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THE GREEK ANTHOLOGY
V
THE GREEK ANTHOLOGY.

Volume I.
CHRISTIAN EPIGRAMS.
CHRISTODORUS OF THEBES IN EGYPT.
THE CYZICENK EPIGRAMS.
THE PROEMS OF THE DIFFERENT ANTHOLOGIES.
THE AMATORY EPIGRAMS.
THE DEDICATORY EPIGRAMS.

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

Volume III.
THE DECLAMATORY EPIGRAMS.

Volume IV.
THE HORTATORY AND ADMONITORY EPIGRAMS.
THE CONVIVIAL AND SATIRICAL EPIGRAMS.
STRATO'S MUSA PEBRILIS.
THE GREEK ANTHOLOGY

WITH AN ENGLISH TRANSLATION BY

W. R. PATON

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MCMXVIII
CONTENTS

BOOK XIII.—EPIGRAMS IN VARIOUS METRES  .... 1

BOOK XIV.—ARITHMETICAL PROBLEMS, RIDDLES, ORACLES  25

BOOK XV.—MISCELLANEA  . 109

BOOK XVI.—EPIGRAMS OF THE PLANUDEAN ANTHOLOGY
NOT IN THE PALATINE MANUSCRIPT  . 157

GENERAL INDEX  . 393

INDEX OF AUTHORS INCLUDED IN THIS VOLUME  . 398
The cordial thanks of the Editors of the Loeb Classical Library and of the Translators are due to Dr. Salomon Reinach for selecting the cuts to illustrate Book XVI., and to Mademoiselle J. Evrard for making the drawings. They are of much more value than notes, giving references, would have been.
A LIST OF ILLUSTRATIONS TO
ANTHOL. PALAT., BOOK XVI

R. = Roscher, Lexikon der Mythologie.
Bn. = Bammelster, Denkmaler.
Rdp. = S. Reinach, Repertoire de la Sculpture.
RRe. = S. Reinach, Repertoire des Reliefs.
Bern. = Bernoulli, Griechische Ikonographie.

No. 15.—Rdp. i. p. 71. The Smithy of Vulcan. Marble relief. Louvre.
No. 32.—Arch. Zeit. 1877, Pl. 3. The Sun and the Zodiac, in mosaic. From Centinum, now at Munich.
No. 54.—Rdp. i. p. 527, 3. An athlete running. Large bronze statue. Naples.
No. 59.—R. (M), p. 2275, Fig. 11. Maenad. Marble relief in Rome.
No. 60.—Rdp. iii. p. 258, 1. Maenad. Marble statuette in Dresden.
No. 62.—Dichl, Justinien, p. 27. Drawing from a colossal bronze statue formerly in Constantinople, long ago destroyed.
No. 81.—Coin. Collignon, Sculpture grecque, i. p. 528. Coin of Elis, bronze.
LIST OF ILLUSTRATIONS


No. 96.—Rép. i. p. 468, 4. Heracles and Doe. Bronze group in Palermo.


No. 121.—Rép. i. p. 133, 8. Alexander the Great. Marble statue from Gabiae. Louvre.

LIST OF ILLUSTRATIONS

No. 128.—R. (I), p. 303. Iphigencia. From a sarcophagus at Weimar.
No. 129.—Rép. i. 313, 2. Statue of Niobe in Florence.
No. 145.—Rép. i. 385, 2. So-called Ariadne. Marble statue in the Vatican.
No. 147.—Musée Borbonico, v. 32. Andromeda. A painting from Pompeii.
No. 157.—Collignon, Sculpture grecque, v. 524. Fig. 267. Pallas. Bronze coin of Athens.
No. 159.—Rép. iii. 110, 8. Marble statue of Cnidian Aphrodite. Vatican.
No. 174.—Rép. i. 319, 7. Armed Aphrodite, on a silver coin of Faustina junior.
No. 210.—Rép. i. 353. Statues of Sleeping Cupids (Louvre, Vienna, British Museum). Marble.
LIST OF ILLUSTRATIONS


No. 216.—Collignon, Sculpture grecque, i. 511, Fig. 262. Hera by Polycleitos. Bronze coin of Argos.

No. 220.—Rép. i. 93, 1. The Muses. Sarcophagus in the Louvre.

No. 221.—Saglio, Dict. Fig. 5298. Nemesis. Bronze coin of Tavium (Asia Minor).

No. 226.—Annali dell' Instituto, 1863, Pl. I. 2. Offering to Pan and the Nymphs. Relief from Sparta in Athens Museum.

No. 229.—RR. ii. 358, 2. Pan and a Nymph. Relief. Athens.


No. 239.—Rép. ii. 75, 6. Statuette of Priapus kneeling. From an old engraving. Bronze.

No. 251.—Bm. i. Fig. 499, p. 452. Eros and Anteros. Marble. Relief. Palazzo Colonna, Rome.


No. 264.—Rép. i. 609, 7. Isis frugifera. Bronze statuette in Naples.


No. 282.—Rép. i. 351, 3. Bronze statuette of Victory in Naples.

No. 283.—Rép. i. 458, 7. Terra-cotta statuette of a dancer. Louvre.


LIST OF ILLUSTRATIONS

No. 327.—Bern. i. Pl. 21, 1. Marble bust of Socrates. Louvre.
No. 329.—Bern. ii. Pl. 12, a, 2. Marble bust of Aristotle (?). Vienna.
GREEK ANTHOLOGY

BOOK XIII

EPIGRAMS IN VARIOUS METRES
ΑΝΘΟΛΟΓΙΑ

ΙΓ

ΕΡΙΓΡΑΜΜΑΤΑ ΔΙΑΦΟΡΩΝ ΜΕΤΡΩΝ

1.—ΦΙΛΙΠΠΟΤ

Πεντάμετρον μόνον
Χαίρε θεά Παφίη. σήν γὰρ ἀεὶ δύναμιν κάλλος τ’ ἀθάνατον καὶ σέβας ἱμερόν πάντες τιμῶσιν θνατοὶ ἐφαμέριοι ἐν πάσιν μύθοις ἔργοισίν τε καλοῖς πάντη γὰρ πᾶσιν σήν δηλοῖς τιμήν.

2.—ΦΑΙΔΙΜΟΤ

Τρίμετρον
Καλλιστράτος σοι, Ζηνὸς ὁ διάκτορε, ἔθηκε μορφής ξυνὸν ἡλικὸς τύπον· Κηφισιευς ὁ κοῦρος· ὁ χαρείς, ἀνὰξ, Ἀπολλοδώρου παῖδα καὶ πάτραν σάω.

3.—ΘΕΟΚΡΙΤΟΤ

Χωλὸν τρίμετρον
‘Ὁ μουσοποιὸς ἐνθάδ’ Ἰππώναξ κεῖται. εἰ μὲν πονηρός, μὴ ποτέρχει τῷ τύμβῳ· εἰ δ’ ἐσοὶ κρήνην τε καὶ παρὰ χρηστῶν, ἀρσέων καθίζειν, κἂν θέλης, ἀποβριξον.
GREEK ANTHOLOGY

BOOK XIII

EPIGRAMS IN VARIOUS METRES

1.—PHILIPPUS
(Pentameters only)

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

2.—PHAEDIMUS
(Iambic trimeters)

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

3.—THEOCRITUS
(Season iambic trimeters)

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

Τετράμετρον

'Αλκίμων σε, ὧ 'ριστοκλείδη, πρῶτον οἰκτείρω φίλων
ὁλεσάς δε ἡβην, ἀμύνων πατρίδος δουληών.

5.—ΦΑΛΛΙΚΟΤ

Τρίμετρον μείουρον ἢ κόλουρον

Νικῶ διαυλὸν. 'Αλλ' ἐγὼ παλαίων.
'Εγὼ δὲ πεντάεθλον. 'Αλλ' ἐγὼ πῦξ.—
Καὶ τίς τύ;—Τιμόδημος. 'Αλλ' ἐγὼ Κρῆς.
'Εγὼ δὲ Κρηθεύς. 'Αλλ' ἐγὼ Διοκλῆς.—
Καὶ τίς πατήρ τοι;—Κλείνος. "Ὡσπερ ἄμμων.— 5
'Εμπη δὲ νικῆς;—Τισθομοῦ.—Τύ δ' ἐμπη;—
Νέμειον ἄν λειμόνα, καὶ παρ' ὧ Ἰρᾶ.

6.—ΤΟΥ ΑΥΤΟΥ

'Ενδεκαυλλάβιον τρίμετρον οὐτω καλούμενον

Τούτ' ἐγὼ τὸ περισσὸν εἰκόνισμα
τοῦ κωμφοδογέλωτος, εἰς θρίαμβον
κισσῷ καὶ στεφάνοισιν ἀμυκασθέν,
ἐστασ', ὅφρα Δύκωνι σάμι ἐπείη.
ὅσα γὰρ ἕκαστερος λαμπρός ἀνήρ,
μνάμα τοῦ χαρίεντος ἐν τε λέοντα
ἐν τ' οἴνῳ τόδε κατι τοῖς ἐπείτα
ἀγκεῖται, παραδευγμα τὰς ὁπωπᾶς.
EPIGRAMS IN VARIOUS METRES

4.—ANACREON

(Trochaic tetrameters)

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

5.—PHALAECUS

(Iambic trimeters with the last syllable missing)

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

6.—BY THE SAME

(Hendecasyllable trimeters)

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

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

7.—ΚΑΛΛΙΜΑΧΟΣ

Κωμικόν τετράμετρον

'O Δύκτιος Μενοίτας τὰ τόξα ταῦτ' ἐπειπὼν ἔθηκε: "Τῇ, κέρας τοι δίδωμι καὶ φαρέτρην, Σάραπι τοὺς δ' ὀϊστοὺς ἔχουσιν Ἐσπερίται."

8.—ΘΕΟΔΩΡΙΔΑ

Τετράμετρον Ἀρχιλόχειον

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

9.—ΚΑΛΛΙΜΑΧΟΣ

Πεντάμετρον βακχικόν. ἔστι δ' οὗ τέλειον τὸ ἐπίγραμμα

'Ερχεται πολὺς μὲν Ἀιγαῖον διατμήξας ἀπ' οἰνηρῆς Χίου ἀμφορεύς, πολὺς δὲ Λεσβίης ἅωτον νέκταρ οἰνάνθης ἅγων.

10.—ΤΟΥ ΑΥΤΟΥ

Τετράμετρον ἐκκαίδεκα συλλαβῶν. οὗ δὲ τοῦτο τέλειον

'Α ναὶς, ἃ τὸ μόνον φέγγος ἐμὲν τὸ γλυκυ τὰς ξοᾶς ἀρπάξας, ποτὶ τὲ Ζανδὼς ἰκνεύμαι λιμενοσκόπω . . .

1 So Cobet: τόρα MS.

1 He had taken part in an expedition against Cyrene, in the territory of which was Hesperis or Berenice (now Benghazi).
EPIGRAMS IN VARIOUS METRES

7.—CALLIMACHUS

(Comic tetrameter)

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

8.—THEODORIDAS

(Archilochian tetrameter)

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

9.—CALLIMACHUS

(Bacchic pentameter. The epigram is not complete)

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

10.—By the Same

(Tetrameters of sixteen syllables. This also is imperfect)

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

---

2 Metre of Horace, Od. i. 4.
3 "Trochaic pentameter" would be more correct.
4 Metre of Horace, Od. i. 18.
11.—ΣΙΜΩΝΙΔΟΤ
Πεντάμετρον ὑπορχήματικόν

α. Τής εἰκόνα τάνδ᾿ ἀνέθηκεν; β. Δωρεύς ὁ Θεόριος.

α. Οὐν Ὁρόδιος γένος ἦν; β. Νάλ, πρὶν φυγέων γε
πατρίδα,

δεινὰ γε χειρὶ πολλὰ βέξασ ἔργα καὶ βίας.

12.—ΗΓΗΣΙΠΠΟΤ

Ἐπὶ ξαμέτρου τρίμετρον ἑπάδομενον

Ἑρρέτῳ ἦμαρ ἔκεινο, καὶ οὐλομένη σκοτόμαινα,

βρόμοις τε δεινὸς ἡμεμωμένης ἀλός,

οἳ ποτε νῆ ἐκύλωσαν, ἐφ᾿ ἦς ὁ τὰ πολλὰ μελίφρων

Ἀβδηρίων ἀπρηκτα θεῶσιν εὔχετο

ῥαίσθη γὰρ διὰ πάντα, προσηνέχθη δὲ κλύδων

τρηχεῖαν εἰς Σέριφου, αἰδοῖοι ὥθη

προξείνων ὑπὸ χερσὶ λαχῶν πυρὸς, ἵκετο πάτρην

"Ἀβδηρα, κρωσσόμχαλκέοι περισταλείς.

13.—ΑΔΕΣΠΟΤΟΝ

Ἐπὶ ξαμέτρῳ πεντάμετρον, ἑιτα τρίμετρον

Τόνδε Πυρής ἀνέθηκε Πολυμνήστου φίλος νῦός,

εὐξάμενος δεκάτην Παλλάδι Τριτογενεῖ.

Κυδωνιάτας Κρησίλας εἰργάζατο.

14.—ΣΙΜΩΝΙΔΟΤ

Ἐπὶ ξαμέτρῳ πεντάμετρον καὶ δύο τρίμετροι, ἑιτα

ἐξάμετρον

Ἀργείος Δάνδης σταδιοδρόμος ἐνθάδε κεῖται,

νίκαις ἰππόβιτον πατρίδ᾿ ἔπευκλεῖσας,

1 Perhaps <ἀλλ> οὐ.
EPIGRAMS IN VARIOUS METRES

11.—SIMONIDES
(Hyporchematic pentameters)

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

12.—HEGESIPPUS
(Hexameters followed by iambic trimeters)

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

13.—ANONYMOUS
(Hexameter followed by a pentameter and afterwards by an iambic trimeter)

This did Pyres, the dear son of Polymnestus, dedicate, having vowed the tithe to Tritoborn Pallas; Cresilas of Cydonia wrought it.

14.—SIMONIDES
(Hexameter followed by a pentameter, two iambic trimeters, and a hexameter)

Here lies Dandes of Argos, the stadion racer, who gained honour by his victories for his fatherland, rich

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

"Ολυμπία δίς, ἐν δὲ Πυθώνι τρία,
δύο δ' ἐν 'Ισθμῷ, πεντεκαίδεκ' ἐν Νεμέα.
τὰς δ' ἄλλας νίκας οὐκ εὑμαρέσ ἐστ' ἀριθμῆσαι.

15.—ΑΔΕΣΠΟΤΟΝ

Ἐπὶ δύο ἐξαμέτροις πεντάμετροι
Εἰμὶ Δίκων νίδος Καλλιμβρότου· αὐτὰρ ἐνίκων
τετράκις ἐν Νεμέα, δις 'Ολύμπια, πεντάκι Πυθοί,
τρὶς δ' 'Ισθμῷ· στεφανῶ δ' ἀστὴν Συρακοσίων.

16.—ΑΔΕΣΠΟΤΟΝ

Ἐπὶ τρισὶν ἐξαμέτροις πεντάμετροι
Σπάρτας μὲν βασιλῆς ἐμὸν πατέρες καὶ ἄδελφοι·
ἄρμασι δ' ὠκυπόδων ἵππων νικῶσα Κυνίσκα
εἰκόνα τάνδ' ἔστησα. μόναι δὲ με φαμὶ γυναικῶν
'Ελλάδος ἐκ πάσας τόνδε λαβεῖν στέφανον.

17.—ΑΛΛΟ

Ἐπὶ ἐξαμέτρῳ δίμετρον
'Ἰφίων ἔγραψεν ἐὰν χερί, τῶν ποκα ὑδῷρ
ἔθρεψε Πειρήνης ἄπο.

18.—ΠΑΡΜΕΝΟΝΤΟΣ

Ἐπὶ ἐξαμέτρῳ ένδεκασύλλαβον
Χάλκεα ἔργα, λέγουσθε θοῆς ἐπινίκια πῶλον,
ἡτίς κεντροπαγής βαλοῦσα παιδα,
in pasture for horses. Twice did he conquer at Olympus, thrice at Delphi, twice at the Isthmus, and fifteen times at Nemea, and it is not easy to count his other victories.

15.—Anonymous

*(Two hexameters followed by a pentameter)*

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

16.—Anonymous

*(Three hexameters followed by a pentameter)*

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

17.—Anonymous

*(Hexameter followed by iambic dimeter)*

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

18.—Parmenon

*(Hexameters followed by hendecasyllables)*

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

¹ For Dicon, see Pausanias, vi. 3, 5.
² Sister of Agesilaus. See Xenophon, Ages. chap. 9, § 6.
³ i.e. a Corinthian.
ψιλὴ λευρὸν ἔθυσε περὶ δρόμον. ἐκ δ' ἄρ' ἐκείνου
Παρμένων χρυσές κύρης ζύκης.
Φώκριτη, σφ' δ' ἄρα παιδὶ 'Αμυκλαιδαί 1 βασιλῆς 5
πατρῴῶν ἐδοσάν λαχεῖν ἀέθλων.

19.—ΣΙΜΩΝΙΔΟΤ
'Επὶ ἐξαμέτρῳ ἐννεασύλλαβον
'Ανθηκεν τὸδ' ἀγαλμα Κορίνθων ὀσπερ ἐνίκα
ἐν Δελφοῖς ποσὶ Νικολάδας,
καὶ Παναθηναῖοι στεφάνους λάβει πέντ' ἐπ' ἄεθλοις
ἐξῆς ἀμφιφορεῖς ἐλαίοιν·
'Ισθμῷ δ' ἐν ἕαθεα τρίς ἐπισχέρῳ οἴδεν ἐλόντα 5
ἀκτῇ Ποντομέδουτος ἄθλοιν. 2
καὶ Νεμέα τρὶς ἐνίκησεν, καὶ τετράκις ἄλλα
Πελλάνα, δύο δ' ἐν Λυκαίῳ,
καὶ Τεγέα, 3 καὶ ἐν Αἰγίνᾳ, κρατερᾷ τ' Ἐπίδαυρῳ,
καὶ Θῆβα, Μεγάρων τε δάμῳ
ἐν δὲ Φλωνύντι σταδίῳ, τὰ τε πέντε κρατήσας
ηφρανεν μεγάλαιν Κορινθίου.

20.—ΤΟΥ ΑΥΤΟΥ
'Επὶ ἐξαμέτρῳ ἐναλλάξ τὸ τε κωμικὸν τετράμετρον δύο
συλλαβαῖς λείπον καὶ τὸ 'Αρχιλόχειον σκάζον τρίμετρον
Πατρίδα κυδαίνων ιερὴν πόλιν Ὄπις 'Αθανᾶς,
tέκνων μελαῖνης Γῆς, χαρίεντας αύλους
tούσδε σὺν Ἡφαιστω τελέσας, ἀνέθηκ' 'Αφροδίτη,
kαλοῦ δαμασθεὶς ἰμέρῳ Βρύσωνος.

1 So Jacobs: καὶ ὅλαλθαί MS.
2 οἴδεν . . . ἄθλοιν. These words are all due to the conjectures of various scholars, the MS. being utterly corrupt.
3 So Brunck: νεμέαι MS.
EPICGRAMS IN VARIOUS METRES

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

19.—SIMONIDES

(*Hexameters followed by verses of nine syllables*)

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

20.—BY THE SAME

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

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

\(^1\) The Dioscuri.

\(^2\) Presumably made of silver.
GREEK ANTHOLOGY

21.—ΘΕΟΔΩΡΙΔΑ

'Επὶ τῷ ἄρτῳ τριμέτρῳ δίμετρον ἀπὸ τοῦ ὑποχρηματικοῦ πενταμέτρου
Μνασάλκεος τὸ σάμα τῷ Πλαταίδα, τῷ 'λεγοροποιῷ. ἀ Μώσα δ’ αὐτῷ τὰς Σιμωνίδα πλάτας ἢς ἀποσπάραγμά. κενά τε κλαγγάν κάπιλακυθίστρια διθυραμβοχάνα. τέθνακε, μὴ βάλωμες· εἰ δέ κε ζόεν, τύμπανόν κ’ ἐφύση.

22.—ΦΑΙΔΙΜΟΤ

'Επὶ τριμέτρῳ ἄρτῳ ἐπίφοιν τετράμετρον ἠρωικὸν κατὰ τὴν παρασχάτην σκάξον
Τόξον μέν, ὁ Γίγαντος ὡλεσας σθένος, ἵσχε βίνθ, 'Εκάεργ' ἀνάσσων. ἵν ποίοι φαρέτρῃ λύεται λυκοκτόνος· τοῖςδὲ ἐπ' ἡθέους δοῦστον ἑτερεῖν ἑστειν 1 στρέφειν 'Ερωτος, τόφρ' ἔλεξυνται πάτρῃ, θαρσαλέοι φιλοτατι κοῦρων· πυροί γὰρ ἁλκήν, 2 καὶ θεῶν ὑπέρτατος ἀιὲν ὁδε προμάχους ἀλεξειν. Μελιστίωνος δ’, ὁ πατρῴον σέβας Σχοινείων, ἐπίηρα δέχθαι.

1 So Jacobs: δοῦστον MS.
2 I write so: πυρὸς γὰρ ἁλκή MS.
21.—THEODORIDES

*Complete iambic trimeters followed by dimeters from the hyporchemalic pentameter* ¹

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

22.—PHAEDIMUS

*Complete trimeters followed by epodes—shorter verses—consisting of heroic tetrarameters scason in the penultimate syllable*

O King, Far-shooter, curb the force of thy bow with which thou didst lay low the Giant's⁴ might. Open not thy wolf-slaying quiver, but aim at these young men the arrow of Love, that strong in the friendship of their youthful peers, they may defend their country; for it sets courage afire, and He is ever of all gods the strongest to exalt the hearts of the foremost in the fight.⁴ But do thou, whom the Schoenians⁵ reverence as their ancestral god, accept the gifts Melistion proffers.

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

23.—ΑΣΚΛΗΠΙΑΔΟΤ

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

Ἰδὶ παρέρπων, μικρῶν, εἰ τι καγκονεῖς, ἀκουσον τὰ Βότρνος περισσὰ δήτα κήδη,

δς πρέσβυς οὐγδώκοντ’ ἐτὼν τὸν ἐννέων ἔθαψεν ἥδη τι τέχνα καὶ σοφὸν λέγοντα.

φεῦ τὸν τεκόντα, φεῦ δὲ καὶ σέ, Βότρνος φίλος παῖ, 5 ὅσων ἀμοιρος ἡδονῶν ἀπόλευ.

24.—ΚΑΛΛΙΜΑΧΟΣ

'Επὶ τῇ τοῦ προάγοντος τετραμέτρου ἐσχάτῃ διποδίᾳ ἐνδεκασύλλαβον

Τὰ δῶρα τῇ Ἁφροδίτῃ
Σὺμον ἡ περίφοιτος εἰκόν’ αὐτής

ἐθηκε, τὴν τε μίτρην,

ἡ μαςτοὺς ἐφύλησε τὸν τε πανὸν

καὶ τοὺς <ποτ' ἀντίναξεν>

ἀυτοῦσ’ <ἀν> ὅρη τάλαινα θύρσους.

25.—ΤΟΥ ΑΥΤΟΥ

'Επὶ διπλασιωθείσῃ τῇ διποδίᾳ ἐπιθὸς τετράμετρος πλεονάζων μία συλλαβῆ τοῦ ἐξαμέτρου

Δήμητρι τῇ Πυλαίη, τῇ τούτον οὐκ Πελασγῶν

Ἀκρίσιος τὸν νηθὸν ἐδείχω, ταῦθ’ ὁ Ναυκρατίτης καὶ τῇ κάτω θυγατρὶ τὰ δῶρα Τιμόθημος

εἴσατο, τῶν κερδῶν δεκατεύματα· καὶ γὰρ εὐξαθ’ οὖτως.

1 So Schneider: πᾶνα (corrected from πᾶμα) MS.
2 So Bentley: θάρσους MS.
23.—ASCLEPIADES

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

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

24.—CALLIMACHUS

(Hendecasyllables following the last two feet of a tetrameter)

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

25.—BY THE SAME

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

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

1 i.e. a catalectic iambic tetrameter.
2 This is not clear. It is an Archilochian tetrameter, as in Nos. 8 and 26.
26.—ΣΙΜΩΝΙΔΟΣ

'Επὶ τῷ αὐτῷ τετραμέτρῳ μείωσον τρίμετρον
Μνήσομαί σοι γὰρ έοικεν ἀνάνυμου ἐνθάδ’. Ἀρχεναύτεω
κείσθαι βανοῦσαν ἀγλαὰν ἀκοιτίν,
Ξανθίππην Περιάνδρου ἀπέκχονον, ὡς ποθ’ ὑψιτύργου
σήμαινε λαοῖς τέρμ’ ἔχων Κορίνθου.

27.—ΦΑΛΛΙΚΟΤ

'Επὶ τετραμέτρῳ τρίμετρον ἀρτιον, εἰθ’ εξαμετρον ἑναλλάξ
Φώκος ἐπὶ ξείνη μὲν ἀπέφθιτο: κύμα γὰρ μέλαινα
νεῖς οὖχ ὑπεξήνεικεν, οὐδ’ ἠδέξατο,
ἀλλὰ κατ’ Ἀιγαίοιο πολὺν βιθὸν 2 φῶτον πόντου,
βίῃ Νότου πρήσαντος ἐσχάτην ἄλα.
τύμβου δ’ ἐν πατέρων κενεοῦ λάχειν: διὰ πέρι Προ-
μῆθις
μῆτηρ, λυγρὴ ὄρμητι πότμων εἰκέλη,
ἀλαὶ κοκύιει τὸν ἐδν γόνον ἡματα πάντα,
λέγουσα τὸν πρώορον ὡς ἀπέφθιτο.

27Α.—ΚΑΛΛΙΜΑΧΟΤ

'Επὶ τῷ αὑτῷ τετραμέτρῳ ἐνδεκασύλλαβον

Deesl.

1 ἐπὶ τοῦ τῷ MS.: I correct.  2 So Meineke: πολὺ βαθὺν MS.
26.—SIMONIDES

(The same tetrameter followed by an imperfect trimeter)

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

27.—PHALAECUS

(Tetrameters alternating with hexameters and followed by iambic trimeters)

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

27A.—CALLIMACHUS

(The same tetrameter followed by a decasyllable)

The epigram is missing.
28.—ΒΑΚΧΤΛΙΔΟΤ Ἡ ΣΙΜΩΝΙΔΟΤ

"Επὶ τῷ αὐτῷ τετραμέτρῳ τετράμετρον ὅμοιον τῷ "Εἰ μοι γένοιτο παρθένος καλὴ τε καὶ τέρεινα" μία δὲ μόνον συλλαβῇ πλεονάζον ἐπὶ τοῦ τετάρτου ποδὸς οὐκ ἔχει ἵμβου, ἀλλ’ ἀνάπαιστον

Πολλάκι δὴ φυλῆς Ἀκαμαντίδος ἐν χοροῖς Ὀμηρὶ ἀνωλόλυξαν κισσοφόροις ἐπὶ διθυράμβοις αἱ Διονυσιάδες, μέσαι δὲ καὶ ρόδων ἁότως σοφῶν ἄοιδῶν ἐσκίασαν λυπαρὰν ἥθεραν, οὓς τόνδε τρίποδὰ σφίσει μάρτυρα Βακχίων ἀέθλων ἰδίκας κείνους δ’ Ἀντιγένης ἐδίδασκεν ἄνδρας. εὖ δ’ ἐτιθηκεῖτο γλυκερὰν ὅπα Δωρίος Ἀρίστων Ἀργείος ἦδυ πνεύμα χέων καθαρῶς ἐν αὐλοῖς τῶν ἐχορήγησεν κύκλον μελόγημν Ἰππόνικος Ἀρτουθωνος νίος, ἀρμασιν ἐν Χαρίτων φορηθείς, 10 αἴ οἶ ἔπ’ ἀνθρώπους δόμον κλυτὸν ἀγλαὰν τε νίκαν θήκαν ἱσοτεφάνων θεῶν ἔκατι Μοισᾶν.

29.—ΝΙΚΑΙΝΕΤΟΤ

"Επὶ ἕξαμέτρῳ τρίμετρον

Οἷνος τοι χαρίεντι πέλει ταχὸς ήππος ἄοιδος. οὐδ’ ὃς πῶνον οὐδὲν ἀν τέκοις σοφῶν. τοῦτ’ ἔλεγεν, Διόνυσε, καὶ ἔπνεεν οὐχ ἐνός ἄσκον Κρατίνος, ἀλλὰ παντὸς ὀδόδει πίθου. τοιγὰρ ὧπ’ στεφάνοις μέγας ἕβρυνε, εἰδε δὲ κυσφὸ 5 μέτωπον ὠσπερ καὶ σὺ κεκροκομένον.
EPIGRAMS IN VARIOUS METRES

28.—BACCHYLIDES or SIMONIDES

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

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

29.—NICAENETUS

(An iambic trimeter following a hexameter)

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

\(^1\) This account of the metre of the second verse is wrong, the metre being \( \overline{\underline{\underline{\underline{-\circ-\circ-\circ}}} \overline{\underline{\underline{\underline{\underline{-\circ-\circ}}} \overline{\underline{\underline{\underline{\underline{-\circ-\circ}}} \overline{\underline{\underline{\underline{\underline{-\circ-\circ}}} \overline{\underline{\underline{\underline{\underline{-\circ-\circ}}} \overline{\underline{\underline{\underline{\underline{-\circ-\circ}}} \overline{\underline{\underline{\underline{\underline{-\circ-\circ}}} \overline{\underline{\underline{\underline{\underline{-\circ-\circ}}} \overline{\underline{\underline{\underline{\underline{-\circ-\circ}}}}}}}}}}}}}}}} \), i.e. the second half is a dactylic logoeic.

\(^2\) The epigram is most probably the work of the poet Antigones himself.  

\(^3\) cp. Hor. Ep. i. 19, 1.
30.—ΣΙΜΩΝΙΔΟΤ

'Εξάμετρος καὶ οὕτως τροχαῖκος τετράμετρος κατὰ μετάθεσιν τῆς λέξεως
Μοῦσά μοι Ἁλκμήνης καλλισφύρου νῦν ἀειδε. Τίν πιῦ Ἁλκμήνης ἀειδε Μοῦσά μοι, καλλισφύρου.

31.—ΤΙΜΟΚΡΕΩΝΤΟΣ ΡΟΔΙΟΤ

Ομοίως
Κηθα με προσήλθε φλυαρία οὐκ ἐθέλοντα. Οὐκ ἐθέλοντα με προσήλθε Κηθα φλυαρία.
30.—SIMONIDES

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

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

31.—TIMOCREON OF RHODES

(Similar)

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

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

ARITHMETICAL PROBLEMS, RIDDLES, ORACLES

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

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

1.—ΣΩΚΡΑΤΟΣ
Πολυκράτης
Ολβιε Πυθαγόρη, Μουσέων Ἐλικόνιου ἔρνος, ἐιπὲ μοι εἰρομένως, ὅπόσοι σοφίς καὶ ἀγάνα σοῦσι δόμοισιν ἔασιν, ἀεθλεύοντες ἀριστὰ.

Πυθαγόρας
Τοιγὰρ ἐγὼν εἰπομι, Πολύκρατες· ἡμῖνες μὲν ἀμφὶ καλὰ σπεύδουσι μαθήματα· τέτρατοι αὐτὲ ἀθανάτου φύσεως πεπονήσαται· ἐβδομάτοις δὲ συγῆ πᾶσα μέμηλε, καὶ ἀφθεῖτο ἔνδοθε μύθοι· τρεῖς δὲ γυναῖκες ἔασι, Θεανὸς ὥς ἔξοχος ἄλλων, τόσους Πιερίδων ὑποφήτορας αὐτὸς ἀγιώ. 5

2—Εἰς ἀγαλμα Παλλάδος
Παλλᾶς ἐγὼ χρυσῆ σφυρήλατος· αὐτὰρ ὁ χρυσὸς αἰζηῶν πέλεται δῶρον ἀοιδοπόλων.
ἡμῖνυ μὲν χρυσοῦ Ἑαρίσιος, ὀγδοάτην δὲ Θέσπις, καὶ δεκάτην μοῖραν ἔδωκε Σόλων,
αὐτὰρ ἑικοστὴν Θεμίσων· τὰ δὲ λοιπὰ τάλαντα ἐννέα, καὶ τέχνη δῶρον Ἀριστοδίκου. 5
BOOK XIV

ARITHMETICAL PROBLEMS, RIDDLES, ORACLES

1.—Socrates
   Problem
   Polycrates Speaks

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

Pythagoras Answers

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

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

2.—Problem
   On a Statue of Pallas

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

Solution: 40 \((20 + 5 + 4 + 2 + 9)\).
'Α Κύπρις τὸν Ἐρωτα κατηφιώντα προσηύδα:
"Τίπτε τοι, ὦ τέκος, ἄλγος ἐπέχραεν;" δὲ δ' ἀπάμειπτο.

"Πιερίδες μοι μὴλα διήρπασαν ἀλλυδες ἄλη, ἀινύμεναι κόλπου, τὰ δὴ φέρον ἐξ Ἐλικώνος.
Κλεῖον μὲν μήλων πέμπτον λάβε· δωδέκατον δὲ Εὐτέρπη· ἀπάρ ὁγδοάτην ἀλχε διὰ Θάλεια.
Μελπομένη δ' εἰκοστὸν ἀπαίνυτο· Θερψιχόρη δὲ τέτρατον· ἐβδομάτην δ' Ἐφατὸ μετεκίαθε μοίρην
ἡ δὲ τριηκόντων με Πολύμνια νόσφισε μήλων,
Οὐρανίη δ' ἐκατόν τε καὶ εἰκοσι· Καλλιόπη δὲ βριθομένη μήλοις τριηκοσίοις βέβηκε.
σοὶ δ' ἃρα κουφοτέρησιν ἐγὼ σὺν χερσὶν ἴκανῳ,
πεντῆκοντα φέρων τάδε λείψανα μῆλα θεάων."

4.—Εἰς τήν Αὐγείου κόπρον

Αὐγείην ἐρέεινε μέγα σθένος Ἀλκείδαο,
πληθὺν βουκολίων διζήμενος· δς δ' ἀπάμειπτο·
"'Αμφὶ μὲν Ἀλφειοῦ ῥοάς, φίλος, ἑμισυ τῶνδε
μοίρῃ δ' ὁγδοάτῃ ὅχθων Κρόνον ἀμφινεμοῦται
δωδεκάτῃ δ' ἀπάνευθε Ταραξίππου παρ' ἵρόν
ἀμφὶ δ' ἥρ' Ἡλιδα διαν ἔεικοςτὴ νεμεθοῦνται
αὐτὰρ ἐν Ἀρκαδίᾳ <γε> τριηκοστὴν προλέοντα·
λοιπὰς δ' αὐ λεύσεις ἀγέλας τόδε πεντῆκοντα."
PROBLEMS, RIDDLES, ORACLES

3.—Problem

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

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

4.—Problem

On the Dung of Augeas

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

Solution: \[240 = (120 + 30 + 20 + 12 + 8 + 50)\].
Εἰμὶ πατρὸς λευκοῦ μέλαν τέκος, ἀπτερὸς ὀρνις, ἄχρι καὶ οὐρανίων ἱπτάμενοι νυφέων κούραις δ' ἀντομένῃς ἀπενθέα δάκρυα τίκτω· εὐθὺ δὲ γεννηθεῖς λύομαι εἰς ἄερα.

'Ωρονόμων δ' ἁριστε, πόσον παρελήλυθεν ἡοῖς; ὅσον ἀποιχομένοιο δύο τρίτα, δὲς τόσα λείπει.

Χίλκεος εἰμὶ λέων· κρονοι δὲ μοι ὄμματα δοία, καὶ στόμα, καὶ δὲ θέναρ δεξιτέροιο ποδός. πλήθει δὲ κρητῆρα δὺ ἡμαις δεξιὸν ὄμμα, καὶ λαίδιν τρισσοῖς, καὶ πισύρουσι θέναρ· ἀρκιον ἕξ ὁραὶς πλήσαι στόμα· σὺν δ' ἰμα πάντα, καὶ στόμα καὶ γλήναις καὶ θέναρ, εἰπὲ πόσον.

"Εξ, ἐν, πέντε, δύο, τρία, τέσσαρα κύβος ἐλαύνει.

'Ανδρ' ἐμὸν ἐκταν' ἐκυρός, ἐκυρόν δ' ἐκτανεν ἀνήρ, καὶ δαήρ ἐκυρόν, καὶ ἐκυρὸς γενέτην.

1 i.e. of the eyes. The word also means girls.
5.—Riddle

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

*Answer*: Smoke.

6.—Problem

"Best of clocks, how much of the day is past?"

There remain twice two-thirds of what is gone.

*Solution*: 5\(\frac{1}{2}\) hours are past and 6\(\frac{1}{2}\) remain.

7.—Problem

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

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

8.—The Opposite Pairs of Numbers on a Die

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

9.—Riddle

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

*Answer*: Andromache. Achilles, father of her second husband, Pyrrhus, killed Hector, Pyrrhus killed Priam, Paris killed Achilles, and Achilles killed her father Eetion.
Δέβητας ἐγνὼν μὴ σιωπᾶν εἰδότας,
pλὴν ἄρτια τὸν χαλκὸν ἥχειν προτρέπειν,
ἀντικτυποῦντος τοῦ πρῶτου τῷ δευτέρῳ,
καὶ μεταδιδόντος τῷ τετάρτῳ τοῦ τρίτου.
ἐὰν δὲ τὸ κινοῦν ἣρεμῇ καὶ μὴ πνέῃ,
ἀφώνος ὁ λέβης· τῇ φύσει γὰρ οὐ λάλος.
τῶν σῶν δὲ λεβήτων ἡ φύσις μὲν εὐστομος·
σῇ 1 δ’ ἐντυχοῦσα γίνετ’ εὐστομωτέρα,
σιγῶσ’ ὅταν δεῖ, καὶ λαλοῦσ’ ὅταν δέοι.

10

Τοὺς χιλίους στατῆρας, οὐς ἐκτησώμην,
λαβεῖν κελεύω τοὺς ἐμοὺς παίδας δύο·
πλὴν γνησίου τὸ πέμπτον ηὐξήσθω δέκα
μέτρου τετάρτου τῶν λαχῶντων τῷ νόθῳ.

11

"Εξ μνῶν ἐξ φιάλας Κροῖσος βασιλεὺς ἀνέθηκεν
δραχμῆ τὴν ἐτέρην μείζονα τῆς ἐτέρης.

12

"Ἀμφοὶ μὲν ἡμεῖς εἰκοσὶ μνᾶς ἐλκομεν,
Ζῆθος τε χῶξ ἤνωμος· ἦν δὲ μου λάβης

1 I write σῇ: σοὶ MS.

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

10

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

11.—Problem

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

Solution: \(577\frac{7}{9}\) and \(422\frac{3}{9}\).

12.—Problem

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

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

13.—Problem

We both of us together weigh twenty minae. I, Zethus, and my brother; and if you take the third each other when agitated by the wind, and from the sound of which oracles were devised. By “your caldrons” in 1. 8 the writer means simply the organs of speech.

² One mina = 100 drachms.
GREEK ANTHOLOGY

τρίτον, τὸ τέτρατον τε τοῦ Ἄμφιονος, ἡς πάντι ἀνευρών, μητρὸς εὐρήσεις σταθμὸν.

14

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

15

„Εξ πόδες ἐν χώραισι τόσαις μετρούσιν ἵλμβον,
σπουδεῖος, χόριος, καὶ δάκτυλος ἡδ' ἀνάπαιστος,
πυρρίχιος καὶ ἱλμβος· ἔχει δὲ τε οἴκον ἐκαστος.
πυρριχίου τέλος ἐσθ'· ὃς μακρὰν οἴδεν ἐν ἀρχῇ,
πρώτῃ καὶ τριτάτῃ, πέμπτῃ δὲ τε τοῦσδε κατίσχει. 5
οἱ δ' ἄλλοι κατὰ πᾶσαν ὀμῶς βαίνουσιν ἀταρπὸν·
μοῦνον ἱλμβον ἀνακτα φέρει τόπος, ὃν κ' ἐθελήσῃ.

16

Νῆσος ὅλη, μύκημα βοὸς, φωνὴ τε δανειστοῦ.

17

Θὴρη μὲν πολέμου μελέτη· θὴρη δὲ διδάσκει
κρυπτοῦ ἑλεῖν, ἐπιόντα μένειν, φεύγουσα διώκειν.
PROBLEMS, RIDDLES, ORACLES

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

Solution: Zethus weighed twelve minae, Amphion eight.

14.—RIDDLE

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

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

15.—THE LAWS OF THE IAMBIc SENARIUS

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

16.—CHARADE

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

Answer: Rhodes (dos = give).

17.—IN PRAISE OF HUNTING

The chase trains us for war and the chase teaches us to capture the hidden, to await the aggressor and to pursue the flying.
"Εκτορά τὸν Πριάμου Διομήδης ἐκτανεύ ἀνὴρ Ἀλας πρὸ Τρώων ἔγχει μαρνάμενον.

19
Εἶδον ἐγὼ ποτε θήρα δι’ ᾨλης τμητοσιδήρου ὑπτιον ὅθ' ἄθερα τρέχοντα, ποσὶν δ’ οὐχ ἦπτετο γαῖς.

20
Εἰ πυρὸς αἰθομένου μέσσην ἐκατοντάδα θείης, παρθένου εὑρήσεις νίέα καὶ φονέα.

21
Ἔσ μέσον Ἡφαίστου βαλῶν ἐκατοντάδα μοῦνην, παρθένου εὑρήσεις νίέα καὶ φονέα.

22
Μὴ λέγε, καὶ λέξεις ἐμὸν οὖνομα. δεῖ δὲ σε λέξαι; ὅτε πάλιν, μέγα θαῦμα, λέγων ἐμὸν οὖνομα λέξεις.

23
Νηρέος ὄντα μὲ παιδα φέρει γαιήιος νῖός, τὸν Στυγὸς ἰμερτοῖς νάμασι διόμενον.
PROBLEMS, RIDDLES, ORACLES

18.—Puzzle

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

Or—

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

19.—Enigma

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

Answer: A louse.

20.—Enigma

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

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

21.—The Same Enigma

22.—Enigma

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

Answer: Silence.

23.—Enigma

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

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

\(^1\) A concubine of Achilles.
... μεοι Διόνυσον ὅρψ ἐμὲ τίκτε με νηδὺς διχθαδίῃ, μνήμης δὲ πατήρ ἐμὸς ἤγεμωνεύει. θηροφόροι δὲ με πρῶτον ἐγείνατο νηλεόθυμον· αὐτοκασινυήτης δὲ προκός φίλου μία κατακτάς, οὐκέτι θῆρα φέρω, ἀλλ' οὐρανὸν ἥδε θάλασσαν, καὶ χθόνα, καὶ μακάρων ἱερὸν χορὸν ἀφθιτον αἰεὶ.

25

’Οφθαλμοὺς Σκύλλης ποθέω, τοὺς ἐσβεσέν αὐτὸς ἥλιος, μήνη τε· πατήρ δὲ με δείδε κούρην· λοῦμαι δὲ ἀενάοις δύο ποταμοῖς θανοῦσα, οὔς κορυφῆ προῆσιν ἐπ’ ὀφρυόεντι κολωνῷ.

26

Εινθῆ μὲν τις ἑγὼν ἡμὴν πάρος, ἀλλ' κοπεῖσα γίνομαι ἀργεννῆς λευκοτέρη χίονος· χαίρω δὲ γλυκερῷ τε καὶ ἴχθυόεντι λοετρῷ, πρώτῃ δαιμομόνων ἐς χορὸν ἐρχομένῃ.
PROBLEMS, RIDDLES, ORACLES

24.—Enigma

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

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

25.—Enigma

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

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

26.—Enigma

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

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

'Εξ ἀλὸς ἰχθύον γένος ἔλλαχον· εἰς δὲ μ’ ἀεθλος  
eἰς Διονυσιακοῦς ὀλίθεν ἄγωνας ἄγειν·  
καὶ δέμας ἐν σταδίουσιν ἀλευράμενος λίπ’ ἐλαίῳ,  
νίεα μὲν Δηοῦς ὠλεσα χερσὶν ἐμαῖς·  
δεύτερον αὐτὲ Γίγαντας ἀολλέας ἠλλοθεν ἄλλους  
ἐκπέμπω πολλαῖς χείρεσιν ἑλκομένους.

Μοῦνοι μοι φίλοι ἐστὶ γυναιξί περ ἐν φιλότητι  
μέγηνοθαί, αὐτῶν λισσαμένων ποσίων.

Κριὸν ἔχω γενετῆρα, τέκεν δὲ μὲ τῷδε χελώνη·  
τικτομένη δ’ ἀμφω πέφυν ἐμοὺς γονέας.
27.—Enigma

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

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

28.—Enigma

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

The answer has not been guessed.

29.—Enigma

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

Answer: A clyster; cp. No. 55.

30.—Enigma

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

Answer not guessed.
GREEK ANTHOLOGY

31
Οἶνον τὴν ἔτερην γράφε μητέρα, καὶ θές ἐπ’ ἄρθρῳ ἄρθρον· τοῦ πάτρῃ πατρὸς ἀκούσις ὀρᾶς.

32
Κταβελὶς τὸν κτείναντα κατέκτανον· ἀλλ’ ὁ μὲν οὐδ’ ὅς ἤλθεν εἰς Ἀἰδήν· αὐτὰρ ἔγονεν ἔθανον.

33
Τὸν μὲ κατακτείναντα κατέκτανον, οὐ δὲ μοι ἢδος· θήκε γὰρ ἀθάνατον τὸν κτάμενον θάνατος.

34
Νῆσὸς τὶς πόλις ἐστὶ φυτώνυμον αἴμα λαχοῦσα, ἵσθμὸν ὅμοιο καὶ πορθμὸν ἐπ’ ἡπείρου φέρουσα· ἐνθ’ ἀπ’ ἓμης ἔσθ’ αἷμα ὅμοιο καὶ Κέκροπος αἴμα· ἐνθ’ Ἡφαιστός ἔχει χαῖρων γλαυκῶπιν Ἀθηνῆς· κεῖθε θυσπολίην πέμπειν κελόμην Ἡρακλεῖ.

1 Quoted by Achilles Tatius, ii. 14 (he omits line 3), who thus explains it: φυτώνυμον γὰρ ὁ θεὸς εἶπεν αὐτὴν, ἐπεὶ Φοινίκων ἡ νῆσος· ὁ δὲ φοινίξ φυτὸν. ἔριζε δὲ περὶ ταύτης γῆ καὶ θάλασσα· ἔλκει <μὲν ἡ θάλασσα, ἔλκει> δὲ ἡ γῆ, ἡ δὲ εἰς ἀμφότερα αὐτὴν ἦμοσε· καὶ γὰρ ἐν θαλάσσῃ κάθοται καὶ οὐκ ἄφηκε τὴν γῆν· συνδεῖ γὰρ αὐτὴν πρὸς τὴν ἡπείρον στενῶς αὐχήν, καὶ ἐστὶν ὀσπὲρ τῆς νῆσου τράχηλος. οὐκ ἔρριζεν δὲ κατὰ τῆς θαλάσσης, ἀλλὰ τὸ ὕδωρ ὑπορρεῖ κατώθεν. ὑπόκειται δὲ πορθμὸς κάτωθεν ἰσθμῷ· καὶ γίνεται τὸ βέαμα καὶνόν, πόλις ἐν θαλάσσῃ.
PROBLEMS, RIDDLES, ORACLES

31.—ENIGMA

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

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

32.—ENIGMA

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

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

33.—ENIGMA

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

34.—ORACLE ON TYRE GIVEN TO THE BYZANTINES

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

_καὶ νῆσος ἐν γῇ. Ἄθηναν δὲ Ἡφαιστος ἔχει· εἰς τὴν ἐλαίαν κῆπισα καὶ τὸ πῦρ, ἀ παρ’ ἡμῖν ἀλλήλοις συνοικεῖ. τὸ δὲ χωρίον ἔρημὸν ἐν περιβόλω ἐλαίαν μὲν ἀναβάλλει φαῖδροις τοῖς κλάδοις, πεφύτευται δὲ σὺν αὐτῇ τὸ πῦρ καὶ ἀνάπτει περὶ τοὺς πτόροντες πολλὴν τὴν φλόγα· ἤ δὲ τοῦ πυρὸς αἰθάλη τὸ φυτὸν γεωργεῖ. αὕτη πυρὸς φιλία καὶ φυτοῦ· αὕτως οὐ φεύγει τὸν Ἡφαιστον Ἀθήνη._
'Ανθρώπου μέλος εἰμί· ὅ καὶ τέμνει με σίδηρος· γράμματος αἰρομένου δύτει τῇ ἥλιος.

36
Πικρή μοι ψωμ, θάνατος γλυκύς, θύρα δ' ἀμφώ· θυσίων ἀναμάκτως ἐγχεσι νυσσόμενος· ἦν δὲ τις ἐν ψωμτὶ νέκυς τύμβῳ με καλύψῃ, αἰματι συγγενέων πρῶτον ἀποβρέχομαι.

37
Παλλάδος εἰμὶ φίλη, τίκτω δ' ἀπερείσια τέκνα, ἀ κατὰ πετράων ἀνδρέως βάλοι ὀλυμένων δέ, Πηλείδη φάος ἐσκε, βροτῶν ἄκος, ἔρκων ἀγώνων.

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

39
Νῆσον τις καλέων μ' ὅυ γεύσεται· ἡς ἅγεταν ἃρ πολλοὺς ἐς κελάδους οὖν όμοί ἐθηκεν ἐμόν.
35.—Enigma

I am a member of a man; wherefore iron cuts me. If you take away one letter the sun sets.

Answer: ὀυς, "nail." Take away the o and it becomes νς, "night."

36.—Enigma

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

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

37.—Enigma

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

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

38.—Enigma

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

Answer: Eteocles and Polynices, the sons of Oedipus.

39.—Enigma

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

Answer not guessed.
Εἰσι κασίγνηται δυ' ἄδελφεαὶ· ἢ μία τίκτει τὴν ἑτέρην, αὐτὴ δὲ τεκοῦσ' ἀπὸ τῆς δὲ τεκνοῦται· ὡστε κασίγνητας οὐσας ἄμα καὶ συνομαίμους, αὐτοκασίγνητας κοινῆ καὶ μητέρας εἶναι.

41
Μητέρ' ἐμὴν τίκτω καὶ τίκτομαι· εἰμὶ δὲ ταύτης ἅλλοτε μὲν μείξων, ἅλλοτε μειοτέρῃ.

42
Παρθένος εἰμὶ γυνὴ, καὶ παρθένου εἰμὶ γυναικὸς, καὶ κατ' έτος τίκτω παρθένος οὖσα γυνή.

43
Εἰμὶ πόλου μίμημα· δύο δὲ με θήρες ἄγουσι, πρόσθε μὲν Ἡριγόνης, Πασιφάς δ' ὅπιθεν· Ἡρακλέους τηρεῖ μὲ συνευνέτης, ὡ δὲ με Φοῖβον τείρει νύμφα φίλη πολλάκι δαιμομένη.

44
Νυκτὶ μιῇ καὶ Τρώῳ ἐπήλυθα, καὶ τὰ Πελασγῶν φῦλα διατμῆξας εἶλον ἀνευ δόρατος·
PROBLEMS, RIDDLES, ORACLES

40.—Enigma

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

Answer to this and the following: Day and Night.

41.—Enigma

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

42.—Enigma

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

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

43.—Enigma

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

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

44.—Enigma

In one night I both attacked the Trojans, and cutting through the tribes of the Greeks conquered them.
GREEK ANTHOLOGY

οὐ μὲν ὁ Τυδείδης, οὐδ’ ὁ πτολίπορθος Ὅδυσσεύς
tὸν θρασύν ἐκ νηών ἔσθενον ἐξελάσαι:
ἀλλὰ μένος καὶ θάρσος ἐνὶ στήθεσιν ἀέων
Ἄργείων στρατηγῷ ὠλεσα καὶ Φρυγίων.

45

Εἰμὶ μέλας, λευκός, ξαυθὸς, ξηρὸς τε καὶ ύγρὸς
εὔτε δὲ δουρατών πεδίων ὑπέρ ἐντανύσης με,
"Αρεί καὶ παλάμῃ φθέγγομαι οὐ λαλέων.

46

Γράμματος ἀρυμένου πληγῆν ποδὸς οὐνομα τεύχει
ἡμέτερον̄ πταίειν δὲ βροτῶν πόδας οὐποτ’ εάσει.

47

Εἶνεκα φωτὸς ἐγὼ φῶς ὠλεσᾱ φῶς δὲ παραστὰς
φῶς μοι ὀπασσε φίλον ποσσὶ χαριζόμενος.

48

Αἱ Χάριτες μήλων καλάθους φέρον, ἐν δὲ ἐκάστη
ἰσον ἐνυ πλῆθος. Μοῦσαι σφίσων ἀντεβόλησαν

48
without a spear. Neither Diomedes, nor Odysseus the sacker of cities, was strong enough to drive away me, the venturesome, from the ships, but by increasing in their breasts spirit and courage, I destroyed the armies of the Argives and of the Phrygians.

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

45.—Enigma

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

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

46.—Enigma

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

Answer: Sandal—scandal.

47.—Enigma

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

Answer: A lantern.

48.—Problem

The Graces were carrying baskets of apples, and in each was the same number. The nine Muses met
Εννέα, καὶ μίλων σφέας ᾦτεον· αἶ δὲ ᾧρ’ ἐδωκαν ἵσον ἑκάστη πλήθος, ἔχουν δὲ ἦσα ἐννέα καὶ τρεῖς. εἰπὲ πόσον μὲν δῶκαν, ὅπως δὲ ἦσα πᾶσαι ἐχεσκον. 5

Τεῦξον μοι στέφανον, χρυσὸν χαλκὸν τε κεράσσας, κασσίτερόν θ’ ἀμα τοῖς, πολύκμητόν τε σίδηρον, μνῶν ἔξηκοντα: χρυσὸς δ’ ἐχέτω μετὰ χαλκοῦ δοιὰ μέρη τρισσῶν: χρυσὸς δ’ ἀμα κασσίτερός τε τρισσὰ μέρη τετόρων: χρυσὸς δ’ αὐτ’ ἣδε σίδηρος δ’ ἄρα δεῖ σε κεράσσαι
λέξον τοῦ χρυσοῦ, χαλκοῦ πόσον, ἀλλ’ ἔτι λέξον κασσίτέρου πόσον, λοιποῦ πόσον εἰπὲ σιδήρον, ὡστε σε τὸν στέφανον τεῦξαι μνῶν ἔξηκοντα.

50
Τὸ τρίτον, ἀργυροποιεῖ, προσέμβαλε καὶ τὸ τέταρτον τῆς φιάλης εἰς ἐν, καὶ τὸ δυωδέκατον, εἰς δὲ κάμινον ἔλαινε βαλέω, καὶ πάντα κυκάσας ἐξελὲ μοι βάλων· μνὰν δὲ μοι ἐλκυσάτω.

51
α. Ἔχω τὸν ἔξης, καὶ τὸ τοῦ τρίτου τρίτον.
β. Κᾶγω τὸν ἔξης, καὶ τὸ τοῦ πρῶτου τρίτον.
γ. Κᾶγω δέκα μνᾶς, καὶ τὸ τοῦ μέσου τρίτον.
50
them and asked them for apples, and they gave the same number to each Muse, and the nine and three had each of them the same number. Tell me how many they gave and how they all had the same number.

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

49.—Problem

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

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

50.—Problem

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

Solution: The bowl weighs $\frac{3}{5}$ of a mina, or 60 drachmae.

51.—Problem

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

Solution: $A$ has 45 minae, $B$ has $37\frac{1}{2}$, and $C$ has $22\frac{1}{2}$.  

13479
52.—Εἰς οίνον

'Ην ὅτε σὺν Δαπίθησι καὶ ἀλκίμῳ Ἡρακλῆι
Κενταύρους διφυεῖς ὄλεσα μαρνάμενος·
ἣν ὅτε μουνογένεια κόρη θάνεν ἐν τρισὶ πληγαῖς
ἡμετέραις, Κρονίδην δὲ ἦκαχον εἴναλιν·
νῦν δὲ μὲ Μοῦσα τρίτη πυρίναις Νῦμφαισι μυγέντα
δέρκεται οὐλίνη κείμενον ἐν δαπέδῳ.

53.—Εἰς λύχνον

'Ἡφαίστων ποτὲ Παλλᾶς ὑπ’ ἀγκολήσι δαμείσα
εἰς εὐνῆν ἐμύγη Πηλεός ἐν θαλάμοις·
τοι δ’ ὡς οὖν λιπαρῆς καλυφθήτην ὁθόνησιν,
αὐτίκ’ ἐγεννήθη νυκτιπόλος Φαέθων.

54.—Εἰς σικών

Κἂμε σοφὴ ποίησε τέχνη Παινόνου ἐμπυνοῦν
πῦρ ὑπὸ χαλκελάτοις χείλεσι κενθομένην·
δειλῶν δ’ ἁίμα κελαινὸν ἀπ’ ἀνθρώπων ἑρύσουσα,
"Ἡφαιστόν κτείνω γαστρὶ περισχομένη.

55.—Εἰς κλυστήρα

Μοῦσῳ μοι θέμις ἐστὶ γυναικῶν ἐν φίλοτητι
μίσησθαι φανερῶς, λισσομένων ποσίων·
μοῦνος δ’ ἡθέοισι, καὶ ἀνδράσιν, ἢδε γέρουσιν,
παρθενικαίς τ’ ἐπέβην ἀχυμένων τοκέων.

1 The only-born pupil (or girl) is the eye of Polyphemus, the third Muse is Thalia, which means also a banquet; the fiery Nymphs are hot water.
52-64.—ENIGMAS

52.—On Wine

Time was when, together with the Lapiths and doughty Heracles, I slew in fight the Centaurs of double form; time was when the only-born pupil1 died after three blows from me, and I grieved the son of Cronos, who dwells in the sea; but now the third Muse sees me mixed with fiery Nymphs lying on a pavement of glass.

53.—On a Lamp

Pallas once, subdued by his arms, lay with Hephaestus in the chamber of Peleus. But when they were covered by light sheets, straight was Phaethon who walketh in the night born.2

54.—On a Cupping-Glass

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

55.—On a Clyster

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

2 Pallas is oil; Hephaestus is fire. For Peleus, see No. 37. The sheets are the cloth cover for the lamp; Phaethon is the light (of moon or stars) which illumines the darkness.
μαχλοσύνην ἡχθηρά, φιλεῖ δὲ με παιονία χείρ,
Ἄμφιτρυνιάδην ἐκτελέοντα πόνον.
ἀμφὶ δὲ ὄπνιομένοισι καὶ ἄν Πλουτὴρι μαχοίμην
αἰεὶν ὑπὲρ ψυχῆς τῶν ὁπόσοις ἐμίγην.
ἐὐρινον δὲ με παῖδα καὶ ἀργιόδοντα τίθησιν
ἰδρεῖσθη μερόπων αὐγὶ μυγελὶ ἐλέφας.

56.—Εἰς εἰσοπτρον

'Αν μ’ ἐσίδης, καὶ ἔγω σέ. σύ μὲν βλεφάροισι
δέδορκας,
ἀλλ’ ἐγὼ οὐ βλεφάροισι· οὐ γὰρ ἐχω βλέφαρα.
ἄν δ’ ἔθέλῃς, λαλέω φωνῆς δίχα· σοὶ γὰρ ὑπάρχει
φωνή, ἐμοὶ δὲ μάτην χείλε, ἁνογόμενα.

57.—Εἰς φοινίκων βάλανον

Οὐνομᾶ μητρὸς ἔχω· γλυκερῶτερος εἰμὶ τεκούσης.
ἀλλ’ ἡ μὲν δολική, τυτθὸς ἐγὼ δὲ πέλω·
ἄβρωτος κείνη πλὴν κράσας· εἰμὶ δ’ ἐγώγε
τρωκτὸς ἀπασ, μοῦνον δ’ ἐντερ’ ᾠβρωτα φέρω.

58.—Εἰς κινάραν

'Εγκέφαλον φορέω κεφαλῆς ἀτερ· εἰμὶ δὲ χλωρῇ
ἀυχένος εἰκ δολιχοῦ γῆθεν ἀειρομένη·
σφαίρῃ δ’ ως ὑπὲρ αὐλὸν ἐείδομαι· ἤν δὲ ματεύσης
ἐνδον ἐμὸν λαγόνων, μητρὸς ἔχω πατέρα.

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

54
ness I hate, and the healing hand loves me when I perform the labour of Heracles.\textsuperscript{1} I would fight even with Pluto for the lives of those, whom I lie with. But the union, by the science of men, of an elephant and a goat produced me, a child both made of good leather (or with a good nose) and white tusked.

56.—On a Mirror

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

57.—On a Date

I have the same name as my mother\textsuperscript{2} and I am sweeter than my mother, but she is tall and I am tiny; she is uneatable, all but her head, but I can all be eaten; only my guts are inedible.

58.—On an Artichoke

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

\textsuperscript{2} The date and palm were both called phoenix.
\textsuperscript{3} i.e. the core of the artichoke which is its seed.
59.—Εἰς τὴν Ἀργῷ
Τὰς πεντῆκοντα μῆν ἑνὶ γαστρὶ λαβοῦσα
†μηληστῶν πάντων ἐκτανοῦ ἤγεμόνα.
aὐτὰρ ὃ διὸς τέθυηκεν, ἐπεὶ δύο γαστέρες αὐτῶν
τίκτων, χαλκεῖῃ, καὶ πάρος ἀνδρομέῃ.

60.—Δελτός
"Τῇ μὲν με τέκεν, καινούργησεν δὲ σίδηρος.
eἰμὶ δὲ Μουσάων μυστικῶν ἐκδοχίων
κλειομένη συγώ. λαλέω δ’, ὅταν ἐκπετάσῃς με,
κοινωνόν τὸν Ἁρη μοῦνον ἔχουσα λόγον.

61.—ΑΛΑΟ
Οὐρεσὶ μὲν γενόμην, δένδρον δὲ μοι ἐπλετοῦσα μήτηρ,
πῦρ δὲ πατήρ, βῶλος δ’ εἰμὶ μελαινομένη.
ὁν δὲ μ’ ἔσω κεράμωα πατήρ τῆς βαθείας,
ἀρματος ὦτειλάς ῥύσαι εἰναλίον.

62.—Εἰς σφαῖραν
Δὴν ἐντριχσάς εἰμὶ, τὰ φύλλα δὲ μου κατακρύπτει
τὰς τρίχας, εἰ τρύπη φαίνεται οὐδαμόθεν
πολλοῖς παιδαρίοις ἐμπαίξομαι: εἰ δὲ τὸ στίς ἐστιν
εἰς τὸ βαλεῖν ἄφυης, ἵσταται ὁσσερ ὄνος.

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

59.—On the Ship Argo

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

60.—On a Writing-Tablet

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

61.—On Pitch

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

62.—On a Ball

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

² For Ares (= the stylus) cp. No. 45.
³ i.e. the felt or leather exterior.
⁴ He who was beaten at a game resembling fives was called “donkey,” and had to do anything he was ordered.
GREEK ANTHOLOGY

63.—ΜΕΣΟΜΗΔΟΤΣ

"Ερπουσα, πετωμένα, βεβώσα κοῦρα, νόθον ἔχνος ἀραμένα δρομαλα λέαινα, πτερόσσσα μεν ἓν τὰ πρόσω γυνά, τὰ δὲ μέσσα βρέμουσα λέαινα θήρ. τὰ δ' ὀπισθεν ἔλισσόμενος δράκων. οὔθ' ὅλκος ἀπέτρεχεν, οὔ γυνά, οὔτ' ὅρνις ὁλον δέμας, οὔτε θήρ. κόρη γὰρ ἐφαίνετ' ἄνευ ποδῶν, κεφαλὰν δ' οὐκ ἐσχε βρέμουσα θήρ. φύσω εἶχεν ἀτακτα κεκραμέναν, ἀτέλεστα τέλεια μεμιγμέναι.

64.—Τὸ αἰνιγμα τῆς Σφιγγός

"Εστὶ δίπουν ἐπὶ γῆς, καὶ τετράπουν, οὐ μία φωνῇ, καὶ τρίπουν' ἔκλασει δὲ φυὴν μόνον, ὅσο' ἐπὶ γαίαν ἔρπετα κινεῖται, ἀνά τ' αὖθερα καὶ κατὰ πόντον. ἀλλ' ὅπωτ' πλεῖστοισιν ἐρειδόμενον ποσὶ βαίνῃ, ἐνθα τάχος γυίοισιν ἀφαυρότατον πέλει αὐτοῖ. 5

65.—Χρησμός δοθεὶς Ὄμήρῳ

"Εστιν" Ἰος νῆσος μητρὸς πατρίς, ἥ σε θανόντα δέξεται. ἀλλ' νέων παίδων αἰνιγμα φύλαξαι.

66.—"Ετερος πρὸς τὸν αὐτὸν

"Ολβε καὶ δύσδαιμον (ἔφυς γὰρ ἐπ' ἀμφοτέροισι), πατρίδα δίξαν. μητρὸς δὲ τοι, οὐ πατρός ἐστι μητρόπολις ἐν νῆσῳ ἀπὸ Κρήτης εὐρείης Μίνωος γαίης οὔτε σχεδόν, οὔτ' ἀποτηλοῦν.
PROBLEMS, RIDDLES, ORACLES

63.—MESOMEDES

*On the Sphinx*

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

64.—The Sphinx's Riddle on Man

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

65—100.—Oracles

65.—Oracle given to Homer

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

66.—Another to the Same

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

\(^{1}\) See Book VII. 1.
67.—Χρησμὸς δοθεὶς Δαιφ τῷ Θηβαίῳ

Δάιε Δαβδακίδη, παιδών γένος θλβίον αὐτεῖς. δόσω τοι φίλων νίών· ἀτάρ πεπρωμένων ἔστιν, τοῦ παιδὸς χερσιν λείψειν φάος· ὡς γὰρ ἐνευσά.

68.—Χρησμὸς δοθεὶς Καρύστῳ

Χείρωνος φίλε τέκνων ἀγακλευτοῖο, Κάρυστε, Πηλίων ἐκπρολυτῶν Εὐβοίας ἄκρον ἰκέσθαι· ἐνθ' ἱερὰν χώραν κτίζειν σοι θέσφατόν ἔστιν.

69.—Χρησμὸς δοθεὶς Λυκόργῳ

"Ἡκεῖς, ὁ Λυκόργε, ἐμὸν ποτὲ πίονα νηόν, Ζηνὶ φίλος καὶ πάσιν Ὁλύμπια δώματ' ἔχουσιν. δίξω ἢ σε θεοῦ μαντεύσομαι, ἥπερ ἀνδρα· ἀλλ' ἐτί καὶ μᾶλλον θεοῦ ἔλπομαι, ὁ Λυκόργε.

70.—Χρησμὸς δοθεὶς ἐκ τοῦ Σαράπιδος

Μὴ μεμψιμοῖρες μὴ θεοὺς μηδέν, ξένε· ὃρην δὲ μέμφου, ὃ πατὴρ ἔσπειρέ σε.
PROBLEMS, RIDDLES, ORACLES

Minos. In this island thou art fated to end thy life, when thou understandest not, on hearing it from the tongue of the boys, a chant ill to comprehend, uttered in crooked words. For thou hast chanced on two destinies in life, the one dimming thy two suns, and the other equal to that of the gods in thy life and in thy death; and dead, thou shalt not grow old for many ages.

67.—Oracle given to Laius of Thebes

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

68.—Oracle given to Carystus

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

69.—Oracle given to Lycurgus

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

70.—Oracle given by Serapis

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

1 The legendary founder of the city so called.
71.—Χρησμός τῆς Πιθίας

'Αγνός πρὸς τέμενος καθαροῦ, ἕνε, δαίμονος ἔρχον ψυχήν, νυμφαίον νάματος ἀγάμενος. ὡς ἀγαθοίς ἀρκεῖ βαίη λεβάς· ἀνδρὰ δὲ φαύλον οὐδ' ἂν ὁ πάς νύφαι νάμασιν 'Ομήσων.

72.—Χρησμός ἑρωτήσαντι Ρουφίνω, πῶς ἂν λάβοι ὅρκον παρὰ τοῦ ἱδίου ναυκλήτου

Εὐτ' ἂν ὑπὲρ γαίης ἀνέχῃ δρόμου ὅρθρια, Τιτάνιος ἐπισκέπτετο, ἀκτιώς ἱπποτήρης δηλήμματα νυκτὸς, λάμπη δ' ἀγγλήσσα νέον φάος Ἡριγένεια, δὴ τὸτ' ἄγων παρὰ θίνας, ἀλλαράντους τε παρ' ἀκτὰς φῶτα στήσον ἐναντία δεδορκότα πρὸς φάος αὐγῆς. 5 ἡμιόν. καὶ τὸν μὲν ἐσῳ πόδα χεύματος ἐντὸς δεξίων ἐν δίνας ἔχετω, λαϊδὸν δ' ἐπὶ γαίης στηρισάτω· χείρεσσι δ' ἐπιφάνειαν ἐκάτερθε, τῆ μὲν ἄλος, τραφερής δ' ἐτέρη, πιστούμενος ὅρκον οὐράνιον ὄμψεντο, χθόνα τ' ἀσπετού, ἂνδρα ἁλὸς ὅρμους, 10 αἰθέριον τε πυρὸς βιωδώτορα ἡγεμονύη. τοῖον γὰρ θεοὶ ὅρκον ὑπὸ στομάτεσσιν ἀτίξειν οὐδ' αὐτοὶ τολμῶσιν, ἄγνωρες Οὐρανίωνες.

73.—Χρησμός δοθεὶς τοῖς Μεγαρείσι

Γαίης μὲν πάσης τὸ Πελασγικὸν 'Αργος ἀμειὼν, ἦπποι Θεσσαλίκαι, Δακεδαιμονίαι τε γυναίκες, ἄνδρες δ'' οἱ πλυνοῦσιν ὑδρῷ καλῆς 'Αρεδούσης. ἀλλ' ἐτι καὶ τὸν εἰσὶν ἁμεῖναις, οὗ τὸ μεσημὴν Τίρυνθος ναίονται καὶ Ἀρκαδίης πολυμῆλου, 5 'Αργείου λυνθόρηκες, κέντρα πτολέμιοι. ὑμεῖς δ', ὦ Μεγαρεῖς, οὔτε τρίτοι, οὔτε τέταρτοι, οὔτε δυσδέκατοι, οὔτ' ἐν λόγῳ, οὔτ' ἐν ἄριθμῷ.

1 I write καθαρόυ: καθαρὸς MS.
PROBLEMS, RIDDLES, ORACLES

71.—An Oracle of the Pythia

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

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

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

73.—Oracle to the Megarians

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

¹ We must understand, I suppose, “when it has passed their mouths.” ² Presumably the Syracusans.
GREEK ANTHOLOGY

74.—Χρησμὸς τῆς Πυθίας

'Ιρὰ θεῶν ἀγαθοῖς ἀναπέπτταται, οὐδὲ καθαρμὸν χρείω· τῆς ἀρετῆς ἦψατο οὐδὲν ἄγος.
ὅστε δ' οὐλόδος ἦτορ, ἀπόστιχε· οὗποτε γὰρ σὴν ψυχὴν ἔκνιψει σῶμα διαινόμενον.

75.—Χρησμὸς δοθεῖς ἐν 'Ηλίου πόλει, ὡτε ἐνανάγγησαν οἱ κόνες τοῦ ἱεροῦ Δίως τοῦ ὁντός ἐκέισε, οἱ νῦν ἐν Βηρύτῳ

Εἰπὲ Ποσειδάων· κασυγνήτους πεπιθέσθαι πρεσβυτέρους ἐπέοικεν· ἐμὴς ἐρικυδέος αὐλῆς κίοσιν ὦ κατὰ κόσμον ἀγάλλειαν· εἰπὲ τιμάξας τρίς ἀλα μαρμαρένην, καὶ πεῖσται. ἤν δ' ἀπιθήσῃ, φραξέσθω, μὴ πᾶσαν ἐνυπρήσαμι τάλασσαν· οὐδὲ γὰρ οὐδὲ τάλασσα Διὸς σβέννυσι κεραυνόν.

76.—Χρησμὸς Πυθίας

'Αρκαδίην μ' αἰτεῖς· μέγα μ' αἰτεῖς· οὗ τοι δῶσω· πολλοὶ ἐν 'Αρκαδίῃ βαλανηφάγοι ἄνδρες ἔσωσιν, οὗ τε ἀποκολύσουσιν· ἐγώ δὲ τοι οὕτω μεγαρω. δῶσω τοι Τεγέην ποσσίκροτον ὀρχήσασθαι, καὶ καλὸν πεδίον σχοῖνοι διαμετρῆσασθαι.

77.—Χρησμὸς ἐν τοῖς Ὀλυσσεως βίοις ἀναφερόμενος

'Ολβιος οὗτος ἄνηρ, δι' ἄλλων κατὰ λαίνον οὐδὸν Φοῖβου Ἀπόλλωνος χρηστήριον εἰσαναβαίνει, ἤλυθεν εὐνομίαν διεύμιςοι· αὐτὰρ ἔγω τοι δῶσω ἢν οὐκ ἄλλη ἐπιχθονίων πόλεως ἔξει.

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

64
PROBLEMS, RIDDLES, ORACLES

74.—An Oracle of the Pythia

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

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

(Zeus is speaking to Apollo)

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

76.—An Oracle of the Pythia

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

77.—An Oracle cited in the Lives of Theseus

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

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

'Εστι τις Ἀρκαδίης Τεγέη λευρῷ ἐνι χώρῳ·
ἐνθ’ ἀνέμοι πνείουσι δύο κρατερῆς ὑπ’ ἀνάγκης,
καὶ τύπος ἀντίτυπος καὶ πήμ’ ἐπὶ πήματι κείται·
ἐνθ’ Ἀγαμεμνονίδην κατέχει φυσίζους αἶα·
tὸν σὺ κομμοσάμενος, Τεγέης ἐπιτάρροθος ἔση.

5

79.—ΑΛΛΟΣ

Λυδὲ γένος, πολλῶν βασιλεὺ, μέγα νῆτει Κροῖσε,
μὴ βούλον πολύευκτον ἢν ἄνα δώματ’ ἀκούειν
παῖδος φθεγγομένου· τὸ δὲ σοὶ πολὺ λώεν ἄροις
ἐμιμεναι· αὐθήσει γὰρ ἐν ἡματὶ πρῶτον ἄνολβοφ.

80.—ΑΛΛΟΣ

Τὴν πεπρωμένην μοῖρην ἄδυνατα ἐστὶν ἀπο-
φυγεῖν καὶ θεῷ.

81.—ΑΛΛΟΣ

'Ισθμὸν δὲ μὴ πυργοῦτε, μηδ’ ὁρύσσετε·
Ζεὺς γὰρ κ’ ἐθηκε νῆσον, εἶ κ’ ἐβούλετο.

82.—ΑΛΛΟΣ

'Αλλ’ ὅταν ἐν Σίφνῳ πρυτανῆια λευκὰ γένηται,
λεύκοφρος τ’ ἀγορή, τότε δὴ δεὶ φράδμονος ἄνδρος
φράσσασθαι ξύλῳν τε λόχον κῆρυκά τ’ ἐρυθρόν.

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

66
78. — An Oracle of the Pythia

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

79. — Another

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

80. — Another

It is impossible even for a god to escape from foreordained fate.

81. — Another

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

82. — Another

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

From Herodotus iii. 57, where see the explanation. The prophecy, delivered at an early date, was fulfilled as follows: The prytaneion and agora of Siphnos were now built of white marble. A Samian squadron came to Siphnos and sent in a ship an embassy requesting a loan of money. On this being refused, the Samians landed and defeated the Siphnians, exacting ten times the sum. The wooden ambush and red herald is the ship, all ships being then painted red.
83.—ALLOΣ
Βάττ’, ἐπὶ φωνὴν ἤλθες· ἀναξ δὲ σε Φοῖβος Ἀπόλλων
ἐς Διβύνη πέμπει μηλοτρόφον οἰκιστήρα.

84.—ALLOΣ
Αἱ τῷ ἐμεὶ Διβύνη μηλοτρόφον οἴδας ἀμεινον
μὴ ἐλθὼν ἐλθόντος, ἀγαν ἀγαμαὶ σοφίν σεῦ.

85.—ALLOΣ
"Ος δὲ κεν ἐς Διβύνη πολυήρατον ὑστερον ἐλθῇ
γάς ἀναδαιομένας, μετά οἱ ποκά φημι μελήσειν.

86.—ALLOΣ
'Ηετίων, οὗ τις σε τίει πολύτιτου ἑόντα.
Λάβδα κύει, τέξει δὲ ὀλοίτροχον· ἐν δὲ πεσεῖται
ἀνδράσι μουνάρχοις, δικαιώσει δὲ Κόρινθοι.

87.—Χρησμός
Αἱτῶς ἐν πέτρησι κύει, τέξει δὲ λέοντα
καρτερὸν, ὀμηστήν· πολλῶν δ’ ὑπὸ γούνατα λύσει.

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

83.—Another

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

84.—Another

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

85.—Another

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

86.—Another

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

87.—An Oracle

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

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

"Ολβίος οὗτος ἀνήρ, δὲ ἐμὸν δόμον ἐσκαταβαίνει, Κύψελος Ἡτείδης, βασίλευς κλειτοῦ Κορίνθου, αὐτὸς καὶ παιδεῖς, παῖδαν γε μὲν οὐκέτι παῖδες.

89.—ἈΛΛΟΣ

Καὶ τότε δὴ, Μίλητε, κακῶν ἐπιμήχανε ἔργων, πολλοίσιν δεῖπνόν τε καὶ ἀγλαὰ δῶρα γενήσῃ· σαλ ὃ ἀλοχοὶ πολλοῖσι πόδας νύφουσι κομῆται· νηῦ ὁ ἡμετέρου Διδύμου ἀλλοισι μελήσει.

90.—ἈΛΛΟΣ

"Ἀλλ’ οταῦ ἡ θύλεια τὸν ἄρσενα νικήσασα ἐξελάσῃ, καὶ κῦδος ἐν Ἀργείουσιν ἄργας, πολλάς Ἀργείων ἀμφιδρυφέας τότε θήσει· ὡς ποτὲ τὶς ἔρεει καὶ ἐπεσομένων ἄνθρωπων· Ἀδεινὸς ὁφις ἀέλικτος ἀπόλετο δουρὶ δαμασθεῖς." 5

91.—ἈΛΛΟΣ

Γλαύκ’ Ἐπικυδείδη, τὸ μὲν αὐτῖκα κέρδιον οὗτος, ὄρκω νικήσαι καὶ χρήματα λησσασθαι. ὄμω’, ἐπεὶ θάνατος γε καὶ εὐροκοῦν μένει ἄνδρα. ἀλλ’ ὁρκον παῖς ἐστὶν ἀνόνυμος, οὐδ’ ἐπὶ χεῖρες οὐδὲ πόδες· κρατπυνὸς δὲ μετέρχεται, εἰςὸκε πάσαν συμμάρψας ὀλέσθη γενεήν καὶ οἰκὸν ἄπαντα· ἄνδρος δ’ εὐροκοῦν γενεή μετόπισθεν ἀμείλινων.

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

88.—Another

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

89.—Another

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

90.—Another

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

91.—Another

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

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

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

"Ω μέλειο, τί κάθησθε; λιπῶν φεύγῃ ἔσχατα γαῖς δῶματα καὶ πόλιος τροχοεἰδέος ἄκρα κάργνα. οὔτε γὰρ ἡ κεφαλὴ μενεῖ ἐμπεδοῦ, οὔτε τὸ σῶμα, οὔτε πόδες νέατοι, οὔτ' ὁν χέρες, οὔτε τι μέσης λεύτεται, ἄλλ' ἄξηλα πέλει πολλὰ κατὰ γὰρ μιν ἐρείπει πῦρ τε καὶ ἰένες Ἁρης, Συρινηγενεσίς, ἄρμα διώκων πολλὰ δὲ κάλλως ἀπολεῖ πυργώματα, καῦ τὸ σῶν οἰον πολλοὺς δὲ ἀθανάτων ναοὺς μαλερῷ πυρὶ δῶσει, οἳ πον νῦν ἱδρώτι ῥεούμενοι ἐστήκασιν, δεῖματι παλλόμενου, κατὰ δὲ ἀκροτάτως ὄρφοισιν 10 αἴμα μέλαιν κέχυται, προίδον κακότητος ἀνάγκην. ἄλλ' ἵτον εἷς ἀδύτοιο, κακοίς δ' ἐπικίδνατε θυμόν.

93.—ΑΔΛΟΣ

Οὐ δύναται Παλλᾶς Δί', Ἡ' Ὀλυμπιον εξιλάσσεθαι, λισσομένη πολλοῖς λόγοις καὶ μήτιδι πυκνῃ σοι δὲ τόδ' αὐτίς ἐπος ἐρέω, ἀδάμαντι πελάσσαις τῶν ἄλλων γὰρ ἀλισκομένων, ὅσα Κέκροπος οὐρος ἐντὸς ἔχει, κευθμῶν τε Κιθαρώνος θαδείον, 5 τείχος Τριτογενεῖ ξύλινον διδοὶ εὐρύσσετα Ζεὺς μοῦνον ἀπόρθητον τελέθειν, τὸ σὲ τέκνα τ' ὀνήσει. μηδὲ σὺ γ' ἵπποςόνην τε μένει καὶ πεξὸν ὑόντα πολλοῦ ἀπ' ἡπείρου στρατὸν ἥσυχος, ἄλλ' ὑποχρεῖν, νῦντο ἐπιστρέψας, ἐτι τοι ποτὲ καντίος ἐςη. 10 Ὅ θείη Σαλαμίς, ἀπολεῖς δὲ σὺ τέκνα γυναικῶν, ἥ που σκιδαμένης Δημήτερος, ἡ συνιουσής.

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

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

93.—Another

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

their ships, and as foretelling a victory at Salamis. The ambiguous last lines might equally well have foretold a defeat.
94.—Χρησμὸς Πυθιάς

'Ἐχθρὲ περικτίωνεσσι, φίλ', ἀθανάτοιοι θεοίσι, 
εἰσῷ τὸν προβόλαιον ἔχων, πεφυλαγμένος ἦσο, 
καὶ κεφαλὴν πεφυλάξο· κάρα δὲ τὸ σῶμα σαώσει.

95.—Χρησμὸς

"Ω νήπιοι, ἐπιμέμφεσθε ὅσα υμῖν ἐκ τῶν Μενε-
λάου τιμωρημάτων Μίνως ἐπεμψε μηνίων δακρύ-
ματα, ὅτι οἱ μὲν οὐ συνεξεπρήξαντο αὐτῷ τὸν ἐν 
Καμίκῳ θάνατον γενόμενον, ὑμεῖς δὲ ἐκείνους 
τὴν ἐκ Σπάρτης ἀρπαχθεῖσαν ὑπ' ἄνδρος βαρ-
βάρου γυναῖκα.

96.—ΑΛΛΟΣ

'Τμῖν δ', ὃ Σπάρτης οἰκήτορες εὐρυχόροιο, 
ἡ μέγα ἄστυ ἐρυκυδὲς ὑπ' ἄνδραςι Περσείδησι 
πέρθεται· ἡ τὸ μὲν οὐχὶ, ἀφ' Ἡρακλέους δὲ γενέθλης 
περιήσει βασιλῆ φθίμενον Δακεδαλύμονος οὕρος. 
οὐ γὰρ τὸν ταύρον σχῆσει μένος οὐδὲ λεόντων 
ἀντιβίνην. Ζηνός γὰρ ἔχει μένος· οὐδὲ ἐ φημὶ 
σχῆσεσθαι, πρὸν τῶν ἐτερον διὰ πάντα δᾶσηται.

97.—Χρησμὸς Πυθιάς

Φράξεω βαρβαρόφωνος ὅταν ζυγόν εἰς ἀλα βάλλῃ 
βυβλίνων, Εὐβοῖας ἀπέχειν πολυμηκάδας αἰγας.

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

94.—An Oracle of the Pythia

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

95.—Oracle

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

96.—Another

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

97.—An Oracle of the Pythia

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

2 From Herodotus vii. 220.
4 Rather of Bacis, from Herodotus viii. 20. The Euboeans are advised to remove their flocks when the Persians have bridged the Hellespont. All these oracles show that at Delphi they were sure the Persians would conquer Greece.
98.—Βάκιδος χρησμός περὶ τῆς τῶν Ἐλλήνων νίκης
'Ἀλλ' ὅταν Ἀρτέμιδος χρυσαίρον ἱερὸν ἀκτήν
νησὶ γεφυρώσωσι καὶ εἰναλίην Κυνόσουραν
ἐλπίδι μαίνομένη, λυπαρὰς πέρσαντες Ἀθήνας,
διὰ Δίκη σβέσσει κρατερὸν Κόρον,"Τβριος νιόν,
δεινὸν μαίνωντα, δοκεῖντ' ἀνὰ πάντα πιθέσθαι. 5
χαλκὸς γὰρ χαλκῷ συμμίζεται, αἵματι δ' Ἄρης
πόντον φοινίκει, τότε ἐλεύθερον Ἐλλάδος ἦμαρ
εὐρύσπα Κρονίδης ἐπάγει καὶ πότινα Νίκη.

99.—ΑΛΛΟΣ
Τὴν δ' ἐπὶ Θερμώδοντι καὶ Ἀσωτῷ λεχεποῖγ
Ἐλλήνων σύνωδον καὶ βαρβαρόφωνον ἵψην,
τῇ πολλῷ πεσόνται ὑπὲρ λάχεσιν τε μόρον τε
τοξοφόρων Μῆδων, ὅταν αὐσιμον ἦμαρ ἐπέλθη.

100.—Χρησμὸς δοθεὶς Μενελάῳ καὶ Ἀλεξάνδρῳ
Τίππε δῦν βασιλῆς, ὃ μὲν Τρῶων, ὃ δ' Ἀχαιῶν,
οὕ ταυτὰ φρονέοντες ἐμὸν δόμον εἰσανέβητε,
ὅτῳ ὃ μὲν πῶλον γόνον διξήμηνος εὑρεῖν,
αὐτὰρ ὁ πῶλον ἄγειν; Τί νυ μήσεαι, ὃ μεγάλε Ζεῦ;

101.—ΚΛΕΟΒΟΥΛΩΤ ΑΙΝΙΓΜΑ
Εἰς ὁ πατήρ, παῖδες δυναίδεκα: τῶν δὲ ἐκύστω
παῖδες <δῖς> τριήκοντα διάνδικα εἰδοσ ἔχουσαι:
αἱ μὲν λευκαὶ ἔσων ἱδεῖν, αἱ δ' αὐτὲ μέλαιναι·
ἀδάνατοι δὲ τ' ἐοῦσαι, ἀποφθεινόουσιν ἀπασαι.

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1 From Herodotus viii. 77.  ² From Herodotus ix. 43.
PROBLEMS, RIDDLES, ORACLES

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

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

99.—Another touching the Victory of Plataea

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

100.—Oracle given to Menelans and Alexander

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

101.—An Enigma of Cleobulus

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

Answer: The year, months, days, and nights.
102.—'Εκ τῆς Πυθίας τῶ βασιλεῖ Ἀδριανῶ
'Ἀγνωστόν μ' ἐρέεις γενεῆς καὶ πατρίδος αἴγις
ἀμβροσίον Σειρήνος· ἔδωκε δ' Ἰθάκη τις Ὀμήρου:
Τηλέμαχος δὲ πατήρ, καὶ Νεστόρεη Πολυκάστη
μήτηρ, ἡ μὲν ἔτικτε βροτῶν πολυπάνσοφον ἄλλων.

103.—Εἰς σταφίδα
Εἴ με νέην ἔλαβες, τάχα μοι πίες ἐκχυθέν αίμα
νῦν δ' ὅτε γηραλεῖν μ' ἐξετέλεσσε χρόνος,
ἐσθιε τὴν ῥυσαινομένην, ὕγρον οὐδὲν ἔχουσαν,
ὅστεα συνθραύσων σαρκὶ σὺν ἤμετέρη.

104.—ΑΛΛΟ
Πήρην σὴν ὀπίσω, κάλαθον χερί, τὸν τράγον ὁμοις,
αἰπόλε, σὸν ἄγρων σύμβολα πάντα φέρεις.

105.—ΑΛΛΟ
Εἴμι χαμαίξηλον ξώων μέλος· ἥν δ' ἀφέλης μοι
γράμμα μόνον, κεφαλῆς γίνομαι ἄλλο μέρος;
ἡν δ' ἔτερον, ξώων πάλιν ἔσσομαι· ἥν δὲ καὶ ἄλλο,
οὐ μόνον εὐρήσεις, ἄλλα διηκόσια.

1 Answer of the Pythia to the Emperor's enquiry about
the birthplace and parentage of Homer. This was one of
the many different accounts current.
PROBLEMS, RIDDLES, ORACLES

102.—Spoken by the Pythia to the Emperor Hadrian

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

103.—Riddle on a Raisin

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

104.—Another

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

105.—Another

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

Answer: πούς (foot), ούς (ear), ὕς (pig), ἅ (sign for 200).

2 This would appear to be no riddle, but the description of a picture.
106.—ΑΛΛΟ
Τέσσαρα γράμματ' ἔχων ἀνώ τρίβον: ἢν δὲ τὸ πρῶτον
γράμμ' ἀφέλης, ἀὼ· καὶ τὸ μετ' αὐτὸ πάλιν,
βορβόρφ εὐρήσεις ἐμὲ φίλτατον: ἢν δὲ τὸ λοίσθον
αἰρής, εὐρήσεις ἐπίρρημα τόπου.

107.—ΑΛΛΟ
Λαμπάδα μὲν προήκεν Ἐρως καὶ τόξα καὶ ίοὺς,
Αἰθιόπων δὲ κόνιν ἀντὶ βελῶν προχέει.

108.—ΑΛΛΟ
Οὐδὲν ἐσώθεν ἔχω, καὶ πάντα μοι ἐνδοθέν ἐστί,
προῖκα δ' ἐμῆς ἀρετῆς πᾶσι δίδωμι χάριν.

109.—ΑΛΛΟ
Ἐν πυρὶ κοιμηθεῖσα κόρη θάνεν: ὁ προδότης δὲ
όνος· ύφ' οὗ δὲ θάνεν, Παλλάδος γὰρ στέλεχος·
ὁ κτεῖνας ναυγός· ἐνὶ ξώοντι δὲ τύμβῳ
κεῖται μεμφομένη τὰς Βρομίου χάριτας.

109α
Παλλᾶς καὶ Βρομίος τε καὶ ὁ κλυτὸς Ἀμφιγνής,
οἱ τρεῖς τὴν μούνην παρθένον ἡφάνισαν.

1 Jacobs conjectures εἰσέτι ῥῆμα.
PROBLEMS, RIDDLES, ORACLES

106.—Another

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

Answer: ποῦς, οὐς, ὧς, ποῦ (where?).

107.—Another

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

108.—Another

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

Answer: A mirror.

109.—Another

A girl (or pupil of the eye) died in her sleep by fire; she was betrayed by wine, and the instrument by which she died was a trunk of Pallas. He who slew her was a ship-captain, and in a living tomb she lies, finding fault with the gift of Bacchus.

Answer: The eye of Polyphemus. The trunk of Pallas is the olive-trunk used to put it out.

109A

Pallas, Bacchus, and famous Hephaestus, all three destroyed one girl.

Answer: The same as the last.

¹ Scarcely an enigma. Aethiopian dust means "gold."
110.—ΑΛΛΟ
Οὗτος βλέπων βλέπει με, μὴ βλέπων δ' ὀρὰ; ὁ μὴ λαλῶν λαλεῖ, ὁ μὴ τρέχων τρέχει. 1
ψευδῆς δ' ὑπάρχω, πάντα τάληθ' λέγων. 2

111.—ΑΛΛΟ
"Ἀγόνος ἐξ ἀγόνων, βελεθηφόρος, ἐμβρέφος, ἀρσίς.

112.—Χρησμὸς δοθεὶς Κροίσῳ τῷ Δυνδῇ
'Αλλ' ὅταν ἡμῖνος βασιλεὺς Μήδοισι γένηται, καὶ τότε, Δυνδὲ ποδαβρέ, πολυψηφίδα παρ' Ἐρμον
φεύγειν, μηδὲ μένειν, μηδ' αἰδεῖσθαι κακὸς εἶναι.

113.—Χρησμὸς δοθεὶς Ἀρχιλόχῳ
'Ἀθάνατος σοι παῖς καὶ αόλιμος, ὁ Τελεσίκλεις,
ἔσσετ' ἐν άνθρώποισιν, ὅσ ἂν πρῶτος σε προσεῖπῃ
μηδ' σής ἀποβάντα φίλη ἐν πατρίδι γαῖῃ.

114.—Χρησμὸς δοθεὶς τῷ μητρὶ Ἀλεξάνδρου ἐν Κυζίκῳ
Πέρσαι λάτριν ἐμὸν σημάντορα χειρὶ βιαίη
ἐκτανοῦ, οἰκεία δὲ κόινις νέκυν ἀμφικαλύπτειν
τοῦ δ' ἢν τις Φαέθοντι θοῦς λεύκ' ὁστεά δεῖξην,
οὐτὸς τοι Περσῶν τὸ μέγα κράτος ἐνυδοθὶ θραύσει.

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

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

110.—Another

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

Answer: Sleep.

111.—Another

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

Obscure.

112.—Oracle given to Croesus of Lydia ²

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

113.—Oracle given to Archilochus ³

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

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

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

³ Or, rather, to his father, Telesicles.

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

83
κεῖται δ' Ἀσίδος ἐντὸς ὀριζομένη ἐνὶ νῆσῳ δάφνη καὶ ἐνθροισὶ παραὶ Πελίοιο γέροντος· φράξει δ' ἀνέρα μάντιν ὕφηγητήρα κελεύθουν Φωκέα, ὦς ψαμάθουσιν Ἀπαρνίδος οἰκία ναίει.

115.—Κωνσταντῖνος, ἐλθὼν ἐν τῇ Τροίᾳ πλησίον, ἤβουλήθη κτίσαι πόλιν βασιλικῆν, καὶ λαβὼν τὸν χρησμὸν ἀνεχώρησεν καὶ κτίσει Κωνσταντινούπολιν Ὁ ὦ τῆς ἐν Τροίῃς σε πάλαι τμηθέντι θεμείῳ 'Ῥώμης ἱδρύσας νέον οὖνομα· βαίνε δὲ χαῖρον ἐς Μεγαρῆην ἀστυ Προποντίδος ἅγχι θαλάσσης, ἐνθ' ἵχθυς ἐλαφός τε νομὸν βόσκουσι τῶν αὐτῶν.

116.—ΜΗΤΡΟΔΩΡΟΤ ΕΠΙΓΡΑΜΜΑΤΑ ΑΡΙΘΜΗΤΙΚΑ

Τίππε με τῶν καρύων ἐνεκεν πληγήσῃ πιέζεις, ὡ μῆτερ; τάδε πάντα καλαὶ διεμοιρήσαντο παρθένοι. ἡ γὰρ ἔμειο Μελίσσιον ἐβδομα δοιά, ἡ δὲ δυσδέκατον Τυτάνη λάβευν· ἐκτὸν ἔκοισι καὶ τρότον Ἀστυόχη φιλοπαύγμονες ᾧθὼς Φίλωνα· εἰκοσι δ' ἀμπάξασα Θέτις λάβε, δώδεκα Θεσβή· ἡ δ', ὃρα, ἦδο γελᾷ Πλαύκη παλάμησιν ἔχουσα ἐνδεκα· τούτῳ δὲ μοι κάρυον περιλειπτεῖται ὁλον.

117.—ΑΛΔΟ

α. Ποῦ σοι μῆλα βέβηκεν, ἐμὸν τέκος; β. Ἐκτα μὲν 'Ἰνώ
δοιά, καὶ ὑγιοτῖν μοῦραν ἔχει Σεμέλη.
in a circumscribed island, by the laurel and streams of the old man Pelius. Seek for a seer to show thee the way, a Phocian who dwells by the sands of Aparnis.

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

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

116–146.—METRODORUS' ARITHMETICAL EPIGRAMS

116

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

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

117

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

\(^1\) Byzantium was founded by the Megarians.
Αὐτονόθ δὲ τέταρτον ἀφίρρπασεν· αὐτὰρ Ἁγανή
πέμπτον ἐμὸν κόλπων φύχετ ἀπαυνυμένην·
σοὶ δ' αὐτῇ δέκα μῆλα φυλάσσεται· αὐτὰρ ἔγωγε,

ναί μὰ φίλην Κύπριν, ἐν τόδε μοῦνον ἐχο.  

118.—ἈΛΛΟ

Δρεψαμένη ποτὲ μῆλα φίλαις διεδάσσατο Μυρτώ·
Χρυσίδι μὲν μῆλων πέμπτον πόρε, τέτρατον Ἡροῖ,
ἐνυσακαίδεκατον Ψαμάθη, δέκατον Κλεοπάτρη·
αὐτὰρ ἐεικοστὸν δωρήσατο Παρθενοπείρη·
δώδεκα δ' Ἑυάδην μοῦνον πόρεν· αὐτὰρ ἐς αὐτὴν

ήλυθον ἐκ πάντων ἐκατόν καὶ εἰκοσι μῆλα.

119.—ἈΛΛΟ

'Ἀντεμέναις ποτὲ μῆλα φίλαις διεμοιρήσαντο

'Ἰνώ καὶ Σεμέλη δώδεκα παρθενικαῖς.

καὶ ταῖς μὲν Σεμέλη πόρεν ἅρτια· ταῖς δὲ περισσὰ

dωκε κασυγνήτη· μῆλα δ' ἔχεν πλέονα.

ἡ μὲν γὰρ τρισθῆσε τρι' ἐβδομα δῶκεν ἐταῖραίς,

taῖς δὲ δύο πάντων πέμπτον ἐδωκε λάχος·

ἐνδέκα δ' Ἀστυνόμη μιν ἀφείλατο, καὶ οἱ ἔλειπεν

μοῦνα κασυγνήταις μῆλα δύο φερέμεν.

ἡ δ' ἔτερη πισύρεσσε πόρεν δύο τέτρατα μῆλων,

πέμπτη δ' ἐκταῖρη μοῦραν ἐδωκεν ἔχειν·

tέσσαρα δ' Ἐυρυχόρη δὼρον πόρε· τέτρασι δ' ἀλλοις

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

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

118

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

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

119

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

Solution: Ino distributed 35 \((15 + 7 + 11 + 2)\) and Semele 24 \((12 + 4 + 4 + 4)\).
'Η καρύ πολλοίσιν ἐβεβρίθη καρύοισιν·

νῦν δὲ τις ἐξαιτίης μιν ὑπέδρισεν· ἀλλὰ τι φησίν;

"Ἐκ μὲν ἐμεῖ καρύων πέμπτον λάβες Παρθενόπεια·

όρθωταν δὲ Φίλινα φέρει λάχος· ἣ δ' Ἀγανίπη

tέτρατον· ἐβδομάτῳ δ' ἐπιτερπεῖται Ὀρείθυνια·

ἐκτην δ' Ἐυρυνώμη καρύων ἐδρέψατο μοίρην·

τρισσαί δ' ἐξ ἐκατόν Χάριτες διεμοιρήσαντο·

ἐννάκι δ' ἐννέα Μοῦσαι ἐμεῖ λάβον· ἐπτὰ δὲ λοιπὰ

δὴς ἀκρέμόνεσσιν ἐφήμενα τηλοτέροισιν."

121.—ΑΛΛΟ

Επτάλοφον ποτὶ ἄστυ Γαδειρόθεν, ἐκτον ὁδοῖο

Βαίτιος εὐμύκους ἁχρίς ἐς ἱόνας·

κείθεν δ' αὐτ πέμπτον Πυλάδου μετὰ Φώκιον οὖδας,

Ταύρη χθὼν, βοένης οὖνο' ἀπ' εὐετίης·

Πυρήνην δὲ τοι ἐνθεῖν ἔπ' ὀρθόκραιρον ἴοντι

ὄγδοον, ᾧ δὲ μῆς δωδέκατον δεκάτης.

Πυρήνης δὲ μεσηγὴ καὶ "Ἀλπίος ὑψικαρῆνο

tέτρατον· Λυσσόνης αἴγα δωδέκατον

ἀρχομένης ἀλεκτρα φαείνεται Ἡρίδανωοί.

ὡ μάκαρ, ὃς δισσάσ ζήνυσα χιλιάδας,

πρὸς δ' ἐτί πέντε ἐπὶ ταῖς ἐκατοντάδας ἐνθεῖ ἐλαίνων·

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

Solution: There were 1680 nuts.

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

Solution: The total distance is 15,000 stades (say 1,500 miles); from Cadiz to the Guadalquivir, i.e. to its upper waters, 2,500, thence to the Vaccaei (south of the Ebro) 3,000, thence to the Pyrenees 2,000, thence to the Alps 3,750, thence to the Po 1,250, thence to Rome 2,500.
Εὐβλεφάροι Δίκης ἱερὰ κρήδεμνα μιήνας,
οὐφρα σε, πανδαμάτωρ χρυσὲ, βλέπουμι τόσον,
οὐδὲν ἔχω. πίσυρας γὰρ ἐπ᾿ οὐκ ἀγαθοίσι ταλάντων
οἰωνοίσι μάτην δῶκα φίλοις δεκάδας.
ἡμισὺ δ᾿ αὖ, τρίτατόν τε καὶ ὅγδουν, ὁ πολύμορφοι ὃ
ἀνθρώπων κήρες, ἑχθρὸν ἔχοντα βλέπω.

Πέμπτου μοι κλήρου, παῖ, λάμβανε· δωδέκατον δὲ
δέξο, δάμαρ· πίσυρες δ᾿ νίεος οἰχομένου
παιδείς, ἀδελφεὶς τε δύω, καὶ ἀγάστονε μήτερ,
ἐνδεκάτην κλήρον μοῖραν ἐκαστὸς ἔχε.
αυτάρ, ἀνεψιαδοῖ, δυσκαίδεκα δέχθε τάλαντα.
Εὐβουλὸς δ᾿ ἔχέτω πέντε τάλαντα φίλοις.
πιστοτάτους διμόσσων ἐλευθερίην καὶ ἀποινα,
μισθὸν ὑπηρεσίης, τοῖσδε δίδωμι τάδε·
ὡς δὲ λαμβανέτοσαν· Ὁνήσιμος εἶκοσι πέντε
μνᾶς ἔχετω· Δάος δ᾿ εἰκοσὶ μνᾶς ἔχετω,
πεντήκοντα Σύροις, Συνετὴ δέκα, Τίβιος ὀκτὼ·
ἔπτα δὲ μνᾶς Συνετὸ παιδὶ δίδωμι Σύροιν.
ἐκ δὲ τριηκόντων κοσμήσατε σήμα ταλάντων,
ῥέξετε δ᾿ Οὐδαίῳ Ζανὶ θυγυπλήν·
dισσῶν ἐς τε πυρήν καὶ ἄλφιτα καὶ τελαμώνας,
eἰκαίνην δοίῳν σώμα χάριν λαβέτω.
PROBLEMS, RIDDLES, ORACLES

122

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

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

123

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

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

¹ Probably precious ointment.
124.—ΑΛΛΟ

'Ηέλιος, μήνη τε καὶ ἀμφιθέοντος ἀλήται
ζωοφόροι τοίην τοι ἐπεκλώσαντο γενέθλην·
ἐκ την μὲν βίοτοιο φίλη παρὰ μητέρι μεῖναι
ὄφανόν· ὑγιοτὴν δὲ μετ' ἀντιβίοισιν ἀνάγκῃ
θητεύειν, νόστῳ τε γυναῖκά τε παῖδα τ' ἐπ' αὐτῇ·
τηλύγετον δῶσουσι θεοὶ τριτάτῃ ἐπὶ μοίρῃ·
ὅτι τότε σοι Σκυθικοῖοιον ὑπ' ἐγχεσὶ παῖς τε δάμαρ τε
ὀλλυνταί· σὺ δὲ τοίσιν ἐπὶ ἀλγεσί δάκρυα χεύσας,
ἐπτὰ καὶ εἶκος' ἐτέσσας βίον ποτὶ τέρμα περήσεις.

125.—ΑΛΛΟ

Τύμβος ἐγώ· κεύθω δὲ πολύστονα τέκνα Φιλίννης,
τοῖον μαγιτόκων καρπόν ἔχων λαγόνων·
πέμπτον ἐν ἡδέοις, τρίτατον δὲ ἐν παρθενίκησιν,
τρεῖς δὲ μοι ἀρτιγάμους δοκεὶ Φιλίννα κόρας·
λοιπὸν δὲ ἡλίου πανάμμοροι ἥδε καὶ αὐθἡς
τέσσαρες ἐκ λαγόνων εἰς Ἀχέροντα πέσουν.

126.—ΑΛΛΟ

Οὗτος τοι Διόφαντον ἔχει τάφος· ἀ μέγα θαύμα·
καὶ τάφος ἐκ τέχνης μέτρα βίοιο λέγει·
ἐκ την κοιρίζειν βιότοι θεός ὅπασε μοίρῃ·
δωδεκάτην δ' ἐπιθεῖς, μῆλα πόρεν χροαίειν·
τῇ δ' ἀρ' ἐφ' ἐβδομάτῃ το γαμβήλιον ἦψατο φέγγος·
ἐκ δὲ γάμων πέμπτῳ παίδ' ἐπένευσεν ἔτοι.
The sun, the moon, and the planets of the revolving zodiac spun such a nativity for thee; for a sixth part of thy life to remain an orphan with thy dear mother, for an eighth part to perform forced labour for thy enemies. For a third part the gods shall grant thee home-coming, and likewise a wife and a late-born son by her. Then thy son and wife shall perish by the spears of the Scythians, and then having shed tears for them thou shalt reach the end of thy life in twenty-seven years.

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

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

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

This tomb holds Diophantus. Ah, how great a marvel! the tomb tells scientifically the measure of his life. God granted him to be a boy for the sixth part of his life, and adding a twelfth part to this, he clothed his cheeks with down; He lit him the light of wedlock after a seventh part, and five years after his marriage He granted him a son. Alas! late-born
127.—ΑΛΛΟ
Παντὸς ὅσου βεβίωκε χρόνων παις μὲν τὸ τέταρτον Δημοκάρης βεβίωκε· νευρίσκος δὲ τὸ πέμπτον
τὸ τρίτον εἰς ἄνδρας· πολιὸν δ' ὅτ' ἀφικετο γῆρας
ἐξησεν λοιπὰ τρισκαίδεκα γῆρας οὐδὲ.

128.—ΑΛΛΟ
Οἰον ἄδελφειος μ' ἐβεβήσατο, πέντε τάλαντα
οἷς ὅση μόρρη πατρικὰ δασσάμενος.
ἐπὶα κασυγνήτου τὸδ' ἐνδεκάτων πολυάκρυς
πέμπτον ἔχω μόρρης. Ζεῦ, βαθῦν ὑπνον ἔχεις.

129.—ΑΛΛΟ
Εἰπε κυβερνήτηρι, πλατὺν πόρον Ἄδριακοῦ
τέμνων νητ. "Ἀλὸς πόσα λείπεται εἰσέτι μέτρα;
τὸν δ' ἀπαμείβετο. "Νάυτα, μέσου Κριοῖο μετώπου
Κρηταίου, Σικελῆς τε Πελαρίδος ἐξάκι μέτρα
χίλια, δοιῶν δ' αὐτῇ παροιχομένῳ δρόμῳ
πέμπτων διπλάσιον Σικελῆν ἐπὶ πορθμίδα λείπει."
wretched child; after attaining the measure of half his father's life, chill Fate took him. After consoling his grief by this science of numbers for four years he ended his life.

Solution: He was a boy for 1 1/2 years, a youth for 7, at 33 he married, at 38 he had a son born to him who died at the age of 42. The father survived him for 4 years, dying at the age of 84.

127

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

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

128

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

Solution: The one offered is that the one brother had $\frac{4}{11}$ of a talent, the other $\frac{7}{17}$, but I cannot work it out.

129

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

Solution: They had travelled $3,333\frac{1}{3}$ stades and had still $2,666\frac{2}{3}$ to travel.
130.—ΑΛΛΟ
Τῶν πισύρων κρουνῶν ὁ μὲν ἡματί πλήσει ἄπασαν
dεξαμενήν, δυσὶ δ’ οὕτως, ὁ δ’ ἐν τρισὶν ἡμασιν οὕτως,
tετρατος ἐν τετρόεσιν: πόσῳ πλήσοντει ἄπαντες;

131.—ΑΛΛΟ
Οἰγέ με, καὶ πισύρεσσαν ἐνιπλῆσαι παρεούσαν
dεξαμενήν ὃραις, κρουνὸς ἄλας προρέων,
dεξιτερὸς δ’ ἄρ εἶμεν τόσας ἀπολείπεται ὃραις,
ὀφρα μιν ἐμπλῆσει: δις δὲ τόσαις ὁ τρῖτος.  
εἰ δ’ ἁμφοτεροί σὺν ἐμοὶ προχέειν ρόδων ἐσμον ἀνώγοις,  5  
eἰν ὀλίγη μοίρῃ πλήσομεν ἡματίῃ.

132.—ΑΛΛΟ
Κύκλωψ ἦγω Πολύφημος ὁ χάλκεος: οἷα δ’ ἐπ’ αὐτῷ  
tεῦξε τις ὀφθαλμὸν καὶ στόμα καὶ παλάμην,  
κρουνὸς συζεύξας: στάζοτι δὲ πάμπαν ἐοίκεν,  
ἡ δ’ ἐπὶ καὶ βλέψων φαίνετ’ ἀπὸ στόματος.  
κρουνὸν δ’ οὕτως ἀτακτος: ὁ μὲν παλάμης τρισὶ μούνοις 5  
ἡμασιν ἐμπλῆσει δεξαμενήν προρέων  
ἡμάτιος γλήνης: στόμα δ’ ἡματος ἐν δύο πέμπτοις.  
tίς κ’ ἐνέποι τρισσοῖς ἵσα θέοντα χρόνον;

133.—ΑΛΛΟ
'Ως ἀγαθὸν κρητήρι θουλ κερόσσι ἰεσθρον  
οἶδε δύω ποταμοῖ, καὶ Βρομλίοι χάρις.  
Ἰςος δ’ οὖ πάντεσσι ρόου δρόμος: ἀλλὰ μιν οῖος  
Νεῖλος μὲν προρέων ἡμάτιος κορέσει,
PROBLEMS, RIDDLES, ORACLES

130

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

Answer: \( \frac{12}{8} \) of a day.

131

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

Answer: In \( 2\frac{2}{11} \) hours.

132

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

Answer: \( \frac{6}{2 \frac{2}{3}} \) of a day.

133

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

tóssov ōdor mažon ἀπερεύγεται· ἐκ δ' ἀρα Βάκχου 5
θύρσος ἐν τρισσοῖς ἤμασιν οἷνον ιεῖς·
σὸν δὲ κέρας, Ἀχέλυθε, δῦ ἤμασι. νῦν δ' ἀμα πάντες
ῥεῖτε καὶ εἰν ὁραὶς πλήσετε μιν ὀλίγαις.

134.—ΑΔΔΟ

Ω γυναι, ὦς πενής ἐπελήσασο· ἦ δ' ἐπίκειται
αἰὲν ἀναγκαίη κέντρα φέρουσα πόνων.
μνᾶν ἐρῶν νήθεσκες ἐν ἤματι· πρεσβυτέρῃ δὲ
θυγατέρων καὶ μνᾶν καὶ τρίτων ἐιλκε κρόκης·
ὅπλοτέρῃ δὲ μῆς φέρειν ἤμισιν. νῦν δ' ἀμα πάσαις 5
δόρπον ἐφοπλίζεις μνᾶν ἐρύσασα μόνον.

135.—ΑΔΔΟ

Οὐδὲ λοετροχοῦ τρεῖς ἐσταμεν ἐνθάδ' Ἐρωτες,
καλλιρόου πέμποντες ἐπ' εὐρίποιο λοετρά.
δεξιτερός μὲν ἑγωγε ταυντίτερυγον ἀπὸ ταρσῶν
ἡματος ἐκταῖη μοίρῃ ἐνι τόνδε κορέσσω.
λαίδες δ' αὐ πιστύρεσσω ἀπ' ἀμφιφορῆς ἐν ὁραις· 5
ἐκ δ' ὁ μέσος τόξου κατ' ἡματος αὐτὸ τὸ μέσον.
φράξεο δ', ως ὀλίγη κεν ἐνπλήσασιμεν ἐν ὄρη,
ἐκ πτερύγων τόξου τε καὶ ἀμφιφορῆς ἑντες.

136.—ΑΔΔΟ

Πλυνθοῦργοι, μάλα τούτων ἐπείγομαι οἶκον ἐγεῖραι,
ἡμαρ δ' ἀνεφέλου τόδε σήμερον, οὐδ' ἔτι πολλῶν
χρητζω, πᾶσαν δὲ τριηκοσίσι δέουσαν
πλύθουν ἔχω. σὺ δὲ μοῦνος ἐν ἡματι τόσσον ἐτευχεῖς. 98
spout from his paps, and the thyrsus of Bacchus, sending forth wine, will fill it in three days, and thy horn, Achelous, in two days. Now run all together and you will fill it in a few hours.

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

134

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

Answer: The mother in a day $\frac{6}{17}$, the daughters respectively $\frac{8}{17}$ and $\frac{3}{17}$.

135

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

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

136

Brick-makers, I am in a great hurry to erect this house. To-day is cloudless, and I do not require many more bricks, but I have all I want but three hundred. Thou alone in one day couldst make as many, but thy son left off working when he had
παῖς δὲ τοι ἐκ καμάτοιο διηκοσίαις ἀπέληγεν·
γαμβρὸς δ' αὐ τόσησι καὶ εἰσέτι πεντήκοντα.
τρισσαίς συξυγίαις πόσσαίς τὸδε τεύχεται ὦραις;

137.—ΑΛΛΟ

Δάκρυ παρὰ στάξαντες ἀμείβετε· οἶδε γὰρ ἥμεις,
οὐς τόδε δῶμα πεσοῦν ὠλεσεν Ἀντίοχο
δαιτυμόνας, ἱερὸς τε θεὸς δαιτός τε τάφον τε
tονδ' ἔπορεν χῶρον. τέσσαρες ἐκ Τεγέης
κείμεθα. Μεσσήνης δὲ δυνάδεκα· ἐκ δὲ τε πέντε
'Αργεος· ἐκ Σπάρτης δ' ἰμιου δαιτυμόνων,
αὐτὸς τ' Ἀντίοχος· πέμπτου δὲ τε πέμπτου ὅλοντο
Κεκροπίδαι· σὺ δ' Ὄλαν κλαῖε, Κόρινθε, μόνον.

138.—ΑΛΛΟ

Νικαρέτῃ παίζουσα σὺν ἡλικιώτισι πέντε,
ὦν εἰχεν καρύων Κλείτ' ἔπορεν τὸ πρῶτον,
καὶ Σαπφοῖ τὸ τέταρτον, Ἀριστοδίκη δὲ τὸ πέμπτον,
εἰκοστὸν Θεανὸ καὶ πάλι δωδέκατον,
εἰκοστὸν τέτρατον δὲ Φιλιμνίδι· καὶ περιήν δὲ
πεντήκοντ' αὐτῇ Νικαρέτῃ κάρνα.

139.—ΑΛΛΟ

Γυνωμονικῶν Διόδωρε μέγα κλέος, εἰπέ μοι ὄρην,
ἡλικ' ἀπ' ἀντολής πόλον ἡλιατο χρύσεα κύκλα
ἡλιόν. τοῦ δήτοι ὄσον τρία πέμπτα δρόμων,
tετράκι τόσον ἐπείτα μεθ' Ἑσπερίην ἀλα λείπει.

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

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

137

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

*Solution:* There were 50 guests.

138

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

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

139

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

*Answer:* 3 hours and $\frac{9}{7}$ had passed, 8 hours and $\frac{8}{7}$ remained.
GREEK ANTHOLOGY

140.—ΑΛΛΟ

Ζευ μάκαρ, ἢ ρά τοι ἔργα τάδ' εὐαδεν, οἶα γυναίκες Θεσσαλικαὶ παῖζουσι; μαραίνεται ὃμμα Σελήνης ἐκ μερόπων· ἓδων αὐτός· ἐγὼ δ' ἐτί νυκτὸς ἐπ' ἦδω δἰς τόσον ὄσσα δ' ἐκτα καὶ ἕβδομον οἰχομένου.

141.—ΑΛΛΟ

Ἀπλανέων ἀστρων, παρόδους τ' ἐπὶ τοῖς ἀλητῶν εἰπέ μοι, ἢνικ' ἐμή χθείδων ἐτικτε δάμαρ.
ἡμαρ ἐγὼ, ὄσσον τε δἰς ἕβδομον ἀντολήθην, ἐξάκι τόσον ἐγὼ Ἑσπερίην ἐς ἀλα.

142.—ΑΛΛΟ

"Εγρεσθ', Ἡρυγένεια παρέδραμε· πέμπτον, ἔριθοι,
λειπομένης τρισσῶν οὐχεταὶ ὀγδοάτων.

143.—ΑΛΛΟ

Συρτίως ἐν τενάγεσι πατήρ θάνεν. ἐκ δ' ἄρ' ἐκεῖνης
πέντε τάλαντα φέρων ἦλυθε ναυτιλίας
οὗτος ἀδεηθείων προφερέστατος· ἡ γὰρ ἐμοίην
δῶκεν ἐγὼ μῶρης διπλάσιον τριτάτων
δοιῶν, ἡμετέρης δ' δ' ὀγδοα μητέρι μοίρης
ἀπασεν, οὐδὲ δίκης ἡμβροτεν ἀθανάτων.

102
PROBLEMS, RIDDLES, ORACLES

140

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

*Solution*: \(6 \frac{4}{11}\) of the night had gone by and \(5 \frac{3}{11}\) remained.

141

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

*Answer*: It was \(4 \frac{4}{15}\) hours from sunrise.

142

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

*Answer*: \(\frac{3}{4}\) of an hour had gone by.

143

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

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

\(^1\) Witches.
GREEK ANTHOLOGY

144.—ΑΛΛΟ

a. Ἀ βάσις ἄν πατέω σὺν ἐμοί βάρος ἀλίκον ἔλκει.
β. Χά κρητὶς σὺν ἐμοὶ τόσσα τάλαντα φέρει.
a. 'Αλλ' ἐγὼ οἷος ἀπαξ τὰν σάν βάσιν ἐς δις ἀνέλκω.
β. Κήγω μοῦνος ἐδών σὰν βάσιν ἐς τρὶς ἄγω.

145.—ΑΛΛΟ

a. Δόσ μοι δέκα μνᾶς, καὶ τριπλοὺς σοῦ γίνομαι.
β. Κἀγὼ λαβῶν σοῦ τὰς ἵσας, σοῦ πενταπλοὺς.

146.—ΑΛΛΟ

a. Δόσ μοι δύο μνᾶς, καὶ διπλοὺς σοῦ γίνομαι.
β. Κἀγὼ λαβῶν σοῦ τὰς ἵσας, σοῦ τετραπλοὺς.

147.—'Ομηρος Ἡσιόδος ἐρωτήσαστι, πόσον τὸ τῶν Ἑλλήνων πλῆθος τὸ κατὰ τῆς Ἰλίου στρατεύσαν Ἐπτὰ ἔσαν μαλεροῦ πυρὸς ἐσχάραν· ἐν δὲ ἐκάστῃ πεντήκοντα ὀβελοῖ, περὶ δὲ κρέα πεντήκοντα· τρίς δὲ τριηκόσιοι περὶ ἐν κρέας ἦσαν Ἀχαιοί.
PROBLEMS, RIDDLES, ORACLES

144

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

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

145

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

Answer: $A = 15\frac{5}{7}, B = 18\frac{4}{7}$.

146

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

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

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

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

Answer: 315,000.
148.—Χρησμός δοθεὶς Ἰουλιανῷ τῷ ἀποστάτῃ, ὅτε τὴν γενέθλιον ἡμέραν ἐπιτελῶν ἑαυτοῦ διήγεν περὶ Κτησιφῶντα ἀγώνας ἱππικοῦς θεώμενος

Γηγενέων ποτὲ φύλον ἐνήρατο μητέτα Ζεὺς, ἔχθιστον μακάρεσσιν Ὀλύμπια δόματ’ ἐξουσιῶν. Ῥωμαίων βασίλεις Ἰουλιανὸς θεοειδῆς μαρμάρους Περσῶν πόλιας καὶ τείχεα μακρὰ ἀγχεμάχων διέπερσε πυρὶ κρατερῷ τε σιδήρῳ, νωλεμέως δ’ ἐδάμασε καὶ ἠθένα πολλὰ καὶ ἄλλα ὅμοια καὶ ἐσπερίων ἀνδρῶν Ἀλαμανικῶν οὐδὰς ύσμίναις πυκναίσιν ἔλων ἀλάπαξεν ἀροῦρας.

149.—Χρησμός δοθεὶς Τιμοκράτῃ Ἀθηναίῳ ἐρωτήσαντι περὶ ἐπιληψίας

Μεῖζον’ ἀειράμενος κεφαλῆς ποιμνῆροι εὐλήν μηκάδος, ἀγρονόμου δέμας περικάββαλε μήλου, ἐρπηστὰν πολύπλαγκτον ἐὐρρήνου ἀπὸ κόρης.

150.—Χρησμός δοθεὶς τῷ Αἰγεὶ ἐρωτήσαντι περὶ παιδοποίας

Ἀσκοῦ τὸν προὔχοντα ποδαίόνα, φίλτατε λαῶν, μὴ λύσαι, πρὶν γουνὸν Ἀθηναίων ἀφικέσθαι.

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

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

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

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

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

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

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

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

MISCELLANEA

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

ΣΤΜΜΙΚΤΑ ΤΙΝΑ

1.—Εἰς τὸ ποιημάτιον Ἰωάννου Γραμματικοῦ
Ζωοτύπος τὸλμησεν ἣ μὴ θέμις εἰκόνι γράψαι, ἐνεπίθετ ὡ ἐτέλεσμαι φύσιν ψευδήμονα κόσμου, ἐγγὺς ἀληθείας τη γραφή ὡ ἐγεύσατο πάντα.

2.—Εἰς τὴν πόλιν τῶν Μύρων τῆς Λυκίας
Καλλιχόρου τὸδε τεῖχος ἀνηέχησε πόληνος
Μαρκιανὸς σκηπτοῦχος, ὑπ’ ἐννεάχησιν ὑπάρχου
Παλλάδιον, θεσμοῖς τε περίφρονος Ἀρτεμεώνος
ἡ δὲ πόλις παλίνορσον ἐδο χρόνῳ εὐρατο μέτρον.

3.—Εἰς τὸν τάφον τοῦ ἄγιον Νικάνδρου
Ἐπτά μὲ καὶ δέκα παῖδ’ ἐτέων ἀκέραιον, ἀχραντον,
Νικάνδρου πιστῶν μάρτυρα θήκε θεός.

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

MISCELLANEA

1.—On a little Poem of Joannes Grammaticus

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

2.—On the City of Myra in Lycia

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

3.—On the Tomb of Nicander

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

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

¹ He suffered in Mitylene during the persecution of Diocletian.
4.—'Επιτύμβιον ἐν Νικαίᾳ πλησίον τῆς λίμνης ἐν τῷ ὀβελίσκῳ

Αὔχησον, Νίκαια, τὸν οὐρανομάκεα τύμβον, καὶ τὰν ἄελλῷ γείτονα πυραμίδα· ἀ τὸν ἕνι ζωοῖς βεβοαμένον ἱεροφάνταν κρύπτει ἀμετρήτῳ σάμαμεθαθαπτόμενον. ἔστι Σακέρδωτος τόσον ἢρών, ἔστι Σεούρηρας μνάμα τὸδ᾽ φι γείτων οὐρανὸς, οὐκ ἄεδας.

5.—ΑΛΛΟ

Οὐράνιον τὸ μνάμα καὶ ἀ χρυσῆλατος ἀκτίς ἀνδρός, ἵσον βιότῳ καὶ τάφου εὐραμένου, ἀστροῖς γείτονευόντα· φέρει δ᾽ ὅσον οὕτων τύμβος ἀνέρα, τὸν τελεῖς οὐρανίδος ἥκορον, τὸν πάτραν ἐρποῦσαν ἀπὸ χθονὸς υψώσαντα, τὸν φρενὸς ἡ γλῶσσας ἀκρα λαχόντα γέρα· φέρει δὴ δηρίσαντο καὶ ἀ νέκου ἐν πυρὶ θείς Ἀτῆς, χὰ κόλποις ὠστέα δεξαμένα.

6.—ΑΛΛΟ

Τοῦτο Σακέρδωτος μεγάλου μέγα σῆμα τέτυκται παμφαές, Ἀσκανίας ἀστρον ἐπιχθόνιον, ἀκτίνων ἀντωπόν· ὁ δὲ ἰσυχος ἐνδοθεὶς δαίμων κεῖται, ὃ καὶ πάτρῃ δεξιτερὴν τανύσας κεκλιμένη, καὶ στέμμα περὶ κροτάφοισιν ἀνάψας ἱερὸν ἐκ πατρὸς παιδὶ νεαζόμενον· ὅν πάτρῃ μὲν ἐδεκτὸ φίλου νέκου, ἤγινες δ᾽ 'Αθῆς πυρκαίῃ, σέβεται δ᾽ Ἕλλας ἀπασα πόλις.
4.—Sepulchral Inscription at Nicaea, near the Lake, on the Obelisk

Vaunt, Nicaea, the tomb that mounts to the sky, the pyramid that is nigh to the sun, which contains buried in the vast monument the hierophant celebrated among the living. Of Sacerdos\(^1\) is this great sepulchre; Severa's is this monument whose neighbour is not Hell, but Heaven.

5.—On the Same

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

6.—On the Same

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

\(^1\) This priest, Sacerdos, upon whose tomb Nos. 4–8 were inscribed, was evidently a pagan, not a Christian.
7.—ΑΛΛΟ

'Α πάτρα Νίκαια, πατήρ δέ μοι όργιοφάντας ούρανού, αὐτάρ ἐγὼ κλαρούμος τελετᾶς· οὕτος ο καὶ σεισθείσαι ἐμὰν πόλιν εξ ἁίδαο ρυσάμενος δῶρος Αὐσονίωιο Διός· θνάσκω δ' Ἀσκανίας μὲν ἀπόπροθεν, ἦδ' ἐπὶ γαίας δ' Ἀτθίδος ἀρχεγόνον πυρκαίας ἐπέβαν. 

μνάμα δὲ μοι περίσσαμον ὁμόφυμος εὐρατο πάππῳ παῖς ἐμός· ἀ δ' ἀρετᾶ λεύσσει ἐς ἀμφοτέρους.

8.—ΑΛΛΟ

Εἰς γάμος ἀμφοτέρων, ξυνὸς βίος, οὐδὲ θανόντων μνήμονες ἀλλήλων ἔσχοι ἀποκείσην· καὶ σ' αἱ μὲν τελεταί τε καὶ ἄρρενος ἔργα, Σακέρδως, κηρύξει βιότου πάντας ἐς ἒλιον· 

αὐτάρ ἐμὲ Ζευσοῦραν ἀνήρ, τέκος, ἡθεα, κάλλος, τῆς πρὶν Πηνελόπης θήσει ἀοιδοτέρην.

9.—ΚΤΡΟΤ ΠΟΙΗΣΕΩΣ

'Ἐγκώμιον εἰς Θεοδόσιον τὸν βασιλέα

Πάντα μὲν Ἀιακίδαο φέρεις ἀριθδείκετα ἔργα, νόσφι λοχαλον ἐρωτος· διστενείς δ' ἄτε Τέῦκρος, ἀλλ' οὐ τοι νόθον ἤμαρ. ἔχεις δ' ἐρικυδέα μορφήν, τὴν 'Αγαμεμμονένην, ἀλλ' οὐ φρένας οἶνος ὀρίου· ἐς πινυτὴν δ' ὅνομη δαίφροι πὰν σε ἐίσκω, 

ἀλλ' κακῶν ἀπάνευθε δόλων. Πυλίον δὲ γέροντος ἴσουν ἀποστάζεις, βασιλεὺ, μεληδέα φωνήν, πρὶν χρόνου ἀθρήσεις τριτάτην ψαύνοντα γενέθλην.
MISCELLANEA

7.—On the Same

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

8.—On the Same

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

9.—CYRUS

In Praise of the Emperor Theodosius

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

1 The Emperor. 2 Nestor.
10.—ΑΛΔΟ
Μάρτυρας ἐν πελάγει πόθεν εὐρομεν; εἴπατε πέτραι, εἴπατε κύματα μακρά, πόσαις ἐμάχουν το θυέλλαις. ναῦς εὔγη, πέσεν ἱστός, ἔδυ τρόπις, ὄλετο φόρτος.

11.—Ἐν τῷ Κάστρῳ τῆς Λίνδου
Εὐρυ ἑνὶ ἄρχαίς Λίνδου κλέος, Ἀτρυτώνη την δεξαμένης ὥθοισ οὐρανίοισιν ἄκρης. μέξων δ᾽ αὐτ κατὰ γαίαν ἐπήρατος ἐπελετο φήμις παρθενικῆς γλαυκῶν πλησαιμένη χαρίτων. νῦν γὰρ Ἀθηναίης βοῶς θαλερὸς ἐμεν οἶκος χώρος καρπογόνους δερκόμενοις σκοπέλουσιν ἀνθθεμα γὰρ τόδε λαρὸν Ἀθηναῖη πόρεν ἴρευς Ἀγλώχαρτος, ἔδω νειμάμενος κτεάνων, κρέσσων καὶ Κελευθο καὶ Ἰκαρίου κατ᾽ ἀλαν πάμπαν ἀείξησα τὴν ἱερὴν ἐλένην.

12.—ΛΕΟΝΤΟΣ ΦΙΛΟΣΟΦΟΤ
Εὖγε Τύχη με ποεῖς, ἀπραγμοσύνη μ᾽ Ἐπικούρου ἡδίστη κομέουσα, καὶ ἦσυχη τέρπουσα: τίπτε δὲ μοι χρέος ἀσχολίης πολυκηδέος ἀνδρῶν; οὐκ ἐθέλω πλοῦτον, τυφλὸν φίλον, ἀλλοπρόσαλλον, οὐ τιμᾶς: τιμαὶ δὲ βροτῶν ἀμενήν οὔειρος.

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

10.—By the Same

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

11.—In the Castle of Lindos²

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

12.—LEO PHILOSOPHUS

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

³ This priest of Athena, who had a famous temple at Lindos, boasts in this and other inscriptions of having planted olive-trees. Atrytone is a name of the goddess. Celeus and Icarus were introducers respectively of corn and the vine.
Εἶρε μοι, ὁ Κίρκης δυοφερὸν σπέος· αἰδέομαι γὰρ οὐράνιος γεγαδός βαλάνους ἀτε θηρίον ἔσθειν· μισῶ Δωτοφάγων γλυκερῆν λιπόπατριν ἐδωδῆν· Σειρηνών τε μέλος καταγωγὸν ἀναίνομαι ἑχθρόν· ἄλλα λαβεῖν θεόθεν ψυχοσσόν εὐχομαι ἄνθος, 10 μόλις, κακῶν δοξῶν ἀλκτήριον· ὡτα δὲ κηρὸ ἀσφαλέως κλείσας προφυγεῖν γενετήσιον ὅρμην· ταῦτα λέγων τε γράφων τε πέρας βιότοιο κιχεῖν.

13.—ΚΩΝΣΤΑΝΤΙΝΟΤ ΤΟΤ ΣΙΚΕΛΟΤ
Εἰς τὸν θρόνον αὐτοῦ
Εἰ μέν τις σοφὸς ἐσσί, ἐφέξεο· εἰ δὲ γε Μοῦσης δακτύλῳ ἀκροτάτῳ ἀπεγεύσασι, ... .
πόρρω στῆθ᾽ ἀπ᾽ ἐμείσο, καὶ ἄλλοθι δίξεο ἔδρην· κλισμὸς ἐγὼ φορέων σοφίας ἐπιίστορας ἄνδρας.

14.—ΘΕΟΦΑΝΟΤΣ
"Αντίγραφον πρὸς ταῦτα
Καὶ τί γε σήμα φέρεις ἐξαίρετον, ὁ κενευχές, ὅτι σοφοὺς φιλεῖς μέν, ἀμοῦσους δ᾽ ἀνταπερύκεις; 5 οὐ χρυσὸν φορέεις, οὐκ ἀργυρον, οὐκ ἐλέφαντα, ἀλλὰ σε τεκτονίης ἡγήτories ἄνδρες έτευξαν,
Καλλιόπης αἰδρεῖς καὶ ἀπευθεῖς 'Ηφαίστου, πάσι σοφοῖς τ᾽ ἀσόφοις τε δορήτιον ἐμμεναι ἔδρην.
MISCELLANEA

thee, murky den of Circe, for I am ashamed, being of heavenly origin, to eat acorns like a beast. I hate the sweet food of the Lotus-eaters that causes men to abandon their country. I reject as my enemy the seductive music of the Sirens, but I pray to gain from God the flower that saves the soul, moly\(^1\) that protects from evil doctrines, and stopping my ears securely with wax may I escape the ill inborn impulse. Thus speaking and thus writing may I reach the end of my days.

13.—CONSTANTINUS OF SICILY

On his Professorial Chair

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

14.—THEOPHANES

In Reply to the Above

And what mark of distinction dost thou bear, O empty braggart, to show that thou lovest the learned and excludest on the other hand the illiterate? Thou bearest neither gold, nor silver, nor ivory, but masters of carpentry wrought thee, ignorant of Calliope and with no skill of Hephaestus,\(^2\) to be a wooden seat for all, learned and unlearned alike.

\(^1\) The magic herb of Hom. Od. 10, 305.
\(^2\) Not workers in metal.
15.—ΚΩΝΣΤΑΝΤΙΝΟΥ ΤΟΤ ΡΟΔΙΟΤ
Eis tôn staurodôn eis anétheo en tôn Línô
Kónstantínōs Ιωάννου ἡδ' Ἐυδοκίης με
téknon ēteuqen ágakloutôn, ἄν Línôs megálauχos
hêgêke proterhês guehês proferésteron ánдра,
kal pištôn theráponta skēptouχhoi Leónastos
̣童 'Alèxándroś ἀδελφός ἵδ' uiós Kónstantínōs
skēptra theostêrikta suneząghēn basilēhêς.

16.—ΤΟΥ ΑΥΤΟΥ
Eis tôn aútōn staurodôn
"Απαν μὲν ērghon ou prōs àξiav pēlei
thn sênh, ὑπερθενμαστε κόσμου deπότη
ērghon gâr ēξw kal phorâs tò sôn klēōς
tò ò' ērghon, ὁ προςήζê sòi Kónstantínōs,
êpâξion pêphkev, ei ὅ', Párthène,
tòu sòu tôkou tò skēptropon ev diagrafhe,
kai sarkos aútou tò trisôlbhion pâthos.

17.—ΤΟΥ ΑΥΤΟΥ
Eis thn eikôna ths Θεοτόκου
Ei ūγraphheîn tis ἑθελὲν se, Párthène,
ástron édeîto mâllhou antî χρωμάτων,
Î' ēgrâphês phosthërsoin, òs fowtôs pûlē'
MISCELLANEA

15.—CONSTANTINUS OF RHODES

On the Crucifix he Dedicated at Lindos

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

16.—By the Same

On the Same

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

17.—By the Same

On the Picture of the Mother of God

If one would paint thee, O Virgin, he had need of stars rather than of colours, that thou, as the Gate of light, mightst be painted in luminaries.
ἀλλ’ οὖν ὑπείκει ταῦτα τοῖς βροτῶν λόγοις· ἄ δ’ οὖν φύσις παρέσχε καὶ γραφῆς νόμος,
τούτως παρ’ ἡμῶν ἱστορῇ τε καὶ γράφῃ.

18.—Εἰς τὴν τάβλαν

'Οστέα σου, Παλάμηδες, ἐδει πρισθέντα γενέσθαι ὀργάνα τῆς τέχνης τῆς ἀπὸ τοῦ πολέμου·
ἐν πολέμοις γὰρ ἐδῶ ἔτερον πόλεμον κατέδειξας,
ἐν ξυλίνῳ σταδίῳ τὸν φιλικὸν πόλεμον.

19.—Εἰς τινα ἱατρὸν Ἀσκληπιάδην

Ἀσκληπιάδης ἱατρὸς ἦρπασεν κόρην.
μετὰ τὴν φθορὰν δὲ τοῦ γάμου τῆς ἄρπαγῆς ἐκάλεσε πλῆθος εἰς τὸν αὐθέντην γάμου
ἀνδρὸν χορευτῶν καὶ γυναικῶν ἀθλῶν·
τῆς οἰκίας δὲ συμπεσοῦσης ἐσπέρας,
πάντες κατηχήθησαν εἰς ἄδου δόμους,
νεκροὶ δ’ ἐκεῖνο περὶ νεκρώις πεπτωκότες·
νυμφῶν δ’ ὁ σεμνός, ἐκ ρόδων πεπλεγμένος,
ἐκ τῶν φόνων ἔσταξεν αἷμα φοίνων.

20.—ΠΑΛΛΑΔΑ ΑΛΕΞΑΝΔΡΕΩΣ

Σιγῶν παρέρχου τὸν ταλαιπωροῦν βίον,
αὐτὸν σιωπῇ τὸν χρόνον μιμούμενος·
λαθῶν δὲ καὶ βίωσον, εἰ δὲ μή, θανών.
MISCELLANEA

But the stars yield not to the voice of mortals. Therefore thou art delineated and painted by us with the material that nature and the laws of painting afford.

18.—On a Draught-Board

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

19.—On a Physician named Asclepiades

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

20.—PALLADAS OF ALEXANDRIA

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

¹ He was said to have invented the game of draughts during the Trojan war.
GREEK ANTHOLOGY

21.—ΣΤΡΙΓΞ ΘΕΟΚΡΙΤΟΤ

Οὐδενὸς εὐνάτευρα, Μακροπτολέμοιο δὲ μάτηρ, μαίας ἀντιπέτρου θὸν τέκεν ἴδινυτῆρα, οὐχὶ Κεράσταν, ὅν ποτ' ἑθρέψατο ταυροπάτωρ, ἀλλ' ὦ τιλιπὲς άθεπ πάρος φρένα τέρμα σάκους, οὐνομ' ὀλον, δίξων, ὃς τὰς Μέροπος πόθον κούρας γηρνυγόνας ἔχε τὰς ἀνεμίδεος· ὃς Μοῖσσα λυγν ὀξεῖν ισοσφάνω ἐλκος, ἀγάλμα πόθοι πυρισμαράγω· ὃς σβέσεν ἀνορέαν ἵσαινδεα παπποφόνον Τυρίαν τ' ἢ...

ψυχάν, ὃ βοτοβάμων, στήτας οἰστρε Σαέττας, κλωποπάτωρ, ἀπάτωρ, λαρνακόγυνε, χαρεῖς āδύ̂ μελισδοις ἐλλοπτι κούρα, Καλλιώτα, νηλεύστῳ.

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

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

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

22.—ΣΙΜΙΟΤ Ο ΠΕΛΕΚΤΣ

Ανδροθέα δώρον ὁ Φωκεύς κρατερᾶς μηδοσύνας ἦρα τίνων Ἀθήνας τίμος, ἐπει τὰν ἱερὰν κηρὶ πυρίπων πόλιν ἡθάλωσεν οὐκ ἔναριθμος γεγαδὸς ἐν προμάχοις Ἀχαιῶν, νῦν δὲ ἐς Ὀμήρειον ἔβα κέλευθον, τρὶς μάκαρ, δν σὺ θυμῇ δὲ οὐβός ἀεὶ πνεῖ.

Ἰλαος ἀμφιδερχῆς,

σᾶν χάριν, ἀγνὰ πολύβουλε Παλλᾶς.

ἀλλ' ἀπὸ κρανῶν ἱδαρὰν νάμα κόμιζε δυσκλῆς.

𝗗ארδανιδῶν, Χρυσοβαφεῖς τ' ἐστυφεῖς ἕκ θεμέθλων ἁνακτας ἂπασ' Ἐπειδὴ πέλεκυς, τῷ ποκά πύργων θεωτεῦκτων κατέρειψεν αἴτος.

To be read thus:

'Ανδροθέα δώρον ὁ Φωκεύς κρατερᾶς μηδοσύνας ἦρα τίνων Ἀθήνας ἄπασ' Ἐπειδὴ πέλεκυς, τῷ ποκά πύργων θεωτεῦκτων κατέρειψεν αἴτος, τίμος, ἐπεὶ τὰν ἱερὰν κηρὶ πυρίπων πόλιν ἡθάλωσεν Δαρδανιδῶν, Χρυσοβαφεῖς τ' ἐστυφεῖς ἕκ θεμέθλων ἁνακτας οὐκ ἔναριθμος γεγαδὸς ἐν προμάχοις Ἀχαιῶν, ἀλλ' ἀπὸ κρανῶν ἱδαρὰν νάμα κόμιζε δυσκλῆς


23.—Εἰς τὴν βιβλίων Μάρκου

Εἶ λύπης κρατέειν ἐθέλεις, τὴνδε μάκαιραν ἀναπτύσσων βιβλίων ἐπέρχεσθαι ἐνδεκέως, ἢς ὑπὸ γνώμην ὀλβιστὴν ῥεῖα κεν ὤψεα εὐσομένων, ὦντων ἣδὲ παροιχομένων, τερπωλὴν τ' ἁυὴν τε καπνοῦ μηδὲν ἀρειστήρην.
MISCELLANEA

22.—THE AXE OF SIMIAS

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

23.—On the Book of Marcus

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

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

Δεύσσε με τὸν Γάς τε βαθυστέρνου ἀνάκτ’, Ἀκμονίδαν τ’ ἄλλως ἔδρασαντα, μηδὲ τρέσης, εἰ τόσος ὅποι δάσκια βέβριθα λάχνα γένεια.

τὰμος ἐγὼ γὰρ γενόμαν, ἀνίκ’ ἐκραυ’ Ἀνάγκα, πάντα δὲ Γάς εἰκε φραδαῖσι νυγραῖς ἔρπετά, ἤπαινθ’ ὅσ’ ἔρπει δὲ αἰθρας.

Χάουσ δὲ,

οὗτι γε Κύπριδος παῖς ὠκυπέτας οὐδ’ Ἄρεως καλέιμαι:

οὗτι γὰρ ἐκραυνα βία, πραὐλόγῳ δὲ πειθοῖ.

εἰκε δὲ μοι γαῖα, θαλάσσας τε μυχοί, χάλκεος οὐρανός τε τῶν δ’ ἐγὼ ἐκνοσφισάμαν ὦγυμον σκάπτρον, ἐκρινον δὲ θεοῖς θέμισπας.
24.—SIMIAS. WINGS OF LOVE

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

1 Uranus was son of Amon.
2 This is the Eros of the old cosmogonies and of early speculation, the ordering and unifying power which succeeded to Chaos, here called actually the son of Chaos, elsewhere the son of Night (Arist. Birds, 695) always one of the oldest of the gods. See Plato, Symp. 178 b.
'Ολος οὖ με λιβρὸς ίρὼν
Διβάδεσιν, οία κάλχη
Τ'ποφοινήσι τέγγειν.

Μαύλεις δ' ύπερθε πέτρης Ναξίας θοούμεναι
Παμάτων φείδουτο Πανός: οὐ στροβίλῳ λυγνὺ
'Ιξὸς εὐωδὴς μελαίνει τρεχνέων με Νυσίων.

'Εσ γὰρ βωμὸν ὀρῆς με μήτε γλούρου
Πλάνθοις, μὴτ 'Ἀλύβης παγέντα βόλοις:
Οὐδ' ὃν Κυνθογγενῆς ἔτευξε φύτη
Λαβόντε μηκάδων κέρα,
Δισσαίων ἀμφὶ δειράσων

"Οσσαί νέμονται Κυνθίαις,
'Ἰσόρροπος πελούτο μοι.
Σὺν Οὐρανοῦ γὰρ ἐκγόνοις
Εἴνας μ' ἔτευξε γηγενής.
Τάων ἄειξων τέχνην

"Ἐνευσε πάλμως ἀφθίτων.
Σὺ δ' ὡ πιῶν κρῆσης, ἢν

"Ινις κόλαψε Γοργόνος,
Θύοις τ' ἐπισπένδοις τέ μοι

Τμηττιαδὰν πολὺ λαροτέρην
Σπονδὴν ἄδην· ἵθι δὴ θαρσέων

'Εσ ἐμὴν τεῦξεν· καθαρὸς γὰρ ἐγὼ

'Ἰον ἱέντων τεράων, οία κέκευθ' ἐκεῖνος

'Αμφὶ Νέαις Θρηκίειας, ὅν σχεδόθεν Μυρίνης
Σοί, Τριπάτωρ, πορφυρέου φῶρ ἀνέθηκε κριοῦ.

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1 The poem is acrostic, the first letters of the lines making 'Ολομπία, πολλοῖς ἔτεις θυεῖας, "Olympian, mayst thou sacrifice for many years." This is addressed probably to the Emperor Hadrian.

2 Frankincense.

3 i.e. silver. See Homer, II. ii. 557.
MISCELLANEA

25.—BESANTINUS. THE ALTAR

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

4 The altar of horns on the hill Cynthius, in Delos, was said to have been built by Apollo and Artemis themselves when children. See Callimachus' Hymn to Apollo, v. 60.
5 Not, it would seem, the Graces, but the three Heliconian Muses, Mneme, Melite, Aoede.
6 i.e. Hadrian, himself a poet.
7 Pegasus, who set the fountain of Hippocrene running with a blow of his hoof.
8 Jason, who was said to have built the altar in the island of Neae, from which issued the snake that bit Philoctetes. On this altar the following poem, "The Altar of Dosiadas," is supposed to have been inscribed. Besantinus, of course, is alluding to Dosiadas' poem.
9 Not the town in Aeolis, but another name for Lemnos.
Εἰμάρσενος μὲ στήτας
πόσις, μέροψ δίσαβος, 5
τεῦξ' οὖ σποδεύνας, ἵνα ἐμπούσας, μόρος
Τεύκρου βούτα καὶ κυνός τεκνώματος,
Χρύσας δ' ἄτας, ἄμος ἐψάνδρα 10
τὸν γυνόχαλκον οὖρον ἔρραισεν,
ὅταν όπάτωρ δίσευνος
μόρησε ματρόρρηπτος.
ἐμὸν δὲ τεῦγμ' ἄδρήσας
Θεοκρίτου κτάντας,
Τριεσπέρου καύτας,
θῷξεν ἢ ἄνιξεσ 15
χάλεψε γάρ μιν ἱὼ
σύργαστρος ἐκδύς γῆρας.

τὸν δ' ὃς λινεύντ' ἐν ἄμφικλύστῳ
Πανός τε ματρὸς εὐνήτας, φῶρ
δῖξως, ἵνα τ' ἄνδροβρώτος ἰλιοραίσταν 20
ἡρ' ἄρδιον ἐς Τευκρίδ' ἄγαγον τριπορθον.

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

26.—DOSIADAS. THE ALTAR

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

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

τῇ τοῦ ἄρτιον νέον
πρόφρων δὲ θυμιᾷ δέξοι δὴ γὰρ ἄγνας
τὸ μὲν θεῶν ἄριθμος Ἔρμᾶς ἐκείς κάρυξ
ἀνω τῇ ἐκ μέτρου μονοβάμονον μέγαν πάροιθ' ἀλέξειν
θοὺς δ' ὑπέρθεν οίκα λέχριον φέρων νεώμα ποδῶν σποράδων πταῦσκεν
θοίς τῷ αἴόλαις νεβροῖς κωλ' ἀλλάσσων ὀρειπόδων ἐλάφων τέκεσσιν
πάσαι κραίνοις ὑπὲρ ἄρτου λέμεναι ποι λόφων κατ' ἄριστας ἱχνος τιθήσα
καὶ τις ὠμόθυρος ἀμφίπαλτον αἵ' αὐδὰν θὴρ ἐν κόλπῳ δεξάμενος βαλαμιὼν μυχοιτάτῳ
καὶ δημοὺς ἄκοιν μεθέπων, ὡς ἀφαρ λάσιον νυφοβόλων ἀν' ὀρέων ἵσσυται ἄγκος
παῖσι δὴ δαίμων κλυτᾶς Ἰσά θουίς δονέων ποι λυπόλοπκα μετέι μέτρα μολῆς
βλαχαὶ δ' οἶνων πολυβότων ἀν' ὀρέων νομίζω ἔβαν ταυσσφορών ἐς ἀν' ἀντρα Νυμφῶν
ταῦ τῇ ἀμβρότῳ πόθῳ φίλας ματρὸς βρῶντεν αἵ' οἰκίσθ' ἱμερόντα μαζὸν

Ἰχνεὶ θέσων . . . ταῦ παναῖοιο Περίδων μονοδοὺς οὐδὰν
ἀριθμοῦν εἰς ἄκραν δεκαθ' ἱχνίων κόσμον νέμονται φυμῶν
φῶλ' ἐς βρετῶν, ὡτὸ φίλας ἐλῶν πτεροίσι ματρὸς

Ἀγειά μεν κάμα ἵπτοι ματρὸς ἄλαὶ
Δωρίας ἀγηδόνος

ματέρος.

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

Kotilas
matéros
ti toú átrion vén
Dorías ápódonos
prófrwv de thými déxo, di gar ágná
λígeía mi n kámi lìphi matrós oðí.
to mév thev evriðwos 'Ermías ekize káru
phúl eis brótow, upo fílas élwv pteroiši matrós:
änxwv ὦ ek métron mounobámonos mégan párwth' aéxewn
áriðwv eli ákrav dekáðh íchweí kósmou némonta phúmov.

thós ὦ Íperthei ákka léxhion fírezon néwma podóv spórdwv píravskew
íchweí thénov ... taw paralólon Pierítaw mouýbánou aúdán,
thoí taw aúdalian vêbois kól Úllásywv órropódawv élafwv tékewmwn
tau ὦ ámirótow podów fílas matrós páwnt' aíxa mei imeréventa mázw,
pása krapwos ûper ákraw iêmew poi lófwv kat' arðmías íchwe têwaw:
bláxal ὦ oìwv polúbótow an' óréwv nomív ëxaw tavnúphwv eos an' aktrá Nymfówn:
kal taw emúmuos aúmirpíalton aíx' aúdán thèr en kolpew dekámenos yalámawn mìkoitaw
bímpa petrókoiton éklywv drosōu' eínav, matrós plajktán maíbmenos bálías élêínt tékos;
kai ὦ akka boías akówv méthewv, o' òfar láswv níphdbolos an' óréwv ëxwntai ágkos
tauíši di daimwv klutásh Ísa thois dònewpoi polúplouka metíei métra molpáw.
28.—ΑΝΑΣΤΑΣΙΟΤ ΤΟΤ ΤΡΑΤΑΟΤ

Εἰς τὴν σταύρωσιν
Χριστὸς ἐπὶ σταυρῷ πεπαρμένος ἦν ποτὲ γυμνὸς, μεσσόθι, λῃστῆρας ἔχων ἐκάπετε παγέντας· καὶ μιν ἀκηχεμένη λυγέως ὀλοφύρετο μήτηρ λύχθην ἰσταμένη, καὶ παρθένος ἄλλος ἑταῖρος· καὶ μιν καγχαλώντες ἐνείκεοι ἄνδρες ὀδύται κάμμοροι, οὐτιδανόι καὶ ἀνάλκιδα φῶτα καλεῦντες· καὶ οἱ διψαλέως στυγερῆν ὄρεξιν ποτήτα λαὸς Ἰουδαίων ἀθεμόστιος, αἰματοχάρμης, ἀμξὶ κιρνάμενος πικρὸν δἐπάς, εἶδαρ ὀλέθρου. ἀλλ’ ἀκέων τετάνυστο καὶ οὐκ ἀπαμύνετο Χριστός, ἕκατ’ ἰπταμένων τοῦ ἀνθρώπον ἁγέρωχος νῆπιος ἔσται κηρὸς λογιζόμενος καὶ ὅρῳμενος ἐν πινάκεσσι ἀνδρὸς γὰρ θεὸς ἔστω, ὁ δὲ βροτὸς οὐδὲν ἄρείων.

29.—ΙΓΝΑΤΙΟΤ

Ἰγνάτιος πολλήσιν ἐν ἀμπλακίσθη βιώσας, ἔλληπον ἡδυφαοῦς ἑλίουο σέλας· καὶ νῦν ἐς δυναφὲν κατακεύθομαι ἐνθάδε τύμβου, οἷοι· ψυχῆ μου μακρὰ κολαξίμενος. ἀλλὰ, κριτὰ (βροτὸς εἰμι, σὺ δ’ ἄφθιτος ἢδ’ ἐλείμων), 5 ἤλαβι, ἤλαβι μοι ὁμματι εὕμενεῖ.

30.—ΤΟΥ ΑΥΤΟΥ

Εἰς Παύλου μοναχὸν
Σῶμα μέν, οὐκ ἄρετῆν ὅδε τύμβος νέρθε κέκενθε κεδνοῦ̊ Παύλου· ὡστε γὰρ ἥξιλον
MISCELLANEA

28.—ANASTASIUS THE LISPER

On Christ Crucified

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

29.—IGNATIUS

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

30.—BY THE SAME

On the Monk Paul

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

1 St. John.
2 This last line is so silly that I think it must be corrupt.
GREEK ANTHOLOGY

τούδε γ' ἀπαστράπτουσιν ἀριστερέες λόγοι αὐγή,
ηδ' ἀρετής κάματοι εὐχός ἔχουσι μέγα.
eἰκοσιν ἐσ τυλίκας μετέχων ἤρκεσε γαίη,
ξήσας δ' αὐ λογικῶς ἐσθλὸν ἔδεκτο τέλος.

31.—ΤΟΥ ΑΥΤΟΥ

Εἰς Σαμονῆλ διάκονον τῆς μεγάλης ἐκκλησίας
'Ἰερὸς ἐν λαγόνεσσι Σαμονῆλ κεύθεται γαίης,
πάντα λιπῶν βιότου, ὃσα περ ἐμε, θεῷ,
καὶ νῦν εὐσεβείων εἰσέδραμε φαίδιμον αὐλήν,
δόξαν ὑπὲρ μεγάλων ληψόμενος καμάτων.

32.—ΑΡΕΘΑ ΔΙΑΚΟΝΟΤ

Γεγονότος δὲ καὶ ἀρχιεπισκόπου Καισαρείας Καππαδοκίας
Ἐπὶ τῇ ἱδίᾳ ἀδελφῇ

Εἰ καὶ μοι λύχνου αἰῶνος ταχὺς ἐσβεσαν οἷτος,
λαμπάδος ἡμετέρης φέγγος ἀμερσάμενος,
ἀλλὰ γ' ἄρ' ἤρκεσε λύση ἐῖς κακότητος ὁ δαίμων
πᾶσαν ἔρημα τελέσαι στυγναλέον μισότην.

θήκε με χήρην ἐγνῦς ἀειρομένου μοι μάζου,
οὔτ' ἐπὶ τέκνον ἵδιον καλόν ἀθυρόμενον,
ὥστε τοκεύσιν ἰγαλμα παραγκάς· τῷ γέ με πένθος
ἀτλητῷ μαλερῷ τηκεδόνος ἀπὸ τοῦ πυροῦ ἰναμοῦ,
τρεῖς πρὸς ἐκίκοι' ἐποιχομένων ἐνιαυτοὺς
ἐσχεν τύμβοι λείδει ξεινοδόκος γενέθλης
ἡμετέρης· ἐνθ' ὕφητον γενετήρας ἄπασι
γηραλέοι θρήνου τελλόμενοι πολίτην,
καὶ χρόνος εὐγενέων στενάχοντες ἀδελφῶν Ἀινής
μνωμένοι ἀσπασίως εἰδειον ἀγαλῆς.
courses are dazzling as the light of the sun, and the labours of his virtue have great glory. For twenty years and three he endured on earth, and having lived conformably to the Word, met with a good end.

31.—By the Same

On Samuel, Deacon of the Great Church

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

32.—Arethas 1 The Deacon,

Who became also Archbishop of Caesarea in Cappadocia

On his own Sister

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

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

33.—TOY AYTOY

Εἰς τὴν αὐτὴν
Τὸ σεμών ἦθος, τὴν φιλάνθρωπον χάριν, τὸ πρὸς τεκόντας τοῦ τρόπου πειθήμων (αἴδως γὰρ ἦγεν ὡς διδάσκαλος μέγας παρόν), τὰ λαμπρὰ τοῦ γένους γνωρίσματα, καὶ τὰς φιλάνδρους ἐνυστάσεις πρὸς τὴν φύσιν κλονοῦσαι ἀστήρικτα χηρεῖας βίας, ἄντεμπλοκῇ δὲ κρειττούνων ἤπτωμένην

(ἀφ’ δὲν τὰ φαιδρὰ στέμματα πρὸς ἀξίαν μόνανδρον ἐκλάμποντα) τὴν παρρησίαν Ἀυτῆς ἀμαυρωῦν οὐ δυνῆσεται τάφος.

πάντων γὰρ αὐτής οὖδαμῶς λάθοι στόμα καλῶν φερούσης νουθέτημα τῷ βίῳ·

εἰ δ’ οὖν, λαλήσει καὶ γραφῇ πάντων πλέον αὐτὴ παρ’ αὐτὸν τὸν τάφον τεθειμένη.

34.—TOY AYTOY

Εἰς Φεβρωνίαν μοναχὴν

Δράσε τί που καὶ νερτερίοις μετὰ πνεύμασιν ἀνδρῶν Φεβρωνία ἐγῆς σύμβολα συμπαθίς, εἰ τις κανθάμε χρειώ λαφυεὶν ἥ πένησιν·

οὐδὲ γὰρ οὐδ’ αὐτοῦ τῆς σφετέρης ἔς ἄπαννοι

κυκάλνης νήθουνται μεγαθύμων εὐεργείας·

ἔμπα γε μην αῖδων ἰμέτερου βιότου ἀρκίος εἰη θείοιν ἐπὶ προέμεν θάλαμον μιν

Χριστοῦ, τὸν ρα νυν σεμὼν ἐξ’ ἀφθορίας, λαμπάδ’ ἐλαίῳ φαιδρύνουσα φιλοπτωχείας·

ἡς τῶδε σή ὕπνου γνῶθι πολύχρονιον.  

1 So Boissonade: ἤπτωμένης MS.
MISCELLANEAE

33.—By the Same

On the Same

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

34.—By the Same

On the Nun Febronia

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

\(^1\) i.e. her good works when alive.
GREEK ANTHOLOGY

35.—ΘΕΟΦΑΝΟΤΣ
Εἰδε κρίνων γενόμην ἀργένναυν, ὁφρα μὲ χερσὶν ἀρσαμένη μᾶλλον σῆς χροτήης κορέσσης.

36.—ΚΟΜΗΤΑ
'Αμφοτέρας, πολύμυθε, Κομητᾶς σείω ἀθρήσας κύρβεις γηραλέας, θήκεν ἀειθαλέας.

37.—ΤΟΥ ΑΥΤΟΥ
Εἰς τὴν ὑπ’ αὐτοῦ διωρθωμένην Ὀμήρου ποίησιν
Σείω βίβλους, μεγάθυμε, Κομητᾶς, Ὅμηρε, δῦν ἀρδήν εὐρὺν γηραλέας, τεῦξατο ὀπλοτέρας:
γῆρας ἀποξύσας γὰρ ἀριστρεπέας τε βροτοῖν πάμπαν ἔδειξε σοφοῖς, οἴσιν ἑνεστὶ νόσοι.

38.—ΤΟΥ ΑΥΤΟΥ
Εἰς τὸ αὐτὸ
Εὐρὼν Κομητᾶς τὰς Ὅμηρείους βίβλους ἐφθαρμένας τε κοῦδαμῶς ἐστυγμένας,
στίξας διεσμίλευσα ταύτας ἐντέχνως,
τὴν σατρίαν ρύψας μὲν ὡς ἀχρηστίαν,
γράψας δ’ ἐκακουργήσα τὴν εὐχρηστίαν.
ἐντεύθεν οǐ γράφοντες οὐκ ἔσφαλμένως
μαθητιῶσιν, ὡς ἔοικε μανθάνειν.

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

35.—THEOPHANES

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

36.—COMETAS

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

37.—By the Same

On the Poems of Homer corrected by him

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

38.—By the Same

On the Same

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

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

39.—IGNATIOT

Εἰς τὰ αὐτοῦ

'Ἰγνάτιος τάδε τεῦξε σοφῆς πολύϊδρος ἀοιδῆς.
'Ἰγνάτιος τάδε τεῦξεν, ὅσ ἐσ φάος ἦγαγε τέχνην ἱεροματικῆς, λήθης κευθομένην πελάγει.

39A

Τὰ τοῦ Πλάτωνος ἐξερευνήσας βάθη
tὰ τῶν λογισμῶν ἐξερήξωσας πάθη.

40.—KOMHTA

Ὅποτε Παμμεδέοντος ἑὼς παῖς, ὀρχαμος ἄνδρων,
ὅς πᾶς θυετοῖσι καὶ ἀδανάτοισιν ἰάνασσει,
ἀσπαλεύσων ἐπιτε μαθητῆσιν πινυτοῦσιν.
"Λάξαρος ἀμμι φίλοις φάος ἔλλιπεν ἤλιοιο
οὔποτε, τόφρα κέκευθε τεθρήμερον ἀπλετος αἰα." 5
ἀλλ' ἄνευ 1 μὲν ἐκείτο, μεμυκῶς χείλεα συγῆ,
σῶμα τε πυθόμενοι καὶ ὄστεα καὶ χρόα καλὸν,
ψυχὴ δ' ἐκ ἐρθέων πταμένη ἀείδοσε δατήθειν,
ἀρρητὸν δὲ φίλοις γόνον καὶ πένθος ἔθηκεν,
ἐκ πάντων δὲ μάλιστα Μάρθη Μαρίη τε ὁμαίμοιοι
αὐτοκασιγνήταις,
ψυχῆς γὰρ φιλέσκον ἁδελφῶν, ὅστις ἐκείτο
μεσσόθι ἐν νεκάδεσσιν ἁκήριοι, ἀψύχοις αὐτῶς.
τού πότῳν γοῦσαι ὅφορομεναί τε ἐδρήνειν,
σήματος ἐκτοθι οὖσαι καὶ ἐζώμεναι περὶ τύμβῳ.
15 ὅφρα μὲν ἡδίους τρίτουν ἡμυσεν ἡμαρ ἐς αἰαν,
τόφρα δὲ καὶ νεκάδεσσιν ἐτήκετο Λάξαρος ἀπνοις:
ἀλλ' ὅτε δὴ τετράτη ῥοδοειδῆς ἠλθεν ἡδος,

1 I write so: ἀλλὰ νέων MS.

144
MISCELLANEA

39.—IGNATIUS

On his own Work

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

39a

By exploring the depths of Plato thou hast uprooted the passions that disturb reasoning.

40.—COMETAS

When the good Son of the Almighty, chiefest of men, who rules over all mortals and immortals, said to the wise fishermen, His disciples, "Lazarus our friend has not left yet the light of the sun, while the vast earth covers him these four days," yet speechless Lazarus lay, his lips closed in silence, his body and bones and goodly flesh decaying; and his soul, taking flight from his limbs, went to Hades. Unspeakable sorrow did he cause to his friends, and most of all to Martha and Mary, his own sisters; for from their hearts they loved their brother, who lay without hurt, thus lifeless in the midst of the dead. His fate they lamented with wailing and dirges, remaining outside the grave and seated by the tomb. Till the sun made the third day on earth, so long was Lazarus decaying lifeless among the dead. But when the fourth rosy dawn came then did the Son
καὶ τότε δὴ προσέειπε θεοῦ πάϊς μεγάλοιον εὐπατρίδησι φίλοις, οἱ πάρ θεοῦ ἐκγεγάγαντο, 20
οἱ πέρι μὲν βουλή μερότων, πέρι δὲ ἦν ἄπαντων,
οὐς ἐκπαγὴ ἐφίλησο, ὡσεὶ θεοῦ νίας ἐόντας,
ἂν καὶ ἀπὸ γλώσσης γυλικίων μέλιτος ῥέειν αὐθῇ,
καὶ ἔπεα νυφάδεσσιν ἐοικότα χαμερίησιν.
"Ω φίλοι ἀγαλάθυμοι, ἔπει θεὸς ἔστι σὺν ἁμμί, 25
κεκλυτε μεν πάντες τε ὡσοι θεοὺς ἐνδον ἔχοιτε,
ὀφρ' εἴπω τά μὲν θυμός ἐνι στήθεσι κελεύειν,
δεῦτ' ἐς Βηθανίαν, ὅθι Δάξαρον ἐλλυτε θυμός,
σπεύσομεν ὅτι τάχιστ', ὅφρα κλέος ἀφίθοιν ἵσχω
ἀνοστήσας γὰρ ἔπειμι καὶ εἶξ’ Ἐρέβευς φίλοι ἁμοῦ.” 30
τὸν δ' αὐτέ προσέειπον εὐήνωρες ἀγαλάθυμοι:
"Ἰομεν, ὡς ἐκελευνας, ἀλλήλῳ πατρὸς ἐοῖο.”
εἴπον δ' αὐτὸς ἐβαίνε, καὶ ἤγεμόνευε μαθηταῖς.
στερχόμενοι δ' εἴποντο μετ’ ἴχνια Παμμεδεύντος,
ήτε ἕθνα εἰσὶ μελισσάων ἀδινάων,
πέτρης οὖν γαλαφυρής αἰεὶ νέον ἐρχομενάων· 35
δος εἴποντο ὅπισθε θεοῦ μεγάλοιο μαθηταῖς.
ἄλλ' ὅτε δὴ ρ' ἰκάνοντο πολυκλαυστὸν ἐνι τύμβῳ,
καὶ τότε δὴ λίσσοντο κυλινδόμεναι παρὰ ποσσὶν
Χριστοῦ παμμεδεύντα κασίγνητα τε ἔται τε· 40
"Γοννοῦμεσθά σ’, ἄναξ, ὅπερτατα δόματα ναϊες,
Δάξαρον δον φιλέσσεσκε, ἐν ἐγκατο ζήλους ἁδὸν,
εἰ γὰρ τῇ ὕπειρῃ ἐνθα, ἄναξ νεκάδων ἀιδωνεῦς
οὐποτ’ ἐτήλλοι μεῖναι, ἔπειν πολύ φέρτατος ἥσσα,
ἄλλα καὶ ὅς ἐθέλον δύνασαι πάλιν αὐτὸν ἐγείραι.” 45
καὶ τότε δὴ ὑψιστὸς ἀμείβετο. "Ποῦ ποτε κεῖται;
αἰ δ' ἀρα ὀτραλέως ἀνά ἡρίον θηλουν ἄρδην.
δὴ τότε ἔπει δείξαν τεθὸν αὐτὸν σήμα τε λυγρόν,
εἰπεν ἄρ. "Ορμηθέντες ἀείρατε πῶμα τάφοιο.
αὐτάρ ἔπει ἀνέφκτο τάφος λυγρὸς φθιμένοιο, 50
146
of great God thus speak to His noble friends who were born of God, who were superior in wisdom to all men, whom He loved marvellously as if they were the Sons of God, from whose tongues flowed speech sweeter than honey and words like to winter snow-flakes: "O my noble-hearted friends and all who have God within them, list to me, since God is with us, that I may say what my heart within my breast bids me. Come, let us haste with all speed to Bethany, where Lazarus' soul left him, that I may have eternal renown, for I go to raise my friend even from Hell." And those excellent and noble-hearted men thus answered him back: "Let us go as Thou biddest, O like to Thy Father." They spoke, and He himself went on leading His disciples, and they in haste followed the steps of the Almighty; as the tribes of the multitudinous bees go forth, ever continuing to issue from the hollow of the rock, so did the disciples follow great God. But when they reached the tomb much bewept; then his sisters and friends, casting themselves at His feet, besought Almighty Christ: "We clasp Thy knees, O King who dwellest in the highest mansions; the Lazarus Thou didst love is gone to the bowels of Hell. If Thou hadst been here, Hades, the King of the dead, had never dared to abide, for Thou art far more puissant. But even so if Thou wilt, Thou canst raise him up again." And then the Most High answered, "Where lieth he?" Then swiftly they went close to the tomb. When then they showed him and the doleful tomb to God He said, "Haste ye and take off the cover of the tomb." But when the doleful tomb of the dead man lay open, then He who was
GREEK ANTHOLOGY

καὶ τότε δὴ μέγ’ αὖσε θεὸς μέγας ἢδὲ καὶ ἀνήρ. "Δάζαρε, δεῦρ ὅθι, κλῦθι ἐμεῖο, καὶ ἔρχεο ἔξω." ὥς οὖν νεκρὸς ἄκουσε θεοῦ λόγου φῆσαντος, λυσιμελὴς ἀνέδυ, πεπεδημένος, ἐμπυνοὺς, ὀδωδῶς. τὸν καὶ ἱδόντες ὁμιλοὶ ἔθαμβεον ἐν κραδίησιν. αὐτίκα δ’ ὑψιμέδουτα ἐκύδαυν θεὸν ἐσθλόν, καὶ κλέος ἀφθινόν ἐσχε πατήρ μέγας νῦν ἔηος.

ΕΠΙΓΡΑΜΜΑΤΑ ΕΝ ΤΩΙ ΠΠΟΔΡΟΜΩΙ
ΚΩΝΣΤΑΝΤΙΝΟΤΠΟΛΕΩΙ

41.—ΑΔΗΛΟΝ

Εἰς τὴν εἰκόνα Κωνσταντίνου ἡμίχου

Χάλκεος οὖκ ἔστης βιόων ἑτί, Κωνσταντίνε· ἀντὶ γὰρ εὐκλείης ἥρκεσε βασικανή.

ὡς δὲ θάνες, τότε δὴ σε πόλις χύμπασα γεραῖρει οἷς δύναται· τί δὲ σής ἄξιον ἱπποσύνης;

42.—ΑΛΛΟ

Ἐξότε Κωνσταντῖνος ἔδυ δόμον Ἄιδος εἰσώ, ὢχετο σὺν κείνῳ πάν κλέος ἡμίχον.

43.—ΑΛΛΟ

Χρύσεων ἄντ’ ὠρετής γέρας ἐπρεπε Κωνσταντῖνῳ, οὐδένα τῆς τέχνης τοῦν ἐνεγκαμένης.

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

both great God and man called out aloud, "Lazarus, come hither, hearken to me and come out." But when Lazarus heard the voice of God the Word, he came forth with decaying limbs bound in grave-clothes, breathing, and stinking. The multitudes, when they saw him, marvelled in their hearts, and straight they glorified the good God who ruleth on high, and the great Father of the good Son got Him great glory.¹

EPIGRAMS IN THE HIPPODROME AT CONSTANTINOPLE ²

41.—Anonymous

On the Statue of the Charioteer Constantinus

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

42.—On the Same

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

43.—On the Same

Constantinus deserved a golden gift for his merit, for his art has produced none like to him. While humped back these verses full of filth." From a literary point of view, indeed, there is nothing to be said for the production, chiefly made up of Homeric reminiscences.

² Many others on charioteers will be found at the end of the following book.
GREEK ANTHOLOGY

κοῦρίζων νίκησεν ἀειδομένους ἐλατήρας·
γηραλέος δὲ νέους δεῖξεν ἀφαυροτέρους.
ούτων καὶ μετὰ πότμον ἀειμνήστω τινὶ θεσμῷ
dήμος καὶ βασιλεὺς ἱδρύσαν ἄζομενοι.

44.—ΑΛΛΟ

Εἰς Πορφύριον τὸν Ἱνίῳχον
Πορφύριον λῃξαντά πόνων, λύσαντά τε μύτην,
καὶ πάρος ἄντ’ ἀρετῆς χάλκεου ἐσταὐτα,
τήδε πάλιν χαλκοῦ τε καὶ ἀργύρου ἱδρύσαντο.
πρέσβυ, σὺ δὲ ἔξων ἄντιώσας γεράων,
δήμον μὲν βοῶσατο έλες παλινορσον ἰμάσθην,
ὡς δὲ δὶς ἡβήςας μαίνεαι ἐν σταδίοις.

45.—ΑΛΛΟ

Εἰς Ἰουλίανον τὸν Ἱνίῳχον
Τοῦτον Ἰουλίανον, Τυρῆς βλάστημα τιθήνης,
ηνίῳχον πολλοὺς δεξάμενον στεφάνους,
αὐτὸς ἀναξ καὶ δήμος ἀπας καὶ πότυνα θουλῆ
ἐστησαν, κοινὴν ψήφου ἐνεγκάμενοι.
γῆραι γὰρ σταδίων ἀπεπαύσατο· πᾶσι δὲ φίλτρον
κάλλιπεν, οίσων ἔρως ἤθεεν ἀντιπάλων.

46.—ΑΛΛΟ

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

44.—*On Porphyrius the Charioteer*

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

45.—*On Julianus the Charioteer*

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

46.—*On Porphyrius the Charioteer*

This Porphyrius was an African, and he alone on his victorious chariot gained crowns of all varieties. For Queen Victory, divided among the factions\(^1\) of the people, changed fortune altogether with colour

\(^1\) For the factions of the circus, see Gibbon, ch. xi. Porphyrius had originally driven for one of the other factions. Ever since he began to drive for the Blues, they were victorious.
GREEK ANTHOLOGY

ημοσε δ' αυτὸν ἔχειν Βενέτοις πλέον, ἔνθεν ἀνέστη 5
χρύσεος ἀντ' ἄρετῆς, χάλκεος ἀντὶ πόνων.

47.—ΑΛΛΟ

Τούτον Πορφύριον Διβύν τέκε, θρέψε δὲ 'Ῥώμη,
Νίκη δ' ἐστεφάνωσεν ἀμοιβαδόν, ἄλλος ἀπ' ἄλλου
χρώματος ἄκρα φέροντα καρῆσει σύμβολα νίκης.
πολλάκι γὰρ δῆμου ἥλλαξατο, πολλάκι πόλους·
νῦν μὲν ἐων πρῶτος, τοτὲ δ' ἐσχάτος, ἄλλοτε μέσος, 5
πάντας ὁμοῦ νίκησε καὶ ἀντιπάλους καὶ ἐταῖρους.

48.—ΑΛΛΟ

Εἰς Οὐράνιον τὸν ἤνων

'Ἰσον κυδαλίμοις, Φαυστινιάδη τε καὶ αὐτῷ
Φαυστίνῳ, βασιλεὺς στῆσε παρ' ἀμφοτέροις
Οὐράνιον, τῶν δῆμος ἀμετρήτους διὰ νίκας
ἥγαθέων Πέλοπος θήκεν ἐπωνυμίην.
"Ὡς αἰεὶ τῶν ὁμοίων ἁγεῖ θεὸς ὡς τὸν ὅμοιον." 5
τούσδε τις εἰσορώσων φθέγξεται ἀτρεκέως.

49.—ΑΛΛΟ

Σολ καὶ ἀεθελύοντι μόνῳ, λήξαντι τ' ἀέθλων
τοῦτο γέρας Νίκη δις πόρεν, Οὐράνιε,
δῆμου ἀπ' ἀμφοτέρους· σὺ γὰρ πάρος ἐν Βενέτοις μὲν
εἴκοσι κυδίστων στέμμα φέρεις ἐτέων.
παύσαο δ' ἢπποσύνης. Πρασίνων δὲ σε δίξετο δῆμος. 5
τούσδε σὺ μὲν νίκην, οὐ δ' ἁρα σοι τὸ γέρας.
and robe. But it suited the Blues most to have him, and his statue was erected by them of gold because of his merit, of brass because of his pains.

47.—On the Same

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

48.—On Uranius the Charioteer

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

49.—On the Same

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

1 The above-mentioned Constantinus (Nos. 41–43).
2 Homer, Od. xvii. 218.
ΓΕΛΕΧΟ ΑΛΛΤΟ

'Ωφελες ὅπλα φέρειν, οὐ φάρεα ταῦτα κομίζειν, ὡς ἐλατήρ τελέθων, καὶ πολέμων πρόμαχος. εὐτε γὰρ ἦλθεν ἄνακτος ὀλεσσιτύραννος ἀκωκὴ, καὶ σὺ συναιχμάζων ἤφαο ναυμάχης· καὶ διπλῆς, πολύμητι, σοφῶς ἐδράζαο νίκης, τῆς μὲν πωλομάχου, τῆς δὲ τυραννοφόνου.

51.—ἈΡΧΙΟΤ

Εἰς τὸν Καλυδώνιον σὺν

Χάλκεος, ἄλλ’ ἀδρησον ὅσον θράσος ἀνυσε κάπροιν ὁ πλάστας, ἐμπυνοὺν θῆρα τυπωσάμενος, χαῖτας αὐχενίους πεφρικότα, θηκτὸν ὀδόντα βρύχοντα, γλύμαις φρικτὸν ἵέντα σέλας, ἄφρο χείλεα πάντα δεδεμένον· οὐκέτι θάμβος, εἰ λογάδα στρατηγὴν ὀλεσεν ἡμιθέων.
MISCELLANEA

50.—On the Same

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

51.—ARCHIAS

On the Calydonian Boar

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

¹ See Book XVI. 350.
BOOK XVI

EPIGRAMS OF
THE PLANUDEAN ANTHOLOGY NOT IN
THE PALATINE MANUSCRIPT

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

Οὔτ' ἀπὸ Μεσσάνας, οὔτ' Ἀργόθεν εἰμὶ παλαιστάς.
Σπάρτα μοι Σπάρτα κυδιάνειρα πατρίς.
κεῖνοι τεχνάντες· ἐγώ γε μέν, ὡς ἐπέοικε
τοῖς Λακεδαιμονίων παισί, βία κρατέω.

2.—ΣΙΜΩΝΙΔΟΤ

Γνώθι Θεόγνιτον προσιδόν, τὸν Ὀλυμπιονίκαν
παῖδα, παλαισμοσίων δεξίων ἱμίσχουν,
κάλλιστον μὲν ἰδεῖν, ἀθλεῖν δ' οὐ χείρονα μορφῆς,
δε πατέρων ἀγαθῶν ἐστεφάνωσε πόλιν.

3.—ΤΟΥ ΑΥΤΟΥ

"Ἰσθμια καὶ Πυθοὶ Διοφῶν ὁ Φίλωνος ἐνίκα,
ἀλμᾶ, ποδωκείην, δίσκον, ἀκοντα, πίλην.

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

EPGRAMS OF THE PLANUDEAN ANTHOLOGY NOT IN THE PALATINE MANUSCRIPT

FROM BOOK I

1.—DAMAGETUS

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

2.—SIMONIDES

Know Theognetus when thou lookest on him, the boy who conquered at Olympia, the dexterous charioteer of wrestling,¹ most lovely to behold, but in combat nowise inferior to his beauty. He won a crown for the city of his noble fathers.²

3.—BY THE SAME

Diophon, the son of Philo, was victor at the Isthmian and Pythian games in jumping, fleetness of foot, throwing the quoit, throwing the javelin, and wrestling.³

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

Τίνας ἂν εἴποι λόγους Ἐκτωρ τιτρωσκόμει οι ὑπὸ Ἑλλήνων,
Βάλλετε νῦν μετὰ πότμων ἐμὸν δέμας, ὅτι καὶ αὐτοὶ
νεκροὶ σῶμα λέοντος ἐφυβρίζουσι λαγώοι.

5.—ΑΛΚΑΙΟΤ

"Ἀγαγε καὶ Ξέρξης Πέρσαν στρατὸν Ἑλλάδος ἐς γᾶν,
καὶ Τίτος εὐρείας ἄγαγ ἅπτ' Ἰταλίας.
ἀλλ' ὁ μὲν Εὐρώπος δούλου ζυγὸν αὐχένι θήσων
ἤλθεν, ὁ δ' ἀμπαύσων Ἑλλάδα δουλοσύνας.

6.—ΑΔΗΛΩΝ

Κοῖρανος Εὐρώπος, ὁ καὶ εἰν ἄλλα καὶ κατὰ χέρσου
τόσσου ἀναξ θνατῶν, Ζεὺς ὅσον ἀθανάτων,
εἰνοδία τὰ λάφυρ' Ἐκάτα θρασέως Κιροάδα,
καὶ τέκνων, καὶ ὅλας γὰς ἐθετ' Ὄδρυσίδος,
 vids εὐμελία Δαματρίου. ἀδὲ Φιλίππου
δόξα πάλιν θείων ἄγχι βέβακε θρόνων.

6Α.—ΠΑΝΤΕΛΕΙΟΤ

Εἰς Καλλῆμαχον καὶ Κυναῖγειρον.

"Ὡς κενεύοι καμάτωι καὶ ἀπρήκτων πολέμωι;
ἡμετέρω βασιλῆι τί λέξομεν ἀντιάσαντες;
ὡς βασιλεῦ, τί μ' ἑπεμπέτε ἐπ' ἀθανάτους πολεμιστάς;
βάλλομεν, οὐ πιπτούσι τιτρωσκομεν, οὐ φοβέονταi.

1 Titus Quinctius Flamininus, who in the year 196 B.C. proclaimed the freedom of Greece.
160
4.—Anonymous

What Hector would say when wounded by the Greeks

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

5.—Alcaeus of Mesene

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

6.—Anonymous

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

6a.—Panteleus

On Callimachus and Cynaegirus, the Athenian Captains at Marathon

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

This probably refers to the expedition of Philip against the Odrysians in 183 B.C.

The verses are supposed to be spoken by a Persian.
μούνος ἄνηρ σύλησεν ὅλων στρατόν· ἐν δ' ἄρα μέσῳ 5
αἰματόεις ἔστηκεν, ἀτείρεος Ὀρεος εἰκὼν,
δένδρον δ' ὡς ἔστηκε σιδηρεῖαις ὑπὸ βίζαις,
κοῦκ ἐθέλειν πεσέειν· τάχα δ' ἐρχεται ἐνδοθι νηὼν.
λῦε, κυβερνήτα, νέκνους προφύγωμεν ἀπειλάς.

7.—ΑΛΚΑΙΟΤ

Σύμφωνον μαλακοῖς κερασσάμενος θρόον αὐλοῖς
Δωρόθεος γοαροῦς ἔπνεε Δαρδανίδας,
καὶ Σεμέλας ὡδίνα κεραύνιον, ἔπνεε δ' ἵππου ἐργατ', ἀειζώνων ἄψαμενος Χαρίτων·
μούνος δ' εἰν ἱεροῖς Διονύσοιο προφήταις
Μώμου λαώς ἐξεφυγε πτέρυγας,
Θηβαίος γενέσθη, Σωσικλέος· ἐν δὲ Δυναίου
νηφ φορβείαν 1 θήκατο καὶ καλάμους.

8.—ΤΟΥ ΑΥΤΟΥ

Οὐκέτ' ἀνὰ Φρυγίην πυτυστρόφον,
ὡς ποτε, μέλψεις,
κρόμμα δι' εὐτρήτων φθεγγό-
μενος δονάκων,
οὐδ' ἐτι σαῖς παλάμαις Τριτω-
νίδος ἔργων Ἀθάνασι,
ὡς πρῶθ' ἐπαυθήσει, νυμφογενὲς
Σάτυρε.

δὴ γὰρ ἀλυκτοπέδαις σφίγγη
χέρας, σύνεκα Φοίβῳ, 5
θυντὸς ἑώρω, θείαν εἰς ἑρών
ηυτίσας.

1 The MSS. have φόρμιγγα, "lyre," which, however, does not scan.
fear not. A single man laid low a whole host, and covered with blood he stands in the midst, the image of tireless Ares; he stands like a tree with iron roots and will not fall, and soon he will be in the ships. Loose the cable, captain; let us escape from the dead man’s threats.

7.—ALCAEUS OF MESSENE

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

8.—BY THE SAME

On Marsyas

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

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

9.—ἈΔΗΛΟΝ

"Ω γαστήρ κυνόμυια, δι' ἧν κόλακες παράσιτοι ξωμοῦ πωλοῦσιν θεσμὸν ἐλευθερίης.

11.—ΕΡΜΟΚΡΕΟΝΤΟΣ

"Ἰξευ ὑπὸ σκιερὰν πλάτανον, ξένε, τάνδε παρέρπων, ἃς ἀπαλὸ Ζέφυρος πνεύματι φύλλα δονεῖ, ἔνθα μὲ Νικαγόρας κλυτὸν εἴσατο Μαιάδος Ἔρμαν, ἀγροῦ καρποπόκου ρύτορα καὶ κτεάνων.

12.—ἈΔΗΛΟΝ

"Ερχευ, καὶ κατ' ἐμὰν ἵξεν πίτυν, ἄ τὸ μελιχρὸν πρὸς μαλακοὺς ἥχει κεκλιμένα Ζεφύρους. ἥνὶδε καὶ κρούνισμα μελισσαγές, ἔνθα μελίσδων ἥδουν ἔρημαιοις υπνον ἄγω καλάμοις.

13.—ΠΛΑΤΩΝΟΣ

"Τψικομον παρὰ τάνδε καθίζεο φωνήσαν φρίσσουσαν πυκνοῖς κὼνον ὑπὸ Ζεφύρως, καὶ σοι καχλάξουσιν ἐμοῖς παρὰ νάμασι σύριγξ θελγομένων ἄξει κῶμα κατὰ βλεφάρων.
THE PLANUDEAN APPENDIX

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

9.—Anonymous

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

10. = Book IX. 118

11.—Hermocreon

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

12.—Anonymous

On a Statue of Pan

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

13.—Plato

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

1 i.e. importunate.
14.—ΖΗΝΟΔΟΤΟΣ
Τίς γλύφες τὸν Ὑρωτὰ παρὰ κρήμνησιν ἔθηκεν, ὁ ὁμοίος παύσειν τοῦτο τὸ πῦρ ὑδατι;

15.—ΑΔΗΛΟΝ

Ὁ πρὶν ἀεὶ Βρομίου μεμεθυσμένος οἰνώδι πηγῆ, συντροφὸς ἐνασταῖς, αἰγοπόδης Σάτυρος διχθάδιον κατὰ κώλον ἀλκυτοπέδησε λυγώθεις ἐντεα παιδὶ θεᾶς χαλκοτορεὶ Θετίδος, οὐ σοφὸν ἐκ τέχνας ἁσκῶν πόνον, ἀλλὰ πενιχρὰν ἐργάτων ἐκ μόχθων ῥυόμενος βιοτάν.

15α.—ΑΔΗΛΟΝ

a. Ποῦ σοι κεῖνα κύπελλα, λαφύστε; ποῦ καλὰ θύρσων τὴν πῆγαμα, καὶ κώμοι, σκιρτοπόδη Σάτυρε; τίς σε παρὰ σμίλαισι, ποδίκροτον ἄμμα καθάφας, θήκατο, τὸν Βρομίῳ σπάργαν ἐλιξάμενον; β. Ἀσχήμων ἐνδέα, καὶ ἀ πάντολομος ἀνάγκα, ἀ μὲ παρ’ Ὡφαίστῳ θῇκε μαριλοπόταν.

1 πλέγματα Ruhnken, which I render.
THE PLANUDEAN APPENDIX

14.—ZENODOTUS

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

15.—ANONYMous

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

15A.—ANONYMous

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

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

17.—ΑΔΕΣΙΠΟΤΟΝ
"Ὡ Πᾶν, φερβομέναις ίερὰν φάτιν ἀπνε ποίμναις, κυρτῶν ὑπὲρ χρυσέων χεί- λος ἰεῖς δονάκων, ὁφρ' αἱ μὲν λευκοῖο βεβρι- θότα δῶρα γάλακτος οὖθασιν ἐς Κλυμένου πυ- κνὰ φέρωσι δόμου, σοι δὲ καλὸς βωμοῖο παρι- στάμενος πόσις αἰγῶν 5 φοινικὸν ἐκ λασίου στήθεος αἰμ' ἐρύγη.

18.—ΑΔΗΛΟΝ
Τέρπε δανειζόμενος τὴν σήν φρένα· τοῖς δὲ δανεισταῖς κάλλιπε τὴν ψήφων δακτυλοκαμψόμυνην.

19.—ΑΔΗΛΟΝ
"Εἰρήνη πάντεσσιν," ἐπίσκοπος εἶπεν ἐπελθὼν. πῶς δύναται πᾶσιν, ἢν μόνος ἐνδού ἔχει;

19A.—ΗΡΟΔΙΚΟΤ ΒΑΒΤΛΩΝΙΟΤ
Φεύγετ', Ἀριστάρχειοι, ἐπ' εὐρέα νῶτα βαλάσσῃς Ἑλλάδα, τῆς ξουθῆς δειλότεροι κεμάδος,
16.—Anonymous

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

17.—Anonymous

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

18.—Anonymous

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

FROM BOOK II

19.—Anonymous

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

19a.—Herodicus of Babylon

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

¹ Probably written about Dioscurus, bishop of Alexandria, who is known to have had a concubine named Irene.
γωνιοβόμβικες μονοσύλλαβοι, οίσι μέμηλε
tὸ σφίν καὶ σφῶν, καὶ τὸ μίν ἦδε τὸ νῦν.
tούθεν ὑμῖν εἶη, δυσπέμβελοι Ἱρωδίκῳ δὲ
Ἐλλάς ἢι μίμνοι καὶ θεόταις Βαβυλῶν.

20.—ΑΜΜΙΑΝΟΤ

Ῥήτορα Μαῦρον ἰδὼν ἀπεθανάμασα, τὸν βαρύχειλον,
tέχνης ῥητορικῆς δαίμονα λευκοφόρον.

21.—ΑΔΗΛΟΝ

Εἰς Νικόλαον Πατριάρχην Ἀλεξανδρείας

"Οσ βασιλεῖς ἐδάμασσε, καὶ ἤνορέην κατέπαυσεν
ἀντιτάλων, πατέρων εἰνεκεν εὐνομίας,
οὕτως ὑπὸ σμικρῷ κατάκειται σήματι τῷδε,
ἀρχιερεὺς Χριστοῦ Νικόλεως γεγαώσ.
ἀλλ' ἀρετὴ πολύολβος ἐπέπτατο πείρατα κόσμου, 5
καὶ ψυχὴ μακάρων ἀμφισπασί θαλάμους.
τοίνυν γὰρ βιοτὴν ποθέσεσκεν ἐδών ἐπὶ γαῖς,
σῶμα καλὸν πιέσας κυδαλίμοις καμάτοις.

22.—ΑΔΗΛΟΝ

Στήλην εὐνομίας καὶ σωφροσύνης ἀνάθημα,
εἰκόνα Νικόλεω στήσατο Γρηγόριος.

23.—ΣΙΜΩΝΙΔΟΤ

α. Εἰπὼν, τίς, τίνος ἔσσι, τίνος πατρίδος, τί δὲ νικῆς;
β. Κασμύλος, Εὐαγώρου, Πύθια πῦξ, Ὑρώων.

170
in corners and talk of monosyllables, whose business
is "spīn" and "spōin" and "min" and "nin."
Let these things be yours, ye fretful men, but may
Hellas and divine Babylon ever remain for Herodicus.

20.—AMMIANUS

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

FROM BOOK III

21.—Anonymous

On Nicolaus, Patriarch of Alexandria

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

22.—Anonymous

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

23.—SIMONIDES

A. Say who thou art, whose son, from what country,
and in what a victor. B. Casmylus, son of Evagoras,
a Rhodian, victor in boxing at the Pythian games.
24.—ΤΟΥ ΑΥΤΟΥ

Μίλωνος τόδ᾿ ἀγαλμα καλοῦ καλὸν, ὦς ποτὶ Πίση ἐπτάκι νικήσας, ἐς γόνατ’ οὐκ ἔπεσεν.

25.—ΦΙΛΙΠΠΟΤ

Τὸν ἐκ Σισώπης εἰ κλύεις Δαμόστρατον, πίτυν λαβόντα τὴν κατ’ Ἰσθμὸν ἐξάκις, τοῦτον δέδορκας· οὐ κατ’ εὔγυρον πάλην ψάμμου πεσόντος νῶτον οὐκ ἐσφράγισεν. ἔδ᾿ ἐς πρόσωπον θηρόβυμον, ὡς ἐτὶ σώζει παλαιάν τὰν ὑπὲρ νίκας ἔριν. λέγει δ᾿ ὁ χαλκός: "Α βάσις με λυσάτω χώς ἐμπνοος νῦν ἐβδομον κονίσομαι."

26.—ΣΙΜΩΝΙΔΟΤ

Δίρφυος ἐδυμήθημεν ὑπὸ πτυχὴ σῆμα δ᾿ ἐφ᾿ ἡμῖν ἐγγύθεν Εὐρίπον δημοσίᾳ κέχυται, οὐκ ἀδίκως· ἔρατὴν γὰρ ἀπώλεσαμεν νεότητα, τρηχείαν πολέμου δεξάμενοι νεφέλην.

26α.—ΑΔΗΛΩΝ

Τοῦδ᾿ ἀρετὰ καὶ δόξα καθ᾿ Ἑλλάδα, πολλὰ μὲν ἄλλαις, πολλὰ δὲ καὶ βουλαῖς ἔργα ποιησαμένων Ἀρκάδος αἰχμητὰ Φιλοποίμενος, ὃ μέγα κύδος ἐσπετ’ εἰς πολέμῳ, δούρατος ἄγημον·

1 A stream at Olympia.
2 Literally “I will powder myself again” as wrestlers did before a match.

172
THE PLANUDEAN APPENDIX

24.—By the Same

This is a beautiful statue of beautiful Milo, who, by the banks of Pisa,\footnote{1} conquered seven times and never once fell on his knees.

25.—PHILIPPUS

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

26.—SIMONIDES

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

26a.—Anonymous

On Philopoemen

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

\footnote{2 On the Athenians who fell in the victory over the Chalcidians in 504 B.C. See Herodotus v. 77. Dirphys is a mountain in Euboea.}
μαννει δὲ τρόπαια τετυγμένα δισσα τυράννων
Σπάρτας· αὐξαμέναν δ’ ἄρατο δουλοσύναν.
ὡν ἐνεκεν Τεγέα μεγαλόφρονα Κραύγιδος νῦν
στάσεν, ἀμορμήτου κράντορ' ἐλευθερίας.

26b.—ΦΙΛΙΠΠΟΤ
Τοῦ Μακεδονῶν βασιλέως
'Αφλοιος καὶ ἀφυλλος, ὁδοίπορε, τῷ ἐπὶ νότῳ
'Αλκαῖος σταυρὸς πήγνυται ἡλίβατος.

27.—ΑΔΕΣΠΟΣΟΝ
Εἰς Σαρδανάπαλον
Εὗ εἰδὼς ὅτι θυντὸς ἔφυς, τὸν θυμὸν ἀείξε,
tερπόμενος θαλήσιν θανόντι σοι οὕτως ὄνησις.
καὶ γὰρ ἐγὼ σποδός εἰμι, Νίνω μεγάλης βασιλεύσας.
tόσσ' ἔχω ὁσ' ἐφαγον καὶ ἐφύβρισα, καὶ μετ' ἑρωτος
τέρπν' ἐδάνη· τὰ δὲ πολλὰ καὶ ὀλβία κεῖνα λέιπειται. 5
Ἦδε σοφὴ βιότοιο παραίνεσις ἀνθρώποισιν.

28.—ΑΔΗΛΟΝ
Ἐλλὰς μὲν Θήβας προτέρας προϋκρινεν ἐν αὐλοῖς·
Θῆβαι δὲ Πρόνομον, παιδὰ τὸν Ολυμάδου.

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

174
THE PLANUDEAN APPENDIX

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

26b.—PHILIP, KING OF MACEDON

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

27.—Anonymous

The Epitaph of Sardanapalus

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

28.—Anonymous

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

VII. 247, first couplet.

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

The King’s retort.

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

2 Pronomus lived at the time of the Peloponnesian War. This epigram was perhaps inscribed on the base of his statue at Thebes, which stood next to that of Epaminondas.

175
29.—ΑΔΕΣΠΟΤΟΝ
Εἰ τινα πώποτε ἀκούσας Ἐνυαλίου φίλον νῦν, καὶ κρατερὸν δυνάμει καὶ θαρσαλέου πολεμίζειν, Ἠκτορα τὸν Πριάμου οὐεί μοῦνον γεγενήσθαι, ὅν ποτε μαρνάμενον Διομήδης ἔκτανεν ἀνήρ, ἀλλάς πρὸ Τρώων Δαναοῦν μάχην προφέροντα: ὅν καὶ τήδε θανόντα τάφος οὔτε ἀμφικαλύπτει.

30.—ΓΕΜΙΝΟΤ
Χεῖρ με Πολυγνώτου Θασίου κάμεν εἰμὶ δ' ἐκεῖνος Σαλμωνεύς, βρονταῖς δ' Διὸς ἀντεμάνην, ὃς με καὶ εἰν' Ἀίδη πορθεί πάλι, καὶ με κεραυνοῖς βάλλει, μισῶν μου κοῦ λαλέοντα τύπον.
Ἴσχε, Ζεὺ, πρηστήρα, μέθες χόλον εἰμὶ γὰρ ἀπνους ὁ σκοπός: ἀψύχοις εἰκόσι μὴ πολέμει.

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

32.—ΔΕΟΝΤΙΟΤ ΣΧΟΛΑ-ΣΤΙΚΟΤ
Εἰς εἰκόνα Γαβριηλίου ὑπάρχου ἐν Βυζαντίῳ
Καὶ Φαέθων γραφίδεσσιν ἔχει τύπον: ἄλλα χαράσσει ἥελιον τέχνη, κρυπτομένων φαέων.
καὶ σὲ, σοφὴ πτολίαρχε, γραφεῖ, Γαβριηλία, τέχνη ἐκτὸς σῶν ἀρετῶν, ἐκτὸς ὅλων καμάτων.

1 The MSS. have Πολυκλείτου.
THE PLANUDEAN APPENDIX

29.—Anonymous

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

30.—Geminus

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

31.—Speusippus

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

FROM BOOK IV

32.—Leontius Scholasticus

On a Portrait of Gabriel the Prefect in Byzantium

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

¹ See Book XIV. 18, the silly enigma in which is reproduced here.
² cp. Book VII. 61.
Τοῦτον Ἰουλιανόν, νομικῆς φάσις, εἰπον ἱδούσαι Ἦρωμη καὶ Βερόη πάντα Φύσις δύναται.

33.—ΤΟΥ ΑΥΤΟΥ
Εἰς εἰκόνα Καλλικίκου κούβικουλαρίων
Κάλλεϊ μὲν νικᾶς κραδίης τόσον, ὅσον ὦπωτῆς τῆς γὰρ ἑπωνυμίας ἀξια πάντα φέρεις.
αἰεὶ δὲ ἐν θαλάμωσι κατευνάξων βασιλῆα πᾶσαν ὑποσπερεῖς οὐασι μειλικῆν.

34.—ΘΕΟΔΩΡΗΤΟΤ ΓΡΑΜΜΑΤΙΚΟΤ
Εἰς τὴν εἰκόνα Φιλίππου ἀρχοντος ἐν Σμύρνῃ
Ἐκ Φιλαδελφείης ξεινηῆα ταῦτα Φιλίππι. φράζεω πῶς μνήμων ἡ πόλις εὐνομίης.

35.—ΑΔΕΣΙΩΤΟΝ
Μνήμονες οἱ Κάρες πολέων εὐεργεσιάων
Παλμᾶν ἠθυδικῆν τόσον ἀγασσάμενοι.

36.—ἈΓΑΘΙΟΤ
Εἰς εἰκόνα τῶν σοφιστῶν ἐν Περγάμῳ
Τὰς μὲν ὑπὲρ μῦθων τε καὶ εὐτροχάλοιο μελίσσης εἰκόνας ἱλῆκοις δήρὸν ὀφειλόμενος:
νῦν δὲ ὑπὲρ ῥοπότων τε καὶ ἀστυνόχοιο μερίμνης τηδὲ σε τῇ γραφίδι στήσαμεν, Ἡρακλάμου.
εἰ δὲ ὀλίγον τὸ γέρας, μὴ μέμφεις: τοῦτο δὲ γὰρ ἡμεῖς 5
αἰεὶ τοὺς ἁγαθοὺς ἀνδρας ἀμειβόμεθα.
THE PLANUDEAN APPENDIX

32a.—THEAETETUS SCHOLASTICUS

Rome and Beroe, when they saw this Julianus, the light of the Law, said, "Nature can do all."

33.—BY THE SAME AS 32

On a Portrait of Callinicus the Cubicularius

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

34.—THEODORE'TUS GRAMMATICO'US

On the Portrait of Philippus, Prefect of Smyrna

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

35.—ANONYMOUS

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

36.—AGATHIAS

On the Picture of a certain Sophist at Pergamus

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

1 i.e. Constantinople. 2 i.e. Berytus. 3 Compounded of καλλος (beauty) and νικη (victory).
37.—ΔΕΟΝΤΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ ΤΟΤ ΜΙΝΩΤΑΤΡΟΤ

Πέτρον ὀρᾶς χρυσέοισιν ἐν εἴμασιν· αἱ δὲ παρ’ αὐτὸν ἄρχαι ἀμουβαίου μάρτυρες εἰσὶ πόνων ἀντολής πρώτη, καὶ διχθαδίη μετὰ τῆνδε κόχλου πορφυρές, καὶ πάλιν ἀντολής.

38.—ΙΩΑΝΝΟΤ ΤΟΤ ΒΑΡΒΟΚΑΛΔΟΤ

Εἰς εἰκόνα Συνεσίου Σχολαστικοῦ ἐπὶ νίκη μάχης ἀνατεθείσαν ἐν Βηρούτῳ

Οὐχὶ παρ’ Εὐρώτα μόνοις ἀνέρες εἰσὶ μαχηταῖς, οὐδὲ παρ’ Ἰλισσῷ μνάμονές εἰσὶ δίκαις ὡς ἀπὸ τὰς Σπάρτας, ὡς αὐτὰς ἀστὸν Ἀθάνας Συνέσιον Νίκα καὶ Θέμις ἡγάσατο.

39.—ἈΡΑΒΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς εἰκόνα Λογγίνου ὑπάρχου ἐν Βυζαντίῳ

Νεῖλος, Περσῖς, Ἰβηρ, Σόλυμοι, Δύσες, Ἀρμενίς, Ἰνδοῖ, καὶ Κόλχοι σκοπέλων ἐγγύθε Καυκασίων, καὶ πεδία ζείοντα πολυσπερέων Ἀγαρηνῶν Λογγίνου ταχυνῶν μάρτυρες εἰσὶ πόνων, ὡς δὲ ταχὺς βασιλῆι διάκτορος ἦν ὁδεύων, καὶ ταχὺς εἰρήνην ὀπάσε κενθομένην.

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

37.—LEONTIUS SCHOLASTICUS
MINOTAURUS

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

38.—JOANNES BARBOCALLUS

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

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

39.—ARABIUS SCHOLASTICUS

On a Portrait of Longinus the Prefect in Byzantium

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

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

Γείτονες οὐ τρισσαὶ μοῦνον Τῦχαι ἐπρεποῦν εἶναι,
 Kıstpe, βαθυπλουτοῦ σῆς ἐνεκεν κραδής,
 ἀλλὰ καὶ αἱ πάντων πᾶσαι· τί γὰρ ἀνδρὶ τοσφδὲ
 ἄρκεσει εἰς ἐτάρων μυρίων ἑυφροσύνην;
 νῦν δὲ σε καὶ τούτων κρέσσων ἐπὶ μείζον ἁέξοι
 Ἐας καίσαρ. τὶς κεῖνον χωρὶς ἄρηρε τῦχη;

41.—ΑΡΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς εἰκόνα ἀνατεθείσαν ἐν τοῖς Πλακίδιας ὑπὸ τῶν τῶν
 νέου σκρινίον

Θωμᾶν, παμβασιλῆς ἀμεμφέα κηδεμονία,
 ἀνθεσαν οἱ τὸ νέου τάγμα μετερχόμενοι,
 θεσπεσίας ἀγχιστα συνωρίδος, ὀφρα καὶ αὐτῇ
 εἰκόνι χῶρον ἔχη γείτονα κοιρανίης.
 αὐτὸς γὰρ ξαθεότοι θρόνους ἴψωσε μελάθρου,
 πλούτον ἁέξισας, ἀλλὰ μετ’ εὐσεβίης.
 εὐγνωμον τὸ πόνημα: τί γὰρ γραφὴς οἴδεν ὅπωςαι,
 εἰ μὴ τοῖς ἀγαθοῖς μνήστων ὀφειλομένην;

42.—ΛΛΑΟ

Τοὺν μέγαν ἐν βουλαΐς Θεοδόσιον, Ἄσιδος ἀρχόν,
 εἰκόνι μαρμαρῆς στὴσαμεν ἀνθύπατον,
 οὐνεκα Σμύρναν ἔγειρε καὶ ἤγαγεν ἐς φάος αὐθι,
 ἐργοὺς θαυμασίοις πολλῶν ἀειδομένην;

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

40.—CRINAGORAS

Nor only three Fortunes\(^1\) should be thy neighbours, Crispus, because of the great riches of thy heart, but all the fortunes of all the world; for to so great a man what honour shall suffice for his infinite benevolence to his friends? But now may Caesar, who is even more powerful than these Fortunes, raise thee to higher dignities. What fortune stands firm without him?

41.—AGATHIAS SCHOLASTICUS

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

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

42.—Anonymous

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

\(^2\) The Emperor and Empress.
\(^3\) After the earthquake of A.D. 178.
GREEK ANTHOLOGY

43.—ΑΛΛΟ
Δαμόχαρι, κλυτόμητι δικαστόλε, σοι τόδε κύδος, ὃτι γε τήν Σμύρναν μετὰ λοίγα πτήματα σεισμοῦ, ἐσμυμένως πονέων, αὕθις πάλιν ἐξετέλεσσας.

44.—ΑΔΗΛΟΝ
Πάσα φύσις, Βασίλεια, τεῦν κράτος αἰεν ἄείδει, οὐνεκά δυσμενέων στίχας ὀλέσας, οὐνεκά φέγγος ἀνδράσι σωφρονέουσι κακῆν μετὰ δήμων ἄνηψας, ἵππωλύτης δ’ ἐκέδασσας ὀμόγμα πῆματα χάρμης.

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

46.—ΑΔΗΛΟΝ
Νικήταν δορίτολμον ἄναξ, στρατός, ἀστεα, δήμος στῆσαν ὑπὲρ μεγάλων Μηδοφόνων καμάτων.

1 I write πάλιν: πόλιν MSS.

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

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

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

44.—Anonymous

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

45.—Anonymous

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

46.—Anonymous

The Emperor, the Army, the cities, and the People erected the statue of Nicetas, bold in war, for his great exploits in slaying the Persians.²
47.—ΑΛΔΟ
Τὸν μέγαν ἐν πολέμωισι, τὸν ἄτρομον ἤγεμονὴ, Νικήταν ἄρετῶν εἶνεκεν οἱ Πράσινοι.

48.—ΑΔΗΛΟΝ
Πρόκλος ἐγὼ Παῦλον, Βυζάντιος, ὃν περὶ δῶμα τηλεθάοντα Δίκης βασιλῆιος ἦρπασεν αὐλή, ὁφρ' εἷν στόμα πιστῶν ἐρισθεόνως βασιλῆιος. ἀγγέλλει δ' ὅδε χαλκὸς ὁσον γέρας ἐστίν ἀέθλων. καὶ τὰ μὲν εἴκελα πάντα καὶ νιεῖ καὶ γενετήρι· ἐν δ' ὑπάτων ῥάβδοισι πᾶσι νίκησε τοκῆ.

49.—ΑΠΟΔΛΩΝΙΔΟΤ
Θαύμασε τὸν Κινύρην ὁ πάλαι χρόνος ἡ Φρύγας ἀμφω' σον δὲ, Λέων, ἦμεις κάλλος ἀεισόμεθα, Κερκαφίδη περὶβατε· μακαρτάτη ἐστ' ἀρα νήσων καὶ Ῥόδος, ἡ τοῖχοι λάμπεται ἠελι.

50.—ΤΟΥ ΑΥΤΟΥ
Εἰ τοιόσοι Δέων λάχειν ἀντίος Ἡρακλῆι, οὔκ ἦν Ἀλκίδεω τούτο τὸ δωδέκατον.

51.—ΜΑΚΗΔΟΝΙΟΤ ΤΠΑΤΟΤ
Τῷ ἱοάνῳ τὸν παῖδα Θυώνιχου, οὐχ ὥλα λεύσσης ὡς καλὸς ἐν τῷ δὲ μνάματος ἀγλαϊα, ἀλλ' ἵνα σοι τὸν ἄεθλον ὅν ἐξεπονησε μαθόντι, ὃ γαθέ, τὰς αὐτὰς ξάλος ἐοι μανίας. οὗτος ὁ μὴ κλίνας καμάτῳ πόδα, πάντα δ' ἀγώνι ἄλικα νικήσας, ὀπλότερον, πρότερον.

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

47.—Anonymous

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

48.—Anonymous

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

49.—Apollonides

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

50.—By the Same

If such a Leo (lion) had chanced to face Heracles, this would not have been his twelfth labour.

51.—Macedonius The Consul

We honour the boy Thyonichus with this statue, not that thou mayst see by the beauty of this monument how comely he was, but, good Sir, that thou mayst learn his achievement, and be emulous of such enthusiasm. This is he whose legs never gave way owing to fatigue, and who vanquished every adversary, him of his own age, the younger one, and the elder one.

3 Legendary first colonist of Rhodes.
52.—ΦΙΛΙΠΠΟΣ

"Ισως με λεύσσων, ξείνε, ταυρογάστορα καὶ στερρόμιου, ὡς Ἀτλαντα δεύτερον, θαιμβεῖς, ἀπιστῶν εἰ βρώτειος ἡ φύσις. ἀλλ' ἵσθι μ' Ἡρᾶν Λαδικῆα πάμμαχον, ὑπὸ Σμύρνα καὶ δρῦς Περγάμου κατέστεφεν, Δελφοῖ, Κόρινθος, Ἡλις, Ἀργος, Ἀκτιον λοιπῶν δ' ἡθλων ἢν ἐρευνήσῃς κράτος, καὶ τῆν Λίβυσσαν ἐξαριθμήσεις κόσμην.

53.—ΑΔΗΛΩΝ

Ἀδὰς τὸ στάδιον εἴθ' ἡλατο, εἴτε διέπτη, δαιμόνιον τὸ τάχος, οὐδὲ φράσαι δυνατόν.

54.—ΑΛΛΟ

Οἶος ἓς φεύγων τῶν ὑπῆμενον, ἐμπνοεὶ Λάδα, Θύμον, ἐπ' ἀκροτάτῳ πνεύματι θείς ὀνυχα, τοῖν ἐχάλκευσέν σε Μύρων, ἐπὶ παντὶ χαράξας σώματι. Πισίαν προσδοκήν στεφάνον.

54Α

Πλήρης ἐλπίδος ἐστίν, ἀκροὶς δ' ἐπὶ χείλεσιν ἄσθμα ἐμφαίνει κοίλων ἐνδοθεν ἐκ λαγόνων. πηδῆσει τάχα χαλκὸς ἐπὶ στέφος, οὐδὲ καθέξει ἀ βάσις. ὁ τέχνη πνεύματος ὀκυτέρα.
THE PLANUDEAN APPENDIX

52.—PHILIPPUS

Perhaps, O stranger, seeing me thus with a belly like a bull and with solidly built limbs, like a second Atlas, thou marvellest, doubting if I am of mortal nature. But know that I am Heras of Laodicea, the all-round fighter, crowned by Smyrna and the oak of Pergamus, by Delphi, Corinth, Elis, Argos, and Actium. But if thou enquirest as to my victories in other contests thou shalt number also the sands of Libya.

53.—Anonymous

Whether Ladas jumped the Stadion or flew over it, his fleetness was portentous and not easy to express in words.

54.—Anonymous

Just as thou wert in life, Ladas, flying before wind-footed Thymus, just touching the ground with the tips of thy toes, so did Myron mould thee in bronze, stamping on all thy body thy expectation of the Olympian crown.

54a.—Anonymous

Full of hope is he, and he shows that the breath on the tip of his lips comes from deep within the hollow of his sides. The bronze is ready to leap forth to gain the crown, and the base shall not hold it back. O Art, swifter than the wind!  

1 Olympia.  
2 This is the sense required, but no satisfactory emendation has been proposed.  
3 The statue looks as if it could run swifter than the wind.
ΤΡΩΙΔΟΤ ΓΡΑΜΜΑΤΙΚΟΤ

α. Εἰκόνι, τις σ' ἀνέθηκε, τίνος χάριν, ἡ τίνι, λέξουν.
β. Ἀντί παλαισμοσύνης θήκε Δύρωνι πόλει.

ΑΔΗΛΟΝ

Ταύτην Ἐνσεβίω Βυζαντιάς εἰκόνα Ῥώμη
πρὸς δισαἰὶς ἑτέραις, εἶνεκεν ἵπποςύνης.
οὐ γὰρ ὃ γ' ἀμφήριστον ἐλῶν ἑστέψατο νίκην,
αλλὰ πολὺ κρατέων ποσὶ καὶ ἴνορὲν.
τούτοις ἄντιβίων ἐρω ἑσβεσεν. ἀλλὰ καὶ αὐτὴν
δήμου την προτέρην παῦσε διχοστασίην.

ΠΑΤΛΟΤ ΣΙΔΕΝΤΙΑΡΙΟΤ

Εἰς Βάκχην ἐν Βυζαντίῳ

"Εικφορνα τῆν Βάκχην οὐχ ἡ φύσις, ἀλλ' ἡ τέχνη
θήκατο, καὶ μανίην εγκατέμιξε λίθῳ.

ΑΔΗΛΟΝ

Εἰς τὸ αὐτὸ

"Ἰσχετε τὴν Βάκχην, μή, λαϊνέῃ περ ἐοῦσα,
οὐδὸν υπερθεμένη, νην ὑπεκπροφύγη.

ΑΓΑΘΙΟΤ ΣΧΟΛΑ-ΣΤΙΚΟΤ

Εἰς τὸ αὐτὸ

Οὔτω ἐπισταμένην τάχα κύμβαλα
χαλὶ τινάξαι
Βάκχην αἰδομένην στήσατο
λαστύπος.
οὔτω γὰρ προνέυεικεν ἐςοικὲ δὲ
tούτο βοώςῃ.
"Εξιτε καὶ παταγῶ, μηδενὸς
ισταμένου."
THE PLANUDEAN APPENDIX

55.—TROILUS GRAMMATICUS

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

56.—Anonymous

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

57.—Paulus Silentniarius

On a Bacchant in Byzantium

Nor Nature, but Art, made the Bacchant frenzied, mixing madness with the stone.

58.—Anonymous

On the Same

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

59.—Agathias Scholasticus

On the Same

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

\(^1\) i.e. that of his horses, as he was a charioteer.
60.—ΣΙΜΩΝΙΔΟΤ

α. Τίς ἄδε; β. Βάκχα. α. Τίς δὲ μὲν χέσε; β. Σκόπας. α. Τίς δ’ ἐξέμηνε, Βάκχος, ἡ Σκόπας; β. Σκόπας.

61.—ΚΡΙΝΑΓΟΡΟΤ

"Ἀντολίαι, δύσιες, κόσμου μέτρα· καὶ τὰ Νέρωνος ἔργα δι’ ἀμφοτέρων ἵκετο γῆς περάτων.
"Ἡλιος Ἀρμενίην ἀνιῶν ὑπὸ χερσὶ δαμείσαν κεῖνου, Γερμανίην δ’ εἰδε κατερχόμενος.
δισσὸν ἀειδέσθω πολέμου κράτος· οἶδεν Ὁράξης καὶ Ῥήνους, δούλους ἔθνεσι πινόμενοι.

62.—ἈΔΗΛΟΝ

Εἰς στῇλην Ιουστινιανοῦ βασιλέως ἐν τῷ ἱπποδρόμῳ

1 The future Emperor Tiberius.
2 Constantinople: father as prefect, son as citizen.
THE PLANUDEAN APPENDIX

60.—SIMONIDES

A. Who is this?
B. A Bacchant.
A. And who carved her?
B. Scopas.
A. And who made her frenzied, Bacchus or Scopas?
B. Scopas.

61.—CRINAGORAS

East and West are the limits of the world, and through both ends of the earth passed the exploits of Nero. The Sun as he rose saw Armenia subdued by his hands and Germany as he went down the sky. Let us sing his double victory in war; Araxes knows it and Rhine, drunk now by enslaved peoples.

62.—Anonymous

On the Statue of Justinian in the Hippodrome

These gifts, O King, slayer of the Persians, are brought to thee by Eustathius, the father and son of thy Rome: a horse for thy victory, another laurelled Victory, and thyself seated on the horse swift as the wind. Thy might, Justinian, is set on high, but may the champions of the Persians and Scythians lie ever in chains on the ground.

\[ ^3 \text{Alluding to the height of the base on which the statue stood.} \quad ^4 \text{i.e. Goths.} \]
63.—ΑΛΛΟ

Εἰς τὸ αὐτὸ
Πῶλον ὄμοι καὶ ἀνακτα καὶ ὀλλυμένην Βαβυλῶνα χαλκὸς ἀπὸ σκύλων ἐπλασεν Ἀσσυρίων.
ἐστὶ δ’ Ἰουστινιανός, ἰὸν ἀντολής ἐγένετο ἐλκων στήσεν Ἰουστινός, μάρτυρα Μηδοφόνου.

64.—ΑΛΛΟ

Εἰς στήλην Ἰουστίνου βασιλέως ἐν τῷ λιμένι
Τούτῳ παρ’ αὐγιαλοῖσιν ἔγω Θεόδωρος ὑπαρχος στήσα φαεινὸν ἀγαλμα Ἰουστίνω βασιλῆι,
ὁφρα καὶ ἐν λιμένεσσιν ἐγν πετάσειε γαλήνην.

65.—ΑΛΛΟ

Εἰς στήλην Θεοδοσίου βασιλέως
Εκθορες αὐτολίθθε, φαεσφόρος ἴλιος ἄλλος,
Θεοδόσιε, ἑνητοῦσι, πόλον μέσον, ἡπιοθύμε,
'Ωμεανὸν παρὰ ποσσίν ἔχων μετ' ἀπείρονα γαϊαν,
πάντοθεν αἰγλῆς, κεκορυθμένος, ἀγλαὸν ἰππὸν ῥηϊδίως, μεγάθυμε, καὶ ἐσόμεμουν κατερύκων.

66.—ΑΛΛΟ

Τὸν κρατερὸν Βὐζαντα καὶ ἰμερτὴν Φιδάλειαν
ἐιν ἐνὶ κοσμήσας ἀνθετο Καλλιάδθης.

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1 There seems to have been a figure of Babylon on the base of the statue.
2 i.e. Prefect of the East.
THE PLANUDEAN APPENDIX

63.—Anonymous

On the Same

The bronze from the Assyrian spoils moulded the horse and the monarch and Babylon perishing.¹ This is Justinian, whom Julianus, holding the balance of the East,² erected, his own witness to his slaying of the Persians.

64.—Anonymous

On the Statue of the Emperor Justin by the Harbour

I, the Prefect Theodorus, erected by the shore this splendid statue to Justin the Emperor, so that he might spread abroad his calm in the harbour also.

65.—Anonymous

On a Statue of the Emperor Theodosius

Thou didst spring from the East to mid heaven, gentle-hearted Theodosius, a second sun, giver of light to mortals, with Ocean at thy feet ³ as well as the boundless land, resplendent on all sides, helmeted, reining in easily, O great-hearted King, thy magnificent horse, though he strives to break away.

66.—Anonymous

Calliades, fashioning them in a single group, dedicated here mighty Byzas ⁴ and lovable Phidalia.

¹ i.e. represented on the base.
² Mythical founder of Byzantium. Phidalia was his wife.
67.—ΑΛΛΟ

'Ιμερτή Φιδάλεια δάμαρ Βύζαντος ἐτύχθην·
εἰμὶ δὲ βουβαλέως δόρον ἱεθλοσύνης.

68.—ἈΣΚΛΗΠΙΑΔΟΤ, οἱ δὲ ΠΟΣΕΙΔΙΠΠΟΤ

Κύπριδος ἄδ' εἰκόνι φέρ' ἱδώμεθα μὴ Βερενίκας·
διστάζω ποτέρα φη τις ὀμοιοτέραν.

69.—ΑΔΗΛΩΝ

Ζήμωνα πτολήμαχος Ἰουλιανὸς βασιλῆς·
Ζήμωνος παράκοιτον Ἰουλιανὸς Αριάδνην.

70.—ΑΔΗΛΩΝ

Οἶκον Αναξ Ἐλικώνος ἀνηθήσαντα νοῆσας
κυδαλίμους καμάτοις Ἰουλιανοῦ πολιάρχου,
Πιερικῶν προπάροιθε δόμων παγχρύσεος ἔστη.

71.—ΑΔΗΛΩΝ

Κῦδος Ἰουλιανοῦ πανοίδιμον, ὃς μετὰ κόσμου
Πιερίδων χρυσῆν στήσεν Ἀναστασίην.

72.—ΑΛΛΟ

Αλλον ὑπὲρ νίκας ἐναρηφόρον ἐνδοθε Σοῦσων
ὁ θρασὺς ἀνστήσει Μῆδος ἀνακτε τύπον

1 Or "a struggle with a bull." In the former case it refers to Phidalia's defeat of the Scythians who attacked Byzantium, in the latter to some exploit of Byzas.
THE PLANUDEAN APPENDIX

67.—Anonymous

I, lovable Phidalia, was the wife of Byzas, and I am a gift commemorating a mighty contest.¹

68.—Asclepiades or Posidippus

This is a statue of Cypris. But come let us see if it be not Berenice’s. I am in doubt of which one should say it is the better likeness.

69.—Anonymous

Julianus, the Prefect of the city, dedicates Zeno, the Emperor. Julianus dedicates Ariadne, the consort of Zeno.

70.—Anonymous

The Emperor, seeing that the house of Helicon was rejuvenated by the glorious labour of Julianus, the ruler of the city, stationed himself, all of gold, before the habitation of the Muses.²

71.—Anonymous

It is everywhere the theme of song, the glory of Julianus, who, after adorning the house of the Muses, erected the golden statue of Anastasia.³

72.—Anonymous

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

² The Library (or Museum) erected by the Emperor Julian having been burnt down in A.D. 477 was rebuilt in the reign probably of Zeno (474–491) by Julian, the City Prefect, who erected a golden statue of the Emperor outside it.

³ It is unknown who she was.
άλλον ἀκειρεκόμας Ἀβάρων στρατὸς ἐκτοθεν Ἰστρον, κείρας εκ κεφαλῆς βόστρυχον αὐσταλέης· τὸν δ' ὑπὲρ εὐνομίας ἐριθηλέος ἐνθάδε τούτον ἐξ ὑπάτου μᾶτρης στήσεν ἀνασσα πόλις. ἐμπεδοὶ ἄλλα μένοις, Βυζαντίας ἐμμορε Ῥώμα, θεῖον Ἰουστίνου κάρτος ἀμειψαμένα.

73.—ΑΔΗΛΟΝ

Οὗτος ὁ κοσμήσας Τπάτων θρόνου, ὃν τρισέπαρχου καὶ πατέρα βασιλῆς ἐδει καλέσαντο μέγιστοι, χρύσεος ἐστικεν Αὐρηλιανὸς· τὸ δὲ ἐργον τῆς βουλῆς, ἤς αὐτὸς ἐκὼν κατέπαυσεν ἀνίας.

74.—ΑΔΗΛΟΝ

Εἰς ἀρχοντα

Μίξουν μειλεχίη βαιῶν φόβου, ὅτι καὶ αὐτὴ βομβήσεσα μέλισσα κορύσσεται δίει κέντρο. οὗ γὰρ ἀτερ μάστιγος ἱδύνεται ὑπὸ σῶν ἀγέλη ἐπιπελθεῖνται ἀνδρὶ νομῆ ἐν και ἔργῳ ποιοῦν καλαροπος ἠχου ακούσθη.

75.—ΑΝΤΙΠΑΤΡΟΤ

Ζηνὶ καὶ Ἀττόλλωνι καὶ Ἀρεὶ τέκνων ἀνάκτων εἰκελοῦν, ἐὐκταίη μητέρος εὐτοκίη, πάντα τοι ἐκ Μοιρέων βασιλῆια, πάντα τελεια ἠλθεν· ἐποίηθης δ’ ἐργον αὐδοπόλων. Ζεὺς σκήπτρου βασιλείου, Ἀρης δόρι, καλλοσύνην δὲ τοῖς μοῖροι ἐχει· παρὰ σοι δ’ ἀθρόα πάντα, Κότν.

1 A Scythian tribe.
2 This appears to mean “After the restoration of the consulate.” This measure of Justin’s was very popular.
victory, and yet another the host of the long-haired Avaræs\(^1\) beyond the Danube shearing the locks from their squalid heads. But this one here was erected for the righteousness of his rule by the Sovereign City after the consular fillet.\(^2\) But mayst thou stand firm, O fortunate Byzantine Rome, who hast rewarded the god-given might of Justin.

73.—Anonymous

This golden Aurelianus, who stands here, is he who adorned the consular throne, whom our greatest emperors styled thrice Prefect and their father. The work is the Senate’s, to the troubles of which he willingly put an end.\(^3\)

74.—Anonymous

To a Magistrate

Mix with mildness a little terror, for the buzzing bee herself is armed with a sharp sting, the noble horse is not guided without a whip, nor does a herd of swine obey the swineherd before they hear the sound of the far-booming crook.\(^4\)

75.—Antipater of Thessalonica

Son of Kings, like to Zeus, Apollo, and Ares, lovely offspring granted to a mother’s prayers, from the Fates all kingly, all perfect things have come to thee, and thou art become the theme of Poets. Zeus has his royal sceptre, Ares his spear, and Phoebus his beauty, but thine, Cotys,\(^5\) are all three together.

\(^1\) In A.D. 400. He was thrice Praetorian Prefect, and the title “Father of the Emperor” was given to Patricians.

\(^2\) The crook was thrown at animals to drive them back to the herd. \(\textit{cp.} \) Homer, \(\textit{II.}\) xxiii. 845.

\(^3\) This is probably the Thracian King to whom Ovid’s Epistle \(\textit{Ex Ponto,}\) ii. 9, is addressed.
76.—ΣΤΝΕΣΙΟΤ ΦΙΛΟΣΟΦΟΤ
Οἱ τρεῖς Τυνδαρίδαι, Κάστωρ, Ἐλένη, Πολυδεύκης.

77.—ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ
"Ομματα μὲν κούρης μόλις ἡ γραφις, οὔτε δὲ χαίτην,
οὔτε σέλας χροῆς άκρον ἀπεπλάσατο.
εἰ τις μαρμαρυγὴν δύναται φαεθοντίδα γράψαι,
μαρμαρυγὴν γράψει καὶ Θεοδωρίαδα. ¹

78.—ἈΛΛΟ
Βάσκανος ἡ γραφις ἐσσὶ, καὶ εἰσορώσι μεγαῖρεις
χρύσεα κεκρυφαλοίς βόστρυχα κρυψαμένη.
εἰ δὲ ὑπάτης κεφαλῆς ὑπάτην χάριν εἰκών κεύθεις,
οὐδὲ ἐπὶ τῷ λοιπῷ κάλλει πίστιν ἔχεις.
πᾶσα γραφις μορφησὶ χαρίζεται· ἄλλα σὺ μούνη
tῆς Θεοδωρίαδος κλέψας ἀπ' ἀγλαίας.

79.—ΣΤΝΕΣΙΟΤ ΦΙΛΟΣΟΦΟΤ
Εἰς τὴν ἑαυτοῦ ἀδελφὴν
Τῆς χρυσῆς εἰκὼν ἡ Κύπριδος, ἡ Στρατονίκης.

80.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ
Μαχλᾶς ἐγὼ γενόμην Βυζαντίδος ἐνδοθὶ Ῥώμης,
ἀνθήνῃ φιλίνη πᾶσι χαριζομένη.
eἰμὶ δὲ Καλλιρρή πολυδαιδαλος, ἣν ὑπ' ἔρωτος
οἰστρηθεὶς ὶῳμᾶς τῇ δ' ἔθετο γραφίδι,
δεικνὺς δόσον ἔχει πόθον ἐν φρεσίν· ὅσα γὰρ αὐτῷ
cηρῷ τηκομένῳ τήκεται ἡ κραδίη.

¹ I write Θεοδωρίαδα: Θεοδωρίαδος MSS.
THE PLANUDEAN APPENDIX

76.—SYNESIUS THE PHILOSOPHER
The three children of Tyndareus, Castor, Helen, and Pollux.

77.—PAULUS SILENTIARIUS
Scarcely has the pencil portrayed the girl's eyes, but not at all her hair nor the supreme lustre of her skin. If any can paint the sheen of the sun, he will paint the sheen of Theodora.¹

78.—BY THE SAME (?)
Thou art envious, O pencil, and grudgest us who look, hiding her golden hair in a caul. But if in the picture thou hidest the supreme grace of her supreme head, thou canst not be trusted touching the rest of her beauty. Every pencil is favourable to form, but thou alone hast stolen from the loveliness of Theodora.

79.—SYNESIUS THE PHILOSOPHER
On his Sister
The statue is of golden Cypris or of golden Stratoniæ.

80.—AGATHIAS SCHOLASTICUS
I was a harlot in Byzantine Rome, granting my venal favours to all. I am Callirhoe the versatile, whom Thomas, goaded by love, set in this picture, showing what great desire he has in his soul; for even as his wax melts,² so melts his heart.

¹ Probably the well-known Empress.
² The picture was in encaustic.
81.—ΦΙΛΙΠΠΟΤ
Εἰς τὸ ἐν Ὄλυμπῳ Δίως ἁγαλμα
Ἔθεος ἠλθ' ἐπὶ γῆν ἐξ οὐ-
ρανοῦ, εἰκόνα δείξαν, Ἰείδα: ἢ σὺ γ' ἔβης τὸν
θεὸν υφόμενος.

82.—ΣΙΜΩΝΙΔΟΤ
Τόν ἐν Ῥόδῳ κολοσσὸν ὀκτάκις δέκα
Χάρης ἐποίει πήχεων ὁ Λίνδιος.

83.—ΑΔΕΣΙΠΟΤΟΝ
Εἰς Αἰαντος εἰκόνα
Ἀλαν Τιμομάχου πλέον ἢ πατρός, ἡρπασε τέχνα
τῆς φύσιν· ὁ γράψας εἰδέ σε μανόμενον,
καὶ συνελυσθῇ θῇ χεῖρ ἁνέρι, καὶ τὰ κεραστὰ
δάκρυα τοὺς λύπης πάντας ἔμιξε πόνους.

84.—ΑΔΗΛΟΝ
Οὐκ ἄδαψ ἔγραψε Κήμων τάδε· παντὶ δ' ἐπ' ἐργῷ
μῶμος, ὁν οὐδ' ἦρως Δαίδαλος ἔξεφυγεν.

85.—ΑΔΕΣΙΠΟΤΟΝ
Ἄ τέχνα τὸν ἐλεγχον ἀπώλεσεν· οὐδὲ γὰρ αὐτὰ
μανύσαι δύναται τῷ πόρε τὰν κεφαλάν.
THE PLANUDEAN APPENDIX

81.—PHILIPPUS
On the Statue of Zeus at Olympia

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

82.—SIMONIDES

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

83.—ANONYMOUS

On the Picture of Ajax by Timomachus

Ajax, more the son of Timomachus than thine own father's, Art seized on thee as thou really wert; the painter saw thee in thy frenzy; his hand grew mad as the madman, and the tears he mixed on his palette were a compound of all the griefs that made up thy sorrow.

84.—ANONYMOUS

With no ignorant hand did Cimon paint these things; but no work is without blame, which not even Daedalus of blessed memory escaped.

85.—ANONYMOUS
On a Headless Statue

This work of art has lost what was required for judging it; for even it itself cannot inform us to whom it gave its head.

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

203
86.—ΑΔΗΛΟΝ

Τούμπρασιή φύλακος μακρὰν ἀποτῆλε φύλαξαι.
τοῖος, ὅκοιον ὅρασ, ὃ παρ' ἐμ' ἐρχόμενε,1
σύκινος, οὗ βίνη πεπονημένος, ουδ' ἀπὸ μίλτου,
ἀλλ' ἀπὸ ποιμενικῆς αὐτομαθοῦς ξοίδος...
ἀχρείως γέλασόν με, τὰ δ' Ἐυκλείους πεφύλαξο
σίνεσθαι, μη καὶ σαρδάνιον γελάσης.

87.—ΙΟΤΑΙΑΝΟΤ

Τέχνης πυρὸν ὅπασσα φερέσβιον· έκ δ' ἀρα τέχνης
καὶ πυρὸς ἀλλήκτου πτήματος ὄψιν ἔχω.
ἡ μερόπων ἀχάριστον ἀεὶ γένος, εἰ γε Προμηθεὺς
ἀντ' ἐνεργεσίας ταῦθ' ὑπὸ χαλκοτύπων.

88.—ΤΟΥ ΑΥΤΟΥ

Χαλκοῦ μὲν καλέσσειν ἀτειρέα βίβλος Ὁμήρου
ἀλλὰ μὲν ὁ πλάστης δεῖξεν ἐλεγχομένην.
δεῦρ' ἰδὲ γὰρ στενάχοντα Προμηθέα, δεῦρ' ἰδὲ χαλκοῦ
τειρομένου σπλάγχνων ἐκ μυχάτων ὀδύνας.
"Ἡρακλες, νεμέσσῃσθον, ἐπεὶ μετὰ σεῖο φαρέτρην
Ἰαπτεινίδης ἄλγος ἀπαυστὸν ἐχει.

1 The first couplet has probably been tampered with by Planudes; τοῖος ὅκοιον ὅρασ is a conjecture for τοῖος ὁ κῶν ὁν ὅρασ, but the whole gives very poor sense. We expect a mention of the usual appendage of Priapus and ὁ κῶν may be right.

204
THE PLANUDEAN APPENDIX

86.—ANONYMOUS

On a Statue of Priapus

Beware from afar off of the guardian set up in the kitchen-garden. I am such as thou seest me, O thou who goest past me, made of fig-wood, not polished with shagreen, nor carved by rule and measure, but by a shepherd's self-taught chisel. Laugh foolishly at me, but take care not to damage Eucles' property or you may have to laugh grimly too.

87.—JULIANUS

The flame that gives life to Art was my gift, and now from Art and fire I get the semblance of ceaseless pain. Ungrateful of a truth is the race of mankind, since in return for his benefit to them this is what Prometheus gets from workers in bronze.

88.—BY THE SAME

Homer's book calls brass a metal that is inexhaustible by age, but the sculptor has visibly confuted it. For come here and look at Prometheus groaning; look at the torments of the brass consumed from its inmost vitals. Wax wrath, O Heracles, that after the deed of thy quiver the son of Iapetos suffers ceaseless pain.

1 Heracles shot the vulture which devoured Prometheus' vitals.
89.—ΓΑΛΛΩΤ

Εἰς Τάνταλον ἐπὶ ποτηρίον γεγλυμμένον
Οὗτος ὁ πρὶν μακάρεσσι συνέστιος, οὗτος ὁ ἦδυν
πολλάκι νεκταρέος πλησάμενος πόματος,
νῦν λιβάδος θυντής ἱμεῖρεται· ἡ φθονερὴ δὲ
κράσις ἀεὶ χείλεις ἐστὶ ταπεινοτέρη.
"Πίνε," λέγει τὸ τόρευμα, "καὶ ὄργια μᾶνθανε συγῆς· 5
οἱ γλώσσῃ προπετεῖς ταῦτα κολαζόμεθα."

90.—ΑΔΗΛΩΝ

Θλίβε δρακοντείους περιμή-
κεας ὀβριμε δειρᾶς
"Ἡρακλῆς, δακέτων ἄγχε
βαθεῖς φάρυγας.
ἐξέτι νηπιάχου χόλον ξηλή-
μονος "Ἡρῆς
ἀμπαυσον· μοχθεὶν γνώθι
καὶ ἐκ βρέφεος.
οὗ γὰρ σοι κρήτηρ χαλκή-
λατος, οὐδὲ ἕβητες, 10
ἀλλ’ ὀδὸς εἰς αὐλῆν Ζηνός,
ἐπαθλον ἐφυ.

91.—ΑΔΗΛΩΝ

Δέρκεσο μυριόμοχθε τεοὺς Ἠρακλῆς ἀγῶνας,
οὐς πλὰς ἀθανάτων οἶκον Ὀλυμποῦ ἐβης·
Γηρυόνην, κλυτὰ μῆλα, μέγαν πόνων Αὐγείαο,
πόλους, Ἰππολύτην, πουλυκάρηνον ὀφιν,
THE PLANUDEAN APPENDIX

89.—GALLUS

On Tantalus carved on a Cup

He who once sat at the table of the gods, he who often filled his belly with nectar, now lusts for a mortal liquor, but the envious brew is ever lower than his lips. "Drink," says the carving, "and learn the secret of silence; thus are we punished who are loose of tongue."

90.—Anonymous

Crush, sturdy Heracles, the long necks of the snakes; choke the deep throats of the venomous brutes. Even from thy babyhood toil to defeat the spite of envious Hera, learn to labour from thy cradle up. For thy prize was no bowl of beaten brass, no cauldrons, but the road to the court of Zeus.

91.—Anonymous

On a Monument on the Acropolis of Pergamus with Reliefs of the Labours of Heracles

Look, Heracles, thou of the countless labours, at these thy emprises, after achieving which thou didst go to Olympus, the house of the immortals: Geryon, the famous apples, the great task of Augeas, the horses, Hippolyte, the many-headed

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

207
κάπρου, θωύκτηρα Χάους κύνα, θήρα Νεμείς, οίωνούς, ταύρου, Μαίναλην ἐλαφον. νῦν δὲ κατ’ άκρα πόλης ἀπορθήτου βεβηκὼς Περγαμής, μεγάλους ῥύεο Τηλεφίδας.

92.—ΑΔΗΛΩΝ

Ἡρακλέως ἄθλοι

Πρώτα μὲν ἐν Νεμέῃ βριαρὸν κατέπεφυε λέοντα. δεύτερον, ἐν Λέρυῃ πολυαύχειον ὠλεσεν ὕδραν. τὸ τρίτὸν αὐτ' ἐπὶ τοῖς Ἐρυμάνθιον ἐκτανε κάπρου. χρυσόκερων ἐλαφον μετὰ ταῦτ' ἤγρευσε, τέταρτον. πέμπτον δ', ὄρνιθας Στυμφαλίδας ἐξεδίώξεν. ἐκτον, Ἀμαξοίδος κόμματε ξωστήρα φαινον. ἐβδομον, Ἀυγείου πολλήν κόπρου εξεκάθηρεν. ὅγδοον, ἐκ Κρήτηθε πυρίττυυνον ἠλασε ταῦρον. εἴνατον, ἐκ Θρήκης Διομήδεος ἤγαγεν ἵππους. Τιμώνον, δέκατον, βόας ἦγαγεν ἐξ Ἐρυθείς. Κέρβερον, ἑυδέκατον, κῦν' ἣν ἤγαγεν ἐξ Ἄιδαο. δωδέκατον, ἐκόμισεν ἐς Ἑλλάδα χρύσεα μῆλα. τὸ τρισκαίδεκατον, τοῖον λυγρὸν ἄσχεν ἅθλου ουκονυχί πεντήκοντα ξυνελέξατο κούραις.

93.—ΦΙΛΙΠΠΟΤ

Εἰς τὸ αὐτὸ

"Ωλεσα τὸν Νεμέας θήρ' ἀπλετον, ὠλεσα δ' ὑδρην καὶ ταύρου, κάπρου δ' ἀμφετναξα γένυν. ξωστήρ' ἐλκύσας, πώλους Διομήδεος ἐλιον. χρύσεα μάλα κλάσας, Τιμώνον ἐλαβον. Αὐγείας μ' ἔδαχε κερὰς οὐ φύγεν ἐκτανον ὄρνις. Κέρβερον ἧγαγόμην αὐτὸς ὁλυμπον ἔχω."
THE PLANUDEAN APPENDIX

snake, the boar, the baying hound of Chaos, the wild beast of Nemea, the birds, the bull, the Maenalian hind. But now, standing on the height of Pergamus, the inexpugnable city, defend the great sons of Telephus.¹

92.—Anonymous

The Labours of Heracles

First, in Nemea he slew the mighty lion. Secondly, in Lerna he destroyed the many-necked hydra. Thirdly, after this he killed the Erymanthian boar. Next, in the fourth place, he captured the hind with the golden horns. Fifthly, he chased away the Stymphalian birds. Sixthly, he won the Amazon's bright girdle. Seventhly, he cleaned out the abundant dung of Augeas. Eighthly, he drove away from Crete the fire-breathing bull. Ninthly, he carried off from Thrace the horses of Diomed. Tenthly, he brought from Erythea the oxen of Geryon. Eleventhly, he led up from Hades the dog Cerberus. Twelfthly, he brought to Greece the golden apples. In the thirteenth place he had this terrible labour: in one night he lay with fifty maidens.

93.—Philippus

On the Same

I slew the vast wild beast of Nemea, I slew the hydra and the bull, and smashed the jaw of the boar; when I had torn off the girdle² I took the horses of Diomed. After plucking the golden apples I captured Geryon. Augeas learnt to know me, the hind did not escape me, and I killed the birds. I led Cerberus, and myself dwell in Olympus.

¹ The people of Pergamus, whose mythical ancestor was Telephus.
² Of Hippolyte.
94.—ΑΡΧΙΟΤ
Μηκέτι ταυροβόροιο βαρθ βρύχημα λέωντος
πτήσσετε, ληίνόμοι γειαροται Νεμέης:

η γαρ ύφις Ἡρακλῆὸς ἀριστάθλῳ δέδουτεν,
αὖχενα θηροφόνους ἄγχόμενος παλάμαις.
ποίμνας ἐξελάσσασθε πάλιν μυκηθμοὺν ἄκοιου ἤν

Ἡχώ, ἐρμαιής ἐνναέτερα νάτης.
καὶ σὺ, λεοντόχλαινε, πάλιν θωρήσεο ρινῷ

"Ἡρῆς πρημὺνοι μυσονόθοι χόλον.

95.—ΔΑΜΑΙΗΤΟΤ
Ἐκ Νεμέης ο λέων, ὥταρ ὁ ξένος Ἀργόθεν αἴμα,
pολλὸν ὁ μὲν θηρῶν λῶστος, ὁ δ’ ἤμιθέων.
ἐρχούται δ’ ἐς ἄγωνα καταντίου ὁμμα βαλόντες

λοξὸν ὑπὲρ ξώς ἀμφότεροι σφετέρας.
Ζεὺς πάτερ, ἀλλ’ εἴη τὸν ἀπ’ Ἀργεὸς ἄνέρα νικῶν,

ἐμβατός ὅς αὖ τοί καὶ Νεμέα τελέθωι.

96.—ΑΔΗΛΩΝ
Τί πρῶτον, τί δ’ ἐπειτα φρεσίν, τί δὲ λοίσθιον ὅσοις
θαυμάσομαι τέχνης ἄνέρος ἢδ’ ἐλάφου;
ὡν ὁ μὲν ἢζεοι θηρὸς ἐπεμβεβαὼς γόνι βριθεί,

ἐυπτόρθων παλάμαις δραξάμενος κεράων.

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

94.—ARCHIAS

Ye rustic ploughmen of Nemea, tremble no more at the deep roaring of the lion, slayer of bulls. It has fallen by the hands of Heracles, the supreme achiever of emprises, its throat strangled by his death-dealing hands. Drive out your flocks to pasture; let Echo, the denizen of the lonely glen, again hear the sound of bleating. And do thou, clothed in the lion-skin, again arm thee with the pelt, appeasing the spite of Hera who hateth her lord’s bastards.

95.—DAMAGETUS

The lion is from Nemea, but the stranger is of Argive blood; the one far the most valiant of beasts, the other of demi-gods. They come to the conflict glaring askance at each other, each about to fight for his life. Father Zeus, may the victory be the Argive man’s, that Nemea be again accessible.

96.—ANONYMOUS

On Heracles and the Maenalian Hind

What first and what next shall my mind marvel at, what lastly shall my eyes admire in the portraiture of the man and hind? He, mounting on the beast’s loins, rests all the weight of his knee on her, grasping with his hands her beautifully branched antlers, while she, panting hard
GREEK ANTHOLOGY

ή δ' υπὸ χάσματι πολλὰ καὶ ἀσθματὶ φυσιῶσα
γλώσσῃ σημαίνει θλιβομένην κραδίην.
"Ἡρακλέης, γέθησον, ὅλη κεμᾶς ἀρτι τέθηλεν
οὐ κέρασιν μούνοις, ἀλλὰ τέχνῃ χρυσῆ.

97.—ΑΛΔΟ

Χαλκὸν ἀποιμώξοντα τίς ἐπλάσε; τίς δ' υπὸ τέχνας
καὶ πόνον ἐν μορφῇ καὶ θράσος εἰργάσατο;
ἐμψυχον τὸ πλάσμα· καὶ οἰκτείρω μογέοντα,
καὶ φρίττω κρατερὸν τὸν θρασὺν Ἡρακλέῃν.
'Ανταίον γὰρ ἔχει πεπονημένου ἐκ παλαμάων
ιδνωθείς δὲ δοκεῖ καὶ στοναχὰν ἴναι.

98.—ΑΛΔΟ

Εἰς Ἡρακλέα μεθύοντα

Οὗτος ὁ νῦν ὑπὸ βεθαρημένος ἢδὲ κυπέλλῳ,
Κενταύρους νῆφων οἰνοβαρεῖσ ὀλεσεν.
THE PLANUDEAN APPENDIX

with open jaws and forced breath, tells of her heart’s anguish by her tongue. Rejoice, Heracles; the whole hind now glitters, not her horns alone golden, but fashioned all of gold by Art.¹

97.—Anonymous

On Heracles and Antaeus

Who moulded this bronze that groans, and by the power of his art thus figured effort and daring? The statue is alive, and I pity him who is in distress, and shudder at Heracles the bold and mighty; for he holds Antaeus sore pressed by the grip of his hands, and the giant doubled up seems even to be groaning.

98.—Anonymous

On Heracles in his Cups

He who is now weighed down with sleep and the wine-cup, when sober slew the Centaurs heavy with wine.

¹ This does not, of course, mean that the group was golden or gilded; “golden” is used figuratively. The horns were doubtless gilded. The actual animal is stated to have had gold horns.
GREEK ANTHOLOGY

99.—ΑΛΑΟ

Εἰς τὸ αὐτὸ

Ὀὕτος ὁ πανδαμάτωρ, ὁ παρ’ ἀνδράσι δωδεκάβλος
μελπόμενος κρατερῆς εὔνεκεν ἴνα μὴ
οἰνοβάρης μετὰ δαίτα μεθυσφαλὲς ξύνος ἔλισσει,
νικηθεῖς ἀπαλὸς λυσιμελεὶ 'Βρομίῳ.

100.—ΑΛΑΟ

Εἰς εἰκόνα Λυσιμάχου βασιλέως

Χαίτην καὶ ῥόπαλον καὶ ἐν ὀφθαλμοῖς ἀταρβηθῇ
θυμὸν ὀρῶν, βλοσυρὸν τ’ ἀνδρὸς ἐπισκύνιον,
ζητεῖ δέρμα λέοντος ἐπ’ εἰκόνι: κἂν μὲν ἐφεύρης,
Ἡρακλῆς, εἰ δ’ οὐ, Λυσιμάχοιο πίναξ.

101.—ΑΛΑΟ

Εἰς εἰκόνα Ἡρακλέους

Οἶχ Ὑειδάμας πρὶν ὑπήντεεν Ἡρακλῆι,
τοῖον ὁ τεχνίτης τῶν Διὸς εἰργάσατο,
βοῶν ἄρτην ἐλκοῦτα, καὶ ἀντανύοντα κορύνην·
ἄλλ’ οὖ τῆν ὁλοὴν γράψῃ βοοσφαγίην.
ναλ τάχα Ὑειδάμαντί γοήμονα χείλεσι φωνῆ
ἡμοσει, ᾃν αἰών φείδεται Ἡρακλῆς.
THE PLANUDEAN APPENDIX

99.—Anonymous

_On the Same_

This subduer of all, of whom, telling of his twelve labours, men sing because of his mighty valour, now after the feast is heavy with wine, and rolls along unsteady in his gait from drink, conquered by soft Bacchus, the loosener of the limbs.

100.—Anonymous

_On a Portrait of King Lysimachus_

Seeing the man's flowing locks, and the club, and the dauntless spirit in his eyes, and the fierce frown on his brow, seek for the lion's skin in the portrait, and if thou findest it, it is Heracles; but if not, this is the picture of Lysimachus.

101.—Anonymous

_On a Picture of Heracles_

As Heracles was when Theiodamas met him of old, even so did the artist portray the son of Zeus dragging off the ox from the plough and lifting up his club on high, but he did not paint the wicked murder of the ox.¹ Yea, perchance he drew Theiodamas with a plaintive cry on his lips, hearing which Heracles spares the steer's life.²

¹ Heracles in Rhodes killed the labouring ox of Theiodamas to cook and eat it.
² i.e. possibly the artist wished to convey the impression that Heracles spared the ox.
Οιον καὶ Κρονίδης ἐσπειρὲ σε τῇ τρισελήνῳ
υγκτί, καὶ Ἕρμυσθέος εἶδεν ἀεθλοφόρον,
κηκ πυρὸς εἰς Ὀὐλιμπον ἐκώμασας, ὡ βαρύμοχιθε
Ἀλκείδη, τοῖν εἰκόνα σου βλέπομεν.
Ἀλκμήνης δ’ ὀδύνια ἔχει λίθος· αἱ δὲ μεγανχεῖς
Θῆβαι νῦν μύθων εἰσὶν ἀπιστότεραι.

103.—ΓΕΜΙΝΟΤ
Εἰς ἄγαλμα τοῦ αὐτοῦ
"Ἡρακλῆς, ποῦ σοι πτῶρθος μέγας, ἢ τε Νέμειος
χλαῖνα, καὶ ἡ τόξων ἑμπλεος ἁνόκη;
ποῦ σοβαρὸν βρίμημα; τί σ’ ἐπλασεν ὡδε κατηφῇ
Ἀυστίπος, χαλκῷ τ’ ἐγκατέμει’ ὄδυνη;
ἀχθη γυμνωθεὶς ὀπλων σέο· τίς δέ τ’ ἐπερσεν;
ὁ πτερόεις, ὄντως εἰς βαρὺς ἄθλος, Ἑρως.

104.—ΦΙΛΙΠΠΟΤ
Εἰς τὸ αὐτὸ
"Ἡρη τοῦτ’ ἀρα λοιπὸν ἐβούλετο πᾶσιν ἐπ’ ἄθλοις,
ὀπλῶν γυμνὸν ἴδεῖν τῶν θρασὺν Ἑρακλέα.
ποῦ χλαίνωμα λέοντος, ο’ τ’ εὐροίζησος ἐπ’ ὁμοὶ
ιός, καὶ βαρύπος ὄξος ὁ θηρολέτης;
πάντα σ’ Ἑρως ἀπέδυσε· καὶ οὔ ἔγενο, εἰ Δία κύκνον
ποιήσας, ἀπλῶν νοσφίσαθ’ Ἑρακλέα.

1 The meaning of this very frigid and laboured couplet seems to be “Not Alcmeone gave birth to thee, but this marble, and the claim of Thebes to be thy birthplace is now baseless.” From the rest of the epigram we must, I think,
102.—ANONYMOUS

On a Statue or Statues of Heracles

Even as the son of Cronos sowed thee on the night of three moons; even as Eurystheus saw thee, thy labours accomplished; even as from the flame thou didst go in triumph to Olympus, so, O Alcides, hard toiler, do we look on thee in thine image. The stone's are the birth-pangs of Alcmene, and too boastful Thebes is now less worthy of belief than fables.¹

103.—GEMINUS

On a Statue of Heracles

Heracles, where is thy great club, where thy Nemean cloak and thy quiver full of arrows, where is thy stern glower? Why did Lysippus mould thee thus with dejected visage and alloy the bronze with pain? Thou art in distress, stripped of thy arms.² Who was it that laid thee low? Winged Love, of a truth one of thy heavy labours.

104.—PHILIPPUS

On the Same

So Hera, then, wished for this to crown all his labours, the sight of doughty Heracles stripped of his arms! Where is the lion-skin cloak, where the quiver of loud-whizzing arrows on his shoulder and the heavy-footed branch, the slayer of beasts? Love has stripped thee of all, and it is not strange that, having made Zeus a swan, he deprived Heracles of his weapons.

understand that there were three representations of Heracles—at his birth, in his prime, and after his death.

² By Omphale.
GREEK ANTHOLOGY

105.—ΑΔΗΛΟΝ

Εἰς ἀνδριάντα Θησέως καὶ τοῦ Μαραθωνίου ταύρου
Θάῦμα τέχνης ταύρου τε καὶ ἀνέρος, ὅν ὁ μὲν ἄλκα
θήρα βίη βρίθει, γυῖα τετανομένος
ἴνας δὲ αὐχενίους γνάμπτων, παλάμησιν ἐμαρψεν,
λαίη μυκτῆρας, δεξιτερῆ δὲ κέρας,
ὕσταταλλός δ᾽ ἐλέλιξε· καὶ αὐχένα θήρ ὑπὸ χερσον
δαμνάμενος κρατεραῖς ὁκλασεν εἰς ὀπίσω.
ἔστι δ᾽ ὀδυσσαθαὶ τέχνης ὑπὸ τὸδ ἐνὶ χαλκῷ
θήρα μὲν ἐμπνεεῖν, ἄνδρα δ᾽ ἱδρώτι βέειν.

106.—ΑΔΗΛΟΝ

Εἰς ἀνδριάντα Καπανέως
Εἰ τοῖς Θήβης Καπανέως
ἐπεμήνας τοὺς πυργοὺς
ἐμβασιν ἁρπήν κλιμακι
μυσάμενος,
ἐλευν ἄν ἀπαὶ βίη καὶ ὑπὲρ
μόρον ἀδετο γάρ Ῥα
καὶ σκηπτὸς Κρονίδου
τοῶν ἑλεῖν πρᾶξαν.

107.—ΙΟΤΛΙΑΝΟΣ

Εἰς Ἰκαρον χαλκοῦν ἐν λουτρῷ
ιστάμενον
"Ικαρέ, κηρὸς μὲν σε διώλεσε· νῦν δὲ
σε κηρῷ
ἡγαγεν εἰς μορφήν αὕτης ὁ χαλ-
κοτυπος.
ἀλλὰ γε μὴ πτερὰ πάλλε κατ' ἥρα,
μὴ τὸ λοετρών,
ἡρόθεν πτήτων, Ἰκάριον τελεσθε.

218
THE PLANUDEAN APPENDIX

105.—Anonymous

On a Statue of Theseus and the Bull of Marathon

Marvelous is the art of the bull and man: he, the man, his limbs all tense, forces down by his might the savage beast. To bend back the sinews of its neck he grasps with his left hand its nostrils, with his right its horn, and shakes up the neck-bones. The beast, its neck subdued by his strong hands, sinks down on its hindquarters. One may fancy that in this bronze Art makes the beast breathe and bathes the man in sweat.

106.—Anonymous

On a Statue of Capaneus

Had Capaneus been like this when he furiously attacked the towers of Thebes, contriving to mount through the air on a ladder, he would have taken the city by force in Fate’s despite; for even the bolt of Zeus would have deemed it shame to slay such a champion.

107.—Julianus

On a Bronze Statue of Icarus which stood in a Bath

Icarus, wax caused thy death, and now by wax the worker in bronze has restored thee to thy shape. But beat not thy wings in the air, lest thou fall from the sky and give thy name to the bath.  

1 The model for the bronze had been worked in wax.

2 As he gave his name to the Icarian Sea.
108.—ΤΟΥ ΑΥΤΟΥ

Εἰς τὸ αὐτὸ

'Ικαρε, χαλκὸς ἐὼν μιμήσκεο. μηδὲ σε τέχνη, μηδ' ἀπάφη πτερύγων ζεύγος ἐπωμάδιον.
εἰ γὰρ ξῶδε ἐὼν πέσες ἐν πελάγεσσι βαλάσσῃς,
pῶς ἐθέλεις πτῆμαι χάλκεων εἰδὸς ἐχων;

109.—ΑΓΑΘΙΟΤ

Εἰς Ἰππόλυτον διωλεγόμενον τῇ τροφῇ
tῆς Φαίδρας

'Ἰππόλυτος τῆς γρηγὸς ἐπ' οἷατι
νηλέα μῦθον
φθέγγεται. ἀλλ' ἡμεῖς οὐ δυ-
νάμεσθα κλύειν.
όσον δ' ἐκ βλεφάροι μεμνητὸς
ἐστὶ νοησαί,
ὅτι παρεγγυμά μηκέτ' ἄθεσμα
lέγειν.

110.—ΦΙΛΟΣΤΡΑΤΟΤ

Εἰς εἰκόνα Τηλέφου τετρωμένου

Οὗτος ὁ Τευθρανίας πρόμος ἀσχετος, οὗτος ὁ τὸ πρὶν
Τήλεφος αἰμάξας φρεκτὸν ἀρη Δαναῶν,
Μυσὺν ὅτε πλῆθοντα φόνω ἐκέρασσε Κάυκου,
οὗτος ὁ Πηλιακοῦ δοῦρατος ἀντιπάλος,
νῦν ὅλον μηρῷ κεῦθων βάρος, οἰα λυπόττων
tηκεται, ἐμψυχώ σαρκὶ συνελκόμενοι.
 καὶ τειρομένου περιπτώσσοντες Ἀχαιοὶ
φύρδην Τευθρανίας νεῦνται ἀπ' ἥιόνος.
THE PLANUDEAN APPENDIX

108.—BY THE SAME

On the Same

Icarus, remember thou art of bronze, and let
neither art nor the pair of wings on thy shoulders
delude thee; for if, when alive, thou didst fall into
the depths of the sea, how canst thou wish to fly
when formed of bronze?

109.—AGATHIAS

On Hippolytus conversing with Phaedra’s Nurse

Hippolytus speaks into the old wife’s ear pitiless
words, but we cannot hear them. But as far as we
can understand from the fury in his eyes, he enjoins
her not to say again unlawful words.

110.—PHILOSTRATUS

On a Picture of Telephus Wounded

This, the irresistible chieftain of
Teuthrania; this Telephus who once
bathed in blood the terrible host of the
Greeks when he filled Mysian Caycus
to overflowing with slaughter; this, the
champion who faced the spear of Peleus,
now bearing hidden deep in his thigh a
heavy and deadly wound, wastes away
as if his life were leaving him, dragging
himself along with his living flesh.1
Even though he be sore hurt the Greeks
tremble at him, and depart in disorder
from the Teuthrian shore.

1 The phrase is most obscure. By some it is explained
“his living flesh contracted,” but the Greek can scarcely
bear this meaning grammatically.
GREEK ANTHOLOGY

111.—ΓΛΑΤΚΟΤ

Εἰς εἰκόνα Φιλοκτήτου

Καὶ τὸν ἀπὸ Τρηχίνου ἰδὼν πολυώδυνον ἢρω, τόνδε Φιλοκτήτην ἔγραφε Παρράσιος: ἐν τε γὰρ ὀφθαλμοῖς ἐσκληκόσι κωφὸν ὑποικεὶ δάκρυ, καὶ ὁ τρύχων ἐντὸς ἔνεστι πόνος. ξωογράφῳ δὲ λῦστε, σὺ μὲν σοφὸς, ἀλλὰ ἀναπαύσαι ὁ ἀνδρὰ πόνων ἡδὴ τὸν πολύμοχθον ἐδει.

112.—ΑΔΗΛΟΝ

Εἰς τὴν αὐτὴν

Ἐξθρὸς ὑπὲρ Δαναοῦς πλάστης ἐμὸς, ἀλλος Ὀδυσσεύς,
ὁς μὲ ἐμνήσει κακὴς οὐλομένης τε νόσου,
οὐκ ἠρκεῖ πέτρη, τρύχως, λύθρων, ἔλκος, ἀνὴρ ἄλλα καὶ ἐν χαλκῷ τὸν πόνον εἰργάσατο.

113.—ΙΟΤΛΙΑΝΟΤ

Εἰς τὸν αὐτὸν

Οἶδα Φιλοκτήτην ὀρῶν, ὥς πάσι φαείνει ἄλγος ἔων, καὶ τοῖς τηλάθι δερκομένοις. ἀγρια μὲν κομώσαν ἔχει τρίχα: δεῦρ᾽ ἓδε κόρης χαίτην τρηχαλέος χρώμασιν αὐσταλέην δέρμα κατεσκληκὸς δὲ φέρει καὶ ρίκνον ἱδέσθαι, καὶ τάχα καρφαλέου χερσιν ἐφαπτομέναις δάκρυα δὲ ἔξροισιν ὑπὸ βλεφάροις παγέντα ἱσταται, ἀγρύπνου σήμα δυναθεῖς.
THE PLANUDEAN APPENDIX

111.—GLAUCUS

On a Picture of Philoctetes

Parrhasius painted this, Philoctetes' likeness, after verily seeing the long-suffering hero from Trachis. For in his dry eyes there lurks a mute tear, and the wearing pain dwells inside. O best of painters, great is thy skill, but it was time to give rest from his pains to the much tried man.

112.—Anonymous

On a Bronze Statue of the Same

My foe, more than the Greeks, was my maker, a second Odysseus, who put me in mind again of my evil, accursed hurt. They were not enough, the rock-cave, the rags, the pus, the sore, the misery, but he wrought in the brass even the pain.

113.—Julianus

On a Picture of the Same

I know Philoctetes when I look on him, for he makes manifest his pain to all, even to those who gaze on him from a distance. He is all shaggy like a wild man; look at the locks of his head, squalid and harsh-coloured. His skin is parched and shrunk to look at, and perchance feels dry even to the finger's touch. Beneath his dry eyes the tears stand frozen, the sign of sleepless agony.
GREEK ANTHOLOGY

114.—ΚΟΣΜΑ
Εἰς Πύρρον μέλλοντα σφάξαι τὴν Πολυξένην Πύρρος ἔγω· σπεύδω δὲ πατρὸς χάριν· ἢ δὲ κυνώπις Παλλάδα κικλήσκει, γνωτὸν ἐξούσα Πάριν.

115.—ΑΔΗΛΩΝ
Εἰς Χείρωνα τὸν ἱπποκόνταυρον Ἀνδρόθεν ἐκκέχυθ' ἵππος· ἀνέδραμε δ' ἱππόθεν ἀνήρ, ἀνήρ νόσφι ποδῶν, κεφαλῆς δ' ἀτέρ αἰόλος ἵππος· ἵππος ἐρεύγεται ἄνδρα, ἀνήρ δ' ἀποπέρδεται ἵππος.

116.—ΕΤΟΔΩΤ
Εἰς τὸν αὐτὸν

"Ἰππός ἐτι ἀκάρηνος, ἀνήρ δ' ἀτέλεστος ἐκείνο, ὅν γε Φύσις παίζουσα θυμὴ ἐνεκέντρισεν ἱππη.

117.—ΚΟΡΝΗΛΙΟΤ
Εἰς Κυναίγειρον
Οὐ σε, μάκαρ Κυνέγειρε, τὸλ ὡς Κυνέγειρον ἐγραψε Φάσις, ἐπεὶ βριαραῖς ἀνθετο σὺν παλάμαις· ἀλλὰ σοφὸς τις ἐτι ὁ ζωγράφος, οὐδὲ σε χειρῶν νόσφισε, τὸν χειρῶν οὐνεκεν ἀθάνατον.

224
THE PLANUDEAN APPENDIX

114.—COSMAS

On Pyrrhus about to butcher Polyxena

I am Pyrrhus, and am urgent for my father's sake; but she, the shameless girl, calls on Pallas, though her brother be Paris.¹

115.—Anonymous

On the Centaur Chiron

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

116.—EVODUS

On the Same

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

117.—CORNELIUS LONGINUS

On a Painting of Cynaegirus

Phasis did not paint thee, blest Cynaegirus,² as Cynaegirus, since thou hast sturdy hands in this his offering. Yet the painter was a skilful one, and did not deprive of thy hands thee who art immortal because of thy hands.

¹ i.e. he who scorned Pallas by his judgment.
² The brother of Aeschylus. He lost a hand (according to later writers, both hands) at the battle of Marathon.
118.—ΠΑΤΛΟΤ ΣΙΛΕΝΤΙΑΡΙΟΤ

Εἰς τὸν αὐτὸν
Μηδοφόνους μὲν χεῖρας ὑπὲρ γαμψοῦ κορύμβου ναὸς ἀπορρυμένης ἐξέταμον κοπίδες,
ἀνίκα ποι, Κυνέγειρε, φυγάς ποτε φορτὶς ἐκεῖνα
ὀσπέρ ὑπ’ εὐναίας εἰχετο σὰς παλάμας.
ἀλλὰ καὶ δὲ ἀπρίξ δόρυ νήιον ἀμφιδακούσαι,
ἀπνοον ἀμάρτευν τάρβος Ἀχαιμενίως;
καὶ τὰς μὲν τις ἁνηρ ἐλε βάρβαρος; ἀ δὲ γε χειρὸν
νίκα Μοῦσαποῖος μίμην παρ’ ἐνναέταις.

119.—ΠΟΣΕΙΔΩΝΙΟΤ

Εἰς στῆλην Ἀλεξάνδρου τοῦ Μακεδόνος
Λύσιππε, πλάστα Σικυώνε, θαρσαλέη χείρ,
δαίε τεχνίτα, πῦρ τοι ὁ χαλκὸς ὀρῆ,
ὅν κατ’ Ἀλεξάνδρου μορφᾶς χέες. οὐκέτι μεμπτοὶ
Πέρσαι: συγγεωμή βουσὶ λέοντα φυγεῖν.

120.—ΑΡΧΕΛΑΟΤ, οί δὲ ΑΣΚΛΗΠΙΑΙΟΤ

Εἰς τὸν αὐτὸν.
Τόλμαν Ἀλεξάνδρου καὶ ολαν ἀπεμάξατο μορφὰν
Λύσιππος: τὴν ὅδε χαλκὸς ἑχει δύναμιν;
αὐδασοῦντι δ’ έσικεν ὁ χάλκεος ἐς Δία λεύσον.
"Γὰν ὑπ’ εμοὶ τίθεμαι: Ζεῦ, σὺ δ’ Ὀλυμποῦ ἐχε."
THE PLANUDEAN APPENDIX

118.—PAULUS SILENTIARIUS

On the Same

The hands that dealt death to the Medes were hewn off by axes as they rested on the curved stern of the ship which was hastening away, then, Cynaegirus, when that flying vessel was held by thy hand as if by a cable. But even so, gripping tight the ship’s timber, they accompanied the Persians, a lifeless terror to them. Some barbarian took the hands, but their victory remained with the inhabitants of Mopsopha.¹

119.—POSIDIPPUS

On a Statue of Alexander of Macedon

Lysippus, sculptor of Sicyon, bold hand, cunning craftsman, its glance is of fire, that bronze thou didst cast in the form of Alexander. No longer do we blame the Persians: cattle may be pardoned for flying before a lion.

120.—ARCHELAUS OR ASCLEPIADES

On the Same

Lysippus modelled Alexander’s daring and his whole form. How great is the power of this bronze! The brazen king seems to be gazing at Zeus and about to say, “I set Earth under my feet; thyself, Zeus, possess Olympus.”

¹ Attica.
121.—ΑΔΗΛΟΝ

Εἰς τὸν αὐτὸν

Αὐτὸν Ἀλέξανδρον τεκμαίρεσθαι ὅδε τὰ κείνου ὤμματα, καὶ ξωὸν θάρσος ὁ χαλκὸς ἔχει ὁ μόνος, ἢν ἐφορῶσιν ἀπ' αἰθέρους αἰ Διὸς αὐγαί, πᾶσαν Πελλαίῳ γῆν ὑπέταξε θρόνῳ.

122.—ΑΔΗΛΟΝ

Εἰς τὸν αὐτὸν

Τούτων Ἀλέξανδρον, μεγαλήτορος νῦν Φιλίππου, δέρκεαι ἀρτιλόχευτον, Ὀλυμπίας ὁν ποτε μήτηρ καρπερόθυμον ἔτικτεν ἀπ' ὀδύνων δὲ μην Ἀρης ἔργα μόδων ἐδίδασκε, Τύχη δ' ἐκέλευσεν ἀνάσσειν.

123.—ΑΔΗΛΟΝ

Ὁ τὸν βουθοίναν Ἡρακλέα, παῖδες ἀγρώται, οὐκέτι κερδαλείους ἐμβατὰ ταῦτα λύκοις, φῶρές τε στείχειν κλοπῆν ὀδὸν ἀρνήσονται, εἰ καὶ κυμάτας ἄκριτος ὑπόνος ἔχοι. ἢ γὰρ μ' ἱδρυται Διονύσιος οὐκ ἀτερ εὐχῆς χώρον τῷ ἐγαθὸν σύμμαχον Ἡρακλέα.

124.—ΑΔΗΛΟΝ

Μὴ τρέσσης, ὅτι τὸξον, ὀδοιπόρε, καὶ νεοθηγέως ἰσοὺς γυμνώσας, πρόσθε ποδῶν ἐθέμην,
121.—Anonymous

On the Same

Imagine that thou seest Alexander himself; so flash his very eyes in the bronze, so lives his dauntless mien. He alone subjected to the throne of Pella all the earth which the rays of Zeus look on from heaven.

122.—Anonymous

On a Statue of the Same as a Child

Here seest thou newly-born Alexander, the son of great-hearted Philip, him the bold-spirited to whom Olympias of old gave birth, to whom from his cradle Ares taught the labours of war and whom Fortune called to the throne.

123.—Anonymous

No, by Heracles the ox-eater, ye country lads, no longer shall wily wolves set their feet here, and thieves shall refuse to tread the path of pilfering, even if the villagers lie in imprudent sleep. For Dionysius withal, not without a vow, hath set me, Heracles, here to be the place’s good defender.

124.—Anonymous

On a Statue of Heracles

Tremble not, traveller, at this, that I have unsheathed my bow and newly sharpened arrows and

\(^1\) Also by Lysippus.
GREEK ANTHOLOGY

μηδ' ὦτι βαστάζω ρόπαλον χερί, μηδ' ὦτι δέρμα ἀμφ' ὁμοίως χαραποῦ τοῦτο λέωντος ἕχω. πημαίνειν οὐ πάντας ἐπίσταμαι, ἀλλὰ κακούργους 5 καὶ σώζειν ἄγαθοὺς ἐξ ἄχεων δύναμαι.

125.—ΔΗΛΟΝ

Αἰεὶ Λαρτιάδη πόντος βαρύς: εἰκόνα χεῦμα ἐκλυσε, κάκ δέλτων τῶν τύπων ἢφαίνισεν. τί πλέον; εἰν ἐπεέσσιν Ὥμηρείοις γὰρ ἐκεῖνον εἰκῶν ἀφθάρτους ἐγγράφεται σελίσιν.

126.—ΔΗΛΟΝ

Εἰς τὸν Μινώταυρον

Ὁ παις ὦ ταῦρος, ὦ κατὰ μηδὲν ἐντελής,
ὁ τῆς τεκούσης τοῦ πάθους κατήγορος,
ὁ μεζόθηρ ἄνθρωπος, ἡ διπλῆ φύσις,
ὁ ταυρόκρανος, ἡ πλάνη τῶν σωμάτων,
ὅς οὔτε βοῦς πέφυκεν, οὔτ' ἀνὴρ ὀλως.

127.—ΔΗΛΟΝ

Τῆς τὸν ὘ρήκα τόνδε μονοκρήπτιδα Δυκοῦργον χάλκεον, Ἡδωνὸν ταγῶν, ἀνεπλάσατο; Βακχιακὸν παρὰ πρέμυν έδ' ὡς ἀγέρωχα μεμηνὼς βριθὺν υπὲρ κεφαλᾶς ἀντέτακεν χάλυβα.
μανύει μορφὰ τὸ πάλαμθράσος· ἀδ' ἀγέρωχος λύσσα καὶ ἐν χαλκῷ κεῖνο τὸ πικρὸν ἔχει.

1 This was the fashion among certain peoples. cp. Virgil, Aen. vii. 689.

230
THE PLANUDEAN APPENDIX

laid them at my feet, nor that I bear a club in my hand and wear round my shoulders the skin of a tawny lion. It is not my task to hurt all men, but only evil-doers, and I also can deliver the good from sorrow.

125.—Anonymous

On a Picture of Ulysses

Ever is the sea unkind to the son of Laertes; the flood hath bathed the picture and washed off the figure from the wood. What did it gain thereby? For in Homer’s verse the image of him is painted on immortal pages.

126.—Anonymous

On the Minotaur

The bull-boy, in no respect complete, he who betrays his mother’s passion, the man half-beast, the double nature, the bull-headed, the freak of bodies, who is neither a whole ox nor a whole man.

127.—Anonymous

Who moulded in bronze this one-shoed \(^1\) Thracian Lycurgus, the chieftain of the Edones? \(^2\) Look how, in his insolent fury, standing by the stem of Bacchus’ vine, he holds high over his head his heavy axe. His pose speaks of his old overboldness, and even in the brass his insolent fury has that bitterness we look for.

\(^2\) Where, as in this and other cases, the epigram begins so, the name of the artist was doubtless given beneath.
GREEK ANTHOLOGY

128.—ΑΔΗΛΟΝ
Εἰς Ἰφιγένειαν
Μάνυται Ἰφιγένεια: πάλιν δὲ μιν εἴδος Ὀρέστου
ἐς γλυκερὴν ἀνάγχει μνήστιν ὀμαίμοσύνης·
tῆς δὲ χολωμένης καὶ ἀδέλφεοι εἰσοροώσης
οἶκτος καὶ μανίη βλέμμα συνεξάγεται.

129.—ΑΔΗΛΟΝ
Εἰς ἄγαλμα Νίνθης
ἲκ ζωῆς με θεὸι τεῦξαν λίθον· ἐκ
dὲ λίθου
ζωῆν Πραξιτέλης ἐμπαλιν εἰρ-
γάσατο.

130.—ΙΟΤΑΙΑΝΟΤ ΛΗΓΓΙΤΙΟΤ
Εἰς τὸ αὐτὸ
Δυστήνου Νίνθης ὑράς παναληθέα μορφῆν,
ὡς ἐτὶ μυρομένης πότμον ἐὼν τεκέων.
ei δ’ ἄρα καὶ ψυχῆν οὐκ ἔλλαχε, μὴ τόδε τέχνη
μέμφει· θηλυτέρην εἰκασε λαϊνέν.

131.—ΑΝΤΙΠΑΤΡΟΤ
Εἰς τὸ αὐτὸ
Ταυταλὶς ἄδε ποχ’ ἀ δίσσο’ ἐπτάκι τέκνα τεκοῦσα
γαστρὶ μη, Φοίβῳ θύμα καὶ Ἄρτεμιδι.
128.—Anonymous

On Iphigenia

Iphigenia rages furiously, but the face of Orestes recalls her to the sweet memory of kinship. Being stirred by wrath, and gazing, too, at her brother, her glance is as of one carried away by mixed fury and pity.

129.—Anonymous

On a Statue of Niobe

From a living being the gods made me a stone, but Praxiteles from a stone made me alive again.

130.—Julianus, Prefect of Egypt

On a Picture of the Same

Thou seest the veritable shape of unhappy Niobe as if she were still bewailing the fate of her children. But if it is not given to her to have a soul, blame not the artist for this: he portrayed a woman of stone.

131.—Antipater (of Thessalonica ?)

On the Same

This is the daughter of Tantalus, who of old bore from a single womb twice seven children, victims of Phoebus and Artemis: for the Maiden sent untimely

1 This and the following epigrams refer to a group of Niobe and her children such as we possess.
κούρα γὰρ προὔπεμψε κόραις φόνου, ἄρρεσι δ’ ἄρσην
dισσοὶ γὰρ δισσάς ἐκτανων ἐβδομάδας.
ἀ δὲ τόσας ἀγέλας μάτηρ πάρος, ἀ πάρος εὐπαις. . .5
οὐδ’ ἐφ’ ἐνι τλάμων λείπετο γηροκόμῳ.
μάτηρ δ’ οὐχ ὑπὸ παισίν, ὄπερ θέμις, ἀλλ’ ὑπὸ ματρὸς
παιδείς ἐς ἀλγεινοὺς πάντες ἄγοντο τάφουν.
Τάνταλε, καὶ δὲ σὲ γλῶσσα διώλεσε, καὶ σέο κούραν·
χὰ μὲν ἐπετρώθη, σοὶ δ’ ἐπὶ δείμα λίθος.

132.—ΘΕΟΔΩΡΙΔΟΤ

Εἰς τὸ αὐτὸ

Στάθη πέλας, δάκρυσον ἴδων, ξένε, μυρία πένθη
τὰς ἄθυρογλώσσου Ταυταλίδος Νιόβας,
ἀς ἐπὶ γάς ἔστρωσε δυωδεκάπαιδα λοχείην
ἀρτι, τὰ μὲν, Φοίβου τόξα, τὰ δ’, Ἄρτεμιδος.
ἀ δὲ λίθος καὶ σαρκὶ μεμυγμένον εἴδος ἔχουσα,
πετροῦται στενάχει δ’ ὑψιπαγῆς Σίπυλος.
γλῶσσα θνατοῖσιν δολία νόσος, ἃς ἀχάλινος
ἄφροσύνα τίκτει πολλάκις δυστυχίαν.

133.—ἈΝΤΙΠΑΤΡΟΤ

Εἰς τὸ αὐτὸ

Τύπτε, γύναι, πρὸς ’Ολυμποὺν ἀναίδεα χεῖρ’ ἀνένεικας,
ἔνθεον ἔξ ἀθέου κρατὸς ἄφεισα κόμαν.
THE PLANUDEAN APPENDIX

death to the maiden, the male god to the boys, the
two slaying two companies of seven. She, once the
mother of such a flock, the mother of lovely children,
was not left with one to tend her age. The mother
was not, as was meet, buried by her children, but
the children all were carried by their mother to the
sorrowful tomb. Tantalus, thy tongue was fatal to
thee and to thy daughter; she became a rock, and
over thee hangs a stone to terrify thee.

132.—THEODORIDAS

On the Same

Stand near, stranger, and weep when thou lookest
on the infinite mourning of Niobe, the daughter of
Tantalus, who held not her tongue under lock and
key; whose brood of twelve children is laid low now
on earth, these by the arrows of Phoebus, and those
by the arrows of Artemis. Now, her form compounded
of stone and flesh,¹ she is become a rock, and high-
built Sipylus groans. A guileful plague to mortals
is the tongue whose unbridled madness gives birth
often to calamity.

133.—ANTIPATER (OF SIDON)

On the Same

Why, woman, dost thou lift up to Olympus thy
shameless hand, and let thy divine hair fall loose
from thy godless head? Looking now on the heavy

¹ Niobe, though turned to stone, still suffered and wept.
Αυτοὺς παπταίνουσα πολὺν χόλον, ὡ πολύτεκνε, νῦν στένε τὰν πικρὰν καὶ φιλάβουλον ἐριν. 5
ἀ μὲν γὰρ παῖδων σπαίρει πέλας: ἂ δὲ λιπόπνους κέκλιται: ἂ δὲ βαρὺς πότμος ἐπικρέμαται.
καὶ μόχθων οὐποι τὸδε σοι τέλος, ἀλλὰ καὶ ἄρσην ἐστρωται τέκνων ἐσμὸς ἀποφθειμένων.
ὁ βαρὺ δακρύσασα γενέθλιον, ἄπνοος αὐτὰ πέτρος ἑση, Νιόβα, κάδει 1 τειρομένα.

134.—ΜΕΛΕΑΓΡΟΤ

Eis τὸ αὐτὸ

Τανταλὶ παῖ, Νιόβα, κλὺ ἐμὰν φάτιν, ἀγγελον ἄτας: δέξαι σῶν ἀχέων οἰκτροτάταν λαλιάν.
λυὲ κόμας ἀνάδεσμον, ἰῶ, βαρυπενθέσι Φοῖβον γειναμένα τόξοις ἀρσενόπαιδα γόνων:
οὐ σοι παῖδες ἐτ' εἰσίν. ἦτὰρ τί τὸδ' ἄλλο; τί λεύσσω;
ἀ, ἀ, πλημμυρεῖ παρθενικαῖσι φόνοις.
ἀ μὲν γὰρ ματρὸς περὶ γούνασιν, ἂ δ' ἐνὶ κόλποις κέκλιται, ἂ δ' ἐπὶ γᾶς, ἂ δ' ἐπιμαστίδιοι:
ἄλλα δ' ἀντωπὸν θαμβεῖ βέλος: ἂ δ' ἐπ' οἱστοῖς πτώσσει; τᾶς δ' ἐμπνοῦν ὁμμ' ἐτί φῶς ὀράφι.
ἀ δὲ λάλον στέρξασα πάλαι στόμα, νῦν ὑπὸ θάμβειν μάτηρ σαρκοπαγῆς οἴα πέτηγε λίθος.

1 This is Jacobs' correction. The MSS. have καθι, "in Hades too," but there is no trace of such a version of the story of Niobe.
wrath of Leto, O mother of many children, bemoan thy bitter and froward strife. One of thy daughters is gasping beside thee, one lies lifeless, and heavy death is nigh descending on another. Yea, and this is not yet the end of thy woe, but the swarm of thy male children lies low likewise in death. O Niobe, weeping for the heavy day that gave thee birth, thou shalt be a lifeless rock consumed by sorrow.

134.—MELEAGER

On the Same

Niobe, daughter of Tantalus, hearken to my word, the announcer of woe; receive the most mournful tale of thy sorrows. Loose the fillet of thy hair; thy male children, alas! thou didst bear but to fall by the woe-working arrows of Phoebus. Thy boys are no more. But what is this other thing? What do I see? Alack! alack! the flood of blood has overtaken the maidens. One clasps her mother’s knees, one rests on her lap, one on the ground, and the head of one has fallen on her breast. Another is smitten with terror at the shaft flying straight to her, and one stoops before the arrows, while the rest still live and see the light. And the mother, who erst took pleasure in her tongue’s chatter, now for horror stands like a rock built of flesh.

1 Supposed to be spoken by a messenger who brings to Niobe the news of the death of her sons slain by Apollo while hunting.
135.—ΑΔΗΛΟΝ

Εἰς εἰκόνα Μηδείας τὴν ἐν 'Ῥώμῃ
Τέχνη Τιμομάχου στοργῆν
καὶ ξύλον ἐμβείς.
Μηδείας, τέκνων εἰς μόρον
ἔλκομενων.
τῇ μὲν γὰρ συνενευσθεὶ ἐπὶ
ξύφος, ἢ δ’ ἀνανεῦει,
σῶζειν καὶ κτείνειν βουλο-
μένη τέκεα.

136.—ΑΝΤΙΦΙΔΟΤ

Εἰς τὸ αὐτὸ

Τὰν ὅλον Μηδείαν ὅτ’ ἐγραφεῖ Τιμομάχου χεῖρ,
ζάλῳ καὶ τέκνων ἀντιμεθελκομένων,
μυρίον ἄρατο μόχθον, ἵν’ ἦθεα δίσσα χαράξῃ,
ἀν ὁ μὲν εἰς ὅργαν νεῖε, ὁ δ’ εἰς ἔλεον.
ἀμφὸς δ’ ἐπλήρωσεν· ὅρα τύπον· ἐν γὰρ ἀπειλῇ
δάκρυν, ἐν δ’ ἔλεῳ θυμὸς ἀναστρέφεται.
ἀρκεῖ δ’ ἀ μέλλησις, ἐφ’ οὐφός· αἷμα δὲ τέκνων
ἐπρέπει Μηδείη, κοῦ χεῖρ Τιμομάχου.

Austonius, Epigram 129.

137.—ΦΙΛΙΠΠΟΤ

Εἰς τὸ αὐτὸ

Τίς σου, Κολχίδας ἄθεσμη, συνέγραφεν εἰκόνι θυμόν;
τίς καὶ ἐν εἰδώλῳ βάρβαρον εἰργάσατο;
ἀρ’ αἰεὶ δυσῆς βρεφέων φόνον; ἦ τις Ἰῆσων
δεύτερος, ἦ Γλαύκη τις πάλι σοι πρόφασις;
THE PLANUDEAN APPENDIX

135.—ANONYMOUS

On the Picture of Medea in Rome

The art of Timomachus mingled the love and jealousy of Medea as she drags her children to death. She half consents as she looks at the sword, and half refuses, wishing both to save and to slay her children.

136.—ANTIPHILUS

On the Same

When the hand of Timomachus painted baleful Medea, pulled in diverse directions by jealousy and love of her children, he undertook vast labour in trying to draw her two characters, the one inclined to wrath, the other to pity. But he showed both to the full; look at the picture: in her threat dwell tears, and wrath dwells in her pity. The intention is enough, as the sage said. The blood of the children besitted Medea, not the hand of Timomachus.

137.—PHILIPPUS

On the Same

Who, lawless Colchian, chronicled thy wrath in the picture? Who wrought thee, thus barbarous even in thy image? Dost thou yet thirst for thy babes' blood? Is some second Jason or another Glaucce thy

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

Eis to autò

Δεῦρ' ἵδε παιδολέτειραν ἐν εἰκόνι, δεῦρ' ἵδ' ἀγαλμα,
Κολχίδα, Τιμομάχου χειρὶ τυπωσάμενον
φάσγανον ἐν παλάμα, θυμὸς μέγας,
ἀγριον ὄμμα,
παρὰν ἐπὶ οἰκτίστοις δάκρυ κατερχόμενον.
πάντα δ' ὁμοῦ συνέχευεν, ἀμικτότατ' εἰς ἄνειρας,
αἵματι μὴ χρῶσαι φεισάμενος παλάμαν.

139.—ΙΟΤΛΙΑΝΟΤ ΑΙΓΤΠΙΙΟΤ

Eis to autò

Τιμόμαχος Μήδειαν ὅτ' ἔγραφεν, εἰκόνι μορφᾶς
ἀψύχου ὕπνας θῆκατο διχθαδίας.
ξαλων γὰρ λεχέων, τεκέων θ' ἀμα φίλτρα συνάψας,
deixein en ethalmois antimevelkoménon.

140.—ΑΔΗΛΟΝ

Eis to autò

Δεῦρ' ἵδε, καὶ θάμβησον ὑπ' ὀφρύσι κείμενον οἰκτον
καὶ θυμόν, Βλεφάρων καὶ πυρόεσσαν ἑτον,

1 ἀψύχου probably should not be corrected, but one must render as if it were ἀψύχη.
pretext? Out on thee, murderess of thy children, even in the painted wax. For the very picture feels that jealousy of thine that passed all bounds.

138.—Anonymous

On the Same

Came, look on the child-murderess in a picture; look on her image, the Colchian’s, drawn by the hand of Timomachus. The sword is in her hand, great is her wrath, wild is her eye, the tears are falling for her most unhappy children. The painter has made a medley of all, uniting things most un-combinable, but he refrained from reddening his hand with blood.

139.—Julianus, Prefect of Egypt

On the Same

Timomachus, when he painted Medea, put two souls into the soulless image of her form. For joining her jealousy of her husband and her love for her children he shows her to our eyes dragged in diverse directions.

140.—Anonymous

On the Same

Came, look and marvel at the pity and wrath that dwell under her brow; look at the fiery orbs of her
καὶ μητρὸς παλάμην ἀλόχοιό τε πικρὰ παθούσης ὀρμῇ φειδομένῃ πρὸς φῶνον ἐλκομένην.
ζωγράφος εὖ ὃ ἐκρυμφε φῶνον τέλος, οὐκ ἐθελήσας θάμβος ἀπαμβλῦναι πένθει δερκομένων.

141.—ΦΙΛΙΠΠΟΣ

Εἰς τὸ αὐτὸ
Κολχίδα, τὴν ἐπὶ παισίν ἀλάστορα, τραυλεῖ χελιδῶν, πῶς ἔτης τεκέων μαῖαν ἔχειν ἱδίων;
ἡς ἔτι κανθὸς ύφαιμος ἀπαστράπτει φόνιον πῦρ,
καὶ πολιός γενύων ἀφρός ἀπὸ σταλάει
ἀρτιβρέχῃς δὲ σίδηρος ἐφʼ αἷματι. φεύγει πανώλη
μητέρα, κἂν κηρῷ τεκνοφονοῦσαν ἐτὶ.

142.—ΑΔΗΛΟΝ

Εἰς ἅγιλμα τῆς αὐτῆς
Μαίνη καὶ λίθος οὐσα, καὶ ἐκ κραδίης
σέο θυμός
ὁμματα κοιλήνας ἐς χόλου ὁ ὑπρέ-
πισεν.
ἐμπηθς οὐδὲ βάσις σε καθέχεται, ἀλλʼ
ἀρα θυμῷ
πηδήσεις, τεκέων ἐἴνεκα μαίνο-
μένη.
ὡ, τὸς ὁ τεχνίτης τόδε γάρ ἐπλασεν, ἡ
τίς ὁ γλυπτής,
ὅς λίθον εἰς μαίνην ἴγαγεν εὐ-
τεχνίῃ;

1 Jacob’s proposes εἰτ φῶνον and λεχίνων, which certainly make this very poor poem less inept.
THE PLANUDEAN APPENDIX

eyes; look at the mother's hand, the hand of the bitterly suffering wife, drawn towards slaughter by a relenting impulse. The painter rightly hid from us the accomplishment of the murder, not wishing to blunt by mourning our admiration as we look on his work.

141.—PHILIPPUS

On the Same

How, twittering swallow, didst thou suffer to have as nurse of thy children the Colchian woman, the vengeful destroyer of her babes, from whose blood-shot eye still flashes murderous fire, from whose jaws white foam still drips, whose sword is freshly bathed in blood? Fly from the fatal mother, who even in the wax is still slaying her children.

142.—ANONYMOUS

On a Statue of the Same

Though of stone thou art frenzied, and the fury of thy heart has hollowed thy eyes and made them meet to express thy anger. Yet not even thy base shall hold thee back, but thou shalt leap forward in thy wrath, mad because of thy children. Oh! who was the artist or sculptor who moulded this, who by his skill sent a stone mad?

1 To a swallow which had built its nest on the picture of Medea. This is an amplification of Book IX. 346.
GREEK ANTHOLOGY

143.—ΑΝΤΙΠΑΤΡΟΤ ΜΑΚΕΔΟΝΟΣ

Εἰς τὴν αὐτὴν
Μηδείης τύπος οὗτος· ἵδ' ὡς τὸ μὲν εἰς χόλου αἴρει ὄμμα, τὸ δ' εἰς παιδών ἐκλάσε συμπαθήν.

144.—ΑΡΑΒΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς Ἀταλάντην καὶ Ἰππομένην

"Εδών γάμων ἐρρυττες, ἢ ὑμβολίην ταχυτήτος,
τοῦτο γέρας κούρη χρύσεου, Ἰππόμενες;
ἀμφο μήλον ἀνυσσεν, ἐπεὶ καὶ παρθένων ὀρμῆς
eἰργεν, καὶ ξυγίης σύμβολον ἡν Παφίης.

145.—ΛΔΗΛΟΝ

Εἰς ἅγαλμα Ἄριάδνης

Οὐ βροτὸς ὁ γλύπτας· οίαν
dὲ σε Βάκχος ἐρυστὰς
eἰδεν ύπὲρ πέτρας ἐξεσε
ekεκλιμέναν.

146.—ΑΛΛΟ

Εἰς τὸ αὐτὸ

Ἑινοῦ, λαῖνεας μὴ σαύετε τὰς Ἀριάδνας,
μὴ καὶ ἀναθρώσκη Θησέα διζομένη.
THE PLANÜDEAN APPENDIX

143.—ANTIPATER OF THESSALONICA

On the Picture of the Same

This is the picture of Medea. See how one eye is raised in wrath, but the other is softened by affection for her children.

144.—ARABIUS SCHOLASTICUS

On Atalanta and Hippomenes

Hast thou thrown this golden gift to the maiden, Hippomenes, as a wedding present, or to delay her fleet feet? The apple accomplished both, since it both delayed the girl in her course and was a token of Aphrodite, who links in wedlock.

145.—ANONYMOUS

On a Statue of Ariadne

No mortal was thy sculptor, but he carved thee even as thy lover Bacchus saw thee reclining on the rock.

146.—ANONYMOUS

On the Same

Strangers, touch not this stone Ariadne, lest she leap up seeking Theseus.
GREEK ANTHOLOGY

147.—ΑΝΤΙΦΙΔΟΤ
Εἰς Ἀνδρομέδαν

Λιθίσων ύ βῶλος· ὅ δὲ πτεράεις τὰ πέδιλα,
Περσεύς· ἃ δὲ λίθῳ πρόσδετος Ἀνδρομέδα.
ἀ πρωτομὰ Γοργοῦς λιθοδερκέος· ἄθλον ἔρωτος,
κῆτος· Κασιόπας ὕ λάλος εὔτεκνίᾳ·
χά μὲν ἀπὸ σκοπέλου καλὰ πόδας ἡθάδι νάρκα

νωθροῦς· χώ μναστὴρ1 νυμφοκομεῖ τὸ γέρας.

148.—ἈΡΑΒΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ
Εἰς τὴν αὐτὴν

Κηφεὺς Ἀνδρομέδην, ἡ ζωγράφος ἀνθετο πέτραις;
καὶ γὰρ ἀπ’ ὁφθαλμῶν ἡ κρίσις ἀμφίβολος.
κῆτος δὲ στιλάδεσσιν ἔπι γναμπτήσῃ χαράχθη,
ἡ ἀπὸ Νηρής γείτονος ἔξανέδυ;
ἐγνω ταῦτα σοφὸς τὶς ἀνὴρ κάμε· δεινὸς ἀληθῶς
tεὐξατο καὶ βλεφάρων καὶ πραπίδων ἄπατην.

149.—ΤΟΥ ΑΥΤΟΥ
Εἰς εἰκόνα Ἑλένης

Ἀργείης Ἑλένης ἔροες τύπος, ἦν ποτε βούτης
ηρπασε, τὸν Ξένιον Ζήνα παρωσάμενος.

1 νωθρῶ· ὅ δὲ μναστὴρ MSS.: I correct.
THE PLANUDEAN APPENDIX

147.—ANTIPHILUS

On a Painting of Andromeda

The land is Ethiopian; he with the winged sandals is Perseus; she who is chained to the rock is Andromeda; the face is the Gorgon’s, whose glance turns men to stone; the sea-monster is the task set by Love;¹ she who boasted of her child’s beauty is Cassiopea.² Andromeda releases from the rock her feet inured to numbness and dead, and her suitor carries off the bride his prize.

148.—ARABIIUS SCHOLASTICUS

On the Same

Did Cepheus or the painter expose Andromeda on the rocks, for the judgment of the eye is indecisive? And was the monster drawn as we see it on the curving crag, or did it rise out of the neighbouring sea? I see: a skilled man made these things; he was indeed clever thus to deceive our eyes and our wits.

149.—BY THE SAME

On a Picture of Helen

This is the lovely form of Argive Helen, whom of old the cowherd carried away, spurning Zeus who protects host and guest.

¹ i.e. the slaying of it.
² There were two versions of the story: in one Cassiopea boasted of her own beauty, in another of Andromeda’s. Antiphilus follows the latter.
GREEK ANTHOLOGY

150.—ΠΟΛΕΙΑΝΟΤ

"Αδε Πολυκλείτοιο Πολυξένα, ούδέ τις ἄλλα
χεῖρ ἐθιμέν τούτου δαίμονιν πίνακος.

"Ηρας ἐργον ἀδελφόν. ίδ' ὡς, πέπλοιο ῥαγέτος,
τὰν αἴτῳ γυμνὰν σώφρονει κρύπτε πέπλοι.¹

Λισσεται ἀ τλάμων ἕφυκας ὑπερτερ´
ἐν βλεφάροις δε
παρθενικας ὁ Φρυγών κεῖται ὅλος πόλεμος.

151.—ΑΔΕΣΠΟΤΟΝ

Εἰς εἰκόνα Διδώς

'Αρχέτυπον Διδώς ἐρικυδέος, δ' ἕνε, λεύσσεις,
εἰκόνα θεσπεσίω κάλλει λαμπρομένην.
τοίη καὶ γενόμην, ἄλλ' οὐ νόθι, οἶον ἀκούεις,
ἔσχον, ἔπ' εὐφύμοις δόξαν ἐνεγκαμένη.
οὐδὲ γὰρ Αἰνείαν ποτ' ἐσέδρακον, οὔδὲ χρόνοισι
Τροίης περθομένης ἤλυθον ἐς Διβύνην.
ἀλλά βίας φεύγουσα Ἰαρβάιων ὕμεναίων
πῆξε κατὰ κραδίας φάσγανον ἀμφίτομον.
Πιερίδες, τί μοι ἀγνόν ἐφωπλίσσασθε Μάρωνα
ολα καθ' ἤμετέρης ψεύσατο σωφροσύνης;
Ausonius, Ἐπίγραμμα 118.

152.—ΓΑΤΡΑΔΑ

'Αχώ φίλα, μοι συγκαταίνεσόν τι.—Τί;
'Ερῶ κορίσκας' ἀ δὲ μ' οὐ φιλεῖ.—Φιλεῖ.

¹ chēr is required and has been proposed instead of πέπλοι.
I render so.

248
THE PLANUDEAN APPENDIX

150.—POLLIANUS

This is the Polyxena of Polycleitus, and no other hand touched this divine picture. It is a twin sister of his Hera. See how, her robe being torn, she covers her nakedness with her modest hand. The unhappy maiden is supplicating for her life, and in her eyes lies all the Trojan war.

151.—ANONYMOUS

On a Painting of Dido

Thou seest, O stranger, the exact likeness of far-famed Dido, a portrait shining with divine beauty. Even so I was, but had not such a character as thou hearest, having gained glory rather for reputable things. For neither did I ever set eyes on Aeneas nor did I reach Libya at the time of the sack of Troy, but to escape a forced marriage with Iarbas I plunged the two-edged sword into my heart. Ye Muses, why did ye arm chaste Virgil against me to slander thus falsely my virtue?

152.—GAURADAS

Dear Echo, grant me somewhat.—What? I love a girl, but do not think she loves.—She loves. But

1 The writer very absurdly attributes to the sculptor Polycleitus a work of the painter Polygnotus. The "Hera" of Polycleitus was famous.
Πρᾶξαι δ’ ὁ καιρὸς καιρὸν οὐ φέρει.—Φέρει, Τοῦ τοίνυν αὐτὰ λέξον ὡς ἔρω.—Ἐρω. Καὶ πίστιν αὐτὰ κερμάτων τῷ δόσ.—Τῷ δόσ. Ἀχῶ, τί λοιπὸν, ἢ πόθου τυχεῖν;—Τυχεῖν.

153.—ΣΑΤΤΡΟΤ

Εἰς ἄγαλμα Ἡχοῖς
Ποιμενίαν ἅγλωσσος ἅν ὀργίδα μέλπεται Ἀχῶ ἀντίθρον πτανοῖς ὑστερόφωνον ὁπα.

154.—ΛΟΤΚΙΑΝΟΤ, οἱ δὲ ΑΡΧΙΟΤ

Εἰς τὸ αὐτὸ

Ἡχὼ πετρήσσαν ὀρᾶς, φίλε, Πανὸς ἐταίρην, ἀντίτυπον φθογγὴν ἐμπαλιν ἀδομένην, παντολον στομάτων λάλον εἰκόνα, ποιμέσων ἢδυ παλγινον. ὅσα λέγεις, ταῦτα κλύων ἀπιθι.

155.—ΕΤΟΔΟΤ

Εἰς τὸ αὐτὸ

Ἡχὼ μιμολόγων, φωνῆς τρύγα, ρήματος υἱρίν.

156.—ΑΔΗΛΟΝ

Εἰς τὸ αὐτὸ

Ἀρκαδικὰ θεὸς εἰμι, παρὰ προθύροις δὲ Δυναῖν ναίω, φθεγγόμενον μῦθον ἀμειβομένα, οὐκέτι γὰρ στυγγέω, Βακχεύ φίλε, τὸν θιασώταν τὸν τεὸν. ἔρχοι, Πάνις εὐνὸς λέγωμεν ἐπὶ.
THE PLANUDEAN APPENDIX

to do it Time gives me not good chance.—Good chance. Do thou then tell her I love her, if so be thy will.—I will. And here is a pledge in the shape of cash I beg thee to hand over.—Hand over. Echo, what remains but to succeed?—Succeed.

153.—SATYRUS

On a Statue of Echo

Tongueless Echo sings in the shepherd’s meadow, her voice taking up and responding to the notes of the birds.

154.—LUCIAN or ARCHIAS

On the Same

’Tis Echo of the rocks thou seest, my friend, the companion of Pan, singing back to us a responsive note, the garrulous counterfeit of every kind of tongue, the shepherds’ sweet toy. After hearing every word thou utterest, begone.

155.—EVODUS

On the Same

Echo the mimic, the lees of the voice, the tail of a word.

156.—ANONYMOUS

On the Same

An Arcadian goddess am I, and I dwell by the portals of Dionysus, returning vocal responses. For no longer, dear Bacchus, do I hate thy companion.¹ Come, Pan, let us talk in unison.

¹ Pans were confused with Satyrs and Sileni in late times.
GREEK ANTHOLOGY

157.—ΙΟΤΑΙΑΝΟΤ ΑΠΟ ΤΙΠΑΡΧΩΝ

Εἰς τὴν ἐν Ἁθηναῖς ἐνοπλον Ἀθηνᾶν
Τίπτε, Τριτογένεια, κορύσσεαι ἀστεῖ μέσων; ἔλξε Ποσειδάων· φείδεο Κεκροπίης.

158.—ΔΙΟΤΙΜΟΤ

"Ὡς πρέπει, "Αρτεμίς εἰμ· ἐν δ" Ἀρτεμῖν αὐτὸς ὁ χάλκος
μανύει Ζηνός, κοῦχ ἑτέρου θύγατρα.
τεκμαιροῦ τὸ θράσος τῶς παρθένου. ἦ ρά κεν εἰποῖς:
πᾶσα χθών ὁλίγον τάδε κυναγέσιον.

159.—ΛΔΗΛΟΝ

Εἰς ἄγαλμα Ἀφροδίτης τῆς ἐν Κνίδῳ
Τίς λίθον ἐψύχωσε; τίς ἐν χθονὶ
Κύπριων ἐσείδεν;
"᾽ιμερον ἐν πέτρῃ τίς τόσον εἰργά-
σατο;
Πραξιτέλους χειρῶν ὁδε που πόνος, ἦ
τάχ" Ὄλυμπος
χηρεύει, Παφῖς ἐς Κνίδον ἐρχο-
μένης.

160.—ΠΛΑΤΩΝΟΣ

Εἰς τὸ αὐτὸ

'Ἡ Παφίη Κυθέρεια δι' οἴδματος ἐς Κνίδον ἦλθε,
βουλομένη κατίδειν εἰκόνα τῆν ἴδιην.
THE PLANUDEAN APPENDIX

157.—JULIANUS, PREFECT OF EGYPT

On the Statue of the armed Athena at Athens

Why, Trito-born, dost thou put on armour in the middle of the city? Poseidon has yielded to thee. Spare the land of Cecrops.

158.—DIOTIMUS

I am Artemis fashioned in the form that befits me, and well does the brass itself tell that I am the daughter of Zeus and of no other. Consider the maiden's audacity. Verily thou wouldst say that the whole earth is a hunting-ground too small for her.

159.—ANONYMOUS

On the Cnidian Aphrodite of Praxiteles

Who gave a soul to marble? Who saw Cypris on earth? Who wrought such love-longing in a stone? This must be the work of Praxiteles' hands, or else perchance Olympus is bereaved since the Paphian has descended to Cnidus.

160.—PLATO

On the Same

Paphian Cytherea came through the waves to Cnidus, wishing to see her own image, and having
πάντη δ' ἄθροισασα περισκέπτω ἐνὶ χώρῳ,
φθέγξατο. "Ποῦ γυμνὴν εἰδὲ με Πραξιτέλης;"

Πραξιτέλης οὐκ εἶδεν ἂ μὴ θέμι τον σίδηρον
ἐξεσέν οἴ ἀν Ἁρής ήθελε τὴν Παφίν.

161.—ΤΟΥ ΛΥΤΟΥ

Οὔτε σε Πραξιτέλης τεχνάσατο, οὔθ' ὁ σίδαρος
ἀλλ' οὕτως ἔστησ, ὡς ποτε κρινομένη.

162.—ΛΔΗΛΩΝ

'Α Κύπρις τὰν Κύπριν ἐνὶ Κυνίδῳ εἶπεν ἰδοῦσα:
"Φεῦ, φεῦ'; ποῦ γυμνὴν εἰδὲ με Πραξιτέλης;"

163.—ΛΟΤΚΙΑΝΟΤ

Τὴν Παφίν γυμνὴν οὐδεὶς ἔδειν· εἰ δὲ τις ἔδειν,
οὕτως ὁ τὴν γυμνὴν στησάμενος Παφίν.

164.—ΤΟΥ ΛΥΤΟΥ

Σοὶ μορφῆς ἀνέθηκα τεῖς περικαλλές ἀγαλμα,
Κύπρι, τεῖς μορφῆς φέρτερον οὐδέν ἔχων.

165.—ΕΘΝΟΤ

Παλλὰς καὶ Κρονίδαο συνεννέτις εἴποι, ἰδοὺσαι
τὴν Κυνίδην: "Ἄδικως τὸν Φρύγα μεμφόμεθα."

2 No doubt the last couplet is a later addition. We know
from Pliny that the shrine in which the statue stood was
open on all sides.
viewed it from all sides in its open shrine, she cried, "Where did Praxiteles see me naked?"

Praxiteles did not look on forbidden things, but the steel carved the Paphian as Ares would have her.¹

161.—BY THE SAME

On the Same

Neither did Praxiteles nor the chisel work thee, but so thou standest as of old when thou camest to judgment.

162.—ANONYMOUS

On the Same

Cypris, seeing Cypris in Cnidus, said, "Alas! alas! where did Praxiteles see me naked?"

163.—LUCIAN

On the Same

None ever saw the Paphian naked, but if anyone did, it is this man who here erected the naked Paphian.

164.—BY THE SAME

To thee, Cypris, I dedicate the beautiful image of thy form, since I have nothing better than thy form.²

165.—EVENUS

On the Cnidian Aphrodite

Pallas and the consort of Zeus said, when they saw the Cnidian, "We are wrong in finding fault with Paris."

² This is out of place, having nothing to do with the Cnidian Venus, and is either an epigram of an early period or an imitation of one.  cp. Book VI. 7.
166.—ΤΟΥ ΑΥΤΟΥ

Πρόσθε μὲν Ἰδαίοισιν ἐν οὐρεσιν αὐτὸς ὁ βούτας
dέρξατο τὰν κάλλενς πρῶτ’ ἀπενεγκαμέναν
Πραξιτέλης Κνίδιοις δὲ πανωπήσσαν ἔθηκεν,
μάρτυρα τῆς τέχνης ψήφοιν ἔχων Πάριδος.

167.—ΑΝΤΙΠΑΤΡΟΤ ΣΙΔΩΝΙΟΤ

Φάσεις, τὰν μὲν Κύπριν ἀνὰ κραναλὰν Κνίδον ἀθρῶν,
ἀδε ποὺν ως φλέξει καὶ λίθος εὔσα λίθουν
τὸν δ’ ἐνὶ Θεσπιάδαις γλυκῶν Ἰμεροῦν, οὐχ ὅτι πέτρου,
ἀλλ’ ὅτι κὴν ψυχρὸν πῦρ ἀδέμαντι βαλεῖ.
τοίον Πραξιτέλης κάμε δαίμωνας, ἄλλον ἐπ’ ἄλλας ὅ
gας, ἵνα μὴ δισσὸ πάντα θέροιτο πυρί.

168.—ΑΔΗΛΟΝ

Εἰς τὸ αὐτὸ

Γυμνὴν εἶδε Πάρις μὲ, καὶ Ἀχιλής, καὶ Ἀδωνὶς
toὺς τρεῖς σίδα μόνους: Πραξιτέλης δὲ πόθεν;

169.—ΑΛΛΟ

Εἰς τὸ αὐτὸ, καὶ τὴν ἐν Αθῆναις Ἀθηνᾶν

Ἀφρογενοὺς Παφής ξάθεον περιδέρκεο κάλλος,
καὶ λέξεις: Αἰνῶ τὸν Φρύγα τῆς κρίσεως.
Ἀθήνα δερκόμενος πάλι Παλλάδα, τοῦτο βοήσεις,
ὡς βούτης ὁ Πάρις τήνδε παρετρόχασεν.
166.—By the Same

On the Same

The shepherd alone saw of old on the mountains of Ida her who gained the prize of beauty, but Praxiteles has set her in full view of the Cnidians, having the vote of Paris to attest his skill.

167.—Antipater of Sidon

On the Same and on Praxiteles’ Statue of Eros at Thespiae

You will say, when you look on Cypris in rocky Cnidus, that she, though of stone, may set a stone on fire; but when you see the sweet Love in Thespiae you will say that he will not only set fire to a stone, but to cold adamant. Such were the gods Praxiteles made, each in a different continent, that everything should not be burnt up by the double fire.

168.—Anonymous

On the Cnidian Aphrodite

Paris, Anchises, and Adonis saw me naked. Those are all I know of, but how did Praxiteles contrive it?

169.—Anonymous

On the Same and on the Athena in Athens

Gaze from every side at the divine beauty of the foam-born Paphian and you will say, “I applaud the Phrygian’s judgment.” Again when you look at the Attic Pallas you will cry out, “It was just like a shepherd for Paris to pass her by.”
170.—ΕΡΜΟΔΩΡΟΤ

Εἰς τὸ αὐτὸ

Τὰν Κυδίαν Κυθέρειαν ἰδὼν, ξένε, τοῦτό κεν εἶποις·
"Αὐτὰ καὶ θνατῶν ἀρχε καὶ ἀθανάτων."
τὰν δ' ἐνὶ Κεκροπίδαις δορυθαρσέα Παλλάδα λεύσων
αὐξάσεις: ""Οὔτως βουκόλος ἦν ὁ Πάρις."

171.—ΛΕΩΝΙΔΟΤ

Εἰς Ἀφροδίτην ὁπλισμένην

"Ἁρεος ἐντεα ταῦτα τίνος χάριν, ὁ Κυθέρεια,
ἐνδέδυσαι, κενεόν τοῦτο φέρουσα βάρος;
αὐτὸν Ἅρη γυμνῇ γὰρ ἀφώπλισας· εἰ δὲ λέλειπται
καὶ θεός, ἀνθρώποις ὁπλα μίτην ἔπαγεις.

172.—ΑΛΕΞΑΝΔΡΟΤ ΑΙΤΩΛΟΤ

Αὐτὰ ποι τὰν Κύπριν ἀπηκριβώσατο Παλλάς,
τὰς ἐπ' Ἀλεξάνδρου λαθομένα κρίσιος.

173.—ΙΟΤΑΙΑΝΟΤ ΑΙΓΠΤΙΟΤ

Εἰς τὴν ἐν Σπάρτῃ ἐνοπλον Ἀφροδίτην

Αἰεὶ μὲν Κυθέρεια φέρειν δεδάγκας φαρέτρην,
τὸξα τε καὶ δολιχῆς ἔργον ἐκηβολῆς·
αἰδομένη δ' ἀρα θεσμὰ μενεπτολέμοιο Λυκούργον
φίλτρα φέρει Σπάρτῃ τεύχεσιν ἁγχεμάχους.
ὑμεῖς δ' ἐν θαλάμοις, Δακωνίδες, ὀπλα Κυθήρης
ἀξόμεναι, παῖδας τίκτετε θαρσάλεους.

258
THE PLANUDEAN APPENDIX

170.—HERMODORUS

On the Same

When you see, stranger, the Cnidian Cytherea, you would say this, "Rule alone over mortals and immortals," but when you look at Pallas in the city of Cecrops boldly brandishing her spear you will exclaim, "Paris was really a bumpkin."

171.—LEONIDAS OF ALEXANDRIA

On Armed Aphrodite

Why, Cytherea, hast thou put on these arms of Ares, bearing this useless weight? For, naked thyself, thou didst disarm Ares himself, and if a god has been vanquished by thee it is in vain that thou takest up arms against mortals.

172.—ALEXANDER OF AETOLIA

On a Statue of Aphrodite

Pallas herself, I think, wrought Aphrodite to perfection, forgetting the judgment of Paris.

173.—JULIANUS, PREFECT OF EGYPT

On the Armed Aphrodite in Sparta

Cypris has ever learnt to carry a quiver and bow, and to ply the far-shooting archer's craft. Is it from reverence for the laws of warlike Lycurgus that, bringing her love-charms to Sparta, she comes clad in armour for close combat? But ye, daughters of Sparta, venerating in your chambers the arms of Cytherea, bring forth courageous sons.
ΓΕΡΚ ΑΝΘΟΛΟΓΙΑ

174.—ΑΔΕΞΙΠΟΣΩΝ

Εἰς τὴν αὐτὴν
Παλλὰς τὰν Κυθέρειαν ἐνοπλοῦν ἔστειπεν ἱδοῦσα:
"Κύπρι, θέλεις οὕτως ἐς κρίσιν ἔρχομεθα;"
ἡ δ’ ἀπαλὸν γελάσασα: "Τί μοι σάκος ἀντίον αἴρειν;
eἰ γυμνή νικῶ, πῶς ὅταν ὅπλα λάβω;"

Aukoniua, Επίγραμα 42 and 43.

175.—ΑΝΤΙΠΑΤΡΟΤ

Εἰς τὴν αὐτὴν
"Ἡ λίθος ὡς Παφῖη θωρῆξατο, ἡ τάχα μᾶλλον
eἰδὲ λίθον Παφῖη, καὶ ὁμοσεν: ""Ἡθελον εἶναι."

176.—ΤΟΥ ΛΥΤΟΥ

Καὶ Κύπρις Σπάρτας: οὐκ ἄστεισιν οἱ τ’ ἐν ἄλλοις
ἳδονται, μαλακᾶς ἐσσαμένα στολίδαις;
ἀλλὰ κατὰ κράτος μὲν ἔχει κόρυν ἀντὶ καλύτρας,
ἀντὶ δὲ χρυσείων ἀκρεμόνων κάμακα.
οὐ γὰρ χρὴ τευχέων εἶναι δίχα τὰν παράκοιτων
Θρακῶν Ἐννυλίου καὶ Λακεδαιμονίαν.

177.—ΦΙΛΙΠΠΟΤ

Κύπρι φιλομμειδῆς, θαλαμηπόλε, τίς σε μελιχρήν
daίμον τοῖς πολέμων ἐστεφάνωσεν ὀπλοῖς;

260
174.—Anonymous

On the Same

Pallas, seeing Cytherea in arms, said, "Cypris, wouldst thou that we went to the judgment so?" But she, with a gentle smile, answered, "Why should I lift up a shield in combat? If I conquer when naked, how will it be when I arm myself?"

175.—Antipater

On the Same

Either the stone statue, as being Aphrodite, armed itself, or perhaps rather Aphrodite saw the statue and swore, "Would I were it."

176.—By the Same

On the Same

Cypris belongs to Sparta too, but her statue is not, as in other cities, draped in soft folds. No, on her head she wears a helmet instead of a veil, and bears a spear instead of golden branches. For it is not meet that she should be without arms, who is the spouse of Thracian Ares and a Lacedaemonian.

177.—Philippus

On the Same

Laughter-loving Aphrodite, minister of the bridal chamber, who girt thee, honey-sweet goddess that thou art, with the weapons of war? To thee the
178.—ΑΝΤΙΠΑΤΡΟΤ ΣΙΔΩΝΙΟΤ

Εἰς τὴν αὐτὴν ἀνερχομένην ἀπὸ θαλάτησιν
Τὰν ἀναδυομέναν ἀπὸ ματέρας ἁρτὶ θαλάτσσας
Κύπριν, Ἀπελλείου μόχθουν ὡρα γραφίδος,
ὡς χερὶ συμμάρφασα διάβροχον ὕδατι χαίταν
ἐκβλίβει νοτερῶν ἀφρὸν ἀπὸ πλοκάμων.
αὐταὶ νῦν ἐρέουσιν Ἀθηναίη τε καὶ Ἡρη:
"Ὄντετι σοι μορφᾶς εἰς ἔριν ἐρχόμεθα."
Ausonius, Epigram 106.

179.—ἈΡΧΙΟΤ

Εἰς τὸ αὐτὸ
Αὐτὰν ἐκ πόντων τιθημητήρος Ἀπελλῆς
τὰν Κύπριν γυμνὰν εἰδὺ λοχευομέναν,
καὶ τοίαν ἔτύπωσε, διάβροχον ὕδατος ἀφρὸ
θλίβουσαν θαλεραῖς χερσίν ἔτι πλόκαμον.

180.—ΔΗΜΟΚΡΙΤΟΤ

Εἰς τὸ αὐτὸ
Κύπρις ὅτε σταλάουσα κόμας ἀλμυρέος ἀφρῷ
γυμνῇ πορφυρέου κύματος ἐξανέδυν,
οὔτω ποὺ κατὰ λευκὰ παρῆλθα χερσίν ἐλούσα
βόστρυχον, Αἰγαίην ἐξεπτείξεν ἀλα,
stile μόνον φάλνυσα, τὰ καὶ θέμις: εἶ δὲ τοιῆδε
 resil, συγχείσθω θυμὸς ἕνωσιν 5

262
THE PLANUDEAN APPENDIX

Paean is dear, and golden-haired Hymenaeus and the dulcet charm of shrill-voiced flutes. Why hast thou put on these engines of murder? Is it that thou hast despoiled bold Ares to boast how great is the might of Cypris?

178.—ANTIPATER OF SIDON

On the Aphrodite Anadyomene of Apelles

Look on the work of Apelles' pencil: Cypris, just rising from the sea, her mother; how, grasping her dripping hair with her hand, she wrings the foam from the wet locks. Athena and Hera themselves will now say, "No longer do we enter the contest of beauty with thee."

179.—ARCHIAS

On the Same

Apelles saw Cypris herself brought forth by the sea, her nurse; and so he drew her, still wringing with her fresh hands her locks soaked with the foam of the waters.

180.—DEMOCRITUS

On the Same

When Cypris, her hair dripping with the salt foam, rose naked from the purple waves, even in this wise holding her tresses with both hands close to her white cheeks, she wrung out the brine of the Aegean, showing only her bosom, that indeed it is lawful to look on; but if she be like this, let the wrath of Ares¹ be confounded.

¹ His wrath with her for her infidelity.
181.—ΙΟΤΑΙΑΝΟΣ ΑΠΟ ΤΠΑΡΧΩΝ

Εἰς τὸ αὐτὸ

"Αρτι θαλασσαίης Παφίη προὔκυψε λοχείης,
μαίαν Ἀπελλείην εὑραμένη παλάμην·
ἀλλὰ τάχος γραφίδων ὀποχάζεο, μὴ σε διήνη
ἀφρὸς ἀποστάζων θλιβομένων πλοκάμων.
εἰ τοιῇ ποτὲ Κύπρις ἐγυμνώθη διὰ μῆλον,
τὴν Τροίην ἄδικως Παλλὰς ἔλησατο.

5

182.—ΛΕΩΝΙΔΟΤ ΤΑΡΑΝΤΙΝΟΤ

Εἰς τὸ αὐτὸ

Τὰν ἐκφυγούσαν ματρὸς ἐκ κόλπων, ἔτι
ἀφρῷ τε μορμύρουσαν, εὐλεχῇ Κύπριν
ιδὼν Ἀπελλῆς, κάλλος ἰμερώτατον,
οὗ γραπτόν, ἀλλ' ἐμψυχον ἐξεμάζατο.
ἐν μὲν γὰρ ἄκραις χερσὶν ἐκθλίβει κόμαν,
ἐν δ' ὄμματοι γαλητὸς ἐκλάμπετι πόθος,
καὶ μαζός, ἀκμῆς ἀγγελός, κυδωνιά.
αὐτὰ δ' Ἀθάνα καὶ Διὸς συνεννέτις
φάσονσιν. ""Ὡ Ζεῦ, λειπόμεσθα τῇ κρίσει."

183.—ΑΔΗΛΩΝ

Εἰς ἀγάλμα Διονύσου πλησίον Ἀθηνᾶς ἐστός

α. Εἰπέ, τὰ σοι ξυνὸν καὶ Παλλάδι; τῇ γὰρ ἄκουντες
καὶ πόλεμοι, πέρι σοι δ' εὐαδὸν εἰλαπίναι.

β. Μὴ προπετῶς, ὦ ξεῖνε, θεῶν πέρι τοῖ γα μετάλλα.

γαρ ἐμοὶ πολέμων φίλων κλέος· οἴδεν ἄπας μοι

ηῷον δμηθεῖς Ἰνδὸς ἀπ' Ὡκεανοῦ.
THE PLANUDEAN APPENDIX

181.—JULIANUS, PREFECT OF EGYPT

On the Same

The Paphian has but now come forth from the sea’s womb, delivered by Apelles’ midwife hand. But back quickly from the picture, lest thou be wetted by the foam that drips from her tresses as she wrings them. If Cypris looked thus when she stripped for the apple, Pallas was unrighteous in laying Troy waste.

182.—LEONIDAS OF TARENTUM

On the Same

Apelles having seen Cypris, the giver of marriage blessing, just escaped from her mother’s bosom and still wet with bubbling foam, figured her in her most delightsome loveliness, not painted, but alive. With beautiful grace doth she wring out her hair with her finger-tips, beautifully doth calm love flash from her eyes, and her paps, the heralds of her prime, are firm as quinces. Athena herself and the consort of Zeus shall say, “O Zeus, we are worsted in the judgment.”

183.—ANONYMOUS

On a Statue of Dionysus which stood near Athena

A. “Tell me what hast thou in common with Pallas; for to her javelins and wars, to thee banquets are exceeding dear.” B. “Do not rashly, O stranger, ask such questions about the gods, but learn in how many ways I am like to this goddess. For the glory of wars is dear to me likewise; all India, subdued by me as far as the Eastern Ocean, knows
καὶ μερότων δὲ φυὴν ἐγερῆγαμεν, ἡ μὲν ἑλαίη, αὐτὰρ ἐγὼ γλυκεροῖς βότρυσιν ἡμερίδος. 
καὶ μὴν οὔδ' ἐπ' ἐμοὶ μήτηρ ὁδίνας ὑπέτληθ' 
λύσα δ' ἐγὼ μηρὸν πάτριον, ἡ δὲ κάρη.

184.—ἈΝΤΙΠΑΤΡΟΤ

Εἰς ἔτερον ἁγάλμα τοῦ αὐτοῦ

Ἀυστονίῳ Πείσωνι συναστίστης Διόνυσος;
‘ἰδρύμαι μεγάρων φρουρὸς ἐπ' εὐτυχίᾳ.
ἀξιον, ὁ Διόνυς', ἐσέβης δόμον. ἐπρεπεν ἀμφοῦ,
καὶ μέγαρον Βάκχῳ, καὶ Βρόμιος μεγάρῳ.

185.—ΑΔΗΛΟΝ

Εἰς ἁγάλμα Διονύσου καὶ Ἡρακλέως

‘Ἀμφότεροι Θήβηθε, καὶ ἀμφότεροι πολεμισταί,
κῆκ Ζηνός: θύρας δεινός, ὁ δὲ ῥοπάλῳ.
ἀμφεῖν δὲ στήλαι συντέρμονες: εἰκελα δ' ὀπλα,
νεβρῆς λειωντῆ, κύμβαλα δὲ πλαταγῆ.
"Ἡρη δ' ἀμφότεροι χαλεπῇ θεός. οί δ' ἀπὸ γαίης
ξῆθον ἐσ ἀθανάτους ἐκ πυρὸς ἀμφότεροι.

186.—ἘΝΟΚΡΑΤΟΤΣ

Εἰς ἁγάλμα Ἑρμοῦ

‘Ερμῆς ὅκυς ἐγὼ κικλήσκομαι· ἄλλα παλαιάστρη
μὴ κολοβῶν χειρῶν ἱστατε, μηδ' ἀποδα.
ἡ πῶς ὅκυς ἐγώ; πῶς δ' ὄρθια χειροπομῆσω,
ἐς βάσιν ἀμφότερων ὀρφανὸς ἱστάμενος;

1 The leader of the Bessi, who were defeated by Piso, was a priest of Bacchus, and Piso probably regarded the god as having deserted his own priest and favoured him.

266
it. The race of mortals, too, have we gifted, she with the olive, and I with the sweet clusters of the vine. Neither again did a mother suffer the pangs of labour for me, but I burst from our father’s thigh, she from his head."

184.—ANTIPATER OF THESSALONICA

On another Statue of the Same

I, Dionysus, the fellow-soldier of Italian Piso,\(^1\) am set here to guard his house and bring him good fortune. A worthy house hast thou entered, Dionysus. Meet is the house for Bacchus, and Bacchus for the house.

185.—Anonymous

On Statues of Dionysus and Heracles

Both are from Thebes, both warriors, and both sons of Zeus. The one wields well his thyrsus, the other his club. The statues of both are close together and like are the arms they bear, the one a fawn-skin, the other a lion-skin; cymbals the one, a rattle\(^2\) the other. To both Hera was a cruel goddess, and both through fire went from earth to the immortals.

186.—XENOCRATES

On a Statue of Hermes

Swift Hermes is my name, but in the wrestling-school set me not up without arms and feet; or how shall I be swift, and how shall I spar correctly, if I stand on a base deprived of both?\(^3\)

\(^2\) With which he frightened away the Stymphalian birds.

\(^3\) The epigram is facetious. The ordinary Hermæ were termini without legs and arms.
187.—ΑΔΗΛΟΝ

Εἰς τὸ αὐτὸ
'Ερμεὶς ξυλίνῳ τις ἐπηύχετο, καὶ ξύλον ἦεν.
εἶτα μν ἀείρας χαμάδις βάλε· τοῦ δ’ ἀπὸ χρυσὸς
ἐρρευσεν καταγέντος. ὕβρις πόρε πολλάκι κέρδος.

188.—ΝΙΚΙΟΤ

Εἰνοσίφυλλον ὄρος Κυλλήνιον αἰτὶ λεογχός,
τῇδ’ ἔστηκ’ ἐρατοῦ γυμνασίου μεδέων,
'Ερμῆς· δ’ ἐπὶ παῖδες ἀμάρακον ἦδ’ ὑάκινθον
πολλάκι, καὶ θαλεροὺς θήκαν ἰων στεφάνους.

189.—ΤΟΥ ΑΥΤΟΥ

Φρουρὸς ἐπὶ σμήνεσσι, Περιστράτου εἶνεκα, μίμων
ἐνθάδε, Μαυραλλάν κλιτῶν ἀποπρολιτῶν,
κλώπα μελισσᾶν δεδοκημένος. ἀλλ’ ἀλέασθε
χείρα, καὶ ἀγροτέρου κοῦφον ὀρεγμα ποδός.

190.—ΛΕΩΝΙΔΟΤ

Τὰν αὐγῶν ὁ νομεὺς Μόριχος τὸν ἐπίσκοπον 'Ερμᾶν
ἐστασ’ αἰπολίων εὐδόκιμοι φύλακα.
ἀλλὰ μοι αἳ τ’ ἀν’ ὑρη χλωρᾶς κεκορεσμέναι ὑλας,
τοῦ γ’ ἄρπακτήρως μή τι μέλεσθε λύκου.
187.—Anonymous

On another of the Same

A certain man prayed for help to a wooden Hermes, and Hermes remained wooden. Then, taking him up, the man threw him on the ground, and, the statue breaking, out from it poured gold. Outrage often produces profit.¹

188.—Nicias

On Another

I, Hermes, whose domain is Cyllene’s steep, forest-clad hill, stand here guarding the pleasant playground; and on me the boys often set marjoram and hyacinths and fresh wreaths of violets.

189.—By the Same

On a Statue of Pan

Having left the slopes of Maenalus I abide here, for Peristratus’ sake, to guard the hives, on the watch for him who would rob the bees. But keep clear of my hand and the nimble stride of my country-bred shanks.

190.—Leonidas of Tarentum

On a Statue of Hermes

Morichus the goatherd set me up, Hermes the overseer, to be the approved guardian of his fold. But, ye nannies who have taken your fill of green herbage on the mountains, heed not now at all the ravening wolf.

¹ The story is told by Babrius, Fab. 119.
191.—ΝΙΚΑΙΝΕΤΟΤ

Αὐτόθεν ὀστράκων ὑπὲρ τοῦ συμβοών ΄Ερμῆς ἐπλάσεν ἀψίδος κύκλος ἐλισσόμενος.
πηλὸς ἐφυράθην οὐ ψεύσομαι. ἀλλ' ἐφίλησα, ὥξεῖν, ὀστρακέων δύσμορον ἔργασίην.

192.—ΑΔΕΣΠΟΤΟΝ

"Ω λῶστε, μὴ νόμιζέ τῶν πολλῶν ἑνα
"Ερμᾶν θεωρεῖν εἰμὶ γὰρ τέχνα Σκόπτα.

193.—ΦΙΛΙΠΠΟΤ

α. Κράμβης ἄψωμαι, Κυλλήνιε; β. Μή, παροδίτα.
α. Τίς φθόνος ἐκ λαχάνων; β. Οὐ φθόνος, ἀλλὰ
νόμος,
ἀλλοτρίων ἀπέχειν κλοπίμους χέρας. α."Ω παρα-
δόξου:
μὴ κλέπτειν "Ερμῆς καὶ ὁ ἔθηκε νόμον.

194.—ΑΔΗΛΟΝ

Εἰς ἁγαλμα "Ερωτος
Χάλκειῶν τις "Ερωτα μετήγαγεν ἐκ πυρὸς εἰς πῦρ,
tήγανον ἁμοῦζουν τῇ κολάσει κόλασιν.
THE PLANUDEAN APPENDIX

191.—NICAENETUS

On Another

I, a Hermes of our native clay and with earthen feet, was moulded on the revolving circle of the wheel; of mud was I kneaded, I will tell no lie; but, stranger, I loved the luckless labour of the potters.

192.—ANONYMOUS

On a Hermes by Scopas

Stranger, deem not that thou lookest on one of the vulgar crowd of Hermae; for I am the work of Scopas.

193.—PHILIPPUS

A. May I touch the kail, Cyllenian? B. No, traveller. A. Why grudge some greens? B. It is not grudging, but it is the law to keep pilfering hands from other people’s property. A. Well! that is strange. Hermes¹ has made a new law against stealing.

194.—ANONYMOUS

On a Statue of Love made into a Frying-pan²

Someone has transferred this brazen Love from fire to fire, fitting a frying-pan on to him, torment to torment.

¹ The patron of thieves.
² cp. Book IX. 773, by Palladas, who is also probably the author of this. Both refer to a small bronze Eros made into the handle of a frying-pan.
GREEK ANTHOLOGY

195.—ΣΑΤΤΡΟΤ

Εἰς ἁγαλμα τοῦ αὐτοῦ δεδεμένου

Τὸν πτερόεντα τὶς ὁδὲ, τὶς ἐν δεσμοῖσι θοῦν πῦρ ἀχμασεν; αἰθομένης ἤψατο τὸς φαρέτρης, καὶ τὰς ἀκυβόλους περιγείας ἐσφήκωσε χεῖρας, ὑπὸ στιβαρῷ κίονι δησάμενος; ψυχρὰ τὰδ’ ἀνθρώπους παραμύθια. μὴ ποτ’ ἐκεῖνον 5 οὗτος ὁ δεσμώτης αὐτὸς ἔδησε φρένα;

196.—ΑΛΚΑΙΟΤ

Εἰς τὸ αὐτὸ

Τὶς σε τὸν οὐχ ὅσιος ἠγευμένου ὑδε πεδήσας θήκατο; τὶς πλέγηθην σὰς ἐνέδησε χέρας, καὶ πιναρὰν ὅφων τεκτήματο; ποῦ θοὰ τόξα,

νήπιε; ποῦ πικρὴ πυρφόρος ἰοδόκη;

ἡ μάτην ἐπόνησε λυθὸς, ὡς

σε, τὸν οὐστρῳ
cυμήναντα θεοὺς, τῇ ἐνέδησε
pάγη.

272
THE PLANUDEAN APPENDIX

195.—SATYRUS

*On a Statue of Love Bound*

Who fettered thee, the winged boy, who bound swift fire with chains? Who laid his hand on Love’s burning quiver and made fast behind his back those hands swift to shoot, tying them to a sturdy pillar? Such things are but chill consolation for men. Did not, perchance, this prisoner himself enchain once the mind of the artist?

196.—ALCAEUS OF MESSENE

*On the Same*

Who impiously hunted thee down and set thee here in fetters? Who crossed and bound thy hands, and wrought thee with this rueful face? Where, poor child, is thy swift bow, where the bitter quiver that held thine arrows? Of a truth in vain the sculptor laboured, making fast in this trap thee who dost tempest the gods with the fury of desire.
197.—ΑΝΤΙΠΑΤΡΟΤ

Εἰς τὸ αὐτὸ

Τίς δὴ σᾶς παλάμας πρὸς κίονα δήσεν ἀφύκτοις
ἀμμασί; τίς πυρὶ πῦρ, καὶ δόλον εἴλε δόλω;
νῇπε, μὴ δὴ δίκρυ κατὰ γλυκεροῖο
προσώπου
βάλλε· σὺ γὰρ τέρπῃ δίκρυσιν ἡθέων.

198.—ΜΑΙΚΙΟΤ

Εἰς τὸ αὐτὸ

Κλαῖε δυσεκφύκτως σφυγχθεὶς χέρας, ἀκρίτε δαίμον,
κλαῖε μάλα, στάζων ψυχοτακῇ δάκρυα,
σωφροσύνας υβριστά, φρενοκλόπε, ληστὰ λογισμοῦ,
πτανόν πῦρ, ψυχᾶς τραύμ' ἀόρατον, Ἐρως.
θνατοῖς μὲν λύσις ἑστὶ γόων ὁ σῶς, ἀκρίτε, δεσμός· ὃ
ὁ σφυγχθεὶς κωφοὶς πέμπε λιταῖς ἀνέμοις.
ὀν δὲ βροτοῖς ἀφύλακτος ἐνέφλεγες ἐν φresoὶ πυρσῶν,
ἄβρει νῦν ὑπὸ σῶν σβεννύμενον δακρύων.

199.—ΚΡΙΝΑΓΟΡΟΤ

Εἰς τὸ αὐτὸ

Καὶ κλαῖε καὶ στέναξε, συσφυγχθεὶς χερῶν
τένοντας, ὥ 'π' ἐβουλεῖ τοῖς τοι πρέπειν.
οὐκ ἔσθ' ὁ λύσων· μὴ 'λεείν' ὑπόβλεπτεν.
αὐτὸς γὰρ ἄλλων ἐκ μὲν ὄμματον δάκρυ

274
THE PLANUDEAN APPENDIX

197.—ANTIPATER OF SIDON

On the Same

Who bound thy hands to the pillar in a fast knot?
Who took captive fire by fire and guile by guile?
My boy, bedew not thy sweet face with tears, for
thou dost take delight in the tears of young men.

198.—MAECIUS

On the Same

Weep, thou wrong-headed god, with thy
hands made fast beyond escape; weep
bitterly, letting fall soul-consuming tears,
scorner of chastity, thief of the mind, robber
of the reason, Love, thou winged fire,
thou unseen wound in the soul. Thy
bands, O wrong-headed boy, are to mortals
a release from complaint; remain fast
bound, sending thy prayers to the deaf
winds, and watch that torch that thou,
eluding all vigilance, didst light in men’s
hearts, being quenched now by thy tears.

199.—CRINAGORAS

On the Same

Weep and moan, thou artful schemer, the sinews
of thy hands made fast: thou hast thy desert. None
will untie thee; make not those piteous faces; for
thou thyself, Love, didst wring the tears from other

275
GREEK ANTHOLOGY

ἔθλυφας, ἐν δὲ πικρὰ καρδίᾳ βέλη
πήξας ἀφύκτων ἵδιν ἔσταξας πόδων,
"Ἔρως· τὰ θυντῶν δ' ἐστὶ σοι γέλως ἀχὴ
πέπουσας οἳ ἔρεξας. ἐσθλὸν ἢ δίκη.

200.—ΜΟΣΧΟΤ

Εἰς Ἔρωτα ἀροτριῶντα

Λαμπάδα θείς καὶ τόξα, βοηλάτιν εἴλετο ράβδον
οὐλος Ἐρως, πήρην δ' ἐίχε κατωμαδίην
καὶ ζεύξας ταλαεργὸν ὑπὸ ζυγὸν αὐχένα ταῦρων
ἔσπειρεν Δηοῦς αὐλακα πυροφόρον.
ἐιπὲ δ' ἀνώ βλέψας αὐτῷ Διὰ: "Πλήσον ἀροῦρας, 5
μή σε τὸν Εὐρώπης βοῦν ὑπ' ἀρότρα βάλω."

201.—ΜΑΡΙΑΝΟΣ ΣΧΟΛΑΣΤΙΚΟΣ

Εἰς Ἔρωτα ἐστεφανωμένον

Ποῦ σοι τόξον ἐκεῖνο παλίντονον, οὗ τ' ἀπὸ σεῖο
πηγυμένοι μεσάτην ἐς κραδίθην δόνακες;
ποῦ πτερά; ποῦ λαμπάς πολυάδυνος; ἐς τί δὲ
τρισάφευ
στέμματα χερσὶν ἔχεις, κρατὶ δ' ἐπ' ἄλλο
φέρεις;—

Οὐκ ἀπ' πανδήμου, ξένε, Κύπριδος, οὐδ' ἀπὸ γαίῆς
ἐιμί, καὶ ὑλαιῆς ἐκγουος εὐφροσύνης.
ἀλλ' ἐγὼ ἐς καθαρῆν μερόπων φρένα πυρσὸν
ἀνάπτω
εὐμαθίης, ψυχῆν δ' οὐρανὸν εἰσανάγω.
ἐκ δ' ἄρετῶν στεφάνους πισύρων πλέκω· ὄν ἄφ
ἐκάστης
τούσδε φέρων, πρῶτῳ τῷ σοφίης στέφομαι.
eyes, and piercing the heart with thy bitter darts, didst instil the venom of desire that takes fast hold. The woes of mortals are thy sport. Thou hast suffered what thou hast done. An excellent thing is justice.

200.—MOSCHUS

On Love Ploughing

Curly-haired Love, laying aside his torch and bow, took an ox-driver's rod and wore a bag on his shoulders; coupling the patient necks of the oxen under the yoke, he began to sow the wheat-bearing furrow of Demeter. Looking up he said to Zeus himself, "Fill the cornfield, lest I put thee, Europa's bull, to the plough."

201.—MARIANUS SCHOLASTICUS

On Love Garlanded

"Where is that back-bent bow of thine, and the reed-arrows driven by thee into the middle of the breast? Where are thy wings, where thy torturing torch, and wherefore dost thou bear three garlands in thy arms and wear another on thy head?" "Stranger, I am not sprung from vulgar Cypris nor from the earth; I am no offspring of material joy. But I am he who lights the torch of learning in the pure minds of mortals, and leads the soul up to heaven. From the four Virtues I weave garlands, and carrying these, one of each, I crown myself with the first, the crown of Wisdom."

1 The four cardinal virtues.
GREEK ANTHOLOGY

202.—ΑΔΗΛΟΝ

Εἰς τὸ αὐτὸ
Μὴ με τὸν ἐκ Διβάνου λέγε, ξένε, τὸν φιλοκώμουν
tερπόμενον νυχίων ἥθεων ὀάρους·
βαιὸς ἐγὼ νύμφης ἀπὸ γείτων ἀγροϊώτης,
μοῦνον ἐποτρύνων ἔργα φυτοσκαφῆς.
ἐνθὲν ἀυτ' εὐκάρπου με φίλης ἐστεφάναν ἀλωής
tέσσαρες Ἡράων ἐκ πισῦρων στέφανοι.

203.—ΙΟΤΑΙΑΝΟΤ ΑΙΡΤΙΤΙΤΙΟΤ

Εἰς τὸν Πραξιτέλους Ἐρωτα
Κλίνας αὐχένα γαύρον ὑφ' ἡμετέροις πεδίοις,
χερσί με ληξίδαις ἔπλασε Πραξιτέλης.
αὐτὸν γὰρ τὸν Ἐρωτα τὸν ἐνδοθύν
κενθόμενον μὲ
χαλκεύσας, Φρύνη δῶκε γέρας
φιλίης·
ἡ δὲ μιν αὕρις Ἐρωτὶ προσήγαγεν
καὶ γὰρ ἐρῶντας
dῶτον Ἐρωτὶ φέρειν αὐτὸν Ἐρωτα
θέμις.

204.—ΠΡΑΞΙΤΕΛΟΤΣ

Εἰς τὸ αὐτὸ
Πραξιτέλης δὲν ἐπασχὲ διηκρίβωσεν Ἐρωτα
ἐξ ἰδίης ἐλκών ἀρχέτυπων κραδίης,
Φρύνη μισθὼν ἐμεῖο διδοὺς ἐμέ. φίλτρα δὲ τίκτω
οὐκέτι τοξεῦων, ἀλλ' ἀτενιζόμενος.
202.—Anonymous

On the Same

Say not, stranger, that I am he from Lebanon, he who delights in the converse by night of youths who love the revel. I am a little Love and country-bred, the son of the Nymph who dwells hard by, and I further but the gardener’s labour. Hence from my dear fruitful plot I am crowned with four crowns by the four Seasons.

203.—Julianus, Prefect of Egypt

On the Eros of Praxiteles

Praxiteles, who stooped his proud neck for my sandals to tread on, wrought me with his captive hands. For, working me in bronze, he gave me, that very Love that was hidden within him, to Phryne, an offering of friendship. But she again brought it to give to Love; for it is lawful for lovers to bring Love himself as a gift to Love.

204.—Praxiteles

On the Same

Praxiteles perfectly portrayed that Love he suffered, taking the model from his own heart, giving me to Phryne in payment for myself. But I give birth to passion no longer by shooting arrows, but by darting glances.

1 Heliopolis, near the Lebanon, was a very gay city.
2 This is an error. Both Praxiteles’ statues of Love were of marble.

279
205.—ΤΤΑΛΙΟΤ ΓΕΜΙΝΟΤ
Εἰς τὸ αὐτὸ
'Ἀντὶ μ' ἔρωτος Ἔρωτα βροτῶθεον ὁπασε Φρύνη
Πραξιτέλης, μυσθὸν καὶ θεὸν εὐρόμενος.
ἡ δ' οὐκ ἦρμηθη τοῦ τέκτονα· δεῖσε γὰρ οἱ φρήν,
μὴ θεὸς ἀντὶ τέχνης σύμμαχα τὸξα λάβῃ.
ταρβεὶ δ' οὐκέτι ποιὸν τῶν Κύπριδος, ἀλλὰ τῶν ἐκ σοῦ, 5
Πραξίτελες, τέχνην μητέρ' ἐπισταμένη.

206.—ΛΕΩΝΙΔΟΤ
Εἰς τὸ αὐτὸ
Θεσπιές τὸν Ἔρωτα μόνον θεὸν ἐκ Κυθερείης
ἀξοὺ, οὐχ ἐτέρου γραπτὸν ἀπ' ἀρχετύπου,
ἀλλ' ὑπ' Πραξιτέλης ἔγινω θεόν· ὃν περὶ Φρύνη
δερκόμενος, σφετέρων λύτρον ἔδωκε πόθων.

207.—ΠΑΛΑΛΑΔΑ
Γυμνὸς Ἐρως· διὰ τοῦτο γελά καὶ μείλιχος ἐστιν
οὐ γὰρ ἔχει τόξον καὶ πυρόεντα βέλη·
οὐδὲ μάτην παλάμαις κατέχει δελφίνα καὶ ἄνθος·
τῇ μὲν γὰρ γαῖαν, τῇ δὲ θάλασσαν ἔχει.

208.—ΓΑΒΡΙΗΛΙΟΤ ΤΠΑΡΧΟΤ
Εἰς Ἐρωτα καθεύδοντα ἐν πιπεροπάστῃ
Οὐδὲ κατακνώσσων, οὔδ' ἀπνοος, οὔδ' ἐνὶ δαίτῃ
νόσφι πυρισπάρτον δήγματός ἐστιν Ἐρως.
THE PLANUDEAN APPENDIX

205.—TULLIUS GEMINUS

On the Same

Praxiteles, in return for love, gave me, Love, a god to mortal Phryne, creating at once a guerdon and a god. But she repulsed not the artist, for in her mind she feared lest the god should take up his bow to fight for the sculptor’s art. She dreads no longer the son of Cypris, but thy offspring, Praxiteles, knowing that Art is his mother.

206.—LEONIDAS OF ALEXANDRIA (?)

On the Same

The Thespians venerate Love, the son of Cytherea, alone amongst the gods, and not Love copied from any other model, but the god whom Praxiteles knew, seeing whom in Phryne he gave him to her as the ransom of his desire.

207.—PALLADAS

On a Statue of Love

Love is unarmed; therefore he smiles and is gentle, for he has not his bow and fiery arrows. And it is not without reason that he holds in his hands a dolphin and a flower, for in one he holds the earth, in the other the sea.

208.—GABRIEL THE PREFECT

On Love Asleep on a Pepper-Castor

Neither when asleep, nor when lifeless, nor at the banquet, is Love without a fire-scattering nip.

1 cp. Book VI, 260.
"Αλσος δ᾽ ὡς ἰκόμεσθα βαθύσκιον, εὑρομεν ἐνδον πορφυρέοις μήλοισιν ζοϊκότα παιδα Κυθήρης. οὐδ᾿ ἔχειν ἱδόκον φαρέτρην, οὗ καμπύλα τόξα· ἀλλὰ τὰ μὲν δένδρεσιν ὑπ᾽ εὐπτελάλουσι κρέμαντο, αὐτὸς δ᾽ ἐν καλύκεσσι ρόδων πεπεδημένος ὑπνὸς εὐδεν μειδίων· ξονθαλ δ᾽ ἐφύπερθε μέλισσαι κηροχύτου μέλιτος¹ λαροῖς ἐπὶ χείλεσι βαῖνον.²

¹ So Schneidewin: κηροχύτοις ἐντὸς MSS.
² I write μείδιων: βαῖνον MSS.
Thou who dost blow on thy torch to light the lamp, come and light it from my soul. I am all aflame.

When we entered the deep-shadowed wood we found within it the son of Cytherea, like unto rosy apples. Nor had he the quiver that holds arrows, nor his bent bow, but they were hanging on the leafy trees, and he lay among the rose-blossoms smiling, bound fast by sleep, and above him the tawny bees were sprinkling on his dainty lips honey dripping from the comb.
GREEK ANTHOLOGY

211.—ΣΤΑΤΤΑΛΙΟΤ ΦΛΑΚΚΟΤ

Εἰς Ἕρωτα κοιμώμενον
Εὔδεις, ἀγρύπνους ἐπάγων θυητοῖσι μερίμνας·
εὔδεις, ἀτηρῆς ἄ τέκος Ἁφρογενοῦς,
οὗ πεύκην πυρόεσσαν ἐπηρμένος, οὐδ' ἀφύλακτον
εκ κέρασος ψάλλων ἀντιτόνοιο βέλος.
ἀλλοι θαρσεῖτωσαν· ἐγὼ δ', ἀγέρωχε, δέδοικα,
μή μοι καὶ κνώσσων πικρὸν ὄνειρον ἰδης.

5

212.—ΑΛΦΕΙΟΤ

Εἰς τὸ αὐτὸ

Ἀρπάσομαι πυρόεσσαν, Ἔρως, χερὸς ἐκ σέο πεύκην,
συλήσω δ' ἀμων ἀμφικρεμῆ φαρέτρην,
εἰ γ' ἐτύμως εὔδεις, πυρὸς ἔγγονε, καὶ σέο φῶτες
πρὸς βαιὼν τόξων εὐνομίην ἄγομεν.
ἀλλὰ καὶ ὡς σε δέδοικα, δολοπλόκε, μή τινα κεῦθης
5
εἰς ἐμὲ, κήν ὑπνὸ πικρὸν ὄνειρον ἰδης.

213.—ΜΕΛΕΑΓΡΟΤ, οἱ δὲ ΣΤΡΑΤΩΝΟΣ.

Εἰ καὶ σοι πτέρνυγες ταχιναί περὶ νώτα τέτανται,
καλ σκυθικαὶ τόξων ἀκροβολεῖς ἀκίδες,
φεῦξωμ', Ἕρως, ὕπο γὰν σε. τί δὲ πλέον; οὐδὲ
γὰρ αὐτὸς
σὰν ἔφυγε ῥώμαν πανδαμάτωρ Ἀἴδας.
THE PLANUDEAN APPENDIX

211.—STATYLIUS FLACCUS

On Love Asleep

Thou sleepest, thou who bringest sleepless care on mortals; thou sleepest, O child of the baneful daughter of the foam, not armed with thy fiery torch, nor sending from thy backward-bent, twanging bow the dart that none may escape. Let others pluck up courage, but I fear, thou overweening boy, lest even in thy sleep thou see a dream bitter to me.  

212.—ALPHEIUS

On the Same

I shall snatch the fiery pine-brand from thy hand, O Love, and strip thee of the quiver that hangs across thy shoulders, if in truth thou sleepest, thou child of fire, and we mortals have peace for a little season from thy arrows. But even so I fear thee, thou weaver of wiles, lest thou have one hidden for me and see a cruel dream in thy sleep.

213.—MELEAGER OR STRATO

Though on thy back thou hast swift outstretched wings, though thou hast thy sharp-pointed Scythian arrows, I shall escape from thee, Love, under the earth. Yet what shall that avail me? For even Hades himself, who overcometh all things, did not escape thy might.

1 i.e. in this and the next (its original), “lest some cruelty to me be suggested to thee by thy dreams.”

285
214. ΣΕΚΟΤΝΔΟΤ

Εἰς ἀγάλματα Ἑρώτων

Σκυλοχαρεῖς ἰδ' Ἔρωτας, ἰδ' ὡς βριαροῖσιν ἐπ' ὁμοίως

ὅπλα φέρουσι θεῶν ὑπε' ἀγαλλόμενοι,

τύμπανα καὶ θύρσου Βρομίου, Ζηνὸς δὲ κεραυνόν,

ἀστίδ' Ἐνυαλίου καὶ κόρων ἥψικομον,

Φοίβον δ' εὐτοξον φαρέτρην, Ἀλίου δὲ τρίαιων,

καὶ σθεναρῶν χειρῶν Ἡρακλέους ῥόπαλον.

τί πλέον ἀνθρώποισιν, Ἔρως ὅτε καὶ πόλον εἶλε,

τεύχεα δ' ἄθανάτων Κύπρις ἐλησάτο;

215.—ΦΙΛΙΠΠΟΤ

Συλῆσαντες Ὀλυμπον ἰδ' ὡς ὄπλοισιν Ἐρωτες

κοσμοῦντ' ἄθανάτων, σκύλα φρυασσόμενοι.

Φοίβον τόξα φέρουσι, Δίως δὲ κεραυνόν, Ἀρης

ὄπλον καὶ κυνῆν, Ἡρακλέους ῥόπαλον,

εἰναλίου τε θεοῦ τριβελής δόρυ, θύρσα

tε Βάκχου,

πτηνὰ πέδιλ' Ἐρμοῦ, ἱαμπάδας Ἀρτέμιδος.

οὐκ ἄχθος θυητοῖς εἰκεὶν βελέσσιν Ἐρώτων,

δαίμονες οἶς ὄπλοι χόσμον ἐδωκαν ἐχεὶν.
214.—SECUNDUS

On Statues of Loves

Look how the Loves delight in their spoils; look how, in childish triumph, they wear the weapons of the gods on their sturdy shoulders: the tambourine and thyrsus of Bacchus, the thunderbolt of Zeus, the shield of Ares and his plumed helmet, the quiver of Phoebus well stocked with arrows, the trident of the sea-god, and the club from the strong hands of Heracles. What shall men's strength avail when Love has stormed heaven and Cypris has despoiled the immortals of their arms!

215.—PHILIPPUS

On the Same

Look how the Loves, having plundered Olympus, deck themselves in the arms of the immortals, exulting in their spoils. They bear the bow of Phoebus, the thunderbolt of Zeus, the shield and helmet of Ares, the club of Heracles, the three-pronged spear of the sea-god, the thyrsus of Bacchus, Hermes' winged sandals, and Artemis' torches. Mortals need not grieve that they must yield to the arrows of the Loves, if the gods have given them their arms wherewith to busk themselves.
216.—ΠΑΡΜΕΝΙΩΝΟΣ

Εἰς ἄγαλμα Ἡρας

'Ωργεῖος Πολύκλειτος, ὁ καὶ μόνος ὁμμασίων Ἡρην ἀθρήσας καὶ ὅσην εἴδε τυπωσάμενος,
θυντοῖς κάλλος ἐδείξεν, ὅσον θέμις: αἱ δ' ὑπὸ κόλποις ἄγνωστοι μορφαὶ Ἰηνὶ φυλασσόμεθα.

217.—ἈΔΗΛΟΝ

Εἰς ἄγαλμα Καλλιόπης

Καλλιόπη μὲν ἐγὼ. Κύρω δ' ἐμὸν ὀπτασα μαζὸν,
ὅσ τρέφε θείον' Ὀμηρον, οἴθεν πίε νήδυμος Ὄρφεὺς.

218.—ΙΩΑΝΝΟΤ ΤΟΤ ΒΑΡΒΟΚΑΛΛΟΤ

'Ηθελε Μελπομένην ὁ ξωγράφος εἰκόνι γράψαι,
ἀλλ' ἀπολειπομένης, ἔγραφε Καλλιόπην.

219.—ΤΟΥ ΛΥΤΟΥ

Σεῖο μὲν εἰκὼν ἢδε Πολύμνια, καὶ σὺ δὲ, Μοῦση.
ἐν γὰρ ἐπὶ ἀμφοτέραις οὔνομα καὶ τύπος εἰς.

1 We have some epigrams by this Byzantine poet.
THE PLANUDEAN APPENDIX

216.—PARMENION

On a Statue of Hera

Polycleitus of Argos, who alone saw Hera with his eyes, and moulded what he saw of her, revealed her beauty to mortals as far as was lawful; but we, the unknown forms beneath her dress's folds, are reserved for Zeus.

217.—ANONYMOUS

On a Statue of Calliope

I am Calliope, and I gave to Cyrus my breast to suck, the breast which nourished divine Homer, and from whence sweet Orpheus drank.

218.—JOANNES BARBOCALLUS

The painter wished to portray Melpomene, but as she was absent he painted Calliope. 2

219.—BY THE SAME

This is a portrait of thee, Polymnia, and thou art a portrait of the Muse; for both have one name and one form.

2 Doubtless an actress of this name, like Polymnia in the next epigram.

VOL. V.
Τρίς τοις αἱ Μοῦσαι τὰ δ’ ἔσταμεν· ἀ μία λωτοῦς,
ἀ δὲ φέρει παλάμαις βάρβιτον, ἀ δὲ χέλυν.
ἀ μὲν ’Αριστοκλῆς ἔχει χέλυν, ἀ δ’ ’Αγελάδα
βάρβιτον, ἀ Καναχᾶ δ’ ὑμνοπόλοις δόνακας.
ἀλλ’ ἀ μὲν κράντειρα τόνου πέλει, ἀ δὲ μελῳδὸς
χρώματος, ἀ δὲ σοφᾶς εὑρέτις ἀρμονίας.

221.—ΘΕΑΙΤΗΤΩΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς τὴν ’Αθηναίων Νέμεσιν

Χιονέων μὲ λίθον παλιναυξέος ἐκ περιωπῆς
λαοτύπος τμῆξας πετροτόμοις ἀκίσι
Μῆδος ἐποντοπόρευσεν, ὅπως ἄνδρεῖκελα τεῦξῃ,
τῆς κατ’ ’Αθηναίων σύμβολα καμμονίης.
ὡς δὲ δαῖζομένων Μαραθῶν ἄντέκτυπε Πέρσαις
καὶ νέες ὑγροπόρους χεύμασιν αἰμαλέοις,
ἐξεσαν Ἀδρήστειαν ἀριστώδινες ’Αθήναι,
δαὶμον ὑπερφιάλοις ἀντίπαλον μερότων,
ἀντιταλαντεύω τὰς ἐλπίδας· εἰμὶ δὲ καὶ νῦν
Νίκη ’Ερεχθείδαις, ’Ασσυρίοις Νέμεσις.
THE PLANUDEAN APPENDIX

220.—ANTIPATER OF SIDON

On Statues of the Muses

Three are we, the Muses who stand here; one bears in her hands a flute, another a harp, and the third a lyre. She who is the work of Aristocles holds the lyre, Ageladas' Muse the harp, and Canachas' the musical reeds. The first is she who rules tone, the second makes melody of colour, and the third invented skilled harmony.

221.—THEAETETUS SCHOLASTICUS

On the Nemesis of the Athenians

I am a white stone which the Median sculptor quarried with his stone-cutter's tools from the mountain where the rocks grow again, and he bore me across the sea to make of me images, tokens of victory over the Athenians. But when Marathon resounded with the Persian rout, and the ships voyaged on bloody waves, Athens, the mother of beautiful works, carved of me Adrasteia, the goddess who is the foe of arrogant men. I counterbalance vain hopes, and I am still a Victory to the Athenians, a Nemesis to the Assyrians.

1 Canachus is the usual form. Aristocles was his brother, and all three artists were of the sixth century B.C.
2 They presided respectively over the diatonic, chromatic, and enharmonic tetrachords. For these see "tetrachord" in Century Dictionary.
3 The Nemesis of Rhamnus was said to have been carved by Phidias from a block of marble brought by the Persians to use for a trophy.
4 This was a prevalent belief.
222.—ΠΑΡΜΕΝΙΩΝΟΣ

Εἰς τὸ αὐτὸ
Μηδεὶς ἐλπισθεὶσα τρωπαίοφόρος λίθος εἶναι,
ἡλλάχθην μορφήν καῦριον εἰς Νέμεσιν,
ἐνδικὸς ἱδρυνθεὶσα θεὰ Ἀρμοῦντος ἐπὶ οὐχθαίς
νίκης καὶ σοφίς Ἀτθίδι μαρτύριον.

223.—ΑΔΗΛΟΝ

Εἰς στήλην Νεμέσεως

'Ἡ Νέμεσις προλέγει τῷ πτήχει, τῷ τε χαλινῷ,
μήτ' ἀμετρόν τι ποιεῖν, μήτ' ἀχάληνα λέγειν.

224.—ΑΛΛΟ

Εἰς τὸ αὐτὸ

'Ἡ Νέμεσις πτήχων κατέχω· Τίνος οὖνεκα; λέξεις.
πᾶσι παραγγέλλω· Μηδὲν ὑπὲρ τὸ μέτρον.

225.—ΑΡΑΒΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς ἄγαλμα Πανὸς

Ἡν τάχα συρίζωντος ἐναργέα Πανὸς ἄκούειν
πνεῦμα γὰρ ὁ πλάστης ἐγκατέμιξε τύπῳ·
ἀλλ' ὀρόων φεύγουσαν ἀμήχανος ἀστατὸν Ἡχῶ,
πηκτίδος ἡρυθῇ φθόγγον ἀνωφελέα.
THE PLANUDEAN APPENDIX

222.—PARMENION

On the Same

I, the stone of whom the Medes hoped to make a trophy, was changed opportunez to the form of Nemesis, the goddess justly planted on the shore of Rhamnus to be a witness to the Attic land of victory and the skill of her artist.

223.—Anonymous

On a Statue of Nemesis

Nemesis warns us by her cubit-rule and bridle neither to do anything without measure nor to be unbridled in our speech.

224.—Anonymous

On the Same

I, Nemesis, hold a cubit-rule. "Why?" you will say. I proclaim to all men, "Nothing beyond due measure."

225.—Arabius Scholasticus

On a Statue of Pan

We might, perhaps, have clearly heard Pan piping, for the sculptor infused breath into the statue, but left resourceless when he saw fickle Echo flying, the god renounced the unavailing voice of the pipe.

1 Because there was no Echo to answer.
226.—ΑΛΚΑΙΟΤ
Εἰς τὸ αὐτό

"Εμπνει Πᾶν λαροῖσιν ὅρειβάτα χείλεσι μοῦσαν, εἴμπνει, ποιμενίῳ τερπόμενος δόνακι, εὐκελάδῳ σύριγγι χέων μέλος, ἐκ δὲ συνώδου 
κλάζε κατιβύνων ρήματος ἀρμονίην. ἀμφὶ δὲ σοὶ ῥυθμοῖο κατὰ κρότον ἐνθεον ἵχνος ρησσέςθω Νῦμφαις ταισδὲ μεθυδρισίων.

227.—ἈΔΗΛΟΝ
Τάδε κατὰ χλοεροῖο ριφεῖς λειμῶνος, ὅδίτα,
ἀμπαυσον μογερὸν μαλθακὰ γυία κόπου,
ἡχὶ σε καὶ Ζεφύρωο τινασσομένη πίτυς αὖραις
θέλεις, τεττίγων εἰσαίοντα μέλος,
χω ποιμὴν ἐν ὀρεσί μεσαμβρινὸν ἀγχόθι παγὰς
συρίσσων, λασίας θάμνῳ ὑπὸ πλατάνου·
καῦμα δ’ ὀπωρινὸ φυγὼν κυνὸς αἰπὸς ἀμείψεις
ὁριον.1 Ἐρμείη τούτ’ ἐνέποντι πιθοῦ.

228.—ΑΝΤΘΗΣ
Εἰῶν’, ὑπὸ τὰν πτελέαν2 τετρυμένα γυῖ ἀνάπαυσον
ἀδύ τοί ἐν χλωροῖς πνεύμα θροεὶ πετάλοις·
πλακά τ’ ἐκ παγὰς ψυχρὸν πίε· δὴ γὰρ ὀδίταις
ἀμπαυμ’ ἐν θερμῷ καύματί τοῦτο φίλον.

1 αὐρίον MSS. 2 So Jacobs: πέτραν MSS.
THE PLANUDEAN APPENDIX

226.—ALCAEUS OF MESSENE

On the Same

O Pan, who walkest on the mountains, breathe music with thy sweet lips, delighted with thy shepherd's reed, pouring forth melody from the sweet-toned pipe, and bring its shrill notes into tune with the words it accompanies, and round thee to the beat of the rhythm let the inspired feet of these water-nymphs move in the dance.

227.—Anonymous

On a Statue of Hermes

Throw thyself down here, wayfarer, on the green meadow, and rest thy languid limbs from painful toil; here where the pine also, tossed by the western breeze, shall soothe thee as thou listenest to the song of the cicadas, and the shepherd likewise on the hills, piping at mid-day by the fountain under the leafy plane-tree. Thus, having escaped the burning heat of the autumnal dog-star, thou shalt in good time cross the hill. Take this counsel that Hermes gives thee.

228.—Anyte

Stranger, rest thy weary legs under the elm; hark how sweetly the breeze murmurs in the green leaves; and drink a cold draught from the fountain; for this is indeed a resting-place dear to travellers in the burning heat.
229.—ΑΔΗΛΟΝ

Εἰς ἄγαλμα Πανός

'Εξ αυτοῦ Δίος ἔστιν ὁ φίλτατος ἐκχυτὸς οὗτος·
μαρτυρίην δὲ φέρει τῇ ἐπάνω νεφέλην.

'Ερμείαν γὰρ ἀνακτὰ τέκεν νεφεληγερέτα Ζεὺς;
αὐτὰρ οὐ Ἐρμείας Πᾶνα τὸν αἰγελάτην.

230.—ΛΕΩΝΙΔΟΤ

Μὴ σὺ γ' ἐπ' οἰόνομοιοΐ περίπλεον ἱλύοις ὁδὲ
tούτο χαράδραίς θερμῶν, ὡδίτα, πῖς:
ἀλλὰ μολὼν μάλα τυτθόν ὑπὲρ δαμαλίββοτον ἄκραν
ταῦτα, πάρ κεῖνα ποιμενία πίτου
εὐρήσεις κελαρύζου ἐυκρήμου διὰ πέτρης
νάμα, Βορειαίης ψυχρότερον υιφάδος.

231.—ΑΝΤΗΣ

α. Τίπτε κατ' οἰόβατον, Πᾶν ἰγρότα, δάσκιον ύλαν
ἡμένος, ἄδυβόα τῷ δε κρέεσι δόνακι;
β. Ὁφρα μοι ἐροήντα κατ' οὔρεα ταῦτα νέμοιτο
πόρτισις ήυκόμων δρεπτόμεναι σταχύσων.

232.—ΣΙΜΩΝΙΔΟΤ

Τὸν τραγόπουν ἐμὲ Πᾶνα, τὸν Ἀρκάδα, τὸν κατὰ
Μήδων,
τὸν μετ' Ἀθηναίων, στῆσατο Μιλτιάδης.

1 ὑ μενο ῦοι is usually now read, agreeing with ἱλός, while χαράδραῖς is taken as a substantive ( = χαράδρα). I do not believe in this.
THE PLANUDEAN APPENDIX

229.—Anonymous

On a Picture of Pan

This, our dearest one, is the issue of the loins of Zeus himself and the cloud over his head testifies to it.¹ For Zeus the cloud-gatherer begot Hermes the King, and Hermes begot Pan the goatherd.

230.—Leonidas of Tarentum

Traveller, drink not here in the solitude this warm water so full of mud from the torrent, but go a little farther over this hill whereon the heifers are grazing, and by the shepherds’ pine there thou wilt find a fountain bubbling up through the generous rock, colder than the snow from the north.

231.—Anyte

On a Statue of Pan

A. “Why, rural Pan, thus seated in the lonesome shadowy wood, dost thou sound this sweet-voiced reed-pipe?” B. “So that the heifers may graze over these dewy mountains, cropping the luxurious tresses of the herbage.”²

232.—Simonides

On the Statue of Pan erected by Miltiades

Miltiades erected me, goat-footed Pan, the Arcadian, the foe of the Medes, the friend of the Athenians.

¹ This mention of a nimbus, such as was afterwards given by painters to Christ and His saints, is curious.
² Though στάχυσ seems to be universally used as equivalent to “ears of corn,” it cannot here surely mean that. It means, evidently, any tall herbage, such as wild oats.
GREEK ANTHOLOGY

233.—ΘΕΑΙΤΗΣΟΥ

Εἰς τὸν αὐτὸν
Τλοβάτας, φιλόδενδρος, ὑρεσσαύλου πόσις Ἀχώς,
Πᾶν, σκοπός, εὐκεράνοι μαλοφύλαξ ἀγέλας,
Πᾶν ὁ δασυκνάμων, ὁ πολύσπορος, ὃς μετανάστας
ἐδραμον αἰχματὰν ἐς δαῖν Ἀσσυρίων,
Μιλτιάδου στήσαντος ὁμάσπιδα περσοδιώκτην,
5 ἱσταμαι, ἀκλήτου ξείνα συμμαχίας.
Ἄλλος ἄκροπολίης· ὁ μηδοφόνος δὲ δέδασται
ξυνὸς ἐμὲν Μαραθῶν καὶ μαραθωνομάχοις.

234.—ΦΙΛΟΔΗΜΟΤ

Τρισσους ἀθανάτους χωρὶς λίθος· ὁ κεφαλὰ γὰρ
μανύει τραύμος Πάνα τὸν αἰγόκερων,
στέρνα δὲ καὶ νησίδας Ἡρακλέα, λοιπὰ δὲ μηρῶν
καὶ κυνήμης Ἐρμῆς ὁ πτερόσπους ἔλαχεν.
5 θύειν ἀρνησθήν, ἕανεν, μηκέτι· τοῦ γὰρ ἐνός σοι
θύματος οἱ τρισσοὶ δαίμονες αὐτόμεθα,

235.—ΑΠΟΛΛΩΝΙΔΟΤ ΣΜΤΡΝΑΙΟΤ

'Αγροτέρων θεός εἰμι· τί μοι χρυσέοις δεπάσσῃ
σπέρνετε, τοῦ δ’ Ἰταλοῦ χείτε μέθυ Βρομίου,
καὶ γυροὺς ταῦρων πέτρῃ προσδείτε τένοντας;
feofásth’· οὐ τούτοις θύμασι τερπόμεθα.

298
THE PLANUDEAN APPENDIX

233.—THEAETETUS SCHOLASTICUS

On the Same

The walker in the woods, the lover of the trees, the spouse of Echo who dwells on the hills, I, Pan, the scout, the keeper of the horned flock of sheep, Pan with the shaggy legs, the fruitful god, I who, leaving my home, ran to meet the warlike Assyrians\(^1\) in battle, stand here set up by Miltiades, as his fellow-soldier and pursuer of the Persians, in return for my unsummoned succour. Let others stand on citadels, but Marathon, which slew the Medes, is the common portion of myself and the men who fought at Marathon.

234.—PHILODEMUS

The stone has place for three immortals; for the head clearly shows me to be goat-horned Pan, the breast and belly tell I am Heracles, the rest of the thighs and the legs are the portion of wing-footed Hermes. Refuse me not a sacrifice, stranger, for thy one sacrifice will earn the thanks of the three gods.

235.—APOLLONIDES OF SMYRNA

On a Statue of Pan

I am the country-folk’s god. Why do you shed for me offerings from cups of gold, and pour me out strong Italian wine, and bind to the stone the curved necks of bulls? Spare your pains; I take no pleasure

\(^1\) i.e. Persians. See Herodotus vi. 105.
Πᾶν ὁ παρωρείτης, αὐτόξυλος, ἀρνεοθοίνης εἰμὶ, καὶ ἐγχθονίου γλευκοπότης κύλικος.

236.—ΛΕΩΝΙΔΟΤ

Αὐτοῦ ἐφ’ αἰμασιαίσι τὸν ἀγρυπνοῦντα Πρῖηπον ἔστησεν λαχάνων Δεινομένης φύλακα. ἀλλ’ ὡς ἐντέταμαι, φῶρ, ἐμβλέπε. Τούτῳ δ’, ἐρωτᾶς, τῶν ὀλίγων λαχάνων εἶνεκα; Τῶν ὀλίγων.

237.—ΤΤΜΝΕΩ

Εἰς ἁγαλμα Πρῖηπον

Πάντα πρυτίζω, κἂν ἦ Κρόνος· οὐ διακρίνω οὐδένα φῶρ’ οὕτω ταῖσδε παρὰ πρασιαῖς. ἔπρεπε μὴ λαχάνων ἐνεκεν τάδε καὶ κολοκυνθῶν, φήσει τις, με λέγειν. ἔπρεπεν· ἀλλὰ λέγω.

238.—ΛΟΤΚΙΑΝΟΤ

Εἰς τὸ κενὸν με τέθεικε, νόμου χάριν, ὥδε Πρίηπον

Εὐτυχίδης, ξηρῶν κληματίδων φύλακα· καὶ περιβεβλημαί κρημνών βαθῶν. ὦ δ’ ἄν ἐπέλθη, οὐδὲν ἔχει κλέψαι πλήν ἐμὲ τῶν φύλακα.
THE PLANUDEAN APPENDIX

in such sacrifices. I, Pan, the dweller on the mountains, carved from a tree-trunk, am a feaster on mutton, and drink my must from a bowl of clay.

236.—LEONIDAS

On a Statue of Priapus

Here on the garden wall did Dinomenes set me up, wakeful Priapus, to guard his greens. But look, thief, how excited I am. And is this, you say, all for the sake of a few greens? For the sake of these few.

237.—TYMNES

On the Same

I behave like Priapus to everyone, even be he Cronos, so little distinction do I make between thieves here beside this kitchen-garden. Someone will tell me it is not meet for me to say this for the sake of greens and pumpkins. It is not meet, but I say it.

238.—LUCIAN

On the Same

Eutychides set me, Priapus, here in vain, for the sake of convention, to guard his dried-up vines; and there is a high cliff all round me. Whoever attacks me has nothing to steal but myself, the guardian.

1 This and other epigrams (we have a large Latin collection of them) refer to statues of the garden god Priapus, who was represented with an erect membrum virile to avert the evil eye. The joke that he threatens thieves with it is always the same. There is no use glossing over it in rendering.
239.—ΑΠΟΛΛΩΝΙΔΟΣ

‘Ανθετ’ 'Αναξαγόρης με, τὸν οὐκ ἐπὶ ποσσὶ Πρίηπον, ἐν χθονὶ δ’ ἀμφοτέρῳ γούνατι κεκλιμένων· τεῦξε δὲ Φυλόμαχος. Χαριτῶ δὲ μοι ἀγχοθί καλὴν ἁθρήσας, δίξευ μηκέτι πῶς ἔπεσον.

240.—ΦΙΛΙΠΠΟΣ

a. 'Ὡραίας γ’ ἐσορῶ τὰς ἰσχύες· εἰ γε λαβεῖν μοι συγχωρεῖς ὀλίγας. β. Θέγγανε μηδεμίας.
a. Ὁργίλος ώς ὁ Πρίηπος. β. Ἡρεῖς ἐτί καὶ κενὸς ἥξεις.
a. Ναὶ λίτομαι. β. Δῶς μοι καὶ γὰρ ἐγὼ δέομαι.
a. Χρῆξεις γὰρ, λέγε μοι, παρ’ ἐμοὶ τινὸς; β. ''Εστὶ νόμος ποιν.’’
    ''δῶς λάβε.” a. Καὶ θεὸς δὲν ἀργυρίου σὺ γλίχθη;
β. Ἀλλο τι χρῆμα φιλῶ. a. Ποίον τόδε; β. Τὰμὰ κατέσθων σῦκα, δῶς εὐθύμως ἰσχύες τὴν ὀπίσω.

241.—ΑΡΓΕΝΤΑΡΙΟΣ

“"Ωριμος.” Οἶδα καὶ αὐτὸς, ὀδοιπόρε. μηκέτ’ ἐπαίνει ἰσχάδα, μηδ’ ἐσόρα τὸν πέλας ἀκρέμονα."
THE PLANUDEAN APPENDIX

239.—APOLLONIDES

On the Same

Anaxagoras set me up here, a Priapus not standing on my feet, but resting both knees on the ground. Phylomachus made me; but seeing lovely Charito standing beside me, you will seek no longer why I fell on my knees.

240.—PHILIPPUS

On the Same

A (a traveller). I see the figs are ripe. Won't you let me take a few? B (Priapus). Don't touch a single one. A. How angry Priapus is! B. You will say so still, and you will have come to no purpose. A. Indeed, I beseech you. B. Give me; for I, too, am in want of something. A. What! do you want anything from me? B. There is a law, I think, "Give and take." A. Even though you are a god, are you greedy for money? B. It is another thing that I am fond of. A. What is that? B. If you eat my figs, give me with a good grace that fig you have behind.

241.—MARCUS ARGENTARIUS

"It is ripe." "I know that myself as well as you, traveller. Stop praising the fig, and keep your eyes

1 A statue of a lady of this name.
2 Little sense can be made of l. 3 as it stands.
καὶ λὴν ὁ Πρίήπος ἐφίσταμαι ὡς ἐδωρκὼς,
καὶ φυλακὴν σύκων ἦν ἐπέοικεν ἥχων.
ἡν δὲ μόνον σὺ βίγης τῆς ἰσχάδος, ἰσχάδα δῶσεις
ὡς ἱσότης πάντων ἐστὶ δικαιοτάτη.

242.—ΕΡΤΚΙΟΤ

Εἷς τῶν αὐτῶν

'Ως βαρὺ τούτο, Πρίῃπτε, καὶ εὐ τετυλωμένον ὅπλον
πάν ἀπὸ βουβώνων ἁθρόον ἐκκέχυκας
εἰς γάμον οὐκ ἁνέτομον· ἔχει δὲ σε δίψα γυναικῶν,
ὡ γαθε, καὶ σπαργάς θυμὸν ἀπαντα πόθοις.
ἀλλὰ καταπρήνυσ τὸν ἐξωδηκότα φαλλόν
tόνδε, καὶ ἁνθηρὴ κρύψαν ὑπὸ χλαμύδια
οὐ γὰρ ἑρημαῖον ναιεῖς ὄρος, ἀλλὰ παρ’ Ἑλλη
ἡ ὁνα τὴν ἱερὴν Δάμψακον ἠμφυπολεῖς.

243.—ΑΝΤΙΣΤΙΟΤ

Αγροφύλαξ ἔστηκα πολυκτεάνως ἐν ἀρόραις,
Φρίκωνος καλύβην καὶ φυτὰ ῥυόμενος,
τούτο λέγων πρὸς ἕκαστον. Ἑπὶ ἡν γελάσης ἐσιδῶν 
με 
tоῦ σκεύους, χῶρει τὴν κατὰ σαυτὸν ὁδὸν.
ἡν δὲ παρεκβής ἐς ἀ μὴ θέμις, οὕτω σ’ ὄνησε
ἡ λάχυς τρυπᾶν πάντας ἔπιστάμεθα.

244.—ΑΡΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἷς εἰκόνα Σατύρου πρὸς τῇ ἀκοῇ τῶν αὐλῶν ἔχοντος καὶ
ἀπειρίᾳ αἰκρωμένον

Αὐτομάτως, Σατυρίσκε, δόναξ τεὸς ἥχων ιάλλει; ἡ τί παρακλίνας οὐας ἅγεις 
καλάμως; 304
THE PLANUDEAN APPENDIX

off the branch near you. I, Priapus the warden, am very sharp-eyed, and keep proper watch over the figs; and if you even touch a fig you shall give me a fig, for equality in all things is most just.”

242.—ERYCIUS

On the Same

How heavy and well-hardened, Priapus, is this weapon, which springs all of it from thy loins, not unready for marriage! Thou art athirst for women, my friend, and all thy heart is swollen with desire. But appease this swollen organ and hide it under a flowered robe, for thou dost not dwell on a lonely mountain, but guardest holy Lampsacus by the shore of the Hellespont.

243.—ANTISTIUS

On the Same

I stand here the guardian of the farm in the rich field, watching over Phricon’s hut and his plants, and to everyone I say this, “When you have done laughing at the sight of me with this appendage, go your way. But if you transgress and do what is unlawful, your hairy face will not help you; I know how to pierce all.”

244.—AGATHIAS SCHOLASTICUS

On a Painting of a Satyr holding a Reed-Pipe to his Ear as if it were Listening

“Does thy pipe, little Satyr, send forth sound of its own accord, or why dost thou bend thine ear and

vol. v. 305 x
GREEK ANTHOLOGY

δὲ γελῶν σύγησεν· ἵσως δ' ἂν φθέγξατο μῦθον, ἀλλ' ὑπὸ τερπωλῆς εἶχετο ληθεδόνι.
οὐ γὰρ κηρὸς ἐρυκεν· ἐκὼν δ' ἠσπάζετο συγήν,
θυμόν ὅλον τρέψας πηκτίδος ἄσχολη.

5

245.—ΔΕΟΝΤΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Τὸν Σάτυρον Διόνυσος ἴδὼν τόσον ἄλγος ἔχοντα,
καὶ μὲν ἐποικτείρας, θήκατο λαίνεον.
ἀλλ' οὐδ' ὅς ἀπέληξε βαρυτλήτων ὀδυνίων·
εἰσέτι γὰρ μογεί, καὶ λίθος ὃν, ὁ τίλας.

246.—ΑΔΗΔΟΝ

Ἡ Σάτυρος τὸν χαλκὸν ὑπέδραμεν, ἣ διὰ τέχνης
χαλκὸς ἀναγκασθεὶς ἀμφεχύθη Σατύρῳ.

247.—ΝΕΙΛΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς εἰκόνα Σατύρον ἀπὸ ψηφίδος ἐν Ἀντιοχείᾳ
α. Πάντες μὲν Σάτυροι φιλοκέρτομοι· εἰπὲ δὲ καὶ σύ,
τί πρὸς ἐκαστὸν ὄρον τόνδε γέλωτα χεῖες;
β. Θάμβος ἐχὼν γελῶν, πῶς, ἐκ λίθου ἄλλοθεν ἄλλης
συμφερτός, γενόμην ἐξαπίνης Σάτυρος.

306
THE PLANUDEAN APPENDIX

put it to the reed?" But the Satyr smiled and spoke not; perchance he would have uttered words, but his delight held him in forgetfulness. For it was not the wax that hindered him, but he chose of his own will to be silent, turning his whole soul to his occupation with the pipe.

245.—LEONTIUS SCHOLASTICUS

On a Statue of a Satyr

Dionysus, seeing the Satyr in such pain,¹ and pitying him, made him into stone, but not even so did he cease from his anguish ill to bear; but even though he be stone he still suffers, the luckless creature.

246.—ANONYMOUS

On Another

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

247.—NILUS SCHOLASTICUS

On a Satyr in Mosaic at Antioch

A. All Satyrs are fond of jeering, but tell me, thou too, why, looking at everyone, dost thou pour forth this laughter? B. I laugh because I marvel how, being put together out of all kinds of stones, I suddenly became a Satyr.

¹ Possibly from a thorn in his foot which he was trying to extract. Several works of art represent this.
GREEK ANTHOLOGY

248.—ΠΛΑΤΩΝΟΣ
Τὸν Σάτυρον Διόδωρος ἐκοίμησεν, οὐκ ἔτορευσεν.
ἡν νύξης, ἐγερεῖς· ἄργυρος ὑπνον ἔχει.

249.—ΑΔΗΛΟΝ
Δερκόμενος ξόανον καλὸν τὸδε, τὰν 'Αφροδίταν,
ὠνθρωφ’, ἐλάσκει, πλατίον ἐξόμενος:
αὐνεῖ δὲ Γλυκέραν Διονυσίον, ἃ μ’ ἀνέθηκε
πορφυρέας ἀπαλὸν κῦμα παρ’ ἦδονος.

250.—ΑΔΗΛΟΝ
Εἰς Ἐρωτα

Ὁ πτανὸς τὸν πτανὸν ἵδ’ ὡς ἄγνυσι κεραυνόν,
δείκνυς ὡς κρεῖσσον πῦρ πυρὸς ἑστὶν, Ἐρως.

251.—ΑΛΛΟ

Πτανὸ πτανὸν Ἐρωτα τὸς ἀντίον ἐπλασ’ Ἐρωτι;
ἂ Νέμεσις, τόξο τόξον ἀμυνομένα,
ὡς κε πάθῃ τὰ γ’ ἔρεζεν· ὁ δὲ θραύσε, ὁ πρὶν ἀταρβής,
δακρύει, πικρῶν γευσάμενος βελέων,
ἐς δὲ βαθὺν τρὶς κόλπον ἀπέπτυσεν. ἃ μέγα θαύμα· 5
φλέξει τες πυρὶ πῦρ· ἤψατ’ Ἐρωτος Ἐρως.

308
THE PLANUDEAN APPENDIX

248.—PLATO (THE YOUNGER)

On a Satyr chased on a Cup

Diodorus did not engrave this Satyr, but sent him to sleep. Prod him and you will wake him up: the silver is asleep. ¹

249.—ANONYMOUS

O thou who lookest on this lovely statue, seat thee near it and worship Aphrodite; and praise Glycera, the daughter of Dionysius, who set me up as an offering by the soft waves of the purple ² shore.

250.—ANONYMOUS

On Love

See how winged Love is breaking the winged thunderbolt, showing that there is a fire stronger than fire.

251.—ANONYMOUS

On Eros and Anteros

Who fashioned a winged Love and set him opposite winged Love? Nemesis, taking vengeance on the bow with the bow, that he may suffer what he did; and he, the bold boy never daunted before, is crying as he tastes the bitter arrows, and thrice he spits in the deep folds of his bosom! ³ Oh, most marvellous! One shall burn fire with fire, Love has touched Love to the quick.

¹ Pliny (xxxiii. 55, 156), quoting from this epigram, gives the artist's name as Antipater, from which it has been conjectured that the epigram is by Antipater.
² The epithet seems to be transferred from the sea to the sea-shore.
³ See Book XII. 229.
252.—ΑΛΛΟ
Κάσιω Κύπριδος αἶμα· καστιγνήτω δὲ με μήτηρ
𩢂εσε τόξα φέρειν ἀντία καὶ πτέρυγας.

253.—ΑΔΗΛΟΝ
Εἰς Ἀρτέμιν

α. Ἀρτέμι, ποῦ σοι τόξα, παραυχενία
tε φαρέτρη;
pοῦ δὲ Ἀνκαστείων ἐνδρομῖς ἀρ-
βυλίδων,
pύρπη τε χρυσοῖο τετυγμένη, ἥδε
πρὸς ἀκρην
ἰγνύην φοίνιξ πέπλος ἐλισσό-
μενος;

β. Κεῖνα μὲν εἰς ἀγρην ὀπλίζομαι· ἐσ
dὲ θυηλάς
εἰμ’ αὐτῶς, ἴρων ἀντουένη θυέων.

254.—ΑΔΗΛΟΝ
Εἰς Ἐρμῆν

Ἱερὸν Ἐρμείη με παραστείχοντες ἔχεναν
ἀνθρωποι λίθινου σωρόν· ὁ δ’ ἀντ ὀλίγης
οὐ μεγάλην αὐτοῖς έγνων χάριν, ἄλλ’ ὅτι λοιπὰ
Ἀγός ἐπὶ κρήνην ἐπτὰ λέγω στάδια.

255.—ΑΔΗΛΟΝ

'Οδυτα, μὴ πρόσερπε πρὸς τὰ κλήματα
μηδ’ αὐ τὰ μῆλα, μηδ’ ὅτη τὰ μέστιλα
τηνεὶ δὲ πρὸς τὴν σχοῖνον εξαμείβεο,
THE PLANUDEAN APPENDIX

252.—Anonymous

On the Same

I, too, am of the blood of Cypris, and my mother exhorted me to take my bow and take wing against my brother.

253.—Anonymous

On a Picture of unarmed Artemis

A. Artemis, where are thy bow and the quiver that hung from thy neck? Where are thy Cretan hunting-boots and the buckle wrought of gold that gathers up thy purple robe as high as thy knee? B. That is the armour I don for the chase, but to my sacrifices I go as I am, to meet the holy incense cloud.

254.—Anonymous

On a Statue of Hermes by the Roadside

Men who pass by me have heaped up a pile of stones sacred to Hermes, and I, in return for their small kindness, give them no great thanks, but only say that it is seven stadia more to Goat Fountain.

255.—Anonymous

On another Hermes guarding a Garden

Wayfarer, come not near the vines, nor yet the apples, nor where the medlars grow, but pass me by there along the rope, so as not to disturb or break

1 This pretty epigram probably refers to a picture by Apelles, but may refer to a statue of Artemis not attired as a huntress.
GREEK ANTHOLOGY

 ὡς μὴ τι θράξης τῶν ἐμὲ, μηδ' ἀποθρίσης, ἢ σὺν πόνῳ φυτουργὸς ἐκτηται Μίδων, 5
de κάμε θήκεν· ἢν δὲ μεν παρακλύης,
γνώση τὸν Ἕρμην, ὡς κακοὺς ἀμείβομαι.

256.—ΑΔΗΛΟΝ

’Οχθηροὺ τῶν χῶρων ἔχω καὶ ἔρημον, ὀδίτα· 5
οὐκ ἔγω, ὁ στάσας δ' αὐτὸς Ἀρχέλοχος.
οὐ γὰρ ὅρειοχαρῆς ὄρμας, οὐδ' ἀκρολοφίτας,
tὸ πλεῦν δ' ἀτραπτοῖς, ἄνερ, ἄρεσκόµενος.
’Ἀρχέλοχος δ', ὡς αὐτὸς ἐρημοφίλας καὶ ἀγείτων, 5
ὡ παριῶν, τοῖον κάμε παρφκισάτο.

257.—ΑΔΗΛΟΝ

Εἰς Διόνυσον

’Εκ πυρός, ὁ Διόνυσε, τὸ δεύτερον ἥνιδε χαλκοῦς 5
ἐξεφάνης· γενεὴν εὕρε Μύρων ἐτέρην.

258.—ΑΔΗΛΟΝ

Εἰς Πᾶνα

Δικτύνης τοῖον μὲ καθ’ ἱερὸν ἐμπυροῦν ὁ Κρῆς
χάλκεον ἐστησεν Πᾶνα τὸν αἰγόνυχα. 5
δέρμα δ' ἔχω, διπλοῦν τε λαγωβόλον· ἐκ δὲ πετραίας
σπῆλυνγος τείνω βλέμμα διπλοῦν πρὸς ὄρος.
THE PLANUDEAN APPENDIX

off any of these things which the gardener Midon got with labour. He it was who set me up here, but if thou give not ear to me, thou shalt know how Hermes rewards wicked men.

256.—Anonymous

On another Hermes

The place where I dwell is steep and desert, traveller; it is no fault of mine, but of Archelochus who set me up. For Hermes, Sir, is no lover of the mountains, no dweller on the hill-tops, but rather takes delight in roads; but Archelochus, being himself a lover of solitude and without neighbours, settled me, O passer by, beside him, making me even as he is.

257.—Anonymous

On Dionysus

Lo! from the fire\(^1\) for the second time, Dionysus, thou hast appeared in bronze. Myro gave thee a second birth.

258.—Anonymous

On Pan

In the fane of Dictynna, where blaze the altar fires, did the Cretan erect me such as you see me in bronze, goat-footed Pan. I wear a skin and carry two hare-staves, and from the cave in the rock gaze with both eyes at the hill.

\(^1\) As when he was first brought to birth by the bolt of Zeus.
ΓΕΕΚ ΑΝΤΗΟΛΟΓΙΑ

259.—ΑΔΗΛΟΝ

Πέτρης ἐκ Παριής με τόλμην κατά Παλλάδος ἀκρην
στήσαν Ἀθηναίοι Πάνα τροπαίοφόρον.

260.—ΑΔΗΛΟΝ

*Ἡν λαχάνων σ’ ὁ Πρίηπος ἰδω σχεδὸν ἱππια θέντα,
αὐτῇ γυμνώσω, φῶρ, σὲ ποτὶ πρασιῇ.
ἀισχρὸν ἔχειν τοῦτ ἐργον ἑρεῖς θεῶν· οίδα καὶ αὐτὸς,
ἀισχρὸν ἀφιδρύνθην δ’, ἵσθ’ ὦτι, τοῦδε χάριν.

261.—ΔΕΩΝΙΔΟΤ

'Αμφοτέραις παρ’ ὁδοίσι φύλαξ ἔστηκα Πρίηπος,
ιδυτενές μηρῶν ὀρθιάσας ῥόπαλον.
εἶσατο γὰρ πιστόν με Θεόκριτος· ἀλλ’ ἀποτηλοῦ
φῶρ ἰθί, μὴ κλαύσῃς τὴν φλέβα δεξάμενος.

262.—ΑΔΗΛΟΝ

'Ὁ τραγόπους, ὁ τὸν ἄσκον ἐπηρμένος, αἰ τε γελῶσαι
Νύμφαι, Πραξιτέλους, ἢ τε καλὴ Δανάη.
λύγινα πάντα, καὶ ἄκρα σοφαί χέρες· αὐτὸς ὁ Μώμος
φθέγξεται· Ἀκρητος, Ζεὺς πάτερ, ἡ σοφή.
259.—Anonymous

On the Statue of Pan on the Athenian Acropolis

On the citadel of Pallas did the Athenians set me up, trophy-bearing Pan wrought of Parian marble.

260.—Anonymous

On a Statue of Priapus

If I, Priapus, see you stepping near the kail, you thief, I will uncover your nakedness by the kail-bed itself. You will say that this is a shameful duty for a god to have. I know myself that it is shameful, but I would have you know that for this purpose I was set up.

261.—Leonidas

On Priapus

I, Priapus, stand as a guardian at the meeting of the roads, my club standing straight out from my thighs. For Theocritus set me up to serve him faithfully. But keep your distance, Sir thief, lest you weep, receiving the thing you see.

262.—Anonymous

Goat-footed Pan with the wine-skin on his shoulder, and the Nymphs, and lovely Danae, are all by Praxiteles. They are all of marble, and the hands that wrought them were supremely skilled. Momus himself will cry out "Father Zeus, this was perfect skill."
263.—ΑΔΗΛΩΝ
Εἰς Νέμεσιν
Πρὶν μὲ κίθον Πέρσαι δεῦρ' ἤγαγον, ὅφρα τρόπαιον στήσονται νίκας: εἰμὶ δὲ νῦν Νέμεσις.
ἀμφότεροι δ' ἔστηκα, καὶ Ἑλληνεσσι τρόπαιον νίκας, καὶ Πέρσαις τοῦ πολέμου νέμεσις.
Aesopius, Epigram 21.

264.—ΑΔΗΛΩΝ
"Ἰσιδί καρποτόκῳ, σταχυμήτορι, μυριο-
μόρφῳ,
λαϊνέῳ ταλάρῳ, μογερῶν ἀπάνευθεν ἄρτοις,
αὐτόματοι στείχουσιν ἐκ πρὸς μητέρα
καρποῖ.

264α.—ΑΔΗΛΩΝ
Ταῖς Νῦμφαις τὸδ' ἀγαλμα: μέλει δ' αὐταῖσιν ὁ χῶρος.
ναὶ μέλοι, ὡς κρῆναις ἄφθιτα ἤείθρα ῥέοι.

265.—ΑΔΗΛΩΝ
Εἰς τὸν Μῶμον
Τὶς τὸν ἐπ' ἐσθλοῖσιν παμπευθέα καὶ τρισάλαστον
Μῶμον ἀμωμίτοις χερσὶν ἀνεπλάσατο;
ὡς ὁ γέρων ἐπὶ γὰς βεβλημένος, οὐαὶ τις ἐμπνεοῦς
ἀμπανίει λύπας, γυναὶ βαρυνόμενοι.
μανύει δίστοιχος θιόθριος ὄμοις ὄδοντοιν,
προμένων ἐπὶ τὰς τῶν πέλας εὐτυχίας,
The Planudean Appendix

263.—Anonymous

*On the Nemesis of Phidias*¹

The Persians first brought me here, a stone to use for setting up the trophy of their victory, but now I am Nemesis. I stand here for both, a trophy of their victory for the Greeks, and for the Persians the Nemesis of war.

264.—Anonymous

*On a Procession to Isis*

To Isis, parent of crops, mother of the corn, thousand-shaped, in a stone basket without the toiling plough, go of their own accord the fruits of the field, even to their mother.

264a.—Anonymous

To the Nymphs is this statue dedicated, and the place is their care. Yea, may it be their care that a constant stream flow from the fountain.

265.—Anonymous

*On Momus*

Who with blameless hands fashioned Blame the thrice accurs, who mourns at all good things? How the old man, like one alive throwing himself on the ground, seeks to find rest from his sorrows, his limbs heavy to him. They tell who he is, that deadly double row of teeth gnashing at the good

¹ *cp. Nos. 221, 222.*

317
GREEK ANTHOLOGY

καὶ τὸ κατεσκληκὸς σκῆνους βάρος: ἃ μὲν ἐρείδει
ψιλὸν γηραιὰ χειρὶ βαλὼν κρόταφον,
ἀ δὲ σεσπῆρως βάκτρων ἀποστηρίζεται ἐς γὰν,
κωφὰ πρὸς ἄψυχον πέτρον ἀπεχθὸμενος.

266.—ΑΛΛΟ

Εἰς τὸν αὐτὸν

Τάκεο δυστάνων ὀνύχων ἀπὸ παμφάγε. Μῶμε,
tάκεο σὺ πρίων ιοβόλους γέννας.
νευρὰ σε μανύει τετανυσμένα, καὶ φλέβες ἄρθρων,
καὶ κενεὰ σαρκῶν ψυχολύπης δύναμις,
καὶ ρικνοὶς φρύσουσα περὶ κροτάφουσιν ἔθειρα.

*  *  *  *

ὡστε1 τὶς ἐμψυχὸν σ' ἀνδρὸς σίνιν ἀνυσε τέχνα,
οὐδὲ τόπον δήκτα σείο λυπῶν στόματι;

267.—ΣΤΝΕΣΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς εἰκόνα Ἰπποκράτους

a. Ὀππόθεν ὁ στήσας; β. Βυζάντιος. α. Όνυμα
dὴ τῖς;
β. Εὐσέβιος. α. Σὺ δὲ τῖς; β. Κώιος Ἰππο-
κράτης.

a. Τοῦ δ' ἐνεκεν γέγραφεν σε; β. Δόγμων χάριν ἡ
πόλις αὐτῷ
tῶν ἐς ἐμὲ γραφίδων ἀντιδέδωκε γέρας.
a. Καὶ τὶ μὴ αὐτὸς ἐδώ τῶν ἐγραφεῖν; β. "Οτι,  
γεραίρων
ἡμέας ἀνθ' αὐτοῦ, κρέσσονα δόξαν ἔχει.

1 We do not know what was in the missing line, but ὡστε seems to have no meaning. One expects εἰς', and I render so.
THE PLANUDEAN APPENDIX

fortune o. the neighbours, that wasted burden on a body; on one of his senile hands he rests his bald head, and with the other, grinning sardonically, he plants his staff on the ground, quarrelling aimlessly with the lifeless rock.

266.—Anonymous

On the Same

Waste away, starting from thy wretched nails, all-devouring Momus; waste and gnash thy poisoned jaws. They tell who thou art, those stretched sinews and the veins of thy limbs, and their dying strength devoid of flesh, and the harsh locks that hang over thy wrinkled forehead (one line missing). Tell me, who fashioned thee so, the living plague of men, not leaving a place for thy teeth to fasten on?¹

267.—Synesius Scholasticus

On a Picture of Hippocrates

A. From whence was he who placed thee here? B. A Byzantine.  
A. And his name? B. Eusebius.  
A. And who art thou? B. Hippocrates of Cos. A. And why did he paint thee? B. In return for his discourses the city gave him the privilege of making my picture.  
A. And why did he not paint his own portrait? B. Because, by honouring me instead of himself, he gains greater glory.

¹ i.e. no fault could be found in the workmanship.
GREEK ANTHOLOGY

268.—ΑΔΗΛΟΝ

'Ηε τεχνη φωνήν, Ἰππóκρατες, ἔγραφε Παιάν, 
ηὲ σὺ τῆς κείνου μάρτυς ἀκεστορίης.

269.—ΑΛΛΟ

Οὗτος ἀκεστορίης κρυφίας ὤιξε κελεύθους, 
Παιήνων μερόπων, Κώιος Ἰπποκράτης.

270.—ΜΑΙΣΝΟΤ ΙΑΤΡΟΤ

Εἰς εἰκόνα Γαλήνου

'Ην χρόνος, ἡνίκα γαῖα βροτοῦς διὰ σεῖο, Γαληνέ, 
δέχυντο μὲν θυντοὺς, ἔτρεφε δ’ ἄθανάτους, 
χήρευν δὲ μέλαθρα πολυκλαύτου 'Αχέροντος 
σῇ παινονίῃ χειρὶ βιαζόμενα.

271.—ΑΔΕΣΙΟΤΟΝ

Εἰς Σώσανδρον Ἰππίατρον

'Ιητήρ μερόπων, Ἰππóκρατες, ἀλλὰ καὶ ἰππών, 
Σώσανδρε, κρυφίς ἵστορ ἀκεστορίης, 
ἡ τέχνην μεταμείψατ’, ἡ οὖνομα: μηδὲ καλείσθω 
ἀτερος ἐκ τέχνης, ἡς ἐτερος κρατέει.
THE PLANUDEAN APPENDIX

268.—Anonymous

*In Praise of the Same*

Either Apollo wrote thy words, Hippocrates, or thou art the witness of his healing power.

269.—Anonymous

*On the Same*

This is he who opened the secret paths of medicine, the divine healer of men, Hippocrates of Cos.

270.—Magnus the Physician

*On a Portrait of Galen*

There was a time, Galen, when, owing to thee, Earth received men mortal and reared them in immortality. The halls of tearful Acheron were bereaved by the force of thy healing hand.

271.—Anonymous

*On Sosander, the Veterinary Surgeon*

Thou wast the healer of men, Hippocrates, but thou of horses too, Sosander, learned in the secrets of medicine. Either exchange your professions or your names.\(^1\) The one should not be named from the art of which the other was the master.

\(^1\) Sosander means "saviour of men," Hippocrates "ruler of horses."
GREEK ANTHOLOGY

272.—ΔΕΟΝΤΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς εἰκόνα Ἰαμβλίχου ἰατροῦ

Ὁ γλυκὺς ἐν πάντεσσιν Ἰάμβλιχος, ὃς ποτὲ γῆρας ἠλυθεν ἀγνὸς ἠὼν Κυπριδίων δάρων.
ἐργα δ' ἀκεστορίης ἐφέπων, σοφίην τε διδάσκαν, κέρδεσιν οὗδ' ὀσίοις χεῖρας ὑπεστόρεσεν.

273.—ΚΡΙΝΑΙΓΟΡΟΤ

Εἰς εἰκόνα Πραξιγώρου ἰατροῦ

Αὐτὸς σοι Φοίβῳ πάϊς λαθικηδέα τέχνης ἰδμοσύνην, πανάκη χεῖρα λιπηνάμενος,
Πρηξιγώρη, στέρνοις ἐνεμάξατο. τοιγάρ ἀνίαι ὄρνυνται δολιχῶν ὀπτόσαι ἐκ πυρετῶν,
καὶ ὀπόσα τμηθέντος ἐπὶ χροὸς ἄρκια θεῖαι φάρμακα, πρηειῆς οἰσθα παρ' Ἡπιόνης.
θυγατέσιν γὰρ τοῖοι ἐπήρκεον ἵπτηρες,
οὐκ ἄν ἐπορθεμεύθη νεκροβαρῆς ἀκατοῦ.

274.—ΑΔΗΛΟΝ

Εἰς Ὀρειβάσιον ἰατρόν

Ἰητὴρ μέγας οὗτος Ἰουλιανοῦ βασιλῆος,
ἀξίος εὐσεβίης δῖος Ὀρειβάσιος.
εἰκε γὰρ οἷα μέλισσα σοφὸν νόον, ἀλλοθεν ἀλλα ἵπτρῶν προτέρων ἀνθεα δρεψάμενος.
THE PLANUDEAN APPENDIX

272.—LEONTIUS SCHOLASTICUS

On a Picture of the Physician Iamblichus

This is Iamblichus, sweetest among men, who reached old age without knowing the converse of Aphrodite; but practising medicine and teaching his skill to others, he did not hold out his hand to receive even righteous gain.

273.—CRINAGORAS

On a Picture of the Physician Praxagoras

The son of Phoebus1 himself, anointing his hand with juice of the all-healing herb, rubbed into thy breast, Praxagoras, the pain-stilling science of medicine. Therefore thou knowest from gentle Hepione herself all woes that spring from long fevers, and what drugs it is fitting to lay on flesh cut by the knife. Had mortals had sufficient of such healers, the boat heavy with the dead would never have crossed the ferry.

274.—ANONYMOUS

On Orbasius the Physician

This is the great physician of the Emperor Julian, divine Orbasius, right worthy of this pious gift; for he had a wise mind like a bee, gathering from this place and that the flowers of former physicians.

1 Aesculapius; Hepione is his wife.
GREEK ANTHOLOGY

275.—ΠΟΣΕΙΔΙΠΠΟΤ

Εἰς ἄγαλμα τοῦ Καίρου

α. Τίς πόθεν ὁ πλάστης; β. Σικνώνιος. α. Ὑψωμα δὴ τίς;

β. Δύσιππος. α. Σὺ δὲ τίς; β. Καίρος ὁ πανδαμάτωρ:

α. Τίπτε δ’ ἐπ’ ἄκρα βέβηκας; β. Ἀεὶ τροχῶ. α. Τί δὲ ταρσοὺς

ποσοῦν ἔχεις διφυεῖς; β. 'Ἰππαμ' ὑπηνέμωσ. α. Χειρὶ δὲ δεξιτερῇ τὶ φέρεις ξυρόν; β. 'Ανδράσι
dεύμα,

ὡς ἀκμῆς πάσης ὄξυτερος τελέθω.

α. Ἡ δὲ κόμη, τί κατ’ ὄψιν; β. 'Τπαντιάζαντι

λαβέσθαι.

α. Νὴ Δία, τὰξοπίθειν δ’ εἰς τὶ φαλακρὰ πέλει;

β. Τὸν γὰρ ἀπαξ πτηνοίσι παραθρέξαντά με ποσ-

σῖν

οὕτως ἐθ’ ἰμείρων δράξεται ἐξόπιθεν.

α. Τοῦνεχ’ ὁ τεχνίτης σε διέπλασεν; β. Εὐνεκεν

ύμεων,

ζεῖνε καὶ ἐν προθύροις θῆκε διδασκαλίην.

276.—ΒΙΑΝΟΡΟΣ

'Ἐστησεν Περίανδρος Ἀρίους εἰκόνα ταύτην,

καὶ τὸν ἀπολλυμένῳ σύνδρομα νηξάμενον

eινάλιον δελφίνα. λέγει δ’ ἐπ’ Ἀρίουν μῦθος:

Κτεινόμεθ’ ἀνθρώποις, ἱχθύσι σωζόμεθα.
275.—POSIDIPPOS

On a Statue of Time by Lysippus

A. Who and whence was the sculptor? B. From Sicyon. A. And his name? B. Lysippus. A. And who art thou? B. Time\(^1\) who subdueth all things. A. Why dost thou stand on tip-toe? B. I am ever running. A. And why hast thou a pair of wings on thy feet? B. I fly with the wind. A. And why dost thou hold a razor in thy right hand? B. As a sign to men that I am sharper than any sharp edge. A. And why does thy hair hang over thy face? B. For him who meets me to take me by the forelock. A. And why, in Heaven’s name, is the back of thy head bald? B. Because none whom I have once raced by on my winged feet will now, though he wishes it sore, take hold of me from behind. A. Why did the artist fashion thee? B. For your sake, stranger, and he set me up in the porch as a lesson.

276.—BIANOR

On a Statue of Arion

Periander set up here this statue of Arion and the dolphin of the sea that swum together with him when he was perishing. The story says of Arion, “We are killed by men and saved by fish.”

\(^1\) Time, that is, in his character of Opportunity, not of Length of Years.
277.—ΠΑΤΔΟΤ ΣΙΔΕΝΤΙΑΡΙΟΤ

Εἰς εἰκόνα κιθαριστρίδος ἐν Βυζάντιῳ
Σῶν μὲν κάλλος ἔδειξε μόνις γραφῆς· αἴθε δὲ τεῦχειν ἔσθενε καὶ λυγυρῶν ἥδυ μέλος στομάτων, ὡς κεν ἔπ' ὀφθαλμοίσι καὶ οὐσίων, ἐκ τε προσώπου, ἐκ τε λυροκτυπῆς, ἵσον ἐθελγόμεθα.

278.—ΤΟΥ ΑΥΤΟΥ

Εἰς εἰκόνα Μαρίας τῆς κιθαροῦδος
Πλήκτρον ἔχει φόρμαγγος, ἔχει καὶ πλήκτρον ἔρωτος· κρούει δ' ἀμφοτέρους καὶ φρένα καὶ κιθάρην. τλήμονες, οἷς ἀγναμπτον ἔχει νόον· ὅ δ' ἐπινεύσει, ἄλλος ὧν ἦ' Αγχίσης, ἄλλος ὧν ἦ' Αδωνις ὧα. εἰ δ' ἐθέλεις, ὃ ξείνε, καὶ ἀμφιβοῦσον ἀκούσαι σώνομα καὶ πάτρην· ἐκ Φαρίς Μαρίη.

279.—ΑΔΕΣΠΟΤΟΝ

Εἰς τὸν ἐν Μεγάροις κιθαριστήν λίθον
Τὸν μὲ λίθον μέμνησο τὸν ἡχήνητα, παρέρπων Νισαίην· ὅτε γὰρ τύρσιν ἐτειχοδόμη Ἀλκάθοος, τότε Φοῖβος ἐπωμαδόν ἦρε δομαίων λᾶα, Δυκωρείην ἐνθέμενος κιθάρην. ἔνθεν ἐγὼ λυρασίδος· ὑποκρούσας δὲ με λεπτῇ χερμάδι, τοῦ κόμπου μαρτυρίην κόμισαι.
THE PLANUDEAN APPENDIX

277.—PAULUS SILENTIARIUS

On a Picture of a Female Lyrist in Constantinople

The painting does not justly show thy beauty, and would it had had the power to portray the sweet tones of thy melodious mouth, so that our eyes and ears might have been equally entranced by thy face and thy lyre-playing.

278.—BY THE SAME

On the Picture of Maria the Singer and Lyrist

She has the plectrum of the Íyre, she has also the plectrum of love, and she beats with one the heart, with the other the lyre. Pitiable are they to whom her mind does not unbend, but he whom she favours is a second Anchises, a second Adonis.¹ And if, O stranger, it is thy wish to hear her celebrated name and her country, she is Maria of Alexandria.

279.—ANONYMOUS

On the Lyre-playing Stone at Megara

As thou passest by Nisaea remember me, the musical stone; for when Alcathous was building his towered wall, then Phoebus lifted on his shoulder the building stone, laying down his Delphian lyre in me.² Hence I am a lyrist; strike me with a small pebble and get evidence of what I boast.

¹ Both beloved by Venus.
² This implies that the stone was in some way hollow. According to Pausanias (I. xiii.), Apollo, when helping Alcathous to build the wall, laid down his lyre on the stone. See, too, Ovid, Met. viii. 14.
GREEK ANTHOLOGY

280.—ΑΔΗΛΟΝ

Εἰς λουτρὸν
Χρήμασι τοῖς Ἀγάθωνοις ἐδείματο τῇδε λουτρὸν
dήμος ο ὁ τῆς Τεγέης, θαύμα καὶ ἐσσομένοις.

281.—ΑΔΗΛΟΝ

Εἰς λουτρὸν ἐν Πραινέτῳ
Οὐ βαλανεῖον ἔνν προπάροιθε τὸ νῦν βαλανεῖον,
ἀλλὰ τόπος σκυβάλων, χώρος ἀποκρίσιος;
νῦν δὲ τὰ τερπνὰ τὰ πάσι βοώμενα καὶ χαρίεντα
ἀγλαίη προφέρει. καὶ γὰρ Ἀλέξανδρος
Νικαέων ἰερεύς, σοφίς ἐρμικυδέος ἀστήρ,
τευχὲ μὲν οἰκεῖοις χρήμασι καὶ δαπάναις.

282.—ΠΑΛΛΑΔΑ

Νῖκαι πάρεσμεν, αἱ γελῶσαι παρθένοι,
νίκας φέρουσαι τῇ φιλοχρήστῳ πόλει;
ἔγραψαν ἡμᾶς οἱ φιλούντες τὴν πόλιν,
πρέποντα Νῖκαις ἐντυπούντες σχήματα.

283.—ΛΕΟΝΤΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς εἰκόνα ὀρχηστρίδος
Μουσάων δεκάτη, Χαρίτων Ῥοδόκλεια
tetártη,
tertowλη μερόπων, ἀστεος ἀγλαίη.
δόμα δὲ οἵ καὶ ταρσῶ ποδήνεμα, καὶ
σοφὰ χειρῶν
δάκτυλα καὶ Μουσῶν κρέσσονα καὶ
Χαρίτων.

1 φιλοχρήστῳ MSS.
THE PLANUDEAN APPENDIX

280.—Anonymous

On a Bath

With the money of Agathon did the people of Tegea build the bath here, a marvel to future generations too.

281.—Anonymous

On a Bath at Praenetus in Bithynia

What is now a bath was formerly no bath, but a rubbish ground, a place of excretion; but now it excels in splendour those delightful and lovely baths of which all men sing the praises. For Alexander, the bishop of Nicaea, the star of illustrious learning, built it at his own expense.

282.—Palladas

Here we are, the Victories, the laughing maidens, bringing victories to the city that loveth righteousness. Those to whom the city is dear painted us, fashioning us in such forms as are proper to Victories.

283.—Leontius Scholasticus

On a Painting of a Dancing Girl

Rhodoclea is the tenth Muse and fourth Grace, the delight of men, the glory of the city. Her eyes and her feet are swift as the wind, and her skilled fingers are better than both Muses and Graces.
284.—ΤΟΥ ΑΥΤΟΥ
Εἰς εἰκόνα ἐτέρας ὀρχηστρίδος ἐν τῷ Σωσθενίῳ
Εἰμὶ μὲν Ἑλλαδίῃ Βυζαντίας, ἐνθάδε δὲ ἐστὶν
ἥχι χοροστασίαν εἰάρι δῆμος ἦγει,
ὅπως πορθμὸ γαῖα μερίζεται· ἀμφότεραι γὰρ
ἀντιγες ὀρχηστροῦς ἤνεσαν ἡμετέρους.

285.—ΤΟΥ ΑΥΤΟΥ
Εἰς εἰκόνα κιθαριστρίας διάχρυσον
Οὐ τις ἐπὶ Ἀνθούσῃ χρυσὸν βάλει, ἀλλὰ καὶ αὐτῇ
ἀμφιγύθη Κρονίδης, ὡς τὸ πάρος Δανάης
σώματι δ᾽ οὐκ ἐπέλασεν, ἐπει νόον ἔλλαβεν αἰδώς,
μὴ τινὶ Μοῦσάων μίσηται οὐκ ἐθέλων.

286.—ΤΟΥ ΑΥΤΟΥ
Θήλης ἐν ὀρχηστροῖς κρατεῖ φύσις· εἰξατε κοῦρον·
Μοῦσα καὶ Ἑλλάδη τοῦτον ἔθεντο νόμον·
ἡ μὲν, ὅτι πρώτῃ κινήσιος ἑκρετο ῥυθμοῦς,
ἡ δὲ, ὅτι τῆς τέχνης ἠλθεν ἐς ἀκρότατον.

287.—ΤΟΥ ΑΥΤΟΥ
"Εκτοτα μὲν τις ἄεισε, νέον μέλος· Ἑλλαδίῃ δὲ,
ἐσσαμένῃ χλαίναν, πρὸς μέλος ἤντλασεν.
ἡν δὲ πόθος καὶ δεῖμα παρ᾽ ὀρχηστροῖσιν ὁμοῦ·
ἀρσεν γὰρ ῥώμη θῆλυν ἐμιξε χάριν.

330
284.—By the Same

On another Picture of a Dancing Girl in the Sosthenion

I am Helladia of Byzantium, and here I stand where the people in spring celebrate the dance, here where the land is divided by the strait; for both continents praised my dancing.

285.—By the Same

On the Gilded Picture of a Female Lyrist

No one put gold on Anthusa, but the son of Cronos poured himself on her, as once on Danae. But he did not come near her body, for his mind was seized with shame, lest against his will he should consort with one of the Muses.

286.—By the Same

On the Dancer Helladia

The feminine nature excels in dancing: give way, ye young men! The Muse and Helladia laid down this law, the one because she first invented the rhythm of movement, the other because she reached perfection in the art.

287.—By the Same

On the Same

Someone sung the lay of Hector, a new tune, and Helladia, donning a chlamys, accompanied the melody. In the dancing of this goddess of war there was both desire and terror, for with virile strength she mingled feminine grace.
GREEK ANTHOLOGY

288.—TOY AYTOY

Eis eikôna Líbanía ořkhsotídos

Oùnoi 'écheis λιβάνου, Χαρίτων δέμας, ήθεα Πειθοῦς,
parchéne, kai Pafíhs kestôn upék laqónou.
aútár en ořkhsomósin, 'Eros áte koûfós,1 áthýreis,
kálleí kai tékhi pántas efelkoménh.

289.—ΑΔΗΛΩΝ

Eis Xenofoûntos Σμυρναίou eikôna

Aútôn orán 'Ióbakkhon edóxamev, ἕνικα Ληναῖς
ó prósíβus neárhoi òrche xoroìmâníhs,
kai Kádmou ta párhetba xoreúmatα, kai toû áf' úlhs
ággelon eúiakôw íxnelátîn thíasou,
kai tê̂n eváxoussan en aîmati paiûdês 'Agaiûn
λυσσάδα. feû theîhs ándrós úpokrîsîhs.

290.—ΑΝΤΙΠΑΤΡΟΤ

Eis stîlîn Pílâdou ořkhsotû

Aútôn bâkhexîtôh enêdû theîn, ἕνικα Bâkxhas
èk Θηβῶν 'Italîn ògâge pròs thumelîn,
ánthrâpouí Pílâðhs terptûn déoû, óiâ xoreûwv
dâlmxonos ákrîtou pásan èpîlesai póliû.

1 There is a variant koûfós, "young."

1 i.e. Xenophon in the part of Tiresias. The argument of
the ballet in which he danced was taken from the Bacchae
288.—By the Same

On a Picture of the Dancer Libania

Maiden, thou hast thy name from frankincense, thy body is the Graces', thy spirit is Peitho's, the cestus of Aphrodite flows from thy waist, but in the dance thou dost frolic like light Eros, attracting all by thy beauty and art.

289.—Anonymous

On the Dancer Xenophon of Smyrna

We thought we were looking on Bacchus himself when the old man lustily led the Maenads in their furious dance, and played Cadmus tripping it in the fall of his years, and the messenger coming from the forest where he had spied on the rout of the Bacchants, and frenzied Agave exulting in the blood of her son. Heavens! how divine was the man's acting!

290.—Antipater of Thessalonica

On the Dancer Pylades

Pylades put on the divinity of the frenzied god himself, when from Thebes he led the Bacchants to the Italian stage, a delight and a terror to men, so full by his dancing did he fill all the city with the untempered fury of the demon. Thebes knows but of Euripides. Xenophon had played the four different parts mentioned.
291.—ΑΝΤΙΤΗΣ

Φρεξοκόμα τόδε Παντί καὶ αὐλιασίν θέτο Νύμφαι
dówrou ὑπὸ σκοπιᾶς Θεύδοτος οἰονόμος
οὖνεχ' ὑπ' ἀξιλέου θέρεος μέγα κεκμηδότα
παῦσαν, ὄρεξασαι χερσὶ μελιχρὸν ὕδωρ.

292.—ΑΔΗΛΟΝ

Εἰς τὰς Ὀμηρικὰς δύο βιβλίους

Τιε Μέλητος Ὅμηρε, σὺ γὰρ κλέος Ἑλλάδι πάσῃ
καὶ Κολοφῶνι πάτρῃ θήκας ἐς αἴδιον,
καὶ τάσσ' ἀντιθέω ψυχῇ γεννήσας κοῦρας,
δισσᾷς ἐκ στηθέων¹ γηραψάμενος σελίδας
ὕμνει δ' ἡ μὲν νόστοι Ὀδυσσῆος πολύπλαγκτον,
ἡ δὲ τὸν Ἡλιακὸν Δαρδανιδῶν πόλεμον.

293.—ΑΛΛΟ

Τίς ποθ' ὁ τῶν Τροίης πόλεμον σελίδεσσι χαράξας,
ἡ τίς ὁ τὴν δολικὴν Δαρτιάδαο πλάνην;
οὐκ ὅνομε εὐρίσκω σαφές, οὐ πόλιν. ὀὐράνιε Ζεὺ,
μὴ ποτε σῶν ἐπέων δόξαι Ὅμηρος ἔχει;

¹ Ps. Plutaroh Vit. Hom. gives the variant ἤμιθέων (about the demigods) for ἐκ στηθέων.
the god who was born of the fire; the heavenly one is this whom we see brought into the world by these hands that can utter everything.¹

291.—ANYTE

To shock-headed Pan and the Nymphs of the sheepfold did the shepherd Theodotus set this his gift here under the hill, because, when he was sore tired by the parching summer heat, they refreshed him, holding out to him sweet water in their hands.

292.—Anonymous

On the two Homeric Poems

HOMER, son of Meles, thou hast won eternal glory for Hellas and thy fatherland Colophon, and these two daughters didst thou beget by thy divine soul, writing from thy heart the twain tablets. The one sings the many wanderings of Odysseus in his homecoming, and the other the Trojan war.

293.—Anonymous

On Homer

Who wrote on his pages the Trojan war, and who the long wanderings of the son of Laertes? I cannot be certain about his name or his city. Heavenly Zeus, can it be that Homer gets the glory of thine own poems?

¹ i.e. the real Bacchus was born from the fire, this stage Bacchus is created by the expressive gestures of the dancer's hands. In this kind of dancing, more importance was attached to the movements of the hands than to those of the feet.
GREEK ANTHOLOGY

294.—ΑΛΛΟ

Ποίας ἄστον ὁ Ὀμηρον ἀναγραψώμεθα πάτρης, κεῖνον, ἐφὶ δὲ πᾶσαν χεῖρ̣' ὄργουσι πόλεις; ἢ τὸ μὲν ἐστὶν ἄγνωστον, ὁ δὲ ἀθανάτοις ἵσος ἡρως ταῖς Μοῦσαις ἔλιπεν πατρίδα καὶ γενεήν;

295.—ΑΛΛΟ

Οὐχὶ πέδων Σμύρνης ἐλοχεύσατο θεῖον ὁ Ὀμηρον, οὐ Κολοφῶν τρυφερής ἄστρον Ἰηονίς, οὐ Χίος, οὐκ Ἀγυπτοὺς ἐὔσπορος, οὐ Κύπρος ἄγνη, οὐ νῆσος κραναῆς Δαρτιάδαο πάτρη, οὐκ Ὅργος Δαναοῦ, κυκλωπεῖ τε Μυκήνη, οὐδὲ τὸ Κεκροπίδῳ ἃστυ παλαιογόνων. οὐ γὰρ ἐφ’ χθονὸς ἔργον ἀπ’ αἰθέρος ἄλλα ἐ Μοῦσαι πέμψαν, ἐν ’ ἡμερίας δῶρα ποθητὰ φέροι.

296.—ΑΝΤΙΠΑΤΡΟΤ

Οἱ μὲν σεν Κολοφῶνα τιθηνήτειραν, ὁ Ὀμηρε, οἱ δὲ καλὰν Σμύρναν, οἱ δ’ ἐνέπουσι Χίον, οἱ δ’ Ἰον, οἱ δ’ ἐβόασαν ἐὐκλαρον Σαλαμίνα, οἱ δὲ νῦ τῶν Δαπτιθέων ματέρα Θεσσαλίην· ἀλλοι δ’ ἀλλὴν μαίαν ἀνίαχον. εἰ δὲ μὲ Φοίβου χρή λέξαι πινυτᾶς ἀμφαδὰ μαντοσύνας, πάτρα σοι τελέθει μέγας οὐρανός, ἐκ δὲ τεκούσης οὐ θνατᾶς, ματρὸς δ’ ἐγελει Καλλιόπας.
THE PLANUDEAN APPENDIX

294.—Anonymous

On the Same

Of what country shall we record Homer to be a citizen, the man to whom all cities reach out their hands? Is it not the truth that this is unknown, but the hero, like an immortal, left as a heritage to the Muses the secret of his country and race?

295.—Anonymous

On the Same

It was not the plain of Smyrna that gave birth to divine Homer; no, nor Colophon, the star of delicate Ionia; not Chios, nor fruitful Egypt, nor holy Cyprus, nor the rocky island that was the home of the son of Laertes, nor Argos, the land of Danaus, and Cyclops-built Mycenae, nor the city of the ancient sons of Cecrops. No, he was not Earth's work, but the Muses sent him from the sky to bring desirable gifts to the creatures of a day.

296.—Antipater of Sidon

On the Same

Some say, Homer, that thy nurse was Colophon, some lovely Smyrna, some Chios, some Ios; while some proclaim fortunate Salamis, and some Thessaly, mother of the Lapiths, some this place, some that, to be the land that brought thee to the birth. But if I may utter openly the wise prophecies of Phoebus, great Heaven is thy country, and thy mother was no mortal woman, but Calliope.
GREEK ANTHOLOGY

297.—ΔΗΛΟΝ

Ἐπτὰ ἐρείμαξοντες πόλεις διὰ ρίζαν Ὄμηρον, Κύμη, Σμύρνα, Χίος, Κολοφών, Πύλος, Ἀργος, Ἀθήναι.

298.—ΔΛΟ

Ἐπτὰ πόλεις μάργαντο σοφὴν διὰ ρίζαν Ὄμηρον, Σμύρνα, Χίος, Κολοφών, Ἰθάκη, Πύλος, Ἀργος, Ἀθήναι.

299.—ΔΛΟ

α. Χίος ἐφυς; β. Οὐ φημι. α. Τί δαί, Σμυρναῖος; β. Ἀπαύδω.

α. Κύμη δ᾿ ἡ Κολοφών πατρίς, Ὅμηρε, σέθεν; β. Οὐδετέρῃ. α. Σαλαμίς δὲ τεῤῥ πόλεως; β. Οὐδ᾿ ἀπὸ ταύτης ἐξέφυν. α. Ἕλλ_LOGGER εὐς δέ θη γέγονας. β. Οὐκ ἔρεω. α. Τίνος ήρα; β. Πέπεισμι ὅτι τάτρεκες εἰπὼν ἐξω τὰς ἅλλας ἅμαν ἀπεχθομένας.

300.—ΔΛΟ

Εἰς αἰώνας, Ὅμηρε, καὶ ἐξ αἰῶνοι ἀείδη, οὐρανίης Μούσης δόξαν ἀειράμενος. μὴν μὲν γὰρ ἄεισας Ἀχιλλέως, αὐτὰρ Ἀχαιῶν στρομβηδὸν νηῶν σύγχυσεν ἐν πελάγει, τειρόμενον τε πλάνησιν Ὅδυσσεα ποικιλόβουλον, τοῦ λέος ἀσπασίως εἰσεῖδε Πηνελόπη.
297.—Anonymous

On the Same

Seven cities claim to be the root of Homer: Cyme, Smyrna, Chios, Colophon, Pylos, Argos, Athens.

298.—Anonymous

On the Same

Seven cities strive for the learned root of Homer: Smyrna, Chios, Colophon, Ithaca, Pylos, Argos, Athens.

299.—Anonymous

On the Same

A. Wast thou a Chian? B. I say No. A. What then, a Smyrnian? B. I deny it. A. Was either Cyme or Colophon thy native place, Homer? B. Neither. A. Was Salamis thy city? B. No, I do not spring from her either. A. But tell me thyself where thou wast born. B. I will not. A. Wherefore? B. I know for sure that if I tell the truth, I shall make the other cities my enemies.

300.—Anonymous

On the Same

Thou art besung, Homer, for all ages and from all ages for having won thee the glory of the heavenly Muse. For thou didst sing the wrath of Achilles and the confusion of the Greek ships whirled hither and thither on the sea, and Odysseus, the subtle-minded, worn out by his wanderings, the husband that Penelope rejoiced to see again.

1 He attributes to Homer the epic called Nostoi.
301.—ΑΛΛΟ

Εἰ θεός ἐστιν ὁ Ὀμήρος, ἐν ἀθανάτοις σεβέσθω; εἰ δ’ αὐ μὴ θεός ἐστι, νομίζεσθω θεὸς εἶναι.

302.—ΑΛΛΟ

Εὑρε Φύσις, μόλις εὑρε’ τεκοῦσα δ’ ἐπαύσατο μόχθων, εἰς ἕνα μοῦνον ὁ Ὀμήρος ὅλην τρέψασα μενοινήν.

303.—ΑΛΛΟ

Τὸς ποθ’ ὁ Ὀμηρείς μεγάλης ὡς ἐστιν ἄπευθης; τὸς χθόν, τὸς δὲ θάλασσα μάχην οὐκ οἶδεν Ἀχαιῶν; δῆμος ὁ Κιμμερίων, πανδερκεός ἀμμορος αὐγῆς Ἡμίου, Τροίης ὄνομ’ ἐκλυεν, ἐκλυεν Ἀτλας οὐρανὸν εὐρύστερνον ἔχων ἐπικείμενον ὁμοῖοι. 5

304.—ΑΛΛΟ

Διεξιόν, ὁ Ὀμηρε, τὴν κεκαυμένην, φθονεῖν ἀφήκας τὰς ἀπορθήτους πόλεις.

305.—ΑΝΤΙΠΑΤΡΟΤ

Εἰς εἰκόνα Πινδάρου

Νεβρείων ὁπόσον σάλπωντες ὑπερίαχεν αὐλῶν, τὸσον ὑπὲρ πᾶσας ἐκραγε σεῖο χέλυς.
301.—Anonymous

*On the Same*

If Homer be a god, let him be honoured as one of the gods; but if again he be not a god, let him be believed to be a god.

302.—Anonymous

*On the Same*

*Nature* produced him; she produced him by a mighty effort, and after bearing him she ceased from her labour, having spent all her care on Homer alone.

303.—Anonymous

*On the Same*

Who has not heard of the mighty voice of Homer? What land, what sea, does not know of the Grecian battle? The people of the Cimmerians, lacking the rays of the all-seeing Sun, has heard the name of Troy; Atlas has heard it, Atlas on whose shoulders broad-bosomed heaven rests.

304.—Anonymous

*On the Same*

By telling the burnt city's story, Homer, thou hast allowed unsacked cities to envy her fate.

305.—Antipater of Sidon

*On a Portrait of Pindar*

As much as the trumpet out-peals the fawn-bone flute, so much does thy lyre out-ring all others. It
οὐδὲ μάτην ἀπαλοίς περὶ χείλεσιν ἐσμὸς ἐκεῖνος ἐπλασε κηρόδετον, Πίνδαρε, σείο μέλι.
μάρτυς ὁ Μαίναλιος κερόεις θεός, ὑμινον ἀείσας
τῶν¹ σέο, καὶ νομίων λησάμενοι δονάκων.

306.—ΛΕΩΝΙΔΟΤ ΤΑΡΑΝΤΙΝΟΤ

Εἰς Ἀνακρέοντα

Πρέσβυν Ἀνακρέοντα χύδαν σεσαλαγμένον σίνῳ
θάεο διωντοῦ στρέπτον ὑπερθε λίθου,
ὡς ὁ γέρων λίχνοισιν ἐπ’ ὄμμασιν υγρὰ δεδερκῶς
ἀχρὶ καὶ ἀστραγάλων ἔλκεται ἁμπεχάναν
δισσῶν δ’ ἔρβυλιδων τὰν μὲν μίαν, οἷα μεθυπλήξ,
ὁλεσεν. ἐν δ’ ἐτέρα ρικνὸν ἄραρε πόδα.
μέλπει δ’ ἧ Ἐβάθυλλον ἐφίμερον, ἧ Μεγιστέα,
αιωρῶν παλάμα τὰς δυσέρωτα χέλυν.
ἀλλὰ πάτερ Διόνυσε, φύλασσέ μιν’ οὐ γὰρ ἐοικεν
ἐκ Βάκχου πίπτειν Βακχιακὸν θέρατα.

307.—ΛΕΩΝΙΔΟΤ

"Ἰδ’ ὡς ὁ πρέσβυς ἐκ μέθας Ἀνακρέων
ὑπεσκελισταί, καὶ τὸ λῶπος ἔλκεται
ἐσάχρι γυίων’ τῶν δὲ βλαυτίων τὸ μὲν
ὀμώς φυλάσσει, θάτερον δ’ ἀπώλεσεν.
μελίσσεται δὲ τὰν χέλυν διακρέκων
ἡτοι Βάθυλλον, ἡ καλὸν Μεγιστέα.
φύλασσε, Βάκχε, τὸν γέροντα, μὴ πέσῃ.

¹ So Sonntag: τῶν MSS.
was not idly, Pindar, that that swarm of bees fashioned
the honeycomb about thy tender lips. I call to
witness the horned god of Arcady, who chanted one
of thy hymns and forgot his reed-pipe.

306.—LEONIDAS OF TARENTUM

On a Statue of Anacreon

Look at old Anacreon, loaded profusely
with wine, in a distorted attitude on the
rounded basis. See how the greybeard,
with a swimming leer in his amorous
eyes, trails the robe that descends to his
ankles. As one stricken by wine he has
lost one of his two shoes, but in the other
his wrinkled foot is fast. He is singing
either of lovely Bathyllus or of Megisteus,
holding uplifted in his hand his love-
lorn lyre. But, father Dionysus, guard
him; it is not meet that the servant of Bacchus fall
by the hand of Bacchus.

307.—BY THE SAME (?)

On the Same

Look how old Anacreon stumbles from drunken-
ness and trails the mantle that falls down to his feet.
In spite of all he keeps one of his slippers on, but
has lost the other. Striking his lyre, he sings either
of Bathyllus or beautiful Megisteus. Save the old
man, Bacchus, from falling.

1 This is said to have happened to Pindar in his childhood.
2 Pan.
3 Pindar is said to have actually heard Pan singing one of
his hymns (Plut. Mor. 1103 b).
308.—ΕΤΙΓΕΝΟΤΣ
Τὸν τοὺς μελιχροῖς Ἰμέροιςι σύντροφον, Ἀναϊ(newValue), Ἀνακρείοντα Τῆιον κύκνον, ἔσφηλας ύγρῆ νέκταρος μεληδόνι. λοξὸν γὰρ αὐτοῦ βλέμμα, καὶ περὶ σφυροῖς ῥιθθεῖσα λώπευς πέξα, καὶ μουξυγές μέθην ἐλέγχει σάνδαλον· χέλυς δ' ὅμως τὸν εἰς Ἕρωτας ύμνον ἀθροίζεται. ἀπτώτα τήρει τὸν γεραιόν, Εὐδε.

309.—ΑΔΕΣΙΠΟΤΟΝ
Τῆιον ἀμφοτέρως μὲ βλέπεις ἀκόρεστον ἑρώτων πρέσβευν, ἵσον κούροις, ἵσον ἄδοντα κόραις· ὁμα δὲ μεν Βρομίῳ βεβαρημένον, ἥδ' ἀπὸ κόμων τερπνὰ φιλαγρύτων σήματα παννυχίδων.

310.—ΔΑΜΟΧΑΡΙΔΟΣ
Εἰς εἰκόνα Σαπφοῦς
Αὐτὴ σοι πλάστειρα Φύσις παρέδωκε τυπώσαι τὴν Μυτιληναίαν, ξωγράφει, Πιερίδα. πηγάζει τὸ διανυγὲς ἐν ὅμμασι· τοῦτο δ' ἐναργῶς δηλοὶ φαντασίην ἐμπλεον εὐστοχίης. αὐτομάτως δ' ὁμαλή τε καὶ οὔ περίεργα ἕκολόσα σὰρξ ὑποδιεικνυμένην τὴν ἀφέλειαν ἐχει. ἀμμαγα δ' ἐξ ἰλαροῖο καὶ ἐκ νοεροῖο προσώπου Μοῦσαν ἀπαγγέλλει Κύπριδι μυγνυμένην.
308.—EUGENES

On the Same

Bacchus, thou hast betrayed by thy liquid nectar, his delight, Anacreon, the companion of the honeyed Loves, the swan of Teos. For his leering glance, and the edge of his mantle hanging about his ankles, and his single sandal, tell that he is drunk with wine; but yet his lyre plays continually the hymn to the Loves. Keep the old man from falling, O Bacchus.

309.—ANONYMOUS

On the Same

Thou seest me, the old man of Teos never sated by loves, singing alike to young men and to maidens. But my eyes are heavy with wine, and I bear from my revelling the pleasant signs of sleepless night-festivals.

310.—DAMOCHARIS

On a Picture of Sappho

Nature herself, the creative artist, gave thee, painter, the Muse of Mytilene to portray. Her eyes overflow with brightness, and this clearly shows a fancy full of happy images. Her skin, naturally smooth and not too highly coloured (?), reveals her simplicity, and the mingled gaiety and gravity of her face announces the union in her of the Muse and Cypris.
311.—ΑΔΗΛΟΝ

Εἰς τὰ Ὄππιανὸν Ἀλιεντικά

'Οππιανὸς σελίδεσσιν ἀλίπλοα φῦλα συνάψας θήκατο πάσι νέοις ὄψοιν ἀπειρέσιον.

312.—ΑΔΗΛΟΝ

Εἰς εἰκόνα Γεωργίου

Καλλιόπη βασίλεια Γεώργιου εἶπεν ἴδουσα: “Ὁὗτος ἐμὸς γενέτης γυνήσιος, ὦ Κρονίδης.”

313.—ΑΔΕΞΙΠΟΤΟΝ

Εἰς ἀνδριάντα Πτολεμαίον ῥήτορος ἐν Ἀντωχείᾳ

α. Εἰκόνα, τίς σ᾿ ἀνέθηκε; β. Λόγοι. α. Τίνος εἰ; β. Πτολεμαίου.

α. Ποίον; β. Τοῦ Κρητῶν. α. Τεῦ χάριν; β. 'Ἀντ᾽ ἀρετῆς.

α. Τῆς ποδαπῆς; β. Πάσης. α. Τῆς ἑς τίνας; β. 'Ες δικολέκτας.

α. Καὶ ξύλον ἀρκεῖ; β. Ναὶ: χρυσίον οὐ δέχεται.

314.—ΑΡΑΒΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰκόνα Δογγίνῳ χρυσένῃ πόλις εἶχεν ὑπάσσαι, εἰ μὴ πόταν Δίκη χρυσὸν ἀπεστρέφετο.
THE PLANUDEAN APPENDIX

311.—Anonymous

*On Oppian's Halieutics*

Oppian, collecting in his pages the tribes that swim the sea, served to all young men a dish of fish infinite in variety.

312.—Anonymous

*On a Portrait of George*¹

Queen Calliope, when she saw George, said, "This, not Zeus, is my real father."

313.—Anonymous

*On a Statue of the Rhetor Ptolemy at Antioch*


314.—Arabius Scholasticus

The city could have afforded a golden statue for Longinus if august Justice did not loathe the gold.

¹ Probably George of Pisidia (seventh century A.D.), author of numerous poems.
315.—ΘΩΜΑ ΣΧΟΛΑΣΤΙΚΟΤ

'Ρητορικής φιλέω τρεῖς ἀστέρας, οὖνεκα μοῦνοι
πάντων ρητήρων εἰςλὺν ἀρειότερον,
σεῖο πόνους φιλέω, Δημόσθενε, εἰμὶ δὲ λίθν
καὶ φιλαριστείδης καὶ φιλοθουκυδίδης.

316.—ΜΙΧΑΗΛΙΟΤ ΓΡΑΜΜΑΤΙΚΟΤ

Εἰς εἰκόνα Ἀγαθίου Σχολαστικοῦ

'Ἡ πόλις Ἀγαθίαν τὸν ρήτορα, τὸν στιχαοιδὸν,
δίξυγος εὐεπίης ῥυθμὸν ἁγασσαμένην,
ὡς μῆτηρ ἐτέλεσεν ἐφ' υἱῇ, καὶ πόρε τὴν
eἰκόνα, καὶ στοργῆς μάρτυρα καὶ σοφίας.
Μεμνόνιον δὲ τοκῆ, κασίγνυτον τε σὺν αὐτῷ
ἔστησεν, γενεῖς σύμβολα σεμνοτάτης.

317.—ΠΑΛΛΑΔΑ

Κωφὸν ἀναυδοῦν ὀρῶν τὸν Γέσσιον, εἰ λίθος ἔστι,
Δήλε, μαντεύου, τὸς τίνος ἔστι λίθος.

318.—ΑΔΗΛΩΝ

Εἰς εἰκόνα ρήτορος ἁφνοῦς
Τίς σὲ τὸν οὐ λαλέοντα τύπῳ ρητήρος ἔγραψε;
συγάς, οὐ λαλεῖς, οὔδὲν ὁμοίως ἐγράφων.
THE PLANUDEAN APPENDIX

315.—THOMAS SCHOLASTICUS

I love three stars of Rhetoric, because they alone are the best of all rhetoricians. I love thy works, Demosthenes, but I am also a great lover of both Aristides and Thucydides.

316.—MICHAEL THE GRAMMARIAN

On a Portrait of Agathias Scholasticus

The city, with the regard of a mother to her son, figured here Agathias the rhetor and verse-writer, admiring the harmony of his eloquence in both respects, giving him the portrait as a testimony of its love and his own literary skill; and with him it set up portraits of Memnonius, his father, and of his brother, representatives of a most venerable family.

317.—PALLADAS

Looking here on Gessius, dumb and speechless, if he be of stone, tell by thy sooth, Delian Apollo, which is the stone statue of which.

318.—ANONYMOUS

On the Portrait of a Dull Rhetor

Who painted thee who speakest not in the character of a rhetor? Thou art silent, and dost not speak: nothing more lifelike.

¹ The rhetor whose works we possess.
GREEK ANTHOLOGY

319.—ΑΛΛΟ

Εἰς εἰκόνα Μαρίνου ῥήτορος
Εἰκόνες ἀνθρώπωςι φίλου γέρας· ἀλλὰ Μαρίνῳ ὑβρις, ἐλεγχομένης εἴδεος ἀπρεπίης.

320.—ΑΛΛΟ

Εἰς ἄγαλμα Ἀριστείδου ῥήτορος
Νεῖκος Ἀριστείδης 'Ιάδων κατέπαυσε πολίτην, 
τὸ πρὶν Ὀμηρεῖς εἶχον ὑπὲρ γενέης.
φασὶν γὰρ πᾶσαι· "Σμύρνη 
tέκε θεῖον Ὀμηρον, 
ἡ καὶ Ἀριστείδην ῥήτορα 
γειναμένη."

321.—ΑΔΗΛΩΝ

Εἰκὼν Καλλίστου τοῦ ῥήτορος· οἱ δὲ παρ’ αὐτὴν ἐρχόμενοι, Ἐρμῆ σπένδετε τῷ λογίῳ.

322.—ΑΔΗΛΩΝ

Φύρμος με Φύρμον, πυρφόρος τὸν πυρφόρον, 
ὁ παῖς ὁ ῥήτωρ τὸν πατέρα τὸν ῥήτορα.
THE PLANUDEAN APPENDIX

319.—Anonymous

On a Portrait of the Rhetor Marinus

Portraits are an honour dear to men, but for Marinus a portrait is an insult, as it exhibits the uncomeliness of his form.

320.—Anonymous

On a Portrait of the Rhetor Aristides

Aristides put an end to the ancient quarrel that the cities of Ionia had about Homer’s parentage. For they all say, “It was Smyrna who gave birth to divine Homer, even she who bore likewise the rhetor Aristides.”

321.—Anonymous

The portrait is that of the rhetor Callistus, and pour a libation, ye who pass by it, to Hermes, the god of Eloquence.

322.—Anonymous

Phyrmus set up the portrait of Phyrmus, the fire-bearer the fire-bearer’s, the son the father’s, the rhetor the rhetor’s.¹

¹ This is obscure.
323.—ΜΕΣΟΜΗΔΟΤΣ

Τὰν ὑελὼν ἐκόμιζε
κόψας ἐργάτας ἀνὴρ:
ἐς δὲ πῦρ ἔθηκε βῶλον,
ὡς σίδηρον εὐσθενή:
ἀ δὲ ὑέλος, οὐα κηρός,
ἐξεχεῖτο, παμφάγοις
φλοξίν ἐκπυρομένα:
θαύμα δ’ ἦν ἰδείν βροτοῖς
ὅλκον ἐκ πυρὸς ρέοντα,
καὶ τὸν ἐργάτην τρέμοντα,
μὴ πεσῶν διαρραγῇ.
ἐς δὲ διπτύχων ἀκμάς
χηλέων ἔθηκε βῶλον.

324.—ΑΔΗΛΩΝ

’Η γραφὴς ἀργυρέη μὲν ὄτ’ ἐκ πυρὸς ἡλθον ἑτύχθην,
σαίσι δὲ καὶ χρυσὴ γίνομαι ἐν παλάμαις.
ἀδέ σοι, ὁ χαριέσσα Λεόντιον, εὐ μὲν Ἀθήνη
tέχνης, εὐ δ’ εἴδους ἄκρα δέδωκε Κύπρις.

325.—ΙΟΤΑΙΑΝΟΤ ΛΙΓΣΙΤΙΟΤ

Εἰς ἀνδριάντα Πυθαγόρου

Οὐ τὸν ἀναπτύσσοντα φύσιν πολύμητιν ἀριθμῶν
ἦθελεν ὁ πλάστης Πυθαγόραν τελέσαι,
ἀλλὰ τὸν ἐν σιγῇ πινυτόφρουν καὶ τάχα φωνὴν
ένδου ἀποκρύπτει, καὶ τὸδ’ ἔχων ὁπάσαι.
323.—MESOMEDES

On the Invention of Glass

The workman having quarried it, brought the glass and put in the fire the mass hard as iron, and the glass, set afire by the all-devouring flames, ran out melted like wax. And to men it was a marvel to see a trail flowing from the fire, and the workman trembling lest it should fall and break; and on the points of the double forceps he put the lump.

324.—Anonymous

I, the pencil, was silver when I came from the fire, but in thy hands I have become golden likewise. So, charming Leontion, hath Athena well gifted thee with supremacy in art, and Cypris with supremacy in beauty.

325.—JULIANUS, PREFECT OF EGYPT

On a Statue of Pythagoras

The sculptor wished to portray not that Pythagoras who explained the versatile nature of numbers, but Pythagoras in discreet silence. Perhaps he has hidden within the statue the voice that he could have rendered if he chose.

1 i.e. some form of silica.
326.—ΑΔΗΛΟΝ
Εἰς εἰκόνα Πυθαγόρου
Αὐτὸν Πυθαγόραν ὁ ζωγράφος, ὃν μετὰ φωνῆς εἶδες ἂν, εἰ γε λαλεῖν ἦθελε Πυθαγόρας.

327.—ΙΩΑΝΝΟΤ ΤΟΤ ΒΑΡΒΟΚΑΛΛΟΤ

'Ως σοφὸς ὁ γράψας: ξωᾶν οὐκ ἐμβαλε κηρῷ,
Σωκράτεος ψυχὰ τοῦτο χαριζόμενος.

328.—ΑΔΗΛΟΝ
Τῶν νοῦν διδάσκων αἰθερεμβατεῖν Πλάτων,
tοὺς τῶν ὑπὲρ νοῦν ἐξερεύνηται λόγους.
326.—Anonymous

On a Picture of the Same

The painter drew the very image of Pythagoras, and you would have seen him with his voice, too, had Pythagoras wished to speak.

327.—Joannes Barbocallus

On a Picture of Socrates

How wise was the painter! He did not put life into the wax, doing this favour to the soul of Socrates.¹

328.—Anonymous

Plato, teaching the mind to walk in the aether, utters words concerning things passing comprehension.

¹ i.e. not imprisoning it in the body.
329.—ΑΔΗΛΟΝ

Εἰς εἰκόνα Ἀριστοτέλους

Οὗτος Ἀριστοτέλης μετρῶν χθόνα καὶ πόλον ἀστρων.

330.—ΑΛΛΟ

Νοῦς καὶ Ἀριστοτέλους ψυχή, τύπος ἁμφοτέρων εἰς.

331.—ἈΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς εἰκόνα Πλούταρχον

Σεῖο πολυκλήνειτα τύπον στήσαν, Χαίρωνεν Ἡ πλούταρχε, κρατερῶν νίες Αὔστοιῶν, ὅτι παραλλήλοις βλοῖς Ἕλληνας ἀρίστους Ἰούμης εὐπολέμως ἧμος σας ἐναέταις. ἅλλα τεοῦ βιότοιο παράλληλον βίον ἀλλον οὐδὲ σὺ γ' ἀν γράψαις· οὐ γὰρ ὁμοίου ἔχεις.
329.—Anonymous

On a Portrait of Aristotle

This is Aristotle measuring the earth and the starry heavens.

330.—Anonymous

On the Same

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

331.—Agathias Scholasticus

On a Picture of Plutarch

The valiant sons of Italy set up thy renowned form, Plutarch of Chaeronea, because in thy Parallel Lives thou didst couple the best of the Greeks with the warlike citizens of Rome. But not even thyself couldst write a life parallel to thine own, for thou hast no equal.
GREEK ANTHOLOGY

332.—TOY AYTOY

Εἰς εἰκόνα Αἰσώπου
Εἴγε ποιῶν, Δύσιππε γέρων, Σικνώνιε πλάστα, δείκελον Αἰσώπου στήσασι τοῦ Σαμίου ἐπτὰ σοφών ἐμπρόσθεν· ἐπεὶ κεῖνοι μὲν ἀνάγκην ἐμβαλοῦν, οὐ πειθῶ, φθέγμασι τοῖς σφετέροις, ὅς δὲ σοφοῖς μῦθοις καὶ πλάσμασι καίρια λέξας, παῖδων ἐν σπουδῇ, πείθει ἐχεφρονέειν. φευκτὸν δ’ ἡ τρηχεία παραίνεσις· ἡ Σαμίου δὲ τὸ γλυκὸ τοῦ μύθου καλὸν ἔχει δέλεαρ.

333.—ΑΝΤΙΦΙΔΟΤ ΒΤΖΑΝΤΙΟΤ

Ἡ πήρῃ καὶ χλαίνα καὶ ὕδατι πιληθεῖσα ἔμαι, καὶ ὡς πρὸ ποδῶν ράβδος ἐρειδομένη, καὶ δέπας ἐκ κεράμου, σοφὸς κυνὶ μέτρα βίοι ἄρκτα· κην τούτως ἢν τί περισσότερον κολάσι γὰρ πόμα χερσίν ἴδων ἀρύστα ἑσβάτην, εἶπε· "Τί καὶ σέ μάτην, ἔσπαρκον, ἧχθοφόρον;"

Ausonius, Epigram 53.

358
THE PLANUSDEAN APPENDIX

332.—By the Same

On a Statue of Aesop

Thou didst well, old Lysippus, sculptor of Sicyon, in placing the portrait of Samian Aesop in front of the Seven Sages, since they for their part put force, and not persuasion, into their saws, but he, saying the right thing in his wise fables and inventions, playing in serious earnest, persuades men to be sensible. Rough expostulation is to be avoided, but the sweetness of the Samian's fables makes a pretty bait.

333.—ANTIPHILUS OF BYZANTIUM

On Diogenes

The wallet and cloak and the barley-dough thickened with water, the staff planted before his feet, and the earthenware cup, are estimated by the wise Dog as sufficient for the needs of life, and even in these there was something superfluous; for, seeing the countryman drinking from the hollow of his hand, he said, "Why, thou earthen cup, did I burden myself with thee to no purpose?"
334.—ΤΟΥ ΑΥΤΟΥ

Γηράσκει καὶ χαλκὸς ὑπὸ χρόνου· ἀλλὰ σὸν οὗτι κόδος ὁ πᾶς αἰών, Διόγενες, καθελεῖ·
μοῦνος ἐπεὶ βιοτᾶς αὐτάρκεα δόξαν ἔδειξας
θυητός, καὶ ζῶης οἶμον ἐλαφροτάτην.

Eis τὰς ἐν τῷ Ἱπποδρόμῳ Κωνσταντινουπόλεως
στήλας τῶν ἀθλητῶν ἐπιγράμματα.

335.—Εἰς Πορφύριον

Πορφύριον Κάλχαντος Ἄναξ
καὶ δῆμος ἐγείρει,
πολλοὶς εὐκαμάτοις βριθὸ-
μενον στεφάνοις,
πᾶς μὲ θυμόχοισι νεώτατοι,
όσον ἄριστον,
ἀλλὰ τόσον νίκης κάρτος ἐν-
εγκάμενον.

ἐπρεπε μὴν χρυσάον ἐν ἀγάλ-
ματι, μὴ δὲ εἰς χαλκῷ 5
tοῦτον τοῖς ἄλλοις εἰκέλον
ἐστάμεναι.

336.—ΑΛΛΟ

Τέτραχα μὲν τὸ πάροιθε διακριδὼν ἱαχε δῆμος,
τὸν Κάλχαντιάδην Πορφύριον ποθέων·
αὐτὰρ δὲ δεξιτεροίσιν ἀνακτορέοιο θυώκου
ἡμία καὶ ζώνην ἰππότιν ἀνθέμενος,
THE PLANUDEAN APPENDIX

334.—By the Same

On the Same

Even brass is aged by time, but not all the ages, Diogenes, shall destroy thy fame, since thou alone didst show to mortals the rule of self-sufficiency and the easiest path of life.

FROM BOOK V

Epigrams on the Statues of Athletes in the Hippodrome at Constantinople

335.—On Porphyryus

The Emperor and the faction erected the statue of Porphyryus, son of Calchas, loaded with many crowns won by skilled toil, the youngest of all the drivers as well as the best, and winner of as many victories as any. This man’s statue should have been of gold, not of bronze like the others.

336.—On the Same

Four times before did the people shout distinctly, desiring Porphyryus, the son of Calchas; but he, taking up the reins and his driving belt at the right of the Emperor’s seat, drives, starting from there, urging on his team, and in the middle of his racing

1 A certain number of these found their way into the Palatine MS. (Book XV.).
2 This apparently means that the people had clamoured for him during previous races in which he took no part.
3 Here stood the porch of the Blues, for which faction Porphyryus drove.
κείθεν ἐπιστέρχουν ἐλάμα· μεσσηγὸς δ’ ἄεθλων
χάλκεος ἰδρύθη, πρῶτον ίουλον ἔχων.
εἰ δ’ ἐτέων γέρας ἠλθε θωτέρον, ἀλλ’ ἐπὶ νίκαις
οἴμοι, ἀλλὰ μόλις, πολλὰ μετὰ στέφεα.

337.—ἈΛΛΟ

'Ἀγχίσην Κυθέρεια, καὶ Ἐνυμίωνα Σελήνη
φίλατε· καὶ Νίκη νῦν τάχα Πορφύριον,
δὲ καὶ ἔοις ἵππους καὶ ὀμόφρονος ἡμικήρος
ἐξ ἐτέρων ἐτέρων αἰεὶν ἀμειβόμενος,
pολλάκι πράτσαι πολιμερίωσιν ἀέθλοις,
οὐ μογέων, ἐτάρου μοῦνον ἐφεσπομένου.

338.—ἈΛΛΟ

Τούτῳ σοι ἡθέφη Νίκη γέρας, ὁ χρόνος ἄλλοις
όψε μόλις πολιοῦσ ὀπασε, Πορφύριε.
καὶ γὰρ ἀριθμήσασα πολυστέφεας σεο μόχθους
εὐρετο γηραλέων κρέσσονας ἡμώχων.
τί πλέον, ὅτι καὶ αὐτὸς ἐπευφήμησεν ἀνάσας
σὸν κλέος ἀντιπάλων δήμος ἀγασσάμενος;
ἀλβήν ἡ Βενέτων πανελεύθερος ἐστι γενέθλη,
ἡ σε μέγας Βασιλεὺς δῶρον ένευσεν ἐχειν.

339.—ἈΛΛΟ

'Ἀλκιμοὶ ἀλκήνετα, σοφοὶ σοφῶν, νίεα Νίκης
οἱ Νίκης παῖδες Πορφύριον Βένετοι
ἀνθέαν· ἀμφτέραις γὰρ ἀμειβόμενοι ἐπὶ πώλοις
κυδιάει νίκαις, οἷς πόρεν, οἷς ἔλαβεν.

1 It was the practice for a victorious charioteer to change his team with another of his own faction and to race him. This was called a "diversium."

362
career his bronze statue was erected with the first
down on his cheeks. If this honour came to him
quicker than years, yet it came late after victories
won by much labour, after many crowns.

337.—On the Same

Cytherea was in love with Anchises and Selene
with Endymion, and now it seems that Victory is
in love with Porphyrius, who, ever changing his own
team for that of another driver of his faction,\(^1\) was
often crowned in the races that lasted all day with-
out labour on his part, his companion only following
him.

338.—On the Same

Victory gave to thee, Porphyrius, while still young,
this honour which time has given to others late in
life and grudgingly; for, having counted the per-
formances that won thee many crowns, she found
them superior to those of old drivers. Why! did
not the rival faction, in admiration of thy glory,
applaud thee loudly? Blessed is the most free
people of the Blues, to whom our great Emperor
granted thee as a gift.\(^2\)

339.—On the Same

The valiant to the valiant; the wise to the wise;
the sons of victory, the Blues, to the son of victory,
Porphyrius, erected this statue; for he glories in the
two victories he gained by the interchanged teams,
the team he gave and the team he received.\(^3\)

\(^2\) It appears from this that the Emperor sometimes appor-
tioned the drivers between the factions.

\(^3\) See note to No. 337.
340.—ΑΛΛΟ

'Αλλοις παυσαμένοισιν, ἀεθλεύοντι δὲ μοῦνο
Πορφύριῳ Βασιλεὺς τοῦτο δέδωκε γέρας.
πολλάκι νικήσας γὰρ ἑοὺς πόρεν ὠκέας ἵππους,
λάξετο δ' ἀντιπάλων, καὶ πάλιν ἐστέφετο.
ἔνθεν ἐν Πρασίνοις ἔρις ἄσπετος, ἔνθεν αὐτῇ,
δὲ Βενέτους τέρψει, Κοιρανε, καὶ Πρασίνους.

341.—ΑΛΛΟ

Αἱ πάντων ψῆφοιὶ μὲ καὶ εἰσέτι διφρεύοντα
ἐστησαν Νίκης ἐγγύθε Πορφύριον.
ὁμοιος μὲν γὰρ ἐμὸς γέρας ὑπεκεν· οἱ δ' ἐτεροὶ μὲ
δίξωντ' αὐτης ἑχειν, νεῖκος ἀπειπάμενοι.
μήτι δ' ἕνιοχον περιγίγνομαι, οὐσι καὶ ἰππους
κρείσσονας ἀντιπορῶν, δεῖξα χεριοτέρους.

342.—ΑΛΛΟ

Αὐτὸν Πορφύριον μὲν ἀπηκριβώσατο χαλκῷ
ὁ πλάστης, ἐμπνοὺν οία τυπωσάμενοι.
τὸς δὲ χάριν, τὸς ἀεθλα, τὸς ἐνθεα δὴνεα τέχνης
τεῦξει, καὶ νίκην οὐποτ' ἀμεθόμενην;

343.—ΑΛΛΟ

Εἰκόνι χαλκεῖι τὸν χάλκεους ἕνιοχῷ
ἀνθετο νικητὴν κοίρανος Αὐσονίων,
ὡς σοφῶν, ὡς Βενέτους πεφιλημένου· ἀλλ' ἐπὶ νίκαις
Πορφύριου πολλαὶς εἰκόνας ὀψόμεθα.
340.—On the Same

To others when they have retired, but to Porphyrius alone while still racing, did the Emperor give this honour. For often he drove his own horses to victory and then took in hand the team of his adversary, and was again crowned. Hence arose a keen rivalry on the part of the Greens, hence a shout of applause for him, O King, who will give joy both to Blues and to Greens.

341.—On the Same

The votes of all erected near to Victory the statue of me, Porphyrius, while still driving. For my own faction demanded the honour, and the opposite one desired to have me again, renouncing their hostility. I got the best of the other drivers by my cleverness, giving them in exchange for their own better horses, and then showing them to be my inferiors.

342.—On the Same

The sculptor exactly portrayed in bronze Porphyrius himself, fashioning him as if alive. But who shall mould his grace, his races, the inspired tricks of his craft, and victory that never varied?

343.—On the Same

In a brazen image the Lord of the Latins set up the victorious driver, strong himself as brass, as being skilled and dear to the Blues; but we shall see many statues yet of Porphyrius erected because of his victories.
344.—ΑΛΛΟ

α. Τίς τελέθεις, φίλε κοւρε, γενειάδος ἄκρα χαράσ-

σων;

β. Ὡ ζένε, Πορφύριος. α. Τίς πατρίς; β. Ἡ

Διβύη.

α. Τίς δὲ σε νῦν τίμησεν; β. Ἀναξ, χάριν ἵππο-

συναῖν.

α. Τίς μάρτυς τελέθει; β. Δῆμος ὁ τῶν Βενέτων.

α. Ἐπρεπε σοι Αὐστρικούν ἔχειν ἐπιμάρτυρα νίκης ὅ

τοσσατίης, πλάστην ἰδίμονα, Πορφύριε.

345.—ΑΛΛΟ

Ἠγγύθι τῆς Νίκης καὶ Ἀλεξίανδρου βασιλῆς ἔστης, ἀμφοτέρων κύδεα δρεπάμενοι.

346.—ΑΛΛΟ

Πάντα Τύχης ὀφθαλμός ἐπέρχεται· ἀλλ' ἐπὶ μούνοις

Πορφύριον καμάτοις ἔλκεται ὁμα Τύχης.

347.—ΑΛΛΟ

Σὴν τροχαλὴν μᾶςτυγα καὶ ἄσπιδα δῆμος ἄγασθεῖς.

ἡθελε σε στήσαι διπλόν, ωσπερ ἔδει,

ἡμίοχον κρατερὸν καὶ ἄριστεα· δικτὰ δὲ χαλκὸς

οὐκ ἐχύθη, ψυχὴν σεῖο τυψώσαμενος.

348.—ΑΛΛΟ

Πορφύριον σταδίουσι τῖνος χάριν ἦμισχῆ

δῆμος ὁ πρῶτα φέρων ἄνθετο τῶν Πρασίνων;

αὐτὸς Ἀναξ κήρυξε. τί γὰρ πλέον, ὅτι γεραίρει

ἕνεκεν εὐνοίας, ἕνεκεν ἰπποσύνης;

366
THE PLANUDEAN APPENDIX

344.—On the Same

A. Who art thou, dear young man, the point of thy chin just marked with down? B. Stranger, I am Porphyrius. A. Thy country? B. Africa. A. Who hath honoured thee? B. The Emperor, on account of my driving. A. Who testifies to it? B. The faction of the Blues. A. Porphyrius, thou shouldst have had Lysippus, a skilled sculptor, to testify to so many victories.

345.—On the Same

Thou standest near Victory and King Alexander, thou who hast gathered thee the glory of both.

346.—On the Same

The eye of Fortune ranges over all things, but now the eye of Fortune is attracted to the exploits of Porphyrius alone.

347.—On the Same

The people, in admiration of thy whirling whip and thy shield, was minded to set thee up in two aspects as was fitting, as a strong driver and a strong warrior; but the bronze, forming itself like thy soul, would not flow in two streams.

348.—On the Same

Why did the distinguished faction of the Greens erect on the course the statue of the charioteer Porphyrius? The Emperor himself issued the order. What could he do but honour him in view of his good will to him and of his skill as a driver?
Πορφυρίῳ μετ' ἄεθλα γέρας πόρεν ἄξιον ἔργων
Κοίρανος, ὁ Πρασίνοις τὸ τοῦτο χαριζόμενος.
πολλάκι γὰρ δῆμος προφερέστερα ἔργα κομίζων
γένεσε Καλλιόπαν, καὶ πάλι Πορφύριον.
διπλόν οὖνομα τοῦτο, τόπερ λάχε χάλκεος ἤρως
οὗτος, ὁ τεθρύπποις κύδος ἐλὼν ἀρετῆς.

5

Οὐ μόνον ἐν σταδίοις σε κατέστεφε πότνια Νίκη,
ἀλλὰ καὶ ἐν πολέμοις δεῖξεν ἄεθλοφόρον,
εὐτ' ἄρ' Ἀναξ πολέμιζεν ἔχων Πρασίνους ὑποεργοῦς
ἄγρια μαίνομένῳ ἐχθρῷ ἀνακτόρει,
καὶ πέσεν αἰνοτύραννος ἐπιφθημένης τότε Ῥώμης,
ἡμαρ ὁ Αὐσονίς ἤλθεν ἐλευθερίης.
τοῦνεκα τοῖς μὲν ἐδώκειν ὁ Ἀναξ γέρας, ὡς πάρος εἰχον,
σὸν δὲ τύπου τέχνη ἐξεσε, Πορφύριε.

5

'Τμετέρων κήρυξες ἀμεμφέες εἰσὶν ἄγόνων
οἱ καὶ ἀπ' ἀντιβίων, Πορφύριε, στέφανοι.
πάντας γὰρ σταδίοισιν ἀμοιβαδὸν αἰὲν ἐλέγχεις
ἀντιτέχνους, τῆς σῆς παίγνιον ἱπποσύνης.
τοῦνεκα καὶ ξεῖνων πρεσβηίων εὐραο μοῦνος,
eἰκόνα χαλκεῖην δῆμο ἐν ἀμφοτέρῳ.
THE PLANUDEAN APPENDIX

349.—On the Same

Our Sovereign Lord, who grants this favour to the Greens, gave to Porphyrius after the races an honour worthy of his performances. For often the people, their attention turned to exploits more than usually brilliant, praised Calliopas¹ and again Porphyrius, the two names that belonged to this brazen hero, who won the meed of valour in the chariot-races.

350.—On the Same

Not only did divine Victory crown thee on the race-course, but in war, too, she showed thee to be victorious, then when the Emperor, with the Greens to assist him, warred with the furiously raging enemy of the throne; when the savage tyrant² fell, as Rome was on the point of perishing, and the light of Latin liberty came back. Therefore the Monarch gave to the Greens the privileges they formerly had, and the artist wrought and polished thy image, Porphyrius.

351.—On the Same

The crowns from the hostile faction too, Porphyrius, are unimpeachable witnesses of thy exploits. For ever in the race thou conquerest one after the other all the rival charioteers, a mere toy for thy skilled hands. Therefore hast thou alone gained an unwonted mark of honour, a bronze statue in the grounds of each faction.

¹ See No. 358.
² By "tyrant" is meant some leader of a seditious movement.
352.—ΑΛΛΟ
Πλάστης χαλκῶν ἔτευξεν ὅμοιον ἥμισχῆ·
eἴθε δὲ καὶ τέχνης ὄγκον ὑπειργάσατο,
ὄγκον ὅμοιό καὶ κάλλος· ὀπερ φύσις ὑψὲ τεκοῦσα
ὦμοσεν᾽ Ὦδίνειν δεύτερον οὐ δύναμαι.
ὦμοσεν εὐόρκοις ὑπὸ χείλεσιν. Πορφυρίῳ γὰρ
πρῶτῳ καὶ μούνῳ πᾶσαν ἔδωκε χάριν.

353.—ΑΛΛΟ
Εἰ φθόνος ἤρεμεόι, κρίνειν δ᾽ ἐθέλωιν ἀέθλους,
pάντες Πορφυρίου μάρτυρες εἰσὶ πόνων
ναὶ τάχα καὶ φήσαιεν ἀριθμῆσαντες ἁγῶνας.
Βαϊὼν τούτο γέρας τοσσατίων καμάτων.
ὅσα γὰρ ἡμισχῆς ἢεὶ μεμερισμένα κοσμεῖ,
eἰς ἐν ἀολλύσσας, τηλίκος ἐξεφάλη.

354.—ΑΛΛΟ
Αἰδομένη χαλκῷ σε πόλις, τριπόθητε, γεραίρειν·
ἔθελε γὰρ χρυσῷ· ἀλλ᾽ ἦδεν ἐς Νέμεσιν.
εἰ δὲ τεὴν μέλπων οὐ παύεται ἡθάδα νίκην
eὐγνώμον ὅμοιος, Πορφυρίῳ, Πρασίνῳ,
ἐμπνοάσει εὐμπαντες ἀγάλματα· πᾶς δὲ περισσὸς 5
καὶ χρυσὸς τούτοις εἰς ἔριν ἐρχόμενος.

355.—ΑΛΛΟ
Οὕτω σοι μογέοντι Τύχη πόρεν ἄξια νίκης·
νίκαι γὰρ τῆς σῆς μείζονες εὐτυχίης.
THE PLANUDEAN APPENDIX

352.—On the Same

The sculptor made the bronze like unto the charioteer, but would that he could have fashioned also the vastness of his skill, its vastness and beauty, a thing that when Nature brought forth late in her life she swore, "I cannot travail again." She swore it with truthful lips, for to Porphyrius first and alone she gave all her gifts.

353.—On the Same

If envy could be at rest and chose¹ to judge the contests, all men testify to the achievements of Porphyrius. Yea, perchance they would say after reckoning up his races, "That is a slender reward for so much exertion." For, having gathered into one all the separate qualities which adorn each driver, he showed himself to be the great man he is.

354.—On the Same

Thrice-desired Porphyrius, the city reverencing thee honours thee with a bronze statue. She would have wished it to be gold, but Nemesis was before her eyes. But if thy well-wishers, the faction of the Greens, never cease celebrating thy woned victories, they are every man of them living statues in thy honour, and all gold is worthless in comparison with them.

355.—On the Same

Not yet has Fortune worthily rewarded thy hard-won victories, for thy victories are greater than the

¹ ἔθελοις is for ἔθελοι.
GREEK ANTHOLOGY

ἀλλὰ μέρει πρώτῳ σταθερῷ καὶ ἀρείῳν μίμουις
tὴν φθονερὴν τίκων δυσμενέων κραδίην,
οἱ, σέθεν εἰσορόωντες ἀεὶ νικῶσαν ἰμάσθλην,
μέμφονται σφετέρην αἰὲν ἀτασθαλῆν.

356.—ΑΛΛΟ

"Ἀλλοις μὲν γεράων πρόφασις χρόνος: οἱ δ᾽ ἐπὶ νίκαις
κρινόμενοι πολιῆς οὐ χατέουσι κόμης,
ἀλλ᾽ ἀρετῆς, οἴθεν εὐχὸς αὐτόπτεται. εἰς ὑπὸ τοῖς
Πορφύριος δόρων δῆ λάχεν ἁγαλήν,
οὔκ ἐτέων δεκάδας, νίκης δ᾽ ἐκατοντάδας αὐχῶν
πολλάς, καὶ πάσας συγγενέας Χαρίτων.

357.—ΔΕΟΝΤΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

'Αγχίσην Κυθέρεια, καὶ 'Ενδυμίωνα Σελήνη
φίλατο: μυθεῦνται τοῖα παλαιγενέες.
νῦν δὲ νέος τις μῦθος ἀείσεται, ὡς τάχα Νίκη
όμματα καὶ δίφρους φίλατο Πορφύριον.

358.—Εἰς Καλλιόπαν

Πρεσβυτέρους κούροις μὲν ἑών, πρέσβυς δὲ τε κούροις
νικᾶς, τεθριπτῶν κέντορας ἄθλοφόρων.
ἐξ δ᾽ ἐτέων ἀνύσασ δεκάδας, στήλην ἐπὶ νίκαις
eἰλες, Καλλιόπα, νεύματι κοιρανίης,
οφρα μένοι καὶ ἐπειτὰ τεὸν κλέος. αἴθε τοι εὗ,
ὡς κλέος ἀθάνατον, καὶ δέμας ἀθάνατον.

1 This no doubt refers to a statue erected to him by the
Greens. The Blues seem to have expelled him.
prizes that have fallen to thee. But remain now in this, the first of the factions, the more constant and more excellent, consuming the envious hearts of our enemies, who, seeing thy whip ever victorious, never cease to blame their own recklessness.¹

356.—On the Same

Time is the cause of the honours of others, and those who are judged worthy of them, owing to their victories, do not lack grey hairs, but lack that virtue on which glory depends. Porphyrius alone twice gained the splendour of such gifts, not boasting many decades of years, but many hundreds of victories, and all of them akin to the Graces.

357.—LEONTIUS SCHOLASTICUS

On the Same

Cytherea loved Anchises, and Selene Endymion, so it is fabled by men of old time. But now a new fable shall be sung, that Victory, it seems, fell in love with the eyes and chariot of Porphyrius.²

358.—On the Same under his other name, Calliopas³

When a youth thou didst conquer thy elders, and now, in thy later years, thou conquerest the young drivers of racing four-horse chariots. Having accomplished thy six decades of years, thou hast won, Calliopas, a statue for thy victories, by command of the Emperor, so that thy renown may abide for future ages. Would that thy body were as immortal as thy renown.

¹ Imitated from No. 337.
² He seems to have adopted this name late in life.
359.—ΑΛΛΟ

Σής τώδε διφρελάτειρα το χάλκεον άνθετο Νίκα
εὐκηλον μορφᾶς, Καλλιόπα, ζαθέας,
πρέσβυς ὅτι σφριγώντας ἐν ἱπποδάμῳ πλέον ἀλκᾶ
νίκησας, γεφαροὺς δ’ ὅν νέος ἐν σοφίῃ.
ἐνθεν ἐλευθερῶπαις Βενέτων σέο πῆξατο δῆμος
δοιά, τὰ μὲν τέχνας ἄθλα, τὰ δὲ σθένεος.

360.—ΑΛΛΟ

Σὸν γηρᾶς νεότητα τεὶν ὑπερέδραμε νίκαις,
καὶ πάντων κρατέεις πάντοτε, Καλλιόπα.
ἐνθεν Ἄναξ καὶ δήμος ἐλεύθερος αὐθίς ἐγείρει
τοῦτο γέρας, σοφίης μνήμα καὶ ἡνορέης.

361.—ΑΛΛΟ

Οὐτος, ἐγερσιθέατρε, τεὸς τύπος, δι’ τοῦ ἐγείρει
ἐσμός ἁρείηλων, Καλλιόπα, στεφάνων.
οὔτε γὰρ ἡνίοχος σὲ παρῆπαφεν, οὔτε χαλινοῖς
δύσστομοι ἱππεῖα σοῖς ἀπέλθησε γέννας.
μοῦνος δὴ νίκης γέρας ἁρνυσαι. ἡ παρὰ πᾶσι
δόξαν ἄχεις ἄεθλῶν ἄθλα λιπεῖν ἐτέρους.

362.—ΑΛΛΟ

Καλλιόπα κλυτόμοχθε, τὶ σοι πλέον, ὅτι γεφαίρει
εἰκόνι χαλκοτύπῳ σοὺς Βασίλειος καμάτους,
δήμος ὁ μυριόφωνος, ὦ τὸ πλῆθος; εὗτε καὶ αὐτῇ
δυσμενέων παλάμη σοῖς ἑπένευσε πόνοις.

1 The meaning is probably that to be second to him was a distinction.
THE PLANUDEAN APPENDIX

359.—On the Same

Victory, the charioteer, dedicated to thee, Calliopas, this brazen image of thy divine form, because in thy old age thou didst conquer men in the prime of youth by thy force in subduing horses, and in thy youth didst conquer thy elders by skill. Hence the faction of the Blues, the children of liberty, erected two prizes for thee, one for thy art and the other for thy force.

360.—On the Same

Thy old age has surpassed thy youth in victories, and thou didst ever overcome all, Calliopas. Therefore do the Emperor and this free faction again raise this honour for thee, a monument of thy skill and valour.

361.—On the Same

O Calliopas, thou who raisest applause in the theatre, this is thy portrait which a swarm of much-envied crowns raises to thee. For neither did any charioteer cozen thee, nor did any hard-mouthed horse’s jaws refuse to obey thy reins. Alone hast thou gained the reward of victory; verily the opinion of all is that by contending thou leavest prizes for others.¹

362.—On the Same

O Calliopas, celebrated for thy achievements, what does it profit thee that thy labours are rewarded with a bronze statue by the Emperor, by this myriad-throated faction, by the whole city, considering that even the hands of the hostile faction applauded thy exploits?
GREEK ANTHOLOGY

363.—Εἰς Φαυστίνων

Μητέρες εὐάθλων γεράων φρένες, οὐ κράτος ἡβής,
οὐ τάχος ἰπποσύνης, οὐ χρόνος εὐτυχίας.
ἵλικοι, Φαυστίνε, τεὸς νόσος, ὃ τάδε πάντα
ἔσπεται, ὃ Νίκη σύντροφος ἀδάνατος.

364.—ΑΛΛΟ

Πρῶ τιν σε νέον, Φαυστίνε, νόσος πεφόβητο γερόντων
νῦν δὲ σε πρεσβυγενή κάρτος ἐφρίξε νέων.
δεύτερα δ' εὔρετο πάντα τεὸς πόνος, ὅς σε γεραίρει
πρέσβυν ἐν ἤθεοις, ἐν δὲ γέρουσι νέον.

365.—Εἰς Κωνσταντῖνον

Ἐξότε Κωνσταντῖνος ἔδω δόμον ᾿Αἴδος εἰσω,
πλήτο κατηφείης ἰπποσύνης στάδιον,
τερπωλὴ δ' ἀπέλειπε θείμονας· οὔδ' ἐν ἀγναιαίς
κείνας τὰς φιλίας ἔστιν ἰδεῖν ἔριδας.

366.—ΑΛΛΟ

Εἰκόνα, Κωνσταντῖνε, τεὴν ἀνέθεντο πολίται,
μυρόμενοι, ψυχὴς τέρψιν ἀποιχομένης.
σοι κλέος ὀπτότε δῆμος ἐπεσφρήγιζε θανόντι,
μνήσατο σῶν καμάτων καὶ μετὰ πότμον ᾿Αναξ,
οὖνεκεν ἰπποσύνης φιλοκέρτομος ᾨλετο τέχνη,
ἐν σοὶ παυσαμένη πᾶσα καὶ ἀρξαμένη.

376
THE PLANUDEAN APPENDIX

363.—On Faustinus

Writs are the mothers of a winner's honours, not the force of youth, nor swift driving, nor favourable occasion. May thy mind, Faustinus, be propitious, which takes precedence of all these things, and whose companion is immortal Victory.

364.—On the Same

Formerly in thy youth, Faustinus, the minds of the old men feared thee, and now the strength of the young men trembles before thine in thy advanced years. The first place was ever gained for thee by thy toil, which brings honour to thee, an old man among the youths, a youth among the old men.

365.—On Constantinus

Since Constantinus entered the house of Hades the race-course is full of despondency, and pleasure has abandoned the spectators, nor even in the streets does one see the old friendly strife.¹

366.—On the Same

The citizens, mourning thee, erected thy image, Constantinus, to be a delight to thy departed spirit. When the people confirmed thy fame on thy death, the Emperor, too, was mindful of thy exertions after thy decease, because the abusive art of driving has perished, ceasing finally with thee as it began with thee.

¹ i.e. between the two factions: it was frequently most savage and sanguinary.
² Alluding to the insulting language used by the rival factions regarding each other.
367.—ΑΛΛΟ
Εἰσέτι μὲν ξώοντι πόλις ποτὲ Κωνσταντίνῳ,
eικόνα χαλκείην Βαιών ἐκρίνε γέρας,
ἡδεε γὰρ πᾶς δήμος ὅσος ἐπὶ κύδει νίκης
αἰέν ἀεθλεύων ἀμφέθετο στεφάνους.
ὡς δ’ ἔθανεν, ποθέουσα, φίλον τύπον ἄνθετο τοῦδε, δ’ ὄφρα καὶ ἐσσομένοις μνήστιν ἔχοι καμάτων.

368.—ΑΛΛΟ
Οἳ Βένετοι Πρασίνοισιν ἐναντίοι αἰέν ἐόντες
ἐις ἐν’ ὀμοφροσύνῃς ἐξεβόησαν ὅρον,
ὡστε σε, Κωνσταντίνω, λαβεῖν ἐπιτύμβιον εὐχος,
pᾶσιν αἰειδόμενον, πᾶσιν ἀρεσκόμενον.

369.—ΑΛΛΟ
’Ἀντολής, δύσιος τε, μεσημβρίης τε, καὶ ἄρκτος
σὸς δρόμος ψυφαῖς ἀμφιβέθηκεν ὅροις,
ἀφθυτε Κωνσταντίνω. θανεῖν δὲ σε μὴ της ἐνίσπη
tῶν γὰρ ἀνικήτων ἀπτεται οὐδ’ Ἀἴδης.

370.—ΑΛΛΟ
’Εγγύθι τῆς σφετέρης γενεής λάχεν εἰκόνα τήνδε
ἐπρεπε γὰρ τρισσοῖς εἰν ἐνὶ χῶρον ἔχειν,
οἱ καὶ ἐνὶ σταδίοις ἄρετῆς κλέος εἰκελὸν εὕρον,
υπρίθμων στεφάνων ἐσμὸν ἐλόντες ἵσον.

371.—ΑΛΛΟ
Τὸν Φαυστινιάδην πόλις ἄνθετο Κωνσταντίνων,
γελτονα μὲν γενεής, κρέσσονα δ’ ἡμίχων.
THE PLANUDEAN APPENDIX

367.—On the Same

While Constantinus yet lived, the city deemed a bronze statue a small reward for him, for the whole people knew how many crowns in his long racing career he had set on his head because of glorious Victory. But when he died, in regret for him, it erected this his dear form, so that posterity, too, should be kept mindful of his achievements.

368.—On the Same

The Blues and Greens, always at variance, shouted aloud one concordant decision, that thou, Constantinus, shouldst have on thy tomb this ornament, acclaimed by all, pleasing to all.

369.—On the Same

Immortal Constantinus, thy course, high in the light, has traversed the boundaries of east, west, south, and north. Let none say thou art dead, for even Hades cannot lay his hand on the invincible.

370.—On the Same

This, his statue, has been placed near those of his own family, for it was proper that they should stand in one place, the three who won equal glory for their skill in the race, gaining equal swarms of innumerable crowns.

371.—On the Same

Here the city erected Constantinus, son of Faustinus, next his own family, the best of all
GREEK ANTHOLOGY

δὴν γὰρ ἀεθλεύσας οὐκ ἦμβροτεν, ἀλλὰ ἐπὶ νίκη
παύσατο, σὺν νίκῃ καὶ πάρος ἀρξάμενος,
ὅν καὶ κοῦρον ἐώντα παλαίτεροι ἡμιοχῆς,
στεφάμενοι σταδίοις, εἴσαν ἀγωνοθέτην.

372.—ἈΛΛΟ

Σοὶ τόδε, Κωνσταντῖνε, τεῇ τροφῆς ὅπασε Νίκη
παίδοθεν ἐσπομένη πᾶσαν ἐφ’ ἡλικίῃ.
πέντε γὰρ ἐν σταδίοις δεκάδας τελέσας ἐνιαυτῶν,
οὐδ’ ἵσον, οὐδ’ ὦλιγον εὔρεο λειπόμενον.
ἀλλ’ ἔτι κουρίζων τε καὶ ἄχνως ἀνδρας ἐνίκας,
ἡλικιας ἡβήςας, γηραλέος δὲ νέους.

373.—ἈΛΛΟ

"Ἡθελε Κωνσταντῖνον ἀεὶ πτόλεις ἡμιοχεύειν:
ἧθελεν, ἂλλα πόθῳ οὐκ ἐπένευσε Φύσις.
ἐνθεν ἕως τὸδ’ ἀγαλμα παραίφασιν εὔρεν ἐρώτων,
ὄφρα ἐ μὴ λήθη καὶ χρόνος ἀμφιβάλοι,
ἀλλὰ μένοι ποθέουσιν ἐρώτις, ξῆλος δ’ ἐλατήροι,
κόσμος δὲ σταδίοις, ἐσσομένους δὲ φάτις.
καὶ τις ἴδων μετόπισθε χερείονας ἡμιοχῆς
ὁλβίσει προτέρην, ἢ μιν ἰδεῖν, γενεὴν.

374.—ἈΛΛΟ

Πέντε καὶ εἰκοσι μοῦνος ἄεθλια Κωνσταντῖνος
εἰς μίαν ἠργόνειαν ἐλών, ἡμειψε μὲν ἵππους
380
THE PLANUDEAN APPENDIX

charioteers. For through all the long time he raced he never failed, but ended by a victory, as he had formerly begun by a victory. When he was a young man the older drivers who had won crowns on the course appointed him president of the races.

372.—On the Same

This is a gift for thee, Constantinus, from thy nurse, Victory, who hath followed thee from thy childhood all through thy life. For in the five times ten years thou didst pass on the race-course thou didst never light on thy equal, or even on one a little inferior to thee; but while yet a lad and beardless thou didst conquer men, when grown up thou didst conquer those of thine age, and in thine old age the young men.

373.—On the Same

The city wished Constantinus to wield the reins for ever; she wished it, but Nature refused to grant her desire. Therefore she bethought her of erecting this statue to console her for her lost love, that time and oblivion should not envelop him, but that he might remain, the desire of his lovers, the envy of charioteers, an ornament to the course, and a tale for future generations to tell; and that one in time to come, looking on inferior drivers, should bless the former age that looked on him.

374.—On the Same

Constantinus having won five-and-twenty races on one morning, changed his team with his rival's, and
ΑΝΤΙΠΑΛΟΙ, ΚΕΙΝΟΙ ΔΕ ΛΑΒΩΝ, ΟΥΣ ΠΡΟΣΘΕΝ ΕΝΙΚΑ,
ΤΟΙΣ ΑΥΤΟΙΣ ΠΑΛΙΝ ΕΙΛΕ ΜΙΑΝ ΤΕ ΚΑΙ ΕΙΚΟΣΙ ΝΙΚΑΣ.
ΠΟΛΛΑΚΙ Δ' ΑΜΦΟΤΕΡΩΝ ΜΕΡΕΩΝ ΕΡΙΣ ΕΜΠΕΣΕ ΔΗΜΟΣ,
ΤΙΣ ΜΙΝ ΕΧΟΙ, ΚΕΙΝΟ ΔΕ ΔΟΣΑΝ ΚΡΙΣΙΝ ΕΚ ΔΥΟ ΠΕΠΛΩΝ.

375.—ΑΛΛΑ

'Εγρεω, Κωνσταντίνε, τί χάλκεον ύπνου ιαύεις;
σείο δίφρους ποθεύει δήμος· ενί σταδίοις,
σῆς τε διδασκαλίας ἐπιδευέες ἡνιοχῆς
εἰσαι ὀρφανικοῖς πασίν ὁμοίότατοι.

376.—ΕΙΣ ΟΥΡΑΝΙΟΝ

'Αμφοτέροις εἷς μοῦνος ἀριστεύσας παρά δήμοις
κύδως ἀπ' ἀμφοτέρων ἱππαχεῖν Οὐράνιος,
εἰσέτη διφρεύων. τὸ δὲ οἱ γέρας ἥλυθε πρῶτον
ἐκ Πρασίνων, οὐς δὲ γείτονα χώρον ἔχει.
αὐτοὶ καὶ σταδίοιο πεπαυμένοι ἦγαγον αὕτης
ἐς δίφρους, νίκης μυνόμενοι προτέρης.

377.—ΑΛΛΑ

Παυσάμενον σταδίων Βασιλεὺς ἐπ' ἀγακλέι νίκη
αὕτης ὑπὲρ δίφρων βήσεν ἀεθλοφόρων
Οὐράνιον, δήμοις φέρων χάριν· οὐ ποθεύει γὰρ
ἡ πόλις Οὐρανίον νόσφιν ἀεθλοσύνας.
τούνεκα διφρεύοντα τὸ δεύτερον, ὑστατίς τε
νίκης καὶ προτέρης στηθεὶς ἀγασσαμένη.
THE PLANUDEAN APPENDIX

taking the same horses that he had formerly beaten, won twenty-one times with them. Often there was a great strife between the two factions as to which was to have him, and they gave him two robes to choose from.  

375.—On the Same

Awake, Constantinus! Why dost thou sleep the brazen sleep? The people long to see thy team on the course, and the charioteers, lacking thy instruction, sit just like orphaned children.

376.—On Uranius

Uranius, who had distinguished himself in the service of both the factions, gained glory from both while still driving. His first reward came from the Greens, and stands near their stand. They also, when he had retired from racing, brought him back again to the chariots, mindful of his former victory.

377.—On the Same

The Emperor, when Uranius had retired from the race-course after gaining splendid victories, made him mount again his victorious chariot, doing a favour to all the factions; for the city has no desire for the races without Uranius. Therefore, admiring him for his first victories and his last, the city erected his statue during the second period of his career.

1 i.e. the green of the Prasini and the blue of the Veneti.
378.—ΑΛΛΟ
Οὐράνιος Νίκαιαν ἔχει πέλας ὀπλοτέρημα τε Ῥώμην, τῆς μὲν ἕων, τῆ δ' ἐνι κύδος ἑλών.
νικᾶ δ' ἄμφωτέρωθεν, ἐπεὶ περιδέξιος ἦν
τῆ καὶ τῇ προβείων ἥμε παρεξελαῖαν.
τούνεκα καὶ χρυσέω μιν ἀνεγράψαντο μετάλλῳ,
κυδίστω κτεάνων κύδιμον ἡμίοχον.

379.—ΘΩΜΑ
Εἰς Ἀναστάσιον
Τὸν θρασύν ἡμιοχὴ λειλασμένον ἄρματος ἄθλων
ἐνθάδ' Ἀναστάσιον κείμενον οὐδας ἔχει,
ὁς τόσσους ἀνεδήσατο πρὶν στεφάνους, ὡσα ἄλλοι
ἐδρακὼν ἡμίοχων ἡματα ἰππασίης.

380.—Εἰς Πορφύριον, μέρους Βενέτων
Ἐν γῆ κρατήσας παντὸς ἄρματηλάτου
καλῶς ἐπήρθη καὶ πρὸς αἰθέρα τρέχειν
Πορφύριος, τὸ θαῦμα δῆμου Βενέτων.
νικὸν γὰρ οὗτος πάντα γῆς διφρηλάτην,
ἀνεισιν, ὡς ἄν καὶ σὺν ἡλίῳ δράμην.

381.—ΑΛΛΟ
"Ἰουλον ἀνθῶν πρώτον οὕτος ἡμίας
Πορφύριος Κάλχαντος εἶλκε Βενέτοιν.
ἐκπλήττομαι δὲ πῶς γράφει χελρ ἐμπυόσους
τούτου τις ἱπποὺς. καὶ γὰρ ἄν πλήξῃ πάλιν,
ομαι, δραμεῖται νίκος εὑρεῖν καὶ πάλιν.

1 i.e. Constantinople. His statue stood, it appears, in the neighbourhood of those of Nicea and Constantinople.
378.—On the Same

Uranus has Nicea and New Rome¹ near him, being a native of one and having gained glory in the other. He wins from both sides, because he was very clever at dashing forward and getting past on both sides of the course. Therefore did they portray him in golden metal, the precious charioteer in the most precious of possessions.

379.—THOMAS

On Anastasius

Beneath this earth lies Anastasius the bold driver, mindful no more of the chariot-race, he who of old set on his head as many crowns as were the racing days that other charioteers saw.

380.—On Porphyrius, of the faction of the Blues²

Porphyrius, the wonder of the Blues, having conquered every charioteer on earth, does well to rise and race towards heaven. For he, victorious over every driver here below, mounts to join the sun on its course.

381.—On the Same

This Porphyrius, son of Calchas, with the first down on his cheeks, held the reins for the faction of the Blues. I marvel how some artist’s hand has painted his horses as if alive. Really, if he whips them again, I think he will be carried again to victory.

² This and the following iambic epigrams were, as a scholiast tells us, not on statues of the charioteers, but on pictures on the roof of the Emperor’s throne-room (πρόκυψις), which I take to mean here not a room in the palace but the Emperor’s box on the race-course.
GREEK ANTHOLOGY

382.—Εἰς Φαυστίνων, μέρους Πρασίνων

Σκόπει τὸ δρᾶμα μηχανουργοῦ τοῦ δόμον·
ei μὴ γάρ ἐστέγαστο καρτέρα σκέπη,
πρὸς οὐρανοῦς ἃν ὄρτο Φαυστίνως τρέχων
ὡς ξῶν σὺν ἰπποῖς, τὸ κλέος πρὶν Πρασίνων.
ἄρον στέγος γάρ, καὶ φθινεῖ πρὸς αἰθέρα.

383.—ΑΛΛΟ

Φαυστίνος οὖτος, ὁ πρὶν ἀρματηλάτης,
ὅμως εὐρίων τοῦ μέρους τῶν Πρασίνων
τὴν ἤτταν ἠγνώση σαντελῶς δρόμῳ.
γέρων μὲν ἦν γάρ, ὡς βλέπεις: τὸ δὲ σθένος
ἡν τις νεάξων, οὐδ' ὄλως ἡττημένος.

384.—Εἰς Κωνσταντῖνον ἱμίσιν Λευκῶν

Λευκῶν μεθέλκων ἄρισς Κωνσταντῖνος,
ἀν μὴ καθεἰρκτο στερρότητι τοῦ δόμου,
τοὺς τρεῖς ἐνίκα, πρῶτος αἰθέρα φθάνων.
πνῆσι ἄνευθεν εἴδες αἰθεροδρόμου·
tέχνη με πείθει τούτου ἐμπνεον βλέπειν.

385.—ΑΛΛΟ

Κωνσταντῖνος γ' ἦν, ἀλλὰ τοῖς πάλαι χρόνοις
λευκῆς χρώας τεθριπποῦ ἐλκοῦν εὔστροφως.
ἄφ' οὐ δὲ τούτον ἦρπασεν Χάρων, ἐδοτό
τὸ φῶς ἀμίλλης ἰππικῶν δρομημάτων,
καὶ πᾶσα τέρψις τοῦ θεάτρου, καὶ τέχνη.
THE PLANUDEAN APPENDIX

382.—On Faustinus, of the faction of the Greens

Look on the work of the architect of this house. For if it had not been covered by a strong roof Faustinus, the ancient glory of the Greens, would have mounted racing to heaven, so like the life are he and his team. Take the roof off and he will reach the sky.

383.—On the Same

This is Faustinus, the former charioteer, after engaging whom the faction of the Greens never knew what defeat was in the race. He was old, as you see, but in his strength he was as a young man, and was never once vanquished.

384.—On Constantinus, the Charioteer of the Whites

Constantinus, wielding the reins of the White faction, were he not restrained by the solidity of the house, would conquer those three, getting to heaven first. You would see him mount the heavens without breath. The artist persuades me that I see him alive.

385.—On the Same

Constantinus was his name, but in the old days he skilfully drove the four-horse chariot of the Whites. Since Charon carried him off, it is set, the light of horse-racing and all the delight and art of the theatre.
GREEK ANTHOLOGY

386.—Εἰς Ἰουλιανὸν ἰνίοχον Ὀροσίων
Χείρ οίδε γεννᾶν τοὺς πάλαι τεθηκότας. Ἰουλιανὸς καὶ γὰρ ὡς πάλαι σθένει, ἐλκών, μεθέλκων Ὀροσίου τὰς ἴνιας· καὶ νῦν γραφεῖς ἐστηκεν ὑψόυ σῶν δίφροι τὸ νεῦμα χείρ μένει δέ· τὴν νύσσαν δότε.

387.—ἈΛΛΟ
Ἰουλιανὸς οὗτος ἄρμα Ὀροσίου ἔχων, ἐνίκα τοὺς ἐναντίους δρόμῳ. ἀλλ' εἰ γραφεύς παρείχε καὶ πνοῆς χάριν, ἐτοιμός ἐστι καὶ πάλιν διφρηλάτης καὶ πρόσθεν ἔλθειν, καὶ λαβεῖν καὶ τὸ στέφος.

388.—ΙΟΤΑΙΑΝΟΥ ΑΙΓΤΙΠΤΙΟΥ
Στέφος πλέκων ποθ', εὔρον ἐν τοῖς ρόδοις Ἑρωτα· καὶ τῶν πτερῶν κατασχών, ἐβάπτισεν εἰς τὸν οἶνον. Λαβὼν δ' ἐπιον αὐτῶν· καὶ νῦν ἔσω μελῶν μου πτεροὺσι γαργαλίζει.
THE PLANUDEAN APPENDIX

386.—On Julianus, the Charioteer of the Reds

The hand of man knows how to give birth to men long ago dead, for Julianus is as strong here as of old, guiding this way and that the reins of the Red faction. Now he stands painted here on high, himself and his chariot; his hand awaits the signal. Give him a winning-post. 1

387.—On the Same

Thus Julianus, with his ear of the Red faction, conquered his adversaries in the race. But if the painter had endued him with breath he is ready again to drive his chariot and come in first, and even take the crown.

FROM BOOK VII

388.—JULIANUS, PREFECT OF EGYPT

Once, weaving a garland, I found Love among the roses, and catching him by the wings dipped him in wine. I took and drank him, and now within me he tickles with his wings.

1 I suppose this means “Shew him a winning-post and off he goes.”
GENERAL INDEX

Unless otherwise stated the references are to Book XVI.

Aegaeus, oracle to, xiv. 150
Aesop, statue of, by Lysippus, 332
Agathias Scholasticus, portrait of, 316
Ageladas, sculptor, 220
Ajax, picture of, by Timotheus, 83
Alcaeus of Messene, epigram on, 268
Alcathous, founder of Megara, 279
Alexander the Great, statues of, by Lysippus, 119–121; as a child, 122; at Constantinople, 345
Anacreon, statue of, 306–309
Andromache, XIV. 9
Andromeda, painting of, 147, 148
Antaes, see Heracles
Anteros, see Eros
Apelles, his Aphrodite Anadyomene, 178–182
Aphrodite, XIII. 1; dedication of flute to, XIII. 20; statue of, armed, at Sparta, 171, 177; statue of, by Praxiteles, at Cnidus, 159–163; statues of, 68, 249; picture of, by Apelles, 178–182
Apollo, dedication to, XIII. 22
Archilochus, oracle concerning, XIV. 113
Ariadne, statue of, 145, 146
Ariadne, wife of the emperor Zeno (A.D. 474–491), statue of, 69
Arion, statue of, 276
Aristides, the rhetor, 315–320

ANTH. V.

Aristocles, sculptor, 220
Aristotle, portrait of, 329, 330
Armonia, conquest of, 61
Artemis, statue of, huntress, 157; picture of, unarmed, 253; Dictynna in Crete, 258
Assanias, lake near Nicaea, xv. 6, 7
Atalanta and Hippomenes, group of, 144
Athena, dedication to, XIII. 13; statue of, armed, at Athens, 157, 160, 170; temple of, at Lindus in Rhodes, xv. 11
Athletes, statues of, 52–55
Augustus, 40
Aurelianus, Praetorian Praefect (3rd and 4th cent. A.D.), statue of, 73

Bacchae of Euripides, represented in ballet, 289, 290
Bacchants, statues of, 57–60
Baths, epigrams on, 280, 281
Berenice, queen of Egypt (3rd cent. B.C.), 68
Berytus (Beirut), in Syria, 321
Boar, Calydonian, statue of, xv. 51
Byzas, mythical founder of Byzantium, and his wife, Phidalia, statues of, 66, 67

Candia to Rome, distance, xiv. 121
Callimachus, Athenian commander at Marathon, 66
Calliope, statue of, 217

393
GENERAL INDEX

Canachus, sculptor, 220
Cupaneus, statue of, 106
Caria, province of, 35
Carystus in Euboee, oracle addressed to, xiv. 68
Chares of Lindus, sculptor of the Rhodian Colossus, 82
Chiron, 115, 117
Cimon, painter (5th cent. B.C.), 84
Cinyras, legendary priest of Aphrodite in Cyprus, his beauty, 40
Constantinople, oracle on the founding of, xiv. 115; statue of the city, 378
Constantinus, charioteer, statues of, xv. 41-43, xvi. 365-375; pictures of, 384, 385
Cotys, King of Thrace, epigram in praise of, 75
Cratinus, poet of old comedy, xiii. 20
Cresilas, sculptor (5th cent. B.C.), xiii. 13
Criopus, nephew of Sallust, 40
Crotus, xiv. 12
Cynegirus, Athenian commander at Marathon, 64; picture of, 117, 118
Cynisca of Sparta, xiii. 16
Cyrus, Byzantine poet, 217
Daedalus, 81
Demeter and Persephone, dedication to, xiii. 25
Dectynna, see Artemis
Dido, painting of, 151
Diodorus, artist, 248
Diogenes, portrait of, 333, 334
Dionysus, statues of, 184-185; by Myron, 257; armed, 183
Dioscuri, patrons of horse-racing, xiii. 18
Dioscuri, bishop of Alexandria, 19
Dorieus, athlete, commander, xiii. 11
Dorotheus, flute player (2nd cent. B.C.), 7
Echon, statue of, 153-156; see Pan
Eros, statue of, by Praxiteles, 167, 204-206; other representations of, 194; asleep, 208, 210-212; bound, 193, 196-199; ploughing, 200; with dolphin and flower, 207; with thunderbolt, 250; as protector of crops, 202; celestial, 201; armed Cupids, 214, 215; Eros and Anteros, 251, 252
Eusebius, charioteer, statue of, 50

Factions of the Circus, (1) the Blues or Veneti, xv. 46, 49, xvi. 338-340, 343, 344, 350, 368, 380, 381; (2) the Greens or Prusini, xv. 49, xvi. 47, 340, 348, 349, 354, 363, 376, 382, 383; (3) the Whites, 384, 385; (4) the Reds or Russi, 386, 387
Faustinus, charioteer, statues of, xv. 48, xvi. 363, 364; pictures of, 382, 383
Flamininus, T. Quinctius, 5
Galen, portrait of, 270
Games, Olympic, xiii. 14, 15, xvi. 2, 24, 52, 54; Pythian, xiii. 14, 15, xvi. 3, 23, 52; Isthmian, xiii. 5, 14, 15, xvi. 3, 25, 52; Nemean, xiii. 14, 15; Heraea at Argos, xiii. 5; xvi. 52; Actia at Actium, xvi. 52; various, xiii. 19
Ganymede, his beauty, 49
George of Pisidia, Byzantine poet, 312
Germany, conquest of, 61
Glass, invention of, 323
Goths, Justinian's war with, 62
Grammarians, epigram on, 194
Hector, his story represented in pantomime, 287
Helen, painting of, 140
Hera, Polycleitus' statue of, 150
GENERAL INDEX

Heracles, statues of, 185, 234; rustic and protective, 123, 124; unarmed (by Lysippus), 103, 104; drunken, 98, 99; the infant, 90; and Antaeus, 97; and the Arcadian hind, 96; and Nemean lion, 94, 95; pictures of, 102; with Thetidamas, 101; labours of, 92, 93; his service to Prometheus, 86

Hermes, dedication to, XIII. 2; statues of, 11, 234; by Scopas, 102; in gymnasion, 186, 187; rustic and protective, 190, 193, 227, 254-256

Hippocrates, epigram on, 268; pictures of, 267, 269

Hippolytus and Phaedra's nurse, painting of, 100

Hipponax, epitaph on, XIII. 3

Homer, oracles delivered to, XIV. 63, 66; edition of, by Cometas, XV. 36-38; his birthplace and parentage, XIV. 102, XVI. 295-296; epigrams on, 292-304

Icarus, statue of, 107, 108

Iphigenia and Orestes, picture of, 128

Isis, sacrifice to, 264

Ithaca, birth-place of Homer, XIV. 102

Julian, the emperor, 274; oracle delivered to, XIV. 148

Julianus, charioteer, statue of, XV. 45; picture of, XVI. 386

Justin II, emperor (565-578 A.D.), statues of, 64, 72

Justinian, statues of, 62, 63

Ladas, celebrated runner (5th cent. B.C.), 53; his statue by Myron, 54

Lalus of Thebes, oracle delivered to, XIV. 67

Lampsacus, statue of Priapus at, 242

Lazarus, poem on the raising of, XV. 40

Library (or Museum) at Constanti- nople, 70, 71

Lindus in Rhodes, crucifix at, XV. 15, 16; inscription at, XV. 11

Longinus, statesman (6th cent. A.D.), 39

Lycon, comic actor (age of Alexander), XIII. 5

Lycurgus of Sparta, oracle delivered to, XIV. 60

Lycurgus, Thracian chieftain, statue of him destroying vines, 127

Lysimachus, portrait of, 100

Lysippus, sculptor (4th cent. B.C.), his statues, of Aeop, 332; of Alexander, 119-121; of Heracles, 103-104; of Time, 275

Marcian, emperor (450-457 A.D.), XV. 2

Marsyas, painting or sculpture of, 8

Megara, musical stone at, 270; oracle delivered to, 73

Medea, statue of, 142; picture of, by Timomachus, 135-141, 143

Menelaus, oracle addressed to, XIV. 100

Miltiades, 232, 233

Minotaur, epigram on, 126

Mnasalces, elegiac poet (date uncertain), epitaph of, XIII. 21

Mnomus (Blame), statue of, 265, 266

Muses, statues of, 220

Museum, see Library

Myra in Lycia, XV. 2

Myron, sculptor (5th cent. B.C.), his statues, of Dionysus, 257; of Ladas, 54

Myrrha, XIV. 31

395
GENERAL INDEX

Nemesis, statue of, at Rhamnus by Phidias, 221, 22, 263; others, 223, 224
Nicceus, inscriptions at, x.v. 4-8; statue of the city at Constantinople, 378
Nicander, martyr, x.v. 3
Nicetas, Byzantine general (7th cent. a.d.), 46, 47
Niobe, statue of, by Praxiteles, 129; group of herself and children, 131-134; picture of, 130
Nostoi, epic poem attributed to Homer, 800
Nymphs, dedication to, 264A, 291; statues of, by Praxiteles, 262

Oath, ceremony of, xiv. 72
Odryssians, tribe in Thrace, 6
Opplan, Halieutica of, 311
Orhahus, celebrated physician and medical writer (4th cent. a.d.), 274

Palamedes, inventor of draughts, x.v. 18
Pan, prayer to, 17; dedication to, 291; his love for Echo, 154, 156, 225; statues of, rustic and protective, 189; at Marathon, erected by Miltiades, 232, 233; by Praxiteles, 262; on acropolis of Athens, 259; in Crete, 258; others, 225, 226, 229, 234, 235
Paris, oracle addressed to, xiv. 100; his beauty, 49
Pelops, a charioteer so styled, x.v. 48
Pergamus, sculptures at, 91, 97; inscription at, 36
Perlender, tyrant of Corinth, 276
Persephone, see Demeter
Persians, Justinian’s and Justin’s wars with, 62, 72
Phaeth, painter (date unknown), 117
Phidias, see Byzas

Phidias, his statue of Nemesis, 221, 222, 263; that of Zeus, 81
Philadelphia, 34
Philip V, of Macedon, 6
Philoctetes, statue of, 112; picture of, 111, 113
Philoepomen, statue of, at Tegea, 26A
Pindar, epigram on, 305
Plato, epitaph on, 31; portrait of, 328
Plutarch, portrait of, 331
Polykleitus, 150; his statue of Hera, 216
Polygnotos, his picture of Salomeus, 30; of Polyxena, 150
Polyphemus, xiv. 119; statue of, xiv. 132
Polyxena, picture of, by Polygnotos, 150
Porphyrius, charioteer, statues of, xiv. 44, 46, 47, xvi. 335-362; pictures of, 380, 381
Praxagoras, famous physician (4th cent. n.c.), 273
Praxiteles, statues by, his Cnidean Aphrodite, 150-163, 165-170; his Eros at Theapae, 167, 204-206; Niobe, 129; Pan, Nymphs and Danae, 262
Priapus, statues of, 86, 236-243, 260, 261
Prometheus, statue of, 87, 88
Pronomus, flute player (5th cent. b.c.), statue of, 28
Pyrrhus slaying Polyxena, picture of, 114
Pythagoras and his pupils, xiv. 1; statue of, 325, 326
Rhodes, 49; colossus of, 82
Salomeus, statue of, 30
Sappho, portrait of, 310
Sarapis, oracle by, xiv. 70; dedication to, xiii. 7
Sardanapalus, epitaph of, 27
 GENERAL INDEX

Satyr in the service of Hephaestus, 15, 15a; sleeping, 248; other statues of, 244–246; in mosaic, 247
Scopas, his statue of a Bacchant, 60; of Hermes, 192
Seriphus, xiii, 12
Smyrna, earthquake at, 42, 43
Socrates, picture of, 327
Sosander, veterinary surgeon, 271
Sphinx, riddle of, xiv. 64

Tantalus, carving of, 80
Tegea, 280
Telephus, statue of, 110
Tetrachords, musical, 220
Thelodamas, see Heracles
Theodora, wife of Justinian, 77, 78
Theodosius I, emperor (379–395), xv. 9; statue of, 65
Theseus, oracle concerning, xiv. 77; fighting with the Marathonian bull, 105

Thetis, xiv. 27
Tiberius, epigram in praise of, 61
Time, statue of, by Lysippus, 275
Timomachus, painter (4th cent. B.C.?), his Ajax, 83; his Medea, 135–140

Ulysses, picture of, 126
Uranus, charioteer, statues of, xv. 48–50, xvi. 376–378

Victories, paintings of, 282
Virgil, criticism of his treatment of Dido, 151

Zethus and Amphion, sons of Boreas, statues of, xiv. 13
Zeno, emperor (474–491 A.D.), statues of, 69, 70
Zeus, statue of, by Phidias, 81
INDEX OF AUTHORS INCLUDED IN THIS VOLUME

M = Wreath of Meleager.
Ph = Wreath of Philippus.
Ag = Cycle of Agathias.

(For explanation of these terms, v. Introduction to vol i. page v.)

Agathias Scholasticus (6th cent. A.D.), 35, 41, 59, 80, 100, 244, 331, 332
Alcaeus of Messene (M, 3rd cent. B.C.), 5, 7, 8, 196, 226
Alexander of Actolla (3rd cent. B.C.), 172
Alpheiues of Mitylene (Ph.), 212
Anacreon, XIII. 4
Anastasius Traulus (Byzantine), XV. 28
Antipater of Sidon (M, 1st cent. B.C.), 133, 167, 175 (?), 178, 197, 220, 296, 305
Antipater of Thessalonica (Ph, Augustan Age), 75 (?), 131, 143, 184, 290
Antiphilus of Byzantium (Ph, 1st cent. A.D.), 136, 147, 333, 334
Antistius (Ph), 243
Anyte (M, 4th cent. B.C.), 228, 231, 291
Apollonides of Smyrna (Ph, 1st cent. A.D.), 49, 235, 239
Arabius Scholasticus (Ag, age of Justinian), 39, 144, 148, 225, 314
Archelaus (M, 4th cent. B.C.), 120 (?)
Archias (there were several), XV. 51, XVI. 94, 179

Asclepiades (M, 3rd cent. B.C.), XII. 23, XVI. 68 (?), 120 (?)
Arethas (10th cent. A.D.) XV. 32, 34
Bacchylides, XIII. 28 (?)
Bessantinus (time of Hadrian), XV. 25
Bianor (Ph), 276

Callimachus (M, 3rd. cent. B.C.), XIII. 7, 9, 10, 24, 25, 27
Cleobulus, one of the seven sages, XIV. 101
Cometas (10th cent. A.D. ?), XV. 36, 38, 40
Constantinus Rhodius (10th cent. A.D.), XV. 15–17
Constantinus Siculus (9th cent. A.D. ?), XV. 13
Cosmas (6th cent. A.D. ?), 114
Crinagoras (Ph, Augustan age), 40, 61, 114, 199, 273
Cyrus (Ag), XV. 9, 10

Damagetus (M, circ. 200 B.C.), 1, 95
Damocharis (Ag), 310
Democritus (date unknown), 180
Diotimus (M, 3rd cent. B.C.), 158
INDEX OF AUTHORS

Dosiladas of Rhodes (date unknown), xv. 26
Brycinus (Ph., 1st cent. B.C.), 242
Euenus (there were several—see previous Indexes), 165
Eugenec (date unknown), 308
Eutrocles (1st cent. A.D.), 116
Gabriel the Prefect (age of Justinian), 208
Gauradas (date unknown), 152
Geminus (Ph.), 30, 103, 205
Glauceus (Ph.), 111
Hegesippus (M., circ. 300 B.C.), xiii. 12
Hermocreon (date unknown), 11
Hermodorus (M.), 170
Herodicus of Babylon (2nd cent. B.C.), 191
Ignatius (10th cent. A.D. ?), xv, 29, 30, 31, 39
Joannes Barbocallis (Ag.), 38, 218, 219, 327
Julianus, Prefect of Egypt (Ag.), 87, 88, 107, 108, 113, 130, 139, 157, 173, 181, 203, 325, 388
Leo Philosphus (Byzantine, date uncertain), xv. 12
Leonidas of Alexandria (1st cent. A.D.), 171, 206
Leonidas of Tarentum (M., 3rd cent. B.C.), 182, 190, 236, 286, 291, 306
Leontius Scholasticus (Ag.), 32, 33, 37, 245, 272, 283, 357
Longinus, Cornæus (date unknown), 117
Lucian, 163, 164 (?), 238
Macedonius, Consul (Ag.), 51
Maecius (Ph.), 108
Magnus, the Physician (4th cent. A.D. ?), 270
Marcus Argentarius (Ph.), 241
Marianus Scholasticius (Ag.), 201
Menager (1st cent. B.C.), 134, 213 (?)
Mesomedes (time of Hadrian), xiv. 63, xvi. 323
Metrodorus (4th cent. A.D. ?), xiv. 110-146
Michael Grammaticus (Ag.), 316
Moschus (3rd cent. B.C.), 200
Nicanetius (M., 3rd cent. B.C.), xiii. 29, xvi. 191
Nicis (M., 3rd cent. B.C.), 188, 189
Nilus Scholasticius, 247
Palladas of Alexandria (5th cent. A.D.), 194 (?), 207, 282, 317
Panteleus (date unknown), 6A
Parmenion (Ph.), xiii. 18, xvi. 216, 222
Paulus Silentiarius (Ag., 6th cent. A.D.), 17, 77, 78, 118, 277, 278
Phaedimus (M., circ. 300 B.C.), xiii. 2, 22
Phalaeus (M.), xiii. 5, 6, 27
Philip V, King of Macedon, 206
Philippus (2nd cent. A.D. ?), xiii. 1, xvi. 25, 52, 81, 93, 104, 137, 141, 193, 215, 240
Philodemos (Ph., 1st cent. B.C.), 234
Philostratus (uncertain which), 110
Plato, 13, 160, 161, 210
Plato the younger (perhaps the poet of the middle Comedy), 248
Pollianus (time of Hadrian ?), 150
Posidippus (M., 3rd cent. B.C.), 68 (?), 110, 275
Praxiteles the sculptor, 204
Satyrus or Satyrius (date unknown), 105
Secundus (Ph.), 214

399
INDEX OF AUTHORS

Simias of Rhodes (4th cent. B.C.), XV. 22, 24
Simonides (M, 5th cent. B.C.), XIII. 11, 14, 19, 20, 26, XVI. 2, 3, 23, 24, 26, 60, 62, 232
Speusippus (Plato's pupil and successor), 31
Statylius Flaccus (Ph), 211
Strato (see index to vol. iv), 213 (?)
Synesius, philosophus (5th cent. A.D.), 76, 79
Synesius Scholasticus (6th cent. A.D.), 267
Theaetetus Scholasticus (age of Justinian), 32a, 221, 233
Theocritus, XIII. 3, XV. 21
Theodoridas (M, 3rd cent. B.C.), XIII. 8, 21, XVI. 132
Theodoretus Grammaticus, 34
Theophanes (date uncertain), XV. 14, 35
Thomas Scholasticus, 315, 379
Timocreon of Rhodes (5th cent. B.C.), XIII. 31
Trollus Grammaticus, 55
Tymnes (M), 237
Xenocrates (uncertain which), 186
Zenodotus (3rd cent. B.C.), 14
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