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THE GREEK ANTHOLOGY

V

THE GREEK ANTHOLOGY

VOLUME I

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CHRISTODORUS OF THEBES IN EGYPT
THE CYZICENE EPIGRAMS
THE PROEMS OF THE DIFFERENT ANTHOLOGIES.
THE AMATORY EPIGRAMS.
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THE HORTATORY AND ADMONITORY EPIGRAMS.
THE CONVIVIAL AND SATIRICAL EPIGRAMS.
STRATO'S *MUSA PUERILIS*

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THE GREEK ANTHOLOGY

WITH AN ENGLISH TRANSLATION BY

W. R. PATON

IN FIVE VOLUMES

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

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

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

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No. 15.—*Rép.* i. p. 71. The Smithy of Vulcan. Marble relief. Louvre.

No. 17.—A Lamp. *Archaeologische Zeitung*, 1852, Pl. 39. Pan and Echo. Terra-cotta, from Athens. Berlin Museum.

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No. 331.—Bern. ii. p. 204. Marble bust of Plutarch. Delphi.

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No. 333.—Bern. ii. Pl. 8, 1. Marble statue of Diogenes. Villa Albani, Rome.

No. 335.—*RR.* ii. p. 167. A relief in Constantinople, representing Porphyrius, victor in the chariot-race.

GREEK ANTHOLOGY

BOOK XIII

EPIGRAMS IN VARIOUS METRES

ΑΝΘΟΛΟΓΙΑ

ΙΓ

ΕΠΙΓΡΑΜΜΑΤΑ ΔΙΑΦΟΡΩΝ ΜΕΤΡΩΝ

1.—ΦΙΛΙΠΠΟΥ

Πεντάμετρον μόνον

Χαῖρε θεὰ Παφίη· σὴν γὰρ ἀεὶ δύναμιν
κάλλος τ' ἀθάνατον καὶ σέβας ἱμερόεν
πάντες τιμῶσιν θνατοὶ ἐφαμέριοι
ἐν πᾶσιν μύθοις ἔργοισίν τε καλοῖς·
πάντη γὰρ πᾶσιν σὴν δηλοῖς τιμήν.

2.—ΦΑΙΔΙΜΟΥ

Τρίμετρον

Καλλίστρατός σοι, Ζηνὸς ὦ διάκτορε,
ἔθηκε μορφῆς ξυνὸν ἥλικος τύπον·
Κηφισιεὺς ὁ κοῦρος· ᾧ χαρεὶς, ἄναξ,
Ἀπολλοδώρου παῖδα καὶ πάτραν σάω.

3.—ΘΕΟΚΡΙΤΟΥ

Χωλῶν τρίμετρον

Ὁ μουσοποιὸς ἐνθάδ' Ἱππῶναξ κεῖται.
εἰ μὲν πονηρός, μὴ ποτέρχευ τῷ τύμβῳ·
εἰ δ' ἐσσὶ κρήγυός τε καὶ παρὰ χρηστῶν,
θαρσέων καθίζευ, κἢν θέλῃς, ἀπόβριξον.

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

(*Scazon 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

Ἀλκίμων σ', ὦ 'ριστοκλείδη, πρῶτον οἰκτείρω φίλων·
ὤλεσας δ' ἥβην, ἀμύνων πατρίδος δουλήϊην.

5.—ΦΑΛΑΙΚΟΥ

Τρίμετρον μείουρον ἢ κόλουρον

Νικῶ δίαυλον. Ἀλλ' ἐγὼ παλαίων.
Ἐγὼ δὲ πενταέθλον. Ἀλλ' ἐγὼ πύξ.—
Καὶ τίς τύ;—Τιμόδημος. Ἀλλ' ἐγὼ Κρής.
Ἐγὼ δὲ Κρηθεύς. Ἀλλ' ἐγὼ Διοκλῆς.—
Καὶ τίς πατήρ τοι;—Κλεῖνος. Ὥσπερ ἄμμιν.—
Ἔμπη δὲ νικῇς;—Ἰσθμοῖ.—Τὺ δ' ἔμπη;—
Νέμειον ἂν λειμῶνα, καὶ παρ' Ἥρᾳ.

6.—ΤΟΥ ΑΥΤΟΥ

Ἑνδεκασυλλάβιον τρίμετρον οὕτω καλούμενον

Τοῦτ' ἐγὼ τὸ περισσὸν εἰκόνισμα
τοῦ κωμῳδογέλωτος, εἰς θρίαμβον
κισσῷ καὶ στεφάνοισιν ἀμπυκασθέν,
ἔστασ', ὄφρα Λύκωνι σᾶμ' ἐπείη.
ὅσσα γὰρ †καθύπερθε λαμπρὸς ἀνήρ·
μνᾶμα τοῦ χαρίεντος ἔν τε λέσχᾳ
ἔν τ' οἴνῳ τόδε κἄτι τοῖς ἔπειτα
ἄγκειται, παράδειγμα τᾶς ὀπωπᾶς.

4.—ANACREON

(*Trochaic tetrameters*)

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

5.—PHALAECUS

(*Iambic trimeters with the last syllable missing*)

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

6.—BY THE SAME

(*Hendecasyllable trimeters*)

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

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

7.—ΚΑΛΛΙΜΑΧΟΥ

Κωμικὸν τετράμετρον

Ὁ Λύκτιος Μενοίτας τὰ τόξα ταῦτ' ἐπειπὼν
ἔθηκε· "Τῆ, κέρας τοὶ δίδωμι καὶ φαρέτρην,
Σάραπι· τοὺς δ' οἰστοὺς ἔχουσιν Ἐσπερῖται."

8.—ΘΕΟΔΩΡΙΔΑ

Τετράμετρον Ἀρχιλόχειον

Ἐκ δολιχοῦ τόνδε[1] σφυρήλατον, ὡς τάχει κρατήσας,
παῖς Ἀριστομάχειος ἀνείλετο χάλκεον λέβητα.

9.—ΚΑΛΛΙΜΑΧΟΥ

Πεντάμετρον βακχικόν. ἔστι δ' οὐ τέλειον τὸ ἐπίγραμμα

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

10.—ΤΟΥ ΑΥΤΟΥ

Τετράμετρον ἑκκαίδεκα συλλαβῶν. οὐ δὲ τοῦτο τέλειον

Ἄ ναῦς, ἆ τὸ μόνον φέγγος ἐμὶν τὸ γλυκὺ τᾶς ζοᾶς
ἅρπαξας, ποτὶ τὲ Ζανὸς ἱκνεῦμαι λιμενοσκόπω . . .

[1] So Cobet: τάρα MS.

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

7.—CALLIMACHUS

(*Comic tetrameter*)

Menoetas of Lyctus dedicated his bow with these words: "Here, Serapis, I give thee the horn bow and quiver, but the men of Hesperis have the arrows."[1]

8.—THEODORIDAS

(*Archilochian tetrameter*)[2]

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

9.—CALLIMACHUS

(*Bacchic pentameter.*[3] *The epigram is not complete*)

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

10.—By the Same

(*Tetrameters of sixteen syllables.*[4] *This also is imperfect*)

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

[2] Metre of Horace, *Od.* i. 4.
[3] "Trochaic pentameter" would be more correct.
[4] Metre of Horace, *Od.* i. 18.

11.—ΣΙΜΩΝΙΔΟΥ

Πεντάμετρον ὑπορχηματικόν

α. Τίς εἰκόνα τάνδ' ἀνέθηκεν; β. Δωριεὺς ὁ Θούριος.
α. Οὐ[1] Ῥόδιος γένος ἦν; β. Ναί, πρὶν φυγεῖν γε πατρίδα,
δεινᾷ γε χειρὶ πολλὰ ῥέξας ἔργα καὶ βίαια.

12.—ΗΓΗΣΙΠΠΟΥ

Ἐπὶ ἑξαμέτρου τρίμετρον ἐπαδόμενον

Ἐρρέτω ἦμαρ ἐκεῖνο, καὶ οὐλομένη σκοτόμαινα,
βρόμος τε δεινὸς ἠνεμωμένης ἁλός,
οἵ ποτε νῆ' ἐκύλισαν, ἐφ' ἧς ὁ τὰ πολλὰ μελίφρων
Ἀβδηρίων ἄπρηκτα θεοῖσιν εὔχετο·
ῥαίσθη γὰρ διὰ πάντα, προσηνέχθη δὲ κλύδωνι
τρηχεῖαν εἰς Σέριφον, αἰδοίων ὅθι
προξείνων ὑπὸ χερσὶ λαχὼν πυρός, ἵκετο πάτρην
Ἄβδηρα, κρωσσῷ χαλκέῳ περισταλείς.

13.—ΑΔΕΣΠΟΤΟΝ

Ἐπὶ ἑξαμέτρῳ πεντάμετρον, εἶτα τρίμετρον

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

14.—ΣΙΜΩΝΙΔΟΥ

Ἐπὶ ἑξαμέτρῳ πεντάμετρον καὶ δύο τρίμετροι, εἶτα ἑξάμετρον

Ἀργεῖος Δάνδης σταδιοδρόμος ἐνθάδε κεῖται,
νίκαις ἱππόβοτον πατρίδ' ἐπευκλείσας,

[1] Perhaps = ἀλλ'≈ οὐ.

11.—SIMONIDES

(*Hyporchematic pentameters*)

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

12.—HEGESIPPUS

(*Hexameters followed by iambic trimeters*)

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

13.—Anonymous

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

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

14.—SIMONIDES

(*Hexameter followed by a pentameter, two iambic trimeters, and a hexameter*)

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

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

Ὀλυμπίᾳ δίς, ἐν δὲ Πυθῶνι τρία,
δύω δ' ἐν Ἰσθμῷ, πεντεκαίδεκ' ἐν Νεμέᾳ·
τὰς δ' ἄλλας νίκας οὐκ εὐμαρές ἐστ' ἀριθμῆσαι.

15.—ΑΔΕΣΠΟΤΟΝ

Ἐπὶ δύο ἑξαμέτροις πεντάμετρον

Εἰμὶ Δίκων υἱὸς Καλλιμβρότου· αὐτὰρ ἐνίκων
τετράκις ἐν Νεμέᾳ, δὶς Ὀλύμπια, πεντάκι Πυθοῖ,
τρὶς δ' Ἰσθμῷ· στεφανῶ δ' ἄστυ Συρακοσίων.

16.—ΑΔΕΣΠΟΤΟΝ

Ἐπὶ τρισὶν ἑξαμέτροις πεντάμετρον

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

17.—ΑΛΛΟ

Ἐπὶ ἑξαμέτρῳ δίμετρον

Ἰφίων ἔγραψεν ἑᾷ χερί, τὸν ποκα ὕδωρ
ἔθρεψε Πειρήνης ἄπο.

18.—ΠΑΡΜΕΝΟΝΤΟΣ

Ἐπὶ ἑξαμέτρῳ ἑνδεκασύλλαβον

Κάλκεα ἔργα, λέγοισθε θοῆς ἐπινίκια πώλου,
ἥτις κεντροραγὴς βαλοῦσα παῖδα,

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

15.—Anonymous

(*Two hexameters followed by a pentameter*)

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

16.—Anonymous

(*Three hexameters followed by a pentameter*)

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

17.—Anonymous

(*Hexameter followed by iambic dimeter*)

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

18.—PARMENON

(*Hexameters followed by hendecasyllables*)

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

[1] For Dicon, see Pausanias, vi. 3, 5.
[2] Sister of Agesilaus. See Xenophon, *Ages.* chap. 9, § 6.
[3] *i.e.* a Corinthian.

ψιλὴ λευρὸν ἔθυσε περὶ δρόμον. ἐκ δ' ἄρ' ἐκείνου
Παρμένων χρυσέης κύρησε νίκης.
Φώκριτε, σῷ δ' ἄρα παιδὶ Λμυκλαΐδαι[1] βασιλῆες
πατρῴων ἔδοσαν λαχεῖν ἀέθλων.

19.—ΣΙΜΩΝΙΔΟΥ

Ἐπὶ ἑξαμέτρῳ ἐννεασύλλαβον

Ἄνθηκεν τόδ' ἄγαλμα Κορίνθιος ὅσπερ ἐνίκα
ἐν Δελφοῖς ποσὶ Νικολάδας,
καὶ Παναθηναίοις στεφάνους λάβε πέντ' ἐπ' ἀέθλοις
ἑξῆς ἀμφιφορεῖς ἐλαίου·
Ἰσθμῷ δ' ἐν ζαθέᾳ τρὶς ἐπισχερὼ οἶδεν ἑλόντα
ἀκτὴ Ποντομέδοντος ἆθλον·[2]
καὶ Νεμέᾳ τρὶς ἐνίκησεν, καὶ τετράκις ἄλλα
Ἑλλάνᾳ, δύο δ' ἐν Λυκαίῳ,
καὶ Τεγέᾳ,[3] καὶ ἐν Λίγίνᾳ, κρατερᾷ τ' Ἐπιδαύρῳ,
καὶ Θήβᾳ, Μεγάρων τε δάμῳ·
ἐν δὲ Φλιοῦντι σταδίῳ, τά τε πέντε κρατήσας
ἤὔφρανεν μεγίλαν Κόρινθον.

20.—ΤΟΥ ΑΥΤΟΥ

Ἐπὶ ἑξαμέτρῳ ἐναλλὰξ τό τε κωμικὸν τετράμετρον δύο συλλαβαῖς λεῖπον καὶ τὸ Ἀρχιλόχειον σκάζον τρίμετρον

Πατρίδα κυδαίνων ἱερὴν πόλιν Ὤπις Ἀθανᾶς,
τέκνον μελαίνης Γῆς, χαρίεντας αὐλοὺς
τούσδε σὺν Ἡφαίστῳ τελέσας, ἀνέθηκ' Ἀφροδίτῃ,
καλοῦ δαμασθεὶς ἱμέρῳ Βρύσωνος.

[1] So Jacobs: καὶ ὑλαΐδαι MS.

[2] οἶδεν . . . ἆθλον. These words are all due to the conjectures of various scholars, the MS. being utterly corrupt.

[3] So Brunck: νεμέαι MS.

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 scazon trimeter)

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

[1] The Dioscuri.
[2] Presumably made of silver.

21.—ΘΕΟΔΩΡΙΔΑ

Ἐπὶ τῷ ἀρτίῳ τριμέτρῳ δίμετρον ἀπὸ τοῦ ὑπορχηματικοῦ πενταμέτρου

Μνασάλκεος τὸ σῶμα τῶ Πλαταΐδα,
τῷ λεγηποιῷ·
ἁ Μῶσα δ' αὐτῷ τᾶς Σιμωνίδα πλάτας
ἧς ἀποσπάραγμα·
κενά τε κλαγγὰν κἀπιλακυθίστρια
διθυραμβοχάνα.
τέθνακε, μὴ βάλωμες· εἰ δέ κε ζύεν,
τύμπανόν κ' ἐφύση.

22.—ΦΑΙΔΙΜΟΥ

Ἐπὶ τριμέτρῳ ἀρτίῳ ἐπῳδὸν τετράμετρον ἡρωικὸν κατὰ τὴν παρεσχάτην σκάζον

Τύξον μέν, ὦ Γίγαντος ὤλεσας σθένος,
ἔσχε βίης, Ἐκάεργ' ἀνάσσων·
†οὔ οἱ φαρέτρη λύεται λυκοκτόνος·
τοῖσδε δ' ἐπ' ἠθέοις ὀιστὸν[1]
στρέφειν Ἔρωτος, τόφρ' ἀλέξωνται πάτρῃ,
θαρσαλέοι φιλότατι κούρων·
πυροῖ γὰρ ἀλκήν,[2] καὶ θεῶν ὑπέρτατος
αἰὲν ὅδε προμάχους ἀέξειν.
Μελιστίωνος δ', ὦ πατρωιον σέβας
Σχοινιέων, ἐπίηρα δέχθαι.

[1] S. Ja. obs: *οἰστρον* MS.
[2] I write so: *πυρδς γὰρ ἀλκή* MS.

21.—THEODORIDES

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

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

22.—PHAEDIMUS

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

O King, Far-shooter, curb the force of thy bow with which thou didst lay low the Giant's[3] 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 Schoenians[5] 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.

23.—ΑΣΚΛΗΠΙΑΔΟΥ

Ἐπὶ τετραμέτρῳ τῷ γεγονότι ἀπὸ ἀρτίου τριμέτρου κατὰ πρόσθεσιν βάσεως τελευταίας μείονρον τρίμετρον

Ἰὼ παρέρπων, μικρόν, εἴ τι καὶγκονεῖς, ἄκουσον
τὰ Βότρυος περισσὰ δῆτα κήδη,
ὃς πρέσβυς ὀγδώκουτ' ἐτῶν τὸν ἐννέων ἔθαψεν
ἤδη τι τέχνα καὶ σοφὸν λέγοντα.
φεῦ τὸν τεκόντα, φεῦ δὲ καὶ σέ, Βότρυος φίλος παῖ,
ὅσων ἄμοιρος ἡδονῶν ἀπώλευ.

24.—ΚΑΛΛΙΜΑΧΟΥ

Ἐπὶ τῇ τοῦ προάγοντος τετραμέτρου ἐσχάτῃ διποδίᾳ ἑνδεκασύλλαβον

Τὰ δῶρα τῇ Ἀφροδίτῃ
Σῖμον ἡ περίφοιτος εἰκόν' αὐτῆς
ἔθηκε, τήν τε μίτρην,
ἣ μαστοὺς ἐφίλησε τόν τε πανὸν[1]
καὶ τούς <ποτ' ἀντίναξεν>
ἀϋτοῦσ' <ἀν> ὄρη τάλαινα θύρσους.[2]

25.—ΤΟΥ ΑΥΤΟΥ

Ἐπὶ διπλασιασθείσῃ τῇ διποδίᾳ ἐπῳδὸς τετράμετρος πλεονάζων μίᾳ συλλαβῇ τοῦ ἑξαμέτρου

Δήμητρι τῇ Πελαίῃ, τῇ τοῦτον οὐκ Πελασγῶν
Ἀκρίσιος τὸν νηὸν ἐδείματο, ταῦθ' ὁ Ναυκρατίτης
καὶ τῇ κάτω θυγατρὶ τὰ δῶρα Τιμόδημος
εἵσατο, τῶν κερδέων δεκατεύματα· καὶ γὰρ εὔξαθ' οὕτως.

[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,*[1] *followed by imperfect trimeters*)

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

24.—CALLIMACHUS

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

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

25.—By the Same

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

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

[1] *i.e.* a catalectic iambic tetrameter.

[2] This is not clear. It is an Archilochian tetrameter, as in Nos. 8 and 26.

26.—ΣΙΜΩΝΙΔΟΥ

Ἐπὶ τῷ αὐτῷ[1] *τετραμέτρῳ μείουρον τρίμετρον*

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

27.—ΦΑΛΑΙΚΟΥ

Ἐπὶ τετραμέτρῳ τρίμετρον ἄρτιον, εἶθ' ἑξάμετρον ἐναλλάξ

Φῶκος ἐπὶ ξείνῃ μὲν ἀπέφθιτο· κῦμα γὰρ μέλαινα
νεῦς οὐχ ὑπεξήνεικεν, οὐδ' †ἐδέξατο,
ἀλλὰ κατ' Αἰγαίοιο πολὺν βυθὸν[2] ᾤχετο πόντου,
βίῃ Νότου πρήσαντος ἐσχάτην ἅλα.
τύμβου δ' ἐν πατέρων κενεοῦ λάχεν· ὃν πέρι Προ-
μηθὶς
μήτηρ, λυγρῇ ὄρνιθι πότμον εἰκέλη,
αἰαῖ κωκύει τὸν ἑὸν γόνον ἤματα πάντα,
λέγουσα τὸν πρόωρον ὡς ἀπέφθιτο.

27a.—ΚΑΛΛΙΜΑΧΟΥ

Ἐπὶ τῷ αὐτῷ τετραμέτρῳ ἑνδεκασύλλαβον

Dest.

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

27.—PHALAECUS

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

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

27A.—CALLIMACHUS

(*The same tetrameter followed by a decasyllable*)

The epigram is missing.

28.—ΒΑΚΧΥΛΙΔΟΥ ἢ ΣΙΜΩΝΙΔΟΥ

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

Πολλάκι δὴ φυλῆς Ἀκαμαντίδος ἐν χοροῖσιν Ὧραι
ἀνωλόλυξαν κισσοφόροις ἐπὶ διθυράμβοις
αἱ Διονυσιάδες, μίτραισι δὲ καὶ ῥόδων ἀώτοις
σοφῶν ἀοιδῶν ἐσκίασαν λιπαρὰν ἔθειραν,
οἳ τόνδε τρίποδά σφισι μάρτυρα Βακχίων ἀέθλων
ἔθηκαν· κείνους δ' Ἀντιγένης ἐδίδασκεν ἄνδρας.
εὖ δ' ἐτιθηνεῖτο γλυκερὰν ὅπα Δωρίοις Ἀρίστων
Ἀργεῖος ἡδὺ πνεῦμα χέων καθαρῶς ἐν αὐλοῖς·
τῶν ἐχορήγησεν κύκλον μελίγηρυν Ἱππόνικος
Στρούθωνος υἱός, ἅρμασιν ἐν Χαρίτων φορηθείς,
αἵ οἱ ἐπ' ἀνθρώπους ὄνομα κλυτὸν ἀγλαάν τε νίκαν
θῆκαν ἰοστεφάνων θεᾶν ἕκατι Μοισᾶν.

29.—ΝΙΚΑΙΝΕΤΟΥ

Ἐπὶ ἑξαμέτρῳ τρίμετρον

Οἶνός τοι χαρίεντι πέλει ταχὺς ἵππος ἀοιδῷ·
ὕδωρ δὲ πίνων οὐδὲν ἂν τέκοις σοφόν.
τοῦτ' ἔλεγεν, Διόνυσε, καὶ ἔπνεεν οὐχ ἑνὸς ἀσκοῦ
Κρατῖνος, ἀλλὰ παντὸς ὠδώδει πίθου.
τοιγὰρ ὑπὸ στεφάνοις μέγας ἔβρυεν, εἶχε δὲ κισσῷ
μέτωπον ὥσπερ καὶ σὺ κεκροκωμένον.

28.—BACCHYLIDES OR SIMONIDES

(*The same tetrameter followed by a tetrameter similar to* ⏑ – ∪ – ⏑ – ∪ – ⏑ – ∪ – ∪ – ⏑, *but with an extra syllable: in the fourth foot it has not an iambus but an anapaest*[1])

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

29.—NICAENETUS

(*An iambic trimeter following a hexameter*)

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

[1] This account of the metre of the second verse is wrong, the metre being ⏑ – ∪ – ⏑ | – ∪ ∪ – ∪ ∪ – ∪ – ⏑, *i.e.* the second half is a dactylic logaoedic.

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

30.—ΣΙΜΩΝΙΔΟΥ

Ἑξάμετρος καὶ οὗτος τροχαϊκὸς τετράμετρος κατὰ μετάθεσιν τῆς λέξεως

Μοῦσά μοι Ἀλκμήνης καλλισφύρου υἱὸν ἄειδε.
Υἱὸν Ἀλκμήνης ἄειδε Μοῦσά μοι καλλισφύρου.

31.—ΤΙΜΟΚΡΕΟΝΤΟΣ ΡΟΔΙΟΥ

Ὁμοίως

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

30.—SIMONIDES

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

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

31.—TIMOCREON OF RHODES

(*Similar*)

This nonsense from Ceos[1] 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.—ΣΩΚΡΑΤΟΥΣ

Πολυκράτης

Ὀλβιε Πυθαγόρη, Μουσέων Ἑλικώνιον ἔρνος,
εἰπέ μοι εἰρομένῳ, ὁπόσοι σοφίης κατ' ἀγῶνα
σοῖσι δόμοισιν ἔασιν, ἀεθλεύοντες ἄριστα.

Πυθαγόρας

Τοιγὰρ ἐγὼν εἴποιμι, Πολύκρατες· ἡμίσεες μὲν
ἀμφὶ καλὰ σπεύδουσι μαθήματα· τέτρατοι αὖτε
ἀθανάτου φύσεως πεπονήαται· ἑβδομάτοις δὲ
σιγὴ πᾶσα μέμηλε, καὶ ἄφθιτοι ἔνδοθι μύθοι·
τρεῖς δὲ γυναῖκες ἔασι, Θεανὼ δ' ἔξοχος ἄλλων.
τόσσους Πιερίδων ὑποφήτορας αὐτὸς ἀγινῶ.

2.—Εἰς ἄγαλμα Παλλάδος

Παλλὰς ἐγὼ χρυσῆ σφυρήλατος· αὐτὰρ ὁ χρυσὸς
αἰζηῶν πέλεται δῶρον ἀοιδοπόλων.
ἥμισυ μὲν χρυσοῖο Χαρίσιος, ὀγδοάτην δὲ
Θέσπις, καὶ δεκάτην μοῖραν ἔδωκε Σόλων,
αὐτὰρ εἰκοστὴν Θεμίσων· τὰ δὲ λοιπὰ τάλαντα
ἐννέα, καὶ τέχνη δῶρον Ἀριστοδίκου.

BOOK XIV

ARITHMETICAL PROBLEMS, RIDDLES, ORACLES

1.—SOCRATES

PROBLEM

Polycrates Speaks

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

Pythagoras Answers

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

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

2.—PROBLEM

On a Statue of Pallas

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

Solution: 40 (20 + 5 + 4 + 2 + 9).

3

Ἁ Κύπρις τὸν Ἔρωτα κατηφιόωντα προσηύδα·
"Τίπτε τοι, ὦ τέκος, ἄλγος ἐπέχραεν;" ὃς δ' ἀπάμειπτο·
"Πιερίδες μοι μῆλα διήρπασαν ἄλλυδις ἄλλη,
αἰνύμεναι κόλποιο, τὰ δὴ φέρον ἐξ Ἑλικῶνος.
Κλειὼ μὲν μήλων πέμπτον λάβε· δωδέκατον δὲ
Εὐτέρπη· ἀτὰρ ὀγδοάτην λάχε δῖα Θάλεια·
Μελπομένη δ' εἰκοστὸν ἀπαίνυτο· Τερψιχόρη δὲ
τέτρατον· ἑβδομάτην δ' Ἐρατὼ μετεκίαθε μοίρην·
ἡ δὲ τριηκόντων με Πολύμνια νόσφισε μήλων,
Οὐρανίη δ' ἑκατόν τε καὶ εἴκοσι· Καλλιόπη δὲ
βριθομένη μήλοισι τριηκοσίοισι βέβηκε.
σοὶ δ' ἄρα κουφοτέρῃσιν ἐγὼ σὺν χερσὶν ἱκάνω,
πεντήκοντα φέρων τάδε λείψανα μῆλα θεάων."

4.—Εἰς τὴν Ἀὐγείου κόπρον

Αὐγείην ἐρέεινε μέγα σθένος Ἀλκείδαο,
πληθὺν βουκολίων διζήμενος· ὃς δ' ἀπάμειπτο·
"Ἀμφὶ μὲν Ἀλφειοῖο ῥοάς, φίλος, ἥμισυ τῶνδε·
μοίρη δ' ὀγδοάτη ὄχθον Κρόνου ἀμφινέμονται·
δωδεκάτη δ' ἀπάνευθε Ταραξίπποιο παρ' ἰρόν·
ἀμφὶ δ' ἄρ' Ἠλίδα δῖαν ἑεικοστὴ νεμέθονται·
αὐτὰρ ἐν Ἀρκαδίῃ <γε> τριηκοστὴν προλέλοιπα·
λοιπὰς δ' αὖ λεύσσεις ἀγέλας τόδε πεντήκοντα."

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; Polyhymnia robbed me of thirty apples, and Urania of a hundred and twenty, and Calliope went off with a load of three hundred apples. So I come to thee with lighter hands, bringing these fifty apples that the goddesses left me.

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

4.—Problem

On the Dung of Augeas

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

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

5

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

6

Ὡρονόμων ὄχ' ἄριστε, πόσον παρελήλυθεν ἠοῦς;
ὅσσον ἀποιχομένοιο δύο τρίτα, δὶς τόσα λείπει.

7

Χάλκεός εἰμι λέων· κρουνοὶ δέ μοι ὄμματα δοιά,
καὶ στόμα, καὶ δὲ θέναρ δεξιτεροῖο ποδός.
πλήθει δὲ κρητῆρα δύ' ἤμασι δεξιὸν ὄμμα,
καὶ λαιὸν τρισσοῖς, καὶ πισύροισι θέναρ·
ἄρκιον ἓξ ὥραις πλῆσαι στόμα· σὺν δ' ἅμα πάντα,
καὶ στόμα καὶ γλῆναι καὶ θέναρ, εἰπὲ πόσον.

8

Ἓξ, ἕν, πέντε, δύο, τρία, τέσσαρα κῦβος ἐλαύνει.

9

Ἄνδρ' ἐμὸν ἔκταν' ἐκυρός, ἐκυρὸν δ' ἔκτανεν ἀνήρ,
καὶ δαὴρ ἐκυρόν, καὶ ἐκυρὸς γενέτην.

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[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: $5\frac{1}{7}$ hours are past and $6\frac{6}{7}$ remain.

7.—Problem

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

Solution: The scholia propose several, two of which, by not counting fractions, reach the result of four hours; but the strict sum is $3\frac{3}{5}\frac{3}{7}$ 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.

10

Λέβητας ἔγνων μὴ σιωπᾶν εἰδότας,
πλὴν ἄρτια τὸν χαλκὸν ἠχεῖν προτρέπειν,
ἀντικτυποῦντος τοῦ πρώτου τῷ δευτέρῳ,
καὶ μεταδιδόντος τῷ τετάρτῳ τοῦ τρίτου.
ἐὰν δὲ τὸ κινοῦν ἠρεμῇ καὶ μὴ πνέῃ,
ἄφωνος ὁ λέβης· τῇ φύσει γὰρ οὐ λάλος.
τῶν σῶν δὲ λεβήτων ἡ φύσις μὲν εὔστομος·
σῇ[1] δ' ἐντυχοῦσα γίνετ' εὐστομωτέρα,
σιγῶσ' ὅταν δεῖ, καὶ λαλοῦσ' ὅταν δέοι.

11

Τοὺς χιλίους στατῆρας, οὓς ἐκτησάμην,
λαβεῖν κελεύω τοὺς ἐμοὺς παῖδας δύο·
πλὴν γνησίου τὸ πέμπτον ηὐξήσθω δέκα
μέτρου τετάρτου τῶν λαχόντων τῷ νόθῳ.

12

Ἐξ μνῶν ἓξ φιάλας Κροῖσος βασιλεὺς ἀνέθηκεν
δραχμῇ τὴν ἑτέρην μείζονα τῆς ἑτέρης.

13

Ἄμφω μὲν ἡμεῖς εἴκοσι μνᾶς ἕλκομεν,
Ζήθός τε χὠ ξύναιμος· ἢν δέ μου λάβῃς

[1] I write σῇ : *σοι* MS.

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

10

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

11.—PROBLEM

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

Solution : $577\frac{7}{9}$ and $422\frac{2}{9}$.

12.—PROBLEM

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

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

13.—PROBLEM

WE both of us together weigh twenty minae, I, Zethus, and my brother; and if you take the third

each other when agitated by the wind, and from the sound of which oracles were devised. By "your caldrons" in l. 8 the writer means simply the organs of speech.

[2] One mina = 100 drachms.

τρίτον, τὸ τέτρατόν τε τοῦδ' Ἀμφίονος,
ἓξ πάντ' ἀνευρών, μητρὸς εὑρήσεις σταθμόν.

14

Εἷς ἄνεμος· δύο νῆες· ἐρέττουσιν δέκα ναῦται·
εἷς δὲ κυβερνήτης ἀμφοτέρας ἐλάει.

15

Ἓξ πόδες ἐν χώραισι τόσαις μετροῦσιν ἴαμβον,
σπονδεῖος, χόριος, καὶ δάκτυλος ἠδ' ἀνάπαιστος,
πυρρίχιος καὶ ἴαμβος· ἔχει δέ τε οἶκον ἕκαστος.
πυρριχίου τέλος ἔσθ'· ὃς μακρὰν οἶδεν ἐν ἀρχῇ,
πρώτῃ καὶ τριτάτῃ, πέμπτῃ δέ τε τούσδε κατίσχει. 5
οἱ δ' ἄλλοι κατὰ πᾶσαν ὁμῶς βαίνουσιν ἀταρπόν·
μοῦνον ἴαμβον ἄνακτα φέρει τόπος, ὃν κ' ἐθελήσῃ.

16

Νῆσος ὅλη, μύκημα βοός, φωνή τε δανειστοῦ.

17

Θήρη μὲν πολέμου μελέτην· θήρη δὲ διδάσκει
κρυπτὸν ἑλεῖν, ἐπιόντα μένειν, φεύγοντα διώκειν.

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.

18

Ἕκτορα τὸν Πριάμου Διομήδης ἔκτανεν ἀνὴρ
Λῖας πρὸ Τρώων ἔγχεϊ μαρνάμενον.

19

Εἶδον ἐγώ ποτε θῆρα δι' ὕλης τμητοσιδήρου
ὕπτιον ὀρθὰ τρέχοντα, ποσὶν δ' οὐχ ἥπτετο γαίης.

20

Εἰ πυρὸς αἰθομένου μέσσην ἑκατοντάδα θείης,
παρθένου εὑρήσεις νιέα καὶ φονέα.

21

Ἐς μέσον Ἡφαίστοιο βαλὼν ἑκατοντάδα μούνην,
παρθένου εὑρήσεις νιέα καὶ φονέα.

22

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

23

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

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 ρ, the sign for 100, is inserted into the middle of the word πυρός (fire), it becomes πυρρός.

21.—The Same Enigma

22.—Enigma

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

Answer: Silence.

23.—Enigma

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

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

[1] A concubine of Achilles.

24

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

25

Ὀφθαλμοὺς Σκύλλης ποθέω, τοὺς ἔσβεσεν αὐτὸς
ἠέλιος, μήνη τε· πατὴρ δέ με δείδιε κούρην·
λοῦμαι δ' ἀενάοισι δύω ποταμοῖσι θανοῦσα,
οὓς κορυφὴ προΐησιν ἐπ' ὀφρυόεντι κολωνῷ.

26

Ξανθὴ μέν τις ἐγὼν ἦμην πάρος, ἀλλὰ κοπεῖσα
γίνομαι ἀργεννῆς λευκοτέρη χιόνος·
χαίρω δὲ γλυκερῷ τε καὶ ἰχθυόεντι λοετρῷ,
πρώτη δαιτυμόνων ἐς χορὸν ἐρχομένη.

24.—Enigma

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

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

25.—Enigma

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

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

26.—Enigma

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

Answer: A linen towel. Line 4 alludes to the practice of washing and wiping the hands at table before beginning to eat.

27

Παρθένον ἐν πελάγει ζητῶν τὴν πρόσθε λέοντα,
τηθὴν εὑρήσεις παιδοφόνου Ἑκάβης.

28

Ἐξ ἁλὸς ἰχθυόεν γένος ἔλλαχον· εἰς δέ μ' ἄεθλος
εἰς Διονυσιακοὺς οἶδεν ἀγῶνας ἄγειν·
καὶ δέμας ἐν σταδίοισιν ἀλειψάμενος λίπ' ἐλαίῳ,
υἱέα μὲν Δηοῦς ὤλεσα χερσὶν ἐμαῖς·
δεύτερον αὖτε Γίγαντας ἀολλέας ἄλλοθεν ἄλλους
ἐκπέμπω πολλαῖς χείρεσιν ἑλκομένους.

29

Μούνῳ μοι φίλον ἐστὶ γυναιξί περ ἐν φιλότητι
μίγνυσθαι, αὐτῶν λισσομένων ποσίων.

30

Κριὸν ἔχω γενετῆρα, τέκεν δέ με τῷδε χελώνη·
τικτομένη δ' ἄμφω πέφνον 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.

31

Οἴνου τὴν ἑτέρην γράφε μητέρα, καὶ θὲς ἐπ' ἄρθρῳ
ἄρθρον· τοῦ πάτρη πατρὸς ἄκοιτις ὁρᾷς.

32

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

33

Τόν με κατακτείναντα κατέκτανον, οὐ δέ μοι ἦδος·
θῆκε γὰρ ἀθάνατον τὸν κτάμενον θάνατος.

34

Νῆσός τις πόλις ἐστὶ φυτώνυμον αἷμα λαχοῦσα,
ἰσθμὸν ὁμοῦ καὶ πορθμὸν ἐπ' ἠπείροιο φέρουσα·
ἔνθ' ἀπ' ἐμῆς ἔσθ' αἷμα ὁμοῦ καὶ Κέκροπος αἷμα·
ἔνθ' Ἥφαιστος ἔχει χαίρων γλαυκῶπιν Ἀθήνην
κεῖθι θυηπολίην πέμπειν κελόμην Ἡρακλεῖ. 5

[1] Quoted by Achilles Tatius, ii. 14 (he omits line 3), who thus explains it: φυτώνυμον γὰρ ὁ θεὸς εἶπεν αὐτήν, ἐπεὶ Φοινίκων ἡ νῆσος· ὁ δὲ φοίνιξ φυτόν. ἐρίζει δὲ περὶ ταύτης γῆ καὶ θάλασσα· ἔλκει - μὲν ἡ θάλασσα, ἔλκει - δὲ ἡ γῆ, ἡ δὲ εἰς ἀμφότερα αὐτὴν ἤρμοσε. καὶ γὰρ ἐν θαλάσσῃ κάθηται καὶ οὐκ ἀφῆκε τὴν γῆν· συιδεῖ γὰρ αὐτὴν πρὸς τὴν ἠπειρον στενὸς αὐχήν, καί ἐστιν ὥσπερ τῆς νήσου τράχηλος. οὐκ ἐρρίζωται δὲ κατὰ τῆς θαλάσσης, ἀλλὰ τὸ ὕδωρ ὑπορρεῖ κάτωθεν. ὑπόκειται δὲ πορθμὸς κάτωθεν ἰσθμῷ· καὶ γίνεται τὸ θέαμα καινόν, πόλις ἐν θαλάσσῃ,

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[1]

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

καὶ νῆσος ἐν γῇ. Ἀθηνᾶν δὲ Ἥφαιστος ἔχει· εἰς τὴν ἐλαίαν ᾠνίξατο καὶ τὸ πῦρ, ἃ παρ' ἡμῖν ἀλλήλοις συνοικεῖ. τὸ δὲ χωρίον ἱερὸν ἐν περιβόλῳ· ἐλαίαν μὲν ἀναθάλλει φαιδροῖς τοῖς κλάδοις, πεφύτευται δὲ σὺν αὐτῇ τὸ πῦρ καὶ ἀνάπτει περὶ τοὺς πτόρθους πολλὴν τὴν φλόγα· ἡ δὲ τοῦ πυρὸς αἰθάλη τὸ φυτὸν γεωργεῖ. αὕτη πυρὸς φιλία καὶ φυτοῦ· οὕτως οὐ φεύγει τὸν Ἥφαιστον Ἀθήνη.

35

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

36

Πικρή μοι ζωή, θάνατος γλυκύς, ὕδατα δ' ἄμφω·
θνήσκω ἀναιμάκτοις ἔγχεσι νυσσόμενος·
ἤν δέ τις ἐν ζώοντι νέκυν τύμβῳ με καλύψῃ,
αἵματι συγγενέων πρῶτον ἀποβρέχομαι.

37

Παλλάδος εἰμὶ φίλη, τίκτω δ' ἀπερείσια τέκνα,
ἃ κατὰ πετράων ἄνδρες βάλον· ὀλλυμένων δέ,
Πηλείδῃ φάος ἔσκε, βροτῶν ἄκος, ἔρκος ἀγώνων.

38

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

39

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

35.—Enigma

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

Answer: ὄνυξ, "nail." Take away the ο and it becomes νύξ, "night."

36.—Enigma

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

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

37.—Enigma

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

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

38.—Enigma

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

Answer: Eteocles and Polynices, the sons of Oedipus.

39.—Enigma

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

Answer not guessed.

40

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

41

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

42

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

43

Εἰμὶ πόλου μίμημα· δύω δέ με θῆρες ἄγουσι,
πρόσθε μὲν Ἠριγόνης, Πασιφάης δ' ὄπιθεν·
Ἡρακλέους τηρεῖ με συνευνέτις, ἡ δέ με Φοίβου
τείρει νύμφα φίλη πολλάκι δαιομένη.

44

Νυκτὶ μιῇ καὶ Τρωσὶν ἐπήλυθα, καὶ τὰ Πελασγῶν
φῦλα διατμήξας εἶλον ἄνευ δόρατος·

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

οὐ μὲν ὁ Τυδείδης, οὐδ' ὁ πτολίπορθος Ὀδυσσεὺς
τὸν θρασὺν ἐκ νηῶν ἔσθενον ἐξελάσαι·
ἀλλὰ μένος καὶ θάρσος ἐνὶ στήθεσσιν ἀέξων
Ἀργείων στρατιὴν ὤλεσα καὶ Φρυγίων.

45

Εἰμὶ μέλας, λευκός, ξανθός, ξηρός τε καὶ ὑγρός·
εὖτε δὲ δουρατέων πεδίων ὕπερ ἐντανύσῃς με,
Ἄρεϊ καὶ παλάμῃ φθέγγομαι οὐ λαλέων.

46

Γράμματος ἀρνυμένου πληγὴν ποδὸς οὔνομα τεύχει
ἡμέτερον· πταίειν δὲ βροτῶν πόδας οὔποτ' ἐάσει.

47

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

48

Αἱ Χάριτες μήλων καλάθους φέρον, ἐν δὲ ἑκάστῃ
ἶσον ἔην πλῆθος. Μοῦσαι σφίσιν ἀντεβόλησαν

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

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

45.—Enigma

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

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

46.—Enigma

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

Answer: Sandal—scandal.

47.—Enigma

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

Answer: A lantern.

48.—Problem

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

ἐννέα, καὶ μήλων σφέας ἤτεον· αἱ δ' ἄρ' ἔδωκαν
ἶσον ἑκάστῃ πλῆθος, ἔχον δ' ἴσα ἐννέα καὶ τρεῖς.
εἰπὲ πόσον μὲν δῶκαν, ὅπως δ' ἴσα πᾶσαι ἔχεσκον.

49

Τεῦξόν μοι στέφανον, χρυσὸν χαλκόν τε κεράσσας,
κασσίτερόν θ' ἅμα τοῖσι, πολύκμητόν τε σίδηρον,
μνῶν ἑξήκοντα· χρυσὸς δ' ἐχέτω μετὰ χαλκοῦ
δοιὰ μέρη τρισσῶν· χρυσὸς δ' ἅμα κασσίτερός τε
τρισσὰ μέρη τετύρων· χρυσὸς δ' αὖτ' ἠδὲ σίδηρος
τόσσα μέρη τῶν πέντε. πόσον δ' ἄρα δεῖ σε κεράσσαι
λέξον τοῦ χρυσοῦ, χαλκοῦ πόσον, ἀλλ' ἔτι λέξον
κασσιτέροιο πόσον, λοιποῦ πόσον εἰπὲ σιδήρου,
ὥστε σε τὸν στέφανον τεῦξαι μνῶν ἑξήκοντα.

50

Τὸ τρίτον, ἀργυροποιέ, προσέμβαλε καὶ τὸ τέταρτον
τῆς φιάλης εἰς ἕν, καὶ τὸ δυωδέκατον,
εἰς δὲ κάμινον ἔλαυνε βαλών, καὶ πάντα κυκήσας
ἔξελέ μοι βῶλον· μνᾶν δέ μοι ἑλκυσάτω.

51

α. Ἔχω τὸν ἑξῆς, καὶ τὸ τοῦ τρίτου τρίτον.
β. Κἀγὼ τὸν ἑξῆς, καὶ τὸ τοῦ πρώτου τρίτον.
γ. Κἀγὼ δέκα μνᾶς, καὶ τὸ τοῦ μέσου τρίτον.

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 $22\frac{1}{2}$.

52.—Εἰς οἶνον

Ἦν ὅτε σὺν Λαπίθῃσι καὶ ἀλκίμῳ Ἡρακλῆϊ
Κενταύρους διφυεῖς ὤλεσα μαρναμένους·
ἦν ὅτε μουνογένεια κόρη θάνεν ἐν τρισὶ πληγαῖς
ἡμετέραις, Κρονίδην δ' ἤκαχον εἰνάλιον·
νῦν δέ με Μοῦσα τρίτη πυρίναις Νύμφαισι μιγέντα
δέρκεται ὑελίνῳ κείμενον ἐν δαπέδῳ.

53.—Εἰς λέχνον

Ἡφαίστῳ ποτὲ Παλλὰς ὑπ' ἀγκοίνῃσι δαμεῖσα
εἰς εὐνὴν ἐμίγη Πηλέος ἐν θαλάμοις·
τοὶ δ' ὡς οὖν λιπαρῇσι καλυφθήτην ὀθόνῃσιν,
αὐτίκ' ἐγεννήθη νυκτιπόλος Φαέθων.

54.—Εἰς σικύαν

Κἀμὲ σοφὴ ποίησε τέχνη Παιήονος ἔμπνουν
πῦρ ὑπὸ χαλκελάτοις χείλεσι κευθομένην·
δειλῶν δ' αἷμα κελαινὸν ἀπ' ἀνθρώπων ἐρύουσα,
Ἥφαιστον κτείνω γαστρὶ περισχομένη.

55.—Εἰς κλιστῆρα

Μούνῳ μοι θέμις ἐστὶ γυναικῶν ἐν φιλότητι
μίσγεσθαι φανερῶς, λισσομένων ποσίων·
μοῦνος δ' ἠθέοισι, καὶ ἀνδράσιν, ἠδὲ γέρουσιν,
παρθενικαῖς τ' ἐπέβην ἀχνυμένων τοκέων.

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[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 pupil[1] died after three blows from me, and I grieved the son of Cronos, who dwells in the sea; but now the third Muse sees me mixed with fiery Nymphs lying on a pavement of glass.

53.—*On a Lamp*

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

54.—*On a Cupping-Glass*

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

55.—*On a Clyster*

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

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

μαχλοσύνην ἤχθηρα· φιλεῖ δέ με παιονίη χείρ,
Ἀμφιτρυωνιάδην ἐκτελέοντα πόνον.
ἀμφὶ δ' ὀπυιομένοισι καὶ ἂν Πλουτῆϊ μαχοίμην
αἰὲν ὑπὲρ ψυχῆς τῶν ὀπόσοις ἐμίγην.
εὕρινον δέ με παῖδα καὶ ἀργιόδοντα τίθησιν
ἰδρείῃ μερόπων αἰγὶ μιγεὶς ἐλέφας.

56.—Εἰς εἴσοπτρον

Ἂν μ' ἐσίδῃς, καὶ ἐγὼ σέ. σὺ μὲν βλεφάροισι δέδορκας,
ἀλλ' ἐγὼ οὐ βλεφάροις· οὐ γὰρ ἔχω βλέφαρα.
ἂν δ' ἐθέλῃς, λαλέω φωνῆς δίχα· σοὶ γὰρ ὑπάρχει
φωνή, ἐμοὶ δὲ μάτην χείλε' ἀνοιγόμενα.

57.—Εἰς φοινίκων βάλανον

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

58.—Εἰς κιθάραν

Ἐγκέφαλον φορέω κεφαλῆς ἄτερ· εἰμὶ δὲ χλωρὴ
αὐχένος ἐκ δολιχοῦ γῆθεν ἀειρομένη·
σφαίρῃ δ' ὡς ὑπὲρ αὐλὸν ἐείδομαι· ἦν δὲ ματεύσῃς
ἔνδον ἐμῶν λαγόνων, μητρὸς ἔχω πατέρα.

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

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

56.—*On a Mirror*

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

57.—*On a Date*

I have the same name as my mother[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.[3]

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

59.—Εἰς τὴν Ἀργώ

Τίας πεντήκοντα μιῇ ἐνὶ γαστρὶ λαβοῦσα
†μηληστῶν πάντων ἔκτανον ἡγεμόνα.
αὐτὰρ ὃ δὶς τέθνηκεν, ἐπεὶ δύο γαστέρες αὐτὸν
τίκτον, χαλκείη, καὶ πάρος ἀνδρομέη.

60.—Δελτός

Ὕλη μέν με τέκεν, καινούργησεν δὲ σίδηρος·
εἰμὶ δὲ Μουσάων μυστικὸν ἐκδοχίον·
κλειομένη σιγῶ· λαλέω δ', ὅταν ἐκπετάσῃς με,
κοινωνὸν τὸν Ἄρη μοῦνον ἔχουσα λόγων.

61.—ΑΛΛΟ

Οὔρεσι μὲν γενόμην, δένδρον δέ μοι ἔπλετο μήτηρ,
πῦρ δὲ πατήρ, βῶλος δ' εἰμὶ μελαινομένη·
ἣν δέ μ' ἔσω κεράμοιο πατὴρ τήξῃσι βαθείης,
ἅρματος ὠτειλὰς ῥύομαι εἰναλίου.

62.—Εἰς σφαῖραν

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

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[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.

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. Ares[2] alone is the confidant of my conversation.

61.—*On Pitch*

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

62.—*On a Ball*

I am very hairy, but the leaves[3] cover my hairs if no hole is visible anywhere. I trifle with many boys; but if one be unskilful in throwing he stands there like a donkey.[4]

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

63.—ΜΕΣΟΜΗΔΟΥΣ

Ἕρπουσα, πετωμένα, βεβῶσα κούρα,
νόθον ἴχνος ἀραμένα δρομαία λέαινα,
πτερόεσσα μὲν ἦν τὰ πρόσω γυνά,
τὰ δὲ μέσσα βρέμουσα λέαινα θήρ.
τὰ δ' ὄπισθεν ἑλισσόμενος δράκων.
οὔθ' ὁλκὸς ἀπέτρεχεν, οὐ γυνά,
οὔτ' ὄρνις ὅλον δέμας, οὔτε θήρ·
κόρη γὰρ ἐφαίνετ' ἄνευ ποδῶν,
κεφαλὰν δ' οὐκ ἔσχε βρέμουσα θήρ.
φύσιν εἶχεν ἄτακτα κεκραμέναν,
ἀτέλεστα τέλεια μεμιγμέναν.

64.—Τὸ αἴνιγμα τῆς Σφιγγός

Ἔστι δίπους ἐπὶ γῆς, καὶ τετράπους, οὐ μία φωνή,
καὶ τρίπους· ἀλλάσσει δὲ φυὴν μόνος, ὅσσ' ἐπὶ γαῖαν
ἕρπετὰ κινεῖται, ἀνά τ' αἰθέρα καὶ κατὰ πόντον.
ἀλλ' ὁπόταν πλείστοισιν ἐρειδόμενος ποσὶ βαίνῃ,
ἔνθα τάχος γυίοισιν ἀφαυρότατον πέλει αὐτοῦ.

65.—Χρησμὸς δοθεὶς Ὁμήρῳ

Ἔστιν Ἴος νῆσος μητρὸς πατρίς, ἥ σε θανόντα
δέξεται· ἀλλὰ νέων παίδων αἴνιγμα φύλαξαι.

66.—Ἕτερος πρὸς τὸν αὐτόν

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

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.

ἐν τῇ μοῖρ' ἐστίν σε τελευτῆσαι βιότοιο,
εὖτ' ἂν ἀπὸ γλώσσης παίδων μὴ γνῷς ἐσακούσας
δυσξύνετον σκολιοῖσι λόγοις εἰρημένον ὕμνον·
δοιὰς γὰρ ζωῆς μοίρας λάχες· ἣν μὲν ἀμαυρὰν
ἠελίων δισσῶν, τὴν δ' ἀθανάτοις ἰσόμοιρον,
ζῶντι τε καὶ φθιμενῷ· φθίμενος δ' ἔτι πολλὸν
ἀγήρως.

67.—Χρησμὸς δοθεὶς Λαΐῳ τῷ Θηβαίῳ

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

68.—Χρησμὸς δοθεὶς Καρύστῳ

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

69.—Χρησμὸς δοθεὶς Λυκούργῳ

Ἥκεις, ὦ Λυκόοργε, ἐμὸν ποτὶ πίονα νηόν,
Ζηνὶ φίλος καὶ πᾶσιν Ὀλύμπια δώματ' ἔχουσιν.
δίζω ἤ σε θεὸν μαντεύσομαι, ἠέπερ ἄνδρα·
ἀλλ' ἔτι καὶ μᾶλλον θεὸν ἔλπομαι, ὦ Λυκόοργε.

70.—Χρησμὸς δοθεὶς ἐκ τοῦ Σαράπιδος

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

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

67.—*Oracle given to Laius of Thebes*

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

68.—*Oracle given to Carystus*[1]

Dear son of most renowned Chiron, leaving Pelion, betake thee to the Cape of Euboea, where it is ordained that thou shalt 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.—*Χρησμὸς τῆς Πυθίας*

Ἄγνὸς πρὸς τέμενος καθαροῦ,[1] ξένε, δαίμονος ἔρχου
ψυχήν, νυμφαίου νάματος ἁψάμενος·
ὡς ἀγαθοῖς ἀρκεῖ βαιὴ λιβάς· ἄνδρα δὲ φαῦλον
οὐδ' ἂν ὁ πᾶς νίψαι νάμασιν Ὠκεανός.

72.—*Χρησμὸς ἐρωτήσαντι Ῥουφίνῳ, πῶς ἂν λάβοι ὅρκον παρὰ τοῦ ἰδίου ναυκλήρου*

Εὖτ' ἂν ὑπὲρ γαίης ἀνέχῃ δρόμον ὄρθρια Τιτάν,
λύσας ἀκτῖσι ζοφερῆς δηλήματα νυκτός,
λάμπῃ δ' αἰγλήεσσα νέον φάος Ἠριγένεια,
δὴ τότ' ἄγων παρὰ θῖνας, ἁλιρράντους τε παρ' ἀκτὰς
φῶτα στῆσον ἔναντα δεδορκότα πρὸς φάος αὐγῆς
ἠελίου. καὶ τὸν μὲν ἔσω πόδα χεύματος ἐντὸς
δεξιὸν ἐν δίναις ἐχέτω, λαιὸν δ' ἐπὶ γαίης
στηρισάτω· χείρεσσι δ' ἐπιψαύων ἑκάτερθε,
τῇ μὲν ἁλός, τραφερῆς δ' ἑτέρῃ, πιστούμενος ὅρκον
οὐρανὸν ὁμνύέτω, χθόνα τ' ἄσπετον, ἠδ' ἁλὸς ὅρμους,
αἰθερίου τε πυρὸς βιοδώτορα ἡγεμονῆα·
τοῖον γὰρ θεοὶ ὅρκον ὑπὸ στομάτεσσιν ἀτίζειν
οὐδ' αὐτοὶ τολμῶσιν, ἀγήνορες Οὐρανίωνες.

73.—*Χρησμὸς δοθεὶς τοῖς Μεγαρεῦσι*

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

[1] I write καθαροῦ: καθαρὸς MS.

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 Areadia, rich in sheep, the linen-cuirassed Argives, goads of war. But you, Megarians, are neither third, nor fourth, nor twelfth, nor in any reckoning or count.

[1] We must understand, I suppose, "when it has passed their mouths." [2] Presumably the Syracusans.

74.—Χρησμὸς τῆς Πυθίας

Ἱρὰ θεῶν ἀγαθοῖς ἀναπέπταται, οὐδὲ καθαρμῶν
χρειώ· τῆς ἀρετῆς ἥψατο οὐδὲν ἄγος.
ὅστις δ' οὐλοὸς ἦτορ, ἀπόστιχε· οὔποτε γὰρ σὴν
ψυχὴν ἐκνίψει σῶμα διαινόμενον.

75.—Χρησμὸς δοθεὶς ἐν Ἠλίου πόλει, ὅτε ἀνανάγησαν οἱ κίονες τοῦ ἱεροῦ Διὸς τοῦ ὄντος ἐκεῖσε, οἳ νῦν ἐν Βηρύτῳ

Εἰπὲ Ποσειδάωνι· κασιγνήτοις πεπιθέσθαι
πρεσβυτέροις ἐπέοικεν· ἐμῆς ἐρικυδέος αὐλῆς
κίοσιν οὐ κατὰ κόσμον ἀγάλλεαι· εἰπὲ τινάξας
τρὶς ἅλα μαρμαρέην, καὶ πείσεται. ἢν δ' ἀπιθήσῃ,
φραζέσθω, μὴ πᾶσαν ἐνιπρήσαιμι θάλασσαν
οὐδὲ γὰρ οὐδὲ θάλασσα Διὸς σβέννυσι κεραυνόν.

76.—Χρησμὸς Πυθίας

Ἀρκαδίην μ' αἰτεῖς· μέγα μ' αἰτεῖς· οὔ τοι δώσω·
πολλοὶ ἐν Ἀρκαδίῃ βαλανηφάγοι ἄνδρες ἔασιν,
οἵ σ' ἀποκωλύσουσιν· ἐγὼ δέ τοι οὔτι μεγαίρω.
δώσω τοι Τεγέην ποσσίκροτον ὀρχήσασθαι,
καὶ καλὸν πεδίον σχοίνῳ διαμετρήσασθαι.

77.—Χρησμὸς ἐν τοῖς Θήσεως βίοις ἀναφερόμενος

Ὄλβιος οὗτος ἀνήρ, ὃς νῦν κατὰ λάϊνον οὐδὸν
Φοίβου Ἀπόλλωνος χρηστήριον εἰσαναβαίνει,
ἤλυθεν εὐνομίην διζήμενος· αὐτὰρ ἐγώ τοι
δώσω ἣν οὐκ ἄλλη ἐπιχθονίων πόλις ἔξει.

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

74.—*An Oracle of the Pythia*

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

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

(*Zeus is speaking to Apollo*)

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

76.—*An Oracle of the Pythia*[1]

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

77.—*An Oracle cited in the Lives of Theseus*[2]

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

[2] Not in Plutarch's *Life of Theseus*.

78.—Χρησμὸς Πυθίας

Ἔστι τις Ἀρκαδίης Τεγέη λευρῷ ἐνὶ χώρῳ·
ἔνθ' ἄνεμοι πνείουσι δύο κραταιρὴς ὑπ' ἀνάγκης,
καὶ τύπος ἀντίτυπος καὶ πῆμ' ἐπὶ πήματι κεῖται·
ἔνθ' Ἀγαμεμνονίδην κατέχει φυσίζοος αἶα·
τὸν σὺ κομισσάμενος, Τεγέης ἐπιτάρροθος ἔσσῃ.

79.—ΑΔΔΟΣ

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

80.—ΑΔΔΟΣ

Τὴν πεπρωμένην μοίρην ἀδύνατά ἐστιν ἀποφυγέειν καὶ θεῷ.

81.—ΑΔΔΟΣ

Ἰσθμὸν δὲ μὴ πυργοῦτε, μηδ' ὀρύσσετε·
Ζεὺς γάρ κ' ἔθηκε νῆσον, εἴ κ' ἐβούλετο.

82.—ΑΔΔΟΣ

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

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

[2] From Herodotus i. 85. [3] From Herodotus i. 91.

[4] Herodotus i. 174. Oracle given to the Cnidians.

78.—*An Oracle of the Pythia*[1]

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

79.—*Another*[2]

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

80.—*Another*[3]

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

81.—*Another*[4]

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

82.—*Another*[5]

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

[5] 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.—ΛΑΛΟΣ

Βάττ', ἐπὶ φωνὴν ἦλθες· ἄναξ δέ σε Φοίβος Ἀπόλλων
ἐς Λιβύην πέμπει μηλοτρόφον οἰκιστῆρα.

84.—ΛΑΛΟΣ

Λὶ τὺ ἐμεῦ Λιβύην μηλοτρόφον οἶδας ἄμεινον
μὴ ἐλθὼν ἐλθόντος, ἄγαν ἄγαμαι σοφίην σεῦ.

85.—ΛΑΛΟΣ

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

86.—ΛΑΛΟΣ

Ἠετίων, οὔ τίς σε τίει πολύτιτον ἐόντα.
Λάβδα κύει, τέξει δὲ ὀλοίτροχον· ἐν δὲ πεσεῖται
ἀνδράσι μουνάρχοισι, δικαιώσει δὲ Κόρινθον.

87.—Χρησμός

Λιετὸς ἐν πέτρῃσι κύει, τέξει δὲ λέοντα
καρτερόν, ὠμηστήν· 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.

83.—*Another* [1]

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* [2]

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

87.—*An Oracle*

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

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

88.—ΑΛΛΟΣ

Ὄλβιος οὗτος ἀνήρ, ὃς ἐμὸν δόμον ἐσκαταβαίνει,
Κύψελος Ἠετίδης, βασιλεὺς κλειτοῖο Κορίνθου,
αὐτὸς καὶ παῖδες, παίδων γε μὲν οὐκέτι παῖδες.

89.—ΑΛΛΟΣ

Καὶ τότε δή, Μίλητε, κακῶν ἐπιμήχανε ἔργων,
πολλοῖσιν δεῖπνόν τε καὶ ἀγλαὰ δῶρα γενήσῃ·
σαὶ δ' ἄλοχοι πολλοῖσι πόδας νίψουσι κομῆται·
νηοῦ δ' ἡμετέρου Διδύμοις ἄλλοισι μελήσει.

90.—ΑΛΛΟΣ

Ἀλλ' ὅταν ἡ θήλεια τὸν ἄρσενα νικήσασα
ἐξελάσῃ, καὶ κῦδος ἐν Ἀργείοισιν ἄρηται,
πολλὰς Ἀργείων ἀμφιδρυφέας τότε θήσει·
ὥς ποτέ τις ἐρέει καὶ ἐπεσσομένων ἀνθρώπων·
"Δεινὸς ὄφις ἀέλικτος ἀπώλετο δουρὶ δαμασθείς."

91.—ΑΛΛΟΣ

Γλαῦκ' Ἐπικυδείδη, τὸ μὲν αὐτίκα κέρδιον οὕτως,
ὅρκῳ νικῆσαι καὶ χρήματα λῃΐσασθαι.
ὄμνυ', ἐπεὶ θάνατός γε καὶ εὔορκον μένει ἄνδρα.
ἀλλ' Ὅρκον παῖς ἐστὶν ἀνώνυμος, οὐδ' ἔπι χεῖρες
οὐδὲ πόδες· κραιπνὸς δὲ μετέρχεται, εἰσόκε πᾶσαν
συμμάρψας ὀλέσῃ γενεὴν καὶ οἶκον ἅπαντα·
ἀνδρὸς δ' εὐόρκου γενεὴ μετόπισθεν ἀμείνων.

[1] From Herodotus vi. 19. A prophecy of the capture of Miletus by the Persians.

[2] From Herodotus vi. 77. The Argives were afraid of the oracle when Cleomenes invaded Argos. They probably interpreted the female as the place Sepeia, where they were

88.—*Another*

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

89.—*Another* [1]

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

90.—*Another* [2]

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

91.—*Another* [3]

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

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

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

92.—ΛΑΑΟΣ

Ὦ μέλεοι, τί κάθησθε; λιπὼν φεῦγ' ἔσχατα γαίης
δώματα καὶ πόλιος τροχοειδέος ἄκρα κάρηνα.
οὔτε γὰρ ἡ κεφαλὴ μενεῖ ἔμπεδον, οὔτε τὸ σῶμα,
οὔτε πόδες νέατοι, οὔτ' ὦν χέρες, οὔτε τι μέσσης
λείπεται, ἀλλ' ἄζηλα πέλει· κατὰ γάρ μιν ἐρείπει
πῦρ τε καὶ ὀξὺς Ἄρης, Συριηγενὲς ἅρμα διώκων·
πολλὰ δὲ κἄλλ' ἀπολεῖ πυργώματα, κοὐ τὸ σὸν οἶον·
πολλοὺς δ' ἀθανάτων ναοὺς μαλερῷ πυρὶ δώσει,
οἵ που νῦν ἱδρῶτι ῥεούμενοι ἑστήκασι,
δείματι παλλόμενοι· κατὰ δ' ἀκροτάτοις ὀρόφοισιν
αἷμα μέλαν κέχυται, προϊδὸν κακότητος ἀνάγκην.
ἀλλ' ἴτον ἐξ ἀδύτοιο, κακοῖς δ' ἐπικίδνατε θυμόν.

93.—ΛΑΑΟΣ

Οὐ δύναται Παλλὰς Δί' Ὀλύμπιον ἐξιλάσασθαι,
λισσομένη πολλοῖσι λόγοις καὶ μήτιδι πυκνῇ·
σοὶ δὲ τόδ' αὖτις ἔπος ἐρέω, ἀδάμαντι πελάσσας.
τῶν ἄλλων γὰρ ἁλισκομένων, ὅσα Κέκροπος οὖρος
ἐντὸς ἔχει, κευθμών τε Κιθαιρῶνος ζαθέοιο,
τεῖχος Τριτογενεῖ ξύλινον διδοῖ εὐρύοπα Ζεὺς
μοῦνον ἀπόρθητον τελέθειν, τὸ σὲ τέκνα τ' ὀνήσει.
μηδὲ σύ γ' ἱππόσυνην τε μένειν καὶ πεζὸν ἰόντα
πολλὸν ἀπ' ἠπείρου στρατὸν ἦσυχος, ἀλλ' ὑποχωρεῖν,
νῶτον ἐπιστρέψας· ἔτι τοι ποτὲ κἀντίος ἔσσῃ.
ὦ θείη Σαλαμίς, ἀπολεῖς δὲ σὺ τέκνα γυναικῶν,
ἤ που σκιδναμένης Δημήτερος, ἢ συνιούσης.

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

92.—*Another* [1]

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

93.—*Another*

PALLAS may not appease the wrath of Olympian Zeus, beseeching him with many words and subtle counsel. And this word I will tell thee again, setting it in adamant. For when all else is taken that the boundary of Cecrops and the dell of divine Cithaeron contain, a wooden wall doth far-seeing Zeus give to Athena the 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.

[1] their ships, and as foretelling a victory at Salamis. The ambiguous last lines might equally well have foretold a defeat.

94.—*Χρησμὸς Πυθίας*

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

95.—*Χρησμός*

Ὦ νήπιοι, ἐπιμέμφεσθε ὅσα ὑμῖν ἐκ τῶν Μενελάου τιμωρημάτων Μίνως ἔπεμψε μηνίων δακρύματα, ὅτι οἱ μὲν οὐ συνεξεπρήξαντο αὐτῷ τὸν ἐν Καμίκῳ θάνατον γενόμενον, ὑμεῖς δὲ ἐκείνοισι τὴν ἐκ Σπάρτης ἁρπαχθεῖσαν ὑπ' ἀνδρὸς βαρβάρου γυναῖκα.

96. ΛΑΛΟΣ

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

97.—*Χρησμὸς Πυθίας*

Φράζεο βαρβαρόφωνος ὅταν ζυγὸν εἰς ἅλα βάλλῃ
βύβλινον, Εὐβοΐης ἀπέχειν πολυμηκάδας αἰγας.

[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.

94.—*An Oracle of the Pythia*[1]

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

95.—*Oracle*[2]

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

96.—*Another*[3]

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

97.—*An Oracle of the Pythia*[4]

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

[3] From Herodotus vii. 220.

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

98.—Βάκιδος χρησμὸς περὶ τῆς τῶν Ἑλλήνων νίκης

Ἀλλ' ὅταν Ἀρτέμιδος χρυσαόρου ἱερὸν ἀκτὴν
νησὶ γεφυρώσωσι καὶ εἰναλίην Κυνόσουραν
ἐλπίδι μαινομένῃ, λιπαρὰς πέρσαντες Ἀθήνας,
δία Δίκη σβέσσει κρατερὸν Κόρον,[1] Ὕβριος υἱόν,
δεινὸν μαιμώωντα, δοκεῦντ' ἀνὰ πάντα πιθέσθαι.
χαλκὸς γὰρ χαλκῷ συμμίξεται, αἵματι δ' Ἄρης
πόντον φοινίξει· τότ' ἐλεύθερον Ἑλλάδος ἦμαρ
εὐρύοπα Κρονίδης ἐπάγει καὶ πότνια Νίκη.

99.—ΑΛΛΟΣ

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

100.—Χρησμὸς δοθεὶς Μενελάῳ καὶ Ἀλεξάνδρῳ

Τίπτε δύω βασιλῆες, ὁ μὲν Τρώων, ὁ δ' Ἀχαιῶν,
οὐ ταυτὰ φρονέοντες ἐμὸν δόμον εἰσανέβητε,
ἤτοι ὁ μὲν πώλοιο γόνον διζήμενος εὑρεῖν,
αὐτὰρ ὁ πῶλον ἄγειν; Τί νυ μήσεαι, ὦ μεγάλε Ζεῦ;

101.—ΚΑΛΒΟΥΛΟΥ ΑΙΝΙΓΜΑ

Εἷς ὁ πατήρ, παῖδες δυωκαίδεκα· τῶν δὲ ἑκάστῳ
παῖδες ‹δὶς› τριήκοντα διάνδιχα εἶδος ἔχουσαι·
αἱ μὲν λευκαὶ ἔασιν ἰδεῖν, αἱ δ' αὖτε μέλαιναι·
ἀθάνατοι δέ τ' ἐοῦσαι, ἀποφθινύθουσιν ἅπασαι.

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

98.—*The Oracle of Bacis touching the Victory of the Greeks at Salamis*[1]

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

99.—*Another touching the Victory of Plataea.*[2]

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

100.—*Oracle given to Menelaus and Alexander*

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

101.—An Enigma of CLEOBULUS

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

Answer: The year, months, days, and nights.

102.—Ἐκ τῆς Πυθίας τῷ βασιλεῖ Ἀδριανῷ

Ἄγνωστόν μ' ἐρέεις γενεῆς καὶ πατρίδος αἴης
ἀμβροσίου Σειρῆνος· ἔδος δ' Ἰθάκη τις Ὁμήρου·
Τηλέμαχος δὲ πατήρ, καὶ Νεστορέη Πολυκάστη
μήτηρ, ἥ μιν ἔτικτε βροτῶν πολυπάνσοφον ἄλλων.

103.—Εἰς σταφίδα

Εἴ με νέην ἔλαβες, τάχα μου πίες ἐκχυθὲν αἷμα·
νῦν δ' ὅτε γηραλέην μ' ἐξετέλεσσε χρόνος,
ἔσθιε τὴν ῥυσαινομένην, ὑγρὸν οὐδὲν ἔχουσαν,
ὀστέα συνθραύων σαρκὶ σὺν ἡμετέρῃ.

104.—ΑΛΛΟ

Πήρην σὴν ὀπίσω, κάλαθον χερί, τὸν τράγον ὤμοις,
αἰπόλε, σῶν ἀγρῶν σύμβολα πάντα φέρεις.

105.—ΑΛΛΟ

Εἰμὶ χαμαίζηλον ζώων μέλος· ἢν δ' ἀφέλῃς μου
γράμμα μόνον, κεφαλῆς γίνομαι ἄλλο μέρος·
ἢν δ' ἕτερον, ζῶον πάλιν ἔσσομαι· ἢν δὲ καὶ ἄλλο,
οὐ μόνον εὑρήσεις, ἀλλὰ διηκόσια.

[1] Answer of the Pythia to the Emperor's enquiry about the birthplace and parentage of Homer. This was one of the many different accounts current.

102.—*Spoken by the Pythia to the Emperor Hadrian*[1]

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

103.—*Riddle on a Raisin*

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

104.—*Another*[2]

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

105.—*Another*

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

Answer: πούς (foot), οὖς (ear), ὗς (pig), ϟ (sign for 200).

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

106.—ΑΛΛΟ

Τέσσαρα γράμματ' ἔχων ἀνύω τρίβον· ἦν δὲ τὸ πρῶτον
γράμμ' ἀφέλῃς, ἀΐω· καὶ τὸ μετ' αὐτὸ πάλιν,
βορβόρῳ εὑρήσεις ἐμὲ φίλτατον· ἦν δὲ τὸ λοίσθιον
αἴρῃς, εὑρήσεις ἐπίρρημα [1] τόπου.

107.—ΑΛΛΟ

Λαμπάδα μὲν προέηκεν Ἔρως καὶ τόξα καὶ ἰούς,
Λίθιόπων δὲ κύνιν ἀντὶ βελῶν προχέει.

108.—ΑΛΛΟ

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

109.—ΑΛΛΟ

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

109A

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

[1] Jacobs conjectures εἰσίτι ῥῆμα.

106.—*Another*

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

Answer: πούς, οὖς, ὗς, 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

Οὐδεὶς βλέπων βλέπει με, μὴ βλέπων δ' ὁρᾷ·
ὁ μὴ λαλῶν λαλεῖ, ὁ μὴ τρέχων τρέχει·[1]
ψευδὴς δ' ὑπάρχω, πάντα τἀληθῆ λέγων.[2]

111.—ΑΛΛΟ

Ἄγονος ἐξ ἀγόνων, βελεηφόρος, ἔμβρεφος, ἄρσις.

112.—Χρησμὸς δοθεὶς Κροίσῳ τῷ Λυδῷ

Ἀλλ' ὅταν ἡμίονος βασιλεὺς Μήδοισι γένηται,
καὶ τότε, Λυδὲ ποδαβρέ, πολυψηφῖδα παρ' Ἕρμον
φεύγειν, μηδὲ μένειν, μηδ' αἰδεῖσθαι κακὸς εἶναι.

113.—Χρησμὸς δοθεὶς Ἀρχιλόχῳ

Ἀθάνατός σοι παῖς καὶ ἀοίδιμος, ὦ Τελεσίκλεις,
ἔσσετ' ἐν ἀνθρώποισιν, ὃς ἂν πρῶτός σε προσείπῃ
νηὸς σῆς ἀποβάντα φίλῃ ἐν πατρίδι γαίῃ.

114.—Χρησμὸς δοθεὶς τῇ μητρὶ Ἀλεξάνδρου ἐν Κιζίκῳ

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

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

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

110.—*Another*

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

Answer: Sleep.

111.—*Another*

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

Obscure.

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

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

113.—*Oracle given to Archilochus*[3]

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

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

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

[3] Or, rather, to his father, Telesicles.

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

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

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

Οὐ θέμις ἐν Τροίης σε πάλαι τμηθέντι θεμείλῳ
Ῥώμης ἱδρῦσαι νέον οὔνομα· βαῖνε δὲ χαίρων
ἐς Μεγαρήϊον ἄστυ Προποντίδος ἄγχι θαλάσσης,
ἔνθ' ἰχθὺς ἔλαφός τε νομὸν βόσκουσι τὸν αὐτόν.

116.—ΜΗΤΡΟΔΩΡΟΥ ΕΠΙΓΡΑΜΜΑΤΑ ΑΡΙΘΜΗΤΙΚΑ

Τίπτε με τῶν καρύων ἕνεκεν πληγῇσι πιέζεις,
ὦ μῆτερ; τάδε πάντα καλαὶ διεμοιρήσαντο
παρθένοι. ἡ γὰρ ἐμεῖο Μελίσσιον ἕβδομα δοιά,
ἡ δὲ δυωδέκατον Τιτάνη λάβεν· ἕκτον ἔχουσιν
καὶ τρίτον Ἀστυόχη φιλοπαίγμονες· ἠδὲ Φίλιννα·
εἴκοσι δ' ἁρπάξασα Θέτις λάβε, δώδεκα Θίσβη·
ἡ δ', ὥρα, ἠδὺ γελᾷ Γλαύκη παλάμῃσιν ἔχουσα
ἕνδεκα· τοῦτο δέ μοι κάρυον περιλείπεται οἷον.

117.—ΑΔΔΟ

α. Ποῦ σοι μῆλα βέβηκεν, ἐμὸν τέκος; β. Ἕκτα μὲν Ἰνὼ
δοιά, καὶ ὀγδοάτην μοῖραν 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 Glauce smiling sweetly with eleven in her hand. This one nut is all that is left to me.

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

117

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

[1] Byzantium was founded by the Megarians.

Λυτονόη δὲ τέταρτον ἀφήρπασεν· αὐτὰρ Ἀγαυὴ
πέμπτον ἐμῶν κόλπων ᾤχετ' ἀπαινυμένη·
σοὶ δ' αὐτῇ δέκα μῆλα φυλάσσεται· αὐτὰρ ἔγωγε,
ναὶ μὰ φίλην Κύπριν, ἓν τόδε μοῦνον ἔχω.

118.—ΑΛΛΟ

Δρεψαμένη ποτὲ μῆλα φίλαις διεδάσσατο Μυρτὼ
Χρυσίδι μὲν μήλων πέμπτον πόρε, τέτρατον Ἡροῖ,
ἐννεακαιδέκατον Ψαμάθῃ, δέκατον Κλεοπάτρῃ·
αὐτὰρ εἰκοστὸν δωρήσατο Παρθενοπείῃ·
δώδεκα δ' Εὐάδνῃ μοῦνον πόρεν· αὐτὰρ ἐς αὐτὴν
ἤλυθον ἐκ πάντων ἑκατὸν καὶ εἴκοσι μῆλα.

119.—ΑΛΛΟ

Ἀντομέναις ποτὲ μῆλα φίλαις διεμοιρήσαντο
Ἰνὼ καὶ Σεμέλη δώδεκα παρθενικαῖς.
καὶ ταῖς μὲν Σεμέλη πόρεν ἄρτια· ταῖς δε περισσὰ
δῶκε κασιγνήτης· μῆλα δ' ἔχεν πλέονα.
ἡ μὲν γὰρ τρισσῇσι τρί' ἕβδομα δῶκεν ἑταίραις,
ταῖς δὲ δύο πάντων πέμπτον ἔδωκε λάχος·
ἕνδεκα δ' Ἀστυνόμῃ μιν ἀφείλατο, καί οἱ ἔλειπεν
μοῦνα κασιγνήταις μῆλα δύω φερέμεν.
ἡ δ' ἑτέρῃ πισύρεσσι πόρεν δύο τέτρατα μήλων,
πέμπτῃ δ' ἑκταίην μοῖραν ἔδωκεν ἔχειν·
τέσσαρα δ' Εὐρυχόρῃ δῶρον πόρε· τέτρασι δ' ἄλλοις
μήλοισιν Σεμέλη μίμνεν ἀγαλλομένη.

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

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

118

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

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

119

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

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

120.—ΛΑΛΟ

Ἡ καρύη πολλοῖσιν ἐβεβρίθει καρύοισιν·
νῦν δέ τις ἐξαπίνης μιν ἀπέθρισεν· ἀλλὰ τί φησίν;
"Ἐκ μὲν ἐμεῦ καρύων πέμπτον λάβε Παρθενόπεια·
ὀγδόατον δὲ Φίλιννα φέρει λάχος· ἡ δ' Ἀγανίππη
τέτρατον· ἑβδομάτῳ δ' ἐπιτέρπεται Ὠρείθυια·
ἕκτην δ' Εὐρυνόμη καρύων ἐδρέψατο μοίρην·
τρισσαὶ δ' ἓξ ἑκατὸν Χάριτες διεμοιρήσαντο·
ἐννάκι δ' ἐννέα Μοῦσαι ἐμεῦ λάβον· ἑπτὰ δὲ λοιπὰ
δήεις ἀκρεμόνεσσιν ἐφήμενα τηλοτέροισιν."

121.—ΛΑΛΟ

Ἑπτάλοφον ποτὶ ἄστυ Γαδειρόθεν, ἕκτον ὁδοῖο
Βαίτιος εὐμύκους ἄχρις ἐς ἠιόνας·
κεῖθεν δ' αὖ πέμπτον Πυλάδου μετὰ Φώκιον οὖδας,
Ταύρη χθών, βοέης οὔνομ' ἀπ' εὐετίης·
Πυρήνην δέ τοι ἔνθεν ἐπ' ὀρθόκραιρον ἰόντι
ὄγδοον, ἠδὲ μιῆς δωδέκατον δεκάτης.
Πυρήνης δὲ μεσηγὺ καὶ Ἄλπιος ὑψικαρήνου
τέτρατον· Λυσονίης αἶψα δυωδέκατον
ἀρχομένης ἤλεκτρα φαείνεται Ἠριδανοῖο.
ὦ μάκαρ, ὃς δισσὰς ἤνυσα χιλιάδας,
πρὸς δ' ἔτι πέντ' ἐπὶ ταῖς ἑκατοντάδας ἔνθεν ἑλαύνων·
ἡ γὰρ Ταρπείη μέμβλετ' ἀνακτορίη.

120

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

Solution: There were 1680 nuts.

121

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

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

122.—ΑΛΛΟ

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

123.—ΑΛΛΟ

Πέμπτον μοι κλήρου, παῖ, λάμβανε· δωδέκατον δὲ
δέξο, δάμαρ· πίσυρες δ' υἱέος οἰχομένου
παῖδες, ἀδελφειοί τε δύω, καὶ ἀγάστονε μῆτερ,
ἐνδεκάτην κλήρου μοῖραν ἕκαστος ἔχε.
αὐτάρ, ἀνεψιαδοῖ, δυοκαίδεκα δέχθε τάλαντα·
Εὔβουλος δ' ἐχέτω πέντε τάλαντα φίλος.
πιστοτάτοις δμώεσσιν ἐλευθερίην καὶ ἄποινα,
μισθὸν ὑπηρεσίης, τοῖσδε δίδωμι τάδε·
ὧδε δὲ λαμβανέτωσαν· Ὀνήσιμος εἴκοσι πέντε
μνᾶς ἐχέτω· Δάος δ' εἴκοσι μνᾶς ἐχέτω,
πεντήκοντα Σύρος, Συνετὴ δέκα, Τίβιος ὀκτώ·
ἑπτὰ δέ μνᾶς Συνετῷ παιδὶ δίδωμι Σύρου.
ἐκ δὲ τριηκόντων κοσμήσατε σῆμα ταλάντων,
ῥέζετε δ' Οὐδαίῳ Ζανὶ θυηπολίην·
δισσῶν ἔς τε πυρὴν καὶ ἄλφιτα καὶ τελαμῶνας,
εἰκαίην δοιῶν σῶμα χάριν λαβέτω.

122

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

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

123

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

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

[1] Probably precious ointment.

124.—ΛΑΛΟ

Ἥλιος, μήνη τε καὶ ἀμφιθέοντος ἀλῆται
ζωοφόρου τοίην τοι ἐπεκλώσαντο γενέθλην·
ἕκτην μὲν βιότοιο φίλῃ παρὰ μητέρι μεῖναι
ὀρφανόν· ὀγδοάτην δὲ μετ' ἀντιβίοισιν ἀνάγκῃ
θητεύειν, νόστον τε γυναῖκά τε παῖδά τ' ἐπ' αὐτῇ
τηλύγετον δώσουσι θεοὶ τριτάτῃ ἐπὶ μοίρῃ·
δὴ τότε σοι Σκυθικοῖσιν ὑπ' ἔγχεσι παῖς τε δάμαρ τε
ὄλλυνται. σὺ δὲ τοῖσιν ἐπ' ἄλγεσι δάκρυα χεύσας,
ἑπτὰ καὶ εἴκοσ' ἔτεσσι βίου ποτὶ τέρμα περήσεις.

125.—ΛΑΛΟ

Τύμβος ἐγώ· κεύθω δὲ πολύστονα τέκνα Φιλίννης,
τοῖον μαψιτόκων καρπὸν ἔχων λαγόνων·
πέμπτον ἐν ἠιθέοις, τρίτατον δ' ἐνὶ παρθενικῇσιν,
τρεῖς δέ μοι ἀρτιγάμους δῶκε Φίλιννα κόρας·
λοιποὶ δ' ἠελίοιο πανύμμοροι ἠδὲ καὶ αὐδῆς
τέσσαρες ἐκ λαγόνων εἰς Ἀχέροντα πέσον.

126. ΛΑΛΟ

Οὗτός τοι Διόφαντον ἔχει τάφος· ἃ μέγα θαῦμα·
καὶ τάφος ἐκ τέχνης μέτρα βίοιο λέγει.
ἕκτην κουρίζειν βιότου θεὸς ὤπασε μοίρην·
δωδεκάτην δ' ἐπιθείς, μῆλα πύρεν χνοάειν·
τῇ δ' ἄρ' ἐφ' ἑβδομάτῃ τὸ γαμήλιον ἥψατο φέγγος,
ἐκ δὲ γάμων πέμπτῳ παῖδ' ἐπέτευσεν ἔτει.

124

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

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

125

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

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

126

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

αἰαῖ, τηλύγετον δειλὸν τέκος, ἥμισυ πατρὸς
†τοῦδε καὶ ἡ κρυερὸς μέτρον ἑλὼν βιότου.
πένθος δ' αὖ πισύρεσσι παρηγορέων ἑνιαυτοῖς
τῇδε πόσου σοφίῃ τέρα' ἐπέρησε βίου.

127.—ΑΛΛΟ

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

128.—ΑΛΛΟ

Οἷον ἀδελφειός μ' ἐβιήσατο, πέντε τάλαντα
οὐχ ὑσίῃ μοίρῃ πατρικὰ δασσάμενος.
ἑπτὰ κασιγνήτοιο τύδ' ἑνδεκάτων πολύδακρυς
πέμπτον ἔχω μοίρης. Ζεῦ, βαθὺν ὕπνον ἔχεις.

129.—ΑΛΛΟ

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

wretched child; after attaining the measure of half his father's life, chill Fate took him. After consoling his grief by this science of numbers for four years he ended his life.

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

127

Demochares lived for a quarter of his whole life as a boy, for a fifth part of it as a young man, and for a third as a man, and when he reached grey old age he lived thirteen years more on the threshold of 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 $4\frac{4}{11}$ of a talent, the other $\frac{7}{11}$, but I cannot work it out.

129

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

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

130.—ΑΛΛΟ

Τῶν πισύρων κρουνῶν ὁ μὲν ἤματι πλῆσεν ἅπασαν
δεξαμενήν, δυσὶ δ' οὗτος, ὃ δ' ἐν τρισὶν ἤμασιν οὗτος,
τέτρατος ἐν τετόρεσσι· πόσῳ πλήσουσιν ἅπαντες;

131.—ΑΛΛΟ

Οἶγέ με, καὶ πισύρεσσιν ἐνιπλήσω παρεοῦσαν
δεξαμενὴν ὥραις, κρουνὸς ἅλις προρέων·
δεξιτερὸς δ' ἄρ' ἐμεῖο τόσαις ἀπολείπεται ὥραις,
ὄφρα μιν ἐμπλήσει· δὶς δὲ τόσαις ὁ τρίτος.
εἰ δ' ἅμφω σὺν ἐμοὶ προχέειν ῥόου ἐσμὸν ἀνώγοις,
εἰν ὀλίγῃ μοίρῃ πλήσομεν ἠματίῃ.

132.—ΑΛΛΟ

Κύκλωψ †ἐγὼ Πολύφημος ὁ χάλκεος· οἷα δ' ἐπ' αὐτῷ
τεῦξέ τις ὀφθαλμὸν καὶ στόμα καὶ παλάμην,
κρουνοῖς συζεύξας· στάζοντι δὲ πάμπαν ἔοικεν,
ἠδ' ἔτι καὶ βλύζων φαίνετ' ἀπὸ στόματος.
κρουνῶν δ' οὔτις ἄτακτος· ὁ μὲν παλάμης τρισὶ μούνοις
ἤμασιν ἐμπλήσει δεξαμενὴν προρέων
ἠμάτιος γλήνης· στόμα δ' ἤματος ἐν δύο πέμπτοις.
τίς κ' ἐνέποι τρισσοῖς ἴσα θέοντα χρόνου;

133.—ΑΛΛΟ

Ὡς ἀγαθὸν κρητῆρι θοοὶ κερόωσι ῥέεθρον
οἵδε δύω ποταμοί, καὶ Βρομίοιο χάρις.
ἶσος δ' οὐ πάντεσσι ῥόου δρόμος· ἀλλά μιν οἷος
Νεῖλος μὲν προρέων ἠμάτιος κορέσει,

130

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

Answer: $\frac{1}{2}\frac{2}{5}$ of a day.

131

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

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

132

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

Answer: $\frac{6}{2}\frac{}{3}$ 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

τόσσον ὕδωρ μαζῶν ἀπερεύγεται· ἐκ δ' ἄρα Βάκχου
θύρσος ἐνὶ τρισσοῖς ἥμασιν οἶνον ἰείς·
σὸν δὲ κέρας, Ἀχελῷε, δύ' ἥμασι. νῦν δ' ἅμα πάντες
ῥεῖτε καὶ εἰν ὥραις πλήσετέ μιν ὀλίγαις.

134.—ΛΑΛΟ

Ω γύναι, ὡς πενίης ἐπελήσαο· ἡ δ' ἐπίκειται
αἰὲν ἀναγκαίη κέντρα φέρουσα πόνων.
μυᾶν ἐρίων νήθεσκες ἐν ἥματι· πρεσβυτέρη δὲ
θυγατέρων καὶ μυᾶν καὶ τρίτον εἵλκε κρόκης·
ὁπλοτέρη δὲ μιῆς φέρεν ἥμισυ. νῦν δ' ἅμα πάσαις
δόρπον ἐφοπλίζεις μυᾶν ἐρύσασα μόνον.

135.—ΛΑΛΟ

Οἵδε λοετροχόοι τρεῖς ἔσταμεν ἐνθάδ' Ἔρωτες,
καλλιρόου πέμποντες ἐπ' εὐρίποιο λοετρά.
δεξιτερὸς μὲν ἔγωγε τανυπτερύγων ἀπὸ ταρσῶν
ἥματος ἑκταίῃ μοίρῃ ἕνι τόνδε κορέσσω·
λαιὸς δ' αὖ πισύρεσσιν ἀπ' ἀμφιφορῆος ἐν ὥραις·
ἐκ δ' ὁ μέσος τόξοιο κατ' ἥματος αὐτὸ τὸ μέσσον.
φράζεο δ', ὡς ὀλίγῃ κεν ἐνιπλήσαιμεν ἐν ὥρῃ,
ἐκ πτερύγων τόξου τε καὶ ἀμφιφορῆος ἰέντες.

136.—ΛΑΛΟ

Πλινθουργοί, μάλα τοῦτον ἐπείγομαι οἶκον ἐγεῖραι,
ἦμαρ δ' ἀννέφελον τόδε σήμερον, οὐδ' ἔτι πολλῶν
χρηΐζω, πᾶσαν δὲ τριηκοσίῃσι δέουσαν
πλίνθον ἔχω. σὺ δὲ μοῦνος ἐν ἥματι τόσσον ἔτευχες·

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

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

134

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

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

135

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

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

136

BRICK-MAKERS, I am in a great hurry to erect this house. To-day is cloudless, and I do not require many more bricks, but I have all I want but three hundred. Thou alone in one day couldst make as many, but thy son left off working when he had

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

137.—ΑΛΛΟ

Δάκρυ παρὰ στάξαντες ἀμείβετε· οἵδε γὰρ ἡμεῖς,
οὓς τόδε δῶμα πεσὸν ὤλεσεν Ἀντιόχου
δαιτυμόνας, ἴσης τε[1] θεὸς δαιτός τε τάφου τε
τόνδ' ἔπορεν χῶρον. τέσσαρες ἐκ Τεγέης
κείμεθα· Μεσσήνης δὲ δυώδεκα· ἐκ δέ τε πέντε
Ἄργεος· ἐκ Σπάρτης δ' ἥμισυ δαιτυμόνων,
αὐτός τ' Ἀντίοχος· πέμπτου δέ τε πέμπτον ὅλοντο
Κεκροπίδαι· σὺ δ' Ὕλαν κλαῖε, Κόρινθε, μόνον.

138.—ΑΛΛΟ

Νικαρέτη παίζουσα σὺν ἡλικιώτισι πέντε,
ὧν εἶχεν καρύων Κλεῖτ' ἔπορεν τὸ τρίτον,
καὶ Σαπφοῖ τὸ τέταρτον, Ἀριστοδίκῃ δὲ τὸ πέμπτον,
εἰκοστὸν Θεανοῖ καὶ πάλι δωδέκατον,
εἰκοστὸν τέτρατον δὲ Φιλιννίδι· καὶ περιῆν δὲ
πεντήκοντ' αὐτῇ Νικαρέτῃ κάρυα.

139.—ΑΛΛΟ

Γνωμονικῶν Διόδωρε μέγα κλέος, εἰπέ μοι ὥρην,
ἡνίκ' ἀπ' ἀντολίης πόλον ἤλατο χρύσεα κύκλα
ἠελίου. τοῦ δῆτοι ὅσον τρία πέμπτα δρύμοιο,
τετράκι τόσσον ἔπειτα μεθ' Ἑσπερίην ἄλα λείπει.

[1] I write ἴσης τε : οἷσιν 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: $\frac{2}{5}$ of a day.

137

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

Solution: There were 50 guests.

138

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

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

139

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

Answer: 3 hours and $\frac{9}{17}$ had passed, 8 hours and $\frac{8}{17}$ remained.

140.—ΛΑΛΟ

Ζεῦ μάκαρ, ἦ ῥά τοι ἔργα τάδ' εὔαδεν, οἷα γυναῖκες
Θεσσαλικαὶ παίζουσι; μαραίνεται ὄμμα Σελήνης
ἐκ μερόπων· ἴδον αὐτός· ἔην δ' ἔτι νυκτὸς ἐπ' ἠῶ
δὶς τόσον ὅσσα δύ' ἕκτα καὶ ἕβδομον οἰχομένοιο.

141.—ΛΑΛΟ

Ἀπλανέων ἄστρων, παρόδους τ ἐπὶ τοῖσιν ἀλητῶν
εἰπέ μοι, ἡνίκ' ἐμὴ χθιζὸν ἔτικτε δάμαρ.
ἦμαρ ἔην, ὅσσον τε δὶς ἕβδομον ἀντολίηθεν,
ἑξάκι τόσσον ἔην Ἑσπερίην ἐς ἅλα.

142.—ΛΑΛΟ

Ἔγρεσθ', Ἠριγένεια παρέδραμε· πέμπτον, ἔριθοι,
λειπομένης τρισσῶν οἴχεται ὀγδοάτων.

143.—ΛΑΛΟ

Συρτιος ἐν τενάγεσσι πατὴρ θάνεν. ἐκ δ' ἄρ' ἐκείνης
πέντε τάλαντα φέρων ἤλυθε ναυτιλίης
οὗτος ἀδελφειῶν προφερέστατος· ἦ γὰρ ἔμοιγε
δῶκεν ἑῆς μοίρης διπλάσιον τριτάτων
δοιῶν, ἡμετέρης δὲ δύ' ὄγδοα μητέρι μοίρης
ὤπασεν, οὐδὲ δίκης ἤμβροτεν ἀθανάτων.

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: $6\frac{6}{41}$ of the night had gone by and $5\frac{35}{41}$ remained.

141

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

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

142

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

Answer: $\frac{36}{43}$ 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.

144.—ΑΛΛΟ

α. Ἁ βάσις ἂν πατέω σὺν ἐμοὶ βάρος ἀλίκον ἔλκει.
β. Χὰ κρηπὶς σὺν ἐμοὶ τόσσα τάλαντα φέρει.
α. Ἀλλ' ἐγὼ οἷος ἅπαξ τὰν σὰν βάσιν ἐς δὶς ἀνέλκω.
β. Κἠγὼ μοῦνος ἐὼν σὰν βάσιν ἐς τρὶς ἄγω.

145.—ΑΛΛΟ

α. Δός μοι δέκα μνᾶς, καὶ τριπλοῦς σοῦ γίνομαι.
β. Κἀγὼ λαβών σου τὰς ἴσας, σοῦ πενταπλοῦς.

146.—ΑΛΛΟ

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

147.—Ὅμηρος Ἡσιόδῳ ἐρωτήσαντι, πόσον τὸ τῶν Ἑλλήνων πλῆθος τὸ κατὰ τῆς Ἰλίου στρατεῦσαν

Ἑπτὰ ἔσαν μαλεροῦ πυρὸς ἐσχάραι· ἐν δὲ ἑκάστῃ
πεντήκοντ' ὀβελοί, περὶ δὲ κρέα πεντήκοντα·
τρὶς δὲ τριηκόσιοι περὶ ἓν κρέας ἦσαν Ἀχαιοί.

144

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

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

145

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

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

146

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

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

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

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

Answer: 315,000.

148.—*Χρησμὸς δοθεὶς Ἰουλιανῷ τῷ ἀποστάτῃ, ὅτε τὴν γενέθλιον ἡμέραν ἐπιτελῶν ἑαυτοῦ διῆγεν περὶ Κτησιφῶντα ἀγῶνας ἱππικοὺς θεώμενος*

Γηγενέων ποτὲ φῦλον ἐνήρατο μητίετα Ζεύς,
ἔχθιστον μακάρεσσιν Ὀλύμπια δώματ' ἔχουσιν.
Ῥωμαίων βασιλεὺς Ἰουλιανὸς θεοειδὴς
μαρνάμενος Περσῶν πόλιας καὶ τείχεα μακρὰ
ἀγχεμάχων διέπερσε πυρὶ κρατερῷ τε σιδήρῳ,
νωλεμέως δ' ἐδάμασσε καὶ ἔθνεα πολλὰ καὶ ἄλλα·
ὅς ῥα καὶ ἑσπερίων ἀνδρῶν Ἀλαμανικὸν οὖδας
ὑσμίναις πυκναῖσιν ἑλὼν ἀλάπαξεν ἀρούρας.

149.—*Χρησμὸς δοθεὶς Τιμοκράτῃ Ἀθηναίῳ ἐρωτήσαντι περὶ ἐπιληψίας*

Μείζον' ἀειράμενος κεφαλῆς ποιμνηίου εὐλὴν
μηκάδος, ἀγρονόμοιο δέμας περικάββαλε μήλου,
ἑρπηστὰν πολύπλαγκτον ἐϋρρήνου ἀπὸ κόρσης.

150.—*Χρησμὸς δοθεὶς τῷ Αἰγεῖ ἐρωτήσαντι περὶ παιδοποιΐας*

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

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[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,

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

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

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

Lifting up the largest worm from the head of a bleating beast of the flock, lay down on the ground the body of a sheep that feeds in the fields; the creeping wandering thing from a woolly head . . .[1]

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

Dearest of men, loose not the projecting foot of the wine-skin before reaching the land of the Athenians.[2]

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

[2] The meaning is "Have no intercourse with a woman."

BOOK XV

MISCELLANEA

We may consider that the miscellaneous epigrams (some of them from inscriptions) Nos. 1–20 were collected by 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

ΣΥΜΜΙΚΤΑ ΤΙΝΑ

1.—Εἰς τὸ ποιημάτιον Ἰωάννου Γραμματικοῦ

Ζωοτύπος τόλμησεν ἃ μὴ θέμις εἰκόνι γράψαι,
εὐεπίῃ δ' ἐτέλεσσε φύσιν ψευδήμονα κόσμου,
ἐγγὺς ἀληθείης τε· γραφὴ δ' ἐψεύσατο πάντα.

2.—Εἰς τὴν πόλιν τῶν Μύρων τῆς Λυκίας

Καλλιχόρου τόδε τεῖχος ἀνηέξησε πόληος
Μαρκιανὸς σκηπτοῦχος, ὑπ' ἐννεσίῃσιν ὑπάρχου
Παλλαδίου, θεσμοῖς τε περίφρονος Ἀρτεμεῶνος·
ἡ δὲ πόλις παλίορσον ἐὸν χρύνῳ εὗρατο μέτρον.

3.—Εἰς τὸν τάφον τοῦ ἁγίου Νικάνδρου

Ἑπτά με καὶ δέκα παῖδ' ἐτέων ἀκέραιον, ἄχραντον,
Νίκανδρον πιστὸν μάρτυρα θῆκε θεός.

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

BOOK XV

MISCELLANEA

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

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

2.—*On the City of Myra in Lycia*

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

3.—*On the Tomb of Nicander*

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

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

[2] He suffered in Mitylene during the persecution of Diocletian.

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

Λύχνησον, Νίκαια, τὸν οὐρανομήκεα τύμβον,
καὶ τὰν ἀελίῳ γείτονα πυραμίδα·
ἃ τὸν ἐνὶ ζωοῖς βεβοαμένον ἱεροφάνταν
κρύπτει ἀμετρήτῳ σάματι θαπτόμενον.
ἔστι Σακέρδωτος τόσον ἠρίον, ἔστι Σεουήρας
μνᾶμα τόδ' ᾧ γείτων οὐρανός, οὐκ ἀΐδας.

5.—ΑΛΛΟ

Οὐράνιον τὸ μνᾶμα καὶ ἁ χρυσήλατος ἀκτὶς
ἀνδρός, ἴσον βιότῳ καὶ τάφον εὐραμένου,
ἄστροις γειτονέοντα· φέρει δ' ὅσον οὔτινα τύμβος
ἀνέρα, τὸν τελετᾶς οὐρανίδος ζάκορον,
τὸν πάτραν ἐριποῦσαν ἀπὸ χθονὸς ὑψώσαντα,
τὸν φρενὸς ἢ γλώσσας ἄκρα λαχόντα γέρα·
ᾧ πέρι δηρίσαντο καὶ ἁ νέκυν ἐν πυρὶ θεῖσα
Ἀτθίς, χἀ κύλποις ὀστέα δεξαμένα.

6.—ΑΛΛΟ

Τοῦτο Σακέρδωτος μεγάλου μέγα σῆμα τέτυκται
παμφαές, Ἀσκανίης ἄστρον ἐπιχθόνιον,
ἀκτίνων ἀντωπόν· ὁ δ' ἥσυχος ἔνδοθι δαίμων
κεῖται, ὁ καὶ πάτρῃ δεξιτερὴν τανύσας
κεκλιμένῃ, καὶ στέμμα περὶ κροτάφοισιν ἀνάψας
ἱερὸν ἐκ πατρὸς παιδὶ νεαζόμενον·
ὃν πάτρη μὲν ἔδεκτο φίλον νέκυν, ἤγνισε δ' Ἀτθὶς
πυρκαιῇ, σέβεται δ' Ἑλλὰς ἅπασα 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

Ἄ πάτρα Νίκαια, πατὴρ δέ μοι ὀργιοφάντας
οὐρανοῦ, αὐτὰρ ἐγὼ κλαρονόμος τελετᾶς·
οὗτος ὁ καὶ σεισθεῖσαν ἐμὰν πόλιν ἐξ ἀΐδαο
ῥυσάμενος δώροις Λυσονίοιο Διός·
θνάσκω δ' Ἀσκανίας μὲν ἀπόπροθεν, ἠδ' ἐπὶ γαίας
Ἀτθίδος ἀρχεγόνου πυρκαϊᾶς ἐπέβαν.
μνῆμα δέ μοι περίσαμον ὁμώνυμος εὕρατο πάππῳ
παῖς ἐμός· ἁ δ' ἀρετὰ λεύσσει ἐς ἀμφοτέρους.

8.—ΑΛΛΟ

Εἷς γάμος ἀμφοτέρων, ξυνὸς βίος, οὐδὲ θανόντων
μνήμονες ἀλλήλων ἔσχον ἀποικεσίην·
καί σ' αἱ μὲν τελεταί τε καὶ ἄρρενος ἔργα, Σακέρδως,
κηρύξει βιότου πάντας ἐς ἠελίους·
αὐτὰρ ἐμὲ Σευουήραν ἀνήρ, τέκος, ἤθεα, κάλλος,
τῆς πρὶν Πηνελόπης θήσει ἀοιδοτέρην.

9.—ΚΥΡΟΥ ΠΟΙΗΤΟΥ

Ἐγκώμιον εἰς Θεοδόσιον τὸν βασιλέα

Πάντα μὲν Λιακίδαο φέρεις ἀριδείκετα ἔργα,
νόσφι λοχαίου ἔρωτος· ὑϊστεύεις δ' ἅτε Τεῦκρος,
ἀλλ' οὔ τοι νόθον ἦμαρ· ἔχεις δ' ἐρικυδέα μορφήν,
τὴν Ἀγαμεμνονέην, ἀλλ' οὐ φρένας οἷνος ὀρίνει·
ἐς πιυτὴν δ' Ὀδυσῆι δαίφρονι πᾶν σε ἴσκω,
ἀλλὰ κακῶν ἀπάνευθε δόλων· Πυλίου δὲ γέροντος
ἶσον ἀποστάζεις, βασιλεῦ, μελιηδέα φωνήν,
πρὶν χρόνον ἀθρήσεις τριτάτην ψαύοντα γενέθλην.

7.—*On the Same*

My country was Nicaea, my father the hierophant of heaven, and I the inheritor of the holy rite. I am he who also saved from hell, by the generosity of Roman Zeus,[1] my country cast down by earthquake. I died far away from Ascania, and in the Attic land, the mother of my race, I mounted on the pyre. My son, who bears his grandsire's name, designed this magnificent monument for me, and virtue looks on both.

8.—*On the Same*

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

9.—CYRUS

In Praise of the Emperor Theodosius

All the renowned deeds of Achilles are thine, except his secret love; thou drawest the bow like Teucer, but art no bastard; thou hast the illustrious beauty of Agamemnon, but wine does not disturb thy mind. In prudence I liken thee in every way to Odysseus, but thine is without evil fraud, and thou dost distil, O King, honeyed accents like those of the old man of Pylos,[2] before thou seest Time touching the third generation.

[1] The Emperor. [2] Nestor.

10.—ΛΑΛΟ

Μάρτυρας ἐν πελάγει πόθεν εὕρομεν; εἴπατε πέτραι,
εἴπατε κύματα μακρά, πόσαις ἐμάχοντο θυέλλαις.
ναῦς ἐάγη, πέσεν ἱστός, ἔδυ τρόπις, ὤλετο φόρτος.

11.—Ἐν τῷ Κάστρῳ τῆς Λίνδου

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

12.—ΛΕΟΝΤΟΣ ΦΙΛΟΣΟΦΟΥ

Εὖγε Τύχη με ποεῖς, ἀπραγμοσύνῃ μ' Ἐπικούρου
ἡδίστῃ κομέουσα, καὶ ἡσυχίῃ τέρπουσα·
τίπτε δέ μοι χρέος ἀσχολίης πολυκηδέος ἀνδρῶν;
οὐκ ἐθέλω πλοῦτον, τυφλὸν φίλον, ἀλλοπρόσαλλον,
οὐ τιμάς· τιμαὶ δὲ βροτῶν ἀμενηνὸς ὄνειρος.

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[1] Evidently a fragment.

[2] The inscription still exists carved on the rock, and is published *I.G.* xii. 1, 783.

10.—By the Same

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

11.—*In the Castle of Lindos*[2]

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

12.—LEO PHILOSOPHUS

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

[3] This priest of Athena, who had a famous temple at Lindos, boasts in this and other inscriptions of having planted olive-trees. Atrytone is a name of the goddess. Celeus and Icarus were introducers respectively of corn and the vine.

ἔρρε μοι, ὦ Κίρκης δνοφερὸν σπέος· αἰδέομαι γὰρ
οὐράνιος γεγαὼς βαλάνους ἅτε θηρίον ἔσθειν·
μισῶ Λωτοφάγων γλυκερὴν λιπόπατριν ἐδωδήν·
Σειρήνων τε μέλος καταγωγὸν ἀναίνομαι ἐχθρόν·
ἀλλὰ λαβεῖν θεόθεν ψυχοσσόον εὔχομαι ἄνθος,
μῶλυ, κακῶν δοξῶν ἀλκτήριον· ὦτα δὲ κηρῷ
ἀσφαλέως κλείσας προφυγεῖν γενετήσιον ὁρμήν.
ταῦτα λέγων τε γράφων τε πέρας βιότοιο κιχείην.

13.—ΚΩΝΣΤΑΝΤΙΝΟΥ ΤΟΥ ΣΙΚΕΛΟΥ

Εἰς τὸν θρόνον αὐτοῦ

Εἰ μέν τις σοφὸς ἐσσί, ἐφέζεο· εἰ δέ γε Μούσης
δακτύλῳ ἀκροτάτῳ ἀπεγεύσαο, ...
πόρρω στῆθ' ἀπ' ἐμεῖο, καὶ ἄλλοθι δίζεο ἕδρην·
κλισμὸς ἐγὼ φορέων σοφίης ἐπίστορας ἀνδρας.

14.—ΘΕΟΦΑΝΟΥΣ

Ἀντίγραφον πρὸς ταῦτα

Καὶ τί γε σῆμα φέρεις ἐξαίρετον, ὦ κενεαυχές,
ὅττι σοφοὺς φιλέεις μέν, ἀμούσους δ' ἀνταπερύκεις;
οὐ χρυσὸν φορέεις, οὐκ ἄργυρον, οὐκ ἐλέφαντα,
ἀλλά σε τεκτονίης ἡγήτορες ἄνδρες ἔτευξαν,
Καλλιόπης ἀΐδρεις καὶ ἀπευθέες Ἡφαίστοιο,
πᾶσι σοφοῖς τ' ἀσόφοις τε δορήϊον ἔμμεναι ἕδρην.

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 ΤΟΥ ΡΟΔΙΟΥ

Εἰς τὸν σταυρὸν ὃν ἀνέθετο ἐν τῇ Λίνδῳ

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

16.—ΤΟΥ ΑΥΤΟΥ

Εἰς τὸν αὐτὸν σταυρόν

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

17.—ΤΟΥ ΑΥΤΟΥ

Εἰς τὴν εἰκόνα τῆς Θεοτόκου

Εἰ ζωγραφεῖν τις ἤθελέν σε, Παρθένε,
ἄστρων ἐδεῖτο μᾶλλον ἀντὶ χρωμάτων,
ἵν' ἐγράφης φωστῆρσιν, ὡς φωτὸς πύλη·

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

18.—Εἰς τὴν τάβλαν

Ὀστέα σου, Παλάμηδες, ἔδει πρισθέντα γενέσθαι
ὄργανα τῆς τέχνης τῆς ἀπὸ τοῦ πολέμου·
ἐν πολέμοις γὰρ ἐὼν ἕτερον πόλεμον κατέδειξας,
ἐν ξυλίνῳ σταδίῳ τὸν φιλικὸν πόλεμον.

19.—Εἴς τινα ἰατρὸν Ἀσκληπιάδην

Ἀσκληπιάδης ἰατρὸς ἥρπασεν κόρην.
μετὰ τὴν φθορὰν δὲ τοῦ γάμου τῆς ἁρπαγῆς
ἐκάλεσε πλῆθος εἰς τὸν αὐθέντην γάμον
ἀνδρῶν χορευτῶν καὶ γυναικῶν ἀθλίων·
τῆς οἰκίας δὲ συμπεσούσης ἑσπέρας,
πάντες κατηνέχθησαν εἰς ᾅδου δόμους,
νεκροὶ δ' ἔκειντο περὶ νεκροῖς πεπτωκότες·
νυμφὼν δ' ὁ σεμνός, ἐκ ῥόδων πεπλεγμένος,
ἐκ τῶν φόνων ἔσταξεν αἷμα φοίνιον.

20.—ΠΑΛΛΑΔΑ ΑΛΕΞΑΝΔΡΕΩΣ

Σιγῶν παρέρχου τὸν ταλαίπωρον βίον,
αὐτὸν σιωπῇ τὸν χρόνον μιμούμενος·
λαθὼν δὲ καὶ βίωσον, εἰ δὲ μή, θανών.

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

18.—*On a Draught-Board*

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

19.—*On a Physician named Asclepiades*

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

20.—PALLADAS OF ALEXANDRIA

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

[1] He was said to have invented the game of draughts during the Trojan war.

21.—ΣΥΡΙΓΞ ΘΕΟΚΡΙΤΟΥ

Οὐδενὸς εὐνάτειρα, Μακροπτολέμοιο δὲ μάτηρ,
μαίας ἀντιπέτροιο θοὸν τέκεν ἰθυντῆρα,
οὐχὶ Κεράσταν, ὅν ποτ' ἐθρέψατο ταυροπάτωρ,
ἀλλ' οὗ πιλιπὲς αἶθε πάρος φρένα τέρμα σάκους,
οὔνομ' ὅλον, δίζων, ὃς τᾶς Μέροπος πόθον
κούρας γηρυγόνας ἔχε τᾶς ἀνεμώδεος·
ὃς Μοίσᾳ λιγὺ πᾶξεν ἰοστεφάνῳ
ἔλκος, ἄγαλμα πόθοιο πυρισμαράγω·
ὃς σβέσεν ἀνορέαν ἰσαυδέα
παππποφόνου Τυρίαν τ' . . .,
ᾧ τόδε τυφλοφόρων ἐρατὸν
πᾶμα Πάρις θέτο Σιμιχίδας.
ψυχάν, ἃ βοτοβάμων,
στήτας οἷστρε Σαέττας,
κλωποπάτωρ, ἀπάτωρ,
λαρνακόγυιε, χαρείς
ἁδὺ μελίσδοις
ἔλλοπι κούρᾳ,
Καλλιόπᾳ,
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 P, *itys*, the rim of a shield) was once in love, Pan by name, half goat, half man, who felt desire for Echo, the maiden who divides the voice, who is the child of the voice and like to the wind; he who made for the Muse the shrill pipe (Syrinx has the two meanings of the Latin

21.—THE PIPE OF THEOCRITUS

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

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

22.—ΣΙΜΙΟΥ Ο ΠΕΛΕΚΥΣ

Ἀνδροθέᾳ δῶρον ὁ Φωκεὺς κρατερᾶς μηδοσύνας ἦρα τίνων Ἀθάνᾳ
τᾶμος, ἐπεὶ τὰν ἱερὰν κηρὶ πυρίπνῳ πόλιν ᾐθάλωσεν
οὐκ ἐνάριθμος γεγαὼς ἐν προμάχοις Ἀχαιῶν,
νῦν δ' ἐς Ὁμήρειον ἔβα κέλευθον,
τρὶς μάκαρ, ὃν σὺ θυμῷ
ὕδ' ὕλβος
ἀεὶ πνεῖ.
Ἴλαος ἀμφιδερχθῆς.
σὰν χάριν, ἀγνὰ πολύβουλε Παλλάς·
ἀλλ' ἀπὸ κραιῶν ἰθαρᾶν νᾶμα κόμιζε δυσκλής·
Δαρδανιδᾶν, χρυσοβαφεῖς τ' ἐστυφέλιξ' ἐκ θεμέθλων ἄνακτας·
ὤπασ' Ἐπειὸς πέλεκυν, τῷ ποκὰ πύργων θεοτεύκτων κατέρειψεν αἶπος.

To be read thus:

Ἀνδροθέᾳ δῶρον ὁ Φωκεὺς κρατερᾶς μηδοσύνας ἦρα τίνων Ἀθάνᾳ
ὤπασ' Ἐπειὸς πέλεκυν, τῷ ποκὰ πύργων θεοτεύκτων κατέρειψεν αἶπος,
τᾶμος, ἐπεὶ τὰν ἱερὰν κηρὶ πυρίπνῳ πόλιν ᾐθάλωσεν
Δαρδανιδᾶν, χρυσοβαφεῖς τ' ἐστυφέλιξ' ἐκ θεμέθλων ἄνακτας·
οὐκ ἐνάριθμος γεγαὼς ἐν προμάχοις Ἀχαιῶν,
ἀλλ' ἀπὸ κραιῶν ἰθαρᾶν νᾶμα κόμιζε δυσκλής·
νῦν δ' ἐς Ὁμήρειον ἔβα κέλευθον,
σὰν χάριν, ἀγνὰ πολύβουλε Παλλάς·
τρὶς μάκαρ ὃν σὺ θυμῷ
Ἴλαος ἀμφιδερχθῆς.
ὕδ' ὕλβος
ἀεὶ πνεῖ.

23.—Εἰς τὴν *βίβλον* Μάρκου

Εἰ λύπης κρατέειν ἐθέλεις,
τήνδε μάκαιραν ἀναπτύσσων
βίβλον ἐπέρχεο ἐνδυκέως,
ἧς ὕπο γνώμην ὀλβίστην
ῥεῖά κεν ὄψεαι ἐσσομένων,
ὄντων ἠδὲ παροιχομένων,
τερπωλήν τ' ἀνίην τε
καπνοῦ μηδὲν ἀρειοτέρην.

22.—THE AXE OF SIMIAS

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

23.—*On the Book of Marcus*[1]

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

[1] Nothing is known regarding it.

24.—ΣΙΜΙΟΥ ΑΙ ΠΤΕΡΥΓΕΣ ΕΡΩΤΟΣ

Λεῦσσέ με τὸν Γᾶς τε βαθυστέρνου ἄνακτ', Ἀκμονίδαν τ' ἄλλυδις ἐδράσαντα,
μηδὲ τρέσῃς, εἰ τόσος ὢν δάσκια βέβριθα λάχνᾳ γένεια.
τᾶμος ἐγὼ γὰρ γενόμαν, ἀνίκ' ἔκραιν' Ἀνάγκα,
πάντα δὲ Γᾶς εἶκε φραδαῖσι λυγραῖς
ἕρπετά, †πάνθ' ὅσ' ἔρπει 5
δι' αἴθρας.
Χάους δέ,
οὔτι γε Κύπριδος παῖς
ὠκυπέτας οὐδ' Ἄρεος καλεῦμαι·
οὔτι γὰρ ἔκρανα βίᾳ, πραϋλόγῳ δὲ πειθοῖ· 10
εἶκε δέ μοι γαῖα, θαλάσσας τε μυχοί, χάλκεος οὐρανός τε·
τῶν δ' ἐγὼ ἐκνοσφισάμαν ὠγύγιον σκᾶπτρον, ἔκρινον δὲ θεοῖς θέμιστας.

24.—SIMIAS. WINGS OF LOVE

Look on me, the lord of broad-bosomed Earth, who stablished the Heaven[1] 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.[2]

[1] Uranus was son of Aemon.

[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.

25.—ΒΗΣΑΝΤΙΝΟΥ ΒΩΜΟΣ

Ὅλος οὔ με λιβρὸς ἱρῶν
Λιβάδεσσιν, οἷα κάλχη
Ὑποφοινίῃσι τέγγει·
Μαύλιες δ' ὕπερθε πέτρης Ναξίας θοούμεναι
Παμάτων φείδοντο Πανός· οὐ στροβίλῳ λιγνύϊ
Ἶξὸς εὐώδης μελαίνει τρεχνέων με Νυσίων.
Ἐς γὰρ βωμὸν ὁρῆς με μήτε γλούρου
Πλίνθοις, μήτ' Ἀλύβης παγέντα βώλοις·
Οὐδ' ὃν Κυνθογενὴς ἔτευξε φύτλη
Λαβόντε μηκάδων κέρα,
Λισσαῖσιν ἀμφὶ δειράσιν
Ὅσσαι νέμονται Κυνθίαις,
Ἰσόρροπος πελοιτό μοι.
Σὺν Οὐρανοῦ γὰρ ἐκγόνοις
Εἰνάς μ' ἔτευξε γηγενής·
Τάων ἀείζωον τέχνην
Ἔνευσε πάλμυς ἀφθίτων.
Σὺ δ' ὦ πιὼν κρήνηθεν, ἣν
Ἶνις κόλαψε Γοργόνος,
Θύοις τ' ἐπισπένδοις τέ μοι
Ὑμηττιαδᾶν πολὺ λαροτέρην
Σπονδὴν ἄδηι· ἴθι δὴ θαρσέων
Ἐς ἐμὴν τεῦξιν· καθαρὸς γὰρ ἐγὼ
Ἰὸν ἱέντων τεράων, οἷα κέκευθ' ἐκεῖνος
Ἀμφὶ Νέαις Θρηικίαις, ὃν σχεδόθεν Μυρίνης
Σοί, Τριπάτωρ, πορφυρέου φὼρ ἀνέθηκε κριοῦ.

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[1] The poem is acrostic, the first letters of the lines making Ὀλύμπιε, πολλοῖς ἔτεσι θυσείας. "Olympian, mayst thou sacrifice for many years." This is addressed probably to the Emperor Hadrian. [2] Frankincense.

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

25.—BESANTINUS. THE ALTAR[1]

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[2] does not blacken me with its curling smoke. Thou seest in me an altar not composed of golden bricks or the clods of Alybe,[3] nor let that altar be like to me which the two gods born in Cynthus built, taking the horns of the goats that feed about the smooth ridges of Cynthus.[4] For together with the children of Heaven[5] did the earth-born Nine rear me, the Muses to whose art the King of the gods granted immortality. And mayest thou,[6] who drinkest of the spring that the Gorgon's son[7] 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[8] dedicated to thee, Trito-born, hard by Myrina.[9]

[4] The altar of horns on the hill Cynthus, in Delos, was said to have been built by Apollo and Artemis themselves when children. See Callimachus' *Hymn to Apollo*, v. 60.

[5] Not, it would seem, the Graces, but the three Helicouian 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.

26.—ΔΩΣΙΑΔΑ ΒΩΜΟΣ

Εἰμάρσενός με στήτας
πόσις, μέροψ δίσαβος,
τεῦξ', οὐ σποδεύνας, ἴνις ἐμπούσας, μόρος
Τεύκροιο βούτα καὶ κυνὸς τεκνώματος,
Χρύσας δ' ἀίτας, ἅμος ἐψάνδρα
τὸν γυιόχαλκον οὖρον ἔρραισεν,
ὃν ὠπάτωρ δίσευνος
μόρησε ματρόρριπτος.
ἐμὸν δὲ τεῦγμ' ἀθρήσας
Θεοκρίτοιο κτάντας,
Τριεσπέροιο καύτας,
θώϋξεν †ἀνιύξας
χάλεψε γάρ νιν ἰῷ
σύργαστρος ἐκδὺς γῆρας.
τὸν δ' †ἀεὶ λινεῦντ' ἐν ἀμφικλύστῳ
Πανός τε ματρὸς εὐνέτας, φὼρ
δίζωος, ἴνίς τ' ἀνδροβρῶτος ἰλιοραιστᾶν
ἦρ' ἀρδίων 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 herdsman, the son of Hecuba who was changed into a bitch, but Jason, he who was dear to Athena Chryse, when Medea the boiler of men (Pelias and Jason himself) broke Talus, the brazen watchman of Crete, who was wrought by Hephaestus, the god born without a father, and husband of two wives (Aphrodite and Aglaea), whom his

26.—DOSIADAS. THE ALTAR

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

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

27.—ΣΙΜΙΟΥ ΩΟΝ

Κωτίλας

τῆ τόδ' ἄτριον νέον

πρύφρων δὲ θυμῷ δέξο· δὴ γὰρ ἁγνᾶς

τὸ μὲν θεῶν ἐριβόας Ἑρμᾶς ἔκιξε κἀρυξ

ἄνωγε δ' ἐκ μέτρου μονοβάμονος μέγαν πάροιθ' ἀέξειν

θοᾶς δ' ὕπερθεν ὦκα λέχριον φέρων νεῖμα ποδᾶν σποράδων πίφαυσκεν

θυαῖς ἴσ' αἰόλαις νεβροῖς κῶλ' ἀλλάσσων ὀρσιπόδων ἐλάφων τέκεσσιν

πᾶσαι κραιπνοῖς ὑπὲρ ἄκρων ἰέμεναι ποσὶ λόφων κατ' ἀρθμίας ἴχνος τιθήνας

καί τις ὠμόθυμος ἀμφίπαλτον αἶψ' αὐδὰν θὴρ ἐν κόλπῳ δεξάμενος θαλαμᾶν μυχοιτάτῳ

κἆιτ' ἄκα βοᾶς ἀκοὰν μεθέπων, ὕγ' ἄφαρ λάσιον νιφοβόλων ἀν' ὀρέων ἔσσυται ἄγκος

ταῖσι δὴ δαίμων κλυτᾶς ἴσα θοοῖς δονέων ποσὶ πολύπλοκα μετίει μέτρα μολπᾶς

ῥίμφα πετρόκοιτον ἐκλιπὼν ὄρουσ' εὐνάν, ματρὸς πλαγκτὸν μαιόμενος βαλίας ἐλεῖν τέκος

βλαχαὶ δ' οἷον πολυβότων ἀν' ὀρέων νομὸν ἔβαν ταυνσφύρων ἐς ἀν' ἄντρα Νυμφῶν

ταὶ δ' ἀμβρύτῳ πόθῳ φίλας ματρὸς ὠόντ' αἶψα μεθ' ἱμερόεντα μαζὸν

ἴχνει θένων . . ταν παναίολοι Πιερίδων μονόδουπον αὐδὰν

ἀριθμὸν εἰς ἄκραν δεκάδ' ἰχνίων κόσμον νέμοντα ῥυθμῶν

φῦλ' ἐς βροτῶν, ὑπὸ φίλας ἐλὼν πτεροῖσι ματρός

λίγειά μιν κάμ' ἴφι ματρὸς ὠδὶς

Δωρίας ἀηδόνος

ματέρος.

27.—SIMIAS. THE EGG

Lo here a new weft of a twittering mother, a Dorian nightingale; receive it with a right good will, for pure was the mother whose shrilly throes did labour for it. The loud-voiced herald of the Gods took it up from beneath its dear mother's wings, and cast it among the tribes of men and bade it increase its number onward more and more—that number keeping the while due order of rhythms—from a one-footed measure even unto a full ten measures: and quickly he made fat from above the swiftly-slanting 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 :

Κωτίλας
ματέρος
τῆ τόδ' ἄτριον νέον
Δωρίας ἀηδόνος
πρόφρων δὲ θυμῷ δέξο· δὴ γὰρ ἀγνᾶς
λίγειά μιν κάμ' ἵφι ματρὸς ὠδίς·
τὸ μὲν θεῶν ἐριβόας Ἑρμᾶς ἔκιξε κάρυξ
φῦλ' ἐς βροτῶν, ὑπὸ φίλας ἐλὼν πτεροῖσι ματρός·
ἄναγε δ' ἐκ μέτρου μονοβάμονος μέγαν πάροιθ' ἀέξειν
ἀριθμὸν εἰς ἄκραν δεκάδ' ἰχνίων κόσμον νέμοντα ῥυθμῶν.
θοῶς δ' ὕπερθεν ὧκα λέχριον φέρων νεῦμα ποδῶν σποράδων πίφαυσκεν
ἴχνει θένων . . ταν παναίολον Πιερίδων μονόδουπον αὐδάν,
θυαῖς ἴσ' αἰόλαις νεβροῖς κῶλ' ἀλλάσσων ὀρσιπόδων ἐλάφων τέκεσσιν·
ταὶ δ' ἀμβρότῳ πόθῳ φίλας ματρὸς ῥώνητ' αἶψα μεθ' ἱμερόεντα μαζόν,
πᾶσαι κραιπνοῖς ὑπὲρ ἄκρων ἰέμεναι ποσὶ λόφων κατ' ἀρθμίας ἴχνος τιθῆνας·
βλαχαὶ δ' οἷων πολυβότων ἀν' ὀρέων νομὸν ἔβαν τανυσφύρων ἐς ἀν' ἄντρα Νυμφῶν·
καί τις ὠμόθυμος ἀμφίπαλτον αἶψ' αὐδὰν θὴρ ἐν κόλπῳ δεξάμενος θαλαμᾶν μυχοιτάτῳ
ῥίμφα πετρόκοιτον ἐκλιπὼν ὄρουσ' εὐνάν, ματρὸς πλαγκτὸν μαιόμενος βαλίας ἐλεῖν τέκος·
κᾆτ' ὦκα βοᾶς ἀκοὰν μεθέπων, ὅγ' ἄφαρ λάσιον νιφοβόλων ἀν' ὀρέων ἔσσυται ἄγκος·
ταῖσι δὴ δαίμων κλυτᾶς ἴσα θοοῖς δονέων ποσὶ πολύπλοκα μετίει μέτρα μολπᾶς.

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

28.—ΑΝΑΣΤΑΣΙΟΥ ΤΟΥ ΤΡΑΥΛΟΥ

Εἰς τὴν σταύρωσιν

Χριστὸς ἐπὶ σταυροῖο πεπαρμένος ἦν ποτε γυμνός,
μεσσόθι, λῃϊστῆρας ἔχων ἑκάτερθε παγέντας·
καί μιν ἀκηχεμένη λιγέως ὀλοφύρετο μήτηρ
λύγδην ἱσταμένη, καὶ παρθένος ἄλλος ἑταῖρος·
καί μιν καγχαλόωντες ἐνείκεον ἄνδρες ὁδῖται
κάμμορον, οὐτιδανὸν καὶ ἀνάλκιδα φῶτα καλεῦντες·
καί οἱ διψαλέῳ στυγερὴν ὤρεξε ποτῆτα
λαὸς Ἰουδαίων ἀθεμίστιος, αἱματοχάρμης,
ὄξεϊ κιρνάμενος πικρὸν δέπας, εἶδαρ ὀλέθρου.
ἀλλ' ἀκέων τετάνυστο καὶ οὐκ ἀπαμύνετο Χριστός,
Χριστός, ὁ καὶ Μαρίης καὶ ἀθανάτου πατρὸς υἱός.
ταῦτα τίς ἀνθρώπων ἀγέρωχος νήπιος ἔσται
κῆρι λογιζόμενος καὶ ὁρώμενος ἐν πινάκεσσιν·
ἀνδρὸς γὰρ θεός ἐστιν, ὁ δὲ βροτὸς οὐδὲν ἀρείων.

29.—ΙΓΝΑΤΙΟΥ

Ἰγνάτιος πολλῇσιν ἐν ἀμπλακίῃσι βιώσας,
ἔλλιπον ἠδυφαοῦς ἠελίοιο σέλας·
καὶ νῦν ἐς δνοφερὸν κατακεύθομαι ἐνθάδε τύμβον,
οἴμοι· ψυχῇ μου μακρὰ κολαζόμενος.
ἀλλά, κριτὰ (βροτός εἰμι, σὺ δ' ἄφθιτος ἠδ' ἐλεήμων),
ἵλαθι, ἵλαθί μοι ὄμματι εὐμενέϊ.

30.—ΤΟΥ ΑΥΤΟΥ

Εἰς Παῦλον μοναχόν

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

28.—ANASTASIUS THE LISPER

On Christ Crucified

Christ once was nailed naked on the cross, in the midst, with robbers crucified on either side. And His Mother, grieving sore, bewailed Him loudly, standing by and sobbing, and another, His virgin companion.[1] And the wayfarers mocked and reviled Him in His misery, calling Him a man of no account or courage. And the wicked and bloodthirsty people of the Jews offered Him, when He thirsted, an abominable drink, filling a bitter cup with vinegar, the potion of death. But Christ, outstretched there, was silent and resisted not, Christ, the Son of Mary and an immortal Father. A proud man shall be as an infant when he reflects on this in his heart and sees it in pictures; for God is better than men, but man in no way better than God.[2]

29.—IGNATIUS

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

30.—By the Same

On the Monk Paul

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

[1] St. John.

[2] This last line is so silly that I think it must be corrupt.

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

31.—ΤΟΥ ΑΥΤΟΥ

Εἰς Σαμουὴλ διάκονον τῆς μεγάλης ἐκκλησίας

Ἱερὸς ἐν λαγόνεσσι Σαμουὴλ κεύθεται γαίης,
πάντα λιπὼν βιότου, ὅσσα περ εἶχε, θεῷ·
καὶ νῦν εὐσεβέων εἰσέδραμε φαίδιμον αὐλήν,
δόξαν ὑπὲρ μεγάλων ληψόμενος καμάτων.

32.—ΑΡΕΘΑ ΔΙΑΚΟΝΟΥ

Γεγονότος δὲ καὶ ἀρχιεπισκόπου Καισαρείας Καππαδοκίας

Ἐπὶ τῇ ἰδίᾳ ἀδελφῇ

Εἰ καί μοι λύχνον αἰῶνος ταχὺς ἔσβεσεν οἶτος,
λαμπάδος ἡμετέρης φέγγος ἀμερσάμενος,
ἀλλά γ' ἄρ' ἤρκεσε λύσσῃ ἑῆς κακότητος ὁ δαίμων
πᾶσαν ἐμὴν τελέσαι στυγναλέην βιοτήν·
θῆκέ με χήρην ἐγγὺς ἀειρομένου μοι μαζοῦ,
οὐδ' ἐπὶ τέκνον ἴδον καλὸν ἀθυρόμενον,
ἠδὺ τοκεῦσιν ἄγαλμα παραγκάς· τῷ γέ με πένθος
ἄτλητον μαλερῷ τηκεδόνος δάμασε
πυρσῷ. τρεῖς πρὸς εἴκοσ' ἐποιχομένην ἐνιαυτοὺς
ἔσχεν τύμβος ὅδε ξεινοδόκος γενέθλης
ἡμετέρης· ἔνθ' ὕφηνον γενετῆρες ἅπασι
γηραλέοι θρῆνον τιλλόμενοι πολιήν,
καὶ χορὸς εὐγενέων στενάχοντες ἀδελφῶν Ἄννης
μινύμενοι ἀσπασίως εἴδεος ἀγλαΐης.

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.

33.—ΤΟΥ ΑΥΤΟΥ

Εἰς τὴν αὐτήν

Τὸ σεμνὸν ἦθος, τὴν φιλάνθρωπον χάριν,
τὸ πρὸς τεκόντας τοῦ τρόπου πειθήνιον
(αἰδὼς γὰρ ἦγεν ὡς διδάσκαλος μέγας
παρών), τὰ λαμπρὰ τοῦ γένους γνωρίσματα,
καὶ τὰς φιλάνδρους ἐνστάσεις πρὸς τὴν φύσιν
κλονοῦσαν ἀστήρικτα χηρείας βίᾳ,
ἀντεμπλοκῇ δὲ κρειττόνων ἡττωμένην[1]
(ἀφ' ὧν τὰ φαιδρὰ στέμματα πρὸς ἀξίαν
μόνανδρον ἐκλάμποντα) τὴν παρρησίαν
Ἄννης ἀμαυροῦν οὐ δυνήσεται τάφος.
πάντων γὰρ αὐτῆς οὐδαμῶς λάθοι στόμα
καλὸν φερούσης νουθέτημα τῷ βίῳ·
εἰ δ' οὖν, λαλήσει καὶ γραφὴ πάντων πλέον
αὕτη παρ' αὐτὸν τὸν τάφον τεθειμένη.

34.—ΤΟΥ ΑΥΤΟΥ

Εἰς Φεβρωνίαν μοναχήν

Δρᾶσέ τί που καὶ νερτερίοις μετὰ πνεύμασιν ἀνδρῶν
Φεβρωνία ἑῆς σύμβολα συμπαθίης,
εἴ τις κἀνθάδε χρειὼ ἀφνειῶν ἦε πένησιν·
οὐδὲ γὰρ οὐδ' αὐτοῦ τῆς σφετέρης ἐς ἅπαν
ψυχαὶ λήθονται μεγαθύμων εὐεργείης·
ἔμπα γε μὴν αἰὼν ἡμετέρου βιότου
ἄρκιος εἴη θεῖον ἐπὶ προέμεν θάλαμόν μιν
Χριστοῦ, τόν ῥα νυὸν σεμνὸν ἓλ' ἀφθορίης,
λαμπάδ' ἐλαίῳ φαιδρύνουσα φιλοπτωχείης·
ἧς τόδε σῆμ' ὕπνου γνῶθι πολυχρονίου.

[1] So Boissonade: ἡττωμένης MS.

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.

35.—ΘΕΟΦΑΝΟΥΣ

Εἴθε κρίνον γενόμην ἀργέννεον, ὄφρα με χερσὶν
ἁρσαμένη μᾶλλον σῆς χροτιῆς κορέσῃς.

36.—ΚΟΜΗΤΑ

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

37.—ΤΟΥ ΑΥΤΟΥ

Εἰς τὴν ὑπ᾽ αὐτοῦ διωρθωμένην Ὁμήρου ποίησιν

Σεῖο βίβλους, μεγάθυμε, Κομητάς, Ὅμηρε, δύ᾽ ἄρδην
εὑρὼν γηραλέας, τεύξατο ὁπλοτέρας·
γῆρας ἀποξύσας γὰρ ἀριπρεπέας τε βροτοῖσι
πάμπαν ἔδειξε σοφοῖς, οἷσιν ἔνεστι νόος.

38.—ΤΟΥ ΑΥΤΟΥ

Εἰς τὸ αὐτό

Εὑρὼν Κομητᾶς τὰς Ὁμηρείους βίβλους
ἐφθαρμένας τε κοὐδαμῶς ἐστιγμένας,
στίξας διεσμίλευσα ταύτας ἐντέχνως,
τὴν σαπρίαν ῥύψας μὲν ὡς ἀχρηστίαν,
γράψας δ᾽ ἐκαινούργησα τὴν εὐχρηστίαν.
ἐντεῦθεν οἱ γράφοντες οὐκ ἐσφαλμένως
μαθητιῶσιν, ὡς ἔοικε μανθάνειν.

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

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.

39.—ΙΓΝΑΤΙΟΥ

Εἰς τὰ αὐτοῦ

Ἰγνάτιος τάδε τεῦξε σοφῆς πολύϊδρις ἀοιδῆς·
Ἰγνάτιος τάδε τεῦξεν, ὃς ἐς φάος ἤγαγε τέχνην
γραμματικήν, λήθης κευθομένην πελάγει.

39A

Τὰ τοῦ Πλάτωνος ἐξερευνήσας βάθη
τὰ τῶν λογισμῶν ἐξερίζωσας πάθη.

40.—ΚΟΜΗΤΑ

Ὅππότε Παμμεδέοντος ἐὺς πάϊς, ὄρχαμος ἀνδρῶν,
ὃς πᾶσι θνητοῖσι καὶ ἀθανάτοισιν ἀνίσσει,
ἀσπαλιεῦσιν ἔειπε μαθητῆσιν πινυτοῖσι·
"Λάζαρος ἄμμι φίλος φάος ἔλλιπεν ἠελίοιο
οὔποτε, τόφρα κέκευθε τεθρήμερον ἄπλετος αἶα."
ἀλλ' ἄνεω [1] μὲν ἔκειτο, μεμυκὼς χείλεα σιγῇ,
σῶμά τε πυθόμενος καὶ ὀστέα καὶ χρόα καλόν,
ψυχὴ δ' ἐκ ῥεθέων πταμένη ἀϊδόσδε κατῆλθεν,
ἄρρητον δὲ φίλοισι γόον καὶ πένθος ἔθηκεν,
ἐκ πάντων δὲ μάλιστα Μάρθῃ Μαρίῃ τε ὁμαίμοις
αὐτοκασιγνήταις·
ψυχῆς γὰρ φιλέεσκον ἀδελφεόν, ὅστις ἔκειτο
μεσσόθι ἐν νεκάδεσσιν ἀκήριος, ἄψυχος αὖτως.
τοῦ πότμον γοόωσαι ὀδυρόμεναί τε ἐθρήνευν,
σήματος ἔκτοθι οὖσαι καὶ ἐξόμεναι περὶ τύμβῳ.
ὄφρα μὲν ἠέλιος τρίτον ἤνυσεν ἦμαρ ἐς αἶαν,
τόφρα δὲ κὰν νεκάδεσσιν ἐτήκετο Λάζαρος ἄπνους·
ἀλλ' ὅτε δὴ τετράτῃ ῥοδοειδὴς ἤλυθεν ἠώς,

[1] I write so: ἀλλὰ νέων MS.

39.—IGNATIUS

On his own Work

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

39A

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

40.—COMETAS

When the good Son of the Almighty, chiefest of men, who rules over all mortals and immortals, said to the wise fishermen, His disciples, "Lazarus our friend has not left yet the light of the sun, while the vast earth covers him these four days," yet speechless Lazarus lay, his lips closed in silence, his body and bones and goodly flesh decaying; and his soul, taking flight from his limbs, went to Hades. Unspeakable sorrow did he cause to his friends, and most of all to Martha and Mary, his own sisters; for from their hearts they loved their brother, who lay without hurt, thus lifeless in the midst of the dead. His fate they lamented with wailing and dirges, remaining outside the grave and seated by the tomb. Till the sun made the third day on earth, so long was Lazarus decaying lifeless among the dead. But when the fourth rosy dawn came then did the Son

καὶ τότε δὴ προσέειπε θεοῖο πάϊς μεγάλοιο
εὐπατρίδῃσι φίλοις, οἳ πὰρ θεοῦ ἐκγεγάαντο,
οἳ πέρι μὲν βουλῇ μερόπων, πέρι δ' ἦον ἁπάντων,
οὓς ἔκπαγλ' ἐφίλησ', ὡσεὶ θεοῦ νίας ἐόντας,
ὧν καὶ ἀπὸ γλώσσης γλυκίων μέλιτος ῥέεν αὐδή,
καὶ ἔπεα νιφάδεσσιν ἐοικότα χειμερίῃσιν·
"Ὦ φίλοι ἀγλαόθυμοι, ἐπεὶ θεὸς ἐστὶ σὺν ἄμμι,
κεκλυτέ μευ πάντες τε ὅσοι θεὸν ἔνδον ἔχοιτε,
ὄφρ' εἴπω τά με θυμὸς ἐνὶ στήθεσσι κελεύει·
δεῦτ' ἐς Βηθανίην, ὅθι Λάζαρον ἔλλιπε θυμός,
σπεύσομεν ὅττι τάχιστ', ὄφρα κλέος ἄφθιτον ἴσχω·
ἀνστῆσαι γὰρ ἔπειμι καὶ ἐξ Ἐρέβευς φίλον ἄμον." 30
τὸν δ' αὖτε προσέειπον εὐήνορες ἀγλαόθυμοι·
"Ἴομεν, ὡς ἐκέλευσας, ἀλίγκιε πατρὸς ἑοῖο."
εἶπον· ὃ δ' αὐτὸς ἔβαινε, καὶ ἡγεμόνευε μαθηταῖς.
σπερχόμενοι δ' εἵποντο μετ' ἴχνια Παμμεδέοντος,
ἠΰτε ἔθνεα εἶσι μελισσάων ἀδινάων, 35
πέτρης ἐκ γλαφυρῆς αἰεὶ νέον ἐρχομενάων·
ὣς εἵποντο ὄπισθε θεοῦ μεγάλοιο μαθηταί.
ἀλλ' ὅτε δή ῥ' ἱκάνοιντο πολυκλαύστῳ ἐνὶ τύμβῳ,
καὶ τότε δὴ λίσσοντο κυλινδόμεναι παρὰ ποσσὶν
Χριστὸν παμμεδέοντα κασίγνηταί τε ἔταί τε· 40
"Γουνούμεσθά σ', ἄναξ, ὃς ὑπέρτατα δώματα ναίεις·
Λάζαρον ὃν φιλέεσκες, ἐν ἔγκασιν ἤλυθεν ᾅδου·
εἰ γὰρ τῇδε ἔησθα, ἄναξ νεκύδων αἰδωνεὺς
οὔποτ' ἔτλη μεῖναι, ἐπεὶ πολὺ φέρτατος ἦσθα·
ἀλλὰ καὶ ὡς ἐθέλων δύνασαι πάλιν αὐτὸν ἐγεῖραι." 45
καὶ τότε δὴ ὕψιστος ἀμείβετο· "Ποῦ ποτε κεῖται;"
αἳ δ' ἄρα ὀτραλέως ἀνὰ ἠρίον ἤλυθον ἄρδην·
δὴ τότ' ἐπεὶ δεῖξαν θεῷ αὐτὸν σῆμά τε λυγρόν,
εἶπεν ἄρ'· "Ὁρμηθέντες ἀείρατε πῶμα τάφοιο."
αὐτὰρ ἐπεὶ ἀνέῳκτο τάφος λυγρὸς φθιμένοιο, 50

of great God thus speak to His noble friends who were born of God, who were superior in wisdom to all men, whom He loved marvellously as if they were the Sons of God, from whose tongues flowed speech sweeter than honey and words like to winter snow-flakes: "O my noble-hearted friends and all who have God within them, list to me, since God is with us, that I may say what my heart within my breast bids me. Come, let us haste with all speed to Bethany, where Lazarus' soul left him, that I may have eternal renown, for I go to raise my friend even from Hell." And those excellent and noble-hearted men thus answered him back: "Let us go as Thou biddest, O like to Thy Father." They spoke, and He himself went on leading His disciples, and they in haste followed the steps of the Almighty: as the tribes of the multitudinous bees go forth, ever continuing to issue from the hollow of the rock, so did the disciples follow great God. But when they reached the tomb much bewept; then his sisters and friends, casting themselves at His feet, besought Almighty Christ: "We clasp Thy knees, O King who dwellest in the highest mansions; the Lazarus Thou didst love is gone to the bowels of Hell. If Thou hadst been here, Hades, the King of the dead, had never dared to abide, for Thou art far more puissant. But even so if Thou wilt, Thou canst raise him up again." And then the Most High answered, "Where lieth he?" Then swiftly they went close to the tomb. When then they showed him and the doleful tomb to God He said, "Haste ye and take off the cover of the tomb." But when the doleful tomb of the dead man lay open, then He who was

καὶ τότε δὴ μέγ' ἄϋσε θεὸς μέγας ἠδὲ καὶ ἀνήρ·
"Λάζαρε, δεῦρ' ἴθι, κλῦθι ἐμεῖο, καὶ ἔρχεο ἔξω."
ὡς οὖν νεκρὸς ἄκουσε θεοῖο λόγου φήσαντος,
λυσιμελὴς ἀνέδυ, πεπεδημένος, ἔμπνους, ὀδωδώς.
τὸν καὶ ἰδόντες ὅμιλοι ἐθάμβεον ἐν κραδίῃσιν. 55
αὐτίκα δ' ὑψιμέδοντα ἐκύδαινον θεὸν ἐσθλόν,
καὶ κλέος ἄφθιτον ἔσχε πατὴρ μέγας υἱος ἐῆος.

ΕΠΙΓΡΑΜΜΑΤΑ ΕΝ ΤΩΙ ΙΠΠΟΔΡΟΜΩΙ ΚΩΝΣΤΑΝΤΙΝΟΥΠΟΛΕΩΣ

41.—ΑΔΗΛΟΝ

Εἰς τὴν εἰκόνα Κωνσταντίνου ἡνιόχου

Χάλκεος οὐκ ἔστης βιόων ἔτι, Κωνσταντῖνε·
ἀντὶ γὰρ εὐκλείης ἤρκεσε βασκανίη.
ὡς δὲ θάνες, τότε δή σε πόλις ξύμπασα γεραίρει
οἷς δύναται· τί δὲ σῆς ἄξιον ἱπποσύνης;

42.—ΑΛΛΟ

Ἐξότε Κωνσταντῖνος ἔδυ δόμον Ἄϊδος εἴσω,
ᾧχετο σὺν κείνῳ πᾶν κλέος ἡνιόχων.

43.—ΑΛΛΟ

Χρύσεον ἀντ' ἀρετῆς γέρας ἔπρεπε Κωνσταντίνῳ,
οὐδένα τῆς τέχνης τοῖον 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

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.

κουρίζων νίκησεν ἀειδομένους ἐλατῆρας·
γηραλέος δὲ νέους δεῖξεν ἀφαυροτέρους.
ὄντινα καὶ μετὰ πότμον ἀειμνήστῳ τινὶ θεσμῷ
δῆμος καὶ βασιλεὺς ἱδρυσαν ἀζόμενοι.

14.—ΑΛΛΟ

Εἰς Πορφύριον τὸν ἡνίοχον

Πορφύριον λήξαντα πόνων, λύσαντά τε μίτρην,
καὶ πάρος αὖτ' ἀρετῆς χάλκεον ἑσταότα,
τῆδε πάλιν χαλκοῦ τε καὶ ἀργύρου ἱδρύσαντο.
πρέσβυ, σὺ δὲ ξείνων ἀντιάσας γεράων,
δήμου μὲν βοόωντος ἔλες παλίνορσον ἱμάσθην,
ὡς δὲ δὶς ἠβήσας μαίνεαι ἐν σταδίοις.

15.—ΑΛΛΟ

Εἰς Ἰουλιανὸν τὸν ἡνίοχον

Τοῦτον Ἰουλιανόν, Τυρίης βλάστημα τιθήνης,
ἡνίοχον πολλοὺς δεξάμενον στεφάνους,
αὐτὸς ἄναξ καὶ δῆμος ἅπας καὶ πότνια βουλὴ
ἔστησαν, κοινὴν ψῆφον ἐνεγκάμενοι.
γήραϊ γὰρ σταδίων ἀπεπαύσατο· πᾶσι δὲ φίλτρον
κάλλιπεν, οἷσιν ἔρως ἤνθεεν ἀντιπάλων.

16.—ΑΛΛΟ

Εἰς Πορφύριον τὸν ἡνίοχον

Πορφύριος Λίβυς οὗτος· ἀεθλοφόρων δ' ἐπὶ δίφρων
μοῦνος παντοδαποὺς ἀμφέθετο στεφάνους.
νίκη γὰρ βασίλεια μεριζομένη κατὰ δῆμον,
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. xl. Porphyrius had originally driven for one of the other factions. Ever since he began to drive for the Blues, they were victorious.

ἥρμοσε δ' αὐτὸν ἔχειν Βενέτοις πλέον, ἔνθεν ἀνέστη
χρύσεος ἀντ' ἀρετῆς, χάλκεος ἀντὶ πόνων.

47.—ΑΛΛΟ

Τοῦτον Πορφύριον Λιβύη τέκε, θρέψε δὲ Ῥώμη,
Νίκη δ' ἐστεφάνωσεν ἀμοιβαδόν, ἄλλοτ' ἀπ' ἄλλου
χρώματος ἄκρα φέροντα καρήατι σύμβολα νίκης.
πολλάκι γὰρ δήμους ἠλλάξατο, πολλάκι πώλους·
νῦν μὲν ἐὼν πρῶτος, τοτὲ δ' ἔσχατος, ἄλλοτε μέσσος,
πάντας ὁμοῦ νίκησε καὶ ἀντιπάλους καὶ ἑταίρους.

48.—ΑΛΛΟ

Εἰς Οὐράνιον τὸν ἡνίοχον

Ἴσον κυδαλίμοις, Φαυστινιάδῃ τε καὶ αὐτῷ
Φαυστίνῳ, βασιλεὺς στῆσε παρ' ἀμφοτέροις
Οὐράνιον, τῷ δῆμος ἀμετρήτους διὰ νίκας
ἠγαθέου Πέλοπος θῆκεν ἐπωνυμίην.
"Ὡς αἰεὶ τὸν ὁμοῖον ἄγει θεὸς ὡς τὸν ὁμοῖον"
τούσδε τις εἰσορόων φθέγξεται ἀτρεκέως.

49.—ΑΛΛΟ

Σοὶ καὶ ἀεθλεύοντι μόνῳ, λήξαντί τ' ἀέθλων
τοῦτο γέρας Νίκη δὶς πόρεν, Οὐράνιε,
δήμου ἀπ' ἀμφοτέροιο· σὺ γὰρ πάρος ἐν Βενέτοις μὲν
εἴκοσι κυδίστων στέμμα φέρεις ἐτέων.
παύσαο δ' ἱπποσύνης· Πρασίνων δέ σε δίζετο δῆμος·
τοῖσδε σὺ μὲν νίκην, οἱ δ' ἄρα σοὶ τὸ γέρας.

and robe. But it suited the Blues most to have him, and his statue was erected by them of gold because of his merit, of brass because of his pains.

47.—*On the Same*

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

48.—*On Uranius the Charioteer*

The Emperor, regarding him as the equal of the famous charioteers, the son of Faustinus [1] and Faustinus himself, erected beside both the statue of Uranius, to whom the people, owing to his countless victories, gave the name of lordly Pelops. Someone looking on these will say truly, "How doth God ever lead like to like!"[2]

49.—*On the Same*

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

[1] The above-mentioned Constantinus (Nos. 41–43).
[2] Homer, *Od.* xvii. 218.

50.—ΑΛΛΟ

Ὤφελες ὅπλα φέρειν, οὐ φάρεα ταῦτα κομίζειν,
ὡς ἐλατὴρ τελέθων, καὶ πολέμων πρόμαχος.
εὖτε γὰρ ἦλθεν ἄνακτος ὀλεσσιτύραννος ἀκωκή,
καὶ σὺ συναιχμάζων ἥψαο ναυμαχίης·
καὶ διπλῆς, πολύμητι, σοφῶς ἐδράξαο νίκης,
τῆς μὲν πωλομάχου, τῆς δὲ τυραννοφόνου.

51.—ΑΡΧΙΟΥ

Εἰς τὸν Καλυδώνιον σῦν

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

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.

15

1.—ΔΑΜΑΓΗΤΟΥ

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

2.—ΣΙΜΩΝΙΔΟΥ

Γνῶθι Θεόγνητον προσιδών, τὸν Ὀλυμπιονίκαν
παῖδα, παλαισμοσύνας δεξιὸν ἡνίοχον,
κάλλιστον μὲν ἰδεῖν, ἀθλεῖν δ' οὐ χείρονα μορφῆς,
ὃς πατέρων ἀγαθῶν ἐστεφάνωσε πόλιν.

3.—ΤΟΥ ΑΥΤΟΥ

Ἴσθμια καὶ Πυθοῖ Διοφῶν ὁ Φίλωνος ἐνίκα,
ἄλμα, ποδωκείην, δίσκον, ἄκοντα, πάλην.

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[1] *i.e.* he had complete command of the science.

BOOK XVI

EPIGRAMS OF THE PLANUDEAN ANTHOLOGY NOT IN THE PALATINE MANUSCRIPT

FROM BOOK I

1.—DAMAGETUS

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

2.—SIMONIDES

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

3.—By the Same

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

[2] The *gens* of the Midylidae at Aegina.
[3] *i.e.* in the pentathlon.

4.—ΑΔΗΛΟΝ

Τίνας ἂν εἴποι λόγους Ἕκτωρ τιτρωσκόμενος ὑπὸ Ἑλλήνων

Βάλλετε νῦν μετὰ πότμον ἐμὸν δέμας, ὅττι καὶ αὐτοὶ
νεκροῦ σῶμα λέοντος ἐφυβρίζουσι λαγωοί.

5.—ΛΑΚΑΙΟΥ

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

6.—ΑΔΗΛΟΝ

Κοίρανος Εὐρώπας, ὁ καὶ εἰν ἁλὶ καὶ κατὰ χέρσον
τοσσον ἄναξ θνατῶν, Ζεὺς ὅσον ἀθανάτων,
εἰνοδίᾳ τὰ λάφυρ' Ἑκάτᾳ θρασέος Κιρούδα,
καὶ τέκνων, καὶ ὅλας γᾶς ἔθετ' Ὀδρυσίδος,
υἱὸς εὐμμελίᾳ Δαματρίου· ἁ δὲ Φιλίππου
δόξα πάλιν θείων ἄγχι βέβακε θρόνων.

6A.—ΠΑΝΤΕΛΕΙΟΥ

Εἰς Καλλίμαχον καὶ Κυναίγειρον

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

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

4.—Anonymous

What Hector would say when wounded by the Greeks

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

5.—ALCAEUS OF MESSENE

Both Xerxes led a Persian host to the land of Hellas, and Titus,[1] too, led there a host from broad Italy, but the one meant to set the yoke of slavery on the neck of Europe, the other to put an end to the servitude of Hellas.

6.—Anonymous

The sovereign lord of Europe, who by sea and land is as much the King of mortals as Zeus of immortals, the son of Demetrius, wielder of the strong spear, dedicated to Hecate of the roadside this booty won from bold Ciroadas, his children, and all the land of the Odrysians.[2] Once more has the glory of Philip mounted near to the thrones of the gods.

6A.—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?[3] O King, why didst thou send me against immortal warriors? We shoot them and they fall not, we wound them and they

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

[3] The verses are supposed to be spoken by a Persian.

μοῦνος ἀνὴρ σύλησεν ὅλον στρατόν· ἐν δ' ἄρα μέσσῳ
αἱματόεις ἔστηκεν, ἀτείρεος Ἄρεος εἰκών,
δένδρον δ' ὡς ἔστηκε σιδηρείαις ὑπὸ ῥίζαις,
κοὐκ ἐθέλεν πεσέειν· τάχα δ' ἔρχεται ἔνδοθι νηῶν.
λῦε, κυβερνήτα, νέκυος προφύγωμεν ἀπειλάς.

7.—ΛΑΚΑΙΟΥ

Σύμφωνον μαλακοῖσι κερασσάμενος θρόον αὐλοῖς
Δωρόθεος γοεροὺς ἔπνευε Δαρδανίδας,
καὶ Σεμέλας ὠδῖνα κεραύνιον, ἔπνεε δ' ἵππου
ἔργματ', ἀειζώων ἀψάμενος Χαρίτων·
μοῦνος δ' εἰν ἱεροῖσι Διωνύσοιο προφήταις
Μώμου λαιψηρὰς ἐξέφυγε πτέρυγας,
Θηβαῖος γενεήν, Σωσικλέος· ἐν δὲ Λυαίου
νηῷ φορβειὰν[1] θήκατο καὶ καλάμους.



8.—ΤΟΥ ΑΥΤΟΥ

Οὐκέτ' ἀνὰ Φρυγίην πιτυοτρόφον, ὥς ποτε, μέλψεις,
κροῦμα δι' εὐτρήτων φθεγγόμενος δονάκων,
οὐδ' ἔτι σαῖς παλάμαις Τριτωνίδος ἔργον Ἀθάνας,
ὡς πρίν, ἐπανθήσει, νυμφογενὲς Σάτυρε.
δὴ γὰρ ἁλυκτοπέδαις σφίγγῃ χέρας, οὕνεκα Φοίβῳ,
θνατὸς ἐών, θείαν εἰς ἔριν ἠντίασας.

[1] The MSS. have *φορμιγγα*, "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,[1] Dorotheus, having come in touch with the deathless Graces, piped the mournful Trojans and Semele, slain in her labour by the levin-brand, and he piped the exploit of the horse.[2] He alone among the holy prophets of Dionysus escaped the nimble wings of Blame. By birth he was a Theban, son of Sosicles, and in the temple of Dionysus he dedicated his mouth-band and reed-pipes.[3]

8.—By the Same

On Marsyas

No longer in Phrygia, the nurse of pines, as ere while, shalt thou play, speaking music through thy deftly-pierced reeds; nor in thy hands shall the craftsmanship of Tritonian Athena[4] 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 κλάζοντες ἴσον φόρμιγγι μελιχρὸν
ὤπασαν ἐξ ἀέθλων οὐ στέφος, ἀλλ' ἄϊδαν.

9.—ΑΔΗΛΟΝ

Ὦ γαστὴρ κυνόμυια, δι' ἣν κύλακες παράσιτοι
ζωμοῦ πωλοῦσιν θεσμὸν ἐλευθερίης.

11.—ΕΡΜΟΚΡΕΟΝΤΟΣ

Ἶζεν ὑπὸ σκιερὰν πλάτανον, ξένε, τάνδε παρέρπων,
ἃς ἁπαλῷ Ζέφυρος πνεύματι φύλλα δονεῖ,
ἔνθα με Νικαγόρας κλυτὸν εἵσατο Μαιάδος Ἑρμᾶν,
ἀγροῦ καρποτόκου ῥύτορα καὶ κτεάνων.

12.—ΑΔΗΛΟΝ

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

13.—ΠΛΑΤΩΝΟΣ

Ὑψικόμων παρὰ τάνδε καθίζεο φωνήεσσαν
ῥῖσσουσαν πυκινοῖς κῶνον ὑπὸ Ζεφύροις,
καί σοι καχλάζουσιν ἐμαῖς παρὰ νάμασι σύριγξ
θελγομένων ἄξει κῶμα κατὰ βλεφάρων.

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[1] 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.—ΖΗΝΟΔΟΤΟΥ

Τίς γλύψας τὸν Ἔρωτα παρὰ κρήνῃσιν ἔθηκεν,
οἰόμενος παύσειν τοῦτο τὸ πῦρ ὕδατι;

15.—ΑΔΗΛΟΝ



Ὁ πρὶν ἀεὶ Βρομίου μεμεθυσμένος οἰνάδι πηγῇ,
σύντροφος εὐασταῖς, αἰγοπόδης Σάτυρος
διχθάδιον κατὰ κῶλον ἀλυκτοπέδῃσι λυγωθεὶς
ἕντεα παιδὶ θεᾶς χαλκοτορεῖ Θέτιδος,
οὐ σοφὸν ἐκ τέχνας ἀσκῶν πόνον, ἀλλὰ πενιχρὰν
ἐργάτιν ἐκ μοχθων ῥυόμενος βιοτάν.

15a.—ΑΔΗΛΟΝ

α. Ποῦ σοι κεῖνα κύπελλα, λαφύστιε; ποῦ καλὰ θύρσων
†πήγματα,[1] καὶ κῶμοι, σκιρτοπόδη Σάτυρε;
τίς σε παρὰ σμίλαισι, ποδίκροτον ἄμμα καθάψας,
θήκατο, τὸν Βρομίῳ σπάργαν' ἑλιξάμενον;
β. Ἀσχήμων ἔνδεια, καὶ ἀ πάντολμος ἀνάγκα,
ἅ με παρ' Ἡφαίστῳ θῆκε μαριλοπόταν.

[1] πλέγματα Ruhnken, which I render.

14.—ZENODOTUS

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

15.—Anonymous

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

[1] The work of art to which this and the following refer represented a Satyr, in place of a Cyclops, engaged in working for Hephaestus at Achilles' armour.

16.—ΑΔΗΛΟΝ

Πᾶν τὸ περιττὸν ἄκαιρον· ἐπεὶ λύγος ἐστὶ παλαιὸς,
ὡς καὶ τοῦ μέλιτος τὸ πλέον ἐστὶ χολή.



17.—ΑΔΕΣΠΟΤΟΝ

Ὦ Πάν, φερβομέναις ἱερὰν φάτιν ἄπνε ποίμναις,
κυρτὸν ὑπὲρ χρυσέων χεῖλος ἰεὶς δονάκων,
ὄφρ' αἱ μὲν λευκοῖο βεβριθότα δῶρα γάλακτος
οὔθασιν ἐς Κλυμένου πυκνὰ φέρωσι δόμον,
σοὶ δὲ καλῶς βωμοῖσι παριστάμενος πύσις αἰγῶν
φοίνιον ἐκ λασίου στήθεος αἷμ' ἐρύγῃ.

18.—ΑΔΗΛΟΝ

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

19.—ΑΔΗΛΟΝ

"Εἰρήνη πάντεσσιν," ἐπίσκοπος εἶπεν ἐπελθών.
πῶς δύναται πᾶσιν, ἣν μόνος ἔνδον ἔχει;

19a.—ΗΡΟΔΙΚΟΥ ΒΑΒΥΛΩΝΙΟΥ

Φεύγετ', Ἀριστάρχειοι, ἐπ' εὐρέα νῶτα θαλάσσης
Ἑλλάδα, τῆς ξουθῆς δειλύτεροι 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.

γωνιοβόμβυκες μονοσύλλαβοι, οἷσι μέμηλε
τὸ σφὶν καὶ σφῶιν, καὶ τὸ μὶν ἠδὲ τὸ νίν.
τοῦθ' ὑμῖν εἴη, δυσπέμφελοι· Ἠροδίκῳ δὲ
Ἕλλὰς ἀεὶ μίμνοι καὶ θεόπαις Βαβυλών.

20.—ΑΜΜΙΑΝΟΥ

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

21.—ΑΔΗΛΟΝ

Εἰς Νικόλαον Πατριάρχην Ἀλεξανδρείας

Ὃς βασιλεῖς ἐδάμασσε, καὶ ἠνορέην κατέπαυσεν
ἀντιπάλων, πατέρων εἵνεκεν εὐνομίης,
οὗτος ὑπὸ σμικρῷ κατάκειται σήματι τῷδε,
ἀρχιερεὺς Χριστοῦ Νικόλεως γεγαώς.
ἀλλ' ἀρετὴ πολύολβος ἐπέπτατο πείρατα κόσμου,
καὶ ψυχὴ μακάρων ἀμφιπολεῖ θαλάμους.
τοίην γὰρ βιοτὴν ποθέεσκεν ἐὼν ἐπὶ γαίης,
σῶμα καλὸν πιέσας κυδαλίμοις καμάτοις.

22.—ΑΔΗΛΟΝ

Στήλην εὐνομίης καὶ σωφροσύνης ἀνάθημα,
εἰκόνα Νικόλεω στήσατο Γρηγόριος.

23.—ΣΙΜΩΝΙΔΟΥ

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

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

20.—AMMIANUS

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

FROM BOOK III

21.—ANONYMOUS

On Nicolaus, Patriarch of Alexandria

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

22.—ANONYMOUS

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

23.—SIMONIDES

A. SAY who thou art, whose son, from what country, and in what a victor. *B.* Casmylus, son of Evagoras, a Rhodian, victor in boxing at the Pythian games.

24.—ΤΟΥ ΑΥΤΟΥ

Μίλωνος τόδ' ἄγαλμα καλοῦ καλόν, ὃς ποτὶ Πίσῃ
ἑπτάκι νικήσας, ἐς γόνατ' οὐκ ἔπεσεν.

25.—ΦΙΛΙΠΠΙΟΥ

Τὸν ἐκ Σινώπης εἰ κλύεις Δαμόστρατον,
πίτυν λαβόντα τὴν κατ' Ἰσθμὸν ἑξάκις,
τοῦτον δέδορκας· οὗ κατ' εὔγυρον πάλην
ψάμμον πεσόντος νῶτον οὐκ ἐσφράγισεν.
ἴδ' ἐς πρόσωπον θηρύθυμον, ὡς ἔτι
σώζει παλαιὰν τὰν ὑπὲρ νίκας ἔριν.
λέγει δ' ὁ χαλκός· "Ἃ βάσις με λυσάτω
χὡς ἔμπνοος νῦν ἕβδομον κονίσομαι."

26.—ΣΙΜΩΝΙΔΟΥ

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

26A.—ΛΑΔΙΛΟΝ

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

[1] A stream at Olympia.

[2] Literally "I will powder myself again" as wrestlers did before a match.

24.—By the Same

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

25.—PHILIPPUS

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

26.—SIMONIDES

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

26a.—Anonymous

On Philopoemen

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

[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 δισσὰ τυράννων 5
Σπάρτας· αὐξαμέναν δ' ἄρατο δουλοσύναν.
ὧν ἕνεκεν Τεγέα μεγαλόφρονα Κραύγιδος υἱὸν
στᾶσεν, ἀμωμήτου κράντορ' ἐλευθερίας.

26B.—ΦΙΛΙΠΠΟΥ

Τοῦ Μακεδόνων βασιλέως

Ἄφλοιος καὶ ἄφυλλος, ὁδοίπορε, τῷδ' ἐπὶ νώτῳ
Ἀλκαίῳ σταυρὸς πήγνυται ἡλίβατος.

27.—ΑΔΕΣΠΟΤΟΝ

Εἰς Σαρδανάπαλον

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

28.—ΑΔΗΛΟΝ

Ἑλλὰς μὲν Θήβας προτέρας προὔκρινεν ἐν αὐλοῖς·
Θῆβαι δὲ Πρόνομον, παῖδα τὸν Οἰνιάδου.

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[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:—

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

26B.—PHILIP, KING OF MACEDON

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

27.—Anonymous

The Epitaph of Sardanapalus

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

28.—Anonymous

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

VII. 247, *first couplet.*

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

The King's retort.

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

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

29.—ΑΔΕΣΠΟΤΟΝ

Εἴ τινα πώποτ' ἄκουσας Ἐνυαλίου φίλον υἱόν,
καὶ κρατερὸν δυνάμει καὶ θαρσαλέον πολεμίζειν,
Ἕκτορα τὸν Πριάμοιο νόει μοῦνον γεγενῆσθαι,
ὃν ποτε μαρνάμενον Διομήδης ἔκτανεν ἀνήρ,
αἴας πρὸ Τρώων Δαναοῖσι μάχην προφέροντα·
ὃν καὶ τῆδε θανόντα τάφος ὅδε ἀμφικαλύπτει.

30.—ΓΕΜΙΝΟΥ

Χείρ με Πολυγνώτου[1] Θασίου κάμεν· εἰμὶ δ' ἐκεῖνος
Σαλμωνεύς, βρονταῖς ὃς Διὸς ἀντεμάνην,
ὅς με καὶ εἰν Ἀΐδῃ πορθεῖ πάλι, καί με κεραυνοῖς
βάλλει, μισῶν μου κοὐ λαλέοντα τύπον.
ἴσχε, Ζεῦ, πρηστῆρα, μέθες χόλον· εἰμὶ γὰρ ἄπνους
ὁ σκοπός· ἀψύχοις εἰκόσι μὴ πολέμει.

31.—ΣΠΕΥΣΙΠΠΟΥ

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

32.—ΛΕΟΝΤΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ



Εἰς εἰκόνα Γαβριηλίου ὑπάρχον ἐν Βυζαντίῳ

Καὶ Φαέθων γραφίδεσσιν ἔχει τύπον· ἀλλὰ χαράσσει
ἠέλιον τέχνη, κρυπτομένων φαέων.
καὶ σέ, σοφὲ πτολίαρχε, γράφει, Γαβριήλιε, τέχνη
ἐκτὸς σῶν ἀρετῶν, ἐκτὸς ὅλων καμάτων.

[1] The MSS. have Πολυκλείτου.

29.—Anonymous

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

30.—GEMINUS

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

31.—SPEUSIPPUS

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

FROM BOOK IV

32.—LEONTIUS SCHOLASTICUS

On a Portrait of Gabriel the Prefect in Byzantium

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

[1] See Book XIV. 18, the silly enigma in which is reproduced here. [2] *cp.* Book VII. 61.

32A.—ΘΕΑΙΤΗΤΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

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

33.—ΤΟΥ ΑΥΤΟΥ

Εἰς εἰκόνα Καλλινίκου κυβικουλαρίου

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

34.—ΘΕΟΔΩΡΗΤΟΥ ΓΡΑΜΜΑΤΙΚΟΥ

Εἰς τὴν εἰκόνα Φιλίππου ὄρχοντος ἐν Σμύρνῃ

Ἐκ Φιλαδελφείης ξεινήια ταῦτα Φιλίππῳ,
φράζεο πῶς μνήμων ἡ πόλις εὐνομίης.

35.—ΑΔΕΣΠΟΤΟΝ

Μνήμονες οἱ Κᾶρες πολέων εὐεργεσιάων
Παλμᾶν ἰθυδίκην τόσσον ἀγασσάμενοι.

36.—ΑΓΑΘΙΟΥ

Εἰς εἰκόνα τινὸς σοφιστοῦ ἐν Περγάμῳ

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

32A.—THEAETETUS SCHOLASTICUS

Rome[1] and Beroe,[2] when they saw this Julianus, the light of the Law, said, "Nature can do all."

33.—By the Same as 32

On a Portrait of Callinicus the Cubicularius

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

34.—THEODORETUS GRAMMATICUS

On the Portrait of Philippus, Prefect of Smyrna

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

35.—Anonymous

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

36.—AGATHIAS

On the Picture of a certain Sophist at Pergamus

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

[1] *i.e.* Constantinople. [2] *i.e.* Berytus.

[3] Compounded of καλλος (beauty) and νικη (victory).

37.—ΛΕΟΝΤΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ ΤΟΥ ΜΙΝΩΤΑΥΡΟΥ

Πέτρον ὁρᾷς χρυσέοισιν ἐν εἵμασιν· αἱ δὲ παρ' αὐτὸν
ἀρχαὶ ἀμοιβαίων μάρτυρές εἰσι πόνων·
ἀντολίης πρώτη, καὶ διχθαδίῃ μετὰ τήνδε
κόχλου πορφυρέης, καὶ πάλιν ἀντολίης.

38.—ΙΩΑΝΝΟΥ ΤΟΥ ΒΑΡΒΟΚΑΛΛΟΥ

Εἰς εἰκόνα Συνεσίου Σχολαστικοῦ ἐπὶ νίκῃ μάχης ἀνατεθεῖσαν ἐν Βηρυτῷ

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

39.—ΑΡΑΒΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς εἰκόνα Λογγίνου ὑπάρχου ἐν Βυζαντίῳ

Νεῖλος, Περσίς, Ἴβηρ, Σόλυμοι, Δύσις, Ἀρμενίς, Ἰνδοί,
καὶ Κόλχοι σκοπέλων ἐγγύθι Καυκασίων,
καὶ πεδία ζείοντα πολυσπερέων Ἀγαρηνῶν
Λογγίνου ταχινῶν μάρτυρές εἰσι πόνων,
ὡς δὲ ταχὺς βασιλῆι διάκτορος ἦεν ὀδεύων,
καὶ ταχὺς εἰρήνην ὤπασι κευθομένην.

[1] The Prefecture of the East.
[2] The consulship, which conferred the right to wear purple.

37.—LEONTIUS SCHOLASTICUS MINOTAURUS

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

38.—JOANNES BARBOCALLUS

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

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

39.—ARABIUS SCHOLASTICUS

On a Portrait of Longinus the Prefect in Byzantium

The Nile, Persia, the Iberian,[4] the Lycians, the West, Armenia, the Indians, the Colchians near the crags of Caucasus, and the burning plains of the widely-scattered Arabians, are witnesses to the rapidly executed labours of Longinus; and as he was on his journeys a swift minister of the Emperor, so likewise was he swift in giving us peace which had lain in hiding.[5]

[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.—ΚΡΙΝΑΓΟΡΟΥ

Γείτονες οὐ τρισσαὶ μοῦνον Τύχαι ἔπρεπον εἶναι,
Κρίσπε, βαθυπλούτου σῆς ἕνεκεν κραδίης,
ἀλλὰ καὶ αἱ πάντων πᾶσαι· τί γὰρ ἀνδρὶ τοσῷδε
ἀρκέσει εἰς ἑτάρων μυρίον εὐφροσύνην;
νῦν δέ σε καὶ τούτων κρέσσων ἐπὶ μείζονα ἄξει
Καῖσαρ. τίς κείνου χωρὶς ἄρηρε τύχη;

41.—ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς εἰκόνα ἀνατεθεῖσαν ἐν τοῖς Ηλακιδίας ὑπὸ τῶν τοῦ νέου σκρινίου

Θωμὰν, παμβασιλῆος ἀμεμφέα κηδεμονῆα,
ἄνθεσαν οἱ τὸ νέον τάγμα μετερχόμενοι,
θεσπεσίης ἄγχιστα συνωρίδος, ὄφρα καὶ αὐτῇ
εἰκόνι χῶρον ἔχῃ γείτονα κοιρανίης.
αὐτὸς γὰρ ζαθέοιο θρόνους ὕψωσε μελάθρου,
πλοῦτον ἀεξήσας, ἀλλὰ μετ' εὐσεβίης.
εὔγνωμον τὸ πόνημα· τί γὰρ γραφὶς οἶδεν ὀπάσσαι,
εἰ μὴ τοῖς ἀγαθοῖς μνῆστιν ὀφειλομένην;

42.—ΑΛΛΟ

Τὸν μέγαν ἐν βουλαῖς Θευδόσιον, Ἀσίδος ἀρχόν,
εἰκόνι μαρμαρέῃ στήσαμεν ἀνθύπατον,
οὕνεκα Σμύρναν ἔγειρε καὶ ἤγαγεν ἐς φάος αὖθις,
ἔργοις θαυμασίοις πολλὸν ἀειδομένην.

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[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.

40.—CRINAGORAS

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

41.—AGATHIAS SCHOLASTICUS

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

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

42.—Anonymous

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

[2] The Emperor and Empress.
[3] After the earthquake of A.D. 178.

43.—ΑΛΛΟ

Δαμόχαρι, κλυτύμητι δικασπόλε, σοὶ τόδε κῦδος,
ὅττι γε τὴν Σμύρναν μετὰ λοίγια πήματα σεισμοῦ,
ἐσσυμένως πονέων, αὖθις πάλιν[1] *ἐξετέλεσσας.*

44.—ΑΔΗΛΟΝ

Πᾶσα φύσις, Βασίλεια, τεὸν κράτος αἰὲν ἀείδει,
οὕνεκα δυσμενέων στίχας ὤλεσας, οὕνεκα φέγγος
ἀνδράσι σωφρονέουσι κακὴν μετὰ δῆριν ἀνῆψας,
ἱππολύτης δ' ἐκέδασσας ὁμόγνια πήματα χάρμης.

45.—ΑΛΛΟ

Ῥητῆρες Θεόδωρον ἐμέλλομεν εἰς ἓν ἰόντες
χρυσείαις γραφίδεσσιν ἀειμνήστοισι γεραίρειν,
εἰ μὴ χρυσὸν ἔφευγε καὶ ἐν γραφίδεσσιν ἐόντα.

46.—ΑΔΗΛΟΝ

Νικήταν δορίτολμον ἄναξ, στρατός, ἄστεα, δῆμος
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.—ΑΛΛΟ

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

48.—ΑΔΗΛΟΝ

Πρόκλος ἐγὼ Παύλου, Βυζάντιος, ὃν περὶ δῶμα
τηλεθάοντα Δίκης βασιλήϊος ἥρπασεν αὐλή,
ὄφρ' εἴην στόμα πιστὸν ἐρισθενέος βασιλῆος.
ἀγγέλλει δ' ὅδε χαλκὸς ὅσον γέρας ἐστὶν ἀέθλων.
καὶ τὰ μὲν εἴκελα πάντα καὶ υἱέϊ καὶ γενετῆρι·
ἐν δ' ὑπάτων ῥάβδοισι πάϊς νίκησε τοκῆα.

49.—ΑΠΟΛΛΩΝΙΔΟΥ

Θαύμασε τὸν Κινύρην ὁ πάλαι χρόνος ἠ Φρύγας ἄμφω·
σὸν δέ, Λέων, ἡμεῖς κάλλος ἀεισόμεθα,
Κερκαφίδη περίβωτε· μακαρτάτη ἔστ' ἄρα νήσων
καὶ Ῥόδος, ἢ τοίῳ λάμπεται ἠελίῳ.

50.—ΤΟΥ ΑΥΤΟΥ

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

51.—ΜΑΚΗΔΟΝΙΟΥ ΥΠΑΤΟΥ

Τῷ ξοάνῳ τὸν παῖδα Θυώνιχον, οὐχ ἵνα λεύσσῃς
ὡς καλὸς ἐν τῇδε μνάματος ἀγλαΐᾳ,
ἀλλ' ἵνα σοὶ τὸν ἄεθλον ὃν ἐξεπόνησε μαθόντι,
ὦ Ἀγαθέ, τᾶς αὐτᾶς ζᾶλος ἔοι μανίας.
οὗτος ὁ μὴ κλίνας καμάτῳ πόδα, πάντα δ' ἀγῶνι
ἄλικα νικήσας, ὑπλύτερον, πρότερον.

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

47.—Anonymous

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

48.—Anonymous

I am Proclus, the son of Paul, a Byzantine whom the Imperial Court stole from the Courts of Law where I flourished, to be the faithful mouth of our mighty Emperor.[1] This bronze announces what reward my labours had. Son and father held all the same offices, but the son surpassed the father by his consular fasces.

49.—APOLLONIDES

The olden time admired Cinyras or both the Phrygians,[2] but we, Leo, will sing thy beauty, O renowned son of Cercaphus.[3] Most blessed of islands, then, is Rhodes, on which such a sun shines.

50.—By the Same

If such a Leo (lion) had chanced to face Heracles, this would not have been his twelfth labour.

51.—MACEDONIUS THE CONSUL

We honour the boy Thyonichus with this statue, not that thou mayst see by the beauty of this monument how comely he was, but, good Sir, that thou mayst learn his achievement, and be emulous of such enthusiasm. This is he whose legs never gave way owing to fatigue, and who vanquished every adversary, him of his own age, the younger one, and the elder one.

[3] Legendary first colonist of Rhodes.

52.—ΦΙΛΙΠΠΙΟΥ

Ἴσως με λεύσσων, ξεῖνε, ταυρομάστορα
καὶ στερρύγιον, ὡς Ἄτλαντα δεύτερον,
θαμβεῖς, ἀπιστῶν εἰ βρότειος ἡ φύσις.
ἀλλ' ἴσθι μ' Ἡρᾶν Λαδικῆα πάμμαχον,
ὃν Σμύρνα καὶ δρῦς Περγάμου κατέστεφεν,
Δελφοί, Κόρινθος, Ἦλις, Ἄργος, Ἄκτιον·
λοιπῶν δ' ἀέθλων ἦν ἐρευνήσῃς κράτος,
καὶ τὴν Λίβυσσαν ἐξαριθμήσεις κόνιν.

53.—ΑΔΗΛΟΝ

Λάδας τὸ στάδιον εἴθ' ἥλατο, εἴτε διέπτη,
δαιμόνιον τὸ τάχος, οὐδὲ φράσαι δυνατόν.



54.—ΑΛΛΟ

Οἷος ἔης φεύγων τὸν ὑπήνεμον, ἔμπνοε Λάδα,
Θῦμον, ἐπ' ἀκροτάτῳ +πνεύματι θεὶς ὄνυχα,
τοῖον ἐχάλκευσέν σε Μύρων, ἐπὶ παντὶ χαράξας
σώματι Πισαίου προσδοκίην στεφάνου.

54A

Πλήρης ἐλπίδος ἐστίν, ἄκροις δ' ἐπὶ χείλεσιν ἄσθμα
ἐμφαίνει κοίλων ἔνδοθεν ἐκ λαγόνων.
πηδήσει τάχα χαλκὸς ἐπὶ στέφος, οὐδὲ καθέξει
ἁ βάσις. ὦ τέχνη πνεύματος ὠκυτέρα.

52.—PHILIPPUS

Perhaps, O stranger, seeing me thus with a belly like a bull and with solidly built limbs, like a second Atlas, thou marvellest, doubting if I am of mortal nature. But know that I am Heras of Laodicea, the all-round fighter, crowned by Smyrna and the oak of Pergamus, by Delphi, Corinth, Elis,[1] Argos, and Actium. But if thou enquirest as to my victories in other contests thou shalt number also the sands of Libya.

53.—Anonymous

Whether Ladas jumped the Stadion or flew over it, his fleetness was portentous and not easy to express in words.

54.—Anonymous

Just as thou wert in life, Ladas, flying before wind-footed Thymus, just touching the ground with the tips of thy toes,[2] so did Myron mould thee in bronze, stamping on all thy body thy expectation of the Olympian crown.

54a.—Anonymous

Full of hope is he, and he shows that the breath on the tip of his lips comes from deep within the hollow of his sides. The bronze is ready to leap forth to gain the crown, and the base shall not hold it back. O Art, swifter than the wind![3]

[1] Olympia.

[2] This is the sense required, but no satisfactory emendation has been proposed.

[3] The statue looks as if it could run swifter than the wind.

55.—ΤΡΩΙΛΟΥ ΓΡΑΜΜΑΤΙΚΟΥ

α. Εἰκών, τίς σ' ἀνέθηκε, τίνος χάριν, ἢ τίνι, λέξον.
β. Ἀντὶ παλαισμοσύνης θῆκε Λύρωνι πόλις.

56.—ΑΔΗΛΟΝ

Ταύτην Εὐσεβίῳ Βυζαντιὰς εἰκόνα Ῥώμη
πρὸς δισσαῖς ἑτέραις, εἵνεκεν ἱπποσύνης.
οὐ γὰρ ὅ γ' ἀμφήριστον ἐλὼν ἐστέψατο νίκην,
ἀλλὰ πολὺ κρατέων ποσσὶ καὶ ἠνορέῃ.
τοὔνεκεν ἀντιβίων ἔριν ἔσβεσεν· ἀλλὰ καὶ αὐτὴν
δήμου τὴν προτέρην παῦσε διχοστασίην.

57.—ΠΑΥΛΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ

Εἰς Βάκχην ἐν Βυζαντίῳ

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

58.—ΑΔΗΛΟΝ

Εἰς τὸ αὐτό

Ἴσχετε τὴν Βάκχην, μή, λαινέη περ ἐοῦσα,
οὐδὲν ὑπερθεμένη, νηὸν ὑπεκπροφύγῃ.



59.—ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς τὸ αὐτό

Οὔπω ἐπισταμένην τάχα κύμβαλα χερσὶ τινάξαι
Βάκχην αἰδομένην στήσατο λαοτύπος.
οὕτω γὰρ προνένευκεν· ἔοικε δὲ τοῦτο βοῶσιν·
"Ἔξιτε· καὶ παίζω, μηδενὸς ἱσταμένου."

55.—TROILUS GRAMMATICUS

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

56.—Anonymous

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

57.—PAULUS SILENTIARIUS

On a Bacchant in Byzantium

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

58.—Anonymous

On the Same

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

59.—AGATHIAS SCHOLASTICUS

On the Same

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

[1] *i.e.* that of his horses, as he was a charioteer.

60.—ΣΙΜΩΝΙΔΟΥ

α. Τίς ἅδε; *β.* Βάκχα. *α.* Τίς δέ μιν ξέσε; *β.* Σκόπας.
α. Τίς δ' ἐξέμηνε, Βάκχος, ἡ Σκόπας; *β.* Σκόπας.

61.—ΚΡΙΝΑΓΟΡΟΥ

Ἀντολίαι, δύσιες, κόσμου μέτρα· καὶ τὰ Νέρωνος
ἔργα δι' ἀμφοτέρων ἵκετο γῆς περάτων.
Ἥλιος Ἀρμενίην ἀνιὼν ὑπὸ χερσὶ δαμεῖσαν
κείνου, Γερμανίην δ' εἶδε κατερχόμενος.
δισσὸν ἀειδέσθω πολέμου κράτος· οἶδεν Ἀράξης
καὶ Ῥῆνος, δούλοις ἔθνεσι πινόμενοι.

62.—ΑΔΗΛΟΝ

Εἰς στήλην Ἰουστινιανοῦ βασιλέως ἐν τῷ ἱπποδρόμῳ



Ταῦτά σοι, ὦ βασιλεῦ Μηδοκτόνε, δῶρα κομίζει
σῆς Ῥώμης γενέτης καὶ πάις Εὐστάθιος,
πῶλον ὑπὲρ νίκης. Νίκην στεφανηφόρον ἄλλην,
καὶ σὲ μετηνεμίῳ πώλῳ ἐφεζόμενον.
ὑψόσ', Ἰουστινιανέ, τεὸν κράτος· ἐν χθονὶ δ' αἰεὶ
δισμὸς ἔχοι Μήδων καὶ Σκυθέων προμάχους.

[1] The future Emperor Tiberius.
[2] Constantinople: father as prefect, son as citizen.

60.—SIMONIDES



A. Who is this?
B. A Bacchant.
A. And who carved her?
B. Scopas.
A. And who made her frenzied, Bacchus or Scopas?
B. Scopas.

61.—CRINAGORAS

East and West are the limits of the world, and through both ends of the earth passed the exploits of Nero.[1] The Sun as he rose saw Armenia subdued by his hands and Germany as he went down the sky. Let us sing his double victory in war; Araxes knows it and Rhine, drunk now by enslaved peoples.

62.—Anonymous

On the Statue of Justinian in the Hippodrome

These gifts, O King, slayer of the Persians, are brought to thee by Eustathius, the father and son of thy Rome:[2] a horse for thy victory, another laurelled Victory, and thyself seated on the horse swift as the wind. Thy might, Justinian, is set on high,[3] but may the champions of the Persians and Scythians[4] lie ever in chains on the ground.

[3] Alluding to the height of the base on which the statue stood. [4] *i.e.* Goths.

63.—ΑΔΑΟ

Εἰς τὸ αὐτό

Πῶλον ὁμοῦ καὶ ἄνακτα καὶ ὀλλυμένην Βαβυλῶνα
χαλκὸς ἀπὸ σκύλων ἔπλασεν Ἀσσυρίων.
ἔστι δ' Ἰουστινιανός, ὃν ἀντολίης ζυγὸν ἕλκων
στῆσεν Ἰουλιανός, μάρτυρα Μηδοφόνον.

64.—ΑΔΑΟ

Εἰς στήλην Ἰουστίνου βασιλέως ἐν τῷ λιμένι

Τοῦτο παρ' αἰγιαλοῖσιν ἐγὼ Θεόδωρος ὕπαρχος
στῆσα φαεινὸν ἄγαλμα Ἰουστίνῳ βασιλῆϊ,
ὄφρα καὶ ἐν λιμένεσσιν ἐὴν πεπάσειε γαλήνην.

65.—ΑΔΑΟ

Εἰς στήλην Θεοδοσίου βασιλέως

Ἔκθορες ἀντολίηθε, φαεσφόρος ἤλιος ἄλλος,
Θευδόσιε, θνητοῖσι, πόλου μέσον, ἠπιόθυμε,
Ὠκεανὸν παρὰ ποσσὶν ἔχων μετ' ἀπείρονα γαῖαν,
πάντοθεν αἰγλήεις, κεκορυθμένος, ἀγλαὸν ἵππον
ῥηϊδίως, μεγάθυμε, καὶ ἐσσύμενον κατερύκων.

66.—ΑΔΑΟ

Τὸν κρατερὸν Βύζαντα καὶ ἱμερτὴν Φιδάλειαν
εἰν ἑνὶ κοσμήσας ἄνθετο Καλλιάδης.

[1] There seems to have been a figure of Babylon on the base of the statue. [2] *i.e.* Prefect of the East.

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.

[3] *i.e.* represented on the base.
[4] Mythical founder of Byzantium. Phidalia was his wife.

67.—ΑΛΛΟ

Ἱμερτὴ Φιδάλεια δάμαρ Βύζαντος ἐτύχθην·
εἰμὶ δὲ βουπαλέος δῶρον ἀεθλοσύνης.

68.—ΑΣΚΛΗΠΙΑΔΟΥ, *οἱ δὲ* ΠΟΣΕΙΔΙΠΠΟΥ

Κύπριδος ἄδ' εἰκών· φέρ' ἰδώμεθα μὴ Βερενίκας·
διστάζω ποτέρᾳ φῇ τις ὁμοιοτέραν.

69.—ΑΔΗΛΟΝ

Ζήνωνα πτολίαρχος Ἰουλιανὸς βασιλῆα·
Ζήνωνος παράκοιτιν Ἰουλιανὸς Ἀριάδνην.

70.—ΑΔΗΛΟΝ

Οἶκον Ἀναξ Ἑλικῶνος ἀνηβήσαντα νοήσας
κυδαλίμοις καμάτοισιν Ἰουλιανοῦ πολιάρχου,
Πιερικῶν προπάροιθε δόμων παγχρύσεος ἔστη.

71.—ΑΔΗΛΟΝ

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

72.—ΑΛΛΟ

Ἄλλον ὑπὲρ νίκας ἐναρηφόρον ἔνδοθι Σούσων
ὁ θρασὺς ἀνστήσει Μῆδος ἄνακτι τύπον·

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[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.

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.

ἄλλον ἀκειρεκόμας Ἀβάρων στρατὸς ἔκτοθεν Ἴστρου,
κείρας ἐκ κεφαλῆς βύστρυχον αὐσταλέης·
τὸν δ' ὑπὲρ εὐνομίας ἐριθηλέος ἐνθάδε τοῦτον
ἐξ ὑπάτου μίτρης στῆσεν ἄνασσα πόλις.
ἔμπεδος ἀλλὰ μένοις, Βυζαντιὰς ἔμμορε Ῥώμα,
θεῖον Ἰουστίνου κάρτος ἀμειψαμένα.

73.—ΑΔΗΛΟΝ

Οὗτος ὁ κοσμήσας Ὑπάτων θρόνον, ὃν τρισέπαρχον
καὶ πατέρα βασιλῆες ἐὸν καλέσαντο μέγιστοι,
χρύσεος ἕστηκεν Λὐρηλιανός· τὸ δὲ ἔργον
τῆς βουλῆς, ἧς αὐτὸς ἑκὼν κατέπαυσεν ἀνίας.

74.—ΑΔΗΛΟΝ

Εἰς ἄρχοντα

Μῖξον μειλιχίῃ βαιὸν φόβον, ὅττι καὶ αὐτὴ
βομβήεσσα μέλισσα κορύσσεται ὀξέϊ κέντρῳ.
οὐ γὰρ ἄτερ μάστιγος ἰθύνεται ἵππος ἀγήνωρ·
οὐδὲ συῶν ἀγέλη ἐπιπείθεται ἀνδρὶ νομῆϊ,
πρὶν καὶ ἐριγδούποιο καλαύροπος ἦχον ἀκούσῃ.

75.—ΑΝΤΙΠΑΤΡΟΥ

Ζηνὶ καὶ Ἀπόλλωνι καὶ Ἄρεϊ τέκνον ἀνάκτων
εἴκελον, εὐκταίη μητέρος εὐτοκίη,
πάντα τοι ἐκ Μοιρέων βασιλήϊα, πάντα τέλεια
ἦλθεν· ἐποιήθης δ' ἔργον ἀοιδοπόλων.
Ζεὺς σκῆπτρον βασίλειον, Ἄρης δόρυ, καλλοσύνην δὲ
Φοῖβος ἔχει· παρὰ σοὶ δ' ἀθρόα πάντα, Κότυ.

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[1] A Scythian tribe.

[2] This appears to mean "After the restoration of the consulate." This measure of Justin's was very popular.

victory, and yet another the host of the long-haired Avares[1] beyond the Danube shearing the locks from their squalid heads. But this one here was erected for the righteousness of his rule by the Sovereign City after the consular fillet.[2] But mayst thou stand firm, O fortunate Byzantine Rome, who hast rewarded the god-given might of Justin.

73.—Anonymous

This golden Aurelianus, who stands here, is he who adorned the consular throne, whom our greatest emperors styled thrice Prefect and their father. The work is the Senate's, to the troubles of which he willingly put an end.[3]

74.—Anonymous

To a Magistrate

Mix with mildness a little terror, for the buzzing bee herself is armed with a sharp sting, the noble horse is not guided without a whip, nor does a herd of swine obey the swineherd before they hear the sound of the far-booming crook.[4]

75.—ANTIPATER OF THESSALONICA

Son of Kings, like to Zeus, Apollo, and Ares, lovely offspring granted to a mother's prayers, from the Fates all kingly, all perfect things have come to thee, and thou art become the theme of Poets. Zeus has his royal sceptre, Ares his spear, and Phoebus his beauty, but thine, Cotys,[5] are all three together.

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

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

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

76.—ΣΥΝΕΣΙΟΥ ΦΙΛΟΣΟΦΟΥ

Οἱ τρεῖς Τυνδαρίδαι, Κάστωρ, Ἑλένη, Πολυδεύκης.

77.—ΠΑΥΛΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ

Ὄμματα μὲν κούρης μόλις ἡ γραφίς, οὔτε δὲ χαίτην,
οὔτε σέλας χροιῆς ἄκρον ἀπεπλάσατο.
εἴ τις μαρμαρυγὴν δύναται φαεθοντίδα γράψαι,
μαρμαρυγὴν γράψει καὶ Θεοδωριάδα.[1]

78.—ΑΛΛΟ

Βάσκανος ἡ γραφίς ἐσσι, καὶ εἰσορόωσι μεγαίρεις
χρύσεα κεκρυφάλοις βόστρυχα κρυψαμένη.
εἰ δ' ὑπάτης κεφαλῆς ὑπάτην χάριν εἰκόνι κεύθεις,
οὐδ' ἐπὶ τῷ λοιπῷ κάλλεϊ πίστιν ἔχεις.
πᾶσα γραφὶς μορφῆσι χαρίζεται· ἀλλὰ σὺ μούνη
τῆς Θεοδωριάδος κλέψας ἀπ' ἀγλαΐας.

79.—ΣΥΝΕΣΙΟΥ ΦΙΛΟΣΟΦΟΥ

Εἰς τὴν ἑαυτοῦ ἀδελφήν

Τῆς χρυσῆς εἰκὼν ἡ Κύπριδος, ἡ Στρατονίκης.

80.—ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Μαχλὰς ἐγὼ γενόμην Βυζαντίδος ἔνδοθι Ῥώμης,
ὠνητὴν φιλίην πᾶσι χαριζομένη·
εἰμὶ δὲ Καλλιρόη πολυδαίδαλος, ἣν ὑπ' ἔρωτος
οἰστρηθεὶς Θωμᾶς τῇδ' ἔθετο γραφίδι,
δεικνὺς ὅσσον ἔχει πόθον ἐν φρεσίν· ἶσα γὰρ αὐτῷ
κηρῷ τηκομένῳ τήκεται ἡ κραδίη.

[1] I write Θεοδωριάδα : Θεοδωριάδας MSS.

76.—SYNESIUS THE PHILOSOPHER

The three children of Tyndareus, Castor, Helen, and Pollux.

77.—PAULUS SILENTIARIUS

Scarcely has the pencil portrayed the girl's eyes, but not at all her hair nor the supreme lustre of her skin. If any can paint the sheen of the sun, he will paint the sheen of Theodora.[1]

78.—By the Same (?)

Thou art envious, O pencil, and grudgest us who look, hiding her golden hair in a caul. But if in the picture thou hidest the supreme grace of her supreme head, thou canst not be trusted touching the rest of her beauty. Every pencil is favourable to form, but thou alone hast stolen from the loveliness of Theodora.

79.—SYNESIUS THE PHILOSOPHER

On his Sister

The statue is of golden Cypris or of golden Stratonice.

80.—AGATHIAS SCHOLASTICUS

I was a harlot in Byzantine Rome, granting my venal favours to all. I am Callirhoe the versatile, whom Thomas, goaded by love, set in this picture, showing what great desire he has in his soul; for even as his wax melts,[2] so melts his heart.

[1] Probably the well-known Empress.
[2] The picture was in encaustic.



81.—ΦΙΛΙΠΠΟΥ

Εἰς τὸ ἐν Ὀλυμπίᾳ Διὸς ἄγαλμα

Ἦ θεὸς ἦλθ' ἐπὶ γῆν ἐξ οὐρανοῦ, εἰκόνα δείξων,
Φειδία· ἢ σύ γ' ἔβης τὸν θεὸν ὀψόμενος.

82.—ΣΙΜΩΝΙΔΟΥ

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

83.—ΑΔΕΣΠΟΤΟΝ

Εἰς Αἴαντος εἰκόνα

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

84.—ΑΔΗΛΟΝ

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

85.—ΑΔΕΣΠΟΤΟΝ

Ἃ τέχνα τὸν ἔλεγχον ἀπώλεσεν· οὐδὲ γὰρ αὐτὰ
μανῦσαι δύναται τῷ πύρε τὰν κεφαλάν.

81.—PHILIPPUS

On the Statue of Zeus at Olympia

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

82.—SIMONIDES[1]

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

83.—Anonymous

On the Picture of Ajax by Timomachus[2]

Ajax, more the son of Timomachus than thine own father's, Art seized on thee as thou really wert; the painter saw thee in thy frenzy; his hand grew mad as the madman, and the tears he mixed on his palette were a compound of all the griefs that made up thy sorrow.

84.—Anonymous

With no ignorant hand did Cimon paint these things; but no work is without blame, which not even Daedalus of blessed memory escaped.

85.—Anonymous

On a Headless Statue

This work of art has lost what was required for judging it; for even it itself cannot inform us to whom it gave its head.

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

86.—ΑΔΗΛΟΝ

Τοὐμπρασιῇ φύλακος μακρὰν ἀποτῆλε φύλαξαι.
τοῖος, ὁκοῖον ὁρᾷς, ὦ παρ' ἔμ' ἐρχόμενε,[1]
σύκινος, οὐ ῥίνῃ πεπονημένος, οὐδ' ἀπὸ μίλτου,
ἀλλ' ἀπὸ ποιμενικῆς αὐτομαθοῦς ξοΐδος . . .
ἀχρείως γέλασόν με, τὰ δ' Εὐκλείους πεφύλαξο
σίνεσθαι, μὴ καὶ σαρδάνιον γελάσῃς.

87.—ΙΟΥΛΙΑΝΟΥ

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

88.—ΤΟΥ ΑΥΤΟΥ



Χαλκὸν μὲν καλέεσκεν ἀτειρέα βίβλος Ὁμήρου·
ἀλλά μιν ὁ πλάστης δεῖξεν ἐλεγχομένην.
δεῦρ' ἴδε γὰρ στενάχοντα Προμηθέα, δεῦρ' ἴδε χαλκοῦ
τειρομένου σπλάγχνων ἐκ μυχάτων ὀδύνας.
Ἡράκλες, νεμέσησον, ἐπεὶ μετὰ σεῖο φαρέτρην
Ἰαπετιονίδης ἄλγος ἄπαυστον ἔχει.

[1] The first couplet has probably been tampered with by Planudes; τοῖος ὁκοῖον ὁρᾷς is a conjecture for τοῖος ὁ κύων ὃν ὁρᾷς, but the whole gives very poor sense. We expect a mention of the usual appendage of Priapus and ὁ κύων may be right.

86.—Anonymous

On a Statue of Priapus

Beware from afar off of the guardian set up in the kitchen-garden. I am such as thou seest me, O thou who goest past me, made of fig-wood, not polished with shagreen, nor carved by rule and measure, but by a shepherd's self-taught chisel. Laugh foolishly at me, but take care not to damage Eucles' property or you may have to laugh grimly too.

87.—JULIANUS



The flame that gives life to Art was my gift, and now from Art and fire I get the semblance of ceaseless pain. Ungrateful of a truth is the race of mankind, since in return for his benefit to them this is what Prometheus gets from workers in bronze.

88.—By the Same

Homer's book calls brass a metal that is inconsumable by age, but the sculptor has visibly confuted it. For come here and look at Prometheus groaning; look at the torments of the brass consumed from its inmost vitals. Wax wrath, O Heracles, that after the deed of thy quiver[1] the son of Iapetos suffers ceaseless pain.

[1] Heracles shot the vulture which devoured Prometheus' vitals.

89.—ΓΑΛΛΟΥ

Εἰς Τάνταλον ἐπὶ ποτηρίου γεγλυμμένον

Οὗτος ὁ πρὶν μακάρεσσι συνέστιος, οὗτος ὁ νηδὺν
πολλάκι νεκταρέου πλησάμενος πώματος,
νῦν λιβάδος θνητῆς ἱμείρεται· ἡ φθονερὴ δὲ
κρᾶσις ἀεὶ χείλευς ἐστὶ ταπεινοτέρη.
"Πίνε," λέγει τὸ τόρευμα, "καὶ ὄργια μάνθανε σιγῆς·
οἱ γλώσσῃ προπετεῖς ταῦτα κολαζόμεθα."

90.—ΑΔΗΛΟΝ



Θλῖβε δρακοντείους περιμήκεας ὄβριμε δειρὰς
Ἡρακλες, δακέτων ἄγχε βαθεῖς φάρυγας.
ἐξέτι νηπιάχοιο χόλον ζηλήμονος Ἥρης
ἄμπαυσον· μοχθεῖν γνῶθι καὶ ἐκ βρέφεος.
οὐ γάρ σοι κρητὴρ χαλκήλατος, οὐδὲ λέβητες,
ἀλλ' ὁδὸς εἰς αὐλὴν Ζηνός, ἔπαθλον ἔφυ.

91.—ΑΔΗΛΟΝ

Δέρκεο μυριόμοχθε τεοὺς Ἡρακλες ἀγῶνας,
οὓς τλὰς ἀθανάτων οἶκον Ὄλυμπον ἔβης·
Γηρυόνην, κλυτὰ μῆλα, μέγαν πόνον Λύγειαο,
πῶλους, Ἱππολύτην, πουλυκάρηνον ὄφιν,

89.—GALLUS

On Tantalus carved on a Cup

He who once sat at the table of the gods, he who often filled his belly with nectar, now lusts for a mortal liquor, but the envious brew is ever lower than his lips.[1] "Drink," says the carving, "and learn the secret of silence; thus are we punished who are loose of tongue."

90.—Anonymous

Crush, sturdy Heracles, the long necks of the snakes; choke the deep throats of the venomous brutes. Even from thy babyhood toil to defeat the spite of envious Hera, learn to labour from thy cradle up. For thy prize was no bowl of beaten brass, no cauldrons, but the road to the court of Zeus.

91.—Anonymous

On a Monument on the Acropolis of Pergamus with Reliefs of the Labours of Heracles

Look, Heracles, thou of the countless labours, at these thy emprises, after achieving which thou didst go to Olympus, the house of the immortals: Geryon, the famous apples, the great task of Augeas, the horses, Hippolyte, the many-headed



[1] The figure of Tantalus was probably carved on the handle of the cup. He was punished for betraying the secrets of the gods.

κάπρον, θωϋκτῆρα Χίους κύνα, θῆρα Νεμείης,
οἰωνούς, ταῦρον, Μαιναλίην ἔλαφον.
νῦν δὲ κατ' ἄκρα πόλης ἀπορθήτοιο βεβηκὼς
Περγαμίης, μεγάλους ῥύεο Τηλεφίδας.

92.—ΛΔΗΛΟΝ

Ἡρακλέους ἆθλοι

Πρῶτα μὲν ἐν Νεμέῃ βριαρὸν κατέπεφνε λέοντα.
δεύτερον, ἐν Λέρνῃ πολυαύχενον ὤλεσεν ὕδραν.
τὸ τρίτον αὖτ' ἐπὶ τοῖς Ἐρυμάνθιον ἔκτανε κάπρον.
χρυσόκερων ἔλαφον μετὰ ταῦτ' ἤγρευσε, τέταρτον.
πέμπτον δ', ὄρνιθας Στυμφαλίδας ἐξεδίωξεν.
ἕκτον, Ἀμαζονίδος κόμισε ζωστῆρα φαεινόν.
ἕβδομον, Αὐγείου πολλὴν κόπρον ἐξεκάθηρεν.
ὄγδοον, ἐκ Κρήτηθε πυρίπνοον ἤλασε ταῦρον.
εἶνατον, ἐκ Θρῄκης Διομήδεος ἤγαγεν ἵππους.
Γηρυόνου, δέκατον, βόας ἤγαγεν ἐξ Ἐρυθείης.
Κέρβερον, ἑνδέκατον, κύν' ἀνήγαγεν ἐξ Ἄϊδαο.
δωδέκατον, ἐκόμισσεν ἐς Ἑλλάδα χρύσεα μῆλα.
τὸ τρισκαιδέκατον, τοῖον λυγρὸν ἔσχεν ἄεθλον·
μουνονυχὶ πεντήκοντα ξυνελέξατο κούραις.

93.—ΦΙΛΙΠΠΟΥ

Εἰς τὸ αὐτό

Ὤλεσα τὸν Νεμέας θῆρ' ἄπλετον, ὤλεσα δ' ὕδρην
καὶ ταῦρον, κάπρου δ' ἀμφετίναξα γένυν·
ζωστῆρ' ἑλκύσσας, πώλους Διομήδεος εἷλον·
χρύσεα μῆλα κλάσας, Γηρυόνην ἔλαβον·
Αὐγείας μ' ἐδάη· κεμὰς οὐ φύγεν· ἔκτανον ὄρνις·
Κέρβερον ἠγαγόμην· αὐτὸς Ὄλυμπον ἔχω.

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 Diomede. Tenthly, he brought from Erythea the oxen of Geryon. Eleventhly, he led up from Hades the dog Cerberus. Twelfthly, he brought to Greece the golden apples. In the thirteenth place he had this terrible labour: in one night he lay with fifty maidens.

93.—PHILIPPUS

On the Same

I slew the vast wild beast of Nemea, I slew the hydra and the bull, and smashed the jaw of the boar; when I had torn off the girdle[2] I took the horses of Diomede. 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.—ΑΡΧΙΟΥ

Μηκέτι ταυροβόροιο βαρὺ βρύχημα λέοντος
πτήσσετε, ληϊνόμοι γειαροταὶ Νεμέης·
ἦ γὰρ ὑφ' Ἡρακλῆος ἀριστάθλοιο δέδουπεν,
αὐχένα θηροφόνοις ἀγχόμενος παλάμαις.
ποίμνας ἐξελάσασθε· πάλιν μυκηθμὸν ἀκούοι
Ἠχώ, ἐρημαίης ἐνναέτειρα νάπης.
καὶ σύ, λεοντόχλαινε, πάλιν θωρήσσεο ῥινῷ
Ἥρης πρηΰνων μισονόθοιο χόλον.



95.—ΔΑΜΑΓΗΤΟΥ

Ἓκ Νεμέης ὁ λέων, ἀτὰρ ὁ ξένος Ἄργόθεν αἷμα,
πολλὸν ὁ μὲν θηρῶν λῷστος, ὁ δ' ἡμιθέων.
ἔρχονται δ' ἐς ἀγῶνα καταντίον ὄμμα βαλόντες
λοξὸν ὑπὲρ ζωᾶς ἀμφότεροι σφετέρας.
Ζεῦ πάτερ, ἀλλ' εἴη τὸν ἀπ' Ἄργεος ἀνέρα νικᾶν,
ἁμβατὸς ὡς αὖ τοι καὶ Νεμέα τελέθοι.

96.—ΑΔΗΛΟΝ

Τί πρῶτον, τί δ' ἔπειτα φρεσίν, τί δὲ λοίσθιον ὄσσοις
θαυμάσομαι τέχνης ἀνέρος ἠδ' ἐλάφου;
ὃν ὁ μὲν ἰξύι θηρὸς ἐπεμβεβαὼς γόνυ βρίθει,
ὑπτόρθων παλάμαις δραξάμενος κεράων.

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

94.—ARCHIAS

Ye rustic ploughmen of Nemea, tremble no more at the deep roaring of the lion, slayer of bulls. It has fallen by the hands of Heracles, the supreme achiever of emprises, its throat strangled by his death-dealing hands. Drive out your flocks to pasture; let Echo, the denizen of the lonely glen, again hear the sound of bleating. And do thou, clothed in the lion-skin,[1] again arm thee with the pelt, appeasing the spite of Hera who hateth her lord's bastards.

95.—DAMAGETUS

The lion is from Nemea, but the stranger is of Argive blood; the one far the most valiant of beasts, the other of demi-gods. They come to the conflict glaring askance at each other, each about to fight for his life. Father Zeus, may the victory be the Argive man's, that Nemea be again accessible.

96.—Anonymous

On Heracles and the Maenalian Hind



What first and what next shall my mind marvel at, what lastly shall my eyes admire in the portraiture of the man and hind? He, mounting on the beast's loins, rests all the weight of his knee on her, grasping with his hands her beautifully branched antlers, while she, panting hard

ἡ δ' ὑπὸ χάσματι πολλὰ καὶ ἄσθματι φυσιόωσα
γλώσσῃ σημαίνει θλιβομένην κραδίην.
Ἥρακλες, γήθησον, ὅλῃ κεμὰς ἄρτι τέθηλεν
οὐ κέρασιν μούνοις, ἀλλὰ τέχνῃ χρυσέῃ.

97.—ΑΔΔΟ

Χαλκὸν ἀποιμώζοντα τίς ἔπλασε; τίς δ' ὑπὸ τέχνας
καὶ πόνον ἐν μορφᾷ καὶ θράσος εἰργάσατο;
ἔμψυχον τὸ πλάσμα· καὶ οἰκτείρω μογέοντα,
καὶ φρίττω κρατερὸν τὸν θρασὺν Ἡρακλέην·
Ἀνταῖον γὰρ ἔχει πεπονημένον ἐκ παλαμάων·
ἰδνωθεὶς δὲ δοκεῖ καὶ στοναχὰν ἱέναι.

98.—ΑΔΔΟ

Εἰς Ἡρακλέα μεθύοντα



Οὗτος ὁ νῦν ὕπνῳ βεβαρημένος ἠδὲ κυπέλλῳ,
Κενταύρους νήφων οἰνοβαρεῖς ὄλεσεν.

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.

99.—ΑΛΛΟ

Εἰς τὸ αὐτό

Οὗτος ὁ πανδαμάτωρ, ὁ παρ' ἀνδράσι δωδεκάεθλος
μελπόμενος κρατερῆς εἵνεκεν ἠνορέης,
οἰνοβαρὴς μετὰ δαῖτα μεθυσφαλὲς ἴχνος ἐλίσσει,
νικηθεὶς ἁπαλῷ λυσιμελεῖ Βρομίῳ.

100.—ΑΛΛΟ

Εἰς εἰκόνα Λυσιμάχου βασιλέως



Χαίτην καὶ ῥόπαλον καὶ ἐν ὀφθαλμοῖσιν ἀταρβῆ
θυμὸν ὁρῶν, βλοσυρόν τ' ἀνδρὸς ἐπισκύνιον,
ζήτει δέρμα λέοντος ἐπ' εἰκόνι· κἢν μὲν ἐφεύρῃς,
Ἡρακλέης, εἰ δ' οὔ, Λυσιμάχοιο πίναξ.

101.—ΑΛΛΟ

Εἰς εἰκόνα Ἡρακλέους

Οἴῳ Θειοδάμας πρὶν ὑπήντεεν Ἡρακλῆϊ,
τοῖον ὁ τεχνίτης τὸν Διὸς εἰργάσατο,
βοῦν ἀρότην ἕλκοντα, καὶ ἀντανύοντα κορύνην·
ἀλλ' οὐ τὴν ὁλοὴν γράψε βοοσφαγίην.
ναὶ τάχα Θειοδάμαντι γοήμονα χείλεσι φωνὴν
ἥρμοσεν, ἧς αἴων φείδεται Ἡρακλέης.

99.—Anonymous

On the Same



This subduer of all, of whom, telling of his twelve labours, men sing because of his mighty valour, now after the feast is heavy with wine, and rolls along unsteady in his gait from drink, conquered by soft Bacchus, the loosener of the limbs.

100.—Anonymous

On a Portrait of King Lysimachus

Seeing the man's flowing locks, and the club, and the dauntless spirit in his eyes, and the fierce frown on his brow, seek for the lion's skin in the portrait, and if thou findest it, it is Heracles; but if not, this is the picture of Lysimachus.

101.—Anonymous

On a Picture of Heracles

As Heracles was when Theiodamas met him of old, even so did the artist portray the son of Zeus dragging off the ox from the plough and lifting up his club on high, but he did not paint the wicked murder of the ox.[1] Yea, perchance he drew Theiodamas with a plaintive cry on his lips, hearing which Heracles spares the steer's life.[2]

[1] Heracles in Rhodes killed the labouring ox of Theiodamas to cook and eat it.

[2] *i.e.* possibly the artist wished to convey the impression that Heracles spared the ox.

102.—ΑΔΔΟ

Εἰς εἰκόνα ἑτέραν τοῦ αὐτοῦ

Οἷον καὶ Κρονίδης ἔσπειρέ σε τῇ τρισελήνῳ
νυκτί, καὶ Εὐρυσθεὺς εἶδεν ἀεθλοφόρον,
κἠκ πυρὸς εἰς Οὔλυμπον ἐκώμασας, ὦ βαρύμοχθε
Ἀλκείδη, τοίην εἰκόνα σου βλέπομεν.
Ἀλκμήνης δ' ὠδῖνας ἔχει λίθος· αἱ δὲ μεγαυχεῖς
Θῆβαι νῦν μύθων εἰσὶν ἀπιστότεραι.

103.—ΓΕΜΙΝΟΥ

Εἰς ἄγαλμα τοῦ αὐτοῦ

Ἥρακλες, ποῦ σοι πτύρθος μέγας, ἥ τε Νέμειος
χλαῖνα, καὶ ἡ τόξων ἔμπλεος ἰοδόκη;
ποῦ σοβαρὸν βρίμημα; τί σ' ἔπλασεν ὧδε κατηφῆ
Λύσιππος, χαλκῷ τ' ἐγκατέμιξ' ὀδύνην;
ἄχθῃ γυμνωθεὶς ὅπλων σέο· τίς δέ σ' ἔπερσεν;
ὁ πτερόεις, ὄντως εἷς βαρὺς ἆθλος, Ἔρως.

104.—ΦΙΛΙΠΠΟΥ

Εἰς τὸ αὐτό

Ἥρη τοῦτ' ἄρα λοιπὸν ἐβούλετο πᾶσιν ἐπ' ἄθλοις,
ὅπλων γυμνὸν ἰδεῖν τὸν θρασὺν Ἡρακλέα.
ποῦ χλαίνωμα λέοντος, ὅ τ' εὐροίζητος ἐπ' ὤμοις
ἰός, καὶ βαρύπους ὄζυς ὁ θηρολέτης;
πάντα σ' Ἔρως ἀπέδυσε· καὶ οὐ ξένον, εἰ Δία κύκνον
ποιήσας, ὅπλων νοσφίσαθ' Ἡρακλέα.

[1] The meaning of this very frigid and laboured couplet seems to be "Not Alcmene 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.

[1] understand that there were three representations of Heracles —at his birth, in his prime, and after his death.

[2] By Omphale.

105.—ΑΔΗΛΟΝ

Εἰς ἀνδριάντα Θησέως καὶ τοῦ Μαραθωνίου ταύρου

Θαῦμα τέχνης ταύρου τε καὶ ἀνέρος, ὧν ὁ μὲν ἀλκῇ
θῆρα βίῃ βρίθει, γυῖα τιταινόμενος
ἶνας δ' αὐχενίους γνάμπτων, παλάμῃσιν ἔμαρψεν,
λαιῇ μυκτῆρας, δεξιτερῇ δὲ κέρας,
ἀστραγάλους δ' ἐλέλιξε· καὶ αὐχένα θὴρ ὑπὸ χερσὶν
δαμνάμενος κρατεραῖς ὤκλασεν εἰς ὀπίσω.
ἔστι δ' ὀίσσασθαι τέχνης ὕπο τῷδ' ἐνὶ χαλκῷ
θῆρα μὲν ἐμπνείειν, ἄνδρα δ' ἱδρῶτι ῥέειν.



106.—ΑΔΗΛΟΝ

Εἰς ἀνδριάντα Καπανέως

Εἰ τοῖος Θήβης Καπανεὺς
ἐπεμήνατο πύργοις,
ἄμβασιν ἠερίην κλίμακι
μησάμενος,
εἶλεν ἂν ἄστυ βίῃ καὶ ὑπὲρ
μόρον. αἴδετο γάρ ῥα
καὶ σκηπτὸς Κρονίδου
τοῖον ἐλεῖν πρόμαχον.

107.—ΙΟΥΛΙΑΝΟΥ

Εἰς Ἴκαρον χαλκοῦν ἐν λουτρῷ
ἱστάμενον



Ἴκαρε, κηρὸς μέν σε διώλεσε· νῦν δέ σε κηρῷ
ἤγαγεν εἰς μορφὴν αὖθις ὁ χαλκοτύπος.
ἀλλά γε μὴ πτερὰ πάλλε κατ' ἠέρα, μὴ τὸ λοετρόν,
ἠερόθεν πίπτων, Ἰκάριον τελέσῃς.

105.—ANONYMOUS

On a Statue of Theseus and the Bull of Marathon



MARVELLOUS is the art of the bull and man: he, the man, his limbs all tense, forces down by his might the savage beast. To bend back the sinews of its neck he grasps with his left hand its nostrils, with his right its horn, and shakes up the neck-bones. The beast, its neck subdued by his strong hands, sinks down on its hindquarters. One may fancy that in this bronze Art makes the beast breathe and bathes the man in sweat.

106.—ANONYMOUS

On a Statue of Capaneus

HAD Capaneus been like this when he furiously attacked the towers of Thebes, contriving to mount through the air on a ladder, he would have taken the city by force in Fate's despite; for even the bolt of Zeus would have deemed it shame to slay such a champion.

107.—JULIANUS

On a Bronze Statue of Icarus which stood in a Bath

ICARUS, wax caused thy death, and now by wax[1] the worker in bronze has restored thee to thy shape. But beat not thy wings in the air, lest thou fall from the sky and give thy name to the bath.[2]

[1] The model for the bronze had been worked in wax.

[2] As he gave his name to the Icarian Sea.

108.— ΤΟΥ ΑΥΤΟΥ

Εἰς τὸ αὐτό

Ἴκαρε, χαλκὸς ἐὼν μιμήσκεο· μηδέ σε τέχνη,
μηδ' ἀπάφῃ πτερύγων ζεῦγος ἐπωμάδιον.
εἰ γὰρ ζωὸς ἐὼν πέσες ἐν πελάγεσσι θαλάσσης,
πῶς ἐθέλεις πτῆναι χάλκεον εἶδος ἔχων;



109.—ΑΓΑΘΙΟΥ

Εἰς Ἱππόλυτον διαλεγόμενον τῇ τροφῷ τῆς Φαίδρας

Ἱππόλυτος τῆς γρηὸς ἐπ' οὔατι νηλέα μῦθον
φθέγγεται· ἀλλ' ἡμεῖς οὐ δυνάμεσθα κλύειν.
ὅσσον δ' ἐκ βλεφάροιο μεμηνότος ἐστὶ νοῆσαι,
ὅττι παρεγγυάᾳ μηκέτ' ἄθεσμα λέγειν.

110.— ΦΙΛΟΣΤΡΑΤΟΥ

Εἰς εἰκόνα Τηλέφου τετρωμένου

Οὗτος ὁ Τευθρανίας πρόμος ἄσχετος, οὗτος ὁ τὸ πρὶν
Τήλεφος αἱμάξας φρικτὸν ἄρη Δαναῶν,
Μυσὸν ὅτε πλήθοντα φόνῳ ἐκέρασσε Κάϊκον,
οὗτος ὁ Ἡλιακοῦ δούρατος ἀντίπαλος,
νῦν ὀλοὸν μηρῷ κεύθων βάρος, οἷα λιπόπτερος
τήκεται, ἐμψύχῳ σαρκὶ συνελκόμενος.
οὐ καὶ τειρομένοιο περιπτώσσοντες Ἀχαιοὶ
φύρδην Τευθρανίας νεῦνται ἀπ' ἠόνος.

108.—By the Same

On the Same

Icarus, remember thou art of bronze, and let neither art nor the pair of wings on thy shoulders delude thee; for if, when alive, thou didst fall into the depths of the sea, how canst thou wish to fly when formed of bronze?

109.—AGATHIAS

On Hippolytus conversing with Phaedra's Nurse

Hippolytus speaks into the old wife's ear pitiless words, but we cannot hear them. But as far as we can understand from the fury in his eyes, he enjoins her not to say again unlawful words.

110.—PHILOSTRATUS

On a Picture of Telephus Wounded



This, the irresistible chieftain of Teuthrania; this Telephus who once bathed in blood the terrible host of the Greeks when he filled Mysian Caycus to overflowing with slaughter; this, the champion who faced the spear of Peleus, now bearing hidden deep in his thigh a heavy and deadly wound, wastes away as if his life were leaving him, dragging himself along with his living flesh.[1] Even though he be sore hurt the Greeks tremble at him, and depart in disorder from the Teuthranian shore.

[1] The phrase is most obscure. By some it is explained "his living flesh contracted," but the Greek can scarcely bear this meaning grammatically.

111.—ΓΑΑΥΚΟΥ

Εἰς εἰκόνα Φιλοκτήτου

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

112.—ΑΔΗΛΟΝ

Εἰς τὴν αὐτήν

Ἐχθρὸς ὑπὲρ Δαναοὺς πλάστης ἐμός, ἄλλος Ὀδυσσεύς,
ὅς μ' ἔμνησε κακῆς οὐλομένης τε νόσου.
οὐκ ἤρκει πέτρη, τρῦχος, λύθρον, ἕλκος, ἀνίη·
ἀλλὰ καὶ ἐν χαλκῷ τὸν πόνον εἰργάσατο.

113.—ΙΟΥΛΙΑΝΟΥ

Εἰς τὸν αὐτόν

Οἶδα Φιλοκτήτην ὀρόων, ὅτι πᾶσι φαείνει
ἄλγος ἑόν, καὶ τοῖς τηλόθι δερκομένοις.
ἄγρια μὲν κομόωσαν ἔχει τρίχα· δεῦρ' ἴδε κόρσης
χαίτην τριχαλέοις χρώμασιν αὐσταλέην·
δέρμα κατεσκληκὸς δὲ φέρει καὶ ῥικνὸν ἰδέσθαι,
καὶ τάχα καρφαλέον χερσὶν ἐφαπτομέναις·
δάκρυα δὲ ξηροῖσιν ὑπὸ βλεφάροισι παγέντα
ἵσταται, ἀγρύπνου σῆμα δυηπαθίης.

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.

114.—ΚΟΣΜΑ

Εἰς Πύρρον μέλλοντα σφάξαι τὴν Πολυξένην

Πύρρος ἐγώ· σπεύδω δὲ πατρὸς χάριν· ἡ δὲ κυνῶπις
Παλλάδα κικλήσκει, γνωτὸν ἔχουσα Πάριν.

115.—ΑΔΗΛΟΝ

Εἰς Χείρωνα τὸν ἱπποκένταυρον

Ἀνδρόθεν ἐκκέχυθ' ἵππος· ἀνέδραμε δ' ἱππόθεν ἀνήρ,
ἀνὴρ νόσφι ποδῶν, κεφαλῆς δ' ἄτερ αἰόλος ἵππος·
ἵππος ἐρεύγεται ἄνδρα, ἀνὴρ δ' ἀποπέρδεται ἵππον.

116.—ΕΥΟΔΟΥ

Εἰς τὸν αὐτόν



Ἵππος ἔην ἀκάρηνος, ἀνὴρ δ' ἀτέλεστος ἔκειτο,
ὅν γε Φύσις παίζουσα θοῷ ἐνεκέντρισεν ἵππῳ.

117.—ΚΟΡΝΗΛΙΟΥ

Εἰς Κυναίγειρον

Οὔ σε, μακαρ Κυνέγειρε, τοὶ ὡς Κυνέγειρον ἔγραψε
Φᾶσις, ἐπεὶ βριαραῖς ἄνθετο σὺν παλάμαις·
ἀλλὰ σοφός τις ἦην ὁ ζωγράφος, οὐδέ σε χειρῶν
νόσφισε, τὸν χειρῶν οὕνεκεν ἀθάνατον.

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.—ΠΑΥΛΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ

Εἰς τὸν αὐτόν

Μηδοφόνους μὲν χεῖρας ὑπὲρ γαμψοῖο κορύμβου
ναὸς ἀπορνυμένης ἐξέταμον κοπίδες,
ἀνίκα που, Κυνέγειρε, φυγὰς ποτε φορτὶς ἐκείνα
ὥσπερ ἀπ' εὐναίας εἴχετο σᾶς παλάμας.
ἀλλὰ καὶ ὡς ἀπρὶξ δόρυ νηΐον ἀμφιδακοῦσαι,
ἄπνοον ὠμάρτευν τάρβος Ἀχαιμενίοις·
καὶ τὰς μέν τις ἀνὴρ ἕλε βάρβαρος· ἃ δέ γε χειρῶν
νίκα Μοψοπίοις μίμνε παρ' ἐναέταις.

119.—ΠΟΣΕΙΔΙΠΠΟΥ

Εἰς στήλην Ἀλεξάνδρου τοῦ Μακεδόνος

Λύσιππε, πλάστα Σικυώνιε, θαρσαλέη χείρ,
δάιε τεχνίτα, πῦρ τοι ὁ χαλκὸς ὁρῇ,
ὃν κατ' Ἀλεξάνδρου μορφᾶς χέες. οὐκέτι μεμπτοὶ
Πέρσαι· συγγνώμη βουσὶ λέοντα φυγεῖν.

120.—ΑΡΧΕΛΑΟΥ, *οἱ δὲ* ΑΣΚΛΗΠΙΑΔΟΥ

Εἰς τὸν αὐτόν

Τόλμαν Ἀλεξάνδρου καὶ ὅλαν ἀπεμάξατο μορφὰν
Λύσιππος· τίν' ὁδὶ χαλκὸς ἔχει δύναμιν;
αὐδασοῦντι δ' ἔοικεν ὁ χάλκεος ἐς Δία λεύσσων·
"Γᾶν ὑπ' ἐμοὶ τίθεμαι· Ζεῦ, σὺ δ' Ὄλυμπον ἔχε."

118.—PAULUS SILENTIARIUS

On the Same

The hands that dealt death to the Medes were hewn off by axes as they rested on the curved stern of the ship which was hastening away, then, Cynaegirus, when that flying vessel was held by thy hand as if by a cable. But even so, gripping tight the ship's timber, they accompanied the Persians, a lifeless terror to them. Some barbarian took the hands, but their victory remained with the inhabitants of Mopsopia.[1]

119.—POSIDIPPUS

On a Statue of Alexander of Macedon

Lysippus, sculptor of Sicyon, bold hand, cunning craftsman, its glance is of fire, that bronze thou didst cast in the form of Alexander. No longer do we blame the Persians: cattle may be pardoned for flying before a lion.

120.—ARCHELAUS or ASCLEPIADES

On the Same

Lysippus modelled Alexander's daring and his whole form. How great is the power of this bronze! The brazen king seems to be gazing at Zeus and about to say, "I set Earth under my feet; thyself, Zeus, possess Olympus."

[1] Attica.



121.—ΑΔΗΛΟΝ

Εἰς τὸν αὐτόν

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

122.—ΑΔΗΛΟΝ

Εἰς τὸν αὐτόν

Τοῦτον Ἀλέξανδρον, μεγαλήτορος υἱα Φιλίππου,
δέρκεαι ἀρτιλόχευτον, Ὀλυμπιὰς ὃν ποτε μήτηρ
καρτερόθυμον ἔτικτεν· ἀπ' ὠδίνων δέ μιν Ἄρης
ἔργα μόθων ἐδίδασκε, Τύχη δ' ἐκέλευσεν ἀνάσσειν.

123.—ΑΔΗΛΟΝ

Οὐ τὸν βουθοίναν Ἡρακλέα, παῖδες ἀγρῶται,
οὐκέτι κερδαλέοις ἐμβατὰ ταῦτα λύκοις,
φῶρές τε στείχειν κλοπίην ὁδὸν ἀρνήσονται,
εἰ καὶ κωμητας ἄκριτος ὕπνος ἔχοι.
ἦ γάρ μ' ἵδρυται Διονύσιος οὐκ ἄτερ εὐχῆς
χώρῳ τῷδ' ἀγαθὸν σύμμαχον Ἡρακλέα.

124.—ΑΔΗΛΟΝ

Μὴ τρέσσῃς, ὅτι τόξον, ὁδοιπόρε, καὶ νεοθηγεῖς
ἰοὺς 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[1]

Here seest thou newly-born Alexander, the son of great-hearted Philip, him the bold-spirited to whom Olympias of old gave birth, to whom from his cradle Ares taught the labours of war and whom Fortune called to the throne.

123.—Anonymous

No, by Heracles the ox-eater, ye country lads, no longer shall wily wolves set their feet here, and thieves shall refuse to tread the path of pilfering, even if the villagers lie in imprudent sleep. For Dionysius withal, not without a vow, hath set me, Heracles, here to be the place's good defender.

124.—Anonymous

On a Statue of Heracles

Tremble not, traveller, at this, that I have unsheathed my bow and newly sharpened arrows and

[1] Also by Lysippus.

μηδ' ὅτι βαστάζω ῥύπαλον χερί, μηδ' ὅτι δέρμα
ἀμφ' ὤμοις χαρσποῦ τοῦτο λέοντος ἔχω·
πημαίνειν οὐ πάντας ἐπίσταμαι, ἀλλὰ κακούργους·
καὶ σώζειν ἀγαθοὺς ἐξ ἀχέων δύναμαι.

125.—ΑΔΗΛΟΝ

Λιὶ Λαρτιάδῃ πόντος βαρύς· εἰκόνα χεῦμα
ἔκλυσε, κἀκ δέλτων τὸν τύπον ἠφάνισεν.
τί πλέον; εἰν ἐπέεσσιν Ὁμηρείοις γὰρ ἐκείνου
εἰκὼν ἀφθάρτοις ἐγγράφεται σελίσιν.



126.—ΑΔΗΛΟΝ

Εἰς τὸν Μιτώτανρον

Ὁ παῖς ὁ ταῦρος, ὁ κατὰ μηδὲν ἐντελής,
ὁ τῆς τεκούσης τοῦ πάθους κατήγορος,
ὁ μιξόθηρ ἄνθρωπος, ἡ διπλῆ φύσις,
ὁ ταυρόκρανος, ἡ πλάνη τῶν σωμάτων,
ὃς οὔτε βοῦς πέφυκεν, οὔτ' ἀνὴρ ὅλως.

127.—ΑΔΗΛΟΝ

Τίς τὸν Θρήικα τόνδε μονοκρήπιδα Λυκοῦργον
χάλκεον, Ἠδωνῶν ταγόν, ἀνεπλάσατο;
Βακχιακὸν παρὰ πρέμνον ἴδ' ὡς ἀγέρωχα μεμηνὼς
βριθὺν ὑπὲρ κεφαλᾶς ἀντέτακεν χάλυβα.
μανύει μορφὰ τὸ πάλαι θράσος· ἁ δ' ἀγέρωχος
λύσσα καὶ ἐν χαλκῷ κεῖνο τὸ πικρὸν ἔχει.

[1] This was the fashion among certain peoples. *Cp.* Virgil, *Aen.* vii. 689.

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

Even 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.

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

128.—ΑΔΗΛΟΝ

Εἰς Ἰφιγένειαν

Μαίνεται Ἰφιγένεια· πάλιν δέ μιν εἶδος Ὀρέστου
ἐς γλυκερὴν ἀνάγει μνῆστιν ὁμαιμοσύνης·
τῆς δὲ χολωομένης καὶ ἀδελφεὴν εἰσοροώσης
οἴκτῳ καὶ μανίῃ βλέμμα συνεξάγεται.



129.—ΑΔΗΛΟΝ

Εἰς ἄγαλμα Νιόβης

Ἐκ ζωῆς με θεοὶ τεῦξαν λίθον· ἐκ δὲ λίθοιο
ζωὴν Πραξιτέλης ἔμπαλιν εἰργάσατο.

130.—ΙΟΥΛΙΑΝΟΥ ΑΙΓΥΠΤΙΟΥ

Εἰς τὸ αὐτό

Δυστήνου Νιόβης ὁράας παναληθέα μορφήν,
ὡς ἔτι μυρομένης πότμον ἐῶν τεκέων.
εἰ δ' ἄρα καὶ ψυχὴν οὐκ ἔλλαχε, μὴ τόδε τέχνῃ
μέμφεο· θηλυτέρην εἴκασε λαϊνέην.

131.—ΑΝΤΙΠΑΤΡΟΥ

Εἰς τὸ αὐτό

Ταντα̃λὶς ἅδε πολλ' ἀ δίσσ' ἑπτάκι τέκνα τεκοῦσα
γαστρὶ μιῇ, Φοίβῳ θῦμα καὶ Ἀρτέμιδι·

128.—Anonymous

On Iphigenia



Iphigenia rageth furiously, but the face of Orestes recalls her to the sweet memory of kinship. Being stirred by wrath, and gazing, too, at her brother, her glance is as of one carried away by mixed fury and pity.

129.—Anonymous

On a Statue of Niobe

From a living being the gods made me a stone, but Praxiteles from a stone made me alive again.

130.—JULIANUS, PREFECT OF EGYPT

On a Picture of the Same

Thou seest the veritable shape of unhappy Niobe as if she were still bewailing the fate of her children. But if it is not given to her to have a soul, blame not the artist for this: he portrayed a woman of stone.

131.—ANTIPATER (OF THESSALONICA ?)

On the Same[1]

This is the daughter of Tantalus, who of old bore from a single womb twice seven children, victims of Phoebus and Artemis: for the Maiden sent untimely

[1] This and the following epigrams refer to a group of Niobe and her children such as we possess.

κούρα γὰρ προΰπεμψε κόραις φόνον, ἄρρεσι δ' ἄρσην·
δισσοὶ γὰρ δισσὰς ἔκτανον ἑβδομάδας.
ἁ δὲ τόσας ἀγέλας μάτηρ πάρος, ἁ πάρος εὔπαις,
οὐδ' ἐφ' ἑνὶ τλάμων λείπετο γηροκόμῳ·
μάτηρ δ' οὐχ ὑπὸ παισίν, ὅπερ θέμις, ἀλλ' ὑπὸ ματρὸ
παῖδες ἐς ἀλγεινοὺς πάντες ἄγοντο τάφους.
Τάνταλε, καὶ δὲ σὲ γλῶσσα διώλεσε, καὶ σέο κούρων·
χἁ μὲν ἐπετρώθη, σοὶ δ' ἔπι δεῖμα λίθος.

132.—ΘΕΟΔΩΡΙΔΟΥ

Εἰς τὸ αὐτό

Στᾶθι πέλας, διάκρυσον ἰδών, ξένε, μυρία πένθη
τᾶς ἀθυρογλώσσου Ταντα̃λίδος Νιόβας,
ἃς ἐπὶ γᾶς ἔστρωσε δυωδεκάπαιδα λοχείην
ἄρτι, τὰ μέν, Φοίβου τόξα, τὰ δ', Ἀρτέμιδος.
ἁ δὲ λίθῳ καὶ σαρκὶ μεμιγμένον εἶδος ἔχουσα,
πετροῦται· στενάχει δ' ὑψιπαγὴς Σίπυλος.
γλώσσα θνατοῖσιν δολία νόσος, ἃς ἀχάλινος
ἀφροσύνα τίκτει πολλάκι δυστυχίαν.

133.—ΑΝΤΙΠΑΤΡΟΥ

Εἰς τὸ αὐτό

Τίπτε, γύναι, πρὸς Ὄλυμπον ἀναιδέα χεῖρ' ἀνένεικας,
ἔνθεον ἐξ ἀθέου κρατὸς ἀφεῖσα κόμαν;

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.

Λατοῦς παπταίνουσα πολὺν χύλον, ὦ πολυτεκνε,
νῦν στένε τὰν πικρὰν καὶ φιλάβουλον ἔριν.
ἁ μὲν γὰρ παίδων σπαίρει πέλας· ἁ δὲ λιπόπνους
κέκλιται· ἃ δὲ βαρὺς πότμος ἐπικρέμαται.
καὶ μόχθων οὔπω τύδε σοι τέλος, ἀλλὰ καὶ ἄρσην
ἔστρωται τέκνων ἐσμὸς ἀποφθιμένων.
ὦ βαρὺ δακρύσασα γενέθλιον, ἄπνοος αὐτὰ
πέτρος ἔσῃ, Νιόβα, κάδεϊ[1] τειρομένα.

134.—ΜΕΛΕΑΓΡΟΥ

Εἰς τὸ αὐτό

Τανταλὶ παῖ, Νιόβα, κλύ' ἐμὰν φάτιν, ἄγγελον ἄτας
δέξαι σῶν ἀχέων οἰκτροτάταν λαλιάν.
λῦε κόμας ἀνάδεσμον, ἰώ, βαρυπενθέσι Φοίβου
γειναμένα τόξοις ἀρσενόπαιδα γόνον·
οὓς σοι παῖδες ἔτ' εἰσίν. ἀτὰρ τί τύδ' ἄλλο; τ
λεύσσω;
αἰ, αἰ, πλημμυρεῖ παρθενικαῖσι φόνος.
ἁ μὲν γὰρ ματρὸς περὶ γούνασιν, ἁ δ' ἐνὶ κόλποις
κέκλιται, ἁ δ' ἐπὶ γᾶς, ἁ δ' ἐπιμαστίδιος·
ἄλλα δ' ἀντωπὸν θαμβεῖ βέλος· ἁ δ' ἐπ' οἴστοῖς
πτώσσει· τᾶς δ' ἔμπνουν ὄμμ' ἔτι φῶς ὁρίᾳ.
ἁ δὲ λάλον στέρξασα πάλαι στόμα, νῦν ὑπὸ θάμβευς
μάτηρ σαρκοπαγὴς οἷα πέπηγε λίθος.

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

wrath of Leto, O mother of many children, bemoan thy bitter and froward strife. One of thy daughters is gasping beside thee, one lies lifeless, and heavy death is nigh descending on another. Yea, and this is not yet the end of thy woe, but the swarm of thy male children lies low likewise in death. O Niobe, weeping for the heavy day that gave thee birth, thou shalt be a lifeless rock consumed by sorrow.

134.—MELEAGER

On the Same [1]

Niobe, daughter of Tantalus, hearken to my word, the announcer of woe; receive the most mournful tale of thy sorrows. Loose the fillet of thy hair; thy male children, alas! thou didst bear but to fall by the woe-working arrows of Phoebus. Thy boys are no more. But what is this other thing? What do I see? Alack! alack! the flood of blood has overtaken the maidens. One clasps her mother's knees, one rests on her lap, one on the ground, and the head of one has fallen on her breast. Another is smitten with terror at the shaft flying straight to her, and one stoops before the arrows, while the rest still live and see the light. And the mother, who erst took pleasure in her tongue's chatter, now for horror stands like a rock built of flesh.

[1] Supposed to be spoken by a messenger who brings to Niobe the news of the death of her sons slain by Apollo while hunting.



135.—ΑΔΗΛΟΝ

Εἰς εἰκόνα Μηδείας τὴν ἐν Ῥώμῃ

Τέχνη Τιμομάχου στοργὴν καὶ ζῆλον ἔμιξε
Μηδείης, τέκνων εἰς μόρον ἑλκομένων.
τῇ μὲν γὰρ συνένευσεν ἐπὶ ξίφος, ᾗ δ' ἀνανεύει,
σώζειν καὶ κτείνειν βουλομένῃ τέκεα.

136.—ΑΝΤΙΦΙΛΟΥ

Εἰς τὸ αὐτό

Τὰν ὁλοὰν Μήδειαν ὅτ' ἔγραφε Τιμομάχου χείρ,
ζάλῳ καὶ τέκνοις ἀντιμεθελκομέναν,
μυρίον ἄρατο μόχθον, ἵν' ἤθεα δισσὰ χαράξῃ,
ὧν τὸ μὲν εἰς ὀργὰν νεῦε, τὸ δ' εἰς ἔλεον.
ἄμφω δ' ἐπλήρωσεν· ὅρα τύπον· ἐν γὰρ ἀπειλᾷ
δάκρυον, ἐν δ' ἐλέῳ θυμὸς ἀναστρέφεται.
ἀρκεῖ δ' ἁ μέλλησις, ἔφα σοφός· αἷμα δὲ τέκνων
ἔπρεπε Μηδείῃ, κοὐ χερὶ Τιμομάχου.

Ausonius, *Epigram* 129.

137.—ΦΙΛΙΠΠΟΥ

Εἰς τὸ αὐτό

Τίς σου, Κολχὶς ἄθεσμε, συνέγραφεν εἰκόνι θυμόν;
τίς καὶ ἐν εἰδώλῳ βάρβαρον εἰργάσατο;
ἀρ' αἰεὶ διψᾷς βρεφέων φόνον; ἢ τις Ἰήσων
δεύτερος, ἢ Γλαύκη τις πάλι σοι πρόφασις;

135.—Anonymous

On the Picture of Medea in Rome

The art of Timomachus mingled the love and jealousy of Medea as she drags her children to death. She half consents as she looks at the sword, and half refuses, wishing both to save and to slay her children.

136.—ANTIPHILUS

On the Same

When the hand of Timomachus painted baleful Medea, pulled in diverse directions by jealousy and love of her children, he undertook vast labour in trying to draw her two characters, the one inclined to wrath, the other to pity. But he showed both to the full; look at the picture: in her threat dwell tears, and wrath dwells in her pity. The intention is enough,[1] as the sage said. The blood of the children befitted Medea, not the hand of Timomachus.

137.—PHILIPPUS

On the Same

Who, lawless Colchian, chronicled thy wrath in the picture? Who wrought thee, thus barbarous even in thy image? Dost thou yet thirst for thy babes' blood? Is some second Jason or another Glauce thy

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

ἔρρε, καὶ ἐν κηρῷ παιδοκτόνε. σῶν γὰρ ἀμέτρων
ζήλων †εἰς ἃ θέλεις καὶ γραφὶς αἰσθάνεται.

Ausonius, *Epigram* 130.



138.—ΑΔΕΣΠΟΤΟΝ

Εἰς τὸ αὐτό

Δεῦρ' ἴδε παιδολέτειραν ἐν εἰκόνι, δεῦρ' ἴδ' ἄγαλμα,
Κολχίδα, Τιμομάχου χειρὶ τυπωσαμένου·
φάσγανον ἐν παλάμῃ, θυμὸς μέγας, ἄγριον ὄμμα,
παισὶν ἐπ' οἰκτίστοις δάκρυ κατερχόμενον·
πάντα δ' ὁμοῦ συνέχευεν, ἀμικτόταθ' εἰς ἓν ἀγείρας,
αἵματι μὴ χρῶσαι φεισάμενος παλάμαν.

139.—ΙΟΥΛΙΑΝΟΥ ΑΙΓΥΠΤΙΟΥ

Εἰς τὸ αὐτό

Τιμόμαχος Μήδειαν ὅτ' ἔγραφεν, εἰκόνι μορφᾶς
ἀψύχου[1] ψυχὰς θήκατο διχθαδίας·
ζᾶλον γὰρ λεχέων, τεκέων θ' ἅμα φίλτρα συνάψας,
δεῖξεν ἐν ὀφθαλμοῖς ἀντιμεθελκομέναν.

140.—ΑΔΗΛΟΝ

Εἰς τὸ αὐτό

Δεῦρ' ἴδε, καὶ θάμβησον ὑπ' ὀφρύσι κείμενον οἶκτον
καὶ θυμόν, βλεφάρων καὶ πυρόεσσαν ἴτυν,

[1] ἀψύχου probably should not be corrected, but one must render as if it were ἀψύχῳ.

pretext? Out on thee, murderess of thy children, even in the painted wax. For the very picture feels that jealousy of thine that passed all bounds.

138.—Anonymous

On the Same

Come, look on the child-murderess in a picture; look on her image, the Colchian's, drawn by the hand of Timomachus. The sword is in her hand, great is her wrath, wild is her eye, the tears are falling for her most unhappy children. The painter has made a medley of all, uniting things most uncombinable, but he refrained from reddening his hand with blood.

139.—JULIANUS, PREFECT OF EGYPT

On the Same

Timomachus, when he painted Medea, put two souls into the soulless image of her form. For joining her jealousy of her husband and her love for her children he shows her to our eyes dragged in diverse directions.

140.—Anonymous

On the Same

Come, look and marvel at the pity and wrath that dwell under her brow; look at the fiery orbs of her

καὶ μητρὸς παλάμην ἀλόχοιό τε πικρὰ παθούσης
ὁρμῇ φειδομένῃ πρὸς φόνον ἑλκομένην.
ζωγράφος εὖ δ' ἔκρυψε φόνου τέλος, οὐκ ἐθελήσας
θάμβος ἀπαμβλῦναι πένθεϊ δερκομένων.

141.—ΦΙΛΙΠΠΟΥ

Εἰς τὸ αὐτό

Κολχίδα, τὴν ἐπὶ παισὶν ἀλάστορα, τραυλὲ χελιδών,
πῶς ἔτλης τεκέων μαῖαν ἔχειν ἰδίων;
ἧς ἔτι καινὸς ὕφαιμος ἀπαστράπτει φόνιον πῦρ,
καὶ πολιὸς γενύων ἀφρὸς ἄπο σταλάει·
ἀρτιβρεχὴς δὲ σίδηρος ἐφ' αἵματι. φεῦγε πανώλη
μητέρα, κὰν κηρῷ τεκνοφονοῦσαν ἔτι.

142.—ΑΔΗΛΟΝ

Εἰς ἄγαλμα τῆς αὐτῆς



Μαίνῃ καὶ λίθος οὖσα, καὶ ἐκ κραδίης σέο θυμὸς
ὄμματα κοιλήνας ἐς χόλον[1] ἠὐτρέπισεν.
ἔμπης οὐδὲ βάσις σε καθέξεται, ἀλλ' ἄρα θυμῷ
πηδήσεις, τεκέων[1] εἵνεκα μαινομένη.
ὤ, τίς ὁ τεχνίτης τάδε γ' ἔπλασεν, ἢ τίς ὁ γλύπτης,
ὃς λίθον εἰς μανίην ἤγαγεν εὐτεχνίῃ;

[1] Jacobs proposes εἰς φόνον and λεχεῶν, which certainly make this very poor poem less inept.

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.

111.—PHILIPPUS

On the Same[1]

How, twittering swallow, didst thou suffer to have as nurse of thy children the Colchian woman, the vengeful destroyer of her babes, from whose blood-shot eye still flashes murderous fire, from whose jaws white foam still drips, whose sword is freshly bathed in blood? Fly from the fatal mother, who even in the wax is still slaying her children.

112.—Anonymous

On a Statue of the Same

Though of stone thou art frenzied, and the fury of thy heart has hollowed thy eyes and made them meet to express thy anger. Yet not even thy base shall hold thee back, but thou shalt leap forward in thy wrath, mad because of thy children. Oh! who was the artist or sculptor who moulded this, who by his skill sent a stone mad?

[1] To a swallow which had built its nest on the picture of Medea. This is an amplification of Book IX. 346.

143.—ΑΝΤΙΠΑΤΡΟΥ ΜΑΚΕΔΟΝΟΣ

Εἰς τὴν αὐτήν

Μηδείης τύπος οὗτος· ἴδ' ὡς τὸ μὲν εἰς χόλον αἴρει
ὄμμα, τὸ δ' εἰς παίδων ἔκλασε συμπαθίην.

144.—ΑΡΑΒΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς Ἀταλάντην καὶ Ἱππομένην

Ἕδνα γάμων ἔρριπτες, ἡ ἀμβολίην ταχυτῆτος,
τοῦτο γέρας κούρῃ χρύσεον, Ἱππόμενες;
ἄμφω μῆλον ἄνυσσεν, ἐπεὶ καὶ παρθένον ὁρμῆς
εἶργεν, καὶ ζυγίης σύμβολον ἦν Παφίης.



145.—ΑΔΗΛΟΝ

Εἰς ἄγαλμα Ἀριάδνης

Οὐ βροτὸς ὁ γλύπτας· οἵαν δέ σε Βάκχος ἐραστὰς
εἶδεν ὑπὲρ πέτρας ἔξεσε κεκλιμέναν.

146.—ΑΛΛΟ

Εἰς τὸ αὐτό

Ξεῖνοι, λαινέας μὴ ψαύετε τᾶς Ἀριάδνας,
μὴ καὶ ἀναθρώσκῃ Θησέα διζομένη.

143.—ANTIPATER OF THESSALONICA

On the Picture of the Same

This is the picture of Medea. See how one eye is raised in wrath, but the other is softened by affection for her children.

144.—ARABIUS SCHOLASTICUS

On Atalanta and Hippomenes

Hast thou thrown this golden gift to the maiden, Hippomenes, as a wedding present, or to delay her fleet feet? The apple accomplished both, since it both delayed the girl in her course and was a token of Aphrodite, who links in wedlock.

145.—Anonymous

On a Statue of Ariadne

No mortal was thy sculptor, but he carved thee even as thy lover Bacchus saw thee reclining on the rock.

146.—Anonymous

On the Same

Strangers, touch not this stone Ariadne, lest she leap up seeking Theseus.

147.—ΑΝΤΙΦΙΛΟΥ

Εἰς Ἀνδρομέδαν



Αἰθιόπων ἁ βῶλος· ὁ δὲ πτερύεις τὰ πέδιλα,
Περσεύς· ἁ δὲ λίθῳ πρόσδετος Ἀνδρομέδα·
ἁ προτομὰ Γοργοῦς λιθοδερκέος· ἆθλον ἔρωτος,
κῆτος· Κασσιόπας ἁ λάλος εὐτεκνία·
χἁ μὲν ἀπὸ σκοπέλοιο χαλᾷ πύδας ἠθάδι νάρκᾳ
νωθρούς· χὠ μναστὴρ[1] νυμφοκομεῖ τὸ γέρας.

148.—ΑΡΑΒΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς τὴν αὐτήν

Κηφεὺς Ἀνδρομέδην, ἢ ζωγράφος ἄνθετο πέτραις;
καὶ γὰρ ἀπ' ὀφθαλμῶν ἡ κρίσις ἀμφίβολος.
κῆτος δὲ σπιλάδεσσιν ἔπι γναμπτῇσι χαράχθη,
ἢ ἀπὸ Νηρῆος γείτονος ἐξανέδυ;
ἔγνων· ταῦτα σοφός τις ἀνὴρ κάμε· δεινὸς ἀληθῶς
τεύξατο καὶ βλεφάρων καὶ πραπίδων ἀπάτην.

149.—ΤΟΥ ΑΥΤΟΥ

Εἰς εἰκόνα Ἑλένης

Ἀργείης Ἑλένης ἐρύεις τύπον, ἣν ποτε βούτης
ἥρπασε, τὸν Ξένιον Ζῆνα παρωσάμενος.

[1] νωθρόν ὁ δὲ μναστὴρ MSS.: I correct.

147.—ANTIPHILUS

On a Painting of Andromeda

The land is Ethiopian; he with the winged sandals is Perseus; she who is chained to the rock is Andromeda; the face is the Gorgon's, whose glance turns men to stone; the sea-monster is the task set by Love;[1] she who boasted of her child's beauty is Cassiopea.[2] Andromeda releases from the rock her feet inured to numbness and dead, and her suitor carries off the bride his prize.

148.—ARABIUS SCHOLASTICUS

On the Same

Did Cepheus or the painter expose Andromeda on the rocks, for the judgment of the eye is indecisive? And was the monster drawn as we see it on the curving crag, or did it rise out of the neighbouring sea? I see: a skilled man made these things; he was indeed clever thus to deceive our eyes and our wits.

149.—By the Same

On a Picture of Helen

This is the lovely form of Argive Helen, whom of old the cowherd carried away, spurning Zeus who protects host and guest.

[1] *i.e.* the slaying of it.

[2] There were two versions of the story: in one Cassiopea boasted of her own beauty, in another of Andromeda's. Antiphilus follows the latter.

150.—ΠΟΛΛΙΑΝΟΥ



Ἄιδες Πολυκλείτοιο Πολυξένα, οὐδέ τις ἄλλα
χεὶρ ἔθιγεν τούτου δαιμονίου πίνακος.
Ἥρας ἔργον ἀδελφόν. ἴδ' ὡς, πέπλοιο ῥαγέντος,
τὰν αἰδῶ γυμνὰν σώφρονι κρύπτε πέπλῳ.[1]
λίσσεται ἁ τλάμων ψυχᾶς ὕπερ· ἐν βλεφάροις δὲ
παρθενικᾶς ὁ Φρυγῶν κεῖται ὅλος πόλεμος.

151.—ΑΔΕΣΠΟΤΟΝ

Εἰς εἰκόνα Διδοῦς

Ἀρχέτυπον Διδοῦς ἐρικυδέος, ὦ ξένε, λεύσσεις,
εἰκόνα θεσπεσίῳ κάλλεϊ λαμπομένην.
τοίη καὶ γενόμην, ἀλλ' οὐ νόον, οἷον ἀκούεις,
ἔσχον, ἐπ' εὐφήμοις δόξαν ἐνεγκαμένη.
οὐδὲ γὰρ Λινείαν ποτ' ἐσέδρακον, οὐδὲ χρόνοισι
Τροίης περθομένης ἦλυθον ἐς Λιβύην·
ἀλλὰ βίας φεύγουσα Ἰαρβαίων ὑμεναίων
πῆξα κατὰ κραδίης φάσγανον ἀμφίτομον.
Πιερίδες, τί μοι ἀγνὸν ἐφωπλίσασθε Μάρωνα
οἷα καθ' ἡμετέρης ψεύσατο σωφροσύνης;

Ausonius, *Epigram* 118.

152.—ΓΑΥΡΑΔΑ

Ἄχω φίλα, μοὶ συγκαταίνεσόν τι.—Τί;
Ἐρῶ κορίσκας· ἁ δέ μ' οὐ φιλεῖ.—Φιλεῖ.

[1] χρεί is required and has been proposed instead of πέπλῳ. I render so.

150.—POLLIANUS

This is the Polyxena of Polycleitus, and no other hand touched this divine picture. It is a twin sister of his Hera.[1] See how, her robe being torn, she covers her nakedness with her modest hand. The unhappy maiden is supplicating for her life, and in her eyes lies all the Trojan war.

151.—Anonymous

On a Painting of Dido

Thou seest, O stranger, the exact likeness of far-famed Dido, a portrait shining with divine beauty. Even so I was, but had not such a character as thou hearest, having gained glory rather for reputable things. For neither did I ever set eyes on Aeneas nor did I reach Libya at the time of the sack of Troy, but to escape a forced marriage with Iarbas I plunged the two-edged sword into my heart. Ye Muses, why did ye arm chaste Virgil against me to slander thus falsely my virtue?

152.—GAURADAS

Dear Echo, grant me somewhat.—What? I love a girl, but do not think she loves.—She loves. But

[1] The writer very absurdly attributes to the sculptor Polycleitus a work of the painter Polygnotus. The "Hera" of Polycleitus was famous.

Πρᾶξαι δ' ὁ καιρὸς καιρὸν οὐ φέρει.—Φέρει.
Τὸ τοίνυν αὐτᾷ λέξον ὡς ἐρῶ.—Ἐρῶ.
Καὶ πίστιν αὐτᾷ κερμάτων τὸ δύς.—Τὸ δύς.
Ἀχώ, τί λοιπόν, ἢ πόθου τυχεῖν;—Τυχεῖν.

153.—ΣΑΤΥΡΟΥ

Εἰς ἄγαλμα Ἠχοῦς

Ποιμενίαν ἄγλωσσος ἀν' ὀργάδα μέλπεται Ἀχὼ
ἀντίθρουν πτανοῖς ὑστερόφωνον ὄπα.

154.—ΛΟΥΚΙΑΝΟΥ, *οἱ δὲ* ΑΡΧΙΟΥ

Εἰς τὸ αὐτό

Ἠχὼ πετρήεσσαν ὀρῶς, φίλε, Πανὸς ἑταίρην,
ἀντίτυπον φθογγὴν ἔμπαλιν ἀδομένην,
παντοίων στομάτων λάλον εἰκόνα, ποιμέσιν ἡδὺ
παίγνιον. ὅσσα λέγεις, ταῦτα κλύων ἄπιθι.

155.—ΕΥΟΔΟΥ

Εἰς τὸ αὐτό

Ἠχὼ μιμολόγον, φωνῆς τρύγα, ῥήματος οὐρήν.

156.—ΑΔΗΛΟΝ

Εἰς τὸ αὐτό

Ἀρκαδικὰ θεός εἰμι, παρὰ προθύροις δὲ Λυαίου
ναίω, φθεγγόμενον μῦθον ἀμειβομένα·
οὐκέτι γὰρ στυγέω, Βακχεῦ φίλε, τὸν θιασώταν
τὸν τεόν. ἔρχεο, Πάν· ξυνὰ λέγωμεν ἔπη.

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.

157.—ΙΟΥΛΙΑΝΟΥ ΑΠΟ ΥΠΑΡΧΩΝ

Εἰς τὴν ἐν Ἀθήναις ἔνοπλον Ἀθηνᾶν

Τίπτε, Τριτογένεια, κορύσσεαι ἄστεϊ μέσσῳ;
εἶξε Ποσειδάωνι· φείδεο Κεκροπίης.

158.—ΔΙΟΤΙΜΟΥ

Ὡς πρέπει, Ἄρτεμίς εἰμ'· εὖ δ' Ἄρτεμιν αὐτὸς ὁ χαλκὸς
μανύει Ζηνός, κοὐχ ἑτέρου θύγατρα.
τεκμαίρου τὸ θράσος τᾶς παρθένου. ἦ ῥά κεν εἴποις·
πᾶσα χθὼν ὀλίγον τῇδε κυναγέσιον.



159.—ΑΔΗΛΟΝ

Εἰς ἄγαλμα Ἀφροδίτης τῆς ἐν Κνίδῳ

Τίς λίθον ἐψύχωσε; τίς ἐν χθονὶ Κύπριν ἐσεῖδεν;
ἵμερον ἐν πέτρῃ τίς τόσον εἰργάσατο;
Πραξιτέλους χειρῶν ὅδε που πόνος, ἦ τάχ' Ὄλυμπος
χηρεύει, Παφίης ἐς Κνίδον ἐρχομένης.

160.—ΠΛΑΤΩΝΟΣ

Εἰς τὸ αὐτό

Ἡ Παφίη Κυθέρεια δι' οἴδματος ἐς Κνίδον ἦλθε,
βουλομένη κατιδεῖν εἰκόνα τὴν ἰδίην·

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' ἀθρήσασα περισκέπτῳ ἐνὶ χώρῳ,
φθέγξατο· "Ποῦ γυμνὴν εἶδέ με Πραξιτέλης;"

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

161.—ΤΟΥ ΑΥΤΟΥ

Οὔτε σε Πραξιτέλης τεχνάσατο, οὔθ' ὁ σίδαρος·
ἀλλ' οὕτως ἔστης, ὥς ποτε κρινομένη.

162.—ΑΔΗΛΟΝ

Ἁ Κύπρις τὰν Κύπριν ἐνὶ Κνίδῳ εἶπεν ἰδοῦσα·
"Φεῦ, φεῦ· ποῦ γυμνὴν εἶδέ μι Πραξιτέλης;"

163.—ΛΟΥΚΙΑΝΟΥ

Τὴν Παφίην γυμνὴν οὐδεὶς ἴδεν· εἰ δέ τις εἶδεν,
οὗτος ὁ τὴν γυμνὴν στησάμενος Παφίην.

164.—ΤΟΥ ΑΥΤΟΥ

Σοὶ μορφῆς ἀνέθηκα τεῆς περικαλλὲς ἄγαλμα,
Κύπρι, τεῆς μορφῆς φέρτερον οὐδὲν ἔχων.

165.—ΕΥΗΝΟΥ

Παλλὰς καὶ Κρονίδαο σὺν εὐνέτις εἶπον, ἰδοῦσαι
τὴν Κνιδίην· "Ἀδίκως τὸν Φρύγα μεμφόμεθα."

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[1] No doubt the last couplet is a later addition. We know from Pliny that the shrine in which the statue stood was open on all sides.

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 οὔρεσιν αὐτὸς ὁ βούτας
δέρξατο τὰν κάλλευς πρῶτ' ἀπεγεγαμέναν·
Πραξιτέλης Κνιδίοις δὲ πανωπήεσσαν ἔθηκεν,
μάρτυρα τῆς τέχνης ψῆφον ἔχων Πάριδος.

167.—ΑΝΤΙΠΑΤΡΟΥ ΣΙΔΩΝΙΟΥ

Φάσεις, τὰν μὲν Κύπριν ἀνὰ κραναὰν Κνίδον ἀθρῶν,
ἄδε που ὡς φλέξει καὶ λίθος εὖσα λίθον·
τὸν δ' ἐνὶ Θεσπιάδαις γλυκὺν Ἵμερον, οὐχ ὅτι πέτρον
ἀλλ' ὅτι κὴν ψυχρῷ πῦρ ἀδάμαντι βαλεῖ.
τοίους Πραξιτέλης κάμε δαίμονας, ἄλλον ἐπ' ἄλλας
γᾶς, ἵνα μὴ δισσῷ πάντα θέροιτο πυρί.

168.—ΑΔΗΛΟΝ

Εἰς τὸ αὐτό

Γυμνὴν εἶδε Πάρις με, καὶ Ἀγχίσης, καὶ Ἄδωνις·
τοὺς τρεῖς οἶδα μόνους· Πραξιτέλης δὲ πόθεν;

169.—ΑΛΛΟ

Εἰς τὸ αὐτό, καὶ τὴν ἐν Ἀθήναις Ἀθηνᾶν

Ἀφρογενοῦς Παφίης ζάθεον περιδέρκεο κάλλος,
καὶ λέξεις· Λίνῳ τὸν Φρύγα τῆς κρίσεως.
Ἀτθίδα δερκόμενος πάλι Παλλάδα, τοῦτο βοήσεις,
ὡς βούτης ὁ Πάρις τήνδε παρετρόχασεν.

166.—By the Same

On the Same

The neatherd alone saw of old on the mountains of Ida her who gained the prize of beauty, but Praxiteles has set her in full view of the Cnidians, having the vote of Paris to attest his skill.

167.—ANTIPATER OF SIDON

On the Same and on Praxiteles' Statue of Eros at Thespiae

You will say, when you look on Cypris in rocky Cnidus, that she, though of stone, may set a stone on fire; but when you see the sweet Love in Thespiae you will say that he will not only set fire to a stone, but to cold adamant. Such were the gods Praxiteles made, each in a different continent, that everything should not be burnt up by the double fire.

168.—Anonymous

On the Cnidian Aphrodite

Paris, Anchises, and Adonis saw me naked. Those are all I know of, but how did Praxiteles contrive it?

169.—Anonymous

On the Same and on the Athena in Athens

Gaze from every side at the divine beauty of the foam-born Paphian and you will say, "I applaud the Phrygian's judgment." Again when you look at the Attic Pallas you will cry out, "It was just like a neatherd for Paris to pass her by."

170.—ΕΡΜΟΔΩΡΟΥ

Εἰς τὸ αὐτό

Τὰν Κνιδίαν Κυθέρειαν ἰδών, ξένε, τοῦτό κεν εἴποις·
"Λύτὰ καὶ θνατῶν ἄρχε καὶ ἀθανάτων."
τὰν δ' ἐνὶ Κεκροπίδαις δορυθαρσέα Παλλάδα λεύσσων
αὐδάσεις· "Οὕτως βουκόλος ἦν ὁ Πάρις."

171.—ΛΕΩΝΙΔΟΥ

Εἰς Ἀφροδίτην ὡπλισμένην

Ἄρεος ἔντεα ταῦτα τίνος χάριν, ὦ Κυθέρεια,
ἐνδέδυσαι, κενεὸν τοῦτο φέρουσα βάρος;
αὐτὸν Ἄρη γυμνὴ γὰρ ἀφώπλισας· εἰ δὲ λέλειπται
καὶ θεός, ἀνθρώποις ὅπλα μάτην ἐπάγεις.

172.—ΑΛΕΞΑΝΔΡΟΥ ΑΙΤΩΛΟΥ

Λύτά που τὰν Κύπριν ἀπηκριβώσατο Παλλάς,
τᾶς ἐπ' Ἀλεξάνδρου λαθομένα κρίσιος.

173.—ΙΟΥΛΙΑΝΟΥ ΑΙΓΥΠΤΙΟΥ

Εἰς τὴν ἐν Σπάρτῃ ἔνοπλον Ἀφροδίτην

Λιεὶ μὲν Κυθέρεια φέρειν δεδάηκε φαρέτρην,
τόξα τε καὶ δολιχῆς ἔργον ἐκηβολίης·
αἰδομένη δ' ἄρα θεσμὰ μενεπτολέμοιο Λυκούργου
φίλτρα φέρει Σπάρτῃ τεύχεσιν ἀγχεμάχοις.
ὑμεῖς δ' ἐν θαλάμοισι, Λακωνίδες, ὅπλα Κυθήρης
ἁζόμεναι, παῖδας τίκτετε θαρσαλέους.

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.



174.—ΑΔΕΣΠΟΤΟΝ

Εἰς τὴν αὐτήν

Παλλὰς τὰν Κυθέρειαν ἔνοπλον ἔειπεν ἰδοῦσα·
"Κύπρι, θέλεις οὕτως ἐς κρίσιν ἐρχόμεθα;"
ἡ δ' ἀπαλὸν γελάσασα· "Τί μοι σάκος ἀντίον αἴρειν;
εἰ γυμνὴ νικῶ, πῶς ὅταν ὅπλα λάβω;"

Ausonius, *Epigrams* 42 and 43.

175.—ΑΝΤΙΠΑΤΡΟΥ

Εἰς τὴν αὐτήν

Ἤ λίθος ὡς Παφίη θωρήξατο, ἢ τάχα μᾶλλον
εἶδε λίθον Παφίη, καὶ ὤμοσεν· "Ἤθελον εἶναι."

176.—ΤΟΥ ΑΥΤΟΥ

Καὶ Κύπρις Σπάρτας· οὐκ ἄστεσιν οἷά τ' ἐν ἄλλοις
ἵδρυται, μαλακὰς ἐσσυμένα στολίδας·
ἀλλὰ κατὰ κρατὸς μὲν ἔχει κόρυν ἀντὶ καλύπτρας,
ἀντὶ δὲ χρυσείων ἀκρεμόνων κύμακα.
οὐ γὰρ χρὴ τευχέων εἶναι δίχα τὰν παράκοιτιν
Θρᾳκὸς Ἐνυαλίου καὶ Λακεδαιμονίαν.

177.—ΦΙΛΙΠΠΟΥ

Κύπρι φιλομμειδής, θαλαμηπόλε, τίς σε μελιχρὴν
δαίμονα τοῖς πολέμων ἐστεφάνωσεν ὅπλοις;

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

σοι παιὰν φίλος ἦν καὶ ὁ χρυσοκόμης Ὑμέναιος,
καὶ λιγυρῶν αὐλῶν ἡδυμελεῖς χάριτες.
ἐς τί δὲ ταῦτ' ἐνέδυς ἀνδροκτύνα; μὴ θρασὺν Ἄρη
συλήσασ' αὐχεῖς, Κύπρις ὅσον δύναται;

178.—ΑΝΤΙΠΑΤΡΟΥ ΣΙΔΩΝΙΟΥ

Εἰς τὴν αὐτὴν ἀνερχομένην ἀπὸ θαλάττης

Τὰν ἀναδυομέναν ἀπὸ ματέρος ἄρτι θαλάσσας
Κύπριν, Ἀπελλείου μόχθον ὅρα γραφίδος,
ὡς χερὶ συμμάρψασα διάβροχον ὕδατι χαίταν
ἐκθλίβει νοτερῶν ἀφρὸν ἀπὸ πλοκάμων.
αὐταὶ νῦν ἐρέουσιν Ἀθηναίη τε καὶ Ἥρη·
"Οὐκέτι σοὶ μορφᾶς εἰς ἔριν ἐρχόμεθα."

Ausonius, *Epigram* 106.

179.—ΑΡΧΙΟΥ

Εἰς τὸ αὐτό

Λύτὰν ἐκ πόντοιο τιθηνητῆρος Ἀπελλῆς
τὰν Κύπριν γυμνὰν εἶδε λοχευομέναν,
καὶ τοίαν ἐτύπωσε, διάβροχον ὕδατος ἀφρῷ
θλίβουσαν θαλεραῖς χερσὶν ἔτι πλόκαμον.

180.—ΔΗΜΟΚΡΙΤΟΥ

Εἰς τὸ αὐτό

Κύπρις ὅτε σταλάουσα κόμας ἁλιμυρέος ἀφροῦ
γυμνὴ πορφυρέου κύματος ἐξανέδυ,
οὕτω που κατὰ λευκὰ παρήϊα χερσὶν ἑλοῦσα
βόστρυχον, Αἰγαίην ἐξεπίεζεν ἅλα,
στέρνα μόνον φαίνουσα, τὰ καὶ θέμις· εἰ δὲ τοιήδε
κείνη, συγχείσθω θυμὸς Ἐνυαλίου.

Paean is dear, and golden-haired Hymenaeus and the dulcet charm of shrill-voiced flutes. Why hast thou put on these engines of murder? Is it that thou hast despoiled bold Ares to boast how great is the might of Cypris?

178.—ANTIPATER OF SIDON

On the Aphrodite Anadyomene of Apelles

Look on the work of Apelles' pencil: Cypris, just rising from the sea, her mother; how, grasping her dripping hair with her hand, she wrings the foam from the wet locks. Athena and Hera themselves will now say, "No longer do we enter the contest of beauty with thee."

179.—ARCHIAS

On the Same

Apelles saw Cypris herself brought forth by the sea, her nurse; and so he drew her, still wringing with her fresh hands her locks soaked with the foam of the waters.

180.—DEMOCRITUS

On the Same

When Cypris, her hair dripping with the salt foam, rose naked from the purple waves, even in this wise holding her tresses with both hands close to her white cheeks, she wrung out the brine of the Aegean, showing only her bosom, that indeed it is lawful to look on; but if she be like this, let the wrath of Ares[1] be confounded.

[1] His wrath with her for her infidelity.

181.—ΙΟΥΛΙΑΝΟΥ ΑΠΟ ΥΠΑΡΧΩΝ

Εἰς τὸ αὐτό

Ἄρτι θαλασσαίης Παφίη προΰκυψε λοχείης,
μαῖαν Ἀπελλείην εὑραμένη παλάμην·
ἀλλὰ τάχος γραφίδων ἀποχάζεο, μή σε διήνῃ
ἀφρὸς ἀποστάζων θλιβομένων πλοκάμων.
εἰ τοίη ποτὲ Κύπρις ἐγυμνώθη διὰ μῆλον,
τὴν Τροίην ἀδίκως Παλλὰς ἐληΐσατο.

182.—ΛΕΩΝΙΔΟΥ ΤΑΡΑΝΤΙΝΟΥ

Εἰς τὸ αὐτό

Τὰν ἐκφυγοῦσαν ματρὸς ἐκ κόλπων, ἔτι
ἁφρῷ τε μορμύρουσαν, εὐλεχῆ Κύπριν
ἰδὼν Ἀπελλῆς, κάλλος ἱμερώτατον,
οὐ γραπτόν, ἀλλ' ἔμψυχον ἐξεμάξατο.
εὖ μὲν γὰρ ἄκραις χερσὶν ἐκθλίβει κόμαν,
εὖ δ' ὀμμάτων γαληνὸς ἐκλάμπει πόθος,
καὶ μαζός, ἀκμῆς ἄγγελος, κυδωνιᾷ·
αὐτὰ δ' Ἀθάνα καὶ Διὸς συνευνέτις
φάσουσιν· "Ὦ Ζεῦ, λειπόμεσθα τῇ κρίσει."

183.—ΑΔΗΛΟΝ

Εἰς ἄγαλμα Διονύσου πλησίον Ἀθηνᾶς ἑστός

α. Εἰπέ, τί σοὶ ξυνὸν καὶ Παλλάδι; τῇ γὰρ ἄκοντες
καὶ πόλεμοι, πέρι σοὶ δ' εὔαδον εἰλαπίναι.
β. Μὴ προπετῶς, ὦ ξεῖνε, θεῶν πέρι τοῖα μετάλλα·
ἴσθι δ' ὅσοις ἴκελος δαίμοσι τῆδε πέλω.
καὶ γὰρ ἐμοὶ πολέμων φίλιον κλέος· οἶδεν ἅπας μοι
ἠῴου δμηθεὶς Ἰνδὸς ἀπ' Ὠκεανοῦ.

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 μερόπων δὲ φυὴν ἐγερήραμεν, ἡ μὲν ἐλαίη,
αὐτὰρ ἐγὼ γλυκεροῖς βότρυσιν ἡμερίδος.
καὶ μὴν οὐδ' ἐπ' ἐμοὶ μήτηρ ὠδῖνας ὑπέτλη·
λῦσα δ' ἐγὼ μηρὸν πάτριον, ἡ δὲ κάρη.

184.—ΑΝΤΙΠΑΤΡΟΥ

Εἰς ἕτερον ἄγαλμα τοῦ αὐτοῦ

Λυσονίῳ Πείσωνι συνασπιστὴς Διόνυσος
ἵδρυμαι μεγάρων φρουρὸς ἐπ' εὐτυχίῃ.
ἄξιον, ὦ Διόνυσ', ἐσέβης δόμον. ἔπρεπεν ἄμφω,
καὶ μέγαρον Βάκχῳ, καὶ Βρόμιος μεγάρῳ.

185.—ΑΔΗΛΟΝ

Εἰς ἄγαλμα Διονύσου καὶ Ἡρακλέους

Ἀμφότεροι Θήβηθε, καὶ ἀμφότεροι πολεμισταί,
κήκ Ζηνός· θύρσῳ δεινός, ὁ δὲ ῥοπάλῳ.
ἀμφοῖν δὲ στῆλαι συντέρμονες· εἴκελα δ' ὅπλα,
νεβρὶς λειοντῇ, κύμβαλα δὲ πλαταγῇ.
Ἥρη δ' ἀμφοτέροις χαλεπὴ θεός. οἱ δ' ἀπὸ γαίης
ἦλθον ἐς ἀθανάτους ἐκ πυρὸς ἀμφότεροι.

186.—ΞΕΝΟΚΡΑΤΟΥΣ

Εἰς ἄγαλμα Ἑρμοῦ

Ἑρμῆς ὠκὺς ἐγὼ κικλήσκομαι· ἀλλὰ παλαίστρῃ
μὴ κολοβὸν χειρῶν ἵστατε, μηδ' ἄποδα·
ἢ πῶς ὠκὺς ἐγώ; πῶς δ' ὄρθια χειρονομήσω,
ἐς βάσιν ἀμφοτέρων 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.

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 Hermae were termini without legs and arms.

187.—ΑΔΗΛΟΝ

Εἰς τὸ αὐτό

Ἑρμείῃ ξυλίνῳ τις ἐπηύχετο, καὶ ξύλον ἦεν.
εἶτά μιν ἀείρας χαμάδις βάλε· τοῦ δ' ἄπο χρυσὸς
ἔρρευσεν καταγέντος. ὕβρις πόρε πολλάκι κέρδος.

188.—ΝΙΚΙΟΥ

Εἰνοσίφυλλον ὄρος Κυλλήνιον αἰπὺ λελογχώς,
τῇδ' ἕστηκ' ἐρατοῦ γυμνασίου μεδέων,
Ἑρμῆς· ὦ ἔπι παῖδες ἀμάρακον ἠδ' ὑάκινθον
πολλάκι, καὶ θαλεροὺς θῆκαν ἴων στεφάνους.

189.—ΤΟΥ ΑΥΤΟΥ

Φρουρὸς ἐπὶ σμήνεσσι, Περιστράτου εἵνεκα, μίμνω
ἐνθάδε, Μαιναλίαν κλιτὺν ἀποπρολιπών,
κλῶπα μελισσάων δεδοκημένος. ἀλλ' ἀλέασθε
χεῖρα, καὶ ἀγροτέρου κοῦφον ὄρεγμα ποδός.

190.—ΛΕΩΝΙΔΟΥ

Τὰν αἰγῶν ὁ νομεὺς Μόριχος τὸν ἐπίσκοπον Ἑρμᾶν
ἔστασ' αἰπολίων εὐδόκιμον φύλακα.
ἀλλά μοι αἴ τ' ἀν' ὄρη χλωρᾶς κεκορεσμέναι ὕλας,
τοῦ γ' ἁρπακτῆρος 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.—ΝΙΚΑΙΝΕΤΟΥ

Αὐτόθεν ὀστράκινόν με καὶ ἐν ποσὶ γήϊνον Ἑρμῆν
ἔπλασεν ἀψῖδος κύκλος ἑλισσόμενος.
πηλὸς ἐφυράθην· οὐ ψεύσομαι. ἀλλ' ἐφίλησα,
ὦ ξεῖν', ὀστρακέων δύσμορον ἐργασίην.

192.—ΛΑΕΣΙΟΤΟΥ

Ὦ λῷστε, μὴ νόμιζε τῶν πολλῶν ἕνα
Ἑρμᾶν θεωρεῖν· εἰμὶ γὰρ τέχνα Σκόπα.

193.—ΦΙΛΙΠΠΙΟΥ

α. Κράμβης ἅψωμαι, Κυλλήνιε; β. Μή, παροδῖτα.
α. Τίς φθόνος ἐκ λαχάνων; β. Οὐ φθόνος, ἀλλὰ νόμος,
ἀλλοτρίων ἀπέχειν κλοπίμους χέρας. α. Ὦ παρα-
δόξου·
μὴ κλέπτειν Ἑρμῆς καινὸν ἔθηκε νόμον.

194.—ΑΔΗΛΟΝ

Εἰς ἄγαλμα Ἔρωτος

Χάλκειόν τις Ἔρωτα μετήγαγεν ἐκ πυρὸς εἰς πῦρ,
τήγανον ἁρμόζων τῇ κολάσει κόλασιν.

191.—NICAENETUS

On Another

I, a Hermes of our native clay and with earthern feet, was moulded on the revolving circle of the wheel; of mud was I kneaded, I will tell no lie; but, stranger, I loved the luckless labour of the potters.

192.—Anonymous

On a Hermes by Scopas

Stranger, deem not that thou lookest on one of the vulgar crowd of Hermae; for I am the work of Scopas.

193.—PHILIPPUS

A. May I touch the kail, Cyllenian? *B.* No, traveller. *A.* Why grudge some greens? *B.* It is not grudging, but it is the law to keep pilfering hands from other people's property. *A.* Well! that is strange. Hermes[1] has made a new law against stealing.

194.—Anonymous

On a Statue of Love made into a Frying-pan[2]

Someone has transferred this brazen Love from fire to fire, fitting a frying-pan on to him, torment to torment.

[1] The patron of thieves.

[2] *cp.* Book IX. 773, by Palladas, who is also probably the author of this. Both refer to a small bronze Eros made into the handle of a frying-pan.

195.—ΣΑΤΥΡΟΥ

Εἰς ἄγαλμα τοῦ αὐτοῦ δεδεμένον

Τὸν πτερόεντα τίς ὧδε, τίς ἐν δεσμοῖσι θοὸν πῦρ
ὤχμασεν; αἰθομένης ἥψατο τίς φαρέτρης,
καὶ τὰς ὠκυβόλους περιηγέας ἐσφήκωσε
χεῖρας, ὑπὸ στιβαρῷ κίονι δησάμενος;
ψυχρὰ τάδ' ἀνθρώποις παραμύθια. μή ποτ' ἐκείνου
οὗτος ὁ δεσμώτης αὐτὸς ἔδησε φρένα;

196.—ΛΑΚΑΙΟΥ

Εἰς τὸ αὐτό

Τίς σε τὸν οὐχ ὁσίως ἠγρευμένον ὧδε πεδήσας
θήκατο; τίς πλέγδην σὰς ἐνέδησε χέρας,
καὶ πιναρὰν ὄψιν τεκτήνατο; ποῦ θοὰ τόξα,
νήπιε; ποῦ πικρὴ πυρφόρος ἰοδόκη;
ἦ ῥα μάτην ἐπόνησε λιθοξόος, ὅς σε, τὸν οἴστρῳ
κυμήναντα θεούς, τῇδ' ἐνέδησε πάγῃ.



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.—ΑΝΤΙΠΑΤΡΟΥ



Εἰς τὸ αὐτό

Τίς δὴ σὰς παλάμας πρὸς κίονα δῆσεν ἀφύκτοις
ἄμμασι; τίς πυρὶ πῦρ, καὶ δόλον εἶλε δόλῳ;
νήπιε, μὴ δὴ δάκρυ κατὰ γλυκεροῖο προσώπου
βάλλε· σὺ γὰρ τέρπῃ δάκρυσιν ἠιθέων.

198.—ΜΑΙΚΙΟΥ

Εἰς τὸ αὐτό

Κλαῖε δυσεκφύκτως σφιγχθεὶς χέρας, ἄκριτε δαῖμον,
κλαῖε μάλα, στάζων ψυχοτακῆ δάκρυα,
σωφροσύνας ὑβριστά, φρενοκλόπε, λῃστὰ λογισμοῦ,
πτανὸν πῦρ, ψυχᾶς τραῦμ' ἀόρατον, Ἔρως.
θνατοῖς μὲν λύσις ἐστὶ γόων ὁ σός, ἄκριτε, δεσμός· 5
ᾧ σφιγχθεὶς κωφοῖς πέμπε λιτὰς ἀνέμοις.
ὃν δὲ βροτοῖς ἀφύλακτος ἐνέφλεγες ἐν φρεσὶ πυρσόν,
ἄθρει νῦν ὑπὸ σῶν σβεννύμενον δακρύων.

199.—ΚΡΙΝΑΓΟΡΟΥ

Εἰς τὸ αὐτό

Καὶ κλαῖε καὶ στέναζε, συσφιγχθεὶς χεροῖν
τένοντας, ᾧ 'πίβουλε· τοῦτό τοι πρέπει.
οὐκ ἔσθ' ὁ λύσων· μὴ 'λεεῖν' ὑπόβλεπε.
αὐτὸς γὰρ ἄλλων ἐκ μὲν ὀμμάτων δάκρυ

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

ἔθλιψας, ἐν δὲ πικρὰ καρδίᾳ βέλη
πήξας ἀφύκτων ἰὸν ἔσταξας πόθων,
Ἔρως· τὰ θνητῶν δ' ἐστί σοι γέλως ἄχη
πέπονθας οἷ' ἔρεξας. ἐσθλὸν ἡ δίκη.

200.—ΜΟΣΧΟΥ

Εἰς Ἔρωτα ἀροτριῶντα

Λαμπάδα θεὶς καὶ τόξα, βοηλάτιν εἵλετο ῥάβδον
οὖλος Ἔρως, πήρην δ' εἶχε κατωμαδίην·
καὶ ζεύξας ταλαεργὸν ὑπὸ ζυγὸν αὐχένα ταύρων
ἔσπειρεν Δηοῦς αὔλακα πυροφόρον.
εἶπε δ' ἄνω βλέψας αὐτῷ Διί· "Πλῆσον ἀρούρας,
μή σε τὸν Εὐρώπης βοῦν ὑπ' ἄροτρα βάλω."

201.—ΜΑΡΙΑΝΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς Ἔρωτα ἐστεφανωμένον

Ποῦ σοι τόξον ἐκεῖνο παλίντονον, οἵ τ' ἀπὸ σείο
πηγνύμενοι μεσάτην ἐς κραδίην δόνακες;
ποῦ πτερά; ποῦ λαμπὰς πολυώδυνος; ἐς τί δὲ τρισσὰ
στέμματα χερσὶν ἔχεις, κρατὶ δ' ἐπ' ἄλλο φέρεις;—
Οὐκ ἀπὸ παυδήμου, ξένε, Κύπριδος, οὐδ' ἀπὸ γαίης
εἰμί, καὶ ὑλαίης ἔκγονος εὐφροσύνης·
ἀλλ' ἐγὼ ἐς καθαρὴν μερόπων φρένα πυρσὸν ἀνάπτω
εὐμαθίης, ψυχὴν δ' οὐρανὸν εἰσανάγω.
ἐκ δ' ἀρετῶν στεφάνους πισύρων πλέκω· ὧν ἀφ' ἑκάστης
τούσδε φέρων, πρώτῳ 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[1] I weave garlands, and carrying these, one of each, I crown myself with the first, the crown of Wisdom."

[1] The four cardinal virtues.

202.—ΑΔΗΛΟΝ

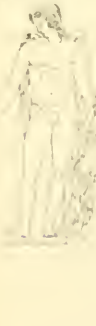
Εἰς τὸ αὐτό

Μή με τον ἐκ Λιβάνοιο λέγε, ξένε, τὸν φιλοκώμων
τερπόμενον νυχίοις ἠιθέων θάμβοις·
βαιὸς ἐγὼ νύμφης ἄπο γείτονος ἀγροιώτης,
μοῦνον ἐποτρύνων ἔργα φυτοσκαφίης.
ἔνθεν ἀπ' εὐκάρπου με φίλης ἔστεψαν ἀλωῆς
τέσσαρες Ὡραίων ἐκ πισύρων στέφανοι.

203.—ΙΟΥΛΙΑΝΟΥ ΑΙΓΥΠΤΙΟΥ

Εἰς τὸν Πραξιτέλους Ἔρωτα

Κλίνας αὐχένα γαῦρον ὑφ' ἡμετέροισι πεδίλοις,
χερσί με λιθίναις ἔπλασε Πραξιτέλης.
αὐτὸν γὰρ τὸν Ἔρωτα τὸν ἔνδοθι κευθόμενόν με
χαλκεύσας, Φρύνῃ δῶκε γέρας φιλίης·
ἡ δέ μιν αὖθις Ἔρωτι προσήγαγε· καὶ γὰρ ἐρῶντας
δῶρον Ἔρωτι φέρειν αὐτὸν Ἔρωτα θέμις.



204.—ΠΡΑΞΙΤΕΛΟΥΣ

Εἰς τὸ αὐτό

Πραξιτέλης ὁν ἔπασχε διηκρίβωσεν Ἔρωτα
ἐξ ἰδίης ἔλκων ἀρχέτυπον κραδίης,
Φρύνῃ μισθὸν ἐμεῖο διδοὺς ἐμέ. φίλτρα δὲ τίκτω
οὐκέτι τοξεύων, ἀλλ' ἀτενιζόμενος.

202.—Anonymous

On the Same

Say not, stranger, that I am he from Lebanon,[1] he who delights in the converse by night of youths who love the revel. I am a little Love and country-bred, the son of the Nymph who dwells hard by, and I further but the gardener's labour. Hence from my dear fruitful plot I am crowned with four crowns by the four Seasons.

203.—JULIANUS, PREFECT OF EGYPT

On the Eros of Praxiteles

Praxiteles, who stooped his proud neck for my sandals to tread on, wrought me with his captive hands. For, working me in bronze,[2] he gave me, that very Love that was hidden within him, to Phryne, an offering of friendship. But she again brought it to give to Love; for it is lawful for lovers to bring Love himself as a gift to Love.

204.—PRAXITELES

On the Same

Praxiteles perfectly portrayed that Love he suffered, taking the model from his own heart, giving me to Phryne in payment for myself. But I give birth to passion no longer by shooting arrows, but by darting glances.

[1] Heliopolis, near the Lebanon, was a very gay city.

[2] This is an error. Both Praxiteles' statues of Love were of marble.

205.—ΤΥΛΛΙΟΥ ΓΕΜΙΝΟΥ

Εἰς τὸ αὐτό

Ἀντί μ' ἔρωτος Ἔρωτα βροτῷ θεὸν ὤπασε Φρύνῃ
Πραξιτέλης, μισθὸν καὶ θεὸν εὑρόμενος.
ἡ δ' οὐκ ἠρνήθη τὸν τέκτονα· δεῖσε γάρ οἱ φρήν,
μὴ θεὸς ἀντὶ τέχνης σύμμαχα τόξα λάβῃ.
ταρβεῖ δ' οὐκέτι που τὸν Κύπριδος, ἀλλὰ τὸν ἐκ σοῦ,
Πραξίτελες, τέχνην μητέρ' ἐπισταμένη.

206.—ΛΕΩΝΙΔΟΥ

Εἰς τὸ αὐτό

Θεσπιέες τὸν Ἔρωτα μόνον θεὸν ἐκ Κυθερείης
ἄζουτ', οὐχ ἑτέρου γραπτὸν ἀπ' ἀρχετύπου,
ἀλλ' ὃν Πραξιτέλης ἔγνω θεόν· ὃν περὶ Φρύνῃ
δερκόμενος, σφετέρων λύτρον ἔδωκε πόθων.

207.—ΠΑΛΛΑΔΑ

Γυμνος Ἔρως· διὰ τοῦτο γελᾷ καὶ μείλιχός ἐστιν·
οὐ γὰρ ἔχει τόξον καὶ πυρόεντα βέλη·
οὐδὲ μάτην παλάμαις κατέχει δελφῖνα καὶ ἄνθος·
τῇ μὲν γὰρ γαῖαν, τῇ δὲ θάλασσαν ἔχει.

208.—ΓΑΒΡΙΗΛΙΟΥ ΤΙΑΡΧΟΥ

Εἰς Ἔρωτα καθεύδοντα ἐν πιπεροπάστῃ

Οὐδὲ κατακνώσσων, οὐδ' ἄπνοος, οὐδ' ἐνὶ δαιτὶ
νώσφι πυρισπάρτου δήγματός ἐστιν Ἔρως.

205.—TULLIUS GEMINUS

On the Same[1]

Praxiteles, in return for love, gave me, Love, a god to mortal Phryne, creating at once a guerdon and a god. But she repulsed not the artist, for in her mind she feared lest the god should take up his bow to fight for the sculptor's art. She dreads no longer the son of Cypris, but thy offspring, Praxiteles, knowing that Art is his mother.

206.—LEONIDAS OF ALEXANDRIA (?)

On the Same

The Thespians venerate Love, the son of Cytherea, alone amongst the gods, and not Love copied from any other model, but the god whom Praxiteles knew, seeing whom in Phryne he gave him to her as the ransom of his desire.

207.—PALLADAS

On a Statue of Love

Love is unarmed; therefore he smiles and is gentle, for he has not his bow and fiery arrows. And it is not without reason that he holds in his hands a dolphin and a flower, for in one he holds the earth, in the other the sea.

208.—GABRIEL THE PREFECT

On Love Asleep on a Pepper-Castor

Neither when asleep, nor when lifeless, nor at the banquet, is Love without a fire-scattering nip.

[1] *cp.* Book VI. 260.

209.—ΑΔΗΛΟΝ

Οὗτος ὁ τὸν δαλὸν φυσῶν, ἵνα λύχνον ἀνάψῃς,
δεῦρ' ἀπ' ἐμᾶς ψυχᾶς ἅψον· ὅλος φλέγομαι.

210.—ΠΛΑΤΩΝΟΣ



Ἄλσος δ' ὡς ἱκόμεσθα βαθύσκιον, εὕρομεν ἔνδον
πορφυρέοις μήλοισιν ἐοικότα παῖδα Κυθήρης.
οὐδ' ἔχεν ἰοδόκον φαρέτρην, οὐ καμπύλα τόξα·
ἀλλὰ τὰ μὲν δένδρεσσιν ὑπ' εὐπετάλοισι κρέμαντο,
αὐτὸς δ' ἐν καλύκεσσι ῥόδων πεπεδημένος ὕπνῳ
εὗδεν μειδιόων· ξουθαὶ δ' ἐφύπερθε μέλισσαι
κηροχύτου μέλιτος [1] λαροῖς ἐπὶ χείλεσι ῥαῖνον.[2]

[1] So Schneidewin: κηροχύτοις ἐντὸς MSS.
[2] I write ῥαῖνον: βαῖνον MSS.

209.—Anonymous

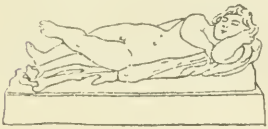
A Love Couplet

Thou who dost blow on thy torch to light the lamp, come and light it from my soul. I am all aflame.

210.—PLATO







When we entered the deep-shadowed wood we found within it the son of Cytherea, like unto rosy apples. Nor had he the quiver that holds arrows, nor his bent bow, but they were hanging on the leafy trees, and he lay among the rose-blossoms smiling, bound fast by sleep, and above him the tawny bees were sprinkling on his dainty lips honey dripping from the comb.

211.—ΣΤΑΤΥΛΛΙΟΥ ΦΛΑΚΚΟΥ

Εἰς Ἔρωτα κοιμώμενον

Εὕδεις, ἀγρύπνους ἐπάγων θνητοῖσι μερίμνας·
εὕδεις, ἀτηρῆς ἃ τέκος Ἀφρογενοῦς,
οὐ πεύκην πυρόεσσαν ἐπηρμένος, οὐδ' ἀφύλακτον
ἐκ κέραος ψάλλων ἀντιτόνοιο βέλος.
ἄλλοι θαρσείτωσαν· ἐγὼ δ', ἀγέρωχε, δέδοικα,
μή μοι καὶ κνώσσων πικρὸν ὄνειρον ἴδῃς.

212.—ΛΑΦΕΙΟΥ

Εἰς τὸ αὐτό

Ἁρπάσομαι πυρόεσσαν, Ἔρως, χερὸς ἐκ σέο πεύκην,
συλήσω δ' ὤμων ἀμφικρεμῆ φαρέτρην,
εἴ γ' ἐτύμως εὕδεις, πυρὸς ἔγγονε, καὶ σέο φῶτες
πρὸς βαιὸν τόξων εὐνομίην ἄγομεν.
ἀλλὰ καὶ ὥς σε δέδοικα, δολοπλόκε, μή τινα κεύθῃς
εἰς ἐμέ, κὴν ὕπνῳ πικρὸν ὄνειρον ἴδῃς.

213.—ΜΕΛΕΑΓΡΟΥ, οἱ δὲ ΣΤΡΑΤΩΝΟΣ

Εἰ καί σοι πτέρυγες ταχιναὶ περὶ νῶτα τέτανται,
καὶ σκυθικαὶ τόξων ἀκροβολεῖς ἀκίδες,
φεύξομ', Ἔρως, ὑπὸ γᾶν σε. τί δὲ πλέον; οὐδὲ γὰρ αὐτὸς
σὰν ἔφυγε ῥώμαν πανδαμάτωρ Ἀΐδας.

211.—STATYLLIUS FLACCUS

On Love Asleep

Thou sleepest, thou who bringest sleepless care on mortals; thou sleepest, O child of the baneful daughter of the foam, not armed with thy fiery torch, nor sending from thy backward-bent, twanging bow the dart that none may escape. Let others pluck up courage, but I fear, thou overweening boy, lest even in thy sleep thou see a dream bitter to me.[1]

212.—ALPHEIUS

On the Same

I shall snatch the fiery pine-brand from thy hand, O Love, and strip thee of the quiver that hangs across thy shoulders, if in truth thou sleepest, thou child of fire, and we mortals have peace for a little season from thy arrows. But even so I fear thee, thou weaver of wiles, lest thou have one hidden for me and see a cruel dream in thy sleep.

213.—MELEAGER or STRATO

Though on thy back thou hast swift outstretched wings, though thou hast thy sharp-pointed Scythian arrows, I shall escape from thee, Love, under the earth. Yet what shall that avail me? For even Hades himself, who overcometh all things, did not escape thy might.

[1] *i.e.* in this and the next (its original), "lest some cruelty to me be suggested to thee by thy dreams."

214. ΣΕΚΟΥΝΔΟΥ

Εἰς ἀγάλματα Ἐρώτων

Σκυλοχαρεῖς ἴδ' Ἔρωτας, ἴδ' ὡς βριαροῖσιν ἐπ' ὤμοις
ὅπλα φέρουσι θεῶν νήπι' ἀγαλλόμενοι,
τύμπανα καὶ θύρσον Βρομίου, Ζηνὸς δὲ κεραυνόν,
ἀσπίδ' Ἐνυαλίου καὶ κόρυν ἠΰκομον,
Φοίβου δ' εὔτοξον φαρέτρην, Ἄλιος δὲ τρίαιναν,
καὶ σθεναρῶν χειρῶν Ἡρακλέους ῥόπαλον.
τί πλέον ἀνθρώποισιν, Ἔρως ὅτε καὶ πόλον εἶλε,
τεύχεα δ' ἀθανάτων Κύπρις ἐληΐσατο;

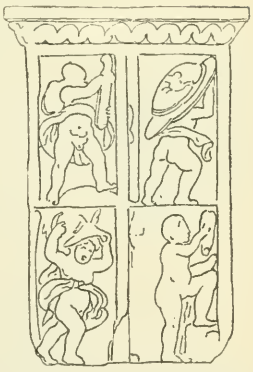
215. ΦΙΛΙΠΠΟΥ

Συλήσαντες Ὄλυμπον ἴδ' ὡς ὅπλοισιν Ἔρωτες
κοσμοῦντ' ἀθανάτων, σκῦλα φρυασσόμενοι.
Φοίβου τόξα φέρουσι, Διὸς δὲ κεραυνόν, Ἄρηος
ὅπλον καὶ κυνέην, Ἡρακλέους ῥόπαλον,
ἐναλίου τε θεοῦ τριβελὲς δόρυ, θύρσα τε Βάκχου,
πτηνὰ πέδιλ' Ἑρμοῦ, λαμπάδας Ἀρτέμιδος.
οὐκ ἄχθος θνητοῖς εἴκειν βελέεσσιν Ἐρώτων,
δαίμονες οἷς ὅπλων κόσμον ἔδωκαν ἔχειν.



214.—SECUNDUS

On Statues of Loves



Look how the Loves delight in their spoils; look how, in childish triumph, they wear the weapons of the gods on their sturdy shoulders: the tambourine and thyrse of Bacchus, the thunderbolt of Zeus, the shield of Ares and his plumed helmet, the quiver of Phoebus well stocked with arrows, the trident of the sea-god, and the club from the strong hands of Heracles. What shall men's strength avail when Love has stormed heaven and Cypris has despoiled the immortals of their arms!

215.—PHILIPPUS

On the Same

Look how the Loves, having plundered Olympus, deck themselves in the arms of the immortals, exulting in their spoils. They bear the bow of Phoebus, the thunderbolt of Zeus, the shield and helmet of Ares, the club of Heracles, the three-pronged spear of the sea-god, the thyrse of Bacchus, Hermes' winged sandals, and Artemis' torches. Mortals need not grieve that they must yield to the arrows of the Loves, if the gods have given them their arms wherewith to busk themselves.

216.—ΠΑΡΜΕΝΙΩΝΟΣ

Εἰς ἄγαλμα Ἥρας



Ὠργεῖος Πολύκλειτος, ὁ καὶ μόνος ὄμμασιν Ἥρην
ἀθρήσας καὶ ὅσην εἶδε τυπωσάμενος,
θνητοῖς κάλλος ἔδειξεν, ὅσον θέμις· αἱ δ' ὑπὸ κόλποις
ἄγνωστοι μορφαὶ Ζηνὶ φυλασσόμεθα.

217.—ΛΑΔΗΛΟΥ

Εἰς ἄγαλμα Καλλιόπης

Καλλιόπη μὲν ἐγώ· Κύρῳ δ' ἐμὸν ὤπασα μαζόν,
ὃς τρέφε θεῖον Ὅμηρον, ὅθεν πίε νήδυμος Ὀρφεύς.

218.—ΙΩΑΝΝΟΥ ΤΟΥ ΒΑΡΒΟΚΑΛΛΟΥ

Ἤθελε Μελπομένην ὁ ζωγράφος εἰκόνι γράψαι,
ἀλλ' ἀπολειπομένης, ἔγραφε Καλλιόπην.

219.—ΤΟΥ ΑΥΤΟΥ

Σεῖο μὲν εἰκὼν ἥδε Πολύμνια, καὶ σὺ δέ, Μούσης.
ἐν γὰρ ἐπ' ἀμφοτέραις οὔνομα καὶ τύπος εἷς.

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* We have some epigrams by this Byzantine poet.

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[1] 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.

220.—ΑΝΤΙΠΑΤΡΟΥ

Εἰς εἰκόνας Μουσῶν



Τρίζυγες αἱ Μοῦσαι τᾷδ' ἔσταμεν· ἁ μία λωτούς,
ἁ δὲ φέρει παλάμαις βάρβιτον, ἁ δὲ χέλυν.
ἁ μὲν Ἀριστοκλῆος ἔχει χέλυν, ἁ δ' Ἀγελαίδα
βάρβιτον, ἁ Καναχᾶ δ' ὑμνοπόλους δόνακας.
ἀλλ' ἁ μὲν κράντειρα τόνου πέλει, ἁ δὲ μελῳδὸς
χρώματος, ἁ δὲ σοφᾶς εὑρέτις ἁρμονίας.

221.—ΘΕΑΙΤΗΤΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς τὴν Ἀθηναίων Νέμεσιν

Χιονέην με λίθον παλιναυξέος ἐκ περιωπῆς
λαοτύπος τμήξας πετροτόμοις ἀκίσι
Μῆδος ἐποντοπόρευσεν, ὅπως ἀνδρείκελα τεύξῃ,
τῆς κατ' Ἀθηναίων σύμβολα καμμονίης.
ὡς δὲ δαιζομένοις Μαραθὼν ἀντέκτυπε Πέρσαις
καὶ νέες ὑγροπόρουν χεύμασιν αἱμαλέοις,
ἔξεσαν Ἀδρήστειαν ἀριστώδινες Ἀθῆναι,
δαίμον' ὑπερφιάλοις ἀντίπαλον μερόπων.
ἀντιταλαντεύω τὰς ἐλπίδας· εἰμὶ δὲ καὶ νῦν
Νίκη Ἐρεχθείδαις, Ἀσσυρίοις Νέμεσις.

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

221.—THEAETETUS SCHOLASTICUS

On the Nemesis of the Athenians[3]



I AM a white stone which the Median sculptor quarried with his stone-cutter's tools from the mountain where the rocks grow again,[4] and he bore me across the sea to make of me images, tokens of victory over the Athenians. But when Marathon resounded with the Persian rout, and the ships voyaged on bloody waves, Athens, the mother of beautiful works, carved of me Adrasteia, the goddess who is the foe of arrogant men. I 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 αὐτό

Μήδοις ἑλπισθεῖσα τροπαιοφόρος λίθος εἶναι,
ἠλλάχθην μορφὴν καίριον εἰς Νέμεσιν,
ἔνδικος ἱδρυνθεῖσα θεὰ Ῥαμνοῦντος ἐπ' ὄχθαις
νίκης καὶ σοφίης Ἀθθίδι μαρτύριον.

223.—ΑΔΗΛΟΝ

Εἰς στήλην Νεμέσεως

Ἡ Νέμεσις προλέγει τῷ πήχει, τῷ τε χαλινῷ,
μήτ' ἄμετρόν τι ποιεῖν, μήτ' ἀχάλινα λέγειν.

224.—ΑΔΔΟ

Εἰς τὸ αὐτό

Ἡ Νέμεσις πῆχυν κατέχω· Τίνος οὕνεκα; λέξεις.
πᾶσι παραγγέλλω· Μηδὲν ὑπὲρ τὸ μέτρον.

225.—ΑΡΑΒΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς ἄγαλμα Πανός

Ἦν ταχα συρίζοντος ἐναργέα Πανὸς ἀκούειν
πνεῦμα γὰρ ὁ πλάστης ἐγκατέμιξε τύπῳ·
ἀλλ' ὀρόων φεύγουσαν ἀμήχανος ἄστατον Ἠχώ,
πηκτίδος ἠρνήθη φθόγγον ἀνωφελέα.

222.—PARMENION

On the Same

I, THE stone of whom the Medes hoped to make a trophy, was changed opportunely to the form of Nemesis, the goddess justly planted on the shore of Rhamnus to be a witness to the Attic land of victory and the skill of her artist.

223.—ANONYMOUS

On a Statue of Nemesis

NEMESIS warns us by her cubit-rule and bridle neither to do anything without measure nor to be unbridled in our speech.

224.—ANONYMOUS

On the Same

I, NEMESIS, hold a cubit-rule. "Why?" you will say. I proclaim to all men, "Nothing beyond due measure."

225.—ARABIUS SCHOLASTICUS

On a Statue of Pan

WE might, perhaps, have clearly heard Pan piping, for the sculptor infused breath into the statue, but left resourceless when he saw fickle Echo flying, the god renounced the unavailing[1] voice of the pipe.

[1] Because there was no Echo to answer.

226.—ΑΔΚΑΙΟΥ

Εἰς τὸ αὐτό



Ἔμπνει Πὰν λαροῖσιν ὀρειβάτα χείλεσι μοῦσαν,
ἔμπνει, ποιμενίῳ τερπόμενος δόνακι,
εὐκελάδῳ σύριγγι χέων μέλος, ἐκ δὲ συνῳδοῦ
κλάζε κατιθύνων ῥήματος ἁρμονίην·
ἀμφὶ δὲ σοὶ ῥυθμοῖο κατὰ κρότον ἔνθεον ἴχνος
ῥησσέσθω Νύμφαις ταῖσδε μεθυδριάσιν.

227.—ΑΔΗΛΟΝ

Τᾷδε κατὰ χλοεροῖο ῥιφεὶς λειμῶνος, ὁδῖτα,
ἄμπαυσον μογεροῦ μαλθακὰ γυῖα κόπου,
ἧχί σε καὶ Ζεφύροιο τινασσομένη πίτυς αὔραις
θέλξει, τεττίγων εἰσαΐοντα μέλος,
χὠ ποιμὴν ἐν ὄρεσσι μεσαμβρινὸν ἀγχόθι παγᾶς
συρίσδων, λασίας θάμνῳ ὕπο πλατάνου·
καῦμα δ' ὀπωρινοῖο φυγὼν κυνὸς αἶπος ἀμείψεις
ὤριον.[1] Ἑρμείῃ τοῦτ' ἐνέποντι πιθοῦ.

228.—ΑΝΥΤΗΣ

Ξεῖν', ὑπὸ τὰν πτελέαν[2] τετρυμένα γυῖ' ἀνάπαυσον·
ἁδύ τοι ἐν χλωροῖς πνεῦμα θροεῖ πετάλοις·
πίδακά τ' ἐκ παγᾶς ψυχρὸν πίε· δὴ γὰρ ὁδίταις
ἄμπαυμ' ἐν θερμῷ καύματι τοῦτο φίλον.

[1] ὥριον MSS. [2] So Jacobs: πέτραν MSS.

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

Ἐξ αὐτοῦ Διός ἐστιν ὁ φίλτατος ἔκχυτος οὗτος·
μαρτυρίην δὲ φέρει τὴν ἐπάνω νεφέλην.
Ἑρμείαν γὰρ ἄνακτα τέκεν νεφεληγερέτα Ζεύς·
αὐτὰρ ὅγ' Ἑρμείας Πᾶνα τὸν αἰγελάτην.

230.—ΛΕΩΝΙΔΟΥ

Μὴ σύ γ' ἐπ' οἰονόμοιο[1] περίπλεον ἰλύος ὧδε
τοῦτο χαραδραίης θερμόν, ὁδῖτα, πίῃς·
ἀλλὰ μολὼν μάλα τυτθὸν ὑπὲρ δαμαλήβοτον ἄκραν
ταύταν, παὰρ κείνᾳ ποιμενίᾳ πίτυϊ
εὑρήσεις κελαρύζον ἐϋκρήνου διὰ πέτρης
νᾶμα, Βορειαίης ψυχρότερον νιφάδος.

231.—ΑΝΥΤΗΣ

α. Τίπτε κατ' οἰόβατον, Ἠὰν ἀγρότα, δάσκιον ὕλαν
ἥμενος, ἀδυβόᾳ τῷδε κρέκεις δόνακι;
β. Ὄφρα μοι ἑρσήεντα κατ' οὔρεα ταῦτα νέμοιντο
πόρτιες ἠὐκόμων δρεπτόμεναι σταχύων.

232.—ΣΙΜΩΝΙΔΟΥ

Τὸν τραγόπουν ἐμὲ Πᾶνα, τὸν Ἀρκάδα, τὸν κατὰ Μήδων,
τὸν μετ' Ἀθηναίων, στήσατο Μιλτιάδης.

[1] γε ποιονόμοιο is usually now read, agreeing with ἰλύος, while χαραδραίης is taken as a substantive (= χαράδρας). I do not believe in this.

229.—Anonymous

On a Picture of Pan

This, our dearest one, is the issue of the loins of Zeus himself and the cloud over his head testifies to it.[1] For Zeus the cloud-gatherer begot Hermes the King, and Hermes begot Pan the goatherd.

230.—LEONIDAS OF TARENTUM

Traveller, drink not here in the solitude this warm water so full of mud from the torrent, but go a little farther over this hill whereon the heifers are grazing, and by the shepherds' pine there thou wilt find a fountain bubbling up through the generous rock, colder than the snow from the north.

231.—ANYTE

On a Statue of Pan

A. "Why, rural Pan, thus seated in the lonesome shadowy wood, dost thou sound this sweet-voiced reed-pipe?" *B.* "So that the heifers may graze over these dewy mountains, cropping the luxurious tresses of the herbage."[2]

232.—SIMONIDES

On the Statue of Pan erected by Miltiades



Miltiades erected me, goat-footed Pan, the Arcadian, the foe of the Medes, the friend of the Athenians.

[1] This mention of a nimbus, such as was afterwards given by painters to Christ and His saints, is curious.

[2] Though στάχυες seems to be universally used as equivalent to "ears of corn," it cannot here surely mean that. It means, evidently, any tall herbage, such as wild oats.

233.—ΘΕΑΙΤΗΤΟΥ

Εἰς τὸν αὐτόν

Ὑλοβάτας, φιλύδενδρος, ὀρεσσαύλου πόσις Ἀχοῦς,
Πάν, σκοπός, εὐκεράου μαλοφύλαξ ἀγέλας,
Πὰν ὁ δασυκνάμων, ὁ πολύσπορος, ὃς μετανάστας
ἔδραμον αἰχματᾶν ἐς δάϊν Ἀσσυρίων,
Μιλτιάδου στήσαντος ὁμίσπιδα περσοδιώκτην,
ἵσταμαι, ἀκλήτου ξείνια συμμαχίης.
ἄλλοις ἀκροπόλης· ὁ μηδοφόνος δὲ δέδασται
ξυνὸς ἐμὶν Μαραθὼν καὶ μαραθωνομάχοις.

234.—ΦΙΛΟΔΗΜΟΥ

Τρισσοὺς ἀθανάτους χωρεῖ λίθος· ἁ κεφαλὰ γὰρ
μανύει τρανῶς Πᾶνα τὸν αἰγόκερων,
στέρνα δὲ καὶ νηδὺς Ἡρακλέα, λοιπὰ δὲ μηρῶν
καὶ κνήμης Ἑρμῆς ὁ πτερόπους ἔλαχεν.
θύειν ἀρνήσῃ, ξένε, μηκέτι· τοῦ γὰρ ἑνός σοι
θύματος οἱ τρισσοὶ δαίμονες ἀντόμεθα,

235.—ΑΠΟΛΛΩΝΙΔΟΥ ΣΜΥΡΝΑΙΟΥ

Ἀγροτέρων θεός εἰμι· τί μοι χρυσέοις δεπάεσσι
σπένδετε, τοῦ δ' Ἰταλοῦ χεῖτε μέθυ Βρομίου,
καὶ γυρὸς ταύρων πέτρῃ προσδεῖτε τένοντας;
φείσασθ'· οὐ τούτοις θύμασι τερπόμεθα.

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.

Πὰν ὁ παρωρείτης, αὐτόξυλος, ἀρνεοθοίνης
εἰμί, καὶ ἐγχθονίου γλευκοπότης κύλικος.

236.—ΛΕΩΝΙΔΟΥ

Λὐτοῦ ἐφ' αἱμασιαῖσι τὸν ἀγρυπνοῦντα Πρίηπον
ἔστησεν λαχάνων Δεινομένης φύλακα.
ἀλλ' ὡς ἐντέταμαι, φώρ, ἔμβλεπε. Τοῦτο δ', ἐρωτᾷς,
τῶν ὀλίγων λαχάνων εἵνεκα; Τῶν ὀλίγων.

237.—ΤΥΜΝΕΩ

Εἰς ἄγαλμα Πριήπου

Πάντα πριηπίζω, κἂν ᾖ Κρόνος· οὐ διακρίνω
οὐδένα φῶρ' οὕτω ταῖσδε παρὰ πρασιαῖς.
ἔπρεπε μὴ λαχάνων ἕνεκεν τάδε καὶ κολοκυνθῶν,
φήσει τις, με λέγειν. ἔπρεπεν· ἀλλὰ λέγω.



238.—ΛΟΥΚΙΑΝΟΥ

Εἰς τὸ κενόν με τέθεικε, νόμου χάριν, ὧδε Πρίηπον
Εὐτυχίδης, ξηρῶν κληματίδων φύλακα·
καὶ περιβέβλημαι κρημνὸν βαθύν. ὃς δ' ἂν ἐπέλθῃ,
οὐδὲν ἔχει κλέψαι πλὴν ἐμὲ τὸν φύλακα.

in such sacrifices. I, Pan, the dweller on the mountains, carved from a tree-trunk, am a feaster on mutton, and drink my must from a bowl of clay.

236.—LEONIDAS

On a Statue of Priapus[1]

Here on the garden wall did Dinomenes set me up, wakeful Priapus, to guard his greens. But look, thief, how excited I am. And is this, you say, all for the sake of a few greens? For the sake of these few.

237.—TYMNES

On the Same

I behave like Priapus to everyone, even be he Cronos, so little distinction do I make between thieves here beside this kitchen-garden. Someone will tell me it is not meet for me to say this for the sake of greens and pumpkins. It is not meet, but I say it.

238.—LUCIAN

On the Same

Eutychides set me, Priapus, here in vain, for the sake of convention, to guard his dried-up vines; and there is a high cliff all round me. Whoever attacks me has nothing to steal but myself, the guardian.

[1] This and other epigrams (we have a large Latin collection of them) refer to statues of the garden god Priapus, who was represented with an erect *membrum virile* to avert the evil eye. The joke that he threatens thieves with it is always the same. There is no use glossing over it in rendering.



239.—ΑΠΟΛΛΩΝΙΔΟΥ

Ἄνθετ' Ἀναξαγόρης με, τὸν οὐκ ἐπὶ ποσσὶ Πρίηπον,
ἐν χθονὶ δ' ἀμφοτέρῳ γούνατι κεκλιμένον·
τεῦξε δὲ Φυλόμαχος. Χαριτὼ δέ μοι ἀγχόθι καλὴν
ἀθρήσας, δίζευ μηκέτι πῶς ἔπεσον.

240.—ΦΙΛΙΠΠΟΥ

α. Ὡραίας γ' ἐσορῶ τὰς ἰσχάδας· εἴ γε λαβεῖν μοι
συγχωρεῖς ὀλίγας. β. Θίγγανε μηδεμιᾶς.
α. Ὀργίλος ὡς ὁ Πρίηπος. β. †Ἐρεῖς ἔτι καὶ κενὸς ἥξεις.
α. Ναὶ λίτομαι. β. Δός μοι· καὶ γὰρ ἐγὼ δέομαι.
α. Χρήζεις γάρ, λέγε μοι, παρ' ἐμοῦ τινός; β. Ἔστι νόμος που·
"δὸς λάβε." α. Καὶ θεὸς ὢν ἀργυρίου σὺ γλίχῃ;
β. Ἄλλο τι χρῆμα φιλῶ. α. Ποῖον τόδε; β. Τἀμὰ κατέσθων
σῦκα, δὸς εὐθύμως ἰσχάδα τὴν ὀπίσω.

241.—ΑΡΓΕΝΤΑΡΙΟΥ

"Ἄριμος." Οἶδα καὶ αὐτός, ὁδοιπόρε. μηκέτ' ἐπαίνει
ἰσχάδα, μηδ' ἐσόρα τὸν πέλας ἀκρέμονα·

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[1] standing beside me, you will seek no longer why I fell on my knees.

240.—PHILIPPUS

On the Same

A (*a traveller*). I see the figs are ripe. Won't you let me take a few? *B* (*Priapus*). Don't touch a single one. *A*. How angry Priapus is! *B*. You will say so still, and you will have come to no purpose.[2] *A*. Indeed, I beseech you. *B*. Give me; for I, too, am in want of something. *A*. What! do you want anything from me? *B*. There is a law, I think, "Give and take." *A*. Even though you are a god, are you greedy for money? *B*. It is another thing that I am fond of. *A*. What is that? *B*. If you eat my figs, give me with a good grace that fig you have behind.

241.—MARCUS ARGENTARIUS

"It is ripe." "I know that myself as well as you, traveller. Stop praising the fig, and keep your eyes

[1] A statue of a lady of this name.
[2] Little sense can be made of l. 3 as it stands.

καὶ λίην ὁ Πρίηπος ἐφίσταμαι ὀξὺ δεδορκώς,
καὶ φυλακὴν σύκων ἣν ἐπέοικεν ἔχων.
ἢν δὲ μόνον σὺ θίγῃς τῆς ἰσχάδος, ἰσχάδα δώσεις·
ὡς ἰσότης πάντων ἐστὶ δικαιοτάτη.

242.—ΕΡΥΚΙΟΥ

Εἰς τὸν αὐτόν

Ὡς βαρὺ τοῦτο, Πρίηπε, καὶ εὖ τετυλωμένον ὅπλον
πᾶν ἀπὸ βουβώνων ἀθρόον ἐκκέχυκας
εἰς γάμον οὐκ ἀνέτοιμον· ἔχει δέ σε δίψα γυναικῶν,
ὦ γαθέ, καὶ σπαργᾷς θυμὸν ἅπαντα πόθοις.
ἀλλὰ καταπρήϋνε τὸν ἐξωδηκότα φαλλὸν
τόνδε, καὶ ἀνθηρῇ κρύψον ὑπὸ χλαμύδι·
οὐ γὰρ ἐρημαῖον ναίεις ὄρος, ἀλλὰ παρ' Ἕλλης
ἠόνα τὴν ἱερὴν Λάμψακον ἀμφιπολεῖς.

243.—ΑΝΤΙΣΤΙΟΥ

Ἀγροφύλαξ ἔστηκα πολυκτεάνοις ἐν ἀρούραις,
Φρίκωνος καλύβην καὶ φυτὰ ῥυόμενος,
τοῦτο λέγων πρὸς ἕκαστον· Ἐπὴν γελάσῃς ἐσιδών με
τοῦ σκεύους, χώρει τὴν κατὰ σαυτὸν ὁδόν.
ἢν δὲ παρεκβήῃς ἐς ἃ μὴ θέμις, οὔτι σ' ὀνήσει
ἡ λάχνη· τρυπᾷν πάντας ἐπιστάμεθα.

244.—ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς εἰκόνα Σατύρου πρὸς τῇ ἀκοῇ τὸν αὐλὸν ἔχοντος καὶ ὥσπερ ἀκροωμένου

Αὐτομάτως, Σατυρίσκε, δάναξ τεὸς ἦχον ἰάλλει;
ἢ τί παρακλίνας οὖας ἄγεις καλάμῳ;

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

ὃς δὲ γελῶν σίγησεν· ἴσως δ' ἂν φθέγξατο μῦθον,
ἀλλ' ὑπὸ τερπωλῆς εἶχετο ληθεδόνι.
οὐ γὰρ κηρὸς ἔρυκεν· ἑκὼν δ' ἠσπάζετο σιγήν,
θυμὸν ὅλον τρέψας πηκτίδος ἀσχολίῃ.

215.—ΛΕΟΝΤΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Τὸν Σάτυρον Διόνυσος ἰδὼν τόσον ἄλγος ἔχοντα,
καί μιν ἐποικτείρας, θήκατο λαΐνεον.
ἀλλ' οὐδ' ὡς ἀπέληξε βαρυτλήτων ὀδυνάων·
εἰσέτι γὰρ μογέει, καὶ λίθος ὤν, ὁ τάλας.

216.—ΑΔΗΛΟΝ

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

217.—ΝΕΙΛΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς εἰκόνα Σατύρου ἀπὸ ψηφῖδος ἐν Ἀντιοχείᾳ

α. Πάντες μὲν Σάτυροι φιλοκέρτομοι· εἰπὲ δὲ καὶ σύ,
τί πρὸς ἕκαστον ὁρῶν τόνδε γέλωτα χέεις;
β. Θαμβος ἔχων γελόω, πῶς, ἐκ λίθου ἄλλοθεν ἄλλης
συμφερτός, γενόμην ἐξαπίνης Σάτυρος.

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.

248.—ΠΛΑΤΩΝΟΣ

Τὸν Σάτυρον Διόδωρος ἐκοίμισεν, οὐκ ἐτόρευσεν.
ἦν νύξῃς, ἐγερεῖς· ἄργυρος ὕπνον ἔχει.

249.—ΑΔΗΛΟΝ

Δερκόμενος ξόανον καλὸν τόδε, τὰν Ἀφροδίταν,
ὤνθρωφ', ἱλάσκευ, πλατίον ἐξόμενος·
αἴνει δὲ Γλυκέραν Διονυσίου, ἃ μ' ἀνέθηκε
πορφυρέας ἁπαλὸν κῦμα παρ' ἠϊόνος.

250.—ΑΔΗΛΟΝ

Εἰς Ἔρωτα

Ὁ πτανὸς τὸν πτανὸν ἴδ' ὡς ἄγγυσι κεραυνόν,
δεικνὺς ὡς κρεῖσσον πῦρ πυρός ἐστιν, Ἔρως.

251.—ΑΛΛΟ



Πτανῷ πτανὸν Ἔρωτα τίς ἀντίον ἔπλασ' Ἔρωτι;
ἁ Νέμεσις, τύξῳ τόξον ἀμυνομένα,
ὥς κε πάθῃ τά γ' ἔρεξεν· ὁ δὲ θρασύς, ὁ πρὶν ἀταρβής,
δακρύει, πικρῶν γευσάμενος βελέων,
ἐς δὲ βαθὺν τρὶς κόλπον ἀπέπτυσεν. ἃ μέγα θαῦμα·
φλέξει τις πυρὶ πῦρ· ἧψατ' Ἔρωτος Ἔρως.

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

Κἀγὼ Κύπριδος αἷμα· κασιγνήτῳ δέ με μήτηρ
ἧνεσε τόξα φέρειν ἀντία καὶ πτέρυγας.

253.—ΑΔΗΛΟΝ

Εἰς Ἄρτεμιν



α. Ἄρτεμι, ποῦ σοι τόξα, παρουχενίη
τε φαρέτρη;
ποῦ δὲ Λυκαστείων ἐνδρομὶς ἀρ-
βυλίδων,
πύρπη τε χρυσοῖο τετυγμένη, ἠδὲ πρὸς ἄκρην
ἰγνύην φοίνιξ πέπλος ἑλισσό-
μενος;
β. Κεῖνα μὲν εἰς ἄγρην ὁπλίζομαι· ἐς δὲ θυηλὰς
εἶμ' αὔτως, ἱρῶν ἀντομένη θυέων.

254.—ΑΔΗΛΟΝ

Εἰς Ἑρμῆν

Ἱερὸν Ἑρμείῃ με παραστείχοντες ἔχευαν
ἄνθρωποι λίθινον σωρόν· ὁ δ' ἀντ' ὀλίγης
οὐ μεγάλην αὐτοῖς ἔγνων χάριν, ἀλλ' ὅτι λοιπὰ
Λίγὸς ἐπὶ κρήνην ἑπτὰ λέγω στάδια.

255.—ΑΔΗΛΟΝ

Ὀδῖτα, μὴ πρόσερπε πρὸς τὰ κλήματα
μηδ' αὖ τὰ μῆλα, μηδ' ὅπη τὰ μέσπιλα
τηνεῖ δὲ πρὸς τὴν σχοῖνον ἐξαμείβεο,

252.—Anonymous

On the Same

I, too, am of the blood of Cypris, and my mother exhorted me to take my bow and take wing against my brother.

253.—Anonymous

On a Picture of unarmed Artemis[1]

A. Artemis, where are thy bow and the quiver that hung from thy neck? Where are thy Cretan hunting-boots and the buckle wrought of gold that gathers up thy purple robe as high as thy knee? *B.* That is the armour I don for the chase, but to my sacrifices I go as I am, to meet the holy incense cloud.

254.—Anonymous

On a Statue of Hermes by the Roadside

Men who pass by me have heaped up a pile of stones sacred to Hermes, and I, in return for their small kindness, give them no great thanks, but only say that it is seven stadia more to Goat Fountain.

255.—Anonymous

On another Hermes guarding a Garden

Wayfarer, come not near the vines, nor yet the apples, nor where the medlars grow, but pass me by there along the rope, so as not to disturb or break

[1] This pretty epigram probably refers to a picture by Apelles, but may refer to a statue of Artemis not attired as a huntress.

ὡς μή τι θράξῃς τῶνδε, μηδ' ἀποθρίσῃς,
ἃ σὺν πόνῳ φυτουργὸς ἔκτηται Μίδων,
ὃς κἀμὲ θῆκεν· ἢν δέ μευ παρακλύῃς,
γνώσῃ τὸν Ἑρμῆν, ὡς κακοὺς ἀμείβομαι.

256.—ΑΔΗΛΟΝ

Ὀχθηρὸν τὸν χῶρον ἔχω καὶ ἔρημον, ὁδῖτα·
οὐκ ἐγώ, ὁ στάσας δ' αἴτιος Ἀρχέλοχος.
οὐ γὰρ ὀρειοχαρὴς ὡρμᾶς, οὐδ' ἀκρολοφίτας,
τὸ πλεῦν δ' ἀτραπιτοῖς, ὤνερ, ἀρεσκόμενος.
Ἀρχέλοχος δ', ὡς αὐτὸς ἐρημοφίλας καὶ ἀγείτων,
ὦ παριών, τοῖον κἀμὲ παρῳκίσατο.

257.—ΑΔΗΛΟΝ

Εἰς Διόνυσον

Ἐκ πυρός, ὦ Διόνυσε, τὸ δεύτερον ἠνίδε χαλκοῦς
ἐξεφάνης· γενεὴν εὗρε Μύρων ἑτέρην.

258.—ΑΔΗΛΟΝ

Εἰς Πᾶνα

Δικτύννης τοῖόν με καθ' ἱερὸν ἔμπυρον ὁ Κρὴς
χάλκεον ἔστησεν Πᾶνα τὸν αἰγόνυχα.
δέρμα δ' ἔχω, διπλοῦν τε λαγωβόλον· ἐκ δὲ πετραίας
σπήλυγγος τείνω βλέμμα διπλοῦν πρὸς ὄρος.

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.

259.—ΑΔΗΛΟΝ

Πέτρης ἐκ Παρίης με πόλιν κατὰ Παλλάδος ἄκρην
στῆσαν Ἀθηναῖοι Πᾶνα τροπαιοφόρον.

260.—ΑΔΗΛΟΝ

Ἦν λαχάνων σ' ὁ Πρίηπος ἴδω σχεδὸν ἴχνια θέντα,
αὐτῇ γυμνώσω, φώρ, σὲ ποτὶ πρασιῇ.
αἰσχρὸν ἔχειν τοῦτ' ἔργον ἐρεῖς θεόν· οἶδα καὶ αὐτός,
αἰσχρόν· ἀφιδρύνθην δ', ἴσθ' ὅτι, τοῦδε χάριν.

261.—ΛΕΩΝΙΔΟΥ

Ἀμφοτέραις παρ' ὁδοῖσι φύλαξ ἕστηκα Πρίηπος,
ἰθυτενὲς μηρῶν ὀρθιάσας ῥόπαλον.
εἴσατο γὰρ πιστόν με Θεόκριτος· ἀλλ' ἀποτηλοῦ
φὼρ ἴθι, μὴ κλαύσῃς τὴν φλέβα δεξάμενος.

262.—ΑΔΗΛΟΝ

Ὁ τραγόπους, ὁ τὸν ἀσκὸν ἐπηρμένος, αἵ τε γελῶσαι
Νύμφαι, Πραξιτέλους, ἥ τε καλὴ Δανάη.
λύγδινα πάντα, καὶ ἄκρα σοφαὶ χέρες. αὐτὸς ὁ Μῶμος
φθέγξεται· Ἄκρητος, Ζεῦ πάτερ, ἡ σοφίη.

259.—Anonymous

On the Statue of Pan on the Athenian Acropolis

On the citadel of Pallas did the Athenians set me up, trophy-bearing Pan wrought of Parian marble.

260.—Anonymous

On a Statue of Priapus

If I, Priapus, see you stepping near the kail, you thief, I will uncover your nakedness by the kail-bed itself. You will say that this is a shameful duty for a god to have. I know myself that it is shameful, but I would have you know that for this purpose I was set up.

261.—LEONIDAS

On Priapus

I, Priapus, stand as a guardian at the meeting of the roads, my club standing straight out from my thighs. For Theocritus set me up to serve him faithfully. But keep your distance, Sir thief, lest you weep, receiving the thing you see.

262.—Anonymous

Goat-footed Pan with the wine-skin on his shoulder, and the Nymphs, and lovely Danae, are all by Praxiteles. They are all of marble, and the hands that wrought them were supremely skilled. Momus himself will cry out "Father Zeus, this was perfect skill."

263.—ΑΔΗΛΟΝ

Εἰς Νέμεσιν

Πρίν με λίθον Πέρσαι δεῦρ' ἤγαγον, ὄφρα τρόπαιον
στήσονται νίκας· εἰμὶ δὲ νῦν Νέμεσις.
ἀμφοτέροις δ' ἔστηκα, καὶ Ἑλλήνεσσι τρόπαιον
νίκας, καὶ Πέρσαις τοῦ πολέμου νέμεσις.

Ausonius, *Epigram* 21.



264.—ΑΔΗΛΟΝ

Ἴσιδι καρποτόκῳ, σταχυμήτορι, μυριομόρφῳ,
λαϊνέῳ ταλάρῳ, μογερῶν ἀπάνευθεν ἀρότρων,
αὐτόματοι στείχουσιν ἐὴν πρὸς μητέρα καρποί.

264A.—ΑΔΗΛΟΝ

Ταῖς Νύμφαις τόδ' ἄγαλμα· μέλει δ' αὐταῖσιν ὁ χῶρος.
ναὶ μέλοι, ὡς κρήναις ἄφθιτα ῥεῖθρα ῥέοι.

265.—ΑΔΗΛΟΝ

Εἰς τὸν Μῶμον

Τίς τὸν ἐπ' ἐσθλοῖσιν παμπενθέα καὶ τρισάλαστον
Μῶμον ἀμωμήτοις χερσὶν ἀνεπλάσατο;
ὡς ὁ γέρων ἐπὶ γᾶς βεβλημένος, οἷά τις ἔμπνους
ἀμπαύει λύπας, γυῖα βαρυνόμενος.
μανύει δίστοιχος ὀλέθριος ὄγμος ὀδόντων,
πριομένων ἐπὶ τὰς τῶν πέλας εὐτυχίας,

263.—Anonymous

On the Nemesis of Phidias[1]

The Persians first brought me here, a stone to use for setting up the trophy of their victory, but now I am Nemesis. I stand here for both, a trophy of their victory for the Greeks, and for the Persians the Nemesis of war.

264.—Anonymous

On a Procession to Isis

To Isis, parent of crops, mother of the corn, thousand-shaped, in a stone basket without the toiling plough, go of their own accord the fruits of the field, even to their mother.

264a.—Anonymous

To the Nymphs is this statue dedicated, and the place is their care. Yea, may it be their care that a constant stream flow from the fountain.

265.—Anonymous

On Momus

Who with blameless hands fashioned Blame the thrice accurst, who mourns at all good things? How the old man, like one alive throwing himself on the ground, seeks to find rest from his sorrows, his limbs heavy to him. They tell who he is, that deadly double row of teeth gnashing at the good

[1] *cp.* Nos. 221, 222.

καὶ τὸ κατεσκληκὸς σκήνους βάρος· ἃ μὲν ἐρείδει
ψιλὸν γηραιᾷ χειρὶ βαλὼν κρόταφον,
ἃ δὲ σεσηρὼς βάκτρον ἀποστηρίζεται ἐς γᾶν,
κωφὰ πρὸς ἄψυχον πέτρον ἀπεχθόμενος.

266.—ΑΛΛΟ

Εἰς τὸν αὐτόν

Τάκεο δυστάνων ὀνύχων ἄπο παμφάγε Μῶμε,
τάκεο σὺ πρίων ἰοβόλους γένυας.
νεῦρά σε μανύει τετανυσμένα, καὶ φλέβες ἄρθρων,
καὶ κενεὰ σαρκῶν ψυχολιπὴς δύναμις,
καὶ ῥικνοῖς φρίσσουσα περὶ κροτάφοισιν ἔθειρα.

* * * * *

ὥστε[1] τίς ἔμψυχόν σ' ἀνδρὸς σίνιν ἄνυσε τέχνᾳ,
οὐδὲ τόπον δήκτᾳ σεῖο λιπὼν στόματι;

267.—ΣΥΝΕΣΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς εἰκόνα Ἱπποκράτους

α. Ὁππόθεν ὁ στήσας; β. Βυζάντιος. α. Οὔνομα δὴ τίς;
β. Εὐσέβιος. α. Σὺ δὲ τίς; β. Κώιος Ἱπποκράτης.
α. Τοῦ δ' ἕνεκεν γέγραφέν σε; β. Λόγων χάριν ἡ πόλις αὐτῷ
τῶν ἐς ἐμὲ γραφίδων ἀντιδέδωκε γέρας.
α. Καὶ τί μὴ αὐτὸς ἑὸν τύπον ἔγραφεν; β. Ὅττι, γεραίρων
ἡμέας ἀνθ' αὑτοῦ, κρέσσονα ἔδοξαν ἔχει.

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

fortune of the neighbours, that wasted burden of a body; on one of his senile hands he rests his bald head, and with the other, grinning sardonically, he plants his staff on the ground, quarrelling aimlessly with the lifeless rock.

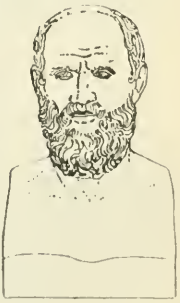
266.—Anonymous

On the Same

Waste away, starting from thy wretched nails, all-devouring Momus; waste and gnash thy poisoned jaws. They tell who thou art, those stretched sinews and the veins of thy limbs, and their dying strength devoid of flesh, and the harsh locks that hang over thy wrinkled forehead (*one line missing*). Tell me, who fashioned thee so, the living plague of men, not leaving a place for thy teeth to fasten on?[1]

267.—Synesius Scholasticus

On a Picture of Hippocrates



A. From whence was he who placed thee here? *B.* A Byzantine. *A.* And his name? *B.* Eusebius. *A.* And who art thou? *B.* Hippocrates of Cos. *A.* And why did he paint thee? *B.* In return for his discourses the city gave him the privilege of making my picture. *A.* And why did he not paint his own portrait? *B.* Because, by honouring me instead of himself, he gains greater glory.

[1] *i.e.* no fault could be found in the workmanship.

268.—ΑΔΗΛΟΝ

Ἠὲ τεὴν φωνήν, Ἱπποκρατες, ἔγραφε Παιάν,
ἠὲ σὺ τῆς κείνου μάρτυς ἀκεστορίης.

269.—ΑΛΛΟ

Οὗτος ἀκεστορίης κρυφίας ὤϊξε κελεύθους,
Παιήων μερόπων, Κώϊος Ἱπποκράτης.

270.—ΜΑΓΝΟΥ ΙΑΤΡΟΥ

Εἰς εἰκόνα Γαληνοῦ

Ἦν χρόνος, ἡνίκα γαῖα βροτοὺς διὰ σεῖο, Γαληνέ,
δέχνυτο μὲν θνητούς, ἔτρεφε δ' ἀθανάτους,
χήρευεν δὲ μέλαθρα πολυκλαύτου Ἀχέροντος
σῇ παιηονίῃ χειρὶ βιαζόμενα.

271.—ΑΔΕΣΠΟΤΟΝ

Εἰς Σώσανδρον ἱππίατρον

Ἰητὴρ μερόπων, Ἱπποκρατες, ἀλλὰ καὶ ἵππων,
Σώσανδρε, κρυφίης ἴστορ ἀκεστορίης,
ἣ τέχνην μεταμείψατ', ἢ οὔνομα· μηδὲ καλείσθω
ἄτερος ἐκ τέχνης, ἧς ἕτερος κρατέει.

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."

272.—ΛΕΟΝΤΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς εἰκόνα Ἰαμβλίχου ἰατροῦ

Ὁ γλυκὺς ἐν πάντεσσιν Ἰάμβλιχος, ὃς ποτὶ γῆρας
ἦλυθεν ἁγνὸς ἐὼν Κυπριδίων ὀάρων·
ἔργα δ' ἀκεστορίης ἐφέπων, σοφίην τε διδάσκων,
κέρδεσιν οὐδ' ὁσίοις χεῖρας ὑπεστόρεσεν.

273.—ΚΡΙΝΑΓΟΡΟΥ

Εἰς εἰκόνα Πραξαγόρου ἰατροῦ

Λὐτός σοι Φοίβοιο πάϊς λαθικηδέα τέχνης
ἰδμοσύνην, πανάκῃ χεῖρα λιπηνάμενος,
Πρηξαγόρη, στέρνοις ἐνεμάξατο. τοιγὰρ ἀνῖαι
ὄρνυνται δολιχῶν ὀππόσαι ἐκ πυρετῶν,
καὶ ὁπόσα τμηθέντος ἐπὶ χροὸς ἄρκια θεῖναι
φάρμακα, πρηείης οἶσθα παρ' Ἠπιόνης.
θνητοῖσιν δ' εἰ τοῖοι ἐπήρκεον ἰητῆρες,
οὐκ ἂν ἐπορθμεύθη νεκροβαρὴς ἄκατος.

274.—ΑΔΗΛΟΝ

Εἰς Ὀρειβάσιον ἰατρόν

Ἰητὴρ μέγας οὗτος Ἰουλιανοῦ βασιλῆος,
ἄξιος εὐσεβίης δῖος Ὀρειβάσιος.
εἶχε γὰρ οἷα μέλισσα σοφὸν νόον, ἄλλοθεν ἄλλα
ἰητρῶν προτέρων ἄνθεα δρεψάμενος.

272.—LEONTIUS SCHOLASTICUS

On a Picture of the Physician Iamblichus

This is Iamblichus, sweetest among men, who reached old age without knowing the converse of Aphrodite; but practising medicine and teaching his skill to others, he did not hold out his hand to receive even righteous gain.

273.—CRINAGORAS

On a Picture of the Physician Praxagoras

The son of Phoebus[1] himself, anointing his hand with juice of the all-healing herb, rubbed into thy breast, Praxagoras, the pain-stilling science of medicine. Therefore thou knowest from gentle Hepione herself all woes that spring from long fevers, and what drugs it is fitting to lay on flesh cut by the knife. Had mortals had sufficient of such healers, the boat heavy with the dead would never have crossed the ferry.

274.—Anonymous

On Oribasius the Physician

This is the great physician of the Emperor Julian, divine Oribasius, right worthy of this pious gift; for he had a wise mind like a bee, gathering from this place and that the flowers of former physicians.

[1] Aesculapius; Hepione is his wife.

275.—ΠΟΣΕΙΔΙΠΠΟΥ

Εἰς ἄγαλμα τοῦ Καιροῦ

α. Τίς πόθεν ὁ πλάστης; β. Σικυώνιος. α. Οὔνομα δὴ τίς;
β. Λύσιππος. α. Σὺ δὲ τίς; β. Καιρὸς ὁ παν-
δαμάτωρ.
α. Τίπτε δ' ἐπ' ἄκρα βέβηκας; β. Ἀεὶ τροχάω.
α. Τί δὲ ταρσοὺς
ποσσὶν ἔχεις διφυεῖς; β. Ἵπταμ' ὑπηνέμιος.
α. Χειρὶ δὲ δεξιτερῇ τί φέρεις ξυρόν; β. Ἀνδράσι δεῖγμα,
ὡς ἀκμῆς πάσης ὀξύτερος τελέθω.
α. Ἡ δὲ κόμη, τί κατ' ὄψιν; β. Ὑπαντιάσαντι λαβέσθαι.
α. Νὴ Δία, ταξόπιθεν δ' εἰς τί φαλακρὰ πέλει;
β. Τὸν γὰρ ἅπαξ πτηνοῖσι παραθρέξαντά με ποσσὶν
οὔτις ἔθ' ἱμείρων δράξεται ἐξόπιθεν.
α. Τοὔνεχ' ὁ τεχνίτης σε διέπλασεν; β. Εἵνεκεν ὑμέων,
ξεῖνε· καὶ ἐν προθύροις θῆκε διδασκαλίην.

276.—ΒΙΑΝΟΡΟΣ

Ἔστησεν Περίανδρος Ἀρίονος εἰκόνα ταύτην,
καὶ τὸν ἀπολλυμένῳ σύνδρομα νηξάμενον
εἰνάλιον δελφῖνα. λέγει δ' ἐπ' Ἀρίονι μῦθος·
Κτεινόμεθ' ἀνθρώποις, ἰχθύσι σωζόμεθα.

275.—POSIDIPPUS

On a Statue of Time by Lysippus

A. Who and whence was the sculptor? *B.* From Sicyon. *A.* And his name? *B.* Lysippus. *A.* And who art thou? *B.* Time[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.—ΠΑΥΛΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ

Εἰς εἰκόνα κιθαριστρίδος ἐν Βυζαντίῳ

Σὸν μὲν κάλλος ἔδειξε μόλις γραφίς· αἴθε δὲ τεύχειν
ἔσθενε καὶ λιγυρῶν ἡδὺ μέλος στομάτων,
ὥς κεν ἐπ' ὀφθαλμοῖσι καὶ οὔασιν, ἔκ τε προσώπου,
ἔκ τε λυροκτυπίης, ἶσον ἐθελγόμεθα.

278.—ΤΟΥ ΑΥΤΟΥ

Εἰς εἰκόνα Μαρίας τῆς κιθαρῳδοῦ

Πλῆκτρον ἔχει φόρμιγγος, ἔχει καὶ πλῆκτρον ἔρωτος·
κρούει δ' ἀμφοτέροις καὶ φρένα καὶ κιθάρην.
τλήμονες, οἷς ἄγναμπτον ἔχει νόον· ᾧ δ' ἐπινεύσει,
ἄλλος ὅδ' Ἀγχίσης, ἄλλος Ἄδωνις ὅδε.
εἰ δ' ἐθέλεις, ὦ ξεῖνε, καὶ ἀμφιβόητον ἀκοῦσαι
οὔνομα καὶ πάτρην· ἐκ Φαρίης Μαρίη.

279.—ΑΔΕΣΠΟΤΟΝ

Εἰς τὸν ἐν Μεγάροις κιθαριστὴν λίθον

Τόν με λίθον μέμνησο τὸν ἠχήεντα, παρέρπων
Νισαίην· ὅτε γὰρ τύρσιν ἐτειχοδόμει
Ἀλκάθοος, τότε Φοῖβος ἐπωμαδὸν ἦρε δομαῖον
λᾶα, Λυκωρείην ἐνθέμενος κιθάρην.
ἔνθεν ἐγὼ λυραοιδός· ὑποκρούσας δέ με λεπτῇ
χερμάδι, τοῦ κόμπου μαρτυρίην κόμισαι.

277.—PAULUS SILENTIARIUS

On a Picture of a Female Lyrist in Constantinople

The painting does not justly show thy beauty, and would it had had the power to portray the sweet tones of thy melodious mouth, so that our eyes and ears might have been equally entranced by thy face and thy lyre-playing.

278.—By the Same

On the Picture of Maria the Singer and Lyrist

She has the plectrum of the lyre, she has also the plectrum of love, and she beats with one the heart, with the other the lyre. 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. xlii.), Apollo, when helping Alcathous to build the wall, laid down his lyre *on* the stone. See, too, Ovid, *Met.* viii. 14.

280.—ΑΔΗΛΟΝ

Εἰς λουτρόν

Χρήμασι τοῖς Ἀγάθωνος ἐδείματο τῆδε λοετρὸν
δῆμος ὁ τῆς Τεγέης, θαῦμα καὶ ἐσσομένοις.

281.—ΑΔΗΛΟΝ

Εἰς λουτρὸν ἐν Πραινέτῳ

Οὐ βαλανεῖον ἔην προπάροιθε τὸ νῦν βαλανεῖον,
ἀλλὰ τόπος σκυβάλων, χῶρος ἀποκρίσιος·
νῦν δὲ τὰ τερπνὰ τὰ πᾶσι βοώμενα καὶ χαρίεντα
ἀγλαΐῃ προφέρει. καὶ γὰρ Ἀλέξανδρος
Νικαέων ἱερεύς, σοφίης ἐρικυδέος ἀστήρ,
τεῦξέ μιν οἰκείοις χρήμασι καὶ δαπάναις.

282.—ΠΑΛΛΑΔΑ

Νῖκαι πάρεσμεν, αἱ γελῶσαι παρθένοι,
νίκας φέρουσαι τῇ φιλοχρήστῳ[1] πόλει.
ἔγραψαν ἡμᾶς οἱ φιλοῦντες τὴν πόλιν,
πρέποντα Νίκαις ἐντυποῦντες σχήματα.

283.—ΛΕΟΝΤΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς εἰκόνα ὀρχηστρίδος



Μουσάων δεκάτη, Χαρίτων Ῥοδόκλεια τετάρτη,
τερπωλὴ μερόπων, ἄστεος ἀγλαΐη.
ὄμμα δέ οἱ καὶ ταρσὰ ποδήνεμα, καὶ σοφὰ χειρῶν
δάκτυλα καὶ Μουσῶν κρέσσονα καὶ Χαρίτων.

[1] φιλοχρίστῳ MSS.

280.—Anonymous

On a Bath

With the money of Agathon did the people of Tegea build the bath here, a marvel to future generations too.

281.—Anonymous

On a Bath at Praenetus in Bithynia

What is now a bath was formerly no bath, but a rubbish ground, a place of excretion; but now it excels in splendour those delightful and lovely baths of which all men sing the praises. For Alexander, the bishop of Nicaea, the star of illustrious learning, built it at his own expense.

282.—PALLADAS



Here we are, the Victories, the laughing maidens, bringing victories to the city that loveth righteousness. Those to whom the city is dear painted us, fashioning us in such forms as are proper to Victories.

283.—LEONTIUS SCHOLASTICUS

On a Painting of a Dancing Girl

Rhodoclea is the tenth Muse and fourth Grace, the delight of men, the glory of the city. Her eyes and her feet are swift as the wind, and her skilled fingers are better than both Muses and Graces.

284.—ΤΟΥ ΑΥΤΟΥ

Εἰς εἰκόνα ἑτέρας ὀρχηστρίδος ἐν τῷ Σωσθενίῳ

Εἰμὶ μὲν Ἑλλαδίη Βυζαντιάς, ἐνθάδε δ' ἔστην
ἦχι χοροστασίην εἴαρι δῆμος ἄγει,
ὑππόθι πορθμῷ γαῖα μερίζεται· ἀμφότεραι γὰρ
ἄντυγες ὀρχηθμοὺς ἤνεσαν ἡμετέρους.

285.—ΤΟΥ ΑΥΤΟΥ

Εἰς εἰκόνα κιθαριστρίας διάχρυσον

Οὔ τις ἐπ' Ἀνθούσῃ χρυσὸν βάλεν, ἀλλὰ καὶ αὐτῇ
ἀμφεχύθη Κρονίδης, ὡς τὸ πάρος Δανάῃ·
σώματι δ' οὐκ ἐπέλασσεν, ἐπεὶ νόον ἔλλαβεν αἰδώς,
μή τινι Μουσάων μίσγεται οὐκ ἐθέλων.

286.—ΤΟΥ ΑΥΤΟΥ

Θῆλυς ἐν ὀρχηθμοῖς κρατέει φύσις· εἴξατε κοῦροι·
Μοῦσα καὶ Ἑλλαδίη τοῦτον ἔθεντο νόμον·
ἡ μέν, ὅτι πρώτη κινήσιος εὗρετο ῥυθμούς,
ἡ δ', ὅτι τῆς τέχνης ἦλθεν ἐς ἀκρότατον.

287.—ΤΟΥ ΑΥΤΟΥ

Ἕκτορα μέν τις ἄεισε, νέον μέλος· Ἑλλαδίη δέ,
ἐσσαμένη χλαῖναν, πρὸς μέλος ἠντίασεν.
ἦν δὲ πόθος καὶ δεῖμα παρ' ὀρχηθμοῖσιν Ἐνυοῦς·
ἄρσενι γὰρ ῥώμῃ θῆλυν ἔμιξε χάριν.

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.

288.—ΤΟΥ ΑΥΤΟΥ

Εἰς εἰκόνα Λιβανίας ὀρχηστρίδος

Οὖνομ' ἔχεις Λιβάνου, Χαρίτων δέμας, ἦθεα Πειθοῦς,
παρθένε, καὶ Παφίης κεστὸν ὑπὲκ λαγόνων.
αὐτὰρ ἐν ὀρχηθμοῖσιν, Ἔρως ἅτε κοῦφος,[1] ἀθύρεις,
κάλλεϊ καὶ τέχνῃ πάντας ἐφελκομένη.

289.—ΑΔΗΛΟΝ

Εἰς Ξενοφῶντος Σμυρναίου εἰκόνα

Λυτὸν ὁρᾷν Ἰόβακχον ἐδόξαμεν, ἡνίκα Ληναῖς
ὁ πρέσβυς νεαρῆς ἦρχε χοροιμανίης,
καὶ Κάδμου τὰ πάρηβα χορεύματα, καὶ τὸν ἀφ' ὕλης
ἄγγελον εὐϊακῶν ἰχνελάτην θιάσων,
καὶ τὴν εὐάζουσαν ἐν αἵματι παιδὸς Ἀγαύην
λυσσάδα. φεῦ θείης ἀνδρὸς ὑποκρισίης.

290.—ΑΝΤΙΠΑΤΡΟΥ

Εἰς στήλην Πυλάδου ὀρχηστοῦ

Λυτὸν βακχευτὴν ἐνέδυ θεόν, ἡνίκα Βάκχας
ἐκ Θηβῶν Ἰταλὴν ἤγαγε πρὸς θυμέλην,
ἀνθρώποις Πυλάδης τερπνὸν δέος, οἷα χορεύων
δαίμονος ἀκρήτου πᾶσαν ἔπλησε πόλιν.

[1] There is a variant κοῦρος, "young."

[1] *i.e.* Xenophon in the part of Tiresias. The argument of the ballet in which he danced was taken from the *Bacchae*

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[1] 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

[1] of Euripides. Xenophon had played the four different parts mentioned.

Θῆβαι γιγνώσκουσι τὸν ἐκ πυρός· οὐράνιος δὲ
οὗτος, ὁ παμφώνοις χερσὶ λοχευόμενος.

291.—ΑΝΥΤΗΣ

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

292.—ΑΔΗΛΟΝ

Εἰς τὰς Ὁμηρικὰς δύο βίβλους



Τίὲ Μέλητος Ὅμηρε, σὺ γὰρ κλέος Ἑλλάδι πάσῃ
καὶ Κολοφῶνι πάτρῃ θῆκας ἐς ἀΐδιον,
καὶ τάσδ' ἀντιθέῳ ψυχῇ γεννήσαο κούρας,
δισσὰς ἐκ στηθέων[1] γραψάμενος σελίδας·
ὑμνεῖ δ' ἡ μὲν νόστον Ὀδυσσῆος πολύπλαγκτον,
ἡ δὲ τὸν Ἰλιακὸν Δαρδανιδῶν πόλεμον.

293.—ΑΛΛΟ

Τίς ποθ' ὁ τὸν Τροίης πόλεμον σελίδεσσι χαράξας,
ἢ τίς ὁ τὴν δολιχὴν Λαρτιάδαο πλάνην;
οὐκ ὄνομ' εὑρίσκω σαφές, οὐ πόλιν. οὐράνιε Ζεῦ,
μή ποτε σῶν ἐπέων δόξαν Ὅμηρος ἔχει;

[1] Ps.-Plutarch *Vit. Hom.* gives the variant ἡμιθέων (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.

294.—ΑΛΛΟ

Ποίας ἀστὸν Ὁμήρου ἀναγραψώμεθα πάτρης,
κεῖνον, ἐφ' ὃν πᾶσαι χεῖρ' ὀρέγουσι πόλεις;
ἢ τὸ μέν ἐστιν ἄγνωστον, ὁ δ' ἀθανάτοις ἴσος ἥρως
ταῖς Μούσαις ἔλιπεν πατρίδα καὶ γενεήν;

295.—ΑΛΛΟ

Οὐχὶ πέδον Σμύρνης ἐλοχεύσατο θεῖον Ὅμηρον,
οὐ Κολοφὼν τρυφερῆς ἄστρον Ἰηονίης,
οὐ Χίος, οὐκ Αἴγυπτος ἐΰσπορος, οὐ Κύπρος ἀγνή,
οὐ νῆσος κραναὴ Λαρτιάδαο πάτρη,
οὐκ Ἄργος Δαναοῖο, κυκλωπείη τε Μυκήνη,
οὐδὲ τὸ Κεκροπιδῶν ἄστυ παλαιογόνων.
οὐ γὰρ ἔφυ χθονὸς ἔργον· ἀπ' αἰθέρος ἀλλά ἑ Μοῦσαι
πέμψαν, ἵν' ἡμερίοις δῶρα ποθητὰ φέροι.

296.—ΑΝΤΙΠΑΤΡΟΥ

Οἱ μέν σευ Κολοφῶνα τιθηνήτειραν, Ὅμηρε,
οἱ δὲ καλὰν Σμύρναν, οἱ δ' ἐνέπουσι Χίον,
οἱ δ' Ἴον, οἱ δ' ἐβόασαν ἐΰκλαρον Σαλαμῖνα,
οἱ δέ νυ τῶν Λαπιθέων ματέρα Θεσσαλίην·
ἄλλοι δ' ἄλλην μαῖαν ἀνίαχον. εἰ δέ με Φοίβου
χρὴ λέξαι πινυτὰς ἀμφαδὰ μαντοσύνας,
πάτρα σοι τελέθει μέγας οὐρανός, ἐκ δὲ τεκούσης
οὐ θνατῆς, ματρὸς δ' ἔπλιο Καλλιόπας.

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.

297.—ΑΔΗΛΟΝ

Ἑπτὰ ἐριδμαίνουσι πόλεις διὰ ῥίζαν Ὁμήρου,
Κύμη, Σμύρνα, Χίος, Κολοφών, Πύλος, Ἄργος,
Ἀθῆναι.

298.—ΑΛΛΟ

Ἑπτὰ πόλεις μάρναντο σοφὴν διὰ ῥίζαν Ὁμήρου,
Σμύρνα, Χίος, Κολοφών, Ἰθάκη, Πύλος, Ἄργος,
Ἀθῆναι.

299.—ΑΛΛΟ

α. Χῖος ἔφυς; *β.* Οὔ φημι. *α.* Τί δαί, Σμυρναῖος;
β. Ἀπαυδῶ.
α. Κύμη δ' ἡ Κολοφὼν πατρίς, Ὅμηρε, σέθεν;
β. Οὐδετέρη. *α.* Σαλαμὶς δὲ τεὴ πόλις; *β.* Οὐδ' ἀπὸ ταύτης
ἐξέφυν. *α.* Ἀλλ' αὐτὸς λέξον ὅπη γέγονας.
β. Οὐκ ἐρέω. *α.* Τίνος ἦρα; *β.* Πέπεισμ' ὅτι τἀτρεκὲς εἰπὼν
ἔξω τὰς ἄλλας ἄμμιν ἀπεχθομένας.

300.—ΑΛΛΟ

Εἰς αἰῶνας, Ὅμηρε, καὶ ἐξ αἰῶνος ἀείδῃ,
οὐρανίης Μούσης δόξαν ἀειράμενος.
μῆνιν μὲν γὰρ ἄεισας Ἀχιλλέος, αὐτὰρ Ἀχαιῶν
στρομβηδὸν νηῶν σύγχυσιν ἐν πελάγει,
τειρόμενάν τε πλάνῃσιν Ὀδυσσέα ποικιλόβουλον,
τοῦ λέχος ἀσπασίως εἴσιδε 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,[1] and Odysseus, the subtle-minded, worn out by his wanderings, the husband that Penelope rejoiced to see again.

[1] He attributes to Homer the epic called *Nostoi*.

301.—ΑΔΑΟ

Εἰ θεός ἐστιν Ὅμηρος, ἐν ἀθανάτοισι σεβέσθω·
εἰ δ' αὖ μὴ θεός ἐστι, νομιζέσθω θεὸς εἶναι.

302.—ΑΔΑΟ

Εὗρε Φύσις, μόλις εὗρε· τεκοῦσα δ' ἐπαύσατο μόχθων,
εἰς ἕνα μοῦνον Ὅμηρον ὅλην τρέψασα μενοινήν.

303.—ΑΔΑΟ

Τίς ποθ' Ὁμηρείης μεγάλης ὀπός ἐστιν ἀπευθής;
τίς χθών, τίς δὲ θάλασσα μάχην οὐκ οἶδεν Ἀχαιῶν;
δῆμος ὁ Κιμμερίων, πανδερκέος ἄμμορος αἴγλης
Ἠελίου, Τροίης ὄνομ' ἔκλυεν, ἔκλυεν Ἄτλας
οὐρανὸν εὐρύστερνον ἔχων ἐπικείμενον ὤμοις.

304.—ΑΔΑΟ

Διεξιών, Ὅμηρε, τὴν κεκαυμένην,
φθονεῖν ἀφῆκας τὰς ἀπορθήτους πόλεις.

305.—ΑΝΤΙΠΑΤΡΟΥ

Εἰς εἰκόνα Πειθοῦς

Νεβρείων ὁπόσον σάλπιγξ ὑπερίαχεν αὐλῶν,
τόσσον ὑπὲρ πάσας ἔκραγε 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 ἁπαλοῖς περὶ χείλεσιν ἑσμὸς ἐκεῖνος
ἔπλασε κηρύδετον, Πίνδαρε, σεῖο μέλι.
μαρτυς ὁ Μαινάλιος κερόεις θεός, ὕμνον ἀείσας
τῶν[1] σέο, καὶ νομίων λησάμενος δονάκων.

306.—ΛΕΩΝΙΔΟΥ ΤΑΡΑΝΤΙΝΟΥ

Εἰς Ἀνακρέοντα

Πρέσβυν Ἀνακρείοντα χύδαν σεσαλαγμένον οἴνῳ
θάλεο δινωτοῦ στρεπτὸν ὕπερθε λίθου,
ὡς ὁ γέρων λίχνοισιν ἐπ' ὄμμασιν ὑγρὰ δεδορκὼς
ἄχρι καὶ ἀστραγάλων ἕλκεται ἀμπεχόναν·
δισσῶν δ' ἁρβυλίδων τὰν μὲν μίαν, οἷα μεθυπλήξ,
ὤλεσεν· ἐν δ' ἑτέρᾳ ῥικνὸν ἄραρε πόδα.
μέλπει δ' ἠὲ Βάθυλλον ἐφίμερον, ἠὲ Μεγιστέα,
αἰωρῶν παλάμᾳ τὰν δυσέρωτα χέλυν.
ἀλλὰ πάτερ Διόνυσε, φύλασσέ μιν· οὐ γὰρ ἔοικεν
ἐκ Βάκχου πίπτειν Βακχιακὸν θέραπα.

307.—ΛΕΩΝΙΔΟΥ

Ἶδ' ὡς ὁ πρέσβυς ἐκ μέθας Ἀνακρέων
ὑπεσκέλισται, καὶ τὸ λῶπος ἕλκεται
ἐσάχρι γυίων· τῶν δὲ βλαυτίων τὸ μὲν
ὅμως φυλάσσει, θάτερον δ' ἀπώλεσεν.
μελίσδεται δὲ τὰν χέλυν διακρέκων
ἤτοι Βάθυλλον, ἢ καλὸν Μεγιστέα.
φύλασσε, Βάκχε, τὸν γέροντα, μὴ πέσῃ.

[1] So Sonntag: τὸν MSS.

was not idly, Pindar, that that swarm of bees fashioned the honeycomb about thy tender lips.[1] I call to witness the horned god of Arcady,[2] who chanted one of thy hymns and forgot his reed-pipe.[3]

306.—LEONIDAS OF TARENTUM

On a Statue of Anacreon



Look at old Anacreon, loaded profusely with wine, in a distorted attitude on the rounded basis. See how the greybeard, with a swimming leer in his amorous eyes, trails the robe that descends to his ankles. As one stricken by wine he has lost one of his two shoes, but in the other his wrinkled foot is fast. He is singing either of lovely Bathyllus or of Megisteus, holding uplifted in his hand his love-lorn lyre. But, father Dionysus, guard him; it is not meet that the servant of Bacchus fall by the hand of Bacchus.

307.—By the Same (?)

On the Same

Look how old Anacreon stumbles from drunkenness and trails the mantle that falls down to his feet. In spite of all he keeps one of his slippers on, but has lost the other. Striking his lyre, he sings either of Bathyllus or beautiful Megisteus. Save the old man, Bacchus, from falling.

[1] This is said to have happened to Pindar in his childhood.

[2] Pan.

[3] Pindar is said to have actually heard Pan singing one of his hymns (Plut. *Mor.* 1103 E).

308.—ΕΥΓΕΝΟΥΣ

Τὸν τοῖς μελιχροῖς Ἱμέροισι σύντροφον,
Λυαῖ', Ἀνακρείοντα Τήϊον κύκνον,
ἔσφηλας ὑγρῇ νέκταρος μεληδόνι.
λοξὸν γὰρ αὐτοῦ βλέμμα, καὶ περὶ σφυροῖς
ῥιφθεῖσα λώπευς πέζα, καὶ μονοζυγὲς
μέθην ἐλέγχει σάνδαλον· χέλυς δ' ὅμως
τὸν εἰς Ἔρωτας ὕμνον ἀθροΐζεται.
ἀπτῶτα τήρει τὸν γεραιόν, Εὔϊε.

309.—ΑΔΕΣΠΟΤΟΝ

Τήϊον ἀμφοτέρων με βλέπεις ἀκόρεστον ἐρώτων
πρέσβυν, ἴσον κούροις, ἶσον ἀδύντα κόραις·
ὄμμα δέ μευ Βρομίῳ βεβαρημένον, ἠδ' ἀπὸ κώμων
τερπνὰ φιλαγρύπνων σήματα πανυχίδων.

310.—ΔΑΜΟΧΑΡΙΔΟΣ

Εἰς εἰκόνα Σαπφοῦς

Λύτή σοι πλάστειρα Φύσις παρέδωκε τυπῶσαι
τὴν Μυτιληναίαν, ζωγράφε, Πιερίδα.
πηγάζει τὸ διαυγὲς ἐν ὄμμασι· τοῦτο δ' ἐναργῶς
δηλοῖ φαντασίην ἔμπλεον εὐστοχίης.
αὐτομάτως δ' ὁμαλή τε καὶ οὐ περίεργα †κολῶσα
σὰρξ ὑποδεικνυμένην τὴν ἀφέλειαν ἔχει.
ἄμμιγα δ' ἐξ ἱλαροῖο καὶ ἐκ νοεροῖο προσώπου
Μοῦσαν ἀπαγγέλλει Κύπριδι μιγνυμένην.

308.—EUGENES

On the Same

Bacchus, thou hast betrayed by thy liquid nectar, his delight, Anacreon, the companion of the honeyed Loves, the swan of Teos. For his leering glance, and the edge of his mantle hanging about his ankles, and his single sandal, tell that he is drunk with wine; but yet his lyre plays continually the hymn to the Loves. Keep the old man from falling, O Bacchus.

309.—Anonymous

On the Same

Thou seest me, the old man of Teos never sated by loves, singing alike to young men and to maidens. But my eyes are heavy with wine, and I bear from my revelling the pleasant signs of sleepless night-festivals.

310.—DAMOCHARIS

On a Picture of Sappho



Nature herself, the creative artist, gave thee, painter, the Muse of Mytilene to portray. Her eyes overflow with brightness, and this clearly shows a fancy full of happy images. Her skin, naturally smooth and not too highly coloured (?), reveals her simplicity, and the mingled gaiety and gravity of her face announces the union in her of the Muse and Cypris.

311.—ΑΔΗΛΟΝ

Εἰς τὰ Ὀππιανοῦ Ἁλιευτικά

Ὀππιανὸς σελίδεσσιν ἁλίπλοα φῦλα συνάψας
θήκατο πᾶσι νέοις ὄψον ἀπειρέσιον.

312.—ΑΔΗΛΟΝ

Εἰς εἰκόνα Γεωργίου

Καλλιόπη βασίλεια Γεώργιον εἶπεν ἰδοῦσα·
"Οὗτος ἐμὸς γενέτης γνήσιος, οὐ Κρονίδης."

313.—ΑΔΕΣΠΟΤΟΝ

Εἰς ἀνδριάντα Πτολεμαίου ῥήτορος ἐν Ἀντιοχείᾳ

α. Εἰκών, τίς σ' ἀνέθηκε; β. Λόγοι. α. Τίνος εἶ; β. Πτολεμαίου.
α. Ποίου; β. Τοῦ Κρητός. α. Τεῦ χάριν; β. Ἀντ' ἀρετῆς.
α. Τῆς ποδαπῆς; β. Πάσης. α. Τῆς ἐς τίνας; β. Ἐς δικολέκτας.
α. Καὶ ξύλον ἀρκεῖ; β. Ναί· χρυσίον οὐ δέχεται.

314.—ΑΡΑΒΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰκόνα Λογγίνῳ χρυσέην πόλις εἶχεν ὑπάσσαι,
εἰ μὴ πότνα Δίκη χρυσὸν ἀπεστρέφετο.

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

A. Statue, who created thee? *B.* Eloquence. *A.* Whose art thou? *B.* Ptolemy's. *A.* Which? *B.* The Cretan's. *A.* Because of what? *B.* For merit. *A.* What kind of merit? *B.* All kinds. *A.* To whom? *B.* To lawyers. *A.* And does a wooden statue satisfy you? *B.* Yes, Ptolemy accepts no gold.

314.—ARABIUS SCHOLASTICUS

The city could have afforded a golden statue for Longinus if august Justice did not loathe gold.

[1] Probably George of Pisidia (seventh century A.D.), author of numerous poems.

315.—ΘΩΜΑ ΣΧΟΛΑΣΤΙΚΟΥ

Ῥητορικῆς φιλέω τρεῖς ἀστέρας, οὕνεκα μοῦνοι
πάντων ῥητήρων εἰσὶν ἀρειότεροι·
σεῖο πόνους φιλέω, Δημόσθενες· εἰμὶ δὲ λίην
καὶ φιλαριστείδης καὶ φιλοθουκυδίδης.

316.—ΜΙΧΑΗΛΙΟΥ ΓΡΑΜΜΑΤΙΚΟΥ

Εἰς εἰκόνα Ἀγαθίου Σχολαστικοῦ

Ἡ πόλις Ἀγαθίαν τὸν ῥήτορα, τὸν στιχαοιδόν,
δίζυγος εὐεπίης ῥυθμὸν ἀγασσαμένη,
ὡς μήτηρ ἐτέλεσσεν ἐφ' υἱέι, καὶ πόρε τήνδε
εἰκόνα, καὶ στοργῆς μάρτυρα καὶ σοφίης·
Μεμνόνιον δὲ τοκῆα, κασίγνητόν τε σὺν αὐτῷ
ἔστησεν, γενεῆς σύμβολα σεμνοτάτης.

317.—ΠΑΛΛΑΔΑ

Κωφὸν ἄναυδον ὁρῶν τὸν Γέσσιον, εἰ λίθος ἐστί,
Δήλιε, μαντεύου, τίς τίνος ἐστὶ λίθος.

318.—ΑΔΗΛΟΝ

Εἰς εἰκόνα ῥήτορος ἀφνοῦς

Τίς σὲ τὸν οὐ λαλέοντα τύπῳ ῥητῆρος ἔγραψε;
σιγᾷς, οὐ λαλέεις· οὐδὲν ὁμοιότερον.

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[1] and Thucydides.

316.—MICHAEL THE GRAMMARIAN

On a Portrait of Agathias Scholasticus

THE city, with the regard of a mother to her son, figured here Agathias the rhetor and verse-writer, admiring the harmony of his eloquence in both respects, giving him the portrait as a testimony of its love and his own literary skill; and with him it set up portraits of Memnonius, his father, and of his brother, representatives of a most venerable family.

317.—PALLADAS

LOOKING here on Gessius, dumb and speechless, if he be of stone, tell by thy sooth, Delian Apollo, which is the stone statue of which.

318.—ANONYMOUS

On the Portrait of a Dull Rhetor

WHO painted thee who speakest not in the character of a rhetor? Thou art silent, and dost not speak: nothing more lifelike.

[1] The rhetor whose works we possess.

319.—ΑΔΔΟ

Εἰς εἰκόνα Μαρίνου ῥήτορος

Εἰκόνες ἀνθρώποισι φίλον γέρας· ἀλλὰ Μαρίνῳ
ὕβρις, ἐλεγχομένης εἴδεος ἀπρεπίης.



320.—ΑΔΔΟ

Εἰς ἄγαλμα Ἀριστείδου ῥήτορος

Νεῖκος Ἀριστείδης Ἰάδων κατέπαυσε πολήων,
τὸ πρὶν Ὁμηρείης εἶχον ὑπὲρ γενεῆς.
φασὶν γὰρ πᾶσαι· "Σμύρνη τέκε θεῖον Ὅμηρον,
ἡ καὶ Ἀριστείδην ῥήτορα γειναμένη."

321.—ΑΔΗΛΟΝ

Εἰκὼν Καλλίστου τοῦ ῥήτορος· οἱ δὲ παρ' αὐτὴν
ἐρχόμενοι, Ἑρμῆ σπένδετε τῷ λογίῳ.

322.—ΑΔΗΛΟΝ

Φυρμος με Φυρμον, πυρφόρος τον πυρφορον,
ὁ παῖς ὁ ῥήτωρ τὸν πατέρα τὸν ῥήτορα.

319.—Anonymous

On a Portrait of the Rhetor Marinus

Portraits are an honour dear to men, but for Marinus a portrait is an insult, as it exhibits the uncomeliness of his form.

320.—Anonymous

On a Portrait of the Rhetor Aristides

Aristides put an end to the ancient quarrel that the cities of Ionia had about Homer's parentage. For they all say, "It was Smyrna who gave birth to divine Homer, even she who bore likewise the rhetor Aristides."

321.—Anonymous

The portrait is that of the rhetor Callistus, and pour a libation, ye who pass by it, to Hermes, the god of Eloquence.

322.—Anonymous

Phyrmus set up the portrait of Phyrmus, the fire-bearer the fire-bearer's, the son the father's, the rhetor the rhetor's.[1]

[1] This is obscure.

323.—ΜΕΣΟΜΗΔΟΥΣ

Τὰν ὕελον ἐκόμιζε
κόψας ἐργάτας ἀνήρ·
ἐς δὲ πῦρ ἔθηκε βῶλον,
ὡς σίδηρον εὐσθενῆ·
ἁ δ' ὕελος, οἷα κηρός,
ἐξεχεῖτο, παμφάγοισι
φλοξὶν ἐκπυρουμένα·
θαῦμα δ' ἦν ἰδεῖν βροτοῖς
ὁλκὸν ἐκ πυρὸς ῥέοντα,
καὶ τὸν ἐργάτην τρέμοντα,
μὴ πεσὼν διαρραγῇ.
ἐς δὲ διπτύχων ἀκμὰς
χηλέων ἔθηκε βῶλον.

324.—ΑΔΗΛΟΝ

Ἡ γραφὶς ἀργυρέη μὲν ὅτ' ἐκ πυρὸς ἦλθον ἐτύχθην,
σαῖσι δὲ καὶ χρυσέη γίνομαι ἐν παλάμαις.
ὧδέ σοι, ὦ χαρίεσσα Λεόντιον, εὖ μὲν Ἀθήνη
τέχνης, εὖ δ' εἴδους ἄκρα δέδωκε Κύπρις.

325.—ΙΟΥΛΙΑΝΟΥ ΑΙΓΥΠΤΙΟΥ

Εἰς ἀνδριάντα Πυθαγόρου

Οὐ τὸν ἀναπτύσσοντα φύσιν πολύμητιν ἀριθμῶν
ἤθελεν ὁ πλάστης Πυθαγόραν τελέσαι,
ἀλλὰ τὸν ἐν σιγῇ πινυτόφρονι· καὶ τάχα φωνὴν
ἔνδον ἀποκρύπτει, καὶ τόδ' ἔχων ὀπάσαι.

323.—MESOMEDES

On the Invention of Glass

The workman having quarried it,[1] brought the glass and put in the fire the mass hard as iron, and the glass, set afire by the all-devouring flames, ran out melted like wax. And to men it was a marvel to see a trail flowing from the fire, and the workman trembling lest it should fall and break; and on the points of the double forceps he put the lump.

324.—Anonymous

I, the pencil, was silver when I came from the fire, but in thy hands I have become golden likewise. So, charming Leontion, hath Athena well gifted thee with supremacy in art, and Cypris with supremacy in beauty.

325.—JULIANUS, PREFECT OF EGYPT

On a Statue of Pythagoras



The sculptor wished to portray not that Pythagoras who explained the versatile nature of numbers, but Pythagoras in discreet silence. Perhaps he has hidden within the statue the voice that he could have rendered if he chose.

[1] *i.e.* some form of silica.

326.—ΑΔΗΛΟΝ

Εἰς εἰκόνα Πυθαγόρου

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

327.—ΙΩΑΝΝΟΥ ΤΟΥ ΒΑΡΒΟΚΑΛΛΟΥ



Ὡς σοφὸς ὁ γράψας· ζωὰν οὐκ ἔμβαλε κηρῷ,
Σωκράτεος ψυχῇ τοῦτο χαριζόμενος.

328.—ΑΔΗΛΟΝ

Τὸν νοῦν διδάσκων αἰθερεμβατεῖν Πλάτων,
τοὺς τῶν ὑπὲρ νοῦν ἐξιρεύγεται 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

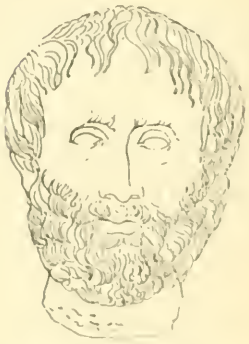


Plato, teaching the mind to walk in the aether, utters words concerning things passing comprehension.

[1] *i.e.* not imprisoning it in the body.

329.—ΑΔΗΛΟΝ

Εἰς εἰκόνα Ἀριστοτέλους



Οὗτος Ἀριστοτέλης μετρῶν χθόνα καὶ πόλον ἄστρων.

330.—ΑΔΑΟ

Νοῦς καὶ Ἀριστοτέλους ψυχή, τύπος ἀμφοτέρων εἷς.

331.—ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς εἰκόνα Πλουτάρχου

Σεῖο πολυκλήιστα τύπον στῆσαν, Χαιρωνεῦ
Πλούταρχε, κρατερῶν υἱέες Λυσονίων,
ὅττι παραλλήλοισι βίοις Ἕλληνας ἀρίστους
Ῥώμης εὐπολέμοις ἤρμοσας ἐνναέταις.
ἀλλὰ τεοῦ βιότοιο παράλληλον βίον ἄλλον
οὐδὲ σύ γ' ἂν γράψαις· οὐ γὰρ ὅμοιον ἔχεις.

329.—Anonymous

On a Portrait of Aristotle

This is Aristotle measuring the earth and the starry heavens.

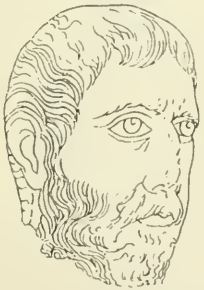
330.—Anonymous

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.

332.—ΤΟΥ ΑΥΤΟΥ

Εἰς εἰκόνα Αἰσώπου

Εὖγε ποιῶν, Λύσιππε γέρων, Σικυώνιε πλάστα,
δείκελον Αἰσώπου στήσαο τοῦ Σαμίου
ἑπτὰ σοφῶν ἔμπροσθεν· ἐπεὶ κεῖνοι μὲν ἀνάγκην
ἔμβαλον, οὐ πειθώ, φθέγμασι τοῖς σφετέροις,
ὃς δὲ σοφοῖς μύθοις καὶ πλάσμασι καίρια λέξας,
παίζων ἐν σπουδῇ, πείθει ἐχεφρονέειν.
φευκτὸν δ' ἡ τρηχεῖα παραίνεσις· ἡ Σαμίου δὲ
τὸ γλυκὺ τοῦ μύθου καλὸν ἔχει δέλεαρ.

333.—ΑΝΤΙΦΙΛΟΥ ΒΥΖΑΝΤΙΟΥ



Ἡ πήρη καὶ χλαῖνα καὶ ὕδατι πιληθεῖσα
μάζα, καὶ ἡ πρὸ ποδῶν ῥάβδος ἐρειδομένη,
καὶ δέπας ἐκ κεράμοιο, σοφῷ κυνὶ μέτρα βίοιο
ἄρκια· κἠν τούτοις ἦν τι περισσότερον·
κοίλαις γὰρ πόμα χερσὶν ἰδὼν ἀρύοντα βοώτην,
εἶπε· "Τί καὶ σὲ μάτην, ὄστρακον, ἠχθοφόρουν;"

Ausonius, *Epigram* 53.

332.—By the Same

On a Statue of Aesop



Thou didst well, old Lysippus, sculptor of Sicyon, in placing the portrait of Samian Aesop in front of the Seven Sages, since they for their part put force, and not persuasion, into their saws, but he, saying the right thing in his wise fables and inventions, playing in serious earnest, persuades men to be sensible. Rough expostulation is to be avoided, but the sweetness of the Samian's fables makes a pretty bait.

333.—ANTIPHILUS OF BYZANTIUM

On Diogenes

The wallet and cloak and the barley-dough thickened with water, the staff planted before his feet, and the earthenware cup, are estimated by the wise Dog as sufficient for the needs of life, and even in these there was something superfluous; for, seeing the countryman drinking from the hollow of his hand, he said, "Why, thou earthen cup, did I burden myself with thee to no purpose?"

334.—ΤΟΥ ΑΥΤΟΥ

Γηράσκει καὶ χαλκὸς ὑπὸ χρόνου· ἀλλὰ σὺν οὔτι
κῦδος ὁ πᾶς αἰών, Διύγενες, καθελεῖ·
μοῦνος ἐπεὶ βιοτᾶς αὐτάρκεα δόξαν ἔδειξας
θνητοῖς, καὶ ζωῆς οἶμον ἐλαφρυτάτην.

Εἰς τὰς ἐν τῷ Ἱπποδρόμῳ Κωνσταντινουπόλεως στήλας τῶν ἀθλητῶν ἐπιγράμματα.



335.—Εἰς Πορφύριον

Πορφύριον Κάλχαντος Ἄναξ καὶ δῆμος ἐγείρει,
πολλοῖς εὐκαμάτοις βριθόμενον στεφάνοις,
πᾶσι μεθ' ἡνιόχοισι νεώτατον, ὅσσον ἄριστον,
ἀλλὰ τόσον νίκης κάρτος ἐνεγκάμενον.
ἔπρεπε μὴν χρυσέῳ ἐν ἀγάλματι, μὴ δ' ἐνὶ χαλκῷ
τοῦτον τοῖς ἄλλοις εἴκελον ἑστάμεναι.

336.—ΑΛΛΟ

Τέτραχα μὲν τὸ πάροιθε διακριδὸν ἔαχε δῆμος,
τὸν Καλχαντιάδην Πορφύριον ποθέων·
αὐτὰρ ὃ δεξιτεροῖσιν ἀνακτορέοιο θοώκου
ἡνία καὶ ζώνην ἱππότιν ἀνθέμενος,

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[1]

335.—*On Porphyrius*

The Emperor and the faction erected the statue of Porphyrius, son of Calchas, loaded with many crowns won by skilled toil, the youngest of all the drivers as well as the best, and winner of as many victories as any. This man's statue should have been of gold, not of bronze like the others.

336.—*On the Same*

Four times before did the people shout distinctly, desiring Porphyrius, the son of Calchas;[2] but he, taking up the reins and his driving belt at the right of the Emperor's seat,[3] drives, starting from there, urging on his team, and in the middle of his racing

[1] A certain number of these found their way into the Palatine MS. (Book XV.).

[2] This apparently means that the people had clamoured for him during previous races in which he took no part.

[3] Here stood the porch of the Blues, for which faction Porphyrius drove.

κεῖθεν ἐπισπέρχων ἐλάᾳ· μεσσηγὺ δ' ἀέθλων
χάλκεος ἰδρύνθη, πρῶτον ἴουλον ἔχων.
εἰ δ' ἐτέων γέρας ἦλθε θοώτερον, ἀλλ' ἐπὶ νίκαις
ὄψιμον, ἀλλὰ μύλις, πολλὰ μετὰ στέφεα.

337.—ΑΛΛΟ

Ἀγχίσην Κυθέρεια, καὶ Ἐνδυμίωνα Σελήνη
φίλατο· καὶ Νίκη νῦν τάχα Πορφύριον,
ὃς καὶ ἑοὺς ἵππους καὶ ὁμόφρονος ἡνιοχῆος
ἐξ ἑτέρων ἑτέρους αἰὲν ἀμειβόμενος,
πυλλάκι κρᾶτα πύκασσε πανημερίοισιν ἀέθλοις,
οὐ μογέων, ἑτάρου μοῦνον ἐφεσπομένου.

338.—ΑΛΛΟ

Τοῦτό σοι ἠῖθέῳ Νίκη γέρας, ὃ χρόνος ἄλλοις
ὀψὲ μύλις πολιοῖς ὤπασε, Πορφύριε.
καὶ γὰρ ἀριθμήσασα πολυστεφέας σέο μόχθους
εὗρετο γηραλέων κρέσσονας ἡνιόχων.
τί πλέον, ὅττι καὶ αὐτὸς ἐπευφήμησεν ἀΰσας
σὸν κλέος ἀντιπάλων δῆμος ἀγασσάμενος;
ὀλβίη ἡ Βενέτων πανελεύθερός ἐστι γενέθλη,
ἥ σε μέγας Βασιλεὺς δῶρον ἔνευσεν ἔχειν.

339.—ΑΛΛΟ

Ἄλκιμοι ἀλκήεντα, σοφοὶ σοφόν, υἱέα Νίκης
οἱ Νίκης παῖδες Πορφύριον Βένετοι
ἄνθεσαν· ἀμφοτέραις γὰρ ἀμειβομένοις 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 "diversum."

career his bronze statue was erected with the first down on his cheeks. If this honour came to him quicker than years, yet it came late after victories won by much labour, after many crowns.

337.—*On the Same*

Cytherea was in love with Anchises and Selene with Endymion, and now it seems that Victory is in love with Porphyrius, who, ever changing his own team for that of another driver of his faction,[1] was often crowned in the races that lasted all day without labour on his part, his companion only following him.

338.—*On the Same*

Victory gave to thee, Porphyrius, while still young, this honour which time has given to others late in life and grudgingly; for, having counted the performances that won thee many crowns, she found them superior to those of old drivers. Why! did not the rival faction, in admiration of thy glory, applaud thee loudly? Blessed is the most free people of the Blues, to whom our great Emperor granted thee as a gift.[2]

339.—*On the Same*

The valiant to the valiant; the wise to the wise; the sons of victory, the Blues, to the son of victory, Porphyrius, erected this statue; for he glories in the two victories he gained by the interchanged teams, the team he gave and the team he received.[3]

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

[3] See note to No. 337.

340.—ΑΛΛΟ

Ἄλλοις παυσαμένοισιν, ἀεθλεύοντι δὲ μούνῳ
Πορφυρίῳ Βασιλεὺς τοῦτο δέδωκε γέρας.
πολλάκι νικήσας γὰρ ἑοὺς πόρεν ὠκέας ἵππους,
λάζετο δ' ἀντιπάλων, καὶ πάλιν ἐστέφετο.
ἔνθεν ἔην Πρασίνοις ἔρις ἄσπετος, ἔνθεν ἀῦτή,
ὃς Βενέτους τέρψει, Κοίρανε, καὶ Πρασίνους.

341.—ΑΛΛΟ

Αἱ πάντων ψῆφοί με καὶ εἰσέτι διφρεύοντα
ἔστησαν Νίκης ἐγγύθι Πορφύριον.
δῆμος μὲν γὰρ ἐμὸς γέρας ᾔτεεν· οἱ δ' ἕτεροί με
δίζοντ' αὖτις ἔχειν, νεῖκος ἀπειπάμενοι.
μήτι δ' ἡνιόχων περιγίγνομαι, οἷσι καὶ ἵππους
κρείσσονας ἀντιπορών, δεῖξα χερειοτέρους.

342.—ΑΛΛΟ

Αὐτὸν Πορφύριον μὲν ἀπηκριβώσατο χαλκῷ
ὁ πλάστης, ἔμπνουν οἷα τυπωσάμενος.
τίς δὲ χάριν, τίς ἄεθλα, τίς ἔνθεα δήνεα τέχνης
τεύξει, καὶ νίκην οὔποτ' ἀμειβομένην;

343.—ΑΛΛΟ

Εἰκόνι χαλκείῃ τὸν χάλκεον ἡνιοχῆα
ἄνθετο νικητὴν κοίρανος Αὐσονίων,
ὡς σοφόν, ὡς Βενέτοις πεφιλημένον· ἀλλ' ἐπὶ νίκαις
Πορφυρίου πολλὰς εἰκόνας ὑψόμεθα.

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.

314.—ΑΔΔΟ

α. Τίς τελέθεις, φίλε κοῦρε, γενειάδος ἄκρα χαράσσων;
β. Ὦ ξένε, Πορφύριος. α. Τίς πατρίς; β. Ἡ Λιβύη.
α. Τίς δέ σε νῦν τίμησεν; β. Ἄναξ, χάριν ἱπποσυνάων.
α. Τίς μάρτυς τελέθει; β. Δῆμος ὁ τῶν Βενέτων.
α. Ἔπρεπέ σοι Λύσιππον ἔχειν ἐπιμάρτυρα νίκης τοσσατίης, πλάστην ἴδμονα, Πορφύριε.

315.—ΑΔΔΟ

Ἐγγύθι τῆς Νίκης καὶ Ἀλεξάνδρου βασιλῆος ἕστης, ἀμφοτέρων κύδεα δρεψάμενος.

346.—ΑΔΔΟ

Πάντα Τύχης ὀφθαλμὸς ἐπέρχεται· ἀλλ' ἐπὶ μούνοις Πορφυρίου καμάτοις ἔλκεται ὄμμα Τύχης.

347. ΑΔΔΟ

Σὴν τροχαλὴν μάστιγα καὶ ἀσπίδα δῆμος ἀγασθεὶς ἤθελέ σε στῆσαι διπλόον, ὥσπερ ἔδει,
ἡνίοχον κρατερὸν καὶ ἀριστέα· διχθὰ δὲ χαλκὸς οὐκ ἐχύθη, ψυχὴν σεῖο τυπωσάμενος.

348.—ΑΔΔΟ

Πορφυρίου σταδίοισι τίνος χάριν ἡνιοχῆα
δῆμος ὁ πρῶτα φέρων ἄνθετο τῶν Πρασίνων;
αὐτὸς Ἄναξ κήρυξε. τί γὰρ πλέον, ὅττι γεραίρει
εἵνεκεν εὐνοίης, εἵνεκεν ἱπποσύνης;

344.—*On the Same*

A. Who art thou, dear young man, the point of thy chin just marked with down? *B.* Stranger, I am Porphyrius. *A.* Thy country? *B.* Africa. *A.* Who hath honoured thee? *B.* The Emperor, on account of my driving. *A.* Who testifies to it? *B.* The faction of the Blues. *A.* Porphyrius, thou shouldst have had Lysippus, a skilled sculptor, to testify to so many victories.

345.—*On the Same*

Thou standest near Victory and King Alexander, thou who hast gathered thee the glory of both.

346.—*On the Same*

The eye of Fortune ranges over all things, but now the eye of Fortune is attracted to the exploits of Porphyrius alone.

347.—*On the Same*

The people, in admiration of thy whirling whip and thy shield, was minded to set thee up in two aspects as was fitting, as a strong driver and a strong warrior; but the bronze, forming itself like thy soul, would not flow in two streams.

348.—*On the Same*

Why did the distinguished faction of the Greens erect on the course the statue of the charioteer Porphyrius? The Emperor himself issued the order. What could he do but honour him in view of his good will to him and of his skill as a driver?

349.—ΑΔΑΟ

Πορφυρίῳ μετ' ἄεθλα γέρας πόρεν ἄξιον ἔργων
Κοίρανος, ὁ Πρασίνοις τοῦτο χαριζόμενος.
πολλάκι γὰρ δῆμος προφερέστερα ἔργα κομίζων
ἤνεσε Καλλιόπαν, καὶ πάλι Πορφύριον.
διπλόον οὔνομα τοῦτο, τόπερ λάχε χάλκεος ἥρως
οὗτος, ὁ τεθρίπποις κῦδος ἑλὼν ἀρετῆς.

350.—ΑΔΑΟ

Οὐ μόνον ἐν σταδίοις σε κατέστεφε πότνια Νίκη,
ἀλλὰ καὶ ἐν πολέμοις δεῖξεν ἀεθλοφόρον,
εὖτ' ἄρ' Ἄναξ πολέμιζεν ἔχων Πρασίνους ὑποεργοὺς
ἄγρια μαινομένῳ ἐχθρῷ ἀνακτορέῳ,
καὶ πέσεν αἰνοτύραννος ἐπιφθιμένης τότε Ῥώμης,
ἦμαρ δ' Αὐσονίης ἦλθεν ἐλευθερίης.
τοὔνεκα τοῖς μὲν ἔδωκεν Ἄναξ γέρας, ὡς πάρος εἶχον,
σὸν δὲ τύπον τέχνη ἔξεσε, Πορφύριε.

351.—ΑΔΑΟ

Ὑμετέρων κήρυκες ἀμεμφέες εἰσὶν ἀγώνων
οἱ καὶ ἀπ' ἀντιβίων, Πορφύριε, στέφανοι.
πάντας γὰρ σταδίοισιν ἀμοιβαδὸν αἰὲν ἐλέγχεις
ἀντιτέχνους, τῆς σῆς παίγνιον ἱπποσύνης.
τοὔνεκα καὶ ξεῖνον πρεσβήιον εὗρας μοῦνος,
εἰκόνα χαλκείην δήμῳ ἐν ἀμφοτέρῳ.

349.—*On the Same*

Our Sovereign Lord, who grants this favour to the Greens, gave to Porphyrius after the races an honour worthy of his performances. For often the people, their attention turned to exploits more than usually brilliant, praised Calliopas [1] and again Porphyrius, the two names that belonged to this brazen hero, who won the meed of valour in the chariot-races.

350.—*On the Same*

Not only did divine Victory crown thee on the race-course, but in war, too, she showed thee to be victorious, then when the Emperor, with the Greens to assist him, warred with the furiously raging enemy of the throne; when the savage tyrant [2] fell, as Rome was on the point of perishing, and the light of Latin liberty came back. Therefore the Monarch gave to the Greens the privileges they formerly had, and the artist wrought and polished thy image, Porphyrius.

351.—*On the Same*

The crowns from the hostile faction too, Porphyrius, are unimpeachable witnesses of thy exploits. For ever in the race thou conquerest one after the other all the rival charioteers, a mere toy for thy skilled hands. Therefore hast thou alone gained an unwonted mark of honour, a bronze statue in the grounds of each faction.

[1] See No. 358.

[2] By "tyrant" is meant some leader of a seditious movement.

352.—ΑΛΛΟ

Πλάστης χαλκὸν ἔτευξεν ὁμοίιον ἡνιοχῆϊ·
εἴθε δὲ καὶ τέχνης ὄγκον ἀπειργάσατο,
ὄγκον ὁμοῦ καὶ κάλλος· ὅπερ φύσις ὀψὲ τεκοῦσα
ὤμοσεν· Ὠδίνειν δεύτερον οὐ δύναμαι.
ὤμοσεν εὐόρκοις ὑπὸ χείλεσι· Πορφυρίῳ γὰρ
πρώτῳ καὶ μούνῳ πᾶσαν ἔδωκε χάριν.

353.—ΑΛΛΟ

Εἰ φθόνος ἠρεμέοι, κρίνειν δ' ἐθέλοιεν ἀέθλους,
πάντες Πορφυρίου μάρτυρές εἰσι πόνων·
ναὶ τάχα καὶ φήσαιεν ἀριθμήσαντες ἀγῶνας·
Βαιὸν τοῦτο γέρας τοσσατίων καμάτων.
ὅσσα γὰρ ἡνιοχῆας ἀεὶ μεμερισμένα κοσμεῖ,
εἰς ἓν ἀολλίσσας, τηλίκος ἐξεφάνη.

354.—ΑΛΛΟ

Λίδομένη χαλκῷ σε πόλις, τριπόθητε, γεραίρει·
ἤθελε γὰρ χρυσῷ· ἀλλ' ἴδεν ἐς Νέμεσιν.
εἰ δὲ τεὴν μέλπων οὐ παύεται ἠθάδα νίκην
εὐγνώμων δῆμος, Πορφύριε, Πρασίνων,
ἔμπνοά σοι ξύμπαντες ἀγάλματα· πᾶς δὲ περισσὸς
καὶ χρυσὸς τούτοις εἰς ἔριν ἐρχόμενος.

355.—ΑΛΛΟ

Οὕπω σοι μογέοντι Τύχη πόρεν ἄξια νίκης·
νῖκαι γὰρ τῆς σῆς μείζονες εὐτυχίης.

352.—*On the Same*

The sculptor made the bronze like unto the charioteer, but would that he could have fashioned also the vastness of his skill, its vastness and beauty, a thing that when Nature brought forth late in her life she swore, "I cannot travail again." She swore it with truthful lips, for to Porphyrius first and alone she gave all her gifts.

353.—*On the Same*

If envy could be at rest and chose[1] to judge the contests, all men testify to the achievements of Porphyrius. Yea, perchance they would say after reckoning up his races, "That is a slender reward for so much exertion." For, having gathered into one all the separate qualities which adorn each driver, he showed himself to be the great man he is.

354.—*On the Same*

Thrice-desired Porphyrius, the city reverencing thee honours thee with a bronze statue. She would have wished it to be gold, but Nemesis was before her eyes. But if thy well-wishers, the faction of the Greens, never cease celebrating thy wonted victories, they are every man of them living statues in thy honour, and all gold is worthless in comparison with them.

355.—*On the Same*

Nor yet has Fortune worthily rewarded thy hard-won victories, for thy victories are greater than the

[1] εθέλοιεν is for ἐθέλοι.

ἀλλὰ μέρει πρώτῳ σταθερῷ καὶ ἀρείονι μίμνοις
τὴν φθονερὴν τήκων δυσμενέων κραδίην,
οἵ, σέθεν εἰσορόωντες ἀεὶ νικῶσαν ἰμάσθλην,
μέμφονται σφετέρην αἰὲν ἀτασθαλίην.

356.—ΑΛΛΟ

Ἄλλοις μὲν γεράων πρόφασις χρόνος· οἱ δ' ἐπὶ νίκαις
κρινόμενοι πολιῆς οὐ χατέουσι κόμης,
ἀλλ' ἀρετῆς, ὅθεν εὖχος ἀνάπτεται. εἰς ἀπὸ τοίων
Πορφύριος δώρων δὶς λάχεν ἀγλαΐην,
οὐκ ἐτέων δεκάδας, νίκης δ' ἑκατοντάδας αὐχῶν
πολλάς, καὶ πάσας συγγενέας Χαρίτων.

357.—ΛΕΟΝΤΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Ἄγχίσην Κυθέρεια, καὶ Ἐνδυμίωνα Σελήνη
φίλατο· μυθεῦνται τοῖα παλαιγενέες.
νῦν δὲ νέος τις μῦθος ἀείσεται, ὡς πίχα Νίκη
ὄμματα καὶ δίφρους φίλατο Πορφυρίου.

358.—Εἰς Καλλιόπαν

Πρεσβυτέρους κοῦρος μὲν ἐὼν, πρέσβυς δέ τε κούρους
νικᾷς, τεθρίππων κέντορας ἀθλοφόρων.
ἓξ δ' ἐτέων ἀνύσας δεκάδας, στήλην ἐπὶ νίκαις
εἵλες, Καλλιόπα, νεύματι κοιρανίης,
ὄφρα μένοι καὶ ἔπειτα τεὸν κλέος. αἴθε τοι εἴη,
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, Calliopas*[3]

When a youth thou didst conquer thy elders, and now, in thy later years, thou conquerest the young drivers of racing four-horse chariots. Having accomplished thy six decades of years, thou hast won, Calliopas, a statue for thy victories, by command of the Emperor, so that thy renown may abide for future ages. Would that thy body were as immortal as thy renown.

[2] Imitated from No. 337.

[3] He seems to have adopted this name late in life.

359.—ΑΛΛΟ

Σῆς τόδε διφρελάτειρα τὸ χάλκευν ἄνθετο Νίκα
εἴκηλον μορφᾶς, Καλλιόπα, ζαθέας,
πρέσβυς ὅτι σφριγόωντας ἐν ἱπποδάμῳ πλέον ἀλκᾷ
νίκησας, γεραροὺς δ' ὢν νέος ἐν σοφίῃ.
ἔνθεν ἐλευθερόπαις Βενέτων σέο πήξατο δῆμος
δοιά, τὰ μὲν τέχνας ἆθλα, τὰ δὲ σθένεος.

360.—ΑΛΛΟ

Σὸν γῆρας νεότητα τεὴν ὑπερέδραμε νίκαις,
καὶ πάντων κρατέεις πάντοτε, Καλλιόπα.
ἔνθεν Ἄναξ καὶ δῆμος ἐλεύθερος αὖθις ἐγείρει
τοῦτο γέρας, σοφίης μνῆμα καὶ ἠνορέης.

361.—ΑΛΛΟ

Οὗτος, ἐγερσιθέατρε, τεὸς τύπος, ὃν τοι ἐγείρει
ἐσμὸς ἀριζήλων, Καλλιόπα, στεφάνων.
οὔτε γὰρ ἡνίοχός σε παρήπαφεν, οὔτε χαλινοῖς
δύσστομος ἱππείη σοῖς ἀπίθησε γένυς.
μοῦνος δὴ νίκης γέρας ἄρνυσαι. ἦ παρὰ πᾶσι
δόξαν ἔχεις ἀεθλῶν ἆθλα λιπεῖν ἑτέροις.

362.—ΑΛΛΟ

Καλλιόπα κλυτόμοχθε, τί σοι πλέον, ὅττι γεραίρει
εἰκόνι χαλκοτύπῳ σοὺς Βασιλεὺς καμάτους,
δῆμος ὁ μυριόφωνος, ὅλη πτόλις; εὖτε καὶ αὐτὴ
δυσμενέων παλάμῃ σοῖς ἐπένευσε πόνοις.

[1] The meaning is probably that to be second to him was a distinction.

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?

363.—Εἰς Φαυστῖνον

Μητέρες εὐάθλων γεράων φρένες, οὐ κράτος ἤβης,
οὐ τάχος ἱπποσύνης, οὐ χρόνος εὐτυχίης.
ἱλήκοι, Φαυστῖνε, τεὸς νόος, ᾧ τάδε πάντα
ἕσπεται, ᾧ Νίκη σύντροφος ἀθάνατος.

364.—ΑΛΛΟ

Πρίν σε νέον, Φαυστῖνε, νόος πεφόβητο γερόντων·
νῦν δέ σε πρεσβυγενὴ κάρτος ἔφριξε νέων.
δεύτερα δ' εὗρετο πάντα τεὸς πόνος, ὅς σε γεραίρει
πρέσβυν ἐν ἠϊθέοις, ἐν δὲ γέρουσι νέον.

365.—Εἰς Κωνσταντῖνον

Ἐξότε Κωνσταντῖνος ἔδυ δόμον Ἄϊδος εἴσω,
πλῆτο κατηφείης ἱπποσύνης στάδιον,
τερπωλὴ δ' ἀπέλειπε θεήμονας· οὐδ' ἐν ἀγυιαῖς
κείνας τὰς φιλίας ἐστὶν ἰδεῖν ἔριδας.

366.—ΑΛΛΟ

Εἰκόνα, Κωνσταντῖνε, τεὴν ἀνέθεντο πολῖται,
μυρόμενοι, ψυχῆς τέρψιν ἀποιχομένης.
σοὶ κλέος ὁππότε δῆμος ἐπεσφρήγιζε θανόντι,
μνήσατο σῶν καμάτων καὶ μετὰ πότμον Ἄναξ·
οὕνεκεν ἱπποσύνης φιλοκέρτομος ὤλετο τέχνη,
ἐν σοὶ παυσαμένη πᾶσα καὶ ἀρξαμένη.

363.—*On Faustinus*

Wits are the mothers of a winner's honours, not the force of youth, nor swift driving, nor favourable occasion. May thy mind, Faustinus, be propitious, which takes precedence of all these things, and whose companion is immortal Victory.

364.—*On the Same*

Formerly in thy youth, Faustinus, the minds of the old men feared thee, and now the strength of the young men trembles before thine in thy advanced years. The first place was ever gained for thee by thy toil, which brings honour to thee, an old man among the youths, a youth among the old men.

365.—*On Constantinus*

Since Constantinus entered the house of Hades the race-course is full of despondency, and pleasure has abandoned the spectators, nor even in the streets does one see the old friendly strife.[1]

366.—*On the Same*

The citizens, mourning thee, erected thy image, Constantinus, to be a delight to thy departed spirit. When the people confirmed thy fame on thy death, the Emperor, too, was mindful of thy exertions after thy decease, because the abusive[2] 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 ζώοντι πόλις ποτὲ Κωνσταντίνῳ
εἰκόνα χαλκείην βαιὸν ἔκρινε γέρας·
ἤδεε γὰρ πᾶς δῆμος ὅσους ἐπὶ κύδεϊ νίκης
αἰὲν ἀεθλεύων ἀμφέθετο στεφάνους.
ὡς δ' ἔθανεν, ποθέουσα, φίλον τύπον ἄνθετο τοῦδε,
ὄφρα καὶ ἐσσομένοις μνῆστιν ἔχοι καμάτων.

368.—ΑΛΛΟ

Οἱ Βένετοι Πρασίνοισιν ἐναντίοι αἰὲν ἐόντες
εἰς ἓν' ὁμοφροσύνης ἐξεβόησαν ὅρον,
ὥστε σε, Κωνσταντῖνε, λαβεῖν ἐπιτύμβιον εὐχος,
πᾶσιν ἀειδόμενον, πᾶσιν ἀρεσκόμενον.

369.—ΑΛΛΟ

Ἀντολίης, δύσιός τε, μεσημβρίης τε, καὶ ἄρκτου
σὸς δρόμος ὑψιφαὴς ἀμφιβέβηκεν ὅρους,
ἄφθιτε Κωνσταντῖνε. θανεῖν δέ σε μή τις ἐνίσπῃ·
τῶν γὰρ ἀνικήτων ἅπτεται οὐδ' Ἀΐδης.

370.—ΑΛΛΟ

Ἐγγύθι τῆς σφετέρης γενεῆς λάχεν εἰκόνα τήνδε·
ἔπρεπε γὰρ τρισσοῖς εἰν ἑνὶ χῶρον ἔχειν,
οἳ καὶ ἐνὶ σταδίοις ἀρετῆς κλέος εἴκελον εὗρον,
νηρίθμων στεφάνων ἐσμὸν ἑλόντες ἴσον.

371.—ΑΛΛΟ

Τὸν Φαυστινιάδην πόλις ἄνθετο Κωνσταντῖνον,
γείτονα μὲν γενεῆς, κρέσσονα δ' ἠνιόχων.

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

δὴν γὰρ ἀεθλεύσας οὐκ ἤμβροτεν, ἀλλ' ἐπὶ νίκῃ
παύσατο, σὺν νίκῃ καὶ πάρος ἀρξάμενος,
ὃν καὶ κοῦρον ἐόντα παλαίτεροι ἡνιοχῆες,
στεψάμενοι σταδίοις, εἶσαν ἀγωνοθέτην.

372.—ΑΛΛΟ

Σοὶ τόδε, Κωνσταντῖνε, τεὴ τροφὸς ὤπασε Νίκη
παιδόθεν ἑσπομένη πᾶσαν ἐφ' ἡλικίην.
πέντε γὰρ ἐν σταδίοις δεκάδας τελέσας ἐνιαυτῶν,
οὐδ' ἴσον, οὐδ' ὀλίγον εὗρεο λειπόμενον.
ἀλλ' ἔτι κουρίζων τε καὶ ἄχνοος ἄνδρας ἐνίκας,
ἥλικας ἡβήσας, γηραλέος δὲ νέους.

373.—ΑΛΛΟ

Ἤθελε Κωνσταντῖνον ἀεὶ πτόλις ἡνιοχεύειν·
ἤθελεν, ἀλλὰ πόθῳ οὐκ ἐπένευσε Φύσις.
ἔνθεν ἑὼν τόδ' ἄγαλμα παραίφασιν εὗρεν ἐρώτων,
ὄφρα ἑ μὴ λήθῃ καὶ χρόνος ἀμφιβάλοι,
ἀλλὰ μένοι ποθέουσιν ἔρως, ζῆλος δ' ἐλατῆρσι,
κόσμος δὲ σταδίοις, ἐσσομένοις δὲ φάτις.
καί τις ἰδὼν μετόπισθε χερείονας ἡνιοχῆας
ὀλβίσσει προτέρην, ἣ μιν ἴδεν, γενεήν.

374.—ΑΛΛΟ

Πέντε καὶ εἴκοσι μοῦνος ἀέθλια Κωνσταντῖνος
εἰς μίαν ἠριγένειαν ἑλών, ἤμειψε μὲν ἵππους

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

ἀντιπάλοις· κείνους δὲ λαβών, οὓς πρόσθεν ἐνίκα,
τοῖς αὐτοῖς πάλιν εἶλε μίαν τε καὶ εἴκοσι νίκας.
πολλάκι δ' ἀμφοτέρων μερέων ἔρις ἔμπεσε δήμῳ,
τίς μιν ἔχοι· κείνῳ δὲ δόσαν κρίσιν ἐκ δύο πέπλων.

375.—ΑΛΛΟ

Ἔγρεο, Κωνσταντῖνε· τί χάλκεον ὕπνον ἰαύεις;
σεῖο δίφρους ποθέει δῆμος ἐνὶ σταδίοις,
σῆς τε διδασκαλίης ἐπιδευέες ἡνιοχῆες
εἴαται ὀρφανικοῖς παισὶν ὁμοιότατοι.

376.—Εἰς Οὐράνιον

Ἀμφοτέροις εἷς μοῦνος ἀριστεύσας παρὰ δήμοις
κῦδος ἀπ' ἀμφοτέρων ἔλλαχεν Οὐράνιος,
εἰσέτι διφρεύων. τὸ δέ οἱ γέρας ἦλυθε πρῶτον
ἐκ Πρασίνων, οἷς δὴ γείτονα χῶρον ἔχει.
αὐτοὶ καὶ σταδίοιο πεπαυμένον ἤγαγον αὖθις
ἐς δίφρους, νίκης μνώμενοι προτέρης.

377.—ΑΛΛΟ

Παυσαμένου σταδίων Βασιλεὺς ἐπ' ἀγακλέι νίκῃ
αὖθις ὑπὲρ δίφρων βῆσεν ἀεθλοφόρων
Οὐράνιον, δήμοισι φέρων χάριν· οὐ ποθέει γὰρ
ἡ πόλις Οὐρανίου νόσφιν ἀεθλοσύνας.
τοὔνεκα διφρεύοντα τὸ δεύτερον, ὑστατίης τε
νίκης καὶ προτέρης στῆσεν ἀγασσαμένη.

taking the same horses that he had formerly beaten, won twenty-one times with them. Often there was a great strife between the two factions as to which was to have him, and they gave him two robes to choose from.[1]

375.—*On the Same*

Awake, Constantinus! Why dost thou sleep the brazen sleep? The people long to see thy team on the course, and the charioteers, lacking thy instruction, sit just like orphaned children.

376.—*On Uranius*

Uranius, who had distinguished himself in the service of both the factions, gained glory from both while still driving. His first reward came from the Greens, and stands near their stand. They also, when he had retired from racing, brought him back again to the chariots, mindful of his former victory.

377.—*On the Same*

The Emperor, when Uranius had retired from the race-course after gaining splendid victories, made him mount again his victorious chariot, doing a favour to all the factions; for the city has no desire for the races without Uranius. Therefore, admiring him for his first victories and his last, the city erected his statue during the second period of his career.

[1] *i.e.* the green of the Prasini and the blue of the Veneti.

378.—ΑΛΛΟ

Οὐράνιος Νίκαιαν ἔχει πέλας ὁπλοτέρην τε
Ῥώμην, τῆς μὲν ἐών, τῇ δ' ἔνι κῦδος ἑλών.
νικᾷ δ' ἀμφοτέρωθεν, ἐπεὶ περιδέξιος ἦεν
τῇ καὶ τῇ προθέειν ἠὲ παρεξελάαν.
τοὔνεκα καὶ χρυσέῳ μιν ἀνεγράψαντο μετάλλῳ,
κυδίστῳ κτεάνων κύδιμον ἡνίοχον.

379.—ΘΩΜΑ

Εἰς Ἀναστάσιον

Τὸν θρασὺν ἡνιοχῆα λελασμένον ἅρματος ἄθλων
ἐνθάδ' Ἀναστάσιον κείμενον οὖδας ἔχει,
ὃς τόσσους ἀνεδήσατο πρὶν στεφάνους, ὅσα ἄλλοι
ἔδρακον ἡνιόχων ἤματα ἱππασίης.

380.—Εἰς Πορφύριον, μέρους Βενέτων

Ἐν γῇ κρατήσας παντὸς ἁρματηλάτου
καλῶς ἐπήρθη καὶ πρὸς αἰθέρα τρέχειν
Πορφύριος, τὸ θαῦμα δήμου Βενέτων.
νικῶν γὰρ οὗτος πάντα γῆς διφρηλάτην,
ἄνεισιν, ὡς ἂν καὶ σὺν ἡλίῳ δράμῃ.

381.—ΑΛΛΟ

Ἴουλον ἀνθῶν πρῶτον οὗτος ἡνίας
Πορφύριος Κάλχαντος εἵλκε Βενέτου.
ἐκπλήττομαι δὲ πῶς γράφει χεὶρ ἐμπόους
τούτου τις ἵππους. καὶ γὰρ ἂν πλήξῃ πάλιν,
οἶμαι, δραμεῖται νῖκος 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*

Uranius has Nicea and New Rome[1] near him, being a native of one and having gained glory in the other. He wins from both sides, because he was very clever at dashing forward and getting past on both sides of the course. Therefore did they portray him in golden metal, the precious charioteer in the most precious of possessions.

379.—THOMAS

On Anastasius

Beneath this earth lies Anastasius the bold driver, mindful no more of the chariot-race, he who of old set on his head as many crowns as were the racing days that other charioteers saw.

380.—*On Porphyrius, of the faction of the Blues*[2]

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.

382.—Εἰς Φαυστῖνον, μέρους Πρασίνων

Σκόπει τὸ δρᾶμα μηχανουργοῦ τοῦ δόμου·
εἰ μὴ γὰρ ἐστέγαστο καρτερᾷ σκέπῃ,
πρὸς οὐρανοὺς ἂν ὦρτο Φαυστῖνος τρέχων
ὡς ζῶν σὺν ἵπποις, τὸ κλέος πρὶν Πρασίνων.
ἆρον στέγος γάρ, καὶ φθάνει πρὸς αἰθέρα.

383.—ΑΛΛΟ

Φαυστῖνος οὗτος, ὁ πρὶν ἁρματηλάτης,
ὃν δῆμος εὑρὼν τοῦ μέρους τῶν Πρασίνων
τὴν ἧτταν ἠγνόησε παντελῶς δρόμῳ.
γέρων μὲν ἦν γάρ, ὡς βλέπεις· τὸ δὲ σθένος
ἦν τις νεάζων, οὐδ' ὅλως ἡττημένος.

384.—Εἰς Κωνσταντῖνον ἡνίοχον Λευκῶν

Λευκοῦ μεθέλκων ἡνίας Κωνσταντῖνος,
ἂν μὴ καθεῖρκτο στερρότητι τοῦ δόμου,
τοὺς τρεῖς ἐνίκα, πρῶτος αἰθέρα φθάνων.
πνοῆς ἄνευθεν εἶδες αἰθεροδρόμον·
τέχνῃ με πείθει τοῦτον ἔμπνουν βλέπειν.

385.—ΑΛΛΟ

Κωνσταντῖνος γ' ἦν, ἀλλὰ τοῖς παλαι χρόνοις
λευκῆς χρύας τέθριππον ἔλκων εὐστρόφως.
ἀφ' οὗ δὲ τοῦτον ἥρπασεν Χάρων, ἰοὺ
τὸ φῶς ἀμίλλης ἱππικῶν δρομημάτων,
καὶ πᾶσα τέρψις τοῦ θεάτρου, καὶ τέχνη.

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.

386.—Εἰς Ἰουλιανὸν ἡνίοχον Ῥουσίων

Χεὶρ οἶδε γεννᾶν τοὺς πάλαι τεθνηκότας.
Ἰουλιανὸς καὶ γὰρ ὡς πάλαι σθένει,
ἔλκων, μεθέλκων Ῥουσίου τὰς ἡνίας·
καὶ νῦν γραφεὶς ἕστηκεν ὑψοῦ σὺν δίφρῳ·
τὸ νεῦμα χεὶρ μένει δέ· τὴν νύσσαν δότε.

387.—ΑΛΛΟ

Ἰουλιανὸς οὗτος ἅρμα Ῥουσίου
ἔχων, ἐνίκα τοὺς ἐναντίους δρόμῳ.
ἀλλ' εἰ γραφεὺς παρεῖχε καὶ πνοὴν χάριν,
ἕτοιμός ἐστι καὶ πάλιν διφρηλάτης
καὶ πρόσθεν ἐλθεῖν, καὶ λαβεῖν καὶ τὸ στέφος.

388.—ΙΟΥΛΙΑΝΟΥ ΑΙΓΥΠΤΙΟΥ

Στέφος πλέκων ποθ', εὗρον
ἐν τοῖς ῥόδοις Ἔρωτα·
καὶ τῶν πτερῶν κατασχών,
ἐβάπτισ' εἰς τὸν οἶνον.
λαβὼν δ' ἔπιον αὐτόν·
καὶ νῦν ἔσω μελῶν μου
πτεροῖσι γαργαλίζει.

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 car of the Red faction, conquered his adversaries in the race. But if the painter had endued him with breath he is ready again to drive his chariot and come in first, and even take the crown.

FROM BOOK VII

388.—JULIANUS, PREFECT OF EGYPT

Once, weaving a garland, I found Love among the roses, and catching him by the wings dipped him in wine. I took and drank him, and now within me he tickles with his wings.

[1] I suppose this means "Shew him a winning post and off he goes."

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