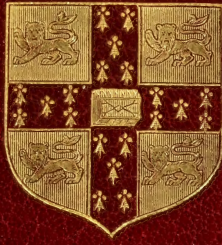


3 1761 04790099 8





*Presented to the*  
LIBRARY of the  
UNIVERSITY OF TORONTO

FROM THE ESTATE OF  
THE LATE  
MRS. W. E. BENNETT





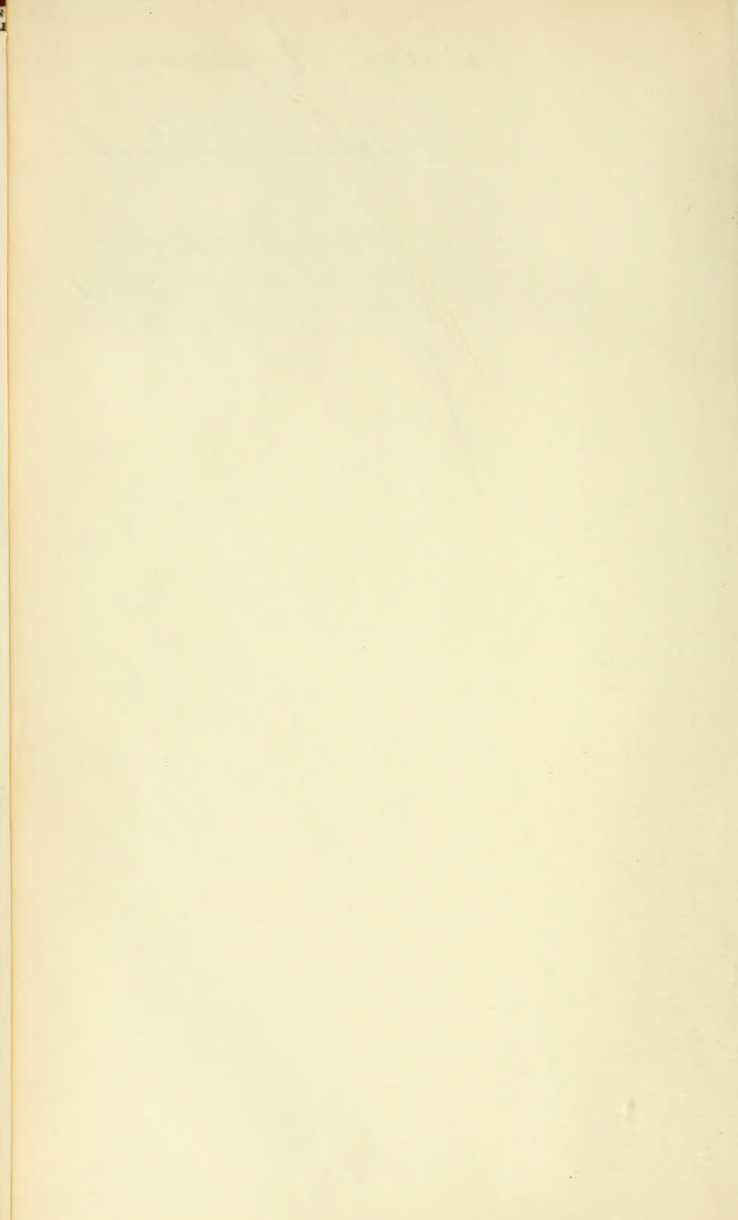
Digitized by the Internet Archive  
in 2008 with funding from  
Microsoft Corporation

Gilbert Rowwood

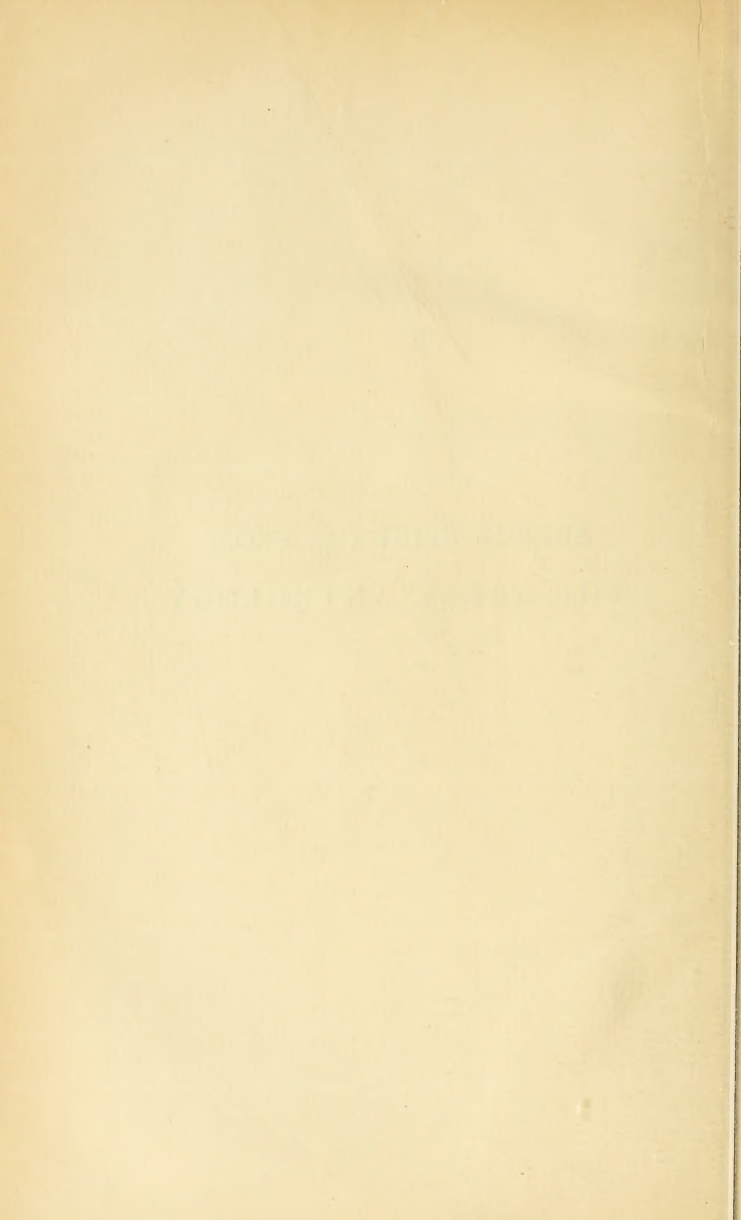
St Johns College

Cambridge

1901



SELECT EPIGRAMS FROM  
THE GREEK ANTHOLOGY





SELECT EPIGRAMS FROM THE GREEK  
ANTHOLOGY EDITED WITH A REVISED  
TEXT INTRODUCTION TRANSLATION  
AND NOTES BY J. W. MACKAIL FELLOW  
OF BALLIOL COLLEGE OXFORD



LONDON  
LONGMANS, GREEN, AND CO.  
NEW YORK: 15 EAST 16TH STREET

1890



PA  
3458  
A3  
1890  
cop. 4

ἔτι που πρῶϊμα λευκόδια.

MELEAGER in *Anth. Pal.* iv. 1.

*Dim now and soil'd,*  
*Like the soil'd tissue of white violets*  
*Left, freshly gather'd, on their native bank.*

M. ARNOLD, *Sohrab and Rostum.*



## P R E F A C E

THE purpose of this book is to present a complete collection, subject to certain definitions and exceptions which will be mentioned later, of all the best extant Greek Epigrams. Although many epigrams not given here have in different ways a special interest of their own, none, it is hoped, have been excluded which are of the first excellence in any style. But, while it would be easy to agree on three-fourths of the matter to be included in such a scope, perhaps hardly any two persons would be in exact accordance with regard to the rest; with many pieces which lie on the border line of excellence, the decision must be made on a balance of very slight considerations, and becomes in the end one rather of personal taste than of any fixed principle.

For the Greek Anthology proper, use has chiefly been made of the two great works of Jacobs, which have not yet been superseded by any more definitive edition: *Anthologia Graeca sive Poetarum Graecorum lusus ex recensione Brunckii; indices et commentarium adiecit Friedericus Jacobs* (Leipzig, 1794-1814: four volumes of text and nine of indices, prolegomena, commentary and appendices), and *Anthologia Graeca ad fidem codicis olim Palatini nunc Parisini ex apographo Gothano edita; curavit epigram-*

*mata in Codice Palatino desiderata et annotationem criticam adiecit Fridericus Jacobs* (Leipzig, 1813-1817 : two volumes of text and two of critical notes). An appendix to the latter contains Paulssen's fresh collation of the Palatine MS. The small Tauchnitz text is a very careless and inaccurate reprint of this edition. The most convenient edition of the Anthology for ordinary reference is that of F. Dübner in Didot's *Bibliothèque Grecque* (Paris, 1864), in two volumes, with a revised text, a Latin translation, and additional notes by various hands. The epigrams recovered from inscriptions have been collected and edited by G. Kaibel in his *Epigrammata Græca ex lapidibus collecta* (Berlin, 1878). As this book was going through the press, a third volume of the Didot Anthology has appeared, edited by M. Ed. Cougny, under the title of *Appendix nova epigrammatum veterum ex libris et marmoribus ductorum*, containing what purports to be a complete collection, now made for the first time, of all extant epigrams not in the Anthology.

In the notes, I have not thought it necessary to acknowledge, except here once for all, my continual obligations to that superb monument of scholarship, the commentary of Jacobs ; but where a note or a reading is borrowed from a later critic, his name is mentioned. All important deviations from the received text of the Anthology are noted, and referred to their author in each case ; but, as this is not a critical edition, the received text, when retained, is as a rule printed without comment where it differs from that of the MSS. or other originals.

The references in the notes to Bergk's *Lyrici Graeci* give the pages of the fourth edition. Epigrams from the Anthology are quoted by the sections of the Palatine collection (*Anth. Pal.*) and the appendices to it (sections xiii-xv). After these appendices follows in modern editions a collection (*App. Plan.*) of all the epigrams in the Planudean Anthology which are not found in the Palatine MS.

I have to thank Mr. P. E. Matheson, Fellow of New College, for his kindness in looking over the proof-sheets of this book.





# CONTENTS

|   | PAGE |
|---|------|
| INTRODUCTION, . . . . .                         | 1    |
| SELECT EPIGRAMS—                                |      |
| I. Love, . . . . .                              | 91   |
| II. Prayers and Dedications, . . . . .          | 122  |
| III. Epitaphs, . . . . .                        | 140  |
| IV. Literature and Art, . . . . .               | 162  |
| V. Religion, . . . . .                          | 180  |
| VI. Nature, . . . . .                           | 188  |
| VII. The Family, . . . . .                      | 200  |
| VIII. Beauty, . . . . .                         | 209  |
| IX. Fate and Change, . . . . .                  | 214  |
| X. The Human Comedy, . . . . .                  | 227  |
| XI. Death, . . . . .                            | 245  |
| XII. Life, . . . . .                            | 265  |
| BIOGRAPHICAL INDEX OF EPIGRAMMATISTS, . . . . . | 285  |
| NOTES, . . . . .                                | 315  |
| INDICES, . . . . .                              | 393  |



## INTRODUCTION

---

### I.

THE Greek word 'epigram' in its original meaning is precisely equivalent to the Latin word 'inscription'; and it probably came into use in this sense at a very early period of Greek history, anterior even to the invention of prose. Inscriptions at that time, if they went beyond a mere name or set of names, or perhaps the bare statement of a simple fact, were necessarily in verse, then the single vehicle of organised expression. Even after prose was in use, an obvious propriety remained in the metrical form as being at once more striking and more easily retained in the memory; while in the case of epitaphs and dedications—for the earlier epigram falls almost entirely under these two heads—religious feeling and a sense of what was due to ancient custom aided the continuance of the old tradition. Herodotus in the course of his History quotes epigrams of both kinds; and with him the word *ἐπίγραμμα* is just on the point of acquiring its literary sense, though this is not yet fixed definitely. In his account of the three ancient tripods dedicated in the temple of Apollo at Thebes,<sup>1</sup> he says of one of them, ὁ μὲν δὲ εἰς τῶν τριπόδων ἐπίγραμμα ἔχει, and then quotes the single hexameter line engraved upon it. Of the other two he says simply, 'they say in hexameter,' λέγει ἐν ἑξαμέτρῳ τόνω. Again, where he describes the funeral monuments at Thermopylae,<sup>2</sup> he uses the words *γράμμα* and *ἐπίγραμμα* almost in the sense of sepulchral epigrams; *ἐπιθήρασπται γράμματα λέγονται τάδε*, and a little further on, *ἐπικοσμήσαντες ἐπιγράμμασι καὶ στήλαισι*, 'epitaphs and monuments'. Among these epitaphs is the celebrated couplet of Simonides<sup>3</sup> which has found a place in all subsequent Anthologies.

---

<sup>1</sup> Hdt. v. 59.

<sup>2</sup> Hdt. vii. 228.

<sup>3</sup> III. 4 in this collection.

In the Anthology itself the word does not however in fact occur till a late period. The proem of Meleager to his collection uses the words *ἰοιδῆ*, *ῥυμνος*, *μέλισμα*, *ἔλεγος*, all vaguely, but has no term which corresponds in any degree to our epigram. That of Philippus has one word which describes the epigram by a single quality; he calls his work an *ὀλιγοστιχία* or collection of poems not exceeding a few lines in length. In an epitaph by Diodorus, a poet of the Augustan age, occurs the phrase *γράφημα λέγει*,<sup>1</sup> in imitation of the phrase of Herodotus just quoted. This is, no doubt, an intentional archaism; but the word *ἐπίγραμμα* itself does not occur in the collection until the Roman period. Two epigrams on the epigram,<sup>2</sup> one Roman, the other Roman or Byzantine, are preserved, both dealing with the question of the proper length. The former, by Parmenio, merely says that an epigram of many lines is bad—*φγμὲν πολυστιχίην ἐπιγράμματος οὐ κατὰ Μούσας εἶναι*. The other is more definite, but unfortunately ambiguous in expression. It runs thus:

Πάγκαλόν ἐστ' ἐπίγραμμα τὸ δίστιχον· ἦν δὲ παρελθῆς  
τοὺς τρεῖς, βαψιδεῖς κοῦκ ἐπίγραμμα λέγεις.

The meaning of the first part is plain; an epigram may be complete within the limits of a single couplet. But do 'the three' mean three lines or three couplets? 'Exceeding three' would, in the one case, mean an epigram of four lines, in the other of eight. As there cannot properly be an epigram of three lines, it would seem rather to mean the latter. Even so the statement is an exaggeration; many of the best epigrams are in six and eight lines. But it is true that the epigram may 'have its nature', in the phrase of Aristotle,<sup>3</sup> in a single couplet; and we shall generally find that in those of eight lines, as always without exception in those of more than eight, there is either some repetition of idea not necessary to the full expression of the thought, or some redundance of epithet or detail too florid for the best taste, or, as in most of the Byzantine epigrams, a natural verbosity which affects the style throughout and weakens the force and directness of the epigram.

The notorious difficulty of giving any satisfactory definition

<sup>1</sup> *Anth. Pal.* vi. 348.

<sup>2</sup> *Ibid.* ix. 342, 369.

<sup>3</sup> *Post.* 1449 a. 14.

of poetry is almost equalled by the difficulty of defining with precision any one of its kinds; and the epigram in Greek, while it always remained conditioned by being in its essence and origin an inscriptional poem, took in the later periods so wide a range of subject and treatment that it can perhaps only be limited by certain abstract conventions of length and metre. Sometimes it becomes in all but metrical form a lyric; sometimes it hardly rises beyond the versified statement of a fact or an idea; sometimes it is barely distinguishable from a snatch of pastoral. The shorter pieces of the elegiac poets might very often well be classed as epigrams but for the uncertainty, due to the form in which their text has come down to us, whether they are not in all cases, as they undoubtedly are in some, portions of longer poems. Many couplets and quatrains of Theognis fall under this head; and an excellent instance on a larger scale is the fragment of fourteen lines by Simonides of Amorgos,<sup>1</sup> which is the exact type on which many of the later epigrams of life are moulded. In such cases *respice auctoris animum* is a safe rule; what was not written as an epigram is not an epigram. Yet it has seemed worth while to illustrate this rule by its exceptions; and there will be found in this collection fragments of Mimmermus and Theognis<sup>2</sup> which in everything but the actual circumstance of their origin satisfy any requirement which can be made. In the Palatine Anthology itself, indeed, there are a few instances<sup>3</sup> where this very thing is done. As a rule, however, these short passages belong to the class of γυνῶμι or moral sentences, which, even when expressed in elegiac verse, is sufficiently distinct from the true epigram. One instance will suffice. In the Anthology there occurs this couplet:<sup>4</sup>

Πᾶν τὸ περιττὸν ἄκαιρον· ἐπεὶ λόγος ἐστὶ παλαιός  
ὥς καὶ τοῦ μελιτος τὸ πλεόν ἐστὶ χολή.

This is a sentence merely; an abstract moral idea, with an illustration attached to it. Compare with it another couplet<sup>5</sup> in the Anthology:

Λιὸν πάντα φέρει· ὀλιγὸς χρόνος οἶδεν ἀμείβειν  
οὐνομα καὶ μορφὴν καὶ φύσιν ἧδὲ τύχην.

<sup>1</sup> Simon. fr. 85 Bergk.

<sup>2</sup> *Infra*, XII. 6, 17, 37.

<sup>4</sup> *App. Plan.* 16.

<sup>3</sup> *Anth. Pal.* ix. 50, 118, x. 113.

<sup>5</sup> *Anth. Pal.* ix. 51.

Here too there is a moral idea; but in the expression, abstract as it is, there is just that high note, that imaginative touch, which gives it at once the gravity of an inscription and the quality of a poem.

Again, many of the so-called epideictic epigrams are little more than stories told shortly in elegiac verse, much like the stories in Ovid's *Fasti*. Here the inscriptional quality is the surest test. It is this quality, perhaps in many instances due to the verses having been actually written for paintings or sculptures, that just makes an epigram of the sea-story told by Antipater of Thessalonica, and of the legend of Eunomus the harp-player<sup>1</sup>; while other stories, such as those told of Pittacus, of Euctemon, of Serapis and the murderer,<sup>2</sup> both tend to exceed the reasonable limit of length, and have in no degree either the lapidary precision or the half lyrical passion which would be necessary to make them more than tales in verse. Once more, the fragments of idyllic poetry which by chance have come down to us incorporated in the Anthology,<sup>3</sup> beautiful as they are, are in no sense epigrams any more than the lyrics ascribed to Anacreon which form an appendix to the Palatine collection, or the quotations from the dramatists, Euripides, Menander, or Diphilus,<sup>4</sup> which have also at one time or another become incorporated with it.

In brief then, the epigram in its first intention may be described as a very short poem summing up as though in a memorial inscription what it is desired to make permanently memorable in any action or situation. It must have the compression and conciseness of a real inscription, and in proportion to the smallness of its bulk must be highly finished, evenly balanced, simple, and lucid. In literature it holds something of the same place as is held in art by an engraved gem. But if the definition of the epigram is only fixed thus, it is difficult to exclude almost any very short poem that conforms externally to this standard; while on the other hand the chance of language has restricted the word in its modern use to a sense which it never bore in Greek at all, defined in the line of Boileau, *un bon mot de deux rimes orné*. This sense was made

<sup>1</sup> *Infra*, IX. 14, II. 14.

<sup>2</sup> *Anth. Pal.* vii. 89, ix. 367, 378.

<sup>3</sup> *Anth. Pal.* ix. 136, 362, 363.

<sup>4</sup> *Ibid.* x. 107, xi. 438, 439.

current more especially by the epigrams of Martial, which as a rule lead up to a pointed end, sometimes a witticism, sometimes a verbal fancy, and are quite apart from the higher imaginative qualities. From looking too exclusively at the Latin epigrammatists, who all belonged to a debased period in literature, some persons have been led to speak of the Latin as distinct from the Greek sense of the word 'epigram'. But in the Greek Anthology the epigrams of contemporary writers have the same quality. The fault was that of the age, not of the language. No good epigram sacrifices its finer poetical qualities to the desire of making a point; and none of the best depend on having a point at all.

## II

While the epigram is thus somewhat incapable of strict formal definition, for all practical purposes it may be confined in Greek poetry to pieces written in a single metre, the elegiac couplet, the metre appropriated to inscriptions from the earliest recorded period.<sup>1</sup> Traditionally ascribed to the invention of Archilochus or Callinus, this form of verse, like the epic hexameter itself, first meets us full grown.<sup>2</sup> The date of Archilochus of Paros may be fixed pretty nearly at 700 B.C. That of Callinus of Ephesus is perhaps earlier. It may be assumed with probability that elegy was an invention of the same early civilisation among the Greek colonists of the eastern coast of the Aegean in which the Homeric poems flowered out into their splendid perfection. From the first the elegiac metre was instinctively recognised as the one best suited for inscriptional poems. Originally indeed it had a much wider area, as it afterwards had again with the Alexandrian poets; it seems to have been the common metre for every kind of poetry which was neither purely lyrical on the one hand, nor on the other

<sup>1</sup> The first inscriptions of all were probably in hexameter: cf. *Hdt.* v. 59.

<sup>2</sup> Horace, *A. P.* ll. 75-8, leaves the origin of elegiac verse in obscurity. When he says it was first used for laments, he probably follows the Alexandrian derivation of the word ἐλεγος from ἔλεγειν. The *roti sententiæ compos* to which he says it became extended is interpreted by the commentators as meaning amatory poetry. If this was Horace's meaning he chose a most singular way of expressing it.

included in the definite scope of the heroic hexameter. The name ἔλεγος, 'wailing', is probably as late as Simonides, when from the frequency of its use for funeral inscriptions the metre had acquired a mournful connotation, and become the *tristis elegia* of the Latin poets. But the war-chants of Callinus and Tyrtæus, and the political poems of the latter, are at least fifty years earlier in date than the elegies of Mimnermus, the first of which we have certain knowledge: and in Theognis, a hundred years later than Mimnermus, elegiac verse becomes a vehicle for the utmost diversity of subject, and a vehicle so facile and flexible that it never seems unsuitable or inadequate. For at least eighteen hundred years it remained a living metre, through all that time never undergoing any serious modification.<sup>1</sup> Almost up to the end of the Greek Empire of the East it continued to be written, in imitation it is true of the old poets, but still with the freedom of a language in common and uninterrupted use. As in the heroic hexameter the Asiatic colonies of Greece invented the most fluent, stately, and harmonious metre for continuous narrative poetry which has yet been invented by man, so in the elegiac couplet they solved the problem, hardly a less difficult one, of a metre which would refuse nothing, which could rise to the occasion and sink with it, and be equally suited to the epitaph of a hero or the verses accompanying a birthday present, a light jest or a great moral idea, the sigh of a lover or the lament over a perished Empire.<sup>2</sup>

The Palatine Anthology as it has come down to us includes a small proportion, less than one in ten, of poems in other metres than the elegiac. Some do not properly belong to the collection, as for instance the three lines of iambs heading the Erotic section and the two hendecasyllabics at the end of it, or the two hexameters at the beginning of the Dedicatory section. These are hardly so much insertions as accretions. Apart from them there are only four non-elegiac pieces among the three hundred and eight amatory epigrams. The three

<sup>1</sup> Mr. F. D. Allen's treatise *On Greek Versification in Inscriptions* (Boston, 1888) gives an account of the slight changes in structure (caesura, etc.) between earlier and later periods.

<sup>2</sup> Cf. *infra*, III. 2, VII. 4, X. 45, XII. 18, I. 30, IX. 23.



hundred and fifty-eight dedicatory epigrams include sixteen in hexameter and iambic, and one in hendecasyllabic; and among the seven hundred and fifty sepulchral epigrams are forty-two in hexameter, iambic, and other mixed metres. The Epideictic section, as one would expect from the more miscellaneous nature of its contents, has a larger proportion of non-elegiac pieces. Of the eight hundred and twenty-seven epigrams no less than a hundred and twenty-nine are in hexameter (they include a large number of single lines), twenty-seven in iambic, and six others in various unusual metres, besides one (No. 703) which comes in strangely enough: it is in prose: and is the inscription in commendation of the water of the Thracian river Tearos, engraved on a pillar by Darius, transcribed from Herodotus, iv. 91. The odd thing is that the collector of the Anthology appears to have thought it was in verse. The Hortatory section includes a score of hexameter and iambic fragments, some of them proverbial lines, others extracts from the tragedians. The Convivial section has five-and-twenty in hexameter, iambic, and hemiambic, out of four hundred and forty-two. The *Musa Stratonis*, in which the hand of the Byzantine editor has had a less free play, is entirely in elegiac. But the short appendix next following it in the Palatine MS. consists entirely of epigrams in various metres, chiefly composite. Of the two thousand eight hundred and thirteen epigrams which constitute the Palatine Anthology proper, (sections v., vi., vii., ix., x., and xi.), there are in all a hundred and seventy-five in hexameter, seventy-seven in iambic, and twenty-two in various other metres. In practice, when one comes to make a selection, the exclusion of all non-elegiac pieces leads to no difficulty.

Nothing illustrates more vividly the essential unity and continuous life of Greek literature than this line of poetry, reaching from the period of the earliest certain historical records down to a time when modern poetry in the West of Europe had already established itself; nothing could supply a better and simpler corrective to the fallacy, still too common, that Greek history ends with the conquests of Alexander. It is on some such golden bridge that we must cross the profound gulf which separates, to the popular view, the sunset of the Western Empire of Rome from the dawn of the Italian republics and

the kingdoms of France and England. That gulf to most persons seems impassable, and it is another world which lies across it. But here one sees how that distant and strange world stretches out its hands to touch our own. The great burst of epigrammatic poetry under Justinian took place when the Consulate of Rome, after more than a thousand years' currency, at last ceased to mark the Western year. While Constantinus Cephalas was compiling his Anthology, adding to the treasures of past times much recent and even contemporary work, Athelstan of England inflicted the great defeat on the Danes at Brunanburh, the song of which is one of the noblest records of our own early literature; and before Planudes made the last additions the Divine Comedy was written, and our English poetry had broken out into the full sweetness of its flower:

Bytuene Mershe ant Averil  
 When spray biginneth to springe,  
 The lutel foul hath hire wyl  
 On hyre lud to syngge.<sup>1</sup>

It is startling to think that so far as the date goes this might have been included in the Planudean Anthology.

Yet this must not be pressed too far. Greek literature at the later Byzantine Court, like the polity and religion of the Empire, was a matter of rigid formalism; and so an epigram by Cometas Chartularius differs no more in style and spirit from an epigram by Agathias than two mosaics of the same dates. The later is a copy of the earlier, executed in a somewhat inferior manner. Even in the revival of poetry under Justinian it is difficult to be sure how far the poetry was in any real sense original, and how far it is parallel to the Latin verses of Renaissance scholars. The vocabulary of these poets is practically the same as that of Callimachus; but the vocabulary of Callimachus too is practically the same as that of Simonides.

### III

The material out of which this selection has been made is principally that immense mass of epigrams known as the Greek

<sup>1</sup> From the Leominster MS. circ. A.D. 1307 (Percy Society, 184£).

**Anthology.** An account of this celebrated collection and the way in which it was formed will be given presently; here it will be sufficient to say that, in addition to about four hundred Christian epigrams of the Byzantine period, it contains some three thousand seven hundred epigrams of all dates from 700 B.C. to 1000 or even 1200 A.D., preserved in two Byzantine collections, the one probably of the tenth, the other of the fourteenth century, named respectively the Palatine and Planudean Anthologies. The great mass of the contents of both is the same; but the former contains a large amount of material not found in the latter, and the latter a small amount not found in the former.

For much the greatest number of these epigrams the Anthology is the only source. But many are also found cited by various authors or contained among their other works. It is not necessary to pursue this subject into detail. A few typical instances are the citations of the epitaph by Simonides on the three hundred Spartans who fell at Thermopylae, not only by Herodotus<sup>1</sup> but by Diodorus Siculus and Strabo, the former in a historical, the latter in a geographical, work: of the epigram by Plato on the Eretrian exiles<sup>2</sup> by Philostratus in his *Life of Apollonius*: of many epigrams purporting to be written by philosophers, or actually written upon them and their works, by Diogenes Laërtius in his *Lives of the Philosophers*. Plutarch among the vast mass of his historical and ethical writings quotes incidentally a considerable number of epigrams. A very large number are quoted by Athenaeus in that treasury of odds and ends, the *Deipnosophistae*. A great many too are cited in the lexicon which goes under the name of Suidas, and which, beginning at an unknown date, continued to receive additional entries certainly up to the eleventh century.

These same sources supply us with a considerable gleaning of epigrams which either were omitted by the collectors of the Anthology or have disappeared from our copies. The present selection for example includes epigrams found in an anonymous *Life of Aeschylus*: in the *Onomasticon* of Julius Pollux, a grammarian of the early part of the third century, who cites from many lost writings for peculiar words or constructions:

<sup>1</sup> *Anth. Pal.* vii. 249; *Hdt.* vii. 228.

<sup>2</sup> *Ibid.* vii. 256.

and from the works of Athenaeus, Diogenes Laërtius, Plutarch, and Suidas mentioned above. The more famous the author of an epigram was, the more likely does it become that his work should be preserved in more than one way. Thus, of the thirty-one epigrams ascribed to Plato, while all but one are found in the Anthology, only seventeen are found in the Anthology alone. Eleven are quoted by Diogenes Laërtius; and thirteen wholly or partially by Athenaeus, Suidas, Apuleius, Philostratus, Gellius, Macrobius, Olympiodorus, Apostolius, and Thomas Magister. On the other hand the one hundred and thirty-four epigrams of Meleager, representing a peculiar side of Greek poetry in a perfection not elsewhere attainable, exist in the Anthology alone.

Beyond these sources, which may be called literary, there is another class of great importance: the monumental. An epigram purports to be an inscription actually carved or written upon some monument or memorial. Since archaeology became systematically studied, original inscriptions, chiefly on marble, are from time to time brought to light, many of which are in elegiac verse. The admirable work of Kaibel<sup>1</sup> has made it superfluous to traverse the vast folios of the *Corpus Inscriptionum* in search of what may still be hidden there. It supplies us with several epigrams of real literary value; while the best of those discovered before this century are included in appendices to the great works of Brunck and Jacobs. Most of these monumental inscriptions are naturally sepulchral. They are of all ages and countries within the compass of Graeco-Roman civilisation, from the epitaph, magnificent in its simplicity, sculptured on the grave of Cleoetes the Athenian when Athens was still a small and insignificant town, to the last outpourings of the ancient spirit on the tombs reared, among strange gods and barbarous faces, over Paulina of Ravenna or Vibius Licinianus of Nîmes.<sup>2</sup>

It has already been pointed out by how slight a boundary the epigram is kept distinct from other forms of poetry, and how in extreme cases its essence may remain undefinable. The two fragments of Theognis and one of Mimnermus included

<sup>1</sup> *Epigrammata Graeca ex lapidibus collecta*. Berlin, 1878.

<sup>2</sup> *Infra*, III. 35, 47; XI. 48.

here<sup>1</sup> illustrate this. They are examples of a large number like them, which are not, strictly speaking, epigrams; being probably passages from continuous poems, selected, at least in the case of Theognis, for an Anthology of his works.

The epigrams extant in literature which are not in the Anthology are, with a few exceptions, collected in the appendix to the edition of Jacobs, and are reprinted from it in modern texts. They are about four hundred in number, and raise the total number of epigrams in the Anthology to about four thousand five hundred; to these must be added at least a thousand inscriptional epigrams, which increase year by year as new explorations are carried on. It is, of course, but seldom that these last have distinct value as poetry. Those of the best period indeed, and here the best period is the sixth century B.C., have always a certain accent, even when simplest and most matter of fact, which reminds us of the palace whence they came. Their simplicity is more thrilling than any eloquence. From the exotic and elaborate word-embroidery of the poets of the decadence, we turn with relief and delight to work like this, by a father over his son:

Σῆμα πατὴρ Κλεόβουλος ἀποφθιμένο· Ξενοφάντι  
θῆκε τόδ' ἀντ' ἀρετῆς ἠδὲ σοφοσύνης.<sup>2</sup>

(This monument to dead Xenophantus his father Cleobulus set up, for his valour and wisdom);

or this, on an unmarried girl:

Σῆμα Φρασιλείας· κόρη κεκλησομαι αἰεὶ  
ἀντὶ γάμου παρὰ θεῶν τοῦτο λαγοῦσ' ὄνομα.<sup>3</sup>

(The monument of Phrasicleia; I shall for ever be called maiden, having got this name from the gods instead of marriage.)

So touching in their stately reserve, so piercing in their delicate austerity, these epitaphs are in a sense the perfection of literature, and yet in another sense almost lie outside its limits. For the workmanship here, we feel, is unconscious; and without conscious workmanship there is not art. In Homer, in Sophocles, in all the best Greek work, there is this divine simplicity; but beyond it, or rather beneath it and sustaining it, there is purpose.

<sup>1</sup> *Infra*, XII. 6, 17, 37.

<sup>2</sup> *Corp. Inscr. Att.* 477 v.

<sup>3</sup> *Ibid.* 469.

## IV

From the invention of writing onwards, the inscriptions on monuments and dedicated offerings supplied one of the chief materials of historical record. Their testimony was used by the earliest historians to supplement and reinforce the oral traditions which they embodied in their works. Herodotus and Thucydides quote early epigrams as authority for the history of past times;<sup>1</sup> and when in the latter part of the fourth century B.C. history became a serious study throughout Greece, collections of inscribed records, whether in prose or verse, began to be formed as historical material. The earliest collection of which anything is certainly known was a work by Philochorus,<sup>2</sup> a distinguished Athenian antiquary who flourished about 300 B.C., entitled *Epigrammata Attica*. It appears to have been a transcript of all the ancient Attic inscriptions dealing with Athenian history, and would include the verses engraved on the tombs of celebrated citizens, or on objects dedicated in the temples on public occasions. A century later, we hear of a work by Polemo, called *Periegetes*, or the 'Guidebook-maker,' entitled *περὶ τῶν κατὰ πόλεις ἐπιγραμμάτων*.<sup>3</sup> This was an attempt to make a similar collection of inscriptions throughout the cities of Greece. Athenaeus also speaks of authors otherwise unknown, Alcetas and Menetor,<sup>4</sup> as having written treatises *περὶ ἀναθημάτων*, which would be collections of the same nature confined to dedicatory inscriptions; and, these being as a rule in verse, the books in question were perhaps the earliest collections of monumental poetry. Even less is known with regard to a book 'on epigrams' by Neoptolemus of Paros.<sup>5</sup> The history of Anthologies proper begins for us with Meleager of Gadara.

The collection called the *Garland of Meleager*, which is the basis of the Greek Anthology as we possess it, was formed by him in the early part of the first century B.C. The scholiast on

<sup>1</sup> Cf. especially *Hdt.* v. 59, 60, 77; *Thuc.* i. 132, vi. 54, 59.

<sup>2</sup> *Suid.* s.v. Φιλόχορος.

<sup>3</sup> *Athen.* x. 436 D, 442 E.

<sup>4</sup> *Athen.* xiii. 591 C, 594 D.

<sup>5</sup> *Ibid.* x. 454 F. The date of Neoptolemus is uncertain; he probably lived in the second century B.C.

the Palatine MS. says that Meleager flourished in the reign of the last Seleucus (*ἤμυασεν ἐπὶ Σελεύκου τοῦ ἐσχατοῦ*). This is Seleucus VI. Epiphanes, the last king of the name, who reigned B.C. 95-93; for it is not probable that the reference is to the last Seleucid, Antiochus XIII., who acceded B.C. 69, and was deposed by Pompey when he made Syria a Roman province in B.C. 65. The date thus fixed is confirmed by the fact that the collection included an epigram on the tomb of Antipater of Sidon,<sup>1</sup> who, from the terms in which Cicero alludes to him, must have lived till 110 or even 100 B.C., and that it did not include any of the epigrams of Meleager's townsman Philodemus of Gadara, the friend of L. Calpurnius Piso, consul in B.C. 58.

This Garland or Anthology has only come down to us as forming the basis of later collections. But the prefatory poem which Meleager wrote for it has fortunately been preserved, and gives us valuable information as to the contents of the Garland. This poem,<sup>2</sup> in which he dedicates his work to his friend or patron Diocles, gives the names of forty-seven poets included by him besides many others of recent times whom he does not specifically enumerate. It runs as follows :

“ Dear Muse, for whom bringest thou this gardenful of song, or who is he that fashioned the garland of poets? Meleager made it, and wrought out this gift as a remembrance for noble Diocles, inweaving many lilies of Anyte, and many martagons of Moero, and of Sappho little, but all roses, and the narcissus of Melanippides budding into clear hymns, and the fresh shoot of the vine-blossom of Simonides; twining to mingle therewith the spice-scented flowering iris of Nossis, on whose tablets love melted the wax, and with her, margerain from sweet-breathed Rhianus, and the delicious maiden-fleshed crocus of Erinna, and the hyacinth of Alcaeus, vocal among the poets, and the dark-leaved laurel-spray of Samius, and withal the rich ivy-clusters of Leonidas, and the tresses of Mnasilcas' sharp pine; and he plucked the spreading plane of the song of Pamphilus, woven together with the walnut shoots of Pancrates and the fair-foliaged white poplar of Tymnes, and the green mint of Nicias, and the horn-poppy of Euphemus growing on

<sup>1</sup> *Anth. Pal.* vii. 428; *Cic. Or.* iii. 194, *Pis.* 68-70.

<sup>2</sup> *Ibid.* iv. 1.

the sands; and with these Damagetas, a dark violet, and the sweet myrtle-berry of Callimachus, ever full of pungent honey, and the rose-campion of Euphorion, and the cyclamen of the Muses, him who had his surname from the Dioscori. And with them he inwove Hegesippus, a riotous grape-cluster, and mowed down the scented rush of Perses; and withal the quince from the branches of Diotimus, and the first pomegranate flowers of Meneceates, and the myrrh-twigs of Nicaenetus, and the terebinth of Phaennus, and the tall wild pear of Simmias, and among them also a few flowers of Parthenis, plucked from the blameless parsley-meadow, and fruitful remnants from the honey-dropping Muses, yellow ears from the corn-blade of Bacchylides; and withal Anacreon, both that sweet song of his and his nectarous elegies, unsown honeysuckle; and withal the thorn-blossom of Archilochus from a tangled brake, little drops from the ocean; and with them the young olive-shoots of Alexander, and the dark-blue cornflower of Polycleitus; and among them he laid amaracus, Polystratus the flower of songs, and the young Phoenician cypress of Antipater, and also set therein spiked Syrian nard, the poet who sang of himself as Hermes' gift; and withal Posidippus and Hedylus together, wild blossoms of the country, and the blowing windflowers of the son of Sicelides; yea, and set therein the golden bough of the ever divine Plato, shining everywhere in excellence, and beside him Aratus the knower of the stars, cutting the first-born spires of that heaven-high palm, and the fair-tressed lotus of Chaeremon mixed with the gilliflower of Phaedimus, and the round ox-eye of Antagoras, and the wine-loving fresh-blown wild thyme of Theodorides, and the bean-blossoms of Phantias, and many newly-scriptured shoots of others; and with them also even from his own Muse some early white violets. But to my friends I give thanks; and the sweet-lingued garland of the Muses is common to all initiate."

In this list three poets are not spoken of directly by name, but, from metrical or other reasons, are alluded to paraphrastically. 'He who had his surname from the Dioscori' is Dioscorides; 'the poet who sang of himself as Hermes' gift' is Hermodorus; and 'the son of Sicelides' is Aesclepiades, referred to under the same name by his great pupil Theocritus.



The names of these forty-eight poets (including Meleager himself) show that the collection embraced epigrams of all periods from the earliest times up to his own day. Six belong to the early period of the lyric poets, ending with the Persian wars; Archilochus, who flourished about 700 B.C., Sappho and Erinna a century afterwards, Simonides and Anacreon about 500 B.C., and a little later, Bacchylides. Five more belong to the fourth century B.C., the period which begins with the destruction of the Athenian empire and ends with the establishment of the Macedonian kingdoms of the Diadochi. Of these, Plato is still within the Athenian period; Hegesippus, Simmias, Anyte, and Phaedimus, all towards the end of the century, mark the beginning of the Alexandrian period. Four have completely disappeared out of the Anthology as we possess it; Melanippides, a celebrated writer of dithyrambic poetry in the latter half of the fifth century B.C., of which a few fragments survive, and Euphemus, Parthenis, and Polycleitus, of whom nothing whatever is known. The remaining thirty-three poets in Meleager's list all belong to the Alexandrian period, and bring the series down continuously to Meleager himself.

One of the epigrams in the Anthology of Strato<sup>1</sup> professes to be the colophon (*χορονοία*) to Meleager's collection; but it is a stupid and clumsy forgery of an obviously later date, probably by Strato himself, or some contemporary, and is not worth quoting. The proem to the Garland is a work of great ingenuity, and contains in single words and phrases many exquisite criticisms. The phrase used of Sappho has become proverbial; hardly less true and pointed are those on Erinna, Callimachus, and Plato. All the flowers are carefully and appropriately chosen with reference to their poets, and the whole is done with the light and sure touch of a critic who is also a poet himself.

A scholiast on the Palatine ms. says that Meleager's Anthology was arranged in alphabetical order (*αλφαβητικῶς*). This seems to mean alphabetical order of epigrams, not of authors; and the statement is borne out by some parts of the Palatine and even of the Planudean Anthologies, where, in spite of the rearrangement under subjects, traces of alpha-

<sup>1</sup> *Anth. Pal.* xii. 257.

betical arrangement among the older epigrams are still visible. The words of the scholiast<sup>1</sup> imply that there was no further arrangement by subject. It seems most reasonable to suppose that the epigrams of each author were placed together; but of this there is no direct evidence, nor can any such arrangement be certainly inferred from the state of the existing Anthologies.

The Scholiast, in this same passage, speaks of Meleager's collection as an ἐπιγραμμάτων στέφανος, and obviously it consisted in the main of epigrams according to the ordinary definition. But it is curious that Meleager himself nowhere uses the word; and from some phrases in the proem it is difficult to avoid the inference that he included other kinds of minor poetry as well. Too much stress need not be laid on the words ὕμνος and ᾠοιδή, which in one form or another are repeatedly used by him; though it is difficult to suppose that 'the hymns of Melanippides', who is known to have been a dithyrambic poet, can mean not hymns but epigrams.<sup>2</sup> But where Anacreon is mentioned, his μέλισμα and his elegiac pieces are unmistakably distinguished from each other, and are said to be both included; and this μέλισμα must mean lyric poetry of some kind, probably the very hemiambs under the name of Anacreon which are extant as an appendix to the Palatine ms. Meleager's Anthology also pretty certainly included his own Song of Spring,<sup>3</sup> which is a hexameter poem, though but for the form of verse it might just come within a loose definition of an epigram. Whether it included idyllic poems like the Amor Fugitivus of Moschus<sup>4</sup> it is not possible to determine.

Besides his great Anthology, another, of the same class of contents as that subsequently made by Strato, is often ascribed to Meleager, an epigram in Strato's Anthology<sup>5</sup> being regarded as the proem to this supposed collection. But there is no external authority whatever for this hypothesis; nor is it

<sup>1</sup> See *infra*, p. 20.

<sup>2</sup> Melanippides, however, also wrote epigrams according to Suidas, *s.v.*, and the phrase of Meleager may mean 'the epigrams of this poet who was celebrated as a hymn-writer'.

<sup>3</sup> *Anth. Pal.* ix. 363.

<sup>4</sup> *Ibid.* ix. 440.

<sup>5</sup> *Ibid.* xii. 256.

necessary to regard that epigram as anything more than a poem commemorating the boys mentioned in it. Eros, not Meleager, is in this case the weaver of the garland.

The next compiler of an Anthology, more than a century after Meleager, was Philippus of Thessalonica. Of this also the proem is preserved.<sup>1</sup> It purports to be a collection of the epigrammatists since Meleager, and is dedicated to the Roman patron of the author, one Camillus. The proem runs thus :

“Having plucked for thee Heliconian flowers, and cut the first-blown blossoms of famous-forested Pieria, and reaped the ears from modern pages, I wove a rival garland, to be like those of Meleager ; but do thou, noble Camillus, who knowest the fame of the older poets, know likewise the short pieces of the younger. Antipater’s corn-ear shall grace our garland, and Crinagoras like an ivy-cluster ; Antiphilus shall glow like a grape-bunch, Tullius like melilote, Philodemus like marjoram : and Parmenio myrtle-berries : Antiphanes as a rose : Automedon ivy, Zonas lilies, Bianor oak, Antigonus olive, and Diodorus violet. Liken thou Euenus to laurel, and the multitude woven in with these to what fresh-blown flowers thou wilt.”

One sees here the decline of the art from its first exquisite-ness. There is no selection or appropriateness in the names of the flowers chosen, and the verse is managed baldly and clumsily. Philippus’ own epigrams, of which over seventy are extant, are generally rather dull, chiefly school exercises, and, in the phrase of Jacobs, *imitatione magis quam inventione conspicua*. But we owe to him the preservation of a large mass of work belonging to the Roman period. The date of Philippus cannot be fixed very precisely. His own epigrams contain no certain allusion to any date later than the reign of Augustus. Of the poets named in his proem, Antiphanes, Euenus, Parmenio, and Tullius have no date determinable from internal evidence. Antigonus has been sometimes identified with Antigonus of Carystus, the author of the *Παρὰ δόξων Σουζγογγή*, who lived in the third century B.C. under Ptolemy Philadelphus or Ptolemy Euergetes ; but as this Anthology distinctly professes to be of poets since Meleager, he must be

<sup>1</sup> *Anth. Pal.* iv. 2.

another author of the same name. Antipater of Thessalonica, Bianor, and Diodorus are of the Augustan period; Philodemus, Zonas, and probably Automedon, of the period immediately preceding it. The latest certain allusion in the poems of Antiphilus is to the enfranchisement of Rhodes by Nero in A.D. 53.<sup>1</sup> One of the epigrams under the name of Automedon in the Anthology<sup>2</sup> is on the rhetorician Nicetas, the teacher of the younger Pliny. But there are at least two poets of the name, Automedon of Aetolia and Automedon of Cyzicus, and the former, who is pre-Roman, may be the one included by Philippus. If so, we need not, with Jacobs, date this collection in the reign of Trajan, at the beginning of the second century, but may place it with greater probability half a century earlier, under Nero.

In the reign of Hadrian the grammarian Diogenianus of Heraclea edited an Anthology of epigrams,<sup>3</sup> but nothing is known of it beyond the name. The Anthology contains a good deal of work which may be referred to this period.

The first of the appendices to the Palatine Anthology is the *Παλιὰ Μοῦσα* of Strato of Sardis. The compiler apologises in a prefatory note for including it, excusing himself with the line of Euripides,<sup>4</sup> ἥ γε σώφρων ὁ διαφραγήσεται. It was a new Anthology of epigrams dealing with this special subject from the earliest period downwards. As we possess it, Strato's collection includes thirteen of the poets named in the Garland of Meleager (including Meleager himself), two of those named in the Garland of Philippus, and ten other poets, none of them of much mark, and most of unknown date; the most interesting being Alpheus of Mitylene, who from the style and contents of his epigrams seems to have lived about the time of Hadrian, but may possibly be an Augustan poet. Strato is mentioned by Diogenes Laërtius,<sup>5</sup> who wrote at the beginning of the third century; and his own epigram on the physician Artemidorus Capito,<sup>6</sup> who was a contemporary of Hadrian, fixes his approximate date.

How far we possess Strato's collection in its original form

<sup>1</sup> *Anth. Pal.* ix. 178.

<sup>3</sup> Suidas s.v. Διογενίανος.

<sup>5</sup> v. 61.

<sup>2</sup> *Ibid.* x. 23.

<sup>4</sup> *Bacch.* 318.

<sup>6</sup> *Anth. Pal.* xi. 117.

it is impossible to decide. Jacobs says he cannot attempt to determine whether Cephalas took it in a lump or made a selection from it, or whether he kept the order of the epigrams. As they stand they have no ascertainable principle of arrangement, alphabetical or of author or of subject. The collection consists of two hundred and fifty-nine epigrams, of which ninety-four are by Strato himself, and sixty by Meleager. It has either been carelessly formed, or suffered from interpolation afterwards. Some of the epigrams are foreign to the subject of the collection. Six are on women;<sup>1</sup> and four of these are on women whose names end in the diminutive form, Phanion, Callistion, etc., which suggests the inference that they were inserted at a late date and by an ignorant transcriber who confused these with masculine forms. For all the epigrams of Strato's collection the Anthology is the only source.

In the three hundred years between Strato and Agathias no new Anthology is known to have been made.

The celebrated Byzantine poet and historian Agathias, son of Mammonius of Myrina, came to Constantinople as a young man to study law in the year 554. In the preface to his History he tells us that he formed a new collection of recent and contemporary epigrams previously unpublished,<sup>2</sup> in seven books, entitled Κύκλος. His proem to the Cyclus is extant.<sup>3</sup> It consists of forty-six iambs followed by eighty-seven hexameters, and describes the collection under the symbolism no longer of a flower-garden, but of a feast to which different persons bring contributions (ὁ στέφανος ἀλλὰ συναγωγῆ), a metaphor which is followed out with unrelenting tediousness. The piece is not worth transcription here. He says he includes his own epigrams. After a panegyric on the greatness of the empire of Justinian, and the foreign and domestic peace of his reign, he ends by describing the contents of the collection. Book I. contains dedications in the ancient manner, ὡς προτέροις μακάρησιν ἀνεμύνη: for Agathias was himself a Christian, and indeed the old religion had completely died out even before Justinian closed the schools of Athens. Book II. contains

<sup>1</sup> *Anth. Pal.* xvi. 53, 82, 114, 131, 147, 173.

<sup>2</sup> Agathias, *Hist.* i. 1: τῶν ἐπιγραμμάτων τὰ ἀρτιγενῆ καὶ νεώτερα διαλανθάνοντι ἔτι καὶ χυδῆν οὐτωσὶ παρ' ἐνίοις ὑποψιθυριζόμενα. Cf. also Suidas, s.v. Ἀγαθίας.

<sup>3</sup> *Anth. Pal.* iv. 3.

epigrams on statues, pictures, and other works of art; Book III., sepulchral epigrams; Book IV., epigrams "on the manifold paths of life, and the unstable scales of fortune," corresponding to the section of *Προτρεπτικῆ* in the Palatine Anthology; Book V., irrisory epigrams; Book VI. amatory epigrams; and Book VII., convivial epigrams. Agathias, so far as we know, was the first who made this sort of arrangement under subjects, which, with modifications, has generally been followed afterwards. His Anthology is lost; and probably perished soon after that of Cephelas was made.

Constantinus Cephelas, a grammarian unknown except from the Palatine MS., began again from the beginning. The scholiast to the Garland of Meleager in that MS., after saying that Meleager's Anthology was arranged in alphabetical order, goes on as follows:—"but Constantinus, called Cephelas, broke it up, and distributed it under different heads, viz., the love-poems separately, and the dedications and epitaphs, and epideictic pieces, as they are now arranged below in this book."<sup>1</sup> We must assume that with this rearranged Anthology he incorporated those of Philippus and Agathias, unless, which is not probable, we suppose that the Palatine Anthology is one enlarged from that of Cephelas by some one else completely unknown.

As to the date of Cephelas there is no certain indication. Suidas apparently quotes from his Anthology; but even were we certain that these quotations are not made from original sources, his lexicon contains entries made at different times over a space of several centuries. A scholium to one of the epigrams<sup>2</sup> of Alcaeus of Messene speaks of a discussion on it by Cephelas which took place in the School of the New Church at Constantinople. This New Church was built by the Emperor Basil I. (reigned 867-876). Probably Cephelas lived in the reign of Constantine VII. Porphyrogenitus (911-959), who had a passion for art and literature, and is known to have ordered the compilation of books of excerpts. Gibbon gives an account of the revival of learning which took place under his influence, and of the relations of his Court with that of the Western Empire of Otto the Great.

<sup>1</sup> Schol. on *Anth. Pal.* iv. 1.

<sup>2</sup> *Anth. Pal.* vii. 429.

The arrangement in the Anthology of Cephalas is founded on that of Agathias. But alongside of the arrangement under subjects we frequently find strings of epigrams by the same author with no particular connection in subject, which are obviously transcribed directly from a collected edition of his poems.

Maximus Planudes, theologian, grammarian, and rhetorician, lived in the early part of the fourteenth century; in 1327 he was appointed ambassador to the Venetian Republic by Andronicus II. Among his works were translations into Greek of Augustine's City of God and Caesar's Gallic War. The restored Greek Empire of the Palaeologi was then fast dropping to pieces. The Genoese colony of Pera usurped the trade of Constantinople and acted as an independent state; and it brings us very near the modern world to remember that while Planudes was the contemporary of Petrarch and Doria, Andronicus III., the grandson and successor of Andronicus II., was married, as a suitable match, to Agnes of Brunswick, and again after her death to Anne of Savoy.

Planudes made a new Anthology in seven books, founded on that of Cephalas, but with many alterations and omissions. Each book is divided into chapters which are arranged alphabetically by subject, with the exception of the seventh book, consisting of amatory epigrams, which is not subdivided. In a prefatory note to this book he says he has omitted all indecent or unseemly epigrams, *πολλά ἐν τῷ ἀντιγράφῳ ὄντα*. This *ἀντίγραφον* was the Anthology of Cephalas. The contents of the different books are as follows:

Book I.—*Ἐπιδεικτικῆ*, in ninety-one chapters; from the *Ἐπιδεικτικῆ* of Cephalas, with additions from his *Ἀνυθρηματικῆ* and *Ἡροτροπετικῆ*, and twelve new epigrams on statues.

Book II.—*Σκωπτικῆ*, in fifty-three chapters; from the *Συμποτικῆ* καὶ *Σκωπτικῆ* and the *Μοῦσα Στράτωνος* of Cephalas, with six new epigrams.

Book III.—*Ἐπιτύμβια*, in thirty-two chapters; from the *Ἐπιτύμβια* of Cephalas, which are often transcribed in the original order, with thirteen new epigrams.

Book IV.—Epigrams on monuments, statues, animals, and places, in thirty-three chapters; some from the *Ἐπιδεικτικῆ* of Cephalas, but for the greater part new.

Book V.—Christodorus' description of the statues in the gymnasium called Zeuxippus, and a collection of epigrams in the Hippodrome at Constantinople; from appendices to the Anthology of Cephalas.

Book VI.—'Ανθθημικτιζζ, in twenty-seven chapters; from the 'Ανθθημικτιζζ of Cephalas, with four new epigrams.

Book VII.—'Ερωτιζζ; from the 'Ερωτιζζ of Cephalas, with twenty-six new epigrams.

Obviously then the Anthology of Planudes was almost wholly taken from that of Cephalas, with the exception of epigrams on works of art, which are conspicuously absent from the earlier collection as we possess it. As to these there is only one conclusion. It is impossible to account for Cephalas having deliberately omitted this class of epigrams; it is impossible to account for their re-appearance in Planudes, except on the supposition that we have lost a section of the earlier Anthology which included them. The Planudean Anthology contains in all three hundred and ninety-seven epigrams, which are not in the Palatine ms. of Cephalas. It is in these that its principal value lies. The vitiated taste of the period selected later and worse in preference to earlier and better epigrams; the compilation was made carelessly and, it would seem, hurriedly, the earlier part of the sections of Cephalas being largely transcribed and the latter part much less fully, as though the editor had been pressed for time or lost interest in the work as he went on. Not only so, but he mutilated the text freely, and made sweeping conjectural restorations where it was imperfect. The discrepancies too in the authorship assigned to epigrams are so frequent and so striking that they can only be explained by great carelessness in transcription; especially as internal evidence where it can be applied almost uniformly supports the headings of the Palatine Anthology.

Such as it was, however, the Anthology of Planudes displaced that of Cephalas almost at once, and remained the only ms. source of the Anthology until the seventeenth century. The other entirely disappeared, unless a copy of it was the manuscript belonging to Angelo Colloti, seen and mentioned by the Roman scholar and antiquarian Fulvio Orsini (*b.* 1529, *d.* 1600) about the middle of the sixteenth century, and then again lost to view. The Planudean Anthology was first printed at



Florence in 1484 by the Greek scholar, Janus Lascaris, from a good ms. It continued to be reprinted from time to time, the last edition being the five sumptuous quarto volumes issued from the press of Wild and Altheer at Utrecht, 1795-1822.

In the winter of 1606-7, Salmasius, then a boy of eighteen but already an accomplished scholar, discovered a manuscript of the Anthology of Cephalas in the library of the Counts Palatine at Heidelberg. He copied from it the epigrams hitherto unknown, and these began to be circulated in manuscript under the name of the Anthologia Inedita. The intention he repeatedly expressed of editing the whole work was never carried into effect. In 1623, on the capture of Heidelberg by the Archduke Maximilian of Bavaria in the Thirty Years' War, this with many other MSS. and books was sent by him to Rome as a present to Pope Gregory xv., and was placed in the Vatican Library. It remained there till it was taken to Paris by order of the French Directory in 1797, and was restored to the Palatine Library after the end of the war.

The description of this celebrated manuscript, the Codex Palatinus or Vaticanus, as it has been named from the different places of its abode, is as follows: it is a long quarto, on parchment, of 710 pages, together with a page of contents and three other pages glued on at the beginning. There are three hands in it. The table of contents and pages 1-452 and 645-704 in the body of the ms. are in a hand of the eleventh century; the middle of the ms., pages 453-644, is in a later hand; and a third, later than both, has written the last six pages and the three odd pages at the beginning, has added a few epigrams in blank spaces, and has made corrections throughout the ms.

The index, which is of great importance towards the history not only of the ms. but of the Anthology generally, runs as follows:—

Τὰδε ἔνεστιν ἐν τῇδε τῇ βίβλῳ τῶν ἐπιγραμμάτων

- A. Νόννου ποιητοῦ Πανοπολίτου ἔκφρασις τοῦ κατὰ Ἰωάννην ἀγίου εὐαγγελίου.
- B. Παύλου ποιητοῦ σελαντιάρχου (sic) υἱοῦ Κύρου ἔκφρασις εἰς τὴν μεγάλην ἐκκλησίαν ἢτε τὴν ἀγίαν Σοφίαν.
- Γ. Συλλογὰ ἐπιγραμμάτων Χριστιανικῶν εἰς τὸ ναὸς καὶ εἰκόνας καὶ εἰς διάφορα ἀναθήματα.

- Δ. Χριστοδώρου ποιητοῦ Θηβαίου ἔκφρασις τῶν ἀγαλλιάτων τῶν εἰς τὸ δημόσιον γυμνάσιον τοῦ ἐπικαλουμένου Ζευξίππου.
- Ε. Μελεάγρου ποιητοῦ Παλαιστίνου στέφανος διαφόρων ἐπιγραμμάτων.
- Ϛ. Φιλίππου ποιητοῦ Θεσσαλονικέως στέφανος ὁμοίως διαφόρων ἐπιγραμμάτων.
- Ζ. Ἀγαθίου σχολαστικοῦ Ἀσιανοῦ Μυρηναίου συλλογὴ νέων ἐπιγραμμάτων ἐκτεθέντων ἐν Κωνσταντινουπόλει πρὸς Θεόδωρον Δεκουρίωνα. ἔστι δὲ ἡ τάξις τῶν ἐπιγραμμάτων ἡγουν διαίρεσις οὕτως.
- α'. πρώτη μὲν ἡ τῶν Χριστιανῶν.
- β'. δευτέρα δὲ ἡ τὰ Χριστοδώρου περιέχουσα τοῦ Θηβαίου.
- γ'. τρῆτη (sic) δὲ ἀρχὴν μὲν ἔχουσα τῶν ἐρωτικῶν ἐπιγραμμάτων ὑπόθεσιν.
- δ'. ἡ τῶν ἀναθεματικῶν.
- ε'. πέμπτη ἡ τῶν ἐπιτυμβίων.
- ς'. ἡ τῶν ἐπιδεικτικῶν.
- ζ'. ἑβδόμη ἡ τῶν προτρεπτικῶν.
- η'. ἡ τῶν σκωπτικῶν.
- θ'. ἡ τῶν Στράτωνος τοῦ Σαρδιανοῦ.
- ι'. διαφόρων μέτρων διάφορα ἐπιγράμματα.
- ια'. ἀριθμητικά καὶ γρήφα σύμμικτα.
- ιβ'. Ἰωάννου γραμματικοῦ Γόζης ἔκφρασις τοῦ κοσμικοῦ πίνακος τοῦ ἐν χειμερίῳ λουτρῷ.
- ιγ'. Σύριγγ Θεοκρίτου καὶ πτέρυγες Συμμίου Δοσιάδα βωμὸς Βησαντίνου ὠδὸν καὶ πέλεκυς.
- ιδ'. Ἀνακρέοντος Τηῖου Συμποσιακὰ ἡμιάμβια καὶ Ἀνακρέοντια καὶ τρίμετρα.
- ιε'. Τοῦ ἀγίου Γρηγορίου τοῦ Θεολόγου ἐκ τῶν ἐπῶν ἐκλογαὶ διάφοραι ἐν οἷς καὶ τὰ Ἀρέθου καὶ Ἀναστασίου καὶ Ἰγνατίου καὶ Κωνσταντίνου καὶ Θεοφάνους κείνται ἐπιγράμματα.

This index must have been transcribed from the index of an earlier MS. It differs from the actual contents of the MS. in the following respects:—

The hexameter paraphrase of S. John's Gospel by Nomus is not in the MS., having perhaps been torn off from the beginning of it.

After the description of S. Sophia by Paulus Silentarius, follow in the MS. select poems of S. Gregorius.

After the description by Christodorus of the statues in the gymnasium of Zeuxippus follows a collection of nineteen epigrams inscribed below carved reliefs in the temple of Apollonis, mother of Attalus and Eumenes kings of Pergamus, at Cyzicus.

After the proem to the Anthology of Agathias follows another epigram of his, apparently the colophon to his collection.

The book of Christian epigrams and that of poems by Christodorus of Thebes are wanting in the MS.

Between the *Sepulcralia* and *Epidicctica* is inserted a collection of 254 epigrams by S. Gregorius.

John of Gaza's description of the Mappa Mundi in the winter baths is wanting in the MS.

After the miscellaneous Byzantine epigrams, which form the last entry in the index, is a collection of epigrams in the Hippodrome at Constantinople.

The Palatine MS. then is a copy from another lost MS. And the lost MS. itself was not the archetype of Cephala's. From a prefatory note to the *Dedicatoria*, taken in connection with the three iambic lines prefixed to the *Amatoria*, it is obvious that the *Amatoria* formed the first section of the Anthology of Cephala's, preceded, no doubt, by the three proems of Meleager, Philippus, and Agathias as prefatory matter. The first four headings in the index, therefore, represent matter subsequently added. Whether all the small appendices at the end of the MS. were added to the Anthology by Cephala's or by a later hand it is not possible to determine. With or without these appendices, the work of Cephala's consisted of the six sections of Ἔρωτικά, Ἀναθηματικά, Ἐπιτύμβια, Ἐπιδεικτικά, Προσεπτικά and Συμποτικά καὶ Σχοπτικά, with the Μοῦσα Στράτωνος, and probably, as we have already seen, a lost section containing epigrams on works of art. At the beginning of the sepulchral epigrams there is a marginal note in the MS., in the corrector's hand, speaking of Cephala's as then dead.<sup>1</sup> Another note, added by the same hand on the margin of vii. 432, says that our MS. had been collated with another belonging to one

<sup>1</sup> Κωνσταντῖνος ὁ Κεφαλαῖς ὁ μακάριος καὶ ἀειμνηστος καὶ τριπόθητος ἄνθρωπος.

Michael Magister, which was copied by him with his own hand from the book of Cephalas.

The extracts made by Salmasius remained for long the only source accessible to scholars for the contents of the Palatine Anthology. Jacobs, when re-editing Brunck's *Analecta*, obtained a copy of the ms., then in the Vatican library, from Uhden, the Prussian ambassador at Rome; and from another copy, afterwards made at his instance by Spaletti, he at last edited the Anthology in its complete form.

## V

When any selection of minor poetry is made, the principle of arrangement is one of the first difficulties. In dealing with the Greek epigram, the matter before us, as has been said already, consists of between five and six thousand pieces, all in the same metre, and varying in length from two to twenty-eight lines,<sup>1</sup> but rarely exceeding twelve. No principle of arrangement can therefore be based on the form of the poems. There are three other plans possible; a simply arbitrary order, an arrangement by authorship, or an arrangement by subject. The first, if we believe the note in the Palatine ms. already quoted,<sup>2</sup> was adopted by Meleager in the alphabetical arrangement of his Garland; but beyond the uncommon variety it must give to the reader, it seems to have little to recommend it. The Anthologies of Cephalas and Planudes are both arranged by subject, but with considerable differences. The former, if we omit the unimportant sections and the Christian epigrams, consists of seven large sections in the following order:

(1) Ἐρωτικὰ, amatory pieces. This heading requires no comment.

(2) Ἀνυθρημικὰ, dedicatory pieces, consisting of votive prayers and of dedications proper.

(3) Ἐπιτύμβια, sepulchral pieces: consisting partly of epitaphs real or imaginary, partly of epigrams on death or on dead per-

<sup>1</sup> Single lines are excluded by the definition; *Anth. Pal.* ix. 482 appears to be the longest piece in the Anthology which can properly be called an epigram.

<sup>2</sup> *Supra*, p. 15.

sons in a larger scope. Thus it includes the epigram on the Lacedaemonian mother who killed her son for returning alive from an unsuccessful battle;<sup>1</sup> that celebrating the magnificence of the tomb of Semiramis;<sup>2</sup> that questioning the story as to the leap of Empedocles into Etna;<sup>3</sup> and a large number which might equally well come under the next head, being eulogies on celebrated authors and artists.

(4) Ἐπιδεικτικὰ, epigrams written as ἐπιδείξεις, poetical exercises or show-pieces. This section is naturally the longest and much the most miscellaneous. There is indeed hardly any epigram which could not be included in it. Remarkable objects in nature or art, striking events, actual or imaginary, of present and past times, moral sentences, and criticisms on particular persons and things or on life generally; descriptive pieces; stories told in verse; imaginary speeches of celebrated persons on different occasions, with such titles as 'what Philomela would say to Procne,' 'what Ulysses would say when he landed in Ithaca'; inscriptions for houses, baths, gardens, temples, pictures, statues, gems, clocks, cups: such are among the contents, though not exhausting them.

(5) Προτροπικὰ, hortatory pieces; the 'criticism of life' in the direct sense.

(6) Συμπροστικὰ καὶ Σωπτικὰ, convivial and humorous epigrams.

(7) The Μοῦσικα παυιδικῆ Στρατόωνος already spoken of. Along with these, as we have seen, there was in all probability an eighth section now lost, containing epigrams on works of art.

Within each of these sections, the principle of arrangement, where it exists at all, is very loose; and either the compilation was carelessly made at first, or it has been considerably disordered in transcription. Sometimes a number of epigrams by the same author succeed one another, as though copied directly from a collection where each author's work was placed separately; sometimes, on the other hand, a number on the same subject by authors of different periods come together.<sup>1</sup> Epigrams occasionally are put under wrong headings. For example, a dedication by Leonidas of Alexandria is followed in the

<sup>1</sup> *Anth. Pal.* vii. 433.

<sup>2</sup> *Ibid.* vii. 748.

<sup>3</sup> *Ibid.* vii. 124.

<sup>4</sup> Cf. especially *Anth. Pal.* vi. 179-187; ix. 713-742.

*Dedicatoria* by another epigram of his on Oedipus;<sup>1</sup> an imaginary epitaph on Hesiod in the *Scpuleralia*, by one on the legendary contest between Hesiod and Homer;<sup>2</sup> and the lovely fragment of pastoral on Love keeping Thyrsis' sheep<sup>3</sup> comes oddly in among epitaphs. The epideictic section contains a number of epigrams which would be more properly placed in one or another of all the rest of the sections; and the *Musa Stratonis* has several<sup>4</sup> which happily in no way belong to it. There is no doubt a certain charm in the very confusion of the order, which gives great variety and unexpectedness; but for practical purposes a more accurate classification is desirable.

The Anthology of Planudes attempts, in a somewhat crude form, to supply this. Each of the six books, with the exception of the Ἐρωτικῆ, which remain as in the Palatine Anthology, is subdivided into chapters according to subject, the chapters being arranged alphabetically by headings. Thus the list of chapters in Book I. begins, εἰς ἀγῶνας, εἰς ἀμπέλων, εἰς ἀναθήματα, εἰς ἀναπήρους, and ends εἰς φρόνησιν, εἰς φροντιδας, εἰς χρόνον, εἰς ὄρας.

On the other hand, Brunck, in his *Analecta*, the arrangement of which is followed by Jacobs in the earlier of his two great works, recast the whole scheme, placing all epigrams by the same author together, with those of unknown authorship at the end. This method presents definite advantages when the matter in hand is a complete collection of the works of the epigrammatists. With these smaller, as with the more important works of literature, it is still true that a poet is his own best commentator, and that by a complete single view of all his pieces we are able to understand each one of them better. A counter-argument is the large mass of ἀδέσποτα thus left in a heap at the end. In Jacobs there are upwards of 750 of these, most of them not assignable to any certain date; and they have to be arranged roughly by subject. Another is the fact that a difficulty still remains as to the arrangement of the authors. Of many of the minor epigrammatists we know absolutely nothing from external sources; and it is often impossible to determine from internal evidence the period.

<sup>1</sup> *Anth. Pal.* vi. 322, 323.

<sup>2</sup> *Ibid.* vii. 703.

<sup>3</sup> *Ibid.* vii. 52, 53.

<sup>4</sup> *Cf. supra*, p. 19.

even within several centuries, at which an epigram was written, so little did the style and diction alter between the early Alexandrian and the late Byzantine period. Still the advantages are too great to be outweighed by these considerations.

But in a selection, an Anthology of the Anthology, the reasons for such an arrangement no longer exist, and some sort of arrangement by subject is plainly demanded. It would be possible to follow the old divisions of the Palatine Anthology with little change but for the epideictic section. This is not a natural division, and is not satisfactory in its results. It did not therefore seem worth while to adhere in other respects to the old classification except where it was convenient; and by a new and somewhat more detailed division, it has been attempted to give a closer unity to each section, and to make the whole of them illustrate progressively the aspect of the ancient world. Sections I., II., and VI. of the Palatine arrangement just given are retained, under the headings of Love, Prayers and Dedications, and the Human Comedy. It proved convenient to break up Section III., that of sepulchral epigrams, which would otherwise have been much the largest of the divisions, into two sections, one of epitaphs proper, the other dealing with death more generally. A limited selection from Section VII. has been retained under a separate heading, Beauty. Section V., with additions from many other sources, was the basis of a division dealing with the Criticism of Life; while Section IV., together with what was not already classed, fell conveniently under five heads: Nature, and in antithesis to it, Art and Literature; Family Life; and the ethical view of things under the double aspect of Religion on the one hand, and on the other, the blind and vast forces of Fate and Change.

## VI

The literary treatment of the passion of love is one of the matters in which the ancient stands furthest apart from the modern world. Perhaps the result of love in human lives differs but little from one age to another; but the form in which it is expressed (which is all that literature has to do with) was altered in Western Europe in the middle ages, and ever since then we have spoken a different language. And the subject is

one in which the feeling is so inextricably mixed up with the expression that a new language practically means a new actual world of things. Of nothing is it so true that emotion is created by expression. The enormous volume of expression developed in modern times by a few great poets and a countless number of prose writers has reacted upon men and women: so certain is it that thought follows language, and life copies art. And so here more than elsewhere, though the rule applies to the whole sphere of human thought and action, we have to expect in Greek literature to find much latent and implicit which since then has become patent and prominent; much intricate psychology not yet evolved; much—as is the truth of everything Greek—stated so simply and directly, that we, accustomed as we are to more complex and highly organised methods of expression, cannot without some difficulty connect it with actual life, or see its permanent truth. Yet to do so is just the value of studying Greek; for the more simple the forms or ideas of life are, the better are we able to put them in relation with one another, and so to unify life. And this unity is the end which all human thought pursues.

Greek literature itself however may in this matter be historically subdivided. In its course we can fix landmarks, and trace the entrance and working of one and another fresh element. The Homeric world, the noblest and the simplest ever conceived on earth; the period of the great lyric poets; that of the dramatists, philosophers and historians, which may be called the Athenian period; the hardly less extraordinary ages that followed, when Greek life and language overspread and absorbed the whole Mediterranean world, mingling with East and West alike, making a common meeting-place for the Jew and the Celt, the Arab and the Roman; these four periods, though they have a unity in the fact that they all are Greek, are yet separated in other ways by intervals as great as those which divide Virgil from Dante, or Chaucer from Milton.

In the *Iliad* and *Odyssey* little is said about love directly; and yet it is not to be forgotten that the moving force of the Trojan war was the beauty of Helen, and the central interest of the return of Odysseus is the passionate fidelity of Penelope.<sup>1</sup> Yet

---

<sup>1</sup> Cf. *Il.* iii. 156; *Anth. Pal.* ix. 166.



more than this; when the poet has to speak of the matter, he never fails to rise to the occasion in a way that even now we can see to be unsurpassable. The Achilles of the Iliad may speak scornfully of Briseïs, as insufficient cause to quarrel on;<sup>1</sup> the silver-footed goddess, set above all human longings, regards the love of men and women from her icy heights with a light passionless contempt.<sup>2</sup> But in the very culminating point of the death-struggle between Achilles and Hector, it is from the whispered talk of lovers that the poet fetches the utmost touch of beauty and terror;<sup>3</sup> and it is in speaking to the sweetest and noblest of all the women of poetry that Odysseus says the final word that has yet been said of married happiness.

In this heroic period love is only spoken of incidentally and allusively. The direct poetry of passion belongs to the next period, only known to us now by scanty fragments, 'the spring-time of song,'<sup>4</sup> the period of the great lyric poets of the sixth and seventh centuries B.C. There human passion and emotion had direct expression, and that, we can judge from what is left to us, the fullest and most delicate possible. Greek life then must have been more beautiful than at any other time; and the Greek language, much as it afterwards gained in depth and capacity of expressing abstract thought, has never again the same freshness, as though steeped in dew and morning sunlight. Sappho alone, that unique instance in literature where from a few hundred fragmentary lines we know certainly that we are in face of one of the great poets of the world, expressed the passion of love in a way which makes the language of all other poets grow pallid: *ad quod cum iungerent purpureas suas, cineris specie decolorari videbantur ceterae divini comparatione fulgoris.*<sup>5</sup>

<sup>1</sup> Ἡράμαν μὲν ἔγω σείθεν, Ἄττι, πάλαι πότα—<sup>7</sup>

such simple words that have all sadness in their lingering cadences;

Οἷον τὸ γλυκύμαλον ἐρεύθεται—

<sup>2</sup> Ἡρ' ἔτι παρθενίας ἐπιβάλλομαι;

Οὐ γὰρ ἦν ἀτέρα πάϊς, ᾧ γάμβρε, τοιαύτα—<sup>8</sup>

the poetry of pure passion has never reached further than this.

<sup>1</sup> *Il.* i. 298.

<sup>2</sup> *Il.* xxiv. 130.

<sup>3</sup> *Il.* xxii. 126-8.

<sup>4</sup> *Od.* vi. 185.

<sup>5</sup> ἔαρ ὕμνων, *Anth. Pal.* vii. 12.

<sup>6</sup> *Vopisc. Aurel.* c. 29.

<sup>7</sup> *Frag.* 33 Bergk.

<sup>8</sup> *Fragg.* 93, 102, 106 Bergk.

But with the vast development of Greek thought and art in the fifth century B.C., there seems to have come somehow a stiffening of Greek life; the one overwhelming interest of the City absorbing individual passion and emotion, as the interest of logic and metaphysics absorbed history and poetry. The age of Thucydides and Antipho is not one in which the emotions have a chance; and at Athens especially—of other cities we can only speak from exceedingly imperfect knowledge, but just at this period Athens means Greece—the relations between men and women are even under Pericles beginning to be vulgarised. In the great dramatic poets love enters either as a subsidiary motive somewhat severely and conventionally treated, as in the *Antigone* of Sophocles, or, as in the *Phaedra* and *Medea* of Euripides, as part of a general study of psychology. It would be foolish to attempt to defend the address of the chorus in the *Antigone* to Eros,<sup>1</sup> if regarded as the language of passion; and even if regarded as the language of criticism, it is undeniably frigid. Contrasted with the great chorus in the same play,<sup>2</sup> where Sophocles is dealing with a subject that he really cares about, it sounds almost artificial. And in Euripides, psychology occupies the whole of the interest that is not already preoccupied by logic and rhetoric; these were the arts of life, and with these serious writing dealt; with the heroism of *Macaria*, even with the devotion of *Alekestis*, personal passion has but little to do.

With the immense expansion of the Greek world that followed the political extinction of Greece Proper, there came a relaxation of this tension. Feeling grew humaner; social and family life reassumed their real importance; and gradually there grew up a thing till then unknown in the world, and one the history of which yet remains to be written, the romantic spirit. Pastoral poetry, with its passionate sense of beauty in nature, reacted on the sense of beauty in simple human life. The *Idyls* of Theocritus are full of a new freshness of feeling: ἐπεὶ δ' ἐσορῆς τὰς παρθένους οἷα γελᾶντι:<sup>3</sup>—this is as alien from the Athenian spirit as it approaches the feeling of a medieval romance-writer: and in the *Pharmaceutriæ* pure passion, but passion softened into exquisite forms, is once more predomi-

<sup>1</sup> *Il.* 781, foll.

<sup>2</sup> *Il.* 332, foll.

<sup>3</sup> *Theocr.* i. 85.

nant.<sup>1</sup> It is in this age then that we naturally find the most perfect examples of the epigram of love. In the lyric period the epigram was still mainly confined to its stricter sphere, that of inscriptions for tombs and dedicated offerings: in the great Athenian age the direct treatment of love was almost in abeyance. Just on the edge of this last period, as is usual in a time of transition, there are exquisite premonitions of the new art. The lovely hexameter fragment<sup>2</sup> preserved in the Anthology under the name of Plato, and not unworthy of so great a parentage, anticipates the manner and the cadences of Theocritus; and one or two of the amatory epigrams that are probably Plato's might be Meleager's, but for the severe perfection of language that died with Greek freedom. But it is in the Alexandrian period that the epigram of love flowers out; and it is at the end of that period, where the Greek spirit was touched by Oriental passion, that it culminates in Meleager.

We possess about a hundred amatory epigrams by this poet. Inferior perhaps in clearness of outline and depth of insight to those of the Alexandrian poet Asclepiades, they are unequalled in the width of range, the profusion of imagination, the subtlety of emotion with which they sound the whole lyre of passion. Meleager was born in a Syrian town and educated at Tyre in the last age of the Seleucid empire; and though he writes Greek with a perfect mastery, it becomes in his hands almost a new language, full of dreams, at once more languid and more passionate. It was the fashion among Alexandrian poets to experiment in language; and Callimachus had in this way brought the epigram to the most elaborate jewel-finish; but in the work of Callimachus and his contemporaries the pure Greek tradition still survives. In Meleager, the touch of Asiatic blood creates a new type, delicate, exotic, fantastic. Art is no longer restrained and severe. The exquisite austerity of Greek poetry did not outlive the greatness of Athens; its perfect clearness of outline still survived in Theocritus; here both are gone. The atmosphere is loaded

---

<sup>1</sup> *ll.* 105-110 of this poem set beside Sappho, *Fr.* ii. *ll.* 9-16, Bergk, are a perfect example of the pastoral in contrast with the lyrical treatment.

<sup>2</sup> *App. Plan.* 210.

with a steam of perfumes, and with still unimpaired ease and perfection of hand there has come in a strain of the quality which of all qualities is the most remote from the Greek spirit, mysticism. Some of Meleager's epigrams are direct and simple, even to coarseness; but in all the best and most characteristic there is this vital difference from purely Greek art, that love has become a religion; the spirit of the East has touched them. It is this that makes Meleager so curiously akin to the medieval poets. Many of his turns of thought, many even of his actual expressions, have the closest parallel in poets of the fourteenth century who had never read a line of his work nor heard of his name. As in them, the religion of love is reduced to a theology; no subtlety, no fluctuation of fancy or passion is left unregistered, alike in their lighter and their graver moods. Sometimes the feeling is buried in masses of conceits, sometimes it is eagerly passionate, but even then always with an imaginative and florid passion, never directly as Sappho or Catullus is direct. Love appears in a hundred shapes amidst a shower of fantastic titles and attributes. Out of all the epithets that Meleager coins for him, one, set in a line of hauntingly liquid and languid rhythm, 'delicate-sandalled,'<sup>1</sup> gives the key-note to the rest. Or again, he often calls him *γλυκύπιπρος*, 'bitter-sweet';<sup>2</sup> at first he is like wine mingled with honey for sweetness, but as he grows and becomes more tyrannous, his honey scorches and stings; and the lover, 'set on the fire and drenched to swooning with his ointments,' drinks from a deeper cup and mingles his wine with burning tears.<sup>3</sup> Love the Reveller goes masking with the lover through stormy winter nights;<sup>4</sup> Love the Ball-player tosses hearts for balls in his hands;<sup>5</sup> Love the Runaway lies hidden in a lady's eyes;<sup>6</sup> Love the Healer soothes with a touch the wound that his own dart has made;<sup>7</sup> Love the Artist sets his signature beneath the soul which he has created;<sup>8</sup> Love the Helmsman steers the soul, like a winged boat, over the perilous seas of desire;<sup>9</sup> Love the Child, playing idly with his dice at sundown, throws

<sup>1</sup> *Anth. Pal.* xii. 158, σοί με, Θεόκλειε, ἀγροπέδιλος Ἔρως γυμνὸν ὑπεσφόρῃσεν.

<sup>2</sup> *Ibid.* xii. 109; cf. v. 163, 172; xii. 154.

<sup>3</sup> *Ibid.* xii. 132, 164.

<sup>4</sup> *Ibid.* xii. 167.

<sup>5</sup> *Ibid.* v. 214.

<sup>6</sup> *Ibid.* v. 177.

<sup>7</sup> *Ibid.* v. 225.

<sup>8</sup> *Ibid.* v. 155.

<sup>9</sup> *Ibid.* xii. 157.

lightly for human lives.<sup>1</sup> Now he is a winged boy with childish bow and quiver, swift of laughter and speech and tears;<sup>2</sup> now a fierce god with flaming arrows, before whom life wastes away like wax in the fire, Love the terrible, Love the slayer of men.<sup>3</sup> The air all round him is heavy with the scent of flowers and ointments; violets and myrtle, narcissus and lilies, are woven into his garlands, and the rose, 'lover-loving' as Meleager repeatedly calls it in one of his curious new compound epithets,<sup>4</sup> is perpetually about him, and rains its petals over the banquet-table and the myrrh-drenched doorway.<sup>5</sup> For a moment Meleager can be piercingly simple; and then the fantastic mood comes over him again, and emotion dissolves in a mist of metaphors. But even when he is most fantastic the unfailing beauty of his rhythms and grace of his language remind us that we are still in the presence of a real art.

The pattern set by Meleager was followed by later poets; and little more would remain to say were it not necessary to notice the brief renaissance of amatory poetry in the sixth century. The poets of that period take a high place in the second rank; and one, Paulus Silentiarius, has a special interest among them as being at once the most antique in his workmanship and the most modern in his sentiment. One of his epigrams is like an early poem of Shakespeare's;<sup>6</sup> another has in a singular degree the manner and movement of a sonnet by Rossetti.<sup>7</sup> This group of epigrammatists brought back a phantom of freshness into the old forms; once more the epigram becomes full of pretty rhythms and fancies, but they are now more artificial; set beside work of the best period they come out clumsy and heavy. Language is no longer vivid and natural; the colour is a little dimmed, the tone a little forced. As the painter's art had disappeared into that of the worker in mosaic, so the language of poetry was no longer a living stream, but a treasury of glittering words. Verse-writers studied it carefully and used it cleverly, but never could make up for the want of free movement of hand by any laborious minuteness of tessellation. Yet if removed from the side of their great models they

<sup>1</sup> *Anth. Pal.* xii. 47.

<sup>2</sup> *Ibid.* v. 176, 180; xii. 72.

*Ibid.* v. 147, 198.

*Ibid.* v. 241; cf. *Passionate Pilgrim*, xiv., xv.

<sup>3</sup> *Ibid.* v. 177.

<sup>4</sup> *Ibid.* v. 136, 147.

<sup>7</sup> *App. Plan.* 278.

are graceful enough, with a prettiness that recalls and probably in many cases is copied from the novelists of the fourth century; and sometimes it is only a touch of the diffuseness inseparable from all Byzantine writing that separates their work in quality from that of an earlier period.

After Justinian the art practically died out. The pedantic rigour of Byzantine scholarship was little favourable to the poetry of emotion, and the spoken language had now fallen so far apart from the literary idiom that only scholars were capable of writing in the old classical forms. The popular love-poetry, if it existed, has perished and left no traces; henceforth, for the five centuries that elapsed till the birth of Provençal and Italian poetry, love lay voiceless, as though entranced and entombed.

## VII

Closely connected with the passion of love as conceived by Greek writers is a subject which continually meets us in Greek literature, and which fills so large a part of the Anthology that it can hardly be passed over without notice. The few epigrams selected from the Anthology of Strato and included in this collection under the heading of Beauty are not of course a representative selection. Of the great mass of those epigrams no selection is possible or desirable. They belong to that side of Greek life which is akin to the Oriental world, and remote and even revolting to the western mind. And on this subject the common moral sense of civilised mankind has pronounced a judgment which requires no justification as it allows of no appeal.

But indeed the whole conception of Eros the boy, familiar as it sounds to us from the long continued convention of literature, is, if we think of its origin or meaning, quite alien from our own habit of life and thought. Even in the middle ages it cohered but ill with the literary view of the relations between men and women in poetry and romance; hardly, except where it is raised into a higher sphere by the associations of religion, as in the friezes of Donatello, is it quite natural, and now, apart from what remains of these same associations, the natural basis of the conception is wholly obsolete. Since the fashion of squires

and pages, inherited from the feudal system, ceased with the decay of the Renaissance, there has been nothing in modern life which even remotely suggests it. We still—such is the strength of tradition in art—speak of Love under the old types, and represent him under the image of a winged boy; but the whole condition of society in which this type grew up has disappeared and left the symbolism all but meaningless to the ordinary mind. In Greece it was otherwise. Side by side with the unchanging passions and affections of all mankind there was then a feeling, half conventional, and yet none the less of vital importance to thought and conduct, which elevated the mere physical charm of human youth into an object of almost divine worship. Beauty was the special gift of the gods, perhaps their choicest one; and not only so, but it was a passport to their favour. Common life in the open air, and above all the importance of the gymnasia, developed great perfection of bodily form and kept it constantly before all men's eyes. Art lavished all it knew on the reproduction of the forms of youthful beauty. Apart from the real feeling, the worship of this beauty became an overpowering fashion. To all this there must be added a fact of no less importance in historical Greece, the seclusion of women. Not that this ever existed in the Oriental sense; but, with much freedom and simplicity of relations inside the family, the share which women had in the public and external life of the city, at a time when the city meant so much, was comparatively slight. The greater freedom of women in Homer makes the world of the *Iliad* and *Odyssey* really more modern, more akin to our own, than that of the later poets. The girl in Theocritus, 'with spring in her eyes,'<sup>1</sup> comes upon us as we read the *Idyls* almost like a modernism. It is in the fair shepherd boy, Daphnis or Thyrsis, that Greek pastoral finds its most obvious, one might almost say its most natural inspiration.

Much of what is most perplexing in the difference in this respect between Greek and western art has light thrown on it, if we think of the importance which angels have in mediæval painting. Their invention, if one may call it so, was one of the very highest moment in art. Those lovely creations,

---

<sup>1</sup> ἐὰρ ὄρωσα Νύμφη, Theocr. xiii. 42.

so precisely drawn up to a certain point, so elusive beyond it, raised the feeling for pure beauty into a wholly ideal plane. The deepest longings of men were satisfied by the contemplation of a paradise in which we should be even as they. In that mystical portraiture of the invisible world an answer—perhaps the only answer—was found to the demand for an ideal of beauty. That remarkable saying preserved by S. Clement, of a kingdom in which ‘the two shall be one, and the male with the female neither male nor female,’<sup>1</sup> might form the text for a chapter of no small importance in human history. The Greek lucidity, which made all mysticism impossible in their art as it was alien from their life, did not do away with this imperious demand; and their cult of beauty was the issue of their attempt, imperfect indeed at best and at worst disastrous, to reunite the fragments of the human ideal.<sup>2</sup>

In much of this poetry too we are in the conventional world of pastoral; and pastoral, it must be repeated, does not concern itself with real life. The amount of latitude in literary expression varies no doubt with the prevalent popular morality of the period. But it would lead to infinite confusion to think of the poetry as a translation of conduct. A truer picture of Greek life is happily given us in those epigrams which deal with the material that history passes over and ideal poetry, at least in Greek literature, barely touches upon, the life of simple human relations from day to day within the circle of the family.

### VIII

Scattered over the sections of the Anthology are a number of epigrams touching on this life, which are the more valuable to us, because it is just this side of the ancient world of which the mass of Greek literature affords a very imperfect view. In Homer indeed this is not the case; but in the Athenian period the dramatists and historians give little information.

<sup>1</sup> Clem. Rom. II. 12: ἐπερωτηθεὶς αὐτὸς ὁ Κύριος ὑπό τινος πότε ἦξει αὐτοῦ ἡ βασιλεία, εἶπεν, ὅταν ἔσται τὰ δύο ἐν καὶ τὸ ἕξω ὡς τὸ ἔσω καὶ τὸ ἄρσεν μετὰ τῆς θηλείας οὔτε ἄρσεν οὔτε θῆλυ. It is also quoted in almost the same words by Clem. Alex., *Strom.* xiii. 92, as from “the Gospel according to the Egyptians.”

<sup>2</sup> Cf. Plato, *Sympos.* 191, 192.



if we except the highly idealised burlesque of the Aristophanic Comedy. Of the New Comedy too little is preserved to be of much use, and even in it the whole atmosphere was very conventional. The Greek novel did not come into existence till too late; and, when it came, it took the form of romance, concerning itself more with the elaboration of sentiment and the excitement of adventure than with the portraiture of real manners and actual surroundings. For any detailed picture of common life, like that which would be given of our own day to future periods by the domestic novel, we look to ancient literature in vain. Thus, when we are admitted by a fortunate chance into the intimacy of private life, as we are by some of the works of Xenophon and Plutarch or by the letters of the younger Pliny, the charm of the picture is all the greater: and so it is with the epigrams that record birthdays and bridals, the toys of children, the concord of quiet homes. We see the house of the good man,<sup>1</sup> an abiding rest from the labours of a busy life, bountiful to all, masters and servants, who dwell under its shelter, and extending a large hospitality to the friend and the stranger. One generation after another grows up in it under all good and gracious influences; a special providence, under the symbolic forms of Cypris Urania or Artemis the Giver of Light, holds the house in keeping, and each new year brings increased blessing from the gods of the household in recompence of piety and duty.<sup>2</sup> Many dedications bring vividly before us the humbler life of the country cottager, no man's servant or master, happy in the daily labour over his little plot of land, his corn-field and vineyard and coppice; of the fowler with his boys in the woods, the forester and the beekeeper, and the fisherman in his thatched hut on the beach.<sup>3</sup> And in these contrasted pictures the 'wealth that makes men kind' seems not to jar with the 'poverty that lives with freedom.'<sup>4</sup> Modern poetry dwells with more elaboration, but not with a truer or more delicate feeling than those ancient epigrams, on the pretty ways of children, the freshness of school-days, the infinite beauty of the girl as she

<sup>1</sup> *Anth. Pal.* ix. 649.

<sup>2</sup> *Ibid.* vi. 267. 280, 340.

<sup>3</sup> *Ibid.* vi. 226, vii. 156.

<sup>4</sup> Δύναται τὸ πλουτεῖν καὶ φιλανθρώπους ποιεῖν, Menand., Ἀλιεῖς fr. 7; *Anth. Pal.* ix. 172.

passes into the woman; or even such slight things as the school-prize for the best copy-book, and the child's doll in the well.<sup>1</sup> A shadow passes over the picture in the complaint of a girl sitting indoors, full of dim thoughts, while the boys go out to their games and enjoy unhindered the colour and movement of the streets.<sup>2</sup> But this is the melancholy of youth, the shadow of the brightness that passes before the maiden's eyes as she sits, sunk in day-dreams, over her loom;<sup>3</sup> it passes away again in the portrait of the girl growing up with the sweet eyes of her mother, the budding rose that will soon unfold its heart of flame;<sup>4</sup> and once more the bride renders thanks for perfect felicity to the gods who have given her 'a stainless youth and the lover whom she desired.'<sup>5</sup> Many of the most beautiful of the dedicatory epigrams are thanksgivings after the birth of children; in one a wife says that she is satisfied with the harmonious life that she and her husband live together, and asks no further good.<sup>6</sup> Even death coming at the end of such a life is disarmed of terror. In one of the most graceful epitaphs of the Roman period<sup>7</sup> the dead man sums up the happiness of his long life by saying that he never had to weep for any of his children, and that their tears over him had no bitterness. The inscription placed by Androtion over the yet empty tomb, which he has built for himself and his wife and children, expresses that placid acceptance which finds no cause of complaint with life.<sup>8</sup> Family affection in an unbroken home; long and happy life of the individual, and still longer, that of the race which remains; the calm acquiescence in the law of life which is also the law of death, and the desire that life and death alike may have their ordinary place and period, not breaking use and wont; all this is implied here rather than expressed, in words so simple and straightforward that they seem to have fallen by accident, as it were, into verse. Thus too in another epigram the dying wife's last words are praise to the gods of marriage that she has had even such a husband, and to the gods of death that he and

<sup>1</sup> *Anth. Pal.* vi. 308, ix. 326.

<sup>2</sup> *Ibid.* vi. 266.

<sup>3</sup> *Ibid.* vi. 59.

<sup>7</sup> *Ibid.* vii. 260.

<sup>2</sup> *Ibid.* v. 297.

<sup>4</sup> *Ibid.* vi. 353, v. 124.

<sup>6</sup> *Ibid.* vi. 209.

<sup>8</sup> *Ibid.* vii. 228.

their children survive her.<sup>1</sup> Or again, where there is a cry of pain over severance, it is the sweetness of the past life that makes parting so bitter; 'what is there but sorrow,' says Marathonis over the tomb of Nicopolis,<sup>2</sup> 'for a man alone upon earth when his wife is gone?'

## IX

'Even this stranger, I suppose, prays to the immortals', says Nestor in the *Odyssey*,<sup>3</sup> 'since all men have need of gods.' When the Homeric poems were written the Greek temper had already formed and ripened; and so long as it survived, this recognition of religious duty remained part of it. The deeper and more violent forms of religious feeling were indeed always alien, and even to a certain degree repugnant, to the Greek peoples. Mysticism, as has been already observed, had no place with them; demons and monsters were rejected from their humane and rationalised mythology, and no superstitious terrors forced them into elaboration of ritual. There was no priestly caste; each city and each citizen approached the gods directly at any time and place. The religious life, as a life distinct from that of the ordinary citizen, was unknown in Greece. Even at Rome the perpetual maidenhood of the Vestals was a unique observance; and they were the keepers of the hearth-fire of the city, not the intermediaries between it and its gods. But the Vestals have no parallel in Greek life. Asiatic rites and devotions, it is true, from an early period obtained a foothold among the populace; but they were either discountenanced, or by being made part of the civic ritual were disarmed of their mystic or monastic elements. An epitaph in the *Anthology* commemorates two aged priestesses as having been happy in their love for their husbands and children;<sup>4</sup> nothing could be further from the Eastern or the mediæval sentiment of a consecrated life. Thus, if Greek religion did not strike deep, it spread wide; and any one, as he thought fit, might treat his whole life, or any part of it, as a religious act. And there was a strong feeling that the

<sup>1</sup> *Anth. Pal.* vii. 555.

<sup>2</sup> *Ibid.* vii. 340.

<sup>3</sup> *Od.* iii. 47.

<sup>4</sup> *Anth. Pal.* vii. 733; cf. also v. 14 in this selection.

observance of such duties in a reasonable manner was proper in itself, besides being probably useful in its results; no gentleman, if we may so translate the idea into modern terms, would fail in due courtesy to the gods. That piety sometimes met with strange returns was an undoubted fact, but that it should be so was inexplicable and indeed shocking even to the least superstitious and most dispassionate minds.<sup>1</sup>

With the diffusion of a popularised philosophy religious feeling became fainter among the educated classes, and correspondingly more uncontrolled in the lower orders. The immense mass of dedicatory epigrams written in the Alexandrian and Roman periods are in the main literary exercises, though they were also the supply of a real and living demand. The fashion outlived the belief; even after the suppression of pagan worship scholars continued to turn out imitations of the old models. One book of the Anthology of Agathias<sup>2</sup> consisted entirely of contemporary epigrams of this sort, 'as though dedicated to the former gods'. But of epigrams dealing with religion in its more intimate sense there are, as one would expect, very few in the Anthology until we come to collections of Christian poetry. This light form of verse was not suited to the treatment of the deepest subjects. For the religious poetry of Greece one must go to Pindar and Sophocles.

But the small selection given here throws some interesting light on Greek thought with regard to sacred matters. Each business of life, each change of circumstance, calls for worship and offering. The sailor, putting to sea with spring, is to pay his sacrifice to the harbour-god, a simple offering of cakes or fish.<sup>3</sup> The seafarer should not pass near a great shrine without turning aside to pay it reverence.<sup>4</sup> The traveller, as he crosses a hill-pass or rests by the wayside fountain, is to give the accustomed honour to the god of the ground, Pan or Hermes, or whoever holds the spot in special protection.<sup>5</sup> Each shaded well in the forest, each jut of cliff on the shore, has its tutelary deity, if only under the form of the rudely-carved stake set in

<sup>1</sup> Cf. Thuc. vii. 86.

<sup>2</sup> *Anth. Pal.* iv. 3, ll. 113-116.

<sup>3</sup> *Ibid.* vi. 105; x. 14.

<sup>4</sup> *Ibid.* vi. 251; cf. v. 3 in this selection.

<sup>5</sup> *App. Plan.* 227; *Anth. Pal.* x. 12.

a little garden or on a lonely beach where the sea-gulls hover ; and with their more sumptuous worship the houses of great gods, all marble and gold, stand overlooking the broad valley or the shining spaces of sea.<sup>1</sup> Even the wild thicket has its rustic Pan, to whom the hunter and fowler pray for success in their day's work, and the image of Demeter stands by the farmer's threshing-floor.<sup>2</sup> And yet close as the gods come in their daily dealings with men, scorning no offering, however small, that is made with clean hands, finding no occasion too trifling for their aid, there is a yet more homely worship of 'little gods'<sup>3</sup> who take the most insignificant matters in their charge. These are not mere abstractions, like the lesser deities of the Latin religion, Bonus Eventus, Tutilina, Iterduca and Domiduca, but they occupy much the same place in worship. By their side are the heroes, the saints of the ancient world, who from their graves have some power of hearing and answering. Like the saints, they belong to all times, from the most remote to the most recent. The mythical Philopregmon, a shadowy being dating back to times of primitive worship, gives luck from his monument on the roadside by the gate of Potidaea.<sup>4</sup> But the traveller who had prayed to him in the morning as he left the town might pay the same duty next evening by the tomb of Brasidas in the market-place of Amphipolis.<sup>5</sup>

But alongside of the traditional worship of these multitudinous and multiform deities, a grave and deep religious sense laid stress on the single quality of goodness as being essentially akin to divinity, and spoke with aversion of complicated ritual and extravagant sacrifice. A little water purifies the good man ; the whole ocean is not sufficient to wash away the guilt of the sinner.<sup>6</sup> 'Holiness is a pure mind', said the inscription over the doorway of a great Greek temple.<sup>7</sup> The sanctions of religion were not indeed independent of rewards and punishments, in this or in a future state. But the highest Greek teaching never laid great stress on these ; and even where they are adduced as a motive for good living, they are

<sup>1</sup> *App. Plan.* 291 ; *Anth. Pal.* vi. 22, 119, ix. 144, x. 8, 10.

<sup>2</sup> *Anth. Pal.* x. 11, vi. 98.

<sup>3</sup> *Ibid.* ix. 334.

<sup>4</sup> *Ibid.* vii. 694.

<sup>5</sup> *Thuc.* v. 11 ; *Arist. Eth.* v. 7.

<sup>6</sup> *Anth. Pal.* xiv. 71.

<sup>7</sup> v. 15 in this selection.

always made secondary to the excellence of piety here and in itself. Through the whole course of Greek thought the belief in a future state runs in an undercurrent. A striking fragment of Sophocles<sup>1</sup> speaks of the initiated alone as being happy, since their state after death is secure. Plato, while he reprobates the teaching which would make men good in view of the other world, and insists on the natural excellence of goodness for its own sake, himself falls back on the life after death, as affected for good or evil by our acts here, in the visions, 'no fairy-tales',<sup>2</sup> which seem to collect and reinforce the arguments of the *Phaedo* and the *Republic*. But the ordinary thought and practice ignored what might happen after death. Life was what concerned men and absorbed them; it seemed sufficient for them to think about what they knew of.<sup>3</sup> The revolution which Christianity brought into men's way of thinking as regards life and death was that it made them know more certainly, or so it seemed, about the latter than about the former. Who knows, Euripides had long ago asked, if life be not death, and death life? and the new religion answered his question with an emphatic affirmation that it was so; that this life was momentary and shadowy, was but a death, in comparison of the life unchangeable and eternal.

The dedicatory epigram was one of the earliest forms of Greek poetry. Herodotus quotes verses inscribed on offerings at Thebes, written in 'Cadmean letters', and dating back to a mythical antiquity;<sup>4</sup> and actual dedications are extant which are at least as early as 600 B.C.<sup>5</sup> In this earlier period the verses generally contained nothing more than a bare record of the act. Even at a later date, the anathematic epigrams of Simonides are for the most part rather stiff and formal when set beside his epitaphs. His nephew Bacchylides brought the art to perfection, if it is safe to judge from a single flawless specimen.<sup>6</sup> But it is hardly till the Alexandrian period that

<sup>1</sup> Fr. anon. 719.

<sup>2</sup> οὐ μέντοι σοι Ἀλκίνοῦ γε ἀπόλογον ἔριω, Plato, *Rep.* 614 B.

<sup>3</sup> Τὸ ζῆν γὰρ ἴσμεν τοῦ θανεῖν δ' ἀπειρία  
Πᾶς τις φοβέεται φῶς λιπέιν τόδ' ἡλίου.

Eurip. *Phoenix*, fr. 9.

<sup>4</sup> Hdt. v. 60, 61.

<sup>5</sup> See Kaibel, *Epigr. Gr.* 738-742.

<sup>6</sup> *Anth. Pal.* vi. 53.

the dedication has elaborate pains bestowed upon it simply for the feeling and expression as a form of poetry; and it is to this period that the mass of the best prayers and dedications belong.

Ranging as they do over the whole variety of human action, these epigrams show us the ancient world in its simplest and most pleasant aspect. Family life has its offerings for the birth of a child, for return from travel, for recovery from sickness. The eager and curious spirit of youth, and old age to which nothing but rest seems good, each offer prayer to the guardians of the traveller or of the home.<sup>1</sup> The most numerous and the most beautiful are those where, towards the end of life, dedications are made with thanksgiving for the past and prayer for what remains. The Mediterranean merchantman retires to his native town and offers prayer to the protector of the city to grant him a quiet age there, or dedicates his ship, to dance no more 'like a feather on the sea', now that its master has set his weary feet on land.<sup>2</sup> The fisherman, ceasing his labours, hangs up his fish-spear to Poseidon, saying, 'Thou knowest I am tired.' The old hunter, whose hand has lost its suppleness, dedicates his nets to the Nymphs, as all that he has to give. The market-gardener, when he has saved a competence, lays his worn tools before Priapus the Garden-Keeper. Heracles and Artemis receive the aged soldier's shield into their temples, that it may grow old there amid the sound of hymns and the dances of maidens.<sup>3</sup> Quiet peace, as of the greyness of a summer evening, is the desired end.

The diffusion of Greece under Alexander and his successors, as at a later period the diffusion of Rome under the Empire, brought with the decay of civic spirit a great increase of humanity. The dedication written by Theocritus for his friend Nicias of Miletus<sup>4</sup> gives a vivid picture of the gracious atmosphere of a rich and cultured Greek home, of the happy union of science and art with harmonious family life and kindly helpfulness and hospitality. Care for others was a more controlling motive in life than before. The feeling grew that we all are one family, and owe each other the service and

<sup>1</sup> *Anth. Pal.* x. 6, vi. 70.

<sup>2</sup> *Ibid.* ix. 7, vi. 70.

<sup>3</sup> *Ibid.* vi. 30, 25, 21, 178, 127.

<sup>4</sup> *Ibid.* vi. 337; cf. Theocr. *Idyl* xxii.

thoughtfulness due to kinsfolk, till Menander could say that true life was living for others.<sup>1</sup> In this spirit the sailor, come safe ashore, offers prayer to Poseidon that others who cross the sea may be as fortunate; so too, from the other side of the matter, Pan of the sea-cliff promises a favourable wind to all strangers who sail by him, in remembrance of the pious fishermen who set his statue there, as guardian of their trawling-nets and eel-baskets.<sup>2</sup>

In revulsion from the immense accumulation of material wealth in this period, a certain refined simplicity was then the ideal of the best minds, as it was afterwards in the early Roman Empire, as it is in our own day. The charm of the country was, perhaps for the first time, fully realised; the life of gardens became a passion, and hardly less so the life of the opener air, of the hill and meadow, of the shepherd and hunter, the farmer and fisherman. The rules of art, like the demands of heaven, were best satisfied with small and simple offerings. 'The least of a little'<sup>3</sup> was sufficient to lay before gods who had no need of riches; and as the art of the epigrammatist grew more refined, the poet took pride in working with the slightest materials. The husbandman lays a handful of corn-ears before Demeter, the gardener a basket of ripe fruit at the feet of Priapus; the implements of their craft are dedicated by the carpenter and the goldsmith; the young girl and the aged woman offer their even slighter gift, the spindle and distaff, the reel of wool, and the rush-woven basket.<sup>4</sup> A staff of wild-olive cut in the coppice is accepted by the lord of the myriad-boughed forest; the Muses are pleased with their bunch of roses wet with morning dew.<sup>5</sup> The boy Daphnis offers his fawn-skin and scrip of apples to the great divinity of Pan;<sup>6</sup> the young herdsman and his newly-married wife, still with the rose-garland on her hair, make prayer and thanksgiving with a cream cheese and a piece of honeycomb to the mistress of a hundred cities, Aphrodite with her house of gold.<sup>7</sup> The hard and laborious life of the small farmer was touched with some-

<sup>1</sup> *Frag. incert.* 257, τοῦτ' ἔστι τὸ ζῆν οὐχ ἑαυτοῦ ζῆν μόνον.

<sup>2</sup> *Anth. Pal.* x. 10, 24.

<sup>3</sup> *Ibid.* vi. 98, ἐκ μικροῶν ὀλίγιστα.

<sup>4</sup> *Ibid.* vi. 98, 102; 103, 92; 174, 247.

<sup>5</sup> *Ibid.* vi. 3, 336.

<sup>6</sup> *Ibid.* vi. 177.

<sup>7</sup> *Ibid.* vi. 55; cf. vi. 119, xii. 131.



thing of the natural magic that saturates the Georgics; 'rich with fair fleeces, and fair wine, and fair fruit of corn,' and blessed by the gracious Seasons whose feet pass over the furrows.<sup>1</sup> On the green slope Pan himself makes solitary music to the shepherd in the divine silence of the hills.<sup>2</sup> The fancy of three brothers, a hunter, a fowler, and a fisherman, meeting to make dedication of the spoils of their crafts to the country-god, was one which had a special charm for epigrammatists; it is treated by no less than nine poets, whose dates stretch over as many centuries.<sup>3</sup> Sick of cities, the imagination turned to an Arcadia that thenceforth was to fill all poetry with the music of its names and the fresh chill of its pastoral air; the liliated banks of Ladon, the Erymanthian water, the deep woodland of Pholoë and the grey steep of Cyllene.<sup>4</sup> Nature grew full of a fresh and lovely divinity. A spirit dwells under the sea, and looks with kind eyes on the creatures that go up and down in its depths; Artemis flashes by in the rustle of the windswept oakwood, and the sombre shade of the pines makes a roof for Pan; the wild hill becomes a sanctuary, for ever unsown and unown, where the Spirit of Nature, remote and invisible, feeds his immortal flock and fulfils his desire.<sup>5</sup>

## X

Though the section of the Palatine Anthology dealing with works of art, if it ever existed, is now completely lost, we have still left a considerable number of epigrams which come under this head. Many are preserved in the Planudean Anthology. Many more, on account of the cross-division of subjects that cannot be avoided in arranging any collection of poetry, are found in other sections of the Palatine Anthology. It was a favourite device, for example, to cast a criticism or eulogy of an author or artist into the form of an imaginary epitaph; and

<sup>1</sup> *Anth. Pal.* vi. 31, 98.

<sup>2</sup> *App. Plan.* 17; cf. Lucret. v. 1387.

<sup>3</sup> *Anth. Pal.* vi. 11-16, and 179-187. The poets are Leonidas of Tarentum, Alcaeus of Messene, Antipater of Sidon, Alexander, Julius Diocles, Satyrus, Archias, Zosimus and Julianus Aegyptius.

<sup>4</sup> *Anth. Pal.* vi. 111, *App. Plan.* 188: compare Song iii. in Milton's *Arcades*.

<sup>5</sup> *Anth. Pal.* x. 8; vi. 253, 268; vi. 79.

this was often actually inscribed on a monument, or beneath a bust, in the galleries or gardens of a wealthy *virtuoso*. Thus the sepulchral epigrams include inscriptions of this sort on many of the most distinguished names of Greek literature. They are mainly on poets and philosophers; Homer and Hesiod, the great tragedians and comedians, the long roll of the lyric poets, most frequently among them Sappho, Alcman, Erinna, Archilochus, Pindar, and the whole line of philosophers from Thales and Anaxagoras down to the latest teachers in the schools of Athens. Often in those epigrams some vivid epithet or fine touch of criticism gives a real value to them even now; the 'frowning towers' of the Aeschylean tragedy, the trumpet-note of Pindar, the wealth of lovely flower and leaf, crisp Achaean ivy, rose and vine, that clusters round the tomb of Sophocles.<sup>1</sup> Those on the philosophers are, as one would expect, generally of inferior quality.

Many again are to be found among the miscellaneous section of epideictic epigrams. Instances which deal with literature directly are the noble lines of Alpheus on Homer, the interesting epigram on the authorship of the *Phaedo*, the lovely couplet on the bucolic poets.<sup>2</sup> Some are inscriptions for libraries or collections;<sup>3</sup> others are on particular works of art. Among these last, epigrams on statues or pictures dealing with the power of music are specially notable; the conjunction, in this way, of the three arts seems to have given peculiar pleasure to the refined and eclectic culture of the Graeco-Roman period. The contest of Apollo and Marsyas, the piping of Pan to Echo, and the celebrated subject of the Faun listening for the sound of his own flute,<sup>4</sup> are among the most favourite and the most gracefully treated of this class. Even more beautiful, however, than these, and worthy to take rank with the finest 'sonnets on pictures' of modern poets, is the epigram ascribed to Theocritus, and almost certainly written for a picture,<sup>5</sup> which seems to place the whole world of ancient pastoral before our eyes.

<sup>1</sup> *Anth. Pal.* vii. 39, 34, 21, 22.

<sup>2</sup> *Ibid.* ix. 97, 358, 205.

<sup>3</sup> *Cf.* iv. 1 in this selection.

<sup>4</sup> *Anth. Pal.* vii. 696, *App. Plan.* 8, 225, 226, 244.

<sup>5</sup> *Anth. Pal.* ix. 433. On this epigram Jacobs says, *Frigide hoc carmen interpretantur qui illud tabulae pictae adscriptum fuisse existimant*. But the art of poems on pictures, which flourished to an immense degree in the

The grouping of the figures is like that in the famous Venetian Pastoral of Giorgione; in both alike are the shadowed grass, the slim pipes, the hand trailing upon the viol-string. But the execution has the matchless simplicity, the incredible purity of outline, that distinguishes Greek work from that of all other races.

A different view of art and literature, and one which adds considerably to our knowledge of the ancient feeling about them, is given by another class of pieces, the irrisory epigrams of the Anthology. Then, as now, people were amused by bad and bored by successful artists, and delighted to laugh at both; then, as now, the life of the scholar or the artist had its meaner side, and lent itself easily to ridicule from without, to jealousy and discontent from within. The air rang with jeers at the portrait-painter who never got a likeness, the too facile composer whose body was to be burned on a pile of five-and-twenty chests all filled with his own scores, the bad grammar of the grammarian, the supersubtle logic and the cumbrous technical language of the metaphysician, the disastrous fertility of the authors of machine-made epics.<sup>1</sup> The poor scholar had become proverbial; living in a garret where the very mice were starved, teaching the children of the middle classes for an uncertain pittance, glad to buy a dinner with a dedication, and gradually petrifying in the monotony of a thousand repetitions of stock passages and lectures to empty benches.<sup>2</sup> Land and sea swarmed with penniless grammarians.<sup>3</sup> The epigrams of Palladas of Alexandria bring before us vividly the miseries of a schoolmaster. Those of Callimachus shew with as painful clearness how the hatred of what was bad in literature might end in embittering the whole nature.<sup>4</sup> Many epigrams are extant which indicate that much of a scholar's life, even when he had not to earn bitter bread on the stairs of patrons, was wasted in laborious pedantry or in personal jealousies and recriminations.<sup>5</sup>

---

Alexandrian and later periods, had not then been revived. One can fancy the same note being made hundreds of years hence on some of Rossetti's sonnets.

<sup>1</sup> *Anth. Pal.* xi. 215, 133, 143, 354, 136.

<sup>2</sup> *Ibid.* vi. 303, ix. 174, vi. 310; cf. also x. 35 in this selection.

<sup>3</sup> *Ibid.* xi. 400.

<sup>4</sup> Compare *Anth. Pal.* xii. 43 with ix. 565.

<sup>5</sup> *Ibid.* xi. 140, 142, 275.

Of epigrams on individual works of art it is not necessary to say much. Their numbers must have been enormous. The painted halls and colomades, common in all Greek towns, had their stories told in verse below; there was hardly a statue or picture of any note that was not the subject of a short poem. A collected series of works of art had its corresponding series of epigrams. The Anthology includes, among other lists, a description of nineteen subjects carved in relief on the pedestals of the columns in a temple at Cyzicus, and another of seventy-three bronze statues which stood in the great hall of a gymnasium at Constantinople.<sup>1</sup> Any celebrated work like the Niobe of Praxiteles, or the bronze heifer of Myron, was the practising-ground for every tried or untried poet, seeking new praise for some cleverer conceit or neater turn of language than had yet been invented. Especially was this so with the trifling art of the decadence and its perpetual round of childish Loves: Love ploughing, Love holding a fish and a flower as symbols of his sovereignty over sea and land, Love asleep on a pepper-castor, Love blowing a torch, Love grasping or breaking the thunderbolt, Love with a helmet, a shield, a quiver, a trident, a club, a drum.<sup>2</sup> Enough of this class of epigrams are extant to be perfectly wearisome, were it not that, like the engraved gems from which their subjects are principally taken, they are all, however trite in subject or commonplace in workmanship, wrought in the same beautiful material, in that language which is to all other languages as a gem to an ordinary pebble.

From these sources we are able to collect a body of epigrams which in a way cover the field of ancient art and literature. Sometimes they preserve fragments of direct criticism, verbal or real. We have epigrams on fashions in prose style, on conventional graces of rhetoric, on the final disappearance of ancient music in the sixth century.<sup>3</sup> Of art-criticism in the modern sense there is but little. The striking epigram of Parrhasius, on the perfection attainable in painting,<sup>4</sup> is almost a solitary instance. Pictures and statues are generally praised for their actual or imagined realism. Silly stories like those of the birds pecking at the grapes of Zeuxis, or the calf who went up

<sup>1</sup> *Anth. Pal.* ii., iii.

<sup>2</sup> *App. Plan.* 200, 207, 208, 209, 214, 215, 250.

<sup>3</sup> *Anth. Pal.* xi. 141, 142, 144, 157; vii. 571.

<sup>4</sup> iv. 46 in this selection.

to suck the bronze cow of Myron, represent the general level of the critical faculty. Even Aristotle, it must be remembered, who represents the most finished Greek criticism, places the pleasure given by works of art in the recognition by the spectator of things which he has already seen. 'The reason why people enjoy seeing pictures is that the spectators learn and infer what each object is; *this*, they say, *is so and so*; while if one has not seen the thing before, the pleasure is produced not by the imitation,'—or by the art, for he uses the two terms convertibly—'but by the execution, the colour, or some such cause.'<sup>1</sup> And Plato (though on this subject one can never be quite sure that Plato is serious) talks of the graphic arts as three times removed from realities, being only employed to make copies or semblances of the external objects which are themselves the copies or shadows of the ideal truth of things.<sup>2</sup> So far does Greek thought seem to have been from the conception of an ideal art which is nearer truth than nature is, which nature itself indeed tries with perpetual striving, and ever incomplete success, to copy, which, as Aristotle does in one often quoted passage admit with regard to poetry, has a higher truth and a deeper seriousness than that of actual things.

But this must not be pressed too far. The critical faculty, even where fully present, may be overpowered by the rhetorical impulse; and of all forms of poetry the epigram has the greatest right to be fanciful. 'This is the Satyr of Diodorus; if you touch it, it will awake; the silver is asleep,'<sup>3</sup>—obviously this play of fancy has nothing to do with serious criticism. And of a really serious feeling about art there is sufficient evidence, as in the pathos of the sculptured Ariadne, happy in sleeping and being stone, and even more strongly in the lines on the picture of the Faun, which have the very tone and spirit of the *Ode on a Grecian Urn*.<sup>4</sup>

Two epigrams above all deserve special notice; one almost universally known, that written by Callimachus on his dead friend, the poet Heraclitus of Halicarnassus; the other, no less noble, though it has not the piercing tenderness of the first, by Claudius Ptolemaeus, the great astronomer, upon his own

<sup>1</sup> *Poet.* 1448 b. 15-20.

<sup>2</sup> *Republic*, x. 597.

<sup>3</sup> *App. Plan.* 248.

<sup>4</sup> *App. Plan.* 146, 244.

science, a science then not yet divorced from art and letters. The picture touched by Callimachus of that ancient and brilliant life, where two friends, each an accomplished scholar, each a poet, saw the summer sun set in their eager talk, and listened through the dusk to the singing nightingales, is a more exquisite tribute than all other ancient writings have given to the imperishable delight of literature, the mingled charm of youth and friendship, and the first stirring of the blood by poetry, and the first lifting of the soul by philosophy.<sup>1</sup> And on yet a further height, above the nightingales, under the solitary stars alone, Ptolemy as he traces the celestial orbits is lifted above the touch of earth, and recognises in man's mortal and ephemeral substance a kinship with the eternal. *Man did eat angels' food: he opened the doors of heaven.*<sup>2</sup>

## XI

That the feeling for Nature is one of the new developments of the modern spirit, is one of those commonplaces of criticism which express vaguely and loosely a general impression gathered from the comparison of ancient with modern poetry. Like most of such generalisations it is not of much value unless defined more closely; and as the definition of the rule becomes more accurate, the exceptions and limitations to be made grow correspondingly numerous. The section which is here placed under this heading is obviously different from any collection which could be made of modern poems, professing to deal with Nature and not imitated from the Greek. But when we try to analyse the difference, we find that the word Nature is one of the most ambiguous possible. Man's relation to Nature is variable not only from age to age, and from race to race, but from individual to individual, and from moment to moment. And the feeling for Nature, as expressed in literature, varies not only with all these variations but with other factors as well, notably with the prevalent mode of poetical expression, and with the condition of the other arts. The outer world lies before us all alike, with its visible facts, its demonstrable laws,

<sup>1</sup> *Anth. Pal.* vii. 80. Cf. *In Memoriam*, xxiii.

<sup>2</sup> *Anth. Pal.* ix. 577; notice especially *θειῆς πίμπλαμαι ἀμβροσίης*.

*Natura laudata rerum*; but with each of us the *species ratioque naturae*, the picture presented by the outer world and the meaning that underlies it, are created in our own minds, the one by the apprehensions of our senses (and the eye sees what it brings the power to see), the other by our emotions, our imagination, our intellectual and moral qualities, as all these are affected by the pageant of things, and affect it in turn. And in no case can we express in words the total impression made upon us, but only that amount of it for which we possess a language of sufficient range and power and flexibility. For an impression has permanence and value—indeed one may go further and say has reality—only in so far as it is fixed and recorded in language, whether in the language of words or that of colours, forms, and sounds.

First in the natural order comes that simply sensuous view of the outer world, where combination and selection have as yet little or no part. Objects are distinct from one another, each creates a single impression, and the effect of each is summed up in a single phrase. The 'constant epithet' of early poetry is a survival of this stage of thought; nature is a series of things, every one of which has its special note; 'green grass,' 'wet water.' Here the feeling for Nature likewise is simple and sensuous; the pleasure of shade and cool water in summer, of soft grass to lie on, of the flowers and warm sunshine of spring.

Then out of this infancy of feeling rises the curiosity of childhood; no longer content with noting and recording the obvious aspects of Nature, man observes and inquires and pays attention. The more attention is paid, the more is seen: and an immense growth follows in the language of poetry. To express the feeling for nature description becomes necessary, and this again involves, in order that the work may not be endless, selection and composition.

Again, upon this comes the sentimental feeling for Nature, a sort of sympathy created by interest and imagination. Among early races this, like other feelings, expresses itself in the forms of mythology, and half personifies the outer world, giving the tree her Dryad and the fountain her Nymph, making Pan and Echo meet in the forest glade. When the mythological instinct has ceased to be active, it results in sentimental description, sometimes realistic in detail, sometimes largely or even wholly

conventional. It has always in it something of a reaction, real or affected, from crowds and the life of cities, an attempt to regain simplicity by isolation from the complex fabric of society.

Once more, the feeling for Nature may go deeper than the senses and the imagination, and become moral. The outer world is then no more a spectacle only, but the symbol of a meaning, the embodiment of a soul. Earth, the mother and fostress, receives our sympathy and gives us her own. The human spirit turns away from itself to seek sustenance from the mountains and the stars. The whole outer universe becomes the visible and sensible language of an ideal essence; and dawn or sunset, winter or summer, is of the nature of a sacrament.

There is over and above all these another sense in which we may speak of the feeling for Nature; and in regard to poetry it is perhaps the most important of all. But it no longer follows, like the rest, a sort of law of development in human nature generally; it is confined to art, and among the arts is eminent in poetry beyond the rest. This is the romantic or magical note. It cannot be analysed, perhaps it cannot be defined; the insufficiency of all attempted definitions of poetry is in great part due to the impossibility of their including this final quality, which, like some volatile essence, escapes the moment the phial is touched. In the poetry of all ages, even in the periods where it has been most intellectual and least imaginative, come sudden lines like the *Cette obscure clarté qui tombe des étoiles* of Corneille, like the *Placed far amid the melancholy main* of Thomson, where the feeling for Nature cannot be called moral, and yet stirs us like the deepest moral criticism upon life, rising as far beyond the mere idealism of sentiment as it does beyond the utmost refinement of realistic art.

In all these different forms the feeling for Nature may be illustrated from Greek poetry; but the broad fact remains that Nature on the whole has a smaller part than it has with modern poets. Descriptive pieces are executed in a slighter manner, and on the whole with a more conventional treatment. Landscapes, for example, are always a background, never (or hardly ever) the picture itself. The influence of mythology on art was so overwhelming that, down to the last, it



determined the treatment of many subjects where we should now go more directly to the things themselves. Especially is this so with what has been described as the moral feeling for nature. Among 'the unenlightened swains of Pagan Greece,' as Wordsworth says, the deep effect of natural beauty on the mind was expressed under the forms of a concrete symbolism, a language to which literature had grown so accustomed that they had neither the power nor the wish to break free from it. The appeal indeed from man to Nature, and especially the appeal to Nature as knowing more about man's destiny than he knows himself, was unknown to the Greek poets. But this feeling is sentimental, not moral; and with them too 'something far more deeply interfused' stirred the deepest sources of emotion. The music of Pan, at which the rustle of the oak-wood ceases and the waterfall from the cliff is silent and the faint bleating of the sheep dies away,<sup>1</sup> is the expression in an ancient language of the spirit of Nature, fixed and embodied by the enchanting touch of art.

Of the epigrams which deal primarily with the sensuous feeling for Nature, the most common are those on the delight of summer, rustling breezes and cold springs and rest under the shadow of trees. In the ardours of midday the traveller is guided from the road over a grassy brow to an ice-cold spring that gushes out of the rock under a pine; or lying idly on the soft meadow in the cool shade of the plane, is lulled by the whispering west wind through the branches, the monotone of the cicadas, the faint sound of a far-off shepherd's pipe floating down from the hills; or looking up into the heart of the oak, sees the dim green roof, layer upon layer, mount and spread and shut out the sky.<sup>2</sup> Or the citizen, leaving the glare of town, spends a country holiday on strewn willow-boughs with wine and music,<sup>3</sup> as in that most perfect example of the poetry of a summer day, the *Thalysia* of Theocritus. Down to a late Byzantine period this form of poetry, the nearest approach to pure description of nature in the old world, remained alive; as in the picture drawn by Arabius of the view from a villa on the shore of the Propontis, with its gardens set between

<sup>1</sup> *Anth. Pal.* ix. 823.

<sup>2</sup> *App. Plan.* 230, 227; *Anth. Pal.* ix. 71.

<sup>3</sup> vi. 28 in this selection.

wood and sea, where the warbling of birds mingled with the distant songs of the ferrymen.<sup>1</sup> Other landscape poems, as they may be called, remarkable for their clear and vivid portraiture, are that of Mnasalcas,<sup>2</sup> the low shore with its bright surf, and the temple with its poplars round which the sea-fowl hover and cry, and that of Anyte,<sup>3</sup> the windy orchard-close near the grey colourless coast, with the well and the Hermes standing over it at the crossways. But such epigrams always stop short of the description of natural objects for their own sake, for the mere delight in observing and speaking about them. Perhaps the nearest approach that Greek poetry makes to this is in a remarkable fragment of Sophocles,<sup>4</sup> describing the shiver that runs through the leaves of a poplar when all the other trees stand silent and motionless.

The descriptions of Nature too are, as a rule, not only slightly sketched, but kept subordinate to a human relation. The brilliance and loveliness of spring is the background for the picture of the sailor again putting to sea, or the husbandman setting his plough at work in the furrow; the summer woods are a resting-place for the hot and thirsty traveller; the golden leaves of autumn thinning in the frosty night, making haste to be gone before the storms of rough November, are a frame for the boy beneath them.<sup>5</sup> The life of earth is rarely thought of as distinct from the life of man. It is so in a few late epigrams. The complaint of the cicada, torn away by shepherds from its harmless green life of song and dew among the leaves, and the poem bidding the blackbird leave the dangerous oak, where, with its breast against a spray, it pours out its clear music,<sup>6</sup> are probably of Roman date; another of uncertain period but of great beauty, an epitaph on an old bee-keeper who lived alone on the hills with the high woods and pastures for his only neighbours, contrasts with a strangely modern feeling the perpetuity of nature and the return of the works of spring with the brief life of man that ends once for all on a cold winter night.<sup>7</sup>

Between the simply sensuous and the deep moral feeling

<sup>1</sup> *Anth. Pal.* ix. 667.

<sup>2</sup> *Ibid.* ix. 333.

<sup>3</sup> *Ibid.* ix. 314.

<sup>4</sup> *Aegeus*, fr. 24; cf. the celebrated simile in *Hyperion*, beginning, *As when upon a trance summer night.*

<sup>5</sup> *Anth. Pal.* xii. 138.

<sup>6</sup> *Ibid.* ix. 373. 87.

<sup>7</sup> *Ibid.* vii. 717.

for nature lies the broad field of pastoral. This is not the place to enter into the discussion of pastoral poetry; but it must be noted in passing that it does not imply of necessity any deep love, and still less any close observation, of nature. It looks on nature, as it looks on human life, through a medium of art and sentiment; and its treatment of nature depends less on the actual world around it than on the prevalent art of the time. Greek art concentrated its efforts on the representation of the human figure, and even there preferred the abstract form and the rigid limitations of sculpture; and the poetry that saw, as it were, through the eyes of art sought above all things simplicity of composition and clearness of outline. The scanty vocabulary of colour in Greek poetry, so often noticed, is a special and patent example of this difference in the spirit with which Nature was regarded. As the poetry of Chaucer corresponds, in its wealth and intricacy of decoration, to the illuminations and tapestries of the middle ages, so the epigrams given under this section constantly recall the sculptured reliefs and the engraved gems of Greek art.

But any such general rules must be taken with their exceptions. As there is a risk of reading modern sentiment into ancient work, and even of fixing on the startling modernisms that occur in Greek poetry,<sup>1</sup> and dwelling on them till they assume an exaggerated importance, so there is a risk perhaps as great of slurring over the inmost quality, the poetry of the poetry, where it has that touch of romance or magic that sets it beyond all our generalisations. The magical charm is just what cannot be brought under any rules; it is the result less of art than of instinct, and is almost independent of time and place. The lament of the swallow in an Alexandrian poet<sup>2</sup> touches the same note of beauty and longing that Keats drew from the song of the nightingale; the couplet of Satyrus, where echo repeats the lonely cry of the birds,<sup>3</sup> is, however different in tone, as purely romantic as the opening lines of *Christabel*.

---

<sup>1</sup> A curious instance is in an epigram by Mnasalca (Anth. Pal. vii. 194), where he speaks of the evening hymn (πανίσπερον ὕμνον) of the grasshopper. This, it must be remembered, was written in the third century B.C.

<sup>2</sup> Pamphilus in Anth. Pal. ix. 57.

<sup>3</sup> App. Plan. 153.

## XII

Though fate and death make a dark background against which the brilliant colouring of Greek life glitters out with heightened magnificence, the comedy of men and manners occupies an important part of their literature, and Aristophanes and Menander are as intimately Greek as Sophocles. It is needless to speak of what we gain in our knowledge of Greece from the preserved comedies of Aristophanes; and if we follow the best ancient criticism, we must conclude that in Menander we have lost a treasury of Greek life that cannot be replaced. Quintilian, speaking at a distance from any national or contemporary prejudice, uses terms of him such as we should not think unworthy of Shakespeare.<sup>1</sup> These Attic comedians were the field out of which epigrammatists, from that time down to the final decay of literature, drew some of their graver and very many of their lighter epigrams. Of the convivial epigrams in the Anthology a number are imitated from extant fragments of the New Comedy; one at least<sup>2</sup> transfers a line of Menander's unaltered; and short fragments of both Menander and Diphilus are included in the Anthology as though not materially differing from epigrams themselves.<sup>3</sup>

Part of this section might be classed with the criticism of life from the Epicurean point of view. Some of the convivial epigrams are purely unreflective; they speak only of the pleasure of the moment, the frank joy in songs and wine and roses, at a vintage-revel, or in the chartered licence of a public festival, or simply without any excuse but the fire in the blood, and without any conclusion but the emptied jar.<sup>4</sup> Some bring in a flash of more vivid colour where Eros mingles with Bromius, and, on a bright spring day, Rose-flower crosses the path, carrying her fresh-blown roses.<sup>5</sup> Others, through their light surface, show a deeper feeling, a claim half jestingly but half seriously made for dances and lyres and garlands as things deeply ordained in the system of nature, a call on the disconsolate lover to be up and drink, and rear his drooping

<sup>1</sup> *Omnem vitæ imaginem expressit . . . omnibus rebus, personis, adfectibus accommodatus*: see the whole passage, *Inst. Rhet.* x. i. 69-72.

<sup>2</sup> *Anth. Pal.* xi. 286.

<sup>3</sup> *Ibid.* xi. 438, 439.

<sup>4</sup> *Ibid.* v. 134, 135; xi. 1.

<sup>5</sup> *Ibid.* v. 81; xi. 64.

head, and not lie down in the dust while he is yet alive.<sup>1</sup> Some in complete seriousness put the argument for happiness with the full force of logic and sarcasm. 'All the ways of life are pleasant', cries Julianus in reply to the weariness expressed by an earlier poet;<sup>2</sup> 'in country or town, alone or among fellow-men, dowered with the graciousness of wife and children, or living on in the free and careless life of youth; all is well, live!' And the answer to melancholy has never been put in a concrete form with finer and more penetrating wit than in the couplet of Lucian on the man who must needs be sober when all were drinking, and so appeared in respect of his company to be the one drunk man there.<sup>3</sup>

It is here that the epigrams of comedy reach their high-water mark; in contrast to them is another class in which the lightness is a little forced and the humour touches cynicism. In these the natural brutality of the Roman mind makes the Latin epigram heavier and keener-pointed; the greater number indeed of the Greek epigrams of this complexion are of the Roman period; and many of them appear to be directly imitated from Martial and Juvenal, though possibly in some cases it is the Latin poet who is the copyist.

Though they are not actually kept separate—nor indeed would a complete separation be possible—the heading of this section of the Palatine Anthology distinguishes the *σοφιστικὰ*, the epigrams of youth and pleasure, from the *κωμικὰ*, the witty or humorous verses which have accidentally in modern English come almost to absorb the full signification of the word epigram. The latter come principally under two heads: one, where the point of the epigram depends on an unexpected verbal turn, the other, where the humour lies in some gross exaggeration of statement. Or these may be combined; in some of the best there is an accumulation of wit, a second and a third point coming suddenly on the top of the first.<sup>4</sup>

Perhaps the saying, so often repeated, that ancient humour was simpler than modern, rests on a more sufficient basis than most similar generalisations; and indeed there is no single criterion of the difference between one age and another more

<sup>1</sup> *Anth. Pal.* ix. 270; xii. 50.

<sup>2</sup> *Ibid.* ix. 446.

<sup>3</sup> *Ibid.* xi. 429.

<sup>4</sup> Cf. *ibid.* xi. 85, 143.

easy and certain of application, where the materials for applying it exist, than to compare the things that seem amusing to them. A certain foundation of humour seems to be the common inheritance of mankind, but on it different periods build differently. The structure of a Greek joke is generally very simple; more obvious and less highly elliptical in thought than the modern type, but, on the other hand, considerably more subtle than the wit of the middle ages. There was a store of traditional jests on the learned professions, law, astrology, medicine—the last especially; and the schools of rhetoric and philosophy were, from their first beginning, the subject of much pleasantry. Any popular reputation, in painting, music, literature, gave material for facetious attack; and so did any bodily defect, even those, it must be added, which we think of now as exciting pity or as to be passed over in silence.<sup>1</sup> Many of these jokes, which even then may have been of immemorial antiquity, are still current. The serpent that bit a Cappadocian and died of it, the fashionable lady whose hair is all her own, and paid for,<sup>2</sup> are instances of this simple form of humour that has no beginning nor end. Some Greek jests have an Irish inconsequence, some the grave and logical monstrosity of American humour.

Naïve, crude, often vulgar; such is the general impression produced by the mass of these lighter epigrams. The bulk of them are of late date; and the culture of the ancient world was running low when its *vers de société* reached no higher level than this. Of course they can only be called poetry by a large stretch of courtesy. In a few instances the work is raised to the level of art by a curious Dutch fidelity and minute detail. In one given in this selection,<sup>3</sup> a great poet has bent to this light and trivial style. The high note of Simonides is as clear and certain here as in his lines on the Spartans at Thermopylae or in the cry of grief over the young man dead in the snow-clogged surf of the Saronic sea. With such exceptions, the only touch of poetry is where a graver note underlies their light insolence. 'Drink with me,' runs the Greek song, 'be young with me; love with me, wear garlands with me; be mad with me in my madness; I will be serious

<sup>1</sup> Cf. *Anth. Pal.* xi, 342, 404.

<sup>2</sup> *Ibid.* xi, 68, 237.

<sup>3</sup> *Infra*, x, 5.

with you in your seriousness.'<sup>1</sup> And so behind the flutes and flowers change comes and the shadow of fate stands waiting, and through the tinkling of the rose-hung river is heard in undertone the grave murmur of the sea.

## XIII

For over all Greek life there lay a shadow. Man, a weak and pitiable creature, lay exposed to the shafts of a grim and ironic power that went its own way careless of him, or only interfered to avenge its own slighted majesty. 'God is always jealous and troublesome'; such is the reflection which Herodotus, the pious historian of a pious age, puts in the mouth of the wisest of the Greeks.<sup>2</sup> Punishment will sooner or later follow sin; that is certain; but it is by no means so certain that the innocent will not be involved with the guilty, or that offence will not be taken where none was meant. The law of *laesa majestas* was executed by the ruling powers of the universe with unrelenting and indiscriminating severity. Fate seemed to take a sardonic pleasure in confounding expectation, making destruction spring out of apparent safety, and filling life with dramatic and memorable reversals of fortune.

And besides the bolts launched by fate, life was as surely if more slowly weighed down by the silent and ceaseless tide of change against which nothing stood fixed or permanent, and which swept the finest and most beautiful things away the soonest. The garland that blooms at night withers by morning; and the strength of man and the beauty of woman are no longer-lived than the frail anemone, the lily and violet that flower and fall.<sup>3</sup> Sweetness is changed to bitterness; where the rose has spread her cup, one goes by and the brief beauty passes; returning, the seeker finds no rose, but a thorn. Swifter than the flight of a bird through the air the light-footed Hours pass by, leaving nothing but scattered petals and the remembrance of youth and spring.<sup>4</sup> The exhortation to use the brief

<sup>1</sup> Athenaeus, 695, d.

<sup>2</sup> τὸ θεῖον πᾶν φθονερόν τε καὶ παραγῶδες, Hdt. i. 32.

<sup>3</sup> *Anth. Pal.* v. 74, 118.

<sup>4</sup> *Ibid.* xi. 53; xii. 32, 234.

space of life, to realise and, so far as that may be, to perpetuate in action the whole of the overwhelming possibilities crowded into a minute's space<sup>1</sup> comes with a passion like that of Shakespeare's sonnets. 'On this short day of frost and sun to sleep before evening' is the one intolerable misuse of life.<sup>2</sup> Sometimes the feeling is expressed with the vivid passion of a lyric:—'To what profit? for thou wilt not find a lover among the dead, O girl';<sup>3</sup> sometimes with the curiously impersonal and incomparably direct touch that is peculiar to Greek, as in the verses by Antipater of Sidon,<sup>4</sup> that by some delicate magic crowd into a few words the fugitive splendour of the waning year, the warm lingering days and sharp nights of autumn, and the brooding pause before the rigours of winter, and make the whole masque of the seasons a pageant and metaphor of the lapse of life itself. Or a later art finds in the harsh moralisation of ancient legends the substance of sermons on the emptiness of pleasure and the fragility of loveliness; and the bitter laugh over the empty casket of Pandora<sup>5</sup> comes from a heart wrung with the sorrow that beauty is less strong than time. Nor is the burden of these poems only that pleasant things decay; rather that in nothing good or bad, rich or mean, is there permanence or certitude, but everywhere and without selection Time feeds oblivion with decay of things. All things flow and nothing abides; shape and name, nature and fortune yield to the dissolving touch of time.<sup>6</sup>

Even then the world was old. The lamentations over decayed towns and perished empires remind us that the distance which separates the age of the Caesars from our own is in relation to human history merely a chapter somewhere in the middle of a great volume. Then, no less than now, men trod daily over the ruins of old civilisations and the monuments of lost races. One of the most striking groups of poems in the Anthology is the long roll of the burdens of dead cities; Troy, Delos, Mycenae, Argos, Amphipolis, Corinth, Sparta.<sup>7</sup> The depopulation of Greece brought with it a foreshadowing of the wreck of the whole ancient world. With the very framework of human life

<sup>1</sup> *Anth. Pal.* vii. 472.

<sup>2</sup> *Ibid.* v. 85.

<sup>3</sup> *Ibid.* x. 71.

<sup>7</sup> *Ibid.* vii. 705, 723; ix. 28, 101-4, 151-6, 408.

<sup>2</sup> *Ibid.* xi. 25; xii. 50.

<sup>4</sup> *Ibid.* xi. 37.

<sup>6</sup> *Ibid.* ix. 51.



giving way daily before their eyes, men grew apt to give up the game. The very instability of all things, once established as a law, brought a sort of rest and permanence with it; 'there is nothing strictly immutable', they might have said, 'but mutability.' Thus the law of change became a permanent thread in mortal affairs, and, with the knowledge that all the old round would be gone over again by others, grew the sense that in the acceptance of this law of nature there was involved a conquest of nature, an overcoming of the world.

For the strength of Fate was not otherwise to be contended with, and its grim irony went deeper than human reach. Nemesis was merciless; an error was punished like a crime, and the more confident you had been that you were right, the more severe was the probable penalty. But it was part of Fate's malignity that, though the offender was punished, though Justice took care that her own interests were not neglected nor her own majesty slighted, even where a humane judge would have shrunk from inflicting a disproportionate penalty,<sup>1</sup> yet for the wronged one himself she provided no remedy; he suffered at his own risk. For falseness in friendship, for scorn of poverty, for wanton cruelty and torture, the wheel of fortune brought round some form of retribution, but the sufferers were like pieces swept off the board, once and for all.

And Fate seemed to take a positive pleasure in eluding anticipation and constructing dramatic surprises. Through all Greek literature this feeling shows itself; and later epigrams are full of incidents of this sort, recounted and moralised over with the wearisomeness of a tract, stories sometimes obviously invented with an eye to the moral, sometimes merely silly, sometimes, though rarely, becoming imaginative. The contrast of a youth without means to indulge its appetites and an age without appetites to exhaust its means; the story of the poor man who found treasure and the rich man who hanged himself; the fable of the vine's revenge upon the goat, are typical instances of the prosaic epigram.<sup>2</sup> The noble lines inscribed upon the statue of Memnon at Thebes<sup>3</sup> are an example of the vivid imaginative touch lighting up a sufficiently obvious

<sup>1</sup> *Anth. Pal.* ix. 269.    <sup>2</sup> *Ibid.* ix. 138, 44, 75.    <sup>3</sup> ix. 19 in this selection.

theme for the rhetorician. Under the walls of Troy, long ages past, the son of the Dawn had fallen under Achilles' terrible spear; yet now morning by morning the goddess salutes her son and he makes answer, while Thetis is childless in her sea-halls, and the dust of Achilles moulders silently in the Trojan plain. The Horatian maxim of *nulli satis cautum* recurs in the story of the ship, that had survived its sea-perils, burnt at last as it lay on shore near its native forest, and finding the ocean less faithless than the land.<sup>1</sup> In a different vein is the sarcastic praise of Fortune for her exaltation of a worthless man to high honour, 'that she might shew her omnipotence'.<sup>2</sup> At the root of all there is the sense, born of considering the flux of things and the tyranny of time, that man plays a losing game, and that his only success is in refusing to play. For the busy and idle, for the fortunate and unhappy alike, the sun rises one morning for the last time;<sup>3</sup> he only is to be congratulated who is done with hope and fear;<sup>4</sup> how short-lived soever he be in comparison with the world through which he passes, yet no less through time Fate dries up the holy springs, and the mighty cities of old days are undecipherable under the green turf;<sup>5</sup> it is the only wisdom to acquiesce in the forces, however ignorant or malign in their working, that listen to no protest and admit no appeal, that no force can affect, no subtlety elude, no calculation predetermine.

## XIV

Of these prodigious natural forces the strongest and the most imposing is Death. Here, if anywhere, the Greek genius had its fullest scope and most decisive triumph; and here it is that we come upon the epigram in its inmost essence and utmost perfection. 'Waiting to see the end' as it always did, the Greek spirit pronounced upon the end when it came with a swiftness, a tact, a certitude that leave all other language behind. For although Latin and not Greek is pre-eminently and without rival the proper and, one might almost say, the native language of monumental inscription, yet the little differ-

<sup>1</sup> *Anth. Pal.* ix. 106.

<sup>2</sup> *Ibid.* ix. 530.

<sup>3</sup> *Ibid.* ix. 8.

<sup>4</sup> *Ibid.* ix. 172; xi. 282.

<sup>5</sup> *Ibid.* ix. 101, 257.

ence that fills inscriptions with imagination and beauty, and will not be content short of poetry, is in the Greek temper alone. The Roman sarcophagus, square hewn of rock, and bearing on it, incised for immortality, the haughty lines of rolling Republican names, represents to us with unequalled power the abstract majesty of human States and the glory of law and government; and the momentary pause in the steady current of the life of Rome, when one citizen dropped out of rank and another succeeded him, brings home to us with crushing effect, like some great sentence of Tacitus, the brief and transitory worth of a single life. *Qui apicem gessisti, mors perficit tua ut essent omnia brevia, honos fama virtusque, gloria atque ingenium*<sup>1</sup>—words like these have a melancholy majesty that no other human speech has known; nor can any greater depth of pathos be reached than is in the two simple words *Bene merenti* on a hundred Roman tombs. But the Greek mind here as elsewhere came more directly than any other face to face with the truth of things, and the Greek genius kindled before the vision of life and death into a clearer flame. The sepulchral reliefs show us many aspects of death; in all of the best period there is a common note, mingled of a grave tenderness, simplicity, and reserve. The quiet figures there take leave of one another with the same grace that their life had shown. There is none of the horror of darkness, none of the ugliness of dying; with calm faces and undisordered raiment they rise from their seats and take the last farewell. But the sepulchral verses show us more clearly how deep the grief was that lay beneath the quiet lines of the marble and the smooth cadence of the couplets. They cover and fill the whole range of emotion: household grief, and pain for the dead baby or the drowned lover, and the bitter parting of wife and husband, and the chill of distance and the doubt of the unknown nether world; and the thoughts of the bright and brief space of life, and the merciless continuity of nature, and the resolution of body and soul into the elements from which they came; and the uselessness of Death's impatience, and the bitter cry of a life gone like spilt water; and again, comfort out of the grave,

---

<sup>1</sup> From the inscription on the tomb of Publius Cornelius Scipio Africanus, Augur and Flamen Dialis, son of the conqueror of Hannibal.

perpetual placidity, 'holy sleep', and earth's gratitude to her children, and beyond all, dimly and lightly drawn, the flowery meadows of Persephone, the great simplicity and rest of the other world, and far away a shadowy and beautiful country to which later men were to give the name of Heaven.

The famous sepulchral epigrams of Simonides deserve a word to themselves; for in them, among the most finished achievements of the greatest period of Greece, the art not only touches its highest recorded point, but a point beyond which it seems inconceivable that art should go. They stand with the odes of Pindar and the tragedies of Sophocles as the symbols of perfection in literature; not only from the faultlessness of their form, but from their greatness of spirit, the noble and simple thought that had then newly found itself so perfect a language to commemorate the great deeds which it inspired. Foremost among them are those on the men whose fame they can hardly exalt beyond the place given them by history; on the three hundred of Thermopylae, the Athenian dead at Marathon, the Athenian and Lacedaemonian dead at Plataea.<sup>1</sup> 'O stranger, tell the Lacedaemonians that we lie here obeying their orders'—the words have grown so famous that it is only by sudden flashes we can appreciate their greatness. No less noble are others somewhat less widely known: on the monument erected by the city of Corinth to the men who, when all Greece stood as near destruction as a knife's edge, helped to win her freedom at Salamis; on the Athenians, slain under the skirts of the Euboean hills, who lavished their young and beautiful lives for Athens; on the soldiers who fell, in the full tide of Greek glory, at the great victory on the Eurymedon.<sup>2</sup> In all the epitaphs of this class the thought of the city swallows up individual feeling; for the city's sake, that she may be free and great, men offer their death as freely as their life; and the noblest end for a life spent in her service is to die in the moment of her victory. The funeral speech of Pericles dwells with all the amplitude of rhetoric on the glory of such a death; 'having died they are not dead' are the simpler words of Simonides.<sup>3</sup>

<sup>1</sup> *Anth. Pal.* vii. 249, 251, 253; *Aristides*, ii. 511.

<sup>2</sup> *Aristides*, ii. 512; *App. Plan.* 26; *Anth. Pal.* vii. 258.

<sup>3</sup> *Anth. Pal.* vii. 251; *Thuc.* ii. 41-43.

Not less striking than these in their high simplicity are his epitaphs on private persons: that which preserves the fame of the great lady who was not lifted up to pride, Archedice daughter of Hippias; that on Theognis of Sinope, so piercing and yet so consoling in its quiet pathos, or that on Brotachus of Gortyn, the trader who came after merchandise and found death; the dying words of Timomachus and the eternal memory left to his father day by day of the goodness and wisdom of his dead child; the noble apostrophe to mount Geraneia, where the drowned and nameless sailor met his doom, the first and one of the most magnificent of the long roll of poems on seafarers lost at sea.<sup>1</sup> In all of them the foremost quality is their simplicity of statement. There are no superlatives. The emotion is kept strictly in the background, neither expressed nor denied. Great minds of later ages sought a justification of the ways of death in denying that it brought any reasonable grief. To the cold and profound thought of Marcus Aurelius death is 'a natural thing, like roses in spring or harvest in autumn'.<sup>2</sup> But these are the words of a strange language. The feeling of Simonides is not, like theirs, abstract and remote; he offers no justification, because none is felt to be needed where the pain of death is absorbed in the ardour of life.

That great period passed away; and in those which follow it, the sepulchral inscription, while it retains the old simplicity, descends from those heights into more common feelings, lets loose emotion, even dallies with the ornaments of grief. The sorrow of death is spoken of freely; nor is there any poetry more pathetic than those epitaphs which, lovely in their sadness, commemorate the lost child, the sundered lovers, the disunited life. Among the most beautiful are those on children: on the baby that just lived, and, liking it not, went away again before it had known good or evil;<sup>3</sup> on the children of a house all struck down in one day and buried in one grave;<sup>4</sup> on the boy whom his parents could not keep, though they held both his little hands in theirs, led downward by the Angel of Death to the unsmiling land.<sup>5</sup> Then follows the keener sad-

<sup>1</sup> Thuc. vi. 59; *Anth. Pal.* vii. 509, 254, 513, 496.    <sup>2</sup> Marc. Aur. iv. 44.

<sup>3</sup> Kaibel, 576.

<sup>4</sup> *Anth. Pal.* vii. 474.

<sup>5</sup> iii. 33 in this selection.

ness of the young life, spared till it opened into flower only to be cut down before noon; the girl who, sickening for her baby-brother, lost care for her playmates, and found no peace till she went to rejoin him;<sup>1</sup> the boy of twelve, with whom his father, adding no words of lamentation, lays his whole hope in the grave;<sup>2</sup> the cry of the mourning mother over her son, Bianor or Anticles, an only child laid on the funeral pyre before an only parent's eyes, leaving down thenceforth disadorned of her sweetness, and no comfort in the sun.<sup>3</sup> More piercing still in their sad sweetness are the epitaphs on young wives: on Anastasia, dead at sixteen, in the first year of her marriage, over whom the ferryman of the dead must needs mingle his own with her father's and her husband's tears; on Atthis of Cnidos, the wife who had never left her husband till this the first and last sundering came; on Paulina of Ravenna, holy of life and blameless, the young bride of the physician whose skill could not save her, but whose last testimony to her virtues has survived the wreck of the centuries that have made the city crumble and the very sea retire.<sup>4</sup> The tender feeling for children mingles with the bitter grief at their loss, a touch of fancy, as though they were flowers plucked by Persephone to be worn by her and light up the greyness of the underworld. Cleodicus, dead before the festival of his third birthday, when the child's hair was cut and he became a boy, lies in his little coffin; but somewhere by unknown Acheron a shadow of him grows fair and strong in youth, though he never may return to earth again.<sup>5</sup>

With the grief for loss comes the piercing cry over crushed beauty. One of the early epitaphs, written before the period of the Persian wars, is nothing but this cry: 'pity him who was so beautiful and is dead.'<sup>6</sup> In the same spirit is the fruitless appeal so often made over the haste of Death; *mais que te nuysoit elle en vie, mort?* Was he not thine, even had he died an old man? says the mourner over Attalus.<sup>7</sup> A subject whose strange fascination drew artist after artist to repeat it, and covered the dreariness of death as with a glimmer of white blossoms, was Death the Bridegroom, the maiden

<sup>1</sup> *Anth. Pal.* vii. 662.

<sup>2</sup> *Ibid.* vii. 453.

<sup>3</sup> *Ibid.* vii. 261, 466.

<sup>4</sup> *Ibid.* vii. 600; Kaibel, 204 B, 596.

<sup>5</sup> *Anth. Pal.* vii. 482, 483.

<sup>6</sup> Kaibel, 1 A.      <sup>7</sup> *Anth. Pal.* vii. 671.

taken away from life just as it was about to be made complete. Again and again the motive is treated with delicate profusion of detail, and lingering fancy draws out the sad likeness between the two torches that should hold such a space of lovely life between them,<sup>1</sup> now crushed violently together and mingling their fires. Already the bride-bed was spread with saffron in the gilded chamber; already the flutes were shrill by the doorway and the bridal torches were lit, when Death entered, masked as a reveller, and the hymeneal song suddenly changed into the death-dirge; and while the kinsfolk were busy about another fire, Persephone lighted her own torch out of their hands; with hardly an outward change—as in a processional relief on a sarcophagus—the bridal train turns and moves to the grave with funeral lights flaring through the darkness and sobbing voices and wailing flutes.<sup>2</sup>

As tender in their fancy and with a higher note of sincerity in their grief are the epitaphs on young mothers, dead in childbirth: Athenaïs of Lesbos, the swift-fated, whose cry Arteinis was too busy with her woodland hounds to hear; Polyxena, wife of Archelaus, not a year's wife nor a month's mother, so short was all her time; Prexo, wife of Theocritus, who takes her baby with her, content with this, and gives blessings from her grave to all who will pray with her that the boy she leaves on earth may live into a great old age.<sup>3</sup> Here tenderness outweighs sorrow; in others a bitterer grief is uttered, the grief of one left alone, forsaken and cast off by all that had made life sweet; where the mother left childless among women has but the one prayer left, that she too may quickly go whence she came, or where the morbid imagination of a mourner over many deaths invents new self-torture in the idea that her very touch is mortal to those whom she loves, and that fate has made her the instrument of its cruelty; or where Theano, dying alone in Phocaea, sends a last cry over the great gulfs of sea that divide her from her husband, and goes down into the night with the one passionate wish that she might have but died with her hand clasped in his hand.<sup>4</sup>

Into darkness, into silence: the magnificent brilliance of

<sup>1</sup> Propertius, iv. xii. 46.

*Anth. Pal.* vii. 182, 185, 711, 712.

<sup>2</sup> *Ibid.* vi. 348, vii. 167, 163.

<sup>4</sup> *Ibid.* vii. 466, ix. 254, vii. 735.

that ancient world, its fulness of speech and action, its copiousness of life, made the contrast more sudden and appalling; and it seems to be only at a later period, when the brightness was a little dimmed and the tide of life did not run so full, that the feeling grew up which regarded death as the giver of rest. With a last word of greeting to the bright earth the dying man departs, as into a mist.<sup>1</sup> In the cold shadows underground the ghost will not be comforted by ointments and garlands lavished on the tomb; though the clay covering be drenched with wine, the dead man will not drink.<sup>2</sup> On an island of the Aegean, set like a gem in the splendid sea, the boy lying under earth, far away from the sweet sun, asks a word of pity from those who go up and down, busy in the daylight, past his grave. Paula of Tarentum, the brief-fated, cries out passionately of the stone chambers of her night, the night that has hidden her. Samian girls set up a monument over their playfellow Crethis, the chatterer, the story-teller, whose lips will never open in speech again. Musa, the singing-girl, blue-eyed and sweet-voiced, suddenly lies voiceless, like a stone.<sup>3</sup> With a jarring shock, as of closed gates, the grave closes over sound and colour; *mored round in Earth's diurnal course with rocks, and stones, and trees.*

Even thus there is some little comfort in lying under known earth; and the strangeness of a foreign grave adds a last touch to the pathos of exile. The Eretrians, captured by the Persian general Datis, and sent from their island home by endless marches into the heart of Asia, pine in the hot Cissian plains, and with their last voice from the tomb send out a greeting to the dear and distant sea.<sup>4</sup> The Athenian laid in earth by the far reaches of Nile, and the Egyptian whose tomb stands by a village of Crete, though from all places the descent to the house of Hades is one, yet grieve and fret at their strange resting-places.<sup>5</sup> No bitterer pang can be added to death than for the white bones of the dead to lie far away, washed by chill rains, or mouldering on a strange beach with the screaming seagulls above them.<sup>6</sup>

<sup>1</sup> *Anth. Pal.* vii. 566.

<sup>2</sup> *Ibid.* xi. 8.

<sup>3</sup> Kaibel, 190; *Anth. Pal.* vii. 700, 459; C. I. G., 6261.

<sup>4</sup> *Anth. Pal.* vii. 256, 259.

<sup>5</sup> *Ibid.* vii. 477, x. 3.

<sup>6</sup> *Ibid.* vii. 225, 285.



This last aspect of death was the one upon which the art of the epigrammatist lavished its utmost resources. From first to last the Greeks were a seafaring people, and death at sea was always present to them as a common occurrence. The Mediterranean was the great highway of the world's journeying and traffic. All winter through, travel almost ceased on it except for those who could not avoid it, and whom desire of gain or urgency of business drove forth across stormy and perilous waters; with spring there came, year by year, a sort of breaking-up of the frost, and the seas were all at once covered with a swarm of shipping. From Egypt and Syria fleets bore the produce of the East westward; from the pillars of Hercules galleys came laden with the precious ores of Spain and Britain; through the Propontis streamed the long convoys of corn-ships from the Euxine with their loads of wheat. Across the Aegean from island to island, along its shores from port to port, ran continually the tide of local commerce, the crowds of tourists and emigrants, the masses of people and merchandise drawn hither and thither in the track of armies, or bound to and from shows and festivals and markets. The fishing industry, at least in the later Greek period, employed the whole population of small islands and seaside towns. Among those thousands of vessels many must, every year, have come to harm in those difficult channels and treacherous seas. And death at sea had a great horror and anguish attached to it; the engulfing in darkness, the vain struggles for life, the loss of burial rites and all the last offices that can be paid to death, made it none the less terrible that it was so common. From the *Odyssey* downward tales of sea-peril and shipwreck had the most powerful fascination. Yet to that race of sailors the sea always remained in a manner hateful; 'as much as a mother is sweeter than a stepmother', says Antipater,<sup>1</sup> 'so much is earth dearer than the grey sea'. The fisherman tossing on the waves looked back with envy to the shepherd, who, though his life was no less hard, could sit in quiet piping to his flock on the green hillside; the great merchantman who crossed the whole length of the Mediterranean on his traffic, or even ventured out beyond Calpe into the unknown ocean, hungered for

<sup>1</sup> *Anth. Pal.* ix. 23.

the peace of broad lands and the lowing of herds.<sup>1</sup> *Cadet et ipse mari vector, nec nautica pius mutabit merces*: all dreams of a golden age, or of an ideal life in the actual world, included in them the release from this weary and faithless element. Even in death it would not allow its victims rest; the cry of the drowned man is that though kind hands have given him burial on the beach, even there the ceaseless thunder of the surge is in his ears, and the roar of the surf under the broken reef will not let him be quiet; 'keep back but twelve feet from me', is his last prayer, 'and there billow and roar as much as thou wilt.'<sup>2</sup> But even the grace of a tomb was often denied. In the desolation of unknown distances the sailor sank into the gulfs or was flung on a desert beach. Erasippus, perished with his ship, has all the ocean for his grave; somewhere far away his white bones moulder on a spot that the seagulls alone can tell. Thymodes rears a cenotaph to his son, who on some Bithynian beach or island of the Pontic lies a naked corpse on an inhospitable shore. Young Seleucus, wrecked in the distant Atlantic, has long been dead on the trackless Spanish coasts, while yet at home in Lesbos they praise him and look forward to his return. On the thirsty uplands of Dryopia the empty earth is heaped up that does not cover Polymedes, tossed up and down far from stony Trachis on the surge of the Icerian sea. 'Also thee, O Cleanoridas', one abruptly opens, the thought of all those many others whom the sea had swallowed down overwhelming him as he tells the fate of the drowned man.<sup>3</sup> The ocean never forgot its cruelty. *Πᾶσι θάλασσα θάλασσα*, 'everywhere the sea is the sea', wails Aristagoras,<sup>4</sup> past the perilous Cyclades and the foaming narrows of the Hellespont only to be drowned in a little Locrian harbour; the very sound of the words echoes the heavy wash of blind waves and the hissing of eternal foam. Already in sight of home, like Odysseus on his voyage from Aeolia, the sailor says to himself, 'to-morrow the long battle against contrary winds will be over', when the storm gathers as the words leave his lips, and he is swept back to death.<sup>5</sup> The rash mariner who trusts the gales of winter draws fate on himself with his own hands;

<sup>1</sup> *Anth. Pal.* vii. 636, ix. 7; cf. Virgil, *Georg.* ii. 468-70.

<sup>2</sup> *Ibid.* vii. 284.

<sup>3</sup> *Ibid.* vii. 285, 497, 376, 651, 263.

<sup>4</sup> *Ibid.* vii. 639.

<sup>5</sup> *Ibid.* vii. 630.

Cleonicus, hastening home to Thasos with his merchandise from Hollow Syria at the setting of the Pleiad, sinks with the sinking star.<sup>1</sup> But even in the days of the haleycous, when the sea should stand like a sheet of molten glass, the terrible straits swallow Aristomenes, with ship and crew; and Nicophemus perishes, not in wintry waves, but of thirst in a calm on the smooth and merciless Libyan sea.<sup>2</sup> By harbours and headlands stood the graves of drowned men with pathetic words of warning or counsel. 'I am the tomb of one shipwrecked'; in these words again and again the verses begin. What follows is sometimes an appeal to others to take example: 'let him have only his own hardihood to blame, who looses moorings from my grave'; sometimes it is a call to courage: 'I perished; yet even then other ships sailed safely on'. Another, in words incomparable for their perfect pathos and utter simplicity, neither counsels nor warns: 'O mariners, well be with you at sea and on land; but know that you pass the tomb of a shipwrecked man.' And in the same spirit another sends a blessing out of his nameless tomb: 'O sailor, ask not whose grave I am, but be thine own fortune a kinder sea.'<sup>3</sup>

Beyond this simplicity and pathos cannot reach. But there is a group of three epigrams yet unmentioned<sup>4</sup> which, in their union of these qualities with the most severe magnificence of language and with the poignant and vivid emotion of a tragical Border ballad, reach an even more amazing height: that where Ariston of Cyrene, lying dead by the Icarian rocks, cries out in passionate urgency on mariners who go sailing by to tell Meno how his son perished; that where the tomb of Biton in the morning sun, under the walls of Torone, sends a like message by the traveller to the childless father, Nicagoras of Amphipolis; and most piercing of all in their sorrow and most splendid in their cadences, the stately lines that tell the passer-by of Polyanthus, sunk off Sciathus in the stormy Aegean, and laid in his grave by the young wife to whom only a dead body was brought home by the fishermen as they sailed into harbour under a flaring and windy dawn.

<sup>1</sup> *Anth. Pal.* vii. 263, 534.

<sup>2</sup> *Ibid.* ix. 271, vii. 293.

<sup>3</sup> *Ibid.* vii. 264, 282, 675; 269, 350.

<sup>4</sup> *Ibid.* vii. 499, 502, 739.

Less numerous than these poems of sea-sorrow, but with the same trouble of darkness, the same haunting chill, are others where death comes through the gloom of wet nights, in the snowstorm or the thunderstorm or the autumn rains that drown the meadow and swell the ford. The contrast of long golden summer days may perhaps make the tidings of death more pathetic, and wake a more delicate pity; but the physical horror, as in the sea-pieces, is keener at the thought of lonely darkness, and storm in the night. Few pictures can be more vivid than that of the oxen coming unherded down the hill through the heavy snow at dusk, while high on the mountain side their master lies dead, struck by lightning; or of Ion, who slipped overboard, unnoticed in the darkness, while the sailors drank late into night at their anchorage; or of the strayed revellers, Orthon and Polyxenus, who, bewildered in the rainy night, with the lights of the banquet still flaring in their eyes, stumbled on the slippery hill-path and lay dead at the foot of the cliff.<sup>1</sup>

*O Charidas, what is there beneath?* cries a passer-by over the grave of one who had in life nursed his hopes on the doctrine of Pythagoras; and out of the grave comes the sombre answer, *Great darkness.*<sup>2</sup> It is in this feeling that the brooding over death in later Greek literature issues; under the Roman empire we feel that we have left the ancient world and are on the brink of the Middle Ages with their half hysterical feeling about death, the piteous and ineffectual revolt against it, and the malign fascination with which it preys on men's minds and paralyses their action. To the sombre imagination of an exhausted race the generations of mankind were like bands of victims dragged one after another to the slaughter-house; in Palladas and his contemporaries the medieval dance of death is begun.<sup>3</sup> The great and simple view of death is wholly broken up, with the usual loss and gain that comes of analysis. On the one hand is developed this tremulous and cowardly shrinking from the law of nature. But on the other there arises in compensation the view of death as final peace, the release from trouble, the end of wandering, the resolution of

<sup>1</sup> *Anth. Pal.* vii. 173, ix. 82, vii. 398, 660.

<sup>2</sup> *Ibid.* vii. 524.

<sup>3</sup> Cf. *Ibid.* x. 78, 85, 88, xi. 300.

the feverous life of man into the placid and continuous life of nature. With a great loss of strength and directness comes an increased measure of gentleness and humanity. Poetry loves to linger over the thought of peaceful graves. The dead boy's resting-place by the spring under the poplars bids the weary wayfarer turn aside and drink in the shade, and remember the quiet place when he is far away.<sup>1</sup> The aged gardener lies at peace under the land that he had laboured for many a year, and in recompence of his fruitful toil over vine and olive, corn-field and orchard-plot, grateful earth lies lightly over his grey temples, and the earliest flowers of spring blossom above his dust.<sup>2</sup> The lovely lines of Leonidas,<sup>3</sup> in which Clitagoras asks that when he is dead the sheep may bleat above him, and the shepherd pipe from the rock as they graze softly along the valley, and that the countryman in spring may pluck a posy of meadow flowers and lay it on his grave, have all the tenderness of an English pastoral in a land of soft outlines and silvery tones. An intenser feeling for nature and a more consoling peace is in the nameless poem that bids the hill-brooks and the cool upland pastures tell the bees, when they go forth anew on their flowery way, that their old keeper fell asleep on a winter night, and will not come back with spring.<sup>4</sup> The lines call to mind that magnificent passage of the *Adonais* where the thought of earth's annual resurrection calms by its glory and beauty the very sorrow which it rekindles; as those others, where, since the Malian fowler is gone, the sweet plane again offers her branches 'for the holy bird to rest his swift wing',<sup>5</sup> are echoed in the famous Ode where the note of the immortal bird sets the listener in the darkness at peace with Death. The dying man leaves earth with a last kind word. At rest from long wanderings, the woman, whose early memory went back to the storming of Athens by Roman legionaries, and whose later life had passed from Italy to Asia, unites the lands of her birth and adoption and decease in her farewell.<sup>6</sup> For all ranks and ages—the baby gone to be a flower in Persephone's crowned hair, the young scholar, dear to men and

<sup>1</sup> *Anth. Pal.* ix. 315.

<sup>2</sup> *Ibid.* vii. 321.

<sup>3</sup> *Ibid.* vii. 657. The spirit, and much of the language, of these epigrams is very like that of Gray's *Elegy*.

<sup>4</sup> *Ibid.* vii. 717.

<sup>5</sup> *Ibid.* vii. 171.

<sup>6</sup> *Ibid.* vii. 368.

dearer to the Muses, the great sage who, from the seclusion of his Alexandrian library, has seen three kings succeed to the throne<sup>1</sup>—the recompence of life is peace. Peace is on the graves of the good servant, the faithful nurse, the slave who does not even in the tomb forget his master's kindness or cease to help him at need.<sup>2</sup> Even the pets of the household, the dog or the singing-bird, or the caged cricket shouting through the warm day, have their reward in death, their slight memorial and their lasting rest. The shrill cicala, silent and no more looked on by the sun, finds a place on the meadows whose flowers the Queen of the Dead herself keeps bright with dew.<sup>3</sup> The sweet-throated song-bird, the faithful watch-dog who kept the house from harm, the speckled partridge in the coppice,<sup>4</sup> go at the appointed time upon their silent way—*ipsas angusti terminus acci cecipit*—and come into human sympathy because their bright life is taken to its rest like man's own in so brief a term.

Before this gentler view of death grief itself becomes softened. 'Fare thou well even in the house of Hades', says the friend over the grave of the friend: the words are the same as those of Achilles over Patroclus, but all the wild anguish has gone out of them.<sup>5</sup> Over the ashes of Theognis of Sinope, without a word of sorrow, with hardly a pang of pain, Glaucus sets a stone in memory of the companionship of many years. And in the tenderest and most placid of epitaphs on dead friends doubt vanishes with grief and acquiescence passes into hope, as the survivor of that union 'which conquers Time indeed, and is eternal, separate from fears', prays Sabinus, if it be permitted, not even among the dead to let the severing water of Lethe pass his lips.<sup>6</sup>

Out of peace comes the fruit of blessing. The drowned sailor rests the easier in his grave that the lines written over it bid better fortune to others who adventure the sea. 'Go thou upon thy business and obtain thy desire',<sup>7</sup> says the dead man to the passer-by, and the kind word makes the weight of his own darkness less to bear. Amazonia of Thessalonica from

<sup>1</sup> *Anth. Pal.* 78, 483; *Diog. Laert.* iv. 25.

<sup>2</sup> *Ibid.* vii. 178, 179; *Kaibel*, 47.

<sup>4</sup> *Ibid.* vii. 199, 211, 203.

<sup>6</sup> *Ibid.* vii. 509, 346.

<sup>3</sup> *Ibid.* vii. 189.

<sup>5</sup> *Il.* xxiii. 19; *Anth. Pal.* vii. 41.

<sup>7</sup> *Kaibel*, 190.

her tomb bids husband and children cease their lamentations and be only glad while they remember her.<sup>1</sup> Such recompence is in death that the dead sailor or shepherd becomes thenceforth the genius of the shore or the hillside.<sup>2</sup> The sacred sleep under earth sends forth a vague and dim effluence; in a sort of trance between life and death the good still are good and do not wholly cease out of being.<sup>3</sup>

For the doctrine of immortality did not dawn upon the world at any single time or from any single quarter. We are accustomed, perhaps, to think of it as though it came like sunrise out of the dark, *lux sedentibus in tenebris*, giving a new sense to mankind and throwing over the whole breadth of life a vivid severance of light from shadow, putting colour and sharp form into what had till then all lain dim in the dusk, like Virgil's woodland path under the glimpses of a fitful moon. Rather it may be compared to those scattered lights that watchers from Mount Ida were said to discern moving hither and thither in the darkness, and at last slowly gathering and kindling into the clear pallor of dawn.<sup>4</sup> So it is that those half-formed beliefs, those hints and longings, still touch us with the freshness of our own experience. For the ages of faith, if such there be, have not yet come; still in the mysterious glimmer of a doubtful light men wait for the coming of the unrisen sun. During a brief and brilliant period the splendour of corporate life had absorbed the life of the citizen; an Athenian of the age of Pericles may have, for the moment, found Athens all-sufficient to his needs. With the decay of that glory it became plain that this single life was insufficient, that it failed in permanence and simplicity. We all dwell in a single native country, the universe, said Meleager,<sup>5</sup> expressing a feeling that had become the common heritage of his race. But that country, as men saw it, was but ill governed; and in nothing more so than in the rewards and punishments it gave its citizens. To regard it as the vestibule only of another country where life should have its intricacies simplified, its injustices remedied, its evanescent beauty fixed, and its brief joy made full, became an imperious instinct that

<sup>1</sup> *Anth. Pal.* vii. 667.

<sup>2</sup> *Ibid.* vii. 269, 657.

<sup>3</sup> *Ibid.* vii. 451.

<sup>4</sup> *Lucret.* v. 663.

<sup>5</sup> *Anth. Pal.* vii. 417.

claimed satisfaction, through definite religious teaching or the dreams of philosophy or the visions of poetry. And so the last words of Greek sepulchral poetry express, through questions and doubts, in metaphor and allegory, the final belief in some blessedness beyond death. Who knows whether to live be not death, and to be dead life? so the haunting hope begins. The Master of the Portico died young; does he sleep in the quiet embrace of earth, or live in the joy of the other world?<sup>1</sup> 'Even in life what makes each one of us to be what we are is only the soul; and when we are dead, the bodies of the dead are rightly said to be our shades or images; for the true and immortal being of each one of us, which is called the soul, goes on her way to other gods, that before them she may give an account.'<sup>2</sup> These are the final words left to men by that superb and profound genius the dream of whose youth had ended in the flawless lines<sup>3</sup> whose music Shelley's own could scarcely render:

Thou wert the Morning Star among the living  
Ere thy fair light was fled;  
Now, having died, thou art as Hesperus, giving  
New splendour to the dead.

And at last, not from the pen of Plato nor written in lines of gold, but set by a half-forgotten friend over an obscure grave,<sup>4</sup> comes the certitude of that long hope. Heliodorus and Diogeneia died on the same day and are buried under the same stone: but love admits no such bar to its continuance, and the tomb is as a bridal chamber for their triumphant life.

## XV

Criticism, to be made effectively, must be made from beyond and outside the thing criticised. But as regards life itself, such an effort of abstraction is more than human. For the most part poetry looks on life from a point inside it, and the total view differs, or may even be reversed, with the position of the observer. The shifting of perspective makes things

<sup>1</sup> *Infra*, xi. 7.

<sup>2</sup> Plato, *Laws*, 959.

<sup>3</sup> *Anth. Pal.* vii. 670.

<sup>4</sup> *Ibid.* vii. 378, ἀγαλλόμενοι καὶ τάρον ὡς θάλαμον.



appear variously both in themselves and in their proportion to other things. What lies behind one person is before another; the less object, if nearer, may eclipse the greater; where there is no fixed standard of reference, how can it be determined what is real and what apparent, or whether there be any absolute fact at all? To some few among men it has been granted to look on life as it were from without, with vision unaffected by the limit of view and the rapid shifting of place. These, the poets who see life steadily and whole, in Matthew Arnold's celebrated phrase, are for the rest of mankind almost divine. We recognise them as such through a sort of instinct awakened by theirs and responding to it, through the inarticulate divinity of which we are all in some degree partakers.

These are the great poets; and we do not look, in any Anthology of slight and fugitive pieces, for so broad and sustained a view of life. But what we do find in the Anthology is the reflection in many epigrams of many partial criticisms from within; the expression, in the most brief and pointed form, of the total effect that life had on one man or another at certain moments, whether in the heat of blood, or the first melancholy of youth, or the graver regard of mature years. In nearly all the same sad note recurs, of the shortness of life, of the inevitableness of death. Now death is the shadow at the feast, bidding men make haste to drink before the cup is snatched from their lips with its sweetness yet undrained; again it is the bitterness within the cup itself, the lump of salt dissolving in the honeyed wine and spoiling the drink. Then comes the revolt against the cruel law of Nature in the crude thought of undisciplined minds. Sometimes this results in hard cynicism, sometimes in the relaxation of all effort; now and then the bitterness grows so deep that it almost takes the quality of a real philosophy, a nihilism, to use the barbarous term of our own day, that declares itself as a positive solution of the whole problem. 'Little is the life of our rejoicing', cries Rufinus,<sup>1</sup> in the very words of an English ballad of the fifteenth century; 'old age comes quickly, and death ends all.' In many epigrams this burden is re-

---

<sup>1</sup> *Anth. Pal.* v. 12; cf. the beautiful lyric with the refrain *Ljtyll ioye is son done* (Percy Society, 1847).

peated. The philosophy is that of Ecclesiastes: 'Go thy way, eat thy bread with joy, and drink thy wine with a merry heart, let thy garments be always white, and let thy head lack no ointment; see life with the wife whom thou lovest all the days of the life of thy vanity; for that is thy portion in life, and in thy labour which thou takest under the sun.' If the irony here is unintentional it is all the bitterer; such consolation leads surely to a more profound gloom. With a selfish nature this view of life becomes degraded into cynical effrontery; under the Roman empire the lowest corruption of 'good manners' took for its motto the famous words, repeated in an anonymous epigram,<sup>1</sup> Let us eat and drink, for to-morrow we die. In finer tempers it issues in a mood strangely mingled of weakness of will and lucidity of intelligence, like that of Omar Khayyam. Many of the stanzas of the Persian poet have a close parallel, not only in thought but in actual turn of phrase, in verses of the later epigrammatists.<sup>2</sup> The briefness of life when first realised makes youth feverish and self-absorbed. 'Other men perhaps will be, but *I* shall be dead and turned into black earth'—as though that were the one thing of importance.<sup>3</sup> Or again, the beauty of returning spring is felt in the blood as an imperious call to renew the delight in the simplest physical pleasures, food and scent of flowers and walks in the fresh country air, and to thrust away the wintry thought of dead friends who cannot share those delights now.<sup>4</sup> The earliest form taken by the instinct of self-preservation and the revolt against death can hardly be called by a milder name than swaggering. 'I don't care', the young man cries,<sup>5</sup> with a sort of faltering bravado. Snatch the pleasure of the moment, such is the selfish instinct of man before his first imagination of life, and then, and then let fate do its will upon you.<sup>6</sup> Thereafter, as the first turbulence of youth passes, its first sadness succeeds, with the thought of all who have gone before and all who are to follow, and of the long night of silence under the ground. Touches of tenderness break in upon the reveller; thoughts

<sup>1</sup> *Anth. Pal.* xi. 56.

<sup>2</sup> Cf. *Ibid.* xi. 25, 43; xii. 50.

<sup>3</sup> Theognis, 877, Bergk.

<sup>4</sup> *Anth. Pal.* ix. 412.

<sup>5</sup> *Ibid.* xi. 23.

<sup>6</sup> Archestr. ap. Athenaeum, vii. 286 a: *κἄν ἀποθνήσκαι μελλήης, ἄρπασον, . . κἄτα ὕστερον ἤδη πάσῃ' ὅ τί σοι πεπωμένον ἐστίν.*

of the kinship of earth, as the drinker lifts the sweet cup wrought of the same clay as he; submission to the lot of mortality; counsels to be generous while life lasts, 'to give and to share'; the renunciation of gross ambitions such as wealth and power, with some likeness or shadow in it of the crowning virtue of humility.<sup>1</sup>

It is here that the change begins. To renounce something for the first time wittingly and spontaneously is an action of supreme importance, and its consequences reach over the whole of life. Not only is it that he who has renounced one thing has shown himself implicitly capable of renouncing all things: he has shown much more; reflection, choice, will. Thenceforth he is able to see part of life at all events from outside, the part which he has put away from himself; for the first time his criticism of life begins to be real. He has no longer a mere feeling with regard to the laws of nature, whether eager haste or sullen submission or blind revolt; behind the feeling there is now thought, the power which makes and unmakes all things.

And so in mature age Greek thought began to make criticisms on life; and of these the Anthology preserves and crystallises many brilliant fragments. Perhaps there is no thought among them which was even then original; certainly there is none which is not now more or less familiar. But the perfected expression without which thought remains obscure and ineffectual gives some of them a value as enduring as their charm. A few of them are here set side by side without comment, for no comment is needed to make their sense clear, nor to give weight to their grave and penetrating reality.<sup>2</sup>

'Those who have left the sweet light I mourn no longer, but those who live in perpetual expectation of death.'

'What belongs to mortals is mortal, and all things pass by us; and if not, yet we pass by them.'

'Now we flourish, as others did before, and others will presently, whose children we shall not see.'

'I weep not for thee, dearest friend; for thou knewest much good; and likewise God dealt thee thy share of ill.'

These epigrams in their clear and unimpassioned brevity are

<sup>1</sup> *Anth. Pal.* xi. 3, 43, 56.

<sup>2</sup> *Infra*, xii. 19, 31, 24, 21.

a type of the Greek temper in the age of reflection. Many others, less simple in their language, less crystalline in their structure, have the same quiet sadness in their tone. As it is said in the solemn and monumental line of Menander, sorrow and life are too surely akin.<sup>1</sup> The vanity of earthly labour; the deep sorrow over the passing of youth; the utter loss and annihilation of past time with all that it held of action and suffering; the bitterness of the fear of death, and the weariness of the clutch at life; such are among the thoughts of most frequent recurrence. In one view these are the commonplaces of literature; yet they are none the less the expression of the profoundest thought of mankind.

In Greek literature from first to last the view of life taken by the most serious thinkers was grave and sad. Not in one age or in one form of poetry alone, but in most that are of great import, the feeling that death was better than life is no mere caprice of melancholy, but a settled conviction. The terrible words of Zeus in the *Iliad* to the horses of Achilles,<sup>2</sup> 'for there is nothing more pitiable than man, of all things that breathe and move on earth', represent the Greek criticism of life already mature and consummate. 'Best of all is it for men not to be born,' says *Theognis* in lines whose calm perfection has no trace of passion or resentment,<sup>3</sup> 'and if born, to pass inside Hades-gates as quickly as may be.' Echoing these lines of the Megarian poet, *Sophocles* at eighty, the most fortunate in his long and brilliant life of all his contemporaries in an age the most splendid that the world has ever witnessed, utters with the weight of a testamentary declaration the words that thrill us even now by their faultless cadence and majestic music;<sup>4</sup> 'Not to be born excels on the whole account; and for him who has seen the light to go whence he came as soon as may be is next best by far.' And in another line,<sup>5</sup> whose rhythm is the sighing of all the world made audible, 'For there is no such pain,' he says, 'as length of life.' So too the humane and accomplished *Menander*, in the most striking of all the fragments preserved from his world of comedies,<sup>6</sup> weighs

<sup>1</sup> *Citharist.* Fr. 1, ἄρ' ἐστὶ συγγενές τι λύπη καὶ βίος;

<sup>2</sup> *Il.* xvii. 443-447.

<sup>3</sup> *Theognis*, 425-8, Bergk.

<sup>4</sup> *Oed. Col.* 1225-8.

<sup>5</sup> *Fr. Scyr.* 500.

<sup>6</sup> *Hypobolimaheus*, Fr. 2.

and puts aside all the attractions that life can offer: 'Him I call most happy who, having gazed without grief on these august things, the common sun, the stars, water, clouds, fire, goes quickly back whence he came.' With so clear-sighted and so sombre a view of this life and with no certainty of another, it was only the inspiration of great thought and action, and the gladness of yet unexhausted youth, that sustained the ancient world so long. And this gladness of youth faded away. Throughout all the writing of the later classical period we feel one thing constantly; that life was without joy. Alike in history and poetry, alike in the Eastern and Western worlds, a settled gloom deepens into night. The one desire left is for rest. Life is brief, as men of old time said; but now there is scarcely a wish that it should be longer. 'Little is thy life and afflicted,' says Leonidas,<sup>1</sup> 'and not even so is it sweet, but more bitter than loathed death.' 'Weeping I was born, and when I have done my weeping I die,' another poet wails,<sup>2</sup> 'and all my life is among many tears.' Aesopus is in a strait betwixt two; if one might but escape from life without the horror of dying! for now it is only the revolt from death that keeps him in the anguish of life.<sup>3</sup> To Palladas of Alexandria the world is but a slaughter-house, and death is its blind and irresponsible lord.<sup>4</sup>

From the name of Palladas is inseparable the name of the famous Hypatia, and the strange history of the Neo-Platonic school. The last glimmer of light in the ancient world was from the embers of their philosophy. A few late epigrams preserve a record of their mystical doctrines, and speak in half-unintelligible language of 'the one hope' that went among them, a veiled and crowned phantom, under the name of Wisdom. But, apart from those lingering relics of a faith among men half dreamers and half charlatans, patience and silence were the only two counsels left for the dying ancient world; patience, in which we imitate God himself; silence, in which all our words must soon end.<sup>5</sup> The Roman empire perished, it has been said, for want of men; Greek literature perished for want of anything to say; or rather, because it

<sup>1</sup> *Anth. Pal.* vii. 472.

<sup>2</sup> *Ibid.* x. 84.

<sup>3</sup> *Ibid.* x. 123.

<sup>4</sup> *Ibid.* x. 85.

<sup>5</sup> *Ibid.* x. 94, xi. 300.

found nothing in the end worth saying. Its end was like that recorded of the noblest of the Roman emperors;<sup>1</sup> the last word uttered with its dying breath was the counsel of equanimity. Men had once been comforted for their own life and death in the thought of deathless memorials; now they had lost hope, and declared that no words and no gods could give immortality.<sup>2</sup> Resignation<sup>3</sup> was the one lesson left to ancient literature, and, this lesson once fully learned, it naturally and silently died. All know how the ages that followed were too preoccupied to think of writing its epitaph. For century after century Goth and Hun, Lombard and Frank, Bulgarian and Avar, Norman and Saracen, Catalan and Turk rolled on in a ceaseless storm of slaughter and rapine without; for century after century within raged no less fiercely the unending fury of the new theology. Filtered down through Byzantine epitomes, through Arabic translations, through every sort of strange and tortuous channel, a vague and distorted tradition of this great literature just survived long enough to kindle the imagination of the fifteenth century. The chance of history, fortunate perhaps for the world, swept the last Greek scholars away from Constantinople to the living soil of Italy, carrying with them the priceless relics of forgotten splendours. To some broken stones, and to the chance which saved a few hundred manuscripts from destruction, is due such knowledge as we have to-day of that Greek thought and life which still remains to us in many ways an unapproached ideal.

## XVI

That ancient world perished; and all the while, side by side with it, a new world was growing up with which it had so little in common that hitherto it would only have been confusing to take the latter much into account. This review of the older civilisation has, so far as may be, been kept apart from all that is implied by the introduction of Christianity; it has even spoken of the decay and death of literature, though literature and thought in another field were never more active than in

<sup>1</sup> *Signum Aequanimitatis dedit atque ita conversus quasi dormiret spiritum reddidit.* Jul. Capitol., *Antoninus Pius*, c. xii.

<sup>2</sup> *Anth. Pal.* vii. 300, 362.

<sup>3</sup> Ἡσυχίην ἀγαπήν, *Ibid.* x. 77.

the early centuries of the Church. Of the immense gain that came then to the world it is not necessary to speak; we all know it. For the latter half of the period of human history over which the Greek Anthology stretches, this new world was in truth the more important of the two. While to the ageing Greek mind life had already lost its joy, and thought begun to sicken, we hear the first notes of a new glory and passion;

Ἐγειρε ὁ καθεύδων  
Καὶ ἀνάστα ἐκ τῶν νεκρῶν  
Καὶ ἐπιφάνησει σοι ὁ Χριστός<sup>1</sup>—

in this broken fragment of shapeless and barbaric verse, not in the smooth and delicate couplets of contemporary poets, Polyaenus or Antiphilus, lay the germ of the music which was to charm the centuries that followed. Even through the long swoon of art which is usually thought of as following the darkness of the third century, the truth was that art was transforming itself into new shapes and learning a new language. The last words of the Neo-Platonic philosophy with its mystical wisdom were barely said when the Church of the Holy Wisdom rose in Constantinople, the most perfect work of art that has yet been known in organic beauty of design and splendour of ornament; and when Justinian by his closure of the schools of Athens marked off, as by a precise line, the end of the ancient world, in the Greek monasteries of Athos new types of beauty were being slowly wrought out which passed outward from land to land, transfiguring the face of the world as they went, kindling new life wherever they fell, miraculously transformed by the separate genius of every country from Norway to India, creating in Italy the whole of the great medieval art that stretches from Duccio and Giotto to Signorelli, and leaving to us here, as our most precious inheritances, such mere blurred and broken fragments of their glories as the cathedral churches of Salisbury and Winchester.

It is only in the growth and life of that new world that the decay and death of the old can be regarded with equanimity, or can in a certain sense be historically justified: for Greek civilisation was and still is so incomparable and so precious

<sup>1</sup> Quoted by S. Paul, *Eph.* v. 14.

that its loss might otherwise fill the mind with despair, and seem to be the last irony cast by fate against the idea of human progress. But it is the law of all Nature, from her highest works to her lowest, that life only comes by death; 'she replenishes one thing out of another', in the words of the Roman poet, 'and does not suffer anything to be begotten before she has been recruited by the death of something else.' To all things born she comes one day with her imperious message: *materies opus est ut crescant postera secla*.<sup>1</sup> With the infinite patience of one who has inexhaustible time and imperishable material at her absolute command, slowly, vacillatingly, not hesitating at any waste or any cruelty, Nature works out some form till it approaches perfection; then finds it flawed, finds it is not the thing she meant, and with the same strong, unscrupulous and passionless action breaks it up and begins anew. As in our own lives we sometimes feel that the slow progress of years, the structure built up cell by cell through pain and patience and weariness at lavish cost seems one day, when some great new force enters our life, to begin to crumble and fall away from us, and leave us strangers in a new world, so it is with the greater types of life, with peoples and civilisations; some secret inherent flaw was in their structure; they meet a trial for which they were not prepared, and fail; once more they must be passed into the crucible and melted down to their primitive matter. Yet Nature does not repeat herself; in some way the experience of all past generations enters into those which succeed them, and of a million of her works that have perished not one has perished wholly without account. That Greece and Rome, though they passed away, still influence us daily is indeed obvious; but it is as certain that the great races before them, of which Babylonia, Phoenicia, Egypt are only a few out of many, still live in the gradual evolution of the purpose of history. They live in us indeed as blind inherited forces, apart from our knowledge of them; yet if we can at all realise any of them to ourselves, at all enter into their spirit, our gain is great; for through time and distance they have become simple and almost abstract; only what was most living in them survives; and the loss of the vivid multiplicity

---

<sup>1</sup> Lucr. i. 263, iii. 967.



and colour of a fuller knowledge makes it easier to discriminate what was important in them. Lapse of time has done for us with some portions of the past what it is so difficult or even impossible for us to do for ourselves with the life actually round us, projected them upon an ideal plane: how ideal, in the case of Greek history, is obvious if we consider for a moment how nearly Homer and Herodotus are read alike by us. For Homer's world was from the first imagined, not actual; yet the actual world of the fifth century B.C. has become for us now no less an ideal, perhaps one which is even more stimulating and more fascinating. How far this may be due to any inherent excellence of its own, how far to the subtle enchantment of association, does not affect this argument. Of histories no less than of poems it is true that the best are but shadows, and that, for the highest purposes which history serves, the idea is the fact; the impression produced on us, the heightening and ennobling influence of a life, ideal or actual, akin to and yet different from ours, is the one thing which primarily matters. And so it may be questioned whether so far as this, the vital part of human culture, is concerned, modern scholarship has helped men beyond the point already reached by the more imperfect knowledge and more vivid intuitions of the fifteenth and sixteenth centuries; for if the effect produced on them, in the way of heightening and ennobling life, was more than the effect now and here produced on us, we have, so far as the Greek world is concerned, lost and not gained. Compensations indeed there are; a vast experience has enlarged our horizon and deepened our emotion, and it would be absurd to say now, as was once truly or plausibly said, that Greek means culture. Yet even now we could ill do without it; nor does there seem any reason beyond the dulness of our imagination and the imperfection of our teaching why it should not be as true and as living a help as ever in our lives.

At the present day the risk is not of Greek art and literature being too little studied, but of their being studied in too contracted and formal a spirit. Less time is spent on the corruptions of medieval texts, and on the imbecilities of the decadence; but all the more is labour wasted and insight obscured by the new pedantry; the research into unimportant

origins which the Greeks themselves wisely left covered in a mist of mythology. The destruction dealt on the Athenian acropolis, under the name of scholarship, is a type of modern practice. The history of two thousand years has so far as possible been swept carelessly away in the futile attempt to lay bare an isolated picture of the age of Pericles; now archaeologists find that they cannot stop there, and fix their interest on the shapeless fragments of barbaric art beneath. But the Greek spirit and temper is perhaps less known than it once was; there appears to be a real danger that the influence upon men, the surprise of joy once given them by the work of Sophocles or Pheidias or Plato, dwindles with the accumulation of importance given to the barbarous antecedents and surroundings from which that great art sprang. The highest office of history is to preserve ideals; and where the ideal is saved its substructure may well be allowed to perish, as perish in the main it must, in spite of all that we can recover from the slight and ambiguous records which it leaves. The value of this selection of minor poetry—if one can speak of a value in poetry beyond itself—is that, however imperfectly, it draws for us in little a picture of the Greek ideal with all its virtues and its failings: it may be taken as an epitome, slightly sketched with a facile hand, of the book of Greek life. How slight the material is in which this picture is drawn becomes plain the moment we turn from these epigrams, however delicate and graceful, to the great writers. Yet the very study of the lesser and the appreciation that comes of study may quicken our understanding of the greater; and there is something more moving and pathetic in their survival, as of flowers from a strange land: white violets gathered in the morning, to recur to Meleager's exquisite metaphor, yielding still a faint and fugitive fragrance here in the never-ending afternoon.

ANTHOLOGY  
TEXT AND TRANSLATIONS



I  
L O V E

I  
PRELUDE  
POSIDIPPUS

Κεχροπὶ ῥαῖνε λάγυνε πολὺδροσον ἱκμάδα Βάκχου,  
ῥαῖνε, δροσιζέσθω συμβολικῆ πρόποσις·  
Σιγάσθω Ζήνων ὁ σοφὸς κύκνος, ἅ τε Κλεάνθους  
μοῦσα μέλοι δ' ἡμῖν ὁ γλυκύπικρος Ἔρως.

II  
LAUS VENERIS  
ASCLEPIADES

Ἢδὺ θέρους διψῶντι χιῶν ποτόν, ἡδὺ δὲ ναύταις  
ἐκ χειμῶνος ἰδεῖν εἰαρινὸν στέφανον·  
Ἢδιστον δ' ὀπότεν κρύψη μία τοὺς φιλέοντας  
γλαῖνα καὶ αἰνῆται Κύπρις ὑπ' ἀμφοτέρων.

I

Jar of Athens, drip the dewy juice of wine, drip, let the feast to which all bring their share be wetted as with dew; be silenced the swan, sage Zeno, and the Muse of Cleanthes, and let bitter-sweet Love be our concern.

2

Sweet is snow in summer for the thirsty to drink, and sweet for sailors after winter to see the garland of spring; but most sweet when one cloak shelters two lovers, and the tale of love is told by both.

## III

## LOVE'S SWEETNESS

NOSSIS

Ἄδιον οὐδὲν ἔρωτος, ἃ δ' ὄλβια, δεύτερα πάντα  
 ἐστίν· ἀπὸ στόματος δ' ἔπτυσα καὶ τὸ μέλι·  
 Τοῦτο λέγει Νοσσίς· τίνα δ' ἅ Κύπρις οὐκ ἐφίλασεν,  
 οὐκ οἶδεν κήνας τάνθεα ποῖα ῥόδα.

## IV

## LOVE AND THE SCHOLAR

MARCUS ARGENTARIUS

Ἡσιόδου ποτὲ βίβλον ἐμαῖς ὑπὸ χερσίν ἐλίσσω  
 Πύρρην ἐξαπίνης εἶδον ἐπερχομένην·  
 Βίβλον δὲ ῥίψας ἐπὶ γῆν χερί, ταῦτ' ἐβόησα·  
 ἔργα τί μοι παρέχεις, ὦ γέρον Ἡσίοδε;

## V

## LOVERS' LIPS

PLATO

Τὴν ψυχὴν, Ἀγάθωνα φιλῶν, ἐπὶ χεῖλεσιν ἔσχον·  
 ἦλθε γὰρ ἡ τλήμων ὡς διαβησομένη.

## VI

## THE FIRST KISS

STRATO

Ἐσπερίην Μοῖρίς με, καθ' ἣν ὑγαίνομεν ὄρην,  
 οὐκ οἶδ' εἴτε σαφῶς εἶτ' ὄναρ, ἡσπάσατο·

## 3

Nothing is sweeter than love, and all delicious things are second to it; yes, even honey I spit out of my mouth. Thus saith Nossis; but he whom the Cyprian loves not, knows not what roses her flowers are.

## 4

Once when turning over the Book of Hesiod in my hands, suddenly I saw Pyrrha coming in; and casting the book to the ground from my hand, I cried out, Why bring your works to me, old Hesiod?

## 5

Kissing Agathon, I had my soul upon my lips; for it rose, poor wretch, as though to cross over.

## 6

At evening, at the hour when we say good-night, Moeris kissed me, I know not whether really or in a dream; for very clearly I

"Ἦδη γὰρ τὰ μὲν ἄλλα μὲν ἀτρεκέως ἐνόησα  
 χόκόςσα μοι προσέφη, χόκόςσ' ἐπυνθάνετο.  
 Εἰ δέ με καὶ πεφίληκε τεκμαίρομαι· εἰ γὰρ ἀληθὲς,  
 πῶς ἀποθειωθείς πλάζομαι ἐπιγθόνιος;

## VII

## THE REVELLER

## MELEAGER

Βεβλήσθω κύβος· ἄπτε· πορεύσομαι ἠνίδε τόλμα.  
 οἰνοβαρές, τίν' ἔχεις φροντίδα; κωμάσομαι.  
 Κωμάσομαι; πῆ θυμὸς τρέπη; τί δ' ἔρωτι λογιζμός;  
 ἄπτε τάχος. ποῦ δ' ἢ πρόσθε λόγων μελέτη;  
 Ἐρρίφθω σοφίας ὁ πολὺς πόνος· ἔν μόνον οἶδα  
 τοῦθ', ὅτι καὶ Ζηγνός λῆμα καθεῖλεν Ἐρωτος.

## VIII

## LOVE AND WINE

## RUFINUS

"Ὀπλισμαι πρὸς Ἐρωτα περὶ στέρνοισι λογιζμόν,  
 οὐδέ με νικήσει, μοῦνος ἐὼν πρὸς ἓνα,  
 Θνατὸς δ' ἀθανάτω συστήσομαι ἦν δὲ βοηθὸν  
 Βάκχον ἔχῃ, τί μόνος πρὸς δύο ἐγὼ δύναμαι;

now have the rest in mind, all she said to me, and all that she asked me of; but whether she kissed me too, I doubt and guess; for if it is true, how, after being set in heaven, do I go to and fro upon earth?

## 7

Let the die be thrown; light up! I will on my way; see, courage!—Heavy with wine, what is thy purpose?—I will revel.—I will revel? whither wanderest, O heart?—And what is Reason to Love? light up, quick!—And where is thy old study of philosophy?—Away with the long toil of wisdom; this one thing only I know, that Love took captive even the mind of Zeus.

## 8

I am armed against Love with a breastplate of Reason, neither shall he conquer me, one against one; yes, I a mortal will contend with him the immortal: but if he have Bacchus to second him, what can I do alone against the two?

## IX

## LOVE IN THE STORM

## ASCLEPIADES

Νῆφε, χαλάζοβόλει, ποίει σκότος, αἶθε, κεραύνου,  
 πάντα τὰ πορφύροντ' ἐν χθονὶ σείε νέφεη,  
 Ἦν γὰρ με κτείνῃς, τότε παύσομαι ἦν δέ μ' ἀφῆς ζῆν,  
 καὶ διαθείς τούτων χείρονα, κωμάσομαι  
 Ἔλκει γὰρ μ' ὁ κρατῶν καὶ σοῦ θεός, ὃ ποτε πεισθείς,  
 Ζεῦ, διὰ χαλκείων χρυσὸς ἔδυς θαλάμων.

## X

## A KISS WITHIN THE CUP

## AGATHIAS

Εἰμὶ μὲν οὐ φιλόποιος· ὅταν δ' ἐθέλῃς με μεθύσσαι  
 πρῶτα σὺ γευομένη πρόσθερε καὶ δέχομαι·  
 εἰ γὰρ ἐπιψύσεις τοῖς χεῖλεσιν, οὐκέτι νήφειν  
 εὐμαρές, οὐδὲ φυγεῖν τὸν γλυκὺν οἰνοχόον·  
 Πορθμεύει γὰρ ἔμοιγε κύλιξ παρὰ σοῦ τὸ φίλημα,  
 καὶ μοι ἀπαγγέλλει τὴν χάριν ἣν ἔλαβεν.

## XI

## LOVE'S MARTYR

## MELEAGER

Αἰεὶ μοι δινεῖ μὲν ἐν οὔασιν ἦχος Ἔρωτος,  
 ὄμμα δὲ σίγα Πόθους τὸ γλυκὺ δάκρυ φέρει·

## 9

Snow, hail, darken, blaze, thunder, shake forth all thy glooming clouds upon the earth : for if thou slay me, then will I cease, but while thou lettest me live, though thou handle me worse than this, I will revel. For the god draws me who is thy master too, at whose persuasion, Zeus, thou didst once pierce in gold to that brazen bridal-chamber.

## 10

I am no wine-bibber ; but if thou wilt make me drunk, taste thou first and bring it me, and I take it. For if thou wilt touch it with thy lips, no longer is it easy to keep sober or to escape the sweet cup-bearer ; for the cup ferries me over a kiss from thee, and tells me of the grace that it had.

## 11

Evermore in my ears eddies the sound of Love, and my eye silently carries sweet tears for the Desires ; nor does night nor



Οὐδ' ἡ νύξ, οὐ φέγγος ἐκοίμισεν, ἀλλ' ὑπὸ φίλτρων  
 ἤδη που καρδίᾳ γνωστός ἐνεστι τύπος.  
 ὦ πτανοί, μὴ καὶ ποτ' ἐρίπτασθαι μὲν, Ἐρωτες,  
 οἶδατ', ἀποπτῆναι δ' οὐδ' ὅσον ἰσχύετε.

## XII

## LOVE'S DRINK

MELEAGER

Τὸ σκύφος ἠδὺ γέγηθες, λέγει δ' ὅτι τᾶς φιλέρωτος  
 Ζηνοφίλας ψαύει τοῦ λαλιοῦ στόματος,  
 Ὀλβιον εἶθ' ὑπ' ἐμοῖς νῦν χεῖλεσι χεῖλεα θείσας  
 ἀπνευστὶ ψυχὰν τὰν ἐν ἐμοὶ προπίοι.

## XIII

## LOVE THE RUNAWAY

MELEAGER

Κηρύσσω τὸν Ἐρωτα τὸν ἄγριον ἄρτι γὰρ ἄρτι  
 ὀρθρινὸς ἐκ κοίτας ᾗχετ' ἀποπτάμενος,  
 Ἔστι δ' ὁ παῖς γλυκύδακρυς, ἀείλαλος, ὠκύς, ἀθαμβής,  
 σιμὰ γελῶν, πτερόεις νῶτα, φαρετροφόρος,  
 Πατρὸς δ' οὐκέτ' ἔγω φράζω τίνος· οὔτε γὰρ αἰθίηρ,  
 οὐ χθών φησι τεκεῖν τὸν θρασύν, οὐ πέλαγος.

light let me rest, but already my enchanted heart bears the well-known imprint. Ah winged Loves, surely you know how to fly towards me, but have no whit of strength to fly away.

## I 2

The cup is glad for sweetness, and says that it touches the sweet-voiced mouth of love's darling, Zenophile. Happy! would that now, bringing up her lips to my lips, she would drink at one draught the very soul in me.

## I 3

I make hue and cry after wild Love; for now, even now in the morning dusk, he flew away from his bed and was gone. This boy is full of sweet tears, ever talking, swift, fearless, sly-laughing, winged on the back, and carries a quiver. But whose son he is I may not say, for Heaven denies having borne this ruffler, and

Πάντη γὰρ καὶ πᾶσιν ἀπέχθεται· ἀλλ' ἐσορᾷτε  
 μὴ που νῦν ψυχᾷς ἄλλα τίθησι λίνυ.  
 Καίτοι κείνος, ἰδοῦ, περὶ φωλεόν· οὐ με λέληθας,  
 τοξότα, Ζηνοφίλας ὄμμασι κρυπτόμενος.

## XIV

## LOVE'S SYMPATHY

CALLIMACHUS

Ἐλκος ἔχων ὁ ξείνος ἐλάνθανεν· ὡς ἀνιηρόν  
 πνεῦμα διὰ στηθέων, εἶδες, ἀνηγάγετο.  
 Τὸ τρίτον ἡνὶδ' ἔπινε, τὰ δὲ ῥόδα φυλλοβολεῦντα  
 τῶνδρὸς ἀπὸ στεφάνων πάντ' ἐγένοντο χαμαί·  
 Ὄπτηται μέγα δὴ τι· μὰ δαίμονας οὐκ ἀπὸ ῥυσμοῦ  
 εἰκάζω, φωρὸς δ' ἔχρικα φῶρ ἔμαθον.

## XV

## THE MAD LOVER

PAULUS SILENTIARIUS

Ἄνερα λυσσητῆρι κυνὸς βεβολημένον ἰῶ  
 ὕδασι θηρείην εἰκόνα φασὶ βλέπειν·  
 Λυσσῶων τάχα πικρὸν Ἔρωτος ἐνέπηξεν ὀδόντα  
 εἰς ἐμέ, καὶ μανίας θυμὸν ἐληΐσατο·  
 Σὴν γὰρ ἐμοὶ καὶ πόντος ἐπύρατον εἰκόνα φαίνει,  
 καὶ ποταμῶν δῖναι, καὶ δέπας οἰνοχόον.

so Earth and so Sea. Everywhere and by all is he hated; but look you to it lest haply even now he is laying more springs for souls. Yet—there he is, see! about his lurking-place; I see thee well, my archer, ambushed in Zenophile's eyes.

## 14

Our friend was wounded and we knew it not; how bitter a sigh, mark you? he drew all up his breast. Lo, he was drinking the third time, and shedding their petals from the fellow's garlands the roses all poured to the ground. He is well in the fire, surely; no, by the gods, I guess not at random; a thief myself, I know a thief's footprints.

## 15

A man wounded by a rabid dog's venom sees, they say, the beast's image in all water. Surely mad Love has fixed his bitter tooth in me, and made my soul the prey of his frenzies; for both the sea and the eddies of rivers and the wine-carrying cup show me thy image, beloved.

## XVI

## LOVE AT THE VINTAGE

## AGATHIAS

Ἡμεῖς μὲν πατέοντες ἀπείρονα καρπὸν Ἰάκχου  
 ἄμμιγα βακχευτήν ρυθμὸν ἀνεπλέκομεν,  
 Ἡδὴ δ' ἄσπετον οἶδμα κατέρρεεν, οἶα δε λέμβοι  
 κισσύβια γλυκερῶν νήχεθ' ὑπὲρ ῥοθίων,  
 Οἷσιν ἀρυσάμενοι σχέδιον ποτὸν ἤνομεν ἤδη,  
 θερμῶν Νηϊάδων οὐ μάλα δευόμενοι.  
 Ἡ δὲ καλὴ ποτὶ ληνὸν ὑπερκύπτουσα Ῥοδάνθη  
 μαρμαρυγῆς κάλλους νᾶμα κατηγλάισεν,  
 Πάντων δ' ἐκδεδόνηντο θεοὶ φρένες, οὐδέ τις ἡμέων  
 ἦεν ὃς οὐ Βάκχῳ δάμνατο καὶ Παφίῃ,  
 Τλήμονες· ἀλλ' ὁ μὲν εἶπε παρὰ ποσὶν ἄφθονος ἡμῖν,  
 τῆς δ' ἄρ' ὑπ' ἐλπωρῆ μούνον ἐπαιζόμεθα.

## XVII

## LOVE'S GARLAND

## MELEAGER

Πλέξω λευκίον πλέξω δ' ἀπαλὴν ἄμα μύρτοις  
 νάρκισσον, πλέξω καὶ τὰ γελῶντα κρίνα,  
 Πλέξω καὶ κρόκον ἠδύν, ἐπιπλέξω δ' ὑάκινθον  
 πορφυρέην, πλέξω καὶ φιλέραστα ῥόδα,  
 Ὡς ἂν ἐπὶ κροτάφοις μυροβοστρύχου Ἡλιοδώρας  
 εὐπλόκαμον χαίτην ἀνθοβολῆ στέφανος.

## 16

We, as we trod the infinite fruit of Iacchus, mingled and wound in the rhythm of the revel, and now the fathomless flood flowed down, and like boats our cups of ivy-wood swam on the sweet surges; dipping wherewith, we drank just as it lay at our hand, nor missed the warm water-nymphs overmuch. But beautiful Rhodanthe leant over the winepress, and with the splendours of her beauty lit up the welling stream; and swiftly all our hearts were fluttered, nor was there one of us but was overcome by Bacchus and the Paphian. Alas for us! he ran plenteous at our feet, but for her, hope played with us, and no more.

## 17

I will twine the white violet and I will twine the delicate narcissus with myrtle buds, and I will twine laughing lilies, and I will twine the sweet crocus, and I will twine therewithal the crimson hyacinth, and I will twine lovers' roses, that on balsam-curl'd Heliodora's temples my garland may shed its petals over the lovelocks of her hair.

## XVIII

## LOVER'S FRIGHT

MELEAGER

Ἄρπασται· τίς τόσον ἂν αἰχμάσαι ἄγριος εἶη;  
 τίς τόσος ἀντᾶραι καὶ πρὸς Ἔρωτα μάχην;  
 Ἄπτε τάχος πεύκας· καίτοι κτύπος· Ἡλιοδώρας·  
 βᾶϊνε πάλιν στέρνων ἐντὸς ἐμῶν, καρδίη.

## XIX

## LOVE IN SPRING

MELEAGER

Ἦδη λευκόιον θάλλει, θάλλει δὲ φίλομβρος  
 νάρκισσος, θάλλει δ' οὐρεσίφοιτα κρίνα·  
 Ἦδη δ' ἡ φιλέραστος, ἐν ἀνθεσιν ὄριμον ἄνθος,  
 Ζηνοφίλα Πειθοῦς ἡδὺ τέθηλε ῥόδον.  
 Λειμῶνες, τί μάταια κόμαις ἐπι φαιδρᾶ γελᾶτε;  
 ἅ γὰρ παῖς κρέσσων ἀδυπνῶων στεφάνων.

## XX

## SUMMER NIGHT

MELEAGER

Ὁξυβόαι κώνωπες ἀναιδέες αἵματος ἀνδρῶν  
 σίφωνες, νυκτὸς κνώδαλα διπτέρυγα,

## 18

She is carried off! What savage could do so cruel a deed?  
 Who so high as to raise battle against very Love? Light torches,  
 quick! and yet — a footfall; Heliodora's; go back into my  
 breast, O my heart.

## 19

Now the white violet blooms, and blooms the moist narcissus,  
 and bloom the mountain-wandering lilies; and now, dear to her  
 lovers, spring flower among the flowers, Zenophile, the sweet rose  
 of Persuasion, has burst into bloom. Meadows, why idly laugh in  
 the brightness of your tresses? for my girl is better than garlands  
 sweet to smell.

## 20

Shrill-crying gnats, shameless suckers of the blood of men, two-  
 winged monsters of the night, for a little, I beseech you, leave

Βαίον Ζηνοφίλαν λίτομαι πάρεθ' ἤσυγον ὕπνον  
 εὔδειν, τὰμὰ δ' ἰδοῦ σαρκοφαγεῖτε μέλη.  
 Καίτοι πρὸς τί μάτην αὐδῶ; καὶ θῆρες ἀτεγκτοὶ  
 τέρπονται τρυφερῷ χρωτὶ γλιαινόμενοι  
 Ἄλλ' ἔτι νῦν προλέγω, κακὰ θρέμματα, λήγετε τόλμης,  
 ἢ γνώσεσθε χερῶν ζηλοτύπων δύναμιν.

## XXI

## PARTING AT DAWN

## MELEAGER

Ἦοῦς ἀγγελε χαῖρε Φαεσφόρε καὶ ταχὺς ἔλθοις  
 Ἐσπερος ἦν ἀπάγεις λάθριος αὖθις ἄγων.

## XXII

## DEARER THAN DAY

## PAULUS SILENTIARIUS

Σώζεό, σοι μέλλων ἐνέπειν, παλίνορσον ἰωὴν  
 ἀψ ἀνασειράζω καὶ πάλιν ἄγχι μένω,  
 Σὴν γὰρ ἐγὼ δασπλῆτα διάστασιν οἶά τε πικρὸν  
 νύκτα καταπτῆσσω τὴν Ἀχεροντιάδα.  
 Ἦματι γὰρ σέο φέγγος ὁμοῖον' ἀλλὰ τὸ μὲν που  
 ἄφθογγον, σὺ δέ μοι καὶ τὸ λάλημα φέρεις  
 Κεῖνο τὸ Σειρήνων γλυκερώτερον, ᾧ ἔπι πᾶσαι  
 εἰσὶν ἐμῆς ψυχῆς ἐλπίδες ἐκκορμέες.

Zenophile to sleep a quiet sleep, and see, make your feast of flesh from my limbs. Yet to what end do I talk in vain? even relentless wild beasts take delight in nestling on her delicate skin. But once more now I proclaim it, O evil brood, cease your boldness or you shall know the force of jealous hands.

## 21

Farewell, Morning Star, herald of dawn, and quickly come again as the Evening Star, bringing secretly her whom thou takest away.

## 22

'Fare thou well,' I would say to thee; and again I check my voice and rein it backward, and again I stay beside thee; for I shrink from the terrible separation from thee as from the bitter night of Acheron; for the light of thee is like the day. Yet that, I think, is voiceless, but thou bringest me also that murmuring talk of thine, sweeter than the Sirens', whereon all my soul's hopes are hung.

## XXIII

## THE MORNING STAR

MACEDONIUS

Φωσφόρε, μὴ τὸν Ἐρωτα βιάζεο, μηδὲ διδάσκου  
 Ἄρει γειτονέων νηλεὲς ἦτορ ἔχειν,  
 Ὡς δὲ πάρος Κλυμένης ὀρόων Φαέθοντα μελάθρῳ  
 οὐ δρόμον ὠκυπόδην εἶγες ἀπ' ἀντολῆς,  
 Οὕτω μοι περὶ νύκτα μόγις ποθέοντι φανεῖσθαι  
 ἔρχεο δηθύνων, ὡς παρὰ Κιμμερίοις.

## XXIV

## AT COCKCROWING

ANTIPATER OF THESSALONICA

Ὄρθρος ἔβη, Χρυσίλλα, πάλαι δ' ἴψος ἀλέκτωρ  
 κηρύσσω φθονερὴν Ἐριγένειαν ἄγει·  
 Ὄρνιθων ἔρροις φθονερώτατος, ὅς με διώκεις  
 οἴκοθεν εἰς πολλοὺς ἡϊθέων ὄαρους.  
 Γηράσκεις Τιθωνέ· τί γὰρ σὴν εὐνέτιν Ἡῶ  
 οὕτως ὀρθριδίην ἤλασας ἐκ λεχέων;

## XXV

## DAWN'S HASTE

MELEAGER

Ὄρθρε τί μοι δυσέραστε ταχὺς περὶ κοῖτον ἐπέστης  
 ἄρτι φίλας Δημοῦς χρωτὶ χλιαυνομένῳ;

## 23

Morning Star, do not Love violence, neither learn, neighbour as thou art to Mars, to have a heart that pities not; but as once before, seeing Phaethon in Clymene's chamber, thou heldest not on thy fleet-foot course from the east, even so on the skirts of night, the night that so hardly has lightened on my desire, come lingering as though among the Cimmerians.

## 24

Grey dawn is over, Chrysilla, and ere now the morning cock clarioning leads on the envious Lady of Morn. Be thou accursed, most envious of birds, who drivest me from my home to the endless chattering of the young men. Thou growest old, Tithonus; else why dost thou chase Dawn thy bedfellow out of her couch while yet morning is so young?

## 25

Grey dawn, why, O unloving, risest thou so swift round my bed, where but now I nestled close to dear Demo? Would God

Εἶθε πάλιν στρέψας ταχινὸν δρόμον Ἐσπερος εἶης,  
 ὦ γλυκὺ φῶς βάλλων εἰς ἐμὲ πικρότατον·  
 Ἦδη γὰρ καὶ πρόσθεν ἐπ' Ἀλκμήνην Διὸς ἦλθες  
 ἄντιος· οὐκ ἄδικῆς ἐσσι παλινδρομίας.

## XXVI

## DAWN'S DELAY

## MELEAGER

Ὅρθρε τί νῦν δυσέραστε βραδὶς περὶ κόσμον εἰσίση  
 ἄλλος ἐπεὶ Δημοῦς θάλπεθ' ὑπὸ χλανίδι;  
 Ἄλλ' ὅτε τὰν ῥαδινὰν κόλποις ἔχον ὠκίς ἐπέστης,  
 ὡς βάλλων ἐπ' ἐμοὶ φῶς ἐπιχαιρέκακον.

## XXVII

## WAITING

## PAULUS SILENTIARIUS

Δηθύνει Κλεοφάντις· ὁ δὲ τρίτος ἄρχεται ἤδη  
 λύχνος ὑποκλάζειν ἤμα μαραινόμενος·  
 Αἶθε δὲ καὶ κραδίης πυρσὸς συναπέσβετο λύχνῳ,  
 μηδέ μ' ὑπ' ἀγρούπνοις δηρὸν ἔκαε πόθοις.  
 Ἄ πόσα τὴν Κυθήρειαν ἐπώμοσεν ἔσπερος ἤξειν  
 ἄλλ' οὔτ' ἀνθρώπων φεΐδεται οὔτε θεῶν.

thou wouldst turn thy fleet course backward and be evening, thou shedder of the sweet light that is so bitter to me. For once before, for Zeus and his Alcmena, thou wentest contrary; thou art not unlessoned in running backward.

## 26

Grey dawn, why, O unloving, rollest thou now so slow round the world, since another is shrouded and warm by Demo? but when I held her delicate form to my breast, swift thou wert upon us, shedding on me a light that seemed to rejoice in my grief.

## 27

Cleopantis lingers long; and the third lamp now begins to give a broken glimmer as it silently wastes away. And would that the firebrand in my heart too were quenched with the lamp, and did not burn me long in wakeful desires. Ah how often she swore by the Cytherean that she would be here at evenfall; but she recks not of either men or gods.

## XXVIII

## WAITING IN VAIN

ASCLEPIADES

᾽Ωμολόγησ' ἤξειν εἰς νύκτα μοι ἢ ᾽πιβόητος  
 Νικώ, καὶ σεμνήν ᾤμοσε Θεσμοφόρον,  
 Κούχ ἤκει, φυλακὴ δὲ παροίχεται· ἄρ' ἐπιπορκεῖν  
 ἤθελε; τὸν λύχρον, παῖδες, ἀποσβέσατε.

## XXIX

## THE SCORNFUL LOVER

ASCLEPIADES

Νύξ, σὲ γὰρ οὐκ ἄλλην μαρτύρομαι, οἷά μ' ὑβρίζει  
 Πυθιάς ἢ Νικοῦς οὔσα φιλεξαπάτης,  
 Κληθεῖς οὐκ ἄκλητος ἐλήλυθα· ταῦτά παθοῦσα  
 σοὶ μέμψαιτ' ἐπ' ἐμοῖς σταῖσά ποτε προθύροις.

## XXX

## SLEEPLESS NIGHT

AGATHIAS

Πᾶσαν ἐγὼ τὴν νύκτα κινύρομαι· εὔτε δ' ἐπέλθῃ  
 ὄρθρος ἐλινῦσαι μικρὰ χαρίζομενος,  
 ᾽Αμφιπεριτρύζουσι χελιδόνες, ἐς δέ με δάκρυ  
 βάλλουσιν γλυκερὸν κῶμα παρωσάμεναι,  
 ᾽Ομματα δ' οὐ μόντα φυλάσσεται, ἢ δὲ ᾽Ροδάνθης  
 αὔθις ἐμοῖς στέρονοις φροντὶς ἀναστρέφεται.

28

Nico the renowned consented to come to me at nightfall and swore by the holy Lady of Laws; and she is not come, and the watch is gone by; did she mean to forswear herself? Servants, put out the lamp.

29

O Night, thee and none other I take to witness, how Nico's Pythias flouts me, traitress as she is; asked, not unasked am I come; may she yet blame thee in the selfsame plight standing by my doors!

30

All night long I sob; and when grey dawn rises and grants me a little grace of rest, the swallows cry around and about me, and bring me back to tears, thrusting sweet slumber away: and my



᾽Ω φθονεραὶ πτύσασθε λαλητρίδες, οὐ γὰρ ἔγωγε  
 τὴν Φιλομηλείην γλώσσαν ἀπεθρισάμην·  
 Ἄλλ' Ἴτυλον κλαίετε κατ' ὄρεα, καὶ γοοῖτε  
 εἰς ἔποπος κραναὴν αὐλὴν ἐφεζόμεναι,  
 Βαιὸν ἵνα κνώσσοιμεν ἴσως δέ τις ἤξει ὄνειρος  
 ὃς με Ῥοδανθείοις πήχεσιν ἀμφιβάλῃ.

## XXXI

## THE LOVE LETTER

RUFINUS

Ῥουφῖνος τῇ ῥῆ μῆ γλυκερωτάτῃ Ἐλπίδι πολλὰ  
 χαίρειν, εἰ χαίρειν χωρὶς ἐμοῦ δύναται·  
 Οὐκέτι βαστάζω, μὰ τὰ σ' ὄμματα, τὴν φιλήρημον  
 καὶ τὴν μουνολεχῆ σείο διαζυγίην,  
 Ἄλλ' αἰεὶ δακρύοισι πεφυρμένος ἢ ῥ' ἔπι Κορησσὸν  
 ἔρχομαι ἢ μεγάλης νηὸν ἐς Ἀρτέμιδος·  
 Αὖριον ἀλλὰ πάτρη με δεδέξεται, ἐς δὲ σὸν ὄμμικ  
 πτήσομαι, ἐρρῶσθαι μυρία σ' εὐχόμενος.

## XXXII

## LOVE AND REASON

PHILODEMUS

Ψυχὴ μοι προλέγει φεύγειν πόθον Ἠλιοδώρας,  
 δάκρυα καὶ ζήλους τοὺς πρὶν ἐπισταμένη·

unclosing eyes keep vigil, and the thought of Rhodanthe returns again in my bosom. O envious chatterers, be still; it was not I who shore away Philomela's tongue; but weep for Itylus on the mountains, and sit wailing by the hoopoe's court, that we may sleep a little; and perchance a dream will come and clasp me round with Rhodanthe's arms.

## 31

Rufinus to Elpis, my most sweet: well and very well be with her, if she can be well away from me. No longer can I bear, no, by thine eyes, my solitary and unmated severance from thee, but evermore blotted with tears I go to Coressus or to the temple of the great Artemis; but tomorrow my home shall receive me, and I will fly to thy face and bid thee a thousand greetings.

## 32

My soul forewarns me to flee the desire of Heliadora, knowing well the tears and jealousies of old. She talks; but I have no

Φησὶ μὲν, ἀλλὰ φυγεῖν οὐ μοι σθένος, ἣ γὰρ ἀνακιδῆς  
αὐτῇ καὶ προλέγει καὶ προλέγουσα φιλεῖ.

## XXXIII

ODI ET AMO

MELEAGER

Ἄγγειλον τάδε, Δορκάς· ἰδοὺ πάλι δεύτερον αὐτῇ  
καὶ τρίτον ἄγγειλον, Δορκάς, ἅπαντα· τρέξε·  
Μηκέτι μέλλε· πέτου. βραχὺ μοι βραχὺ, Δορκάς, ἐπίσχε·  
Δορκάς, ποῦ σπεύδεις πρὶν σε τὰ πάντα μαθεῖν;  
Πρόσθεες δ' οἷς εἶρημα πάλαι—μᾶλλον δ' ἔτι ληρῶ·  
μηδὲν ὅλως εἶπης—ἀλλ' ὅτι—πάντα λέγε·  
Μὴ φείδου σὺ τὰ πάντα λέγειν. καίτοι τί σέ, Δορκάς,  
ἐκπέμπω, σὺν σοὶ καὶ τὸς, ἰδοὺ, προάγων;

## XXXIV

LOOKING AND LIKING

PAULUS SILENTIARIUS

Ὄφθαλμοί, τέο μέχρις ἀφύσσετε νέκταρ Ἐρώτων  
κἄλλεος ἀκρήτου ζωροπόται θρασέες;  
Τῆλε διαθρέζωμεν ὅπη σθένος, ἐν δὲ γαλήνῃ  
νηφάλια σπείσω Κύπριδι Μειλιχίῃ.  
Εἰ δ' ἄρα που καὶ κεῖθι κατάσχετος ἔσσομαι οἷστρω  
γίνεσθε κρυεροῖς δάκρυσι μυδαλέοι,

strength to flee, for, shameless that she is, she forewarns, and while she forewarns, she loves.

## 33

Take this message, Dorcas; lo again a second and a third time, Dorcas, take her all my message; run; delay no longer; fly. Wait a little, Dorcas, prithee a little; Dorcas, whither so fast before learning all I would say? And add to what I have just said—but no, I go on like a fool; say nothing at all—only that—say everything; spare not to say everything. Yet why do I send thee out, Dorcas, when myself, see, I go forth with thee?

## 34

Eyes, how long are you draining the nectar of the Loves, rash drinkers of the strong unmixed wine of beauty? let us run far away, as far as we have strength to go, and in calm I will pour sober offerings to Cypris the Placable. But if haply there likewise I be caught by the sting, be you wet with chill tears and doomed

Ἐνδοικον ὀτλήσοντες αἰὲν πόνον· ἐξ ὑμέων γάρ,  
φεῦ, πυρὸς ἐς τόσσην ἤλθομεν ἐργασίην.

## XXXV

FORGET-ME-NOT

AGATHIAS

Ἡ ῥά γε καὶ σύ, Φίλινα, φέρεις πόθον, ἧ ῥα καὶ αὐτὴ  
κάμνεις ἀυαλέοις ὄμμασι τηκομένη;  
Ἡ σὺ μὲν ὕπνον ἔχεις γλυκερώτατον, ἡμετέρης δὲ  
φροντίδος οὔτε λόγος γίνεται οὔτ' ἀριθμὸς;  
Εὐρήσεις τὰ ὅμοια, τήν δ' ἀμέγαρτε, παρειήν  
ἀθρήσω θαμινοῖς δάκρυσι τεγγομένην·  
Κύπρις γὰρ τὰ μὲν ἄλλα παλίγκοτος, ἐν δὲ τι καλὸν  
ἔλλαχεν, ἐχθαίρειν τὰς σοβαρευομένας.

## XXXVI

AMANTIUM IRAE

PAULUS SILENTIARIUS

Δικλίδας ἀμφετίναξεν ἐμοῖς Γαλάτεια προσώποις  
ἔσπερος, ὕβριστήν μῦθον ἐπευξαμένη.  
Ἔβρις ἔρωτας ἔλυσε· μάτην ὄδε μῦθος ἀλάτται·  
Ἔβρις ἐμὴν ἐρέθει μᾶλλον ἐρωμανίην·  
Ἦμωσα γὰρ λυκάβαντα μένειν ἀπάνευθεν ἐκείνης,  
ὧ πόποι, ἀλλ' ἰκέτης πρώϊος εὐθὺς ἔβην.

for ever to bear deserved pain; since from you, alas! it was that we fell into all this labour of fire.

## 35

Dost thou then also, Philinna, carry longing in thee, dost thou thyself also sicken and waste away with tearless eyes? or is thy sleep most sweet to thee, while of our care thou makest neither count nor reckoning? Thou wilt find thy fate likewise, and thy haughty cheek I shall see wetted with fast-falling tears. For the Cyprian in all else is malign, but one virtue is in her lot, hatred of proud beauties.

## 36

At evening Galatea slammed-to the doors in my face, flinging at me a speech of scorn. 'Scorn breaks love'; idly wanders this proverb; her scorn inflames my love-madness the more. For I swore I would stay a year away from her; out and alas! but with break of day I went to make supplication.

## XXXVII

## INCONSTANCY

MACEDONIUS

Παρμενίς οὐκ ἔργω· τὸ μὲν οὖνομα καλὸν ἀκούσας  
 ὠϊσάμην· σὺ δέ μοι πικροτέρη θανάτου·  
 Καὶ φεύγεις φιλέοντα καὶ οὐ φιλέοντα διώκεις  
 ὄφρα πάλιν κεῖνον καὶ φιλέοντα φύγῃς.

## XXXVIII

## TIME'S REVENGE

CALLIMACHUS

Οὕτως ὑπνώσαις, Κωνώπιον, ὡς ἐμὲ ποιεῖς  
 κοιμᾶσθαι ψυχροῖς τοῖσδε παρὰ προθύροις·  
 Οὕτως ὑπνώσαις, ἀδικωτάτῃ, ὡς τὸν ἐραστὴν  
 κοιμίζεις· ἐλέου δ' οὐδ' ὄναρ ἤντιάσας·  
 Γείτονες οἰκτείρουσι, σὺ δ' οὐδ' ὄναρ· ἢ πολιὴ δὲ  
 αὐτίκ' ἀναμνήσει ταῦτά σε πάντα κόμῃ.

## XXXIX

## FLOWN LOVE

MARCUS ARGENTARIUS

Μῆνη χρυσόκερως δέρκη τάδε καὶ πυριλαμπεῖς  
 ἀστέρες οὐς κόλποις Ὀκεανὸς δέχεται,

## 37

Constantia, nay verily! I heard the name and thought it beautiful, but thou art to me more bitter than death. And thou fliest him who loves thee, and him who loves thee not thou pursuest, that he may love thee and thou mayest fly him once again.

## 38

So mayest thou slumber, Conopion, as thou makest me sleep here in the chill doorway; so mayest thou slumber, most cruel, as thou lullest thy lover asleep; but not even in a dream hast thou known compassion. The neighbours pity me, but thou not even in a dream; but the silver hair will remind thee of all this by and by.

## 39

Golden-horned Moon, thou seest this, and you fiery-shining Stars whom Ocean takes into his breast, how perfume-breathing Ariste

Ὡς με μόνον προλιποῦσα μυρόπνοος ὄχετ' Ἀρίστη,  
 ἔκταίην δ' εὐρεῖν τὴν μάγον οὐ δύναμαι·  
 Ἄλλ' ἔμπης αὐτὴν ζητήσομεν ἢ ῥ' ἐπιπέμψω  
 Κύπριδος ἰχνευτὰς ἀργυρέους σκύλακας.

## XL

## MOONLIGHT

## PHILODEMUS

Νυκτερινή, δίκερως, φιλοπάννουχε φαῖνε Σελήνη,  
 φαῖνε, δι' εὐτρήτων βαλλομένη θυρίδων·  
 Αὐγάζε χρυσέην Καλλίστιον ἐς τὰ φιλεύντων  
 ἔργα κατοπτεύειν οὐ φθόνος ἀθανάτη.  
 Ὀλβίζεις καὶ τήνδε καὶ ἡμέας, οἶδα, Σελήνη,  
 καὶ γὰρ σὴν ψυχὴν ἐφλεγεν Ἐνδυμιών.

## XLI

## LOVE AND THE STARS

## PLATO

Ἀστέρως εἰσαθρεῖς Ἀστὴρ ἐμός· εἶθε γενοίμην  
 οὐρανός, ὡς πολλοῖς ὄμμασιν εἰς σέ βλέπω.

## XLII

## ROSE

## AUTHOR UNKNOWN

Εἶθε ῥόδον γενόμεν ὑποπόρφυρον, ὄφρα με χερσὶν  
 ἀρσαμένη χάριση στήθεσι χιονέοις.

has gone and left me alone, and this is the sixth day I cannot find the witch. But we will seek her notwithstanding; surely I will send the silver sleuth-hounds of the Cyprian on her track.

## 40

Lady of Night, twy-horned, lover of nightlong revels, shine, O Moon, shine, darting through the latticed windows; shed thy splendour on golden Callistion; thine immortality may look down unhidden on the deeds of lovers; thou dost bless both her and me, I know, O Moon; for thy soul too was fired by Endymion.

## 41

On the stars thou gazest, my Star; would I were heaven, that I might look on thee with many eyes.

## 42

Would I were a pink rose, that fastening me with thine hands thou mightest grant me grace of thy snowy breast.

## XLIII

LILY

THEOPHANES

Εἶθε κρίνον γενόμην ἀργεννάον, ὄφρα με χερσὶν  
ἀρσαμένη μᾶλλον σῆς χροτιῆς κορέσῃς.

## XLIV

LOVE AND SLEEP

MELEAGER

Εὐδεις Ζηνοφιλα, τρυφερὸν θάλαος· εἶθ' ἐπὶ σοὶ νῦν  
ἄπτερος εἰσῆειν ὕπνος ἐπὶ βλεφάροις,  
Ὡς ἐπὶ σοὶ μῆδ' οὔτος, ὁ καὶ Διὸς ὕμματα θέλγων,  
φοιτῆσαι, κάτεχον δ' αὐτὸς ἐγὼ σε μόνος.

## XLV

SLAYER AND HEALER

MACEDONIUS

Ἐλκος ἔχω τὸν ἔρωτα, ῥέει δέ μοι ἔλκος ἰχώρ  
δάκρυον ὠτειλῆς οὔποτε τερσομένης·  
Εἰμὶ γὰρ ἐκ κακότητος ἀμήχανος, οὐδὲ Μάχαιον  
ἤπια μοι πάσσει φάρμακα δευομένω.  
Τῆλεφός εἰμι, κόρη, σὺ δὲ γίνεο πιστὸς Ἀχιλλεύς·  
κάλλει σῶ παῦσον τὸν πόθον ὡς ἔβαλες.

## 43

Would I were a white lily, that fastening me with thine hands  
thou mightest satisfy me with the nearness of thy body.

## 44

Thou sleepest, Zenophile, dainty girl; would that I had come to  
thee now, a wingless sleep, upon thine eyelids, that not even he,  
even he who charms the eyes of Zeus, might come nigh thee, but  
myself had held thee, I thee alone.

## 45

I have a wound of love, and from my wound flows ichor of tears,  
and the gash is never stanch'd; for I am at my wits' end for  
misery, and no Machaon sprinkles soothing drugs on me in my  
need. I am Telephus, O maiden, but be thou my true Achilles;  
with thy beauty allay the longing as thou didst kindle it.

## XLVI

## LOVE THE GAMBLER

## MELEAGER

Ματρὸς ἔτ' ἐν κόλποισιν ὁ νήπιος ὀρθρινὰ παίζων  
ἀστραγάλοις τοῦμὸν πνεῦμ' ἐκύβευσεν Ἔρωσ.

## XLVII

## DRIFTING

## MELEAGER

Κῦμα τὸ πικρὸν Ἔρωτος ἀκοίμητοί τε πνέοντες  
Ζῆλοι καὶ κώμων χειμέριον πέλαγος,  
Ποῖ φέρομαι; πάντῃ δὲ φρενῶν οἴακες ἀφεῖνται  
ἢ πάλι τὴν τρυφερὴν Σκύλλαν ἐποψόμεθα;

## XLVIII

## LOVE'S RELAPSES

## MELEAGER

Ψυχὴ δυσδάκρυτε, τί σοι τὸ πεπανθὲν Ἔρωτος  
τραῦμα διὰ σπλάγχμων αὔθις ἀναφλέγεται;  
Μὴ, μὴ πρὸς σε Διός, μὴ πρὸς Διός, ὦ φιλόβουλε,  
κινήσης τέφρῃ πῦρ ὑπολαμπόμενον·  
Αὐτίκα γάρ, λήθαργε κακῶν, πάλιν εἴ σε φυγοῦσαν  
λήψετ' Ἔρωσ, εὐρῶν δραπέτιν αἰκίσεται.

## 46

Still in his mother's lap, a child playing with dice in the morning, Love played my life away.

## 47

Bitter wave of Love, and restless gusty Jealousies and wintry sea of revellings, whither am I borne? and the rudders of my spirit are quite cast loose; shall we sight delicate Scylla once again?

## 48

Soul that weapest sore, how is Love's wound that was allayed in thee inflaming through thy heart again! nay, nay, for God's sake, nay for God's sake, O infatuate, stir not the fire that flickers low among the ashes. For soon, O oblivious of thy pains, so sure as Love catches thee in flight, again he will torture his found runaway.

## XLIX

## LOVE THE BALL-PLAYER

MELEAGER

Σφαιριστὰν τὸν Ἔρωτα τρέφω, σοὶ δ', Ἡλιοδώρα,  
βάλλει τὰν ἐν ἐμοὶ παλλομέναν καρδίαν.  
'Ἄλλ' ἄγε συμπαίικταν δέξαι Πόθον· εἰ δ' ἀπὸ σεῦ με  
ρίψαις, οὐκ οἶσω τὰν ἀπάλαιστρον ὕβριν.

## L

## LOVE'S ARROWS

MELEAGER

Οὐ πλόκαμον Δημοῦς, οὐ σάνδαλον Ἡλιοδώρας,  
οὐ τὸ μυρόρραντον Τιμαρίου πρόθυρον,  
Οὐ τρυφερὸν μείδημα βοάπιδος Ἀντικλείας,  
οὐ τοὺς ἀρτιθαλεῖς Δωροθέας στεφάνους  
Οὐκέτι σοὶ φαρέτρη πικροὺς πτερόεντας ὕιστοὺς  
κρύπτει, Ἔρωσ' ἐν ἐμοὶ πάντα γὰρ ἐστὶ βέλη.

## LI

## LOVE'S EXCESS

AUTHOR UNKNOWN

Ὅπλιζεν, Κύπρι, τόξον, καὶ εἰς σκόπον ἤσυχος ἔλθῃ  
ἄλλον· ἐγὼ γὰρ ἔχω τραύματος οὐδὲ τόπον.

## 49

Love who feeds on me is a ball-player, and throws to thee, Heliodora, the heart that throbs in me. Come then, take thou Love-longing for his playmate; but if thou cast me away from thee, I will not bear such wanton false play.

## 50

Nay by Demo's tresses, nay by Heliodora's sandal, nay by Timarion's scent-dripping doorway, nay by great-eyed Anticleia's dainty smile, nay by Dorothea's fresh-blossomed garlands, no longer, Love, does thy quiver hide its bitter winged arrows, for thy shafts are all fixed in me.

## 51

Arm thyself, Cypri, with thy bow, and go at thy leisure to some other mark; for I have not even room left for a wound.



## LII

## MOTH AND CANDLE

## MELEAGER

Τὴν περινηγομένην ψυχὴν ἂν πολλάκι καίης  
φεύξετ', Ἔρωσ' καυτῆ, σχέτλι', ἔχει πτέρυγας.

## LIII

## LOVE AT AUCTION

## MELEAGER

Πωλείσθω καὶ ματρὸς ἔτ' ἐν κόλποισι καθεύδων,  
πωλείσθω τί δέ μοι τὸ θρασὺ τοῦτο τρέφειν;  
Καὶ γὰρ σιμὸν ἔφυ καὶ ὑπόπτερον, ἄκρα δ' ὄνυξιν  
κνίζει, καὶ κλαῖον πολλὰ μεταξὺ γελᾷ·  
Πρὸς δ' ἔτι λοιπὸν ἄτρεπτον, ἀείλαλον, ὄξυ δεδορκός,  
ἄγριον οὐδ' αὐτῇ μητρὶ φίλην τιθασόν,  
Πάντα τέρας· τοίγαρ πεπράσεται· εἴ τις ἀπόπλους  
ἔμπορος ὠνεῖσθαι παῖδα θέλει προσίτω.  
Καίτοι λίσσετ' ἰδοῦ δεδακρυμένους· οὐ σ' ἔτι πωλῶ·  
θάρσει· Ζηνοφίλιξ σύντροφος ὧδε μένε.

## LIV

## INTER MINORA SIDERA

## MARCUS ARGENTARIUS

Ἔρχει Λυσιδίκης κῦαθους δέκα, τῆς δὲ ποθεινῆς  
Εὐφράντης ἓνα μοι, λάτρι, δίδου κῦαθον.

## 52

If thou scorch so often the soul that flutters round thee, O Love, she will flee away from thee; she too, O cruel, has wings.

## 53

Let him be sold, even while he is yet asleep on his mother's bosom, let him be sold; why should I have the rearing of this impudent thing? For it is snub-nosed and winged, and scratches with its nail-tips, and weeping laughs often between; and furthermore is unabashed, ever-talking, sharp-glancing, wild and not gentle even to its very own mother, every way a monster; so it shall be sold; if any outward-bound merchant will buy a boy, let him come hither. And yet he beseeches, see, all in tears. I sell thee no more; be comforted; stay here and live with Zenophile.

## 54

Pour ten cups for Lysidice, and for beloved Euphrante, slave, give me one cup. Thou wilt say I love Lysidice more? No, by

Φήσεις Λυσιδίκην με φιλεῖν πλέον· οὐ μὰ τὸν ἥδυν  
 Βάκχον, ὃν ἐν ταύτῃ λαβροποτῶ κύλικι  
 Ἄλλά μοι Εὐφράντη μία πρὸς δέκα· καὶ γὰρ ἀπείρους  
 ἀστέρας ἐν μῆνης φέγγος ὑπερτίθεται.

## LV

## ROSA TRIPLEX

## MELEAGER

Ἔγχει τᾶς Πειθοῦς καὶ Κύπριδος Ἡλιοδώρας  
 καὶ πάλι τᾶς αὐτᾶς ἀδυλόγου Χάριτος·  
 Αὐτὰ γὰρ μί' ἐμοὶ γράφεται θεός, ᾧ τὸ ποθεινὸν  
 οὖνον ἐν ἀκρήτῳ συγκεράσας πίομαι.

## LVI

## LOVE IN ABSENCE

## MELEAGER

Ἐγχει καὶ πάλιν εἰπέ, πάλιν πάλιν, Ἡλιοδώρας,  
 εἰπέ, σὺν ἀκρήτῳ τὸ γλυκὺ μίσηγ' ὄνομα,  
 Καὶ μοι τὸν βρεχθέντα μύρις καὶ χθιζὸν ἐόντα  
 μναμόσυνον κείνας ἀμφιτίθει στέφανον.  
 Δακρύει φιλέραστον ἰδοὺ ῥόδον, οὐνεκα κείνας  
 ἄλλοθι καὶ κόλποις ἡμετέροις ἐσορῶ.

sweet Bacchus, whom I drink deep in this bowl; Euphrante for me, one against ten; for the one splendour of the moon also outshines the innumerable stars.

## 55

Pour for Heliodora as Persuasion, and as the Cyprian, and once more for her again as the sweet-speeched Grace; for she is enrolled as my one goddess, whose beloved name I will mix and drink in unmixed wine.

## 56

Pour, and again say, again, again, 'Heliodora'; say it and mingle the sweet name with the unmixed wine; and wreath me with that garland of yesterday drenched with ointments, for remembrance of her. Lo, the lovers' rose sheds tears to see her away, and not on my bosom.

## LVII

## LOVE'S PORTRAITURE

MELEAGER

Τίς μοι Ζηνοφίλαν λαλίαν παρέδειξεν ἑταίρων;  
 τίς μίαν ἐκ τρισσῶν ἤγαγέ μοι Χάριτα;  
 ἼΗ ῥ' ἐτύμως ὄνηρ κεχαρισμένον ἄνυσεν ἔργον  
 δῶρα διδούς, καὺτάν τάν Χάριν ἐν χάριτι.

## LVIII

## THE SEA'S WOOING

MELEAGER

Ἄ φίλερωσ χαροποῖς Ἀσκληπιάς οἶα Γαλήνης  
 ὄμμασι συμπεῖθει πάντας ἐρωτοπλοεῖν.

## LIX

## THE LIGHT OF TROY

DIOSCORIDES

Ἴππον Ἀθήνιον ᾗσεν ἐμοὶ κακόν· ἐν πυρὶ πᾶσα  
 Ἴλιος ἦν, καὶ γὰρ κείνη ἄμ' ἐφλεγόμαν,  
 Οὐ δείσας Δαναῶν δεκέτη πόνον· ἐν δ' ἐνὶ φέγγει  
 τῷ τότε καὶ Τρῶες καὶ γὰρ ἀπωλόμεθα.

## 57

Who of my friends has imaged me sweet-voiced Zenophile?  
 who has brought me one Grace of the three? Surely the man  
 did a gracious deed who gave this gift, and in his grace gave  
 Grace herself to me.

## 58

Fond Asclepias with her sparkling eyes as of Calm woos all to  
 make the voyage of love.

## 59

Athenion sang of that fatal horse to me; all Troy was in fire,  
 and I kindled along with it, not fearing the ten years' toil of  
 Greece; and in that single blaze Trojans and I perished together  
 then.

## LX

## LOVE AND MUSIC

## MELEAGER

Ἀδὺ μέλος ναὶ Πᾶνα τὸν Ἀρκαάδα πηκτιδί μελπεῖς,  
 Ζηνοφίλα, λίαν ἀδὺ κρέκεις τι μέλος·  
 Ποῖ σε φύγω; πάντα με περιστεῖχουσιν Ἐρωτες,  
 οὐ δ' ὅσον ἀμπνεῦσαι βαιὸν ἔῶσι χρόνον·  
 ἥ γάρ μοι μορφὰ βάλλει πόθον ἢ πάλι μουσα  
 ἢ χάρις ἢ — τί λέγω; πάντα· πυρὶ φλέγομαι.

## LXI

## HONEY AND STING

## MELEAGER

Ἀνθοδίατε μέλισσα, τί μοι χροὸς Ἡλιοδώρας  
 ψαύεις ἐκπρολιποῦς' εἰριναὸς κάλυκας;  
 ἥ σύ γε μὴνύεις ὅτι καὶ γλυκὺ καὶ τὸ δύσοιστον  
 πικρὸν ἀεὶ καρδίᾳ κέντρον Ἐρωτος ἔχει;  
 Ναὶ δοκέω, τοῦτ' εἶπας· ἰὼ φιλέραστε παλίμπους  
 στεῖχε'· πάλαι τὴν σὴν οἶδαμεν ἀγγελίην.

## LXII

## LOVE'S MESSENGER

## MELEAGER

Πταίης μοι κώνωψ ταχὺς ἄγγελος, οὔσαι δ' ἄκροις  
 Ζηνοφίλας ψαύσας προσψιθύριζε τάδε·

## 60

Sweet is the tune, by Pan of Arcady, that thou playest on the harp, Zenophile, oversweet are the notes of the tune. Whither shall I fly from thee? on all hands the Loves encompass me, and let me not take breath for ever so little space; for either thy form shoots longing into me, or again thy music or thy graciousness, or — what shall I say? all of thee; I kindle in the fire.

## 61

Flower-fed bee, why touchest thou my Heliodora's skin, leaving outright the flower-bells of spring? Meanest thou that even the unendurable sting of Love, ever bitter to the heart, has a sweetness too? Yes, I think, this thou sayest; ah, fond one, go back again; we knew thy news long ago.

## 62

Fly for me, O gnat, a swift messenger, and touch Zenophile, and whisper lightly into her ears: 'one awaits thee waking; and

"Αγρυπνος μίμνει σε, σὺ δ' ὦ λήθαργε φιλούντων  
 εὐδεις· εἶα, πέτευ, ναὶ φιλόμουσε πέτευ·  
 "Ἦσυχα δὲ φθέγγξαι, μὴ καὶ σύγκοιτον ἐγείρας  
 κινήσης ἐπ' ἐμοὶ ζηλοτύπους ὀδύνας·  
 Ἄν δ' ἀγάγῃς τὴν παῖδα, δορᾶ στέψω σε λέοντος,  
 κώνωψ, καὶ δώσω χειρὶ φέρειν ρόπαλον.

## LXIII

## LOVE THE SLAYER

## MELEAGER

Λίσσομ', Ἐρωε, τὸν ἀγρυπνον ἐμοὶ πόθον Ἡλιοδώρας  
 κοίμισον αἰδεσθεῖς Μοῦσαν ἐμὴν ἰκέτιν·  
 Ναὶ γὰρ δὴ τὰ σά τόξα, τὰ μὴ δεδιδραγμένα βάλλειν  
 ἄλλον, αἰεὶ δ' ἐπ' ἐμοὶ πτηνὰ χέοντα βέλη,  
 Εἰ καὶ με κτείναις λείψω φωνὴν προῖέντα  
 γράμματ' Ἐρωτος ὄρα, ξεῖνε, μαιφονίην.

## LXIV

## FORSAKEN

## MAECIUS

Τί στυγνὴ; τί δὲ ταῦτα κόμης εἰκαῖα, Φιλαίνι,  
 σκύλματα, καὶ νοτερῶν σύγχυσις ὀμματίων;  
 Μὴ τὸν ἐραστὴν εἶδες ἔχονθ' ὑποκόλπιον ἄλλην;  
 εἰπὸν ἐμοὶ· λύπης φάρμακ' ἐπιστάμεθα.  
 Δακρυεῖς, οὐ φῆς δέ· μάτην ἀρνεῖσθ' ἐπιβάλλῃ·  
 ὀφθαλμοὶ γλώσσης ἀξιοπιστότεροι.

thou sleepest, O oblivious of thy lovers.' Up, fly, yes fly, O musical one; but speak quietly, lest arousing her bedfellow too thou stir pangs of jealousy against me; and if thou bring my girl, I will adorn thee with a lion-skin, O gnat, and give thee a club to carry in thine hand.

## 63

I beseech thee, Love, charm asleep the wakeful longing in me for Heliodora, pitying my suppliant verse; for, by thy bow that never has learned to strike another, but always upon me pours its winged shafts, even though thou slay me I will leave letters uttering this voice, 'Look, stranger, on Love's murdered man.'

## 64

Why so woe-begone? and why, Philaenis, these reckless tearings of hair, and suffusion of showerful eyes? hast thou seen thy lover with another on his bosom? tell me; we know charms for grief. Thou weepst and sayest no: vainly dost thou essay to deny; the eyes are more trustworthy than the tongue.

## LXV

## THE SLEEPLESS LOVER

MELEAGER

Ἄκρις, ἔμῳν ἀπάτημα πόθων, παρχμύθιον ὕπνου,  
 ἄκρις, ἀρουραΐη Μοῦσα λιγυπτέρυγε,  
 Αὐτοφυῆς μίμημα λύρας, κρέκε μοί τι ποθεινόν,  
 ἐγκρούουσα φίλοις ποσσὶ λάλους πτέρυγας,  
 Ὡς με πόνων ῥύσαιο παναγρύπνοιο μερίμνης,  
 ἄκρι, μιτωσαμένη φθόγγον ἔρωτοπλάνον·  
 Δῶρα δὲ σοι γήτειον ἀειθαλὲς ὀρθρινὰ δῶσω  
 καὶ δροσερὰς στύμασι σγίζομένας ψακάδας.

## LXVI

## REST AT NOON

MELEAGER

Ἀχρῆεις τέττιξ δροσεραῖς σταγόνεσσι μεθυσθεῖς  
 ἀγρονόμαν μέλπεις μοῦσιν ἐρημολάλον,  
 Ἄκρα δ' ἐφεζόμενος πετάλοις πριονώδεσι κώλοις  
 αἰθίοπι κλάζεις χρωτὶ μέλισμα λύρας·  
 Ἄλλὰ φίλος φθέγγου τι νέον δενδρώδεσι Νύμφαις  
 παίγνιον, ἀντωδὸν Πανὶ κρέκων κέλαδον,  
 Ὄφρα φυγῶν τὸν Ἔρωτα μεσημβρινὸν ὕπνον ἀγρεύσω  
 ἐνθάδ' ὑπὸ σκιερῇ κεκλιμένος πλατάνῳ.

## 65

Grasshopper, beguilement of my longings, luller asleep, grasshopper, muse of the cornfield, shrill-winged, natural mimic of the lyre, harp to me some tune of longing, striking thy vocal wings with thy dear feet, that so thou mayest rescue me from the all-wakeful trouble of my pains, grasshopper, as thou makest thy love-luring voice tremble on the string; and I will give thee gifts at dawn, ever-fresh groundsel and dewy drops sprayed from the mouths of the watering-can.

## 66

Voiceful cricket, drunken with drops of dew thou playest thy rustic music that murmurs in the solitude, and perched on the leaf-edges shrillest thy lyre-tune with serrated legs and swart skin. But my dear, utter a new song for the tree-nymphs' delight, and make thy harp-notes echo to Pan's, that escaping Love I may seek out sleep at noon here lying under the shady plane.

## LXVII

## THE BURDEN OF YOUTH

ASCLEPIADES

Οὐκ εἴμ' οὐδ' ἐτέων δύο κείκοσι, καὶ κοπιῶ ζῶν  
 ὠρώτες, τί κακὸν τοῦτο; τί με φλέγετε;  
 Ἄν γὰρ ἐγὼ τι πάθω, τί ποιήσετε; δῆλον, Ἐρωτες,  
 ὡς τὸ πάρος παίξεσθ' ἄφρονες ἀστραγάλοις.

## LXVIII

## BROKEN VOWS

MELEAGER

Νύξ ἱερὴ καὶ λύχνε, συνίστορας οὔτινας ἄλλους  
 ὄρκους, ἀλλ' ὑμέας εἰλόμεθ' ἀμφοτέρωι,  
 Χὼ μὲν ἐμὲ στέρξειν, κείνον δ' ἐγὼ οὐ ποτε λείψειν  
 ὠμόσαμεν, κοινήν δ' εἶχετε μαρτυρίην·  
 Νῦν δ' ὁ μὲν ὄρκια φησὶν ἐν ὕδατι κείνα φέρεσθαι,  
 λύχνε, σὺ δ' ἐν κόλποις αὐτὸν ὄρκος ἐτέρων.

## LXIX

## DOUBTFUL DAWN

MELEAGER

Ἦ νύξ, ὦ φιλάγρυπνος ἐμοὶ πόθος Ἡλιοδώρα,  
 καὶ σκολιῶν ὄρθρων κνίσματα δακρυχαρῆ,  
 Ἄρα μένει στοργῆς ἐμὰ λείψανα, καὶ τὸ φίλημα  
 μνημόσυνον ψυχρῶ θάλπετ' ἐν εἰκασίᾳ;

## 67

I am not two and twenty yet, and I am weary of living; O Loves, why misuse me so? why set me on fire; for when I am gone, what will you do? Doubtless, O Loves, as before you will play with your dice, unheeding.

## 68

Holy night, and thou, O lamp, you and none other we took to witness of our vows; and we swore, he that he would love me, and I that I would never leave him, and you kept witness between us. And now he says that these vows are written in running water, O lamp, and thou seest him on the bosom of another.

## 69

O night, O wakeful longing in me for Heliodora, and eyes that sting with tears in the creeping grey of dawn, do some remnants of affection yet remain mine, and is her memorial kiss warm upon

Ἄρά γ' ἔχει σύγκοιτα τὰ δάκρυα, κάμὸν ὄνειρον  
 ψυχαπάτην στέρνοις ἀμφιβαλοῖσα φιλεῖ;  
 Ἦ νέος ἄλλος ἔρωσ, νέα παίγνια; μήποτε λύχνε  
 ταῦτ' ἐσίδῃς, εἴης δ' ἧς παρέδωκα φύλαξ.

## LXX

## THE DEW OF TEARS

ASCLEPIADES

Αὐτοῦ μοι στέφανοι παρὰ δικλίσι ταῖσδε κρεμαστοὶ  
 μίμνετε μὴ προπετῶς φύλλα τινασσόμενοι  
 Οὐς δακρύοις κατέβρεξα (κάτομβρα γὰρ ὄμματ' ἐρώντων)  
 ἀλλ' ὅτ' ἀνοιγομένης αὐτὸν ἴδητε θύρης  
 Στάξασθ' ὑπὲρ κεφαλῆς ἐμὸν ὑέτόν, ὡς ἂν ἄμεινον  
 ἢ ξανθὴ γε κόμη τάμ' ἀπὶ δάκρυα.

## LXXI

## LOVE'S GRAVE

MELEAGER

Ἦν τι πάθω, Κλεόβουλε (τί γὰρ πλέον; ἐν πυρὶ παίδων  
 βαλλόμενος κεῖμαι λείψανον ἐν σποδιῇ),  
 Λίσσομαι, ἀκρήτω μέθυσον, πρὶν ὑπὸ χιθόνα θέσθαι  
 κάλπιν, ἐπιγράψας· Δῶρον Ἔρωσ Ἀΐδῃ.

my cold picture? has she tears for bedfellows, and does she clasp to her bosom and kiss a deluding dream of me? or has she some other new love, a new plaything? Never, O lamp, look thou on that, but be guardian of her whom I gave to thy keeping.

## 70

Stay there, my garlands, hanging by these doors, nor hastily scattering your petals, you whom I have wetted with tears (for lovers' eyes are rainy); but when you see him as the door opens, drip my rain over his head, that so at least that golden hair may drink my tears.

## 71

When I am gone, Cleobulus—for what avails? cast among the fire of young loves, I lie a brand in the ashes—I pray thee make the burial-urn drunk with wine ere thou lay it under earth, and write thereon, 'Love's gift to Death.'



## LXXII

## LOVE'S MASTERDOM

## MELEAGER

Δεινὸς Ἔρωσ, δεινός· τί δὲ τὸ πλέον, ἦν πάλιν εἶπω  
καὶ πάλιν, οἰμώζων πολλάκι, δεινὸς Ἔρωσ;  
Ἦ γὰρ ὁ παῖς τούτοισι γελᾷ, καὶ πυκνὰ κακισθεὶς  
ἤδεται, ἦν δ' εἶπω λοῖδορα, καὶ τρέφεται  
Θαῦμα δέ μοι, πῶς ἄρα διὰ γλαυκοῦτο φανεῖσα  
κύματος, ἐξ ὑγροῦ, Κύπρι, σὺ πῦρ τέτοκας.

## LXXIII

## LOVE THE CONQUEROR

## MELEAGER

Κεῖμαι· λὸξ ἐπίβαινε κατ' ἀγχένος, ἄγριε δαῖμον·  
οἶδά σε, ναὶ μὰ θεούς, καὶ βαρὺν ὄντα φέρειν·  
Οἶδα καὶ ἔμπυρα τόξα· βλαδὼν δ' ἐπ' ἐμὴν φρένα πυρσοὺς  
οὐ φλέξεις ἤδη· πᾶσα γὰρ ἐστί τέφρη.

## LXXIV

## LOVE'S PRISONER

## MELEAGER

Οὐ σοι τοῦτ' ἐβόων, ψυχῇ, ναὶ Κύπριν, ἀλώσει,  
ὦ δύσερως, ἰζῶ πυκνὰ προσιπταμένη;

## 72

Terrible is Love, terrible ; and what avails it if again I say and again, with many a moan, Terrible is Love ? for surely the boy laughs at this, and is pleased with manifold reproaches ; and if I say bitter things, they are meat and drink to him. And I wonder how thou, O Cyprian, who didst arise through the green waves, out of water hast borne a fire.

## 73

I am down : tread with thy foot on my neck, cruel divinity ; I know thee, by the gods, heavy as thou art to bear : I know too thy fiery arrows : but hurling thy brands at my soul thou wilt no longer kindle it, for it is all ashes.

## 74

Did I not cry aloud to thee, O soul, ' Yes, by the Cyprian, thou wilt be caught, poor lover, if thou flutterest so often near the

Οὐκ ἐβόων; εἰλέν σε πάγη· τί μάτην ἐνὶ δεσμοῖς  
 σπαίρεις; αὐτὸς Ἔρωσ τὰ πτέρυα σου δέδεκεν  
 Καί σ' ἐπὶ πῦρ ἔστησε μύροις δ' ἔρρανε λιπόπνου  
 δῶκε δὲ διψώσῃ δάκρυα θερμὰ πιεῖν.

## LXXV

## FROST AND FIRE

## MELEAGER

Ἄ ψυχὴ βαρύμοχθε, σύ δ' ἄρτι μὲν ἐκ πυρὸς αἰθῆ  
 ἄρτι δ' ἀναψύχεις πνεῦμ' ἀναλεξαμένη·  
 Τί κλαίεις; τὸν ἄτεγκτον ὅτ' ἐν κόλποισιν Ἔρωτα  
 ἔτρεφες, οὐκ ἤδεις ὡς ἐπὶ σοὶ τρέφετο;  
 Οὐκ ἤδεις; νῦν γινῶθι καλῶν ἀλλαγμὰ τροφείων  
 πῦρ ἅμα καὶ ψυχρὰν δεξαμένη γιόνα.  
 Αὐτὴ ταῦθ' εἴλου· φέρε τὸν πόνον· ἄζια πάσχεις  
 ὧν ἔδρας, ὀπτῶ καιομένη μέλιτι.

## LXXVI

## THE SCULPTOR OF SOULS

## MELEAGER

Ἐντὸς ἐμῆς καρδίης τὴν εὐλαλον Ἡλιοδώραν  
 ψυχὴν τῆς ψυχῆς αὐτὸς ἔπλασσεν Ἔρωσ.

lime-twigs? did I not cry aloud? and the snare has taken thee.  
 Why dost thou gasp vainly in the toils? Love himself has bound  
 thy wings and set thee on the fire, and sprinkled thee to swooning  
 with perfumes, and given thee in thy thirst hot tears to drink.

## 75

Ah suffering soul, now thou burnest in the fire, and now thou  
 revivest, and fetchest breath again: why weapest thou? when thou  
 didst feed pitiless Love in thy bosom, knewest thou not that  
 he was being fed for thy woe? knewest thou not? Know now his  
 repayment, a fair foster-hire! take it, fire and cold snow together.  
 Thou wouldst have it so; bear the pain; thou sufferest the wages  
 of thy work, scorched with his burning honey.

## 76

Within my heart Love himself has moulded Heliodora with  
 her lovely voice, the soul of my soul.

## LXXVII

## LOVE'S IMMORTALITY

STRATO

Τίς δύναται γινῶναι τὸν ἐρώμενον εἰ παρακμάζει,  
 πάντα συνὼν αὐτῷ μηδ' ἀπολειπόμενος;  
 Τίς δύνατ' οὐκ ἀρέσαι τὴν σήμερον, ἐχθὲς ἀρέσκων;  
 εἰ δ' ἀρέσει, τί παθὼν αὔριον οὐκ ἀρέσει;

77

Who may know if a loved one passes the prime, while ever with  
 him and never left alone? who may not satisfy to-day who satis-  
 fied yesterday? and if he satisfy, what should befall him not  
 to satisfy to-morrow?

## II

# PRAYERS AND DEDICATIONS

### I

TO ZEUS OF SCHERIA

JULIUS POLYAENUS

Εἰ καὶ σευ πολύφωνος ἀεὶ πῖμπλησιν ἀκουὰς  
 ἢ φόβος εὐχομένων ἢ χάρις εὐξαμένων,  
 Ζεῦ Σχερίης ἐφέπων ἱερὸν πέδον, ἀλλὰ καὶ ἡμέων  
 κλῦθι καὶ ἀψευδεῖ νεῦσον ὑποσχεσίῃ  
 Ἥδη μοι ξενίης εἶναι πέρας, ἐν δέ με πάτρη  
 ζῶειν τῶν δολιχῶν παυσάμενον καμάτων.

### II

TO THE GOD OF THE SEA

CRINAGORAS

Φρὴν ἱερὴ μεγάλου Ἐνοσίγθιτος, ἔσσο καὶ ἄλλοις  
 ἡπίη Αἰγαίην οἱ διέπουσιν ἄλλα  
 Κῆμοι γὰρ Θρηϊκί διωκομένω ὑπ' ἀήτη  
 ὄρεξας πρηεῖς ἀσπασίω λιμένας.

### I

Though the terror of those who pray, and the thanks of those who have prayed, ever fill thine ears with myriad voice, O Zeus, who abidest in the holy plain of Scheria, yet hearken to us also, and bow down with a promise that lies not, that my exile now may have an end, and I may live in my native land at rest from labour of long journeys.

### 2

Holy Spirit of the great Shaker of Earth, be thou gracious to others also who ply across the Aegean brine; since even to me, chased by the Thracian hurricane, thou didst open out the calm haven of my desire.

## III

TO THE GODS OF HARBOUR AND HEADLAND  
ANTIPHILUS

Ἀρχέλεω, λιμενῆτα, σὺ μὲν μάκαρ ἠπίω αὐρῇ  
πέμπε κατὰ σταθερῆς οἰχομένην ὀθόνην  
Ἄχρῖς ἐπὶ Τρίτωνα· σὺ δ' ἥόνος ἄκρα λελογχῶς  
τῆν ἐπὶ Πυθίου ῥύσο νουστολίην·  
Κεῖθεν δ', εἰ Φοῖβω μεμελήμεθα πάντες ἀοιδοί,  
πλευσομαι εὐαεῖ θαρσαλέως Ζεφύρω.

## IV

TO POSEIDON OF AEGAE  
ALPHEUS

Νηῶν ὠκυπόρων ὅς ἔχεις κράτος, ἴππιε δαῖμον,  
καὶ μέγαν Εὐβοίης ἀμφικρεμῆ σκόπελον,  
Οὐρίον εὐχομένοισι δίδου πλόον Ἄρεος ἄχρῖς  
ἔς πόλιν ἐκ Συρίας πείσματα λυσαμένους.

## V

TO THE LORD OF SEA AND LAND  
MACEDONIUS

Νῆα σοί, ὦ πόντου βασιλεῦ καὶ κοίρανε γαίης,  
ἀντίθεμαι Κράντας μηκέτι τεγγομένην,

## 3

Harbour-god, do thou, O blessed one, send with a gentle breeze the outward-bound sail of Archelaus down smooth water even to the sea ; and thou who hast the point of the shore in ward, keep the convoy that is bound for the Pythian shrine ; and thenceforward, if all we singers are in Phoebus' care, I will sail cheerily on with a fair-flowing west wind.

## 4

Thou who holdest sovereignty of swift-sailing ships, steed-loving god, and the great overhanging cliff of Euboea, give to thy worshippers a favourable voyage even to the City of Ares, who loosed moorings from Syria.

## 5

This ship to thee, O king of sea and sovereign of land, I Crantas dedicate, this ship wet no longer, a feather tossed by the wandering winds, whereon many a time I deemed in my terror

Νῆα πολυπλανέων ἀνέμων πτερόν, ἧς ἔπι δειλὸς  
 πολλάκις ὠϊσάμην εἰσελάαν Ἄϊδῃ·  
 Πάντα δ' ἀπειπάμενος, φόβον, ἐλπίδα, πόντον, ἀέλλας,  
 πιστὸν ὑπὲρ γαίης ἔχθιον ἠδρασάμην.

## VI

TO THE GODS OF SEA AND WEATHER

PHILODEMUS

Ἴνοῦς ὦ Μελικέρτα σύ τε γλαυκὴ μεδέουσα  
 Λευκοθέη πόντου, δαῖμον ἀλεξίκακς,  
 Νηρηίδων τε χοροί, καὶ κύματα, καὶ σύ Πόσειδον  
 καὶ Θρηήϊξ ἀνέμων πρηύτατε Ζέφυρε,  
 Ἴλαοί με φέροιτε διὰ πλατὺ κῦμα φυγόντα  
 σῶον ἐπὶ γλυκερὰν ἧθόνα Πειραέως.

## VII

TO POSEIDON, BY A FISHERMAN

MACEDONIUS

Δίκτυον ἀκρομόλιβδον Ἀμύντιχος ἀμφὶ τριαίνῃ  
 δῆσε γέρων ἄλιων παυσάμενος καμάτων,  
 Ἐς δὲ Ποσειδάωνα καὶ ἄλμυρον οἶδμα θαλάσσης  
 εἶπεν ἀποσπένδων δάκρυον ἐκ βλεφάρων·  
 Οἶσθα, μάκαρ, κέκιμηκα· κακοῦ δ' ἐπὶ γήραος ἤμῃν  
 ἄλλυτος ἠβάσκει γυιοτακίης πενίῃ·

that I drove to death ; now renouncing all, fear and hope, sea and storms, I have planted my foot securely upon earth.

## 6

O Melicerta son of Ino, and thou, sea-green Leucothea, mistress of Ocean, deity that shieldest from harm, and choirs of the Nereids, and waves, and thou Poseidon, and Thracian Zephyrus, gentlest of the winds, carry me propitiously, sped through the broad wave, safe to the sweet shore of the Peiræus.

## 7

Old Amyntichus tied his plummeted fishing-net round his fish-spear, ceasing from his sea-toil, and spake towards Poseidon and the salt surge of the sea, letting a tear fall from his eyelids ; Thou knowest, blessed one, I am weary ; and in an evil old age clinging Poverty keeps her youth and wastes my limbs : give sustenance to

Θρέψον ἔτι σπαῖρον τὸ γερόντιον, ἀλλ' ἀπὸ γαίης  
ὡς ἐθέλει, μεδέων καὶ χθονὶ καὶ πελάγει.

## VIII

TO PALAEMON AND INO

ANTIPATER OF SIDON

Λείψανον ἀμφίπλαστον ἀλιπλανέος σκολοπένδρας  
τοῦτο κατ' εὐψαμάθου κείμενον ἡμόνος  
Δισσάκι τετράργγιον, ἅπαν πεφορυγμένον ἀφρῶ  
πολλὰ θαλασσίῃ ξανθὸν ὑπὸ σπιλάδι  
Ἐρμώναξ ἐλίχναεν, ὅτε γριπηίδι τέγγη  
εἶλκε τὸν ἐκ πελάγους ἰχθυόεντα βόλον,  
Εὐρώων δ' ἤέρτησε Παλαίμονι παιδί καὶ Ἴνοϊ,  
δαίμοσιν εἰναλίοις δοῦς τέρας εἰνάλιον.

## IX

TO ARTEMIS OF THE FISHING-NETS

APOLLONIDES

Τρῖγλαν ἀπ' ἀνθρακιῆς καὶ φυκίδα σοί, λιμενῆτι  
Ἄρτεμι, δωρεῦμαι Μῆνις ὁ δικτυβόλος,  
Καὶ ζωρὸν κεράσας ἰσοχειλέα, καὶ τρύφος ἄρτου  
αὐὸν ἐπιθραύσας, τὴν πενιχρὴν θυσίην  
Ἄνθ' ἧς μοι πλησθέντα δίδου θηράμασιν αἰὲν  
δίκτυα· σοὶ δέδοται πάντα, μάκαιρα, λῖνα.

a poor old man while he yet draws breath, but from the land as he desires, O ruler of both earth and sea.

## 8

This shattered fragment of a sea-wandering scolopendra, lying on the sandy shore, twice four fathom long, all befouled with froth, much torn under the sea-washed rock, Hermonax chanced upon when he was hauling a draught of fishes out of the sea as he plied his fisher's craft; and having found it, he hung it up to the boy Palaemon and Ino, giving the sea-marvel to the sea-deities.

## 9

A red mullet and a hake from the embers to thee, Artemis of the Haven, I Menis, the caster of nets, offer, and a brimming cup of wine mixed strong, and a broken crust of dry bread, a poor man's sacrifice; in recompence whereof give thou nets ever filled with prey; to thee, O blessed one, all meshes have been given.

## X

## TO PRIAPUS OF THE SHORE

MAECIUS

Λιγαλιῖτα Πρίηπε, σαργηνευτῆρες ἔθηκαν  
 δῶρα παρ' ἀκταίης σοὶ τὰδ' ἐπωφελίης,  
 Θύννων εὐκλώστοιο λίνου βυσσώμασι ρόμβον  
 φράξαντες γλαυκαῖς ἐν παρόδοις πελάγευς·  
 Φηγίνεον κρητῆρα, καὶ αὐτούργητον ἐρείκης  
 βάθρον, ἰδ' ὑάλειν οἰνοδόκον κύλικα,  
 ὧς ἂν ὑπ' ὀρχησμῶν λελυγισμένον ἔγκοπον ἔγχοις  
 ἀμπαύσης ξηρὴν δίψαν ἐλαυνόμενος.

## XI

## TO APOLLO OF LEUCAS

PHILIPPUS

Λευκάδος αἰπὸν ἔχων ναύταις τηλέσκοπον ὄχθον,  
 Φοῖβε, τὸν Ἴονίῳ λουόμενον πελάγει,  
 Δέξαι πλωτῆρων μάζης χειριφυρέα δαῖτα  
 καὶ σπονδὴν ὀλίγη κίραμένην κύλικι  
 Καὶ βραχυφεγγίτου λύχνου σέλας ἐκ βιοφειδοῦς  
 ὀλπης ἡμιμεθεῖ πινόμενον στόματι,  
 Ἄνθ' ὧν ἰλήκοις ἐπὶ δ' ἰστία πέμψον ἀήτην  
 οὔριον Ἀκτιακοὺς σύνδρομον εἰς λιμένας.

## IO

Priapus of the seashore, the trawlers lay before thee these gifts  
 by the grace of thine aid from the promontory, having imprisoned a  
 tunny shoal in their nets of spun hemp in the green sea-entrances :  
 a beechen cup and a rude stool of heath and a glass cup holding  
 wine, that thou mayest rest thy foot weary and cramped with  
 dancing while thou chasest away the dry thirst.

## II

Phoebus who holdest the sheer steep of Leucas, far seen of  
 mariners and washed by the Ionian sea, receive of sailors this  
 mess of hand-kneaded barley bread and a libation mingled in a  
 little cup, and the gleam of a brief-shining lamp that drinks with  
 half-saturate mouth from a sparing oil-flask ; in recompence whereof  
 be gracious, and send on their sails a favourable wind to run with  
 them to the harbours of Actium.



## XII

## TO ARTEMIS OF THE WAYS

ANTIPHILUS

Εἰνοδίη, σοὶ τόνδε φίλης ἀνεθήκατο κόρης  
 πῖλον ὁδοιπορίας σύμβολον Ἀντίφιλος·  
 Ἦσθα γὰρ εὐχολῆσι κατήκοος, ἦσθα κελεύθοις  
 ἴλαος· οὐ πολλή δ' ἦ χάρις, ἀλλ' ὅσση.  
 Μὴ δέ τις ἡμετέρου μάρψῃ χειρὶ μαργῶς ὀδίτης  
 ἀνθέματος· συλᾶν ἀσφαλῆς οὐδ' ὀλίγα.

## XIII

## TO THE TWIN BRETHREN

CALLIMACHUS

Φησὶν ὁ με στήσας Εὐαίνετος (οὐ γὰρ ἔγωγε  
 γιγνώσκω) νίκης ἀντί με τῆς ἰδίης  
 Ἀγχεῖσθαι χάλκειον ἀλέκτορα Τυνδαρίδησιν·  
 πιστεύω Φαίδρου παιδί Φιλοξενίδεω.

## XIV

## TO THE DELPHIAN APOLLO

PAULUS SILENTIARIUS

Τὸν χαλκοῦν τέττιγα Λυκωρεῖ Λοκρὸς ἀνάπτει  
 Εὐνομος ἀθλοσύνας μνάμα φιλοστεφάνου·  
 Ἦν γὰρ ἀγῶν φόρμιγγος ὁ δ' ἀντίος ἴστατο Πάρθις·  
 ἀλλ' ὅκα δὴ πλάκτρῳ Λοκρὶς ἔκρεξε χέλυς,

## 12

Thou of the Ways, to thee Antiphilus dedicates this hat from his own head, a voucher of his wayfaring; for thou wast gracious to his prayers, wast favouring to his paths; and his thank-offering is small indeed but sacred. Let not any greedy traveller's hand snatch our gift; sacrilege is not safe even in little things.

## 13

He who set me here, Euaenetus, says (for of myself I know not) that I am dedicated in recompence of his single-handed victory, I the cock of brass, to the Twin Brethren; I believe the son of Phaedrus the Philoxenid.

## 14

Eunomus the Locrian hangs up this brazen grasshopper to the Lycorean god, a memorial of the contest for the crown. The strife was of the lyre, and Parthis stood up against me: but when the Locrian shell sounded under the plectrum, a lyre-string rang and

Βραγχὸν τετριγυῖα λύρας ἀπεκόμπασε χορδὰ  
 πρὶν δὲ μέλος σκάζειν εὐποδος ἄρμονίας  
 Ἄβρὸν ἐπιτρυῶζων κιθάρας ὕπερ ἕζετο τέττιξ,  
 καὶ τὸν ἀποιχομένου φθόγγον ὑπῆλθε μίτου,  
 Τὰν δὲ πάρος λαλαγεῦσαν ἐν ἄλσεσιν ἀγρότιν ἀγῶ  
 πρὸς νόμον ἀμετέρας τρέψε λυροκτυπίας·  
 Τῷ δέ, μάκαρ Λητώε, τεῷ τέττιγι γεραίρει  
 γάλλεον ἰδρύσας ὠδὸν ὑπὲρ κιθάρας.

## XV

TO ARTEMIS THE HEALER

PHILIPPUS

Ζηγὸς καὶ Λητοῦς θεροσκόπε τοξότι κούρη,  
 Ἄρτεμις ἣ θαλάμους τοὺς ὀρέων ἔλαχες,  
 Νοῦσον τῆν στυγερεὴν αὐθημερὸν ἐκ βασιλῆος  
 ἐσθλοτάτου πέμψικις ἄχρισ Ὑπερβορέων·  
 Σοὶ γὰρ ὑπὲρ βωμῶν ἀτμὸν λιβάνοιο Φίλιππος  
 ῥέξει, καλλιθυτῶν κᾶπρον ὀρειονόμον.

## XVI

TO ASCLEPIUS

THEOCRITUS

Ἦλθε καὶ ἐς Μίλατον ὁ τοῦ Παιήγονος υἱὸς  
 ἰητῆρι νόσων ἀνδρὶ συνοισόμενος

snapped jarringly; but ere ever the tune halted in its fair harmonies, a delicate-trilling grasshopper seated itself on the lyre and took up the note of the lost string, and turned the rustic sound that till then was vocal in the groves to the strain of our touch upon the lyre; and therefore, blessed son of Leto, he does honour to thy grasshopper, seating the singer in brass upon his harp.

## 15

Huntress and archer, maiden daughter of Zeus and Leto, Artemis to whom are given the recesses of the mountains, this very day send away beyond the North Wind this hateful sickness from the best of kings; for so above thine altars will Philippus offer vapour of frankincense, doing goodly sacrifice of a hill-pasturing boar.

## 16

Even to Miletus came the son of the Healer to succour the physician of diseases Nicias, who ever day by day draws near

Νικίᾳ, ὅς μιν ἐπ' ἄμκρ ἀεὶ θυέεσσιν ἰκνεῖται,  
καὶ τόδ' ἀπ' εὐώδους γλύψατ' ἄγαλμα κέδρου,  
'Ηετίωνι χάριν γλαφυρᾶς χερῶς ἄκρον ὑποστάς  
μισθόν· ὁ δ' εἰς ἔργον πᾶσαν ἀφῆκε τέχνην.

## XVII

TO THE NYMPHS OF ANIGRUS

MOERO

Νύμφαι Ἀνιγριάδες, ποταμοῦ κόραι, αἱ τὰδε βένθη  
ἀμβρόσια ῥοδέοις στεΐβετε ποσσὶν ἀεὶ,  
Χαίρετε καὶ σώζετε Κλεώνυμον, ὃς τὰδε καλὰ  
εἶσαθ' ὑπὸ πιτύων ὕμμι θεαὶ ζόανα.

## XVIII

TO PAN PAEAN

AUTHOR UNKNOWN

Σοὶ τὰδε συρικτὰ ὕμνηπόλε μείλιχε δαῖμον  
ἀγνὲ λοετροχόων κοίρανε Ναϊάδων  
Δῶρον Ἰγείνος ἔτευξεν, ὃν ἀργαλέης ἀπὸ νούσου  
αὐτός, ἄναξ, ὑγιῆ θήμαο προσπελάσας·  
Πᾶσι γὰρ ἐν τεκέεσσιν ἐμοῖς ἀναφανδὸν ἐπέστης  
οὐκ ὄναρ, ἀλλὰ μέσους ἤματος ἀμφὶ δρόμους.

him with offerings, and had this image carved of fragrant cedar, promising high recompence to Eetion for his cunning of hand; and he put all his art into the work.

## 17

Nymphs of Anigrus, maidens of the river, who evermore tread with rosy feet these divine depths, hail and save Cleonymus who set these fair images to you, goddesses, beneath the pines.

## 18

This for thee, O pipe-player, minstrel, gracious god, holy lord of the Naiads who pour their urns, Hyginus made as a gift, whom thou, O king, didst draw nigh and make whole of his hard sickness; for among all my children thou didst stand by me visibly, not in a dream of night, but about the mid-circle of the day.

## XIX

TO HERACLES OF OETA

DIONYSIUS

Ἡράκλεες Τρηχίνα πολύλλιθον ὅς τε καὶ Οἴτην  
καὶ βαθὺν εὐδένδρου πρῶνα πατεῖς Φολόης,  
Τοῦτό σοι ἀγροτέρης Διονύσιος αὐτὸς ἐλαίης  
χλωρὸν ἀπὸ δρεπάνῳ θῆκε ταμῶν ῥόπαλον.

## XX

TO APOLLO AND THE MUSES

THEOCRITUS

Τὰ ῥόδα τὰ δροσόνετα καὶ ἅ κατὰπυκνος ἐκείνα  
ἔρπυλλος κεῖται ταῖς Ἑλικωνιάσιν,  
Ταὶ δὲ μελάμφυλλοι δάφνηι τίν, Πύθιε Παιάν,  
Δελφίς ἐπεὶ πέτρα τοῦτό τοι ἀγλάισεν  
Βωμὸν δ' αἰμάξει κερατὸς τράγος οὔτος ὁ μᾶλος  
τερμίνθου τρώγων ἔσχατον ἀκρέμονα.

## XXI

TO APHRODITE OF THE GOLDEN HOUSE

MOERO

Κεῖσαι δὲ χρυσεάν ὑπὸ παστάδα τὰν Ἀφροδίτας,  
βότρυ, Διονύσου πληθόμενος σταγόνι,  
Οὐδ' ἔτι τοι μάτηρ ἔρατὸν περὶ κλῆμα βλαοῦσα  
φύσει ὑπὲρ κρατὸς νεκτάρεον πέταλον.

## 19

Heracles who goest on stony Trachis and on Oeta and the deep brow of tree-clad Pholoe, to thee Dionysius offers this green staff of wild olive, cut off by him with his billhook.

## 20

These dewy roses and yonder close-curved wild thyme are laid before the maidens of Helicon, and the dark-leaved laurels before thee, Pythian Healer, since the Delphic rock made this thine ornament; and this white-horned he-goat shall stain your altar, who nibbles the tip of the terebinth shoot.

## 21

Thou liest in the golden portico of Aphrodite, O grape-cluster filled full of Dionysus' juice, nor ever more shall thy mother twine round thee her lovely tendril or above thine head put forth her honeyed leaf.

## XXII

TO APHRODITE, BY CALLISTION

POSIDIPPUS

"Α Κύπρον ἅ τε Κύθηρα καὶ ἅ Μίλητον ἐποιχνεῖς  
καὶ τὸ καλὸν Συρίας ἵπποκρότου δάπεδον,  
"Ελθοῖς ἴλαος Καλλιστίῳ, ἢ τὸν ἐραστὴν  
οὐδέ ποτ' οἰκείων ὤσεν ἀπὸ προθύρων.

## XXIII

TO APHRODITE, BY LAÏS

PLATO

"Η σόβαρον γελάσσασα καθ' Ἑλλάδος, ἢ τὸν ἐραστῶν  
ἐσμὸν ἐνὶ προθύροις Λαῖς ἔχουσα νέων,  
Τῆ Παφίῃ τὸ κάτοπτρον· ἐπεὶ τοίῃ μὲν ὄρασθαι  
οὐκ ἐθέλω, οἴη δ' ἦν πάρος οὐ δύναμαι.

## XXIV

TO APHRODITE, WITH A TALISMAN

AUTHOR UNKNOWN

"Ιϋγξ ἢ Νικοῦς, ἢ καὶ διαπόντιον ἔλκειν  
ἄνδρα καὶ ἐκ θαλάμων παῖδας ἐπισταμένη,  
Χρυσῶ ποικιλιθεῖσα, διαυγέος ἐξ ἀμειψύτου  
γλυπτῆ, σοὶ κεῖται, Κύπρι, φίλον κτέανον,  
Πορφυρέης ἀμνοῦ μαλακῆ τριχὶ μέσσα δεθεῖσα,  
τῆς Λαρισσαίης ζείνια φαρμακίδος.

## 22

Thou who inhabitest Cyprus and Cythera and Miletus and the fair plain of horse-trampled Syria, come graciously to Callistion, who never thrust her lover away from her house's doors.

## 23

I Laïs who laughed exultant over Greece, I who held that swarm of young lovers in my porches, give my mirror to the Paphian; since such as I am I will not see myself, and such as I was I cannot.

## 24

Nico's wryneck, that knows to draw a man even from overseas, and girls out of their wedding-chambers, chased with gold, carven out of translucent amethyst, lies before thee, Cyprian, for thine own possession, tied across the middle with a soft lock of purple lamb's wool, the gift of the sorceress of Larissa.

## XXV

TO APHRODITE EUPLOIA

GAETULICUS

Ἄγχιάλου ῥηγγμῖνος ἐπίσκοπε, σοὶ τάδε πέμπω  
 ψαιστία, καὶ λιτῆς δῶρα θυηπολῆς·  
 Αὔριον Ἴονίου γὰρ ἐπὶ πλατὺ κῦμα περήσω  
 σπεύδων ἡμετέρης κόλπον ἐς Εἰδοθέης·  
 Οὐρίος ἀλλ' ἐπίλαμψον ἐμῷ καὶ ἔρωτι καὶ ἰστῷ,  
 δεσπότι καὶ θαλάμων Κύπρι καὶ ἡϊόνων.

## XXVI

TO THE GOD OF CANOPUS

CALLIMACHUS

Τῷ με Κανωπίτῃ Καλλίστιον εἴκοσι μύξαις  
 πλούσιον ἢ Κριτίου λύχνον ἔθηκε θεῶ,  
 Εὐξαμένε περὶ παιδὸς Ἀπελλίδος· ἐς δ' ἐμὰ φέγγη  
 ἀθρήσας φήσεις· Ἔσπερε, πῶς ἔπεσες.

## XXVII

TO HERACLES, WITH A SHIELD

HEGESIPPUS

Δέξαι μ' Ἡράκλεις Ἀρχεστράτου ἱερὸν ὄπλον,  
 ὄφρα ποτὶ ξεστὰν παστάδα κεκλιμένα  
 Γηραλέα τελέθοιμι χορῶν ἀίουσα καὶ ὕμνων·  
 ἀρκείτω στυγερά δῆρις Ἐνουαλίου.

## 25

Guardian of the seabeach, to thee I send these cakes, and the gifts of a scanty sacrifice; for to-morrow I shall cross the broad wave of the Ionian sea, hastening to our Eidothea's arms. But shine thou favourably on my love as on my mast, O Cyprian, mistress of the bride-chamber and the beach.

## 26

To the god of Canopus Callistion, wife of Critias, dedicated me, a lamp enriched with twenty wicks, when her prayer for her child Apellis was heard; and regarding my splendours thou wilt say, How art thou fallen, O Evening Star!

## 27

Receive me, O Heracles, the consecrated shield of Archestratus, that leaning against thy polished portico, I may grow old in hearing of dances and hymns; let the War-God's hateful strife be satisfied.

## XXVIII

TO THE MILESIAN ARTEMIS

NICIAS

Μέλλον ἄρα στυγεράν κἀγὼ ποτε δῆριν Ἄρηος  
 ἐκπρολιποῦσα χορῶν παρθενίων αἴειν  
 Ἄρτεμιδος περὶ ναόν, Ἐπίξενος ἔνθα μ' ἔθραεν  
 λευκὸν ἐπεὶ κείνου γῆρας ἔτειρε μέλη.

## XXIX

TO ATHENE ĒRGANE

ANTIPATER OF SIDON

Κερκίδα τὰν ὀρθρινὰ χελιδονίδων ἅμα φωνᾷ  
 μελπομένην, ἰστίων Παλλάδος ἀλκύνουσα,  
 Τόν τε κερηβαρέοντα πολυρροΐβδητον ἄτρακτον  
 κλωστήρα στρεπτάς εὐδρομον ἀρπεδόνας,  
 Καὶ πήνας, καὶ τόνδε φιληλόκατον καλαθίσκον,  
 στάμονος ἀσηκτοῦ καὶ τολύπας φύλακα,  
 Παῖς ἀγαθοῦ Τελέσιλλα Διοκλέος ἀ φιλοεργὸς  
 εἰροκόμων Κούρα θήρατο δεσπότηδι.

## XXX

TO THE ORCHARD GOD

AUTHOR UNKNOWN

Ἄρτιχανῆ ροιάν τε καὶ ἀρτίχουν τόδε μῆλον  
 καὶ ρυτιδόφλοιον σῦκον ἐπομφάλιον

## 28

So I was destined, I also, once to abandon the hateful strife of Ares and hear the maiden choirs around Artemis' temple, where Epixenus placed me when white old age began to waste his limbs.

## 29

The shuttle that sang at morning with the earliest swallows' cry, kingfisher of Pallas in the loom, and the heavy-headed twirling spindle, light-running spinner of the twisted yarn, and the bobbins, and this basket, friend to the distaff, keeper of the spun warp-thread and the reel, Telesilla, the industrious daughter of good Diocles, dedicates to the Maiden, mistress of wool-dressers.

## 30

This fresh-cloven pomegranate and fresh-downed quince, and the wrinkled navel-like fig, and the purple grape-bunch spirting

Πορφύρεόν τε βότρυν μεθυπίδακα πυκνορῥᾶγα  
 καὶ κάρυον χλωρῆς ἀρτίδορον λεπίδος  
 Ἄγροιώτῃ τῷδε μονοστόρθυγγι Πριήπῳ  
 θῆκεν ὁ καρποφύλαξ, δενδριακὴν θυσίην.

## XXXI

## TO DEMETER AND THE SEASONS

## ZONAS

Δηοῖ λιγμαίῃ καὶ ἐναυλακκοφοίτισιν Ὀραις  
 Ἡρώναξ πενιχρῆς ἐξ ὀλιγηροσίης  
 Μοῖραν ἀλωῖτα στάχυος πάνσπερμά τε ταῦτα  
 ὄσπρι' ἐπὶ πλακίνου τοῦδ' ἔθετο τρίποδος,  
 Ἐκ μικρῶν ὀλίγιστα πέπατο γὰρ οὐ μέγα τοῦτο  
 κληρίον ἐν λυπερῇ τῆδε γεωλοφίῃ.

## XXXII

## TO THE CORN GODDESS

## PHILIPPUS

Δράγματα σοι χώρου μικραύλακος, ὦ φιλόπυρε  
 Δηοῖ, Σωσικλέης θῆκεν ἀρουροπόνος  
 Εὔσταχυν ἄμησας τὸν νῦν σπόρον· ἀλλὰ καὶ αὔτις  
 ἐκ καλάμητομίης ἀμβλὺ φέροι δρέπανον.

wine, thick-clustered, and the nut fresh-stripped of its green husk, to this rustic staked Priapus the keeper of the fruit dedicates, an offering from his orchard trees.

## 31

To Demeter of the winnowing-fan and the Seasons whose feet are in the furrows Heronax lays here from the poverty of a small tilth their share of ears from the threshing-floor, and these mixed seeds of pulse on a slabbed table, the least of a little; for no great inheritance is this he has gotten him, here on the barren hill.

## 32

These handfuls of corn from the furrows of a tiny field, Demeter lover of wheat, Sosicles the tiller dedicates to thee, having reaped now an abundant harvest; but again likewise may he carry back his sickle blunted from shearing of the straw.



## XXXIII

TO THE GODS OF THE FARM

AUTHOR UNKNOWN

Αἰγιβάτη τόδε Πανὶ καὶ εὐκάρπῳ Διονύσῳ  
καὶ Δηοῦ Χθονίῃ ξυνὸν ἔθηκα γέρας,  
Αἰτέομαι δ' αὐτοὺς καλὰ πώεα καὶ καλὸν οἶνον  
καὶ καλὸν ἀμῆσαι καρπὸν ἀπ' ἀσταχύων.

## XXXIV

TO THE WEST WIND

BACCHYLIDES

Εὐδημος τὸν νηὸν ἐπ' ἀγροῦ τόνδ' ἀνέθηκεν  
τῷ πάντων ἀνέμων πιστάτῳ Ζεφύρῳ·  
Εὐζαμένῳ γάρ οἱ ἦλθε βοαθόος, ὄφρα τάχιστα  
λιμνήσῃ πεπόνων καρπὸν ἀπ' ἀσταχύων.

## XXXV

TO PAN OF THE FOUNTAIN

AUTHOR UNKNOWN

Κρηνοβάταν δίκερων Νυμφῶν ἡγήτορα Πᾶνα  
ἀζόμεθ', ὃς πέτρῖνον τόνδε λέλογχε δόμον,  
Ἴλαον ἔμμεναι ἄμμιν ὅσοι λίβα τήνδε μολόντες  
ἀενάου πόματος δίψαν ἀπώσάμεθα.

## 33

To Pan of the goats and fruitful Dionysus and Demeter Lady of Earth I dedicate a common offering, and beseech of them fair fleeces and fair wine and fair fruit of the corn-ears in my reaping.

## 34

Endemus dedicates this shrine in the fields to Zephyrus, most bountiful of the winds, who came to aid him at his prayer, that he might right quickly winnow the grain from the ripe ears.

## 35

We supplicate Pan, the goer on the cliffs, twy-horned leader of the Nymphs, who abides in this house of rock, to be gracious to us, whosoever come to this spring of ever-flowing drink to rid us of our thirst.

## XXXVI

TO PAN AND THE NYMPHS

ANYTE

Φριζοκόμῃ τὸδε Πανὶ καὶ αὐλιάσιν θέτο Νύμφαις  
 δῶρον ὑπὸ σκοπιᾶς Θεύδοτος οιονόμος,  
 Οὔνεχ' ὑπ' ἄζαλέου θέρεος μέγα κεκημηῶτα  
 παῦσαν, ὀρέξασαι χερσὶ μελιχρὸν ὕδωρ.

## XXXVII

TO THE SHEPHERD-GOD

THEOCRITUS

Δάφνις ὁ λευκόχρως, ὁ καλῆ σὺριγγι μελίσδων  
 βουκολικούς ὕμνους ἀνθετο Πανὶ τάδε,  
 Τοὺς τρητοὺς δόνακας, τὸ λαγωβόλον, ὄξυν ἄκοντα,  
 νεβρίδα, τὰν πῆραν ἧ ποτ' ἐμαλοφόρει.

## XXXVIII

TO PAN, BY A HUNTER, A FOWLER, AND A FISHER

ARCHIAS

Σοὶ τάδε, Πάν σκοπιῆτα, παναίολα δῶρα σύναιμοι  
 τρίζυγες ἐκ τρισσῆς θέντο λινოსτασίης·  
 Δίκτυα μὲν Δάμις θηρῶν, Πίγρης δὲ πετηνῶν  
 λαυμοπέδας, Κλείτωρ δ' εἰναλίφοιτα λίνα·  
 Ὦν τὸν μὲν καὶ ἐσαῦθις ἐν ἡέρι, τὸν δ' ἔτι θείης  
 εὔστογον ἐν πόντῳ, τὸν δὲ κατὰ δρυόχους.

## 36

To Pan the bristly-haired, and the Nymphs of the farm-yard, Theodotus the shepherd laid this gift under the crag, because they stayed him when very weary under the parching summer, stretching out to him honey-sweet water in their hands.

## 37

White-skinned Daphnis, the player of pastoral hymns on his fair pipe, offers these to Pan, the pierced reeds, the stick for throwing at hares, a sharp javelin and a fawn-skin, and the scrip wherein once he carried apples.

## 38

To thee, Pan of the cliff, three brethren dedicate these various gifts of their threefold ensnaring; Damis toils for wild beasts, and Pigres springs for birds, and Cleitor nets that swim in the sea; whereof do thou yet again make the one fortunate in the air, and the one in the sea and the one among the oakwoods.

## XXXIX

TO ARTEMIS OF THE OAKWOOD  
MINASALCAS

Τοῦτο σοί, Ἄρτεμι δῖα, Κλειώνυμος εἷσατ' ἄγαλμα,  
τοῦτο· σὺ δ' εὐθῆρου τοῦδ' ὑπέρισχε δρίου  
Ἦιτε κατ' εἰνοσίφυλλον ὄρος ποσὶ πότνια βαίνεις  
δεινὸν μαμῶσαις ἐγκονέουσα κυσίν.

## XL

TO THE GODS OF THE CHASE  
CRINAGORAS

Σπήλυγγες Νυμφῶν εὐπίδακες, αἱ τόσον ὕδωρ  
εἴβουσαι σκολιοῦ τοῦδε κατὰ πρεόνος,  
Πανός τ' ἠχῆσσα πιτυστέπτοιο καλιῆ  
τὴν ὑπὸ Βασσαίης ποσσὶ λέλογχε πέτρης,  
Ἱερά τ' ἀγρευταῖσι γερανδρίου ἀρκεύθιοι  
πρέμνα, λιθηλογέες θ' Ἑρμῆω ἰδρύσιες,  
Αὐταί θ' ἰλήμοιτε καὶ εὐθῆροιο δέχεσθε  
Σωσάνδρου ταχινῆς σκυλ' ἐλαφοσσοῖτης.

## XLI

TO ARCADIAN ARTEMIS  
ANTIPATER OF SIDON

Τὰν ἔλαφον Λάδωνα καὶ ἄμφ' Ἑρμάνθιον ὕδωρ  
νώτ' τε θηρονόμου φερβομέναν Φολάας

## 39

This to thee, Artemis the bright, this statue Cleonymus set up ; do thou overshadow this oakwood rich in game, where thou goest afoot, our lady, over the mountain tossing with foliage as thou hastest with thy terrible and eager hounds.

## 40

Fountained caverns of the Nymphs that drip so much water down this jagged headland, and echoing hut of pine-crowned Pan, wherein he dwells under the feet of the rock of Bassae, and stumps of aged juniper sacred among hunters, and stone-heaped seats of Hermes, be gracious and receive the spoils of the swift stag-chase from Sosander prosperous in hunting.

## 41

This deer that fed about Ladon and the Erymanthian water and the ridges of Pholoe haunted by wild beasts, Lycormas son of

Παῖς ὁ Θεαρίδew Λασιώνιος εἶλε Λυκόρμας  
 πλήξας ῥομβωτῶ δούρατος οὐριάχῳ,  
 Δέρμα δὲ καὶ δικέραιον ἀπὸ στόρυγγα μετώπων  
 σπασσάμενος, κούρα θῆκε παρ' ἀγρότιδι.

## XLII

TO APOLLO, WITH A HUNTER'S BOW

PAULUS SILENTIARIUS

Ἄνδροκλος, ὦ πολλον, τόδε σοι κέρας, ᾧ ἐπι πουλὺν  
 θῆρα βαλὼν ἄγρας εὐσκοπον εἶχε τύχην·  
 Οὐποτε γὰρ πλαγκτὸς γυρᾶς ἐξῆλτο κεραίας  
 ἰὸς ἐπ' ἠλεμάτῳ χεῖρὸς ἐκηβολίᾳ.  
 Ὅσσάκι γὰρ τόξοιο παναγρέτις ἔαχε νευρὰ  
 τοσσάκις ἦν ἀγρευὺς ἕρος ἢ ξυλόχου·  
 Ἄνθ' ὧν σοὶ τόδε, Φοῖβε, τὸ Λύκτιον ὄπλον ἀγινεῖ  
 χρυσαίαις πλέξας μείλιον ἀμφιδέαις.

## XLIII

TO PAN OF THE SHEPHERDS

AUTHOR UNKNOWN

ὦ Πάν, φερβομέναις ἱερὰν φάτιν ἄπυε ποίμναις  
 κυρτὸν ὑπὲρ χρυσέων χεῖλος εἰς δονάκων,  
 Ὅφρ' αἰ μὲν λευκοῖο βεβριθότα δῶρα γάλακτος  
 οὐθασιν ἐς Κλυμένου πυκνὰ φέρωσι δόμον,

Thearidas of Lasion got, striking her with the diamond-shaped butt of his spear, and, drawing off the skin and the double-pointed antlers on her forehead, laid them before the Maiden of the country.

## 42

Androclus, O Apollo, gives this bow to thee, wherewith in the chase striking many a beast he had luck in his aim: since never did the arrow leap wandering from the curved horn or speed vainly from his hand; for as often as the inevitable bowstring rang, so often he brought down his prey in air or thicket; wherefore to thee, O Phoebus, he brings this Lyctian weapon as an offering, having wound it round with rings of gold.

## 43

O Pan, utter thy holy voice to the feeding flocks, running thy curved lip over the golden reeds, that so they may often bring gifts of white milk in heavy udders to Clymenus' home, and for

Σοὶ δὲ καλῶς βωμοῖσι παριστάμενος πόσις αἰγῶν  
φοίνιον ἐκ λασίου στήθεος αἵμ' ἐρύγῃ.

## XLIV

TO THE GOD OF ARCADY

AGATHIAS

Ἄσπορα, Πάν λοφιῖτα, τάδε Στρατόνικος ἀροτρῦς  
ἀντ' εὐεργεσίης ἀνθετό σοι τεμένη·  
Βόσκει δ', ἔφη, χαίρων τὰ σὰ ποίμνια καὶ σέο χώρην  
δέρκεο τὴν χαλκῶ μηκέτι τεμνομένην·  
Αἴσιον εὐρήσεις τὸ ἐπαύλιον· ἐνθάδε γάρ σοι  
Ἦχῶ τερπομένη καὶ γάμον ἐκτελέσει.

thee the lord of the she-goats, standing fairly by thy altars, may  
spirt the red blood from his shaggy breast.

## 44

These unsown domains, O Pan of the hill, Stratonicus the  
ploughman dedicated to thee in return of thy good deeds, saying,  
Feed in joy thine own flocks and look on thine own land, never  
more to be shorn with brass; thou wilt find the resting-place a  
gracious one; for even here charmed Echo will fulfil her marriage  
with thee.

### III

## EPITAPHS

#### I

ON THE ATHENIAN DEAD AT PLATAEA

SIMONIDES

Εἰ τὸ καλῶς θνήσκειν ἀρετῆς μέρος ἐστὶ μέγιστον  
ἡμῖν ἐκ πάντων τοῦτ' ἀπένευμε Τύχη·  
Ἑλλάδι γὰρ σπεύδοντες ἔλευθερίαν περιθεῖναι  
κείμεθ' ἀγηράντων χρώμενοι εὐλογίῃ.

#### II

ON THE LACEDAEMONIAN DEAD AT PLATAEA

SIMONIDES

Ἄσβεστον κλέος οἶδε φίλῃ περὶ πατρίδι θέντες  
κυάνεον θανάτου ἀμφεβάλλοντο νέφος·  
Οὐ δὲ τεθνήσκει θανόντες, ἐπεὶ σφ' ἀρετὴ καθύπερθε  
κυδαίνουσ' ἀνάγει δώματος ἐξ Ἄϊδου.

#### I

If to die nobly is the chief part of excellence, to us out of all men Fortune gave this lot; for hastening to set a crown of freedom on Greece we lie possessed of praise that grows not old.

#### 2

These men having set a crown of imperishable glory on their own land were folded in the dark cloud of death; yet being dead they have not died, since from on high their excellence raises them gloriously out of the house of Hades.

## III

## ON THE SPARTANS AT THERMOPYLAE

PARMENIO

Τὸν γαίης καὶ πόντου ἀμειφθείσαισι κελεύθοις  
 ναύτην ἠπείρου, πεζοπόρον πελάγους,  
 Ἐν τρισσαῖς δοράτων ἑκατοντάσιν ἔστεγεν ἄρης  
 Σπάρτης· αἰσχύνεσθ' οὔρεα καὶ πελάγη.

## IV

## ON THE SAME

SIMONIDES

Ἦ ξεῖν', ἀγγεῖλον Λακεδαίμονίους ὅτι τῆδε  
 κείμεθα τοῖς κείνων ῥήμασι πειθόμενοι.

## V

## ON THE DEAD IN AN UNKNOWN BATTLE

MNASALCAS

Οἶδε πάτραν, πολὺ δακρυὸν ἐπ' αὐχένι δεσμὸν ἔχουσαν,  
 ῥυόμενοι δνοφερὰν ἀμφεβάλοντο κόνιν,  
 Ἄρουνται δ' ἀρετᾶς αἶνον μέγαν. ἀλλὰ τις ἀστῶν  
 τούσδ' ἐσιδὼν θνάσκειν τλάτω ὑπὲρ πατρίδος.

## 3

Him, who over changed paths of earth and sea sailed on the  
 mainland and went afoot upon the deep, Spartan valour held back  
 on three hundred spears; be ashamed, O mountains and seas.

## 4

O passer by, tell the Lacedaemonians that we lie here obeying  
 their orders.

## 5

These men, in saving their native land that lay with tearful fetters  
 on her neck, clad themselves in the dust of darkness; and they win  
 great praise of excellence; but looking on them let a citizen dare  
 to die for his country.

## VI

ON THE DEAD IN A BATTLE IN BOEOTIA

AUTHOR UNKNOWN

ὦ Χρόνε παντοίων θνητοῖς πανεπίσκοπε δαῖμον,  
 ἄγγελος ἡμετέρων πᾶσι γενοῦ παθέων,  
 ὦς ἱερὰν σῶζειν πειρώμενοι Ἑλλάδα χώραν  
 Βοιωτῶν κλεινοῖς θνήσκομεν ἐν δαπέδοις.

## VII

ON A SLAIN WARRIOR

ANACREON

Καρτερὸς ἐν πολέμοις Τιμόκριτος οὐ τόδε σᾶμα·  
 Ἄρης δ' οὐκ ἀγαθῶν φεΐδεται, ἀλλὰ κακῶν.

## VIII

ON THE SLAIN IN A BATTLE IN THESSALY

ÆSCHYLUS

Κυανὴ καὶ τούσδε μενέγχεας ὤλεσεν ἄνδρας  
 Μοῖρα πολύρρηγον πατρίδα ρυομένους·  
 Ζωὸν δὲ φθιμένων πέλεται κλέος, οἳ ποτε γυίοις  
 τλήμονες Ὀσσαίαν ἀμφιέσαντο κόνιν.

## 6

O Time, all-surveying deity of the manifold things wrought among mortals, carry to all men the message of our fate, that striving to save the holy soil of Greece we die on the renowned Boeotian plains.

## 7

Valiant in war was Timocritus, whose monument this is; but Ares spares the bad, not the good.

## 8

These men also, the steadfast among spears, dark Fate destroyed as they defended their native land rich in sheep; but they being dead their glory is alive, who woefully clad their limbs in the dust of Ossa.



## IX

ON THE ATHENIAN DEAD AT THE BATTLE OF CHALCIS

SIMONIDES

Δίφρυος ἐδμηθήμεν ὑπὸ πτυγί· σῆμα δ' ἐφ' ἡμῖν  
 ἐγγίθεν Εὐρίπου δημοσίᾳ κέχυται,  
 Οὐκ ἀδίκως· ἐρατὴν γὰρ ἀπώλεσαμεν νεότητα  
 τρηχεῖην πολέμου δεξάμενοι νεφέλην.

## X

ON THE ERETRIAN EXILES IN PERSIA

PLATO

Οἶδε ποτ' Αἰγαίου βαρύβρομον οἶδμα λιπόντες  
 Ἐκβατάνων πεδίῳ κείμεθα μεσσατίῳ.  
 Χαῖρε κλυτὴ ποτε πατρίς Ἐρέτρια, χαίρετ' Ἀθῆναι·  
 γείτονες Εὐβοίης, χაῖρε θάλασσα φίλη.

## XI

ON THE SAME

PLATO

Εὐβοίης γένος ἐσμὲν Ἐρετρικόν, ἄγχι δὲ Σούσων  
 κείμεθα· φεῦ γαίης ὅσσον ἀφ' ἡμετέρης.

## 9

We fell under the fold of Dirphys, and a memorial is reared  
 over us by our country near the Euripus, not unjustly ; for we lost  
 lovely youth facing the rough cloud of war.

## 10

We who of old left the booming surge of the Aegean lie here in  
 the mid-plain of Ecbatana : fare thou well, renowned Eretria once  
 our country, farewell Athens nigh to Euboea, farewell dear sea.

## 11

We are Eretrians of Euboea by blood, but we lie near Susa,  
 alas ! how far from our own land.

## XII

ON AESCHYLUS

AESCHYLUS

Αἴσχυλον Εὐφορίωνος Ἀθηναῖον τόδε κεύθει  
 μνηῆμα καταφθίμενον πυροφόροιο Γέλας·  
 Ἀλκῆν δ' εὐδόκιμον Μαραθῶνιον ἄλσος ἄν εἴποι  
 καὶ βαθυχαιτήεις Μήδος ἐπιστάμενος.

## XIII

ON AN EMPTY TOMB IN TRACHIS

EUPHORION

Οὐ Τρηχίς σε λίθεις ἐπ' ὅστέα λευκά καλύπτει  
 οὐδ' ἢ κυάνεον γράμμα λαχοῦσα πέτρῃ,  
 Ἀλλὰ τὰ μὲν Δολίχης τε καὶ αἰπεινῆς Δρακάνοιο  
 Ἰκάριον ῥήσσει κύμα περὶ κροτάλαις·  
 Ἀντὶ δ' ἐγὼ ξενίης Πολυμήδεος ἢ κενεῇ χθῶν  
 ὠγκώθην Δρυόπων διψάσιν ἐν βοτάναις.

## XIV

ON THE GRAVE OF AN ATHENIAN AT MEROË

AUTHOR UNKNOWN

Εἰς Ἀἴδην ἰθεῖα κατήλυσις εἶτ' ἀπ' Ἀθηναῶν  
 στείχοις εἶτε νέκυς νίσσεσαι ἐκ Μερῶης·  
 Μὴ σέ γ' ἀνιάτω πάτρης ἀπο τῆλε θανόντα·  
 πάντοθεν εἰς ὃ φέρων εἰς Ἀἴδην ἄνεμος.

## I 2

Aeschylus son of Euphorion the Athenian this monument hides, who died in wheat-bearing Gela; but of his approved valour the Marathonian grove may tell, and the deep-haired Mede who knew it.

## I 3

Not rocky Trachis covers over thy white bones, nor this stone with her dark-blue lettering; but them the Icarian wave dashes about the shingle of Doliche and steep Draconon; and I, this empty earth, for old friendship with Polymedes, am heaped among the thirsty herbage of Dryopis.

## I 4

Straight is the descent to Hades, whether thou wert to go from Athens or takest thy journey from Meroë; let it not vex thee to have died so far away from home; from all lands the wind that blows to Hades is but one.

## XV

ON THE GRAVE OF AN ATHENIAN WOMAN AT CYZICUS

ERYCIUS

Ἀτθίς ἐγώ· κείνη γὰρ ἐμὴ πόλις· ἐκ δὲ μὲν Ἀθηναίων  
 λαιγὸς Ἄρης Ἴταλῶν πρὶν ποτ' ἐλήϊσατο,  
 Καί θέτο Ῥωμαίων πολιήτιδα· νῦν δὲ θανούσης  
 ὅστέα νησαίη Κύζικος ἠμφίασεν.  
 Χαίροις ἢ θρέψασα, καὶ ἢ μετέπειτα λαχοῦσα  
 χθῶν με, καὶ ἢ κόλποις ὕστατα δεξαμένη.

## XVI

ON A SHIPWRECKED SAILOR

PLATO

Ναυηγοῦ τάφος εἰμὶ· ὁ δ' ἀντίον ἐστὶ γεωργοῦ·  
 ὡς ἀλλὶ καὶ γαίη ξυνὸς ὕπεστ' Ἀΐδης.

## XVII

ON THE SAME

PLATO

Πλωτῆρες σώζοισθε καὶ εἰν ἀλλὶ καὶ κατὰ γαῖαν,  
 ἵστε δὲ ναυηγοῦ σῆμα παρερχόμενοι.

## 15

I am an Athenian woman; for that was my city; but from Athens the wasting war-god of the Italians plundered me long ago and made a Roman citizen; and now that I am dead, seagirt Cyzicus wraps my bones. Fare thou well, O land that nurturedst me, and thou that thereafter didst hold me, and thou that at last hast taken me to thy breast.

## 16

I am the tomb of one shipwrecked; and that opposite me, of a husbandman; for a common Hades lies beneath sea and earth.

## 17

Well be with you, O mariners, both at sea and on land; but know that you pass by the grave of a shipwrecked man.

## XVIII

ON THE SAME

THEŒDORIDES

Ναυηγοῦ τάφος εἰμί· σὺ δὲ πλῆε'· καὶ γὰρ ὄθ' ἡμεῖς  
ὠλόμεθ', αἱ λοιπαὶ νῆες ἐποντοπόρου.

## XIX

ON THE SAME

LEONIDAS OF TARENTUM

Εἴη ποντοπόρῳ πλόος οὐρίος· ἴν' δ' ἄρ' ἀήτης,  
ὡς ἐμέ, τοῖς Ἀΐδεω προσπελάσῃ λιμέσιν,  
Μεμφέσθω μὴ λαῖτμα κακόξενον, ἀλλ' ἔο τόλμαν  
ὅστις ἀφ' ἡμετέρου πείσματ' ἔλυσε τάφου.

## XX

ON THE SAME

AUTHOR UNKNOWN

Ναυτίλε, μὴ πεύθου τίνος ἐνθάδε τύμβος ὄθ' εἰμί,  
ἀλλ' αὐτὸς πόντου τύγχανε χρηστοτέρου.

## XXI

ON THE SAME

CALLIMACHUS

Τίς ξένος, ὦ ναυηγέ; Λεόντιχος ἐνθάδε νεκρὸν  
εὔρεν ἐπ' αἰγιαλούς, γῶσε δὲ τῷδε τάφῳ

## 18

I am the tomb of one shipwrecked; but sail thou; for when we were perishing, the other ships sailed on over the sea.

## 19

May the seafarer have a prosperous voyage; but if, like me, the gale drive him into the harbour of Hades, let him blame not the inhospitable sea-gulf, but his own foolhardiness that loosed moorings from our tomb.

## 20

Mariner, ask not whose tomb I am here, but be thine own fortune a kinder sea.

## 21

What stranger, O shipwrecked man? Leontichus found me here a corpse on the shore, and heaped this tomb over me, with tears

Δακρύσας ἐπίκηρον ἐὼν βίον· οὐδὲ γὰρ αὐτὸς  
ἦσυχος, αἰθυίη δ' ἴσα θαλασσοπορεῖ.

## XXII

ON THE EMPTY TOMB OF ONE LOST AT SEA

GLAUCUS

Οὐ κόνις οὐδ' ὀλίγον πέτρης βάρος, ἀλλ' Ἐρασίππου  
ἦν ἐσορᾶς αὐτῆ πᾶσα θάλασσα τάφος·  
᾿Ωλετο γὰρ σὺν νηϊ· τὰ δ' ὅστέα πού ποτ' ἐκείνου  
πύθεται, αἰθυίαις γνωστά μόναις ἐνέπειν.

## XXIII

ON THE SAME

SIMONIDES

Ἡερίη Γεράνεια, κακὸν λέπας, ὄφελος Ἴστρον  
τῆλε καὶ ἐς Σκυθῆων μακρὸν ὄρᾶν Ταναῖν  
Μηδὲ πέλας ναίειν Σκειρωνικὸν οἶδμα θαλάσσης  
ἄγχεα νιοφόμενας ἀμφὶ Μελουριάδος·  
Νῦν δ' ὁ μὲν ἐν πόντῳ κρυερὸς νέκυς· οἱ δὲ βαρεῖαν  
ναυτιλίην κενεοὶ τῆδε βοῶσι τάφοι.

## XXIV

ON THE SAME

DAMAGETUS

Καὶ ποτε Θυμώδης, τὰ παρ' ἐλπίδα κήδεα κλαίων,  
παιδί Λύκῳ κενεὸν τοῦτον ἔχευε τάφον

for his own calamitous life : for neither is he at peace, but flits like a gull over the sea.

22

Not dust nor the light weight of a stone, but all this sea that thou beholdest is the tomb of Erasippus ; for he perished with his ship, and in some unknown place his bones moulder, and the sea-gulls alone know them to tell.

23

Cloudeapt Geraneaia, cruel steep, would thou hadst looked on far Ister and long Scythian Tanais, and not lain nigh the surge of the Scironian sea by the ravines of the snowy Meluriad rock : but now he is a chill corpse in ocean, and the empty tomb here cries aloud of his heavy voyage.

24

Thymodes also, weeping over unlooked-for woes, reared this empty tomb to Lycus his son ; for not even in a strange land did

Οὐδὲ γὰρ ὀθνεῖην ἔλαχεν κόνιν, ἀλλὰ τις ἀκτὴ  
 Θυνιάς, ἣ νήσων Ποντιάδων τις ἔχει,  
 Ἐνθ' ὃ γέ που πάντων κτερέων ἄτερ ὁστέα φαίνει  
 γυμνὸς ἐπ' ἀξείνου κείμενος αἰγιαλοῦ.

## XXV

ON A SAILOR DROWNED IN HARBOUR

ANTIPATER OF SIDON

Πᾶσα θάλασσα θάλασσα: τί Κυκλάδας ἢ στενὸν Ἑλλης  
 κῦμα καὶ Ὀξείας ἦλεά μεμφόμεθα;  
 Ἄλλως τοῦνομ' ἔχουσιν· ἐπεὶ τί με τὸν προφυγόντα  
 κεῖνα Σκαρφαιεὺς ἀμφεκάλυψε λιμῆν;  
 Νόστιμον εὐπλοίην ἀρῶτό τις· ὡς τά γε πόντου  
 πόντος, ὃ τυμβευθεὶς οἶδεν Ἀρισταγόρης.

## XXVI

ON ARISTON OF CYRENE, LOST AT SEA

THEAETETUS

Ναυτίλοι ὦ πλώοντες, ὃ Κυρηναῖος Ἀρίστων  
 πάντας ὑπὲρ ξενίου λίσσεται ἕμμε Διὸς  
 Εἶπεῖν πατρὶ Μένωνι, παρ' Ἰκαρίαις ὅτι πέτραις  
 κεῖται, ἐν Αἰγαίῳ θυμὸν ἀφείς πελάγει.

he get a grave, but some Thynian beach or Pontic island holds him, where, forlorn of all funeral rites, his shining bones lie naked on an inhospitable shore.

## 25

Everywhere the sea is the sea; why idly blame we the Cyclades or the narrow wave of Helle and the Needles? in vain have they their fame; or why when I had escaped them did the harbour of Scarphe cover me? Pray whoso will for a fair passage home; that the sea's way is the sea, Aristagoras knows who is buried here.

## 26

O sailing mariners, Ariston of Cyrene prays you all for the sake of Zeus the Protector, to tell his father Meno that he lies by the Icarian rocks, having given up the ghost in the Aegean sea.

## XXVII

ON BITON OF AMPHIPOLIS, LOST AT SEA  
NICAENETUS

Ἡρίον εἰμὶ Βίτωνος, ὁδοιπόρε· εἰ δὲ Τορώνην  
λείπων εἰς αὐτὴν ἔρχεαι Ἀμφίπολιν,  
Εἰπεῖν Νικαγόρα, παίδων ὅτι τὸν μόνον αὐτῷ  
Στρυμονίης Ἐρίφων ὄλεσε πανδυσίη.

## XXVIII

ON POLYANTHUS OF TORONE, LOST AT SEA  
PHAEDIMUS

Αἰάζω Πολύανθον, ὃν εὐνέτις, ὃ παραμείβων,  
νυμφίον ἐν τύμβῳ θῆκεν Ἀρισταγόρη  
Δεξαμένη σποδιήν τε καὶ ὅστέα (τὸν δὲ δυσαεὶς  
ὄλεσεν Αἰγαίου κύμα περὶ Σκιάθον)  
Δύσμορον ὀρθρινοὶ μιν ἐπεὶ νέκυν ἰχθυβολῆες,  
ζεῖνε, Τορωναίων εἴλκυσαν ἐς λιμένα.

## XXIX

ON A WAYSIDE TOMB  
NICIAS

Ἴζευ ὑπ' αἰγείροισιν, ἐπεὶ κάμες, ἐνθάδ', ὀδύτα,  
καὶ πῖθ' ἄσσον ἰὼν πίδακος ἀμετέρας,  
Μνᾶσαι δὲ κράναν καὶ ἀπόπροθι, ἃν ἐπὶ Γίλλῳ  
Σῆμος ἀποφθιμένῳ παιδί παριδρύεται.

## 27

I am the grave of Biton, O wayfarer; and if leaving Torone thou goest even to Amphipolis, tell Nicagoras that Strymonias at the setting of the Kids lost him his only son.

## 28

I bewail Polyanthus, O thou who passest by, whom Aristagore his wife laid newly-wedded in the grave, having received dust and bones (but him the ill-blown Aegean wave cast away off Sciathus), when at early dawn the fishermen drew his luckless corpse, O stranger, into the harbour of Torone.

## 29

Sit beneath the poplars here, traveller, when thou art weary, and drawing nigh drink of our spring; and even far away remember the fountain that Simus sets by the side of Gillus his dead child.

## XXX

ON THE CHILDREN OF NICANDER AND LYSIDICE

AUTHOR UNKNOWN

Εἷς ὄδε Νικάνδρου τέκνων τάφος· ἔν φάος ἁοῦς  
ἄνυσε τᾶν ἱερὰν Λυσιδικῆς γενεάν.

## XXXI

ON A BABY

AUTHOR UNKNOWN

"Ἄρτι με γευόμενον ζωᾶς βρέφος ἤρπασε δαίμων  
οὐκ οἶδ' εἴτ' ἀγαθῶν αἴτιος εἶτε κακῶν  
'Ἀπλήρωτ' Ἀΐδα, τί με νήπιον ἤρπασας ἐχθρῶς;  
τί σπεύδεις; οὐ σοὶ πάντες ὀφειλόμεθα;

## XXXII

ON A CHILD OF FIVE

LUCIAN

Παῖδά με πενταέτηρον ἀκηδέα θυμὸν ἔχοντα  
νηλειῆς Ἀΐδης ἤρπασε Καλλίμαχον  
'Ἄλλά με μὴ κλαίοις· καὶ γὰρ βιότοιο μετέσχον  
παύρου, καὶ παύρων τῶν βιότοιο κακῶν.

## 30

This is the single tomb of Nicander's children; the light of a single morning ended the sacred offspring of Lysidice.

## 31

Me a baby that was just tasting life heaven snatched away, I know not whether for good or for evil; insatiable Death, why hast thou snatched me cruelly in infancy? why hurriest thou? Are we not all thine in the end?

## 32

Me Callimachus, a five-years-old child whose spirit knew not grief, pitiless Death snatched away; but weep thou not for me; for little was my share in life, and little in life's ills.



## XXXIII

ON A CHILD OF SEVEN

AUTHOR UNKNOWN

Ἄγγελε Φερσεφόνης Ἐρμῆ, τίνα τόνδε προπέμπεις  
 εἰς τὸν ἀμείδιτον Τάρταρον Ἀΐδεω;  
 Μοῖρα τίς αἰκέλιος τὸν Ἀρίστων ἤρπασ' ἀπ' αὔρης  
 ἑπταετῆ; μέσσος δ' ἔστιν ὁ παῖς γενετῶν.  
 Δακρυχαρῆς Πλούτων, οὐ πνεύματα πάντα βρότεια  
 σοὶ νέμεται; τί τραγῶς ὄμφακας ἡλικίης;

## XXXIV

ON A BOY OF TWELVE

CALLIMACHUS

Δωδεκετῆ τὸν παῖδα πατήρ ἀπέθηκε Φίλιππος  
 ἐνθάδε, τὴν πολλὴν ἐλπίδα, Νικοτέλην.

## XXXV

ON CLEOETES

AUTHOR UNKNOWN

Παιδὸς ἀποφθιμένοις Κλειότου τοῦ Μενεσαίχμου  
 μνημ' ἐσορῶν οἴκτειρ', ὡς καλὸς ὦν ἔθανεν.

## 33

Hermes messenger of Persephone, whom usherest thou thus to the laughterless abyss of Death? what hard fate snatched Ariston from the fresh air at seven years old? and the child stands between his parents. Pluto delighting in tears, are not all mortal spirits allotted to thee? why gatherest thou the unripe grapes of youth?

## 34

Philip the father laid here the twelve-years-old child, his high hope, Nicoteles.

## 35

Looking on the monument of a dead boy, Cleoetes son of Meusaechmus, pity him who was beautiful and died.

## XXXVI

## ON A BEAUTIFUL BOY

AUTHOR UNKNOWN

Οὐ τὸ θανεῖν ἀλγεινόν, ἐπεὶ τό γε πᾶσι πέπρωται,  
 ἀλλὰ πρὶν ἡλικίης καὶ γονέων πρότερον.  
 Οὐ γάμον, οὐχ ὑμέναιον ἰδών, οὐ νύμφια λέκτρα,  
 καίμικαι ἔρωσ πολλῶν, ἐσσόμενος πλεόνων.

## XXXVII

## ON A BOY OF NINETEEN

AUTHOR UNKNOWN

Χαίρειν τὸν κατὰ γᾶς εἶπας, ξένε, Διογένη με  
 βαῖν' ἐπὶ σὺν προῆξιν τύγγανέ θ' ὧν ἐθέλεις·  
 Ἐννεακαιδεκετῆς γὰρ ὑπὸ στυγεραῖς ἐδαμάσθη  
 νόσου καὶ λείπω τὸν γλυκὺν ἀέλιον.

## XXXVIII

## ON A SON, BY HIS MOTHER

DIOTIMUS

Τί πλέον εἰς ὠδῖνα πονεῖν, τί δε τέκνα τεκέσθαι;  
 μὴ τέκοι ἢ μέλλει παιδὸς ὄρξιν θάνατον.  
 Ἴθιθέω γὰρ σῆμα Βιάνορι χεύατο μήτηρ,  
 ἔπρεπε δ' ἐκ παιδὸς μητέρα τοῦδε τυχεῖν.

## 36

Not death is bitter, since that is the fate of all, but to die ere the time and before our parents: I having seen not marriage nor wedding-chant nor bridal bed, lie here the love of many, and to be the love of more.

## 37

Bidding hail to me, Diogenes beneath the earth, go about thy business and obtain thy desire; for at nineteen years old I was laid low by cruel sickness and leave the sweet sun.

## 38

What profits it to labour in childbirth? what to bear children? let not her bear who must see her child's death: for to stripling Bianor his mother reared the tomb; but it was fitting that the mother should obtain this service of the son.

## XXXIX

ON A GIRL

CALLIMACHUS

Κρηθίδα τὴν πολύμυθον, ἐπισταμένην καλὰ παίζειν,  
 δίζηται Σαμίων πολλάκι θυγατέρες,  
 Ἡδίστην συνέριθον, αἰεὶ λάλον· ἢ δ' ἀποβρίξει  
 ἐνθάδε τὸν πάσαις ὕπνον ὀφειλόμενον.

## XL

ON A BETROTHED GIRL

ERINNA

Νύμφας Βαυκίδος ἐμμί· πολυκλαύταν δὲ παρέρπων  
 στάλαν, τῷ κατὰ γᾶς τοῦτο λέγοις Ἀΐδᾳ·  
 Βάσκανος ἔσσι' Ἀΐδα· τὰ δὲ ποικίλα σάμαθ' ὀρώωντι  
 ὠμοστάταν Βαυκοῦς ἀγγελέοντι τύχαν,  
 Ὡς τὰν παῖδ', Ὑμέναιος ὑφ' ἧς εἰσήγετο πεύκας,  
 τάνδ' ἐπι κειδεστάς ἔφλεγε πυρκαϊᾶς,  
 Καὶ σὺ μὲν, ὦ Ὑμέναιε, γάμων μολπαῖον αἰοιδᾶν  
 ἐς θρήνων γοερῶν φθέρημα μεθηρημόσχο.

## XLI

ON THE SAME

ANTIPATER OF THESSALONICA

Αὐσονίη με Λίβυσσαν ἔχει κόνις, ἄγχι δὲ Ῥώμης  
 κεῖμαι παρθενικῇ τῇδε παρὰ ψαμάθῳ,

## 39

The daughters of the Samians often require Crethis the teller of tales, who knew pretty games, sweetest of workfellows, ever talking; but she sleeps here the sleep to which they all must come.

## 40

I am of Baucis the bride; and passing by my oft-wept pillar thou mayest say this to Death that dwells under ground, 'Thou art envious, O Death'; and the coloured monument tells to him who sees it the most bitter fortune of Baucis, how her father-in-law burned the girl on the funeral pyre with those torches by whose light the marriage train was to be led home; and thou, O Ilymenæus, didst change the tuneable bridal song into a voice of wailing dirges.

## 41

Ausonian earth holds me a woman of Libya, and I lie a maiden here by the sea-sand near Rome; and P'ompeia, who nurtured

Ἦ δέ με θρεψαμένη Πομπηίη ἀντὶ θυγατρὸς  
 κλαυσαμένη τύμβω θῆμεν ἔλευθερίῳ  
 Πῦρ ἕτερον σπεύδουσα· τὸ δ' ἔφθασεν, οὐδὲ κατ' εὐχὴν  
 ἡμετέραν ἤψεν λαμπάδα Περσεφόνη.

## XLII

ON A SINGING-GIRL

AUTHOR UNKNOWN

Τὴν κυανῶπιν Μοῦσαν, ἀηδόνα τῆν μελίγηρυν,  
 λιτὸς ὄδ' ἐξαπίνης τύμβος ἀναυδὸν ἔχει,  
 Καὶ κεῖται λίθος ὡς ἡ πάνσοφος, ἡ περιβώτος·  
 Μοῦσα καλή, κούφη σοὶ κόνις ἦδε πέλοι.

## XLIII

ON CLAUDIA HOMONOEA

AUTHOR UNKNOWN

Ἦ πολὺ Σειρήνων λιγυρωτέρη, ἢ παρὰ Βάκχῳ  
 καὶ θοίναις αὐτῆς χρυσοτέρη Κύπριδος,  
 Ἦ λαλίη φαειρὴ τε χελιδονίς, ἐνθ' Ὀμόνοια  
 κεῖμαι, Ἀτιμήτῳ δάκρυα λειπομένη  
 Τῷ πέλον ἀσπασίῃ βαιῆς ἄπο· τὴν δὲ τοσάυτην  
 δαίμων ἀπροΐδῆς ἐσκέδασεν φιλήν.

me like a daughter, wept over me and laid me in a free tomb, while hastening on that other torch-fire for me; but this one came first, and contrary to our prayers Persephone lit the lamp.

## 42

Blue-eyed Musa, the sweet-voiced nightingale, suddenly this little grave holds voiceless, and she lies like a stone who was so accomplished and so famous; fair Musa, be this dust light over thee.

## 43

I Homonoëa, who was far clearer-voiced than the Sirens, I who was more golden than the Cyprian herself at revellings and feasts, I the chattering bright swallow lie here, leaving tears to Atimetus, to whom I was dear from girlhood; but unforeseen fate scattered all that great affection.

## XLIV

## ON PAULA OF TARENTUM

DIODORUS OF SARDIS

Ἴστω νυκτὸς ἐμῆς ἢ κέκρυφέν μ' οἰκία ταῦτα  
 λάϊνα, Κωκυτοῦ τ' ἀμφιγόγητον ὕδωρ,  
 Οὔτι μ' ἀνὴρ, ὃ λέγουσι, κατέκτανεν ἐς γάμον ἄλλης  
 παπταίνων· τί μάλιστα οὖνομα Ῥουφίνιος;  
 Ἄλλὰ με Κῆρες ἄγουσι μεμορμέναι· οὐ μίαν δῆπου  
 Παῦλα Ταραντίνην κάτθανεν ὠκύμορος.

## XLV

## ON A MOTHER, DEAD IN CHILDBIRTH

DIODORUS OF SARDIS

Αἴλιον ὠκυμόρῳ με λεχωῖδι τοῦτο κεκόφθαι  
 τῆς Διοδώρειου γράμμα λέγει σοφίης,  
 Κοῦρον ἐπεὶ τίκτουσα κατέφθιτο· παῖδα δὲ Μηλοῦς  
 δεξάμενος θαλερῆν κλαίω Ἀθηναῖδα  
 Λεσβιάδεσσην ἄχος καὶ Ἰήσονι πατρὶ λιποῦσαν  
 Ἄρτεμι, σοὶ δὲ κυνῶν θηροφόνων ἔμελεν.

## XLVI

## ON A MOTHER OF EIGHTEEN, AND HER BABY

AUTHOR UNKNOWN

Ἀρχέλειώ με δάμαρτα Πολυξείνην, Θεοδέκτου  
 παῖδα καὶ αἰνοπαθοῦς ἔννεπε Δημαρέτης,

## 44

Bear witness this my stone house of night that has hidden me, and the wail-circled water of Cocytus, my husband did not, as men say, kill me, looking eagerly to marriage with another; why should Rufinius have an ill name idly? but my predestined Fates lead me away; not surely is Paula of Tarentum the only one who has died before her day.

## 45

These woful letters of Diodorus' wisdom tell that I was engraven for one early dead in child-birth, since she perished in bearing a boy; and I weep to hold Athenais the comely daughter of Melo, who left grief to the women of Lesbos and her father Jason; but thou, O Artemis, wert busy with thy beast-slaying hounds.

## 46

Name me Polyxena wife of Archelaus, child of Theodectes and hapless Demarète, and a mother as far as the birth-pangs; but

Ὅσσον ἐπ' ὠδίσι καὶ μητέρα· παῖδα δὲ δαίμων  
 ἔφθασεν οὐδ' αὐτῶν εἰκοσιν ἡελίων·  
 Ὁκτωκαιδεκέτις δ' αὐτῇ θάνον, ἄρτι τεκοῦσα,  
 ἄρτι δὲ καὶ νύμφη, παντολιγοχρόνιος.

## XLVII

ON A YOUNG WIFE

AUTHOR UNKNOWN

Τὴν σεμνῶς ζήσασαν ἀμώμητόν τε σύνευνον  
 Παυλῖναν φθιμένην ἐννεακαιδέκ' ἐτῶν  
 Ἄνδρωνίκος ἰητρὸς ἀνὴρ μνημηρία τίνων  
 τήνδε πανυστατίην στήσατο μαρτυρίην.

## XLVIII

ON ATTHIS OF CNIDOS

AUTHOR UNKNOWN

Ἄτθις ἐμοὶ ζήσασα καὶ εἰς ἐμὲ πνεῦμα λιποῦσα,  
 ὡς πάρος εὐφροσύνης νῦν δακρύων πρόφρασι,  
 Ἄγνά, πουλυγόγητε, τί πένθιμον ὕπνον ἰαύεις  
 ἀνδρὸς ἀπὸ στέρνων οὐποτε θεῖσα κάρη  
 Θεῖον ἐρημώσασα τὸν οὐκέτι· σοὶ γὰρ ἐς Ἄϊδαν  
 ἤλθον ὁμοῦ ζῶας ἐλπίδες ἀμετέρας.

fate overtook the child before full twenty suns, and myself died at eighteen years, just a mother and just a bride, so brief was all my day.

## 47

To his wife Paulina, holy of life and blameless, who died at nineteen years, Andronicus the physician paying memorial placed this witness the last of all.

## 48

Atthis who didst live for me and breathe thy last toward me, source of joyfulness formerly as now of tears, holy, much lamented, how sleepest thou the mournful sleep, thou whose head was never laid away from thy husband's breast, leaving Theius alone as one who is no more; for with thee the hopes of our life went to darkness.

## XLIX

ON PREXO, WIFE OF THEOCRITUS OF SAMOS

LEONIDAS OF TARENTUM

Τίς τίνος εὔσα, γύναι, Παρίην ὑπὸ κίονα κεῖσαι;  
 Πρηξῶ Καλλιτέλεος. καὶ ποδαπή; Σαμίη.  
 Τίς δέ σε καὶ κτερεῖζε; Θεόκριτος, ᾧ με γονῆς  
 ἐξέδοσαν. θνήσκεις δ' ἐκ τίνος; ἐκ τοκετοῦ.  
 Εὔσα πόσων ἐπέων; δύο κεῖκοσιν. ἧ ῥά γ' ἄτεκνος;  
 οὐκ, ἀλλὰ τριετῆ Καλλιτέλην ἔλιπον.  
 Ζῴοι σοὶ κείνός γε καὶ ἐς βαθύ γῆρας ἴκοιτο.  
 καὶ σοί, ζεῖνε, πόροι πάντα Τύχη τὰ καλά.

## L

ON AMAZONIA OF THESSALONICA

AUTHOR UNKNOWN

Τίπτε μάτην γοόωντες ἐμῷ παραμύμνετε τύμβω;  
 οὐδὲν ἔχω θρήνων ἄξιον ἐν φθιμένοις.  
 Δῆγγε γόων καὶ παῦε πόσις, καὶ παῖδες ἐμῆο  
 χαίρετε καὶ μνήμην σώζετε Ἀμαζονίης.

## LI

ON A LACEDAEMONIAN NURSE

AUTHOR UNKNOWN

Ἐνθάδε γῆ κατέχει τίτθην παίδων Διογείτου  
 ἐκ Πελοποννήσου τήνδε δικαιοτάτην.

## 49

Who and of whom art thou, O woman, that liest under the Parian column? Prexo, daughter of Calliteles. And of what country? Of Samos. And also who buried thee? Theocritus, to whom my parents gave me in marriage. And of what diedst thou? Of child-birth. How old? Two-and-twenty. And childless? Nay, but I left a three-year-old Calliteles. May he live at least and come to great old age. And to thee, O stranger, may Fortune give all prosperity.

## 50

Why idly bemoaning linger you by my tomb? nothing worthy of lamentation is mine among the dead. Cease from plaints and be at rest, O husband, and you my children fare well, and keep the memory of Amazonia.

## 51

Here earth holds the Peloponnesian woman who was the most faithful nurse of the children of Diogeitus.

## LII

## ON A LYDIAN SLAVE

DIOSCORIDES

Λυδὸς ἐγὼ, ναὶ Λυδός, ἔλευθερίῳ δέ με τύμβῳ,  
 δέσποτα, Τιμάνθη τὸν σὸν ἔθει τροφέα·  
 Εὐαίων ἀσινῆ τείνοις βίον· ἦν δ' ὑπὸ γήρως  
 πρὸς με μόλῃς, σὸς ἐγὼ, δέσποτα, κῆν 'Αΐδῃ.

## LIII

## ON A PERSIAN SLAVE

AUTHOR UNKNOWN

Σοὶ καὶ νῦν ὑπὸ γῆν, ναὶ δέσποτα, πιστὸς ὑπάρχω,  
 ὡς πάρος, εὐνοίης οὐκ ἐπιληθόμενος  
 Ὡς με τότε' ἐκ νούσου τρὶς ἐπ' ἀσφαλὲς ἤγαγες ἔχνος,  
 καὶ νῦν ἀρκούσῃ τῆδ' ὑπέθου καλύβῃ,  
 Μάνην ἀγγείλας, Πέρσην γένος· εὖ δέ με ρέξας  
 ἔξεις ἐν χρείῃ δμῶας ἐτοιμοτέρους.

## LIV

## ON A FAVOURITE DOG

AUTHOR UNKNOWN

Τὴν τρίβον ὃς παράγεις, ἄν πως τόδε σῆμα νοήσης  
 μῆ, δέομαι, γελάσης εἰ κυνὸς ἐστι τάφος·

## 52

A Lydian am I, yes a Lydian, but in a free tomb, O my master, thou didst lay thy fosterer Timanthes; prosperously mayest thou lengthen out an unharmed life, and if under the hand of old age thou shalt come to me, I am thine, O master, even in the grave.

## 53

Even now beneath the earth I abide faithful to thee, yes my master, as before, forgetting not thy kindness, in that then thou broughtest me thrice out of sickness to safe foothold, and now didst lay me here beneath sufficient shelter, calling me by name, Manes the Persian; and for thy good deeds to me thou shalt have servants readier at need.

## 54

Thou who passest on the path, if haply thou dost mark this monument, laugh not, I pray thee, though it is a dog's grave;



'Εκλαίσθη· χεῖρες δὲ κόνιν συνέθηκαν ἄνακτος  
ὅς μου καὶ στηλήν τόνδ' ἐγράφε λόγον.

## LV

## ON A MALTESE WATCH-DOG

TYMNES

Τῆδε τὸν ἐκ Μελίτης ἀργὸν κύνα φησὶν ὁ πέτρος  
ἴσχειν, Εὐμήλου πιστότατον φύλακα·  
Ταῦρόν μιν καλέεσκον, ὅτ' ἦν ἔτι· νῦν δὲ τὸ κείνου  
φθέγμα σιωπηρὰ νυκτὸς ἔχουσιν ὁδοί.

## LVI

## ON A TAME PARTRIDGE

AGATHIAS

Οὐκέτι που τλήμον σκοπέλων μετανάστρια πέρδιξ  
πλεκτὸς λεπταλέαις οἶκος ἔχει σὲ λύγοις,  
Οὐδ' ὑπὸ μαρμαρυγῆ θαλερώπιδος Ἐριγενείης  
ἄκρα παραιθύσσεις θαλπομένων πτερύγων·  
Σὴν κεφαλὴν αἰλουρος ἀπέθρισε, τᾶλλα δὲ πάντα  
ἤρπασα, καὶ φθονερὴν οὐκ ἐκόρυσσε γένυν·  
Νῦν δέ σε μὴ κούφη κρύπτοι κόνις, ἀλλὰ βαρεῖα,  
μὴ τὸ τεὸν κείνη λείψανον ἐξερύση.

tears fell for me, and the dust was heaped above me by a master's hands, who likewise engraved these words on my tomb.

## 55

Here the stone says it holds the white dog from Melita, the most faithful guardian of Eumelus; Bull they called him while he was yet alive; but now his voice is prisoned in the silent pathways of night.

## 56

No longer, poor partridge migrated from the rocks, does thy woven house hold thee in its thin withies, nor under the sparkle of fresh-faced Dawn dost thou ruffle up the edges of thy basking wings; the cat bit off thy head, but the rest of thee I snatched away, and she did not fill her greedy jaw; and now may the earth cover thee not lightly but heavily, lest she drag out thy remains.

## LVII

## ON A THESSALIAN HOUND

SIMONIDES

Ἦ σεῦ καὶ φθιμένας λεύκ' ὅστέα τῷδ' ἐνὶ τύμβῳ  
 ἴσκω ἔτι τρομέειν θήρας, ἀγρῶστι Λυκάς  
 Τὰν δ' ἀρετὰν οἶδεν μέγα Πήλιον, ἅ τ' ἀρίδῃλος  
 Ὅσσα, Κιθαριῶνός τ' οἰονόμοι σκοπιαί.

## LVIII

## ON CHARIDAS OF CYRENE

CALLIMACHUS

Ἦ ῥ' ὑπὸ σοὶ Χαρίδας ἀναπαύεται; εἰ τὸν Ἀρίμμα  
 τοῦ Κυρηναίου παῖδα λέγεις, ὑπ' ἐμοί.  
 ὦ Χαρίδα, τί τὰ νέρθε; πολὺς σκότος. αἱ δ' ἄνοδοι τί;  
 ψεῦδος. ὁ δὲ Πλούτων; μῦθος ἀπωλόμεθα.  
 Οὗτος ἐμὸς λόγος ὑμῖν ἀληθινός· εἰ δὲ τὸν ἠδὺν  
 βούλει τοῦ Σαμίου, βοῦς μέγας εἴμ' Αἶδη.

## LIX

## ON THEOGNIS OF SINOPE

SIMONIDES

Σῆμα Θεόγνιδος εἰμὶ Σινωπέος, ᾧ μ' ἐπέθηκεν  
 Γλαῦκος ἑταιρείης ἀντὶ πολυχρονίου.

## 57

Surely even as thou liest dead in this tomb I deem the wild  
 beasts yet fear thy white bones, huntress Lycas; and thy valour  
 great Pelion knows, and splendid Ossa and the lonely peaks of  
 Cithaeron.

## 58

Does Charidas in truth sleep beneath thee? If thou meanest  
 the son of Arimmas of Cyrene, beneath me. O Charidas, what of  
 the under world? Great darkness. And what of the resurrection?  
 A lie. And Pluto? A fable; we perish utterly. This my tale  
 to you is true; but if thou wilt have the pleasant one of the  
 Samian, I am a large ox in Hades.

## 59

I am the monument of Theognis of Sinope, over whom Glaucus  
 set me in guerdon of their long fellowship.

## LX

ON A DEAD FRIEND

AUTHOR UNKNOWN

Τοῦτό τοι ἡμετέρης μνημῆιον, ἐσθλὲ Σαβίνε,  
 ἢ λίθος ἢ μικρὴ τῆς μεγάλης φιλίας·  
 Αἰεὶ ζητήσω σέ· σὺ δ' εἰ θέμις, ἐν φθιμένοισιν  
 τοῦ Λήθης ἐπ' ἐμοὶ μὴ τι πῆγς ὕδατος.

## LXI

ON AN UNHAPPY MAN

AUTHOR UNKNOWN

Ἐξηκοντούτης Διονύσιος ἐνθάδε κεῖμαι  
 Ταρσεύς, μὴ γήμας· αἶθε δὲ μὴδ' ὁ πατήρ.

## LXII

ON A CRETAN MERCHANT

SIMONIDES

Κρής γενεὰν Βρόταχος Γορτύνιος ἐνθάδε κεῖμαι  
 οὐ κατὰ τοῦτ' ἐλθὼν, ἀλλὰ κατ' ἐμπορίαν.

## LXIII

ON SAON OF ACANTHUS

CALLIMACHUS

Τῆδε Σάων ὁ Δίκωνος Ἀκάνθιος ἱερὸν ὕπνον  
 κοιμᾶται· θνήσκειν μὴ λέγε τοὺς ἀγαθοὺς.

## 60

This little stone, good Sabinus, is the record of our great friendship; ever will I require thee; and thou, if it is permitted, drink not among the dead of the water of Lethe for me.

## 61

I Dionysius of Tarsus lie here at sixty, having never married; and would that my father had not.

## 62

I Brotachus of Gortyna, a Cretan, lie here, not having come hither for this, but for traffic.

## 63

Here Saon, son of Dicon of Acanthus, rests in a holy sleep; say not that the good die.

## IV

# LITERATURE AND ART

### I

#### THE GROVE OF THE MUSES

AUTHOR UNKNOWN

Ἄλσος μὲν Μούσαις ἱερὸν λέγε τοῦτ' ἀνακείσθαι  
τὰς βίβλους δείξας τὰς παρὰ ταῖς πλατάνοις  
Ἑμᾶς δὲ φρουρεῖν κῆν γνῆσιος ἐνθάδ' ἐραστῆς  
ἔλθῃ, τῷ κισσῷ τοῦτον ἀναστέφομεν.

### II

#### THE VOICE OF THE WORLD

ANTIPATER OF SIDON

Ἡρώων κάρυκ' ἀρετᾶς μακάρων δὲ προφήταν,  
Ἑλλάνων βιοτῆ δεῦτερον ἄελιον,  
Μουσῶν φέγγος Ὀμηρον, ἀγήραντον στόμα κόσμου  
παντός, ἄλιρροθία, ξεῖνε, κέκευθε κόνις.

### I

Say thou that this grave is consecrate to the Muses, pointing to the books by the plane-trees, and that we guard it; and if a true lover of ours come hither. we crown him with our ivy.

### 2

The herald of the prowess of heroes and the interpreter of the immortals, a second sun on the life of Greece, Homer, the light of the Muses, the ageless mouth of all the world, lies hid, O stranger, under the sea-washed sand.

## III

## THE TALE OF TROY

## ALPHEUS

Ἄνδρομάχης ἔτι θρηῆνον ἀκούομεν, εἰσέτι Τροίην  
 δερκόμεθ' ἐκ βάρθρων πᾶσαν ἔρειπομένην  
 Καὶ μῶθον Αἰάντειον, ὑπὸ στεφάνῃ τε πόλῃος  
 ἔκδετον ἐξ ἵππων Ἐκτορα συρόμενον  
 Μαιονίδεω διὰ Μοῦσαν, ὃν οὐ μίᾳ πατρὶς αἰοῖδὸν  
 κοσμεῖται, γαίης δ' ἀμφοτέρης κλίματα.

## IV

## ORPHEUS

## ANTIPATER OF SIDON

Οὐκέτι θελγομένης, Ὀρφεῦ, δρύας, οὐκέτι πέτρας  
 ἄξεις, οὐ θηρῶν αὐτονόμους ἀγέλας,  
 Οὐκέτι κοιμάσεις ἀνέμων βρόμον, οὐχὶ χάλαζαν,  
 οὐ νιφετῶν συρμούς, οὐ παταγεῦσαν ἄλα·  
 Ὡλεο γάρ σε δὲ πολλὰ κατωδύραντο θύγατρες  
 Μναμοσύνας, μάτηρ δ' ἔξοχα Καλλιόπα.  
 Τί φθιμένους στοναχεῦμεν ἐφ' υἰάσιν, ἀνίχ' ἀλαλακτεῖν  
 τῶν παίδων Ἀΐδην οὐδὲ θεοῖς δύναμις;

## 3

Still we hear the wail of Andromache, still we see all Troy toppling from her foundations, and the battling of Ajax, and Hector, bound to the horses, dragged under the city's crown of towers, through the Muse of Maconides, the poet with whom no one country adorns herself as her own, but the zones of both worlds.

## 4

No longer, Orpheus, wilt thou lead the charmed oaks, no longer the rocks nor the lordless herds of the wild beasts; no longer wilt thou lull the roaring of the winds, nor hail and sweep of snow-storms nor dashing sea; for thou perishedst; and the daughters of Mnemosyne wept sore for thee, and thy mother Calliope above all. Why do we mourn over dead sons, when not even gods avail to ward off Hades from their children?

## V

SAPPHO

POSIDIPPUS

Δωρίχα, ὅστέα μὲν σὰ πάλαι κόνις, ἠδ' ἀπόδεσμος  
 χαίτης ἢ τε μύρων ἔμπνοος ἀμπερόνη,  
 ἼΗ ποτε τὸν χερσίεντα περιστέλλουσα Χάραξον  
 σύγχρους ὀρθρινῶν ἠΨαο κισσυβίων·  
 Σαπφῶαι δὲ μένουσι φίλης ἔτι καὶ μενέουσι  
 ᾠδῆς αἰ λευκαὶ φθειγγόμενοι σελίδες  
 Οὔνομα σὸν μακαριστόν, ὃ Ναύκρατις ᾧδε φυλάξει  
 ἔστ' ἂν ἕκη Νείλου ναῦς ἔφαλος τενάγη.

## VI

ERINNA (I)

AUTHOR UNKNOWN

"Ἄρτι λογευομένην σε μελισσοτόκων ἔαρ ὕμνων,  
 ἄρτι δε κυκνείῳ φθειγγομένην στόματι,  
 "Ἢλασεν εἰς Ἀχέροντα διὰ πλατὺ κῦμα καμόντων  
 Μοῖρα λινοκλώστου δεσπότης ἠλακτάας·  
 Σὸς δ' ἐπέων, "Ἡριννα, καλὸς πόνος οὐ σε γεγωνεῖ  
 φθίσθαι, ἔχειν δὲ χοροὺς ἄμμιγα Πιερίσιν.

## 5

Doricha, long ago thy bones are dust, and the ribbon of thy hair and the raiment scented with unguents, wherein once wrapping lovely Charaxus round thou didst cling to him carousing into dawn : but the white leaves of the dear ode of Sappho remain yet and shall remain speaking thy blessed name, which Naucratis shall keep here so long as a sea-going ship shall come to the lagoons of Nile.

## 6

Thee, as thou wert just giving birth to a springtide of honeyed songs and just finding thy swan-voice, Fate, mistress of the threaded spindle, drove to Acheron across the wide water of the dead ; but the fair labour of thy verses, Erinna, cries that thou art not perished, but keepest mingled choir with the Maidens of Pieria.

## VII

## ERINNA (2)

LEONIDAS OF TARENTUM

Παρθενικὴν νεαοιδὸν ἐν ὕμνοπόλοισι μέλισσαν  
 Ἦρινναν Μουσῶν ἄνθεα δρεπτομένην  
 Ἄιδας εἰς ὑμέναιον ἀνάρπασεν· ἧ ῥα τόδ' ἔμφρων  
 εἶπ' ἐτύμως ἅ παῖς· βιάσκανος ἔσσ' Ἄϊδα.

## VIII

## ANACREON'S GRAVE (1)

AUTHOR UNKNOWN

ὦ ξένε, τόνδε τάφον τὸν Ἀνακρείοντος ἀμείβων  
 σπεῖσόν μοι παριῶν· εἰμὶ γὰρ οἰνοπότης.

## IX

## ANACREON'S GRAVE (2)

ANTIPATER OF SIDON

Ξεῖνε, τάφον παρὰ λιτὸν Ἀνακρείοντος ἀμείβων,  
 εἰ τί τοι ἐκ βίβλων ἤλθεν ἐμῶν ὄφελος,  
 Σπεῖσον ἐμῇ σποδιῇ, σπεῖσον γάνος, ὄφρα κεν οἶνω  
 ὁστέα γηθήσῃ τὰ μὰ νοτιζόμενα,  
 Ὅς ὁ Διωνύσου μεμελημένος οἰνάσι κώμοις,  
 ὡς ὁ φιλακρήτου σύντροφος ἀρμονίης,  
 Μηδὲ καταφθίμενος Βάκχου δίχα τοῦτον ὑποίσω  
 τὸν γενεῆ μέρωπων χῶρον ὀφειλόμενον.

## 7

The young maiden singer Erinna, the bee among poets, who sipped the flowers of the Muses, Hades snatched away to be his bride; truly indeed said the girl in her wisdom, 'Thou art envious, O Death.'

## 8

O stranger who passest this the tomb of Anacreon, pour libation over me in going by; for I am a drinker of wine.

## 9

O stranger who passest by the humble tomb of Anacreon, if thou hast had aught of good from my books pour libation on my ashes, pour libation of the jocund grape, that my bones may rejoice wetted with wine; so I, who was ever deep in the wine-steeped revels of Dionysus, I who was bred among drinking tunes, shall not even when dead endure without Bacchus this place to which the generation of mortals must come.

## X

PINDAR

ANTIPATER OF SIDON

Νεβρείων ὀπόσον σάλπιγιζ ὑπερίαχεν αὐλῶν  
 τόσσον ὑπὲρ πάσας ἔκραγε σεῖο χέλυς,  
 Οὐδὲ μάλιστα ἀπαλοῖς ζουθῶς περὶ χεῖλεσιν ἔσμῶς .  
 ἔπλασε κηρόδετον, Πίνδαρε, σεῖο μέλι·  
 Μάρτυς ὁ Μαινάλιος κερῶεις θεός, ὕμνον αἰείσας  
 τὸν σεο, καὶ νομίων λησάμενος δονάκων.

## XI

THESPIS

DIOSCORIDES

Θέσπις ὄδε, τραγικὴν ὅς ἀνέπλασα πρῶτος αἰοιδὴν  
 κωμῆταις νεαρὰς καινοτομῶν χάριτας,  
 Βάκχος ὅτε τραγικὸν κατάγοι χρόνον, ᾧ τράγος ἄθλων  
 χῳττικὸς ἦν σύκων ἄρριγος ἄθλον ἔτι·  
 Οἱ δὲ μεταπλάσσουσι νέοι τάδε· μυρῖος αἰῶν  
 πολλὰ προσευρήσει χᾶτερ· τὰ μὰ δ' ἐμά.

## XII

SOPHOCLES

SIMMIAS

Ἡρέμ' ὑπὲρ τύμβοιο Σοφοκλέος, ἡρέμ·κ, κισσέ,  
 ἐρπύζοις γλοεροὺς ἐκπροχέων πλοκάμους,

## I O

As high as the trumpet's blast outsounds the thin flute, so high above all others did thy lyre ring; nor idly did the tawny swarm mould their waxen-celled honey, O Pindar, about thy tender lips: witness the horned god of Maenalus when he sang thy hymn and forgot his own pastoral reeds.

## I I

I am Thespis who first shaped the strain of tragedy, making new partition of fresh graces among the masquers when Bacchus would lead home the wine-stained chorus, for whom a goat and a basket of Attic figs was as yet the prize in contests. A younger race reshape all this; and infinite time will make many more inventions yet; but mine are mine.

## I 2

Gently over the tomb of Sophocles, gently creep, O ivy, flinging forth thy pale tresses, and all about let the rose-petal blow, and



Καὶ πεταλὸν πάντη θάλλοι ῥόδου, ἣ τε φιλορροῶξ  
 ἄμπελος ὑγρὰ πέριξ κλήματα χεουμένη  
 Εἶνεκεν εὐεπίης πινυτόφρονος ἦν ὁ μελιχρὸς  
 ἤσκησ' ἐκ Μουσῶν ἄμμιγα καὶ Χαρίτων.

## XIII

ARISTOPHANES

PLATO

Αἱ Χάριτες τέμενός τι λαβεῖν ὅπερ οὐχὶ πεσεῖται  
 ζητοῦσαι ψυχὴν εὖρον Ἀριστοφάνους.

## XIV

RHINTHO

NOSSIS

Καὶ καπυρὸν γελάσας παραμείβεο καὶ φίλον εἰπὼν  
 ῥῆμ' ἐπ' ἐμοί· Ῥίνθων εἶμ' ὁ Συρακόσιος,  
 Μουσῶν ὀλίγη τις ἀηδονίς, ἀλλὰ φλυάκων  
 ἐκ τραγικῶν ἴδιον κισσὸν ἐδρεψάμεθα.

## XV

MELEAGER (1)

MELEAGER

Ἄτρεμάς, ὦ ξένε, βαῖνε· παρ' εὐσεβέσιν γὰρ ὁ πρέσβυς  
 εὐδὲι κοιμηθεὶς ὕπνον ὀφειλόμενον  
 Εὐκράτew Μελέαγρος, ὁ τὸν γλυκύδακρυον Ἔρωτα  
 καὶ Μούσας ἰλαράϊς συστολίσας Χάρισιν

the clustered vine shed her soft tendrils round, for the sake of the  
 wise-hearted eloquence mingled of the Muses and Graces that lived  
 on his honeyed tongue.

## 13

The Graces, seeking to take a sanctuary that will not fall, found  
 the soul of Aristophanes.

## 14

With a ringing laugh and a friendly word over me do thou pass  
 by; I am Rhintho of Syracuse, a small nightingale of the Muses;  
 but from our tragical mirth we plucked an ivy of our own.

## 15

Tread softly, O stranger; for here an old man sleeps among  
 the holy dead, lulled in the slumber due to all, Meleager son of  
 Euerates, who united Love of the sweet tears and the Muses with

Ὅν θεόπαις ἤνδρωσε Τύρος Γαδάρων θ' ἱερὰ χθών,  
 Κῶς δ' ἔρατῇ Μερόπων πρέσβυν ἐγηροτρόφει·  
 Ἄλλ' εἰ μὲν Σύρος ἐσσί, *σαλάμ*, εἰ δ' οὖν σὺ γε Φοίνιξ,  
 ναυιδίος, εἰ δ' Ἑλλην, χαῖρε, τὸ δ' αὐτὸ φράσον.

## XVI

## MELEAGER (2)

## MELEAGER

Νᾶσος ἐμὰ θρέπτειρα Τύρος, πάτρα δέ με τεκνοῖ  
 Ἄτθις ἐν Ἀσσυρίοις ναιομένα Γαδάροις,  
 Εὐκράτεω δ' ἔβλαστον, ὃ σὺν Μούσαις Μελέαγρος  
 πρῶτα Μενιππείαις συντροχάσας Χάρισιν.  
 Εἰ δὲ Σύρος, τί τὸ θαῦμα; μίαν, ξένη, πατρίδα κόσμον  
 ναίομεν· ἐν θνατοῦς πάντας ἔτικτε Χάος.  
 Πουλυετῆς δ' ἐχάραξά τάδ' ἐν δέλτοισι πρὸ τύμβου·  
 γήρως γὰρ γείτων ἐγγύθεν Ἄϊδεω.  
 Ἄλλά με τὸν λαλιὸν καὶ πρεσβύτην σὺ προσειπῶν  
 χαίρειν, εἰς γῆρας καὐτὸς ἴκοιο λάλον.

## XVII

## PYLADES THE HARP-PLAYER

## ALCAEUS OF MESSENE

Πᾶσα σοὶ οἰχομένῳ, Πυλάδῃ, κωκύεται Ἑλλάς,  
 ἄπλεκτον χαίταν ἐν χροῖ κειραμένα,

the joyous Graces; whom God-begotten Tyre brought to manhood, and the sacred land of Gadara, but lovely Cos nursed in old age among the Meropes. But if thou art a Syrian, say *Salam*, and if a Phoenician, *Naidios*, and if a Greek, Hail; they are the same.

## 16

Island Tyre was my nurse; and the Attic land that lies in Syrian Gadara is the country of my birth; and I sprang of Eurates, I Meleager, the companion of the Muses, first of all who have run side by side with the Graces of Menippus. And if I am a Syrian, what wonder? We all dwell in one country, O stranger, the world; one Chaos brought all mortals to birth. And when stricken in years, I inscribed this on my tablets before burial, since old age is death's near neighbour; but do thou, bidding hail to me, the aged talker, thyself reach a talking old age.

## 17

All Greece bewails thee departed, Pylades, and cuts short her undone hair; even Phoebus himself laid aside the laurels from

Αὐτὸς δ' ἀτμήτοιο κόμας ἀπεθήκατο δάφνας  
 Φοῖβος ἐὼν τιμῶν ἢ θέμις ὕμνοπόλον,  
 Μοῦσαι δ' ἐκλάουσάντο, ῥόον δ' ἔστησεν ἀκούων  
 Ἄσωπὸς γοερῶν ἦχον ἀπὸ στομάτων,  
 Ἐλλήξεν δὲ μέλαθρα Διωνύσοιο χορείης,  
 εὔτε σιδηρεῖην οἶμον ἔβης Ἀΐδεω.

## XVIII

## THE DEATH OF MUSIC

LEONTIUS

Ὅρφεός οἰχομένου τάχα τις τότε λείπετο Μοῦσα,  
 σεῦ δέ, Πλάτων, φθιμένου παύσατο καὶ κιθάρη·  
 Ἦν γὰρ ἔτι προτέρων μελέων ὀλίγη τις ἀπορροῶς  
 ἐν σαῖς σωζομένη καὶ φρεσὶ καὶ παλάμαις.

## XIX

## APOLLO AND MARSYAS (I)

ALCAEUS OF MESSENE

Οὐκέτ' ἀνὰ Φρυγίην πιτυοτρόφον ὡς ποτε μέλψεις  
 κροῦμα δι' εὐτρήτων φθειγγόμενος δονάκων  
 Οὐδ' ἐνὶ σαῖς παλάμαις Τριτωνίδος ἔργον Ἀθάνας  
 ὡς πρὶν ἐπανθήσει, νυμφογενὲς Σάτυρε·  
 Δὴ γὰρ ἀλυκτοπέδαις σφίγγῃ χέρας οὔνεκα Φοῖβω  
 θνατὸς ἐὼν θείαν εἰς ἔριν ἠγνίασας,  
 Λωτοὶ δ' οἱ κλάζοντες ἴσον φόρμιγγι μελιχρὸν  
 ὤπασαν ἐξ ἄθλων οὐ στέφος ἀλλ' αἶδαν.

his unshorn tresses, honouring his own minstrel as was meet, and the Muses wept, and Asopus stayed his stream, hearing the cry from their wailing lips; and Dionysus' halls ceased from dancing when thou didst pass down the iron path of Death.

## 18

When Orpheus was gone, a Muse was yet haply left, but when thou didst perish, Plato, the harp likewise ceased; for till then there yet lived some little fragment of the old melodies, saved in thy soul and hands.

## 19

No more through pine-clad Phrygia, as of old, shalt thou make melody, uttering thy notes through the pierced reeds, nor in thy hands as before shall the workmanship of Tritonian Athena flower forth, nymph-born Satyr; for thy hands are bound tight in gyves, since being mortal thou didst join immortal strife with Phoebus; and the flutes, that cried as honey-sweet as his harp, gained thee from the contest no crown but death.

## XX

APOLLO AND MARSYAS (2)

ARCHIAS

Αἰωρῆ θήρειον ἱμασσόμενος δέμας αὔραις  
 τλαῖμον, ἀορτηθεὶς ἐκ λασίας πίτυος,  
 Αἰωρῆ, Φοῖβω γὰρ ἀνάρσιον εἰς ἔριν ἔστης  
 πρῶνα Κελαινίτην ναιετάων Σάτυρε·  
 Σεῦ δὲ βοᾶν αὐλοῦτο μελίβρομον οὐκέτι Νύμφαι  
 ὡς πάρος ἐν Φρυγίοις οὔρεσι πευσόμεθα.

## XXI

GLAPHYRUS THE FLUTE-PLAYER

ANTIPATER OF THESSALONICA

Ἰμερον αὐλήσαντι πολυτρήτων διὰ λωτῶν  
 εἶπε λιγυφθόγγω Φοῖβος ἐπὶ Γλαφύρω·  
 Μαρσύη, ἐψεύσω τέον εὔρεμα, τοὺς γὰρ Ἀθήνης  
 αὐλοὺς ἐκ Φρυγίης οὗτος ἐλήϊσατο,  
 Εἰ δὲ σὺ τοιούτοις τότ' ἐνέπνεες, οὐκ ἂν Ἰαγνίς  
 τῆν ἐπὶ Μαϊάνδρῳ κλαῦσε δύσαυλον ἔριν.

## XXII

VIOL AND FLUTE

THEOCRITUS

Ἀγῆς ποτὶ τᾶν Μοισᾶν διδύμοις αὐλοῖσιν ἀεῖσαι  
 ἀδύ τί μοι; κήγῳ πακτίδ' ἀειράμενος

## 20

Thou hangest high where the winds lash thy wild body, O wretched one, swinging from a shaggy pine; thou hangest high, for thou didst stand up to strife against Phoebus, O Satyr, dweller on the cliff of Celaenae; and we nymphs shall no longer as before hear the honey-sounding cry of thy flute on the Phrygian hills.

## 21

Phoebus said over clear-voiced Glaphyrus as he breathed desire through the pierced lotus-pipes, 'O Marsyas, thou didst tell false of thy discovery, for this is he who carried off Athena's flutes out of Phrygia; and if thou hadst blown then in such as his, Hyagnis would not have wept that disastrous flute-strife by Maeander.'

## 22

Wilt thou for the Muses' sake play me somewhat of sweet on thy twin flutes? and I lifting the harp will begin to make music

Ἄρξαι μὲν ἄν τι κρέκειν ὁ δὲ βωκόλος ἄμμυγα θελξεί  
 Δάφνης καροδέτω πνεύματι μελπόμενος  
 Ἐγγύς δὲ στάντες λασιαύχενος ἔνδοθεν ἄντρου  
 Πᾶνα τὸν αἰγιβάταν ὄρρανίσωμες ὕπνου.

## XXIII

## POPULAR SONGS

LUCILIUS

Τέθνηκ' Εὐτυχίδης ὁ μελογράφος οἱ κατὰ γαῖαν  
 φεύγετ' ἔχων ὠδὰς ἔρχεται Εὐτυχίδης  
 Καὶ κιθάρης αὐτῷ διετάξατο συγκατακλαῦσαι  
 δώδεκα, καὶ κίστας εἰκοσίπεντε νόμων.  
 Νῦν ὑμῖν ὁ Χάρων ἐπελήλυθε ποῖ τις ἀπέλθῃ  
 λοιπόν, ἐπεὶ χθρὴν Εὐτυχίδης κατέχει;

## XXIV

## GRAMMAR, MUSIC, RHETORIC

LUCILIUS

Οὐ δέχεται Μάρκον τὸν ῥήτορα νεκρὸν ὁ Πλούτων,  
 εἰπὼν ἄρκείτω Κέρβερος ὧδε κύων,  
 Εἰ δ' ἐθέλεις πάντως, Ἴξιον καὶ Μελίτων  
 τῷ μελοποιητῇ καὶ Τίτυῳ μελέτα  
 Οὐδὲν γὰρ σοῦ χεῖρον ἔχω κακόν, ἄχρισ ἂν ἔλθῶν  
 ὧδε σολοικίλῃ Ροῦφος ὁ γραμματικός.

on the strings; and Daphnis the neatherd will mingle enchantment with tuneable breath of the wax-bound pipe; and thus standing nigh within the fringed cavern mouth, let us rob sleep from Pan the lord of the goats.

## 23

Eutychides, the writer of songs, is dead; flee, O you under earth! Eutychides is coming with his odes; he left instructions to burn along with him twelve lyres and twenty-five boxes of airs. Now Charon has come upon you; whither may one retreat in future, since Eutychides fills Hades too?

## 24

Pluto turns away the dead rhetorician Marcus, saying, 'Let the dog Cerberus suffice us here; yet if thou needs must, declaim to Ixion and Melito the song-writer, and Tityus; for I have no worse evil than thee, till Rufus the critic comes to murder the language here.'

## XXV

CALAMUS

AUTHOR UNKNOWN

Ἦμην ἀχρεῖον κάλαμος φυτόν, ἐκ γὰρ ἐμεῖο  
οὐ σῦκ', οὐ μῆλον φύεται, οὐ σταφυλή·  
'Αλλά μ' ἀνήρ ἐμύησ' Ἐλικωνίδα, λεπτὰ τορῆσας  
χεῖλεα καὶ στεινὸν ῥοῖν ὀχστευσάμενος,  
Ἐκ δὲ τοῦ εὐτε πίοιμι μέλαν ποτόν, ἐνθροος οἶα  
πᾶν ἔπος ἀφθέρηκτω τῷδε λαλῶ στόματι.

## XXVI

IN THE CLASSROOM

CALLIMACHUS

Εὐμαθίην ἤτρεῖτο διδούς ἐμὲ Σίμος ὁ Μίικου  
ταῖς Μούσαις· αἱ δέ, Γλαῦκος ὄκως, εἶδοσαν  
'Αντ' ὀλίγου μέγα δῶρον· ἐγὼ δ' ἀνά τήνδε κεχρηνώς  
κεῖμαι τοῦ Σαμίου διπλόον ὁ τραχικὸς ·  
Παιδαρίων Διόνυσος ἐπήκοος· οἱ δὲ λέγουσιν  
ιερός ὁ πλόκαμος, τοῦμόν ὄνειρα ἐμοί.

## XXVII

THE POOR SCHOLAR

ARISTON

Ἦ μύες, εἰ μὲν ἐπ' ἄρτον ἐληλύθατ' ἐς μυχὸν ἄλλον  
στείχετ' (ἔπει λιτήν οἰκέομεν καλύβην)

## 25

I the reed was a useless plant; for out of me grow not figs nor apple nor grape-cluster; but man consecrated me a daughter of Helicon, piercing my delicate lips and making me the channel of a narrow stream; and thenceforth, whenever I sip black drink, like one inspired I speak all words with this voiceless mouth.

## 26

Simus son of Miccus, giving me to the Muses, asked for himself learning, and they, like Glaucus, gave a great gift for a little one; and I lean gaping up against this double letter of the Samian, a tragic Dionysus, listening to the little boys; and they repeat *Holy is the hair*, telling me my own dream.

## 27

O mice, if you are come after bread, go to another cupboard (for we live in a tiny cottage) where you will feed daintily on

Οὐ καὶ πίονα τυρὸν ἀποδρέψεσθε καὶ αὐτὴν  
 ἰσχάδα καὶ δεῖπνον συγνὸν ἀπὸ σκυβάλων·  
 Εἰ δ' ἐν ἐμαῖς βίβλοισι πάλιν καταθήξετ' ὀδόντα,  
 κλαύσεσθ' οὐκ ἀγαθὸν κῶμον ἐπερχόμενοι.

## XXVIII

## THE HIGHER METAPHYSIC

## AGATHIAS

Ἄλλον Ἀριστοτέλην Νικοστρατον, ἰσοπλάτωνα,  
 σκινδαλαμοφράστην αἰπυτάτης σοφίης,  
 Τοῖα περὶ ψυχῆς τις ἀνείρετο· πῶς θέμις εἰπεῖν  
 τὴν ψυχὴν, θνητὴν ἢ πάλιν ἀθάνατον;  
 Σῶμα δὲ δεῖ καλέειν ἢ ἀσώματον; ἐν δὲ νοητοῖς  
 τακτέον ἢ ληπτοῖς ἢ τὸ συναμφοτέρον;  
 Αὐτὰρ ὁ τὰς βίβλους ἀνελέξατο τῶν μετεώρων  
 καὶ τὸ περὶ ψυχῆς ἔργον Ἀριστοτέλους  
 Καὶ παρὰ τῷ Φαίδωνι Πλατωνικὸν ὕψος ἐπιγνοῦς  
 πᾶσαν ἐνησκήθη πάντοθεν ἀτρεκίην·  
 Εἶτα περιστέλλων τὸ τριβώνιον, εἶτα γενεῖου  
 ἄκρα καταψήγων, τὴν λύσιν ἐξέφερον·  
 Εἴπερ ὅλος ἐστὶ ψυχῆς φύσις (οὐδὲ γὰρ οἶδα)  
 ἢ θνητὴ πάντως ἐστὶν ἢ ἀθάνατος,  
 Στεγνοφυῆς ἢ αὖλος· ὅταν δ' Ἀχέροντα περήσῃς  
 κεῖθι τὸ νημερτὲς γνώσεαι ὡς ὁ Πλάτων.

rich cheese and dried raisins, and make an abundant supper off the scraps; but if you sharpen your teeth again on my books and come in with your graceless rioting, you shall howl for it.

## 28

That second Aristotle, Nicostratus, Plato's peer, splitter of the straws of the sublimest philosophy, was asked about the soul as follows: How may one rightly describe the soul, as mortal, or, on the contrary, immortal? and should we speak of it as a body or incorporeal? and is it to be placed among intelligible or sensible objects, or compounded of both? So he read through the treatises of the transcendentalists, and Aristotle's *de Anima*, and explored the Platonic heights of the *Phædo*, and wove into a single fabric the whole exact truth on all its sides. Then wrapping his threadbare cloak about him, and stroking down the end of his beard, he proffered the solution:—If there exists at all a nature of the

Εἰ δ' ἐθέλεις τὸν παῖδα Κλεόμβροτον Ἀμβρακιώτην  
 μιμοῦ καὶ τεγέων σὸν δέμας ἐκχάλασον,  
 Καί κεν ἐπιγνοίης δίχα σώματος αὐτίκα σαυτὸν,  
 μοῦνον ὕπερ ζῆτεῖς τοῦθ' ὑπολειπόμενος.

## XXIX

## THE PHAEDO OF PLATO

AUTHOR UNKNOWN

Εἶ με Πλάτων οὐ γράψε δῶα ἐγένοντο Πλάτωνες·  
 Σωκρατικῶν ὁάρων ἀνθεα πάντα φέρω·  
 Ἄλλὰ νόθον μ' ἐτέλεσσε Παναίτιος· ὅς ῥ' ἐτέλεσσε  
 καὶ ψυχὴν θνητὴν, καὶ μὲ νόθον τελέσει.

## XXX

## CLEOMBROTUS OF AMBRACIA

CALLIMACHUS

Εἶπας ἦλιε χαῖρε Κλεόμβροτος Ἀμβρακιώτης  
 ἦλατ' ἀφ' ὑψηλοῦ τείχεος εἰς Ἄϊδαν,  
 Ἄξιον οὐδὲν ἰδὼν θανάτου κακὸν ἢ τὸ Πλάτωνος  
 ἐν τὸ περὶ ψυχῆς γράμμ' ἀναλεξάμενος.

soul—for of this I am not sure—it is certainly either mortal or immortal, of solid nature or immaterial; however, when you cross Acheron, there you shall know the certainty like Plato. And if you will, imitate young Cleombrotus of Ambracia, and let your body drop from the roof; and you may at once recognise your self apart from the body by merely getting rid of the subject of your inquiry.

## 29

If Plato did not write me, there were two Platos; I carry in me all the flowers of Socratic talk. But Panaetius concluded me to be spurious; yes, he who concluded that the soul was mortal, will conclude me spurious as well.

## 30

Saying, 'Farewell, O sun,' Cleombrotus of Ambracia leaped off a high wall to Hades, having seen no evil worthy of death, but only having read that one writing of Plato's on the soul.



## XXXI

## THE DEAD SCHOLAR

CALLIMACHUS

Εἶπέ τις, Ἡράκλειτε, τὸν μύρον, ἐς δέ με δάκρυ  
 ἤγαγεν, ἐμνήσθην δ' ὀσσάκεις ἀμφότεροι  
 Ἥλιον ἐν λέσχη κατεδύσαμεν· ἀλλὰ σὺ μὲν που,  
 ζεῖν Ἄλικαρνησεῦ, τετράπαλαι σποδιή,  
 Αἰ δὲ τεαὶ ζώουσιν ἀηδόνες ἤσιν ὁ πάντων  
 ἀρπακτῆρ Ἀΐδης οὐκ ἐπὶ χεῖρα βαλεῖ.

## XXXII

## ALEXANDRIANISM

CALLIMACHUS

Ἐχθαίρω τὸ ποίημα τὸ κυκλικόν, οὐδὲ κελεύθω  
 χαίρω, τίς πολλοὺς ὦδε καὶ ὦδε φέρει·  
 Μισῶ καὶ περιφοιτὸν ἐρώμενον, οὔτ' ἀπὸ κρήνης  
 πίνω· σικχαίνω πάντα τὰ δημόσια.

## XXXIII

## SPECIES AETERNITATIS

PTOLEMAEUS

Οἶδ' ὅτι θνατὸς ἐγὼ καὶ ἐφάμερος· ἀλλ' ὅταν ἄστρον  
 μαστειῶ πυκινὰς ἀμφιδρόμους ἔλικας  
 Οὐκέτ' ἐπιψάω γαίης ποσίν, ἀλλὰ παρ' αὐτῷ  
 Ζανὶ θεοτρεφῆος πίμπλαμαι ἀμβροσίης.

## 31

One told me of thy fate, Heraclitus, and wrung me to tears, and I remembered how often both of us let the sun sink as we talked ; but thou, methinks, O friend from Halicarnassus, art ashes long and long ago ; yet thy nightingale-notes live, whereon Hades the ravisher of all things shall not lay his hand.

## 32

I hate the cyclic poem, nor do I delight in a road that carries many hither and thither ; I detest, too, one who ever goes girt with lovers, and I drink not from the fountain ; I loathe everything popular.

## 33

I know that I am mortal and ephemeral ; but when I scan the multitudinous circling spirals of the stars, no longer do I touch earth with my feet, but sit with Zeus himself, and take my fill of the ambrosial food of gods.

## XXXIV

## THE PASTORAL POETS

ARTEMIDORUS

Βωκολικαὶ Μοῖσαι σποράδες ποκά· νῦν δ' ἅμα πᾶσαι  
ἐντὶ μιᾷς μάνδρας, ἐντὶ μιᾷς ἀγέλας.

## XXXV

## ON A RELIEF OF EROS AND ANTEROS

AUTHOR UNKNOWN

Πτανῶ πτανὸν Ἔρωτα καταντίον ἔπλασ' Ἔρωτι  
ἃ Νέμεσις, τόξῳ τόξον ἀμυνομένα,  
Ἦς κε πάθῃ τά γ' ἔρεξεν· ὁ δὲ θρασύς, ὁ πρὶν ἀταρβῆς  
δακρῦει πικρῶν γευσάμενος βελέων  
Ἔς δὲ βαθὺν τρίς κόλπῳ ἀπέπτυσεν· ἃ μέγα θαῦμα·  
φλέξει τις πυρὶ πῦρ· ἦψατ' Ἔρωτος Ἔρωτος.

## XXXVI

## ON A LOVE BREAKING THE THUNDERBOLT

AUTHOR UNKNOWN

Ὁ πτανὸς τὸν πτανὸν ἴδ' ὡς ἄγνουσι κεραυνὸν,  
δεικνύς ὡς κρεῖσσον πῦρ πυρός ἐστιν, Ἔρωτος.

## 34

The pastoral Muses, once scattered, now are all a single flock in a single fold.

## 35

Nemesis fashioned a winged Love contrary to winged Love, warding off bow with bow, that he may be done by as he did; and, bold and fearless before, he sheds tears, having tasted of the bitter arrows, and spits thrice into his low-girt bosom. Ah, most wonderful! one will burn fire with fire: Love has set Love aflame.

## 36

Lo, how winged Love breaks the winged thunderbolt, showing that he is a fire more potent than fire.

## XXXVII

## ON A LOVE PLOUGHING

MOSCHUS

Λαμπάδα θεῖς καὶ τόξα, βοηλάτιν εἶλετο ῥάβδον  
 οὔλος Ἔρωσ, πῆρην δ' εἶχε κατωμαδίην,  
 Καὶ ζεύξας ταλαεργὸν ὑπὸ ζυγὸν αὐχένα ταύρων  
 ἔσπειρεν Δηοῦς ἀλλακα πυροφόρον,  
 Εἶπε δ' ἄνω βλέψας αὐτῷ Διὶ· πλῆσον ἀρούρας,  
 μή σε τὸν Εὐρώπης βοῦν ὑπ' ἄροτρα βάλω.

## XXXVIII

## ON A PAN PIPING

ARABUS

Ἦν τάχα συρίζοντος ἐναργέα Πανὸς ἀκούειν,  
 πνεῦμα γὰρ ὁ πλάστης ἐγκατέμιξε τύπῳ,  
 Ἄλλ' ὀρώων φεύγουσαν ἀμήχανος ἄστατον Ἦχῶ  
 πηκτίδος ἡρνήθη φθόγγον ἀνωφελέα.

## XXXIX

## ON A STATUE OF THE ARMED VENUS

AUTHOR UNKNOWN

Παλλὰς τὰν Κυθήρειαν ἔνοπλον ἔειπεν ἰδοῦσα,  
 Κύπρι, θέλεις οὕτως ἐς κρίσιν ἐρχόμεθα;  
 Ἦ δ' ἀπαλὸν γελάσασα· τί μοι σάκος ἀντίον αἶρεις;  
 εἰ γυμνὴ νικῶ, πῶς ὅταν ὄπλα λάβω;

## 37

Laying down his torch and bow, soft Love took the rod of an ox-driver, and wore a wallet over his shoulder; and coupling patient-necked bulls under his yoke, sowed the wheat-bearing furrow of Demeter; and spoke, looking up, to Zeus himself, 'Fill thou the corn-lands, lest I put thee, bull of Europa, under my plough.'

## 38

One might surely have clearly heard Pan piping, so did the sculptor mingle breath with the form; but in despair at the sight of flying, unstaying Echo, he renounced the pipe's unavailing sound.

## 39

Pallas said, seeing Cytherea armed, 'O Cyprian, wilt thou that we go so to judgment?' and she, laughing softly, 'why should I lift a shield in contest? if I conquer when naked, how will it be when I take arms?'

## XL

ON THE CNIDIAN VENUS OF PRAXITELES

AUTHOR UNKNOWN

Ἄ Κύπρις τὰν Κύπριν ἐνὶ Κνίδῳ εἶπεν ἰδοῦσα  
φεῦ, φεῦ, ποῦ γυμνὴν εἶδέ με Πραξιτέλης;

## XLI

ON A SLEEPING ARIADNE

AUTHOR UNKNOWN

Ξεῖνοι, λαϊνέας μὴ ψάυετε τᾶς Ἀριάδνας  
μὴ καὶ ἀναθρώσκη Θησέα διζομένη.

## XLII

ON A NIOBE BY PRAXITELES

AUTHOR UNKNOWN

Ἐκ ζωῆς με θεοὶ τεῦξαν λίθον· ἐκ δὲ λίθοιο  
ζωὴν Πραξιτέλης ἔμπαλιν εἰργάσατο.

## XLIII

ON A PICTURE OF A FAUN

AGATHIAS

Αὐτομάτως, Σατυρίσκε, δόναξ τεὸς ἤχρον ἰάλλει  
ἢ τί παρακλίνας οὔας ἄγεις καλάμῳ;  
Ὅς δὲ γελῶν σίγησεν ἴσως δ' ἂν φθέγγετο μῦθον  
ἄλλ' ὑπὸ τερπωλῆς εἶχετο ληθεδόνι·

## 40

The Cyprian said when she saw the Cyprian of Cnidus, 'Alas where did Praxiteles see me naked?'

## 41

Strangers, touch not the marble Ariadne, lest she even start up on the quest of Theseus.

## 42

From life the gods made me a stone; and from stone again Praxiteles wrought me into life.

## 43

Untouched, O young Satyr, does thy reed utter a sound, or why leaning sideways dost thou put thine ear to the pipe? He laughs and is silent: yet haply had he spoken a word, but was

Οὐ γὰρ κηρὸς ἔρυκεν· ἐκὼν δ' ἠσπάζετο σιγῆν  
 θυμὸν ὅλον τρέψας πηκτίδος ἀσχολίῃ.

## XLIV

ON THE HEIFER OF MYRON

AUTHOR UNKNOWN

Φεῦ σὺ Μύρων πλάσσας οὐκ ἔφθασας, ἀλλὰ σὲ χαλκὸς  
 πρὶν ψυχῆν βαλέειν ἔφθασε πηγνύμενος.

## XLV

ON A SLEEPING SATYR

PLATO

Τὸν Σάτυρον Διόδωρος ἐκοίμισεν, οὐκ ἐτόρευσε·  
 ἦν νύξῃς, ἐγερεῖς ἄργυρος ὕπνον ἔχει.

## XLVI

THE LIMIT OF ART

PARRHASIUS

Εἰ καὶ ἄπιστα κλύουσι λέγω τάδε· φημί γὰρ ἤδη  
 τέχνης εὐρῆσθαι τέρματα τῆσδε σαφῆ  
 Χειρὸς ὑφ' ἡμετέρης· ἀνυπέβλητος δὲ πέπηγεν  
 οὖρος· ἀμώμητον δ' οὐδὲν ἔγεντο βροτοῖς.

held in forgetfulness by delight? for the wax did not hinder, but of his own will he welcomed silence, with his whole mind turned intent on the pipe.

44

Ah thou wert not quick enough, Myron, in thy casting; but the bronze grew solid before thou hadst cast in a soul.

45

This Satyr Diodorus engraved not, but laid to rest; your touch will wake him; the silver is asleep.

46

Even though incredible to the hearer, I say this; for I affirm that the clear limits of this art have been found under my hand, and the mark is fixed fast that cannot be exceeded. But nothing among mortals is faultless.

## V

## RELIGION

## I

## WORSHIP IN SPRING (1)

## THEAETETUS

Ἦδη καλλιπέτηλον ἐπ' εὐκάρποισι λοχείαις  
 λήιον ἐκ ῥοδέων ἀνθοφορεῖ καλύκων,  
 Ἦδη ἐπ' ἀκρεμόνεσσιν ἰσοζυγέων κυπαρίσσω  
 μουσομανῆς τέττιξ θέλγει ἀμαλλοδέτην,  
 Καὶ φιλόπαις ὑπὸ γεῖσα δόμους τεύξασα χελιδῶν  
 ἔκγονα πηλογύτοις ζεινοδοκεῖ θαλάμοις,  
 Ὑπνώει δὲ θάλασσα φιλοζεφύροιο γαλήνης  
 νηροφόροις νώτοις εὐδία πεπταμένης,  
 Οὐκ ἐπὶ πρυμναίοισι καταγιζούσα κορύμβοις,  
 οὐκ ἐπὶ ῥήγγινων ἀφρόν ἐρευγομένη·  
 Ναυτίλε, ποντομέδοντι καὶ ὀρμοδοτῆρι Πιρήϊω  
 τευθίδος ἢ τρίγλης ἀνθεμόεσσαν ἵτυν,  
 Ἦ σκάρων αὐδήεντα παρὰ βωμοῖσι πυρώσας  
 ἄτρομος Ἴονίου τέρμα θαλασσοπόρει.

## I

Now at her fruitful birth-tide the fair green field flowers out in blowing roses ; now on the boughs of the colonnaded cypresses the cicala, mad with music, lulls the binder of sheaves ; and the careful mother-swallow, having fashioned houses under the caves, gives harbourage to her brood in the mud-plastered cells : and the sea slumbers, with zephyr-wooing calm spread clear over the broad ship-tracks, not breaking in squalls on the stern-posts, not vomiting foam upon the beaches. O sailor, burn by the altars the glittering round of a mullet or a cuttle-fish, or a vocal scarus, to Priapus, ruler of ocean and giver of anchorage ; and so go fearlessly on thy seafaring to the bounds of the Ionian Sea.

## II

## WORSHIP IN SPRING (2)

AGATHIAS

Εὐδία μὲν πόντος πορφύρεται· οὐ γὰρ ἀήτης  
 κύματα λευκαίνει φρικτὴ χαρσασόμενα,  
 Οὐκέτι δὲ σπιλάδεσσι περικλασθεῖσα θάλασσα  
 ἔμπαινον ἀντωπὸς πρὸς βάθος εἰσάγεται·  
 Οἱ ζέφυροι πνεύουσιν, ἐπιτρύζει δὲ χελιδῶν  
 κάρφῃσι κολλητὸν πηξικμένη θάλαμον.  
 Θάρσει ναυτιλίας ἐμπείραμε, κἄν παρὰ Σύρτιν  
 κἄν παρὰ Σικελικὴν ποντοπορῆς κροκάλῃ·  
 Μοῦνον ἐνορμίταο παρὰ βωμοῖσι Πριήπου  
 ἢ σκάρων ἢ βῶκας φλέξον ἐρευθομένους.

## III

## ZEUS OF THE FAIR WIND

AUTHOR UNKNOWN

Οὐρίον ἐκ πρύμνης τις ὀδηγητῆρα καλείτω  
 Ζῆνα κατὰ προτόνων ἰστίον ἐκπετάσας·  
 Εἴτ' ἐπὶ Κυανέας δίνας δρόμος, ἔνθα Ποσειδῶν  
 κάμπυλον εἰλίσσει κύμα παρὰ ψαμάθοις,  
 Εἴτε κατ' Αἰγαίην πόντου πλάκα νόστον ἐρευνᾷ,  
 νείσθῳ τῷδε βελῶν ψαιστὰ παρὰ Ξοάνῳ·  
 Ὡδε τὸν εὐάντητον αἰεὶ θεὸν Ἀντιπάτρου παῖς  
 στήσῃ Φίλων ἀγαθῆς σύμβολον εὐπλοῆς.

## 2

Ocean lies purple in calm; for no gale whitens the fretted waves with its ruffling breath, and no longer is the sea shattered round the rocks and sucked back again down towards the deep. West winds breathe, and the swallow twitters over the straw-glued chamber that she has built. Be of good cheer, O skilled in seafaring, whether thou sail to the Syrtis or the Sicilian shingle: only by the altars of Priapus of the Anchorage burn a scarus or ruddy wrasse.

## 3

Let one call from the stern on Zeus of the Fair Wind for guide on his road, shaking out sail against the forestays; whether he runs to the Dark Eddies, where Poseidon rolls his curling wave along the sands, or whether he searches the backward passage down the Aegean sea-plain, let him lay honey-cakes by this image, and so go his way: here Philon, son of Antipater, set up the ever-gracious god for pledge of fair and fortunate voyaging.

## IV

## THE SACRED CITY

MACEDONIUS

Τμώλω ὑπ' ἀνθεμόεντι βροῇν πάρα Μαιόνοσ' Ἑρμοῦ  
 Σάρδιεσ ἢ Λυδῶν ἐξοχόσ εἰμι πόλισ.  
 Μάρτυσ ἐγὼ πρώτη γενόμην Διόσ, οὐ γὰρ ἐλέγγχειν  
 λάθριον υἷα Ῥέησ ἤθελον ἡμετέρησ  
 Αὐτὴ καὶ Βρομίω γενόμην τροφόσ, ἐν δὲ κεραινωῖ  
 ἔδρακον εὐρυτέρω φωτὶ φαεινόμενον  
 Πρώταισ δ' ἡμετέρησιν ἐν ὀργάσιν οἰνάδ' ὀπώρην  
 οὔθατοσ ἐκ βοτρύων ξανθόσ ἀμελῆε θεόσ.  
 Πάντα με κοσμήσαντο, πολὺσ δὲ με πολλὰκιεσ αἰῶν  
 ἄσπεσιν ὀλβίστοιεσ εὖρε μεγαίρομένην.

## V

## HERMES OF THE WAYS

AUTHOR UNKNOWN

Τῆδ' ὑπὸ τὴν ἄρκευθον ἔτ' ἀμπαύοντεσ, ὀδῖται,  
 γυῖα παρ' Ἑρμείησ σμικρὸν ὀδοῦ φύλακι,  
 Μὴ φύρδαν, ὅσσοι δὲ βαρεῖ γόνυ κάμνετε μόχθῳ  
 καὶ δίψῃ δολιχὰν οἴμον ἀνυσσάμενοι  
 Πνοιὴ γὰρ καὶ θῶκοσ εὐσκόιοσ, ἃ θ' ὑπὸ πέτρῃ  
 πίδαξ εὐνήσει γυιοβαρῆ κάματον,  
 Ἐνδιον δὲ φυγόντεσ ὀπωρινοῦ κυνόσ ἄσθιμα,  
 ὡσ θέμιεσ, Ἑρμείην εἰνόδιον τίετε.

## 4

Beneath flowering Tmolus, by the stream of Maconian Hermus, am I, Sardis, capital city of the Lydians. I was the first who bore witness for Zeus; for I would not betray the hidden child of our Rhea. I too was nurse of Bromius, and saw him amid the thunder-flash shining with broader radiance; and first on our slopes the golden-haired god pressed the harvest of wine out of the breasts of the grape. All grace has been given me, and many a time has many an age found me envied by the happiest cities.

## 5

Go and rest your limbs here for a little under the juniper, O wayfarers, by Hermes, Guardian of the Way, not in crowds, but those of you whose knees are tired with heavy toil and thirst after traversing a long road; for there a breeze and a shady seat and the fountain under the rock will lull your toil-wearied limbs; and having so escaped the midday breath of the autumnal dogstar, as is right, honour Hermes of the Ways.



## VI

## BELOW CYLLENE

## NICIAS

Εἰνοσίφυλλον ὄρος Κυλλήνιον αἰπὺ λελογχῶς  
 τῆδ' ἔστηκ' ἔρατοῦ γυμνασίου μεδέων  
 Ἑρμῆς, ᾧ ἔπι παῖδες ἀμάρακον ἠδ' ὑάκινθον  
 πολλάκι, καὶ θαλεροὺς θῆκαν Ἴων στεφάνους.

## VII

## PAN OF THE SEA-CLIFF

## ARCHIAS

Πᾶνά με τόνδ' ἱερῆς ἐπὶ λισσάδος, αἰγιαλίτην  
 Πᾶνα, τὸν εὐόρμων τῆδ' ἔφορον λιμένων,  
 Οἱ γριπῆες ἔθεντο· μέλω δ' ἐγὼ ἄλλοτε κύρτοις  
 ἄλλοτε δ' αἰγιαλοῦ τοῦδε σαγηνοβόλοις·  
 Ἄλλὰ παράπλει, ξεῖνε, σέθεν δ' ἐγὼ οὔνεκα ταύτης  
 εὐποιῆς πέμψω πρηῦν ὄπισθε νότον.

## VIII

## THE SPIRIT OF THE SEA

## ARCHIAS

Βαιὸς ἰδεῖν ὁ Πρίηπος ἐπαγιαλίτιδα ναίω  
 χηλὴν, αἰθυίας οὐ πολὺ γ' αἰπύτερος,  
 Φοξός, ἄπους, οἶόν κεν ἐρημαίησιν ἐπ' ἀκταῖς  
 ζέσσειεν μογερωῶν υἱέες ἰχθυόλων·

## 6

I who inherit the tossing mountain-forests of steep Cyllene, stand here guarding the pleasant playing fields, Hermes, to whom boys often offer marjoram and hyacinth and fresh garlands of violets.

## 7

Me, Pan, the fishermen placed upon this holy cliff, Pan of the seashore, the watcher here over the fair anchorages of the harbour; and I take care now of the baskets and again of the trawlers off this shore. But sail thou by, O stranger, and in requital of this good service of theirs I will send behind thee a gentle south wind.

## 8

Small to see, I, Priapus, inhabit this spit of shore, not much bigger than a sea-gull, sharp-headed, footless, such an one as upon lonely beaches might be carved by the sons of toiling

Ἄλλ' ἦν τις γριπεύς με βοηθῶν ἢ καλαμειτῆς  
 φωνήσῃ, πνοιῆς ἴεμαι ὀξύτερος·  
 Λεύσσω καὶ τὰ θεόντα καθ' ὕδατος· ἧ γὰρ ἀπ' ἔργων  
 δαίμονες, οὐ μορφᾶς γνωστὸν ἔχουσι τύπον.

## IX

## THE GUARDIAN OF THE CHASE

## SATYRUS

Εἶτε σύ γ' ὀρνεόφοιτον ὑπὲρ κλαμῖδα παλύνας  
 ἰξῶ ὄρειβατέεις, εἶτε λαγοκτονέεις,  
 Πᾶνα κάλει· κυνὶ Πᾶν λασίου ποδὸς ἵχθια φάνει,  
 σύνθεσιν ἀκλινέων Πᾶν ἀνάγει καλάμων.

## X

## THE HUNTER GOD

## LEONIDAS OF TARENTUM

Εὐάγρει λαγόθηρα, καὶ εἰ πεπεσινὰ διώκων  
 ἰξευτῆς ἦκεις τοῦθ' ὑπὸ δισσὸν ὄρος,  
 Κάμῃ τὸν ὑλγωρὸν ἀπὸ κρημνοῦ βόασον  
 Πᾶνα· συναγρεύω καὶ κυσὶ καὶ καλάμοις.

fishermen. But if any basket-fisher or angler call me to succour, I rush fleetier than the blast: likewise I see the creatures that run under water; and truly the form of godhead is known from deeds, not from shape.

## 9

Whether thou goest on the hill with lime smeared over thy fowler's reed, or whether thou killest hares, call on Pan; Pan shows the dog the prints of the furry foot, Pan raises the stiff-jointed lime-twigs.

## 10

Fair fall thy chase, O hunter of hares, and thou fowler who comest pursuing the winged people beneath this double hill; and cry thou to me, Pan, the guardian of the wood from my cliff; I join the chase with both dogs and reeds.

## XI

## FORTUNA PARVULORUM

## PERSES

Κἀμὲ τὸν ἐν μικροῖς ὀλίγον θεὸν ἦν ἐπιβώσῃς  
 εὐκαίρως, τεύξῃ· μὴ μεγάλων δὲ γλίχου·  
 Ὡς ἂ γε δημοτέρων δύναται θεὸς ἀνδρὶ πενέστη  
 δωρεῖσθαι, τούτων κύριός εἰμι Τύχων.

## XII

## THE PRAYERS OF THE SAINTS

## ADDAEUS

Ἦν παρῆς ἦρωα, Φιλοπρήγμων δὲ καλεῖται,  
 πρόσθε Ποτιδαίης κείμενον ἐν τριόδῳ,  
 Εἰπεῖν οἶον ἐπ' ἔργον ἄγεις πόδας· εὐθὺς ἐκείνος  
 εὐρήσει σὺν σοὶ πρῆξιός εὐκολίην.

## XIII

## SAVED BY FAITH

## LEONIDAS OF TARENTUM

Τὴν μικρὴν με λέγουσι, καὶ οὐκ ἴσα ποντοπορεύσας  
 ναυσι δαΐθύνειν ἄτρομον εὐπλοῖην,  
 Οὐκ ἀπόσχημι δ' ἐγὼ· βραχὺ μὲν σκάφος· ἀλλὰ θαλάσση  
 πᾶν ἴσον· οὐ μέτρων ἢ κρίσις· ἀλλὰ τύχη.  
 Ἔστω πηδαλίους ἑτέρη πλέον· ἄλλο γὰρ ἄλλη  
 θάρσος· ἐγὼ δ' εἶην δαίμοσι σωζομένη.

## I 1

Even me the little god of small things if thou call upon in due season thou shalt find; but ask not for great things; since whatsoever a god of the commons can give to a labouring man, of this I, Tycho, have control.

## I 2

If thou pass by the hero (and he is called Philopregmon) who lies by the cross-roads in front of Potidaea, tell him to what work thou ledest thy feet; straightway will he, being by thee, make thy business easy.

## I 3

They call me the little one, and say I cannot go straight and fearless on a prosperous voyage like ships that sail out to sea; and I deny it not; I am a little boat, but to the sea all is equal; fortune, not size, makes the difference. Let another have the advantage in rudders; for some put their confidence in this and some in that, but may my salvation be of God.

## XIV

## THE SERVICE OF GOD

AUTHOR UNKNOWN

Τὴν Διὸς ἀμφίπολόν με Χελιδόνα, τὴν ἐπὶ βωμίοις  
 σπένδειν ἀθανάτων γρηῦν ἐπισταμένην,  
 Εὐτεκνον, ἀστονάχητον, ἔχει τάφος· οὐ γὰρ ἀμαυροῦς  
 δαίμονες ἡμετέρεην ἔβλεπον εὐσεβίην.

## XV

## BEATI MUNDO CORDE

AUTHOR UNKNOWN

Ἄγνόν χρὴ νηῖο θυώδεος ἐντὸς ἰόντα  
 ἔμμεναι· ἀγνείη δ' ἔστι φρονεῖν ὅσια.

## XVI

## THE WATER OF PURITY

AUTHOR UNKNOWN

Ἄγνός κεις τέμενος καθαροῦ, ξένη, δαίμονος ἔργου  
 ψυχῆν, νυμφαίου νόματος ἀψάμενος·  
 Ὡς ἀγαθοῖς κεῖται βαιή λιβάς, ἄνδρα δὲ φαῦλον  
 οὐδ' ἂν ὁ πᾶς νίψαι νόμασιν Ὡκεανός.

## 14

Me Chelidon, priestess of Zeus, who knew well in old age how to make offering on the altars of the immortals, happy in my children, free from grief, the tomb holds; for with no shadow in their eyes the gods saw my piety.

## 15

He who enters the incense-filled temple must be holy; and holiness is to have a pure mind.

## 16

Hallowed in soul, O stranger, come even into the precinct of a pure god, touching thyself with the virgin water; for the good a few drops are set; but a wicked man the whole ocean cannot wash in its waters.

## XVII

## THE GREAT MYSTERIES

## CRINAGORAS

Εἰ καὶ σοὶ ἐδραῖος αἰεὶ βίος, οὐδὲ θάλασσαν  
 ἔπλωσ χερσαίας τ' οὐκ ἐπότησας ὁδοῦς,  
 Ἐμπης Κεκροπίης ἐπιβήμεναι, ὄφρ' ἂν ἐκείνας  
 Δήμετρος μεγάλας νύκτας ἴδῃς ἱερῶν,  
 Τῶν ἄπο κῆν ζωοῖσιν ἀκηδέα, κεῦτ' ἂν ἕκηαι  
 ἐς πλεόνων, ἕξεις θυμὸν ἐλαφρότερον.

## 17

Though thy life be fixed in one seat, and thou sailest not the sea nor treadest the roads on dry land, yet by all means go to Attica that thou mayest see those great nights of the worship of Demeter; whereby thou shalt possess thy soul without care among the living, and lighter when thou must go to the place that awaiteth all.

## VI

## NATURE

## I

## THE GARDEN-GOD

AUTHOR UNKNOWN

Μή με τὸν ἐκ Λιβάνοιο λέγε, ξένε, τὸν φιλοκώμων  
 τερπόμενον νυχίοις ἡθήων ὀάροις·  
 Βαιὸς ἐγὼ νύμφης ἀπὸ γείτονος ἀγροικώτης  
 μοῦνον ἐποτρύνων ἔργα φυτοσκαφίης,  
 Ἐνθεν ἀπ' εὐκάρπου με φίλης ἔστεψαν ἀλωῆς  
 τέσσαρες Ὠράων ἐκ πισύρων στέφανοι.

## II

## PAN'S PIPING

ALCAEUS OF MESSENE

Ἐμπνει Πάν λαροῖσιν ὄρειβάτα χεῖλεσι μοῦσαν,  
 ἔμπνει ποιμενίῳ τερπόμενος δόνακι,  
 Εὐκελάδῳ σύριγγι χέων μέλος, ἐκ δὲ συνωδοῦ  
 κλάζε κατιθύνων ῥήματος ἀρμονίην·  
 Ἄμφι δὲ σοί, ῥυθμοῖο κατὰ κρότον, ἔνθεον ἔχνος  
 ῥησσέσθω Νύμφαις ταῖσδε μεθυδριάσιν.

## 1

Call me not him who comes from Libanus, O stranger, who delights in the talk of young men love-making by night; I am small and a rustic, horn of a neighbour nymph, and all my business is labour of the garden; whence four garlands at the hands of the four Seasons crown me from the beloved fruitful threshing-floor.

## 2

Breathe music, O Pan that goest on the mountains, with thy sweet lips, breathe delight into thy pastoral reed, pouring song from the musical pipe, and make the melody sound in tune with the choral words; and about thee to the pulse of the rhyt<sup>m</sup> let the inspired foot of these water-nymphs keep falling free.

## III

## THE ROADSIDE POOL

LEONIDAS OF TARENTUM

Μὴ σὺ γε ποιονόμοιο περίπλεον ἰλύος ᾧδε  
 τοῦτο χαράδραϊκῆς θερμὸν, ὀδίτα, πίης,  
 Ἄλλὰ μολῶν μάλᾳ τυτθὸν ὑπὲρ δαμαλῆβοτον ἄκραν  
 κεῖσέ γε πὰρ κείνα ποιμενίᾳ πίτυϊ  
 Εὐρήσεις κελαρύζον ἐϋκρήνου διὰ πέτρης  
 νᾶμα Βορεαίης ψυχρότερον νιφάδος.

## IV

## THE MEADOW AT NOON

AUTHOR UNKNOWN

Τᾶδε κατὰ γλοεροῖο ρίφεις λειμῶνος, ὀδίτα,  
 ἄμπαυσον μογεροῦ μαλθακὰ γυῖα κόπου,  
 Ἦχί σε καὶ Ζεφύροιο τινασσομένη πίτυς αὔραις  
 θέλξει, τεττίγων εἰσαίοντα μέλος,  
 Χῶ ποιμῆν ἐν ὄρεσσι μεσαμβρινὸν ἀγγόθι παγᾶς  
 συρίσδων λασίας θάμνω ὕπο πλατάνου·  
 Καύματ' ὀπωρινοῖο φυγῶν κυνὸς αἵπος ἀμείψεις  
 αὔριον· εὖ τόδε σοὶ Πανὶ λέγοντι πιθοῦ.

## 3

Drink not here, traveller, from this warm pool in the brook, full of mud stirred by the sheep at pasture; but go a very little way over the ridge where the heifers are grazing; for there by yonder pastoral stone-pine thou wilt find bubbling through the fountained rock a spring colder than northern snow.

## 4

Here fling thyself down on the grassy meadow, O traveller, and rest thy relaxed limbs from painful weariness; since here also, as thou listenest to the cicadas' tune, the stone-pine trembling in the wafts of west wind will lull thee, and the shepherd on the mountains piping at noon nigh the spring under a copse of leafy plane: so escaping the ardours of the autumnal dogstar thou wilt cross the height to-morrow; trust this good counsel that Pan gives thee.

## V

## BENEATH THE PINE

PLATO

Ἵψίκομον παρὰ τάνδε καθίζω φωνήεσσαν  
 φρίσσουσαν πεύκην κλωῶνας ὑπὸ Ζεφύροις,  
 Καί σοι καχλάζουσιν ἐμοῖς παρὰ νάμασι σύριγγ'  
 θελγομένων ἄξει κῶμα κατὰ βλεφάρων.

## VI

## WOOD-MUSIC

AUTHOR UNKNOWN

Ἔρχο καὶ κατ' ἐμὴν ἴζου πίτυν, ἃ τὸ μελιχρὸν  
 πρὸς μαλακοὺς ἤχηϊ κεκλιμένα Ζεφύρους  
 Ἦνίδε καὶ κρούνισμα μελισσταγές, ἔνθα μελίσδων  
 ἦδὺν ἐρημαίαις ὕπνον ἄγω κλάμοις.

## VII

## THE PLANE-TREE ON HYMETTUS

HERMOCREON

Ἰζου ὑπὸ σκιερὰν πλάτανον, ζένε, τάνδε παρέρπων  
 ἅς ἀπαλῶ Ζέφυρος πνεύματι φύλλα δονεῖ,  
 Ἐνθα με Νικαγόρας κλυτὸν εἶσατο Μαιάδος Ἑρμῆν  
 ἀγροῦ καρποτόκου ῥύτορα καὶ κτεάνων.

## 5

Sit down by this high-foliaged voiceful pine that rustles her branches beneath the western breezes, and beside my chattering waters Pan's pipe shall bring drowsiness down on thy enchanted eyelids.

## 6

Come and sit under my stone-pine that murmurs so honey-sweet as it bends to the soft western breeze ; and lo this honey-dropping fountain, where I bring sweet sleep playing on my lonely reeds.

## 7

Sit down, stranger, as thou passest by, under this shady plane, whose leaves flutter in the soft breath of the west wind, where Nicagoras consecrated me, the renowned Hermes son of Maia, protector of his orchard-close and cattle.



## VIII

## THE GARDEN OF PAN

PLATO

Σιγάτω λάσιον Δρυάδων λέπας, οἳ τ' ἀπὸ πέτρας  
 κρουνοί, καὶ βληχῆ πουλυμιγῆς τοκάδων,  
 Αὐτὸς ἐπεὶ σύριγγι μελίσσεται εὐκελάδῳ Πάν  
 ὑγρὸν ἰεὺς ζευκτῶν χεῖλος ὑπὲρ καλάμων,  
 Αἰ δὲ πέριξ θαλεροῖσι χορὸν ποσὶν ἐστήσαντο  
 Ἐδριάδες Νύμφαι, Νύμφαι Ἀμαδρυάδες.

## IX

## THE FOUNTAIN OF LOVE

MARIANUS

Τῆδ' ὑπὸ τὰς πλατάνους ἀπαλῶ τετρυμένος ὕπνω  
 εὔδεν Ἔρως, Νύμφαις λαμπάδα παρθέμενος·  
 Νύμφαι δ' ἀλλήλησι τί μέλλομεν; αἶθε δὲ τούτῳ  
 σβέσσαμεν, εἶπον, ὁμοῦ πῦρ καρδίης μερόπων.  
 Λαμπὰς δ' ὡς ἔφλεξε καὶ ὕδατα, θερμὸν ἐκεῖθεν  
 Νύμφαι Ἐρωτιάδες λουτροχοεῦσιν ὕδωρ.

## X

## ON THE LAWN

COMETAS

Πάν φίλε, πηκτίδα μίμνε τεοῖς ἐπὶ χεῖλεσι σύρων,  
 Ἢχὼ γὰρ δῆεις τοῖσδ' ἐνὶ θειλοπέδοις.

## 8

Let the shaggy cliff of the Dryads be silent, and the springs welling from the rock, and the many-mingled bleating of the ewes; for Pan himself makes music on his melodious pipe, running his supple lip over the joined reeds; and around him stand up to dance with glad feet the water-nymphs and the nymphs of the oakwood.

## 9

Here beneath the plane-trees, overborne by soft sleep, Love slumbered, giving his torch to the Nymphs' keeping; and the Nymphs said one to another, 'Why do we delay? and would that with this we might have quenched the fire in the heart of mortals.' But now, the torch having kindled even the waters, the amorous Nymphs pour hot water thence into the bathing pool.

## 10

Dear Pan, abide here, drawing the pipe over thy lips, for thou wilt find Echo on these sunny greens.

## XI

## THE SINGING STONE

AUTHOR UNKNOWN

Τόν με λίθον μέμνησο τὸν ἠγγέεντα παρέρπων  
 Νισαίην· ὅτε γὰρ τύρσιν ἐτειχοδόμει  
 Ἀλκάθοος, τότε Φοῖβος ἐπωμαδὸν ἦρε δομκίον  
 λαῶα, Λυκωρεΐην ἐνθέμενος κιθάρηγ,  
 Ἐνθεν ἐγὼ λυράοιδος· ὑποκρούσας δέ με λεπτῇ  
 χειρμάδι, τοῦ κόμπου μαρτυρίην κόμισαι.

## XII

## THE WOODLAND WELL

AUTHOR UNKNOWN

Ἄεναον Καθαρὴν με παρερχομένοισιν ὀδίταις  
 πηγῆν ἀμβλύζει γειτονέουσα νάπη,  
 Πάντη δ' εὖ πλατάνοισι καὶ ἡμεροθάλλεσι δάφνησι  
 ἔστειμμαι, σκιερὴν ψυχρομένη κλισίην·  
 Τοῦνεκα μὴ με θέρεις παραμείβεο· διψῶν ἀλαλκῶν  
 ἄμπαυσον παρ' ἐμοὶ καὶ κόπον ἤσυγίη.

## XIII

## ASLEEP IN THE WOOD

THEOCRITUS

Εὐῶδεις φυλλοστρωῶτι πέδῳ, Δάφνη, σῶμα κεκιμαχὸς  
 ἀμπαύων· στάλιμες δ' ἀρτιπαγεῖς ἀν' ὄρη·

## I I

Remember me the singing stone, thou who passest by Nisaea ; for when Alcathous was building his bastions, then Phoebus lifted on his shoulder a stone for the house, and laid down on me his Delphic harp ; thenceforth I am lyre-voiced ; strike me lightly with a little pebble, and carry away witness of my boast.

## I 2

I the ever-flowing Clear Fount gush forth for by-passing wayfarers from the neighbouring dell ; and everywhere I am bordered well with planes and soft-bloomed laurels, and make coolness and shade to lie in. Therefore pass me not by in summer ; rest by me in quiet, ridding thee of thirst and weariness.

## I 3

Thou sleepest on the leaf-strewn floor, Daphnis, rescing thy weary body ; and the hunting-stakes are freshly set on the hills ;

Ἄγρευεὶ δὲ τὸ Πάν καὶ ὁ τὸν κροκόεντα Πρίηπος  
 κισσὸν ἐφ' ἱμερτῶ κρατὶ καθάπτόμενος  
 Ἄντρον ἔσω στείχοντες ὁμόρροθοι· ἀλλὰ τὸ φεῦγε,  
 φεῦγε, μεθεὶς ὕπνου κῶμα κατειβόμενον.

## XIV

## THE ORCHARD-CORNER

## ANYTE

Ἐρμῆς τῆδ' ἔστακα παρ' ὄρχατον ἡνεμόεντα  
 ἐν τριόδοις, πολιῆς ἐγγύθην αἰόνος,  
 Ἄνδράσι κεκημηῶσιν ἔχων ἄμπαυσιν ὁδοῖο  
 ψυχρὸν δ' ἀχραῆς κράνα ὕδωρ προσγέει.

## XV

## PASTORAL SOLITUDE

## SATYRUS

Ποιμενίαν ἀγλωσσοσ ἀν' ὄργάδα μέλπεται Ἄλχῶ  
 ἀντίθρου πτανοῖς ὑστερόφωνον ὄπα.

## XVI

## TO A BLACKBIRD SINGING

## MARCUS ARGENTARIUS

Μηκέτι νῦν μινύριζε παρὰ δρυῖ, μηκέτι φώνει  
 κλωνὸς ἐπ' ἀκροτάτου, κόσσυφε, κεκλιμένος·

and Pan pursues thee, and Priapus who binds the yellow ivy on his lovely head, passing side by side into the cave; but flee thou, flee, shaking off the dropping drowsiness of slumber.

## 14

I, Hermes, stand here by the windy orchard in the cross-ways nigh the grey sea-shore, giving rest on the way to wearied men; and the fountain wells forth cold stainless water.

## 15

Tongueless Echo along this pastoral slope makes answering music to the birds with repeating voice.

## 16

No longer now warble on the oak, no longer sing, O blackbird, sitting on the topmost spray; this tree is thine enemy; hasten where the vine rises in clustering shade of silvered leaves; on her

Ἐχθρόν σοι τόδε δένδρον· ἐπείγγο δ' ἄμπελος ἔνθα  
 ἀντέλλει γλαυκῶν σύσκιος ἐκ πετάλων·  
 Κείνης ταρσὸν ἔρεισον ἐπὶ κλάδον ἀμφὶ τ' ἐκείνη  
 μέλπε, λιγὺν προχέων ἐκ στομάτων κέλαδον·  
 Δρυὸς γὰρ ἐπ' ὀρνίθεσσι φέρει τὸν ἀνάρσιον ἰξόν,  
 ἃ δὲ βότρυν· στέργει δ' ὕμνοπόλους Βρόμιος.

## XVII

## UNDER THE OAK

ANTIPHILUS

Κλωῶνες ἀπηόριοι ταναῆς δρυός, εὐσκιον ὕψος  
 ἀνδράσιν ἄκρητον καῦμα φυλασσομένοις,  
 Εὐπέταλοι, κεράμων στεγανώτεροι, οἰκία φαττῶν,  
 οἰκία τεττίγων, ἔνδιοι ἀκρέμονες,  
 Κῆμὲ τὸν ὕμετέραισιν ὑποκλινθέντα κόμαισιν  
 ῥύσασθ' ἀκτίνων ἡελίου φυγάδα.

## XVIII

## THE RELEASE OF THE OX

ADDAEUS

Αὔλακι καὶ γήρῳ τετρυμένον ἐργατίνην βοῦν  
 Ἄλκων οὐ φονίην ἤγαγε πρὸς κοπίδα,  
 Αἰδεσθεῖς ἔργων· ὁ δὲ που βαθῆν ἐνὶ ποίῃ  
 μυκηθμοῖς ἀρότρου τέρπετ' ἔλευθερίῃ.

bough rest the sole of thy foot, around her sing and pour the shrill music of thy mouth; for the oak carries mistletoe baleful to birds, and she the grape-cluster; and the Wine-god cherishes singers.

## 17

Lofty-hung boughs of the tall oak, a shadowy height over men that take shelter from the fierce heat, fair-foliaged, closer-roofing than tiles, houses of wood-pigeons, houses of crickets, O noontide branches, protect me likewise who lie beneath your tresses, fleeing from the sun's rays.

## 18

The labouring ox, outworn with old age and labour of the furrow, Alcon did not lead to the butchering knife, reverencing it for its works; and astray in the deep meadow grass it rejoices with lowings over freedom from the plough.

## XIX

## THE SWALLOW AND THE GRASSHOPPER

EVENUS

Ἄτθι κόρα μελίθρεπτε, λάλος λάλον ἀρπάξασα  
 τέττιγ' ἀπτῆσιν δαῖτα φέρεις τέκεσιν  
 τὸν λάλον ἅ λαλόεσσα, τὸν εὐπτερον ἅ πτερόεσσα,  
 τὸν ξένον ἅ ξείνα, τὸν θερινὸν θερινά;  
 Κούχλ' ἄχος ρίψεις; οὐ γὰρ θέμις οὐδὲ δίκαιον  
 ὄλλυσθ' ὕμνοπόλους ὕμνοπόλοις στόμασιν.

## XX

## THE COMPLAINT OF THE CICALA

AUTHOR UNKNOWN

Τίπτε με τὸν φιλέρημον ἀναιδέϊ ποιμένες ἄγρη  
 τέττιγα δροσερῶν ἔλκετ' ἀπ' ἀκρεμόνων,  
 Τὴν Νυμφέων παροδίτιν ἀηδόνα κῆματι μέσσω  
 οὔρεσι καὶ σκιεραῖς ζουθὰ λαλεῦντα νόπαις;  
 Ἦνιδε καὶ κίχλην καὶ κόσσυφον, ἦνιδε τόσσους  
 ψᾶρας, ἀρουραῖης ἄρπαγας εὐπορίης·  
 Καρπῶν δηλητηῆρας ἐλεῖν θέμις· ὄλλυτ' ἐκείνους·  
 φύλλων καὶ χλοερῆς τίς φθόνος ἐστὶ δρόσου;

## 19

Attic maid, honey-fed, chatterer, snatchest thou and bearest the chattering cricket for feast to thy unfledged young, thou chatterer the chatterer, thou winged the winged, thou summer guest the summer guest, and wilt not quickly throw it away? for it is not right nor just that singers should perish by singers' mouths.

## 20

Why in merciless chase, shepherds, do you tear me the solitude-haunting cricket from the dewy sprays, me the roadside nightingale of the Nymphs, who at midday talk shrilly in the hills and the shady dells? Lo, here is the thrush and the blackbird, lo here such flocks of starlings, plunderers of the cornfield's riches; it is allowed to seize the ravagers of your fruits: destroy them: why grudge me my leaves and fresh dew?

## XXI

## THE LAMENT OF THE SWALLOW

PAMPHILUS

Τίπτε πανημέριος, Πανδιονὶ κάμμορε κούρα,  
 μυρομένα κελαδεῖς τραυλὰ διὰ στομάτων;  
 ἼΗ τοι παρθενίας πόθος ἔκετο τάν τοι ἀπηύρα  
 Θρηήκιος Τηρεὺς αἰνὰ βιησάμενος;

## XXII

## THE SHEPHERD OF THE NYMPHS

MYRINUS

Θύρσις ὁ κωμήτης, ὁ τὰ νυμφικὰ μῆλα νομεύων,  
 Θύρσις ὁ συρίζων Πανὸς ἴσον δόνακι  
 Ἐνδῖος οἰνοπότης σκιερὰν ὑπὸ τάν πίτυν εὐδει,  
 φρουρεῖ δ' αὐτὸς ἐλὼν ποιμνικὰ βόακτρον Ἐρωϊς.

## XXIII

## THE SHRINE BY THE SEA (I)

MNASALCAS

Στῶμεν ἀλιρράντοιο παρὰ χθαμαλὰν χθόνα πόντου  
 δερκόμενοι τέμενος Κύπριδος Εἰναλίης  
 Κράναν τ' αἰγείροισι κατάσκιον, ὅς ἄπο νᾶμα  
 ζουθαὶ ἀφύσσονται γέιλῃσιν ἀλκυόνες.

## 21

Why all day long, hapless maiden daughter of Pandion, soundest thou wailingly through thy twittering mouth? has longing come on thee for thy maidenhead, that Terens of Thrace ravished from thee by dreadful violence?

## 22

Thyrsis the reveller, the shepherd of the Nymphs' sheep, Thyrsis who pipes on the reed like Pan, having drunk at noon, sleeps under the shady pine, and Love himself has taken his crook and watches the flocks.

## 23

Let us stand by the low shore of the spray-scattering deep, looking on the precinct of Cypris of the Sea, and the fountain overshadowed with poplars, from which the shrill kingfishers draw water with their bills.

## XXIV

## THE SHRINE BY THE SEA (2)

ANYTE

Κύπριδος οὔτος ὁ χώρος, ἐπεὶ φίλον ἔπλετο τήνχ  
 αἰὲν ἀπ' ἠπείρου λαμπρὸν ὄρῃν πέλαγος  
 Ὅφρα φίλον ναύτησι τελῆ πλόον' ἀμφὶ δὲ πόντος  
 δειμαίνει, λιπαρὸν δερκόμενος ζόανον.

## XXV

## THE LIGHTHOUSE

AUTHOR UNKNOWN

Μηκέτι δειμαίνοντες ἀφεγγέα νυκτὸς ὀμίχλην  
 εἰς ἐμὲ θαρσαλέως πλώετε ποντοπόροι.  
 Πᾶσιν ἄλωμένοις τηλαυγέα δαλὸν ἀνάπτω,  
 τῶν Ἀσκληπιαδῶν μνημοσύνην καμμάτων.

## XXVI

## SPRING ON THE COAST (1)

LEONIDAS OF TARENTUM

Ὅ πλόος ὠραῖος· καὶ γὰρ λαλαγεῦσα χελιδὼν  
 ἤδη μέμβλωκεν γῶ χαρίεις Ζέφυρος,  
 Λειμῶνες δ' ἀνθεῦσι, σεσίγηκεν δὲ θάλασσα  
 κύμασι καὶ τρηγεῖ πνεύματι βρασσομένη.

## 24

This is the Cyprian's ground, since it was her pleasure ever to look from land on the shining sea, that she may give fulfilment of their voyage to sailors; and around the deep trembles, gazing on her bright image.

## 25

No longer dreading the rayless night-mist, sail towards me confidently, O seafarers; for all wanderers I light my far-shining torch, memorial of the labours of the Aselepiadae.

## 26

Now is the season of sailing; for already the chattering swallow is come, and the gracious west wind; the meadows flower, and the sea, tossed up with waves and rough blasts, has sunk to silence. Weigh thine anchors and unloose thine hawsers, O mariner, and

Ἄγκυρας ἀνέλοιο καὶ ἐκλύσαιο γύαια,  
 ναυτίλει, καὶ πλώοις πᾶσαν ἐφείς ὀθόνην  
 Ταῦθ' ὁ Πρίηπος ἐγὼν ἐπιτέλλομαι ὁ λιμενίτας,  
 ὠνθρωφ', ὡς πλώοις πᾶσαν ἐπ' ἐμπορίην.

## XXVII

## SPRING ON THE COAST (2)

ANTIPATER OF SIDON

Ἀκμαῖος ῥοθήη νηὶ δρόμος, οὐδὲ θάλασσα  
 πορφύρει τρομερῆ φρικὴ χαρασσομένη,  
 Ἦδη δὲ πλάσσει μὲν ὑπώροφα γυρὰ χελιδῶν  
 οἰκία, λειμώνων δ' ἄβρα γελᾷ πέταλα  
 Τοῦνεκα μηρύσασθε διάβροχα πείσματα, ναῦται,  
 ἔλκετε δ' ἀγκύρας φωλάδας ἐκ λιμένων,  
 Λαίφεα δ' εὐϋφέα προτονίζετε· ταῦθ' ὁ Πρίηπος  
 ὕμμιν ἐνορμίτας παῖς ἐνέπω Βρομίου.

## XXVIII

## GREEN SUMMER

NICAENETUS

Οὐκ ἐθέλω, Φιλόθηρε, κατὰ πτόλιν, ἀλλ' ἐπ' ἀρούρης  
 δαίνυσθαι, Ζεφύρου πνεύματι τερπόμενος  
 Ἄρκει μοι κοίτη μὲν ὑπὸ πλευρῆσι χαμεύνα,  
 ἔγγυς γὰρ προμάλου δέμνιον ἐνδαπής,

sail with all thy canvas set: this I Priapus of the harbour bid thee, O man, that thou mayest sail forth to all thy trafficking.

## 27

Now is the season for a ship to run through the gurgling water, and no longer does the sea gloom, fretted with gusty squalls, and now the swallow plasters her round houses under the eaves, and the soft leafage laughs in the meadows. Therefore wind up your soaked cables, O sailors, and weigh your hidden anchors from the harbours, and stretch the forestays to carry your well-woven sails. This I the son of Bromius bid you, Priapus of the anchorage.

## 28

I do not wish to feast down in the city, Philothesus, but in the country, delighting myself with the breath of the west wind; sufficient couch for me is a strewing of boughs under my sile, for at hand is a bed of native willow and osier, the ancient garland of



Καὶ λίγος, ἀρχαῖον Καρῶν στέφος· ἀλλὰ φερέσθω  
οἶνος καὶ Μουσέων ἢ χαρίεσσα λύρη,  
Θυμῆρες πίνοντες ὅπως Διὸς εὐκλέα νύμφην  
μέλπωμεν, νήσου δεσπότην ἡμετέρης.

## XXIX

## PALACE GARDENS

## ARABIUS

Ὕδασι καὶ κήποισι καὶ ἄλσεσι καὶ Διονίσῳ  
καὶ πόντου πλήθῳ γείτονος εὐφροσύνη,  
Τερπνὰ δέ μοι γαίης τε καὶ ἐξ ἄλός ἄλλοθεν ἄλλος  
καὶ γριπεὺς ὀρέγει δῶρα καὶ ἀγρονόμος,  
Τοὺς δ' ἐν ἐμοὶ μίμνοντας ἢ ὀρνίθων τις ἀείδων  
ἢ γλυκὺ πορθμῆων φθέγμα παρηγορεῖ.

the Carians ; but let wine be brought, and the delightful lyre of the Muses, that drinking at our will we may sing the renowned bride of Zeus, lady of our island.

## 29

I am filled with waters and gardens and groves and vineyards, and the joyousness of the bordering sea ; and fisherman and farmer from different sides stretch forth to me the pleasant gifts of sea and land : and them who abide in me either a bird singing or the sweet cry of the ferrymen lulls to rest.

## VII

# THE FAMILY

### I

#### THE HOUSE OF THE RIGHTEOUS

MACEDONIUS

Εὐσεβίῃ τὸ μέλαθρον ἀπὸ πρώτοιου θεμελίου  
ἄχρι καὶ ὑψηλοῦς ἤγαγεν εἰς ὄρφους,  
Οὐ γὰρ ἀπ' ἄλλοτρίων κτεάνων ληϊστοὶ χαλκῶ  
ὄλβον ἀολλίζων τεύξε Μακεδόνιος,  
Οὐδὲ λιπερνήτης κενεῶ καὶ ἀκερδέϊ μόχθῳ  
κλαῦσε δικαιοτάτου μισθοῦ ἀτεμβόμενος·  
'Ὡς δὲ πόνων ἄμπαυμα φυλάσσεται ἀνδρὶ δικαίῳ,  
ὣδε καὶ εὐσεβέων ἔργα μένοι μερόπων.

### II

#### THE GIRL'S CUP

PAULUS SILENTIARIUS

Χεῖλος Ἀνικήτεια τὸ χρύσειον εἰς ἐμὲ τέγγει·  
ἀλλὰ παρασχόμην καὶ πόμα νυμφίδιον.

### I

Righteousness has raised this house from the first foundation even to the lofty roof; for Macedonius fashioned not his wealth by heaping up from the possessions of others with plundering sword, nor has any poor man here wept over his vain and profitless toil, being robbed of his most just hire; and as rest from labour is kept inviolate by the just man, so let the works of pious mortals endure.

### 2

Aniceteia wets her golden lip in me; but may I give her also the draught of bridal.

## III

## THE FLOWER UNBLOWN

PHILODEMUS

Οὔπω σοι καλύκων γυμνὸν θέρους, οὐδὲ μελαίνει  
 βότρυς ὁ παρθενίους πρωτοβολῶν χάριτας,  
 Ἄλλ' ἤδη θεὰ τόξα νέει θήγουσιν Ἔρωτες,  
 Λυσιδίκη, καὶ πῦρ τύφεται ἐγκρύφιον.  
 Φεύγωμεν δυσέρωτες, ἕως βέλος οὐκ ἐπὶ νευρῇ  
 μάντις ἐγὼ μεγάλης αὐτίκα πυρκαϊῆς.

## IV

## A ROSE IN WINTER

CRINAGORAS

Εἶαρος ἦνθει μὲν τὸ πρὶν ρόδα, νῦν δ' ἐνὶ μέσσω  
 χεῖματι πορφυρέας ἐσχάσαμεν κάλυκας  
 Σῆ' ἐπιμειδήσαντα γενεθλίῃ ἄσμενα τῆδε  
 ἡοῖ, νυμφιδίων ἀσσοτάτη λεχέων  
 Καλλίστης στεφθῆναι ἐπὶ κροτάφοισι γυναικὸς  
 λῶϊον ἢ μίμνειν ἡρινὸν ἡέλιον.

## V

## GOODBYE TO CHILDHOOD

AUTHOR UNKNOWN

Τιμαρέτα πρὸ γάμοιο τὰ τύμπανα τῆν τ' ἐρατεινὴν  
 σφαῖραν, τὸν τε κόμας ρύτορα κεκρύφαλον,

## 3

Not yet is thy summer unfolded from the bud, nor does the purple come upon thy grape that throws out the first shoots of its maiden graces; but already the young Loves are whetting their fleet arrows, Lysidice, and the hidden fire is smouldering. Flee we, wretched lovers, ere yet the shaft is on the string; I prophesy a mighty burning soon.

## 4

Roses ere now bloomed in spring, but now in midwinter we have opened our crimson cups, smiling in delight on this thy birthday morning, that brings thee so nigh the bridal bed: better for us to be wreathed on the brows of so fair a woman than wait for the spring sun.

## 5

Her tambourines and pretty ball, and the net that confined her hair, and her dolls and dolls' dresses, Timareta dedicates before her

Τάς τε κόρας, Λιμνάτι, κόρα κόρα, ὡς ἐπιεικές,  
 ἀνθετο, καὶ τὰ κορᾶν ἐνδύματ' Ἀρτέμιδι.  
 Λατώα, τὸ δὲ παιδὸς ὑπὲρ χεῖρα Τιμαρετείας  
 θηγκιμένα σώζοις τὴν ὅσιαν ὀσίως.

## VI

## THE WIFE'S PRAYER

ANTIPATER OF THESSALONICA

Βιθυνίς Κυθήρη με τεῆς ἀνεθήκατο, Κύπρι,  
 μορφῆς εἶδωλον λυγδινον εὐξαμένη  
 Ἄλλὰ σὺ τῇ μικκῇ μεγάλην χάριν ἀντιμερίζου,  
 ὡς ἔθος ἀρκεῖται δ' ἀνδρὸς ὁμοφροσύνη.

## VII

## BRIDEGROOM AND BRIDE

JOANNES BARBUCALLUS

Πειθοῖ καὶ Παφίᾳ πακτᾶν καὶ κηρία σίμβλων  
 τᾶς καλυκοστεφάνου νυμφίος Εὐρυνόμας  
 Ἐρμοφίλας ἀνέθηκεν ὁ βωκόλος· ἀλλὰ δέχεσθε  
 ἀντ' αὐτᾶς πακτᾶν, ἀντ' ἐμέθεν τὸ μέλι.

marriage to Artemis of Limnae, a maiden to a maiden, as is fit ; do thou, daughter of Leto, laying thine hand over the girl Timareta, preserve her purely in her purity.

## 6

Cythera of Bithynia dedicated me, the marble image of thy form, O Cyprian, having vowed it : but do thou impart in return thy great grace for this little one, as is thy wont ; and concord with her husband satisfies her.

## 7

To Persuasion and the Paphian, Hermophilas the neatherd, bridegroom of flower-chapleted Eurynome, dedicates a cream-cheese and combs from his hives ; but accept for her the cheese, for me the honey.

## VIII

## THE BRIDE'S VIGIL

AGATHIAS

Μήποτε λύγνε μύκηπα φέροις μηδ' ὄμβρον ἐγείροις  
 μη τὸν ἐμὸν παύσης νυμφίον ἐρχόμενον  
 Αἰεὶ σὺ φθονέεις τῇ Κύπριδι· καὶ γὰρ ὄθ' Ἡρώ  
 ἤρμοσε Λειάνδρῳ — θυμέ, τὸ λοιπὸν ἔα.  
 Ἐφάιστου τελέθεις, καὶ πείθομαι ὅτι χυλῆπτων  
 Κύπριδα θωπεύεις δεσποτικῆν ὀδύνην.

## IX

## HEAVEN ON EARTH

THEOCRITUS

Ἄ Κύπρις οὐ πάνδαμος· ἰλάσκειο τὰν θεόν, εἰπὼν  
 Οὐρανίαν, ἀγνᾶς ἀνθεμα Χρυσογόνας  
 Οἴκῳ ἐν Ἀμφικλέους, ᾧ καὶ τέκνα καὶ βίον ἔσχε  
 ζυγόν· αἰεὶ δέ σφιν λώϊον εἰς ἔτος ἦν  
 Ἐκ σέθεν ἀρχομένοις, ᾧ πότνια· κηδόμενοι γὰρ  
 ἀθανάτων αὐτοὶ πλεῖον ἔχουσι βροτοί.

## X

## WEARY PARTING

MELEAGER

Εὐφοροτο νᾶες πελαγίτιδες, αἱ πόρον Ἑλλῆς  
 πλεῖτε καλὸν κόλποις δεζόμεναι Βορέην,

## 8

Never grow mould, O lamp, nor call up the rain, lest thou stop my bridegroom in his coming; alway thou art jealous of the Cyprian; yes, and when she betrothed Hero to Leander—O my heart, leave the rest alone. Thou art the Fire-God's, and I believe that by vexing the Cyprian thou flatterest thy master's pangs.

## 9

This is not the common Cyprian; revere the goddess, and name her the Heavenly, the dedication of holy Chrysogone in the house of Amphicles, with whom she had children and life together; and ever it was better with them year by year, who began with thy worship, O mistress; for mortals who serve the gods are the better off themselves.

## 10

Fair-freighted sea-faring ships that sail the Strait of Helle, taking the good north wind in your sails, if haply on the island

Ἦν που ἐπ' ἠϊόνων Κῶαν κατὰ νᾶσον ἴδητε  
 Φανίον εἰς χαροπὸν δερκομέναν πέλαγος,  
 Τοῦτ' ἔπος ἀγγείλαιτε· καλὴ νυέ, σός με κομίζει  
 ἕμερος οὐ ναύταν πόσσι δὲ πεζοπόρον.  
 Εἰ γὰρ τοῦτ' εἶποιτ' εὐάγγελοι, αὐτίκα καὶ Ζεὺς  
 οὐριος ὑμετέρας πνεύσεται εἰς ὀθόνας.

## XI

## MOTHERHOOD

CALLIMACHUS

Καὶ πάλιν, Εἰλήθυια, Λυκαινίδος ἔλθῃ κελύσης  
 εὐλοχος, ὠδίνων ὧδε σὺν εὐτυχίῃ·  
 Ἦς τόδε νῦν μὲν, ἄνασσα, κόρης ὑπερ' ἀντι δὲ παιδὸς  
 ὕστερον εὐώδης ἄλλο τι νηὸς ἔχει.

## XII

## PAST PERIL

CALLIMACHUS

Τὸ χρέος ὡς ἀπέχεις, Ἀσκληπιέ, τὸ πρὸ γυναικὸς  
 Δημοδίκης Ἀκέσων ὄφελεν εὐξάμενος,  
 Γινώσκεις· ἦν δ' ἄρα λάθῃ καὶ μισθὸν ἀπαιτῆς,  
 φησὶ παρέξεσθαι μαρτυρίην ὁ πίναξ.

shores of Cos you see Phanion gazing on the sparkling sea, carry this message: Fair bride, thy desire brings me, not a sailor but a wayfarer on my feet. For if you say this, carrying good news, straightway will Zeus of the Fair Weather likewise breathe into your canvas.

## I I

Again, O Ilithyia, come thou at Lycaenis' call, Lady of Birth, even thus with happy issue of travail; whose offering now this is for a girl; but afterwards may thy fragrant temple hold another for a boy.

## I 2

Thou knowest, Asclepius, that thou hast received payment of the debt that Aceson owed, having vowed it for his wife Demodice; yet if it be forgotten, and thou demand thy wages, this tablet says it will give testimony.

## XIII

## FATHER AND MOTHER

PHAEDIMUS

"Αρτεμι, σοὶ τὰ πέδιλα Κιχησίου εἷσατο υἱός,  
καὶ πέπλων ὀλίγον πτυγμα Θεμιστοδίκη  
Οὔνεκά οἱ πρηεῖα λεχοῖ δισσὰς ὑπερέσχες  
χεῖρας, ἄτερ τόξου, πότνια, νισσομένη  
"Αρτεμι, νηπίαχον δὲ καὶ εἰσέτι παῖδα Λέοντι  
νεῦσον ἰδεῖν κοῦρον γυῖ' ἐπαεζόμενον.

## XIV

## HOUSEHOLD HAPPINESS

AGATHIAS

Τῇ Παφίῃ στεφάνους, τῇ Παλλάδι τὴν πλοκαμῖδα.  
'Αρτέμιδι ζώνην ἀνθετο Καλλιρόῃ  
Εὔρετο γὰρ μνηστῆρα τὸν ἤθελε, καὶ λάχεν ἦβην  
σώφρονα, καὶ τεκέων ἄρσεν ἔτικτε γένος.

## XV

## GRACIOUS CHILDREN

THEAETETUS

"Ολβια τέκνα γένοισθε· τίνος γένος ἔστε, τί δ' ὑμῖν  
ὥδε καλοῖς χαρίεν κείμενόν ἐστ' ὄνομα;

## 13

Artemis, to thee the son of Cichesias dedicates his shoes, and Themistodice the strait folds of her gown, because thou didst graciously hold thy two hands over her in childbed, coming, O our Lady, without thy bow. And do thou, O Artemis, grant yet to Leon to see his infant child a sturdy-limbed boy.

## 14

Callirhoë dedicates to the Paphian garlands, to Pallas a tress of hair, to Artemis her girdle; for she found a wooer to her heart, and was given a stainless prime, and bore male children.

## 15

Be happy, children; whose family are you? and what gracious name is given to so pretty things as you?—I am Nicanor, and my

Νικάνωρ ἐγὼ εἰμι, πατὴρ δ' ἐμοὶ Αἰπιόρητος,  
 μήτηρ δ' Ἥγησώ, κείμιν γένος Μακεδών.  
 Καὶ μὲν ἐγὼ Φίλα εἰμί, καὶ ἐστὶ μοι οὗτος ἀδελφός,  
 ἐκ δ' εὐχῆς τοκέων ἕσταμες ἀμρότεροι.

## XVI

## THE UNBROKEN HOME

AUTHOR UNKNOWN

Αὐτῷ καὶ τεκέεσσι γυναικί τε τύμβον ἔδειμεν  
 Ἄνδροτίων· οὐπω δ' οὐδενός εἰμι τάφος.  
 Οὕτω καὶ μείναμι πολὺν χρόνον· εἰ δ' ἄρα καὶ δεῖ,  
 δεξαίμην ἐν ἐμοὶ τοὺς προτέρους προτέρους.

## XVII

## THE BROKEN HOME

BIANOR

Θειονόης ἔκλαιον ἐμῆς μόρον, ἀλλ' ἐπὶ παιδὸς  
 ἐλπίσι κουφοτέρας ἕστενον εἰς ὀδύνας·  
 Νῦν δέ με καὶ παιδὸς φθονερά τις ἐνόσφισε Μοῖρα·  
 φεῦ βρέφος, ἐψεύσθη καὶ σὲ τὸ λειπόμενον.  
 Περσεφόνη, τόδε πατρός ἐπὶ θρήνοισιν ἄκουσον,  
 θεὸς βρέφος ἐς κόλπους μητρὸς ἀποιχομένης.

father is Aepioretus, and my mother Hegeso, and I am a Macedonian born.—And I am Phila, and this is my brother; and we both stand here fulfilling a vow of our parents.

## 16

Androtion built me, a burying-place for himself and his children and wife, but as yet I am the tomb of no one; so likewise may I remain for a long time; and if it must be, let me take to myself the eldest first.

## 17

I wept the doom of my Theionoë, but borne up by hopes of her child I wailed in lighter grief; and now a jealous fate has bereft me of the child also; alas, babe, I am cozened of even thee, all that was left me. Persephone, hear thou this at a father's lamentation; lay the babe on the bosom of its mother who is gone.



## XVIII

## SUNDERING

ANTIPATER OF SIDON

Ἦ που σὲ χθονίας, Ἀρετημιάς, ἐξ ἀκάτοιο  
 Κωκυτοῦ θεμέναν ἔχνος ἐπ' αἰόνη  
 Οἰχόμενον βρέφος ἄρτι νέω φορέουσαν ἀγοστῶ  
 ῥκτειραν θαλαρῆ Δωρίδες εἰν Ἀΐδα,  
 Πευθόμεναι τέο κῆρα· σὺ δὲ ξαίνουσα παρειάς  
 δάκρυσιν ἀγγείλας κεῖν' ἀνιαρὸν ἔπος·  
 Δίπλοον ὠδίνασα, φίλοι, τέκος, ἄλλο μὲν ἀνδρὶ  
 Εὐφρονη καλλιπόμεν, ἄλλο δ' ἄγω φθιμένους.

## XIX

## NUNC DIMITTIS

JOANNES BARBUCALLUS

Ἐς πόσιν ἀθρήσασα παρ' ἐσχατίης λίνα μοίρης  
 ἤνεσα καὶ χθονίους, ἤνεσα καὶ ζυγίους,  
 Τοὺς μὲν, ὅτι ζῶν λίπον ἀνέρα, τοὺς δ' ὅτι τοῖον·  
 ἀλλὰ πατήρ μίμνοι παισὶν ἐφ' ἡμετέροις.

## XX

## LEFT ALONE

AUTHOR UNKNOWN

Νικόπολιν Μαράθωνις ἐθήκατο τῆδ' ἐνὶ πέτρῃ  
 ὀμβρήσας δακρύοις λάρνακα μαρμαρέην,

## 18

Surely, methinks, when thou hadst set thy footprint, Artemias, from the boat upon Cocytus' shore, carrying in thy young hand thy baby just dead, the fair Dorian women had compassion in Hades, inquiring of thy fate; and thou, fretting thy cheeks with tears, didst utter that woful word: O friends, having travailed of two children, I left one for my husband Euphron, and the other I bring to the dead.

## 19

Gazing upon my husband as my last thread was spun, I praised the gods of death, and I praised the gods of marriage, those that I left my husband alive, and these that he was even such an one; but may he remain, a father for our children.

## 20

Marathonis laid Nicopolis in this stone, wetting the marble

'Αλλ' οὐδὲν πλέον ἔσχε· τί γὰρ πλέον ἀνέρι κήδεις  
 μούνῳ ὑπὲρ γαίης, οἰχομένης ἀλόχου;

## XXI

## EARTH'S FELICITY

## CARPHYLLIDES

Μη μέμψῃ παριῶν τὰ μνήματά μου, παροδίτα,  
 οὐδὲν ἔχω θρήνων ἄξιον οὐδὲ θανῶν·  
 Τέκνων τέκνα λέλοιπα· μιῆς ἀπέλαυσα γυναικὸς  
 συγγήρου· τρισσοῖς παισὶν ἔδωκα γάμους,  
 Ἐξ ὧν πολλὰκι παῖδας ἐμοῖς ἐνεκοίμισα κόλποις  
 οὐδενὸς οἰμῶζας οὐ νόσον, οὐ θάνατον·  
 Οἱ με κατασπείσαντες ἀπήμονα, τὸν γλυκὺν ὕπνον  
 κοιμᾶσθαι χώρην πέμψαν ἐπ' εὐσεβέων.

coffin with tears, but all to no avail; for what is there more than  
 sorrow for a man alone upon earth when his wife is gone?

## 21

Find no fault as thou passest by my monument, O wayfarer; not even in death have I aught worthy of lamentation. I have left children's children; I had joy of one wife, who grew old along with me; I made marriage for three sons whose sons I often lulled asleep on my breast, and never moaned over the sickness or the death of any: who, shedding tears without sorrow over me, sent me to slumber the sweet sleep in the country of the holy.

VIII  
BEAUTY

I  
SUMMER NOON  
MELEAGER

Εἰνόδιον στείχοντα μεσαμβρινὸν εἶδον Ἄλεξιν  
ἄρτι κόμην καρπῶν κειρομένου θέρεος,  
Διπλαῖ δ' ἀκτῖνές με κατέφλεγον, αἱ μὲν Ἔρωτος  
παιδὸς ἀπ' ὀφθαλμῶν, αἱ δὲ παρ' ἡελίου·  
Ἄλλ' ἄς μὲν νύξ αὔθις ἐκοίμισεν, ἄς δ' ἐν ὀνείροις  
εἶδωλον μορφῆς μᾶλλον ἀνεφλόγισεν·  
Λυσίππῳ δ' ἑτέροις ἐπ' ἔμοι πόνον ὕπνος ἔτευξεν,  
ἔμπνουν πῦρ ψυχῆ κάλλος ἀπεικονίσας.

II  
IN THE FIELD-PATH  
RHIANUS

Ἦ ῥά νύ τοι, Κλεόνικε, δι' ἀτραπιτοῖο κίοντι  
στεινῆς ἠντήσανθ' αἱ λιπαραὶ Χάριτες  
Καί σε πυτὶ ῥοδέησιν ἐπηγύναντο χέρεσσιν,  
κοῦρε, πεποίησαι δ' ἠλίκος ἔσσι χάρις.

I

I saw Alexis at noon walking on the way, when summer was just cutting the tresses of the cornfields; and double rays burned me; these of Love from the boy's eyes, and those from the sun. But those night allayed again, while these in dreams the phantom of a form kindled yet higher; and Sleep, the releaser of toil for others, brought toil upon me, fashioning the image of beauty in my soul, a breathing fire.

2

Surely, O Cleonicus, the lovely Graces met thee going along the narrow field-path, and clasped thee close with their rose-like hands,

Τηλόθι μοι μάλα χαῖρες· πυρὸς δ' οὐκ ἀσφαλὲς ἄσπον  
ἔρπειν ἀνθήρην, ἃ φίλος, ἀνθήρικα.

## III

## THE NEW LOVE

## MELEAGER

Ἄρνεῖται τὸν Ἔρωτα τεκεῖν ἢ Κύπρις ἰδοῦσα  
ἄλλον ἐν ἡῖθεοῖς Ἰμερον Ἀντίοχον·  
Ἄλλὰ, νέοι, στέργετε νέον Πόθον· ἦ γὰρ ὁ κοῦρος  
εὔρηται κρείσσων οὔτος Ἔρωτος Ἔρωτος.

## IV

## CONTRA MUNDUM

## CALLIMACHUS

Ἐγγχει καὶ πάλιν εἰπὲ Διοκλέος, οὐδ' Ἀχελῷος  
κείνου τῶν ἱερῶν αἰσθάνεται κυάθων·  
Καλὸς ὁ παῖς, Ἀχελῷε, λίην καλός· εἰ δέ τις οὐχὶ  
φησὶν, ἐπισταίμην μοῦνος ἐγὼ τὰ καλά.

## V

## THE FLOWER OF COS

## MELEAGER

Εἰκόνα μὲν Παρίην ζωογλύφος ἄνυσ' Ἔρωτος  
Πραξιτέλης, Κύπριδος παῖδα τυπωσάμενος,  
Νῦν δ' ὁ θεῶν κάλλιστος Ἔρωτος ἔμψυχον ἀγαλμα  
αὐτὸν ἀπεικονίσας ἔπλασε Πραξιτέλην,

O boy, and thou wert made all grace. Hail to thee from afar ;  
but it is not safe, O my dear, for the dry asphodel stalk to move  
too near the fire.

## 3

The Cyprian denies that she bore Love, seeing Antiochus among  
the youths, another Desire ; but O you who are young, cherish the  
new Longing ; for assuredly this boy is found a Love stronger  
than Love.

## 4

Pour in and say again, 'Diocles' ; nor does Acheloüs touch the  
cups consecrated to him ; fair is the boy, O Acheloüs, exceeding  
fair ; and if any one says no, let me be alone in my judgment of  
beauty.

## 5

Praxiteles the sculptor made a Parian image of Love, moulding  
the Cyprian's son ; but now Love, the most beautiful of the gods,

Ὅφρ' ὁ μὲν ἐν θνατοῖς, ὁ δ' ἐν αἰθέρι φιλτρα βραβεύῃ,  
 γῆς θ' ἅμα καὶ μακάρων σκηπτροφορῶσι Πόθοι.  
 Ὀλβίστη Μερόπων ἱερὰ πόλις, ἃ θεόπαιδα  
 καινὸν Ἔρωτα νέων θρέψεν ἱφαγεμόνα.

## VI

## THE SUN OF TYRE

## MELEAGER

Ἄβρους, ναὶ τὸν Ἔρωτα, τρέφει Τύρος· ἀλλὰ Μυῖσκος  
 ἔσβησεν ἐκλάμπας ἀστέρας ἠέλιος.

## VII

## THE LOADSTAR

## MELEAGER

Ἐν σοὶ τὰμά, Μυῖσκε, βίου πρυμνήσι' ἀνῆπται·  
 ἐν σοὶ καὶ ψυχῆς πνεῦμα τὸ λειφθὲν ἔτι·  
 Ναὶ γὰρ δὴ τὰ σά, κοῦρε, τὰ καὶ κωφοῖσι λαλεῦντα  
 ὄμματα, ναὶ μὰ τὸ σὸν φαιδρὸν ἐπισκύνιον,  
 Ἦν μοι συννεφὲς ὄμμα βάλῃς ποτέ, χεῖμα δέδορκα,  
 ἦν δ' ἰλαρὸν βλέψῃς, ἦδὺ τέθηλεν ἔαρ.

imaging himself, has fashioned a breathing statue, Praxiteles, that the one among mortals and the other in heaven may have all love-charms in control, and at once on earth and among the immortals they may bear the sceptres of Desire. Most happy the sacred city of the Meropes, which nurtured as prince of her youth the god-born new Love.

## 6

Delicate, so help me Love, are the fosterlings of Tyre; but Myiscus blazes out and quenches them all as the sun the stars.

## 7

On thee, Myiscus, the cables of my life are fastened; in thee is the very breath of my soul, what is left of it; for by thine eyes, O boy, that speak even to the deaf, and by thy shining brow, if thou ever dost cast a clouded glance on me, I gaze on winter, and if thou lookest joyously, sweet spring bursts into bloom.

## VIII

## LAUREL AND HYACINTH

## MELEAGER

Αἰπολικὰ σύριγγες ἐν οὐρεσι μῆκέτι Δάφνιν  
 φωνεῖτ', αἰγιβάτῃ Πάνι χαριζόμεναι,  
 Μηδὲ σὺ τὸν στεφθέντα, λύρη Φοῖβοιο προφῆτι,  
 δάφνη παρθενίῃ μέλφ' Ἑτάκινθον ἔτι.  
 Ἦν γὰρ ὅτ' ἦν Δάφνης μὲν Ὀρειάσι, σοὶ δ' Ἑτάκινθος  
 τερπνός· νῦν δὲ πόθων σκῆπτρα Δίῳ ἐχέτω.

## IX

## THE QUEST OF PAN

## GLAUCUS

Νύμφαι, πευθομένῳ φράσατ' ἀτρεκές, εἰ παροδείων  
 Δάφνης τὰς λευκὰς ὠδ' ἀνέπασ' ἐρίφους.  
 Ναὶ ναί, Πάν συρικτά, καὶ εἰς αἰγιερον ἐκείναν  
 σοὶ τι κατὰ φλοιοῦ γράμμ' ἐκόλαψε λέγειν.  
 Πάν, Πάν, πρὸς Μαλέαν, πρὸς ὕρος Ψωφίδιον ἔρχου·  
 ἰξοῦμαι. Νύμφαι χαίρετ', ἐγὼ δ' ὑπάγω.

## X

## THE AUTUMN BOWER

## MNASALCAS

Ἄμπελε, μήποτε φύλλα χαμαὶ σπεύδουσα βαλέσθαι  
 δεΐδιας ἐσπέριον Πλειάδα δυομέναν;

## 8

O pastoral pipes, no longer sing of Daphnis on the mountains, to pleasure Pan the lord of the goats; neither do thou, O lyre interpretess of Phoebus, any more chant Hyacinthus chapleted with maiden laurel; for time was when Daphnis was delightful to the mountain-nymphs, and Hyacinthus to thee; but now let Dion hold the sceptre of Desire.

## 9

Nymphs, tell me true when I inquire if Daphnis passing by rested his white kids here.—Yes, yes, piping Pan, and carved in the bark of yonder poplar a letter to say to thee, 'Pan, Pan, come to Malea, to the Psophidian mount; I will be there.'—Farewell, Nymphs, I go.

## 10

Vine, that hastenest so to drop thy leaves to earth, fearest thou then the evening setting of the Pleiad? abide for sweet sleep

Μεῖνον ἐπ' Ἀντιλέοντι πεσεῖν ὑπὸ τὴν γλυκὺν ὕπνον,  
 ἐς τότε τοῖς καλοῖς πάντα χαρίζομένα.

## XI

## AN ASH IN THE FIRE

## MELEAGER

Ἦδη μὲν γλυκὺς ὄρθρος· ὁ δ' ἐν προθύροισιν ἄϋπνος  
 Δᾶμις ἀποψύχει πνεῦμα τὸ λειφθὲν ἔτι  
 Σχέτλιος Ἡράκλειτον ἰδὼν· ἔστη γὰρ ὑπ' αὐγὰς  
 ὀφθαλμῶν βληθεὶς κηρὸς ἐς ἀνθρακίην.  
 Ἄλλά μοι ἔγρεο Δᾶμι, δυσάμμορε· καὶ τὸς Ἔρωτος  
 ἔλκος ἔχων ἐπὶ σοῖς δάκρυσι δακρυχέω.

to fall on Antileon beneath thee, giving all grace to beauty  
 till then.

## II

Now grey dawn is sweet; but sleepless in the doorway Damis  
 swoons out all that is left of his breath, unhappy, having but seen  
 Heraclitus; for he stood under the beams of his eyes as wax cast  
 among the embers: but arise, I pray thee, luckless Damis; even  
 myself I wear Love's wound and shed tears over thy tears.

## IX

# FATE AND CHANGE

### I

#### THE FLOWER OF YOUTH

MARCUS ARGENTARIUS

Ἴσις ἡδύπνευστε, καὶ εἰ δεκάκις μύρον εἴδεις,  
ἔγρεο καὶ δέξαι χερσὶ φίλαις στέφανον  
Ὅν νῦν μὲν θάλλοντα, μαραινόμενον δὲ πρὸς ἡῶ  
ᾔψαι, ὑμετέρας σύμβολον ἡλικίης.

### II

#### THE MAIDEN'S POSY

RUFINUS

Πέμπω σοί, Ῥοδόκλεια, τόδε στέφος, ἀνθεσι κηλοῖς  
αὐτὸς ὑφ' ἡμετέραις πλεξάμενος παλάμαις·  
Ἔστι κρίνον ῥοδέη τε κάλυξ νοτερὴ τ' ἀνεμώνη  
καὶ νάρκισσος ὑγρὸς καὶ κυαναυγὲς Ἴον·  
Ταῦτα στεψαμένη λήξον μεγάλαυχος ἑοῦσα·  
ἀνθεῖς καὶ λήγεις καὶ σὺ καὶ ὁ στέφανος.

### I

Sweet-breathed Isias, though thy sleep be tenfold spice, awake and take this garland in thy dear hands, which, blooming now, thou wilt see withering at daybreak, the likeness of a maiden's prime.

### 2

I send thee, Rhodocleia, this garland, which myself have twined of fair flowers beneath my hands; here is lily and rose-chalice and moist anemone, and soft narcissus and dark-glowing violet; garlanding thyself with these, cease to be high-minded; even as the garland thou also dost flower and fall.



## III

## WITHERED BLOSSOMS

STRATO

Εἰ κάλλει καυχῆ, γίγνωσχ' ὅτι καὶ ρόδον ἀνθεῖ,  
 ἀλλὰ μαρανθὲν ἄφνω σὺν κοπρίοις ἐρίφη'  
 "Ἄνθος γὰρ καὶ κάλλος ἴσον χρόνον ἐστὶ λαχόντα,  
 ταῦτα δ' ὁμῇ φθονέων ἐξεμάρανε χρόνος.

## IV

## ROSE AND THORN

AUTHOR UNKNOWN

Τὸ ρόδον ἀκμάζει βαιὸν χρόνον· ἤν δὲ παρέλθη  
 ζητῶν εὐρήσεις οὐ ρόδον ἀλλὰ βάτον.

## V

## THE BIRD OF TIME

THYMOCLÉS

Μέμνη που, μέμνη ὅτε τοι ἔπος ἱερὸν εἶπον·  
 ὦρη κάλλιστον, χεῖρη ἐλαφρότατον·  
 "Ὡρην οὐδ' ὁ τάχιστος ἐν αἰθέρι παρφθάσει ὄρνις.  
 νῦν ἴδε πάντ' ἐπὶ γῆς ἀνθεα σεῦ κέχυται.

## 3

If thou boast in thy beauty, know that the rose too blooms, but quickly being withered, is cast on the dunghill; for blossom and beauty have the same time allotted to them, and both together envious time withers away.

## 4

The rose is at her prime a little while; which once past, thou wilt find when thou seekest no rose, but a thorn.

## 5

Thou rememberest haply, thou rememberest when I said to thee that holy word, 'Opportunity is the fairest, opportunity the lightest-footed of things; opportunity may not be overtaken by the swiftest bird in air.' Now lo! all thy flowers are shed on the ground.

## VI

## THE END OF DESIRE

SECUNDUS

Ἦ τὸ πάλαι Λαΐς πάντων βέλος, οὐκέτι Λαΐς  
 ἀλλ' ἐτέων φανερὴ πᾶσιν ἐγὼ Νέμεσις.  
 Οὐ μὰ Κύπριν (τί δὲ Κύπρις ἐμοὶ πλέον ἢ ὅσον ὄρκος;)  
 γινώριμον οὐδ' αὐτῇ Λαΐδι Λαΐς ἔτι.

## VII

## HOARDED BEAUTY

STRATO

Εἰ μὲν γηράσκει τὸ κλόν, μετὰδος πρὶν ἀπέλθῃ  
 εἰ δὲ μένει, τί φοβῆ τοῦθ' ὃ μένει διδόναι;

## VIII

## DUST AND ASHES

ASCLEPIADES

Φεῖδῃ παρθενίης, καὶ τί πλέον; οὐ γὰρ ἐς Ἄϊδην  
 ἔλθοῦς' εὐρήσεις τὸν φιλέοντα, κόρη'  
 Ἐν ζωῶσι τὰ τερπνὰ τὰ Κύπριδος· ἐν δ' Ἀχέρωντι  
 ὀστέα καὶ σποδιή, παρθένε, κεισόμεθα.

## 6

I who once was Laïs, an arrow in all men's hearts, no longer Laïs, am plainly to all the Nemesis of years. Ay, by the Cyprian (and what is the Cyprian now to me but an oath to swear by ?) not Laïs herself knows Laïs now.

## 7

If beauty grows old, impart thou of it before it be gone; and if it abides, why fear to give away what thou dost keep ?

## 8

Thou hoardest thy maidenhood; and to what profit? for when thou art gone to Hades thou wilt not find a lover, O girl. Among the living are the Cyprian's pleasures; but in Acheron, O maiden, we shall lie bones and dust.

## IX

## TO-MORROW

## MACEDONIUS

Αὔριον ἀθρήσω σε· τὸ δ' οὐ ποτε γίνεται ἡμῖν  
 ἡθάδος ἀμβολίης αἰὲν ἀεζομένης·  
 Ταῦτά μοι ἰμεῖροντι χαρίζεαι, ἄλλα δ' ἐς ἄλλους  
 δῶρα φέρεις, ἐμέθεν πίστιν ἀπειπαμένη.  
 Ὅψομαι ἔσπερήν σε. τί δ' ἔσπερός ἐστι γυναικῶν;  
 γῆρας ἀμετρήτῳ πληθόμενον ρυτίδι.

## X

## THE CASKET OF PANDORA

## MACEDONIUS

Πανδώρης ὄρώων γελῶω πίθον, οὐδὲ γυναῖκα  
 μέμφομαι, ἀλλ' αὐτῶν τὰ πτερὰ τῶν Ἀγαθῶν·  
 Ὡς γὰρ ἐπ' Οὐλύμποιο μετὰ χθονὸς ἦθεα πάσης  
 πωτῶνται, πίπτειν καὶ κατὰ γῆν ὄφελον.  
 Ἢ δὲ γυνὴ μετὰ πῶμα κατωχρήσασα παρειάς  
 ὤλεσεν ἀγλαίην ὣν ἔφερον χαρίτων,  
 Ἀμφοτέρων δ' ἤμαρτεν ὁ νῦν βίος, ὅττι καὶ αὐτὴν  
 γηράσκουσιν ἔχει, καὶ πίθος οὐδὲν ἔχει.

## 9

'To-morrow I will look on thee'—but that never comes for us, while the accustomed putting-off ever grows and grows. This is all thy grace to my longing; and to others thou bearest other gifts, despising my faithful service. 'I will see thee at evening.' And what is the evening of a woman's life? old age, full of a million wrinkles.

## 10

I laugh as I look on the jar of Pandora, nor do I blame the woman, but the wings of the Blessings themselves; for they flutter through the sky over the abodes of all the earth, while they ought to have descended on the ground. But the woman behind the lid, with cheeks grown pallid, has lost the splendour of the beauties that she had, and now our life has missed both ways, because she grows old in it, and the jar is empty.

## XI

## COMING WINTER

## ANTIPATER OF SIDON

Ἦδη τοι φθινόπωρον, Ἐπίκλεες, ἐκ δὲ Βοώτου  
 ζώνης Ἀρκτούρου λαμπρὸν ὄρωρε σέλας,  
 Ἦδη καὶ σταφυλαὶ δρεπάνης ἐπιμιμνήσκονται  
 καὶ τις γεμερινὴν ἀμπερέφει καλύβην·  
 Σοὶ δ' οὔτε γλαίνης θερμὴ κροκὺς οὔτε χιτῶνος  
 ἔνδον ἀποσκλήση δ' ἀστέρα μεμρόμενος.

## XII

## NEMESIS

## MELEAGER

Ἐφθέγγω, ναὶ Κύπριν, ἃ μὴ θεός, ὦ μέγα τολμᾶν  
 θυμὲ μαιῶν· Θήρων σοὶ καλὸς οὐκ ἐφάνη·  
 Σοὶ καλὸς οὐκ ἐφάνη Θήρων· ἀλλ' αὐτὸς ὑπέστης·  
 οὐδὲ Διὸς πτήξεις πῦρ τὸ κεραινοβόλον.  
 Τοιγὰρ ἰδοῦ, τὸν πρόσθε λάλον προὔθηκεν ἰδέσθαι  
 δεῖγμα θρασυστομίας ἢ βαρύφρων Νέμεσις.

## XIII

## THE BLOODY WELL

## APOLLONIDES

Ἡ Καθαρή (Νύμφαι γὰρ ἐπώνυμον ἔξοχον ἄλλων  
 κρήνη πασῶν δῶκαν ἐμοὶ λιβάδων)

## I 1

Now is autumn, Epicles, and out of the belt of Bootes the clear splendour of Areturus has risen; now the grape-clusters take thought of the sickle, and men thatch their cottages against winter; but thou hast neither warm fleecy cloak nor garment indoors, and thou wilt be shrivelled up with cold and curse the star.

## I 2

Thou saidst, by the Cyprian, what not even a god might, O greatly-daring spirit; Theron did not appear fair to thee; to thee Theron did not appear fair; nay, thou wouldst have it so: and thou wilt not quake even before the flaming thunderbolt of Zeus. Wherefore lo! indignant Nemesis hath set thee forth to see, who wert once so voluble, for an example of rashness of tongue.

## I 3

I the Clear Fount (for the Nymphs gave this surname to me beyond all other springs) since a robber slew men who were resting

Ληϊστῆς ὅτε μοι παρακλίντορας ἔκτανεν ἄνδρας  
καὶ φονίην ἱεροῖς ὕδασι λοῦσε χέρρα,  
Κεῖνον ἀναστρέψασα γλυκὺν ῥέον οὐκέθ' ὀδίταις  
βλύζω· τίς γὰρ ἐρεῖ τὴν Καθαρὴν ἔτι με;

## XIV

## A STORY OF THE SEA

## ANTIPATER OF THESSALONICA

Κλασθείσης ποτὲ νηὸς ἐν ὕδατι, δῆριν ἔθεντο  
δισσοὶ ὑπὲρ μούνης μαρνάμενοι σανίδος.  
Τύψε μὲν Ἀνταγόρης Πεισίστρατον· οὐ νευεσητόν,  
ἦν γὰρ ὑπὲρ ψυχῆς· ἀλλ' ἐμέλησε Δίκῃ.  
Νήχεθ' ὁ μὲν, τὸν δ' εἶλε κύων ἄλγος· ἢ παναλάστωρ  
κηρῶν οὐδ' ὕγρω παύεται ἐν πελάγει.

## XV

## EMPTY HANDS

## CALLIMACHUS

Οἶδ' ὅτι μοι πλούτου κενεαὶ χέρρες· ἀλλά, Μένιππε,  
μὴ λέγε, πρὸς Χαρίτων, τοῦμόν ὄνειρον ἐμοί·  
'Ἀλγέω ἦν διὰ παντός ἔπος τόδε πικρὸν ἀκούω·  
ναί, φίλε, τῶν παρὰ σοῦ τοῦτ' ἀνεραστότατον.

beside me and washed his bloodstained hand in my holy waters,  
have turned that sweet flow backward, and no longer gush out for  
wayfarers; for who any more will call me the Clear?

## 14

Once on a time when a ship was shattered at sea, two men fell  
at strife fighting for one plank. Antagoras struck away Pisistratus;  
one could not blame him, for it was for his life; but Justice took  
cognisance. The other swam ashore; but him a dog-fish seized;  
surely the Avenger of the Fates rests not even in the watery deep.

## 15

I know that my hands are empty of wealth; but by the Graces,  
O Menippus, tell me not my own dream; it hurts me to hear  
evermore this bitter word: yes, my dear, this is the most unloving  
thing of all I have borne from thee.

## XVI

## LIGHT LOVE

MARCUS ARGENTARIUS

Ἡράσθης πλουτῶν, Σωσίκρατες' ἀλλὰ πένης ὦν  
 οὐκέτ' ἐρᾷ· λιμὸς φάρμακον οἶον ἔχει·  
 Ἡ δὲ πάρος σε καλεῦσα μύρον καὶ τερπνὸν Ἀδωνιν  
 Μηνοφίλα, νῦν σου τοῦνομα πυνθάνεται.  
 Τίς πόθεν εἷς ἀνδρῶν; πόθι τοι πόλις; ἧ μόλις ἔγνωσ  
 τοῦτ' ἔπος, ὡς οὐδεὶς οὐδὲν ἔχοντι φίλος.

## XVII

## FORTUNE'S PLAYTHING

AUTHOR UNKNOWN

Οὐκ ἐθέλουσα Τύχη σε προήγαγεν, ἀλλ' ἵνα δείξῃ  
 ὡς ὅτι μέχρις σοῦ πάντα ποιεῖν δύναται.

## XVIII

## TIME THE CONQUEROR

PLATO

Αἰὼν πάντα φέρει· δολιχὸς χρόνος οἶδεν ἀμείβειν  
 οὔνομα καὶ μορφήν καὶ φύσιν ἧδὲ τύχην.

## 16

Thou wert loved when rich, Sosicrates, but being poor thou art loved no longer; what magic has hunger! And she who before called thee spice and darling Adonis, Menophila, now inquires thy name. Who and whence of men art thou? where is thy city? Surely thou art dull in learning this saying, that none is friend to him who has nothing.

## 17

Not of good-will has Fortune advanced thee; but that she may show her omnipotence, even down to thee.

## 18

Time carries all things; length of days knows how to change name and shape and nature and fortune.

## XIX

MEMNON AND ACHILLES

ASCLEPIODOTUS

Ζώειν, εἰναλίη Θέτι, Μέμνονα καὶ μέγα φωνεῖν  
 μάνθανε, μητρῶή λαμπάδι θαλπόμενον,  
 Αἰγύπτου Λιβυκῆσιν ὑπ' ὄφρυσιν, ἐνθ' ἀποτάμνει  
 καλλίπυλον Θήβην Νεῖλος ἐλαυνόμενος,  
 Τὸν δὲ μάχης ἀκόρητον Ἀχιλλέα μήτ' ἐνὶ Τρώων  
 φθέγγεσθαι πεδίῳ, μήτ' ἐνὶ Θεσσαλίῃ.

## XX

CORINTH

ANTIPATER OF SIDON

Ποῦ τὸ περίβλεπτον κάλλος σέο, Δωρὶ Κόρινθε ;  
 ποῦ στεφάναι πύργων, ποῦ τὰ πάλαι κτέανα ;  
 Ποῦ νηοὶ μακάρων, ποῦ δώματα, ποῦ δὲ δάμαρτες  
 Σισύφιοι λαῶν θ' αἱ ποτε μυριάδες ;  
 Οὐδὲ γὰρ οὐδ' ἔγχοις, πολυκάμμοροι, σέο λείπεται,  
 πάντα δὲ συμμάρψας ἐξέφαγεν πόλεμος.  
 Μοῦναι ἀπόρρητοι Νηρηίδες Ὀκεανοῖο  
 κοῦραι σῶν ἀχέων μίμνομεν ἀλκυόνες.

## 19

Know, O Thetis of the sea, that Memnon yet lives and cries aloud, warmed by his mother's torch, in Egypt beneath Libyan brows, where the running Nile severs fair-portalled Thebes ; but Achilles, the insatiate of battle, utters no voice either on the Trojan plain or in Thessaly.

## 20

Where is thine admired beauty, Dorian Corinth, where thy crown of towers ? where thy treasures of old, where the temples of the immortals, where the halls and where the wives of the Sisyphids, and the tens of thousands of thy people that were ? for not even a trace, O most distressful one, is left of thee, and war has swept up together and clean devoured all ; only we, the unravaged sea nymphs, maidens of Ocean, abide, halcyons wailing for thy woes.

## XXI

## DELOS

## ANTIPATER OF THESSALONICA

Εἶθε με παντοίοισιν ἔτι πλάζεσθαι ἀήταις  
 ἢ Λητοῦ στῆναι μαῖαν ἀλωομένην·  
 Οὐκ ἂν χητοσύνην τόσον ἔστενον. οἱ ἐμὲ δειλὴν,  
 ὄσσαις Ἑλλήνων νηυσὶ παραπλέομαι  
 Δῆλος ἐρημαίη, τὸ πάλαι σέβας· ὄψέ μοι Ἥρη  
 Λητοῦς, ἀλλ' οἰκτρὴν τήνδ' ἐπέθηκε δίκην.

## XXII

## TROY

## AGATHIAS

Εἰ μὲν ἀπὸ Σπάρτης τις ἔφυς, ξένε, μὴ με γελάσσης,  
 οὐ γὰρ ἐμοὶ μούνη ταῦτα τέλεσσε Τύχη·  
 Εἰ δέ τις ἐξ Ἀσίας, μὴ πένθειε, Δαρδανικοῖς γὰρ  
 σκήπτροις Αἰνεαδῶν πᾶσα νένευκε πόλις·  
 Εἰ δὲ θεῶν τεμένη καὶ τείχεα καὶ ναετῆρας  
 ζηλήμων δῆϊων ἐξεκένωσεν Ἄρης,  
 Εἰμὶ πάλιν βασίλεια· σὺ δ' ὦ τέκος, ἄτρομε Ῥώμη  
 βάλλε καθ' Ἑλλήνων σῆς ζυγόδεσμα δίκης.

## 21

Would I were yet blown about by ever-shifting gales, rather than fixed for wandering Leto's childbed; I had not so bemoaned my desolation. Ah miserable me, how many Greek ships sail by me, desert Delos, once so worshipful: late, but terrible, is Hera's vengeance laid on me thus for Leto's sake.

## 22

If thou art a Spartan born, O stranger, deride me not, for not to me only has Fortune accomplished this; and if of Asia, mourn not, for every city has bowed to the Dardanian sceptre of the Aeneadae. And though the jealous sword of enemies has emptied out Gods' precincts and walls and inhabitants, I am queen again; but do thou, O my child, fearless Rome, lay the yoke of thy law over Greece.



## XXIII

## MYCENAE (1)

ALPHEUS

Ἡρώων ὀλίγαι μὲν ἐν ὄμμασιν, αἱ δ' ἔτι λοιπαὶ  
 πατρίδες οὐ πολλῶ γ' αἰπύτεραι πεδίων·  
 Οἷη καὶ σέ, τάλαινα, παρερχόμενός γε Μυκῆνην  
 ἔγνων, αἰπολίου παντός ἐρημοτέρην,  
 Αἰπολικὸν μῆνυμα· γέρων δέ τις, ἢ πολύχρυσος,  
 εἶπεν, Κυκλώπων τῆδ' ἐπέκειτο πόλις.

## XXIV

## MYCENAE (2)

POMPEIUS

Εἰ καὶ ἐρημαίη κέχυμαι κόνις ἐνθα Μυκῆνην,  
 εἰ καὶ ἀμαυροτέρη παντός ἰδεῖν σκοπέλου,  
 Ὃλου τις καθορῶν κλεινὴν πόλιν ἧς ἐπάτησα  
 τείχεα, καὶ Πριάμου πάντ' ἐκένωσα δόμον,  
 Γνώσεται ἐνθεν ὅσον πάρος ἔσθενον· εἰ δέ με γῆρας  
 ὕβρισεν, ἀρκοῦμαι μάρτυρι Μαιονίδῃ.

## XXV

## AMPHIPOLIS

ANTIPATER OF THESSALONICA

Στρυμόνι καὶ μεγάλῳ πεπολισμένον Ἑλλησπόντῳ  
 ἤριον Ἡδωνῆς Φυλλίδος, Ἀμφίπολι,

## 23

Few of the native places of the heroes are in our eyes, and those yet left rise little above the plain; and such art thou, O hapless Mycenae, as I marked thee in passing by, more desolate than any hill-pasture, a thing that goatherds point at; and an old man said, 'Here stood the Cyclopean city rich in gold.'

## 24

Though I am but drifted desolate dust where once was Mycenae, though I am more obscure to see than any chance rock, he who looks on the famed city of Ilius, whose walls I trod down and emptied all the house of Priam, will know thence how great my former strength was; and if old age has done me outrage, I am content with Homer's testimony.

## 25

City built upon Strymon and the broad Hellespont, grave of Edonian Phyllis, Amphipolis, yet there remain left to thee the

Λοιπά τοι Αἰθιοπίης Βραυρωνίδος ἔγχια νηοῦ  
 μίμνει καὶ ποταμοῦ τὰ μφιμάχητον ὕδωρ,  
 Τὴν δέ ποτ' Αἰγείδαις μεγάλην ἔριν ὡς ἀλιανθῆς  
 τρυγὸς ἐπ' ἀμφοτέραις δερκόμεθ' ἠϊόσιν.

## XXVI

SPARTA

AUTHOR UNKNOWN

Ἄ πάρος ἄδμητος καὶ ἀνέμβατος, ὦ Λακεδαῖμον,  
 καπνὸν ἐπ' Εὐρώτῃ δέρκεαι Ὀλένιον  
 Ἄσκιος οἰωνοὶ δὲ κατὰ χθονὸς οἰκία θέντες  
 μύρονται, μῆλων δ' οὐκ ἀίουσι λύκοι.

## XXVII

BERYTUS

AUTHOR UNKNOWN

Τὴν πόλιν οἱ νέκυες πρότερον ζῶσαν κατέλειψαν,  
 ἡμεῖς δὲ ζῶντες τὴν πόλιν ἐκφέρομεν.

## XXVIII

SED TERRAE GRAVIORA

LEONIDAS OF TARENTUM

Ὀλκάδα πῦρ μ' ἔφλεξε τόσῃν ἄλλα μετρούσασαν  
 ἐν χθονὶ τῇ πεύκας εἰς ἐμὲ κειραμένην,

traces of the temple of her of Aethopion and Brauron, and the water of the river so often fought around; but thee, once the high strife of the sons of Aegceus, we see like a torn rag of sea-purple on either shore.

## 26

O Lacedaemon, once unsubdued and untrodden, thou seest shadeless the smoke of Olenian camp-fires on the Eurotas, and the birds building their nests on the ground wail for thee, and the wolves do not hear any sheep.

## 27

Formerly the dead left their city living; but we living hold the city's funeral.

## 28

Me, a hull that had measured such spaces of sea, fire consumed on the land that cut her pines to make me. Ocean brought me

"Ἦν πέλαγος διέσωσεν ἐπ' ἡόνα· ἀλλὰ θαλάσσης  
τὴν ἐμὲ γειναμένην εὖρον ἀπιστοτέρην.

## XXIX

## YOUTH AND RICHES

AUTHOR UNKNOWN

Ἦν νέος ἀλλὰ πένης, νῦν γηρωῶν πλούσιός εἰμι,  
ὦ μόνος ἐκ πάντων οἰκτρὸς ἐν ἀμφοτέροισι,  
"Ὅς τότε μὲν χρῆσθαι δυνάμην ὀπότ' οὐδὲ ἐν εἶχον,  
νῦν δ' ὀπότ'ε χρῆσθαι μὴ δύναμαι τότ' ἔχω.

## XXX

## THE VINE'S REVENGE

EVENUS

Κῆν με φάγῃς ἐπὶ ρίζαν ὅμως ἔτι καρποφορήσω  
ὅσσον ἐπισπεῖσαι σοί, τράγε, θυομένω.

## XXXI

## REVERSAL

PLATO

Χρυσὸν ἀνὴρ εὐρῶν ἔλιπεν βρόχον· αὐτὰρ ὁ χρυσὸν  
ὄν λίπεν οὐχ εὐρῶν ἤψεν ὄν εὖρε βρόχον.

safe to shore; but I found her who bore me more treacherous than the sea.

## 29

I was young, but poor; now in old age I am rich, alas, alone of all men pitiable in both, who then could enjoy when I had nothing, and now have when I cannot enjoy.

## 30

Though thou devour me down to the root, yet still will I bear so much fruit as will serve to pour libation on thee, O goat, when thou art sacrificed.

## 31

A man finding gold left a halter; but he who had left the gold, not finding it, knotted the halter he found.

## XXXII

TENANTS AT WILL

AUTHOR UNKNOWN

Ἄγρὸς Ἀχαιμενίδου γενόμενῃ ποτέ, νῦν δὲ Μενίππου,  
καὶ πάλιν ἐξ ἑτέρου βήσομαι εἰς ἕτερον·  
Καὶ γὰρ ἐκεῖνος ἔχειν μὲ ποτ' ᾔετο, καὶ πάλιν οὗτος  
οἴεται· εἰμὶ δ' ὄλωσ' οὐδενός, ἀλλὰ Τύχης.

## XXXIII

PARTING COMPANY

AUTHOR UNKNOWN

Ἐλπίς καὶ σὺ Τύχῃ μέγα χρίζετε τὸν λιμέν' εὖρον·  
οὐδὲν ἐμοὶ χ' ὑμῖν παίζετε τοὺς μετ' ἐμέ.

## XXXIV

FORTUNE'S MASTER

PALLADAS

Ἐλπίδος οὐδὲ Τύχης ἔτι μοι μέλει, οὐδ' ἀλεγίζω  
λοιπὸν τῆς ἀπάτης· ἤλυθον εἰς λιμένα.  
Εἰμὶ πένης ἄνθρωπος, ἐλευθερίῃ δὲ συνοικῶν  
ὑβριστὴν πενίης πλοῦτον ἀποστρέφομαι.

## XXXV

BREAK OF DAY

JULIUS POLYAENUS

Ἐλπίς ἀεὶ βιότου κλέπτει χρόνον· ἡ πυμάτη δὲ  
ἤως τὰς πολλὰς ἔφθασεν ἀσχολίας.

## 32

I was once the field of Achaemenides, now I am Menippus', and again I shall pass from another to another; for the former thought once that he owned me, and the latter thinks so now in his turn; and I belong to no man at all, but to Fortune.

## 33

Hope, and thou Fortune, a long farewell; I have found the haven; there is nothing more between me and you; make your sport of those who come after me.

## 34

No more is Hope or Fortune my concern, nor for what remains do I reckon of your deceit; I have reached harbour. I am a poor man, but living in Freedom's company I turn my face away from wealth the scorner of poverty.

## 35

Hope evermore steals away life's period, till the last morning cuts short all those many businesses.

## X

## THE HUMAN COMEDY

## I

## PROLOGUE

## STRATO

Μὴ ζήτει δέλτοισιν ἐμαῖς Πρίαμον παρὰ βωμοῖς  
 μηδὲ τὰ Μηδείης πένθεα καὶ Νιόβης,  
 Μῆδ' Ἴτυν ἐν θαλάμοις καὶ ἀηδόνας ἐν πετάλοισιν·  
 ταῦτα γὰρ οἱ πρότεροι πάντα χύδην ἔγραφον·  
 Ἄλλ' ἰλαραῖς Χαρίτεσσι μεμιγμένον ἦδ' ἔρωτα  
 καὶ Βρόμιον· τούτοις δ' ὄφρ' οὐκ ἔπρεπον.

## II

## FLOWER O' THE ROSE

## DIONYSIUS

Ἴη τὰ ῥόδα, ῥοδόεσσ' ἔχεις χάριν· ἀλλὰ τί πωλεῖς,  
 σαυτήν, ἢ τὰ ῥόδα, ἢ συναμφοτέρα;

## 1

Seek not on my pages Priam at the altars nor Medea's and Niobe's woes, nor Itys in the hidden chambers, and the nightingales among the leaves; for of all these things former poets wrote abundantly; but mingling with the blithe Graces, sweet Love and the Wine-god; and grave looks become not them.

## 2

You with the roses, you are fair as a rose; but what sell you? yourself, or your roses, or both together?

## III

## LOST DRINK

NICARCHUS

Ἐρμῆσιος ἡμῖν Ἀφροδίσιος ἔξ ἡμέρας οἴνου  
 αἴρων, προσκόψας πένθος ἔθηκε μέγα.  
 Οἶνος καὶ Κένταυρον ἀπώλεσεν· ὡς ὄφελεν δὲ  
 χῆμας· νῦν δ' ἡμεῖς τοῦτον ἀπωλέσαμεν.

## IV

## THE VINTAGE-REVEL

LEONIDAS OF TARENTUM

Γλευκοπόταις Σατύροισι καὶ ἀμπελοφύτορι Βάκχῳ  
 Ἡρώναξ πρῶτα δράγματα φυταλιῆς  
 Τρισσῶν οἰνοπέδων τρισσοὺς ἰερώσατο τούσδε  
 ἐμπλήσας οἴνου πρωτοχύτοιο κάδους,  
 ὦν ἡμεῖς σπείσαντες ὅσον θέμις οἴνοπι Βάκχῳ  
 καὶ Σατύροις, Σατύρων πλείονα πιόμεθα.

## V

## SNOW IN SUMMER

SIMONIDES

Τῆ ῥά ποτ' Οὐλύμποιο περὶ πλευράς ἐκάλυψεν  
 ὄξυς ἀπὸ Θρήκης ὀρνύμενος Βορέας

## 3

At the Hermæa, Aphrodisius, while lifting six gallons of wine for us, stumbled and dealt us great woe. 'From wine also perished the Centaur,' and ah that we had too! but now it perished from us.

## 4

To the must-drinking Satyrs and to Bacchus, planter of the vine, Heronax consecrated the first handfuls of his plantation, these three casks from three vineyards, filled with the first flow of the wine; from which we, having poured such libation as is meet to crimson Bacchus and the Satyrs, will drink deeper than they.

## 5

With this once the sharp North Wind rushing from Thrace covered the flanks of Olympus, and nipped the spirits of thinly-

Ἄνδρῶν δ' ἀγλαίνων ἔδακε φρένας· αὐτὰρ ἐκρύφθη  
 ζῶή, Πιερίαν γῆν ἐπιεσσαμένη·  
 Ἐν τις ἔμοιγ' αὐτῆς χεῖτόω μέρος· οὐ γὰρ ἔοικε  
 θερμὴν βασταῖζειν ἀνδρὶ φίλῳ πρόποσιν.

## VI

## A JUG OF WINE

AUTHOR UNKNOWN

Στρογγύλῃ, εὐτόρνευτε, μονούατε, μακροτράχηλε,  
 ὑψαύχην, στεινῶ φθεγγομένη στόματι,  
 Βάκχου καὶ Μουσέων ἰλαρὴ λάτρι καὶ Κυθερείης,  
 ἠδύγελως, τερπνὴ συμβολικῶν ταμίη,  
 Τίφθ' ὅποταν νήφω μεθύεις σύ μοι, ἦν δὲ μεθυσθῶ  
 ἐκνήφεις; ἀδικεῖς συμποτικὴν φιλίην.

## VII

## THE EMPTY JAR

ERATOSTHENES

Οἶνοπότας Ξενοφῶν κενεὸν πίθον ἀνθετο, Βάκχε·  
 δέχγυσο δ' εὐμενέως· ἄλλο γὰρ οὐδὲν ἔχει.

## VIII

## ANGELORUM CHORI

MARCUS ARGENTARIUS

Κομίζω, χρύσειον ἐς ἑσπερίων χορὸν ἄστρον  
 λείψων, οὐδ' ἄλλων λάξ ἐβάρυνα χορούς,

clad men; then it was buried alive, clad in Pierian earth. Let a share of it be mingled for me; for it is not seemly to bear a tepid draught to a friend.

## 6

Round-bellied, deftly-turned, one eared, long-throated, straight-necked, bubbling in thy narrow mouth, blithe handmaiden of Bacchus and the Muses and Cytherea, sweet of laughter, delightful mistress of social banquets, why when I am sober art thou in liquor, and when I am drunk, art sober again? Thou wrongest the good-fellowship of drinking.

## 7

Xenophon the wine-bibber dedicates an empty jar to thee, Bacchus; receive it graciously, for it is all he has.

## 8

I hold revel, regarding the golden choir of the stars at evening, nor do I spurn the dances of others; but garlanding my hair

Στέψας δ' ἀνθόβολον κρατὸς τρίχας, τὴν κελαδεινὴν  
 πηκτίδα μουσοπόλοις χερσὶν ἐπηρέθισα·  
 Καὶ τάδ' ἐρωῶν εὐκοσμον ἔχω βίον· οὐδὲ γὰρ αὐτὸς  
 κόσμος ἀνευθε λύρης ἔπλετο καὶ στεφάνου.

## IX

## SUMMER SAILING

## ANTIPHILUS

Κῆν πρύμνη λαχέτω μέ ποτε στιβάς, αἶ θ' ὑπὲρ αὐτῆς  
 ἡγεῦσαι ψακκῶδων τύμμιατι διφθερίδες,  
 Καὶ πῦρ ἐκ μυλάκων βεβηγμένον, ἢ τ' ἐπὶ τούτων  
 χύτρη, καὶ κενεὸς πομφολύγων θόρυβος,  
 Καὶ κρέ' ἔποντ' ἐσιδοῦμι διήκονον, ἡδὲ τράπεζα  
 ἔστω μοι στρωτῇ νηὸς ὑπερθε σανίς·  
 Δὸς λάβε, καὶ ψιθύρισμα τὸ ναυτικόν· εἶχε τίγχη τις  
 πρώην τοιαύτη τὸν φιλόκοινον ἐμέ.

## X

## L'ALLEGRO

## JULIANUS AEGYPTIUS

Ἡδέα πάντα κέλευθα λάχεν βίος· ἄστει μέσσω  
 εὖχος ἑταιρεῖα, κρυπτὰ δόμοισιν ἄχη·  
 Ἀγρὸς τέρψιν ἄγει, κέρδος πλόος, ἀλλοδαπὴ χθιῶν  
 γνώσις· ἐκ δὲ γάμων οἶκος ὁμοφρονέει,

with flowers that drop their petals over me, I waken the melodious harp into passion with musical hands; and doing thus I lead a well-ordered life, for the order of the heavens too has its Lyre and Crown.

## 9

Mine be a mattress on the poop, and the awnings over it sounding with the blows of the spray, and the fire forcing its way out of the hearth-stones, and a pot upon them with empty turmoil of bubbles; and let me see the boy dressing the meat, and my table be a ship's plank covered with a cloth; and a game of pitch and toss, and the boatswain's whistle: the other day I had such fortune, for I love common life.

## 10

All the ways of life are pleasant; in the market-place are goodly companionships, and at home griefs are hidden; the country brings pleasure, seafaring wealth, foreign lands knowledge. Marriages make a united house, and the unmarried life is never anxious;



Τοῖς δ' ἀγάμοις ἄφροντις ἀεὶ βίος· ἔρκος ἐτύχθη  
 πατρὶ τέκος· φροῦδος τοῖς ἀγόνοισι φόβος·  
 Ἦνορέην νεότης, πολιὴ φρένας οἶδεν ὑπάσσαι.  
 ἔνθεν θάρσος ἔχων ζῶε, φύττει γένος.

## XI

DUM VIVIMUS VIVAMUS

AUTHOR UNKNOWN

Ἐξ ὄραι μόχθοις ἰκανώταται· αἱ δὲ μετ' αὐτὰς  
 γράμματα δεικνύμεναι ζῆθι λέγουσι βροτοῖς.

## XII

HOPE AND EXPERIENCE

AUTHOR UNKNOWN

Εἴ τις ἄπαξ γήμας πάλι δεύτερον λέκτρα διώκει  
 ναυηγὸς πλώει δις βυθὸν ἀργαλέον.

## XIII

THE MARRIED MAN

PALLADAS

Ἄν πάνυ κομπάζης προστάγμασι μὴ ὑπακούειν  
 τῆς γαμετῆς, ληρεῖς· οὐ γὰρ ἀπὸ δρυὸς εἶ  
 Οὐδ' ἀπὸ πέτρης, φησὶν· ὃ θ' οἱ πολλοὶ κατ' ἀνάγκην  
 πάσχομεν ἢ πάντες, καὶ σὺ γυναικοκρατῆ·

a child is a bulwark to his father; the childless are far from fears; youth knows the gift of courage, white hairs of wisdom: therefore, taking courage, live, and beget a family.

## 11

Six hours fit labour best: and those that follow, shown forth in letters, say to mortals, 'Live.'

## 12

Whoso has married once and again seeks a second wedding, is a shipwrecked man who sails twice through a difficult gulf.

## 13

If you boast high that you are not obedient to your wife's commands, you talk idly, for you are not sprung of oak or rock, as the saying is; and, as is the hard case with most or all of us, you too are in woman's rule. But if you say, 'I am not struck

Εἰ δ', οὐ σανδαλίω, φῆς, τύπτομαι, οὐδ' ἀκολάστου  
 οὔσης μοι γαμετῆς χρεὴ με μύσαντα φέρειν,  
 Δουλεύειν σε λέγω μετριώτερον, εἴ γε πέπρασαι  
 σώφροσι δεσποίνῃ μηδὲ λίαν χαλεπῇ.

## XIV

## AN UNGROUNDED SCANDAL

LUCILIUS

Τὰς τρίγας, ᾧ Νικυλλά, τινες βάπτειν σε λέγουσιν  
 ἄς σὺ μελαινοτάτας ἐξ ἀγορᾶς ἐπρίω.

## XV

## THE POPULAR SINGER

NICARCHUS

Νυκτικόραξ ἄδει θανατηφόρον· ἀλλ' ὅταν ἄσῃ  
 Δημόφιλος, θνήσκει καὶ τὸς ὁ νυκτικόραξ.

## XVI

## THE FAULTLESS DANCER

PALLADAS

Δάφνην καὶ Νιόβην ὠρχήσατο Μέμφις ὁ σιμός,  
 ὡς ξύλινος Δάφνην, ὡς λίθινος Νιόβην.

with a slipper, nor my wife being unchaste have I to bear it and shut my eyes,' I reply that your bondage is lighter, in that you have sold yourself to a reasonable and not to too hard a mistress.

## 14

Some say, Nicylla, that you dye your hair: which is as black as can be bought in the market.

## 15

The night-raven's song is deadly; but when Demophilus sings, the very night-raven dies.

## 16

Snub-nosed Memphis danced Daphne and Niobe; Daphne like a stock, Niobe like a stone.

## XVII

## THE FORTUNATE PAINTER

LUCILIUS

Εἴκοσι γεννήσας ὁ ζωγράφος Εὐτυχος υἱούς,  
οὐδ' ἀπὸ τῶν τέκνων οὐδὲν ὅμοιον ἔχει.

## XVIII

## SLOW AND SURE

NICARCHUS

Πέντε μετ' ἄλλων Χάρμος ἐν Ἀρκαδίᾳ δολιγεύων,  
θαῦμα μὲν, ἀλλ' ὄντως ἑβδομος ἐξέπεσεν.  
Ἐξ ὄντων, τάχ' ἐρεῖς, πῶς ἑβδομος; εἰς φίλος αὐτοῦ,  
θάρσει, Χάρμε, λέγων, ἦλθεν ἐν ἱματίῳ·  
Ἐβδομος οὖν οὕτω παραγίνεται· εἰ δ' ἔτι πέντε  
εἶχε φίλους, ἦλθ' ἄν, Ζωῖλε, δωδέκατος.

## XIX

## MARCUS THE RUNNER

LUCILIUS

Νύκτα μέσσην ἐποίησε τρέγων ποτὲ Μάρκος ὀπλίτης  
ὥστ' ἀποκλεισθῆναι πάντοθε τὸ στάδιον,  
Οἱ γὰρ δημόσιοι κεῖσθαι τινα πάντες ἐδοξάν  
ὀπλίτην τιμῆς εἵνεκα τῶν λιθίνων·  
Καὶ τί γάρ; εἰς ὄρας ἠνοιγέτο, καὶ τότε Μάρκος  
ἦλθε, προσελλείπων τῷ σταδίῳ στάδιον.

## 17

Eutychus the portrait-painter got twenty sons, and never got one likeness, even among his children.

## 18

Charmus ran for the three miles in Arcadia with five others; surprising to say, he actually came in seventh. When there were only six, perhaps you will say, how seventh? A friend of his went along in his great-coat crying, 'Keep it up, Charmus!' and so he arrives seventh; and if only he had had five more friends, Zoilus, he would have come in twelfth.

## 19

Marcus once saw midnight out in the armed men's race, so that the race-course was all locked up, as the police all thought that he was one of the stone men in armour who stand there in honour of victors. Very well, it was opened next day, and then Marcus turned up, still short of the goal by the whole course.

## XX

HERMOGENES

LUCILIUS

Ὁ βραχὺς Ἑρμογένης, ὅταν ἐκβάλλῃ εἰς τὸ γαμαλί τι,  
ἔλκει πρὸς τὰ κάτω τοῦτο δορυδρεπάνω.

## XXI

PHANTASMS OF THE LIVING

LUCILIUS

Γάιος ἐκπνεύσας τὸ πανύστατον ἐχθρὸς ὁ λεπτός  
εἰς τὴν ἐκκομιδὴν οὐδὲν ἀφῆκεν ὄλωσ  
Καὶ πέρας εἰς Ἀΐδην καταβάς ὅλος οἶος ὅτ' ἔζη  
τῶν ὑπὸ γῆν σκελετῶν λεπτότατος πέταται·  
Τὴν δὲ κενὴν κλίνην οἱ φράτορες ἦραν ἐπ' ὤμων  
ἐγγράψαντες ἄνω, Γάιος ἐκφέρεται.

## XXII

A LABOUR OF HERCULES

LUCILIUS

Τὸν μικρὸν Μάκρωνα θέρους κοιμώμενον εὐρών  
εἰς τρώγλην μικροῦ τοῦ ποδὸς εἴλκυσε μῦς·  
Ὅς δ' ἐν τῇ τρώγλῃ ψιλὸς τὸν μῦν ἀποπνίξας,  
Ζεῦ πάτερ, εἶπεν, ἔχεις δεύτερον Ἑρακλέα.

## 20

Little Hermogenes, when he lets anything fall on the ground, has to drag it down to him with a hook at the end of a pole.

## 21

Lean Gaius yesterday breathed his very last breath, and left nothing at all for burial, but having passed down into Hades just as he was in life, flutters there the thinnest of the anatomies under earth; and his kinsfolk lifted an empty bier on their shoulders, inscribing above it, 'This is Gaius' funeral.'

## 22

Tiny Macron was found asleep one summer day by a mouse, who pulled him by his tiny foot into its hole; but in the hole he strangled the mouse with his naked hands and cried, 'Father Zeus, thou hast a second Heracles.'

## XXIII

## EROTION

## LUCILIUS

Τὴν μικρὴν παίζουσαν Ἐρώτιον ἤρπασε κώνωψ·  
 ἢ δέ, τί, φησί, δρω, Ζεῦ πάτερ, εἴ μ' ἐθέλεις;

## XXIV

## ARTEMIDORA

## LUCILIUS

Ῥιπίζων ἐν ὕπνοις Δημήτριος Ἀρτεμιδώραν  
 τὴν λεπτὴν, ἐκ τοῦ δώματος ἐξέβαλεν.

## XXV

## THE ATOMIC THEORY

## LUCILIUS

Ἐξ ἀτόμων Ἐπίκουρος ὅλον τὸν κόσμον ἔγραψεν  
 εἶναι, τοῦτο δοκῶν, "Αλκιμε, λεπτότατον"  
 Εἰ δὲ τότε ἦν Διοφάντος, ἔγραψεν ἄν ἐκ Διοφάντου  
 τοῦ καὶ τῶν ἀτόμων πουλύ τι λεπτοτέρου,  
 Ἡ τὰ μὲν ἄλλ' ἔγραψε συνεστάναι ἐξ ἀτόμων ἄν,  
 ἐκ τούτου δ' αὐτάς, "Αλκιμε, τὰς ἀτόμους."

## 23

Small Erotion while playing was carried aloft by a gnat, and cried, 'What can I do, Father Zeus, if thou dost claim me?'

## 24

Fanning thin Artemidora in her sleep, Demetrius blew her clean out of the house.

## 25

Epicurus wrote that the whole universe consisted of atoms, thinking, Alcimus, that the atom was the least of things. But if Diophantus had lived then, he would have written, 'consisted of Diophantus,' who is much more minute than even the atoms, or would have written that all other things indeed consist of atoms, but the atoms themselves of him.

## XXVI

CHAEREMON

LUCILIUS

Ἄρθεις ἐξ αὔρης λεπτῆς ἐποτάτο δι' αἰθέρος  
 Χαερήμων ἀγρίου πολλὸν ἐλαφρότερος,  
 Καὶ τάχ' ἂν ἐρροίζητο δι' αἰθέρος, εἰ μὴ ἀράχνη  
 τοὺς πόδας ἐμπλεχθεὶς ὕπτιος ἐκρέματο.  
 Αὐτοῦ δὴ νύκτας τε καὶ ἡμέρας πέντε κρεμασθεὶς  
 ἑκταῖος κατέβη νήματι τῆς ἀράχνης.

## XXVII

GOD AND THE DOCTOR

NICARCHUS

Τοῦ λιθίνου Διὸς ἐγθῆς ὁ κλινικὸς ἤψατο Μάρκος  
 καὶ λίθος ὢν, καὶ Ζεὺς, σήμερον ἐκφέρεται.

## XXVIII

THE PHYSICIAN AND THE ASTROLOGER

NICARCHUS

Ἐρμογένη τὸν ἱατρὸν ὁ ἀστρολόγος Διόφαντος  
 εἶπε μόνους ζωῆς ἐννέα μῆνας ἔχειν  
 Κἀκεῖνος γελάσας, τί μὲν ὁ Κρόνος ἐννέα μηνῶν  
 φησί, λέγει, σὺ νόει· τὰ μὰ δὲ σύντομά σοι.  
 Εἶπε, καὶ ἐκτείνας μόνον ἤψατο, καὶ Διόφαντος  
 ἄλλον ἀπελπίζων, αὐτὸς ἀπεσκόρπισεν.

## 26

Borne up by a slight breeze, Chaeremon floated through the clear air, far lighter than chaff, and probably would have gone spinning off through ether, but that he caught his feet in a spider's web, and dangled there on his back; there he hung five nights and days, and on the sixth came down by a strand of the web.

## 27

Marcus the doctor called yesterday on the marble Zeus; though marble, and though Zeus, his funeral is to-day.

## 28

Diophantus the astrologer said that Hermogenes the physician had only nine months to live; and he laughing replied, 'what Cronus may do in nine months, do you consider; but I can make short work with you.' He spoke, and reaching out, just touched him, and Diophantus, while forbidding another to hope, gasped out his own life.

## XXIX

## A DEADLY DREAM

## LUCILIUS

Ἐρμογένη τὸν ἰατρὸν ἰδὼν Διόφραντος ἐν ὕπνοις  
οὐκέτ' ἀνηγέρθη, καὶ περιάμμου φέρων.

## XXX

## SIMON THE OCULIST

## NICARCHUS

Ἦν τιν' ἔχρης ἐχθρόν, Διονύσιε, μὴ καταράσῃ  
τὴν Ἴσιν τούτῳ μηδὲ τὸν Ἀρποκράτην,  
Μηδ' εἴ τις τυφλοὺς ποιεῖ θεός, ἀλλὰ Σίμωνα·  
καὶ γνώσῃ τί θεὸς καὶ τί Σίμων δύναται.

## XXXI

## SCIENTIFIC SURGERY

## NICARCHUS

Χειρουργῶν ἔσφαξεν Ἀκαστορίδην Ἀγέλαος·  
ζῶν γὰρ χλωεύειν, φησίν, ἔμελλε τάλας.

## XXXII

## THE WISE PROPHET

## LUCILIUS

Τῷ πατρὶ μου τὸν ἀδελφὸν οἱ ἀστρολόγοι μακρόγηρων  
πάντες ἔμαντεύσανθ' ὡς ἀφ' ἐνὸς στόματος,

## 29

Diophantus, having seen Hermogenes the physician in sleep, never awoke again, though he wore an amulet.

## 30

If you have an enemy, Dionysius, call not down upon him Isis nor Harpocrates, nor whatever god strikes men blind, but Simon; and you will know what God and what Simon can do.

## 31

Aglaus killed Accestorides while operating; for, 'Poor man,' he said, 'he would have been lame for life.'

## 32

All the astrologers as from one mouth prophesied to my father that his brother would reach a great old age; Hermocleides alone

'Αλλ' Ἐρμολκείδης αὐτὸν μόνος εἶπε πρόμοιρον  
εἶπε δ', ὅτ' αὐτὸν ἔσω νεκρὸν ἐκοπτόμεθα.

## XXXIII

## SOOTHSAYING

## NICARCHUS

Εἰς Ῥόδον εἰ πλεύσει τις Ὀλυμπικὸν ἦλθεν ἐρωτῶν  
τὸν μάντιν, καὶ πῶς πλεύσεται ἀσφαλῆως·  
Χώ μάντις, πρῶτον μὲν, ἔφη, καινὴν ἔχε τὴν ναῦν,  
καὶ μὴ χειμῶνος, τοῦ δὲ θέρους ἀνάγου·  
Τοῦτο γὰρ ἂν ποιῆς, ἥξεις κἀκεῖσε καὶ ᾧδε  
ἂν μὴ πειρατῆς ἐν πελάγει σε λάβῃ.

## XXXIV

## THE ASTROLOGER'S FORECAST

## AGATHIAS

Καλλιγένης ἀγροῖκος ὅτε σπόρον ἔμβαλε γαίῃ  
οἶκον Ἀριστοφάνους ἦλθεν ἐς ἀστρολόγου  
Ἦιτες δ' ἐξερέειν εἶπερ θέρους αἴσιον αὐτῷ  
ἔσται καὶ σταχυῶν ἄφθονος εὐπορίῃ.  
Ὅς δὲ λαβὼν ψηφῖδας, ὑπὲρ πίνακός τε πυκάζων,  
δάκτυλά τε γνάμπτων φθέγγετο Καλλιγένει·  
Εἶπερ ἐπομβρηθῆ τὸ ἀρούριον ὅσσον ἀπόχρη  
μηδὲ τι' ὑλαίην τέξεται ἀνθουσὴν,

said he was fated to die early; and he said so, when we were mourning over his corpse in-doors.

## 33

Some one came inquiring of the prophet Olympicus whether he should sail to Rhodes, and how he should have a safe voyage; and the prophet replied, 'First have a new ship, and set sail not in winter but in summer; for if you do this you will travel there and back safely, unless a pirate captures you at sea.'

## 34

Calligenes the farmer, when he had cast his seed into the land, came to the house of Aristophanes the astrologer, and asked him to tell whether he would have a prosperous summer and abundant plenty of corn. And he, taking the counters and ranging them closely on the board, and crooking his fingers, uttered his reply to Calligenes: 'If the cornfield gets sufficient rain, and does not



Μηδὲ πάρος ἐγγίξῃ τὴν ἀλλοκα μὴδὲ χιλιάζῃ  
 ἄκρον ἀποδουφθῆ δράγματος ὀφνημένον  
 Μηδὲ κεμὰς κείρησι τὰ λήια μὴδὲ τιν' ἄλλοτην  
 ἕξρος ἢ γαίης ὕψεται ἀμπλακίην,  
 Ἐσθλὸν σοι τὸ θέρος μαντεύομαι, εὐ δ' ἀποκόψεις  
 τοὺς στάχους· μούνας δεῖδιθι τὰς ἀκρίδας.

## XXXV

A SCHOOL OF RHETORIC

AUTHOR UNKNOWN

Χαίρετ' Ἀριστείδου τοῦ ῥήτορος ἑπτὰ μαθηταί,  
 τέσσαρες οἱ τοῖχοι καὶ τρία σφύελια.

## XXXVI

CROSS PURPOSES

NICARCHUS

Δυσκώφω δύσκωφος ἐκρίνετο, καὶ πολὺ μᾶλλον  
 ἦν ὁ κριτῆς τούτων τῶν δύο κωφότερος·  
 Ὡν ὁ μὲν ἀντέλεγεν τὸ ἐνοίκιον αὐτὸν ὑφείλειν  
 μηγῶν πένθ', ὁ δ' ἔφη νυκτὸς ἀληλεκέναι·  
 Ἐμβλέψας δ' αὐτοῖς ὁ κριτῆς λέγει· ἐς τί μάχεσθε;  
 μήτηρ ἔσθ' ἱμῶν ἀμφοτέροι τρέφετε.

breed a crop of flowering weeds, and frost does not crack the furrows, nor hail flay the heads of the springing blades, and the pricket does not devour the crop, and it sees no other injury of weather or soil, I prophesy you a capital summer, and you will cut the ears successfully: only fear the locusts.'

## 35

All hail, seven pupils of Aristides the rhetorician, four walls and three benches.

## 36

A deaf man went to law with a deaf man, and the judge was a long way deafer than both. The one claimed that the other owed him five months' rent; and he replied that he had ground his corn by night; then the judge, looking down on them, said, 'Why quarrel? she is your mother; keep her between you.'

## XXXVII

## THE PATENT STOVE

NICARCHUS

Ἡγόρασας χαλκοῦν μιλιάριον, Ἡλιόδωρε,  
 τοῦ περὶ τὴν Θρᾷκην ψυχρότερον Βορέου·  
 Μὴ φύσα, μὴ κάμνε· μάτην τὸν καπνὸν ἐγείρεις·  
 εἰς τὸ θέρος χαλκῆν βάλυκαλιν ἠγόρασας.

## XXXVIII

## THE WOODEN HORSE

LUCILIUS

Θεσσαλὸν ἵππον ἔχεις, Ἐρασίστρατε, ἀλλὰ σαλευῖσαι  
 οὐ δύνατ' αὐτὸν ὅλης φάρμακκα Θεσσαλίας  
 Ὅντως δούριον ἵππον, ὃν εἰ Φρύγες εἶλκον ἅπαντες  
 σὺν Δαναοῖς, Σκαιᾶς οὐκ ἂν ἐσῆλθε πύλας·  
 Ὅν στήσας ἀνάθημα θεοῦ τινος, εἰ προσέχεις μοι,  
 τὰς κριθὰς ποίει τοῖς τεκνίοις πτισάνην.

## XXXIX

## A MYSTERIOUS DISAPPEARANCE

LUCILIUS

Εἶσιδεν Ἀντίοχος τὴν Λυσιμάχου ποτὲ τύλην  
 κούκέτι τὴν τύλην εἶσιδε Λυσίμαχος.

## 37

You have bought a brass hot-water urn, Heliodorus, that is chillier than the north wind about Thrace; do not blow, do not labour, you but raise smoke in vain; it is a brass wine-cooler you have bought against summer.

## 38

You have a Thessalian horse, Erasistratus, but the drugs of all Thessaly cannot make him go; the real wooden horse, that if Trojans and Greeks had all pulled together, would never have entered at the Scaean gate; set it up as an offering to some god, if you take my advice, and make gruel for your little children with its barley.

## 39

Antiochus once set eyes on Lysimachus' cushion, and Lysimachus never set eyes on his cushion again.

## XL

## CINYRAS THE CILICIAN

DEMODOCUS

Πάντες μὲν Κίλικες ἄκακοὶ ἄνδρες· ἐν δὲ Κίλιξιν  
εἷς ἀγαθὸς Κινύρης, καὶ Κινύρης δὲ Κίλιξ.

## XLI

## A GENERATION OF VIPERS

AUTHOR UNKNOWN

Ἄσπιδα, φρῦνον, ὄφιν, καὶ Λαδικέας περιφευγε,  
καὶ κύνα λυσσητήν, καὶ πάλι Λαδικέας.

## XLII

## THE LIFEBOAT

NICARCHUS

Εἶχε Φίλων λέμβον Σωτήριον· ἄλλ' ἐν ἐκείνῳ  
σωθῆν' οὐδὲ Ζεὺς αὐτὸς ἴσως δύναται·  
Οὔνομα γὰρ μόνον ἦν Σωτήριος· οἱ δ' ἐπιβάντες  
ἔπλεον ἢ παρὰ γῆν ἢ παρὰ Φερσεφόνην.

## XLIII

## THE MISER AND THE MOUSE

LUCILIUS

Μῦν Ἀσκληπιάδης ὁ φιλάργυρος εἶδεν ἐν οἴκῳ,  
καί, τί ποιεῖς, φησίν, φίλτατε μῦ, παρ' ἐμοί;

## 40

All Cilicians are bad men; among the Cilicians there is one good man, Cinyras, and Cinyras is a Cilician.

## 41

Keep clear of a cobra, a toad, a viper, and the Laodiceans; also of a mad dog, and of the Laodiceans once again.

## 42

Philo had a boat, the Salvation, but not Zeus himself, I believe, can be safe in her; for she was salvation in name only, and those who got on board her used either to go aground or to go underground.

## 43

Asclepiades the miser saw a mouse in his house, and said, 'What do you want with me, my very dear mouse?' and the mouse,

Ἡδὺ δ' ὁ μὺς γελίσας, μῆδέν, φίλε, φοβήσῃς,  
οὐχὶ τροφῆς παρὰ σοὶ χρῆζομεν, ἀλλὰ μονῆς.

## XLIV

## THE FRUITS OF PHILOSOPHY

LUCIAN

Τοῦ πωγωνοφόρου Κυνικοῦ, τοῦ βακτροπροσαίτου  
εἶδομεν ἐν δείπνῳ τὴν μεγάλην σοφίαν·  
Θέρμων μὲν γὰρ πρῶτον ἀπέσχετο καὶ βραφανίδων  
μὴ δεῖν δουλεύειν γαστρὶ λέγων ἀρετὴν·  
Εὗτε δ' ἐν ὀφθαλμοῖσιν ἴδεν χιονώδεα βόλβαν  
στρυφνὴν, ἣ πιτυτὸν ἤδη ἐκλεπτε νόον,  
Ἦιτησεν παρὰ προσδοκίαν καὶ ἔρωγεν ἀληθῶς,  
κούδὲν ἔφη βόλβαν τὴν ἀρετὴν ἀδικεῖν.

## XLV

## VEGETARIANISM

AUTHOR UNKNOWN

Οὐ μόνος ἐμψύγων ἄπεχες χέρως, ἀλλὰ καὶ ἡμεῖς·  
τίς γὰρ ὡς ἐμψύγων ἤψατο, Πυθαγόρας;  
'Ἄλλ' ὅταν ἐψηθῇ τι καὶ ἐπτηθῇ καὶ ἀλισθῇ,  
δὴ τότε καὶ ψυχὴν οὐκ ἔχον ἐσθίομεν.

smiling sweetly, replied, 'Do not be afraid, my friend; we do not ask board from you, only lodging.'

## 44

We saw at dinner the great wisdom of that sturdy beggar the Cynic with the long beard; for at first he abstained from lupines and radishes, saying that Virtue ought not to be a slave to the belly; but when he saw a snowy womb dressed with sharp sauce before his eyes, which at once stole away his sagacious intellect, he unexpectedly asked for it, and ate of it heartily, observing that an entrée could not harm Virtue.

## 45

You were not alone in keeping your hands off live things; we do so too; who touches live food, Pythagoras? but we eat what has been boiled and roasted and pickled, and there is no life in it then.

## XLVI

## NICON'S NOSE

NICARCHUS

Τοῦ γρυποῦ Νίκωνος ὄρω τὴν ῥίνα, Μένιππε,  
 αὐτὸς δ' οὐ μακρὰν φαίνεται εἶναι ἔτι·  
 Πλὴν ἤξει, μείνωμεν ὅμως· εἰ γὰρ πολὺ, πέντε  
 τῆς ῥινὸς σταδίους οἶομαι οὐκ ἀπέχει.  
 Ἄλλ' αὐτὴ μὲν, ὄρῳ, προπορεύεται· ἦν δ' ἐπὶ βουνὸν  
 ὑψηλὸν στῶμεν, καὐτὸν ἐσοψόμεθα.

## XLVII

## WHY SO PALE AND WAN, FOND LOVER

ASCLEPIADES

Πῦν Ἀσκληπιάδῃ· τί τὰ δάκρυα ταῦτα; τί πάσχεις;  
 οὐ σὲ μόνον χαλεπὴ Κύπρις ἐλήθεατο,  
 Οὐδ' ἐπὶ σοὶ μούνῳ κατεθῆξατο τόξα καὶ ἰοὺς  
 πικρὸς Ἔρωσ'· τί ζῶν ἐν σποδιῇ τίθεσαι;

## XLVIII

## THE WORLD'S REVENGE

LUCIAN

Ἐν πᾶσιν μεθύουσιν Ἀκίνδυνος ἤθελε νήφειν·  
 τοῦνεκα καὶ μεθύειν αὐτὸς ἔδοξε μόνος.

## 46

I see Nicon's hooked nose, Menippus; it is evident he is not far off now; oh, he will be here, let us just wait; for at the most his nose is not, I fancy, five stadia off him. Nay, here it is, you see, stepping forward; if we stand on a high mound we shall catch sight of him in person.

## 47

Drink, Asclepiades; why these tears? what ails thee? not of thee only has the cruel Cyprian made her prey, nor for thee only bitter Love whetted the arrows of his bow; why while yet alive liest thou in the dust?

## 48

In a company where all were drunk, Acindynus must needs be sober; and so he seemed himself the one drunk man there.

## XLIX

## EPILOGUE

## PHILODEMUS

Ἡράσθην· τίς δ' οὐχί; κεώμακα· τίς δ' ἀμύητος  
 κώμων; ἀλλ' ἐμάνην· ἐκ τίνος; οὐχὶ θεοῦ;  
 Ἐρρίφθω· πολλὴ γὰρ ἐπείγεται ἀντὶ μελαίνης  
 θριξ ἤδη, συνετῆς ἄγγελος ἡλικίης.  
 Καὶ παίζειν ὅτε καιρός, ἐπαίξαμεν· ἡνίκα καὶ νῦν  
 οὐκέτι, λωϊτέρης φροντίδος ἀψόμεθα.

## 49

I was in love once; who has not been? I have revelled; who is uninitiated in revels? nay, I was mad; at whose prompting but a god's? Let them go; for now the silver hair is fast replacing the black, a messenger of wisdom that comes with age. We too played when the time of playing was; and now that it is no longer, we will turn to worthier thoughts.

## XI

# DEATH

### I

#### THE SPAN OF LIFE

MACEDONIUS

Γαῖα καὶ Εἰλήθουια, σὺ μὲν τέκες, ἡ δὲ καλύπτεις·  
χαίρετον· ἀμφοτέρως ἤνυσα τὸ στάδιον·  
Εἶμι δέ, μὴ νοέων πόθι νείσομαι· οὐδὲ γὰρ ὑμέας  
ἢ τίνος, ἢ τίς ἐών, οἶδα πόθεν μετέβην.

### II

#### DUSTY DEATH

AUTHOR UNKNOWN

Μὴ μύρα, μὴ στεφάνους λιθίνας, στήλαισι χαρίζου,  
μηδὲ τὸ πῦρ φλέξης· ἐς κενὸν ἢ δαπάνη·  
Ζῶντί μοι εἴ τι θέλεις χάρισαι· τέφρην δὲ μεθύσκων  
πηλὸν ποιήσεις, κοῦχ ὁ θανὼν πίεται.

### I

Earth and Birth-Goddess, thou who didst bear me and thou who coverest, farewell; I have accomplished the course between you, and I go, not discerning whither I shall travel; for I know not either whose or who I am, or whence I came to you.

### 2

Pay no offering of ointments or garlands on my stony tomb, nor make the fire blaze up; the expense is in vain. While I live be kind to me if thou wilt; but drenching my ashes with wine thou wilt make mire, and the dead man will not drink.

## III

A CITIZEN OF THE REPUBLIC  
LEONIDAS OF TARENTUM

Ἄρκει μοι γαίης μικρὴ κόνις· ἡ δὲ περισσὴ  
ἄλλον ἐπιθλίβοι πλούσια κεκλιμένον  
Στήλη, τὸ σκληρὸν νεκρῶν βάρος, οἷ με θανόντα  
γνώσοντ', Ἄλκανδρος τοῦθ' ὅτι Καλλιτέλους.

## IV

BENE MERENTI  
AUTHOR UNKNOWN

Γαῖα φίλη τὸν πρέσβυν Ἀμύντιχον ἔνθεο κόλποις  
πολλῶν μνησαμένη τῶν ἐπὶ σοὶ καμάτων·  
Καὶ γὰρ αἰεὶ πρέμνον σοὶ ἐνεστήριζεν ἐλαίης,  
πολλάκι καὶ Βρομίου κλήμασιν ἠγλαίισεν,  
Καὶ Δηροῦς ἐπλήσσε, καὶ ὕδατος αὔλακας ἔλκων  
θῆκε μὲν εὐλάχανον, θῆκε δ' ὀπωροφόρον·  
Ἄνθ' ὧν σὺ πρηεῖα κατὰ κροτάφου πολιεῖο  
κεῖσο, καὶ εἰαρινὰς ἀνθοκόμει βοτάνας.

## V

PEACE IN THE END  
DIONYSIUS

Πρηύτερον γῆράς σε καὶ οὐ κατὰ νοῦσος ἀμαυρῆ  
ἔσβεσεν, εὐνήθης δ' ὕπνον ὀφειλόμενον

## 3

A little dust of earth suffices me ; let another lie richly, weighed down by his extravagant tombstone, that grim weight over the dead, who will know me here in death as Alcander son of Calliteles.

## 4

Dear Earth, take old Amyntichus to thy bosom, remembering his many labours on thee ; for ever he planted in thee the olive-stock, and often made thee fair with vine-cuttings, and filled thee full of corn, and, drawing channels of water along, made thee rich with herbs and plenteous in fruit : do thou in return lie softly over his grey temples and flower into tresses of spring herbage.

## 5

A gentler old age and no dulling disease quenched thee, and thou didst fall asleep in the slumber to which all must come, O



Ἄκρα μεριμνήσας Ἐρατόσθενης· οὐδὲ Κυρήνη  
 μαῖά σε πατρώων ἐντὸς ἔδεκτο τάφων,  
 Ἄγλάου υἱέ, φίλος δὲ καὶ ἐν ξείνῃ κεκάλυψαι  
 παρ τὸδε Πρωτῆος κράσπεδον αἰγιαλοῦ.

## VI

## THE WITHERED VINE

LEONIDAS OF TARENTUM

Ἄμπελος ὡς ἤδη κάμακι στηρίζομαι αὖθ  
 σκηπανίῳ· καλέει μ' εἰς Αἴδην θάνατος·  
 Δυσκώφει μὴ Γόργε· τί τοι χαριέστερον εἰ τρεῖς  
 ἢ πέντε ποίαις θάλψῃ ὑπ' ἡλίῳ;  
 ὦδ' εἶπας οὐ κόμπῳ, ἀπὸ ζώῃν ὁ παλαιὸς  
 ὄσατο, κῆς πλεόνων ἦλθε μετοικεσίην.

## VII

## ACCOMPLISHMENT

THEAETETUS

Ἦνδανεν ἀνθρώποις, ὁ δ' ἐπιπλέον ἦνδανε Μούσαις  
 Κράντωρ, καὶ γήρωσ ἦλυθεν οὔτι πρόσω·  
 Γῆ, σὺ δὲ τεθνεῖῶτα τὸν ἱερὸν ἄνδρ' ὑπεδέξω  
 ἢ ῥ' ὄγε καὶ ζῶει κεῖθι ἐν εὐφροσύνῃ;

Eratosthenes, after pondering over high matters; nor did Cyrene where thou sawest the light receive thee within the tomb of thy fathers, O son of Aglaus; yet dear even in a foreign land art thou buried here, by the edge of the beach of Proteus.

## 6

Even as a vine on her dry pole I support myself now on a staff, and death calls me to Hades. Be not obstinately deaf, O Gorgus; what is it the sweeter for thee if for three or four summers yet thou shalt warm thyself beneath the sun? So saying the aged man quietly put his life aside, and removed his house to the greater company.

## 7

Crantor was delightful to men and yet more delightful to the Muses, and did not live far into age: O earth, didst thou enfold the sacred man in death, or does he still live in gladness there?

## VIII

## LOCA PASTORUM DESERTA

AUTHOR UNKNOWN

Νηϊάδες καὶ ψυχρὰ βοαύλια ταῦτα μελίσσαις  
 οἶμον ἐπ' εἰαρινὴν λέξατε νισσομέναις,  
 Ὡς ὁ γέρων Λεύκιππος ἐπ' ἀρσιπόδεσσι λαγωῖς  
 ἔφθιτο χειμερῆ νυκτὶ λοχησάμενος,  
 Σμήνεα δ' οὐκέτι οἱ κομέειν φίλον· αἱ δὲ τὸν ἄκρης  
 γείτονα ποιμέναι πολλὰ ποθοῦσι νάπαι.

## IX

## THE OLD SHEPHERD

LEONIDAS OF TARENTUM

Ποιμένες οἱ ταύτην ὄρεος ῥάχιν οἰοπολεῖτε  
 αἰγας κεύθιρους ἐμβατέοντες οἷς,  
 Κλειταγόρη, πρὸς Γῆς, ὀλίγην χάριν ἀλλὰ προσηγῆ  
 τίνετε χθονίης εἵνεκα Φερσεφόνης·  
 Βληχθήσαιντ' οἷές μοι, ἐπ' ἀξέστοιο δὲ ποιμῆν  
 πέτρης συρίζοι πρηέα βοσκομέναις,  
 Εἴαρι δὲ πρώτῳ λειμώνιον ἄνθος ἀμέρσας  
 χωρίτης στεφένω τύμβον ἐμὸν στεφάνῳ,  
 Καί τις ἀπ' εὐάρνοιο καταρραίνοιτο γάλακτι  
 οἷός, ἀμολγαῖον μαστὸν ἀνασχόμενος,  
 Κρηπίδ' ὑγραίνων ἐπιτύμβιον· εἰσὶ θανόντων  
 εἰσὶν ἀμοιβαῖαι κἄν φθιμένοις χάριτες.

## 8

Naiads and chill cattle-pastures, tell to the bees when they  
 come on their springtide way, that old Leucippus perished on a  
 winter's night, setting snares for scampering hares, and no longer  
 is the tending of the hives dear to him; but the pastoral dells  
 mourn sore for him who dwelt with the mountain peak for  
 neighbour.

## 9

Shepherds who pass over this ridge of hill pasturing your  
 goats and fleecy sheep, pay to Clitagoras, in Earth's name, a small  
 but kindly grace, for the sake of Persephone under ground; let  
 sheep bleat by me, and the shepherd on an unhewn stone pipe  
 softly to them as they feed, and in early spring let the countryman  
 pluck the meadow flower to engarland my tomb with a garland,  
 and let one make milk drip from a fruitful ewe, holding up her  
 milking-udder, to wet the base of my tomb: there are returns for  
 favours to dead men, there are, even among the departed.

## X

## THE DEAD FOWLER

MNASALCAS

Ἄμπαύσει καὶ τῆδε θοὸν πτερόν ἱερὸς ὄρνις  
 τᾶσδ' ὑπὲρ ἀδείας ἐζόμενος πλατάνου,  
 Ὡλετο γὰρ Ποίμανδρος ὁ Μάλιος, οὐδ' ἔτι νεῖται  
 ἰξὸν ἐπ' ἀγρευταῖς χευάμενος καλάμοις.

## XI

## THE ANT BY THE THRESHING-FLOOR

ANTIPATER OF SIDON

Αὐτοῦ σοὶ παρ' ἄλωνι, δυηπαθὲς ἐργάτα μύρμηξ,  
 ἤριον ἐκ βώλου διψάδος ἐκτισάμαν  
 Ὄφρα σε καὶ φθίμενον Δηοῦς σταχυητρόφος αὐλάξ  
 θέλγῃ ἀροτραίῃ κείμενον ἐν θαλάμῃ.

## XII

## THE TAME PARTRIDGE

SIMMIAS

Οὐκέτ' ἂν ὕλῃεν δρίος εὐσκιον, ἀγρότα πέρδιξ,  
 ἤχίεσσαν ἵης γῆρυν ἀπὸ στομάτων,  
 Θηρεύων βαλίουσ συνομήλικας ἐν νομῶ ὕλης  
 ὄχεο γὰρ πυμάταν εἰς Ἀχέροντος ὁδόν.

## IO

Even here shall the holy bird rest his swift wing, sitting on this murmuring plane, since Poemander the Malian is dead and comes no more with birdlime smeared on his fowling reeds.

## II

Here to thee by the threshing-floor, O toiling worker ant, I rear a memorial to thee of a thirsty clod, that even in death the ear-nurturing furrow of Demeter may lull thee as thou liest in thy rustic cell.

## I2

No more along the shady woodland copse, O hunter partridge, dost thou send thy clear cry from thy mouth as thou decoyest thy speckled kinsfolk in their forest feeding-ground; for thou art gone on the final road of Acheron.

## XIII

## THE SILENT SINGING-BIRD

TYMNES

Ὅρνεον ὦ Χάρισιν μεμελημένον, ὦ παρόμοιον  
 ἀλκυόσιν τὸν σὸν φθόγγον ἰσωσάμενον,  
 Ἑρπασθῆς, φίλ' ἔλαιέ· σὰ δ' ἤθηα καὶ τὸ σὸν ἠδὺ  
 πνεῦμα σιωπηρὰ νυκτὸς ἔχουσιν ὁδοί.

## XIV

## THE FIELDS OF PERSEPHONE

ARISTODICUS

Οὐκέτι δὴ σε λίγεια κατ' ἀφνὸν Ἀλκίδος οἶκον  
 ἀκροῖ μελιζομένην ὄψεται ἄελιος·  
 Ἦδη γὰρ λειμώνας ἐπὶ Κλυμένου πεπότῃσαι  
 καὶ δροσερὰ χρυσέας ἀνθεα Περσεφόνας.

## XV

## THE DISCONSOLATE SHEPHERD

THEOCRITUS

Ἦ δέλαιε τὸ Θύρσι, τί τοι πλέον εἰ καταταξῆς;  
 δάκρυσι διγλήνως ὄπας ὑδυρόμενος;  
 Οἴχεται ἅ χίμαρος, τὸ καλὸν τέκος, οἴχεται ἔς Ἄιδαν,  
 τραχὺς γὰρ χαλαῖς ἀμφεπιάζει λύκος,  
 Αἰ δὲ κύνες κλαγγεῦντι· τί τοι πλέον, ἀνίκα τήνας  
 ὀστέον οὐδὲ τέφρα λείπεται ἀποιχομένης;

## 13

O bird beloved of the Graces, O rivalling the halcyons in likeness of thy note, thou art snatched away, dear warbler, and thy ways and thy sweet breath are held in the silent paths of night.

## 14

No longer in the wealthy house of Alcis, O shrill grasshopper, shall the sun behold thee singing; for now thou art flown to the meadows of Clymenus and the dewy flowers of golden Persephone.

## 15

Ah thou poor Thyrsis, what profit is it if thou shalt waste away the apples of thy two eyes with tears in thy mourning? the kid is gone, the pretty young thing, is gone to Hades; for a savage wolf crunched her in his jaws; and the dogs bay; what profit is it, when of that lost one not a bone nor a cinder is left?

## XVI

LAMPO THE HOUND  
ANTIPATER OF SIDON

Θηρευτὴν Λάμπωνα Μίδου κύνα δίψα κατέκτα  
καίπερ ὑπὲρ ψυχῆς πολλὰ πονησάμενον·  
Ποσσὶ γὰρ ὄρυσσαν νοτερόν πέδον, ἀλλὰ τὸ νοθὲς  
πίδακος ἐκ τυφλῆς οὐκ ἐτάχυνεν ὕδωρ,  
Πίπτε δ' ἀπαυδήσας ἢ δ' ἐβλυσεν. ἦ ἄρα, Νύμφαι,  
Λάμπωνι κταμένων μῆνιν ἔθεσθ' ἐλάφων.

## XVII

STORM ON THE HILLS  
DIOTIMUS

Αὐτόμαται δειλῆ ποτὶ ταῦλιον αἱ βόες ἤλθον  
ἔξ ὄρεος πολλῆ νιρόμεναι χιόνι·  
Αἰεὶ, Θηρίμαχος δε παρὰ δρυὶ τὸν μακρὸν εὔδει  
ὑπνον· ἐκοιμήθη δ' ἐκ πυρὸς οὐρανοῦ.

## XVIII

A WET NIGHT  
ANTIPATER OF SIDON

Οὐκ οἶδ' εἰ Διόνυσον ὀνόσσομαι ἢ Διὸς ὄμβρον  
μέμψομ', ὄλισθηροὶ δ' εἰς πόδας ἀμφότεροι·  
Ἄγρόθε γὰρ κατιόντα Πολύξενον ἐκ ποτε δαιτὸς  
τύμβος ἔχει γλίσχρων ἐξεριπόντα λόφων,

## 16

Thirst slew hunter Lampo, Midas' dog, though he toiled hard for his life; for he dug with his paws in the moist flat, but the slow water made no haste out of her blind spring, and he fell in despair; then the water gushed out. Ah surely, Nymphs, you laid on Lampo your wrath for the slain deer.

## 17

Unherded at evenfall the oxen came to the farmyard from the hill, snowed on with heavy snow; alas, and Therimachus sleeps the long sleep beside an oak, stretched there by fire from heaven.

## 18

I know not whether I shall complain of Dionysus or blame the rain of Zeus, but both are treacherous for feet. For the tomb

Κεῖται δ' Αἰολίδος Σμύρνης ἐκάς. ἀλλὰ τις ὄρφνης  
 δειμαῖνοι μεθύων ἀτραπὸν ὑετίνην.

## XIX

FAR FROM HOME

TYMNES

Μὴ σοὶ τοῦτο, Φιλαινί, λίην ἐπικαίριον ἔστω  
 εἰ μὴ πρὸς Νεῖλῳ γῆς μορῆς ἔτυχες,  
 Ἄλλὰ σ' Ἐλευθέρης ὄδ' ἔχει τάφος· ἔστι γὰρ ἔστη  
 πάντοθεν εἰς Ἀΐδην ἐρχομένοισιν ὁδός.

## XX

DEATH AT SEA

SIMONIDES

Σῶμα μὲν ἀλλοδαπήν κεύθει κόνις· ἐν δέ σε πόντῳ,  
 Κλείσθενες, Εὐξείνῳ μοῦρ' ἐκίχεν θανάτου  
 Πλαζόμενον, γλυκεροῦ δὲ μελίφρονος οἴκαδε νόστου  
 ἤμπλακες, οὐδ' ἵκευ Χῖον ἐπ' ἀμφιρύτην.

## XXI

AT THE WORLD'S END

CRINAGORAS

Δεῖλαιοι, τί κενᾶσιν ἀλώμεθα θαρσήσαντες  
 ἐλπίσιν, ἀτηροῦ ληθόμενοι θανάτου;

holds Polyxenus, who returning once to the country from a feast, tumbled over the slippery slopes, and lies far from Aeolic Smyrna: but let one full of wine fear a rainy footpath in the dark.

## 19

Let not this be of too much moment to thee, O Philaenis, that thou hast not found thine allotted earth by the Nile, but this tomb holds thee in Eleutherne; for to comers from all places there is an equal way to Hades.

## 20

Strange dust covers thy body, and the lot of death took thee, O Cleisthenes, wandering in the Euxine sea; and thou didst fail of sweet and dear home-coming, nor ever didst reach sea-girt Chios.

## 21

Alas, why wander we, trusting in vain hopes and forgetting baneful death? this Seleucus was perfect in his words and ways,

Ἦν ὄδε καὶ μύθοισι καὶ ἤθεσι πάντα Σέλευκος  
 ἄρτιος· ἀλλ' ἤβης βαιὸν ἐπαυρόμενος,  
 Ὑστατίοις ἐν Ἰβηρσι, τόσον δίχα τηλόθι Λέσβου,  
 κεῖται ἀμετρήτων ξεινὸς ἐπ' αἰγιαλῶν.

## XXII

IN LIMINE PORTUS

ANTIPHILUS

Ἦδη που πάτρης πελάσας σχεδόν, αὔριον, εἶπον,  
 ἢ μακρὴ κατ' ἐμοῦ δυσπνοίη κοπάσει·  
 Οὔπω χεῖλος ἔμυσε, καὶ ἦν ἴσος Ἄϊδι πόντος,  
 καί με κατέτρυγεν κείνο τὸ κοῦφον ἔπος.  
 Πάντα λόγον πεφυλάξο τὸν αὔριον· οὐδὲ τὰ μικρὰ  
 λήθει τὴν γλώσσης ἀντίπαλον Νέμεσιν.

## XXIII

DROWNED IN HARBOUR

ANTIPATER OF THESSALONICA

Μηδ' ὅτ' ἐπ' ἀγκύρης ὀλοῆ πίστευε θαλάσση,  
 ναυτίλε, μηδ' εἰ τοι πείσματα χέρσος ἔχοι·  
 Καὶ γὰρ Ἴων ὄρμῳ ἐνικάππεσεν, ἐς δὲ κόλυμβον  
 ναύτου τὰς ταχινὰς οἶνος ἔδησε χέρας.  
 Φεῦγε χοροιτυπίην ἐπινήιον· ἐχθρὸς Ἰάκχω  
 πόντος· Τυρσηνοὶ τοῦτον ἔθεντο νόμον.

but, having enjoyed his youth but a little, among the utmost Iberians, so far away from Lesbos, he lies a stranger on unmapped shores.

## 22

Already almost in touch of my native land, 'To-morrow,' I said, 'the wind that has set so long against me will abate'; not yet had the speech died on my lip, and the sea was even as Hades, and that light word broke me down. Beware of every speech with to-morrow in it; not even small things escape the Nemesis that avenges the tongue.

## 23

Not even when at anchor trust the baleful sea, O sailor, nor even if dry land hold thy cables; for Ion fell into the harbour, and at the plunge wine tied his quick sailor's hands. Beware of revelling on ship-board; the sea is enemy to Iacchus; this law the Tyrrhenians ordained.

## XXIV

## IN SOUND OF THE SEA

ANTIPATER OF THESSALONICA

Καὶ νέκυν ἀπρήϊντος ἀνίησει με θάλασσα  
 Λῦσιν ἐρημαίη κρυπτὸν ὑπὸ σπιλάδι,  
 Στρηγὲς αἰεὶ φωνεῦσα παρ' οὔατι καὶ παρὰ κωφὸν  
 σῆμα· τί μ', ὄνθρωποι, τῆδε παρωκίσατε  
 Ἡ πνοίης χήρωσε τὸν οὐκ ἐπὶ φορτίδι νηϊ  
 ἔμπορον, ἀλλ' ὀλίγης ναυτίλον εἰρεσίης,  
 Θηγαμένη ναυηγόν; ὃ δ' ἐκ πόντοιο ματεύων  
 ζώην, ἐκ πόντου καὶ μόρον εἰλκυσάμην.

## XXV

## THE EMPTY HOUSE

ANTIPATER OF THESSALONICA

Δύσμορε Νικάνωρ πολὺ μνησθημένε πόντῳ,  
 κεῖσαι δὴ ξείνη γυμνὸς ἐπ' ἡϊόνι  
 Ἡ σύ γε πρὸς πέτρῃσι· τὰ δ' ὄλβια κεῖνα μέλαθρα  
 φροῦδά τε καὶ πάσης ἐλπίς ὄλωλε Τύρου,  
 Οὐδέ τί σε κτεάνων ἐρρούσατο· φεῦ, ἐλεσινέ,  
 ὄλεο μοχθήσας ἰχθύσι καὶ πελάγει.

## 24

Even in death shall the implacable sea vex me, Lysis hidden beneath a lonely rock, ever sounding harshly by my ear and alongside of my deaf tomb. Why, O fellow-men, have you made my dwelling by this that reft me of breath, me whom not trading in my merchant-ship but sailing in a little rowing boat, it brought to shipwreck? and I who sought my living out of the sea, out of the sea likewise drew my death.

## 25

Hapless Nicanor, doomed by the grey sea, thou liest then naked on a strange beach, or haply by the rocks, and those wealthy halls are perished from thee, and lost is the hope of all Tyre; nor did aught of thy treasures save thee; alas, pitiable one! thou didst perish, and all thy labour was for the fishes and the sea.



## XXVI

## THE SINKING OF THE PLEIAD

AUTOMEDON

Ἄνθρωπε ζωῆς περιφείδεις, μηδὲ παρ' ὄρη  
 ναυτίλος ἴσθι· καὶ ὧς οὐ πολὺς ἀνδρὶ βίος·  
 Δεΐλαιε Κλεόνικε, σὺ δ' εἰς λιπαρὴν Θάσον ἔλθειν  
 ἠπείγεις, κοίλης ἔμπορος ἐκ Συρίας,  
 Ἐμπορος ὦ Κλεόνικε· δύσιν δ' ὑπὸ Πλειάδος ἀντήν  
 ποντοπορῶν, αὐτῇ Πλειάδι συγκατέδυσ.

## XXVII

## A RESTLESS GRAVE

ARCHIAS

Οὐδὲ νέκυς ναυηγὸς ἐπὶ χθόνα Θῆρις ἔλασθεις  
 κύμασιν ἀγρύπνων λήσομαι ἠμόνων·  
 Ἥ γὰρ ἀλιρορήτοισι ὑπὸ δειράσιν, ἀγχόθι πόντου  
 δυσμενέος, ξείνων χερσὶν ἔκυρσα τάφου,  
 Αἰεὶ δὲ βρομέοντα καὶ ἐν νεκύεσσι θαλάσσης  
 ὁ τλήμων ἄτω δοῦπον ἀπεχθόμενον.

## XXVIII

## TELLURIS AMOR

CRINAGORAS

Ποιμὴν ὦ μάκκαρ, εἶθε κατ' οὔρεος ἐπροβάτεις  
 κήγῳ, ποιηρὸν τοῦτ' ἀνά λευκόλοφον,

## 26

O man, be sparing of life, neither go on sea-faring beyond the time; even so the life of man is not long. Miserable Cleonicus, yet thou didst hasten to come to fair Thasos, a merchantman out of hollow Syria, O merchant Cleonicus; but hard on the sinking of the Pleiad as thou journeyedst over the sea, as the Pleiad sank, so didst thou.

## 27

Not even in death shall I Theris, tossed shipwrecked upon land by the waves, forget the sleepless shores; for beneath the spray-beaten reefs, nigh the disastrous main, I found a grave at the hands of strangers, and for ever do I wretchedly hear roaring even among the dead the hated thunder of the sea.

## 28

O happy shepherd, would that even I had shepherded on the mountain along this white grassy hill, making the bleating folk

Κριοῖς ἀγρητῆρσι πότι βληχρητὰ βιβάζων,  
 ἧ πικρῇ βόψαι νήοχα πηδάλια  
 "Αλμυρὶ τοιγὰρ ἔδυν ὑπροβένθιος· ἀμφοῖ δὲ ταύτην  
 θῖνά με ροιβδῆσας Εὐρος ἀπημέσατο.

## XXIX

## A GRAVE BY THE SEA

ASCLEPIADES

Ὅκτώ μευ πήχεις ἄπεχε τρηχεῖα θάλασσα  
 καὶ κύμκινε βόα θ' ἡλίκα σοι δύναμις·  
 Ἦν δὲ τὸν Εὐμάρεω καθέλης τάφον, ἄλλο μὲν οὐδὲν  
 κρήγυον, εὐρήσεις δ' ὄστέα καὶ σποδιήν.

## XXX

## AN EMPTY TOMB

CALLIMACHUS

Ὡφελε μὴδ' ἐγένοντο θοαὶ νέες· οὐ γὰρ ἂν ἡμεῖς  
 παῖδα Διοκλείδου Σώπολιν ἐστένομεν.  
 Νῦν δ' ὁ μὲν εἰν ἀλί που φέρεται νέκυσ· ἀντὶ δ' ἐκείνου  
 οὔνομα καὶ κενεὸν σῆμα παρερχόμεθα.

## XXXI

## THE DAYS OF THE HALCYONS

APOLLONIDES

Καὶ πότε δινῆεις ἀφοβος πόρος, εἰπέ, θάλασσα,  
 εἰ καὶ ἐν ἀλκυόνων ἤμασι κλαυσόμεθα,

move after the leader rams, rather than have dipped a ship's steering-rudders in the bitter brine: so I sank under the depths, and the east wind that swallowed me down cast me up again on this shore.

## 29

Keep eight cubits away from me, O rough sea, and billow and roar with all thy might; but if thou pullest down the grave of Eumares, thou wilt find nothing of value, but only bones and dust.

## 30

Would that swift ships had never been, for we should not have bewailed Sopolis son of Diocleides; but now somewhere in the sea he drifts dead, and instead of him we pass by a name on an empty tomb.

## 31

And when shall thy swirling passage be free from fear, say, O sea, if even in the days of the halcyons we must weep, of the

Ἄλκυόνων, αἷς πόντος ἀεὶ στηρίζατο κύμα  
 νήεμον, ὡς κρῖναι χέρσον ἀπιστοτέραν;  
 Ἄλλὰ καὶ ἤνικα μάϊα καὶ ὠδίνεσσι ἀπῆμων  
 αὐχεῖς, σὺν φόρτῳ δύσας Ἀριστομένην.

## XXXII

## A WINTER VOYAGE

AUTHOR UNKNOWN

Καὶ σέ, Κληνορίδῃ, πόθος ὤλεσε πατρίδος αἴης  
 θαρσύναντα Νότου λαίλαπι χειμερῆι·  
 Ὄρη γὰρ σε πέδησεν ἀνέγγυος· ὑγρὰ δὲ τὴν σὴν  
 κύματ' ἀφ' ἱμερτῆν ἐκλυσεν ἡλικίην.

## XXXIII

## THE DEAD CHILD

AUTHOR UNKNOWN

Οὔπω τοι πλόκαμοι τετμημένοι, οὐδὲ σελάνας  
 τοὶ τριετεῖς μηνῶν ἀνιοχεῦντο δρόμοι,  
 Κλεύδικε, Νικασίς ὅτε σὰν περὶ λάρνακα μάτηρ,  
 τλάμων, ἐπ' αἰακτῷ πόλλ' ἐβόασε τάφῳ  
 Καὶ γενέτας Περικλεῖτος· ἐπ' ἀγνώτῳ δ' Ἀχέρωντι  
 ἤβάσεις ἦβαν, Κλεύδικ', ἀνοστοτάταν.

haleys for whom Ocean evermore stills his windless wave, that one might think dry land less trustworthy? but even when thou callest thyself a gentle nurse and harmless to women in labour, thou didst drown Aristomenes with his freight.

## 32

Thee too, son of Cleanor, desire after thy native land destroyed, trusting to the wintry gust of the South; for the unsecured season entangled thee, and the wet waves washed away thy lovely youth.

## 33

Not yet were thy tresses cut, nor had the monthly courses of the moon driven a three years' space, O poor Cleodicus, when thy mother Nicasis, clasping thy coffin, wailed long over thy lamented grave, and thy father Pericleitus; but on unknown Acheron thou shalt flower out the youth that never, never returns.

## XXXIV

## THE LITTLE SISTER

LEONIDAS OF TARENTUM

Ἡ παῖς ὄγρετ' ἄωρος ἐν ἐβδόμῳ ἔῃδ' ἐνιαυτῷ  
 εἰς Ἀΐδην, πολλῆς ἡλικίης προτέρη,  
 Δειλία ποθέουσα τὸν εἰκοσάμηνον ἀδελφὸν  
 νήπιον ἀστόργου γευσάμενον θανάτου.  
 Αἰαῖ, λυγρὰ παθοῦσα Περιστερί, ὡς ἐν ἐτοίμῳ  
 ἀνθρώποις δαίμων θῆκε τὰ δεινότατα.

## XXXV

## PERSEPHONE'S PLAYTHING

AUTHOR UNKNOWN

Ἀΐδη ἀλλιτάνευτε καὶ ἄτροπε, τίπτε τοι οὔτῳ  
 Κάλλαισχρον ζῶας νήπιον ὠρφάνισας;  
 Ἔσται μὲν ὃ γε παῖς ἐν δώμασι Φερσεφονείοις  
 παίγνιον· ἀλλ' οἴκοι λυγρὰ λέλοιπε πάθη.

## XXXVI

## CHILDLESS AMONG WOMEN

LEONIDAS OF TARENTUM

Ἄ δειλ' Ἀντίκλεις, δειλὴ δ' ἐγὼ ἢ τὸν ἐν ἔβθῃ  
 ἀκμῇ καὶ μοῦνον παῖδα πυρωσαμένη,

## 34

This girl passed to Hades untimely, in her seventh year, before her many playmates, poor thing, pining for her baby brother, who at twenty months old tasted of loveless Death. Alas, ill-fated Peristeris, how near at hand God has set the sorest griefs to men.

## 35

Hades inexorable and inflexible, why hast thou thus reft infant Callaeschrus of life? Surely the child will be a plaything in the palace of Persephone, but at home he has left bitter sorrows.

## 36

Ah wretched Anticles, and wretched I who have laid on the pyre in the flower of youth my only son, thee, child, who didst perish

Ὀκτωκαιδεκέτης ὅς ἀπώλεο, τέκνον· ἐγὼ δὲ  
 ὀρφάνιον κλαίω γῆρας ὀδυρομένη.  
 Βρίην εἰς Ἀΐδος σκιερὸν δόμον· οὔτε μοι ἤως  
 ἤδει, οὔτ' ἀκτις ὠκέος ἡλίου·  
 Ἄ δειλ' Ἀντίκλεις, μεμορημένε, πένθους εἶης  
 ἰητήρ, ζωῆς ἔκ με κομισσάμενος.

## XXXVII

## FATE'S PERSISTENCY

## PHILIPPUS

Ἡ πυρὶ πάντα τεκοῦσα Φιλαινιον, ἡ βαρυπενθῆς  
 μήτηρ, ἡ τέκνων τρισσὸν ἰδοῦσα τάφον,  
 Ἄλλοτρίαις ὠδύσιν ἐφόρμισα· ἧ γὰρ ἐώλπειν  
 πάντως μοι ζήσῃν τοῦτον ὃν οὐκ ἔτεκον,  
 Ἡ δ' εὐπαις θετὸν υἱὸν ἀνήγαγον· ἀλλά με δαίμων  
 ἤθελε μηδ' ἄλλης μητρὸς ἔχειν χάριτα,  
 Κληθεὶς ἡμέτερος γὰρ ἀπέφθιτο· νῦν δὲ τεκούσῃς  
 ἤδη καὶ λοιπαῖς πένθους ἐγὼ γέγονα.

## XXXVIII

## ANTE DIEM

## BIANOR

Πάντα Χάρων ἀπληστε, τί τὸν νέον ἤρπασας αὐτῶς  
 Ἄτταλον; οὐ σὸς ἔην, καὶν θάνε γηραλέος;

at eighteen years; and I weep, bewailing an orphaned old age: fain would I go to the shadowy house of Hades; neither is morn sweet to me, nor the beam of the swift sun. Ah wretched Anticles, struck down by fate, be thou healer of my sorrow, taking me with thee out of life.

## 37

I Philaenion who gave birth but for the pyre, I the woeful mother, I who had seen the threefold grave of my children, anchored my trust on another's pangs; for I surely hoped that he at least would live, whom I had not borne. So I, who once had fair children, brought up an adopted son; but God would not let me have even a second mother's grace; for being called ours he perished, and now I am become a woe to the rest of mothers too.

## 38

Ever insatiate Charon, why hast thou wantonly taken young Attalus? was he not thine, even if he had died old?

## XXXIX

## UNFORGOTTEN

## SIMONIDES

Φῆ ποτε Πρωτόμαχος, πατρός περὶ χειρῶν ἔχοντος,  
 ἠγίκα' ἀφ' ἡμερτῆν ἔπνεεν ἡλικίην  
 ὦ Τιμηγορίδῃ, παιδὸς φίλου οὔποτε λήσῃ  
 οὔτ' ἀρετῆν ποθέων οὔτε σαοφροσύνην.

## XL

## THE BRIDECHAMBER

## ANTIPATER OF SIDON

Ἦδη μὲν κροκάεις Πιτανάτιδι πίτνατο νύμφα  
 Κλειναρέτα χρυσέων παστός ἔσω θαλάμων  
 Καδεμόνες δ' ἤλποντο διωλένιον φλόγα πεύκας  
 ἄψιν ἀμφοτέραις ἀνσχόμενοι παλάμαις  
 Δημὸ καὶ Νίκιππος ἀφαπάξασα δὲ νοῦσος  
 παρθενικάν, Λάθας ἀγαγεν ἐς πέλαγος  
 Ἄλγειναι δ' ἐκάρμοντο συνάλικες οὐχὶ θυρέτρων  
 ἀλλὰ τὸν Ἄϊδεω στερονοτυπῆ πάταγον.

## XLI

## BRIDEGROOM DEATH

## MELEAGER

Οὐ γάμον ἀλλ' Ἄϊδαν ἐπινυμφίδιον Κλεαρίστα  
 δέξατο παρθενίας ἄμματα λυομένα·

## 39

Protomachus said, as his father held him in his hands when he was breathing away his lovely youth, 'O son of Timenor, thou wilt never forget thy dear son, nor cease to long for his valour and his wisdom.'

## 40

Already the saffron-strewn bride-bed was spread within the golden wedding-chamber for the bride of Pitane, Cleinareta, and her guardians Demo and Nicippus hoped to light the torch-flame held at stretch of arm and lifted in both hands, when sickness snatched her away yet a maiden, and drew her to the sea of Lethe; and her sorrowing companions knocked not on the bridal doors, but on their own smitten breasts in the clamour of death.

## 41

Not marriage but Death for bridegroom did Clearista receive when she loosed the knot of her maidenhood: for but now at even

Ἄρτι γὰρ ἐσπέριοι νύμφας ἐπὶ δικλίσιν ἄχρυν  
 λωτοί, καὶ θαλάμων ἐπλαταγεῦντο θύραι·  
 Ἦῶσι δ' ὄλολυγμὸν ἀνέκραγον, ἐκ δ' Ἑμέναιος  
 σιγαθεὶς γοερὸν φθέγγμα μεθαρμόσατο,  
 Αἰ δ' αὐταὶ καὶ φέγγος ἐδάδουχον παρὰ παστῶ  
 πεῦκαι καὶ φθιμένῃ νέρθεν ἔφαινον ὁδόν.

## XLII

THE YOUNG WIFE  
 JULIANUS AEGYPTIUS

Ἦριος εἶχέ σε παστάς, ἀώριος εἶλέ σε τύμβος  
 εὐθαλέων Χαρίτων ἄνθος, Ἀναστασίη·  
 Σοὶ γενέτης, σοὶ πικρὰ πόσις κατὰ δάκρυα λείβει,  
 σοὶ τάχα καὶ πορθιμὸς δακρυγέει νεκύων·  
 Οὐ γὰρ ὅλον λυκάβαντα διήνυσας ἄγχι συνεύνου,  
 ἀλλ' ἐκκαϊδεκέτιν, φεῦ, κατέχει σε τάφος.

## XLIII

SANCTISSIMA CONIUNX  
 CRINAGORAS

Δειλαίη, τί σε πρῶτον ἔπος τί δὲ δεύτατον εἶπω;  
 δειλαίη· τοῦτ' ἐν παντὶ κακῶ ἔτρυμον·  
 Οἴχεαι, ὦ χαρίεσσα γύναι, καὶ ἐς εἶδος ὄρηγ  
 τάκρα καὶ εἰς ψυχῆς ἦθος ἐνεγκαμένη·

the flutes sounded at the bride's portal, and the doors of the wedding-chamber were clashed; and at morn they cried the wail, and Hymenaeus put to silence changed into a voice of lamentation; and the same pine-brands flashed their torchlight before the bride-bed, and lit the dead on her downward way.

## 42

In season the bride-chamber held thee, out of season the grave took thee, O Anastasia, flower of the blithe Graces; for thee a father, for thee a husband pours bitter tears; for thee haply even the ferryman of the dead weeps; for not a whole year didst thou accomplish beside thine husband, but at sixteen years old, alas! the tomb holds thee.

## 43

Unhappy, by what first word, by what second shall I name thee? unhappy! this word is true in every ill. Thou art gone,

Πρώτη σοὶ ὄνομ' ἔσκειν ἐτήτυμον· ἦν γὰρ ἅπαντα  
 δεύτερ' ἀμιμήτων τῶν ἐπὶ σοὶ χαρίτων.

## XLIV

## SUNDERED HANDS

## DAMAGETUS

Ἵστατιον, Φώκαια κλυτὴ πόλι, τοῦτο Θεανῶ  
 εἶπεν ἐς ἀτρυγέτον νύκτα κατερχομένη·  
 Οἶμοι ἐγὼ δύστηνος, Ἀπέλλιγχε, ποῖον, ὄμεινε,  
 ποῖον ἐπ' οἰκείῃ νηϊ περὶ πέλρατος·  
 Αὐτὰρ ἐμεῦ σχεδόνθεν μόρος ἴσταται· ὡς ὄφελόν γε  
 χεῖρὶ φίλην τὴν σὴν χεῖρα λαβοῦσα θανεῖν.

## XLV

## UNDIVIDED

## APOLLONIDES

Ἐφθανεν Ἡλιόδωρος, ἐφῆσπετο δ' οὐδ' ὕσον ὄρη  
 ὕστερον ἀνδρὶ φίλῳ Διογένεια δάμαρ·  
 Ἄμφω δ' ὡς συνέναιον ὑπὸ πλάκι τυμβεύονται  
 ζυγὸν ἀγαλλόμενοι καὶ τάφον ὡς θάλαμον.

O gracious wife, who didst carry off the palm in bloom of beauty and in bearing of soul; Prote wert thou truly called, for all else came second to those inimitable graces of thine.

## 44

This last word, O famous city of Phocæa, Theano spoke as she went down into the unharvested night: 'Woe's me unhappy; Apellichus, husband, what length, what length of sea dost thou cross on thine own ship! but nigh me stands my doom; would God I had but died with my hand clasped in thy dear hand.'

## 45

Heliodorus went first, and Diogeneia the wife, not an hour's space after, followed her dear husband; and both, even as they dwelt together, are buried under this slab, rejoicing in their common tomb even as in a bride-chamber.



## XLVI

## FIRST LOVE

## MELEAGER

Δάκρυα σοὶ καὶ νέριθε διὰ χθινός, Ἡλιοδώρα,  
 δωροῦμαι στοργᾶς λείψανον εἰς Ἄϊδαν,  
 Δάκρυα δυσδάκρυτα πολυκλαύτω δ' ἐπὶ τύμβῳ  
 σπένδω νᾶμα πόθων, μᾶμα φιλοφροσύνας·  
 Οἰκτρὰ γὰρ οἰκτρὰ φίλαν σε καὶ ἐν φθιμένοις Μελέαγρος  
 αἰάζω, κενεὴν εἰς Ἀγέροντα χάριν·  
 Αἰαῖ, ποῦ τὸ ποθεινὸν ἐμοὶ θάλος; ἄρπασεν Ἄϊδας,  
 ἄρπασεν, ἀκμαῖον δ' ἄνθος ἔφυρε κόνις.  
 Ἄλλὰ σε γουνοῦμαι, γᾶ παντρόφε, τὴν πανόδυρτον  
 ἤρέμα σοῖς κόλποις, μᾶτερ, ἐναγκάλισαι.

## XLVII

## FIRST FRIENDSHIP

## AUTHOR UNKNOWN

Ἄ μάκαρ ἀμβροσίησι συνέστιε φίλτατε Μούσαις  
 χάρε καὶ εἰν Ἄϊδεω δώμασι Καλλίμαχε.

## XLVIII

## STREWINGS FOR GRAVES

## AUTHOR UNKNOWN

Ἄνθεα πολλὰ γένοιτο νεοδημήτω ἐπὶ τύμβῳ,  
 μὴ βᾶτος ἀχμηρή, μὴ κακὸν αἰγίπυρον,

46

Tears I give to thee even below with earth between us, Heliodora, such relic of love as may pass to Hades, tears sorely wept; and on thy much-wailed tomb I pour the libation of my longing, the memorial of my affection. Piteously, piteously, I Meleager make lamentation for thee, my dear, even among the dead, an idle gift to Acheron. Woe's me, where is my cherished flower? Hades plucked her, plucked her and marred the freshly-blown blossom with his dust. But I beseech thee, Earth that nurturkest all, gently to clasp her, the all-lamented, O mother, to thy breast.

47

Ah blessed one, dearest companion of the immortal Muses, fare thou well even in the house of Hades, Callimachus.

48

May flowers grow thick on thy newly-built tomb, not the dry

Ἄλλ' ἔα καὶ σάμψυχα καὶ ὑδατίνη νάρκισσος,  
 Οὐίβιε, καὶ περὶ σοῦ πάντα γένοιτο ῥόδα.

## XLIX

DIMITTE MORTUOS

PAULUS SILENTIARIUS

Οὐνομά μοι—τί δὲ τοῦτο; πατρίς δέ μοι—ἐς τί δὲ τοῦτο;  
 κλεινοῦ δ' εἰμὶ γένους—εἰ γὰρ ἀφαυροτάτου;  
 Ζήσας ἐνδόξως ἔλιπον βίον—εἰ γὰρ ἀδόξως;  
 κεῖμαι δ' ἐνθάδε νῦν—τίς τίνι ταῦτα λέγεις;

## L

MORS IMMORTALIS

AUTHOR UNKNOWN

Κάτθανον, ἀλλὰ μένω σε· μενεῖς δέ τε καὶ σύ τιν' ἄλλον  
 πάντας ὁμῶς θνητούς εἰς Ἀΐδης δέχεται.

## LI

THE LIGHT OF THE DEAD

PLATO

Ἄστῆρ πρὶν μὲν ἔλαμπες ἐνὶ ζωοῖσιν Ἐφῶς,  
 νῦν δὲ θανῶν λάμπεις Ἐσπερος ἐν φθιμένοις.

bramble, not the evil weed, but violets and margerain and wet narcissus, Vibius, and around thee may all be roses.

## 49

My name—Why this?—and my country—And to what end this?—and I am of illustrious race—Yea, if thou hadst been of the obscurest?—Having lived nobly I left life—If ignobly?—and I lie here now—Who art thou that sayest this, and to whom?

## 50

I died, but I await thee; and thou too shalt await some one else: one Death receives all mortals alike.

## 51

Morning Star that once didst shine among the living, now deceased thou shinest the Evening Star among the dead.

## XII

# LIFE

### I

#### THE JOY OF YOUTH

RUFINUS

Λουσάμενοι, Προδίκη, πυκασώμεθα καὶ τὸν ἄκρατον  
ἐλκωμεν κύλικας μείζονας αἰρόμενοι·  
Βαίος ὁ χαϊρόντων ἐστὶν βίος· εἶτα τὰ λοιπὰ  
γῆρας κωλύσει, καὶ τὸ τέλος θάνατος.

### II

#### THE USE OF LIFE

NICARCHUS

Οὐκ ἀποθνήσκειν δεῖ με; τί μοι μέλει ἦν τε ποδαγρός,  
ἦν τε δρομεὺς γεγονὼς εἰς Ἄϊδην ὑπάγω;  
Πολλοὶ γὰρ μ' ἀροῦσιν· ἔα χολὸν με γενέσθαι,  
τῶνδ' ἔνεκεν γὰρ ἴσως οὐποτ' ἐῷ θιάσους.

### I

Let us bathe, Prodice, and garland ourselves, and drain unmixed wine, lifting larger cups; little is our life of gladness, then old age will stop the rest, and death is the end.

### 2

Must I not die? what matters it to me whether I depart to Hades gouty or fleet of foot? for many will carry me; let me become lame, for hardly on their account need I ever cease from revelling.

## III

## VAIN RICHES

## ANTIPHANES

Ψηφίζεις, κακόδαιμον, ὁ δὲ χρόνος ὡς τόκον οὔτω  
καὶ πολὺν τίκτει γῆρας ἐπερχόμενος,  
Κοὔτε πιὼν οὔτ' ἄνθος ἐπὶ κροτάφοις ἀναδήσας,  
οὐ μύρον, οὐ γλαφυρὸν γινούς ποτ' ἐρωμένιον  
Τεθνήξῃ, πλουτοῦσαν ἀφείς μεγάλην διαθήκην,  
ἐκ πολλῶν ὀβολὸν μοῦνον ἐνεγκάμενος.

## IV

## MINIMUM CREDULA POSTERO

## PALLADAS

Πᾶσι θανεῖν μερόπεσσι ὀφείλεται, οὐδέ τις ἐστὶν  
αὔριον εἰ ζήσει θνητὸς ἐπιστάμενος·  
Τοὔτο σαφῶς, ἄνθρωπε, μαθὼν εὐφραϊνε σεαυτὸν,  
λήθην τοῦ θανάτου τὸν Βρόμιον κατέχων,  
Τέρπεο καὶ Παφίῃ, τὸν ἐφημέριον βίον ἔλκων,  
τᾶλλα δὲ πάντα Τύχῃ πράγματα δὸς διέπειν.

## V

## DONEC HODIE

## AUTHOR UNKNOWN

Πῖνε καὶ εὐφραίνου, τί γὰρ αὔριον ἢ τί τὸ μέλλον;  
οὐδεὶς γινώσκει· μὴ τρέχε, μὴ κοπία·

## 3

Thou reckonest, poor wretch ; but advancing time breeds white old age even as it does interest ; and neither having drunk, nor bound a flower on thy brows, nor ever known myrrh nor a delicate darling, thou shalt be dead, leaving thy great treasury in its wealth, out of those many coins carrying with thee but the one.

## 4

All human must pay the debt of death, nor is there any mortal who knows whether he shall be alive to-morrow ; learning this clearly, O man, make thee merry, keeping the wine-god close by thee for oblivion of death, and take thy pleasure with the Paphian while thou drawest thy ephemeral life ; but all else give to Fortune's control.

## 5

Drink and be merry ; for what is to-morrow or what the future ? no man knows. Run not, labour not ; as thou canst, give, share,

Ὡς δύνασαι χάρισαι, μετάδος, φάγες, θνητὰ λογιζού  
 τὸ ζῆν τοῦ μὴ ζῆν οὐδὲν ὅλως ἀπέχει,  
 Πᾶς ὁ βίος τοιόσδε, ῥοπή μόνον· ἂν προλάβῃς, σοῦ,  
 ἂν δὲ θάνῃς, ἑτέρου πάντα, σὺ δ' οὐδὲν ἔχεις.

## VI

## REQUIESCE ANIMA

## MIMNERMUS

Ἦβα μοι, φίλε θυμέ· τάχ' ἂν τινες ἄλλοι ἔσονται  
 ἄνδρες, ἐγὼ δὲ θανῶν γαῖα μέλαιν' ἔσομαι.

## VII

## ONE EVENT

## MARCUS ARGENTARIUS

Πέντε θανῶν κείσῃ κατέχων πόδας, οὐδὲ τὰ τερπνὰ  
 ζωῆς οὐδ' αὐγάς ὄψαι ἡελίου·  
 Ὡστε λαβὼν Βάκχου ζωρὸν δέπας ἔλκε γεγηθώς,  
 Κίγριε, καλλίστην ἀγκᾶς ἔχων ἄλοχον·  
 Εἰ δέ σοι ἀθάνατος σοφίης νόος, ἴσθι Κλεάνθης  
 καὶ Ζήνων' Ἀἰδῆν τὸν βραθὺν ὡς ἔμολον.

## VIII

## THE PASSING OF YOUTH

## APOLLONIDES

Ὑπνώεις, ὦ ταῖρε· τὸ δὲ σκύφος αὐτὸ βοᾷ σε·  
 ἔγρεο, μὴ τέρπου μοιριδίῃ μελέτῃ·

consume, be mortal-minded ; to be alive and not to be alive are no way at all apart. All life is such, only the turn of the scale ; if thou art beforehand, it is thine ; and if thou diest, all is another's, and thou hast nothing.

## 6

Be young, dear my soul : soon will others be men, and I being dead shall be dark earth.

## 7

Five feet shalt thou possess as thou liest dead, nor shalt see the pleasant things of life nor the beams of the sun ; then joyfully lift and drain the unmixed cup of wine, O Cincius, holding a lovely wife in thine arm ; and if philosophy say that thy mind is immortal, know that Cleanthes and Zeno went down to deep Hades.

## 8

Thou slumberest, O comrade ; but the cup itself cries to thee. 'Awake ; do not make thy pleasure in the rehearsal of death.'

Μὴ φείσῃ, Διόδωρε, λάβρος δ' εἰς Βάκχον ὀλισθῶν  
 ἄχρις ἐπὶ σφαλεροῦ ζωροπότει γόνατος·  
 Ἐσσεθ' ὅτ' οὐ πιόμεσθα πολὺς πολὺς· ἀλλ' ἄγ' ἐπείγου·  
 ἢ συνετὴ κροτάφων ἄπτεται ἡμετέρων.

## IX

## THE HIGHWAY TO DEATH

## ANTIPATER OF SIDON

Ὁκύμορόν με λέγουσι δαήμενες ἄνδρες ἄστρον  
 εἰμὶ μὲν, ἀλλ' οὐ μοι τοῦτο, Σέλευκε, μέλει·  
 Εἰς Ἀΐδην μία πᾶσι κατάβασις· εἰ δὲ τάχιον  
 ἡμετέρῃ, Μίνω θᾶσσον ἐποψόμεθα·  
 Πίνωμεν· καὶ δὴ γὰρ ἐτήτυμον εἰς ὁδὸν ἵππος  
 οἶνος, ἐπεὶ πεζοῖς ἀτραπὸς εἰς Ἀΐδην.

## X

## BEFORE THE DELUGE

## STRATO

Καὶ πῖε νῦν καὶ ἔρα, Δαμόκρατες, οὐ γὰρ ἐς αἰεὶ  
 πιόμεθ' οὐδ' αἰεὶ τέρψις ἐξόμεθα·  
 Καὶ στεφάνοις κεφαλᾶς πυκασώμεθα καὶ μυρίσωμεν  
 αὐτούς, πρὶν τύμβοις ταῦτα φέρειν ἑτέρους.  
 Νῦν ἐν ἔμοι πίετω μέθυ τὸ πλέον ὅστέα τὰμό,  
 νεκρὰ δὲ Δευκαλίων αὐτὰ κατακλυσάτω.

Spare not, Diodorus, slipping greedily into wine, drink deep, even to the tottering of the knee. Time shall be when we shall not drink, long and long; nay come, make haste; prudence already lays her hand on our temples.

## 9

Men skilled in the stars call me brief-fated; I am, but I care not, O Seleucus. There is one descent for all to Hades; and if ours comes quicker, the sooner shall we look on Minos. Let us drink; for surely wine is a horse for the high-road, when foot-passengers take a by-path to Death.

## 10

Drink now and love, Damocrates, since not for ever shall we drink nor for ever hold fast our delight; let us crown our heads with garlands and perfume ourselves, before others bring these offerings to our graves. Now rather let my bones drink wine inside me; when they are dead, let Deucalion's deluge sweep them away.

## XI

FLEETING DAWN

ASCLEPIADES

Πίνωμεν Βάκχου ζωρὸν πόμα· δάκτυλος ἄως·  
ἧ̄ πάλι κοιμιστὰν λύχρον ἰδεῖν μένομεν;  
Πίνωμεν γαλερῶς· μετὰ ται χρόνον οὐκέτι πουλύν,  
σχέτλιε, τὴν μακρὰν νύκτ' ἀναπαυσόμεθα.

## XII

OUTRE-TOMBE

JULIANUS AEGYPTIUS

Πολλάκι μὲν τόδ' ἄεισα, καὶ ἐκ τύμβου δὲ βοήσω·  
πίνετε, πρὶν ταύτην ἀμφιβάλῃσθε κόνιν.

## XIII

EARTH TO EARTH

ZONAS

Δός μοι τοῦκ γαίης πεπονημένον ἀδὺ κύπελλον,  
ἄς γενόμεην, καὶ ὑφ' ἧ̄ κείσομ' ἀποφθίμενος.

## XIV

THE COFFIN-MAKER

AUTHOR UNKNOWN

Ἦθελον ἂν πλουτεῖν ὡς πλούσιος ἦν ποτε Κροῖσος  
καὶ βασιλεὺς εἶναι τῆς μεγάλῃς Ἀσίας,

## 11

Let us drink an unmixed draught of wine ; dawn is an hand-breadth ; are we waiting to see the bed-time lamp once again ? Let us drink merrily ; after no long time yet, O luckless one, we shall sleep through the long night.

## 12

Often I sang this, and even out of the grave will I cry it : ' Drink, before you put on this raiment of dust.'

## 13

Give me the sweet cup wrought of the earth from which I was born, and under which I shall lie dead.

## 14

I would have liked to be rich as Croesus of old was rich, and to be king of great Asia ; but when I look on Nicanor the coffin-

Ἄλλ' ὅταν ἐμβλέψω Νικάνορα τὸν σοροπηγόν,  
καὶ γινῶ πρὸς τί ποιεῖ ταῦτα τὰ γλωσσόκομα,  
Ἄκτιν που πάσσας καὶ ταῖς κοτύλαις ὑποβρέξας  
τὴν Ἀσίην πωλῶ πρὸς μύρα καὶ στεφάνους.

## XV

## RETURNING SPRING

PHILODEMUS

Ἦδη καὶ ρόδον ἐστί, καὶ ἀκμάζων ἐρέβινθος,  
καὶ καυλοὶ κράμβης, Σωσύλε, πρωτοτόμου,  
Καὶ μαίνη ζαγλαγεῦσα καὶ ἀρτιπαγῆς ἀλίτυρος  
καὶ θριδάκων οὐλων ἀβροφυῆ πέταλα.  
Ἦμεῖς δ' οὐτ' ἀκτῆς ἐπιβαίνομεν οὐτ' ἐν ἀπόψει  
γιγνόμεθ' ὡς αἰεὶ, Σωσύλε, τὸ πρότερον;  
Καὶ μὴν Ἀντιγένης καὶ Βάκχιος ἐχθρὸς ἔπιζον,  
νῦν δ' αὐτοὺς θάψαι σήμερον ἐκφέρομεν.

## XVI

## A LIFE'S WANDERING

AUTHOR UNKNOWN

Καππαδόκων ἔθνοὺς πολυανθέας οἶδατ' ἀρούρας;  
κεῖθεν ἐγὼ φύομην ἐκ τοκέων ἀγαθῶν.  
Ἐξότε τοὺς λιπόμην, δύσιν ἤλυθον ἡδὲ καὶ ἡῶ.  
οὐνομά μοι Γλάφυρος καὶ φρενὸς εἴκελον ἦν.  
Ἐξηροστὸν ἔτος πανελούθερον ἐξεβίωσα.  
καὶ κελὸν τὸ τύχης καὶ πικρὸν οἶδα βίου.

maker, and know for what he is making these flute-cases of his, sprinkling my flour and wetting it with my jug of wine, I sell all Asia for ointments and garlands.

## 15

Now is rose-time and peas are in season, and the heads of early cabbage, O Sosylus, and the milky maena, and fresh-curdled cheese, and the soft-springing leaves of curled lettuces; and do we neither pace the foreland nor climb to the outlook, as always, O Sosylus, we did before? for Antagoras and Bacchius too frolicked yesterday, and now to-day we bear them forth for burial.

## 16

Know ye the flowery fields of the Cappadocian nation? thence I was born of good parents: since I left them I have wandered to the sunset and the dawn; my name was Glaphyrus, and like my mind. I lived out my sixtieth year in perfect freedom; I know both the favour of Fortune and the bitterness of life.



## XVII

ECCE MYSTERIUM

HIANOR

Οὗτος ὁ μηδέν, ὁ λιτός, ὁ καὶ λάτρις, οὗτος ἐράτται  
κάστί τινος ψυχῆς κύριος ἄλλοτρίης.

## XVIII

THE SHADOW OF LIFE

THEOGNIS

Ἄφρονες ἄνθρωποι καὶ νήπιοι οὔτε θανόντας  
κλαίουσ', οὐδ' ἤβης ἄνθος ἀπολλύμενον.

## XIX

THE SHADOW OF DEATH

AUTHOR UNKNOWN

Τοὺς καταλείψαντας γλυκερὸν φάος οὐκέτι θρηγῶ,  
τοὺς δ' ἐπὶ προσδοκίῃ ζῶντας αἰεὶ θανάτου.

## XX

PARTA QUIES

PALLADAS

Προσδοκίῃ θανάτου πολυώδυνός ἐστιν ἀνίη,  
τοῦτο δὲ κερδαίνει θνητὸς ἀπολλύμενος·  
Μὴ τοίνυν κλαύσης τὸν ἀπερχόμενον βιότοιον,  
οὐδὲν γὰρ θανάτου δευτέρων ἐστὶ πάθος.

## 17

This man, inconsiderable, mean, yes, a slave, this man is loved,  
and is lord of another's soul.

## 18

Fools and children are mankind to weep the dead, and not the  
flower of youth perishing.

## 19

Those who have left the sweet light I bewail no longer, but  
those who live ever in expectation of death.

## 20

Expectation of death is woful grief, and this is the gain of a  
mortal when he perishes; weep not then for him who departs from  
life, for after death there is no other accident.

## XXI

## THE CLOSED ACCOUNT

PHILETAS

Οὐ κλαίω ξείνων σὲ φιλαίτατε· πολλὰ γὰρ ἔγνωσ  
 καλὰ· κακῶν δ' αὖ σοὶ μοῖραν ἔνειμε θεός.

## XXII

## THE VOYAGE OF LIFE

PALLADAS

Πλοῦς σφαλερός τὸ ζῆν· χειμαζόμενοι γὰρ ἐν αὐτῷ  
 πολλάκι ναυηγῶν πταίμεν οἰκτρότερα·  
 Τῆν δὲ Τύχην βιότοιο κυβερνήτειραν ἔχοντες  
 ὡς ἐπὶ τοῦ πελάγους ἀμφίβολοι πλέομεν,  
 Οἱ μὲν ἐπ' εὐπλοῖην, οἱ δ' ἔμπαλιν· ἀλλ' ἅμα πάντες  
 εἰς ἓνα τὸν κατὰ γῆς ὄρμον ἀπερχόμεθα.

## XXIII

## DAILY BIRTH

PALLADAS

Νυκτὸς ἀπερχομένης γεννώμεθα ἡμᾶρ ἐπ' ἡμᾶρ  
 τοῦ προτέρου βιότου μηδὲν ἔχοντες ἔτι,  
 Ἀλλοτριωθέντες τῆς ἐχθροῦς διαγωγῆς  
 τοῦ λοιποῦ δὲ βίου σήμερον ἀρχόμενοι·  
 Μὴ τοῖνον λέγε σαυτὸν ἐτών, πρεσβῦτα, περισσῶν,  
 τῶν γὰρ ἀπελθόντων σήμερον οὐ μετέχεις.

## 21

I weep not for thee, O dearest of friends; for thou knewest many fair things; and again God dealt thee thy lot of ill.

## 22

Life is a dangerous voyage; for tempest-tossed in it we often strike rocks more pitiably than shipwrecked men; and having Chance as pilot of life, we sail doubtfully as on the sea, some on a fair voyage, and others contrariwise; yet all alike we put into the one anchorage under earth.

## 23

Day by day we are born as night retires, no more possessing aught of our former life, estranged from our course of yesterday, and beginning to-day the life that remains. Do not then call thyself, old man, abundant in years; for to-day thou hast no share in what is gone.

## XXIV

## THE LIMIT OF VISION

AUTHOR UNKNOWN

Νῦν ἄμμες, πρόσθ' ἄλλοι ἐθάλλεον, αὐτίκα δ' ἄλλοι  
ὧν ἄμμες γενεὰν οὐκέτ' ἐποψόμεθα.

## XXV

## THE BREATH OF LIFE

PALLADAS

Ἡέρα λεπταλέον μυκτηρόθην ἀμπνείοντες  
ζῶομεν ἡελίου λαμπάδα δερκόμενοι  
Πάντες ὅσοι ζῶομεν κατὰ τὸν βίον, ὄργανα δ' ἐσμέν  
αὔραις ζωογόνοις πνεύματα δεχνύμενοι.  
Εἰ δέ τις οὖν ὀλίγην παλάμη σφίγξειεν αὐτμήν,  
ψυχὴν συλῆσας εἰς Ἀΐδην κατάγει·  
Οὕτως οὐδὲν ἐόντες, ἀγνηορή τρεφόμεσθα  
πνοιῆς ἐξ ὀλίγης ἡέρα βοσκοόμενοι.

## XXVI

## TWO ETERNITIES

LEONIDAS OF TARENTUM

Μυρίος ἦν, ὦνθρωπε, χρόνος προτοῦ, ἄχρι πρὸς ἡῶ  
ἦλθες, γὰρ λοιπὸς μύριος εἰς Ἀΐδην·

## 24

Now we flourish as before others did, and soon others will, whose children we shall never see.

## 25

Breathing thin air in our nostrils we live and look on the torch of the sun, all we who live what is called life ; and are as organs, receiving our spirits from quickening airs. If one then chokes that little breath with his hand, he robs us of life, and brings us down to Hades. Thus being nothing we wax high in hardihood, feeding on air from a little breath.

## 26

Infinite, O man, was the foretime until thou camest to thy dawn, and what remains is infinite on through Hades : what share is left for life but the bigness of a pinprick, and tinier than a pin-

Τίς μοῖρα ζωῆς ὑπολείπεται ἢ ὅσον ὅσον  
 στιγμῆ, καὶ στιγμῆς εἴ τι χαμηλότερον ;  
 Μικρὴ σευ ζωὴ τεθλιμμένη· οὐδὲ γὰρ αὐτὴ  
 ἡδεῖ, ἀλλ' ἐχθροῦ στυγνοτέρη θανάτου.

## XXVII

## THE LORD OF LANDS

AMMIANUS

Κἂν μέχρις Ἡρακλέους στηλῶν ἔλθῃς παρορίζων  
 γῆς μέρος ἀνθρώποις πᾶσιν ἴσον σε μένει,  
 Κείσῃ δ' Ἴρω ὅμοιος, ἔχων ὀβολοῦ πλέον οὐδέν,  
 εἰς τὴν οὐκέτι σὴν γῆν ἀναλυόμενος.

## XXVIII

## THE PRICE OF RICHES

PALLADAS

Πλουτεῖς, καὶ τί τὸ λοιπόν ; ἀπερχόμενος μετὰ σαυτοῦ  
 τὸν πλοῦτον σύρεις εἰς σορὸν ἐλκόμενος ;  
 Τὸν πλοῦτον συνάγεις δαπανῶν χρόνον· οὐ δύνασαι δὲ  
 ζωῆς σωρεῦσαι μέτρα περισσότερα.

prick if such there be? Little is thy life and afflicted; for not even so it is sweet, but more loathed than hateful death.

## 27

Though thou pass beyond thy landmarks even to the pillars of Heracles, the share of earth that is equal to all men awaits thee, and thou shalt lie even as Irus, having nothing more than thine obolus, mouldering into a land that at last is not thine.

## 28

Thou art rich, and what of it in the end? as thou departest, dost thou drag thy riches with thee, pulling them into the coffin? Thou gatherest riches at expense of time, and thou canst not heap up more exceeding measures of life.

## XXIX

## THE DARKNESS OF DAWN

AMMIANUS

Ἡὼς ἐξ ἡοῦς παραπέμπεται, εἴτ', ἀμελούντων  
 ἡμῶν, ἐξαίφνης ἕξει ὁ πορφύρεος,  
 Καὶ τοὺς μὲν τήξας, τοὺς δ' ὀπτήσας, ἐνίους δὲ  
 φυσήσας, ἄξει πάντας ἐς ἓν βάραθρον.

## XXX

## NIL EXPEDIT

PALLADAS

Γῆς ἐπέβην γυμνός, γυμνός θ' ὑπὸ γαῖαν ἄπειμι,  
 καὶ τί μάτην μοχθῶ, γυμνὸν ὄρων τὸ τέλος;

## XXXI

## THE WAY OF THE WORLD

LUCIAN

Θνητὰ τὰ τῶν θνητῶν, καὶ πάντα παρέρχεται ἡμᾶς·  
 ἦν δὲ μή, ἀλλ' ἡμεῖς αὐτὰ παρερχόμεθα.

## XXXII

## THE SUM OF KNOWLEDGE

AUTHOR UNKNOWN

Οὐκ ἤμην, γενόμεν· ἤμην, οὐκ εἰμί· τοσαῦτα·  
 εἰ δέ τις ἄλλ' ἐρέει, ψεύσεται· οὐκ ἔσομαι.

## 29

Morning by morning passes ; then, while we heed not, suddenly the Dark One will be come, and, some by decaying, and some by parching, and some by swelling, will lead us all to the one pit.

## 30

Naked I came on earth, and naked I depart under earth, and why do I vainly labour, seeing the naked end ?

## 31

Mortal is what belongs to mortals, and all things pass by us ; and if not, yet we pass by them.

## 32

I was not, I came to be ; I was, I am not : that is all ; and who shall say more, will lie : I shall not be.

## XXXIII

## NIHILISM

## GLYCON

Πάντα γέλωσ καὶ πάντα κόνις καὶ πάντα τὸ μηδέν·  
πάντα γὰρ ἐξ ἀλόγων ἐστὶ τὰ γιγνόμενα.

## XXXIV

## NEPENTHE

## AUTHOR UNKNOWN

Πῶς γενόμεην; πόθεν εἰμί; τίνος χάριν ἦλθον; ἀπελθεῖν.  
πῶς δύναμ' αὖ τι μαθεῖν, μηδὲν ἐπιστάμενος;  
Οὐδὲν ἐὼν γενόμεην· πάλιν ἔσσομαι ὡς πάρος ἦα·  
οὐδὲν καὶ μηδὲν τῶν μερόπων τὸ γένος.  
'Ἄλλ' ἄγε μοι Βάκχοιο φιλήδονον ἔντυε νᾶμα·  
τοῦτο γὰρ ἐστὶ κακῶν φάρμακον ἀντίδοτον.

## XXXV

## THE SLAUGHTER-HOUSE

## PALLADAS

Πάντες τῷ θανάτῳ τηρούμεθα καὶ τρεφόμεσθα  
ὡς ἀγέλη χοίρων σφάζομένων ἀλόγως.

## 33

All is laughter, and all is dust, and all is nothing; for out of unreason is all that is.

## 34

How was I born? whence am I? why did I come? to go again: how can I learn anything, knowing nothing? Being nothing, I was born; again I shall be as I was before; nothing and nothing-worth is the human race. But come, serve to me the joyous fountain of Bacchus; for this is the drug counter-charming ills.

## 35

We all are watched and fed for Death as a herd of swine butchered wantonly.

## XXXVI

LACRIMAE RERUM

PALLADAS

Δακρυχέων γενόμενῃ καὶ δακρύσας ἀποθνήσκω  
 δάκρουσι δ' ἐν πολλοῖς τὸν βίον εὖρον ὕλον.  
 ὦ γένος ἀνθρώπων πολυδάκρυον, ἀσθενές, οἰκτρὸν,  
 συρόμενον κατὰ γῆς καὶ διαλυόμενον.

## XXXVII

THE WORLD'S WORTH

AESOPUS

Πῶς τις ἄνευ θανάτου σε φύγη, βίε; μυρία γάρ σευ  
 λυγρά, καὶ οὔτε φυγεῖν εὐμαρὲς οὔτε φέρειν.  
 Ἡδέα μὲν γάρ σου τὰ φύσει καλὰ, γαῖα, θάλασσα,  
 ἄστρα, σεληναίης κύκλα καὶ ἡελίου,  
 Τἄλλα δὲ πάντα φόβοι τε καὶ ἄλγεα· κῆν τι πάθη τις  
 ἐσθλόν, ἀμοιβαίην ἐκδέχεται Νέμεσιν.

## XXXVIII

PIS-ALLER

THEOGNIS

Πάντων μὲν μὴ φῦναι ἐπιγθονίοισιν ἄριστον  
 μηδ' ἐσιδεῖν αὐγάς ὕξος ἡελίου.  
 Φύντα δ' ὅπως ὠκίστα πύλας Ἄϊδαο περῆσαι  
 καὶ κεῖσθαι πολλὴν γῆν ἐπαμησάμενον.

## 36

Weeping I was born and having wept I die, and I found all my living amid many tears. O tearful, weak, pitiable race of men, dragged under earth and mouldering away!

## 37

How might one escape thee, O life, without dying? for thy sorrows are numberless, and neither escape nor endurance is easy. For sweet indeed are thy beautiful things of nature, earth, sea, stars, the orbs of moon and sun; but all else is fears and pains, and though one have a good thing befall him, there succeeds it an answering Nemesis.

## 38

Of all things not to be born into the world is best, nor to see the beams of the keen sun; but being born, as swiftly as may be to pass the gates of Hades, and lie under a heavy heap of earth.

## XXXIX

## THE SORROW OF LIFE

POSIDIPPUS

Ποίην τις βιότσιο τάμη τρίβον; εἰν ἀγορῇ μὲν  
 νείκεα καὶ χαλεπαὶ πρήξιες· ἐν δὲ δόμοις  
 Φροντίδες· ἐν δ' ἀγροῖς καμάρτων ἄλις· ἐν δὲ θαλάσῃ  
 τάρβος· ἐπὶ ξείνης δ', ἣν μὲν ἔχῃς τι, δέος,  
 Ἦν δ' ἀπορῆς, ἀνιηρόν· ἔχεις γάμον; οὐκ ἀμέριμνος  
 ἔσσεαι· οὐ γαμέεις; ζῆς ἔτ' ἑρημότερος·  
 Τέκνα πόνοι· πῆρωσις ἅπαις βίος· αἱ νεότητες  
 ἄφρονες· αἱ πολιαὶ δ' ἔμπαλιν ἀδρανέες.  
 Ἦν ἄρα τοῖνδε δυοῖν ἐνὸς αἴρεσις, ἣ τὸ γενέσθαι  
 μηδέποτ' ἢ τὸ θανεῖν αὐτίκα τικτόμενον.

## XL

## THE JOY OF LIFE

METRODORUS

Παντοίην βιότσιο τάμοις τρίβον· εἰν ἀγορῇ μὲν  
 κύδεα καὶ πινυταὶ πρήξιες· ἐν δὲ δόμοις  
 Ἄμπαυμ'· ἐν δ' ἀγροῖς φύσις χάρις· ἐν δὲ θαλάσῃ  
 κέρδος· ἐπὶ ξείνης, ἣν μὲν ἔχῃς τι, κλέος,  
 Ἦν δ' ἀπορῆς, μόνος οἶδας· ἔχεις γάμον; οἶκος ἄριστος  
 ἔσσεται· οὐ γαμέεις; ζῆς ἔτ' ἐλαφρότερος·

## 39

What path of life may one hold? In the market-place are strifes and hard dealings, in the house cares; in the country labour enough, and at sea terror; and abroad, if thou hast aught, fear, and if thou art in poverty, vexation. Art married? thou wilt not be without anxieties; unmarried? thy life is yet lonelier. Children are troubles; a childless life is a crippled one. Youth is foolish, and grey hairs again feeble. In the end then the choice is of one of these two, either never to be born, or, as soon as born, to die.

## 40

Hold every path of life. In the market-place are honours and prudent dealings, in the house rest; in the country the charm of nature, and at sea gain; and abroad, if thou hast aught, glory, and if thou art in poverty, thou alone knowest it. Art married? so will thine household be best; unmarried? thy life is yet lighter. Children are darlings; a childless life is an unanxious one: youth



Τέκνα πόθος' ἄφροντις ἄπεις βίος· αἱ νεότητες  
 ῥωμαλέαι· πολιαὶ δ' ἔμπαλιν εὐσεβέες·  
 Οὐκ ἄρα τῶν δισσοῶν ἑνὸς αἴρεσις, ἢ τὸ γενέσθαι  
 μηδέποτ' ἢ τὸ θανεῖν· πάντα γὰρ ἐσθλά βίω.

## XLI

## QUIETISM

## PALLADAS

Τίπτε μάτην, ἄνθρωπε, πονεῖς καὶ πάντα ταράσσεις  
 κλήρω δουλεύων τῷ κατὰ τὴν γένεσιν;  
 Τοῦτω σκυτὸν ἄφες· τῷ δαίμονι μὴ φιλονείκει·  
 σὴν δὲ τύχην στέργων ἡσυχίην ἀγάπα.

## XLII

## EQUANIMITY

## PALLADAS

Εἰ τὸ φέρον σε φέρει, φέρε καὶ φέρου· εἰ δ' ἀγανακτεῖς  
 καὶ σκυτὸν λυπεῖς, καὶ τὸ φέρον σε φέρει.

## XLIII

## THE RULES OF THE GAME

## PALLADAS

Σικητὸν πᾶς ὁ βίος καὶ παίγιον· ἢ μάθε παίζειν  
 τὴν σπουδὴν μεταθείς, ἢ φέρε τὰς ὀδύνας.

is strong, and grey hairs again reverend. The choice is not then of one of the two, either never to be born or to die; for all things are good in life.

## 41

Why vainly, O man, dost thou labour and disturb everything when thou art slave to the lot of thy birth? Yield thyself to it, strive not with Heaven, and, accepting thy fortune, be content with rest.

## 42

If that which bears all things bears thee, bear thou and be borne; and if thou art indignant and vexest thyself, even so that which bears all things bears thee.

## 43

All life is a stage and a game: either learn to play it, laying by seriousness, or bear its pains.

## XLIV

## THE ONE HOPE

PAULUS SILENTIARIUS

Οὐ τὸ ζῆν χαρίεσσαν ἔχει φύσιν, ἀλλὰ τὸ ὀψιαι  
 φροντίδας ἐκ στέρονων τὰς πολιορκοτάφους.  
 Πλοῦτον ἔχειν ἐθέλω τὸν ἐπάρκιον, ἢ δὲ περισσῆ  
 θυμὸν αἰεὶ κατέδδει χρυσομανῆς μελέτη·  
 Ἐνθεν ἐν ἀνθρώποισιν ἀρείονα πολλάκι δῆεις  
 καὶ πενίην πλούτου, καὶ βιότου θάνατον.  
 Ταῦτα σὺ γιγνώσκων καρδίης ἴθυνε κελεύθους  
 εἰς μίαν εισορόων ἐλπίδα, τὴν σοφίην.

## XLV

## AMOR MYSTICUS

MARIANUS

Ποῦ σοι τόξον ἐκεῖνο παλίντονον οἷ τ' ἀπὸ σεῖο  
 πηγνύμενοι μεσάτην ἐς καρδίην δόνακες;  
 Ποῦ πτερά; ποῦ λαμπὰς πολυώδυνος; ἐς τί δὲ τρισσά  
 στέμματα χερσὶν ἔχεις, κρατὶ δ' ἔπ' ἄλλο φέρεις;  
 Οὐκ ἀπὸ πανδήμου, ξένε, Κύπριδος, οὐκ ἀπὸ γαίης  
 εἰμι καὶ ὑλαίης ἔκγονος εὐφροσύνης,  
 Ἄλλ' ἐγὼ ἐς καθαρὴν μερόπων φρένα πυρσὸν ἀνάπτω  
 εὐμαθίης, ψυχῆν δ' οὐρανὸν εἰσανάγω·

## 44

It is not living that has essential delight, but throwing away out of the breast cares that silver the temples. I would have wealth sufficient for me, and the excess of maddening care for gold ever eats away the spirit; thus among men thou wilt find often death better than life, as poverty than wealth. Knowing this, do thou make straight the paths of thine heart, looking to our one hope, Wisdom.

## 45

Where is that backward-bent bow of thine, and the reeds that leap from thy hand and stick fast in mid-heart? where are thy wings? where thy grievous torch? and why carriest thou three crowns in thy hands, and wearest another on thy head? I spring not from the common Cyprian, O stranger, I am not from earth, the offspring of wild joy; but I light the torch of learning in pure human minds, and lead the soul upwards into heaven. And

Ἐκ δ' ἀρετῶν στεφάνους πισύρων πλέκω· ὧν ἀφ' ἑκάστης  
τούσδε φέρων, πρῶτῳ τῷ σοφίης στέφομαι.

## XLVI

## THE LAST WORD

PALLADAS

Πολλὰ λαλεῖς, ἄνθρωπε, γαμὰ δὲ τίθη μετὰ μικρόν.  
σίγα, καὶ μελέτα ζῶν ἔτι τὸν θάνατον.

I twine crowns of the four virtues; whereof carrying these, one from each, I crown myself with the first, the crown of Wisdom.

## 46

Thou talkest much, O man, and thou art laid in earth after a little: keep silence, and while thou yet livest, meditate on death.



BIOGRAPHICAL INDEX  
OF EPIGRAMMATISTS



# BIOGRAPHICAL INDEX OF EPIGRAMMATISTS

## INCLUDED IN THIS SELECTION

|                                      | PAGE |                                 | PAGE |
|--------------------------------------|------|---------------------------------|------|
| Addaeus, . . . . .                   | 290  | Dioscorides, . . . . .          | 298  |
| Aeschylus, . . . . .                 | 288  | Diotimus, . . . . .             | 297  |
| Aesopus, . . . . .                   | 308  | Eratosthenes, . . . . .         | 311  |
| Agathias, . . . . .                  | 308  | Erinna, . . . . .               | 286  |
| Alcaeus of Messene, . . . . .        | 297  | Erycius, . . . . .              | 300  |
| Alpheus, . . . . .                   | 306  | Euphorion, . . . . .            | 295  |
| Ammianus, . . . . .                  | 305  | Evenus, . . . . .               | 303  |
| Anacreon, . . . . .                  | 287  | Gaetulicus, . . . . .           | 303  |
| Antipater of Sidon, . . . . .        | 299  | Glaucus, . . . . .              | 306  |
| Antipater of Thessalonica, . . . . . | 301  | Glycon, . . . . .               | 308  |
| Antiphanes, . . . . .                | 302  | Hegesippus, . . . . .           | 291  |
| Antiphilus, . . . . .                | 304  | Hermocreon, . . . . .           | 300  |
| Anyte, . . . . .                     | 291  | Joannes Barbucallus, . . . . .  | 309  |
| Apollonides, . . . . .               | 303  | Julianus Aegyptius, . . . . .   | 309  |
| Arabius, . . . . .                   | 309  | Julius Polyaeus, . . . . .      | 304  |
| Archias, . . . . .                   | 305  | Leonidas of Tarentum, . . . . . | 293  |
| Aristodicus, . . . . .               | 299  | Leontius, . . . . .             | 310  |
| Ariston, . . . . .                   | 299  | Lucian, . . . . .               | 306  |
| Artemidorus, . . . . .               | 298  | Lucilius, . . . . .             | 304  |
| Asclepiades, . . . . .               | 293  | Macedonius, . . . . .           | 310  |
| Asclepiodotus, . . . . .             | 306  | Maecius, . . . . .              | 304  |
| Automedon, . . . . .                 | 297  | Marcus Argentarius, . . . . .   | 304  |
| Bacchylides, . . . . .               | 288  | Marianus, . . . . .             | 308  |
| Bianor, . . . . .                    | 302  | Meleager, . . . . .             | 300  |
| Callimachus, . . . . .               | 294  | Metrodorus, . . . . .           | 295  |
| Carphylides, . . . . .               | 306  | Mimnermus, . . . . .            | 286  |
| Cometas, . . . . .                   | 311  | Mnasalcas, . . . . .            | 296  |
| Crinagoras, . . . . .                | 302  | Moero, . . . . .                | 295  |
| Damagetus, . . . . .                 | 298  | Moschus, . . . . .              | 296  |
| Demodocus, . . . . .                 | 289  | Myrinus, . . . . .              | 305  |
| Diodorus of Sardis, . . . . .        | 300  |                                 |      |
| Dionysius, . . . . .                 | 298  |                                 |      |

|                               | PAGE |                        | PAGE |
|-------------------------------|------|------------------------|------|
| Nicaenetus, . . . . .         | 295  | Rhianus, . . . . .     | 296  |
| Nicarchus, . . . . .          | 305  | Rufinus, . . . . .     | 310  |
| Nicias, . . . . .             | 294  |                        |      |
| Nossis, . . . . .             | 293  | Satyrus, . . . . .     | 306  |
| Palladas, . . . . .           | 307  | Secundus, . . . . .    | 305  |
| Pamphilus, . . . . .          | 299  | Simmias, . . . . .     | 292  |
| Parmenio, . . . . .           | 303  | Simonides, . . . . .   | 287  |
| Parrhasius, . . . . .         | 289  | Strato, . . . . .      | 305  |
| Paulus Silentarius, . . . . . | 310  |                        |      |
| Perses, . . . . .             | 292  | Theaetetus, . . . . .  | 297  |
| Phaedimus, . . . . .          | 292  | Theocritus, . . . . .  | 294  |
| Philetas, . . . . .           | 292  | Theodorides, . . . . . | 296  |
| Philippus, . . . . .          | 304  | Theognis, . . . . .    | 287  |
| Philodemus, . . . . .         | 300  | Theophanes, . . . . .  | 311  |
| Plato, . . . . .              | 289  | Thymocles, . . . . .   | 305  |
| Pompeius, . . . . .           | 303  | Tymnes, . . . . .      | 300  |
| Posidippus, . . . . .         | 295  |                        |      |
| Ptolemaeus, . . . . .         | 306  | Zonas, . . . . .       | 300  |

Greek literature from its earliest historical beginnings to its final extinction in the Middle Ages falls naturally under five periods. These are:—(1) Greece before the Persian wars; (2) the ascendancy of Athens; (3) the Alexandrian monarchies; (4) Greece under Rome; (5) the Byzantine empire of the East. The authors of epigrams included in this selection are spread over all these periods through a space of about fifteen centuries.

I. *Period of the lyric poets and of the complete political development of Greece, from the earliest time to the repulse of the Persian invasion, B.C. 480.*

MIMNERMUS of Smyrna fl. B.C. 634-600, and was the contemporary of Solon. He is spoken of as the 'inventor of elegy', and was apparently the first to employ the elegiac metre in threnes and love-poems. Only a few fragments, about eighty lines in all, of his poetry survive.

ERINNA of Rhodes, the contemporary of Sappho according to ancient tradition, fl. 600 B.C., and died very young. There are three epigrams in the Palatine Anthology under her name, probably genuine: see Bergk, *Lyr. Gr.* iii. p. 141, and the note on iv. 6 of this selection. Besides the fragments given by Bergk, detached phrases of hers are probably preserved in



*Anth. Pal.* vii. 12 and 13, and in the description by Christodorus of her statue in the gymnasium at Constantinople, *Anth. Pal.* ii. 108-110. She was included in the *Garland* of Meleager, who speaks, *l.* 12, of the 'sweet maiden-fleshed crocus of Erinna'.

THEOGNIS of Megara, the celebrated elegiac and gnomic poet, fl. B.C. 548, and was still alive at the beginning of the Persian wars. The fragments we possess are from an Anthology of his works, and amount to about 1400 lines in all. He employed elegiac verse as a vehicle for every kind of political and social poetry; some of the poems were sung to the flute at banquets and are more akin to lyric poetry; others, described as γυνῶμιδι' ἐλεγείας, elegiac sentences, can hardly be distinguished in essence from 'hortatory' epigrams, and two of them have accordingly been included as epigrams of Life in this selection.

ANACREON of Teos in Ionia, B.C. 563-478, migrated with his countrymen to Abdera on the capture of Teos by the Persians, B.C. 540. He then lived for some years at the court of Polycrates of Samos (who died B.C. 522), and afterwards, like Simonides, at that of Hipparchus of Athens, finally returning to Teos, where he died at the age of eighty-five. Of his genuine poetry only a few inconsiderable fragments are left; and his wide fame rests chiefly on the *pseudo-Anacroncea*, a collection of songs chiefly of a convivial and amatory nature, written at different times but all of a late date, which have come down to us in the form of an appendix to the Palatine ms. of the Anthology, and from being used as a school-book have obtained a circulation far beyond their intrinsic merit. The *Garland* of Meleager, *l.* 35, speaks of 'the unsown honeysuckle of Anacreon', including both lyrical poetry (μῆλις) and epigrams (ἐλεγχοί) as distinct from one another. The Palatine Anthology contains twenty-one epigrams under his name, a group of twelve together (vi. 134-145) transferred bodily, it would seem, from some collection of his works, and the rest scattered; and there is one other in Planudes. Most are plainly spurious, and none certainly authentic; but one of the two given here (iii. 7) has the note of style of this period, and is probably genuine. The other (xi. 32) is obviously of Alexandrian date, and is probably by Leonidas of Tarentum.

SIMONIDES of Ceos, B.C. 556-467, the most eminent of the lyric poets, lived for some years at the court of Hipparchus of

Athens (B.C. 528-514), afterwards among the feudal nobility of Thessaly, and was again living at Athens during the Persian wars. The later years of his life were spent with Pindar and Aeschylus at the court of Hiero of Syracuse. He was included in the *Garland* of Meleager (*l.* 8, 'the fresh shoot of the vine-blossom of Simonides'); fifty-nine epigrams are under his name in the Palatine ms., and eighteen more in Planudes, besides nine others doubtfully ascribed to him. Several of his epigrams are quoted by Herodotus; others are preserved by Strabo, Plutarch, Athenaeus, etc. In all, according to Bergk, we have ninety authentic epigrams from his hand. There were two later poets of the same name, Simonides of Magnesia, who lived under Antiochus the Great about 200 B.C., and Simonides of Carystus, of whom nothing definite is known; some of the spurious epigrams may be by one or other of them.

Beyond the point to which Simonides brought it the epigram never rose. In him there is complete ease of workmanship and mastery of form together with the noble and severe simplicity which later poetry lost. His dedications retain something of the antique stiffness; but his magnificent epitaphs are among our most precious inheritances from the greatest thought and art of Greece.

BACCHYLIDES of Iulis in Ceos flourished B.C. 470. He was the nephew of Simonides, and lived with him at the court of Hiero. There are only two epigrams in the Anthology under his name. The *Garland* of Meleager, *l.* 34, speaks of 'the yellow ears from the blade of Bacchylides'. This phrase may contain an allusion to his dedicatory epigram to the West Wind, *ii.* 34 in this selection.

Finally, forming the transition between this and the great Athenian period, comes AESCHYLUS, B.C. 525-456. That Aeschylus wrote elegiac verse, including a poem on the dead at Marathon, is certain; fragments are preserved by Plutarch and Theophrastus, and there is a well-supported tradition that he competed with Simonides on that occasion. As to the authorship of the two epigrams extant under his name there is much difference of opinion. Bergk does not come to any definite conclusion. Perhaps all that can be said is that they do not seem unworthy of him, and that they certainly have

the style and tone of the best period. It was not till the decline of literature that the epoch of forgeries began. It is, however, suspicious that a poet of his great eminence should not be mentioned in the *Garland* of Meleager; for we can hardly suppose these epigrams, if genuine, either unknown to Meleager or intentionally omitted by him.

II. *Period of the ascendancy of Athens, and of the great dramatists and historians; from the repulse of the Persian invasion to the extinction of Greek freedom at the battle of Chaeronea, B.C. 480-338.*

In this period the epigram almost disappears, overwhelmed apparently by the greater forms of poetry which were then in their perfection. Between Simonides and Plato there is not a single name on our list; and it is not till the period of the transition, the first half of the fourth century B.C., that the epigram begins to reappear. About 400 B.C. a new grace and delicacy is added to it by PLATO (B.C. 429-347; the tradition, in itself probable, is that he wrote poetry when a very young man). Thirty-two epigrams in the Anthology are ascribed, some doubtfully, to one Plato or another; a few of obviously late date to a somewhat mythical PLATO JUNIOR (ὁ Νεώτερος), and one to PLATO THE COMEDIAN (fl. 428-389), the contemporary and rival of Aristophanes. In a note to i. 5 in this selection something is said as to the authenticity of the epigrams ascribed to the great Plato. He was included in the *Garland* of Meleager, who speaks, ll. 47-8, of 'the golden bough of the ever-divine Plato, shining everywhere in excellence'—one of the finest criticisms ever made by a single phrase, and the more remarkable that it anticipates, and may even in some degree have suggested, the mystical golden bough of Virgil.

To the same period belongs PARRHASIUS of Ephesus, who fl. 400 B.C., the most eminent painter of his time, in whose work the rendering of the ideal human form was considered to have reached its highest perfection. Two epigrams and part of a third ascribed to him are preserved in Athenaeus.

DEMODOCUS of Leros, a small island in the Sporades, is probably to be placed here. Nothing is known as to his life, nor as to his date beyond the one fact that an epigram of his is quoted by Aristotle, *Eth. N.* vii. 9. Four epigrams of

his, all couplets containing a sarcastic point of the same kind, are preserved in the Palatine Anthology.

III. *Period of the great Alexandrian monarchies; from the accession of Alexander the Great to the annexation of Syria by the Roman Republic, B.C. 336-65.*

Throughout these three centuries epigrammatists flourished in great abundance, so much so that the epigram ranked as one of the important forms of poetry. After the first fifty years of the period there is no appreciable change in the manner and style of the epigram; and so, in many cases where direct evidence fails, dates can only be assigned vaguely. The history of the Alexandrian epigram begins with two groups of poets, none of them quite of the first importance, but all of great literary interest, who lived just before what is known as the Alexandrian style became pronounced; the first group continuing the tradition of pure Greece, the second founding the new style. After them the most important names, in chronological order, are Callimachus of Alexandria, Leonidas of Tarentum, Theocritus of Syracuse, Antipater of Sidon, and Meleager of Gadara. These names show how Greek literature had now become diffused with Greek civilisation through the countries bordering the eastern half of the Mediterranean.

The period may then be conveniently subdivided under five heads—

- (1) Poets of Greece Proper and Macedonia, continuing the purely Greek tradition in literature.
- (2) Founders of the Alexandrian School.
- (3) The earlier Alexandrians of the third century B.C.
- (4) The later Alexandrians of the second century B.C.
- (5) Just on the edge of this period, Meleager and his contemporaries: transition to the Roman period.

(1) ADAEUS or ADDAEUS, called 'the Macedonian' in the title of one of his epigrams, was a contemporary of Alexander the Great. Among his epigrams are epitaphs on Alexander and on Philip; his date is further fixed by the mention of Potidaea in another epigram, as Cassander, who died B.C. 296, changed the name of the city into Cassandrea. Eleven epi-

grams are extant under his name, but one is headed 'Adaeus of Mitylene' and may be by a different hand, as Adaeus was a common Macedonian name. They are chiefly poems of country life, prayers to Demeter and Artemis, and hunting scenes, full of fresh air and simplicity out of doors, with a serious sense of religion and something of Macedonian gravity. The picture they give of the simple and refined life of the Greek country gentleman, like Xenophon in his old age at Scillus, is one of the most charming and intimate glimpses we have of the ancient world, carried on quietly among the drums and trampings of Alexander's conquests, of which we are faintly reminded by another epigram on an engraved Indian beryl.

ANYTE of Tegea is one of the foremost names among the epigrammatists, and it is somewhat surprising that we know all but nothing of her from external sources. 'The lilies of Anyte' stand at the head of the list of poets in the *Garland of Meleager*; and Antipater of Thessalonica in a catalogue of poetesses (*Anth. Pal.* ix. 26) speaks of 'Ἀνύττης στόμα θηλὸν Ὀμηροῦν. The only epigram which gives any clue to her date is one on the death of three Milesian girls in a Gaulish invasion, probably that of B.C. 279; but this is headed 'Anyte of Mitylene', and is very possibly by another hand. A late tradition says that her statue was made by the sculptors Cephisodotus and Euthycrates, whose date is about 300 B.C., but we are not told whether they were her contemporaries. Twenty-four epigrams are ascribed to her, twenty of which seem genuine. They are so fine that some critics have wished to place her in the great lyric period; but their deep and most refined feeling for nature rather belongs to this age. They are principally dedications and epitaphs, written with great simplicity of description and much of the grand style of the older poets, and showing (if the common theory as to her date be true) a deep and sympathetic study of Simonides.

Probably to this group belong also the following poets:

HEGESIPPUS, the author of eight epigrams in the *Palatine Anthology*, three dedications and five epitaphs, in a simple and severe style. The reference in the *Garland of Meleager*, l. 25, to 'the maenad grape-cluster of Hegesippus' is so wholly inapplicable to these that we must suppose it to refer to a body of epigrams now lost, unless this be the same Hegesippus with the

poet of the New Comedy who flourished at Athens about 300 B.C., and the reference be to him as a comedian rather than an epigrammatist.

PERSES, called 'the Theban' in the heading of one epigram, 'the Macedonian' in that of another (no difference of style can be traced between them), a poet of the same type as Addaeus, with equal simplicity and good taste, but inferior power. The *Garland* of Meleager, *l.* 26, speaks of 'the scented reed of Perses'. There are nine epigrams of his in the Palatine Anthology, including some beautiful epitaphs.

PHAEDIMUS of Bisanthe in Macedonia, author of an epic called the *Heracleia* according to Athenaeus. 'The yellow iris of Phaedimus' is mentioned in the *Garland* of Meleager, *l.* 51. Two of the four epigrams under his name, a beautiful dedication, and a very noble epitaph, are in this selection; the other two, which are in the appendix of epigrams in mixed metres at the end of the Palatine Anthology (Section xiii.) are very inferior and seem to be by another hand.

(2) Under this head is a group of three distinguished poets and critics:

PHILETAS of Cos, a contemporary of Alexander, and tutor to the children of Ptolemy I. He was chiefly distinguished as an elegiac poet. Theocritus (vii. 39) names him along with Asclepiades as his master in style, and Propertius repeatedly couples him in the same way with Callimachus. If one may judge from the few fragments extant, chiefly in Stobaeus, his poetry was simpler and more dignified than that of the Alexandrian school, of which he may be called the founder. He was also one of the earliest commentators on Homer, the celebrated Zenodotus being his pupil.

SIMMIAS of Rhodes, who fl. rather before 300 B.C., and was the author of four books of miscellaneous poems including an epic history of Apollo. 'The tall wild-pear of Simmias' is in the *Garland* of Meleager, *l.* 30. Two of the seven epigrams under his name in the Palatine Anthology are headed 'Simmias of Thebes'. This would be the disciple of Socrates, best known as one of the interlocutors in the *Phaedo*. But these epigrams are undoubtedly of the Alexandrian type, and quite in the same style as the rest; and the title is probably a mistake.

Simmius is also the reputed author of several of the  $\gamma\acute{\alpha}\nu\eta\mu\alpha\tau\alpha$  or pattern-poems at the end of the Palatine ms.

ASCLEPIADES, son of Sicelides of Samos, who flourished B.C. 290, one of the most brilliant authors of the period. Theocritus (l. c. *supra*) couples him with Philetas as a model of excellence in poetry. This passage fixes his date towards the end of the reign of Ptolemy I., to whose wife Berenice and daughter Cleopatra there are references in his epigrams. There are forty-three epigrams of his in the Anthology; nearly all of them amatory, with much wider range and finer feeling than most of the erotic epigrams, and all with the firm clear touch of the best period. There are also one or two fine epitaphs. The reference in the *Garland of Meleager*, l. 46, to 'the wind-flower of the son of Sicelides' is another of Meleager's exquisite criticisms.

(3) LEONIDAS OF TARENTUM is the reputed author of one hundred and eleven epigrams in the Anthology, chiefly dedicatory and sepulchral. In the case of some of these, however, there is confusion between him and his namesake, Leonidas of Alexandria, the author of about forty epigrams in the Anthology who flourished in the reign of Nero. In two epigrams Leonidas speaks of himself as a poor man, and in another, an epitaph written for himself, says that he led a wandering life and died far from his native Tarentum. His date is most nearly fixed by the inscription (*Anth. Pal.* vi. 130, attributed to him on the authority of Planudes) for a dedication by Pyrrhus of Epirus after a victory over Antigonus and his Gaulish mercenaries, probably that recorded under B.C. 274. Tarentum, with the other cities of Magna Graecia, was about this time in the last straits of the struggle against the Italian confederacy; this or private reasons may account for the tone of melancholy in the poetry of Leonidas. He invented a particular style of dedicatory epigram, in which the implements of some trade or profession are enumerated in ingenious circumlocutions; these have been singled out for special praise by Sainte-Beuve, but will hardly be interesting to many readers. The *Garland of Meleager*, l. 15, mentions 'the rich ivy-clusters of Leonidas', and the phrase well describes the diffuseness and slight want of firmness and colour in his otherwise graceful style.

Nossis of Loeri, in Magna Graecia, is the contemporary of

Leonidas; her date being approximately fixed by an epitaph on Rhinthon of Syracuse, who flourished 300 B.C. We know a good many details about her from her eleven epigrams in the Anthology, some of which are only inferior to those of Anyte. The *Garland* of Meleager, *l.* 10, speaks of 'the scented fair-flowering iris of Nossis, on whose tablets Love himself melted the wax'; and, like Anyte, she is mentioned, with the characteristic epithet 'woman-tongued,' by Antipater of Thessalonica in his list of poetesses. She herself claims (*Anth. Pal.* vii. 718) to be a rival of Sappho.

THEOCRITUS of Syracuse lived for some time at Alexandria under Ptolemy II., about 280 B.C., and afterwards at Syracuse under Hiero II. From some allusions to the latter in the Idyls, it seems that he lived into the first Punic war, which broke out B.C. 264. Twenty-nine epigrams are ascribed to him on some authority or other in the Anthology; of these Ahrens allows only nine as genuine.

NICIAS of Miletus, physician, scholar, and poet, was the contemporary and close friend of Theocritus. Idyl xi. is addressed to him, and the scholiast says he wrote an idyl in reply to it; idyl xxii. was sent with the gift of an ivory spindle to his wife, Theugenis; and one of Theocritus' epigrams (*Anth. Pal.* vi. 337) was written for him as a dedication. There are eight epigrams of his in the Anthology (*Anth. Pal.* xi. 398 is wrongly attributed to him, and should be referred to Nicarchus), chiefly dedications and inscriptions for rural places in the idyllic manner. 'The green mint of Nicias' is mentioned, probably with an allusion to his profession, in the *Garland* of Meleager, *l.* 19.

CALLIMACHUS of Alexandria, the most celebrated and the most wide in his influence of Alexandrian scholars and poets, was descended from the noble family of the Battiadae of Cyrene. He studied at Alexandria, and was appointed principal keeper of the Alexandrian library by Ptolemy II., about the year 260 B.C. This position he held till his death, about B.C. 240. He was a prolific author in both prose and verse. Sixty-three epigrams of his are preserved in the Palatine Anthology, and two more by Strabo and Athenaeus; five others in the Anthology are ascribed to him on more or less doubtful authority. He brought to the epigram the utmost finish of which it is capable. Many of his epigrams are spoiled by over-



elaboration and affected daintiness of style; but when he writes simply his execution is incomparable. The *Garland of Meleager*, l. 21, speaks of 'the sweet myrtle-berry of Callimachus, ever full of acid honey'; and there is in all his work a pungent flavour which is sometimes bitter and sometimes exquisite.

POSIDIPPUS, the author of twenty-five extant epigrams, of which twenty are in the Anthology, is more than once referred to as 'the epigrammatist', and so is probably a different person from the comedian, the last distinguished name of the New Comedy, who began to exhibit after the death of Menander in B.C. 291. He probably lived somewhat later; the *Garland of Meleager*, l. 45, couples 'the wild corn-flowers of Posidippus and Hedylus', and Hedylus was the contemporary of Callimachus. One of his epigrams refers to the Stoic Cleanthes, who became head of the school B.C. 263 and died about B.C. 220, as though already an old master.

With Posidippus may be placed METRODORUS, the author of an epigram in reply to one by Posidippus (xii. 39, 40 in this selection). Whether this be contemporary or not, it can hardly be by the same Metrodorus as the forty arithmetical problems which are given in an appendix to the Palatine Anthology (Section xiv.), or the epigram on a Byzantine lawyer, *Anth. Pal.* ix. 712. These may be all by a geometrician of the name who is mentioned as having lived in the age of Constantine.

MOERO or MYRO of Byzantium, daughter of the tragedian Homerus, flourished towards the end of the reign of Ptolemy II., about 250 B.C. She wrote epic and lyric poetry as well as epigrams; a fragment of her epic called *Mnemosyne* is preserved in Athenaeus. Antipater of Thessalonica mentions her in his list of famous poetesses. Of the 'many martagon-lilies of Moero' in the Anthology of Meleager (*Garland*, l. 5) only two are extant, both dedications.

NICAENETUS of Samos flourished about the same time. There are four epigrams of his in the Anthology, and another is quoted by Athenaeus, who, in connexion with a Samian custom, adduces him as 'a poet of the country'. He also wrote epic poems. The *Garland of Meleager*, l. 29, speaks of 'the myrrh-twigs of Nicaenetus'.

EUPHORION of Chalcis in Euboea, grammarian and poet, was

born B.C. 274, and in later life was chief librarian at the court of Antiochus the Great, who reigned B.C. 224-187. His most famous work was his five books of *Ναλιζίδες*, translated into Latin by C. Cornelius Gallus (Virgil, *Ecl.* vi. 64-73) and of immense reputation. His influence on Latin poetry provoked the well-known sneer of Cicero (*Tusc.* iii. 19) at the *cantores Euphorionis*; cf. also Cic. *de Div.* ii. 64, and Suetonius, *Tiberius*, c. 70. Only two epigrams of his are extant in the Palatine Anthology. The *Garland of Meleager*, l. 23, speaks of 'the rose-campion of Euphorion'.

RHIANUS of Crete flourished about 200 B.C., and was chiefly celebrated as an epic poet. Besides mythological epics, he wrote metrical histories of Thessaly, Elis, Achaëa, and Messene; Pausanias quotes verses from the last of these, *Messen.* i. 6, xvii. 11. Suetonius, *Tiberius*, c. 70, mentions him along with Euphorion as having been greatly admired by Tiberius. There are nine epigrams by him, erotic and dedicatory, in the Palatine Anthology, and another is quoted by Athenæus. The *Garland of Meleager*, l. 11, couples him with the marjoram-blossom.

THEODORIDES of Syracuse, the author of nineteen epigrams in the Anthology, flourished towards the close of the third century B.C., one of his epigrams being an epitaph on Euphorion. He also wrote lyric poetry; Athenæus mentions a dithyrambic poem of his called the *Centeurs*, and a *Hymn to Love*. The *Garland of Meleager*, l. 53, speaks of 'the fresh-blooming festal wild-thyme of Theodorides'.

A little earlier in date is MNASALCAS of Plataeae, near Sicyon, on whom Theodorides wrote an epitaph (*Anth. Pal.* xiii. 21), which speaks of him as imitating Simonides, and criticises his style as turgid. This criticism is not borne out by his eighteen extant epigrams in the Palatine Anthology, which are in the best manner, with something of the simplicity of his great model, and even a slight austerity of style which takes us back to Greece Proper. The *Garland of Meleager* seizes this quality when it speaks, l. 16, of 'the tresses of the sharp pine of Mnasaleas'.

MOSCHUS of Syracuse, the last of the pastoral poets, flourished towards the end of the third century B.C., perhaps as late as B.C. 200 if he was the friend of the grammarian Aristarchus.

A single epigram of his is extant in Planudes. The Palatine Anthology includes his idyll of *Love the Runaway* (ix. 440), and the lovely hexameter fragment by Cyrus (ix. 136), which has without authority been attributed to him and is generally included among his poems.

To this period may belong DIOTIMUS, whose name is at the head of eleven epigrams in the Anthology. One of these is headed 'Diotimus of Athens', one 'Diotimus of Miletus', the rest have the name simply. Nothing is known from other sources of any one of them. An Athenian Diotimus was one of the orators surrendered to Antipater B.C. 322, and some of the epigrams might be of that period. A grammarian Diotimus of Adramyttium is mentioned in an epigram by Aratus of Soli (who fl. 270 B.C.); perhaps he was the poet of the *Garland* of Meleager, which speaks, l. 27, of 'the quince from the boughs of Diotimus'.

AUTOMEDON of Aetolia is the author of an epigram in the Palatine Anthology, of which the first two lines are in Planudes under the name of Theocritus; it is in his manner, and in the best style of this period. There are twelve other epigrams by an Automedon of the Roman period in the Anthology, one of them headed 'Automedon of Cyzicus'. From internal evidence these belong to the reign of Nerva or Trajan. An Automedon was one of the poets in the Anthology of Philippus (*Garland*, l. 11), but is most probably different from both of these, as that collection cannot well be put later than the reign of Nero, and purports to include only poets subsequent to Meleager: cf. *supra* p. 17.

THEAETETUS is only known as the author of three epigrams in the Palatine Anthology (a fourth usually ascribed to him, *Anth. Pal.* vii. 444, should be referred to Theaetetus Scholasticus, a Byzantine epigrammatist of the period of Justinian) and two more in Diogenes Laërtius. One of these last is an epitaph on the philosopher Crantor, who flourished about 300 B.C., but is not necessarily contemporaneous.

(4) ALCAEUS of Messene, who flourished 200 B.C., represents the literary and political energy still surviving in Greece under the Achaean League. Many of his epigrams touch on the history of the period; several are directed against Philip III. of

Macedonia. The earliest to which a date can be fixed is on the destruction of Macynus in Aetolia by Philip, B.C. 218 or 219 (Polyb. iv. 65), and the latest on the dead at the battle of Cynoscephalae, B.C. 197, written before their bones were collected and buried by order of Antiochus B.C. 191. This epigram is mentioned by Plutarch as having given offence to the Roman general Flamininus, on account of its giving the Aetolians an equal share with the Romans in the honour of the victory. Another is on the freedom of Flamininus, proclaimed at the Isthmia B.C. 196. An Alcaeus was one of the Epicurean philosophers expelled from Rome by decree of the Senate in B.C. 173, and may be the same. Others of his epigrams are on literary subjects. All are written in a hard style. There are twenty-two in all in the Anthology. Some of them are headed 'Alcaeus of Mitylene', but there is no doubt as to the authorship; the confusion of this Alcaeus with the lyric poet of Mitylene could only be made by one very ignorant of Greek literature.

Of the same period is DAMAGETUS, the author of twelve epigrams in the Anthology, and included as 'a dark violet' in the *Garland* of Meleager, l. 21. They are chiefly epitaphs, and are in the best style of the period.

DIONYSIUS of Cyzicus must have flourished soon after 200 B.C. from his epitaph on Eratosthenes, who died B.C. 196. Eight other epigrams in the Palatine Anthology, and four more in Planudes, are attributed to a Dionysius. One is headed 'Dionysius of Andros', one 'Dionysius of Rhodes' (it is an epitaph on a Rhodian), one 'Dionysius the Sophist', the others 'Dionysius' simply. There were certainly several authors of the name, which was one of the commonest in Greece; but no distinction in style can be traced among these epigrams, and there is little against the theory that most if not all are by the same author, Dionysius of Cyzicus.

DIOSCORIDES, the author of forty-one epigrams in the Palatine Anthology, lived at Alexandria early in the second century B.C. An epitaph of his on the comedian Machon is quoted by Athenaeus, who says that Machon was master to Aristophanes of Byzantium, who flourished 200 B.C. His style shows imitation of Callimachus; the *Garland* of Meleager, l. 23, speaks of him as the 'the cyclamen of the Muses'.

ARTEMIDORUS, a grammarian, pupil of Aristophanes of

Byzantium and contemporary of Aristarchus, flourished about 180 B.C., and is the author of two epigrams in the Palatine Anthology, both mottoes, the one for a Theocritus, the other for a collection of the bucolic poets. The former is attributed in the Palatine MS. to Theocritus himself, but is assigned to Artemidorus on the authority of a MS. of Theocritus.

PAMPHILUS, also a grammarian, and pupil to Aristarchus, was one of the poets in the *Garland* of Meleager (*l.* 17, 'the spreading plane of the song of Pamphilus'). Only two epigrams of his are extant in the Anthology.

ANTIPATER OF SIDON is one of the most interesting figures of the close of this century, when Greek education began to permeate the Roman upper classes. Little is known about his life; part of it was spent at Rome in the society of the most cultured of the nobility. Cicero, *Or.* iii. 194, makes Crassus and Catulus speak of him as familiarly known to them, but then dead; the scene of the dialogue is laid in B.C. 91. Cicero and Pliny also mention the curious fact that he had an attack of fever on his birthday every winter. 'The young Phoenician cypress of Antipater', in the *Garland* of Meleager, *l.* 42, refers to him as one of the more modern poets in that collection.

There is much confusion in the Anthology between him and his equally prolific namesake of the next century, Antipater of Thessalonica. The matter would take long to disentangle completely. In brief the facts are these. In the Palatine Anthology there are one hundred and seventy-eight epigrams, of which forty-six are ascribed to Antipater of Sidon and thirty-six to Antipater of Thessalonica, the remaining ninety-six being headed 'Antipater' merely. Twenty-eight other epigrams are given as by one or other in Planudes and Diogenes Laërtius. Jacobs assigns ninety epigrams in all to the Sidonian poet. Most of them are epideictic; a good many are on works of art and literature; there are some very beautiful epitaphs. There is in his work a tendency towards diffuseness which goes with his talent in improvisation mentioned by Cicero.

To this period seem to belong the following poets, of whom little or nothing is known: ARISTODICUS of Rhodes, author of two epigrams in the Palatine Anthology: ARISTOX, author of three or four epigrams in the style of Leonidas of Tarentum:

HERMOCREON, author of one dedication in the Palatine Anthology and another in Planudes: and TYMNES, author of seven epigrams in the Anthology, and included in the *Garland* of Meleager, *l.* 19, with the 'the fair-foliaged white poplar' for his cognisance.

(5) MELEAGER son of Eucrates was born at the partially Hellenised town of Gadara in northern Palestine (the Ramoth-Gilead of the Old Testament), and educated at Tyre. His later life was spent in the island of Cos, where he died at an advanced age. The scholiast to the Palatine ms. says he flourished in the reign of the last Seleucus; this was Seleucus VI. Epiphanes, who reigned B.C. 95-93. The date of his celebrated Anthology cannot be much later, as it did not include the poems of his fellow-townsmen Philodemus, who flourished about B.C. 60 or a little earlier. Like his contemporary Menippus, also a Gadarene, he wrote what were known as *σπουδογέλοια*, miscellaneous prose essays putting philosophy in popular form with humorous illustrations. These are completely lost, but we have fragments of the *Saturæ Menippeæ* of Varro written in imitation of them, and they seem to have had a reputation like that of Addison and the English essayists of the eighteenth century. Meleager's fame however is securely founded on the one hundred and thirty-four epigrams of his own which he included in his Anthology. Some further account of the erotic epigrams, which are about four-fifths of the whole number, is given above, p. 33. For all of these the MSS. of the Anthology are the sole source.

DIODORUS of Sardis, commonly called ZONAS, is spoken of by Strabo, who was a friend of his kinsman Diodorus the younger (see *infra*, p. 302), as having flourished at the time of the invasion of Asia by Mithridates B.C. 88. He was a distinguished orator. Both of these poets were included in the Anthology of Philippus, and in the case of some of the epigrams it is not quite certain to which of the two they should be referred. Eight are usually ascribed to Zonas: they are chiefly dedicatory and pastoral, with great beauty of style and feeling for nature.

ERYCIUS of Cyzicus flourished about the middle of the first century B.C. One of his epigrams is on an Athenian woman who had in early life been captured at the sack of Athens by

Sulla B.C. 80; another is against a grammarian Parthenius of Phocaea, possibly the same who was the master of Virgil. Of the fourteen epigrams in the Anthology under the name of Erycius one is headed 'Erycius the Macedonian' and may be by a different author.

PHILODEMUS of Gadara was a distinguished Epicurean philosopher who lived at Rome in the best society of the Ciceronian age. He was an intimate friend of Piso, the Consul of B.C. 58, to whom two of his epigrams are addressed. Cicero, *in Pis.* § 68 foll., where he attacks Piso for consorting with *Gracculi*, almost goes out of his way to compliment Philodemus on his poetical genius and the unusual literary culture which he combined with the profession of philosophy: and again in the *de Finibus* speaks of him as 'a most worthy and learned man'. He is also referred to by Horace, 1 *Sat.* ii. 121. Thirty-two of his epigrams, chiefly amatory, are in the Anthology, and five more are ascribed to him on doubtful authority.

IV. *Roman period; from the establishment of the Empire to the decay of art and letters after the death of Marcus Aurelius, B.C. 30-A.D. 180.*

This period falls into three subdivisions; (1) poets of the Augustan age; (2) those of what may roughly be called the Neronian age, about the middle of the first century; and (3) those of the brief and partial renaissance of art and letters under Hadrian, which, before the accession of Commodus, had again sunk away, leaving a period of some centuries almost wholly without either, but for the beginnings of Christian art and the writings of the earlier Fathers of the Church. Even from the outset of this period the epigram begins to fall off. There is a tendency to choose trifling subjects, and treat them either sentimentally or cynically. The heaviness of Roman workmanship affects all but a few of the best epigrams, and there is a loss of simplicity and clearness of outline. Many of the poets of this period, if not most, lived as dependants in wealthy Roman families and wrote to order: and we see in their work the bad results of an excessive taste for rhetoric and the practice of fluent but empty improvisation.

(1) ANTIPATER OF THESSALONICA, the author of upwards of a

hundred epigrams in the Anthology, is the most copious and perhaps the most interesting of the Augustan epigrammatists. There are many allusions in his work to contemporary history. He lived under the patronage of L. Calpurnius Piso, consul in B.C. 15, and afterwards proconsul of Macedonia for several years, and was appointed by him governor of Thessalonica. One of his epigrams celebrates the foundation of Nicopolis by Octavianus, after the battle of Actium; another anticipates his victory over the Parthians in the expedition of B.C. 20; another is addressed to Caius Caesar, who died in A.D. 4. None can be ascribed certainly to a later date than this.

ANTIPHANES the Macedonian is the author of ten epigrams in the Palatine Anthology; one of these, however, is headed 'Antiphanes of Megalopolis' and may be by a different author. There is no precise indication of time in his poems.

BIANOR of Bithynia is the author of twenty-two epigrams in the Anthology. One of them is on the destruction of Sardis by an earthquake in A.D. 17. He is fond of sentimental treatment, which sometimes touches pathos but often becomes trifling.

CRINAGORAS of Mitylene lived at Rome as a sort of court poet during the latter part of the reign of Augustus. He is mentioned by Strabo as a contemporary of some distinction. In one of his epigrams he blames himself for hanging on to wealthy patrons; several others are complimentary verses sent with small presents to the children of his aristocratic friends: one is addressed to young Marcellus with a copy of the poems of Callimachus. Others are on the return of Marcellus from the Cantabrian war, B.C. 25; on the victories of Tiberius in Armenia and Germany; and on Antonia, daughter of the triumvir and wife of Drusus. Another, written in the spirit of that age of tourists, speaks of undertaking a voyage from Asia to Italy, visiting the Cyclades and Coreyra on the way. Fifty-one epigrams are attributed to him in the Anthology; one of these, however (*Anth. Pal.* ix. 235), is on the marriage of Berenice of Cyrene to Ptolemy III. Euergetes, and must be referred to Callimachus or one of his contemporaries.

DIODORUS, son of Diopithes of Sardis, also called Diodorus the Younger, in distinction to Diodorus Zonas, is mentioned as a friend of his own by Strabo, and was a historian and melic poet



besides being an epigrammatist. Seventeen of the epigrams in the Anthology under the name of Diodorus are usually ascribed to him, and include a few fine epitaphs. See also above, p. 300, under ZONAS.

EVENUS of Ascalon is probably the author of eight epigrams in the Anthology; but some of these may belong to other epigrammatists of the same name, Evenus of Athens, Evenus of Sicily, and Evenus Grammaticus, unless the last two of these are the same person. Evenus of Athens has been doubtfully identified with Evenus of Paros, an elegiac poet of some note contemporary with Socrates, mentioned in the *Phædo* and quoted by Aristotle: and it is just possible that some of the best of the epigrams, most of which are on works of art, may be his.

PARMENIO the Macedonian is the author of sixteen epigrams in the Anthology, most of which have little quality beyond commonplace rhetoric.

These seven poets were included in the Anthology of Philippus; of the same period, but not mentioned by name in the proem to that collection, are the following:—

APOLLONIDES, author of thirty-one epigrams in the Anthology, perhaps the same with an Apollonides of Nicaea mentioned by Diogenes Laërtius as having lived in the reign of Tiberius. One of his epigrams refers to the retirement of Tiberius at Rhodes from B.C. 6 to A.D. 2, and another mentions D. Laelius Balbus, who was consul in B.C. 6, as travelling in Greece.

GAETULICUS, the author of eight epigrams in the Palatine Anthology (vi. 154 and vii. 245 are wrongly ascribed to him), is usually identified with Gn. Lentulus Gaetulicus, legate of Upper Germany, executed on suspicion of conspiracy by Caligula, A.D. 39, and mentioned as a writer of amatory poetry by Martial and Pliny. But the identification is very doubtful, and perhaps he rather belongs to the second century A.D. No precise date is indicated in any of the epigrams.

POMPEIUS, author of two or three epigrams in the Palatine Anthology, also called Pompeius the Younger, is generally identified with M. Pompeius Theophanes, son of Theophanes of Mitylene the friend of Pompey the Great, and himself a friend of Tiberius, according to Strabo.

To the same period probably belong QUINTUS MAECIUS or

MACCIUS, author of twelve epigrams in the Anthology, and MARCUS ARGENTARIUS, perhaps the same with a rhetorician Argentarius mentioned by the elder Seneca, author of thirty-seven epigrams, chiefly amatory and convivial, some of which have much grace and fancy. Others place him in the age of Hadrian.

(2) PHILIPPUS of Thessalonica was the compiler of an Anthology of epigrammatists subsequent to Meleager (see above, p. 17 foll.) and is himself the author of seventy-four extant epigrams in the Anthology besides six more dubiously ascribed to him. He wrote epigrams of all sorts, mainly imitated from older writers and showing but little original power or imagination. The latest certain historical allusion in his own work is one to Agrippa's mole at Puteoli, but Antiphilus, who was included in his collection, certainly wrote in the reign of Nero, and probably Philippus was of about the same date. Most of his epigrams being merely rhetorical exercises on stock themes give no clue to his precise period.

ANTIPHILUS of Byzantium, whose date is fixed by his epigram on the restoration of liberty to Rhodes by the emperor Nero, A.D. 53 (*Tac. Ann.* xii. 58), is the author of forty-nine epigrams in the Anthology, besides three doubtful. Among them are some graceful dedications, pastoral epigrams, and sea-pieces. The pretty epitaph on Agricola (*Anth. Pal.* ix. 549) gives no clue to his date, as it certainly is not on the father-in-law of Tacitus, and no other person of the name appears to be mentioned in history.

JULIUS POLYAENUS is the author of a group of three epigrams (*Anth. Pal.* ix. 7-9), which have a high seriousness rare in the work of this period. He has been probably identified with a C. Julius Polyaenus who is known from coins to have been a duumvir of Corinth (Colonia Julia) under Nero. He was a native of Coreyra, to which he retired after a life of much toil and travel, apparently as a merchant. The epigram by Polyaenus of Sardis (*Anth. Pal.* ix. 1), usually referred to the same author, is in a completely different manner.

LUCILIUS, the author of one hundred and twenty-three epigrams in the Palatine Anthology (twenty others are of doubtful authorship) was, as we learn from himself, a gram-

marian at Rome and a pensioner of Nero. He published two volumes of epigrams, somewhat like those of Martial, in a satiric and hyperbolic style.<sup>1</sup>

NICARCHUS is the author of forty-two epigrams of the same kind as those of Lucilius. Another given under his name (*Anth. Pal.* vii. 159) is of the early Alexandrian period, perhaps by Nicias of Miletus, as the converse mistake is made in the Palatine ms. with regard to xi. 398. A large proportion of his epigrams are directed against doctors. There is nothing to fix the precise part of the century in which he lived.

To some part of this century also belong SECUNDUS of Tarentum and MYRINUS, each the author of four epigrams in the Anthology. Nothing further is known of either.

(3) STRATO of Sardis, the collector of the Anthology called Μοῦσα Παίδικῆ Στράτωνος and extant, apparently in an imperfect and mutilated form, as the twelfth section or first appendix of the Palatine Anthology may be placed with tolerable certainty in the reign of Hadrian. Besides his ninety-four epigrams preserved in his own Anthology, five others are attributed to him in the Palatine Anthology, and one more in Planudes. For a fuller discussion of his date see above, p. 18.

AMMIANUS is the author of twenty-nine epigrams in the Anthology, all irrisory. One of them (*Anth. Pal.* xi. 226) is imitated from Martial, ix. 30. Another sneers at the neo-Atticism which had become the fashion in Greek prose writing. His date is fixed by an attack on Antonius Polemo, a well-known sophist of the age of Hadrian.

THYMOYLES is only known from his single epigram in Strato's Anthology. It is in the manner of Callimachus and may perhaps be of the Alexandrian period.

To this or an earlier date belongs ARCHIAS of Mitylene, the author of a number of miscellaneous epigrams, chiefly imitated from older writers such as Antipater and Leonidas. Forty-one epigrams in all are attributed on some authority to one Archias or another; most have the name simply; some are headed 'Archias the Grammarian', 'Archias the Younger', 'Archias the Macedonian', 'Archias of Byzantium'. All are

<sup>1</sup> The spelling *Lucillius* is a mere barbarism, the *l* being doubled to indicate the long vowel: so we find Σατυλλίος, etc.

sufficiently like each other in style to be by the same hand. Some have been attributed to Cicero's client, Archias of Antioch, but they seem to be of a later period.

To the age of Hadrian also belongs the epigram inscribed on the Memnon statue at Thebes with the name of its author, ASCLEPIODOTUS, ix. 19 in this selection.

CLAUDIUS PTOLEMAEUS of Alexandria, mathematician, astronomer, and geographer, who gave his name to the Ptolemaic system of the heavens, flourished in the latter half of the second century. His chief works are the *Μεγάλη Σύνταξις τῆς Ἀστρονομίας* in thirteen books, known to the Middle Ages in its Arabian translation under the title of the *Almagest*, and the *Γεωγραφικὴ Ἑξήγησις* in eight books. He also wrote on astrology, chronology, and music. A single epigram of his on his favourite science is preserved in the Anthology. Another commonplace couplet under the name of Ptolemaeus is probably by some different author.

LUCIAN of Samosata in Commagene, perhaps the most important figure in the literature of this period, was born about A.D. 120. He practised as an advocate at Antioch, and travelled very extensively throughout the empire. He was appointed procurator of a district of Egypt by the emperor Commodus (reigned A.D. 180-192) and probably died about A.D. 200. Besides his voluminous prose works he is the author of forty epigrams in the Anthology, and fourteen more are ascribed to him on doubtful or insufficient authority.

To some part of this period appear to belong ALPHEUS of Mitylene, author of twelve epigrams, some school-exercises, others on ancient towns, Mycenae, Argos, Tegea, and Troy, which he appears to have visited as a tourist; CARPYLLIDES or CARPHYLIDES, author of one fine epitaph and another dull epigram in the moralising vein of this age: GLAUCUS of Nicopolis, author of six epigrams (one is headed 'Glaucus of Athens', but is in the same late imperial style; and in this period the citizenship of Athens was sold for a trifle by the authorities to any one who cared for it: cf. the epigram of Automedon (*Anth. Pal.* xi. 319); and SATYRUS (whose name is also given as Satyrius, Thyillus, Thyillus, and Satyrus Thyillus), author of nine epigrams, chiefly dedications and pastoral pieces, some of them of great delicacy and beauty.

V. *Byzantine period; from the transference of the seat of empire to Constantinople, A.D. 330, to the formation of the Palatine Anthology in the reign of Constantine Porphyrogenitus, about the middle of the tenth century.*

For the first two centuries of this period hardly any names have to be chronicled. Literature had almost ceased to exist except among lexicographers and grammarians; and though epigrams, Christian and pagan, continued to be written, they are for the most part of no literary account whatever. One name only of importance meets us before the reign of Justinian.

PALLADAS of Alexandria is the author of one hundred and fifty-one epigrams (besides twenty-three more doubtful) in the Anthology. His sombre and melancholy figure is one of the last of the purely pagan world in its losing battle against Christianity. One of the epigrams attributed to him on the authority of Planudes is an eulogy on the celebrated Hypatia, daughter of Theon of Alexandria, whose tragic death took place A.D. 415 in the reign of Theodosius the Second. Another was, according to a scholium in the Palatine MS., written in the reign of Valentinian and Valens, joint-emperors, 364-375 A.D. The epigram on the destruction of Berytus, ix. 27 in this selection, gives no certain argument of date. Palladas was a grammarian by profession. An anonymous epigram (*Anth. Pal.* ix. 380) speaks of him as of high poetical reputation; and, indeed, in those dark ages the harsh and bitter force that underlies his crude thought and half-barbarous language is enough to give him a place of note. Casaubon dismisses him in two contemptuous words, as '*versificator insulsissimus*'; this is true of a great part of his work, and would perhaps be true of it all but for the *sarva indignatio* which kindles the verse, not into the flame of poetry, but as it were to a dull red heat. There is little direct allusion in his epigrams to the struggle against the new religion. One epigram speaks obscurely of the destruction of the idols of Alexandria by the Christian populace in the archiepiscopate of Theophilus, A.D. 389; another in even more enigmatic language (*Anth. Pal.* x. 90) seems to be a bitter attack on the doctrine of the Resurrection; and a scornful couplet against the swarms of Egyptian monks might have been written by a Reformer of the sixteenth century.

For the most part his sympathy with the losing side is only betrayed in his despondency over all things. But it is in his criticism of life that the power of Palladas lies; with a remorselessness like that of Swift he tears the coverings from human frailty and holds it up in its meanness and misery. The lines on the Descent of Man (*Anth. Pal.* x. 45), which unfortunately cannot be included in this selection, fall as heavily on the Neo-Platonist martyr as on the Christian persecutor, and remain even now among the most mordant and crushing sarcasms ever passed upon mankind.

To the same period in thought—beyond this there is no clue to their date—belong AESOPUS and GLYCON, each the author of a single epigram in the Palatine Anthology. They belong to the age of the Byzantine metaphrasts, when infinite pains were taken to rewrite well-known poems or passages in different metres, by turning Homer into elegiacs or iambics, and recasting pieces of Euripides or Menander as epigrams.

A century later comes the Byzantine lawyer, MARIANUS, mentioned by Suidas as having flourished in the reign of Anastasius I., A.D. 491-518. He turned Theocritus and Apollonius Rhodius into iambics. There are six epigrams of his in the Anthology, all descriptive, on places in the neighbourhood of Constantinople.

At the court of Justinian, A.D. 527-565, Greek poetry made its last serious effort; and together with the imposing victories of Belisarius and the final codification of Roman law carried out by the genius of Tribonian, his reign is signalised by a group of poets who still after three hundred years of barbarism handled the old language with remarkable grace and skill, and who, though much of their work is but clever imitation of the antique, and though the verbosity and vague conventionalism of all Byzantine writing keeps them out of the first rank of epigrammatists, are nevertheless not unworthy successors of the Alexandrians, and represent a culture which died hard. Eight considerable names come under this period, five of them officials of high place in the civil service or the imperial household, two more, and probably the third also, practising lawyers at Constantinople.

AGATHIAS son of Mamnonius, poet and historian, was born at Myrina in Mysia about the year 536 A.D. He received his early education in Alexandria, and at eighteen went to Con-

stantinople to study law. Soon afterwards he published a volume of poems called *Daphniaca* in nine books. The preface to it (*Anth. Pal.* vi. 80) is still extant, and many of his epigrams were no doubt included in it. His History, which breaks off abruptly in the fifth book, covers the years 553-558 A.D.; in the preface to it he speaks of his own early works, including his Anthology of recent and contemporary epigrams, of which a further account is given above, p. 19 foll. One of the most pleasant of his poems is an epistle to his friend Paulus Silentarius, written from a country house on the opposite coast of the Bosphorus, where he had retired to pursue his legal studies away from the temptations of the city. He tells us himself that law was distasteful to him, and that his time was chiefly spent in the study of ancient poetry and history. In later life he seems to have returned to Myrina, where he carried out improvements in the town and was regarded as the most distinguished of the citizens (*Anth. Pal.* ix. 662). He is believed to have died about 582 A.D. Agathias is the author of ninety-seven epigrams in the Anthology, in a facile and diffuse style; often they are exorbitantly long, some running to twenty-four and even twenty-eight lines.

ARABIUS, author of seven epigrams in the Anthology, is called *σχολαστικός* or lawyer. Four of his epigrams are on works of art, one is a description of an imperial villa on the coast near Constantinople, and the other two are in praise of Longinus, prefect of Constantinople under Justinian. One of the last is referred to in an epigram by Macedonius (*Anth. Pal.* x. 380).

JOANNES BARBUCELLUS, also called JOANNES GRAMMATICUS, is the author of eleven epigrams in the Anthology. Three of them are on the destruction of Berytus by earthquake in A.D. 551: from these it may be conjectured that he had studied at the great school of civil law there. As to his name a scholiast in MS. Pal. says, *ἔθνηκόν ἐστιν ὄνομα. Βαρβουκάλη γὰρ πόλις ἐν τοῖς [ἐντόξ] Ἰβήροις τοῦ ποταμοῦ.* But this seems to be an incorrect reminiscence of the name *Ἀρβουκάλη*, a town in Hispania Tarraconensis, in the lexicon of Stephanus Byzantinus.

JULIANUS, commonly called JULIANUS AEGYPTIUS, is the author of seventy epigrams (and two more doubtful) in the Anthology. His full title is *ἀπὸ ὑπάρχων Αἰγύπτου*, or ex-prefect of a division of Egypt, the same office which Lucian had

held under Commodus. His date is fixed by two epitaphs on Hypatius, brother of the emperor Anastasius, who was put to death by Justinian in A.D. 532.

LEONTIUS, called Scholasticus, author of twenty-four epigrams in the Anthology, is generally identified with a Leontius Referendarius, mentioned by Procopius under this reign. The Referendarii were a board of high officials, who, according to the commentator on the *Notitia imperii*, transmitted petitions and cases referred from the lower courts to the Emperor, and issued his decisions upon them. Under Justinian they were eighteen in number, and were *spectabiles*, their president being a *comes*. One of the epigrams of Leontius is on Gabriel, prefect of Constantinople under Justinian; another is on the famous charioteer Porphyrius. Most of them are on works of art.

MACEDONIUS of Thessalonica, mentioned by Suidas *s. v.* Ἀγθίζ; as consul in the reign of Justinian, is the author of forty-four epigrams in the Anthology, the best of which are some delicate and fanciful amatory pieces.

PAULUS, always spoken of with his official title of SILENTIARIUS, author of seventy-nine epigrams (and six others doubtful) in the Anthology, is the most distinguished poet of this period. Our knowledge of him is chiefly derived from Agathias, *Hist.* v. 9, who says he was of high birth and great wealth, and head of the thirty Silentarii, or Gentlemen of the Bedchamber, who were among the highest functionaries of the Byzantine court. Two of his epigrams are replies to two others by Agathias (*Anth. Pal.* v. 292, 293; 299, 300); another is on the death of Damocharis of Cos, Agathias' favourite pupil, lamenting with almost literal truth that the harp of the Muses would thenceforth be silent. Besides the epigrams, we possess a long description of the church of Saint Sophia by him, partly in iambs and partly in hexameters, and a poem in dimeter iambs on the hot springs of Pythia. The 'grace and genius beyond his age', which Jacobs justly attributes to him, reach their highest point in his amatory epigrams, forty in number, some of which are not inferior to those of Meleager.

RUFINUS, author of thirty-nine (and three more doubtful) amatory epigrams in the Palatine Anthology, is no doubt of the same period. In the heading of one of the epigrams he is called Rufinus Domesticus. The exact nature of his public



office cannot be determined from this title. A Domestic was at the head of each of the chief departments of the imperial service, and was a high official. But the name was also given to the Emperor's Horse and Foot Guards, and to the bodyguards of the prefects in charge of provinces, cities, or armies.

ERATOSTHENES, called Scholasticus, is the author of five epigrams in the Palatine Anthology. Epigrams by Julianus, Macedonius, and Paulus Silentarius, are ascribed to him in other MSS., and from this fact, as well as from the evidence of the style, he may be confidently placed under the same date. Nothing further is known of him. Probably to the same period belongs THEOPHANES, author of two epigrams in the miscellaneous appendix (xv.) to the Palatine Anthology, one of them in answer to an epigram by Constantinus Siculus, as to whose date there is the same uncertainty. Two epitaphs in the Anthology are also ascribed to Theophanes in Planudes.

With this brief latter summer the history of Greek poetry practically ends. The epigrams of Damocharis, the pupil of Agathias, seem already to show the decomposition of the art. The imposing fabric of empire reconstructed by the genius of Justinian and his ministers had no solidity, and was crumbling away even before the death of its founder: while the great plague, beginning in the fifteenth year of Justinian, continued for no less than fifty-two years to ravage every province of the empire and depopulate whole cities and provinces. In such a period as this the fragile and exotic poetry of the Byzantine Renaissance could not sustain itself. Political and theological epigrams continued to be written in profusion; but the collections may be searched through in vain for a single touch of imagination or beauty. Under Constantine VII. (reigned A.D. 911-959) comes the last shadowy name in the Anthology.

COMETAS, called Chartularius or Keeper of the Records, is the author of six epigrams in the Palatine Anthology, besides a poem in hexameters on the Raising of Lazarus. From some marginal notes in the MS. it appears that he was a contemporary of Constantinus Cephalas. Three of the epigrams are on a revised text of Homer which he edited. None are of any literary value, except the one beautiful pastoral couplet, vi. 10 in this selection, which seems to be the very voice of ancient poetry bidding the world a lingering and reluctant farewell.



NOTES AND INDICES



## NOTES

### I

#### I. *Anth. Pal.* v. 134.

*l.* 1. Κεχροπίς λάγυρος (feminine here as in the Latin form *lagena*) the ordinary Attic vase with a narrow neck, fully described by a list of epithets in another epigram, *infr.* x. 6.

*l.* 2. συμβολική has special aptness as applied to the Anthology to which each poet contributes verses. πρόποσις, generally 'a health', here means the drinking party itself.

*l.* 3. Zeno and Cleanthes were the first and second masters of the Stoic school. The former is probably called κύκνος in allusion to his great age; he is said to have died at 98. So the chorus of old men in the *Hercules Furens* speak of themselves as κύκνος ὡς γέρον ἀοιδός (*l.* 692). There is no mention of Zeno ever having written poetry, though a book περὶ ποιητικῆς is mentioned in the catalogue of his works. Of the poetry of Cleanthes all now extant is a hymn to Zeus and the famous quatrain expressing the religious side of Stoicism (Epictetus, *Enchir.* c. 53):

Ἄγου δέ μ' ὦ Ζεῦ καὶ σύ γ' ἡ Περωμένη  
ὅποι ποθ' ὑμῖν εἰμὶ διατεταγμένος·  
ὡς ἔψομαί γ' ἄοκνος· ἦν δὲ μὴ θελω,  
κακὸς γενόμενος οὐδὲν ἤττον ἔψομαι.

#### II. *Anth. Pal.* v. 169.

*ll.* 1 and 2 are imitated from Aesch. *Ag.* 909, where Clytemnestra calls her husband

γῆν φανείσαν ναυτιλοῖς παρ' ἐλπίδα  
κάλλιστον ἡμαρ εἰσιδέειν ἐκ γαίματος,  
ὄδοιπόρω διψῶντι πηγαῖον βέος.

*l.* 2. στέφανον needlessly altered in modern editions to ζέφυρον. The flowers and the west wind are both mentioned in the exhortations to put to sea in spring, *Anth. Pal.* x. 1, 4-6, 15, 16. And sailors do not see the wind.

*l.* 3. ἠδέειον MS. with ἠδιστον in the margin: hence some read ἠδῖον.

*l.* 4. Cf. Soph. *Trach.* 539, καὶ νῦν δὲ οὔσαι μίμνομεν μιᾶς ὑπὸ γλαίνης ὑπαρχάλισμα: also Theocr. *Epithal. Hel.* 19, and Eur. frag. *Peliad.* 6, ὅταν δ' ὑπ' ἀνδρὸς γλαῖναν εὐγενοῦς πέσης.

#### III. *Anth. Pal.* v. 170.

*l.* 2. ἀπέπτυσσα, the aorist of quick or sudden action: ἀπέπτυσ', ὦ γεραῖε, μῦθον, Eur. *Iph. in Aul.* 874. The abruptness of expression in this line is almost Oriental.

l. 3. τίνα = ὄντινα : so in the epigram of Callimachus, *infra* iv. 32, the ms. reads οὐδὲ κελύθει γαίρω τίς πολλοῦς ὄδῃ καὶ ὄδῃ φέροι. Here Meineke would alter τίνα to τάν.

IV. *Anth. Pal.* ix. 161. Headed ἀδηλον in Planudes.

With this epigram compare Mr. Austin Dobson's charming verses called 'A Dialogue from Plato' in *Old World Idylls*, p. 103.

l. 1. βίβλον, the Ἔργα καὶ Ἡμέραι of Hesiod.

l. 4. ἔργα παρέγειν, 'to give trouble', with a play on the name of the poem. For the use of Hesiod as a school-book, see Plato *Rep.* 363 A, and (for a common-sense view of the matter) Lucian, *Ver. Hist.* ii. 22.

V. *Anth. Pal.* v. 78. Also quoted by Diog. Laërt. in *Vita Platonis* c. 32, and by Gellius *Noct. Att.* xix. 11.

The question of the authenticity of the epigrams attributed to Plato is fully discussed by Bergk *Lyr. Gr.* ii. pp. 295-299. Thirty-seven epigrams in the Anthology appear there under the name of Plato or are elsewhere assigned to him. Another (*infra* iv. 13) is not in the Anthology. Of these thirty-seven, one is attributed to Plato the comedian, a contemporary of Aristophanes, and three, which are very poor, to an otherwise unknown Plato Junior (ὁ Νεώτερος). The rest were probably believed to have been written by the great Plato, and the Garland of Meleager, l. 47, speaks of them as such. Of the fourteen included in this collection this epigram and six others (*infra* i. 41 ; iii. 10, 11 ; iv. 13 ; vi. 8 ; xi. 51) are possibly genuine ; the other seven are certainly of later date.

This epigram, if authentic, is written under the person of Socrates. Agathon, the brilliant dramatist, σοφώτατος καὶ κάλλιστος as Alcibiades calls him in the *Symposium*, 212 E, was noted for his beauty : see Plato *Protag.* 315 D, Aristoph. *Thesm.* 198, and the notices of him in Athenaeus.

VI. *Anth. Pal.* xii. 177.

l. 1. καθ' ἣν ἐσπερίην ὄρην ὑγιαίνομεν, 'at the hour of evening when we say good-night.' γαῖρε and ὑγιαίνε, as in Latin *salve* and *vale*, were used for our 'good-morning' and 'good-night'.

VII. *Anth. Pal.* xii. 117.

l. 1. ἄπτε, 'light a torch', addressed to his slave.

l. 3. 'Reason and love keep little company' M.N.D., iv. i.

VIII. *Anth. Pal.* v. 93. The epigram is modelled on one by Posidippus, *Anth. Pal.* xii. 120.

l. 3. συνίστασθαι here 'to contend with' : a rare use.

l. 4. There was a common proverb, μηδ' Ἡρακλῆς πρὸς δύο.

IX. *Anth. Pal.* v. 64. There is a reminiscence throughout the epigram of Aesch. *Prom. Il.* 992-5 :

πρὸς ταῦτα ῥιπίεσθω μὲν αἰθαλοῦσσα φλόξ,  
λευκοπτέρω δὲ νιφάδι καὶ βροντήμασι  
χθονίοις κυκάτω πάντα καὶ παραστέτω,  
γνάμψει γὰρ οὐδὲν τῶνδ' ἐμε.

l. 2. πορφύροντα νέφη, 'glooming clouds': ὡς ὅτε πορφύρη πηλαγος μέγα κύματι κωφῶ, *Il.* xiv. 16, of the sea darkening with a foamless swell.

l. 4. χείρονα may agree with με in l. 3, but is more probably acc. pl. used adverbially: cf. πλείονα πιόμεθα, *infra* x. 4.

X. *Anth. Pal.* v. 261. For the general sense of the epigram cf. the passage in Philostratus, p. 355, almost literally translated into English by Jonson in *Drink to me only with thine eyes*.

l. 4. The thought is slightly confused, and it is not certain whether the οἰνοχόος is the lady herself, which is supported by πρόσφερε in l. 2, or the cup, like δέπας οἰνοχόον, *infra* Ep. 15.

XI. *Anth. Pal.* v. 212.

l. 1. δινεῖ is Hermann's correction of the ms. δύνει, and has been generally accepted, though δύνει gives a sufficiently good sense, 'sinks in my ears'.

l. 2. Πόθος and Ἴμερος, Longing and Desire, are half personified as brothers of Eros; the lover brings them his offering of tears. Cf. *infra* viii. 3.

l. 3. ἐκοίμισε, 'lets me rest', precisely as in *Soph. Aj.* 674, δαιμόν τ' ἄκημα πνευμάτων ἐκοίμισε στένοντα πόντον.

l. 4. Cf. *Virg. Aen.* iv. 23, and *Dante Purg.* xxx. 48.

XII. *Anth. Pal.* v. 171.

l. 3. ὑποθέσασα γέλινα, 'bringing up her lips', ἀπνευστί, 'without drawing breath'. Cf. Rossetti, *The House of Life*, LIII, 'I leaned low and drank . . . all her soul.'

XIII. *Anth. Pal.* v. 177. This epigram is imitated from Moschus *Id.* i., the Ἔρωος Δραπέτης. A specimen of a proclamation describing a runaway slave and offering a reward for his capture may be found in *Lucian, Fugitivi*, c. 26; and two originals found on a papyrus in Egypt, dated B.C. 145 (a little earlier than this epigram) are given in *Letronne, Fragmens inédits d'anciens poëtes Grecs* (printed at the end of *Didot's Aristophanes*).

l. 3. λιγύδακρος (after the analogy of λιγύφωνος) has been suggested as giving a better antithesis to σιμῶ γελῶν.

l. 5. *Plato Symp.* 178 B: γονεῖς Ἔρωτος οὐτ' εἰσὶν οὔτε λέγονται ὑπ' οὐδενὸς οὔτε ἰδιώτου οὔτε ποιητοῦ. Eros is one of the uncreated originals of things in *Hesiod, Theog.* 120. In the birds' cosmogony (*Aristoph. Av.* 696) he springs from a wind-egg laid by Night in the times when γῆ οὐδ' ἀήρ οὐδ' οὐρανὸς ἦν.

l. 9. κείνος, 'there he is', like ὃ οὗτος, 'you here'.

XIV. *Anth. Pal.* xii. 134. The whole epigram is well illustrated by that of Asclepiades, *Anth. Pal.* xii. 135:

Οἶνος ἔρωτος ἔλεγγος ἔραῖν ἀρνούμενον ἡμῖν  
 ἤνυσαν αἱ πολλὰ Νικαγόρην προπόσεις  
 Καὶ γὰρ ἐδάκρυσεν καὶ ἐνύστασε καὶ τι κατηφές  
 ἔβλεπε, γὰρ σφιγγθεὶς οὐκ ἔμνε στεφανός.

l. 5. With ὀπτηται cf. the ὀπτόν μελι: of Meleager, *infra* Ep. 75. ζυσμός is an Ionicism for ζυθμός: οὐκ ἀπὸ ζυσμοῦ = οὐκ ἀρύθμωτος, 'not at random'.

XV. *Anth. Pal.* v. 266. It was a theory that the aversion from water in persons suffering from hydrophobia was caused by their seeing the image of the dog in the cup. Plato *Symp.* 217 E mentions a similar curious superstition regarding the bite of a serpent.

l. 6. δέπας οἰνοχόον (cf. *supra* Ep. 10) must mean the cup into which the wine is poured. Some editors read οἰνοχόου or οἰνοχόων to keep the usual sense of the word, 'cup-bearer'.

XVI. *Anth. Pal.* xi. 64. A description of the vintage-revel, which as early as Homer (*Il.* xviii. 561) was a favourite subject for poetry and sculpture, and is one of the commonest subjects in Graeco-Roman reliefs.

l. 2. ἀνεπλέκομεν, sc. dancing with linked hands, a sort of Greek Car-magnole.

l. 5. σξέδιον ποτόν, 'an extemporised banquet', where we did not feel the want of a proper crater and cups, or of warm water to mix with the wine. For the practice of mixing wine with hot water see Athen. iii. p. 123, Pollux ix. 67. The water was kept on table in a heated urn called ἰπνολέβης.

l. 9. θαοὶ φρένες is an imitation of the Homeric usage in phrases like θαοὴν ἀλεγύνετε δαίτα (*Od.* viii. 38).

XVII. *Anth. Pal.* v. 147.

l. 5. μυροβόστρυχος, 'balsam-curl'd', is one of the curious new compounds of which Meleager is so fond: cf. μυροφεγγής, *Anth. Pal.* xii. 83. Other instances of compounds coined by him are οὐρεσίφοιτος, ἐρωτοπλάνος, ἐρημολάλος, δακρυχαρής (*infra* Epp. 19, 65, 66, 69): bolder and more successful than any of these is γλυκυπάρθενος, *Anth. Pal.* ix. 16.

l. 6. Flowers were scattered over people's heads as a mark of honour: cf. Lucr. ii. 627 *uirginitive rosarium floribus umbrantes*; Plut. *Pomp.* c. 57, πολλοὶ δὲ καὶ στεφανοφοροῦντες ὑπὸ λαμπάδων ἐδέχοντο καὶ περιέπεμπον ἀνθοβολοῦμενον; and Dante *Purg.* xxx. 28:

dentro una nuvola di fiori  
Che dalle mani angeliche saliva  
E ricadea in giù dentro e di fuori.

XVIII. *Anth. Pal.* xii. 147. The lover finding Heliadora gone is seized with a sudden alarm that she has been forcibly carried off, and calls for torches to go in pursuit, when he hears her footfall returning:

"What fond and wayward thoughts will slide  
Into a lover's head!

'O mercy!' to myself I cried,  
'If Lucy should be dead!'"

l. 1. The construction is a sort of compromise in syntax between τίς οὕτως ἄγριος ἂν εἴη ὥστε τοῦτο αἰγμάσαι; and τίς ἄγριος τόσσον ἂν αἰγμάσαι; αἰγμάζειν with cognate acc., 'to do a deed of arms' as in Soph. *Trach.* 354, Ἔρωσ δὲ νιν Μόνος θεῶν θάλαξεν αἰγμάσαι τάδε.

XIX. *Anth. Pal.* v. 144.

l. 3. φιλέραστος, 'dear to lovers', a common epithet of the rose, is here transferred by anticipation to 'the rose of womanhood'.



l. 5. Strictly it is the flowers themselves that would be said to laugh, or the meadows to laugh with flowers; for this extension of the ordinary metaphor and half personification of the meadows cf. Virg. *Georg.* i. 103, *ipsa suas mirantur Gargara messes*.

XX. *Anth. Pal.* v. 151.

l. 2. *ζωόδαλον* is 'monster' in the widest sense, of large and small animals alike.

l. 6. Cf. Lucian, *Muscae Encomium*, c. 10, where after telling the story of Myia and her rivalry with Selene for the love of Endymion he goes on, *καὶ διὰ τοῦτο πᾶσι νῦν τῶς κοιμωμένοις αὐτὴν τοῦ ὕπνου φθονεῖν μεμνημένην ἔτι τοῦ Ἐνδυμίονος, καὶ μάλιστα τῶς νέοις καὶ ἀπαλοῖς· καὶ τὸ δῆγμα δὲ αὐτὸ καὶ ἡ τοῦ αἵματος ἐπιθυμία οὐκ ἀγριότητος ἀλλ' ἔρωτος ἐστὶ σημεῖον καὶ φιλανθρωπίας· ὡς γὰρ δυνατόν ἀπολαύει καὶ τοῦ κάλλους τι ἀπανθίζεται.*

XXI. *Anth. Pal.* xii. 114.

XXII. *Anth. Pal.* v. 241. Under the name of Agathias in Planudes.

l. 3. Suidas s.v. *δασπλῆς* quotes this couplet and explains *δασπλήτα* as *ἐπὶ κακῷ προσπελάζουσταν*. The origin of the word (an epithet of Ἐρινός in the *Odyssey*) is obscure.

XXIII. *Anth. Pal.* v. 223. Compare with this epigram the beautiful Provençal alba (given in Raynouard, *Choix des Poésies originales des Troubadours*, vol. ii. p. 236) beginning *En un vergier sotz fuelha d'albespi*, with the refrain, *Oy dieus, oy dieus, de l'alba tan tost ve!*

l. 1. The planet Venus was ordinarily called Φωσφόρος by Greek astronomers, though it also had the name ὁ τῆς Ἀφροδίτης (sc. *πλανήτης*). It is not certain whether the allusion here is merely to the mythological connection of Venus and Mars, or to a conjunction of the two planets.

l. 3. Φαέθων, the god of the sun (as in Homer), whose son the Phaethon of later legend was by the Oceanid Clymene wife of Merops. There is a good deal of confusion about this myth, another version making Phaethon the son of Clymenus and Merope; but the story, only mentioned here, of the dawn-star delaying its upward course through the eastern sky, seems to relate to the former version.

l. 5. *περὶ* has the force of going round or up and down in a place, rather than going round it: cf. *χρονίζειν περὶ Αἴγυπτον*, Hdt. iii. 61.

l. 6. For the Cimmerians, 'on whom the sun looks not in his rising,' see *Od.* xi. 14-19.

XXIV. *Anth. Pal.* v. 3.

l. 1. Ὁρθρος is the grey dawn which is succeeded by the rose-fingered Ἠώς or Ἡριγένεια. 'And indeed the dawn was already beginning. The hollow of the sky was full of essential daylight, colourless and clear; and the valley underneath was flooded with a grey reflection. . . . The scene disengaged a surprising effect of stillness, which was hardly interrupted when the cocks began once more to crow among the steadings. Perhaps the same fellow who had made so horrid a clangour in the darkness not half-an-hour before, now sent up the merriest cheer to greet the coming day.' R. L. Stevenson, *The Sire de Malétroit's Door*.

l. 4. νεγλοῖς ἡϊθέων δάροις in rather a different sense, *infra* vi. 1. Here it seems to mean the talk of young men in the lesche or gymnasium.

XXV. *Anth. Pal.* v. 172.

l. 2. Cf. Meleager in *Anth. Pal.* xii. 63, καὶ πέτρον τέκω γρωτὶ γλαινόμυρον.

l. 5. ἐπὶ Ἀλκμήνην Διός, 'for Alcmene the bride of Zeus'; by an extension of its common meaning 'for the purpose of', ἐπὶ here comes to mean 'to serve the purpose of', 'for the sake of'. Ἀλκμήνη Διός like Σμικυθίωνος Μελεσίπυγῃ, Aristoph. *Ecol.* 46 or 'Hectoris Andromache', *Aen.* iii. 319.

l. 6. ἤλθεσ ἀντίος, 'thou didst go contrary', *i.e.* backward.

XXVI. *Anth. Pal.* v. 173.

l. 1. Dawn is represented as the charioteer of the wheeling firmament.

XXVII. *Anth. Pal.* v. 279.

l. 1. Cf. Petronius, *Sat.* c. 22, *lucernae quoque humore defectae tenuis et extremum lumen spargebant.*

l. 5. ἔσπερος adj. for the usual ἐσπίριος: so again *infra* Ep. 36.

XXVIII. *Anth. Pal.* v. 150. The first couplet is also quoted by Suidas *s.v.* Θεσμοφόρος.

l. 1. ἡ πῖβόητος, 'she who is in all men's mouths', like the *multi Lydia nominis* of Horace: the full phrase ἡ πῖβωτος ἀνθρώποις is used *Anth. Pal.* vii. 345.

l. 2. Θεσμοφόρος, Demeter; 'legifera Ceres', *Aen.* iv. 58.

l. 3. It is not certain what hour of night this implies; the night seems in different circumstances to have been divided into three, four, or five watches.

XXIX. *Anth. Pal.* v. 164.

l. 1. Hecker reads οὐκ ἀλαήν, which may be right.

l. 2. The termination -ης as a feminine form is extremely rare; there is perhaps an instance in *Anth. Pal.* xii. 81, where ψυγαπάτην φλόγα is the most probable reading. Others prefer to coin a form φιλεξαπάτης, or to read φιλ' ἔξ ἀπάτης, 'deceitfully dear', which hardly makes sense.

l. 4. ποτε is Jacobs' conjecture for the ms. παρά, which he afterwards proposed to retain, changing ἐπὶ to ἔτ'. But the former makes a smoother verse.

XXX. *Anth. Pal.* v. 237. Cf. the pseudo-Anacreon, 9 (Bergk).

l. 5. ὄμματα δ' οὐ λάοντα ms., μύοντα Hecker. Others read ὄμματα δὲ σταλάοντα, 'my dripping eyes'. The couplet is omitted in Planudes, its corruption having probably been considered desperate.

l. 9. Cf. Ovid *Her.* xv. 154:

moestissima mater  
Concinit Ismarium Daulias ales Ityn,  
Ales Ityn, Sappho desertos cantat amores  
Hactenus; ut media cetera nocte silent.

l. 10. The hoopoe, according to Aelian, *Hist. An.* iii. 26, builds ἐν τοῖς ἐρήμοις καὶ τοῖς πάγαις τοῖς ὕψηλοῖς: cf. the opening scene of the *Birds* of Aristophanes.

XXXI. *Anth. Pal.* v. 9. Plan. has ll. 1 and 2 under the name of Rufinus, and the rest of the epigram later without any author's name.

l. 5. ἡ ἐπιτορκήσιον ms., corr. Hecker. Coressus (see Xen. *Hell.* i. ii. 7, Pausan. *Eliaca A.* xxiv. 8) was the quarter of Ephesus which lay on the hill overlooking the harbour and plain.

XXXII. *Anth. Pal.* v. 24. Jacobs points out with truth that the style of this epigram is exactly that of Meleager, and suspects that it is wrongly attributed to Philodemus. Certainly no other of the thirty-four epigrams extant under the name of Philodemus is like this, and most of them have a marked style of their own. But it may be an imitation of the older poet by the younger, and it is hardly safe, in face of the fact that Planudes agrees with Cephalas in the authorship, to alter the title.

XXXIII. *Anth. Pal.* v. 182. To this epigram some editors prefix a couplet which occurs as a separate epigram, *Anth. Pal.* v. 187, also under Meleager's name :

Εἰπέ Λυκαϊνίδι, Δορκάς· ἴδ' ὡς ἐπίτηκτα φιλοῦσθαι  
ἦλως· οὐ κρύπτει πλαστόν ἔρωτα χρόνος.

XXXIV. *Anth. Pal.* v. 226.

l. 4. νηφάλια μελίγμματα were peace-offerings of water, milk, and honey, without wine. Cf. Aesch. *Eum.* 107.

l. 5. καὶ κέθι, sc. τῆλε, l. 3.

XXXV. *Anth. Pal.* v. 280.

l. 1. πόθον is the reading of Plan., πόνον ms. Pal.

l. 4. A scholiast on Theocr. xiv. 48 quotes an oracle given to the Megarians :

ὑμεῖς δ', ὦ Μεγαρεῖς, οὐδὲ τρίτοι οὐδὲ τέταρτοι  
οὐδὲ δυωδέκατοι, οὐτ' ἐν λόγῳ οὐτ' ἐν ἀριθμῷ.

The phrase had become proverbial : cf. Callimachus in *Anth. Pal.* v. 6, τῆς δὲ ταλαίνης νόμφης, ὡς Μεγαρέων, οὐ λόγος οὐτ' ἀριθμός.

l. 8. Hor. III. *Od.* x. 9, *ingratam Veneri pone superbiam.*

XXXVI. *Anth. Pal.* v. 256.

l. 2. ἔσπερος for ἐσπέριος as in Ep. 27, *supra.*

l. 4. Catull. LXXII. 7, *amantem iniuria talis cogit amare magis.*

XXXVII. *Anth. Pal.* v. 247. After l. 4 in ms. Pal. follow two more lines :

Κεντρομανές δ' ἄγκιστρον ἔφθι στόμα, καὶ με δαχλόντα  
εὐθύς ἔχει ῥοδέου χεῖλεος ἐκκρεμέα. . . .

which seem to be a fragment of another epigram, and are wanting in Plan.

l. 1. There is a play on the name Παρμενίς, 'the constant.'

l. 3. καὶ φεύγει φιλέοντα καὶ οὐ φιλέοντα διώκει of Galatea and the Cyclops, Theocr. vi. 17. But the amplification in the next line is Maecdonius' own. 'Pursuing that that flies and flying what pursues,' *Merry Wives*, II. ii.

XXXVIII. *Anth. Pal.* v. 23. In Plan. under the name of Rufinus, but that is hardly possible. The repetitions are a piece of literary affectation peculiar to Callimachus : cf. *Anth. Pal.* v. 6. xii. 71.

l. 4. *κοιμίζεις* is the same as *κοιμάσθαι ποιείς* in l. 1.

l. 6. *αὐτίκα* not 'immediately' but 'presently,' 'by and bye.'

XXXIX. *Anth. Pal.* v. 16.

l. 1. Hecker alters *δέρηκι τὸ δέριου*. *περιλάμπει*, MS. Others read *περιλαμπῆς*.

l. 4. For the idiom cf. Theocr. II. 156, *νῦν δὲ τε δωδεκαταῖος ἄρ' ὧ τέ νιν οὐδὲ ποκ' εἶδον*.

XL. *Anth. Pal.* v. 123. With this epigram may be compared Spenser's *Epithalamium*, ll. 372-382, which shows the contrast between the richness of the best Renaissance work and the direct simplicity of expression which Greek poetry preserves even in its decline.

l. 1. *Σελήνη φάνε* is from Theocr. II. 11.

l. 2. *εὐτερητοὶ θυρίδες*, latticed windows, the Latin *fenestras clatratae* or *reticulatae* (Varro, *R. R.* III. 7, Serv. on *Aen.* iii. 152).

l. 5. *ἡμέας*, as often, means *ἐμὶ*; but it is singularly awkward here in antithesis to *τήνδε*.

XLI. *Anth. Pal.* vii. 669. Also quoted by Diog. Laërt. in *Vita Platonis*, c. 29. This epigram is in all likelihood authentic. Diog. Laërt. l.c. quotes Aristippus *περὶ παλαιάς τρυφῆς* as saying that Aster was a beautiful youth with whom Plato studied astronomy.

XLII. *Anth. Pal.* v. 84. In Plan. this and the next epigram, together with a third couplet (*Anth. Pal.* v. 83.) are set down as a single epigram under the name of Dionysius Sophista. All three are quoted by a scholiast on Dion Chrysostom, *Orat.* ii. *de Regno*.

l. 2. *ἀρσαμένη*, 'fastening', a rare aorist of *ἀρρρίσκω*. It occurs in Hesiod, *Scut. Her.* 320, of Hephaestus forging the shield of Heracles, *ἀρσάμενος παλάμητιν*.

XLIII. *Anth. Pal.* appendix (xv.) 35. See the note on the last epigram—*ἀργεννός* (a variant of the Homeric *ἀργεννός*) and *χροσιτή* (for *χρώς*) are both *ἅπαξ εἰρημένα*.

*ἄρρα μᾶλλον* go together, 'quo magis', and *χροσιτῆς* is governed by *κορέσεις* as in Soph. *Phil.* 1156, *κορέσαι στόμα σαρκός*.

XLIV. *Anth. Pal.* v. 174.

l. 2. Sleep was represented as winged in Greek art; as in the celebrated bronze head of the school of Praxiteles with the wings of a night-hawk, found in the bed of a river in Umbria and now in the British Museum.

l. 3. The reference is to the *Iliad*, xiv. 230, foll.

XLV. *Anth. Pal.* v. 225.

l. 4. Machaon *ἐπ' ἄρ' ἦπια φάρμακα εἰδὼς πάσσειν* on the wound of Menelaus, *Il.* iv. 218.

l. 5. Cf. Paulus Silentarius in *Anth. Pal.* v. 291, *Τήλερον ὁ τρώσας καὶ*

ἀκίσσατο. The story of Telephus' wound being cured by rust scraped from the spear of Achilles is in Hyginus, *Fab.* 101.

XLVI. *Anth. Pal.* xii. 47. Cf. with this Ep. 67 *infra*, and Apoll. Rhod. iii. 114, foll., where there is an elaborate description of Eros and Ganymede playing at ἀστράγαλοι.

l. 2. There is a play on the phrase πνεῦμα κυβεύειν which was used of running a deadly risk, 'set one's life in jeopardy'. Cf. Antipater of Sidon in *Anth. Pal.* vii. 427, last couplet.

XLVII. *Anth. Pal.* v. 190.

l. 1. ἀκοίμητοι MS. generally altered into ἀκοίμητων: but the construction is like the Virgilian *haeret in expletus lacrimans*, *Aen.* viii. 559.

l. 2. Cf. Cic. *de Or.* iii. 164, where *tempestas commissationis* is instanced as a good metaphor.

l. 4. The rudderless ship drifts back upon Scylla.

XLVIII. *Anth. Pal.* xii. 80.

l. 1. δυσδάκρυτος active, 'weeping sore': in δάκρυα δυσδάκρυτα, *infra* xi. 46, it has its normal passive sense.

πεπανθὲν τραῦμα is a medical phrase, used of a wound after the hard swelling has gone down and it has begun to suppurate; the metaphor is continued in ἀναφλέγεται, 'sets up inflammation again'. Ovid, *R. A.* 623, *vulnus in antiquum rediit male firma cicatrix*.

l. 6. Branding (στίζειν) was the usual punishment inflicted on runaway slaves.

XLIX. *Anth. Pal.* v. 214.

l. 2. παλλομένην is used in the double sense of the ball being tossed and the heart beating.

l. 4. ἀπάλκιστρον, 'against the rules of the game', which consisted in keeping the ball up and not letting it fall to the ground.

L. *Anth. Pal.* v. 198.

l. 1. Δημοῦς, Brunck for Τιμοῦς, MS. As Timo and Timarion are the same name, the latter being merely the pet form or diminutive of the former, one must be altered, either Τιμοῦς into Δημοῦς or Τιμαρίου into Δτιμαρίου. Both names occur in other epigrams of Meleager.

l. 5. πικρούς is a conjectural restoration of a word which has been lost in the MS. owing to the copyist having inadvertently written *περόντας* twice over. Others fill up the line with *χρυσέη*.

LI. *Anth. Pal.* v. 98, with title ἄδηλον, οἱ δὲ Ἄρχίου. In Plan. it is run on to another epigram by Capito (*Anth. Pal.* v. 67).

l. 2. Eur. *H. F.* 1245, γέμω κακῶν δή, κούζετ' ἔσθ' ὄπη τεθῆ.

LII. *Anth. Pal.* v. 57. Probably on a gem which represented a butterfly, the usual emblem of the soul in later classical art, fluttering round a lamp. Müller, *Arch. der Kunst* § 391, gives an account of the principal gems and reliefs which represent this subject. According to him the Psyche-butterfly does not occur till the Roman period, and is connected

with the mystical doctrines of the so-called Orphic school with regard to the immortality of the soul. But this epigram shows that the origin of the symbolism must be placed earlier.

l. 1. *πυρ νηχομένην* MS., corr. Hecker.

LIII. *Anth. Pal.* v. 178.

l. 3. *ἄκρα ὄνουξιν* is equivalent to *ἀκρώνυχος*, 'with the tips of his nails'.

l. 5. *πρὸς δ' ἔτι λοιπὸν* is a redundant colloquial phrase like *neq non etiam*.

LIV. *Anth. Pal.* v. 110. Compare Sir H. Wotton's lines to the Princess Elizabeth :

You meaner beauties of the night,  
Which poorly satisfy our eyes  
More by your number than your light,  
You common people of the skies,  
What are you, when the moon shall rise?

LV. *Anth. Pal.* v. 137.

l. 3. *γράφεται*, is entered in the register as my *προστάτις* : cf. the speech of Rhetoric in Lucian, *Bis Acc.* c. 29, *ὅποτε μόνην ἐμὲ θαυμάζουσι καὶ ἐπιγράφονται ἅπαντες προστάτιν ἑαυτῶν*.

l. 4. *ἀκρήτω συγκρέσας*, i.e. he will mix his wine with her name as other drinkers do with water.

LVI. *Anth. Pal.* v. 136.

l. 1. This line is imitated and expanded from that of Callimachus, *infra* viii. 4.

l. 2. *σὺν ἀκρήτῳ*, MS. *σὺ δ' ἀκρήτῳ*, most Edd. Cf. Pindar, *Nem.* iii. 134, *μειγμένον μέλι λευκῷ σὺν γάλακτι*.

l. 3. He desires yesterday's garland for memory, soiled though it be with myrrh and dropping its rose-petals like tears (cf. *supra*, Ep. 14). There is no allusion here to the vulgar practice condemned by Plutarch (*Quaest. Conv.* vii. viii.) of steeping flowers in artificial scents. The old garland is dabbled with ointment from the hair on which it was worn.

LVII. *Anth. Pal.* v. 149.

l. 1. *ἑταίραν* MS., corr. Gräf. *δεικνύναι* 'to portray' is almost a technical term of art.

LVIII. *Anth. Pal.* v. 156. There is a reminiscence in the epigram of Aesch. *Ag.* 740, where Helen is called *φρόνημα νηνέμου γαλάνας . . μαλθακὸν ὀμμάτων βέλως*. Cf. also Lucr. v. 1004-5.

l. 1. *χαρπός*, 'sparkling'; an epithet of the sea under a light wind in another epigram by the same author, *infra* vii. 10.

LIX. *Anth. Pal.* v. 138. On a girl who sang the 'Ιλίου πέρις.

l. 1. *Ἴππον*, the Trojan horse, my woe in the singing as it was the Trojans' in the story.

l. 2. As the city kindled, I kindled along with it, not restrained by the fear that, like the Greeks, I might lose my labour for ten years.

l. 3. *φέγγος*, the light of the burning city. But there is also probably an allusion to Aesch. *Ag.* 504, where the *δέκατον φέγγος ἔτους* is simply a periphrasis for the tenth year.

LX. *Anth. Pal.* v. 139.

l. 1. μέλπεις μέλος πηκτίδι and κρέκεις μέλος express the same idea, which is probably that of simple harp-playing and does not necessarily imply singing, though the harp was generally used as an accompaniment to the voice.

The πηκτίς was a larger instrument than the κιθάρα, and seems to have resembled more nearly the μάγαδις or Lydian harp of twenty strings; the cithara, which had seven in the best period, never increased the number beyond eleven.

l. 2. λιγίαν ms., corr. Schneider. Boissonade would read ναὶ Πᾶν'.

LXI. *Anth. Pal.* v. 163.

l. 3. καὶ δύσοιστον ms., καὶ δυσύποιστον Edd., which makes the sentence very awkward and barely grammatical, 'that she has a sting of love both sweet and intolerable, ever bitter to the heart'. I have therefore written καὶ τὸ δύσοιστον, 'that even the intolerable sting of love, ever bitter to the heart, has sweetness too'.

LXII. *Anth. Pal.* v. 152.

l. 7. He promises the gnat for reward the lion-skin and club of Hercules; cf. *infra* x. 23, and Aesop *Fab.* 149, where the gnat conquers the lion.

LXIII. *Anth. Pal.* v. 215. Attributed in Plan. to Posidippus. It occurs again with one verbal change, *Anth. Pal.* xii. 19.\*

l. 6. Cf. Theocr. xxiii. (Ahrens, *Incertorum* v.) 44: γράψον καὶ τὸδε γράμμα, τὸ σῆς τοίχοισι χαράξω, Τοῦτον Ἐρωὶς ἔκτεινεν.

LXIV. *Anth. Pal.* v. 130.

l. 3. From Theocr. xiv. 37, ἄλλος τοι γλυκίων ὑποκόλιπος.

l. 6. Hdt. i. 8, ὄτα τυγγάνει ἀνθρώποισι ἐόντα ἀπιστότερα ὀφθαλμῶν.

LXV. *Anth. Pal.* vii. 195. Field-crickets and tree-crickets (ἀκρίδες and τέττιγες) were much kept in cages (ἀκριδοθήκαι) as pets; for other references to the custom see *infra* vi. 20 and xi. 14; and for the μίμημα λύρας of their shrill note, the story of Eunomus *infra* ii. 14.

l. 7. γήτειον or γήθιον (see Schneider on Theophrast. *Hist. Plant.* vii. 4) can hardly mean 'leek' here: the etymology suggests 'groundsel' as an equivalent.

l. 8. The cages for crickets were floored with a turf, which he promises to water every morning. στόματα are the holes in the rose of the watering-can which divide the stream of water into drops.

LXVI. *Anth. Pal.* vii. 196.

l. 1. Cf. Antipater of Thessalonica in *Anth. Pal.* ix. 92, ἀρκεί τέττιγας μεθύσαι δρόσος.

l. 3. ἄκρα ἐφ. πετάλοις is equivalent to ἐφ. ἄκροις πετάλοις, as in Ep. 53 *supra*.

LXVII. *Anth. Pal.* xii. 46.

l. 3. ἦν τι πάθω, 'when I die'. The phrase is a double evasion of the straightforward statement, like the Latin *siquid mihi humanitas occiderit*. It occurs again Ep. 71 *infra*.

LXVIII. *Anth. Pal.* v. 8. In Plan. under the name of Philodemus.

l. 5. Cf. *Soph. Frag. Incert.* 694, ὄρκους ἐγὼ γυναικὸς εἰς ὕδωρ γράφω.

LXIX. *Anth. Pal.* v. 166.

l. 2. The epithet *σκολιῶν* perhaps rather means jealous or malign. Some editors alter it to *σκοπιῶν*, 'gloomy'. *θακυργαρή* is however a somewhat uncertain emendation of the ms. *θακίγρη*, so that we cannot be sure of the meaning of the whole phrase.

LXX. *Anth. Pal.* v. 145.

l. 3. 'He will weep you an 'twere a man born in April', *Troil. and Cress.* i. 2.

LXXI. *Anth. Pal.* xii. 74.

l. 1. τί γὰρ πλείον, 'for what good is it?' seems to have been adopted by all the editors. But the ms. reading, τὸ γὰρ πλείον ἐν πυρὶ, may be right; 'the greater part of me is already in ashes'; cf. *infra* viii. 11.

l. 4. *κάλπις*, a jug, is here half-jestingly used for the burial urn.

LXXII. *Anth. Pal.* v. 176.

l. 6. *ἔξ ὕγραυ τέτοκας* is a compressed form of expression which may be compared with *καθ' ἑμὲ θ' ἀκρων ἐκ πάγων*, *Soph. Ant.* 411; to complete the sense *γεγονῶτα* must be understood with the former as *σκοπούμενοι* with the latter phrase. For the sense cf. Antipater in *Anth. Pal.* ix. 420 (of Eros), *ἔσβέσθη δὲ οὐδὲ τότ' ἐν πολλῇ τιττόμενος πελάγει*.

LXXIII. *Anth. Pal.* xii. 48.

LXXIV. *Anth. Pal.* xii. 132, ll. 1-6. This and the following epigram are written as one in the ms. I have separated them, following a German critic, Huschke, quoted by Dübner.

LXXV. *Anth. Pal.* xii. 132, ll. 7-14: see note to the last epigram.

LXXVI. *Anth. Pal.* v. 155.

l. 2. Greek artists, from the time of Alexander onwards, generally signed their work in the imperfect (*Ἀπελλῆς ἐποίηι*); from not remembering this the editors have most needlessly altered the text to *ἔπλασεν αὐτὸς Ἔρωτος*. Cf. *The Gardener's Daughter*, l. 25, foll.

LXXVII. *Anth. Pal.* xii. 248. With the whole epigram cf. Shakespeare, *Sonnet* cxvi.

l. 3. By a dexterous confusion of tenses, yesterday is spoken of as still present (*ἀρέστων*) and to-day being thus future (*ἀρέσει*), the 'dreadful morrow' seems put off into a still greater distance.

## II

I. *Anth. Pal.* ix. 7.

l. 3. The Scheria of the *Odyssey* was, from the earliest times, identified with Coreyra. Xen., *Hell.* vi. 2, describes the extraordinary fertility of the *ἱερὸν πίδαρον* of Coreyra. A temple of Zeus Casius there is mentioned by Suetonius, *Ner. c.* 22.



I. 5. Hor. II. *Od.* vi. 7, *sit modus lasso maris et viarum.*

II. *Anth. Pal.* x. 24.

I. 4. The editors print Ἀσπασίω as a proper name, which does not seem necessary.

III. *Anth. Pal.* x. 17. The voyage spoken of is probably from Byzantium to Aulis, where he would disembark and proceed to Delphi by land. It can hardly have been to Delos, as the town and temple there were destroyed long before (see *infra* ix. 21), and Πύθειον in I. 4, though it might be used of any shrine of Apollo, properly means the Delphic temple.

I. 3. ἐπὶ Τρίτωνα means ἐπὶ Θάλασσαν, the open sea outside the straits. Ὁ must be a new god on the headland; Jacobs supposes it still to refer to the harbour-god of the first couplet.

IV. *Anth. Pal.* ix. 90.

I. 2. Aegae in Euboea was peculiarly connected with the worship of Poseidon as early as Homer: *Il.* xiii. 20, ἕκετο τέκμων Αἰγᾶς ἔνθα δὲ οἱ κλυτὰ δῶματα βένθεσι λίμνης. The ἀμφικρεμῆς σκόπελος here is the sea-cavern of Aegae, *humida regna speluncisque lacus clausi*, where he kept his sea-horses. Dilthey very ingeniously reads ἀμφιβρέμεις σκόπελον, which makes an easier syntax; the allusion would then be to the rock of Caphareus, called ξυλοφάγος from the number of ships wrecked on it.

I. 3. Ἄρσος πόλις, *i.e.* Rome.

V. *Anth. Pal.* vi. 70.

VI. *Anth. Pal.* vi. 349.

VII. *Anth. Pal.* vi. 30.

I. 8. ὡς ἐθέλις ms. Others read ὡς θέμις, ὦ μεδέων.

VIII. *Anth. Pal.* vi. 223, under title Ἀντιπάτρου. Jacobs prints it among the epigrams of Antipater of Sidon; but the style seems more like Antipater of Thessalonica.

The Scolopendra (enrolled by Spenser among the 'dreadful pourtraicts of deformitee' that live in the sea, *l. Q.* II. xii. 23), seems to have been a half-fabulous monster, like the sea-serpent, compounded out of what was known or believed of various huge sea-creatures. It is called μυριόπους in an epigram by Theodorides (*Anth. Pal.* vi. 222). Aelian says that the part of its body which appears above the water is about the size of a trireme, and that it 'swims with many feet'. The scolopendra of Pliny (*N. H.* ix. 43) is a very harmless creature. The object dedicated here must be one of the tentacles of a huge cuttle-fish. They are not now found in the Mediterranean of so gigantic a size, but in the Indian Ocean still exist with tentacles of forty feet in length, while the ten-tentacled squid or calamary of the Banks of Newfoundland sometimes even exceeds that size. Each tentacle is furnished with a hundred and twenty suckers, so that the epithet μυριόπους is hardly exaggerated.

IX. *Anth. Pal.* vi. 105.

l. 1. λιμενῖτι Jacobs for MS. λιμενήτιν: cf. Callim. *Hymn to Artemis*, l. 39, ἔσση καὶ λιμένεσσιν ἐπίσκοπος.

l. 3. Cf. the Homeric ζωρότερον δὲ κέρατε and the discussion on the meaning of the phrase in Arist. *Poet.* 1461 a. 15.

l. 6. πάντα λῖνα, sc. fishing-nets as well as hunting-nets; cf. Ep. 38, *infra*.

X. *Anth. Pal.* vi. 33.

l. 2. παρά, 'by the grace of': it was owing to the god's help that the fishermen had any offerings to give him.

l. 3. The meaning of λίνου βυσσώμασι is rather difficult to determine. If βύσσωμα (a word which does not appear to occur elsewhere) is formed from βυσσός, 'depth', a collateral form of βυθός, λίνον would be the net (as in Ep. 38 *infra*) and βυσσώματα the pockets of the net; if βύσσωμα is formed from βύσσοις, 'flax', the whole phrase will merely mean 'nets woven of flax'. Liddell and Scott say that βύσσωμα = βύσμα, 'a stopper', which seems to be a mistake, as it does not satisfy either the sense or the etymology.

l. 5. The ἐρείκη is described by Pliny, *N. H.* xxiv. 39, as a bush not unlike the tamarisk. It is probably the Mediterranean heath, which grows to a height of five or six feet, and might have stems thick enough to be made into a rough stool. αὐτούργητον means a rudely wrought rather than a natural seat; it is in distinction to an object on which ornament has been added; cf. the αὐτόξυλον ἔκπωμα of Philoctetes, *Soph. Phil.* 35.

l. 6. Glass did not come into common use for drinking-vessels before the Christian era, and even then earthenware was the ordinary substance, or, among wealthy people, silver. Trimalchio in speaking about his cups of Corinthian metal (*Petr. Sat.* c. 50) says, *ignoscetis mihi quod dixerō, ego malo mihi vitrea, certe non olunt: quod si non frangerentur, malle mibi quam aurum; nunc autem vilia sunt*, and then goes on to tell the story of the invention of malleable glass by an artist in the reign of Tiberius. The manufacture of glass, of which Alexandria was the chief centre, was carried to as great perfection under the Empire as it ever has attained since. The *calices allassantes* of iridescent glass were specially prized; *Vopisc. Saturn.* c. 8.

XI. *Anth. Pal.* vi. 251. A dedication by sailors in the famous temple of Apollo on the headland of Leucas, called *formidatus nautis* by Virgil, *Aen.* iii. 275. Cf. the epigram by Antipater of Thessalonica (*Anth. Pal.* ix. 553) on the foundation of Nicopolis by Augustus.

l. 6. ὄληη, the oil-flask from which the lamp was filled; called βιοπειδής, 'parsimonious', because the oil was dropped from it into the lamp a little at a time.

XII. *Anth. Pal.* vi. 199. As a rule the Greeks wore hats only on journeys, not in the city or near home.

l. 1. φῆλης κόρησις simply 'his head', the old epic use.

l. 4. γάρσι, concrete, 'thank-offering'.

XIII. *Anth. Pal.* vi. 149. It is not known what victory is referred to. The cock was a common symbol of courage. Pausanias, *Eliaca B.* xxvi. 3,

mentions a chryselephantine statue of Athene by Pheidias at Elis with a cock for helmet-crest, ὅτι προχειρότατα ἔχουσιν ἐξ μάχας οἱ ἀλεκτρούνης.

XIV. *Anth. Pal.* vi. 54. The same story is told at somewhat greater length in an epigram by an unknown author, *Anth. Pal.* ix. 584, with the title in the ms. εἰς ἄγαλμα Εὐνόμου τοῦ κιθαροῦδοῦ ἐστῶτος ἐν Δελφοῖς ἔχοντος ἐπὶ τῇ κιθάρᾳ καὶ τὸν μουσικὸν τέτιγα. The opponent is there called Spartis. It is also related by Strabo vi. p. 260, (who says the statue was in Locris), by Clemens Alexandrinus in the preface to his *Προτρεπτικά*, and by the Emperor Julian, *Ep.* xli. The original source appears to have been the history of Timaeus. It is told in English by Browning in the epilogue to the volume of poems entitled *La Saisiaz*.

l. 1. The Delphians, according to a scholiast on *Apoll. Rhod.* iv. 1490, were originally called Λυκορῆες, from the village of Lycorea on Parnassus; hence Apollo Lycoreus.

l. 2. ἀθλοσύνας φιλοστεφάνου means little if anything more than 'contest for the garland'. In such compound epithets one half is frequently ornamental; thus compounds of πούς, δεινόπους ἀρά, ὀρθόπους πάγος in Sophocles are a stronger way of saying δεινός and ὀρθός: cf. φιλορροῦς Ἰμπελος, 'the clustered vine', *infra* iv. 12.

l. 6. ἀπεκόμπασε βραγχόν, 'snapped with a jarring sound'. The verb ἀποκομπάζειν seems coined for the occasion; the words κόμπος and κομπάζειν originally meant a sound like that of ringing metal, and hence came to mean 'sounding brass' in the metaphorical sense.

XV. *Anth. Pal.* vi. 240. A prayer to Artemis Soteira for the recovery of the Emperor. In the uncertainty as to the date of Philippus it cannot be determined what emperor is referred to. The title of βασιλεύς was current in the eastern provinces of the empire from Tiberius downwards.

l. 4. For the Hyperborean worship of Artemis see *Hdt.* iv. 32-35.

XVI. *Anth. Pal.* vi. 337. It is this Nicias, the physician of Miletus, to whom Theocritus dedicates *Idyl* xi., λατρὸν ἔόντα καὶ ταῖς ἐννέα δὴ πεφιλημένον ἔξοχα Μοῖσαις; and *Idyl* xxviii. went with the present of an ivory distaff to his wife Theugenis.

XVII. *Anth. Pal.* vi. 189. A dedication to the healing Nymphs of the river Anigrus on the borders of Elis and Triphylia. Pausanias, *Eliaca* A. v. 11, gives an account of the ceremonial gone through by persons suffering from skin disease; after prayer and sacrifice in the cave of the Nymphs, they anointed the ailing parts of their body and swam across the river, from which they were said to emerge cured. The water of this river was reddish and had a strong sulphurous smell. Cf. also Strabo, viii. p. 346. Ἀνιγριάδες has been restored here from these passages for the ms. Ἀμαδρουάδες into which it had become very naturally corrupted.

l. 2. ἀμβρόσιαι, ms. (and Plan.), due to a copyist who thought the metre needed mending.

XVIII. Kaibel, *Epigr. Græc.* 802. From an inscribed tablet of the second century A.D. found at Rome.

With an offering to Pan Paean, the Healer. Besides Apollo Paean, other gods, Asclepius, Dionysus, etc., were worshipped under this title.

For such appearances of the gods, not in dreams but in a form visible to the waking eye, cf. Virg. *Aen.* iii. 173, and Hegesippus in *Anth. Pal.* vi. 266, where Artemis appears to a girl at her loom, ὡς αὐτὰ πυρός.

l. 1. Unless τὰδε is a mistake of the stonecutter for τόδε, it means 'these offerings', and δῶρον is in apposition, 'as a gift'.

l. 4. There is a play on the words ὕγεινος and ὕγις.

XIX. *Anth. Pal.* vi. 3.

l. 2. Mount Pholoe in Arcadia was the scene of Heracles' fight with the Centaurs.

l. 4. αὐτὸς ἀποταμών go together in the construction. Cf. the κορόνα ἀγριελαιῶ of Lycidas, Theocr. vii. 18.

XX. *Anth. Pal.* vi. 336.

XXI. *Anth. Pal.* vi. 119.

XXII. *Anth. Pal.* xii. 131.

l. 1. *Est Paphos Idaliūmque tibi, sunt alta Cythera*, says Juno to Venus, *Aen.* x. 86. The temple of Aphrodite in the Reeds at Miletus was the principal sanctuary of that city. For the worship of Astarte-Aphrodite at Heliopolis in Hollow Syria see Lucian's treatise *de Dea Syria*.

l. 4. οἰκῆσις; here has its primary sense 'of the house'; a very rare use; cf. Hes. Ἔργα 457.

XXIII. *Anth. Pal.* vi. 1. Ascribed there to Plato, but it is obviously of a much later date.

There were two celebrated courtesans of the name of Laïs. The first was a Corinthian, and flourished in the time of the Peloponnesian war. The second, daughter of the Sicilian Timandra, lived nearly a century later, and was the contemporary and rival of Phryne the Athenian. There is a vast amount of gossip about both in Athenaeus, Book xiii.

There are three epigrams on the same subject by Julianus Aegyptius, *Anth. Pal.* vi. 18-20.

XXIV. *Anth. Pal.* v. 205. For the magical uses of the wryneck the *locus classicus* is the Φαρμακωστρία of Theocritus. The bird was fastened outspread on a wheel, which was turned to a refrain of incantations. ἔλκειν ἰϋγγα ἐπὶ τιμῇ was the technical phrase for using this charm upon a lover. The object dedicated here is an amethyst engraved with a wryneck and set in gold.

l. 1. Theocr. *l.c.* (l. 40), γῶς δινεῖθ' ὄδε ῥόμβος ὁ γάλκεος ἐξ Ἀφροδίτας, ὧς τήνος δινεῖτο ποθ' ἀμετέρησι θύρησιν. The refrain of the sorceress is ἰϋγξ ἔλκει τὸ τήνον ἐμὸν ποτὶ δῶμα τὸν ἄνδρα.

l. 2. Theocr. (l. 136), σὺν δὲ κακαῖς μανίαις καὶ παρθένον ἐκ ἰκαλάμοιο, καὶ νύμφαν ἐσθήθησ' ἔτι δέμνια θερμὰ λιπίσσαν ἀνέρος.

l. 5. Theocr. (l. 2), στέψον τὰν κελίβαν φοινικίῳ οἴδῳ αὐτῷ. Purple had magical virtues.

l. 6. This is the Thessalian Larissa, Thessaly being famous for its witches : cf. *infra* x. 38, and the *Asinus* of Lucian.

XXV. *Anth. Pal.* v. 17, with title Γαιτουλλίου.

l. 2. ψαιστία are explained by Suidas to be cakes of barley-meal, oil, and wine.

XXVI. *Anth. Pal.* vi. 148. The temple of Serapis at Canopus was one of the holiest in Egypt and a celebrated place of divination by dreams, Strab. xvii. p. 801. Athen., xv. 700 D, speaks of a lamp given by Dionysius the younger of Syracuse to the prytaneum of Tarentum with as many lights as there were days in the year.

l. 2. There are no means of determining whether ἡ Κριτίου means the wife or the daughter of Critias.

l. 3. εὐξαμένη, i.e. when her prayer was heard : cf. Ep. 1 *supra*.

l. 4. This lamp 'outburned Canopus'. There is a curious verbal coincidence with Isaiah xiv. 12, πῶς ἐξήπεσαν ἐκ τοῦ οὐρανοῦ ὁ 'Εὐσφορος ὁ πρῶτος ἀνατέλλον.

XXVII. *Anth. Pal.* vi. 178.

l. 1. ὄπλον is the shield, ἀσπίς, and so the epithets are in the feminine.

XXVIII. *Anth. Pal.* vi. 127. For a dedicated weapon, probably a helmet or shield, in the temple of Artemis, presumably at Miletus, to which Nicias belonged.

l. 2. Of these γοροὶ παρθένιοι Callimachus' *Hymn to Artemis* is a specimen. In it, l. 226, Artemis is invoked as 'the dweller in Miletus'.

XXIX. *Anth. Pal.* vi. 160. There is a very similar epigram by Philippus, *Anth. Pal.* vi. 247 ; cf. also Kaibel, *Epigr. Graec.* 776.

l. 2. The shuttle may be called ἀλκυῶν ἴστων either from its ringing sound (cf. the κερκίδος φωνή in Arist. *Poet.* 1454 b. 35) or from the swift flash of colour in which it passes through the loom.

l. 3. κρηβάρεοντα, with its heavy swathe of wool at the top.

l. 6. στάμων, 'warp', must here mean thread spun for use as warp. With the rest of the line cf. Catull. LXIV. 320, *mollia lanae vellera virgati custodibant calathisci*.

XXX. *Anth. Pal.* vi. 22, without any author's name. In Plan. it is attributed to Zonas.

l. 1. Cf. Virg. *Ecl.* ii. 51, *cana tenera lanugine mala*.

l. 4. Cf. Philippus in *Anth. Pal.* vi. 102, *κάρυον γλωρῶν ἐκφανῆς ἐκ λεπίδων*.

l. 5. A marginal note in the ms. says, *στόρυγξ δὲ λέγεται πᾶν τὸ εἰς ὄψῳ καταλήγον*. It is specially used of the tip of a horn, as in Ep. 41 *infra*. This Priapus was a wooden post carved into a head at the top, and below running into a point which was stuck into the ground.

XXXI. *Anth. Pal.* vi. 98.

XXXII. *Anth. Pal.* vi. 36.

*l. 4.* Imitated from Theocr. vii. 155, ἄς ἐπὶ σωροῦ αὐτίς ἐγὼ πάξαιμι μέγα πτόον.

XXXIII. *Anth. Pal.* vi. 31: headed ἀδηλον, with the words οἱ δὲ Νικάρχου added in a later hand.

*l. 2.* For the rites of Demeter Chthonia see Pausan. *Corinthiaca*, xxxv. 5-8.

XXXIV. *Anth. Pal.* vi. 53. With this epigram compare the famous lines of Du Bellay, *D'un vanneur de blé auc vents*, taken in substance from a Latin epigram by the Venetian scholar and historian Andreas Naugerius (*b.* 1483, *d.* 1529). This last, which is less easily accessible, is worth quoting as a specimen of the best and simplest Renaissance workmanship:

Aurae, quae levibus percurritis aëra pennis  
 Et strepitis blando per nemora alta sono,  
 Serta dat haec vobis, vobis haec rusticus Idmon  
 Spargit odorato plena canistra croco;  
 Vos lenite aestum, et paleas seiungite inanes  
 Dum medio fruges ventilat ille die.

*l. 2.* From this line Suidas has an entry in his lexicon, πτότατος, θρεπτικός, αὐξητικός. Meineke says the word could not have such a meaning; πιστοτάτος, πρηύτάτω (cf. ἀνέμων πρηύτατε Ζέφυρε in an epigram by Dioscorides, *Anth. Pal.* xii. 171) λειστοτάτω, have been suggested by different editors. Cf. Milo's song in Theocritus (x. 46):

Ἐς βορέην ἄνεμον τᾶς κόρυθος ἅ τομά ὕμιν  
 ἢ ζέφυρον βλεπέτω· πιαίνεται ὁ στάγυς οὔτως.

Columella (ii. 20) speaks of the *lenis aequalisque Favonius* as the best wind for winnowing in.

XXXV. *Anth. Pal.* ix. 142.

*l. 2.* λελογγε is Brunck's correction of the ms. κέλευθε.

*l. 3.* λιβρα is a shortened form (ἀψιρημένον) of λιβάδα; it apparently does not occur elsewhere.

*l. 4.* ἀπὸσάμεθα, a frequentative aorist equivalent to a present.

XXXVI. *App. Plan.* 291. It occurs twice in the Planudean Anthology, the second time with the reading αἱ μιν ὑπὸ ζαθέοιο θέρους in *l. 3.*

*l. 2.* οἰονόμος here is most probably 'shepherd', from οἶς; but it is possible that σκοπιᾶς οἰονόμου, 'a lonely peak', may be the true reading: cf. Κιθαριωνός τ' οἰονόμοι σκοπία in the epigram of Simonides, *infra* III. 57.

XXXVII. *Anth. Pal.* vi. 177: without the name of any author. Ahrens places it among the *Dubia et Spuria* in his edition of Theocritus. He restores the Doric forms, ὕμωσ, etc., throughout.

XXXVIII. *Anth. Pal.* vi. 16. One of fifteen epigrams (*Anth. Pal.* vi. 11-16 and 179-187) by different authors on the same subject, four of them by Archias.

XXXIX. *Anth. Pal.* vi. 268. Also quoted by Suidas, *s.vv.* εἶσατο, ὑπέρισχε, εἰνοσίφυλλον and μαιμώσας.

Compare with this the single Greek epigram written by the poet Gray, one of the many scattered proofs of the extraordinary genius which alone in that age penetrated the inmost spirit of Greek literature :

Ἀζόμενος πολύθηρον ἐκηβόλου ἄλσος ἀνάσσας  
 τᾶς δεινᾶς τεμένη λεῖπε κυναγέ θεᾶς.  
 Μοῦνοι ἄρ' ἔνθα κυνῶν ζαθέων κλαγγεύσιν ὕλαγμοὶ  
 ἀνταγῆς Νυμφᾶν ἀγροτερᾶν κελάδου.

l. 2. δρίου corr. Jacobs for ms. βίου : others read ῥίου, 'spur' of a mountain. ὑπέρισχε perhaps merely means 'stand above'; but it is generally taken as meaning 'protect', ὑπερίσχειν γέρον being the full expression.

l. 3. εἶτε ms., ἤτε Suid. The editors for the most part read ἔστε ('so long as thou goest'), which is not Greek. I have made what seems the simplest emendation.

l. 4. κυσίν is a dative of accompaniment, equivalent to σὺν κυσίν.

XL. *Anth. Pal.* vi. 253.

l. 2. πρειών is a rare variant of πρών, a headland of coast or spur of hill.

l. 3. The 'hut of Pan' is probably the little penthouse over the god's image to protect it from birds and rain. Cf. also however *Endymion*, i. 232, 'O thou, whose mighty palace roof doth hang from jagged trunks, and overshadoweth eternal whispers.'

l. 4. Κασσαίης ms. corr. Hecker. Bassae in Arcadia was one of the most celebrated shrines of Apollo : the temple stands high on the hillside in a most imposing situation.

l. 5. The hunters nailed up their trophies on these old juniper stumps : for the practice cf. Paulus Silentarius in *Anth. Pal.* vi. 168.

l. 6. Eustathius, on *Od.* xvi. 471, ὑπὲρ πόλιος, ὅτι Ἑρμῆος λόφος ἐστίν, mentions a story that Hermes was brought to trial before the gods at the suit of Hera for the murder of Argus, and acquitted, the judges all casting down their pebbles of acquittal at his feet as they passed ; ὅθεν ἄχρι τοῦ νῦν τοὺς ἀνθρώπους κατὰ τὰς ὁδοὺς . . . σωροὺς ποιεῖν λίθων καὶ διαγόντας προσβάλλειν λίθους, καὶ τούτους καλεῖν Ἑρμῆϊους λόφους. Another scholium on the same passage says that the name Ἑρμῆϊοι λόφοι was given to the Roman milestones, because Hermes πρῶτος ἐκάθηρε τὰς ὁδοὺς. There is an epigram of unknown authorship, *App. Plan.* 254, on one of these Ἑρμῆϊοι λόφοι or Ἑρμῆϊες ; it is there at once a propitiation to the god and a mark of the distance, seven stadia, from a place called Αἰγὸς Κρήνη.

XLI. *Anth. Pal.* vi. 111 : with title Ἀντιπάτρου merely.

The places mentioned in the epigram are all Arcadian except Lasion, which was a town in Elis, but near the border of Arcadia.

l. 3. A Thearidas is mentioned by Polybius, xxxii. 17 and xxxviii. 2, as Achaean envoy to Rome, B.C. 158 and 146 ; it may have been his son for whom this epigram was written.

l. 4. *ρομβιωτός* means shaped like a rhomb or diamond; it may be doubted whether we should not read here *ρομβητώ*, 'whirled'.

l. 5. *στόρθυξ*, 'antler-point': see note on Ep. 30 *supra*. Antipater like Pindar falls into the mistake of giving the female deer horns. Arist. *Poet.* 1460 b. 31, ἐτι πότερόν ἐστι τὸ ἀμάρτημα, τῶν κατὰ τὴν τέγγην ἢ κατ' ἄλλο συμβεβητός; ἔλαττον γάρ, εἰ μὴ ᾗδει ὅτι ἔλαφος θήλεια κέρατα οὐκ ἔχει, ἢ εἰ ἀμιμήτως ἔγραψεν: the reference being to Pind. *Olymp.* iii. 52.

XLII. *Anth. Pal.* vi. 75.

l. 4. ἐπί merely means 'with'.

l. 7. Lyctus was a town in Crete.

l. 8. The ἀμφιδέαι were metal sockets into which the ends of the bow were fitted and on which the bowstring was attached.

XLIII. *App. Plan.* 17. Attributed by Natalis Comes, *Myth.* v. 6, to Ibycus; but it is obviously of late date.

XLIV. *Anth. Pal.* vi. 79.

l. 3. The herds of Pan here, as in Keats, *Endymion* i. 78, are probably not visible to mortals.

l. 5. There is a play on words which can hardly be rendered in a translation, τὸ ἐπαύλιον or ἡ ἐπαυλία meaning also the day after the marriage ceremony. Pan will find consummation and rest here after his long wanderings in search of Echo.

l. 6. Cf. vi. 10 *infra*, and an anonymous epigram *Anth. Pal.* vi. 87, which speaks of Pan as leaving the company of Bacchus and wandering over the country in search of Echo.

### III

I. *Anth. Pal.* vii. 253. Also quoted by a scholiast on Aristides iii. 154. For the critical questions involved in this and the next epigram, see Bergk *Lyr. Gr.* iii. p. 426 foll. The authenticity of both is beyond reasonable doubt. The only question is which is the Athenian and which the Lacedaemonian inscription; and, as Bergk points out, l. 3 of this epigram applies more naturally to Athens. The mutual jealousy of the two states probably accounts for the absence of any distinctive expressions.

l. 3. περιθέιναι, sc. as a crown. Cf. the epigram of Mandrocles the Samian engineer in Hdt. iv. 88, αὐτῷ μὲν στέφανον περιθέεις Σαμίσισι δὲ κῦδος.

II. *Anth. Pal.* vii. 251. See the note to the last epigram.

III. *Anth. Pal.* ix. 304. The bridging of the Hellespont and the cutting of Athos were favourite themes with Greek rhetoricians. Cf. Isocr. *Paneg.* 58 f, ὁ πάντες θρυλοῦσι, τῷ στρατοπέδῳ πλεῦσαι μὲν διὰ τῆς ἰπείρου περὶεῦσαι δὲ διὰ τῆς θαλάττης, and Arist. *Rhet.* 1410 a. 11. This perpetual repetition provoked the sneer of Juvenal (x. 173):

creditur olim

Velificatus Athos et quicquid Graecia mendax

Audet in historia, constratum classibus isdem

Suppositumque rotis solidum mare.



IV. *Anth. Pal.* vii. 249. Hdt. vii. 228, Θαρθέσει δέ σφι αὐτοῦ ταύτη, τῆπερ ἔπεσον, ἐπιγέγραπται γράμματα λέγοντα τάδε . . . τοῖσι δὲ Σπαρτιήτησι ἰδίη· ὡ ξεῖν', ἀγγελλεῖν (so the best mss.) κ.τ.λ. It is also quoted by Diod. Sic. xi. 33, and by Strabo, ix. p. 656 c, who says that the pillars with the inscription still existed in his time. Strabo and Diodorus both quote *l.* 2, τοῖς κείνων περὶθόμενοι νομίμοις; Suidas *s.v.* Λεωνίδης follows Hdt. and the ms. Pal.

Cic. *Tusc.* i. 101, *pari animo Lacedaemonii in Thermopylis occiderunt, in quos Simonides* :

Dic hospes Spartae nos te hic vidisse iacentes  
Dum sanctis patriae legibus obsequimur.

V. *Anth. Pal.* vii. 242. It is not known to what event this epigram refers. It is headed in the Palatine ms. εἰς τοὺς μετὰ Λεωνίδου τελευτήσαντας, which is obviously absurd.

VI. *Anth. Pal.* vii. 245. It follows an epigram under the name of Gaetulicus on the battle between three hundred Spartans and three hundred Argives to decide the possession of Thyrea (Hdt. i. 82), with the heading τοῦ αὐτοῦ εἰς τοὺς αὐτούς. The εἰς τοὺς αὐτούς is plainly absurd. But *ll.* 1 and 2 are partially extant on a marble fragment of a date between 300 and 350 B.C. found near the Olympieum at Athens (Kaibel *Epigr. Gracc.* 27) which proves that τοῦ αὐτοῦ is wrong also. A scholium suggests that it is either on the Athenian and Theban dead at Chaeronea, or on those slain in the subsequent battle in which Alexander crushed the revolt of Thebes, B.C. 335.

VII. *Anth. Pal.* vii. 160. This epigram is probably authentic, though there is some doubt as to all those ascribed to Anacreon. See Bergk *Lyr. Gr.* iii. p. 281.

It is conjectured that this Timocratus was one of the Teians who recolonised Abdera after the capture of Teos by the Persians under Harpagus, B.C. 544, and was killed in a battle with the neighbouring Thracians (see Hdt. i. 168); but nothing is certainly known on the subject.

*l.* 1. ἐν ms., ἦν Bergk, without obvious necessity.

*l.* 2. Soph. *Phil.* 436, πόλεμος οὐδέν' ἀνδρ' ἐκὼν αἰρεῖ πονηρόν, ἀλλὰ τοὺς χρηστοὺς ἀεὶ, and *fr. incert.* 649, Ἄρης γὰρ οὐδὲν τῶν κακῶν λογίζεται.

VIII. *Anth. Pal.* vii. 255. Nothing is known of the occasion of this epigram, nor on what authority it is assigned to Aeschylus. The style is of the best period; and a Life of Aeschylus says that he competed with Simonides in ἐλέγεια.

*l.* 1. μενέγχις, which does not seem to occur elsewhere, is formed on the analogy of the Homeric μενεπτόλεμος.

IX. *App. Plan.* 26. On the Athenians who fell in the great victory over the Chalcidians after the unsuccessful invasion of Attica by the confederacy under Cleomenes king of Sparta, B.C. 504: Hdt. v. 77.

*l.* 4. Cf. Pind. *Isthm.* iv. 26, τραχῆια νιφὰς πολέμοιο.

X. *Anth. Pal.* vii. 256. Also quoted by Philostratus, *vita Apoll.* i. 23. On the Eretrian captives settled at Ardericca in Cissia by Darius after

the first great Persian War of 490 B.C. Hdt. vi. 119 gives a full account of the history. Philostratus, *l.c.*, gives a more or less legendary account of memorials of the colony surviving up to the time of Apollonius. He places the colony 'in Cissia near Babylon', one long day's journey from the city of Babylon. Four hundred and ten of the seven hundred and eighty prisoners reached Ardericca alive. They built temples and an agora in the Greek style, and continued to speak Greek for about a century. Damis, a contemporary of Apollonius, saw this epigram on a Greek tomb there. So far Philostratus, who may possibly be preserving some fragments of a real tradition.

For the question of the authenticity of this and the next epigram, see Bergk *Lyr. Gr.* ii. p. 297, who inclines to consider them genuine. A ground for suspicion is the mention of the plain of Ecbatana, which was in Upper Media, and at least three hundred miles distant from Ardericca. But we need never look for accurate geography in Greek authors when speaking of Persia; both Ecbatana here and Susa in the next epigram are probably used vaguely for the heart of the Persian empire.

XI. *Anth. Pal.* vii. 259: also quoted by Diog. Laërt. *vita Platonis* c. 33, and by Suidas *s.v.* Ἰππιός. See the notes to the last epigram.

l. 1. Suidas has Εὐβοίων, which is perhaps right.

XII. *Vita Anonyma Aeschyli*, printed in most editions. The first couplet is also quoted in Plutarch *de Exsilio* c. 13, and the second in Athenaeus xiv. 627 D. Athenaeus is the authority on which it is ascribed to Aeschylus himself, the author of the Life merely saying that the people of Gela engraved it on this tomb. It is referred to by Pausan. *Attica* xiv. 5.

Aeschylus died at Gela in Sicily, B.C. 456.

l. 3. For the grove of the hero Marathon, from which the battlefield was named, see Pausan. *Attica* xv. 3, xxxii. 4.

XIII. *Anth. Pal.* vii. 651.

l. 1. ὀστία κείνα, MS. The correction λευκά, which Jacobs suggested but did not print in his text, is undoubtedly right.

l. 2. Incised letters in marble were nearly always coloured, generally with minium, but sometimes as here with κόπρος, blue carbonate of copper.

l. 3. Doliche was another name of the island Icaria, one of the larger Sporades, which gave the name of the Icarian sea to the channel between the Sporades and Cyclades. Dracanon or Drepanon was the northern promontory of this island.

l. 5. ξενίης πολυμήδεος MS. Reiske and Jacobs both saw that a proper name was concealed here, the former proposing to read Ξενία πολυμήδεος, 'the unfortunate Xenias', and the latter γέρσι δ' ἐγὼ Ξενίης πολυμήδεος 'by the hands of the unfortunate Xenia' (mother or wife of the dead man). I keep the MS. reading: 'pro hospitio meo cum Polymede.'

l. 6. The Dryopes were the inhabitants of Doris, the neighbouring state to Malian Trachis, and only divided from it by a spur of Mount Oeta.

XIV. *Anth. Pal.* x. 3. Probably an epitaph on an Athenian who had died at Meroë. It is among the Προτροπικά in the Anthology, and Jacobs accordingly says, '*hominem de cæsilio lamentantem poeta alloqui videtur*'. But θανόντα, l. 3, makes this explanation impossible.

For the sentiment cf. Cic. *Tusc.* i. 104, *Praeclare Anaxagoras; qui cum Lampæaci moreretur quaerentibus amicis velletne Clazomenas in patriam si quid ei accidisset afferri, Nihil necesse est, inquit, undique enim ad inferos tantundem viae est*: also an epigram by Arcesilaus, quoted by Diog. Laërt. iv. 30:

Ἄλλὰ γὰρ εἰς Ἀγέροντα τὸν οὐ φατὸν ἴσα κελευθα,  
ὡς αἴνος ἀνδρῶν, πάντοθεν μετρεύμενα.

XV. *Anth. Pal.* vii. 368. On an Athenian woman, probably one of those carried to Rome after the storm and sack of Athens by Sulla on the first of March, B.C. 86.

l. 4. Cyzicus was built on a peninsula in the Propontis only joined to the mainland by a narrow passage: Strabo, xii. p. 861.

XVI. *Anth. Pal.* vii. 265. Bergk, *l.c.* on i. 5 *supra*, is unquestionably right in saying that this and the next epigram belong to a later period than Plato.

*Si bene calculum ponas, ubique navifragium est*, says the hero in Petronius, *Sat.* c. 115.

XVII. *Anth. Pal.* vii. 269. See the note to the last epigram.

XVIII. *Anth. Pal.* vii. 282. In Plan. under the name of Antipater.

XIX. *Anth. Pal.* vii. 264.

XX. *Anth. Pal.* vii. 350.

XXI. *Anth. Pal.* vii. 277.

l. 1. Various emendations of this line have been proposed, none convincing. The text as it stands, though extremely elliptical, is quite in the manner of Callimachus. 'At the hands of what stranger hast thou found burial, O shipwrecked man?'

l. 2. ἐπ' αἰγιαλοῖς Edd. It is not necessary to alter the ms. reading. It means 'stretched on the sand', like ἐπ' ἐννεῖα κείτο πελεθρα, *Od.* xi. 577.

XXII. *Anth. Pal.* vii. 285.

l. 3. From *Od.* i. 161, ἀνέρος οὐδ' ὀφείλου λυγρὸν ὅστέα πύθεται ὄμβρο. Cf. Probert. iii. vii. 11,

Sed tua nunc volucres adstant super ossa marinae,  
Nunc tibi pro tumulo Carpathium omne mare.

XXIII. *Anth. Pal.* vii. 496. Bergk, *Lyr. Gr.* iii. p. 466, argues that this epigram as it stands must be incomplete, the name of the dead man not being mentioned. He would therefore prefix to it the couplet also attributed to Simonides which occurs a little further down in the Palatine Anthology (vii. 511):

Σῆμα καταφθιμένοιο Μεγακλῆος εὖτ' ἂν ἴδωμαι  
οἰκτεῖρω σέ, τάλαν Καλλία, οὐδ' ἔπαθες.

and regards the eight lines thus reconstructed as '*non tumulo inscriptum sed epistolium consolandi causa missum Calliae cuius filius Megacles naufragio prope Geraneam interit*'. It is an additional argument in favour of this proposal that Bergk is thus enabled to retain the ms. reading ὠφελεν in l. 1, which all other editors alter to ὠφέλες.

But the theory cannot be accepted. The epigram is obviously an epitaph, real or imaginary; the τῆδε in l. 6 agrees very ill with the εὖτ' ἂν ἴδωμαι of the other epigram; and it is almost superfluous to point out how much the beautiful and stately apostrophe to Mount Geraneia suffers by being removed from the beginning of the poem and transformed into a somewhat frigid statement of fact. Nor is it any insuperable objection that the name of the dead man is not given. In many of the sepulchral epigrams of the Anthology we must suppose that the name and family of the deceased were inscribed separately on the tomb, followed by the verses. For an instance similar to this of an inscription on a cenotaph, where the original monument has been preserved, see Kaibel *Epigr. Graec.* 89. On the tomb there is engraved first the name, Νικίας Νικίου Ἐρετριεύς; then follow eight lines of elegiacs, beginning:—

Σῆμα τόδ' ἐν κενεῇ κέεται χθονὶ [σῶμα δ' ἐπ' ἄγροῦ]

᾽Ωρείου κρύπτει πυρκαϊῇ φθιμένον.

Τόνδ' ἔτι παπταίνοντ' ἐπὶ γούνασι πατρὸς [? πατρὸς γούνασι] μάρψας

"Αἰδῆς οἱ σκοτίας ἀμφίβαλεν πτέρυγας.

where the τόνδε is like the ὁ μὲν of Simonides here.

l. 1. Mount Geraneia and the Scironian rock lay north of the Isthmus of Corinth, leaving a narrow pass between Corinth and Megara along the coast. The spot was celebrated for the legendary leap of Ino and the slaying of the robber Sciron by Theseus.

l. 2. ἐκ Σκυθέων ms., ἐς Bergk, an almost certain correction, though it is possible to keep the ms. reading, translating it, with Jacobs, '*Tanaia e Scythia descendente*'.

l. 3. *Il.* ii. 626, νήσων αἰ ναίουσι πέρην ἄλός: cf. *Soph. Aj.* 596, ὦ κλεινὰ Σαλαμίς, σὺ μὲν που ναίεις ἀλίπλαγκτος.

l. 4. For the Μελουρίς or Μολουρίς πέτρα, a rock projecting into the sea at this point of the coast, see Pausan. *Attica* xlv. 8. The reading of this line in the ms. is ἀγρία νεφομένης ἀμφὶ μὲ θουριάδος. Salmاسius suggested ἄγρεα, 'ravines', which has been generally accepted. Bergk ingeniously reads:

οἶδμα θαλάσσης  
ἀγία μαινομένης ἀμφὶ Μολουριάδα

'the billow of the sea that raves round accursed Molurias', for the epithet referring to Pausan. *l.c.* τὰς δὲ μετὰ ταύτην (the Μολουρίς πέτρα) νομίζουσιν ἐναγίαις, ὅτι παροικιῶν σφίσι ὁ Σκεῖρων, ὁπόσοις τῶν ξένων ἐπετύγχε νεν, ἤρξει σφᾶς ἐς τὴν θάλασσαν. But the alteration of νεφομένης into μαινομένης is rather arbitrary, and the reason he gives, '*cum neque rupes ista neque mare vicinum nivale dici potuerit*', entirely incomprehensible.

XXIV. *Anth. Pal.* vii. 497.

l. 6. In the epithet ἀξείνου there is a further allusion to the name of the Euxine Sea.

XXV. *Anth. Pal.* vii. 639.

l. 2. The ὄξια, rocky islets off the coast of Acarnania, are mentioned by Strabo x. p. 458, as λυραὶ καὶ τραχυσία. They lay at the mouth of the Achelous, where navigation was difficult owing to shifting banks caused by the silt of the river, which came down with a violent current.

l. 3. ὄνομα here means 'bad name', as in Ep. 44 *infra*.

l. 5. Scarphe was a small seaport in Loeris.

XXVI. *Anth. Pal.* vii. 499.

l. 3. For Icaria see note on Ep. 13 *supra*.

XXVII. *Anth. Pal.* vii. 502. On a tomb by the high-road just outside the city wall of Torone.

l. 2. For αὐτήν it has been proposed to read ἀπτήν or κλειτήν, but no change is necessary; the αὐτήν conveys a touch of tenderness on the part of the speaker towards his native place, and implies its distinction as the chief city of Thrace.

l. 4. Strymonias was the name given by Greek sailors in the Aegean to the north wind that came down from the region of the Strymon. Xerxes was caught in it and almost shipwrecked on his flight from Salamis, Hdt. viii. 118.

It is generally the evening rising of the Kids, (*impetus orientis Haedi*, put down by Columella under November 4th) which is spoken of as the time of storms. But Serv. on *Aen.* ix. 665 says, *quorum et ortus et occasus tempestates gravissimas facit*; and their morning setting would be about a month later.

XXVIII. *Anth. Pal.* vii. 739.

l. 4. Sciathus is a small island off the northern coast of Euboea and opposite the Gulf of Torone.

XXIX. *Anth. Pal.* ix. 315.

l. 2. πῆς θάσσου MS., corr. Schneidewin. The form πῆς seems to have been more colloquial than πῆς, and so is perhaps better suited to the simplicity of the epigram.

l. 3. ἱερύσθαι applied to a fountain is rather a stretch of language, as it is seldom used in this sense except of a statue or temple. But it hardly means more than 'to dedicate', and any additional meaning in it would be quite satisfied if we suppose that an artificial basin for the fountain was placed here by Simus. To alter with Hecker ἡ ἕτα Γύλλω, 'by which (the statue of) Simus is set up beside his dead child', completely spoils the epigram.

XXX. *Anth. Pal.* vii. 474.

XXXI. Kaibel *Lpigr. Graec.* 576; *C. I. G.* 6257. On a tomb found at Rome.

XXXII. *Anth. Pal.* vii. 308.

XXXIII. *C. I. G.* 5816. On a tomb found near Naples and now in the Museum there. Above the inscription is a relief representing the child standing between his father and mother.

*l.* 4. The parents could not keep him though they held him by both hands.

XXXIV. *Anth. Pal.* vii. 453.

XXXV. Kaibel *Epigr. Graec.*, Addenda i. a; *C. I. A.* 477 c. Of the 6th century B.C.; found at Athens and now in the Museum there.

XXXVI. Kaibel *Epigr. Graec.* 373; *C. I. G.* Add. 3847, 1. From a tomb at Yenidje in Asia Minor.

*l.* 4. 'To be the love of the dead in their more populous world': cf. *infra* v. 17, xi. 6. The marble reads ἐρῶν πολλῶν ἐράμενος πλεόνων.

XXXVII. Kaibel *Epigr. Graec.* 190; *C. I. G.* 2445. From a tomb in the island of Pholegandros, one of the smaller Cyclades.

XXXVIII. *Anth. Pal.* vii. 261.

*l.* 2. μὴ τέκοι εἰ μέλλοι MS., ἢ τέκοι, εἰ μέλλει Hecker.

XXXIX. *Anth. Pal.* vii. 459.

XL. *Anth. Pal.* vii. 712. One of two epigrams (*Anth. Pal.* vii. 710, 712) on a girl who died just before her marriage, attributed to Erinna the famous contemporary of Sappho. The epigram of Leonidas or Meleager, *infra* iv. 7, which quotes Βάσκανος ἔσσι' Ἀῖδα from here as words of Erinna's, is regarded by Bergk as sufficient ground for accepting the authenticity of this epigram, and consequently of the other as well. Both appear to have been inscribed on the tomb, which was further embellished with two figures of Sirens.

*l.* 3. τὰ θεῖ τοι καλὰ τὰ μεθ' ὀρωῶντι MS., corr. Bergk.

*ll.* 5, 6. The MS. reads:

Ὅς τὰν παῖδ' Ὑμέναιος ἐφ' αἴς ἤδετο πεύκαις  
τὰνδ' ἐπὶ καδεστὰς ἔφλεγε πυρκαϊᾶς.

It is impossible in so involved a sentence to be certain what the original reading was, though it is easy enough to see how it became corrupted. I have modified Bergk's restoration:

Ὅς τὰν παῖδ' Ὑμέναιος ὑφ' ἅς εἰσάγετο πεύκαις  
τᾶδ' ἐπὶ καδεστὰς ἔφλεγε πυρκαϊάν,

which as it stands leaves τὰν παῖδα without anything to govern it.

Cf. the epigram of Meleager, *infra* xi. 41.

XLI. *Anth. Pal.* vii. 185. On a Libyan slave-girl who had been manumitted and adopted by her mistress, and died at a villa on the coast of Latium.

*l.* 4. Freedmen and freedwomen had a share in the family tomb, from which slaves were excluded; *sibi suisque libertis libertabusque* is a common formula in the dedication of a family vault.

*l.* 5. πῦρ ἕτερον, the marriage torch.

XLII. *C. I. G.* 6261. In the Borghese Gardens at Rome. These four lines are engraved above a portrait in relief with a cithara of eleven strings on one side and a lyre of four strings on the other. Below the portrait is another epigram of eight lines, and under it the name PETRONIAE MUSAE.

l. 3. Theogn. 568, κείσομαι ὥστε λίθος ἄφθογγος.

XLIII. *C. I. G.* 6268. The history of this epigram is very curious. It is inscribed on a marble tablet, professing to be in memory of one Claudia Homonoëa, *conliberta* and *contubernalis* of Atimetus Antherotianus, a freedman of the imperial household. At the sides are Latin elegiacs, twenty-six lines in all. The tablet was supposed to have been discovered in San Michele at Rome and to be of the first century A.D. But the Latin verses are too plainly not ancient; and in fact the whole monument is a Renaissance forgery. Nothing is known as to the date or person of the forger; but there can be no doubt that this epigram is really ancient and that it was the basis upon which he constructed the rest.

XLIV. *Anth. Pal.* vii. 700.

l. 1. ἦ μ' ἔκρυψεν MS., ἦ μ' ἔκρυφεν Edd. after Brunck.

l. 3. οὖνομα, 'ill name' as in Ep. 25 *supra*. 'Πουφίνος MS. 'Πουφίανος has also been suggested. Names ending in *-ianus* often have the penult short after the 3d century A.D.

XLV. *Anth. Pal.* vi. 348.

l. 1. The order is very involved; the sense is, τοῦτο αἰλιον γραμμα τῆς Διοδώρου σοφίης λέγει με (*i.e.* the marble) κειόφθαι ὠκυμύρω λεγωίδι.

l. 6. For the converse cf. Cic. *Nat. Deor.* ii. 69, *concinne ut multa Timaeus: qui cum in historia dixisset qua nocte natus Alexander esset eadem Dianae Ephesiæ templum deflagrasset, adiunxit minime id esse mirandum, quod Diana, cum in partu Olympiadis adesse voluisset, abfuisse domo.*

XLVI. *Anth. Pal.* vii. 167. The preceding epigram in the MS. is headed Διοσκορίδου, οἱ δὲ Νικάρου, and this one, τοῦ αὐτοῦ, οἱ δὲ Ἐκάτου [Ἐκαταίου] Θασίου. It is usually included among the epigrams of Dioscorides.

XLVII. Kaibel *Epigr. Graec.* 596; *C. I. G.* 6735. On a tomb at Ravenna, of the second or third century A.D.

XLVIII. Kaibel *Epigr. Graec.* 204 B. On a tomb at Cnidos, of the first century B.C.

XLIX. *Anth. Pal.* vii. 163. This is one of the most graceful specimens of the epitaphs κατὰ πέναν καὶ ἀπόκρισιν which were favourite in later Greece. It is followed in the Anthology by two others on the same Prexo and of the same purport, one by Antipater of Sidon, and the other by Archias. Antipater lived a century and a half after Leonidas, and Archias probably at least a century later than Antipater; if the titles of the three epigrams are correct, they are a very curious instance of the narrow academicism of Greek literature in the Alexandrian and Roman periods.

Other epitaphs of similar form are *Anth. Pal.* vii. 64, 79, 470, 552; see also Ep. 58 *infra*.

The purer taste of the best period discouraged such garrulity in an epitaph. See the curious passage in Theophrastus (*Char.* xiii.) where it is made a mark of the περίεργος or busybody, γυναικὸς τελευτησάσης ἐπιγράψαι ἐπὶ τὸ μνημα τοῦ τε ἀνδρὸς αὐτῆς καὶ τοῦ πατρὸς καὶ τῆς μητρὸς καὶ αὐτῆς τῆς γυναικὸς τούνομα καὶ ποδαπὴ ἐστίν, precisely what is done here. But the pathetic beauty of the last two lines more than redeems the rest.

l. 1. Παρίη κίων, a *cippus* or truncated column of Parian marble surmounting the tomb.

L. *Anth. Pal.* vii. 667. A scholium says it is from a tomb in the church of S. Anastasia at Thessalonica.

LI. Kaibel *Epigr. Graec.* 47. Of the fourth century B.C.; found at the Piraeus. The name of the nurse was Malicha of Cythera.

For the fashion of having Spartan nurses see Plutarch, *Lycurgus*, c. 16.

LII. *Anth. Pal.* vii. 178.

l. 1. 'Lydian' was a term for the lowest class of slaves; cf. Eur. *Alc.* 675.

l. 2. The τροφεύς or παιδαγωγός took charge of a child when he was five or six years old, and remained in charge of him till he grew up. Cf. *Anth. Pal.* ix. 174.

LIII. *Anth. Pal.* vii. 179.

l. 4. ζαλύβη, properly a slave's hut, is applied here to the simple tomb erected over the speaker.

LIV. Kaibel *Epigr. Graec.* 627. Found near Florence.

LV. *Anth. Pal.* vii. 211. The white Maltese lap-dogs were as much prized as pets in ancient times as they are now. Athenaeus, xii. p. 518 F, says that the citizens of Sybaris used to keep κυνάρια Μελιταία, ἅπερ αὐτοῖς καὶ ἐπσθαι εἰς τὰ γυμνάσια. Theophrastus (*Char.* xxi) makes it characteristic of the μικροφιλότιμος or man of petty ambition to erect a monument to such a dog: καὶ κυναρίου δὲ τελευτήσαντος αὐτοῦ μνημα ποιῆσαι καὶ στυλίδιον ποιήσας ἐπιγράψαι ΚΛΑΔΟΣ ΜΕΛΙΤΑΙΟΣ.

l. 4. is repeated with a variation in another epigram by the same author, *infra* xi. 13.

LVI. *Anth. Pal.* vii. 204. One of three epigrams, two by Agathias himself and one by Damocharis, on a tame partridge belonging to Agathias and killed by his cat. A scholium in the ms. adds αἴλουρος ὁ παρὰ Ῥωμαίοις (i.e. the Byzantines) λεγόμενος γάττος. The cat had been introduced from Egypt and domesticated in Europe under its present name, but in literary Greek the old word αἴλουρος was still used.

Cf. xi. 12 *infra*; and for the unexpected turn in the final wish, Ammianus in *Anth. Pal.* xi. 226:

Εἴη σοι κατὰ γῆς κόψη κόνις, οἰκτρὲ Νέαρχε,  
ὄφρα σε ῥηϊδίως ἐξερύσωσι κύνες.

LVII. Pollux v. 47.

l. 4. It cannot be certainly determined whether οἰονόμος means 'lonely'



(from *σῖος*), or 'pastured by sheep' (from *οἴς*). The word 'pastoral' has something of the force of both. Cf. ii. 36 *supra* and the note there.

LVIII. *Anth. Pal.* vii. 524. This Charidas was probably a Pythagorean philosopher. Their doctrine of transmigration implied the immortality of the soul; cf. *Ov. Metam.* xv. 153 foll. where the text *omnia mutantur, nihil interit* is expanded at some length.

l. 3. *ἀνοδοί*, doctrines of a resurrection. *Φέρεσθαι ἄνω εἰς τὴν γένεσιν* says Plato of the souls who had chosen their new lives, *Rep.* x. 621 B.

l. 6. *βούλει πελλαίου βοῦς μέγας εἰν Ἄϊδη* MS. The line is generally regarded as desperate; '*longum est interpretum somnia adscribere*' is the conclusion of Jacobs. His own conjecture was that *πελλαῖον* might be the name of a small Macedonian coin (derived from Pella, as the florin and bezant from Florence and Byzantium), and that the meaning of the line was 'food is cheap in Hades.'

The change I have made in reading *ΤΟΥΚΑΜΙΟΥ* for *ΠΕΛΛΑΙΟΥ* is not great, especially if *ΤΟΥ* was contracted in the MS. Cf. the epigram, also by Callimachus, *infra* iv. 26, *ἐγὼ δ' ἀνὰ τὴνδε κερηνῶς κείμαι τοῦ Σαμίου διπλόον*.

LIX. *Anth. Pal.* vii. 509.

LX. *Anth. Pal.* vii. 346. An epitaph at Corinth, according to a note in the MS. which justly adds that it is *θαύματος ἄξιον*.

LXI. *Anth. Pal.* vii. 309.

LXII. *Anth. Pal.* vii. 254\*: written on the margin of the MS. in a different hand.

LXIII. *Anth. Pal.* vii. 451. Cf. *C. I. G.* 6276, last couplet:

Καὶ λέγεις Πωπιλίην εὐθεῖν, ἄνερ \* οὐ θεμιτὸν γὰρ  
θνήσκειν τοὺς ἀγαθούς, ἀλλ' ὕπνον ἦδ' ὄν ἔχειν.

#### IV

I. *C. I. G.* 6186: on a Hermes found at Herculaneum.

Probably an inscription for a library opening on to a court with plane-trees, like that in Pliny's Tuscan villa (*Ep.* v. 6.), and containing statues of the Muses, the guardians of the place.

l. 4. *τῷ κισσῷ*, 'with our ivy', *Ἐλικῶν εὐκισσος*, as it is called by Dioscorides in *Anth. Pal.* vii. 407, being the Muses' home.

II. *Anth. Pal.* vii. 6. Also inscribed on a terminus upon which a bust of Homer formerly stood, found outside the Porta S. Paolo at Rome, *C. I. G.* 6092. The marble reads *δόξης* for *βιοτῆ* in l. 2 and *παντὸς ὄρᾳς τοῦτον θαῖδαλον ἀργέτυπον* in l. 4.

l. 4. *ἀλιρροθία* MS., *ἀλιρρόθιος*, which would be the usual form, in the line as quoted by Suidas *s.v.*

III. *Anth. Pal.* ix. 97. The 'wail of Andromache' over Hector is in *Il.* xxiv. 725-745; the 'battling of Ajax' probably refers to the fighting

in front of the Greek entrenchments, xii. 370 foll. ; the dragging of Hector's body under the walls of Troy is in xxii. 395 foll. But Homer nowhere tells the story of the sack of Troy : *l. 2* is a translation of *Aen. ii. 625, omne mihi visum considerare in ignes Ilium et ex imo verti Neptunia Troia.*

*l. 6.* κλίμα, literally 'slope', is used widely for 'district', and specially as a technical term of geography equivalent to our 'zone'. γαίη ἀμφοτέρη, Europe and Asia.

IV. *Anth. Pal.* vii. 8.

V. Athenaeus xiii. p. 596 B, Ἐνδόξους δὲ ἑταίρας καὶ ἐπὶ κάλλει διαφερούσας ἦνεγκε καὶ ἡ Ναύκρατις, Δωρίγαν τε, ἣν ἡ καλὴ Σαπφώ, ἐρωμένην γενομένην Χαράξου τοῦ ἀδελφοῦ αὐτῆς κατ' ἐμπορίαν εἰς τὴν Ναύκρατιν ἀπαίροντος, διὰ τῆς ποιήσεως διαβάλλει ὡς πολλὰ τοῦ Χαράξου νοστιμισμένην. Ἡρόδοτος δ' αὐτὴν Ῥοδῶπιν καλεῖ, ἀγνοῶν ὅτι ἑτέρα τῆς Δωρίγης ἐστὶν αὕτη . . . ἐς δὲ τὴν Δωρίγαν τόδ' ἐποίησε τοῦπίγραμμα Ποσίδιππος, καίτοι ἐν τῇ Αἰθιοπία πολλάκις αὐτῆς μνημονεύσας· ἐστὶ δὲ τόδε· Δωρίγῃ, ὅστέα μὲν, κ.τ.λ.

See also Hdt. ii. 134-5 and Strabo xvii. p. 1161 D. The ode of Sappho mentioned by Herodotus is completely lost.

*l. 1.* σαπαλά κοσμήσατο [κοιμήσατο two mss.] δεσμῶν Athenaeus ; πάλαι κόνις σί τ' ἀπόδεσμοι corr. Dehèque. I have written ἦδ' ἀπόδεσμος as being nearer the mss.

*l. 4.* σύγγρους is from γρός : cf. *supra* i. 25 and Theocr. ii. 140, x. 18.

*l. 7.* Naucratis, the only open port in Egypt before the Persian conquest, remained a place of importance until after the foundation of Alexandria.

VI. *Anth. Pal.* vii. 12. Little is known of Erinna, though her fame was only second to that of Sappho, whose friend and contemporary she was according to Suidas and Eustathius. She is said to have died very young. Her renown mainly rested on the poem called Ἀλακάτα (referred to here by its name in *l. 4*, and as the 'fair labour of hexameters' in *l. 5*). It consisted of about 300 verses, of which a few fragments survive. Three epigrams are in the Anthology under her name, one of which is given *supra* iii. 40. It seems probable that this epigram is partly made up of phrases from her poem.

VII. *Anth. Pal.* vii. 13, under heading Λεωνίδου, οἱ δὲ Μελεάγρου.

This epigram must have been written by some one who had seen the two sepulchral epigrams composed by Erinna on her friend Baucis of Tenos. But the phrase Βάσκανος ἐστ' Αἶδα quoted here from the latter of these seems to have become proverbial, and it cannot be inferred that the writer had been in Tenos and seen the actual inscription.

The way in which the half line of Erinna is re-echoed three centuries later has a curiously exact parallel in Mr. Swinburne's rondel on the death of the translator of Villon's rondeau beginning *Mort, j'appelle de ta rigueur.*

*l. 1.* For ἐν ὕμνοπόλοισι μελίσσαν cf. the last epigram : also Plato, *Ion*, 534 B, λέγουσιν οἱ ποιηταί, ὅτι ἐκ Μουσῶν κήπων τινῶν καὶ ναπῶν ὄρεπόμενοι τὰ μελῆ ἡμῖν ἐφέρουσιν, ὥσπερ αἱ μελιτταί. It was in such metaphors that the word 'Anthology' had its origin.

VIII. *Anth. Pal.* vii. 28. Also quoted by Suidas *s.v.* οἰνοπότης.

This and the following epigram are two out of ten or eleven on Anacreon, *Anth. Pal.* vii. 23-33 (it is not certain whether 32 refers to him or not), five of them being by Antipater of Sidon.

IX. *Anth. Pal.* vii. 26.

l. 3. γάνος *sc.* ἀμπέλου : the full phrase is in Aesch. *Pers.* 615.

l. 5. οὔασι κῶμος *ms.* The text is Jacobs' emendation. But we may suspect that two lines have dropped out between l. 5 and l. 6. οἰνάσι (or εὔασι, which has also been suggested) is a feminine form and goes with κῶμοις only by slipshod grammar.

X. *App. Plan.* 305.

l. 1. νῆβρειοι αὐλοί, flutes made out of the leg-bone of a fawn, which gave a shrill thin note. Ass-bones were also used for this purpose.

l. 3. The story of bees clustering on the lips of the young Pindar when asleep on the wayside near Thespieae is told by Pausanias, *Boeotica*, xxiii. 2. ξουθός here probably has its proper meaning 'yellow-brown': cf. the note on vi. 20 *infra*.

l. 5. Plutarch, *Non posse suaviter vivi sec. Epicurum*, c. xxii, mentions the story of Pindar hearing the god Pan sing one of his own songs.

XI. *Anth. Pal.* vii. 410.

l. 1. ἀνέπλασε *ms.* But the whole epigram is written in the person of Thespis.

l. 2. καινοτομεῖν χάριτας is equivalent to ποιεῖν καινάς χάριτας : cf. the Latin *novare*.

l. 3. τριθῦν κατάγοι *ms.*, corr. Jacobs, comparing Aristoph. *Ach.* 628, εἴ οὐ γὰρ χοροῖσιν ἐφέστηκεν τρυγικῶς ὁ διδάσκαλος ἡμῶν.

The jingle of ἀθλων and ἄθλων is disagreeable, and gives colour to an ingenious emendation, ᾧ τρυγός ἀσκός ; cf. the Arundel marble, l. 55, καὶ ἄθλων ἐπέθη πρῶτον ἰσχυρῶν ἀρσιγῶν καὶ οἴνου ἀμφορεύς. But it is hardly safe to alter the *ms.* reading where it gives an unexceptionable sense.

l. 5. Cf. Epicharmus, *fr.* 98 Ahrens :

Ὡς δ' ἐγὼ δοκέω—δοκέω γάρ ; σάφα ἴσαμι τοῦθ' ὅτι  
 Τῶν ἡμῶν μνάμα ποκ' ἐσσεῖται λόγων τούτων ἔτι·  
 Καὶ λαβῶν τις αὐτὰ περιδύσας τὸ μέτρον, ὃ νῦν ἔχει  
 Εἶμα, καὶ δοῦς πορφυράν, λόγοισι ποικίλοις καλοῖς  
 Δυσπάλαιστος ὦν τὸς ἄλλους εὐπαλαίστους ἀποφανεῖ.

XII. *Anth. Pal.* vii. 22. Partly suggested by the celebrated chorus in the *Oed. Col.* 668 foll.

l. 3. For φιλορρώξ cf. the note on ii. 14 *supra*.

XIII. Olympiodorus in his *Life of Plato* and Thomas Magister in his *Life of Aristophanes* quote this epigram. Bergk considers it authentic. It is, as he says, worthy of the author and the subject. Another life of Plato quotes it with ὅπερ ἤθελον εὐρεῖν in l. 1.

XIV. *Anth. Pal.* vii. 414. Rhintho of Syracuse, who flourished in the reign of Ptolemy I., about 300 B.C., invented the φλύαξ or Ἰαροτραγοῦδία, a

sort of burlesque tragedy. He founded a school of writers of this sort at Tarentum. No important fragments of his plays are preserved. We know the titles of a few; among them is an Ἄμφιτρον, to which the *Amphitruo* of Plautus is probably indebted. These burlesques were written in loose metre, probably following the example of the Sicilian μῦθοι.

l. 3. ἀηδονίς is a collateral form of ἀηδών rather than a diminutive; from it is formed the diminutive ἀηδονιδεύς. Cf. Catull. xxvii. 8.

XV. *Anth. Pal.* vii. 419. This and the next epigram are two of three professing to be written by Meleager for his own tomb, *Anth. Pal.* 417-419.

l. 2. ὀφειλόμενον sc. πᾶσιν: the full phrase is given in the epigram of Callimachus, *supra*, iii. 39.

l. 4. Ἰλαραῖς Χάρσιον refers to the Menippean satires of Meleager: see p. 300.

l. 6. The Meropes were traditionally the original inhabitants of Cos: cf. *infra*, viii. 5.

l. 7. *Salam*, 'peace', the usual form of greeting in Hebrew and kindred Semitic languages. The Phoenician word, transliterated as *Naidios* here, is uncertain. In the ms. of Plautus' *Poenulus* it is written *Handoni*.

XVI. *Anth. Pal.* vii. 417.

l. 1. The force of the present, τεκνῶσι, is to give the notion of what is the fact rather than what did happen; so *generat* is used by Virgil, *Aen.* viii. 141.

l. 2. Gadara, to the south-east of the Lake of Tiberias, is the Ramoth-Gilead of the Old Testament. It is called 'Attic' here from the group of literary men whom it produced at this period: Strabo xvi. p. 759, ἐν δὲ τῶν Γαδάρων Φιλόδημός τε ὁ Ἐπικουρείος καὶ Μελέαγρος καὶ Μένιππος ὁ σπουδογελιοῖς. The words 'Syrian' and 'Assyrian' are used in Greek literature generally without much distinction.

l. 3. ὁ σὺν Μούσαις 'the companion of the Muses': from Theoc. vii. 12.

l. 5. The saying is attributed to Socrates by Musonius quoted in Stobaeus. xl. 9, τί δ'; οὐχὶ κοινὴ πατρίς ἀνθρώπων ἀπάντων ὁ κόσμος ἐστίν, ὥσπερ ἡΐτου Σωκράτης; There are two slightly different forms of it quoted from Euripides; ἅπαντα δὲ γῆθὼν ἀνδρὶ γενναίῳ πατρίς, *fr. incert.* 19, and ὡς πανταγοῦ γε πατρίς ἢ βόσκουσα γῆ, *fr. Phaethon*, 9.

XVII. *Anth. Pal.* vii. 412. The citharist Pylades of Megalopolis *fl.* about 200 B.C. Plutarch, *Philop.* xi. and Pausan. *Arcadica*, L. 3, tell a story of Philopoemen entering the theatre at the Nemean festival soon after his victory at Mantinea over Machanidas tyrant of Sparta (B.C. 206) when Pylades was singing the *Persae* of Timotheus. Pausanias says he was the most famous singer of his time.

l. 3. 'Unshorn Apollo' went into mourning so far as it was proper for a god to do so. For the practice of laying aside garlands on the arrival of bad news compare the story of Xenophon when the death of his son was announced to him, in Diog. Laërt. *Vita Xenophontis*, c. 10.

l. 6. The Asopus here spoken of rises in Arcadia and flows northward into the Corinthian gulf; it must not be confounded with the better known Boeotian river of the same name.

l. 8. For the epithet the *ferreus Somnus* of Virgil (*Aen.* x. 745) is a

nearer parallel than the *σιδήρειαί πόλαι* of the *Iliad* (viii. 15) where the word has its literal sense. Cf. however, Propert. iv. xii. 4, *Non exorato stant adamantæ viæ*.

XVIII. *Anth. Pal.* vii. 571. Nothing else is known of this Plato. The date of the epigram is in the reign of Justinian.

XIX. *App. Plan.* 8. The contest of Apollo and Marsyas was one of the favourite subjects of Greek art. The most celebrated representation of it was the fresco of Polygnotus in the Lesche at Delphi, described by Pausanias, *Phocica* xxx. 9; his description is closely followed by M. Arnold in *Empedocles on Etna*.

l. 2. *κροῦμα* properly is a note struck on a string, but is used loosely of an air whether played on harp or flute.

l. 5. *ἀλυκοπέδαί* is an archaic word, taken from Hesiod, *Theog.* 521.

l. 7. *λωτοί*, flutes made of the hard wood of the African lotus-tree. This or boxwood was the common material.

XX. *Anth. Pal.* vii. 696. See the notes on the last epigram. Marsyas used to play on the cliff of Celaenae in Phrygia, Pausan. *l.c.*

XXI. *Anth. Pal.* ix. 266. In *Plan.* attributed to Philippus.

Glaphyrus was a celebrated flute-player of the time of Augustus. He is mentioned by Juvenal, vi. 77, and Martial, iv. v. 8.

l. 5. Hyagnis was the father of Marsyas.

XXII. *Anth. Pal.* ix. 433. Placed among the doubtful epigrams by Ahrens. It does not seem unworthy of Theocritus.

l. 3. *ὁ δὲ βωκόλος ἐγγύθεν ἄσσι* ms., probably from a recollection of *Idyl* vii. 72, *ὁ δὲ τίτυρος ἐγγύθεν ἄσσι*. *ἄμιγα θελξεί* is restored from the mss. of Theocritus.

l. 4. *καρόδετον πνεῦμα* is an extremely bold synecdoche for *πνεῦμα καροδέτου σύριγγος*.

l. 5. *ἐγγύθεν ἄντρου* ms. The mss. of Theocritus read *ἐγγύς δὲ στάντες λασίας ὄρους ἄντρου ὕπισθεν*. *ἐνδοθεν* is Hermann's correction.

The epithet *λασιούγγυ* means that the mouth of the cave is thickly fringed with plants and creepers. The best commentary on it is Theoc. iii. 16, *ἐς τὸν ἄντρον ἰκοίμαν τὸν κισσὸν διαδύς καὶ τὰν πτέριν ἄ το πυκάσδει*.

l. 6. In Theoc. i. 15, the goat-herd does not venture to do so :

Οὐ θέμις, ὦ ποιμήν, τὸ μεσαμβρινόν, οὐ θέμις ἄϊν  
 συρίσδεν. τὸν Πᾶνα δεδοίκαμες· ἦ γὰρ ἀπ' ἄγρας  
 τανίκα κεκμακῶς ἀμπαύεται, ἔστι δὲ πικρός.

XXIII. *Anth. Pal.* xi. 133.

l. 3. Cf. Hor. 1 *Sat.* x. 63, *capsis quem fama est esse librisque ambustum propriis*.

l. 6. *καὶ γῆν* ms., corr. Jacobs.

XXIV. *Anth. Pal.* xi. 143. Notice that the rhetorician, the grammarian, and the musician are balanced, in a studied disarrangement, by Cerberus, Tityus, and Ixion. Nothing is known of this Marcus; l. 2 implies that he

was a Cynic. Melito is alluded to in another epigram by the same author (*Anth. Pal.* xi. 246) as a writer of 'rotten plays'. The Rufus mentioned by Juvenal vii. 214 (and identified by some editors of Juvenal with the historian better known under his other names of Quintus Curtius) can hardly be the person spoken of here. Whatever the date of Q. Curtius may have been, he would be classed as a rhetorician rather than a grammarian.

l. 4. μελετᾶν in oratory means to rehearse or declaim.

XXV. *Anth. Pal.* ix. 162.

XXVI. *Anth. Pal.* vi. 310. A statue of Dionysus set up in a school-room speaks.

l. 2. The reference is to *Il.* vi. 236.

l. 3. The god stands against the wall where the Pythagorean allegory of virtue and vice is painted, and yawns with weariness at hearing his own words repeated over and over by the pupils. The διπλοῦς Σαμίγι (*quae Samios diducit litera ramos*, Pers. iii. 56) is the letter Υ, used by Pythagoras to illustrate the divergence of right and wrong.

l. 6. ἱερὸς ὁ πλόκαμος, τῷ θεῷ δ' αὐτὸν τρίψω, says Dionysus in the *Bacchae* of Euripides l. 494. The passage of στιχομυθία in which the line occurs appears to have been a favourite school exercise in recitation.

The proverb τούμὸν ὄνειρα ἔμοι (or τούμὸν ὄνειρον ἔμοι in another epigram by Callimachus, *infra* ix. 15) meant to tell some one a piece of news that he must know already. Cf. Plato, *Rep.* 563 D, and Cic. *Att.* vi. ix. 3.

XXVII. *Anth. Pal.* vi. 303. There is a very similar epigram by Leonidas of Alexandria, *Anth. Pal.* vi. 302, probably imitated from this, unless both are imitations of some older epigram.

l. 3. A note in a ms. of Plan. says ἤρκεσε τὸ ἰσθάδα μόνον· τὸ γὰρ αὐτὴν παραλκεῖ, ἰσθάς alone meaning dried grapes. The epithet is put in to balance πίονα.

l. 4. The σκῦβαλα are the *multa de magna quae superessent fercula cena* of Horace in the fable of the town and country mouse, 2 *Sat.* vi. 79 foll.

XXVIII. *Anth. Pal.* xi. 354. In Plan. attributed to Palladas, perhaps rightly. Both authors are often intolerably verbose. Nothing is known of this Nicostratus; the name may be real or invented.

l. 2. σκινδαλαμοφράστης is a word suggested by the phrase λόγων ἀκριβοῶν σκινδαλαμοί in Aristoph. *Nub.* 130.

l. 6. ληπτὸς here means 'tangible', or 'capable of being apprehended by the senses'. It usually has a wider sense; thus Plato speaks of things λόγῳ καὶ διανοίᾳ ληπτά, ὅψει δ' οὐ, *Rep.* 529 D.

l. 10. ἐνασκᾶσθαι, used of the patterns wrought into a web in the loom, is here applied to the composite and eclectic philosophy of the later Greek schools.

l. 15. στεγνοφυῆ, the *res quae solido sunt corpore* of Lucretius.

l. 17. For the story of Cleombrotus see Ep. 30 *infra*, from which phrases have already been transferred in *ll.* 7 and 8 of this epigram.

l. 20. ὅπερ ζητεῖς, i.e. τὴν ψυχὴν. You can only find out with certainty what the soul or vital principle is by putting an end to your life.

XXIX. *Anth. Pal.* ix. 358. It has been attributed, on the reported authority of an unknown ms., to Leonidas of Alexandria. Jacobs thinks it is by Diogenes Laërtius.

Panaetius of Rhodes, the Stoic philosopher and friend of Scipio Africanus the younger, flourished B.C. 150. The substance of his principal work, Περὶ τοῦ καθήκοντος, is preserved in the *De Officiis* of Cicero. His teaching with regard to the immortality of the soul is stated in the *Tusculan Disputations*, i. 79: *Credamus igitur Panaetio, a Platone suo dissentienti: quem enim omnibus locis divinum, quem sapientissimum, quem sanctissimum, quem Homerum philosophorum appellat, huius hanc unam sententiam de immortalitate animorum non probat.*

XXX. *Anth. Pal.* vii. 471. *Cic. Tusc.* i. 84: *Callimachi quidem epigramma in Ambraciotam Cleombrotum est; quem ait, cum nihil ei accidisset adversi, e muro se in mare abiicisse, lecto Platonis libro.* The story is often referred to by ancient authors, and has been made imperishable in English by a line and a half of Milton (*Par. L.* III. 471),

—he who, to enjoy  
Plato's Elysium, leapt into the sea,  
Cleombrotus.

l. 3. ἡ ἀναλεξάμενος, 'only that he had read'. There is no reason for altering ἡ τό into ἀλλά. The ellipsis of the comparative before ἡ is quite in the author's manner, and is not unknown in the best Greek: cf. *Soph. Aj.* 966, and the epigram of Crinagoras *infra* xi. 28.

XXXI. *Anth. Pal.* vii. 80. This Heraclitus of Halicarnassus is mentioned as an eminent scholar and a friend of Callimachus by Strabo, xiv. p. 656, and *Diog. Laërt.* ix. 17, who quotes this epigram.

l. 3. Virgil, *Ecl.* ix. 51, *saepe ego longos cantando puerum meminì me condere soles.*

l. 5. The ἀηδόνες are the poems of Heraclitus (elegiacs according to *Diog. Laërt. l.c.*) So Ἄλκιμῶνος ἀηδόνες in an anonymous epigram, *Anth. Pal.* ix. 184.

XXXII. *Anth. Pal.* xii. 43. In the ms. there follows another couplet:

Λυσανίη, σὺ δὲ ναίγῃ καλὸς καλὸς· ἀλλὰ πρὶν εἰπεῖν  
τοῦτο σαφῶς, ἤγῳ φησί τις· Ἄλλος ἔχει.

which is rejected as a spurious addition by most editors.

l. 1. Cf. the epigram of Pollianus, *Anth. Pal.* xi. 130:

Τοὺς κυκλικοὺς τούτους, τοὺς αὐτὰρ ἔπειτα λέγοντας  
μισῶ, λυποδύτας ἀλλοτρίων ἐπέων.

l. 3. The phrase ἀπὸ κρήνης πίνειν is from Theognis, 959:

Ἔστε μὲν αὐτὸς ἐπινον ἀπὸ κρήνης μελανύδρου  
ἢδὲ τί μοι ἐδόκει καὶ καλὸν εἶμεν ὕδωρ,  
Νῦν δ' ἤδη τεθλόωται ὕδωρ δ' ἀναμίσγεται Ἰλῦ·  
ἄλλης δὲ κρήνης πίομαι ἢ ποταμοῦ.

For the beginning of the line also cf. Theogn. 581, ἐχθάρω δὲ γυναῖκα περίδρομον, of which this is a parody.

XXXIII. *Anth. Pal.* ix. 577.

l. 2. The helix or spiral represents the apparent path of the sun, the moon, or a planet.

l. 4. Θεοτροφίης mss., hardly a possible form : corr. Dindorf.

XXXIV. *Anth. Pal.* ix. 205. It is also quoted in the prefaces to some mss. of Theocritus. A motto for a collected volume of the pastoral poets. As such, it is written in Doric.

XXXV. *App. Plan.* 251. Müller, *Archäologie der Kunst*, § 391, gives a catalogue of the chief representations of Eros and Anteros extant on reliefs or gems, chiefly of the late Greek and Graeco-Roman period. Serv. on *Aen.* iv. 520 says, 'Ἀντέροισα *invocat contrarium Cupidini qui amores resolvit, aut certe ('or rather') cui curae est iniquus amor, scilicet ut implicet non amantem. Amatoribus praesse dicuntur* "Ἐρως, Ἀντέρωσ, Λυσέρωσ.'

l. 1. τὸν ἀντίον mss., corr. Jacobs : others would read τίς ἀντίον, with a mark of interrogation at the end of the line.

l. 3. Cf. Meleager in *Anth. Pal.* xiii. 144, where Myiscus plays the part that Anteros does here.

l. 5. Spitting thrice into the bosom disarmed witchcraft and averted Nemesis : cf. Theocr. vi. 39.

XXXVI. *App. Plan.* 250.

l. 1. ἰθὼν ἄγνουσι mss., corr. Lobeck.

XXXVII. *App. Plan.* 200.

l. 2. Hesychius says οὐλος ἰμαλακὸς καὶ ἀπαλός. But it might also mean 'curly-headed'.

l. 5. Cf. the Athenian prayer quoted by Marcus Aurelius, v. 7, ὕσον, ὕσον, ὦ φιλῆ Ζεῦ, κατὰ τὰς ἀρούρας τῶν Ἀθηναίων καὶ τῶν πεδίων.

XXXVIII. *App. Plan.* 225.

l. 3. 'Pan loved his neighbour Echo, but that child  
Of Earth and Air pined for the Satyr leaping,'

as Shelley translates Moschus, *Id.* iv.

l. 4. πηκτίς here means the πηκτὴ σύριγξ or Pan's pipe, not, as usual, the Lydian harp.

XXXIX. *App. Plan.* 174. The Armed Aphrodite was mainly worshipped in Laconia : cf. Pausan. *Laconica*, xv. 10 and xxiii. 1.

XL. *App. Plan.* 162. The Cnidian Aphrodite of Praxiteles was probably the most famous single work of art in the ancient world. Both Greek and Latin literature are full of allusions to it. 'Of all the images that euer were made (I say not by *Praxiteles* onely, but by all the workmen that were in the world) his *Venus* passeth that hee made for them: of Gnidios : and in truth so exquisit and singular it was, that many a man hath embarked, taken sea, and sailed to Gnidios for no other busines, but onely to see and



behold it. . . . In the same Gnidos there be diuers other pieces more of Marble, wrought by excellent workmen, . . . yet there goeth no speech nor voice of any but onely of *Venus* abouesaid ; than which, there cannot be a greater argument to proue the excellencie of *Praxiteles* his work ; they all seem but foils, to giue a lustre to his *Venus.*' Holland's Pliny, Book xxxvi. c. 5.

XLII. *App. Plan.* 146. Compare the more famous epigram of Michel-angiolo on his statue of Night in San Lorenzo :

Grato m'è 'l sonno, e più 'l esser di sasso,  
Mentre che il danno e la vergogna dura ;  
Non veder, non sentir m'è gran ventura ;  
Però non mi destar : deh parla basso.

XLIII. *App. Plan.* 129.

XLIII. *App. Plan.* 244 : with the title εἰς εἰκόνα Σατύρου πρὸς τῆ ἀκοῇ τὸν ἀόλον ἔργουτος καὶ ὡσπερ ἀκρωμένου. The word κηρός in l. 5 shows that this was not a statue but a picture, painted with wax as the medium.

l. 6. πηκτίς, 'Pan's pipe' : see note on Ep. 38 *supra*.

XLIV. *Anth. Pal.* ix. 736. This is one of a set of thirty-one epigrams, *Anth. Pal.* ix. 713-742, on the Cow of Myron, the famous masterpiece of Greek bronze which stood in the agora at Athens. 'The piece of worke that brought him into name and made him famous, was an heifer of brasse ; by reason that diuers Poets haue in their verses highly praised it, and spread the singularity of it abroad.' Holland's Pliny, Book xxxiv. c. 8.

XLV. *App. Plan.* 248. See Bergk *Lyr. Gr.* ii. p. 309 for all that is to be said as to the probable authorship of this epigram. If it is by a Plato at all, it is by the person known as Plato Junior.

l. 2. ἄργυρος MSS., corr. Bergk.

XLVI. Athenaeus, xii. 543 c. : ἱστορεῖ Κλέαργος ἐν τοῖς βίοις . . . Παρράσιον τὸν ζωγράφον πορεύσαν ἀμπέγεσθαι χρυσοῦν στέφανον ἐπὶ τῆς κεφαλῆς ἔχοντα . . . ἠῦχθη δ' ἀνεμεσίτως ἐν τούτοις· εἰ καὶ ἄπιστα κ.τ.λ.

Athenaeus goes on to give further details of his magnificence, gold buckles in his shoes, etc. He used to paint in full dress, like Vandyck.

A fragment of a similar epigram in the name of Parrhasius' great rival Zeuxis of Crotona is preserved in Aristides, II. p. 386, where the phrase πύργης πείρατα occurs. For the superb insolence compare the epigram on himself, by the tragedian Astydamas, quoted by Suidas *s.v.* σαυτὸν ἐπαινεῖς.

l. 3. Cf. the epigram attributed to Simonides, *App. Plan.* 84 :

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

## V

I. *Anth. Pal.* x. 16. This and the next epigram (and also vi. 26 and 27 *infra*) are selected from a collection of short poems of the same purport (*Anth. Pal.* x. 1, 2, 4-6, 14-16) probably all written for the same shrine of Priapus on a headland in the Thracian Bosporus.

l. 2. *λήϊον*, generally 'a cornfield,' must refer here to the fields of roses grown to supply the immense market of Constantinople. The Damascus rose is still thus grown in Rumelia for the manufacture of attar of roses.

l. 4. It must be remembered that barley harvest in the south comes at the same time with spring flowers; in Egypt it is as early as March; here it would be a month later.

l. 5. *γείσον* or *γείσσον* is explained by a scholiast as τὸ προὔχον τοῦ ὑπερ-θύρου. But it more properly means the eaves generally. The corbels supporting them are called *γείσιποδες*.

l. 9. *καταιγίς* is the sea-term for a white squall.

l. 12. *ἀνθραμίς* 'burnished', a Homeric epithet of a metal vessel, is here applied to the metallic lustre of the *τρίγλη* or red mullet, called *μιλτοπάρης* by Matro in *Athen.* iv. 135 B.

l. 13. The scarus (identified with the wrasse) was said to emit sounds. Oppian, *Halieut.* i. 134 :

— σκάρων, ὅς δὴ μούνος ἐν ἰχθύσι πᾶσιν ἀναύδοις  
φθέγγεται ἰκμαλέην λαλαγῆν.

II. *Anth. Pal.* x. 14. The subject is the same as in the last epigram.

l. 1. In Homer the word *πορφύρειν* when used of the sea in the line *ὡς ἔτε πορφύρη πελαγος μέγα κύματι κορυφῷ* means simply 'to gloom'; and so the epithet *πορφύρεος* is applied to the sea frequently, to a tidal wave (*Od.* xi. 243), and to a cloud (*Il.* xvii. 551). In later Greek it covers a wide range of colour between bright crimson and slate-blue, passing through all the shades of purple. This range of colours may be seen in the few extant manuscripts on parchment dyed with murex, and also in the Mediterranean at different times according to different conditions of sky and water. When the sea smooths out as the *λευκή φριξ* caused by a strong wind dies away, it sometimes appears, as seen from the coast in sunlight, banded with peacock blue and reddish purple.

l. 8. *χροκάλη* 'a pebble', here 'a pebbly beach'.

l. 10. The *βώξ*, like the *σκάρως*, was believed to emit sounds. *Athen.* vii. 287 A, *ὀνομάσθη παρὰ τὴν βοῆν διὸ καὶ Ἐρμούϊ ἱερὸν εἶναι λόγος τὸν ἰχθύον, ὡς τὸν κίθαρων Ἀπόλλωνος.*

III. *C. I. G.* 3797. On a marble base found at Kadi-Kioi near the site of the ancient Chalcedon. It must have come there (Böckh suggests having been brought in a ship as ballast) from the temple of Zeus Ὀφρύς at the mouth of the Bosporus, 120 stadia above Byzantium, where ships paid sacrifice when entering or leaving the Euxine.

Philon was a celebrated artist of the time of Alexander the Great. The

statue which stood on this base is mentioned by Cicero, *Verr.* iv. 129, as still perfect in his time.

IV. *Anth. Pal.* ix. 645.

For the connexion of Dionysus with Sardis cf. Eur. *Bacch.* 462-8. A legend which placed the birth of Zeus on Mount Sipylus not far from Sardis is mentioned by a scholiast on *Il.* xxiv. 615. The Mother of the Gods was also born there, *Hdt.* v. 102.

*ll.* 7, 8. οἰνάς ὀπώρη . . . ξανθὸν ἄμελξε γάνος MS. and Edd., which hardly makes sense. Cf. *Ion* of Chios *fr.* 1 (Bergk).

*l.* 10. Sardis was thrice captured in early times (*Hdt.* i. 15, i. 84, v. 101), was almost destroyed when taken and sacked by Antiochus, B.C. 214 (*Polyb.* vii. 15), and was partially ruined by an earthquake, A.D. 17 (*Tac. Ann.* ii. 47), but always recovered itself, and remained a flourishing city till its destruction by Tamerlane at the beginning of the fifteenth century.

V. *Anth. Pal.* x. 12.

*l.* 6. γυιοβαρῆ κάματον, 'limb-wearying toil', where we should naturally say 'toil-wearied limbs'.

VI. *App. Plan.* 188. For the Hermes of Cyllene, see Pausan. *Eliaca* v. xxvi. 5.

VII. *Anth. Pal.* x. 10.

*l.* 1. δισσάδος MS., which is strongly supported by τοῦθ' ὑπὸ δισσὸν ὄρος, *Ep.* 10 *infra*. But as there is no trace of the word δισσάς or ἐπιδισσάς elsewhere, I have with some hesitation adopted the emendation of Jacobs. λισσάς, 'a smooth rock', the λῖς πέτρα of Homer.

*l.* 6. εὐπλοίης MS., corr. Jacobs.

VIII. *Anth. Pal.* x. 8.

*l.* 2. αἰθυίας οὐποτε ἀντιβίας MS. None of the emendations proposed are satisfactory. The reading in the text gives what must I think be the general sense of the line. For the phrase, cf. Alpheus of Mitylene, *infra* ix. 23, of the ruins of Mycenae, οὐ πολλῶ γ' αἰπύτεραι πεδίων.

γγλῆ, 'claw', is either an artificial mole or a natural spit of land.

*l.* 3. φοξός, 'with a head running to a point', of Thersites in *Il.* ii. 219. For ἄπους see note on μονοστόρθυγι Πιρήνω, *supra*, ii. 30.

IX. *Anth. Pal.* x. 11.

*l.* 3. λασίου ποδός, sc. of the hare. δασύπους, 'rough-foot', was a common synonym for λάγως.

*l.* 4. The fowler lengthened out his lime-twigs by jointing them together like a fishing-rod till they reached the bird where it sat. They are called ἀλινιές as having to be made rigid enough to get an accurate aim. There is an elaborate description of the process in *Sil. Ital.* vii. 674 foll.

X. *Anth. Pal.* ix. 337. The image of Pan stands on a spur of cliff in a wooded valley with hills on either side.

XI. *Anth. Pal.* ix. 334. Strabo, p. 588, in giving an account of the worship of Priapus, says he belongs to the 'younger gods,' and εἶκε τσίς

Ἀπεικοῖς Ὀρθάνη καὶ Κομισάλω καὶ Τόχρονι. Diocl. Sic., iv. 6, identifies Tychon with Priapus.

l. 3. ὡς ὅτε δημογέρον MS., corr. Hecker. θεὸς δημοτέρων, one of the 'plebeian gods', the *di minorum gentium* of the Latin religion.

XII. *Anth. Pal.* vii. 694. Nothing is known of the hero Philopregmon except from this epigram. There was a female deity of the same lesser order called Praxidice, Hesych. *s.v.* Pausanias, *Attica* xxiv. 3, says that on the acropolis at Athens there was a Σπουδαίων δαίμων, whom he mentions in connexion with Athene Ergane. Cf. the Italian gods Iterduca and Domiduca.

XIII. *Anth. Pal.* ix. 107. In Plan. under the name of Antipater of Thessalonica.

l. 3. Cf. Antipater of Sidon, *supra* iii. 25.

l. 5. Greek ships were worked by a pair of steering oars, one on each side. Aelian, *Var. Hist.* ix. 40, implies that these were usually worked by a single steersman. The great galley of Ptolemy Philopator had four: Athen. v. 203 f.

l. 6. Probably Σωζομένη was the name of this ship. An Athenian trireme of that name occurs in a dockyard list of the year 356 B.C. given in Böckh, *Seewesen des Att. Staats*, p. 329.

XIV. *C. I. G.* 6300. At Rome: on the tomb of Floria Chelidon, a priestess of Jupiter, who died at the age of 75. The date is uncertain.

XV. Clemens Alexandrinus, *Strom.* v. 13: quoted as an inscription over the doorway of the great temple of Asclepius at Epidaurus; cf. *ibid.* iv. 144, and Porphyry *de Abstemitia*, c. 3.

XVI. *Anth. Pal.* Appendix Miscell. (xiv.) 71. with the title γρησμός τῶς Πυθίας.

l. 1. ἀγνός εἰς, MS.

l. 2. νυμφαῖον νάμα like παρθένος πηγῆ Aesch. *Pers.* 617, or the Aqua Virgo at Rome.

l. 4. Cf. Soph. *Oed. Tyr.* 1227, οἶμαι γὰρ οὐτ' ἂν Ἴστρον οὔτε Φᾶσιν ἂν νύξαι καθαροῦ τῆνδε τῆν στέγγιν, and *Macbeth* ii. 2, 'will all great Neptune's ocean wash this blood clean from my hand?'

XVII. *Anth. Pal.* xi. 42.

l. 1. For the hiatus after σοι cf. *infra* xi. 43, Πρώτη σοι ὄνομ' ἔσκειν, in another epigram by the same author.

l. 6. ἐς πλεόνων 'to the place of the dead': see note on iii. 36 *supra*.

For the sense cf. Plato *Rep.* 365 A, πείθοντες οὐ μόνον ἰδιώτας ἀλλὰ καὶ πόλεις, ὡς ἄρα λύσεις τε καὶ καθαροὶ ἀδικημάτων διὰ θυσίων καὶ παιδιᾶς ἥδονων εἰσὶ μὲν ἐτι ζῶσιν, εἰσὶ δὲ καὶ τελευτήσασιν, ἃς δὴ τελετάς καλοῦσιν, αἱ τῶν ἐκεῖ κακῶν ἀπολύουσιν ἡμᾶς, μὴ θύσαντας δὲ θεῖνὰ περιμένει: and Soph., *fr. incert.* 719,

ὡς τρισόλβιοι  
 κείνοι βροτῶν οἱ ταῦτα δερχθέντες τελεῖ  
 μόλωσ' ἐς Ἄϊδου · τῆσδε γὰρ μόνους ἐκεῖ  
 ζῆν ἔστι, τῆς δ' ἄλλοισι παντ' ἐκεῖ κακά.

## VI

I. *App. Plan.* 202. On a crowned Love in a garden.

With this should be compared the epigram of Marianus, *infra* xii. 45, which was probably suggested by the same statue. If it has not the strange mystical fervour of the other, this epigram is no less singular in its suppressed but intense feeling for Nature.

l. 1. The city of Heliopolis (Baalbek) at the foot of Anti-Libanus in the great plain of Hollow Syria was one of the chief seats of the worship of the Dea Syria. Cf. Cant. iv. 8 : and, for singular comparison and contrast, the scene in the garden of Dante's Earthly Paradise, *Purgatorio* xxix., with the 'quattro animali coronati ciascun di verde fronda : ' and below, xxx. 10 : 'ed un di loro, quasi da ciel messo, veni sponsa de Libano cantando gridò tre volte.'

l. 2. ἤρθεῖον ὀάρους in a slightly different sense, *supra* i. 24. Here it means the whispered talk of lovers.

l. 3. The manifold 'rustic Loves' of the popular mythology were the children of the Nymphs, as distinguished from the celestial Love the son of Venus. They are the winged children who constantly occur in every variety of occupation in later pagan art, e.g. on Pompeian frescoes. Cf. Claudian, *Nupt. Honor. et Mar.* 74 : *Hos Nymphae pariunt, illum Venus aurea solum edidit.*

II. *App. Plan.* 226.

l. 6. ῥήσσειν 'to dance,' as in *II.* xviii. 571.

III. *App. Plan.* 230.

IV. *App. Plan.* 227. For a statue of Pan in a meadow by a mountain foot.

ll. 5, 6. Cf. Hor. *Od.* III. xxix. 21-23.

l. 7. αἶπος ἀμείψεις αὔριον 'you will cross the height to-morrow.' It has been plausibly suggested that ὄριον 'in good time' is the true reading.

V. *App. Plan.* 13. Attributed there to Plato. It is obviously however of much later date. The question is fully discussed by Bergk, *Lyr. Gr.* ii. p. 307.

A fountain speaks : beside it there is a statue of Pan piping under a pine tree.

l. 2. πυκινῆς κῶμον ὑπὸ Ζεφύροις MS., with a scholium, ἐρίσσοσαν κῶμον, σίοντι κωμάζουσαν. But even if that were possible Greek, the name of the tree is absolutely required in the verse. Others read κῶνον, which would be satisfactory if there were any proof of the existence of a feminine κῶνος meaning a tree : κῶνος masculine is the fruit of the πεύκη.

VI. *App. Plan.* 12. On a Pan playing under a pine by a fountain : probably written for the same scene as the last epigram.

VII. *App. Plan.* 11. Also on a fly-leaf of the Palatine MS. On a Hermes said to have stood in the νάπη Πλάτωνος, also called the Garden of

the Nymphs, on Mount Hymettus. Here was laid the scene of the legend of bees laying their honey on the mouth of the infant Plato in his sleep. Cf. the pretty idyllic fragment under the name of Plato in the Anthology, *App. Plan.* 210.

l. 4. κτέαννα, 'stock,' used principally of possessions in cattle.

VIII. *Anth. Pal.* ix. 823. In his latest edition Bergk with some reluctance pronounces that this epigram cannot with reasonable probability be regarded as authentic, though in beauty of workmanship it ranks with those of the best period. The epigram of Alcaeus, *supra* vi. 2, seems to be imitated from it. The Dryads or Hamadryads do not appear under these names till a quite late period in Greek poetry; Apollonius Rhodius is the earliest authority I have found.

IX. *Anth. Pal.* ix. 627. Headed in the ms. εἰς λουτρὸν λεγόμενον Ἐρωτά. There is another epigram by Marianus on the same subject, *Anth. Pal.* ix. 626.

Cf. Shakespeare, *Sonnets* CLIII. and CLIV.

l. 6. Νύμφαι Ἐρωτιάδες, the nymphs of the fountain Eros, the word being formed on the analogy of Ὑδριάδες.

X. *Anth. Pal.* ix. 586, last two lines. In the ms. this couplet follows four very commonplace lines of question and answer in the frigid Byzantine style :

Εἰπὲ νομεῦ, τίνας εἰσὶ φυτῶν στίγες; αἱ μὲν ἐλαταί  
 Παλλάδος, αἱ δὲ περὶξ ἡμερίδες Βρομίου.  
 Καὶ τίνας οἱ στάγυες; Δημήτερος. ἄνθεα ποίωιν  
 εἰσὶ θεῶν; Ἥρης καὶ ῥοδέης Παφίης.

It is obviously complete in itself and has no evident connection with them. Possibly it is an older epigram which Comatas conveyed into his own work without taking pains to make it fit.

l. 2. θειλόπεδον is from *Od.* vii. 123.

XI. *App. Plan.* 279. Headed in the mss. εἰς τὸν ἐν Μεγάροις κιθαριστὴν λίθον.

Pausanias, *Attica* xlii. 2, τῆς δὲ ἐστίας ἐγγὺς ταύτης (at Megara) ἐστὶ λίθος ἐφ' οὗ καταθεῖναι λέγουσιν Ἀπόλλωνα τὴν κιθάραν, Ἀλλάθου τὸ εἶδος συνεργαζόμενον. . . ἦν δὲ τύχη βαλὼν τις ψηφίδι, κατὰ ταῦτα οὕτως τε ἤχησε καὶ κιθάρα κρουσθεῖσα. It is also referred to by Ovid, *Met.* viii. 14, and by the author of the *Ciris*, 105. For the legend cf. Theognis, 773.

l. 4. Δουωρείην = Delphic: see note on ii. 14, *supra*.

XII. *Anth. Pal.* ix. 374. Καθαρά, 'Clear,' is the name of the fountain. A fountain of the same name is the subject of an epigram by Apollonides, *infra* ix. 13.

l. 3. ἡμεροθαλλέσι, 'gentle-blossomed,' probably in reference to the soft milky colour of the laurel-flower; for the tree has no special connexion with peace.

XIII. *Anth. Pal.* ix. 338. Placed by Ahrens in his edition of Theocritus among the *Dubia et Spuria*. It certainly has the extraordinary clearness of outline which is distinctive of Theocritus beyond all other writers of his own or a later period.

*l.* 1. *πίδω*, on the floor of the cave mentioned in *l.* 5.

*l.* 2. *στάλικες* are the stakes on which hunting-nets were fastened.

*l.* 6. *κῶμα* is the drowsiness that precedes or follows sleep, ἡ μεταξύ ὕπνου καὶ ἐγρηγόρσεως καταφορά as it is explained by a scholiast.

*καταγόμενον* MS., *κατειβόμενον* Dilthey, comparing Sappho *fr.* 4, Bergk, ἀθυσσομένων δὲ φύλλων κῶμα καταρρέει.

XIV. *Anth. Pal.* ix. 314. On a Hermes by a windy orchard-cornér near the sea.

Hermes of the Garden is invoked in an epigram by Leonidas of Tarentum, *Anth. Pal.* ix. 318, and also in some anonymous iambs, *Αἴθρ. Plan.* 255.

*l.* 4. I have written ὕδωρ προγέει for ὑποιάγει of the MS. Meineke reads ὑποπρογέει; but ὕδωρ seems necessary for the sense.

XV. *Αἴθρ. Plan.* 153. Cf. Wordsworth, *Poems of the Imagination*, xxix :

Yes, it was the mountain Echo  
Solitary, clear, profound,  
Answering to the shouting Cuckoo,  
Giving to her sound for sound.

Unsolicited reply  
To a babbling wanderer sent ;  
Like her ordinary cry,  
Like—but oh, how different !

XVI. *Anth. Pal.* ix. 87.

*l.* 7. *ξός* means both the mistletoe plant and the birdlime made from it. But Athen. x. 451 D quotes the tragedian Ion as calling birdlime *δρυός ἰδρωῖτα*, as though it were made from the sap of the oak itself.

XVII. *Anth. Pal.* ix. 71.

XVIII. *Anth. Pal.* vi. 228. Cicero *de Nat. Deor.* ii. 159, following Aratus, *Phaen.* 132, makes the slaughtering of ploughing-oxen one of the marks of the iron age, it having been counted a crime till then; cf. Virgil, *Georg.* ii. 537. Aelian, *Var. Hist.* v. 14, quotes an Athenian law βούν ἀρότην μὴ θύειν . . . ὅτι γιέωργος καὶ τῶν ἐν ἀνθρώποις καμάτων κοινωνός.

XIX. *Anth. Pal.* ix. 122, headed ἀδέσποτον, and again, after ix. 339, headed Εὐήγου; in Plan. called ἄδηλον.

*l.* 1. The swallow is called Ἄτθις κόρα from the story of Procne, who was the daughter of Pandion king of Athens.

*μελίθρεπτος* hardly means more than 'honey-voiced': cf. Theocr. i. 146, πλῆρες τοὶ μέλιτος τὸ καλὸν στόμα Θύρσι γίνονται; and the various legends of bees placing honey in the mouths of sleeping children who were predestined to be poets, Pindar, Plato, etc. Jacobs wished to read *μελίφραγτα*.

l. 3. The repetition of *λάλος* is awkward, but there is no reason to suppose any error in the text. *καλὸς καλόν* suggested in l. 1 would not be Greek.

l. 4. *ξένον* seems to imply a belief that the field-cricket, like the swallow, migrated, which might be due to their sudden appearance in great numbers in spring when they come out of the pupa. In England their season is from April to August: see White's *Selborne*, Letter XLVI. Cf. also Plato, *Phaedr.* 230 c, *θερινόν τε καὶ λιγυρόν ὑπηγεῖ τῶ τῶν τεττίγων χορῶν*.

There is an admirable translation of this epigram among Cowper's *Minor Poems*.

XX. *Anth. Pal.* ix. 373. For the practice of catching tree-crickets and keeping them in cages, see *supra* i. 65, and *infra* xi. 14.

l. 2. *ἔλατε*, sc. with lime-twigs.

l. 4. *ξουθός* in classical Greek is only used as a constant epithet of the bee and the nightingale, except in the *ξουθός ἱππαλεκτρυῶν* of Aeschylus (*Aristoph. Av.* 800). Rutherford on Babrius, *fab.* 118, argues, but not convincingly, that it refers properly to sound, and that its use as an epithet of colour is a mere mistake. It is generally taken to be equivalent in etymology to *ξουθός* or *ξανθός*. As applied to sound the grammarians explain it by *λεπτός*, *ὄξύς*, *ἀπαλός* and kindred words.

l. 5. It is not certain whether *ζίγλη* is the thrush or the fieldfare.

XXI. *Anth. Pal.* ix. 57. Attributed in Plan. to Palladas, which is obviously wrong.

Cf. the similar but inferior epigram of Mnasalceas, *Anth. Pal.* ix. 70, which makes it certain that the swallow and not the nightingale is the subject here. The ordinary version of the story (as told by Ovid and Hyginus) makes Philomela the ravished daughter of Pandion be turned into the nightingale, but there was another version, which is implied in *Odyssey* xix. 518, making Procne (the sister of Philomela and mother of Itylus) the nightingale, and Philomela the swallow: cf. Pseudo-Anacreon 9 (Bergk). The contrast between the light-heartedness of the swallow and the grief of the nightingale, in Mr. Swinburne's *Itylus* and elsewhere, seems to be modern.

XXII. *Anth. Pal.* vii. 703. In Plan. there follows another couplet:

Ἄ Νύμφαι, Νύμφαι, διεγείρατε τὸν λυκοθαρσῆ  
βασζόν, μὴ θηρῶν κύρμα γένηται Ἔρωσ.

l. 1. The Nymphs had, like Pan (*supra*, ii. 44) their invisible flocks upon the hills, and committed their herding to favoured shepherds. Jacobs quotes a curious passage from Antoninus Liberalis (a mythographer of the second century A.D.) of a musician called Terambus: *ἐγένετο δὲ αὐτῷ θρόγματα πλεῖστα, καὶ αὐτὰ ἐποίησεν αὐτός. Νύμφαι δὲ συνελάμβανον αὐτῷ, διότι αὐτὰς ἐν τοῖς ὄρεσιν ᾄδων ἔτερον.*

XXIII. *Anth. Pal.* ix. 333. According to the heading in the ms., which may be taken for what it is worth, this was the famous temple of



Aphrodite in Cnidos. For temples and groves of Aphrodite on the sea-shore cf. Pausan. *Attica* i. 3, *Achaïca* xxi. 10, 11.

l. 1. The text has been left as it stands in the ms. though it is not very satisfactory. The word *άλιζραντος*, which apparently does not occur elsewhere, would naturally mean 'wet with sea-spray' and apply to the land. If *πόντου* is right, it must be used actively, 'scattering spray'. In any case Hecker's conjecture,

Σιωῶμεν ἀλιρροθίου γθαμαλὰν παρὰ θῖνα θαλάσσης,

is rewriting, not editing.

l. 3. With the fountain and poplars cf. *Odyssey*, vi. 291.

l. 4. *ξουθαί* probably means 'shrill': see note on Ep. 20 *supra*.

XXIV. *Anth. Pal.* ix. 144. Compare the description of a temple of Venus on the coast of Argolis in Atalanta's Race in the *Earthly Paradise*.

l. 4. Cf. Antipater of Sidon in *Anth. Pal.* ix. 143 (Venus speaks): *πόντου γὰρ ἐπὶ πλατῷ δειμαίνοντι χαιρώ, καὶ ναύταις εἰς ἐμὲ σωζομένοις*.

XXV. *Anth. Pal.* ix. 675. On the lighthouse of Smyrna, built by the great guild of the Asclepiadae. For a full account of them see Grote's *History of Greece*, vol. i. cap. ix. *ad fin.*

Compare the lines written by Scott in 1814 on his visit to the Bell Rock Lighthouse:

Far in the bosom of the deep  
O'er these wild shelves my watch I keep;  
A ruddy gem of changeful light  
Bound on the dusky brow of night;  
The seaman bids my lustre hail  
And scorns to strike his timorous sail.

XXVI. *Anth. Pal.* x. 1.

XXVII. *Anth. Pal.* x. 2.

l. 6. *φωλάδες*, 'lurking', generally used of such wild beasts as live in dens: *φωλάδες ἄρκτοι*, Theocr. i. 115.

l. 8. 'Priapus of the Anchorage' occurs again in the similar epigram by Agathias, *supra* v. 2.

XXVIII. Athenaeus, xv. 673 B.: *μνημονεύειν δ' ἔοικεν ἐπὶ ποσόν τι τῆς κατὰ τὴν λύγον στεφανώσεως καὶ Νικαίνετος ὁ ἐποποιὸς ἐν τοῖς ἐπιγράμμασιν, ποιητῆς ὑπάρχοντος ἐπιγύριος (i. e. in Samos) καὶ τὴν ἐπιγύριον ἱστορίαν ἡγαπητικῶς ἐν πλείοσι λέγει δ' οὕτως· Οὐκ ἔθελω κ.τ.λ.*

l. 3. *γαμεύνη*, 'a bed on the ground', the simplest form of which was a strewing of green boughs or rushes, as in the description of the summer feast in the *Thalysia* of Theocritus (vii. 133):

ἐν τε βαθειαῖς  
Ἄδειας σχοίνοιο γαμευνίσιν ἐκλίνθημες  
Ἐν τε νεοτμάτοισι γεγαυθότες οἰναρήσιν.

l. 4. The *πρόμαλος* and *λύγος* are two varieties of willow, the latter pro-

bably the osier, the former of uncertain species. 'The willow worn of forlorn paramours' (Spenser, *F. Q.* i. i. 9) is a symbol which does not occur in ancient art, and appears to have originated in the Psalm *Super flumina Babilonis*. But its use for festive garlands was not common. Athenæus, *l. c.*, calls it *ἄσπρον*, because willow withes are used for fetters and the like, and quotes Menodotus' *History of Samos* for the origin of the custom in that island. He derives it from a prehistoric religious observance of binding the image of Hera with bands of *λύγος* to prevent it from running away.

XXIX. *Anth. Pal.* ix. 667. On the palace gardens of the Heraeum, an imperial villa on the coast opposite Constantinople, laid out by the Emperor Justinian, circ. 532 A.D.

'On the Asiatic shore of the Propontis, at a small distance to the east of Chalcedon, the costly palace and gardens of Heraeum were prepared for the summer residence of Justinian, and more especially of Theodora. The poets of the age have celebrated the rare alliance of nature and art, the harmony of the nymphs of the groves, the fountains and the waves; yet the crowd of attendants who followed the court complained of their inconvenient lodgings, and the nymphs were too often alarmed by the famous Porphyrio, a whale of ten cubits in breadth and thirty in length who was stranded at the mouth of the river Sangaris after he had infested more than half a century the seas of Constantinople.'—*Decline and Fall*, c. xl. Gibbon's description follows two epigrams by Paulus Silentiarius, *Anth. Pal.* ix. 663, 664, and one by Agathias, probably on the same gardens, *Anth. Pal.* ix. 665.

## VII

I. *Anth. Pal.* ix. 649. An inscription for the author's house at Cibyra in Phrygia. Another inscription (*Anth. Pal.* ix. 648) celebrated its hospitality:

Ἄστος ἐμὸς καὶ ξένος αἰεὶ φίλος· οὐ γὰρ ἐρευνᾶν  
τίς πόθεν ἢ ἐ τίνων ἔστι φιλοξενίης.

*l. 5.* λιπερνήτης or λιπερνής, 'an outcast': explained by Photius as meaning ἦτοι λιποπόλεις ἢ πένητες.

II. *Anth. Pal.* ix. 770. An inscription on a cup (probably of silver; compare *App. Plan.* 324) given by the poet to his daughter.

III. *Anth. Pal.* v. 124.

IV. *Anth. Pal.* vi. 345. For roses forced (*festinatae*) under glass in winter see Martial xiii. 127. Martial also speaks of roses brought from Egypt to Rome in winter, vi. 80.

*l. 5.* στεφθῆναι MS., ὀφθῆναι Edd. after Brunck, without the least necessity.

V. *Anth. Pal.* vi. 280. A dedication to Artemis by a Laconian girl. The Doric forms *κορᾶν* *l.* 4 and *τύ* *l.* 5 are to give local colour.

*l.* 2. The *κεκρούφαλος* was worn by married and unmarried women alike, as respectable women never appeared with their hair loose except in certain religious ceremonies: there is therefore no special significance in this gift.

*l.* 3. Dolls in ancient Greece were generally made of clay; cf. Plato, *Theaet.* 147A, Lucian, *Leisiph.* 22. Wax models were made and moulds cast from them; or else the clay was modelled by hand round a wax core, which was then melted out. Pollux, x. 190, τὸ πήλινον, ὃ περιείληψε τὰ πλασθέντα κήρινα, ἃ κατὰ τὴν τοῦ πυρὸς προσφορὰν τήκεται, λίγδος καλεῖται.

The temple of Artemis Limnatis stood in the village of Limnae on the borders of Laconia and Messenia, Pausan. *Laconica*, ii. 6, *Messeniacae*, xxxi. 3.

VI. *Anth. Pal.* vi. 209.

*l.* 2. *λύγδος* was the name of the white marble quarried in Paros. *εὐξαμένη*, not 'when her prayer was heard', as in ii. 1 *supra*, but like *εὐχῆς*, Ep. 15, *infra*; the Latin *ex voto*.

*l.* 4. *ὁμοφροσύνη* ms. and Edd.; *ὁμοφροσύνη* seems obviously right. Cf. ix. 24 *infra*, ἀρκοῦμαι μάρτυρι Μαιονίδῃ.

VII. *Anth. Pal.* vi. 55. The epithet in *l.* 2, and the word *νομφίος*, imply that they are recently married.

VIII. *Anth. Pal.* v. 263.

*l.* 1. Virgil, *Georg.* i. 390:

Ne nocturna quidem carpentes pensa puellae  
Nescivere hiemem testa cum ardente viderent  
Scintillare oleum et putres concresecere fungos.

*l.* 4. Ἡρώ is acc., and the subject of ἤρμωσε is Κύπρις. She breaks off abruptly in terror of the bad omen of comparing herself and her husband to Hero and Leander.

*l.* 6. ὀδύνη sc. the jealousy of Hephaestus.

IX. *Anth. Pal.* vi. 340.

*l.* 5. ἐκ σέθεν ἀρχομένοις, beginning the year with worship to thee; like the ἐκ Διὸς ἀρχώμεσθα of Aratus.

X. *Anth. Pal.* xii. 53.

*l.* 5. τοῦτ' ἔπος ἀγγεῖλατε καλὴ νοέσις με κομίζει ms. The first part of the line has been variously emended into τοῦτ' ἔπος ἀγγεῖλαι or τοῦτ' ἀγγεῖλατ' ἔπος, with καλή long, or τοῦτ' ἔπος ἀγγεῖλαιτε, with καλή short. In the second half κατὰ νέες, ὡς με κομίζει has also been suggested.

*l.* 6. Before he can see Phanion he has to take the long journey on foot down the coast as far as Halicarnassus, whence he can cross by ferry to C'os. Some prefer to take it as a hyperbolical statement that he is ready to walk across the sea to her, but this does not suit the quiet tone of the epigram.

l. 7. εὖ τελοῖ ms., corr. Piccolos. The word εὐαγγελιον was generally written in a contracted form by Christian copyists, and this probably accounts for the corruption.

l. 8. For Zeus Οὐριος see v. 3, *supra*.

XI. *Anth. Pal.* vi. 146, and again after vi. 274.

l. 2. Εὐλογοῦς was one of the regular titles of Artemis Ilithyia: cf. Eur. *Hippol.* 167.

The ms. reads εὐτοζίη in the first version of the epigram, εὐτοζήη in the second. Meineke would read εὐκολήη.

XII. *Anth. Pal.* vi. 147.

l. 1. ἀπέχειν is the technical word used in forms of receipt; thus in the collection of Inland Revenue receipts recently found written on ὕσπρακα at Karnak in Upper Egypt, the form runs ἀπέχω παρὰ σοῦ τὸ τέλος . . . 'I acknowledge to have received from you the tax . . .'

l. 3. καὶ μιν ἀπαιτῆς ms., corr. Porson. Jacobs would read τίμον, a rare collateral form of τιμήν.

XIII. *Anth. Pal.* vi. 271.

l. 2. πέπλων πτύγμα is the διπλοῖς or long Ionic chiton which was folded over at the shoulders and fell in a sort of cape as far as the hips.

l. 4. *Od.* xi. 198,

οὐτ' ἐμέγ' ἐν μεγάροισιν εὐσκόπος ἰοχέαιρα  
οἷς ἀγανσῆς βελέεσσιν ἐποιχομένη κατέπεφρονε.

l. 5. Λέοντος ms. The sense requires Meineke's correction, Λέοντι (governed by νεῦσον).

l. 6. υἱὸς ἀεξόμενον ms., corr. Meineke. But the ms. reading gives a possible sense, 'grant that Leon's infant son may in time see a son of his own growing up.'

XIV. *Anth. Pal.* vi. 59.

XV. *Anth. Pal.* vi. 357. Those who know Rome will remember the monument—a pathetic contrast to this—in S. Maria della Pace to the two little Ponzetti children, '*indolis festivitatisque mirandae*,' who died on the same day at the ages of eight and six in 1505, with their likenesses side by side on it.

l. 2. κείμενόν ἐστι means hardly more than κείται or ἐστίν alone.

XVI. *Anth. Pal.* vii. 228.

XVII. *Anth. Pal.* vii. 387.

l. 2. εἰς ὀδύνας is equivalent to ὀδονηρῶς, like εἰς τάχος, εἰς καλόν, etc.

XVIII. *Anth. Pal.* vii. 464. There is another epigram on this same Arctimias ascribed to Heraclides of Sinope, *Anth. Pal.* vii. 465, from which it appears that she was a Cnidian. The Δωριῶδες in l. 4 are her country-

women in the under world, Unidos being one of the cities founded in the great Dorian emigration from Peloponnesus to Crete and the southern portion of Asia Minor.

l. 5. Most editors alter ξαίνουσα to βαίνουσα, without necessity.

XIX. *Anth. Pal.* vii. 555. Followed in the ms. by another couplet :

Τοῦτο σαοφροσύνας ἀντάξιον εὖρεο, Νοστῶ,  
δάκρυά σοι γαμέτας σπέισε καταφθιμένῃ

which is clearly a separate epigram, and is so distinguished in Planudes.

XX. *Anth. Pal.* vii. 340.

l. 1. Μαράθωνις has been doubted as a man's name, and the reading variously altered to Νιζόπολιν Μαράθων ἐσεθήκατο or ἐνεθήκατο, or Νιζόπολις Μαράθωνιν. But it is a possible masculine form, and in the uncertainty it seemed best to leave it alone.

XXI. *Anth. Pal.* vii. 260. Cf. the celebrated passage in Vell. Patere. i. 11., on Q. Metellus Macedonicus, the paragon of human good fortune, ending, *hoc est nimirum magis feliciter de vita migrare quam mori.*

## VIII

I. *Anth. Pal.* xii. 127.

l. 5. Cf. *Soph. Trach.* 94, νύξ κατευνάζει ἥλιον.

II. *Anth. Pal.* xii. 121.

l. 3. ποτὶ and ἐπηγύναντο go together.

l. 6. ἀνθέριξ or ἀνθέρικος is the tough stalk of the asphodel, of which basket-work was woven for huts (*Hdt.* iv. 190) or cages (*Theocr.* i. 52).

III. *Anth. Pal.* xii. 54. For Ἴμερος and Πόθος see note on i. 11 *supra*.

IV. *Anth. Pal.* xii. 51. The first two lines are also quoted by the scholiast on *Theocritus* ii. 147.

l. 1. Achelous is the god of fresh water ; he will drink to Diocles in unminged wine. So *Virgil, Georg.* i. 9, *porulaque inventis Achelœia miscuit visis.*

V. *Anth. Pal.* xii. 56. The Eros of Praxiteles, his most famous statue after the *Unidian Aphrodite*, and according to tradition his own favourite work, was given by him to Phryne and dedicated by her at *Thespiae*. Nero took it to Rome on his return from Greece, and it was destroyed there by a fire during the reign of *Titus*.

l. 7. Μερόπων πόλις, the city of *Cos* : cf. *supra* iv. 15.

VI. *Anth. Pal.* xii. 59.

VII. *Anth. Pal.* xii. 159.

l. 1. From *Eur. Med.* 770, ἐκ τοῦδ' ἀναψόμεσθα πυρμνήτην κάλων.

l. 2. πνεῦμα τὸ λειφθὲν ἐτι occurs again *Ep.* 11 *infra*.

l. 5. Cf. a graceful couplet in an anonymous epigram, *Anth. Pal.* xii. 156,

Καί ποτε μὲν φαίνεται πολὺν ὑπέτον· ἄλλοτε δ' αὖτε  
εὐδοῖος ἄβρα γελῶν ὄμμασιν ἐκκέχυται.

VIII. *Anth. Pal.* xii. 128.

l. 4. The epithet *παρθένιος* is partly suggested by the legend of Daphne, but refers in the first instance to the delicate creamy blossom of the Greek laurel, the 'proud sweet bay-flower' of the poet. Cf. Aristoph. *Av.* 1099. ἡρινά τε βοσκόμεθα παρθένια λευκότεροφα μύρτα χαρίτων τε κηπεύματα.

l. 5. Δάφνης μὲν ἐν οὔρεσι *ms.*, corr. Dilthey; *extinctum Nymphæac Daphnin lugebant*, Virg. *Ecl.* v. 20.

σοί, to the lyre of Phoebus, *i.e.* to Phoebus himself.

IX. *Anth. Pal.* ix. 341. This epigram is probably imitated from one by Zonas, *Anth. Pal.* ix. 556; if so, the date of Glaucus cannot be earlier than about the middle of the first century B.C.

l. 2. Cf. Song of Solomon i. 6, 7.

l. 5. Malea and Psophis were two towns in the north-west of Arcadia near the border of Elis. The former must not be confounded with the promontories of the same name in Laconia and Lesbos.

X. *Anth. Pal.* xii. 138.

l. 1. Cf. Arcestratus in Athen. vii. 321 c,

ἡνίκα δ' ἂν δύνοντος ἐν οὐρανῷ Ὀρίωνος  
μήτηρ οἰνοφόρου βότρουος χάιτην ἀποβάλλῃ.

l. 2. ἐσπέριον is a mistake. The autumnal setting of the Pleiades, the well-known signal for ceasing to put to sea and beginning to plough (Hesiod. *Opera*, 615 foll., Virg. *Georg.* i. 221) was in the morning; their evening setting is in spring, on the 6th of April according to the calendar of Columella.

XI. *Anth. Pal.* xii. 72.

l. 4. Cf. Dante, *Purg.* xxx. 90, Si che par fuoco fonder la candela.

## IX

I. *Anth. Pal.* v. 118.

l. 1. With the phrase *μύρον εὔδειν* may be compared the *ἔαρ ὀρᾶν* of Theocritus, *Id.* xiii. 45.

II. *Anth. Pal.* v. 74.

III. *Anth. Pal.* xii. 234. In Plan. under the name of Meleager.

l. 2. ἐρίφη is a shortened form for ἐρρίφη: so ἀπέριψα in Pind. *Pyth.* vi. 37.

l. 3. There is a play on the meaning of *γρόνος*; as the words *ἄνθος* and *κάλλος* are of the same 'time', *i.e.* musical or metrical value (—υ), so Time brings them both alike to decay. Cf. the criticism of Longinus, xxxix. 4, on the *ὡσπερ νέφος* of Demosthenes.

l. 4. φθονέων *γρόνος*, the *invida ætas* of Hor. *Od.* i. xi. 7.

IV. *Anth. Pal.* xi. 53.

l. 1. παρελθῆ sc. χρόνος. Suidas cites a proverb, ῥόδον παρελθῶν μηκέτι ζήτει πάλιν, from which it has been proposed to read παρελθῆς here, perhaps rightly.

V. *Anth. Pal.* xii. 32.

l. 3. παρθύσει MS., παρφθάσει (from παραφθάνω), corr. Dorville. For the line cf. Simonides fr. 32, Bergk, and Omar Khayyam, vii. (first edition),

The Bird of Time has but a little way  
To fly—and Lo! the Bird is on the Wing.

## l. 4. Cf. Theocr. vii. 120,

αἱ δὲ γυναῖκες  
Αἰαί, φαντί, Φιλίνας, τό τοι καλὸν ἄνθος ἀπορρεῖ.

VI. *Anth. Pal.* ix. 260. For Laïs cf. note on ii. 23 *supra*. Athenaeus, xiii. p. 570 B, quotes from a comedy of Epicrates called *Anti-Laïs* a passage moralising on the end to which such women come, which says that the Corinthian Laïs in her age was glad to get anything she could, and took alms. *Et jadis fusmes si mignottes!*

VII. *Anth. Pal.* xii. 235. In Plan. under the name of Meleager.VIII. *Anth. Pal.* v. 85.IX. *Anth. Pal.* v. 233.

l. 5. So Arist. *Poet.* 1457 B. 23, ὁμοίως ἔχει . . . γῆρας πρὸς βίον καὶ ἐσπέρα πρὸς ἡμέραν· ἐρεῖ τοίνυν τὴν ἐσπέραν γῆρας ἡμέρας καὶ τὸ γῆρας ἐσπέραν βίου.

X. *Anth. Pal.* x. 71. According to the ordinary version of the story as told by Hesiod, *Opera*, ll. 60-105, the casket of Pandora contained evil, labour, and sickness, which were spread among mankind when it was opened, hope alone remaining in the casket when Pandora shut it again; cf. Theognis, 580 foll. But there seems to have been a different version in which the casket contained good things which escaped and were lost.

l. 3. μετὰ 'among' is used very loosely, the proper sense required being 'over'.

l. 5. μετὰ πῶμα seems to allude to a picture of Pandora holding the casket in front of her, much as in Rossetti's picture.

XI. *Anth. Pal.* xi. 37: headed Ἀντιπάτρου simply.

l. 1. The morning rising of Arcturus is placed by Pliny on the 12th of September. It marked the division between ὀπώρα, the season of harvest, and φθινόπωρον, our autumn.

— The year growing ancient  
Not yet on summer's death, nor on the birth  
Of trembling winter.

The thatching of cottages would be pressed forward just then to anticipate the equinoctial storms. ἐκ ζώνης, unless ἐκ means 'following upon', is not

quite accurate, Arcturus lying in the knee of Bootes a little below the belt : cf. Aratus, *Phaen.* 94 (of Bootes) :

ὑπὸ ζώνῃ δὲ οἱ αὐτὸς  
Ἐξ ἄλλων Ἄρκτουρος ἑλίσσεται ἀμφοδὸν ἀστήρ.

*l.* 5. Cf. Hesiod, *Opera*, 534-6.

XII. *Anth. Pal.* xii. 141. This epigram is illustrated by another of the same general purport, *Anth. Pal.* xii. 140.

*l.* 1. ἄ μὴ θεός sc. ἄν φθίγγαιτο.

*ll.* 2, 3. The repetition is a favourite device of Meleager ; cf. *supra* i. 7, 60, *infra* xi. 46 : also *Anth. Pal.* v. 165.

αὐτὸς ὑπέστης, *tu Pas voulu.*

*l.* 4. Cf. the epigram cited above :

— Ἄ Νέμεσις με συνήρπασε, κούθῳς ἐκείμαν  
ἐν πυρὶ, παῖς δ' ἐπ' ἐμοὶ Ζεῦς ἑκεραυνοβόλει.

XIII. *Anth. Pal.* ix. 257. For the fountain Καθαρή, see vi. 12 *supra*. Pausanias, *Boeotica* xxx. 8, gives a legend of the river Helicon having sunk underground when the Pierian women would have washed their hands in it after the murder of Orpheus, ἵνα δὲ μὴ τῷ φόνου καθάρσια τὸ ὕδωρ παράσχηται. Cf. also the epigram of Antiphanes, *Anth. Pal.* ix. 258.

XIV. *Anth. Pal.* ix. 269. In Plan. under the name of Philippus.

Cicero, *Off.* iii. 89, 90, quotes a discussion of such cases of conscience from the work of Hecaton : *quaerit, si tabulam de naufragio stultus arripuerit, extorquebitne eam sapiens si potuerit? negat, quia sit iniurium . . . Quid si una tabula sit, duo naufragi hinc sapientes, sibine uterque rapiat an alter cedat alteri? cedat vero, sed ei cuius magis intersit vel sua vel rei publicae causa vivere. Quid si haec parva in utroque? nullum erit certamen, sed quasi forte aut micando victus alteri cedat alter.* The somewhat parallel case of the ship *Mignonette* is familiar to all modern readers.

*l.* 4. If he had been fortunate enough to escape the notice of Δίκη, who is here half personified, or if his Κῆρες had not predestined him for punishment, it was a case οὐ νεμεστητόν, in which the moral sense of plain men would not have demanded the infliction of a penalty.

*l.* 5. Aelian, *Hist. An.* i. 55, describes the κυὼν θαλάττιος as one of the largest χήτη.

XV. *Anth. Pal.* xii. 148. For the phrase τοῦμόν ὄνειρον ἐμοί, see note on iv. 26, *supra*.

XVI. *Anth. Pal.* v. 113. In Plan. under the name of Philodemus.

*l.* 1. ἡράσθη is passive, as in Eur. *fr. Dan.* 8, οὐδὲις προσαιτῶν βίσιον ἡράσθη βροτῶν ; and in *l.* 2 I have accordingly put the passive ἔραξ for ἔραξ of the mss. and Editors.

*l.* 3. From Bion i. 71, τὸ σὸν μύρον ὄλετ' Ἄδωνις.

*l.* 4. Note the sense of the name Menophila, a month's lover.

XVII. *Anth. Pal.* ix. 530. Headed in the ms. εἰς ἄργοντα ἀνάξιον.



XVIII. *Anth. Pal.* ix. 51, headed Πλάτωνος; and again after *Anth. Pal.* xi. 441, together with an epigram of Plato ὁ Νεώτερος. It is probably by the same hand.

l. 1. From Virgil, *Ecl.* ix. 51, *omnia fert actas*.

XIX. *C.I.G.* 4747, inscribed on the base of one of the two Colossi of Amunoph 111, known as the Memnon statues, in the Nile valley under the edge of the Libyan mountains opposite Thebes. The inscription was first copied by Pococke, who gives a drawing of it in his great work (*A Description of the East and of some other Countries*. By Richard Pococke, LL.D., F.R.S., London, 1743. 2 voll. folio). Above the verses is the author's name, Ἀσκληπιοδοῦτου, and below them Πομπο . . . ἐπιτρόπου, 'in the prefecture of Pomponius.' The date seems to be about the time of Hadrian.

The story of Memnon, son of Eos, slain by Achilles at Troy, was given at length in the lost *Aethiopia* of Arctinus which came next after the *Iliad* in the Epic Cycle, and is extant in Quintus Smyrnaeus, B. ii.

XX. *Anth. Pal.* ix. 151. On the capture of Corinth by the consul Lucius Mummius, B.C. 146, the citizens were killed or sold for slaves and the city levelled to the ground together with its walls and citadel. All rebuilding was prohibited, and the site remained desolate till the city was refounded as a Roman colony by Julius Caesar a hundred years later.

Compare the famous letter of Ser. Sulpicius Rufus to Cicero (*Cic. Fam.* iv. 5): *Ex Asia rediens cum ab Aegina Megaram versus navigarem, coepi regiones circumeirca prospicere; post me erat Aegina, ante Megara, dextra Piraeus, sinistra Corinthus; quae oppida quodam tempore florentissima fuerunt, nunc prostrata et diruta ante oculos iacent.* And *Sen. Ep.* xci; *non vides quemadmodum in Achaia clarissimarum urbium iam fundamenta consumpta sint, ne quicquam erstat ex quo appareat illas saltem fuisse?*

l. 4. Sisyphus was the legendary founder of Ephyre or Corinth.

l. 7. The wailing of the sea-birds as they flew across between the two gulfs was the only sound in the deserted city. A translation can hardly convey the exact force of the rhetorical confusion in this couplet. Grammatically ἀγχιῶν depends on ἀλκυόνες, and the phrase might be translated, 'the shrill wailers of thy woes,' the reference being to the wailing cry of the halcyon. But the Nereids or sea-nymphs are these halcyons, namely the six daughters of Aleyoneus who were according to the legend changed into halcyons, and can be thought of either as birds or as semi-divine beings of the sea.

XXI. *Anth. Pal.* ix. 408, with the heading Ἀπολλωνίδου, οἱ δὲ Ἀντιπάτρου. The authorship is fixed by the allusion to it (οὐδὲ λόγοις ἔψομαι Ἀντιπάτρου) in an epigram by Alpheus, *Anth. Pal.* ix. 100. It follows from the fact that the desolation of Delos is alluded to as of long standing, that Antipater of Thessalonica is the author; Antipater of Sidon was dead before the disaster of Delos. Cf. *supra* p. 299.

After the destruction of Corinth, Delos became the great centre of the trade between Europe and Asia, and the largest slave-market in the ancient

world. In B.C. 88 it was occupied by the Pontic fleet under Archelaus and Menophanes, all the merchants in the island were massacred, the city razed to the ground, and the inhabitants sold for slaves. From this crushing blow it never recovered; see Pausan. *Laconica* xxiii. 3, 4.

l. 4. There is an allusion to Callimachus, *Hymn to Delos*, 316 :

Τίς δέ σε νάυτης  
Ἐμπορος Ἀγαλοιο παρήλυθε νηὶ Θεούσῃ;

XXII. *Anth. Pal.* ix. 155. One of four epigrams by Agathias on Troy, *Anth. Pal.* ix. 152-155.

l. 1. For the desolation of Sparta see Ep. 26, *infra*.

l. 8. From Virgil, *Aen.* vi. 851.

XXIII. *Anth. Pal.* ix. 101. In Plan. attributed to Antipater of Thessalonica.

In B.C. 468 Mycenae was besieged by the Argives, and though the Cyclopean walls resisted assault, the inhabitants were ultimately forced by famine to evacuate the town, which was then destroyed and has never been since re-peopled. Pausanias gives an account of its destruction, and of the Lion Gate and other remnants left in his time, *Corinthiaca* xvi. 5, 6.

l. 4. *αἰπολοῦ* is awkward with the *αἰπολικόν* of the next line following so closely. Jacobs, comparing l. 2 of the next epigram, plausibly emends *ἔγρωα*, *σκοπέλου παντός ἐρημοτέρην*.

XXIV. *Anth. Pal.* ix. 28 : headed Πομπηίου, οἱ δὲ Μάρκου Νεωτέρου. These are probably, however, the same person, M. Pompeius Theophanes, son of Theophanes of Mitylene, the friend of Pompey.

XXV. *Anth. Pal.* vii. 705.

l. 1. The Hellespont had a somewhat loose geographical signification : properly it meant the straits between the Propontis and the bay of Sigeum, but in Hdt. i. 57 (cf. also iv. 38) it includes the Propontis. In the list of Athenian allies at the outbreak of the Peloponnesian war (Thuc. ii. 9) the enumeration going round the Aegean is Ἴωνία, Ἑλλάσποντος, τὰ ἐπὶ Θράκης; and probably there was no definite line of division between the two last. But in any accurate geography Amphipolis would belong to τὰ ἐπὶ Θράκης.

l. 2. For the legendary foundation of Amphipolis and the story of Phyllis and Demophoon, see Ovid, *Heroid.* ii.

l. 3. Artemis Aethopia was worshipped at Aethopion in Lydia, Artemis Brauronia at Brauron in Attica, and also on the Athenian acropolis.

l. 4. Two attempts to colonise Amphipolis, from Miletus in B.C. 497 and from Athens in B.C. 465, were unsuccessfully made, and the colonists massacred by the Edonians, before the final colonisation of B.C. 437. The position of Amphipolis commanding the coast road between Europe and Asia and the great waterway of the Strymon was of the utmost military and commercial importance. Its loss in the Peloponnesian war was a most serious blow to Athens. For its later history down to its capture by Philip of Macedon in B.C. 358, see Grote, capp. 79 and 86. After the Roman conquest it still remained an important *libera civitas*, and it is not certainly

known when it fell into decay. Probably the population and traffic were absorbed by Philippi and its seaport of Datum, where a Roman colony was planted by Octavianus after the defeat of Brutus and Cassius. The date of this epigram cannot be more than twenty or thirty years later.

l. 5. Αἰγείδαι, the Athenians.

XXVI. *Anth. Pal.* vii. 723. In B.C. 189, Philopoemen, then general of the Achaean league, advanced at the head of an allied force into Laconia, and to save themselves from destruction the Lacedaemonians were compelled to pull down their walls, dismiss their mercenaries, abrogate the laws and customs of Lycurgus, and become subject to the league: Livy xxxviii. 33, 34, and Polyb. vii. 8.

It was the boast of the Spartans, according to Plutarch, *Agésilais*, c. 31, that no Laconian woman had ever seen the smoke of an enemy's fire; until the invasion by Epaminondas in the spring of B.C. 369 no enemy had ever set foot on Laconian soil. Xenophon says of the march of the Thebans (*Hell.* vi. v. 27) ἐν δεξιᾷ ἔχοντες τὸν Εὐρώταν παρῆσαν κάοντες καὶ πορθοῦντες, τῶν δ' ἐκ τῆς πόλεως αἱ μὲν γυναῖκες οὐδὲ τὸν καπνὸν ὄρωσαι ἤνείγοντο, αἵτε οὐδέποτε ἰδοῦσαι πολεμίου.

l. 2. Olenus, a small town on the Corinthian gulf near Patrae, was one of the less important members of the Achaean league, and so is put here to emphasize the contrast between the former and the present state of Sparta.

l. 3. So Arist. *Rhet.*, II. xxi. 8, quotes a warning of Stesichorus to the Locrians not to presume, ὅπως μὴ οἱ τέττιγες χαμόθεν ἄδωσιν, sc. all the trees having been cut down by invaders.

l. 4. The wolves prowl unchecked, but find no flocks to attack.

XXVII. *Anth. Pal.* ix. 501, with no author's name; and again after *Anth. Pal.* xi. 316, under the name of Palladas. If the heading εἰς τὴν πόλιν Βηρυτόν be correct, it was written upon the destruction of the Roman colony of Berytus in Syria by an earthquake, followed by a fire which broke out among the ruins, on the 9th of July A.D. 551, in the reign of Justinian, when the reputation of the city as the great school of civil law was at its height. The catastrophe is recounted by the historian Theophanes, and is the subject of two epigrams by Joannes Barbucaillus, *Anth. Pal.* ix. 425, 426. As it happened more than a century after the date of Palladas, this epigram is either not his or refers to some other city. The former is the more probable. But 'the greater part' of Berytus had been destroyed by an earthquake before, in A.D. 349, the twelfth year of the reign of Constantius (Georg. Cedr. 299 B.), and the epigram may possibly refer to this.

XXVIII. *Anth. Pal.* ix. 106. Cf. the epigrams with a similar point, probably imitated from this, by Antiphilus, Secundus, and Julianus Aegyptius, *Anth. Pal.* ix. 34, 36, 398.

l. 2. Cf. Catull. iv. 10, *ubi iste post phasclus antea fuit comata silva.*

l. 3. ἐπ' ἡόνος MS. and Edd., ἐπ' ἡόνας Plan. I have written ἡόνα; διέσωσεν ἐς ἡόνα would be the regular construction. It is very clumsy to put a comma after διέσωσεν and make ἐπ' ἡόνος a mere repetition of ἐν ἡόνος; and διέσωσεν ἐπ' ἡόνος is hardly Greek.

XXIX. *Anth. Pal.* ix. 138.

XXX. *Anth. Pal.* ix. 75. Also quoted by the scholiast on Aristoph. *Plut.* 1130, and by Suetonius, *Dom.* c. 14, in a curious story of Domitian : *minimis suspicionibus commovebatur ; ut edicti de occidendis vicinis propositi gratiam facere non alia magis re compulsus credebatur quam quod sparsi libelli cum his versibus erant, ζῶν με φάγγις κ.τ.λ.*

The fable is given in full in an epigram by Leonidas of Tarentum, *Anth. Pal.* ix. 99, the last line being the same as in this ; it is rendered in Latin by Ovid, *Fast.* i. 353-8. For the practice of such sacrifices, see Suid. *s.v.* Ἀσός and Varro *R. R.*, I. ii. 19.

XXXI. *Anth. Pal.* ix. 44 : under the name of Statyllius Flaccus, but the corrector has written in the margin, Πλάτωνος τοῦ μεγάλου. It is also quoted as Plato's by Diog. Laërt. *Vita Platonis*, c. 33.

XXXII. *Anth. Pal.* ix. 74, called ἀδέσποτον. Attributed in Plan., and also by the scholiast on the *Nigrinus*, c. 26, to Lucian ; it is very much in his style.

The thought is from Horace, *Sat.* II. ii. 133. Achaemenides and Menippus are conventional names for a rich and a poor man.

XXXIII. *Anth. Pal.* ix. 49, headed ἄδελγον. It is in the manner of Palladas.

XXXIV. *Anth. Pal.* ix. 172.

XXXV. *Anth. Pal.* ix. 8. Cic. *Or.* III. 2 : *O fallacem hominum spem, fragilemque fortunam et inanes nostras contentiones ! quae in medio spatio saepe franguntur et corruunt, et ante in ipso cursu obruuntur, quam portum conspiciere potuerunt.*

'So there came one morning and sunrise, when all the world got up and set about its various works and pleasures, with the exception of old Joseph Sedley, who was not to fight with fortune, or to hope or scheme any more.'—*Vanity Fair*, c. lxi.

## X

I. *Anth. Pal.* xii. 2. This is one of two prefatory epigrams at the beginning of the Μῦσα Στράτωνος, the twelfth section of the Palatine Anthology ; cf. *Intr.* p. 18.

l. 1. παρὰ βωμῶς, sc. at the altar of Zeus Ἐρκειος where he was slain by Neoptolemus : cf. Virg. *Aen.* ii. 550, which follows the details of the story as given in the *Hecuba* and *Troades* of Euripides.

l. 3. *Od.* xix. 518 foll. :

ὡς δ' ὅτε Πανδαρέου κούρη γλωρηῆς ἀηδῶν  
καλὸν ἀείδῃσιν ἕαρος νέον ἵσταμένοιο  
δενδρέων ἐν πετάλοισι καθέζομένη πικινούσιν,  
ἥτε θαμὰ τρωπῶσα γέει πολυηγά φωνήν,  
παῖδ' ὀλοφυρομένη Ἴτυλον φίλον.

II. *Anth. Pal.* v. 81.

l. 1. ἡ τὰ βόδα sc. ἔγρουσα or φοροῦσα.

III. *Anth. Pal.* xi. 1.

l. 1. The festival of the Hermaea was a sort of Greek Saturnalia on a modified scale, celebrated with games and a general relaxation of discipline. The scene of Plato's *Lysis* is laid during a celebration of the Hermaea by young men and boys conjointly (206 D). Athen., xiv. 639 B, says that at the Cretan Hermaea servants feasted and were waited on by their masters.

ἕξ γόας, between four and five gallons, which we must suppose to have been in a single earthenware jar.

l. 2. πένθος εἶθηκεν is an epic phrase (like ἄλγε' εἶθηκεν) introduced to give a tinge of parody and lead up to the next line with its more obvious reference to Homer.

l. 3. From *Od.* xxi. 295, οἶνος καὶ Κένταυρον ἀγκυκλυτὸν Εὐρυπίωνα ἄασεν.

IV. *Anth. Pal.* vi. 44, headed ἄδηλον, οἱ δὲ Λεωνίδου Ταραντίνου. It is also attributed to Leonidas in Plan., and is quite in his manner.

l. 2. πρώτης MS. ; πρώτα is restored from Suidas s.v. δράγματα.

l. 6. For πλείονα (acc. pl.) cf. *supra* i. 9, καὶ διαθείς τοῦτων χεῖρονα.

V. Athenaeus iii. 125 C, Καλλίστρατος ἐν ἑβδόμῃ συμμίκτων φησίν, ὡς ἐστιώμενος παρά τισι Σιμωνίδης ὁ ποιητὴς κραταιοῦ καύματος ὄρα, καὶ τῶν οἰνογύων τῆς ἄλλοις μισγόντων εἰς τὸ ποτὸν χιόνος, αὐτῷ δ' οὐ, ἀπεσχεδίασε τότε τὸ ἐπίγραμμα· τῇ β' α κ.τ.λ.

The snow is put into the wine directly : to cool jars of wine in snow was a later refinement : see *infra* Ep. 37.

l. 1. τῇ sc. χιόνι : the speaker is supposed to point to it.

l. 3. ἐκάμφθη MSS. corr. Brunck.

l. 4. The same phrase is used of burial, *supra* iii. 8.

VI. *Anth. Pal.* v. 135 : headed εἰς λάγυρον. Cf. *supra* i. 1.

VII. *Anth. Pal.* vi. 77.

VIII. *Anth. Pal.* ix. 270. He will revel, taking pattern by the dances of the stars, and will imitate heaven itself in adorning himself with a lyre and crown.

l. 1. Cf. *Comus*, l. 111, 'we that are of purer fire imitate the starry quire.'

l. 2. λάξ ἐβαρυναόρος MS. It is not certain that we have recovered the original line. βαρύνειν seems to be used as equivalent to the classical βαρύνεσθαι, *aggre ferre*. For the phrase cf. λάξ ἀτίσης Aesch. *Eum.* 540.

l. 3. For the force of ἀνθόβολον see note on i. 17 *supra*.

l. 5. There is a play upon the two senses of κόσμος, 'order' and 'universe'.

l. 6. The Lyre of Orpheus and the Crown of Ariadne are the constellations still bearing these names. Their two chief stars, Vega and Alphecca, are among the brightest in the northern hemisphere.

IX. *Anth. Pal.* ix. 546. 'Navigantium oblectamenta recensentur,' says

Jacobs; it is a curious and almost unique piece of description in the manner of a Dutch painting.

l. 2. διφθερίδες (Lat. *segestria*) were awnings of skin stretched over the quarter-deck for protection against spray and rain.

l. 3. The cooking fire forces its way in little jets of flame through the stones which are built up into a hearth; over it a piece of meat is boiling in a pot.

l. 5. καὶ κρε ὕπτοντα ἰδιοῖμι MS., corr. Schneider comparing *Il.* xi. 775, ἀμφὶ βοῶς ἔπετον κρέα.

l. 6. πρώτη MS. corr. Boissonade. Cf. Pers. v. 146, *Tu mare transilias? tibi torta cannabe fulto cena sit in transtro?*

l. 7. δὸς λάβες was a game of chance. It is referred to again in an epigram by Strato, *Anth. Pal.* xii. 204.

X. *Anth. Pal.* ix. 446. Imitated from the epigram of Metrodorus, *infra* xii. 40.

l. 7. πολὴ sc. θρηξ; for the full phrase cf. Ep. 49 *infra*.

l. 8. ζῶς may be either the vocative of ζωός (with retracted accent) or the imperative of ζῶειν.

XI. *Anth. Pal.* x. 43. In the Greek system of numerals, 7, 8, 9, 10 are represented by the letters ζ, η, θ, ι.

For the special force of ζῆθι cf. the *Vivamus mea Lesbia* of Catullus, and the celebrated motto *dum vivimus vivamus* which apparently is first found on the tomb of Aelia Restituta at Narbo: Gruter, *C. I.* p. 609.

XII. *Anth. Pal.* ix. 133. 'A gentleman who had been very unhappy in marriage married immediately after his wife died: Johnson said, it was the triumph of hope over experience.' Dr. Maxwell, quoted in Boswell's *Johnson*, ann. 1770.

XIII. *Anth. Pal.* x. 55.

l. 3. φησὶν 'one saith,' for the more usual φασίν. The proverb is from *Od.* xix. 163, where Penelope says to Odysseus in asking who he is, οὐ γὰρ ἀπὸ δρυὸς ἔσαι παλαιφάτου οὐδ' ἀπὸ πέτρης. Eustathius *ad. l.* says of the phrase, οὐ μόνον ἀρχαιογονίαν παλαιστάτην σημαίνει ἀλλὰ καὶ ἦθος ἀτίτρανον, and it has the latter sense here. There may also be some slight touch of cynical reference to the more famous passage where the phrase is first found, *Il.* xxii. 126:

οὐ μὲν πως νῦν ἔστιν ἀπὸ δρυὸς οὐδ' ἀπὸ πέτρης  
τῷ ὀαρίζεσθαι ἄτε παρθένος ἠΐθεός τε  
παρθένος ἠΐθεός τ' ὀαρίζετον ἀλλήλοισιν.

l. 6. From Juvenal, *Sat.* i. 56, 7.

XIV. *Anth. Pal.* xi. 68.

XV. *Anth. Pal.* xi. 186. Under the name of Lucilius in Plan. The *νυκτικόραξ* is identified by some with the horned owl, *strix bubo*, whose *ferale carmen* is spoken of by Virgil, *Aen.* iv. 462; by others with the

heron, *ardea*. The 'night-raven' who sings in *L'Allegro*, l. 7, is merely a literal translation of the word.

Δημόφιλος, 'Mr. Popular,' is of course an imaginary name; so the name of the unlucky painter, *infra*, Ep. 17, is Εὔτοχος, and of the little man, Ep. 22, Μάκρων.

XVI. *Anth. Pal.* xi. 255.

XVII. *Anth. Pal.* xi. 215.

XVIII. *Anth. Pal.* xi. 82. Cf. the next epigram; also *Anth. Pal.* xi. 83, 86.

l. 1. The δόλιχος δρόμος was of various lengths; it seems that anything longer than the δίαυλος or double stadium was included under the name. Twenty-four stadia or something under three miles is the longest mentioned.

Arcadian games are also spoken of in an anonymous epigram, *Anth. Pal.* ix. 21; contests at Tegea in one attributed to Simonides, *Anth. Pal.* xiii. 19; and at Lycosura on Mount Lycaeus by Pausanias, *Arcadica*, ii. 1.

XIX. *Anth. Pal.* xi. 85. The δρόμος ὀπλιτῶν was introduced into the Olympian games in the 65th Olympiad (B.C. 520) μελέτης ἕνεκα τῆς ἐς τὰ πολεμικά according to Pausanias, *Eliaca* Δ, viii. 10.

l. 4. τιμῆς ἕνεκα, 'honoris causa,' goes with τῶν λιθίνων; the statues erected in honour of victors in the race.

l. 5. εἰς ὄρας usually means 'next year,' as in Theocr. xv. 74, κελς ὄρας ἀγπαιτα; and so the scholiast on this epigram explains it ἐν τῇ ἕξῃς Ὀλυμπιάδι. But it rather means at the regular hour of opening next day.

l. 6. στάδιον comes in at the end παρὰ προσδοκίαν, 'still short of the course by—the course.'

XX. *Anth. Pal.* xi. 89. The δορυδρέπανον was a hook mounted on a long pole and used as a grappling-iron in sieges and sea-fights. Caesar *B. G.* iii. 14, *falces pracacutae insertae adfixaeque longuris non absimili forma muralium falcium*; Strabo in his account of the same battle calls these δορυδρέπανα.

XXI. *Anth. Pal.* xi. 92.

l. 3. καταβάς οἶος ὄτ' ἔζη ms. Brunck's correction, inserting ὄλος, which might easily have dropped out before οἶος, the more so on account of the ὄλος in l. 2, is the simplest way of filling up the line.

l. 4. σκελετόν (sc. σώμα) is, according to etymology, rather a mummy than a skeleton; but in medical Greek it means the latter.

l. 5. The φρατρία were subdivisions of the φυλή; φράτορες were supposed to be united by a common ancestry, and had common religious rites.

XXII. *Anth. Pal.* xi. 95. In Plan. under the name of Ammianus.

l. 3. ψιλός, 'without armour,' like γυμνός.

XXIII. *Anth. Pal.* xi. 88.

l. 2. ὄω ms. ὄρω corr. Hecker. The gnat serves her for the eagle of Ganymede: 'in raptoris potentia excusationem facilitatis suae quaerit' Jacobs.

XXIV. *Anth. Pal.* xi. 101.

XXV. *Anth. Pal.* xi. 103.

XXVI. *Anth. Pal.* xi. 106. Compare the stories of Cinesias in Athenaeus xii. 551, 552.

l. 3. ἀράγγυρι here of course means the web, not the spider itself, and in l. 6, νήμα τῆς ἀράγγυρις 'a thread of the web.' The usual word for a spider's web is ἀράγγιον.

XXVII. *Anth. Pal.* xi. 113. There is a play on the word ἄπτεισθαι, which is used (1) of a suppliant embracing the knees or hand of a god, and (2) of a disease attacking a patient. Zeus 'caught the Marcus', as Beatrice says, *M. Ado* i. 1, 'God help the noble Claudio! if he have caught the Benedick, it will cost him a thousand pound ere he be cured.'

XXVIII. *Anth. Pal.* xi. 114. A physician called Hermogenes is mentioned by Galen, and another by Dion Cassius; but the name here is probably taken at random. The names Hermogenes and Diophantus have both occurred already, *supra* Epp. 20 and 25; see also the next epigram.

l. 3. Κρόνος, the 'inipius Saturnus' of Horace *Od.* II. xvii. 22.

l. 5. ἐκτείνας sc. γέρα.

l. 6. ἀπασσασίω is a verb used to express the struggles of a dying fish out of water.

XXIX. *Anth. Pal.* xi. 257. Cf. Martial vi. 53, *in somnis medicum viderat Hermocratem.*

XXX. *Anth. Pal.* xi. 115.

l. 2. Cf. Juvenal xiii. 93, *Isis et irato feriat mea lumina sistro.* Harpocrates (Egyptian *Her-pe-chruti*, Horus the child) is a form of the name of the hawk-headed Horus, the son of Osiris and Isis.

XXXI. *Anth. Pal.* xi. 121.

XXXII. *Anth. Pal.* xi. 159.

XXXIII. *Anth. Pal.* xi. 162. There is an epigram of similar point, attributed to Lucilius, *Anth. Pal.* xi. 163, where the name of the soothsayer is Olympus. Neither need be a real name; these epigrams are merely academic exercises.

For the practice of such consultations cf. the story of Xenophon's journey to Delphi before he joined the expedition of Cyrus, *Anab.* III. i. 4-7.

XXXIV. *Anth. Pal.* xi. 365.

l. 5. The ψηφίδες are the balls on the abacus used for calculations and helped out by the fingers, which were used to express different numbers as they were held straight or crooked.



l. 8. ὕλαϊη, 'wild': cf. the use of *silva* for an undergrowth of weeds, Virg. *Georg.* i. 152.

l. 11. κειμάς is a young deer between the fawn (νεβρώς) and the full-grown ἔλαφος.

l. 12. λήϊα must be understood again as the subject to ὀφείζαι, unless, with some editors, we read ὀφείζει.

XXXV. Quoted in an anonymous argument to the Panathenaic oration of Aristides of Smyrna, the pupil of Herodes Atticus and friend of Marcus Aurelius, as having, however, been made not on him, but on a later rhetorician of the same name.

Athenaeus, viii. 348 D, has a similar story of a music teacher who had figures of Apollo and the nine Muses in his schoolroom, and when asked how many pupils he had, replied, Σὺν τοῖς θεοῖς ὁώδεσσι. Cf. also the story of Diogenes in Diog. Laërt. vi. 69.

l. 2. σὺβελια is a barbarous transliteration of the Latin *subsellia*: βάρβαρα would be the pure Greek word.

XXXVI. *Anth. Pal.* xi. 251.

l. 2. τούτων δύο MS., the second τῶν having fallen out.

l. 3. The one party in the suit claimed five months' rent for a house; the other replied that he had used the mill at night. The last may refer to some question of rights over a mill-stream which might only be used at certain hours. Or possibly αὐτόν is to be supplied again from l. 3, and the counter-suit was on the ground of annoyance from his neighbour grinding corn by night.

XXXVII. *Anth. Pal.* xi. 244, with no author's name; in Plan. under the name of Nicarchus.

There is an epigram with the same point in Martial, ii. 78.

l. 1. The original sense of *miliarium* (which must not be confounded with *miliarium*, a milestone) was the socket in which the upright iron beam of an olive-press was fixed; Cato *de Agri Cultura*, c. 20. Later it seems to have been applied to a tall narrow caldron in baths of a similar shape, and so it is explained by Athenaeus iii. 98 D, as equivalent to ἰπυρολέβητες, the urn in which water was kept hot over charcoal for mixing with wine; cf. *supra* i. 16.

l. 4. βρύζαλις is the same as ψυκτήρ, a wine-cooler.

XXXVIII. *Anth. Pal.* xi. 259. The horses and witches of Thessaly were both famous from early times: for the latter cf. *supra* ii. 24.

XXXIX. *Anth. Pal.* xi. 315. The covers of the cushions used at dinner in rich houses were made of precious stuffs and embroideries. Compare with this the lines of Catullus (xii) on the man who stole napkins at dinner.

XL. *Anth. Pal.* xi. 236. There are several versions of this jest attributed to Phocylides (fl. 520 B.C.) from which this epigram is probably imitated.

XLI. Synesius, *Epist.* 127, and Suidas, s.v. φρόνος. Of the many towns called Laodicea, that in Asia on the Lycus, and that on the coast of Syria

south of Antioch were the most important. It is not known to which this epigram refers.

l. 1. ἀσπίς is the Egyptian cobra; ὄφις the common (venomous) snake.

XLII. *Anth. Pal.* xi. 331. In Plan. under the name of Antipater of Thessalonica.

l. 1. The mss. give the form Σωτήριον here and in l. 3. More than one Athenian trireme was called Σωτηρία; Böckh, *Seewesen des Att. Staats*, p. 92. Among upwards of 250 names of triremes in Böckh's lists, all are feminine with two doubtful exceptions, the Ἡγησίπολις and the Φωός (or Φωός?). Perhaps we should read Σωτήριον as a feminine diminutive in both lines here.

l. 2. The allusion is to Zeus under his title of Σωτήρ or Σωτήριος, the preserver of voyagers.

l. 4. The play on the double sense of παρά, 'alongside of' and 'to' can hardly be preserved in a translation. Grotius neatly turns it:

Nomen inane gerit; nam fertur quisquis in illa, est  
Aut ubi litus adest, aut ubi Persephone.

XLIII. *Anth. Pal.* xi. 391.

XLIV. *Anth. Pal.* xi. 410. Attributed in Plan. to Palladas.

l. 1. βακτροπρόσαιτος, one who extorts alms by the help of his cudg  
strolling Cynics were accused of doing this.

l. 5. βόλβα is a transliteration of the Latin *vulva*. It is called στυρυγνή because it was served with a sharp sauce flavoured with silphium.

l. 6. Cf. the story which Lucian tells of the Cynic Demonax (*Vit. Demon.* c. 52), ἐρομένῳ δὲ τινι εἰ καὶ αὐτὸς πλακοῦντας ἐσθίοι, οἷε οὖν, ἔφη, τίς μοροῖς τὰς μελίττας τιθέναι τὰ κήρια; One of the sayings recorded of this same Demonax was θαυμάζω Διογένην καὶ φιλοῦ Ἀρίστιππον: and indeed in the lives of their more refined professors the Cynic and Cyrenaic philosophies tended to become undistinguishable. 'The heathen philosopher, when he had a desire to eat a grape, would open his lips when he put it into his mouth; meaning thereby, that grapes were made to eat, and lips to open.' —*As You Like It*, v. i.

XLV. *Anth. Pal.* vii. 121. Also quoted by Diog. Laërt. viii. 44.

XLVI. *Anth. Pal.* xi. 406.

XLVII. *Anth. Pal.* xii. 50, ll. 1-4. For the remainder of the epigram as it stands in the ms. see *infra* xii. 11, and the notes there.

l. 3. κατεθήκατο ms., corr. Schneidewin. The verb applies strictly to λούς only, but τόξα καὶ λούς is treated as a single phrase.

l. 4. Cf. the epigram of Antipater in *Anth. Pal.* xi. 158, σὺ δ' ἔφους οὖν σποδιῆσι κύων.

XLVIII. *Anth. Pal.* xi. 429. The sense is from Theognis, 627, Bergk:

Αἰσχρόν τοι μεθύοντα παρ' ἀνδράσι νήφοσι μεῖναι  
αἰσχρόν δ' εἰ νήφων πᾶρ μεθύουσι μένοι.

But Lucian has just made that slight change in form which makes an epigram out of what was a γνώμη.

XLIX. *Anth. Pal.* v. 112. Cf. *Songs before Sunrise*, Prelude, vv. 10 and foll. : 'Play then and sing ; we too have played.'

l. 1. ἡράσθη here is middle, not passive like ἡράσθης, *supra* ix. 16.

## XI

I. *Anth. Pal.* vii. 566.

II. *Anth. Pal.* xi. 8 : also engraved on the tomb of Cerellia Fortunata at the Villa Pamfili-Doria at Rome, *C. I. G.* 6298. The marble reads in l. 1, στῆλη χάριση· λίθος ἐστίν, and in l. 3, εἴ τι ἔχεις μετάδωκε, and adds another couplet,

Τοῦτ' ἔσομαι γὰρ ἐγώ· σὺ δὲ τοῦτοις γῆν ἐπιχώσας  
εἶφ', ὅ τ' ἐγὼ οὐκ ἦν, τοῦτο πάλιν γέγονα.

Cf. the pseudo-Anacreon, 30 Bergk :

τί σε δεῖ λίθον μυρίζειν  
τί δὲ γῆν χέειν μάταια ;  
ἐμὲ μάλλον ὡς ἔτι ζῶ  
μύρισον.

l. 2. 'Neither make the fire blaze' sc. with wine and ointments poured over it. Cf. *Georg.* iv. 384, *ter liquido ardentem perfudit nectare Vestam, ter flamma ad summum tecti subiccta reluxit*. It is not therefore necessary to read βρεξῆς with most editors.

III. *Anth. Pal.* vii. 655.

l. 4. Ἀλκάνδρω MS. Pal., Ἀλκανδρος Plan. ; Hecker very ingeniously reads,

εἴ με θανόντα  
γνώσοντ', Ἀλκάνδρω τοῦτο τί Καλλιτελεὺς ;

But the sense rather seems to be that he will take his place in the under world without the certificate of a pompous tomb and inscription, and be known there simply by his own name, 'A son of B' being the full name of a citizen. γνῶσονται has a double construction, with a direct object and an object-clause, 'the dead will know me dead, (and) that this (dust) is Alexander son of Calliteles'.

IV. *Anth. Pal.* vii. 321.

l. 3. The olive was propagated from long pieces of the trunk sawn off and stuck in the ground, πρέμνα, Latin *caudices*. Cf. *Virg. Georg.* ii. 30, and for the verb ἐνεστρίβειν (Salmasius' correction of the MS. ἀνεστρίβειν) the *stirpes obruit arvo* of the same passage.

l. 4. Perhaps we should read κλήμασι σ' ἰγλάσειν.

V. *Anth. Pal.* vii. 78. On the famous geographer Eratosthenes of Cyrene, principal keeper of the Alexandrian library under Ptolemy III, IV, and V, who died at the age of more than eighty about 196 B.C.

l. 1. ἀμαυρή carries on the metaphor in ἔσθρασαν: 'such sickness as makes the light of life burn dim'.

l. 6. 'The beach of Proteus' is the coast of Egypt, where Menelaus meets Proteus in the *Odyssey*, Book iv.

VI. *Anth. Pal.* vii. 731.

l. 1. αὐτῷ MS., αὐφ corr. Meineke.

l. 4. ποίας 'mowing times' i.e. summers; the use is not unfrequent in later Greek. 'Suaviter hoc dictum de senē, cui nihil apricatione iucundius' Jacobs.

l. 6. ἐς πλεόνων ἤλθε μετοικισίην is the Latin *ad plures commigravit*. See note on iii. 36, *supra*.

VII. Quoted as by Theaetetus, in the life of Crantor, Diog. Laërt. iv. 25.

Crantor of Soli was head of the Academy about 300 B.C. Diog. Laërt. mentions his having written poetry. It is not known to what age he lived.

l. 2. Cf. the famous line of Menander, Δις Ἐξαπατῶν fr. 4, ὅν οἱ θεοὶ φιλοῦσιν ἀποθνήσκει νέος.

l. 4. εὐθυμία MS. against the metre. I have written εὐπροσύνη which has about the same sense. Cf. the tribute paid to Sophocles in the under world, Aristoph. *Ran.* 82, ὁ δ' εὐκολος μὲν ἐνθάδ', εὐκολος δ' ἐκεῖ.

VIII. *Anth. Pal.* vii. 717.

l. 1. ταῦτα may either agree with βοσῦλια or be the object of λείφατε. Ψυχρὰ βοσῦλια are the *frigida rura* of Virgil, *Georg.* iii. 324.

IX. *Anth. Pal.* vii. 657. Cf. the description of the shepherd's funeral in Longus i. 31: φυτὰ ἡμέρα πολλὰ ἐφύτευσαν καὶ ἐξήρησαν αὐτῶν τῶν ἔργων ἀπαργαίς· ἀλλὰ καὶ γάλα κατέσπεισαν καὶ βότρουας κατέθλιψαν καὶ σύριγγας πολλὰς κατέκλασαν· ἡκούσθη καὶ τῶν βοῶν ἐλέενα μυκῆματα, καὶ ὡς ἐν ποιμένι δικάζετο, ταῦτα θρηῆνος ἦν τῶν βοῶν ἐπὶ βουκόλῳ τετελευτηκότι.

ll. 1, 2. There is a curious inversion of the verbs, ἐμβατέοντες going in sense and construction with ῥάγιν, and οἰοποεῖτε with αἶγας καὶ οἴς. Some editors propose to read ῥάγιν ἐμβατέοντες . . . οἰοποεῖτ' οἴας, but there is no justification for doing so. The disarrangement of the words is merely a piece of not very happy over-refinement of style.

l. 5. Cf. Keats, *Isabella*, stanza 38,

'A sheepfold bleat

Comes from beyond the river to my bed'.

With the ἄξεστος πέτρα may be compared the 'large flint-stone' of the same verse.

X. *Anth. Pal.* vii. 171.

XI. *Anth. Pal.* vii. 209. Also quoted by Suidas *s.v.* δουπαθής and ἡρία.

l. 1. δουπαθής is explained by Suidas as equivalent to καρτερινός; it has much the same force as the Homeric πολύτλας.

l. 4. So θαλάμη is used of the cells in a honey-comb, *Anth. Pal.* vi. 239, ix. 404.

XII. *Anth. Pal.* vii. 203. On a decoy partridge (παλευτής). Aelian, *Nat. An.* iv. 16, gives an account of the way in which they were used : προσάγεται δὲ ἄρα ὁ πέρδιξ καὶ σειρήνας ἐς τὸ ἐφόλκον προτείνει τὸ τῶν ἄλλων τὸν τρόπον τοῦτον. ἔστηκεν ἄδων, καὶ ἔστιν οἱ τὸ μέλος προκλητικόν, ἐς μάχην ὑποθῆγον τὸν ἄγριον, ἔστηκε δὲ ἔλλογων πρὸς τῇ παγῇ· ὁ δὲ τῶν ἀγρίων κορυφαῖος ἀντάσας πρὸ τῆς ἀγέλης μαχόμενος ἔργεται· ὁ τοῖνον τιθασὸς ἐπὶ πόδα ἀναγορεῖ, δεδιέναι σκηπτόμενος, ὁ δὲ ἔπεισι γαῦρος οἷα δήπου κρατῶν ἦδη, καὶ ἐάλωκεν ἐνσχεθεὶς τῇ παγῇ. Cf. also *Xen. Mem.* II. i. 4, and *supra*, iii. 56.

l. 1. ὄριος ὕλην is a variation of the ordinary ὄριος ὕλης, a forest copse.

XIII. *Anth. Pal.* vii. 199. The ms. has the heading εἰς ὄρνεον ἀδιάνωστον, ὄμαι δὲ λάρον. This probably indicates that the words φιλε λάρε, which are the reading in the ms. l. 3, are a conjectural restoration where the original ms. was corrupt or illegible. It is a bad guess ; λάρος has α short in classical Greek ; and a sea-gull would never be kept on account of its voice. ' *De huius aviculae cantu nihil legi quod ad eius commendationem pertinet*,' as Jacobs quaintly observes. This must be some sort of singing-bird ; and in fault of a better, we must retain the reading of Plan., φιλ' ἐλαιέ, which may indeed be right, if ἐλαιός be a collateral form of ἐλέα, a bird mentioned by Aristotle in the *Hist. An.* and apparently a kind of reed-warbler.

l. 4. Cf. *supra* iii. 55, and the note there.

XIV. *Anth. Pal.* vii. 189. On a field-cricket (*gryllus campestris*) kept as a plaything ; cf. *supra* i. 65 : and White's *Selborne*, Letter XLVI, 'One of these crickets, when confined in a paper cage and set in the sun, and supplied with plants moistened with water, will feed and thrive, and become so merry and loud as to become irksome in the same room where a person is sitting : if the plants are not watered it will die.'

l. 3. Κλύμενος, the Renowned, was one of the names of the lord of the under world. Pausanias, *Corinthiaca*, xxxv. 9, says that behind the temple of Chthonia at Hermione there was a 'place of Clymenus' with a chasm in the earth through which Heracles was said to have brought Cerberus up from Hades.

l. 4. Crickets were supposed to feed on dew. Instead of the wetted turf in its cage it has now all the meadows of Hades and the dew of Persephone for playground and food.

XV. *Anth. Pal.* ix. 432. Placed by Ahrens among the *dubia et spuria* attributed to Theocritus.

l. 2. διγλήνως ὄπας, the *geminas acies* of Virgil, *Aen.* vi. 788.

XVI. *Anth. Pal.* ix. 417.

XVII. *Anth. Pal.* vii. 173, with the title Διοτίμου, οἱ δὲ Λεωνίδου.

XVIII. *Anth. Pal.* vii. 398. Cf. the epigram by Leonidas of Tarentum, *Anth. Pal.* vii. 660, from which this is probably imitated.

XIX. *Anth. Pal.* vii. 477. On an Egyptian woman, buried at Eleu-

therne in Crete, according to the generally accepted correction of Reiske, Ἐλευθερίας, for the ms. ἔλευθερίας in *l.* 3.

*l.* 4. Cf. the saying of Aristippus quoted in Stobaeus, *Flor.* xl. p. 233, ἢ οὐ πανταγόθεν ἴση καὶ ὁμοία ἢ εἰς Ἀἰδοῦ ὁδός;

XX. *Anth. Pal.* vii. 510. The ms. reading Χίον in *l.* 4 has generally been regarded as a false quantity, indicating either a corruption in the text or a very late date for the epigram. The ordinary name of the island in classical Greek is Χίος with ι short. Many alterations have been suggested, and will be found detailed in Bergk *Lyr. Gr.* iii. p. 470. Bergk himself in his fourth edition reads οὐδ' ἴκευ Κίον πάλιν ἀμφιρύτην. But some doubt is thrown on the supposed necessity of an alteration by an epigram of the 3d or 4th century B.C. where the original marble is extant (Kaibel *Epigr. Graec.* 88) with a line:

Χίος ἀγαλλομένη Συμμάχῳ ἐστὶ πατρίς

where the form Χίος is quite unquestionable. This epigram has the all but inimitable touch of Simonides, and if not authentic is a very clever forgery.

XXI. *Anth. Pal.* vii. 376.

*l.* 6. Cf. *Winter's Tale* iv. 3:

'a wild dedication of yourselves  
To unpath'd waters, undream'd shores':

and the last verses of M. Arnold's *Scholar Gipsy*.

XXII. *Anth. Pal.* vii. 630.

*l.* 2. *δυσπλοίη* ms. Hecker's correction *δυσπνοίη* seems almost necessary: *κοπάζεν*, 'to abate', of a storm (*e.g.* Hdt. vii. 191, ἄλλως κως αὐτός ἐθελων ἐκόπασεν, of the great storm which fell on the Persian fleet at Artemision) could hardly be used of a voyage.

XXIII. *Anth. Pal.* ix. 82.

*l.* 6. The story of 'the Tuscan mariners transform'd' is told in *Hom. Hymn.* vi. and Ovid, *Met.* iii. 660 foll.

XXIV. *Anth. Pal.* vii. 287.

*l.* 8. Observe the metaphor in *ἐλκυσάμην*; the fisherman drew up Death in his nets.

XXV. *Anth. Pal.* vii. 286.

XXVI. *Anth. Pal.* vii. 534. The first couplet is in Plan. under the name of Theocritus, and the whole epigram is generally printed among the Theocritean epigrams (26 ed. Ahrens).

*l.* 4. Hollow Syria is properly the plain between the two ranges of Libanus and Anti-Libanus; but it was also used to include Damascus and the country east of Anti-Libanus up to the edge of the desert, and here seems to include the coast west of Libanus as well.

*l.* 6. The morning setting of the Pleiades was about the 3d of November.

XXVII. *Anth. Pal.* vii. 278.

l. 2. Jacobs would read ἀγρόπνου λήσομαι Ἴονίου, without any obvious necessity.

l. 4. ξείνου *ms.* *Pal.* ; ξείνων, *Plan.*

l. 6. After this line the *mss.* add another couplet :

Μόλθρων οὐδ' Αἰδῆς με κατεύνασεν, ἤνικα μούνος  
οὐδὲ θανῶν λείη κέκλιμαι ἡσυγίη.

which has the appearance of being a later addition, as it only repeats rather feebly what has been said already, and this is not like Archias.

XXVIII. *Anth. Pal.* vii. 636.

l. 1. The metrical quality of this line should be noticed ; it is a bucolic hexameter with no caesura, so that the rhythm slides heavily down on the spondee followed by a pause at the beginning of the pentameter. I do not know that this can be precisely paralleled elsewhere ; the effect is very beautiful.

l. 2. The word λευκόλοφον does not occur elsewhere ; the picture seems to be of a white limestone hill with grassy slopes towards the sea. Reiske compares λευκόπετρον, which is used by Polyb. iii. 53 and x. 30.

l. 3. ποτε βληγγιμένα βάζων *ms.* which in spite of Meineke's defence is mere nonsense, the ποτε being meaningless, and the phrase βληγγιμένα βάζειν, 'to talk bleatingly', ridiculous even if there were such a word as βληγγιμένα. The reading in the text is Lobeck's, which is the most satisfactory correction yet suggested.

l. 4. ἦ is equivalent to μάλλον ἦ, as in iv. 30 *supra*. νήοχα is another ἄπαξ εἰρημένον. It probably means little if anything more than ναυτικά. If there is any special force in the latter half of the compound it would seem to be 'that make the ship keep her way'.

l. 6. ἀπημέσατο, *Salmasius* from *ms.* ἐφημέσατο. Others read ἐφορμίσατο.

XXIX. *Anth. Pal.* vii. 284.XXX. *Anth. Pal.* vii. 271.

ll. 3 and 4 are imitated from the epigram of Simonides, *supra* iii. 23.

XXXI. *Anth. Pal.* ix. 271.

l. 1. I have retained the *ms.* reading, as, though rather harsh, it gives a sufficiently good sense. The heading in the *ms.*, εἰς τὴν ἐν Βοσπόρῳ θάλασσαν, does not seem to have any further foundation than a misreading of this line (—βος πόρος). Jacobs suggests καὶ πότε δὴ νήεσσ' ἄφοβος πόρος.

l. 2. The days of the halcyons, αἱ ἀλκυονίδες or ἀλκυόνηται, were the week before and the week after the winter solstice, when there was usually fine weather, in which the halcyon was believed to breed. Cf. Simonides, *fr.* 12, Bergk :

ὡς ὁπότεν γεμέριον κατὰ μῆνα πιnúσχη  
Ζεὺς ἄματα τέσσαρα καὶ δέκα  
λαθάνεμόν τέ μιν ὄραν καλέοισιν ἐπιγθόνιοι  
ἱρὰν παιδοτρόφον παικίλας  
ἀλκυόνας.

and Aristotle, *Hist. An.* v. 9, ἡ δ' ἀλκυῶν τίκεται περὶ τροπὰς τὰς γεμερινάς.

διὸ καὶ καλοῦνται, ὅταν εὐδαιναὶ γένονται αἱ τροπαί, αλκυόνεται ἡμέραι, ἔπτα μὲν πρὸ τροπιῶν, ἔπτα δὲ μετὰ τροπίας. For the story of Ceÿx and Aleyone and a description of halcyons' weather, see Lucian, *Halcyon sive de transformatione*, sub in.

l. 3. *στηρίξατο κῶμα* refers to the solid appearance of a smooth sea, the *marmor* of Latin poetry.

l. 5. The construction is *ἡνίκα αὐχεῖς (εἶναι) μαῖα*.

XXXII. *Anth. Pal.* vii. 263 : ascribed to Anacreon. It is certainly of later date, and is in the manner of Leonidas of Tarentum.

l. 2. From *Il.* xi. 306, *Νότοιο βαθείη λαίλαπι*.

l. 3. *ὄρη ἀνέγγυος*, a season that there are no means of binding down.

XXXIII. *Anth. Pal.* vii. 482.

l. 1. A boy's hair was cut at the festival of the Apaturia next following his third birthday, when his name was enrolled in his *φρατρία*. The festival was called *Κουρεῶτις*.

l. 5. *Περίκλειτος*, Edd. after Salmasius. The ms. has *περι*, with a mark signifying that something was lost.

l. 6. Cf. Antipater in *Anth. Pal.* vii. 467, *ἐς τὸν ἀνόστητον χῶρον ἔβης ἐνέριων*.

XXXIV. *Anth. Pal.* vii. 662. Ascribed to Theocritus in a note in one of the mss. of Plan., and also found in some mss. of Theocritus. The heading in ms. Pal. is *Λεωνίδου* merely ; but from the style it is safe to ascribe it to Leonidas of Tarentum.

l. 2. Ahrens would read *πολλοῖς*, and *πολὺ τῆς* has also been suggested. But *πολλῆς ἡλικίης* is equivalent to *πολλῶν ὀμηλικίων*.

ll. 5, 6. The mss. of Theocritus read *αἰαὶ ἔλεινά* or *αἶ ἔλεινά*, and *τὰ λυγρότατα*.

XXXV. *Anth. Pal.* vii. 483.

XXXVI. *Anth. Pal.* vii. 466.

l. 6. *ὠκίος ἠελίου* is from Mimnermus, *fr.* 11 Bergk. This couplet may have suggested to Gray the opening of his noble sonnet on the death of Richard West.

l. 8. The dead boy becomes almost identified with the Angel of Death, Hermes *πρόπομπος*.

XXXVII. *Anth. Pal.* ix. 254.

l. 8. *λοιπαῖς*, to all other mothers. With the passionate exaggeration may be compared the famous *me primam absumite ferro* of the mother of Euryalus, *Aen.* ix. 494.

XXXVIII. *Anth. Pal.* vii. 671 ; with the heading *ἄδηλον, οἱ δὲ Βιάνορος*. It is headed *ἄδηλον* in Plan.

XXXIX. *Anth. Pal.* vii. 513.

l. 1. *φῆ ποτε πρόμαχος* ms. Pal. *Πρωτόμαχος* is the correction generally accepted. Plan. has *Τίμαρχος*.

l. 3. If the ms. text is right, there is a construction *ad sensum*, a sort



of combination of the two expressions οὐ λήσῃ παιδός, οὐτ' ἀρετὴν οὕτε σαοφροσύνην and οὐ λήσῃ παιδός, ποθέων ἀρετὴν καὶ σαοφροσύνην (αὐτοῦ). Bergk alters λήσῃ to λήσεις, and Dilthey would read οὐτ' ἀρετὴν ποθέων οὕτε σαοφροσύνην.

XL. *Anth. Pal.* vii. 711.

l. 1. Pitane was one of the Aeolian colonies on the bay of Elaea in Asia Minor. It was never a place of any importance.

l. 3. διωλέιονον, held at the full stretch of the arm. Cf. *The Ancient Mariner* (verse omitted after the edition of 1798):

They lifted up their stiff right arms,  
They held them straight and tight;  
And each right arm burnt like a torch,  
A torch that's borne upright.

l. 6. Λήθητις πέλαγος occurs again in an epigram by Dionysius of Rhodes, *Anth. Pal.* vii. 716. So Styx is spoken of indifferently as a river or a lake.

l. 7. For the ἐπιθαλάμιος κτύπος on the doors of the bridal chamber, see the next epigram, and Hesychius *s.v.* κτυπιῶν.

XLI. *Anth. Pal.* vii. 182.

l. 1. There is a reminiscence of Soph. *Ant.* 815, οὐτ' ἐπινυμφιδιός πῶ μέ τις ὕμνος ὕμνησεν, ἀλλ' Ἀχέροντι νυμφεύσω.

l. 3. For λωτοί see note on iv. 19 *supra*.

XLII. *Anth. Pal.* vii. 600. In Plan. under the name of Paulus Silentarius.

l. 1. The ms. has εἶδε in both places. εἶγες, the ordinary reading, is no doubt right. It is taken up again by κατέγει in l. 6.

XLIII. *Anth. Pal.* v. 108.

l. 4. Brunck and Jacobs alter ἤθους to ἄνθος, but the former is more in the manner of Crinagoras.

l. 6. τῶν ἐπὶ σοί is simply equivalent to τῶν σῶν.

XLIV. *Anth. Pal.* vii. 735. The grave of Theano would seem to have stood outside the city gate of Phocaea.

l. 2. For the epithet cf. the last words of Meleager in *Atalanta in Calydon*:

Kiss me once and twice  
And let me go; for the night gathers me,  
And in the night shall no man gather fruit.

XLV. *Anth. Pal.* vii. 378.

l. 3. ἄμφω δ' ὡς ὕμνατον ms. corr. Jacobs.

l. 4. Cf. *Rom. and Jul.* v. 3:

—Here lies Juliet, and her beauty makes  
This vault a feasting presence full of light.  
. . . I still will stay with thee  
And never from this palace of dim night  
Depart again.

XLVI. *Anth. Pal.* vii. 476.

l. 4.  $\mu\tilde{\nu}\tilde{\alpha}\mu\alpha$  MS. in both places; corr. Brunck.

XLVII. *Anth. Pal.* vii. 41. This epigram and the next following it in the Anthology, vii. 42, both on Callimachus of Alexandria the famous scholar and poet, are written as one in ms. Pal. but are properly separated in Plan. and in modern editions of the Anthology. Another epigram attributed to Apollonius Rhodius, *Anth. Pal.* xi. 275, gives the criticism of a jealous rival on Callimachus.

l. 1. The  $\tilde{\alpha}\tilde{\nu}\tilde{\tau}\tilde{\iota}\alpha$  of Callimachus opened with an account of a dream in which the poet found himself among the Muses and received instruction from them.

l. 2. From *Il.* xxiii. 19, Achilles over Patroclus.

XLVIII. *C. I. G.* 6789; Kaibel *Epigr. Græc.* 548. On a tomb at Nîmes. Above the verses is the inscription,

D. M.

C. VIBI LICINIANI V. ANN. XVI. M. VI.

C. VIBIVS AGATHOPVS ET LICINIA NOMAS

FILIO OPTIMO PISSIMO

l. 2.  $\alpha\lambda\gamma\acute{\iota}\pi\upsilon\rho\omicron\nu$  or  $\alpha\lambda\gamma\acute{\iota}\pi\upsilon\rho\omicron\varsigma$  was a weed with a red flower (perhaps the loosestrife?): it is mentioned in Theocr. iv. 25 as growing by a river-side  $\acute{\omicron}\pi\epsilon\acute{\iota}$   $\kappa\alpha\lambda\acute{\alpha}$   $\pi\acute{\alpha}\nu\tau\alpha$   $\phi\acute{\upsilon}\sigma\omicron\nu\tau\iota$ .

XLIX. *Anth. Pal.* vii. 307.

L. *Anth. Pal.* vii. 342.

LI. *Anth. Pal.* vii. 670. This, perhaps the most perfect epigram ever written in any language, is most probably authentic. See *supra* i. 5, for a reference to the whole question of the epigrams ascribed to Plato, and *supra* i. 41 for Aster. Cf. also the well-known  $\kappa\alpha\lambda\acute{\omicron}$   $\acute{\omicron}\tilde{\upsilon}\tilde{\theta}$   $\epsilon\sigma\pi\epsilon\rho\omicron\varsigma$   $\acute{\omicron}\tilde{\upsilon}\tilde{\theta}$   $\epsilon\tilde{\omicron}\tilde{\nu}\tilde{\omicron}\varsigma$   $\acute{\omicron}\tilde{\upsilon}\tilde{\tau}\tilde{\omicron}$   $\tilde{\theta}\alpha\upsilon\mu\alpha\sigma\tilde{\tau}\tilde{\omicron}\varsigma$  in Arist. *Eth.* v. i. 15.

## XII

I. *Anth. Pal.* v. 12.

l. 1.  $\pi\upsilon\kappa\acute{\alpha}\zeta\epsilon\iota\nu$ , 'to crown with garlands' as in Hdt. vii. 197. The full phrase,  $\sigma\tau\epsilon\phi\acute{\alpha}\nu\omicron\iota\varsigma$   $\kappa\epsilon\phi\alpha\lambda\acute{\alpha}\varsigma$   $\pi\upsilon\kappa\alpha\sigma\tilde{\omega}\mu\epsilon\tilde{\theta}\alpha$ , occurs *infra* Ep. 10.

II. *Anth. Pal.* v. 39.

l. 3. When I am dead, there will be many bearers 'kirkward to carry me.'

l. 4.  $\tau\tilde{\omega}\tilde{\nu}\tilde{\theta}$   $\tilde{\epsilon}\nu\epsilon\zeta\epsilon\nu$ , sc. to save them their trouble.  $\tilde{\iota}\sigma\omega\varsigma$  is sarcastic, like the Latin *credo*.

III. *Anth. Pal.* xi. 168.

l. 4. The diminutive  $\tilde{\epsilon}\rho\omega\mu\acute{\epsilon}\nu\omicron\nu$  does not seem to occur elsewhere. Plan. reads  $\gamma\omicron\upsilon\acute{\omicron}\varsigma$   $\tau\iota$   $\mu\epsilon\lambda\iota\sigma\mu\acute{\alpha}\tau\iota\omicron\nu$ , probably from the same reason which induced the change in the text of Ep. 10 *infra*, l. 2.

l. 6. Lucian *de Luctu* c. 10, ἐπειδὴν τις ἀποθάνῃ, πρῶτα μὲν φέροντες ὀβολὸν ἐς τὸ στόμα κατέθηκαν αὐτῷ, μισθὸν τῷ πορθμῆϊ τῆς ναυτιλίας γενησόμενον.

IV. *Anth. Pal.* xi. 62. This epigram is a free rendering into elegiacs of Eur. *Alc.* 782-791, for the greater part keeping pretty closely to the words of Euripides.

V. *Anth. Pal.* xi. 56.

l. 3. θνητὰ λογίζου is equivalent to the common θνητὰ φρονεῖν.

l. 5. The force of ῥοπή μόνον has been well illustrated from Seneca *de Breuitate Vitae* c. 10 : *praescens tempus in cursu semper est, fluit et praecipitatur.*

VI. Theognis *ll.* 887-8 Bergk ; who inclines, rightly as it seems to me, to think that the couplet is not by Theognis but by Mimnermus.

VII. *Anth. Pal.* xi. 28.

l. 5. σοφίης ῥόος go together ; 'the Reason of philosophy', as one might say 'the Socrates of the *Phaedo*', i.e. the rational human being according to philosophy.

For Cleanthes and Zeno, see *supra* i. 1.

VIII. *Anth. Pal.* xi. 25.

l. 2. μοιριδίη μελέτη is a rather awkward way of saying μελέτη μοίρης. Sleep, the shadow of death, is by a bold extension of language called the rehearsal of death. Cf. Ep. 46 *infra*.

l. 5. πολὺς sc. χρόνος.

l. 6. ἡ συνετῆ sc. θρήξ. For the full phrase cf. Philodemus in *Anth. Pal.* xi. 41,

Ἦδη καὶ λευκαὶ με κατασπείρουσιν ἔθειραι,  
Ξανθίππη, συνετῆς ἄγγελοι ἠλικίης.

IX. *Anth. Pal.* xi. 23. He will ride by the highway to death like a gallant, and not skulk along by-paths.

l. 5. Cf. Nicaenetus in *Anth. Pal.* xiii. 29, where the line οἶνος τοι χαρίεντι πέλει ταχὺς ἔππος ἀοιδῷ is quoted as a saying of Cratinus.

X. *Anth. Pal.* xi. 19.

l. 2. I have adopted in the text the reading of Plan., which Jacobs says is due to a *mala monachi manus*. The Palatine ms. has πασι συνέσσομεθα.

XI. *Anth. Pal.* xii. 50, *ll.* 5-8. In the ms. this epigram is run on to another of four lines which is here printed in another section (*supra* x. 47). The eight lines are obviously not a single poem. Most editors strike out the last couplet and retain the first three as a single epigram ; and there is sufficient connexion of thought to give countenance to this. But there is an even stronger connexion between the third and fourth couplets, and it seems pretty certain that each half of the ms. poem is a complete epigram by itself.

l. 1. From Alcaeus *fr.* 41 Bergk, Πίνωμεν τί τὸ λύγρον μένομεν ; δάκτυλος ἀμέρα. Apparently the meaning of the expression in Alcaeus is 'day passes

quickly', is no bigger than a finger's breadth : cf. Mimnermus, *fr.* 2, Bergk, *πήγριον ἐπὶ χροῖνον ἀνθεσιν ἤβρης τεροπόμεθα*. But as modified here it is a curiously exact parallel to a verse in Omar Khayyam (first edition),

Dreaming while Dawn's Left Hand was in the Sky  
I heard a Voice within the Tavern cry,  
    'Awake, my Little ones, and fill the Cup  
Before Life's Liquor in its Cup be dry.'

*l.* 2. κοιμιστῆς λύγρος, the lamp that says bed-time ; like 'the star that bids the shepherd fold' in *Comus*.

*l.* 3. πίνομεν οὐ γὰρ ἔρωσ MS. ; Salmasius restored γαλερῶς from Hesychius, who explains it as equivalent to διαρῶς.

XII. *Anth. Pal.* vii. 32. Probably for an epitaph on Anacreon : cf. *supra* iv. 8 and 9, and the notes there.

XIII. *Anth. Pal.* xi. 43. Compare Omar Khayyam, xxxv-xxxviii (edition of 1879).

XIV. *Anth. Pal.* xi. 3 : headed ἀδείσποτον ; it is in the style of Palladas.

*l.* 4. γλωσσόκομον or (usually) γλωσσοκομείον was the case in which the mouth-pieces (γλωσσιδεις) of flutes were kept when the instrument was not in use. Here it is applied to the case in which the dead man is put away, 'this little organ' in which 'there is much music, excellent music, yet cannot you make it speak' any more.

*l.* 5. ἀκτῆ (the Δημήτερος ἀκτῆ of Homer) is fine meal, which kneaded and soaked in wine was the simplest form of Greek food.

The κοτύλη was about half a pint : the force of the article here (ταῖς κοτύλαις) is to imply, without expressing it directly, the two cotylae of wine, which with a choenix of meal were a slave's daily allowance.

XV. *Anth. Pal.* ix. 412.

*l.* 2. κράμβη, the spring cabbage, of which πρωτοτόμος was the regular gardener's name ; cf. Columella x. 369.

*l.* 3. A scholium in one of the mss. of Plan. says that μαινῆ is an εἶδος βοτάνης, 'sort of vegetable,' but nothing further is known of it. A fish called by this name is mentioned by Pliny, but he says it was eaten salted. The epithet ζαγλαγεῦσα is explained in the same scholium as γάλακτος μεστῆ.

ἀρπιπαγῆς ἀλίτυρος is a newly made cream cheese, slightly salted to make it keep longer : cf. Virg. *Georg.* iii. 403.

XVI. Kaibel *Epigr. Graec.* 640. From a tomb in the island of Lipara, of the second century A.D.

*l.* 4. γλαφυρός of persons is the Latin *concinuus*, the old English 'nice.'

*l.* 5. Ritschl would read Πανελεύθερος as a proper name.

XVII. *Anth. Pal.* xi. 364.

*l.* 1. λιτός, one of the *minutus populus*. The antithesis to ὁ λιτός is ὁ πανύ.

ἐρᾶται is Scaliger's correction of the ms. ὀρᾶται. It is passive, as in ix. 16 *supra*, and as in the phrase ἐρῶν ἀντερᾶται, Xen. *Symp.* viii. 3.

l. 2. I have written καὶσι for the ms. ἐσι: Scaliger put a point of interrogation after ἐρᾶται.

XVIII. Theognis, *ll.* 1069, 1070, Bergk.

XIX. *Anth. Pal.* xi. 282. Attributed in Plan. to Lucilius.

Cf. Seneca *Ep.* xxiv, 'Moriar': *hoc dicis, 'desinam mori posse.'*

XX. *Anth. Pal.* x. 59.

l. 2. τοῦτο, sc. τὸ μὴ ἀνιᾶσθαι.

l. 4. Shakespeare, *Sonnet cXLVI*, 'And, Death once dead, there 's no more dying then.'

XXI. Stobaeus, *Flor.* cxxiv. p. 616.

XXII. *Anth. Pal.* x. 65. Cf. Marcus Aurelius, iii. 3, ἐνέβης, ἔπλευσας, κατήγηθη, ἔκβηθη.

XXIII. *Anth. Pal.* x. 79. The thought in this epigram is often recurred to by Marcus Aurelius: cf. especially ii. 14, v. 23.

XXIV. Plutarch, *Consolatio ad Apollonium* c. 15; γενναῖον δὲ καὶ τὸ Λακωνικόν, νῦν ἄμμες κ.τ.λ.

XXV. *Anth. Pal.* x. 75.

l. 3. ὄργανα, the musical instrument; this is apparently one of the earliest instances of the modern name; Vitruvius calls it *hydraulicon*. It was invented at least as early as 250 B.C., the date of Hero of Alexandria. There is a description of a man playing on an organ in an epigram attributed to the Emperor Julian, *Anth. Pal.* ix. 365.

l. 8. The expression is adapted from the common proverbial phrase 'to feed on air', of theameleon's dish.

XXVI. *Anth. Pal.* vii. 472. In the ms. this epigram is followed by ten more lines which are very corrupt, but which seem to have been inscribed below a relief representing a human skeleton. Probably this relief and inscription were carved on the same tomb with the six lines above, and so the whole was transcribed as a single epigram into the Anthology.

l. 1. πρὸς ἡῶ, to the dawn of birth.

l. 2. εἰς Ἀΐδην, stretching onwards through the realm of death. Cf. Simonides *Amorg. fr.* 3, Bergk, according to the generally accepted reading, πολλὸς γὰρ ἡμῖν ἐς τὸ (ἐστὶ in Stobaeus) τεθνάναι γρόνος.

l. 3. For the expression cf. Aristoph. *Vesp.* 213, τί οὐκ ἀπεποιμήθημεν ὕσον ὕσον στήλην;

l. 4. Τοῦ ἀνθρωπίνου βίου ὁ μὲν γρόνος στιγμῆ, says Marcus Aurelius ii. 17; he also uses the phrase ὁ γαμαὶ βίος, vii. 47. For the different uses which may be made of the doctrine it is interesting to compare Plutarch *de Educatione Puerorum* c. 17, where the tempter says to the young man, στιγμῆ

γρόνου πᾶς ἐστὶν ὁ βίος· ζῆν καὶ οὐ παραζῆν προσήκει, with the *Consolatio ad Apollonium* c. 17, where it is used as an argument against excess of grief: τὰ γὰρ γίλια καὶ τὰ μυρία, κατὰ Σιμωνίδην, ἔτη στιγμὴ τις ἐστὶν ἀόριστος, μᾶλλον δὲ μόνον τι βραχυτάτον στιγμῆς.

XXVII. *Anth. Pal.* xi. 209.

l. 4. ἀναλύειν or ἀναλύεσθαι, to weigh anchor, is used of setting out on a journey generally, and is frequently applied in sepulchral inscriptions to the journey of death (e.g. Kaibel, 340, 713). But this sense does not agree well with κρίσις in the previous line, and perhaps it rather means 'dissolving' like διαλύόμενον in Ep. 36, *infra*.

XXVIII. *Anth. Pal.* x. 60.

XXIX. *Anth. Pal.* xi. 13.

l. 2. ὁ πορφύρεος, the πορφύρεος θάνατος of Homer.

l. 3. ὀπτήσας sc. by parching fevers. The three natural causes of death are enumerated, viz., decay of the tissues, and defect or excess of the humours.

XXX. *Anth. Pal.* x. 58. Also attributed in one ms. to Lucian.

l. 2. The γυμνόν here has a further shade of meaning; 'seeing clearly and not through a veil how all things end.'

XXXI. *Anth. Pal.* x. 31. Attributed to Palladas in Plan.

XXXII. *C. I. G.* 6745, Kaibel *Epigr. Graec.* 1117 A. An inscription on a Hermes in the Museum at Bologna.

XXXIII. *Anth. Pal.* x. 124. Followed in the ms. by two fragmentary couplets on the advantages and disadvantages of having a wife and children, which have no connexion with it, and are rightly separated by Boissonade.

XXXIV. *Anth. Pal.* x. 118. Attributed to Palladas in some copies of Plan.

l. 2. Compare the sophistical paradox in the *Euthydemus* of Plato, that it is impossible to learn what one does not know already, and hence impossible to learn at all.

ll. 3 and 4 are repeated in another anonymous epigram, *Anth. Pal.* vii. 339, with οὐδὲν instead of ἤα.

l. 4. οὐδὲν καὶ μηδὲν, *nihil et nihili*: cf. Eur. *Meleager*, fr. 20:

κατθανόν δὲ πᾶς ἀνήρ  
γῆ καὶ σιῶν· τὸ μηδὲν εἰς οὐδὲν βέπει.

It is unnecessary, and makes the καὶ very awkward, to connect οὐδὲν with ἤα as Meineke proposes.

l. 5. ἐντώω is a Homeric word.

XXXV. *Anth. Pal.* x. 85. Cf. *King Lear*, iv. 1:

As flies to wanton boys are we to the gods;  
They kill us for their sport.

l. 1. θανάτω might be either the dative of the secondary object, 'for death', or of the agent, 'by death', but probably is the former.

XXXVI. *Anth. Pal.* x. 84.

Cf. Lucretius v. 226, and Munro's note there for parallel passages.

l. 3. πολυδάκρυτον MS. : and in *Il.* xvii. 192, Eustathius read μαγῆς πολυδακρύτου with υ short ; but modern editors read πολυδακρύτου there, and it is perhaps best to make the same change here.

l. 4. φερόμενον MS. Pal., συρόμενον Plan. φυρόμενον and φαινόμενον have also been suggested.

XXXVII. *Anth. Pal.* x. 123.

l. 1. φύγοι MS., corr. Meineke.

l. 3. The thought in this couplet is expressed even more nobly in Menander, *Hypobolimaicus*, fr. 2 :

— τούτον εὐτυχίστατον λέγω  
ὅστις θεωρήσας ἀλύπως, Παρμένειον,  
τὰ σεμνὰ ταῦτ', ἀπῆλθεν ὕθην ἤλθεν ταχύ,  
τὸν ἥλιον τὸν κοινόν, ἄστρ', ὕδωρ, νέφη,  
πῦρ ταῦτα καὶ ἕκατὸν ἔτη βιωῆς, αἰεὶ  
ὄψει παρόντα, καὶ ἐνιαυτοῦς σφόδρ' ὀλίγους,  
σεμνότερα τούτων ἕτερα δ' οὐκ ὄψει ποτέ.

XXXVIII. Theognis, *Il.* 425-428, Bergk. From these lines Sophocles took the famous passage in the *Oed. Col.* 1225-8 :

μὴ φῦναι μὲν ἅπαντα νι-  
κᾶ λόγον· τὸ δ' ἐπεὶ φανῆ  
βῆναι κείθεν, ὕθενπερ ἦκει,  
πολύ δεύτερον ὡς τάγιστα.

XXXIX. *Anth. Pal.* ix. 359. Also quoted by Stobaeus, *Flor.* xviii. p. 533.

This epigram was also assigned, according to the MS. Pal., to Plato the Comedian, and according to Plan. and Stobaeus to Crates the Cynic. A worthless Byzantine tradition ascribes this and the next epigram to Heraclitus the weeping and Democritus the laughing philosopher. With the whole epigram cf. that of Julianus Aegyptius on the same subject, *supra* x. 10.

l. 2. Besides its general sense of 'business', *πραΐσις* is specially used to signify the collection of debts, and probably includes the latter meaning here.

l. 8. αἰ πολιαί sc. τρήγες : for the ellipsis cf. Ep. 8 *supra*, ἡ συνετή.

l. 9. ἦν ἄρα, 'there is then in the end'; the imperfect 'implying the actual result of antecedents prior in fact or in idea' (Madvig). The most striking example of this use is in the Aristotelian τὸ τί ἦν εἶναι, the essence which is antecedently in a thing as the necessary condition of its being that thing.

τῶνδε δυοῖν corr. Brunck from MS. τῶν δυοῖν. The ordinary reading, τῶν δισσοῖν (from l. 9. of the next epigram) is not so good here, where the

alternatives are about to be stated, as in the other epigram where it refers back to them as already stated here. In Stobaeus the line runs, ἦν ἄρα τῶν πάντων τὸδε λώϊον.

XL. *Anth. Pal.* ix. 360. See the notes to the last epigram.

l. 3. I do not know any other passage in classical literature where 'the beauty of nature' in the completely modern sense of the words is spoken of so explicitly.

XLI. *Anth. Pal.* x. 77. I have omitted in the text the last two lines of this epigram :

Μᾶλλον ἐπ' εὐφροσύνην δὲ βιάζεο, καὶ παρὰ μοίρην,  
εἰ δυνατόν, ψυχὴν τερπομένην μετάγειν.

which have the appearance of being a later addition.

XLII. *Anth. Pal.* x. 73. Also attributed, with some verbal variations, to S. Basil in a ms. quoted by Boissonade.

Τὸ φέρον (cf. τὸ φέρον ἐκ Θεοῦ in Soph. *Oed. Col.* 1694) is hardly so much 'Fortune', though it includes this sense, as the stream of the world that carries all things along upon it. Like the ἀνέρου καὶ ἀπέρου of the Stoics, φέρε καὶ φέρου sums up the practical philosophy of the Epicureans. *Acquo animoque aedum magnis concede; necesse est*, Lucr. iii. 692.

Cf. also Montaigne *Essais*, ii. 37; Suyvons de par Dieu, suyvons! Il meîne ceulx qui suyvent; ceulx qui ne le suyvent pas, il les entrainse.

XLIII. *Anth. Pal.* x. 72.

It would be difficult to trace back to its first original the comparison, developed to its fullest extent by Shakespeare (*As You Like It*, ii. 7), of human life to a stage play. In one form or another it has probably existed ever since plays did, and it recurs again and again in all literatures. On the Globe Theatre in which Shakespeare played was inscribed the motto, *Totus mundus agit histriorem*. This form of the proverb may be traced back to two passages in John of Salisbury, *Fere totus mundus ex Arbitri nostri sententia mimium videtur implere*, and again, *Fere totus mundus iuxta Petronium caereet histriorem*, the reference being to a snatch of verse in Petr. *Sat.* c. 80, beginning, *Grex agit in scena mimium*. Gataker on Marcus Aurelius, xi. 6, where life is called ἡ μείζων σκηνή, quotes this epigram among many other passages, Greek and Latin, of which the most noteworthy are Plato, *Philebus*, 50 B, μὴ τοῖς δράμασι μόνον, ἀλλὰ καὶ τῇ τοῦ βίου ξυμπάσῃ τραγωδίᾳ καὶ κωμῳδίᾳ; Seneca, *De tranquillitate animi*, c. 15, *verum esse quod Bion dixit, omnium hominum negotia similia mimicis esse*; and the dying words of Augustus in Suet. *Aug.* c. 99, *amicos admissos percontatus est, cequid iis videretur mimium vitae commode transigisse*. There is a somewhat similar view of life, not as a play, but as a fair, in the fragment of the *Hypobolimaicus* of Menander already referred to in the note on Ep. 37, *supra* :

πανήγυριν νόμισόν τιν' εἶναι τον χρόνον  
ὄν φημί τοῦτον, ἧ' πιδημίαν, ἐν ᾧ  
ὄγλος, ἀγορά, κλέπται, κυβέται, διατριβαί.



XLIV. *Anth. Pal.* x. 76.

The thought is rather confusedly expressed, and the connection of *ll.* 3 and 4 with the rest is not at once obvious : death is often better than life just as poverty is than wealth, for life itself, if not informed by wisdom, becomes a misery just as great riches do, giving more trouble to keep than it is worth.

XLV. *App. Plan.* 201, with the heading, εἰς Ἐρωτα ἐστεφανωμένον.

Compare with this epigram the next following it in the Planudean Anthology, *supra* vi. 1, and the notes there. Love in the other epigram says he is the son of a garden-nymph ; here he denies this and claims heavenly parentage. Both epigrams are a protest against the sensuous view of Love. With this one cf. Plato *Sympos.* 180, 181. But it foreshadows Dante as much as it recalls Plato.

*l.* 5. From the epigram of Theocritus, *supra* vii. 9, Ἄ Κύρις οὐ πάνδαμος.

*l.* 9. The other virtues are Justice, Temperance, and Fortitude.

XLVI. *Anth. Pal.* xi. 300. Cf. Plato, *Phaedo* 67 E, τῶ ὄντι ἄρα οἱ ὀρθῶς φιλοσοφοῦντες ἀποθνήσκειν μελετῶσι, καὶ τὸ τεθνάναι ἤκιστ' αὐτοῖς ἀνθρώπων φοβερόν : and 80 E, εἰάν [ἡ ψυχὴ] καθαρὰ ἀπαλλάττηται, μηδὲν τοῦ σώματος ξυμφέλκουσα, ἅτε οὐδὲν κοινωνοῦσα αὐτῷ ἐν τῷ βίῳ ἐκοῦσα εἶναι, ἀλλὰ φεύγουσα αὐτὸ καὶ συνηθροισμένη αὐτῇ εἰς αὐτήν, ἅτε μελετῶσα ἀεὶ τοῦτο — τοῦτο δὲ οὐδὲν ἄλλο ἐστὶν ἢ ὀρθῶς φιλοσοφοῦσα καὶ τῶ ὄντι τεθνάναι μελετῶσα ῥαδίως ἢ οὐ τοῦτ' ἂν εἶη μελέτη θανάτου ;



# INDEX I

## AUTHORS OF EPIGRAMS

- ADDAEUS**, v. 12 ; vi. 18.  
**Aeschylus**, iii. 8, 12.  
**Aesopus**, xii. 37.  
**Agathias**, i. 10, 16, 30, 35 ; ii. 44 ;  
 iii. 56 ; iv. 28, 43 ; v. 2 ; vii. 8,  
 14 ; ix. 22 ; x. 34.  
**Alcaeus of Messene**, iv. 17, 19 ;  
 vi. 2.  
**Alpheus**, ii. 4 ; iv. 3 ; ix. 23.  
**Ammianus**, xii. 27, 29.  
**Anacreon**, iii. 7.  
**Antipater of Sidon**, ii. 29, 41 ; iii.  
 25 ; iv. 2, 4, 9, 10 ; vi. 27 ; vii.  
 18 ; ix. 11, 20 ; xi. 11, 16, 18,  
 40 ; xii. 9.  
**Antipater of Thessalonica**, i. 24 ;  
 ii. 8 ; iii. 41 ; iv. 21 ; vii. 6 ; ix.  
 14, 21, 25 ; xi. 23-25.  
**Antiphanes**, xii. 3.  
**Antiphilus**, ii. 3, 12 ; vi. 17 ; x. 9 ;  
 xi. 22.  
**Anyte**, ii. 36 ; vi. 14, 24.  
**Apollonides**, ii. 9 ; ix. 13 ; xi. 31,  
 45 ; xii. 8.  
**Arabius**, iv. 38 ; vi. 29.  
**Archias**, ii. 38 ; iv. 20 ; v. 7, 8 ;  
 xi. 27.  
**Aristodicus**, xi. 14.  
**Ariston**, iv. 27.  
**Artemidorus**, iv. 34.  
**Asclepiades**, i. 2, 9, 28, 29, 67, 70 ;  
 ix. 8 ; x. 47 ; xi. 29 ; xii. 11.  
**Asclepiodotus**, ix. 19.  
**Automedon**, xi. 26.  
  
**BACCHYLIDES**, ii. 34.  
**Bianor**, vii. 17 ; xi. 38 ; xii. 17.
- CALLIMACHUS**, i. 14, 38 ; ii. 13, 26 ;  
 iii. 21, 34, 39, 58, 63 ; iv. 26, 30-  
 32 ; vii. 11, 12 ; viii. 4 ; ix. 15 ;  
 xi. 30.  
**Carphyllides**, vii. 21.  
**Cometas**, vi. 10.  
**Crinagoras**, ii. 2, 40 ; v. 17 ; vii. 4 ;  
 xi. 21, 28, 43.  
  
**DAMAGETUS**, iii. 24 ; xi. 44.  
**Demodocus**, x. 40.  
**Diodorus of Sardis**, iii. 44, 45.  
**Dionysius**, ii. 19 ; x. 2 ; xi. 5.  
**Dioscorides**, i. 59 ; iii. 52 ; iv. 11.  
**Diotimus**, iii. 38 ; xi. 17.  
  
**ERATOSTHENES**, x. 7.  
**Erinna**, iii. 40.  
**Erycius**, iii. 15.  
**Euphoriion**, iii. 13.  
**Evenus**, vi. 19 ; ix. 30.  
  
**GAETULICUS**, ii. 25.  
**Glaucus**, iii. 22 ; viii. 9.  
**Glycon**, xii. 33.  
  
**HEGESIPPUS**, ii. 27.  
**Hermocreon**, vi. 7.  
  
**JOANNES BARBUCALLUS**, vii. 7, 19.  
**Julianus Aegyptius**, x. 10 ; xi. 42 ;  
 xii. 12.  
**Julius Polyaeus**, ii. 1 ; ix. 35.  
  
**LEONIDAS of Tarentum**, iii. 19, 49 ;  
 iv. 7 ; v. 10, 13 ; vi. 3, 26 ; ix.  
 28 ; x. 4 ; xi. 3, 6, 9, 34, 36 ; xii.  
 26.

- Leontius, iv. 18.  
 Lucian, iii. 32; x. 44, 48; xii. 31.  
 Lucilius, iv. 23, 24; x. 14, 17, 19-26, 29, 32, 38, 39, 43.  
  
 MACEDONIUS, i. 23, 37, 45; ii. 5, 7; v. 4; vii. 1; ix. 9, 10; xi. 1.  
 Maccius, i. 64; ii. 10.  
 Marcus Argentarius, i. 4, 39, 54; vi. 16; ix. 1, 16; x. 8; xii. 7.  
 Marianus, vi. 9; xii. 45.  
 Meleager, i. 7, 11-13, 17-21, 25, 26, 33, 44, 46-50, 52, 53, 55-58, 60-63, 65, 66, 68, 69, 71-76; iv. 15, 16; vii. 10; viii. 1, 3, 5-8, 11; ix. 12; xi. 41, 46.  
 Metrodorus, xii. 40.  
 Minnermus, xii. 6.  
 Mnasalcas, ii. 39; iii. 5; vi. 23; viii. 10; xi. 10.  
 Moero, ii. 17, 21.  
 Moschus, iv. 37.  
 Myrinus, vi. 22.  
  
 NICAENETUS, iii. 27; vi. 28.  
 Nicarchus, x. 3, 15, 18, 27, 28, 30, 31, 33, 36, 37, 42, 46; xii. 2.  
 Nicias, ii. 28; iii. 29; v. 6.  
 Nossis, i. 3; iv. 14.  
  
 PALLADAS, ix. 34; x. 13, 16; xii. 4, 20, 22, 23, 25, 28, 30, 35, 36, 41-43, 46.  
 Pamphilus, vi. 21.  
 Parmenio, iii. 3.  
 Parrhasius, iv. 46.  
 Paulus Silentiarius, i. 15, 22, 27, 34, 36; ii. 14, 42; vii. 2; xi. 49; xii. 44.  
 Perses, v. 11.  
 Phaedimus, iii. 28; vii. 13.  
 Philetas, xii. 21.  
 Philippus, ii. 11, 15, 32; xi. 37.  
 Philodemus, i. 32, 40; ii. 6; vii. 3; x. 49; xii. 15.  
 Plato, i. 5, 41; ii. 23; iii. 10, 11, 16, 17; iv. 13, 45; vi. 5, 8; ix. 18, 31; xi. 51.  
 Pompeius, ix. 24.  
 Posidippus, i. 1; ii. 22; iv. 5; xii. 39.  
 Ptolemaeus, iv. 33.  
  
 RHIANUS, viii. 2.  
 Rufinus, i. 8, 31; ix. 2; xii. 1.  
  
 SATYRUS, v. 9; vi. 15.  
 Secundus, ix. 6.  
 Simmias, iv. 12; xi. 12.  
 Simonides, iii. 1, 2, 4, 9, 23, 57, 59, 62; x. 5; xi. 20, 39.  
 Strato, i. 6, 77; ix. 3, 7; x. 1; xii. 10.  
  
 THEAETETUS, iii. 26; v. 1; vii. 15; xi. 7.  
 Theocritus, ii. 16, 20, 37; iv. 22; vi. 13; vii. 9; xi. 15.  
 Theodorides, iii. 18.  
 Theognis, xii. 18, 38.  
 Theophanes, i. 43.  
 Thymocles, ix. 5.  
 Tymnes, iii. 55; xi. 13, 19.  
  
 ZONAS, ii. 31; xii. 13.

# INDEX II

## FIRST LINES OF EPIGRAMS

|   |       |     |                                      |       |     |
|---|-------|-----|--------------------------------------|-------|-----|
| * Ἀ δαίλ' Ἀντίκλαις, . . . . .          | xi.   | 36. | * Ἀμπελε μήποτε φύλλα, . . . . .     | viii. | 10. |
| * Ἀ Κύπρις οὐ πάνδαμος, . . . . .       | vii.  | 9.  | * Ἀμπελος ὡς ἦδη, . . . . .          | xi.   | 6.  |
| * Ἀ Κύπρις τὰν Κύπριν, . . . . .        | iv.   | 40. | * Ἄν πάνυ κομπάζης, . . . . .        | x.    | 13. |
| * Ἀ Κύπρον ἅ τε Κύθηρα, . . . . .       | ii.   | 22. | * Ἀνδροκλος ὠπολλον, . . . . .       | ii.   | 42. |
| * Ἀ μάκαρ ἄμβροσιῖσι, . . . . .         | xi.   | 47. | * Ἀνδρομάχης ἔτι θρήνον, . . . . .   | iv.   | 3.  |
| * Ἀ πάρος ἄδητος, . . . . .             | ix.   | 26. | * Ἀνέρα λυσσατήρι, . . . . .         | i.    | 15. |
| * Ἀ πολὺ Σειρήνων, . . . . .            | iii.  | 43. | * Ἀνθεα πολλὰ γένοιτο, . . . . .     | xi.   | 48. |
| * Ἀ φιλεως χαροποῖς, . . . . .          | i.    | 58. | * Ἀνθοδαίτε μελισσα, . . . . .       | i.    | 61. |
| * Ἀ ψυχῇ βαρύμογθε, . . . . .           | i.    | 75. | * Ἀνθρωπε ζωῆς περιφείδου, . . . . . | xi.   | 26. |
| * Ἀβρούς ναὶ τὸν Ἔρωτα, . . . . .       | viii. | 6.  | * Ἀρθεῖς ἐξ αὐρης, . . . . .         | x.    | 26. |
| * Ἀγγελιον τάδε Δορκάς, . . . . .       | i.    | 33. | * Ἀρκεῖ μοι γαίης, . . . . .         | xi.   | 3.  |
| * Ἀγγελε Φερσεφόνης Ἐρμῆ, . . . . .     | iii.  | 33. | * Ἀρνείται τὸν Ἔρωτα, . . . . .      | viii. | 3.  |
| * Ἀγνὸς γρη νησοῦ, . . . . .            | v.    | 15. | * Ἀρπασται' τίς τόσσον, . . . . .    | i.    | 18. |
| * Ἀγνὸς κεῖς τέμενος, . . . . .         | v.    | 16. | * Ἀργεῖω λιμενῖτα, . . . . .         | ii.   | 3.  |
| * Ἀγρός Ἀγαμενίδου, . . . . .           | ix.   | 32. | * Ἀργεῖω με δάμαρτα, . . . . .       | iii.  | 46. |
| * Ἀγγιάλου ἐγγίμνος ἐπίσκοπε, . . . . . | ii.   | 25. | * Ἄρτεμι σοὶ τὰ πίδαλα, . . . . .    | vii.  | 13. |
| * Ἄδιον οὐδὲν ἔρωτος, . . . . .         | i.    | 3.  | * Ἄρτι λογυσομένην σε, . . . . .     | iv.   | 6.  |
| * Ἄδὺ μέλος ναὶ Πάνα, . . . . .         | i.    | 60. | * Ἄρτι με γευόμενον, . . . . .       | iii.  | 31. |
| * Ἀέναον Καθάρην με, . . . . .          | vi.   | 12. | * Ἄρτιγανῆ φοιάν τε, . . . . .       | ii.   | 30. |
| Αἰ Χάριτες τέμενος, . . . . .           | iv.   | 13. | * Ἄσβεστον κλέος οἶδε, . . . . .     | iii.  | 2.  |
| Αἰάζω Πολύανθον, . . . . .              | iii.  | 28. | * Ἀσπίδα φρυγὸν ὄφιν, . . . . .      | x.    | 41. |
| Αἰγιαλίτα Πρίηπε, . . . . .             | ii.   | 10. | * Ἀσπορα Πάν λοφιῆτα, . . . . .      | ii.   | 44. |
| Αἰγιβάτη τάδε Πανί, . . . . .           | ii.   | 33. | * Ἀστέρας εἰσαθρεῖς, . . . . .       | i.    | 41. |
| * Αἶδη ἀλλιτάνευτε, . . . . .           | xi.   | 35. | * Ἀστήρ πρὶν μὲν ἔλαμπες, . . . . .  | xi.   | 51. |
| Αἰεὶ μοι δινεῖ μὲν, . . . . .           | i.    | 11. | * Ἀτθὶ κόρα μελίθρεπτε, . . . . .    | vi.   | 19. |
| Ἀϊνον οἰκουμόρῳ με, . . . . .           | iii.  | 45. | * Ἀτθὶς ἐγώ' κείνη γάρ, . . . . .    | iii.  | 15. |
| Ἀἰπολικαὶ σύριγγες, . . . . .           | viii. | 8.  | * Ἀτθὶς ἐμοὶ ζήσασα, . . . . .       | iii.  | 48. |
| Ἀἰσχυλον Εὐφορίωνος, . . . . .          | iii.  | 12. | * Ἀτρέμας ὦ ξένη βαινέ, . . . . .    | iv.   | 15. |
| Ἀἰὼν πάντα φέρει, . . . . .             | ix.   | 18. | Ἀύλακι καὶ γήρα, . . . . .           | vi.   | 18. |
| Ἀἰωρῆ θήρειον ἱμαστόμενος, . . . . .    | iv.   | 20. | Ἀὔριον ἀθρήσω τε, . . . . .          | ix.   | 9.  |
| * Ἀκμαῖος βοθίη νηὶ δρόμος, . . . . .   | vi.   | 27. | Ἀὔσονίη με Λίβυσσαν, . . . . .       | iii.  | 41. |
| * Ἀκρὸς ἐμῶν ἀπάτημα, . . . . .         | i.    | 65. | Ἀυτόμαται δειλῆ, . . . . .           | xi.   | 17. |
| * Ἄλλον Ἀριστοτέλην, . . . . .          | iv.   | 28. | Ἀυτόματως Σατυρίσκε, . . . . .       | iv.   | 43. |
| * Ἄλτος μὲν Μούσαις, . . . . .          | iv.   | 1.  | Ἀυτοῦ μοι στέφανοι, . . . . .        | i.    | 70. |
| Ἀμπαύσει καὶ τῆδε, . . . . .            | xi.   | 10. | Ἀυτοῦ σοὶ παρ' ἄλωνι, . . . . .      | xi.   | 11. |

|  |          |  |          |
|--|----------|--|----------|
| Αὐτῶ καὶ τεκέσαι, . . . . .              | vii. 16. | Εἰ τὸ φέρον σε φέρει, . . . . .                  | xii. 42. |
| Ἄφρονες ἄνθρωποι, . . . . .              | xii. 18. | Εἶταρος ἦνθαι μὲν, . . . . .                     | vii. 4.  |
| Ἀγῆεις τέττιξ, . . . . .                 | i. 66.   | Εἶη ποντοπόρου πλόος, . . . . .                  | iii. 19. |
| Βαῖος ἰδεῖν ὁ Πρίηπος, . . . . .         | v. 8.    | Εἶθε κρίνον γενόμεν, . . . . .                   | i. 43.   |
| Βεβλήσθω κύβος ἄπτε, . . . . .           | i. 7.    | Εἶθε με παντοίοισιν, . . . . .                   | ix. 21.  |
| Βιθυνῆς Κυθήρη με, . . . . .             | vii. 6.  | Εἶθε βόδον γενόμεν, . . . . .                    | i. 42.   |
| Βιωκολικαὶ Μῦσαι, . . . . .              | iv. 34.  | Εἶκόνα μὲν Παρίην, . . . . .                     | viii. 5. |
| Γαῖα καὶ Ἐλλήθια, . . . . .              | xi. 1.   | Εἶκοσι γεννήσας, . . . . .                       | x. 17.   |
| Γαῖα φίλη τὸν πρέσβυν, . . . . .         | xi. 4.   | Εἰμὶ μὲν οὐ φιλόοιτος, . . . . .                 | i. 10.   |
| Γαίος ἐκνεύσας, . . . . .                | x. 21.   | Εἰνοδίη σοὶ τόνδε, . . . . .                     | ii. 12.  |
| Γῆς ἐπέβην γυμνός, . . . . .             | xii. 30. | Εἰνοδίον στείχοντα, . . . . .                    | viii. 1. |
| Γλευκοπόταις Σατύροισι, . . . . .        | x. 4.    | Εἰνοσίφυλλον ὄρος, . . . . .                     | v. 6.    |
| Δάκρυά σοι καὶ νέρθε, . . . . .          | xi. 46.  | Εἶπας ἤλιε γαίρει, . . . . .                     | iv. 30.  |
| Δακρυχίων γενόμεν, . . . . .             | xii. 36. | Εἰπέ τις Ἡράκλειτε, . . . . .                    | iv. 31.  |
| Δάφνην καὶ Νιόβην, . . . . .             | x. 16.   | Εἰς Ἀἶδην ἰδέα, . . . . .                        | iii. 14. |
| Δάφνης ὁ λευκόχρωος, . . . . .           | ii. 37.  | Εἰς ὅδε Νικάνθρου, . . . . .                     | iii. 30. |
| Δειλαίη τί σε πρώτων, . . . . .          | xi. 43.  | Εἰς ῥόδον εἰ πλεύσει, . . . . .                  | x. 33.   |
| Δειλαιοὶ τί κενάσιν, . . . . .           | xi. 21.  | Εἴσιδεν Ἄντιόχος, . . . . .                      | x. 39.   |
| Δεινός Ἔρωος δεινός, . . . . .           | i. 72.   | Εἶτε σύ γ' ὄρνέφοιτον, . . . . .                 | v. 9.    |
| Δέξαι μ' Ἡράκλειτε, . . . . .            | ii. 27.  | Εἶχε Φίλων λέμβον, . . . . .                     | x. 42.   |
| Δηθύνει Κλεοφάντις, . . . . .            | i. 27.   | Ἐκ ζωῆς με θεοί, . . . . .                       | iv. 42.  |
| Δησὶ λιχμαίη, . . . . .                  | ii. 31.  | Ἐλκος ἔγω τὸν ἔρωτα, . . . . .                   | i. 45.   |
| Δικλίδας ἀμφετίναξεν, . . . . .          | i. 36.   | Ἐλκος ἔγω ὁ ξείνος, . . . . .                    | i. 14.   |
| Δίκτυον ἀκρομόλιβδον, . . . . .          | ii. 7.   | Ἐλπίδος οὐδὲ Τύχης, . . . . .                    | ix. 34.  |
| Δίρφυος ἐδημήθημεν, . . . . .            | iii. 9.  | Ἐλπίς αἰεὶ βίотου, . . . . .                     | ix. 35.  |
| Δός μοι τοῦκ γαίης, . . . . .            | xii. 13. | Ἐλπίς καὶ σὺ Τύχη, . . . . .                     | ix. 33.  |
| Δράγματά σοι γώρου, . . . . .            | ii. 32.  | Ἐμπνει Πᾶν λαοσίειν, . . . . .                   | vi. 2.   |
| Δυσκώφω δύσκωφος, . . . . .              | x. 36.   | Ἐν πᾶσιν μεθύουσιν, . . . . .                    | x. 48.   |
| Δύσμορε Νικάνωρ, . . . . .               | xi. 25.  | Ἐν σοὶ τὰμὰ Μῦσαι, . . . . .                     | viii. 7. |
| Δωδεκέτη τὸν παῖδα, . . . . .            | iii. 34. | Ἐνθάδε γῆ κατέχει, . . . . .                     | iii. 51. |
| Δωρίγα ὅστέα μὲν σά, . . . . .           | iv. 5.   | Ἐντὸς ἑμῆς κραδίης, . . . . .                    | i. 76.   |
| Ἐγγει καὶ πάλιν εἰπέ Διοκλέος, . . . . . | viii. 4. | Ἐξ ἀτόμων Ἐπίκουρος, . . . . .                   | x. 25.   |
| Ἐγγει καὶ πάλιν εἰπέ πάλιν, . . . . .    | i. 56.   | Ἐξ ὄραι μύθοις, . . . . .                        | x. 11.   |
| Ἐγγει Αὐσιδίης, . . . . .                | i. 54.   | Ἐξηκοντούτης Διονύσιος, . . . . .                | iii. 61. |
| Ἐγγει τᾶς Πειθοῦς, . . . . .             | i. 55.   | Ἐρμαῖος ἡμῖν Ἀφροδίσιος, . . . . .               | x. 3.    |
| Εἰ καὶ ἄπιστα κλύουσι, . . . . .         | iv. 46.  | Ἐρμαῖς τᾶδ ἔστακα, . . . . .                     | vi. 14.  |
| Εἰ καὶ ἐρημαίη, . . . . .                | ix. 24.  | Ἐρμογένη τὸν ἱατρὸν ἰδῶν, . . . . .              | x. 29.   |
| Εἰ καὶ σευ πολύφωνος, . . . . .          | ii. 1.   | Ἐρμογένη τὸν ἱατρὸν ὁ ἀστρο-<br>λόγος, . . . . . | x. 28.   |
| Εἰ καὶ σοι ὄρατος, . . . . .             | v. 17.   | Ἐρχο καὶ κατ' ἐμὰν ἴζευ, . . . . .               | vi. 6.   |
| Εἰ κάλλιε καυχᾶ, . . . . .               | ix. 3.   | Ἐς πόσιν ἀθήρησασα, . . . . .                    | vii. 19. |
| Εἶ με Πλάτων οὐ γράψε, . . . . .         | iv. 29.  | Ἐσπερίην Μῆτις με, . . . . .                     | i. 6.    |
| Εἶ μὲν ἀπὸ Σπάρτης, . . . . .            | ix. 22.  | Εὐάγρει λαγόθηρα, . . . . .                      | v. 10.   |
| Εἶ μὲν γηράσκει, . . . . .               | ix. 7.   | Εὐβοίης γένος ἐσμέν, . . . . .                   | iii. 11. |
| Εἶ τις ἄπαξ γήμας, . . . . .             | x. 12.   | Εὐδοῖς Ζηνοφιλα, . . . . .                       | i. 44.   |
| Εἶ τὸ καλῶς θνήσκειν, . . . . .          | iii. 1.  | Εὐδοῖς φυλλοστρωτῆ πέδι, . . . . .               | vi. 13.  |
|  |          | Εὐδημος τὸν νηόν, . . . . .                      | ii. 34.  |
|  |          | Εὐδία μὲν πόντος, . . . . .                      | v. 2.    |

|                                      |           |                                      |          |
|--------------------------------------|-----------|--------------------------------------|----------|
| Εὐμαθίην ᾗτ'εἶτο, . . . . .          | iv. 26.   | Ἐρέμ' ὑπὲρ τύμβοιο, . . . . .        | iv. 12.  |
| Εὐσεβίη τὸ μελαθρον, . . . . .       | vii. 1.   | Ἐρίον εἰμὶ Βίτωνος, . . . . .        | iii. 27. |
| Εὐφορτοὶ νᾶες πελαγίτιδες, . . . . . | vii. 10.  | Ἐρώων κάρυκ' ἀρεταῖς, . . . . .      | iv. 2.   |
| Ἐφθάνεν Ἡλιόδωρος, . . . . .         | xi. 45.   | Ἐρώων ὀλίγαι μὲν, . . . . .          | ix. 23.  |
| Ἐφθέγξω καὶ Κύπριν, . . . . .        | ix. 12.   | Ἐσιόδου ποτὲ βίβλον, . . . . .       | i. 4.    |
| Ἐγθαίρω τὸ ποίημα, . . . . .         | iv. 32.   | Ἐὸς ἐξ ἧοὺς παραπέμπεται, . . . . .  | xii. 29. |
| <br>                                 |           |                                      |          |
| Ζηγὸς καὶ Λητοῦς, . . . . .          | ii. 15.   | Θειονόης ἔκλειον, . . . . .          | vii. 17. |
| Ζώειν εἰναλίη Θέτι, . . . . .        | ix. 19.   | Θέσπις ὅδε τραγικήν, . . . . .       | iv. 11.  |
| <br>                                 |           | Θεσσαλὸν ἵππον ἔρχεις, . . . . .     | x. 38.   |
| Ἡ Καθαρή, Νύμφαι γάρ, . . . . .      | ix. 13.   | Θηρευτήν Λάμπωνα, . . . . .          | xi. 16.  |
| Ἡ παῖς ὄγχε' ἄωρος, . . . . .        | xi. 34.   | Θνητὰ τὰ τῶν θνητῶν, . . . . .       | xii. 31. |
| Ἡ πού σε γιθονίας, . . . . .         | vii. 18.  | Θύρσις ὁ κωμήτης, . . . . .          | vi. 22.  |
| Ἡ πυρὶ πάντα τεκοῦσα, . . . . .      | xi. 37.   | <br>                                 |          |
| Ἡ δ' ὑπὸ σοὶ Χαρίδας, . . . . .      | iii. 58.  | Ἴξου ὑπ' αἰγείροισιν, . . . . .      | iii. 29. |
| Ἡ βρά γε καὶ σύ, Φιλιννα, . . . . .  | i. 35.    | Ἴξου ὑπὸ σκιερὰν πλάτανον, . . . . . | vi. 7.   |
| Ἡ βρά νύ τοι Κλεόνικε, . . . . .     | viii. 2.  | Ἴμερον αὐλήσαντι, . . . . .          | iv. 21.  |
| Ἡ σεῦ καὶ φθιμένας, . . . . .        | iii. 57.  | Ἴνοῦς ὦ Μελικέρτα, . . . . .         | ii. 6.   |
| Ἡ σοβαρὸν γελάσασα, . . . . .        | ii. 23.   | Ἴππον Ἀθήμιον ἦσεν, . . . . .        | i. 59.   |
| Ἡ τὰ βόδα βόδοῦσσαν, . . . . .       | x. 2.     | Ἴσιὰς ἠδ'ὄπνευστε, . . . . .         | ix. 1.   |
| Ἡ τὸ πάλοι Λαίς, . . . . .           | ix. 6.    | Ἴστω νυκτὸς ἐμῆς, . . . . .          | iii. 44. |
| Ἡβα μοι φίλε θυμέ, . . . . .         | xii. 6.   | Ἰὺγῆς ἡ Νικοῦς, . . . . .            | ii. 24.  |
| Ἡγόρασας γαλκοῦν, . . . . .          | x. 37.    | <br>                                 |          |
| Ἡδέα πάντα κελευθα, . . . . .        | x. 10.    | Καὶ καπυρὸν γελάσας, . . . . .       | iv. 14.  |
| Ἡδῆ καὶ βόδον ἐστὶ, . . . . .        | xii. 15.  | Καὶ νέκυν ἀπρήνυτος, . . . . .       | xi.      |
| Ἡδῆ καλλιπέττηλον, . . . . .         | v. 1.     | Καὶ πάλιν Εἰλήθνια, . . . . .        | vii. 11. |
| Ἡδῆ λευκόιον θάλλει, . . . . .       | i. 19.    | Καὶ πτε νῦν καὶ ἔρα, . . . . .       | xii. 10. |
| Ἡδῆ μὲν γλυκὺς ὄρθρος, . . . . .     | viii. 11. | Καὶ τότε δινῆεις ἀφοβος, . . . . .   | xi. 31.  |
| Ἡδῆ μὲν κροκόεις, . . . . .          | xi. 40.   | Καὶ ποτε Θυμώδης, . . . . .          | iii. 24. |
| Ἡδῆ που πάτρης πελάσας, . . . . .    | xi. 22.   | Καὶ σὲ Κληνοριδῆ, . . . . .          | xi. 32.  |
| Ἡδῆ τοι φθινόπωρον, . . . . .        | ix. 11.   | Καλλιγίνης ἀγροίκος, . . . . .       | x. 34.   |
| Ἡδὺ θέρους διψῶντι, . . . . .        | i. 2.     | Καμὲ τὸν ἐν σμικροῖς, . . . . .      | v. 11.   |
| Ἡέρα λεπταλέον, . . . . .            | xii. 25.  | Κᾶν μέγρις Ἡρακλείους, . . . . .     | xii. 27. |
| Ἡερίη Γεράνεια, . . . . .            | iii. 23.  | Καππαδόκων ἔθνος, . . . . .          | xii. 16. |
| Ἡθελον ἄν πλουτεῖν, . . . . .        | xii. 14.  | Καρτερὸς ἐν πολέμοις, . . . . .      | iii. 7.  |
| Ἡλθε καὶ ἐς Μίλατον, . . . . .       | ii. 16.   | Κάτθανον ἀλλὰ μένω σε, . . . . .     | xi. 50.  |
| Ἡμεῖς μὲν πατιόντες, . . . . .       | i. 16.    | Κεῖμαι' λαῖς ἐπιβαινε, . . . . .     | i. 73.   |
| Ἡμην ἀγρεῖον κάλαμος, . . . . .      | iv. 25.   | Κεῖσαι δὴ γρυσέαν, . . . . .         | ii. 21.  |
| Ἡνείος ἀλλὰ πένης, . . . . .         | ix. 29.   | Κεχροπὶ βραῖνε λάγυνε, . . . . .     | i. 1.    |
| Ἡν παρίης ἦρωα, . . . . .            | v. 12.    | Κερκίδα τὰν ὄρθρινά, . . . . .       | ii. 29.  |
| Ἡν τάχα συρίζοντας, . . . . .        | iv. 38.   | Κῆν με φάγης ἐπὶ ῥίξαν, . . . . .    | ix. 30.  |
| Ἡν τι πάθω Κλεόβουλε, . . . . .      | i. 71.    | Κῆν πρόμνη λαγέτω με, . . . . .      | x. 9.    |
| Ἡν τιν' ἔγχις ἐγθρόν, . . . . .      | x. 30.    | Κηρούσσω τὸν Ἐρωτα, . . . . .        | i. 13.   |
| Ἡνθάνεν ἀνθρώποις, . . . . .         | xi. 7.    | Κλασθεῖσης ποτὲ νηὸς, . . . . .      | ix. 14.  |
| Ἡοὺς ἄγγελος γαίρε, . . . . .        | i. 21.    | Κλωῖνες ἀπηθόριοι, . . . . .         | vi. 17.  |
| Ἡράλλεες Τρηῖνα, . . . . .           | ii. 19.   | Κρηθίδα τὴν πολύμυθον, . . . . .     | iii. 39. |
| Ἡράσθην' τίς δ' οὐχί, . . . . .      | x. 49.    | Κρημνοβάταν δικερων, . . . . .       | ii. 35.  |
| Ἡράσθης πλουτιῶν, . . . . .          | ix. 16.   | Κρῆς γενεάν Βρόταγος, . . . . .      | iii. 62. |

|   |          |                                      |          |
|---|----------|--------------------------------------|----------|
| Κυανή καὶ τούσδε, . . . . .               | iii. 8.  | Νῦν ἄμμες πρόσθ' ἄλλοι, . . . . .    | xii. 24. |
| Κῦμα τὸ πικρὸν Ἐρωτος, . . . . .          | i. 47.   | Νῦξ ἱερὴ καὶ λύχνη, . . . . .        | i. 68.   |
| Κύπριδος οὗτος ὁ γῶρος, . . . . .         | vi. 24.  | Νῦξ, σὲ γὰρ οὐκ ἄλλην, . . . . .     | i. 29.   |
| Κωμάζω γρύσειον, . . . . .                | x. 8.    |                                      |          |
|   |          | Ξεῖνε τάφον παρὰ λιτόν, . . . . .    | iv. 9.   |
| Λαμπαδα θεῖς καὶ τόξα, . . . . .          | iv. 37.  | Ξεῖνοι λαϊνείας μὴ ψαύετε, . . . . . | iv. 41.  |
| Λεῖψανον ἀμφίκλαστον, . . . . .           | ii. 8.   |                                      |          |
| Λευκάδος αἰπὺν ἔχων, . . . . .            | ii. 11.  | Ὁ βραχὺς Ἐρμογένης, . . . . .        | x. 20.   |
| Λῆς ποτὶ τᾶν Μοισᾶν, . . . . .            | iv. 22.  | Ὁ πλόος ὠραῖος, . . . . .            | vi. 26.  |
| Λίσσομ' Ἐρωσ τὸν ἄγρουπον, . . . . .      | i. 63.   | Ὁ πτανὸς τὸν πτανόν, . . . . .       | iv. 36.  |
| Λουσάμενοι Προδίκη, . . . . .             | xii. 1.  | Οἶδ' ὅτι θνατὸς ἐγώ, . . . . .       | iv. 33.  |
| Λύδος ἐγώ, καὶ Λύδος, . . . . .           | iii. 52. | Οἶδ' ὅτι μοι πλούτου, . . . . .      | ix. 15.  |
|   |          | Οἶδε πάτραν πολυδάκρυον, . . . . .   | iii. 5.  |
| Ματρός ἔτ' ἐν κόλποισιν, . . . . .        | i. 46.   | Οἶδε ποτ' Αἰγαίοιο, . . . . .        | iii. 10. |
| Μέλλον ἄρα στυγεράν, . . . . .            | ii. 28.  | Οἰνοπότας Ξενοφῶν, . . . . .         | x. 7.    |
| Μέμνη που μέμνη, . . . . .                | ix. 5.   | Ὅκτώ μευ πῆγχις ἄπεγε, . . . . .     | xi. 29.  |
| Μὴ ζῆτει δελτοισιν, . . . . .             | x. 1.    | Ὅλβια τέκνα γένοισθε, . . . . .      | vii. 15. |
| Μὴ με τὸν ἐκ Αἰθάνοιο, . . . . .          | vi. 1.   | Ὅλκάδα πῦρ μ' ἐφλεξε, . . . . .      | ix. 28.  |
| Μὴ μέμψη παριῶν, . . . . .                | vii. 21. | Ὅξύβοαι κώνωπες, . . . . .           | i. 20.   |
| Μὴ μύρα μὴ στεφανούς, . . . . .           | xi. 2.   | Ὅπλιξεν Κύπρι τόξα, . . . . .        | i. 51.   |
| Μὴ σοὶ τοῦτο Φιλαίνι, . . . . .           | xi. 19.  | Ὅρθρε τί μοι δυσέραστε, . . . . .    | i. 25.   |
| Μὴ σύ γε ποιονόμοιο, . . . . .            | vi. 3.   | Ὅρθρε τί νῦν δυσέραστε, . . . . .    | i. 26.   |
| Μηδ' ὅτ' ἐπ' ἀγκύρης, . . . . .           | xi. 23.  | Ὅρθρος ἔβη Χρῦσίλλα, . . . . .       | i. 24.   |
| Μηκέτι δειμαίνοντες, . . . . .            | vi. 25.  | Ὅργεον ὦ Χάρισιν, . . . . .          | xi. 13.  |
| Μηκέτι νῦν μινύριζε, . . . . .            | vi. 16.  | Ὅρφεὸς οἰχομένου, . . . . .          | iv. 18.  |
| Μήνην χρυσόκερως δέρκη, . . . . .         | i. 39.   | Οὐ γάμον ἀλλ' Ἀΐδαν, . . . . .       | xi. 41.  |
| Μήποτε λύγες μύκητα, . . . . .            | vii. 8.  | Οὐ δέχεται Μάρκον, . . . . .         | iv. 24.  |
| Μῦν Ἀσκληπιάδης, . . . . .                | x. 43.   | Οὐ κλαίω ξεινῶν σε, . . . . .        | xii. 21. |
| Μυρῖος ἦν ὠνθρωπε, . . . . .              | xii. 26. | Οὐ κόνις οὐδ' ὀλίγον, . . . . .      | iii. 22. |
|   |          | Οὐ μόνος ἐμφύχων, . . . . .          | x. 45.   |
| Νᾶσος ἐμὰ θρέπτειρα Τύρος, . . . . .      | iv. 16.  | Οὐ πλόκαμον Δημοῦς, . . . . .        | i. 50.   |
| Ναυηγῶ τάφος εἰμί' ὁ δ' ἀντίον, . . . . . | iii. 16. | Οὐ σοὶ τοῦτ' ἐβῶων, . . . . .        | i. 74.   |
| Ναυηγῶ τάφος εἰμί' σὺ δὲ πλέε, . . . . .  | iii. 18. | Οὐ τὸ ζῆν χαρίεσσαν, . . . . .       | xii. 44. |
| Ναυτίλε μὴ πεύθου, . . . . .              | iii. 20. | Οὐ τὸ θανεῖν ἀλγεινόν, . . . . .     | iii. 36. |
| Ναυτίλοι ὦ πλώοντες, . . . . .            | iii. 26. | Οὐ Τρηγίς σε λίθειος, . . . . .      | iii. 13. |
| Νεβρεῖων ὑπόσον σάλπιγξ, . . . . .        | iv. 10.  | Οὐδὲ νέκυς ναυηγός, . . . . .        | xi. 27.  |
| Νῆα σοὶ ὦ πόντου, . . . . .               | ii. 5.   | Οὐκ ἀποθνήσκειν δεῖ με, . . . . .    | xii. 2.  |
| Νηιάδες καὶ ψυγρά βοαύλια, . . . . .      | xi. 8.   | Οὐκ ἐθέλουσα Τύχη, . . . . .         | ix. 17.  |
| Νηῶν ὠκυπόρων ὡς ἔχεις, . . . . .         | ii. 4.   | Οὐκ ἐθέλω Φιλόθηρε, . . . . .        | vi. 28.  |
| Νικόπολιν Μαράθωνις, . . . . .            | vii. 20. | Οὐκ εἰμ' οὐδ' ἐτέων, . . . . .       | i. 67.   |
| Νίτρε γαλαζοβόλοι, . . . . .              | i. 9.    | Οὐκ ἤμην γενόμεν, . . . . .          | xii. 32. |
| Νύκτα μέσσην ἐποίησε, . . . . .           | x. 19.   | Οὐκ οἶδ' εἰ Διόνυσον, . . . . .      | xi. 18.  |
| Νυκτερινὴ δίκερως, . . . . .              | i. 40.   | Οὐκέτ' ἀν' ὕλην, . . . . .           | xi. 12.  |
| Νυκτικόραξ ἄδει, . . . . .                | x. 15.   | Οὐκέτ' ἀνά Φρυγίην, . . . . .        | iv. 19.  |
| Νυκτὸς ἀπεργομένης, . . . . .             | xii. 23. | Οὐκέτι δὴ σε λίγεια, . . . . .       | xi. 14.  |
| Νύμφαι Ἀνιγριάδες, . . . . .              | ii. 17.  | Οὐκέτι θελγομένας, . . . . .         | iv. 4.   |
| Νύμφαι πευθόμεναι, . . . . .              | viii. 9. | Οὐκέτι που τλήμων, . . . . .         | iii. 53. |
| Νύμφας Βαυκίδος ἐμί, . . . . .            | iii. 40. | Οὐνομά μοι' τί δὲ τοῦτο, . . . . .   | xi. 49.  |



|                                      |          |                                     |          |
|--------------------------------------|----------|-------------------------------------|----------|
| Οὐπω σοι καλύκων, . . . . .          | vii. 3.  | Πωλείσθω καὶ ματρός, . . . . .      | i. 53.   |
| Οὐπω τοι πλοκαμοί, . . . . .         | xi. 33.  | Πῶς γενόμενῃ; πόθεν εἰμί, . . . . . | xii. 34. |
| Οὐριον ἐκ πρύμνης, . . . . .         | v. 3.    | Πῶς τις ἄνευ θανάτου, . . . . .     | xii. 37. |
| Οὗτος ὁ μῆδεν ὁ λιτός, . . . . .     | xii. 17. | Ῥιπίζων ἐν ὕπνοις, . . . . .        | x. 24.   |
| Οὕτως ὑπνώσαις, . . . . .            | i. 38.   | Ῥουφίνος τῆ ῥμῆ, . . . . .          | i. 31.   |
| Ὄφθαλμοί, τέο μέγρις, . . . . .      | i. 34.   | Σῆμα Θεόγνιδος εἰμί, . . . . .      | iii. 59. |
| Παῖδά με πενταέτηρον, . . . . .      | iii. 32. | Σιγάτω λάσιον Δρυάδων, . . . . .    | vi. 8.   |
| Παιδὸς ἀποφθιμένοιο, . . . . .       | iii. 35. | Σκήνη πᾶς ὁ βίος, . . . . .         | xii. 43. |
| Παλλὰς τὰν Κυθήρειαν, . . . . .      | iv. 39.  | Σοὶ καὶ νῦν ὑπὸ γῆν, . . . . .      | iii. 53. |
| Πάν φιλε πηχίδα μίμνε, . . . . .     | vi. 10.  | Σοὶ τάδε Πάν σκοπιήτα, . . . . .    | ii. 38.  |
| Πᾶνά με τόνδ' ἱερῆς, . . . . .       | v. 7.    | Σοὶ τάδε συρικτά, . . . . .         | ii. 18.  |
| Πανδώρης ὀρώων γελόω, . . . . .      | ix. 10.  | Σπήλυγγες Νυμφῶν, . . . . .         | ii. 40.  |
| Πάντα γελῶς καὶ πάντα, . . . . .     | xii. 33. | Στρογγύλη εὐτόρνευτε, . . . . .     | x. 6.    |
| Πάντα Χάρων ἀπληστε, . . . . .       | xi. 38.  | Στρυμόνι καὶ μεγάλῳ, . . . . .      | ix. 25.  |
| Πάντες μὲν Κίλικες, . . . . .        | x. 40.   | Στῶμεν ἀλιρράντοιο, . . . . .       | vi. 23.  |
| Πάντες τῷ θανάτῳ, . . . . .          | xii. 35. | Σφαιριστὰν τὸν Ἐρωτα, . . . . .     | i. 49.   |
| Παντοίην βίότοιο, . . . . .          | xii. 40. | Σώζεο σοὶ μελλων, . . . . .         | i. 22.   |
| Πάντων μὲν μὴ φῦναι, . . . . .       | xii. 38. | Σῶμα μὲν ἀλλοδαπή, . . . . .        | xi. 20.  |
| Παρθηνικὴν νεοσιδόν, . . . . .       | iv. 7.   | Τὰ ῥόδα τὰ δροσούεντα, . . . . .    | ii. 20.  |
| Παρμενὶς οὐκ ἔργῳ, . . . . .         | i. 37.   | Τᾶδ' ὑπὸ τὰς πλατάνους, . . . . .   | vi. 9.   |
| Πᾶσα θάλασσα θάλασσα, . . . . .      | iii. 25. | Τᾶδε κατὰ γλοερσίτο, . . . . .      | vi. 4.   |
| Πᾶσά σοι ὀλογμένῳ, . . . . .         | iv. 17.  | Τὰν ἐλαφον Λάδωνα, . . . . .        | ii. 41.  |
| Πᾶσαν ἐγὼ τὴν νύκτα, . . . . .       | i. 30.   | Τὰς τρίγας ὧ Νίκυλλα, . . . . .     | x. 14.   |
| Πᾶσι θανεῖν μερόπεσσιν, . . . . .    | xii. 4.  | Τέθνηκ' Εὐτυγίδης, . . . . .        | iv. 23.  |
| Πειθῶ καὶ Παφίᾳ, . . . . .           | vii. 7.  | Τῆ Παφίῃ στεφάνους, . . . . .       | vii. 14. |
| Πέμπω σοι Ῥοδόκλεια, . . . . .       | ix. 2.   | Τῆ ῥά ποτ' Οὐλύμποιο, . . . . .     | x. 5.    |
| Πέντε θανὼν κείρη, . . . . .         | xii. 7.  | Τῆδ' ὑπὸ τὴν ἄρκευθον, . . . . .    | v. 5.    |
| Πέντε μετ' ἄλλων Χάρμος, . . . . .   | x. 18.   | Τῆδε Σάων ὁ Δίκωνος, . . . . .      | iii. 63. |
| Πῆν' Ἀσκληπιάδῃ, . . . . .           | x. 47.   | Τῆδε τὸν ἐκ Μελίτης, . . . . .      | iii. 55. |
| Πῆνε καὶ εὐφραίνου, . . . . .        | xii. 5.  | Τὴν Διὸς ἀμφίπολον, . . . . .       | v. 14.   |
| Πίνωμεν Βάκχου ζωρόν, . . . . .      | xii. 11. | Τὴν κυανῶπιν Μοῦσαν, . . . . .      | iii. 42. |
| Πλέξω λευκοῖον, . . . . .            | i. 17.   | Τὴν μικρὴν με λέγουσι, . . . . .    | v. 13.   |
| Πλοῦς σφαλερὸς τὸ ζῆν, . . . . .     | xii. 22. | Τὴν μικρὴν παίζουσαν, . . . . .     | x. 23.   |
| Πλουτεῖς καὶ τί τὸ λοιπόν, . . . . . | xii. 28. | Τὴν περινηγομένην, . . . . .        | 52.      |
| Πλωτῆρες σώζοισθε, . . . . .         | iii. 17. | Τὴν πόλιν οἱ νέκυες, . . . . .      | ix. 27.  |
| Ποίην τις βίότοιο, . . . . .         | xii. 39. | Τὴν σεμνῶς ζήσασαν, . . . . .       | iii. 47. |
| Ποιμένες αἰ ταύτην, . . . . .        | xi. 9.   | Τὴν τρίβον ὅς παράγεις, . . . . .   | iii. 54. |
| Ποιμενίαν ἄγλωσσος, . . . . .        | vi. 15.  | Τὴν ψυχὴν Ἀγάθωνα, . . . . .        | i. 5.    |
| Ποιμὴν ὧ μάκαρ εἶθε, . . . . .       | xi. 28.  | Τί πλέον εἰς ὠδίνα, . . . . .       | iii. 38. |
| Πολλάκι μὲν τόδ' ἄεῖσα, . . . . .    | xii. 12. | Τί στυγνή; τί δὲ ταῦτα, . . . . .   | i. 64.   |
| Πολλά λαλεῖς ἀνθρώπε, . . . . .      | vii. 46. | Τιμαρέτα πρό γάμοιο, . . . . .      | vii. 5.  |
| Ποῦ σοι τόξον ἐκεῖνο, . . . . .      | xii. 45. | Τίπτε μάτην ἀνθρώπε, . . . . .      | xii. 41. |
| Ποῦ τὸ περίβλεπτον, . . . . .        | ix. 20.  | Τίπτε μάτην γούωντες, . . . . .     | iii. 50. |
| Πρηύτερον γῆράς σε, . . . . .        | xi. 5.   | Τίπτε με τὸν φιλέρημον, . . . . .   | vi. 20.  |
| Προσοκίη θανάτου, . . . . .          | xii. 20. | Τίπτε πανημέριος, . . . . .         | vi. 21.  |
| Πταίης μοι κώνωψ, . . . . .          | i. 62.   | Τίς δύναται γινῶναι, . . . . .      | i. 77.   |
| Πτανῶ πτανὸν Ἐρωτα, . . . . .        | iv. 35.  |                                     |          |

|                                     |          |                                    |          |
|-------------------------------------|----------|------------------------------------|----------|
| Τίς μοι Ζηνοφίλαν, . . . . .        | i. 57.   | Φῆ ποτε Πρωτόμαχος, . . . . .      | xi. 39.  |
| Τίς ξένος, ὦ ναυηγέ, . . . . .      | iii. 21. | Φησὶν ὅ με στήσας, . . . . .       | ii. 13.  |
| Τίς τίνος εὔσα γύναι, . . . . .     | iii. 49. | Φρὴν ἱερὴ μεγάλην, . . . . .       | ii. 2.   |
| Τὸ μῶλον ὑπ' ἀνθεμόθεντι, . . . . . | v. 4.    | Φριξοκόμα τόδε Πανί, . . . . .     | ii. 36.  |
| Τὸ βόδιον ἀκμάζει, . . . . .        | ix. 4.   | Φωσφόρε μὴ τὸν Ἐρωτα, . . . . .    | i. 23.   |
| Τὸ σκύφος ἠδὺ γέγηθε, . . . . .     | i. 12.   |                                    |          |
| Τὸ γρέος ὡς ἀπέχεις, . . . . .      | vii. 12. | Χαίρειν τὸν κατὰ γᾶς, . . . . .    | iii. 37. |
| Τὸν γαίης καὶ πόντου, . . . . .     | iii. 3.  | Χαίρετ' Ἀριστείδου, . . . . .      | x. 35.   |
| Τὸν με λίθον μέμνησο, . . . . .     | vi. 11.  | Χεῖλος Ἀνικήμετα, . . . . .        | vii. 2.  |
| Τὸν μικρὸν Μάκρωνα, . . . . .       | x. 22.   | Χειρουργῶν ἔσφαξεν, . . . . .      | x. 31.   |
| Τὸν Σάτυρον Διόδωρος, . . . . .     | iv. 45.  | Χρυσὸν ἀνὴρ εὐρών, . . . . .       | ix. 31.  |
| Τὸν γαλκοῦν τέττιγα, . . . . .      | ii. 14.  |                                    |          |
| Τοῦ γρυποῦ Νίκωνος, . . . . .       | x. 46.   | Ψηφίζεις κακόδαιμον, . . . . .     | xii. 3.  |
| Τοῦ λιθινοῦ Διός, . . . . .         | x. 27.   | Ψυγῆ δυσδάκρυτε, . . . . .         | i. 48.   |
| Τοῦ παγωνοφόρου Κυνικοῦ, . . . . .  | x. 44.   | Ψυγῆ μοι προλέγει, . . . . .       | i. 32.   |
| Τοὺς καταλείψαντας, . . . . .       | xii. 19. |                                    |          |
| Τοῦτο σοὶ Ἄρτεμι δῖα, . . . . .     | ii. 39.  | ᾧ δειλατε τὸ Θύρσι, . . . . .      | xi. 15.  |
| Τοῦτό τοι ἡμετέρης, . . . . .       | iii. 60. | ᾧ μύες εἰ μὲν ἐπ' ἄρτον, . . . . . | iv. 27.  |
| Τρίγλαν ἀπ' ἀνθρακιῆς, . . . . .    | ii. 9.   | ᾧ νύξ ὦ φιλάγρυπνος, . . . . .     | i. 69.   |
| Τῷ με Κανωπίτῃ, . . . . .           | ii. 26.  | ᾧ ξεῖν' ἄγγελιον, . . . . .        | iii. 4.  |
| Τῷ πατρὶ μου τὸν ἀδελφόν, . . . . . | x. 32.   | ᾧ ξένη τόνδε τάφον, . . . . .      | iv. 8.   |
|                                     |          | ᾧ Πᾶν φερβομέναις, . . . . .       | ii. 43.  |
| Ἵδασι καὶ κήποισι, . . . . .        | vi. 29.  | ᾧ Χρόνε παντοίων, . . . . .        | iii. 6.  |
| Ἵπνωίεις ὦ ταῖρε, . . . . .         | xii. 8.  | Ἵκύνμορον με λέγουσι, . . . . .    | xii. 9.  |
| Ἵστάτιον Φώκαια, . . . . .          | xi. 44.  | Ἵμολόγησ' ἤξειν, . . . . .         | i. 28.   |
| Ἵψίκομον παρὰ τάνδε, . . . . .      | vi. 5.   | Ἵπλισμαὶ πρὸς Ἐρωτα, . . . . .     | i. 8.    |
|                                     |          | Ἵριος εἶγέ σε παστάς, . . . . .    | xi. 42.  |
| Φεῖδη παρθενίης, . . . . .          | ix. 8.   | Ἵφελε μῆδ' ἐγέναντο, . . . . .     | xi. 30.  |
| Φεῦ σὺ Μύρων πλάσσας, . . . . .     | iv. 44.  |                                    |          |

# INDEX III

## EPIGRAMS IN THE PALATINE ANTHOLOGY AND APPENDICES INCLUDED IN THIS SELECTION

| <i>Anth. Pal.</i> | <i>Anth. Pal.</i> | <i>Anth. Pal.</i> | <i>Anth. Pal.</i> |
|-------------------|-------------------|-------------------|-------------------|
| V. 3 i. 24        | V. 145 i. 70      | V. 256 i. 36      | VI. 178 ii. 27    |
| 8 i. 68           | 147 i. 17         | 261 i. 10         | 189 ii. 17        |
| 9 i. 31           | 149 i. 57         | 263 vii. 8        | 199 ii. 12        |
| 12 xii. 1         | 150 i. 28         | 266 i. 15         | 209 vii. 6        |
| 16 i. 39          | 151 i. 20         | 279 i. 27         | 223 ii. 8         |
| 17 ii. 25         | 152 i. 62         | 280 i. 35         | 228 vi. 18        |
| 23 i. 38          | 155 i. 76         |                   | 240 ii. 15        |
| 24 i. 32          | 156 i. 58         | VI. 1 ii. 23      | 251 ii. 11        |
| 39 xii. 2         | 163 i. 61         | 3 ii. 19          | 253 ii. 40        |
| 44 x. 4           | 164 i. 29         | 16 ii. 38         | 268 ii. 39        |
| 57 i. 52          | 166 i. 69         | 22 ii. 30         | 271 vii. 13       |
| 64 i. 9           | 169 i. 2          | 30 ii. 7          | 280 vii. 5        |
| 74 ix. 2          | 170 i. 3          | 31 ii. 33         | 303 iv. 27        |
| 78 i. 5           | 171 i. 12         | 33 ii. 10         | 310 iv. 26        |
| 81 x. 2           | 172 i. 25         | 36 ii. 32         | 336 ii. 20        |
| 84 i. 42          | 173 i. 26         | 53 ii. 34         | 337 ii. 16        |
| 85 ix. 8          | 174 i. 44         | 54 ii. 14         | 340 vii. 9        |
| 93 i. 8           | 176 i. 72         | 55 vii. 7         | 345 vii. 4        |
| 98 i. 51          | 177 i. 13         | 59 vii. 14        | 348 iii. 45       |
| 108 xi. 43        | 178 i. 53         | 70 ii. 5          | 349 ii. 6         |
| 110 i. 54         | 182 i. 33         | 75 ii. 42         | 357 vii. 15       |
| 112 x. 49         | 190 i. 47         | 77 x. 7           |                   |
| 113 ix. 16        | 198 i. 50         | 79 ii. 44         | VII. 6 iv. 2      |
| 118 ix. 1         | 205 ii. 24        | 98 ii. 31         | 8 iv. 4           |
| 123 i. 40         | 212 i. 11         | 105 ii. 9         | 12 iv. 6          |
| 124 vii. 3        | 214 i. 49         | 111 ii. 41        | 13 iv. 7          |
| 130 i. 64         | 215 i. 63         | 119 ii. 21        | 22 iv. 12         |
| 134 i. 1          | 223 i. 23         | 127 ii. 28        | 26 iv. 9          |
| 135 x. 6          | 225 i. 45         | 146 vii. 11       | 28 iv. 8          |
| 136 i. 56         | 226 i. 34         | 147 vii. 12       | 32 xii. 12        |
| 137 i. 55         | 233 ix. 9         | 148 ii. 26        | 41 xi. 47         |
| 138 i. 59         | 237 i. 30         | 149 ii. 13        | 78 xi. 5          |
| 139 i. 60         | 241 i. 22         | 160 ii. 29        | 80 iv. 31         |
| 144 i. 19         | 247 i. 37         | 177 ii. 37        | 121 x. 45         |

| <i>Anth. Pal.</i> | <i>Anth. Pal.</i> | <i>Anth. Pal.</i> | <i>Anth. Pal.</i> |
|-------------------|-------------------|-------------------|-------------------|
| VII. 160 iii. 7   | VII. 346 iii. 60  | VII. 671 xi. 38   | IX. 270 x. 8      |
| 163 iii. 49       | 350 iii. 20       | 694 v. 12         | 271 xi. 31        |
| 167 iii. 46       | 368 iii. 15       | 696 iv. 20        | 304 iii. 3        |
| 171 xi. 10        | 376 xi. 21        | 700 iii. 44       | 314 vi. 14        |
| 173 xi. 17        | 378 xi. 45        | 703 vi. 22        | 315 iii. 29       |
| 178 iii. 52       | 387 vii. 17       | 705 ix. 25        | 334 v. 11         |
| 179 iii. 53       | 398 xi. 18        | 711 xi. 40        | 333 vi. 23        |
| 182 xi. 41        | 410 iv. 11        | 712 iii. 40       | 337 v. 10         |
| 185 iii. 41       | 412 iv. 17        | 717 xi. 8         | 338 vi. 13        |
| 189 xi. 14        | 414 iv. 14        | 723 ix. 26        | 341 viii. 9       |
| 195 i. 65         | 417 iv. 16        | 731 xi. 6         | 358 iv. 29        |
| 196 i. 66         | 419 iv. 15        | 735 xi. 44        | 359 xii. 39       |
| 199 xi. 13        | 451 iii. 63       | 739 iii. 28       | 360 xii. 40       |
| 203 xi. 12        | 453 iii. 34       |                   | 373 vi. 20        |
| 204 iii. 56       | 459 iii. 39       | IX. 7 ii. 1       | 374 vi. 12        |
| 209 xi. 11        | 464 vii. 18       | 8 ix. 35          | 408 ix. 21        |
| 211 iii. 55       | 466 xi. 36        | 28 ix. 24         | 412 xii. 15       |
| 228 vii. 16       | 471 iv. 30        | 44 ix. 31         | 417 xi. 16        |
| 242 iii. 5        | 472 xii. 26       | 49 ix. 33         | 432 xi. 15        |
| 245 iii. 6        | 474 iii. 30       | 51 ix. 18         | 433 iv. 22        |
| 249 iii. 4        | 476 xi. 46        | 57 vi. 21         | 446 x. 10         |
| 251 iii. 2        | 477 xi. 19        | 71 vi. 17         | 501 ix. 27        |
| 253 iii. 1        | 482 xi. 33        | 74 ix. 32         | 530 ix. 17        |
| 254* iii. 62      | 483 xi. 35        | 75 ix. 30         | 546 x. 9          |
| 255 iii. 8        | 496 iii. 23       | 82 xi. 23         | 577 iv. 33        |
| 256 iii. 10       | 497 iii. 24       | 87 vi. 16         | 586 vi. 10        |
| 259 iii. 11       | 499 iii. 26       | 90 ii. 4          | 627 vi. 9         |
| 260 vii. 21       | 502 iii. 27       | 97 iv. 3          | 645 v. 4          |
| 261 iii. 38       | 509 iii. 59       | 101 ix. 23        | 649 vii. 1        |
| 263 xi. 32        | 510 xi. 20        | 106 ix. 28        | 667 vi. 29        |
| 264 iii. 19       | 513 xi. 39        | 107 v. 13         | 675 vi. 25        |
| 265 iii. 16       | 524 iii. 58       | 122 vi. 19        | 736 iv. 44        |
| 269 iii. 17       | 534 xi. 26        | 133 x. 12         | 770 vii. 2        |
| 271 xi. 30        | 555 vii. 19       | 138 ix. 29        | 823 vi. 8         |
| 277 iii. 21       | 566 xi. 1         | 142 ii. 35        |                   |
| 278 xi. 27        | 571 iv. 18        | 144 vi. 24        | X. 1 vi. 26       |
| 282 ii. 18        | 600 xi. 42        | 151 ix. 20        | 2 vi. 27          |
| 284 xi. 29        | 630 xi. 22        | 155 ix. 22        | 3 iii. 14         |
| 285 iii. 22       | 636 xi. 28        | 161 i. 4          | 8 v. 8            |
| 286 xi. 25        | 639 iii. 25       | 162 iv. 25        | 10 v. 7           |
| 287 xi. 24        | 651 iii. 13       | 172 ix. 34        | 11 v. 9           |
| 307 xi. 49        | 655 xi. 3         | 205 iv. 34        | 12 v. 5           |
| 308 iii. 32       | 657 xi. 9         | 254 xi. 37        | 14 v. 2           |
| 309 iii. 61       | 662 xi. 34        | 257 ix. 13        | 16 v. 1           |
| 321 xi. 4         | 667 iii. 50       | 260 ix. 6         | 17 ii. 3          |
| 340 vii. 20       | 669 i. 41         | 266 iv. 21        | 24 ii. 2          |
| 342 xi. 50        | 670 xi. 51        | 269 ix. 14        | 31 xii. 31        |

| <i>Anth. Pal.</i> |            | <i>Anth. Pal.</i> |             | <i>Anth. Pal.</i> |              | <i>Anth. Pal.</i> |           |
|-------------------|------------|-------------------|-------------|-------------------|--------------|-------------------|-----------|
| X.                | 42 v. 17   | XI.               | 85 x. 19    | XI.               | 410 x. 44    | XII.              | 235 ix. 7 |
|                   | 43 x. 11   |                   | 88 x. 23    |                   | 429 x. 48    |                   | 248 i. 77 |
|                   | 55 x. 13   |                   | 89 x. 20    |                   |              |                   |           |
|                   | 58 xii. 30 |                   | 92 x. 21    | XII.              | 2 x. 1       | XIV.              | 71 v. 16  |
|                   | 59 xii. 20 |                   | 95 x. 22    |                   | 32 ix. 5     |                   |           |
|                   | 60 xii. 28 |                   | 101 x. 24   |                   | 43 iv. 32    |                   |           |
|                   | 65 xii. 22 |                   | 103 x. 25   |                   | 46 i. 67     | XV.               | 35 i. 13  |
|                   | 71 ix. 10  |                   | 106 x. 26   |                   | 47 i. 46     |                   |           |
|                   | 72 xii. 43 |                   | 113 x. 27   |                   | 48 i. 73     |                   |           |
|                   | 73 xii. 42 |                   | 114 x. 28   | 50 (ll. 1-4)      | x. 47        | <i>App. Plan.</i> |           |
|                   | 76 xii. 44 |                   | 115 x. 30   | 50 (ll. 5-8)      | xii. 11      | 8                 | iv. 19    |
|                   | 77 xii. 41 |                   | 121 x. 31   |                   | 51 viii. 4   | 11                | vi. 7     |
|                   | 79 xii. 23 |                   | 133 iv. 23  |                   | 53 vii. 10   | 12                | vi. 6     |
|                   | 84 xii. 36 |                   | 143 iv. 24  |                   | 54 viii. 3   | 13                | vi. 5     |
|                   | 85 xii. 35 |                   | 159 x. 32   |                   | 56 viii. 5   | 17                | ii. 43    |
| 118               | xii. 34    |                   | 162 x. 33   |                   | 59 viii. 6   | 26                | iii. 9    |
| 123               | xii. 37    |                   | 168 xii. 3  |                   | 72 viii. 11  | 129               | iv. 42    |
| 124               | xii. 33    |                   | 186 x. 15   |                   | 74 i. 71     | 146               | iv. 41    |
|                   |            |                   | 209 xii. 27 |                   | 80 i. 48     | 153               | vi. 15    |
|                   |            |                   | 215 x. 17   |                   | 114 i. 21    | 162               | iv. 40    |
| XI.               | 1 x. 3     |                   | 236 x. 40   |                   | 117 i. 7     | 174               | iv. 39    |
|                   | 3 xii. 14  |                   | 244 x. 37   |                   | 121 viii. 2  | 188               | v. 6      |
|                   | 8 xi. 2    |                   | 251 x. 36   |                   | 127 viii. 1  | 200               | iv. 37    |
|                   | 13 xii. 29 |                   | 255 x. 16   |                   | 128 viii. 8  | 201               | xii. 45   |
|                   | 19 xii. 10 |                   | 257 x. 29   |                   | 131 ii. 22   | 202               | vi. 1     |
|                   | 23 xii. 9  |                   | 259 x. 38   | 132 (ll. 1-6)     | i. 74        | 225               | iv. 38    |
|                   | 25 xii. 8  |                   | 282 xii. 19 | 132 (ll. 7-14)    | i. 75        | 226               | vi. 2     |
|                   | 28 xii. 7  |                   | 300 xii. 46 |                   | 134 i. 14    | 227               | vi. 4     |
|                   | 37 ix. 11  |                   | 315 x. 39   |                   | 138 viii. 10 | 230               | vi. 3     |
|                   | 43 xii. 13 |                   | 331 x. 42   |                   | 141 ix. 12   | 244               | iv. 43    |
|                   | 53 ix. 4   |                   | 354 iv. 28  |                   | 147 i. 18    | 248               | iv. 45    |
|                   | 56 xii. 5  |                   | 364 xii. 17 |                   | 148 ix. 15   | 250               | iv. 36    |
|                   | 62 xii. 4  |                   | 365 x. 34   |                   | 159 viii. 7  | 251               | iv. 35    |
|                   | 64 i. 16   |                   | 391 x. 43   |                   | 177 i. 6     | 279               | vi. 11    |
|                   | 68 x. 14   |                   | 406 x. 46   |                   | 234 ix. 3    | 291               | ii. 36    |
|                   | 82 x. 18   |                   |             |                   |              | 305               | iv. 10    |

ERRATA.—Page 14, line 1, for *Damagetas* read *Damagetus*.

Page 17, lines 19, 33, for *Euenus* read *Evenus*













PLEASE DO NOT REMOVE  
CARDS OR SLIPS FROM THIS POCKET

---

UNIVERSITY OF TORONTO LIBRARY

---

PA Anthologia graeca  
3458 Select epigrams from  
A3 the Greek anthology  
1890  
cop.4

SIGRUND SAMUEL LIBRARY

