

GREEK ANTHOLOGY

555.—ΚΡΙΝΑΓΟΡΟΤ

Νῆσον τήν, εἰ καί με περιγράψαντες †ἔχουσιν
 μετρήσαι, βαιήν, ἑπτὰ μόνον σταδίου,
 ἔμπης καὶ τίκτουςαν ἐπ' αὐλακα πῖαρ ἀρότρου
 ὄψει, καὶ παντὸς κάρπιμον ἀκροδρύου,
 καὶ πολλοῖς εὐαγρον ὑπ' ἰχθύσι, καὶ ὑπὸ μαίρη 5
 εὐάνεμον, λιμένων τ' ἠπιον ἀτρεμίη,
 ἀγχόθι Κορκύρης Φαιηκίδος. ἀλλὰ γελᾶσθαι
 †τῶ ἐπ' ἐωρίσθην, τοῦτ' ἐθέμην ὄνομα.

556.—ΖΩΝΑ

Νύμφαι ἐποχθίδιαι, Νηρηίδες, εἶδετε Δάφνιν
 χθιζόν, ἐπαχνιδίαν ὡς ἀπέλουσε κόνιν,
 ὑμετέραις λιβάδεσσιν ὄτ' ἔνθορε σειριόκαυτος,
 ἠρέμα φοινιχθεὶς μᾶλα παρηΐδια.
 εἶπατέ μοι, καλὸς ἦν; ἢ ἐγὼ τράγος οὐκ ἄρα κνάμαν 5
 μῦνον ἐγνιώθην, ἀλλ' ἔτι καὶ κραδίαν;

557.—ΑΝΤΙΠΑΤΡΟΤ

Ὁ σταδιεὺς Ἀρίης ὁ Μενεκλέος οὐ κατελέγχει
 Περσέα, σὸν κτίστην, Ταρσὲ Κίλισσα πόλι.
 τοῖοι γὰρ παιδὸς πτηνοὶ πόδες· οὐδ' ἂν ἐκείνῳ
 οὐδ' αὐτὸς Περσεὺς νῶτον ἔδειξε θέων.
 ἢ γὰρ ἐφ' ὑσπλήγων ἢ τέρματος εἶδέ τις ἄκρου 5
 ἠίθειον, μέσσω δ' οὐ ποτ' ἐνὶ σταδίῳ.

THE DECLAMATORY EPIGRAMS

555.—CRINAGORAS

*On the Island of Sybota*¹

I AM an island, small, seven stadia long, though the geographers neglected (?) to measure me; but still you will see that when I am ploughed I give birth to fat crops, and that I am rich in every kind of fruit, and have plenty of fish to catch, and cool breezes in the dog-days, and the gentleness of unruffled harbours. I am near Phaeacian Corcyra. So that I might be made fun of, I took this name of which I am highly proud.

556.—ZONAS

Pan is the Speaker

NEREIDS, Nymphs of the shore, you saw Daphnis yesterday, when he washed off the dust that lay like down on his skin; when, burnt by the dog-star, he rushed into your waters, the apples of his cheeks faintly reddened. Tell me, was he beautiful? Or am I a goat, not only lame in my legs but in my heart too?

557.—ANTIPATER OF THESSALONICA

TARSUS, Cilician city, the runner Aries, son of Menecles, does not disgrace even Perseus; thy founder. Such are the boy's winged feet that not even Perseus would have shown him his back in the race. The youth is seen only at the start and the finish, never in the middle of the course.

¹ Pig-pasture.

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558.—ΕΡΤΚΙΟΤ

Ὁ τράγος ὁ Κλήσωνος ὄλαν διὰ πάννουχον ὄρφναν
 αἰγᾶς ἀκοιμάτους θῆκε φριμασσόμενος·
 ὁδμὰ γάρ μιν ἔτυψε λύκου χιμαροσφακτῆρος
 τηλόθι, πετραίαν αὖλιν ἀνερχομένου·
 μέσφα κύνες κοίτας ἀνεγέρμονες ἐπτοίασαν
 θῆρα μέγαν· τραγίνους δ' ὕπνος ἔμυσε κόρας.

5

559.—ΚΡΙΝΑΓΟΡΟΥ

Πλοῦς μοι ἐπ' Ἰταλίην ἐντύνεται· ἐς γὰρ ἐταίρους
 στέλλομαι, ὧν ἤδη δηρὸν ἄπειμι χρόνον.
 διφέω δ' ἠγητῆρα περίπλουον, ὅς μ' ἐπὶ νήσους
 Κυκλάδας, ἀρχαίην τ' ἄξει ἐπὶ Σχερίην.
 σύν τί μοι ἀλλὰ Μένιππε λάβευ φίλος, ἴστορα
 κύκλον
 γράψας, ὃ πάσης ἴδρι γεωγραφίης.

5

560.—ΤΟΥ ΑΥΤΟΥ

Ῥιγηλὴ πασῶν ἔνοσι χθονός, εἴτε σε πόντου,
 εἴτ' ἀνέμων αἶρει ῥεῦμα τινασσόμενον,
 οἰκία μοι ῥύεν νεοτευχέα· δεῖμα γὰρ οὔπω
 ἄλλο τόσον γαίης οἶδ' ἐλελιζομένης.

561.—ΦΙΛΙΠΠΟΤ

Τίς σε πάγος δυσέρημος, ἀνήλιος, ἐξέθρεψεν
 Βορραίου Σκυθίης, ἄμπελον ἀγριάδα;
 ἢ Κελτῶν νιφοβλήτες αἰὲ κρυμῶδες Ἄλπεις,
 τῆς τε σιδηροτόκου βῶλος Ἰβηριάδος;
 ἢ τοὺς ὀμφακόραγας ἐγείναο, τοὺς ἀπεπάντους
 βότρουας, οἳ στυφελὴν ἐξέχεον σταγόνα.

5

THE DECLAMATORY EPIGRAMS

558.—ERYCIUS

CLESON's billy-goat through the livelong night kept the she-goats awake with his snorting and jumping, for he had caught from afar the scent of a goat-slaying wolf that was approaching the fold built on the cliff. At length the dogs awakened from their bed, frightened away the huge beast, and sleep closed the eyes of the goats.

559.—CRINAGORAS

I AM getting ready to sail to Italy, for I am on my way to my friends from whom I have been absent for so long. I am in search of a navigator to conduct me and bring me to the Cyclades and ancient Corcyra. But I beg for your help too, my friend Menippus, author of the learned circular tour¹ and versed in all geography.

560.—BY THE SAME

EARTHQUAKE, most dread of all shocks, whether thou art aroused by the upshaken currents of the sea or of the winds, spare my new-built house, for I know not yet any terror to equal the quivering of the earth.

561.—PHILIPPUS

WHAT desert, sunless hill of Northern Scythia nourished thee, wild vine? Or was it the eternal ice of the snowy Celtic Alps or the iron-bearing soil of Spain—thee, who didst bear the sour grapes, the unripened clusters—that yielded this harsh juice?

¹ A "periplus" of the Mediterranean in three books.

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δίξημαι, Λυκόεργε, τεὰς χέρας, ὡς ἀπὸ ρίζης
κλήματος ὠμοτόκου βλαστὸν ὄλον θερίσης.

562.—ΚΡΙΝΑΓΟΡΟΥ

Ψιπτακὸς ὁ βροτόγηρυς, ἀφείς λυγοτευχέα κύρτον,
ἤλυθεν ἐς δρυμοὺς ἀνθοφυεῖ πτέρυγι.

αἰεὶ δ' ἐκμελετῶν ἀσπάσμασι Καίσαρα κλεινόν,
οὐδ' ἀν' ὄρη λήθην ἤγαγεν οὐνόματος·

† ἔδραμε δ' ὠκυδίδακτος ἅπας οἰωνός, ἐρίζων 5
τίς φθῆναι δύναται δαίμονι χαῖρ' ἐνέπειν.

Ὅρφεὺς θήρας ἔπεισεν ἐν οὔρεσι· καὶ δὲ σέ, Καῖσαρ,
νῦν ἀκέλευστος ἅπας ὄρνις ἀνακρέκεται.

563.—ΛΕΩΝΙΔΑ

Τὸν φιλοπωριστὴν Δημόκριτον ἦν που ἐφεύρης,
ἄνθρωπ', ἄγγελιον τοῦτο τὸ κοῦφον ἔπος,

ὡς ἡ λευκοόπωρος ἐγὼ καὶ ἐφόριος ἤδη
κείνῳ συκοφορῶ τὰς ἀπύρους ἀκόλους·

σπενυσάτω, οὐκ ὀχυρὴν γὰρ ἔχω στάσιμ, εἴπερ 5
ὀπώρημ

ἀβλήτου¹ χρήζει δρέψαι ἀπ' ἀκρεμόνος.

564.—ΝΙΚΙΟΥ

Αἰόλον ἱμεροθαλὲς ἔαρ φαίνουσα, μέλισσα

ξουθά, ἐφ' ὠραίοις ἀνθεσι μαινομένα,

χῶρον ἐφ' ἠδύπνοον πωτωμένα, ἔργα τίθει σύ,
ὄφρα τεὸς πλήθῃ κηροπαγῆς θάλαμος.

"A" in *Collections from the Greek Anthology*, 1833,
p. 142.

¹ I write ἀβλήτου for ἀκρήτου.

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I seek for thy hands, Lycurgus, to tear up by the roots the whole plant of that vine, the mother of crude fruit.

562.—CRINAGORAS

THE parrot that talks with human voice, taking leave of his wicker cage, flew to the woods on his many-coloured wings, and ever assiduous in greeting famous Caesar, did not forget that name even in the mountains. All the birds, sharpening their wits to learn, strove among each other which should be the first to say "Chaire"¹ to the god. Orpheus made the beasts obey him in the hills, and now every bird tunes its voice for thee, Caesar, unbidden.

563.—LEONIDAS

IF thou findest anywhere Democritus the lover of fruit, give him, Sir, this light message: that this is my season, the white-fruited fig-tree, and I bear for him the bread that wants no baking. Let him make haste, for my position is not secure, if he would pluck the fruit from my branches before they are stoned.

564.—NICIAS

BEE, that revealest the presence of many-coloured spring in her delightful bloom; yellow bee, revelling in the prime of the flowers; fly to the sweetly-scented field and busy thyself with thy work, that thy waxen chambers may be filled.

¹ Hail.

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565.—ΚΑΛΛΙΜΑΧΟΥ

Ἦλθε Θεαίτητος καθάρην ὁδόν· εἰ δ' ἐπὶ κισσὸν
τὸν τεὸν οὐχ αὐτή, Βάκχε, κέλευθος ἄγει,
ἄλλων μὲν κήρυκες ἐπὶ βραχὺν οὐνομα καιρὸν
φθέγγονται, κείνου δ' Ἑλλάς ἀεὶ σοφίαν.

566.—ΤΟΥ ΑΥΤΟΥ

Μικρὴ τις, Διόνυσε, καλὰ πρήσσοντι ποιητῇ
ρήσις· ὁ μὲν “ Νικῶ ” φησὶ τὸ μακρότατον·
ὦ δὲ σὺ μὴ πνεύσης ἐνδέξιος, ἦν τις ἔρηται,
“ Πῶς ἔβαλες; ” φησί, “ Σκληρὰ τὰ γιγνόμενα.”
τῷ μερμηρήξαντι τὰ μῆνδικα τοῦτο γένοιτο
τοῦπος· ἐμοὶ δ', ὦναξ, ἢ βραχυσυλλαβίη. 5

567.—ΑΝΤΙΠΑΤΡΟΥ

Ἢ καὶ ἔτ' ἐκ βρέφους κοιμωμένη Ἀντιοδημῖς
πορφυρέων, Παφίης νοσσίς, ἐπὶ κροκύδων,
ἢ τακεραῖς λεύσσουσα κόραις μαλακώτερον ὕπνου,
Λύσιδος ἀλκνουίς, τερπνὸν ἄθυρμα Μέθης,
ὑδατίνους φορέουσα βραχίονας, ἢ μόνη ὀστοῦν 5
οὐ λάχεν (ἦν γὰρ ὅλη τὸν ταλάροισι γάλα),
Ἰταλίην ἤμειψεν, ἵνα πτολέμοιο καὶ αἰχμῆς
ἀμπαύσῃ Ῥώμην μαλθακίνῃ χάριτι.

568.—ΔΙΟΣΚΟΡΙΔΟΥ

Αὔλιν Ἀρισταγόρεω καὶ κτήματα μυρίος ἀρθείς,
Νεῖλε, μετ' εἰκαίης ἐξεφόρησας ὁδοῦ.

¹ Theaetetus was seemingly a dramatic poet who worked on new lines and had not been successful.

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565.—CALLIMACHUS

THEAETETUS walked in an untrodden¹ road, and if this path does not lead, Bacchus, to thy ivy, the heralds shall call the names of others for a brief season, but Hellas shall proclaim his wisdom for ever.

566.—BY THE SAME

A SUCCESSFUL poet, Dionysus, is a man of few words. The most he says is "I conquer." But he whom thy auspicious gale favours not, if he be asked "What luck?" says "Things go hard with me." Let such phrases be his who broods on fancied injustice. But mine, O Lord, be the few syllables.

567.—ANTIPATER OF SIDON (?)

ANTIODEMIS, the nursling of Aphrodite, who from her babyhood slept on purple cloth, the glance of whose melting eyes is softer than sleep, the halcyon of Lysis,² the delightful toy of Methé, whose arms flow like water, who alone among women has no bones at all (for she was all cream-cheese), has crossed to Italy, that by her softening charm she may make Rome cease from war and lay down the sword.

568.—DIOSCORIDES

NILE, rising in vast volume, thou hast carried away in thy random course the farm of Aristagoras and

² Lysis was the originator of a particular style of merry song, the singers of which were called Lysiodi.

αὐτὸς δ' οἰκείης ὁ γέρον ἐπενήξατο βώλου
 ναυηγός, πάσης ἐλπίδος ὄλλυμένης,
 γείτονος ἡμίθραυστον ἐπ' αὔλιον, “³Ω πολὺς, εἶπας, 5
 μόχθος ἐμός, πολιῆς τ' ἔργα περισσὰ χερός,
 ὕδωρ πᾶν ἐγένεσθε· τὸ δὲ γλυκὺ τοῦτο γεωργοῖς
 κῦμ' ἐπ' Ἀρισταγόρην ἔδραμε πικρότατον.”

569.—ΕΜΠΕΔΟΚΛΕΟΥΣ

Ἦδη γάρ ποτ' ἐγὼ γενόμην κοῦρός τε κόρη τε,
 θάμνος τ', οἰωνός τε καὶ ἐξ ἀλὸς ἔμπυρος ἰχθύς.

³Ω φίλοι, οἱ μέγα ἄστνυ κατὰ ξανθοῦ Ἀκράγαντος
 ναίειτ' ἀν' ἄκρα πόλιος, ἀγαθῶν μελεδήμονες ἔργων,
 χαίρετ'· ἐγὼ δ' ὕμνιν θεὸς ἄμβροτος, οὐκέτι θνητός, 5
 πωλεύμαι μετὰ πᾶσι τετιμένος, ὥσπερ ἔοικεν,
 ταινίαις τε περίστεπτος στέφειν τε θαλείοις.

570.—ΦΙΛΟΔΗΜΟΥ

Ξανθῶ, κηρόπλαστε, μυρόχροε, μουσοπρόσωπε,
 εὔλαλε, διπτερύγων καλὸν ἄγαλμα Πόθων,
 ψῆλόν μοι χερσὶ δροσιναῖς μύρον· “Ἐν μονοκλίνῳ
 δεῖ με λιθοδμήτῳ δὴ ποτε πετριδίῳ
 εὔδειν ἀθανάτως πουλὴν χρόνον.” ἄδε πάλιν μοι, 5
 Ξανθάριον, ναί, ναί, τὸ γλυκὺ τοῦτο μέλος.
 [οὐκ αἶεις, ὄνθρωφ', ὁ τοκογλύφος; ἐν μονοκλίνῳ
 δεῖ σὲ βιοῦν αἰεὶ, δύσμορε, πετριδίῳ.]¹

¹ Rightly excluded by Kaibel as a late interpolation.

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all his possessions. But the old man himself, abandoning all hope, swam, clinging to a clod of his own land, to his neighbour's half-destroyed farm, saying: "O long toil and useless work of my aged arms, ye are all become water, and this wave so sweet to farmers was the bitterest of floods for Aristagoras."

569.—EMPEDOCLES

(From his book "*On Nature*")

I HAVE been a boy and a girl, a shrub, a bird, and a warm-blooded fish of the sea.¹

(From his "*Purifications*")

Hail! my friends who dwell in the citadel of the great city, yellow Agrigentum, observers of righteousness. Know that I, no longer a mortal, but an immortal god, sojourn here honoured by all as is meet, crowned with fillets and flowery garlands.

570.—PHILODEMUS

XANTHO, modelled of wax, with scented skin, with a face like a Muse's, sweet-voiced, fair darling of the twin-winged Loves, play to me with thy scent-bedewed hands. "I must lie and sleep for long, dying not, on a single bed cut out of stone." Sing it to me again, Xantho dear; yea! yea! sing me that sweet song. [Dost thou not hear it, man who amassest interest of moneys? On a single bed cut out of stone thou shalt live for ever, unhappy wretch.]

¹ Empedocles held the doctrine of metempsychosis.

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571.—ΑΔΕΣΠΟΤΟΝ

Εἰς τοὺς ἐννέα λυρικοὺς

Ἐκλαγεν ἐκ Θηβῶν μέγα Πίνδαρος· ἔπνεε τερπνὰ
 ἠδυμελεῖ φθόγγῳ μούσα Σιμωνίδεω·
 λάμπει Στησίχορος τε καὶ Ἴβυκος· ἦν γλυκὺς
 Ἀλκμάν·

λαρὰ δ' ἀπὸ στομάτων φθέγγετο Βακχυλίδης·
 Πειθῶ Ἀνακρείοντι συνέσπετο· ποικίλα δ' αὐδᾶ
 Ἀλκαῖος ἔκκυνω Λέσβιος Αἰολίδι.
 ἀνδρῶν δ' οὐκ ἐνάτη Σαπφὼ πέλεν, ἀλλ' ἐρατειναῖς
 ἐν Μούσαις δεκάτη Μοῦσα καταγράφεται.

572.—ΛΟΥΚΙΛΛΙΟΥ

“ Μουσάων Ἐλικωνιάδων ἀρχώμεθ' αἶδειν ”
 ἔγραφε ποιμαίνων, ὡς λόγος, Ἡσίοδος.
 “ Μῆνιν ἄειδε, θεά, ” καὶ “ Ἄνδρα μοι ἔννεπε, Μοῦσα ”
 εἶπεν Ὀμηρεῖω Καλλιόπῃ στόματι
 καμὲ δὲ δεῖ γράψαι τι προοίμιον. ἀλλὰ τί γράψω, 5
 δεύτερον ἐκδιδόναι βιβλίον ἀρχόμενος;
 “ Μοῦσαι Ὀλυμπιάδες, κοῦραι Διός, οὐκ ἂν ἐσώθην,
 εἰ μὴ μοι Καῖσαρ χαλκὸν ἔδωκε Νέρων. ”

573.—ΑΜΜΙΑΝΟΥ

Μὴ σύ γ' ἐπ' ἀλλοτρίης, ὄνθρφ', ἴζιοιο τραπέζης,
 ψωμὸν ὀνειδέειον γαστρὶ χαριζόμενος,
 ἄλλοτε μὲν κλαίοντι καὶ ἐστυγνωμένῳ ὄμμα
 συγκλαίων, καῦθις σὺν γελῶντι γελῶν,
 οὔτε σύ γε κλαυθμοῦ κεχρημένος, οὔτε γέλωτος,
 καὶ κλαιωμιλίη, καὶ γελοωμιλίη.

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571.—ANONYMOUS

On the Nine Lyric Poets

PINDAR screamed¹ loud from Thebes, the Muse of Simonides breathed delight with her sweet-strained voice, Stesichorus and Ibycus shine, Alcman was sweet, and Bacchylides' lips uttered dainty song, Persuasion attended on Anacreon, Lesbian Alcaeus sings varied strains on the Aeolian . . . But Sappho was not the ninth among men, but is tenth in the list of the lovely Muses.

572.—LUCILIUS

"Let us begin our song from the Heliconian Muses"; so Hesiod wrote,² they say, while he kept his sheep. "Sing, O goddess, the wrath," and "Tell me, Muse, the man," said Calliope by the mouth of Homer. Now I have got to write a poem of some sort. But what shall I write now I am beginning to publish this second book? "Olympian Muses, daughters of Zeus, I should not have been saved unless Nero Caesar had given me money."

573.—AMMIANUS

SIT not, O man, at another's table indulging thy belly with the bread of reproach, now weeping with the weeper and the sour-countenanced, and now laughing with the laughter, sharing both laughter and tears when thou hast no need of either.

¹ He is compared to an eagle as elsewhere.

² *Theog.* l. 1.

574.—<ΑΛΛΟ>

Ἡμάξευσα καὶ αὐτὸς ὁ τρισδύστηνος Ἄναξις
 τοῦτον δύσζων κοῦ βίοτον βίοτον.
 οὐ μὴν πολλὸν ἐπὶ χρόνον ἤλασα· λάξ δὲ πατήσας
 λυσσώδη ζωὴν, ἤλυθον εἰς Ἄϊδεω.

575.—ΦΙΛΙΠΠΟΥ

Οὐρανὸς ἄστρα τάχιον ἀποσβέσει, ἢ τάχα νυκτὸς
 ἥλιος φαιδρὴν ὄψιν ἀπεργάσεται,
 καὶ γλυκὺ νᾶμα θάλασσα βροτοῖς ἀρυτήσιμον ἔξει,
 καὶ νέκυς εἰς ζωῶν χῶρον ἀναδράμεται,
 ἢ ποτὲ Μαιονίδαο βαθυκλεῆς οὖνομ' Ὀμήρου
 λήθη γηραλέων ἀρπάσεται σελίδων. 5

576.—ΝΙΚΑΡΧΟΥ

Παρθένε Τριτογένεια, τί τὴν Κύπριν ἄρτι με λυπεῖς,
 ἀρπάξασα δ' ἐμὸν δῶρον ἔχεις παλάμη;
 μέμνησαι τὸ πάροιθεν ἐν Ἰδαίοις σκοπέλοισιν
 ὡς Πάρις οὐ σὲ καλήν, ἀλλ' ἔμ' ἔδογμάτισεν.
 σὸν δόρυ καὶ σάκος ἐστίν· ἐμὸν δὲ τὸ μῆλον ὑπάρ-
 χει· 5
 ἀρκεῖ τῷ μῆλῳ κείνος ὁ πρὶν πόλεμος.

577.—ΠΤΟΛΕΜΑΙΟΥ

Οἶδ' ὅτι θνατὸς ἐγὼ καὶ ἐφάμερος· ἀλλ' ὅταν ἄστρον
 μαστεύω πυκινὰς ἀμφιδρόμους ἔλικας,
 οὐκέτ' ἐπιψαύω γαίης ποσίν, ἀλλὰ παρ' αὐτῷ
 Ζανὶ θεοτρεφέος πίμπλαμαι ἀμβροσίης.

A. J. Butler, *Amaranth and Asphodel*, p. 47.

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574.—ANONYMOUS

I, too, thrice unhappy Anaxis, carted along the burden of this weary life that is no life. Yet I did not pull it for long, but spurning from me this distraught life I went to Hades.

575.—PHILIPPUS

HEAVEN shall sooner quench its stars and the sun make bright the face of night; the sea shall sooner provide sweet water for mortals to draw, and the dead return to the land of the living, than oblivion of those ancient pages shall rob us of the glorious name of Homer.

576.—NICARCHUS

On a Statue of Athena holding an Apple. Aphrodite speaks

TRITO-born maiden, why dost thou vex me now by grasping in thy hand my prize of which thou hast robbed me. Thou rememberest how formerly, amid the rocks of Ida, Paris pronounced me fairest, not thee. Thine are the spear and shield, but mine is the apple. For the apple that old war was surely enough.

577.—PTOLEMAEUS

I KNOW that I am mortal, a creature of a day; but when I search into the multitudinous revolving spirals of the stars my feet no longer rest on the earth, but, standing by Zeus himself, I take my fill of ambrosia, the food of the gods.

578.—ΛΕΟΝΤΟΣ ΦΙΛΟΣΟΦΟΥ

Εἰς τὰ κωνικὰ Ἀπολλωνίου

Ἔων ἦδε βίβλος ἔνδον ὠδίνω, φίλε,
 βαθὺς χαρακτήρ καὶ περισκελῆς ἄγαν·
 δεῖται κολυμβητοῦ δὲ πάντως Δηλίου.
 εἰ δ' αὖ κυβιστήσῃ τις εἰς ἔμοὺς μυχοὺς
 καὶ πᾶν μεταλλεύσειεν ἀκριβῶς βάθος,
 γεωμετρῶν τὰ πρῶτα λήψεται γέρα,
 σοφὸς δ' ἀναμφίλεκτος εἰσκριθήσεται.
 τούτων δὲ μάρτυς ἐγγυητῆς τε Πλάτων.

579.—ΤΟΥ ΑΥΤΟΥ

Σχῆμα παλαιοτάτων ἀνδρῶν κηρύκιον ἄθρει,
 Θρινακίης οἰκιστὰ Κορίνθιε, ὅς ποτ' ἔπινες
 ἀμφιβόητα ῥέεθρα Συρηκοσίας Ἀρεθούσης.

580.—ΑΔΗΛΟΝ

Εἰς τοὺς Ῥωμαίων μῆνας

Μῆν ὑπάτων πρῶτος. ὁ δὲ δεύτερος αὐλακα τέμνει.
 ὁ τρίτος Αὐσονίων γενεὴν ἐπὶ μῶλον ἐγείρει.
 τέτρατος ἀγγέλλει ῥοδοδάκτυλον εἶαρος ὄρην.
 εἰμὶ ῥόδων γενέτης. καὶ ἐγὼ κρίνα λευκὰ κομίζω.
 οὗτος ἀμαλλοδέτης. τὰ δ' ἐμὰ πτερὰ Νεῖλον ἐγείρει.⁵
 οὗτος ἐρισταφύλω πεφιλημένος ἔπλετο Βάκχῳ.
 τεύχω δ' οἶνον ἐγὼ μελιηδέα, χάρμα βροτοῖσι.
 δαῖτα φέρω χαρίεσσαν ἐς οὖνομα φωτὸς ἐκάστου.
 φορμίζειν δεδάηκα καὶ ὑπνώοντας ἐγείρειν.

¹ A proverb used of anything very difficult.² By his insistence on the study of geometry.

THE DECLAMATORY EPIGRAMS

578.—LEON THE PHILOSOPHER

On the Conic Sections of Apollonius

DEEP, reader, and exceeding hard is the character of the things wherewith this book is big, and it has every need of a Delian diver.¹ But if one dive into its depths and investigate accurately every recess, he shall gain the first prize in geometry, and be pronounced indisputably a learned man. Plato is witness and security for this.²

579.—BY THE SAME

LOOK, Corinthian founder of Sicily, who once didst drink the famous waters of Syracusan Arethusa, upon the herald's staff as shaped by men of old time.³

580.—ANONYMOUS

On the Roman Months

THE consuls' month is first, the second cuts the furrow, the third rouses the Italians to war, the fourth announces the rosy-fingered season of spring. I, May, am the mother of roses. I, June, bring white lilies. This, July, is the binder of sheaves. August's wings⁴ make the Nile rise. This, September, is dear to Bacchus, rich in grapes. I, October, make honeyed wine, a delight for men. I, November, bring a joyful banquet to every man.⁵ I, December, teach men to play on the lyre and to awaken sleepers.⁶

³ What the connection is between the herald's staff and Syracuse no one has explained.

⁴ The Etesian winds, which were supposed to cause the rising of the Nile.

⁵ Probably olive oil.

⁶ At the Saturnalia.

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581.—ΑΔΗΛΟΝ

Τοξότα, Πιερίδων μεδέων, ἑκατηβόλε Φοῖβε,
εἰπὲ κασιγνήτη, κρατεροὺς ἵνα θήρας ἐγείρη,
ὄσσον ἐπιφαῦσαι μερόπων δέμας, ὄσσον ἀνσαι
λαῶν τερπομένων ἱερὸν στόμα· μηδὲ νοήσω,
Ζηνὸς μελιχίοιο λαχὼν θρόνον, ἀνέρος οἶτον.

5

582.—ΑΔΗΛΟΝ

Ἄρμενίων τάδε φῦλα καὶ ἄλκιμον ἔθνος Ἰβήρων,
Χριστοῦ ζήλον ἔχοντες ἐκούσιον ἐς ζυγὸν ἦλθον,
θεσμῶ ὑποδρήσοντες ἀνικῆτων βασιλῆων.

583.—ΑΔΕΣΠΟΤΟΝ

Εἰς Θουκυδίδην

ᾠ φίλος, εἰ σοφὸς εἶ, λάβε μ' ἐς χέρας· εἰ δέ γε
πάμπαν
νῆϊς ἔφυς Μουσέων, ρίψον ἂ μὴ νοέης.
εἰμὶ γὰρ οὐ πάντεσσι βατός· παῦροι δ' ἀγάσαντο
Θουκυδίδην Ὀλόρου, Κεκροπίδην τὸ γένος.

584.—ΑΛΛΟ

Εὔνομον, ὦπολλον, σὺ μὲν οἶσθά με, πῶς ποτ' ἐνίκων
Σπάρτιν ὁ Λοκρὸς ἐγώ· πευθομένοις δ' ἐνέπω.

¹ Planudes says Leo.

² i. e. God.

THE DECLAMATORY EPIGRAMS

581.—ANONYMOUS

On a Beast-fight in the Theatre

(The words are put in the mouth of the Emperor¹)

BOWMAN, lord of the Muses, far-shooter Phoebus, tell thy sister to arouse the mighty beasts just enough for them to touch men's bodies lightly and make the people cry out for pleasure in holy tones. Let me not, who sit on the throne of Jove² the Merciful, look upon a man's death.

582.—ANONYMOUS

THESE Armenian tribes and the doughty Iberian people, full of zeal for Christ, came willingly under the yoke, submitting themselves to the law of our invincible emperors.³

583.—ANONYMOUS

On Thucydides

MY friend, if thou art learned, take me in thy hand; but if thou art ignorant of the Muses, cast away what thou canst not understand. I am not accessible to all, but the few admire Thucydides, son of Olorus, by birth an Athenian.

584.—ANONYMOUS

On the Statue at Delphi of Eunomus the Lyre-player⁴

THOU knowest, Apollo, how I, Eunomus the Locrian, conquered Spartis, but I tell it for those who ask me.

³ Probably inscribed on a picture of the Armenians' and Georgians' embassy to Constantine, accepting Christianity.

⁴ *cp.* VI. 54.

GREEK ANTHOLOGY

αἰόλον ἐν κιθάρα νόμον ἔκρεκον, ἐν δὲ μεσεύσα
 ᾧδᾶ μοι χορδᾶν πλάκτρον ἀπεκρέμασεν.
 καὶ μοι φθόγγον ἐτοιμον ὀπανίκα καιρὸς ἀπήτει, 5
 εἰς ἀκοᾶς ῥυθμῶν τῶτρεκὲς οὐκ ἔνεμεν.
 καὶ τις ἀπ' αὐτομάτῳ κιθάρας ἐπὶ πῆχυν ἐπιπτώσ
 τέττιξ ἐπλήρου τούλλιπὲς ἄρμονίας.
 νεῦρα γὰρ ἔξ ἐτίνασσον· ὅθ' ἐβδομάτας δὲ μελσίμαν
 χορδᾶς, τὰν τούτῳ γῆρυν ἐκιχράμεθα. 10
 πρὸς γὰρ ἐμὰν μελέταν ὁ μεσαμβρινὸς οὔρεσιν ᾧδὸς
 τῆνο τὸ ποιμενικὸν φθέγμα μεθηρμόσατο,
 καὶ μὲν ὅτε φθέγγοιτο σὺν ἀψύχοις τόκα νευραῖς
 τῷ μεταβαλλομένῳ συμμετέπιπτε θρόῳ.
 τοῦνεκα συμφώνῳ μὲν ἔχω χάριν· ὃς δὲ τυπωθεὶς 15
 χάλκεος ἀμετέρας ἔζεθ' ὑπὲρ κιθάρας.

585.—ΑΔΗΛΟΝ

Εἰς μισσώριον ἔχον Ἀφροδίτην καὶ Ἔρωτας
 Τέσσαρες εἰσιν Ἔρωτες· ὁ μὲν στέφος ἀμφικαλύπτει
 μητρὸς ἐῆς· ὁ δὲ χεῖλος ἔχει ποτὶ πίδακι μαζοῦ·
 οἱ δὲ δύο παίζουσι παρ' ἰχνεσιν· εἶμα δὲ κρύπτει
 μηρῷ γείτονα χῶρον ὅλης γυμνῆς Ἀφροδίτης.

586.—ΚΟΜΗΤΑ ΧΑΡΤΟΤΛΑΡΙΟΥ

α. Εἰπέ νομεῦ, τίνος εἰσὶ φυτῶν στίχες; β. Αἰ μὲν
 ἐλαῖαι,

Παλλάδος· αἰ δὲ περίξ ἡμερίδες, Βρομίου.

α. Καὶ τίνος οἱ στάχυες; β. Δημήτερος. α. Ἄνθεα
 ποίων

εἰσὶ θεῶν; β. Ἥρης καὶ ῥοδέης Παφίης.

α. Πὰν φίλε, πηκτίδα μίμνε τεοῖς ἐπὶ χεῖλεσι
 σύρων·

Ἦχῶ γὰρ δήεις τοῖσδ' ἐνὶ θειλοπέδοις.

THE DECLAMATORY EPIGRAMS

I was playing on the lyre an elaborate piece, and in the middle of it my plectron loosened one chord, and when the time came to strike the note I was ready to play, it did not convey the correct sound to the ear. Then of its own accord a cicada perched on the bridge of the lyre and supplied the deficiency of the harmony. I had struck six chords, and when I required the seventh I borrowed this cicada's voice; for the midday songster of the hillside adapted to my performance that pastoral air of his, and when he shrilled he combined with the lifeless chords to change the value of the phrase. Therefore I owe a debt of thanks to my partner in the duet, and wrought in bronze he sits on my lyre.

585.—ANONYMOUS

On a Dish with a Relief of Venus and Loves

HERE are four Loves. One fits the garland to his mother's brows, one has his lips at her bosom's fountain, two play at her feet, and the robe covers the place that is next to the thighs of Aphrodite, otherwise wholly undraped.

586.—COMETAS CHARTULARIUS

A. TELL me, shepherd, whose are these rows of plants? B. The olive-trees belong to Pallas and the vines round them to Dionysus. A. And whose is the corn? B. Demeter's. A. To what gods do the flowers belong? B. To Hera and rosy Aphrodite. A. Dear Pan, stay here and ply the pipe with thy lips, for thou shalt find Echo on this sunny slope.

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587.—ΕΥΤΟΛΜΙΟΥ ΙΔΙΟΤΣΤΡΙΟΥ

Eis θερμοχύτην

Βάκχῳ καὶ Νύμφαις μέσος ἴσταμαι· ἐν δὲ κυπέλλοις
αἰεὶ τόνδε χέω τὸν παραλειπόμενον.

588.—ΑΛΚΑΙΟΥ

Οἶον ὀρήσ, ὦ ξεῖνε, τὸ χάλκεον εἰκόνι λῆμα
Κλειτομάχου, τοίαν Ἑλλάς ἐσεῖδε βίαν·
ἄρτι γὰρ αἱματόεντα χερῶν ἀπελύετο πυγμᾶς
ἔντεα, καὶ γοργῶ μάρνατο παγκρατίῳ·
τὸ τρίτον οὐκ ἐκόνισεν ἐπωμίδας, ἀλλὰ παλαίσας 5
ἀπτῶς, τοὺς τρισσοὺς Ἴσθμόθεν εἶλε πόνουσ.
μῦθος δ' Ἑλλάνων τόδ' ἔχει γέρας· ἐπτάπυλοι δὲ
Θῆβαι καὶ γενέτωρ ἐστέφεθ' Ἑρμοκράτης.

589.—ΑΔΗΛΟΝ

Eis ἄγαλμα Ἡρας θηλαζούσης τὸν Ἡρακλέα

Αὐτὴν μητρυιὴν τεχνήσατο· τοῦνεκα μαζὸν
εἰς νόθον ὁ πλάστης οὐ προσέθηκε γάλα.

590.—ΑΔΗΛΟΝ

Eis ἄγαλμα Ἡφαίστου καὶ Ἀθηνᾶς καὶ Ἑρεχθέως

“Ἡ τέχνη συνάγειρεν ἂ μὴ φύσις” εἶπεν ὁ πλάστης,
“μήτερ νόσφι τόκων, νυμφίε νόσφι γάμων.”

¹ It stood between the bowl of wine and the jar of water, and was used for filling the cups from both.

THE DECLAMATORY EPIGRAMS

587.—EUTOLMIUS ILLUSTRIOUS

On a Vessel for pouring Hot Water or Wine

I STAND between Bacchus and the Nymphs, and ever pour into the cups that of which there is too little.¹

588.—ALCAEUS

EVEN as thou seest, stranger, his stout heart in the bronze image, so Hellas saw the might of Clitomachus.² For when he had put off the blood-stained cestus from his hands, he straightway fought in the fierce pancratium. In the third event he fouled not his shoulders in the dust, but wrestling without a fall won the three contests at Isthmus. Alone among the Greeks he gained this honour, and seven-gated Thebes and his father Hermocrates were crowned.

589.—ANONYMOUS

On a Statue of Hera suckling Heracles

A TRUE stepmother did the sculptor render. Therefore he added no milk to the breast that was not kindred.

590.—ANONYMOUS

On a Group of Hephaestus, Athena, and Erechtheus³

“ART united that which Nature did not,” said the sculptor. “O mother without birth and bridegroom without marriage!”

² See Pausanias vi. 15.

³ i.e. Erichthonius. The epigram alludes to the very gross story of the circumstances of his birth.

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591.—ΑΔΗΛΟΝ

Εἰς ἄγαλμα Ἄρεος καὶ Ἄφροδίτης

Ἄρεα καὶ Παφίην ὁ ζωγράφος εἰς μέσον οἴκου
 ἀμφιπεριπλέγδην γέγραφεν ἀμφοτέρους·
 ἐκ θυρίδος δὲ μολῶν Φαέθων πολυπάμφαος αἴγλη
 ἔστη ἀμυχανόων ἀμφοτέρους σκοπέων.
 ἠέλιος βαρυμηνις ἕως τίνος; οὐδ' ἐπὶ κηροῦ
 ἤθελεν ἀψύχου τὸν χόλον ἐξελάσαι.

5

592.—ΑΔΗΛΟΝ

Εἰς ἀσπίδα περιέχουσαν τὴν γένναν τοῦ Σωτῆρος

Ἦ πόσον εὐήθης ὁ ζωγράφος, ὅττι χαράσσει
 κοίρανον εἰρήνης ἀσπίδι τικτόμενον.

593.—ΑΔΗΛΟΝ

Εἰς ἄγαλμα Μηδείας

Οἶκτον ὁμοῦ καὶ λύσσαν ἐτήτυμον ἔνθεος ἀνὴρ
 μαρμάρῳ ἐγκατέμιξε, βιαζομένην δ' ὑπὸ τέχνης
 λαϊνέην Μήδειαν ὄλης ἔμνησεν ἀνίης.

594.—ΑΔΗΛΟΝ

Ζωγράφε τὰν μορφὰν ἀπομάξας, αἶθ' ἐνὶ κηρῷ
 καὶ ψυχὰν ἐδάης Σωκρατικὰν βαλέειν.

595.—ΑΔΗΛΟΝ

Εἰς εἰκόνα Ἀπελλοῦ

. . . αὐτὸς ἑαυτὸν ἐν εἰκόνι γράφεν Ἀπελλῆς.

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591.—ANONYMOUS

On a Group of Ares and Aphrodite

THE painter in the interior of the house painted Ares and Aphrodite embracing each other. The bright Sun, coming in through the window, stood in astonishment as he gazed on them both. Till when shall the heavy wrath of the Sun endure? He would not banish his anger though it fell only on lifeless wax.¹

592.—ANONYMOUS

On a Shield representing the Birth of Christ

How simple was the artist to engrave the birth of the Prince of Peace on a shield!

593.—ANONYMOUS

On a Statue of Medea

THE inspired hand infused into the marble both pity and fury, and made the stone Medea, under the empire of his art, remember all her griefs.

594.—ANONYMOUS

On a Picture of Socrates

PAINTER, who hast reproduced the form of Socrates, would thou couldst have put his soul into the wax!

595.—ANONYMOUS

On a Picture of Apelles

APELLES painted himself in the picture.

¹ Used in encaustic painting.

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596.—ΑΛΛΟ

Εἰς εἰκόνα Χείλωνος

Τόνδε δοριστέφανος Σπάρτα Χείλωνα φύτευσε,
ὃς τῶν ἐπτὰ Σοφῶν πρῶτος ἔφυ σοφία.

597.—ΚΟΜΗΤΑ ΣΧΟΛΑΣΤΙΚΟΥ

Ἐν Ἀναζάρβῳ

Νωθρὸς ἐγὼ τελέθεσκον ἀπ' ἰξύος ἐς πόδας ἄκρου
τῆς πρὶν ἐνεργείης δηρὸν ἀτεμβόμενος,
ζωῆς καὶ θανάτοιο μεταίχμιον, Ἄϊδι γείτων,
μῦνον ἀναπνεύων, τᾶλλα δὲ πάντα νέκυς.
ἀλλὰ σοφὸς με Φίλιππος, ὃν ἐν γραφίδεσσι δοκεύεις, 5
ζώγησεν, κρυερὴν νοῦσον ἀκεσσάμενος·
αὐθις δ' Ἀντωνίνος, ἄπερ πάρος, ἐν χθονὶ βαίνω,
καὶ ποσὶ πεζεύω, καὶ ὄλος αἰσθάνομαι.

598.—ΘΕΟΚΡΙΤΟΥ

Τὸν τῷ Ζανὸς ὄδ' ὑμῖν υἱὸν ὠνήρ,
τὸν λειοντομάχαν, τὸν ὀξύχειρα,
πρῶτος τῶν ἐπάνωθε μουσοποιῶν
Πείσανδρος συνέγραψεν οὐκ Καμείρου,
χῶσσοις ἐξεπόνασεν εἰπ' ἀέθλους· 5
τοῦτον δ' αὐτὸν ὁ δᾶμος, ὡς σάφ' εἰδῆς,
ἔστασ' ἐνθάδε χάλκεον ποήσας,
πολλοῖς μῆσιν ὄπισθε κήνιαυτοῖς.

THE DECLAMATORY EPIGRAMS

596.—ANONYMOUS

On a Picture of Chilon

SPARTA, glorious in war, gave birth to this Chilon, who was first in wisdom of the seven sages.

597.—COMETAS SCHOLASTICUS

In Anazarba of Cilicia

I WAS paralyzed from the hips to the soles of my feet, long deprived of my former activity, half-way between life and death, near to Hades, breathing only, otherwise an utter corpse. But skilled Philip-pus, whom you see in the picture, saved me, healing my chilling sickness; and now I, Antoninus, again tread on the earth and walk with my feet, and have feeling in every part.

598.—THEOCRITUS

THIS man, Pisander of Camirus, first among the poets of old time, wrote of the son of Zeus, the lion-fighter, the nimble-handed, and told of all the labours he accomplished. Know that the city, after many months and years, set his very self up here in bronze.

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599.—ΤΟΥ ΑΥΤΟΥ

Θᾶσαι τὸν ἀνδριάντα τοῦτον, ὦ ξένε,
 σπουδᾶ, καὶ λέγ', ἐπὶ ἄν ἐς οἶκον ἔνθης,
 "Ἄνακρέοντος εἰκόν' εἶδον ἐν Τέφω,
 τῶν πρόσθ' εἴ τι περισσὸν ᾠδοποιού."
 προσθεῖς δὲ χῶτι τοῖς νέοισιν ᾄδετο,
 ἐρεῖς ἀτρεκέως ὅλον τὸν ἄνδρα.

5

600.—ΤΟΥ ΑΥΤΟΥ

"Α τε φωνὰ Δώριος, χῶνῆρ ὁ τὰν κωμῳδίαν
 εὐρῶν Ἐπίχαρμος.
 ὦ Βάκχε, χάλκεόν νιν ἀντ' ἀλαθινοῦ
 τιν ᾧδ' ἀνέθηκαν
 τοὶ Συρακόσσαις ἐνίδρυνται, πελωρίστα πόλει,
 οἳ ἄνδρὶ πολίτα
 σοφῶν ἔοικε ῥημάτων μεμναμένους
 τελεῖν ἐπίχειρα
 πολλὰ γὰρ ποττὰν ζῶαν τοῖς παισὶν εἶπε χρήσιμα
 μεγάλα χάρις αὐτῷ.

5

10

601.—ΑΔΕΣΠΟΤΟΝ

Τὸ ξόανον τὸ περισσὸν Ἀεξιμένης Ἀφροδίτα
 εἶσατο, τῆς πάσης ναυτιλίας φύλακι.
 χαῖρ', ὦ πότνια Κύπρι, διδοῦσα δὲ κέρδεα, πλοῦτον
 ἄρμενον, εἰδήσεις ναῦς ὅτι κοινότατον.

¹ It will be noticed that the metre of the second and fourth distichs differs from that of distichs 1, 3, 5.

THE DECLAMATORY EPIGRAMS

599.—BY THE SAME

LOOK well on this statue, stranger, and tell on thy return home : " I saw in Teos the statue of Anacreon, a song-writer most excellent of those of old." And adding that he took delight in young men, thou shalt exactly describe the whole man.

600.—BY THE SAME

DORIC is my tongue and Doric this man who invented comedy, Epicharmus. Bacchus, to thee as to a citizen, did they who dwell in Syracuse, mightiest of cities, dedicate him in bronze. Belike, mindful of his wise sayings, they paid him this guerdon. For many things useful for life he said to its children. Great thanks to him!¹

601.—ANONYMOUS

THIS passing fair statue did Aeximenes erect to Aphrodite, the protectress of all navigation. Hail, sovereign Cypris! and if thou givest gain and welcome wealth thou shalt learn that a ship is most ready to go shares.²

² *i.e.* Aphrodite will get her share.

602.—ΕΘΗΝΟΤ ΑΘΗΝΑΙΟΤ

"Α ποτε παρθενικαῖσιν ἱλασκομένα παλάμησιν
 Κύπριδα, σὺν πεύκαις καὶ γάμον εὐξαμένα,
 κουριδίους ἤδη θαλάμῳ λύσασα χιτῶνας,
 ἀνδρὸς ἄφαρ μηρῶν ἐξελόχευσα τύπους·
 νυμφίος ἐκ νύμφης δὲ κικλήσκομαι, ἐκ δ' <Ἀφρο-
 δίτης>

Ἄρεα καὶ βωμοὺς ἔστεφον Ἡρακλέους.
 Θῆβαι Τειρεσίην ἔλεγόν ποτε· νῦν δέ με Χαλκὶς
 τὴν πάρος ἐν μίτραις ἠσπάσατ' ἐν χλαμύδι.

603.—ΑΝΤΙΠΑΤΡΟΤ

Πέντε Διωνύσοιο θεραπνίδες αἶδε Σαώτew
 ἐντύνουσι θεῶς ἔργα χοροστασίης·
 ἅ μὲν ἀερτάζουσα δέμας βλοσυροῖο λέοντος,
 ἅ δὲ Λυκαόνιον καλλίκερων ἔλαφον,
 ἅ τριτάτα δ' οἰωνὸν εὐπτερον, ἅ δὲ τετάρτα
 τύμπανον, ἅ πέμπτα χαλκοβαρὲς κρόταλον·
 πᾶσαι φοιταλέαι τε παρηγόριόν τε νόημα
 ἐκπλαγέες λύσσα δαίμονος εὐϊάδι.

604.—ΝΟΣΣΙΔΟΣ

Θαυμαρέτας μορφὰν ὁ πίναξ ἔχει· εὐ γὰρ τὸ γαῦρον
 τεῦξε τό θ' ὠραῖον τᾶς ἀγανοβλεφάρου.
 σαίνοι κέν σ' ἐσιδοῖσα καὶ οἰκοφύλαξ σκυλάκαινα,
 δέσποιναν μελάθρων οἰόμενα ποθορῆν.

605.—ΤΗΣ ΑΥΤΗΣ

Τὸν πίνακα ξανθᾶς Καλλῶ δόμον εἰς Ἀφροδίτας
 εἰκόνα γραφάμενα πάντ' ἀνέθηκεν ἴσαν.

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602.—EVENUS OF ATHENS

I who once supplicated Cypris with my maiden hands and, waving torches, prayed for marriage, after I had loosed my nuptial dress in the bridal chamber, suddenly saw spring from my thighs the marks of manhood. Now I am called a bridegroom instead of a bride, and crown the altars of Ares and Heracles instead of those of Aphrodite. Thebes once told of Tiresias, and now Chalcis greets in a chlamys her who formerly wore the snood.

603.—ANTIPATER OF SIDON

THESE five votaries of Dionysus the Saviour are entering upon the rapid dance. One lifts on high the body of a grim lion, another an antlered Arcadian stag, a third a bird with lovely plumage, a fourth a kettle-drum, and the fifth a heavy brazen clapper. All are frenzied and distraught by the bacchic fury of the god.¹

604.—NOSSIS

THIS is the picture of Thaumareta. Well did the painter render the bearing and the beauty of the gentle-eyed lady! Thy little house-dog would fawn upon thee if it saw thee here, thinking that it looked on the mistress of its home.

605.—BY THE SAME

CALLO had her portrait made exactly like herself, and hung the picture in the house of fair-haired

¹ Possibly on the famous group of Thespian women by Praxiteles, which Mummius transferred to Rome.

GREEK ANTHOLOGY

ὡς ἀγανῶς ἔστακεν· ἴδ' ἅ χάρις ἀλίκον ἀνθεῖ.
χαιρέτω· οὐ τινα γὰρ μέμψιν ἔχει βιοτᾶς.

606.—ΑΔΕΣΠΟΤΟΝ

Εἰς λουτρόν

Ἦν τὸ πάρος φιλέεσκεν Ἄρης, σκοπίαζε Κυθείρην
ἐνθάδε λουομένην νάμασι φαιδροτάτοις·
δέρκεο νηχομένην· μὴ δειδίθι· οὐ γὰρ Ἀθήνην
παρθένον εἰσοράας, οἷάτε Τειρεσίας.

607.—ΑΛΛΟ

Λί Χάριτες λούσαντο· ἀμειψάμεναι δὲ λοετρόν
δῶκαν ἑῶν ῥεθέων ὕδασιν ἀγλαίην.

608.—ΑΛΛΟ

Ἡ τοῖον Κυθέρειαν ὕδωρ τέκεν, ἧ Κυθέρεια
τοῖον τεύξεν ὕδωρ, ὃν χροῖα λουσαμένη.

609.—ΑΛΛΟ

Τῶν Χαρίτων τόδε λουτρόν ἀθύρματα· καὶ γὰρ ἐκείνας
μοῦνας ἔσω παῖσδειν τὰς Χάριτας δέχεται.

609Α.—ΑΛΛΟ

Ὀντως δὴ Χαρίτων λουτρόν τόδε· οὐδὲ γὰρ ἄλλους
πλείους χωρῆσαι τοῦτο τριῶν δύναται.

610.—ΑΛΛΟ

Μικρὰ μὲν ἔργα τὰδ' ἐστίν, ἔχει δ' ἠδείαν ὀπώπην,
ὡς ῥόδον ἐν κήποις, ὡς Ἴον ἐν ταλάροις.

THE DECLAMATORY EPIGRAMS

Aphrodite. How gentle she looks standing there!
Look how fresh is the bloom of her charm! All
hail to her! for there is no fault in her life.

606-640 are all *Inscriptions on Baths*

606.—ANONYMOUS

LOOK at Cytherea whom Ares once loved, bathing
here in the limpid stream. Look at her swimming,
and fear not. It is not maiden Athena that you see,
as Tiresias did.

607.—ANONYMOUS

THE Graces bathed here, and to reward the bath
they gave to the water the brightness of their limbs.

608.—ANONYMOUS

EITHER such water gave birth to Cytherea, or
Cytherea, by bathing in it, made the water such.

609.—ANONYMOUS

THIS bath is the playground of the Graces, for it
only admits the Graces to sport within it.

609A.—ANONYMOUS

THIS is really the Graces' bath, for it cannot contain
more than three.

610.—ANONYMOUS

THIS is a little work, but beautiful to look on, like
a rose in a garden or a violet in a basket of flowers.

GREEK ANTHOLOGY

611.—ΑΛΛΟ

Ἐν μικρῷ μεγάλῃ λουτρῷ χάρις. ἐν δ' ἐλαχίστῳ
νάματι λουομένοις ἡδὺς ἔπαιστιν Ἔρωσ.

612.—ΑΛΛΟ

Ὡς δένδρον βραχύφυλλον, ἔχει δ' ἡδεῖαν ὀδωδὴν,
οὕτως λουτρὰ τάδε μικρὰ μὲν, ἀλλὰ φίλα.

613.—ΑΛΛΟ

Εἰς τὸ λουτρὸν Μαρίας

Τῆς Μαρίας τὸ λοετρὸν ἰδὼν ὑπεδάκρυε Μῶμος,
εἰπὼν, “Ὡς Μαρίην, καὶ σὲ παρερχόμεθα.”

614.—ΛΕΟΝΤΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς λουτρὸν μικρὸν παρακείμενον τῷ Ζευξίπῳ

Μὴ νεμέσα, Ζεύξιππε, παραντέλλοντι λοετρῷ·
καὶ μεγάλην παρ' Ἀμαξαν ἐρωτύλος ἡδὺ φαίνει.

615.—ΑΛΛΟ

Εἰς λουτρὸν ἐν Σμύρῃ

Χῶρος, τίς μερόπων σε λιπαυγέα τὸ πρὶν ἔοντα
πλούσιον ἐν φέγγει θήκατο λουομένοις;
τίς δὲ καὶ αἰθαλόεντι ῥύπῳ πεπαλαγμένον ἄρτι,
κεῖνον αἰστώσας, φαιδρὸν ἔδειξε δόμον;
φρῆν σοφὴ ὡς πᾶσιν Θεοδωρίας, ὡς ἔτεδον δὴ
κὰν τούτῳ καθαρὴν δεικνύμενος κραδίην.

THE DECLAMATORY EPIGRAMS

611.—ANONYMOUS

THERE is great charm in a little bath. Sweet love looks on those who bathe in the tiniest stream.

612.—ANONYMOUS

As a myrtle has little leaves, but sweet-scented, so this bath is small, but dear.

613.—ANONYMOUS

*On the Bath of Maria*¹

MOMUS² wept when he saw the bath of Maria, exclaiming: "I have to leave you unvisited, as I leave Maria."

614.—LEONTIUS SCHOLASTICUS

On a small Bath next that called Zeuxippus

BE not wrath, Zeuxippus, with this bath that arises next thee. The little star called Erotylus shines sweetly though next the Great Bear.

615.—ANONYMOUS

On a Bath at Smyrna

THOU building, who of mortals made thee, who wast formerly dim, rich in light for bathers, and who, cleaning away the smoky grime that befouled thee, brightened thee thus? It was wise Theodorus who in this truly, as in everything, showed the cleanness of his heart. He being the treasurer and father

¹ The Empress, wife of Honorius.

² The god of fault-finding.

GREEK ANTHOLOGY

ὄς γὰρ ἐὼν πόλιος κτεάνων ταμίης τε πατήρ τε,
 κέρδεσιν ἐξ αὐτῶν οὐκ ἐμίγη χέρας.
 ἀλλὰ θεὸς φιλόπατριν, ἐρισθενές, ἄφθιτε Χριστέ,
 πήματος αὐτὸν ἄτερ σῶζε τεῇ παλάμῃ.

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616.—ΑΛΛΟ

Ἐνθάδε λουσαμένων Χαρίτων ποτέ, θέσκελα πέπλα
 βαιὸς Ἔρως ἔκλεψε, καὶ ὄχγετο· τὰς δ' ἔλιπ' αὐτοῦ
 γυμνάς, αἰδομένας θυρέων ἔκτοσθε φανῆναι.

617.—ΑΛΛΟ

Εἰς βαλανεῖον ψυχρόν

Τὸν ποταμόν, βαλανεῦ, τίς ἐτείχισε; τίς βαλανεῖον
 τὴν κρήνην ψευδῶς τήνδε μετωνόμασεν;
 Αἰόλος Ἰπποτάδης φίλος ἀθανάτοισι θεοῖσιν
 ὦδε μετοικήσας ἤγαγε τοὺς ἀνέμους.
 πρὸς τί δὲ καὶ σανίδες δύο τοῖς ποσὶν αἴδ' ὑπο-
 κεινται;

οὐ διὰ τὴν θέρμην, τῆς χιόνος δ' ἕνεκα.
 Φρίξου καὶ Νάρκης οὗτος τόπος. ἀλλ' ἐπίγραφον
 "Τῷ μεσορὶ λούσαι· πνεῖ γὰρ ἔσω Βορέας."

618.—ΑΛΛΟ

Εἰς ἕτερον λουτρὸν ἐν Βυζαντίῳ

Λωτὸν ἐρεπτομένους προτέρων οὐ ψεύσατο μῦθος·
 πίστιν ἀληθείης τοῦτο τὸ λουτρὸν ἔχει.
 εἰ γὰρ ἅπαξ καθαροῖσι λοέσσεται ὕδασιν ἀνήρ,
 οὐ ποθέει πάτρην, οὐκ ἐθέλει γενέτας.

¹ Hom. Od. x. 2.

THE DECLAMATORY EPIGRAMS

of the city's possessions, did not stain his hands by gain derived from them. Mighty Christ, immortal God, keep by Thy hand this patriot out of the reach of misfortune.

616.—ANONYMOUS

HERE once when the Graces bathed, little Eros stole their immortal raiment and went off with it, leaving them naked and ashamed to appear outside the door.

617.—ANONYMOUS

On a too cold Bath

WHO walled round a river, bathman? Who falsely styled this fountain a bath? "Aeolus, son of Hip-potas, dear to the immortal gods,"¹ brought the winds here from their home. And why are these two planks placed here for the feet? Not for warmth, but for freezing. This is the place of Shivering and Frost-bite. Write thereon: "Bathe here in August,² for the north wind blows ever within."

618.—ANONYMOUS

On a Bath in Byzantium

THE old story of the lotus-eaters³ is no falsehood. This bath confirms its truth. For if a man once bathe in these pure waters he does not regret his country or desire his parents.

² Messori is the Egyptian name of August.

³ Hom. *Od.* ix. 94.

619.—ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Eis ἕτερον λουτρὸν ἐν Βυζαντίῳ

Νῦν ἔγνω, Κυθέρεια, πόθεν νίκησας ἀγῶνα,
τὴν πρὶν Ἀλεξάνδρου ψῆφον ὑφαρπαμένη.
ἐνθάδε γὰρ τέγγουσα τεὸν δέμας, εὖρες ἐλέγξαι
Ἥρην Ἰναχίοις χεύμασι λουσαμένην.
νίκησεν τὸ λουτρὸν· ἔοικε δὲ τοῦτο βοώσῃ
Παλλάς· “Ἐνικήθην ὕδασιν, οὐ Παφίην.”

620.—ΠΑΥΛΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ

Eis λουτρὸν δίδυμον, ἐν ᾧ λούονται καὶ γυναῖκες καὶ ἄνδρες
Ἄγχι μὲν ἐλπίς ἔρωτος· ἐλεῖν δ' οὐκ ἔστι γυναῖκας·
εἶρξε πυλὶς Παφίην τὴν μεγάλην ὀλίγη.
ἀλλ' ἔμπης γλυκὺ τοῦτο· ποθοβλήτοις γὰρ ἐπ' ἔργοις
ἐλπίς ἀληθείης ἐστὶ μελιχροτέρη.

621.—ΑΔΕΣΠΟΤΟΝ

Eis ἕτερον λουτρὸν

“Ὅσσαις θηλυτέραις ἐστὶν πόθος (ἔστι δὲ πάσαις),
δεῦρ' ἴτε, φαιδρότερης τευξόμεναι χάριτος.
χὴ μὲν ἔχουσα πόσιν, τέρψει πόσιν· ἢ δ' ἔτι κούρη
ὀτρυνέει πλείστους ἔδνα πορεῖν λεχέων·
ἢ δὲ φέρουσα πόρους ἀπὸ σώματος, ἐσμὸν ἐραστῶν
ἔξει ἐπὶ προθύροις, ἐνθάδε λουσαμένη.”

622.—ΑΛΛΟ

Eis τὸ αὐτό

Εἴτε σε κουριδῆς ἀλόχου γλυκὺς ἡμερος ἴσχει,
λούεο, φαιδρότερος τῆδε φανησόμενος·

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619.—AGATHIAS SCHOLASTICUS

On a Bath in Byzantium

NOW I know, Cytherea, how thou didst conquer in the contest, stealing the vote of Alexander. It was here thou didst dip thy body, and so didst find means to overcome Hera who had bathed in the streams of Inachus.¹ It was the bath that won, and I fancy Pallas cried out thus: "I was conquered by the water, not by the Paphian."

620.—PAULUS SILENTIARIUS

On a Double Bath in which Men and Women Bathed

NEAR is the hope of love, but one cannot catch the women. A little door shuts out great Cypris. But yet this is sweet; for in the matter of amorous desire hope is sweeter than reality.

621.—ANONYMOUS

SUCH women as have desire to please (and ye all have) come here, and ye shall win brighter charms. She who has a husband will give her husband pleasure, and the unmarried girl will stir many to offer her marriage. And she who makes her living by her body, if she bathe here, will have swarms of lovers at her door.

622.—ANONYMOUS

IF sweet desire for thy wedded wife possess thee, bathe here, and thou shalt appear to her brighter.

¹ At Argos.

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εἶτε σε μισθοφόρους ἐπὶ μαχλάδας οἴστρος ὀρίνει,
λήψη, κοῦ δώσεις, ἐνθάδε λουσαμένος.

623.—ΚΤΡΟΤ ΠΟΙΗΤΟΥ

Εἰς ἕτερον εὐμορφον

Κύπρις σὺν Χαρίτεσσι καὶ υἱεῖ χρυσοβελέμνω
ἐνθάδε λουσαμένη, μισθὸν ἔδωκε χάριν.

624.—ΛΕΟΝΤΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς ἕτερον λουτρὸν παρακείμενον τῷ δημοσίῳ ἐν Βυζαντίῳ

Δείματό με ξυνοῖο παρὰ προθύροισι λοετροῦ
ἀστὸς ἀνήρ, ἀρετῆς εἵνεκεν, οὐκ ἔριδος.
κεῖνο μέλοι πλεόνεσσιν· ἐγὼ δ' ὀλίγοις τε φίλοις τε
ἐντύνω προχοὰς καὶ μύρα καὶ χάριτας.

625.—ΜΑΚΗΔΟΝΙΟΥ ΤΡΙΑΤΟΥ

Εἰς ἕτερον λουτρὸν ἐν Λυκίοις

Πιστότατος μερόπων τις ἔοι πυλαωρὸς ἐμεῖο,
κρίνων λουομένων καιρὸν ἐσηλυσίης,
μή τινα Νηιάδων τις ἐμοῖς ἐνὶ χεύμασι γυμνήν,
ἢ μετὰ καλλικόμων Κύπριν ἴδοι Χαρίτων
οὐκ ἐθέλων· “Χαλεποὶ δὲ θεοὶ φαίνεσθαι ἐναργεῖς”⁵
τίς γὰρ Ὀμηρείοις ἀντιφέροίτο λόγοις;

626.—ΜΑΡΙΑΝΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς ἕτερον λουτρὸν ὀνομαζόμενον Ἔρωτα

Μητέρα Κύπριν ἔλουσεν Ἔρωσ ποτὲ τῷδε λοετρῷ,
αὐτὸς ὑποφλέξας λαμπάδι καλὸν ὕδωρ.

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Or if lust drive thee to mercenary and depraved women, bathe here, and thou shalt be paid instead of paying.

623.—CYRUS

CYPRIS with the Graces and her golden-armed boy bathed here and gave grace in payment.

624.—LEONTIUS SCHOLASTICUS

On another Bath next the Public Baths in Byzantium

A CITIZEN built me at the gate of the public bath for excellence, not for competition. Let that serve many; I supply water and scent and charm to an intimate few.

625.—MACEDONIUS THE CONSUL

On another Bath in the Lycian Quarter (?)

LET my doorkeeper be the most faithful of men, keeping careful note of the time at which bathers enter me, lest anyone against his will see one of the Naiads naked in my waters, or Cypris with the long-haired Graces: "For hard are the gods to him who sees them manifestly."¹ Who would dispute Homer's dictum?

626.—MARIANUS SCHOLASTICUS

On another Bath called Love

LOVE once bathed his mother Cypris in this bath, himself warming its lovely water with his torch. Ah,

¹ Hom. *Il.* xx. 131.

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ἰδρῶς δ' ἀμβροσίῳ χυθεὶς χρὸς ἄμμιγα λευκοῖς
 ὕδασι, φεῦ πνοιῆς ὅσσον ἀνήψεν ἔαρ·
 ἔνθεν αἰεὶ ῥοδόεσσαν ἀναζείουσιν αὐτμήν,
 ὡς ἔτι τῆς χρυσῆς λουομένης Παφίης.

627.—ΤΟΥ ΑΥΤΟΥ

Εἰς τὸ αὐτό

Τὰδ' ὑπὸ τὰς πλατάνους ἀπαλῶ τετρυμένος ὕπνω
 εὔδεν Ἔρως, Νύμφαις λαμπάδα παρθέμενος.
 Νύμφαι δ' ἀλλήλησι, "Τί μέλλομεν; αἴθε δὲ τούτῳ
 σβέσσαμεν," εἶπον, "ὁμοῦ πῦρ κραδίας μερόπων."
 λαμπὰς δ' ὡς ἔφλεξε καὶ ὕδατα, θερμὸν ἐκεῖθεν
 Νύμφαι Ἐρωτιάδες λουτροχοεῦσιν ὕδωρ.

J. A. Pott, *Greek Love Songs and Epigrams*, i. p. 113;
 expanded by Shakespeare, *Sonnets*, cliii, cliv.

628.—ΙΩΑΝΝΟΥ ΓΡΑΜΜΑΤΙΚΟΥ

Εἰς τὸ δημόσιον λουτρὸν τὸ καλούμενον Ἴππον ἐν
 Ἀλεξανδρείᾳ

Ἴππον εὐρρείτην χρονίῃ μάλιστα δαμέντα
 χρυσεῖω πολύολβος ἀναξ ἤγειρε χαλινῶ.

629.—ΤΟΥ ΑΥΤΟΥ

Εἰς ἕτερον

Αἴθε σέ, Πίνδαρε, μᾶλλον ἐμοῖς ἐκάθηρα ῥέεθροις,
 καὶ κεν ἄριστον ὕδωρ τοῦμὸν ἔφησθα μόνον.

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what a scent of spring had the sweat that ran from her ambrosial body mixing with the clear, white water! Henceforth from it ever bubbles a vapour smelling of roses, as if golden Cypris were still bathing.

627.—BY THE SAME

HERE under the plane-trees tired Love lay softly sleeping, having entrusted his torch to the Nymphs. Said the Nymphs among themselves: "Why not do it at once? Would that together with this we could put out the fire in men's hearts." But it was the torch that set fire to the water, and henceforth the Love-Nymphs pour forth here hot water for men to bathe in.

628.—JOANNES GRAMMATICUS

On the Public Bath at Alexandria called the Horse

OUR blessed sovereign aroused with a golden bit the fair-flowing Horse which long scourging had laid low.¹

629.—BY THE SAME

WOULD, Pindar, that I rather than others had washed thee in my stream. Then thou wouldst have called my water alone *best*.²

¹ The meaning is that the Emperor spent money on restoring the bath.

² Referring to the beginning of *Olymp.* i. "Water is best."

630.—ΛΕΟΝΤΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς θερμὰ τὰ βασιλικά

Θερμὰ τὰδ' ἀτρεκέως βασιλῆϊα· τήνδε γὰρ αὐτοῖς
οἱ πρὶν ἀγασσάμενοι θῆκαν ἐπωνυμίην.
οὐ γὰρ ὑπὸ βροτέῳ πυρὶ θάλπεται ἀγλαὸν ὕδωρ,
αὐτομάτη δὲ λιβὰς τίκτεται αἰθομένη·
οὐδὲ ῥόου ψυχροῦ ποτιδεύει ἀμφὶ λοετρά,
ἀλλ' οἶον ποθέεις, τοῖον ὑπεκφέρεται.

631.—ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς τὰ θερμὰ τὰ Ἀγαμεμόνεια ἐν Σμύρῃ

Χῶρος ἐγὼ Δαναοῖς μεμελημένος, ἔνθα μολόντες
τῆς Ποδαλειρείης ἐξελάθοντο τέχνης.
ἔλκεα γὰρ μετὰ δῆριν ἐμοῖς ἀκέσαντο ῥεέθροις,
βαρβαρικῆς λόγχης ἰὸν ἀπωσάμενοι.
ἔνθεν ἀεξήθην ὀροφηφόρος· ἀντὶ δὲ τιμῆς
τὴν Ἀγαμεμονέην εὖρον ἐπωνυμίην.

632.—ΑΔΗΛΟΝ

Εἰς ἕτερα θερμὰ

Χθὼν μυχάτων γυάλων κοιλώμασιν ἀέναον πῦρ
ἔστ' ἂν ἔχη, φλοξὶν δὲ περιζεῖη κρυφαίαισιν,
ἀτμὸς ἄνω βαίνων εἰς αἰθέρα θερμός, ἔνερθεν
θλιβόμενος, πυριθαλπὲς ἐπέυγεται ἰκμάσιν ὕδωρ.

633.—ΔΑΜΟΧΑΡΙΔΟΣ ΓΡΑΜΜΑΤΙΚΟΥ

Εἰς λουτρόν

Ἦρῃ καὶ Παφίῃ καὶ Παλλάδι τοῦτο λοετρόν
ὥς ποτε τὸ χρυσοῦν ἤρεσε μῆλον ἔχειν·
καὶ τάχα τῆς μορφῆς κρίσις ἔσσεται οὐ Πάρις αὐταῖς,
εἰκὼν δ' ἀργυφέοις νάμασι δεικνυμένη.

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630.—LEONTIUS SCHOLASTICUS

On the Royal Hot Baths

THESE are really the royal hot baths, for our fathers, admiring them, gave them this name. By no mortal fire is the bright water warmed, but the spring is born hot of its own accord. Nor dost thou require a cold stream for the bath, but tempered as thou dost desire it, it gushes forth.

631.—AGATHIAS SCHOLASTICUS

*On the Hot Baths of Agamemnon near Smyrna*¹

I AM a place beloved by the Danai, coming to which they forgot the art of Podalirius.² For after the battle they healed their wounds in my stream, expelling the poison of the barbarian spear. Hence I grew great and came to bear a roof, and as a token of fame received the name of Agamemnon.

632.—ANONYMOUS

On other Hot Baths

WHILE Earth in her inmost recesses has perpetual fire and boils with hidden flames, the hot vapour, ascending to the air owing to the pressure from below, belches forth streams of water heated by fire.

633.—DAMOCHARIS GRAMMATICUS

THIS was the bath of Hera, Cypris, and Pallas, when they were eager to get the golden apple. And perhaps now Paris will not be their judge, but their image reflected in the silver flood.

¹ Still existing and so called.

² The two sons of Asclepius, Podalirius and Machaon, were the surgeons of the Greek army before Troy.

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634.—ΑΛΛΟ

᾽Ωμοσαν αἱ Χάριτες φερεανγέα κοίρανον αἴγλης
ἐνθάδε ναιετάειν ἢ παρὰ τῇ Παφίῃ.

635.—ΑΛΛΟ

Δάφνης εὐπετάλοιο φερώνυμόν ἐστι λοετρὸν.

636.—ΑΛΛΟ

Τοῦτο ἰδὼν τὸ λοετρὸν ὁ πάνσοφος εἶπεν ᾽Ομηρος·
“ Νηπενθὲς ἄχολόν τε, κακῶν ἐπίληθον ἀπάντων.”

637.—ΑΛΛΟ

Ἐνθάδε λουσαμένη δέμας ἄμβροτον ἀντίκα Κύπρις
δεῖξεν ᾽Αλεξάνδρῳ, καὶ ἀέθλιον ἤρπασε μῆλον.

638.—ΑΛΛΟ

Αἱ τρεῖς ᾽Ορχομενοῦ Χάριτες τὸ λοετρὸν ἔτευξαν·
τοῦνεκα χωρῆσαι τέσσαρας οὐ δύναται.

639.—ΑΛΛΟ

Κύπρις, Ἔρως, Χάριτες, Νύμφαι, Διόνυσος,
᾽Απόλλων
᾽ωμοσαν ἀλλήλοις ἐνθάδε ναιετάειν.

640.—ΑΛΛΟ

᾽Αθάνατοι λούονται ἀνοιγομένου βαλανείου,
πέμπτη δ' ἡμίθειοι, μετέπειτα δὲ πῆματα πάντα.

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634.—ANONYMOUS

THE Graces swore by the radiant lord of light rather to dwell here than with Cypris.

635.—ANONYMOUS

THIS bath bears the name of the leafy laurel.

636.—ANONYMOUS

IT was on seeing this bath that sagest Homer said: "Allaying grief and anger, bringing oblivion of all evil."¹

637.—ANONYMOUS

AFTER bathing her divine limbs here, Cypris straightway showed herself to Alexander, and carried off the prize of the apple.

638.—ANONYMOUS

THE three Graces of Orchomenus made the bath, and therefore it has not room for four.

639.—ANONYMOUS

CYPRIS, Love, the Graces, the Nymphs, Dionysus, and Apollo swore to each other to dwell here.

640.—ANONYMOUS

THE immortals bathe when the bath is first opened, at the fifth hour the demi-gods, and later all the rubbish.

¹ Hom. *Od.* iv. 221.

641.—ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Eis géφυραν τοῦ Σαγγαρίου

Καὶ σὺ μεθ' Ἑσπερίην ὑψαύχενα, καὶ μετὰ Μήδων
 ἔθνεα καὶ πᾶσαν βαρβαρικὴν ἀγέλην,
 Σαγγάριε, κρατερῆσι ῥοὰς ἀψῖσι πεδηθεῖς,
 οὔτω ἐδουλώθης κοιρανικῇ παλάμῃ·
 ὁ πρὶν δὲ σκαφέεσσιν ἀνέμβατος, ὁ πρὶν ἀτειρής,
 κεῖσαι λαϊνῆ σφιγκτὸς ἀλυκτοπέδῃ.

642.—ΤΟΥ ΑΥΤΟΥ

Eis σωτήρια ἐν Σμύρνῃ ἐν προαστείῳ

Πᾶν τὸ βροτῶν σπατάλημα, καὶ ἡ πολυόλβος ἐδωδὴ
 ἐνθάδε κρινομένη τὴν πρὶν ὄλεσσε χάριν.
 οἱ γὰρ φασιανοὶ τε καὶ ἰχθύες, αἳ θ' ὑπὲρ ἴγδιν
 τρίψιες, ἢ τε τόση βρωματομιξαπάτη
 γίνεται ἐνθάδε κόπρος· ἀποσσεύει δ' ἄρα γαστήρ
 ὀππόσα πειναλή δέξατο λαυκανίη.
 ὄψῃ δὲ γινώσκει τις, ὅτ' ἄφρονα μῆτιν αἰείρων
 χρυσοῦ τοσσατίου τὴν κόνιν ἐπρίατο.

643.—ΤΟΥ ΑΥΤΟΥ

Eis τὸ αὐτό

Τί στενάχεις κεφαλὴν κεκακωμένος; ἐς τί δὲ πικρὰ
 οἰμώξεις, μελέων πάγχυ βαρυνομένων;
 ἐς τί δὲ γαστέρα σεῖο ῥαπίσμασιν ἀμφιπατάσσεις,
 ἐκθλίψαι δοκέων μᾶστακος ἐργασίην;
 μόχθων τοσσατίων οὐ σοι χρέος, εἰ παρὰ δαιτὶ
 μὴ τοῦ ἀναγκαίου πουλὺ παρεξέταθης.

THE DECLAMATORY EPIGRAMS

641.—AGATHIAS SCHOLASTICUS

On a Bridge over the Sangarius

THOU too, Sangarius, after proud Italy and the peoples of the Medes, and all the barbarian host, art thus enslaved by the hand of our prince,¹ thy stream fettered by strong arches. Thou who wast formerly impassable to boats and indomitable, liest gripped in bonds of stone.

642.—BY THE SAME

On a Latrine in the Suburbs of Smyrna

ALL the extravagance of mortals and their expensive dishes excreted here have lost their previous charm. The pheasants and fishes, and the mixtures pounded in the mortar, and all that variety of kick-shaws, become here dung. The belly rids itself of all that the ravenous gullet took in, and at length a man sees that in the pride of his foolish heart he spent so much gold on nothing but dust.

643.—BY THE SAME

On the Same

WHY do you moan with the headache and groan bitterly for the heaviness you feel all over, and keep on smacking your belly, thinking to force out the work of your jaws? You would never have had all this trouble and labour if you had not largely exceeded yourself at table. When you are lying there

¹ Justinian.

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ἀλλ' ἐπὶ μὲν στιβάδος φρονέεις μέγα, καὶ στόμα
τέρπεις

βρώμασιν, εὐτυχίην κείνα λογιζόμενος·
ἐνθάδε δ' ἀσχάλλεις· μούνη δ' ἀλιτήματα λαιμοῦ
ἢ γαστήρ τίνει πολλάκι τυπτομένη.

644.—ΤΟΥ ΑΥΤΟΥ

Εἰς τὸ αὐτό

Εὖγε μάκαρ τλήθυμε γεωπόνε· σοὶ βίος αἰεὶ
μίμνειν καὶ σκαπάνης ἄλγεα καὶ πενίης·
λιτὰ δέ σοι καὶ δεῖπνα, καὶ ἐν ξυλόχοισι καθεύδεις,
ὔδατος ἐμπλήσας λαιμὸν ἀμετροπότην.
ἔμπης ἀρτίπος ἐσσί, καὶ ἐνθάδε βαιὰ καθεσθεὶς
αὐτίκα γαστέρα σὴν θήκας ἐλαφροτάτην·
οὐδὲ καταψήχεις ἱερὴν ῥάχιν, οὐδέ τι μηροῦς
τύπτεις, αὐτομάτως φόρτον ἀρωσάμενος.
τλήμονες οἱ πλουτοῦντες ἰδ' οἱ¹ κείνοισι συνόντες
οἷς πλέον ἀρτεμῆς εὐαδεν εἰλαπίνη.

645.—ΜΑΚΗΔΟΝΙΟΥ ΤΡΙΑΤΟΥ

Τμώλω ὑπ' ἀνθεμόεντι, ῥοὴν πάρα Μαίονος Ἔρμου,
Σάρδιες, ἢ Λυδῶν ἔξοχος εἰμι πόλις.
μάρτυς ἐγὼ πρώτη γενόμην Διός· οὐ γὰρ ἐλέγχειν
λάθριον υἷα Ῥέης ἤθελον ἡμετέρης.
αὐτὴ καὶ Βρομίῳ γενόμην τροφός· ἐν δὲ κεραυνῷ
ἔδρακον εὐρυτέρῳ φωτὶ φαεινόμενον·
πρώταις δ' ἡμετέρησιν ἐν ὀργάσιν οἴνας ὀπώρη
οὔθατος ἐκ βοτρύων ξανθὸν ἄμελξε γάνος.
πάντα με κοσμήσαντο· πολὺς δέ με πολλάκις αἰῶν
ἄστεσιν ὀλβίοις εὔρε μεγαιρομένην.

¹ I write so : ποι MS.

THE DECLAMATORY EPIGRAMS

guzzling you have a high opinion of yourself, and delight your palate with the viands, deeming that happiness. But here you are in distress, and your belly only gets many smacks to pay for the sins of your gullet.

644.—BY THE SAME

On the Same

BLEST are you, long-suffering labourer! You have only to put up, all your life, with the pains of hoeing and poverty. Simple are your meals, and you sleep in the woods, after satisfying your throat's vast thirst for water. Yet you are perfectly sound, and sitting here for a few moments lighten your belly. You don't rub down the lower part of your spine, or beat your thighs, but you get rid of the burden naturally. They are in evil case, the rich and those who associate with them, whom feasting pleases more than sound health.

645.—MACEDONIUS THE CONSUL

I AM Sardis, the chief city of Lydia, who stand under flowery Tmolus, by the stream of Maeonian Hermes. I witnessed first the birth of Jove, for I refused to betray the secretly born son of my own Rhea. It was I, too, who nursed Bacchus, and I saw him shining with broader flame in the lightning-flash. First in my fields did Autumn, the giver of wine, milk from the udder of the grape-cluster the golden juice. Everything combined to adorn me, and old Time often saw me envied by the most flourishing cities.

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646.—ΑΔΕΣΠΟΤΟΝ

Εἰς Ἡράκλειαν τὴν Πόντου

Εἰ πόλιν Ἡρακλῆος ὁμώνυμον οἶσθα καὶ ἄλλην,
ἴσθι με τὴν πόντου μηδὲν ἀτιμοτέρην.

647.—ΑΔΕΣΠΟΤΟΝ

Εἰς τὴν Ῥώμην

Ῥώμη παμβασιλεία, τὸ σὸν κλέος οὔ ποτ' ὀλεῖται·
Νίκη γάρ σε φυγεῖν ἄπτερος οὐ δύναται.

648.—ΜΑΚΗΔΟΝΙΟΥ ΤΡΙΑΤΟΥ

Εἰς οἶκον ἐν Κιβύρα

Ἄστος ἐμοὶ καὶ ξεῖνος αἰεὶ φίλος· οὐ γὰρ ἐρευνᾶν
τίς, πόθεν, ἢ ἐ τίνων, ἐστὶ φιλοξενίης.

649.—ΤΟΥ ΑΥΤΟΥ

Εἰς τὸ αὐτό

Εὐσεβίη τὸ μέλαθρον ἀπὸ πρότοιον θεμείλου
ἄχρι καὶ ὑψηλοὺς ἤγαγεν εἰς ὀρόφους.
οὐ γὰρ ἀπ' ἀλλοτρίων κτεάνων ληίστορι χαλκῷ
ὄλβον ἀολλίζων τεύξε Μακεδόνιος·
οὐδὲ λιπερνήτης κενεῷ καὶ ἀκερδέϊ μόχθῳ
κλαῦσε, δικαιοτάτου μισθοῦ ἀτεμβόμενος.
ὡς δὲ πόνων ἄμπαυμα φυλάσσεται ἀνδρὶ δικαίῳ,
ὧδε καὶ εὐσεβέων ἔργα μένοι μερόπων.

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646.—ANONYMOUS

On the Pontic Heraclea

IF you know of another city with the same name, Heraclea, know that I, the Pontic one, do not rank beneath it.

647.—ANONYMOUS

*On Rome*¹

ROME, queen of the world, thy fame shall never perish, for Victory, being wingless, cannot fly from thee.

648.—MACEDONIUS THE CONSUL

On an Inn in Cibyra

NATIVE alike and foreigner are ever dear to me, for it is not the business of hospitality to enquire who, whence, and whose son.

649.—BY THE SAME

On the Same

PIETY built up this house from its foundations to its lofty roof. For Macedonius did not build it out of wealth gained by despoiling with the sword the possessions of others, nor did he weep, a pauper, over an empty and profitless labour, deprived of the return justly due to his outlay. As rest from labour awaits the just, so may the works of pious men survive.

¹ *i.e.* Constantinople.

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650.—ΛΕΟΝΤΙΟΥ

Εἰς οἶκον κείμενον μέσον τοῦ Ζευξίππου καὶ τοῦ ἵππικου

Ἐμὲ μὲν τῇ Ζεύξιππον ἔχω πέλας, ἠδὲ λοετρόν·
 ἐκ δ' ἑτέρης ἵππων χῶρον ἀεθλοφόρων.
 τούς ῥα θεησάμενος, καὶ τῶδ' ἐνὶ χρῶτα λοέσσας
 δεῦρο καὶ ἄμπνευσον δαιτὶ παρ' ἡμετέρῃ·
 καὶ κε πάλιν σταδίοις ποτὶ δείελον ὄριος ἔλθοις,
 ἐγγύθεν ἐγγύς ἰὼν γείτονος ἐκ θαλάμου.

651.—ΠΑΥΛΟΥ ΣΙΔΕΝΤΙΑΡΙΟΥ

Εἰς οἶκον ὑψηλὸν ἐν Βυζαντίῳ

Τρισσόθεν εἰσορώ πολυτερπέα νῶτα θαλάσσης,
 πάντοθεν ἡματίῳ φέγγει βαλλόμενος·
 εἰς ἐμὲ γὰρ κροκόπεπλος ὅταν περικίδναται Ἥως,
 τερπομένη, στείχειν πρὸς δύσιν οὐκ ἐθέλει.

652.—ΙΟΥΛΙΑΝΟΥ ΑΠΟ ΤΡΙΑΤΩΝ
 ΑΙΓΥΠΤΙΟΥ

Εἰς οἶκον ἐπίπεδον

“Ὀρη ἀναψύχω θέρεος, καὶ χείματι θάλπω,
 τοῦλλιπὲς ὥράων ἐξ ἐμέθεν παρέχων.

653.—ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς οἶκον κείμενον ἐν ὕψει ἐν Βυζαντίῳ

“Τῆς Ἀρετῆς ἰδρῶτα θεοὶ προπάροιθεν ἔθηκαν,”
 ἔννεπεν Ἀσκραῖος, δῶμα τόδε προλέγων.

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650.—LEONTIUS

On an Inn situated between the Zeuxippus¹ and the Hippodrome

ON the one side I have close by me the Zeuxippus, a pleasant bath, and on the other the race-course. After seeing the races at the latter and taking a bath in the former, come and rest at my hospitable table. Then in the afternoon you will be in plenty of time for the other races, reaching the course from your room quite near at hand.

651.—PAULUS SILENTIARIUS

On a High House in Constantinople

FROM three sides I view the pleasant expanse of the sea, struck by the sunlight from all quarters. For when saffron-mantled Dawn envelops me, she is so pleased that she has no wish to go on to her setting.

652.—JULIAN, PREFECT OF EGYPT

On a House situated on Level Ground

IN summer I cool you and in winter I keep you warm, supplying from myself the deficiencies of the seasons.

653.—AGATHIAS SCHOLASTICUS

On a House situated on a Hill in Constantinople

"THE gods set toil before virtue,"² said the poet of Ascrea, speaking prophetically of this house. For

¹ See title of Book II. It was both a gymnasium and bath. ² Hes. *Works and Days*, 289.

κλίμακα γὰρ ταναὴν περόων κεκαφηότι ταρσῶ,
 ἰδρῶτι πλαδαρὴν ἀμφεδίηνα κόμην·
 ὑψόθι δ' εἰσενόησα θαλασσαίην περιωπήν.
 καὶ τάχα τῆς Ἀρετῆς πιστότερον¹ θάλαμος.

5

654.—ΙΟΥΛΙΑΝΟΥ ΑΠΟ ΤΥΠΑΤΩΝ
 ΑΙΓΥΠΤΙΟΥ

Εἰς ἀφύλακτον οἶκον

Κερδαλέους δίζεσθε δόμους, ληίστορες, ἄλλους·
 τοῖσδε γὰρ ἐστὶ φύλαξ ἔμπεδος ἢ πενίη.

655.—ΑΔΗΛΟΝ

Εἰς τὸν τρίκλινον τῆς Μαγναύρας

Ἵτραλέως τολύπειςαν τόνδε δόμον βασιλῆς,
 αἰχμὴν ὀλβοδότειραν ἀπὸ σταυροῖο λαχόντες,
 αὐτὸς ἄναξ Ἡρακλῆς σὺν Κωνσταντίνῳ υἱί.

656.—ΑΛΛΟ

Εἰς τὸν οἶκον τὸν ἐπιλεγόμενον Χαλκῆν ἐν τῷ Παλατίῳ, ὃ
 ἔκτισε Ἀναστάσιος βασιλεὺς

Οἶκος Ἀναστασίῳ τυραννοφόνου βασιλῆος
 μῦνος ὑπερτέλλω πανυπείροχος ἄστεσι γαίης,
 θαῦμα φέρων πάντεσσιν, ἐπεὶ κοσμήτορες ἔργων
 ὕψος ὁμοῦ μῆκος τε καὶ ἄπλετον εὖρος ἰδόντες,
 ἀσκεπὲς ἐφράσσαντο πελώριον ἔργον ἑᾶσαι·
 ἀλλὰ πολυκμήτιο λαχὼν πρεσβήϊα τέχνης

5

¹ I write πιστότερον for πιστότατον.

¹ Lit. panting.

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after mounting the long flight of steps with exhausted¹ feet, my hair was all soaked with sweat; but from the summit I looked on the fine view of the sea. Yea! perhaps a good room is a surer possession than virtue (?).

654.—JULIAN, PREFECT OF EGYPT

On an Unguarded House

SEEK other more profitable houses, ye robbers, for Poverty constantly keeps guard over this.

655.—ANONYMOUS

On the Banqueting Hall of Magnaura

THIS house was diligently completed by the emperors, on whom the Cross bestowed a beneficent power, Heraclius and his son Constantine.²

656.—ANONYMOUS

On the House called Chalcé³ in the Palace built by Anastasius

I AM the house of Anastasius, the emperor, slayer of tyrants,⁴ and I alone far excel all cities of the Earth. I am a cause of wonder to all, since the architects, seeing my height, length, and vast breadth, were minded to leave the huge pile unroofed; but skilled Aetherius, the most eminent

² Constantine III. shared the purple with his father Heraclius whom he succeeded 641 A.D.

³ Lit. "The Bronze Gate." The name was transferred to the whole building which formed the vestibule of the palace.

⁴ The Isaurian robber chiefs.

Αἰθέριος πολυῦδρις ἐμὴν τεχνήσατο μορφήν,
 ἀχράντῳ βασιλῆϊ φέρων πρωτάγρια μόχθων.
 ἔνθεν ἀπειρέσιον μέγεθος περὶ παντὶ τιταίνων,
 Αὐσονίης νίκησα βοώμενα θαύματα γαίης. 10
 εἶξον ἀρειοτέροισι, χάρις Καπετωλίδος αὐλῆς,
 εἰ καὶ χαλκείων ὀρόφων ἀμαρύγματα πέμπεις·
 κρύψον ἀμετρήτων μεγάρων στεινούμενον αὐλαῖς,
 Πέργαμε, φαιδρὸν ἄγαλμα τεόν, Ῥουφίνιον ἄλσος·
 μηδὲ τανυπλεύροισιν ἀρηρότα, Κύζικε, πέτροις 15
 Ἄδριανοῦ βασιλῆος ἀμεμφέα νηὸν αἰεῖσεις.
 οὐ μοι Πυραμίδων ἰκέλη κρίσις, οὐδὲ Κολοσσοῦ,
 οὐδὲ Φάρου· μεγάλην μῦνος δ' ὑπερέδραμον ἴλην.
 αὐτὸς ἐμὸς σκηπτοῦχος Ἰσαυροφόνον μετὰ νίκην
 χρυσοφαῆς μ' ἐτέλεσσεν ἐδέθλιον Ἡριγενείης, 20
 πάντη τετραπόρων ἀνέμων πεπετασμένον αὔραις.

657.—ΜΑΡΙΑΝΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς τὸ παλάτιον Σοφιστῶν

Ὅπποθι τεμνομένης χθονὸς ἄνδιχα πόντον ἀνοίγει
 πλαγκτὸς ἀλικλύστων πορθμὸς ἐπ' ἠϊόνων,
 χρύσεια συλλέκτρῳ τάδ' ἀνάκτορα θῆκεν ἀνάσση
 τῇ πολυκνδίστῃ θεῖος ἄναξ Σοφίη.
 ἄξιον, ὦ Ῥώμη μεγαλοκρατές, ἀντία σεῖο 5
 κάλλος ἀπ' Εὐρώπης δέρκεαι εἰς Ἀσίην.

658.—ΠΑΥΛΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ

Ἐν τῷ μεγάλῳ Πραιτωρίῳ καλλωπισθέντι

Κόσμον Ἰουστίνος βασιλεὺς ῥυπόωντα καθήρας
 καὶ τὰ μέγιστα Δίκης ἠγλαΐσεν τεμένη·

¹ Quite unknown. The Rufinus referred to is probably the celebrated minister of Theodosius (circ. 400 A.D.).

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master of that laborious art, devised my shape, laying the first-fruits of his toil before our stainless emperor. Therefore, stretching on all sides my vast bulk, I surpass the celebrated wonders of the Italian land. Beauty of the Capitolian hall, give place to thy betters, even though thy golden roof dazzles the eye. Hide, Pergamus, thy splendid ornament, the grove of Rufinus,¹ narrow now beside the halls of this limitless palace; and thou, Cyzicus, no longer sing of thy noble temple of Hadrian standing fast on the long cliff. The pyramids are not capable of vying with me, or the colossus, or the Pharos; I alone surpass a great legion of buildings. My prince himself, after his victory over the Isaurians, completed me, the house of the Dawn, shining with gold, on all sides exposed to the breezes of the four winds.

657.—MARIANUS SCHOLASTICUS

On the Palace called Sophianae

WHERE the land is cut in two by the winding channel whose shores open the way to the sea, our divine emperor² erected this palace for his most illustrious consort Sophia. O, far-ruling Rome,³ thou lookest from Europe on a prospect in Asia the beauty of which is worthy of thee.

658.—PAULUS SILENTIARIUS

On the Great Praetorium when newly decorated

THE Emperor Justin,⁴ clearing away its begrimed decorative work, brightened up the chief Law Court,

² Justin II. (565-578 A.D.). ³ *i.e.* Constantinople.

⁴ The same.

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σοῖς δὲ πόνοις, Δομνῖνε, κατηφέα νύκτα διώκεις
ἐκ Θέμιδος μεγάρων, ἐκ βιοτῆς μερόπων.

659.—ΘΕΛΙΤΗΤΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς τὸ αὐτό

Ὡς ἀγαθὸν καὶ παῖς ἐπὶ γήραϊ· φαιδροτέρους γὰρ
Δομνῖνος θαλάμους μητρὸς ἔτευξε Δίκης.
λάμπω ἐγὼ διὰ παιδός, ὁ παῖς δι' ἐμεῖο φαίνει·
κύδεα δ' ἀλλήλοις ἀντιχαριζόμεθα.

660.—ΑΔΕΣΠΟΤΟΝ

Εἰς τὴν βασιλικὴν τῶν παιδευτηρίων ἐν Βυζαντίῳ

Χῶρος ἐγὼ θεσμοῖσιν ἀνειμένος· ἐνθάδε πηγῇ
ἄφθονος Αὔσουίων ἐκκέχυται νομίμων,
ἢ πᾶσιν τέταται μὲν αἰίναος, ἠϊθέοις δὲ
ἐνθάδ' ἀγειρομένοις πάντα δίδωσι ῥόον.

661.—ΙΟΥΔΙΑΝΟΥ ΑΠΟ ΥΠΑΤΩΝ
ΑΙΓΥΠΤΙΟΥ

Εἰς βῆμα τοῦ σοφιστοῦ Κρατεροῦ

Δένδρον ἐγὼ μακαριστόν, ἐπεὶ ποτὲ μεσσόθεν ὕλης
ιστάμενον λιγυροῖς ἐτρέφόμεν ἄνεμοις,
ὀρνίθων ἐπίβαθρον εὐθροον· ἀλλὰ σιδήρῳ
ἐτμήγην, κλήρῳ κρείσσονος εὐτυχίης·
ἀντὶ γὰρ ὀρνίθων, Κρατεροῦ κρατεροῖς ὑπὸ μύθοις
ἄρδομαι, εὐμούσοις χεύμασι τηλεθάον.

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and thou, Dominus,¹ by thy labours, expellest melancholy night from the halls of Themis and the life of mortals.

659.—THEAETETUS SCHOLASTICUS

On the Same

WHAT a blessing is a child in our old age! Dominus has made the courts of me, mother Justice, brighter. I shine through my child, and my child through me, each bestowing our glory on the other.

660.—ANONYMOUS

On the Basilica of the Schools in Constantinople

I AM a place dedicated to Law. Here gushes forth an abundant fount of Roman Jurisprudence which runs perennially for all, and gives its whole stream to the youth here assembled.

661.—JULIANUS, PREFECT OF EGYPT

On the Chair of the Sophist Craterus

I AM a tree peculiarly blessed; for, once, standing in the middle of the forest, I was nurtured by the shrill winds and was the tuneful seat of birds, but I was felled by the axe to gain still better fortune. For now I am watered by the powerful (*crateros*) speech, not of the birds, but of Craterus, and flourish, fed by this stream of eloquence.

¹ The architect.

662.—ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Χῶρος ἐγὼ τὸ πρὶν μὲν ἔην στυγερωπὸς ιδέσθαι,
 πηλοδόμοις τοίχοις ἀμφιμεριζόμενος.
 ἐνθάδε δὲ ξείνων τε καὶ ἐνδαπίων καὶ ἀγροίκων
 νηδὺς ἐπεγδούπει λύματα χενομένη.
 ἀλλὰ πατήρ με πόλῆος ἐναλλάξας Ἀγαθίας
 θῆκεν ἀρίζηλον τὸν πρὶν ἀτιμότατον.

663.—ΠΑΥΛΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ

Εἰς κῆπον παράλιον

Πόντος ὑποκλύζει χθονὸς ἔδρανα· πλωτὰ δὲ χέρσου
 νῶτα θαλασσαίοις ἄλσεσι τηλεθάει.
 ὡς σοφὸς ὅστις ἔμιξε βυθὸν χθονί, φύκια κήποις,
 Νηιάδων προχοαῖς χεύματα Νηρείδων.

664.—ΤΟΥ ΑΥΤΟΥ

Εἰς τὸ αὐτό

Ἐνθάδ' ἐριδμαίνουσι τίνος πλέον ἔπλετο χῶρος,
 Νύμφαι Νηιάδες, Νηρεῖς, Ἄδρναδες·
 ταῖς δὲ θεμιστεύει μεσάτη Χάρις, οὐ δὲ δικάζειν
 οἶδεν, ἐπεὶ ξυνήν τέρψιν ὁ χῶρος ἔχει.

665.—ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς τὸ αὐτό

Εἶξον ἐμοὶ Δάφνης ἱερὸν κλέτας, ἔκτοθι πόντου
 κείμενον, ἀγραύλου κάλλος ἐρημοσύνης.

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662.—AGATHIAS SCHOLASTICUS

On the same as 642 ff.

I AM a place formerly hideous, divided by brick walls, and here the bellies of strangers, natives, and countrymen thunderously relieved themselves. But Agathias, the father of the city, transformed me and made me distinguished instead of most ignoble.

663.—PAULUS SILENTIARIUS

On a Garden by the Sea

THE sea washes *terra firma*, and the expanse of the dry land is navigable and blooms with marine foliage. How skilled was he who mingled the deep with the land, sea-weed with garden plants, the floods of the Nereids with the founts of the Naiads!

664.—BY THE SAME

On the Same

HERE the Naiads, Nereids, and Hamadryads dispute as to who has the best title to the property. The Grace in their midst sits as judge, but cannot give judgment, as its charm is common to all.

665.—AGATHIAS SCHOLASTICUS

On the Same

GIVE way to me, thou holy hill of Daphne,¹ lying far from the sea, thy beauty but that of rustic solitude.

¹ The celebrated park near Antioch in Syria. See Gibbon, chap. xxiii.

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ἐνθάδε γὰρ Νύμφαι δενδρίτιδες, αἵ τ' ἐνὶ πόντῳ
 Νηρείδες ξυνήν θέντο συνηλυσίην·
 ἀμφ' ἐμὲ γὰρ μάρναντο· δίκασσε δὲ Κυανοχαίτης, 5
 καὶ με παρ' ἀμφοτέραις μέσσον ἔθηκεν ὄρον.

666.—ΑΔΗΛΟΝ

Εἰς κῆπον Ἔρωτα προσαγορευόμενον

Οὐ μέγας οὐδ' ὁ Ἔρωτος, ἀλλ' εὐχαρις· ὡς καὶ ἐγὼ τοι
 οὐ μέγας ἐν κήποις, ἀλλὰ γέμω χαρίτων.

667.—ΑΡΑΒΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς προάστειον

Ἵδασι καὶ κήποισι καὶ ἄλσεσι καὶ Διονύσῳ
 καὶ πόντου πλήθω γείτονος εὐφροσύνη.
 τερπνὰ δέ μοι γαίης τε καὶ ἐξ ἄλῶς ἄλλοθεν ἄλλος
 καὶ γριπεὺς ὀρέγει δῶρα καὶ ἀγρονόμος.
 τοὺς δ' ἐν ἐμοὶ μίμνοντας ἢ ὀρνίθων τις αἰείδων, 5
 ἢ γλυκὺ πορθμῶν φθέγμα παρηγορεῖ.

668.—ΜΑΡΙΑΝΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς προάστειον ὀνομαζόμενον Ἔρωτα ἐν Ἀμασειᾷ

Ἦ καλὸν ἄσος Ἔρωτος, ὅπου καλὰ δένδρεα ταῦτα
 πρηῆς ἐπιπνείων ἀμφιδονεῖ Ζέφυρος·
 ἦχι καὶ ἐρσήεις ἀμαρύσσεται ἄνθεσι λειμών,
 πουλὴν ἰοστεφάνων κόσμον ἀνεῖς καλύκων·
 καὶ γλυκερῆς τρίστοιχος ἐπεμβαδὸν ἄλλος ἐπ' ἄλλῳ 5
 μαστὸς ἀναθλίβει χεύματα Ναϊάδος·
 ὀππόθι δενδρήεντα γέρων παρανήχεται Ἴρις
 χῶρον, Ἀμαδρυάδων ἔνδιον ἀβροκόμων,

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For here the tree Nymphs and the Nereids of the sea established their common meeting place. When they quarrelled over me, Poseidon was judge, and pronounced that I was to be a border-land open to both.

666.—ANONYMOUS

On a Garden called Eros

EROS is not big, but he is pretty. So I am not great among gardens, but am full of charm.

667.—ARABIUS SCHOLASTICUS

On a Suburban Pleasaunce

I AM rich in waters, gardens, groves, vineyards, and the generous gifts of the neighbouring sea. Both the fisherman and the husbandman offer me pleasing presents from sea and land, and those who rest in me are soothed either by the song of birds or the sweet call of the ferryman.

668.—MARIANUS SCHOLASTICUS

On a Suburban Park in Amasia called Eros

VERILY it is lovely, the grove of Eros, where these beautiful trees are stirred by the gentle breath of Zephyr, where the dewy meadow is bright with flowers, sending up a wealthy show of purple-fringed cups, while the roses of three fountains in a line one after the other spout forth the streams of the sweet Naiad. Here Iris, the ancient river, swims past the woods, resort of the soft-haired Hamadryads,

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καὶ λιπαρῆς εὐβοτρυν ἀν' ὀργάδα καρπὸς ἐλαίης
 θάλλει ἐρισταφύλων πάντοσε θειλοπέδων· 10
 αἱ δὲ πέριξ λαλαγεῦσιν ἀηδόνες· ὅς δὲ μελίξει
 ἀντφδὸν τέττιξ φθέγματος ἀρμονίαν.
 ἀλλὰ τὸν ἀκλήϊστον ὅπως, ξένε, μὴ με παρέλθης
 τόνδε δόμον, λιτῆς δ' ἀντίασον ξενίης.

669.—ΤΟΥ ΑΥΤΟΥ

Εἰς τὸ αὐτό

Δεῦρ' ἴθι, βαιόν, ὀδίτα, πεσῶν ὑπὸ δάσκιον ἄλσος,
 ἄμπαυσον καμάτου γυῖα πολυπλανέος,
 χλωρὸν ὅπου πλατάνων αὐτόρρυτον ἐς μέσον ὕδωρ
 καλὰ πολυκρούνων ἐκπρορέει στομάτων·
 ὀππόθι πορφυρέης ὑπὲρ αὐλακος εἶαρι θάλλει 5
 ὑγρὸν ἴον ῥοδέη κιρνάμενον κάλυκι.
 ἠνίδε πῶς δροσεροῖο πέδον λειμῶνος ἐρέψας
 ἔκχυτον εὐχαιίτης κισσὸς ἔπλεξε κόμην.
 ἐνθάδε καὶ ποταμὸς λασίην παραμείβεται ὄχθην,
 πέζαν ὑποξύων αὐτοφύτσιοι νάπης. 10
 οὔτος Ἔρωσ· τί γὰρ ἄλλο καὶ ἔπρεπεν οὔνομα χῶρψ,
 πάντοθεν ἱμερτῶν πληθομένῳ Χαρίτων;

670.—ΑΔΕΣΠΟΤΟΝ

Ἐν Σμύρνῃ εἰς μῶλον τῇ θαλάττῃ ἐπικείμενον, ἐν ᾧ ἔστι
 καὶ ὑδρεῖον

- α. Τίς βυθὸν ἠπέιρωσε; τίς ἐν ῥοθίοισιν ἔτευξεν
 ἀκτὴν ἀμφιρύτην λάεσι μαρμαρέοις;
 τίς δ' ἐνὶ κύμασι τεύξε ποτὸν πλωτῆρας ἀφύσσειν,
 αὐτῶν ἐκ νηῶν χερσὶν ἀρνομένους;
- β. Οὔτος ὁ ποικιλόμητις ἀνὴρ Βενέτιος ἀμύμων, 5
 κτίσμασι νικῆσας Θησέα καὶ Πέλοπα.

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and in the fruitful vineyard the fat berries of the olive-trees flourish everywhere above the great clusters of raisins set out to dry. Around sing the nightingales, and the cicada hymns an answering harmony. Do not, stranger, pass by my open gate, but enter the house and partake of my simple hospitality.

669.—BY THE SAME

On the Same

COME here for a little, traveller, and reclining in the greenwood shade rest thy limbs from thy long and toilsome journey. Here amongst the plane-trees the fresh streams of water running at its will leap forth beautifully from many-mouthed fountains. Here in spring the soft violets mixed with roses empurple the ground. Look how, engarlanding the fresh meadow, the luxuriant ivy twines its flowing hair. The river runs between its foliated banks, grazing the base of the self-sown grove. Such is Eros. What other name would be appropriate for a place replete in every way with charm and loveliness?

670.—ANONYMOUS

On a Mole in Smyrna on which there was a Cistern

A. WHO made the deep dry land, who amid the surges built out of marble a shore washed on both sides by the sea? And who enabled the sailors to obtain water in the midst of the waves, drawing it with their hands even from the deck? B. This resourceful man, noble Venetius, who surpassed Theseus and Pelops¹ by his creations.

¹ It is difficult to see why these names are selected. They were both, of course, founders of cities.

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671.—ΑΛΛΟ

Εἰς φάρον ἐν τῇ αὐτῇ πόλει

- α. Τίς τόσον ἔργον ἔτευξε; τίς ἢ πόλις; ἢ τὸ γέρας τί;
β. Ἀμβρόσιος Μυλασεὺς τὸν φάρον ἀνθύπατος.

672.—ΑΔΗΛΟΝ

Εἰς τὴν αὐτὴν πόλιν

Εἰ τραφερῆς πάσης ἀλιτέρμονα κύκλον ὀδεύσης,
οὐ ποτέ μοι τινα χῶρον ἀρείονα τοῦδε νοήσεις,
θέσκελον οἶον ἔτευξεν ἀγακλυτὸς Ἰωάννης,
κυδαίνων βασιλείαν ὅλης χθονός· ἐκ ῥοθίων γὰρ
τερπωλὴν ἀκόρητον ἐν ἀστεί θῆκεν Ὀμήρου.

5

673.—ΑΔΗΛΟΝ

Εἰς τὴν αὐτὴν πόλιν, εἰς τόπον τινα

Ἴππολύτη καὶ τοῦτ' Ἀσκληπιὸς ὄπασεν ἔργον.

674.—ΑΔΕΣΠΟΤΟΝ

Ἐν τῷ φάρῳ Ἀλεξανδρείας

Πύργος ἐγὼ ναύτησιν ἀλωμένοισιν ἀρήγων
εἰμί, Ποσειδάωνος ἀπενθέα πυρσὸν ἀνάπτων,
καί με πεσεῖν μέλλοντα βαρυγδούποισιν ἀήταις
στήσεν ἐοῖς καμάτοις Ἀμμώνιος, ὃς βασιλῆος
ἐστὶ πατήρ· κείνῳ δὲ μετ' ἄγρια κύματα ναῦται
χεῖρας ἀερτάζουσιν, ἄτε κλυτῷ Ἐννοσιγαίῳ.

5

¹ This must allude to a mole or something similar.

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671.—ANONYMOUS

On a Lighthouse in the same City

A. Who executed so great a work? What is his city and what his office? B. Ambrosius of Mylasa, the proconsul, built the lighthouse.

672.—ANONYMOUS

On the same City

THOUGH thou journeyest over the sea-bound circle of the whole dry land, thou shalt nowhere see a place superior to this which renowned Ioannes, glorifying her the queen of all this land, has made so admirable; for from the sea itself¹ he won unceasing delight for Homer's city.

673.—ANONYMOUS

On a Place in the same City

ASCLEPIUS did this work, too, for Hippolyta.²

674.—ANONYMOUS

In the Pharos at Alexandria

I AM the tower that helps straying mariners, lighting up the blaze of Poseidon's comforting torch. Ammonius, who is the father of our emperor,³ re-erected me by his labour when, borne down by the loud-roaring gales, I was about to fall. To him the sailors, escaped from the wild waves, lift up their hands as to the glorious Earth-shaker.

² The meaning is quite obscure.

³ *i.e.* a patrician of Constantinople.

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675.—ΑΛΛΟ

Εἰς τὸν φάρον ἐν Σμύρῃ

Μηκέτι δειμαίνοντες ἀφεγγέα νυκτὸς ὀμίχλην,
εἰς ἐμὲ θαρσαλέως πλώετε, ποντοπόροι.
πᾶσιν ἄλωμένοις τηλαυγέα δαλὸν ἀνάπτω,
τῶν Ἀσκληπιαδῶν μνημοσύνην καμάτων.

676.—ΑΔΕΣΠΟΤΟΝ

Εἰς πηγὴν ἐν τῷ Ὀλύμπῳ ὄρει

Ταῖς Προύσης Νύμφαις ὑποείκομεν· ἀλλὰ καὶ αὐταὶ
κρέσσονες ἡμεῖων χαίρετε Πυθιάδες·
αἱ δ' ἄλλαι πᾶσαι μετὰ Πύθια καὶ μετὰ Προύσαν
ἡμετέραις Νύμφαις εἷξατε Νηϊάδες.

677.—ΑΓΑΘΙΟΤ ΣΧΟΛΑΣΤΙΚΟΤ

Εἰς οἶκον ἐν Βυζαντίῳ

Τεῦξέ με πολλὰ καμῶν Μουσώνιος οἶκον ἀγητὸν
τηλίκον, ἀρκτῶοις ἄσθμασι βαλλόμενον.
ἔμπης οὐκ ἀπέειπεν ἀφεγγέα δώματα Μοίρης,
ἀλλὰ με καλλείψας ἐν χθονὶ ναιετάει.
καί ῥ' ὁ μὲν εἰς ὀλίγην κείται κόνιν· ἡ δὲ περισσὴ
τέρψις ἐπὶ ξείνοις ἀνδράσιν ἐκκέχυμαι.

678.—ΑΔΕΣΠΟΤΟΝ

Ἐν κόμῃ τῆς Σμύρνης

Οἶον ἔτλης καὶ τοῦτον, Ἀγακλείδη, μέγαν ἄθλον,
θυμῷ τολμητῇ κῦδος ἄριστον ἐλών·
νύμφης ἀρχαίης Βάσσης πολυκαγκέα χῶρην
ὔδασι καὶ λουτροῖς θήκας ἀφνειοτέρην.

THE DECLAMATORY EPIGRAMS

675.—ANONYMOUS

On the Lighthouse at Smyrna

SAIL to me fearlessly, ye mariners, no longer dreading the rayless gloom of the night. For all wanderers burns my far-flashing torch, keeping alive the memory of my builders the Aselepiadae.¹

676.—ANONYMOUS

On a Fountain in the Asiatic Mount Olympus

I YIELD to the Nymphs of Prusa, and salute, too, those of the Pythian² waters as my superiors. But let the whole company of Naiads after Pythia and after Prusa give way to my Nymphs.

677.—AGATHIAS SCHOLASTICUS

On a House in Constantinople

MUSONIUS built me with great labour, this large and imposing house, exposed to the north wind's blasts. Yet did he not avoid the dark house of Fate, but abandoning me he dwells underground. In a narrow bed of earth he lies, and I, his chiefest delight, am given up to strangers.

678.—ANONYMOUS

On a Village near Smyrna

WHAT a great and laborious work is this, too, that thou hast achieved, Agaclides, gaining great glory by thy daring! Thou hast enriched this parched land of the ancient Nymph Bassa with water and baths.

¹ The medical guild at Smyrna. ² In Bithynia.

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679.—ΑΔΕΣΠΟΤΟΝ

Ἐν Ἀσσω

Πᾶσα μὲν Ἀξιόχῳ πόλις εὐχεται· ἄλλο γὰρ ἄλλης
 πῆμα παραστείχων, ὡς θεός, ἠκέσατο·
 ἔξοχα δὲ κραναῇ ῥόον ὕδατος ὥπασεν Ἀσσω,
 πολλῶν πετράων σκληρὰ μέτωπα τεμών.
 μηκέτι φεύγετε πάντες ἀποπρὸ θεόντες, ὀδίται·
 πλημμύρῳ ψυχροῖς ὕδασιν Ἀξιόχου.

680.—ΑΔΕΣΠΟΤΟΝ

Εἰς παραθαλάσσιον κῆπον, ἐν ᾧ ἦν καὶ λουτρόν, ἐν
 Ἀντιοχείᾳ

Ἔγας τρεῖς μοι Χάριτας λεύσσεις, ξένε· Ποντομέδων γὰρ
 γείτονος ἐκ πόντου τὴν μίαν εἰργάσατο·
 τὴν δ' ἐτέρην ἐτέλεσσε φυτῶν εὐκαρπος ἀλωή·
 τὴν δ' ὑπολειπομένην τοῦτο τὸ λουτρόν ἔχει.

681.—ΛΕΟΝΤΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς κόγχην ἔχουσαν Ἀφροδίτην

Ἄ μέγα σοι, Διόνυσε, χαρίζομαι· εἰς ἐμὲ Κύπρις
 λούεται· ἐξ αὐτῆς σοὶ τὰ κύπελλα φέρω.

682.—ΑΔΕΣΠΟΤΟΝ

Εἰς τὸν τετράπλευρον κίονα τὸν ἐν Ἱπποδρόμῳ
 Κίονα τετράπλευρον, αἰὲν χθονὶ κείμενον ἄχθος,
 μῦθος ἀναστήσαι Θευδόσιος βασιλεὺς
 τολμήσας, Πρόκλον ἐπεκέκλετο, καὶ τόσος ἔσται
 κίων ἠελίοις ἐν τριακονταδύο.

¹ The inscription is still preserved *in situ*.

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679.—ANONYMOUS

On an Aqueduct at Assus

ALL cities worship Axiochus, for, on his progress, like a god he has healed the ills of each. Especially on rugged Assus did he bestow running water, cutting through the hard face of many rocks. No longer run off to a distance, all ye travellers. I overflow with the cold water of Axiochus.

680.—ANONYMOUS

On a Sea-side Garden at Antioch in which was a Bath

THOU seest in me the three Graces, stranger. Poseidon wrought the one from the neighbouring sea, the second is the work of my garden rich in produce, and the remaining one is supplied by this bath.

681.—LEONTIUS SCHOLASTICUS

On a Shell with a Carving of Aphrodite

IT is a great favour I grant thee, Dionysus. Cypris bathes in me, and from her I bring thee the cup.

682.—ANONYMOUS

On the Obelisk in the Hippodrome¹

IT was only the Emperor Theodosius who undertook to raise the four-sided column which had ever lain a burden on the earth. He committed the task to Proclus,² and so great a column stood erect in thirty-two days.

² The prefect of the city.

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683.—ΑΔΗΛΟΝ

Ἄλφεὸς ἄρρεν ὕδωρ, Ἄρεθούσιόν ἐστι τὸ θῆλυ·
καὶ γάμον εὖρεν Ἐρως, κίρναμένων ὑδάτων.

684.—ΑΔΗΛΟΝ

Εἰς τὴν ἐν Τάφῳ τῇ νήσῳ κρήνην
Ὠκεανοῦ θυγάτηρ καὶ Τηθύος εἰμὶ Νύχεια
κρήνη· Τηλεβοαὶ γάρ με τόδ' ὠνόμασαν·
Νύμφαις μὲν προχέω λουτρόν, θνητοῖσι δ' ὑγείην·
θῆκε δέ με Πτερέλας υἱὸς Ἐνναλίου.

685.—ΑΔΗΛΟΝ

Εἰς Καμάριναν τὴν ἐν Σικελίᾳ λίμνην
Μὴ κίνει Καμάριναν, ἀκίνητος γὰρ ἀμείνων,
μὴ ποτε κινήσας τὴν μείονα μείζονα θείης.

686.—ΑΔΕΣΠΟΤΟΝ

Εἰς τὴν πύλην τὴν ἀνατολικὴν τῆς Θεσσαλονίκης
Ἦνορέης ὀλετῆρα ὑπερφιάλου Βαβυλῶνος
καὶ σέλας ἀκτεάνοιο δίκης Βασίλειον ὑπαρχον,
ξεῖνε, νόφ σκίρτησον, ἰδὼν ἐφύπερθε πυλάων.
εὐνομίης ποτὶ χῶρον ἀριστογένεθλον ὀδεύεις,
βάρβαρον οὐ τρομέεις, οὐκ ἄρρενας ἄρρενοκοίτας.
ὄπλα Λάκων, σὺ δὲ τεῖχος ἔχεις βασιλείον ἄγαλμα.

¹ One of the Echinades islands at the mouth of the Adriatic.

² The first line alone is elsewhere cited as the response of Apollo when the people of Camarina asked him if they should drain the marsh near their city.

³ As the terms of the epigram suit the emperor Basil I.,

THE DECLAMATORY EPIGRAMS

683.—ANONYMOUS

On Alpheus and Arethusa

ALPHEUS is a male water, Arethusa a female, and Love accomplished their marriage by mixing the waters.

684.—ANONYMOUS

On the Fountain on the Island Taphos¹

I AM the fountain Nychea, daughter of Ocean and Tethys, for so the Teleboae named me. I pour forth a bath for the Nymphs and health for mortals. It was Pterelas, the son of Ares, who placed me here.

685.—ANONYMOUS

On Camarina the Sicilian Lake²

MOVE not Camarina, for it is best unmoved, lest, if thou move it, thou make the lesser greater.

686.—ANONYMOUS

On the Eastern Gate of Thessalonica

EXULT in thy heart, stranger, when thou seest above the gate the prefect Basil,³ destroyer of the valour of insolent Babylon and light of incorrupt justice. Thou goest to the place of good government, the mother of excellent sons. Thou hast no need to fear the barbarian or sodomites.⁴ The Spartan for a wall has his arms, and thou a royal statue (*or* the statue of Basil.)

who conquered the Arabs in Mesopotamia and was celebrated as a legislator, it probably refers to him in spite of the title "Prefect" given him.

⁴ *i.e.* the Arabs. The Greeks at the time charged the Oriental nations with this vice. There is no reference to measures for its suppression.

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687.—ΑΔΗΛΟΝ

Μορφὰς ὁ γράψας, ἤθελον καὶ τοὺς τρόπους·
ἀνεσείρασε δέ μου τὴν ὄρεξιν ἢ τέχνη.
κάλει δέ μ' Ἀλέξανδρον εὐλαλον, φίλος.

688.—ΑΛΛΟ

Εἰς πύλην τοῦ Ἄργους

Τὴνδε πύλην λάεσσιν εὐξέστοις ἀραρυῖαν,
ἀμφότερον, κόσμον τε πάτρη καὶ θάμβος ὀδίταις,
τεῦξε Κλέης Κλεάδας ἀγανῆς πόσις εὐπατερείης,
Λερναίων ἀδύτων περιώσιος ὀργιοφάντης,
τερπόμενος δώροισιν ἀγασθενέων βασιλήων.

5

689.—ΑΛΛΟ

Εἰς τὴν Εὐγενίου πόρταν ἐν Βυζαντίῳ

Οὗτος Ἰουλιανὸς λαοσσόα τείχεα πήξας,
στῆσε τρόπαιον, ἐῆς σύμβολον ἀγρυπνίης,
σφάζειν ἀντιβίους ἐχθροὺς ἀπάνευθε μενοινῶν,
ἢ πόλεως προπάροιθ' ἐκκροτέειν πολέμους.

690.—ΑΛΛΟ

Εἰς πόρταν τὴν ἐπιλεγομένην ξυλόκερκον ἐν Βυζαντίῳ
Θευδόσιος τόδε τείχος ἀναξ, καὶ ὕπαρχος Ἐφῶς
Κωνσταντῖνος ἔτευξαν ἐν ἡμασιν ἐξήκοντα.

¹ In this line it seems to be the portrait which speaks.

THE DECLAMATORY EPIGRAMS

687.—ANONYMOUS

On a Painting

I WHO painted the form would fain have painted also the character, but the limits of art checked my eagerness. Call me eloquent Alexander, my friend.¹

688.—ANONYMOUS

On the Gate of Argos

THIS gate, built of polished stone, both an ornament for Argos and an object of admiration for travellers, was erected by Cleadas, the husband of gentle and noble Clea. He was the excellent hierophant of the sanctuary of Lerna, and enjoyed the generosity of powerful monarchs.²

689.—ANONYMOUS

On the Gate of Eugenius in Constantinople

THIS Julian³ who built the walls that protect the city erected the trophy in memory of his vigilance. He studied rather to slay his enemies at a distance than to stir up war before the city.

690.—ANONYMOUS

On the Gate called Xylocircus at Constantinople

THEODOSIUS⁴ the emperor and Constantine, prefect of the East, built this wall in sixty days.

² A stone from Argos, now at Oxford, has the dedication, also in verse, by this Cleadas of his father's statue.

³ No doubt the Emperor. ⁴ The Younger (A. D. 408-450).

GREEK ANTHOLOGY

691.—ΑΛΛΟ

Εἰς πόρταν τοῦ Ῥησίου ἐν Βυζαντίῳ
 Ημασιν ἐξήκοντα φιλοσκήπτρω βασιλῆϊ
 Κωνσταντῖνος ὑπαρχος ἐδείματο τείχει τείχος.

692.—ΑΛΛΟ

Βιβιανοῦ τόδε ἔργον, ὃν ἀντολῖαι δύσιές τε
 μέλπουσιν γεραρῶς εἴνεκεν εὐνομίας.

693.—ΑΛΛΟ

Τόνδε Τύχης ἀνέγειρε δόμον Δημήτριος ἀρχός,
 τὴν πόλιν οἰκτείρας, ὡς πάϊς Ἰερίου·
 αὐτοῦ καὶ βουλῆ τὰδ' ἐδείματο, οὔτε πόλῃος
 οὔτε τι δημοτέροις χρήμασιν, ἀλλ' ἰδίοις.

694.—ΑΔΗΛΟΝ

Εἰς καμάραν

Μεσσαλινοῖο γόνος τόδε θέσκελον ἔκτισε τόξον.

695.—ΑΛΛΟ

Εἰς λίθον ἀκοίτονον

Ὅρας τὸ κάλλος ὅσσον ἐστὶ τῆς λίθου
 ἐν ταῖς ἀτάκτοις τῶν φλεβῶν εὐταξίαις.

696.—ΑΔΗΛΟΝ

Εἰς ἀψίδα ἐν τῇ βασιλικῇ ἐν Βυζαντίῳ

Τετραπόροις ἀψίσι πόλιν Θεόδωρος ἐγείρας,
 ἄξιός ἐστι πόλιν καὶ τέτρατον ἡνιοχεῦσαι.

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691.—ANONYMOUS

On the Gate of Rhesius at Constantinople

IN sixty days Constantine the prefect built this strengthening wall for his sceptred sovereign.

692.—ANONYMOUS

On some Building

THIS is the work of Vivianus, of whom East and West sing with honour because of his just government.

693.—ANONYMOUS

On a Temple of Fortune

DEMETRIUS the governor erected this temple of Fortune, feeling compassion for the city, like the son of Hierius he was. He built it on his own initiative, not the city's, and at his own, not at the public expense.

694.—ANONYMOUS

On an Arch

THE son of Messalinus built this magnificent arch.

695.—ANONYMOUS

On the Stone Acoetonus

You see what great beauty lies in the disorderly order of the veins in the stone.

696.—ANONYMOUS

On the Portico of the Basilica in Constantinople

THEODORUS,¹ having built for the city four porticos, deserves to govern the city a fourth time.

¹ In the reign of Theodosius II.

GREEK ANTHOLOGY

697.—ΑΔΗΛΟΝ

Εἰς ἕτερον μέρος τῆς αὐτῆς ἀψίδος
 Ἐπρεπέ σοι, Θεόδωρε, Τύχης εὐκίονα νηὸν
 ἔργου κοσμῆσαι θαύματι τοσσατίου,
 δῶρά τε κυδήεντα πορεῖν χρυσάσπιδι Ῥώμῃ,
 ἢ σ' Ὑπατον τεύξεν, καὶ τρισέπαρχον ὀρᾶ.

698.—ΑΛΛΟ

Μόψου τήνδ' ἔσορᾶς κλεινὴν πόλιν, ἣν ποτε μάντις
 δείματο, τῷ ποταμῷ κάλλος ὑπερκρεμάσας.

699.—ΑΛΛΟ

Εἰς πηγὴν ὀνομαζομένην Ὀλυμπιάδα
 Ἐνθεν Ἀλέξανδρος Μακεδῶν πίεν ἀγλαὸν ὕδωρ·
 μητρὸς δ' εἶπε γάλακτι πανεῖκελα ρεύματα πηγῆς,
 ἢ καὶ Ὀλυμπιάδος πόρεν οὐνομα, σῆμα δὲ τοῦτο.

700.—ΣΙΜΩΝΙΔΟΥ

Γράψε Πολύγνωτος, Θάσιος γένος, Ἀγλαοφῶντος
 υἱός, περθομένην Ἰλίου ἀκρόπολιν.

701.—ΑΔΗΛΟΝ

Εἰς ναὸν τοῦ Διὸς κτισθέντα παρὰ τῶν Κεκροπιδῶν
 Αὐτοῦ Ζηνὸς ὄδ' οἶκος ἐπάξιος· οὐδ' ἂν Ὀλυμπος
 μέμψεται οὐρανόθεν Ζῆνα κατερχόμενον.

¹ The same as the Basilica.

² B.C. 399.

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697.—ANONYMOUS

On another part of the same Portico

It beseeemed thee, Theodorus, to adorn the columned temple of Fortune¹ by such a wonderful work, and to give splendid gifts to Constantinople, city of the golden shield, which made thee consul² and sees thee for the third time prefect.

698.—ANONYMOUS

On the City of Mopsuestia

You look on this famous city of Mopsus,³ which the seer once built, hanging its beauty over the river.

699.—ANONYMOUS

On a Fountain called Olympias

FROM this fountain Alexander of Macedon drank splendid water, and said its streams were like his mother's milk. Hence he named it Olympias, as this stone testifies.

700.—SIMONIDES

POLYGNOTUS of Thasos, the son of Aglaophon, painted the sack of the citadel of Troy.⁴

701.—ANONYMOUS

On the Temple of Olympian Zeus at Athens

THIS house is worthy of Zeus. Not even Olympus would blame Zeus for descending here from heaven.

¹ A mythical seer who had an oracle here and elsewhere in Cilicia.

⁴ On the Lesche of the Cnidians at Delphi.

GREEK ANTHOLOGY

702.—ΑΛΛΟ

Εἰς τὸ αὐτό

Κεκροπίδαι Διὶ τόνδ' ἔθεσαν δόμον, ὡς ἀπ' Ὀλύμπου
μισσόμενος ποτὶ γᾶν, ἄλλον Ὀλυμπου ἔχοι.

703.—ΑΛΛΟ

Τεάρου ποταμοῦ κεφαλαὶ ὕδωρ ἄριστόν τε καὶ
κάλλιστον παρέχονται πάντων ποταμῶν· καὶ ἐπ'
αὐτὰς ἀπίκετο ἐλαύνων ἐπὶ Σκύθας στρατὸν ἀνὴρ
κάλλιστος καὶ ἄριστος πάντων ἀνθρώπων Δαρείος
οὐστάσπεος, Περσέων τε καὶ πάσης τῆς ἠπείρου 5
βασιλεύς.

704.—ΑΔΗΛΟΝ

Τῆκει καὶ πέτρην ὁ πολὺς χρόνος· ἀλλ' ἀρετῶν
Ἀσκληπιοδότου τὸ κλέος ἀθάνατον,
ὅσσα καὶ οἶα πόρην γέρα πατρίδι· τοῖς ἐπὶ πᾶσι
καὶ τότε μετρέισθω κοῖλον ἔρεισμα θόλου.

705.—ΑΔΗΛΟΝ

Δῶρον Τερμησσοῖο δικασπολῆς χάριν ἀγνῆς·
Εὐσέβιος θεράπων θῆκε θεῶ τὸ γέρας.

706.—ΑΝΤΙΠΑΤΡΟΤ

Δένδρεον ἱερόν εἰμι· παρερχόμενός με φυλάσσει
πημαίνειν· ἀλγῶ, ξεῖνε, κολουόμενη.

THE DECLAMATORY EPIGRAMS

702.—ANONYMOUS

On the Same

THE Athenians set up this house to Zeus, so that, descending from Olympus to earth, he might find another Olympus.

703

An Extract from Herodotus (iv. 91)

THE sources of the river Tearus supply the best and most beautiful water of any river, and to these came, leading his army against Sardis, the most beautiful and best of all men, Darius, son of Hystaspes, king of Persia and all the continent.

704.—ANONYMOUS

On a Rotunda¹

LONG time wears out even stone, but immortal is the renown of the good deeds of Asclepiodotus in giving so many and such splendid gifts to his native place. Now in addition to them all should be reckoned this hollow structure with its dome.

705.—ANONYMOUS

THIS gift, received from the city of Termessus² in recognition of his upright jurisdiction, Eusebius dedicates to the god whose servant he is.

706.—ANTIPATER OF THESSALONICA (?)

I AM a holy tree. Beware of injuring me as thou passest by, stranger, for I suffer pain if I am muti-

¹ At Aphrodisias in Caria. The stone has been found.

² In Lycia.

GREEK ANTHOLOGY

μέμνεο, παρθένιός μοι ἔπι φλόος, οὐχ ἄπερ ὠμαῖς
 ἀχράσιν· αἰγείρων τίς γένος οὐκ ἐδάη;
 εἰ δὲ περιδρῦψης με παρατραπίην περ εἰούσαν,
 δακρύσεις· μέλομαι καὶ ξύλον Ἡελίφ. 5

707.—ΤΥΛΛΙΟΥΤ ΓΕΜΙΝΟΥ

Εἰμὶ μὲν ἐν ποταμοῖς, πελάγει δ' ἴσα μέτρα διώκω,
 Στρυμών, Ἡμαθίης τὸ γλυκερὸν πέλαγος·
 βένθος ὁμοῦ καὶ ἄρουρα δι' ὕδατος· ἦ γὰρ ἐγείρω
 ὀμπνιακῶν χαρίτων ἡδύτερον τρίβολον.
 ἔστι καὶ Ἡμαθίης γόνιμος βυθός· ἄμμι δέ, Νεῖλε, 5
 κρείσσω ἔσθ' ὁ φέρων τὸν στάχυν, οὐχ ὁ τρέφων.

708.—ΦΙΛΙΠΠΟΥ

Ἐξευξ' Ἑλλήσποντον ὁ βάρβαρος ἄφρονι τόλμῃ,
 τοὺς δὲ τόσους καμάτους πάντα ἔλυσε χρόνος·
 ἀλλὰ Δικαιάρχεια διηπείρωσε θάλασσαν,
 καὶ βυθὸν εἰς χέρσον σχῆμα μετεπλάσατο·
 λᾶα, βαθὺ στήριγμα, κατερρίζωσε πέλωρον,
 χερσὶ Γιγαντεῖαις δ' ἔστασε νέρθεν ὕδωρ. 5
 ἦν ἄλ' αἰεὶ πλώειν· διοδευομένη δ' ὑπὸ ναυταῖς
 ἄστατος, εἰς πεζοὺς ὠμολόγησε μένειν.

709.—ΤΟΥ ΑΥΤΟΥ

Εὐρώταν ὡς ἄρτι διάβροχον ἐν τε ῥεέθροις
 εἴλκυσ' ὁ τεχνίτης ἐν πυρὶ λουσάμενον·

¹ The daughters of the Sun continued to weep for their brother Phaethon until turned into poplars.

² The inhabitants made a kind of sweet bread from the seeds of this plant (*trapa natans*); it is still used in some

THE DECLAMATORY EPIGRAMS

lated. Remember that my bark is still virginal, not like that of savage wild pear-trees. Who does not know what the race of poplars is like? If thou dost bark me, as I stand here by the road, thou shalt weep for it. Though I am but wood, the Sun cares for me.¹

707.—TULLIUS GEMINUS

I AM reckoned among rivers, but rival the sea in volume, Strymon, the fresh-water sea of Thrace. I am both a deep stream and a field yielding crops through my water, for water-chestnuts sweeter than the fruits of Demeter rise from me.² The depths, too, are productive in Thrace, and we deem, Nile, that the bearer of the crop is superior to its feeder.

708.—PHILIPPUS

THE barbarian bridged the Hellespont in his daring folly, but Time dissolved all that labour. Now Dicaearchia has made the sea a continent, and given the depths the form of dry land. She fixed firmly in the depths a vast supporting structure of stone, and with the hands of the Giants made the water beneath stand still. We could always sail over the sea, but insecure as it was for sailors who travelled on it, it has now promised to remain secure for foot-travellers.³

709.—BY THE SAME

On the Bronze Statue of the Eurotas by Eutyichides

THE artist moulded Eurotas fresh from his bath of fire, as if still wet and immersed in his stream. For places for the purpose, and has, in fact, been introduced as a food-plant into American rivers.

³ *cp.* Book VII. 379, of which this is an imitation.

GREEK ANTHOLOGY

πᾶσι γὰρ ἐν κόλοις ὑδατούμενος ἀμφινένευκεν
 ἐκ κορυφῆς ἐς ἄκρους ὑγροβατῶν ὄνυχας.
 ἂ δὲ τέχνα ποταμῶ συνεπήρικεν· ἂ τίς ὁ πείσας 5
 χαλκὸν κωμάζειν ὕδατος ὑγρότερον;

710.—ΑΔΕΣΠΟΤΟΝ

Εἰς τὰς ἐν Μέμφει πυραμίδας

“Ὅσσαν ἐπ’ Οὐλύμπῳ καὶ Πήλιον ὑψωθέντα
 ψευδῆς ἱστορίας ῥῆσις ἀνεπλάσατο·
 Πυραμίδες δ’ ἔτι νῦν Νειλωίδες ἄκρα μέτωπα
 κύρουσιν χρυσεοῖς ἀστράσι Πληϊάδων.

711.—ΖΗΝΟΒΙΟΥ ΓΡΑΜΜΑΤΙΚΟΥ

Αὐτὴν Γραμματικὴν ὁ ζωγράφος ἤθελε γράψαι·
 Βίκτορα δὲ γράψας, “Τὸν σκοπόν,” εἶπεν, “ἔχω.”

712.—ΜΗΤΡΟΔΩΡΟΥ

Αὐτὸν Ἰωάννην ὁ γέρον ὄτ’ ἐδέξατο θεσμός,
 εἶπεν ἀνηβήσας· “Αὐθις ἔχω σε, Σόλων.”

713.—ΑΔΗΛΟΝ

Εἰς τὴν Μύρωνος βοῦν

Βοίδιον εἶμι Μύρωνος, ἐπὶ στήλης δ’ ἀνάκειμαι.
 Βουκόλε, κεντήσας εἰς ἀγέλην μ’ ἄπαγε.

714.—ΑΛΛΟ

Τίπτε, Μύρων, μὲ τὸ βοίδιον ἐνταυθοῖ παρὰ βωμοῖς
 ἔστασας; οὐκ ἐθέλεις εἰσαγέμεν μέγαρον;

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all his limbs are pliant and liquid as water, and he moves flowingly from his head to the tips of his fingers and toes. Art vied with the river. Who was it that coaxed the bronze statue to riot along more liquidly than water?

710.—ANONYMOUS

On the Pyramids in Memphis

LEGEND invented the false story of Ossa and Pelion mounted on Olympus. But even yet the Egyptian pyramids reach the golden Pleiads with their summits.

711.—ZENOBIUS THE GRAMMARIAN

THE painter wished to depict Grammar herself, and having painted Victor, said: "I have attained my end."

712.—METRODORUS

WHEN Law in her old age had been visited by Joannes, she said, rejuvenated: "Solon, I have you again with me."

713-742 are all on Myron's celebrated Statue of a Heifer. It stood originally in the Agora at Athens, but was transferred to the Temple of Peace at Rome

713.—ANONYMOUS

I AM Myron's little heifer, set up on a base. Goad me, herdsman, and drive me off to the herd.

714.—ANONYMOUS

WHY, Myron, didst thou set me here by the altars?
Wilt thou not lead me into the house?

GREEK ANTHOLOGY

715.—ΑΝΑΚΡΕΟΝΤΟΣ

Βουκόλε, τὰν ἀγέλαν πόρρω νέμε, μὴ τὸ Μύρωνος
βοίδιον ὡς ἔμπνουν βουσι συνεξελάσης.

716.—ΤΟΥ ΑΥΤΟΥ

Βοίδιον οὐ χοάνοις τετυπωμένον, ἀλλ' ὑπὸ γήρως
χαλκωθὲν σφετέρῃ ψεύσατο χειρὶ Μύρων.

717.—ΕΤΗΝΟΥ

* Ἡ τὸ δέρας χάλκειον ὄλον βοῖ τὰδ' ἐπίκειται
ἔκτοθεν, ἧ ψυχὴν ἔνδον ὁ χαλκὸς ἔχει.

718.—ΤΟΥ ΑΥΤΟΥ

Αὐτὸς ἐρεῖ τάχα τοῦτο Μύρων· “Οὐκ ἔπλασα ταύταν
τὰν δάμαλιν, ταύτας δ' εἰκόν' ἀνεπλασάμην.”

719.—ΛΕΩΝΙΔΟΥ

Οὐκ ἔπλασέν με Μύρων, ἐψεύσατο· βοσκομένην δὲ
ἐξ ἀγέλας ἐλάσας, δῆσε βάσει λιθίνῳ.

720.—ΑΝΤΙΠΑΤΡΟΥ ΣΙΔΩΝΙΟΥ

Εἰ μὴ μου ποτὶ τὰδε Μύρων πόδας ἤρμωσε πέτρα,
ἄλλαις ἂν νεμόμαν βουσὶν ὁμοῦ δάμαλις.

721.—ΤΟΥ ΑΥΤΟΥ

Μόσχε, τί μοι λαγόνεσσι προσέρχεται; τίπτε δὲ μυκᾷ;
ἂ τέχνα μαζοῖς οὐκ ἐνέθηκε γάλα.

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715.—ANACREON (?)

HERDSMAN, pasture thy herd far from here, lest taking Myron's heifer to be alive thou drive it off with the rest.

716.—BY THE SAME

MYRON pretended this heifer to be the work of his hands, but it was never formed in the mould, but turned into bronze owing to old age.

717.—EVENUS

EITHER a complete hide of bronze clothes here a real cow, or the bronze has a soul inside it.

718.—BY THE SAME

PERHAPS Myron himself will say this: "I did not mould this heifer, but its image.

719.—LEONIDAS

MYRON did not mould me; he lied; but driving me from the herd where I was feeding, he fixed me to a stone base.

720.—ANTIPATER OF SIDON

IF Myron had not fixed my feet to this stone I would have gone to pasture with the other cows.

721.—BY THE SAME

CALF, why dost thou approach my flanks, and why dost thou low? The artist put no milk in my udder.

GREEK ANTHOLOGY

721A.—ΑΔΕΣΠΟΤΟΝ

Ἡ βοῦς ἐξ ἀρότου νέον ἤλυθε, καὶ διὰ τοῦτο
ὀκνεῖ, κούκ ἐθέλει βῆμ' ἐπίπροσθεν ἄγειν.

722.—ΤΟΥ ΑΥΤΟΥ ΑΝΤΙΠΑΤΡΟΥ

Τὰν δάμαλιν, βουφορβέ, παρέρχεο, μηδ' ἀπάνευθε
συρίσδης· μαστῶ πόρτιν ἀπεκδέχεται.

723.—ΤΟΥ ΑΥΤΟΥ

Ἄ μόλιβος κατέχει με καὶ ἅ λίθος· εἵνεκα δ' ἂν σεῦ,
πλάστα Μύρων, λωτὸν καὶ θρύον ἐδρεπόμαν.

724.—ΤΟΥ ΑΥΤΟΥ

Ἄ δάμαλις, δοκέω, μυκήσεται· ἢ ῥ' ὁ Προμηθεὺς
οὐχὶ μόνος, πλάττεις ἔμπνοα καὶ σὺ Μύρων.

725.—ΑΔΗΛΟΝ

Βοῦν ἰδίαν ποτὲ βουσι Μύρων μιχθεῖσαν ἐζήτει·
εὔρε μόλις δ' αὐτήν, τὰς βόας ἐξελάσας.

726.—ΑΛΛΟ

Ἄ βοῦς ἅ τίκτους' ἀπὸ γαστέρος ἔπλασε τὰν βοῦν·
ἅ δὲ Μύρωνος χεῖρ οὐ πλάσεν, ἄλλ' ἔτεκεν.

727.—ΑΔΗΛΟΝ

Καὶ χαλκῇ περ εἴουσα λάλησεν ἂν ἅ κεραῆ βοῦς,
εἷ οἱ σπλάγχνα Μύρων ἔνδον ἔτεχνάσατο.

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721A.—ANONYMOUS

THE cow has just returned from ploughing, and owing to that is lazy and will not advance.

722.—ANTIPATER

PASS by the heifer, cowherd, and whistle not to her from afar. She is expecting her calf to suckle it.

723.—BY THE SAME

THE lead and stone hold me fast, but, otherwise, thanks to thee, sculptor Myron, I would be nibbling lotus and rushes.

724.—BY THE SAME

I THINK the heifer will low. Of a truth it is not Prometheus alone who moulds living creatures, but thou too, Myron.

725.—ANONYMOUS

MYRON was looking for his own cow among the others, and found it with difficulty by driving the rest away.

726.—ANONYMOUS

THE cow, its mother, moulded this heifer giving birth to it, but the hand of Myron did not mould it, but gave birth to it.

727.—ANONYMOUS

THE horned cow would have spoken, though made of bronze, if Myron had worked entrails inside it.

728.—ΑΝΤΙΠΑΤΡΟΥ

Ἄ δάμαλις, δοκέω, μυκήσεται· ἦν δὲ βραδύνη,
χαλκὸς ὁ μὴ νοέων αἴτιος, οὐχὶ Μύρων.

729.—ΑΛΛΟ

Πηκτόν μοί τις ἄροτρον ἐπ' αὐχένι καὶ ζυγὰ θέσθω·
εἵνεκα γὰρ τέχνας σείω, Μύρων, ἀρόσω.

730.—ΔΗΜΗΤΡΙΟΥ ΒΙΘΥΝΟΥ

Ἦν μ' ἐσίδη μόσχος, μυκήσεται· ἦν δέ γε ταῦρος,
βήσεται· ἦν δὲ νομεύς, εἰς ἀγέλαν ἐλάσει.

731.—ΑΛΛΟ

Ἦδε Μύρων μ' ἔστησε τὸ βοίδιον· οἱ δὲ νομῆες
βάλλουσίν με λίθοις, ὡς ἀπολειπόμενον.

732.—ΜΑΡΚΟΥ ΑΡΓΕΝΤΑΡΙΟΥ

Βουκόλον ἦν ἐσίδη τὸν ἐμόν, ξένε, τοῦτ' ἔπος αὐτῷ
εἶπον, ὅθ' ὁ πλάστης ὠδέ μ' ἔδησε Μύρων.

733.—ΑΔΗΛΟΝ

Τὰν βοῦν τάνδε Μύρων, ξεῖν', ἔπλασεν, ἂν ὅδε μόσχος
ὡς ζῶσαν σαίνει, ματέρα δερκόμενος.

734.—ΔΙΟΣΚΟΡΙΔΟΥ

Ταῦρε, μάτην ἐπὶ μόσχον ἐπέιγαι· ἔστι γὰρ ἄπνους·
ἀλλὰ σ' ὁ βουπλάστας ἐξαπάτησε Μύρων.

THE DECLAMATORY EPIGRAMS

728.—ANTIPATER

THE heifer, I think, will low, and if it delays it is the fault of the senseless bronze, not Myron's.

729.—ANONYMOUS

LET someone attach me to the solid plough and put a yoke on my neck, for as far as depends on thy art, Myron, I will plough.

730.—DEMETRIUS OF BITHYNIA

IF a calf sees me, it will low; a bull will mount me, and the herdsman drive me to the herd.

731.—ANONYMOUS

MYRON placed me, the heifer, here, but the herdsmen throw stones at me thinking I have strayed.

732.—MARCUS ARGENTARIUS

STRANGER, if thou seest my herdsman, give him this message, that the sculptor Myron tied me up here.

733.—ANONYMOUS

STRANGER, it was Myron who moulded this cow, on which this calf fawns as if it were alive, taking it for its mother.

734.—DIOSCORIDES

IN vain, bull, thou rushest up to this heifer, for it is lifeless. The sculptor of cows, Myron, deceived thee.

GREEK ANTHOLOGY

735.—ΑΛΛΟ

Σείο, Μύρων, δαμάλει παρακάτθανε μόσχος ἀλαθείς,
καὶ γάλα πιστεύων χαλκὸν ἔσωθεν ἔχειν.

736.—ΑΛΛΟ

Φεῦ σὺ Μύρων, πλάσσας οὐκ ἔφθασας· ἀλλὰ σὲ
χαλκός,
πρὶν ψυχὴν βαλέειν, ἔφθασε πηγνύμενος.

737.—ΑΛΛΟ

Χαλκείαν τύπτεις δάμαλιν· μέγα σ' ἤπαφε τέχνα,
βουκόλε· τὰν ψυχὰν οὐ προσέθηκε Μύρων.

738.—ΙΟΥΛΙΑΝΟΥ ΑΠΟ ΥΠΑΡΧΩΝ
ΑΙΓΥΠΤΙΟΥ

Ἐν βοῖ τὰδ' ἐμάχοντο Φύσις καὶ πότνια Τέχνα·
ἀμφοτέραις δὲ Μύρων ἴσον ὄπασσε γέρας·
δερκομένοις μὲν γὰρ Φύσιος κράτος ἤρπασε Τέχνα·
αὐτὰρ ἐφαπτομένοις ἢ Φύσις ἐστὶ φύσις.

739.—ΤΟΥ ΑΥΤΟΥ

Ἦπαφε καὶ σὲ μύωπα Μύρων, ὅτι κέντρον ἐρείδεις
πλευραῖς χαλκοχύτοις ἀντιτύποιο βοός.
οὐ νέμεσις δὲ μύωπι· τί γὰρ τόσον; εἴ γε καὶ αὐτοὺς
ὀφθαλμοὺς νομέων ἠπερόπευσε Μύρων.

740.—ΓΕΜΙΝΟΥ

Ἡ βάσις ἢ κατέχουσα τὸ βοίδιον, ἢ πεπέδηται·
ἢν δ' ἀφεθῆ ταύτης, φεύζεται εἰς ἀγέλην.

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735.—ANONYMOUS

A CALF died beside thy heifer, Myron, deceived into thinking that the bronze had milk inside.

736.—ANONYMOUS

ALACK! Myron, thou didst not have time to complete thy casting, but the bronze hardened before thou couldst put life into it.

737.—ANONYMOUS

THOU strikest the bronze heifer. Art deceived thee much, herdsman: Myron did not add life.

738.—JULIAN, PREFECT OF EGYPT

NATURE and Queen Art strove in the matter of this cow, and Myron gave to each a prize of equal value. When one looks at it Art robs nature of her superiority, but when one touches it Nature is nature.

739.—BY THE SAME

MYRON deceived thee too, gadfly, that thou plungest thy sting into the hard flanks of the bronze cow. But the gadfly is excusable. What wonder! when Myron deceived even the eyes of the herdsman.

740.—GEMINUS

It is the base to which it is attached that keeps back the heifer, and if freed from this it will run off

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μυκάται γὰρ ὁ χαλκός· ἴδ' ὡς ἔμπνουν ὁ τεχνίτας
θήκατο· κὰν ζεύξης ἄλλον, ἴσως ἀρόσει.

741.—ΑΔΗΛΟΝ

Χάλκεος ἦς, ἐπὶ σοὶ δὲ γεωτόμος εἴλκεν ἄροτρον
καὶ ζυγόδεσμα φέρων, ψευδομένα δάμαλι.
ἀλλὰ Μύρων τέχνα πανυπείροχος, ὅς σε δι' ἔργων
ἔμπνουν, ὡς τινα βοῦν ἐργάτιν εἰργάσατο.

742. <ΦΙΛΙΠΠΟΥ>

Ἄπαιρέ μου τένοντος, ὦ γεωπόνε,
λέπαδνα, καὶ σίδαρον αὐλακεργάταν·
χαλκὸν γὰρ ἀμῶν οὐκ ἐσάρκωσεν Μύρων,
τέχνα δὲ ζωπόνησεν ὄψιν ἔμπνουν,
ὡς πολλάκις με κάπομυκάσθαι θέλειν·
εἰς ἔργα δ' οὐκ εἶασε, προσδήσας βάσει.

743.—ΘΕΟΔΩΡΙΔΑ

Θεσσαλαὶ αἱ βόες αἶδε· παρὰ προθύροισι δ' Ἀθήνας
ἐστᾶσιν, καλὸν δῶρον, Ἴτωνιάδος·
πᾶσαι χάλκειαι, δυοκαίδεκα, Φράδμονος ἔργον,
καὶ πᾶσαι γυμνῶν σκῦλον ἀπ' Ἰλλυριῶν.

744.—ΛΕΩΝΙΔΟΥ

Ῥυγινόμοι Σώσων καὶ Σίμαλος, οἱ πολύαιγοι,
οἷα βαθυσχίνων, ὦ ξένε, ἱπαρολκίδα
Ἑρμᾶ τυρευτῆρι καὶ εὐγλαγι τὸν χιμάραρχον
χάλκεον εὐπώγων ὧδ' ἀνέθεντο τράγον.

THE DECLAMATORY EPIGRAMS

to the herd. For the bronze lows. See how much alive the artist made it. If you yoke a fellow to it, perhaps it will plough.

741.—ANONYMOUS

THOU wast bronze, deceptive heifer, and the husbandman came up to thee dragging a plough and carrying a yoke. He far excels all other artists, Myron, who by his labour made thee alive, just like a labouring cow.

742.—PHILIPPUS

TAKE off from my neck, husbandman, the collar, and free me from the iron furrow-cutter; for Myron did not make my bronze into flesh, but his art gave me the aspect of being alive, so that often I even wished to low. He did not, however, let me go to work, but tied me to a base.

743.—THEODORIDAS

THESE cows are Thessalian, and by the gates of Itonian Athena¹ they stand, a beautiful gift, all of bronze, twelve in number, the work of Phradmon, all wrought from the spoil of the naked Illyrians.

744.—LEONIDAS

THE goatherds Soson and Simalus, rich in goats, stranger, seeing that they come from . . . dense with lentises, dedicated here to Hermes, the giver of cheeses and milk, this brazen, bearded goat, the lord of the flock.

¹ Her temple was between Pherae and Larissa in Thessaly. *cp.* Book VI. 130.

745.—ΑΝΤΤΗΣ

Θάσο τὸν Βρομίου κεραὸν τράγον, ὡς ἀγερώχως
 ὄμμα κατὰ λασιᾶν γαῦρον ἔχει γενύων,
 κυδιόων ὅτι οἱ θάμ' ἐν οὔρεσιν ἀμφὶ παρήδα
 βόστρυχον εἰς ῥοδέαν Ναῖς ἔδεκτο χέρα.

746.—ΠΟΛΕΜΩΝΟΣ ΒΑΣΙΛΕΩΣ

Εἰς δακτύλιον

Ἐπτὰ βοῶν σφραγίδα βραχὺς λίθος εἶχεν ἰασπις,
 ὡς μίαν, ὡς πάσας ἔμπνοα δερκομένας.
 καὶ τάχα κἂν ἴσπερεψε τὰ βοΐδια· νῦν δὲ κέκλειται
 τῇ χρυσῇ μάνδρᾳ τὸ βραχὺ βουκόλιον.

747.—ΠΛΑΤΩΝΟΣ

Εἰκόνα πέντε βοῶν μικρὰ λίθος εἶχεν ἰασπις,
 ὡς ἤδη πάσας ἔμπνοα βοσκομένας.
 καὶ τάχα κἂν ἀπέφενγε τὰ βοΐδια· νῦν δὲ κρατεῖται
 τῇ χρυσῇ μάνδρᾳ τὸ βραχὺ βουκόλιον.

748.—ΠΛΑΤΩΝΟΣ ΝΕΩΤΕΡΟΥ

Εἰς Διόνυσον γεγλυμμένον ἐν ἀμεθύστῳ

Ἡ λίθος ἔστ' ἀμέθυστος, ἐγὼ δ' ὁ πότης Διόνυσος·
 ἢ νήφειν πείση μ', ἢ μαθέτω μεθύειν.

¹ If not corrupt, it must mean that they were represented one standing behind the other, only the heads of six showing.

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745.—ANYTE

Look on the horned goat of Bacchus, how haughtily with saucy eye he looks down on his flowing beard, exulting that often in the mountains the Naiad, caressing his cheeks, took those locks in her rosy hand.

746.—KING POLEMO

On a Ring

THIS little jasper stone has a seal of seven cows looking like one,¹ and all looking at us as if alive. Perhaps the cows would have run away, but now the little herd is confined in the golden pen.

747.—PLATO

THE little jasper stone is carved with five cows all looking alive as they feed. Perhaps they would run away, but now the little herd is confined in the golden pen.

748.—PLATO THE YOUNGER

On Dionysus carved on an Amethyst

THE stone is amethyst,² but I am the toper Dionysus. Either let it teach me to be sober, or learn itself to get drunk.

² *i.e.* "against drunkenness."

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749.—ΟΙΝΟΜΑΟΥ

Eis Ἔρωτα ἐν καυκίῳ γεγλυμμένον

Ἐν κυάθῳ τὸν Ἔρωτα τίνος χάριν; ἄρκετὸν οἶνον
αἴθεσθαι κραδίην· μὴ πυρὶ πῦρ ἔπαγε.

750.—ΑΡΧΙΟΥ

Eis βόας ἐν δακτυλίῳ

Τὰς βοῦς καὶ τὸν ἰασπιν ἰδὼν περὶ χειρὶ δοκήσεις
τὰς μὲν ἀναπνεΐειν, τὸν δὲ χλοηκομέειν.

751.—ΠΛΑΤΩΝΟΣ ΝΕΩΤΕΡΟΥ

Ἄσφραγὶς ὑάκινθος· Ἀπόλλων δ' ἐστὶν ἐν αὐτῇ
καὶ Δάφνη· ποτέρου μᾶλλον ὁ Λητοΐδας;

752.—ΑΣΚΛΗΠΙΑΔΟΥ, τινὲς δὲ ΑΝΤΙ-
ΠΑΤΡΟΥ ΘΕΣΣΑΛΟΝΙΚΕΩΣ

Εἰμὶ Μέθη τὸ γλύμμα σοφῆς χερός, ἐν δ' ἀμεθύστῳ
γέγλυμμαι· τέχνης δ' ἡ λίθος ἀλλοτρίη.
ἀλλὰ Κλεοπάτρης ἱερὸν κτέαρ· ἐν γὰρ ἀνάσσης
χειρὶ θεὸν νήφειν καὶ μεθύουσαν ἔδει.

753.—ΚΛΑΥΔΙΑΝΟΥ

Eis κρύσταλλον ἔνδον ὕδωρ ἔχουσαν

Χιονέη κρύσταλλος ὑπ' ἀνέρος ἀσκηθεῖσα
δεῖξεν ἀκηρασίῳ παναίολον εἰκόνα κόσμου,
οὐρανὸν ἀγκὰς ἔχοντα βαρύκτυπον ἔνδοθι πόντον.

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749.—OENOMAUUS

On Love carved on a Bowl

WHY Love on the bowl? It is enough for the heart to be set on fire by wine. Add not fire to fire.

750.—ARCHIAS

On Cows carved on a Ring

LOOKING at the cows and the jasper on my hand, you will fancy that the cows breathe and the jasper puts forth grass.

751.—PLATO THE YOUNGER

THE stone is Hyacinthus,¹ and on it are Apollo and Daphne. Of which was Apollo rather the lover?

752.—ASCLEPIADES OR ANTIPATER OF THESSALONICA

I AM Drunkenness, the work of a skilled hand, but I am carved on the sober stone amethyst. The stone is foreign to the work. But I am the sacred possession of Cleopatra: on the queen's hand even the drunken goddess should be sober.

753.—CLAUDIANUS

On a Crystal enclosing Water

THE snow-white crystal, fashioned by the hand of man, showed the variegated image of the perfect universe, the heaven,² clasping within it the deep-voiced sea.

¹ Jacinth.

² Because it was spherical.

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754.—ΤΟΥ ΑΥΤΟΥ

α. Εἶπ' ἄγε μοι, κρύσταλλε, λίθῳ πεπυκασμένον ὕδωρ,
πῆξεν; β. Βορέης. α. * Ἡ τίς ἔλυσε; β. Νότος.

755.—ΑΔΕΣΠΟΤΟΝ

Εἰς Σκύλλαν χαλκῆν

Εἰ μὴ χαλκὸς ἔλαμπεν, ἐμάνυε δ' ἔργον ἄνακτος
ἔμμεναι Ἑφαιστου δαιδαλέοιο τέχνας,
αὐτὴν ἄν τις Σκύλλαν οἴσασατο τηλόθι λεύσσων
ἑστάμεν, ἐκ πόντου γαῖαν ἀμειψαμένην·
τόσσον ἐπισσεῖει, τόσσον κότον ἀντία φαίνει,
οἶον ἀπὸ πελάγευς συγκλονέουσα νέας.

5

756.—ΑἰΜΙΛΙΑΝΟΥ

Τέχνας εἵνεκα σείο καὶ ἅ λίθος οἶδε βρυνάζειν,
Πραξίτελες· λῦσον, καὶ πάλι κωμάσομαι.
νῦν δ' ἡμῖν οὐ γῆρας ἔτ' ἀδρανές, ἀλλ' ὁ πεδητὰς
Σειληνοῖς κώμων βάσκανός ἐστι λίθος.

757.—ΣΙΜΩΝΙΔΟΥ

Ἰφίων τόδ' ἔγραψε Κορίνθιος. οὐκ ἔνι μῶμος
χερσίν, ἐπεὶ δόξας ἔργα πολὺ προφέρει.

758.—ΤΟΥ ΑΥΤΟΥ

Κίμων ἔγραψε τὴν θύραν τὴν δεξιάν·
τὴν δ' ἐξιόντων δεξιὰν Διονύσιος.

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754.—BY THE SAME

A. TELL me, ice, water frozen into stone, who froze thee. B. Boreas. A. And who melted thee? B. The South wind.

755.—ANONYMOUS

*On Scylla in Bronze*¹

UNLESS the bronze glistened and betrayed the work to be a product of Hephaestus' cunning art, one looking from afar would think that Scylla herself stood here, transferred from sea to land, so threatening is her gesture, such wrath does she exhibit, as if dashing ships to pieces in the sea!

756.—AEMILIANUS

(A Silenus speaks)

As far as it depends on thy art, Praxiteles, the stone could wax wanton. Let me loose and I will join in the revel again. It is not that my old age is feeble, but the fettering stone grudges the Sileni their sport.

757.—SIMONIDES

IPHION of Corinth painted this. There is no fault in his hand, since the achievement far excels the expectation.

758.—BY THE SAME

CIMON painted the door on the right, and Dionysius that on the right as you go out.

¹ Probably in the Hippodrome at Constantinople.

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759.—ΑΔΕΣΠΟΤΟΝ

Εἰς λίθος, ἄρμ', ἐλατήρ, ἵπποι, ζυγόν, ἡνία, μᾶστιξ.

760.—ΑΛΛΟ

Εἰς λίθος, ἄρμ', ἐλατήρ, πῶλοι, ζυγός, ἡνία, Νίκη.

761.—ΑΔΗΛΟΝ

Εἰς βότρυν ἐκ χρωμάτων

Μικροῦ κατέσχον τὸν βότρυν τοῖς δακτύλοις,
ὑπεραπατηθεὶς τῇ θεᾷ τῶν χρωμάτων.

762.—ΑΒΛΑΒΙΟΥΤ ΙΑΛΟΥΣΤΡΙΟΥΤ

Εἰς δίσκον Ἀσκληπιάδου

"Ἡφαιστός μ' ἐτέλεσσε καμὸν χρόνον· ἀλλὰ Κυθείρη
ἀνδρὸς ἐοῦ θαλάμων εἴλετο λαθριδίως,
Ἀγχίση δ' ἔπορεν κρυφίης μνημήϊον εὐνῆς·
καί μ' Ἀσκληπιάδης εὔρε παρ' Αἰνεάδαις.

763.—ΙΟΥΛΙΑΝΟΥΤ ΑΠΟ ΤΗΠΑΡΧΩΝ
ΑΙΓΥΠΤΙΟΥΤ

Εἰς ἀρχοντικὸν πέλεκυν

*Ἦν μὲν ἀλιτραίνης, πέλεκυν βλεφάροισι δοκεύεις·
ἦν δὲ σαοφρονέης, ἄργυρός εἰμι μόνον.

THE DECLAMATORY EPIGRAMS

759.—ANONYMOUS

OF one stone are chariot, charioteer, horses, yoke, reins, whip.

760.—ANONYMOUS

OF one stone are chariot, charioteer, horses, yoke, reins, and Victory.

761.—ANONYMOUS

On a Painting of a Bunch of Grapes

I was almost grasping the cluster in my fingers, more than deceived by the sight of the colours.

762.—ABLABIUS ILLUSTRIOUS

On the Quoit of Asclepiades

HEPHAESTUS wrought me with long labour, but Cytherea took me secretly from her husband's chamber and gave me to Anchises as a souvenir of their stolen intercourse. Asclepiades found me among the descendants of Aeneas.¹

763.—JULIANUS, PREFECT OF EGYPT

On a Magistrate's Axe

IF thou art guilty of crime, thy eyes see here an axe, but if thou art innocent, I am only silver to thee.

¹ *i.e.* the Romans. Who Asclepiades was we do not know. It looks as if he were an exceptionally lucky collector of antiquities.

764.—ΠΑΤΛΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ

Εἰς κωνωπεῶνα

Οὐ βριαρόν τινα θῆρα, καὶ οὐ τινα πόντιον ἰχθύν,
 οὐ πτερόν ἀγρεύω πλέγμασιν ἡμετέροις,
 ἀλλὰ βροτούς ἐθέλοντας· ἀλεξήτειρα δὲ τέχνη
 ἀνέρα μυιάων κέντρον ἀλευόμενον
 ἐκ θαλίσσης ἀβρῶτα μεσημβριάοντα φυλάσσει, 5
 οὐδὲν ἀφαιροτέρη τείχεος ἀστυόχου.
 ὕπνου δ' ἀστυφέλικτον ἄγω χάριν· ἀλλὰ καὶ αὐτοὺς
 δμῶας μυιοσόβου ῥύομαι ἀτμενίης.

765.—ΤΟΥ ΑΥΤΟΥ

Εἰς τὸ αὐτό

Καλλιγάμοις λέκτροις περικίδναμαι· εἰμὶ δὲ κεδνῆς
 δίκτυον οὐ Φοίβης, ἀλλ' ἀπαλῆς Παφίης.
 ἀνέρα δ' ὕπνώοντα μίτῳ πολὺωπι καλύπτω,
 ζωοφόρων ἀνέμων οὐδὲν ἀτεμβόμενον.

766.—ΑΓΑΘΙΟΥ ΣΧΟΛΑΣΤΙΚΟΥ

Εἰς τὸ αὐτό

Πλέγμασι μὲν σκοπὸς ἐστὶ περισφίγξαι πετεηνῶν
 ἔθνεα καὶ ταχινούς ἐνδοθεν ὀρταλίχους·
 αὐτὰρ ἐγὼ σεύειν ἐπιτέρπομαι, οὐδὲ καλύπτω
 ἐνδοθεν, ἀλλ' εἴργω μᾶλλον ἐπειγομένους.
 οὐδὲ μέ τις λήσειε, καὶ εἰ βραχὺς ἔπλετο, κώνωψ 5
 ἡμετέρης διαδὺς πλέγμα λινοστασίης.
 ὄρνεά που σῶζω· μερόπεσσι δὲ λέκτρα φυλάσσω.
 ἦ ῥά τις ἡμείων ἐστὶ δικαιοτέρος;

THE DECLAMATORY EPIGRAMS

764.—PAULUS SILENTIARIUS

On a Mosquito Net

No powerful beast, or fish of the sea, or bird do I catch in my meshes, but men willing to be caught. My defensive art, in no wise inferior to a city's wall, keeps a man who would avoid the sting of flies uneaten as he takes his siesta after the midday meal. I bring him the gift of undisturbed slumber, and save the slaves themselves from their service of chasing the flies away.

765.—BY THE SAME

On the Same

I AM hung round wealthy bridal beds and am the net, not of the huntress Artemis, but of the tender Queen of Paphos. I cover the sleeper with a many-meshed web, so that he in no way loses the life-giving breeze.

766.—AGATHIAS SCHOLASTICUS

On the Same

IT is the office of nets to surround the winged tribes and enclose their quick brood; but I take pleasure in chasing them away and do not cover them round, but rather keep them off when they attack. Not a single mosquito, however small, will manage to get through the fabric of my net. One may say that I save from death the winged creatures while I guard the beds of men. Can anyone be more righteous than I am?

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767.—ΤΟΥ ΑΥΤΟΥ

Eis τάβλαν

Ἐξόμενός μὲν τῆδε παρ' εὐλαΐῃ τραπέζῃ
 παίγνια κινήσεις τερπνὰ βολοκτυπίης.
 μήτε δὲ νικήσας μεγαλίζεο, μήτ' ἀπολειφθεὶς
 ἄχνησο, τὴν ὀλίγην μεμφόμενος βολίδα.
 καὶ γὰρ ἐπὶ σμικροῖσι νόος διαφαίνεται ἀνδρός,
 καὶ κύβος ἀγγέλλει βένθος ἐχεφροσύνης.

5

768.—ΤΟΥ ΑΥΤΟΥ

Eis τὸ αὐτό

Παίγνια μὲν τάδε πάντα· Τύχης δ' ἑτερότροπος ὄρμη
 ταῖς ἀλόγοις ταύταις ἐμφέρεται βολίσιν·
 καὶ βροτέου βιότου σφαλερὸν μίμημα νοήσεις,
 νῦν μὲν ὑπερβάλλων, νῦν δ' ἀπολειπόμενος.
 αἰνέομεν δὴ κείνου, ὃς ἐν βιότῳ τε κύβῳ τε
 χάρματι καὶ λύπῃ μέτρον ἐφηρμόσατο.

5

769.—ΤΟΥ ΑΥΤΟΥ

Eis τὸ αὐτό

Τοῖς μὲν πρηϋνόοις τάδε παίγνια, τοῖς δ' ἀκολάστοις
 λύσσα καὶ ἀμπλακίη καὶ πόνος αὐτόματος.
 ἀλλὰ σὺ μὴ λέξης τι θεημάχου ὕστατος ἔρπων,
 μηδ' ἀναροιβδήσης ῥινοβόλῳ πατάγῳ.
 δεῖ γὰρ μήτε πονεῖν ἐν ἀθύρμασι, μήτε τι παίζειν
 ἐν σπουδῇ· καιρῷ δ' ἴσθι νέμειν τὸ πρέπον.

5

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767.—BY THE SAME

On a Draught-board

SEATED by this table made of pretty stones, you will start the pleasant game of dice-rattling. Neither be elated when you win, nor put out when you are beaten, blaming the little die. For even in small things the character of a man is revealed, and the dice proclaim the depth of his good sense.

768.—BY THE SAME

On the Same

THESE things are all play. The shifting current of Fortune is pictured in these unreasoning dice, and, now a winner, now a loser, you will perceive in them the unstable image of mortal life. We praise him who in life and in play imposes a limit on his joy and grief.

769.—BY THE SAME

On the Same

To men of gentle disposition this is play, but to those lacking in self-restraint it is madness and wandering of the wits and self-imposed pain. If you come in last, speak no word of offence to God, nor boil over and snort loudly. One should neither give oneself trouble in a matter of play, nor play in serious matters. Learn to allot to the hour what befits it.

770.—ΠΑΤΛΟΥ ΣΙΛΕΝΤΙΑΡΙΟΥ

Εἰς ποτήριον οἰκείας θυγατρὸς παρθένου

Χεῖλος Ἀνικῆτεια τὸ χρύσεον εἰς ἐμὲ τέγγει·
ἀλλὰ παρασχοίμην καὶ πόμα νυμφίδιον.

771.—ΙΟΥΛΙΑΝΟΥ ΑΠΟ ΤΗΠΑΡΧΩΝ

Εἰς φιάλην ἔχουσαν κινουμένους ἰχθύας

Ὅντως Βάκχον ἔδεκτο Θέτις· νῦν μῦθος Ὀμήρου,
ὄψ' ἐ μὲν, ἀλλ' εὔρεν πίστιν ἔτητυμίας.

772.—ΦΩΚΑ ΔΙΑΚΟΝΟΥ

Εἰς φιάλην ἐν ἧ συνάγονται τὰ περιττά

Οἶνοχόῳ φίλον εἰμὶ μόνῳ δέπας, οὔνεκεν αὐτῷ
Βάκχον ἀολλίζω τὸν περιλειπόμενον.

773.—ΠΑΛΛΑΔΑ

Χαλκοτύπος τὸν Ἔρωτα μεταλλάξας ἐπόησε
τήγανον, οὐκ ἀλόγως, ὅτι καὶ αὐτὸ φλέγει.

774.—ΓΛΑΥΚΟΥ ΑΘΗΝΑΙΟΥ

Ἄ Βάκχα Παρία μὲν, ἐνεψύχωσε δ' ὁ γλύπτας
τὸν λίθον· ἀνθρώσκει δ' ὡς βρομιαζομένα.
ὦ Σκόπα, ἂ θεοποιὸς <ἄπιστον> ἐμήσατο τέχνα
θαῦμα, χιμαιροφόνον Θυιάδα μαινομέναν.

THE DECLAMATORY EPIGRAMS

770.—PAULUS SILENTIARIUS

On a Cup belonging to his own Unmarried Daughter

ANICETIA moistens her golden lips in me, and may
I give her the bridal draught too.

771.—JULIAN, PREFECT OF EGYPT

*On a Cup on which Swimming Fish were chased
or painted*

THETIS¹ really received Bacchus: at length the
truth of Homer's story² is confirmed.

772.—PHOCAS THE DEACON

On a Cup in which the Leavings are collected

I AM dear to the cup-bearer alone, because I collect
for him the wine that is left.

773.—PALLADAS

THE smith transformed Love into a frying-pan,
and not unreasonably, as it also burns.

774.—GLAUCUS OF ATHENS

THE Bacchante is of Parian marble, but the sculptor
gave life to the stone, and she springs up as if in
Bacchic fury. Scopas, thy god-creating art has pro-
duced a great marvel, a Thyad, the frenzied slayer
of goats.

¹ *i.e.* the sea.

² Hom. *Il.* vi. 136.

GREEK ANTHOLOGY

775.—ΤΟΥ ΑΥΤΟΥ

Ἡ Βάκχη Κρονίδην Σάτυρον θέτο· εἰς δὲ χορείαν
θρώσκει μαινομένων ὡς βρομιαζόμενος.

776.—ΔΙΟΔΩΡΟΥ

Ζεύξιδος ἢ χροιή τε καὶ ἢ χάρις· ἐν δέ με μικρῇ
κρυστάλλῳ τὸ καλὸν δαίδαλον Ἀρσινόῃ
γράφας τοῦτ' ἔπορεν Σατυρῆϊος. εἰμὶ δ' ἀνάσσης
εἰκῶν, καὶ μεγάλης λείπομαι οὐδ' ὀλίγον.

777.—ΦΙΛΙΠΠΟΥ

Ἴδ' ὡς ὁ πῶλος χαλκοδαιδάλῳ τέχνα
κορωνιῶν ἔστηκε· δριμὺν γὰρ βλέπων
ὑψαυχενίζει, καὶ διηνεμώμενας
κορυφῆς ἐθείρας οὐρίωκεν ἐς δρόμον.
δοκέω, χαλινοὺς εἴ τις ἠνιοστρόφος
ἐναρμόσῃ γένυσσι κάπικεντρίσῃ,
ὁ σὸς πόνος, Λύσιππε, καὶ παρ' ἐλπίδας
τάχ' ἐκδραμεῖται· τῆ τέχνα γὰρ ἐμπνέει.

778.—ΤΟΥ ΑΥΤΟΥ

Γαῖαν τὴν φερέκαρπον ὅσῃν ἔζωσε περίχθων
ὠκεανὸς μεγάλῳ Καίσαρι πειθομένην,
καὶ γλαυκὴν με θάλασσαν ἀπηκριβώσατο Καρπῶ
κερκίσιν ἰστοπόνοις πάντ' ἀπομαξαμένη·
Καίσαρι δ' ἴακείνου χάρις ἦλθομεν· ἦν γὰρ ἀνάσσης
δῶρα φέρειν τὰ θεοῖς καὶ πρὶν ὀφειλόμενα.

¹ Zeus disguised himself as a Satyr in order to possess Antiope at the Bacchic revels.

THE DECLAMATORY EPIGRAMS

775.—BY THE SAME

THE Bacchante has made the son of Cronos a Satyr, and he rushes to the frenzied dance as if he were in Bacchic fury.¹

776.—DIODORUS

THE colour and the beauty is worthy of Zeuxis; but Satyreius painted me on a little crystal and gave the pretty miniature to Arsinoe. I am the queen's own image, and no whit inferior to a large picture.

777.—PHILIPPUS

LOOK how proudly the art of the worker in bronze makes this horse stand. Fierce is his glance as he arches his neck and shakes out his wind-tossed mane for the course. I believe that if a charioteer were to fit the bit to his jaws and prick him with the spur, thy work, Lysippus, would surprise us by running away; for Art makes it breathe.

778.—BY THE SAME

On a Tapestry

IN me Carpo, imitating all by her shuttle's labour at the loom, depicted accurately all the fruitful land, encompassed by Ocean, that obeys great Caesar, and the blue sea as well. I come to Caesar as a present . . . , for it was the queen's duty to offer the gift long due to the gods.²

² *i.e.* to the emperors. The corrupt word in l. 5 (or possibly *καρπὸς* in l. 3, where *καρπὸς* is a conjecture) conceals the clue to the identity of the queen. She was probably Oriental.

GREEK ANTHOLOGY

779.—ΑΔΕΣΠΟΤΟΝ

Εἰς βάσιν τοῦ ὠρολογίου τοῦ εἰς τὴν ἀψίδα τὴν κειμένην
εἰς τὴν βασιλικήν

Δῶρον Ἰουστίνιοιο τυραννοφόνου βασιλῆος
καὶ Σοφίης ἀλόχου, φέγγος ἐλευθερίας,
ῥάων σκοπίαζε σοφὸν σημάντορα χαλκὸν
αὐτῆς ἐκ μονάδος μέχρι δυωδεκάδος,
ὄντινα συληθέντα Δίκης θρόνον ἡνιοχεύων
εὗρεν Ἰουλιανὸς χερσὶν ἀδωροδόκοις.

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780.—ΑΔΕΣΠΟΤΟΝ

Εἰς ὠρολόγιον

Ἦρανὸν ἄχωροῖσα σοφὰ λίθος, ἄδιὰ τυτθοῦ
γνώμονος ἀελίῳ παντὶ μερισδομένα.

781.—ΑΔΗΛΟΝ

Εἰς κάγκελον οἰκίας

Ἦν κλείσης μ', ἀνέωγα· καὶ ἦν οἷξῃς μ' ἐπικλείσεις.¹
τοῖος ἐὼν τηρεῖν σὸν δόμον οὐ δύναμαι.

¹ I write μ' ἐπικλείσεις for με κλείσεις με.

¹ i.e. "the Sun," but the phrase is obscure. I suppose it means "Sun, who now shinest on a free state," and refers to the same matter as the epithet "tyrannicide."

² Justin II. The title "tyrannicide" refers to the suppression of some real or fancied usurper.

THE DECLAMATORY EPIGRAMS

779.—ANONYMOUS

*On the Base of the Sun-dial in the Arch of the
Basilica*

Look, Light of Freedom,¹ on this gift of our emperor Justin,² the tyrannicide, and his wife Sophia, this skilled bronze indicator of the hours from one to twelve. It had been stolen, and Julianus the Praetorian Prefect recovered it with incorruptible hands.

780.—ANONYMOUS

On a Sun-dial

THIS is the learned stone which contains all the heavens, and which a little regulator adapts to every position of the sun.³

781.—ANONYMOUS

On the Lattice of a House

If you shut me I am open, and if you open me you will shut me. Being such, I cannot guard your house.⁴

³ It was so regulated that it was adapted to every day in the year, each day—from sunrise to sunset—containing twelve hours. What was the mechanism?

⁴ A very silly epigram. The lattice, having holes in it, is open when shut and shut when open, as the light no longer comes through it.

GREEK ANTHOLOGY

782.—ΠΑΤΛΟΥ ΣΙΔΕΝΤΙΑΡΙΟΥ

Εἰς ὠρολόγιον

Ἐνθάδε μιστύλλουσι δρόμον Φαεθοντίδος αἴγλης
 ἀνέρες ὥρων ἀμφὶ δυωδεκάδι·
 ὕδασι δ' ἡέλιιο ταλαντεύουσι κελεύθους,
 ἐς πόλον ἐκ γαίης μῆτιν ἐρεισάμενοι.

783.—ΑΔΗΛΟΝ

Εἰς Ἑρμαφρόδιτον ἐν λουτρῷ ἰστάμενον

Ἀνδράσιν Ἑρμῆς εἰμί, γυναιξὶ δὲ Κύπρις ὀρώμαι·
 ἀμφοτέρων δὲ φέρω σύμβολά μοι τοκέων.
 τοῦνεκεν οὐκ ἀλόγως με τὸν Ἑρμαφρόδιτον ἔθεντο
 ἀνδρογύνοις λουτροῖς παῖδα τὸν ἀμφίβολον.

784.—ΑΔΗΛΟΝ

Εἰς λουτρὸν μικρὸν

Μὴ νεμέσα βαιοῖσι· χάρις βαιοῖσιν ὀπηδεῖ·
 βαιὸς καὶ Παφίης ἔπλετο κοῦρος Ἑρως.

R. G. McGregor, *The Greek Anthology*, p. 47; T. P. Rogers, in *The Greek Anthology* (Bohn), p. 131.

785.—ΑΔΗΛΟΝ

Εἰς καμάραν τοῦ φόρου πρὸς τὴν δύσιν

Μηνᾶς χρύσειον ἔργον ἐδείματο πᾶσιν ὀδίταις,
 κυδαίνων πτολίεθρον ἐριχρύσων βασιλῆων.

786.—ΑΛΛΟ

Τόνδε καθιδρύσαντο θεῶ περικαλλέα βωμόν,
 Λευκῆς καὶ Πτελέου μέσσον ὄρον θέμενοι

THE DECLAMATORY EPIGRAMS

782.—PAULUS SILENTIARIUS

On a Water-clock

HERE men divide the course of bright Phaethon into twelve hours and measure the sun's path by water, lifting up their minds from earth to heaven.

783.—ANONYMOUS

On a Hermaphrodite which stood in a Bath

To men I am Hermes, but to women appear to be Aphrodite, and I bear the tokens of both my parents. Therefore not inappropriately they put me, the Hermaphrodite, the child of doubtful sex, in a bath for both sexes.

784.—ANONYMOUS

On a Small Bath

REVILE not small things. Small things possess charm. Cypris' son, Eros, was small too.

785.—ANONYMOUS

On a Vaulted Chamber on the West Side of the Forum

MENAS built the golden structure for all travellers, glorifying the city of our kings rich in gold.

786.—ANONYMOUS

THE inhabitants erected to the god this beautiful altar, placing it here as a sign to mark the boundary

ἐνναέται, χώρας σημήϊον· ἀμμορίης δὲ
αὐτὸς ἀναξ μακάρων ἐστὶ μέσος Κρονίδης.

787.—ΣΩΦΡΟΝΙΟΥ ΠΑΤΡΙΑΡΧΟΥ

Εἰς τόπον ἐπιξενουμένων

Ὅ πρὶν ἀλώμενος καὶ ἀνέστιον ἵχνος ἐλαύνων,
εἴτ' ἀφ' ὁδοιπορίας, εἴτ' ἀπὸ ναυτιλίας,
ἐνθάδε νῦν προσιῶν στῆσον, ξένε, σὸν πόδα δεῦρο,
ναιετάειν ἐθέλων, οἶκον ἔτοιμον ἔχων.
εἰ δέ με καὶ τίς ἔτευξεν ἀνακρινέοις, πολιῆτα·
Εὐλόγιος, Φαρίης ἀρχιερεὺς ἀγαθός.

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788.—ΑΔΕΣΠΟΤΟΝ

Ὅλβιον ἀνθρώποισιν ἔχει φάος ἄμβροτος αἰὼν
σῆσιν ὑπ' ἐννεσίης, εὐγενέτειρα Τύχη.
νεύματι γὰρ σῶ πάντα φέρει κλέος ᾧ ποτε χειρὶ
δεξιτερῇ παρέχης ἀνχένα θεσπέσιον.
τούτῳ καὶ βασιλῆες ἀμύμονες ἀρμόζονται,
καὶ λογίων ἀγέλης ἄμβροτοι ἠγεμόνες·
καὶ νῆες λιμένεσσι σαώτερον ἀμπαύονται
σὴν δι' ἀρηγοσύνην σωζόμεναι πελάγει·
καὶ πόλιες χαίρουσιν ἀκύμονες, ἠδέ τε λαοί,
καὶ θαλερῶν πεδίων λείμακες ἀμβρόσιοι.
τοῦνεκα σὸν θεράποντα πρὸς ὄλβιον ἀθρήσασα

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* * * * *

789.—ΑΔΕΣΠΟΤΟΝ

Τέκτονά με σκοπίαζε σοφῶν κοσμήτορα μύθων,
ἰθύνοντα τέχνην εὐεπίης κανόνι.

THE DECLAMATORY EPIGRAMS

of Leuce and Pteleus. The arbiter of the division is the king of the immortals himself, Cronus' son.¹

787.—SOPHRONIUS THE PATRIARCH

On a Guest-house

STRANGER, who formerly on your arrival by land or by sea wandered about with homeless feet, approach now and stay your steps here, where, if you wish to dwell, you will find a lodging all ready. But if you, citizen, demand who made me, it was Eulogius, the good bishop of Alexandria.

788.—ANONYMOUS

UNDER thy rule, noble Fortune, the blest life of men enjoys the light of prosperity. For at thy nod all things bring glory to him whom thou permittest to caress thy divine neck with his right hand. To thy will illustrious kings bow, and the blest leaders of the learned company. Ships, too, rest safer in harbour, saved at sea by thy help, and cities enjoy tranquility, and peoples, and the ambrosial meads of the verdant plain. Therefore looking on thy servant . . .

789.—ANONYMOUS

On a Rhetor

LOOK on me, the adorer of learned discourse, who direct my art by the rule of eloquence.

¹ From Demosth. vii. 39. The places are in the Thracian Chersonese.

GREEK ANTHOLOGY

790.—ΑΝΤΙΠΑΤΡΟΥ

Τίς ποκ' ἀπ' Οὐλύμποιο μετάγαγε παρθενεῶνα,
 τὴν πάρος οὐρανίοις ἐμβεβαῶτα δόμοις,
 ἐς πόλιν Ἀνδρόκλοιο, θοῶν βασίλειαν Ἴώνων,
 τὰν δορὶ καὶ Μούσαις αἰπυτάταν Ἐφεσον;
 ἦ ῥα σὺ φιλαμένα, Τιτυοκτόνε, μέζον Ὀλύμπου
 τὰν τροφόν, ἐν ταῦτα τὸν σὸν ἔθευ θάλαμον.

5

791.—ΑΠΟΛΛΩΝΙΔΟΥ

Μητρὶ περιστεφέος σηκοῦ, Κυθέρεια, θαλάσση
 κρηπίδας βυθίας οἴδματι πηξαμένη·
 χαίρει δ' ἀμφὶ σὲ πόντος, ἐπὶ ζεφύροιο πνοῆσιν
 ἀφρὸν ὑπὲρ νώτου κυάνεον γελάσας.
 εἵνεκα δ' εὐσεβίης, νηοῦ θ' ὄν ἐγείρατο σείο
 Πόστουμος, ἀνχῆση μέζον, †αφλοισι Πάφου.¹

5

792.—ΑΝΤΙΠΑΤΡΟΥ

Νικίεω πόνος οὖτος· ἀειζώουσα Νεκυία
 ἦσκημαι πάσης ἠρίον ἠλικίης·
 δώματα δ' Αἰδωνῆος ἐρευνήσαντος Ὀμήρου
 γέγραμμαι κείνου πρῶτον ἀπ' ἀρχετύπου.

¹ The poem is very corrupt. The MS. has in l. 1 *περι-
 στρεφεια σηκὸν*. In l. 4 Jacobs corrects to *ἀβρὸν . . . κυανέου*
 and I render so, but the aorist *γελάσας* can scarcely be right.

THE DECLAMATORY EPIGRAMS

790.—ANTIPATER

On the Temple of Artemis at Ephesus

WHO was it that transported the maiden's chamber, that once stood in the celestial palace, from Olympus to Ephesus the city of Androclus, the queen of the Ionians, swift in battle, most excellent in war and letters? Was it thyself, slayer of Tityus, who, loving thy nurse¹ more than Olympus, didst set thy chamber in her?

791.—APOLLONIDES

On a Temple of Aphrodite built in the Sea

CYTHEREA, who hast established in the depths of the flood the foundations of the sanctuary encinctured by thy mother the sea, around thee the sea rejoices, its blue surface smiling gently under the breeze of Zephyr. Because of this act of piety, and thy temple which Postumus erected, thou shalt boast thee more than because of Paphos.

792.—ANTIPATER

On the Picture of Ulysses' descent to Hell

THIS is the work of Nicias. I am painted here an ever-living City of the dead, the tomb of every age. It was Homer who explored the house of Hades, and I am copied from him as my first original.

¹ According to one story Artemis was born, not at Delos, but at a place called Ortygia near Ephesus.

GREEK ANTHOLOGY

793.—ΙΟΥΛΙΑΝΟΥ ΑΠΟ ΥΠΑΡΧΩΝ
ΑΙΓΥΠΤΙΟΥ

Eis tēn Mýrwos boûn

Πόρτιν τήνδε Μύρωνος ἰδών, τάχα τοῦτο βοήσεις·
“ Ἡ φύσις ἄπνοος ἐστίν, ἢ ἔμπνοος ἔπλετο τέχνη.”

794.—ΤΟΥ ΑΥΤΟΥ

Eis tò αὐτό

Βουκόλε, πῆ προθέειν με βιάζεις; ἴσχεο νύσσω·
οὐ γάρ μοι τέχνη καὶ τόδ' ὄπασσεν ἔχειν.

795.—ΤΟΥ ΑΥΤΟΥ

Eis tò αὐτό

Ἡ χαλκὸν ζώωσε Μύρων σοφός, ἢ τάχα πόρτιν
χάλκωσε ζῶαν ἐξ ἀγέλας ἐρύσας.

796.—ΤΟΥ ΑΥΤΟΥ

Eis tò αὐτό

Πλάστα Μύρων, σέο πόρτιν ὀδοιπόρος ἦλθεν
ἐλάσσω·
χαλκοῦ δὲ ψαύσας, φῶρ κενὸς ἐξεφάνη.

797.—ΤΟΥ ΑΥΤΟΥ

Eis tò αὐτό

Εἰσορόων με λέων χαίνει στόμα, χερσὶ δ' αἰερί
γαιοπόνος ζεύγλην, ἀγρονόμος κορύνην.

THE DECLAMATORY EPIGRAMS

793.—JULIAN, PREFECT OF EGYPT

On Myron's Heifer

LOOKING ON this heifer of Myron's you are like to cry out: "Either Nature is lifeless, or Art is alive."

794.—BY THE SAME

On the Same

NEAT-HERD, whither dost thou force me to advance? Stop from goading me. Art did not bestow motion on me too.

795.—BY THE SAME

On the Same

SKILLED Myron either made the bronze alive or drove off a live heifer from the herd and made it into bronze.

796.—BY THE SAME

On the Same

SCULPTOR Myron, a traveller came to drive off thy heifer, and feeling the bronze turned out to be a futile thief.

797.—BY THE SAME

On the Same

A LION when he sees me opens his mouth wide, the husbandman picks up his yoke and the herd his staff.

GREEK ANTHOLOGY

798.—ΤΟΥ ΑΥΤΟΥ

Eis τὸ αὐτό

Τλῆθι, Μύρων· τέχνη σε βιάζεται· ἄπνοον ἔργον.
ἐκ φύσεως τέχνη· οὐ γὰρ φύσιν εὔρετο τέχνη.

799.—ΑΔΗΛΟΝ

Ἐν τῷ πορφυρῷ κίονι τῷ ὄντι εἰς τὸ Φιλαδέλφιον

Εὔνους μὲν βασιλεῖ Μουσήλιος· ἔργα βοῶσιν
δημόσια· σθεναρὴν πράγματα πίστιν ἔχει.
Μουσεῖον Ῥώμη δ' ἐχαρίσσατο, καὶ βασιλῆος
εἰκόνα θεσπεσίην ἐντὸς ἔγραψε δόμων,
τιμὴν μουσοπόλοις, πόλεως χάριν, ἐλπίδα κούρων, 5
ὄπλα δὲ τῆς ἀρετῆς, χρήματα τοῖς ἀγαθοῖς.

800.—ΑΛΛΟ

Ἐν τῷ αὐτῷ

Ταῦτα λόγοις ἀνέθηκεν ἐκὼν Μουσήλιος ἔργα,
πιστεύων καθαρῶς ὡς θεὸς ἐστι λόγος.

801.—ΑΛΛΟ

Ἐν τῷ αὐτῷ

Μουσείου τὰ μὲν αὐτὸς ἐτεύξατο, πολλὰ δὲ σώσας
ἐστῶτα σφαλερῶς, ἴδρυσεν ἀσφαλέως.

¹ A place so called because the statues of the sons of Constantine the Great stood there.

THE DECLAMATORY EPIGRAMS

798.—BY THE SAME

On the Same

BEAR with it, Myron: Art is too strong for thee: the work is lifeless. Art is the child of Nature, for Art did not invent Nature.

799.—ANONYMOUS

*On the Porphyry Column in the Philadelphion*¹

MUSELIUS is a well-wisher of the Emperor. Public works proclaim it; the force of facts is strong. He presented Constantinople with a Museum and with a splendid painting of the sovereign inside, an honour to poets, an ornament of the city, the hope of youth, the instrument of virtue, the wealth of good men.

800.—ANONYMOUS

On the Same

THESE works did Muselius cheerfully dedicate to words,² in pure belief that God is the Word.

801.—ANONYMOUS

On the Same

HE built parts of the Museum himself, and other parts which were in danger of falling he saved and set them up firmly.

² Literature.

GREEK ANTHOLOGY

802.—ΑΔΗΛΟΝ

Εἰς εἰκόνα Μαρκιανοῦ βασιλέως

Μορφὴν τήνδ' ὀράας ζωῶ ἐναλίγκιον ἵππῳ,
Μαρκιανὸν φορέοντι, βροτῶν βασιλῆα γενέθλης·
δεξιτερὴν δ' ἐτάνυσσε, θεόντα δὲ πῶλον ἐπείγει
δυσμενέος καθύπερθεν, ὅτις κεφαλῇ μιν ἀείρει.

803.—ΑΔΗΛΟΝ

Εἰς εἰκόνα Σοφίας Αὐγούστης ἐν τῇ εἰσόδῳ τοῦ Ζευξίππου

Αὐσούϊων δέσποιναν Ἰουλιανὸς πολιουῆχος
ὡς σοφίης μεστὴν ἄνθετο τὴν Σοφίην.

804.—ΑΛΛΟ

Εἰς στήλην Ἰουστίνου βασιλέως

Ἰουστίνου κατὰ χρέος τὸν δεσπότην
Ἰουλιανὸς ὑπαρχος, ὡς εὐεργέτην.

805.—ΑΔΗΛΟΝ

Εἰς στήλην Ἄρεως κεχωσμένην ἐν Θράκῃ

Εἰσόκε θούριος οὗτος ἐπὶ χθονὶ κέκλιται Ἄρης,
οὔποτε Θρηκίκης ἐπιβήσεται ἔθνεα Γότθων.

806.—ΑΔΗΛΟΝ

Εἰς ὠρολόγιον

Κῆπος ἔην ὅδε χῶρος· ἀπὸ σκιερῶν δὲ πετήλων
νυκτοφανῆς τελέθων ἔσκεπεν ἠέλιον.

THE DECLAMATORY EPIGRAMS

802.—ANONYMOUS

On a Portrait of the Emperor Marcian

THOU seest this shape, like a live horse, carrying Marcian, ruler of the race of men. His right hand is outstretched and he spurs on the galloping horse above a foeman, who seems to support its weight on his head.

803.—ANONYMOUS

On a Portrait of the Empress Sophia at the Entrance of the Bath Zeuxippus

JULIAN, the prefect of the city, dedicated here Sophia (Wisdom), the queen of the Italians, as being herself full of wisdom.

804.—ANONYMOUS

On a Column with a Statue of the Emperor Justin

JULIAN the prefect dutifully set up here the statue of Justin his master and benefactor.

805.—ANONYMOUS

On a Stele of Ares partly buried in Thrace

As long as this fierce Ares rests on the ground the peoples of the Goths shall never set foot in Thrace.

806.—ANONYMOUS

On a Sun-dial

THIS place was once a garden, and the shade of the leaves shutting out the sun made it like night.

GREEK ANTHOLOGY

νῦν δὲ παναιγλήεντα καὶ εὐδίου εὖρε τελέσσαι
 Σέργιος αὐτόπτης μυστιπόλος Τριάδος,
 ἔνθα λίθος στατὸς οὗτος ἀειδίνητον ἀνάγκην
 ἐπτάκις ἀγγέλλει ἄντυγος οὐρανόης.

5

807.—ΑΛΛΟ

Μηχανικὴ Φαέθοντα βιάζεται ἀρμονικοῖσι
 γνώμοσιν ἀγρεύειν τὸν δρόμον ἡελίου·
 βαιὸς δ' ἀμφιέπει λίθος ἄντυγας Ἑριγενείης
 ὠρονόμφ σοφίῃ καὶ σκιοέντι τύπῳ.
 Σεργίου ἀρχιερῆος ἐπουρανόησιν ἐφετμαῖς
 τοῦτο συνειργάσθη ἔργον ἐπιχθονίων.

5

808.—ΚΤΡΟΤ ΑΠΟ ΤΠΑΤΩΝ

Εἰς τὴν Μαξιμίμου οἰκίαν

Δείματο Μαξιμίμος νεοπηγέος ἔνδοθι Ῥώμης,
 αὐταῖς ἠϊόνεσσι θεμέλια καρτερὰ πήξας.
 ἀγλαΐη δέ μοι ἀμφὶς ἀπειρεσίη τετάνυσται.
 τῇ καὶ τῇ καὶ ὄπισθεν ἔχω πτόλιν· ἀλλὰ καὶ ἄντην
 πάνθ' ὀρώ γαίης Βιθυνηΐδος ἀγλαὰ ἔργα.
 ἡμετέροις δ' ὑπένερθεν ἐρισθενέεσσι θεμέθλοις
 πόντος ἄλὸς προχοῆσι κυλίνδεται εἰς ἄλα δῖαν,
 τόσσον ἐπιψαύων, ὅπόσον χθονὸς ἄκρα διῆναι.
 πολλάκι δ' ἐξ ἐμέθεν τις ἔδν μέγα θυμὸν ἰάνθη
 βαιὸν ὑπερκύψας, ἐπεὶ εἴσιδεν ἄλλοθεν ἄλλα,
 δένδρεα, δώματα, νῆας, ἄλα, πτόλιν, ἡέρα, γαίαν.

5

10

THE DECLAMATORY EPIGRAMS

But now Sergius, the patriarch, who hath seen with his eyes and reveals the mysteries of the Holy Trinity, contrived to make it bright and sunlit. Here this fixed stone seven times¹ announces the eternal and fixed revolutions of the vault of heaven.

807.—ANONYMOUS

On the Same

THE mechanic art compels Phaethon by means of dials ruled in due measure to direct aright (?) the course of the sun. A small stone governs the circle of Aurora by its skilled division into hours and by the shadow's mark. This work of mortals was constructed by the heavenly command of Sergius the patriarch.

808.—CYRUS THE CONSUL

On the House of Maximinus

MAXIMINUS built me in the newly constructed Rome, fixing my secure foundations actually on the beach. Infinite beauty extends itself around me. To right, left, and behind me lies the city, but facing me I see all the beauties of the Bithynian coast. At the foot of my most strong foundations the salt current rolls to the lovely sea, just touching the land in front of me enough to wet its edge. Often a man leaning out from me slightly has greatly rejoiced his heart, seeing in all directions different things: trees, houses, ships, sea, city, sky, and earth.

¹ Seemingly this means "by seven lines dividing the dial into six equal parts."

GREEK ANTHOLOGY

809.—ΤΟΥ ΑΥΤΟΥ

Eis ἄγαλμα Πινδάρου

Πίνδαρον ἱμερόεντα παρ' ὕδασι Κῦρος ἐγείρει,
οὐνεκα φορμίζων εἶπεν "Ἀριστον ὕδωρ."

810.—ΑΔΗΛΟΝ

Οὗτος Ἴουστίνος Σοφίῃ σχεδόν· ἀμφότεροι δὲ
χρύσειον ἔργον ἔτευξαν ἀπ' Ἀσσυρίοιο θριάμβου.

811.—ΑΔΗΛΟΝ

Φαιδρὸν Ἴουστινιανὸς ἄναξ ἐμὲ χῶρον ἐγείρει,
ἼΗελίῳ παρέχων θάμβος ἀνερχομένῳ.
οὐποτε γὰρ τοιοῦτον ἐπὶ χθονὸς ἔδρακε κάλλος
ὑψόθεν οὐρανίην οἶμον ἐπερχόμενος.

812.—ΑΛΛΟ

Eis Ἴουστίνον

Θεῖον Ἴουστίνον, καθαρὸν φρουρήτορα θεσμῶν,
Δομνίνος καθαροῖς ἐν προθύροισι Δίκης.

813.—ΑΛΛΟ

Eis Σοφίαν αὐτοῦ γυναῖκα

Τῆς Σοφίης τόδ' ἄγαλμα Δίκης προπάροιθε θυράων·
οὐ γὰρ ἄνευθε Δίκης ἔπρεπε τὴν σοφίην.

¹ Olymp. 1. 1.

THE DECLAMATORY EPIGRAMS

809.—BY THE SAME

On a Statue of Pindar

CYRUS set up Pindar beside the water, because singing to the lyre he said, "Water is best."¹

810.—ANONYMOUS

THIS is Justin next Sophia. Both made the golden work after their Assyrian triumph.²

811.—ANONYMOUS

JUSTINIAN, the emperor, built me the bright house, a marvel for the sun to view at his rising. For never before when he mounted his celestial path did he see such beauty on earth.

812.—ANONYMOUS

On Justin

DOMNINUS in the pure portals of Justice erected the statue of divine Justin, the pure guardian of Law.

813.—ANONYMOUS

On Sophia his Wife

THIS statue of Sophia stands before the gates of Justice, for wisdom should not be apart from justice.

² The Persian war, which, after all, was not very successful.

GREEK ANTHOLOGY

814.—ΑΔΗΛΟΝ

Eis λουτρόν

Νύμφαι Νηϊάδες, μετανάστιοι, οὐχ ἄμα πάσας
 εἶξεν ὠϊόμην χεύμασιν ἡμετέροις·
 εἰ δὲ τόσῃν τὸ λοετρόν ἔχει χάριν, οὐδὲν ὀνήσει
 ὁ φθόνος, εἰ Νύμφαι πᾶν ἀπέλειπον ὕδωρ.

815.—ΑΛΛΟ

Ξεῖνε, τί νῦν σπεύδεις ὀρώων ἀκεσώδυνον ὕδωρ;
 εὐφροσύνης τὸ λοετρόν· ἀπορρύπτει μελεδῶνας·
 μόχθον ἐλαφρίζει· τόδε γὰρ ποίησε Μιχαήλ,
 ὅς κρατερῆς βασιληίδος αὐλῆς ἡγεμονεύει.

816.—ΑΛΛΟ

Eis μινσώριον τῶν Εὐβούλου

Ἄντια Τηλεμάχοιο καὶ ἐγγύθι Πηνελοπείης
 τίπτε, πολυφράδμων, πολυταρβέα χεῖρα τιταίνεις;
 οὐκ ἐρέει μνηστήρσι τεόν ποτε νεῦμα τιθήνη.

817.—ΑΛΛΟ

Eis ἐνδυτήν

Ἐν τῇ τραπέζῃ τῶν ἀχράντων θυμάτων
 πάθη τυθέντων τῶν ὑπὲρ Χριστοῦ γράφω·
 οὐσπερ γὰρ αἰτῶ πρὸς σκέπην ἔχειν Πέτρος,
 φρικτοῦ τέθεικα τοῖς σκεπάσμασιν τόπου.

¹ The spring supplying the bath had failed. It is difficult to see how, as the epigram implies, the bath could retain its charm in the absence of water.

THE DECLAMATORY EPIGRAMS

814.—ANONYMOUS

On a Bath

NAIAD Nymphs, ye truants, I never thought you would all quit my streams. But if the bath possesses such charm, Envy will accomplish naught, even though the Nymphs desert all the water.¹

815.—ANONYMOUS

On Another

STRANGER, why dost thou quicken thy steps now, when thou seest the water that cures pain? This is the bath of joy; it washes away care, it lightens labour. It was built by Michael, the prefect of the Imperial Palace.

816.—ANONYMOUS

On a Dish belonging to Eubulus

IN presence of Telemachus and near Penelope, why, wise Odysseus, dost thou stretch out thy hand in terror?² Thy nurse will never tell the suitors of thy gesture.

817.—ANONYMOUS

On an Altar-cloth

ON the table of the immaculate sacrifice I depict the passions of those sacrificed for Christ. For those whom I beg to have as protectors have I, Peter, put in the covering of the dread place.

² i.e. signing to the nurse not to reveal who he is. *Od.*
xix. 479.

GREEK ANTHOLOGY

818.—ΑΛΛΟ

Εἰς δίσκον ἄλλον ἐν τῷ αὐτῷ

Καὶ Πέτρος ἄλλος, τὸν τάφον τοῦ Κυρίου
τὸν ζωοποιὸν εἰσιδεῖν μὴ συμφθάσας,
ἔγλυψα δίσκον, μνήματος θείου τύπον,
ἐν ᾧ τὸ Χριστοῦ σῶμα κύψας προσβλέπω.

819.—ΑΔΗΛΟΝ

Εἰς ποτήριον ἐν τῷ αὐτῷ

Κρατῆρ νοητὸς πνεύματος θείου βλύσει
κατανύξεως ῥοῦν ἐγχεῶ ταῖς καρδίαις.

820.—ΑΛΛΟ

Εἰς εἴσοδον τῆς Ἡρίας

Τοῦτον Ἰουστινιανὸς ἀγακλέα δείματο χῶρον,
ὔδατι καὶ γαίῃ κάλλος ἐπικρεμάσας.

821.—ΑΔΗΛΟΝ

Εἰς τὸ αὐτό

Κοίρανοι, ὑμετέστην ἀρετὴν κάρτος τε καὶ ἔργα
αὐδήσει χρόνος αἰέν, ἕως πόλος ἀστέρας ἔλκη.

822.—ΑΛΛΟ

Εἰς μινσώριον ἔχον ιβ' ζώδια καὶ ἕτερα

Ἀργύρεος πόλος οὗτος, ὅπη Φαέθοντα Σελήνη
δέρκεται ἀντιτύπων πιπλαμένη φαέων.

THE DECLAMATORY EPIGRAMS

818.—ANONYMOUS

On a Disc

I, ANOTHER Peter, not having survived to see the life-giving tomb of the Lord, carved this disc representing the Holy Sepulchre, in which, bending low, I see Christ's body.

819.—ANONYMOUS

On a Cup

I, THE mystic cup, by the flow of the Holy Spirit pour into the heart a stream of repentance.

820.—ANONYMOUS

*On the Entrance of the Heraeum*¹

JUSTINIAN built this magnificent house, a thing of beauty to overhang land and water.

821.—ANONYMOUS

On the Same

PRINCES, Time will always proclaim your virtue, power, and great deeds, as long as the stars move in heaven.

822.—ANONYMOUS

On a Dish with the Twelve Signs of the Zodiac

THIS is the silver heaven where the Moon gazes on the Sun, full herself of his reflected splendour,

¹ On the Asiatic bank of the Bosphorus. It is described by Gibbon, chap. xl. Nos. 663 and 664 above may refer to its gardens.

GREEK ANTHOLOGY

ἀπλανέες δ' ἐκάτερθε καὶ ἀντιθέοντες ἀλήται
ἀνδρομέης γενεῆς πᾶσαν ἄγουσι τύχην.

823.—ΠΛΑΤΩΝΟΣ

Σιγάτω λάσιον Δρυάδων λέπας, οἳ τ' ἀπὸ πέτρας
κρουνοί, καὶ βληχὴ πουλυμιγῆς τοκάδων,
αὐτὸς ἐπεὶ σύριγγι μελίζεται εὐκελάδῳ Πάν,
ὑγρὸν ἰεὶς ζευκτῶν χεῖλος ὑπὲρ καλάμων
αἱ δὲ πέριξ θαλεροῖσι χορὸν ποσὶν ἐστήσαντο
Ἵδριάδες Νύμφαι, Νύμφαι Ἀμαδρυάδες.

5

W. H. D. Rouse, *An Echo of Greek Song*, p. 49; A. J. Butler, *Amaranth and Asphodel*, p. 47.

824.—ΕΡΤΚΙΟΥ

Εὔστοχα θηροβολεῖτε, κυναγέται, οἳ ποτὶ ταύταν
Πανὸς ὀρειώτα νισσόμενοι σκοπιάν,
αἴτε λίνους βαίνοιτε πεποιθότες, αἴτε σιδάρῳ,
αἴτε καὶ ἴξευται λαθροβόλῳ δόνακι·
κἀμέ τις ὑμείων ἐπιβωσάτω· οἶδα ποδάγραν
κοσμεῖν, καὶ λόγχαν, καὶ λίνα, καὶ καλάμους.

5

825.—ΑΔΗΛΟΝ

Εἰς ὀλκὸν ὕδατος ἡρέμα καὶ δίχα ἤχου φερόμενον, ἐν ᾧ
ἄγαλμα Πανὸς ἵστατο

Πᾶνά με τὸν δυσέρωτα καὶ ἐξ ὑδάτων φύγεν Ἴχθῳ.

THE DECLAMATORY EPIGRAMS

while on either side the fixed stars and the planets that move contrary to them work the whole fortune of the race of men.

823.—PLATO

LET the cliff clothed in greenery of the Dryads keep silence, and the fountains that fall from the rock, and the confused bleating of the ewes newly lambled; for Pan himself plays on his sweet-toned pipe, running his pliant lips over the joined reeds, and around with their fresh feet they have started the dance, the Nymphs, Hydriads, and Hamadryads.

824.—ERYCIUS

HUNTERS, who come to this peak where dwells mountain Pan, good luck to you in the chase, whether ye go on your way trusting in nets or in the steel, or whether ye be fowlers relying on your hidden limed reeds. Let each of you call on me. I have skill to bring success to trap, spear, nets, and reeds.

825.—ANONYMOUS

On a Machine for drawing Water which worked noiselessly, on which stood an image of Pan

ECHO fled from the waters, too, to escape me, Pan, her unhappy lover.

GREEK ANTHOLOGY

826.—ΠΛΑΤΩΝΟΣ

Eis Σάτυρον κρήνη ἐφειστώτα, καὶ Ἔρωτα καθεύδοντα
 Τὸν Βρομίου Σάτυρον τεχνήσατο δαιδαλέη χεὶρ,
 μούνη θεσπεσίως πνεῦμα βαλοῦσα λίθῳ.
 εἰμὶ δὲ ταῖς Νύμφαισιν ὀμέψιος· ἀντὶ δὲ τοῦ πρὶν
 πορφυρέου μέθνος λαρὸν ὕδωρ προχέω.
 εὐκηλον δ' ἴθυνε φέρων πόδα, μὴ τάχα κούρον
 κινήσης, ἀπαλῶ κώματι θελγόμενον.

827.—ΑΜΜΩΝΙΟΥ

Eis τὸ αὐτό

Εἰμὶ μὲν εὐκεράοιο φίλος θεράπων Διονύσου,
 λείβω δ' ἀργυρέων ὕδατα Ναϊάδων·
 θέλγω δ' ἠρεμέοντα νέον περὶ κώματι παῖδα
 * * * * *

THE DECLAMATORY EPIGRAMS

826.—PLATO

On a Satyr standing by a Well and Love Asleep

A CUNNING master wrought me, the Satyr, son of Bacchus, divinely inspiring the monolith with breath. I am the playmate of the Nymphs, and instead of purple wine I now pour forth pleasant water. Guide thy steps here in silence, lest thou disturb the boy lapped in soft sleep.

827.—AMMONIUS

On the Same

I AM the dear servant of horned Dionysus, and pour forth the water of the silver Naiads, soothing the young boy who rests asleep . . .

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