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OBSERVATIONS ON GREEK EPIGRAMS

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Summary: The author discusses and explains the text of several epigrams, namely *A.P.* 7.506, 7.412, 9.554, 9.339, 7.403, 9.156, 9.562, 9.435, 6.190, *A.Pl.* 249, 186, *A.P.* 7.99, 6.140, 9.162.

An Epitaph by Leonidas

A.P. 7.506:

Κῆν γῆ κῆν πόντῳ κεκρῦμμεθα· τοῦτο περισσὸν
ἐκ Μοιρέων Θάρσυς Χαρμίδου ἠνυσάμην.
ἦ γὰρ ἐπ' ἀγκύρης ἐνοχον βάρος εἰς ἄλλα δύνων
Ἴόνιον θ' ὑγρὸν κῦμα κατερχόμενος
τὴν μὲν ἔσωσ', αὐτὸς δὲ μετὰτροπος ἐκ βυθοῦ ἔρρων,
ἦδη καὶ ναύταις χειῖρας ὀρεγνύμενος
ἐβρώθην· τοῖόν μοι ἐπ' ἄγριον εὖ μέγα κῆτος
ἦλθεν ἀπέβροξεν δ' ἄχρῖς ἐπ' ὀμφαλίου.
χῆμισυ μὲν ναῦται ψυχρὸν βάρος ἐξ ἄλός ἡμῶν
ἦρανθ' ἡμισυ δὲ πρίστις ἀπεκλάσατο,
ἦόνι δ' ἐν ταύτῃ κακὰ λείψανα Θάρσυος, ὦνερ,
ἔκρυσαν, πάτρην δ' οὐ πάλιν ἰκόμεθα.
line 7 ἐπάγριον Pl εὖ Reiske ἐς PPI

Translation by Paton (*The Greek Anthology*, Loeb edition, London, 1969, repr., vol. 2, p. 275):

"I am buried both on land and in the sea; this is the exceptional fate of Tharsys, son of Charmides. For diving to loosen the anchor, which had become fixed, I descended into the Ionian sea; the anchor I saved, but as I was returning from the depths and already reaching out my hands to

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the sailors, I was eaten; so terrible and great a monster of the deep came and gulped me down as far as the navel. The half of me, a cold burden, the sailors drew from the sea, but the shark bit off the other half. On this beach, good Sir, they buried the vile remains of Tharsys, and I never came home to my country".

In line 7 Gow-Page¹ printed Reiske's alteration εὔ. There is, though, no need for us to alter the mss. reading. A huge monster, which was "in search of prey" (ἐπάγριον) is said to have "come upon" (ἐς ... ἦλθεν) the man. For the adjective ἐπάγριον, cf. LSJ, s.v. ἐπαγρος ("in quest of prey"). For the formation of adjectives in -ος and -ιός, cf. Loebe, *De elocutione Callimachi Cyrenensis poetae, pars prior*, p. 14. Loebe noted that Callimachus used the form μεσσοάτιος instead of μέσσοτος at *Hymn* 3, line 78. Cf. also Williams, *Callimachus' Hymn to Apollo*, on line 79, with useful collection of material.

An Epitaph for Pylades

A.P. 7.412:

Πᾶσά τοι οἰχομένῳ, Πυλάδῃ, κωκύεται Ἑλλάς,
 ἄπλεκτον χαίταν ἐν χροῖ κειραμένα·
 αὐτὸς δ' ἀτμήτοιο κόμας ἀπεθήκατο δάφνας
 Φοῖβος, ἐὼν τιμῶν ἢ θέμις ὕμνοπόλον·
 Μοῦσαι δ' ἐκλάυσαντο· ῥόον δ' ἔστησεν ἀκούων
 Ἄσωπὸς γοερῶν ἦχον ἀπὸ στομάτων·
 ἔλληξεν δὲ μέλαθρα Διωνύσοιο χορείης,
 εὔτε σιδηρείην οἶμον ἔβης Ἄϊδεω.

Translation by Paton (*op. cit.*, vol. 2, p. 223):

"Pylades, now thou art gone, all Hellas wails shearing her loosened hair, and Phoebus himself took off the laurels from his flowing locks, honouring his singer as is meet. The Muses wept and Asopus stayed his stream when he heard the voice of mourning. The dance of Dionysus ceased in the halls, when thou didst go down the iron road of Hades".

According to Gow-Page², this epigram was written for a certain Pylades, a "κίθαρωδός of Megalopolis who competed at the Nemean games of 205 B.C."

¹ A.S.F. Gow-D.L. Page, *Hellenistic Epigrams*, I, Cambridge, 1965, p. 128.

² Cf. *op. cit.*, p. 19.

In line 6 the poet mentions the river Asopus. Since Pylades came from Megalopolis in the Peloponnese, the critics have assumed that the poet must be referring to the Arcadian river Asopus: cf. Jacobs, *Animadversiones*, vol. 7, p. 362. However, according to the *scholia*, the poet is referring here to the Boeotian river Asopus (ποταμὸς Θηβῶν).

I would like to suggest that the reference to the river Asopus makes it probable that the epigram concerns another Pylades, who was a famous pantomime actor at the time of Augustus. This actor was said to have introduced dramas which had Theban themes into Rome. Cf. *A.P.* 16.290:

Αὐτὸν βακχευτὴν ἐνέδου θεόν, ἠνίκα Βάκχας
 ἐκ Θηβῶν Ἰταλὴν ἤγαγε πρὸς θυμέλην,
 ἀνθρώποις Πυλάδης τερπνὸν δέος, οἷα χορεύων
 δαίμονος ἀκρήτου πᾶσαν ἔπλησε πόλιν.
 Θῆβαι γινώσκουσι τὸν ἐκ πυρός· οὐράνιος δὲ
 οὗτος, ὁ παμφώνοις χερσὶ λοχευόμενος.

Translation by Paton (*op. cit.*, vol. 5, p. 333):

"Pylades put on the divinity of the frenzied god himself, when from Thebes he led the Bacchantes to the Italian stage, a delight and a terror to men, so full by his dancing did he fill all the city with the untempered fury of the demon. Thebes knows but the god who was born of the fire; the heavenly one is this whom we see brought into the world by these hands that can utter everything".

Cf. also *A.P.* 9.248 where the actor Pylades is connected with the Theban story of Semele and the birth of Dionysus:

Εἰ τοῖος Διόνυσος ἐς ἱερὸν ἦλθεν Ὀλυμπον,
 κωμάζων Λήναις σὺν ποτε καὶ Σατύροις,
 οἷον ὁ τεχνῆεις Πυλάδης ὠρχήσατο κείνον
 ὀρθὰ κατὰ τραγικῶν τέθμια μουσοπόλων,
 παυσάμενη ζήλου Διὸς ἄν φάτο σύγγαμος Ἥρη·
 "Ἐψεύσω, Σεμέλη, Βάκχον· ἐγὼ δ' ἔτεκον."

Translation by Paton (*op. cit.*, vol. 3, p. 131):

"If Dionysus had come revelling with the Maenads and Satyrs to holy Olympus, looking just as Pylades the great artist played him in the ballet

according to the true canons of the servants of the tragic Muse, Hera, the consort of Zeus, would have ceased to be jealous, and exclaimed: 'Semele, thou didst pretend that Bacchus was thy son; 'twas I who bore him'".

Obviously, the Boeotian river Asopus is said to have lamented the death of the actor Pylades because he was connected with Theban legends.

In other words, *A.P.* 7.412, as well as *A.P.* 9.248 and *A.P.* 16.290, refers to the pantomime actor Pylades³ who lived at the time of Augustus.

An Epigram by Marcus Argentarius

A.P. 9.554:

Λάθριος, Ἡράκλεια, καλῶν ὑπὸ χεῖλεσιν ἔλκεις
 Κεῖνο· πάλαι κατὰ σοῦ τοῦτ' ἐβόησε πόλις.
 πῶς ἔτλης αἰσχος ῥέξαι κακόν; ἦ σε βιαίως
 εἶλκυσέ τις θαλερῶν δραξάμενος πλοκάμων;
 ἦ σοι τοῦνομα τερπνὸν ἀφ' Ἡρακλῆος ἐχούση,
 μάχλε, φιλεῖν ἤβην κέκριται ἠιθέων;
 line 1 καλῶν Jacobs : -λῶς P

Translation by Gow-Page (*The Garland of Philip*, I, *op. cit.*, p. 167):

"In secret, Heracleia, you do our pretty boys that service with your lips. The town has long since cried this charge against you. How could you dare to do a crime so base? Did someone grasp your luxuriant hair and drag you to it by force? Or were you fated, wanton girl, having your pretty name from Heracles, to kiss his wife's namesake in young men?"

Lines 1-2 still need to be explained: I shall do so here. In line 1 Gow-Page printed Jacobs' alteration καλῶν. There is, however, no need for us to alter the mss. reading. The poet has used the adverb καλῶς in an ironical sense. Cf. LSI, s.v. καλός IV: "in Att. and Trag. freq. ironically, *fine, specious*", and s.v. καλῶς, 7.

"In secret, Heracleia, you do that service *finely* (καλῶς) with your lips". This point was correctly understood by S.G.P. Small, "Marcus Argentarius" (*YCIS* 1951, p. 137). However, it must be added that κεῖνο which caused difficulties to Jacobs and which Small cannot understand, denotes not the *membrum virile*, but

³ Cf. A.S.F. Gow-D.L. Page, *The Garland of Philip*, II, Cambridge, 1968, p. 209.

the *semen* which the lady swallows (on ἔλκω, cf. LSJ, s.v., II, 4); χείλεσιν is instrumental, and ὑφέλκω has been used here in tmesis ("swallow secretly": "heimlich", Passow, *Handwört.*, s.v.; cf. λάθριος in line 1).

The Raven and the Scorpion

A.P. 9.339:

Ἐν ποτε παμφαίνοντι μέλαν πτερόν αἰθέρι νωμῶν
 σκορπίον ἐκ γαίης εἶδε θορόντα κόραξ,
 ὃν μάρψων ᾠρουσεν, ὃ δ' αἰξάντος ἐπ' οὔδας
 οὐ βραδύς εὐκέντρῳ πέζαν ἔτυψε βέλει,
 καὶ ζωῆς μιν ἄμερσεν. ἴδ' ὡς ὃν ἔτευχεν ἐπ' ἄλλῳ
 ἐκ κείνου τλήμων αὐτὸς ἔδεκτο μόρον.

Translation by Gow-Page (*op. cit.*, I, p. 415):

"Once upon a time, plying his black wings in the shining sky, a raven saw a scorpion dart up from under ground. He swooped to catch it, but as he rushed down to earth it was quick to strike his foot with pointed dart; and so it robbed him of life. See how the doom he was making for another, from that other the poor creature himself received".

Gow-Page (*op. cit.*, II, p. 446) noted that πέζαν, in line 4, means πόδα as in Strato, *A.P.* 12.176.1. They then added the following statement: "The learned, from Salmasius to Waltz, have been troubled by the thought that a raven would probably survive a scorpion's sting in its 'foot'; no doubt it might, but these authors are indifferent to such details".

Salmasius evidently thought that the foot of the raven, being covered by very horny skin, could not be credibly punctured by the scorpion's sting, which could only enter a fleshy part of the body. However, what Gow-Page wrote is not correct, because epigrammatists are, if anything, accurate about details which they specify. The solution to the problem is found when we realise that we are faced with an example of *synecdoche*. The poet states that the scorpion struck the foot of the raven and caused its death. We must understand that the noun πούς has been used for the leg. Cf. LSJ, s.v.: "also of the leg with the foot, as χεῖρ for the arm and hand, *Il.* 23.772, *Od.* 4.149". For other cases of *synecdoche*, cf. Lapp, *De Callimachi Cyrenaei Tropis et Figuris*, Diss. Bonn, 1965, p. 24.

An Epitaph for a Pimp

A.P. 7.403:

Ψύλλος ὁ τὰς ποθινὰς ἐπιμισθίδας αἰὲν ἑταίρας
 πέμπων ἔς τὰ νέων ἡδέα συμπόσια,
 οὗτος ὁ θηρεύων ἀπαλόφρονας, ἐνθάδε κεῖται
 αἰσχρὸν ἀπ' ἀνθρώπων μισθὸν ἐνεγκάμενος.
 ἀλλὰ λίθους ἐπὶ τύμβον, ὁδοιπόρε, μήτε σὺ βάλλε
 μήτ' ἄλλον πείσης· σῆμα λέλογχε νέκυσ.
 φεῖσαι δ' οὐχ ὅτι κέρδος ἐπήνεσεν ἀλλ' ὅτι κοινὰς
 θρέψας μοιχεύειν οὐκ ἐδίδαξε νέους.

Translation by Gow-Page (*op. cit.*, I, p. 167):

"Psyllus, who was ever sending desirable hire-girls to young men's merry banquets, that hunter of tender souls, here he lies, having earned shameful wages from his fellow men. Yet, traveller, neither cast yourself a stone upon his tomb, nor persuade another thereto; he is dead and buried. Spare him, not because profit was all he approved, but because being keeper of public women he taught young men not to be adulterers".

Previous critics were puzzled by the adjective ἀπαλόφρονας in line 3: *cf.* Gow-Page, *op. cit.*, II, p. 184. I would like to point out that the poet is alluding here to the fact that pimps were regularly blamed for seducing young girls into a life of prostitution. *Cf.* LSJ, s.v. προαγωγεύω: "*prostitute or procure, ἐλεύθερον παῖδα ἢ γυναῖκα* Lex. ap. Aeschin. 1.14". *Cf.* also Lewis and Short, *A Latin Dictionary*, s.v. leno, I, II: "Act., to procure, *filiam suam*, Schol. Juv. 6.233; *formosas puellas*, Epigr. ap. Salmas."

In other words, the pimp is accused of having sought tender-hearted (i.e. young) girls in order to turn them into prostitutes. On "sittenreich" and "einfältig" girls who were induced to prostitute themselves, *cf.* RE, s.v. *Hetairai*, 1341-1342.

On a Picture of the Trojan Horse

A.P.9.156:

Δέρκεο τὸν Τροίας δεκέτη λόχον, εἴσιδε πῶλον
 εὐόπλου Δαναῶν ἔγκυον ἠσυχίης·
 τεκταίνει μὲν Ἐπειός, Ἀθηναίη δὲ κελεύει
 ἔργον, ὑπαὶ νότου δ' Ἑλλάς ὅλα δύεται.

ἦ ῥα μάταιν ἀπόλοντο τόσος στρατός, εἰ πρὸς ἼΑρηα
 ἦν δόλος Ἀτρείδαις ἐσθλότερος πολέμου.

Translation by Gow-Page (*op. cit.*, I, p. 115):

"Behold Troy's tenth-year ambush, look at the horse, pregnant with the Greeks' armed silence. The maker is Epeius; she who enjoins the work, Athena; and all Hellas goes in beneath its back. Truly in vain that great army perished, if deceit was better than battle for the Atridae in their war".

Gow-Page commented as follows on the adjective δεκέτη in line 1 (*op. cit.*, II, p. 136): "'ten-year' here stands for 'tenth-year'; this is carelessness or perversity, not corruption (ξύλινον Jacobs)". There is, however, no need to find fault with the poet. The noun λόχον, in line 1, means "body of troops". Cf. LSJ, s.v. λόχος 3, b: "any armed band, body of troops". Thus the poet is referring to the fact that the troops which are depicted in the picture had spent ten years at Troy. Cf. *A.P.* 9.192:

-Αἱ βίβλοι, τίνος ἐστέ; τί κεύθετε; - Θυγατέρες μὲν
 Μαιονίδου, μύθων δ' ἴστορες Ἰλιακῶν·
 ἃ μία μὲν μνηθμὸν Ἀχιλλέος ἔργα τε χειρὸς
 Ἐκτορέας δεκέτους τ' ἄθλα λέγει πολέμου,
 ἃ δ' ἑτέρα μόχθον τὸν Ὀδυσσεός, ἀμφί τε λέκτροις
 χηρείοις ἀγαθᾶς δάκρυα Πηνελόπας.
 -Ἰλατε σὺν Μούσαισι, μεθ' ὑμετέρας γὰρ αἰοιδᾶς
 εἶπεν ἔχειν αἰῶν ἕνδεκα Πιερίδας.

Translation by Gow-Page:

"-Whose books are you? What have you inside? -Daughters of Homer, learned in tales of Troy. One of us tells of Achilles' wrath and the deeds of Hector's hand and the trials of the ten years' war; the other, the labours of Odysseus and good Penelope's tears over her widowed bed. - Be gracious, in the Muses' company; since your songs, the centuries have claimed to possess eleven sisters of Pieria".

In other words: δεκέτη λόχον, in line 1 of the epigram, means literally "a ten year old armed band", in the sense that the said band had been in existence, at

Troy, for ten years. For line 4 of the epigram, *cf.* of course G. Giangrande, *Scripta Minora Alexandrina*, II, Amsterdam, 1981, p. 338f. Note the elegant *pointe*, typical of epigrammatic style: the reader is at first puzzled, because he thinks that λόχον, in line 1, refers to the Trojan horse (as in Homer, *Od.* 4.277, etc., Q.S. 12.28, 12.234, etc.), in which case the epithet δεκέτη "ten years old" would be meaningless, but then δύεται, in line 4, insofar as it refers to the Greeks who are "dabei, ins Innere des Pferdes hinunterzusteigen" (Giangrande, *loc. cit.*), indicates that λόχον denotes the band of soldiers, not the horse, so that the epithet δεκέτη proves perfectly apposite.

An Epigram for a Parrot

A.P. 9.562:

Ψιττακὸς ὁ βροτόγηρυς ἀφείς λυγοτευχέα κύρτον
 ἤλυθεν ἐς δρυμοὺς ἀνθοφουεῖ πτέρυγι,
 αἰεὶ δ' ἐκμελετῶν ἀσπάσμασι Καίσαρα κλεινὸν
 οὐδ' ἀν' ὄρη λήθην ἤγαγεν οὐνόματος·
 ἔδραμε δ' ὠκυδίδακτος ἅπας οἰωνὸς ἐρίζων
 τίς φθῆναι δύναται δαίμονι "χαῖρ'" ἐνέπειν.
 Ὀρφεὺς θῆρας ἔπεισεν ἐν οὖρεσιν, ἐς σέ δέ, Καῖσαρ,
 νῦν ἀκέλευστος ἅπας ὄρνις ἀνακρέκεται.

Translation by Gow-Page (*op. cit.*, I, p. 213):

"Man's mimic, the parrot, left its wicker-work cage and went to the woods on flowery wings, and ever practising for its greetings the glorious name of Caesar, forgot it not even among the hills. So all the birds, quickly taught, came running in rivalry, who should be first to say 'Greetings' to the god. Orpheus made beasts obey him on the hills; to you, Caesar, now every bird tunes up unbidden".

The adjective ἀνθοφουεῖ, in line 2, has puzzled the critics: *cf.* Gow-Page, *op. cit.*, II, p. 232. I would like to suggest that the poet has made use of adjectival *enallage*. Thus the adjective ἀνθοφουεῖ has been transferred from the noun δρυμοὺς to the noun πτέρυγι. *Cf.* IG 12 (9).954.13 βῶλος ... ἀνθοφουῆς ("flower-growing"). For other cases of adjectival *enallage* in Greek epigrams, *cf.* my *Further Studies in Greek Poetry*, Athens, 1992, p. 23. We meet exactly the same type of adjectival *enallage* at A.Pl. 249 (*cf.* below).

An Epigram for a Banker

A.P. 9.435:

Ἴαστοῖς καὶ ξείνοισιν ἴσον νέμει ἄδε τράπεζα·
 θεὶς ἀνελεῦ ψήφου πρὸς λόγον ἔλκομένης.
 ἄλλος τις πρόφασιν λεγέτω· τὰ δ' ὀθνεῖα Κάικος
 χρήματα καὶ νυκτὸς βουλομένοις ἀριθμεῖ.

Translated by Gow⁴:

"This bank serves native and foreigner alike. Deposit, and then withdraw according to the reckoning when an account is made up. Others may make excuses, but Caicus, at need, transacts foreign business even after dark".

In his commentary on this epigram, Gow pointed out (*op. cit.*, II, p. 540) that the critics have been puzzled by the reference to night (νυκτός) in line 4. Gow noted that Leaf suggested that the banker was in a seaport and "will transact business at night for the benefit of sailors whom the prevailing Etesian winds (which drop in the evening) have kept out of port until nightfall".

Gow then added that it is also possible that the banker means that "he is ready to discharge his obligations at any hour of the twenty-four". Finally Gow suggested that the banker is "so honest a man that you can safely do business with him in the dark".

I would like to suggest that the poet's words are ironical. The banker is said to be willing to do business at night because he is dishonest. Respectable people conducted their business during the day. Thieves, on the other hand, worked at night: *cf.* Callimachus, *fr.* 260, line 64. For a similar attack on a dishonest banker, *cf.* A.P. 11.346:

Μέχρι τίνος, Πολύκαρπε, κενῆς παράσιτε τραπέζης,
 λήση κερματίοις χρώμενος ἄλλοτρίοις;
 οὐ γὰρ ἔτ' εἶν ἀγορῇ σε βλέπω πολύν· ἄλλ' ὑποκάμπτεις
 ἤδη, καὶ ζητεῖς ποῖ σε φέρωσι πόδες.
 πᾶσιν ἐπαγγέλλη· "Κόμισαι τὸ σὸν αὐριον· ἔρχου
 καὶ λάβε·" κοῦδ' ὁμόσας, οὐκέτι πίστιν ἔχεις.
 Κυζικόθεν σε φέρων ἄνεμος Σαμόθραξι πέλασσεν·
 τοῦτό σε τοῦ λοιποῦ τέρμα μένει βιότου.

⁴ *Cf.* A.S.F. Gow, *Theocritus*, I, Cambridge, 1952, p. 247.

Translation by Paton (*op. cit.*, vol. 4, p. 231):

"How long, Polycarpus, sitting to feast at an empty table, shall you live undetected on the savings of others? I no longer see you much in the market-place, but you now turn up side streets and try to think where your feet shall carry you. You promise all, 'Come, take yours to-morrow. Come and get it': but not even if you take your oath do you continue to keep faith. 'The wind bearing thee from Cyzicus brought thee to Samothrace': this is the goal that awaits you for the rest of your life".

Cf. also *MPhL* vol. 9, p. 61.

An Epigram by Gaetulicus

A.P. 6.190:

Λάζεο, τιμήσσα Κυθηριάς, ὕμνοπόλοιο
 λιτὰ τὰδ' ἐκ λιτοῦ δῶρα Λεωνίδεω,
 πεντάδα τὴν σταφυλῆς εὐρώγεα, καὶ μελιηδῆς
 πρῶιον εὐφύλλων σῦκον ἀπ' ἄκρεμόνων,
 καὶ ταύτην ἀπέτηλον ἀλινήκτειραν ἔλαιην,
 καὶ ψαιστῶν ὀλίγον δράγμα πενιχραλέων,
 καὶ σταγόνα σπονδῖτιν, αἰεὶ θυέεσσιν ὀπηδόν,
 τὴν κύλικος βαιῶ πυθμένι κευθομένην.
 εἰ δ', ὥς μευ βαρύγυιον ἀπώσαο νοῦσον, ἐλάσσεις
 καὶ πενίην, δώσω πιαλέον χίμαρον.

line 2 λιτὰ τὰδ' ἐκ λιτοῦ Jacobs : αἰψα τάδε κλυτοῦP, Suda, αἰψα τάδε κλειτοῦPI ||

line 9 εὔ Hecker : μευ PPI || line 10 δώσει C : δάσει P, δώσω PI

Translation by Paton (*op. cit.*, vol. 1, p. 397):

"Take, honoured Cytherea, these poor gifts from poor Leonidas the poet, a bunch of five fine grapes, an early fig, sweet as honey, from the leafy branches, this leafless olive that swam in brine, a little handful of frugal barley-cake, and the libation that ever accompanies sacrifice, a wee drop of wine, lurking in the bottom of the tiny cup. But if, as thou hast driven away the disease that weighed sore on me, so thou dost drive away my poverty, I will give thee a fat goat".

Page accepted the alteration λιτά τάδ' ἐκ λιτοῦ, in line 2, and stated⁵ that "this is Jacobs at his best". Textual alteration is, however, not warranted. The goddess is asked to accept immediately the gifts of famous Leonidas (αἶψα τάδε κλειτοῦ δῶρα Λεωνίδεω). Cf. *Odyssey* 6.54 κλειτούς βασιλῆας. For other cases where the correct text has been preserved for us by Planudes, cf. my *New Essays in Hellenistic Poetry*, Amsterdam, 1985, p. 29.

It was noted by Page that Gaetulicus' imitation of Leonidas' style is "first-rate". I would like to add that there is no reason why we should alter the mss. readings μεν and δῶσω in lines 9-10. Leonidas speaks about himself in the third person singular at line 1ff. However, at lines 9-10 Leonidas speaks in the first person singular. For the fact that gods and important personages often speak about themselves in the third person singular, cf. G. Giangrande, *Habis* 29, 1998, p. 73.

A Dedication to Aphrodite

A. Plan. 249:

Δερκόμενος ξόανον καλὸν τόδε, τὰν Ἀφροδίταν,
ὠνθρωφ', ἰλάσκει, πλατίον ἐζόμενος·
αἶνει δὲ Γλυκέραν Διονυσίου, ἃ μ' ἀνέθηκε
πορφυρέας ἀπαλὸν κῦμα παρ' ἠϊόνος.

Translation by Paton (*op. cit.*, vol. 5, p. 309):

*"O thou who lookest on this lovely statue, seat thee near it and worship
Aphrodite; and praise Glycera, the daughter of Dionysius, who set me
up as an offering by the soft waves of the purple shore".*

Page was puzzled by the text of line 4: cf. *Further Greek Epigrams*, p. 323. It should be noted that the poet has made use of adjectival *enallage*. Thus the epithet πορφυρέας has been transferred by the poet from the noun κῦμα to the noun ἠϊόνος. Cf. LSJ, s.v. πορφύρεος I, 1, quoting *Iliad* 1.482 and *Odyssey* 2.428 – κῦμα ... πορφύρεον. For other cases of adjectival *enallage* in Greek epigrams, cf. my *Further Studies in Greek Poetry*, p. 23.

Dedication of a Herm

In his discussion of *hyperbaton*, Tryphon noted that some writers used *hyperbaton* in syllables: ἐνιοι καὶ ἐν ταῖς συλλαβαῖς ὑπερβατὰ

⁵ Cf. D.L. Page, *Further Greek Epigrams*, Cambridge, 1981, p. 53.

πεποιήκασιν, ὡς καὶ Σιμωνίδης ἐν Ἐπιγράμμασι. Ἐρμῆν τόνδε ἀνέθηκεν
 Δημήτριος ὄρθια δ' οὐκ ἐν προθύροις ἀντὶ τοῦ οὐκ ὄρθια δέ.

This passage was discussed by Page, who pointed out that previous scholars have been puzzled by the reference to *hyperbaton* in syllables: cf. *Further Greek Epigrams*, p. 265. I would like to suggest that Tryphon is referring here to the transposition of monosyllables like οὐκ. Normally the negative οὐ was placed "immediately before the word which it negatives": cf. LSJ, s.v. οὐ, B. Simonides, however, placed it after the adverb ὄρθια. For other examples of the postponement of monosyllabic particles and words, cf. my *New Essays in Hellenistic Poetry*, p. 51 and Boldt, *De Liberiore Graecae et Latinae Collocatione Verborum*, p. 59. In other words, Simonides placed the monosyllable οὐκ after the adverb ὄρθια instead of before it.

The meaning of the adverb ὄρθια has also puzzled the critics. It is possible that it alludes to the fact that Herms were normally ithyphallic: cf. Callimachus, *fr.* 199. Cf. moreover *A.Plan.* 186, line 3 where the adverb ὄρθια is again used with reference to Hermes:

Ἐρμῆς ὠκύς ἐγὼ κικλήσκομαι· ἀλλὰ παλαιστρῆ
 μὴ κολοβὸν χειρῶν ἴστατε μηδ' ἄποδα·
 ἦ πῶς ὠκύς ἐγώ; πῶς δ' ὄρθια χειρονομήσω,
 ἔς βάσιν ἀμφοτέρων ὀφφάνος ἰστάμενος;

Translation by Paton (*op. cit.*, vol. 5, p. 267):

"Swift Hermes is my name, but in the wrestling-school set me not up
 without arms and feet; or how shall I be swift, and how shall I spar
 correctly, if I stand on a base deprived of both?"

An Epitaph for Dion

A.P. 7.99:

Δάκρυα μὲν Ἐκάβη τε καὶ Ἰλιάδεσσι γυναιξὶ
 Μοῖραι ἐπέκλωσαν δὴ τότε γεινομέναις·
 σοὶ δέ, Δίω, βέξαντι καλῶν ἐπινίκιον ἔργων
 δαίμονες εὐρείας ἐλπίδας ἐξέχεαν.
 κεῖσαι δ' εὐρυχόρῳ ἐν πατρίδι τίμιος ἀστοῖς,
 ᾧ ἔμὸν ἐκμήνας θυμὸν ἔρωτι Δίω.

Translation by Paton (*op. cit.*, vol. 2, p. 59):

"The Fates decreed tears for Hecuba and the Trojan women even at the hour of their birth; and after thou, Dio, hadst triumphed in the accomplishment of noble deeds, the gods spilt all thy farreaching hopes. But thou liest in thy spacious city, honoured by thy countrymen, Dio, who didst madden my soul with love".

This epigram concerns the death of Dion, tyrant of Syracuse, who was assassinated in 353 B.C. In his commentary on this poem, Page explained that the critics have been puzzled by the reference to Hecuba and the Trojan women in lines 1-2. Page could not understand why the poet chose to compare Dion to Hecuba: *cf. Further Greek Epigrams*, p. 170.

I would like to point out that Hecuba is mentioned in this epigram because her cenotaph was built in Sicily by Odysseus: *cf. Lycophron, Alex. Lines 1181ff.* The cenotaph was at Pachynus, near the river Helorus. After the Trojan war, Hecuba was taken to Thrace by Odysseus and killed: *cf. R. Graves, The Greek Myths*, II, p. 341.

Thus the poet means that Hecuba was unlucky because she was not buried in her native land (i.e. Troy). Instead she had a cenotaph built for her by Odysseus in Sicily. Dion, on the other hand, was fortunate because he was buried in his native land (i.e. Sicily): *cf. lines 5-6.* Thus the relation between lines 1-2 and the rest of the epigram is not at all "obscure", as Page and others have claimed.

A Dedication by Melanthus

A.P. 6.140:

Παιδὶ φιλοστεφάνῳ Σεμέλας ἀνέθηκε Μέλανθος,
 μνᾶμα χοροῦ νίκας, υἱὸς Ἀρηϊφίλου.
 line 1 φιλοστεφάνῳ Barnes : -νου P

Translation by Paton (*op. cit.*, vol. 1, p. 373):

"Melanthus, the son of Areiphilus, dedicated me to the wreath-loving son of Semele in memory of his victory in the dance".

In line 1 Page printed Barnes' alteration φιλοστεφάνῳ and noted in his commentary⁶ that "Semele was not specially a lover of wreaths, and Dionysus was". Textual alteration is, nevertheless, not warranted. The epithet φιλοστεφάνου alludes to the fact that garlands were placed on the statues of gods and goddesses: *cf. A.P.* 12.8. For the fact that Semele was a goddess, *cf.*

⁶ *Cf. D.L. Page, op. cit.*, p. 141.

Theocritus' *Idyll* 26, line 6. Cf. moreover, *Hom. Hymn to Demeter* line 102: φιλοστεφάνου Ἀφροδίτης. For the epithets of the goddess Semele, cf. Bruchmann, *Epitheta Deorum*, s.v. Σεμέλη. In other words: both Barnes and Page have overlooked the fact that Semele was a goddess, not a mortal, and that she, as such, like all other gods and goddesses (cf. *Thes.*, s.v. φιλοστέφανος), loved garlands.

An Epigram on a Pen

A.P. 9.162:

Ἕμην ἀχρεῖον κάλαμος φυτόν· ἐκ γὰρ ἐμεῖο
 οὐ σῦκ', οὐ μῆλον φύεται, οὐ σταφυλή·
 ἀλλὰ μ' ἀνὴρ ἐμύησ' ἑλικωνίδα λεπτὰ τορήσας
 χεῖλεα, καὶ στεῖνόν ῥοῦν ὀχετευσάμενος.
 ἐκ δὲ τοῦ εὔτε πίοιμι μέλαν ποτόν, ἐνθεος οἶα,
 πᾶν ἔπος ἀφθέγκτω τῶδε λαλῶ στόματι.
 line 3 Ἑλικώνια Reiske : -νίδα PPI

Translation by Paton (*op. cit.*, vol. 3, p. 85):

"I was a reed, a useless plant, bearing neither figs, nor apples, nor grapes; but a man initiated me into the mysteries of Helicon, fashioning thin lips for me and excavating in me a narrow channel. Ever since, when I sip black liquor, I become inspired, and utter every variety of words with this dumb mouth of mine".

Page⁷ printed Reiske's alteration Ἑλικώνια, in line 3, rather than the mss. reading Ἑλικωνίδα. Textual alteration is, however, not necessary. The poet has made use of adjectival prolepsis. Thus the phrase μ' ... ἐμύησ' Ἑλικωνίδα means "initiated me, a Heliconian (i.e. Muse)". Obviously the pen only became a "Heliconian" after it had been initiated into the mysteries of the Muses. For other cases of adjectival prolepsis, cf. Kühner-Gerth, *Ausführliche Grammatik*, I, p. 276, quoting *Iliad* 14.6 θερμὰ λοετρὰ θερμήνῃ. Cf. also Lapp, *De Callimachi Cyrenaei Tropis et Figuris*, p. 51. On adjectival prolepsis, cf., besides Kühner-Gerth, *loc. cit.*, my observations in *Sic. Gymn.* 1991, p. 319.

⁷ Cf. *op. cit.*, p. 368.