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THE EPIGRAMS OF MARCUS ARGENTARIUS
INTRODUCTION, REVISED TEXT, COMMENTARY

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PREFACE

I should like to take this opportunity to express my appreciation to the many friends whose helpful interest has assisted me in the preparation of this study. My especial thanks are due to Professors R. P. Robinson, R. K. Hack, and H. Bittenwieser of this university for their untiring and sympathetic supervision of the work, and to Professors P. Nixon, T. Means, and S. B. Smith of Bowdoin College for their ever-ready advice and encouragement.

S.G.P.S.

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I. Biography.

In the Greek Anthology there are thirty-seven epigrams which are assigned by the MSS. to one Marcus Argentarius.¹ Concerning the life of this author practically nothing is known.² Unfortunately, he is not so much as mentioned by the other poets of the Anthology. Furthermore, his own poems are devoid of information which we are justified in regarding as biographical, and even of casual allusions which might help us to establish his floruit. Many other poets of the Anthology (e.g. Lollius Bassus, VII. 391; Apollonidas, IX. 287; Crinagoras, VI. 161; Antiphilus, IX. 178) occasionally mention contemporary public events or celebrate well-known public figures, but not so Marcus Argentarius; we look in vain for such references in his epigrams.³ Those individuals whom he does mention are mere names to us. Thus the Charmus who is described in 15 as a victor in the Isthmian games appears nowhere else in ancient literature, and the Cincius of 35, apparently a Stoic philosopher, cannot be identified with anyone of the same name who is known to us from other sources.

Two other references in the epigrams are only slightly more illuminating. In 7 the activities of the Chaldaei are

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1. Or simply Argentarius. A.P. VI. 246 is inscribed *Φιλοδήμου, οὐδὲ Ἀργενταρίου*. Cf. the commentary ad loc.
 2. The chief secondary source is Reitzenstein's article, R. E. s. v. Argentarius.
 3. If we may argue e silentio it would thus appear that Argentarius was not connected with the imperial court.

mentioned. This gives us, of course, no certain indication as to the date of composition of the epigram in which it occurs, but at least suggests the imperial period, during which these seers were particularly active.⁴ The oath "by the altar of Sarapis and his sceptres" in 29 points to the same epoch, for although the cult of this divinity had been officially introduced at Rome in 43 B. C.,⁵ it did not become extensively popular before the principate of Tiberius.⁶

In 26.3 we meet what at first sight appears to be a genuine autobiographical touch in the author's allusion to his poverty. Poverty, however, is a relative matter; and what is more, it is entirely possible that we have here a mere poetic convention, a pose deriving from the sincere and heart-felt⁷ complaints of Leonidas of Tarentum (cf. of his epigrams especially A.P. VI. 300 and 302), who, as we shall see, exercised considerable influence upon many subsequent poets of the Anthology, including Marcus Argentarius. The same convention, it will be recalled, appears in Latin poetry; cf. Catullus XIII, Martial passim.

Thus Argentarius' epigrams contain virtually no biographical information. However, certain conclusions regarding

4. Cf. Tacitus Ann. II. 27.2 and Furneaux ad loc. The Chaldaei, of course, enjoyed a certain vogue much earlier; cf. Cato De Agri Cultura V. 4, Valerius Maximus I Epit. 3.3.

5. Cf. Ellis ad Catull. X. 34.

6. Cf. Roeder R. E. s. v. Sarapis, p. 2416.

7. Cf. J. Geffcken, Leonidas v. Tarent, Jahrb. f. klass. Phil. Supp. 23, 1896, p. 120.

the date of his floruit may be reached through a study of the position occupied by his poems in the structure of the Palatine Anthology. This collection, as it now stands, is essentially a redaction of various earlier compilations of epigrams made by an anonymous Byzantine scholar late in the tenth century. Prominent among these earlier anthologies, and important for determining the date of Argentarius' floruit, are the Στέφανος or Corona of Meleager and the Corona of Philippus of Thessalonica.⁸

The Corona of Philippus was originally arranged alphabetically according to the first letter of the first word of each epigram; and in spite of many shufflings and rearrangements of this collection, traces of alphabetical arrangement may still be detected among poems which belonged to it; e.g. A.P. V. 107 (Philodemus) beginning *Γινώσκω*, V. 108 (Crinagoras) beginning *Δειλαίη*, V. 109 (Antipater) beginning *Δραχμῆς*. Now, we have the explicit testimony of Philippus himself (A.P. IV. 2.7 ff.) that the above poets were included in his Corona. But let us continue with the series: V. 110 (Argentarius) begins *Ἐγχεῖ*, V. 111 (Antiphilus, another poet mentioned by Philippus) begins *Ἐῖπον*, V. 112 (Philodemus)

8. For further details concerning these collections cf. Schmidt-Reitzenstein, R. E. s. v. Anthologia; von Christ-Schmid-Stählin, Geschichte der Griechischen Literatur, Munich 1920, vol. II, p. 157 f.; P. Waltz, Anthologie Grecque (Budé), Paris 1928, vol. 1, p. VII ff.; J. W. Mackail, Select Epigrams from the Greek Anthology, third edition revised, London, 1911, p. 13 ff.

begins Ἡράσθην , V. 113 (Argentarius again) begins Ἡράσθης , V. 114 (Maecius, unknown) begins Ἡ χαλεπή , V. 115 (Philodemus) begins Ἡράσθην. Given this state of affairs the obvious conclusion is that Argentarius (and Maecius too, incidentally) was one of the poets of the Corona of Philippus,⁹ and by the same tokens, that his epigrams must have been written before the date of publication of this anthology.¹⁰

When was Philippus' Corona published? Conrad Cichorius has argued convincingly that it must have appeared during the principate of Gaius.¹¹ Of the eight epigrams of Philippus (out of a total of eighty-four) which can be dated, all must be referred to Gaius' reign, and, in fact, to the years 37-39 of this era. None of the epigrams, therefore, includes a reference to Claudius, and this fact, even though negative, seems highly significant.

Furthermore, if the epigrammatist Gaetulicus, whose poems are not included in Philippus' anthology,¹² is to be identified with the Cn. Lentulus Gaetulicus who was executed in mid-October of 39, the date of publication probably falls

9. The fact that Argentarius is not mentioned by Philippus as one of the poets does not impair the validity of this conclusion, for the catalogue given in the prooemium is incomplete. Cf. A.P. IV. 2.13 f. συνεπιπλεκτοῦς δὲ περισσοῦς/ εἰκασόν δις ἐθέλεις ἀνθεσιν.

10. Epigrams by Argentarius are included in several other Philippean series, viz. A.P. V. 104-133, VI. 227-261, VII. 364-405, IX. 215-312, IX. 541-562, XI. 23-46.

11. Romische Studien, Leipzig 1922, p. 341 ff., and especially p. 354 f.

12. His epigrams do not fall within any of the Philippean alphabetical series, nor is his name given in the catalogue in the prooemium.

some time after this date,¹³ for it is quite likely that the epigrams of this distinguished man would have been included before his fall from favor. The most probable termini for the publication of the Corona, then, are A. D. 39 and A. D. 41, the year in which Gaius was murdered; hence those poems by Argentarius which have come down to us seem to have been written before ca. A. D. 40, and consequently his floruit may with some probability be placed before this date.¹⁴ A terminus post quem for his floruit is offered by the publication of Meleager's Corona toward the middle of the first century B. C.,¹⁵ since Philippus' collection included only poems written after the appearance of the anthology of his well-known predecessor.¹⁶

13. K. Müller holds in opposition to Cichorius (in Die Epigramme des Antiphilos von Byzanz, diss., Berlin, 1935, p. 14 ff.) that the "Caesar Nero" praised in A.P. IX. 178 (Antiphilus) as a benefactor of Rhodes is not to be identified with the emperor Tiberius (for whose kindly treatment of the Rhodians cf. Dio LVII. 11), but rather with Nero the successor of Claudius. If we accept this view, the Corona of Philippus, in which Antiphilus' poems were included, cannot have been published before A. D. 53, the year in which Nero was instrumental in securing the liberty of Rhodes (Tac. Ann. XII. 58). Cf., however, the rebuttals of Müller's case in Gnomon 13, 1937, p. 452 (A. Wifstrand) and Deutsche Literaturzeitung 57, 1936, p. 1567 f. (R. Keydell).

14. Thus Reiske's suggestion (cf. Jacobs' edition, vol. III part 3 pp. 860-61) that Marcus Argentarius may be identical with the Marcus of Byzantium of Philostratus Vit. Soph. 1.24, who flourished during the reign of Hadrian, is untenable.

15. Cf. P. Waltz, Anthologie Grecque (Bude), vol. 1, p. XVI.

16. Cf. Philippus' prooemium (A.P. IV. 2) vv. 5-6: ἀλλὰ παλαιότερων εἰδῶς κλέος, ἔσθ' ἔτι Κάμηλλε, / γυνῶσι καὶ ὀπλοτέρων τῆν ὀλιγοστιχίην.

The rather uncommon nomen Argentarius obviously belongs to the category of names derived from a trade or profession. Wilhelm Schulze¹⁷ regards the name Argentarius as akin to others ending in -arius, such Aerarius and Aurarius, inferring that the first bearers of these names had been societatum servi (cf. Varro Ling. Lat. VIII. 83) who upon manumission were named after the socii to whose familia they had belonged.¹⁸ According to this view one of the ancestors, more or less remote, of Marcus Argentarius must have been a silver-worker of servile origin. That the poet himself could have been an artisan appears to me unlikely, for the elegance and finish of his epigrams seem to indicate that his youth was spent in a school of rhetoric.

Schulze's interpretation of the name Argentarius, however, is open to two serious objections. First, the indices of the C.I.L. give no example of an Argentarius who is soc. l., although several Argentarii are liberti of private individuals, e.g. C.I.L. VI. 9186: A. Argentarius A. l. Antiochus. Second, according to the Thesaurus the classical meaning of argentarius is not "silver-worker" but "banker"; the word does not appear in the former sense before the fourth century. Hence it seems preferable to conclude that Marcus Argentarius was descended from a banker or the slave of a banker rather than from a

17. Zur Geschichte lateinischer Eigennamen, Berlin, 1904, p. 415 ff.

18. For this practice cf. C.I.L. VI. 9953: P. Monetius soc. l. Philogenes.

silver-worker.¹⁹

Only three Argentarii are listed in the Prosopographia Imperii Romani, viz. Marcus Argentarius the epigrammatist, a rhetor Argentarius who is quoted by the elder Seneca, and Argentaria Polla, the wife of the poet Lucan. Besides these three, twenty-one others appear in inscriptions, none of which, unfortunately, can be dated. Of these inscriptions six are of Spanish provenience,²⁰ one is from Beneventum,²¹ and the remaining fourteen are from the city of Rome.²² The provincial Argentarii seem to have been free-born, and, to judge from their cognomina (Celsinus, Maximilla, Nymphio, Valens), were either of Roman stock or at least were quite Romanized. On the other hand the sixteen ^{Argentarii} ~~Romans~~ who resided in the capital were, with the exception of the aristocrat Argentaria mentioned above, a rather nondescript crew. Most of them appear to have been Greeks (cf. the cognomina Eutychia, Alexander, Antiochus, Euhodus, Demetrius), and not particularly well-off in the world: at least three were liberti, two were soldiers' wives, one was a coactor inter aerarios. No Marcus Argentarius is mentioned, and no Argentarius who was a professional man of letters.

19. F. A. Wright (A History of Later Greek Literature, London, 1932, p. 117) suggests that Argentarius' name implies that he was a manumitted slave and a banker by profession.

20. C.I.L. II. 1562 (two), 3283 (two), 5493 (two).

21. C.I.L. IX. 1748.

22. C.I.L. VI. 1975, 2941, 9186, 12300 (two), 12301, 12302 (three), 38766 (five).

Where did Marcus Argentarius live? We have, it is true, no explicit evidence bearing on this matter, but certain considerations point to the conclusion that his place of residence was Rome. In the first place, during the early empire Rome was a veritable Mecca for literary men of all sorts, both Greek and Latin. Furthermore, most of the poets of the Corona of Philippus sojourned there as clients of the great; in this respect Crinagoras, Antiphilus, Philodemus, and Philippus himself, to mention only a few, are typical of the entire group.²³ Supporting evidence is contributed by the fact that the poet himself bore a Latin praenomen and nomen,²⁴ that epigram 35 is presumably addressed to a Roman ("Gincius"), and that, as has been shown above, a large majority of the Argentarii known to us lived in or about the capital. On the other hand, the epigrammatist's command of Greek idiom and prosody²⁵ is such that we may well believe, in spite of his Latin name, that Greek was his native language.

We have already had occasion to refer (p. 7) to a certain rhetor Argentarius, whose sententiae, divisiones, and colores are frequently cited in the Controversiae and Suasoriae of the elder Seneca. Now, this rhetor is the only man named

23. For other poets of the Corona who lived in Rome cf. the index des noms d'auteurs in Waltz's (Budé) edition of the Anthology.

24. The praenomen is vouched for not only by the hemmata of the Anthology, but also by epigram 16.7 *εἰς ἐκ Μάρκου ῥέας ἀγλαόν*.

25. Contrast the epigrams of, say, Trajan, IX. 388, 389; XI. 418. The last contains a false quantity in the first verse.

Argentarius who is known to us from an ancient literary source other than the Greek Anthology. Is it possible that this declaimer and Argentarius the epigrammatist are in fact one and the same person?²⁶ In the following paragraphs an attempt will be made to determine, chiefly upon the basis of a study of the date and personality of the rhetor, whether this identification seems warranted and reasonable.

Argentarius the rhetor was, as Seneca informs us (Controv. IX. 3.13), a pupil of the celebrated professor of eloquence L. Cestius Pius. Now, inasmuch as Jerome²⁷ gives 13 B. C. as Cestius' floruit (forty years of age),²⁸ it follows that his pupil's floruit can hardly be placed earlier than ca. A. D. 1; for at the time he entered the rhetorical school (at about twelve years of age, at the earliest)²⁹ he was at least some thirteen years younger than his master, who probably did not become a teacher of rhetoric before he had

26. The identification was first proposed by Reiske (Jacobs' ed. vol. III part 3, p. 860) and is accepted by Jacobs (ibid.) and Reitzenstein (R. E. s. v. Argentarius).

27. Ad an. 2004.

28. Jerome's actual words are Cestius Smyrnaeus rhetor latine Romae docuit, which seems to be the equivalent of Romae claruit or floruit; cf. Brzoska, R. E. s. v. Cestius no. 13. On the precise significance of floruit as a translation of ἡκμασε see H. Ouvre, Méleagre de Gadara, Paris 1894, p. 24 L'expression ἡκμασε a , en effet, un sens tres net. Elle s'applique aux hommes qui atteignent la quarantaine ou la dépassent de quelques années, and the evidence assembled on the same page in note 1.

29. Cf. W. A. Edward, The Suasoriae of Seneca the Elder, Cambridge 1928, p. XX.

reached the age of twenty-five. Accordingly, it seems reasonable to suppose that Argentarius the rhetor was not born before 40 B. C.

On the other hand, it seems unlikely that he was born much after this date. The literary activity described by the elder Seneca in his book took place well before the date of publication of the Controversiae (ca. A. D. 34);³⁰ for not only does the author, then in his eighties, represent himself as looking back to his antiqua studia and optimam vitae partem³¹ at the time of his writing, but he also makes it quite clear that his three sons, to whom the book is addressed (the middle one L. Annaeus, was born ca. 4 B. C.), cannot have known the rhetores of whom he speaks:

Iubetis. .ab illis dicta colligere, ut quamvis notitiae vestrae subducti sint, tamen non credatis tantum de illis, sed et iudicetis. (Controv. 1 Praef. 1)

The personalities and activities which he describes therefore belong to an earlier generation.³² Now, since in the Con-

30. Cf. Schanz-Hosius, Geschichte der Römischen Literatur, Munich 1935, vol. II p. 341.

31. Controv. 1 Praef. 1, X Praef. 22. At the time his condiscipulus Latro (Controv. 1 Praef. 22) was still admodum iuvenis (Controv. 1 Praef. 24).

32. This conclusion is supported by the floruits of several of the declaimers mentioned in the Controversiae. Cestius' floruit is 13 B. C.; that of M. Porcius Latro, 4 B. C. (Jerome); that of Albucius Silo, 6 B. C. (Jerome); that of T. Labienus is even earlier (color orationis antiquae, Controv. X Praef. 5); Asinius Pollio was born in 76 B. C.; etc.

troversiae and Suasoriae Seneca represents Argentarius as a skilled declaimer and therefore in all likelihood a man at least twenty-five years of age, the date of his birth cannot plausibly be placed later than the fourth decade B. C.

Argentarius the rhetor was a close imitator of his teacher; so much so, in fact, that Cestius is said to have exclaimed upon more than one occasion, when particularly vexed by his pupil's want of originality, quid putatis Argentarium esse? Cesti simius est.³³ To which Argentarius replied with characteristic scurrility³⁴ quid putatis esse Cestium nisi Cesti cinerem? and as if his master were already in his grave, he would swear per manes praeceptoris mei Cesti.³⁵ He never declaimed in Greek, although it was his native tongue, but always in Latin, usually ex tempore, and in a mordant, caustic style characterized by elaborate rhetoric and a fondness for word-play; cf. e.g. Controv. 1.4.3 anti patriae quam patri negavit manus and VII. 2.2. respice forum: hic sub Cicerone sedisti; respice rostra: hic supra Ciceronem stetisti. If we may judge from the frequency with which Seneca quotes the rhetor, his declamations were at one time much admired; and indeed some of the quotations, e.g. Suas. VII. 7, in spite of their artificial and over-seasoned style, are not without a certain eloquence.

33. Controv. IX. 3.12.

34. Contumeliose multa interponebat, Controv. IX. 3. 13.

35. Controv. IX. 3. 12.

It thus appears that there is much to be said for the suggestion that Seneca's Argentarius rhetor is to be identified with the Marcus Argentarius of the Greek Anthology. Not only did both of these littérateurs bear the same nomen, but if the conclusions arrived at in the earlier paragraphs concerning the epigrammatist are correct, both reached their ἀκμῆ during the early empire, both lived in Rome, both were Greeks and trained rhetoricians. Furthermore, the fondness for word-play, caustic utterance, and elaborate rhetoric which characterized the sententiae, divisiones, and colores of the declaimer are equally characteristic, as we shall see,³⁶ of the epigrammatist. Finally, during this period it was by no means unusual in Rome to combine the practice of verse-writing with declamation; for example, Addaeus, Aemilianus, and Diocles, three other poets of the Corona of Philippus (perhaps also the Bassus of A.P. V. 125, etc.), are in all likelihood to be identified with the rhetores of the same names who are quoted, along with Argentarius, by the elder Seneca. As a matter of fact, P. Waltz assumes,³⁷ with some probability, that these rhetor-poets formed a literary group under Seneca's patronage, analogous to the coterie of epigrammatists which had gathered about Cicero in late Republican times.

36. Cf. Introduction, section IV.

37. Anthologie Grecque (Bude) vol. 1 p. XVII n. 4.

II. Structure of Argentarius' elegiac couplet.

A. Use of dactyls and spondees.

In the following table the proportion of dactyls and spondees in the feet of Argentarius' verse is compared with the proportion in his contemporary Antiphilus; in three typical Alexandrians, Callimachus, Asclepiades and Posidippus; and in Homer.¹

1. My statistics for Homer are computed from the figures of K. Meister, Die Homerische Kunstsprache, Leipzig 1921, p. 7; those for Callimachus, Posidippus, and Asclepiades from the figures of P. Schott, Posidippi Epigrammata Collecta et Illustrata, diss., Berlin 1905, p. 73; those for Antiphilus from the figures of K. Müller, Die Epigramme des Antiphilos von Byzanz, diss., Berlin 1935, p. 22.

	Homer	Asclepiades	Callimachus	Posidippus	Antiphillus	Argentarius
Feet	% dact.	% spond.	% dact.	% spond.	% dact.	% spond.
Hex. 1	61	39	72	28	72	28
"	60	40	60	40	51	49
"	85	15	74	26	96	4
"	70	30	89	11	93	7
"	94	6	99	1	100	0
Pent. 1	---	---	64	36	67	33
"	2	---	42	58	30	70
			77	23	65	65
			62	38	66	44
			85	15	92	8
			83	17	89	11
			100	0	98	2
			71	29	65	35
			38	62	44	56
			63	37	63	43
			49	51	49	51
			84	16	84	16
			87	13	87	13
			100	0	100	0
			64	36	64	36
			43	57	43	57

It will be seen that the hexameter of Argentarius and Antiphilus resembles the Alexandrian rather than the Homeric in these three particulars: first, Homer admits spondaic verses relatively often, while the epigrammatists admit them almost never; second, in Homer spondaic first foot is practically as common as spondaic second foot, whereas the epigrammatists exhibit a marked preference for spondaic second foot; and finally the Homeric verse is in general rather less dactylic than the verse of the epigrammatists. Homer's hexameters are 74% dactylic; Argentarius' Hexameters are 77% dactylic, Antiphilus' 80%, Asclepiades' 79%, Posidippus' 81%, Callimachus' 82%. The preponderance of dactyls in the verse of the epigrammatists is due to a desire on the part of these writers to produce an impression of grace, lightness, and speed.

With regard to the disposition of dactyls and spondees in his hexameters, Argentarius has a distinct predilection for four schemata, namely: dsddd, which occurs twenty-six times; ddddd, which occurs twenty-one times; ssddd, which occurs thirteen times; and sdddd, which likewise occurs thirteen times. Other schemata which are used are, in order of frequency, dsddd (six times), dsdsd, sdsds, ddsdd, sdsdd, ddsds, and sssdd; the schema of one verse is in doubt.² Thus of the thirty-two schemata possible in the hexameter (six-

2. Viz. 15.3. See the apparatus criticus ad loc.

teen if spondaic verses be excluded) Argentarius employs eleven.

Antiphilus, Asclepiades, Callimachus and Posidippus resemble Argentarius in preferring the four schemata mentioned above to all others, but they differ from him with respect to the relative frequency with which each schema appears. In their poems the versus holodactylus is used most often, then dsddd, sdddd, and ssddd, in that order.

It will be observed that both Homer and the epigrammatists, in order to avoid cutting the hexameter into two halves with identical metrical terminations, seldom employ a spondee in the third foot. When Argentarius admits the spondee in this place he does so in order to admit a proper name (three times), or breaks up the second half-verse by ending the line with a bucolic colon (ten times). This was Callimachus' practice.³ There are only four cases of "unexcused" third spondee in Argentarius.

Argentarius further resembles Callimachus in his avoidance of three spondees in succession (exception: the schema sssdd occurs three times), in his complete exclusion of spondaic verses, and in the construction of the first colon of the pentameter.

3. Cf. G. Heep, Quaestiones Callimacheae Metricae, diss., Bonn 1886, p. 16 f.

B. Caesurae.

In his use of caesurae⁴ also, Argentarius diverges from Homeric practice and inclines toward that of the Alexandrians. The most common main division in Argentarius' hexameter is diaeresis after the fourth foot, the so-called bucolic caesura, which occurs fifty-nine times (57%). Callimachus likewise, the Alexandrian *κατ' ἑξοχῆν*, prefers this division to all others.⁵ In Homer approximately thirty percent of the verses are bucolic.⁶ Argentarius uses the *τομή κατὰ τρίτον ποσάριον* as principal caesura thirty times (29%) and the penthemimeres only ten times (9%). Callimachus, too, shows a decided preference for the former, whereas Homer employs these two caesurae with approximately equal frequency.⁷ The trihemimeres and hephthemimeres, always rare in Alexandrian and post-Alexandrian poetry, occur in Argentarius four times and once respectively, so as to seem almost anomalous.

Although "secondary" caesurae are usually lightly marked and the detection of them is to a certain extent a subjective matter, yet it is not difficult to make a few

4. By the term caesura I understand a word-ending within a foot which coincides with a rhetorical pause, and which is usually marked off with some sort of punctuation. Cf. the Anonymus Ambrosianus p. 215 *τομή δὲ τῶν στίχων ἐστὶν ὁ πότος ὁ δεικνύς ἐν μέσῳ τοῦ ἔπους διανοίαν, στιγμὴν ἐπιτηδείως λαμβάνουσα*. (Quoted from Studemund's Anecdota Varia, Berlin 1886, v. 1).

5. Cf. W. J. W. Koster, Traité de Métrique Grecque, Leyden 1936, p. 53.

6. Cf. W. R. Hardie, Res Metrica, Oxford 1920, p. 15 f.

7. Cf. F. Beneke, De Arte Metrica Callimachi, diss., Strassburg 1880, p. 25.

generalizations concerning their occurrence in Argentarius. In the first place, they are quite rare in verses with the *τομή κατὰ τρίτον τροχαῖον*, probably because this caesura divides the verse into two nearly equal cola. However, where the main caesura occurs nearer the beginning or end of the verse, as the penthemimeres and bucolic diaeresis, secondary caesurae are not uncommon; these two, in fact, often complement each other, although each also appears alone in many verses. In about a dozen cases the *τομή κατὰ τρίτον τροχαῖον* is associated as secondary caesura with bucolic diaeresis.

The most common division of the pentameter--occurring, of course, in addition to the diaeresis in the middle of the verse--is the caesura following the first half-foot; there are ten instances of this. Seven strongly marked trihemimeral caesurae also occur, and strong diaeresis is found after the first foot fifteen times.

C. Stopping.

The question of pentameter caesurae leads naturally to that of enjambement or stopping. In Argentarius' epigrams the heavier marks of punctuation--colon, period, dash, question mark--usually occur at the end of a pentameter (eighty-one times), often after bucolic diaeresis (fifteen times), seldom at the end of a hexameter (four times). They are found at various other places, especially after the first foot of the pentameter, fifteen times.

The rule governing Alexandrian elegiacs, that the sense should not run over from a pentameter into the following hexameter, holds for Argentarius with three exceptions (13.3, 19.5, and 32.3), where the hexameter begins with a proper name or a vocative.

As for the length of the periods marked off by heavy punctuation, those of one distich only occur more frequently--forty-four instances--than any other type, as indeed is to be expected in elegiac verse. Ten epigrams consist entirely of such distichs: 6, 10, 12, 24, 27, 31. 33, 34, 35, 36. On the other hand, longer periods occasionally present themselves, e.g. 1 (four verses), 11 (four verses, the entire epigram), 14 (six verses, the entire epigram), 15 (six verses), 16 (six verses), 20 (four verses), 21 (six verses, the entire epigram), 22 (four verses), 26 (four verses). Seven periods of a single verse occur.

Argentarius does not affect the dialogue-epigram⁸ consisting of a number of very short sentences, although these are not uncommon in the Anthology (cf. e.g. A.P. V. 46, V. 101, VII. 307); furthermore, for the most part he avoided periods of less than a single verse. Only twenty-two examples of these are to be found in his epigrams. Twenty-four periods of a verse and a half occur.

8. 5 and 37 consist of a short question or statement by one person followed by the rejoinder of another.

D. Length of syllables.

So-called correptio Attica is rather rare in Argentarius' poems, as in elegiac verse in general; in the eighty-four cases where a short vowel is followed by a mute and a liquid, the syllable is counted as short only thirteen times. The combinations which do not make position are $\pi\rho$ (five times: 8.5, 11.3, 26.2, 32.7, 37.3); $\tau\rho$ (twice: 17.1, 23.8); $\kappa\lambda$ (twice: 5.1, 35.5); $\delta\rho$ (twice: 28.5, 33.3); $\theta\rho$ (29.3 only); and $\phi\rho$ (5.1 only). It will be noted that in every case but two the combination includes the liquid rho.

Of the seventy-one cases where a short vowel followed by a mute and a liquid make up a long syllable, a scant half dozen occur in that part of the foot which bears the ictus, while the remainder occur in the unaccented portion.

E. Pentameter close; four word pentameter.

An examination of the final words of the pentameter discloses a marked difference between Argentarius and his Latin contemporary, Ovid. In the latter, disyllabic close is virtually de rigueur; in the former, as in most Greek epigrammatists, it is relatively rare, occurring only nineteen times in a hundred and four verses. Argentarius prefers to end the pentameter with a word of three or more syllables. The monosyllabic close is never used.⁹

9. Indeed, in only five cases is the diæresis of the pentameter preceded by a monosyllabic word.

Each colon of Argentarius' pentameter consists of at least two words. The four-word pentameter is used twenty-one times: cf. 1.6, 6.2, 11.4, 15.6, 16.2-4-6-8, 19.2-4, 21.2, 24.2, 25.2-4, 26.2, 28.4, 29.2, 32.2-4-6-8; in other words, twenty percent of the pentameters are constructed after this fashion. In 25 two of the three pentameters are made up of four words; 16 and 32 (four pentameters each) are subject to this metrical restriction throughout. Of these poems the first is probably imitated from A.P. V. 135 (ades#p.)¹⁰ which has a similar composition; the other deals with a poetical τόπος quite common in the Anthology,¹¹ and Argentarius' tour de force indubitably represents an attempt upon his part to outdo his predecessors in elegance of prosody.

F. Figures of prosody.

Apocope of ἀνά in composition is found four times:

ἀνθετο 15.4, ἀνθέμενος 16.8, ἀντέλλει 23.4, ἀντέλλουσι 32.7.

Apocope of παρά in composition is found once: παρφέρομαι

34.4. παρά by itself is apocopated once: 19.8.

Crisis of καί and of the neuter of the definite article is met with occasionally: καίῳ 3.2, τοῦνομα 9.4 and 30.5, κοιουίνην 15.3, τοῦξ 20.6, καυτή 20.7, κῆν 20.8, τάμιταί 34.4.

Synezesis and aphaeresis are absent from the epigrams.

Elision, which occurs sixty-nine times, is distributed among the parts of speech as follows: particles: sixteen

10. Assigned by Stadtmüller to Hedylus or Asclepiades.

11. With 32 cf. A.P. X. 1, X. 5, X. 6, etc.

cases of δ' , twelve cases of other particles, but only final epsilon is elided (exception: ϵ' occurs once); prepositions: thirteen cases (final omicron elided six times, final alpha four times, final iota three times); conjunctions: twelve cases; $\alpha\lambda\lambda'$ is most frequent (nine times), and in the three cases of other conjunctions alpha, epsilon, and iota are elided; pronouns are elided eight times: $\tau\acute{o}\upsilon\tau'$ occurs four times, μ' twice, $\tau\acute{o}\delta'$ and $\tau\acute{\alpha}\delta'$ once each; verbs, five times (final alpha and iota twice each, final epsilon, iota, and omicron once each). Two elided adverbs are found ($\mu\eta\kappa\acute{\epsilon}\tau'$ and $\omicron\upsilon\kappa\acute{\epsilon}\tau'$) and one noun ($\gamma\omicron\upsilon\nu\alpha\tau'$).

With respect to position and frequency of elision Argentarius by and large follows Alexandrian practice with considerable strictness. In one hundred and thirty-eight hexameters of the epigrams of Callimachus fifty-five words are elided,¹² while in the one hundred and four hexameters of Argentarius thirty-eight words are elided; thus in the former elision occurs once in every 2.5 lines and in the latter once in every 2.7 lines. As the following table will show, both elide most frequently in the first and fifth feet, and avoid elision after the penthemimeres, the hepthemimeres and the *τομὴ κατὰ τέταρτον τροχαίου*. However, Argentarius differs from Callimachus in refusing to tolerate elision in the second foot:

12. Cf. F. Beneke, De Arte Metrica Callimachi, diss., Strassburg 1880, p. 47.

Callimachus	12	1	3	2	3	4	4	2	3	4	5	2	0	0	4	1	0	1	12	4	4	0	4	0	0	1	55
Argentarius	5	1	6	0	0	0	0	0	0	4	1	0	0	1	12	4	4	0	0	0	0	0	0	0	0	0	34+4
																										after spon-	
																										daic 1st	
																										ft. = 38.	

In the pentameter Argentarius admits elision somewhat less frequently than in the hexameter (thirty-one times). He especially avoids it in the second colon of the pentameter, where it occurs only nine times.

Hiatus is seldom admitted, and when admitted is subject to stringent limitation. Of the twenty-three cases in Argentarius¹³ every one is "excused" by the rule vocalis ante vocalem corripitur (e.g. *πάλαθῃ ἔπει*). In twenty cases of the twenty-three we have correction of final *αι* (*καί* and verb endings only), and in three correction of *οι*¹⁴ (*μοι* and *σοι*). In twenty-two of these instances the hiatus is dactylic, while in only one is it trochaic (26.5).

Four examples of hiatus are noted in the first foot of the hexameter (8.5, 10.3, 34.1, 35.5), two in the second foot (26.5, 37.1), two in the third (11.1, 33.1), four in the fourth (3.1, 5.3, 6.5, 37.3), and none in the fifth and sixth. The remaining eleven instances (2.2, 5.2, 5.4, 6.4, 7.4, 11.4, 15.8, 25.6, 29.6, 30.6, 35.2) occur in the pentameter.

13. In 4.5 the reading of Plan (*πάντα*) is to be rejected, if for no other reason, because it contravenes the rules of the Alexandrians with regard to hiatus.

14. Historically of course, there is no hiatus in such combinations as *ἀλλά μοι εὐφράντη*; the diphthong was merely broken into its component parts, the second element becoming a consonant by "hardening": *μοι / εὐφ*. Neither ancient nor modern metricians, however, distinguish between diphthonged combinations and such cases of true vocalic correction as *πάλαθῃ ἔπει*. Cf. P. Maas, Griechische Metrik § 129, in Einleitung i. d. Altertumswissenschaft v. 1, Leipzig 1927.

In his avoidance of "unexcused" hiatus and of trochaic shortening,¹⁵ in frequency of correption of final *α* and *ο*, and in distribution of hiatus in the hexameter,¹⁶ Argentarius follows the example of Callimachus.

G. Observance of certain metrical rules.

There are certain positions in the hexameter where pause is avoided, and where a word may not end without producing a disagreeable tonal effect. Although the Greek poets were obviously aware of the existence of such positions, there exists no ancient expression to designate avoidance of word-ending at fixed and definite places in the verse; accordingly, modern metricians have coined the technical term zeugma for this phenomenon.¹⁷

In the elegiac verse of the Hellenistic age there normally exists a zeugma between every spondee and the following foot, except when the spondee occurs in the first foot; i.e., the following combinations are avoided:

1. ἦ νυ καὶ αὐτῶν | θυμὸς ἔπορεύει καὶ ἀνώγει (Z 439)
2. κάρτιστοι δὴ κείνοι | πᾶσιν ἐν ἀθανάτοισιν (A 266, variant line)
3. ὡς τῶν πᾶσ' ἀγορῆ κινήθη, | τοὶ δ' ἀλαλητῶ (B 149)

The zeugma after a spondaic second foot is observed by

15. Cf. G. Kaibel Philodemi Gadarensis Epigrammata, Ind. Schol. Gryph. 1885, p. 5.

16. Cf. O. Schneider, Callimachea, Leipzig, 1870, vol. 1, p. 191 ff.

17. Cf. O. Schroeder, Nomenclator Metricus, Heidelberg 1929, p. 15 s.v. Brücke.

Callimachus with very few exceptions;¹⁸ Argentarius disregards it five times in fifty-three spondaic second feet, but only fater the trihemimeral caesura; cf. 4.5, 12.3, 13.3, 14.3, and 29.5. The zeugma after a spondaic third foot is practically mandatory, since verses with word-ending at this point seem to fall into two similar cola with a Saturnian-like ungainliness. Argentarius permits word-ending here only twice in seventeen spondaic third feet¹⁹ (27.5, 37.5), but in neither case do the two syllables of the spondee fall within the same word. The so-called bucolic zeugma (avoidance of word-ending after a spondaic fourth foot) is never disregarded by Leonidas of Tarentum, Callimachus, and Meleager and his circle;²⁰ Argentarius, however, has three exceptions in thirteen spondaic fourth feet: 9.3, 13.3, 25.5. Each of the exceptions is preceded by a hephthemimeral caesura.

Hermann's zeugma,²¹ which prohibits word-ending *κατὰ τέταρτον τροχάϊον*, as in the following verse:

Πηλεὺς θῆν' μοι ἔπειτα γυναῖκα / γαμέσσομαι αὐτὸς (I.394)

is observed by a majority of the poets of the Hellenistic and Roman periods. Argentarius disregards Hermann's rule only

18. Cf. W. J. W. Koster, Traité de Métrique Grecque, Leyden 1936, p. 54.

19. Since in 4.1 the word *ει* is followed by an enclitic, the rule is not broken.

20. Cf. P. Maas, Nachträge zur Griechischen Metrik p. 8 (in Einl. I. d. Alt. ed. 3, vol. 1).

21. So called after the discoverer. Cf. G. Hermann, Orphica, Leipzig 1805, p. 692.

once (23.7).

Allied to the rules respecting zeugmata are those which govern the phrasing of the close of the hexameter. In most Greek poets, strong rhetorical pauses are rare after the fifth ictus, rarer still after the syllables following, and forbidden before a final monosyllable. Argentarius permits such pauses late in the verse in only four instances: 13.3 *χεῶτα- τὰ λοιπὰ* , 15.3 *προθύροισι, Πόσειδον* , 16.7 *ὅς σε, φίλοινε* , 29.3 *δύσμορε, πάσις*.²²

Four important generalizations formulated by W. Meyer²³ with regard to the structure of elegiac verse in the Hellenistic and Roman periods must now be considered.

Meyer's first rule: trochee or dactyl in the second foot may not be formed by the end of a word of three or more syllables which begins in the first foot, as in

τετραχύια θάλασσα, τί μ' οὐκ οἴηρα παθόντα (A.P. VII. 283.1).

Argentarius never breaks this rule. Herein he resembles Anyte and Posidippus; Callimachus and Leonidas of Tarentum transgress the rule once in every one hundred and forty-three hexameters.²⁴

Meyer's second rule: the penthemimeral caesura may not be preceded by an iambic word, thus:

22. Cf. Schol. β 77 οὐδέποτε ὁ εἰκοστὸς χρόνος τοῦ ἠρωικοῦ σπικμῆν ἐπιδέχεται.

23. In Zur Geschichte d. gr. u. lat. Hexameters, Sitzungsber. d. Bayr. Akad. 1884, p. 980 ff.

24. Cf. B. Hansen, De Leonida Tarentino, diss., Leipzig 1914, p. 14.

Τιμαίης δὲ κενὸν / τέκνου κεκλαυμένον ἄθρῶν (A. P. VII. 652.7).

Argentarius breaks this rule three times (4.1, 29.3, 37.5); Leonidas of Tarentum observes it with approximately the same strictness, but exceptions are somewhat rarer in Callimachus, occurring only 7 times per hundred hexameters. On the other hand, Anyte, Asclepiades, and Theocritus disregard the rule rather frequently.²⁵

Meyer's third rule: the penthemimeral caesura and caesura after the fifth ictus may not occur together in one verse, e.g.

κοινίτου μοι δέι' / τὸ δὲ κοινίτου ποθεν ἔσχεν (A. P. IX. 502.1).

Argentarius always observes this rule, as do Callimachus, Leonidas of Tarentum, Mnasalcas, Nicias, and Nossis, among others. Exceptions are in fact quite rare. Those poets who, according to the tables compiled by B. Hansen,²⁶ occasionally break the law, never allow a strongly marked caesura in the fifth foot, for such an effect would be intolerably cacophonous.

Meyer's fourth rule has to do with the pentameter. It states that iambic words are avoided before the principal diaeresis, as in

οὗτος ἐγὼ δὲ πάλα / τραύματος ἠσθανόμεν (A. P. V. 111.4).

The only epigrammatist in Hansen's table who never contravenes this law is the impeccable Callimachus. Leonidas of Tarentum and Simmias usually honor it (exceptions occur in one verse out of seventy-one and sixty-three respectively); but Asclepiades

25. Ibid.

26. Ibid.

disregards it once in every nine pentameters, and Nicias once in every six. Argentarius has eight exceptions, 5.2, 7.4, 12.4, 17.4, 22.2, 26.4, 29.6, and 33.4; he thus breaks the rule once in every thirteen pentameters.

So much for Argentarius' observance of Meyer's rules. It remains to take into account three further metrical laws.

First: usually words which begin before the second ictus do not end with the second foot,²⁷ as in

οἱ τ' Ἀσπληθόνοσ ἄστν, καὶ ὄν Χαίρισ οὐ ποτε λείπει (Nonnus XIII. 94).

Marcus Argentarius observes this rule without exception.

Second: many of the Hellenistic poets avoided ending a word immediately after both the fourth and the fifth ictus,²⁸ e.g.

Πασιφάησ καὶ γναμπτόν ἔδοσ σκολῶ λαβυρίνθου (Call. H. IV. 311).

In Argentarius' epigrams, however, there are twenty exceptions to this rule; similarly Antiphilus and Crinagoras disregard it twenty-four times and eighteen times respectively.

And finally, in order to avoid repetition of the effect with which the bucolic verse closes, Argentarius, like most other Greek and Latin poets, avoids a spondee in the fourth foot of such a line. In his epigrams I find no examples of — immediately before bucolic diaeresis.

27. Cf. P. Maas, Griechische Metrik, 94, Einleitung i. d. Alt., ed. 3, vol. I.

H. Summary.

To recapitulate: with respect to versification Argentarius follows the Alexandrians quite strictly. He is no innovator; he writes in the conventional prosody of the epigram, and seems to delight in subjecting his verse to the most subtle and stringent technical restrictions. His fondness for dactyls, for the bucolic caesura and *τομή κατὰ τρίτον ῥοχαιῶν* are all manifestations of the desire, common to most poets of the Anthology, to produce a verse that is at once rapid and graceful. The care with which the position of word-ending in the verse is regulated in order to avoid unpleasant metrical combinations is merely another manifestation of this same desire. Argentarius' whole effort, so far as prosody is concerned, is merely to attain to the conventional elegance and finish of the Hellenistic-Roman epigram; all in all, therefore, his elegiac distich does not greatly differ from that of Callimachus.

III. Diction

A. Dialect.

Argentarius' poems are written in the conventional dialect of the epigram, i.e. Ionic-epic with a certain admixture of forms from Attic and the so-called milder Doric.¹ Historically this artificial and purely literary dialect is an inheritance from the language of elegy, which was naturally Ionic in great part, since this verse-form originated in Ionia. Elegy, in its turn, is under a heavy debt to the language of the epic, although it cannot be doubted that the epigrammatists, like all other Greek poets, were strongly and directly influenced by Homeric expression.²

Most of the Doric forms used by Argentarius occur in 25, which is written entirely in that dialect. In the remaining epigrams Ionic, Ionic-epic, Attic, and Doric forms are found side by side⁴ as follows:

Ionic: eta is regularly used after rho: ἐτέρην 18.4, ἀκετήν 34.1, ἐλαφρήν 20.5, περὶ ὕγελως 26.2, ἀσαρκότερήν 5.1, γρηῦς 20.2, ψήκτεν 15.5, ἱερήν 20.3, ὕμετέρης 11.4, πνεῦς 18.3, μίτεν 14.1. Eta is frequently used after iota:

1. Cf. Kühner-Blass 1. 1.13.

2. For Homeric reminiscences in Argentarius cf. Introduction p.

3. As are, e.g., A.P. IX. 178 (Antiphrilos) and the Theocritean epigrams.

4. Alpha and eta appear side by side in epigrams of the classical period. cf. Kaibel Ep. Gr. 69, A.P. IX. 321 (Antimachus) etc.

ἀκραισίης 7.2, κλισίῃ 12.2, διήκονε 16.5, ἡλικίης 11.4, ἐκταίην 1.4, ἀεχαίῃ 26.1 (-ῆν 16.8), φιλιῆν 10.2, πανδουσίης 21.4, ναυτιλίης 32.8, σοφίης 35.5 (-ῆν 33.3), πενίης 26.3, λίην 37.3; this, too, is regular except for the proper name Διόκλειαν in 5.1 and a few forms in 25. There are but two words with stems in epsilon (θαροσάλην 15.6, νεκταρέης 16.2), and in both the epsilon is followed by eta rather than alpha.

The fact that contracted Attic forms appear almost as frequently as uncontracted Ionic seems to show that the poet chose one or the other according to the exigencies of meter. The following uncontracted forms occur: κενεός 21.1, ἀργυρέους 1.6, φιλανθέος 2.1, ἄνθεα 32.7, ἄπτεο 32.8, ἀποδρέπτεο 33.3, ἔρχεο 33.4, ἐπείγεο 23.3, ἐνδρομέοντα 21.2, φθέγγεαι 29.6, ὄψεαι 5.2 11.4 35.2, ἔγεο 11.2, κυάνεον 20.6, μυρόπνοος 1.3, περικαλλέα 14.1, νόος 19.2 35.5, λαίφρα 32.2. Contraction is employed chiefly in verb forms: φιλεῖν 8.3 30.6, πυριλαμπεῖς 1.1, δρωῶν 28.5, αἰτῆς 2.4; λαβροποτῶ 8.4 (-εῖ 33.4), κυκώμενον 21.5, πλουτῶν 9.1, ἐπαίνει 37.1, ἔγχει 8.1, θρηνῶ 27.7, ἔρα 9.2, ποντοπόρει 32.2, ποιεῖς 2.1, πηλοδομεῖ 32.6; also μυρόπνουον 14.1 (but cf. supra), ἄπνουον 19.4.

The dative in -οῖσι and -αῖσι, which is found in old Attic as well as Ionic, is used four times: οἶνοπόταισι 27.1, θνητοῖσι 10.1, τραυλοῖσι 32.5, προθύροισι 15.3. Other Ionic forms which appear in Argentiarius are ξεῖνε 36.4 (but ξένε also occurs), κείνο etc. 30.2 and elsewhere (but ἐκείνος also

occurs), γούνατ' 36.4, κούρη 26.6, κραδίην 2.2, λέλογχε 21.6 22.6, and νηῶ 14.6.

The use of the Ionic contraction εο, εου > ευ is common to many authors; we meet it in Homer, Hesiod, Herodotus, Pindar, the tragedians (occasionally) and Callimachus, among others. This use appears in Argentarius occasionally; cf. καλεῦσα 9.3, φιλεῦσα 2.3 26.1, δέχευ 15.7, and ἀνιοχεῦντα 25.2. In employing these variants Argentarius follows the lead of Alexandrian and pre-Alexandrian epigrammatists, who derived the forms in ευ from the Ionic verse of early elegy.

Ionic-epic: several forms appear which are usually thought of as being characteristically epic, as ὄϊα 15.8, αἰθ' ὄφρατες 26.5, and ἠελίου 35.2. Common to most Ionic-epic poets, elegists included, are εἰς = εἶ 9.5, πόλις 9.5, εἶν 21.5, δεγίθεσαι 23.7, νηός 19.7 (-ῶν 32.1), εἶσθς 16.3, κείσο 16.1 16.2, γινόμενος 27.6, and verb forms with the augment omitted, as φύγε 14.5, θῆκεν 14.6 19.4, θῆκατο 18.1.

Doric: the only Dorism in the epigrams is the use of alpha where eta would occur in Attic or Ionic. In 25, which, as has been mentioned earlier, is written entirely in "milder" Doric, Argentarius employs the forms ἀμείων, ἀνιοχεῦντα, τᾶ μὲν, ἃ δέ, and πολλά. Other instances of the use of alpha in place of eta are Μηνοφίλας 7.1 and ἃ 23.8 (feminine article).

For the most part Argentarius' crases are standard Attic,

← as καῖώ 3.2, τούτομα 9.4 30.5, κοῖσούνην 15.3, τοῦξ 20.6, καῦτή 27.7, and τᾶμπάλι 34.4. If we may trust the better MS. tradition, however, the Doric κῆν is used in 20.8,⁵ in an epigram otherwise entirely non-Doric.

I find no form derived from the κοινή in the epigrams.

B. Vocabulary.

Fifteen words used by Argentarius are apparently⁶ ἄπαξ λεγόμενα. With but two exceptions they are compounds and easily understood. They are: ἀνθόβολος 28.3, βραχυσύμβολος 26.3, διωξικέλευθος 15.1,⁷ ἐπιμισθίς 22.1, ἔρυσίθριξ 15.5, ἠδύπνευστος 11.1, καρφίτης 32.6, μακροφάρυξ 26.2, μαστόδετον 14.4, ὀδοντοφόρος 15.2, ὁμορρόθιος 19.4, στειναύχην 16.4, στολίδωμα 6.3, ὑγρόφθογγος 16.3, φιλορρώθων 15.1.

Ten words appear to be δις λεγόμενα; these, too, are for the most part compounds: ἔνδρομέω 21.2, ἐπερεθίζω 28.4, κακόμορφος 4.3, λαβροποτέω 8.4 33.4, πηλοδομέω 32.6, παθινός 22.1, πρυμνούχος 19.6, ἐπένδυμα 14.3, φιλακθής 2.1, φιλεράστρια 33.1. Of these λαβροποτέω apparently occurs only in Argentarius. For further details cf. the commentary ad x locc.

5. Where the καί of P has been corrected to κῆν and Plan reads κᾶν.

6. All the words used in Argentarius' epigrams have been checked through in Liddell-Scott-Jones, the Thesaurus of Stephanus-Dindorf, Preisigke's Wörterbuch der Griechischen Papyrusurkunden, and Jacobs' Index Verborum et Locutionum Memorabilium of the Anthology. A complete index to the Anthology is still a desideratum.

7. Ἄπαξ if λοξοκέλευθον be read (with Ludwich) in Nonnus V. 233.

The following eleven words do not seem to occur in extant literature before Argentarius: ἀπαλόφρων 22.3, βακχίας 16.3, ἐνδρομέω 21.2, ἐπερεθίζω 28.4, εὐάστηρ 27.7,⁸ εὐίσχιος 10.5, κακόμορφος 4.3, λαθειδίως 12.2, λάλον (= λαλία) 12.5, μαχλάς 7.1,⁹ μεθυσφαλής 16.1. Cf. the commentary ad locc.

Seven words are apparently ἀπαξ λεγόμενα in the sense in which they are employed by Argentarius: ἀμπέλινος 20.2, δυσέρως 10.4, ἑκταῖος 1.4, ἐνδρομέω 21.2, εὖομος 32.1, ναύτης 19.7, πνευμούχος 19.6. Such use of words in extraordinary senses is characteristic of the learned Alexandrian poets, and may be illustrated from the vocabulary of Callimachus, who uses ἐλατήρ to mean not "charioteer" but "one who drives away" (Hymn. 1.3), and ἄβροχος to mean not "rainless" but "waterless" (Hymn. 1.19).

Furthermore there is in Argentarius' epigrams a fairly large group of words which, although they do not belong to any of the above categories, are nevertheless remarkable as being rare or late, or as bearing an unusual meaning. Of these γλώσσαι the following may be cited exempli gratia (for further details see the commentary): ἀφθορος 26.6, δεκάκις 11.1, ἔμβρουον 14.5, εὐλαλος 26.2, εὖστομος 26.2, εὐώδιον 14.5, ἰσχάς 37.5, πανδουσίη 21.4, πληροδομέω 32.6, τόμμα 2.4, φιλάνθης 2.1, ψηκτεη 15.5.

8. If we assign A.P. VI. 151 to Gaetulicus. See v. 1 of that epigram.

9. The occurrences in Philo Judaeus (cf. Liddell-Scott-Jones s. v.) may be older.

How shall we account for Argentarius' evident fondness for neologism? If his poems are arranged in order of frequency of occurrence of peculiarities in diction, we discover that the list is headed by 15, which contains five peculiarities, including four ἀπαξ λεγόμενα ; 26, which contains five, including two ἀπ. λεγ.; 16, four, including two ἀπ. λεγ.; 21, four; 32, four; and 19, three. Thus well over half of Argentarius' neologisms are found in these six epigrams. Now of the six, five have been imitated from models by Leonidas of Tarentum, who is well-known as a coiner of words;¹⁰ a sixth (A. P. VI. 248) has been strongly influenced by an epigram written by an imitator of Leonidas, if not by Leonidas himself. It therefore seems reasonable to infer that, in the main, the peculiarities of Argentarius' vocabulary are not due to personal eccentricity or whimsicality but rather, as in the case of several of his contemporaries,¹¹ to the influence of Leonidas' florid Asianism.

In this connection it may be well to mention the strong influence of Homer upon Argentarius' expression. Since our epigrammatist was both a rhetorician and a doctus poeta, the frequent occurrence of Homeric reminiscences in his work is by no means astonishing. The rhetores cited by the elder Seneca bound in citations from the Iliad and Odyssey, as

10. Cf. J. Geffcken, Leonidas v. Tarent, Jahrb. f. cl. Phil., Suppl. 23 1897, pp. 140-141.

11. E.g. Crinagoras and Philippus of Thessalonica.

does Quintilian; and the dependence of the Alexandrian poets upon Homer¹² and their reverence for him¹³ are well-known.

Typical of Argentarius' borrowings from Homer are: τῆς πόθεν εἰς ἀνδρῶν; πόθι τοι πόλις ; 9.5, κυανοχαῖτα 15.7, δαιτὸς εἴσης 16.3, ἀλλ' οὐδ' ὥς 19.7, τὸν μὲν δαίσαυτο κυκώμενον εἰν ἅλι θήρες 21.5, φρίσσω τὸν βροτολοιγόν 25.5, οὐδ' ὀλίγων φείσεται ἀμείων 25.6, αἴθ' ὄφελος 26.5, ὥχεται ἀποπτάμενον 29.2 (of a dream), ἢ τὰδε θέεπτα τίνεις 29.3, οὐδ' αὐγὰς ὄψεαι ἡελίου 35.2, ἴεου πέντε πενιχρότερος 36.2.

For further details see the commentary ad locc.

C. Summary.

In the foregoing paragraphs two aspects of Argentarius' diction have been studied: his dialect and his vocabulary. With regard to dialect two conclusions were reached: that Argentarius employs the conventional Ionic of the epigrammatists with some admixture of Attic and Doric, and that forms from the κοινή are absent. With regard to vocabulary it was pointed out that Argentarius' poems resemble those of his predecessors in frequency of γλώσσαι of various sorts, especially of ἀπαξ λεγόμενα. These γλώσσαι are found chiefly

12. Despite Callimachus' famous dictum μέγα βιβλίον μέγα κακόν; cf. E. Cahen, Callimaque, Paris 1929, p. 422 ff., 463 ff., 483 ff. etc.

13. Cf. A. Couat, La Poésie Alexandrine, Eng. trans., London 1931, p. 518.

in epigrams inspired by models by Leonidas of Tarentum; the more original poems are comparatively free from neologisms. Finally, it was shown that Argentarius' vocabulary includes many words and phrases derived from the Iliad and Odyssey.

IV. Rhetoric.

A. Figurative language.

In short poems such as the epigrams of the Greek Anthology elaborate, formal similes would obviously be out of place. Argentarius therefore employs the figure sparingly, on a small scale, and only in order to secure a comic effect through mock-heroics. The stone which shatters a wine-flagon, for instance, is said to fly *οἶα κεραυνός*, not from the hand of Zeus, but from the hand of Dion (27); in 17 the poet's prophetic lamp shall have a tripod *οἶος Ἀπόλλων*, provided that Antigone pays a call; and in 26 Argentarius, mournfully contemplating his battered flagon, wishes it had come to his hand in the days of its youth *ἄφθορος ὡς κούρη πρὸς πόσιν ἔεχομένη*.

Metaphors of both the "faded"¹ and "unfaded" variety occur, of course, abundantly. Those of the amatory epigrams are for the most part familiar enough, having already been overworked by the Alexandrians and their successors. Argentarius, like the rest, speaks of the arrows of love (4.3) and of its burning madness (4.4-5), of Eros the man-slayer (25.5), of honeyed kisses (2.3), of a mistress who is an enchantress (1.4) or a veritable Aphrodite (5.1), in beauty-like the moon (8.6), etc. All this is, of course, merely the conventional exaggeration of gallantry.

1. E.g. *σφάλλομαι* = I stagger (34.1).

Yet several of Argentarius' metaphors--some in the erotic epigrams, more in the others--are possessed of a commendable vigor and freshness: so coins are termed the silver sleuth-hounds of the Cyprian (1.6); the dying *Mo's* spirit withers away (20.3-4); the west wind effeminizes (*θηλύνει*) the angry waves (32.4); Gobrys the poet plucks the fruit of the Muses' art (33.3); Philostratus is five palms poorer than Irus (36.1-2); *Isias* enjoys a sleep that is *δεκάκις μύρον* (11.1); *Psyllus* the procurer is a hunter of gentle-hearted girls (22.3); the blackbird pours forth his stream of song (23.6)--and so forth.

Argentarius is rather fond of personification, especially when used in connection with direct address, which, as a traditional feature of epigrammatic style, he employs with some frequency and considerable effectiveness. Thus the whip of a charioteer is called the bold mother of whirring speed (15.6); the poet's sputtering lamp is said to sneeze (17.1), and to be the sole and enregistered witness of his love for *Antigone* (13.4); a cock, who rules in his barnyard like a Homeric king (29.4), refuses to pay back his *θρέπτρα* (29.3); a wine-flagon is sister of the sweet wine-cup, and a slim-necked daughter of the *Ψήφος συμβολική* (16.2 and 4). Also endowed with human characteristics, though in a less striking fashion, are the moon (1.1), the stars (1.2, 28.1), the ocean (1.2), a lock of hair (14.1), bird lime (23.7), an oak tree (23.3), a blackbird (23.8), a cow (31), winter (32.3), a

swallow (32.6). Several epigrams, notably three on wine-flagons (16, 26, 27), are in fact composed of a series of ingenious personifications in the Asian manner; cf. also 17, where the poet's lamp is compared to Apollo.

B. Lusus verborum.

A large number of Argentarius' epigrams are humorous, and the device which he uses most often to produce comic effect is the lusus verborum, which appears with such frequency in his verse as to be very nearly the hall-mark of his style. Sometimes the figure is handled with considerable skill and delicacy, but in the satiric pieces, it must be confessed, Argentarius more often than not turns his cleverness to the base uses of *αἰσχρολογία*.

Such foolery is nothing new in the epigram. Even the Alexandrians sometimes condescended to joke in this wise: in Callimachus we find an example of an epigram the entire essence of which lies in a series of plays upon words (A.P. VI 301), and Crates wrote a lampoon on the morals of Euphorion which contains several improper puns (A.P. XI. 219). But in the course of the first century B. C. this species of poetic jest became increasingly common; there are at least two examples in Philodemus (A. P. V. 115, XI. 318) and three in Meleager (V. 154, XII. 95, XII. 165). Antipater of Thessalonica was the originator of the clever

οὐ προσέχω, καίτοι πιστοὶ τινες ἀλλὰ μεταξύ,
πρὸς Δίος, εἴ με φιλεῖς, Πάμφιλε, μή με φίλει. (A.P. XI. 219)

(A.P. VII. 190)

which was occasionally imitated by later epigrammatists.

Parmenio provides the equally clever

οἱ κόρις ἄχει κόρου κορέσαντό μου· ἀλλ' ἐκορέσθη
ἄχει κόρου καὶ τὸς κόρις ἐκκορίσας. (A.P. IX. 113)

So far as I can see, however, Argentarius was the first epigrammatist to introduce puns into his poems in large numbers; and in this respect, at least, he may claim to be regarded as an innovator and as a forerunner of Martial.

Argentarius is especially fond of punning upon proper names, as Melissa in 2, Ἔρα (Hesiod's poem) in 24, Dion and Zeus in 27 (οὐ Διὸς ἐκ χειρῶν ἀλλὰ Διώνος ἔβη), Hebe and Heraclia in 30, and Antigone in 36.² Other puns are astronomical, and belong to a tradition which goes back at least as far as Philodemus³: cf. the οὐρανός, κύμα, and διδύμους of 7.4, and the Λύης and Στεφάνου of 28.6. In 27 the comparison of Semele with a broken wine-flagon

2. Many of these names have obviously been selected for people with certain characteristics merely for the sake of the joke, and are not to be thought of as referring to actual persons (cf. Martial's practice in this regard). Of the names which are not clearly ad hoc coinings, some may belong to friends of the poet, as the Cincius of 35; others, however, are derived from earlier poets. Thus the source for Myro in 18 is A.P. VII. 190, an epigram of Anyte. Furthermore, the same name may be shared by two or more personalities; for instance, it is hardly likely that the Lysidice of 19 is the same woman as the Lysidice of 6 and other poems. Several of the hetaerae addressed by the poet seem to have significant names, as in Menander, e.g. Menophile, Euphrante, and Lysidice. Other names may have been used merely metri gratia or because of literary convention.

3. Cf. A.P. XI. 318.

is justified by the lusus in v. 2 νηδύος ἐκ πάσης χεραμένη
βρόμιον . Other puns are to be found in 3, Σικελή (see
commentary ad loc.), Αἰτωλή , and Μήδος ; in 26.5 and 6,
ἄμικτος , ἀνύμφευτος , and πόσιν ; in 34.4, φέρων and
παεφέρομαι ; and in 37.5, ισχάδος and ισχάδα .

C. Alliteration and assonance.

The harmony and refinement of tonal effect which characterize the Greek epigram from the fifth century to the end of its long history are due in no small measure to the abundance of alliteration and assonance in every part of the verse. There are very few hexameters or pentameters which are not embellished by some sort of repetition of sound.

Simple alliteration--by which I understand the repetition, conscious or unconscious, of the same sound at the beginning of two or more words in close juxtaposition--is used approximately nineteen times per hundred verses in Argentarius, i.e. rather frequently. His contemporary Antiphilus of Byzantium uses the figure only sixteen times per hundred verses.⁴ But Argentarius does not seem to search for intricate Swinburnian harmonies like

the lilies and languors of virtue, and the roses and
raptures of vice.

In general his alliteration is far more simple and restrained, although it sometimes appears in accentuated form, as in

4. Cf. K. Müller, Die Epigramme des Antiphilos v. Byzanz, p. 31.

Κύπριδι κείσο, λάγυνε μεθυσφαλές, αὐτίκα δῶρον
 κείσο, κασιγνήτη νεκταρέης κῦλικος (16.1-2)

with its succession of kappas, or in

πάν τ' ἔμαράνθη
 πνεῦμα πάρος κυλίκων πλείστον ἔπαυρομένης (20.3-4)

where the repetition of the pi-sound is insistent, or in

Μηκέτι νῦν μινύριζε παρὰ δευί, μηκέτι φώνει
 κλωνός ἐπ' ἀκροτάτου, κῶσσυφε, κεκλιμένος (23.1-2)

where mu, nu, and kappa are played off against one another.

A specialized form of assonance found in elegiac verse from the earliest period is homoeoteleuton of the cola of the pentameter, thus:

ῥοχίον ἔεχομένη | σύστρεφε Λυσιδίκη,

a rhetorical artifice from which modern rime may well have developed. Such homoeoteleuta are not infrequent in Argentarius, occurring nineteen times in one hundred and four verses. Callimachus uses this adornment ten times per hundred verses, Leonidas of Tarentum twenty-one times, Nicias thirty-three times.⁵ Of the forty-nine pentameters in the one long fragment of Hermesianax (Athenaeus 597) no fewer than twenty-six provide examples of it. In Callimachus' Lavaerum Palladis (Hymn V) sixteen pentameters out of a total of seventy-one contain such homoeoteleuta.

5. The figures are from B. Hansen, De Leonida Tarentino, p. 31.

Argentarius does not seem to have been especially attracted by the effect of homoeoteleuton of the syllable before the main caesura of the hexameter with the final syllable of the verse, as in

Bella per Emathios | plusquam civilia campos (Lucan 1.1)

Examples of this are so few (cf. 8.1, 9.1, 15.3 and 5, 22.1, 32.1) that one may well wonder whether homoeoteleuta of this sort are not purely accidental. In view of the highly inflected nature of Greek it must have been difficult to avoid hemistichic rime altogether.

Assonance of the final syllable of the first colon of the pentameter with the first syllable of the second colon constitutes another stylistic ornament common in elegiac verse. In Argentarius, however, close assonance is never found in this position, although repetition of vowel sounds--perhaps fortuitous--occasionally occurs, as $\dot{\iota}\chi\upsilon\epsilon\upsilon\tau\acute{\alpha}\varsigma$ / $\acute{\alpha}\epsilon\rho\upsilon\epsilon\acute{\epsilon}\omicron\upsilon\varsigma$ 1.6, $\kappa\epsilon\dot{\iota}\nu\epsilon\iota\nu$ / $\epsilon\dot{\iota}\delta\omicron\varsigma$ 4.6.⁶

D. Rhetorical questions.

Rhetorical questions are employed eight times in all in order to add to the vivacity of the epigrams; cf. 1.1-4, 17.1-2, 29.1, 29.3-4, 30.3, 30.3-4, 30.5-6, 34.2.

6. Other examples of such repetition are to be found in 9.4, 18.4, 20.2 and 8, 22.6, 25.2 and 4, 30.2, 32.6, 33.4. In 9.6 we have $\omicron\ddot{\upsilon}\delta\epsilon\iota\varsigma$ / $\omicron\ddot{\upsilon}\delta\acute{\epsilon}\nu$. Assonance of the first syllables of each colon of the hexameter also occurs rather infrequently; cf. 13.2, 15.6, 16.4 and 6, 18.4, 20.4, 21.2, 23.2 and 8, and 28.2.

E. Antithesis and contrast.

Argentarius, like many of the rhetor-poets who were his contemporaries, habitually points up his style by liberal use of antithesis and contrast in order to produce an impression of brilliance, lightness, and grace. Among the more striking instances of balanced construction are: 2.3-4 μέλι .. σταῖεις .. φιλεῦσα) (ἦν .. αἰτῆς .. τύμμα φέρεις, where each of the contrasting ideas is developed in one verse of a distich; 3.1 πάρος ἦσθα) (ὡς δ' ἐγενήθης, and v. 2 Αἰτωλή) (Μῆδος; 4.1-4 οὐκ .. εἴ τις) (ἀλλ' ὅστις where the two distichs are contrasted; 5.1-2 ἰσχνήν ..) (ἀλλά .. τερομένην, and vv. 3-4 οὐ πολὺ .. τὸ μετὰ ..) (ἀλλ' ἐγγυτάτω; 6.3-4 οὐ σε περισφίγγει ..) (πάντα δέ .. βλέπεται, where the two verses are contrasted; 8.1-2 δέκα) (ἓνα, and Λυσιδίκης) (Εὐφράντης, where the two antitheses are arranged in parallel rather than chiasmatic order, and vv. 5-6 ἀπείρους ἀστέρας) (ἐν μήνης φέγγος, where the antithetical expressions are juxtaposed; 9.1-2 ἠγάσθης πλουτῶν ..) (πένης ὧν οὐκέτ' ἐρεῖ (chiasmatic), and vv. 3-4 πάρος ..) (γύν; 10.1-3 θῆλος ἔρως ..) (ἀρσευικόν .. πόθον, and similarly vv. 5-6 Μηνοφίλαν) (Μηνόφιλον; 11.3 γύν μέν ..) (πρὸς ἡῶ, and θάλλοντα) (μαραινόμενον, where the second pair are juxtaposed, the two antitheses being arranged chiasmatically and welded by the use of μέν and δέ in ἀπὸ κοινοῦ; 12.5 οὐκ ἔλαθευ. ...) (ἀλλ' ἐσιδοῦσα; 15.7-8 δέχου τάδε)

(τὸν δὲ .. στέγον ; 18.3-4 τὸν γὰρ αἰοῖδόν) (τὴν δ' ἑτέραν , and Ἄδης) (Περσεφόνη (parallel order); 19.2-4 ἔκλαυσε μήτηρ) (... με δαίμων ἄππου .. θῆκεν , and vv. 7-8 οὐδ' ὥς ... ἔλιπον ..) (ἀλλ' εἰσανέβην ; 21.5-6 τὸν μὲν ..) (κωφὸν δέ .. γέαμμα , and θῆρες ..) (στήλη ; 22.7-8 οὐχ ὅτι ..) (ἀλλ' ὅτι ; 23.7-8 δεῦς γάρ .. ἰξοῦ) (ἅ δὲ βότερον (parallel order); 25.3 τὰ μὲν ..) (ἅ δέ , and μαστίγα ..) (χαλινούς (parallel order), and vv. 5-6 θῆρα .. ἄγειον ..) (ἄμεριων ; 27.4 οὐ Διός ..) (ἀλλὰ Δίωγος ; 28.2-4 οὐδ' .. ἐβάρυνα ..) (ἐπηρέθισα ; 29.5-6 οὐκέτι .. φθέγγεαι) (ἀλλ' ἔξεῖς ; 33.3-4 σοφίην ..) (ἔρωτας ..) κύλικας , where the three key words are contrasted each with the other two; 34.4 φέρων ..) (παρφέρομαι ; 35.1-2 κείσῃ ..) (οὐδέ .. ὄψαι , and vv. 5-6 ἀθανάτου) (Ἄϊδον ; 36.1-2 ἔστεργε ..) (τὴν δέ .. ἴερου .. πενικρότερος.⁷

It will be seen from the foregoing list that Argentarius often uses the σχῆμα κατ' ἄρσιν καὶ κατὰ θεσίῃν ,⁸ which appears very often in the Alexandrian poets, Callimachus in particular. Of the examples of antithesis given above 4.1-4, 5.3-4, 6.3-4, 12.5, 19.7-8, 27.4, and 29.5-6 are developed through the use of this figure.

7. A like fondness for contrast is discernible in Seneca's excerpts from Argentarius. Cf. Cont. IX. 2.1 qui in carcere vixerunt in convivio perierunt, VII. 2.2 respice forum: hic sub Cicerone sedisti; respice rostra: hic supra Ciceronem stetit, etc.

8. I.e., denial and affirmation as in οὐκ ἔθανον, ἀλλ' ἐσώθησαν.

F. Anadiplosis.

Occasional use of anadiplosis, or rhetorical repetition, contributes to the impression of neatness and elegance produced by Argentarius' verses. The figure of anadiplosis is found, in various forms, twenty times in his epigrams: 12.3-4 μή τις - μή τις , 22.5-6 μήτε συ - μήτ' ἄλλον , and v. 7 οὐχ ὅτι - ἀλλ' ὅτι , 23.1 μηκέτι νῦν - μηκέτι φώνει , 35.1-2 οὐδὲ τὰ τέρπνα - οὐδ' αὐγὰς , 37.1-2 μηκέτ' - μήδ' . Also 8.1-2 κυάθους - κύαθον , 9.6 οὐδεὶς οὐδέν , 13.1 στέενα περὶ στέρνοισι , ibid. μαστῶ δ' ἐπι μαστόν , and v. 2 χείλεά τε γλυκεροῖς χείλεσι , and v. 3 χρῶτα λαβῶν πρὸς χρῶτα , 23.5 κείνης - ἐκείνη , 33.3-4 τῆς δ' - τοῦ δέ . Also 6.4 βλέπεται - καὶ οὐ βλέπεται , 7.1-2 ἄλλος - ἄλλος , 9.1-2 ἠεράσθης - ἠερά , 16.1-2 κείσο - κείσο , 20.1-2 ἦ Βρόμιον - ἦ λάλος , 22.1-3 Ψύλλος ὁ - οὔτος ὁ . The last six cases are examples of simple anadiplosis; the first six may be further classified as anaphorae,⁹ the second eight as polyptota.

The poet usually makes anadiplosis more emphatic by placing the members of the figure at important positions in the distich, as after bucolic diaeresis and at the beginning of a verse (three times), thus:

ἀμφοτέρων δὲ στέερον ἐπάλλετο, μή τις ἐπέλθῃ,
μή τις ἴδῃ τὰ πόθων κευπτὰ περισσώτερος (12.3-4);

9. Observe that all but one of these six are anaphorae of a negative particle.

at the beginnings of two verses (three times), as follows:

ἄλλος ὁ Μνησίφίλας λέγεται παρὰ μαχλάσι κόσμος,
ἄλλος, ἐπεὶ πάσης γέυεται ἀκρασίης (7.1-2);

after bucolic diaeresis and after diaeresis within the first colon of the pentameter (three times), so:

πέντε θανῶν κείσθαι κατέχων πόδας οὐδὲ τὰ περὶνὰ
ζωῆς, οὐδ' αὐγὰς ὄνειρα ἡελίου (35.1-2);

at the beginning of a hexameter and before its principal caesura (twice), for example:

στέργα περὶ στέργοις, μαστῶ δ' ἐπὶ μαστόν ἐρείσας (13.1);

or at the beginning and end of a verse (cyclus), as

κείνης ταρσόν ἐρείσον ἐπὶ κλάον, ἀμφὶ τ' ἐκείνη (23.5)

In two poems Argentarius arranges rhetorical repetition in such a way as to vary the position of ictus in the members of the anadiplosis, thereby producing an agreeable contrapuntal effect, as 9.1-2 ἡράσθης - ἐρά , and v. 6 οὐδέις - οὐδέν; 13.1 στέργα - στέργοις , and μαστῶ - μαστόν: ¹⁰ note that in the last example the ictus and the cases are arranged in chiastic order, while the words themselves are arranged in parallel order; and further, that the first two words are accented on the first syllable, whereas the second pair are accented on the last. Surely such a line presents us with the ultimate in refinement of tonal effect.

10. Similar effects are rare in Callimachus, but common enough in Leonidas of Tarentum. Cf. B. Hansen, De Leonida Tarentino, p. 40 ff.

G. Circumlocution.

Not only in the matter of fondness for neologism¹¹ but also in his tendency to write in bombastic periphrases Argentarius is somewhat under the influence of Asianism,¹² especially in those epigrams which are directly imitated from Leonidas of Tarentum. Every so often, when treating a well-worn epigrammatic *τόπος*, Argentarius elects to adopt the turgid manner of the decadent rhetoricians, as the following examples will show: *μυρόπνουν / βόστρυχον .. ούλον* 14.1-2, *ἔμβρυον εὐώδινος .. νηούος ὄγκον* 14.5, *τόν τε περὶ στέφανοις κόσμον ὀδοντοφόρον* 15.2, *κασιγνήτη νεκταρέης κύλικος,* *βακχιάς ὑγρόφθογγε etc.* 16.2 ff., *εὐλάλε*, *πρηύγελως*, *εὐστομα*, *μακροφάρυξ* 26.2 ff., *τὴν κελαδεινὴν / πηκτίδα μουσοπόλοισ χερσὶν ἐπηρέθισα* 28.3-4.

H. Summary.

Our study of rhetoric in Argentarius may be briefly summarized as follows: simile is rare in his epigrams, but personification and metaphor are frequent, and occasionally are rather fresh and picturesque. The device of lusus verborum, which occurs in a great many of the poems, is the most individual

11. Cf. Introduction p.

12. According to Santra (in Quintilian XII. 10.16) the Asians ea quae proprie signari poterant circuitu coeperunt enuntiare. Ammianus speaks (XXX. 4.10) of their inanis..fluentia loquendi.

trait of Argentarius' rhetoric. In his fondness for alliteration and assonance, Argentarius resembles the Alexandrians; on the other hand, his skillful use of antithesis, contrast, balanced constructions, periphrases and repetitions may be attributed, in part at least, to a thoroughgoing acquaintance with the precepts and practices of the Asian rhetoric of the Augustan Age.

V. Composition of the epigrams.

A. Number of distichs.

The following table shows the number of distichs (with percentages) in the epigrams of several representative poets of the early empire and several representative poets of the Alexandrian period:

	Phillip ¹ - pus	Argen- tarius	Anti- philus	Crina- goras	Calli- machus	Ascle- piades	Posi- dippus	Leoni ² - das	Dioseo- rides
1d.	4=6%	2=5%	1=2%	1=2%	8=15%	1=3%	0=0%	6=7%	0=0%
2d.	3=4%	11=30%	3=6%	9=18%	28=51%	23=74%	11=61%	31=34%	14=36%
3d.	41=59%	16=44%	36=71%	30=61%	17=31%	6=19%	2=11%	25=26%	14=36%
4d.	21=30%	8=22%	11=22%	9=18%	0=0%	0=0%	3=17%	17=19%	4=10%
over									
4d.	0=0%	0=0%	0=0%	0=0%	2=4%	1=3%	2=11%	14=15%	8=18%
total	69	37	51	49	55	31	18	91	39

-
1. Exclusive of eighteen poems not in elegiac verse.
 2. Exclusive of five poems not in elegiac verse.

It will be noted that in point of length Argentarius' poems most nearly resemble those of his contemporary Crinagoras. They differ from those of his contemporaries Antiphilus and Philippus in containing a rather higher percentage of tetrastichs and a rather lower percentage of hexastichs. These four poets, however, agree against all or most of the Alexandrians in their (apparent) avoidance of poems of fewer than four or more than eight verses.³

In general the poets of the Corona of Philippus studied moderate brevity (2-4 distichs, the three distich type being especially popular) in their epigrams. Philippus himself speaks of the ὀλιγοστιχίῃ of the poems of his collection in the prooemium addressed to his patron, the "noble Camillus":

ἀλλὰ παλαιότερων εἰδῶς κλέος, ἔσθλ' ἐ Κάμιλλε,
γνώθι καὶ ὀπλοτέρων τὴν ὀλιγοστιχίην. (A.P. IV. 2. 5-6)

and illustrates the new fashion by making this introductory poem less than a quarter as long as that of his predecessor, Meleager. Parmenio, a contemporary of Philippus, states the "modern" theory of the epigram more explicitly and precisely:

Φημί πολυστιχίην ἐπιγράμματος οὐ κατὰ Μούσας
εἶναι· μὴ ζητεῖτ' ἐν σταδίῳ δόλικον.
πόλλ' ἀνακυκλοῦται δολικὸς δρόμος· ἐν σταδίῳ δὲ
ἄξυς ἐλαυνόμενος πνεύματός ἐστι τόπος (A.P. IX. 342)

3. Note furthermore that the Philippean poets exhibit fewer individual differences than the Alexandrians with respect to length of epigrams.

A similar dislike of *δολιχογραφία* is evinced by Leonidas of Alexandria (A.P. VI. 237). This love of brevity, probably a manifestation of the new rhetoric of the early empire, remained characteristic of the Greek epigram down to Byzantine times. Cyrillus, a poet of the Cyclus of Agathias (?), even goes so far as to maintain

Πάγκαλόν ἐστ' ἐπίγραμμα τὸ δίστιχον ἢν δὲ παρέλθῃς
τοὺς τρεῖς ῥαψωδεῖς κοῦκ ἐπίγραμμα λέγεις (A.P. IX. 369)

Martial, on the other hand, does not worship terseness; leafing through his epigrams we find longer and shorter poems interspersed on almost every page.

B. Opening lines and direct address.

In Argentarius, as in most other poets of the Anthology, the most common method of opening an epigram is to address some person or thing. This stylistic device obviously derives from the conventions of the early metrical inscriptions, where gods are invoked (especially in dedications; cf. J. Geffcken, Griechische Epigramme 8, 9, 12, 19, etc.) or passing strangers are addressed (usually in the stereotyped expressions *ξένε* or *ἄνθρωπε* ; cf. Geffcken 4, 41, 43a.⁴)

Eighteen of the epigrams, or forty-nine percent, contain

4. Similarly the predilection for personification apparent in the book-epigrams grows directly out of the habits of the writers of metrical inscriptions. Cf. Geffcken 48, 55 (personification of monuments).

a vocative in the opening sentence. Five of these twenty (chiefly protreptic: 8, 9, 31, 32, 33) are addressed to men, five to women (amatory and satiric: 2, 3, 6, 11, 30; in three cases the name must be mentioned early since the poet intends to pun upon it at the end), five to various inanimate objects (1, to the moon and stars; 16, 26, and 27, to wine-flasks; 17, to a lamp), two to birds, (23, a blackbird; 29, a cock), and one to a god (15, Poseidon).

Direct address is somewhat less frequently met with in the body of the poem. Examples are found in 7.3, 10.3, 12.6, 20.5, 22.5, 35.4, 24.4, 34.4, 36.4, 37.1--ten in all. Nine epigrams, or twenty-four percent, contain no direct address.

Vocatives, both in the opening sentences and in the body of the poems, are often used in connection with the imperative mood; cf. 6.1-2 (bis), 7.3, 8.1-2 (bis), 15,7-8 (bis), 16.1-2 (bis), 20.5, 23.1-2 (bis), 31.1-2, 32.1-3 (bis) and 7-9, 35.3-4.

C. Protasis - apodosis construction.

The most superficial reader of Argentarius poems will immediately perceive that they, like the epigrams of many of his predecessors and successors, are regularly dividable into

two parts.⁵ In the first part, which may be termed the "protasis", the epigrammatist describes a situation upon which he wishes to comment (e.g. 24 Ἡσιόδου ποτὲ βύβλον ἐμαῖς ὑπὸ χερσὶν ἐλίσσω | Πύρην ἑξαπίνης εἶδον ἐπεχομένην), or enunciates a proposition upon which he wishes to expatiate (e.g. 4 Οὐκ ἔσθ' οὗτος ἔρως εἴ τις καλὸν εἶδος ἔχουσαν | βούλετ' ἔχειν φρονίμοις ὄμμασι πειθόμενος); and in the second part, which may be termed the "apodosis", we have the author's explanation or comment--often a witticism, usually embodied in a single distich and expressed in a neat and pointed manner (e.g. 22 φείσθαι δ' οὐχ ὅτι κέρδος ἐπήνεσεν, ἀλλ' ὅτι κοινὰς θρέψας, μοιχεύειν οὐκ ἐδίδαξε νέους).

Often Argentarius makes a statement designed to pique the curiosity in the protasis, and follows this with a verse or so containing the justification for his controversial or paradoxical statement, thus:

Ποιεῖς πάντα, Μέλισσα, φιλανθέος ἔργα μελίσσης.
 οἶδα καὶ ἐς κραδίην τοῦτο, γύναι, τίθεμαι.
 καὶ μέλι μὲν στάξεις ὑπὸ κείλευσιν ἤδ' φιλεῖσα,
 ἣν δ' αἰτῆς, κέντρῳ τύμμα φέρεις ἄδικον (2)

This justification (apodosis) is usually introduced by γάρ (eleven times; favorite position; unaccented portion of the fifth foot of the penultimate verse), occasionally by ἐπεὶ

5. Lessing's Erwartung and Aufschluss. For his discussion of this matter cf. Zerstreute Anmerkungen über das Epigramm 1. 2-3.

or other causal conjunctions.

In the two poems which consist of a single couplet (3 and 31), the protasis extends as far as the bucolic diaeresis, and the rest of the poem makes up the apodosis:

Ἀντιγόνη, Σικελὴ πάρος ἠσθά μοι ὥς δ' ἐγενήθης
Αἰτωλῆ, κἀγὼ Μήρουσ ἰδοῦ γέγονα. (3)

Most of the tetrastichs (2, 6, 7, 11, 17, 24, 33, 34, 36) have a similar construction; one distich forms the protasis, the second the apodosis. In 13 and 18, however, the structure is varied: in the first of these the protasis is continued into the fifth foot of the third verse, where it issues in an aposiopesis and is succeeded by an apodosis of a little more than a single verse:

Ἰτέενα περὶ στέενοισ, μαστῶ δ' ἔπι μαστὸν ἐρείσας
χείλεά τε γλυκεροῖς χείλεσι συμπίεσας
Ἀντιγόνης καὶ χεῖρα λαβὼν πρὸς χεῖρα- τὰ λοιπὰ
σιγῶ, μάρτυς ἐφ' οἷς λύχνος ἐπεγράφετο. (13)

In the second, the poet adopts the structure of the epigram which he is imitating (A.P. VII. 190 Anyte), and continues the protasis to the bucolic diaeresis of the third verse:

Ἀκρίδι καὶ τέττιγι Μυρῶ τότε θήκατο σῆμα,
λιτὴν ἀμφοτέροισ χερσὶ βαλοῦσα κόνιν
ἡμερα δακρῦσασα πυρῆς ἐπι τὸν γὰρ αἰοιδὸν
Ἄδης τὴν δ' ἑτέραν ἤρπασε Περσεφόνη.

Three quarters of the epigrams which are made up of more than four verses conclude, like the tetrastichs, with an apo-

dosis of two verses: 1, 6, 10, 12, 14, 15, 16, 19, 21, 22, 23, 25, 26, 27, 28, 29, 35, and 37. The exceptions have, by a kind of μεταβολή, apodosis beginning after the bucolic diaeresis in the penultimate verse (8, 9, 20, 32) or *κατὰ τρίτον τετραῖον* in this verse (4), or after bucolic diaeresis in the third verse (30).

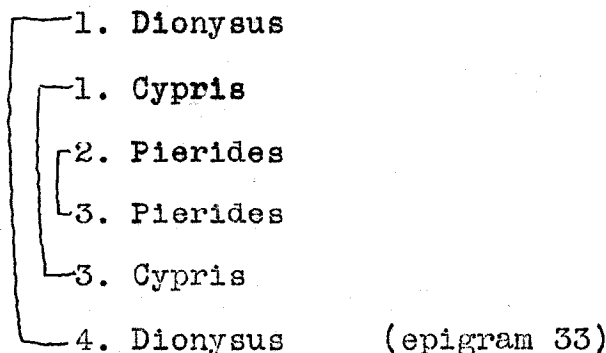
The protases of these poems, on the other hand, are in most cases compound, the sense being developed and extended in successive distichs. The composition of 22 will serve as an example: Psyllus the procurer (first distich) lies here (second distich), but stone not his grave (third distich; end of protasis): spare him, because *μοιχεύειν οὐκ εἰδίαξε νέου* (fourth distich). Compare 23: Blackbird, sing not in the oak tree (first distich), but go rather to the friendly vine (second distich) and sing there (third distich; end of protasis): for the one bears bird-lime, the other the grape, and Bacchus loves all songsters (fourth distich). These longer protases are arranged after several schemes, but two are used with special frequency: one in which the general statement made in the first distich is particularized and rendered more precise in the second (cf. the analysis supra of 23; also 6, 9, 12, 19, 21, 25, 27, 28, 32, 37); and another, commonest in anathematic epigrams, in which the protasis consists of a list of offerings (14, 15) or a long description of a single object, especially in a series of elegant periphrases after the manner of Leonidas (16, 26). In two

epigrams (8, 10) the second member of the protasis contains an objection to what was stated in the first, thus:

Ἔχει Λυσιδίκης κῦαθους δέκα, τῆς δὲ ποθεινῆς
 Εὐφραντῆς ἕνα μοι, λάττει, δίδου κῦαθον. (end of first member)
 φήσεις Λυσιδικὴν με φιλεῖν πλέον· οὐ μὰ τὸν Ἡοῦν
 Βάκχον, ὃν ἐν ταύτῃ λαβροποτῶ κύλικι. (end of protasis) (8)

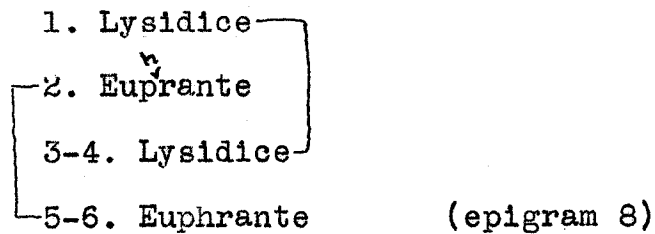
D. Symmetry of construction.

In not a few of his epigrams Argentarius has carefully managed the sequence of thought in such a way as to emphasize and unify his meaning through artistic balance. The simplest as well as the commonest method of securing an impression of symmetry is to reecho the topic or thought or idea of the first verse in the last. This method, which may be termed "cyclic", is employed in 4, 11, 16, 24, 32, and 35. A variation of this is the chiasmic structure resulting from the symmetrical arrangement of three topics, as in 21, 33, 34, 36. Such a chiasmus may be represented schematically as follows:

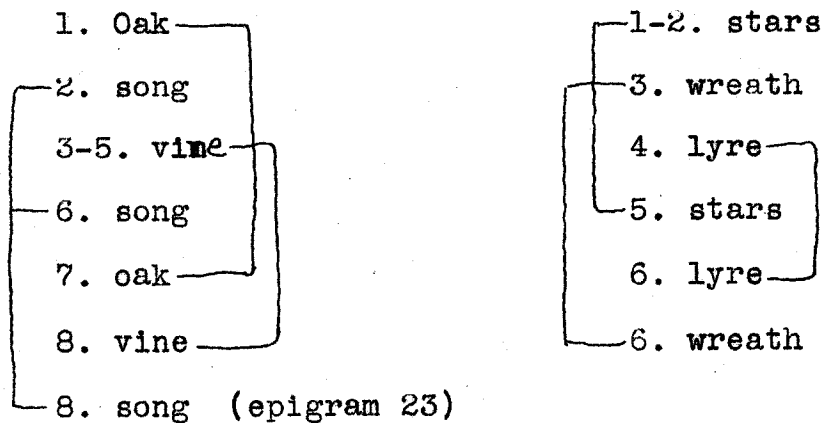


In certain other epigrams the arrangement is interlocked. In its simplest form this arrangement involves two

ideas, thus:



Similarly constructed are 10 and 15. In two of the epigrams the interlocked pattern is complicated by the introduction of a third idea at various intervals so as to produce a sort of harmony of irregularity, as the following schemata will show:



Although such "linked sweetness, long drawn out" may have been instinctive with Argentarius, I am more inclined to set it down to his rhetorical training.

E. Position of certain words in the pentameter.

A stylistic feature common to nearly all the elegiac

poets of the Hellenistic and Roman periods⁶ is the systematic disposition of noun and adjective in the pentameter with a view toward emphasizing the relation of hemistich to hemistich. With Argentarius by far the most frequent⁷ arrangement is: adjective at the end of the first colon, noun at the end of the second, as in

Κύπριδος ἰχθυεῦτας | ἀργυρέου σκύλακος (1.6)

This occurs twenty-one times: 1.6, 6.2, 7.2, 9.6, 11.4, 14.6, 15.8, 20.2 and 6, 21.2 and 4, 23.4, 25.2 and 4 and 6, 30.4, 32.6 and 8, 33.2 and 4, 35.4. Two poems, 25 and 33, have this arrangement in every one of their pentameters.⁸ Only once (26.6) does the noun occur at the end of the first colon and the adjective at the end of the second. In fact, as a general rule noun follows adjective in Argentarius' pentameters.

Sometimes the second colon is made up of an adjective followed by a noun, after the following manner:

αὐτὸν ἔχειν κόλποις | ἄρσενα Μηνόφιλον (10.6)

Eight verses are constructed in this wise: 1.6, 10.6, 14.4,

6. Cf. A.P. VII. 24.8 and 10 (Pseudo-Simonides), Kaibel Ep. Gr. 30.2, Philetas 2.4, 3.2, 10.2 Powell, Callimachus Hymn. V.4, 12, 20 etc. The device had been used to a certain extent by the Ionian elegists; cf. Mimnermus 1.4, 4.2 Diehl, Hoffmann Sylloge Epigrammatum Graecorum 63.2, etc.

7. The same situation obtains with reference to the Alexandrians. Callimachus' fifth Hymn, for instance, contains twenty-five pentameters so constructed out of a total of seventy-one.

8. Sometimes a similar arrangement occurs in the hexameter; cf. 1.3

16.2, 22.2, 27.6, 32.4, 37.2. The reverse of this, e.g.

τόν τε περὶ στένοις / κόσμον ὀδοντοφόρου (15.2),

occurs three times (15.2 and 6, 16.6); but in no case is the first colon made up of adjective followed by noun or vice versa.

Occasionally the pentameter is unified by having the adjective at its beginning and the noun at its end, thus:

στειναύχην ψήφου / συμβολικῆς θύγατερ (16.4).

Verses 10.6, 16.4, 18.2, 19.4 and 6 and 8, 20.2, 29.4 are constructed after the same "cyclic" pattern. The reverse of this is true in three lines: 24.2, 29.2, 36.2.

Sometimes the first colon ends with an adjective and the second begins with a noun, as in 4.2, 5.2, 13.2, 18.2, 20.2, 26.4, 28.4; but the reverse of this is not found. In half a dozen cases we have an adjective at the beginning of the first colon and a noun at the beginning of the second: 1.4, 6.6, 20.2, 21.6, 22.4, 32.2. Twice (6.4, 14.2) the noun comes first and the adjective second.

Only three times do two pairs of noun-adjective combinations appear in a single pentameter. In 14.2 the pairs are arranged in parallel order:

βόστρυχον ἠραίω / λοῦλον ἀπὸ πλοκάμω

while in 16.4 and 18.2 the order is chiasmic:

στειναύχην ψήφου / συμβολικῆς θύγατερ

λίτην ἀμφοτέροις / χερσὶ βαλοῦσα κόγιγ.

Argentarius seems to have kept the structure of the pentameter

fairly simple.

F. Summary.

Concerning the composition of Argentarius' epigrams we may say, in summary, that in point of ὀλιγοστιχίη they follow contemporary precept rather than the practice of the Alexandrians, ~~avoiding~~ ^{are avoided.} Poems of fewer than four or more than eight verses. In frequency of direct address, however, they resemble not only the Alexandrian epigrams but also the earlier stone epigrams. Most of Argentarius' poems are constructed after the protasis-apodosis scheme, due attention being paid to the rules of artistic balance, and illustrate the growing tendency of epigrammatists to hold their point in reserve until the final distich. Finally, the system of arranging words in the pentameter is, in the main, derived from the Alexandrian poets.

VI. Sources and influence; general characteristics.

At least ten of Argentarius' poems are direct and close imitations of certain epigrams of his predecessors. Meleager is imitated four times: Arg. 2 = V. 163 Mel., Arg. 10 = V. 208 Mel., Arg. 29 = XII. 137 Mel., Arg. 34 = XII. 119 Mel. Leonidas of Tarentum serves as a model twice: Arg. 21 = VII. 273 Leon., Arg. 32 = X. 1 Leon. Philodemus, Perses, Asclepiades, and Anyte are copied once each: Arg. 7 = XI. 318 Philod., Arg. 14 = VI. 272 Pers., Arg. 17 = V. 7 Asclep., Arg. 18 = VII. 190 Anyte.

Aside from direct and close imitation, Argentarius often makes use of themes which had become rhetorical *τόποι* and were thus the common property of all epigrammatists: cf. 2 and 9 on love and money; 8, on toast to the beloved; 11, "youth's a stuff will not endure"; 14, thanksgiving to Artemis *Λοχεία* for safe delivery; 19 and 21, on the cenotaphs of ship-wrecked sailors; 20, a joke at the expense of an anus vinosa; 25, on a carving of Eros on a gem; IX. 29, a complaint at being awakened by a troublesome bird; 31, on Myron's statue of a heifer; 32, on the return of spring and safe sailing weather; 35, an example of the carpe diem motif; 37, a Priapean threat to thieves. Further details as to these *τόποι* will be found in the commentary below.

The language and style of Argentarius' epigrams was naturally much influenced by that of earlier poets, but seldom by that of his contemporaries. Reminiscences of

Meleager abound, as the commentary will show; baroque phrases from Leonidas of Tarentum are also frequently reproduced; Asclepiades, Philodemus, and the austere Callimachus have influenced Argentarius' expression to a somewhat lesser degree.

Oddly enough, considering that some of his poems are among the best in the Corona of Philippus, Argentarius had few imitators among his successors. Only five poems in the Anthology are certainly derived from an original by him. V. 29 (Cillactor) is a re-working of Arg. 2, XII, 174 (Eronto) is from Arg. 3, V. 74 (Rufinus) is from Arg. 11, V. 252 (Paulus Silentarius) is from Arg. 13, and V. 279 (Paulus Silentarius) is from Arg. 17. It is perhaps significant that all of these epigrams are amatory. Two of Argentarius' poems (27 and 37) closely resemble two of his contemporary Philippus of Thessalonica (Ix. 232 and XVI. 240); and one (15) is quite similar to a poem by another contemporary Quintus Maecius; however, in these cases it is difficult to say which poet was the originator and which the imitator.¹

By the same tokens, turns of phrases originated by Argentarius seldom reappear in his successors, although Rufinus, Paulus Silentarius, and Agathias occasionally echo his language and expression. A typical case of borrowing is

1. But since Philippus frequently imitates the poets of his own Corona (Peek, R. E. s. v. Philippos 36, p. 2347 f.), it is probable that he here followed Argentarius.

the following: in 13. 1-2 Argentarius has

Στέενα περὶ στέενοις, μαστῶ δ' ἐπὶ μαστὸν ἔρείσας,
χείλεά τε γλυκεροῖς χείλεσι συμπιέσας.

Paulus Silentarius depicts the same situation thus:

Μαζοῦς χερσὶν ἔχω, στόματι στόμα. (A.P. V. 272. 1)

Other parallel passages are given in the commentary.

Despite Argentarius' large debt to his predecessors, he is not without a certain originality. Granted that his rhetoric, prosody, and diction exhibit very few, almost no, individual characteristics, and merely produce an impression of stereotyped epigrammatic elegance; granted that the poems mentioned above as being written on rhetorical *τόποι* are, naturally, little more than studies in conventional epigrammatic technique; still, the writer is in many respects at a long remove from men like Meleager and his contemporaries. He is rarely serious, even when treating amatory themes; not only is passion absent from his poems but even the pretense of it. The authentic note of personal anguish, as in

αἰαί, ποῦ τὸ ποθρινὸν ἔμοι θάλος; ἄρπασεν Ἄιδας,
ἄρπασεν...

is utterly foreign to his nature. In his epigram it is no longer de rigueur que l'on meure d'amour.² As F. A. Wright says, "Marcus possesses a vein of delicious humor that distinguishes his verse from the over-luscious productions of

2. P. Waltz, Anthologie Grecque (Budé), vol. 2, p. XIII.

many amorists."³ Neatness of expression and purely verbal cleverness are aimed at, in general, rather than expression of true feeling, and the love-episodes, for the most part quite imaginary, simply serve as a vehicle for witty conceits and elegant trifling. Arg. 2 is typical of this sort of thing:

Ποιεῖς πάντα, Μέλισσα, φιλανθέος ἕνεα μελίσσης·
 οἶδα καὶ ἐγὼ κραδίην τούτο, γόνοι, τίθεμαι
 καὶ μέλι μὲν στάξεις ὑπὸ χεῖλεσιν ἤδ' ἀφιλεύσα,
 ἣν δ' αἰτῆς, κέντρῳ τύμμα φέρεις ἄδικον.

But Argentarius is not merely a humorist and not only an "amorist". Those of his epigrams which belong to the category of *σκωπτικά* are characterized by witty criticism⁴ of typical follies and abuses, a function which the epigram had, apparently, seldom assumed before his time. The Alexandrians, it is true, had employed this form as a weapon of literary rivalry; Callimachus had written, with a glance at the Argonautica of his refractory pupil Apollonius

Ἐχθαίρω τὸ ποίημα τὸ κυκλικόν, οὐδὲ κελεύθῳ
 χαίρω τις πολλοὺς ᾧδε καὶ ᾧδε φέρει. (A.P. XII. 43)

and Apollonius had replied in kind with

Καλλίμαχος τὸ κάθαμα, τὸ παίγνιον, ὄξυλινος νοῦς·
 αἴτιος ὁ γράψας Αἴτια, Καλλίμαχος. (A.P. XI. 275)

3. A History of Later Greek Literature, p. 168.

4. In which there is discernible that tendency toward *αἰσχρολογία* which was noted in the rhetor, Argentarius by the elder Seneca: multa contumeliose interponebat (Controv. IX. 3. 13). Is this due to Roman influence?

But such epigrams are comparatively rare, and are almost completely confined to personal abuse and mockery of definite persons. There is nothing of the typical or universal about them.⁵ Argentarius, however, holds up to ridicule--though not necessarily upon moral grounds--several of the various characters familiar to us in later epigram: the faithless mistress, the *débauchée*, the hetaira's dupe, the drunken old woman. His satiric poems thus acquire considerable historical importance, as marking a stage in the development of the epigram from a short elegy, as in Callimachus, into a short, pointed satire, as in Martial. In a certain sense, then, Argentarius looks both forward and backward: the externals of his art--that is, the form and language of his poems--recall the Alexandrians and their disciples; whereas the spirit of witty criticism which pervades a large part of his work suggests the epigrams of Lucillius, Nicarchus, Leonidas of Alexandria, and their lesser imitators.

Argentarius further foreshadows the later epigrammatists, Martial in particular, in his habit of holding his point in reserve, in his fondness for the conclusion *παρὰ προδοκίαν* and in the frequent occurrence of the rhetorical überraschende Sentenz in the final distich. These characteristics are well illustrated in 12.

5. As Reitzenstein points out, Epigramm und Skolion, p. 93 n. 1.

The Alexandrians, on the other hand, and the generations of epigrammatists following them, made no particular effort to be merely ingenious or witty. They seldom "sacrifice poetical substance to the desire of making a point", as Mackail puts it.⁶ True, their poems were compressed, concise, and highly finished, but the final fillip of thought or expression which we moderns have learned to expect in the epigram is, generally speaking, conspicuously absent from their verses.

In conclusion it is interesting to note that study of Argentarius and his fellow-epigrammatists reveals that by **their time the** mantle of poetic supremacy had definitely fallen to Rome and the Romans. Argentarius, Crinagoras, Antiphilus, and Philippus of Thessalonica were probably the best Greek poets of the early empire, but their verse bears little or no relationship to the real problems which confronted men in those times, to their inner hopes and fears and aspirations. Pleasant though these vers de société may be, the men who wrote them are merely the most skillful practitioners in a literary genre which had become at its best largely frivolous, and at its worst, conventionalized, stereotyped, and academic. For poetic interpretation of **the life** of this age we must turn not to them but to Virgil and Horace and the lesser Latin masters who were their confreres.

6. Select Epigrams from the Greek Anthology, London, 1911, p. 5.

A NOTE ON THE TEXT

The text of Argentarius' epigrams as given in the following pages is, for the first thirty poems, essentially a revision of that established by Hugo Stadtmüller for the Teubner series (Leipzig 1894-1906). The text of poems 31-37 is a revision of that of Jacobs' second edition (Leipzig 1813-1817), which supplies the most modern apparatus criticus to the latter portion of the Greek Anthology.¹ All important divergences from the texts of these two scholars have been mentioned, and, I trust, justified, in the commentary.

I have quoted P from my own collation of Preisendanz's in integro photographic reproduction. Stadtmüller's report of the lections of the MS. has proved substantially accurate. Owing to the present war it has unfortunately been impossible to secure photographs of Plan and of the lesser MS. witnesses. I have therefore had to rely for their readings upon the apparatus critici of Stadtmüller and Jacobs.

1. Over thirty years have now passed since J. W. Mackail urged on English scholars the task of completing and supplementing Stadtmüller's edition. His call to duty has thus far remained unheeded. The preparation of a scientific text of the Anthology, of a new literary and historical commentary, and of a complete index verborum is surely all but the most important work which remains to be done in the field of Greek scholarship.

Such emendations as I have chosen to mention have been culled from the editions of Jacobs, Dübner, Mackail, Stadtmüller, and Waltz. Waltz, in the preface of his first volume, provides an excellent discussion of the MS. tradition of the Anthology.

I have employed the following sigla in my apparatus:

P=Palatinus 23 (Heidelberg, University Library)

Parisinus sup. gr. 384 (Paris, Bibliothèque Nationale); S. XI.

P'=manus prima in P.

C=manus correctrix in P.

L=lemmatist in P.

Plan=Marcianus 481 (Venice, Library of St. Marks);

S. VIX ineunt.

App=Anthologiae Planudeae Appendix Barberino-

Vaticana i.e. Barb. Gr. 1. 123 (Vatican,

Barberini collection)+ Vat. gr. 240; S. XVI.

m=consensus of the MSS.

1. A.P. v. 16(15), Plan. p479 Steph., X Jac.

Μήνη χρυσόκερως, δέρκει τάδε, καὶ πυριλαμπεῖς
 ἀστέρες οὖς κόλλοις Ὠκεανὸς δέχεται,
 ὧς με μόνον προλιποῦσα μυρόπνοος ὄχετ' Ἀρίστη,
 ἔκταίην δ' εὐρεῖν τὴν μάγον οὐ δύναμαι;
 ἀλλ' ἔμπης αὐτὴν ζητήσομεν, ἣν ἔπι πέμψω
 Κύπριδος ἰχθυεντὰς ἀργυρέουσι σκύλακας.

Μάρκου Ἀργενταρίου Ρ εἰς Ἀρίστην τὴν ἑταίραν L
 1. Περιλάμπει Ρ πυριλαμπεῖς Plan 2. ἀστέρας Ρ
 ἀστέρες Plan 3. ὧς γε Ρ ὧς με Plan 5. ἣν Ρ ἣν c Plan:
 ἐπι (accentum addidit c) πέμψω Ρ ἐπιπέμψω Plan 6.
 σκύλακας Ρ σκύλακας Plan

2. A.P. V.32 (31), II Jac.

Ποιεῖς πάντα, Μέλισσα, φιλανθέος ἔργα μελίσσης·
 οἶδα καὶ ἐς κραδίην τοῦτο, γύναι, τίθεμαι·
 καὶ μέλι μὲν στάζεισιν ὑπὸ χεῖλεσιν ἡδὺ φιλεῦσα,
 ἣν δ' αἰτῆς, κέντρῳ τύμμα φέρεις ἄδικον.

Μάρκου Ἀργενταρίου Ρ εἰς Μέλισσαν τὴν ἑταίραν L

3. A.P. V.63 (62), V Jac.

Ἀντιγόνη, Σικελὴ πάρος ἦσθά μοι· ὧς δ' ἐγενήθης
 Αἰτωλῆ, καὶ γὰρ Μῆδος ἰδὸν γέγονα.

Μάρκου Ἀργενταρίου Ρ

4. A.P. V.89 (88), Plan. p.475 Steph., VII Jac..

Οὐκ ἔσθ' οὗτος ἔρως, εἴ τις καλὸν εἶδος ἔχουσαν
 βούλετ' ἔχειν, φρονίμοις ὄμμασι πειθόμενος·
 ἀλλ' ὅστις κακόμορφον ἰδὼν, τετορημένος ἰοῖς,
 στέργει, μαινομένης ἐκ φρενὸς αἰθόμενος,
 οὗτος ἔρως, πῦρ τοῦτο· τὰ γὰρ καλὰ πάντας ὁμοίως
 τέρπει τοὺς κρίνειν εἶδος ἐπισταμένους.

Μάρκον Ἀργενταρίου P (τοῦ αὐτοῦ i.e. Rufini Plan)
 ἔρωτομανὲς L
 3. πεφορημένος η τετορημένος Stadtmueller : ἰοῖς
 P οἷστρω Plan 5. πάντας P πάντα Plan

5. A.P.V.102(101), Plan. p. 479 Steph., XI Jac..

Τὴν ἰσχυρὴν Διόκλειαν, ἀσαρκοτέραν Ἀφροδίτην,
 ὄψεαι; Ἀλλὰ καλοῖς ἤθεσι τερπομένην.
 οὐ πολὺ μοι τὸ μεταξὺ γενήσεται, ἀλλ' ἐπὶ λεπτὰ
 στέρνα πεσὼν ψυχῆς κείσομαι ἐγγυτάτῳ.

Μάρκον Ἀργενταρίου P εἰς Διόκλειαν τὴν ἰσχυροτάτην L
 1. Ἀφροδίτην P Ἀφροδίτης Plan 2. signum interro-
 gationis post ὄψεαι statuit Jacobs 3. ἀλλ' ἐπὶ
 λεπτὰ P ἐς δὲ ποθεινὰ Plan

6. A.P. V.104 (103), III Jac..

Αἶρε τὰ δίκτυα ταῦτα, κακόσχολε, μηδ' ἐπίτηδες
 ἰσχίου ἐρχομένη σύστρεφε, Λυσιδίκη.
 οὐ σε περισφίγγει λεπτὸς στολιδώμασι πέπλος,
 πάντα δέ σου βλέπεται γυμνὰ καὶ οὐ βλέπεται.
 εἰ τόδε σοι χαρίεν καταφαίνεται, αὐτὸς ὁμοίως
 ὀρθὸν ἔχων βύσσω τοῦτο περισκεπάσω.

Μάρκον Ἀργενταρίου P εἰς Λυσιδίκην L
 3. λεπτοστολιδώμασι P λεπτὸς στολιδώμασι Reiske

7. A.P. V.105 (104), Plan. p. 484 Steph., XVI Jac.

"Ἄλλος ὁ Μηνοφίλας λέγεται παρὰ μαχλάσι κόσμος,
ἄλλος, ἐπεὶ πάσης γεύεται ἀκρασίας.

ἄλλ' ἴτε, Χαλδαῖοι, κείνης πέλας· ἧ γὰρ ὁ ταύτης
οὐρανοῦ ἐντὸς ἔχει καὶ κύνα καὶ διδύμους.

τοῦ αὐτοῦ P ἄδηλον Plan εἰς Μινοφίλαν L
3. ἴτε P ὅτε Plan

8. A.P. V.110 (109), Plan. p. 480 Steph., XII Jac.

"Ἐγχει Δυσιδίκης κυάθους δέκα, τῆς δὲ ποθεινῆς

Εὐφράντης ἓνα μοι, λάτρι, δίδου κύαθον.

φήσεις Δυσιδίκτην με φιλεῖν πλέον· οὐ μὰ τὸν ἠδὺν

Βάκχου, ὃν ἐν ταύτῃ λαβροποτῶ κύλικι,

ἀλλά μοι Εὐφράντη μία πρὸς δέκα· καὶ γὰρ ἀπείρους

ἀστέρας ἐν μήνῃ φέγγος ὑπερτίθεται.

Μάρκου Ἀργενταρίου P εἰς δύο πόρνας, τὴν μὲν
Δυσιδίκτην, τὴν δὲ Εὐφράντην καλουμένην L

1. Δυσιδίκης c Plan Δυσιδίκτη P' Δυσιδίκτην Plan
ante correctionem in Δυσιδίκης 5. Εὐφράντη μία c
Plan εὐφραντηρία P'

9. A.P. V.113 (112), Plan. p. 468 Steph., XV Jac.

Ἡράσθης πλουτῶν, Σωσίκρατες, ἀλλὰ πένης ὢν

οὐκέτ' ἐρά· λιμὸς φάρμακον οἶον ἔχει.

ἧ δὲ πάρος σε καλεῦσα μύρον καὶ τερπνὸν Ἄδωνιν

Μηνοφίλα νῦν σου τοῦνομα πυνθάνεται·

Τίς πόθεν εἰς ἀνδρῶν; πόθι τοι πόλις; Ἡ μόλις ἔγνωσ

τοῦτ' ἔπος, ὡς^{οὐδείς} οὐδὲν ἔχοντι φίλος.

Μάρκου Ἀργενταρίου P (τοῦ αὐτοῦ i.e. Philodemus
Plan), εἰς Σωσικράτην πλούσιον ὄντα καὶ διὰ τὸ ἀκατάσχετον
τῶν ἐρώτων πένητα γενόμενον L

2. ἐρας m corr Μακκαί 4. σου P σοι Plan τοι Plan udeae
editiones 5. ἧς P εἰς Plan : πόλις P πόλις c Plan

10. A.P. V.116 (115), I Jac.

Θῆλυς ἔρως κάλλιστος ἐνὶ θνητοῖσι τέτυκται
 ὅσοις ἐς φιλίην σεμνὸς ἔνεστι νόος.
 εἰ δὲ καὶ ἀρσενικὸν στέργεις πόθον, οἶδα διδάξαι
 φάρμακον ᾧ παύσεις τὴν δυσέρωτα νόσον.
 στέφανος Μηνόφιλον εὐίσχιον ἐν φρεσὶν ἔλπου
 αὐτὸν ἔχειν κόλποις ἄρσενα Μηνόφιλον.

Μάρκου Ἀργενταρίου P ἐρωτικὸν ὅτι ὁ θῆλυς ἔρως
 εὐάρμοστον τῇ φύσει, ὁ δ' ἄρρην ἀνάρμοστον καὶ ἀσεβές L

11. A.P. V.118 (117), Plan. p. 482 Steph., XIV Jac.

Ἴσιὰς ἠδύπνευστε, καὶ εἰ δεκάκις μύρον εὐδεις,
 ἔγρεο καὶ δέξαι χερσὶ φίλαις στέφανον,
 ὄν νῦν μὲν θάλλοντα, μαραινόμενον δὲ πρὸς ἡῶ
 ὄψεαι, ὑμετέρης σύμβολον ἡλικίης.

Μάρκου Ἀργενταρίου P πρὸς τινα ἐρωμένην ἦτινι
 καὶ στέφανον ἐκ ῥόδων ἀπέστειλεν L

1. ἠδύπνευστε P ἠδύπνοιε Plan: ὅσδεις c quid P
 praebuerit ante correctionem mihi quidem
 non liquet εὐδεις Plan 4. ὑμετέρης P ἡμετέρης Plan

12. A.P. V.127 (126), Plan. p. 480 Steph., XIII Jac.

Παρθένον Ἀλκίπην ἐφίλου μὲγα, καὶ ποτε πείσας
 αὐτὴν λαθριδίως εἶχον ἐπὶ κλισίῃ.
 ἀμφοτέρων δὲ στέρνον ἐπάλλετο, μὴ τις ἐπέλεθρ,
 μὴ τις ἴδη τὰ πόθον θρυπτὰ περισσότερος.
 μητέρα δ' οὐκ ἔλαθεν κείνης λάλον, ἀλλ' ἐσιδοῦσα
 ἐξακίνης Ἐρμῆς κοινός, ἔφη, θύγατερ.

Μάρκου Ἀργενταρίου P ἐπὶ παρθένῳ Ἀλκίπῃ ἔρως
 4. περισσότερον m περισσότερος Jacobs 5. ἔλαθεν
 P ἔλαθον Plan

13. A.P. V.128 (127), App. Barb.-Vat. XVII, IV Jac.

Στέρνα περὶ στέρνοισ μαστῶ δ' ἔπι μαστὸν ἐρείσας
 χεῖλεά τε γλυκεροῖς χεῖλεσι συμπέσας
 Ἀντιγόνης καὶ χρῶτα λαβὼν πρὸς χρῶτα--τὰ λοιπὰ
 σιγῶ, μάρτυς ἐφ' οἷς λύχνος ἐπεγράφετο.

τοῦ αὐτοῦ (i.e. Marci Argentarii) P εἰς ἑταίραν
 Ἀντιγόνην L
 1. Μαστῶ μαστὸν P μαστὸν - μαστῶ App: ἐπι Passow
 ἐπι App ἐπι P

14. A.P. VI. 201, XX Jac.

Σάνδαλα καὶ μίτρην περικαλλέα τὸν τε μυρόπνου
 βόστρυχον ὠραίων οὐλον ἀπὸ πλοκάμων
 καὶ ζώνην καὶ λεπτὸν ὑπένδυμα τοῦτο χιτῶνας
 καὶ τὰ περὶ στέρνοισ ἀγλαὰ μαστόδετα,
 ἔμβρουον εὐώδινος ἐκεῖ φύγε νηδύος ὄγκον,
 Εὐφράντη νηῶ θῆκεν ὑπ' Ἀρτέμιδος.

Μάρκον Ἀργενταρίου P ἀνάθημα τῇ Ἀρτέμιδι παρὰ
 Εὐφράντης L
 1. Μυρόπτην P' μυρόπνου c 5. ἄμβροτον P ἔμβρουον
 Hermann 6. εὐφράντη P corr. Meinecke

15. A.P. VI. 246., Plan. p. 412 Steph., Philodemi XXVII Jac.

Κέντρα διωξικέλευθα φιλορρώθωνά τε κημὸν
 τὸν τε περὶ στέρνοισ κόσμον ὀδοντοφόρον
 κοῖσινην <ἔτι> ῥάβδον ἐπὶ προθύροισι, Πόσειδον,
 ἄνθετό σοι νίκης Χάρμος ἀπ' Ἴσθμιάδος,
 καὶ ψήκτρην ἔκπων ἐρυσίτριχα τήν τ' ἐπὶ νύτων
 μᾶστιγα ῥοίζου μητέρα θαρσαλέην.

ἀλλὰ σὺ Κυανοχαΐτα, δέχου τάδε, τὸν δὲ Λυκίου
 νῖα καὶ εἰς μεγάλην στέφον Ὀλυμπιάδα.

Φιλοδήμου, οἱ δὲ Ἀργενταρίου P (Φιλοδήμου Plan)
 1. ~~σινε~~ αὐτοῖς nomine laudat Suidas 2.117.19A,
 3.95.14A, 3.109.22A 2. sine auctoris nomine affert
 Suidas 4.429.17A 3. καὶ σύνθη P Plan corr Brodaeus
 3-4. post VV. 5-6 traiectos voluit Stadtmüller: ἔτι
 supplevit Salmasius, alii alia 5-6 sine auctoris
 nomine citat Suidas 4.844.7A

16. A.P. VI. 248, XXI Jac.

Κύπριδι κεῖσο, λάγνυε μεθυσφαλῆς, ἀντίκα δῶρον
 κεῖσο, κασιγνήτη νεκταρέης κύλικος·
 βακχίαν ὑγρόφθογγε, συνέστιε δαιτὸς ἔτσης,
 στευναύχην ψήφου συμβολικῆς θύγατερ,
 θνητοῖς αὐτοδίδακτε διήκουε, μύστι φιλοφῶτων
 ἠδίστη, δείπνων ὄπλον ἑτοιμότατον,
 εἴης ἐκ Μάρκου γέρας ἀγλαόν, δε θε, φίλοινε,
 ἦνεσεν ἀρχαίην σύμπλανον ἀνθέμενος.

Ἀργενταρίου P
 1-6 sine auctoris nomine laudat Suidas 3.227.26A
 omissio κεῖσο v.223. βακχίαν P βακχειῶς c βακχειῶς
 Suidas 6. δεῖπνον P δεῖπνων c Suidas

17. A.P. VI. 333, Plan. p. 483 Steph., Adesp. LXI Jac.

Ἦδη, φίλτατε λύχνε, τρεῖς ἑπταρες· ἢ τάχα τερπυῆν
 εἰς θαλάμους ἤξειν Ἀντιγόνην προλέγεις;
 εἰ γάρ, ἄναξ, εἶη τόδ' ἐτήτυμον, οἷος Ἀπόλλων
 θνητοῖς μάντις ἔση καὶ σὺ παρὰ τρίποδι.

Μάρκου Ἀργενταρίου P (ἄδηλου Plan)
 2. εἰς P ἐς Plan

18. A.P. VII. 364, XXIX Jac.

Ἄκριδι καὶ τέττιγι Μυρῶ τόδε θήκατο σῆμα,
 λιτὴν ἀμφοτέροισι χερσὶ βαλοῦσα κόνιν,
 Ἴμερα δακρύσασα πυρῆς ἔπι· τὸν γὰρ αἰοῖδον
 Ἄιδης, τὴν δ' ἑτέρην ἤρπασε Περσεφόνη.

Μάρκου Ἀργενταρίου P εἰς τέττιγα καὶ ἀκρίδα L
 bis exaravit P, pp. 235, 259 1. Ἴμερα P in utroque
 loco Ἴμερα Reiske 4. αἰδης P ρ. 259 αἰδης c ρ. 259
 αἰδης P ρ. 235.

19. A.P. VII. 374, Plan. p. 247 Steph., XXXI Jac.

Δύσμορος ἐκρύφθη πόντῳ νέκυς, ὃν παρὰ κῆμα
 ἔκλαυσεν μήτηρ μυρία Λυσιδίκη,
 ψεύστην ἀυγάζουσα κενδὸν τάφου· ἀλλὰ με δαίμων
 ἄπνουν αἰθυΐαις θῆκεν ὄμορρόθιον
 Πνυταγόρην· ἔσχον δὲ κατ' Αἰγαίην ἄλα πότμον
 πρυμνούχους στέλλων ἐκ Βορέαςο κάλους,
 ἀλλ' οὐδ' ὡς ναύτην ἔλιπον δρόμον, ἀλλ' ἀπὸ νηὸς
 ἄλλην παρ' φθιμένοις εἰσανέβην ἄκατον.

Μάρκου Ἀργενταρίου P εἰς ναυαγὸν Λυσιδίκης υἱὸν
 Πνυταγόραν L
 1. ἐκρύφθη m corr Reiske 4. ὄμορρόθιον P ὄμορρόθιον
 superscripto γρ. ὄμορρόθιον Plan 6. πρυμνούχους P πρυμ-
 νούχους Plan : κάλους P κάλως Plan 8. εἰσανέβην m corr
 Hecker

20. A.P. VII. 384, Plan. p. 243 Steph., XXX Jac.

Ἡ Βρόμιον στέρξασα πολὺ πλέον ἢ τροφῶς Ἰνώ,
 ἢ λάλος ἀμπελίνη γρηθῆς Ἀριστομάχη,
 ἠνίκα τὴν ἱερὴν ὑπέδου χθόνα πᾶν τ' ἐμαρῶνθη
 πνεῦμα πάρος Κυλίκων· κλειῖστον ἐπαυρομένη,
 εἶπε τάδ'· ὦ Μινοῖ, πῆλαι, φέρε, κάλιον ἐλαφρὴν·

οἷσω κἀννεον τούξ 'Αχέροντος ὕδωρ·

Καυτῆ παρθένιον γὰρ ἀπώλεσα. Τοῦτο δ' ἔλεξε

ψευδές, ἔν' ἀνυπόλη κῆν φθιμένοισι πίθον.

Μάρκου Ἀργενταρίου P εἰς Ἀριστομάχην τινὰ γραῦν,
τὴν μέθυσον L

4. ἐπαυρομένη m corr Stadtmüller 5. τάδε Μίνωϊ
m ταδί Μίνωϊ Scaliger τάδ· Ὡ Μινοῖ Jacobs: πάλαι m
corr Jacobs 7. Παρθενίην m corr Muncker 8. κῆν
c κἀν Plan

21. A.P. VII. 395. Plan. p. 253 Steph., XXXIII Jac.

Οὔτος ὁ Καλλιίσχρου κενεὸς τάφος, ὃν βαθὺ χεῦμα

ἔσθηλεν Διβυκῶν ἐνδρομέοντα πόρων,

συρμὸς δτ' Ὀρίωνος ἀνεστρώφησε θαλάσσης

βένθος ὑπὸ στυγερῆς οἴδματι πανδυσίης,

καὶ τὸν μὲν δαίσαντο κυκώμενον εἶν ἀλλ' ἠῆρες,

κωφὸν δὲ στήλη γράμμα λέλογχε τόδε.

Μάρκου Ἀργενταρίου P εἰς Κάλλαισχρον ναυαγήσαντα
ἐν τῷ Διβυκῷ πελάγει δύνοντος Ὀρίωνος L

2. ἐνδρομέοντα P εὐδρομέοντα Plan 3. δ' δτ' P δτ'
Plan 4. οἴδματα m corr Dübner 6. κωφὸν ἐν στήλει
P δ' ἀντε ἐν addidit c κωφὸν δὲ Plan

22. A.P. VII. 403. Plan. p. 211 Steph., XXXII Jac.

Ψύλλος, ὁ τὰς ποθινὰς ἐπιμισθίδας αἶεν ἑταίρας

πέμπων ἐς τὰ νέων ἡδέα συμπόσια,

οὔτος ὁ θηρεύων ἀπαλόφρονας, ἐνθάδε κεῖται,

αἰσχρὸν ἀπ' ἀνθρώπων μισθὸν ἐνεγκάμενος.

ἀλλὰ λίθους ἐπὶ τύμβον, ἀδοιπόρε, μήτε σὺ βάλλη,

μήτ' ἄλλον πείσης· σῆμα λέλογχε νέκυς.

φεῖσαι δ' οὐχ ὅτι κέρδος ἐπήνεσεν, ἀλλ' ὅτι κοινὰς

Θρέψας, μοιχεύειν οὐκ ἐδίδαξε νέους.

Μάρκου Ἀργενταρίου P εἰς Ψύλλον τινὰ προαγωγόν,
ὄν ἢ κοινῇ συνήθεια καλεῖ μανλιστήν L

23. A.P. IX. 87, Plan. p. 83 Steph., XXVIII Jac.

Μηκέτι νῦν μινύριζε παρὰ δρυί, μηκέτι φώνει
κλωνὸς ἐπ' ἀκροτάτου, κόσσυφε, κεκλιμένους.
ἐχθρόν σοι τόδε δένδρον· ἐπείγειο δ' ἄμπελος ἔνθα
ἀντέλλει γλαυκῶν σύσκιοις ἐκ πετάλων.
κείνης ταρσὸν ἔρεισον ἐπὶ κλάδου, ἀμφὶ τ' ἐκείνη
μέλπε, λιγὺν προχέων ἐκ στομάτων κέλαδου.
δρῦς γὰρ ἐπ' ὀρνίθεσσι φέρει τὸν ἀνάρσιον ἰξόν,
ἃ δὲ βότρυν· στέργει δ' ὕμνοπόλους Βρόμιος.

Μάρκου Ἀργενταρίου P εἰς κόσσυφον, παραίνεσις μὴ
καθέζεσθαι αὐτὸν παρὰ δρῦν διὰ τὸ ἰξοφόρον εἶναι τὸ
δένδρον καὶ ἄλίσκεσθαι τὸν κόσσυφον ὑπὸ τοῦ ἰξοῦ.
μᾶλλον μὲν οὖν ἐν ἀμπέλῳ καθέζεσθαι L

1. νῦν omisit P' superscripsit c 3. δένδρον P δένδρεον
Plan 5. τ' ἐκείνη m τε κείνη editiones Planudeae
6. στομάτων P' στόματος c Plan 8. ἃ δὲ P ἢ δὲ Plan

24. A.P. IX. 161, Plan. p. 95 Steph., IX Jac.

Ἡσιόδου ποτὲ βύβλον ἐμαῖς ὑπὸ χέρσιν ἐλίσσω
Πύρρην ἐξακίνης εἶδον ἐπερχομένην·
βύβλον δὲ ρίψας ἐπὶ γῆν χερί, τοῦτ' ἐβόησα·
Ἔργα τί μοι παρέχεις, ὦ γέρον Ἡσίοδε;

Μάρκου Ἀργενταρίου P (sine nomine poetae Plan)
εἰς Ἡσίοδου τὸν ποιητὴν L

1. βύβλον P βίβλον Plan: similiter in v. 3 ἐλίσω
P' ἐλίσσω c ἐλίσσω Plan

25. A.P. IX. 221, Plan. p. 36 Steph., XXVII Jac.

Ἀγυάζω τὸν ἄφυκτον ἐπὶ σφραγίδος Ἔρωτα
 χερσὶ λεοντείας ἀνιοχεῦντα βίαν,
 ὡς τᾶ μὲν μᾶστιγα κατ' αὐχένος, ᾧ δὲ χαλινοῦς
 εὐθύνει· πολλὰ δ' ἀμφιτέθηλε χάρις.
 φρίσσω τὸν βροτολοιγόν· ὁ γὰρ καὶ θῆρα δαμάζων
 ἄγριον οὐδ' ὀλίγων φείσεται ἀμερίων.

Μάρκου Ἀργενταρίου P ἐπὶ σφραγίδι ἐχούση Ἔρωτα
 ἠνιοχοῦντα λέοντας L
 3. ὡς P ὡς Plan τα μὲν-- ᾧ δὲ P τᾶ μὲν--ᾧ δὲ
 Plan τᾶ μὲν--ᾧ δὲ Stadtmüller 6. ὀλίγων P ὀλίγον Plan

26. A.P. IX 229, Plan. p. 178 Steph., XVIII Jac.

Ἀρχαίη σύνδειπνε, καπηλικὰ μέτρα φιλεῦσα,
 εὐλαλε, κρηθγελῶς, εὔστομε, μακροφάρυξ,
 αἰὲν ἐμῆς πενίης βραχυσύμβολε μύστι, λάγυνε,
 ἦλθες ὄμως ὑπ' ἐμῆν χειρᾶ ποτε χρόνιος.
 αἴθ' ὄφελος καὶ ἄμικτος ἀνύμφευτός τε παρείης
 ἄφθορος ὡς κούρη πρὸς πόσιν ἐρχομένη.

Μάρκου Ἀργενταρίου P εἰς λάγυνον αἰνηρὴν L
 2. μακροφάρυξ P μακροφάρυξ Plan 5. αἴθ' ὄφελος m
 ἀφελῆς Jacobs : παρείης P παρεῖναι Plan 6. ἄφθορος
 P ἄφθορος Plan

27. A.P. IX. 246, Plan. p. 74 Steph., XXVI Jac.

Ἐθραύσθης, ἠδεῖα παρ' οἰνοπόταισι λάγυνε,
 νηδύος ἐκ πάσης χευαμένη Βρόμιον;
 τηλόθε γὰρ λίθος εἰς δὲ βαρύστονος, οἶα κεραυνός,
 οὐ Διδὸς ἐκ χειρῶν, ἀλλὰ Δίωνος ἔβη.

ἦν δὲ γέλωσ ἐπὶ σοὶ καὶ σιώματα πύκνα τυπέϊσθαι
καὶ πολλὸν ἐξ ἐτάρων γινόμενος θόρυβος.

οὐ θρηνῶ σε, λάγυνε, τὸν εὐαστῆρα τεκοῦσαν

Βάκχον, ἐπεὶ Σεμέλη καὶ σὺ πεπόνθατ' ἴσα.

Μάρκου Ἀργενταρίου P εἰς οἰνηρὴν λάγυνον κλασθεῖσαν
ὑπὸ βολῆς λίθου. ὠραῖον. L

1. ἠλεῖτα m corr Scaliger 3. τηλόθι P τηλόθε
Plan post vasuram 6. γινόμενος P γιγνόμενος Plan

28. A.P. IX. 270, Plan. p. 69 Steph., XXIII Jac.

Κωμάζω χρύσειον ἐς ἐσπερίων χορὸν ἄστρον

λεύσσω, οὐδ' ἄλλων λὰξ ἑβάρυνα ὄρος †

στέψασ δ' ἀνθοβόλον θρατὸς τρίχα, τὴν κελαδεινὴν

πηκτίδα μουσοπόλοις χερσὶν ἐπηρέθισα.

καὶ τάδε δρῶν εὐκοσμον ἔχω βίου· οὐδὲ γὰρ αὐτὸς

κόσμος ἀνευθε Δύρης ἔπλετο καὶ Στεφάνου.

Μάρκου Ἀργενταρίου P ἐπὶ τινὶ ἐν νυκτὶ μετὰ κιθάρας
κωμάζοντι L

καὶ 1. ἄστρον P ἄστρον Plan 2. ἐβάρυνα ὄρος P ἐβάρυνα
χοροῦς Plan ἐβάρυνε κάρος Tucker, alii alia, locus
raene conclamandus 3. στρέψασ P στέψασ Plan : ἀνθοβόλον
m corr Jacobs

29. A.P. IX. 286, Plan. p. 85 Steph., VIII Jac.

Ὅρνι, τί μοι φίλον ὕπνον ἀφήρπασας; ἡδὺ δὲ Πύρρησ
εἶδωλον κοίτης ᾗχετ' ἀποπτάμενον.

ἢ τάδε θρέπτρα τίνεις, ὅτι θῆκά σε, δύσμορε, πάσης

ῥωτόκου κραίνειν ἐν μεγάροις ἀγέλης;

ναὶ βωμὸν καὶ σκῆπτρα Σαράπιδος, οὐκέτι νυκτὸς

φθέγγεαι, ἀλλ' ἔξεις βωμὸν ὃν ὠμόσαμεν.

Μάρκου Ἀργενταρίου P εἰς ἀλέκτορα τὸν ὄρνιν τινὰ
ἀφνυώσαντα (ἀφνυήσαντα MS) ἡδέως κοιμώμενον L

4. ῥωτόκου--ἀγέλην P ῥωτόκου--ἀγέλης Plan corr
Dübner 5. ναὶ P μὴ Plan, superscripto μά

30. A.P. IX. 554, XVIa Jac.

Λάθριος Ἡράκλεια, καλῶς ὑπὸ χεῖλεσιν ἔλκει
 κεῖνο· πάλαι κατὰ σοῦ τοῦτ' ἐβόησε πόλις.
 πῶς ἔτλης αἴσχος ῥέξαι κακόν; ἦ σε βιαίως
 εἴλκυσέ τις θαλερῶν δραξάμενος πλοκάμων;
 ἦ σοι τοῦνομα τερπνὸν ἀφ' Ἡρακλῆος ἐχούση,
 μάχλε, φιλεῖν " Ἡβην κέκριται ἠιθέων;

Ἀργενταρίου P

1. καλῶς P καλῶν Jacobs 3. ἦ σὲ P ἦ σε Brodaeus
 5. ἦ σοι P ἦ σοι Reiske

31. A.P. IX. 732, P/a η. p. 304 Steph., XXV Jac.

Βουκόλου ἦν ἐσίδηστων ἐμόν, ξένε, τοῦτ' ἔπος αὐτῷ
 εἶπον, ὅθ' ὁ πλάσσης ὠδέ μ' ἔδησε Μύρων.

Μάρκου Ἀργενταρίου P

2. εἶπον P εἶπὸν P/a η:

32. A.P. X.4, P/a η. p. 76 Steph., XXIV Jac.

Λῦσον ἀπ' εὐόρμων δολιχὰ πρυμνήσια νηῶν
 εὐτροχα δ' ἐκπετάσας λαίφρα ποντοπόρει,
 ἔμπορε· χειμῶνες γὰρ ἀπέδραμον, ἄρτι δὲ κῦμα
 γλαυκὸν θηλύνει πρηθγελως Ζέφυρος·
 ἦδη καὶ φιλότεκνος ὑπὸ τραυλοῖσι χελιδῶν
 χεῖλεσι καρφίτην πηλοδομεῖ θάλαμον,
 ἄνθεα δ' ἀντέλλουσι κατὰ χθόνα· τῷ σὺ Πριήκῳ
 κειθόμενος πάσης ὄπτεα ναυτιλίας.

Μάρκου Ἀργενταρίου P

7. τῷ P τῷ P/a η.

33. A.P. X. 18, Paralip. CVIII Jac.

Γῶβρου, Διώνυσός σε καὶ ἡ φιλεράστρια Κύπρις
 τέρποι, καὶ γλυκεραὶ γράμμασι Πιερίδες.
 ὦν μὲν γὰρ σοφίην ἀποδρέπτεο, τῆς δ' ἔς ἔρωτας·
 ἔρχεο, τοῦ δὲ φίλας λαβροπότει κύλικας.

Ἀργενταρίου P
 1. φιλελάστρια P corr. *Huschke*.

34. A.P. XI. 26, Plan. p. 173 Steph., XVII Jac.

Σφάλλομαι ἀκρήτῳ μεμεθυσμένος, ἀλλὰ τίς ἄρα
 σώσει μ' ἐκ Βρομίου γυῖα σαλευόμενον;
 ὡς ἄδικον θεὸν εὔρου, ἠθείνεκεν αὐτὸς ἐγώ σε,
 Βάκχε, φέρων ὑπὸ σοῦ τᾶμπαλι παρφέρομαι.

Ἀργενταρίου P
 3. ὅτ' εἶνεκεν P ὅθ' οἴνεκεν *Plan.* ὀθείνεκεν *edd.*:
 4. τᾶμπολι P τοῦμπολι *Plan.*

35. A.P. XI. 28, Plan. p. 180 Steph., XIX Jac.

Πέντε θανῶν κείσει κατέχων πόδας, οὐδὲ τὰ τερπνὰ
 ζωῆς, οὐδ' αὐγὰς ὄψαι ἠελίου·
 ὥστε λαβὼν Βάκχου ζωρὸν δέπας ἔλκε γεγηθῶς,
 Κίγκιε, καλλίστην ἀγκὰς ἔχων ἄλοχον.
 εἰ δέ σοι ἀθάνατος σοφίης πῶος, ἴσθι Κλεάνθης
 καὶ Ζήνων Ἀΐδην τὸν βαθὺν ὡς ἔμολον.

Ἀργενταρίου P (ἄδηλον *Plan.*)
 4. ἄλοχον P ἄκοιτιν *Plan.* 6. ἔμολον: *quid P*
praebuerit incertum.

36. A.P. XI. 320, P/a η. ρ. 145 Steph., VI Jac.

Ἄντιγόνην ἔστεργε Φιλόστρατος, ἣν δὲ παλαισταῖς

ὁ τλήμων Ἴρου πέντε πενιχρότερος.

εὔρε δ' ὑπὸ κρυμοῦ γλυκὸν φάρμακον, ἀντία γὰρ σχῶν
γούνατ' ἐκοιμήθη, ξεῖνε, μετ' ἀντιγόνης.

Ἄργενταρίου P.

37. Append. P/a η. IV. 241 (Dübη), P/a η. ρ. 338 Steph., XXII Jac.

Ὠριμος. Οἶδα καὶ αὐτός, ὀδοίπορε. μηκέτ' ἐπαίνει

ἰσχάδα, μηδ' ἐσόρα τὸν πέλας ἀκρέμονα.

καὶ λίην ὁ Πρίηπος ἐφίσταμαι ὄξυ δεδορκώς,

καὶ φυλακὴν σύκων ἦν ἐπέοικεν ἔχων.

ἦν δὲ μόνον σὺ θίγης τῆς ἰσχάδος, ἰσχάδα δώσεις.

ὡς ἰσότης πάντων ἐστὶ δικαιοσύνη.

Ἄργενταρίου P/a η.

COMMENTARY

1. A.P. V.16

1. For the apostrophe cf. A.P. V.191.1-2 (Meleager) ἄστρα
καὶ ἡ φιλέρωσι καλὸν φαίνουσα Σελήνη/καὶ νύξ καὶ κώμων
σύμπλανον ὀγάνιον, Euripides in Athen. II.61B,
A.P. v.164.1-2 (Asclepiades), 165.1-2 (Meleager), 166.1-2
(Meleager). ἄρκει τάδε: cf. Euripides cited above, vv.1-2
Ἥλιε .. ἄε' εἶδες τοιόνδ' ὄμματι πρόσθε πάθος; πυριλαμπεῖς:
cf. Orac. Sib. 1.12 πυριλαμπέσιν ἄστερις. The reading of
P, περιλάμπει ἄστέρων, must be wrong, if for no other reason,
because the stars shine around the moon rather than vice versa.

2. The stars, like other heavenly bodies, see all. Cf.
Propertius III.20.18, Catullus VII.7-8, Juvenal VIII.149 etc.
F.W. Bourdillon: The night has a thousand eyes The day but one.

Ἰκεανός: Argentarius secures emphasis for proper names by
placing them at the beginning or end of a verse fifty times,
immediately before a caesura nineteen times, immediately before
or after an important diaeresis fifteen times. Only eight times
(18.1, 19.6, 20.1 and 6, 27.4 bis, 30.5, 35.6) do proper names
stand in less emphatic positions.

3. μυρόπνοος: cf. Arg. 14.1-2 μυρόπνου... βόστρυχον
and note ad loc., A.P. V.197.2 (Meleager) μυρόπνου... χρώτα.

Ἀείστη: this name seems to be used only here in the

Anthology and in VI.269.3 (? Sappho).

4. ἑκταίην κτλ: cf. Smyth Greek Grammar for Colleges 1885, Theocritus II.4 δωδεκεταῖος ἀφ' ᾧ τάλαι οὐδὲ ποθείκει. ἑκταίην seems to mean here "the sixth day". μάγον: cf. A.P.V. 121,3 (Philodemus) κεστοῦ φωνεῖσα μαγώτερα.

5. ἀργυρέους σκύλακας: "silver sleuth-hounds" (Mackail), i.e. gifts of silver which will reveal her whereabouts to the poet. The metaphor seems to be original with Argentarius.

2. A.P. V.32

This epigram, which belongs to a short series (A.P. 29-34) on love and money, was perhaps suggested by V.163 (Meleager). For an imitation of Argentarius cf. V.29 (Cillactor).

1. Μέλισσα: the name recurs in A.P. V.27 (Rufinus). F.A. Wright translates "Beatrice" (Girdle of Aphrodite p. 32).

2. μέλι μὲν στάξεις: the metaphor is a commonplace of amatory verse; cf. A.P. V.240.3 (Macedonius) μέλιτος.. Ἀφρογενείης, V.244.6 (Paulus Silentarius) δεοσερῶν ἤδ' ἔτι μέλι στομάτων, V.295.1 (Leontius) μελισταγέων στομάτων, XIII.133.6 (Meleager) ψυχῆς ἤδ' ἔτι πέπωκα μέλι. ὑπὸ χείλεσιν: periphrastically for the simple dative. Cf. Arg.32.5 ὑπὸ.. χείλεσιν ἢ πηλοδομῆι, Arg.30-1 ὑπὸ χείλεσιν ἔλκεις, A.P. V.86.2 (Claudian) ἐβλήθησ' ὑπ'.. ὀϊστοῖς.

3. ἦν δ' αἰτῆς: cf. A.P. V.29.1-2 (Cillactor), Arg. 3.2

note. - On the antithesis of ἡδύ) (κέντρῳ cf. A.P. xl.32.3-4 (Onestus) γλυκερώτατον) (κέντρον, A.P. V.163.3-4 (Meleager) καὶ γλυκὺ καὶ ..πικρὸν ..κέντρον, Ovid Amores 1.8.104 im̄pia sub dulci melle venena, Boethius Cons. Phil. III.7(Voluptas) ubi grata mella fudit/fugit et nimis tenaci/ferit leta corda morsu, John Todhunter, Maureen: the smart of the bee that has stung us his honey must cure. - The idea of γλυκύπικρος ἔρωσ (A.P. V.134.4 Posidippus) finds literary expression at least as early as Sappho (137 Diehl; cf. Theognis 1353) and is repeated again and again in the Anthology, especially in the epigrams of Meleager; cf. V.163.3-4 (Mel.) καὶ γλυκὺ καὶ δύσ-ὑποιστον / πικρὸν ἀεὶ κραδίᾳ κέντρον Ἔρωτος ἔχει, XIII.154.4 (Mel.) οἶδε τὸ πικρὸν Ἔρωσ συγκεράσαι μέλιτι, XII.81.2 (Mel.) πικροῦ γευσάμενοι μέλιτος, XII.126.4 (Mel.) λάβρω καϊόμενος μέλιτι, XII.126.3 (Mel.) γλυκὺ τραῦμα, XII.109.3 (Mel.) γλυκύπικρον Ἔρωτος .. βέλος, XII.153.3 (Asclepiades) οὐδ' ὁ μελι-χρὸς ἔρωσ ἀεὶ γλυκὺς; Plautus Pseudolus 1.1.63, ib. 2.4.1, Catullus 68.18 (Venus) quae dulcem curis miscet amaritiam; Chaucer, Romaunt of the Rose: For ever of love the siknesse/ is meinde with swete and bitternesse.

3. A.P. V.63

A.P. XII.174 (Fronto) is imitated from this epigram.

1. Ἀντιγόνη: this name is more frequently used by Argentarius than any other; cf. epp. 13, 17, 36. Σικελή: if this word contains a pun - as is quite likely - it is lost to us.

2. Αἰτωλή: suggests αἰτεῖν in the technical sense (cf.

Arg.2.4) Aristophanes makes a similar joke at Cleon's expense in Equ. 79: τῷ χεῖρ' ἐν Αἰτωλοῖς, ὁ νοῦς δ' ἐν Κλωπιδῶν. Cf. Philoxenus in Et. Mag. 352.19 γίνεται ἀπὸ τῶν εἰς ὠ ἡμάτων ὀνόματα εἰς λος. οἷον.. αἰτώ, αἰτωλός (= beggar).

Μῆδος: = μὴ δοῦς as in A.P. XII.174.3 (Fronto) Μὴ γίνου Μῆδος. Σάκας γὰρ ἔση μετὰ μικρόν, / καὶ σε ποιήσουσιν ταὶ τεῖχες Ἄστυάγην.

4. A.P. V.89

1. φρονίμοις: the eyes are φρόνιμα because κείνειν εἶδος ἐπίσταται (cf. v.6).

2. ἔχειν is a technical term, like habere in Latin. Cf. A.P. XII.43.6 (Callimachus).

3. κακόμορφον: "an ill-favored girl". This word seems to occur only here and in Soranus 1.39.47. τετορημένος: "pierced"; cf. Nonnus Dionys. XIII.493 τετορημένος ἔχει θερμῷ. The reading of the MSS., πεφορημένος, "borne along", seems harsh. ἰοῖς: the Planudean v.l. ὅστρω is probably a gloss which has crept into the text. - Love's arrows are, of course, a commonplace of erotic poetry; cf. A.P. V. 10, 58, 98, 268 etc.

4. Cf. A.P. VII. 99.6 (Plato) ἔμὸν ἐκμήνας θυμὸν ἔρωτι.

5. πάντας, the reading of P, is almost certainly right, since Argentarius admits hiatus only in connection with corruption (see Introduction p.24).

6. Cf. A.P. XII.51.4 (Callimachus) ἐπισταίμην μούνος ἐγὼ τὰ καλά.

5. A.P. V. 102

1. Διόκλειαν occurs only here in the Anthology.

Ἀφροδίτην: naturally the beloved is often compared to a goddess; cf. A.P. V. 70.1 (Rufinus) *Κάλλος ἔχεις Κύπριδος*, V. 73.5 (Rufinus) *γὺν ἔγνων Ῥοδόκλεια, καὶ οὐ Κύπρις*, V. 94.2 (Rufinus) *ἔχεις .. τοὺς μαγούς Παφίης*, V. 95.2 (adesp.) *Δερκυλὶς .. Μοῦσα, Χάρις, Παφίη*, V. 137.1-2 (Meleager) *Ἔχει τῆς Πειθοῦς καὶ Κύπριδος Ἡλιοδώρας, / καὶ πάλι τῆς αὐτῆς ἄδολόγω Χάριτος*, V. 69.1-2 (Rufinus) *Παλλὰς ἔσαθρήσαο καὶ Ἥρη .. Μαιονίδ', .. Ἴαχον*, V. 70 (Rufinus) *Κάλλος ἔχεις Κύπριδος, Πειθοῦς στόμα, σῶμα καὶ ἀκμὴν / εἰαρινῶν ὤρων, φθέγμα δὲ Καλλιόπης / νοῦν καὶ σωφροσύνην Θέμιδος, καὶ χεῖρας Ἀθήνης / σὺν σοὶ δ' αἱ Χάριτες τέσσαρές εἰσι, φίλη*. See also Arg. 9.3 note.

2. ὄψαι: the verb *ὄράω* is here used in the sense of "go and see", "pay a call on"; cf. Pap. Cair. Zenon 264 *ἐμνήσθης μοι ἰδεῖν τὸν κεραμέα περὶ τῶν κεραμίων*. Stadtmüller prints *ὄψαι* without a question mark following, but the change of person in the epigram (cf. *κέισομαι* v. 4) makes it likely that a small dialogue was intended; see Arg. 37.1 note. ἄλλά is often used by Argentarius immediately after bucolic diaeresis; cf. 9.1, 12.5, 19.3, 19.7, 22.7. It also occurs frequently at the beginning of the hexameter; cf. 1.5, 7.3, 8.5, 15.7, 19.7, 22.5, 34.1. Only twice is *ἄλλά* found elsewhere.

3. Contrast the sentiment expressed in A.P. V. 37.1

(Rufinus) *Μήτ' ἰσχνὴν λίην περιλαμβάνε, μήτε παχεῖαν*, V. 38.1.

(Nicarchus) *Εὐμεγέθης πείθει με καλὴ γυνή*, and Mart. XI. 100.

6. A.P. V. 104

1. δίκτηα: "toils": cf. A.P. V.56.3-4 (Dioscorides) γλῆναι..
σπλάγχνων ἡμετέρων δίκτηα καὶ παγίδες, XII.87-6 (adesp.).

Argentarius uses other metaphors derived from hunting in 1.6, 22.3. The word δίκτηα here perhaps also suggests the transparency of the λεπτὸς πέπλος (v.3) which Lysidice is wearing.

2. Λυσιδίκη: the name occurs in two other epigrams of Argentarius, viz. 8 and 19, but is apparently applied to different persons. The Lysidice of the present poem, for instance, is hardly to be identified with the Lysidice of 19. This name is also found in A.P. V.124 (Philodemus), V.203 (Asclepiades), VII.291 (Xenocritus), VII.402 (Antipater of Thessalonica), VII.424 (Antipater of Sidon), VII.474 (adesp.), IX.302 (Antipater of Thessalonica).

3. στολιδώμασι: "folds": the word is apparently a ἄπ. λεγ.

4. Note the assonance of the ends of the cola: σου βλέπεται - οὐ βλέπεται.

5. Cf. Priap. X.8 nimirum tibi salsa res videtur. Catullus X.4 hoc salsum esse putas?

6. τούτο: here probably δεικτικῶς. Cf. for the euphemism κεῖνο IX.554.2, κεῖνα XII.208.6 (Strato), Aristoph. Ach. 1149 τὸ δεῖνα,

7. A.P. V.105

Probably imitated from A.P. XI.318 (Philodemus).

1. Μηνοφίλας: note the Dorism. This name, which occurs again in Arg. 9.4 and 10.5, is apparently used by no other Greek author. Παρά μαχλάσι: = inter scorta (Dübner). This is perhaps the first instance of the word μαχλάς in Greek. κόσμος: "sky", "heaven".

3. Χαλδαῖοι: the mention of these seers suggests that Argentarius wrote his epigrams during the imperial period. See introduction. ῆ; Argentarius employs this particle only after bucolic diaeresis; cf. 9.5, 17.1, 30.3.

4. οὐρανός: there is a pun on this word as = "heavens" and "roof of the mouth"; cf. Aristotle Part. Anim. 2.17 ὑπὸ δὲ τὸν οὐρανὸν ἐν τῷ στόματι ἢ γλῶσσα τοῖς ζώοις ἐστὶ, and A.P. VI.17.4 (Lucian). Similar puns are to be found in Athenaeus 8.344 B, A.P. XI.328.9 (Nicarchus). κύνα: a pun on the two meanings given by Hesychius s.v: δηλοῖ... καὶ τὸ ἀνδρείου μόριον... καὶ τὸ ἄστρον, i.e. Sirius. For a similar pun see A.P. XII.225.2 (Strato), and contrast IX.18.4 (Germanicus). διόμους: cf. Et. Mag. 272.35 διόμους ὁ ὄρεσις, A.P. V.126.6 (Philodemus). The word also means the constellation Gemini.

8. A.P. V.110

Epigrams in the form of adjuration to the cup-bearer occur not infrequently in the Anthology. See V.136 (Meleager), XII.51 (Callimachus), XII.168 (Posidippus); cf. also the scolion quoted in Aristotle Ἄθ. Πολ. 20, Martial 1.71.

1. Ἐγχει : A.P. V.136, V.137, XII.51 and the scolion cited above begin with this word. Cf. A.P. XII.168.1 (Posidippus) Ναννοῦς καὶ Λύδης ἐπίχει δύο. Λυσιδίκης: cf. Arg. 6.2 note.

The genitive is possessive and is to be taken in close connection with κυάθους; cf. Kühner-Gerth 2.1.376 note 5.

2. Εὐφράτης: Argentarius uses the name again in 14.6, but apparently it occurs nowhere else in Greek. λάτει: cf. scolion cited above, v.1 διάκονε.

4. λαβροποτῶ κύλικι: the verb λαβροποτέω seems to occur only in Argentarius, and only twice in his epigrams; cf. 33.4 λαβροπότει κύλικας, which also stands at the close of a pentameter.

5-6. Similar comparisons abound in both ancient and modern literature. Cf. Sappho 4 Diehl ἄστερες μὲν ἀμφὶ κάλαν σελάγναν/ἀν ἀπυκρέπτοισι φάεννον εἶδος, 98.7 ff. Diehl ῶς.. μήνα/πάντα περρέχοισ' ἄστρα ; Bacchylides 9.27 ff. ὡς/ἀστρων διακρίνει φάη/ νυκτὸς δίχομηνίδας εὐφεγγῆς σελάγα ; A.P. VII.125.1 (adesp.) Εἴ τι παραλλάσσει φαέθων μέγας ἄλιος ἄστρων, IX.24.1-2 (Leonidas of Tarentum) Ἄστρα μὲν ἠμαύρωσε καὶ ἱερὰ κύκλα σελήνης/ἄξονα δινήσας ἔμπυρος ἠέλιος, XII.58. 3-4 (Rhianus) τόσσον δ' Ἐμπεδοκλῆς φανερώτερος ὅσσον ἐν ἄλλοις/ἀνθεσιν εἰαρινοῖς καλὸν ἔλαμψε ῥόδου, XII.178.1-2 (Strato) Θεῶσι ἐλάμπετο πασὶν ἐν ἄλλοις/οἷος ἐπανατέλλων ἄστράσιν ἠέλιος. In Latin we have Lucretius III.1043 f. (Epicurus) genus humanum ingenio superavit et omnis/restinxit stellas exortus

ut aetherius sol; Horace Carm. 1.12.46 ff. micat inter
omnâs/lulium sidus velut inter ignis/luna minores; Claudian
has an interesting rhetorical elaboration of the compar-
ison in seven verses (Pan. Prob. et Olyb. 22 ff.) beginning
haud secus ac tacitam luna regnante per aethram/si dereae
cedunt acies. Mackail quotes from the English Sir H. Wotton's
Elizabeth of Bohemia: You meaner beauties of the night/Which
poorly satisfy our eyes/More by your number than your light,/
You common people of the skies,/What are you, when the moon
shall rise ? Add Spenser Prothalamion: that did excell/
The rest, so far as Cynthia doth shend/The lesser starres.

9. A.P. V.113

The argument is a commonplace of amatory verse. Cf. for example A.P. V. 29-34, 210, 214, 114, 217; Tibullus 2.4.33 ff; and Ovid's well-known distich (Tristia 1.9.5-6) donec eris
sospes multos numerabis amicos;/tempora si fuerint nubila,
solus eris.

1. Σωσίκρατες: this name, although found only here in the Anthology, is of frequent occurrence elsewhere.

2. ἐρά: "ἡράσθης is passive..in l. 2 I have accordingly put the passive ἐρά for ἐράς of the MSS. and editors." - Mackail. Λιμός κτλ: Menophila (v.3) is "cured" of her love for Sosicrates now that he has lost all of his money. The words contain a reminiscence of the proverb ἔρωτα παύει λιμός; cf. Menander Monost. 156 ἔρωτα παύει λιμός ἢ χαλκοῦ σπάγης, Plutarch in Stobaeus 93 p.513.31 οὐδέποτε λιμός ἐγέννησε

μοικείαν, A.P. IX.497 (Crates) Ἐρωτα παύει λιμός· εἰ δὲ μή,
 χρόνος / εἰὰν δὲ μηδὲ ταῦτα τὴν φλόγα βρέση, / Θεραπεία σοι τὸ λοιπὸν
 ἤρησθω βρέχος. Terence Eunuchus 732 sine Cerere et Libero
friget Venus. φάρμακον is frequently used metaphorically,
 especially in the sense of remedy for the pangs of love;
cf. Ion Chius 1.10 Diehl, Archilochus 7.7 Diehl, Theocritus
 XI.1 and 7, XIV.52, XXIII.24, Bion XVIII.3, Isocrates 167c,
A.P. V.221.5 (Paulus Silentarius), VI.170.4 (Thyillus),
 X.46.4 (Palladas), X.118.6 (adesp.), XII.150.4 (Callimachus),
 and especially Arg. 10.4 and 36.3.

3. Ἄδωνις: cf. Bion 1.71 τὸ σὸν μύρον ἄλεθ' Ἄδωνις. For the
 antithesis πάρος) (νῦν cf. A.P. IX.178.1 (Antiphilus), IX.
 258.1 (Antiphanes of Megalopolis), IX.261.1 (Epigonus).

4. Μηνοφίλα: Arg. 7.1 note. The name is significant here
 (Menophila = a month's lover), as Mackail points out.

5. τίς πρόθεν κτλ: Homeric; cf. a 170. Stadtmüller's πόλις
 is controverted by the weight of MS. authority and by the fact
 that πτόλις has now been received into the text of the Odyssey.
Cf. T.W. Allen's apparatus criticus ad loc. πτόλις; ἢ μόλις:
 the repetition of the sound -ολις is disagreeable.

6. οὐδεὶς κτλ: cf. Ovid quoted above, Euripides Electra
 605, and 1131 πένητας οὐδεὶς βούλεται κτᾶσθαι φίλους, Medea, 561
 πένητα φεύγει πᾶς τις ἐκποδῶν φίλος, Alcestis 210 ff., Hecuba
 1226, Heracles 559, Orestes, 1096, Phoenissae 403 (apparently
 a Euripidean τόπος!) ; Sophocles fr. 773 P; Plautus, Stichus

521 f., Ennius in Cicero, Laelius 17.64, Horace Carm.

1.35.21 ff., Petronius 38.13, 61.9, 80.9; Milton, Samson:

In prosperous days/they swarm, but in adverse withdraw the head,/ not to be found, though sought.

10. A.P. V. 116

This epigram is possibly intended as a reply to A. P. XII.17 (adesp.), but the τόπος here treated occurs fairly often in the Anthology. Cf. A.P. X.68 (Agathias), V.19 (Rufinus), V.208 (Meleager), V.277 (Eratosthenes Scholasticus), V.278 (Agathias); and contrast XII.86 (Meleager). In general παιδεραστικά are less common in the Corona of Philippus than in earlier epigrams.

1. Θήλυς ἔρως: cf. A.P. XII.17.1 (adesp.) Θήλυς ἔρως, XII.41.3 (Meleager) Θήλυον ἔρωτα.

3. ἀρσενικὸν . . πόθου: cf. A.P. X.68.2 (Agathias) ἀρσενικὴ φιλότης.

4. For this metaphorical use of φάρμακον see Arg. 9.2 note; for the metaphorical use of νόσος cf. A.P. XII.150.6 (Callimachus) τὰν φιλόπαιδα νόσον, which also occurs at the end of a pentameter; and Juvenal II.17 vultu morbum incessu- que fatetur. δυσέρωτα: here used in the oblique sense "of perversion".

5. This φάρμακον is mentioned in Martial XI.43 and 104. στρέψας: cf. A.P. V.54.5 (Dioscorides). εὐίχιοι: perhaps the first occurrence of this word in Greek. ἔλπου: cf. A.P.

V. 54.6 (Dioscorides).

6. Μηνόφιλου: this sort of word-play is at least as old as Homer; cf. H 96 Ἀχαιῶδες, οὐκέτ' Ἀχαιοί. On the name Menophila see note at Arg. 7.1.

11. A.P. V.118

The idea that youth "is like the flower of the field, so soon passeth it away and it is gone" is, of course, a commonplace of ancient as well as modern poetry. Cf. A.P. V.74. (Rufinus), which is perhaps imitated from the present poem; V.79 (Plato), V.80 (Plato), VII.427.8 (Antipater), XI.36.4 (Philippus), XI.53 (Adesp.), XII.32 (Thymocles), XII.234 (Strato). Also similar are Propertius IV.9.59 ff., Anth. Lat. 646 vv. 49-50, Philostratus Ep. 34 p. 928 and Homer's οἴη περ φύλλων γενεῆ (Z 146 ff.).

1. Ῥοσίας: apparently feminine; Ῥοσίας is the masculine form. Neither name occurs elsewhere in the Anthology, but cf. Heliodorus 6.3, Xenophon Hell. 2.3.10, etc. ἠδύπνευστε is ἀπ. λεγ. for the more common ἠδύπνοος. δεκάκισ: here virtually = σφόδρα; cf. Menander Samia 131 οὐδ' εἰ δεκάκισ ποιητός ἐστι. μύρον εὐδεις. "sleep sweetly". The cognate accusative is curious; Jacobs compares Theocritus XIII.45.2, ἔαρ ὄραγ.

2. στέρφανον: wreaths of flowers, like apples, lamps, and so forth, are mentioned time after time in the amatory epigrams.

See A.P. V.136, 145, 147, 185, etc.

3. μαραινόμενον: cf. A.P. V.80.2 (Plato) *καὶ γὰρ καὶ σὺ μαραινόμεθα*, XII.234.2 and 4 (Strato). πρὸς ἧῶ: i.e. when the party is over.

4. For the idea cf. Waller's Go, Lovely Rose: Then die! that she/The common fate of all things rare/May read in thee:/How small a part of time they share/That are so wondrous sweet and fair. Swinburne: Though one were fair as roses/His beauty clouds and closes/And well though love reposes/In the end it is not well. (Garden of Proserpine). σύμβολον: = "symbol." Cf. A.P. VI.180.2 (Archias) *τέχνης σύμβολα (λίνα)*, VI.187.2 (Alpheus of Mytilene) *σύμβολον ἔργασίης (ἀπομοίρια)*, VI. 199.2 (Antiphilus) *ὄδοιπορείης σύμβολον (πίλον)*, Kaibel Ep. Gr. 779,8 *ἀγαθῆς σύμβολον εὐπλοίης (μνήμα)*. ὑμετέρης: i.e., of you and your contemporaries. There seems no reason to hold, with Waltz, that we have here a case of Hellenistic substitution of plural for singular. The lectio facillior of Plan., *ἡμετέρης*, is doubtless an interpolation.

12. A.P. V.127

Other epigrams on custodians of girls: A.P. V.106 (Diotimus), 262 (Paulus Silentarius), 294 (Agathias).

1. This proper name occurs nowhere else in the Anthology, but is applied to several characters in mythology.

2. λαθριδίως: perhaps the first instance of this word in Greek. εἶχον: in the technical sense. Cf. Herodotus VII.61 *ἔσχε αὐτοῦ τὴν θυγατέρα*, A.P. XIII.43.6 (Callimachus), and the remark of Aristippus in Diogenes Laertius II.75 *ἔχω τὴν Λαΐδα, οὐκ ἔχομαι*.

4. ΠΕΡΙΣΣΟΤΕΡΟΣ: since the meaning "a supernumerary" rather than "superfluously" seems to be required, I have admitted the emendation of Jacobs. Stadtmüller retains the MS. reading.

5. λάλον: apparently the first occurrence of this word as = λαλία in Greek.

6. Ἑμῆς κοινός: = Latin "in commune!" Cf. Apostolius VII. 94 Ἑμαιοῦ κοινόν· καὶ Ἑμῆς κοινός· ἐπὶ τῶν εὐρόντων τι κέρδος ἀπροσδόκητον καὶ κοινόν ποιησάμενον.

13. A.P. V. 128

There is considerable similarity of thought and language between this poem and V.252 (Paulus Silentarius). The series of effective polyptota in the first three verses is especially noteworthy.

1. περὶ στέρνοις: Argentarius again uses this expression after an initial trochee in 14.4 and 15.2. μάστον ἔρεισας: cf. A.P. V.294.14 (Agathias) στέρνον ἔρεισάμενος.

2. χείλεα .. χείλεσι: cf. A.P. V. 272.1 (Paulus Silentarius) στόματι στόμα .

3. On the proper name Antigone cf. Arg. 3.1 note. χρῶτα .. χρῶτα: cf. Theocritus II.140 χρῶς ἐπὶ χρωτὶ πεπαίνεται. The aposiopesis is not uncommon in situations of this character; cf. A.P. V.252.5 (Paulus Silentarius) θάλαττα δέσπῃ κρηπτεόν, V.263.4 (Agathias) θυμέ, τὸ λοιπὸν ἔα, Lucian D.D. XI.2 οἶσθα· τί οὖν ἄν σοι λέγοιμι τὰ μετὰ ταῦτα; Ovid Amores 1.5.23 singula

quid referam ? ibid. 25 cetera quis nescit ?

4. On the lamp in amatory verse cf. Arg. 17 note. μάρτυς.
λύχνος: cf. A.P. V.4.1-2 (Philodemus) συνίστορα τῶν ἀλαλήτων
 λύχνου, V.8.1 (Meleager) Νύξ ἱερὴ καὶ λύχνε, συνίστορας οὔτινας
 ἄλλους, Apuleius Metamorph. 369 (lucernae) conscio lumine
vultus eius inspexi. ἔπεγράφετο: imitated from A.P. V.181-12
 (Asclepiades) ὧν κλίνη μάρτυς ἔπεγράφετο. Ἐπιγράφεσθαι is the
 technical term for the official enregistering of witnesses;
cf. Demosthenes 1266.17.

14. A.P. VI.201

Other epigrams of thanksgiving accompanying offerings to
 Artemis or Hythia for offspring or safe delivery: A.P. VI.59
 (Agathias), 146 (Callimachus), 200 (Leonidas), 202 (Leonidas),
 270 (Nicias), 271 (Phaedimus), 272 (Perses), 274 (Perses).

Argentarius' poem most closely resembles VI.272; the profusion
 of unusual epithets, however (cf. Arg. 15, 16, 26), is charac-
 teristic of the style of Leonidas of Tarentum.

No stone epigrams on this motive have come down to us, but
 it can hardly be doubted that such votive inscriptions existed,
 nor that they served as models for the academic exercises of
 later poets like Leonidas, Perses, and Argentarius.

1. Sandals or slippers were frequently offered to goddesses;
 see e.g. A.P. VI.207.1 (Archias), 208.1 (Antipater of Thessa-
 lonica), 210.3 (Philitas), 271.1 (Phaedimus), V.199.5 (Hedylus).

μυρόπνου: cf. μυρόπνου.. πλόκαμος A.P. V.175.2 (Meleager),
μυρόβεντα βόστρυχοι VI.234.5-6 (Erycius), μυροβοστρέχου Ἡλιοδώρας
 V.147.5 (Meleager).

2. Βούτευχον: hair is offered up in A.P. V.175.2 (Mel-eager), VI.210.3 (Philittas) ~~(Leonidas)~~, 59.1 (Agathias), 274.2 (Perses).

3. ζώνη: the girdle is offered in A.P. ~~VI.292.1~~ (Hedylus), 210.5 (Philittas), 59.2 (Agathias), 202.1 (Leonidas of Tarentum), 272.1 (Perses). ὑπέδυμα: = "undergarment". The word seems to occur only here and in A.P. VI.292.1 (Hedylus) For the construction cf. A.P. VI.271-2 (Phaedimus) πέπλων ὀλίγον πτύμα.

4. περὶ στέροισι: see Arg. 13.1 note. μαστόδετα: ἄπ. λεγ. Note the poetic use of the plural for the singular; cf. Arg. 23.6 note. Similar articles of clothing are offered to Artemis in VI.272.2 (Perses), to Aphrodite in V.~~III~~.199.5 (Hedylus) and XIII.24.3 (Callimachus).

5. ἔμβρουον . . ὄγκον: = ὄγκον ἐν γαστρὶ ὄν. The verse as it now stands is rendered rather awkward by the tautology of ἔμβρουον-γῆδνος and the anticipation involved in εὐώδινος; cf. however the similarly complicated structure of A.P. VI.202.3-4 (Leonidas) ἐκ τόκου, ὦ Λητώϊ, βαρυνομένης ὅτε νηδὺν / ζῶν ἄπ' ὠδί-νων λύσασ τῆδε βρέφος. φυγε cf. A.P. VI.200.1 (Leonidas) ὠδίνα φυγούσα, VI.272.4 (Perses) δεκάτω μηνὶ φυγούσα βάρος.

6. For the proper name Euphrante see Arg. 8.2 note.

Ἀετέμιδος: so. Εἰλειθυίας.

15. A.P. VI. 246

This epigram is inscribed Φιλοδήμου οἱ δὲ Ἀργενταρίου in the Palatine M.S., but there can be little doubt that Argentarius was actually the author. Philodemus' poems, for the

most part erotic and intensely personal, are couched in a highly individual style; the present anathematic epigram, on the other hand, is an academic exercise in the manner of Leonidas of Tarentum, and resembles, in its elegant periphrases and Asian rhetoric, Arg. 14, 16, and 26.

Some other epigrams on victors at the games: A.P. VI.49 (Adesp.) VI.256 (Antipater of Sidon), VI.259 (Philippus), XIII.19 (Simonides), XVI.3 (Simonides), XVI.24 (Simonides), and VI.233 (Maecius), from which last this poem is probably imitated. These poems are the lineal descendants of inscribed epigrams such as Kaibel Ep. Gr. 936 ff. and the one preserved by Pausanias, VII.42.9.

1. κέντρα διωξικέλευθα: cf. A.P. VI.233.5 (Maecius) κέντρα τ' ἐναιμήεγτα διωξίπποιο μύσπος. διωξικέλευθος, "which urge on the way" (apparently a ἀπ. λεγ.) is remarkable as being the only hexasyllabic word which occurs in Argentarius' hexameters. φιλορρώθωγα: "fond of the nose", i.e. fastened to it. The word is perhaps a ἀπ. λεγ. κημόν: cf. A.P. VI.233.1 (Maecius) ἀμφίτεροῦ ὑπειρεκτὰν / κημόν, Xenophon De Re Eq. V.3: ὁ γὰρ κημὸς ἀναπνεῖν μὲν οὐ κωλύει, δάκνειν δὲ οὐκ ἔα .

2. περὶ στέρνοις: see Arg.13.1 note. ὀδοντοφόρου: apparently ἀπ. λεγ. The precise signification of the word is in doubt; Waltz suggests "dentelate", Paton "bearing teeth" as a charm against the evil eye. Some sort of ivory decoration may be meant.

3-4. By a kind of μεταβολή the distich which contains the occasion of the offering to Poseidon is inserted in the list

of the offerings themselves. Stadtmuller's transposition seems unnecessary.

4. Χάριμος: concerning this worthy nothing is known save what may be gleaned from the present epigram. He need not have been a contemporary of Argentarius, for epigrams were sometimes composed on famous victories of the past; cf. A.P. VI.49 (Adesp.).

5. Ψήκτερι: cf. A.P. VI.233.6 (Maecius) *πειστόν Ψήκτεας κνήμα σιδηρόδετον. ἔρυσίτριχα*: ="for drawing through the hair", apparently a *ἀπ. λεγ.*

6. μάστιγα: cf. A.P. VI.233.3 (Maecius) *ἐπιπλήκτειραν ἀπορῦτοιο διωγμοῦ / μάστιγα*.

7. Κυανοχαίτα: a Homeric epithet; see N 563 etc. Λυκίνου: Jacobs suggested that this individual may be identical with The Lycinus mentioned in Pausanias 6.2.1-2 as a victor in the horse race at the Olympic games.

16. A.P. VI.248

This poem closely resembles A.P. V.135 (Adesp.) both in thought and language, though it is uncertain which is earlier. In both epigrams all the pentameters are composed of four words; in Argentarius' version we have the further refinement of absence of elision. The style of both is Leonidean; see on Argentarius 14 and 15.

Two other epigrams of Argentarius are addressed to wineflagons, vāz. 26 and 27. Cf. A.P. V.134 (Posidippus), Horace Carm. III.21.

1. Κύπρι κείσο λάγυνε: cf. A.P. V.134 (Posidippus), Κεκεροτὶ εἶνε λάγυνε. μεθυσφάλης: the personification is similar to that of Catullus XXVII.4 ebria acina ebriosioris. μεθυσφάλης perhaps occurs here for the first time in Greek literature.

3. ὕγροφθογγε: probably a ἄπ. λεγ. The meaning of the word is well explained by A.P. V.135.2 (adesp.) στεινῷ φθεγγομένη στόματι. δαίτῳ εἴσῃς: Homeric; cf. A 468 etc. (always occurs at the end of a verse in Homer).

4. στειναύχην: ="narrow necked"; apparently ἄπ. λεγ. Cf. A.P. V.135.1 (Adesp.) μακροτεάχη, ὑψαύχην; and Arg. 26.2 note. ψήφου συμβολκῆς: the ψήφος is the receipt given upon payment for a share in a cooperative party (συμβολή; cf. A.P. V.135.4 (Adesp.), V.134.2 (Posidippus)). Since the receipt must be produced before one may have wine, the λάγυνος may be said to be the daughter of the ψήφος. Cf. Arg. 15.6 note.

5. διήκονε: Cf. A.P. V.135.3 (adesp.) Βάχου καὶ Μουσέω ἴλαρῃ λάττει καὶ Κυθερείης. μύστι: a common figure; cf. A.P. V.112.1 (Philodemus) τίς δ' ἀμύητος/κώμων; V.191.7 (Meleager) ὁ μύστης/σῶν κώμων, VI.162.2 (Meleager) μύστην σῶν.. παγγυχίδων, VII.219.6 (Pompeius Junior) μύστην λύχνον, Argentarius 26.3 πενίης.. μύστι.

6. ἔπλου: cf. A.P. V.191.2 (Meleager) κώμων σύμπλανον ὄργαν - ιου. Observe that σύμπλανον is used in v. 8 of Argentarius' poem.

7. Μάρκον: the epigrammatists often use their own names; see A.P. V.170.3 (Nossis), V.191.7 (Meleager) VII.718.4 (Nossis), XII.50.1 (Asclepiades), Hedylus in Athenaeus XI.472, etc.. So also Sappho, Theognis, Phocylides, etc. among the earlier poets.

17. A.P. VI.333

From the time of Asclepiades the lamp was a standard fixture in amatory verse. Cf. A.P. V.4 (Philodemus), 5 (Statyllius Flaccus), 7 (Asclepiades), 8 (Meleager), 166 (Meleager), 191 (Meleager), 197 (Meleager), 263 (Agathias), 279 (Paulus Silentarius); VI.162 (Meleager), Arg.13 etc. The present poem owes much to A.P. V.7 (Asclepiades) and has probably influenced in its turn V.279 (Paulus Silentarius).

1. τεῖς: the number three often has a mystic significance in the Anthology, as elsewhere in Greek literature; cf. A.P. V.7.1, 245.3, 281.4 etc. ἔπταρες: metaphorically for "sputtered" with the added notion of good luck foretold by the sneeze; cf. Ovid Heroides XVIII.151 f. sternuit et lumen, posito nam scribimus illo; / sternuit et nobis prospera signa dedit.

2. For the proper name Antigone see Arg. 3 note.

3. βακχίας: perhaps the first occurrence of this word in Greek. εἰ γὰρ: probably = si enim rather than utinam. ἄναξ: the lamp is so called as being οἶος Ἀπόλλων, who of all the gods is the ἄναξ par excellence in Homer; cf. A 36, 75, 390, 444, etc. He is addressed as ἄναξ by those who consult the Delphic Oracle; cf. Herodotus VII.144.

4. The playful language recalls that of A.P. V.152.7-8 (Meleager) ἦν δ' ἀγάγης τὴν παῖδα δορᾶ στέψω σε λέοντος, κώνωψ, καὶ δώσω χειρὶ φέρειν ἑόππαλον. Comic apotheosis of a lamp occurs also in A.P. V.7.2 (Asclepiades) λύχνε, σὺ δ' εἶ θεὸς εἶ, and in the new comedy: Kock frag. adesp. 151-2 Βακχίς θεὸν σ' ἐνόμισεν, εὐδαιμον λύχνε, καὶ τῶν θεῶν μέγιστος, εἶ ταύτῃ δοκεῖς. Τρίποδι: the lamp is hung on a tripod. Naturally, there is also a reference here to the tripod of the Pythia.

18. A.P. VII.364

The Anthology contains many sepulchral epigrams for animals of various sorts, not merely grasshoppers and locusts, as here, but also partridges, roosters, swallows, dolphins, ants, horses, and dogs. This type of epigram, often a good deal less than half serious, seems to have been originated by Anyt@ of Tegea, from whom (A.P. VII.190) Argentarius' poem is imitated:

Ἀκείδι τᾶ κατ' ἄρουρον ἀηδόνι, καὶ δευκοίτα
 τέττιγι ξυγὸν τύμβον ἔτευξε Μυρῶ,
 παρθένιον στάξασα κόρα δάκρυ· διδασὰ γὰρ αὐτᾶς
 πᾶν γιν' ὃ δυσπειθῆς ὤχετ' ἔχων Ἀΐδας.

Some other epigrams on locusts and grasshoppers: A.P. VII.192-198, 200, 201, 213.

G. Herrlinger (Totenklage um Tiere in der Antiken Dichtung, Tübinger Beiträge z. Altertumsw. VIII. p.74 f.) regards the present poem as a parody of Anyt@. Argentarius' tone may be slightly more playful than Anyt@'s, but neither epigram is ~~so~~

to be taken au grand sérieux.

1. Μυρῶ τῶδε θήκατο σῆμα: cf. A.P. VII.190.2 (Anyte)
 ξυγὸν τύμβον ἔτευξε Μυρῶ. The proper name is met with again in A.P.
 VII.425.1 (Antipater of Sidon).
2. λιτῆν·κόνιν: cf. A.P. VII.329.3 (Adesp.) βαιὴ κόνις,
 VII.655. (Leonidas of Tarentum) ἀρκεί μοι γαίης μικρὴ κόνις,
 Horace Carm. 1.28.3 pulveris exigui munera, A.P. VII.404.7 (Zonas).
3. δακρύσασα: cf. Zonas ibid., A.P. VII.190.3 (Anyte)
 παρθένιον στάσασα··δάκρυ· αἰδόν: cf. A.P. VII.190.1 (Anyte)
 αἰδόνι, VII.198.3 (Leonidas) αἰδὸν ἰακρίδα, IX.273.3 (Bianor)
 αἰδόν.
4. Ἄιδος κτλ: cf. A.P. VII. 189.3-4 (Aristodicus of Rhodes)
 ἦδη γὰρ λειμῶνας ἐπὶ Κλυμένου πεπότησαι/καὶ δευσερὰ χρυσέας
 ἄνθα Περσεφόνας, VII.213.5-6 (Archias) νῦν δέ σε μυεμάκεσσιν
 ὑπ' εἰνοδίοισι δαμέντα/Ἄιδος ἀπροϊδῆς ἀμφεκάλυψε μυχός. -
 Stadtmüller reports the reading of P' incorrectly as αἰθῆς.

19. A.P. VII. 374

Epigrams on the cenotaphs of shipwrecked sailors are fairly numerous in the Anthology; cf. A.P. VII.285 (Glaucus), 495 (Alcaeus of Messene), 496 (Simonides), 497 (Damagetus), 273 (Leonidas of Tarentum), 274 (Onestus), 275 (Gaetulicus), 539 (Perses), 271 (Callimachus), 272 (Callimachus), 592 (Julianus Aegyptius), and Arg. 21.

2. ἔκλαυσεν·μυρία: "wept untold tears"; cf. A.P. VII.241.1-2 (Antipater of Sidon) μυρία μάτηρ τερομένα, Kaibel Ep. Gr. 184.1-2 μύρι' ἀποφθιμένοιο τάφῳ περὶ τῶδε χυθεῖσα παιδὸς Ἄ - λεξάνδρου μύρατο Καλλιόπα, Kaibel Ep. Gr. 230.4 μύρι' ὄδυρομένα,

Kaibel Ep. Gr. 1089.4 μυρία]·μυ]ράμενον; cf. ibid. 184.1) . Λυσιδίκη: obviously not the Lysidice of Arg. 6 and 8.

3. Ψεύστην: cf. A.P. VII.273.6 (Leonidas) Ψεύστης δ' οὗτος ἔπεισι λίθος, VII.275.5 (Gaetulicus) Ψεύστην .. τύμβον ..

αὐγάουσα: a recherché synonym for δρῶσα. The verb occurs again in Arg. 20-8 and 25.1. κενὸν τάφον: cf. A.P. VII.539.6 (Perses) κενεὸν σῆμα, VII.497.2 (Damagetus) κενεὸν .. τάφον, Arg.21.1 κενεὸς τάφος, VII.271.4 (Callimachus) κενεὸν σῆμα .- With vv. 2-3 in general compare A.P. VII.652.7-8 (Leonidas of Tarentum) Τιμάρης δὲ κενὸν τέκνου κεκλαυ#μένου ἀθεῶν/τύμβον δακρύει παῖδα Τελευταγόρην.

4. αἰθυΐαις: this sea bird, the shearwater, is frequently mentioned in connection with storm or shipwreck; Aratus 296 ἴκελοι κολυμβίσιν αἰθυΐησιν, Apollonius Rhodius IV.966-7 κατὰ βένθος ἀλίγκιαι αἰθυΐησι | δύνον, A.P. VII.285.3-4 (Glaucus) δοτέα .. αἰθυΐαις γνωστὰ μόναις, VII.277.4 (Callimachus) αἰθυΐη δ' ἴσα θαλασσοπορεῖ; cf. also VI.23.2 (Adesp.) εὐστιβὲς αἰθυΐαις ἰχθυόλοισι λέπας, VII.652.5-6 (Leonidas of Tarentum) καύηξιν ἢ ἰχθυόροις λαρίδεσσιν | τεθρήνητ' ἄπνου εὐρεῖ ἐπ' αἰγιαλῷ, VII.654.5-6 (Leonidas of Tarentum) ἄλιξώσις λαρίδεσσι | κέκλαυμαι, VII.295.2 (Leonidas of Tarentum) τὸν αἰθυΐης πλείονα νηξάμενον. The Latin poets mention sea birds in similar passages; cf. Propertius III.7.11 sed tua nunc volucres astant super ossa marinae, Ovid Heroides X.123 ossa superstabant volucres inhumata marinae ? ἑμορροθίου: "comrade"; from ἑμορροθέω, "row together", is apparently a ἀπ. λεγ.

5. Πνυταγόρην: this uncommon name is probably used here because the first syllable suggests such words as πνίγω, πνικτός, πνίξ, although in actual fact it is derived from πνυτός = σώφρων + the common termination -agoras. Cf. Fick-Bechtel,

Die Griechischen Personennamen, Göttingen 1894, p.236. Only

two other men named Pnytagoras are known to us, viz. the prince

Cyprus mentioned in Isocrates 201c etc., and the king of Cyprus of Diodorus XVI.46 etc. Αἰγαίην ἄλα: cf. A.P. VII.

631.4 (Apollonides) Αἰγαίου κῶμα πίων πελάγευς.

6. πρυμνούχους: ἄπαξ in the sense of "fastened to the stern", "of the stern". The word occurs only here and in Euripides El. 1022, where it means "detaining the ships". The κάλους πρυμνούχους are the reefs of the sails (not hawsers; cf. πόντω v.1, Αἰγαίην ἄλα v. 5, δέομον v.7), which are shortened (στελλονται) because of the north wind. κάλους: this, the Ionic form, seems preferable here to the more common Attic form κάλως which is read by Plan.

7. ἄλλ' οὐδ' ὡς: Homeric. Cf., e.g. a 6, where the expression is used in the same position in the verse. ναύτην: apparently = ναυτικόν; the word is unexampled in this sense.

8. ἄκατον: often used in the Anthology of Charon's skiff, and so = cymba; cf. A.P. IX.242.8 (Antiphilus) πλώσῃ ἐπ' οἰκείης εἰς αἰὸν ἄκατου, IX.279.1 (Bassus) Ληθαίης ἄκατοιο, VII.464.1-2 (Antipater) ἔξ ἄκατοιο/Κωκυτοῦ. - The conceit is utterly frigid.

20. A.P. VII. 384

The anus vinosus is a familiar figure in comic verse from Aristophanes (cf. Nubes 555, Vespae 1393 etc.) onwards, and is frequently the butt of the jokes of the σκωπτικά in the Anthology. See A.P. VI.291 (Antipater), VII.329 (adesp.), VII.4.353 (Antipater of Sidon), VII.423 (Antipater of Sidon), VII.455-457 (Leonidas, Dioscorides, Ariston), XI.297-98 (both adesp.), XI.409 (Gaetulicus).

1. Βρόμιον: Argentarius is fond of this noisy, boisterous aspect of the god of wine, whom he calls Bromius four times, Bacchus four times, Dionysus once, and Lyaeus never. Ἰνώ: Apollodorus III.4.3 Διόνυσον γεννᾷ Ζεὺς Λύσας τὰ ἑάμματα, καὶ δίδωσιν Ἐρεμῇ. ὃ δὲ κομίζει πρὸς Ἰνώ καὶ Ἀθάμαντα καὶ πείθει τρέφειν ὡς κόρην. Cf. also the references in Roscher Lex. s.v. Athamas pp. 670-671.

2. λάλος ἀμπελίνη: cf. A.P. VII.353.3 (Antipater of Sidon) φιλάκετος καὶ αἰλάλος, VII.423.1-2 (Antipater of Sidon) τὰν μὲν αἰ πολύμυθον αἰ λάλον .. τὰν δὲ μέθας σύντροφον. In the present passage ἀμπελίνη seems to be used in the unexampled sense of "given to wine". Ἀριστομάχη: this proper name does not occur elsewhere in the Anthology, but is used by Aristophanes (Thesm. 805), Pausanias (X.26.1) and others.

3. Note the mock heroics. Ἰεεὴν: Sophocles Philoct. 706 οὐ φορβὰν ἰεεῶς γᾶς σπόρον. ὑπέδου: like Homer's χθόνα δόμεναι (Z411). Contrast the solemn τὴν ἰεεὴν ὑπέδου χθόνα of A.P. VIII.164.3 (Gregorius Theologus). ἐμαράνθη πνεῦμα: Jacobs is

probably wrong in regarding this expression as the antonym of πνέμονα οἴνω τέγγειν (cf. Alcaeus 94.1 Diehl). I should prefer to translate "the breath of life died away within her".

5. πῆλαι..κάλλιπιν: if the text is sound, κάλλιπιν is to be taken as the jar from which Minos draws lots to determine the order of trials, or, perhaps, to select his jurors. Cf. Virgil Aen. VI. 432 quaesitor Minos urnam movet, Statius Silv. II.1.219 immensis urnam quatit Aeacus umbris.

7. Allusion to the crime of the Danaids. παρθένιον: "young husband;" cf. Horace Carm. III.11.37 inveni marito.

8. αὐγάην: cf. Arg.19.3 note. κῆν φθιμένοισι: cf. A.P. VII. 399.4 (Antiphilus) χὼ στοχερὸς ζῶει κῆν φθιμένοισιν Ἄρης.

21. A.P. VII.395

Cf. Arg. 19, also on the cenotaph of a shipwrecked sailor. The present poem is imitated from A.P. VII.273 (Leonidas of Tarentum).

1. Καλλαιόχρου: this strange name, which is not used elsewhere by Argentarius, is derived from A.P. VII.273.4 (Leonidas).

κενὸς τάφος: cf. on Argentarius 9.1.

2. Λιβυκῶν ἔνδρομέοντα πόρων: the Syrtes. Cf. A.P. VII.273. 4 (Leonidas) Λιβυκοῦ μέσσα θῶν πελάγους, VII.293.2 (Isodorus of Aegae) ἔλὸς Λιβύσσης κύμασιν κατέκλυσεν. The verb ἔνδρομέω, which occurs only here in the sense of "run through", is probably used with the genitive by analogy with verbs like διέρχομαι (cf. Smyth, Greek Grammar for Colleges, §1383)

3. σνεμός: "track", "sweep". Ἰερίωνος: Orion sets at about the end of October or beginning of November, a time when παντοίων ἀνέμων θυίουσιν ἀήται / καὶ τότε μήκετι νῆας ἔχειν ἐνὶ οἴνοπι πόντῳ, / γῆν δ' ἐργάζεσθαι (Hesiod Op. 621 ff.)

Cf. A.P. VI.222.1 (Theodoridas) ὑπ' Ἰερίωνι κυκηθεὶς / πόντος, VII.273.2 (Leonidas) ὄνοφερῆς κύματα πανδυσίης / ἔβλαψ' Ἰερίωνος.

4. οἶδατι: construe with ἀνεστρώθησε. The hyperbaton is harsh. πανδυσίης: a rare word, perhaps a τρεῖς λεγόμενον; cf. Leonidas quoted on v. 3, and A.P. VII.502.4 (Nicaenetus) εἰφῶν ὤλεσε πανδυσίη.

5. A commonplace in poems upon this theme. Homer has φύκησι καὶ ἰχθύσι κύμα γενέσθαι (ο 480) and κείσο μετ' ἰχθύσιν, οἳ σ' ὤπειλ' ἢ / αἶμ' ἀπολιχμήσονταὶ ἀκηδέες (Φ 121 ff.) whence the idea is repeated ad nauseam in the Anthology: cf. VII.286.6 (Antipater of Thessalonica) ὤλεο μοχθήσας ἰχθύσι καὶ πελάγει, VII.274.3 (Onestus) τὸν δ' ἦδη φάγον ἰχθύες, VII.275.4 (Gaetulicus) ἔπλησεν θηρῶν νηδύας εἰναλίων, VII.276.1-2 (Hegesippus) ἐξ ἀλὸς ἡμίβρωτον.. ἄνδρα, VII.288.3 (Antipater) σάρκα γὰρ ἐν πόντῳ φάγον ἰχθύες, VII.294.5-6 (Tullius Laurea) τίς οὐ νόον ἰχθύσι εἶποι / ἔμμεναι, οἳ μούνας (χειρῆας), αἶς ὀλέκοντο, φάγον; Propertius III.7.8 et nova longinquis piscibus esca natat, Ovid Ibis 148 nostraque longinquis viscera piscis edet.

6. κωφόν: cf. A.P. VII.272.4 (Callimachus) ἄλλως οὐνομα τύμβος ἔχων, VII.392.6 (Heraclides) κωφὴν στηγασάμενοι λίθακα.

λέλογχε : cf. A.P. VII.429.2 (Alcaeus of Mitylene) μόνον γράμμα λέ-
λογχε πέτρος, Arg. 22.6.

22. A.P. VII. 403

A facetious epitaph for a procurer. The present epigram constitutes the only example of this motive in the Anthology, but cf. Propertius IV.5.75 ff:

sit tumulus lenae curto vetus amphora collo:

urgeat hunc supra vis, caprifice, tua.

quisquis amas, scabris hoc bustum caedite saxis

mixtaque cum saxis addite verba mala.

These verses or their Greek prototype, harsh to the lena, may have suggested to Argentarius this comic apologia for the leno.

1. The proper name Psyllus (note the significance) does not occur elsewhere in the Anthology, but is used by Menander (cf. Suidas 4.851.7A) from whom Argentarius may have derived it.

ποθινάς : this form, for the more usual ποθεινάς, occurs only here and in A.P. VII.467.5 (Antipater). ἐπιμισθίδας : this peculiar feminine of ἐπιμισθίος is apparently ἄπ. λεγ.

2. It was the fashion at συμπόσια to provide musicians, hetaerae and the like. Cf. Plato Rep. 373A κλίναί τε .. καὶ ἑταῖραι καὶ πέμματα , op. cit. 404D.

3. ἀπαδόφρονας : perhaps the first occurrence of this word in Greek.

5. ἔδοιπόρε : it is scarcely necessary to mention that expressions like ἔδοιπόρε and ξένε are characteristic features

of the epigrammatic style which derive from the inscriptional origin of the form. Cf. Arg. 31.1, 37.1, and the use of viator and hospes in Latin epigrams. μήτε οὐ βάλλε: cf. A.P. XIII.21.7 (Theodoridas) τέθνακε, μή βάλλωμες. Popular disapproval of individuals was sometimes shown by stoning their tombs; cf. Euripides El. 326 ff. μέθῃ δὲ βεεχθεὶς τῆς ἐμῆς μητεὸς πόσις / ὁ κλεινός, ὡς λέγουσιν, ἐνθρώσκει τάφῳ / πέτεοις τε λέγει μνήμα λάινον πατερός, Ovid Trist. III.11.26 quid cinerem saxis bustaque nostra petis? So according to Suetonius (Calig. 5) Gaius' temples were stoned on the day of his death.

6. λέλογχε: cf. Kaibel Ep. Gr. 560 B2 σῶμα λέλογχε κόνις, Arg. 21.6 note.

7. κοινάς: cf. A.P. V.175.7 (Meleager) ἔρεε γύναι πάγκοινε; cf. Seneca Ep. 88.37 quaeritur... in his an Sappho publica fuerit.

23. A.P. IX.87

The theme of this epigram is similar to that of Dio Chrysostomus XII.7 f. and LXXII.14 f., both of which passages have as their source an Aesopic fable. Elegiac versions of fables must have been popular at an early date; Plato represents Socrates as composing such pieces while in prison (Phaedo 61 B). Interest in ^{similar} such material was manifested in Hellenistic times by Demetrius of Phalerum; cf. Diogenes Laertius V.5.80. Several fable-epigrams are preserved in the ninth book of the Anthology, e.g. IX.273 (Bianor), IX.11 (Philippus), IX.12

(Leonidas of Alexandria).

1. μηκέτι..μηκέτι: cf. A.P. XI.135.1 (Lucillius) μηκέτι, μηκέτι, Μάρκε. With vv. 1-2 in general cf. Dio LXXII. 15 (τὰ ὄρενα) ἔχαιρε τῇ δευῖ φουομένη, ἔπειδὴ δὲ ἰκανὴ ἦν, καθίσαντα ἐπ' αὐτὴν ἦδεν.
3. ἄμπελος: song birds were apparently fond of ivy; cf. Euripides Alcm. 91, where the κισσός is spoken of as χειρόνων μουσεῖον.
4. σύσκιος ἔκ: "shaded by-" This adjective is usually followed by the dative, as in Pausanias IX.19.2 χῶμα ὕλη τε ἀγρία σύσκιον καὶ ἡμέροις δένδροις. γλαυκῶν: cf. A.P. IX. 249.1 (Quintus Maecius) εὐπέταλον γλαυκὰν ἀναδένδραδα, Accius tr. 257 pectus glauco pampino obnexae obligunt.
5. ταρσόν: of a bird's foot as in Anacreontea X. 3 f. τὰ ταρσά σευ τὰ κούφα / θέλεις λαβῶν ψαλίξω;
6. προχέων: a common metaphor. Cf. Pindar Pyth. X.55 f. ὄπ' ἀμφὶ Πηνειὸν γλυκεῖ-|αν προχεόντων, Kaibel Ep. Gr. ad. 97a4 Εὐμόλπου προχέων ἡμερόεσσιν ὄπτα, A.P. XVI.226.3. (Alcaeus of Messene) σύριγγι χέων μέλος etc. στομάτων: poetic plural, as A.P. VII.24.10 (Simonides) μαλακῶν ἔπνεεν ἐκ στομάτων, Theocritus XX.26 f. ἐκ στομάτων δέ|ἔρρεέ μοι φωνά.
7. ἀνάροισον ἰξόν: Dio LXXII.15 ἰξόν.. πιτηνοῖς ὀλεθρον. is both the oak-mistletoe and the viscid substance, used as bird-lime, which is derived from the white berry of this plant. The fruit is eaten by many species of birds, and it is through their agency that the mistletoe is propagated. The catching of

blackbirds is often mentioned in the Anthology; cf. XII.142 (Rhianus), IX.343 (Archias), IX.76 (Antipater of Sidon), IX.396 (Paulus Silentarius).

8. ἄ δέ: observe the Dorism. ἑμνοπόλιος: similarly in A.P. IX.343.5 (Archias) a blackbird is spoken of as a member of the ἄοιδοπόλων γένος. Βρόμιος: cf. Arg. 20.1 note.

24. A.P. IX.161

1. Ἡσιόδου: observe the neat effect secured by beginning and ending the epigram with the same name. Argentarius uses this device again in 36. - Argentarius appropriately represents himself as reading Hesiod, whom the docti poetae regarded with special favor owing to the wealth of mythological detail present in his poems (magnaue pars eius in nominibus est occupata, Quintilian X.1.52). For example, Hermesianax called him πάσης ἡρανοῦ ἱστορείης (7.22 Powell), and Callimachus τὸν μελιχρότατον τῶν ἐπέων (A.P. IX.507.2-3). Aratus was considered a Hesiodus redivivus (ibid.), Euphorion values him highly (cf. F. Scheideweller, Euphorionis Fragmenta, Bonn 1908, diss.), and he is an important source for Apollonius (Schol. Arg. III.311, IV.892). Similarly, the poets of the Anthology not infrequently accord him high praise; cf. VII.54 (Mnasalcas), VII.55 (Alcaeus), IX.64 (Asclepiades?), VII.52 (Demiurgus). For a like veneration on the part of the docti poetae at Rome see Virgil Ecl. VI.70 ff., Georg. II.176; Catal. XIVa; Propertius II.10.25, II.13.3 ff., II.34.77 ff; Ovid Am. 1.15.11 f., A.A. 1.27 f., II.3 f., Fast. VI.13, Ex P. IV.14.31 ff. ῥύβλον: this older orthography was

revived during the Roman period; cf. Liddell-Scott-Jones s.v.

2. Πύρρην: the proper name occurs again in Arg. 29.1, but nowhere else in the Anthology. The name is a common one, however, so there is little to be said for F. W. Wright's suggestion (History of Later Greek Literature p. 168) that this girl may be identical with the Pyrrha of Horace's Quis multa gracilis.

3. δέ: the lengthening of this word in arsi is Homeric; cf. a 56 etc.

4. ἔργα = Hesiod's ἔργα καὶ ἡμέραι, but there is a play upon the expression ἔργα παρέχειν "to give trouble".

25. A.P. IX.221

Epigrams on Eros in art abound in the sixteenth book of the Anthology; cf. e.g. 200, 207, 208, 214, 215, 250, 251. See also IX.179, 749, 826; and XII.157. Cf. Furtwängler Die Antiken Gemmen XLII.35 (Eros standing in a chariot drawn by a lion and a goat, and carrying a thyrsus as whip), LVII.1 (Eros with a lyre, riding on a lion's back).

Erotes, engaged in various activities, are depicted time after time in Pompeian funerary reliefs, on lamps and other articles of daily life, on wall paintings etc., providing one of the commonest motives of Hellenistic-Roman art.

Jacobs (adn. vol.II part 2 p.294) refers to a citation of this epigram (Planudean text) in Stobaeus Tit. LXI. p.388.53 Gesner; however, the section including the quotation from Argentarius does not appear in the MSS., and seems to have been

inserted by Gesner de suo; cf. T. Gaisford Stobaei Florilegium, Oxford 1822, vol. II. p.461 n.

1. αὐγάῳ: cf. Arg. 19.3 note. ἀφύκτων: cf. A.P. XVI. 199.6 (Crinagoras) ἀφύκτων ἰὸν ἔστασας πόθων . σφραγίδος: probably a carved gem.

3. τῆ μὲν . . . ἢ δέ: cf. A.P. XVI.207.4 (Palladas), where things are on a somewhat larger scale: (Ἔως) τῆ μὲν γὰρ γαίαν, τῆ δὲ θάλασσαν ἔχει. κατ: "down on". - There is no MS. evidence for the subjecti vicissitudo exquisitior defended by Stadtmüller.

4. ἀμφιτέθηκε χάρις: cf. A.P. XII.93.6 (Rhianus) οὐρανὴ δ' ἀμφιτέθηκε χάρις, XII.96.4 (adesp.) στέρνοις ἀμφιτέθηκε χάρις. The verb ἀμφιθάλλω, which does not occur outside of the Anthology, is apparently always used in the perfect. πολλὰ: since the alpha is long this must be nom. fem. rather than adverbial accusative.

5. βροτολοιγόν: cf. A.P. V.180.1 (Meleager) βροτολοιγὸς Ἔρως. καὶ θήρα δαμάζων: the power of Eros over wild beasts is, of course, a commonplace of ancient literature; cf. e.g. Aristotle H.A. VI.18, Virgil Georg. III.242 ff., Lucretius I.12 ff. Seneca Phaedra 338 ff., etc.

6. The reading of Plan., ὀλίγον, may be attributed to assimilation of the ending to that of the preceding adjective; or, more probably, the lection is the interpolation of a scribe who imagined that οὐδ' ὀλίγων = πολλῶν.

26. A.P. IX.229

The poet, seated in a tavern, addresses the battered flagon in which his wine is served. For similar apostrophes cf. Arg.16 and 27, A.P. V.134 (Posidippus), V.135 (adesp.)

1-2. Cf. the similar series of epithets applied to the λάγυγος in A.P. V.135.1-2 (adesp.) στερογγύλη, εὐτόρνευτε, μονούατε, μακροτράχηλε, | ὑψαύχην, στεινῶ φθειγγόμενη στόματι, and Arg. 16.3-4 βακχίας, ὑγρόφθογγε, συνέστιε δαιτὸς εἴσης, | στειναύχην ψήφου συμβολικῆς θύγατερ. εὐλάδε: cf. A.P. IX.232. 1 (Philippus) μελίγερως (of a κύτος). μακροφάρυγξ: "long-necked"; apparently a ἀπ. λεγ. Cf. Arg.16.4 note and A.P. V. 135.1-2 quoted above.

3. πενίης: the reference to poverty is probably conventional and inserted in imitation of Leonidas of Tarentum, who was decidedly needy; cf. A.P. VI.190 (Gaetulicus), 191 (Cornelius Longus), 300 (Leonidas), 302 (Leonidas). μύστη: cf. Arg. 16.5 note. βραχυσύμβολε: "which receives little" (Jacobs) seems a better rendering than "bringing a small contribution" (Liddell-Scott-Jones). The word is apparently a ἀπ. λεγ.

5. ἄμικτος: observe the pun on the two senses of μίγνυμι. ἀνύμφευτος: = "unwedded" and unwatered". παρείης: since the Alexandrian period ὄφελον and αἰὸ' ὄφελον were occasionally felt as conjunctions and used with the finite verb. Cf. A.P. VII. 271.1 (Callimachus), IX.519.3 (Alcaeus of Messene), Kühner-Gerth II. p.207 n.3. Here the optative - apparently unexampled - is probably used after the analogy of the constructions following

εἰ γάρ and εἶθε.

6. ἰούσιν: = "husband" and "drinking".

27. A.P. IX.246

Another humorous apostrophe to a wine-flagon. Cf. ὄν Arg.

26. The present epigram resembles in several particulars A.P. IX.232 (Philippus).

1. ἔθραύσθης, ἠδεῖα: the rhythm and collocation of words recalls A.P. VII.20.1 (Simonides) ἔσβέσθης, γηραιέ.

2. νηδύος: the metaphor is frequent; cf. e.g. Juvenal XII. 60 cum...ventre lagonae, A.P. IX.232.2 (Philippus) ἐγαστροφόρου (κύτος) Βακχιακὰς χάριτας. Here, of course, there is a pun.

χευαμένη: = "spill" and "give birth"; cf. the use of effundere in Latin (Juvenal II.33). βρόμιον: metonymy.

3-4. Observe the mock heroics and the word-play Διός-Διώνος, which is reminiscent of Aristophanes' Δῖνος (Nubes 828 etc.).

κεραυνός: occurs only at end of verse in Homer.

5. τυτείσης: gen. abs.; cf. Smyth, Greek Grammar for Colleges, § 2072a.

7-8. In Martial Spect. 12.7-8 Semele's mishap is compared with that of a sow; quis negat esse satum materno funere Bacchum? / Sic genitum numen credite: nata fera est. εὐαστήρα: lit.,

"who cries εὐαί". Cf. A.P. VI.154.1 (Leonidas of Tarentum) εὐαστήρῃ Λυαίῳ and the similar εὐαστήν Διόνυσον of Proclus H.5.1.

28. A.P. IX.270

The point of this rather beautiful little poem, given the

title Angelorum Chori by Mackail, seems to be original with Argentarius.

1. χορὸν ἄστρων: cf. Euripides El. 467 ἄστρων τ' αἰθέριοι χοροί, Mesomedes in Solem 17 χορὸς εὐδῖος ἄστρων, Statius Achilleid 1.643 vidit chorus omnis ab alto/astrorum. Mackail aptly quotes Milton Comus 111-112: We that are of purer fire, imitate the starry quire.

2. τέραρνα ὄροστ: the readings of both ~~Pa~~ and Plan fail to yield satisfactory sense. The χορούς of the latter is almost certainly an interpolation designed to eliminate hiatus. Stadtmüller prints some dozen proposed corrections in his apparatus, none of which seems to carry conviction.

3. ἀνθόβολον: apparently ἀπ. λεγ. The adjective is proleptic and = "garlanded". Ἀνθοβόλον, "flower-shedding", the reading of the MSS., is rather awkward even if taken proleptically. For the distinction between ἀνθόβολος (passive) and ἀνθοβόλος (active) cf. Schol. Hom. Γ 354: ὥστε διαφέρειν τὸ λιθοβόλος τοῦ λιθόβολος· τὸ μὲν γὰρ παροξυνόμενον σημαίνει τὸν λίθου βάλλοντα, τὸ δὲ προπαροξυνόμενον τὸν ὑπὸ λίθου βεβλημένον.

κελαδεινήν: at the end of a hexameter, as always in Homer.

4. ἐπγρέθισα: = "I awakened". The verb seems to have been used only here and in Plutarch Eum. 11.

5. βίον: also occurs immediately before bucolic diaeresis in A.P. VII.277.3 (Callimachus).

6. κόσμος: pun on the senses "order" and "the heavens". There is a similar double meaning in εὐκόσμον, v.5. Δύτης: the

heavenly lyre, corresponding to Argentarius' πηκτίς, is of course the constellation Lyra Orphei, not far from Gemini and having as its chief star Vega. Στεφάνου: allusion to the Corona Ariadnes, which Dionysus set in the skies as a symbol of his love; cf. Ovid Fast. 459 ff. - For a similar conceit cf. A.P. IX.18.3-4 (Germanicus) ἀλλὰ φοβοῦμαι, | Οὐρανέ· καὶ σὺ φέρεῖς ἀστερόεντα κύνα

29. A.P. IX.286.

Imitated from A.P. X.137 (Meleager).

Not a few epigrams on annoying birds exist in Greek literature; cf. A.P. V.3 (Antipater of Thessalonica) and X.137 (Meleager) on roosters; A.P. V.237 (Agathias) and Anacreontea X on swallows; A.P. XII.136 (adesp.) on nightingales. The dream motive reappears in A.P. V.2 (adesp.) V.243 (Macedonius) and V.237 (Agathias). For the theme "the night was made for loving and the day returns too soon" cf. the poems on the morning star A.P. V.172-73 (Meleager), 223 (Macedonius); V.3 (Antipater of Thessalonica), Ovid Am. 1.13.

1. δενι .. ἀφήεπασας: cf. the language of A.P. XII.136.1 (adesp.) δενιθεσ ψίθυροι, τί κεκεράγατε; Πύρρης: cf. Arg. 24.2 note.

2. ῶχεν' ἀποπτάμενον: the expression, which occurs in the same position in A.P. XII.224.6 (Strato), is used of dreams from Homer onward; cf. B 71. - Verse 2 is in all likelihood an unconscious imitation of A.P. V.177.2 (Meleager) ὄρεθινὸς ἐκ κοίτας ῶχεν' ἀποπτάμενος (Έρωσ).

3. Θρέπτρα: cf. A.P. XII.137.5 (Meleager) ἄδε φίλα θρεπτήρη

χάρις; Aristaeus 1.25.61 τοιαῦτά μοι παρ' αὐτῆς τὰ
 τροφεῖα. All these phrases are reminiscent of Homer's *τοκεῦσιν*
θεέπτεα ἀπέδωκε, P 302.

4. κραίνειν: he reigned in his palace like a king of the
 Heroic Age.

5. The oath is imitated from A.P. XII.137.5 (Meleager)
ναὶ τὸν βαθὺν ὄρεθρον, together with the subsequent menace
ἔσχατα γηρούσῃ ταῦτα τὰ πικρὰ μέλη. σκήπτρα: in statues Sar-
 apis is generally represented as holding, or leaning upon, a
 scepter; the other hand holds a cornucopia, or rests on the
 head of a Cerberus, or sometimes is held outstretched and free;
cf. Roscher Lex. s.v. Sarapis.

6. ἔξει βωμόν: i.e. you will be sacrificed. Cf. A.P.
 XII.24.3-4 (Laurea) *ῥέξειν οὐκ ἀπόφημι τὸν ὀρεθρόν παρὰ*
βωμοῖς / ὄειν, ὃν εὐχολαῖς ἠμολόγησα τεαῖς, XII.25.2 and 5
 (Statyllius Flaccus), XII.27.2 (Statyllius Flaccus).

30. A.P. IX.554

1. The name Heraclia, which is not used elsewhere by Ar-
 gentarius, but which occurs occasionally in other epigramma-
 tists (e.g. A.P. V.7.1 Asclepiades, VI.207.5 Archias), is merely
 used for the sake of the pun here (cf. v.5). καλῶς: ironical.
 The MS. reading yields good sense and should be retained. Stadt-
 müller adopts Jacobs' emendation *καλῶν*.

2. κεῖνο: cf. Arg. 6.6 note.

3-6. Observe the rhetorical device of the three questions,
 of which the second is double and the third triple the length

of the first.

4. εἰλκυσε: i.e., were you forced to this vicious practice? θαλερών: cf. Homer's θαλερὴν χαιτήν (P 439). δραξαμένους πλοκάμων: cf. A.P. V.248.2 (Paulus Silentarius) δραξαμένην βόστυχον αὖ ἐρύσαι.

5. τερπνόν: cf. A.P. V.136.2 (Meleager) τὸ γλυκὺ .. ὄνομα, 247.1 (Macedonius) ὄνομα καλόν, 308.1 (Antiphilus?) καλὸν ὄνομα, VI.357.2 (Theaetetus) χαρίεν .. ὄνομα. These parallels render κέντρον, the conjecture of Stadtmüller, most unlikely.

6. φιλεῖν Ἑβην: = amare Heben and osculari pubem. κέκριται: to be taken with σοί: "have you resolved...?"

31. A.P. IX.73z

One of a series of epigrams (A.P. IX.713-43, 793-98; see also Ausonius Epigr. 68-75, Ovid Ex P. IV.1.34, Aetna 598) on Myron's statue of a cow. The elder Pliny mentions this τόπος of the epigrammatists: Myronem Eleutheris natum, Hageladae et ipsum discipulum, bucula maxime nobilitavit celebratis versibus laudata (HN. XXXIV.57). Leonidas of Tarentum appears to have been the first to write an epigram about the statue.

It is inadvisable to argue that since, according to Cicero, (Verr. IV.60.135), the statue was located in Athens Argentarius must at some time have visited the city; he may well have seen a copy of the work in Rome.

2. ἔθηκε: for the conceit cf. A.P. IX.179 (Leonidas), 720 (Antipater of Sidon), 731 (Demetrius), 742 (Philippus).

32. A.P. X.4

One of a series (A.P. X.2 Antipater of Sidon, X.5 Thyillus, X.6 Satyrus, X.14 Agathias, X.15 Paulus Silentarius, X.16 Theaetetus) of reworkings of a theme first treated in the epigrammatic form by Leonidas of Tarentum. As in 16 Argentarius "improves" upon his predecessors by limiting his pentameters to four words apiece.

1. λύτρον .. πρυμνήσι: cf. A.P. X.6.5 (Satyrus) πρυμνήσια λύετε εὐόρμων: here used in the perhaps unexampled sense of "well-moored."

2. εὐτροχα: "well-rounded," sc. by the wind; cf. Euripides Ion 19. ἐκπετάσας λαίφεα: cf. A.P. X.2.7 (Antipater) λαίφεα .. πρωτονίητε , X.5.6 (Thyillus) λαίφος ἔφεσθε κάλοις , X.15.6 (Paulus Silentarius) λαίφεα κυετώσαντες.

3. χειμῶνες .. ἀπέδραμον: Horace's diffugere nives.

4. The Zephyr is symbolic of spring; cf. Catullus 46.3-4, Horace Carm. IV.7.9, Statius Sylv. IV.5.7. With the phrasing here compare A.P. X.1.2 (Leonidas) χαρίεις Ζέφυρος , X.6.1 (Satyrus) Ζεφύροιο ποητόκου ὕγρον ἄγμα , X.16.7 (Theaetetus) φιλοζεφύροιο γαλήνης , and especially VII.668.2 (Leonidas) μαλακὴν φείκα φέροι Ζέφυρος .

5. φιλότεκνος: cf. A.P. X.16.5 (Theaetetus) φιλόπαις .. κελιῶν . Oppian (Hal. 579 ff.) describes how a mother swallow immolates herself over the bodies of her young who have been killed by a viper. ὕπο: otiose. Cf. Arg. 2.3 note. τραυλοῖσι: epitheton ornans. κελιῶν: the swallow is also a symbol of

spring (veris praenuntia Ovid Fast. II.853): cf. Hesiod Op. et D. 568 f., Aristophanes Pax 800 f., Nonnus Dionys. II.132 ff., and the well-known vase (Kretschmer Griechischen Vasenbilder II.24) with the inscription Ἰδοῦ, χελιδῶν. Νῆ τὸν Ἑρακλέα. Αὐτῆι. Ἐαε ἤδη.

6. Cf. A.P. X.2.3-4 (Antipater) πλάσσει μὲν ὑπὲρ ὄφρα γυεὰ χελιδῶν / οἰκία, X.5.1 (Thyillus) πηλοδομεῦσι χελιδόνες, X.14.5-6 (Agathias) χελιδῶν / κάρφουσι κολλητὸν πηξαμένη θάλαμον, X.16.5-6 (Theaetetus) φιλόπαις ὑπὸ γείσα δόμους τεύξασα χελιδῶν / ἔκγονα πηλοχύτοις ξεινοδοκεῖ θάλαμοις. The nests and domestic habits of the swallow are described by Aristotle (H.A. IX.7) and Pliny (H.N.49 ff.) χείλεσι: exquisitius for ῥάμφω, εὐγχει or the like; cf. Aristophanes Ranae 679 ff.: χείλεσιν ἀμφιλάλοισι / δεινὸν ἐπιβρέμεται / θεηκία χελιδῶν. καρφίτης: "made of straw"; apparently a ἄπ. λεγ. πηλοδομεῖ: "builds of clay;" the verb occurs only here and in A.P. X.5.1 (Thyillus).

7. ἄνθεα: cf. A.P. X.1.3 (Leonidas), X.5.3-4 (Thyillus), X.6.2 (Satyrus), X.16.1 (Theaetetus). Πειρίπῳ: Priapus, who is probably to be regarded as the speaker here as in A.P. X.1 and X.2, speaks in the capacity of a harbor god; cf. the epithets λιμενίτας X.1.7, λιμενορμίτης X.5.8, αἰγιαλίτης VI.33.1.

8. πειθόμενος: cf. A.P. X.6.8-9 (Satyrus) πίσυνοι .. Πειρίπῳ .. δαίμονι πειθόμενοι . ἔπιτεο ναυτιλίας: cf. A.P. VII.539.2 (Perses).

For Hesiod's view as to the proper season for sailing see Op. et D. 663 ff.

33. A.P. X.18

1. Γῶβρου: implies a nominative Gobryas, which is apparently an unparalleled by-form of the Persian name Gobryas. Gobryas does not occur elsewhere in the Anthology, but is used by Herodotus (III.70), Xenophon (Cyrop. 4.6.1) etc. φιλερώτερια: "friendly to lovers" or "dear to lovers". The adjective seems to occur only here and in A.P. V.4.5 (Philodemus).

2. Dionysus, Aphrodite, and the Muses are frequently mentioned together in sympotic poems; cf. A.P. V.135.3 (adesp.) Βάκχου καὶ Μουσέων..λάτρε καὶ Κυθερείης, VII.27.9-10 (Antipater of Sidon) τεισσοῖς γάρ, Μούσαισι Διονύσω καὶ Ἔρωτι, / πρέσβυ, κατεσπείσθη πᾶς ὁ τεὸς βίωτος, Solon XX Diehl ἔεγα δὲ Κυπρογενοῦς νῦν μοι φίλα καὶ Διονύσου / καὶ Μουσέων ἅ τίθησ' ἀνδράσιν εὐφροσύνας, Anacreon XCVI Diehl 3-4 ἀλλ' ὅστις Μουσέων τε καὶ ἀγλαὰ δῶρ' Ἀφροδίτης / συμμίσγων ἐρατῆς μνήσεται εὐφροσύνας, Horace Carm. 1.32.9 f. Liberum et Musas Veneremque et illi / semper haerentem puerum canebat.

3. ἀποδρέπτεο: δρέπω is often used in this metaphorical sense; cf. Pindar fr. 209 ἀτελή σοφίας καρπὸν δρέπειν, Pyth. VI.48 ἄδικον οὐθ' ὑπέροπλον ἦβαν δρέπων, σοφίαν δ' ἐν μυχόισι Πιερίδων; A.P. 716.3 (Dionysius of Rhodes) δεεγόμενος σοφίην.

3-4. Observe the chiasmatic order: Dionysus, Cypris, Pierides; skill, loves, cups.

4. λαβροπότει κύλικας: cf. Arg. 8.4 note.

34. A.P. XI.26

The theme is in general that of A.P. XII.119, which probably suggested the present epigram to Argentarius.

1-2. Cf. A.P. V.175-6 (Meleager) πάντα δ' ὑπ' ἀκρήτου γυῖα σαλευτὰ φορεῖς, XII.31.1 (Phanias) ἀκρήτου καὶ τὸ σκύφος ᾧ σεσάλευμαι.

3. ἄδικον: cf. A.P. XII.119.5 (Meleager) ἢ προδότας κᾶπισ-τος ἔφους (βάκχος). ᾠθείνεκεν: (= ᾠτου εἴνεκεν) is a by-form of ᾠθούνεκα (= ᾠτου ἔνεκα).

4. φέρων: cf. A.P. XII.119.1 (Meleager) οἶσω, ναὶ μὰ σέ, Βάκχε, τὸ σὸν θεάσος. παρφέρομαι: Lucian Vit. Auct. 12 of a drunken man: ὡς σφαλερὸν βαδίζει καὶ παράφορον. - The word-play involved in φέρων) (παρφέρομαι is obvious.

35. A.P. XI.28

"Eat, drink and be merry, for tomorrow we die." This motive, always a favorite with minor poets, occurs in the Anthology with tiresome reiteration. See e.g. A.P. V.134 (Posidippus), VII.339 (adesp.), VII.452 (Leonidas), X.47 (Palladas), X.100 (Antiphanes), X.118 (adesp.), XI.19 (Strato), XI.23 (Antipater), XI.25 (Apollonides), XI.38 (Polemon), XI.56 (adesp.), XI.60 (Paulus Silentarius), XII.50 (Asclepiades).

1. πέντε . . πόδας: cf. A.E. Housman Last Poems 32.15 They sought and found six feet of ground/And there they died for me.

2. αὐγὰς ὄραν ἡλίου was, of course, synonymous with ἴδεν from Homer (Π188) onwards. Cf. A.P. VII.219.3 (Pompeius Junior) οὐκέτι χευσσοχάλινον ὄρα δρόμον ἡλίοιο, VII.601.3 (Julianus

Aegyptius) καὶ σὲ μὲν ἤεπασε τύμβος ἀπὲρ ἡελιώτιδος αἴγλης
X.75.2 (Palladas) ζῶμεν, ἡελίου λαμπάδα δεκόμενοι. So in
VII.471.1 (Callimachus) the dying cry of Cleombrotus is ἤλιε
χαίρει.

3. Βάκχου ζωρὸν δέπας: cf. A.P. XII.50.5 (Asclepiades)
Βάκχου ζωρὸν πῶμα. ἔλκε: like Horace's ducere pocula (Carm.
1.17.22).

4. The proper name Cincius does not occur elsewhere in the
Anthology. See Introduction, page 1.

5. εἰ δέ σοι κτλ: "and mark you: even if the wisdom of phil-
osophy is eternal.." σοι is probably an ethical dative.

Κλεάνθου καὶ Ζήνων: Cincius is a Stoic. Cf. A.P. V.134.3-4 (Po-
sidippus) σιγάσθω Ζήνων ὁ σοφὸς κύκνος, ἃ τε Κλεάνθου / μούσα,
μέλοι δ' ἡμῖν ὁ γλυκύπικρος Ἔρωσ. The exhortation of XI.50.5-6
(Automedon) is similar: ταῦτ' εἰδὼς σοφὸς ἴσθι μάτην δ' Ἐπικούρου
ἔασσον / ποῦ τὸ κενὸν ζητεῖν, καὶ τίνας αἱ μονάδες.

6. Cf. Lucretius 1042 ff. Ipse Epicurus obit decurso lumine
vitae/qui genus humanum ingenio superavit et omnis/restinxit
stellas exortus ut aetherius sol. Shakespeare: All sceptre,
learning, physic must/consign to thee and come to dust.

36. A.P. XI. 320

The situation described here, like that of Argentarius 30,
is doubtless purely hypothetical; and although the name Antigone
is frequently used by Argentarius (see 3.1 note), it is probably
introduced iocī causa here. - Note that this epigram begins and
ends with Antigone's name; cf. Arg. 24.

1. Φιλοστρατος: the name is used only here by Argentarius. παλαισταῖς .. πέντε .. πενιχρότερος: Argentarius uses an equally strange figure in ll.1. The present phrase is similar to Alexis 19 Kock 3-4 *ἡμέρας δεόμεν/κεεῖτων*; cf. Quintilian XI.3.126 urbaneque Flavos Verginius interrogavit de quodam suo antiso-phiste quot milia passuum declamasset.

2. ἄρου: Homer's beggar (σ 1-6), proverbially poor; cf. A.P. XI.209-3 (Ammianus) *ἄρου ὁμοίος, ἔχων ὀβολοῦ πλεον οὐδέν*, Martial V.39.9, VI.77.1, etc.

3. ὑπὸ κευμού: the preposition ὑπὸ is used here because εἶσε virtually = ἐδιδάχθη. φάρμακον: cf. Arg. 9.2 note. ἀντία γὰρ στήν κτλ: i.e. he did not sleep with Antigone but rather with his knees against his forehead. The miserable pun cannot be rendered in English.

37. Appendix Planudea IV.241 Dübner

The obscene threat to would-be thieves is a commonplace of Priapean poetry; cf. A.P. XVI.236 (Leonidas of Tarentum), 243 (Antistius), 260 (Adesp.), 261 (Leonidas of Tarentum); Priapea LIX, LXVII. Especially similar to the present epigram are A.P. XVI.240 (Philippus) and Priapea V.

This is the only epigram of Argentarius which is omitted by P and preserved in Plan alone.

1. The ἄδοιπος remarks ῥίμος (sc. ἢ ἰσκάς), and the god replies οἶδα - δικαιοτάτη. The quasi-dramatic style so common in the Anthology - many of the epigrams are virtually miniature mimes - is used by Argentarius only here and in 5. ῥίμος: cf.

A.P. XVI.240.1 f. (Philippus) ὤραίας γ' ἔσορῶ τὰς ἰσχάδας.
εἴ γε λαβεῖν μοι/συγχωεῖς ὀλίγας. Θίγγανε μηδεμίᾳς.

5. Cf. A.P. XVI.240.7-8 (Philippus) τὰ μὰ κατέσθων/σῦκα,
δὸς εὐθύμῳ ἰσχάδα τὴν ὀπίσω. For similar puns cf. A.P. XI.328.7
(Nicarchus) ἔεινεοὶ ἠνεμόεντες and Martial 1.65.3-4 dicemus
ficus, quas scimus in arbore nasci, / dicemus ficos, Caeciliane,
tuos.

6. ἰσότης κτλ: cf. Aristotle E.N. 1129a8 τὸ μὲν δίκαιον
ἄρα τὸ νόμιμον καὶ τὸ ἴσον, τὸ δ' ἄδικον τὸ παράνομον καὶ τὸ
ἄνισον, Plato Gorgias 484a τὸ ἴσον κερὴ ἔχειν καὶ τοῦτό ἐστὶ
τὸ καλὸν καὶ τὸ δίκαιον. Philippus expresses the same idea
with the homely proverb δός, λάβε (A.P. XVI.240.6).

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The above bibliography is, of course, merely a sketch. For further details see, besides Marouzeau and the Bibliotheca Classica, the footnotes to the introduction of volume 1 of Waltz's Budé edition.

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