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I hereby recommend that the thesis prepared under my supervision by STUART G. P. SMALL entitled THE EPIGRAMS OF MARCUS ARGENTARIUS INTRODUCTION, REVISED TEXT, COMMENTARY be accepted as fulfilling this part of the requirements for the degree of DOCTOR OF PHILOSOPHY

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THE EPIGRAMS OF MARCUS ARGENTARIUS
INTRODUCTION, REVISED TEXT, COMMENTARY

A dissertation submitted to the
Graduate School
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1942

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W. T. S.
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FAVTORIBVS
EXIMIIS
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. Buttenwieser 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.

Cincinnati, Ohio
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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 Ἐιλοδήμου, ὑπὸ Ἀγενταῖου. 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. 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., it did not become extensively popular before the principate of Tiberius.

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-felt 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

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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.
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.

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 (Crinagonas) beginning Δειλαίη, V. 109 (Antipater) beginning Δεισελένης. 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 Ἡγχαίη, V. 111 (Antiphilus, another poet mentioned by Philippus) begins Ἡπένο, V. 112 (Philodemus)

begins ἃ�ργανοῦ, V. 113 (Argentarius again) begins ὅρασις, V. 114 (Maecius, unknown) begins ἰππος, V. 115 (Philodemus) begins ὄρασις. 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, and by the same tokens, that his epigrams must have been written before the date of publication of this anthology.

When was Philippus' Corona published? Conrad Cichorius has argued convincingly that it must have appeared during the principate of Gaius. 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, is to be identified with the Cn. Lentulus Gaetulicus who was executed in mid-October of 39, the date of publication probably falls

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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. οὐκ ἐπιθυμείτος ἐς περισσοῦς ἐπικαλοῦν διὸς ἐπειθεῖς ἀνθετοῖς.
12. His epigrams do not fall within any of the Philippian alphabetical series, nor is his name given in the catalogue in the prooemium.
some time after this date, 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. 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., since Philippus' collection included only poems written after the appearance of the anthology of his well-known predecessor.

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 (Antiphilos) 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 Antiphilos' 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. 56). 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. Jacob's 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 (Eude), vol. 1, p. XVI.

The rather uncommon nomen Argentarius obviously belongs to the category of names derived from a trade or profession. Wilhelm Schulze\textsuperscript{17} regards the name Argentarius as akin to others ending in -arius, such as 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.\textsuperscript{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. 1., 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

\textsuperscript{17} Zur Geschichte lateinischer Eigennamen, Berlin, 1904, p. 415 ff.
\textsuperscript{18} For this practice cf. C.I.L. VI. 9953: P. Monetius soc. 1. 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 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).
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 ("Cincius"), 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 prosody 25 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 of the index des noms d'auteurs in Waltz's (Bude) edition of the Anthology.
24. The praenomen is vouched for not only by the Ἴμματα of the Anthology, but also by epigram 16.7 ἐγὼ ἐκ Μάκεων γένεσις ἀναμνήσθη.
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? 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 Jerome gives 13 B.C. as Cestius' floruit (forty years of age), 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) 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).
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 ἐκμαται see H. Ouvre, Méléagre de Gadara, Paris 1994, p. 24 L'expression ἐκμαται a , en effet, un sens très 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.
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); for not only does the author, then in his eighties, represent himself as looking back to his antiqua studia and optimam vitae partem 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 Cont-

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31. Controv. 1 Praef. 1, X Praef. 22. At the time his con-
discipulus Latro (Controv. 1 Praef. 22) was still admodum invenit (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 Argen-
tarium esse? Cesti simius est. To which Argentarius replied with characteristic scurrility 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. He never declaimed in Greek, although it was his native tongue, but always in Latin, usually ex tempore, and in a sordid, 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 ákuaí 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 Dioles, 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.

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36. Cf. Introduction, section IV.
II. Structure of Argentarius' elegiac couplet.

A. Use of dactylics and spondees.

In the following table the proportion of dactylics 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, Posidippon 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.
<table>
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<th></th>
<th>Homer</th>
<th>Asclepiades</th>
<th>Callimachus</th>
<th>Posidippus</th>
<th>Antiphilus</th>
<th>Argentarius</th>
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<td>Hex. 1</td>
<td>61</td>
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<td>Pent. 1</td>
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<td>42</td>
<td>58</td>
<td>30</td>
<td>70</td>
</tr>
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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 dactylics 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: dssdd, which occurs twenty-six times; dddad, which occurs twenty-one times; ssddd, which occurs thirteen times; and ssddd, which likewise occurs thirteen times. Other schemata which are used are, in order of frequency, dssdd (six times), ddad, addd, ddssd, ssdd, dddd, and ssdd; the schema of one verse is in doubt. 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 *d4d3*, *s4d3*, and *s4d3*, 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. There are only four cases of "unexcused" third spondees in Argentarius.

Argentarius further resembles Callimachus in his avoidance of three spondees in succession (exception: the schema *ss3d3* occurs three times), in his complete exclusion of spondaic verses, and in the construction of the first colon of the pentameter.

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B. Caesurae.

In his use of caesurae\(^4\) also, Argentarius diverges from Homer's 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 κατὰ ἔξωκήν, prefers this division to all others.\(^5\) In Homer approximately thirty percent of the verses are bucolic.\(^6\) Argentarius uses the τοιοῦτον κατὰ τείτον τεραχαῖον 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 nepthemimeres, 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

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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 τοιοῦτον κατὰ τείτον τεραχαῖον. (Quoted from Studemund's Anecdota Varia, Berlin 1886, v. 1).
generalizations concerning their occurrence in Argentarius. In the first place, they are quite rare in verses with the τομὴ κατὰ τείτον τροχαίον, 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 caesuræ 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 τομὴ κατὰ τείτον τροχαίον 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 caesuræ also occur, and strong diaeresis is found after the first foot fifteen times.

C. Stopping.

The question of pentameter caesuræ 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-epigram 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.

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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 \( \eta \phi \) (five times: 8.5, 11.3, 26.2, 32.7, 37.3); \( \eta \rho \) (twice: 17.1, 23.9); \( \kappa \lambda \) (twice: 5.1, 35.5); \( \phi \rho \) (twice: 28.5, 33.3); \( \phi \rho \) (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.\(^9\)

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9. Indeed, in only five cases is the *diaeresis* 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 (adesµp.)\(^\text{10}\) which has a similar composition; the other deals with a poetical τόπος quite common in the Anthology,\(^\text{11}\) 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 ἄνα in composition is found four times:

άνθετο 15.4, ἀνθεμένος 16.8, ἀντέλλει 23.4, ἀντέλλουσι 32.7.

Apocope of παεά in composition is found once: παεφέρομαι 34.4. παεά by itself is apocopated once: 19.8.

Crasis of καὶ and of the neuter of the definite article is met with occasionally: κἀγὼ 3.2, τοῦνομα 9.4 and 30.5, κοινοῦν 15.3, τοῦξ 20.6, καὐγή 20.7, κὴν 20.8, τοµπαλι 34.4.

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

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, 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 penthemimenes, the hethemimenes and the \( \tau\gamma\mu\epsilon\eta\ k\alpha\tau\aupsilon\tau\epsilon\aupsilon\tau\omega\nu\tau\alpha\iota\omega \). However, Argentarius differs from Callimachus in refusing to tolerate elision in the second foot:

| Callimachus | 12 | 1 | 3 | 3 | 4 | 4 | 2 | 0 | 5 | 2 | 0 | 0 | 10 | 4 | 4 | 0 | 1 | = | 55 |
|-------------|----|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|---|
| Argentarius | 5  | 1 | 6 | 0 | 0 | 0 | 0 | 0 | 4 | 1 | 0 | 1 | 12 | 4 | 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 Argentarius\(^{13}\) every one is "excused" by the rule vocalis ante vocalem corriptur (e.g. πλαγιν ἢτεῖ ). In twenty cases of the twenty-three we have correction of final α ( καὶ and verb endings only), and in three correction of α \(^{14}\) ( μοὶ and ἄνω ). 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.

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13. In 4.5 the reading of Plan ( παντα ) 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 ἐθέρανυ; the diphthong was merely broken into its component parts, the second element becoming a consonant by "hardening": μοη/ευφ. Neither ancient nor modern metricians, however, distinguish between diphthongal combinations and such cases of true vocalic correction as πλαγιν ἢτεῖ. Cf. F. Maas, Griechische Metrik § 129, in Einleitung i.d. Altertumswissenschaft v. 1, Leipzig 1927.
In his avoidance of "unexcused" hiatus and of trochaic shortening, in frequency of corruption of final α and ω, and in distribution of hiatus in the hexameter, 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.

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. ῥη νυ καὶ αὐτῶν/θυμὸς ἐποτεύνει καὶ ἀνώνει (2439)
2. καρτιστοὶ δη κεῖνοι/παῖσιν ἐν ἀθανάτοισιν (A 266, variant line)
3. ἔως τῶν παν ἀγορῆς κινήσεως/τοῖς ἀλακτῶς (8149)

The zeugma after a spondaic second foot is observed by

Callimachus with very few exceptions;\textsuperscript{18} Argentarius disregards it five times in fifty-three spondaic second feet, but only \textsuperscript{3} after 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 feet\textsuperscript{19} (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;\textsuperscript{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 hephemimeral caesura.

Hermann's zeugma,\textsuperscript{21} which prohibits word-ending \textit{kata} \textit{tērētov troxaiōn}, as in the following verse:

\begin{verbatim}
Πηλεύς θην μοι ἐπείτα γύναικα/γαμέσοντες αὐτὸς (I 394)
\end{verbatim}

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

\textsuperscript{18} Cf. W. J. W. Koster, \textit{Traité de Métrique Grecque}, Leyden 1936, p. 54.
\textsuperscript{19} Since in 4.1 the word \textit{et} is followed by an enclitic, the rule is not broken.
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 χεῦτα- τὰ λοιπὰ, 15.3 πεοβύσοι, Πώσειδον, 16.7 ὅς εἰ, φίλοινε, 29.3 ὀξομοε, πάνως.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 τετερεῖνα θάλασσα, τί μ’ ὀοκ διήμα πατέντα (A. P. VII. 283.1). Argentarius never breaks this rule. Herein he resembles Anyte and Posidippus; Callimachus and Leontidas 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 οὐκετόπος ὁ εἰκοστὸς χρόνος τοῦ ἑρωίκου στμήν ἐπεδέχεται.
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.  

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

κονιτίον μοι δέ 

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, 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 εὑρ ὅ τε ταίνια τε οὐθανόμην

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, 28.6, 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; as in

οι τῆν ἀπαλλούσα όστρα, καὶ οὖν Χαῖρ, οὔτε 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,

e.g.

Πασσίμας καὶ γνωμιον έδεσ σοικεν λαμβείνθου (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.

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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 τοιούτου ρητοῦ τεχνικῶν 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. 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.

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 side as follows:

**Ionic:** eta is regularly used after rho: ἔτεχεν 18.4, ἀκεφω 34.1, ἐλαφρήν 20.5, πεπηγέλως 26.2, ἀσερχοτέχνην 5.1, γενός 20.2, ψηκτήν 15.5, ἰερὴν 20.3, ἐμετέχειν 11.4, πεκάς 18.3, μετεγν 14.1. Eta is frequently used after iota:

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2. For Homeric reminiscences in Argentarius cf. Introduction p. 3. As are, e.g., A.P. IX. 178 (Antiphilus) and the Theocritean epigrams.
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: κενέως 21.1, ἀγνεύεις 1.6, φιλανθέος 2.1, ἀνθέα 32.7, ἀπτεό 32.8, ἀποδέπτηκα 33.3, ἔρχεο 33.4, ἐπείγεο 23.3, ἐνδομένατα 21.2, φθεγξει 29.6, ἔλεει 5.2 11.4 35.2, ἔγερο 11.2, κυάνεον 20.6, μυρόπνεο 1.3, περικαλλέα 14.1, νόσο 19.2 35.5, λαίθεα 32.2. Contraction is employed chiefly in verb forms: φιλεῖν 8.3 30.6, πυριλαμπεῖς 1.1, ἑρέων 28.5, αἰτῆς 2.4; λαβρυπτώ 8.4 (- ἐ 33.4), κυκώμενον 21.5, πλουτῶν 9.1, ἐπαίνει 37.1, ἔγχει 8.1, θεγνῶ 27.7, ἔρα 9.2, ποντοπόρει 32.2, ποιεῖς 2.1, πυλοδομεῖ 32.6; also μυρόπνουν 14.1 (but of supra), ἀπνουν 19.4.

The dative in -οις and -αισι, which is found in old Attic as well as Ionic, is used four times: οἰνοπόταισι 27.1, θυσταισι 10.1, τραυλοῖσι 32.5, προθύροισι 15.3. Other Ionic forms which appear in Argentarius are ζείν 36.4 (but ζέε also occurs), κεῖνο etc. 30.2 and elsewhere (but ζείνοισι also
occurs), γούγατ 36.4, κούρα 26.6, κραδύην 2.2, λέονγχα 21.6 22.6, and νημ 14.6.

The use of the Ionic contraction εο, εουεν 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. καλεύσα 9.5, φιλεύσα 2.3 26.1, δέξευ 15.7, and ανιοχεύτα 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 ὁδα 15.8, αἴθρείες 26.5, and ηελίου 35.2. Common to most Ionic-epic poets, elegists included, are eἰς = εἰ; 9.5, πόλες 9.5, εἰν 21.5, ἐγιθεύσοι 23.7, νησίς 19.7 (-ῶν 32.1), ἐίσως 16.3, κείνοι 16.1 16.2, γινόμενος 27.6, and verb forms with the augment omitted, as φύε 14.5, θηκεύ 14.6 19.4, θηκάτο 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 ἀμεεύνοι, ἀνιοχεύντα, τα μεν, δα δε, and πολλά. Other instances of the use of alpha in place of eta are Μηνοφίλας 7.1 and δα 23.8 (feminine article).

For the most part Argentarius' crases are standard Attic,
as καίω 3.2, τούγαμα 9.4 30.5, κοινοῦν 15.3, τοῦτο 20.6, καυτῇ 27.7, and ταύταλι 34.4. If we may trust the better MS. tradition, however, the Doric κὴν is used in 20.8, in an epigram otherwise entirely non-Doric.

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

B. Vocabulary.

Fifteen words used by Argentarius are apparently ἀπαξ λεγόμενα. With but two exceptions they are compounds and easily understood. They are: ἀνθόβολος 28.3, βεακυνόμβολος 26.3, ὕδωρ κέλευθος 15.1, ἐπιμισθίς 22.1, ἐρευνής 15.5, ὑδάπτης 11.1, καταφίλης 32.6, μακροφάρις 26.2, μαστόδετον 14.4, θεαριστάρος 15.2, διορθόθισ 19.4, στενοίχες 16.4, στολίδωμα 6.3, υγρόφθογγος 16.3, πιλοπρόθων 15.1.

Ten words appear to be διὸς λεγόμενα; these, too, are for the most part compounds: ἐνθοφόρω 21.2, ἐπεθρίγω 28.4, κακομορφός 4.3, λαβροποτέω 8.4 33.4, πηλοδομέω 32.6, ποθύνω 22.1, πεμναύχως 19.6, ὑπένθυμα 14.3, φιλαγνής 2.1, φιλεράστεια 33.1. Of these λαβροποτέω apparently occurs only in Argentarius. For further details cf. the commentary ad loc.

5. Where the καί of P has been corrected to κὴν and Plan reads καί.
6. All the words used in Argentarius' epigrams have been checked through in Liddell-Scott-Jones, the Thesaurus of Stephanus-Dindorf, Preuigke's Wörterbuch der Griechischen Papyrusrkunden, and Jacobs' Index Verborum et Locutionum Memorabilium of the Anthology. A complete index to the Anthology is still a desideratum.
7. ἀπαξ if λογοκέλευθος be read (with Ludwich) in Nonnus V. 233.

Seven words are apparently ἀπαξ λέγομενα in the sense in which they are employed by Argentarius: ἀμπέλινος 20.2, ἄνοσερως 10.4, ἑκατευς 1.4, ἐνθρόμεω 21.2, ἐκοιμης 32.1, ναυτῆς 19.7, πεννυφοχος 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 ἑλατηγε to mean not "charioteer" but "one who drives away" (Hymn. 1.5), and ἀβεροχος 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 γλῶσσας, the following may be cited exempli gratia (for further details see the commentary): αθήνως 26.6, δεκάκις 11.1, ἑμμεθευν 14.5, εὐλαλος 26.2, εὐστομος 26.2, εὐώδιν 14.5, ἰσχας 39.5, πανωσιη 21.4, πηλοδομεω 32.6, τομη 21.4, φιλάνθρως 2.1, ψηκτη 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 ἀριστοκράτες; 26, which contains five, including two ἀνάκτορα; 16, four, including two ἀνάκτορα; 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; 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, 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

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11. E.g. Crinagoras and Philippus of Thessalonica.
does Quintilian; and the dependence of the Alexandrian poets upon Homer and their reverence for him are well-known.


For further details see the commentary ad loco.

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 koine 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 ἄπαξ λεγόμενα. These γλώσσαι are found chiefly

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 ὡς ἱδρύνος, not from the hand of Zeus, but from the hand of Dion (27); in 17 the poet’s prophetic lamp shall have a tripod ὅς 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 ὅφθορος ὃς κούρη πετὸς πόσιν ἐξομένη.

Metaphors of both the "faded" 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. ὁφάλλομαι = 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 θο's spirit withers away (20.3-4); the west wind effeminizes (Θηλύνει) the angry waves (32.8); Gobrys the poet plucks the fruit of the Muses' art (33.3); Philostratus is five palms poorer than Irus (36.1-2); Μίας enjoys a sleep that is δέκακις μυρον (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 θεκτης (29.3); a wine-flagon is sister of the sweet wine-cup, and a slim-necked daughter of the ψῆφος συμβολίκη (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-
flagon (16, 26, 27), are in fact composed of a series of
ingenious personifications in the Asian manner; of. 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 fre-
quency 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 clever-
ness 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 Thessa-
lonica was the originator of the clever

οὐ προσέχω, καίτοι πιστοί τινες ἄλλα μεταξύ,
πρὸς Δίος, εἴ με φιλεῖς, Πάμφιλε, μὴ με φιλεῖ. (A.P. XI. 219)
which was occasionally imitated by later epigrammatists.

Parthenio provides the equally clever

οἱ κόρες ἀψευ κόρου κοσμεύοντο μοι ἀλλ' ἐκκορεύουν

ἀψευ κόρου καῦτος τοὺς κόρες ἐκκορεύοντα.(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, Ἑγγα (Hesiod's poem) in 24, Dion and Zeus in 27 (οὗ Διός ἐκ κεραυν ἀλλὰ Διόνος ἐβηγ' ), 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 Philodemus 3: cf. the οὔρανος, κόνα, and διήλφος of 7.4, and the Λέες 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 coinages, 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.

is justified by the lusus in v. 2 νησύς ἐκ πόσις χευμένη
θεόμισον. Other puns are to be found in 3, Σικελή (see
commentary ad loc.), Αἰτωλή, and Μύδος; in 26.5 and 6,
ἀμικτος, ἀνυμφευτος, and πόσιν; in 34.4, φέρων and
παρεφερμαι; and in 37.5, ἵσχαδος and ἵσχάδα.

C. Alliteration and assonance.

The harmony and refinement of tonal effect which charac-
terize 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 approxi-
mately 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. 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. Muller, Die Epigramme des Antiphilos v. Byzanz,
p. 37.
Kύπεδι κείσο, λάγωνε μεθυστάλες, αὐτίκα δῶρον
κείσο, καταγνήτη νεκταρέης κυλίκος (16.1-2)
with its succession of καππας, or in
πάν τέμαρανθα
πνεύμα πάσος κυλίκων πλείστον ἐπαυσαμένης (20.3-4)
where the repetition of the πι-sound is insistent, or in
Μηκέτι ἥν μινυρίζε παρὰ δεώ, μηκέτι φώνει
κλωνής ἐπ᾽ ἀκετόταιν, κατουφε, κεκλημένος (23.1-2)
where μυ, νυ, and καππα 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:
ιδίον ἓχομένης κύστεσθε Λυσικης,
a rhetorical artifice from which modern rime may well have
developed. Such homoeoteleuta are not infrequent in Ar-
gentarius, 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. 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' Λαυαέρων Παλλάδις
(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 hemisticichic 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 *\( \chi\nu\varepsilon\nu\varphi\varsigma / \chi\nu\varepsilon\varepsilon\omega\varsigma \) 1.6, *κρίνειν / *\( \varepsilon\iota\delta\varsigma \) 4.6.

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 *ο\( \dot{\iota} \delta\varepsilon\varsigma / \dot{\iota}\delta\varepsilon\varsigma \). 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 26.2.
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 ... στάγεις ... φιλεύσα) (ὡς ... αἵτις ... τούμμα φεέεις,

where each of the contrasting ideas is developed in one verse of a distich; 3.1 πάρος ἄρθα) (ὡς ἀγενήθης, and v. 2 Αἰτωλή) (Μηδος; 4.1-4 οὐκ ... εἴπεις) (ἀλλ' ὅστις where the two distichs are contrasted; 5.1-2 ἠσχημον ..) (ἀλλ' .. τειτομένην, and vv. 3-4 οὐ πολὺ .. τομεύσεω ..) (ἀλλ' ἐγνωτάτων; 6.3-4 οὐ σὲ περισφίγγει ..) (πάντα δὲ .. βλέπτεται, where the two verses are contrasted; 8.1-κ δέκα) (Ενα, and Λυσιδίκης) (Εὐφραίνης, where the two antitheses are arranged in parallel rather than chiastic order, and vv. 5-6 ἀπειφέουσα ἀστέρας)

(ἐν μήνας φέγγος, where the antithetical expressions are juxtaposed; 9.1-κ ἡξάθεσθι πιστίν ..) (πένθης ὁν οὐκέτ' ἔρεα (chiastic), and vv. 3-4 πάροσ ..) (γὖν; 10.1-3 θαλός ἔσσες ..) (ἀρσενικόν .. πόθον, and similarly vv. 5-6 Μηνόφιλαν) (Μηνόφιλον; 11.3 γὖν μέν ..) (πρὸς ἡμοῖ, and Θάλλοντα) (μαραθόμενον, where the second pair are juxtaposed, the two antitheses being arranged chiastically and welded by the use of μέν and δέ in ἀπὸ κοινῷ; 12.5 οὐκ ἐλαθεύ ..) (ἀλλ' ἐστιδοῦσα; 15.7-8 δέκευ τάδε ..)
(τὸν δὲ .. οὐκοῦν ; 18.3-4 τὸν γὰρ ὀποίδιον ) ( τὴν ὥς ἔτεεν ,
and Ἄδης ) ( Πεποσθόνη (parallel order); 19.2-4 ἐκλαυσθεὶς
ἐπὶ τοὺς . .. μὲ οἱμὼ ἀπόνων .. θήκεν , and vv. 7-8 οὐθ
ἄσθ .. .. ἐλιτίον .. ) ( ἄλλη εἰσανέβην ; 21.5-6 τὸν μὲν ..)
(κυνοῦ δὲ .. γεύμαια , and Θήρες .. ) (στήλη ; 22.7-8
οὔχ ὃτι .. ) ( ἄλλο ὃτι ; 23.7-8 δεῦς γὰρ .. ἐζούν ) ( οὐ
de βότεῡν (parallel order); 25.3 τὰ μὲν .. ) ( ἄλλο , and
μαστίγα .. ) ( καλόνος (parallel order), and vv. 5-6 Ὄηρα ..
ἀγείον .. ) ( ἄμερινώς ; 27.4 οὐ Δίος .. ) ( ἄλλα Δίνος ;
28.2-4 οὐδ᾽ .. ἕβαρυνα .. ) (ἐπικεφαλίστα ; 29.5-6 οὐκέτι ..
ἀναγιέσαι ) ( ἄλλα ἐξεῖν ; 33.3-4 ὁσφίν .. ) ( ἔρωτας ..
κύλικας , where the three key words are contrasted each
with the other two; 34.4 φέρων .. ) ( παρφέρομαί ; 35.1-2
κείσας .. ) ( οὐδὲ .. ὄψεαι , and vv. 5-6 ἀνακατάθεν )
(Ἀργεῖν ; 36.1-2 ἐστερεύε .. ) ( ἡν ἄν .. Ἑκατ .. πεντακρότεος. 7

It will be seen from the foregoing list that Argentarius
often uses the ἐξημα κατά ἀρχόν καὶ κατὰ Θέσιν , 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.

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7. A like fondness for contrast is discernible in Seneca's
excerpts from Argentarius. Cf. Cont. IX. 2.1 qui in carcerre
vixerunt in convivio perierunt, VII. 2.2 respice forum, hic
sub Cicerone sedisti; respice rostra, hic supra Ciceronem
stetisti, etc.
8. i.e., denial and affirmation as in οὐκ ἔθανον, ἄλλα ἐσωθῆσαν.
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 μὴ τίς - μὴ τίς, 22.5-6 μὴ τε σοι - μὴ τ' ἄλλον, and v. 7 οὐχ ὅτι - ἀλλ' ὅτι, 23.1 μηκης νῦν - μηκης φώνει, 35.1-2 οὐδὲ τὰ τέταρτα - οὐδ' αἰγῶς, 37.1-2 μηκης - μὴ ὑδ'. Also 8.1-2 κλάδοις - κλάδον, 9.6 οὐδεὶς οὐδέν, 13.1 οτὲν αὐτὸς, οτὲν στέρνοις, ἀναμονῆς. d' ἐπὶ μαστόν, and v. 2 κέιμεν  ὑμῖν κέιμεν, 33.3-4 τῆς d' - τοῦ ύδε'. Also 6.4 βλέπεται - καὶ οὖ βλέπεται, 7.1-2 ἄλλος - ἀλλ' ἄλλος, 9.1-2 ἡράοντι - ἔρει, 16.1-2 κέισο - κεῖσο, 20.1-2 ἡ Βρόμιον - ἡ λάλος, 22.1-3 ὑφάλλος d' - οὔτος d'. The last six cases are examples of simple anadiplosis; the first six may be further classified as anaphorae, 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 στέρνον ἐπάλλετο, μὴ τίς ἐπέλθην,
μὴ τίς ὅδ' τὰ πόθων κειπτα περισσότερος (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:

\[ \text{ἄλλος ἢ Μανόφιλος λέγεται παρὰ μαχλάσι κόσμος,} \]
\[ \text{ἄλλος, ἐπεὶ σάμης γενέται ἄρετονίς (7.1-2);} \]

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

\[ \text{πέντε θανῶν κείσει κατέχων πόδας οὐδὲ τὰ πεντά\'} \]
\[ \text{νησι, οὖν ἀυγᾶς ὄντει ἕλιον (35.1-2);} \]

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

\[ \text{οὔτενα πέρι ὀτένον, μαστὼ ὑπὶ μαστῶν ἐρείδος (13.1);} \]

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

\[ \text{κείνως ταρσοῦ ἐρείδον ὑπὶ κάθων, ἀμφ' ῥέσον (23.5)} \]

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 \[ ἐραύνωθης - ἔρει \], and v. 6 \[ οὐδὲις - οὐδέν; \]
13.1 \[ οἴστερα - οἴστερος, \] and μαστὼ - μαστῶν: note that in the last example the _ictus_ and the cases are arranged in chiasric 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.

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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 neologism\textsuperscript{11} but also in his tendency to write in bombastic periphrases Argentarius is somewhat under the influence of Aslanism,\textsuperscript{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: μυσόνων / βοότρυχον .. οὐλον 14.1-2, ἔμμεστον εὐώδινος .. νικόν ὄγχον 14.5, τὸν τε περὶ στεφονὸς κόσμον ὀδοντοφόρον 15.2, κασινήτῃ νεκταρέως κύλικος, μακχίας ὑψρόθογγον etc. 16.2 ff., ἐὕλωλε, περιγνέλως, ἐστομέλε, μακεσφανüğ 26.2 ff., τὴν κελαδενὴν / πηκτίδα μονοπόλοις κεσον 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

\textsuperscript{11} Cf. Introduction p.
\textsuperscript{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 inania...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:
<table>
<thead>
<tr>
<th></th>
<th>Phillipus</th>
<th>Argentarius</th>
<th>Antiphilus</th>
<th>Crinagoras</th>
<th>Callimachus</th>
<th>Asclepiades</th>
<th>Posidippus</th>
<th>Leonidas</th>
<th>Dioscorides</th>
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<td>3=6%</td>
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<td>16=44%</td>
<td>36=71%</td>
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<td>55</td>
<td>31</td>
<td>18</td>
<td>91</td>
<td>39</td>
</tr>
</tbody>
</table>

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 tetra krótkich 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 *ἀλυστιχία* of the poems of his collection in the prooemium addressed to his patron, the "noble Camillus":

```
ἀλλὰ παλαιοτέρων εἶδος κλέος ἔσθηλε Καμίλλε,  
γνώθι καὶ ὄπλοτέρων τῆν ἀλυστιχίαν. (A.P. IV. 2.5-6)
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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:

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ἐγώμι πολυστιχίην ἐπιγράμματος οὐ κατὰ Μοῦσας
ἐναι, μὴ ἤτειτ ἐν σταδίῳ δολίκων,  
πολλ' ἀνακυκλώται δολίκας ὀρέμους ἐν σταδίῳ δὲ
ἀδύνατον τοὺς πνεύματος ἐστι τοὺς (A.P. IX. 342)
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³. Note furthermore that the Philippean poets exhibit fewer individual differences than the Alexandrians with respect to length of epigrams.
A similar dislike of ἀληθοφορία 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

Πάγκαλον ἐστ' ἔπιγραμμα τὸ δίστυχον ἢν δὲ παρέλθης
tous teis ἐπιστολεῖς κοίκ ἔπιγραμμα λέγεις (A.P. IX. 369)

Martial, on the other hand, does not worship terseness; leaping 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 ζέve or ἀνδρώπε ; cf. Geffcken 4, 41, 43a. 4) Eighteen of the epigrams, or forty-nine percent, contain

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 wineflasks; 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 divisible into
two parts. In the first part, which may be termed the "protasis", the epigrammatist describes a situation upon which he wishes to comment (e.g. 24 Ἡῳὸδον ποτὲ βύλλον ἐμαῖς ὑπὲρ κείσαν ἐλίσουν | Πύρεν ἐχαπίνης ἔδων ἐπεσχαμένην), or enunciates a proposition upon which he wishes to expatiate (e.g. 4 Οὐκ ἐσθροδος ἔνως εἰ τις καλὸν ἔδωσ ἐχαυσαν | βούλετ' ἐκεῖν φρονίμοις ὁμμασι 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 φεῖναι δ' οὖν ὅτι κέρδος ἐπηνέσεα, ἀλλ' ὅτι κοινὰς θήκας, μοιχεύῃν οὐκ ἐδίδαξε νέος).

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, φίλανθεός ἐσαι μελίσσοις.
οἶδα καὶ ἐς κεφαλῆς τοῦτο, γύναι, τῦθεμαι.
καὶ μέλι μὴν σταῖγες ὑπὸ κείσεσιν ὅθῳ φιλεῖσα,
ἡν δ' αἰτής, κέντρω τίμμα φέρεις άθικὸν. (2)

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

5. Lessing's Erwartung and Aufschluss. For his discussion of this matter of 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:

\[\text{Ἀντιγόνη, Σίκελή πάεσ ήποβαμοιώς \; \text{o' ἐγενέθης} \; \text{Αἰτωλή, κάρῳ Μύρος ἰδοὺ γέγονα.} \text{(3)}\]

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:

\[\text{Στένα πεπο στέπνοις, μαστῷ ὁ ἑτὶ μαστὸν ἐφείσας} \;
\text{κείλεα τε γλυκεροίς κείσει συμπτιέσας} \;
\text{Ἀντιγόνης καὶ χεῦτα λαβὼν πεδὸς χρῆτα- τὰ λοιπὰ} \;
\text{σιμῷ, μάστος ἐφ' οἰς λύχνος ἔπεγράφετο.} \text{(13)}\]

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

\[\text{Ἀκρίδι καὶ τεττίγι! Μυρῳ τὸδε θηκατο Σῆμα,} \;
\text{λιτῇν ἀμφοτέροις χερου βαλοῦσα κοῦν} \;
\text{ήμερα δακρύσασα πυρὸς ἐπὶ τῶν γαρ ἀοίδον} \;
\text{ἀβυς τὴν ὅ' ἐτέρην θείτα τοῖς Περσεφόνη.} \]

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 κατά τείτων τεσσαράνων 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 ἐδίδαχε νέους (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:

"Εν τε λυσιδίκης κυάδως δέκα, τάς δὲ ποθενής
Εὐφραντής ἔνα μοι, λάτει, δύδου κυάδον. (end of first member)
φίλεις λυσιδίκην με φιλεῖν πλέον· οὐ μᾶ τὸν ἄροιν
Βάκχου, ὅν ἔν ταύτῃ λαβεις αὐτῶν κόλικ. (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 chiastic structure resulting from the symmetrical arrangement of three topics, as in 21, 33, 34, 36. Such a chiasmus may be represented schematically as follows:

```
[1. Dionysus
  [1. Cypris
  2. Pierides
  [3. Pierides
  3. Cypris
  4. Dionysus (epigram 33)]
```

In certain other epigrams the arrangement is interlocked. In its simplest form this arrangement involves two
ideas, thus:

1. Lysidice
2. Euphrante
3-4. Lysidice
5-6. Euphrante (epigram 8)

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:

1. Oak
2. song
3-5. vine
6. song
7. oak
8. vine
8. song (epigram 23)

1-2. stars
3. wreath
4. lyre
5. stars
6. lyre
6. wreath

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

\[
\text{Κὺπρίδος ἰξεντᾶς ἄργυρεύος σκύλακας (16)}
\]

This occurs twenty-one times: 1.6, 6.2, 7.2, 9.6, 11.4, 14.6, 15.6, 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. 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:

\[
\text{αὐτῶν ἥκεν κόλποις ἄρσενα Μηνόφιλον (10.6)}
\]

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, 5.2, 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.
τον τε πε στενοὶς / κόσμον ἰδοντοφέον (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:
στειναύχης Ψήφου / συμβολικής 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 com-
binations appear in a single pentameter. In 14.2 the pairs
are arranged in parallel order:

βόστεκυκάν ῥαϊατος / λόδυλον ἀπὸ πλοκόμων
while in 16.4 and 18.2 the order is chiastic:
στειναύχης Ψήφου / συμβολικής Θύγατερ
λτήν ἀμφοτεροίς / κερί βαλοῦσα κόιτη.

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 ὄλυστὶκη they follow contemporary precept rather than the practice of the Alexandrians, avoiding 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 γόης 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 Λάχθια 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, on example of the carpe diem motif; 37, a Priapean threat to thieves. Further details as to these γοης 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 (Gillactor) is a re-working of Arg. 2, XII, 174 (Fronto) 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 Maeceius; 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

Σπένα πεδί στέφων, μαστῷ ῥ’ ἕτι μαστόν ἔρεισας,
χείλεα τε γλυκεροίς χείλεοι συμπιέσας .

Paulus Silentius depicts the same situation thus:

Μάδος κεφαίν ἔκω, στόματι στόμα.(A.P. V. 272. l)

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 epi-
grammatic technique; still, the writer is in many respects
at a long remove from men like Melesager and his contemporaries.
He is rarely serious, even when treating amatory themes;
not only is passion absent from his poems but even the pre-
tense of it. The authentic note of personal anguish, as in

αιαὶ, ποῦ τὸ ποθεῖν ἐμοὶ δόλοι; ἀφεῖσεν ᾨδας,
ἀφεῖσεν....

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 dis-
tinguishes his verse from the over-luscious productions of

2. P. Waltz, Anthologie Grecque (Budé), vol. 2, p. XIII.
man's amorists. 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, Μελίσσα, φιλανθέος ένεα μελίσσας
οίδα καὶ ἐξ κερδίν τοῦτο, γύναι, τίθεμαι
καὶ μελί μέν σταξίς ὑπὸ κελέσιν ἢν φιλεύσα,
ἡν δ' αἰτής, κέντρω τύμμα πέτεις 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 criticism 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

Ἐξαίρω τὸ ποίημα τὸ κυκλικόν. οὐδὲ κελεύθυν
καὶ ἐν πολλοὺς ὡδὲ καὶ ὡδὲ φέρει. (A.P. XII. 43)

and Apollonius had replied in kind with

Καλλίμαχος τὸ κάδαρμα, τὸ παίγνιον, ὅξυλινος νόος
ἀποθεσὶς ἐν χράκτις Λίτια, Καλλίμαχος. (A.P. XI. 275)

4. In which there is discernible that tendency toward ἀισχρολογία which was noted in the rhetor, Argentarius by the elder Seneca: multa contumeliosae 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. 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 Lucilius, 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 προοδοκίαν 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. 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 confrères.

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 Preisen- danz's in integro photographic reproduction. Stadt- müller'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.
- G=manus correctrix in P.
- L=lemmatist in P.
- Plan=Marcianus 481 (Venice, Library of St. Marks);
  S. VIX inexact.
- App=Anthologiae Planudeae Appendix Barberinio-
  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 πυριλαμπέις
ἀστέρες οὐα κόλπος Ὀκεανὸς δέχεται,
ὅσι μὲ μόνον προλιποῦσα μυρόπυονος ψυχεῖ· Ἀρίστη,
ἐκταῖρη δ' εὑρεῖν τὴν μάγον οὐ δύναμαι;
ἀλλ' ἔμπρες αὐτὴν ἁγιόσαμεν, ἂν ἐξ ἐμψα
Κύριοιδος ἰχνευτᾶς ἀργυρέως σκύλακας.

Μάρκου Ἀργενταρίου Ρ ἐἰς Ἀρίστην τὴν έταιραν
1. Περιλάμβανε Ρ πυριλαμπεῖς Plan 2. ἀστέρες P
ἀστέρες Plan 3. ὡς γε P ὡς με Plan 5. ἣν Ῥ ἢ ὡς Plan:
ἐπι (accentum addidit c ) πέμψῳ P ἐπιπέμψῳ Plan 6.
κάλυκας P σκύλακας Plan

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

Ποιεῖς πάντα, Μέλισσα, φιλανθέος έργα μελίσσης·
οἶδα καὶ ἐσ κραδίνην τοῦτο, γύναι, τίθεμαι·
καὶ μέλη μὲν στάξεις ὑπὸ χείλεσιν ἥδη φιλεῦσα,
ἄν δ' αἰτής, κέντρῳ τύμμα φέρεις ἄδικον.

Μάρκου Ἀργενταρίου Ρ ἐἰς Μέλισσαν τὴν έταιραν


'Αυτιγόνη, Σικελλή πάρος ἱσόθα μοι· ὡς δ' ἐγενήθης
Αἰτωλή, κάτω Μῆδος ἵδοι γέγονα.

Μάρκου Ἀργενταρίου Ρ

Οὐκ ἔσθ’ οὖτος ἔρως, εἰ τις καλὸν εἶδος ἔχουσαν
βούλετ’ ἔχειν, φρονίμως διμασὶ πειθόμενον·
ἀλλ’ ὅστις κακόμορφοι ἴδων, τετορμημένος ἴοις,
στέρρει, μαλακόμενη ἐν φρενδε αἰθόμενος,
οὖτος ἔρως, πῦρ τοῦτο· τὰ γὰρ καλὰ πάντα ὅμοιως
τέρπει τοὺς κρίνειν εἰδοὺς ἐξισταμένους.

Μᾶρκου Ἀργενταρίου P (τοῦ φότοι 1.e. Rufini Plan)
ἐρωτομάνει L
3. πειρομένως τε τετορμημένως Stadtmüller: ἴοις
P οἰστρυφ Plan 5. πάντας P πάντα Plan


Τὴν ἴσχυν Διόκλειαν, ἀσαρκοτέρην Ἀφροδίτην,
ὄψει; ἀλλὰ καλὸς ἢθει τερπομένην.
οὐ̂ν μοι τὸ μεταξὺ γενήσεται, ἀλλ’ ἐπὶ λεπτὰ
στέρμα πεδῶν ὄψεις κείσομαι ἐγγυτάτω.

Μᾶρκου Ἀργενταρίου P eis Διόκλειαν τὴν ἴσχυοτάτην L
1. Ἀφροδίτην P Ἀφροδίτην Plan 2. σιγυμ. inerrogationis post ὄψεις statuit Jacobs 3. ἀλλ’ ἐπὶ
λεπτὰ P ἐς δὲ ποθεῖνα Plan

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

Δόρπε τὰ δίκτυα ταῦτα, κακόσχολε, μηδ’ ἐπίτηδες
ἴσχυον ἐρχομένη σβότρεφε, Δυσιδίκη.
οὐ̂ν σε περισσῇς λεπτὸς στολιδώμασι πέπλος,
πάντα δὲ σου βλέπεται γυμνὰ καὶ οὐ βλέπεται.
εἰ τόδε σοι χαρίν καταφαίνεται, αὐτὸς ὅμοιως
ὁρθὸν ἔχων βήσας τῷ τοῦτο περισκεπάσω.

Μᾶρκου Ἀργενταρίου P eis Δυσιδίκης L
3. λεπτοστολιδώμασι P λεπτὸς στολιδώμασι Reiske

"Ἄλλος ὁ Μηροφίλας λέγεται παρὰ μαχλάσι κόσμος,

_billing stub above here

ὧν ὁ τάυτης ὑπάρχει ἕντος ἔχει καὶ κόσμος καὶ διδύμους.

του αὑτοῦ P ἔστησε Plan eἰς Μηροφίλαν L

3. Ἰτε P ὅτε Plan


"Εχει Δυσιδίκης κυάθους δέκα, καὶ δε συνειδή

ἔφοράντως ένα μοι, λάτρη, διδοὺ κύαθον.

φίλιες Δυσιδίκη τινα φιλέων πλέουν· οὐ μᾶ τοῦ ἤδην

Βάκχου, δὲ ἐν ταύτῃ λαβροτῶ κύλικι,

ἀλλὰ μοι ἔφοράν τις μία πρὸς δέκα· καὶ τὰρ ἀπείρους

ἀστεράς ἐν μήνης φέγγος ὑπερτίθεται.

Μάρκου 'Αργενταρίου P εἰς ὅποιο πάρονα, τὴν μὲν

Δυσιδίκην, τὴν δὲ ἔφοράντως καλουμένην L

1. Δυσιδίκης c Plan Δυσιδίκη Ρ' Δυσιδίκην Plan

ante correctionem in Δυσιδίκης 5. ἔφοράν τις μία c

Plan ἔφοραντορία Ρ'


"Ἡράσθης πλουτῶν, Σωσίκρατας, ἀλλὰ πένης δὲν

οὐκέτ' ἐρά· λιμβὰ φάρμακον οἶον ἔχει.

ἡ δὲ πάρος σε καλέοτα μύρον καὶ τερπνὺν ὁ "Ἀδωνία

Μηροφίλα υῖν σου τοῦνομα κυνθανατή.

ᾷς πόθεν εἰς άνδρῶν; πόθι τοι πτόλει; Ἡ μόλις ἔγγως

τοῦτ’ ἔσω, ὑπονοεῖ δὲν ἔχωτι φίλοι.

Μάρκου 'Αργενταρίου P (τοῦ αὑτοῦ i.e. Philodemi

Plan), εἰς Σωσίκρατην πλούσιον δοῦτα καὶ διὰ τὸ ἀκατάχθετον

tῶν ἐρωτῶν πένητα γενόμενον L

2. ἔρας m corr. Mockart 4. σου P σοι Plan τοι Planudeae

editiones 5. ἔσω P εἰς Plan: πόλεις P πτόλεις c Plan
10. A. P. V. 116 (115), I Jac.

θῆλυς ἔρως κάλλιστος ἐνι θυατοῖς τέτυκται
dossois es filiηn symbe exesth vōs.
ei de kal árseunikon stérgteis kōthon, oida dieiąkai
φάρμακon ἢ παύσεις την δυσέρωτα vōsou.
sfēkou Menophílou evískhron en phresin elpou
authn ech ein kolpois ársena Menophílon.

Márkou 'Aργενταρίou P. érōtikōn dti ὁ θῆλυς érōs
evármosston τη φύσει, ὁ δ' ἀρρην ἀνάρμοστον καὶ ἀσέβες L


'Iσιας ἠδύνανστε, καὶ εἰ δεκάκης μὴν εὐθεῖας,
ἐγρεο καὶ δέξαι χερσὶ φίλας στέφανον,
ὅν νῦν μέν θάλλοντα, μαραίνομενον δὲ πρὸς ἡδ
δήσει, ὑμετέρης σῦμβολον ἡλικίας.

Márkou 'Aργενταρίou P πρὸς τινα ἐρωμένην ἦττιν
καὶ στέφανον εἰς δόξου ἀπέστειλεν L
1. ἠδύνανστε P ἠδύπνοιοe Plan: δόθεις c quid P
praebuerit ante correctionem, mibi quidem
non liquet eudheis Plan 4. ὑμετέρης P ὑμετέρης Plan


Παρθένον Ἁλκιππην ἐφίλουν μέγα, καὶ ποτὲ πείσας
ἀυτὴν λαβριδίως εἶχον ἐπὶ κλισίη.
ἀμφοτέρως δὲ στέρνου ἐκάλλετο, μὴ τις ἐπέλθη,
μὴ τις ἔδη τα πόθων ἔρυθτα περισσότερος.
μητέρα δ' οὐκ ἔλαβεν κεῖνης λάλον, ἀλλ' ἐσιδοῦσα
ἐξεπική ξύμης κοινάς, ἐφη, θυγατερ.

Márkou 'Aργενταρίou P ἐφικαρθέθη: Ἁλκιππην L čowe
4. περισσότερον P περισσότερος Jacob's 5. ἔλαβεν
P ἔλαθον Plan.

Στέρνα περὶ στέρνοις μαστῷ δ’ εἰς μαστῶν ἔρεισας
χείλεα τε γλυκερὸς χείλεσι συμπέσας
’Ἀντιγόνης καὶ χρώτα λαβὼν πρὸς χρώτα—τὰ λοιπὰ
σιγῆ, μάρτυς ἕφ’ οἶς λύχνος ἐπεγράφετο.

τοῦ αὐτοῦ (i.e. Marci Argentarii) P εἰς ἑταίραν
’Ἀντιγόνην L
1. Μαστῷ ὁ μαστὸν P μαστῶν — μαστῷ App: ἐπὶ Passow
ἐπὶ App ἐπὶ P

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

Σάνδαλα καὶ μίτρην περικαλλέα τὸν τε μυρόκουν
πόστριχον δραῖων οὐλον ἀκτὶ πλοκάμων
καὶ ζώην καὶ λειπϑὸν ὑπεύδυμα τούτῳ χιτῶνας
καὶ τὰ περὶ στέρνοις ἀγλαὰ μαστόδετα,
ἐμβρύου εὐδύνου ἐπεὶ φύγε νηδός ὅγκου,
Εὐφράντη νηψὶ θήκεν θυ’ ὁ Ἀρτέμιδος.

Μάρκου Ἀργενταρίου P ἀνάθημα τῆς Ἀρτέμιδι παρὰ
Εὐφράντης L
1. Πυρόκτονον P, μυρόκουντας 5. δέμβροτον P ἐμβρυου
Hermann 6. εὐφράντη P corr. Meinecke


Κέντρα διωξικήλευθα φιλορροθωά τε κημῦ
τὸν τε περὶ στέρνοις κόσμου ὀδοντοφόρον
κοινύνην ἡτὶ βάδθον ἐπὶ προθροισὶ, Ποσείδου,
ἀνθέτο σοι νῖκης Χάρμου ὁπ’ Ἰσθμίάδος,
καὶ ψητήρην ἦκατον ἐρυσίτριχα τὴν τ’ ἐπὶ νότων
μάστιγα δοίζου μητέρα Θαρσαλέην.
άλλα σ' Κυανοχαῖτα, δέχεται τάδε, τὸν δ' Δυκίνουν
υὶς καὶ εἰς μεγάλην στέψαν ο'Lυμπιάδα.

Φιλοδήμου, οί δ' Ἀργενταρίου Π (Φιλοδήμου Plan)
1. εἰς αὐτὸνις nomine laudat Suidas 2.117.19A,
3.95.14A,3.109.22A 2. sine auctoribus nomine affert
Suidas 4.429.17A 3. καὶ συνέχει P Plan corr Brodæus
3-4. post VV. 5-6 τραγικῶν voluit Staßmüller. ἔτι
supplevit Salmasius, ali aut 5-6 sine auctoris
nomine citat Suidas 4.844.7A

16. Α.Ρ. VI. 248, ΞΙΙ Ζ.Α.Ρ.

Κύπριδι κείσο, λάγυνε μεθυσαλὲσ, αὐτίκα δόρου
κείσο, κασιγνήτη νεκταρέης κόλικος.

βακχιάς ὑγροφθογγε, συνέστει δαίτος ἐσης,
stelaukhē ψηφον συμβολικῆ σθάνατερ,
θυτοῖς αὐτοδίδακτε διήκονε, μὺστι φιλοσωφῶν
ἡδίστη, δείκνυν διπλον ἑτοιμῶτατον,
eἰς ἐκ Μάρκου γέρας ἀγιάνθυν, δε ὡς, φίλοινε,

ἡνευν ἀρχαῖη σύμπλανον ἀνθέμενον.

Ἀργενταρίου Π
1-6 sine auctoris nomine laudat Suidas 3.227.26A
omissio κείσον.223. βακχιάς Pι βακχείας c βακχείας
Suidas 6. δείκνυν Pι δείκνυν c Suidas

17. Α.Ρ. VI. 333, Plan. p. 483 Steph., Aδesp. ΛΧΙ Ζ.Α.Ρ.

"Ὅση, φύλατε λύχνε, τρίς ἔπτατες· ἡ τάχα τερπνήν
εἰς θαλάμους ἥξειν Ἀντιγόνην προλέγεις;
εἰ γάρ, ἄναμ, εἰ ἄλλ' ἐτήτυμον, οἶος Ἀπόλλων
θυτοῖς μάντις ἐστιν καὶ συ παρὰ τρίποδι.

Μάρκου Ἀργενταρίου Π (ἄδηλου Plan)
2. εἰς P εἰς Plan
18. A.P. VII. 364, XXIX Jac.

'Ακρίδι καὶ τέττηγε Μυρώ τόδε θήκατο σήμα,
λιτην ἀμφοτέρως χερὶ βαλοῦσα κόμιν,καὶ ἡμέρα δακρύσασα πυρῆς ἔπει τὸν γὰρ ἀοιδόν

"Αἰδης, τὴν δ’ ἐτέρην Ἀρκαίας Περσεφόνην.

Μάρκου Ἀργενταρίου P εἰς τέττγα καὶ ἀκρίδα L ὑπὲρ exaravIT P, pp. 235, 259. ἡμέρα P ποι ντερα-loc. ἡμέρα Reiske 4. αἰδης P r. 259 αἰδησ c r. 259 αἰδης P r. 235.


Δύσμορος ἐκρῆθην πότῳ φένυς, ὦν παρὰ κυμα
ἐκλαύσεν μήτηρ μυρία Δυσδίκην,
ψεῦστην αὐγάζουσα κενδῦ τάφουν· ἄλλα με δαίμον,
ἄναυν αἰενίας θηκεν διωρόθιον
Πνευταγόρην· ἔσχον δὲ κατ’ Ἀιγάλην ἀλα λότμον
προμυχοὺς στέλλων ἐκ Βορέαο κάλους,καὶ τοῦτον ἐλπὸν δρόμον, ἄλλ’ ἀπὸ υπὸς
ἄλλην πᾶρ φθειμένοις εἰσανεβεὶ αἰκατον.

Μάρκου Ἀργενταρίου P εἰς ναναγόν Δυσδίκης υἱὰν
Πνευταγόρας 1. ἐκρῆθη m corr Reiske 4. διωροθιον P διωροθιον superscripto yr. διωροθιον Plan 6. προμυχοὺς P προμυ-
μυχοὺς Plan 6. κάλους P κάλως Plan 8. εἰσανεβεὶ m corr
Hecker


Ἡ Βρόμιον στεργάσα πολὺ πλέον ἢ τροφὶ ὅς Ἰνό,ἡ λάλος ἀμπελινὴ γρηγῆς Ἀριστομάχη,ἡνίκα τῇ ἰερὴν ὕπεδω χθόνα πᾶν τ’ ἐκμαράθη
πνεύμα πάρος ἀνίκης πλεῦσον ἐπαυρομένη,εἰπε τάδ’. Ὡ μνώτι, πῆλαί, φέρε, κάλκην ἑλαφρήν.
οὶς κάννειον τοὺς Ἀχέροντος θύμων·

καθ' ἀρθρέων γὰρ ἀπόλεσα. Τοῦτο δ' ἔλεγε

ψευδές, ἵν' ἀναβάσῃ κήν φθιμένοισι πίθουν.

Μάρκου Ἀργενταρίου P εἰς Ἀριστομάχου τινὰ γραθὺν, τὴν μέθυσον

4. ἐπαγρομένη m corr. Staedt. Müller 5. τάδε Μινώι

m ταδί Μινώι Scaliger τάδ' Ὡ Μινώι Jacobs πάλαι m

corr. Jacobs 7. Ἀρησπευῆν m corr. Müncker 8. κήν

c καὶ Plan


Οὗτος ὁ Κάλλασχρον κενές τάφος, ἀν βαθὺ χεῦμα

ἐσθηλευσεν Διβυκών ἐνδρομέοντα πόρων,

συμβαίνεται τῆς Ὑδρίωσις ἀνεστρώφησε θαλάσσης

βένθος ὑπὸ στυγερῆς οἴδματι πανθυσίας,

καὶ τὸν μὲν δαίσαυτο κυκάμενου εἰν ἄλλο θήρεα,

καὶ δὲ στήλη γράμμα λέοντες τόδε.

Μάρκου Ἀργενταρίου P εἰς Κάλλασχρον ναυαγήσατα ἐν τῷ Διβυκών πελάγει ἑπίνους Ἕρωισοι

2. ἐνδρομέοντα P ενδρομέοντα Plan 3. δ' δ' ὡς τ' P δ' τ' Plan

4. οἴδμαται m corr. Dübner 6. καὶ δὲ στήλη

c P δ' ἀντὶ ἐν addidit C καὶ δὲ Plan


Τῆλλος, ὁ τὰς ποθικὰς ἐπιμισθίδας αἰὲν ἑταίρας

πέμπει ταῖς νέων ἱδέα συμπλοκαία,

οὕτως ὁ θηρέων ἀπαλάφρονας, ἐνθάδε κεῖται,

ἀεισχροῦ ἀπ' ἀνθρώπων μισθὸν ἐνεγκάμενος.

ἀλλὰ λίθους ἐπὶ τύμβου, ἄδοικορα, μὴτε σὺ βάλλῃ,

μὴτ' ἄλλου πείσης· σῆμα λέοντες νέκυς.

φείδαι δ' οὔχ ὃτι κέρδος ἐπήρεσα, ἀλλ' ὃτι κοινὰς
Θάνατος, μου γενέων ούν ἐκδιδάσκε νέους.

Μᾶρκου Ἀργενταρίου Ρ εἰς Ὑδραμ τινὰ προαγωγόν, οὗ ἡ κοινὴ συνῆθεσις καλεῖ μανιλιστὴν.


Μηκέτι υἱὸν μινυρίζε παρὰ δρυὶ, μηκέτι φάνει
κλωνὸς ἐπ᾽ ἀκρότατον, κόσσυφο, κεκλιμένοις.
ἐξήρουν σοὶ τὸ τέλειον ἐπείγειο δ᾽ ἀμπέλον ἔναθα
ἀντέλλει γλαυκῶν σύνεσις ἐν πετάλων.

κέινης ταράθυν ἔρεισσον ἐπὶ κλάδον, ἀμφὶ τ᾽ ἐκείνης
μέλπε, λιγὺν προχέων ἐκ στομάτων κέλαδον.

δρῦς γὰρ ἐπ᾽ ὀρνίθεσσι φέρει τὸν ἀνάρσιον ἱγών,

α δὲ βότρυς: στέργει δ᾽ ψυμπόλον Βρόμιος.

Μᾶρκου Ἀργενταρίου Ρ εἰς κόσσυφον, παραίνεσις μὴ
καθέζεσθαι αὐτῶν παρὰ δρύν διὰ τὸ ἵππον εἶναι τὸ
δέντρον καὶ φλίσσεσθαι τῷ κόσσυφῳ ὑπὸ τοῦ ἱγών.

μᾶλλον μὲν οὖν ἐν ἀμπέλῳ καθέζεσθαι.L
1. υἱὸν omisit. Ρ' superscrisi. C. 3. δέντρον Ρ δέντρου
Plan 5. τ᾽ ἐκείνης m τε κέινη editiones Planudeae
6. στομάτων Ρ" στομάτων c Plan 8. α δὲ Ρ ο δὲ Plan


Ἡσίόδου ποτὲ βῆβλον ἐμαίνε ὑπὸ χέρσιν ἐλίσσων

Πύρρην ἐκατίνης εἶδου ἐπερχομένην;

βῆβλον δὲ ἵψας ἐπὶ γῆς χερί, τούτ ἐβόησα.

"Εργα τί μοι παρέχεις, ὦ γέρων Ἡσίοδε;

Μᾶρκου 'Αργενταρίου Ρ (sine nomine poetae Plan)
eis Ἡσίόδου τῶν ποιητικῶν Λ
1. βῆβλον Ρ βῆβλον Plan: similiter in v. 3 ἐλίσσω

Pl' ἐλίσσων c ἐλίσσων Plan
25. Α.Π. ΙΧ. 221, Plan. p. 36 Steph., XXVII Jac.
Α'γάζω τον ἄρμικον ἐπὶ σφαιρίδος "Ερωτα
χερῶν λεουτείαν ἀνυήχουσα βίαν,
ὡς τὰ μὲν μάστιγα κατ' ἀνύχενος, ὡς δὲ χαλίνως
ἐυθύνει· πολλὰ δ' ἀμφιτεθηκε χάρις.
φρίσσον τὸν βροτολογόν· ὦ γὰρ καὶ θήρα δαμάζων
ἀγριον οὐδ' ὀλίγων φείσεται ἀμερίων.

Μάρκου 'Αργενταρίου Π ἐπὶ σφαιρίδι ἔχοσθε "Ερωτα
ἡνιοχοῦτα λέοντας
3. ὡς Π δὲ Plan τα μὲν—ά δὲ Π τα μὲν—ά δὲ
Plan τα μὲν—ά δὲ Stadtmüller 6. οἰλίγων Π οἶλεν Plan

'Αρχαὶ συνείκενε, καπηλικά μέτρα φιλεύσα,
ἐυλαλε, πρηθγελώ, ἐβόσκομε, μακροφάρυξ,
αἶνε ἐμὴς πενήθης βραχυσύμβολο μύστι, λάγους,
ὁθες διώμεν ὑπ' ἐμὴν χείρα ποτε χρόνιος.
αἶθ' ὀφέλες καὶ ἀμικτός ἀνύππευτός τε παρεῖας
ἀφθορος ὡς κοὐρη πρός πόσιν ἐρχομένη.

Μάρκου 'AMENTARIO Π εἰς λάγηνον σίνηρην
2. μακροφάρυξ Π μακροφάρυξ Plan 5. αἰθ' ὀφέλες τὸ
ἈΦΕΛΗΣ ΙΑΚΟΒΣ : παρεῖας Π παρεῖναι Plan 6. ἀφθονός
Π ἀφθορος Plan

27. Α.Π. IX. 246, Plan. p. 74 Steph., XXVI Jac.
'Εθραύσθης, ἦδεια παρ' οἰνοκόταις λάγυνε,

υηδὸς ἐκ πάσης χευαμένη Βρόμιον,
τηλθε γὰρ λίθος εἰς δὲ βαρύστονος, οὐ κεραυνός,
οὐ Δίδε ἐκ χειρόν, ἄλλα Δίωνος ἔβη.
δὴ γέλως ἐπὶ σοὶ καὶ σκώμματα πύκνα τυχεῖσθαι
καὶ πολὺς ἐξ ἔταρων γινόμενος θόρυβος.
οὐ θρησκεῦε γαί, λάγυσε, τὸν εὐαστήρα τεκοῦσαν
Βάσανον, ἐπεὶ Σεμέλη καὶ σὺ ἐπιούθαι ἴσα.

Μάρκου Ἀργενταρίου Ρ εἰς οἰνηρὴν λάγυσον κλασθεῖσαν
ὑπὸ βολῆς λίθου ὑφαίνου. L
1. ἡλεία m coyg Scaliger 3. τηλάθει Ρ τηλάθει
Plan post vasuvam 6. γινόμενος Ρ γινόμενος Plan

κωμάζω χρύσειον ἐς ἐσχερίων χορὸν ἀστρων
λεύσων, οὐδ' ἄλλων λαξ ἃ ἔβαρυνα ὅρος ὁ
stileσαι δ' ἀνθόβολον ἁρπάς τρίχα, τὴν κελαδείνην
πυκτίδα μονοσόλοις χερσὶν ἐπιφέσα.
καὶ τάδε ὅρῳν εὐκοσμοῦ ἔχω βίον· οὔδὲ γὰρ αὐτὸς
κόσμος ἀνευθεὶς Δύνας ἐκπετο καὶ Στεφάνον.

Μάρκου Ἀργενταρίου Ρ ἐπὶ τινι ἐν νυκτὶ μετὰ κιθάρας
κωμάζουτι. L
1. ἀστρων Ρ ἀστρων Plan 2. ἔβαρυνα ὅρος Ρ ἔβαρυνα
χορὸς Plan ἔβαρυνα κάρος Tucker, alia loci,
paene concludendas 3. στηθάσαι P στηθάσις Plan: ἀνθόβολον
m coyg Jacobs

"Ορυγε, τί μοι φίλον ὑπεύξαν ἀφήρκασας; ἢδε δὲ Πόρρης
eἶδολον κοιτῆς ὑπὲρ ἀποκτάμενον.
η τάδε θρέπτρα τίνεις, διʼ θηκά σε, δύσμορε, πάσης
φωτόκου κραίνειν ἐν μεγάροις ἀγέλης;
καὶ βωμὸν καὶ σκήπτρα Σαράκιδος, σύκετι νυκτὸς
φθέγξεαι, ἄλλα ἔξεις βωμὸν δὲ κοιμόμενον.

Μάρκου Ἀργενταρίου Ρ εἰς ἀλέκτορα τὸν ὅρυγε τινὰ
ἀφυκτώματα (ἀφυκώσαμα ΜS) ἠδέως κοιμώμενον L
4. φωτόκου—ἄγελης Ρ φωτόκου—ἄγελης Plan coyg
Düblner 5. ναὶ P μὴ Plan, superscripto μά
30. A.P. IX. 554, XVIa Jac.
Λάθρηος Ἴρακλεια, καλῶς ὑπὸ χείλεσιν ἔλκεις
κεῖνον πάλαι κατὰ σοῦ τοῦτο ἐβόθησε πόλις.
pῶς ἔτης αἰσχος βέβαια κακῶν; ἦ σε βιαίως
ἐξίθυμε τις θαλερῶν δραμάμενος πλοκάμων;
ἡ σοι τούτων τερπυγν ἄφ᾽ Ἴρακλῆσο ἔχοβοι,
μάχλε, φιλεῖν " Ηβης κέκριται ηθέων;"

"Ἀργενταρίου Ρ
1. καλῶς Ρ καλῶν Jacobs 3. ἦ σὲ Ρ ἦ σὲ Brodaeus
5. ἦ σοι Ρ ἦ σοι Reiske

Βουσόλου ἢν ἐσίδηρετον ἐμὸν, ἐξεν, τοῦτο ἐπος αὐτῇ
ἐκιὼν, ὅθ᾽ ὁ πλάσως ὁδέ μ᾽ ἔδησε Μήρων.

Μάρκου Ἀργενταρίου Ρ
2. εἰκὸν Ρ εἰκὸν Plan.

Δύσον ἀπ᾽ εὐόρμοις δολιχὰ προμνήσια υἱῶν
ἐὐτροχά δ᾽ ἐμπετάσας λαῖφεα ποντοπόρει,
ἐμπορεῖ. χειμώνει γὰρ ἀπέδραμον, ὡρτὶ δὲ κύμα
γλαυκῶν θηλύκει πρηθυγελος Ζέφυρος.
ἡδὲ καὶ φιλότεκνος ὑπὸ τραυλοῖσι χειλῆνων
χείλεσι καρφίτην πηλοδομεῖ θάλαμον,
ἀνθεὰ δ᾽ ἀντέλλουσι κατὰ χθόνα· τῷ σῷ Πριήπῳ
πειθόμενος πάσης ὀπτεὰ ναυτιλίας.

Μάρκου Ἀργενταρίου Ρ
7. τῷ Ρ τῷ Plan.
33. A.P. X. 18, Paralip. CVIII Jac.
Γάβρυ, Διώνυσός σε καὶ ἡ φιλελάστρια Κύπρις
tέρποι, καὶ γλυκερὰ γράμμασι Πιερίδες.
διὶ μὲν γὰρ σοφίην ἀκοδρέπτεο, τῆς δ’ ἐς ἔρωτας·
ἔρχεσθι, τοῦ δὲ φίλος λαβροῦτει κυλικας.

'Αργενταρίου Γ
1. φιλελάστρια Ρ corr. Hübcke.

Σφάλλομαι ἀκρῆτῳ μεμεθυσμένος, ἄλλα τίς ἄρα
σώσει μ’ ἐκ Βρομίου γιὰ σαλλόμενον;
ὡς ἄδικον θεὸν ἔμεινον, ἀθείνεκεν αὐτὸς ἑγὼ σε,
Βάκχε, φέρων ὑπὸ σοῦ τάμπαλι παρφέρομαι.

'Αργενταρίου Ψ
3. ὅτ’ εὑνέκεν Ρ ὅθ’ ὑβεκέν Plan. ὑθεινέκεν edd.;
4. τάμπαλι Ρ τοῦπολι Plan.

Πέντε θανῶν κεῖσε κατέχων πόδας, οὐδὲ τὰ τερπνὰ
ζωῆς, οὐδ’ αὐτὰς ὅψει ἡμῖν·
ὅτε λαβὼν Βάκχου ζωῆν δέπας ἔλκε γεγονὼς,
Κύπριε, καλλίστην ἄγκας ἔχων ἀλοχοῦν.
εἰ δὲ σοι ἀδάνατος σοφίης ωὸς, ἵσθι Κλεάνθης
καὶ Ζήνων Ἄλεην τιν βαθὺν ὡς ἑμολοῦν.

'Αργενταρίου Ψ (ἀδηλοῦ Plan.)
4. ἀλοχοῦ Ρ ἄκοιτιν Plan. 6. ἑμολοῦ: quid P’
praebuerit incertum.
36. Ἀ.Π. XI. 320, Ῥαν. p. 145 Stephan. VI Ῥα.
'Αντιγόνην ἐστεργεῖς Φιλόστρατος, ἦν δὲ παλαίσταις
ὁ τλήμων Ἰροὺ πέντε πενιχρότεροι.
εὗρε δ' ὑπὸ κρυμοῦ γλυκὰν φάρμακον, ἀντία γὰρ σχῆν
γούνατ' ἐκοιμήθη, ἐξεῖνε, μετ' ἀντιγόνη.  
'Αργενταρίου Ῥ.

'Ωριμως. Οἴδαι καὶ αὐτῶς, ὀδοῖπορε. μηκέτ' ἔκαινει
ἰσχάδα, μηθ' ἐσόδρα τὸν πέλας ὀκρέμων.
καὶ λίθον ὁ Πρίπος ἐφίσταμαι ὡς ὑδερκός,
καὶ φυλακὴν σώκως ἦν ἐπέοικεν ἐχών.
ἡν δὲ μόνον σὺ θίγεις τῆς ἰσχάδος, ἰσχάδα δώσεις·
ὡς ἴσοτης πάντων ἔστι δικαιότητι.
'Αργενταρίου Ῥαν.
COMMENTARY

1. A.P. V.16

1. For the apostrophe of A.P. V.191.1-2 (Meleager) ἀστέα καὶ ἡ φιλέρρωσι καλὸν φαίνουσα Σελήνη/καὶ νυξ καὶ κύμων σύμπλανον ὁπάνιον, Euripides in Athen. II.61B, A.P. v.164.1-2 (Asclepiades), 165.1-2 (Meleager), 166.1-2 (Meleager). δέκτει πάντες: cf. Euripides cited above, vv.1-2 Ἡλιός ἤ τε εἴδες τοῖς ὁματι πρόσθε πάθος; πυριλάμπεις: cf. Orac. Sid. 1.12 πυριλάμπειν ἀστεοῖς. The reading of P, πυριλάμπειν ἀστέος, 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. ὅκεανός: 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. μυρόπνους: cf. Arg. 14.1-2 μυρόπνου... βόστουχον and note ad loc., A.P. V.197.2 (Meleager) μυρόπνου... κεφα. Ἀείων: this name seems to be used only here in the
Anthology and in VI.269.3 (? Sappho).

ἐκταίη seems to mean here "the sixth day". μάγον: cf. A.P.V. 181,3 (Philodemus) κεστὸ φωνεῖσα μαγώτερα.

5. ἀργυρέως σκύλωκας: "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 σταγεῖνς: the metaphor is a commonplace of amatory verse; cf. A.P. V.240.3 (Macedonius) μέλιτος...

Ἀφογευεῖς, V.244.6 (Paulus Silentarius) δεσσεῖρον ἦν μέλι στομάτων, V.295.1 (Leontius) μελισταγέων στομάτων, XXI.133.6 (Meleager) ψυχής ἦν πέτσακα μέλι.

ὁπ χείλεσαν: periphrastically for the simple dative. Cf. Arg.32.5 ὑπ ο Χείλεσαν HOOK in Arg.30-1 ὑπ Χείλεσαν ἐλκεῖσαι, A.P. V.36.2 (Claudian) ἐβλήθησαν ὑπ τοῖς... διστοῖς.

3. ἄνvertical text was partially lost or unclear.
note. - On the antithesis of ἡδύ (κέντευος σφ. A.P. x. 32.3-4 (Orestes) γυναικεύωτατον) (κέντευον, A.P. v. 163.3-4 (Meleager) καὶ γυναὶ καὶ πικρὸν κέντευο, Ovid Amores 1.8.104 impiα sub dulci melle venena, Boethius Cons. Phil. III.7 (Voluptas) ubi grata mella fudit fugit et nimis tenaci ferit icta corda morsu, John Todhunter, Maureen: the smart of the bee that has stung us his honey must cure. - The idea of γυναικείος έεως (A.P. V.134.4 Posidippus) finds literary expression at least as early as Sappho (137 Diehl; cf. Theognis 1553) and is repeated again and again in the Anthology, especially in the epigrams of Meleager; αν. V.163.3-4 (Mel.) και γυναὶ και δυσ- ύποιστου πικρων αει κεναι ον κέντευο έεως έξει, XII.154.4 (Mel.) οδε το πικρων έεως συμπερασαι μελιτι, XII.81.2 (Mel.) πικραδ γευσαιμενοι μελιτος, XII.126.4 (Mel.) λαβεν καιομενος μελιτι, XII.126.3 (Mel.) γυναί τραδαμα, XII.109.3 (Mel.) γυναικείος έεως. θέλος, XII.153.3 (Asclepiades) ουδ’ δ’ μελι- χρος έεως αει γυναίς; Plautus Pseudolus 1.1.63, Σκ. 2.4.1, Catullus 68.18 (Venus) quae dulcem curis miscet amaritiam; Chaucer, Romaunt of the Rose: For ever of love the siknesse/ is mending with sweete and bitterness.

3. A.P. V.63

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

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

2. Απιδέω: suggests aîteîn in the technical sense (cf.
Arg.2.4) Aristophanes makes a similar joke at Cleon's expense in *Equ.* 79: τὰ πτερῶν ἐν Αἰτωλοίς, δον, δ' ἐν Κλωπίδῳ. Cf. Philoxenus in *Et. Mag.* 352.19 γίνεται ἀπὸ τῶν εἰς ὑπάρχοντα ὄνοματα εἰς λόγος. δίνεται, αἰτωλός (= beggar). 
Μῆδος: μὴ δοὺς αὐτῷ ὡς ἄγανον ἐν Μῃδοῖς. Ἀργοὺς γὰρ ἔστη μετὰ μικρῶν, καὶ σὲ ποιήσασθαι ταῦτα τείχες Ἀστυάγην.

4. A. P. V. 89

1. φρονίμοις: the eyes are φρόνιμον because κείνειν εἶδος ἐπιστατά (cf. v. 6).

2. ἐχεῖν 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 *Sor. *I. 39. 47. τετοργήμενος: "pierced"; cf. Nonnas *Dionys. *XIII. 493 τετοργήμενος ἐχεῖ δέσμως θερμῶς. The reading of the MSS., πετοργήμενος, "borne along", seems harsh. Ἰοίσι: the Planudean v.l. οὔστερον 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, 288 etc.


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

5. A.P. V. 102

1. Ἀφροδίτην: naturally the beloved is often compared to a goddess; of A.P. V.70.1 (Rufinus) Κάλλος ἔχεις Κύπειδος, V. 73.5 (Rufinus) νῦν ἔγνων Ἄρδοκλεία, καὶ οὐ Κύπεις, V.94.2 (Rufinus) ἔχεις ... τοὺς μαχοὺς Παφίης, V.95.2 (adesp.) Δεσποινίς ... Μοῦσα, Χάρις, Παφίη, V.137.1-2 (Meleager) Ἑγκεῖ τῶν Πειθῶν καὶ Κύπειδος Ἡλιούγειας, καὶ πάλι τῶς αὐτῶς ἄδυτήνων Χάριτος, V.69.1-2 (Rufinus) Παλλας ἐσαθείσας καὶ Ἰερός Μαιονίδι, ἤ Ίαχων, V. 70 (Rufinus) Κάλλος ἔχεις Κύπειδος, Πειθώς σέμα, σύμα καὶ ἀκμὴν εἰσεχώρησαν τεῖχον, φθέγμα δὲ καλλι‐ ὁπης ἱνόν καὶ σωφροσύνην θεμιστος καὶ χεῖρας Αθηναίης· οὐν σοι ὀ· αἰ Χάριτες τέσσαρες εἰςι, φίλη. See also Arg.9.3 note.

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

3. Contrast the sentiment expressed in A.P. V.37.1 (Rufinus) Μὴ ἵναν λίθν. πειλάμβανε, μὴ τε παχεῖαν, V.38.1. (Nicarchus) Εὐμενέθησε πείθει με κατὰ γυνή, and Mart. XI.100.
6. A.P. V. 104

1. δίκτυα: "toils": cf. A.P. V.56.3-4 (Dioscorides) ἀληθέαν... σπάλαγχνων ἵματέρων δίκτυα καὶ παγίδες, XII.87-8 (adesp.). Argentarius uses other metaphors derived from hunting in 1.6, 22.3. The word δίκτυα here perhaps also suggests the transparency of the λεπτὸς πέπλος (v.3) which Lysidice is wearing.

2. Λυσίδη: 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 (Xenocrates), VII.402 (Antipater of Thessalonica), VII.424 (Antipater of Sidon), VII.474 (adesp.), IX.302 (Antipater of Thessalonica).

3. στολισματι: "folds": the word is apparently a ἀπ. λέγ.

4. Note the assonance of the ends of the cola: σου βλέπε- ται - οὔ βλέπεται.

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

6. τοῦτο: here probably δεικτικῶς. Cf. for the euphemism κείνο IX.554.2, κείνα XII.208.6 (Strato), Aristoph. Ach. 1149 τὸ δεῖνα,
7. A.P. V.105

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

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

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

4. ῥογανός: there is a pun on this word as = "heavens" and "roof of the mouth"; cf. Aristotle Part. Anim. 2.17 ὑπὸ δὲ τῶν ῥογανῶν ἐν πῷ στάματι ἡ γλῶσσα τοῖς ἰόϊς ἱώις ἐστι; 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: ἱγρεῖ... καὶ τὸ ἀνδρεῖον μέτειον... καὶ τὸ ἄτροφον, i.e. Sirius. For a similar pun see A.P. XII.225.2 (Strato), and contrast IX.18.4 (Germanicus). δίδυμος: cf. Et. Mag. 272.35 δίδυμος ὁ ἔκεις, 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 ΑΘ. Πολ. 20, Martial 1.71.
1. Ἐυξέλια: A.P. V.136, V.137, XII.51 and the scolion cited above begin with this word. Cf. A.P. XII.168.1 (θείδιππος) Ναυνόν καὶ Λύδης ἐπίκει ὁ δῶ. Δυσδίκης: 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. Εὐφεράντης: Argentarius uses the name again in 14.6, but apparently it occurs nowhere else in Greek. λάτεια: cf. scolion cited above, v.1διάκονε.

4. λαβροποτώς κύλικη: the verb λαβροποτεῖ seems to occur only in Argentarius, and only twice in his epigrams; cf. 33.4 λαβροποτεῖ 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 άστερες μὲν ἀμφὶ κάλαν σελάναν ἀν ἀπυκεύστοιο φάεννον εἴδος, 98.7 ff. Diehl ἀστερώσις; μὴν πάντα περέχοισιν ἀστερά; Bacchylides 9.27 ff. ἂς ἀστερῶν διακεῖται φάντασμα διομημνύθαι εὐφέμης σελάνα; A.P. VII.125.1 (adesp.) Εἴ τι παραλάσσεις φαθίων μέγας ἄλιος ἀστερῶν, IX.24.1-2 (Leonidas of Tarentum) Ἀστερα μὲν ἡμεύρων καὶ ἱερὰ κύκλωσε σελήνης ἀξένα δίνθασα ἐμπυρεύς ἥλιος, XII.58. 3-4 (Rhianus) τὸ σοὶ τούτον ἐκεῖπολυσθής φανερώτερος οἴον ἐν ἀλλοίς ἄνθετι εἰρήσοις καλὸν ἐλάμπε ἐδόντω XII.178.1-2 (Strato) Θεόδις ἑλάμπτετο παύσαν ἐν ἁλλοίς ἱώς ἐπονε irresist ἀστράτου ἥλιος. 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 omnias Julium sidus velut inter ignis/luna minores; Claudian has an interesting rhetorical elaboration of the comparison in seven verses (Pan. Prob. et Olyb. 22 ff.) beginning haud secus ac tacitam luna regnante per aethram/si dereae sedunt 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 stars.

9. A.P. V.113

The argument is a commonplace of amatory verse. Cf. for example A.P. V. 29-34, 299, 29, 114, 217; Tibullus 2.4.33 ff; and Ovid's well-known distich (Tristia 1.9.5-6) donec eris sospes multos numerabatis amicos;/tempora si fuerint nubila, solus eris.

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

2. ἐκεῖνος is passive…in l. 2 I have accordingly put the passive ἐκεῖνον for ἐκεῖνος of the MSS. and editors." – Mackail. ἁμόμοιος et al: 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 ἔσωτα παῦει λίμος; cf. Menander Monost. 156 ἔσωτα παῦει λίμος ἡ καλκοῦ στάνις, Plutarch in Stobaeus 93 p.513.31 οὐδέποτε λίμος ἐνέγγυσε
μοιχεύαν, Α.Ρ.Ι.Χ. 497 (Crates). Κ’ ένωτα παύει λίμος: ἐ’ δὲ μή, κρόνος | ἔας δὲ μηδε τοῦτο ἔν πλύων ορέσα, βεραπεία σοι τὸ λοιπὸν ἰερήσου βρόχος. Terence Eunuchus 738 sine Cerere et Libero
friget Venus. φάρμακαν is frequently used metaphorically, especially in the sense 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.Ρ. 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.


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

5. τίς πόλει κτᾶ: Homeric; cf. Α 170. Stadtmüller’s πόλις is controverted by the weight of MS. authority and by the fact that πόλις has now been received into the text of the Odyssey. cf. T.W. Allen’s apparatus criticus ad loc. πόλις; ἡ μόλις: the repetition of the sound -οις is disagreeable.

6. οὐδεὶς κτᾶ: cf. Ovid quoted above, Euripides Electra 605, and 1131 πένητας οὐδεὶς θυμάται κτᾶσθαι φίλους, Medea 561 πένητα φεύγει πᾶσι τίς ἐκποδών 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.F. V. 116
This epigram is possibly intended as a reply to A.F. 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 πανθεαστικά are less common in the Corona of Philippus than in earlier epigrams.

1. θηλυς έφευς: cf. A.F. XII.17.1 (adesp.) θηλυς έφευς, XII.41.3 (Meleager) θηλυν έφευτα.

3. ἀγονενικόν...πόθον: cf. A.F. X.68.2 (Agathias) ἀγονενική φιλότης.

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

5. This φάρακον is mentioned in Martial XI.43 and 104. ὀρείων: cf. A.F. V.54.5 (Dioscorides). ἐνωξίας: perhaps the first occurrence of this word in Greek. ἐλπη: cf. A.F.
V. 54.6 (Dioscorides).

6. Μῦνοφλων: this sort of word-play is at least as old as Homer; cf. H 96 Ἀκαίδες, οὐκ ἦτ᾽ Ἀκαίοι. 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 οίη περ φίλλων γενέθ (Z 146 ff.).

1. ἀνίας: apparently feminine; ἄνιας is the masculine form. Neither name occurs elsewhere in the Anthology, but cf. Heliodorus 6.3, Xenophon Hell. 2.3.10, etc. Ἀφοτεύσαι is ἀ π. λεγ. for the more common Ἐφοτεύεισ. ἐκάκις: here virtually = ὁφόρα; cf. Menander Samia 131 οὐδεὶ ἐκάκις ποτίσε ἔστι. μέενε ἐδείς. "sleep sweetly." The cognate accusative is curious; Jacobs compares Theocritus XIII.45.2, ἔαε ὀγαν.

2. στέρας: 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, 186, etc.
3. μαρανόμενον: cf. A.P. V.80.2 (Plato) κἀγὼ καὶ σέ μαρανόμεθα, XII.234.2 and 4 (Strato). πρὸς ὁδό: i.e. when the party is over.

4. For the idea of 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 σύμβολον (λίνα), VI.187.2 (Alpheus of Mytilene) σύμβολον ἐγασίτης (ἀπομοίωσις), VI. 199.2 (Antiphi-
lus) ὀδοποιοῦν σύμβολον (πύλον), Kaelbl Ep. Gr. 779,8 ἄγαθης
σύμβολον εὐπλοίας (μνήμα). ὑμετέρας: i.e., of you and your con-
temporaries. There seems no reason to hold, with Waltz, that we
have here a case of Hellenistic substitution of plural for sin-
gular. The lectio facilior of Plan., ὑμετέρας, is doubtless an
interpolation.

12. A.P. V.127

Other epigrams on custodians of girls: A.P. V.106 (Dioti-
mus), 262 (Paulus Silentianarius), 294 (Agathias).

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

2. ἀρειδίδως: perhaps the first instance of this word in
Greek. ἐνυω: in the technical sense. Cf. Herodotus VII.61 ἔχε
αὐτοῦ τὴν θυγατέρα, A.P. XII.43.6 (Callimachus), and the remark
of Aristippus in Diogenes Laertius II.75 ἔχω τὴν Ναίδα, οὐκ ἔχωμαι.
4. περισσότερος: 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. Εκμη ΚΟΙΝΟΣ: = Latin "in commune" Cf. Apostolius VII. 94 ἔκμη ΚΟΙΝΟΝ: καὶ ΕΚΜΗ ΚΟΙΝΟΣ ἔπι τῶν εὐεργετῶν τι κέφος ἀποευθύχητον καὶ ΚΟΙΝΟΝ ποιησάμενον;

13. A.P. V. 128

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

1. περί οτέρον: Argentarius again uses this expression after an initial trochee in 14.4 and 15.2. μάλιθι οτέρον: cf. A.P. V.294.14 (Agathias) οτέρον ἐρεισάμενος.

2. χείλεα .. χείλεον: cf. A.P. V. 272.1 (Paulus Silentiarius) οτόματι οτόματα.

3. On the proper name Antigone cf. Arg. 3.1 note. χρώτω .. χρώτω: cf. Theocritus II.140 χρώτα ἐπὶ χρώτῳ πεπάϊνετο. The aposiopesis is not uncommon in situations of this character; cf. A.P. V.252.5 (Paulus Silentiarius) γάλλα ἐδώσει κατέπτευτον, V.263.4 (Agathias) Θυμέ, τὸ λοιπὸν ἕα, Lucian D.D. XI.2 οἰοθα τί ὅν ἀν σοι λέγομι τὰ μετὰ ταῦτα: Ovid Amores 1.5.23 singula
quid referam ? ibid. 25 cetera quis nescit ?


λύκνος: cf. A.P. V.4.1-2 (Philodemus) συνίστορα τῶν ἀλαλάτων
λύκνων, V.8.1 (Meleager) Νυξ ἰδρή καὶ λύκνη, συνίστορας οὖτινας
ἀλλος, Apuleius Metamorph. 369 (lucernae) conscio lumine
vultus eius inspexi. ἐπηγγέοτο: imitated from A.P. V.181-12
(Asclepiades) ὑπὸ κλίνη μάτευς ἐπηγγέοτο. ἐπηγγέοται 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).

μυρόπνος: cf. μυρόπνος..πλόκαμος A.P.V.175.2 (Meleager),
μυρόβεντα βόστρυχαν VI.234.5-6 (Erycius), μυρόβοστρυχου Ἑλλωδώρας
V.147.5 (Meleager).
2. Ρώτευκος: hair is offered up in A.P. VI.175.2 (Mel-eager), VI.210.3 (Philitas), VI.200.5 (Leonidas), 59.1 (Agathias), 274.2 (Perses).

3. ζώνη: the girdle is offered in A.P. VI.292.1 (Hedylus), 210.5 (Philitas), 59.2 (Agathias), 202.1 (Leonidas of Tarentum), 272.1 (Perses). ιδέβαθμα: "undergarment". The word seems to occur only here and in A.P. VI.292.1 (Hedylus) For the construction of A.P. VI.271-2 (Phaedimus) πέταλον ἀλί-γον πτύμα.

4. μείρει όπερνος: see Arg. 13.1 note. μακρόδεμα: ὀπ. ἅγ. 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.199.5 (Hedylus) and XIII.24.3 (Callimachus).

5. ἐμφευκ. ὄντο: ὄντον ἐν ἡστεὶ ὄν. The verse as it now stands is rendered rather awkward by the tautology of ἐμφευκ-νήδους and the anticipation involved in ἐκόνως; cf. however the similarly complicated structure of A.P. VI.202.3-4 (Leonidas) ἐκ πόκου, ὣς ημών, ἰσαυρόμενης ὀτε μὴν ἐν ὄντον ἀπὸ ὀδύ-νων λύσας πᾶς ἔρθε ὡς ὄντος of A.P. VI.200.1 (Leonidas) ἐκόνως φυγόσα, VI.272.4 (Perses) δεκατὸ καὶ φυγοῦσα βάρος.

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

Ἀτένειδος: Ἐλευθώης.

15. A.P. VI. 246

This epigram is inscribed Φιλοδήμου οἱ Ἀργενταῖοι in the Palatine M.S., but there can be little doubt that Argetarius 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 διωξικέλευθος: of. A.P. VI.233.5 (Maecius) κέντρα τ' ἐναῖμιστα διωξικέλευθος, "which urge on the way" (apparently a ἀπ. λέγ), is remarkable as being the only hexasyllabic word which occurs in Argentarius' hexameters. φιλαπρόβατα: "fond of the nose", i.e. fastened to it.

The word is perhaps a ἀπ. λέγ. κυμὸν: of. A.P. VI.233.1 (Maecius) ἀμφίτετον ὑπενέκταν' κυμὸν, Xenophon De Re Eq. V.3: ὁ γὰρ κυμὸς ἀναπνεῖν μὲν οὐ κυλᾶει, δάκρυν ὡς οὐκ ἐὰ."

2. πετί φέρεροι: see Arg.13.1 note. ὀδοντοφόροι: apparently ἀπ. λέγ. 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. Κέμος: 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. Ψάκτερι: cf. A.P. VI.233.6 (Maecius) πειστὸν Ψάκτερι
κυψέλη οἰδὴροδετον. ἔρυστερεια: ="for drawing through the hair", apparently a ὁπ. λεγ.

6. μάστιγα: of. A.P. VI.233.3 (Maecius) ἐπιπλήκτεραν ἀπο-
ρεύτου ὁξυμοῦ/μάστιγα.

7. Κλεανχαῖτα: a Homeric epithet; see N 563 etc. Δινίτον: 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 wine-
1. Κάπνιν ἐισί Λάγυνε: cf. A.P. V.134 (Posidippus). Κεκρέντι ράβε Λάγυνε. μεθοφόρος: the personification is similar to that of Catullus XXVII.4 ebria acina ebriosioris. μεθοφόρος perhaps occurs here for the first time in Greek literature.

3. Ἐξελεξώνυμος: probably a ἀττική λέξ. The meaning of the word is well explained by A.P. V.135.2 (adesp.) στεινυ ὁθεγιαμένη στάματι. Ἁλτος ἔχεις: Homeric; cf. A 468 etc. (always occurs at the end of a verse in Homer).

4. στενοκύοτα: ="narrow necked"; apparently ἀττική λέξ. Cf. A.P. V.135.1 (Adesp.) μακροσθάλη, ἤναυχον; and Arg. 26.2 note. ψηφον ἀνθρακίσις: the ψήφος is the receipt given upon payment for a share in a cooperative party (συμβολη; 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. Ἀδίκαμος: cf. A.P. V.135.3 (adesp.) Βάκχου καὶ Μοῦσας ἐλεήλει καὶ Κυθηρεύς. μῦση: a common figure; cf. A.P. V.112.1 (Philodemos) τίς ὁ ἀμύντως/κύμων; V.191.7 (Meleager) ὁ μύσησ/οίδι κύμων, VI.162.2 (Meleager) μῦστην ὁδιν.. πανυχίδων, VII.219.6 (Pompeius Junior) μῦστην λόχυν, Argentarius 26.3 πενίθ..μῦση.

6. Ὑπήν: cf. A.P. V.191.2 (Meleager) κύμων σύμπλατον ὑπάνιον. Observe that σύμπλατον is used in v. 8 of Argentarius' poem.
7. Μέγαρον: 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), Hedylyus 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 fix-
ture in amatory verse. Cf. A.P. V.4 (Philodemus), 5 (Statylli-
us Flaccus), 7 (Asclepiades), 8 (Meleager), 166 (Meleager),
191 (Meleager), 197 (Meleager), 263 (Agathias), 279 (Paulus
Silentiarius); 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 Silentiarius).

1. τριγ.: 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. ἐπιταξε: 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 scribi-
mus illo;/ sternuit et nosis prospera signa dedit.

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

3. θεσσαλ.: perhaps the first occurrence of this word in
Greek. ei ο: probably = si enim rather than utinam. Ἀνάκτος:
the lamp is so called as being ὁ θες Ἀπόλλων, who of all the gods
is the Ἀνάκτος par excellence in Homer; cf. A 36, 75, 390, 444,
etc. He is addressed as Ἀνάκτος 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) ὑπὸ ἄνγχης τὴν παιδὰ ὀστὰ στέκει σε λέοντος, κύων, καὶ ὀμόν κελεῖ φέεσιν ἐσπαλοῦ. Comic apotheosis of a lamp occurs also in A.P. V.7.2 (Asclepiades) λύχνε, οὐ γεί Θεὸς, καὶ, and in the new comedy: Kock frag. adesp. 151-2 Bakyis θεόν ο ἐνόμισεν, ένδομινυ λύχνε, καὶ τῶν θεῶν μέγιστος, εἶ ταύτη δοκεῖς. Ἰεϊννο: the lamp is hung on a tripod. Naturally, there is also a reference here to the tripod of the Pythia.

16. 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 Anytē of Tegea, from whom (A.P. VII.190) Argentarius' poem is imitated:

"Ἀκείδη τὰ κατ' ἄνωθαν ἀμόνι, καὶ θεοκοίτα
τεπτηγη ξυνον τόμβον ἐνευξε Μυελω,
παρθενίον στάξασα κύρα δάκερθν, διόσα γαρ αὐτὰς
ποίης ο δουσθεχης ὑχετ ἐχω πραδας."

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. Altertumsf. VIII. p.74 f.) regards the present poem as a parody of Anytē. Argentarius' tone may be slightly more playful than Anytē's', but neither epigram is ἰβο.
to be taken au grand sérieux.

1. **Muvá ἴδε. Εἶκατο ὅμιλον**; cf. A.P. VII.190.2 (Anyte)

2. **Αὔτὼν κόσμον**; cf. A.P. VII.329.3 (Adesp.) παιῆς κόσμος,

3. **ἄδειαν Αἰγολότο**; cf. Zonas ἱδία., A.P. VII.190.3 (Anyte)

4. **Ἀγόγα κτλ.**; cf. A.P. VII. 189.3-4 (Aristodicus of Rhodes)

19. A.P. VII. 374

Epigrams on the cenotaphs of shipwrecked sailors are fairly numerous in the Anthology; cf. A.P. VII.285 (Glausus), 495 (Alcaeus of Messene), 496 (Simonides), 497 (Damagetus), 273 (Leonidas of Tarentum), 274 (Onestus), 275 (Gaetulicus), 539 (Perses), 271 (Callimachus), 272 (Callimachus), 532 (Julianus Aegyptius), and Arg. 21.

2. **ἐκοβλητέρος· μυέτορ**; "wept untold tears"; cf. A.P. VII.241.

1-2 (Antipater of Sidon) μυέτερ τετερμικόν τόμαμ πετι τέκε δυσαίος πιοδύς Ἡ - λεγάνδερ έμποτο Καλλίποτα, Kaibel Ep. Gr. 184.1-2 μυέτορ ἐποθεμένου τόμαμ πετε τέκε δυσαίος πιοδύς Ἡ - λεγάνδερ έμποτο Καλλίποτα, Kaibel Ep. Gr. 230.4 μυέτορ οὐρομένα,
Kaibel Ep. Gr. 1089 Μυρία...μηνεμον; cf. ibid. 194.)...Δαιμόνια...obviously not the Lysideic of Arg. 6 and 8.

3. Ψεύστης: cf. A.P. VII.273.6 (Leonidas) Ψεύστης δ’ οίνος έπεσον λίθος, VII.275.5 (Gaetulicus) Ψεύστην...τόμφον...

αιθυίας: a recherché synonym for δεώσα. The verb occurs again in Arg. 20–8 and 25.1 κενὸς τάφον: cf. A.P. VII.539.6

(Perses) κενὸν σώμα, VII.497.2 (Damagetus) κενὸν...τάφον, Arg. 21.1 κενὸς τάφος, VII.271.4 (Callimachus) κενὸν σώμα.

With vv. 2–3 in general compare A.P. VII.652.7–8 (Leonidas of Tarentum) Τίμαρης δὲ κενὸν τέκνον κεκλαυμενὸν ἀθεών...τύμβον...δακρύει παίδα Τελευταήσειν.

4. Αἰθυίας: this sea bird, the shearwater, is frequently mentioned in connection with storm or shipwreck; Aratus 296 κατὰ κολυμβήσαν αἰθυίας, Apollonius Rhodius IV.966–7 κατὰ βένθος ἀλήκτιον αἰθυίας / ὕδων, A.P. VII.285.3–4 (Glaucus) δοτέα...αἰθυίας γνωστὰ μόναις, VII.277.4 (Callimachus) αἰθυίᾳ

δίσσα θαλασσοπόρει; cf. also VI.25.2 (Adesp.) εὐστιῆς αἰ-

θυίας ἵχνυμολοιοὶ λέπας, VII.652.56 (Leonidas of Tarentum)
καμήξειν ἢ ἵχνυμολοι λαρίσεοι / περὶ θυγνὸν ἄτυχος εὐεὶ ἐπ’

αἰγιαλῶς, VII.654.5–6 (Leonidas of Tarentum) ἀλόγωνς λαρίσεοι / κέκλαυμαι, VII.295.2 (Leonidas of Tarentum) τὸν αἴθυίας πλείονα

νησαμένον. The Latin poets mention sea birds in similar passages;

cf. Propertius III.7.11 sed tua munc volucres astant super ossa

marineae, Ovid Heroides X.123 ossa superstabunt volucres inhu-

mata marineae? Αἰθυίας: "comrade"; from ἁπαροθέων, "row
together", is apparently a γιον. λέγ.
5. \textit{πυταγόρευς}: this uncommon name is probably used here because the first syllable suggests such words as \textit{πύως, πυκτός}, \textit{πυξίς}, although in actual fact it is derived from \textit{πυτός} = \textit{σφενων} + the common termination –-agoras. Cf. Fick-Bechtel, \textit{Die Griechischen Personennamen}, Göttingen 1894, p.236. Only two other men named Pnytagoras are known to us, viz. the prince of Cyprus mentioned in Isocrates 208c \textit{et al}, and the king of Cyprus of Diodorus XVI.46 etc. \textit{Αἰγαίην ἀλα}: cf. A.P. VII. 631.4 (Apollonides) \textit{Αἰγαίου κόμα πλων πελάγευς}.

6. \textit{πνευμαχους}: \textit{άπαξ} 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 \textit{κάλους πενυμαχους} are the reefs of the sails (\textit{not} hawser; cf. \textit{πόντων} v.1, \textit{Αἰγαίην ἀλα} v. 5, \textit{δεόμον} v.7), which are shortened (\textit{στελάονται}) because of the north wind. \textit{κάλους}: this, the Ionic form, seems preferable here to the more common Attic form \textit{κάλυς} which is read by Plan.

7. \textit{άλλως καί ὕπατος}: Homeric. Cf., e.g. a 6, where the expression is used in the same position in the verse. \textit{ναυτίνων}: apparently \textit{ναυτικόν}; the word is unexampled in this sense.

8. \textit{ἀκατοί}: often used in the Anthology of Charon's skiff, and so = \textit{cymba}; cf. A.P. IX.242.8 (Antiphilus) \textit{πλωση ἐπ' οἰ-κεῖνς εἰς ἀληθὴν ἀκάτοι IX.279.1 (Bassus) ηθαῖν 

1-2 (Antipater) \textit{ἐς ἀκάτοιο/κυκτοῦ}. - The conceit is utterly frigid.
20. A.P. VII. 384

The anous vinosa 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 σκωμνικά 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 (Gastulicus).

1. Βρομίος: 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. Ἡ νύ: Apollodorus III.4.3 Διόνυσον γεννᾷ ζεός λύσας τὰ ἐάμματα, καὶ δίδωσιν Ἐρεμίῳ. ὡς δὲ κομίζει πρὸς ἄνω καὶ Ἀθάμαντα καὶ πείθει τέφεκν ὃς κόρην. Cf. also the references in Roscher Lex. s.v. Athamas pp. 670-671.

2. λάλος ὑμπελίνῳ: cf. A.P. VII.353.3 (Antipater of Sidon) φιλάκεντος καὶ ἀείλαλος , VII.423.1-2 (Antipater of Sidon) τὰν μὲν ἀεὶ πολὺν δικόν ἀεὶ λάλον. τὰν δὲ μέθας σύντροφοι. In the present passage ὑμπελίνῳ seems to be used in the unexampled sense of "given to wine". Αριστομάχη: 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. ἦταν: Sophocles Philoct. 706 οὐ φοβοὺν ἦταν γὰς στόρον. ὁπέδυο: like Homer's ἄβονα δύνεαι (Z411). Contrast the solemn τὰν ἦταν ὁπέδυος ἄβονα of A.P. VIII.164.3 (Gregorius Theologus). ἐμαύρωνν ὀνείρα: Jacobs is
probably wrong in regarding this expression as the antonym of πνεύμονα οἶνῳ τέγγειν (cf. Alcaeus 94.1 Diehl). I should prefer to translate "the breath of life died away within her".

5. πέλινοι κάλπτυν: if the text is sound, κάλπτυν 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 quaeasor Minos urnam movet, Statius Silv. II.1.219 immensis urnam quatit Aeacus umbris.


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. χαλαίαγχεα: this strange name, which is not used elsewhere by Argentarius, is derived from A.P. VII.273.4 (Leonidas). Κενετος τόκος: cf. on Argentarius 9.1.

2. διήρκουν ἐνδρομέωτα πέμων: the Syrtis. Cf. A.P. VII.273. 4 (Leonidas) διηρκοῦ μέσω τῶν πελάγεων, VII.293.2 (Isodorus of Aegae) ἄλος λυμόσως κύμασιν κατέκλυσεν. The verb ἐνδρομέω, 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. *avemos*: "track", "sweep". *Neiros*: Orion sets at about the end of October or beginning of November, a time when the constellations are in a position to be seen. *Hesiod Op. 621 ff.*

*Cf.* A.P. VII.222.1 (Theodoridas) ὑπ’ Νείρωνι κυκτηθείς / πόντος, VII.273.2 (Leonidas) ἀνοφεῖνς κύματα πανδυσίης / ἔμακα Ὀείρων.

4. *oimati*: construe with *ἀνεστερίζον*; the hyperbaton is harsh. *Pandusios*: a rare word, perhaps a τέσσαρες λτγόμενον; *cf.* Leonidas quoted on v. 3, and A.P. VII.502.4 (Nicaenetus) ἐκέφαν ἄλεσε πανδυσίη.

5. A commonplace in poems upon this theme. Homer has φώκης καὶ ἱχνὸς κύρια γενέσθαι (o 480) and κέιτο μετ’ ἱχνος, οὗ ὁ ἀρχιπελήγον οἱ ἀπολισμένοι ἄγνας (Φ 121 ff.) whence the idea is repeated *ad nauseam* in the Anthology: *cf.* VII.286.6 (Antipater of Thessalonica) ὄλεος μοχθήσας ἱχνος καὶ πελάγει, VII.274.3 (Onestus) τὸν ἄφον φαγὸν ἱχναί, VII.275.4 (Gaetulicus) ἔπησεν θηρῶν μνήμας εἰναλίων, VII.276.1-2 (Hegesippus) ἐξ ὀλὸς ἡμίβρωτον ... ἀνέδει, VII.288.3 (Antipater) σάφην γὰρ ἐν πόντῳ φαγὸν ἱχναί, VII.294.5-6 (Tullius Laurea) τίς οὗ νόσον ἵχνατε εἰπον ἐμεναί, οὐθεν τιμή, οὐθεν ὀξύτο, φαγὸν; Propertius III.7.8 et nova longinquiss piscibus, esca natat, Ovid Ibis 148 nostroque longinquiss viscera piscis edet.

6. *Kophi*: *cf.* A.P. VII.272.4 (Callimachus) ἄλλως οἴνομα τύμφος ἕκατον, VII.392.6 (Heraclides) κώφιν στραχύμενοι λίθοι.
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of the epigrammatic style which derive from the inscrip-
tional origin of the form. Cf. Arg. 31.1, 37.1, and the use of
viator and hospes in Latin epigrams. μητρὲ καὶ μακῆ: of. A.P.
XIII.21.7 (Theodoridas) τῶν νακη, μὴ μαλλιόμενα. Popular disap-
proval of individuals was sometimes shown by stoning their
tombs; cf. Euripides El. 326 ff. μήθι δὲ μηθεὶς τῆς εμῆς
μητρὸς πόσις/δ' κλείνος, ἥς λέγουσιν, ἐνθρωπείς τάφῳ/πέτως τε
λέω τίνι μνήμα λαίνον πατεύς, Ovid Trist. III.11.26 quid
cinerem saxis bustaque nostra petis? So according to Sueto-
nius (Calig. 5) Gaius' temples were stoned on the day of his
death.

Arg. 21.6 note.

7. κοινάς: cf. A.P. V.175.7 (Meleager) ἄρετο γίνας πάγκοιιν;
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 Chrysos-
mostus XII.7 f. and LXXII.14 f., both of which passages have
as their source an Aesopic fable. Elagiac 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 such material was manifested in Hellenistic times
by Demetrius of Phalerum; cf. Diogenes Laërtius V.5.80. Sever-
al fable-epigrams are preserved in the ninth book of the
Anthology, e.g. IX.273 (Bianor), IX.11 (Philippus), IX.12
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blackbirds is often mentioned in the Anthology; cf. XII.142 (Rhianus), IX.345 (Archias), IX.76 (Antipater of Sidon), IX.396 (Paulus Silentiarius).

8. ὅπερ: observe the Dorism. οὐκονίζεσθαι: similarly in A.P. IX.343.5 (Archias) a blackbird is spoken of as a member of the ἀοιδοπολον γένος. Ἐφόμενοι: cf. Arg. 20.1 note.

24. A.P. IX.161

1. ἰδιόδου: 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 (magnaque pars eius in nominibus est occupata, Quintilian X.1.52). For example, Hermesianax called him πάντως ἔρενον ᾗτοςι (7.22 Powell), and Callimachus τὸν μελεπότατον τῶν ἐνέον (A.P. IX.507.2-3). Aratus was considered a Hesiodus redivivus (ibid.), Euphorion values him highly (cf. F. Scheideweiler, 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. ἱππολού: this older orthography was
revived during the Roman period; cf. Liddell-Scott-Jones s.v.

2. Ἰκέρνα: 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. ἑξ: the lengthening of this word in ἁρσι is Homeric; cf. a 56 etc.

4. ἔγα = Hesiod's ἔγα καὶ ἥμεραι, but there is a play upon the expression ἔγα παρέκειτο "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


3. τὰ μὲν... δὲ: cf. A.P. XVI.207.4 (Palladas), where things are on a somewhat larger scale: (Ἐρως) τῇ μὲν γὰρ γαῖαν, τῇ δὲ θάλασσαν ἑκεῖ. ἄκινος: "down on". - There is no MS. evidence for the subjecti vicissitudo exquisitor defended by Stadtmüller.

4. ἀμφιπόθηκης καθι: of. A.P. XII.93.6 (Rhianus) οὐρανίθη ὁ ἄμφιπόθηκης καθι, XII.96.4 (adesp.) οὐρανόθη ἀμφιπόθηκης καθι. The verb ἀμφιπόθηκης, which does not occur outside of the Anthology, is apparently always used in the perfect. αὐθαίρητα: since the alpha is long this must be nom. fem. rather than adverbial accusative.

5. ἄρωτολογιῶν: of. A.P. V.180.1 (Meleager) ἄρωτολογιῶν Ἐρως, καὶ ἄρωτολογιῶν: 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., ὃλιγον, 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 οὐδὲ ὃλιγον = πολλῷν.
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.)


3. πινυς: 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). μικτὴ: cf. Arg. 16.5 note. αμακεστράχη: "which receives little" (Jacobst) seems a better rendering than "bringing a small contribution" (Liddell-Scott-Jones). The word is apparently a ἀπ. λεγ.

5. μικτὸς: observe the pun on the two senses of μίγνυς. ἀνυφετώς: = "unwedded" and unwatered. παρεῖς: since the Alexandrian period ὠφελον and ὠθ' ὠφελον 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
ei γὰρ καὶ εἰδέω.

6. τὸσιν = "husband" and "drinking".

27. A.P. IX.246


1. ἐχοασθης, ἴδεα: the rhythm and collocation of words recalls A.P. VII.20.1 (Simonides) ἐσφέσθης, γηραιεί.

2. νησαμόν: the metaphor is frequent; cf. e.g. Juvenal XI. 60 cum ventre laganae, A.P. IX.232.2 (Philippus) ἐναστεφόρεσαν (κύτος) ἑρχιακάς κάρειτας. Here, of course, there is a pun. χευμένη = "spill" and "give birth"; cf. the use of effundere in Latin (Juvenal II.33). Βρώμων: metonymy.

3-4. Observe the mock heroics and the word-play Δίος-Δίμωνος, which is reminiscent of Aristophanes' Δίνος (Nubes 828 etc.). Κεφανών: occurs only at end of verse in Homer.


28. A.P. IX.270

The point of this rather beautiful little poem, given the
The title *Angelorum Chori* by Mackail, seems to be original with Argentarius.

1. *χορός ἄστεων*: cf. Euripides *El.* 467 ἄστεων τ' αἰθέειοι χοροί, Mesomedes in *Solem* 17 χορὸς ἐὔδος ἄστεων, Statius *Achilleid* 1.643 vidit chorus ommis ab alto/astrorum. Mackail aptly quotes Milton *Comus* 111-112: *We that are of purer fire, imitate the starry quire.*

2. *τέλευτα ἄστος*: the readings of both *Pam* and *Plan* fail to yield satisfactory sense. The *χορός* 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. *ἀνθοβόλον*: apparently ἀπ. λευσ. The adjective is proleptic and = "garlanded". Ἀνθοβόλος, "flower-shedding", the reading of the MSS., is rather awkward even if taken proleptically. For the distinction between ἀνθοβόλος (passive) and ἀνθοβόλος (active) cf. Schol. Hom. I.354: ὅτε διαφέειν τῷ λιθόβολος τῷ λιθόβολος τῷ μὲν γὰρ παποκλλάτων σημαίνει τὸν λίθου βάλλωντα, τὸ δὲ πεποκλλάτων τὸν ὕπο λίθου βεβλημένον.

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

4. *ἐπορέησα*: "I awakened". The verb seems to have been used only here and in Plutarch *Em.* 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 *εὐκοσμον*, v.5. *Δύνας*: the
heavenly lyre, corresponding to Argentarius' θηκτής, is of course the constellation Lyra Orphæi, 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, ὁ Όρεαν ὑπὲρ καὶ σὺ φέεις ἀστερόεντα κύνη

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.


2. ὑκτεὶ ἀποπτάμενος: 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) ἐξ θεινὸν ἐκ κοίτας, ὑκτεὶ ἀποπτάμενος (Ἰεως).

3. θρήσπτηρα: cf. A.P. XII.137.5 (Meleager) ὁ ἅμα φίλα θρήσπτηρα
χάρις; Aristaenetus 1.25.61 τοιαύτα μοι παρ' αυτῆς τα τρέφεια. All these phrases are reminiscent of Homer's τοκέων Θέατεα ἀπέδωκε, P 302.

4. Κροίνελιν: 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 βασίλευν ἔθεσον, together with the subsequent menace ἔγοντα γηὔσης τοῦτα τὰ πικέα μέλη. Ὁ σαράπης: in statues Sarapis 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. ὑπερτής βουλεύτω: i.e. you will be sacrificed. Cf. A.P. XII.24.3-4 (Laurea) ἐρείξειν οὐκ ἀποφημή τὸν ὑπερτής βουλεύτω, ὅν εὐχωλαῖς ὑμολόγησα τεαῖς, XII.25.2 and 5 (Statylius Flaccus), XII.27.2 (Statylius Flaccus).

30. A.P. IX.554

1. The name Heraclia, which is not used elsewhere by Argentarius, but which occurs occasionally in other epigrammatists (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. Stadtmüller adopts Jacobs' emendation καλῶν.

2. Κέντρο: 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. ἔλκυρε: i.e., were you forced to this vicious practice? ἔλκυρε: of. Homer’s ἔλκυρε ἡ αἰτία (P 439). ἔβαζαμενος ἡμῶν: of. A.P. V.248.2 (Paulus Silentiarius) ἔβαζαμενη ἔβαζεν ὑπὸ τοῦ τρόπου ἀπὸ ἔρυσας.

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

6. ἐκεῖθεν ὡς: = amare Heben and osculari pubem. Κέντρον: to be taken with οὖ: "have you resolved...?"

31. A.P. IX.73ε

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 τύπος 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. ἔδεικτε: for the conceit of. 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 Thyllus, X.6 Satyrus, X.14 Agathias, X.15 Paulus Silentiarius, 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. ἀποθν. περιεχόμενα: cf. A.P. X.6.5 (Satyrus) περιεχόμενα λύσε. eisechomen: here used in the perhaps unexampled sense of "well-moored."

2. ἐκτροχα: "well-rounded," sc. by the wind; cf. Euripides Ion. 19. ζεῦπτα καρφα: cf. A.P. X.2.7 (Antipater) καρφα... πετονιζοτε, X.5.6 (Thyllus) καρφο ζεύπτε ζεύπτε καρφο, X.15.6 (Paulus Silentiarius) καρφα κυρτωπαντες.


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) καρφος Ζεύπτεος, X.6.1 (Satyrus) Ζεύπτεος πολτόκου διαθεν θημα, X.16.7 (Theaetetus) φιλοζεύπτεος γαληνης, and especially VII.668.2 (Leonidas) μαλαιη κελιδη κελιδη Ζεύπτεος.

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

6. Cf. A.P. X.2.3-4 (Antipater) πλάσσει μὲν ὑπάρχοντα γνέφα κελιδῶν ὁικία, X.5.1 (Thyillus) πηλοομεὺσι κελιδόνες, X.14. 5-6 (Agathias) κελιδών κἀφετσι κολλητὸν πηλομένη θάλαμον, X.16.5-6 (Theaetetus) φιλόποις ὑπὸ γείτων δόμινος τεῦχασα κέλιδων ἔκγυνα πηλοκύτωις ζεινοδοκεί θαλάμος. The nests and domestic habits of the swallow are described by Aristotle (H.A. IX.7) and Pliny (H.N.49 ff.) κελέσσι: exquisitus for ἐμφίησε, ἐγκεφαλόη or the like; cf. Aristophanes Ranae 679 ff.: κελέσσιν ἀμφιλάοις ὁικία ἐπικρημεται θεμίσι κελιδών. καρφίτης: "made of straw"; apparently a ἀπ. λευ. πηλοομεύομεν: "builds of clay;" the verb occurs only here and in A.P. X.5.1 (Thyllius). 

7. ἄυβερα: cf. A.P. X.1.3 (Leonidas), X.5.3-4 (Thyillus), X.6.2 (Satyrus), X.16.1 (Theaetetus). ἤπειρῳ: 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 λίμενίτις X.1.7, λίμενοφρήτης X.5.8, αἰγιαλήτης VI.33.1. 

33. A.P. X.18

1. ἀνέκο: implies a nominative Gobrys, 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. φιλεράτεια: "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 symptic poems; cf. A.P. V.135.3 (adesp.) θάκκον καὶ Μούσεων... λάτει καὶ Κυθερίης, VII.27.9-10 (Antipater of Sidon) τεισοδίς γαρ, Μούσαιοι Διονύσιο καὶ Ἐρωτικοπέδας, κατεσπείσθη πᾶς ὁ τεος βίοτος, Solon XX Diehl ἢγαν δὲ Κύπερνος γενοῦς ηνοι καὶ Φίλα καὶ Διονύσω/ καὶ Μούσεων δὲ τίθην ἄνθρακεν εὑρεσίνας, Anaereon XCVI Diehl 3-4 άλλ' ἄστις Μούσεων τε καὶ άγλαὶ ὡς ἄφιδιτης / συμμίσθων ἑρατίς μνήμηται εὑρεσίνας,
Horace Carm. 1.32.9 f. Liberum et Musas Veneremque et illi/ semper haerentem puerum canebat.

3. ἀναποδηπτεῖο: δεέπω is often used in this metaphorical sense; cf. Pindar fr. 209 ἄτελθη σοφίας κατέφων δέπειν, Pyth. VI.48 θάκην ὀμφαλὸν ὀπεσθήλην ὄμοιον ὄρεστον, σοφίαν οἵν μυθοί Πειείδων; A.P. 716.3 (Dionysius of Rhodes) δεκάμενος σοφίν.

3-4. Observe the chiastic order: Dionysus, Cypris, Pherides; skill, loves, cups.

34. A.P. XI.26

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


3. ἀδίκον: cf. A.P. XII.119.5 (Meleager) ἡ προδότας κατίστος ἔφος (βάκκος). δήενεκεν: (= ὡς έννεκεν) is a by-form of ἔθουνεκα (= ὡς ένεκα).


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.455 (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 (Asolepiades).

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

2. αὐγὰς ἀράν θηλίου was, of course, synonymous with ἵππον from Homer (Π.188) onwards. Cf. A.P. VII.x19.3 (Pompeius Junior) οὐκέτι χευσακάλινον ὀρᾶ ὀρόμον θηλίον , VII.601.3 (Julianus
Bάγχους ζωδίων πύκνα. Είκε: 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 δὲ σοι κταί: "and mark you: even if the wisdom of philosophy is eternal.." σοι is probably an ethical dative.

Κλέανθῳς καὶ Ζήνῳ: Cincius is a Stoic. Cf. A.P. V.134.3-4 (Posidippus) οι μάθηται Ζήνῳ δ' οσφὸς κύκνος, ἀ τε Κλέανθῳς /μοῦσα,
κέλει δ' ἔθην ὁ γλυκύπτικος Ἑρως. The exhortation of XI.50.5-6 (Automedon) is similar: ταῦτ' εἰδώς σοφὸς ἵσθι. μάθην δ' Ἐπίκουρον
ζασσόν, ποῦ το κενὸν ἔστείν, 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 1001 causa here. - Note that this epigram begins and
ends with Antigone's name; cf. Arg. 24.
1. Ἐνεκτέτατος: the name is used only here by Argentarius. 

Παλαμάτας ... πενε ... Πενικτέτας: Argentarius uses an equally strange figure in 11.1. The present phrase is similar to Alexis 19 Kock 3-4 ἡμέρας δέομας κλείτων; cf. Quintilian XI.3.126. urbaneque Flavos Verginius interrogavit de quodam suo antiscipistine quo milia passuum declamasset.

2. ἦληυ: Homer's beggar (σ 1-6), proverbially poor; cf. A.P. XI.209-3 (Ammianus) ἤεῦφ εἰμικος, ἔχων ὑδάτων πλέον οὐδὲν, Martial V.39.9, VI.77.1, etc.

3. ἐνδὲ κενοῦ: the preposition ἐνδὲ is used here because εἰς virtually = ἐνδάκτην. σφραγος: of. Arg. 9.2 note.

ἀντίκα ρουχα οικεῖα: 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 (Aedesp.), 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 Π and preserved in Plan alone.

1. The ὠφίκτορος remarks ὠφίκτος (sc. ἤκτος), and the god replies οἴδα - ὀπικοτάτηγα. 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. ὠφίκτος: cf.
5. Cf. A.P. XVI.240.7-8 (Philippus) τὰ μὰ κατεσθων/αὐκα, δὸς εὐθύμως ἴσχαδα τὴν ὁπίσω. For similar puns cf. A.P.XI.388.7 (Nicarchus) ἔκεινοι ἱνειμόσεντες and Martial 1.65.3-4 dicemus ficos, quas scimus in arbores nasci, dicemus ficos, Caeciliane, turos.

6. Ἰσίοτας κτλ.: cf. Aristotle E.N. 1129a8 τὸ μὲν δίκαιον ἀξα τὸ νόμιμον καὶ τὸ ἴσον, τὸ δ’ ἁδικον τὸ παράνομον καὶ τὸ ἁνισον, Plato Gorgias 484a τὸ ἴσον χεῖρ ἔχειν καὶ τούτο ἐστι τὸ καλὸν καὶ τὸ δίκαιον. Philippus expresses the same idea with the homely proverb δὸς, λαβε (A.P. XVI.240.6).
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Cf. also the literary histories of Susemihl, Krumbacher, Croiset, Christ-Schmid, Rose, and Wright; and the various entries in Pauly-Wissowa especially Anthologia (Schmidt-Reitzenstein), Argentarius (Erzroska-Reitzenstein), Epigramm (Reitzenstein), Philippo von Thessalonike (W. Peek).

The above bibliography is, of course, merely a sketch.

For further details see, besides Marouzau and the Bibliothecae Classicae, the footnotes to the introduction of volume I of Waltz's Budé edition.
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