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THE EPIGRAMS OF POLLIANUS¹

Five epigrams ascribed to Pollianus, are preserved in the Anthology. Nothing is known concerning the life of this author; he is not mentioned in any other source in extant Greek literature, while his own epigrams are devoid of any information about his life or of any known contemporary individual².

Four of his epigrams are satirical (*A.P. XI* 127, 128, 130, 167) while the fifth (*A.P. XVI* 150) is on a picture of Polyxena by Polycleitus. Three of those satirical epigrams come from a section of satirical epigrams (*A.P. XI* 127-137) «on poets», together with epigrams by Lucillius and an epigram by Cerealius; Pollianus' fourth satirical epigram comes from the section of epigrams (*A.P. XI* 165-173) «on misers», together with epigrams by Lucillius, Nicarchus, Philip and Antiphanes.

Since the epigrams of Pollianus are not included in the *Garland of Philip*, the lower date limit for his life can be the second half of the first century A.D., whilst the upper limit must be placed in the years of Diogenianus, who had almost certainly included Pollianus' epideictic epigrams in his Anthology³.

Our epigrammatist like Nicarchus, Ammianus and perhaps Leonidas of Alexandria, is strongly influenced in subject, language and style by Lucillius, cf. *RE s.v.* Lucillios 1785, whose *floruit* is in the second half of the first century A.D.; thus we may assume that Pollianus lived between the end of the first and the beginning of the second century A.D. in the early years of the reign of the emperor Hadrian (117-138), and this seems to be the only firm date for his life.

1. I am deeply grateful to Dr. H. White, King's College, London, and to my colleague Dr. J. Perysinakis for their kind help and useful comments.

2. The only secondary sources for Pollianus are Peek's article in *RE s.v.* Pollianus 1, 1411f., and F. Jacobs, *Animadversiones in Epigrammata Anthologiae Graecae*, Lipsiae 1803, vol. 13, p. 940.

3. For the Anthology of Diogenianus cf. G. Weigard, *RhM* 3(1845) pp. 552-557, P. Sakolowski, *De Anthologia Palatina Quaestiones*, Leipzig 1893.



Apart from Pollianus the epigrammatist, there are also other persons called Pollianus, none of whom is, unfortunately, identified. The name Πωλλιανός seems to appear first in the late Hellenistic period and it is of Roman stock or at least quite Romanized¹; it is not uncommon in inscriptions of that era both from mainland Greece and from the eastern provinces of the Roman world, but it appears very rarely in literature².

As far as language, style and metre are concerned we cannot reach a conclusion from the surviving five epigrams but we may note a few points:

Pollianus shares some elements of resemblance in subject, vocabulary and style with Lucilius, the pioneer of the scopic epigram, but our epigrammatist has been also influenced in his literary devices and wording by Roman satirists, namely Persius and Martial³ and also by Plato⁴.

Pollianus' vocabulary is epic, mixed with Homeric rarities and words from tragedy and prose; this juxtaposition combined with sound patterns such as alliteration and repetition gives vividness and naturalness to his language.

All the hexameters have a main caesura, which usually is followed by a bucolic caesura⁵; there is never a fifth foot spondee, but we might note *A.P.* XI 128, where all three hexameters of the epigram have a fourth foot spondee. There is only one proparoxytone hexameter end in *A.P.* XI 130.1 λέγοντας cf. note *ad loc.*, but Pollianus seems fond of ending the hexameter with a monosyllabic word after a bucolic caesura; four of his thirteen hexameters end with a mono-

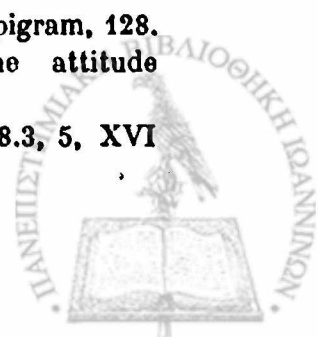
1. Confusion between proper names in Πωλ(λ)- and Πολ(λ)- is quite common at this time, due perhaps to Roman influence e.g. Πωλλίων / Πολλίων, Πῶλος / Πρόλος, Πῶλ(λ)α / Πρόλ(λ)α, etc; on the -λλ- for the Latin doubled -ll- found mostly in inscriptions cf. O. Rossbach, *Jahr. f. Philol.* CXVIII (1891) pp. 100ff.; thus there is not a need to distinguish between *A.P.* XI 127 headed Πολλιανοῦ and the other epigrams of Pollianus, since common theme and language favour one author.

2. The name appears in literature elsewhere only in an odd epigram by Ammianus, *A.P.* XI 228, and also in Plutarch in the form Πολλιανός, *Conj. praec.* 145A

3. Pollianus' critique on Callimacheanism *A.P.* XI 130 seems to be directly influenced from Latin Satire.

4. Cf. *A.P.* XI 127.4 the Platonic idea of *μανία* is reversed in this epigram, 128.6 the metaphorical use of *δολιχος* for long written epic poems, 170.1f. the attitude towards lending money.

5. There are four hexameters without bucolic caesura, *A.P.* XI 128.3, 5, XVI 150.3, XI 130.1 (an Homeric quotation).



syllable¹. There is only one oxytone pentameter end, *A.P.* XVI 150. 4 *χερί*, if the emendation is correct²; there is also one six-syllable word at the end of the pentameter, *A.P.* XVI 128.2, cf. note ad loc.

Pollianus admits elision of words commonly in his epigrams, more frequently than other epigrammatists³; epic correption is attested only in one of his epigrams thrice: *A.P.* XVI, 1 *Πολυξένᾱ οὐδέ* (correption at the bucolic caesura)⁴, 5 *λίσσειται* ᾶ, 6 *κεῖται* ὄλος (correption of a two syllable verb form).

Enjambement between distichs is avoided, the sense is complete at the end of the pentameter, while enjambement between an hexameter and the following pentameter appears frequently, *A.P.* XI 127.1, 3, 130.3, XVI 150.1.

I

A.P. XI 127 ΠΟΛΛΙΑΝΟΥ

*Εἰσὶ καὶ ἐν μούσῃσιν Ἐρινύες, αἷ σε ποιοῦσιν
ποιητὴν, ἀνθ' ὧν πολλὰ γράφεις ἀκρίτως.
τοῖνν, σοῦ δέομαι, γράφε πλείονα· μείζονα γάρ σοι
εὔξασθαι ταύτης οὐ δύναμαι μανίαν.*

Tit: *Πολλ-* PPl 1 *Ἐριννύες* et *ποιοῦσι* Pl 4 *μανίαν* Pl.

Translation by Paton⁵:

«There are in the field of poetry too Avengers, who make you a poet, and therefore you write much and without judgement. Now, I ent-

1. The device is limited in the Hellenistic epigrams and in the Garland, but it is expanded among later epigrammatists; proportion of monosyllable endings in Lucillius is 5.1%, in Nicarchus is 9.5%, in Lucian and Rufinus is 6% while Ammianus offers 12.5%; the nonosyllable usually comes after the bucolic caesura but Ammianus freely breaks this rule *A.P.* XI 13.3, 14.5, 413.5 while Nicarchus in three cases *A.P.* XI 110.7, 162.3 (where he quotes a phrase) and 252.1 admits a monosyllable hexameter end without a bucolic caesura. For this metrical rule cf. P. Maas, *Greek Metre*, transl. H. Lloyd-Jones, Oxford 1962 & 96.

2. Not counting *θεά* *A.P.* XI 130.8 which is an Homeric quotation; later epigrammatists admit such oxytone pentameter endings quite freely, Lucillius and Nicarchus 8.3%, Lucian 5.3%, Strato 9%, Diogenes Laertius 10%, cf. D.L. Page *The Epigrams of Rufinus*, Cambridge 1978 p. 30.

3. Cf. D.L. Page *op. cit.* pp. 33f.

4. For correption at the bucolic caesura and for other peculiarities in prosody and metre in the epigrammatists of the first century A.D., cf. D.L. Page, *Further Greek Epigrams*, Cambridge 1981 p. 512.

5. W. R. Paton, *The Greek Anthology*, Loeb 1918; I follow the Loeb translation except for those points where it was necessary to modify it.



reat you, write still more, for no greater madness can I beseech the gods to give you than that».

On a poet whose poems are unfashionable; the epigram heads that section of satirical epigrams against poets in the eleventh book of the Palatine Anthology, epigr. 127-137. The attacked poet is not named like *A.P.* XI 130 by the same epigrammatist, 129 (Cereal.), and it is very doubtful if Pollianus had any particular poet in mind; probably he condemns poets who write much and without judgment, and this may well mean that his attack is against the traditional epic school of poetry; on bad poets who always compose cf. *A.P.* XI 131 ff. (Lucill.). This type of *Verspottung* is already developed in Hellenistic poetry and it is fully utilized by Lucillius and his circle, cf. F.J. Brecht, *Motiv und Typengeschichte des griechischen Spottepigramms*, Philol. Suppl. 22, 1930 pp. 33f.

In its form the epigram is very well constructed; it consists of two elegiac couplets, with the situation outlined in the first couplet, while in the second Pollianus gives the «punch-line» of the epigram. This type of construction seems to develop under the influence of contemporary rhetoric, and is evident in the epigrams of Martial¹, Lucillius and Lucian.

The phrasing of the quatrain is neat and pungent, with echoes from hymnal vocabulary l. 2 ἀνθ' ὧν, l. 3 σοῦ δέομαι, l. 4 εὔξασθαι, mixed with prose phrases l. 2 πολλὰ γράφεις, the accumulation of monosyllable words, the noticeable *Wiederholung*, l. 1f ποιῶσιν ποιητήν, the word play l. 2f. πολλὰ γράφεις / γράφε πλείονα, the anaphora of the personal pronoun σε/σου/σοι and the homoioteleuton in almost every line of the epigram. As far as prosody is concerned we may notice the shortening οι in the verb ποιῶσιν l. 1 attested frequently in late epigrams.

Line 1

Εἰσι καὶ ἐν μούσῃσιν Ἐρινύες, αἱ σε ποιῶσιν

All the editors write ἐν Μούσῃσιν in the sense «among the Muses» «inter Musas», so Paton, Dübner respectively, *ad. locc.* First of all, such a juxtaposition of Muses and Erinyes seems not to appear elsewhere in Greek literature; secondly, since the relative αἱ clearly refers to Erinyes, what then is the meaning of «among the Muses are

1. Cf. K. Barwick, *Martial und die zeitgenössische Rhetorik*, Ak. Phil. -Hist. Kl. civ, 1 Berlin 1959.



Erinyes who make you a poet»? I prefer to print ἐν μούσῃσιν in the sense «in poetry»; the word is used in this sense, mostly in dative plural, both in poetry and prose, cf. W.S. Barret, *Euripides Hippolytos*, Oxford 1964 p. 242 and for the Anthology, *Index s.v. μούσα*; the meaning of the line under discussion is that the Erinyes occupying themselves with poetry have pronounced you a poet¹.

καὶ in the line under discussion is *responsive*, a common use in all literary genres, cf. Denniston, *Greek Particles* p. 293; Pollianus employs it elsewhere in *A.P.* 128.5, 6.

Line 2

ποιητήν, ἀνθ' ὧν πολλὰ γράφεις ἀκρίτως

ἀνθ' ὧν: This is a unique place of the phrase before the pentameter caesura; ἀνθ' ὧν stands usually first in the hexameter and it is common in the anathematic epigrams to denote the dedicator's «response to the god», cf. B. Lier, *Ad Topica Carminum Amatoriae Symbolae*, progr. Stettin 1914, p. 71.

πολλὰ γράφεις ἀκρίτως is a variation of the Homeric θ 505 τοὶ δ' ἄκριτα πολλ' ἀγορεύον.

πολλὰ γράφεις is found only in prose Xen. *Cyn.* 13.2 πολλὰ αὐτοῖς γέγραπται; compounds such as πολυγραφέω, -γράφος, -γραφία are used as literary criticism terms to qualify prose writers in late antiquity, cf. D. L. 10.26, Phld. Rh. 1.143.5, etc.

ἀκρίτως: On ἄκριτος used as *terminus technicus* in literature cf. *Dictionary Griego-Español*, tomo 1, Madrid 1980 s.v. ἄκριτος E.

Line 3

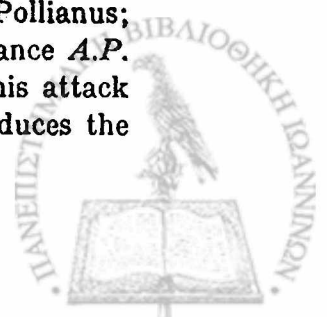
τοίνυν σοῦ δέομαι, γράφε πλείονα· μείζονα γάρ σοι

Note the anaphora with polyptoton of the pronoun σοῦ/σοι, its emphatic position at the end of the hexameter and the word play with μείζονα-πλείονα. On the monosyllable σοι placed at the end of the line cf. p. 11 n. 1 above.

Line 4

εὔξασθαι ταύτης οὐ δύναμαι μανίαν.

1. This first line of the epigram has been very elegantly chosen by Pollianus; it is well known that Erinyes punish, among others, also poets, cf. for instance *A.P.* VII 377 (Eryc.) the Furies punish the foul-mouthed Parthenius for his attack on Homer; in the epigram under discussion the reversal of the topos produces the same effect, i.e. Erinyes by pronouncing him a poet destroy him.



μελζόνα /...*μανίαν*: this is the *σημεῖον* of the epigram; according to Plato *Phrd.* 245a divine madness that inspires the poet comes from the god¹, that is to say, it comes through divine dispensation, *ib.* 244a *θεία μέντοι δόσει διδομένης*. Poetry regarded as divinely inspired madness became a common topos in Greek literature after Plato².

Pollianus' reversal of the topos is emphatically put at the end of the epigram: madness, which is normally a quality, i.e. is the divine inspiration which fires the poet has here a negative sense, «madness» in the sense «lack of judgement». For reversal of a theme in Hellenistic and late epic poetry cf. G. Giangrande, *Scripta Minora Alexandrina*, index s.v. *Umkehrung*.

On the verb *δύναμαι* + infinitive placed at the end of the epigram cf. note in *A.P.* XI 128.6.

II

A.P. XI 128 ΤΟΥ ΑΥΤΟΥ

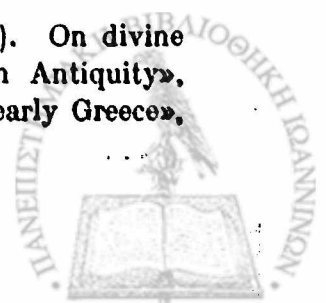
Εἰ μὴ χαίρω, Φλῶρε, γενόμην δάκτυλος ἢ ποὺς
εἰς τῶν σῶν τούτων τῶν κατατεινομένων.
χαίρω, νῆ τὸν κλῆρον, δν εὐκληρήσας ἐν ἄθλοις
ὡς περὶ χοιρείας τοῦ στεφάνου μερίδος.
τοιγάρ θάρσει, Φλῶρε, καὶ εὐθυμος πάλι γίνου·
οὕτω νικῆσαι καὶ δόλιχον δύνασαι.

Pl II^a 40,2 f. 26^v - 3 νῆ ex μή Pl 4 χοιρείας [ex χοι-?] Pl 5 πάλιν P // γίγνου Pl 6 δολιχόν P.

«If I am not pleased, Florus, may I become a dactyl or a foot one of yours that are extended. Yes, I swear by the happy lot you drew in the contest, I am pleased at your crown as if it were a joint of pork. Therefore be of good heart, Florus, and become cheerful again; in this fashion you can win the long race as well».

1. τρίτη δὲ ἀπὸ Μουσῶν κατοκωχὴ τε καὶ μανία, λαβοῦσα ἀπαλὴν καὶ ἄβατον ψυχὴν, ἐγείρουσα καὶ ἐκβακχεύουσα κατὰ τε ᾠδὰς καὶ κατὰ τὴν ἄλλην ποίησιν, μυρία τῶν παλαιῶν ἔργα κοσμοῦσα τοὺς ἐπιγιγνομένους παιδεύει δς δ' ἂν ἄνευ μανίας Μουσῶν ἐπὶ ποιητικὰς θύρας ἀφίκηται, πεισθεὶς ὡς ἄρα ἐκ τέχνης ἱκανὸς ποιητῆς ἐσόμενος, ἀτελής αὐτὸς τε καὶ ἡ ποίησις ὑπὸ τῆς τῶν μαινομένων ἢ τοῦ σωφρονοῦντος ἠφανίσθη. For madness as a source of poetical inspiration in Plato, cf. R. Hackforth, *Plato's Phaedrus*, Cambridge 1972(1952) pp. 60f.

2. Cf. for instance in the Anthology XI 41 (Phld.), 394 (Lucill.). On divine inspiration to poets cf. A. Sperduti, «The Divine Nature of Poetry in Antiquity», *TAPA* 81 (1950) pp. 209ff. and P. Murray, «Poetic inspiration in early Greece», *JHS* 101 (1981) pp. 87-100.



On a poet named Florus; the theme expressed here is similar to that of the previous epigram but the situation is different; instead of the parodied poet for his unfashionable poems, we find this epigram motivated by a more specific cause: the satirized poet has won a trophy in a contest.

The epigram opens with the declamation *εἰ μὴ χαίρω...γενοίμην*, probably a rhetoric device employed here by Pollianus; it consists of three self expressed distichs, every line flowing smoothly into the next where the sense of the sentence expressed in the former is completed.

Parody spreads all over the epigram and it is escalated in the final phrase where the *σημεῖον* of the epigram lies: *νικῆσαι καὶ δόλιχον δύνασαι*; the language is epic mixed with prosaic words; there are metaphors, carefully chosen assonances and rhymes which give vividness and simplicity in the epigram.

Line 1

Εἰ μὴ χαίρω, Φλῶρε, γενοίμην δάκτυλος ἢ ποὺς

Φλῶρε: the name is common both in literature and in inscriptions, cf. Pape-Benseler *s.v.* *Φλῶρος*, but none can be identified with Florus addressed here by Pollianus; the only known poet named *Φλῶρος* is the Latin *poeta novus* Annius Florus,¹ who lived in the years of Hadrian, a friend of the emperor, but even if we attribute to him the two fragments of the fifteen hexameters and the twenty six trochaic tetrameters, it is difficult to associate him with the Florus referred to here by Pollianus;² on the other hand a poet who enjoyed the friendship and patronage of the emperor Hadrian was not a likely subject for satire of this kind. Thus the identification with Florus referred to here by Pollianus is risky and the name is at least as likely to be real as fictitious, since satire at the time of Lucilius and Pollianus seems to be more often of types than of individuals.

The repetition of a proper name in the same *sedes* in the hexameter is a common device in the Anthology for stylistic effects.

δάκτυλος ἢ ποὺς is a unique phrase used here in hendiadys «I would become a dactyl or any other rhythm».⁴

1. The only poem to have survived is an amusing four line fragment addressed to Hadrian; for Annius Florus cf. S. Mattiacci, *Frammenti dei «poetae Novelli»*, Roma 1982 pp. 21ff, 54.

2. So Schanz-Hosius, *Römische Literaturgeschichte* III 72f; but language and style of those two fragments indicate a composition later of Hadrian's time.

3. On *δάκτυλος* meaning dactylic rhythm, i.e. «poem written in hexameters», cf. Thes. *s.v.* *δάκτυλος* 880D.



Line 2

εἰς τῶν σῶν τούτων τῶν κατατεινομένων

Note first the homoeteleuton in -ων, in all apart from the first word of the pentameter.

κατατεινομένων: The participle is translated «tortured» (Paton), «cruciaturo» (Dübner), «gequälten» (Beckby); according to some other critics, cf. Jacobs, *Animadv. Anth. ad loc.*, the participle means «versus Flori justo longiores fuisse», longer than allowed,¹ but it is better to take the length referring to the whole poem, the sense being that Florus writes long epic poems which are unfashionable. The word is used here in an humorous effect which can be understood only at the end of the epigram in connection with the phrase *νικῆσαι καὶ δόλιχον δύνασαι*.

Κατατεινομένων is the only six syllable word coming at the end of the line in the epigrams of Pollianus; these polysyllabic pentameter endings derive from Alexandrian models and they have been utilized by later epigrammatists.²

Line 3

χαίρω, νῆ τὸν κλῆρον, δν εὐκληρήσας ἐν ἄθλοις

χαίρω: the verb is employed in antithesis with line 1 *εἰ μὴ χαίρω*

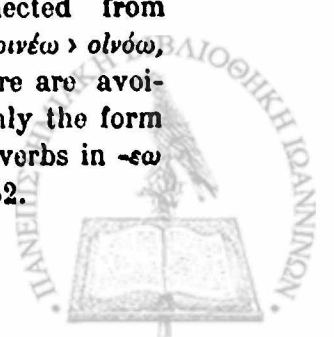
νῆ τὸν κλῆρον: the phrase used in exhortation seems to be unique and most probably is a vulgarism; on the meaning of *κλῆρος* here cf. Thes. s.v. *κλῆρος* 1635A.

δν εὐκληρήσας ἐν ἄθλοις: the participle means «to be fortunate» cf. LSJ⁹ s.v. *εὐκληρέω*, the verb elsewhere is attested in Teles p. 47.1 *σὺ δέ, ὅτι μὲν ἀπογέγονεν ἀκληρεῖν οἶει, ὅτι δὲ ἐγένετο οὐκ ἀκληρεῖν*.³

1. The word is thus glossed in Hesychius s. v. *κατατείνεται: ἐφαπλοῦται*, and in Suidas s.v. *κατατείννας ἐρῶ· ἀντὶ τοῦ μακρὸν λόγον διελεύσομαι· πολιτείας δευτέρῳ· διὸ κατατείννας ἐρῶ· ὁ δὲ στρεβλούμενος καὶ κατατεινόμενος τάληθῆ λέγει, cf. *ibid.* *κατατείνεται: ἐφαπλοῦται*.*

2. Lucillius with 4 six-syllable pentameter endings, Nicarchus with 2 and Leonidas with 3 are presumably within the random range of the Garland; Ammianus with 4 six-syllable pentameter endings (in forty pentameters) shows a preference for such words in this position, whilst Lucian and Diogenes Laertius do not share this polysyllabic ending preference and they avoid it altogether.

3. Compound *εὐ* verbs with endings in -*εω* like *εὐκληρέω* connected from simple forms in -*ω* are frequently used in prose and tragedy, e.g. *εὐοινέω* > *οἰνώω*, *εὐστομέω* > *στομόω*, *εὐσωματέω* > *σωματόω*, *εὐτεχνέω* > *τεχνόω*, etc., but there are avoided by epic poets and epigrammatists; I have in the Anthology found only the form *εὐκαρπέω* 4.1.33 *λείψανα τ' εὐκαρπεῦντα*. On verbs in -*ω* identified with verbs in -*εω* cf. A. N. Giannaris, *An Historical Greek Grammar*, London 1897 & 852.



ἐν ἄθλοις is rare, cf. P.I. 1. 18 used as a *variatio* of the common ἐπ' ἀέθλοις; on such poetical contests cf. A.P. XI 134 (Lucill.), Hor. Sat. 1. 4. 14ff.

Line 4

ὡς περὶ χοιρείας τοῦ στεφάνου μερίδος

Although the intention of the line is quite plain, the exact meaning has caused problems of interpretation to modern scholars, summarized by Jacobs, *Animadv. Anthol. ad. loc.*; first, we must remember that χοιρεία μερίς is a joint of pork which according to ancient writers, from Homer (ξ 81) onward, was not choice meat,¹ cf. *Thesaurus s.v. χοίρειος* 1554D - 1555A; secondly the preposition περὶ governs here both χοιρείας μερίδος and τοῦ στεφάνου. The verse could be then interpreted «I am pleased at your crown, as I am pleased at a joint of pork».

Line 5

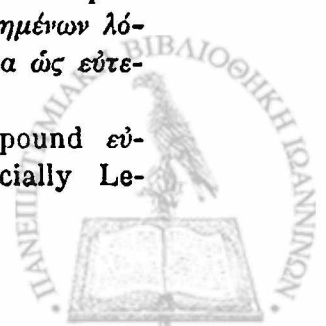
τοιγὰρ θάρσει Φλῶρε καὶ εὐθυμος πάλι γίνου

τοιγὰρ θάρσει: «therefore be of good heart»; the particle is attested frequently in Homer, at the beginning of the hexameter attached to verbal forms in the first person who is prepared in a kind of apology to talk or act at another's request, cf. Monro, *Homeric Grammar* & 346. In the Anthology the use of τοιγὰρ is limited and usually it is confined to the Homeric sense. Concerning the epigram under discussion Pollianus deviates from the epic use, employing τοιγὰρ with the second person imperative, a construction which I have found only in Aeschylus, *Sept.* 1033 τοιγὰρ...κοινώνει, cf. *Suppl.* 657 τοιγὰρ...ποτάσθω.

καὶ εὐθυμος πάλι γίνου: cf. again Ign. Pol. 7. 1 εὐθυμότερον γίνεσθαι. Jacobs' *op. cit. ad loc.* note «ne mihi amplius succendeas» and Aubreton's, *Anthol. Greque, ad. loc.*, n. 2 «Le sens de ces distiques n'est pas clair» seem to be ungrounded since the phrase is *le mot juste* in the passage under discussion. The adjective εὐθυμος is very rare in epic;² it is a Homeric *unicum* (ξ 63) ἄναξ εὐθυμος ἔδωκεν, meaning

1. The note of Eustathius 1752.18 who refers to ancient grammarians is perhaps worth mentioning: ἀποφαίνεται (sc. Ἐπιχαρμος) δὲ καὶ ἐκ τῶν εἰρημένων λόγων τοῦ Ἀριστοφάνους, τοῦ γραμματικοῦ δηλαδή, σαφές εἶναι τὸ τὰ μὲν χοίρεα ὡς εὐτελῆ ἐσθιέται τοῖς δούλοις.

2. This is the only εὐ- compound adjective used by Pollianus; compound εὐ- adjectives are largely expanded among Hellenistic epigrammatists especially Le-



«generous»); elsewhere it is found mostly in prose¹ cf. Thes. s.v. εὐθυμος 2280D-2281A; the word is very suitable to indicate the cheerful mood of participants in festal banquet and thus has been utilized by Pollianus who ironically points out that the banquet-contest in which Florus participated corresponds with the trophy he won, i.e. the joint of pork.

πάλι γίγνομαι is a rare expression; in epic it is first attested in Alexandrian times, Opp. C. 2. 585, Theocr. 22. 107,² Non. D. 34.353 and it is perhaps a trivialization of the epic αὐθις γίγνεται. The adverb πάλι usually denotes a falling back into a previous state; in the epigram under discussion the poet «exhorts» Florus to be in «good heart» as he was before; it is clear that Pollianus escalates here irony before to give his «punch-line» in the following pentameter where the σημεῖον of the epigram is expressed.

Line 6

οὕτω νικῆσαι καὶ δόλιχον δύνασαι

Note first the homoioteleuton in -σαι and the employment of καὶ after the caesura, giving an emphatic tone in the pentameter; οὕτω...καὶ is a phrase common in all literary genres from Homer onward;³ Pollianus seems to be fond of using the adverb in its confirmative sense⁴ at the end of the epigram, a feature common in the epigrams of Lucillius and Nicarchus,⁵ and this might be an influence from the language of rhetoric.

onidas, cf. Gow-Page *Hell. Epigr.* II 1955, but their use is immensely narrowed in later epigrammatists; Lucillius *A.P.* XI 112.2 εὐσκοπος, Lucian *A.P.* XI 430.2 εὐπώγων, Ammian *A.P.* IX 95.2 εὐναῖος, XI 15.3 εὐλογος are very strict in this matter, whereas Nicarchus with the invention in *A.P.* XI 73.4 of εὐεπίτακτος, V 40.6 of εὐφρόσυνος, and the use in *A.P.* V 38.1 of εὐμεγέθης, XI 169.4 of εὐωνος, 328.5 of εὐρώεις seems to follow the Hellenistic tradition; the avoidance in the use of such εὐ-compound adjectives is probably due to the kind of poetry which these epigrammatists wrote and also to their conscious opposition to Hellenistic epigrammatists.

1. We may note the Pindaric O. 5.22 εὐθυμον γῆρας «cheerful old age», Stob. 4.52.28 (Gow-Page, *Hell. Epigr.* I 2465) εὐθυμος ὣν ἔρρασε τὴν ἐπ' Ἄιδος/ἀταρπὸν

2. ἔνθα μάχη δριμεῖα πάλιν γένητ' ὀρθωθέντος; the phrase has been unjustly suspected by Gow, *Theocritus* II *ad. loc.*, who takes πάλιν in hyperbaton with ὀρθωθέντος.

3. In the *Anthology* VII 98.4 (D. L.), XI 104.4 (Lucill.), XII 40.2 (anonym.).

4. Cf. *A.P.* XI 130.7 οὕτως.../ᾧστε, 167.2 οὕτως οὐδὲν ἔχεις.

5. *A.P.* XI 11.5, 104.4, 132.5, 206.6 (Lucill.), XI 7.3, 18.5, 82.5 (Nicarch.):



δύνασαι: cf. *A.P.* V. 282.6 (Agath.) *ὅτι φύσιν νικᾶν ὁ χρόνος οὐ δύναται*; this is the usual place of the verb, constructed with an infinitive, in the epigrams of the Anthology.¹

δόλιχος: technically is a long distance foot race, cf. *RE* s.v. *Dolichos* 4 1282f.; in the epigram under discussion is used metaphorically and ironically to express the *σημεῖον* of the epigram:² Florus a poet who writes long epic poems can even win in a long distance race, i. e. can be interminable and therefore boring.

III

A.P. XI 130 ΠΩΛΛΙΑΝΟΥ

Τοὺς κυκλίους τούτους, τοὺς «αὐτὰρ ἔπειτα» λέγοντας
 μισῶ, λωποδύτας ἄλλοτρίων ἐπέων.
 καὶ διὰ τοῦτ' ἐλέγοις προσέχω πλέον· οὐδὲν ἔχω γὰρ
 Παρθενίου κλέπτειν ἢ πάλι Καλλιμάχου.
 «θηρὶ μὲν οὐατόεντι» γενοίμην, εἴ ποτε γράψω,
 εἵκελος, «ἐκ ποταμῶν χλωρὰ χελιδόνια».
 οἱ δ' οὕτως τὸν Ὅμηρον ἀναιδῶς λωποδυτοῦσιν,
 ὥστε γράφειν ἤδη «μῆνιν ἄειδε, θεά».

Pl II^a 40,3 f. 26^v. - 4 πάλιν P 6 χελιδόνια Steph. - νέα.

«I hate these cyclic poets who say «nathless eftsoon», filchers of the verses of others, and so I pay more attention to elegies, for there is nothing I want to steal from Callimachus or Parthenius. Let me become like an «eared beast» if even I write «from the rivers yellow king-cup». But these epic poets strip Homer so shamelessly that they already write «sing, O Goddess, the wrath».

An attack on Callimachean theories besides an attack on cyclic poets; such themes of literary criticism were common in the epigrams of the Anthology,³ especially among the epigrammatists of the circ-

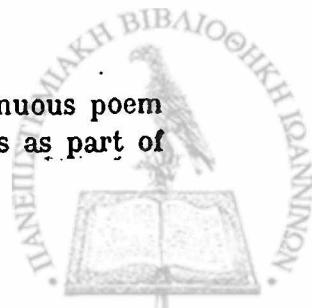
1. Cf. Pollianus again in *A.P.* XI 127.4 *εὔξασθαι ... οὐ δύναμαι*.

2. The noun *δόλιχος* used metaphorically to denote a «discours interminable» is well attested already in Plato *Prot.* 329a *καὶ οἱ ῥήτορες οὕτω σμικρὰ ἐρωτηθέντες δόλιχον κατατείνουσι τοῦ λόγου*; Platonic echoes are not infrequent in the epigrams of Pollianus and here it is strengthened by the verb *κατατείνω* employed by Pollianus in line 2 above. For *δόλιχος* in this meaning cf. *A.P.* IX 342.1f. (Parmen.):

Φημι πολυστιχὴν ἐπιγράμματος οὐ κατὰ Μούσας
 εἶναι. μὴ ζητεῖτ' ἐν σταδίῳ δόλιχον

and *A.P.* VI 327 (Leon.) *οὐ γὰρ ἔτι στέργω τὴν δολιχογραφίην*.

3. The disapproval of epic poetry and opposition to the long continuous poem on a mythical or historical theme was already invented by Callimachus as part of



le of Lucillius, but Pollianus' epigram seems to be the only one to combine such adversely criticism against epic poetry and elegy simultaneously.

The pattern for Pollianus' epigram can be traced, besides Lucilius and Callimachus, to the Latin Neronian poets since parody of Callimachus' poetry at the time of Nero and Hadrian is a common theme among Latin poets such as Persius and Martial; this was due to their dislike of philological learning and elaborate language; they prefer simplicity, directness and *σημεῖον* in the epigram.¹ Pollianus' recusatio of Callimachean poetry, takes the stage in a form Callimachus uses to express his amorous and literary principles cf. *A.P.* XII 43 *ἐχθραίρω τὸ ποίημα τὸ κυκλικόν, ... |μισῶ καὶ περὶφοιτὸν ἐρώμενον*. Persius already in the opening parody of his Satires employs the same manner to reject Callimacheanism:²

*Nec fonte labra prolui caballino
nec in bicipiti sommiasse Parnaso
memini, ut repente sic poeta prodirem.
Helicodidasque pallidamque Pirenem
illis remitto quorum imagines lambunt
haderae sequaces; ipse semipaganus
ad sacra vatam carmen adfero nostrum.*

The wording of the epigram is simple and neat with quotations from Homer and Alexandrian poets, a favourite device among satirical epigrammatists, especially Lucian and Lucillius; vocabulary below the level of epic poetry can be traced in such phrases as *λωποδύτας ἀλλοτρίων ἐπέων* in l. 2 and *ἐλέγοις προσέχω πλεον* in l. 3. As far as metre and prosody are concerned we may note the short *ο* in the word *ἀλλοτρίων* l.2 and the proparoxytone hexameter end in the participle *λέγοντας* l. 1.

Line 1

Τοὺς κυκλίους τούτους τοὺς «αὐτὰρ ἔπειτα» λέγοντας

his literary criticism, E. Eichgrüng, *Kallimachos und Apollonios Rhodios*, Berlin 1961, and on epigrams which refer to Homeric poetry cf. A. Skiadas, *Homer im Griechischen Epigramm*, Athens 1965 pp. 142ff.; he mentions this epigram pp. 161ff. but he misunderstands its context.

1. Cf. J.P. Sullivan, *Literature and Politics in the Age of Nero*, London 1985 pp. 84ff. for Callimachean criticism in Rome in the first century A.D.

2. Cf. J.P. Sullivan, *op. cit.* 92ff, W. Wimmel, *Kallimachos in Rom*, Hermes, Einzelschriften, Heft 16 (1960) pp. 309ff.



Note in this first line of the epigram the homoioteleuton in -ους, the anaphora of the definite article and the assonance of τ, which besides giving rhythm and vividness in the hexameter peaks up the irony against the filchers of the poems of others. The wording implies perhaps some known epic poets of the Hellenistic and late antiquity. The adjective κύκλιος here has undoubtedly its technical sense «cyclic»,¹ pertaining to the traditional epic poets, and it is a clear reminiscence of Callimachus *A.P.* XII 42 ἐχθαίρω τὸ ποίημα τὸ κυκλικόν.

αὐτὰρ ἔπειτα is common in Homer² but its usage among Hellenistic and late epic poets is limited to Apollonius Rhodius (8 times) and in the fourth century A.D. in the *Posthomeric* of Quintus Smyrnaeus (5 times); this can hardly justify Pollianus' criticism that the phrase is abundantly used by cyclic poets and most probably αὐτὰρ ἔπειτα is cited here as a typical expression of epic narrative.

λέγοντας: the verb retains here its original meaning «repeat» «enumero», cf. Kirk, *The Iliad, A Commentary*, vol. I., Oxford 1985 p. 140; λέγοντας is the only proparoxytone word at the hexameter ending in the epigrams of Pollianus, a device rare in the Garland but common among later epigrammatists, cf. Page, *The Epigrams of Rufinus* p. 28.

Line 2

μισῶ λωποδύτας ἀλλοτρίων ἐπέων

The verb μισῶ to denote dislike of literary creativity is used already by Lucillius *A.P.* XI 132.1 μισῶ...ῶσις νέος οὐδέποτ' οὐδεὶς ἤρσεε.

λωποδύτας ἀλλοτρίων ἐπέων is a unique phrase; ἀλλότρια ἔπη can

1. Cf. A. Severyns, *Le Cycle Epique dans l'école d' Aristarque*, Liege-Paris 1928, pp. 158f.; M. Davies, *Epicorum Graecorum Fragmenta*, Göttingen 1988 p. 15 has altered in the epigram under discussion the form κυκλίους to κυκλικούς but the alteration is totally unfounded; the form κύκλιος alluding to epic poets is found again in an epigram of Apollodorus 3 (Wagner):

1. 5 μὴ κυκλίων ζήτει πολύθρονον στήχον· εἰς ἐμέ δ' ἀθρῶν
εὐρήσεις ἐν ἐμοὶ πάνθ' ὅσα κόσμος ἔχει.

Interchange between the endings -ικός/-ιος, on the other hand, is common in adjectives, cf. Schwyzer, *Griech. Grammatik II*, i 497.6, practiced also by epigrammatists e.g. the form ποιμένιος instead of ποιμενικός, γάμιος instead of γαμικός, etc; metrically the form κυκλίους is also impeccable, since *v* falling to make position before *κ*+*λ* consonants in the same word is common in epic at all times, but cf. Pollianus *A.P.* XVI 150.1 "Λόδε Πόλυκλείτιο.

2. αὐτὰρ ἔπειτα occurs thirty-two times in the *Iliad* and twenty in the *Odyssey*, but its use is reduced in Hesiod attested thrice in *Theogony* and once only in *Opera*.



be paralleled in *A.P.* XI 322. 1 (Antiphan.) by *μούσης ἀλλοτρίης*.¹ On the short o in the form *ἀλλότριος* common in epigrams cf. Gow-Page, *Garl. Phil.* I p. XXXVIII.

Line 3

καὶ διὰ τοῦτ' ἐλέγοις προσέχω πλέον· οὐδὲν ἔχω γὰρ

διὰ τοῦτ' ἐλέγοις προσέχω πλέον does not mean that Pollianus prefers the elegies instead of «cyclic poets» as Dübner *ad loc.*, and F. Brecht, *op. cit.* p. 35 note; *προσέχω* here means «be intent on», «give attention to», cf. Ps. Plut. *Nob.* 21A *τοῖς Αἰσωπικοῖς μύθοις προσέχοντες*, Pseud. Just. Mart. 7 A7 *ὡς ἀληθεύοντι προσέχεις Ὀμήρω*.²

οὐδὲν ἔχω is used again by Pollianus in *A.P.* XI 167. 1,2.

Line 4

Παρθενίου κλέπτειν ἢ πάλι Καλλιμάχου

On Callimachus juxtaposed with his literary epigone Parthenius cf. Jacobs, *Animadv. Anthol. ad loc.* and *R.E.* s.v. Parthenios 1899; this juxtaposition appears in Augustan literary criticism of Callimacheanism for its prolixity and excess compared to Homer.³

5 Line

«θηρὶ μὲν οὐατόεντι» γενοίμην, εἴ ποτε γράψω

«θηρὶ μὲν οὐατόεντι»: the phrase is quoted from Callimachus' *Aet.* frg. 1.31:

θηρὶ μὲν οὐατόεντι πανέλκελον ὀγκήσαιο

ἄλλος,...

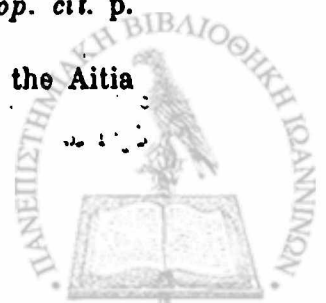
and the line is of course used metaphorically to characterize the «bulky sound», which Callimachus complains of his detractors,⁴ Pollianus' line; besides Eustathius 870.6 is the only quotation to this Cal-

1. The phrase probably was familiar to Pollianus from the texts of the grammarians where *ἀλλότρια ἔπη* is used as a technical term for obelized verses cf. *Schol.* at Hom. A 365a *ἀλλότριοι ἄρα οἱ ἐπιφερόμενοι στίχοι εἴκοσι ἑπτὰ*, Hesych. s.v. *ἐμβόλιμα ἔπη: τὰ ὑπὸ τῶν γραμματικῶν ὡς ἀλλότρια καὶ νόθα ἀθετούμενα*.

2. The verb in this meaning is also attested in the papyri of the second century A.D., cf. Moulton - Milligan, *The Vocabulary of the Greek Testament* s.v. *προσέχω; ἐλέγων* in the line under discussion is of course the elegy as a literary genre, cf. Skiadas, *op. cit.* p. 160 n. 2.

3. Parthenius was probably the first to bring Callimachus to Rome, in the sense that he made Callimachus important to the neoteric poets, cf. W. Claussen, «Callimachus and Latin Poetry», *GRBS* 5(1964) pp. 187 ff. & Skiadas, *op. cit.* p. 161 n. 1.

4. Cf. D.L. Clayman, «The Origins of Greek Literary Criticism and the Aitia Prologue», *W.S.* 90 NF 11 (1977) p. 31.



limachean verse but most probably the phrase was frequently annotated by Hellenistic and late grammarians.

Line 6

εἵκελος ἐκ ποταμῶν χλωρὰ χελιδόνια

εἵκελος perhaps echoes the Callimachean πανεἵκελον *op. cit.*; the word is rarely attested in the *Anthology* VII 428.11 (Mel.), IX 440.7 (Mosch.), found mostly in the form ἵκελος.

ἐκ ποταμῶν χλωρὰ χελιδόνια is quoted probably from a lost elegy of Parthenius, cf. Jacobs, *Animadv. Anthol. ad. loc.*, and as the metre indicates the phrase belonged to a pentameter.

The line has caused problems of interpretation, summarized by Skiadas, *op. cit.* p. 162 n. 2, but the solution of the problem may be simple if we bear in mind that the celandine¹ was in antiquity well known for its bitter qualities cf. Dsc. II 181. 1 δύναμιν δριμεῖαν, its acrid taste, *ibid.* II 181 RV δάκνοντα τὴν γεῦσιν μετὰ πυρώσεως καὶ στόψεως, and also as a narcotic and alkaloid plant.² Parthenius was known as a pedantic, biting and obscure poet in antiquity, cf. *A.P.* VII 377 (Ergc.):

Εἰ καὶ ὑπὸ χθονὶ κεῖται, ὅμως ἔτι καὶ κατὰ πίσσαν
τοῦ μιαιογλώσσου χεύατε Παρθενίου,
οὐνεκα Πιερίδεσσιν ἐνήμεσε μυρία κείνα
φλέγματα καὶ μυσαρῶν ἀπλυσίην ἐλέγων.
ἤλασε καὶ μανίης ἐπὶ δὴ τόσον, ὥστ' ἀγορεῦσαι
πηλὸν Ὀδυσσεῖην καὶ πάτον Ἰλιάδα.
τοιγὰρ ὑπὸ ζοφίαισιν Ἐρυνόσιν ἀμμέσον ἦπται
Κωκκοῦ κλοιῶ λαιμὸν ἀπαγχόμενος.

Thus Pollianus, if he does not employ here poetic simplicity then he utilizes very elegantly Parthenius' own verses (in a different context probably) to attack him, the sense of the passage being: I would be an eared beast, i.e. an ass, if I ever wrote pedantic and biting poetry.³

1. A.S.F. Gow, *Theocritus* II 239, identifies χλωρὸν χελιδόνιον in the epigram under discussion with the lesser celandine because it grows near stagnant waters, cf. Dsc. II 181.1 φέεται δὲ παρ' ὕδασι καὶ τέλμασι; the opposite view is held by Paton *op. cit.*, *ad. loc.* n. 5, but any identification is risky since Pollianus' quotation does not give us any clear indication of the plant.

2. Cf. K. Lembach, *Die Pflanzen bei Theokrit*, Heidelberg 1970 p. 93 n. 12.

3. Association of flowers and plants with poets is a common topos in Greek literature from Sappho to late epigrammatists cf. Gow-Page *Hell. Epigr.* II 593f.



Line 7

Οἱ δ' οὕτως τὸν Ὀμηρον ἀναιδῶς λωποδυτοῦσιν

οἱ δ': a clear allusion to Callimachus and his followers.

ἀναιδῶς λωποδυτοῦσιν¹: cf. Pl. *Er.* 335b πανταχόθεν ἀναιδῶς ἀρπάζειν πᾶν.

Line 8

ὥστε γράφειν ἤδη «μῆνιν ἄειδε, θεά»

ἤδη: «immediately», i.e. «without judgement».

μῆνιν ἄειδε, θεά is quoted again by Lucillius *A.P.* IX 572, XI 140² and Lucian *A.P.* XI 400, 401 in their parody of poets and grammarians; Pollianus tends here his criticism rather against Callimachean poetic creativeness than the Alexandrian scholarly tradition³.

IV

A.P. XI 167 ΠΩΛΛΙΑΝΟΥ

Χαλκὸν ἔχων πῶς οὐδὲν ἔχεις μάθε· πάντα δανείζεις·
οὕτως, οὐδὲν ἔχεις αὐτός, ἐν' ἄλλος ἔχη.

Pl IIa 50,4 f. 29r. Tit.: Πωλιανοῦ Pl.

«You have money, but I will tell you how it is you have nothing. You lend all; so that in order that another may have some, you have none yourself».

The epigram belongs to a very common theme: lending money. This subject matter is attested in post-Hellenistic epigrams *A.P.* XI 173 (Phil.), and it is also common in the epigrams of Martial 1.75, 8. 9, etc.

Within this theme the only element of originality achieved by Pollianus is the conclusion that money lenders possess no money at all.

It seems that the theme had already been developed at the time of Plato who recommends that interest-bearing loans must be pro-

1. Stephanus. *Thes.* s.v. λωποδυτῶ 470b finds that the verb in the epigram under discussion is used «improprie»; but λωποδυτῶ means «steal clothes», «rob» and Pollianus uses it metaphorically in correspondence to λωποδύτας ἀλλοτριῶν ἐπέων in line 2 above.

2. *A.P.* XI 132.2 is a different case, the phrase is quoted as a standard of poetic quality not acknowledged by the critics.

3. For Callimachus' debt to Homer, cf. H. Herter, *Kallimachos und Homer*, Xenia Bonnensia, Bonn 1929 pp. 50 ff.



hibited.¹ Aristophanes on the other hand parodies the men denying their debts,² or missing a payment through dilatoriness.³

We can not be certain if, at the time of Pollianus, there is a failure of the community to recognize credit widely, or our epigrammatist reflects a substratum of aristocratic solidarity as this is expressed by Plato and Aristophanes.

Our sources show that at least in the post Hellenistic period repayments of debt was a very slow affair since most part of the population was poverty stricken especially in the eastern provinces of the Roman world.⁴

Perhaps the word play is noteworthy in the epigram under discussion of the verb ἔχω⁵ and the strong antithesis between οὐδὲν ἔχεις and πάντα δανείζεις.

χαλκὸν ἔχων: cf. *A.P.* XI 388 (Lucill.); the noun is used here collectively for money.⁶

δανείζω: Pollianus prefers the attic form in -εἶζω instead of the poetic in -ίζω;⁷ both forms are attested in hexameter poetry first in Hellenistic epigrams, cf. Index in the Anthology *s. v.* δανείζω.

1. *Laws* 742C μηδὲ δανείζειν ἐπὶ τόκῳ, ὡς ἔξὸν μὴ ἀποδιδόναι τὸ παράπαν τῷ δανεισαμένῳ μήτε τόκον μήτε κεφάλαιον, cf. also M.I. Finley, *Studies in Land and Credit in Ancient Athens*, New Brunswick 1951 p. 85.

2. *Clouds* 1140, *Lys.* 1055ff.

3. *Eccl.* 380f; Aristophanes is followed later by Philemo fr. LIc:

Τῇ γῆ δανείζειν κρεῖττον ἔστιν ἢ βροτοῖς,
ἦτις τόκους δίδωσιν οὐ λυπουμένη.

and by Axionicus frg. 1 (Meineke):

ὅταν δανείζη τις πονηρῶν χρήματα
ἀνῆρ, δικαίως ἀντὶ τῶν τόκων ἔχει
λύπας.

4. Usually, government loans in the Hellenistic and late antiquity are made on security (cf. C. Preaux, *L' Economie royale des Lagides*, Bruxelles 1939, pp. 280ff.), but the money referred to in this epigram probably are private, lent hand-to-hand, a procedure which was more elastic and permitted the debtor to disregard certain restrictions imposed by the government; for men not recognizing their debts cf. Theophr. *Char.* 18.4.12.

5. The verb ἔχω is used in such a word play in the Anthology in IX 138 (anonym.), 145 (anonym.), 394 (Pall.), XI 273 (anonym.) 309 (Lucill.), XII 245 (Strat.)

6. The verb ἔχω in the sense «possess money» is common in the *Anthology* V 181.3 (Asclep.) κέρματα, XI 209.3 (Ammian.) ὀβολοῦ πλέον, XIV 123.6,10 (Metrod.) τάλαντα, μῶς, and thus used also in modern Greek.

7. Interchange of the endings -εἶζω and -ίζω does not appear in any other verb form, cf. F. Lobeck, *Ρηματικόν* p. 223. We might perhaps add the verb κτερεῖζω and its poetic form κτεροῖζω.



V

A.P. XVI 150 ΠΩΛΛΙΑΝΟΥ

Ἄδε Πολυκλείτιο Πολυξένα, οὐδέ τις ἄλλα
 χεὶρ ἔθιγεν τούτου δαιμονίου πίνακος.
 Ἡρας ἔργον ἀδελφόν. ἴδ', ὡς πέπλοιο ῥαγέντος
 τὰν αἰδῶ γυμνὰν σώφροσι κοῦπτε χερί.
 λίσσεται ἅ τλάμων ψυχᾶς ὑπερ' ἐν βλεφάροις δὲ
 παρθενικᾶς κεῖται ὄλος πόλεμος.

Εἰς στήλην Πολυξένης. -Pl IV^a 10.23 f. 52^r -Tit.: Πωμιανοῦ

Pl. em. Ald. 3 2 χεῖρ ex χέρ Pl. 4 χερί Τουρ πέπλω 5 ἅ: οὐ Herwerden.

«This is the Polyxena of Polycleitus, and no other hand touched this divine picture. It is a twin sister of his Hera. See how, her robe being torn, she covers her nakedness with her modest hand. The unhappy maiden is supplicating for her life and in her eyes lies all the Trojan war».

On a representation of the sacrifice of Polyxena; this is the only non-satirical epigram of Pollianus, preserved in the collection of Planudes IV^a 10,23. The lemma annotates *εἰς στήλην Πολυξένης* but the phrase *δαιμονίου πίνακος* in line 2 clearly denotes that the work was a picture most probably a tomb painting. The heading writes Πωμιανοῦ which was restored to Πωλλιανοῦ by Aldus and accepted by almost all editors.¹ The sacrifice of Polyxena had impressed widely upon writers and artists from Polygnotus and Euripides to Quintus Smyrnaeus cf. RE s.v. Polyxena 1844ff,² but no figure of Polyxena painted by the well-known Polycleitus is known³; thus in an attempt to restore the sense of the epigram scholars have suggested

1. Aubreton *op. cit.* t. XIII p. 137 n. 2 ascribes the epigram to Geminus, arguing that Geminus «s'est surtout intéressé à ces descriptions d'oeuvre d'art (A. P. IX 740, A.Pl 30, 205, 260)... quant au scribe, il aura tenté, peut-être, de restituer une attribution peu lisible du genre de Γ ΜΙ ΝΟΥ». Aubreton's arguments are totally unfounded, since ΛΛ can be easily slip into M and the heading ΠΩΜΙΑΝΟΥ was transmitted in the early copies of Diogenianus' collection long before Planudes' compiled his Anthology; the vocabulary and phrasing of Geminus' epigrams seem to be inferior to the epigram under discussion, cf. Gow-Page, *Carl. Phil.* II 285.

2. Moreover not spread widely among epigrammatists, cf. Beckby, *Anthologia... Index s.v.* Polyxena.

3. On the works of Polykleitus and his school cf. Polyklet, *Der Bildhauer der griechischen klassik*, Frankfurt 1990, edited by H. Beck, P. Bol, M. Bückling.



that the painter Polygnotus and his famous painting of Polyxena is meant here by Pollianus; but the speculation is indefensible since no palaeographical or other evidence are attested to prove that Pollianus had written *Πολυγνώτοιο* in the epigram under discussion.

The problem, I think, can be solved if we assume that the Polycleitus referred to here by Pollianus is not the great Polycleitus, who was not a painter, but another younger name sake or, most probably, the epigram is merely epideictic as are many of the epigrams contained in this section of Planudes' Anthology.

Vocabulary, phrasing and metre of this epigram are unconventional and inferior, compared to the remaining four ones by Pollianus.

The epigram is constituted by three self-expressed distichs with enjambement in the first and third hexameter extended to the first word of the following pentameter; we are astonished to see Doric forms l. 1 ἄδε Πολυξένα, ἄλλα/χείρ, l. 4 τὰν αἰδῶ/γυμνάν, l. 5 ἁ τλάμων, l. 6 παρθενικᾶς and the tragic wording l. 4 αἰδώς, σώφρων, l. 5 λίσσεται τλάμων; there are some rare or hapax expressions such as l. 2 δαιμονίου πίνακος, l. 3 ἔργον ἀδελφόν, l. 4 τὰν αἰδῶ γυμνάν.

Regarding prosody and metre, we may note the attic correption of -ται in l. 5 λίσσεται ἁ, l. 6 κεῖται ὄλος, and of -α in l. 1 Πολυξένα οὐδέ, the accented pentameter end in the form χειρί (if the emendation is correct); also the elided ἴδ' ὡς in line 5, common in elegiac verse, the use of the monosyllable δέ at the end of the hexameter and the preposition ὑπέρ used as postpositive in line 5.

Line 1

"Ἄδε Πολυκλείτοιο Πολυξένα, οὐδέ τις ἄλλα

The pronoun emphatically used as the first word of the epigram is a common procedure in sepulchral and epideictic epigrams,¹ e.g. *A.P.* VII 145 (Asclep.), 299 (Nicomach.), 338 (anonym.), IX 152 (Agath.), etc.

Πολυκλείτοιο Πολυξένα: Note here the word play with the component πολυ- a device attested frequently in epigrams.

Line 2

χείρ ἔθιγεν τούτου δαιμονίου πίνακος

δαιμονίου πίνακος seems to be a unique phrase, the adjective being rarely applied to objects; for *πίναξ* as a work of art cf. p. 26 above.

1. The form, besides ἦδε, is well attested also in verse inscriptions from the third century B.C., cf. W. Peek *Griechische Vers-Inschriften*, Berlin 1955 no. 708, 771, 798.



Line 3

"Ἡρας ἔργον ἀδελφόν. ἴδ', ὡς πέπλοιο ῥαγέντος

"Ἡρας ἔργον ἀδελφόν: the famous statue of the goddess in the Argive Heraeum is frequently mentioned in literature, cf. Gow - Page *Garl. Phil.* II p. 327 with further bibliography;¹ the goddess is depicted sitting on a throne, on her head is a crown with the Graces and the Seasons wrought on it in relief; in one hand she holds a pomegranate, and in the other a sceptre.

ἔργον ἀδελφόν seems a unique phrase; the noun ἔργον denoting a work of art, merely a statue or a painting, although common in the Anthology,² occurs rarely elsewhere, cf. LSJ⁹ s.v. ἔργον III, 1.

ἀδελφός is used adjectively again in the Anthology only in IX 225.1 (Honest.); the word in the epigram under discussion means «equal», «same», a meaning often attested in prose particularly in Plato, cf. Astius, *Lexicon Platonicum*, Index s.v. ἀδελφός «aequalis, similis», the sense being that the painting of Polyxena is equal compared in respect of its artistic quality to the statue of Hera.

πέπλοιο ῥαγέντος: the image of the torn robe as a sign of grief is Aeschylean, *Pers.* 199 *Ξέρξης, πέπλους ῥήγνυσιν ἀμφὶ σώματι*, 468 *ῥήξας δὲ πέπλους κἀνακωκύσας λιγύ*; the verb ῥήγνυμι in this connotation belongs rather to the tragic genre than to the epic, cf. Thes. s.v. ῥήσω 2376D-2377A, and is afterwards attested in Hellenistic and later epigrams, cf. D.L. Page, *Further Greek Epigrams*, pp. 336, 370.

Line 4

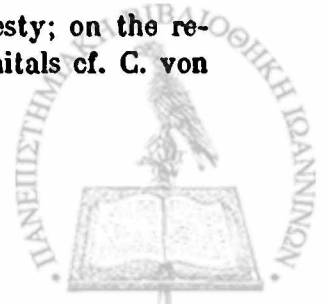
τὰν αἰδῶ γυμνὰν σώφροσι κρύπτει χερσὶ

τὰν αἰδῶ γυμνὰν: the noun αἰδῶς means here «membrum genitale» as has correctly been understood already by Dübner *ad loc.*; Pollianus here reproduces a Homeric rarity B 262, X 75 which is well attested in Hellenistic and late epic poetry, cf. Thes. s.v. αἰδῶς 933 and in the Anthology II 106.³

1. The Argive Hera is also well attested in Latin authors, known perhaps to them through Roman copies, Cic. *Or.* 5, Quint. *Inst.* XII 10.7, Mart. X 89, Claud. *De re rust.* I praef. 31, Aur. Vict. *Epit.* I 31.

2. Cf. *A.P.* VI 337.6 (Theocr.), IX 238.1 (Antip. Thes.), 755.1 (anonym.) of a statue, VI 221.9 (Leonidas) of a painting.

3. The primary notion of αἰδῶς is, of course, shame and modesty; on the relation between modesty and the use of the word to indicate the genitals cf. C. von Erffa, *ΑΙΔΩΣ*, *Philologus Supplementband* 30 (1937) pp. 39f.



σώφρονοι κρούπτε χερί: Toup's emendation χερί instead of the mss reading πέπλω seems plausible and has been accepted by most editors, cf. Aubreton *loc. cit.*, n. 2.¹

κρούπτε: The imperfect is *descriptive* here but has also a dramatic force as often this tense has in epic poetry cf. H. W. Smyth, *Greek Grammar*, Cambridge 1956 & 1898 note.

The *locus classicus* for the sacrifice of Polyxene by Neoptolemus is Euripides' *Hecuba*;² the maiden's modesty is stressed in lines 568ff:

ἡ δὲ καὶ θνήσκουσ' ὄμως
πολλὴν πρόνοιαν εἶχε εὐσχήμων πεσεῖν
κρούπτουσ' ἢ κρούπτειν ὄμματ' ἄρσένων χρεῶν.

Whether Pollianus has been impressed by Euripides' modestly worded picture of Polyxena cf. Jacobs, Dübner *op. citt. ad. loc.* or whether he is alluding in general to the epic topos of a blushing shy maiden, is rather a matter of speculation.³

Line 5

λίσσεται ἂ τλάμων ψυχᾶς ὑπερ· ἐν βλεφάροις δέ

λίσσεται...ψυχᾶς ὑπερ: the phrase is Homeric, on Hector pleads to Achilles, X 338:

λίσσομ' ὑπὲρ ψυχῆς καὶ γούνων σῶν τε τοκῆων

and it is not testified elsewhere; ψυχᾶς ὑπερ is the only example of a preposition used as postpositive in the epigrams of Pollianus⁴.

1. The phrase σώφρονοι χερί is attested also in Nonnus, *D.* 3. 233; the adjective applied to parts of the body is very rare cf. *ib.* 5.313 ζωστῆρι σαόφρονας ἔσκαπε μαζούς. The mss reading πέπλω, however, can be defended: after rending her πέπλος (l.3) and thus becoming naked, Polyxena used it to cover her αἰδώς. The scanning is πέπλω.

2. Cf. C. Collard, *Euripides Hecuba*, Oxford 1991 (1984) pp. 37 f., 160f.

3. Verbal or other similarities do not exist between Euripides' passage and Pollianus' distich, and feminine nubity was avoided already from fifth century B. C.; Polyxene's modesty, seems to be a popular theme in epic, cf. material in L. Sechan, *Etudes sur la Tragédie Grecque*, Paris 1926 pp. 319ff.; Polyxene's modesty is also stressed in Latin literature, e. g. Ovid. *Met.* 13.479 *tunc quoque cura fuit parte velare tegendas*, cf. F. Bömer *P. Ovidius Naso, Metamorphosen*, Heidelberg 1982, *ad. loc.*

4. The preposition ὑπὲρ stands here just before a strong bucolic caesura and it goes with the word preceding a seventh caesura, a metrical fact common in epic, cf. W. Bühler, «Die Europa des Moschus», *Hermes*, Heft 13 pp. 221-228 (for preposition as postpositive after a caesura). Among late epigrammatists anastrophe of



ἀ τλάμων: Hecuba addresses Polyxene as unhappy, E. Tr. 502 σὺ τ', ὦ τάλαινα, ποῦ ποτ' εἶ, Πολυξένη; and *ibid.* 40 the adverb τλημόνως refers to Polyxene's attitude.

ἐν βλεφάροις: in her eyes; a common meaning both in epic and in tragedy. Love desire manifesting itself in the eyes is a commonplace in Greek poetry from Aeschylus to Nonnus; Pollianus reversal here of the topos, instead of love is the war imprinted in Polyxene's eyes, gives a tragic effect at the closing of the epigram.

δέ: for monosyllables at the end of the hexameter cf. p. 11 n. 1.

Line 6

παρθενικᾶς ὁ Φρυγῶν κεῖται ὄλος πόλεμος

The last line of the epigram is emphatically put in enjambement with the previous hexameter, whilst there is a noticeable hyperbaton of the definite article ὁ and the rare doric form παρθενικᾶς.

κεῖται ὄλος πόλεμος: cf. S. O.T. 491 ἔκειτο νεῖκος; the verb shows a continuing condition, LSJ⁹ s. v. κεῖμαι V, which in the line under discussion is stressed by the adjectives ὄλος.

ὁ Φρυγῶν...πόλεμος: the Trojan war. cf. A.P. XIV 44.6 στρατιῆν ὄλεσά καὶ Φρυγίων.

a preposition is quite rare attested only in Rufinus A.P. V 9.6 νηδὸν ἐς Ἀρτέμιδος, 92.3 προθύρων ὑπερ and to Diogenes Laertius A.P. VII 104.2 φρενῶν ἐκτός, 130.1f. Ἀθηνῶν/ἐκ ποτ', while it is throughout avoided by Lucillius, Lucian, Strato, Ammianus and Callieter. The restriction in the use of the preposition as postpositive at this time, apart from stylistic and metrical reasons, is probably connected with the theories of the grammarians for the adverbial nature of the preposition, cf. B. Laum, *Das Alexandrinische Akzentuationssystem*, Paderborn 1928 pp. 179ff.

