Among the dedicatory epigrams of Book Six of the Greek Anthology the poems which have been composed for dedications made by ordinary women. These epigrams deal principally with the weavers who dedicate their weaving implements to Athena, the goddess of manual crafts with or without a certain purpose. The relation in which they stand with respect to one another is obvious. In it are reflected the lives of these women, who weary their toilsome life, quit their profession with a full description of weaving tools by professional weavers.

The six epigrams which I believe should be grouped together in this family, are clearly related.

My analysis will start with this epigram by Leonidas of Tarentum. It is the largest and most detailed of all six poems in this family.

"Αἱ Λυκομήδεως παῖδες, Ἀθηνᾶ καὶ Μελέτεια καὶ Φιντὸ Γηνίς θ', αἱ φιλοσφόταιαι, ἔργων ἕκ δεκατας ποτιθύμια, τὸν τε πρόσεργον"


(2) Rooms, A., Room’s classical Mythology, London. (1980), S. V; Ovid, Amores. III. 2. 52: “artifices in te verte, Minerva, manus”.
In this poem four weavers dedicated to Athena their implements with which they spin and weave as a tithe of profits. They pray that they may be more prosperous.

Moreover these girls speak as we see from the first person plural, but the ἄπαρχόμεθα verb is delayed to the emphatic final place in the fourth stanza. Then the enumeration of dedicators’ names comes (Atheno, Melitea, Phinto, and Glenis), qualified by the adjective φιλοεργότατα which describes their profession as weavers, located at the final position of the verse. In other Hellenistic epigrams this adjective is also applied to women always weavers. Elsewhere the adjective φιλοεργός personifies κερκίς.

The opening words of the hexameter summarize the content of the whole, the weavers offer the tithe of their work. δεκάτας is governed by the preposition ἐκ; the word ἔργον holds the initial position. These tithes are

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(3) Gow-Page. ad. loc; cf. AP. VI. 290. 3; 285. 4. where tithes are offered to different deities.
(4) cf. AP. VI. 48. 1. see Taran. p. 122.
agreeable, this is sense of ποτιθώμα, which is not attested elsewhere.\(^{(1)}\) However the weavers purpose and deity’s name are reserved for the last couplet.

In the second pentameter we find the enjambment of the first implement ἀτρακτον announced by the article τὸν in hexameter. ἀτρακτὸς here is personified by the adjective πρόσεργον in the previous line. The word πρόσεργος seems to have been used by Leonidas only here as an adjective instead of its normal use as a noun.\(^{(2)}\)

The rest of the pentameter is joined with the following stanza. The shuttle (κερκίδα) heads the third hexameter, a tool which is also here personified by the participle κρυσείμενων,\(^{(3)}\) which occupies exactly the same position as πρόσεργον and φιλοσεργότατα, in the previous lines. On the other hand the shuttle is called μολαπτίδα (a word not attested elsewhere)\(^{(4)}\) of the loom (Ἰστόων) the third weaving implement, an allusion to the noise produced by its plucking the warp-thread (ἀτροχ) in the pentameter. This metaphor had been applied to κερκίς by Antipater, although with different words in two epigrams. In the end of line we find the adjective τροχαῖα, since it means “spinning” and therefore makes us expect the other element of the enumeration. They are spools πανία\(^{(5)}\) (announced by τὰ in the hexameter) which prominently located at the beginning of the pentameter.

The first words of the next stanza are devoted to the last weaving tool σπάθας qualified by the adjective εὐβριθεῖς which occurs only here. The word πολυχάργυρα would match ποτιθώμα in line 3. The hexameter ends

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(1) Gow-Page. ad. loc.
(2) Gow-Page. ad. loc. LSJ. s. v.
(3) cf. Antipater 5= AP. VI. 179. 6.
(4) Gow-Page. ad. loc.
(5) cf. Nicharchus. 2= AP. VI. 285. 3.
with the adjective πενεχραίον (1) which describes the girls’ life, because the weavers did not earn much money with their hard work.

The rest of the epigram is devoted to the weavers’ purpose including the goddess to whom they offer their tools. Their dedications ἐξ ὀλίγων ὀλίθνω μοίραιν dependent on ἀπαρχόμεθα in line 8. (2)

In the last hexameter, Athena, the goddess of all manual crafts is invoked with two wishes (cf. the optatives ἐπιπλήσσαις and θείης), that the weavers pray for future success and they also hope to shun poverty. (3)

This is implied in the words τῶν χερας ὑάεν Ἄθανα, ἐπιπλήσσαις, Athena may always fill their hands, observe that this may perhaps mean with equal generously. (4)

The last pentameter bring the second wish (cf. θείης) this is stressed by adverb ὄπισσῳ at the end of the hexameter; that may Athena make them rich in breed (ἐὐσπάσσοις), which occurs only here, (5) instead of poor in meal ἐξ ὀλιγησταίς. (6)

2) Leonidas devoted still another epigram to the women as weavers:

Αὐτονόμα, Μελίτεια, Βοίσκιον, οἴ Φιλολάδεω
cαι Νικοῦς Κρῆσσαί τρεῖς, ξένε, θυγατέρες,
ἀ μεν τῶν μιτῷργοιν ἀειδηνητῶν ἄφρακτων,
ἀ δε τῶν δραφίταιν εὐροκόμοιν τάλαροιν,
ἀ δ’ ὅμα τῶν πέπλων εὐκάριοι, ἵστων
κερκία, τῶν λεξέων Πανελόπας φύλακα,
δώρων Ἀθάνας Παντίτις τῷ δ’ έκι ναοί

(1) cf. AP. VI. 283. 3; Leonidas 37=A. P. VI. 302. 1; AP. VI. 355. 1; Meleager 122= AP. VII. 7.

(2) Gow-Page. ad. loc.


(4) Gow-Page. ad. loc.

(5) Gow-Page. ad. loc.

(6) Leonidas 36=AP. VI. 300, 2.
In this poem three sisters dedicate to Athena of their weaving instruments. Unlike the previous piece, these weavers are retiring from their labours.\(^{(1)}\)

Here the first couplet informs us the weavers’ names, parents and their homeland.

In the first hexameter we find an enumeration of the weavers:

(Autonoma, Melite and Boiscion). The father’s name philolaides prominently placed in the final position in the line, where as the father’s name is the previous epigram held the initial position in the hexameter. Unlike Leonidas, 41 in which the girls and their father’s names were distributed in the first couplet, it would seem as if Leonidas here has deliberately concentrated them in the first line.

Meanwhile the names of their mother (Nico) and native country (adjective in this case).\(^{(2)}\) Which had no parallel in previous poem, are juxstapposed in the pentameter.

The remainder of the couplet contains an apposition including an invocation to stranger, these weavers are three sisters (cf. παῖδες in Leonidas 41) qualified by the adjective κρήσσα (their homeland). The word θυγατέρες is separated by the vocative ξένω\(^{(3)}\) from τρεῖς. It is noted that the address to the stranger has no precedent in the previous poem.

The listing of tools occurs as Leanidas did in the following couplets; which viewed one by one with their weavers. The first weaver (Αὐτονόμιος) dedicated her thread-making evervolring spindle. As the previous one ἀτροχτον is the first implement. Moreover in leonidas’ poem ἀτροχτον occupies an emphatic position. The poet here has transferred the tool to another emphatic place the end of the hexameter. The spindle is qualified by

\(^{(1)}\) Gow-Page. ad. loc.

\(^{(2)}\) cf. AP. VI. 123. 4; 188. 1.

\(^{(3)}\) For the position of same vocative, cf. AP. IX. 744. 2.
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the two attributes μιτόεργον (not elsewhere) and ἀειδύνητων, evoke
Leonidas’ πρόσεργον. They are made prominent by the assonance of o and
hmeoteleuton of three words (τὸν μιτόεργον ἀειδύνητον ἀτρακτον). (1)

The second pentameter clearly points of the second weaver βούσκιον
with direct reference to τάλαρου, (2) which qualified by the epithet ὑφύτταν
and the adjective ἐφροκόμου where these words represent the weaving
theme.

The following hexameter with the anaphora ἀ and the enjambment of the
pentameter are devoted to the third and last weaver with her professional
tool. The poet here transferred the loom ( ἵστον) to another emphatic final
place in the hexameter, the shuttle κερκίδα is qualified by adjective
ἐχόμον, here it is transferred to the instrument in an active sense; (3)
(κερκίδα) is also personified by the adjective ἐγγος, while the appearance
of the noun itself delayed to the enjambment in the pentameter, ἵστον
resembles ἵστον in the previous poem. Leonidas here has transferred it to
the emphatic final place in the hexameter. The rest of the pentameter is
devoted to the famous story when Penelope promised to marry one of the
suitors when she had finished a shroud for Laertes, and held them off for
three years by unpicking what she had woven by day. (4) An allusion brings in
a novel point. The phrase is natural in general rather than specifically the
κερκίς which protected her bed for that period. (5)

The address to Athena to whom the weavers offer their implements is in
the last couplet.

(1) Gow-Page. ad. loc.
(2) For τάλαρος cf. A. P. VI. 284. 1.
(3) Gow-Page. ad. loc.
390; Catullus uses the edjective Penelopeus. In XLI. 223; see Fedeli. p. Catullus’ 61,
Amsterdam. p. 140f.
(5) Gow-Page. ad. loc.
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The hexameter starts with δῶρον (cf. δεκάτας in 41, line 3). Ἀθηνᾶ with θήκαυ in the pentameter is coupled by the title παυτίδ (occurs only here), the place where the implents are dedicated is ποδα, κν ναο the last words of the hexameter. Unlike the previous epigram, the goddess’ name is repeated in the pentameter. The genitive καμάτων depends on the participle παυσάμεναι with reference to the profession of which Athena is a patroness.

3- This epigrams is one distich shorter than the previous one.

Let us now analyze the variation by Antipater of Sidon:

Antipater 4= A. P. VI. 160.

Unlike the two previous poems, Telesilla is here the only weaver. It would seem indeed as if Antipater had deliberately concentrated on the enumeration of the weaving implements.

The first hexameter is headed by the first tool κερκίδα which echoes κερκίδα in Leonidas. 41. 5 and 42. 6.(1)

The rest of the hexameter and the enjambement of the pentameter are devoted to the personification κερκίς, its sound when in use. It begins at dawn because Telesill κερκίς like the swallow set to work early.(2) This

(1) For the same emphatic position, cf. Antipatic A. P. VI. 47. 1; AP. VI. 48. 1.
(2) Gow-Page. ad. loc.
metaphor had been applied to the κερκίς by Leonidas although with different words and by Antipater himself in another epigram.\(^{(1)}\)

The second tool ἵστων resembles ἵστων in the previous epigrams; the genitive παλλάδος presumably depends on ἵστων as Gow-Page state.

The second hexameter ends with ἄτρακτον, which echoes the same emphatic location in Leonidas; 42 line 3 (despite its order), and the initial position in Leonidas 41 line 3. On the other hand, ἄτρακτον is announced by the article τῶν and qualified by the adjective καρπηδάρεωτα and πολυρροῖβδητον.

In the second pentameter we find κλωστῆρα, another tool qualified by the adjective εὐδρομοῦ and its yarn ἀφπεδύνας is called στρεπτᾶς.

The enumeration of the weaver’s implements continues in the third couplet. These tools are co-ordinated by καὶ ..... καὶ structure.

The hexameter starts with πήρας which echoes πανία in Leonidas epigram 41. 6, and ends with καλαθίσκου preceded by φιληλάκατον another implement (adjective in this case) because as the pentameter informs us “it holds both the raw wool before it is put on the distaff whence it will be drawn out and spun by fingers when detached from the spindle” as Gow-Page maintains.

The last couplet is devoted to the weaver’s name, her father, and the goddess to whom Telesilla dedicates her weaving implements. Unlike the two previous epigram, the weaver’s name is delayed until the last hexameter. Telesilla is first mentioned accompanied by the adjective φιλοσφῆς which describes her work. The adjective probably borrowed from similar context in Leonidas’ 41 and occupies the same emphatic place. Meanwhile the same adjective is also used by Antipater\(^{(2)}\) proceeded by apposition ποῖς, Telsilla’s father’s name Diocles, is qualified by the

\(^{(1)}\) cf. Leonidas 41= AP. VI. 288. 5 and Antipater 43= A. P. VI. 47. 1.

\(^{(2)}\) cf. AP. VII. 423. 3; the same adjective is applied to κερκίς cf. A. P. VI. 48. 1.
adjective ἄγαθος. Unlike Leonidas’ 42 the mother’s name and homeland are absent here.

In the last pentameter all these implements are dedicated to the patroness of weavers, κούρα and θήκατο, who is called δεσπότιδι. The genitive έφοροκόμων (1) at the beginning of line 8 depends on κούρα, (2) where the dedication is to Athena as goddess of womanly crofts. (3)

4- Leonidas’ two of previous epigrams seem to have been imitated by Antipater in the following poem:

Παλλάδι ταῖς τρισσαί θέσεις ἄλικες, ἵσον ἄρα χνα
τεῦξαι λεπταλέου στάμον’ ἐπιστάμεναι,
Δημω μὲν ταλαρίσκουν εὐπλοκον, Ἄρασιά δὲ
ἐγκατίν εὐκλώστον νήματος ἡλακάταν.
κερκίδα δ’ εὐποίητον, ἄρνωνα τῶν ἐν ἐρίθων
Βακχυλίς, εὐκρέκτους ἄ διέκρινε μίτους
ζῶειν γὰρ δίχα παντὸς οὐνίδεος ἤθελ’ ἐκάστα
ξείνε, τὸν ἐκ χειρῶν ἀρνιμέα βίστον.

Antipater 5= A.P. VI. 174

The ascription of this epigram to Antipater has been questioned (4)

Here again we find three weavers dedicated their tools to Athena, but just as in Leonidas weaving implements are numerous. Like Leonidas’ 41 Antipater seems to underline the weavers’ purpose in the first couplet.

The first hexameter is headed by the name of goddess (παλλάδι, ... θέσειν) to when the weavers offer their implements. The adjective τρισσαί describes these women (cf. τρεῖς Leonidas’ 42-2),

(1) cf. Leonidas 41= AP. VI. 289. 4. and Gow-Page. ad. loc.
(2) cf. Aesch. Eum. 415.
(3) Gow-Page. ad. loc.
however the appearance of their names and the weaving tools are delayed to the second couplet. The girls are of the same age ἀλίκες.(1)

The rest of the couplet is devoted to a concise description of their monotonous work as active weavers. Their monotony is conveyed the homoeoteleuton (τεϊξασι .... ἐπιστάμενα) and by alliteration of τ.

The weaver’s name and their implements are distributed between the second and third couplet. Unlike the previous epigram we no longer find the girls, parent and homeland. The name of the two first weavers (Demo and Arsinoe) acquire prominence of its initial and final position in the second hexameter. In line 3 Demo is immediately following by the mention of ταλαρίσκους qualified by the adjective εὐτροφοῦ. The hexameter ends with the second weaver (Arsinoe). This is co-ordinated by μὲν ... δὲ structure. The girl’s ηλακάτου(2) emphatically placed in the final position of the pentameter. The position of ηλακάτου separated by ἐργάτων.(3)

The adjective describes the weaving implement, by εὐκλωστοῦ νήματος, the spindle produces it.

The third couplet contains the implements of the third weaver (Bacchylis).

We are already familiar with κερκίδα which occurs in the third couplet, because we have seem it scattered at various places in the previous poems.

κερκίδα the opening word in the hexameter occupies the same emphatic initial place as in Leonidas’ two previous poems and Antipater’s 4 line 1. The κερκίς is here qualified by the adjective εὑποτητοῦ. The rest of the line is devoted to an apposition. The word ἐρίθοις is governed by the preposition ἐν, while the weaver’s name is delayed to the enjambement in the pentameter.

(1) ἀλίξ is also used by Antipater in the same context. cf. A. P. VI, 206. 10, cf. AP. VI, 155. 1, 207. 9.
(2) In the fourth century, Erinna composed a poem about girls growing up, titled. “The Distaff”.
(3) cf. Leonidas, 42= A. P. VI. 289. 5.
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The participle construction κριναμέναι which personifies ἀρακτοῦ in Leonidas’ 41 line 4 has been become a finite verbs δέκρινε. The sense is that Bacchylis with the relative pronoun ἄριστος parted.

The last couplet is closely related to Leonidas’ 41, since it alludes directly to the weavers’ purpose, which reserved for the final distich of the epigram. This is clarified by particle γάρ. Each weaver ἠθέλε ἔζεινε. here the prayer marks a determination to earn an honest living from handicraft.

The address is not here like Leonidas 41 to Athena, but ἔζεινε is invoked just as Leonidas’ 42 did Moreover ἔζεινε holds emphatic initial location in the pentameter. The rest of the pentameter is devoted to each weavers wish alongside to line without reproach in the hexameter, gaining her living by her hand.

The relevance of the words is indicated by their occurrence between the article τὸν and the noun βιοτον, the genitive χερῶν is governed by the preposition ἐκ. The participle ὀρνυμένα describes her future life.

5- Leonidas and Antipater’s poems also served as models for the following epigram by Archias:

Αἰ τρισσαί, Σατύρη τε, καὶ Ἡράκλεια, καὶ Εἰφρῶ, θυγατέρες Σοῦθου καὶ Μελίτης, Σάμιαι.
α μὲν, ἀραχναιοῖο μίτου πολυδίνεα λάτριν,
ἀρακτοῦ, δολιχὰς οὐκ ἄτερ ἀλακάτας.
α δὲ πολυπαθέων μαλεδίμοιο κερκίδα πέπλοιν
ἐθρόσου. α Γρίτατα δ’ εἰραχαρῆ τάλαρον
οῖς βοσχον χερνήτα βιον δήμιον, Ἀθώνα
πότις, ταῦθ’ αὐ σαι σοι θέσαν ἐπαγάτις.

Archias A. P. VI. 39.

The first couplet gives us the weavers’ names; parent and homeland.

In hexameter their names (Satyra, Heraclea and Euphorion) announced by article καὶ and qualified by the adjective τρισσαῖ (cf. τρισσάι in Antipater’s 5 line 1 and τρεῖς in Leonidas’ 42 line 2.).
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Just as in Leonidas’ poem the weavers, names in exactly the same case occurred in the first line. The hexameter here is co-ordinated by τε, καί ... καί structure.

In Leonidas, the apposition θυγατέρες holds the emphatic place, the end of the pentameter, Archias has transferred it to another emphatic position the enjambment of the pentameter. The rest of the line informs the reader the names of the parents and homeland Σάμως (adjective in this case), which acquires prominence become of its final place.

The second and third distiches are devoted to a detailed enumeration of the weavers’ tools. These implements are viewed one by one with the anaphora fo ἄσ as Leonidas did in 42.

The first weaver (Satyra) dedicated ἀντρακτον the first implement.

In the second hexameter ὀροχυχαίοις μῖτοι is probably a variation of ὀροχυχαίοις νήματα which had already used by Antipater. The spindle is called ... πολυδίνεια λοτρόν. It seems probably that metaphor is attested only here, while the tool itself is transferred to the emphatic location the enjambment of the pentameter. The same implement is in exactly the same case and position, occurred in Leonidas’ (42) fourth line, where as the same tool occupies another emphatic place in Leonidas’ 41 the end of the second hexameter. The pentameter closes as it began with another tool belonged to Stayra, ἀλακάττας, which occupies the same emphatic place as Leonidas did (line 4), qualified by the adjective δολιχάς.

The second weaver (Heraclea) dedicated her κερκίδα. Unlike Leonidas (41, 42) and Antipater (4. 5) κερκίς here holds a less emphatic place. On the other hand κερκίδα is personified by the adjective μελεθήμονα as κερκίδα which was personified by the adjective πολυφροβιδήτου in Antipater (4 line 3).
The third weaver (Euphro) dedicated her τάλαρον, which occupies the same emphatic final place as Leonidas did (42). The basket is qualified by the edjective εύροχαρῆ, which occurs only here. (2)

In the last couplet we are expressly told that the weavers led unpleasant line and that Athena is the addressee ato whom the girls dedicated their weaving implements.

The poverty which the woman endured is told in the hexameter. In Archias the dedication accompanies a modest livelihood. The hexameter ends with Athena patroness of weavers.

Athena is addressed with the poet title of honor πότινα θέσαυν echoes θέσαυν in Antipatic (5. line).

These tools ταῦτα long supported weavers in their poverty because weavers did not earn much with hard works. The dedication is conveyed by the assonance ατ σατ σοι.

In Archias the offer accompanies a modest livelihood. (4)

6- More obviously dependent on the above epigrams is the following poem by Philippus.

Κερκίδας ὀρθρολάλοισι χελιδίσιν εἰκελοφώνος,
Πολλάδος ῥυστοπώλου λειομίτους κάμακας,
και κτένα κοσμοκόμην, καὶ δικτυλόπριτον ἄθρακτον
σφυνιδοδινήτω νήματι νηχόμενον,
καὶ τάλαρον σχοίνοις ύψασμένον, δυνότε ὀδύντι
ἐπλήρου τολύπη πᾶσα καθεκριμένη, 
σοι, φίλερθε κόρη Παλλαντίας, ἡ βαθυγήρωσ

(1) cf. ταλαρίσκου in Antipater 5. 2.
(2) LSJ. s. v.
(3) cf. h. h. II. 54; h. h. XXX. 6; h. h. III. 12. 49. Leto is called πότινα; cf. Callimachus h IV. 123 with Mineur’s note; cf. also A. P. VI. 340; 356. 2.
(4) Gow-Page. ad. loc.
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Αἰσιόνη, πενής δύροι, ἀνεκρέμασεν.  
Philippus A. P. VI. 247.

Just as in Antipater’s Aesione is the only weaver who suspended to Athena her weaving implements, the gift of her poverty.

The enumeration of weaving tools is similar to the previous poems.

The first hexameter is headed by κερκίδας which takes the same emphatic location as in Antipater’s 4 line 1. It as in Antipater, the shuttle is personified by the adjective εἰκελοφώνους. On the other hand ὑφρωλαλόισις χελιδόστυ is an imitation of ὑφρωλυχ Χελιδονίδου in Antipater, piece (4 line 1).

In the pentameter where we are expressly told that Athena herself is a weaver.

The goddess’ name (παλλάδος, cf. παλλάδ in Antipater’s 5 line 1). Appears in a prominent position in the second verse, the deity is following by two adjective describe here as a weaver. Meanwhile the compounds …… πόνου and ……μιτος normally allude to weaving implements. The lest word κάμακας(1) is used only here as an apposition to κερκίδας.

The second couplet is devoted to two weaving implements. In the hexameter κτένα and ἀτρακτον, both prominently placed one in the initial and one in the final position in the line. These implements are co-ordinated by καὶ …. καὶ structure κτεῖς here is for dressing the wool; κοσμοκόμην which occurs only here.(2) The ἀτρακτος is qualified by the adjective δακτυλότρωπον which also occurs only here. The adjective οὐφυλαλδιήτης applied to νῆματι.

The third distich refers to the weaver’s τάλαρον qualified by the participle ὁφασμένου. The rest of the couplet is devoted to a vivid description of Aesione’s tiresome work.

(1) LSJ. s. v.
(2) LSJ. s. v.
The second allusion to Athena is told in the last hexameter. In the first pentameter the reference to Athena as a weaver. In the last pentameter she is κόρη παλλαστιάς\(^{(1)}\) (occurs only here), the goddess is invoked.

The weaver hang her tools. Moreover κόρη is a reminiscent of κούρα in Antipater’s (4 line 8). In both poems the noun occupies a less emphatic place. Athena is called φιλέρθιος, the adjective is relevant to the patroness of manual crafts.

Philippus’ original point is the reference to the advanced age of Aesione, which indicated in the last hexameter, while the appearance of the weaver’s name herself is delayed until the pentameter.

Aesione hang her implements (ἀνεκρέμασε) as a gift (δῶρον) of poverty which is explicit in πεύτης because as in Leonidas’ 41 weaver did not earn much money from her hard work.

My analysis of these six epigrams has indicated a number of verbal coincidences which give the impression that are related to each other:

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(1) LSJ. s. v.
Weaving implements:

- λτρακτός: Leonidas 41. 2; 42. 3; Antipater of ssidon 4. 3; 5; Archias (AP VI. 39) 4; Philippus (AP VI. 427) 3.
- κερκίς: Leonidas 41. 5; 42. 6; Antipater 4. 1; 5. 5; Archias (AP VI. 39) 5; Philippus (AP VI. 247) 1.
- ιστός: Leonidas 41. 5; 42. 5; Antipater 4. 2.
- ἡλακάτη: Antipater 5. 4; Archias (AP VI. 39) 4.

Words connected with weaving:

- ταλαρίς: Leonidas 42. 4; ταλαρίσκος: Antipater 5. 3; Archias (AP VI. 39. 6). Philippus (AP VI. 247. 5).
- καλαθισκος Antipater 4. 5;
- πανινον: Leonidas 41. 6.

μιτος: Leonidas 42. 3;

νήμα: antipater 5. 4; philippus (AP VI. 247. 4).

2 - Poverty πενήθη philippus (AP VI. 247. 8).

3 - Verbs of dedication: Leonidas 42. 8. θήκαυ Antipater 4. 8: θήκατο ; Antipater 5. 1 and archias: θέσαυ;

4 - Woman’s age: παιδες Leonidas 41. 1; ἄλικες. Antipater 5. 1; βαθυγήρως Pilippus 247. 7.

5 - Goddess, all these weavers dedicate their tools to Athena.

6 - Mythical names: Penelope Leonidas 42, 6.
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