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Six Dedicatory Epigrams *“Woman as a weaver”*

Among the dedicatory epigrams of Book Six of the Greek Anthology the poems which have been composed for dedications made by ordinary women.⁽¹⁾ These epigrams deal principally with the weavers who dedicate their weaving implements to Athena,⁽²⁾ 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.

*Ἄϊ Λυκομήδεις παῖδες, Ἀθηνῶ καὶ Μελέτεια
καὶ Φιντῶ Γληνίς θ', αἰ φιλοεργόταται,
ἔργων ἐκ δεκάτας ποτιθύμια, τόν τε πρόσεργον*

(1) Pomeroy. S. B., *Goddesses, Whores and slaves in Classical Antiquity*, New York, (1979), p. 199f.; working in wool was the most characteristic of Greek Woman. Woman of all classes spun and wove in Classical Athens, p. 163; weaving was common all over Egypt, but there were Alexandrian specialties in method of weaving, as Bowman states, p. 222. Theoc. Idyl. XV. 30-2, This poem analyzed by White. H. p. 61-9. Rowland. p. 542f. Bowman. A., *Egypt after the Pharaoh*, London, (1986), p. 222; Theoc. Idyl. XV. 30-2, This is analyzed by White. H., “two textual problems in Theocritus Idyl XV. In *Essays in Hellenistic poetry*, Amsterdam, (1980), pp. 61-9; Rowlandson. I., “Woman and Society in Greek Roman Egypt. C. R. 50, (2000). p. 542f.

(2) Rooms, A., *Room's classical Mythology*, London. (1980), S. V; Ovid, *Amores*. III. 2. 52: “artifices in te verte, Minerva, manus”.

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*ἄτρακτον, καὶ τὰν ἄτρια κριναμένην
κερκίδα, τὰν ἰστῶν μολπάτιδα, καὶ τὰ τροχᾶια
πανία, κερταστάς τούσδε ποτιρρογέας,
καὶ σπάθας εὐβριθεῖς πολυάργυρα· τῶς δὲ πενιχραὶ
ἐξ ὀλίγων ὀλίγην μοῖραν ἀπαρχόμεθα,
τῶν χέρας αἰέν, Ἀθάνᾳ, ἐπιπλήσαις μὲν ὀπίσσω,
θείης δ' εὐσιπύους ἐξ ὀλιγησιπύων.*

Leonidas of Tarentum 41= AP. VI. 288.

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.

The first couplet is devoted to weavers' name, and their father whose name (Lycomedes) appears in the prominent position in the hexameter. The weavers are still girls as “αἰ παῖδες”⁽¹⁾ indicated at the beginning of line 1.

Moreover these girls speak as we see from the first person plural, but the ἀπαρχόμεθα verb is delayed to the emphatic final place in the fourth stanza. Then the enumeration of dedicators' names comes (Atheno, Melitea, Phinto, and Glenis),⁽²⁾ qualified by the adjective φιλοεργόταται which describes their profession as weavers,⁽³⁾ 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.⁽⁴⁾

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 ἔργων holds the initial position. These tithes are

(1) Nicharchus 2= A. P. VI. 285. 8. see Taran. S. L., *the art of variation in the Hellenistic Epigrams*, Leiden. (1979) p. 119.

(2) Gow. A. S. F. – Page. D. L. *The Greek Anthology, Hellenistic Epigrams* Cambridge, vol. II. (1968), ad. loc.

(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.

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agreeable, this is sense of ποτιθύμια, 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 ἄτρακτον announced by the article τὸν in hexameter. ἄτρακτος here is personified by the adjective πρόσσεργον in the previous line. The word πρόσσεργος 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 κριναμέναν,⁽³⁾ which occupies exactly the same position as πρόσσεργον and φιλοεργότατα, in the previous lines. On the other hand the shuttle is called μολπάτιδα (a word not attested elsewhere)⁽⁴⁾ of the loom (ἴστῶν) the third weaving implement, an allusion to the noise produced by its plucking the warp-thread (ἄτρια) 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 τροχάια, since it means “spinning” and therefore makes us expect the other element of the enumeration. They are spools πανία⁽⁵⁾ (announced by τα 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 πολυάργυρα would match ποτιθύμια in line 3. The hexameter ends

(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.

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with the adjective *πενιχραὶ*⁽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 ὀλίην μοῖραν* 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 (*ἐπιπλήσαις* and *θείης*), that the weavers pray for future success and they also hope to shun poverty.⁽³⁾

This is implied in the words *τῶν χέρας αἰέν Ἀθάνα, ἐπιπλήσαις*, Athena may always fill their hands, observe that this may perhaps mean with equal generosity.⁽⁴⁾

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

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

*Αὐτονόμα, Μελίτεια, Βοίσκιον, αἰ Φιλολάδω
καὶ Νικοῦς Κρηῆσαι τρεῖς, ξένη, θυγατέρες,
ἀ μὲν τὸν μίτοεργον αἰιδίτητον ἄτρακτον,
ἀ δὲ τὸν ὀρφήταν εἰροκόμον τάλαρον,
ἀ δ’ ἄμα τὰν πέπλων εὐάτριον, ἰστῶν
κερκίδα, τὰν λεχέων Πανελόπας φύλακα,
δῶρον Ἀθαναία Πανίτιδι τῶδ’ ἐνὶ ναῶ*

(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.

(3) See. Taran. p. 127.

(4) Gow-Page. ad. loc.

(5) Gow-Page. ad. loc.

(6) Leonidas 36=AP. VI. 300, 2.

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θῆκαν, Ἀθαναΐας πανσάμενοι καμάτων.
Leonidas 42= A. P. VI. 289.

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 in 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 juxtaposed in the pentameter.

The remainder of the couplet contains an apposition including an invocation to stranger, these weavers are three sisters (cf. πάλιδες in Leonidas 41) qualified by the adjective κρήσσαι (their homeland). The word θυγατέρες is separated by the vocative ξένη⁽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 Leonidas did in the following couplets; which viewed one by one with their weavers. The first weaver (Ἀυτονόμα) dedicated her thread-making evervolring spindle. As the previous one ἄτρακτον is the first implement. Moreover in Leonidas’ poem ἄτρακτον 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 *ἀειδίμητον*, evoke Leonidas’ *πρόσεργον*. They are made prominent by the assonance of *ο* and *η* in the enjambment of three words (*τὸν μιτόεργον ἀειδίμητον ἄτρακτον*).⁽¹⁾

The second pentameter clearly points of the second weaver *βοῖσκιον* with direct reference to *τάλαρον*,⁽²⁾ which qualified by the epithet *ὀρφνίταν* and the adjective *εἰροκόμον* where these words represent the weaving theme.

The following hexameter with the anaphora *ἄ* and the enjambment of the pentameter are devoted to the third and last weaver with her professional tool. The poet here transferred the loom (*ἴστων*) to another emphatic final place in the hexameter, the shuttle *κερκίδα* is qualified by adjective *εὐάτριον*, here it is transferred to the instrument in an active sense;⁽³⁾ (*κερκίδα*) is also personified by the adjective *ἐργατιν*, while the appearance of the noun itself delayed to the enjambment in the pentameter, *ἴστων* resembles *ἴστων* 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.

(4) cf. Homer. Od. XIX. 137. Kullemann. W., “God and men in the Iliad and Odyssey; H. S. C. P.” 89, (1948). p. 14. recently Clayton B., “Penelope’s web” C. R. 55. (2005) pp. 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). Ἀθαναΐα with θῆκαν in the pentameter is coupled by the title παντίδ (occurs only here), the place where the implements are dedicated is τῶδ, ἐν ναῶ 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:

*Κερκίδα τῶν ὀρθρινά, χελιδονίδων ἅμα φωνᾶ
μελπομέναν, ἰστών Παλλάδος ἄλκυνά,
τόν τε καρηβαρέοντα πολυρροΐβδητον ἄτρακτον,
κλωστήρα στρεπτᾶς εὐδρομον ἀρπεδόνας,
καὶ πήνας, καὶ τόνδε φιληλάκατον καλαθίσκον,
στάμονος ἀσκητοῦ καὶ τολύπας φύλακα,
παῖς ἀγαθοῦ Τελέσιλλα Διοκλέος ἃ φιλοεργὸς
εἰροκόμων Κούρα θήκατο δεσπότοδι.*

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. Antipater A. P. VI. 47. 1; AP. VI. 48. 1.

(2) Gow-Page. ad. loc.

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metaphor had been applied to the κερκίς by Leonidas although with different words and by Antipater himself in another epigram.⁽¹⁾

The second tool ἴστῶν resembles ἴστῶν in the previous epigrams; the genitive παλλάδος presumably depends on ἴστῶν 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 τόν and qualified by the adjective καρηβαρέοντα and πολυρροίβδητον.

In the second pentameter we find κλωστήρα, another tool qualified by the adjective εὐδρομον and its yarn ἀρπεδόνας 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 πήνας which echoes πανία in Leonidas epigram 41. 6, and ends with καλαθίσκον 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 φιλοεργός 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⁾ preceded by apposition παῖς, 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.

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adjective ἀγαθος. 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 εἰροκόμων⁽¹⁾ at the beginning of line 8 depends on κούρα,⁽²⁾ where the dedication is to Athena as goddess of womanly crafts.⁽³⁾

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

*Παλλάδι ταὶ τρισσαὶ θέσαν ἀλικες, ἴσον ἀράχνα
τεῦξαι λεπταλέον στάμον’ ἐπιστάμεναι,
Δημῶ μὲν ταλαρίσκον ἐύπλοκον, Ἄρσινόα δὲ
ἐργάτιν εὐκλώστου νήματος ἡλακάταν.
κερκίδα δ’ εὐποίητον, ἀηδόνα τὰν ἐν ἐρίθοις
Βακχυλῆς, εὐκρέκτους ἅ διέκρινε μίτους
ζώειν γὰρ δίχα παντὸς ὀνειδέος ἤθελ’ ἐκάστα,
ξεῖνε, τὸν ἐκ χειρῶν ἀρνυμέα 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, ... θέσαν) to whom the weavers offer their implements. The adjective τρισσαὶ 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.

(4) cf. Aesch. Eum. 415.

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however the appearance of their names and the weaving tools are delayed to the second couplet. The girls are of the same age *άλικες*⁽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 (*τεῦξαι 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 *ταλαρίσκον* qualified by the adjective *εὐπλοκον*. The hexameter ends with the second weaver (Arsinoe). This is co-ordinated by *μὲν ... δὲ* structure. The girl’s *ἡλακάτον*⁽²⁾ emphatically placed in the final position of the pentameter. The position of *ἡλακάταν* separated by *ἐργάτιν*.⁽³⁾

The adjective describes the weaving implement, by *εὐκλωστου 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 seen 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 *εὐποίητον*. The rest of the line is devoted to an apposition. The word *ἐρίθους* is governed by the preposition *ἐν*, while the weaver’s name is delayed to the enjambement in the pentameter.

(1) *άλιξ* 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 κριναμέναν which personifies ἀτρακτον in Leonidas’ 41 line 4 has been become a finite verbs δέκρινε. The sense is that Bacchylis with the relative pronoun ἧ parted μίτους

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 ἠθέλεε ξόειν. here the prayer marks a determination to earn an honest living from handicraft.

The address is not here like Leonidas 41 to Athena, but ξεῖνε is invoked just as Leonidas’ 42 did Moreover ξεῖνε 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 βίον, the genitive χερῶν is governed by the preposition ἐκ. The participle ἀρνούμενα describes her future life.

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

*Αἱ τρισσαί, Σατύρη τε, καὶ Ἡράκλεια, καὶ Εὐφρώ,
θυγατέρες Εὐφύθου καὶ Μελίτης, Σάμιαι.
ἅ μὲν, ἀραχναίοιο μίτου πολυδίνεα λάτριν,
ἀτρακτον, δολιχᾶς οὐκ ἄτερ ἀλακᾶτας.
ἅ δὲ πολυσπαθέων μαλεδήμονα κερκίδα πέπλων
εὐφροον. ἅ τριτάτα δ’ εἰροχαρῆ τάλαρον
οἷς ἔσχον χερνήτα βίον δηναίον, Ἀθᾶνα
πότηνια, ταῦθ’ αἱ σοὶ σοὶ θέσαν ἐπγάτιδες.*

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 αἱ and qualified by the adjective τρισσαί (cf. τρισσαί 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, καὶ ... καὶ 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 Σάμιοι (adjective in this case), which acquires prominence because 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 φοῦν as Leonidas did in 42.

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

In the second hexameter ἀραχναίοιο μίτου is probably a variation of ἀραχναίοις νήμασι which had already been used by Antipater. The spindle is called ... πολυδινεα λατριν. 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 Satyra, ἀλακάτας, which occupies the same emphatic place as Leonidas did (line 4), qualified by the adjective δολιχᾶς.

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 μελεδήμονα as κερκίδα which was personified by the adjective πολυρροίβδητον in Antipater (4 line 3).

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The third weaver (Euphro) dedicated her *τάλαρον*,⁽¹⁾ which occupies the same emphatic final place as Leonidas did (42). The basket is qualified by the edjective *εἰροχαρῆ*, 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 to 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 *πότνια θέσαν*⁽³⁾ echoes *θέσαν* in Antipater (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 *αἰ σαῖ σοῖ*.

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 εἰκελοφάνους,
Παλλάδος ἱστοπόνου λειομίτους κάμακας,
καὶ κτένα κοσμοκόμην, καὶ δακτυλότριπτον ἄτρακτον
σφονδυλοδινήτω νήματι νηχόμενον,
καὶ τάλαρον σχοίνοις ὑφασμένον, ὃν ποτ' ὀδόντι
ἐπλήρου τολύπη πᾶσα καθαιρομένη,
σοί, φιλέριθε κόρη Παλλαντιάς, ἢ βαθυγῆρος*

(1) cf. *ταλαρίσκον* 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 *πότνια*; cf. Callimachus h. IV. 123 with Mineur's note; cf. also A. P. VI. 340; 356. 2.

(4) Gow-Page. ad. loc.

Six Dedicatory Epigrams “*Woman as a weaver*”

Αἰσιόνη, πενίης δῶρον, 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 κερκίδα 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 ὀρθρολαλόισι χελιδόσιν is an imitation of ὀρθρινά χελιδονίδων 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 andμιτος normally allude to weaving implements. The lest word κάμακας⁽¹⁾ is used only here as an apposition to κερκίδα.

The second couplet is devoted to two weaving implements. In the hexameter κτένα and ἄτρακτον, 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 κτεις here is for dressing the wool; κοσμοκόμην which occurs only here.⁽²⁾ The ἄτρακτος is qualified by the adjective δακτυλότριπτον which also occurs only here. The adjective σφονλυλοδινήτω applied to νήματι.

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

(1) LSJ. s. v.

(2) LSJ. s. v.

Six Dedicatory Epigrams “*Woman as a weaver*”

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 παλλαντιάς⁽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 φιλεριθος, 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 πενίης 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:

(1) LSJ. s. v.

Six Dedicatory Epigrams “*Woman as a weaver*”

Weaving implements:

ἄτρακτος: 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.

ἵστός: Leonidas 41. 5; 42. 5; Antipater 4. 2;

ἥλακάτη: 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).

καλαθίσκος Antipater 4. 5;

πανίον: Leonidas 41. 6.

μιτος: Leonidas 42. 3;

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

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

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

4 - Woman’s age: παῖδες 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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