

A COLORLESS GREEN IDEA

Kees Huigen

BABYLONIAN PLANETARY OMEN

ND 4362:23

MUL Dil-bat ina AN-e NU IGI HA.A KUR GIŠ.HUR SIG₇ NIGIN-ma i-ad-dar-ma

If Venus is not seen in the sky: destruction of the land – she is surrounded by a green “design”: she becomes dimmed

K.12733

3 4' MUL Dil-bat ina AN-e NU IGI HA.A KUR GIŠ.HUR SIG₇ NIGIN-ma

If Venus is not seen in the sky: perishing of the land – design ...

VAT 10218 Omen 89

MUL Dil-bat ina AN-e NU IGI HA.A KUR GIŠ.HUR SIG₇ NIGIN-ma ia-ad-dar-ma x

x MUL Dil-bat GIŠ.HAŠHUR.GI i x šu₂ (= ilammišu) MUL.MEŠ is-hur

If Venus is not seen in the sky: destruction of the land – she is surrounded by a green *design* and becomes dimmed, ... Venus “swamp-apple” ...

(Reiner/Pingree 1998)

SUMMARY

GIŠ.HUR SIG₇ is not an observation, but a perception of the invisibility of Venus. Just as buildings are the realizations of human plans, are heavenly bodies the effectuations of divine designs. The colour green is intimately associated with Venus in her broadest respects.

TRUE COLOURS OF VENUS

K. 12457

1 MUL Dil-bat ina KUR-ša₂ MI-at ^dEn-lil₂ KUR ik-ke-lem-mu

If Venus at her rising is black: Enlil will look angrily at the land

2 MUL Dil-bat ina KUR-ša₂ SA₅-at nu-huš UN.MEŠ

If Venus at her rising is red: plenty for the people

3 MUL Dil-bat ina KUR-ša₂ SIG₇-at U₂.GUG

If Venus at her rising is green: famine

VAT 10218

13 MUL Dil-bat ina IGI-ša₂ SA₅-at nuhuš niši EBUR KUR SI.SA₂ LUGAL URI^{ki} ME.LI

IGI IM.KUR.RA DU-ma

13 If Venus at her appearance is red: abundance for the people, the harvest of the land will succeed, the king of Akkad will experience joy – the east wind blows

14 MUL Dil-bat ina IGI-ša₂ MI-at ^dEn-lil₂ KUR ik-kele-mu ina KUR KI.LAM LA₂

IM.U_x.LU DU-ma

14 If Venus at her appearance is black: Enlil will glare angrily at the land, in the land business will be poor – the south wind blows

15 MUL Dil-bat ina IGI-ša₂ BABBAR-at a-ru-ur-tum ina KUR GAL₂.MEŠ IM.SI.SA₂ DU-ma

15 If Venus at her appearance is white: there will be drought in the land – the north wind blows

16 MUL Dil-bat ina IGI-ša₂ SIG₇-at ti-iq U₂.GUG ina KUR MAR GAL₂ zi-ša₂ IM.MAR.TU DU-ma

16 If Venus at her appearance is green: there will be famine in Amurru – the west wind blows

17 MUL Dil-bat SIG₇ u SA₅ šar-pat gaba-ra-hu ina KUR GAL₂-ši tu ki

17 If Venus at her appearance is colored green and red: there will be upheaval in the land

(Reiner/Pingree 1998)

On colours in Sumerian and Accadian, Landsberger (1967)

On colours of stars, Bezold (1920)

THE VENUSIAN GODDESSES

Inanna

Hymne an Inanna-Dilibad/Ninsi'anna mit Erwähnung der heiligen Hochzeit Iddindagans mit der Göttin

87 an-usan_x a^a an-na mul-bar^{mul}dili-bad u₄-gal an-ku₃-ge si-a "Am Abend ist sie der 'fremdartige' Stern, der Venusstern, der den heiligen Himmel mit vollem Licht erfüllt"

133 nin u₆-di-kalam-ma mul-bar^{mul}dili-bad "Die Herrin, das Staunen des Landes Sumer, der 'fremdartige' Stern, der Venusstern"

(Römer 1965)

87 an-usan_x an-na mul dalla e₃-a^{mul}dili-bad u₄-gal an-ku₃-ge si-a "At evening, the radiant star, the Venus-star, the great light which fills the heaven"

133 nin u₆-di-kalam-ma mul-dili^{mul}dili-bad "The lady, the amazement of the land, the solitary star, the Venus-Star"

(Reisman 1973)

Inanna = Ninegalla

Die Ninegalla-Hymne

3 ^dnin-e₂-gal-la an-u₄-zal-le-da-ke₄ izi su₃-ud-bi il₂-la

Ninegalla, dir, die am Morgenhimmel sich weithin (sichtbar) als Feuer erhoben hat

4 an-u₂-si₄-an-na dalla e₃-a-na

bei deinem leuchtenden Aufgang am Abend(himmel)

(Behrens 1998)

Inanna = Nana

K 3933

1 gašan.mu ^dEN.ZU ^dInanna na.i.nim.gi u₃.tu.ud.da šu.a.ab.dil.e.ne

2 ma-rat ^dSin te-li-tu₂ a-hat ^dŠa₂-maš ta-lim-tu₂ ina Bar₂-sipa^{ki} ha-am-ma-ku

3 ina UNUG^{ki} ha-ri-ma-ku ina ^{uru}Da-[du-ni] tu-la-a kub-bu-ta-ku

4 ina Babili zi-iq-na [LKA 37 zik-ra-ku] zaq-na-ku a-na-ku-ma ^dNa-na-a

My Lady, Sin, Inanna, born of ..., similarly / I am the same

Wise daughter of Sin, beloved sister of Šamaš, I am powerful in Borsippa,

I am a hierodule in Uruk, I have heavy breasts in Daduni,

I have a beard in Babylon, still I am Nana.

(Reiner 1974) (cf. Azarpay 1976)

Ishtar VIII

8 ^dDIL.BAD : sin-ni-ša₂-at : TA ^dUTU.ŠU₂.A

9 ^dDIL.BAD : zi-ka-rat : TA ^dUTU.UD.DU

(Virolleaud 1908)

Iqqur Ipuš

§ 84

K 7629 (VAch, Supplem. II, L), I, 1

K 137 (VAch, Supplem. I, XXXIII), 20

1 DIŠ ^{mul}DIL.BAT ina ^{iti}BAR₂ SU₆ zaq-na-at “Si Vénus, au mois de Nisan, porte barbe”

§ 85

K 137 (VAch, Supplem. I, XXXIII), 41

K 7629 (VAch, Supplem. II, L), I, 14

DT 157 + 171 (AAT 62), rev 2

1 DIŠ ^{mul}DIL.BAT ina ^{iti}BAR₂ nap-hat (u) SU₆-u SU₆-at₂ [variants K 7629:14 SU₆ E₃-at₂ 17 SU₆ za-qin] “Si Vénus, au mois de Nisan, se lève et porte barbe”

(Labat 1965)

Since the Neo-Sumerian time (XXI century BC) in literary and religious texts the astral status of Inanna (Ishtar) is determined by the epithet u₄-zal-le (the morning star) and by the expressions using the word usan (the evening star).

Inanna's relation to the planet Venus is proved by seal pictures of the middle of the third millennium BC. This period witnesses a global changes in her status: the symbolism connected to Inanna's role as the goddess of fertility gradually fades away and instead the astral symbolism appears.

(Kurtik 1999)

Inanna = Ištar

Tafel III

13 ki-sikil ^dinanna hi-li-bi mu-un-ši-in-kar-ra ^aa2-zu a-ri-a-an-ši-ib₂

14 *ana ar-da-tu₄ ^diš-tar ša₂ te-em-nu-ši id-ka i-din-ši*

Mit der jungen Frau Inanna hast du dich schon erfreut, gib ihr auch deine männliche Kraft!

27 ku₃ ^dinanna-ke₄ ša₃-sig^{se₃ga}-ga-na ^mmi₂-zi mu-ni-in-du₁₁

28 *el-le-tu₄ ^diš-tar ina tu-ub lib₃-bi-šu ki-niš u₂-kan-ni*

Die reine Inanna hatte er in seinem frohen Herzen getreulich gehegt

61 ki-bi-a ^dinanna nam-nin-gu₂-SA-bi sag an-še₃ u₃-mi-ni-in-il₂-la

62 *a-ša₂-riš ^diš-tar a-na šar-ru-tu nap-har-šu₂-nu ru-tab-bi-ma*

Dorthin, Inanna, zum Königtum über sie alle erhöhe dich!

Tafel IV.A

5 egi ^dinanna-ke₄ an e-ra-an-ba-gim ki in-DU-ge-da

6 *ru-ba-a-tu₄ ^diš-tar ki-ma AN-u₂ q₂-šu₂-ki er-še-tu₄*

Fürstin Inanna, wie dir der Himmel geschenkt wurde, ist dir die Erde geschenkt

Tafel IV.B

3 ^dinanna ti-suh₃ giš-la₂ ešemen₂-gim u₃-mi-ni-ib₂-sar-sar

4 *^diš-tar a-na-an-ti u tu-qu-un-ta ki-ma kep-pe-e šu-tak-pi-ma*

O Inanna, nachdem du Nahkampf und Handgemenge wie eine Springschnur hast sich hin und her biegen lassen

11 ^dinanna ud-al-TAR-gim KA-keš₃-me₃-a gi-ne-da-zu-de₃

12 *^diš-tar ki-ma u₄-me da-pi-ni ki-šir ta-ha-za ina kun-ni-ka*

O Inanna, wenn du wie den gewaltigen Sturm die Kerntruppen einsetzest (Hruška 1969)

Ištar

K 4195 (CT 26:42)

^{MUL}DIL.BAD = ^Diš-tar *be-lit* KUR.KUR "Venus : Ishtar, mistress of the lands"

K 5990 (VACH Išt 8, 12-15)

^{UL}DIL.BAT *ina* ^DUTU UD.DU ^DINNIN *A-ga-de₃*^{KI} "Venus at sunrise / in the east : Ishtar of Akkad"

^{UL}DIL.BAT *ina* ^DUTU ŠU₂.A ^DINNIN UNUG^{KI} "Venus at sunset / in the west : Ishtar of Erech"

^{UL}DIL.BAT *ina* ^DUTU UD.DU ^DXV ^{MUL}MEŠ "Venus at sunrise / in the east : Ishtar of the stars"

^{UL}DIL.BAT *ina* ^DUTU ŠU₂.A ^Dbe-lit ^DINGIR^{MEŠ} "Venus at sunset / in the west : mistress of the gods"

Vertrag zwischen Šubbiluliuma, König von Hatti, und Mattiuaza, König von Mitanni
Bo 55 = KBo I, 1

Rs. 45 ᵀIštar mul-tar-ri-hu “Ištar, die Herrliche”

Variante:

VAT 13024 = KBo I, 2

Rs. 23 mul Dil-bat “der Venusstern”

(Weidner 1923)

Ištar = Astarte

ASTARTE. The divine name Astarte is found in the following forms: Ug ᵀtrt (‘Athtart[u]’); Phoen ᵀstrt (‘Ashtart’); Heb ᵀAštōret (singular); Aštārôt (generally construed as plural); Eg variously ᵀstrt, ᵀstr̄t, is̄tr̄t; Gk Astartē. It is the feminine form of the masculine ᵀttr ‘Athtar’, ‘Ashtar’) and this in turn occurs, though as the name of a goddess, as Akkadian Ishtar. The Akkadian Aš-tar-[tum?] is used of her. The etymology remains obscure. It is probably, in the masculine form, the name of the planet Venus, then extended to the feminine as well.

(van der Toorn a.o. 1999)

Astarte = Aphrodite

Ἀστάρτη: ἡ παρ’ Ἑλλήσιν Ἀφροδίτη λεγομένη, ἐκ τοῦ ἄστρου τὴν ἐπωνυμίαν πεποιηκόσιν. αὐτῆς γὰρ εἶναι τὸν ἑωσφόρον μυθολογοῦσιν.

(Suda: 10th century Byzantine encyclopaedia)

τὴν δὲ Ἀστάρτην Φοίνικες τὴν Ἀφροδίτην εἶναι λέγουσιν

(Philo of Byblos)

Greek inscription carved on an altar erected on Delos in the 2nd century BC

Ἀστάρτη Παλαιστίνῃ Ἀφροδίτῃ Οὐρανίαι

(Stager 2005)

Greek-Phoenician bilingual:

Ἀντίπατρος Ἀφροδισίου Ἀσκαλωνίτης

Δομοαλῶς Δομανῶ Σιδῶνιος ἀνέθηκε

ᵀNK ŠM. BN ᵀBDᵀŠTRT ᵀŠQLNY

ᵀŠ YᵀNᵀT ᵀNK DᵀMŠLᵀ BN DᵀMᵀHNᵀ ᵀSDNY

(Stager 2005)

GIŠ.HUR

AO 2 [fig.1a] is the Louvre designation of an headless statue of king Gudea of Lagaš (ca. 2140 B.C. according to Steinkeller[1]), also known as “Statue B”, or, more insightfully, “The architect with a plan”. Gudea, famous for his building activities, holds on his lap a blue print [fig.1b] or ground plan, Sumerian GIŠ.HUR. A

transliteration and translation of the text on the statue itself can be found in Edzard (1997:30-38).

Other instances of terrestrial GIS.HUR's include:

JRL --- [fig.2] Building floor plan (Donald 1962)

VAT 7031 [fig.3a][fig.3b] Building floor plan; Umma (Donald 1962)

BM 38217 [fig.4] Ziggurat; Babylon? (Wiseman 1972)

BM 68840 + 68841 + 68844 [fig.5] Fragments of the plan of a large building, probably a royal palace, giving the measurements of the covered portions of the building and of the open courts. (CT 22:50)

BM 35385 [fig.6] Fragment of a plan of a city labelled Tuba (*Tu-ba*), which may possibly be identified with the Elamite city of Tubu (*Tu-u-bu*), conquered by Ashur-bani-pal. On the upper side of the city the course of a canal or river is indicated, flowing outside the city wall. On the opposite side is marked the position of one of the city gates, which was named the Gate of Shamash (the Sun-god), *abul Shamash*. (CT 22:49)

BM 73319 [fig.7] Fragment of a map of the city of Babylon, marking the position of the temple of the god of Bel, *i.e.*, Marduk (*bit Bel*), situated on the principal street. The temple on the plan may be probably identified with E-sagila, the great temple of Marduk at Babylon, and "the principal street" is probably the sacred procession-road, named Aa-ibur-shabu, which led up to the temple. (CT 22:49)

VAT 9423 (KAV 25) [fig.8] Stadtplan; Assur (Schroeder 1920)

MIO 1107 (RTC 416) Field Plan; Girsu (Dunham 1986)

YBC 3879 Field Plan; Umma

YBC 3900 Field Plan (Stephens 1953)

VAT 7027 Field Plan; Umma

HSM 1659 Field Plan; Girsu (Dunham 1986)

MS 1984 Field Plan; Umma (Dunham 1986)

KVM 32.1172 Plan of fields; Umma (Seri 2007)

Boris Blick Collection Field Plan

BM 50644 Fragment of a map of a portion of Northern Babylonia (CT 22:49)

IM 50711 Nuzi Map; Gasur (Meek 1932)

BM 92687 Babylonian Plan of the World (CT 22:48; Horowitz 1988; Flygare 2006)

Some are creative, *i.e.* architectural, others are descriptive, or, perhaps, recreative.

The last category also includes the celestial GIS.HUR's:

VAT 7851 Moon, Pleiades and Taurus; Uruk (Weidner 1967, Beaulieu 1999, Iwaniszewski 2003)

VAT 7847 Jupiter, Leo and Hydra; Uruk (Weidner 1967, Iwaniszewski 2003)

AO 6448 Mercury, Virgo and Corvus; Uruk (Weidner 1967, Iwaniszewski 2003)

The work of the Greek philosopher Anaximander contributes in two ways to a better understanding of the idea of GIS.HUR. His use of the word κόσμος elucidates that of the GIS.HUR.

Ἀναξίμανδρος ... ἀρχὴν τε καὶ στοιχεῖον εἴρηκε τῶν ὄντων τὸ ἄπειρον, πρῶτος τοῦτο τοῦνομα κομίσας τῆς ἀρχῆς· λέγει δ' αὐτὴν μήτε ὕδωρ μήτε ἄλλο τι τῶν καλουμένων εἶναι στοιχείων, ἀλλ' ἑτέραν τινὰ φύσιν ἄπειρον, ἐξ ἧς ἅπαντας γίνεσθαι τοὺς οὐρανοὺς καὶ τοὺς ἐν αὐτοῖς κόσμους· ἐξ ὧν δὲ ἡ γένεσις ἐστὶ τοῖς οὐσι, καὶ τὴν φθορὰν εἰς ταῦτα γίνεσθαι κατὰ τὸ χρεῶν, διδόναι γὰρ αὐτὰ δίκην καὶ τίσιν ἀλλήλοις τῆς ἀδικίας κατὰ τὴν τοῦ χρόνου τάξιν, ποιητικωτέροις οὕτως ὀνόμασιν αὐτὰ λέγων. δῆλον δὲ ὅτι τὴν εἰς ἀλληλα μεταβολὴν τῶν τεττάρων στοιχείων οὗτος θεασάμενος οὐκ ἤξιώσεν ἓν τι τούτων ὑποκείμενον ποιῆσαι, ἀλλὰ τι ἄλλο παρὰ ταῦτα.

Thus all extant examples of κόσμος and διάκοσμος in the early philosophical fragments illustrate the idea of an all-embracing “arrangement” or ordering of parts: the natural world is conceived of as a structured whole in which every component has its place (Kahn 1960/1994). Taking this interpretation of κόσμος as a point of departure, Allbright (1972) arrives at a meaning “prototypic pattern”, which also defines the concept of GIŠ.HUR.

Furthermore, Anaximander bridges the gap between the creative and the recreative GIŠ.HUR, if one accepts the architectural hypothesis of his cosmology, most strongly advocated by Hahn (2001, 2002, 2007).

Another example of an architectural cosmology is to be found in Vitruvius' De Architectura.

IX

Caput 1

2

mundus autem est omnium naturae rerum conceptio summa caelumque sideribus et stellarum cursibus conformatum. id volvitur continenter circum terram atque mare per axis cardines extremos. namque in his locis naturalis potestas ita architectata est conlocavitque cardines tamquam centra, unum a terra et mari in summo mundo ac post ipsas stellas septentrionum, alterum trans contra sub terra in meridianis partibus, ibique circum eos cardines orbiculos circum centra uti in torno perfecit, qui graece *πολοι* nominantur, per quos pervolat sempiterno caelum. ita media terra cum mari centri loco naturaliter est conlocata.

Finally, in its plural form the Greek word κόσμος corresponds not only to “worlds” (Finkelberg 1994), but can also refer to “stars” (Aeschylus, Agamemnon 355-6 *νὸξ φιλία μεγάλων κόσμων κτεάτειρα*) or “planets” (Hermes Trismegistus, Corpus Hermeticum XI 7 *τοὺς ὑποκειμένους ἐπτὰ κόσμους*).

VAT 7851, 7847 and AO 6448 show constellations and planets – the moon is a planet too – to belong to the celestial GIŠ.HUR's[2]. The picture of the planet Venus is to be

found more than once in the Kudurru's: Achtzackiger Stern = Ištar = Venus (Koch a.o. 1990:97).

SB 22 Kassite king Meli-Šipak (1186-1172 BC) Susa (Hinke 1907:27-29; Koch a.o. 1990:103-105) Astronomical dating January 2nd 1193 BC (Tuman a.o. 1987-1988)
BM 90840 Babylonian king Marduk-nadin-ahhes (1099-1082 BC) (Hinke 1907:29-30; Koch a.o. 1990:106-107)

VA 208 Babylonian king Marduk-zakir-šumis I. (855-819) Aus Nordbabylonien (Hinke 1907:34-35; Koch a.o. 1990:108-111) Astronomical dating June 14th 840 BC (Tuman a.o. 1987-1988)

BM 91000 Babylonian king Nabu-apla-iddina (ca. 887-855 BC) Sippar (Slanski 2000:105-112)

SB 25 Elamite king Shutruk-Nahhunte (ca. 1185-1155 BC) Susa (Hinke 1907:95; Tuman 1987)

SB 23 Kassite king Meli-Šipak (1186-1172 BC) Susa

BM 102485 governor Eanna-šum-iddina Sealand Dynasty

SIG₇

The colour green is associated with Venus, with the classical element earth and its flowers, and with spring.

Ἵτι οἱ μὲν ῥούσιοι Ἄρει ἀνέκειντο, οἱ δὲ λευκοὶ Διῷ, οἱ δὲ πράσινοι Ἀφροδίτῃ, οἱ δὲ βένετοι Κρόνῳ ἢ Ποσειδῶνι. [...] ἡ καὶ κατὰ τὰ τέσσαρα στοιχεῖα· ῥούσιοι μὲν ἀνέκειντο πυρὶ, διὰ τὸ χρωμα, ὁμοίως πράσινοι γῆ, διὰ τὰ ἄνθη, βένετοι Ἴῤῥα λευκοὶ δὲ ὕδατι. οἱ δὲ φασι πράσινον μὲν τὸ ἔαρ, ῥούσιον δὲ τὸ θέρος, βένετον δὲ τὸ φθινόπωρον, λευκὸν δὲ τὸν χειμῶνα.

(Joannes Laurentius Lydus, 6th century)

Venus is closely connected with the myrtle tree.

ὅπερ τοὺς παλαιοὺς καὶ ἐφ' ἑτέρων φυτῶν ἀεὶ θαλλόντων πεποιηκέναι, τῇ μὲν Ἀφροδίτῃ τὴν μυρσίνην, τῷ δ' Ἀπόλλωνι τὴν δάφνην προσάψαντας.

(Diodorus Siculus, Bibliotheca historica I, 1st century B.C.)

διαβάντι δὲ Ἴερμον ποταμὸν Ἀφροδίτης ἄγαλμα ἐν Τήμνω πεποιημένον ἐκ μυρσίνης τεθλυίας:

(Pausanias, Description of Greece, 2nd century)

ΑΘΗΝΑΙΟΥ ΝΑΥΚΡΑΤΙΤΟΥ ΔΕΙΠΝΟΣΟΦΙΣΤΑΙ
ATHENAEI NAUCRATITAE DEIPNOSOPHISTARUM
LIBRI QUINDECIM

Περὶ δὲ τοῦ Ναυκρατίτου στεφάνου, τίς ἐστὶ τὴν ἄνθην, πολλὰ ἀναζητήσας, καὶ πολλῶν πυθόμενος, ὡς οὐδὲν ἐμάνθανον, ἐνέτυχον ὀψέ ποτε Πολυχάρμου Ναυκρατίτου ἐπιγραφομένῳ βιβλίῳ περὶ Ἀφροδίτης, ἐν ᾧ ταυτὶ γέγραπται· “Κατὰ δὲ τὴν τρίτην πρὸς ταῖς εἴκοσιν Ὀλυμπιάδα ὁ Ἡρόστρατος, πολίτης ἡμέτερος, ἐμπορία χρώμενος, καὶ χώραν πολλὴν περιπλέων, προσχῶν ποτε καὶ Πάφῳ τῆς Κύπρου, ἀγαλμάτιον Ἀφροδίτης σπιθαμιαῖον, ἀρχαῖον τῇ τέχνῃ, ὠνησάμενος ἤει φέρων εἰς τὴν Ναύκρατιν. καὶ αὐτῷ πλησίον φερομένῳ τῆς Αἰγύπτου, ἐπεὶ χειμῶν αἰφνίδιον ἐπέπεσε, καὶ συνιδεῖν οὐκ ἦν ὅπου γῆς ἦσαν, κατέφυγον ἅπαντες ἐπὶ τὸ τῆς Ἀφροδίτης ἄγαλμα, σώζω αὐτοὺς αὐτὴν δεόμενοι. ἡ δὲ θεὸς, προσφιλὴς γὰρ τοῖς Ναυκρατίταις ἦν, αἰφνίδιον ἐποίησε πάντα τὰ παρακείμενα αὐτῇ μυρρίνας χλωρᾶς πλήρη, ὁδμῆς δὲ ἠδίστης ἐπλήρωσε τὴν ναῦν ἤδη ἀπειρηκόσι τοῖς ἐμπλέουσι τὴν σωτηρίαν διὰ τὴν πολλὴν ναυτίαν. γενομένου δὲ ἐμέτου πολλοῦ, καὶ ἡλίου ἐκλάμψαντος, κατιδόντες τοὺς ὄρους, ἦκον εἰς τὴν Ναύκρατιν. καὶ ὁ Ἡρόστρατος ἐξορμήσας τῆς νεῶς μετὰ τοῦ ἀγάλματος, ἔχων καὶ τὰς αἰφνίδιον αὐτῷ ἀναφανείσας χλωρᾶς μυρρίνας, ἀνέθηκεν ἐν τῷ τῆς Ἀφροδίτης ἱερῷ. θύσας τε τῇ θεῷ, καὶ ἀναθεὶς τῇ Ἀφροδίτῃ ἄγαλμα, καλέσας τε καὶ ἐφ’ ἐστίασιν ἐν αὐτῷ τῷ ἱερῷ τοὺς προσήκοντας καὶ τοὺς οἰκειστάτους, ἔδωκεν ἐκάστῳ καὶ στέφανον ἐκ τῆς μυρρίνης, ὃν καὶ τότε ἐκάλεσε Ναυκρατίτην.
(Athenaeus, Deipnosophistai, 2nd/3rd century)

green sickness

The green sickness, a.k.a. love sickness or, greekened, chlorosis, has everything to do with that which Venus stands for.

Sappho Μελῶν α΄

Diehl 2 Lobel-Page 31

Φαίνεται μοι κῆνος ἴσος θεοῖσιν
ἔμμεν’ ὦνηρ, ὅττις ἐναντιός τοι
ἰσδάνει καὶ πλάσιον ἄδῳ φωνεί-
σας ὑπακούει
καὶ γελαίσας ἰμέροεν. τό μ’ ἦ μάν
καρδίαν ἐν στήθεσιν ἐπτόαισεν.
ὥς γὰρ ἔς σ’ ἴδω βρόχε’, ὡς με φώνη-
σ’ οὐδεν ἔτ’ εἴκει,
ἀλλὰ καμ μὲν γλῶσσα ἔαγε, λέπτον
δ’ αὐτικά χρωῖ πῦρ ὑπαδεδρόμακεν,
ὀππάτεσσι δ’ οὐδεν ὄρημμ’, ἐπιρρόμ-
βεισι δ’ ἄκουαι,
ἀ δέ μ’ ἴδρωσ κακχέεται, τρόμος δέ
παῖσαν ἄγρει, χλωροτέρα δὲ ποίας
ἔμμι, τεθνάκην δ’ ὀλίγω ’πιδεύης

φαίνομ' ἔμ' αὐται·
ἀλλὰ πᾶν τόλματον, ἐπεὶ καὶ πένητα
(7th century B.C.)

According to Dionysius Longinus, *On the Sublime*, Sappho's description is unsurpassable.

Φερε νυν, εἰ τι καὶ ἕτερον εχομεν ὑψηλους ποιειν τους λογους δυναμενον, επισκεψωμεθα. ουκουν, επειδη πασι τοις πραγμασι φυσει συνεδρευει τινα μορια ταις ὑλαις συνυπαρχοντα, εξ αναγκης γενοιτ' αν ἡμιν ὑψους αιτιον, το των εμφερομενων εκλεγειν αι τα καιριωτατα, και ταυτα τη προς αλληλα επισυνθεσει καθαπερ εν τι σωμα ποιειν δυνασθαι. (όμεν γαρ τη εκλογη τον ακροατην των λημματων, ό δε τη πυκνωσει των εκλελεγμενων προσαγεται.) οίον ἡ Σαπφω τα συμβαινοντα ταις ερωτικαις μανιαις παθηματα εκ των παρεπομενων, και εκ της αληθειας αυτης ἕκασ οτε λαμβανει. Που δε τουτην την αρετην αποδεικνυται; ότε τα ακρα αυτων και ὑπερτεταμενα δεινη και εκλεξαι και εις αλληλα συνδησαι.

Ου θαυμαζεις ὡς ὑπ' αυτο την ψυχην, το σωμα, τας ακοας, την γλωσσαν, τας οψεις, την χροαν, πανθ', ὡς αλλοτρια, διοιχομενα επιζητει; και καθ' ὑπεναντιωσεις ἄμα ψυχεται, καιεται, αλογισει, φρονει; η γαρ φοβειται, η παρ' ολιγον τεθνηκεν, ἵνα μη εν τι περι αυτην παθος φαινηται, παθων δε συνοδος. παντα μεν τα τοιαυτα γινεται περι τους ερωντας· ἡ ληψις δ', ὡς εφην, των ακρων, και ἡ εις ταυτο συναιρεσις απειργασατο την εξοχην·

Sappho is quoted with approval by Plutarchus too, but he replaces χλωρός with ὠχρίασις. In the Book of Revelation of John, ἵππος χλωρός is translated by "pale horse". (Incidentally, Viktor Vasnetsov's *Four Horsemen of Apocalypse* (1887) and Kandinsky's *Apocalyptic Horsemen* (1911) show a green horse.) In *The Two Noble Kinsmen* "rare green" in "thy rare green eye [of Diana]" is emendated by "rare sheen", "rare sheen" en even "virgin".

A visualization of the green sickness is Hogarth's *Pool of Bethesda*: "The pallid cachectic woman [...], looking frail, emaciated and fearful, illustrates both the 'passions' of 'Hope' and the possible effects of a scrophulous tubercular condition. The colour of her face with its greenish tinge provided the contemporary label of the 'Green Sickness', a generic term for all anaemias, and termed 'Chlorosis' by Jean Varandal in 1615."

(Haslam 1996)

Plutarchus, *Lives*
Demetrius XXXVIII

ἐγίνετο τὰ τῆς Σαπφοῦς ἐκεῖνα περὶ αὐτὸν πάντα, φωνῆς ἐπίσχεσις, ἐρύθημα πυρῶδες, ὄψεων ὑπολείψεις, ἰδρῶτες ὄξεις, ἀταξία καὶ θόρυβος ἐν τοῖς σφυγμοῖς, τέλος δὲ τῆς ψυχῆς κατὰ κράτος ἠττωμένης ἀπορία καὶ θάμβος καὶ ὠχρίασις
(1st/2nd century)

Hippocrates, ΠΕΡΙ ΠΑΡΘΕΝΙΩΝ [Des maladies des jeunes filles]

Αἱ δὲ παρθένοι, ὀκόσησιν ὤρη γάμου, παρὰνδρούμεναι, τοῦτο μᾶλλον
πάσχουσιν ἅμα τῇ καθόδῳ τῶν ἐπιμηνίων, πρότερον οὐ μάλα ταῦτα
κακοπαθεύουσαι·

Κελεύω δ' ἔγωγε τὰς παρθένας, ὀκόταν τὸ τοιοῦτον πάσχωσιν, ὡς τάχιστα
ξυνοικῆσαι ἀνδράσιν· ἦν γὰρ κυήσωσιν, ὑγιέες γίνονται·

(4th/5th century B.C.)

Johannes Lange (1554) Medicinalium epistolarum miscellanea.

De morbo virgineo

Conquereris mihi, ut tuo fido Achatī, filiam tuam Annam primogenitam, et iam nubilem, a multis procis, virtutum integritate ac stemmatis claritate, opumque facultatibus, auito tuorum maiorum generi non imparibus, in coniugem desiderari: quos tu, ob filiae imbecillitatem, abdicare cogaris. Nec id adeo tibi esse molestum, quam quod hactenus nullus Medicorum internam morbi causam et essentiam explicare, simulque curam praescribere potuerit. Nam unus esse cardialgiam ait, alius cordis palmum, hic vero dispnoeam, ille matricis suffocationem: nec defuisse, qui ex vitio epatis esse ventriculi fastidium suspicarentur. Quorum discors de filiae tuae morbo iudicium, ac de nuptiis consilium fidele, pro veteri amicitia efflagitas: simulque quibus morbi symptomatis affligitur, recte primum declaras: cuius nempe faciei indoles, quum anno praeterito roseo genarum labiorumque rubore flouisset, ea modo velut exanguia, pallescere triste, cor ad quemvis corporis motum contremiscere, arteriasque temporum sensibiliter pulsare, et in choreis ascensú ue scalarum dispnoea corripī, stomachum cibum, ac praecipue carnem fastidire: et crura, praecipue iuxta thalos, ad noctem oedemate intumescere. Ex his sane accidentibus, et signis morbi pathognomicis, quae morbi causam et substantiam produnt, eiusque curam designant, miror vestrates Medicos morbi causas et naturam non agnovisse. Quod vero nomen illius non dixerint, nihil quoque refert. Multae sunt in morborum catalogo aegritudines, nomine et non cura carentes. Nec his morbus propriam habet nomenclaturam, quam cum sit virginibus peculiaris, virgineus quoque indigitari poterit: quem Brabantinorum matronae, febrem albam, ob faciei pallorem, et amatoriam appellare solent: quum palleat omnis amans, et color hic sit aptus amanti. Quamvis febris admodum raro coincidat. Sed hic morbus virgines frequenter infestat, quum viro iam maturae, ex ephebis excesserint. Nam id temporis, natura duce, sanguis menstruus ad matricis loculos, et venas ab epate defluit: qui quum ob illarum angusta oscula, quae nondum patuerunt, viscosis quoque et crudis humoribus obstructa, et denique ob sanguinis grossitiem, erumpere non possit: tum rursus per venae cavae maiorisque arteriae propagines, ad cor, epar, diaphragma, et praecordiorum venas regurgitat: capite quoque bona pars impartitur, et circa viscera accidentia gravia parit, dispnoeam, tremulum cordis palmum, epatis inflationem, stomachi fastidium, cardialgiam: nec raro cum amentia epilepsiam, et delirium. Quod Hippocrates in libello de Virginum morbis, his testatur verbis: Virgines, inquit,

quibus nuptiarum tempus advenit, maturaque iam viro sunt, spectrorum imaginariis terroribus affliguntur, praesertim quum menses descendunt. Nam ante hoc, non admodum male afficiuntur. Postea vero sanguis in matricis locellos, tanquam effluxurus destillat et descendit. Quum autem oscula exitus obstructa fuerint, sanguisque ob cibaria et corporis incrementum auctus, illic collectus subsistit plurimus, nec unde effluat exitus venarum pateant, prae copia cor, septum transversum, praecordiaque petit. quibus repletis, cor sibi non constat, et torpet, ex torpore vero desipit et delirat. Nil certe mirum, quum epar a feculento mensium sanguine non expurgetur, et eo praecordiorum venae infarctae fuerint, hypocondriorum viscera intumescere, et his diaphragma (ut in hydrope) coarctari, quod difficilem parit anhelitum, teste Gal. in fine tertii de Dispnoea libri, ubi universaliter inquit: Si internus tumor aut dolor circa hypocondria constiterit, tum parva et crebra fit spiratio. Deinde quum cor, stomachus et epar, utriusque venae chylis et arteriae ramis, velut communi vinculo connectantur, his sane sanguine grosso, flatuosoque spiritu et vapore refertis et obstructis, ut hos cor extrudat, et deoppilet, ne suffocetur frequenti arteriarum et systoles motu eluctatur, et palmo contremiscit: quo defatigato, quid obstat ἀσφιξίας, καὶ πνευμάτων ἀπολήψεις, καὶ ἀπνοίας id est, pulsus, et spirituum ac anhelitus interceptiones coincidere? quibus aeger obmutescat, et ut deploratus iaceat. Unde mehercle Galen. in Acutorum diaeta scite ait: δύναται δέ καὶ πλῆθος τε καὶ πάχος αἵματος οὐ μόνον τὰς ἀρτηρίας πνευματώσαι ποτὲ, καὶ δίεξοδον οὐκ ἔχειν, ἀλλὰ καὶ αὐτὰς ἰδίως ὀνομαζομένας φλέβας id est, Potest autem et multitudo et densitas sanguinis non modo arterias inflare, et exitum obstruere, sed et ipsas proprie nominatas venas. Postremo, an filia tua hac affecta aegritudine, nubere debeat, et quae sit huius curatio, en fidum ex Hippocratis divite medicinarum penu consilium communicabo, qui in libello de Morbis virginum ait: Huius morbi liberatio est, venae sectio, si nihil obstiterit. Ego vero, inquit, praecipio, virgines hoc morbo afflictas, ut quamprimum viris cohabitent, et copulentur: si conceperint, convalescent: si vero in pubertate hoc morbo non corripientur, tum paulo post eas invadet, nisi viro nupserint. At vero ex maritatis, steriles magis id patiuntur. Hoc saluberrimo divini Hippocratis consilio, si medicamenta menses provocantia, et obstructionum aperitiva, sanguinis grossi subtiliativa adiunxeris, nihil his praesentius reperire et excogitare poteris: quibus ego in huius virginei morbi cura nunquam falsus, aut spe sui frustratus. Quare bono sis animo, filiam tuam elocato: nuptiis quoque ego libens interero. Vale.

The green sickness associated with the virgin-queen and the virgin-goddess:

Alexander Pope (1688-1744), *The Guardian*, 173, September 29 1713

A Queen Elizabeth in Phyllirea, a little inclining to the green sickness, but of full growth.

Aston Cokain (1608-1684), *The Obstinate Lady*

I

Of six-shillings beer I care not to hear –
A barrel's not worth a carrot.

I, as others, think that there is no drink
Like unto sack, white wine, and claret!

II

Diana's a fool, and me shall not rule
To live a bachelor ever;
For I mean not to tarry in her livery, but marry,
And quickly, believe me, or never!

III

And I and my wife will lead such a life,
As she shall think well befell her;
For throughout the year, we'll tipple March beer,
And seldom be out of the cellar.

IV

All Stoical prate and Diana I hate,
With her maidenly scurvy advices!
Green sickness upon her – sweet Venus I honour,
For wenches and wine are not vices!

V

Would Bacchus, the knave, had met with this brave
Diana, this whey-blooded lady!
For the credit o' th' grape, he had made a rape,
And got a puissant baby!

A Remedy For The Green Sickness (c. 1683)

A Handsome buxom lass lay panting on her bed,
She looked as green as grass and mournfully she said:
Except I have some lusty lad to ease me of my pain,
I cannot live, I sigh and grieve,
My life I now disdain.
But if some bonny lad would be so kind to me,
Before I am quite mad to end my misery,
And cool these burning flames of fire
Which rage in this my breast,
Then I should be from torments free and be forever blest.
I am both young and fair, yet 'tis my fortune hard,
I'm ready to despair, my pleasures are debarred:
And I, poor soul, cannot enjoy nor taste of love's bliss,
Whilst others meet, those joys so sweet
Oh! what a life is this.
Were but my passion known, sure some would pity me,
That lie so long alone, for want of company.

Had I some young man in my arms
That would be brisk and brave,
My pains would end, He'd prove my friend,
And keep me from my grave.
From this tormenting pain I cannot long endure,
My hopes are all in vain if I expect a cure,
Without some thundering lad comes in
And with a courage bold,
Grant me delight, I'd him requite,
With silver and with gold.
A gallant lively lad that in the next room lay,
It made his heart full glad to hear what she did say.
Into the room immediately this youngster he did rush,
Some words he spoke,
Love to provoke,
But she straight cried out, Hush!
My father he will hear and then we're both undone,
Quote he, love do not fear, I'll venture for a son.
The coverlet he then threw off and jumped into the bed,
And in a trice,
He ploughed her twice,
Then to his chamber fled.
And blushing all alone this damsel sweating lay,
Her troubles they were gone, thus softly did she say:
Had I but known that lover's bliss
Had been so sweet a taste,
I'd ne'er have stayed,
Nor begged nor prayed,
That so much time did waste.
This lusty youthful boy, that banished all my pain,
I must his love enjoy ere it be long again.
For gold and silver I'll not spare
Can that his courage prove,
He has an art, without all smart,
Green sickness to remove.
A sigh she gave and said, Oh! come again to me,
For I am half afraid I shall not cured be
At this first bout, then prithee try
To help me once again;
Count me not hold, I'll give thee gold
Enough for all thy pain.
(Bagford Ballads 1682)

Elizabeth Polwhele, *The Frolicks, or The Lawyer Cheated* (1671)

If I were tortur'd with greensickness,
Dost think I would be cur'd by thee?
I then too soon might swell in thickness –
A pox upon your remedy!
The cure may prove worse than the anguish,
And I of a fresh disease might languish.

Thomas Southerne (1696), *Oroonoko: a Tragedy*.

Wid. But do I, do I really look so cheerfully, so amiably? there's no such paint in the World as the natural glowing of a Complexion. Let 'em find me out, if they please, poor Creatures, I pity 'em: they envy me, I'm sure, and wou'd be glad to mend their looks upon the same occasion. The young jil-flirting Girls, forsooth, believe nobody must have a Husband, but themselves; but I wou'd have 'em to know there are other things to be taken care of, besides their green Sickness:
Well. Ay, sure, or the Physicians wou'd have but little practise.

John Vanbrugh, *Aesop* (1697)

But now Sir, to my Business. Having been inform'd this Morning, That the King has appointed a great Sum of Money, for the Marriage of young Women who have liv'd well, and are fallen to decay: I am come to Acquaint you, I have two strapping Daughters just fit for the Matter; and to desire you'll help 'em to Portions out of the King's Bounty, that they mayn't whine and pine, and be eaten up with the Green Sickness, as half the young Women in the Town are, or wou'd be, if there were not more helps for a Disease than one. This Sir, is my Business.
Go your ways home, Woman; and as your Husband maintain'd you by his Pen, maintain your Self by your Needle; put your great Girles to Service; Employment will keep 'em Honest; much work, and plain Diet, will cure the Green Sickness as well as a Husband.

green eyes

Miguel de Ceruantes Saavedra (1615) *Segvnda Parte del Ingenioso Cavallero Don Qvixote de la Mancha*.

Capitulo XI. De la estrana auentura que le sucedio al valeroso don Quixote con el carro, o carreta de las cortes de la muerte.

Eso puedes tú decir bien, Sancho replicó don Quijote, pues la viste en la entereza cabal de su hermosura, que el encanto no se estendió a turbarte la vista ni a encubrirte su belleza: contra mí solo y contra mis ojos se endereza la fuerza de su

veneno. Mas, con todo esto, he caído, Sancho, en una cosa, y es que me pintaste mal su hermosura, porque, si mal me acuerdo, dijiste que tenía los ojos de perlas, y los ojos que parecen de perlas antes son de besugo que de dama; y, a lo que yo creo, los de Dulcinea deben ser de verdes esmeraldas, rasgados, con dos celestiales arcos que les sirven de cejas; y esas perlas quítalas de los ojos y pásalas a los dientes, que sin duda te trocaste, Sancho, tomando los ojos por los dientes.

João Garcia de Guilhade
Amigos, non poss'eu negar
a gran coita que d'amor ei,
ca me vejo sandeu andar,
e con sandece o direi:
Os olhos verdes que eu vi
me fazen ora andar assi.
Pero quen quer x'entenderá
aquestes olhos quaes son,
e d'est'algúen se queixará,
mais eu... ja quer moira, quer non:
Os olhos verdes que eu vi
me fazen ora andar assi.
Pero non devi'a perder
ome que ja o sen non á
de con sandece ren dizer,
e con sandece digu'eu ja:
Os olhos verdes que eu vi
me fazen ora andar assi.

Dante, Commedia, Purgatorio xxxi, 115-117
Disser: "Fa che le viste non risparmi;
posto t'avem dinanzi a li smeraldi
ond'Amor già ti trasse le sue armi"

the green bed/chamber

Jack Tar, or the Green Bed Empty
Firth c.12(273); Harding B 11(1848)
Come listen awhile and I'll tell you a story concerning of one,
It's of a brisk young sailor, I think his name is John;
He had been a pleasant voyage and is safe returned to shore,
All ragged, all ragged and bare like one that is poor.
He went to an alehouse where he used to resort,
He went to an alehouse and called for a quart,
You are welcome home, dear Johnny lad, said she,

Last night my daughter Molly lay dreaming of thee.
 What sort of a voyage had you? pray tell to me,
 What sort of a voyage had you? pray tell to me;
 A very bad voyage indeed, for our ship and cargo was lost,
 And in the wide ocean my portion was cast.
 The night drawing on, Johnny hung down his head,
 He then called for a candle to light him to bed;
 Our beds are all full, John, and has been for this week,
 So now for fresh lodgings I would have you to go seek.
 What is the money, said he, that I to you do owe?
 Or what is the money that makes you so bold;
 Five-and-forty shillings, John, you owed me of old;
 With that he pulled out his two hands full of gold!
 The sight of the gold made the old bawd to rue,
 The sight of the gold made the old bawd to rue,
 Saying, stop my dearest Johnny lad, what makes you in such haste
 Dear Johnny, if you were in earnest, I was but in jest.
 I will fetch my daughter Polly, and I'll place her on thy knee,
 She shall comfort thy poor heart, and married you shall be;
 Down came her daughter Polly dress'd in all her best, -
 Of all the young sailors young Johnny I love the best.
 She kiss'd him, she cuddl'd him, she call'd him her dear,
 Saying, the green bed is empty, and we may lie there,
 My mother was but joking, Johnny, and meant you no harm,
 So come to the green bed, and I will keep you warm.
 Before I would lie in your house, I would lie out of door,
 Before I would lie in your bed, I would lie on the floor,
 For if I had no money, out of door I should be turn'd,
 So you and your old mother deserve both to be burn'd.
 Come all you jovial sailors that plough the raging main,
 That gather all your money in the cold stormy rain;
 It's when you get your money, lads, lay it up in store,
 For it's a noble companion when you're turn'd out of door.

William Rowley, *A Match at Midnight*

Blood. I charge you, let no one be up i' the house, but yourself, after the clock strikes ten, nor a light be stirring; Moll, trick up the green bed-chamber very daintily.

Beaumont/Fletcher, *Custom of the Country*

Hip. Who waits within there? Make ready the green chamber.

Zab. [*within.*] It shall be, madam.

Arn. I am afraid she will enjoy me indeed.

Hip. What music do you love?

Arn. A modest tongue.

Hip. We'll have enough of that.

green gown

Beaumont/Fletcher, *The Maid in the Mill*

Ger. Come follow me, you country lasses!

And you shall see such sport as passes:

You shall dance, and I will sing;

Pedro, he shall rub the string;

Each shall have a loose-bodied gown

Of green, and laugh 'till you lie down.

Come follow me, come follow, &c.

English Broadside Ballad Archive

Pepys 1.236-237

Ione is as good as my Lady

When the yong men of the Towne

Gives the Maidens a greene Gowne

Pepys 1.326-327

The louing Forrester

And mongst youngmen (perhaps to wo)

in mirth for to be talking

With many a lovely kind imbrace,

did give her a greene gowne

Pepys 3.15

The Venturing Lover

And as we come home i'le give thee a green gown

An Antidote Against Melancholy: Made Up In Pills. Compounded of Witty Ballads, Jovial Songs, and Merry Catches. 1661

A Ballad call'd the Green-Gown

PAN, leave piping, the gods have done feasting,

There's never a goddess a hunting to day:

Mortalls marvel at Coridons jeasting

That gives them assistance to entertain May.

The lads and the lasses, with scarves on their faces,

So lively as passes, trip over the downs:

Much mirth and sport they make, running at barley break:

Lord! what hast they make for a green gown.

John with Gillian, Harry with Francis,

Meg and Mary with Robin and Will;

George and Margery lead all the dances,

For they were reported to have the best skill:
But Cicely and Nanny, the fairest of many,
That came last of any from out of the townes,
Quickly got in among the midst of all the throng,
They so much did long for their green gown.
Wanton Deborah whispered with Dorothy
That she should wink upon Richard and Sym:
Mincing Maudlin shewd her authority,
And in the quarrel would venture a limb.
But Sibbell was sickly and could not come quickly,
And, therefore, was likley to fall in a sowne:
Tib would not tarry for Tim nor for Harry,
Lest Christian should carry away th green gown.
Blanch and Bettrice, both of a family,
Came very lazy, lagging behind;
Annise and Amabel, noteing their policie,
Cupid is cunning although he be blind:
But Winny the witty, that came from the citie,
With Parnell the pretty, and Besse the brown,
Clem, Jone and Isabel, Su, Alice and bonny Nell,
Travell'd exceedingly for a green gown.
Now the youngsters had reach't the green medow,
Where they intended to gather their may;
Some in the sunshine, some in the shadow,
Singled in couples did fall to their play:
But constant Penelope, Faith, Hope, and Charity,
Lookt very modestly, yet they lay down;
And Prudence prevented what Rachel repented,
And Kate was contented to take a green gown.
Then they desired to know of a truth,
If all their fellows were in like case;
Nem call'd for Eede, and Eede for Ruth,
Ruth for Marcy, and Marcy for Grace;
But there was no speaking, they answerd with squeaking,
The pretty lass breaking the head of the clown,
But some were a wooing while others were doing,
Yet all their going was for a green-gown.
Bright Apollo was all this while peeping
To see if his Daphne had been in the throng,
But, missing her, hastily downwards was creeping,
For Thetis imagin'd he tarried too long.
Then all the troop mourned, and homeward returned,
For Cinthia scorned to smile or to frown.

Thus they did gather may all the long summer day,
And at night went away with a green-gown.

The Force of Opportunity
The Chamber-maid that's newly married
Perhaps another man hath carried;
Your City Wives will not be alone,
Although their husbands be from home;
The fairest maid in all the town
For green will change a russet Gown;
For any woman, &c.

The Fetching Home of May
This Maying so pleased Most of the fine lasses,
That they much desired to fetch in May flowers,
For to strew the windows and such like places,
Besides they'll have May bows, fit for shady bowers.
But most of all they goe To find where Love doth growe,
Each young man knowes 'tis so, Else hee's a clowne:
For 'tis an old saying, "There is great joying,
When maids go to a Maying", They'll have a greene gowne.
The bright Apollo Was all the while peeping
To see if his Daphne had bin in the throng,
And, missing her, hastily downward was creeping,
For [Thetis] imagined [he] they tarri'd too long.
Then all the troope mourned And homeward returned,
For Cynthia scorned To smile or to frowne:
Thus did they gather May All the long summer's day,
And went at night away, With a green gowne.
Bright Venus still glisters, Out-shining of Luna;
Saturne was present, as right did require;
And he called Jupiter with his Queen Juno,
To see how Dame Venus did burn in desire:
Now Jove sent Mercury To Vulcan hastily,
Because he should descry [decoy] Dame Venus down:
Vulkan came running, On Mars he stood frowning,
Yet for all his cunning, Venus had a greene gowne.
Cupid shootes arrowes At Venus her darlings,
For they are nearest unto him by kind:
Diana he hits not, nor can he pierce worldlings,
For they have strong armour his darts to defend:
The one hath chastity, And Cupid doth defie;
The others cruelty makes him a clowne:

But leaving this I see, From Cupid few are free,
And ther's much courtesie In a greene gowne.

[1] For the difficulties in dating Gudea's reign, see Suter (2000)

[2] There seems to be at least one star included in this collection: Spica, α Virgonis, depicted as the ear of corn in the hand of the Virgin.

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Figure 1a: Louvre

Figure 1b: Geeniévt

Figure 2: Cdli

Figure 3a: Cdli

Figure 3b: Cdli

Figure 8: Cdli

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