Lyra graeca
FROM A FIFTH CENTURY KYLIX
BY SOTADES IN THE BRITISH MUSEUM
LYRA GRAECA

BEING THE REMAINS OF ALL THE GREEK LYRIC POETS FROM EUMELUS TO TIMOTHEUS EXCEPTING PINDAR

NEWLY EDITED AND TRANSLATED BY

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LATE FELLOW OF JESUS COLLEGE CAMBRIDGE

IN THREE VOLUMES

VOLUME I

INCLUDING

TERPANDER ALCMAN SAPPHO AND ALCAEUS

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ΜΑΘΗΤΡΙΑΣ
ΣΥΜΜΑΘΗΤΗΣ
PREFACE

Since the appearance of the fourth edition of Theodor Bergk's Poetae Lyrici Graeci, in which they form the third volume, the Lyric Fragments, or as they are more accurately called, the Melic Fragments, have not been published complete. The last forty years, thanks mainly to the work of the Egypt Exploration Fund and similar societies, have added very notably to our slender store, and a new edition has been long overdue. My book will, I hope, go some way to supply the want. It is complete in the sense that its sole omissions are fragments which have only palaeographical value, and it contains all that is really necessary by way of exegesis. In all places where the text adopted would otherwise be misleading I have given critical notes, save only where I have already discussed the reading in one or other of the classical periodicals. Many scholars—and to say this is not to depreciate a great work; for such things depend on the point of view—must have found Bergk lacking in two respects. First, when so little is known of these great figures of antiquity, all that little has value for us if they are to seem things of flesh and blood and not the mere subjects of a lesson in translation. With the single exception of Sappho's, the Fragments alone are not enough. I have therefore included, unlike Bergk, the chief passages of ancient literature which throw light on the life and personality of the poets and their literary reputation in antiquity—not making an exception of Sappho; for the clear-drawn self-
PREFACE

portrait she gives us in her Fragments is so precious that its very frame is of surpassing interest. To these 'Lives' I have added the ancient accounts of such early poet-musicians as Olympus and Thaletas, partly to serve in some sort as an introduction to the subject, and partly in order to avoid creating the impression that only the poets of whom some work is extant are of any importance to the student of Greek poetry. Secondly, if these mere quotations are to have more than linguistic interest, in nine cases out of ten they want explanation, and in at least five of those nine the explanation may be had from the context in which they are found. Bergk appears to have regarded the contexts as a necessary evil, and has not only relegated them to the footnotes but has made them less useful than they might have been by cutting them as short as he possibly could. I have thought it better to give full contexts in the body of the page, printing them, however, in small type so that the reader may the more easily omit them if he will.

A feature peculiar to this edition is the inclusion of a considerable number of restorations made exempli gratia of passages preserved only in paraphrase. These restorations, as well as those of the new Fragments, are mainly my own. The reader should clearly understand that in many cases where he finds square brackets, and all where he finds 'e.g.,' or 'e.g.' and a vertical line, he is dealing with restorations which, though they are far from being mere guesses, are only approximations to the truth. Similar warnings are sometimes conveyed by dots and pointed brackets. A dot placed beneath a letter means that that letter is a possible interpretation of the traces,
a pointed bracket indicates that the letters within it are not or cannot have been in the MS. The emendations and restorations for which I believe myself to be responsible are marked $E$ in the notes. All restorations have been checked where possible by a palaeographical method explained and exemplified in various articles in the periodicals. Briefly, it consists of the tracing of letter-groups from photographs of the extant portions of the papyrus or vellum MS. Suggestions are rejected which, when traced out by this method, are shown, with all reasonable allowance made for variation in the size of the letters and the spaces between them, to exceed or fall short of the requirements of the gap; and where the gap is bounded on the left by an imaginary marginal line, all suggestions are made to correspond—again with all reasonable allowance made—in what I may call for convenience ‘written length.’ Scholars who have not tried this method will be surprised, when they do, at the way in which it reduces the possibilities. One instance must suffice. In the first lines of Alcaeus 27, the letters $\Delta$ of $\pi\alpha'\delta\omega\nu$, $\Lambda\iota$ of $\pi\rho\omega]\tau\alpha$, $\mathrm{TO}$ before $\gamma\alpha\rho$, and $\mathrm{IC}$ of $\delta\lambda\lambda]\alpha\iota\varsigma$, come immediately under one another. Metre requires two supplementary syllables in lines 1 and 2, three in line 3, and one in line 4. All these supplements must correspond in written length not only with one another but with any suggestions made for the four subsequent lines, and when they are made the result must be not only a passage satisfactory in metre, grammar, dialect and sentiment, but something which Alcaeus might have written. I should add here that so far as I have found it practicable my work on the new Fragments is based
on the actual MSS.; where I have used only photographs the results should be taken as still requiring corroboration. The latter cases are indicated in the footnotes.

The arrangement of the Fragments follows, where this can be inferred, the arrangement of the editions current in the later antiquity; but it must not be understood as certainly reproducing it. Cross-references to the numerations of Bergk and Hiller-Crusius will be found on page 431. I have added a separate index of the ancient authors, including those to whom we are indebted for most of our knowledge of these poets and their works. Among the modern writers who have collected, emended, and interpreted the Fragments, next to Bergk and those on whom he drew—Ahrens, Bekker, Benseler, Bentley, Blomfield, Boissonade, Brunck, Cobet, Cramer, Gaisford, Hartung, Hecker, Hermann, Keil, Kock, Matthiae, Meineke, O. Müller, Nauck, Neue, Porson, Reiske, Schneidewin, Schweighäuser, Seidler, Ursinus, Volger, Voss, Velcker, Wolf—I owe most to E. P. Grenfell, A. S. Hunt, Kaibel and U. von Wilamowitz-Moellendorff. My obligations to these, as to other recent and living scholars, are indicated in the notes. I must here record my thanks to the Director of the British Museum for permission to reproduce the Sotades vase, and to the Council of the Egypt Exploration Fund for allowing me to print the Oxyrhynchus Fragments; to D. Bassi, J. Harrower, W. Schubart, and the Directors of the Bibliothèque Nationale and of Graz University, for supplying me with photographs of papyri and other MSS. in their care. And I gratefully acknowledge the help and

\[ B \quad \text{Blf.} \quad \text{Schn.} \quad \text{Schw.} \]
encouragement I have received from Mrs. Adam, H. I. Bell, S. G. Campbell, A. B. Cook, R. D. Hicks, H. Rackham and A. J. B. Wace.

An account of the MS. tradition when the authors concerned run into the sixties is a formidable affair, and would be beyond the scope of this book. For the most important, the scholar will find much of what he requires in O. Hoffmann’s *Griechische Dialekte* and in the introduction to A. C. Pearson’s *Fragments of Sophocles*. The earlier history of the text has been ably worked out by Wilamowitz in the works mentioned in the Bibliography. But it should be borne in mind that statements on the Aeolic metres and dialect published before 1914 may need modification. I cannot hope that the many references in this book are quite exhaustive, modern, and correct. But I have done my best to make them so.

A few not quite obvious errors, of which the worst is *Alexandrines* for *Anaxandrides* on pp. 100 and 101, will be found corrected in the Indexes. In the translation of Sappho *fr. 35* the proverb should be in square brackets. The omitted fragments of merely palaeographical value will be found in the Papyrus Collections—*Oxyrhynchus, Berliner Klassiker- texte, Halle, Società Italiana*. It will perhaps be useful to the reader to know that Volume II, which is already in the press, includes Stesichorus, Ibycus, Anacreon, and Simonides, and that Volume III, which is in preparation, will include Corinna, Bacchylides, Timotheus, the Scolia, the Folk-Songs, the Anacreontea, and the Adespota, with an account of Greek Lyric Poetry.

Cambridge,
December 22, 1921.

J. M. E.
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\(^1\) For early poets such as Orpheus see note on page 10
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Theodor Bergk *Poetae Lyrici Graeci* Leipzig 1882 vol. III (reprinted without correction 1914); text with contexts and Latin notes

G. S. Farnell *Greek Lyric Poetry* London 1891; select text with introductions and notes

O. Hoffmann *Die Griechischen Dialekte in ihrem historischen Zusammenhange mit der wichtigsten ihrer Quellen* Göttingen 1891-8; select text of certain authors with contexts and critical notes (used with inscriptions, etc. to illustrate the dialects)

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E. Hiller and O. Crusius *Anthologia Lyrica sive Lyricorum Graecorum veterum praeter Pindarum reliquiae potiores* Leipzig 1903; select text with a few critical notes; contains no new fragments

U. von Wilamowitz-Moellendorff (1) *Textgeschichte der griechischen Lyriker* Berlin 1900; history of the text, (2) *Sappho und Simonides* Berlin 1913; various articles on certain of the Lyric Poets and their works, (3) *Griechische Verskunst* Berlin 1921; a study of Greek Metre

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See also *Oxyrhynchus Papyri* I (1898) and X (1914), Pauly-Wissowa *Realencyclopädie* under Alcman, Sappho,¹ Alcaeus, etc., J. Sitzler in Bursian (Kroll), *Jahresbericht über die Fortschritte der klassischen Altertumswissenschaft* 1900, 1907, 1919, and various articles by the editor of this edition in the *Classical Review, Classical Quarterly, and Cambridge Philological Society's Proceedings* from 1909 to 1922

¹ These reached me too late for me to profit by them in preparing my first volume
LYRA GRAECA
ΠΙΝΔΑΡΕ Μουσάων ίερὸν στόμα, καὶ λάλε Σειρήν
ΒΑΚΧΥΛΙΔΗ, ΣΑΠΦΟΥΣ τ’ Αἰωλίδες χάριτες,
γράμμα τ’ ἈΝΑΚΡΕΙΟΝΤΟΣ, Ὄμηρικύν ὡς τ’ ἀπὸ
ῥέμα
ἐσπάσας οἰκείους ΣΤΗΣΙΧΟΡ’ ἐν καμάτοις,
ἡ τε ΣΙΜΩΝΙΔΕΩ γλυκερὴ σελίς, ἡδύ τε Πειθοῦς
"ΙΒΥΚΕ καὶ παίδων ἄνθος ὑμησύμενε,
καὶ ξίφος ἈΔΚΑΙΟΙΟ τὸ πολλάκις αἶμα τυράννων
ἐσπεισεν πάτρης θέσμια ῥυόμενον,
θηλυμελεῖς τ’ ἈΔΚΜΑΝΟΣ ἀηδόνες, ἱλατε, πάσης
ἀρχῆν οἱ λυρικῆς καὶ πέρας ἐστάσατε.¹

¹ Anth. Pal. 9. 184 line 4 Jahn κατέτοις ‘irrigation-
ditches’ perhaps rightly
line 10 Mein: mss ἐσπάσατε

2
That holy mouth of the Muses Pindar, that sweetly
prattling Siren Bacchylides, those Aeolian Graces of
Sappho; the book Anacreon wrote, Stesichorus
whose work was fed from the stream of Homer;
the delicious scroll of Simonides, Ibycus gatherer
of the bloom of Persuasion and of lads, the sword
Alcaeus used, to shed tyrant blood and save his
country's rights, the maiden-tunèd nightingales of
Alcman; I pray you all be gracious unto me, ye that
have established the beginning and the ending of all
lyric song.¹

¹ Palatine Anthology: probably the motto for a book of
selections from the Nine Lyric Poets; cf. 9. 571 (p. 165)
ΟΛΤΜΠΟΤ

Βίος

Plut. Mus. 5 'Αλέξανδρος δ' ἐν τῇ Συναγωγῇ τῶν Περὶ Φρυγίας κρούματα Ὁλυμπον ἔφη πρῶτον εἰς τοὺς ἑλλήνας κομίσαι, ἐτί δὲ καὶ τοὺς Ἰδαίους Δακτύλους· 'Ταγινυ δὲ πρῶτον αὐλήσαι, εἴτα τὸν τούτον ὑδν Μαρσύαν, εἴτε Ὁλυμπον.

Ibid. 7 [π. αὐλωδικῶν νόμων]· λέγεται γὰρ τὸν προειρημένον Ὁλυμπον, αὐλητὴν δυνα τῶν ἐκ Φρυγίας, ποιήσαι νόμον αὐλητικὸν εἰς Ἀπόλλωνα τὸν καλούμενον Πολυκέφαλον· εἶναι δὲ τὸν Ὁλυμπον τούτον φασίν <ἔνοι>1 ἕνα τὸν ἄπτο τοῦ πρῶτον Ἡλύμπον τοῦ Μαρσύου πεποιηκότος εἰς τῶν θεῶν τοὺς νόμους· οὕτος γὰρ παιδικὰ γενόμενος Μαρσύον καὶ τὴν αὐλησίν μαθὼν παρ' αὐτοῦ τοὺς νόμους τοὺς ἀρμονικοὺς ἐξήνεγκεν εἰς τὴν Ἑλλάδα, οἷς νῦν χρῶνται οἱ Ἑλληνες ἐν ταῖς ἐορταῖς τῶν θεῶν. ἄλλοι δὲ Κράτητος εἶναι φασὶ τὸν Πολυκέφαλον νόμον, γενομένου μαθητοῦ Ὁλύμπον. Ὅ δὲ Πρατίνας Ὁλύμπον φησίν εἶναι τοῦ νεωτέρου τὸν νόμον

1 E

1 in ancient times there was some confusion between the elder and younger musicians of this name. Both seem to have been musicians pure and simple, but are included here
OLYMPUS

LIFE

Plutarch On Music: Alexander in his Collections on Phrygia declares that instrumental music was introduced into Greece by Olympus and by the Idaean Dactyls or Priests of Cybelè. The first flute-player according to him was Hyagnis, who was followed by his son Marsyas, who was succeeded by Olympus.

The Same: [on lyre-sung 'nomes']: We are told that the Olympus of whom we spoke just now, a flute-player from Phrygia, composed a flute-name to Apollo which is known as the Many-Headed. This Olympus, however, is said by some authorities to have been a descendant of the first Olympus, son of Marsyas, who composed the nomes to the Gods.—This earlier Olympus was in his boyhood a favourite of Marsyas, and learning flute-playing of him, introduced the musical nomes into Greece, where they are now used at the festivals of the Gods.—According to another account, however, the Many-Headed nome is the work of Crates 'a pupil of Olympus,' though Pratinas declares it to be the work of Olympus the Second. The Harmatian

because the development of Greek lyric poetry is hardly separable in its early stages from that of Greek music

\[ i.e. \text{ a certain type of air for the flute alone, not for flute and voice as above}\]
LYRA GRAECA

toútou, tòn dè kaloi'menov 'Aρμάτιον νόμον λέγε-tai poíhísa i ò pròtow 'Oλυμπος, ó Mársoú
mabhthís... ... òti d' èstí'n 'Oλýmpoú o' 'Aρμάτiós
ño'mos, èk tís Glaúkou 'Aναγράφή's tís ùpèr tòn
'Aρχaíów Poihtòvn máthoi ãn tís... ... èlìkoi dè
tíves ùpò Mysòwn éuhríthai toútou tòn nó'mou
ge gonénai gár tínas árkhaiós aúlhtas Mysòus.

Plut. Mus. 11 Ò 'Oλυμπος dè òs 'Aristóxenós
fhi'sin, ùpólaimbávetai ùpò tòn moustikòw tòu
ènarròmioû gènovos éu'retisìs gegevênìsaì tà gàr prò
èkeinou plànta diátona kai ùrho'matikà ìn. ùpó-
novùsi dè tìn èu'resi tòiàuthn tinì gevenészai
ànanastrefómewon tòn 'Oλympon èn tò diátonw kai
diabívaínta tò melos pollài'kes ètí tìn diátonw
parnvìtìn, tòte mèn àpò tìs para'mésis, tòte d' èn
tà tìs méres, kai para'vówna tìn diátonw
lykánwò katanabéiân tò kàllw tòu ùthous, kai
oútw tò èk tìs ànàlogías suvesstikòs sústímeta
thamámasta kai àpodevámewon èn tòtò poiein
ètí tòu Dàoríw tònu.' oúte gàr tòn tòu diátonw
idìwò oúte tòn tòu ùrho'matòs ànpesthain, àllì
ìdè tòn tìs ìrho'miais. èínai d' autò tò pròtò tòn
ènarròmioû toiaûta... ... faíntai dè 'Oλympon
autìsas moustikèn tò ùgènthí tì kai òngou'mè-
weon ùpò tòn èmpiròsw'éi 'eisagagéin, kai òrkhghò
genezthai tìs 'Ellhnikès kai kalhès moustikès.

Ibid. 15 'O'lympoù gàr pròtow 'Aristóxenós èn
tà pròtò pèl Mousikèn ètí tò Púthôvì fhi'sin
ètikhde'íon aúlhísaì Áudistì.

Ibid. 29 kai autòw dè tòn 'Olympoù èkeinôn, ó
ðì tìn òrkhì tìs 'Ellhnikès te kai mònikès moù.
LIFE OF OLYMPUS

nome, as it is called, is reputed the work of the first Olympus, the pupil of Marsyas . . . and this view is supported by Glaucus in his Account of the Ancient Poets. . . . It is held, however, by some writers that the Harmatian nome was a Mysian invention, Mysia having produced flute-players in ancient times.

Plutarch On Music: According to Aristoxenus, musicians ascribe the invention of the Enharmonic scale (EE'FABB'CE) to Olympus. Before his time the only scales had been the Diatonic and the Chromatic. The invention is supposed to have come about thus: In descending in the Diatonic scale his melody frequently passed from B or from A to F, omitting G. Realising the beauty of this effect, Olympus in his astonishment accepted the principle for the whole system, and composed in it in the Dorian 'mode,' rejecting all intervals peculiar to the Diatonic or Chromatic scales and concerning himself directly with the mode. Such was the origin of his Enharmonic scale. . . . It is clear that Olympus made a real advance in music by introducing an entire novelty, and was the father of good music in Greece.

The Same: We are told by Aristoxenus in the first Book of his Treatise on Music that the first flute-player to use the Lydian mode was Olympus in his Lament for the serpent Python.

The Same: The Olympus who is reputed the originator of art-music in Greece, is considered to

1 the dash indicates a quarter-tone
LYRA GRAECA

σης ἀποδιδόσαι, τό τε τῆς ἀρμονίας γένος ἐξευρεῖν
φασί, καὶ τῶν ῥυθμῶν τῶν τε προσοδιακῶν ἐν φορᾷ τοῦ Ἀρέως νόμος, καὶ τὸν χορείον ὧν πολλῷ
κέχρηται ἐν τοῖς Μητρώοις· ἔνιοι δὲ καὶ τὸν βακ-χεῖον Ὄλυμπον οἴονται εὐρηκέναι. δηλοὶ δὲ
ἐκαστὸν τῶν ἀρχαίων μελών ὁτι ταῦθ' οὔτως ἔχει.

Plut. Mus. 33 οἶον Ὄλυμπο τὸ ἐναρμόνιον γένος
ἐπὶ Φρυγίων τόνον τεθέν παίων ἐπιβάτῳ μιχθέν
τούτῳ γάρ τῆς ἀρχῆς τὸ ἦθος ἐγέννησεν ἐπὶ τῷ
τῆς Ἀθηνᾶς νόμῳ· προσληφθεῖσας γὰρ μελό-
ποιίας καὶ ῥυθμοποιίας τεχνικῶς δὲ μεταλληθέντος
τοῦ ῥυθμοῦ μόνον αὐτοῦ καὶ γενομένου τροχαίου
ἀντὶ παίωνος, συνέστη τὸ Ὅλυμπον ἐναρμόνιον
γένος.

Ibid. 18 καὶ οἱ παλαιοὶ δὲ πάντες οὐκ ἀπείρως
ἐχοντες πασῶν τῶν ἀρμοινῶν ἐνίας ἑχρήσαντο·
ού γὰρ ἡ ἅγνοια τῆς τοιαύτης στενοχωρίας καὶ
ὀλυγοχορδίας αὐτοῖς αἰτία γεγένηται· οὐδὲ δὲ
ἄγνοιαν οἱ περὶ Ὅλυμπον καὶ Τέρπανδρον καὶ οἱ
ἀκολουθήσαντες τῇ τούτων προαίρεσι περιείλον
τὴν πολυχορδίαν τε καὶ ποικιλίαν· μαρτυρεῖ
γοῦ τὰ Ὅλυμπον τε καὶ Τέρπανδρον ποιήματα
καὶ τῶν τούτων ὁμοιοτρόπων πάντων. ὀλυγο-
χορδα 1 γὰρ ὄντα καὶ ἅπλα διαφέρει τῶν ποικίλων
καὶ πολυχορδῶν, ὡς μηδένα δύνασθαι μιμήσασθαι
tὸν Ὅλυμπο τρότου, ὑστερίζειν δὲ τούτου τοὺς
ἐν τῷ πολυχόρῳ τε καὶ πολυτρόπῳ κατα-
γιγνομένους.

1 Volkmann: mss τρίχορδι
LIFE OF OLYMPUS

have invented not only the Enharmonic scale but the two rhythms known as the Prosodiac (−−.), which is that of the Nome of Ares, and the Choree (−−−.) which occurs so frequently in the tunes used in the worship of Cybelè. The Bacchius (−−−) also is sometimes ascribed to him. These statements are borne out by each of the ancient melodies.

Plutarch On Music: Take for instance the Enharmonic scale employed by Olympus with the Phrygian mode and the Epibatic Paeon, the combination which gives its character to the opening of the Nome to Athena. Both melody and rhythm make their contribution, the metre being merely changed in a cunning way so as to become as it were trochaic instead of paeanic, and the effect is completed by the use of the Enharmonic scale of Olympus.

The Same: Moreover, although the ancient poets used only some of the ‘modes,’ they knew them all. It is not through ignorance that they confine themselves to employing so few strings, or that composers like Olympus and Terpander and their followers denied themselves the use of many strings and the variety which that entails. This is clear both from the works of Olympus and Terpander and those of the composers who belong to the same school. Though they are quite simple and written only for a few strings, they so far excel the elaborate works written for many, that the style of Olympus remains inimitable and the exponents of the opposite principle have to take the second place.

1 see also Plut. Mus. 10 (on Thaletas p. 37) 2 perh. the ‘3rd Paeon’ (−−−) called δρόμος or ‘running,’ 3 or ‘notes’: the Greek word is intended to include the stops of the flute; so also below
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Arist. Pol. 8. 5 [π. μουσικής]: τούτο δ' ἂν εἰρ δῆλον, εἰ ποιή τινες τὰ ἡθη γνωσσαθα δε' αὐτής. ἀλλά μὴν οτι γνωσαθα ποιή τινες, φανερον διὰ πολλῶν τῶν ἐτέρων, οὐχ ἦκιστα δὲ καὶ διὰ τῶν 'Ολύμπου μελῶν. ταῦτα γὰρ ὀμολογομένως ποιεῖ τὰς ψυχὰς ἐνθουσιαστικῶς, ὁ δ' ἐνθουσιασμὸς τοῦ περὶ τὴν ψυχὴν ξέδους πάθος ἐστίν.

Suid. ὁ Ὀλύμπος Φρύξι, νεώτερος, ἀυλητὴς γεγονὸς ἐπὶ Μίδου τοῦ Γορδίου.

Hesych. 'Ολύμπος νόμος τῶν αὐλητικῶν τις.

Ar. Eq. 7 ΔΗ. ὃ κακόδαιμον, πῶς ἔχεις; ΝΙ. κακῶς καθάπερ σύ.

ΔΗ. δεύρο δὴ πρόσελθ', ἵνα ἐνυπαλίαν κλαύσωμεν Όλυμπου νόμον.

ΔΗ. ΝΙ. μῦ μὐ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ.

Sch. ad loc. . . . ὁ δὲ ὁ Ὀλύμπος μουσικὸς ἦν, Μαρσύου μαθητὴς. ἔγραψε δὲ αὐλητικοὺς καὶ θρησκευμένους νόμους.

Vide Apollod. 1. 4. 2, Plut. Mus. 10, Eur. I. A. 577, Plat. Symp. 315 e, Ion 533 b, Laws 3. 677 b, Min. 318 b, Luc. adv. ind. 5, Strab. 10. 470, 12. 578,

Among their earliest lyric poets the Greeks numbered Olen, Linus, Pamphos, Orpheus, Chrysotheremis, Philammon, Thamyris, Eumolpus, and Musaeus. Works ascribed to some of these were extant in antiquity. See,
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Aristotle Politics: [on music]: This would be clear if we could show that music affects our characters. And we can, by many instances, notably that of the musical compositions of Olympus, which admittedly carry us away, an effect which is a condition of the character of the soul.

Suidas Lexicon: Olympus: A Phrygian, the younger of the name, a flute-player who flourished in the time of Midas 1 son of Gordias.

Hesychius Glossary: Nome of Olympus: One of the composers for the flute.

Aristophanes Knights:
Demosthenes. My poor old mate, how d'ye feel?
Nicias. Bad, as bad as you do.
Dem. Then come here, and
'let's pipe Olympus' nome of woe in concert.'

Scholiast on the passage: Olympus was a musician, a pupil of Marsyas. He wrote dirge-nomes for the flute.

1 died n.c. 693.


ΕΤΜΗΛΟΤ

Βίος

Paus. 2. 1. 1. ἡ δὲ Κορινθία χώρα, μοῖρα οὖσα τῆς 'Αργείας ἀπὸ Κορίνθου τὸ ὄνομα ἔσχηκε. Διὸς δὲ εἶναι Κορινθοῦ οὐδένα οἶδα εἰπόντα πτω σπουδὴ, πλὴν Κορινθίων τῶν πολλῶν. Εὐμηλος δὲ ὁ Ἀμφιλότου τῶν Βακχιδῶν καλομένων, δὲ καὶ τὰ ἔπη λέγεται ποιήσαι, φησίν ἐν τῇ Κορινθίᾳ Συγγραφῆ, εἰ δὴ Εὐμήλοις γε ἡ συγγραφῆ, Ἐφύραν Ὀκεανοῦ θυγατέρα οὐκήσαι πρῶτον ἐν τῇ γῇ ταύτῃ . . .

Γλαύκου δὲ αὐτῆς τοῦ Σισύφου ἐκ πατρὸς ἐν Κορινθιακῷ λέγει Εὐμηλος καὶ Παντειδύιας μητρός.

Sch. Pind. O. 13. 74 διδάσκει δὲ τοῦτο Εὐμήλος τῆς ποιητῆς ἱστορικὸς . . .

Clem. Al. Str. 6. 267 τὰ δὲ Ἡσιόδου μετήλ-
λάξαν εἰς πεζὸν λόγον καὶ ὡς ἰδίᾳ ἐξήνεγκαν Εὐμηλὸς τε καὶ Ἀκουσίλαος οἱ ἱστοριογράφοι.

Ibid. 1. 151 ἀλλὰ καὶ ὁ τὴν Εὐρωτίαν ποιήσας ἱστορεῖ τὸ ἐν Δελφοῖς ἀγαλμα Ἀπόλλωνος κίονα εἶναι διὰ τῶνδε . . .

Sch. II. 6. 131 τῆς ἱστορίας πολλοί ἐμνήσθησαν,
προηγομένως δὲ ὁ τὴν Εὐρωτίαν πεποιηκὼς Εὐμήλος.

Paus. 9. 5. 8 ὃ δὲ τὰ ἔπη τὰ ἐς Εὐρώτην ποιήσας φησίν Ἀμφίονα χρήσασθαι λύρα πρῶτον Ἐρμοῦ διδάσκαντος.

Ath. 7. 277 d . . . ὁ τὴν Τιτανομαχίαν ποιῆσας,
EUMELUS

Life

Pausanias Description of Greece: The district of Corinth, which is part of the district of Argos, has its name from Corinthus, who to the best of my belief is seriously called a son of Zeus only by the local if loud authority of the inhabitants. Eumēlus, son of Amphyltyus of what is known as the house of the Bacchids, the reputed author of the epic poem (Corinthiaca), declares in the Corinthian History, if indeed his title to this is not false, that this country was first settled by Ephyra daughter of Oceanus . . .

Scholiast on Apollonius of Rhodes Argonautica [Aetolian Leda]: . . . She is made the daughter of Sisyphus and Panteiduia by Eumelus in the Corinthiaca.

Scholiast on Pindar: . . . We are told this by an historical poet called Eumelus.

Clement of Alexandria Miscellanies: What Hesiod wrote was put into prose and published as their own by the historians Eumelus and Acusilaüs.

The Same: Moreover the statue of Apollo at Delphi is shown to have been a pillar by the words of the poet of the Europa . . .

Scholiast on the Iliad: This account (of Dionysus) is given by many authors, but occurs first in Eumelus the poet of the Europa.

Pausanias Description of Greece: According to the author of the poem on Europa, the first player on the lyre was Amphion, who was taught by Hermes.

Athenaeus Doctors at Dinner: The poet of the
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eit' Εὔμηλος ἐστιν ὁ Κορίνθιος ἢ Ἄρκτινος ἢ ὅστες δῆποτε χαίρει ὅνομαξόμενος.

Euseb. Ol. 4. 4 Eumelus poeta qui Bugoniam composuit et Europiam cognoscebatur.

Clem. Al. Str. 1. 144 Εὔμηλος δὲ ὁ Κορίνθιος ... ἐπιβεβληκέναι Ἀρχία τῷ Συρακούσας κτίσαντι.


ETMHLAT

1 Προσόδιον εἰς Δήλον

Paus. 4. 4. 1 [π. Μεσσηνίων]: ἐκ δὲ φίντα τοῦ Σωβότα πρώτου Μεσσηνίων1 τῷ Ἀπόλλωνι ἔσται Δήλον θυσίαν καὶ ἀνδρῶν χορὸν ἀποστέλλουσι. τὸ δὲ σφίσιν ἄσμα προσόδιον ἐστὶ τῷ θεῷ ἐδίδαξεν Εὔμηλος: εἶναι τὸ ἄλληθες Εὔμηλον κομίζεται μόνα τὰ ἐπὶ ταῦτα.

Ibid. 4. 33. 3 [π. Ἰδώμην]: ἀγουσι δὲ (Μεσσηνίως) καὶ ἑορτὴν ἐπέτειον Ἰθωμαία: τὸ δὲ ἀρχαῖον καὶ ἄγωνα ἐτίθεσαν θυσιάς: τεκμαίρεσθαι δὲ ἐστὶν ἄλλοις τῇ καὶ Εὐμήλου τοῖς ἔπεσι. ἔποιησε γούς καὶ τάδε ἐν τῷ προσοδίῳ τῷ ἔστι Δήλον.

τῷ γαρ Ἰθωμάτι καταθύμιος ἐπλέκετο Μοίσα ἀ’ καθαρὰν <κήθαριν> καὶ ἑλεύθερα σάμβαλ’ ἑχοῖσα.2

2

Ibid. 5. 19. 10 [π. Λάρνακος τῆς Κυψέλου]: τὰ ἐπιγράμματα δὲ τὰ ἐπ’ αὐτὴς τάχα μέν που καὶ ἄλλος τις ἄν ἐλθεί πεποιηκός, τῆς δὲ ὑπονόησα τὸ πολὺ ἐστὶν Εὔμηλον τὸν Κορίνθιον ἔληξεν ἦμιν, ἄλλων τε ἐνεκα καὶ τοῦ προσοδίου μᾶλιστα δ’ ἐποίησεν ἐς Δήλον.

1 mss insert τότε 2 B: mss ἀ καθαρὰ καὶ

1 traditional date 734 or 757 2 cf. Ibid. 2. 1. 1: ref. to
EUMELUS

Titanomachy, Eumelus of Corinth, Arctinus, or whoever the good man may be . . .

Eusebius Chronicle: Fourth year of the Fourth Olympiad (B.C. 761): Flourished Eumelus, the poet of the Bugonia and the Europa.

Clement of Alexandria Miscellanies: Eumelus of Corinth . . . was contemporary with Archias the founder of Syracuse.¹

p. 23, Laur. Lyd. Mens. 4. 48, and for fragments of these epics Kinkel Epic. Gr. Frag. p. 185.

EUMELUS

1 Processional to Delos

Pausanias Description of Greece [on Messenia]: In the reign of Phintas son of Sybotas the Messenians first sent a sacrifice and a male chorus to Apollo at Delos. Their trainer in the processional song to the God was Eumelus, and the epic lines they sang are believed to be the only genuine work of Eumelus now extant.

The Same [on Ithomé]: The Messenians hold a yearly festival (of Zeus Ithomatas) called the Ithomaea. In ancient times they had a musical contest too, as is testified, among other things, by the lines of Eumelus, who wrote in his Processional to Delos:

For he of Ithome taketh delight in a Muse that hath a pure lyre and weareth the sandals of freedom.²

2

The Same [on the Chest of Cypselus]: The inscriptions upon the chest may, of course, be the work of some other man, but my impressions on the whole point to Eumelus of Corinth, particularly in view of his Processional to Delos.³

Messenia’s struggles with Sparta c. 725? the dates are against P.’s view
ΤΕΡΠΑΝΔΡΟΤ

Βίος

Ath. 14. 635 d ἀγνοεῖ δ’ ὁ Ποσειδώνιος ὅτι ἀρχαῖον ἔστιν ὄργανον ἡ μάγαδις σαφῶς Πινδάρου λέγοντος τῶν Τέρπανδρων ἀντίφθογγον εὑρεῖν τῇ παρὰ Λυδοῖς πηκτίδι τὸν βάρβητον (fr. 125): 'Τὸν ῥα Τέρπανδρος ποθ’ ὁ Λέσβιος εὑρε, | πρῶτος ἐν δείπνουσι Λυδῶν | ψαλμῶν ἀντίφθογγον ψηὴλας ὧκουὼν πηκτίδος.' πηκτίς δὲ καὶ μάγαδις ταύτῶν . . . ὅτι δὲ καὶ Τέρπανδρος ἀρχαιότερος Ἀνακρέοντος δήλον ἐκ τούτων τὰ Κάρνεια πρῶτος πάντων Τέρπανδρος νικᾶ, ὡς Ἑλλάνικος ἱστορεῖ ἐν τε τοῖς ἐμέτροις Καρνεονίκαις καὶ τοῖς καταλογάδην. ἐγένετο δὲ ἡ θέσις τῶν Καρνεών κατὰ τὴν ἑκτὴν καὶ εἰκοστὴν Ὀλυμπιάδα, ὡς Σωσίβιος φήσιν ἐν τῷ Περὶ Χρόνων. Ιερώνυμος δ’ ἐν τῷ Περὶ Κιθαροδῶν, ὅπερ ἐστὶ πέμπτον Περὶ Ποιητῶν, κατὰ Δυκαίρων τοῦ νομοθέτη τῶν Τέρπανδρών φησι γενέσθαι, ὡς ὑπὸ πάντων συμφώνως ἱστορεῖται μετὰ Ἰφίτου τοῦ Ἡλείου τὴν πρώτην ἀριθμείσαν τῶν Ὀλυμπίων θέσιν διαθέων.

Mar. Par. 34 ἀφ’ ὁυ Τέρπανδρος ὁ Δερδένεος ὁ Λέσβιος τοὺς νόμους . . . 1 καὶ τὴν ἐμπροσθε

1 for the gap of about 30 letters (partly filled by Selden’s transcript) see Jacoby Marm. Par.

16
TERPANDER

LIFE

Athenaeus Doctors at Dinner: When Poseidonius says this, he does not realise that the magadis is an ancient instrument, because Pindar plainly states that Terpander invented the barbitos or lyre to respond to the Lydian pectis or lute, in the words 'Which Lesbian Terpander invented of old to vibrate in answer to the low-pitched lute at the feasts of the Lydians;' and the pectis and the magadis are the same . . . It is clear that Terpander was earlier than Anacreon from the following considerations. According to Hellanicus both in his metrical and in his formal lists of Victors at the Carneian Festival, the first recorded name is Terpander's; and we know from Sosibius' Chronology that the festival was founded in the 26th Olympiad (b.c. 676-673), while Hieronymus' tract On Singers to the Lyre, which forms the fifth Book of his Treatise on the Poets, assigns him to the time of the lawgiver Lycurgus, who is admitted on all hands to have arranged with Iphitus of Elis the first Olympic Games reckoned in the list (b.c. 776).

Parian Chronicle: From the time when the Lesbian Terpander son of Derdenes . . . the 'nomes' . . .

1 i.e. to accompany it an octave higher? (ὑψότερη lit. 'highest' was according to our reckoning the lowest note in a Greek 'mode')
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μουσικὴν μετέστησεν ἔτη ΗΗΗΓΔΔΙΔΙ ἄρχοντος Ἀθήνησιν Δρωπίδου.

Eus.: Ol. 33. 2: Terpander citharoedes insignis habetur.

Tim. Pers. 234 πρῶτος ποικιλόμουσον Ὀρ-θεὺς χέλυν ἐτέκνωσεν νῦν Καλλιόπας Πιερίας ἐπὶ. Τέρπανδρος δ' ἐπὶ τῷ δέκα ξεῦξε μοῦσαν ἐν ψιδαίσιν. Λέσβος δ' Ἀιολία νῦν Ἀν-τίσσα γείνατο κλεινῶν νῦν δὲ Τιμόθεος μέτροις ρυθμοῖς τ' εὐδεκακρουμάτοις κίθαριν ἐξανατέλλει.

Arist. Probl. 19. 32 διὰ τὴν διὰ πασῶν καλεῖται ἄλλ' οὐ κατὰ τῶν ἀριθμῶν διὰ ὀκτώ, ὥστερ καὶ διὰ τεττάρων καὶ διὰ πέντε; ἢ ὅτι ἐπτά ἦσαν αἱ χορδαὶ τὸ ἄρχαιον, εἰτ' ἐξελῶν τὴν τρίτην Τέρπαν-δρος τὴν νήπτυν προσέθηκε, καὶ ἐπὶ τούτου ἐκλήθη διὰ πασῶν ἄλλο οὐ δι' ὀκτώ. δι' ἐπτά γὰρ ἦν.

Plut. Mus. 28 οἱ γὰρ ἱστορήσαντες τὰ τοιαῦτα Τερπάνδρῳ μὲν τὴν τὴν Δώρουν νήπτυν προσετί-θεσαν, οὐ χρησαμένων αὐτῇ τῶν ἐμπροσθεν κατὰ τὸ μέλος.

Ibid. 30 [π. Τιμοθέου]: οὕτως γὰρ ἐπταφθόγγυν τῆς λύρας ὑπαρχοῦσης ἔως εἰς Ἀριστοκλείδην, τῶν Τερπάνδρειον τόνον 1 διέρρηψεν εἰς πλείονας φθόγγους.2

Suid. Τέρπανδρος Ἀρναῖος, ἡ Λέσβιος ἀπὸ Ἀντίσσης, ἡ Κυμαῖος οἱ δὲ καὶ ἀπόγονον Ἡσιόδου ἀνέγραψαν. ἄλλοι δὲ Ὀμήρου, Βοίου

18
LIFE OF TERPANDER

and changed the style of music 381 years, in the archonship of Dropides at Athens (B.C. 645).

Eusebius Chronicle: Olympiad 33. 2 (B.C. 647) Flourished Terpander the singer to the lyre.

Timotheus Persae: In the beginning did Orpheus son of Calliopè beget the motley-musicked shell on Mount Pleria, and after him came the famous Terpander, born of Aeolian Lesbos at Antissa, and yoked the Muse unto poems ten. And lo! now Timotheus giveth the lyre new life with times and measures of eleven strings.

Aristotle Problems: Why is the octave described as diapason or 'at an interval of all,' rather than numerically 'at an interval of eight,' as we say 'at an interval of four' or 'of five'? Is it because the strings were in old times seven, and Terpander removed the 'third' when he added the netè or 'highest,' thus keeping the total seven and not increasing it to eight?¹

Plutarch on Music: The musical historians attributed the Dorian netè or octave-note to Terpander, musicians before him not having employed it.

The Same [on Timotheus]: Down to the time of Aristocleides the lyre had had seven strings. Timotheus divided the Terpandean mode into a greater number of notes.²

Suidas Lexicon: Terpander: Variously described as of Arnè, a Lesbian of Antissa, and of Cymè³; according to some authorities a descendant of Hesiod, or again of Homer, with the pedigree

¹ cf. fr. 5 ² the reading is doubtful ³ Diodorus in Tzetzes Chil. 1. 16 calls him a Methymnaean

¹ Westphal -E: mss ἔως εἷς Τέρπανδρον τὸν Ἀντισσαῖον
² cf. fr. 5
Λέγοντες αὐτὸν τοῦ Φωκέως, τοῦ Ἐὐρυφώντος, τοῦ Ὄμηρου· λυρικός, ὅς πρῶτος ἐπτάχορδον ἐποίησε τὴν λύραν καὶ νόμους λυρικοὺς πρῶτος ἔγραψεν, εἰ καὶ τινὲς Φιλάμμωνα θέλουσι γεγραφέναι.

Plut. Mus. 18.

Ibid. 3 Ἡρακλείδης δὲ ἐν τῇ Συμναγώγῃ τῶν ἐν Μουσικῇ τὴν κιθαρῳδίαν καὶ τὴν κιθαρῳδικὴν ποίησιν πρῶτον φήσιν Ἀμφίνοα ἐπινοῆσαι τὸν Δίος καὶ Ἀντιόπης, τοῦ πατρὸς δηλοῦτι διδαξαντος αὐτόν. πιστοῦται δὲ τοῦτο ἐκ τῆς ἀναγραφῆς τῆς ἐν Σικυώνω ἀποκειμένης, διὸ ἂς τὰς τε ἱερείας τὰς ἐν Ἀργείᾳ καὶ τοὺς ποιητὰς καὶ τοὺς μουσικοὺς ὀνομάζει. κατὰ δὲ τὴν αὐτὴν Ἠλικίαν καὶ Δίον . . . λέγει καὶ Ἀνθήν . . . καὶ Πιέρον . . . ἀλλὰ καὶ Φιλάμμωνα . . . Ἡλιάμφως δὲ . . . καὶ Δημόδοκον . . . καὶ Φίμιον . . . οὐ λευκελαν δὲ ἐναὶ τῶν προειρημένων τῆς τῶν ποιημάτων λέξην καὶ μέτρον οὐκ ἔχουσαν, ἀλλὰ καθάπερ Ἐνησισχόρου τε καὶ τῶν ἁρχαίων μελοποιῶν, οἱ ποιοῦντες ἑπτήν, τούτως μέλη περιετίθεσαν καὶ γὰρ τὸν Τέρπανδρον ἐφὶ κιθαρῳδικῶν ποιήσεως ὀντα νόμων, κατὰ νόμον εἰκαστον τοῖς ἐπιστοι τοῖς έαντοι καὶ τοῖς Ὅμηρον μέλη περιτιθέντα ἄδειαν ἐν τοῖς ἀγώνισι ἀποφήγην ἐκ τούτοις λέγει ὀνοματε πρῶτον τοὺς κιθαρῳδικοὺς νόμους ὁμοίως δὲ Τερπάνδρῳ Κλόναν, τοῖς πρῶτοι συστησάμενον τοὺς αὐλῳδικοὺς νόμους καὶ τὰ προσόδια, ἔλεγειν τε καὶ ἐπῶν ποιήθην γεγονόντα . . . οἱ δὲ νόμοι οἱ κατὰ τούτους, ἀγαθῶς Ὄνησικρατεῖς, αὐλῳδικοὶ Ἓσαν . . . οἱ δὲ τής κιθαρῳδίας νόμοι πρότερον πολλῷ χρόνῳ τῶν αὐλῳδικῶν κατεστάθησαν ἐπὶ Τερ-
LIFE OF TERPANDER

Homer—Euryphon—Boeus of Phocis—Terpander; a lyric poet who invented the lyre of seven strings and, pace those who ascribe this to Philammon, was the first writer of lyric 'nomes.'

Plutarch on Music [see on Olympus p. 8].

The Same: According to Heraclides' Collections on the Musicians, the art of singing to the lyre and the kind of poetry which belongs to it were the invention of Amphion son of Zeus and Antiopē, who presumably was taught by his father. His authority is the register preserved at Sicyon, from which he derives his lists of the priestesses at Argos, the poets, and the musicians. Of the same generation, according to him, were Linus . . ., Anthen . . ., Pierus . . ., Philammon . . ., Thamyris . . ., Demodocus . . ., and Phemius. . . . These poets' writings were not in prose, but resembled those of Stesichorus and the old lyric poets who wrote epic lines and set them to music. Even Terpander, he declares, whose forte was the citharoedie or lyre-sung nome, and to whom he ascribes the naming of these nomes, in every one of them set his own or Homer's epic lines to music for singing at the Games. In the same way Clonas, the first composer of flute-sung nomes and the originator of processional songs, used elegiac and epic verse. . . . The nomes of these flute-poets, my excellent Onesicrates, were sung to the flute, and are these. . . . The lyre-sung nomes, which were established much earlier, namely in the time

\[1\] \[\text{\textit{B\,\pi\rho\omicron\mu\omicron\nu}}\]
πάνδρου· ἐκεῖνος γοῦν τοὺς κιθαρῳδικοὺς πρῶτος ὁμόμασε, Βοιώτιον τινα καὶ Αἰόλιον Τροχαίον τε καὶ Ὀξὺν Κηπιώνα τε καὶ Τερπάνδρευν καλῶν, ἀλλὰ μὴν καὶ Τετραοίδιον. πεποίηται δὲ τῷ Τερπάνδρῳ καὶ προοίμια κιθαρῳδικά ἐν ἔπεισι. ὅτι δ' οἱ κιθαρῳδικοὶ νόμοι οἱ πάλαι εἶ ἐπῶν συνίσταντο, Τιμόθεος ἐδήλωσε· τοὺς γοῦν πρῶτους νόμους ἐν ἔπεισι διαμιγνύων διθυραμβικὴν λέξιν ἠδει, ὅπως μὴ εὐθὺς φανῇ παρανομών εἰς τὴν ἀρχαίαν μουσικήν. ἐσικε δὲ κατὰ τὴν τέχνην τὴν κιθαρῳδικήν ὁ Τερπάνδρος διεννυχέοντ' τὰ Πυθία γὰρ τετράκις ἐξῆς νευκικῆς ἀναγέγραται. καὶ τοὺς χρόνους σφόδρα παλαιὸς ἑστὶν πρεσβύτερον γοῦν αὐτὸν Ἀρχιλόχου ἀποφαινεῖ Γλαύκος ὁ ἐξ Ἰταλίας ἐν συγγράμματι τοις, τῷ Περὶ τῶν Ἀρχαίων Ποιητῶν τε καὶ Μουσικῶν· φησὶ γὰρ αὐτὸν δεύτερον γενέσθαι μετὰ τοὺς πρῶτους ποιήσαντας αὐθητικὴν. 2

'Αλέξανδρος δ' ἐν τῇ Συναγωγῇ τῶν περὶ Φρυγίας κρούματα. 'Ολυμπὸν ἐξή πρῶτον εἰς τοὺς Ἐλλήνας κομίσαι, ἔτι δὲ καὶ τοὺς 'Ιδαίους Δακτύλους. 'Ταγινὲν δὲ πρῶτον αὐλήσαι, ἐστα τὸν τοῦτον νῦν Μαρσύαν, ἔτ' Ὀλυμπὸν ἐξηλωκέναι δὲ τὸν Τερπάνδρον Ὀμήρου μὲν τὰ ἐπὶ. Ὀρφέως δὲ τὰ μέλη. ὁ δ' Ὀρφεὺς οὐδένα φαίνεται μεμημένος. . . τινὰς δὲ τῶν νόμων τῶν κιθαρῳδικῶν τῶν ὑπὸ Τερπάνδρου πεποιημένων Φιλάμμωνας φασὶ τὸν ἀρχαίον τὸν Δελφὸν συστήσασθαι.

τὸ δ' ὅλον ἡ μὲν κατὰ Τερπάνδρου κιθαρῳδία καὶ μέχρι τῆς Φρύγιδος ἑλκίας παντελῶς ἀπλὴς τις οὕσα διετέλει· οὐ γὰρ ἐξῆν τὸ παλαιὸν οὔτω 22
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of Terpander, were first named by him, and are these: Boeotian, Aeolian, Trochaic, High-pitched, Cepion, Terpandrean, and Four-song. Terpander also wrote lyric Preludes in epic metre; and it becomes clear that the ancient lyre-sung nomes were composed of epic lines, if we consider that Timotheus, when he employed the dithyrambic style, interspersed his earlier nomes with them, in order to avoid the appearance of breaking the rules of the ancient music. There is reason to believe that Terpander was supreme in the art of the lyre-song. It is recorded that he won the prize at the Pythian Games four times running; and the period at which he lived must have been very early, because Glaucus the Italian in his History of the Ancient Poets and Musicians puts him before Archilochus, making him only a very little later than the first composers for the flute.

Alexander, in his Collections on Phrygia, declares that instrumental music was introduced into Greece by Olympus, and also by the Idaean Dactyls or Priests of Cybelē, and that while the first flute-player was Hyagnis, who was followed by his son Marsyas, who was succeeded by Olympus, Terpander (the lyrist) emulated in his verse Homer and in his music Orpheus, who appears to have been entirely original. . . . It is said that some of the citharoedic or lyre-sung nomes thought to be the work of Terpander were really composed by the ancient Delphian composer Philammon.

In fine, lyric song continued from Terpander’s time to that of Phrynis to be wholly simple. Poets were not permitted in those days to compose for the lyre

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1 mss ἀριτερὸς  
2 Westphal: mss αὐλῳδιαν
poieitai tás kitharodías οὐς νῦν οὖδε μεταφέρειν τάς ἄρμονίας καὶ τοὺς ῥυθμοὺς: ἐν γὰρ τοῖς νόμοις ἐκάστη διετήρου ἡν οἰκείαν τάσιν διὸ καὶ ταύτην ἐπωνυμίαν εἰχον νόμοι γὰρ προσηγορεύθησαν, ἐπειδὴ οὐκ ἥξην παραβήναι ὡς ἐβούλομητο ¹ καθ’ ἐκαστον νευομισμένον εἰδὸς τῆς τάσεως. τὰ γὰρ πρὸς τοὺς θεοὺς ἄφοσισάμενοι ἔξεβαινον εὔθυς ἐπὶ τῇ Ὀμήρῳ καὶ τῶν ἄλλων ποιησιῶν δήλον ἔτι τῇ ἑστὶ διὰ τῶν Τερπάνδρου προοιμίων. ἐποίηθη δὲ καὶ τὸ σχῆμα τῆς κιθάρας πρῶτον κατὰ Κηπίωνα τὸν Τερπάνδρον μαθητήν ἐκλήθη δ’ Ἀσίας διὰ τὸ κεχρησθαί τοὺς Λεσβίους αὕτη κιθαροδοῦς πρὸς τῇ Ἁσίᾳ κατοικοῦτας. τελευταίον δὲ Περίκλειτον φασὶ κιθαροδοῦς μικήσαί ἐν Λακεδαιμονίᾳ ἡλικεία τὸ γένος ὡντα Λέσβιον τούτον δὲ τελευτήσαντος, τέλος λαβεῖν Λεσβίους τὸ συνεχέν τῆς κατὰ τὴν κιθαροδίαν διαδοχῆς.

Suid. νόμος ὁ κιθαροδικὸς τρόπος τῆς μελω- δίας, ἄρμονίαν ἔχουν τακτήν καὶ ρυθμὸν ὄρισμένον. ἦσαν δὲ ἐπὶ τὰ οί ὑπὸ Τερπάνδρον ὥς εἰς ὄρθιος, τετραοίδιον, ² ὅζύς.

Ibid. Μόσχος: ... τὸ δὲ Βοιώτιον οὕτω κα- λούμενον εὑρε Τερπάνδρος, ὧσπερ καὶ τὸ Φρύγιον.

Ibid. ὄρθιον νόμον καὶ τροχαίον τοὺς δύο νόμους ἀπὸ τῶν ῥυθμῶν ὑνόμασε Τερπάνδρος. ἀνατετάμενοι ἦσαν καὶ εὐτοιοι ... .

Plut. Mus. 28 ἐτὶ δὲ, καθάπερ Πίνδαρος φησί, καὶ τῶν σκολιῶν μελῶν Τερπάνδρος εὐρετής ἦν.

¹ Westphal: mss ἃς βούλονται after them ² mss τετράδιον

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as they do now with frequent change of mode or rhythm. They maintained in the nomes the scale proper to each, which indeed is the reason of that name, these compositions being called 'nomes' or 'laws' because it was not permitted to go beyond the proper scale. As soon as the composer had done his duty by the Gods, he passed on to the poetry of Homer and other epic poets. This is proved by the Preludes of Terpander. As for the form of the lyre, that was established in the time of Cepion the pupil of Terpander; and it was called 'Asian' because it was used in Lesbos which is adjacent to Asia. The last Lesbian lyrist to win the prize at the Spartan Carneia was Pericleitus. His death put an end to the continuous succession of Lesbian singers to the lyre.

Suidas Lexicon: Nome: The lyric style of song-music composed according to strict rules of mode and rhythm. There were seven nomes composed by Terpander, the Orthian, the Four-song, the High-pitched . . .

The Same: The Boeotian (tune), as it is called, and the Phrygian were invented by Terpander.

The Same: Orthian and Trochaic Nomest: The two nomes so called from their rhythms by Terpander. They were high-pitched and of a vigorous character . . .

Plutarch on Music: Further, Pindar tells us that Terpander was the inventor of scolia or drinking-songs.

1 the list is incomplete, and the High-pitched was probably identical with the Orthian; cf. also Suid. and Hesych. s. ὅριοι νόμος, Hdt. 1. 24
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Plut. Mus. 12 ἔστι δὲ τις καὶ περὶ τῶν ῥυθμῶν λόγος: γένη γάρ τινα καὶ εἰδὴ ῥυθμῶν προσεξευρέθη, ἀλλὰ μὴν καὶ μελοποιῶν τε καὶ ῥυθμοποιῶν.¹ πρώτη² μὲν γὰρ ἡ Τερπάνδρου καινοτομία καλῶν τινα τρόπων εἰς τὴν μουσικήν εἰσῆγαγε. Πολύμναστος δὲ μετὰ τοῦ Τερπανδρείου τρόπου καίνυ³ ἐχρήσατο, καὶ αὐτὸς μέντοι ἐξόμενοι τοῦ καλοῦ τύπου.

Ibid. 9 ἢ μὲν οὖν πρώτη κατάστασις τῶν περὶ τὴν μουσικήν ἐν τῇ Σπάρτῃ Τερπάνδρου καταστήσαντος γεγένηται.

Ibid. 42 ὅτι δὲ καὶ ταῖς εὐνομοστάταις τῶν πόλεων ἐπιμελεῖς γεγένηται φροντίδα ποιεῖσθαι τῆς γενναίας μουσικῆς, πολλὰ μὲν καὶ ἀλλὰ μαρτύρια παραθέτει έστιν Τερπάνδρου δ’ ἂν τις παραλάβω τὸν τὴν γενομένην ποτὲ παρὰ Λακεδαιμονίως στάσιν καταλύσαντα.

Ael. V. H. 12. 50 Λακεδαιμονίως μουσικῆς ἀπείρως εἶχον· ἐμελε γὰρ αὐτοῖς γυμνασίων καὶ ὀπλων· εἰ δὲ ποτε ἐδείξθησαν τῆς ἐκ Μουσῶν ἐπικουρίας ἢ νοσήσαντες ἢ παραφρονήσαντες ἢ ἄλλο τι τοιοῦτον δημοσίᾳ παθόντες, μετεπέμποντο ξένους ἀνδρας οίνον ἰατροὺς ἢ καθάρτας κατὰ πυθόχρηστον. μετεπέμψαντο γε μὴν Τερπάνδρου καὶ Θάλητα καὶ Τυρταίον καὶ τὸν Κυδωνιάτην Νυμφαίον καὶ Ἀλκμάνα.⁴

Suid. μετὰ Λέσβιον ὁδὸν παροιμία λεγομένη ἐπὶ τῶν τὰ δεύτερα φερομένων. οἱ γὰρ Λακεδαιμονίωι τοὺς Λέσβιους κιθαρίδους πρῶτοι προσεκαλοῦντο. ἀκαταστάτουσις γὰρ τῆς πόλεως αὐτῶν, χρησμὸς ἐγένετο τὸν Λέσβιον ὁδὸν μεταπέμπεσθαι· οἱ δ’ ἔξε Αντίσσης Τέρπανδρον ἐφ’ 26
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Plutarch on Music: Something also should be said about rhythms. For there have been innovations in the form or kind of rhythms, and indeed of methods of metre and rhythm. Terpander first broke new ground by introducing into music a beautiful style of rhythm called after him the Terpandrean. Polynastus who followed him employed a new rhythm as well as his, but preserved throughout the same beautiful style...

The Same: The first establishment of music at Sparta was due to Terpander.

The Same: Many circumstances could be cited to show that good music has been a matter for concern to the best-regulated states, and not least among these the quelling of a sedition at Sparta by Terpander.

Aelian Historical Miscellanies: The Spartans, whose bent was for bodily exercises and feats of arms, had no skill in music. Yet if ever they required the aid of the Muses on occasion of general sickness of body or mind or any like public affliction, their custom was to send for foreigners, at the bidding of the Delphic oracle, to act as healers or purifiers. For instance they summoned Terpander, Thales, Tyrtæus, Nymphaeus of Cydonia, and Alcman.

Suidas Lexicon: Next to the poet of Lesbos: Said proverbially of persons who come off second best. The singers to the lyre first called in by the Spartans were of Lesbos. When their city was torn by faction there was an oracle delivered that they should fetch the poet of Lesbos, and accordingly they sent for Terpander of Antissa, who was living in exile at

1 mss μελοποιῶν τε καὶ ρυθμοποιῶν
2 mss προτέρα
3 E. Westphal: mss accus. and καὶ φ
4 cf. Philod.
Mus. xx (on Stes. 71)
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αὔματι φεύγοντα μεταπεμψάμενοι ἥκουν αὐτοῖ ἐν τοῖς συνυστίσιοι καὶ κατεστάλησαν.—ὅτι οἱ Δακεδαιμόνιοι στασιάζοντες μετεπέμψαντο ἐκ Λέσβου τὸν μουσικὸν Τέρπανδρον, ὃς ἤρμοσεν αὐτῶν τὰς ψυχὰς καὶ τὴν στάσιν ἔπαισεν. εἴποτε οὖν μετὰ ταῦτα μουσικὸν τινος ἥκουν οἱ Δακεδαιμόνιοι, ἔλεγον Ἐμέθα Λέσβιον φίλόν. 

<μέμνηται τῆς παροιμίας ταύτης Κρατῖνος ἐν Χεῖρων.>¹

Ael. Dion. ap. Eust. II. 1. 129 καὶ Ἀριστοτέλης ἐν τῇ Δακεδαιμονίῳ Πολιτείᾳ τὸ 'Μετὰ Λέσβιον φίλόν' τὸν Τέρπανδρον φησὶ δηλοῦν, ἐκαλοῦντο δὲ φασιν εἰς τὴν ἐκείνου τιμὴν πρῶτον μὲν ἀπόγονοι αὐτοῦ, εἰτα εἰ τὸν ἄλλος παρείς Δέσβιος, εἰδ' οὖτος οἱ λοιποὶ μετὰ Λέσβιον φίλόν, τῶν ἀπλῶς δηλαδὴ Δέσβιον.

Anth. Pal. 9. 488 Τρυφῶνος εἰς Τέρπην κιθαριστῶν . . . 

Τέρπης εὐφόρμηγα κρέκων σκιάδεσσιν ὑοίδαν κάτθαν ἀυστήσας ἐν Δακεδαιμονίᾳ, ὡς ἀορί πληγείς οὐδ' ἐν βέλει ἄλλ' ἐν σύκῳ χείλεα. φεῦ προφάσεων οὐκ ἀπορεῖ θάνατος.

Plut. Lyce. 28 διὸ καὶ φασιν ὑστερον ἐν τῇ Θηβαίων εἰς τὴν Δακωνικήν στρατεία τοῦ ἄλλησκομένους Ἐἰλωτας κελευομένους ἵδειν τὰ Τέρπανδρου καὶ Ἀλκμάνους καὶ Σπένδοντος τοῦ Δάκωνος παραιτεῖσθαι φάσκοντας οὐκ ἑθέλειν τοὺς δεσποσύνους.


¹ Zenobius
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Sparta because of a murder, and listening to his music at their public dinners, ceased their factious strife. Another account is this: The Spartans at a time of internecine struggles sent to Lesbos for the musician Terpander, who restored harmony to their minds and put an end to the strife of parties; and so whenever after that time the Spartans listened to a musician, the saying went ‘Next to the poet of Lesbos.’ This proverb is mentioned by Cratinus in his Cheiron.

Aelius Dionysius quoted by Eustathius: Aristotle in his Constitution of Sparta declares that in the saying ‘Next to the poet of Lesbos’ the reference is to Terpander, and it is said that the Spartans used to summon to take his place of honour first his descendants, then any Lesbian poet present, and the rest as they came, ‘after the poet of Lesbos,’ that is after any poet that came from Lesbos.

Palatine Anthology: Tryphon on the lyrist Terpes:

When in the Spartan Place of Meeting Terpes was singing a song to the thrumming of his sweet lyre, he perished never to return, not by a sword, nor yet an arrow, but by the casting of a fig between his lips. Alas! Death suffers from no lack of pretexts.

Plutarch Life of Lycurgus: Thus it is said that later during the Theban invasion of Laconia the Helot prisoners refused to sing at the bidding of their captors the songs of Terpander or Aleman or Spendon the Laconian, on the plea that their masters never allowed it.

1 Hesych. s. μετὰ Λέσβη. ‘called first before the judges of the musical contests’ 2 apparently an abbreviation of Terpander, cf. Suid. s. γαλυκυ μέλι
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TERPANAPROT

1 eis Δία

Clem. Al. Str. 6. 784 ἡ τοινυν ἁρμονία τοῦ Βαρβάρου ψαλτηρίου, τὸ σεμνὸν ἐμφανίουσα τοῦ μέλους, ἀρχαιοτάτη τυγχάνουσα, ὑποδείγμα Τερπάνδροφ μάλιστα γίνεται πρὸς ἁρμονίαν τὴν Δώριον ὑμνοῦντι τὸν Δία ἐδὲ πως·

Ζεῦ, πάντων ἀρχά,  
pάντων ἀγήτωρ,  
Ζεῦ, σοὶ πέμπω  
tαύταν ὑμνών ἀρχάν.¹

2 eis Ἀπόλλωνα

Suid. ἀμφιανακτίζειν ἄδειν τὸν Τερπάνδρου νόμον τὸν καλουμένου ὑρθιόν, οὗ τὸ προοίμιον ταύτην τὴν ἀρχήν εἶχεν·

'Ἀμφί μοι αὐτε Φάναχθ' ἐκατηβολον ἄειδ', ὁ  
φρήν.²

3 eis Ἀπόλλωνα καὶ Μουσάς

Keil An. Græc. 6. 6 [π. σπονδεῖου]· σπονδεῖος δ' ἐκλήθη ἀπὸ τοῦ ρυθμοῦ τοῦ ἐν ταῖς σπονδαῖς ἐπαυλομένου τε καὶ ἐπαθομένου,  
SIONENVMEEN TAIΣ MVMAΣ  
paisin Mohsais  
kal TOΣ MowSApχ  
LatoUS VIEI.

¹ αγήτωρ: mss αγήτωρ, αγήτωρ ² αὐτε Herm: mss αὕτης, αὐτόν, αὐ τόν  αἴει' ὁ Crus: mss αδέτω, αἰείδετω, ἀοιδέτω

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TERPANDER

TERPANDER

1 To Zeus

Clement of Alexandria Miscellanies: So the mode or scale of the barbarian psaltery (of David), displaying solemnity as it does and being very ancient, furnishes an example or foreshadowing of Terpander thus singing the praise of Zeus in the Dorian mode:

Zeus, the beginning of all, the leader of all; Zeus, to thee I bring this gift for a beginning of hymns.¹

2 To Apollo

Suidas Lexicon: ἀμφιανακτὶς: to sing the Name of Terpander called the Orthian or High-pitched, of which the prelude begins:

Of the Far-slinging Lord come sing me, O my soul.²

3 To Apollo and the Muses

Keil Grammatical Extracts [on the Spondee]: This rhythm is so called from that of the songs sung to the flute at σπονδαὶ or 'libations,' such as:

Let us pour to the Daughters of Memory and their Lord the Son of Leto.

¹ the solemnity is partly due to the absence of short syllables if the words are really T.'s the meaning of 'all' is prob. not cosmogonic cf. Ars. 261; Apostol. 3. 29 c ² cf. Suid. ad loc. Sch. Ar. Nub. 595 (ὑπὸ τῶν Τερπάνδρων προσωμῶν), Hesych. ἀμφὶ ἀνακτὰ: ἀρχὴ κιβαρφικοῦ νόμου ³ ascription doubtful

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4 Ἡμεῖς Διοσκούριοι

Dion. Hal. Comp. 17 [π. Ῥυθμών]. ὁ δ’ ἐξ ἀπασών μακρῶν, μολοττὸν δὲ αὐτὸν οἱ μετρικοὶ καλοῦσιν, ψηλὸς τε καὶ ἀξιωματικὸς ἐστὶ καὶ διαβεβηκὼς ἐπὶ πολὺ παραδείγμα δὲ αὐτοῦ τοιάνδε.

Ὡ Ζηνὸς καὶ Δήδας κάλλιστοι σωτήρες

5

Strab. 13. 618 [π. Μηθύμης]. οὗτος μὲν οὖν (ὁ Ἄριων) κιθαρῳδὸς καὶ Τέρπανδρον δὲ τῆς αὐτῆς μουσικῆς τεχνύτην γεγονέναι φασίν καὶ τῆς αὐτῆς νήσου, τὸν πρῶτον ἀντὶ τῆς τετραχόρδου λύρας ἐπταχόρδῳ χρησάμενον, καθάπερ καὶ ἐν τοῖς ἀναφερομένοις ἔπεισιν εἰς αὐτὸν λέγεται.

ἡμεῖς τοι τετράγημων ἀποστέρξαντες οὐκ ἠδὲ ἐπτατόπῳ φορμίγγι μεν οὐκ κελαδίσομεν ὑμνοῖς.

6

Plut. Lyceuq. 21 ὅλως δὲ ἀν τις ἐπιστήσας τοῖς Δακωνικοῖς ποιήμασιν ὅν ἔτι καθ’ ἡμᾶς ἔνα διεσώθη, καὶ τοὺς ἐμβαθηρίους ρυθμούς ἀναλαβὼν οἷς ἔχρωντο πρὸς τόν αὐλὸν ἐκάγοντες τοῖς πολεμίοις, οὐ κακῶς ἡγήσατο καὶ τὸν Τέρπανδρον καὶ τὸν Πίνδαρον τὴν ἄνδρειαν τῇ μουσικῇ συνάπτειν. ὃ μὲν γὰρ οὕτως πεποίησε περὶ τῶν Δακεδαίμονιν.

ἐνθ’ αἰχμά τε νέου θάλλει καὶ Μῶσα λύγεια καὶ Δίκα εὐρυνύγια καλῶν ἐπιτάρροθος ἔργων.

7

Joh. Lyd. Μνελ. 72 Τέρπανδρος γε μὴν δ’ Λέσβιος Νύσσαν λέγει τετιθηκέναι τὸν Διόνυσον τὸν ὑπὸ τινῶν Σαβάζων ὀνομαζόμενον, ἐκ Δίως καὶ Περσεφόνης γενόμενον, εἶτα ὑπὸ τῶν Τιτάνων σπαραξθέντα.

1 so Eucl: Strab. σοι δ’ ἡμεῖς and ἀποστρέψ.

2 mss

dieswzeto

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TERPANDER

4 1 To the Dioscuri

Dionysius of Halicarnassus Composition [on rhythms]: The rhythm which consists entirely of long syllables—called molossus by the writers on metre—is elevated and dignified and takes long strides; and this is an example of it:

O [Sons] of Zeus and Leda, saviours most beautiful.

5

Strabo Geography [on Methymna]: Arion was a singer to the lyre; and according to tradition the same branch of music had an exponent in a native of the same island, Terpander, who was the first to use a lyre with seven strings instead of four, as is recorded in the epic lines ascribed to him:

To thee we will play new hymns upon a lyre of seven strings, and will love the four-voiced lay no more. 2

6

Plutarch Life of Lycurgus: Indeed if the reader will consider the Laconian poetry of which some is still extant and the march-rhythms the Spartans used to the tune of the flute when they went into battle, he will conclude that both Terpander and Pindar have good reason to connect valour with music as the former does where he says of Sparta:

Where bloom both the spear of the young men and the clear sweet Muse, and eke that aider unto noble deeds, Justice that goeth in broad streets . . . 3

7

Johannes Lydus On the Months: According to Terpander of Lesbos, Dionysus, who is sometimes called Sabazius, was nursed by Nyssa; he was the son of Zeus and Persephone and was eventually torn in pieces by the Titans. 4

1 ascription doubtful  
ΘΑΛΗΤΑ ἢ ΘΑΛΗΤΟΣ.

Βίος

Dion. L. 1. 1. 11 γεγόνασι δὲ καὶ ἄλλοι Θαλαὶ, καθὰ φησί Δημήτριος ὁ Μάγνης ἐν τοῖς Ὄμονυμοις, πέντε. ὃν ... τρίτος ἀρχαῖος πάνυ κατὰ Ἡσίωδον καὶ Ὀμηρον καὶ Ὀμιστόν καὶ Λυκούργον.

Plut. Lyc. 4 ἕνα δὲ τῶν νομιζομένων ἐκεῖ σοφῶν καὶ πολιτικῶν χάριτι καὶ φιλίᾳ πείσας ἀπέστειλεν εἰς τὴν Σπάρτην, Θάλητα, ποιητὴν μὲν δοκοῦντα λυρικῶν μελῶν καὶ πρόσχημα τὴν τέχνην ταύτην πεποιημένον, ἐργῶ δὲ ἀπέρ οἱ κράτιστοι τῶν νομοθετῶν διαπραττόμενον. λόγῳ γὰρ ἦσαν αἱ ψάλμοι πρὸς εὐπείθειαν καὶ ὄμονοιαν ἀνακλητικοὶ διὰ μελῶν ἀμα καὶ ρυθμῶν πολὺ τὸ κόσμου ἐχόντων καὶ καταστατικῶν ... .

Eph. ap. Str. 10. 48 [π. Κρητῶν] ὡς δ' αὐτῶς καὶ τοῖς ρυθμοῖς Κρητικοῖς χρήσθαι κατὰ τὰς ψῆφις συντονωτάτους οὕσω, οὕς Θάλητα ἀνευρεῖν, ὡς καὶ τοὺς παιῶνας καὶ τὰς ἄλλας τὰς ἐπιχωρίας ψῆφις ἀνατιθέασι καὶ πολλὰ τῶν νομίμων.

Paus. 1. 14. 4 Θαλῆς δὲ ὁ Δακεδαμονίος τὴν νόσον παύσας ... Θαλῆτα δὲ εἶναι φησι Γορτύνιον Πολύμναστος Κολοφώνιος ἐπὶ Δακεδαμονίου ἐς αὐτὸν ποιήσας.

Ael. V.H. 12. 50

Plut. Mus. 9 ἢ μὲν οὖν πρώτη κατάστασις τῶν περὶ τὴν μουσικὴν ἐν τῇ Σπάρτῃ Τερπάνδρου

1 cf. Strabo 10. 482
THALETAS or THALES

Life

Diogenes Laertius Life of Thales the Philosopher: According to Demetrius of Magnesia in his Men of the Same Name, there have been five others of this name, of whom . . . the third belongs to very ancient times, namely those of Hesiod, Homer, and Lycurgus.¹

Plutarch Life of Lycurgus: One of the men who had a name in Crete for wisdom and statesmanship Lycurgus prevailed on by favour and friendship to go to Sparta. This was Thales, who was ostensibly a composer of songs for the lyre but did the work of a lawgiver of the best sort. For his songs were exhortations to lawabidingness and concord made by means of melodies and rhythms themselves marked by order and tranquillity.

Ephorus quoted by Strabo Geography [on the Cretans]: Similarly the rhythms they use in their songs are Cretan, the grave and severe rhythms invented by Thales, to whom moreover they ascribe the Paeans and other native songs as well as many of their customs.

Pausanias Description of Greece: Thales who stayed the plague at Sparta . . . was a native of Gortyn according to Polymnastus of Colophon, who composed some epic lines on him for the Spartans.

Aelian Historical Miscellanies [see above on Terpander, p. 27].

Plutarch On Music: The first establishment of music at Sparta was due to Terpander. The second
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καταστήσαντος γεγένηται τής δευτέρας δὲ Θαλήτας τε ὁ Γορτύνιος καὶ Ξενόδαμος . . . καὶ Ξενόκριτος . . . καὶ Πολύμναστος . . . καὶ Σακάδας . . . μάλιστα αὐτίαν ἔχουσιν ἡγεμόνες γενέσθαι . . . τούτων γὰρ εἰσηγησάμενων τὰ περὶ τὰς Γυμνοπαιδίας τὰς ἐν Δακεδαίμονι λέγεται κατασταθῆναι . . . ἦσαν δὲ οἱ περὶ Θαλήταν τε καὶ Ξενόδαμον καὶ Ξενόκριτον ποιητάν παίαν . . .

Plut. Mus. 42 ὅτι δὲ καὶ ταῖς εὐνομωτάταις τῶν πόλεων ἐπιμελέσες γεγένηται φροντίδα ποιεῖσθαι τῆς γενναίας μούσικῆς, πολλὰ μὲν καὶ ἄλλα μαρτύρια ἔστι. Τέρπανδρον δὲ ἀν τις παραλάβοι . . . καὶ Θαλήταν τὸν Κρήτα, ὅν φασὶ κατὰ τὶ πυθόχρηστον Δακεδαίμονιον παραγενόμενον διὰ μουσικῆς ἱασασθῆ αὐταλλάξαι τοῦ κατασχόντος λοιμοῦ τῆν Σπάρτην, καθάπερ φησὶ Πρατίνα.

Ibid. 10 καὶ περὶ Θαλήτα δὲ τοῦ Κρήτης, εἰ παίανον γεγένηται ποιητὴς, ἄμφισβητεῖται. Γλαῦκος γὰρ μετ’ Ἀρχίλοχον φάσκων γεγεννήθαι Θαλήταν μεμιμήσαται μὲν αὐτὸν φησὶ τὰ Ἀρχιλόχου μέλη, ἐπὶ δὲ τὸ μακρότερον ἐκτείνει, καὶ Παϊώνα1 καὶ Κρητικὸν ῥυθμὸν εἰς τὴν μελοποιίαν ἐνθείναι· οἷς Ἀρχίλοχου μὴ κεχρήσθαι, ἀλλ’ οὖδ’ Ὄρφεα οὐδὲ Τέρπανδρον ἕκ γὰρ τῆς Ὀλύμπου αὐλῆσεως Θαλήταν φασίν ἔξειργάσθαι ταῦτα καὶ δόξαι ποιήτην ἀγαθὸν γεγονέναι.

Porph. Vit. Pyth. 32 τὰς γούν διατρίβας καὶ αὐτὸς ἐσθεν μὲν ἐπὶ τῆς οἰκίας ἐποιεῖτο, ἀρμοζόμενος πρὸς λύραν τὴν ἑαυτοῦ φωνὴν καὶ ἄδοι παιᾶνος ἀρχαίους τινας τῶν Θάλητος.
LIFE OF THALETAS or THALES

is best ascribed to Thaletas of Gortyn, Xenodamus . . ., Xenocritus . . ., Polymnastus . . ., and Sacadas. For we are told that the Feast of Naked Youths at Sparta ¹ . . . was due to these musicians . . . Thaletas, Xenodamus, and Xenocritus were composers of Paeans.

Plutarch on Music: Many circumstances could be cited to show that good music has been a matter of concern to the best-regulated states, and not least among these the quelling of a rising at Sparta by Terpander . . . And according to Pratinas, Thaletas the Cretan who is said to have been invited thither at the instance of the Delphic oracle to heal the Spartans by his music, rid their city of the plague which ravaged it.

The Same: As for Thaletas of Crete, it is doubted whether he composed Paeans. Glaucus, who puts him later than Archilochus, declares that he imitated that poet with the difference that his songs were longer and he employed the Paeonic and Cretic rhythms. These had not been used by Archilochus, nor indeed by Orpheus or Terpander, but are said to have been derived by Thaletas, who thus showed himself a great poet, from the flute-music of Olympus.

Porphyrius Life of Pythagoras: He used to amuse himself alone in his own house of a morning by singing certain ancient paeans of Thales to his own accompaniment on the lyre.

See also Plut. Ag. 10, Princ. phil. 4, Strab. 10. 482, Philod. Mus. xix.

¹ cf. Ath. 15. 678 b (on Alcm. p. 47)

¹ Ritschl: mss μαρων

37
ΠΟΛΤΜΝΑΣΤΟΤ

Βίος

Str. 14. 643 [π. Κολοφώνος]: λέγει δὲ Πίνδαρος καὶ Πολύμναστόν τινα τῶν περὶ τὴν μουσικὴν ἔλλογίμων: "Φθέγμα μὲν πάγκοινον ἔγνωκας Πολυμνάστου Κολοφώνιον ἀνδρός."

Plut. Mus. 3 ὁμοίως δὲ Τερπάνδρῳ Κλονᾶν, τὸν πρῶτον συστησάμενον τῶν αὐλωδικῶν νόμους καὶ τὰ προσόδια, ἔλεγειν τε καὶ ἔπον ποιητὴν γεγονέαν. καὶ Πολύμναστον τὸν Κολοφώνιον τὸν μετὰ τούτου γενόμενον τοῖς αὐτοῖς χρήσασθαι ποιήμασιν. οἱ δὲ νόμοι οἱ κατὰ τούτους, ἀγαθὲ Ὠνησίκρατε, αὐλωδικοὶ ἦσαν, Ἀπόθετος, "Ελεγος,1 Κωμάρχιος, Σχοίνιων, Κηπίων, Ἐπεκήδειος,2 καὶ Τριμελής. ύστερον δὲ χρόνον καὶ τὰ Πολυμνάστεια καλούμενα ἐξευρέθη.

Ibid. 5 μετὰ δὲ Τέρπανδρον καὶ Κλονᾶν Ἀρχήλοχος παραδίδοται γενέσθαι. ἄλλοι δὲ τινὲς τῶν συγγραφέων Ἀρδαλὸν φασὶ Τροιζήμινον πρότερον Κλονᾶ τὴν αὐλωδικὴν συστήσασθαι μουσαί, γεγονέαν δὲ καὶ Πολύμναστον ποιητὴν Μέλητος τοῦ Κολοφώνιου νόμον οὐν δὲ τὸν Πολυμνήστειον νόμον 3 ποιήσαε. περὶ δὲ Κλονᾶ, ὅτι τὸν Ἀπόθετον νόμον καὶ Σχοινίωνα πεποιηκός εἰη, μνημονεύσεως οἱ ἀναγεγραφότες τοῦ δὲ Πολυμνάστου

1 mss ἔλεγοι 2 Westphal: mss τε καὶ δεῖος 3 mss ἰν
Πολύμνηστον (gloss on ἰν) τε καὶ Πολυμνήστην νόμους

38
POLYMNASTUS

Life

Strabo Geography [on Colophon]: According to Pindar, Polymnastus was one of the famous musicians; for he says: 'Thou knowest the world-wide saying of Polymnastus the man of Colophon.'

Plutarch On Music: What was done in the lyric sphere by Terpander was done in that of the flute by Clonas, the first composer of flute-sung nomes and of processional songs: he used elegiac and epic verse. His successor Polymnastus of Colophon followed his example. The nomes of these flute-poets, my excellent Onesicrates, were sung to the flute, and are called the Apothetus or Special, the Elegy or Lament, the Comarchius or Rout-Leader's, the Schoenion or Rope-Song, the Cepion or Garden-Song, the Dirge, and the Three-part. To these were added afterwards the Polymnastian Songs, as they are called.

The Same: The successor of Terpander and Clonas is given as Archilochus. But some historians make out that Ardalus of Troezen composed music for flute and voice before the time of Clonas, and that the poet Polymnastus son of Meles of Colophon flourished before his day and composed the Polymnastian nome. The claim of Clonas to be the author of the Special nome and the Rope-Song is borne out by the compilers of the registers, and Polymnastus

1 Pind. fr. 188
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καὶ Πίνδαρος καὶ Ἀλκμᾶν οἱ τῶν μελῶν ποιηταὶ ἐμνημόνευσαν.

Paus. 1. 14. 4 Θαλῆς δὲ ὁ Δακεδαιμονίος τὴν νόσον παύσας . . . Θαλῆτα δὲ εἰναι φησι Γορτύνιον Πολύμναστος Κολοφώνιος ἔπι Λακεδαιμονίου ἐς αὐτὸν ποιήσας.

Plut. Mus. 8 [π. Σακάδα]: τόνων γοῦν τριῶν ὄντων κατὰ Πολύμναστον καὶ Σακάδαν, τοῦ τε Δωρίου καὶ Φρυγίου καὶ Λυδίου . . .

Ibid. 9 ἢ μὲν οὖν πρώτη κατάστασις τῶν περὶ τὴν μουσικὴν ἐν τῇ Ἐπάρτῃ Τερπάνδρου καταστήσαντος γεγένται τῆς δευτέρας δὲ Θαλῆτας τε ὁ Γορτύνιος καὶ Ξενόδαμος ὁ Κυθῆριος καὶ Ξενόκριτος ὁ Δοκρός καὶ Πολύμναστος ὁ Κολοφώνιος καὶ Σακάδας ὁ Ἀργείος μᾶλιστα αἰτίαν ἔχουσιν ἡγεμόνες γενέσθαι τούτων γὰρ εἰσηγησαμένων τὰ περὶ τὰς Γυμνοπαιδίας τὰς ἐν Δακεδαίμονι λέγεται κατασταθήναι, τὰ περὶ τὰς Ἀποδείξεις τὰς ἐν Ἀρκαδίᾳ, τῶν τε ἐν Ἀργεί ἐν Ἐυδυμάτια καλούμενα. ἦσαν δὲ οἱ περὶ Θαλῆτας τε καὶ Ξενόδαμον καὶ Ξενόκριτον ποιήσαντο παιάνων, οἱ δὲ περὶ Πολύμναστον τῶν ὀρθῶν καλομένων, οἱ δὲ περὶ Σακάδαν ἐλεγεῖοι . . . καὶ Πολύμναστος δὲ αὐλοδικοῦς νόμους ἐποίησεν· εἰ δὲ ἐν τῷ ὀρθῶ νόμῳ τῇ μελοτοιαὶ κέχρηται, καθάπερ οἱ ἄρμονικοι φασίν, οὐκ ἔχομεν ἀκριβῶς εἰπεῖν· οὐ γὰρ εἰρήκασιν οἱ ἀρχαῖοι τι περὶ τούτου.

Ibid. 29 Πολυμνάστῳ δὲ τῶν θ' Τπολύδιον νῦν ὄνομαζόμενον τόνων ἀνατιθέασι, καὶ τὴν

1 msς ἐν δὲ and ἔχομεν δ’ below
LIFE OF POLYMNASTUS

is mentioned by two of the lyric poets, Pindar and Alcman.

Pausanias *Description of Greece*: The Thales who stayed the plague at Sparta . . . according to Polymnastus of Colophon, who composed some epic lines upon him for the Spartans, was a native of Gortyn.

Plutarch *On Music*: There were three modes employed by Polymnastus and Sacadas, the Dorian, the Phrygian, and the Lydian . . .

The Same: The first establishment of music at Sparta was due to Terpander. The second is best ascribed to Thaletas of Gortyn, Xenodamus of Cythera, Xenocritus of Locri, Polymnastus of Colophon, and Sacadas of Argos. For we are told that the institution of the Feast of Naked Youths at Sparta, of the Provings in Arcadia, and of the Feast of Garments as it is called at Argos, was due to these musicians. Thaletas, Xenodamus, and Xenocritus were composers of Paeans, Polymnastus of the so-called Orthian or High-pitched Songs, and Sacadas of Elegies . . . Polymnastus, too, composed nomes to be sung to the flute. But whether, as the writers on the theory of music aver, he employed his musical powers upon the Orthian, in the absence of ancient testimony we cannot tell for certain.

The Same: Polymnastus is credited with the invention of what is now called the Hypolydian mode,
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ἐκλυσιν καὶ τὴν ἐκβολὴν πολὺ μείζω πεποιηκέναι
φασίν αὐτὸν.

Ar. Eq. 1281 . . . 'Ἀμφράδης πονηρός . . .
καὶ Πολυμνήστεια ποιῶν καὶ ξυνῶν Οἰωνίχω
όστις οὐν τοιοῦτον ἀνδρα μὴ σφοδρὰ βδελύτ-
tetai
οὐποτ' ἐκ ταύτοι μεθ' ἡμῶν πίεται ποτηρίου.

Hesych. Πολυμνήστειον ἄδειν' εἰδός τι μελο-
ποιίας τὸ Πολυμνήστειον. ἦν δὲ Κολοφώνιος
μελοποιὸς ὁ Πολύμνηστος εὐήμερος\(^1\) πάνυ.

Suid. Πολύμνηστος . . . Πολυμνήστεια δὲ
<ἀσματα Πολυμνήστον ὅς> καὶ αὐτὸς\(^2\) κωμφ-
δεῖται ἐπὶ αἰσχρότητι. Κρατίνος: 'Καὶ Πολυ-
μήστει' ἀείδει μουσικήν τε μανθάνει.'

\(^1\) ms εὐημερῆς: al. εὐμερῆς, εὐμελῆς
\(^2\) ms εἰτη
LIFE OF POLYMNASTUS

and is said to have greatly increased the three-quarter-tone lowering, and five-quarter-tone raising, of notes in the scale.1

Aristophanes Knights: . . . That scoundrel Ariaphrades . . . and doing, not singing, the 'Polymnestian' and consorting with Oeonichus. Now whoever is not utterly disgusted by such a man as this, shall never drink out of the same cup as I.2

Hesychius Glossary: To sing the Polymnestian: This was a kind of musical piece. Polymnestus was a lyric poet of Colophon, of a very merry type.

Suidas Lexicon: Polymnestus: . . . the Polymnestian are songs of Polymnestus who, like the above, is satirised for his obscenity. Compare Cratinus: 'And learns music and sings the Polymnestian songs.'

1 the reading is doubtful, but cf. Mus. Script. Gr. Janus pp. 301, 302 (= Baccheius 41, 42), and p. 300 (Bacch. 37) where these are said to be features peculiar to the Enharmonic scale 2 cf. Sch. Luc. p. 235 Jacobitz
ΑΛΚΜΑΝΟΣ

Βίος

Suid. 'Αλκμάν. Δάκων ἀπὸ Μεσσόας, κατὰ δὲ τὸν Κράτητα πταίοντα Λυδὸς ἐκ Σάρδεων. Λυρικός, νῖος Δάμαντος, ἡ Τιτάρου. ἦν δὲ ἐπὶ τῆς λῆς. Ὅλυμπιάδος, βασιλεύοντος Λυδῶν Ἀρδυὸς τοῦ 'Αλυάττου πατρός. καὶ ὃν ἔρωτικὸς πάνυ εὐρετής γέγονε τῶν ἔρωτικῶν μελῶν. ἀπὸ οἰκετῶν δὲ ἔγραψε βιβλία σ' ἕμη, πρῶτος δὲ εἰσῆγαγε τὸ μὴ ἔξαμετρος μελῳδεῖν. κέχρηται δὲ Δωρίδι διαλέκτῳ, καθάπερ Λακεδαιμόνιος.

Ael. V. H. 12. 50

Vell. Pat. 1. 18. 2 Alcmana Lacones falsō sibi vindicant.

Anth. Pal. 7. 709 'Αλεξάνδρου: Σάρδιας ἀρχαιαῖς, πατέρων υἱόμοις, εἰ μὲν εὖ ὑμῖν ἐτρεφόμαι, κερνᾶς ἐὰν τις ἢ βακέλας χρυσοφόρος, ἤσσων καλὰ τύμπανα: νῦν δὲ μοι Ἁλκμάν

οὔνομα καὶ Σπάρτας εἰμὶ πολυτρίποδος, καὶ Μοῦσας ἐδάπη 'Ελληκωνίδας αὐτὸς τὰυράννων θήκαν καὶ Γύγεω μείζονα Δασκυλίου.

Ibid. 7. 18 'Ἀντιπάτρου Θεσαλονικέως εἰς Ἁλκμάνα:

1 mss κέρ̄ 2 mss add καὶ Κολυμβάδας 3 mss add ἐστι δὲ καὶ οἴκερος Ἁλκμάν, εἰς τῶν Λυρικῶν, ἢν ἤμεγκεν ἡ Μεσσήνη 4 mss τυραννῶν θ. δυσκόλως μ. κ. γ.
ALCMAN

LIFE

Suidas *Lexicon*: A Laconian of Messoa, wrongly called by Crates a Lydian of Sardis. A lyric poet, the son of Damas or, according to some authorities, of Titarus. He flourished in the 37th Olympiad (B.C. 631–625), when Ardys father of Alyattes was king of Lydia. He was of an extremely amorous disposition and the inventor of love-poems, but by birth a slave. He wrote six Books of lyric poems, and was the first to adopt the practice of not accompanying the hexameter with music.¹ Being a Spartan, he uses the Doric dialect.

Aelian *Historical Miscellanies* [see above on Terpander, p. 27].

Velleius Paterculus *Roman History*: The Spartan claim to Alcman is false.

*Palatine Anthology*: Alexander of Aetolia:

Ancient Sardis, abode of my fathers, had I been reared in you I should have been a maund-bearer unto Cybelè or beaten pretty tambours as one of her gilded eunuchs; but instead my name is Alcman and my home Sparta, town of prize-tripods, and the lore I know is of the Muses of Helicon, who have made me a greater king even than Gyges son of Dascylus.

The Same: Antipater of Thessalonica on Alcman:

¹ or: ‘of singing to the lyre or flute songs whose (chief) metre was not hexameter’?
'Ανέρα μὴ πέτρη τεκμαίρεο. λιτὸς οὐ τύμβος ὁφθήναι, μεγάλου δ῾ ὀστέα φωτὸς ἔχει. εἰδήσεις Ἐλκμάνα, λύρης ἐλατήρα Δακαίνης ἔξοχον, ὃν Μουσέων ἐννέα ἄριθμος ἔχει.¹ κεῖται δ῾ ἕπείροις διδύμοις ἔρεις εἰδὸ τ γέ Διόσ, εἰτε Δάκων πολλάι μητέρες ὕμνουσιν.

Heracl. Pont. Pol. 2 ὁ Ἐλκμάνος οἰκεῖθης ἡν Ἁγισίδα, εὐφυῆς δὲ ὁν ἐλευθερώθη.

Euseb. Sync. 403. 14: Ol. 42. 2 Ἐλκμάνος κατά τινας ἐγνωρίζετο.

Athen. 15. 678 b [π. στεφάνων]: θυρεατικὸι οὖτω καλοῦνται τινες στεφανοὶ παρὰ Δακεδαιμονίοις, ὃς φησι Σωσίβιος ἐν τοῖς περὶ Θυσιῶν, ψιλῶν οὐτοὺς φάσκων νῦν ὀνομάζεσθαι, ὅντας ἐκ φοινικῶν. φέρειν δὲ αὐτοὺς ὑπόμνημα τῆς ἐν Θυρέας γενομένης νίκης τοὺς προστάτας τῶν ἀγομένων χορῶν ἐν τῇ ἐορτῇ ταύτῃ, ὅτε καὶ τὰς Γυμνοπαιδίας ἐπιτελοῦσιν. χοροὶ δ᾿ εἰσὶν <γ’>, ὃ μὲν πρόσω παίδων, <ὁ δ᾿ ἐκ δεξιοῦ γερόντων>, ὃ δ᾿ ἔξε ἀριστεροῦ ἄνδρῳ,² γυμνῶν ὀρχουμένων καὶ ἀδόντων Θηλῆτα καὶ Ἐλκμάνου ἄσματα καὶ τοὺς Διονυσοῦσδότου τοῦ Δάκωνος παίανας.

Arist. H.A. 557 a 1 [π. φθειριάσεως]: ἐνίοις δὲ τούτῳ συμβαίνει τῶν ἀνθρώπων νόσημα ὅταν ὑγρασία πολλή ἐν τῷ σώματι ἦ. καὶ διεφθάρησαν τινες ἥδη τούτου τῶν τρόπων ὄσπερ Ἐλκμάνα τέ φασι τὸν ποιητὴν καὶ Φερεκύθην τοῦ Σύρεων.

Paus. 3. 15. 1 [π. Σπάρτης]: ἔστι δὲ τῆς στοάς, ἣ παρὰ τὸν Πλατανιστάννυ πεποίηται, ταύτης

¹ perh. ὃς Μουσέων ἐννέα μυθῶν ἔχει ² suppl. Kaib: mss τὸ μὲν ἀριστοῦ

46
LIFE OF ALCMAN

Judge not the man by the gravestone. The tomb you see is small, but it holds the bones of a great man. You shall know this for Alcman, striker pre-eminent of the Laconian lyre, one possessed of the nine Muses.¹ And twin continents dispute whether he is of Lydia or Laconia; for the mothers of a minstrel are many.

Heracleides of Pontus Constitutions: Alcman was the slave of Agesidas, but received his freedom because he was a man of parts.²

Eusebius Chronicle: Olympiad 42. 2 (B.C. 611): Flourished Alcman, according to some authorities.

Athenaeus Doctors at Dinner [on garlands]: 'Thyreatic':—This, according to Sosibius in his tract On Sacrifices, is the name of a kind of garland at Sparta, made of palm-leaves, and known nowadays as psilinos. These garlands, he says, are worn in memory of the victory at Thyrea by the leaders of the choruses which dance on the festival of that victory, which coincides with the Gymnopaidiae or Feast of Naked Youths. These choruses are three in number, the youths in front, the old men on the right, and the men on the left; and they dance naked, singing songs by Thaletas and Alcman and the paean of the Spartan Dionysodotus.

Aristotle History of Animals [on the morbus pedicularis]: Mankind is liable to this disease when the body contains too much moisture, and several victims of it are recorded, notably the poet Alcman and Pherecydes the Syrian.

Pausanias Description of Greece [on Sparta]: Behind the colonnade which runs beside the Grove of Planes

¹ or 'who hath in him the disposition of the nine Muses'?
² the names of both his 'fathers,' however, are Greek
LYRA GRAECA

οτίσθεν ἡρά, τὸ μὲν Ἄλκιμον, τὸ δὲ Ἑναρσφόρον καὶ ἀφεστήκος οὐ πολὺ Δορκεώς, τὸ δὲ ἐπὶ τούτῳ Σεβροῦ παιδᾶς δὲ Ἰπποκόωντος εἶναι λέγουσιν. ἀπὸ δὲ τοῦ Δορκεῶς κρήνην τὴν πλησίον τοῦ ἡράντο Δορκείαν, τὸ δὲ χωρίον τὸ Σεβριῶν καλοῦσιν ἀπὸ τοῦ Σεβροῦ. τοῦ Σεβρίου δὲ ἐστιν ἐν δεξίᾳ μνήμα Ἄλκιμανος, φι ποιήσαντι ἄσματα οὐδὲν ἐς ἡδονὴν αὐτῶν ἐλυμήνυνατο τῶν Δακώνον ἢ γλώσσα, ἡ δὲ παρεχομένη τὸ εὐφωνον. Ἑλένης δὲ ἱερὰ καὶ Ἡρακλέους, τῆς μὲν πλησίον τοῦ τάφου τοῦ Ἄλκιμανος, τοῦ δὲ ἐγγυτάτω τοῦ τείχους, ἐν αὐτῷ δὲ ἀγαλμα Ἡρακλέους ἐστιν ὁπλισμένον τὸ δὲ σχῆμα τοῦ ἀγάλματος διὰ τὴν πρὸς Ἰπποκόωντα καὶ τοὺς παιδᾶς μαχην γενέσθαι λέγουσι.

Ath. 14. 638 ε καὶ ὁ τοῦς Εὐλωτας δὲ πεποιηκὼς φησιν

τὰ Στησιχώρου τε καὶ Ἄλκιμανος Σιμωνίδου τε ἀρχαῖον ἀείδειν. ὁ δὲ Γυνήσιππος ἐστ' ἀκούειν . . .

Suid. Φιλόχορος: . . . ἐγραψεν . . . περὶ Ἄλκιμανος.

Ath. 14. 646 α ὁμοίως καὶ Σωσίβιος ἐν τρίτῳ Περὶ Ἄλκιμανος.

Steph. Byz. Ἀράξαι . . . ὡς Ἀλέξανδρος Κορυνίλως ἐν τῷ περὶ Τῶν παρ' Ἀλκμάιν Τοπικῶς Εἰρημένων.

Heph. 138 π. Σημείων ἡ δὲ διπλὴ ἡ ἕξω βλέπουσα παρὰ μὲν τοῖς κοιμοῖς καὶ τοῖς τραγικοῖς ἐστὶ πολλή, παρὰ δὲ τοῖς λυρικοῖς σπανία· παρὰ Αλκμάιν γοῦν ευρίσκεται· γράψας 48
LIFE OF ALCMAN

there are shrines of Alcimus and Enarsphorus and, close by, one of Dorceus, and adjoining this again one of Sebrus, all of whom are said to have been sons of Hippocoon. The spring near one of them is called Dorcean after Dorceus, and the plot near another, Sebrian after Sebrus. On the right of this plot is a monument to Alcman 'whose poems were not made the less sweet because he used the tongue of Sparta,' a dialect not too euphonious. The temples of Helen and Heracles lie the one near the tomb of Alcman, the other close to the wall. In the latter there is a statue of Heracles armed, this form being due, it is said, to the fight he had with Hippocoon and his sons.

Athenaeus Doctors at Dinner: The author of the comedy called The Helots says: 'It is old-fashioned to sing Stesichorus, or Alcman, or Simonides. We can listen to Gnesippus . . .'

Suidas Lexicon: Philochorus . . . wrote . . . a treatise on Alcman.

Athenaeus Doctors at Dinner: Similarly Sosibius in the 3rd Book of his Treatise on Alcman.

Stephanus of Byzantium Lexicon: . . . as Alexander Cornelius says in his tract On the Topical Allusions of Alcman.

Hephaestion On Graphical Signs: The outward-looking diplè (> ) is frequent in the works of the comic and tragic writers, but unusual in those of the lyricists. It occurs in Alcman, who in writing a poem

1 apparently the inser. ran Ἀλκμάνος τόδε σὰμα τῷ (ος μνάμα τόδε Ἀλκμάνος ὃ) ἄσμα ποίησαντι οὐδὲν ἐς ὑδοσύναι λυμάνατο γλώσσα Δακώνων, but it would hardly be contemporary with A. (cf. e. g. A. P. 7. 3)
LYRA GRAECA

γὰρ ἐκεῖνος δεκατεσσάρων στροφῶν ἄσμα ¹ τὸ μὲν ἤμισυ τοῦ αὐτοῦ μέτρου ἐποίησεν ἐπτάστροφον, τὸ δὲ ἤμισυ ἐτέρου· καὶ διὰ τούτο ἐπὶ ταῖς ἐπτὰ στροφαῖς ταῖς ἐτέραις τίθεται ἡ διπλὴ σημαίνουσα τὸ μεταβολικὸς τὸ ἁμα γεγράφθαι.

ΑΛΚΜΑΝΟΣ
ΜΕΛΩΝ Α´ καὶ Β´
ΠΑΡΘΕΝΕΙΩΝ

I

Sch. Clem. Al. 4. 107 Klotz "Ἰπποκόων τὶς ἐγένετο Λακεδαι-μόνιος, οὗ νιαλ ἀπὸ τοῦ πατρὸς λεγόμενος Ἰπποκώντιδαι ἐφώνευσαν τὸν Λικυμνίου νιῶν Οἰωνὸν ὄντος, συνόντα τῷ Ἡρακλεὶ, ἄγανα-κτήσαντες ἐπὶ τῷ περιονίαν ὅπε αὐτοῦ κύνα αὐτῶν· καὶ δὴ ἄγανακτήσαντες ἐπὶ τούτοις ὁ Ἡρακλῆς πόλεμον συγκροτεῖ καὶ αὐτῶν καὶ πολλοὺς ἀναρεῖ, διὸ καὶ αὐτῶς τὴν χεῖρα ἐπιληγή, μέμηθαι καὶ Ἁλκμᾶν ἐν α´.

Mariette Papyrus ²:

. . . . . .
[. . . . . .] ⁴ Πωλυδεύκης.
[οὐκ ἐγὼ]ν Δύκαιφον ⁵ ἐν καμαίσιν ἄλεγῳ,
[ἀλλ']Ἐνα]ρχόφορον τε καὶ Σέβρουν ποδώκῃ

¹ mss ἁματα δὲν ² the new readings come of a detailed study of an excellent photograph and of a revision in the light of a still better one, kindly sent me by the Bibliothèque Nationale in 1913 and 1914. I regret that I have not yet been able to confirm them by the actual papyrus ³ half of the first strophe, and prob. one or more whole strophes before it, missing ⁴ I have tested
ALCMAN

of fourteen stanzas made the first seven alike of one metre, and the rest alike of another; in these the diplè is placed where the second part begins, to indicate that the poem is written in two different metres.


THE POEMS OF ALCMAN

BOOKS I AND II

MAIDEN-SONGS

1

Scholiast on Clement of Alexandria: There was a Spartan called Hippocoön whose sons, called after him the Hippocoontids, killed in anger Oeonus son of Licymniius, a companion of Heracles, because he had killed a dog of theirs. Heracles' revenge was to levy war upon them, and he killed many of them and was wounded in the hand himself. The story is told by Alcman in his first Book.

From a First-Century Papyrus:

. . . . . . . . . . . . . . .

. . . . . Polydeuces. Among the slain 'tis true I cannot reckon Lycaeus, but both Enarsphorus I can and the swift Sebrus, Alcimus the mighty and

1 Heracles was aided by Tyndareüs and the Dioscuri

the suggestions of Egger and others for filling these gaps ll. 1-34 by tracing letter-groups on photographs of the extant parts, l. 6, which is quoted in Cram. A.O., giving the length; cf. Paus. 3. 15. 1 (above), Apollod. Bibl. 3. 10. 5: l. 1 no suggestion fits: l. 7 Jur. but without authority (must begin with a vowel) 5 so pap. cf. πρὸς Φόρος fr. 36
LYRA GRAECA

["Δλκιμό]υ τε τὸν βιαταν

5 ["Ιππόσ]ων τε τὸν κορυστάν
Εὐτείχη τε Φάνακτα \(\tau') 'Αρηίων
["Ακμον]ά τ' ἕξοχον ἡμισίων.

["Σκαϊφό]υ τὸν ἀγρόταν
[στρατῶ] μέγαν Εὐρυτόν τε

10 ["Αρεος α]υ πῶρω κλόνων
["Αλκων]ά τε τῶς ἄριστως
[ήρων] ² παρήσομες;
[κράτησε] γὰρ Αἰσα παντῶν
καὶ Πόρο]ς γεραίτατοι

15 σιῶν' ἀπ']ἐδιλος ἀλκά.
[μήτις αν]θρώπων ἕσ ὁρανὸν ποτὴσθω,
[μηδὲ π]ὴρήτω γάμεν τὰν 'Αφροδίταν
[τὰν Πάφῳ Φ]άνασαν ἡ τι"ν'
[ἀργυρείδ]η παῖδα Πόρκω

20 εἰναλίω' Χά]ριτες δὲ Δίος δόμον
[ιαρῦν ἔχοι]σιν ἑρογλεφάροι.

...

τάτοι

[γα] ³ δαιμών
[.] φιλοσ

25 . . δ]όκε δῶρα
[.] λγαρέων
[.] ύλεο' ἡβα
[.] χρόνου
[.] ματαίας

30 . . ]έβα· τῶν δ' ἄλλος ἰφ'
[ἐφθιτ ἄλλος αὐτὲ] ⁴ μαρμάρω μυλάκρω
[το]ι σφεαίσι Κάρα]ς αὐτοὶ
ALCMAN

Hippothoüs the helmeted, Euteiches and chieftain Areïus, and [Acmon] noblest of demigods. And shall we pass Scaeus by, that was so great a captain of the host, and Eurytus and Alcon that were supremest of heroes in the tumult of the battle-melly? Not so; vanquished were they all by the eldest of Gods, to wit by Destiny and Device, and their strength had not so much as a shoe to her foot. Nay, mortal man may not go soaring to the heavens, nor seek to wed the Queen of Paphos or to wive any silver-shining daughter of Porcus¹ of the sea; inviolate also is that chamber of Zeus where dwell the Graces whose eyes look love² . . . . .

. . . . . . . . . . . .
. . . . . . . . . . . .
. . . . . . . . . . . .
. . . . . . . . . . . .

. . . . went; and they perished one of them by an arrow and another by a millstone of hard rock, till one and all were had to Hell. These by their own folly did seek them their dooms, and their evil

¹ Nereus ² the mutilated strophe prob. described the war of the Giants against Heaven

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¹ pap. Ὑμακτά ² pap. prob. ἵππων ³ less prob. τα ⁴ gap too wide 31-34 for quite certain restoration
[ἀφραδίαισιν ἐπε]’σπον, ἀλαστα δὲ
35 ἔργα πάσον κακὰ μησάμενοι.

ἐστὶ τις σιών τίσις:
ο δ’ ὀλβιός ὀστίς εὐφρων
ἀμέραν διαπλέκει
ἀκλαυστός. ἐγὼν δ’ ἀείδω

40 Ἀγιδώς τὸ φῶς· ὀρῶ
F’ ὦτ’ 1 ἄλιον ὄντερ ἄμιν
‘Ἀγιδώ μαρτύρεται
φαίνην· ἔμε δ’ οὗτ’ ἐπαίνεν 2
οὔτε μόμεσθαί νυν 3 ἀ κλεπτὰ χοράγος

45 οὐδ’ ἀμῶς ἐξί δοκεῖ τ’ ἀρ’ ἴμεν αὐτὰ
ἐκπρέπης τῶς ὀπερ αἱ τις
ἐν βοτοῖς στάσεων ἵππον
παγὸν ἄθεοθφόρον 4 καναχάποδα
τοῖσιν ὑποπτεριδίων 5 ὑνεῖρων.

50 ἡ οὐχ ὀρης; ὁ μὲν κέλης
‘Ενετικός· ἀ δὲ χαίτα
τᾶς ἐμᾶς ἀνεψιᾶς
‘Ἀγησιχόρας ἐπανθεὶ
χρυσὸς ὦτ’ ᾧ ἀκηρατός.

55 τὸ τ’ ἀργύριον πρόσωπον
διαφάδαν τί τοι λέγω;
‘Ἀγησιχόρα μὲν αὐτὰ.7
ἀ δὲ δευτέρα πεδ’ Ἀγιδών τὸ Φεῖδος
ἵππος Ἐβηνῶ Κολαξίαιος δραμείται

60 ταλ πελειάδες γὰρ ἄμιν
‘Ορθία φάρος 8 φεροίσαις

1 pap. ἐ ὦτ 2 pap. εὐφν 3 pap. νυν 4 pap. σεθλ
5 E: pap., Sch., and E.M. τῶν ἱπποπτεριδίων, but in Gk.

54
ALCMAN

imaginations brought them into suffering never to be forgot.

Verily there is a vengeance from on high, and
happy he that weaveth merrily one day’s weft without a tear. And so, as for me, I sing now of the
light that is Agido’s. Bright I see it as the very
sun’s which the same Agido now invoketh to shine
upon us. And yet neither praise nor blame can I
give at all to such as she without offence to our
splendid leader, who herself appeareth as pre-eminent
as would a well-knit steed of ringing hoof that over-
cometh in the race, if he were set to graze among
the unsubstantial cattle of our dreams that fly.

See you not first that the courser is of Enetic
blood, and secondly that the tresses that bloom
upon my cousin Hagesichora are like the purest
gold? and as for her silvern face, how shall I put
it you in express words? Such is Hagesichora; and
yet she whose beauty shall run second not unto hers
but unto Agido’s, shall run as courser Colaxaean to
pure Ibenian-bred; for as we bear along her robe
to Orthia, these our Doves rise to fight for us.

1 each of the performers 2 the invocation was prob. part
of the ritual and took place in dumb-show as these words were
sung 3 i. e. horses 4 she takes her nickname from her
position as Choir-leader, Agido being second in command; it
was prob. part of the ritual that the dancers should be cousins
and her second were apparently called, and perhaps dressed
as, doves; this was also the name of the constellation of the
Pleiades; Orthia (later Artemis Orthia) was a bird-goddess
6 against the competing choruses

dreams give us unsubstantial, not wonderfully fine, types
(Sheppard) 6 pap. [.]s 7 pap. ἀντα 8 ὀρθια Sch.: text ὀρθια: pap. φάρος: Hdn. π. μον. λέξ. 36. 31 φάρος

55
LYRA GRAECA

νυκτὰ δὲ ἀμβροσίαν ἄτε Σήριον ἀστρον ἀφετομέναι 1 μάχονται.
oὔτε 2 γὰρ τι πορφύρας
65 τὸσσος κόρος ὡτ’ ἀμύναι 3
οὔτε ποικίλος δράκων
παγχρύσιος, οὔδε μίτρα
Λυδία νεανίδων
ιανογλεφάρων ἀγαλμα.
70 οὔδὲ ταὶ Ναυνῶς κόμαι,
alled’ ὦδ’ Ἀρέτα σιειδής,
oúdo Συλακίς τε καὶ Κλεοσισήρα
οúdo ἐσ Άινησιμβρότας ἐνθοίσα φασεῖς.
"Ἀσταφίς τέ μοι γένοιτο
75 καὶ ποτιγλετοι 4 Φιλύλλα
Δαμαρέτα τ’ ἐρατά τε Φιανθεμίς,
alled’ Ἀγησιχόρα με τηρεῖ.

οὔ γὰρ ἀ καλλίσφυρος

Ἀγησιχόρα πάρ’ αὕτει, 5
80 Ἄγιδοι τ’ ἱκταρ μένει
Θωστηρία τ’ ἀμ’ ἐπαινεῖ;

ἀλλὰ τὰν ἀράς, σιοί,
δέξασθε: σιῶν γὰρ ἀνα.
καὶ τέλος μάλ’ ἐσ τάφος
85 εἰποιμί κ’ ἐγὼν μὲν αὐτὰ
παρσένος μάταν ἀπ’ θράνω λέλακα
γλαυξ’ ἐγὼν δὲ τὰ μὲν Ἀώτε μαλότα
ἀνδάνῃν ἐρῶ: πόνων γὰρ
ἀμίν ἰάτωρ ἑγεντο.
90 ἐξ Ἀγησιχόρας δὲ νεάνιδες
[ἱρ]ήνας ἐράτας ἐπέβαν.
[ὦ]τε 6 γὰρ σηρ[αφόρ]ῳ 7

1 pap. σηριον (first i erased) ασ. ανειρ. 2 pap. οὔτε 3 pap.
ALCMAN

amid the ambrosial night not as those heavenly Doves but brighter, aye even as Sirius himself.

For neither is abundance of purple defence enough,¹ nor speckled snake of pure gold, nor the Lydian wimple that adorns the sweet and soft-eyed maid, nor yet the tresses of our Nanno, nay nor Areta the goddess-like, nor Thylacis and Cleēsithera, nor again shalt thou go to Aenesimbrota's and say 'Give me Astaphis and let me see Philylla, and Damareta and the lovely Ianthemis;' there is no need of that, for I am safe² with Hagesichora.

For is not the fair-ankled Hagesichora here present and abideth hard by Agido to commend our Thosteria³? Then O receive their prayers, ye Gods; for to the Gods belongeth the accomplishment. And for the end of my song I will tell you a passing strange thing. My own singing hath been nought; I that am a girl have yet shrieked like a very owl from the housetop—albeit 'tis the same girl's desire to please Aotis⁴ so far as in her lies, seeing the Goddess is the healer of our woe⁵—; 'tis Hagesichora's doing, hers alone, that the maidens have attained the longed-for peace.⁶

For 'tis true the others have run well beside her

¹ this strophe names the chorus and their teacher, and describes their dress ² from defeat in the competition ³ the festival of Orthia, of which this song and dance was part of the ritual ⁴ (the a is long) epithet of Orthia prob. meaning 'dawn-goddess,' cf. the invocation of the sun mentioned l. 41; the procession seems to have taken place at daybreak ⁵ the ritual was apparently apotropaic ⁶ either a modest way of describing their expected victory, or ref. to the object of the ritual

³ οὐταμώναι ⁴ παρ. ποτιβλεποι ⁵ παρ. παρ' αὐτεί ² παρ. Ἰστε ⁷ the brackets 92–101 mark very faint and uncertain traces
LYRA GRAECA

1 α[υ]τῶς ἐδ[ραν ἱκταρ ἄλλαι],

τῶ 1 κυμβερνά[τ]α δ' ἔχεν

95 κὴν ναλ 2 μα[ράν ὁπ]α χ[ρή]·

ἀ δ' τάν Σηρη[νί]δον

ἀοιδοτέρα μεν [οὐχί]·

σιαὶ γάρ· ἀν[θρώπων δέ νυν]

παῖδων ἄερ[αιμ] ὑπερθ[η]· 3

100 φθέγγεται δ'[ἀρ' ὃτ' ἐπὶ] Ἑλάνθο ῥοαῖσι

κύκνος· ἀ δ' ε[πὶ σχερ]θεὶ τις ξανθὰ κομίσκα 4


2 Α–C εἰς Διοσκὸρ.υς

Steph. Byz. s. Ἐρυσίχης πολίς Ἀκανυνίας . . . τὸ ἐθνικὸν Ἐρυσίχαιος, περὶ αὐτοῦ πολὺς λόγος τοῖς ἄρχαιοις. ὁ τεχνικὸς γάρ φησιν ὅτι σεσημεῖωτα τὸ Ἐρυσίχαιος προπαροξύνομεν ἐν τοῖς ἔθνικοις· ἴδιτο τὸν χαῖον ἐγκεῖσθαι, ὃ ἐστιν ἡ θουκολικὴ δάδος, καὶ τὸν ἑρώτα μελλόντα. διότι οὖν ἦσαν, ὡς ἐστὶν δῆλον, παρ' Ἀλκμάιον ἐν ἄρχῃ τοῦ δευτέρου τῶν Παρθενῶν ἄσματων· φησι γάρ'

οὐκ εἰς ἀνὴρ ἄγριοικος 5 οὐδὲ
σκαῖος οὐδὲ παράσυφος τις 6
οὐδὲ Θεσσαλὸς γένος
οὐδ' Ἐρυσίχαιος οὐδὲ ποιμῆν,
ἀλλὰ Σαρδίων ἀπ' ἄκραν.

eἰ γάρ τὸ Θεσσαλὸς γένος συναπτεῖν, ἔθνικον ἐστι καὶ προπερι-

σπάσων· Ἠρωδιανὸς ἐν ταῖς Καθόλου Προσφιδίας καὶ Πτολεμαίοις

ἐφα. Εἰ δὲ τῷ οὐδὲ ποιμῆν συνάψει τις λέγων ἰηδ' Ἐρυσίχαιος

οὐδὲ ποιμῆν,' πρόδηλον ὃς προπαροξυθήσεται καὶ δηλοῖ τὸν

Βουκόλον ἢ τὸν αἰτόλον, πρὸς δ' τὸ ποιμῆν ἀρμόδιον ἐπαχθῆσεται.

1 pap. corrects to ταῖ bec. Hages. is fem. 2 pap. ν ἂ ἢ
3 aor. of άρω cf. Hesych. ἄρως ἄρης, βαστάσῃς, Sa. 148. 3: for -θι cf. A. 122. 10 ἄγη
4 a coronis or dividing-mark on the edge of the lost fourth column shows that there were

4 lines more to the poem 5 so Chrys. ἀτοφ. 21 quoting

l. 1: mss here ἄγριος 6 Ε, cf. παράκοιτος, παράσιτος: mss

παρὰ σφοίσιν: B sugg. παρὰ σφοίσι

58
ALCMAN

even as horses beside the trace-horse; but here as on shipboard the steersman must needs have a good loud voice, and Hagesichora—she may not outsing the Sirens, for they are Gods, but I would set her higher than any child of human breed. Aye, she sings like a very swan beside the yellow streams of Xanthus, and she that cometh next to that knot of yellow hair . . .

2 A–C To the Dioscuri

Stephanus of Byzantium Lexicon: Eryssichè: A city of Acarnania . . . its adjective is 'Ερυσίχαιος ‘Erysichaean,’ about which there is much discussion in the old writers. For Herodian says that 'Ερυσίχαιος is marked in our texts because it is accented proparoxytone though an ethnic adjective; and perhaps therefore it really contains χαῖος ‘a cowherd’s staff’ and the future of ἐπέω ‘to draw.’ It will be ambiguous then, as is clear, in Alcmæon near the beginning of the second of his Maiden-Songs, where he says:

'No boor art thou nor a lubber, nor yet a tender of sties, nay nor Thessalian-born, nor Erysichaean (or drag-staff), nor a keeper of sheep, but a man of highest Sardis.'

"For if it is to be joined with ‘Thessalian-born’ it is an ethnic adjective and should be accented circumflex on the penultimate"—thus Herodian, in his Universal Prosody, and Ptolemaeus: "but if it is connected with 'a keeper of sheep,' it is obvious that the accent should be acute on the last but two, and that it means ‘cowherd’ or ‘goatherd,’ an appellation which is properly followed by ‘keeper of sheep.’"

1 the yellow streams of X. are her own hair which is called golden above (l. 53); the pap. breaks off as we begin a final ref. to Agido with an explanation of the jest; A. follows H. in the processional dance ² cf. Sch. Ap. Rh. 4. 972, Str. 10. 460 ('Ερύσ. glossed Καλυδάνιος)
LYRA GRAECA

2 B

Hdn. π. σχήμ. 61 'Αλκμανικόν σχήμα τὸ μεσάζον την ἑπαλλήλων ὄνομάτων 1 θέσιν πληθυντικὸς ἢ δυῖκος ὄνομασιν ἢ ῥήμασι. τέσσαρα δὲ παρὰ τῷ ποιητῇ τοιαύτα ... πλεονάζει δὲ τούτῳ τὸ σχήμα παρ' 'Αλκμάνι τῷ λυρικῷ, ὅθεν καὶ 'Αλκμανικὸν ὄνομασται. εὗρος γοῦν ἐν τῇ δευτέρᾳ ὧδη παρείληπται.'

Κάστορ τε πώλων ὡκέων δαμάντορ ἵπποτα σοφῶ
καὶ Πολυβεύκες κυδρὲ 2

2 C

Heph. 3 [π. μακρῷν θέσει]. ἦτοι γὰρ λήγει εἰς δύο σύμφωνα, ὦτον ... καὶ

καὶ κήνος ἐν σάλεσσι πολλοῖς κήμενος μακαρὸ
ἀνήφ 3

3–7 εἰς Διοσκούρους (ἡ εἰς Δία Δυκάιον)

Sch. Bern. Verg. C. 3. 89 [Talis Amyclaei domitus Pollucis habenis | Cyllarus]: ... equos a Neptuno Iunoni datos Alcmán lyricus dicit Cyllarum et Xanthum, quorum Polluci Cyllarum, Xanthum fratri eius concessum esse.

4

Ael. H. A. 12. 3 ' OMITTO ἡν ὤν φωνὴν ξάνθη τῷ ὄπω ὄντες συγγνώμην νέμειν ἐξισόν ποιητῆς γὰρ καὶ 'Αλκμάν δὲ μιμούμενος ἐν τοῖς τοιούτοις ὁμηρον οὐκ ἂν φέροιτο αἰτίαν.

1 mss ὄνομ. ἢ ῥημάτων

60
ALCMAN

2 B

Herodian on Grammatical Figures: The Alcmanic 'figure' is that whereby plural or dual nouns or verbs are placed between singular nouns which go together. It occurs four times in Homer . . . ; but it is more frequent in the lyric poet Alcman; whence its name. One has only to go as far as his second ode to find:

O Castor—ye tamers of swift steeds, ye skilful horsemen—and noble Polydeuces

2 C

Hephaestion Handbook of Metre [on syllables long by position]: For either the word will end in two consonants, for instance . . . and μάκαρος 'blessed,' in this:

And reclining yonder in manifold content among the Blest . . .

3–7 To the Dioscuri (or To Lycaean Zeus)

Scholiast on Vergil [Such was Cyllarus when he bent to the rein of Pollux]: . . . According to the lyric poet Alcman, the horses given by Neptune to Juno were named Cyllarus (or Bowlegs) and Xanthus (or Bayard), Cyllarus being given to Pollux and Xanthus to his brother.

4

Aelian On Animals: Homer, being a poet, deserves our pardon for giving the horse Xanthus speech; and Alcman should not be blamed for imitating Homer in such matters.


Πωλυδεβκης Κυρῆ E: mss nom. 3 σάλεσοι: mss σάλεσιν κῆμενος E: mss κεῖμενος, ἦμενος πολλαῖς: Heph. om.
LYRA GRAECA

5

Paus. 1. 41. 5 [π. Ἀλκάθου]· Ἀλκμὰν ποιήσας ἄσμα ἐσ τοὺς Διοσκούρους ὡς Ἀφίνας ἔλοιεν καὶ τὴν Ὀσέαν ἀγάγοιεν μητέρα αἰχμάλωτον, ὡμος Ὀσέα φησιν αὐτὸν ἀπεῖναι.

6

Hesych.

'Ασανέων πόλιν . . .
tὰς Αφίνας.

7

Paus. 3. 26. 2 [π. Πέφνου]· Θαλαμῶν δὲ ἀπέχει στάδιον εἴκοσι όνομαζομένη Πέφνος ἐπὶ θαλάσση, προκεῖται δὲ νησίς πέτρας τῶν μεγάλων οὐ μείζων, Πέφνος καὶ ταύτη τὸ ὄνομα τεχθῆναι δὲ ἐν ταύτα τοὺς Διοσκούρους φασίν οἱ Θαλαμᾶται τούτο ἡν καὶ Ἀλκμάνα ἐν ἄσματι οἶδα εἰπόντα, τραφήναι δὲ οὐκέτι ἐν τῇ Πέφνῳ φασίν αὐτούς, ἀλλ' Ἐρμῆν τὸν ἐς Πελλάναν κοιμᾶντα εἶναι.

8–15 eis Δία Δυκαίον

Max. Plan. ad Herm. Rh. Gr. Walz 5. 510 στροφῆ καὶ ἀντι- στροφός καὶ ἐπιθέτον κυνηγήματα μέτρων ἐστὶν ἐν λυρικοῖς ποίημασιν· ἢ μὲν οὖν στροφῆ ἐστιν ἡ πρώτη τιθεμένη περίοδος ἐκ δύο ἡ πλειώνων κάλων ὁμοίων ἡ ἀνομοίων συγκειμένη, ὡς παρὰ Ἀλκμάνι· (43) αὕτη γὰρ ἡ στροφῆ ἐκ τριῶν ἐστὶ κόλων δακτυλικῶν ἰσομέτρων συγκειμένη· ἐξ ἀνομοίων δὲ ὡς τόδε·

Μῶσ’ ἀγε, Μῶσα λίγεια πολυμελές αἰενάοιδεIRO, μέλος νεοχιμὸν ἄρχε παρσένοις αἰέιδεν.

1 mss 'Αθήνας 2 B: mss ἄει δέ, ἄειν ἄειδε, ἄειν ἄειδε
ALCMAN

5

Pausanias Description of Greece [on Alcathous]: Alcman in a song to the Dioscuri tells us how they seized Aphidnae and took prisoner the mother of Theseus, but says that Theseus himself was not there.¹

6

Hesychius Glossary:

City of the Athenians:

that is, Aphidnae.

7

Pausanias Description of Greece [on Pephnus]: Twenty furlongs from Thalamae there is a place on the sea called Pephnus, off which there stands a pile of rock of some considerable size, known by the same name. This according to the people of Thalamae was the birthplace of the Dioscuri, and their testimony, I know, agrees with that of a song of Alcman's; but they say that though born they were not bred there, and that it was Hermes who carried them to Pellana.

8–15 To Lycaean Zeus

Maximus Planudes On Hermogenes: The metrical systems of lyric poetry consist of strophe, antistrophe and epode. Of these the strophe comes first, and consists of two or more similar or dissimilar lines, as in this of Alcman (43), where it is composed of three dactylic lines of the same metre, and in this, where it is made up of unlike lines:

Hither, Muse, sweet clear Muse of the many tunes and everlasting song, and begin a new lay for maids to sing.²


63
LYRA GRAECA

9

Vita Arati Buhle 2. 437 ἀγροῦσι δὲ δτι καὶ Πίνδαρος κατεχόμεθα τῷ ἐπεὶ τοῦτο λέγων: "Θεονερερ καὶ Ομηρίδαι ἐκχονται, Διὸς ἐκ προοιμίου καὶ Ἀλκμάν.

. . . . . . ἐγώνγα δ' ἀείσομαι ἐκ Διὸς ἄρχομένα. ¹

10

Apoll. Pron. 109. 23 πλέιστα γοῦν ἐστι παρ' ἐτέρωι εὑρεῖν σφέτερον πατέρα ἀντί τοῦ ὑμέτερον . . . καὶ πάλιν παρ' αὐτῷ ἀντί τοῦ σφωτέρου Ἄλκμάν.

ὑμέ τε καὶ σφετέρως ἵππως . . .

11

Sch. Eur. Tr. 210 οἰκτήριον φασὶ τὰς Θεράπνας τῶν Διοσκούρων παρ' ὄσιν ὑπο τὴν γῆν τῆς Θεράπνης εἶναι λέγονται ἀποβαίνοντες, ὡς Ἁλκμάν φησιν.

¹ Valok. -B: mss ἐγὼ δὲ ἄεί σοι με ἐκ Δ. ἄρχομενα ² mss ζωντες

¹ Nem. 2. 1 ² the feminine shows the song was sung by girls (cf. fr. 8) ³ prob. the Dioscuri, mention of whom seems to have been added to this hymn at the request of

64
ALCMAN

9

Life of Aratus: They are unaware that Pindar, too, made use of this line, saying 'Where the children of Homer also do begin, to wit the proem unto Zeus,' and Alcman:

But of this song of mine the beginning shall be Zeus.

10

Apollonius The Pronouns: This is often found among other writers; for instance, σφέτερον πατέρα instead of ὑμέτερον πατέρα, 'your father'... and again in the same author [Hesiod] σπέτερον is used for σφωτερον; Alcman says:

Ye and your horses

11

Scholiast on Euripides Trojan Women: They call Therapnae the dwelling of the Dioscuri because they are said to be beneath the land of Therapnè when they are dead, as Alcman says.

the Spartans when A. passed through Sparta on his way with the poem to the temple of Lycaean Zeus in Arcadia; cf. Him. i.c.
LYRA GRAECA

12, 13
Prisc. Metr. Ter. 3. 428 Keil: Alcman autem in primo catalecticum tristem trum fecit habentem in quarto loco modo iambum modo spondeum, sic [—fr. 8 l. 3; then—]

καὶ ναὸς ἀγνὸς¹ εὐπύργῳ Σεράπνας,
hic quarto loco spondeum habet. Similiter

χερσόνδε κωφὸν ἐν φύκεσσι πιτνεῖ
quarto loco spondeum posuit, nam ἕν producitur . . .

14
Aristid. 2. 508 π. τοῦ Παραφθέγματος ἀκούεις δὲ καὶ τοῦ Λάκωνος λέγοντος εἰς αὐτὸν τε καὶ τὸν χορὸν: Ἄ Μῶσα κ.τ.λ. . . . προστίθει δὲ κάκειν, ὅτι αὐτῆς τῆς Μοῦσης δεθές κατ’ ἀρχὰς ὁ ποιητής, ἵν’ ἐνεργῶς ὅπ’ αὐτῆς γένοιτο, εἰτα δωσερ ἐξοῦσι καὶ φησιν ὅτι τοῦτο ἐκεῖνο <ὁ> χόρος αὐτὸς ἀντὶ τῆς Μοῦσης πεπολήκη.²

ἀ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ Ἔ ἐρ "έρην•³
e.g.⁴ ἀλλα ψυν οὐκ ἔρε ἔδευν καλὴν ἐμε, τῷ Φόπα, παρθενικάι,
ὺμες τοσαύταν ἐμπεπνεύκατ' αὐταί.⁶

15
Sch. Ap. Rh. 1. 146 [Αἰτωλίς . . . Λήδη]: Φερεκύδης δὲ ἐν τῇ Β’ ἐκ Λαοφόντης τῆς Πλευρώνος Λήδαν καὶ Ἀλθαίαν Θεστὶ γενέσθαι φησιν· ὅτι δὲ Γλαύκου ἐστὶ καὶ Ἀλκμᾶν⁷ αἰνιττεται λέγων:

. . . τῶς τέκε <Foi> θυγάτηρ
Γλαύκω μάκαρα

¹ Herm. -B: mss ἁγνᾶς ² E: mss γεγένηται ³ κέκληγ’
α Welck. -B: mss κεκλήγην or -ei ⁴ E: cf. Hes. Th. 31
⁵ cf. Sa. 2. 15 ἐπίδευσ’ ἕν ⁶ cf. 1. 95 ⁷ B: mss ’Αλθαίας
from above ⁸ suppl. B

⁶
ALCMAN

12, 13

Priscian Metres of Terence: Moreover Alcman in his first book has a catalectic trimeter sometimes with and sometimes without an iambus in the fourth foot thus [—frag. 8. l. 3; then —]

... And the temple pure of towered Therapnae;¹ here he has a spondee in the fourth foot. Similarly:

... Falleth dumb upon the shore among the tangle;² here, too, he has given the fourth foot a spondee, for the first syllable of φήκεσσι is long.

14

Aristides On the Extemporised Addition³: You hear the Laconian, too, saying to himself and the chorus: 'The Muse' etc.; note also that having at the outset asked the Muse herself to inspire him, he then seems to change about and says that the chorus who is singing the song has itself done this instead of the Muse.

The Muse crieth aloud, that Siren clear and e.g. sweet. But I had no need, it seems, to invoke her aid, seeing that you yourselves, ye maidens, have inspired me with so loud a voice.

15

Scholiast on Apollonius of Rhodes Argonautica [Aetolian Leda]: It is true that Pherecydes says in his second Book that Leda and Althaea were daughters of Thestius by Laophontë daughter of Pleuron; but that Leda was daughter of Glaucus is implied by Alcman thus:

... his sons by the blessed daughter of Glaucus

² the calm sea
³ to a written speech of his own
LYRA GRAECA

16 eis Ἕραν 1
Ath. 15. 680f [p. ἐλιχρύσου]· μημονεῖ κατα τοῦτοι Ἄλκμᾶν ἐν τούτοις:
καὶ τίν εὐχόματι φέροισα ²
tόνδ᾽ ἐλιχρύσω πυλεώνα
κηράτω κυπαίρῳ. ³

17–23 eis Ἀρτεμιν
E.M. Vet. Miller Misc. 263 ρύτειρα:
Ἀρταμι, ρύτειρα τὸξων ⁴

18
Apol. Pron. 75. 12 ἢ σεό καταβάλλει τὸ σ εἰς τὸ τ ὅρκα
Δωριεύσιν. Ἄλκμᾶν:
"Εμὲ Λατοὶδα τέο θ' ἀγεόχορον ⁵

19
Sch. Il. 21. 485 περιαπτεται γὰρ νεβρίδας, Ἄλκμᾶν
ἐπαμμένα πέρι δέρματα θηρῶν

20
E.M. 486. 39 καλά· τὸ καλά παρ' Ἄλκμᾶν καλλά ἐστιν,
καλλὰ μελισσοδομένα.

1 Ath. 15. 678a 2 τιν B: mss τιν' ³ πυλεώνα κηρ. Boiss: mss πυλεώ ακηράτων κυπαίρω Welck., cf. Eust. Od. 1648. 7: mss κυπέρω ⁴ B Adesp. 46 B i.e. ἀγεόχορον E: mss δ' αχοσχορον ⁶ B–E: mss ἐπάμειαι (or ἐσαμένα) παρὰ

63
ALCMAN

16 To Hera

Athenaeus Doctors at Dinner [on the helichryse or cassidony]: Alcman speaks of it thus:

To thee also I pray with this garland of cassidony and lovely bedstraw¹ for an offering.

17–23 To Artemis²

Old Etymologicum Magnum: Drawer:

O Artemis, drawer of bowstrings

18

Apollonius The Pronouns: The pronoun σέο changes σ to τ in Doric; compare Alcman:

Me who am choirmaster as well to thee as to the
Son of Leto

19

Scholiast on the Iliad: For Artemis is clad in fawnskins; compare Alcman:

clad in the skins of the beasts of the field

20

Etymologicum Magnum καλά, 'pretty': the word appears as καλάδα in Alcman:

sung of so prettily³

¹ I thus translate because it was used for lying on (at meals), though it is not our bedstraw; sometimes translated 'galingale'
² all these fragments are not necessarily from the same hymn
LYRA GRAECA

21

Apol. Pron. 50. 28 οἱ αὐτὸι Δωρεῖσι ἐγώνα καὶ ἐγώνη' 

οὐ γὰρ ἐγώνα, Γάνασσα Διὸς θύγατερ

'Αλκμάν.

22

Choe. ad Heph. 13 [π. παιωνικοῦ]: 'Ἡλίδωρος δὲ φησὶν 

κοσμίαν εἶναι τῶν παιωνικῶν τὴν κατὰ πόδα τομὴν . . . οἶνον' 

οὐδὲ τῶ Κυακάλω οὐδὲ τῶ Νυρσύλα

23

Ath. 14. 646a [π. κριβανῶν]: κριβάνας πλακοῦντας τινα 

ὄνομαστικῶς Ἀπολλόδωρος παρ'. 'Αλκμάνι: ὅμως καὶ Σωσίβιος ἐν 

tρίτῳ Περὶ 'Αλκμάνος, τῷ σχήματι μαστοειδεῖς εἶναι φάσκων 

αὐτοῦ: χρήσθαι δ' αὐτοῖς Δάκωνας πρὸς τὰς τῶν γυναικῶν ἑσταῖ-

σεις, περιφέρειν τὰ αὐτοῦ διὰν μέλλωσιν ἄδειν τὸ παρεσκευασ-

μένον ἐγκώμιον τῆς Παρθένου αἴ ἐν τῷ χορῷ ἀκόλουθοι. 

Ibid. 3. 114f [π. μαζών]: αἰ δὲ παρ' 'Αλκμάνι θριδακίσκαι 

λεγόμεναι αἱ αὐταί εἰσὶ ταῖς Ἀττικαῖς θριδακίναις, λέγει δὲ οὕτως 

δ' 'Αλκμάν.

θριδακίσκαις τε καὶ κριβάνας νόντος²

24 εἰς 'Αφροδίτην

Str. 8. 340 [π. Ἡλίδος]: ποιητικῷ δὲ τοῖς σχήματι συγκατα-

λέγειν τὸ μέρος τῷ ἄλφο φασὶ τὸν Ὀμηρόν, ὡς τὸ ἅν Ἑλλάδα 

καὶ μέσον Ἀργος' . . . καὶ 'Αλκμάν δὲ.

Κύπρον ἔμερτὰν λεποῖσα καὶ Πάφον περιρρύταν


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ALCMAN

21

Apollonius Pronouns: The same Doriens say ἐγὼνγα and ἐγώνῃ ‘I’: compare:

Never [did] I, O queen born of Zeus
from Alcman.

22

Choeroboscus on Hephaestion Handbook of Metre [on the paenonic]: Heliodorus says that the foot-by-foot caesura is regular in paenics, as for instance:

nor yet from Cnacalus nor yet from Nyrsylas

23

Athenaeus Doctors at Dinner [on ‘pan-baked’ loaves]: According to Apollodorus this is the name of a kind of cake in Alcman; and similarly Sosibius in the third Book of his treatise On Alcman, declaring that they are shaped like a woman’s breast and are used at Sparta for women’s feasts, being carried round just before the attendants in the chorus sing the eulogy they have prepared in honour of the Maid.

The Same [on loaves]: The θρίακικαί of Alcman are the same as the Attic θρίακιναι or lettuces; the passage of Alcman runs thus:

making a pile of lettuces and pan-baked loaves

24 To Aphrodite

Strabo [on Elis]: They say that Homer, by a poetic figure, puts the part side by side with the whole, as ‘throughout Greece and midmost Argos’ . . . and Alcman, too, says:

From the lovely Cyprus and the sea-girt Paphos

1 haunts of Artemis, cf. Paus. 8. 23. 4  2 cf. Men. Rh. Gr. Walz 9. 135 (on hymns of invocation; ‘calls Aphrodite from Cyprus, Cnidus,’ etc.)
LYRA GRAECA

25

Ath. 9. 390α καλοῦνται δὲ οἱ πέρδικες ὑπ’ ἐνίων κακκάβαι, ὡς καὶ ὑπ’ Ἀλκμάνος, λέγοντος οὕτως:

ἐπὶ δὲ γε καὶ μέλος Ἀλκμάν εἴρε 2 γεγυλωσάμενον κακκαβίδων στόμα συνθέμενος,
σαφῶς ἐμφανίζων ὅτι παρὰ τῶν περδίκων ξδεῖν ἐμάνθανε.

26

Ant. Car. Hist. Mir. 27 (23) τῶν δὲ ἀλκυόνων οἱ ἄρσενες κηρύλοι καλοῦνται: δηλαὶ ἄν ὑπὸ τοῦ γῆρως ἀσθενήσωσι καὶ μηκέτι δύνανται πέτεσθαι, φέροντι αὐτοὺς αἱ θηλεῖα ἐκ τῶν πτερῶν λαμβάνεται καὶ ἐστὶν τὸ ὑπὸ τοῦ Ἀλκμάνος λεγόμενον τούτῳ συνθέμενον φησίν γὰρ ἀσθενής ὁ δὲ τὸ γῆρας καὶ τοῖς χαροῖς ὅπου δυνάμενος συμπεριφέρεσθαι οὕτω τῇ τῶν παρθένων ὀρχήσει.

οὐ μ’ ἔτι, παρθενικά μελιγάρνεις ἱερόφωνοι, 3
gυία φέρειν δύναταί: βάλε δὴ βάλε κηρύλος εἴην,
ὅς τ’ ἐπὶ κύματος ἄνθος ἀμ’ ἀλκυόνεσσι ποτήται
ηθεῖς 4 ἤτορ ἔχων, ἀλιπόρφυρος εἰαρος 5 ὄρνις.

27

Arist. 3. 40 π. 'Ῥητορική': τί δὲ ὁ τῶν παρθένων ἐπαινέτης τε καὶ σύμβουλος λέγει ὁ Δακεδαιμονίων ποιήτης; 6
Πολλαλέγων 7 ὄνυμ’ ἀνδρί, γυναικὶ δὲ Πασιχάρη.
πολλάν, φησίν, ὁ ἄνηρ λεγέτω, γυνὴ δὲ οἷς ἰδίᾳ ἀκούσῃ χαρέται.

1 E: mss ἐπῆγα δὲ: B ἐπῄ τάδε
2 Emperius: mss εἴρε
3 loud-voiced, cf. 1. 95
4 θηλεῖς but Phot. ἀδεῖς
5 if right, this use of the gen. of the noun instead of an adj. personifies spring; Heck. iapds = ierps perh. rightly; the halcyon was popularly connected with winter
6 Sch. ὁ Ἀλκμάν
7 E, cf. Πολυμέδων: mss πολλά λέγων: Herm. Πολλαλέγων
8 Herm. mss πᾶσι (πάση) χαρῆ

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ALCMAN

25

Athenaeus *Doctors at Dinner*: Partridges are called by some writers *κακκάβαι*, notably by Alcman, who says:

Aye, and Alcman did put together the tongued utterance of the *caccabis*, to make his twine of words and music,
clearly indicating that he learnt to sing from the partridges.¹

26

Antigonus of Carystus *Marvels*: The cock halcyons are called ceryls, and when they grow old and weak and unable to fly, their mates carry them upon their wings; and with this is connected the passage in Alcman where he says that age has made him weak and unable to whirl round with the choirs and with the dancing of the maidens:

O maidens of honey voice so loud and clear, my limbs can carry me no more. Would O would God I were but a ceryl, such as flies fearless of heart with the halcyons over the bloom of the wave, the Spring’s own bird that is purple as the sea!²

27

Aristides *On Rhetoric*: And what saith the praiser and counsellor of the maidens, the poet of Sparta?

Be the man’s name Say-much, the woman’s Glad-of-all,

by which he means ‘let the man speak and the woman be content with whatsoever she shall hear.’

LYRA GRAECA

28–35

Ath. 9. 373e [π. ὄρνιθων]: διὶ δὲ καὶ ἑπὶ τοῦ πληθυντικοῦ ὄρνιθας λέγουσιν, πρὸκειται τὸ Μεκάνδρειον μαρτύριον· ἀλλὰ καὶ Ἄλκμᾶν που φησὶ·

δύσαν δ' ἀπρακτα νεάνιδες ὀτ' ὄρνιθς ἱέρακος ὑπερτταμένω.¹

29

Apoll. Pron. 58. 13 ἀλλὰ καὶ Ἄλκμᾶν πρωτῷ

Μάκαρς ἐκεῖνος

φησὶ.

30

Ibid. 366c ἢ σὲ ... Δωριέσ διὰ τοῦ τ ... Ἄλκμᾶν καὶ ἐτὶ μετὰ τοῦ τ ... καὶ ἐτὶ κοινῷς.

σὲ γὰρ ἀξιομαι.

31

Sch. Od. 6. 244 [αἱ γὰρ ἐμοὶ τοιόδαπε πόσις κεκλημένος εἰη [ἐνθάδε ναιετάων, καὶ οἱ ἄδοι αὐτοθει μίμειν]. ἀμφω μὲν άθετει Ἄρισταρχος διστάζει δὲ περὶ τοῦ πρώτου ἐπεὶ καὶ Ἄλκμᾶν αὐτὸν μετέλαβε;² παρθένους λεγούσας εἰσάγων·

Ζεῦ πάτερ, αἳ γὰρ ἐμὸς πόσις εἰη

32

Apoll. Pron. 109. 23 πλείστα γούν ἐστὶ παρ' ἑτέρως εὑρεῖν σφετέρων πατέρα ἀντὶ τοῦ ὑμέτερων ... Ἄλκμᾶν (—fr. 10; then—)

σφετὲ ἰ δὲ προτὶ γούνατα πίπτω.³

¹ δύσαν B, cf. Il. 18. 145: mss λύσαν ² Lehrs: mss ἑβαλε ³ proti Bek: mss ποτι

¹ prob. from a poem dealing with Nausicaa and Odysseus' entertainment by Alcinous, Od. 6 and 7: with 28 cf. Od. 6. 138

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ALCMAN

28–85

Athenaeus *Doctors at Dinner* [on poultry]: That they say ὁρνεῖς for ὁρνῖθες 'birds' in the plural is obvious from the above testimony of Menander; but Alcman also says somewhere:

Down sank the damsels helpless, like birds beneath a hovering hawk.

29

Apollonius *The Pronouns*: But Alcman, too, says in his first Book:

Blest is he

30

The same: The pronoun σε, 'thee' . . . The Doriens use the form in τ; compare Alcman (132), and that in ι (52), and also the ordinary form in σ:

For of thee stand I in awe.

31

Scholiast on the *Odyssey* [Would that such a man might be my husband here dwelling, and would be pleased to abide with me!]: Aristarchus athetises both these lines, but is doubtful about the first because Alcman has adopted it, making some maidens say:

O Father Zeus! that he were but my husband!

32

Apollonius *The Pronouns*: This is often found among other writers; for instance, σφιτερον πατέρα instead of υμετερον πατέρα 'your father' . . . Alcman (—fragment 10 ; then—)

Before your knees I fall.

(N.'s companions on seeing O.)  
2 cf. *Od*. 6. 158 O. to N.  
3 cf. *Od*. 6. 168 O. to N.  
4 cf. Apoll. *Synt*. 139  
5 cf. *Od*. 6. 244 N. on seeing O. dressed  
6 cf. *Od*. 7. 146 O. supplicates Aretē

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LYRA GRAECA

33
Cram. A.P. 4. 181. 27 εἰκών τὸ ὑποχώρω .. ώς Ἀλκμάν·
tῷ δὲ γυνὰ ταμία ¹ σφεᾶν ἐξεῖξε χώραν.²

34
Id. A.O. 1. 343. 11 καὶ πλήτρον τὸ πηδάλιον, καὶ ὑποκορι-
στικῶς εἶπεν Ἀλκμάν
πλητρίον ³

35
Eust. P. 110. 25 μονήρες δὲ ἐν θηλυκάς ἡ χείρ, ἡ κλίνεται
dιχῶς, ποτὲ μὲν διὰ τοῦ ε .. , ποτὲ δὲ διὰ τῆς εἰ διφθάγγουν,
pοτὲ δὲ κατὰ Ἡρωδιανὸν καὶ μετατεθείσης αὐτῆς εἰς ἡ, φ' μαρτυρεῖ
φθεῖν Ἀλκμάν εἵν τῷ·
ἐπ' ἀριστερὰ κηρὸς ἔχων

36
Apoll. Lex. Hom. κνώδαλον . . . ἦνοι δὲ θηρᾶς μὲν καὶ
θηρία λέγοντας καὶ παρδάλεις καὶ λύκους καὶ πάντα τὰ
παραπλῆθα τούτων, ἐρπετὰ δὲ πάλιν κοινῶς τὰ γένη τῶν ὄφεων,
κνώδαλα δὲ τὰ βαλάσσα κήθη, φαλαίνας καὶ δόσα τοιαῦτα, καθάπερ
καὶ Ἀλκμάν διαστέλλει λέγων οὕτως·
eὐδοισιν δ' ὀρέων κορυφαί τε καὶ φάραγγες
πρῶθοντες τε καὶ χαράδραι,⁵
φυλὰ θ' ἐρπετὰ τὸσσα ᶣ τρέφει μέλαινα γαϊά,
θηρεῖς τ' ὀρεσκότι καὶ γένος μελισσάν,
καὶ κνώδαλ' ἐν βένθεσι πορφυρέας ⁷ ἅλος·
eὐδοισιν δ' οἰωνῶν
φυλὰ ταυπτερύγων.

¹ B, ὑφ. Od. 7. 175: mss τὸ δὲ γυνὰ ταμίας ² E: mss
σφεᾶς ἐξεῖς χώρας (σφεᾶς from ταμίας): ἐξεῖξε Απολλ. (τῷ ε
πλενάζει) ³ E: mss πλήθριον: πλήτρον prob. Aeol. for
πλήτρον; for simplification of consonant-compounds κα.
ζοματα, ἔσολος ⁴ mss λέγοντες ⁵ Vill.-Báunack: mss
ALCMAN

33 1
Cyrillus in Cramer's Inedita (Paris): ἐλκω 'to withdraw'...
as Alcman:

And the housewife gave up her place to him. 2

84
Cramer Inedita (Oxford): And πλητρον 'rudder,' and in the
diminutive-form Alcman said πλητρίον
'tiller' 3

85
Eustathius on Homer: χειρ 'hand' is peculiar among
feminines in being declined in two ways, both with ε and
with η, and, according to Herodian, with the change to
η, for which he quotes Alcman:

having upon his left hand

36
Apollonius Homeric Lexicon: Some writers give the name
of beast to lions, leopards, wolves, and all similar animals,
that of creeping-thing generically to the various kinds of
snakes, that of monster to cetaceans such as whales; which
is the distinction made by Alcman in the lines:

Asleep lie mountain-top and mountain-gully, shoulder also and ravine; the creeping-things that
come from the dark earth, the beasts whose lying
is upon the hillside, the generation of the bees, the
monsters in the depths of the purple brine, all lie
asleep, and with them the tribes of the winging birds.

1 cf. Od. 7. 175 Alcinous entertains O. 2 cf. Apoll.
Pron. 112. 2 3 cf. Ammon. 109 4 or 'my': cf. Od. 5.
276; perh. O. is telling A. how he came to Scheria 'keeping
the Bear upon his left hand'

εσδουσίν and φάλαγγες πρωτονέστε 6 Schoemann: mss φ.
tε ἐρπ. θ' δάσα 7 mss μελισσών and πορφύρης

77
LYRA GRAECA

37

Apoll. Pron. 95. 9 ἡ ἀμών παρὰ Δωρείσι, καὶ σύναρθρον γενικὴν σημαίνει ἀκόλουθον τῇ ἀμώ· τῇ μέντοι διαφέρει ἡ πρωτότυπος διαλλάσσει τῆς κτητικῆς . . . Ἀλκμάν·

όσαι δὲ παίδες ἀμέων ἑντι, τὸν κυθαρίσταν αἰνέοντι . . . 1

38

Eust. Il. 1147. 1 λῆδος . . . τοῦ Δωρείσι λᾶδος φασίν ὡς Ἀλκμάν·

λᾶδος εἰμένα καλὸν

ὁ ἐστιν λῆδιον ἐνεδυμένη εὔειδές.

39

Eust. Od. 1618. 23 κατὰ δὲ τὴν παρὰ Ἡρωδινῆς Ἀλκμανίκην χρήσιν καὶ Ἀρτέμιδος Ἀρτάμιτος,2 οἶον·

Ἀρτάμιτος θεράποντα

οὕτω θέμις θέμιτος.

40

Ach. Tat. Isag. 2. 166 (Petavius Uranologium) εἰσὶν ὁδὲ τέσσαρες σφαῖραι· ἡ στοιχεία καλοῦσιν οἱ παλαιοὶ διὰ τὸ στοῦχον καὶ τάξει ἐκαστὸν αὐτῶν ὑποκεῖσθαι· ὡς ποῦ καὶ Ἀλκμάν

ὁμοστοίχους

ἐκάλεσε τὰς ἐν τάξει χορευούσας παρθένους.

41

Suid. ψιλεύς· ἐν ἀκροὶ χοροὺ ἠστάμενος· θεϊ καὶ

φιλόψιλος

παρ' Ἀλκμάνι ή φιλούσα ἐπ' ἀκροὶ χοροὶ ἠστασθαι.3

1 mss παίδες 2 sugg. B (bis): mss Ἀρτέμ. 3 cf. ψιλον = πτίλον and Hesych. ψιλεύς· οἱ δυστατοι χορεύοντες

78
ALCMAN

37

Apollonius Pronouns: The pronoun ἄμων is Doric, and shows an articular genitive corresponding to ἄμως. But the primitive, ἄμων 'us,' is distinguished from the possessive, ἄμων 'our,' by diaeresis . . . Alcman:

All of us that are girls do praise our lyre-player.¹

38

Eustathius on the Iliad: λῆδος 'muslin gown' . . . which the Doriotes call λᾶδος, as Alcman:

and she is clad in a fair muslin gown,
that is, clothed in a handsome summer dress.

39

Eustathius on the Odyssey: And also, according to the instance quoted by Herodian from Alcman, Ἀρτάμιτος for Ἀρτέμιδος 'of Artemis,' as:

minister of Artemis;
So θέμις, θέμιτος.

40

Achilles Tatius Introduction to Aratus' Phaenomena: There are four spheres, and these are called by the ancients στοιχεῖα because each of them lies in a row or rank, just as Alcman somewhere called girls dancing in a line
maidens all a-row

41

Suidas Glossary: ψιλεύς, 'winger': one who stands on the edge of a band of singers; whence Alcman's

lover of the wings,
'she who loves to stand on the edge of the choir.'²

¹ the poet's choir to the poet   ² cf. Phot. s. ψιλεύς

79
LYRA GRAECA

42


Γ’

43

Heph. 43 [π. δακτυλικοῦ] Ἀλκμάν δὲ καὶ δλας στροφᾶς τούτης τῷ μέτρῳ κατεμέτρησε·

Μῶσ’ ἄγε, Καλλιόπα, θύγατερ Διός, ἄρχ’ ἐρατῶν ἐπέων, ἐπὶ δ’ ἕμερον ὑμνον καὶ χαρίεντα τίθει χορόν.

44

Sch. Od. 3. 171 Ψυρίς· νησίδιον μικρὸν ἔχον λίμνην νηών εἰκοσίν· Ἀλκμάν.

πάρ θ’ ἱερὸν σκόπελον παρά τε Ψύρα

45

Aristid. 2. 509 π. τοῦ Παραφθέγματος· ἀλλαχή δὲ οὗτω σφόδρα ἐνθέος γίγνεται (ὁ Ἀλκμάν) δώστε φαίης ἀν οὐδ’ οὗτωσι κατὰ τὸ ῥήμα ἐνθέος ἐστιν, ἀλλ’ αὐτὸ δὴ τοῦτο δώστε θεος τῶν . ἀπὸ μηχανῆς λέγει·

ἐἴπατέ μοι τάδε, φῦλα βροτήσια.

1 ἕφ’ ἕμερον the phrase whence came ἐφίμερος
2 Max. ὑμνῷ 3 πάρ θ’ Buttman: miss pará te.
ALCMAN

42

Bekker Inedita: The diminutive or pet-name is a name expressive of smallness and suitable to girls. It is used for this reason, for instance, by Alcman: . . . ; for the speakers are girls.¹

Books III ²

43

Hephaestion Handbook of Metre [on the dactylic]: Alcman has whole stanzas of this metre:

Come, Muse Calliope, daughter of Zeus, begin thy lovely lines, and make a hymn to our liking and a dance that shall please.³

44

Scholiast on the Odyssey: Psyria, a little islet with anchorage for twenty ships . . . compare Alcman:

to the sacred rock, to Psyra

45

Aristides On the Extemporised Addition: In another place Alcman becomes so God-inspired that you may say he is not only θεος in the ordinary sense of the word but speaks the God’s actual words like a God from the machine, deus ex machina:

Tell me this, ye mortal breeds.

¹ the quotation is lost: cf. Cram. A.O. 4. 273. 12 ² in this book I have placed all other fragments of choral or otherwise general type ³ cf. Max. Plan. 5. 510 Walz, Ars. 360, Paroem. 2. 540, Heph. 44 and Sch.
LYRA GRAECA

46

Ath. 10. 416c [π. πολυφαγίας]. καὶ Ἀλκμᾶν δὲ ὁ ποιητὴς ἔαυτὸν ἄθηράγον εἶναι παραδίδωσιν ἐν τῷ τρίτῳ διὰ τούτων:

καὶ τόκα τοι δόσω τρίποδος κύτος,¹ ὥς κ' ἐν <δείπνον ἀολλῆ> ἀγέίρης.² ἀλλ' ἐτι νῦν γ' ἀπυρος, τάχα δὲ πλέος ἐτνεος, οἶον ὁ παμφάγος Ἀλκμᾶν ἡμάσθη χλερὸν πεδὰ ³ τας τροπάς' οὔτι γάρ ἦν τετυμένουν ἔσθει,⁴ ἀλλὰ τὰ κοινὰ γάρ, ὅσπερ ὁ δάμος, ζατεύει . . . ⁵

47

Ibid. 11. 498f [π. σκύφου]. Ἀσκληπιάδης δὲ ὁ Μυρλεανὸς ἐν τῷ Περὶ τῆς Νεατορίδος φησίν ὅτι τῷ σκύφει καὶ τῷ κισϕβήφ τῶν μὲν ἐν ἄστει καὶ μετρίων οὐδεὶς ἔχριτο, συβάεται δὲ καὶ νομεῖς καὶ οἱ ἐν ἀγρᾷ . . . καὶ Ἀλκμᾶν δὲ φησιν:

πολλάκι δ' ἐν κορυφαῖς ὀρέων, ὅκα θεοῖς Φάδη πολύφανος ἐορτά,⁶ χρύσιον ἀγγος ἐχοῖσα μέγαν σκύφον οἶα τε ποιμένες ἄνδρες ἐχοίσων, χερσὶ λεόντεον ἐν γάλα θείς ⁷ τυρόν ἑτυρήσας μέγαν ἄτρυφον ἀργιφόντα . . . ⁸


82
ALCMAN

46

Athenaeus *Doctors at Dinner* [on voracity]: And in his third Book the poet Alcman records that he was a glutton, thus:

And then I'll give you a fine great caldron wherein you may gather a plentiful dinner. But unfired is it yet, though soon to be full of that good pottage the all-devouring Alcman loves piping hot when the days are past their shortest. He'll none of your fine confections, not he; for, like the people, he seeketh unto the common fare.¹

47

The same [on the *scyphus*]: Asclepiades of Myrlea, in his treatise on the *Cup of Nestor*, says that the *scyphus* or 'can,' and the *cissybium* or 'mazer' were never used by town-dwellers and people of means, but only by swineherds and shepherds and country-folk. . . . And Alcman says:

Time and again 'mid the mountain-tops, when the Gods take their pleasure in the torch-lit festival, you have carried a great can of the sort that shepherds carry, but all of gold and filled by your fair hand with the milk of a lioness, and thereof have made a great cheese, whole and unbroken and shining white.²

¹ *i.e.* when you, the chorus-leader, have won the singing-contest for Alcman, I, the judge (A. makes him say) will give you—and him—the prize ² ref. to a Maenad at a midnight festival of Dionysus: cf. a Grammarian quoted *Philologus* 10. 350
LYRA GRAECA

48

Plut. Qu. Conv. 3. 10. 3 δροσοβολεὶ γὰρ ταῖς πανσελήνοις μᾶλλον διατηκόμενοι (ὅ ἀνήρ), ὡς ποιον καὶ Ἀλκμᾶν ὁ μελοποιὸς αἰνιττόμενος τὴν δρόσον ἀέρος θυγατέρα καὶ σελήνης.

οἱ Δίος θυγατὴρ
ἔρσα τρέφει καὶ δίας Σελάνας.¹

49

Nat. Com. Myth. 3. 255 Quidam tradiderunt Lunam fuisse uxorem Aeris, e quo Rorem filium conceperit et gennuerit, ut ait Alcman melicus in eo carmine:

ἀγρωστίων δρόσους αὐξεί
μῆνας τε καὶ ἀέρος νιῶσ.²

50

Sch. II. 13. 588: . . . τῇ φι παραγωγῇ ὁ ποιητὴς κατὰ τριῶν κέχρηται πτώσεων, ἐπὶ γενικῆς, δοτικῆς, αἰτιατικῆς . . . ἐπὶ δὲ κλητικῆς Ἀλκμᾶν ὁ μελοποιὸς οὕτως.

Μῶσα Δίος θυγατερ,
ὡρανίαφ' λύγ' ἀείσομαι.

ῄστι γὰρ οὐρανία.

51

Sch. II. 22. 305 [ἀλλὰ μέγα ἱέξας τι καὶ ἰσομένῳς πυθέσθαι]
λείπει τὸ ἄγαθον, ὡς Ἀλκμᾶν,

μέγα γείτονι γείτων.

¹ Bernardakis: mss κ. ἀσελ: Qu. Nat. κ. Σ. δίας
² mss δρόσους αὐξ. μὲν μῆνης
³ cf. Plut. Fac. Orb. 25, Qu. Nat. 24, Macr. Sat. 7. 16
the bona fides of this author is open to doubt

84
ALCMAN

48

Plutarch Dinner-Table Problems: For the melting air drops the most dew at full moon, as the lyric poet Alcman implies when he says that the dew is daughter of the Air and the Moon:

such as are nursed by the dew that is the daughter of Zeus and the divine Moon.¹

49

Natalis Comes Mythology:² Some authorities have held that the Moon was the wife of the Air, and by him the mother of the Dew; compare the lyric poet Alcman in the well-known poem:

The dew that is son of moon and air makes the deergrass to grow.

50

Scholiast on the Iliad: The termination -φι is used by Homer in three cases, genitive, dative, and accusative. . . . And Alcman the lyric poet uses it in the vocative, thus:

Muse, daughter of Zeus, heavenly Muse, sweet and clear will I sing;

for ῥαπανταφι stands for ῥαπαντα ‘heavenly.’³

51

Scholiast on the Iliad [‘but having done some great thing that shall be known even to them that are yet to be’]: there is an omission of the word ‘good,’ as in Alcman:

Neighbour is a great thing unto neighbour.

Sch. Π. 2. 233, Apoll. Adv. 165. 7, Cram. A.O. 1. 293. 23 (οὐρανίαφι γ’ ἀείσομαι), E.M. 800. 10, E.G. 411. 16, but metre and grammar alike point to some early corruption, perh. of οὐρανία λίγ’ ἀείσομαι
LYRA GRAECA

52

Apollo. Pr. n. 83. 3 ἡ σὲ ὅμοιας πρὸς πάντων κοινή. Δωρείς
dιὰ τοῦ τ' . . . (132) 'Αλκμάν καὶ ἐτί μετὰ τοῦ τ' —
tei γὰρ 'Αλεξάνδρῳ δαμάσαι. ¹

53

Sch. II. 3. 39 Δύσπαρι· ἐπὶ κακῷ ἀνωμασμένε Πάρι, κακὲ
Πάρι· καὶ 'Αλκμάν φησί·
Δύσπαρις, αἰνόπαρις, κακὸν 'Ελλάδι βωτιανείρα

54

Ibid. 16. 236 [ἡμὲν δῆποτ' ἐμὸν ἔπος ἐκλυες εὐχομένου]. τὴν
ἀπὸ τῆς μιθρὸς δέσποιν ἐαυτοῦ εὐχὴν νενόμικην· ὁ γὰρ τὴν Θείν
αὐτῷ ἀνείς 'Αχιλλεύς ἥν καὶ εἰς αὐτὸν ἂγεται <ἡ εὐχὴ>· καὶ
'Αλκμάν γὰρ φησίν.

καὶ ποτ' 'Οδυσσῆος ταλασίφρονος ὡθ' ἐταίρων
Κίρκαι ἐπαλείψασα . . . ²

οὔ γὰρ αὐτὴ ἡλειψεν, ἀλλ' ὑπέθετο 'Οδυσσεῖ.

55

Bek. An. 2. 566. 11 ἐξῆς ῥητέων ἐστὶ καὶ περὶ τοῦ ρὰ·
'Αλκμάν;
Τὸς κα, τὸς ποκα ρᾶ ἄλλω νόν ἀνδρὸς ἐνίσποι ; ³

56

Ammon. ἰπες· . . . ἰκες δὲ τὰ διεσθίοντα τοὺς ὀφθαλμοὺς τῶν
ἀμπέλων. 'Αλκμάν

καὶ ποικίλον ἴκα τὸν ὀφθαλμὸν ὀλετῆρα ⁴

¹ mss δάμασαι ² ὡθ' Schn: mss ἄτα θ': for ἐπάλ. cf. ἐλαίνω ἀλαίνω ³ κα: mss ἄν: ἄλλω Bek: mss ἄλλα ⁴ Schn.: mss ὀφθ. ἀμπέλων ὀλ. from above: for metre cf. Heph. ⁵. ⁴
ALCMAN

52

Apollonius Pronouns: The pronoun σε, 'thee,' occurs in all dialects—in the Dorian in the form τε ... (132), as Alcman says, and in the form τεि:

Thy overcoming shall fall to the lot of Paris.¹

53

Scholiast on the Iliad: Δόσπαι: that is, 'called Paris for ill, evil Paris'; compare Alcman:

Paris-of-ill, Paris-of-dread, an evil unto Greece, the nurse of heroes.²

54

The Same [even as once thou hearest my voice in prayer]: He reckons his mother's prayer (II. 1. 503) as his own. For it was Achilles who sent Thetis up to Zeus and the prayer is transferred to him. Similarly Alcman says:

And Circe once, having anointed the ears of the comrades of strong-heart Odysseus . . ., though she did not anoint them herself but charged Odysseus to anoint them.

55

Apollonius Adverbs: Next we must treat of the adverb ἵπατο; compare Alcman:

And prithee who may read with ease the mind of another?³

56

Ammonius Words Alike but Different: ἰτει ... But ἰτει are the creatures that eat through the buds of vines; compare Alcman:

and the wily worm that destroyeth the buds

¹ prob. addressed to Achilles. cf. Arist. Rh. 1359a. 3
² cf. Eust. II. 379. 38
³ cf. Theoer. 25. 67
LYRA GRAECA

57

Hdn. mon. λέξ. 44. 10 [πιέζω]: παρὰ δὲ Ἀλκμάνα διὰ τοῦ α' τῶ δὲ σκόλλων θεὰ 1 κατὰν καράν λαβὼς ε' ἐπίαξε. 2

58

Apoll. Pron. 365 A [π. τῆς σοι]: ὁρθοτενεῖται δὲ καὶ παρ' Ἀλκμάνι συνήθως Δαριέων· ἀδοι Διὸς νόθῳ χώρος ἀμός καὶ τοῖ, Φάναξ. 3

59

Ibid. 112. 20 πάλιν δὴ ὁ Ἀλκμάν τὸ σφέας ἀντὶ ἐνικοῦ ἐταξε καὶ τὸ <σφοῖς> 4 σφοῖς ἀδελφεῖδεος κάρα καὶ φόνον 5

60


61

Ath. 15. 682 a [π. κάλχης ἀνθοῦς]: τῶν δὲ καλχῶν μέμηται καὶ Ἀλκμάν ἐν τούτοις· χρύσιον ὄρμον ἐχῶν ῥαδινῶν πετάλοισι καλχῶν 7


88
ALCMAN

57

Herodian On Peculiarities: In Alcman the word πιέζω, 'to press,' takes the form πιέζω; compare:

And the Goddess took and pressed in her hand the crown-lock of his head.

58

Apollonius Pronouns [on the pronoun σοι]: τοι 'to thee' is accented by Alcman, in accordance with Doric idiom:

I pray my dance may both please the heart of Zeus and be acceptable, O Lord, to thee.

59

The Same: Again, Alcman has used σφεᾶς 'them' in place of the singular (possessive), and also the adjective σφoῖς 'their,' for 'his':

the death and death-spirit of his brother's children ¹

60

Old Etymologicum Magnum: μέγας, 'great,' is for μηγας, 'that which is not in the earth (μη γῆ) but extends above it'; Alcman uses the form μέ:

Lo! the illustrious Ajax bragged (talked great).²

61

Athenaeus Doctors at Dinner [on the flower calcha]: This flower is mentioned by Alcman, thus:

wearing a golden chain of dainty-petalled calcha-flowers

¹ cf. 33  ² cf. the death of Ajax son of Öileus (called 'illustrious' II. 23. 779) Od. 4. 499 ff., E.M. 574. 38, Eust. Od. 1447. 10

B's suggestions leave no point in the illustration: mss δ' αβτε ⁷ Dalecamps; mss βαδιναν π. καλχαν

89
LYRA GRAECA

62

Plut. Lycurg. 21 μουσικωτάτους γὰρ ἡμα καὶ πολεμικωτάτους ἀποφαίνουσιν αὐτούς:

ρέπει γὰρ ἀντα τῷ σιδάρῳ
tὸ καλῶς κιθαρίσθην.\(^1\)

ὡς ὁ Λακωνικὸς ποιηθεὶς εἶρηκε.

63

El. V. ap. Gais. E.M. p. 327 τὸ γὰρ Λακωνικὸν ἵστων

ἀείδην\(^2\) ἢ ἀείδειν.

μηδὲ μ’ ἀείδην ἀπέρυκε.

64

Sch. Soph. O.C. 1248 [ἐννυχιαν ἀπὸ Ἦριπᾶν]. . . λιγεὶ δὲ αὐτὰ ἐννύχια διὰ τὸ πρὸς τῇ δύσει κεῖσθαι μεμνηται δὲ καὶ Ἀλκμάν λέγων οὕτω:

Ῥίπας ὁρος ἀνθέων ὑλα

νυκτὸς μελαίνας στέρνον\(^3\)

65

Bek. An. 2. 490 παρ Ἀλκμάνι

ἡρα τὸν Φοῖβον ὅνειρον εἶδον;

66

Plut. Fort. Rom. 4 οὐ μὲν γὰρ ἀπείθης κατὰ τὸν Πίνδαρον

. . . ἄλλα μᾶλλον

Εὐνομίας <τε> καὶ Πειθοὺς ιδελφὰ

καὶ Προμαθείας θυγάτηρ\(^4\)

ὡς γενεαλογεῖ Ἀλκμάν.

\(^1\) ρέπει Scal: mss ἐρπει

\(^2\) L (bis): mss ἀείδειν

\(^3\) Lobecki: mss ἐνβείεπ ὕλαι anh στέρνων

\(^4\) te B
ALCMAN

62
Plutarch Life of Lycurgus: These quotations show that the Spartans were at once most musical and very warlike:

For to play well upon the lyre weigheth even-poise with the steel,
as the Spartan poet has said.¹

63
MS. in Gaisford’s Etymologicum Magnum: For the Laconian form is ἀίδην or ἀίδερ, ‘to sing’:

Nor yet stay me from singing.²

64
Scholias on Sophocles [from the night-wrapt Rhipae]: . . .
and he calls them night-wrapt because they lie towards the west; and Alcman also mentions them thus:

The wood-beflowered mount of Rhipē that is the breast of murky night

65
Bekker Inedita: In Alcman:

Then have I dreamt of Phoebus?

66
Plutarch Fortune of Rome: For Fortune is not intractable as Pindar says . . ., but rather

Sister of Orderliness and Persuasion, and daughter of Foresight,

which is her pedigree in Alcman.

¹ cf. Plut. Fort. Alex. 2. 2, Terp. 6 ² cf. Fav. 115
LYRA GRAECA

67

Sch. Pind. I. 1. 56 [ὁ πονήσαις δὲ νῷφ καὶ προμαθεῖαν φέρει].
ὁ παθῶν καὶ τῆς νῷφ προμαθῆς γίνεται ὁ Ἀλκμάν.

πείρα τοι μαθήσιος ἀρχά.

68

Eust. Od. 1787. 43. λέγουσιν οἱ Αἰολεῖς ἐκ τοῦ φιλῶ μετοχῆν
φίλεις ἀντὶ μὴν οὖν καὶ τὸ εἰς ῥήμα Αἰολικόν ἔστιν ἀπὸ τῆς
eἰς μετοχῆς, ἂν κλήσαι παρὰ τοῖς ποιηταῖς εἰπὼν φυλαττεσθαι
(Ἡρακλείδης) παράγει χρήσιν εἰς ὁ Ἀλκμάνος τῷ

ἐστὶ παρέντων μνᾶστιν ἐπιθέσθαι.

69

Apoll. Pron. 93. 5 ἀμείς Δώριον ὁ Ἀλκμάν.

ὁ τὸς ἀμέας τὸ καλόν μελίσκον . . .

οὐκ ἐπίληπτος δὲ ὁ τάσις.

70

Ath. 9. 374 d [π. ὀρνίθων] ὁ ὁ Δωρίεις λέγοντες ὄρνιξ τὴν
γενικήν διὰ τοῦ χ λέγουσιν ὄρνιχος. ὁ Ἀλκμάν ὁ δὲ διὰ τοῦ σ τὴν
eὐθείαν ἐκφερεῖ . . . (28. 4), καὶ τὴν γενικήν <διὰ τοῦ χ>.1

οἶδα δ’ ὄρνιχως νόμως
πάντων.2

1 E 2 d’ Herm: mas δ’.
ALCMAN

67

Scholiast on Pindar [For he who has suffered, beareth for it forethought in his mind]: A man's mind wins forethought or prudence by his experience; compare Alcman:

Trial surely is the beginning of wisdom.

68

Eustathius on the Odyssey: The Aeolians use as participle of φιλαφ, 'I love,' φιλαέω. . . . It may be therefore that the optative άη, 'would be,' is an Aeolic word derived from the participle άης, 'being,' the declension of which, Heracleides says, is observed by the poets, and he gives the following instance of it from Alcman:

Remembrance belongs to them that were there.

69

Apollonius Pronouns: άμες 'we' is Doric; compare Alcman:

as we the pretty roundelay . . .

and the accentuation άμές is not to be censured.

70

Athenaeus Doctors at Dinner [on poultry]: The Dorians, who say δρυξ for δρυς, 'bird,' use the genitive δρυχος with a χ, though Alcman uses the σ-form in the nominative . . . (26. 4) and the χ-form in the genitive; compare:

I know the tunes of all the birds.
LYRA GRAECA

71

Bek. An. 3. 1182 ἀλλὰ καὶ τὸ Αἴας τὸ παρ᾿ Ἀλκμάνι ἔχομεν σεσημειωμένον ὡς συστέλλον τὸ α . . .

δοφὶ δὲ ξυστῷ μέμηνεν Αἴας αἴματά ταὶ τε Μέμων. . . . ἐν τῇ πέμπτῃ γὰρ χώρα κεῖται, ἐν Ἡ τοῦ τίθεται σπονδείος ἐν τροχαίῳ μέτρῳ.

72

Sch. II. 1. 222 οὕτως δαίμονας καλεῖ θεοὺς ἢτοι ὡς . . . ἢ ὡς διαιστῆται εἰς καὶ διοικητῇ τῶν ἀνθρώπων, ὡς Ἀλκμᾶν ὁ λυρικὸς φησιν:

διὸς Φέδεν πάλιν ἐπάλει διανομάς τῇ ἐδάφσατο τοὺς μερισμοὺς, τὰς διαίρεσις αὐτῶν.

73, 74

Ath. 4. 140 c έτι φησὶν ὁ Πολέμων (ἐν Τῷ παρὰ Ενοφῶντι Κανάθρω) καὶ τὸ δείπτων ὑπὸ τῶν Δακεδαίμονίων άικλον προσαγορεῦσθαι . . . Ἀλκμᾶν μὲν γὰρ οὕτω φησιν:

κητὶ τὰ μυλαὶ δρυφᾶται κητὶ ταῖς συναίκλαις:

οὕτω τὰ συνθέντα καλῶν καὶ πάλιν

άικλον Ἀλκμᾶν ἀρμόζατο.

75

Cram. A. O. 1. 159. 30 ἔσκε . . . καὶ ὁ μὲν ποιητὴς τὴν ἄρχουσαν συστέλλει ἐν τῷ ἔσκε, ὁ δὲ Ἀλκμᾶς φυλάττει:

ὁσκέ τις σκαφεύς ἀνάσσων.

ALCMAN

71

Choeroboscus in Bekker's *Inedita*: Moreover *Ajax*, 'Ajax,’ we find marked in the texts of Alcman with the a short...

With polished spear ravcs Ajax, and Memnon is athirst for blood.

... For it occurs in the fifth place, in which spondees are not found in the trochaic metre.¹

72

Scholiast on the *Iliad*: He calls the gods ἀλῳρεῖς either because... or else because they are the arbitrators or dispensers of men, as the lyric poet Alcman says:

who hath allotted them with his own lots and divided unto them his own portions;
that is, divisions.²

73, 74

Athenaeus *Doctors at Dinner*: Moreover Polemo (in his tract on the Word Κάναθρον in Xenophon) says that for δείπνον 'supper’ the Spartans use κίκλον... Alcman at any rate says:

He is mourned at the mill, he is mourned at the mess;³
meaning by συναφλαί the public suppers; and again:

Alcman hath prepared himself a supper,
κίκλον.

75

Cramer *Inedita* (Oxford): And Homer shortens the vowel of the first syllable in the word ἔσκειν ‘was,’ but Alcman keeps it long:

There was once a ditcher was a king.


95
LYRA GRAECA

76

πρόσθ’ Ἀπόλλωνος Δυκήων

77

Ε.Μ. Vet. ἀφθονέστατον . . . καὶ τὸ αἰδοιέστατον, ὡς παρ’ Ἀλκμάνι, οἷον
σῖοις καὶθρόποισιν αἰδοιέστατον

78, 79

Apoll. Pron. 96. 23 ἢ ἀμιν Δωρικῇ ἑγκλινομένη συστέλλει τὸ εὖν ὅσ προπεριστάσαταί .
. . . αἰ γὰρ ἀμιν
toτῶν μέλους.

ὄξυνομεν τε’

ἀμῖν δ’ ὑπαυλήσει μέλος.

'Αλκμᾶν.

80

Strab. 12. 580 λέγεται δὲ τίνα φύλα Φρύγια οὐδαμοῦ δεικνύ-μενα διστρε οἱ Βερέκκυντες καὶ Ἀλκμᾶν λέγει.

Φρύγιον αὐλησεν μέλος Κερβήσιον.

81

Heph. 71 καὶ δὰ μὲν οὖν ἄσματα γέγραπται ιωνικά, ὡς παρ’ Ἀλκμᾶν.

ἐκατον μὲν Διὸς νῦν τάδε Μῶσαι κροκόπεπλοι.


96
ALCMAN

76

Apollonius *Adverbs*: πρὸς ἐσε, 'before,' appears as πρὸσθα, and the elision is to be so taken in Alcman:

before Lycean Apollo

77

*Old Etymologicum Magnum*: ἀφθονίστατον 'most plentiful':

... and the superlative ἀδοικίστατον 'most reverend' as in Alcman, for instance:

most reverend unto Gods and men

78, 79

Apollonius *Pronouns*: The pronoun ἀμιν 'to us,' as declined in Doric, shortens the i when it is circumflexed upon the last syllable but one:

Would this were business of ours!

and an acute accent also is put upon the last:

He will accompany our song with music of the flute,
as Alcman says.

80

Strabo *Geography*: There is mention of some Phrygian tribes which cannot be traced, as the Berecyntians; and Alcman says:

He piped a Phrygian tune Cerbesian.¹

81²

Hephaestion *Handbook of Metre* [on the *Ionicum a minore*]:

And indeed whole poems have been written in this metre, as in Alcman:

The saffron-robèd Muses this to the far-slinging
Son of Zeus

¹ see Lewis and Short *Berecyntus* ² cf. Gram. ap. Herm.
*Elem. Doctr. Metr.* 472, Gram. Harl. 332 (as a tetrameter),
Tricha 8 fin.
LYRA GRAECA

82

E. M. Vet.

λιγύκροτον πάλιν ἂχει ¹

παρ’ Ἀλκμάνι ἀντὶ τοῦ λιγύκροτον μεταθέσει τοῦ ρ.

83

Plut. Mus. 14 οὐ μένη δὲ κιβάρα Ἀπόλλωνος, ἀλλὰ καὶ αἰθητικής καὶ κιβαριστικῆς εὑρέτης ὁ θεός . . . ἄλλοι δὲ καὶ αὐτῶν τῶν θεῶν φασίν αὐλήσαι, καθάπερ ἰστορεῖ ὁ ἀρίστος μελῶν ποιητής Ἀλκμάν.

84

Sch. Theocr. 5. 83 [Κάρνεα] Πράξιλλα μὲν ἀπὸ Κάρνου φησίν ὄνομάσθαι τοῦ Διὸς καὶ Εὐρώπης νιοῦ . . . Ἀλκμάν δὲ ἀπὸ Καρνέου τίνδε Τρωίκοι.

85, 86

Heph. 86 ἀπ’ ἐλάσσονός τε ἐπιωνικῶν τρίμετρόν ἐστι παρ’ Ἀλκμάνι: δὴ τὴν μὲν πρότην ἔχει ιαμβικὴν ἐξάσμον ἡ ἐπτάσμον, τὰς δὲ ἐξῆς δύο ἐξασμῶς ἵωνικὰς καθαρὰς, οἷον:

περισσοῦν αἱ γὰρ Ἀπόλλων ὁ Δύκης·

'Ἰνῷ σαλασσομέδοις', ἀν ἀπὸ μάσδων


2 ἀν Pors: mss σαλασσομέδοισαν, σάλασ ὀμέδοισαν.
ALCMAN

82

Old Etymologicum Magnum:

Sound anew the clear-twanging [lyre].
in Alcman; λυγυκροτον 'clear-twanging,' instead of λυγυκροτον
by metathesis of ρ.

83

Plutarch On Music: Not only the lyre belongs to Apollo,
but he is the inventor of flute-playing as well as lyre-
playing . . . Others say that he played the flute himself,
for instance the great lyric poet Alcman.

84

Scholiast on Theocritus [the Carneian Festival]: Praxilla
says that this festival is so called from Carnus son of Zeus
and Europa . . . but Alcman from a Trojan named Carneüs.

85, 86

Hephaestion Handbook of Metre: The epionic trimeter a
minore acatalectic occurs in Alcman; its first part comprises
an iambic of six or seven beats, and the rest two six-beat
ionics pure, as:

too much; for if Apollo Lycean

and

The sea-queen Ino, who from her breast ¹

¹ Pors. sugg. for next line ἔπτεν φάτις γαλασηνών
Μελικέρταν, 'cast, 'tis said, the suckling Melicertes'
LYRA GRAECA

87

Strab. 10. 482 [π. Κρήτης]: τὰ δὲ συσσιτία ἀνδρεία παρὰ μὲν τοῖς Κρητεῖς καὶ νῦν ἐτί καλεῖσθαι, παρὰ δὲ τοῖς Παρθηνίασι μὴ διαμεῖαι καλοῦμεν ὁμοῖος <ὁς> πρὸτερον. παρ' Ἀλκμάιν γοῦν οὕτω κείσθαι:

φοίναις δὲ καὶ ἐν θιάσοισιν ¹ ἄνδρεών παρὰ δαιμονόσεσιν πρέπει παιᾶνα κατάρχειν.²

88

Ath. 2. 39 a [π. νέκταρος]: οἶδα δὲ ὅτι Ἀλεξανδρίδης τὸ νέκταρ οὐ ποτὸν ἀλλὰ τροφὴν εἶναι λέγει θεῶν... καὶ Ἀλκμᾶν δὲ φησι.

τὸ νέκταρ ἐδυμεναί αὑτῶς ³

89

Sch. Pind. O. 1. 91 [ὅταν... ᾗ οἱ πατήρ ύπερ | κρέμας κάρτερον αὑτῷ (Ταντάλῳ) λίθον]: Ἀλκαίος δὲ καὶ Ἀλκμᾶν λίθον φασὶν ἐπαιργεῖσθαι τῷ Ταντάλῳ δὲ μὲν Ἀλκαίος... δὲ Ὁ Άλκμᾶν οὕτως.⁴

ἀνήρ δὲ ἐν ἀρμένοισιν ⁵ ἅλτηρος ἦστ' ἐπὶ θάκας καταπέτρας ⁶ ὀρέων μὲν οὐδὲν δοκεών δὲ.

90

Cram. A. O. 1. 418. 8 [ὑπαιθα]: λέγεται δὲ καὶ ἄνευ τῆς θα παρὰ Ἀλκμάιν καὶ σημαίνει τὸ πρότερον:

... ἐπετεν ὑπαί 'Ἰππόλοχος, κλέος δ' ἐλαβεν οὐ νῦν ἀπόσταν.⁷

ἀντὶ τοῦ πρότερον: βαρύνεται.

¹ mss also θοίνωρi perh. rightly ² πρέπει: Urs: mss πρέπει ³ E: mss αὑτῶς ⁴ B: mss ὅπως or ὅτι part of quotation ⁵ Heck: mss ἀσμ. ⁶ E, θάκας = θάκου, cf. κατάγεισις: mss θ. κατά π. ⁷ E: mss ὅποτε ὑπὸ τοῦ Ἰππολόχου κ. δ' ἐβαλλον o. n. ὑπεστάντων: cf. Hesych. ὑπαί πρὸ τοῦ

100
ALCMAN

87

Strabo Geography [on Crete]: Ephorus says that the public mess is still called ἄρδηεα or 'the men's mess' in Crete, but that at Sparta that name is obsolete, though it occurs in Alcman as follows:

At feasts and in the companies of the men's mess 'tis well beside them that sit at meat to strike up and sing the Paean.¹

88

Athenaeus Doctors at Dinner [on nectar]: I know that Alexandrides says that nectar is not the Gods' drink but their food; ... and Alcman says:

to do nothing but eat of the nectar.²

89

Scholiast on Pindar [woe ... which his father-hung over him, that mighty stone]: Alcaeus and Alcman say that a stone hung over Tantalus; Alcaeus thus (fr. 57), and Alcman thus:

He sat, a wicked man, among pleasant things, upon a seat rock-o'erhung, thinking he saw and seeing not.³

90

Cramer Inedita (Oxford) [on ἵππαιθα]: This word is also used without the syllable θα in Alcman, and it means πρότερον 'formerly':

'Twas long ago that Hippolochus did fall, but he hath received a fame that even now hath not deserted him;

instead of πρότερον; it is accented on the first syllable.


101
LYRA GRAECA

91

92
E.M. 506. 20 Κέρκυρ· . . . Ἀλκμᾶν φησι· καὶ Κέρκυρος ἀγείται ἀπὸ εὐθείας τῆς Κέρκυρ, ἀλλ᾽ οὐκ εἶρηται.

93
Ibid. 620. 35 ὅκκα δὴ γυνὰ εἴην 1 παρὰ Ἀλκμᾶν: τὸ ὅτε ὅκα λέγει ἡ διάλεκτος, εἶτα διπλασιάσασα ὅκκα· περὶ Παθῶν.

94
Eust. Od. 1547. 60 λέγει δὲ καὶ Ἀλκμᾶν· τὰν Μῶσαν καταύσεις. 2 ἀντὶ τοῦ ἀφαιρέσεις.

95
Sch. II. 12. 66 στεῖνος· οὕτως καὶ τὸ κλεῖστος, οὐδέτερον γὰρ γενόμενον βαρόνεται παρ᾽ Ἀλκμᾶν· τῶν ἐν Θεσσαλίᾳ κλείτει 3

1 mss τῶν, Apoll. Bek. An. γυνὴ  2 B: mss καταύσεις  3 B: mss τῷ ἐν Θεσσαλίῳ κ.: cf. Suid. κλῆτος· δόξα, ᾿Εσυχ. κλειτή  

102
ALCMAN

91

Apollonius Syntax: The optative, as it is in Alcman:

And may the better win!

92

Etymologicum Magnum: Κέρκυρ, 'Corecyraean': ... compare Alcman:

And leads a Corecyraean;

from the nominative Κέρκυρ, which however does not occur.

93

The Same: Compare Alcman:

[Would that,] when I am a woman grown

The dialect uses ἰκα for ἵσε 'when,' and then doubles
the κ (On Inflexions).

94

Eustathius on the Iliad: And Alcman says:

Thou'lt shout down the Muse;

instead of 'consume.'

95

Scholiast on the Iliad: στεῖνος, 'a narrow place': so too
the adjective κλειστός, 'famous,' when it becomes a neuter
noun, is accented on the first syllable, as in Alcman:

by whose fame in Thessaly

1 cf. Bek. An. 606. 31 2 he wrongly connects it with
aδω, 'to burn'
LYRA GRAECA

96

Ε.Μ. Βελ. ὁλακάμωροι: ὁλακτικοὶ, οἱ περὶ τὸ ὅλακτεῖν πονοῦμενοι, τινὲς δὲ τοὺς δεξιωφῶνοι ὡς καὶ ἐγχεισιμάρωροι διὰ τὴν ἀξιότητα τῶν δορᾶτων: μόρον γὰρ λέγουσι Κύπριοι τὸ δέξιον βέλτιον δὲ περὶ τὴν ὅλακην μενορημένοι διὰ τὸ ἐγρηγορέαν: ἢ τὴν ὅλακην ἐρωῦντες, 1 δὲ ἐστὶν δεξιά χρώμενοι ὅλακήν: Ἀλκμάν.

μελίσκον ἄτον ἐμὶ ὑρῆ 2

97

Sch. Ar. Pae. 457 ["Ἀρεί δὲ μή; Μῆ. Μῆδ' Ἐνυαλίῳ γε; Μῆ]; πρὸς τοὺς οἰομένους τῶν νεωτέρων τῶν αὐτῶν εἶναι "Ἀρεα καὶ Ἐνυαλίον. . . Ἀλκμάνα δὲ λέγουσιν δότε μὲν τὸν αὐτὸν λέγειν, δότε δὲ διαφεῖν.

98

Paus. 3. 18. 6 [π. Ἀμυκλῶν]. ἐστὶ Ἀμύκλας δὲ κατιοῦσιν ἐκ Σπάρτης ποταμῷ ἔστι Θλασα. . . καὶ πρὸς αὐτὴν Χαρίτων ἔστιν ἱερὸν Φαέννας καὶ Κλητᾶς, καθὰ δὲ καὶ Ἀλκμάν ἐκολοθεῖν.

99


100

Ael. V.H. 12. 36 ἐσκασοῦν οἱ ἄρχαιοι ὑπὲρ τοῦ ἀριθμοῦ τῶν τῆς Νιδῆς παιδῶν μὴ συνήδειν ἄλληλοις. . . Ἀλκμάν δέκα φησίν.

1 E: ι. ε. ἐρωῦντες or ἐκσωροῦντες: m88 τῇ ὅλακῆ ὑρ.
2 E: μελισκόνα τὸν ἀμώρη

104
ALCMAN

96

Old Etymologicum Magnum: ὑλακτεμωρος (an epithet of dog Od. 14. 29): given to barking by the hips to barking; or, according to another view, sharp-voiced, like ἔγχειπομωρος, because of the sharpness of the spears (ἕχη), for μύρος in the Cyprian dialect means sharp. But it is better to take it as toiling (μαρτω) over their barking, because of their keeping awake. Or perhaps raising their bark, that is giving a shrill bark; compare Alcman:

raises for me his insatiable little tune

97

Scholiast on Aristophanes [Not to Ares? No. Nor yet to Enyalus? No]: This refers to those of the younger generation who identified Ares with Enyalus... Alcman is said sometimes to identify and sometimes to distinguish them.

98

Pausanias Description of Greece [on Amyclae]: On the way thither from Sparta is the river Tisaa... and near by there is a shrine of the Graces Phaëenna and Cleta, as Alcman calls them in a poem.

99

Athenagor's Mission on behalf of the Christians: Alcman and Hesiod make a Goddess of Medea.

100

Aelian Historical Miscellanies: The ancients appear to disagree upon the number of Niobe's children... Alcman says it was ten.

1 perh. of a bird's song, or of a rival poet's chorus (the God speaking)?
LYRA GRAECA

101

Plut. *Hdt.* *mal.* 14 καὶ τῶν παλαιῶν καὶ λογίων ἄνδρῶν οὐχ ὁμήρος, οὐχ Ἡσίοδος, οὐχ Ἀρχίλοχος, οὐχ Πείσανδρος, οὐχ Στησίχορος, οὐχ Ἀλκμάν, οὐχ Πινδαρός. Αἰγυπτίων ἔσχον λόγον Ἰακύλεος ἂς Φολίκης, ἀλλ' ἕνα τούτον Ἰασιὶ πάντες Ἰακύλεα τίνι Βολωτον ὄμοι καὶ Ἀργείων.

102

Τζ. *II.* 65. Ηρήμ: Θαλῆς, Πυθαγόρας, Πλάτων τε καὶ οἱ Στωϊκοί διαφορὰν ἱσαὶ διαμόνων τε καὶ ἥρων . . . Ὅρφεως δὲ καὶ Ὅμηρος, Ἡσίοδος τε καὶ Ἀλκμάν ὁ λυροποιὸς καὶ οἱ λοιποὶ ποιηταὶ ἄλλην ἄλλως ταύτα ἐκδέχονται.

103

Εὐστ. *II.* 1154. 25 καὶ διὶ Ἀκμονίδαι οἱ Οὐρανίδαι δηλοῦσιν οἱ παλαιοί, ὃς δὲ Ἀκμονῖς οἱ Οὐρανοὶ ὁ Ἀλκμάν, φασίν, Ἑστορεὶ.

104

Ἀθ. 14. 624 b [π. τῆς Φρυγίστη ἄρμονιας]· ταῦτην δὲ τὴν ἄρμονίαν Φρυγίας πρῶτοι εἴρον καὶ μετεχείρισαν. διὸ καὶ τοὺς παρὰ τοῖς Ἔλλησιν αὐλητὰς Φρυγίους καὶ δουλοπρεπεῖς τὰς προσηγορίας ἔχειν οἷος ἑστὶν ὁ παρὰ Ἁλκμάν Σάμβας καὶ Ἀδων καὶ Τήλος.2

105

Σχ. *II.* 3. 250 [Λαομεδοντιάδη]· μήτηρ Πριάμου, δὲ φησι Πορφύριος ἐν τῷ Περὶ τῶν Παραλειμμάτων τῷ Ποιητῇ Ὀνομάτων, κατὰ μὲν Ἁλκμάνα τῶν μελοποιῶν Ζευξίππη, κατὰ δὲ Ἑλλάνικον Στρυμό.

106

Plut. *Mus.* 5 τοῦ δὲ Πολυμάστου καὶ Πινδαρός καὶ Ἁλκμάν οἱ τῶν μελῶν ποιηταὶ ἐμνημόνευσαν.

1 B, cf. Eust. *II.* 1150. 59, Hesych. ἄκμων: mss Ἀκρονις
2 B sugg. Τήλος
ALCUMAN

101

Plutarch *Malignity of Herodotus*: And yet among the ancient men of letters neither Homer, nor Hesiod, nor Archilochus, nor Peisander, nor Stesichorus, nor Alcman, nor Pindar, knew anything of an Egyptian or Phoenician Heracles, but all know this one Heracles who was both of Boeotia and of Argos.

102

Tzetzes on the *Iliad*: Thales, Pythagoras, Plato, and the Stoics, know of a distinction between *daemones* or ‘spirits’ and *heroes* or ‘demigods’. . . . but Orpheus, Homer, Hesiod, Alcman the lyricist, and the other poets sometimes distinguish them and sometimes not.

103

Eustathius on the *Iliad*: The ancients explain that the sons of Heaven were Acmonidae or ‘sons of Acmon,’ and Alcman is said to tell us that Acmon is Heaven.¹

104

Athenaeus *Doctors at Dinner* [on the Phrygian ‘mode’]: This mode was first invented and practised by the Phrygians, and that is why flute-players in Greece have Phrygian names like those of slaves, for instance Sambas, and Adon, and Telus, in Alcman.

105

Scholiast on the *Iliad* [Son of Laomedon]: Priam’s mother, as we are told by Porphyrius in his book *On the Names omitted by Homer*, was according to the lyric poet Alcman Zeuxippè, but according to Hellanicus Strymo.

106

Plutarch *Music*: Polymnastus is mentioned by the lyric poets Pindar and Alcman.

¹ Some make Acmon father of Heaven
LYRA GRAECA

107

Aristid. 2. 272 ὑπὲρ τῶν Τεσσάρων ἀλλ’ ἐμὸς ἐὼ ταῦτα Πλάτωνος χάριν ἔστω τὸ γειτόνημα ἄλμυρόν, ὡς φησιν.

Sch. ad loc. ἄλμυρὸν γειτόνημα. Ἀλκμάν ὁ λυρικὸς τοῦτο ἔπειν ἀντὶ τοῦ τῆς κακῶν ἔστιν γειτόνα ἔχειν τὴν θάλασσαν . . . λέγει οὖν ὁ βῆτωρ. Συγχωρῶμεν, φησί, ταῖς Ἀθηναῖς τῆν θάλασσαν προσοικεῖν.

Arsen. 43

ἄλμυρὸν γειτόνημ’ ἔμβλεπε πρόσω.¹

108

Aristid. 2. 508 π. τοῦ Παραφθέγματος: ἐτέρωθι τοῖς, καλλωπιζόμενος παρ’ ὅσοι εὐδοκιμεὶ τοσαύτα καὶ τοιαύτα ἐθνη καταλέγει (ὁ Ἀλκμάν), ὡστε ἔτι νῦν τοὺς ἀθλους γραμματιστὰς ζητεῖν οὐ γῆς ταῦτ’ ἐστι,² λυσίτελείν δ’ αὐτοῖς καὶ μακράν, ὡς οἰκεῖν, ἀπελείπον ὑδῶν μᾶλλον ἡ περὶ τῶν Σκιαπῶδων ἀγνωτα πραγματεύεσθαι.

109

Strab. 1. 43 Ἡσίοδος δ’ οὖκ ἂν τις αἰτιᾶσαιτο ἄγνοιαν, Ἡμίκυνας λέγοντος . . . οὐδ’ Ἀλκμάνος Στεγανόποδας ἱστοροῦντος.

110

Diod. Sic. 4. 7 ταῦτας γὰρ οἱ πλείστοι τῶν μυθογράφων καὶ μάλιστα δεδοκιμασμένοι φασί θυγατέρας εἶναι Δίους καὶ Μυμοσύνης, ὡλγοὶ δὲ τῶν ποιητῶν, ἐν οίς ἔστι καὶ Ἀλκμάν, θυγατέρας ἀποφαίνονται Οὐράνου καὶ Γῆς.

¹ E, for metre cf. 131: mss πόρρω ² mss εἶναι

108
ALCMAN

107

Aristides The Four Great Athenians\(^1\): But I will admit this in Plato's favour; granted the 'brackish [or bitter] neighbour,' as he calls it (Laws 475 a).

Scholiast on the passage: Brackish neighbour: from Alcman the lyrist, meaning 'it is a bad thing to have the sea for a neighbour.' . . . So the orator means 'let us admit that Athens was situate near the sea.'

Arsenius Violet-Bed:

Look thou from afar upon a brackish neighbour.

108

Aristides On the Extemporised Addition: In another passage, by way of displaying the greatness of his own fame, Alcman makes so preposterous an enumeration of peoples, that the hapless scholar to this day is trying to find out where in the world they can be, and it would pay him better, I think, to retrace his steps for many miles than to spend his time over the Sciapods or Shadow-feet.

109

Strabo Geography: One can hardly charge Hesiod with ignorance for speaking of the Demi-dogs . . . nor yet Alcman for mentioning the Steganopods or Shelter-feet.\(^2\)

110

Diodorus of Sicily Historical Library: For most of the mythologists, and these the most approved, say that the Muses are the daughters of Zeus and Memory, but a few of the poets, and among these Alcman, represent them as daughters of Heaven and Earth.\(^3\)

\(^1\) Miltiades, Themistocles, Pericles, Cimon  
\(^2\) cf. Strab. 7. 299, Cram. A.O. 3. 370. 8  
\(^3\) see however 43 and 50; cf. Sch. Pind. N. 3. 16
LYRA GRAECA

111

Hesych.

ἀανθα'

eίδος ἐνωτίου παρὰ Ἀλκμᾶν, ὡς Ἀριστοφάνης.¹

112

Cram. Α.Ο. 1. 55. 7 ἀγάζω ... τὸ θαυμάζω, δ' ἐπερ παρὰ ἀγώ, ἔστων δὲ παρ' Ἀλκμᾶν:

αὐτὸν ἀγά',

ἀφ' οὗ καὶ ἄγημι καὶ ἅγαμαι.

113

Eust. II. 314. 41 [ἀγέρωχοι] ... δηλοὶ δὲ φασιν οὕτως ἡ λέξις τοὺς σέμνους, ὡς Ἀλκμᾶν βούλεται.

114

Steph. Byz. Αἰγιαλὸς . . . τὸ θευκὸν Αἰγιαλεὺς, τὸ θηλυκὸν Αἰγιάλεια, καὶ

Αἰγιαλῆς

παρ' Ἅλκμᾶν.

115

Arg. Theocr. 12 καὶ Ἀλκμᾶν τὰς ἐπεράστους κόρας²

ἀιτίας

λέγει.

¹ B: mss ἡ Ἀριστοφάνη
² there was an ancient corruption χορδάς appearing elsewhere in this Arg. and in ΚΜ. 43. 40; cf. Ε.Ο. 23. 3. 12

110
ALCMAN

111
Hesychius Glossary: ἀκροβα, a kind of earring
in Alcman, according to Aristophanes.¹

112
Cramer Inédita (Oxford): ἀγρίς ... 'to wonder,' from ἀγώ, which occurs in Alcman; compare:
marvels at him;
from this come ἀγημι and ἀγαμαι.

113
Eustathius on the Iliad: They say that the word ἀγέρσεις thus used means 'the proud,' as Alcman intends it.

114
Stephanus of Byzantium: Ἀγιαλὸς ... the ethnic adjective is Ἀγιαλεύς, with feminine Ἀγιαλεῖα and in Alcman Ἀγιαλής,
woman of Aegialus

115
Argument to Theocritus: And Alcman calls beloved maidens ἄντιαi
darlings.²

¹ cf. Cram. A.P. 4. 84. 18 (ἀγροβα) ² cf. E.G. 25. 3
and 12

III
LYRA GRAECA

116

Hesych. ἀλιβάπτοις <πορφυραῖς. |

ἀλιβάπτον'> 1

πορφυρᾶν ὄρνην 'Ἀλκαῖος καὶ 'Ἀλκάν. 2

117

Steph. Byz.

'Αννίχωρον

μέμνηται 'Ἀλκάν. οἱ οἰκοῦντες 'Αννίχωροι καὶ 'Αννίχωρες, πλησίον Περσῶν κείμενοι.

118

Ibid.

'Αράξαι

ἡ 'Αράξα τοῦ Θυανοῦ Ἰλλυρίας, ὡς 'Ἀλέξανδρος Κορνήλιος ἐν τῷ περὶ τῶν Παρ' 'Ἀλκαῖοι Τοπικῶς Εἰρημένων.

119

Ibid. 'Αρρύβα· τὸ Θυανὸν

'Αρρύβας·

οὕτω καὶ 'Ἀλκάν. 3

120

Ibid.

'Ασσὸς

. . . 'Ἀλέξανδρος δὲ οἱ Κορνήλιος ἐν τῷ περὶ τῶν Παρ' 'Ἀλκαῖοι Τοπικῶς 'Ιστορημένων Μυτιληναίων ἄποικοι ἐν τῇ Μυσίᾳ φησίν 'Ασσόν, διόπο τοῦ σαρκοφάγος γλύγνεται λίθος.

1 two separate entries: so B  2 mss 'Ἀχαίος καὶ ἀλ. μᾶς  3 mss also 'Αρρύβα καὶ 'Αρρύβας

112
ALCMAN

116

Hesychius Glossary:

Dipt-in-the-Sea:
a purple bird, Alcaeus and Alcman.

117

Stephanus of Byzantium Lexicon:

Annichorum:

mentioned by Alcman: the inhabitants are Annichori or Annichores and are situate near Persia.

118

The Same:

Araxae

or Araxi: a race of Illyria, according to Alexander Cornelius in his tract on the Place-Allusions of Alcman.

119

The Same: Arrhyba: the adjective is 'Appýbas,

Arrhyban,

for it is so in Alcman.

120

The Same:

Assus

... But Alexander Cornelius in his tract on the Place-Allusions of Alcman says that it is a Mytilenean colony in Mysia, where they find the sarcophagus or flesh-consuming stone.
LYRA GRAECA

121
Steph. Byz. Γάργαρας πόλις τῆς Τρφάδος . . . 'Αλκμᾶν δὲ θηλυκῶς τήν
Γάργαρον
φήσιν.

122
Ibid. Γραικός ὁ 'Ελλῆν, δευτόνως, ὁ Θεσσαλοῦ νῖος, ἀφ' ὧν
Γραικὸν οἱ "Ελλήνες.
Γραίκα
dὲ παρὰ 'Αλκμᾶν ἡ τοῦ 'Ελλήνος μήτηρ. ¹

123
Ibid. 'Ισσηδόνης ίθνος Σκυθικῶν . . . 'Αλκμᾶν δὲ μόνος
'Εσσηδόνας ²
αυτοὺς φησιν εὐθράκησαι δὲ ἡ δεύτερα παρ' ἄλλοις διὰ τοῦ ἐ.

124
E.G. 395. 52 μνῆμη . . . 'Αλκμᾶν δὲ
φρασίδορκον ³
αὐτὴν καλεῖ· βλέπομεν γὰρ τῇ διανοίᾳ τὰ ἀρχαῖα.

125
Cram. Α.Ο. 1. 55. 21 σεσμείωται τὸ κάρχαρος . . . καὶ τὸ
θηλυκὸν παρ' 'Αλκμᾶν·
καρχάραις φωναῖς ⁴

¹ E: mss Γραίκες (or Γραίες) δ. π. 'Α. αἰ τῶν 'Ελλήνων μητέρες
² mss also Ἀσσεδ., Ἀσσεδ.
³ O. Müller: mss φασὶ δόρκουν: Headl. φασὶ δορκῶν, cf. Ἀγιδών (1), κινώ, φυσώ κ.τ.λ. ⁴ mss
καρχάρεσσι φ.
ALCMAN

121


Gargarus

122

The Same: Ῥανκός, 'Graecus': Hellen—accented oxytone—the son of Thessalus, whence the Hellenes came to be called Greeks. And Graeca in Alcman is the mother of Hellen.

123

The Same: Issedones: a tribe of Scythia . . . Alcman is peculiar in calling them Essedones; the second syllable is found with the e short in other writers.

124

*Etymologicum Gudianum*: μνήμη, 'Memory': Alcman calls her she that looks with the mind; for we view the past with the eye of the intellect.

125

Cramer *Inedita* (Oxford): The word κραξαρός 'sharp' has been marked in our texts . . . and it is found in the feminine in Alcman; compare

with sharp voices
LYRA GRAECA

126

Zonar. 1190

κερκολύρας

οὕτως δ' Ἀλκμάν ἐχρήσατο ἀντὶ τοῦ κρεκολύρας... τὸ δὲ κερκολύρα ἥχητική λύρα τὸ γάρ κρέκε κρέκε ἥχος ἐστὶ τῆς κιθάρας.

127

Steph. Byz. Πιτυώσσαί: νῆσοι διάφοροι, ἃς

Πιτυώδεις

καλεῖ Ἀλκμάν.

128

E.M. 663. 54

Περίηρης

ἐκ τοῦ Περίηρης, ἄρον τὸ Ἡ Περίηρης· ταύτη ἐάν σοι προτεθῇ παρ' Ἀλκμάνι ὁτι κλίνων αὐτό, μὴ κλίνησιν οὐ γάρ ἀκολουθεῖ ἡ κατάληξις, εἰ γένοιτο Περίηρους, πρὸς τὴν Περίηρης ἕθειαν. περὶ Παθῶν.

129

Suid. χθονία... καὶ παρ’ Ἀλκμάνι δὲ, ὅτε φησὶ

χθόνιον τέρας

ἐπὶ τῆς Ἐριδῶς, τινὲς ἀντὶ τοῦ στυγνῶν ἐδέξαντο, ἐνιοί δὲ ἀντὶ τοῦ μέγα, ἐπεὶ πρὸς αὐτὴν λέγει.

1 mss Περίηρης

116
ALCMAN

126

Zonaras Lexicon: κερκολύρα: Alcman used this form instead of κρεκολύρα. . . . it means

sounding lyre,

κρεκ-κρέκε being the sound of the cithara.¹

127

Stephanus of Byzantium: Pityussae: various islands, called

Pityōdes

by Alcman.²

128

Etymologicum Magnum: Περίης,

Periers,

from Περίης, 'Perieres,' with loss of η; if it is set you to decline in this form in Alcman, refuse to do so; for the termination, if it becomes Περίήρους in the genitive, does not correspond to the nominative Περίης.³ (On Inflections.)⁴

129

Suidas' Lexicon: χθονία 'earthy, infernal': . . . and in Alcman, when he says of Strife

infernals monster,

some commentators take it in the sense of 'abhorrent,' others in the sense of 'great' because he is addressing her.

¹ cf. E.M. 506. 17, Suid. κερκολύρα ² cf. Eust. II. 355. 45 ³ cf. μάκαρος (29): P. was father of Tyndareüs ⁴ cf. fr. 133

II7
ΛΥΡΑ ΓΡΑΕΚΑ

Δ’

ἘΡΩΤΙΚΩΝ

130

Ath. 13. 600 f [π. ἔρωτας]. 'Ἀρχύτας δ' ὁ ἄρμονικός, ὡς φησὶν Ἀχαίλεως, Ἀλκμάνα γεγονεῖαι τῶν ἔρωτικῶν μελῶν ἡγεμόνα καὶ ἐκδοὺναι πρώτον μέλος ἀκόλαστον ἤν τὰ περὶ τὰς γυναῖκας καὶ τὴν τοιαύτην μοῦσαν εἰς τὰς διατριβὰς· διὸ καὶ λέγειν ἐν τινὶ τῶν μελῶν.

'Έρως μὲ δαίτε Κύπριδος Φέκατε
γυλικὺς κατείβαν καρδίαν ἰαίνει.

λέγει δὲ καὶ ὡς τῆς Μεγαλοστράτης οὐ μετρίως ἔρασθείη; ποιητριάς μὲν οὐσθαὶ δυναμένης δὲ καὶ διὰ τὴν ὅμιλλαν τοὺς ἔραστὰς προσελκύσασθαι· λέγει δὲ οὕτως περὶ αὐτῆς:

τῷ Φάδεαν Μωσᾶν ἐδείξε
δῶρον μᾶκαρα παρθένων
ἀ ξανθὰ Μεγαλοστράτη.

131

Heph. 82 [π. κρήτικοι]. καὶ εἶναι ἐν ἕξαμετρον καταληκτικῶν τὸ καλούμενον τοῦ 'Αλκμάνος ἐκ μόνων ἀμφιμάκρων.

'Αφροδίτα μὲν οὐκ ἐστὶν, μάργος δ' 'Έρως ὀλί
c <παῖς> 6 παύσας
ἀκρ' ἐπὶ ἀρθρ' ἦκα βαίνων τὸ 'μὴ μοι βίγης ἄ
τὸ κυπαρίσσων.

1 mss ὡντα καὶ 2 B: mss δ' αὐτὲ and ἐκατι 3 μετρίως Schw: ἔρασθείη Cob: mss συμμέτρως ἔρασθείς 4 τῷ Φάδεαν E, context requires 'me': Μωσᾶν Steph: mss τοῦ θ' ἄδειὰν μοῦσαν 5 mss also μακάρα παρθένος 6 Bent: 7 E: mss ἀνθης καββαλῶν, ἀνθηκα βαίνων: Παυῳ ἀνθη καββαλῶν, E once ἀνθρωποκαββαλῶν, but a child cannot walk on, or down on to, the tips of flowers

118
ALCMAN

Book IV

LOVE-SONGS

130

Athenaeus *Doctors at Dinner* [on love]: Archytas the writer on musical theory maintains according to Chamaeleon that the originator of love-songs was Alcman, and that he was the first to give out to the schools¹ song that was licentious in matters concerning women, and other poetry of that kind, and that hence he says in one of his songs:

Lo, at the Cyprian's hest, sweet Love distils upon me and melts my heart.

And he says too that he fell wildly in love with Megalostrata, who was both a poetess and had the power of attracting lovers by her conversation. He speaks of her thus:

... to whom hath been shown the gift of the sweet Muses at the hands of one that is right happy among maidens, to wit the flaxen-haired Megalostrata.

181

Hephaestion *Handbook of Metre* [the cletic]: And it will be a catalectic hexameter—namely that called Alcman's—composed entirely of cretics, as:

It is not Aphrodite; but wild Love, like a child, plays me touch-me-not-with-your-little-reed, treading softly on tiptoe.²

¹ i.e. set choruses to learn in the song-schools: cf. Theophr. Char. 30. 18 ἵματιον ἐκδόναι πλωναί, 'send his cloak to be cleaned'
² ref. to some game like our 'touch' or 'tig'; he means he is not really in love, it is 'only a flutter'
LYRA GRAECA

132

Apolll. Pron. 83. 3 ἡ σὲ διμολως πρὸς πάντων κοινῆ. Δωρεῖσ διὰ τοῦ τ ... τὸν φίλων

πρὸς δὲ τὰ τῶν φίλων

'Αλκμάν.

133

Ε.Μ. 622. 44 ὀλοοπροχος... ἐκ δὲ τοῦ ὀλοῦ γίνεται ἡ κλητική ὀλε, καὶ κατὰ συγκοπὴν ὄλε, ἐὰν δὲ ὅλος ἢ ἡ εὐθεία, γένοιτ' ἄν ἡ κλητικὴ ὀλέ καὶ οὐκ ἔστι συγκοπὴν ὀλον'

ἐχεῖ μ' ἄχος, ὡ σὲ δαίμον.1
tοῦτο περὶ Παθῶν Ἡρωδιάνος.

134

Prisc. 2. 17. 11 Keil: Hiatus quoque causa solet illi interponere F, quod ostendunt et poetae Aelolide usi, Alcman:

καὶ χείμα πῦρ τε δάφιων

135

Cram. A. O. 1. 287. 4 καὶ εἶκα, ὃ σημαίνει τὸ δομοῖω

εἶκας μὲν ὁραῖο λίνῳ.2

παρὰ 'Αλκμάν."

136

Ath. 3. 81f [π. μῆλων]: 'Αλκμάν δὲ τὸ στροβύλον μῆλον, ὅταν λέγῃ

μῆλον ἤ κοδύμαλον.

'Απολλόδωρος δὲ καὶ Ἡσυχίος τὸ Κυδώνιον μῆλον ἀκούοσιν.

1 ὡ λέ: mss ὡ ὧλε here, elsewhere ὧλε 2 mss here, Pek. 1404, Hdn., olkas, elsewhere eikas
APOLLONIUS PRONOUNS: The pronoun ἕ, 'thee,' occurs in all dialects—in the Dorian in the form ἅε; compare Alcman:

By our friends I adjure thee

ETYMOLOGICUM MAGNUM: The vocative of ὀλος, 'destructive,' is ὀλοε or by syncope ὀλε, or if ὀλος be taken for the nominative then there is no syncope, as:

I am in pain, thou destroying spirit.¹

This comes from Herodian On Inflections.

PRISCIAN PRINCIPLES OF GRAMMAR: To avoid hiatus, too, they inserted digamma, as the poets who use Aeolic show, for instance Alcman:

And storm and destroying fire ²

Cramer Inedita (Oxford): And ἐκα, which means 'to be like,' as

Thou 'rt like to ripe flax;

in Alcman.³

ATHENAEUS DOCTORS AT DINNER [on apples]: Alcman means the struthian apple when he says:

As small as a codymalon,⁴ though Apollodorus and Sosibius take it as a quince.

E'

ΣΤΜΠΟΤΙΚΩΝ

137

Αθ. 10. 416 ι [π. πολυφαγίας τῆς 'Αλκμάνος]. κάν τῷ ε' δὲ ἐμφανίζει αὐτοῦ τὸ ἀδηφάγον λέγων ὀφτως.

δῶρας δ' ἐσωτε τρέις, θέρος
c καὶ χείμα χωπάραν¹ τρίταν,
c καὶ τέτρατον τὸ Φήρ, ὅκα²

σάλλει μὲν ἐσθίεν δ' ἀδαν³

οὐκ ἔστι . . .

138

Ibid. 3. 110 f μακωνίδων δ' ἄρτων μνημονεύει 'Αλκμάν ἐν τῷ

πέμπτῳ⁴ ὀφτως.

κλίναι μὲν ἐπτα καὶ τόσαι τράπεζαι
μακωνίδων ἄρτων ἐπιστηφεῖσαι

λίνω⁵ τε σασάμω τε, κήν πελίχνας

πέδεστι χρυσόκολλα.⁶

ἔστι βρωμάτων διὰ μέλιτος καὶ λίνου.

¹ cf. Boisacq s.v. ὀπώρα: mss χείμαχω παραν, χειμάν ὀπώραν

² Schw.-B: mss τὸ πρυκας, τὸ κρόκας

³ Pors: mss ἀλλ' εἴ

μὲν ἔσθει ἐν δάδαν ⁴ Schw: mss ε', ἰεω, ἰεω, πεντεκαδεκάτῳ


122
ALCMAN

Book V

DRINKING-SONGS

137

Athenaeus *Doctors at Dinner* [on the voracity of Alcman]: And in his fifth Book he shows his gluttony thus:

And seasons made he three, summer and winter and the third the autumn, and a fourth also, to wit the spring, when things do flourish and grow but one cannot eat his fill.

138

The Same: Poppy-cakes are mentioned by Alcman in his fifth Book thus:

Seven couches and as many tables crowned with poppy-cakes and linseed and sesame,¹ and set among the flagons cups of damaskt gold;

it is a sweetmeat made with honey and linseed.²

¹ *i.e.* cakes flavoured with them, or ‘poppy-cakes both of linseed and of sesame’; this is a drinking-bout not a feast
² *i.e.* these and poppy

---

Schn: mss dat: πελίχναις: cf. Ath. 11. 495 c ⁶ πέδεστι
B: mss πέδεσσι, πέδαισι: χρυσ.: sc. ἐκπάρματα

1·2·3
LYRA GRAECA

139

Ath. 1. 31c [π. οἶνων]. Ἄλκμᾶν δὲ του ἀπυρον οἶνον καὶ ἄνθεος ύσδοντα φησὶ τὸν ἐκ Πέντε λόφων, ὃς ἔστι τόπος Σπάρτης ἀπέχων στάδια ἑπτά, καὶ τὸν ἐκ Δευτιάδων, ἐρυματός τινος, καὶ τὸν ἐκ Καρύστου, ὃς ἔστι πλησίον Ἀρκαδίας, καὶ τὸν ἐξ Οἰνοῦντος καὶ τὸν ἐξ ὅλους καὶ Σταθμῶν. χρώμα δὲ ταῦτα πάντα πλησίον Πιτάνης. φησὶν οὖν οἶνον ὅ’ Οἰνονυμιάδαν ἡ Δένθιον ἡ Καρύστιον ἡ ὁνογλίν ἡ Σταθμίταν. ἀπυρον δὲ εἶπε τὸν οὖχ ἡψιμένον. e.g. ἀπυρον τε Φοίνον καύθεος ὀσδοντα, τὸν μὲν Πέντε λόφων, τὸν δὲ τὸν Φοίνονυμιάδαν ἡ Δένθιον ἡ Καρύστιον ἡ ὁνογλίν ἡ Σταθμίταν.

140

Hesych. κλεψάμβοι. Ἀριστοδεξαν. μέλη τινὰ παρ’ Ἄλκμᾶν.

141

Ath. 14. 648 b πόλτου δὲ μνημονεύει Ἄλκμᾶν οὕτως. ἦδη παρέξει πυάμιον τε πόλτου χύδρου τε λευκὸν κηρίναν θ’ ὀπάραν. ἐστὶ δὲ τὸ πυάμιον, ὃς φησὶ Σωσίβιος, πανσερμία έν γυλικεί ἡψιμένη, χύδρου δὲ οἱ ἐφοι πυροί, κηρίναν δὲ ὀπάραν λέγει τὸ μέλι.

1 καὶ τὸν ἐκ Καρ. — Ἀρκαδίας transp. Pors. from after Σταθμίαν 2 cf. Hesych. ὀνογλίν εἶδος οἶνου and Δένθιονον. Δικάνες 3 cf. 137 : μὸσ τ’ ὀπάραν

1 cf. Strab. 10. 446, Eust. ll. 281. 10, 1449. 12, 1633. 51, Steph. Byz. Κάρυστος 2 these iambic fragments may be of

124
ALCMAN

139

Athenaeus *Doctors at Dinner* [on wines]: Alcman says, I think: 'That wine unfired and of finest scent which comes from the Five Hills,' which is about a mile from Sparta, and that of Dentiades, a frontier-post, and that of Carystus, which is nearly in Arcadia, and that of Oenus, Onogli, and Stathmus, which are all in the neighbourhood of Pitane—in his own words:

That wine unfired and of the finest scent, either that which comes from the Five Hills, or that which is the wine of Oenus, or else the Denthian or the Carystian, or the wine of Onogli or of Stathmi . . .

where by 'unfired' he means 'not boiled.'¹

140

Hesychius *Glossary*: κλεψίμβοι, 'hidden iambics': according to Aristoxenus these are certain lyric poems in the works of Alcman.²

141

Athenaeus *Doctors at Dinner*: Porridge is mentioned by Alcman, thus:

Forthwith shall you have raisin-wine porridge, white frumenty, and the waxen fruits of the bee;

and this kind of porridge, according to Sosibius, is all-seeds boiled in wine of raisins, frumenty is boiled wheat-corns, and the waxen fruits are honey.³

this sort; they were recited to music, cf. Ath. 14, 636b, where for κλεψίμβοις we should read κλεψίμβοκας, the instrument used ³ cf. Eust. *Od.* 1563. 1, 1735. 50

125
LYRA GRAECA

142

Cram. A.O. 1. 60. 24 ἐὰν δ’ ὅσιν ἐκ τοῦ ε ὀνείτει (γίνεται τροπὴ τοῦ η ἐλς α μακράς) ἔλατος ἵππηλατος. Ἀλκημᾶν

λεπτὰ δ’ ἀταρπος νηλεὶς δ’ ἀνάγκα. ¹

ἐκ γὰρ τοῦ ἐλεείνη.

143


μύγαδιν δ’ ἀποθέσθαι

144

E.M. 171. 7 αὐσιόν. καὶ δ’ μὲν Ἰβυκος αὐσιόν λέγει . . . δ’ 

dὲ Ἀλκημᾶν.

ταυσία πάλλα κέω.²

S

145

Apoll. Pron. 107. 11 Αἰολεῖς μετὰ τοῦ Φ καὶ πάσαν πτώσιν 

cαὶ γένος . . . καὶ Ἀλκημᾶν δὲ συνεχῶς Αἰολίζων φησί.

τὰ Φὰ κάδεα.³

¹ νηλεὶς B: mss ἀνηλῆς ² E (perh. ταυσία): mss παλλακίω, πολλακίω ³ Φὰ B: mss ea
ALCMAN

142

Cramer Inedita (Oxford): But if they begin with ε the change from η to long a does not take place, for instance ἤλατος ἵππηλατος; compare Alcman:

Thin is the thread and pitiless the necessity;¹ for νηλεῖς, ‘pitiless,’ is derived from ἄλεσιν, ‘pitiable.’

143

Athenaeus Doctors at Dinner [on the musical instrument called magadis]: And Alcman, too, says:

to lay aside the lute

144

Etymologicum Magnum: ἀθυσων, ‘idle, useless’: Ibycus uses this form . . . but Alcman ταυσίως; compare:

I will lie an idle ball.²

Book VI³

145

Apollonius Pronouns: The Aeolians use the digamma-forms in every case and gender . . . and Alcman is regularly Aeolic in:

his own troubles

¹ thread B; ‘one of the Fates was Ἀταρπώ Sch. Od. 7, 197’
² i.e. thrown down and not played with
³ the contents of this Book being unknown, I have put into it all the remaining fragments of a personal type

127
LYRA GRAECA

146

Sch. Aristid. ὑπὲρ τῶν Τεττάρων 3. 490 ὁ Κρής ἔθη τὸν πόντον· παροιμία ἐπὶ τῶν εἰδώτων μὲν προσποιομένων δὲ ἀγνοεῖν· ἀντὶ τοῦ νησίωτης ἀγνοεῖ τὴν βάλατταν . . . λέγεται δὲ ἡ παροιμία καὶ ὦτως· ὁ Σικελὸς τὴν βαλάτταν . . . Ἀλκμᾶν δ' ὁ λυρικὸς μέμνηται τῆς παροιμίας.

147

Ἐ.Μ. 22. 23 ἄξω . . . ὁ δὲ Ἰρωδιανὸς ἐν τῷ περὶ Παθῶν λέγει δι' ἀντὶ παράγωγον ἐστίν ἀπὸ τοῦ ἄγος ἀγίῳ καὶ κατὰ συγκοπῆν ἄξω . . . τὸδεν δὲ δῆλον; ἐκ τοῦ τοῦ Ἀλκμᾶδα εἰπεῖν ἀγίσδεο ἀντὶ τοῦ ἄξεο.

148

Hesych.

βλήρ

δέλεαρ· τὸ δὲ αὐτὸ καὶ αἴθμα· ¹ παρὰ Ἀλκμᾶν ² ἡ λέξις.

149

Ἐ.Μ. 228. 25 γεργύρα· ὁ ὑπόνομος, κυρίως δὲ οὗ τὰ δότα φέρεται τὰ ὑμβρία . . . ζήτει εἰς τὰ γέργυρα· ὁ δὲ Ἀλκμᾶν διὰ τοῦ ἐ γεργύρα ³

φησὶ.

150

Bek. An. Ω. 949 τὸ

δοάν

παρ’ Ἀλκμᾶν Δωρικᾶς δεξύνεται, γεγονὸς ὦτω· δὴν, δὰν, δοάν.

¹ Schmidt, cf. Hesych. αἴθμα· δέλεαρ· mss ἀσθμα ² Mein: mss Ἀλκμᾶλων ³ mss γέργυρα

128
ALCMAN

146

Scholiast on Aristides On behalf of the Four Great Athenians: The Cretan and the sea: Proverbial of those who know but pretend they do not; it means 'the islander does not know the sea'. The proverb also has this form: 'The Sicilian and the sea'. It is mentioned by the lyric poet Alcman.¹

147

Etymologicum Magnum: ἄγιῳ... Herodian in his treatise On Inflexions declares that it is derived from ἁγός, 'guilt or expiation,'—ἀγιῳ by syncope ἄζῳ... and why he says so, is clear from Alcman’s use of ἀγίοςεο for ἂζεο stand thou in awe

148

Hesychius Glossary: βληρ

bait;

and another word for it is αλθμα; the word occurs in Alcman.

149

Etymologicum Magnum: γεργύρα:

underground;

properly that which carries off rainwater; see the note on γόργυρα; but Alcman uses the e-form, γεργύρα.²

150

Bekker Inedita: The word δοδρ, for a long while,
in Alcman has an acute accent on the last syllable, arriving at this form thus: δῇρ, δάρ, δοδρ.³

¹ cf. Strab. 10. 481, Paroem. 1. 131 (where, however, Alcaeus is quoted as mentioning the proverb) ² cf. Bek. An. 1. 233. 27 ³ cf. Jo. Alex. 42, Bek. An. 2. 570
LYRA GRAECA

151

E.M. Vet. 136 τὸ δὲ
ζήτραφα
παρὰ Ἀλκμάνι κανονιστέον κατὰ μεταπλασµῶν ἀπὸ τοῦ ζήτροφον.

152

E.M. 420. 28 ἡδυμός . . . τὸ δὲ υπερθετικὸν
ἀδυµέστατον
'
Ἀλκμάν ἔφη.

153

Eust. Od. 1892. 44 ἢτι ἱστέον καὶ ὅτι τὸ εἰρημένον ἢ ἐπὶ τρίτου ἐνικοῦ προσώπου ὁ Ἀλκμάν

ἡς
λέγει μετειλημμένου τοῦ ν εἰς σ Δωρίκις.

154

Cram. A.O. 1. 190. 20

ἡτὶ
dὲ λέγει Ἀλκμάν ἀντὶ τοῦ ἡσὶν.

155

Eust. II. 756. 30 . . . ἀντιθέσει τοῦ ν εἰς λ, ἢ ἀντιστοιχοῦσι Δωρίκις ἐν τῷ φίλτατος φίλτατος . . . κέλευτο

κέντο

παρὰ Ἀλκμάνι.

1 mss ἡδυµέστατον

i30
ALCMAN

151

*Old Etymologicum Magnum*: The form ζάτραφα ¹

well-fed

in Alcman is to be classed as a metaplasm of ζάτροφον.

152

*Etymologicum Magnum*: ἰδομος, 'pleasant'; ... Alcman uses the superlative ἀδυμεστατον,

pleasantest

153

Eustathius on the *Odyssey*: It should be understood, too, that the third person singular ἦν takes the form ἦς,

he was,

in Alcman, by the Doric change of ν to σ. ²

154

Cramer *Inedila (Oxford)*: Alcman uses the form ἦτι,

saith,

instead of ἦσ.

155

Eustathius on the *Iliad*: ... by the change of ν to λ, a substitution which the Doriains make in saying φιλτατοσ for φίλτατοσ 'dearest'; ... κέντο for κέλετο,

he prayed,

in Alcman.

¹ apparently acc. sing. ² cf. Fav. 234

k 2
LYRA GRAECA

Ath. 3. 81 d

Κυδωνίων μήλων
μνημονεύει Στησίχορος... καὶ Ἀλκμάν.

157

Sch. Od. 23. 76 [µάστακα]· ὁ δὲ Ἀλκμάν καὶ τὰς γυάθους
µάστακας
φησὶ παρὰ τὸ μασάσθαι.

158

Sch. Il. 17. 40 τὰ γὰρ εἰς τις λήγοντα θηλυκὰ δισύλλαβα, µή
ὅτα εἰπιθετικά, παραληγόμενα δὲ τῷ ὁ ἕτοι µόνῳ ἢ σύν ἑτέρῳ
φωνηθετὶ, ἰξόνεσθαι θελεί, κοιτέσ, ... . . .

οὖτὶς
τὸ ςφόν παρ' Ἀλκμᾶν.

159

E.M. Vet. πεῖρατα· πέρατα, καὶ παρ' Ἀλκμᾶν
πέρασαν·
<περ> Παθῶν.1

160

Sch. Il. 12. 137 [αβας]· ἰσως δὲ βεβαρυτόνηται, ἐπεὶ καὶ τὸ
ναῦσ ἐβαρύνητο... . . . καὶ τὸ

φαῖνοις 2

παρ' Ἀλκμᾶν.

1 Reitz. cf. 128, 133: perh. A. said πέρατα 2 E: mss

ψαῖνοι

132
ALCMAN

156

Athenaeus *Doctors at Dinner:*

Cydonian apples

or quinces are mentioned by Stesichorus . . . and Alcman.

157

Scholiast on the *Odyssey:* Alcman calls the

jaws

µοστακες, from µασόµαι 'to chew.'

158

Scholiast on the *Iliad:* Feminine disyllables ending in -τις, which are not epithets and of which the penultimate syllable contains ơ either simple or in a diphthong, have the acute accent on the last syllable, for instance κωρίς, . . . and

ουτίς,

the animal, in Alcman.¹

159

*Old Etymologicum Magnum:* πέρατα:

ends,

and in Alcman in the form πέρασα. (*On Inflexions).*

160

Scholiast on the *Iliad:* ἄδας: perhaps it has been circumflexed on the first like ναός for ναὸς 'temple,' . . . and φαός for φός,

light,

in Alcman.

¹ cf. Arc. 35. 3

133
LYRA GRAECA

161
Sch. Luc. Anach. 32
gέρρον
. . . Ἀλκμᾶν δὲ ἐπὶ τῶν οἰστῶν τέθεικε τὴν λέξιν.

162
E.M. Vct. βάλε . . . ὁ δὲ Ἀλκμᾶν τὸ ἀβάλε, οἶον·
ἀβάλε καὶ νοεόντα1 γίνεται.

163
Hdn. μον. λέξ. 9. 31 (2. 915 Lentz) εὐρυπῶν Ἀλκμᾶν·
oσι δ’ εὐρυπῶν 2

164
Sch. Theocr. 5. 92 [ἀνεμώνα] . . . Ζωσίβιος δὲ τὰς ἀνεμώνας
παρὰ Λάκωσι

φανίδας
καλεῖσθαι φησίν.

165

ὸλκάς·
πλοῖον, <ναῦς φορτηγὸς,> καὶ παρὰ Ἀλκμᾶν ἄθηδων4 καὶ
Σειρῆν.5

1 ms νέοντα 2 B: mss εὐρυπῶν ἀλκμοῖς ἢδε ῥυπῶν
3 Hesych. 4 so Hesych: mss here ἀείδων 5 Voss:
ms εἰρήνη

134
ALCMAN

161

Scholiast on Lucian: γέρρον . . . Alcman uses the word of arrows

162

Old Etymologicum Magnum: βδέλε 'would that': . . . Alcman uses the form άβδέλε, 'O would that,' for instance O would that both discreet . . .

163

Herodian Words without Parallel εφρυών ‘splay-footed’: compare Alcman

But they to whom splay-footed . . .

164

Scholiast on Theocritus [windflower]: . . . according to Sosibius the anemone or windflower is called by the Spartans shine-bright.

165

From a manuscript quoted by Reitzenstein: άλκας: A ship; a merchant-ship; and in Alcman alluring of the nightingale and the Siren.1

1 the word means ‘that which draws’ cf. Hesych. s.v.

135
ΑΡΙΟΝΟΣ

Βίος

Hdt. 1. 23 ἐγερμάνενε δὲ ὁ Περίανδρος Κορίνθου. τῷ δὲ λέγοντι Κορίνθιοι—ὁμολογεύοντες δὲ σφι Λέσβοι—ἐν τῷ βίῳ θώμα μέγιστον παραστήναι, Ἀρίωνα τὸν Μηθυμναίον ἐπὶ δελφίνος ἔξενειχθέντα ἐπὶ Ταίναρον, ἔοντα κιθαρωδόν τῶν τότε ἐόντων οὐδενός δεύτερον καὶ διδύραμβον πρῶτον ἀνθρώπων τῶν ἁμας ὑδειν ποιήσαντα τε καὶ ὀνομάσαντα καὶ διδάξαντα ἐν Κορίνθῳ. τούτον τὸν Ἀρίωνα λέγοντι τὸν πολλὸν τοῦ χρόνου διατρίβουσα παρὰ Περίανδρος, ἐπιθυμήσας πλώσαι ἐς Ἰταλίην τε καὶ Σικελίην ἐργασάμενον δὲ χρήματα μεγάλα θελήσαι ὡςὶς ἐς Κόρινθον ἀπικέλθαι. ὀρμᾶσθαι μὲν νυν ἐκ Τάραντος, πιστεύσοντα δὲ οὐδαμοῖς μᾶλλον ἡ Κορινθίους μισθωσάσθαι πλοῦτον ἀνθρῶπον Κορινθίων τοὺς δὲ ἐν τῷ πελάγει ἐπιβουλεύειν τὸν Ἀρίωνα ἐκθαλάντωσας ἔχειν τὰ χρήματα . . . τὸν δὲ ἐνδυόντα τε πάσαν τὴν σκευήν καὶ λαβόντα τὴν κιθάρην, στάντα ἐν τοῖς ἐδωλίσσι διεξελθεῖν νόμον τὸν ὀρθον τελευτώντος δὲ τοῦ νόμου ρίψαι μὲν ἐς τὴν θάλασσαν ἐούς ὦς εἰς σὺν τῇ σκευῇ πάσῃ καὶ τοὺς μὲν ἀποπλέειν ὡς Κόρινθον. τὸν δὲ δελφίνα λέγοντι ὑπολαβόντα ἐξενείκα ἐπὶ Ταίναρον . . . καὶ Ἀρίωνος ἔστι ἀνάθημα χάλκεον οὐ μέγα ἐπὶ Ταίναρῳ, ἐπὶ δελφίνος ἐπεὼν ἀνθρώπος.
ARION

LIFE

Herodotus *Histories*: Periander was despot of Corinth. During his lifetime, according to the Corinthians—and indeed the Lesbians—a very marvellous thing took place, namely the rescue of Arion of Methymna from the sea at Taenarum by a dolphin. This Arion was the finest singer to the lyre then known, and is the first recorded composer of dithyrambs, which he named and trained Corinthian choirs to perform. It seems that he spent most of his life at the court of Periander; but one day conceiving a desire to visit Italy and Sicily, he did so, and some time afterwards, having made large sums of money there, determined to return to Corinth. Accordingly he set sail from Tarentum, chartering a vessel manned by Corinthians, a people whom he thought, of all men, he could trust. But when they reached the open sea the crew conspired to secure his money by throwing him overboard. . . . Putting on all his harper’s dress and grasping his lyre, he took his stand in the stern-sheets, and went through the Orthian or High-pitched Nome from beginning to end. Then he threw himself just as he was, dress and all, into the sea. The crew continued their voyage to Corinth; but meanwhile a dolphin, it seems, took Arion upon his back and carried him ashore at Taenarum. . . . There is a small bronze votive-offering of Arion on the promontory of Taenarum, consisting of a man upon a dolphin’s back.
LYRA GRAECA


Euseb. Ol. 40. 4 'Αρίων ἔγωρεϊτο Μηθυμ-ναῖος· οὗτος ἐπὶ δελφῖνοι εἰς Ταῖναρον διεσώθη.

Sch. Ar. Av. 1403 [κυκλοδιδάσκαλον]. 'Αντί-πατρος καὶ Εὐφρώνιος . . . φασὶ τοὺς κυκλίως χοροὺς στήσαι πρῶτον Λασόν . . . οὶ δὲ ἀρχαι-ότεροι, Ἐλλάνικος καὶ Δικαιάρχος, 'Αρίονα τὸν Μηθυμναίον, Δικαιάρχος μὲν ἐν τῷ Περὶ Μουσικῶν Ἀγώνων, Ἐλλάνικος δὲ ἐν τοῖς Καρνεονίκαις.²

Suid. 'Αρίων· Μηθυμναῖος, λυρικός, Κυκλέως υἱός, γέγονε κατὰ τὴν λη 'Ολυμπιάδα. τινὲς δὲ καὶ μαθητὴν Ἀλκμάνος ἱστόρησαν αὐτὸν. ἔγραψε δὲ ἄσματα, προοίμια εἰς ἔπη β. λέγεται καὶ τραγικοῦ τρόπου εὐρετής γενέσθαι, καὶ πρῶτος χορόν στήσαι, καὶ διδύραμβον ἄσαι καὶ ὁνομάζαι τὸ ἀδόμενον ύπὸ τούτο χοροῦ, καὶ Σατύρους εἰς ἑνεγ-κεῖν ἐμμετρα λέγοντας.

Vide Luc. D.M. 8, Strab. 13. 618, Paus. 3. 25. 7; Ael. N.A. 12. 45 quotes the hymn of thanks to

¹ miss 'Αριστοτέλης ² miss Κραναῖκοι
LIFE OF ARION

Proclus Chrestomathy: According to Pindar the dithyramb was invented at Corinth, and we are told by Aristocles that the originator of this song was Arion, the first trainer of the cyclic or circular chorus.

Eusebius Chronicle: Fourth year of the 40th Olympiad (B.C. 617): Flourished Arion of Methymna, who was rescued by a dolphin off Taenarum.

Scholiast on Aristophanes [cyclic-chorus-trainer]: Antipater and Euphronian . . . declare that the cyclic or circular choruses were first assembled by Lasus . . . The earlier authorities, however, namely Hellanicus and Dicaearchus, ascribe their origin to Arion of Methymna, the former in his List of Carnean Victors and the latter in his Treatise on the Musical Contests.

Suidas Lexicon: Arion: Of Methymna, lyric poet, son of Cycleus, flourished in the 38th Olympiad (B.C. 628–625). According to some authorities he was a pupil of Alcman. He composed songs, namely two Books of Preludes to Epic poems. He is also said to have been the inventor of the tragic style, and to have been the first to assemble a chorus, to sing a dithyramb, to give that name to the song of the chorus, and to introduce Satyrs speaking in metre.

Poseidon ascribed to Arion; this hymn being of much later date will be found in vol. iii; for other refs. see Pauly-Wiss. Real-Encycl.
ΣΑΠΦΟΤΣΕ

Βίος

Stob. Fl. 29. 58 Αἱλιανοῦ Σόλων οὗ Ἀθηναίος Ἐξηκεστίδου παρὰ πότον τοῦ ἀδελφιδοῦ αὐτοῦ μέλος τι Σαπφοῦς ἄσαντος, ἦσθη τῷ μέλει καὶ προσέταξε τῷ μειρακίῳ διδάξαι αὐτόν. ἔρωτήσαντος δὲ τινὸς διὰ ποιῶν αἰτίαν τοῦτο ἐσπόνδακεν, ὁδὲ ἔφη· Ἐνα μαθῶν αὐτὸ ἀποθάνω.

Hdt. 2. 135 Ῥωδώπης δὲ ἐς Αἰγυπτοῦ ἀπίκετο Ξάνθεω τοῦ Σαμίου κομίσαντος· ἀπικομένη δὲ κατ’ ἔργασίαν ἐλύθη χρημάτων μεγάλων ὑπὸ ἄνδρος Μυτιληναίου Χαράξου τοῦ Σκαμανδρωνύμου παιδὸς ἀδελφεὸς δὲ Σαπφοῦς τῆς μουσοποιοῦ. . . . φιλέουσι δὲ κως ἐν τῇ Ναυκράτῃ ἐπαφρόδιτοι γίγνεσθαι αἱ ἐταίραι τούτῳ μὲν γὰρ αὐτὴ τῆς πέρι λέγεται ὡς ὁ λόγος ὑμῖν δὴ τὶ κλεινῇ ἑγένετο ὡς καὶ πάντως οἱ Ἔλληνες Ῥωδώνιος τὸ οὖνομα ἐξέμαθον . . . Χάραξος δὲ ὡς λυσάμενος Ῥωδώνιπ ἀπενόστησε ἐς Μυτιλήνην, ἐν μέλει Σαπφώ κατεκερτώμησε μν.

Ibid. 134 κατὰ Ἀμασιν βασιλεύοντα ἡν ἀκμάζουσα Ῥωδώπης.

Str. 17. 808 [π. πυραμίδων]. λέγεται δὲ τῆς ἐταίρας τάφος γεγονὼς υπὸ τῶν ἔραστῶν, ἕν Σαπφώ μὲν ἡ τῶν μελῶν ποιήτρια καλεῖ Δωρίχαν, ἐρωμένη τοῦ ἀδελφοῦ αὐτής Χαράξου γεγονύιαν, 140
SAPPHO

Life

Stobaeus Anthology: Aelian:—One evening over the wine, Excecestides the nephew of Solon the Athenian sang a song of Sappho’s which his uncle liked so much that he bade the boy teach it him, and when one of the company asked in surprise ‘What for?’ he replied ‘I want to learn it and die.’

Herodotus, Histories: Rhodopis was brought to ply her trade in Egypt by Xanthes of Samos, from whom she was bought at a great price and given her freedom by a Mytilenean named Charaxus, the son of Scamandronymus and brother of the poetess Sappho. . . . It seems that the courtesans of Naukratis are particularly attractive. At any rate the one of whom we are speaking became so famous as to be a household word throughout the Greek world, . . . When Charaxus returned to Mytilene after setting Rhodopis free, Sappho soundly rated him in a poem.

The Same: Rhodopis flourished in the reign of King Amasis.

Strabo Geography [the Pyramids]: There is a story that this one was built by her lovers as the tomb of the courtesan who is sometimes called Rhodopis but is known as Doricha to the lyric poetess Sappho, whose brother Charaxus made her
LYRA GRAECA

οίνον κατάγωντος εἰς Ναῦκρατίν Δέσβιου κατ’ ἐμπορίαν, ἄλλοι δ’ ὄνομάζουσι Ροδώπιν.

Ath. 10. 424 ε´ ὠνοχόουν τε παρὰ τοῖς ἄρχαιοις οἱ εὐγενεστάτοι παῖδες . . . Σαπφώ τε ἡ καλὴ πολλαχοῦ Δάριχον τὸν ἀδελφὸν ἐπαινεῖ ὡς οἶνοχοῦντα ἐν τῷ πρυτανείῳ τοῖς Μυτιληναίοις.

Str. 13. 617 [π. Μυτιλήνης]. συνήκμασε δὲ τούτοις (Πιττακῷ καὶ Ἀλκαῖῳ) καὶ ἉΣαπφῷ, θαυμαστὸν τι χρήμα· οὐ γὰρ ἵσμεν ἐν τῷ τοσοῦτῳ χρόνῳ τῷ μεγαλευμένῳ φανεῖσαν τινα γυναῖκα ἐνάμιλλον οὐδὲ κατὰ μικρὸν ἐκεῖνῃ ποιήσεως χάριν.

Ibid. 618 [π. Ἠρέσου]. ἐξ Ἠρέσου δ’ ἤσαν Θεόφραστός τε καὶ Φανίας οἱ ἐκ τῶν περιπάτων φιλόσοφοι.

Sch. Plat. Phaedr. 235 c Σαπφῶ λυρικὴ ποιήτρια, Σκαμανδρωνύμον, Μυτιληναία.


Euseb. Ol. 45. 2 2 Sappho et Alcaeus poetae clari habentur.

1 E, cf. Sch. Berl.-Aberd. Alcaeus C.R. 1917. 33 2 some ms 45. 1

1 cf. Suid. Αἴσωπος, Phot. Lex. Ἄρωπιδος ἀνάθημα, Ov. I42
LIFE OF SAPPHO

his mistress on one of his visits to Naucratis with a cargo of Lesbian wine.1

Athenaeus Doctors at Dinner: It was the custom among the ancients for the boys of noblest birth to pour out the wine. . . . The beautiful Sappho often sings the praises of her brother Larichus as serving the wine in the town-hall of Mytilene.2

Strabo Geography [on Mytilene]: Contemporary with Pittacus and Alcaeus was Sappho—a marvel. In all the centuries since history began we know of no woman who could be said with any approach to truth to have rivalled her as a poet.

The Same [on Eresus]: This was the birthplace of Theophrastus and Phanius, the Peripatetic philosophers.3

Scholiast on Plato Phaedrus: Sappho: A lyric poetess, daughter of Scamandronymus; a native of Mytilene.4

Parian Chronicle: From the time when Sappho went from Mytilene to Sicily when banished [the second time, 334 years,] in the archonship of the earlier Critias at Athens and the rule of the Gamori or Landowners at Syracuse (B.C. 598).5

Eusebius Chronicle: Olympiad 45. 2 (B.C. 598): Flourished the poets Sappho and Alcaeus.
LYRA GRAECA

Hermes. ap. Ath. 598 b . . .

Δέσβιος 'Αλκαίος δὲ πόσους ἀνεδέξατο κόμων
Σαπφοῦς φορμίξων ἀμερέωτα πόθον
γινώσκεις. ὁ δ' ἀοιδὸς ἀγήδονος ἡράσαθ' ὑμνῶν
Τῇον ἀλγύνων ἄνδρα πολυφραδίῃ . . .

Ath. 599 c ἐν τούτους ὁ 'Ερμησιάναξ σφάλ-
λεται συγχρονεῖν οἰόμενος Σαπφῶ καὶ 'Ανα-
κρέοντα, τὸν μὲν κατὰ Κῦρον καὶ Πολυκράτην
γενόμενον, τὴν δὲ κατ' 'Αλνάττην τὸν Κρούσον
πατέρα.

Ov. Ep. 15. 61 [Sappho Phaoni]

Sex mihi natales ierant, cum lecta parentis
ante diem lacrimas ossa bibere meas.

Sch. Pind. : εἰς τούς 'Εννέα Δυρικοῦς.
Εννέα τῶν πρώτων λυρικῶν πάτηρν γενεύ|ην τε
μάνθανε, καὶ πατέρας καὶ διάλεκτον ἄθρει.
ὁν Μυτιληναῖος μὲν ἐν γεραρώτερος ἀλλον
'Αλκαίος πρότερος ἡχικὸς Αἰολίδης.
ἡ δ' ἐπὶ τῷ ξυνην πάτηρν φωνήν τε δαείσα
Σαπφῶ Κληδόσ καὶ πατρὸς Εὐρυγύον . . .

Suid. Σαπφῶ (α'). Σύμωνος: οἱ δὲ Εὐνομίνων.1
οἱ δὲ Εὐρυγύου.2 οἱ δὲ 'Εκρύτων: οἱ δὲ Σήμων: οἱ
δὲ Σκάμωνος.3 οἱ δὲ Εὐάρχου.4 οἱ δὲ 'Ερέσινον
μνήμης. Κλειδός: Δεσβία ἐξ
'Ερέσου,5 λυρικὴ γεγονοῦσα κατὰ τὴν μβ 'Ολυμ-
πίαδα, ὡτε καὶ 'Αλκαίος ἦν καὶ Στησίχορος καὶ
Πιπτάκος. ἦσαν δὲ αὐτῷ ἀδελφοὶ τρεῖς Δάριχος,

1 mss also Εὐμήνου  2 mss 'Ηεριγύου but Eud. Εὐριγύου
3 mss Κάμωνος  4 mss 'Ετάρχου  5 mss and Str. 13. 618
'Ερέσου but coins have σ

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Hermesianax quoted by Athenaeus Doctors at Dinner: . . . And Lesbian Alcaeus, thou knowest in how many a serenade he thrummed out his delightful love of Sappho; the poet loved that nightingale of hymns and vexed the man of Teos with his eloquence.¹

Athenaeus [on the Same]: In these lines Hermesianax is wrong in making Sappho contemporary with Anacreon. She belongs to the time of Alyattes father of Croesus, whereas he is coeval with Cyrus and Polycrates.

Ovid Letters of the Heroines [Sappho to Phaon]: I was but six years old when the bones of a parent received the too-early drink-offering of my tears.

Preserved by the Scholiast on Pindar: On the Nine Lyric Poets: Now shall you learn the birthplace and lineage of the great lyric poets, and behold both their fathers and their language. First was Alcaeus of Mytilene, the most honoured [or eldest] of them all, a resonant son of Aeolus; and next to him one of the same city and speech, Sappho daughter of Eurygyus and Cleïs . . .

Suidas Lexicon: Sappho (1st notice): Daughter of Simon or of Eunomius, or of Eurygyus,² or of Ecrytus, or of Semus, or of Scamon,³ or of Euarchus, or of Scamandronymus; mother’s name Cleïs. A Lesbian of Eresus,⁴ a lyric poetess; flourished in the 42nd Olympiad (B.C. 612–609) along with Alcaeus, Stesichorus, and Pittacus. She had three brothers,

¹ cf. Ov. Ep. 15. 29 ² the exact form of the name is doubtful; cf. Ἐπεργυος son of Larichus of Mytilene, temp. Alexander, Diod. 17. 27 ³ abbrev. of Scamandronymus ⁴ perh. wrong, see above

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Χάραξος, Εὐρύγνοι.  

1. εὐγαμῆθη δὲ Κερκόλα  

2. ἀνδρὶ πλουσιωτάτῳ, ὁρμωμένῳ ἀπὸ Ἀνδροῦ καὶ 

θυγατέρα ἐποίησατο ἐξ αὐτοῦ ἡ Κλεῖς ὁνομάζοντα. 

3. ἔταιραι δὲ αὐτῆς καὶ φίλαι γεγονόσα τρεῖς, Ἀττίσ, 

4. Τελεσίππα, Μεγάρα: πρὸς ἀς καὶ διαβολὴν ἔσχεν ἀισχρᾶς φιλίας. 

5. μαθήτριαι δὲ αὐτῆς Ἀνακτορία  

6. Μιλησία, Γογγύλα, Κολοφωνία, Εὐνεκία Σάλα- 

7. μινια. ἔγραψε δὲ μελῶν λυρικῶν βιβλία θ' 

8. καὶ πρώτῃ πλήκτρον εὐρέν. ἔγραψε δὲ καὶ ἐπι- 

9. γράμματα καὶ ἱάμβους καὶ μονῳδίας.

Suid. Σαπφῶ (β'). Λεσβία ἐκ Μυτιλήνης, 

ψιλοτρια. αὐτὴ δὲ ἔρωτα Φώνων τοῦ Μυτι- 

ληναίου ἐκ τοῦ Δευκάτου καταπόντισσεν ἑαυτήν. 

τινὲς δὲ καὶ ταύτης ἐναὶ λυρικὴ ἀνέγραψαν 

ποίησιν.

Ael. V.H. 12. 19 τὴν ποιήτριαν Σαπφῶ τὴν 

Σκαμανδρωνύμου θυγατέρας ταύτην καὶ Πλάτων 

ὁ Ἀριστωνὸς σοφὴν ἀναγράφει τυνθάνομαι δὲ 

ὅτι καὶ ἔτερα ἐν τῇ Λέσβῳ ἐγένετο Σαπφῶ, ἔταιρα 

οὐ ποιήτρια.

Ath. 13. 571 d καλοῦσι γοῦν καὶ αἱ ἐλεύθεραι 

γυναῖκες ἐτι καὶ νῦν καὶ αἱ παρθένοι τὰς συνήθεις 

καὶ φίλας ἑταίρας ὡς ἡ Σαπφῶ . . . 

Ov. Trist. 2. 365 

Lesbia quid docuit Sappho nisi amare puellas? 

tuta tamen Sappho . . .

1 mss Εὐρύγνοι 2 mss also Κερκόλα 3 'Ἀνακτορία?

1 or plied as a truder between A. (an Ionian city) and 

Lesbos? 2 cf. Ov. Ep. 15. 70, 120 3 Anaecotia? 

4 'quill' prob. a mistake for pēctis, a kind of lyre, cf. Ath. 

14. 635 e (below) 5 this must come from another source,

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Larichus, Charaxus, Eurygyus. She was married to a very rich man called Cercolas [or Cercylas] who came from Andros,¹ and had by him a daughter named Cleis.² She had three companions or friends, Atthis, Telesippa, and Megara, to whom she was slanderingly declared to be bound by an impure affection. Her pupils or disciples were Anagora³ of Miletus, Gongyla of Colophon, Euneica of Salamis. She wrote nine Books of Lyric Poems, and was the inventor of the quill for striking the lyre.⁴ [She wrote also ‘inscriptions,’ iambic verse, and monodies.]⁵

Suidas Lexicon: Sappho (2nd notice): A Lesbian of Mytilene, a lyre-player. She threw herself from the Leucadian Cliff for love of Phaon the Mytilenaean. Some authorities say that she too was a lyric poetess.

Aelian Historical Miscellanies [in the next article to that on Phaon⁶]: The poetess Sappho daughter of Scamandronymus: Even Plato son of Ariston calls her wise.⁷ I understand that there was another Sappho in Lesbos, a courtesan, not a poetess.

Athenaeus Doctors at Dinner: Freeborn women to this day, and girls, call their intimates and friends hetaerae or companions [the usual word for courtesan], as Sappho does in this passage (fr. 12).

Ovid Songs of Sadness: What lore did Sappho teach but how to love maidens?⁸ Yet Sappho was safe . . .

as the term ‘monodies’ would cover most of the contents of her nine Books ⁶ n.b. he gives no other hint of a connexion between the two ⁷ the Greek means ‘good at one’s art or trade’ ⁸ or teach her maidens but how to love
LYRA GRAECA

Sen. Ep. 88 quattuor milia librorum Didymus grammaticus scripsit. misererer si tam multa super-vacua legisset. in his libris de patria Homeri quaeritur, in his de Aeneae matre vera, in his libidovisor Anacreon an ebriosior vixerit, in his an Sappho publica fuerit, et alia quae erant dediscenda si scires; i nunc et longam esse vitam nega.

Ath. 13. 596 b ενδόξους δὲ ἔταιρας καὶ ἐπὶ κάλλει διαφερούσας ἦγεγκεν καὶ Ἡ Ναύκρατις. Δωρίχαν τε, ἢν ἡ καλὴ Σαπφὼ ἔρωμένη γεν- ομένην Χαράξου τοῦ ἄδελφου αὐτῆς κατ’ ἐμπορίαν εἰς τὴν Ναύκρατιν ἀπαίροντος διὰ τῆς ποιήσεως διαβάλλει ὡς πολλὰ τοῦ Χαράξου νοσφισμαένην. Ἡρόδοτος δ’ αὐτὴν Ὀδυσσίων καλεῖ, ἃνυοῦν ὅτι ἐτέρα τῆς Δωρίχης ἐστὶν αὐτὴ, ἢ καὶ τοὺς περι- βρότους ὀβελίσκους ἀναθεῖτα ἐν Δελφοῖς, ὡς μέμνηται Κρατίνος διὰ τούτων . . . εἰς δὲ τὴν Δωρίχαν τὸ δ’ ἐποίησε τοῦπύραμμα Ποσείδιππος, καίτοι καὶ ἐν τῇ Δίσυσπεῖᾳ² πολλάκις αὐτῆς μνημονεύσας. ἐστὶ δὲ τόδε:

Δωρίχα, ὡστέα μὲν σ’ ἀπάλης κόσμησ’ ἀπόδεσμα ³ χαίτης ἢ τε μύρων ἐκπυνος ἀμπεχόνη
ἡ ποτε τῶν χαρίεντα περιστείλασα ⁴ Χάραξον σύγχρους ὀρθρίων ἡφαι κυσυβίων.
Σαπφώς ⁵ δὲ μέμνουσι φίλης ἐστὶ καὶ μενέουσιν ὑδής αἱ λευκαὶ φθεγγόμεναι σελίδες: οὖνομα σὸν μακάριστον, δ’ Ναύκρατις ὡδὲ φυλάξει ἐστ’ ἀνίη Νείλου ναὸς ἔφαλος τενάγη.⁶

¹ cf. Str. 17. 808 ² Wil: mss Althaea ³ E, cf. ἀπόδεσμος, δέσμα and for rhythm A.P. 12. 98. 1: mss ἀπαλὰ (taking δέσμα for plur.) κοιμήσατο δεσμῶν (gen. due to ἄνθ.) ⁴ E: mss pres. ⁵ mss Σαφώδες ⁶ mss ἐστάν εἰη and ἑγανή 148
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Seneca *Letters to Lucilius*: The grammarian Didymus wrote four thousand books. I should pity him if he had merely read so many useless works. The list includes treatises in which he discusses the birthplace of Homer, the true mother of Aeneas, whether Anacreon was more of a rake than a sot, whether Sappho was a prostitute, and other questions the answers to which you ought to forget if you knew them. And then people complain that life is short.¹

Athenaeus *Doctors at Dinner*: Naukratis too was the home of some famous and extremely beautiful courtesans. Doricha, who became the mistress of Sappho's brother Charaxus when his business took him to Naukratis, is trounced by his sister in a poem for having fleeced him.² But Herodotus calls her Rhodopis,³ not understanding that Doricha is not the same as the woman who dedicated at Delphi the famous spits mentioned by Cratinus . . . ⁴ The following epigram was written on Doricha by Poseidippus, who speaks of her many times in the *Aesopecia*:

"'Tis but your bones they adorn now, Doricha, that band for your dainty hair, that spice-breathing mantle you wrapped the fair Charaxus in, to lie breast to breast with you till 'twas time for the morning cup; yet the white speaking pages of Sappho's dear song abides and ever will. Happy your name, which Naukratis thus will keep for her own so long as sea-going ship sails up the shallows of the Nile."⁵ Moreover there was a certain

¹ cf. Mart. 7. 69, 10. 35, Apul. *Apol*. 413, Ov. *A.A*. 3. 331, Rem. 761 ² cf. Ov. *Ep*. 15. 63, 117 ³ cf. Str. 17. 808 ⁴ quotation lost ⁵ i.e. steers its way among the lagoons; N. was 30 miles from the sea

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καὶ Ἅρχεδίκη δ’ ἦν τις ἐκ τῆς Ναυκράτεως καὶ
αὐτῇ ἔταιρα καλὴ ὥσπερ ἡ Ἑρέσου δὲ τῆς
<ἐτέρας Σαπφοῦς ὀμόνυμος> έταιρα ¹ τοῦ καλοῦ
Φάωνος ἔρασθείσα περιβόητος ἦν, ὡσ φησὶ
Νῦμφις ² εν Περίπλω Ἀσίας.

Str. 10. 452 [π. Λευκάδος]: ἔχει δὲ τὸ τοῦ
Δευκάτα Ἀπόλλωνος ἱερὸν καὶ τὸ ἅλμα τὸ τοῦς
ἐρωτας παύειν πεπιστευμένον, Ὅ ποῦ ἐκ
λέγειται πρότη Σαπφών, ὡς φησίν ὁ Μένανδρος,
τὸν ὑπέρκομπον θηρώσα Φάων'
οἰστρώντι πόθῳ ῥύσα πέτρας
ἀπὸ τηλεφανοῦς· ἀλλὰ κατ᾽ εὐχῆν
σών, δέσποτα ἀναξ, εὐφημείσθω
τέμενος περὶ Λευκάδος ἀκτῆς. ³

ὁ μὲν οὖν Μένανδρος πρῶτην ἀλέσθαι λέγει τὴν
Σαπφών, οἱ δ’ ἐτὶ ἀρχαιολογικῶτεροι Κέφαλον
φασίν ἔρασθέντα Περέλα τῶν Δηινόνεως. ἤπειρᾷ
dὲ καὶ πάτριοι τοῖς Λευκάδίοις κατ’ ἑναντίον ἐν τῇ
θυσίᾳ τοῦ Ἀπόλλωνος ἀπὸ τῆς σκοτής ῥυπτείσθαι
tūn tōn ἐν αἰτίαις ὄντων ἀποτροπής χάριν,
ἐξαιτομένους ἐξ αὐτοῦ παντοδαπῶν πτερωτῶν ⁴
καὶ ὀρυῶν ἀνακούφίζειν δυναμένων τῇ πτήσει τὸ
ἄλμα, ὑποδέχεσθαι δὲ κατ’ ἀκαίρεις ἀλώσι
κύκλῳ περιστώτας πολλοὺς καὶ περισφύζειν εἰς
dύναμιν τῶν ὀρῶν ἕξω τῶν ἀναληθέντα.

Serv. Verg. Aen. 3. 279 Πχαον cum esset navi-
cularius solitus a Lesbo in continentem proximos
quoque mercede transvehere Venerem mutatam
in anuis formam gratis transvexit. quapropter ab ea
donatus unguenti alabastro, cum se indies inditum

¹ Kaib. -E: ins τῆς ἔταιρας Σαπφώ
² Wil. Νυμφις
³ 150
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Archedice of Naucratis, who was a beautiful courtesan. . . . And according to Nymphis in his *Voyage around Asia*, the courtesan of Eresus, who was a namesake of the other Sappho and lover of the fair Phaon, won great notoriety.

Strabo Geography [the Leucadian Cliff]: This rock is surmounted by the temple of Apollo Leucates, and from it is the leap which is supposed to cure love, 'Where Sappho first,' to quote Menander, 'in wild love-chase of the proud Phaon, leapt from the far-seen rock. But now in accordance with my vow shall thy precinct be praised, great Lord, by reason of the Cliff Leucadian.' 1 Though Menander thus gives priority to Sappho, greater antiquaries than he assign it to Cephalus son of Deioneus. It was an old custom of the Leucadians, every year at the sacrifice to Apollo, as an apotropaic or averting rite, to throw from the cliff some guilty person to whom they had previously fastened all sorts of birds and other winged creatures which by their fluttering might break his fall, a large crowd waiting below in small boats to pick him up and if possible carry him off to safety beyond the frontier.

Servius on the *Aeneid*: Phaon, who was a ferryman plying for hire between Lesbos and the mainland, one day ferried over for nothing the Goddess Venus in the guise of an old woman, and received from her for the service an alabaster box of unguent

1 cf. Hesych. Mil. Σαφω

3 last line and a half added by Bentle from Hesych. *Λευκάδος*: σόν: mss σήν  4 Ε': mss πτερων

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ungeret, feminas in suum amorem trahebat, in quis fuit una quae de monte Leucate, cum potiri eius nequiret, abiecisse se dicitur, unde nunc auctorare se quotannis solent qui de eo monte iaciantur in pelagus.¹

Suid. Φώνυ. <Φώνυ ὑπάρχεις τῷ κάλλει καὶ τῷ τρόπῳ> φασίν ἐπὶ τῶν ἔρασμῶν καὶ ὑπερηφάνων. τοῦ γὰρ Φώνος ἑρασθήναι φασὶ σὺν πολλοῖς καὶ Σαπφῶ, οὕ την ποιήτριαν, ἀλλὰ <ἄλλην> Δεσβίαν καὶ ἀποτυγχάνουσαν ῥίψαι ἕαυτὴν ἀπὸ τῆς Δευκάδος πέτρας.

· Ath. 2. 69 d Κρατίνος δὲ φησιν Φώνος ἑρασθείσαι τὴν Ἀφροδίτην ἐν 'καλαίς θρεκτάκιναις', αὐτὸν ἀποκρύψαι, Μαρσύας δ' ὁ νεώτερος ἐν χλόῃ κριθῶν.

Ov. Ep. 15. 51

Nunc tibi Sicelides veniunt nova praeda puellae; quid mihi cum Lesbo? Sicelis esse volo.

Ath. 10. 450 e ἐν δὲ Σαπφοὶ ὁ 'Ἀντιφάνης αὐτὴν τὴν ποιήτριαν προβάλλουσαν ποιεῖ γρίφους . . . :—13. 572 c Ἐφίππος ἐν Σαπφοὶ φησιν . . . :—8. 339 c καὶ Τιμοκλῆς δ' ἐν Σαπφοὶ φησιν . . . :—13. 599 d καὶ γὰρ Δίφιλος ὁ κωμῳδιστὸς πεποίηκεν ἐν Σαπφοὶ

¹ Ael. V.H. 12. 18 adds τά γε μὴν τελευταία ἀπεσφάγη μοιχεύων ἀλούσ

¹ prob. basis of the plot of the Phaon of the comedy-writer Plato² Aelian adds 'Finally he was taken in adultery and murdered'³ from Apostolius Par. 2. 707 who appends a slightly different version derived from Epit. Palaeph. Incred.

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the daily use of which made women fall in love with him. Among those who did so was one who in her disappointment is said to have thrown herself from Mount Leucates, and from this came the custom now in vogue of hiring people once a year to throw themselves from that place into the sea.

Suidas Lexicon: Phaon: <You are a Phaon both in looks and deeds>; this proverb is used of those who are lovely and disdainful. They say that this Phaon was beloved by many women, among them Sappho, not the poetess but another Lesbian, who failing to win him threw herself from the Leucadian Cliff.

Athenaeus Doctors at Dinner: According to Cratinus, Aphrodite when beloved by Phaon concealed him among the 'fair wild-lettuces'; but according to the younger Marsyas the hiding-place was among the growing barley.

Ovid Letters of the Heroines [Sappho to Phaon]: The maidens of Sicily are now thy prey; what have I to do with Lesbos? I am fain to be a Sicilian.

Athenaeus Doctors at Dinner: Antiphanes in his Sappho makes the poetess propound riddles . . . ;—To quote the Sappho of Ephippus . . . ;—Compare Timocles’ Sappho . . . ;—Diphilus, the

49 with the inconsistent addition, 'this is the P. in whose honour as her lover many a song has been written by Sappho'; cf. Phot. Lex. λευκάτης, Φαών, Phot. Bibl. 153 (list of Leucadian Cliff leapers without mention of S.), Luc. D. Mort. 9. 2 (substitutes Chios for Lesbos), Ov. Ep. 15. 175 f (confuses the 'two Sapphos'), Aen. 2. 18. 34, Stat. Silv. 5. 3. 155 (substitutes Calchis (sic) for Leucas), Apost. Paroem. 17. 80, Alciphr. 3. 1, Aus. Id. 6. 21, Ep. 92, Plin. N.H. 22. 9, Plaut. Mil. 1246
LYRA GRAECA

δράματι Σαπφοῦς ἔραστὰς Ἀρχίλοχον καὶ Ἰππώνακτα. ¹

Max. Tyr. 24 (18) ὁ τῆς Λεσβίας (ἐρως), εἶ τινι χρή πρεσβύτερα τοῖς νεοῖς εἰκάσαι, τί ἢν εἶ ἄλλο ἢ ἡ Σωκράτους τέχνη ἐρωτική; δοκοῦσι γάρ μοι τὴν κατὰ ταῦτα ἐκάτερος φιλίαν, ἡ μὲν γυναικῶν, ὃ δὲ ἄρρενων ἐπιτηδεύσαι. καὶ γὰρ πολλῶν ἐρᾶν ἐλεγον καὶ ὑπὸ πάντων ἀλήσκεσθαι τῶν καλῶν. ὅτι γὰρ ἐκεῖνῳ Ἀλκιβιάδης καὶ Χαριμδῆς καὶ Φαιδρός, τοῦτο τῇ Λεσβίᾳ Γύριννα καὶ Ἀτθις καὶ Ἀιακτορίας· καὶ ὅτιπερ Σωκράτει οἱ ἀντίτεχνοι Πρόδικος καὶ Γοργίας καὶ Ἐσσύμαχος καὶ Πρωταγόρας, τοῦτο τῇ Σαπφοῖ Γοργοῖ καὶ Ἀνδρομέδα· νῦν μὲν ἐπιτιμᾶ ταῦτας, νῦν δὲ ἐλέγχει καὶ εἰρωνεύεται αὐτὰ ἐκεῖνα τὰ Σωκράτους.

Ov. Ep. 15. 15

Nec me Pyrrhiades Methymiadesve puellae
nece me Lesbiadum cetera turba iuvant;
vilis Anactorie, vilis mihi candida Cydro,²
non oculis grata est Atthis ut ante meis,
atque aliae centum, quas hic³ sine crimine amavi;
improve, multarum quod fuit, unus habes.

¹ cf. Ibid. 11. 487a ² mss also Cydno, but see L. & S. ³ some mss non

¹ cf. Bek. An. p. 89, Poll. 7; it will be seen that the ancient testimony for connecting the poetess with the Leucadian Cliff and with Phaon is conflicting; there were many White Rocks, and her leap, which if it was more than a threat or a
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writer of comedies, in his play Sappho has made the poetess beloved by Archilochus and Hipponax.¹

Maximus of Tyre Dissertations: The love of the fair Lesbian, if it is right to argue from one age to another, was surely the same as the art of love pursued by Socrates. They both appear to me to have practised the same sort of friendship, he of males, she of females, both declaring that their beloved were many in number and that they were captivated by all beautiful persons. What Alcibiades, Charmides, and Phaedrus were to him, Gyrinna,² Atthis, and Anactoria were to her, and what his rival craftsmen, Prodicus, Gorgias, Thrasymachus and Protagoras were to Socrates, that Gorgo and Andromeda were to Sappho, who sometimes takes them to task and at others refutes them and dissembles with them exactly like Socrates.

Ovid Letters of the Heroines [Sappho to Phaon]: I take no pleasure in the maids of Pyrrha or Methymna nor in any of the daughters of Lesbos; Anactoria is a paltry jade, and so is the fair Cydro; my eyes see no beauty now in Atthis, or in a hundred others whom I have loved here so innocently.³ Bold man! what once belonged to many is now thine alone.

metaphor, can hardly have been fatal (cf. Max. Tyr. 18. 9 below), was apparently transferred to Leucates from one of these; the second Sappho is prob. a late invention intended to reconcile the testimony of S.'s own works with the dramatic adaptations of the popular tradition to the myth of Phaon and the Goddess (cf. Jason and Hera Ap. Rhod. 3. 63) ² cf. Suid. Ἡρών, Eust. II. 2 p. 247 ³ or not without evil imputation
LYRA GRAECA

Philostr. Vit. Ap. 1. 30 εἰς ἕμεν δὴ (ὁ Ἄπολλωνος) παραπεμπόμενος ὑπὸ πλειόνων τούτων γὰρ φῶντο καὶ τῷ βασιλεῖ χαρίζεσθαι μαθόντες ὡς χαῖροι ἀφιγμένοι διὸ ὡς ἐστὶ βασίλεια οὐ διέβλεψεν ἐς οὖν ὧν τῶν θαυμαζόμενων, ἀλλὰ ὥσπερ ὁδοιπορῶν διήλθεν αὐτὰ, καὶ καλέσας τὸν Δάμνῳ ὁ Ἰερωνέης πρώτην, ἃν όνομα ἡν τῇ Παμφύλῳ γυναῖκι ἡ δὴ Σαπφῶι τε ὀμιλήσαι λέγεται καὶ τοὺς ὤμους οὕς ἐς τὴν Ἀρτεμίν τὴν Περγαίαν ἄδουσιν συνθεῖναι τῶν Αἰολέων τε καὶ Παμφύλων τρόπων. ὁ Ἰερωνέης ἐφη, 'τὸ δὲ όνομα οὐκ εἶπας.' 'Οὐκ, ὅ χρηστε, εἰπὼν ἄλλῳ ἐξηγοῦμην σοι τοὺς νόμους τῶν ὦμοις καὶ τὰ ὄνομα ταῦτα ὁ λαὸς τὰ Ἀιολέων ἐς τὸ ἀκρότατον τε καὶ τὸ ἱδιόν Παμφύλων παρῆλλαξε· πρὸς ἄλλως μετὰ ταῦτα ἐγενόμεθα, καὶ οὐκέτι ἦρων μὲ περὶ τοῦ ὀνόματος καλεῖται τοῖνυν ἡ σοφὴ αὐτῇ Δαμοφύλη, καὶ λέγεται τὸν Σαπφῶι τρόπων παρθένους τε ὀμιλητρίας κτήσασθαι ποιήματα τε συνθεῖναι τὰ μὲν ἐρωτικὰ, τὰ δὲ ὄμους. τὰ τοιαῦτα τὴν Ἀρτεμίν καὶ παρόδηται αὐτῇ καὶ ἀπὸ τῶν Σαπφῶν ἔσται.'

Hor. Od. 2. 13. 21 [Ille et nefasto te posuit die . . ., arbos . . .]:

Quam paene furvae regna Proserpinae et iudicantem vidimus Aeacum sedesque discriptas piorum et Aeoliis fidibus querentem Sappho puellis de popularibus et te sonantem plenius aureo, Alcaee, plectro . . .

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Philostratus Life of Apollonius of Tyana: So Apollonius entered the king's palace, accompanied by a number of people who, knowing that he had been pleased to hear of his arrival in Babylon, thought that this would gratify the king. As he passed in however, the philosopher paid no attention whatever to the wonders of the house, but walking by them as though he were travelling on the high road, called Damis to him and said: 'You asked me the other day the name of the fair Pamphylian who is said to have been associated with Sappho and to have composed the hymns they sing to Artemis of Perga in the Aeolian and Pamphylian modes.' 'So I did,' he replied; 'but received no answer.' 'No, my friend, but you received an account of the tunes of the hymns and the names they are known by, and how she changed the Aeolian peculiarities into her own noble Pamphylian. We then turned to something else, and you did not repeat your original request. Well, this clever woman's name was Damophyla, and she is said to have had girl-companions like Sappho, and to have composed love-poems and hymns just as she did. The hymns to Artemis are her adaptations of her teacher's work, deriving ultimately from Sapphic originals.'

Horace Odes [Ill-omened was the day of your planting, good tree . . .]: How near was I to beholding the realm of gloomy Proserpine with Aeacus holding court, how near to seeing the abodes assigned the holy dead, with Sappho singing elegies to the Aeolian string upon the girls of her city, and thee, Alcaeus, chanting with fuller note and quill of gold . . .
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Ov. Ep. 15. 201
Lesbides, infamem quae me fecistis amore, desinete ad citharas turba venire meas.

Arist. Rh. 1398 b πάντες τοὺς σοφοὺς τιμῶσιν. Πάριοι γοῦν Ἀρχίλοχον καίπερ βλάσφημον ὄντα τετιμήκασι, καὶ Χῖοι Ὀμηρον οὐκ ὄντα πολίτην, καὶ Μυτιληναίοι Σαπφῶ καίπερ γυναῖκα οὖσαν, καὶ Δακεδαιμόνιοι Χίλωνα τῶν γερόντων ἐποίησαν ἥκιστα φιλόλογοι οὗτε . . .

Poll. 9. 84 Μυτιληναίοι Σαπφῶ τῷ νομίσματι ἐνεχαράξαντο.

Anth. Pal. 7. 14 Ἀντιπάτρου Σιδωνίου εἰς Σαπφῶ τὴν Μυτιληναίαν τὴν ουρικήν.
Σαπφῶ τοῖς κεύθεις, χθόνι Αἰολί, τὰν μετὰ Μοῦσας ἀβανάταις θνατὰν Μοῦσαν ἀειδομέναν, ἃν Κύπριος καὶ Ἡρως συνάμ' ἐτραφον, ἂς μέτα Πειθώ ἔπλεκ' ἂείζων Πιερίδων στέφανον, Ἔλλαδι μὲν τέρψιν, σοι δὲ κλέος. ὃ τριέλικτον Μοῖραι δινέσαι νῆμα κατ' ἡλακάτας, πῶς οὖν ἐκλώσασθε πανάφθετον ἤμαρ ἄοιδῳ ἀφθιτα μησαμένα δῶρ’ Ἐλικωνιάδων;

Plat. Phaedr. 235 b Σ. Τοῦτο ἐγώ σοι οὐκέτι οἶδος τ' ἕσομαι πίθεσθαι παλαιοὶ γὰρ καὶ σοφοὶ ἄνδρες τε καὶ γυναῖκες περὶ αὐτῶν εἰρηκότες καὶ γεγραφότες ἐξελέξχουσι με, εάν σοι χαριζόμενος συγχωρῶ.—ΦΑΙ. Τίνες οὖν τοι; καὶ ποῦ σὺ βελτίω 158
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Ovid Letters of the Heroines [Sappho to Phaon]: Daughters of Lesbos, whose love has made me of ill-report, throng ye no more to hear my lyre.

Aristotle Rhetoric: . . . The wise are honoured universally. The Parians have honoured Archilochus despite his slanderous tongue, the Chians Homer though he was not of their city, and the Mytilenaeans Sappho for all she was a woman;¹ while the Spartans, who have no love for learning, elected Chilon of their senate . . . ²

Pollux Vocabulary: The Mytilenaeans engraved Sappho on their coinage.³

Palatine Anthology: Antipater of Sidon on Sappho the lyric poetess of Mytilene: That which thou coverest, Aeolian soil, is Sappho,⁴ one that is sung for a mortal Muse among Muses immortal, one that was reared by Cypris and by Eros too, one that helped Persuasion weave the everlasting garland of the Pierian Maids, a delight unto Greece, a glory unto thee. O ye Fates that twirl the three-ply thread from the distaff, why span ye not a never-dying day for the songstress who devised the deathless gifts of the Daughters of Helicon?

Plato Phaedrus: Socrates: I cannot go so far with you as that. There are wise ancients, both men and women, whose sayings or writings will refute me if I allow you to persuade me of it.—Phaedrus: Who may these be? and where have they given you

¹ n.b. he does not say 'an evil woman' ² cf. Aristid. 12. 85 ³ where she may still be seen, as also on that of Eresus; in both cases the coins are of Imperial times ⁴ Antipater (c. 120 B.C.) evidently believed that S. died in Lesbos; cf. Max. Tyr. 18. 9 below
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toūtων ἀκήκοας; —ΣΩ. Νῦν μὲν οὖτως οὐκ ἔχω εἰπεῖν· δῆλον δὲ ὅτι τινῶν ἀκήκοα, ἢ τοῦ Σαπφοῦς τῆς καλῆς ἢ 'Ανακρέοντος τοῦ σοφοῦ ἢ καὶ συγγραφέων· τινῶν.

Max. Tyr. 24 (18), 7 . . . Σαπφοῦς τῆς καλῆς—οὖτο γὰρ αὐτῆν ὄνομάξων χαίρει (ὁ Σωκράτης) διὰ τὴν ὃραν τῶν μελῶν, καίτοι μικρὰν οὐσαν καὶ μέλαιαν.

Ov. Ep. 15. 31
Si mihi difficilis formam natura negavit,
ingenio formae damna rependo meae:
nec me despicias, si sim tibi corpore parva
mensuramque brevis nominis ipsa feram 1;
sum brevis, at nomen quod terras impleat omnes
est mihi; mensuram nominis ipsa fero.
candida si non sum, placuit Cephèia Perseo
Andromede, patriae fusca colore suae;
et variis albae iunguntur saepe columbae,
et niger a viridi turtur amatur ave.

Luc. Imag. 18 [π. τὴν σοφίας καὶ συνέσεως εἰκόνα]: δεύτερον δὲ καὶ τρίτον παράδειγμα Θεανῷ τε ἐκείνῃ καὶ ἡ Δεσβία μελοποίος καὶ Διοτίμα ἐπὶ ταύταις, ἢ μὲν τὸ μεγαλόνου ἡ Θεανῷ συμβαλλομένη εἰς τὴν γραφήν, ἡ Σαπφῶ δὲ τὸ γλαφυρὸν τῆς προαιρέσεως . . .

Sch. ad loc. ὅσον εἰς σῶμα εἰδεχθεστάτη <ἡ> Σαπφῶ, μικρά τε καὶ μέλαιαν ὀρμώμενη, καὶ τί γὰρ ἀλλο ἢ ἠδῶν ἀμόρφοις τοῖς πτίλοις ἐπὶ σμικρῷ τῷ σῶματι περιελημένη.

Porph. Hor. Sat. 2, 1. 30 [ille velut fidis arcana sodalibus olim | credebat libris]: Aristoxeni sententia

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better information in this matter?—Socrates: I cannot say off-hand; but I have certainly got it from one of them, from the beautiful Sappho perhaps, or from the wise Anacreon, or some writer of history.

Maximus of Tyre: . . . the beautiful Sappho, for so Socrates rejoices to call her because of the beauty of her lyric verse, although she was small and dark.

Ovid Letters of the Heroines [Sappho to Phaon]: If crabbed Nature has denied me beauty, I make up for the lack of it with wit; nor should you despise me for one that hath both small stature and little fame. Little I am indeed, but I have a name which fills the world, and 'tis by the measure of that I go. If I am not fair, remember that Cepheian Andromeda found favour with Perseus, dark though she was with the hue of her birthplace, remember that white doves mate with pied, dark turtle-doves with green.

Lucian Portraits [on an ideal picture of Wit and Wisdom]: For a second and third model (after Aspasia) we might take Theano and the Lesbian lyrist, and for a fourth Diotima, Theano contributing to our picture greatness of mind and Sappho refinement of character . . .

Scholiast on the passage: Physically Sappho was very ill-favoured, being small and dark, like a nightingale with ill-shapen wings enfolding a tiny body.

Porphyrio on Horace [Lucilius used to confide his secrets to his books as though to a faithful comrade]: This idea comes from Aristoxenus, who

\[^1\text{mss } fero\]

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est; ille enim in suis scriptis ostendit Sapphonem et Alcaeum volumina sua loco sodalium habuisse.

Max. Tyr. 24 (18). 9 άναίθεται (ὁ Σωκράτης) τῇ Ἐανθίπτη ὀδυρομένῃ ὃτε ἐπέθυσκεν, ἡ δὲ Σαπφῶ τῇ θυγατρί.

οὐ γὰρ θέμις ἐν μοισοπόλῳ οἰκία θρήνον θέμεν· οὐκ ἄμμι πρέπει τάδε.

Anth. Pal. 9. 506 Πλάτωνος εἰς Σαπφῶ.

'Εννέα τὰς Μουσάς φασίν τνες ὡς ὀλιγώρως ἤνιδε καὶ Σαπφῶ Λεσβώθεν ἡ δεκάτη.

Ibid. 7. 718: Νοσσίδος εἰς Νοσσίδα.

'Ω ξείν', εἰ τὺ γε πλεῖς ποτὶ καλλίχορον Μυτιλήναν.

τὰν Σαπφῶς χαρίτων αἴθος ἐναυσαμέναν,

eἰπὼν ὡς Μουσάιοι φιλα τ' ἦν ἃ τε Δοξίς γὰ
tίκτε μ' ἵσαις δ' ὅτι μοι τοῦνομα Νόσσις, ἰθι.5

Ibid. 7. 407 Διοσκορίδου εἰς Σαπφῶ τὴν Μυτι-

ληναίαν, τὴν μελοποιοῦν, τὴν ἐν τῇ λυρικῇ ποιήσει
θαυμαζομένην.

'Ἡδετὸν φιλέουσι νέοις προσανάκλιμα ἔρωτων,

Σαπφῆς, σὺν Μουσάς ἢ ῥύς σε Πιρὶκῇ

ἡ Ἐλλικῶν εὐκαίριος ἱσα πνεύσαν ἐκείνων
κοσμεῖ, τὴν 'Ερέσῳ Μουσάν ἐν Αἰσιλίδι,

ἡ καὶ 'Τμῆν 'Τμέναιος ἕχων εὐφευγέα πεύκην
σὺν σοι νυμφιδίων ἱσταθ' ὑπὲρ θαλάμων,

1 mss οἵτι 2 E: mss ἄνθος 3 E: mss εἰπεῖν 4 Mein: mss φίλα (φιλὰν) τήματε λύκρισα τίκτειν (τίκτεων, τίκτοις) 5 ἵσαι 2nd person sing. as Theocr. 14. 34 E, al. partcp. 6 Saltin: mss πρὸς ἀνάκλιν' ἔρ.

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points out in his writings that Sappho\(^1\) and Alcaeus made comrades of their books.

Maximus of Tyre *Dissertations*: Socrates chides Xanthippè for weeping when he is about to die, and so does Sappho chide her daughter: ‘No house that serveth the Muses hath room for grief, and so it ill-beseemeth this.’\(^2\)

*Palatine Anthology*: Plato on Sappho: Some say there are nine Muses; but they should stop to think. Look at Sappho of Lesbos; she makes a tenth.

The Same: Nossis on herself: If you are bound for Mytilene, stranger, the city of fair dances which kindled the fierce flame of Sappho’s lovelinesses,\(^3\) go not away till you have told them that I was dear to the Muses, and a daughter of Locris, and that you know my name is Nossis.\(^4\)

The Same: Dioscorides on Sappho of Mytilene, the lyric poetess, the wonder of lyric poetry: Sweetest of all love-pillows unto the burning young, sure am I that Pieria or ivied Helicon must honour thee, Sappho, along with the Muses, seeing that thy spirit is their spirit, thou Muse of Aeolian Erësus; or that Hymen God of Weddings hath thee with him when he standeth bright torch in hand over bridal beds,

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\(^1\) Acro says ‘Anacreon’  
\(^2\) this little poem is printed here because it proves with its context that S. died quietly at home: for her age at death cf. *fr.* 42  
\(^3\) or ‘Graces,’ the name of her book? cf. *A.P.* 9. 184  
\(^4\) see also *A.P.* 5. 132
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ἡ Κινύρεω νέον ἔρνος ὀδυρομένη Ἀφροδίτη
σύνθημοι μακάρων ἱερῶν ἀλσος ὅρης·
pάντη, πότνια, χαϊρε θεοίς ἱςα· σᾶς γὰρ ἀοιδὰς
ἀθανάτων ἀγομεν ἕτοι θυγατέρας.

Anth. Pal. 4. 1  Μελεάγρου στέφανος;
Μοῦσα φίλα, τίνι τάνδε φέρεις πάγκαρπτον ἀοιδὰν;
ἡ τίς ὃ καὶ τεύξας ὑμοθετάν στέφανον;
ἀνυσε μὲν Μελέαγρος, ἀμβάλω δὲ Διοκλεὶ
μναμόσυνον ταύταν ἐξεπόνησε χάριν,
pολλὰ μὲν ἐμπλέξας Ἀνώτης κρίνα, πολλὰ δὲ
Μοιροὺς
λείρα, καὶ Σαπφοῦς βαιὰ μὲν ἀλλὰ ῥόδα . . .

Ibid. 7. 15  Ἀντιπάτρου εἰς τὴν αὐτήν·
Οὐνομά μεν Σαπφῶς τόσσον δ' ὑπερέσχον ἀοιδὰν
θηλείαν, ἀνδρῶν ὦσσον ὁ Μαῖονίδας. 3

Ibid. 9. 66  Ἀντιπάτρου Σιδωνίου εἰς Σαπφῶ
τὴν Μυτιληναίαν ἐγκωμιαστικῶν·
Μναμοσύνων ἐλε θάμβος, δτ' ἐκλυνε τὰς μελιφώνου
Σαπφοῦς, μὴ δεκάταν Μοῦσαν ἔχουσι βροτοῖ.

Ibid. 9. 571  Ἀδεσποτοῦ εἰς τοὺς Ἔννεα Λυρι-
κοὺς·
Ἐκλαγεν ἐκ Θηβῶν μέγα Πύνδαρος· ἐπνεε τερτυλ ἡδυμελεῖ φθόγγο μοῦσα Σιμωνίδεω.
λάμπε 4 Στησίχορος τε καὶ Ἰβυκός· ἦν γλυκὺς
Ἀλκμᾶν·
λαρὰ δ' ἀπὸ στομάτων φθέγξατο Βακχυλίδης·

1 Reiske-Tyrwhitt: mss θεοὶς γὰρ ιςας ἀοιδὰς  2 Heck:
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or Aphrodite with her when she bewails the fair young offspring of Cinýras in the sacred grove of the Blest. Howsoe'er it be, I bid thee all hail, Great Lady, even as any God; for we still hold thy songs to be daughters of an Immortal.

*Palatine Anthology*: The Garland of Meleager: ¹
To whom, dear Muse, bring you this song so rich in fruit? and who is the fashioner of this your garland of minstrels? It is the work of Meleager, and he hath made it to be a keepsake for the admired Diocles. Inwoven here is many a lily of Anyté's, many a white lily of Moero's, and of the flowers of Sappho few, but roses . . .

The Same: Antipater on Sappho: My name is Sappho, and my song surpasses the songs of women even as Homer's the songs of men.

The Same: Antipater of Sidon, encomium on Sappho of Mytilene: Memory was astonished when she heard the honey-voiced Sappho, wondering whether mankind possessed a tenth Muse.

The Same: Anonymous on the Nine Lyric Poets: Pindar of Thebes clanged amain; the Muse of Simonides breathed a joy of delicious-noted sound; Stesichorus and Ibycus rang clear; Aleman was sweet; and the lips of Bacchylides uttered pleasant

¹ poem introductory to M.'s collection of Greek 'Epi-
grams,' in which each poet's works are likened to a
flower

mss ἄθανάτας ξομεν ³ mss ἀοιδὰν (-ῶν) θηλεῖαν (-ῶν), stone
-ων -ων ⁴ mss λάμπει

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Πειθώ Ἀνακρείνοντι συνέστετο ποικίλα δ' ηὔδα. 1
'Αλκαῖος πυκνῆ Λέσβιος Αἰολίδη. 2
ἀνδρῶν δ' οὐκ ἐνάτη Σαπφώ πέλεν, ἀλλ' ἐρατειναῖς
ἐν Μοῦσαις δεκάτη Μοῦσα καταγράφεται.

Cat. 35. 16 . . . . . . Sapphica puella
Musa doctior.

Hor. Od. 4. 9. 11 . . . . spirat adhoc amor
vivuntque commissi calores
Aeoliae fidibus puellae.

Id. Ep. 1, 19. 28
Temperat Archilochi Musam pede mascula Sappho.

Anth. Pal. 7. 16 Πινύτου εἰς Σαπφώ:
'Οστέα μὲν καὶ κωφὸν ἔχει τάφος οὐνομα Σαπφοῦς:
αἱ δὲ σοφαὶ κείνης ῥήσεις ἀθάνατοι.

Ibid. 17 Τυλλίου Λαυρέα εἰς τὴν αὐτήν:
Αἰολικὸν παρὰ τύμβου ἰών, ἔσεσθ'. μὴ με θαυμάζων
τὰν Μυτιληναίαν ἐνεπτ' ἑαυτοπόλον:
tόνδε γὰρ ἄνθρωπων ἕκαμον χέρες, ἔργα δὲ φωτῶν
ἐς ταχυνήν ἔρρει τοιάδε ληθέλονα:
HeaderValue="" width="" height=""
' ἦν δὲ με Μοῦσάων ετάσις χάριν, ὅν ἀφ' ἐκάστης
dαιμονος ἄνδρος ἐμὴ θήκα παρ' ἐνελείδι,
γνώσει ως 'Αἰδέω σκότουν ἐκφυγον, οὔδε τις ἐσται
tῆς λυρικῆς Σαπφοῦς νόμυμος ἥλιος.

Plut. Pyth. Or. 6 'οὐχ ὀρᾶς, εἰπεν, 'ὅσην χάριν
ἔχει τὰ Σαπφικά μέλη, κηλουντα καὶ κατα-
θέλγουτα τους ἀκρωμένους;

1 mss αὐτά
2 E. g. qv πτυκτφ 'book' cf. πτυκτείων?
mss κυκνω (κύκνφ) Λ. αἰαλίδι, κύκνος Λ. Αἰαλίσιν
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things; Anacreon was attended by Persuasion; and Lesbian Alcaeus spake varied notes unto the wise Aeolian dame. But Sappho was not ninth among the men; rather is she written tenth in the list of the lovely Muses.

Catullus: . . . thou maiden more cultured than the Sapphic Muse.

Horace: . . . Still breathes the love, still lives the flame, which the Aeolian maid confided to her strings.

The Same: The virile Sappho shapes her Muse with the metre of Archilochus.

*Palatine Anthology*: Pinytus on Sappho: This tomb hath the bones and the dumb name of Sappho, but her wise utterances are immortal.

The Same: Tullius Laureas on the same: When you pass my Aeolian grave, stranger, call not the songstress of Mytilene dead. For 'tis true this was built by the hands of men, and such works of human-kind sink swiftly into oblivion; yet if you ask after me for the sake of the holy Muses from each of whom I have taken a flower for my posy of nine, you shall know that I have escaped the darkness of Death, and no sun shall ever be that keepeth not the name of the lyrist Sappho.

Plutarch *Pythian Oracles*: 'Do you not see,' he asked, 'what a charm the songs of Sappho have to enchant and bewitch the listener?'

1 or in his Aeolian book? 2 her nine 'Books'
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Plut. Symp. 7. 8. 2. [τίσι μάλιστα χρηστέον ἀκροάμασι παρὰ δεῖπνου] ἡμεῖς γὰρ ἔσμεν οἱ πρῶτοι τοῦ πράγματος εἰσαγομένου δυσχερά
νατες ἐν Ὄρῳ καὶ καθαψάμενοι τῶν ἄξιων τῶν Πλάτωνα διαγωγὴν ἐν οἴνῳ ποιεῖσθαι καὶ τῶν Πλάτωνος διαλόγων ἐπὶ τραγήμασι καὶ μύρων ἀκούειν διαπίνοντας; ὅτε καὶ Σαπφοῦς ἀναλεγο-
μένης1 καὶ τῶν Ἀνακρέοντος ἐγὼ μοι δοκῶ καταθέσθαι τὸ ποτήριον αἰδούμενος.

Id. Amat. 18 ἄξιον δὲ Σαπφοῦς παρὰ ταῖς Μούσαις μνημονεύσαι τὸν μὲν γὰρ Ἡφαίστου παῖδα Ἄρμαίοι Κάκον ἵστορούσι πῦρ καὶ φλόγας ἀφίειν διὰ τοῦ στόματος ἔξω ῥεούσας· αὕτη δ’ ἀληθῶς μεμενήμενα πυρὶ φθεῖγεται καὶ διὰ τῶν μελῶν ἀναφέρει τὴν ἀπὸ τῆς καρδίας θερμότητα ‘Μούσαις εὐφόνοις ἰωμένη τὸν ἔρωτα’ κατὰ Φιλόξενον.

Id. Symp. 1. 5. 1 Πῶς εἰρηταὶ τὸ ’ποιητὴν δ’ ἁρα ’Ἔρως διδάσκει κὰν ἁμοιοῦσι ὑ το πρῶν’ ἐξητεῖτο παρὰ Σοσσίφῳ, Σαπφικῶν τινῶν ἀσθέν-
tων . . .

Gell. 19. 3 Is (Antonius Julianus), ubi eduliis finis et pociulis mox sermonibusque tempus fuit, desideravit exhiberi quos habere eum adulescentem sciebat, scitissimos utriusque sexus qui canerent voce et qui psallerent. Ac posteaquam introducti pueri puellaque sunt, iucundum in modum Ἀνακρέοντεια pleraque et Sapphica et poetarum quoque recentium ἑλεγεία quaedam erotica dulcia et venusta cecinerunt.

1 Wyttenbach: mss ἀναδεχ.
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Plutarch Dinner-Table Problems [on what is the best sort of entertainment during dinner]: We were the first to fall foul of the new fashion when it came to Rome, and to deprecate the use of Plato as an after-dinner diversion and his dialogues as things to be listened to over the wine and the dessert. Why, even when they recite us Sappho or Anacreon I feel I must put down my cup for very shame.

The Same Amatorius: Sappho fully deserves to be counted among the Muses. The Romans tell how Cacus son of Vulcan sent forth fire and flames from his mouth; and Sappho utters words really mingled with fire, and gives vent through her song to the heat that consumes her heart, thus 'healing' in the words of Philoxenus 'the pain of love with the melodies of the Muse.'

The Same Dinner-Table Problems: One day at Sossius's, after the singing of some songs of Sappho's, a discussion arose of the line 'Love makes a poet of the veriest boor.'

Aulus Gellius Attic Nights: When the chief courses were disposed of and the time was come for wine and conversation, Antonius expressed a wish that we might be favoured with a performance by the first-rate singers and players of both sexes whom he knew our young friend to have at command. In due time the young musicians were summoned, and proceeded to give delightful renderings not only of a number of the songs of Anacreon and Sappho but also of some charming erotic elegies, as they are called, of modern composers.

1 see fr. 2

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Luc. Am. 30 ei γυναῖξιν ἐκκλησία καὶ δικαστήρια καὶ πολιτικῶν πραγμάτων ἦν μετουσία, στρατηγὸς ἂν ἦ προστάτης ἐκεχειροτόνησο καὶ σε χαλκῶν ἀνδριάτων ἐν ταῖς ἀγοραῖς, ὦ Ἰαρίκλεις, ἐτίμων. σχέδον γὰρ οὔδὲ αὐτὰ περὶ αὐτῶν, ὅπωσι προϋχειν κατὰ σοφίαν ἐδόκουν, εἰ τις αὐταῖς τὴν τοῦ λέγειν ἐξουσίαν ἑφίκεν, οὖτω μετὰ σπουδῆς ἄν εἴπον, οὐχ ἢ Ἐπαρτιάταις ἀνθωπλισμένη Τελέσιλλα, ὅτε ἦν Ἱλίου θεὸς ἀριθμεῖται γυναικῶν Ἀρης. οὐχὶ τὸ μελιχρὸν αὐχέμα πομπὸν Σαντρών Σαπφόν καὶ ἡ τῆς Πυθαγορείου σοφίας θυγάτηρ Θεανώ. τάχα δὲ οὔδὲ Περικλῆς οὔτως ἄν Ἰσπασία συνήγορησεν.

Id. Merc. Cond. 36 καὶ γὰρ αὐτοῖ καὶ τόδε ὑπὸ τῶν γυναικῶν σπουδάζεται, τὸ εἰναὶ τινας αὐταῖς πεπαιδευμένους μισθοῦ ὑποτελεῖς ἐξουσίας καὶ τῷ φορεῖ διασυνέχους ἐν γὰρ τούτῳ τῶν ἄλλων καλλωπισμάτων αὐταῖς δοκεῖ, ἢν λέγηται ὡς πεπαιδευμέναι τὲ εἰσὶ καὶ φιλόσοφοι καὶ ποιοῦσιν ἁσματα οὐ πολὺ τῆς Σαπφοῦς ὑποδέοντα.

Cic. Verr. 2. 4. 57 Nam Sappho, quae sublata de prytaneo est, dat tibi iustam excusationem, propert acependendum atque ignoscendum esse videatur. Silanionis opus tam perfectum, tam elegans, tam elaboratum, quisquam non modo privatus sed populus potius haberet, quam homo elegantissimus atque eruditissimus Verres? . . . atque haec Sappho sublata quantum desiderium sui reliquerit, dici vix potest, nam cum ipsam fuit egregie facta, tum

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1 this, with the ref. to Syracuse in the Parian Chronicle

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Lucian Loves: If women had a parliament and law-courts and a share in politics, you would have been elected general or president, Charicles, and they would have put up bronze statues in your honour in the market-place. Indeed, had all the wisest and cleverest of their own sex been given the opportunity, they could hardly have proved better champions of its cause, not even Telesilla, who took arms against the Spartan nobles and thus caused Ares to be reckoned at Argos a woman's God, nor yet Sappho, the delicious glory of the Lesbians, or Theano the daughter of the wisdom of Pythagoras. Nay, Pericles could hardly have made out so good a case for Aspasia.

The Same On Paid Companions: For ladies make a great point of having persons of education in their pay, to attend upon them and accompany them when they go abroad in their chairs, since there is nothing on which they pride themselves more than that it should be said that they are ladies of culture and learning and write poems almost as good as Sappho's.

Cicero Orations against Verres: The Sappho which was stolen from the town-hall of Syracuse,¹ that, I admit, almost grants you extenuation. Could this work of Silanion, so perfect, so refined, so finished, be in fitter hands public or private than those of a man so refined and cultured as Verres? . . . And how sorely this stolen Sappho was missed is almost more than words can tell. Not only was the poetess exquisitely portrayed, but there was a world-famous (above), is thought to be an indication that Sappho's Sicilian exile was spent at Syracuse

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epigramma Graecum pernobile incisum habuit in basi, quod iste eruditus homo et Graeculus, qui haec subtiliter iudicat, qui solus intelligit, si unam litteram Graecam scisset, certe non reliquisset. nunc enim, quod inscriptum est inani in basi, declarat quid fuerit et id ablatum indicat.

Dion. Hal. Dem. 40 ἡ δὲ μετά ταύτην (ἀρμονία) ἡ γλαφυρὰ καὶ θεατρική καὶ τὸ κομψὸν αἱρουμένη πρὸ τοῦ σεμνοῦ τοιαύτης ὀνομάτων αἰεὶ βούλεται λαμβάνειν τὰ λειτοτα καὶ μαλακώτατα, τὴν εὐφωνίαν θηρωμένη καὶ τὴν εὐμέλειαν, ἐξ αὐτῶν δὲ τὸ ἴδιον. ἔπειτα οὐχ ὡς ἔτυχεν ἀξιοὶ ταύτα τιθέναι οὐδὲ ἀπερισκέπτως συναρμόττειν θάτερα τοῖς ἑτέροις, ἀλλὰ διακρίνουσα τὰ ποιὰ τοῖς ποιοῖς παρατιθέμενα μονοικωτέρους ποιεῖν δυνήσεται τοὺς ἥχους, καὶ σκοποῦσα κατὰ ποιον σχῆμα ληφθέντα χαριστέρας ἀποτελέσει τὰς συζυγίας, οὕτως συναρμόττειν ἐκαστὰ πειράται, πολλὴν σφόδρα ποιουμένη φροντίδα τοῦ συνέχεσθαι καὶ συνηλθθαί καὶ προσετεῖς ἀπάντων αὐτῶν εἶναι τὰς ἀρμονίας... τοιαῦτα τινὰ μοι καὶ ταύτης εἶναι φαύνεται χαρακτηριστικὰ τῆς ἀρμονίας. παραδείγματα δ’ αὐτῆς ποιοῦμαι ποιητῶν μὲν Ἰησίουδον τε καὶ Σαπφῶ καὶ Ἀνακρέοντα, τῶν δὲ πεξῆ λέει χρησαμένων Ἰσοκράτην τε τῶν Ἀθη-

Demetr. Eloc. 132 τὰ μὲν οὖν εἰδὴ τῶν χαρίτων τοσάδε καὶ τοιάδε. εἰσιν δὲ αἱ μὲν εν τοῖς πράγμασι χάριτες οἷον νυμφαίοι κῆποι, ύμέναιοι, ἐρωτεῖς, ὅλη ἡ Σαπφοῦς ποίησις. τὰ γὰρ τοιαῦτα

1 mss sustulisset which some edd. keep, reading una for non
2 mss συνέξ.
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Greek couplet inscribed upon the base, which this cultured Grecian who can really criticise such things, who is the only man who understands such things, would never have dreamt of leaving behind if he had known a single letter of the Greek alphabet. For the inscription on the empty base declares to-day what the statue was, thus proclaiming the theft.¹

Dionysius of Halicarnassus² Demosthenes: Next comes the finished or decorative style, the style which makes for elegance rather than grandeur. In the first place it invariably prefers the smoothest and gentlest words, seeking euphony and melodiousness and their resultant charm. Secondly, it does not put its words just as they come or combine them without consideration, but first decides what elements will combine to give the most musical effect, and what arrangement will produce the most taking combinations, paying very great attention to the coherence of the parts and the perfection of the joinery. . . . Such appear to me to be the characteristics of this style. For examples of it I may mention, in poetry, Hesiod, Sappho, and Anacreon, and in prose, Isocrates the Athenian and his school.

Demetrius on Style: The forms, then, of literary charm are many and various. But charm may also reside in the subject. For instance, it may be the Gardens of the Nymphs, a wedding, a love-affair, in short the entire subject-matter of the poetry of Sappho. Such themes are charming even if treated

¹ Plin. N.H. 35, 34 mentions a picture of S. by Leon, on which (?) cf. Anth. Plan. 310; see also Tat. adv. Gr. 130
² see also Comp. 19. 23
κάν ὑπὸ Ἰππώνακτος λέγηται, χαρίεντά ἐστι καὶ αὐτὸ ἱλαρὸν τὸ πράγμα ἐξ ἐαυτοῦ. οὐδεὶς γὰρ ἂν ἤμεναιον ἄδοι ὀργιζόμενος, οὐδὲ τὸν Ἐρωτα Ἐρινύν ποιήσειεν τῇ ἐρμηνείᾳ Ἡ Γίγαντα, οὐδὲ τὸ γελάν κλαίειν.

Him. Or. 1. 4 Οὐκοῦν ὄρα καὶ ἡμῖν, ὡ παιδεῖς, ἐπει καὶ τὰς ἡμετέρας καλοῦμεν Μοῦσας πρὸς γαμήλιον χόρον καὶ ἔρωτα, ἀνεῖναι τὴν ἀρμονίαν τὴν σύντονον, ἢν ἀμα μετὰ παρθένων ἐπὶ Ἀφροδίτη χορεύσωμεν. ὃτι δὲ μέγας ὁ κίνδυνος οὕτως ἀπαλὸν μέλος εὑρεῖν ὡς τὴν θεὸν ἀρέσαι τῷ μέλει, παρ' αὐτῶν ποιήτων μανθάνειν ἔξεστιν, <ὁν> οἱ πλείους οὐμαί δεινοὶ τὰ ἐρωτικὰ γενόμενοι, κατὰ μὲν ἢθεόν καὶ παρθένους ἔπιτολμώσαντες 1 τὴν Ἡραν ἔδειξαν, τὰ δὲ Ἀφροδίτης ὄργια μόνῃ παρῆκαν τῇ Δεσβίᾳ Σαπφοῖ καὶ ἄδειν πρὸς λύραν καὶ ποιεῖν τὸν ἐπιθελαμμὸν. 2 ἢ καὶ εἰς ἤλθε μετὰ τοὺς ἀγῶνας εἰς θάλαμον, πλέκει παστάδα, τὸ λέχος στρώνυμαι, ἀγείρη παρθένους <εἰς> νυμφεῖον, ἅγει καὶ Ἀφροδίτην ἐφ' ἀρματή χαρίτων καὶ χόρον Ἐρώτων συμπαίστορα καὶ τῆς μὲν ὕκαίηθ' τὰς κόμας σφύγξασα, πλήν ὅσαι μετώπῳ μερίζονται, τὰς λοιπὰς τὰς αὖρας ἀφῆκεν ὑποκυμαινεῖν οὐ πνεύσαειν 3 τῶν δὲ τὰ πτέρα καὶ τοὺς βοστρύχους χρυσοῦ κοσμήσασα πρὸ τοῦ δίφρου σπεύδει πομπεύοντας καὶ δάδα κινοῦντας μετάρσιον.

Anlh. Pal. 9. 189 ἁδηλον εἰς Σαπφῶ τὴν Μυτιληναίαν μελοποιών

1 mss ἢθεῶν κ. παρθένων ἐπιτολμῶσαν 2 mss θάλαμον 3 mss εἰ πλήττοιεν

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by an Hipponax, the subject being pleasing in its nature. It is as impossible to sing a wedding-song in a rage, or make Love a Fury or a Giant by mere choice of expression, as it is to turn laughter into tears.

Himerius *Orations*: So it is time for us, my children, since we are summoning our Muses to marriage-dance and marriage-love, to relax the graveness of our music, so that we may the better trip it with the maidens in honour of Aphrodite. How hard it is to find a tune gentle enough to please the Goddess, we may judge from the poets themselves, most of whom, though past masters in love-poetry, went as bravely to the description of Hera as any boy or girl, but when it came to the rites of Aphrodite, left the song for the lyre and the making of the epithalamy entirely to Sappho, who when the contests⁴ are over enters the chamber, weaves the bower, makes the bride-bed, gathers the maidens into the bride-chamber, and brings Aphrodite in her Grace-drawn car with a bevy of Loves to be her playfellows; and her she adorns with hyacinths about the hair, leaving all but what is parted by the brow to float free upon the wayward breeze, and them she decks with gold on wing and tress and makes to go on before the car and wave their torches on high.²

*Palatine Anthology*: Anonymous on Sappho the lyric poetess of Mytilene: Come, ye daughters of

"Ελθετε πρὸς τέμενος ταυρώπιδος ἱερὸν.
Λεσβίδες, ἀβρα ποδῶν βήμαθ' ἐλισσόμεναι,
ἐνθα καλὸν στήσασθε θέη χόρον ὕμμι δ' ἀπάρξει.
Σαπφώ χρυσεῖν χερσίν ἐχοῦσα λύρην.
ολβίαι ὀρχηθμοῦ πολυγνθέος· ἡ γυλικὸν ὕμιον
eἰσατείν αὐτής δόξετε Καλλιόπης.

Jul. Ep. 30 'Ἀλυτίῳ' ἡδῆ μὲν ἔτυγχανον ἀνειμένος τῆς νόσου,
tὴν γεωγραφίαν ὅτε ἀπέστειλας,
οὐ μὴν ἔλαττον ἀλλὰ τὸῦ ἥδεως ἐδεξάμην τὸ παρὰ σου πινάκιον ἀποσταλέν.
ἐξει γὰρ καὶ τὰ διαγράμματα τῶν πρόσθεν βελτίων,
cαὶ κατεμοσώσας αὐτὸ προσθεῖς τοὺς ἰάμβους,
οὐ μάχην ἀείδοντας τὴν Βουτάλειον κατὰ τὸν Κυρηναῖον
ποιητὴν, ἀλλ' οἶοις ἡ καλὴ Σαπφώ βούλεται τοῖς νόμοις ἀρμόττειν.

Paus. 1. 25. 1 . . . 'Ανακρέων ὁ Τήιος, πρῶτος
μετὰ Σαπφώ τὴν Λεσβίαν τὰ πολλὰ ὃν ἔγραψεν
ἐρωτικὰ ποιῆσας.

Ath. 13. 605 ε κἀγὼ δὲ κατὰ τὴν 'Επικράτους' Ἀντιλαίδα
τάρωτικ' ἐκμεμάθηκα πάντα τὸν παντελῶς
Σαπφοῦς, Μελιτοῦ, Κλεομένου, Λαμυθίου.

Ibid. 14. 639 α Κλέαρχος δὲ ἐν δευτέρῳ Ἐρωτικῶν ὃν ἔγραψεν ἀσμάτα καὶ τὰ Δοκρικά
καλούμενα οὐδὲν τῶν Σαπφοῦς καὶ 'Ανακρέοντος
diαφέρειν.

1 Heck. cf. Nonn. 9. 68: mss γλαυκώπ. 2 mss στήσασθε
3 mss ταύτα

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Lesbos, trip it delicately in the whirling measure on your way to the shining precinct of the bull-faced Hera, and there take up the fair dance unto the Goddess with Sappho for your leader golden lyre in hand. Happy ye in that delightful round! ye shall think, for sure, that ye are hearing some sweet hymn of Calliope herself.¹

Julian Letters: To Alypius:—I was already recovered when I received the Geography, though your missive was none the less welcome for that. Not only are the maps in it better done, but you have given it a touch of literary distinction by prefixing the iambic motto—not such iambics as sing the fight with Bupalus, to adapt Callimachus,² but of the sort which the beautiful Sappho chooses to fit to her melodies.

Pausanias Description of Greece: ... Anacreon of Teos, who was the first poet after Sappho to make love his principal theme.

Athenaeus Doctors at Dinner: I, too, to quote Epicrates' Anti-Laïs 'am letter-perfect in all the love-songs of Sappho, Meletus, Cleomenes, and Lamythius.'

The Same: Clearchus, in the second Book of his Treatise on Love Poetry, declares that the love-songs of Gnesippus and his Locrian Ditties, as they are called, are quite as good as Sappho's or Anacreon's.

¹ cf. A.P. 7. 407 (above) ² i. e. the choliambics prefixed by Callim. to his Iambics referring to Hipponax' lampoons (in that metre) on Bupalus and containing the words φέρων ἀμβον οὐ μάχην αἴειντα | την Βουπάλειον, cf. Ox. Pap. 1011
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Them. Or. 13. p. 170 d . . . καὶ τὸ καλὸν δὲ αὐτὸ σὺν τῇ ἀλθείᾳ καλὸν ἐστὶ, ψεῦδος δὲ οὐδὲν καλὸν, οὔτε θωπεία οὔτε κολακεία. Σαπφοὶ μὲν γὰρ καὶ Ἀνακρέοντι συγχωροῦμεν ἀμέτρους εἶναι καὶ ύπερμέτρους ἐν τοῖς ἐπαίνοις τῶν παιδικῶν· σωμάτων γὰρ ἥρων ἰδιωτικῶν ἰδιῶται καὶ οὐδεὶς κίνδυνος ἐπὶ τὸν ἀημόριον αὐτοῖς οἱ ἔρωμενοι. ἐνταῦθα δὲ βασιλικὸς μὲν ὁ ἔρως, βασιλικὸς δὲ ὁ ἐρώμενος . . .

Plut. Mus. 16 καὶ ἡ Μιξολύδιος (ἀρμονία) παθητικὴ τὸς ἐστὶ τραγῳδίαις ἀρμόζουσα. Ἄριστοβενος δὲ φησι Σαπφῶ πρῶτην εὐρασθαι τὴν Μιξολυδιστὶ, παρ᾽ ἣς τοὺς τραγῳδοποιοὺς μαθεῖν.

Ath. 14. 635 e καὶ τὴν Σαπφῶ δὲ φησιν οὗτος (ὁ Μέναιχμος ὁ Σικυώνιος ἐν τοῖς Περὶ Τεχνώτων) . . . πρῶτην χρήσασθαι τῇ τηκτίδι.

Ibid. 13. 599 e Χαμαιλεών δὲ ἐν τῷ Περὶ Σαπφοῦς . . .

Suid. Δράκων Στρατονικεύς· γραμματικὸς . . . Περὶ τῶν Σαπφοῦς Μέτρων.

Phot. Bibl. ἀνεγενόθησαν ἐκλογαὶ διάφοροι ἐν βιβλίοις ἧπερ Σωπάτρου σοφιστῶν. συνεῖλεται δὲ αὐτῷ τὸ βιβλίον ἐκ πολλῶν καὶ διαφόρων ἱστοριῶν καὶ γραμμάτων . . . ὁ δὲ δεύτερος (λόγος) ἐκ τῶν Σωτηρίδα Παμφίλης Ἐπιτομῶν πρῶτον λόγου . . . καὶ ἐκ τῶν Ἀρτέμωνος τοῦ Μάγνητος τῶν Κατ᾽ Ἀρετὴν Γυναιξί· Πεπραγματευμένων Διηγημάτων, ἦτι δὲ καὶ ἐκ τῶν

1 see also Ibid. 20. 36  * Gratian  * ascribed however  

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Themistius Orations: And beauty itself is beautiful only when accompanied by truth, whereas no falsehood is beautiful, be it called cajolery or adulation. We may acquiesce in the unbounded—or shall I say excessive—praises given their beloved by Sappho and Anacreon, because both loved and lover were private individuals and there was no danger to be apprehended if their praises should turn the beloved head. But the love of which I speak now is Imperial, and so is the beloved.

Plutarch On Music: The Mixolydian ‘mode’ is particularly sensuous or emotional, suited to tragedy. According to Aristothenus this mode was invented by Sappho, from whom it was taken by the writers of tragedy.

Athenaeus Doctors at Dinner: Menaechmus of Sicyon in his Treatise on Artists declares that Sappho was the first to use the pēctis.

The Same: Chamaeleon in his treatise On Sappho.

Suidas Lexicon: Dracon of Stratoniceia:—A grammarian, the writer of books . . . On the Metres of Sappho.

Photius Library: Excellent selections were read from the twelve Books of Sopater the Sophist. The work is a compilation from many excellent histories and tracts. . . . The second Book includes passages from the first Book of the Epitomes of Pamphila daughter of Soteridas . . ., from Artemon the Magnesian’s Tales of Feminine Virtue, and from the fingers (Ibid. 635 b, d), confused by Suidas (above) with the πληκτρον or quill

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2
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Διογένους τοῦ Κυνικοῦ Ἀποφθευγμάτων . . . ἀλλά γε καὶ ἀπὸ οὐδόου λόγου τῆς Σαπφοῦς.

Heph. 43 ἐπιχοριαμβικὸν μὲν οὖν τὸ Σαπφικὸν καλοῦμενον ἐνδεκασύλλαβον οἶλον (fr. 1) . . . ἐστὶ δὲ καὶ παρ' Ἀλκαῖῳ—καὶ ἀδηλὸν ὁποτέρου ἐστὶν εὐρήμα, εἰ καὶ Σαπφικὸν καλεῖται.

Sch. Heph. 293. Cons. [π. διαφορῶν τοῦ ἡρωικοῦ]. Σαπφικὸν δὲ ἐστὶ τὸ ἄρχομενον ἀπὸ σπουδεῖον καὶ λήγον εἰς σπουδεῖον οἶλον (II. 2. 1) . . .

Heph. 60 [π. ποιήματος]. κοινὰ δὲ (τὰ ποιημάτα) ὡσα ὑπὸ συντήματος μὲν καταμετρεῖται, <τοῖς> αὐτὸ<ῖς> ¹ δὲ τὸ σύστημα ἔχει πληροῦμενον, οἷα ἐστὶ τὰ ἐν τῷ δευτέρῳ καὶ τρίτῳ Σαπφοῦς· ἐν οἷς καταμετρεῖται μὲν ὑπὸ διστιχίας αὐτῇ δὲ ἡ διστιχία ὁμοία ἐστὶ. ²

ΣΑΠΦΟΤΣ ΜΕΛΩΝ

1a

Mus. Ital. Ant. Class. vi:

'Αερίων ἐπέων ἄρχομαι ἀλλ' ὄνατων. ³

¹ E ² see also Dion. Hal. Comp. 19, Dion Chr. Or. 2. 24
³ E: vase περιων κ. τ. λ. see C. Q. 1922

¹ this seems to indicate the existence of an edition of S.'s works arranged not according to metre but according to 180
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Obiter Dicta of Diogenes the Cynic . . . , and lastly from the eighth Book of Sappho.¹

Hephaestion Handbook of Metre: First the epicoricambic, called the Sapphic eleven-syllable, as (fr. 1) . . . It occurs also in Alcaeus—and it is uncertain which of the two poets invented it, though it is called after Sappho.

Scholiast on the Same [on varieties of the heroic hexameter]: The Sapphic variety is the line which both begins and ends with a spondee, thus (Iliad 2. 1) . . .

Hephaestion Handbook [on poems]: Poems are called 'common' when they are formed of 'systems' or stanzas and have those systems all composed of lines in the same metre, as for instance the poems in the Second and Third Books of Sappho, in which the stanzas are of two lines and those lines similar.²

THE POEMS OF SAPPHO

1 a

Column i. of a book entitled *Επεια πτερόμενη* or *Winged Words* held by Sappho in an Attic vase-picture c. 430 B.C.:³

The words I begin are words of air, but, for all that, good to hear.


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A'

1 eis 'Aphroditn

Dion. H. Comp. 23 ἢ δὲ γλαφραὶ καὶ ἀνθραὶ σύνθεσις ... χαρακτήρα τοιοῦτῳ ἔχει · · · ἀκόλουθον δ' ἂν εἰς καὶ τοὺς ἐν αὐτῇ πρωτεύοντας καταρθημάτασαι. ἐσποιῶν μὲν οὖν ἐμοιγε κάλλιστα τούτοι δοκεῖ τὸν χαρακτήρα ἐξεργάσασθαι Ἡσίοδος, μελοποιῶν δὲ Σαπφώ, καὶ μετ' αὐτὴν 'Ἀνακρέων τε καὶ Σιμωνίδης' τραγῳδοποιῶν δὲ μόνος Ευριπίδης' συγγραφέων δὲ ἀκριβῶς μὲν οὐδείς, μάλλον δὲ τῶν πολλῶν Ἐφορός τε καὶ Θέσπομπος, ἡτόρων τε Ἰσοκράτης. θέσω δὲ καὶ ταυτής παραδείγματα τῆς ἀρμονίας, ποιητῶν μὲν προχειρισάμενος Σαπφώ, ἡτόρων δὲ Ἰσοκράτης. ἄρξομαι δὲ ἀπὸ τῆς μελοποιούν.

Ποικιλόθρον' ἀθάνατ' 'Αφρόδιτα, παῖ Δίος δολόπλοκα, λίσσομαι σε · 1 μή μ' ἀσαις μηδ' ὄνιαις δάμνα, πότισα, θύμον,

5 ἀλλὰ τυίδ' ἔλθ', αἱ ποτα κατέρροτα τὰς ἐμας αὐδος ἄιουσα πῆλην ἐκλεις, πάτρος δὲ δόμεν λίποισα χρύσιον ἔλθες ἁρμ' ὑπασδεύξαισα, κάλω 2 δὲ σ' ἄγον 10 ὦκεε στρούθω προτὶ γὰν μέλαιναν 3 πύκνα δίνεντε πτέρ' ἀπ' ὄρρανω ἀθέρ- ρος διὰ μέσω,


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Book I

1 To APHRODITE

Dionysius of Halicarnassus *Literary Composition*: The finished and brilliant style of composition . . . has the following characteristics: . . . . It would not be out of place for me to enumerate here the finest exponents of it. Among epic writers I should give the first place in this style to Hesiod, among lyricists to Sappho, with Anacreon and Simonides next to her; among tragic poets there is only one example, Euripides. Among historians, to be exact, there is none, but Ephorus and Theopompus show it more than most; among the orators I should choose Isocrates. I will now give illustrations of this style, taking Sappho to represent the poets and Isocrates the orators; and I will begin with the lyrist:

Aphrodite splendour-throned² immortal, wile-weaving child of Zeus, to thee is my prayer. Whelm not my heart, O Queen, with suffering and sorrow, but come hither I pray thee, if ever ere this thou hast heard and marked my voice afar, and stepping from thy Father's house harnessed a-golden chariot, and the strong pinions of thy two swans³ fair and swift, whirring from heaven through mid-sky, have

¹ cf. Heph. 83 with sch., Prisc. 1. 37, Hdn. 2. 948 Lentz, *E.M.* 485. 41, Ath. 9. 391 e, Hesych. ἄκες στροθι: used by Heph. to illustrate the metre, and hence to be regarded as the 1st ode of S.'s 1st Book in the (?) Alexandrian edition, which was entirely composed of poems in this metre
² prob. = 'sitting on a throne of inlaid wood or metal'
³ cf. 172, Alc. 2.: not sparrows, see *Proc.* (opp.), Stat. S. 1. 2.
LYRA GRAECA

αὶ ὤν ἑξίκοντο· σὺ δ', ὦ μάκαιρα, 
μειδιάσασις ἄθανάτῳ προσώπῳ
15 ἦρε' ὅτι δήντε πέπονθα, κἀττι 
δήνυτε κάλημι,
κἀτω' ἔμω μάλιστα θέλω γένεσθαι 
μανιόλα θύμωρ· τίνα δηνύτε πείθῳ 
καὶ σ' ἄγην ἐς Φῶν φιλότατα; τίς τ', ὦ
20 Ψάπφ', ἄδικητι;¹
καὶ γὰρ αἱ ψεύγει, ταχέως διώξει,
αἱ δὲ δῶρα μὴ δέκετ', ἀλλὰ δώσει,
αἱ δὲ μὴ φίλει, ταχέως φιλήσει 
κοῦκ ἐθέλοισα.'

25 ἔλθε μοι καὶ νῦν, χαλέπαν δὲ λῦσον 
ἐκ μερίμναν, ὅσσα δὲ μοι τέλεσσαι 
θύμος ἰμέρρει, τέλεσον, σὺ δ' αὑτὰ 
σύμμαχος ἔσσο.

tάυτης τῆς λέξεως ἡ εὐπεία καὶ ἡ χάρις ἐν τῇ συνεχείᾳ καὶ 
λειτοτητὶ γέγονε τῶν ἀρμονίων. παρακείμεναι γὰρ ἀλλήλοις τὰ 
ἄνωμα καὶ συνύφανται κατὰ τινας οἰκειότητας καὶ συζυγίας 
φυσικὰς τῶν γραμμάτων . . .

2

[Longin.] Subl. 10 οὐκοῦν ἐπειδὴ πᾶσι τοῖς πράγμασι φόροι 
συνεδρεύει τινά μόρια ταῖς ὑλαὶς συνυπάρχοντα, εἰς ἀνάγκης γένοιτ' 
ἂν ἡμῖν ὑψους αἰτίων τὸ τῶν ἐμφερομένων ἐκλέγειν ἀεὶ τὰ καιρώ-
tata, καὶ ταύτα τῇ πρὸς ἀλήθη ἐκπυρεθεὶς καθάπερ ἐν τὰ σῶμα 
ποιεῖν δύνασθαι τὸ μὲν γὰρ τῇ ἐκλογῇ τὸν ἄκροπλῆ τῶν ἀρμο-
tων, τὸ δὲ τῇ πυκνώσει τῶν ἐκλεγέμενων προσάγεται. οἶον ἡ 
Σαπφώ τὰ συμβαίνοντα ταῖς ἐρωτικαῖς μανιάς παθήματα ἐκ τῶν 
παρετομένων καὶ ἐκ τῆς ἀληθείας αὐτῆς ἐκάστωτε λαμβάνει. ποῦ 
δὲ τὴν ἀρετὴν ἀποδέκινυται, ὅτε τὰ ἄκρα αὐτῶν καὶ ὑπερτεταμένα 
δεινὴ <γλυκεται> καὶ ἐκλέξαι καὶ εἰς ἀλήθη συνδῆσαι:

¹ Ε (Ibid.): mss καὶ, καί (not καὶ), or μαί (from above) 
corrected to καί, then σαγῆνεσαν, σαγῆνεσαν, σαγήν εσσαν, or 
sagηνεσαν κ.τ.λ.: σ’ emph.  τ’ Ε: mss (cf. above) σ or omit
SAPPHO

drawn thee towards the dark earth, and lo! were
there; and thou, blest Lady, with a smile on that
immortal face, didst gently ask what ailed me, and
why I called, and what this wild heart would have
done, and 'Whom shall I make to give thee room
in her heart's love, who is it, Sappho, that does thee
wrong? for even if she flees thee, she shall soon
pursue; if she will not take thy gifts, she yet shall
give; and if she loves not, soon love she shall,
whether or no;'-

O come to me now as thou camest then, to assuage
my sore trouble and do what my heart would fain
have done, thyself my stay in battle.

The verbal beauty and the charm of this passage lie in the
cohesion and smoothness of the joinery. Word follows word
inwoven according to certain natural affinities and groupings
of the letters . . .

2

[Longinus] The Sublime: Since everything is naturally
accompanied by certain affixes or accidents coexistent with
its substance, it follows that we should find the source of
sublimity in the invariable choice of the most suitable ideas,
and the power to make these a single whole by combining
them together. The first attracts the listener by the choice
of subject-matter, the second by the cohesion of the ideas we
choose. Sappho, for instance, always expresses the emotions
proper to love-madness by means of its actual and visible
concomitants. If you ask where she displays her excellence,
I reply that it is where she shows her skill, first in choosing,
and then in combining, the best and the most marked of
those concomitants. Compare this:

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LYRA GRAECA

Φαίνεται μοι κήνος ἵσος θεοισιν ἐμένεν οὐνηρ ὅττις ἐναντίος τοι ἴζανει καὶ πλάσιον ἄδυ φωνείςας υπακούει

5 καὶ γελαίσας ἵμμεροεν, τὸ δὴ 'μαν ἑρόκαν ἐν στήθεσιν ἐπετόδασεν. 2 ὡς γὰρ ἐσ τ' ἱδω, Βρόξε', ὡς με φῶνας οὐδεν ἔτ' ἰκει, 3

ἀλλὰ καὶ μὲν γλώσσα Φέαγε, λέπτον 4

10 δ' αὐτικά χρόνο πῦρ ὑπατεδρόμακεν, 5 ὀπτάπτεσοι δ' οὐδεν ὄρημ', ἐπιρρόμβεσι δ' άκουαι,

ἀ δὲ μ' ἰδρως κακχέεται, 6 τρόμως δὲ παίσαν ἀγηκ, χλωροτέρα δέ ποίας

15 ἐμμυ, τεθνάκην δ' ὀλίγων 'πιδεύην 7 φαίνομαι.—ἀλλά

πάντε<ν τ>ολμάτε', ἐπει πένησα. 8

οὐ θαυμάζεις, ὡς ὅπε τὸ αὐτὸ τὴν ψυχήν, τὸ σώμα, τὰς ἀκοὰς, τὴν γλώσσαν, τὰς ὑφεις, τὴν χρόνι, πάντε ὡς ἀλλότρια διοιχόμενα ἐπιζητεί, καὶ καθ' ὑπεναντίωσεις ἡμά ψυχεται καλεται, ἀλογισεὶ φροεναι, ἥ γὰρ φοβείται μὴ 9 παρ' ὀλίγοι τεθνηκεν, ἵνα μὴ ἐν τι περὶ αὐτὴν πάθος φαινηται, παθών δὲ σύνοδος; πάντα μὲν τοιαῦτα γίνεται περὶ τοὺς ἑρωτας. ἡ λήψει δ', ὡς ἐφην, τῶν ἄκρων καὶ ἡ εἰς ταύτα συναίρεσις ἀπειργάσατο τὴν ἐξοχήν.

1 Ahr: mss μὴ μᾶν 2 Robortelli -Ε (Camb. Philol. Soc. Proc. 1920), cf. E.M. 407. 22: mss καρδιαν ἐν στήθεσιν (-εσιν) ἐπτόδασεν (corr. in one to ἐποπτόδασεν) 3 E (Ibid.): mss ὡς γ. στίβωθρόξως (βρόξεως) κ.τ.λ. 4 ο γλώσσα ἐκή ἐν δὲ λέπτον Αl. with Plut. 5 a perh. for ai = ὡ cf. αἰώνας

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SAPPHO

It is to be a God, methinks, to sit before you and listen close by to the sweet accents and winning laughter which have made the heart in my breast beat so fast and high. When I look on you, Brocheo, my speech comes short or fails me quite, I am tongue-tied; in a moment a delicate fire has overrun my flesh, my eyes grow dim and my ears sing, the sweat runs down me and a trembling takes me altogether, till I am as green and pale as the grass, and death itself seems not very far away; — but now that I am poor, I must fain be content.

Is it not marvellous how she has recourse at once to spirit, body, hearing, tongue, sight, flesh, all as quite separate things, and by contraries both freezes and burns, raves and is sane, and indeed is afraid she is nearly dead, so that she expresses not one emotion but a concourse of emotions? Now all such things are characteristic of the lover, but it is the choice, as I said, of the best and the combination of them into a single whole, that has produced the excellence of the piece.

1 (or Brocheo) dimin. of a compd. of βραχές, cf. Catull. and see Camb. Philol. Soc. Proc. 1920 2 the Greek is "my tongue is broken up" 3 cf. Macbeth 1. 7 4 the Greek words for swooning are mostly metaphors from dying metaphorical ("beggars can’t be choosers") and explained by the lost sequel; = "if I cannot see you face to face I must fain be content with distant reverence" 5 cf. Plut. Pr. in Virt. 10, Cram. A.P. l. 39, Plut. Erot. 18, Demetr. 38, Cram. A.O. 1. 208. 15, Sch. Il. 22. 2, Catull. 51

Long. (cf. ψυχεταί below) apparently read καὶ δ’ ἡρων ψυχρός χεῖται: his ms. εκ δὲ (εκαθέ) μ’ ἵδ. ψ. κακχεῖται: but μου is necessary and the above is quoted Cram. A.O. 1. 208 to show ἵδ. is fem. 7 E (Ibid.): mss πιθευσήν, πιθευςήν, or πιθευκήν 8 E (Ibid.): mss α. παντόλιματον ἐ. (ἐ. καὶ) πινῆτα 9 Heller -E: mss ἡ γὰρ φοβεῖται ἢ

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LYRA GRAECA

3

Eust. 729. 20 (Π. 8. 555) ὅστεν δὲ ὃτι ἐν τῷ 'φαινὴν ἀμφὶ σελὴν' ὑν̄ τὴν πλησιάπα νοητέον καὶ πλησισελήνην' ἐν αὐτῇ γὰρ ἀμαυρὰ εἰσὶ τὰ ἄστρα ὡς ὑπεραναγόμενα, καθὰ καὶ ἡ Ἰαπφώ που φησίν.

'Αστερες μὲν ἀμφὶ κάλαν σελάνναν ἀψ ἀνυκρύπτουσι φάεννον εἴδος, ὀπτοτα πλῆθοισα μᾶλιστα λάμπησι' ἀργυρία γάν. ¹

4


. . . . ἀμφὶ δ’ ὑδῷρ ψῦχρον <ὄνεμος> ² κελάδει δ’ ὑδῶν μαλίνων, αἴθυσομενόν ὃς φύλλων κόμμα κατάρρευς. ³

καὶ ὅσα πρὸ τούτων γε καὶ μετὰ ταῦτα εἴρηται.

5 ⁴ εἰς Ἀφροδίτην

Str. 1. 40 ἐι δ’ Φοινικας εἰτὶ τῶν ὀνομάζει Πολύτροπος καὶ Σιδωνίους τὴν μητρόπολιν αὐτῶν, σχήματι συνήθεις χρῆται ὡς . . . ἰδιῆς δ’ ὅκανεν καὶ Γάργαρον’ καὶ Ἰαπφώ.

Ἀ’ σε Κύπρος καὶ Πάφος ἡ Πάνορμος . . . ⁵

SAPPHO

31

Eustathius on the *Iliad*: Note that in the words 'around the bright moon' we are not to understand the moon at her full; for then the stars are dim because they are outshone, as Sappho somewhere says:

Around the fair moon the bright beauty of the stars is lost then when her silver light illumes the world at its fullest.

42

Hermogenes *Kinds of Style* [on sweetness or charm]: All clean and honest pleasures may be described simply, as for instance the beauty of a place, the variety of trees and plants, the sweet diversity of rivers and brooks. Such things give pleasure to the eye when they are seen, and to the ear when they are told of. Compare Sappho:

... And by the cool waterside the breeze rustles amid the apple-branches, and the quivering leaves shed lethargy;

and all that precedes and follows this.

5 To APHRODITE

Strabo *Geography*: Now if in speaking of the Phoenicians Homer [*Od.* 4. 83] adds mention of the inhabitants of their mother city Sidon, he is using a common form of speech, as for instance, ... and 'he came to Ida and Gargarus' (*Il.* 8. 48) and Sappho's line:

Whether thou [art at] Cyprus and Paphos or at Panormus ... 

LYRA GRAECA

6 eis 'Aphrodítyn

Ath. 11. 463c διότερ συνιούσι καὶ ἦμῖν ἐπὶ τὰς Διονυσικὰς ταύτας λαλίας 'οὐδὲ eis ἀν εὐλόγως φθονήσαι νοῦν ἥχων' κατὰ τοὺς 'Αλέξιδος Ταραντίνους. 'οι τῶν πέλασ | οὐδέν' ἀδικοῦμεν οὐδὲν... δὲ δὲν πλείστα γελάσῃ καὶ πίη | καὶ τῆς 'Αφροδίτης ἀντιλάβηται τὸν χρόνον | τοῦτον ὑν ἀφεῖται, κἂν τούχῃ γ', ἔρανον τίνος, | πανηγυρίζασ ἕδιστ' ἀπῆλθεν οἷκαζε.' καὶ κατὰ τὴν καλὴν οὖν Ξαφφώ.

. . . . ἔλθε, Κύπρι, χρυσίαισιν ἐν κυλίκεσσιν ἄβραισι1 συμμεμείγμενον θαλίαισι νέκταρ οἰνοχόεισα

tois étaiρois tois ἑμοῖs te kai sois.2 . . .

7 [eis 'Aphrodítyn] and 8

Apol. Pron. 81. 23 soi.' Ἀττικὸς.' ἱώνες, Ἀθλεῖς ὄμοιως· soi δὲ ἑγὼ λεύκας ἐπὶ δάμουν αἴγος <πίωνα καύσω>,3 Σαφφώ· καὶ τὸ κατὰ πολὺ τὸ4 διὰ τοῦ τ. κατελείψω τοι . . .

9 eis 'Aphrodítyn

Id. Synt. 350 (247) eis τῆς εὐχής ἐπιρρήματα παραστατικά.

Ἄιθ' ἑγὼ, χρυσοστέφαν 'Αφροδίτα, τόνде τὸν πάλον λαχόην5 . . .

1 Blf.: mss ἄβροις from l. 5 2 tois ἑμοῖσ (i) E, cf. Alc. 126, Od. 10. 268, 21. 93, Ad. 51: mss τούτοις τοῖς ἑταῖροις ἑμοῖς τε καὶ sois (masc. an adaptation? or see opp.) 3 Ahr: mss ἐπιδωροῦν αἶγ. 4 E: mss κατὰ ἀπόλυτον 5 B: mss -οίνω

1 either the gender of the 'comrades' is changed to suit the
6 To Aphrodite

Athenaeus Doctors at Dinner: This being so, our own gathering together like this for talk over the wine-cup, 'no man of sense could reasonably grudge us,' as Alexis says in The Tarentines; 'for we never do our neighbours injury . . .; and whoever laughs, drinks, loves, and, if he is lucky, dines out, the most during his time of liberty [from death and darkness], he goes home [to death] the best satisfied with his days at the festival.' And so let me say in the words of the beautiful Sappho:

. . . Come, Queen of Love, to bear round golden cups of nectar mingled with gentle cheer unto these comrades of thine and mine.¹

7 [To Aphrodite] and 8

Apollonius Pronouns: ἐσθ ὧ to thee' Attic. Ionic and Aeolic have alike this form—compare Sappho:

and to thee I [will burn the rich] fat of a white goat,—²

and the form usual to them with τ, as

and I will leave behind for thee . . .

9³ To Aphrodite

Id. Syntax: There are hortatory adverbs of supplication; compare:

O golden-wreathed Aphrodite, would that such a lot as this were mine . . . !

quoter's company (he proceeds 'for whose [masculine] benefit I must now remark'), or this was once the introductory poem to Sappho's Epithalamia, the masculine including the feminine: the nectar is of course metaphorical ² white goats were sacrificed to Aphrodite Pandemos, cf. Luc. D. Mer. 7 ³ cf. Hdn. π. παθ. 2. 280. 31 Lentz, E.M. 558. 28
LYRA GRAECA

10

Apoll. Proo. 113. 8 Αἰολεῖς ἀμέτερον καὶ ἄμοιν καὶ θμον καὶ σφόν. Σαπφώ.

αἱ μὲ τιμίαι ἐπόησαν ἔργα
tὰ σφὰ δοῦσαι...

11

Aristid. 2. 508 π. Παραφθέγματος: οἶμαι δὲ σε καὶ Σαπφοὺς ἀκηκοέναι πρὸς τινας τῶν εὐδαιμόνων δοκουσάν εἶναι γυναικῶν μεγαλαυχουμένης καὶ λεγούσης ὡς αὐτὴν αἱ Μοῖσαι τῷ ὅντι ὀλβίαν
tε καὶ ζηλωτήν ἐποίησαν, καὶ ὡς οὐδ’ ἀποθανοῦσης εἴσαι λήθη.

e. g. ἀλλ’ ἐμ’ ὀλβίαν ἀδόλως ἐθηκαν

χρύσαι Μοῖσαι οὐδ’ ἐμεθὲν θανοίσας

ἔσσεται λάθα...

12

Ath. 13. 571 d καλοῦσι γοῦν καὶ αἱ ἔλεοθεραι γυναῖκες ἢτι καὶ

νῦν καὶ αἱ παρθένοι τὰς συνήθεις καὶ φιλας ἑταῖρας, ὡς ἡ Σαπφώ.

. . . τάδε νῦν ἑταῖραις

ταῖς ἐμαίσι τέρπνα κάλως ἀείσω.

13

Et. Mag. 449. 36 ὁσπερ δαμῶ δαμεῖω, οὕτω θῷ θέω· καὶ παρὰ Σαπφοῖ.

. . . ὡτινας γὰρ

ἐν θέω, κῆνοι με μάλιστα σίννουν-
tαι...

1 ἐμοίσθε Seid: mss ἐμαῖς

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SAPPHO

10

Apollonius Pronouns: Aeolic has the forms ἄμμετερος and ἄμμος 'our,' θμος 'your,' and σφός 'their'; compare Sappho:

... [the Muses?] who have made me honoured by the gift of their work

11

Aristides On the Extemporised Addition: I think you must have heard how Sappho, too, once boasted to certain women reputed prosperous, that the Muses had given herself the true happiness and good fortune, and even when she was dead she would not be forgotten.

e.g. But I have received true prosperity from the golden Muses, and when I die I shall not be forgot.

12

Ath. Doctors at Dinner: For free women to this day and girls will call a friend or acquaintance 'hetaira' or 'comrade,' as Sappho does:

These songs I will sing right well today for the delight of my comrades.

13

Etymologicum Magnum: As instead of δαμᾶ 'subdue' we find δαμέλω, so for θῶ 'do' we find θέω; compare Sappho:

For those I have done good to, do me the greatest wrong.

1 prob. from a poem introductory to a 'Book' of poems to her friends 2 cf. Choer. 259; wrongly identified by Wil. with Ox. Pap. 1231. 16 (see 15 below)
LYRA GRAECA

14

Apol. Pron. 98. 2 ἰμαν Ἀἰολεῖς.

ταῖς κάλαιων ἰμαν <τὸ> νόημα τῶμον
οὐ διάμειπτον.\(^1\)

15\(^2\)

Oxyrh. Pap. 1231. 16. 11–12

[,]λαν ἔγων δ' ἐμ' αὐτὰ
tούτο σύνοιδα.

16

Sch. Pind. P. 1. 10 [Δίως αἰετός]. πάνυ γὰρ διετύπωσεν, ὅτι
δὴ δ ἀετὸς ἐπικαθήμενος τῷ τοῦ Δίως σκῆτρῳ καὶ κατακελουμένος
tαις μουσικαῖς φθαῖς εἰς ὑπὸν κατάγεται, ἀμφοτέρας χαλάσας τὰς
πτέρυγας . . . ἦ δὲ Σαπφῶ ἐπὶ τοῦ ἐναντίον ἐπὶ τῶν περιστερῶν:

ταῖς <δὲ> ψαῦκρος μὲν ἐγεντὸ θύμος,
pάρ δ' ἔιειτ ΰὰ πτέρα . . . \(^3\)

17

Veit. Et. Mag. Miller p. 213 μελεδώναι αἱ τὰ μέλη ἱδουσαί
φροτιδες . . . καὶ αἱ Ἀἰολεῖς σταλαγμῶν τὴν ὄνων λέγουσιν
Σαπφῶ:

κατ' ἐμον στέλεγμον.\(^4\)

ἀποστάζουσι γὰρ καὶ ἰέωσιν.

\(^1\) τὸ Bek. \(^2\) so Apoll. Pron. 51. 1, but 80. 10 ἐμ' αὐτὰ
tούτ' ἔγων συνίδα: Pap. εγὼδέμ' [ . . . | . . . . . . . ]νοίδα
\(^3\) ψαῦκρος Fick from Hesych: mss ψυχρός \(^4\) σταλαγμῶν and
στελεγμόν ms8; the first, the form the word would take in
Attic, is necessary to the etymology; in the quotation perh.
SAPPHO

14

Apollonius Pronouns: The form ὑμιν 'to you' is used in Aeolic; compare:

Towards you pretty ones this mind of mine can never change.

15

From a Second-Century Papyrus:

... and as for me, I am conscious of this: ... 

16

Scholiast on Pindar: He has given a complete picture of the eagle sitting on Zeus's sceptre and lulled to sleep by the music, letting both his wings lie slack. ... Sappho on the contrary says of the doves:

And as for them their heart grows light and they slacken the labour of their pinions.²

17

Old Etymologicum Magnum: μελεδώνυμι 'cares': the thoughts which devour the limbs ... and the Aeolic writers call pain σταλαγμός 'a dripping'; compare Sappho:

... because of my pain;

for they [pains or wounds?] drip and flow.

¹ cf. Apoll. Pron. 51. 1, 80. 10 ² when they reach the nest? ² cf. E.M. 576. 22

στέλαναμον E, cf. ἀνασταλύζω and Hesych. ἀστυλάζει (sic) and ἀσταλυχεῖν
LYRA GRAECA

18

Et. Mag. 335. 38 τὰ γὰρ δύο σα εἰς ζ τρέπουσιν οἱ Αἰολεῖς·
τὸ γὰρ ἐπιπλήσω ἐπιπλάζω· Σαπφῶ.

τὸν δὲ ἐπιπλάζοντί ἀνοικ φέρονεν
καὶ μελέδωναι.1

19

Amm. π. διαφ. λέξ. 23 ἄρτι καὶ ἄρτιος· διαφέρει. ἄρτι μὲν
γὰρ ἔστι χρυσικὸν ἑπίρρημα, τὸ δὲ ἄρτιος ἐπὶ τοῦ ἀπηρτισμένου
ἔργου τελείως. δοστε ἄμαρτάνει Σαπφῶ λέγουσα·

'Αρτίως μὲ ὁ χρυσοπέδιλλος αὕως
<ἡλθε καὶ>2 . . .

ἀντὶ <τοῦ> χρυσικὸν ἐπιρρήματος.

20

Sch. Ar. Pac. 1174 διαφέρουσι γὰρ αἱ Ἀυδικαὶ βαφαὶ· . . .
καὶ Σαπφῶ.

. . . . . . . πόδας δὲ
ποίκιλος μάσλης ἑπέτεννε, Λύδι-
ον κάλον ἔργον.3

21

Sch. Ap. Rh. 1. 727 έρευνήσασα δὲ ἀντὶ τοῦ πυρρά, ὑπέρυθρος,
καὶ ἔστι παρὰ τὸ Σαπφικὸν·

. . . . . παντοδάπαις μεμευγμέ-
να χροϊαίσιν

1 Hdn. ἐπιπλάζοντε: ἀνοικ = ἀνοικ (for pl. cf. μανιαί) E:
mss ἀνεμοι, Hdn. ἀν ἐμοί· καὶ μελ. only in Hdn. 2 μ’ ἄ
Seid: mss μὲν ἄ: ἡλθε κ. E, cf. [Theocr.] Meg. 121 3 mss
mss Sch. ἐκάλυπτε, Poll. ἐκε (both from corruption ἐκε)

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SAPPHO

18

*Etymologicum Magnum*: For the Aeolic writers change double $s$ to $z$; they write ἐπιπλήσω ἐπιπλάζω; compare Sappho:

And as for him who blames [me?] may frenzies and cares seize upon him.

19

Ammonius *Words which Differ*: "Ἀρπι differs from ἄρπλως; for ἄρπι is an adverb of time, whereas ἄρπλως is used of that which is fully completed; so Sappho is wrong in saying:

The golden-slippered Dawn had just [come] upon me [when] . . . ;

instead of the adverb of time.

20

Scholiast on Aristophanes *Peace*: For the Lydian dyes differ . . . and Sappho says:

. . . and a motley gown (?), a fair Lydian work, reached down to [her] feet.

21

Scholiast on Apollonius of Rhodes *Argonautica*: ἑρευθήσεσα [epithet of Jason’s mantle] is used instead of πυρδ, ὑπιρωθρός, ‘ruddy,’ and is contrary to Sappho’s description:

. . . mingled with all manner of colours

1 cf. Hdn. 2. 929. 19 Lentz 2 cf. Poll. 7. 93, who says it was a sort of sandal, but the sing. and ‘dyes’ are against this
LYRA GRAECA

22
Apol. Pron. 66. 3 ἐμέθεν· πυκνῶς αἰ χρήσεις παρὰ Αἰολείσων·
(124).

. . . . . . . . . ἡ τίν' ἄλλον
<μᾶλλον> ἀνθρώπων ἐμεθεν φίλησθα; ¹

23
El. Mag. 485. 45 οἱ Αἰολεῖς . . . ποθέω ποθήω, οὐν·
καὶ ποθήω καὶ μάομαι . . .

24 εἰς Ἐκάτην
Philod. τ. εὐσεβ. 42 Gomperz [Σαπ]φω δὲ τῆθιν θεοῦ
χρυσοφαιὴθερ[άταιν] αὐν Ἀφροδίτης(ἡς) (εἰναι λέγει).

e. g. Χρυσόφαινας ὁ Εκάτα θέραπνα
| Ἀφροδίτας . . . ²

25
Adonium dimetrum dactylicum catalecticum a Sappho in-
ventum est, unde etiam Sapphicum nuncupatur monosche-
matistum, semper enim dactylo et spondeo percuitur;

ὦ τὸν Ἀδώνιν.

26
Apol. Pron. 82. 16 [π. τῆς οἰ]: Αἰολεῖς σὲν τῷ Φ.

φαίνεται Φοι κῆνος³ . . . . .

¹ μᾶλλον B ² for ἄ in voc. cf. Ἡμ. Gr. Dial. 2. 538:
cf. Hesych. θεράπνη ³ probably not a variant of 2. 1

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SAPPHO

22

Apollonius Pronouns: ἐμὲθεν 'of me'; it occurs frequently in the Aeolic writers; compare (124) and:

... O whom in all the world do you love better than me?

23

Etymologicum Magnum: The Aeolic writers use ... and ποθῶ for ποθῶ 'I long,' as:

... and I long and I yearn ...

24 To HECATE

Philodemus Piety: And Sappho calls the Goddess (Hecate):

Aphrodite's golden-shining handmaid . . .

25

Marius Plotius Art of Grammar [on the Dactylic Metre]: The dactylic Adonian dimeter catalectic was invented by Sappho, and that is why it is also called the monoschematist Sapphic, for it is always composed of a dactyl and a spondee; compare:

Woe for Adonis!

26

Apollonius Pronouns [on of 'to him']: Aeolic writers use the form with digamma (ϝ):

That man seems to himself . . .

1 also in Et. Gud. 294. 40
LYRA GRAECA

27

Apoll. Pron. 100. 5 ἀμμε Αἰολεῖς·
. . . ὅπταις ἀμμε . . . . . .
Σαπφῶ πρῶτῃ.

28

Max. Tyr. 24 (18). 9 Διοτέμα λέγει, ὅτι θάλλει μὲν Ἔρως εὐπορῶν, ἀποθνῄσκει δὲ ἀπορῶν· τούτῳ Σαπφῶ συλλαβοῦσα εἶπε γλυκύπικρον (81) καὶ

ἀλγεσίδωρον·

τὸν Ἐρωτα Σωκράτης σοφίστην λέγει, Σαπφῶ

μυθόπλοκον.

29

Jul. Ep. 18 ἀλλ' εἰς αὐτοὺς ἀν τῶν ὧμετέρων ὅρῶν τοὺς πρόσωπας ἐπτην, ἵνα σε, τὸ μέλημα τοῦμον, ὡς φησίν ἡ Σαπφῶ, περιπτύγω.

e. g. . . . . . . . ὡς τε, μέλημα τῶμον,

| περπτύγω 1 | . . |

30

Philostr. Inm. 2. 1 τοσοῦτον ἀμιλλάνται (αἱ παρθένοι) ῥοδοπήχεις καὶ ἐλικώπιδες καὶ καλλιψάρροι καὶ μελίφωνοι, Σαπφοῦς τούτῳ δὴ τὸ ἕδυ προσφημα.

Aristaen. 1. 10 πρὸ τῆς παστάδος τῶν ὑμέναιον ἤδεν αἱ μουσικῶτεραι τῶν παρθένων καὶ μελιχοφωνότεραι, τούτῳ δὴ Σαπφοῦς τὸ ἔδιστον φθέγμα.

e. g. . . . . . . . παρθένοισι

| μελιχοφώναις 3 |

1 perh. imitated by Bion 1. 44 2 E: mss -φωνοι 3 so E: Ar. prob. found the more easily corruptible μελιχοφ. in his copy of Phil.
SAPPHO

27

Apollonius Pronouns: "Aμμε, 'us' or 'me,' is used in Aeolic; compare:

... you burn me ...;

Sappho in her first Book.

28

Maximus of Tyre Dissertations: Diotima says (in Plato's Symposium) that Love flourishes when he has plenty and dies when he is in want; Sappho, putting these characteristics together, called him bitter-sweet (81) and
giver of pain.1

Socrates calls love sophistical, Sappho a
weaver of tales.

29

Julian Letter to Eugenius: ... but I should fly to the very foot of your mountains
to embrace you, my beloved,
as Sappho says.

30

Philostratus Pictures: The maidens so vied with one another, rose-armed, saucy-eyed, fair-cheeked, honey-voiced (?)—this is Sappho's delightful epithet.

Aristaeetus Letters: Before the bride-chamber rang out the wedding-song from such of the maidens as were the more musical and gentle-voiced 2—this is Sappho's most delightful word.

e.g. ... to gentle-voiced maidens

1 cf. fr. 42  2 Ar. is prob. imitating Phil., in whose mss 'honey-voiced' is prob. a mistake
LYRA GRAECA

31 εἰς Ἔρωτα

Sch. Ap. Rh. 3. 26 [παθὲ ἡφ., i. e. Κύπριδος]: Ἀπολλώνιος μὲν Ἀφροδίτης τὸν Ἐρωτα γενέαλογεί, Σαφὼ δὲ Γῆς καὶ Οὐράνου. Sch. Theocr. 13. 2 [φτιίζο τοῦτο θεῶν ποκα τέκνον ἤγεντο]: ἀμφίβαλλει τίνος ὑπὸν εἰπη τὸν Ἐρωτα: Ἡσιόδος μὲν γὰρ . . . Σαφὼ Ἀφροδίτης <ἡ Γῆς> kal Οὐράνου.

Paus. 9. 27. 2 Ἡσιόδον δὲ . . . οἶδα γράψαντα ὡς Χάις πρῶτον, ἐπὶ δὲ αὐτῷ Γῆ τε καὶ Τάρταρος καὶ Ἐρως γένοιτο. Σαφὼ δὲ Ἡ Δεσβία πολλά τε καὶ οὕς διμολογοῦντα ἀλλήλοις ἐς Ἐρωτα ἤσε.

e. g. Φίλτατον Γαίας γένος Ὄρρανω τε

32 εἰς Ἑσπερόν

Him. Or. 13. 9 ἀστήρ οἴμαι σὺ τις ἐσπερίος,

'Ἀστέρων πάντων ὁ κάλιστος' . . .

Σαφῶς τοῦτο δὴ τὸ εἰς Ἑσπερόν ἄσμα.

33 [εἰς Πειθώ]


e. g. 'Ὡ γένος θελζίμβοτον Ἀφροδίτας

34

Berl. Klassikertexte 5 P 5006

. . . . . . . . . . θε θύμον
. . . . . . . . . . μι πάμπαν
. . . . . . . . . . δύναμι
. . . . . . . . . . . .
. . . . . . . . . . ας κεν ἡ μοι
. . . . . . . . . . . . . . . . . . οὐντιλάμπην

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SAPPHO

31 To Love

Scholiast on Apollonius of Rhodes *Aryonautica* 3. 26 ['her son']: Apollonius makes Love the son of Aphrodite, but Sappho of Earth and Heaven.

Scholiast on Theocritus 13. 2 ['from what God soever sprung']: He is doubtful of whom to call Love the son; for Hesiod . . . and Sappho, of Aphrodite or of Earth and Heaven.

Pausanias *Description of Greece*: Hesiod I know has made Chaos the first creation, and then Earth and Tartarus and Love. And in the poems of Sappho the Lesbian there are many mutually inconsistent sayings about Love.

*e.g.* Dearest Offspring of Earth and Heaven

32 To Hesperus

Himerius *Declamations*: You must be as it were an evening star,

Fairest of all the stars that shine,
as Sappho says in her Ode to Hesperus.

33 [To Persuasion]

Scholiast on Hesiod *Works and Days*: ['queenly Persuasion']: Sappho calls Persuasion the daughter of Aphrodite.

*e.g.* Man-beguiling daughter of Aphrodite

34

From a Seventh-Century Manuscript:

. . . . heart . . . . altogether . . . . [if]
I can . . . . shall be to me . . . . shine back

1 cf. Him. 3. 17

1 Wil. 2 B: mss κάλλιστος
LYRA GRAECA

κάλον πρόσωπον

εὐχροίσθεις

35 [πρὸς Χάραξαν]

Berl. Klassikertexte 5 P 5006 verso + Oxyrh. Pap. 424

δῶσην.

[αἰ κλ.]ύτων μέν τ’ ἐπ[πότεαι πεδ’ ἀνδρών]

κῶς κ.]άλων κᾶσλων, ἐ[νέπεις δὲ χαῖρην]

τοῖς φίλοις, λύπης τέ μ[ε σοι γένεσθαί]

5 [φαίς ε]μ’ ὅνειδος,

[ήτορ] οἰδήσας, ἐπὶ τα[ῦτ’ ἀρέσκεο]

[καρδι]’ αὐ. ἀσαίο· τὸ γὰρ ν[όμαι]

[τῶν μον οὐκ οὔτω μ]αῖκας χόλα παῖ-

[δών] διαίκηται.

10 [ἀλλὰ] μὴ δόαξε· [γεροντας ὄρνις]

οὐκ ἄγρη βρό]χις· συνίημ[’ ἐγω σε]

[οἱ πρὸν ἐσπό]λιάς ἑκατότατο[ς, οἰφ]

[δ’ ἀντετέθη]μεν

[δαίῳ. σὺ δ’ ὁ]ν ἀτέραις με[μήλων]

15 [λρόνων τίθ]η φρένας· εὐ[κολον γὰρ]

[νῶν τράφοισ]α τοῖς μάκαρ[μασ σάφ’ οἴδ’ ἕ-

[μοι παρέοντας.] 3

36 εἰς Νηρήδας

Ox. Pap. 7

Χρύσια[4 Νηρήδες, ἀβλάβη[ν μοι]

[τὸν κασί]γνητου δότε τυίδ’ ἰκεσθα[ι.]}

1 identification due to E. Lobel  3 i.e. ἐστάλης

2 restored by Blass, Buecheler, B, and E; cf. C.R. 1909, 1921

4 epithet uncertain; Κόρπι καλ is too long

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SAPPHO

. . . . . . fair face . . . . . . . . . . engrained . .

35\(^1\) [To Charaxus]

From the reverse of the same Manuscript and a Third-Century Papyrus

. . . will give. If you hover about the notable rather than the good and noble, and bid your friends go their ways, and grieve me by saying in your swelling pride that I, forsooth, am become a reproach to you, at such things as these you may rejoice your heart. Feed your fill. For as for me, my mind is not so softly disposed to the anger of a child. But make no mistake in this; the snare never catches the old bird; I know what was the depth of your knavery before, and of what sort is the foe I am opposed to. Be you better advised then, and change your heart; for well I know that being of a gentle disposition I have the Gods on my side.

36\(^2\) To the Nereids

From a Third-Century Papyrus:

Golden Nereids, grant me I pray my brother's safe return, and that the true desires of his heart

\(^1\) prob. a letter to her erring brother Charaxus  \(^2\) prob. a complete letter to the same (handed to him on his return from Egypt?) asking reconciliation
LYRA GRAECA

[kà μὲν] ὃ θύμω κε θέλη γένεσθαι,
[tαῦτα τε] λέσθην. 1

5 [ὁσά δὲ πρὸσθ' ἀμβροτε, πάντα λύσα[ι],
[kαὶ φίλοι]σι Φοῖνιχ χάριαν γένεσθαι
[kαὶ δύναν ἐ']χθροισθ' γένοιτο ν' ἀμμι
[δύσκλεα μ']ίδεισ.

[tαν κασιν]νήταν δὲ θέλοι πόσθα[ι]
10 [ἐμυρον] τίμας. 2 ὁνίαν δὲ λύγραν
[kαὶ λόγοις] ὄντοισι πάροιθ' ἄχευνων
[ἀμμον ἐδάμ]μνα

[κῆρ ὄνειδο]ς εἰσαίων τὸ κ' ἐν χρῷ
[κέρρεν3 ἠλ'] ἐπ' ἄγ[λα]τα πολίταν

15 [ἄββαλὴν ἅ]λλος, [ὡτα] νῆ κε δαὐτ' οὐ-
[δεν δία μά]κρων.

[kαὶ συνάρο]ναι, αἱ κ[ε θέλῃ, ἄξι]οισι

[ἐν λέχεσθ' ἐ']χθν4 σὺ [δέ], κύνυ['] ἐ'][μ]να, 5

[ρίνα πρὸς γά[ά]] θεμ[ἐν]α κακὰν[θην] 6

20 [ἄλλα πεδάγρη]ν. 7

37 8 [πρὸς Χάραξον]

Ox. Pap. 1231. 1. i. (a)

... Κύπρι, καὶ σε πτ[ροτ]αιν ἐπευρέ:
10 οἷ δὲ καυχάσαντο τὸ δ' ἐνν[ποντες].

'Δωρίχα τὸ δεύτερον ὡς πόθε[μμον]
[εῖς] ἔρον ἓλθε.'

1 or κῶσα μὲν
2 replacement of fibre now makes θέλοι certain
3 Bell now admits is as poss., and rejects θά
4 or ἀλάσσαι ἐν κόραις εὕρην
5 E, for κύνια cf. Κύνα Hesych.,
6 Arn. Ep. 765 and for single ν in P. ἔρανος for ἔρανος κ.τ.λ.: Bell agrees κυν[ is poss.
7 for flattened accent cf. χάραν
above 8 restored by Blass, Diels, Jurenka, Smyth, Wil, E;
SAPPHO

shall be accomplished, and putting away his former errors he shall become a delight to his friends and a grief to his enemies; and may our house be disgraced of no man. And may he be willing to bring honour to his sister; and the sore pain and the words wherewith, in bitter resentment of a taunt that must have cut to the quick, he sought ere he departed to overwhelm my heart,—O, when return he does on some near day, may he choose amid his fellow-townsmen's mirth\(^1\) to cast them clean away, and to have a mate, if he desire one, in wedlock due and worthy;\(^2\) and as for thee, thou black and baleful she-dog,\(^3\) thou mayst set that evil snout to the ground and go a-hunting other prey.

37 [To Charaxus]

From a Second-Century Papyrus:

. . . O Cypris, and he found thee more bitter. And the others, they boasted loud and said: 'What a delightful love-match hath Doricha made this second time!'\(^3\)

---

\(^1\) at a feast of welcome?\(^2\) or find a mate . . . among worthy maids\(^3\) Doricha or Rhodopis a famous courtesan beloved by S.'s brother Charaxus in Egypt; see p. 149

21. 88 Lobel C. Q. '21. 164 8 1-8 fragmentary, containing \(\mu\alpha\kappa\alpha\iota\rho\alpha\) (1), \(\kappa\iota\mu\beta\rho\omicron\tau\omicron\) (5): 9-10 Wil, 11-12 Hunt

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LYRA GRAECA

38 1 πρὸς Ἀνακτορίων

Ox. Pap. 1231. 1. i. (β)

Οἱ μὲν ἐπιπήδων στρόφων οἱ δὲ πέσδων
οἱ δὲ νάων φαῖσ', ἐπὶ γὰν μέλαιναν
ἐμμεναι κάλλιστον. ἔγω δὲ κῆν' ὅτ'-
tω τις ἐραται.

5 πάγχυν δ' εὐμαρες σύνετον πόησαι
πάντι τοῦτ', ἃ γὰρ πόλυ περσκόπεισα
κάλλος ἀνθρώπων Ἔλενα τὸν ἄνδρα
[κρύννε κάλ]ιστον

[δὲ τὸ πάν] σέβας Τροῖας ὀλεσσε,
10 [καυδὲ πα]ίδος οὖδὲ φίλων τοκῆων
[μᾶλλον] ἐμνάσθη, ἀλλὰ παράγαγ' αὐταν
[πῆλε φίλει]σαν

["Ωρος. εὐκ]αμπτον γὰρ [ἀεὶ τὸ θῆλυ]
15 [ἀμ]με νυν, Φανακτόρι[α, τὺ] μέμναι-
[σ', οὐ] παρεοίσαι, 2

[τὰ]ς κε βολλοίμαν ἔρατον τε βῆμα
κάμαρυγμα λάμπρον ἰδὴν προσώπων
ἡ τὰ Δύδων ἀρματα κὰν ὀπλοῖσι
20 [πεσόδου]άχεντας:

[εὗ μὲν ἰδ]μεν οὐ δύνατον γένεσθαι
s. g. [λό̣στ] ὅν ἀνθρώποις· πεδέχην δ' ἀρασθαί
[τῶν πεδηχῶν ἐστὶ βρότουσι λέον]
[ἡ λελάθεσθαι.]  

1 restored by Hunt, Rackham, Wil, and E cf. C.R. 1914.
73, 1919. 125  2 P παρεοίσας

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SAPPHO

38 To Anactoria

From a Second-Century Papyrus:

The fairest thing in all the world some say is a host of foot, and some again a navy of ships, but to me 'tis the heart's beloved. And 'tis easy to make this understood by any. Though Helen surveyed much mortal beauty, she chose for most beautiful the destroyer of all the honour of Troy, and thought not so much either of child or parent dear, but was led astray by Love to bestow her heart afar; for woman is ever easy to be bent when she thinks lightly of what is near and dear. See to it then that you remember us Anactoria, now that we are parted from one of whom I would rather the sweet sound of her footfall and the sight of the brightness of her beaming face than all the chariots and armoured footmen of Lydia. I know that in this world man cannot have the best; yet to wish that one had a share [in what was once shared is better than to forget it.]

1 a complete letter to Anactoria who has apparently gone with a soldier husband to Lydia, cf. 86 2 S. and Atthis? 3 ref. to the old friendship between her and S.
LYRA GRAECA

39

Ox. Pap. 1231, 1. ii (a)

. . . τ’ εξ ἀδοκήτω.

40 [eis Ἡραν]

(β)

Πλάσιον δὴ μ[οι κατ’ ὄναρ παρεῖη,]
πότνι’ Ἡρα, σὰ χ[αρίεσσα μόρφα,]
tὰν ἀρισταν’ Ἀτρ[έιδαι Φίδων κλῆ-]
τοι βασίλης

5 ἐκτελέσσαντες [Τροίας ὀλέθρων]:
πρῶτα μὲν πα[ρ’ ὀκυρῶν Σκαμάνδρω]
tυφόν ἀπορμάθε[ντες ἐπ’ οἴκων ἰκην]
οὐκ ἐδύναντο,

πρὶν σὲ καὶ Δί’ ἄντ[ιάσαι μέγιστον]
10 καὶ Ὑσώνας ἰμ[μερόεντα παιδα.]
c. g. ὅποι δὲ κ[ἀγω, πότνια, λίσσομαι σὲ]
καὶ τὸ πά[ροιθεν]

ἀγνα καὶ κά[λ’ ἐν Μυτιλανάισι]
[πάρθενοις ἐμὲ δράν πάλιν, αἰς χορεύην]
15 [ἀ]μφή σ[αίσαι πόλλ’ ἐδίδαξ’ ἐόρταισι]
[πόλλα τ’ ἀείδην.]

[ὡς τε νᾶας Ἀτρείδαι σὺν ὕμμι]
ἀραν Ἰλ[ίω, κέλμαι σὲ κάροι]
ἐμμεν[αὶ πρὸς οἴκων ἀπυπλεόισα, Ἡρα]
20 ἡπί’, [ἀρωγόν.]

1 cf. Pap. della Soc. ital. 2, 123: 1–10 restored by Wil. and E: 11–20 by E e. g. cf. A.P. 9, 189 above (p. 174)

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SAPPHO

39

From a Second-Century Papyrus:

... unexpectedly.

40 [To Hera]

From the Same and another of the Third Century:

Make stand beside me in a dream, great Hera, the beauteous shape that appeared in answer to the prayer of the famous kings of Atreus' seed when they had made an end of the overthrow of Troy. At first when they put forth hither from Scamander's swift flood, they could not win home, but ere that could be, were fain to make prayer to thee and to mighty Zeus and to Thyone's lovely child.¹ So now e.g. pray I, O Lady, that of thy grace I may do again, as of old, things pure and beautiful among the maids of Mytilene, whom I have so often taught to dance and to sing upon thy feast-days; and even as Atreus' seed by grace of thee and thy fellow-Gods did put out then from Ilium, so I beseech thee, gentle Hera, aid thou now this homeward voyage of mine.

¹ the latter half is very tentatively restored on the supposition that S. writes this before embarking to return to Mytilene from Syracuse on hearing of the amnesty

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P 2
LYRA GRAECA

41

Ox. Pap. 1231. 9

e.g. [ἐν θυέλλαισι ζαφέριοι ναῦται
[ἐκφοβήθεντες] μεγάλαις ἁπται[ς]
[ἀββαλον τὰ φόρτια καπλί χέρσω
[πλοῖον δικέλλαν·]

5 [μὴ μάλιστ' ἐγωγ' ἀραθεν πλέομι[i]
[χειμάσαντος, μη]δὲ τὰ φόρτί' εἰκ[ά]
[ἐς βάθη πόντον] ἀτιμ' ἐπείκη
[πάντα βάλομι·]

[αἰ ὃς Νήρη προ]ρέοντι πόμπα
10 [ἐνναύλῳ τὰ]μ' εὔσεβεῖ]αι δέκε[ς]θαι
[φόρτι' ... ... .]

42

Ibid. 10

... [αἰ δὲ μοι γάλακτος επάθολ' ἢς[κε]
[τωθατ' ἢ παίδω]ν δόλοφυν [πο[ής]εὶ
[ἀριμένα, τὸτ' οὗ] τρομέροις πρὸς[ος] ἡλλα
[λέκτρα κε πόσσι]

5 [ἡρχόμαν' νῦν δὲ] χρόνα γῆρας ἡδη
[μυρίαν ἄμμων ρύτι]ν ἀμφιβάσκει,
[kὼν πρὸς ἄμμ' ἡρος πέταται διώκων
[ἀλγεσίδωρος.]

... ... ... ... ...]τὰς ἀγάνας
10 ... ... ... ... ...]μα' λάβοισα
... ... ... ... ...]ἀεισον ἄμμι
τὰν ἱόκολπον 5

... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ... ......
SAPPHO

41
From a Second-Century Papyrus:

e.g. When tempests rage, the mariner, for fear of the great blasts of the wind, doth cast his cargo overboard and drive his vessel ashore; as for me, I pray I may be bound nowhither in time of storm,\(^1\) nor be fain to cast all my cargo, precious or not, into the deep; but if so be it should fall to Nereus in his flowing pageant of the sea to receive the gift of my goods. . . .

42
From the Same:

. . . If my paps could still give suck and my womb were able to bear children, then would I come to another marriage-bed with unfaltering feet; but nay, age now maketh a thousand wrinkles to go upon my flesh, and Love is in no haste to fly to me with his gift of pain.—. . . . . of the noble . . . taking . . . O sing us the praises of her of the violet-sweet breast. . . .\(^2\)

\(^1\) cf. Theocr. 9. 10. \(^2\) this mutilated sentence does not necessarily belong to the same poem

\(^1\) E e. g. cf. C.R. 1916. 99: preceded by 7 fragmentary lines not necessarily part of the same poem \(^2\) restored by E, cf. C.R. 1919. 126 \(^3\) = δελφός, cf. κίνδυν, Φόρκυν \(^4\) ἀλγεσίδωρος: from 28 \(^5\) the last two words from Apoll. Pron. 384 B (see Alc. 138)
LYRA GRAECA

43

Or. Pap. 1231. 13

... [αίσ' έγων ἔφ]αν 'Ἀγα[να] γύναικες,
[οἱ μ]εμνάσεσθ' ἄ[ι μέχρι γῆρας]
[ὁττιν' ἂ]μεσ ἐν νεό[τατῃ λάμπρα]
[σὺνε]πόημμεν.

5 [ἄγνα μ]ὲν γὰρ καὶ κά[λα πόλλα' ἐν αὕτα]
[δράσα]μεν πόλι[ν δ' ἀπυληπτανοίσαι]
[σφώγν] ὁ[ξ]είας δ[άκεν ἵμμερός μοι]
[θύμον ἁσαισι.] 1

44

Ibid. 14

... . . . . . . ]ἔρωτος ἣλγ[ει]
. . . . . . .]

[ὁττα γάρ κ' ἐνάν]τιον εἰσίδω σ[ε]
[τότ' ἐμοι ς υ̣ φύ̣νν ἐ̣ Ε̣]μιῶνα τεαύ[τα] 3
5 [φαίνετα]ιν,] ξάνθα δ' Ἐλένα σ' ἐισ[κ]ην
[ἔστιν ἕπει]κεσ

[κω̣ν κόρ]α]ις θυνάταις· τόδε δ' ἵσ[θι], τά σά̣
[καλλόνα] παίσι̣ν κε με τάν μερίμναν
[τάις θυγ]α]ις ἀντίδ[i]δων, πό[θοις δὲ]
10 [παίσι]ι σὲ τίνιν.] 4

1 so E, cf. C.R. 1916. 100 2 E, C.R. 1916. 101
3 = τοιαύτη 4 Sch. τ[γ]ην σε (a variant)
SAPPHO

43

From a Second-Century Papyrus:

And them I answered: 'Gentle dames, how you will evermore remember till you be old, our life together in the heyday of youth! For many things did we then together both pure and beautiful. And now that you depart hence, love wrings my heart with very anguish.'

44

From the Same:

... For when I look upon you, then meseems Hermione¹ was never such as you are, and just it is to liken you rather to Helen than to a mortal maid; nay, I tell you, I render your beauty the sacrifice of all my thoughts and worship you with all my desires.

¹ as daughter of Helen, Hermione was one remove less divine
LYRA GRAECA

45

πρὸς Γογγύλην

Ox. Pap. 1231. 15

[Τ]ὰν τ[αχισταν, ὅ κ]έλομαι σ’ ὃ[νελθε,]
[Γό]γυλά β[ρόδαυθι, λάβοισα μάν[δυν]
[γλα]κτίναν· σὲ δὴ ὑπε πόθος τι[ς ἁμος]
ἀμφιποταται

5 τὰν κάλαν· ἀ γὰρ κατάγωγις αὐτὰ
ἐπτόαισι ἱδοισαν, ἡ ἐγω δὲ χαίρω.
καὶ γὰρ αὕτα δὴ π[οτ]’ ἐμεμ[φόμαν τὰν]
[K]υπρογεν[ην]’

[τ]ὰς ἀράμας[ι μὴ χάριν ἀββήρεν μοι]
10 τοῦτο τῷ[πος, ἀλλὰ σε, τὰν μάλιστα]
[β]όλλομαι[ι θνάταν κατίδην γυναικῶν]
[ἀψ πάλιν ἥλκην.]

46

Ibid. 50

[. . .] καὶ γὰρ [οὖδεν ἄεικες ἡμεῖν]
[aι τ]ινες μὲμ[φοντό σ’ ἁ μοι προσήλθεσ]]
[ἡ] ζαλέξα, κα[ἴστισι μὴ πρόσηκεν]
[ἀ]δρα χαρίσσα[ς]’

5 [σ]τείχομεν γὰρ [πάντοσ’ ἐγω δὲ φῶμεν]
[κα]ὶ σὺ τούτ’ Ἀλλ[’ ἡ δύνατον βρότοισι]
[πα]ρ[θ]ένοις ἀπ[εμεν ἐκας γυναικῶν]
[aις κ]εν ἔσοιεν [;]

1 E (Ibid.) 2 ἐπτόαισι = ἐπιπτοεῖ 3 E (Ibid.)

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SAPPHO

45 To Gongyla

From a Second-Century Papyrus:

Come back, and that speedily, my rosebud Gongyla, and in your milk-white gown; surely a desire of my heart hovers about your lovely self; for the sight of your very robe thrills me, and I rejoice that it is so. Once on a day, I too found fault with the Cyprus-born—whose favour I pray these words may lose me not, but rather bring me back again the maiden whom of all womankind I desire the most to see.¹

46 From the Same:

. . . Indeed it were no matter for wonder if some blamed you for coming to me or talking with me as you have done, and for showing such favour to one to whom you should not; for we walk everywhere. But let us say this, you and me, 'Is it possible for any maid on earth to be far apart from the woman she loves?'

¹ a complete letter

217
LYRA GRAECA

Ox. Pup. 1231. 56

νυξ [. . . ] [. . . ]

e. g. παρθενοί δ[ε] ταύσδεσι πρὸς θύραισι]
παννυχίσδομ[εν, πολύολβε γάμβρε,]
σὰν ἀείδοι[σαι φιλότατα καὶ νύμ-] 1
5 φασ ἱοκόλπω.

ἀλλ' ἐγέρθε[ις εὔτ' ἐπίησιν αὐών]
στείχε, σοίς [δ' ἄγοι πόδας αὐτος Ἐρμας]
ἡπερ ὄσον ἁ[μορος ἐσσε' ὕσσον] 2
ὑπνον ἰδομὲ[ν.]

μελῶν α'
χῆθοδ'

B'

48 πρὸς 'Αθήνα

Heph. 45 [π. Αἰολικοῦ ἔτους]. τῶν δὲ ἀκαταλήκτων τὸ μὲν
πεντάμετρον καλεῖται Ζαπφικὸν τεσσαρακτεκάτταλαβον, ὡ τὸ
δευτερον ὄλον Ζαπφοῦς γέγραπται: Ἡράμαν . . . ποτά.
Plut. Amol. 5 χάρις γὰρ οὖν ἡ τοῦ θήλεως ὑπείκις τῷ ἄρρενι
κέκληται πρὸς τῶν παλαιῶν, ὡς καὶ Πίνδαρος ἔφη (P. 2. 78) τῶν
Κένταυρον ἀνευ χαρίτων ἐκ τῆς Ἡρας γενέσθαι, καὶ τὴν οἰκὼν γάμον
ἐχουσαν ἢ τὸν Ἵλαρο Ἴσακ χαρπότων φησιν, δὴ σμίκρα . . .
kάχαρις.

1 so Wil: for the other restorations see C.R. Ibid.
2 = τόσσον . . . ὄσσον cf. Theocr. 4. 39

1 this being apparently an epithalamy, one would expect
to find it in Book IX; there were perh. two editions current
in Roman times, one arranged according to metre, the other

218
SAPPHO

47 1

From a Second-Century Papyrus:

e.g. . . . And we maidens spend all the night
at this door, singing of the love that is be-
tween thee, thrice happy bridegroom, and a
bride whose breast is sweet as violets. But
get thee up and go when the dawn shall
come, and may great Hermes lead thy feet
where thou shalt find just so much ill-luck
as we shall see sleep to-night.

THE END OF BOOK I
1320 LINES

BOOK II

48 TO ATTISIS

Hephaestion Handbook of Metro [on the Aeolic line]: Of
the acatalectic kinds of Aeolic verse the pentameter is called
the Sapphic fourteen-syllable, in which is written the whole
of Sappho's second Book; compare 'I loved . . . ago.'

Plutarch Amatorius: For the yielding of the female to the
male is called by the ancients χάρις 'grace'; compare Pindar
where he says that the Centaur was born of Hera 'without
grace,' and Sappho's use of ἀχάρις 'graceless' of the girl who
was not yet ripe for marriage, 'You seemed . . . child'

preserving what was prob. S.'s own arrangement, that accord-
ing to subject-matter; the former being presumably made
from the latter, it is only to be expected that some at least
of the metrically-arranged Books would end with epithalamies
if they formed the last Book of the earlier edition; cf. the
final poem of Book VII (135)
LYRA GRAECA

Ter. Maur. de metr. 6. 390 Keil: (Sappho) ... cordi quando fuisse sibi canit Athida | parvam, florea virginitas sua cum foret.

'Ηράμαν μὲν ἔγω σέθεν, "Ατθι, πάλαι ποτά, [ἂς ἐμ' ἀνθεμόεσσα' ἐτι παρθενία σὺ δὲ] 1 σμίκρα μοι πάις ἐμμεν ἐφαίνεο κάχαρις.

49, 50

Apol. Pron. 93. 23 ὑμεῖς ... Αἰολεῖς ὑμεῖς.

οὐ τι μ' ὑμμες 2 ...ROS

ἂς θέλετ' ὑμμε' 3

ἐν δευτέρῳ Σαφφώ.

51

Hdn. π.μ.λ. 2. 932. 23 Lentz μᾶλλον: οὖθεν ὥμοιον τῷ μᾶλλον κατὰ χρόνων. τῷ γὰρ αὐτὸν ἐκεῖ ἐν ἐπιφορᾷ διαλασσαζό-

μενον τὸ ἀλλ' ἐν μιᾷ λέξει, αὐστελλέσθαι φιλεί, χωρὶς εἰ μὴ τροπή
tis εἰπ' τοῦ ἡ εἰς a παρὰ διαλέκτων ... ἐφυλαξάμην δὲ διαλέκτων
diὰ τὸ δὲ.

ἄλλα ὅν μὴ μεγαλύννεο δακτυλιῶ πέρι.4

52

Chrys. π. ἀποφατ. col. 14 fr. 23 (Levronne, Notices et

Extraitis): εὶ Σαφφώ οὕτως ἀποφαίνομεν

Οὐκ οἴδ' ὅτι θέω: δύο μοι τὰ νοήματα ...


1916 2 = II. 1. 335 and perh. does not belong to S: μ' =

μοι (mss μοι) 3 Hartung: mss ἄλλα' &ν (cf. Ox. Pap. 1231.

1. ii. 23) μοι μεγαλύννεο: Hdn. apparently mistakes this rare

use (cf. II. 18. 178) of ἄλλα' ἀνα for an instance (ᾠλλα voc.

220
SAPPHO

Terentianus Maurus On Metres: (Sappho) . . . when she sings that her Atthis was small in the days when her own girlhood was blossoming.

I loved you, Atthis, long ago, when my own girlhood was still all flowers, and you—you seemed to me a small ungainly child.¹

49, 50

Apollonius Pronouns: ῥεῖς ‘you,’ Aeolic ῆῥῆς; compare:
   It is not you who are . . . . to me . . .

and

So long as you wish . . . ;

from Sappho’s second Book.

51

Herodian Words without Parallel: μᾶλλον ‘rather’: There is no parallel to this word as regards quantity; for if α is followed by τιν in the same word it is regularly short, except in the case of α for ε in a dialect. . . . I made the above exception of dialects because of the following examples:

But come, be not so proud of a ring.

52 ²

Chrysippus Negatives: If Sappho, declaring:

I know not what to do; I am in two minds . . .


fem.) of ἄλλος = ἥλεος which does occur in his next quotation (fr. 93)

221
LYRA GRAECA

53

Hdn. π.μ.λ. 2. 912. 10 Lentz οὐρανός· τὰ εἰς νος λήγοντα ὀνόματα τρισύλλαβα δεινομένα καὶ ἔχοντα τὸ α συνεσταλμένον πρὸ τέλους μὴ καθαρεύνον οὕδετε τὴν ἄρχουσαν ἔχει φύσει μάκραν... σημειώδες ἄρα τὸ οὐρανός, ὅτι ἥρατο ἀπὸ φύσει μακρᾶς. Ἀλκαῖος δὲ εἰς ω <καὶ εἰς ο>1 ἀποφαίνεται τὸ ὄνομα, καὶ οὐρανός λέγων κατὰ τροπὴν τῆς οὐ διεφθάγγον εἰς τὸ ω, καὶ ἀνευ τοῦ ν ὄρανος, ὅστε τὸ ἐπὶ ἤτοι τούνομον παρ’ αὐτῷ λειλυθαι. καὶ Σαπφ.:

ψαίνη δ’ οὖ δοκίμωμ’ ὄρανον ἔσσα διπάχεια.2

54

Max. Tyr. 24. 9 ἐκβακχεύεται (ὁ Σωκράτης) ἐπὶ Φαῖδρῳ ὅπερ τοῦ ἔρωτος, τῇ δὲ (Σαπφοῦ) ὁ ἔρως ἐτίναξε τὰς φρένας ὡς ἀνεμός κατάρθησι δρόσιν ἐμπέσαν:

ἐ.γ. ἔμοι δ’ ὡς ἀνεμός κατάρθησι δρόσιν ἐμπέσαν

ἐτίναξεν ἔρως φρένας . . . . . 3

55


. . . . . μάλα δ’ ἦ κεκορημένοισ

Γόργως . . . . . 4

56, 57

Hdn. π.μ.λ. 2. 945. 8 Lentz [τὰ εἰς τη λήγοντα]... ἀναδραμομέν ἐπὶ τὸ προκείμενον, παραβεβηκότι τὸ τόλη, ὅπερ οὐκ ἦν παρ’ Ἀττικοῖς, ἀλλὰ μέμνηται Σαπφῶ ἐν δευτέρῳ:

1 E 2 δοκίμωμ’ (opt.) Ahr. -B: mss δοκεῖ μοι: ὁρ. ἔ. 5. E: mss ὄρανῳ δυσπαχεῖα: B δῦσι πάχεσιν cf. Ps.-Callisth. 2. 20 but δῦσι is only late 3 E: κατάρθησ Ναυκκον from Eust. Π. 603. 39: mss κατ’ ὄρος (bis): (see Alc. 46) 4 Β’ κεκορημένοισ

222
SAPPHO

53

Herodian *Words without Parallel*: οὐρανός 'heaven': Oxytone trisyllabic nouns ending in -nos preceded by ἀ which has a consonant before it, never have the first syllable long by nature. . . . And so οὐρανός is remarkable in beginning with a syllable which is long by nature. But Alcaeus uses the form with either ὅ or ὅ, saying ὄρανος with the change of the diphthong ou to ὅ, and also, without the u, ὄρανος, so that the exception we are discussing does not hold in his case. And Sappho says, using the form with ὅ:

A little thing of two cubits' stature like me could not expect to touch the sky.

54

Maximus of Tyre *Dissertations*: Socrates is wild with love for Phaedrus; Sappho's heart is shaken by love as oaks by a down-rushing wind.

e. g. As for me, love has shaken my heart as a down-rushing whirlwind that falls upon the oaks.

55

Aldus *Curnucopia*: . . . For example, Σαῦφω 'Sappho' genitive Σαῦφως and Λετό 'Leto' genitive Λετῶς, as is shown by such instances as (Adespota 62. Bgk.), and from Sappho herself:

. . . having had enough of Gorgo

56, 57

Herodian *Words without Parallel* (on nouns in -lé): Let us return to our subject, which was τόλη 'cushion,' a word not found in Attic writers but used by Sappho in her second Book:

LYRA GRAECA

... ... ... ... ἕγο ό' ἐπὶ μαλθάκαιν
tύλαν ὀσπολέω μέλε(α) ... ... 1

<καὶ>. 2

καίναν μέν τε τύλαν κατὰ σὰ σπολέω μέλεα 3
οὐ γὰρ ὁ τε σύνδεσμος.

58

Galen Protr. 8 ἀμείνον οὖν ἑστιν, ἑγοκόκατα τὴν μὲν τῶν
μειρακίων μεράν τοῖς ἥρμον ἑκαπεν ἑοικιάν ὀλιγοχρώμιον τε τὴν
τέρψιν ἐχουσάν, ἑπανεῖν τε τὴν Δεσπλαν λέγοσαν -
o μὲν γὰρ κάλος <εἴς κάλος> 4 ὁσσου ὕδην
πέλει,
o δὲ κάγαθος αὐτικα καὶ κάλος ἔσσεται ... 5

59, 60, 61

Demetr. Eloc. 161 [π. ὑπερβολή] 1, ἕκ δὲ ὑπερβολῶν χάριτες
μαλιστα άι ἐν ταῖς κομφωλίαις, πᾶσα δὲ ὑπερβολὴ ἀδύνατος, ὡς
Ἀριστοφάνης ... τοῦ δὲ αὐτοῦ ἐθώσαι καὶ τὰ τοιαῦτα ἑστιν
ὑγιέστερος κολοκύντης, καὶ φαλακρότερος εὐθίας, καὶ τὰ Σαπφικά -

... ... τόλυ πάκτιδος ἀδυμελεστέρα,

χρύσω χρυσοτέρα .... ... 6

Greg. ad Hermog. Rhel. Gr. 7. 1236 Walz αἰσχρῶς μὲν
κολακεύει τὴν ἀκοὴν ἑκεῖνα ὄσα ἑστὶ ἐρωτικά, οἷον τὰ Ἀνα-
κρέοντος, τὰ Σαπφοῦς, οἷον γάλακτος λευκοτέρα, ὕδατος ἀπαλωτέρα,
πηκτίδων ἐμμελεστέρα, ἴτπου γαυροτέρα, βόδων ἀβροτέρα, ἐανοῦ
μαλακωτέρα, 7 χρυσοῦ τιμιωτέρα.

e.g. ... ... ... ... ἴανω μαλακωτέρα 8

1 E: ὅσπ. = ἀναστελὼ cf. ἀνακλῶν, ἀναπίπτω: mss σπολέω
2 E: mss κάν μὲν το τύλαγκας ασπόλεα
3 E: els = ὧν Eust. 1787. 45: mss κάλ. ὅσ. ἰ. πέλεται (-εται from below)
4 κάγαθος: for καλ cf. Plat. Phaedr. 23 a and
5 Heindorf's note (Neue) 6 i. e. χρυσοτέρα
6 E: mss ἰματίου ἐανοῦ μ.
7 E, cf. Hesych. ἰανοῦ (sic) ἰματίου
8 224
SAPPHO

... And I will set [you] reclining on soft cushions;
and
You shall lie on new cushions;
where it should be noted that τε is not the copula.¹

58

Galen Exhortation to Learning: It is better therefore, since we know that the prime of youth is like the spring flowers and its pleasures transitory, to approve the words of the Lesbian dame:

He that is fair is fair to outward show;
He that is good will soon be fair also.

59, 60, 61

Demetrius On Style [on hyperbole]: The charms of comedy, particularly, are those which arise from hyperbole, and every hyperbole is an impossibility; compare Aristophanes. ... Of the same kind are phrases such as ‘healthier than a cucumber,’ ‘balder than a calm sea,’ and Sappho’s:

far sweeter-tunèd than the lyre,
and:

more golden than gold.²

Gregorius on Hermogenes: The ear is improperly flattered by erotic turns of phrase such as those of Anacreon and Sappho; for instance, ‘whiter than milk,’ ‘more delicate than water,’ ‘more tuneful than a lyre,’ ‘more wanton than a mare,’ ‘daintier than rosebuds,’ ‘softer than a fine robe,’ ‘more precious than gold.’

... softer than fine raiment

¹ for μέν τε cf. 35. 2 ² cf. Demetr. Eloc. 127

vol. i. Q
LYRA GRAECA

62

Ath. 2. 57 d [π. φών]: Σαπφώς ἀυτὸ τρισυλλάβως καλεῖ·
(97) καὶ πάλιν

ὦῶ ὁλὸν λευκότερον.

63

Antiatt. Bek. An. 1. 108. 22:

μύρραν

tὴν σμύρναν Σαπφώ δευτέρη.

64

Poll. 6. 107 'Ανακρέων . . . στεφανοῦσθαι φησὶ καὶ . . . καὶ
ἀνήφ, ὡς καὶ Σαπφώ (117) καὶ 'Αλκαίος· οὕτω δὲ ἀρα καὶ σελίνοις

e. g. . . . στεφάνοις σελινύνοις

65

Ox. Pap. 1232. 1. i. 8–9

[. . . . . . .] ἀλλ’ ἄγιτ’, ὦ φίλαι,
e. g. [ὑοίδασ ὑπνυλήξομεν], ἄγχι γὰρ ἀμέρα.

(Σα[φούς μ]ε[λὼν])

66 4 ᾠ "Εκτορος καὶ 'Ανδρομάχης γάμοι >

Ibid. 1232. 1. ii

. . . Κύπρο.[ . . . . . . .] καρυξ ἤλθ[e] θὸ[ων οὐνάμι μ]ελέ[ων] ἔθεις

1 E: cf. σέλινα Cram. A. O. 2. 258. 6  2 E, cf. C. R.
1919. 127: ἀπνυλέξομεν subj. cf. Alc. 70. 9  3 prob. but not
certainly belongs here; if so, this was the end either of
Bk. ii (reading μελῶν β') or of the whole collection (reading
μελῶν) and the next poem was added as an afterthought
perh. as only doubtfully S.'s; for the two different editions
226
SAPPHO

62 ¹
Athenaeus *Doctors at Dinner* [on eggs]: Sappho makes three syllables of φῦν ‘egg’ as (97), and again:

far whiter than an egg . . .

63
Antiatticist: Sappho uses μῦρρα

myrrh

for σμύρνα in her second Book.

64
Pollux *Vocabulary*: Anacreon . . . . says that anise, too, was used for garlands, as indeed by Sappho (117) and Alcaeus; the two latter, moreover, speak also of celery.

* e.g. . . . garlands of celery

65
) From a Third-Century Papyrus:

. . . But come, dear maidens, [let us end our song], for day is at hand.

( [END OF?] THE POEMS OF SAPPHO )²

66 [MARRIAGE OF HECTOR AND ANDROMACHE]
From the Same:

. . . Cyprus . . . . . . . came a herald sped by the might of his swift legs bringing speedily these

¹ cf. Eust. Od. 1686. 49 ² see opp. n. 3

perh. current in antiquity see on 13 and 48; this may be the end of the last book (ix) in the edition arranged according to subject-matter (hence μέλη not μελῶν below as title of the whole collection?) ⁴ restored by Hunt, Lobel, Wil. and E (Ibid.)

q 2
LYRA GRAECA

'Idaouis tade k[â]la phi[ô]reiis táxus ángelos

... ... ...

táis t' állas 'Aías t[á]do' éstas kleos

áfiston.

5 'Ekwrw koi' svnétairoi ágois' élukópüda

Thébas' ex iáras Plakías t' áp' áináw

ábran 'Andromáxan éni váusin épt' álmyron

pótont' póllai d' [éli]guvata chrúxia kám-
mata

porführ[a] lá t' aú t[ró]na, poikil'

áthrémata, 3

10 árghi[a] lá] anárimbha potúria káléfaios. 4

ós eîn' ótraleós d' ónórouse 5 pát[ηr] fílos,

fáma d' hîlethe kata ptólw evróchoron Filw. 6

áutik 'Iliádai satínavis úpt' éutróchois

ágnon aímmonois, épébaive de páis óchlos

15 gnuáikol t' áma pardeinikav te tavnusfúron

chwris d' aú Perámoio thýgatres [éptiásav.]

ípt[ois] d' ándres úpagon úpt' árp[meta, sún

d' ísan]

π[án]tes aítheou: megalwstì d' [íen mégas]

d[âmos] kánvchoi f[alárois].] [kékadémvainos]

20 π[ól]ois é']xagov. . . . . . . . . . . . .

... ... ...

Fr. 2 [óta dév't' óchewn épébaivan i]keloi theoi[i]

e. g. 'Ekwr' 'Androm páxa te, sv[n]agov aóli[lees] 8

[Tróes Trewiades t' épr' tev]uov é's 'Iliov.]

5 . . . . . . . . . . . . . . . . . . . . . . . . .

... . . . . . . . . . . . . . . . . . . . . . .

... . . . . . . . . . . . . . . . . . . . . . .

228
SAPPHO

fair tidings unto the people of Ida . . . . . and [throughout] the rest of Asia these tidings were a fame that never died: 'Hector and his comrades bring from sacred Thebe ¹ and ever-flowing Placia, by ship upon the briny sea, the dainty Andromache of the glancing eye; and many are the golden bracelets, and the purple robes, aye and the fine smooth broderies, indeed a richly-varied bride-gift; and without number also are the silver goblets and the ornaments of ivory.' So spake the herald; and Hector's dear father leapt up in haste, and the news went forth through Ilus' spacious city. Straightway the children of Ilus harnessed the mules to the wheeled cars, and the whole throng of the women and of the slender-ankled maidens mounted therein, the daughters of Priam riding apart; and the men did harness horses to the chariots, and the young men went with them one and all; till a mighty people moved mightily along, and the drivers drove their boss-bedizened steeds out of [the city] . . . . . . . . . . . . . . . . . . . . . . . [Then, when the] god-like [Hector and Andromache were mounted in the chariots, the men of Troy and the women of Troy] accompanied them in one great company into [lovely] Ilium . . . . . . . . . . they mingled . . . . . And now, when the maidens . . . . . . .

¹ in Mysia

¹ one or more lines omitted here in P ² E: Π καὶ
³ ἄθροματα E, cf. Hesych: Π ἄθροματα
⁴ Ath. 460 δ
⁵ Π αὐροῦς ⁶ Φίλῳ E (Ibid.): Π φίλοις.
⁷ number of lines lost unknown ⁸ for συνάγγειον (-νον), cf. Hesych.
⁹ ἀγνείν ⁰ number of lines lost unknown
LYRA GRAECA

Fr. 1 col. iii
[.........]φ[.]α[.]ο[ν ευ]ρεθέ[...]εακ[.] [..... και] κασιά λιβανός τ' ὄνελίχυντο.1 γύναικες δ' ἐξέλυσθον ὅσαι προγενέστεραι πάντες δ' ἀνδρεῖς ἐπιράτον ἵαχον ὀρθιον 5 πάων' 2 ὄγκαλέουντες ἐκάβολον εὐλύραιν, ὕμνην δ' "Εκτορα κ' Ἀνδρομάχαν θεοεικέλο[ις.]

(Σαφ[ο]ις μέλη)

67

Sch. Ar. Thesm. 401 νεωτέρων καὶ ἑρωτικῶν τὸ στεφανη- πλοκεῖν· πρὸς τὸ έθος, ὡτι ἑστεφανηπλόκοναι αἰ παλαιάι. Σαπφώ·

αἵ τ' ὀρααι στεφαναπλόκην.3

Γ'

68 εἰς τὰς Χάριτας

Arg. Theocr. 28 γέγραπται δὲ Αἰολίδι διαλέκτῳ παρὰ τὸ Σαφικόν ἐκκαθεκασύλλαβον τῷ·

Βροδοπάχεις ἀγναὶ Χάριτες δεῦτε Δίος κόραι.

1 so P; cf. λίγνυς and μείξυντες Alc. 73. 13 2 P πάων' 3 E' i.e. ὀραῖα, cf. Comp. 3. 18 Hoff. Gr. Dial. 2, p. 217

1 see note 3 on p. 226 2 this may belong to the above
SAPPHO

. . . . . and cassia and frankincense went up in smoke. Meanwhile the elder women raised a loud cry, and all the men shouted amain a delightful song of thanksgiving unto the Fär-Darting God of the lyre, and hymned the praise of the god-like Hector and Andromache.

(END OF THE POEMS OF SAPPHO)¹

67

Scholiast on Aristophanes: The weaving of garlands was done by young people and lovers;—this refers to the custom whereby the women wove the garlands among the ancients; cf. Sappho:

And the maids ripe for wedlock wove garlands.²

Book III

68³ To the Graces

Argument to Theocritus 28: And it is written in the Aeolic dialect and in the Sapphic sixteen-syllable metre of:

Hither, pure rose-armed Graces, daughters of Zeus.

³ as it is taken as an example of the metre, this is probably the 1st line of the 1st poem of the Book: see also Philostr. Im. 2. 1, Eust. Od. 1429. 58 and cf. Heph. 35 (ἡ τὸ τρίτον διὸν Σάφοος γέγραπται)
LYRA GRAECA

69

Poll. 10. 124 πρώτην δὲ φασὶ χλαμῦδα ὑνομάσαι Σαφφῶ ἐπὶ τοῦ Ἠρωτοῦ εἰπώσαν.

... ἐλθοντ' ἐξ ὀράνω πορφυρίαν προεμενον χλάμυν.¹

70

Prisc. Inst. Gram. 2. 277 Keil: Et contra tamen in quibusdam es productam terminantibus fecerunt Graeci poetae, eus pro es proferentes. ... Ἀρεὺς pro Ἀρης ut Sappho;

ὁ δ’ Ἀρεὺς φαῖσι κεν Ἀφαιστὸν ἄγνην βία.

71

Stob. Fl. 4. 12 [π. ἀφροσύνης]: Σαφφῶς πρὸς ἀπαίδευτον γυναίκα:

κατθάνοισα δὲ κείσας οὐδὲ τινὶ μναμονούνα σέθεν
ἐσσετ' οὐδέποτ' <εἰς> ὑστερον² οὐ γὰρ πεδ- ἐχεις βρόδων
tῶν ἐκ Πιερίας, ἀλλ' ἀφάνης κίν ᾗδα δόμωις³ φοιτάσεις πεδ' ἀμαύρων νεκύων ἐπεποταμένα.⁴

SAPPHO

69

Pollux *Vocabulary*: It is said that the first mention of the word 'χλαύς 'mantle’ is in Sappho, where she says of Love:

... come from heaven and throw off his purple mantle.¹

70

Priscian *Grammar*: Conversely, in certain names ending in ἔς the Greek poets give -cus for -ēs, as ... Areus for Ares, for instance Sappho:

And Areus says that he could carry off Hephaestus by force.

71²

Stobaeus *Anthology* [on folly]: Sappho, to a woman of no education:

When you are dead you will lie unremembered for evermore; for you have no part in the roses that come from Pieria; nay, obscure here, you will move obscure in the house of Death, and flit to and fro among such of the dead as have no fame.

¹ perh. line 1 ran ‘I dreamt last night, Atthis, that I saw the wily Love come’ etc: cf. Didymus ap. Amm. 147
² cf. Plut. *Proc. Con.* 48 where S. is said to have written it ‘to a wealthy woman,’ and *Qu. Conv.* 3. 1. 2 where it is ‘to a woman of no refinement or learning’
LYRA GRAECA

72

Chrys. π. ἀποφατ. col. 8 fr. 13 (cf. 52) εἰ Σαπφῶ οὕτως ἀπεφήνατο.

οὐδιαν δοκίμωμι προσίδοισαι φά 3; ἀλίω
ἔσσεσθαί σοφία πάρθενον εἰς οὐδενά ποι χρόνον τοιαύταν 2

73

Thes. Corn. et Hort. Adon. Ald. 268 b τὴν δὲ αἰτιατικὴν οἱ
Αἰόλεις καὶ μόνοι προσβῆσει τὸν ἐποίουν τὴν Λητών, ὡς καὶ ἡ
χρῆσις δηλοῖ.

"Ἡρων ἐξεδίδαξ ἐγ Γνώρων τὰν ἀνυόδρομον." 3
αἰτιατικῶς γάρ εστὶν ἀπὸ εὐθείας τῆς Ἡρώ.

Δ'

74

El. Mag. 2. 43 ἀβακῆς . . . κέχρηται δὲ αὐτῷ Σαπφῶ, οἷον
. . . . ἄλλα τις οὐκ ἔμμι παλιγκοτος
ὄργαν, 4 ἄλλ' ἀβάκην τὰν φρέν' ἔχω . . . .

75

Max. Tygr. 24 (18). 9 τοὐ ἔρωτα φησιν ἡ Διοτίμα τῷ Σωκράτει
οὗ παῖδα, ἄλλ' ἀκόλουθον τῆς 'Αφροδίτης καὶ θεράποντα εἶναι;
λέγει ποῦ καὶ Σαπφοῖ ἡ 'Αφροδίτη ἐν ἄραματι.

< Ω Ψάπφοι>, 5 σὺ τε κάμος θεράπων Ἑρῶ

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3 Fick: mss ἐξεδίδαξε Γ. κ.τ.λ. 4 Urs: mss παλιγκότων

234
SAPPHO

72
Chrysippus Negatives: If Sappho expressed herself thus:

I do not believe that any maiden that shall see
the sunlight will ever rival [you] in [your] art. . . .

73
Aldus Cornucopia: The accusative of nouns like Leto, in
Aeolic only, by the addition of n became Leton, as the
example shows:

Well did [I] teach Hero of Gyara, the fleetly-
running maid;

for Heron is used as an accusative from the nominative
Hero.

Book IV

74
Elymologicum Magnum: ἀβακῆς 'infantile' . . . and Sappho
has used it, for instance:

. . . Yet I am not resentful in spirit, but have the
heart of a little child.

75
Maximus of Tyre Dissertations: Diotima [in Plato's Sym-
posium] tells Socrates that Love is not the child but the
attendant and servitor of Aphrodite; and Aphrodite some-
where says to Sappho in a poem:

My servitor Love and thou, O Sappho

ἀγάνων: Neue's -κότων ἄγαν (accus.) unlikely without τὰν
& E
LYRA GRAECA

76, 77

Dio Chr. 37. 47:

Μνάσεσθαι τινά φαίμ’ ὑστερον ἀμμέων. 1

πάνω γὰρ καλῶς εἶπεν ἦ Σαπφώ [καὶ πόλι κάλλιον Ἑλίδος (Orp. 763-4)]. 'Φήμη δ’ οὕτως πάμπαν ἀπόλλυται, ἵπτινα πολλοὶ | λαοὶ φημίζωσι: θέος νῦ τὶς ἔστι καὶ αὐτή. Κ’ ἐγὼ σε ἀναστήσω παρὰ τὴ θεῖα, οἶδεν οὐδείς σε μὴ καθέλη, οὔ σεισμός, οὐκ ἄκενος, οὐκ ὑφετός, οὐκ ὑμβρός, οὐκ ἐχθρός, ἀλλὰ καὶ νῦν σε καταλαμβάνω ἑστηκότα. λάθα 2 μὲν γὰρ ἦδη τινὰς καὶ ἐτέρους ἔσφυλε καὶ ἐφεύσατο, γυνώμη δ’ ἄνδρῶν ἀγάθων οὐδένα, ἦ κατ’ ἄνδρα μοι ὅρθος ἑστηκας.

e.g. λάθα μὲν τινὰς ἐφεύσατο κἀτέρους
ἀ δ’ ἄνδρων ἀγάθων οὐδένα πώποτα
γυνώμα .......

78

Sch. Ap. Rh. 1. 1123 χέραδος ή τῶν βραχέων λίθων συλλογή...

ἡ χεράδος λέγονται οἱ μικροὶ σωροὶ τῶν λίθων ... μυνημο

νευεί καὶ Σαπφώ.

μὴ κίνη χέραδας. 3

79

Apoll. Pron. 107. 11 (π. τῆς ὅς): Αἰολεῖς μετὰ τοῦ Φ κατὰ

πάσαν πτώσιν καὶ γένος:

tὸν Φὸν παῖδα κάλει. 4

Σαπφώ.

1 μνάσεσθαι Cas: mss -σασθήν παίμ(ι) B: mss φάμη

ὑστερον Volg. -Ε: mss καὶ ἑτερον (correction of φήμιστερον from φαίμιστερον) 2 note the form 3 So Ahr: mss μὴ

κενή χέραδος: mss E.M. μὴ κίνει χεράδας (τα παραδελάσσα

σκύβαλα) 4 Φὸν Heyne: mss eon

236


SAPPHO

76, 77

Dio Chrysostom Discourses:

Somebody, I tell you, will remember us hereafter;
as Sappho has well said, and, as Hesiod has better said
(Works and Days, 763): 'No fame told of by many peoples is
altogether lost; for Fame is a God even as others are.' I
will dedicate you [his present oration] in the temple of this
Goddess, whence nothing shall ever remove you, neither
earthquake, nor wind, nor snow, nor rain, nor envy, nor
enemy—nay, I believe you are there already; for
[others have been disappointed by oblivion, but
never one by the judgment of good men,¹]
and in that, methinks, you for your part stand upright.

78

Scholiast on Apollonius of Rhodes Argonautica: χέραδος is
a gathering of small stones . . . or small heaps of stones are
known as χεράδας . . . compare also Sappho:

Stir not the jetsam.²

79

Apollonius Pronouns [on ὥ 'his' or 'her']: The Aeolic
writers use the form with digamma (ϝ) in every gender and
case; compare:

. . . whom she calls her child;

Sappho.

¹ that is, disappointed of their hopes of undying fame by
the (good) opinion of good judges; prob. a slightly adapted
version of lines from the same poem of S. ² i. e. or you will
find something noisome; = 'let sleeping dogs lie': cf. E.M.
808. 37 (explained as 'seashore refuse')
LYRA GRAECA

E'

80

Hermog. p. ἰδεὼν Rhet. Gr. 3. 317 Walz [π. γλυκώτητος].
... καὶ ἄτιν τὴν λύραν ἔρωτε ἡ Σαπφὼ καὶ ὅταν αὕτη ἀποκρίνηται,
oiōn.

'Αγε δὲι χελυννά μοι
φωνάεσσά τε γύνεοι. 1

καὶ τὰ ἔξης.

81 πρὸς Ἀτθίδα

Heph. 46 [π. Αἰολικῷ ἔσους]. τὸ δὲ τετράμετρον ἀκατάληκτον
ἐστι τοιούτον.

'Ερος δαύτε μ' ὁ λυσιμέλης δόνει
γλυκύτικρον ἀμάχανον ὄρπετον,
'Αθι, σοὶ δ' ἐμεθεν μὲν ἀπήχθετο
φροντίσδην, ἐπὶ δ' Ἀνδρομέδαν πότη.

82 2 [πρὸς Ἀτθίδα ?]

Berl. Klassikertexte P 9722. 1

... 'Ψάπφ', ἢ μὰν οὐτως ἑγὼ οὐ σε φιλήσω.
ὁ φαώ' ἀμμίς, κῆξ εὐναν λυέ τέαν

πεφιλημμ[έν]αν ἵσχυν, ὦδατι δὲ
κρίνου [ὡς ἁ]κήρατον παρά κράναν
5 πέπλου Χίου ἀπύσχοισα λούος.

1 so Neue -E cf. fr. 190 : mss Herm. ᾧ. χέλυ δ. μ. (λ. δ. χ.)
λέγε φ. δὲ γίνεο, Kust. ἀ. μ. δ. χέλυ φ. γένοιο : opt. with ἄγε
unparalleled 2 very tentatively restored by E; many
words even outside the brackets are very doubtfully legible,
238
SAPPHO

Book V

80 ¹

Hermogenes *On Kinds of Oratory* [on sweetness or charm] . . . And when Sappho addresses her lyre and when it answers her, as:

Up, my lute divine, and make thyself a thing of speech;
and the lines that follow.

81 To Atthis

Hephaestion *Handbook of Metre*: The acatalectic (Aeolic) tetrameter is like this:

Lo! Love the looser of limbs stirs me, that creature irresistible, bitter-sweet; but you, Atthis, have come to hate the thought of me, and run after Andromeda in my stead.²

82³ [To Atthis]

From a Seventh-Century Manuscript:

. . . Sappho, I swear if you come not forth I will love you no more. O rise and shine upon us and set free your beloved strength from the bed, and then like a pure lily beside the spring hold aloof your Chian robe and wash you in the water. And

¹ cf. Eust. II. 9. 41 ² B divides the fragment saying l. 3 begins a poem, but ⁵ε belies this ³ see opp. note 2

especially after l. 9, cf. C.R. 1916. 131: separation of the strophes uncertain

239
LYRA GRAECA

καὶ Κλεῦς ἡμῶν καβέροισα γρύναν κροκόεντα λῶπεά στ' ἐβθάλη καὶ 
πέπλον πορφύριον καβέβλημένα

χλαίνα πέρ στ' ἐξ[ακ]ρισάντων ἀνθινοι

10 στέφανοι περὶ κράτα σοι δέθεντες,
κάλθ' ὅσα μαίν[ησ] μ' ἄδεα καλλ[ώνα].

φρύσσου, ὥ Πρα[ξίνω, κάρ]ν' ἁμμων, ὡς
παρθένων πό[τον ἀδίω π]όσσων' 
ἐκ τινος γάρ θέων [ταῦτ' ἄ]μμοι, τέκνων.

15 ἡ μάν τἀδ' ἀμέρ' α[πρωτί] φιλτάταιν
Μυτιλάνναι π[ολῖν δ'] ὤν ήθη
gynaikών ἐκ κα[λίστα Ψ'] ἀπυβήν

πεδ' ἀμμέων, ἀ μάτη των τῶν τέκνων.

φιλτα[τ' Ἀθηναίοι, μων ἄρα] ταῦτα τὰ πρὶν

20 ἐπὶ[λάθεαι πάντ'] ἡ ὁμονάσα ἔτι . . .

83 2 [πρὸς Ἀθηνία; ?]

Berl. Klassikertexte P. 9722. 2.

['Ἀθηναίοι, ὁπποτ' ἄρ' ὡ]ψ[ομαί,] 3

τεθνάκην δ' ἀδόλως θέλω.

ἀ με ψισιδομένα κατελιπτανεν

πόλλα, καὶ τὸδ' ἐειπε μ[ον']

5 'Ωμοί', ὡς δὲινα πετ[ονθ] αμεν'

Ψάπφο, ἡ μάν σ' ἀέκοιοι' ἀπυλιπτάνω.

1 better Κλεῦς? 2 cf. C.R. 1916. 129, 1909. 100 3 E

c.g.: ll. 11–13 E, 14 Fraccaroli: ll. 16–17 Ath. 15. 674 d : ll.

18–21 E: cf. Ath. 15. 690 e : ll. 23–25 E e.g.

240
SAPPHO

Cleïs shall bring down from your presses saffron smock and purple robe; and let a mantle be put over you and crowned with a wreath of flowers tied about your head; and so come, sweet with all the beauty with which you make me mad. And do you, Praxinoa, roast us nuts, so that I may make the maidens a sweeter breakfast;¹ for one of the Gods, child, has vouchsafed us a boon. This very day has Sappho the fairest of all women vowed that she will surely return unto Mytilene the dearest of all towns—return with us, the mother with her children.'

Dearest Atthis, can you then forget all this that happened in the old days? . . . ²

83 [To Atthis?]

From the reverse of the same Manuscript:

So I shall never see Atthis more, and in sooth I might as well be dead. And yet she wept full sore to leave me behind and said 'Alas! how sad our lot; Sappho, I swear 'tis all against my will I leave

¹ the ordinary Greek breakfast was bread dipped in wine; this, the day of S.'s return (from the first exile at Pyrrha?), is a great day ² doubtfully restored; see p. 238, n. 2: the speaker of the main portion is apparently Atthis

241
LYRA GRAECA

τὰν δ’ ἔγω τάδ’ ἀμειβόμαν.
Χαῖροντ' ἔρχεο κάμεθεν
μέμναιν’· οἶσθα γὰρ ὡς <τ’> ἐπεδήπομεν.

10 αἱ δὲ μῆ, ἀλλὰ σ’ ἔγω θέλω

δομναίσαι τ[ά σ]ν [λά]θεια,
δόσσ’ ἄμμ[ες φίλα] καὶ κάλ’ ἐπάσχομεν.

πό[λλοις ἃ στεφάν]οις ἰὼν
και βρ[όδων γλυκ]ων γ’ ὑμοι

15 καὶ π[λόκων] πάρ ἐμοι περεθήκαο,1

καὶ πόλλαὶς ὑπαθύμεδας
πλέκταις ἀμφ’ ἀπαλὰ δέρα
ἀνθέων έκ[ατον] πεποθμέμεναις,

καὶ πόλλῳ ν[έαρον]ν σὺ χρῶ

20 βρενθέιον πρ[οχὸν μῦρ]ω
ἐξάλειψαο κα[ὶ βασιληώ,]

e. g. καὶ στρόμν[ας ἐπι κημένα]

ἁπάλαν πὰν 2 [ὁνηάτων] 3
εἰςἐς πόθο[ν ἡδε πότων γλυκίων]...

84 4

Berl. Klassikertexte P 9722. 3

e. g. [. . . . . καὶ ταῦτά σ’ ἀμειβόμαν ἔγω]ω.
[Nη θέαν ἔγω σοι τὸδ’ ὅμω]μοκα,
[ὡς οὐδ’ αὐτὰ πόλλαις, ἀ]λ’ ἤαν ἡχον

5 [μόναν ἀπ τῷ Δίος τὰν] παρθενίαν,
[ὕμως δ’ οὐκ ὄδδον] ὕφρωδον5 ὑπὲρ ὄν
[ἀπ’ μοι Φ’ ἐπέσκη]ης’ Ἡρα βάλεσθαι.

[ταῦτ’ ἔγω σ’ ἥ]φραν’ ἃρ’ ὥξυβόω̣ν δ’.
[i’ Αμμι μάν.,] πάρθεν’, ἀ νυὲ οὐκὶ βάρμ

10 [φαίνετ] ἐμμεν’ ὅστ’ ὀυ μη σ’ γ’ ἀτύξη’...

1 περεθήκαο Jurenka: ms παρεθηκας    2 πᾶν accus. masc.
SAPPHO

thee'; and I answered her 'Go your way rejoicing and remember me, for you know how I doted upon you. And if you remember not, O then I will remind you of what you forget, how dear and beautiful was the life we led together. For with many a garland of violets and sweet roses mingled you have decked your flowing locks by my side, and with many a woven necklet made of a hundred blossoms your dainty throat; and with many a jar of myrrh, both of the precious and the royal, have you anointed your fair young skin before me, and [lying upon] the couch have taken your fill of dainty [meats and of sweet drinks]. . . .'

84

From the same Manuscript:

. . . [And I answered you], 'I swear [to you by the Goddess that although I, like you,] had [of Zeus] but one virginity, [nevertheless] I feared [not the threshold] beyond which Hera had bidden [me cast it away']. Aye, thus I] heartened you, and cried aloud, 'That night was sweet enough [to me,] neither have you, dear maid, anything to fear.' . . .

1 i.e. on many separate occasions

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3 cf. Cram. A.O. 2. 245. 21 4 E. e.g., cf. C.R. 1916, p. 132; separation of strophes doubtful 5 we should perh. read ὀρείσκον here and ἀξιοβοῦν below
LYRA GRAECA

84 A

Lib. Or. i. 402 εἰ δὲν Σαπφώ τὴν Δεσβίαν οὐδὲν ἐκώλυσεν εὐξασθὲν νῦκτα αὐτῇ γενέσθαι διπλασιαν, ἐξέστω κἂνοι παραπλήσιον αἰτήσαι.

e. g. τούτο δ' ἤσθι, διπλασίαν κήναν νῦκτ' ἄρασθαι μ' ἄμμι γένεσθαι.

85 ¹

Berl. Klassikertexte Ρ 9722. 4

. . . ἦρ' ἄ[. . .
δὴρα τό[. . .

e. g. Γογγύλα τ[ ἕφατ'. 'Οὐ τι πα τόδ' ἐγνωσ;]

η τι σαμ' ἑθέλ[ης δεικνύναι τέαις]

5 παίσι; ' Μάλιστ', ἄμ[ειβόμαν ἔγω. Ἔρ-

μας γ' εἰσήλθ'. ἔπτ[δὲ βλέποιος ἐγὼ Φέ]

ἐπον 'Ω δέσποτ', ἔπ[παν ἀπωλόμαν]

[ο]ν μὰ γὰρ μάκαιραν [ἔγω θέαν]

[ο]νδὲν ἀδομ' ἔπορθ' ἀγα[ν ἐτ' ολβφ,]

10 κατθώνην δ' ἵμμερος τις ἀ[γρεσε' με]²

λὸ στάσ' εἰς δροσόεντ' ἀγ[ρων σὲ μ' οί]

'Ατρήδαν Ἀγαμ[έμνου ἄγαγες πριν]

[πά]ν τε ταἰρη[τὸν ἀνθος Ἀχαιών.]³

[χ]ρη δὲ τούτ' ἀπυλιπτάνην με φαῦ-

15 [ο]ς, ἄτις ὅ[. . . . .]

¹ E ibid. ² ms η[ ³ ms κεθαίρη]
Libanius *Orationes*: If therefore Sappho the Lesbian could wish the length of her night doubled, I may make a similar prayer.

*e. g.* . . . Nay, I tell you, I prayed that night of ours might be made twice as long.

From the reverse of the above Manuscript:

. . . ['It cannot be] long now,' [said I. 'Surely,' said] Gongylæ, ['you cannot tell?] or will you show your children a sign?' 'That I will,' answered I; 'Hermes came in unto me, and looking upon him I said "O Master, I am altogether undone; for by the blessed Goddess I swear to thee I care not so much any longer that I am exalted unto prosperity, but a desire hath taken me to die. I would fain have thee set me in the dewy meadow whither aforetime thou leddest Atreus' son Agamemnon and all the chosen flower of the Achaians. I must [leave] this [light of day,] seeing that I . . ."

1 perh. from the same poem
LYRA GRAECA

86 [πρὸς Ἀτθιδα]

Berl. Klassikertexte P 9722. 5

[Ἀτθι, σοὶ καὶ Ἀνακτορία φίλα] 
[πηλόροις ἐνὶ] Σάρδε[σιν]
[ναίει, τὸ] λάκι τυίδε [ν] ὤν ἔχοισα,

ὡς ποτ' ἐξώμεν βίον, ἀς ἔχε
5 σὲ θέα Φικέλαν ἀρι-  
-γνώτα, σὰ δὲ μάλιστ' ἔχαιρε μόλπα.

νῦν δὲ Λύδαισιν ἐμπρέπεται γυναι-  
-κεσιν ὡς ποτ' ἀελώ
δύντος ὁ βροδοδάκτυλος σελάννα

10 πὰρ τὰ περρέχοισ' ἀστρα, φάος δ' ἐπί-  
-σχει θάλασσαν ἐπ', ἀλμύραν
ἴως καὶ πολυανθέμοις ἄρούραις,

ἀ δ' ἐέρσα κάλα κέχυται τεθά-  
-λαισι δὲ βρόδα καταλ' ἄν-
15 θρυσκα καὶ μελίωτος ἄνθεμώδης.

πόλλα δὲ ξαφοίται σ' ἀγάνας ἐπι-
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SAPPHO

86 [To Atthis]

From the same Manuscript:

[Atthis, our beloved Anactoria dwells in far-off] Sardis, but she often sends her thoughts hither, thinking how once we used to live in the days when you were like a glorious Goddess to her and she loved your song the best. And now she shines among the dames of Lydia as after sunset the rosy-fingered Moon\(^1\) beside the stars that are about her, when she spreads her light o'er briny sea and eke o'er flowery field, while the dew lies so fair on the ground and the roses revive and the dainty anthrysc and the melilot with all its blooms. And oftetime while our beloved wanders abroad, when she calls to mind the love of gentle Atthis, her tender breast, for sure, is weighed down deep with longing; and she cries aloud for us to come thither; and what she says we know full well, you and I, for Night that hath the many ears calls it to us across the dividing sea.\(^2\)

---

\(^1\) was Atthis the Sun? \(^2\) a letter to [Atthis]; cf. 38
LYRA GRAECA

87\(^1\) πρὸς Τιμάδα

Ath. 9. 410e Σαπφώ δ' οταν λέγη ἐν τῷ πέμπτῳ τῶν Μελῶν πρὸς τὴν Ἀφροδίτην.

... χειρόμακτρα δὲ κἀγα γενύων\(^2\)

πορφύρα καταρτάμενα, τά Τίμας
eis <τ> ἑπεμψ', ἀπ' Ἐφκάας,\(^3\)

dōra τίμια: ... ... ... ... ... ... ...

κόσμον λέγει κεφαλῆς τὰ χειρόμακτρα, ὡς καὶ Ἐκαταίς δηλοὶ ἢ ὁ γεγραφὸς τᾶς Περιγγηθεὶς ἐν τῇ Ἀσίᾳ ἐπιγραφωμένας.\(^4\) 'γυναῖκες δ' ἔπι τῆς κεφαλῆς ἔχουσι χειρόμακτρα.'

88

Hesych.

... ... Τιμάδια.

μικρὰ Τιμᾶς.\(^5\)

89

Jul. Ἑρ. 60:

'Ἡλθες· κεῦ ἐποίησας· ἔγω δὲ σε

μαόμαν, δὲν δ' ἐφλαξάς ἔμαν φρένα
kανομέναν πόθω· χαίρ' ἀμμή, <χαίρε>

πόλλα καὶ Φισάριθμα τόσο χρόνῳ
5 ἀλλάλαν ἀπελείφθημεν.\(^6\) — —

\(^1\) see Proc. Class. Assoc. 1921  \(^2\) Ahr.-Wil.: mss καγγουνων (repeated after τίμια)  \(^3\) ll. 2–3 E; Τιμᾶς cf. 144: eis cf. ll. 15. 402. Od. 6. 175: τε = σε, cf. Hoff. Gr. Dial. 2. 13: mss πορφυρά καταταμεναταμασεις ἐπ. Previous lines ran e. g. Νύκτι τάδε σὺ μ' εἰσα, | δ' χρυσοστέφαν' Ἀφροδίτ', | ἄναρ ἀδανάτω τέω πλέοισα | κράτος ἀμβροσίαν κόμαν, 4 ms -νή 6 E: mss τιμὴ: cf. ὸρράδιος, Παλλάδιος 6 so E: ed ἐπ. cf. 100 ἐφλαξάς = ἐφλέξας cf. Alc. 116, Theocr. 4. 35: τόσφ = ὁσφ: mss ἠλθες κἀπ. ἠλθες γὰρ δὴ καὶ ἀπών οἷς γράφεις: ἔγω δὲ σε μὰ ὄμαν· τὸν δ' ἐφύλαξας δ' φ. καιομ. π. and later χαίρε δὲ καὶ αὐτὸς ἦμιν πολλά, καθάπερ ἢ καλῆ ζ. φησιν, καὶ οὐκ ἰδαρθίμα μόνον τῷ χρόνῳ δὲν ἀλλήλων ἀπελείφθημεν, ἀλλὰ γὰρ καὶ ἀεὶ χαίρε: metre cf. 82, 85

248
SAPPHO

87 To Timas

Athenaeus Doctors at Dinner: And Sappho, when in the fifth Book of her Lyric Poems she says to Aphrodite:

... and hanging on either side thy face the purple handkerchief which Timas sent for thee from Phocaea, a precious gift from a precious giver;¹ means the handkerchief as an adornment of the head, as is shown also by Hecataeus or the writer, whoever he was, of the book entitled The Guide to Asia, in the words 'And the women wear handkerchiefs on their heads.'

Hesychius Glossary: Timadia:

little Timas

88

Julian Letter to Iamblichus:

You are come; it is well;² I was longing for you, and now you have made my heart to flame up and burn with love. Bless you, I say, thrice bless you, and for just so long as you and I have been parted.³

¹ prob. the description of a dream, T. having sent the kerchief for S.'s statue of Aphrodite (cf. Rouse Gk. Votive Offerings 404, 275, A.P. 6. 270, 337, 340), and this being the letter of thanks; there is a pun on Timas and timia (precious); the previous lines were perh. to this effect (cf. fr. 123): 'Last night thou appearedst to me in a dream, O golden-wreathed Aphrodite, plaiting the ambrosial hair of thy immortal head,' ² Jul. inserts 'for come you truly have in your letter, though you are far away' ³ the latter half of the fragment is preserved further on in this adaptation, 'Bless you also, I say, thrice over, as the beautiful S. says, and not only for just so long as you and I have been parted, but rather for ever'
LYRA GRAECA

90

Aristid. 1. 425 [μονῳδία ἐπὶ Σμύρνη]: ... τὸ υπὲρ πάσης τῆς πόλεως ἑστηκός γάνος οὐ διαφθείρον τὰς ὤψεις, ὡς ἔφη Σαπφώ, ἀλλ' αὐξον καὶ στέφον καὶ ἄρδον ἀμα εὐθυμία: δακινθέν μὲν ἄνθειον ὡδαμώς ὁμιον, ἀλλ' οἶον οὐδὲν πάποτε γῆ καὶ ἦλιος ἀνθρώποις ἔφημι.

e.g. ζάφθερον ταῖς ὤψιας γάνος — 2

91

Arist. Rhel. 2. 23 ... ἦ ὁσπερ Σαπφώ, ὅτι τὸ ἀποθνήσκειν κακον' οἴ θεοὶ γὰρ οὕτω κεκρίκασιν: ἀπέθνησον γὰρ ἄν.

e.g. τὸ θναίσκην κάκον' οἴ θεοί γὰρ οὕτω
| κεκρίκασιν: θάνον κε γάρ. 3

92

Eust. Op. 345. 52 τοῦτοις σου τοὺς κατασκόπους οὐ πόρνη κατὰ τὴν ὑμνουμένην Ἰεριχοννίαν ἐκείνην τῷ τοῦ ἐμοῦ τόπου καλῇ παρενέρρυσε, φιλία τῆς δηλαδὴ πολυρέμβαστος καὶ καλὸν δοκοῦσα, εἶποι ἄν ἢ Σαπφώ, δημόσιον, ἀλλὰ καὶ καθαρά, καὶ κατὰ τὴν παρ' Ἡσίοδῳ Δίκην παρθένος, καὶ <τοῖς> 4 πολλοῖς ἄνομί- λητος.

e.g. ... . . . . . . ἄ
| πολυρέμβαστον φιλίαν μέμειξαι
| καὶ κάλον δόκεισαν τὸ δαμόσιον. 5

93

Hdn. π.μ.λ. 2. 932. 29 Lentz (for fuller context see 51): ἑφυλαξάμην δὲ διαλέκτους διὰ τὸδ' (51) καὶ...

'Αλλα, μη κάμπτε στέραν φρέινα . . . . . 6

---

1 from Od. 6. 231  2 metre 82: ὤψιας cf. ἄκοινα 2. 12
3 for metre cf. 86: Greg. adds ἐπερ ἢν καλὸν τὸ ἀποθνήσκειν,
but the ellipse is idiomatic  4 E: στέραν = στερέαν: mss ἀλλαν (see 51) μὴ καμεστεραν φ. (τι over εσ meant to correct to κάμπτε, for wh. cf. Alc. 122. 10)

250
SAPPHO

90

Aristides \textit{Orations} [praise of Smyrna] \ldots the glamour that is upon the whole city, not as Sappho said, blinding the eyes, but magnifying it and wreathing it and moreover watering it with joyfulness,—not indeed 'like a hyacinth flower,' but such as earth and sun never before have shown to men.

c.\textit{g.} \ldots a glamour blinding the eyes

91\textsuperscript{1}

Aristotle \textit{Rhetoric} \ldots Or, as Sappho says:

Death is an ill; the Gods at least think so,  
Or else themselves had perished long ago.

92

Eustathius \textit{Opuscula} [a letter]: These spies were introduced into my estate by no harlot like her of Jericho, a friendship I mean of a vagrant sort which deems, as Sappho would say, a public thing beautiful, but a pure one and as virgin as Hesiod's Justice, unapproachable to the many.

c.\textit{g.} \ldots with whom you are mingled in a vagrant friendship which deems that beautiful which any man may have for the asking.\textsuperscript{2}

93

Herodian \textit{Words without Parallel}: I made the above exception of dialects because of the following examples: (51): and this:

Foolish girl, do not try to bend a stubborn heart.

\textsuperscript{1} also in Greg. on Hermog. \textit{Rh. Gr.} 7. 1153 Walz \quad \textsuperscript{2} prob. ref. to Charaxus and Doricha

251
LYRA GRAECA

94

Demetr. Eloc. 142 (cf. on Sa. 149) πολλὰς δ’ ἀν τις καὶ ἄλλας ἑκφέρει χάριτας. γίγνονται καὶ ἀπὶ λέξεως χάριτες ἦ ἐκ μεταφορᾶς, ὡς ἐπὶ τοῦ τέττιγος.

πτερυγών δ’ ὑπακακχεῖι
λυγύραν ἀοίδαν, ὅποτα φλόγι

ό θέος κατέτα <γάα>ν
ἐπὶ <πε>πτάμενος καταύγη . . .

ἡ ἐκ κ.τ.λ. 2.

95

Zenob. (Paroem. 1. 58)

Γέλλως παιδοφιλωτέρα:

ἐπὶ τῶν ἄνδρων τελευτησάντων, ἥτοι ἐπὶ τῶν φιλοτέκνων μὲν τρυφῇ <δέ> διαφθειρότων αὐτᾶ. Γέλλῳ γὰρ τις ἢν παρθένος· καὶ ἐπειδὴ ἄνδρος ἐτελεύτησε, φασίν οἱ Δέσβιοι αὐτῆς τὸ φαντασμα ἐπιφοιτᾶν ἐπὶ τὰ παιδία καί τοὺς τῶν ἄνδρων θανάτους αὐτῆ ἀνατίθεασι· μέμνηται ταύτης Σαπφώ.

96

Hdn. π.μ.λ. 2. 932. 29 Lentz (after fr. 93, where see context) καί:

"Αβρα δην’ ἐπ’ ἀγκ’ ἄς πάλαι ἀλλόμαν.

ἀντὶ τοῦ ἡλιόμην.

97

E.M. 822. 39 ὁδόν.—δεὶ γινώσκειν ὅτι τὸ φῶν τὸ 1 ἔχει, πρῶτον μὲν ὅτι εὑρίσκει τὸ 1 κατὰ διάστασιν παρὰ τῇ Σαπφῇ.

Φαίοι δὴ ποτα Δήδαν ὑκίνθινον

πεπυκάδμενον ὁδόν

εὔρημα 4 . . .


7 Deuete πάγχης π. ἀ. 4 Neue: ποτα Neue: mss ποτε, ποταμόν

252
SAPPHO

94

Demetrius on Style: And many similar instances of charm might be adduced. Charm comes also from a form of expression or from a metaphor, as of the cricket:

... and pours down a sweet shrill song from beneath his wings, when the Sun-god illumines the earth with his down-shed flame outspread:

or from, etc.

95

Zenobius Centuries of Proverbs:

Fonder of children than Gello;

a saying used of those who die young, or of those who are lovers of children but spoil them; for Gello was a girl who died young, and of whom the Lesbians say that her ghost haunts little children, ascribing to her the death of such as die before they are grown up. It occurs in Sappho.

96

Herodian Words without Parallel: ... And:

Lo! to the soft arms of her whom I had shunned so long [I have come back again];

ἀλλόμυν 'shunned' is for ἡλλόμυν.

97

Etymologicum Magnum: ὄνν 'egg'; it should be understood that this word has the i, first because the i is found as a separate syllable in Sappho:

They say that once upon a time Leda found hidden an egg of hyacinthine hue. ...
LYRA GRAEC

98

Ath. 1. 21 b ἐμελεὶ δ'αὐτῶι καὶ τοῦ κοιμῶς ἀναλαμβάνειν τὴν ἐσθήτα καὶ τοὺς μὴ τούτο ποιοῦντας ἐσκιπτοῦν. Πλάτων... Σαψφῶ περὶ Ἀνδρομέδας σκῶπτει.

. . . . . . . Τὶς δὲ ἀγροίωτις ἀγροῖωτιν ἐπεμμένα στόλαν <τέον> θαλύει νόον, οὐκ ἐπισταμένα τὰ βράκε ἐλκην ἐπὶ τῶι σφύρων; 1

99

Stob. Fl. 71. 4 [ὦτι ἐν τοῖς γάμοις τὰς τῶν συνα ὁμένας ἕλεξε καὶ σκόπειν] Ἡσαφοῦς. 2

. . . . ἀλλ' ἔων φίλος ἄμμιν

λέχος ἄρνυσο νεότερον. 3

οὐ γὰρ τλάσκων ἐγώ συνοίκην νέον ἐσσα 4 γεραιτέρα.

100

Sch. Pind. O. 2. 96 [ὁ μᾶν πλοῦτος ἄρεταις δεδαιδαλμένοις] φέρει τῶν τε καὶ τῶν [καίριν]. ὁ νοῦς: ὡς δὲ πλοῦτος οὐ μόνοι ἄν

καθ’ ἑαυτόν, ἀλλὰ καὶ ἀρετή κεκοσμημένος, καιρῶς τῶν τε εαυτῶν ἀγαθῶν καὶ τῆς ἀρετῆς ἀπολαύει, συνενθὲ ἐχὼν τὴν φροντίδα πρὸς τὸ ἀγρεύει τὰ καλά. τοιτῶν γὰρ τὸ ἑτέρον καθ’ ἑαυτὸ ὧς ἡ ἄρετὴ καὶ Καλλίμαχος (Ἡ. ἰν Ιον. 95), καὶ Ἡ Σαψφῶ.


254
SAPPHO

98

Athenaeus *Doctors at Dinner*: They took pains, too, to put on their clothes neatly, and made fun of those who failed to do so; compare Plato ... Sappho jests about Andromeda in the words:

... And what countrified wench in countrified clothes fires your breast, though she knows not how to draw her gown over her ankles? 2

99

Stobaeus *Anthology* [That in marriage it is well to consider the ages of the parties concerned] ... Sappho:

... But if you love me, choose yourself a younger wife; for I cannot submit to live with one that is younger than I.

100

Scholiast on Pindar ['wealth adorned with virtues brings with it the opportunity for all manner of things']: The meaning is: wealth when it is not alone but decorated with virtue enjoys in season its own benefits and those of virtue, having a spirit naturally apt for the search after what is good. For neither of the two is desirable of itself. Compare Callimachus ..., and Sappho:

LYRA GRAECA

... ὁ πλοῦτος<δ’> ἄνευ ἄρετας
οὐκ ἄσινης πάροικος-1
ἀ δὲ κράσις ἀμφοτέρων 2
δαμοῦναν ἀκραν ἔχει-3

τοῦτο προσέχαι τῷ Θήρωνι μαρτυρεῖ.

101 εἰς τὰς Χάριτας καὶ τὰς Μούσας
Heph. 56 [π. χοριαμβικοῦ]- τὰ δὲ (περαιούτα) εἰς τὸν
ἀμφίβραχον ἢ βαρχείων οἷον δίμετρα μὲν . . . τρίμετρα δὲ . . .
tετράμετρα δὲ, & καὶ συνεχέστερά ἐστιν, οἷα ταύτι τὰ Σαπφοῦς.

Δεύτε νῦν ἁβραὶ Χάριτες καλλίκομοι τε Μοῖσαι.

102
At. Fort. 359 De Metris Hor. (6. 301 Keil) ad Hor. Od. i. 8:
Apud Anacreontem (est metrum choriambicum dimetrum
catalecticum); . . . Sappho;

. . . . . . . πάρθενον ἄδυφωνον

103
'Heph. 64 [π. ἀντισπαστικοῦ]- τῶν δὲ τετραμέτρων τὸ μὲν
καταληκτικόν καθαρόν ἐστι τὸ τοιοῦτον.
κατθναίσκει, Κυθέρη', ἁβρος 'Ἀδωνις· τί κε θείμεν;
kαττύπτεσθε, κόραι, καὶ κατερείκεσθε χίτωνας.4

104
Paus. 9. 29. 8 Πάμφως δὲ δε Ἀθηναίοις τῶν ἤμων ἐποίησε τοὺς
ἀρχαιοτάτους, οὗτος ἀκμάζοντος ἐπὶ τῷ Δίνῳ τοῦ πένθους Οἰτολίνου
ἐκάλεσεν αὐτόν. Ἀπαφὼ δὲ ἡ Λεσβία τοῦ Οἰτολίνου τὸ ὄνομα ἐκ
tῶν ἐπῶν τῶν Πάμφω μαθούσα, ἘΔωνιν ὅμοι καὶ Οἰτολίνου ἤσε.

1 cf. 89. 1: mss Sch. O. πλοῦτος, P. ὁ πλ., Plut. εὐγένεια: mss Sch. O. also ἄγαθός σύνοικ. 2 Ἐ': mss ἡ δὲ ἐξ ἀμφοτέρων
κράσις 2 Κ', cf. Hesych. δαμοῦναν ἀκραν' μακαρίαν θειοτάτην
(so read): mss εὐδαμονίας ἔχει τῷ ἀκρον'- (Plut. om. τὸ)
SAPPHO

Wealth without worth is no harmless housemate; but the blending of the two is the top of fortune.
This Pindar declares to be the lot of Theron.

101 ¹ To the Graces and the Muses

Hephaestion Handbook of Metre [on the choriambic]: Some on the other hand end with an amphibrach or a bacchius, for example the dimeter . . . . , the trimeter . . . . , and the tetrameter— which is used in longer sequences —, such as the lines of Sappho beginning

O hither, soft Graces and lovely-tressed Muses.

102

Atilius Fortunatianus On the Metres of Horace [Horace's Lydia, dic per omnes]: In Anacreon we find it (the choriambic dimeter catalectic): . . . . , and in Sappho:

a sweet-voiced maiden

103 ²

Hephaestion Ibid: Of the (antispastic) tetrameter the pure catalectic is like this:
The delicate Adonis is dying, Cytherea; what can we do?
Beat your breasts, maidens, and rend your garments.

104

Pausanias Description of Greece: Pamphōs, who composed the oldest Athenian hymns, called Linus 'Oetolinus' or 'Linus Dead' at the climax of the mourning for him. And Sappho of Lesbos, having learnt the name of 'Linus Dead' from the lines of Pamphos, sang of 'Adonis' and 'Linus Dead' both together.

¹ cf. At. Fort. 259 who read νῦν ² ascription based on Paus. 9. 29. 8 (see below); one of the chorus seems to have played the Goddess

257
LYRA GRAECA

105

Poll. 7. 73 [π. λινῶν ἐσθήτων καὶ ἀμοργίων]: ἐν δὲ τῷ πέμπτῳ τῶν Σαπφοῦς Μελών ἔστιν εὑρεῖν· ἀμφὶ δὲ ἀβροῖς λασίοισι εὖ Ἐπύκαςσε . . . ¹ καὶ φαῖν εἶναι ταῦτα συνδόνια ἐπεστραμμένα.

106

Diogen. (Paroem. 1. 279):

Μήτ' ἔμοι μέλι μήτε μελίσσαις. ² εἰπ' τῶν μὴ βουλομένων παθεῖν τι φαύλον μετὰ ἀγαθῶν.

107


e. g. Εὐίδον ποτ' ἀνθε' ἀμέρ-
| γοισαν παιδ' ἅγαν ἀπαλαν ἐγω.

108 πρὸς τὴν θυγατέρα

Max. Tyr. 18. 9 [τίς ἡ Σωκράτους ἑρωτικῆ;]· ἀναλητεῖ (ὁ Σωκράτης) τὴ Σανθήπη ἀδυρομένη δὲ ³ ἀπέθνηκεν, ἡ δὲ Σαπφώ τὴ θυγατέρι·

οὕ γαρ θέμις ἐν μοισσόπολι φίκια
θρήνου θέμεν· οὐκ ἄμμι πρέπει τάδε. ⁴

¹ B: mss λασίοισ εὖ ἐπύκασσε ² mss Diog. μηδὲ μ. μηδὲ μέλισσα (or -σας), others add ἐμοί ³ mss δὲ ⁴ μοισσόπολια
Neue: mss μοισσόπολιν; θέμεν E, cf. Od. 9. 235: mss εἶναι (correction of θέμις from above)

258
SAPPHO

105

Pollux *Vocabulary* [on clothes of Amorgine and other linen]: In the fifth Book of Sappho's Lyric Poems we find:

And wrapped her all about with soft cambric;¹
and they say that this means pieces of close-woven² linen.

106

Diogenian *Centuries of Proverbs*:

I will have neither honey nor bees;³
proverbial of those who will not take the sour with the sweet.

107

Clearchus in Athenaeus *Doctors at Dinner* [why we carry flowers in our hands]: . . . Or else it is that all lovers, waxing wanton with their passion, are melted by the sight of what is ripe and blooming. For it is certainly a thing quite natural that those who believe themselves beautiful and blooming should gather flowers. And that is why Persephone and her companions are described as flower-gathering, and Sappho says that she saw a very beautiful little girl culling flowers.

* e.g. I saw one day a-gathering flowers
| The daintiest little maid.

108 To Her Daughter

Maximus of Tyre *Dissertations* [what was the nature of Socrates' love-affairs]: Socrates chides Xanthippe for weeping when he is about to die, and so does Sappho chide her daughter:

No house that serves the Muse hath room, I wis,
For grief; and so it ill beseemeth this.

¹ or him ² or twisted? ³ *i.e.* if I can't have the honey without a sting, I won't have either: cf. *Paeon.* 2. 527, Tryph. *Rhet. Gr.* 8. 760 (Walz), who ascribes it to Sappho

259

s 2
LYRA GRAECA

109

Paus. 8. 18. 5 [π. Στυγός]: κεράτινα δὲ καὶ ὀστεῖνα, σίδηρος τε καὶ χαλκὸς, ἔτι δὲ μόλιθος καὶ κασσίτερος καὶ ἄργυρος καὶ τὸ ἥλεκτρον ὑπὸ τούτου σήκεται τοῦ ὕδατος· τὸ δὲ αὐτὸ μετάλλοις τοῖς τάσι καὶ ὁ χρυσός πέπονθε· καίτοι γε καθαρεύειν γε τὸν χρυσὸν τοῦ ιοῦ, ἦ τε ποιητρία μάρτυς ἦστιν ἡ Δεσφία καὶ αὐτὸς ὁ χρυσός ἐπιδείκνυσιν. Ἐδοκε δ’ ἄρα ὁ θεὸς τοὺς μάλιστα ἀπερριμμένοις κρατεῖν τῶν ὑπερηψιδῶν τῇ δόξῃ.

e. g. κόθαρος γὰρ ὁ χρύσος ἱώ.

110

Sch. Pind. P. 4. 410 [ἄφθιτοι στρωμάντοι]: ἄφθιτον δὲ αὐτὸ ἔπει καθ’ χρυσόν ἣν· ὁ δὲ χρυσός ἄφθαρτος· καὶ ἡ Σαπφῶ δτί· Δίος παῖς ὁ χρύσος, κείον ὁ ὁς οὔδε κίς δάκτει, βροτέαν ἡ φρένα κράτιστον φρενῶν.

e. g. Δίος γὰρ παῖς ἦστ’ ὁ χρύσος·

κήμον οὗ σέες οὐδὲ κίς

δαρδάπτουσ’· ὁ δὲ δάμναται

καὶ φρένων βροτέαν κράτιστον.

111

Heph. 70 [π. ίωνικοῦ τοῦ ἀπὸ μειζονός]: ἐνίοτε δὲ ἐνναλάξ τὸς ίωνικός ταῖς τροχαίκαις παραλαμβάνουσιν, ἀντὶ μὲν τῶν ίωνικῶν ἦσθ’ διὸ τὰς δεύτερας παιωνικὰς παραλαμβάνοντες, ἀντὶ δὲ τῶν ἐξασθέων τροχαίκων ἦσθ’ διὸ τὰς ἐπτασθέων τροχαίκας, οἶον.

SAPPHO

109

Pausanias Description of Greece [the Styx]: Things of horn and of bone, iron and copper, lead and tin and silver and electrum, all are corroded by the water; and gold suffers like the other metals. And yet, that gold remains pure of rust is both declared by the Lesbian poetess and proved by our own experience. It seems that God has given the least-considered of things power over those that are deemed to be of great price.

e.g. For gold is pure of rust.

110

Scholiast on Pindar ['that immortal coverlet,' i.e. the Golden Fleece]: He calls it immortal because it was golden; and gold is indestructible; compare Sappho:

e.g. Gold is a child of Zeus; no moth nor worm devours it, and it overcomes the strongest of mortal hearts. ¹

Book VI

111 ²

Hephaestion Handbook of Metre [The Ionicum a majore]: Sometimes they use ionics alternately with trochaics, in some lines substituting the second paean for an ionic, and in some employing seven-'time' trochaics instead of six-'time,' as:

¹ the Scholiast on Hesiod ascribes this to Pindar ² cf. Paroem. Gr. 2. 363 (χαρπόν)

τοῦ χρυσοῦ λέγοντα: κείνων σῆς οὐ κίς δαμναται, ὡς ἄσπιτον κίς δάπτευ, βροτέαν) ascribe Αῖως κ.τ.λ. to Pind. (fr. 222 Bgk.), perh. rightly

261
LYRA GRAECA

Δέδυκε μὲν ἂ σέλαννα
καὶ Πληθάδες, μέσαι δὲ
νύκτες, παρὰ δ' ἔρχετ' ὁρα,
ἔγω δὲ μόνα κατεύδω.

112

Hepha. 68 [π. ἱωνικοῦ τοῦ ἀπὸ μελ' ὄνος]. καὶ τρὶμετρα βραχυ-
κατάληκτα τὰ καλούμενα Πραξιλεία, ἃ τὴν μὲν πρῶτην ἔχει
ἱωνικὴν, τὴν δὲ δευτέραν τροχαῖκὴν, οἷα ἔστι τὰ τοιαῦτα Ξαφνοῦς·
πλήρης μὲν ἐφαίνετ' ἂ σέλαννα,
αἱ δ' ως περὶ βῶμον ἐστάθησαν . . .

113 A and B

Ox. Pap. 220. 9 [π. 'Ανακρεοντέλου]. ἑπομενὸς δὲ καὶ παρα-
πλησίως καὶ τοῦ Πραξιλείου στίχου τεμών τις δύο τὰς πρῶτας
συλλάβας ποιήσει τὸ 'Ανακρεοντέλου καθόλου δὲ κατ' τοῦτο
πάσας ἀφελῶν τις τὰς ἐκ τῆς πρῶτης χώρας παρὰ μίαν βραχεῖαν
ἀποτελέσει τὸ μέτρον ὅμοιος. σκοπεῖ γοῦν τὰ τάδε καταλειπότα
τὰς πρῶτας συλλάβας· μὲν εφαίνεθ' α σέλανα (112)· ονίαν τε καὶ
υγειαν· σα φυγοιμι παίδεσ ηβα.

[Eυδαιμ]ονίαν τε κυνίειαιν

[Γῆρας] καφύγουμι, παίδεσ· ηβα

114

Heph. 68 [π. ἱωνικοῦ τοῦ ἀπὸ μελ' ὄνος]. τὰ δὲ τρὶμετρα ἀκατά-
ληκτα διχώς συνέθεσαν οἱ Αἰολεῖς· τὰ μὲν γὰρ ἐκ δύο ἱωνικῶν καὶ
τροχαϊκῆς ἐποίθησαν, οἶον·

1 E: all three are prob. first lines

262
SAPPHO

The Moon is gone
And the Pleiads set,
Midnight is nigh;
Time passes on,
And passes; yet
Alone I lie.¹

112

Hephaestion Handbook of Metre [The Ionicum a majore]: And there are brachycatalectic trimeters, namely what are called Praxilleans, which have the first meter ionic and the second trochaic, such as the following lines of Sappho:

The Moon rose full, and the maidens, taking their stand about the altar . . . ²

113 A and B

From a Papyrus of about A.D. 100 [on the Anacreontic metre]: Similarly with the Praxilean, if you cut off its first two syllables you will make the Anacreontic; or putting it generally as in the preceding case (of the Phalaecean), you will make it in like manner if you remove all the first foot³ except one short. Consider the following lines when docked of their first syllables (—fr. 112 then—):

Both happiness and health . . .
I pray I may escape [old age], my children; youth⁴ . . .

114

Hephaestion Handbook of Metre [the Ionicum a majore]: The Aeolic poets made acatalectic trimeters in two ways, first, of two ionics and a trochaic, as:

¹ Heph. arranges as 2 lines ² S. wrote much in this metre; cf. fr. 113 and Trich. 7 (Heph. 392 Cons.) ³ presumably ⁴ the words 'happiness' and 'old age' were in the part cut off, and so are not quite certain
LYRA GRAECA

Κρήσσαι νῦ ποτ’ ὥδ’ ἐμεμελέως πόδεσσιν ὀρχηντ’ ἀπάλοισ’ ἁμφ’ ἐρόεντα βῶμον, πόας τέρεν ἄνθος μάλακον ματεῖσαι.¹

115 πρὸς Μηνησίδικην

Heph. 69 [π. ἰωνικοῦ τοῦ ἀπὸ μείζονος]. καὶ τετράμετρα δὲ ἀκατάληκτα διαφορώς συνέθεσαν ὡς γὰρ τρισὶν ἰωνικάις μιᾶν τροχαίην τῇν τελευταίᾳ ἐπήγαγον—καλεῖτα δὲ Αἰολικόν, ὡτι Ξαπφων πολλῷ αὐτῷ ἔχρησατο—οἶον:

Εὐμορφοτέρα Μνασιδίκα τὰς ἀπάλας Γυρίννως

116 εἰς Εἰρήνην

Ibid.

'Ασαρτέρας οὐδαμά ποι Ἐιρήνα σέθεν τύχοισα...²

117 πρὸς Μηνησίδικην

Ath. 15. 674 d [π. στεφάνων]: Αἰσχυλος δὲ... σαφῶς φησιν ὅτι ἐπὶ τιμὴ τοῦ Προμηθέως τὸν στέφανον περιτίθεμεν τῇ κεφαλῇ, ἀντίσωμα τοῦ ἑκείνου δεσμοῦ... Ξαπφων δὲ ἀπολύστερον τὴν αἰτίαν ἀποδίδωσιν τοῦ στέφανονūθεί αἵμας, λέγουσα τάδε:

οὐ δὲ στεφάνοις, ὡ Δίκα, πέρθεσθ’ ἐράταις φοβαίσιν ὀρπακας ἄνιτοιο συνερραίο παλαισι χέρσιν.³

¹ cf. Alc. 76. 2, Hesych. (after μανῶν) ματεῖ: πατεῖ, Theocr. 29. 15 ² οὐδ. π. Εἰ.: so Hfm. -Ε: or πα Ἡρ. ? Choer. ad loc. paraphr. θλαβεροτέρας οὐδαμῶς ποιο ποτε, Εἰρήνη, σοῦ ἐπιτυχοῦσα (or -αν) and vouches for εἰρήνα: mss Ch. -ἀπα εἰρήνα, ἀπάφανα, Heph. ἀ. πάφανα, -αι τάραν: Blf. -α πω, 'ρανα (name): τύχοια: mss also -σαν ³ περθεσθ(ο) Ε: mss παρθεσθ’
SAPPHO

Thus of old did the dainty feet of Cretan maidens
dance pat to the music beside some lovely altar,
pressing the soft smooth bloom of the grass.¹

115² To Mnesidice

Hephaestion Handbook of Metre [the Ionicum a majore]:
Moreover they composed acatalectic tetrameters of various
kinds; for either they added a single final trochaic to three
ionics—and this is called Aeolic because Sappho often used
it—as:

Mnasidica, of fairer form than the dainty
Gyrinno

116³ To Peace

The Same: And this:

Having never, methinks, found thee more irk-
some, O Peace⁴...

117⁵ To Mnesidice

Athenaeus Doctors at Dinner [on garlands]: Aeschylus...
says clearly that our object in putting wreaths on our heads
is to do honour to Prometheus by a sort of requital of his
bonds. ... But Sappho gives a simpler reason, saying:

... But do you, Dica, let your dainty fingers
twine a wreath of anise-sprays and bind your lovely
locks; for it may well be that the blessed Graces,

¹ l. 3 placed here by Santenius from Heph. 70 ² cf.
Max. Tyr. 24 (18). 9 ³ cf. Dikaionmata (Halle l’ap.) 182
⁴ perh. a name cf. Clem. Al. 4. 19. 122, but reading doubtful
without sequel ⁵ cf. Sch. Theocr. 7. 63, Poll. 6. 107
LYRA GRAECA

taivánthea yáp <παρ> pélétau kai Xáritas
mákaira<ς>
mállon protórín.1 ásteфанótoisi dé' apnustré-
fonTai.

ós <τό> eúanádistoron yáp kai kekahisménon mállon <ήν> tois
theois, paragélliei steфанóusai tois thóstas.

118

Ath. 15. 687 a óméis dé oiveíthe tēn ábróstēta xwris áretēs
exeín ti terpōn 3; kaloi Xapfai, gwnh mév prōs álētheian oula
kai poiotria, hýmos ýdēsēth tō kalōn tēs ábróstētas afelēn,
légonosa óde:

... . . . .

eiōn dē
fílnmi ábrostúnav, kai moí to lámprou
érōs áelw kai to kálou lélojche:

fanevrdn poiówsa tāsin ós h toú xhēn épinyma to lámprou kai to
kalōn eıchēn autē; tauta dé eōsin oikeía tēs áretēs.

119 prōs 'Alkalou

Arist. Rhet. 1. 9 tā yáp aíxorá aíxhýovntai kai légonves
kai poiównves kai méllontes, ósper kai Xapfai peptōheven eipóntos
tou 'Alkalou: 'thelos ti Feipthn álλa me kalwse aiōw.'3

ai d' xhēs eslouv iμmeron h kálwv
kai μh ti Feipthn ylōwos' ekúka kákon,
aioudw kenv oukí s' xhēnv op' pat,4

áll' eileges pere to dikaiwos.5

1 E (or keep mák. as voc.) : parpt. = parpesti cf. Soph. Ant.
478: mss eivāndeia γ. pélétau k. Xárites mákaira: Fick eivāndeia
γ. k. Mélétau ('Musei'). k. Xárites, mákaira: protórēn Seid. =
prosopán cf. proti Alc. 156: mss protérēn: Fick protérēn.'
3 E, see context: mss truphevov from above 3 Alc. fr. 124
4 E: mss a. k. se ouk eıchēn 5 B = δ dikaiouς: mss tō
(δ, φ) dikaiw

266
SAPPHO

too, are more apt to look with favour on that which is adorned with flowers, whereas they turn away from all that goes ungarlanded;

for she urges the makers of the sacrifice to wreathe their heads on the plea that that which is the more adorned with flowers is the more pleasing to the Gods.

118

Athenaeus *Doctors at Dinner*: Do you think that delicacy or refinement without virtue is a thing to be desired? Why, Sappho, who was a woman out and out and a poetess, too, hesitated nevertheless to separate refinement from honour, for she says:

... But I love delicacy, and the bright and the beautiful belong for me to the desire of the sunlight;¹

making it clear that the desire to live comprehended for her the bright or famous and the beautiful or honourable; and these belong to virtue.

119² To ALCAEUS

Aristotle *Rhetoric*: For we are ashamed of what is shameful, whether in word or deed or intention; compare Sappho's answer when Alcaeus said, 'I fain would tell you something, but shame restrains me:'

If your desire were of things good or fair, and your tongue were not mixing a draught of ill words, then would not shame possess your eye, but you would make your plea outright.

¹ *pace* Athenaeus, S. probably means physical brightness and beauty; without them life would not be worth living
² cf. Cram. *A.P*, 1. 266. 25 (takes this and Alc. 124 as from an amoeboid poem of S.)
LYRA GRAECA

120

Ath. 13. 564 d [π. ζματα τα των ερωμένων]. καὶ ἦ Σαφὼ δὲ πρὸς τὸν ὑπερβαλλόντως θαυμαζόμενον τὴν μορφήν καὶ καλὸν εἶναι νομίζομενόν φησιν.

οὐσαθι κάντα <θὰ με φίλαν> φίλος¹ καὶ τὰν ἐπ’ ὁσοιο’ ὀμπέτασον χάριν.

121

Max. Tyr. 24 (18). 9 καὶ δηπερ Σωκράτει οἱ ἀντίτεχνοι, Πρόδικος καὶ Γοργίας καὶ Θρασύμαχος, τούτο τῇ Σαφοῖς Γοργῷ καὶ Ἀνδρομέδᾳ· νῦν μὲν ἐπιτιμᾶ ταῦτας, νῦν δὲ ἐλέγχει καὶ εἰρωνεύεται αὐτὰ ἐκεῖνα τὰ Σωκράτους. ‘Τὸν ἱωνα χαίρειν’ φησίν ὁ Σωκράτης:

. . . . . πόλλα μοι τὰν πολλανακτίδα παιδα χαίρην’²

Σαφὼ λέγει.

122

Heroph. 72 [π. τοῦ ἀπ’ ἐλάσσονος ἰωνικοῦ]. καὶ ὅλα μὲν οὖν ἢματα γέγραπται ἰωνικά, δηπερ Ἀλκμάνι . . . , Σαφοὶ δὲ·

Τί με Πανδίωνις ὀρραννα χελίδω . . . ³;

¹ οὐσαθι = ἀνάσαθι E, cf. Hesych. οὐσαθαν: mss σταθι: suppl. E, cf. 66. 10 and Ath. 460 d for loss of words in Ath.'s quotations ² πολλα. E (λα Hfm.): mss πολλανάκτιδα: the word-order shows it is an epithet: edd. Πολ., Πωλ. ³ E: = οὐρανία cf. Hesych. (so read) ὑράνα χελίδων <οὐρανία χελίδων | ὅροφος: ὅροφη (i. e. ἡ ὃρ.) and κόννα: σπόδος (i.e. κόνια): mss ὑράνα χελίδων: next line E e.g. ὄνιαi (vb.) νέαν πάλιν ὄραν ἐπάγοισα;

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SAPPHO

120

Athenaeus *Doctors at Dinner* [on the eyes of lovers]: And Sappho, too, says to the man exceedingly admired for his good looks:

Stand up, look me in the face as friend to friend, and unveil the charm that is in your eyes.

121

Maximus of Tyre *Dissertations*: And what his rivals Prodicus and Gorgias and Thrasymachus were to Socrates, that were Gorgo and Andromeda to Sappho. At one time she chides these rivals, at another she refutes them in argument and uses the very same forms of irony that Socrates does. For instance, Socrates [as an opening to a discussion in which he refutes him] says 'A very good day to Master Ion,'¹ and Sappho [in similar circumstances] begins:

A very good day to a daughter of very many kings.

122

Hephaestion *Handbook of Metre* [the *Ionicum a minore*]: And indeed whole poems have been written in ionics, for instance Aleman's . . ., and Sappho's:

Why does the heavenly swallow, daughter of Pandion [vex] me . . .?²

¹ Plat. *Ion* 530a: the syntax suggests formality
² l. 2 ran perh. thus: 'by bringing in the new season?' S. wrote much in this metre, cf. Trich. 8 (Heph. 395 Cons.)
LYRA GRAECA

123

Heph. 74 [π. τοῦ ἀπο εἶλασσονος ἰωνίου]: τῶν δὲ τριμέτρων τὸ μὲν ἀκατάληκτον.

Διελεξάμαν ὁναρ Κυπρογενής.¹

παρὰ τῇ Σαπφοῖ . . .

124

Apol. Pron. 66. 3 ἐμέθεν. πυκνῶς αἱ χρήσεις παρὰ Λιολεύσιν.

. . . . . . ἐμεθεν δ' ἔχεισθα λάθαν.

125, 126

Heph. 87 [π. τοῦ ἀπο εἶλασσονος ἰωνίου]: ἀνακλωμένου δὲ οὕτως αὐτοῦ, προταχθεῖσα ἰαμβικὴ ἐξάσης ἢ ἐπτάσης ποιεῖ τὸ τοιοῦτον, οἷον παρὰ Σαπφοῖ:

'Εχει μὲν 'Ανδρομέδα κάλαν ἀμοίβαν . . .

Ψάφοι, τί τὰν πολύολβον 'Αφροδίταν
[ἀτίμασας ; . . . . . . . . ]²

Z'

127

Ibid. 89 [π. ἀσυναρτήτων]: δύναται δὲ καὶ εἰς τρίτους ἀναπαυ-

στικοὺς² διαφεύγει, εἶ ἀπὸ σπονδέλου ἄρχοιτο, οἷον τὸ Σαπφοῦς:

αὐτὰ δὲ σὺ, Καλλιόπη προσδιακοῦ ὑπὸ καὶ τοῦτο ἔλθος.

¹ E: mss ζαλ., προσαλ., the former a metrical emendation of a hyper-aelosingς αλ. (ζάδ and διά were both Aeol.): Ahr. ζά δ' ἐλ. (but δέ is out of place in an obvious first line)
² E, e.g. ³ Hense: mss τριτον ἀναπαιστον

270
SAPPHO

123¹

Hephaestion Handbook of Metre [the Ionicum a minore]: Of the trimeters the acatalectic is exemplified by:

I dreamt that I talked with the Cyprus-born;

in Sappho.

124

Apollonius Pronouns: ἐμέθεν 'of me'; it occurs frequently in the Aeolic writers; compare

... and forgettest me.

125, 126

Hephaestion Handbook of Metre: But when the ionic is 'broken' or 'impure,'² an iambic meter of six or seven 'times' precedes it giving the following result, as in Sappho:

Andromeda has driven a fine bargain;

and:

Why, Sappho, [do you disdain] Aphrodite of the many blessings?

Book VII

127

The Same [metres combining two 'heterogeneous' parts]: And it (the earlier half of a certain 'heterogeneous' line) can also be divided as a three-foot anapaestic, if it begins with a spondee, as in Sappho's:

And thou thyself, Calliope . . . ,

this, too, being a form of the prosodiac.

¹ cf. Sch. Heph. ² e.g. πολύολβον below
LYRA GRAECA

128

Et. Mag. 250. 10 δαῦω τὸ κοιμῶμαι Σαπφῶ.

Δαύως ἀπάλας ἐτάρας ἐν στήθειαν —

λέγει δὲ Ἦρωδιανός, ὅτι ἀπαξ κεῖται ἡ λέξις παρὰ Σαπφῶ.

129 εἰς τὰς Μοῦσας

Heph. 106 [π. ἀσυναρτήτων] καὶ τὸ ἐξ ἰθυφαλλικῶν δύο ἡ
Σαπφῶ πεποίηκε.

Δεύτερο δηνυτε, Μοῦσαι, χρύσιου λίποισαι

[δώμα] 2 . . . . .

130 πρὸς Κλήνην

Ibid. 98 ἀλλα ἀσυναρτήτων ὄμοιος κατὰ τὴν πρότην ἀντι-
πάθειαν, ἐκ τροχαίου διμέτρου ἀκατάληκτου καὶ ἱαμβικοῦ ἐφθημι-
μεροῦς, ὅπερ ἦν παραλλάξει τὴν τομὴν, γίγνεται τροχαίουν

προκαταληκτικοῦν.

'Εστι μοι κάλα πάϊς χρυσίοισιν ἀνθέμοισιν

ἐμφέρην ἔχοισα μόρφαν, Κλεῖς ἄγαπάτα, 3

ἀντὶ τὰς ἐγὼ οὖδὲ Λυδίαν πάισαν οὐδ’ ἐράνναι

[Λέοβοιν ἀγρέην κε] 4 . . . . .

tούτον δὲ τὸ μὲν δεύτερον δήλον ἔστιν ἀπὸ τῆς τομῆς ὅτι οὕτως

συγκεῖται ὡς προείρηται, ἐκ τοῦ τροχαίου διμέτρου ἄκατα ἥκτου

καὶ τοῦ ἐφθημιμεροῦς ἱαμβικοῦ, τὸ δὲ πρῶτον, διὰ τὸ πρὸ συλλαβής

ἐχειν τὴν τομήν, ἐγένετο προκαταληκτικόν, ἐκ τροχαίου ἐφθημι-

μεροῦς, 'ἔστι μοι κάλα παῖς,' καὶ διμέτρου ἀκατάληκτου τοῦ

'χρυσίοισίν ἀνθέμοισίν,' τὸ δὲ τρίτον ἐξ ὑπερκαταληκτοῦν, 'ἀντὶ

τὰς ἐγὼ οὖδὲ Λυδίαν,' καὶ βραχυκαταληκτοῦν, 'πᾶσαν οὖδ’ ἐράνναι.'

1 δαῦωις(α)? B  2 E, e. g.  3 miss Kleis, but H. apparently

read Kléouis or Kléous: prob. abbrev. for some compound of

kleos with alternative form Kléis or Kleis (so 82)  4 Léos.


643

272
SAPPHO

128

*Etymologicum Magnum*: ἡαίω ‘I sleep’; Sappho:

May you sleep in the bosom of a tender
comrade ...

And Herodian says that the word occurs once in Sappho.

129 To the Muses

Hephaestion *Handbook of Metre* [on ‘unconnectable’
metres]: And the line which is composed of two ithyphallics
is used by Sappho:

O come hither, ye Muses, from your golden
[house] ... 

130 To Cleis

The Same: Another kind of ‘unconnectable’ line which
similarly involves the first ‘antipathy,’ is formed from a
trochaic dimeter acatalectic and an iambic of three feet and
a half which by a shifting of the caesura becomes a trochaic
procatalectic:

I have a pretty little daughter who looks like a
golden flower, my darling Cleis, for whom I would
not take all Lydia, nay nor lovely [Lesbos].

Of these lines, the second is shown by the caesura to be
composed, as I have said, of the trochaic dimeter acatalectic
and the iambic of three feet and a half; the first, having the
caesura a syllable earlier, becomes procatalectic, composed
of a trochaic of three feet and a half, ‘ἐστι μοι κάλα παῖς,’
and a dimeter acatalectic, ‘χρυσόσιν ἀνθέμοισιν’; while the
third consists of a hypercatalectic trochaic, ‘ἀντί τὰς ἔγω οἶδὲ
Λυδίαν,’ and a brachycatalectic, ‘πᾶσαν οἶδ’ ἐρίνναν.’

1 cf. Sch. Hephe: the ancient metrists made κ. ο’ο’,
reading 8 stresses with ‘rests’ after παῖς, μόρφαν, and
Λυδίαν; edd. who suppose them wrong read 7 stresses and
no rests, taking χρ. as 3 syll., Κλεἰς and Λύδ. as 2

273
LYRA GRAECA

131

Sch. Ar. Plut. 729 ἡμιτύβιοιν ἀντὶ τοῦ σουδάριον, βάκος ἡμιτριβεῖς λινῶν τι ὁλον ἐκμαγείου, καὶ Σαπφώ· ἡμιτύβιοιν στέλασσον.¹

ἡ δικροσσον φακλολοιον.

132

E.M. 759. 35 οἱ μέντοι Αιολεῖς φασὶ

Τίοισιν ῥθιάλμοισιν . . . ;

ὡς παρὰ Σαπφοῖ.

133

Dem. Eloc. 164 τὸ μὲν γὰρ εὗχαρι μετὰ κόσμου ἐκφέρεται καὶ δι’ ἀνυμάτων καλῶν καὶ μάλιστα ποιεῖ τὰς χάριτας, ὁλὸν τὸ·

Ποικίλλεται μὲν γαλά πολυστέφανος.

134

Arist. Eth. Nic. 1149 b 15 ἡ δ’ ἐπιθυμία; καθάπερ τὴν Ἀφροδιτῆν φασὶ·

ἑλοπλόκας γὰρ Κυπρογένεος πρόπολον²

¹ Hemst.-E (cf. 17): mss σταλάσσων ² δελοπλόκας: cf. 1. 2: Κυπρογένεος πρόπολον B from Hesych. Κ. π.: προαγωγὸν: mss Κυπρογενοῦς without πρόπολον

274
Sappho

131

Scholiast on Aristophanes ἡμιτόβιον: equivalent to sudarium, a half-worn linen cloth like a dishclout, compare Sappho:

... a dripping clout;
or a two-fringed bandage.

132

Etymologicum Magnum: The Aeolic writers, however, (using τίοις for τίς) say:

With what eyes ... ? ¹

as it is in Sappho.

133

Demetrius On Style: Charm is produced along with ornament and by means of beautiful words most conducive to that effect; compare:

The many-garlanded earth puts on her broidery.

134

Aristotle Nicomachean Ethics: But desire is cunning, as they say of Aphrodite:

for the servant of the wile-weaving Cyprus-born . . . ²

¹ e. g. 'with what eyes will you look at me?' i. e. 'how will you be able to look me in the face?' ² Persuasion; cf. fr. 33: this and the previous frag. prob. from the same poem are claimed for S. by Wil.
LYRA GRAECA

135

Heph. 65 [π. ἀντισπαστικοῦ]: ἔστι δὲ πυκνῶν καὶ τὸ τῆν
dευτέραν μόνην ἀντισπαστικὴν ἔχων (τετράμετρων), ὢ μέτρῳ
ἐγραψαν ἵσματα· καὶ Σαφώ 1 ἐπὶ τέλους τοῦ ἔβδομου.

Γλύκηα ματέρ, οὗ τοι δύναμαι κρέκην τὸν ἰστον
πόθῳ δάμεισα παῖδος βραδίνῳ δι' Ἀφροδίταν.2

Η'

136

dactylicum Sapphicum monoschematistum est; semper enim
duobus dactylis constat:

τεσσεραμύνιον 3
οὗ τὸν Ἄδώνιον.4

137

Plut. de Coh. Ita 7 καὶ παρὰ πότων μὲν ὁ σιωπῶν ἐπαχθῆς
toῖς συνοῦσι καὶ φορτικός, ἐν ὄργῃ δὲ σεμνότερον οὐδὲν ἡσυχίας,
ὡς ἡ Σαφώ παραίνει;

σκιδναμένος ἐν στήθεσιν ὄργας
γλῶσσαν μαψυκλάκαν πεφυλαχθε.5

138

Sch. Soph. El. 149 (= Suid. ἀηδών): τὸ δὲ Δίας ἄγγελος (ἡ
ἀηδών) ὅτι τὸ ἱππησαίνει, καὶ Σαφώ:

ὁρος ἄγγελος ἵμμερόφωνος ἄηδω 6

1 E: mss ἐγραψαν ἵσματα καὶ Σ. τέλους τ. B: mss τῆς
tοῦ, τε τοῦ, του, τῆς 2 βραδίνω B, cf. Theocr. 10. 24:
mss -αυ 3 reading doubtful, but context shows lines belong
together: E, cf. τεσσαράβιος: mss indicate τεσσεραμυναῦν
'four times wedded' or 'to whom we cry Hymenaeus four
times' but?: mss νεόκρημνιον, νεοσυναμνιον 4 cf. Bek.
(Plut.'s adaptation) γ. μαψυκλάκαν 6 E (or voc. as Sapphic?):

276
SAPPHO

135

Hephaestion Handbook of Metre [on the antispast]: A frequent type (of tetrameter) has only its second meter antispastic, a measure in which they wrote whole poems; for instance Sappho at the end of her Seventh Book:

Sweet mother, I truly cannot weave my web; for I am o'erwhelmed through Aphrodite with love of a slender youth.

Book VIII

136

Marius Plotius Metre: The hymenaic dactylic dimeter of Sappho is monoschematist (i.e. all lines scan alike); for it always consists of two dactyli:

Woe for him of the four months' sojourn, woe for Adonis!  

137

Plutarch on Restraining Anger: A man who is silent over his wine is a burden to the company and a boor, whereas in anger there is nothing more dignified than tranquillity; compare the advice of Sappho:

When anger swells in the heart, restrain the idly-barking tongue.

138

Scholiast on Sophocles: The phrase 'messenger of Zeus' is used (of the nightingale) because she is a sign of the spring; compare Sappho:

the lovely-voiced harbinger of Spring, the nightingale.  

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1 cf. E.M. 506. 1, E.G. 316. 35, Zonar. 1190  
2 for S.'s dactylic hexameters cf. Terent. Maur. 2157  
3 A. lived 4 months of the year alone, 4 with Persephone, and 4 with Aphrodite  
4 in Soph. ἔγγελος means 'messenger sent by' Zeus, in Sappho 'announcer of' Spring
LYRA GRAECA

139

Ath. 2. 54 ἐρέβινθοι... Σαφώ.
χρύσειοι <δ’> ἐρέβινθοι ἐπ’ αἰώνων ἐφύοντο.

140

Ibid. 13. 571 ὑ (fr. 12) καὶ ἔτι.
Λάτω καὶ Νιόβα μᾶλα μὲν φίλαι ἦσαν ἔταιραι...

141

Apol. Pron. 99. 17 καὶ σύν τῷ α λέγεται (ἡ σφίν) παρ’ Ἀιολεύσιν.

... ... ... ὅτα πάνυνχος ἄσφι κατάγρει
[ὅππατ’ ἄρωσ] ... ... ... ...

141 A

Et. Mag. 117. 14 ἄρωσ καὶ ἄρωσ, κατὰ πλεονασμὸν τοῦ α μηδὲν πλέον σημαίνοντος: ἄρωσ γὰρ ὁ ὤκνος: Καλλίμαχος... ... καὶ Σαφώ.

... ὁφθάλμωι δὲ μέλαις χύτον νύκτος ἄρωσ.

142

Hdn. 2. 187. 16 (= E.M. 662. 32) πέπταμαι: έκ τοῦ ἔπτημι γίνεται ὁ παθητικὸς παρακείμενος ἐπταμαι ἐπτασαι ἐπταται καὶ πλεονασμῷ τοῦ Π πέπταμαι Αιολικῶς. οἱ γὰρ Αἰολεῖς εἰώθασι προστιθέναι σύμφωνον, ὥσπερ τὸ ἐκπερύγωμαι πεπερύγωμαι οἶνον ἀραὶ πάις πεδὰ μάτερα πεπερύγωμαι.

1 cf. 168 2 E, cf. 141 A and καθαίρεται 3 mss χύτ’ ἄ., νυκτὸς ἄ. (Cod. Aug. καὶ 2. νυκτὸς ἄρωσ)
SAPPHO

139

Athenaeus Doctors at Dinner [among instances of ἐπίβινθος ‘pulse’]: Compare Sappho:

And golden pulses grew upon the shore.

140

The Same: (fr. 12) and again:

Though Leto and Niobe were very dear comrades, . . . .

141

Apollonius Pronouns: And σφίν ‘to them’ is used in Aeolic with a before it; compare

. . . . . . when night-long [sleep] closes their [eyes]

141 A

Etymologicum Magnum: ἀρος and, with pleonastic a, ἄσωρος; for ἀρος means ‘sleep’; compare Callimachus: . . . . ; and Sappho:

and night’s black slumber was shed upon [their] eyes.

142

Herodian On Inflections πέπταμαι ‘I have flown’: the verb ἔπταμι has a perfect passive ἔπταμαι ἔπτασαι ἔπταται, and with a pleonastic π in Aeolic πέπταμαι. For the Aeolians add a consonant, as πεπερύγωμαι for ἔπερφυγωμαι; compare

and I have flown [to you] like a child to its mother.4

LYRA GRAECA

143 eis paîda ànônymon
Anth. Pal. 6. 269 ὧς Σαπφῶς. 1
Παῖς ἐτ' ἄφωνος ἔοισα τὸρ' ἐννέπτω αἰ τὶς ἔρηται 2
φῶναν ἀκαμάταν κατθεμένα πρὸ πόδων·
Αἰθοπίς με κόρα Δάτως ὅνεθηκεν Ἀρίστω 3
Ἐρμοκλειταία τῷ Σαῦναιάδα 4
5 σὰ πρόπολος, δεσποινα γυναικὼν· ἂ σὲ ἀρχεισά
προφρών ἀμμετέραν ἐνκλείσον γενίαν.

144 eis Τιμάδα
Ibid. 7. 489 (Plan. p. 229). Σαπφῶς· eis Τιμάδα ὅμοίως πρὸ
γἀμου τελευτῆσαν·
Τιμαδός ἄδε κόνις, 5 τὰν ἰδ' πρὸ γάμου θάνοιςαν
δέξατο Φερσεφόνας κυάνιος θάλαμος,
ἀς καὶ ἀνυποθομένας 6 παῖσαι νεόθαρμος σιδάρω· 7
ἀλικεὶ ἰμμέρταν κράτος ἐθεντο κόμαν.

145 8 eis Πελάγωνα
Ibid. 7. 505 (Plan. p. 196). eis Πελάγωνα Σαπφῶς·
Τῷ γρίτππει Πελάγωνι πάτηρ ἐπέθηκε Μένισκος
κύρτοι καὶ κόπταν, μνῆμα κακοζοίας. 9

1 Schol. eis τὸ ἀντιβόλον οὐ κείται τοῦ κυρίου Μιχαηλοῦ πόθεν
οὖν ἑγράφη οὐκ οἶδα 2 παῖς ἐτ' d'Orv.: ms παῖδες: τορ(ά)
Paton: ms τετ': d'Orv. τάδ' 3 Bent.: ms Ἀρίστα (Paus.
1. 29. 2 apparently read wrongly Ἀρίστα, unless we read
there with Wel. ὑπ' τὰ πάμφω for ε. τ. Σαπφῶς, cf. Paus.
8. 35. 8) 4 d'Orv. ὑπ', cf. Hfm 588: ms ἐρμοκλείσαται τῶς ἄν
ἀιώδα 5 perh. Τιμαδή E, cf. 88 and Proc. Class. Assoc. 1921
6 perh. ἀποθεὶ φθ. E, cf. 87 and Hesych. ἄποθεν, but see Il. 5.
62: ms καὶ ἀπό φθ. 7 Plan. 2nd hand μεθηγεῖ διάκφι, but
cf. A.P. 7. 181 8 cf. Od. 12. 14 9 Scal.: ms κακοζῶας
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SAPPHO

143 On a Nameless Infant

Palatine Anthology: Ascribed to Sappho:

I am a little maid who cannot talk, but yet, if I am asked a question, I say plain enough with the voice that never wearies of speech at my feet: 'I was dedicated to the Aethopian Child of Leto by Aristo daughter of Hermocleitus son of Saunaidas, a ministrant, thou Lady of women, of thine; to whom in gratitude bound be thou gracious, and give our family good fame.'

144 On Timas

The Same: Sappho, on Timas who in like manner died before her marriage:

This is the dust of Timas, who was received into Persephone's black chamber all unwed, and for whose death all her fair companions took knife and shore the lovely hair of their heads.

145 On Pelagon

The Same: on Pelagon, Sappho:

To the fisherman Pelagon his father Meniscus has put up a fishing-basket and an oar as a memorial of his hard life.

1 ascritpion doubtful; note in the ms 'not in Michael's copy, so I do not know its origin'; inscribed on the base of a statue of a nameless baby-girl dedicated to Artemis as a thank-offering for her birth by her mother a priestess of Artemis 2 perh. 'this dust is little Timas' 3 or perh. 'though she died so far away' (at Phocaea?) cf. 87 4 ascritpion doubtful
Ι.ΥΡΑ ΓΡΑΕΚΑ

Θ’
ΕΠΙΘΑΛΑΜΙΑ
146

Ath. 10. 425 a (cf. 11. 475 a) τοῖς δὲ θεοῖς οἰνοχούσαν τινες ἵστοροῦσι τὴν Ἀρμονίαν. . . . Ἄλκαιος δὲ καὶ τὸν Ἐρμήν εἰσάγει αὐτῶν οἰνοχόν (Ἀλκ. 5), ὡς καὶ Σαπφώ λέγουσα. ¹

κῆ δ’ ἀμβροσίας μὲν κράτηρ ἐκέκρατο, Ἐρμαῖς δ’ ἐλευ ὅλπιν ² θέοιος οἰνοχόησαι.
κήνοι δ’ ἀρα πάντες καρχησί’ ὄνηχον ³ κάλειβον, ἀράσαντο δὲ πάμπαν ἐσλα γάμβρῳ. ⁴

147 ⁵

Ημιών. Ομ. 1. 20 εἰ δὲ καὶ ὡδὴς ἐδέησεν, ἔδωκα ἄν καὶ μέλος τοι’νδε. Νύμφα βρῶσεν ἑρώτων βρύουσα, νύμφα Παφίας ἁγαλμα κάλλιστον, θι πρὸς εὐνήν, θι πρὸς λέχος, μελίχα παῖζουσα, γλυκεία νυμφίς. Ἐσπερός σ’ ἐκούσαν ἄγοι, ἀργυρόθρουν ζυγίαν Ἡραν θαυμάζουσαν.

c. y. Ο βρύοισ’ ἔρων βροδίων νύμφα, τάς Παφίας ἀνάσσ- ας ἁγαλμα κάλλιστον,

πρὸς εὐναν θι, πρὸς λέχος, ὡτε μελίχα παίσεαι παίγνα γλύκη α γάμβρῳ.

Ἐσπερός δ’ ἐκούσαν ἄγοι σ’ ἀργυρόθρουν ζυγίαν Ἡραν θαυμάζουσαν.

¹ II. 3, 4 ap. Ath. 11 μνημονεύει δὲ τῶν καρχησίων καὶ Σαπφῷ.
SAPPHO

Book IX
EPITHALAMIES

1

146

Athenaeus Doctors at Dinner: According to some accounts the wine-bearer of the Gods was Harmonia. . . But Alcaeus makes Hermes also their wine-bearer, as indeed Sappho does in the following passage:

There stood a mixing-bowl of ambrosia ready mixed, and Hermes took the wine-jug to pour out for the Gods. And then they all took up the beakers, and pouring a libation wished all manner of good luck to the bridegroom.

147

Himerius Epithalamy of Severus: And if an ode were needed I should give such a song as this: Bride that teemest with rosy desires, bride the fairest ornament of the Queen of Paphos, hie thee to bed, hie thee to the couch whereon thou must sweetly sport in gentle wise with thy bridegroom. And may the Star of Eve lead thee full willingly to the place where thou shalt marvel at the silver-thronèd Lady of Wedlock.

1 in grouping these here regardless of metre we perh. confuse two ancient editions; cf. 162 and on 48 2 ll. 3, 4 (not quite certainly to be joined directly to 2) from Ath. 'Sappho, too, mentions this kind of cup in the lines: And then' etc.: cf. Macr. 5. 21. 6, Ath. 2. 39 a, 5. 192 c, Fust. Od. 1633. 1, Il. 1205. 18 3 the context points to Sappho as H.'s original

ἐν τούτοις κῆροι κ.τ.λ. 2 mss also ἔριπιν 3 ἵναχθον Ημ. -Ε': mss ἔχων, ἐσαχθον 4 mss τῷ γ'. 5 E e.g.: the voc. form νύμφα, and the metre of H.'s last sentence show that we are very near S.'s own words: παῖγνα i.e. παιγνία cf. χρυσότερα: θεαμ. fut. of θεαμάλω: metre Catull. 61

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LYRA GRAECA

148

Demetr. Eloc. 148, 146 ἔστι δὲ τις ἱδίως χάρις Σαπφικῆ ἐκ μεταβολῆς, ὡσπερ μεταβάλληται καὶ ἐς ἐποίουσα μεταβάλληται καὶ ἐς ἀστεροτερίμον.

"Ἰψός δὴ τὸ μέλαθρον ἡμήναιον,
ἀερατε, τέκτονες ἀνδρεῖς,
Τῷμήναον·

5 γάμβρος Fίσσος Ἀρεύη, ὑπὲρ ροχὶς ἀνδρος μεγάλω πόλιν ἑξείζων,
Τῷμήναον,
πέρροχος ὡς ὅτ' ἀοίδος
10 ὑπὲρ ἐπιλαμβανομένη ἑαυτὴς ὡστὶ ἀδινατῷ ἑκρήγαστο ὑπερβολή καὶ ὡστὶ οὐδεὶς τῷ Ἀρηί Ισοσ ἐστὶ.

149

Ibid. 141 χαρινεῖται δὲ ποτε (ἡ Σαψφώ) καὶ ἐς ἀναφορᾶς,
ὡς ἐπὶ τοῦ Ἐσπέρου.

"Εὐσπέρε πάντα φέρων, ὡς φαίνολις ἐσκέδασ',

ἀνώς,

1 9–11 placed here from Demetr. Eloc. 146 ἐκ ἐπὶ παραβολῆς καὶ ἐπὶ τοῦ εἶχοντος ἀνδρος ἡ Σ. φησι· Περρ. κ.τ.λ. ἐνταῦθα γὰρ ἱδίως ἐποίησεν ἡ παραβολὴ μᾶλλον ἡ μέγεθος Bent. -E.
2 (1–8) cf. Heph. 132 where read μεσωμικών so Hfm. : mss γ. ἐξεταί (ἐξερχέται) ἤσ. Ἅ.
3 so arranged by Wil.
5 mss also φέρεις

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SAPPHO

148

Demetrius *On Style*: And there is a charm peculiarly Sapphic in metabole or change, when having said something she turns round and, as it were, changes her mind, for instance:

Up with the rafters high,
*Ho for the wedding!* ¹
Raise them high, ye joiners,
*Ho for the wedding!*
The bridegroom’s as tall as Ares,
*Ho for the wedding!*
Far taller than a tall man,
*Ho for the wedding!*
Towering as the Lesbian poet
*Ho for the wedding!*
Over the poets of other lands,
*Ho for the wedding!*

as it were interrupting herself because she has used an impossible hyperbole, no one really being as tall as Ares.

149 ²

The Same: Sometimes, too, Sappho derives charm from anaphora or repetition, as in this passage, of the Evening Star:

Evening Star that bringest back all that lightsome Dawn hath scattered afar, thou bringest the sheep,


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LYRA GRAECA

féreis òin,
féreis aìga, féreis ápò Fôn máteri paiða.1
kal gár entaitha ἡ χάρις ἐστὶν ἐκ τῆς λέξεως τῆς féreis ἐπὶ τὸ αὐτὸ ἀναφερομένη.

150


οἶον τὸ γυλυκύμαλον ἔρευθεται ἀκροφ ἐπ’ ὑσὸδρο ἀκρον ἐπ’ ἀκροτάτῳ, λειαθούντο δὲ μαλακρότητες.
οὐ μὰν ἐκλειάθοντ’, ἀλλ’ οὐκ ἐδύναντ’ ἐπικεσθαι:

καὶ Θεόκριτος (8. 78) καὶ (3. 54).

151

Demetr. Eloc. 106 οὗ τὸ ἐπιφώνημα καλούμενον ὁρίζοιτο μὲν ἢ τὸ λόγος ἐπικοσμοῦσαν ἔστιν δὲ τὸ μεγαλοπρεπέστατον ἐν τοῖς λόγοις: τῆς γὰρ λέξεως ἢ μὲν ὑπερτεί, ἢ δὲ ἐπικοσμεί. ὑπερτεί μὲν ἡ τοιάδε οἶκαν ... καταστείτοισι ἐπικοσμεί δὲ τὸ ἐπιφώνημα τὸ χαμαι ... ἀνή. ἐπεκτείνεται τοῦτο τοῖς προλεγέμενοις κόσμος σαφῶς καὶ κάλλος ... καὶ καθόλου τὸ ἐπιφώνημα τοῖς τῶν πλουσίων δοκεῖν ἐπιδείγμασεν, γεῖσίσι λέγω καὶ τριγύλοφοι καὶ πορφύραις πλατεῖαι: οἶον γὰρ τι καὶ αὐτὸ τοῦ ἐν λόγοις πλοῦτου σημείων ἐστὶν.

1 ἀπὸ Fôn E (or print FFôn ?) cf. Theocr. 12. 33, Ad. 32, Hom. ἀπὸ ἔθεν, ἀπὸ ἔο, πόσει ἂ, and for metre Alc. 112 B : mss ἀποιου (Dem. om.) 2 Finckh : mss προενηγεῖ.

1 the sequel was prob. 'Even so to-night bring thou home
SAPPHO

thou bringest the goat, thou bringest her child home to the mother;¹
here the charm lies in the repetition of the word 'bringest.'

150

Scholiast on Hermogenes Kinds of Style: For some kinds of style express but one sort of idea, for instance the pure or simple kind; others two, three, or even four, for instance the noble and those which resemble it, such as the kinds used by historians—which, indeed, as Thucydides says, approximate to those employed by mythographers because they are concerned with chronology—, or such as give pleasure to the senses, sight, hearing, smell, taste, touch, as Homer: (Iliad 347f); or Sappho: (4); and:

Like the pippin blushing high
On the tree-top beneath the sky,
Where the pickers forgot it—nay,
Could not reach it so far away;²
or Theocritus: (8. 78) and: (3. 54).

151

Demetrius On Style: The so-called epiphoneme may be defined as a phrase which adds adornment, and it is supreme as an elevator of style. It should be remembered that a phrase either aids the sense or adorns it. For instance, the sense is aided by such a phrase as 'Like the hyacinth' etc. while it is adorned by the words which follow, 'and it still blooms' etc. The addition thus made to the foregoing sentence is clearly an adornment or embellishment. . . . In general the epiphoneme is like the shows or displays of the rich, such as the cornices and triglyphs of their houses and the purple borders of their robes. For it is essentially a mark of wealth in words.

the bride to the bridegroom’² cf. Sch. Theocr. 11. 39:
see also Long. Past. 3. 33: descriptive of the bride, cf. Himer. 1. 16

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LYRA GRAECA

οἷαν τὰν ἴκινθον ἐν ὀρρεσί ποίμενες ἄνδρες
πόσι, καταστείβοισι, χάμαι δ' ἐτι πορφυρᾳ
ἀνθη.1

152

Cram. A. O. 1. 71. 19 ἄει... δ' Αἰολεὺς τριχῶς, <ἀτ>.
ἀιτπάρθενος ἐσσομαί.2

καὶ αἰεὶ καὶ αἰεόν.

153

Ibid. 1. 190. 19 ἥσι.

Δώσομεν, ἥσι πάτηρ,3

φησὶν ἡ Σαπφώ, ἡτὶ δὲ λέγει Ἀλκμᾶν ἀντὶ τοῦ ἥσι.

154

Ἡρ. 45 [π. δακτυλικού]: τὸ δὲ τετράμετρον (Αἰολικὸν κατα-
ληκτικὸν):

Θυρώρω πόδες ἐπτορογυιοι,
tὰ δὲ σάμβαλα πεμπεβόμα
πέσσυγοι δὲ δέκ' ἐξεπόνασαν· 4

e. g. κώ πάτηρ τὰ μὲν ἄλλα μέτερρος
5 ὑπὲρ δ' εὐγενίας βίον ἀμφισ-
βάτεις τῷ Κέκροπι ζατέλεσσεν. 4

1 E, cf. Long. Past. 4. 8: ἄνθη vb.: for ἄει bef. cf. κλεια
ἀνδρων ll. 9. 189: mss χ. δὲ τε (so apparently Demetr.)
πόρφυρον ἄνθος 2 for the compound cf. Cram. A.P. 3. 321,
Hdn. Erpim. 184 Boiss. 3 mss ἥσι δώσομεν ἥ. π. 4 ll. 4–6
288
SAPPHO

Like the hyacinth which the shepherd tramples underfoot on the mountain, and it still blooms purple on the ground.¹

152

Cramer Inedita (Oxford): aēl ‘ever’ . . . . and in Aeolic it has three forms—ēt, for instance:

I shall be ever-maiden;
aēl, and aiēv.

153

Ibid. ἥσι ‘quoth’:

‘We will give,’ quoth the father,
says Sappho; and Alcman uses ἥτι for ἥσι.

154

Hephaestion Handbook of Metre [on dactylics]: The Aeolic catalectic tetrameter:

The doorkeeper’s feet are seven fathoms long, and his sandals five hides to the pair—it took ten shoemakers to make them; [and his father lived in other ways an honest life, but claimed to be better born than Cecrops himself.]²

¹ Demetrius perch. read δὲ τε ‘and,’ Longus δ’ ēτι ‘and still’ ² see p. 291
LYRA GRAECA

Demetr. Ἐἰκ. 167 (cf. Σα. 165) : ἄλλως δὲ σκόπτει (ἡ Σαφώ) τὸν ἀγροικὸν νυμφίον καὶ τὸν θυρωρὸν τὸν ἐν τοῖς γάμοις εὑτελέστατα καὶ ἐν τοῖς πέζοις ὄνομαι μᾶλλον ἢ ἐν ποιητικοῖς. ὡστε αὐτῆς μᾶλλον ἐστὶ τὰ ποιήματα ταύτα διαλέγεσθαι ἡ ἥδειν, οὐδὲ ἂν ἄρμόσαι πρὸς τὸν χόρον ἢ πρὸς τὴν λύραν, εἰ μὴ τίς εἶ ὁ χόρος διαλεκτικὸς.

Synes. Ἑρ. 3. 158 ὃ δὲ ἀδικοῦμενος Ἀρμονίος ἐστιν ὁ τοῦ θυρωροῦ πατήρ, ὡς ἂν ἐγείοι Σαφώ. τὰ μὲν ἄλλα σώφρων καὶ μέτριοι ἐν τῷ καθ' ἐαυτοῦ βίω γενόμενοι, ἀλλ' ὑπὲρ εὔγενειας ἀμφισβητῶν τῷ Κέκροπι διετέλεσεν.

155, 156

Heph. 107 [π. ἀσωναρτήτων]. καὶ τὸ ἐκ χοριαμβικῶν ἐφθημερῶν τῶν εἰς τὴν ιαμβικὴν κατάκλειδα ἡ αὐτὴ ποιήτρια (Σαφώ).

'Ολβείς γάμβρε, σοι μὲν δὴ γάμος, ὡς ἄραο ἐκτετέλεστ', ἔχεις δὲ πάρθενον, ἀν ἄραο·

κασθ' ὅποι 1 συνήψε τὴν λέξιν: μελλήχιος 2 δ' ἐπ' ἰμμέρτῳ κέχυται προσώπῳ . . .

157

Him. Οτ. 1 φέρε ὁδὸν εἰς ὅ τοι τοῦ βαλάμου παραγαγόντες αὐτὸν (τὸν λόγον) ἐντυχεὶν τῷ κάλλει τῆς νύμφης πελάμεν. δ' ἀλλ' δ' ἁριστήσα: πρίτει γάρ σοι τὰ τῆς Λεβίας ἐγκώμια, σοι μὲν γὰρ ῥοδόσφυροι χόριτες χρυσῆ τ' Ἀφροδίτη συμπαίζουσιν, ζῶρα δὲ λείμωνας βρύουσι τ. ἦ.

1 Thiemann: mss καὶ δ' ποῖς or om.—λέξιν 2 Herm: mss μελλήχροος, μελλήχρος, -χρος, -χρονος

1 prob. only Sappho's fun; mocking the bridegroom was part of the ceremony 2 the halting effect of the metre is 290
SAPPHO

Demetrius *On Style*: Very different is the style in which she (Sappho) mocks the boorish bridegroom and the keeper of the wedding-door. It is quite commonplace, and the words are better suited to prose than to poetry. Indeed these poems of hers can be better spoken than sung, and would not be fitting for the dance or the lyre, unless for a sort of speaking-dance.²

Synesius *Letters*: The name which is wronged by the ill-behaviour (of a certain bride at her uncle's funeral) is that of Harmonius, Master Doorkeeper's father, who, as Sappho would say, in other respects lived a decent and honest life, but claimed to be better born than Cecrops himself.

155, 156

Hephaestion *Handbook of Metre* [on 'unconnectable' metres]: And the same poetess (Sappho) uses the choriambic of three feet and a half with the iambic close:

Happy bridegroom, the marriage is accomplished as you prayed it should be, and the maiden you prayed for is yours;

and in some places she lets a word overlap into the second part of the line:

and soft and gentle is shed over her delightsome face. . . .³

157

Himerius *Epithalamy of Severus*: Come then, let us take this discourse of ours into the chamber and introduce it to the beauty of the bride. 'O beauteous one, etc. . . . (for thou deservest the praise of the Lesbian poetess), thine it is, etc.'⁴

due to the licence regularly allowed in the 1st foot (cf. Heph. 44): according to the Scholiast Thyrōrus ('Doorkeeper') was the name of a brother of the deceased (who was son of Syn.'s friend H. and uncle of the bride) ³ probably from the same poem; the subject of the verb is probably 'love' ⁴ metre Catull. 61

291

u 2
LYRA GRAECA

v. g. 'Ω κάλ', ὥ χαρισσα, σοι
αἱ βροδόσφυροι Χάριτες
χρύσην τ’ Ἀφροδίτα
συμπαίξοισι .... 1

158
Choric. ap. Graux Textes Grecs 97 ἐγὼ οὖν τὴν νύμφην, ἵνα
σοι πάλιν χαρίσωμαι, Σαπφικὴ μελῳδία κοσμήσω
...

...

σοι χάριν μὲν εἶδος
κόππατα μελλικόχροα
<νύμφι>, ἔρος δὲ <τέφ> κάλφ
περκέχυται προσώπῳ,
5 καὶ σε τέτικεν ἐξόχως
'Αφροδίτα - ὁ ὁ - 2

159

Ἀπολλ. Cons. 223. 25 ἐξῆς ῥητέον περὶ τῶν διαπορητικῶν:
ἀρα οὔτος κατὰ πᾶσαν διάλεκτον ὑποεστάλμενης τῆς κοινῆς καὶ
Ἀττικῆς ἥρα λέγεται:

ἡρ’ ἔτι παρθενίας ἐπιβάλλομαι; 3

Σαπφώ.

160

Ἡφθ. 27 [π. ἀποθέσεως μέτρων]: καταληκτικὰ δὲ (καλεῖται
μέτρα), ὥσα μεμειωμένον ἔχει τὸν τελευταίον πόδα, ὅλον ἐπὶ
ἰαμβικοῦ.

χαίρω ο’ ἄ νύμφα, χαιρετῶ ο’ ὁ γάμβρος: 4
ἐνταύθα γὰρ ἡ βρος τελευταία συλλαβῆ ἀντὶ ὅλου ποδός ἱαμβικοῦ
κεῖται.

1 E. e. g.
2 E: or μελλικόχροα? mss καὶ δήματα μελιχρὰ, περικέχ., and καὶ σὲ τετληκεν ἐ.
3 mss Ap. παρθενίας, Dion.
4 Ε: mss χαίρως ἀνύμφα (ἀν.) χ. δ’: Aeol. confused nom. and voc.
SAPPHO

e.g. O beauteous one, O lovely one, thine it is to sport with the rose-ankled Graces and Aphrodite the golden . . .

158

Choricius Epithalamy of Zachary: And so, to give you pleasure once again, I will adorn the bride with a Sapphic song:

Thy form, O bride, is all delight; thy eyes are of a gentle hue; thy fair face is overspread with love; Aphrodite hath done thee exceeding honour.

159

Apollonius Conjunctions: We must now take the conjunctions expressing hesitation. ἡπα: this conjunction takes the form ἡπα in every dialect except the Koine or Common, and Attic;

Can it be that I still long for my virginity?

Sappho.

160

Hephaestion Handbook [on ‘rests’ in metre]: And metres are called catalectic when their last foot is shortened, as in the iambic:

Farewell the bride, farewell the bridegroom! where the last syllable stands instead of a whole iambus.

1 cf. Sch. Dion. Thr. Gram. Gr. 3. 290 Schneid. 2 or ‘Hail to the bride,’ etc.
LYRA GRAECA

161

Heph. 44 [π. δακτυλικοῦ]. πεντάμετρα δὲ (Αἰολικά) καταληκτικά
eis diávollhathin:

Τίφ σ’, ὃ φίλε γάμβρε, κάλως εἰκάσδω;
δρπάκι βραδύνῳ σε κάλιστ’ εἰκάσδω.¹

162

Serv. Verg. G. 1. 31: Generum vero pro maritum positum
multi accipiunt iuxta Sappho, quae in libro quae inscribitur
'Επιθαλάμια ait:

. . . . . . χαϊρε, νύμφα,
χαϊρε, τίμιε γάμβρε, πόλλα.²

163

Dionys. Comp. 25 τὸ συμπλεκόμενον τοῦτῳ πάλιν κάλον ἐκ
duóνυν συνέστηκε μετρών: 'μήτε μικρὸν δρωντά τι καὶ φαύλον
ἀμάρτημα, ἐτοίμος οὕτως ἐπὶ τούτῳ. εἰ γε τοι <τὸ> Ξαφνικόν
tis επιθαλάμιον τοῦτοι:

οὐ γὰρ ἦν ἄτερα πάις, ὃ γάμβρε, τοαύτα:³
καὶ τοῦ καμικοῦ τετραμέτρου λεγομένου δέ 'Ἀριστοφανέλου τουδί.
'ὅτε ἔγω τὰ δίκαια λέγων ἡθονὶ καὶ σωφροσύνη 'νενόμιστο. τοὺς
tε τε τελευταῖους πόδας τρεῖς καὶ τὴν κατάληξιν, <ἀπόθεσιν>⁴
ἐμβαλὼν, συνάψεως τούτον τὸν τρόπον: οὐ γὰρ ἦν ἄτερα πάις ὁ
gámbrē toaúta καὶ σωφροσύνη 'νενόμιστο; οὔδέν διοίσῃ τοῦ-
μήτε μικρὸν . . . τοτὺψ.

164

Demetr. Eloc. 140 αἱ δὲ ἀπὸ τῶν σχημάτων χάριτας δῆλαί
eisĩ καὶ πλείσται παρὰ Ξαφνίο: οἶον ἐκ τῆς ἀναδιπλώσεως, διὸν
νύμφη πρὸς τὴν παρθενίαν φησί.

¹ κάλιστ’ B: mss μαλ. ² metre cf. Heph. 62 ³ Blf.
*B from context: mss o. γ. ἐτέρα ἦν (οἴν νῦν) παῖς κ.τ.λ.
⁴ E

294
SAPPHO

161

Hephaestion Handbook [on dactylicos]: And the Aeolic dactylic pentameter catalectic with a disyllable:

To what, dear bridegroom, may I well liken thee? To a slender sapling do I best liken thee.

162

Servius on Vergil: Many commentators hold that son-in-law is here used for husband, as it is by Sappho, who in the Book entitled Epithalamies says:

Farewell, bride, and farewell, honoured bridegroom!¹

163

Dionysius On Literary Composition [on Demosthenes Against Aristocrates 1]: The clause which follows this consists of two metres put together: ‘μήτε μικρὸν δρόντα τι καὶ φαύλου ἀμάρτημα’ ετοίμως οὖν ἐπὶ τούτῳ.’ Now if we take this line of a wedding-song of Sappho’s:

For never, bridegroom, was there another maiden such as this;

and after inserting a ‘rest’ join it with the last three feet and the incomplete final foot of the comic tetrameter—known as the Aristophanean—in the following way: οὗ γὰρ ἤν ἡδέα παῖς ὡς γάμβρε τοιάτα [rest] καὶ σωφροσύνη  νενόμιστο, we shall find the resulting metre the same as that of ‘μήτε μικρὸν’ κ.τ.λ.

164

Demetrius On Style: The charm which comes from the use of figures of speech is obvious and manifold in Sappho; for instance, from repetition, where a bride says to her virginity:

¹ γάμβρος ‘one connected by marriage’ is used by some Greek poets to mean bridegroom

295
LYRA GRAECA

Παρθενία, παρθενία, ποί με λίποισ' ἀποίχῃ; ¹

ἡ δὲ ἀποκρίνεται πρὸς αὐτὴν τῷ αὐτῷ σχήματι.

ODEVÉTI, νύμφα, προτὶ σ' ἵξω, προτὶ σ' οὐκέτ' ἵξω.²

πλεῖων γὰρ χαρίς ἐμφάνεται ἡ εἰσπέρ ἁπαξ ἐλεύθη καὶ ἀνευ τοῦ σχήματος. καὶ τοῖς ἀναδιπλώσις πρὸς δεινότητας μᾶλλον δοκεῖ εὐρήθαι, ἡ δὲ καὶ τοῖς δεινοτάτοις καταχρῆται ἐπιχαρίτως.³

165

Demetr. Eloc. 166 διὸ καὶ ἡ Σαπφώ περί μὲν κάλλους ἡδουσα καλλιεργής ἢστι καὶ ἢδεια, καὶ περὶ ἐρώτων δὲ καὶ ἐρας καὶ περὶ ἀλκυόνος, καὶ ἢκαν καλὸν ὄνομα ἐνύφανται αὐτῆς τῇ ποίησει, τὰ δὲ καὶ αὐτῇ εἰργάσατο.

166

Strab. 13. 615 Κάναι δὲ πολύχνιον Δακρῶν τῶν ἐκ Κύνου, κατὰ τὰ ἄκρα τῆς Δέσθου τὰ νοτιώτατα, κείμενον ἐν τῇ Κανάλῃ. αὐτὴ δὲ μέχρι τῶν Ἀργινουσσῶν διήκει καὶ τῆς ὑπερκειμένης ἂκρας, ἢν Αἰγά τινες ὄνομαζουσιν διανυώμα τῷ ἄφθο: δεῖ δὲ μακρῶς τὴν δευτέραν συλλαβῆν ἐκφέρειν Αἰγάν ὡς ἀκτὰν καὶ ἀρχὰν οὐτῷ καὶ τὸ ὄρος ὄλουν ὄνομάζετο, δὲ γὰρ Κάνη καὶ Κάνας λέγουσιν.

. . . ὅστε ροην δὲ αὐτῷ τὸ ἀκρωτήριον Αἰγά κεκληθεῖσα <δοκεῖ>,⁴ ὡς Σαπφώ φησι, τὸ δὲ λοιπὸν Κάνη καὶ Κάναι.

167


¹ Blf: mss λιποῦσα οἶχρ ἢ ² so Seid. -B (cf. Alc. 156. 9): mss οὐκ ἢτι ἵξω πρὸς σε, ὡς ἢ. ³ Finckh: mss εἰπί χάριτος ⁴ Mein.

296
SAPPHO

Maidenhead, maidenhead, whither away?
and it replies in the same figure:

Where I must stay, bride, where I must stay.

For there is more charm in it put thus than if the figure were not employed and it were said but once. Now repetition would seem to have been invented more with a view to an effect of energy or force, but Sappho employs even what is most forceful in a charming way.

165

Demetrius On Style: And that is why when Sappho sings of beauty her words are full of beauty and sweetness, and the same when she sings of love and springtime and the halcyon, and the pattern of her poetry is inwoven with every beautiful word there is, some of them made by herself.

166

Strabo Geography: Canae is a little town of the Locrians of Cynus opposite the southernmost Cape of Lesbos, situated in Canae, a district which extends as far as the islands of Arginusae and the cape which lies near them. This cape is called by some writers Aiga ‘the goat,’ after the animal; but the second syllable ought rather to be made long, Aigã, like ἄκτα and ἄρχα; for that is the name of the whole mountain which is now called Cane or Canae; . . . later the actual promontory seems to have been known as Aigã, as Sappho gives it, and eventually as Cane or Canae.

167

Scholiast on Apollonius of Rhodes Argonautica ['So I am not the only visitant of the Latmian cave']: . . . The love of the Moon-goddess is told of by Sappho, and by Nicander in the 2nd Book of the Europa; and it is said that the Moon comes down to Endymion in this cave.

1 cf. Rhys Roberts ad loc. 2 cf. Steph. Byz. aιρά
LYRA GRAECA

168
Gell. 20. 7 [de Niobae liberis]: Nam Homerus pueros puellasque eius bis senos dicituisse, Euripides bis septenos, Sappho bis novenos, Bacchylides et Pindaros bis denos.

169
Serv. Verg. Aen. 6. 21 ['septena quot annis | corpora natorum']: quidam septem pueros et septem puellas accipi volunt, quod et Plato dicit in Phaedone et Sappho in Lyricis . . . quos liberat Theseus.

170
Id. Ecl. 6. 42 ['furtumque Promethei']: Prometheus . . . post factos a se homines dicitur auxilio Minervae caelum ascendisse et adhibita facula ad rotam solis ignem furatus, quem hominibus indicavit. ob quam causam irati dix duo mala immiserunt terris, febres¹ et morbos, sicut et Sappho et Hesiodus memorant.

171
Philos. Ep. 51 ἡ Σαπφώ τοῦ ῥόδου ἔρα καὶ στεφανοὶ αὐτῷ ἀεὶ τινὶ ἐγκυμὼφε, τὰς καλὰς τῶν παρθένων ἐκείνω ὁμοιόσα, ὁμοίοι δὲ αὐτῷ καὶ τοῖς τῶν Χαρίτων πῆχεσιν ἐπειδὰν ἀποδύσωσιν² σφῶν τὰς ὁλένας.

172
Himer. Or. 13. 7 τὰ δὲ σὰ νῦν δέον καὶ αὐτῷ τῷ Μοῦσαγέτῃ εἰκάζεσθαι, οἷον αὐτὸν καὶ Σαπφώ καὶ Πινδαρός ἐν φόιν κόμη τε χρυσῇ καὶ λύρᾳ³ κοσμήσαντες κύκνοις ἤποιον εἰς Ἑλικόνα πέμπουσιν, Μοῦσαις Χάρισι τε ὁμοὶ συγχορεύσοντα, ἢ οἶον τὸν Βακχειώτην (οὕτω γὰρ αὐτὸν ἡ λύρα καλεῖ, τὸν Διόνυσον λέγουσα) ἤρος δρτὶ τὸ πρῶτον ἐκλάμψατος, ἀνέθει τῇ εἰαρνοῦσιν⁴ καὶ κίσσου κορύμβωσι Μοῦσαις κατοχοὶ ποιητὰς στέψαντες, νῦν μὲν ἐπὶ ἀκρας κορυφᾶς Καυκάσου καὶ Λυδίας τέμπη, νῦν δὲ ἐπὶ Παρνάσου ακοπέλους καὶ Δελφίδα πέτραν ἄγουσι. . .

¹ corrupt. : B sugg. feminas : if duo is right the Hesiod citation which follows (Op. 100–1) is inadequate, perh. a gloss
² mss (-ση)
³ mss οὖραι
⁴ Herw: mss οὖραι
⁵ mss ἡρίνοισι

298
SAPPHO

168

Gellius *Attic Nights* [on Niobe's children]: For Homer says that she had six of either sex, Euripides seven, Sappho nine, and Bacchylides and Pindar ten.¹

169

Servius on Vergil *Aeneid* ['seven of their children every year']: Some commentators take this to mean that seven boys and seven girls, as Plato says in the *Phaedo* and Sappho in her *Lyric Poems* . . . , were set free by Theseus.

170

Id. *Eclogues* ['and the theft of Prometheus']: Prometheus . . . after he had created man, is said to have ascended with Minerva's help into heaven, and there lighting a torch at the wheel of the Sun, to have stolen fire and revealed it to man. Angered at the theft, the Gods sent two ills upon earth, fever² and disease, as we are told by Sappho and Hesiod.

171

Philostratus *Letters*: Sappho loves the rose, and always crowns it with a need of praise, likening beautiful maidens to it; and she compares it to the bared fore-arms of the Graces.

172

Himerius *Orations*: Your case is now to be likened to the choir-leader of the Muses himself, such as he is when both Sappho and Pindar send him in a poem, adorned with golden hair and with a lyre and drawn by swans, to dance with the Muses and Graces on Mount Helicon; or such again as is the Great Reveller—as the lyre calls Dionysus—when the Muse-inspired poets lead him in the first dawn of Spring, crowned 'with Springtime blossoms' and ivy-clusters, now to the topmost heights of Caucasus and the valleys of Lydia, now to the crags of Parnassus and the Rock of Delphi. . . .³

¹ Sappho probably in 140  
² B suggests woman  
³ some of H.'s phrases are borrowed, e.g. 'springtime blossoms' from *Il.* 2. 89
LYRA GRAECA

173

Phot. (Reitz.) p. 57

ἀκακος

δ κακοῦ μη πεπειράμενος, οὐχ δ χρηστοθηθης: ούτω Σαφώ.

174

Et. Mag. 77. 1 ἀμαμαξῶς. η ἀναδευρᾶς . . . Σαφώ διὰ
tοῦ δ

ἀμαμάξινδες

λέγει.

175

Orion 3. 12

ἀμάρας

. . . παρὰ τὸ τῇ ἁμη 1 αἱρεσθαι καὶ ὀρόττεσθαι: οὔτως ἐν ἰπο-
μνήματι Σαφοῦς.

176

Apoll. Adv. 182. 22 ὅν τρόπον καὶ ἐν ὑν ὀνομάτων μεταπλασμὸι
γίνονται, καθάπερ τὸ ἐρυσάρματος, τὸ λίτα, τὸ παρὰ Σαφοῖ

ἀδα 2

Et Mag. 174. 38 ἀβω . . . εἰρηται παρὰ τὸ αδα Αἰολικῶς τὸ
ἡμέραν. 3 [τὴν γὰρ ἡ ὁ οἱ Αἰολεῖς αδαν φασί.] 4

1 mss E.M. and E. Gud., which add ἁμη δὲ ἐστιν ἐργαλείων
οἰκοδομικῶν or the like: mss Or. ἁμεν 3 mss Αρ. αδα
3 E: mss π. τὴν αδαν Α. τὴν ἡμέραν 4 τὴν γὰρ κ.τ.λ. in-
correct, probably a gloss; the nom. was ἀβως with metaplastic
acc. αδα cf. Hom. ἡ ὁ δειαν (= ἀＦδα)
SAPPHO

173

Photius Lexicon: ἄκακος:

ingenious

'without experience in evil,' not 'good-natured.' So Sappho.

174

Etymologicum Magnum: ἀμαματός:

the tree-climber vines;

Sappho uses the form with ἄ in the plural.

175

Orion Etymologicum: ἄμαρα,

conduit,

from its being raised (ἀφεσθαι) or thrown up by means of a spade (ἀμη). So the Notes on Sappho.²

176

Apollonius Adverbs: The way in which metaplasms are found in nouns, for instance ἐρυσάμωτες 'drawing chariots,' λίτα 'linen cloth,' and Sappho's αὖα,

dawn

Etymologicum Magnum: The Aeolic for ἡμέραν 'day' is αὖα; [for the Aeolic writers use αὖα for ἡ αὔ dawn']

¹ cf. Choer. 1. 357, Suid. ἄμαματος, ἄναξέρσᾶδα Chamaeleon's tract On Sappho Ath. 13. 599 c

² prob.
LYRA GRAECA

177

_Ετ. Mag._ 174. 42 ἄως· ἡ ἡμέρα· οὔτω λέγεται παρὰ τοῖς Ἀἰολεῦσι· Σαπφῷ

Πότιν' ἄως . . .

178

Ἀθ. 4. 182 ἐ [π. μάγαδιν]. Εὐφριων δὲ ὁ ἑπτούς ἐν τῷ Περὶ Ἰσθμίων 'οι νῦν φησιν 'καλούμενοι ναβλισται καὶ πανδουρισταῖ καὶ σαμβυκισταῖ καὶ ἔργα ἐν οὐδεις χρωταὶ ὀργὰνα.' τὸν γὰρ βάρωμα καὶ βάρβιτον, δεν Σαπφῷ καὶ Ἀνακρέων μημονεύοντοι, καὶ τὴν μάγαδιν καὶ τὰ τρίγυνα καὶ τὰς σαμβύκας ἄρχαία εἶναι.

179

Poll. 7. 49.

βεύδος,

ὡς Σαπφῷ, κιμβερίκον, ἔστι δὲ τὸ κιμβερίκον διαφάνης τῆς χτωνίσκος.

180

Phryn. Bek. _Αν._ 1. 34. 2 Σαπφῷ δὲ

γρύταν

καλεὶ τὴν μύρων καὶ γυναικεῖων τινῶν θήκην.¹

181

Hesych. ἑκτορες' πάσαςαλοι ἐν βυμῷ, Σαπφῷ δὲ τῶν Δία, Δεσνίκης τῶν κροκύφαντον.

182

Cram. _Α.Ο._ 4. 325. 28 καὶ ἀνώπαλων παρὰ τοῖς Ἀἰολεῦσιν ἀντὶ τοῦ δ ζ παραλαμβάνεται, ὡς δὲ τὸν διάβατον ἡ Σαπφῷ

ζάβατον

λέγῃ.

¹ cf. 82. 6: mss γρύτην

302
SAPPHO

177

Ety mologicum Magnum abws; 'dawn,' that is 'day'; this form was used in Aeolic; compare Sappho:

The queenly Dawn. . . .

178

Athenaeus Doctors at Dinner [on the word magadis]: the epic writer Euphorion, in his book The Isthmian Festival, says that those who are now called players of the nabla or the pandoura or the sambuca are not players of new instruments. For the barōmos and barilos mentioned by Sappho and Anacreon, and the magadis, trigōnon, and sambuca, are all ancient.¹

179

Pollux Vocabulary: Sappho's word beudos,

shift,

is equivalent to κυβερνόν, which is a transparent vest.

180

Phrynichus Introduction to Learning: Sappho calls by the name of grutē,

hutch,

the chest in which unguents and women's articles are kept.

181

Hesychius Glossary: ēktrōPes 'holders,' the pegs on a carriage-pole; but Sappho calls Zeus 'the Holder,' and Leonidas uses 'holder' to mean a hair-net.

182

Cramer Inedīa (Oxford): And conversely the Aeolic writers use ζ for δ, as when Sappho says ζάβατον for δίδαβατον,

fordable

¹ cf. Ath. 14. 636 c, E.M. 188. 21
LYRA GRAECA

183
Sch. Il. 14. 241 [επισχοιν]· τῷ δὲ χαράκτηρι γενόμενον δμοίον
tῷ ιοίνῃ καὶ
ἀγαγοίην
παρὰ Ζαπφοῖ . . . εἰκότως ἐθαρρυνθήσθη τὸ ἐπισχοῖς.

184
Choer. Gram. Gr. 4. 1. 270 Lentz [π. τῶν εἰς ὑπνόντων]
. . . κίνδυνον, κίνδυνος, κίνδυνων· οὗτος δὲ ἔφη Ζαπφώ τὸ κίνδυνον·
ὁ γὰρ Ἀλκαῖος τὴν δοτικὴν ἐφὴ τοῦ κίνδυνον.1

185
Joh. Alex. Gram. Gr. 4. 30 Dind. ἡ δὲ ἐκεῖ ἢ ἐν τέλει τίθεται
ἡ πρὸ μιᾶς τοῦ τέλους ἢ πρὸ δύο, πρὸ τριῶν δ᾿ οὐκέτι· τὸ γὰρ
Μήδεια
παρὰ Ζαπφοῖ πεπονθὸς παραιτούμεθα, οὗτος τὴν εἰ δίφθογγον διείλεν.

186
Cram. A.O. 1. 278. 17 καὶ ἡ γενικὴ τῶν πληθυντικῶν
Μωσῶν παρὰ Λάκωσι, παρὰ δὲ Ζαπφοῖ
Μοισᾶν

187
Phryn. 273 (361 Ruth.)

νήπτου
τούτῳ Αλκεάνς μὲν ἡν εἰποῖ, δισσερ οὖν καὶ ἡ Ζαπφώ, διὰ τοῦ νῦ,
Ἀθηναῖος δὲ διὰ τοῦ λάβων.

1 E: mss κ. κ. κ. ὅς καὶ Σ. ἐφη τὸν κίνδυνα (οἱ κίνδυνοι κίνδυνων
οὕτως δὲ ἔφη Σ. τῶν κίνδυνων) . . . τῷ κίνδυνι

304
SAPPHO

183

Scholiast on the Iliad [ἐπισχοίης πόδας 'mightest set thy feet upon']: Resembling in type the forms ἵοιν 'I might go' and ἀγαγοῖην,

I might lead,

in Sappho..., the word ἐπισχοίης was rightly accented paroxytone.

184

Choeroboscus On the Canons of Theodosius [on nouns in -νυ]: κίνδυνον 'danger,' genitive κίνδυνος, accusative κίνδυνα; Sappho thus declined the noun κίνδυνος; Alcaeus used the dative κίνδυνω.

185

John of Alexandria: The acute accent falls on the last syllable or on the penultimate or on the antepenultimate, but not further back; for I do not count the form Μῆδεια,

Medea,

which is found in Sappho, because she has separated the vowels of the diphthong εἰ.

186

Cramer Inedita (Oxford): And the genitive plural of Μοῦσα is Μοῦσδῳ in Laconian, and Μοῦσδῶν,

of the Muses,

in Sappho.

187

Phrynichus The Atticist: nitron,

soda:

this word would be pronounced by an Aeolian, as Sappho writes it, with an η, but by an Athenian with an ι.
LYRA GRAECA

188

Sch. Π. 3. 219 [άιδρει]. . . . άιδρει ταύτης δὲ τῆς εὐθείας ὀφελεῖ θεική ἐκπίπτειν άιδρεος, καὶ άιδρεὶ. οὐ γὰρ δὴ γε διὰ τοῦ θ, οὐ γὰρ ἐστὶ παρώνυμον μακρῷ παραληγόμενον, ἀλλ' ὡς τὸ ἔχις, τόσις, ὅφις, οὕτως ὀφελεῖ κλίνεσθαι. διὰτε ἐκ τοῦ ἐναντίου ἀμάρτημα τὸ παρὰ τῇ Σαπφοὶ τὸ

πολυίδρεῖ,

εἰ μὴ ἄρα ὅμοιος τοῖς 'Αττικοῖς ἐκλίθη. οὐ γὰρ Σοφοκλῆς ἱδριδα ἔφη τὴν αἰτιατικὴν, ὃ τε Φρύνιχος τὴν εὐθείαν ἱδριδας.

189

Sch. Theocrit. 2. 88 [καὶ μεν χρῶς μὲν δμοίος ἐγίνετο πολλάκις θάψε]: χλωρός ἄληθος ὅθ' ἐστὶν εἰδός ξύλου δ' καλείται σκυθαρίον, ὃς φησι Σαπφώ: τούτω δὲ τὰ ἔρια βάπτουσι. τινὲς τὸ Σκυθαρίου ξύλον.

σκύθαρρον. 1

190

Orion 28. 15 ὡς παρὰ Σαπφοὶ χελώνη χελώνη.

χέλυννα 2

191

Poll. 6. 98 μεσόμφαλοι δὲ φιάλαι καὶ βαλανεῖμφαλοι 3 τὸ σχήμα προσηγορίαν ἔχουσι, χρυσόμφαλοι δὲ τὴν ἐλην, ὡς αἱ Σαπφοῦς χρυσαστράγαλοι.

e. g. . . . χρυσαστράγαλοι φιάλαι . . .

1 E; οοο not found in Lesbian poetry: mss σκυθαρίον
2 cf. fr. 80, Lachm. Babr. 115. 4 where mss χέλυννα, and Cram. A.O. 2 101. 5
3 cf. Mein. on Cratin. Δρατ. 9, Ath. 11. 501 d, Hesych.; there was perh. confusion betw. βαλανιόμφη. 'acorn-bossed' and βαλανεῖμφη. 'bath-stopper'

306
SAPPHO

188

Scholiast on Iliad [ἀἰδρεῖ ‘unknowing, ignorant’]: The genitive to the nominative ἀἰδρεῖς ought to be ἀἰδρεὸς and the dative ἀἰδρεῖ; for it ought not to have a θ in it, since it is not a derivative with a long vowel in the penultimate syllable, but ought to be declined like ἔχις, πόσις, and ὄφις; and therefore the form πολυϊδρις,

learned,

used by Sappho is wrong; unless indeed this was declined as it was in Attic, for Sophocles used the accusative ἱδρίδα and Phrynichus the nominative plural ἱδρίδες.

189

Scholiast on Theocritus [‘my skin went often the colour of boxwood’]: ‘Green’ or ‘yellow’; θαύσος is a kind of wood which is called, according to Sappho,

scytharum-wood;

it is used for dyeing; some call it Scythian-wood.

190

Orion Etymologicum: . . . as in Sappho χελώνη for χελόνη tortoise or

lyre.

191

Pollux Vocabulary: Mid-bossed cups and bath-stopper cups get their names from their shape, but the gold-bossed from the substance of which they are made, like Sappho’s

. . . gold-knuckle cups . . .

1 cf. Phot. θαύσος and another schol. on this passage, who ascribe the term ‘Scythian-wood’ to S.  
2 i.e. a gold cup with the bottom round like one end of a ‘knuckle-bone’ or die

307

x 2
ΑΛΚΑΙΟΤ

Βίος

Str. 13. 617 ἔχει δὲ ἡ Μυτιλήνη λίμνεας δύο, ὧν ὁ νότιος κλειστὸς τριηρικὸς ναῦς πεντήκοντα, ὁ δὲ βόρειος μέγας καὶ βαθὺς, χώματι σκεπαζόμενος. προκεῖται δὲ ἀμφοῖν υποίῳ μέρος τῆς πόλεως ἔχον αὐτόθι συνοικούμενον κατεσκεύασται δὲ τοῖς πάσι καλῶς. ἄνδρας δὲ ἐσχεν ἐνδόξους τὸ παλαιὸν μὲν Πιττακόν, ἐνα τῶν ἑπτα σωφῶν, καὶ τὸν ποιητὴν Ἀλκαίον καὶ τὸν ἄδελφον Ἀντιμενίδαν . . . ἐτυραννήθη δὲ ἡ πόλις κατὰ τοὺς χρόνους τούτους ὑπὸ πλειόνων διὰ τὰς διχοστασίας, καὶ τὰ Στασιωτικὰ καλοῦμενα τοῦ Ἀλκαίου ποιήματα περὶ τούτων ἔστιν. ἐν δὲ τοῖς τυράννοις καὶ ὁ Πιττακός ἐγένετο. Ἀλκαίος μὲν οὖν ὅμοιως ἐλοιδορεῖτο καὶ τούτῳ καὶ τοῖς ἄλλοις, Μυρσίλῳ καὶ Μελάγχρῳ καὶ τοῖς Κλεανακτίδαις καὶ ἄλλοις τισίν, οὐδὲ αὐτῶς καθαρεύων τῶν τοιούτων νεωτερισμῶν. Πιττακός δὲ εἰς μὲν τὴν τῶν δυναστείων κατάλυσιν ἔχρησατο τῇ μοναρχίᾳ καὶ αὐτὸς, καταλύσας δὲ ἀπέδωκε τὴν αὐτονομίαν τῇ πόλει.

Diog. Laert. 1. 74 [π. Πιττακοῦ]. οὕτως μετὰ τῶν Ἀλκαίον γένομενος ἄδελφων Μέλαγχρον καθεῖλε τὸν τῆς Λέσβου τύραννον καὶ περὶ τῆς

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1 see on Sappho, p. 143  
2 see also fr. 121, 161 and Arist. Pol. 1311 b  
3 of Mytilene according to Suidas s. Pittacus, 308
ALCAEUS

Life

Strabo Geography: Mytilene has two harbours, of which the southern is landlocked and affords anchorage for fifty triremes, and the northern spacious and deep and protected by a breakwater. Both are flanked by a small island upon which part of the city is built. This city is well equipped with every convenience. Among famous Mytileneans of more ancient times are Pittacus, one of the Seven Sages, and the poet Alcaeus and his brother Anti- menidas\(^1\). In those days, as the result of dissensions, the city was ruled from time to time by tyrants, who form the theme of the Political Songs, as they are called, of Alcaeus. The aforesaid Pittacus, being one of their number, did not escape the abuse of Alcaeus any more than the rest, Myrsilus, Melanchrus, the Cleanactids and others, although the poet was not free himself of the imputation of playing the revolutionary, while Pittacus made use of the monarchy only as a means of overthrowing arbitrary power and gave the city back its self-government as soon as his object was achieved.\(^2\)

Diogenes Laertius Lives of the Philosophers [on Pittacus]: This man was associated with the brothers of Alcaeus in the overthrow of Melanchrus despot of Lesbos.\(^3\) In the war between Mytilene and who gives the date as Ol. 42 (B.C. 612–609); A. himself was too young, cf. fr. 75

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LYRA GRAECA

'Αχιλλεύτιδος χώρας μαχαιρευόντων 'Αθηναίων καὶ Μυτιληναίων ἐστρατήγηκε μὲν αὐτῶς, 'Αθηναίων δὲ Φρύνων παγκρατιαστής 'Ολυμπιοδότης. συνεθετο δὴ μονομαχῆσαι πρὸς αὐτὸν καὶ δίκτυον ἔχων ὑπὸ τὴν ἀσπίδα, λαβραῖος περιέβαλε τὸν Φρύνωνα καὶ κτείνας ἄνεσώσατο τὸ χωρίον. ὅστερον μέντοι φησὶν Ἀπολλάδωρος ἐν τοῖς Χρόνικοῖς διαδικασθῆναι τοὺς 'Αθηναίους περὶ τοῦ χωρίου πρὸς τοὺς Μυτιληναίους, ἀκούοντος τῆς δίκης Περιάνδρου, ὅπε καὶ τοῖς 'Αθηναίοις προσκρίναι. τότε δ' οὖν τὸν Πιττάκον ἵχυρον ἔτημησαν οἱ Μυτιληναίοι, καὶ τὴν ἄρχην ἐνεχείρησαν αὐτῷ. ὃ δὲ δέκα ἔτη κατασχῦσαν καὶ εἰς τάξιν ἀγαγὼν τὸ πολίτευμα κατέθετο τὴν ἄρχην, καὶ δέκα ἐπεβίω ἄλλα.

Diog. Laert. 75 Ἡράκλειτος δὲ φησὶν Ἀλκαίον ὑποχείριον λαβόντα καὶ ἀπολύοντα φάναι 'Συγγαγωγή τιμωρίας κρείσσων.'

Ibid. 77 ἐτελεύτησε δ' (ὁ Πιττάκος) ἐπὶ Ἄριστομένου τῷ τρίτῳ ἔτει τῆς πεντηκοστῆς δευτέρας Ὀλυμπιάδος, βιοὺς ὑπὲρ ἔτη ἐβδομήκοντα.¹

Euseb. Ol. 46. 2: Sappho et Alcaeus poetae cognoscébantur.

Ath. 15. 694 a [π. σκολίων] . . . ὡς Ἀριστοφάνης παρίστησιν ἐν Δαιταλεύσιν λέγων οὔτως:

'Ασών δὴ μοι σκόλιών τι λαβὼν Ἀλκαίου κ' Ἀνακρέοντος.

¹ mss add ἦδη γηραιός an old variant

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LIFE OF ALCAEUS

Athens for the possession of the Achilleid (or district of Sigeum in the Troad), he was in command on the one side and the Olympian champion Phrynon on the other. The two generals coming to single combat, Pittacus enveloped his antagonist unawares in a net which he carried under his shield, and killed him, thus saving the district for Mytilene. Later, however, if we may believe the Chronicles of Apollodorus, it became the subject of arbitration between the two cities, and Periander, who acted as judge, awarded it to Athens. However that may be, Pittacus was highly honoured thereafter by his countrymen, and made head of the state. After holding office ten years, during which he brought order into the administration, he resigned it and lived for ten years more as a private citizen.¹

Diogenes Laertius Lives of the Philosophers: According to Heracleitus, when Alcaeus fell into his hands Pittacus set him at liberty with the words ‘Forgiveness is better than punishment.’

The Same: Pittacus . . . died in the archonship of Aristomenes, the third year of the 52nd Olympiad (B.C. 570), at the age of over seventy.

Eusebius Chronicle: Olympiad 46. 2 (B.C. 595): Flourished the poets Sappho and Alcaeus.²

Athenaeus Doctors at Dinner [on drinking-songs]: Compare what Aristophanes says in the Banqueters, ‘Take and sing me a drinking-song of Alcaeus or Anacreon.’

¹ see below on fr. 160  ² cf. Suid. on Sappho (p. 145)
LYRA GRAECA

Cic. Tusc. Disp. 4. 71 Fortis vir in sua republica cognitus quae de iuvenum amore scribit Alcaeus!

Hor. Od. 1. 32. 3 . . . age die Latinum, barbite, carmen, Lesbio primum modulate civi, qui ferox bello, tamen inter arma sive iactatam reiligarat udo litore navim, Liberum et Musas Veneremque et illi semper haerentem puerum canebat et Lycum nigris oculis nigroque crine decorum.

Ibid. 2. 13. 26 . . . et te sonantem plenius aureo, Alcaee, plectro dura navis, dura fugae mala, dura belli.

Dion. Hal. 5. 421 Reiske: Ἀλκαῖον δὲ σκόπει τὸ μεγάλοφυς καὶ βραχὺ καὶ ἡδὺ ὄσον αὐτῆς μὴ τῇ διαλέκτῳ τι κεκάκωται καὶ πρὸ ἀπάντων τὸ τῶν Πολιτικῶν ἀσμάτων ἡθος. πολλαχοῦ γοῦν τὸ μέτρον τις εἰ περιέλοι ῥητορικὴν ἀν εὑροι πολιτικῆν.2

Quint. Inst. 10. 1 Alcaeus in parte operis aureo plectro merito donatur, qua tyrannis insectatur; multum etiam moribus confert; in eloquendo quoque brevis et magnificus et diligens, et plurimum Homero similis; sed in lusus et amores descendit, maioribus tamen aptior.

1 mss πραγμάτων 2 mss πολιτείαν

1 cf. Cic. N.D. 1. 21 2 ref. perh. to the civil strife and
LIFE OF ALCAEUS

Cicero *Tusculan Disputations*: Alcaeus was a brave man and eminent in the state to which he belonged, and yet what extravagant things he says of the love of youths!¹

Horace *Odes*: ... Come sing me a Latin song, thou lyre first played by a citizen of Lesbos, a gallant warrior who, alike amid the very fight or when his storm-tossed ship was moored to the wet shore,² sang of Bacchus and the Muses, of Venus and her inseparable boy, and of the beautiful Lycus so dark of eye and hair.

The Same: ... and thee, Alcaeus, chanting with fuller note unto thy golden quill the toils of the sea, the toils of exile, and the toils of war.³

Dionysius of Halicarnassus *Critique of the Ancient Writers*: only look at the nobility of Alcaeus, his conciseness, his sweetness—so far as they are not impaired by his dialect—, and above all the moral tone of his *Political Poems*. Often if the reader could but remove the metre he would find political rhetoric.⁴

Quintilian *Principles of Oratory*: Alcaeus is rightly awarded the ‘golden quill’ in that part of his works where he assails the tyrants; his ethical value too is great, and his style is concise, lofty, exact, and very like Homer’s; but he stoops to jesting and love-making though better fitted for higher themes.

LYRA GRAECA

Heph. π. Σημείων 138 καὶ μάλιστα εἴωθεν ὁ ἀστερίσκος τίθεσθαι ἐὰν ἐτερόμετρον ἤ τὸ ἅσμα τὸ ἔξης· δὲ καὶ μᾶλλον ἐπὶ τῶν ποιημάτων <τῶν κατὰ περικοπὴν ἦ> τῶν μονοστροφικῶν γίνεται <τῶν> Σαπφῶς τε καὶ Ἀνακρέοντος καὶ Ἀλκαίου ἐπὶ δὲ τῶν Ἀλκαίου εἶδὶς κατὰ μὲν τὴν Ἀριστοφάνειον ἐκδοσιν ἀστερίσκος ἐπὶ ἐτερομετρίας ἐτίθετο μονῆς, κατὰ δὲ τὴν νῦν τὴν Ἀριστάρχειον καὶ ἐπὶ ποιημάτων μεταβολῆς.

Ath. 10. 429 f ἔγω δὲ ἐπεὶ παρεξέβην περὶ τῶν ἀρχαίων κράσεων διαλεγόμενος, ἐπαναλήψομαι τὸν λόγον τὰ ὑπὸ Ἀλκαίου τοῦ μελώτου λεχθέντα ἐπὶ νοῦν βαλλόμενος· φησί γάρ ποιον οὗτος· "Ἐγχει κέρναις ἐνα καὶ δύο·" ἐν τούτω γὰρ τινὰς οὗ τὴν κράσιν οἴονται λέγειν αὐτόν, ἀλλὰ σωφρονικὸν ὅντα καθ' ἕνα κύκλῳ ἄκρατων πίνειν καὶ πάλιν κατὰ δύο. τούτῳ δὲ ὁ Ποντικὸς Χαμαιλέων ἐκδεδεκτάτι τῆς Ἀλκαίου φιλοσοφίας ὀπείρως ἔχων.

Ibid. 15. 668 ε [π. κοττάβου]· ὅτι δὲ ἐσπούδαστο παρὰ Σικελιώταις ὁ κότταβος, δῆλον εκ τοῦ καὶ οἰκήματα ἐπιτήδεια τῇ παιδιᾷ κατασκευάζεσθαι ὡς ἑστορεῖ Δικαιάρχος ἐν τῷ Περὶ Ἀλκαίου.

Str. 13. 618 [π. Δέσβου]· . . . καὶ Ἐλλάνικος δὲ Δέσβως ὁ συγγραφεὺς καὶ Καλλίας ὁ τὴν Σαπφῶ καὶ τὸν Ἀλκαίον ἐξηγησάμενος.

1 Consbruch -Ε 2 ἐπὶ δὲ τούτων ἢ εὐς. all three? Ε

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LIFE OF ALCAEUS

Hephaestion On Graphical Signs: The asterisk is usually employed if the poem which follows is in a different metre. This is more often the case with those composed in triads than with the monostrophic poems of Sappho, Anacreon, and Alcaeus. The poems of Alcaeus are peculiar in this, that in the Aristophanic edition the asterisk was used only to mark a change of metre, but in the now current edition of Aristarchus it marks a fresh poem whatever the metre.

Athenaeus Doctors at Dinner: Having completed my digression on ancient methods of mixing wine, I will resume my theme and consider what the lyric poet Alcaeus means by the phrase 'Mix ere you pour it one and two.' Some authorities hold that he does not refer to the proportion of wine to water but, being a temperate man, would have us drink first one ladleful of unmixed wine and then two, and no more. This is the interpretation of Chamaeleon of Pontus, but he does not realise how fond of the bottle Alcaeus was.¹

The Same [on the cottabos]: The love of the Sicilians for this game is proved by the fact that they went so far as to build special rooms to play it in, as we are told by Dicaearchus in his tract On Alcaeus.²

Strabo Geography [on Lesbos]: the historian Hellenicus, too, was a Lesbian, and Callias the commentator on Sappho and Alcaeus.³

¹ cf. fr. 164 ² cf. fr. 85 and Ath. 15. 666 b, 11. 460 f ³ cf. fr. 85
SYR.
ALCAEUS


The Same: Horapollo: . . . a grammarian who first taught at Alexandria and elsewhere in Egypt, and afterwards at Constantinople under Theodosius. He wrote . . . treatises On Sophocles, On Alcaeus, and On Homer.

Herm. 1911. 420, 421; Homolle Mon. Grecs i. 7. p. 49.²

THE POEMS OF ALCAEUS

Book I

HYMNS

1 To Apollo

Himerius Orations: I will tell you likewise one of Alcaeus' tales, a tale which he sang in lyric verse when he wrote a paean to Apollo. And I tell it you not according to the Lesbian verse—for I am not of poetic humour—but changing the actual metre of the lyric verse into prose. When Apollo was born, Zeus furnished him forth with a golden headband and a lyre, and giving him moreover a chariot to drive—and they were swans that drew it—, would have him go to Delphi and the spring of Castaly, thence to deliver justice and right in oracles to Greece. Nevertheless once he was mounted in the chariot, Apollo bade his swans fly to the land of the Hyperboreans. Now when the Delphians heard of it, they set a paean to a tune and held dances of youths about the

A. quoted; the date of the inscr. is not given, but it looks as if ἡμ. I was to the Delian and not the Pythian Apollo.

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στήσαντες, ἐκάλουν τὸν θεόν ἐξ 'Ὑπερβορέων ἐλθεῖν· ὁ δὲ ἔτος δὴν παρὰ τοῖς ἐκεῖ θεμιστεύσας ἀνθρώπως, ἐπειδὴ καὶ πρὸς τίνος Δέλφης ἁγιάζει τρίποδας, ἀδέις κελεύει τοῖς κύκνοις ἐξ ὧν Ὕπερβορέων ἀφίηται. ὡς μὲν οὖν θέρους καὶ τοῦ θέρους τὸ μέσον αὐτό, ὡς ἐξ ὧν Ὕπερβορέων Ἀλκαίος ἄγει τὸ Ἀπόλλωνα, ὥσπερ δὴ θέρους ἐκλάμπουσι καὶ ἐπιδημοῦσι τῷ Ἀπόλλωνος θερίνῳ τι καὶ η λύρα περὶ τὸν θεόν ἀβρύνεται ἢ δουσι μὲν ἀπὸδεικτικός αὐτῷ, ὥσπερ εἰκὸς ἦσαν παρὰ Ἀλκαίος τὰς ὕμνησις. ἢ δουσι δὲ καὶ χειλιδίνεις καὶ τέτηγες, οὐ τὴν ἐκακοτὴν τύχην τὴν ἐν ἀνθρώποις ἀγγέλουσαν, ἀλλὰ πάντα τὰ μέλη κατὰ θεοῦ φθεγγόμενα: τέλη καὶ ἀργοροῖς ἡ Κασταλία κατὰ ποίησιν νάμασι καὶ Κηφισοῦς μέγας αἱρεται πορφύρων τοὺς κύμασι, τὸν Ἐνυπέ τοῦ Ὀμήρου μιμούμενος. Βιβλεῖται μὲν γὰρ Ἀλκαίος ὁμολογεῖ Ὀμῆρῳ ποίησι καὶ ὕμνῳ θεῶν ἐπιθημάτων ἀισθάεται δυνάμενον.

Heph. 84 ἐπιωνυκιν ὁ ἀπὸ μείζονος τρίμετρον καταληκτικῶν ἔστι, τὸ καλούμενον Ἀλκαίκον ἐνδεκασύλλαβον . . . οἶον·

"Ω ναξ Ἀπόλλων, παὶ μεγάλῳ Δίος,

e. g. 1

δὺν ἐξεκόσθη γινόμενον πάτηρ

μίτρα τε χρύσα καὶ χελύννα 2

δοὶς τῇ ἐπὶ τοῦ θεοῦ ἐλαύνην

5 κυκνοσυντον, 4 Δέλφοις μὲν ἕπεμπτε καὶ

Καφισσώδωρον Κασταλίας ὕδωρ 5

dίκαιαν προφατεύσοντα κῆθα

καὶ θέμων Ἐλλάδεσιν· σὺ δὲ ἐβῆβαις

10 Δέλφοις δ' ἀρ', ὥς ἄσθουσι, παύονα

αὐλοῖς 7 τε σύνθεντες χῶροις

πὲρ τρίποδ' αἰθέων κέλουτο

1 ll. 2–24, E from Him. 2 χελ. Sa. 190 3 see ὁν Sa. 6 cf. ϝδώνοντο, αὐτώσινον and Sa. 172 4 cf. Παύς. 10. 8. 5. ἡκούσα . . . τὸ ὕδωρ τῇ Κασταλίζ ποταμοῦ δώρον εἶναι τῷ Κηφισιοῦ· τοῦτο ἐποίησε καὶ Ἀλκαίος ἐν προοίμῳ τῇ εἰς Ἀπόλλωνα 6 Hdn. π. παθ. 2. 192, fr. 73 cf. Πλυτ. Μυς. 14

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tripod, and besought the God to come back thence. Yet Apollo dealt law among those of that country for a whole year. Then, when he thought it was time that the tripods of Delphi, too, should give sound, he bade the swans fly back again from the Hyperboreans. Now it is summer, and the very midst of summer, when Alcaeus brings Apollo back from that land, and therefore with the summer brightly shining and Apollo present, the lyre, too, puts on a summer wantonness concerning the God. Nightingales sing to him as birds might well sing in Alcaeus, swallows also sing and crickets, not announcing their own fortunes in the world but telling in all their tunes of the God. Castaly, in poetic style, flows with springs of silver, and great Cephissus lifts himself with his waves all shining, in imitation of the Enipeus of Homer. For Alcaeus, like Homer, perforse makes the water able to know that a God is present.

Hephaestion *Handbook of Metre*: The epionic trimeter *a major* is catalectic, the so-called Alcaic eleven-syllable . . . for instance:

O King Apollo, son of great Zeus,¹

*e.g.* whom thy father did furnish forth at thy birth with golden headband and lyre of shell, and giving thee moreover a swan-drawn chariot to drive, would have thee go to Delphi and the water which is Cephissus' gift to Castaly,² there to deliver justice and right in oracles unto Greece; nevertheless, once mounted, thou badest thy swans fly to the land of the Hyperboreans; and although when the Delphians heard of it they set a paean unto flutes and dances of youths around the tripod and besought thee to come

¹ cf. Sch. Heph. 84; and fr. 6: Heph. tells us this is Ode 1 of Book I
² cf. Pausanias 'I have heard . . . that the water is a gift to Castalia from the Cephissus, and Alcaeus says this too in his prelude to Apollo'
LYRA GRAECA

15 καὶ Δελφίκοις ἁχὴν τρίποσσιν,
αὐθὶ 1 κύκνοις ἐκέλῳ ἀππέτεσθαι.

ην μᾶν θέρος καὶ τὼ θέρους μέσον,
ἐτ᾽ ἐξ 'Ὑπερβορῶν πάλιν ἱκεο-
ἀδόν τ᾽ ἀνήδω καὶ χελίδω

20 φθεγγομένα τε βρότοισι τέττιξ
tέαν τῦχαν, καὶ Κασταλία ἀργύροις
ῥή νάμασιν καὶ πορφυροκύματος 2
ἀρθη μέγαις Κάφισσος εὐ̂ Φεί-
δων θέον οὐκ ἀπόδαμον ἐντα 3 . . .

2–5 εἰς Ἕρμην

Heph. 83 ἐπιχοριαμβικὸν μὲν ὅν τὸ Σαπφικὸν καλοῦμενον
ἐνθεκασύλλαβον ὅλον (Sa. 1) . . . ἔστι δὲ καὶ παρ᾽ Ἀλκαῖο—
καὶ ἄδηπον ὑποτέρου ἐστὶν εὐρήμα, εἰ καὶ Σαπφικὸν καλεῖται—,
ὁλον.

Χαίρε Κυλλάνας ὁ μέδεις, 4 σὲ γάρ μοι
θύμος ὑμνη, τὸν κορύφαισιν αὐθάις 5
Μαία γέννατο Κρονίδα μάεισα 6
παμβασίλη.

1 cf. Thess. inscr. αὕθε Hfm. 48, Alc. 122. 10 ἄγι, Apoll. 
Adv. 163. 2, Hdn. 2. 932. 20 2 cf. χρυσάρματος 3 Ἰστ. 
P. 4. 5 4 mss Choen. also μέδων: ll. 2–4 only in Chœrobo. 
on Heph. l.c. 5 some mss κορύφαισιν ἐμάθαις = ἐμάθαις 
E, cf. ἄμμι, Hesych. ἄσον πτεύμα, Theocr. 30. 5 παράδειγμα (mss 
παράβλ.) = παρηγαίο: mss αὐγαῖς, ἄγναῖς: B αὐθάις 6 μάεισα 
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e.g. thence, yet for a whole year dealtest thou law in that country; then when it was time for the tripods of Delphi, too, to give sound, thou badest the swans fly back thither. Now it was summer and the midst of summer when thou returnedst from the Hyperboreans; the nightingale sang and the swallow, the cricket sang also to tell mankind of thy fortunes, while Castaly flowed with springs of silver, and great Cephissus lifted his shining waves well knowing that a God was come home.

2–5 To HERMES

Hephaestion Handbook of Metre: As an epichoriambic type of this kind of verse we may compare the so-called Sapphic eleven-syllable, for instance: (Sa. 1) . . . ; it also occurs in Alcaeus—and it is uncertain which of the two poets invented it, though it is called Sapphic—, for instance: ¹

Hail, thou ruler of Cyllene! thee it is my will to sing, whom Maia bare upon the breezy heights unto the love of the omnipotent Son of Cronus.

¹ Heph. tells us this was Ode 2 of Book I: cf. Choer. on Heph., Apoll. Synt. 93 (Gram. Gr. 2. 2. 78) who discusses whether μέλες is verb or partc.: perh. cf. for the rest Philostr. Vit. Ap. 5. 15, Ἰμ. 1. 25

(δεδαλμελείς, μέλαις μελεῖς) 'desired, loved,' Michelangeli -E mss μελείς, μέλαιστα: B μελείσα

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3

Men. Encom. Rh. Gr. 9. 149 Walz [p. γενεαλογικῶν]. ἀλλ' ἐπεὶ εὐρήται καὶ τοῦτο τὸ ἔλθος τῶν ὅμων παρὰ τοῖς ἀρχαῖοι καὶ ἤδη τινὲς καὶ Διονύσου γονᾶς διμήνησαν καὶ Ἀπόλλωνος γονᾶς ἔτεροι καὶ Ἀλκαῖος <καὶ> Ἡφαιστοῦ καὶ πάλιν Ἐρμοῦ, καὶ τοῦτ' ἀποτετμῆμεθα τὸ μέρος . . . ἐστὶ δὲ ποιητῇ μὲν ἡ ἀντὶ αὐτῶν μόνων τὸ ἔλθος χρῆσιμων, συγγραφεὶ δὲ οὐδέκατε. ὁ μὲν γὰρ καὶ Χάριτας μαενωμένας καὶ ὁρας ὑποδεχομένας καὶ τὰ τοιαῦτα πραγματεύεται, ὁ δ' ἐπ' ἀνάγκης ὁτι βραχύτατα ἔρει.

4

Paus. 7. 20. 2 βουσὶ γὰρ χαίρειν μάλιστα Ἀπόλλωνα Ἀλκαῖος τε ἐδήλωσεν ἐν ὅμων τῷ εἰς Ἐρμῆν, γράφας ὡς ὁ Ἐρμῆς βοῦς ὑφέλοιτο τοῦ Ἀπόλλωνος.

Porph. Hor. Od. 1. 10. 1 ['Mercuri facundce nepos Atlantis . . . ']: Hymnus est in Mercurium ab Alcaeo lyrico poeta.

Id. 1. 10. 9 ('te boves olim nisi reddidisses | per dolum amota, puerum minaci | voce dum terret, viduus pharetra | risit Apollo'): . . . fabula haec autem ab Alcaeo ficta et iterum Mercurius idcirco traditur furandi repertor, quia oratio, cuius inventor est, animos audientium fallit.

Sch. II. 15. 256 ['Ἀπόλλωνα χρυσάρον'] Ἐρμῆς ὁ Δίδας καὶ Μαίας τῆς 'Ἀθηναῖος ἔδρε λύπαν, καὶ τοὺς Ἀπόλλωνος βόας κλέψας εὐρέθη ὑπὸ τοῦ θεοῦ διὰ τῆς μαντίκης. ἀπειλοῦντος δὲ τοῦ Ἀπόλλωνος ἐκλέψεν αὐτοῦ καὶ τὰ ἐπὶ τῶν ὅμων τῶν τόξα μειδίασας δὲ ὁ θεὸς ἐθάκειν αὐτῷ τὴν μαντικὴν ράβδον, ἀφ' ἦς καὶ χρυσόρατος ὁ Ἐρμῆς προσηγορεῖθα ἐλάβει δὲ παρ' αὐτοῦ τὴν λύραν ὅθεν καὶ χρυσάρῳ ωνομάζει ἀπὸ τοῦ τῆς κιβάρας ἀρτήριος.3

1 mss ὡς π. μ. (from marginal correction of previous line)
2 E: mss αὐτὸ
3 see p. 324

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ALCAEUS

3

Menander *Declamations* [on genealogic hymns]. . . . But since this literary form is found among the ancients, and some here this have sung of the birth of Dionysus and others of the birth of Apollo, and Alcaeus of that of Hephaestus also and again of that of Hermes, I have made it a separate class. . . . The form is useful only to the poet, never to the prose-writer; for the one deals with the midwifery of the Graces and the nursing of the Seasons and the like, whereas the other will of necessity express himself as briefly as possible.¹

4

Pausanias *Description of Greece*: Apollo’s delight in oxen is shown by Alcaeus in the *Hymn to Hermes*, where he says that Hermes stole oxen from Apollo.

Porphyrio on Horace Ode 1. 10 [‘Mercury, thou eloquent son of Atlas’ daughter’]: A hymn to Mercury by the lyric poet Alcaeus.

The Same [‘Thee it was, at whom once Apollo smiled when as a babe thou tookest his quiver while he sought to terrify thee with threats because of thy theft of his oxen’]: This story (the theft of the quiver) originated with Alcaeus, and thus for the second time Mercury is made the discoverer of thieving because of the deception wrought by oratory, the art he invented.

Scholiast on *Iliad* [‘Apollo wielder of gold’]: Hermes, the son of Zeus and Maia daughter of Atlas, discovered the lyre, and having stolen the oxen of Apollo was found out by the God’s power of divination. But when Apollo threatened him, he stole the very bow and arrows that were upon his shoulder. Whereat the God smiled, and gave him the divining-staff from which Hermes came to be called ‘God of the golden wand,’ and received from him the lyre which has given him the name of ‘the wielder of gold’ from the strap to which the lyre is fastened.²

¹ Men. seems to imply that A. did not write a hymn to Dionysus, but cf. 174 ² see next page footnote
LYRA GRAECA

e. g. 1 κώτ' Ἀπόλλωνος βόας ἐξέκλεψας
eυρε μὲν σφε μάντις ἀναξ, ἐπεὶ δὲ
dεινὰ σ' ἀπείλη, τότα δὴ σὺ καὶ τάπ-
ομμάδι αὐτῷ
5 ἐξέκλεψας τὸξ'. 2 ο δὲ μεδιάσας
μαντίκαιν σοι ῥάβδον ἑδωκ', ἀπ' ἃς τὖ
καὶ κλύεις χρυσόρραπις ἐν βρότοισι,
κάλαβεν αὐτὸς
ἀπ' σέθεν χέλυν, τόθεν ὁνύμασται
10 χρυσάωρ

5

Ath. 10. 425 c [p. οἰνοχοῦ]: τοῖς δὲ θεοῖς οἰνοχοῦζάν τωσ
ἰστοροῦσι τὴν Ἀρμονίαν . . . Ἀλκαῖος δὲ καὶ τὸν Ἐρμῆν εἰσάγει
αὐτῶν οἰνοχόν ὡς καὶ Σαπφώ λέγουσα: (Sa. 146).

6 εἰς Ἀθηνᾶν

Strab. 9. 411 [p. Κορωνελα]: κρατήσαντες δὲ (οἱ Βοιωτοὶ) τῆς
Κορωνείας ἐν τῷ πρὸ αὐτῆς πεδίῳ τὸ τῆς Ἰτωνίας Ἀθηνᾶς ἱερὸν
ιδρύσαντο ὄμωνυμον τῷ Θεσσαλικῷ καὶ τὸν παραρρέοντα ποταμὸν
Κονάριον προστηγόρευσαν ὄμωνυμον τῷ ἑκεί: Ἀλκαῖος δὲ καλεῖ
Κωφαλίων 3 λέγων:

'Ω νάσσο' Ἀθανάα πολε[μάδοκε],
ἀ ποι Κορωνείας ἐπιτείδεο
ναύω πάροιθεν ἀμφ[κλύστω] 5
Κωφαλίω 3 ποτάμῳ παρ' ὕχθοις . . .

ἐνταῦθα δὲ καὶ τὰ Παμβοιωτία συνετέλουν.

1 E from Sch. ll. 2 cf. Theoer. 29. 29. 3 E, cf. κῶας:
mss Κορ. : Call. Pall. 5. 63 Κορ. 4 Wel. -Ahr. : mss λέγων
ἀσσ' ἄθανα ἀπολε . . . 5 δ τοι Κορ. Wel : mss ἀπὸ Κορωνείας:

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*e.g.* And when thou stolest away the oxen of Apollo, 'tis true he found them, being Lord of divination; but when he threatened thee full direly, then thou stolest away the very bow and arrows that were upon his shoulder: whereat he smiled, and gave thee the divining-staff from which men know thee to this day as 'God of the golden wand,' and himself received from thee the lyre whence he is called 'Wielder of gold.'

5 Athenaeus *Doctors at Dinner* [on winebearers]: According to some writers the winebearer of the Gods was Harmonia . . . Alcaeus makes Hermes bear their wine and so does Sappho (146).

6 To ATHENA

Strabo *Geography*: When they conquered Coronea, the Boeotians built in the plain which lies before it the temple of Itonian Athena, calling it after the Thessalian one, and named the river which flows beside it Cuarius after the river in Thessaly. But Alcaeus calls it Coälius, saying:

O Queen Athena, upholder of War, who standest, we know, watching over Coronea before a stream-flanked temple on the banks of the Coälius . . .

And it is here that they used to hold the Pan-Boeotian festival.

LYRA GRAECA

7
Strab. 9. 412 [π. 'Ογχηστοῦ] ὁυκ εὑ δ' ῆ Ἀλκαῖος, ὅσπερ τὸ τοῦ ποσαμοῦ ὕνωμα παρέτρεψε τὸν Κουαρίου, οὕτω καὶ τοῦ 'Ογχηστοῦ κατέψυσται, πρὸς ταῖς ἐσχατιᾶς τοῦ 'Ελικώνος αὐτῶν τιθεῖς· ὧ δ' ἐστιν ἄπωθεν ἰκανώς τοῦτο τοῦ ὄρους.

8
Apol. Pron. 76. 32 σαφές δι' ἔτι καὶ τὸ Ἀἰολίκον δίγαμμα ταῖς κατὰ τὸ τρίτον πρόσωπον προσνέμετα, καθό καὶ αἱ ἀπὶ φωνῆντος ἀρχόμεναι δασύνονται. Ἀλκαῖος

.... ὥστε θέων μηδέν' Ὀλυμπίων λύσ' ἄτερ Φέθεν

9 eis Ἡφαιστον
[Vide 3]

10 eis Ἀρη

Cram. A.O. 3. 237. 1 ζητούμεν καὶ τὴν τοῦ ᾽Αρης, ᾽Ἀρεός γενικήν, πῶς εὑρήται διὰ διφθόγγου· λέγομεν ᾽Ἀρεον, ᾽Ἀρεύν' (24): ἡ κλητική:

...... Ὃ Ἀρεύν, δι' ὧ φόβος δαίκτηρ...

11 [eis Ἀφροδίτην]
Ox. Pap. 1233. 12. 5-9

[... [] τέ]μενος λάχοισ[α]
[... [] κ]ορύφων πόλησ
[... [] Ἀφροδίτα

1 Bek. (but λῦσαι ἄτερ): mss λὐσεατερ γεθεν
2 Cram: mss διακ.
ALCAEUS

7
Strabo *Geography* [on Onchestus]: And Alcaeus, who changed the name of the river Cuarius, has done ill in his misstatement concerning Onchestus in the passage where he places it at the foot of Helicon, whereas it really lies a considerable distance from that mountain.

8
Apollonius *Pronouns*: It is clear moreover that the Aeolic digamma [w] is prefixed to the pronouns of the third person, just as those that begin with a vowel are [ordinarily] aspirated. Compare Alcaeus:

... so that [he] could loose none of the Olympians without his aid.²

9 To Hephaestus
[See 3]

10 To Ares
Cramer *Inedita* (Oxford): We are enquiring also how *Apeas* the genitive of *Apios* ‘War’ is found with a diphthong, *Apevos*, [and the dative] *Apevi*; compare: (24); and for the corresponding vocative:

... O War, through whom murderous Fear ... 

11 [To Aphrodite]
From a Second-Century Papyrus:

... who possessest a precinct ... summit of the city ... Aphrodite ...

¹ perh. from the same hymn ² prob. Hephaestus’ aid; cf. *Od.* 8. 266 ff
LYRA GRAECA

12

Ἀπολλ. Προμ. 395 A ἡ τεὸς Δωρίκη τῇ σῶς ὄμωνυμεῖ... καὶ παρ' Αἰσλέουσι. Ἄλκαιὸς ἐν πρώτῳ.

τὸ δ' ἐργὸν ἀγήσαιτο τέα κόρα

13 [eis Ἐρωτα?]

Ἑλ. Γουδ. 278. 17 τὰ γὰρ ἄνθη λέγεται ἡμερα ἐπει ἐν τῷ ξαφνί φύονται ὡς καὶ τὰ ἑρωτικὰ θερμότερα ἔστι. τούτοις χάριν καὶ ὃ Ἄλκαιὸς Ζεφύρου καὶ Ἰρίδος τῶν Ἐρωτα φησίν.

Πλυτ. Αἰνακο. 20 τὰ μὲν οὖν πολλὰ ποιηταὶ προσπαίζοντες ἐσίκκατο τῷ θεῷ γράφειν περὶ αὐτοῦ καὶ ἕθειν ἐπίκωμαζοντες, ὀλίγα δὲ εἴρηται μετὰ σπουδῆς αὐτοῖς, εἰτε κατὰ νοῦν καὶ λογισμὸν εἰτε σὺν θεῷ τῆς ἀλθείας ἀγαμένοις. ὡς ἐν ἑστὶ καὶ περὶ τῆς γενέσεως.

. . . . . . . δεινότατον θεῶν

<τῶν> γένυσαι εὐπέδιλλος Ἰρις

χρυσοκόμα Ζεφύρῳ μόγεισα.

εἰ μὴ τι καὶ ὡμᾶς ἀναπεπείκασιν οἱ γραμματικοὶ λέγοντες πρὸς τὸ ποικίλον τοῦ πάθους καὶ τὸ ἄνθρωπον γεγονόντα τὴν εἰκάσιαν.

14 eis Διοσκούρους

Ὀξ. Ράπ. 1233. 4

[Δεῦτ' Ὡλυμπὸν ἄστερο]οπο[ν] λάποντε[ς]
[παίδες ἢφθαμοι Δίος ἡδὲ Λήδας]
[ιλλά]φωθὸ προ[φά]υγε Κάστορ
καὶ Πολύδευκες,

5 οἰ κατ' εὑρήσαν χθόνα καὶ θάλασσαν

παῖςαν ἐρχ[εσθ'] ὁ[κυτόδ]ων ἐπ' ἐπιπον, ῥῆα δ' ἄνθρω[ποι] θανάτῳ ρύσθε
dακρυόεντονος.
ALCAEUS

12

Apollonius Pronouns: The pronoun τῆς is Doric for σῆς ‘thy’ . . . and occurs in the Ἀεolic writers; compare Alcaeus Book I:

. . . and may thy daughter lead the enterprise

13 [To Love?]

Etymologicum Gudianum: For flowers are called gentle [that is, cultivated as opposed to wild,] because they grow in the Spring which is the particular season of love. And that is why Alcaeus calls Love the child of Zephyr or the West-Wind and Iris or the Rainbow.

Plutarch Amatorius: Although the poets generally seem to write and sing praise of Love in a jesting mood, sometimes, whether of their own choice and reflexion or by the grace of God, they get at the truth and treat of him seriously, as for instance in the matter of his birth:

. . . awfulest of Gods, whom sandalled Iris bore to Zephyr of the golden hair

—unless indeed you follow the grammarians in holding that the description is aimed at the motley and various nature of the passion.

14 To the Dioscuri

From a Second-Century Papyrus:

Come ye hither from star-bright Olympus, ye stalwart children of Zeus and Leda, and shine forth in propitious wise, O Castor and Polydeuces, who go on swift-footed horses over broad earth and all the sea, and do so easily save men from lamentable death


1 ἀγήσατο Bast: mss -ατο 2 mss ἰμερα 3 γέννατ’ B: mss γέλνατ’ Μυησα Pors: mss μυχθείσα 4 ll. 1–3 Hunt-Wil. 5 P ζακρ. hyperaeol. ? Wil. keeps as compd. of κρυθείς

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LYRA GRAECA

ευσδή[γ]αν 1 θρόσκοντ[ες ὤν] ἄκρα νάων
10 [π]ήλοθεν λάμπροι προτο[νοοὶ ἵσο]ντες 2 ἀργαλέα δ’ ἐν νύκτι φ[άος φέ]ροντες
νάι μελαίνα. . . .

15 εἰς Ἀχιλλεία

Εὐστ. αὐτ. Διόν. Περιγ., 306 ἄλλοι δὲ φασιν ἐτερον εἶναι
tούτον Ἀχιλλεία παρὰ Σκύθαις βασιλέα τῶν τόπων, δε ἡράσθη
tε τῆς Ἰφιγενείας καὶ πεμφθείσαν ἐκείσε ἐμείνεν ἐπιδιώκας, 3
eξ οὗ δ’ τότος Ἀχιλλείων. οἱ δ’ τοῦτο λέγοντες παραφέρουσι
μάρφυρα τοῦ Ἀλκαίου λέγοντα:

‘Ο ναξ Ἀχιλλεὺς δὲ γὰς Σκυθίκας μέδεις . . . 4

16 εἰς τὰς Νύμφας

Ἡρ. Θ. 66 [π. ἀντισπαστικοῦ]: τὸ δὲ ἀκατάληκτον (τετράμετρον)
kαλεῖται Σαφικὸν ἐκκαθεδεκαύλλαβον, δ’ τὸ τρίτον ἄλον Σαφοῦς
gέγραται, πολλὰ δὲ καὶ Ἀλκαίου ἀσματα:

Νύμφαι, 5 ταῖς Δίους εξ αἰγιόχω φαισι τετυγ-
μέναις . . .

17 [εἰς Ἡλιον ?]

istros. Παπ., 1233. 3. 8–11 6

[Παντροφ’, ἂν ποτάμων παρ’ ἀ[κταῖς]
[ὁλθεῖ ἂ πάρ] πορφυρίαν θάλασσαν
ἀ κλυδων ἐρ[εγόμενος ζαλαίαν]

1 cf. C. R. 1916, 103  2 Hunt - E (l.c.)  3 E: mss ἴφ.
πεμφθείσαν ἐκεῖ καὶ ἐμ. ἐπιδιώκων.  4 Δ ναξ: mss om.
(intermediate stage ὠν ἄχ.): γᾶς B: mss τάς  5 E (like
all H.’s citations where possible, the line is the first of a
poem): mss -αις  6 Hunt - E (C. R. 1916, 103)

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ALCAEUS

by leaping to the high-top of benchèd barks, there
to sit far-seen upon the forestays, and so lighting
the midnight path of the black ship

15 To Achilles

Eustathius on Dionysius the Geographer: Others say that
this is another Achilles, king of the district among the
Scythians, who had fallen in love with Iphigeneia and re-
mained there after following her when she was sent thither.
The commentators who hold this view call Alcaeus to witness
where he says:

O King Achilles, who rulest the land of
Scythia . . .

16 To the Nymphs

Hephaestion Handbook of Metre [on the antispastic]: The
acatalectic tetrameter is called the Sapphic sixteen-syllable,
and the whole of Sappho's third Book is written in it, as
well as many poems of Alcaeus, such as:

O Nymphs, who they say are sprung from the
Aegis-Bearer . . .

17 [To the Sun?]

From a Second-Century Papyrus:

All-nurturing Sun, who hast come by river-banks
or by the purple sea where the gushing wave beats
on the surfy shore, while many maids stand in a

1 i.e. St. Elmo's fire  2 If l. 1 is rightly restored this
poem may be connected with the eclipse of May 28, 585 B.C.,
but one would perch. expect a ref. to it earlier than the
3rd stanza
LYRA GRAECA

5 [κάνθα] πόλλαι παρθένικαι πέρ[εσταν]
[καὶ κα]λῶν μήρων ἀπάλαισι χέρ[σι]
[δέρμ]α βέλγωνται τόθεν ὡς ἀλε[φρ]
[ὕπτῳ]ν ὕδωρ
[kακχέοισαι . . . . . . . .]

18 εἰς Πενίαν
Stob. Fl. 96. 17 [πενίας ψάγος]. 'Αλκαίου ποιητοῦ.

'Αργάλεων Πενία κάκον ἀσχετον, ἀ μέγαν
dάμων ἱᾶον Ἀμαχανία σύν ἄδελφια 1 . . .

B'

POLEMIKON

19
Ath. 14. 627 a [π. μουσικῆς]. τὸ δ' ἀρχαῖον ἡ μουσικὴ ἐπ' ἄνδρεῖαν προτροπὴ ἢν. 'Αλκαῖος γοῦν ὁ ποιητὴς, εἰ τις καὶ ἄλλος
ποιητὴς πρῶτα τῶν κατὰ ποιητικὴν τὰ κατὰ τὴν ἄνδρειαν τίθεται, μᾶλλον τοῦ δέοντος πολεμικὸς γενόμενος. διδῦκα
καὶ ἐπὶ τοῖς τοιούτοις σεμνυνόμενος φησίν

. . . . . . . . . . . . .

μαρμάρει δὲ μέγας δόμως χάλκιον παίσα δ' 'Αρη κεκόσμηται στέγα
λάμπραισίν ἑκάσια, κατ' τῶν λείκων κατύπερθεν ἰππιοῦ λόφοι
νεύοισιν κεφάλαισιν ἄνδρων ἀγάλματα· χάλκια
dὲ πασσάλοις

1 ἀργάλεων Blass: μέγαν: mss also μέγα: δάμως B: mss
-νηθί 2 mss λάμπραισιν(ν)

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ALCAEUS

ring and rub with dainty hands the flesh of their fair thighs, taking and pouring the gentle water over themselves even as an unguent . . .

18 To Poverty

Stobaeus Anthology: From the poet Alcaeus:

O Poverty, thou grievous and resistless ill, who with thy sister Helplessness overwhelmest a great people . . .

Book II

WAR-SONGS

19

Athenaeus Doctors at Dinner [on music]: In ancient times music was used as an incitement to courage. For instance, the poet Alcaeus, who was a very great musician, became over-warlike and puts the claims of courage before those of poetry, and therefore prides himself on things of war in the following words:

... The great house is all agleam with bronze. War has bedecked the whole roof with bright helmets, from which hang waving horse-hair plumes to make adornment for the heads of men; the pegs are

1 for bathing as a sign of warmer weather, cf. Long. Past. 3. 24 2 cf. Eust. II. 1319. 67
LYRA GRAECA

cρύπτονσιν περικείμεναι λάμπραι κνάμιδες, ἀρκος ἰσχύρω βέλεσ; 1
5 θόρρακές τε νέω λίνω κούλιαι 2 τε κατ’ ἀσπίδες
βεβλήμεναι,
πάρ δὲ Χαλκίδικαι σπάθαι, πάρ δὲ ζώματα 3
πόλλα καὶ κυπάσιδες:
τὸν οὖκ ἐστι λάθεσθ’, ἐπειδὴ πρώτιστ’ ὕπα
Férgou ἐστάμεν 4 τόδε.

καίτοι μᾶλλον ἵσως ἥρμοτε τὴν οἰκίας πλῆρη εἰναι μουσικῶν
ἀρχάγων. ἀλλ’ οἱ παλαιοὶ τὴν ἀνδρέαν ὑπελάμβανον εἰναι
μεγάστην τῶν πολιτικῶν ἀρετῶν κ.τ.λ.

20

Strab. 14. 661 [π. Καρῶν]: τοῦ δὲ περὶ τὰ στρατιωτικὰ ζήλου
tα τε ὧνα ημοῦνται σεκυρία καὶ τὰ ἐπίσημα καὶ τοὺς λόφους;
ἐπαντα γὰρ λέγεται Καρικά: . . . ό δὲ 'Ἀλκαῖος'

λόφων τε σείων Κάρικον . . . . .

21

Hdn. π.μ.λ. 2. 929. 15 Lentz παρηγησάμεθα δὲ Αἰολίδα
dιάλεκτον διὰ τὸ πτάζω.

ἐπταζόν ὡστ’ ῥυθμίδες οἷκων
αἰετον ἐξαπίνας φάνετα. 5

22, 23, 24

Choer. Gram. Gr. 4. 214. 20 ἀλλ’ ἐπειδὴ τὰ εἰς εὐς ἀπο-
βάλλουσι τὸ ν κατὰ τὴν γενικὴν . . . χωρὶς τοῦ "Ἄρεος "Ἄρεον:
tοῦτο γὰρ ἐφύλαξε τὸ ν παρὰ τοῖς Αἰολεύσιν, οἶον

. . . . "Ἀρεοὺς στροτιωτέροις 6

1 mss i. βέλεσ, ἰσχυροβελές : ἀρκος : mss also ἐρκος
2 mss κοιλαι 3 mss ζώματα 4 subjunct. = ἐστάωμεν
5 B: mss ἐπταζον: ὡς τὸ: and ἐξαπήνας 6 mss στρατ.

334
ALCAEUS

hidden with bright brazen greaves to ward off the
strong arrow, corslets of new linen cloth and hollow
shields are piled upon the floor, and beside them
stand swords of Chalcidian steel, and many a doublet,
many a kilt. These we cannot forget, so soon as
ever we undertake this task.

Whereas the house should rather, perhaps, have been full of
instruments of music. But the ancients considered courage
to be the greatest of the political virtues, etc.

20

Strabo Geography [the Carions]: Their warlike proclivities
are indicated by the shield-thong, shield-device, and helmet-
plume, all of which are called Carian; compare . . . and
Alcaeus

and tossing a Carian plume . . .

21

Herodian Words without Parallel: I excepted the Aeolic
dialect because of πραξείν ‘to cower’; compare

They cowered like birds at the sudden sight of a
swift eagle.

22, 23, 24

Choeroboscus On the Canons of Theodosius: But since nouns
in -eus lose the u in the genitive . . . except Ἀπεις Ἀπευς
‘War,’ for this has kept the u in Aeolic, as:

greater warriors than the War-God

1 cf. Eust. II. 367. 25.
LYRA GRAECA

καὶ πάλιν·

· · · · · · · τὸ γὰρ
Άρευι κατθάνην κάλουν · · · ·
καὶ πάλιν·

μεῖξαν τ᾿ ἐς ἀλλάλοις Ἐρευα.¹

25²

Hesych. ἐπιπενεύων.³ ἡ Αλκαῖος·

ἡ ποι σὺν ἄνδρων ἄγε <δὲ>δάσμενον
στρότον, νόμισμ᾽ ἐπ᾽ οἱ πνεοίσα.⁴

26⁵

Ox. Pap. 1233. 8. 3–5

[· · · ·] εὑτέ με γῆρας τε[τόρη ἀλγάρεου, ἔνθ' ἔμοι]
φίλων.]

27⁶ [εἰς Μυτιλήνην]

Ibid. 5–12

[Νῦν παίδων ἀπάλων σ᾽ ὑμν[έομεν γὰ τρόφ',
ὸσοι στίχι]·
[τὰ πρῶτα πολιάταν, ὅλγον σφ[ῶν πεποήμενοι]
[ἐξίσαν·] τὸ γὰρ ἐμμόρμενον ὃ[γον θέσαν
ἄνδρει]

¹ mss also μέξαντες ἀλλάλοισιν Ἐρευ (Ἔρευ) ² cf. Camb. Philol. Soc. Proc. 1916 ³ ms ἐπιπενεύων, see Schmidt 336
and again:

for 'tis noble to die in war;

and again:

They mingled war one against another.¹

25

Hesychius ἐπινεύων 'breathing upon, inspiring': . . .

Alcaeus:

Verily she did join together a divided host of men
by inspiring it with law and order.

26

From a Second-Century Papyrus:

. . . As for me, when grievous age wears me out,
then be it not mine to forget the kindness of such
as were my friends of old.

27 [To Mytilene]

From the Same:

Now is our song of thee, thou great Nurse of all
those tender youths who recking so little of them-
selves took the field in the first rank of our people;
for they have done the allotted task of men with the

¹ cf. Cram. A.O. 3. 237. 3

4 E l.c.; ms ἄποιον νηγανθροθάναμενον στρατόν νομισμένοι
πνεύσαι ⁵ E, C.R. 1916. 103 ⁶ so E, l.c.
LYRA GRAECA

[μὴ ἄλλα]ισ’ ἀνδρεσὶ τοῖς γείνο[μένοις δια-

νοιάιας.]

ἀ[ι πάντα][α] σόφος ἡ καὶ φρέσι πύκνα[ις ἱκελος]

θέω.[]

[οὐδὲ κ’ ὁ]ς παρὰ μοῖραν Δῖος οὐδὲ τρίχ’

[ἐτιλλόμαν.]

[ἀνδρες τ’] ὄντες ἀσαις με[χνύμεθ’ ἀνδρο-

πρέπεσιν βιον’]

[νέοισιν δ]ὲ φέρεσθαι βάθυν[υ ἐς πόρου]

Ἀρηνώ]

c. g. [οὐκ ἔοικε κλόνως οὔτοι δ’, οτ’ ἐπηλθεν]

[δυσετήβολος]

[στρότος ταῦ τόλιν, οὐκ ἔξεφοβεντ’, ἄλλα σὺν]

[ἐντεσι]. . .

28

Aristid. 1. 821 δ’ & πάντα χρή καὶ τὸ συμβεβηκὸς ἐνεγκεῖν

ὡς προάτατα, καὶ τῶν δευτέρων ἑρρωμένως ἀντέχεσθαι, καὶ τὸν

λόγον βεβαιῶσαι, ὅτι:

Οὐκ οἰκιαὶ κάλως τετεγάσμεναι

λίθοι τε τειχέων εὖ δεδομένοι

οὐδὲ στένωσι καὶ νεώρι

ἀ πόλις, ἄλλ’ ἄνερες χράεσθαι

5 τοῖς αἱ πάρεισι δυννάμενοι . . .

29

Nicol. Progymn. 1. 277 Walz πρὸς ἄ & ἡ βλέπων Ἀλκαῖος ὁ

ποιηθής οὐ ξύλα καὶ λίθους ἄλλ’ ἄνδρας ἐφιλοσόφησε πόλεως

σύστασιν.


. . . οὐδὲ λίθοι . . . στενωσοί τε καὶ . . . ἀνδρες χρῆσθαι . . .

ἀλ’ παροῦσι δυνάμ. 2 οὐ ἦν δεδημένοι?
ALCAEUS

same will as those who have grown to be men. Were I all-wise, were I like to a God in shrewdness of wit, even so I would not so much as pluck out a hair contrary to the decree of Zeus,¹ and being grown men our lives are mingled with troubles befitting our estate; but for youths to rush into the deep tumult of the battle mellay—that is not for them. [Yet these, when a host ill-conquerable came up against our city, laid fear aside and took arms and. . . .]

28 ²

Aristides Rhodian Oratim: For all these reasons we must bear our misfortune as gently as we can and stoutly reject the second place, and confirm the saying that

Not houses finely roofed or the stones of walls well-built, nay nor canals and dockyards, make the city, but men able to use their opportunity.

29 ²

Nicolaus First Exercises in Oratory: It was in reference to this that the poet Alcaeus made the profound statement that a city was composed not of timber and stones but of men.

¹ i. e. I am content to be a grown man as my beard shows me to be ² cf. Aristid. l. 791

339

z 2
LYRA GRAECA

Aristid. 2. 273 π. τῶν Τεττάρων... τῶν λόγων ὑπὶ πάλαι μὲν Ἀλκαῖος δ᾽ ποιηθῆς εἶπεν, ὕστερον δὲ οἱ πολλοὶ παραλαβόντες ἐχρήσαντο ὅς ἄρα:

οὐ λίθοι ξύλα τ', οὐ τέχνα
tektόνων πόλεις, ἀλλ' ὅπα
ποττά κ' ἔωσιν ἀνδρεῖς

ἀυτοῖς σφίζῃ εἶδοτες, ἔν-
5 ταῦθα τείχεα καὶ πόλεις.¹

30²

Sch. Aesch. Sept. 398 [οὐδ᾽ ἐλκοποιᾶ γίγνεται τὰ σήματα]
tαύτα παρ᾽ Ἀλκαίον.

οὐ <γὰρ> τιτρῷσκεῖ τάπισαμ' οὐδ᾽
αὐτὰ κατ᾽ αὐτ᾽ ἐδύναν ἔχοισιν

αἱ μὴ ἀυτοὶ ὡχων αἱ κε γέναιοι ἦ.³

31

Cram. A.P. 4. 61. Ι3 ἄρκος οὐδέτερον, οὐ μέμνηται Ἀλκαῖος. 

. . . . . . . τῷ ἀχάλιννον ⁴

ἄρκος ἔσῃ . . . . . . . .

32

Apol. Pron. 101. 3 ἀσφὲ Αλκαῖος.

. . . . ὡτ' ἀσφὶ ἀπολλυμένους σάως.⁵

'Αλκαῖος δευτέρφ.

¹ mss ουδὲ ξύλα ουδὲ τέχνη αἱ πόλεις εἶν ἀλλ' ὅποι ποτ' ἂν ἄν 
διν ἐν τεῖχη καὶ τείχη καὶ πόλεις ² E, Camb. Philol. 
Soc. Proc. 1916 ³ mss . . . τὰ ἐπίσημα δύκα οὐδὲ αὐτὰ καθ᾽
ἐαυτὰ δύναμιν ἔχει εἰ μὴ ἄρα ὅ φέρων αὐτὰ ἐὰν γεναιὸς ἦ:
ἐδύναν = ὁδῦνην ⁴ E, i.e. ἀχάλιννον (the quotation must
ALCAEUS

Aristides The Four Great Athenians: ... the saying which the poet Alcaeus said long ago, but which has since been used by all and sundry, that

Not stone and timber, nor the craft of the joiner, make the city; but wheresoever are men who know how to keep themselves safe, there are walls and there a city.

30

Scholiast on Aeschylus [Blazons make no wounds]: This comes from Alcaeus:

For blazons wound not nor of themselves carry pain, except he that wields them, if he be a noble man.

31

Cramer Inédita (Paris) ἀρκος ‘defence’: neuter; used by Alcaeus:

... to whom you shall be an unbridleable defence.¹

32

Apollonius Pronouns: ἄσφε ‘them’ is Aeolic; compare Alcaeus, Book II:

... when thou savest them from destruction.

¹ i.e. irresistible
LYRA GRAECA

33
Cram. A.O. 1. 298. 17 Αἰολεῖς νάεσσι.¹
καπηλεύφην νάεσσιν

'Αλκαῖος.

34
Ibid. 4. 336. 6

'Αρέως

ἀπὸ 'Αρεύς. εὑρέθη δὲ παρὰ 'Αλκαῖφ.

35
Poll. 4. 169

κύπρον

dι τὸ σύνω καλοῦμενον μέτρον εὖροις ἀν καὶ παρὰ 'Αλκαῖφ ἐν
dευτέρῳ Μελῶν.

Γ' καὶ Δ'

ΣΤΑΣΙΩΤΙΚΩΝ

36
Apoll. Λατ. 197. 12 τῆδε γὰρ ἔχει καὶ τὸ ἑπόμενον παρ' Αἰολέουσι τὸ μέσον.

. . . γαίας καὶ νυφόεντος ὄρρανω μέσον.
tῆδε ἔχει καὶ ἀπὸ τοῦ τῆλοθὶ τὸ πῆλος.²

¹ νάεσσιν EL: miss A.O. νέασσι: -πλεύφην E, cf. ou 2. 2: miss -πλεύσειν: B -πλεύσῃ ² cf. Ibid. 177. 5 τὸ γὰρ παρὰ τοῖς περὶ τὸν 'Αλκαῖον μέσοι . . . ὧν τρόπον παρὰ τὸ οίκος τὸ οίκων ἐγένετο σημαίνον τὸ ἐν οίκῳ.
ALCAEUS

33

Cramer *Inedita (Oxford)*: The Aeolic form is νδεσσι (‘in ships’); compare Alcaeus:

... and to sail thither in ships

34

Ibid. Ἅρεως

of Ares

from Ἅρευς, which is found in Alcaeus.

35

Pollux *Vocabulary*:

cyprus,

the measure so-named, you may find also in the second book of Alcaeus' *Lyric Poems*.

Books III and IV

POLITICAL POEMS

36

Apollonius *Adverbs*: For it is thus also in Aeolic with the adverb μέσοι ‘amid’ or ‘between’:

... between earth and snowy sky;

and it is the same with πῆλοι from τῆλοθι ‘afar.’

---

1 cf. *E.M.* 605. 27  
2 cf. Eust. *II.* 118. 35  
3 cf. Poll. 10. 113  
4 cf. the Same: For the word μέσοι, used by Alcaeus ... in the same way as ὀλκοι ‘at home,’ comes from ὀλκας and means ‘in the house’: perh. from the same poem as 37

'Δυσνετημι των ἀνέμων στάσεων·

τὸ μὲν γὰρ ἐνθεν κῦμα κυλίνδεται,

tὸ δ’ ἐνθεν· ἄμμες δ’ ὅν τὸ μέσων

ναὶ φορήμεθα σὺν μελαίνα.

5 χείμωνι μόχθεντες μεγάλοι μάλα·

πέρ μὲν γὰρ ἀντλὸς ἱστοπέδων ἔχει,

λαίφος δὲ πάν ζάδηλου ἡδη

καὶ λάκιδες μέγαλαι κατ’ αὐτό,

χόλαισι δ’ ἀγκονναί·

tis ouk an euðus ek theis protrechoúptos peri toon pònton eikasia

androion plwizoménon balaítton eíkai nomíseie fóbou; all’ oúx

ouws échëi. Muroílos gar o deploumenos ésti kai turaunik kattá

Mutilnaioun egeiroméni sústasis. ómoul ò de tâ wp toútov

<pratòmèna> ainaiptòmenos étëroíh pou léghi:

to deútë kûma to protiánemou

steichëi, parêxei δ’ ἄμμε πόνον πόλυν

ántlh, épeï ke vàos ébða·

katakórws ën tais allhgoriais ὁ νησιώτης thalasstêuie kal tà

pleiósta toûs dià toûs turańnov épektómënon kàkôn pelagiois

χειmòsin eikázei.

Hesych.

. . . . tetràélkton álmaν

ηγουν τρικυμίαν.

1 mss ἀνωνέτην νῆ (kal) κ.τ.λ. 2 ἀγκονναὶ B-E i. c. ἀγκονναὶ
cf. Hesych. : mss ἀγκυραί 3 E 4 i. e. προσήνεμον E, Caud. Philol. Soc Proc. 1916 : mss τῶ προτέρω νέμω correction of
tφ πρώτω ἀνέμω 5 ébða E l.c. : Seid. émβζ: mss émbalven

344
ALCAEUS

37, 38, 39

Heracleitus *Homeric Allegories*: We shall find the lyric poet of Mytilene using allegory in a considerable number of passages. He likens the disturbances caused by the tyrants very literally to stormy weather at sea:

I cannot tell the lie of the wind;\(^1\) one wave rolls from this quarter, another from that, and we are carried in the midst with the black ship, labouring in an exceeding great storm. The water is up to the mast-hole, the sail lets daylight through with the great rents that are in it, and the halyards\(^2\) are working loose.\(^3\)

Who hearing this would not conclude immediately from the moving sea-imagery that the fear conveyed by the words is fear of the sea on the part of men aboard ship? Yet it is not so, for the poet means Myrsilus and a monarchical conspiracy hatching against the Mytileneans. And he similarly hints at Myrsilus' intrigues in another place:

Lo now! the wave that is to windward of us comes this way, and will give us sore labour to bale it out when it breaks over us.

In fact the islander almost overdoes the sea-going in his allegories, likening most of the prevailing tyrant-troubles to storms on the ocean.

Hesychius *Glossary*:

a four-times coilèd surge of brine

that is, the third or greatest wave.\(^4\)

\(^1\) or 'factual strife of the winds'; prob. the words have a double intention

\(^2\) the ropes that keep the yard in position

\(^3\) cf. Boiss. *A.G.* 3. 295, Hor. *Od.* 1. 14: prob. not from the same poem as 37

\(^4\) as it was usually called

LYRA GRAECA

40

Hdn. π.μ.λ. (2. 916. 12 Lentz) ειρηται δε ο δαιμον Παρ’ Αλκαῖον διὰ τοῦ α μένοντος τοῦ σ Ποσείδαν

. . . . . . . ουδε πω Ποσείδαν ἄλμυρον ἐστυφέλιξε πόντον.

41 1 [eis τὴν Πατρίδα]

Bcrl. Klassikertexte 5. 2. 12 (a) and Aberdeen Papyri 1 (b)

(a) [Τίς γνώμα σ’ ἐσέ]δυ καὶ διανοιὰ
[ἀ τόςον τετάρα]ξαι χρόνου, ὦ πα[τρι;]
[θάρση] ου φάσε γ]ὰρ αὐτὸς Κρονίδας[ς χρέων]
[ἐμμεναι σ’ ‘Αρε’ ὦτ]πα κε σ’ ἐλη τρέ[μην,]
5 [οὐδ’ ἀμφικτιόν’] οὐδ’ ὄν ἄλα πηλ[ορν]
[καπλεύσαντ’ ἐρ]έταν δῆ[θ’] ἐκατη[βόλω]
[τενεὴν δόρρος ἤε]θλον πολυπή[μονα,]
[αἱ μὴ πάντας ἄρ]ςτης ἀπνυκρ[ιν] ἐσ[]
[αὐτα τῶν σέθεν ε]ὶς μάκρον ἀπει[μένα.]

10 ἀνδρεῖς γὰρ πόλιος πύργος Ἀρείνος. 3
[νῦν δὲ σ’ οὐδεν ἔτ’ ὡς κήνος ἐβόλλετο
[δράσαν ὧκεα δῆ] μοῦρα κατές[χε,]
[καὶ βρύτηρες ἐ]πεὶ σοι ἤη πινει[μενοι]
[ἀπ σέθεν παράγ]ων Ζεῦς ὑπελ[εν πάλιν]

15 [βεβόλλευτο γὰρ] αὐτω τά τ’ ἔχεις [κάκ]ων
[νῦν ὅτις κε θέλη]σ’ ἐβφερέτω λ[ύσιν.]
[τόν ἐφησάμενον τοῖς] πυάν[οις δεέε]
(b) [καὶ φάγην] τάδε δ’ ἄμμ’ ο[γκ] [κ] ἐμήλ’ ἔτι.]

1 E, cf. C.R. 1917 33; (a) from phot. only
2 π ουτ’

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ALCAEUS

40

Herodian *Words without Parallel*: The God Poseidon has the *a* and the *s* in Alcaeus:

... nor had Poseidan yet roughened the salt sea.

41 [To his Country]

From a First-Century Papyrus:

What purpose or intent is in thee, my Country, that thou hast been so long time distraught? Be of good cheer; for the son of Cronus himself¹ did tell thee that thou hadst no need to fear warfare howsoever it should seize thee, nor should neighbour foeman, nay nor oarsman from over the far-bounded sea, maintain for long the woeful conflict of the far-flung spear, unless thou shouldst of thyself send afar all the best of thy people, to sunder them from thee.² For 'tis men that are a city's tower in war. But alas! thou no longer dost the Father's will, and so a swift fate hath overtaken thee, and us that had been sent to help thee, Zeus—for so he had willed it—hath made to miscarry³ and taken away from thee again. And let whoso will, bring thee assuagement of thy woes. He that hath made him pottage, he also must eat it;⁴ these things are no longer a concern of ours. And whatsoever Fate it

¹ an oracle? ² scholia ref. to the 'first banishment,' of Alcaeus, Sappho, Phaiamias, Antimenes, and others, to Pyrrha in Lesbos for plotting against Myrsilus ³ ref. either to an attempt of the exiles to return by force of arms or rejection by M. of an offer of the exiles to return and combine with him against an external foe ⁴ i.e. you have made your bed and you must lie on it

347
LYRA GRAECA

20 [οὐδ' ἄεικες ἂρ' ἄτι]ς τὸδ' ἔσι [κὰρ]
[ησιν' Τενάγη]ς γἀρ τάδε σοι ἂ[ρχετ]σ
[Αοιλῶν, δὲ ἄδε]λφος Μάκαρ ἔγχε[ι]
[τὰς ἔγω πέρι τὸ]σοντον ἐπεύχομαι,
[οὔτω μήκετ' ἴδ]εσθαι ἅελιῳ φάος 1

25 [δλεσθαί δὲ τάχ', α]λ]γε Κλεανακτίδαν
[ἡ τὸν χιρρατόδαν] ἡ ρξεανακτίδαν
[ζων ἔγω περίδω], τὸν μειώδεα
[πόλις καὶ στάσις ύμ]μάλικος ὁλεσαν. 2

42
Ath. 10. 430 a κατὰ γὰρ πᾶσαν ἄραν καὶ πᾶσαν περίστασιν
πίναν τὸ ποιηθῆς ὅρτος ("Ἀλκαίος") εὑρίσκεται: χειμῶνος μὲν ἐν
tούτοις: (157) . . . ἐν δὲ τοῖς συμπτώμασιν: (158) . . . ἐν δὲ
tαῖς εὑφροσύναις: 3

Νῦν χρὴ μεθύσθην καὶ τινα πρὸς βίαν
πόλειν, 4 ἐπειδὴ κάθθανε Μύρσιλος.

43, 44
Apol. Priou. 97. 20 [ἀμμιν κ.τ.λ.] τὰ γὰρ παρ' Ἀιολεύσιν
ἐνεκα τῆς συντάξεως πολλάκις ἀποβάλλει τὸν διὰ εὐφωνίαν:
(Sa. 42).

α' δὲ κ' ἀμμι Ζεὺς τελέσῃ νόημα:
"Ἀλκαίος. μένει τε ἐπὶ τοῦ·
. . . . . ἀμμιν ἀθάνατοι θέοι

νίκαν <εδωκαν>. 5

Ἀλκαίος τρίτῳ, καὶ ἐπ' ἄλλων πλειῶνων.

1 P ἦσθ', i.e. ἢσθε due to misinterpretation of elided
29 3 Mein: msb εὐφρόναις 4 Ahr. πὴν 'drink,'
but if τινα were subj. of the 2nd vb. it would be subj. of
the 1st, and so could not follow καὶ: for this meaning cf.
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ALCAEUS

is that sendeth this trouble, 'tis sent with good reason. These woes began for thee with Tenages, son of Aeolus, that was slain of yore by the sword of his brother Macar,¹ a sword that left sorrow behind it. And now I make this prayer concerning thee: that I may no longer see the daylight, if the son of Cleanax² or yonder Splitfoot³ or the son of Archeanax be suffered yet to live by one whom his dear sweet native-land, and factious strife as old as itself, together have done away.

42

Athenaeus Doctors at Dinner: For at every time and on every occasion the poet Alcaeus is found drinking; in the winter, in these lines: (157): . . . ; in his misfortune, in these: (158): . . . ; and in his rejoicing, in these:

'Tis time for wine and time for women, now that Myrsilus is dead.

43, 44

Apollonius Pronouns (on ἡμιν 'to us,' etc.): For the forms used by the Aeolic writers often discard the n for the sake of euphony in sentence-construction, compare (Sa. 42), and this:

and if Zeus will accomplish what is our intent;

Alcaeus. And the n remains in:

. . . the immortal Gods have given us the victory;

from Alcaeus' third Book, and in many more places.

¹ cf. Sch. II. 24. 544: founder of the Greek colony of Lesbos ² Myrsilus ³ Pittacus

Hesych. πονείν ἐνεργείν E: mss πονεῖν, a very old reading, cf. Soph. Fr. 655 N ⁵ E (lost by haplogr.)
LYRA GRAECA

45

Harpocr. 1. 288 Dind. τετύφωμαι... ἀντὶ τοῦ ἐμαθὸρον-
tημαι, ἔξω τῶν φρενῶν γέγονα... καὶ γὰρ Ἀλκαῖος φησὶ:
πάμπαν δ’ ἐτύφωσ’ ἐκ δ’ ἔλετο φρένας.¹

46

Eust. Il. 603. 39 λέγει: ὁ αὐτὸς (Ἀριστοφάνης ὁ γραμματικός)
kαὶ ὁ τὸ συνεστραμμένον πνεῦμα καὶ κατάρασσον ἄνεμον
κατάρη

λέγουσιν ὁ Ἀλκαῖος καὶ Ἡ Σαψῷ διὰ τὸ κατωφερὴ ὅρμῃν ἔχειν.

47

Heph. 84 ἐπιωνικῶν δὲ ἀπὸ μείζονος τριμετρόν καταληκτικῶν
ἔστι, τὸ καλούμενον Ἀλκαϊκὸν ἐνδεκασύλλαβον, ... ὀιὸν (fr. 1).

Μέλαγχρος, αἰδως ἄξιος εἰς πόλις²

48

Sch. Nic. Ther. 613 [καὶ μυρίκης λάξοιο νέον πανακαρπέα
θάμνον | μάντιν ἐν αἰζηοίσι γεράσμων] ... καὶ ἐν Ῥόδῳ δὲ ὁ
Ἀπόλλων μυρίκης κλάξοις ἔχεις δὲν καὶ μυρικάιος καλεῖται. καὶ
Ἀλκαῖος φησὶν ἐν τοῖς περὶ Ἀρχεανακτίδην³ καὶ τὸν πρὸς Ἑμυθ-
ραίους πόλεμον φανήναι τὸν Ἀπόλλωνα καθ’ ὅπως ἔχοντα μυρικής
κλώνα.

e.g. ἔμοι γὰρ πολέμεντι πρὸς Ἑμυθράοις
Ἀπόλλων κατ’ ὑπνον κλώνα μυρίκινον
ηλθ’ ἔχων . . . .

¹ Pors: mss π. δὲ τύφως ἐκ δὲ λέγετο φ. ² E, eis = ἄν: mss eis πόλιν ³ cf. 41. 26

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ALCAEUS

45

Harpocration Lexicon to the Attic Orators: τετοφωμαι: . . .
equivalent to ἐμβεβόντημαι 'to be out of one's mind' . . . .: compare Alcaeus:

He struck him mad altogether and took his wits away.

46

Eustathius on the Iliad: Aristophanes the grammarian says that a whirlwind or downward-striking blast is called

da down-rushing wind

by Alcaeus and Sappho, because it has a downward motion.

47

Hephaestion On Poems: The epionic trimeter a majore
catalectic, the Alcaic eleven-syllable, as it is called, . . . .

for instance (fr. 1); and:

Melanchros, being worthy of his country's respect

48

Scholiast on Nicander Venomous Bites [And thou shouldest take a young branch of tamarisk ere it bear fruit, a magician honoured among men]: . . . and in Lesbos Apollo holds branches of tamarisk, and so is called 'God of the tamarisk.' And Alcaeus, in the poems on the son of Archeanax and the Erythraean War, tells us that Apollo appeared in a dream with a branch of tamarisk in his hand.

e.g. For when I was fighting the Erythraeans,

Apollo came unto me in my sleep with a tamarisk branch in his hand.

1 cf. Sa. 54  2 cf. Cram. A.O. 1. 208. 13 where read Μέλαγχρος αἰθὸς ἄτιος ἀντὶ τοῦ αἰθοῦς

351
LYRA GRAECA

49

Apoll. Pron. 100. 12 ὑμεῖς ἄσωλεῖς.

tὸ γὰρ θεῶν ἵστατ’ ὑμεῖς λάχον τῶν ἀφάτων γέρας θήσει

50

Seh. Ar. Vesp. 1234 παρὰ τὰ Ἀλκαῖον.

"Ωνηρ οὗτος ὁ μαίόμενος τὸ μέγα κράτος ἀντρέψει τάχα τὰν πόλιν. ἄ δ’ ἔχεται ῥόπασ.

ἀντὶ τοῦ ἕτῆν μέγα κράτος ἐκ τῶν Ἀλκαῖον δὲ παρφεῖ εἰς Κλέωνα ἠς μαίομενον.

51

Diog. Laert. 1. 81 τοῦτον (Πιττακῆν) Ἀλκάῖος σαράποδα μὲν καὶ σάραπον ἀνοικαζεῖ διὰ τὸ πλατύπουν εἶναι καὶ <σαύρειν καλ> ἐπισύρειν τὸ πόδε, χιρροτόδαν δὲ διὰ τὰς ἐν τοῖς ποσίν ῥαγάδας, ἢς χιρᾶς ἐκάλουν, γαύρακα δὲ ὡς ἐκη γαυρώντα, φύσκωνα δὲ καὶ γάστρωνα ὑπὶ παχὺς ἦν, ἅλλα μὲν καὶ ἡφοδορτίδαν ὡς ἀλυχνόν, ἀγάσυρτον δὲ ὡς ἐπισευμένον καὶ ῥυπαρόν.

e. γ. . . . οἱ σάραπον καὶ χιρροτόδαν τινά, γαύρακα, φύσκωνα, ἡφοδορτίδαν, κάλου μάλι άνδρα κάγασυρτον, θήκατ’ ἡμαὶ πόλιος μόναρχον.

2 mss κράτος  
3 mss ἀνατρέψει and ῥοπάς  
4 E  
5 mss χειροτόδην, cf. E.M. 810. 27 χεῖρα (read χῆρα). αἱ ἐν τοῖς ποσὶ ῥαγάδες. καὶ χειρόποδες οἱ οὕτω τούς πόδας κατερρωγότες, Eust. Il. 194. 49  
6 Hfm. from Hesych. γαύρη: ὁ γαυρίων: mss γαύρικα  
7 cf. Hesych. ζοφοδερκίας. <ὅ ἐν σκότῳ βλέπων | ζοφοδορτίδας> σκοτάδειπνος, λαβροφάγος (so read

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ALCAEUS

49

Apollonius Pronouns: ὶμε ‘you,’ Aeolic; compare
For the prerogative which belongs to you by grace of the Gods, he will make the prerogative of insatiate men.

50

Scholiast on Aristophanes Wasps [where it is parodied]:
From Alcaeus:
This man with his longing for great power will quickly overturn his country; she is tottering now;
κρέτος ‘power’ instead of κράτος; he is parodying Alcaeus in reference to Cleon, as being a madman.

51

Diogenes Laertius Life of Pittacus: This is he whom Alcaeus calls Drag-foot because he was flat-footed and dragged or trailed his feet after him, Splitfoot because of the so-called chaps or cracks in the skin between his toes, Prancer because he bore himself proudly without reason, Pudding-belly or great-paunch because he was fat, Sup-ʼe-the-dark because he did not use lamps, and Swept-and-Garnished because he was slovenly and dirty.

---

1 the Gk. is ‘near a swing-down’ (of the scales and the like)  
2 the scholiast implies that Ar. parodied μαυδέρος ‘longing for’ with μαυδέρος ‘mad on’  
4 the true explanation is more probably that he supped long and late; Hesych. however explains it as ‘supping in the dark, eating in secret’
LYRA GRAECA

51 A
Eust. Od. 1687. 52 τὸν ἐφιλτὴν
ἐπιάλταν
κατὰ παλαιὰν παρασημείωσιν ὁ Ἀλκαῖος λέγει.

52
Id. 314. 43 (Π. 2. 654) Ἀλκαῖος δὲ, φασὶ, καὶ Ἀρχίλοχος
ἀγέρωχον
tὸν ἄκοσμον καὶ ἀλαζόνα οἶδε.

53 πρὸς Πιττακόν (?)
Heph. 68 [ς. ἱωνικοῦ τοῦ ἀτό μελείωσος]· ἐνα ἔτε (τῶν τριμέτρων
ἀκατάληκτων) ἐκ μιᾶς ἱωνικῆς καὶ δύο τροχαϊκῶν οἰον.

Τριβόλλετερ· ¹ οὐ γὰρ Ἀρκάδεσσι λώβα . . .

54
Artem. ὁνειρ. 2. 25 ταύτης γὰρ (τῆς δρυὸς) τὸν καρπὸν θυσιῶν
οἱ Ἀρκάδες· καὶ ὁ Ἀλκαῖος φησι·

. . . ὁ Άρκαδες ἐς άναν βαλανήφαγοι.

55
Apoll. Pron. 105. 31 ἡ τεὸς Δωρική τῇ σῶς ὀμονυμεῖ . . .
καὶ παρ’ Αἰελεύσιν· Ἀλκαῖος ἐν πρώτῳ (12)· καὶ·

οἰκῷ τε πέρ σῷ καὶ πέρ ἀτιμίαις . . . .

ὁ αὐτὸς κοινῷ ἐθεί.

¹ mss Heph. τριβωλ., Choer. τριβωλ. adding ἦστι δὲ εἴδοσ
ἀκάνθης: if it were τρι. Heph. would have remarked it, cf.
Ibid. 70: did τριβη = thorn?

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ALCAEUS

51 A

Eustathius on the Odyssey: According to the ancient marginal note Alcaeus says ἡμίλατας
the nightmare
for ἡμίλατης.

52

The Same on the Iliad: It is said that Alcaeus and Archilochus knew the unruly and insolent as ἀγερωχοὶ or
overweening

53 To Pittacus (?)

Hephaestion Handbook of Metre [on the Ionicum a majore]:
Some of the catalectic trimeters are composed of one ionic
and two trochaics thus:

O thou destroyer of hips and haws— for 'tis no
shame to an Arcadian [to be called that] . . .

54

Artemidorus On Dreams: The fruit of the oak was eaten
by the Arcadians; compare Alcaeus:

The Arcadians were eaters of acorns.

55

Apollonius Pronouns: The possessive τῆς 'thy' is equiva-
lent in Doric to σῶς . . . ; and also in Aeolic; compare
Alcaeus Book i: (12); and:

Near to your house and near to your infamies . . . ;
in the latter passage the same poet uses the common form
σῶς.

1 cf. E.M. 434. 12 2 i.e. eater of wild fruit, like a bird; Pittacus was of low birth, cf. 54: cf. Choer. Ep. 1. 272

355

A A 2
LYRA GRAECA

56

Eust. Od. 1. 107. (1397. 32) [πεσοιασι . . . θυμιδν έτερπον-]
τους δε πεσοιους λεγει (ο τα Περι ‘Ελληνικής Παιδιας γράφας)
ψήφους ειναι πεντε αις επι πεντε γραμμων επαιξον εκατερωθεν, ίνα
εκαστος των πεπευκτων εχι τας καθ’ εαντον . . . παρετεινετο
dε, φησι, δι’ αυτων και μεση γράμμη, ην ειραν άνωμαζον . . .
επει δ’ νυκώμενον εν’ εσχάτην ιεται: θεν και παροιμία ‘κινειν τουν
αφ’ ειρας λιθου,’ δηλαδη επι των άπεγνωσμενων και εσχάτης
βοθειας δεομενων. Σώφρων . . .: 'Αλκαιος δε φησιν εκ
πλήρους:

. . . . . νυν δ’ ουτος επικρέτει 1
κινήσαις των απ’ ίρας πύκνως λίθουν.2

57

Sch. Pind. O. 1. 91 [αταν υπέρσπλων αν ο παθη υπερ κρέμασε
κάρτερον αυτώ λιθων]: περι μεν της του Ταντάλου κολάσεως έτερων:
έτερως λέγουσιν . . . και 'Αλκαιος δε καλ 'Αλκμαν λίθουν φασίν
επαιωρείσθαι τω Ταντάλω: <ο μεν 'Αλκαίος:

. . . . . Ταντάλωρ>
κειτ’ υπέρ κεφάλας μεγας, ω. Αισιμίδα, λίθος.3
ο δε 'Αλκμαν: (Alem. 89).

58

Heph. 94 [π. άσωντήτων]: ένδοξον εστιν επισυνθετον και το
διπενθημιερες το εγκομολογικον καλομενον, οπερ εστιν εκ
δακτυλικον πενθημιερος και λαμβικου του ίσου, ε κερχηται μεν-
καλ 'Αλκαίος εν δαματι ου η άρχη:

'Hρ' ετε Δυνομενη τω τ’ 'Τραδείος 4
τάρμενα λάμπρα κεαντ’ εν μυρσινής: 5

1 B: mss -κρέκει 2 απ’ ίρας B: mss πύκνας (πείρας) a cor-
ruption which Eust. (633. 61) wrongly supposes a playfu-
substitution for ιερας: πύκνως E: mss -ον 3 κειτ’ υπέρ E: mss κεισθαι παρ (περι, παρα) through κειθ’ υπέρ: Ahr. κεισθα.
περ (= υπέρ) but this equation rests on a misunderstanding

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ALCAEUS

56

Eust. on the Odyssey [they were diverting themselves at draughts]: The author of the treatise On Greek Games declares that the draughts were five pebbles with which they played upon five lines drawn on either side, so that each of the players had his own . . . And there was a line drawn in the middle which they called sacred . . . because the loser comes to the furthest line. Hence the proverb 'to move the piece on the sacred line,' used, of course, of those whom desperation drives to their last resource; compare Sophron: . . . ; Alcaeus gives the phrase in full:

And now this fellow has prevailed, by moving the piece on the sacred line, the cunning man.

57

Scholiast on Pindar ['the overwhelming bane which his father hung over him, to wit a mighty stone']: The punishment of Tantalus is variously related . . . ; Alcaeus and Alcman say that a stone was hung over him; compare Alcaeus:

Over Tantalus' head, O son of Aesimus, there hung a great stone;
and Alcman (Alcm. 89).

58

Hephaestion Handbook of Metre [on 'unconnectable' metres]: A well-known combination, too, is the double two-and-a-half-foot metre called the encomiologic, consisting of a two-and-a-half-foot dactylic and an iambic of equal length; it is used by Alcaeus in the poem which begins:

And are the weapons still lying bright and ready in the myrtle-grove for Dinnomenes and the son of Hyrrhas?¹

¹ Pittacus

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LYRA GRAECA

59 πρὸς Πιττακόν (?)
Ath. 11. 460 d [π. ποτηρίων]: καὶ Ἀλκαῖος:
. . . . . ἐκ δὲ ποτήρια¹
πώιης Δινυμένη παρίσδων.

60, 61
Sch. Il. 22. 68 [ῥηθέων]: . . . Αἰολεῖς δὲ τὸ πρὸσωπον καὶ
ῥεθομαλίδας
tοὺς εὐπροσώπους φασὶ.

Ευστ. Ὀδ. 1571. 43 τὸς δὲ τῶν μεθ’ "Ομηρον τὸ μὲν μῆλον
Δωρίσια εἰς μᾶλαν, τὴν δὲ υψιν εἰς εἶδος μεταλαβὼν καὶ συνθέσις²
tὰς λέξεις—Ἀλκαῖος δὲ ἦν ἑκεῖνος ὁ λυρικὸς³—,
Fidomelitáνiv
ἐφη σκωπτικῶς τινα, διὰ τὸ καλλωπίζεσθαι τὰ μῆλα τῆς ὑψώσθε,
ἐρευθόμενον δηλαδὴ κορικώτερον.

62
Paros. 2. 765
. . . . . . . πάλιν ταῖς⁵
ἐς παροτίνυνει.
ἐπὶ τῶν παρακινοῦντων τινὰ εἰπέν καὶ ἥκοντα δὲ οὐ βούλεται.
'Ἀλκαῖον ἡ παρομιλά.

63
Apol. Proo. 97. 11 καθάπερ γὰρ τῷ ταχείς παρακεῖται τὸ
tαχέσιν οὕτω καὶ τὸ ἡμεῖς τὸ ἡμέσιν· τὸ τε ἐν τετάρτῃ 'Ἀλκαῖον
ἀμμεσίν πεδῶρον
οὕτω φέρεσθαι ἄπε τοῦ ἡμέσιν.

¹ E: mss -ων ² συνθέσις E: mss μεταθ. ³ mss κωμικός
⁴ mss εἰδομαλίδην: that this is not a corruption of ἱεθομ.
appears from Hesych. ἱδομαλιάδα (sic): οἱ τὰς ὑψεῖς κοσμοῦμενοι
and θοι: ὀφθαλμοῖ (B) ⁵ ταῖς E: mss here ἡ (through ταῖς),
elsewhere om.

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ALCAEUS

59 To PITTACUS (?)

Athenaeus Doctors at Dinner [on cups]: . . . and Alcaeus: . . . and you drain goblets sitting beside Dinno-

menes.

60, 61

Scholiast on the Iliad [ἕθων 'limba']: . . . But the Aeolic writers use ἕθος for the face, and call pretty persons apple-faced

Eustathius on the Odyssey: One of the later poets Doricised the word μῆλον 'apple,' changed δήσ 'face' into εἶδος, and putting the two together—the poet in question is the lyricist Alcaeus—called a person in jest apple-cheeked,
because he prided himself on the apples of his cheeks, that is his rather maiden-like blushes.

62

Greek Proverb-writers:

He’s stirring up the pigs again;

used of those who urge an unwilling man to say what he would rather not. The proverb occurs in Alcaeus.

63

Apollonius Pronouns: For just as with ταχεῖσι we have ταχεῖσιν so with ἡμεῖσι 'we' we have ἡμέσιν 'to us,' and the form ἡμεσιν 'to us,' used in the fourth Book of Alcaeus,

high above us

comes from ἡμέσιν.

LYRA GRAECA

64

Ath. 7. 311a [π. λαβράκων]: Ἀλκαῖος δὲ ὁ μελετών̣ μετεωρόν
φησιν οὐτὸν νήχεσθαι.

65

Aristid. 2. 155 [π. ῥητρικής]: εἰ δὲ τινὲς καὶ άλλοι περι-
βοῶντες ῥητορικὴν ψέγουσι, μᾶλλον δὲ τονθορύζοντες ἐκ τοῦ
ψέφως 1 <τε> τοξεύοντες κατὰ Ἀλκαῖον . . . τοσοῦτον μοι πρὸς
toῦτος ἀποκεκρίθω, διτί ῥητορική παρὰ πόδας διδᾶσκι τὴν
dίκην.

e.γ. . . . οἱ τονθόρυξον ἐκ ψέφασο τ' άλ

tοξεύον άμμέων . . .

66

Plut. Def. Or. 2 νεωτι δὲ γεγονὼς παρ’ Αμμώνα, τὰ μὲν
άλλα τῶν ἣς ἄλθος ἤν μὴ πάννυ τεθαυμακώς, περὶ δὲ τοῦ λύχνου
tοῦ ἀσβέστου διηγεῖτο λόγων ἄξιων σκουδῆς λεγόμενον ὧτο τῶν
ἰερέων· αἰὲ γὰρ ἐλαττων ἀναλακείν ἔλαιον ἐτοι ἐκάστου, καὶ
tούτο ποιεῖσθαι τεκμήριον ἐκείνοις τῆς τῶν ἐνιαύτων ἀνωμαλίας,
tοῦ ἕτερον τοῦ πρόαγοντος αἰὲ τῷ χρόνῳ βραχύτερον ποιοῦσης:
εἰκὸς γὰρ ἐν ἐλάττων χρόνῳ τὸ δαπανώμενον ἔλαττων εἶναι.
θαυμασάντων δὲ τῶν παρόντων, τοῦ δὲ Δημητρίου καὶ γέλειον
φήσαντος εἶναι ἀπὸ μικρῶν πραγμάτων οὕτω μεγάλα θηράν, οὐ
κατ’ Ἀλκαῖον εὖ δύνατος τὸν λέοντα γράφοντες, ἀλλὰ θυρεαλίδι καὶ
λύχνῳ τὸν οὐρανόν ὁμοί τὰ σύμπαντα μεθίσταντας καὶ τὴν
μαθηματικὴν ἁρδήν ἀναρύττειν . . .

e.γ. εὖ δύνατος δὲ λέοντα γράφας

1 ψέφως Lobeck -E cf. Gal. 8. 780, Hesych. ψεφαίασ: mss
ψόφου, σκότου

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ALCAEUS

64

Athenaeus Doctors at Dinner [on the greedy fish called labrax or bass]: The lyric poet Alcaeus says that the bass swims near the surface.¹

65

Aristides [on rhetoric]: If any others go about declaiming against rhetoric, or rather muttering and shooting at it from the dark, as Alcaeus says . . . . , let so much be my answer:—even as they do it, rhetoric is taking its revenge.

e. g. . . . who muttered and kept shooting at us from the dark.

66

Plutarch On the Cessation of Oracles: On a recent visit to Ammon it was clear he had been particularly struck with the ever-burning lamp, about which he told us an interesting circumstance related to him by the priests. It seems that they use less oil for it every year, and since it is only reasonable to suppose that the less the oil consumed the shorter the time of burning, they believe this to be an indication that the length of the year is not constant, but that each is shorter than its predecessor. At this there was general astonishment, and Demetrius exclaimed that it was really absurd to pursue so great a quest with such tiny equipment, not, in Alcaeus' phrase,

painting a lion from the claw,

but changing the position of the entire heavens and throwing mathematics out of the window by means of a lamp and a lamp-wick.²

¹ he prob. compared the tyrant Pittacus to this fish, perh. in the poem to which 162 belongs ² cf. Paroem. 2. 165
LYRA GRAECA

67

Sch. Soph. O.C. 954 [θυμοῦ γὰρ οὐδὲν γηρᾶς ἐστὶν ἄλλο πλὴν | θανείν]: οἷον οὐκ ἔστι θυμοῦ κρατῆσαι ἄνθρωπον ὡντα: οὐ καταγηρᾶσκει τὸ ὑπὸ τοῦ θυμοῦ, εἰ μὴ ἐξέλθαι τοῦ βλεν ὁ ἄνθρωπος. ἀδύνατον γὰρ ἐστὶ ζῶντα ἄνθρωπον μὴ θυμῷ χρῆσασθαι: τούτο δὲ παρομικάς λέγεται, ὡς ὁ θυμὸς ἐσχατον γηρᾶσκει: λέγεται δὲ διὰ τούς προσβυτέρους, διὸ γὰρ γηρᾶσκοισι, τῶν θυμῶν ἐφρωμενέστερον ἐχοσιν· καὶ Ἁλκαῖος, ὡς λέγομεν, οὗτοι κατὰ· κοινὸν ἰν αὐτοῦ μνησκεῖται.

e.g. θύμον ἐσχατον λόγος ἐστὶ γηρᾶν

68 [eis Δία]

Ox. Pap. 1234. 1a

. . . οὗ[κι προ]ταίρει.3

π[ἡ Φεκ]άβολον, πάτερ, ἀπ[λάνην τε]
κα[ρδία]ν κήνω, πάτερ, ἀ[λα πάντας]
το[ίς κευ] ὄναοισχυτος ἐπ[ιπνήσι]
5 μ[ίσος ἀλιτρον.

69 eis Δία

Ibid. 1 b

Ζεῦ πάτερ, Λύδοι μὲν ἐπ’ ἀ[λλοτέραις]
συμφόρασι δισχελίοις τα[τηρας]
ἀμμ’ ἐδώκαν αἰ κε δυναίμεθ’ ἵρ[αν]
ἐς πόλιν ἐλθην,

1 mss Sch. also ὡς λέγεται ο. κ. κοινοῦ, Suid. ὡς λεγομένου κατὰ τὸ κοινὸν  
2 Hunt -E, C.R. 1919. 108, Ox. Pap. xi
3 = προσαρα  
4 Hunt -Wil. -E ibid.

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ALCAEUS

67

Scholiast on Sophocles ['for anger knows no old age but death']: That is, no mortal man can overcome anger. The fierceness of anger does not grow old unless the man dies, because it is impossible for a living man not to become angry. It is put proverbially in the words 'anger grows old last.' This is said because of the aged, since the older they grow the stronger grows their anger. Alcaeus gives the statement in general terms as we do.

e.g. 'Tis said that wrath is the last thing in a man to grow old.

68 [To Zeus]

From a Second-Century Papyrus:

. . . he doth not take up. Make thou far-darting, Father, and unerring the heart of yonder man, Father, but all such as are inspired by the shameless one make thou a sinful thing of hate.

69 To Zeus

From the Same:

Father Zeus, though the Lydians, in other men's time of misfortune and having received no benefit at our hands and knowing us not at all, gave us

1 cf. Suid. θυμὸς ἔπταθείος

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LYRA GRAECA

5 οὐ πάθοντες οὐδάμα πτω ἱσον οὐδὲν
οὐδὲ γυνώσκοντες· ὅ δὲ ἢς ἀλώπαξ
ποικιλόφρων εὐμάρεα προλέξαις
ἡπέτο λάσην

e.g. ¹ μὴ ἱκτελέσσασις τοῖσι Φέοις πολίταις.

70

Or. Pap. 1234. 2. i. a

... το[ύ]τῳ τάδ᾽ εἴτην· 'Ο δηντ['] ἐπαρηγά] ²
ἀείκει πεδέχων συμποσίων [κάκων]
βάσμος, φιλόνων πεδὲ ἀλεμ[ατωτάτων]
eὐωχήμενος αὐτοσιν ἐπά[κεισε.]

5 κήνος δὲ γαώθεις Ἄτρείδα[ν γάμῳ] ³
dαπτέτω πόλιν ὡς καὶ πεδὰ Μυρσίλω,
θὰς κ’ ἁμμε βόλλητ Ἀρεύς ἐπιτεύχεας
tρόπην, ἑκ δὲ χόλω τῶδε λαθοιμεθα. ⁴

χαλάσσωμεν δὲ τὰς θυμοβόρους δύας

10 ἐμφύλω τε μᾶχας, τὰν τις Ὀλυμπίων
ἐνώρησε, δᾶμον μὲν εἰς ᾲβάταν ⁵ ἄγων
Φιττάκῳ δὲ δίδοις κύδος ἐπήρατον.

71

Ibid. 2. i. b ⁶

Φίλος μὲν ἰσθα κἀπ' ἐρίφον κάλνην
καὶ χοῖρον' οὐτω τοῦτο νομίσοδεται.

¹ E II. 1-4 E, C.R. 1916. 104 ² Hunt from schol.
³ Wil. λαθωμέθα and χαλάσσωμεν perh. rightly ⁴ P ανάταν
⁵ see C.R. l.c.

¹ Mytilene; for the machinations of Croesus with M. cf.
Diog. Laert. Life of Pittacus 1. 4. 74 'When C. offered him

ALCAEUS

two thousand staters in the hope we might reach the sacred city,\(^1\) this fellow like a cunning-hearted fox made fair promises [to his own fellow-citizens] and then reckoned he would escape scotfree [if he failed to perform them].

70

From a Second-Century Papyrus:

... to say to him: 'He who shared evil revels with an unseemly crew, as a mere stone of the base, now, by making merry with good-fellows of the idlest and vainest, has become the headstone over them all.' And in the pride of his marriage with a daughter of Atreus\(^2\) let him do despite to his countrymen as he did with Myrsilus, till Ares choose to turn our luck and we forget this our anger and have rest from the heart-devouring pain and inter-necline battle which one of the Olympians hath roused in us to bring destruction on the people and to give delightful glory unto Pittacus.

71\(^3\)

From the Same:

You were friends enough with me once to be invited to sup on kid and pork; this is the way of the world.\(^4\)

money he refused it'\(^2\) the scholiast tells us that Pittacus married a sister of Dracon a descendant of Atreus, \(i.e.\) of the Atreid founders of Lesbos \(^3\) an accusation of ingratitude \(^4\) the scholiast says this became a proverb

\(^1\) This phrase is a deliberate allusion to a well-known proverb in Greek literature.
\(^2\) Atreus was a legendary king of Mycenae and a notable figure in Greek mythology.
\(^3\) The number 71 is likely a page number from a different source, indicating that the text continues beyond this page.
\(^4\) The number 71 is likely a page number from a different source, indicating that the text continues beyond this page.
LYRA GRAECA

72 1 [πρὸς Πιπακόν ?]

Ox. Pap. 1234. 2. ii

. . . [λά]βρως δὲ συσπέλλα[ις τὰ Fδ λ]αι ἀπαν 2
πίμπλεισιν ἀκράτω [δόμι ε]π' ἀμέρα
καὶ νύκτι, πλάφλασμ[οι τ'] ἔσαχθεν
5 ἐνθα νόμος θάμ' ἐωθ[ε φ]ώνην.

κήνος δὲ τούτων οὐκ ἐπελάθετο
ἁμηρ ἐπειδὴ πρῶτον ὄνετροπε,
παίσαις γὰρ ὄννωριν 3 νύκτας,
τῷ δὲ πίθω πατάγεσκ' ὁ πύθμην.

10 σὺ δὴ τεαῦτας 4 ἐκγεγόνον ἔχῃς
τὰν δόξαν οἴαν ἄνδρες ἐλεύθεροι
ἐσλων ἐντες ἐκ τοκήων . . .

73 5

Ibid. 3

. . . πᾶν φόρτιον δ' ἐ[ρρηψαν αὐτοῖς]
[δ'] ὅτι μᾶλιστα σάο[ἰσι ναῦται]·

καὶ κύματι πλάγεισ[α βαρυκτύπφ]
δμβρω μάχεσθαι χε[ίματι τ' οὐκετί]
5 φαίον οὐδεν ἰμέρρη[v, ἐκουσα]
[δ'] ἔρματι τυπτομ[ένα κε δύνην]·

κήνα μὲν ἐν τούτ[φ 'στίν' ἔγω δέ κε]
τούτων λελάθων, ὁ φ[ίλοι αὐται·]

1 connexion with 75 is impossible: restored by E, C.R.
1916. 77 (λάβρως Hunt) 2 = συσπέλλας E 3 = ἄνωριν
4 = τοιαῦτης 5 restored by Hunt, Wil., Hicks, E, C.R.
1914. 77

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ALCAEUS

72 [To Pittacus?]

From a Second-Century Papyrus:

... and garnering his plunderous crop, fills the whole house both day and night with unmixed wine, and wassailings have been brought in unto the place where the law is wont to speak; and yon man forgot them not, so soon as he had overthrown him; for he set them a-going every night, and the bottom of the flagon rang and rang again.¹ Aye, you that come of such lineage² have the honour and glory enjoyed by the free sons of noble parents ...

73

From the Same:

... The sailors have cast all their cargo overboard and are saving themselves as best they can. Meanwhile, beaten with the roaring wave, the ship³ bethinks her that she no longer desires to fight with storm and tempest but would willingly strike a reef and go to the bottom. That is her plight; but as for me, dear comrades, I would forget these things

¹ when it was set down empty ² sc. γερεάς: his father was a Thracian, his mother a Lesbian ³ of State

367
LYRA GRAECA

σὺν τ’ ὑμιμι τέρπ[εσθ]α[ι] θέλοιμι
10 καὶ πεδὰ Βύκχιδος αὐθὲ [δαιτος.]

τῶ ᾠ ἄμμις ἕσ τὰν ἄψ ἐρον ἄ[γρεμεν,]
αἱ καὶ τις ἄφ[ρων] πάντα τ[ἄραξέ Φοι]
μείξυντε[ς . . . . . . . i];

74² [eis Μυτιλήνην]

Ox. Pap. 1234. 4. 6–17

... [οὐδ’ αὐ σφρήγας ἄ πάν [τέ]κνον [ἀκλέων]
[σφρήγα τοκ]ήνων ἐς φαίρεοις ³ [δόμοις]
[στρόφασθ’] ἔδαπτε σ’ ἐν [δ’] ἄσ[ά]μ[οισ’]
[ἀν ⁴ ἔτι Φοι’]κεος ἰςκ’ οὐκετον.

10 [ἀλλ’ ὄσ] προν’ ⁵ ὑβριν καὶ μεγάθει[ι] π[όθε]εις
[δραίη] τά τ’ ἄνδρες δραίσιν ἀτασθαλοί,
[τούτων] ν κεν ἰςκ’ οὐκετον [ού]δ[ε’ν’]
[ὑν ὰ’ ὰ]τα πολλακις ἐσφαλμεν

[τῦχαι δ]ν[ο]ρθόθημ[ε]ν ἐπ’ ἄρχαν’

15 [α]ὶ γὰρ] μεμεικται τῶ [ἀπυτέρῳ τάδε]
[τὰ Φάδε’, ἀ]λλά πα τι δα[μων]

e.g. [παἰσί μόρ’ ἐνν ἄγαθοις χέρρον.]

75⁶

Ibid. 6. 7–13

... [κάγω μὲν οὐ μέ]μαυμ’ ἐτι γὰρ παῖς
[τρόφω π]ὶ γόνυ]ω σμίκρος ἐπισθάνων
[πάτρως δ’ ἀκούω] ν οἴδα τίμ[α]ν

10 [τὰν ἐλαβεῖν παρὰ] Πενθίληνς

¹ i.e. τίφ = τίνι ‘for what? ’ ² restored by Hunt, Wil.,
E, C.R. 1916. 106, 1919. 128 ³ letter-traces doubtful;
cf. φαιός ⁴ eis? ⁵ P ποτ’ ⁶ restored by Hunt, E,
C.R. 1919. 129

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and make merry here both with you and with Bacchus. And yet why take we our love off our country, even though fools have thrown all she hath into confusion, mingling . . .?

74 [To Mytilene]

From a Second-Century Papyrus:

. . . Nor yet did he harm thee in that he itched, as every child of unfamed parents itches, to go in and out of garish houses; for being still at home among the obscure, he was bearable as yet. But when he did the deeds of wicked men in wanton presumption and drunken with power, there was no bearing such things as those. And now after many a slip we stand upright in our ancient estate; [for though these sweets] are mingled with that [sour], still God, I ween, [decrees us something bad in everything that is good.]

75

From the Same:

. . . And as for me, I remember it not; for I was still a little child sitting on his nurse’s knee; but I know from my father the honour yon man had received of yore from the son of Penthilus; and

1 cf. E.M. 216. 48, Ox. Pap. 1360. 3 2 i.e. our political position, though not ideal, is now bearable 3 Draco, whose sister Pittacus married
LYRA GRAECA

[κῆνος πάροιθα:] νῦν δ’ ὁ πεδέτρ[οτε]
[τυραννέοντα ὁν κακοπάτριδα]

ε. γ. [Μελάγχροον καῦτος 2 τ]υράννευ-
[νν ἐλαθ’ ἀμμετέρας πόληνος.]

76 § πρὸς Μυτιληναίος

Ox. Pap. 1360. 1

[. . . . . . .] ὦ δὲ πλάτυ
[ὕμμας ὑπερστείχων] κεφάλαις μάτει,
[ὕμμας δὲ σιγατ’ ὤτε μύσται]
[τὸν κάλεσαν νέκυν εἰςίδοι]ντες.

5 [ἀλλ’, ὦ πόλει, θᾶς ἔτι τ]ὸ ξύλον
[κάπνον παρ’ ὑμμεσίν] προίει μόνον,
[κασβέσσατ’ ὃς τάχιστα, μὴ πα]ν
[λαμπρότερον τὸ φάος γένηται.]

77 4

Ibid. 2, 9-13

Οὐ πάντ’ ἡς ἀπ[ἀτηλὸς ὡ ὡ – ὡ ἃ]
oῦδ’ ἀσύννετος, ἄμμεσσι 6 δ’ ἀ[πομόσαις] 6
βόμβω Λατοίδα τοῦτ’ ἑφυλάξα[ο]
μὴ τις ὑ τὸν κακοπάτριδαν 7

5 εἴσεται φανέρα 8 τοῖσιν ἀπ’ ἀρχάω[ . . . ]

1 = τυραννέοντα 2 P prob. Μελαγχροον αὔτος 3 restored by Hunt, E (C.R. 1919. 129) from scholia ὁμαὶς
δὲ σιγατε ὡσπέρ νεκρῶν ἵερα μύσται (these two words arc
doubtful) οὐδὲν δυνάμενοι ἀντιστήναι τῷ τυράννῳ and ἀλλ’, ὦ
Μυτιληναῖοι, ἔως ἔτι κάπνον μόνον ἀφίχασι τὸ ξύλον, τούτ’ ἐστὶν
ἔως οὐδὲπο τυραννεύει, κατάσβητε καὶ καταπαύσατε ταχέως μὴ

370
now he that overturned the despotism of the traitor [Melanchros, is himself, ere we knew it], become despot [of our city].

76 To the Mytileneans

From a Second-Century Papyrus:

... But he goes striding wide over your heads, and you hold your tongues like initiates when they behold the dead they have called up. Nay rather, my fellow-countrymen, up and quench the log while it but smoulders among you, lest the light thereof come to a brighter flame.¹

77

From the Same:

You were not altogether a knave ... , ... ,² nor yet a fool, but kept the oath you swore to us by the altar of the Son of Leto, that none of the Children of Treason should know truly who it was to whom in the beginning . . .

¹ restored from Scholia ² the gap prob. contained an adv. of time (e. g. πορεύσεται, or πέραντος), and a voc.

λαμπρότερον τὸ φῶς γίνηται; ⁴ E, C.R. l.c. ⁵ Παμμοῦσι; ⁶ ἀπομόσις ⁷ mock-patronymic? a substitution for Ἀτρείδας, founders of Lesbos, to whom P.'s wife belonged ⁸ adv. cf. λάθρα

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B B 2
LYRA GRAECA

78

Απολλ. Προι. 95. 14 [ἡ ἁμῶν παρὰ Δωριέωσε]... ἁμέων·
διός Άλολεῖς· 'Αλκαῖος·
μηδ' ὄνιας τοῖς πλέασ' ἁμέων ¹ παρέχην. . . .

79

Ibid. 96. 1 Άλολεῖς ὑμέων. 'Αλκαῖος.
. . . . . . ὀτεινες ἔσλοι
ὑμέων τε καὶ ἁμέων.

80

Ζηνόβ. (Paroem. 2. 145) Πιτάνη εἰμί· αὐτῇ παρ' 'Αλκαίω
κείται· λέγεται δὲ κατὰ τῶν πυκνών συμφοράς περιπτώσεων ἡμα
καὶ εὐφραγίαις· παρ' ὅσον καὶ τῇ Πιτάνῃ τοιαύτα συνέβη πράγματα,
ὅν καὶ Ἑλλάνικος μέμνηται: φησὶ γὰρ αὐτήν ὑπὸ Πελασγῶν
ἀνθρακοδοδισθήναι καὶ πάλιν ὑπὸ Ἑρυθραίων ἔλευθερωθῆναι.

e.g. . . . . Πιτάνα δ' ἔμμι . . .

E'

. . . . . .

S'

81

Σχ. Πίνδ. Ι. 2. 17 [τὸ τ'Ωργελοῦ φυλάζει | ρῆμ' ἀλαθελας ἐτάς
ἀγχίστα βαίνον, | 'Χρήματα χρήματ' ἀνήρ' ὤ φᾶ κτενῶν θ' ἀμα
λειφθεὶς καὶ φίλων], τούτῳ ἀναγράφεται μὲν εἰς τὰς Παροιμίας ὑπ' ἐνών, ἀπόφθεγμα δὲ ἑστὶν Ἀριστοδήμου καθάπερ φῆσι Χρύσιππος

ALCAEUS

78
Apollonius Pronouns [the form ἄμων 'of us' in Doric]: . . . ἄμων. Similarly in Aeolic; compare Alcaeus:
. . . nor make troubles for those who are more than we.

79
The Same: The Aeolic form is ὑμῶν 'of you'; compare Alcaeus:
. . . whoever of you and us are good men.¹

80²
Zenobius Proverbs:
I am Pitane;
this proverb is in Alcaeus; it is used of those who get frequent good and bad fortune, because this was the lot of the city of Pitane, as indeed we learn from Hellanicus, according to whom it was captured by the Pelasgians and set free again by the Erythraeans.

Book V

Book VI³

81
Scholiast on Pindar ['To keep the saying that goes nearest to the real truth, "Money, money is the man," the saying of the Argive who had lost both his goods and his friends']: This is ascribed by some commentators to the Proverbs, but it is really an apothegm of Aristodemus, as Chrysippus tells

¹ metre Hor. Od. 1. 5 ² cf. Phot 2. 91, Suid. Πηδανη ³ the subject of this Book being unknown, I have placed here unclassifiable fragments of a general type

373
LYRA GRAECA

ἐν τῷ περὶ Παροιμίων τούτων δὲ τὸν Ἀριστόδημον Πίνδαρος μὲν οὐ τίθεσιν ἐξ οὖν κεκομένου, ὡς δὲ καὶ οὕτως ὡς ἔστιν ὁ τούτῳ εἶπαν, μόνον δὲ ἐσημειώσατο τὴν πατρίδα, ὅτι Ἀργείων Ἀλκαῖος δὲ καὶ τὸ υμομα καὶ τὴν πατρίδα τίθεσιν, οὐκ Ἀργεων ἀλλὰ Σπάρτην

ὡς γὰρ δήποτ’ Ἀριστόδαμον
φαίο’ οὐκ ἀπάλαμνον ἐν Σπάρτῃ λόγον
εὑρθεῖν, χρήματ’ ἄνηρ, πένιχρος
δ’ οὐδεὶς πέλετ’ ἐσθός οὐδὲ τίμιος.  

82  
Demetr. π. ποιημάτων (Vol. Hercul. Οξου. 1. 122)  
. . . ἐδοκ[η] δ’ ἀρεσ[το]ν ἐκμεναί
πώνυν’ τῷ δὲ κεν ἦσι 3 τὸ[φόρος]
πέρ ταῖς φρένας οἴνος, οὐ δίω τὸ[ς] 4
κάτω γὰρ κεφάλαν κατίσχει 5
5 τὸν Φονθάμα θύμον αἰτιάμενος 6
πεδά τ’ οὐόμενος 7 τὰ κεν θῆ,
τὸ δ’ οὐκετί Φά[υδα]νεν πεπαιντάτωρ.
καὶ τοιαύτα καὶ Ἴθυκο[ς].

83
Heph. 66 [π. ἀντισταστικοῦ] δὲ Ἀλκαῖος καὶ πενταμέτρῳ ἀκατάλληλῳ ἐχρῆσατο.

Κρονίδα βασίλης γένος Αἴαν, τὸν ἀριστον πεδ’ Ἀχιλλέα

1 Diogenes’ word-order, so B: Sch. and Suid. both differ
3 Ρ ἡ
4 Ρ πέρῃ: δίω = τῷ i.e. ἵπποι, or ἵπποι 3rd pers. sing. of ἵπποι, cf. σάβως 32 and ἐνδεδωκε Inscr. Heracl. (read δίως = δίως for ζῆς Theocr. 29. 19)
5 Ρ κατίσχε from Φάνδανεν below

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ALCAEUS

us in his treatise On Proverbs; Aristodemus is not named by Pindar, as though it were obvious who the author is; he merely indicates that the place of his birth was Argos. Alcaeus on the other hand gives both name and birthplace, making the latter Sparta, not Argos:

... For even as once on a day 'tis told Aristodemus said at Sparta—and 'twas no bad thing—, the money is the man, and no poor man is either good or honourable.¹

82

From a Papyrus of the First Century B.C. found at Herculaneum, Demetrius on Poems:

... And to drink seemed to him a pleasant thing; but one that hath so much wine as that about his wits, such an one lives no life at all; for he hangs his head, chiding oft his own heart and repenting him of what he hath done. And so it ceased to please him when he came to his ripest.

And we find the same sort of sentiment in Ibycus.

83²

Hephaestion Handbook of Metre [on the antispastic]: Alcaeus also used an acatalectic pentameter:

Sprung from the royal son of Cronus, Ajax second in valour to Achilles . . .


6 Ρ -μενας ⁷ = μετοιχιμένας τε: Hesych. πεδαλευόμενος records old variant

375
LYRA GRAECA

84

Vet. Et. Mag. séiw ἔστι γὰρ σεῦς1 παρ’ Ἀλκαίφ, οἶον.
. . . . γὰς γὰρ πέλεται σεῦς.2 καὶ ἕκ τοῦτον γίνεται σέω καὶ σεῖω, ὡς πλέω πλεῖω καὶ πνέω πνείω. . . .

85

Ath. 3. 85 f [π. ὀστρακοδέρμων]. . . Ἀριστοφάνης ὁ γραμματικός. . . ὁ μολας φησίν εἶναι τὰς λεπάδας ταῖς καλομέναις τελλίναις. Καλλίδας δ’ ὁ Μυστιλναιαῖος ἐν τῷ περὶ τῆς παρ’ Ἀλκαίφ λεπάδος φησίν εἶναι φόθην ἢ ἢ ἀρχῆ;

Πέτρας καὶ πολιάς θαλάσσας
tέκνον . . . . . ,
ὃς ἐπὶ τέλει γεγράφθαι:
. . . . . ἐκ δὲ παῖσας3 χαύνοις φρένας, ὡς θαλασσία λέπας.

ο δὲ Ἀριστοφάνης γράφει ἀντὶ τοῦ λεπάς χέλυς, καὶ φησίν οὐκ εὐ Δικαίαρχου εἰκεδέμφον λέγειν τὸ λεπάς,4 τὰ παιδάρια δὲ ἤνικ’ ἀν εἰς τὸ στόμα λάβωσιν αὐλεῖν ἐν ταῦται καὶ παῖζεις, καθάπερ καὶ παρ’ ἑμῖν τὰ σπερμολόγα τῶν παιδαρίων ταῖς καλομέναις τελλίναις.

86

Heph. 72 [π. τ. ἀπ’ ἐλάσσονοι ἰωνικοῦ]. καὶ διὰ μὲν οὖν ἄςματα γέγραπται ἰωνικά, ὡσπερ . . . . , Ἀλκαίφ δὲ πολλά, ὡσπερ καὶ τόδε.

ἐμε δείλαν, ἐμε παῖσαν κακότατα πεδέχοισαν

---

1 E, cf. σεῖε δῶς Pap. Ber. 953. 5: mss σεῶs (σεῖς) ὡς σέευς E: mss σεῖφ and σεῖω (from above)
2 E: mss ἐκ λεπάδων through corruption ἐκ δὲ παῖδας (-ων): Ahr. ἐκ δὲ παῖδων misunderstanding the whole passage, and if ἐκ is in tmesi a genitive is unlikely
3 E: mss λέγ. τᾶς λεπάδας from corruption in 3

376
ALCAEUS

84

Old Etymologicum Magnum: σεὶω 'to shake'; there is a word σεῖος 'shaker' in Alcaeus, for instance:

For he is the shaker of the earth;
and from this comes σέω or σείω; compare πλέω πλέιω and πνέω πνείω . . .

85

Athenaeus Doctors at Dinner [on shellfish]: . . . Aristophanes the grammarian . . . declares the lepas to resemble what is called the tellina. But Callias of Mytilene, in his tract On the Lepas of Alcaeus, says that there is a song in Alcaeus beginning:

Child of the rock and the grey sea
and ending:

. . . and thou fillest all hearts with pride, thou lepas of the sea.¹

Instead of lepas, however, Aristophanes reads chelys, 'turtle' or turtle, and says that Dicaearchus² reads lepas without understanding what a lepas was, namely a shell which playing children used to put in their mouths to make a whistle, as our guttersnipes do with what is called the tellina.

86 ⁴

Hephaestion Handbook of Metro [on the ionicum a minore]: And whole poems are written in ionics, for instance . . ., and many by Alcaeus, as:

Me a woman miserable, me a sharer in all misfortune

¹ metre as 81 ² the same word means lyre, the earliest lyres having been made of tortoiseshell; the poem was apparently an address to the trumpet (see L. and S. σδλπγξ) which Ar. altered into an address to the lyre ³ in his tract On Alcaeus Ath. 15. 668 e ⁴ cf. Heph. 123-4, who implies that the stanzas each contained 10 feet like Hor. 3. 12, and Gram. ap. Hermann El. Metr. 472, Gram. ap. Gais. Heph. 332
LYRA GRAECA

87
El. Cud. 162. 31 ἕνασσεν, Fάνασσεν.
. . . καὶ πλείστοισι Fάνασσε λάοις. ¹
Αλκαῖος.

88
Hepl. 47 [π. δακτυλικοῦ]· ἔστι δὲ τινα καὶ λογαοιδικά καλούμενα δακτυλικά, ἀπερ ἐν μὲν ταῖς ἄλλαις χώραις δακτύλους ἔχει, τελευταίαν δὲ τροχαίκην συζυγίαν. ἔστι δὲ αὐτῶν ἐπισημότατα τὸ τε πρὸς δύο δακτύλους ἔχον τροχαίκην συζυγίαν, καλούμενον δὲ 'Αλκαῖκὸν δεκασύλλαβον.

καὶ τις ἐπ' ἐσχατίαισιν οἶκεις ²

89 ³
Zon. μάλευρον· τὸ ἀλευρον καὶ πλεονασμῷ τοῦ μ μάλευρον·
μύγδα μάλευρον

90
. . . . . . . . καὶ τάδ'
ὡς λόγος ἐκ πατέρων ὄρωρη·
kat' 'Αλκαῖον.

91
Vet. El. Mag. Miller 94 and E. M. 290. 42 δυσί. . . ἦστι
dὲ εἰςεῖν ὅτι πολλάκις αἱ διάλεκτοι κλίνουσί ταῦτα, ὡς παρὰ 'Αλκαῖος·
. . . . eἰς τῶν δυοκαίδεκαν

¹ Bek. -Ε; Aeol. rarely fails to distinguish dat. and acc. pl.: mss El. πλείστοις ἑν., A. O. πλ. ἑν. corrected to ἑν. mss A. O. λεοῖς perh. indicating λαῖοι ² mss οίκοις, οίκεις: cf. A. O. ³ Phot. μαλευρόν· τὸ ἀλευρον 'Αλκαῖος (so B: mss 'Ἀχαῖος)

378
ALCAEUS

87

*Etymologicum Gudianum*: ἕνασσεν 'ruled' is found in the form ἑνασσεν; compare Alcaeus:

. . . and ruled over full many peoples.

88

Hephaestion *Handbook of Metre* [on dactylics]: There are dactylics called logaoedic, which have dactyls in their earlier part but a trochaic dipody at the end. The best-known of them is the line which has two dactyls before the trochaic dipody and is called the ten-syllable Alcaic; compare:

and one that dwelt on the outskirts

89

*Zonaras Lexicon*: μάλευρον 'wheat-flour'; the same as aleuron with a pleonastic _m_; compare

wheat-flour mingled

90

Commentator on Aratus *Phaenomena*: As Alcaeus says:

These things began, 'tis said, with our fathers.

91

*Old Etymologicum Magnum*: ὅρι τo two . . . I may add that these numerals are often declined in the dialects; compare Alcaeus:

one of the twelve

---

2 cf. Phot. 1. 404 who gives the author's name (mss Ἀχαίος)
3 cf. *E.M. 290. 49*
LYRA GRAECA

92

Sch. Soph. O.T. 153 [ἐκτέταμαι φοβερὰν φρένα]· ἐκπέπληγμαι, φοβερὰν δὲ τὴν περίφοβον. καὶ Ἀλκαῖος·

ἐλάφω δὲ βρόμος ἐν στήθεσι φιύει φόβερος. ¹

ἀντὶ τοῦ περίφοβος.

92 A

Str. 13. 606 τὴν δὲ Ἀντανδρόν Ἀλκαῖος μὲν καλεῖ Λελέγων πόλιν·

Πρώτα μὲν Ἀντανδρός Λελέγων πόλις

93

Sch. Theocr. 7. 112 ["Εβρον πᾶρ ποταμῶν]. Ἀλκαῖος φησιν ὅτι Εβροσ κάλλιστος ποταμῶν.

e.g. . . . . . ποτάμων ἀπάντων

| Ἐβρε κάλλιστε

94

Zenob. (Iamocm. 1. 36) αἷς Σκυρία· Χρύσισπός φησιν ἐπὶ τῶν τὰς εὐεργεσίας ἀνατρεπόντων τετάχθαι τὴν παρομίαν, ἐπειδή πολλάκις τὰ ἀγγεία ἀνατρέπει ἢ αἷς ἄλλοι δὲ φασίν ἐπὶ τῶν ὑπησιφόρων λέγεσθαι, διὰ τὸ πολὺ γάλα φέρειν τὰς Σκυρίας αἴγας. μέμνηται Πίνδαρος καὶ Ἀλκαῖος.

95


e.g. Κύζικον Δολιονίαν . . . .

¹ βρόμος: Blf. τρόμος: B τέτρομος for δὲ βρ. cf. Apoll. Pron. 334 (2. 1. 1. 58 Lentz)

380
ALCAEUS

92

Scholiast on Sophocles ['my fearful heart is tortured']: that is, 'panic-stricken,' and 'fearful' means 'terrified'; compare Alcaeus:

and a fearful madness springs up in the breast of the hart;¹

where 'fearful' means 'terrified.'

92 A

Strabo Geography: Antandros is called by Alcaeus a city of the Leleges; compare:

Antandros, first city of the Leleges

93

Scholiast on Theocritus ['beside the banks of Hebrus']: Alcaeus says that Hebrus is the fairest of rivers²

e. g. . . . O Hebrus, fairest of all rivers

94

Zenobius Proverbs: The she-goat of Scyros: Chrysippus says that the proverb is used of those who upset the doing of kindness, because the goat often upsets the pail. Others hold that it is used of those who bring benefits, because the goats of Scyros give so much milk. The saying occurs in Pindar and Alcaeus.

95

Scholiast on Apollonius of Rhodes ['by the Artacian spring']: This spring is near Cyzicus, which both Alcaeus and Callimachus speak of as being situated in Dolonia.

e. g. . . . Dolionian Cyzicus

¹ metre Heph. 72 ² perh. in connexion with the death of Orpheus and the carrying of his head by the current to Lesbos Verg. Geo. 4

381
LYRA GRAECA

96

 e.g. 'Φαίηκες ὄρρανων σταγώνων γένος ¹

97
Sch. Hes. Theog. 313 [τὸ τρίτον "Τὸρν ἄρτις ἐγεῖνατο]. τὴν "Τὸρν δὲ 'Ἀλκαῖος μὲν ἐννεακέφαλον φησί, Σιμωνίδης δὲ πεντηκοντακέφαλον.

 e.g. . . . "Τὸρν ἐννεακέφαλον οὐ. . . ἐννακέ- φαλλος "Τὸρν. ²

98
Phot. 7. 15
ἀγωνος.
κατὰ σχηματισμὸν ἀντὶ τοῦ ὃ ἁγών. ἀπὸ δὲ γενικῆς σχηματισθη-
οὖς ᾿Ἀλκαῖος ὁ λυρικὸς πολλὰκις ἔχρησαο.

99
Hesych. ἀλιβάτοις: <πορφυρὸις |
ἀλιβαπτον.>
πορφυρῶν ὄρνην. ᾿Ἀλκαῖος καὶ ᾿Αλκμάν. ³

100
El. Mag. 76. 51
ἀμάνυαλον
τὸ ἀφανὲς παρὰ ᾿Αλκαῖῳ ἀμαλδύνω, <ἀμαλδύνων καὶ> ἀμαλδανον
tὸ ἀφανὲς καὶ ἀφανιζόμενον καὶ ὑπερθέσει ἀμάνυαλον.

¹ ὅρρανων = οὐρανίων E, cf. Sa. 122. ² i.e. with ictus-lengthening E, cf. ὁγκρέμμασαν 121, ἐνώφινε 72, Sa. 121, τρικέφαλον Hes. Th. 287 (ὑπο not found in Lesbian) 
³ B: mss ᾿Αχαίς κ. ἀλμ.δς ⁴ E

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ALCAEUS

96
Scholiast on Apollonius of Rhodes ['The Phaeacians are sprung from the blood of Heaven']: ... and moreover Alcaeus agrees with Acusilaüs in saying that the Phaeacians take their descent from the drops that fell from Uranus or Heaven.¹
e.g. . . . The Phaeacians, sprung from drops |
   celestial

97
Scholiast on Hesiod ['And for a third bore she Hydra']: Alcaeus calls the
Hydra nine-headed
Simonides 'fifty-headed.'

98
Photius Lexicon: ἄγωνος
conflict:
by 'adaptation' for ἄγων; it is 'adapted' from the genitive; it is often used thus by the lyric poet Alcaeus.

99
Hesychius Glossary: ἀλβάπτοις, purple. | ἀλβαπτῶν
sea-dipt
a purple bird; Alcaeus and Alcman.

100²
Elymologicum Magnum: ἀμάνθαλον; used in the sense of
unseen
by Alcaeus. From ἀμαλδύνω 'to destroy'; ἀμαλδύνον or ἀμάλδανον 'that which is unseen or disappearing'; and by transposition ἀμάνθαλον.

¹ i.e. when he was mutilated   ² cf. Cram. A.P. 4. 8. 16

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101

Hesych.

αύτοιλαί· παρὰ Ἀλκαφ. ¹

102

Cram. A.O. 1. 253. 20: ζητοῦμεν ὅν καὶ τὸ τοῦσδεσθι πῶς εἴρηται καὶ ἀμεινὸν λέγειν ἐπέκταιν. τοῦτο μιμούμενος Ἀλκαῖος φησι

τῶνδεων

103

Eust. Od. 1759. 27 [ἡ]: λέγει δὲ (Ἱρακλείδης) καὶ χρῆσιν εἶναι τοῦ

ἔον

παρὰ Ἀλκαφ.

104

El. Mag. 377. 19 ἔρρεντι· παρὰ Ἀλκαφ. ἀπὸ τοῦ ἔρρη ἢ ἔρρη περισσωμένου, ἢ μετοχὴ ἔρρησ ἔρρεντος, καὶ ὦς παρὰ τὸ ἐθέλῳντος ἑθελοντὶ, οὐτὸ καὶ παρὰ τὸ ἔρρεντος

έρρεντι ³

105

Ibid. 385. 9 ἑσυνήκεν· Ἀλκαῖος

. ἑσύνηκεν

καὶ Ἀνακρέων ἑξυνήκεν πλεονασμῷ.

¹ Eₐ, = ἄρεολαι cf. σπολέω and στελώ, ἀδλῆς and ἀέλλης, Ἀκολος = ἄρεολος for ἄρεος: for νF cf. 33: mss αἰσθαλλαί
² Ἀτο: mss ἄκιλω
³ mss ἔρρεντι bis

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ALCAEUS

101
Hesychius Glossary: ἀφόλλαί: for ἀελλαί
storms
found in Alcaeus.

102
Cramer Inedita (Oxford): We inquire therefore how it is
that we find the form τοῖσδεσσι τοις τοῖσδεσσι 'to these.' It is best to call
it 'lengthening.' On this pattern Alcaeus says τῶνδεων
of these

103
Eustathius on the Odyssey: Heracleides says that there is
an occurrence of the form ἦν
I was
in Alcaeus.

104
Etymologicum Magnum: The word ἔρρεντι is used by
Alcaeus; it is from ἐρρω or ἔρριω 'to go,' 'to go slowly' or
'to perish,' participle ἔρρεσι ἔρρεντος, and from ἔρρεντος the
adverb ἔρρεντι like ἔθελοντι 'willingly' from ἔθελοντος
'willing.'

105
The Same: ἐσυνήκεν: Alcaeus uses the form ἐσύνηκεν
he understood
and Anacreon ἐξυνήκε, with the pleonastic augment.

1 cf. Fav. 222 2 cf. E.M. Vct. 127 3 meaning
doubtful; perh. 'haltingly or 'hesitatingly'

385

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106
Choer. Gram. Gr. 4. 1. 131 Lentz τὸ
ὁ Εὐρυδάμαν

παρὰ τῷ 'Αλκαίῳ, μετὰ τοῦ ν λεγόμενον κατὰ τὴν κλητικὴν.

107
Et. Myth. 319. 30. ἔθηκε· σημαίνει δύο, ὡς προκατέθηκεν ἢ
ἐποίησεν· ἢρ' οἷς καὶ

θέσις

ἡ ποίησις παρὰ 'Αλκαίῳ.

108
Cram. A. P. 3. 278. 9 . . οἴδας ἐστὶ παρὰ τῷ 'Αλκαίῳ τὸ

κάλλιον

ἀντὶ τοῦ κάλλιον.

108 A
Sch. Od. 11. 521 [Κήτειω] . . . ἢ γὰρ ὁ Τήλεφος Μυσίας

θαυμάζω, καὶ 'Αλκαῖος δὲ φησί τὸν

Κήτειων

ἀντὶ τοῦ Μυσίων.

109
Choer. Gram. Gr. 4. 1. 27 a Lentz [π. τῶν εἰς ὑν ἀγαλμάτων]

κίνδυνον κίνδυνος, κινδυνα· οὕτως δὲ ἰφη Ξαπφῶ τὸ κίνδυνος. ὡ

γοῦν 'Αλκαῖος τὴν δοτικὴν ἐφη τὸ

κίνδυνον 2

1 Const. L. Πολυδάμαν 2 for mss reading cf. Sa. 184

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ALCAEUS

106

Choeroboscus on Theodosius:

O Eurydaman

is found in Alcaeus for O Eurydamas, ending with n in the vocative.

107

Etymologicum Magnum: ἐθηκε has two meanings, 'he placed' and 'he did' . . .; hence Alcaeus uses the noun θέσις for ποιησις
doing or making

108

Cramer Inedita (Paris) . . . Compare Alcaeus' use of κάλιον for κάλλιον

more beautiful

108 A

Scholiast on the Odyssey ['Ceteians']: . . . For Telephus was king of Mysia, and Alcaeus moreover uses

Ceteian

for 'Mysian.'

109

Choeroboscus [On nouns ending in -νν]: κίνδυν κίνδυν τ 'danger,'
genitive κίνδυνος, accusative κίνδυνα; Sappho thus declined
the noun κίνδυνος. Alcaeus used the dative κίνδυνι

by danger

1 cf. Constant. Lascar. Nom. et Verb. 116 b

387

c c 2
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110

Ευστ. Οδ. 1648. 6 καὶ ἐκ τοῦ κτεῖνω κταίνω

Δωρικώτερον παρὰ Ἀλκαίῳ.

111

Phot.

μετρῆσαι

ἐπὶ τοῦ ἀριθμῆσαι Ἀλκαίος

112

Et. Mag. 344. 6 ἐννεον· ἦστ τὸ ῥῆμα νέων Ἀλκαίος·

αὐτὰρ ἐπεὶ χέρρεσσι νέουν . . .

ὁ παραταιτικὸς ἤνεον καὶ πλεονασμῷ τοῦ ν ἤνεον.

112 A

Ox. Pap. 221. 11. 9 Schol. Πτ. 21. 219 οὐδὲ τι πρὶ δύναμαι προχέειν ῥὸν εἰς ἀλὰ διὰν ἱ ἵστομένος νεκύεσαι· στενοχωροῦ-μενὸς· παρὰ ταῦτα Ἀλκαίος·

στένω μᾶν Ξάνθῳ ῥόος ἐς θάλασσαν ἰκανε.

113

Πν. μ. λ. (2. 930. 20 Lenz) οἱ γὰρ περὶ Ἀλκαίον δίδα

λέγουσι τρισυλλάβως.

1 cf. Theocr. 16. 60, 30. 25 2 E: some mss om. Ἀλκ.—νέον: mss E.M. αὐτὴς ἐπεὶ χείρεσσι, Vel. αὐτὰρ ἐπὶ χείρεσσι: ἤνεον apparently from Πτ. 21. 11: B ascr. to Od. 5. 344, thinking the quotation from A. is lost 3 metre cf. Sa. 149. 3

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ALCAEUS

110

Eustathius on the Odyssey: And from κταλνω comes the rather Doric form κταλνω to kill

in Alcaeus.

111

Photius Lexicon:

to measure

in the sense of 'to count'; Alcaeus.

112

Etymologicum Magnum: κυνεον they swam: the verb is νεω 'to swim'; compare Alcaeus:

but when they swam with their hands . . . ;

the imperfect is κυνεον or with pleonastic ν κυνεον.

112 A

From a Papyrus of the Second Century containing Scholia on the Iliad: 'Nor can I pour forth my stream into the great sea, because I am straitened with dead bodies': that is 'cramped'; whence comes Alcaeus' line:

Verily 'twas the stream of a narrow Xanthus that came to the sea.

113

Herodian Words without Parallel: For Alcaeus pronounces οἶδα

I know

as three syllables.

1 cf. E.M. Vet. Miller 114

389
114 1

... περιλιμνον δε κα τη Ολυμπια... και παρ 'Αλκαιος
παραθαλλειαι σε

115

Cram. A.D. 1. 366. 22 ... απ του τεφυνα η μετοχη
πεφυγα το γρον 'Αλκαιος μετατιθεις το σημα εις τον κατα
πλεονασμον ετερου γ φηει

πεφυγων

116

Hdn. π.μ.λ. 2. 949. 23 Lentz πιεζω τα εις ·ειν λαγοντα
ρηματα υπερ δου συλλαβας βαροτον υδετον τυ περαληγεσθαι
θελει ... σημειοθες έρα παρ 'Αττικος και τοις Ινοι λεγομενον
δια του ε το πιεζω, δισερ και παρα τη τυχη ... προσεθηκα δε
και τας διαλεκτους, έτει πατε 'Αλκαιω διχως λεγεται, παρα δε
'Αλκμαν δια του α.

117

Γρηφης πάθη λεγειν 11 (Mus. Crit. Cant. 1. 34) [π. προσθεσεως] έπαξ δε παρ 'Αλκαιος το ρηξις

Fραξις 2

λεγεται.

118

Cram. A.0. 1. 342. 1 απ των εις ·οι την

τεμένης

παρ 'Αλκαιω επαξ χρησαμενιψ.

1 cf. Hesych. ζαβαλλειν εξαπατων (B) : perch. the comic poet Alcaeus (Mein.) 2 mss οβρηξις

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ALCAEUS

114

Scholiast on Aristophanes ['Your uncle imposes on you']: that is 'deceives' . . . ; similarly in Homer . . . ; and in Alcaeus:

he cheats you

115 1

Cramer Inedita (Oxford) . . . Or the form πέφυγα 'I have fled' has the participle πεφύγως. Alcaeus, at any rate, changing the s to an n and doubling the g, says πεφύγγων

having fled

116

Herodian Words without Parallel: πιέζω 'to press': verbs ending in -ζω which are paroxytone and of more than two syllables never have epsilon in the penultimate. . . . We should note therefore as remarkable the epsilon-form πιέζω used in Attic and Ionic as well as in Homer. . . . I have added the dialects because both forms, πιέζω and πιάζω, occur in Alcaeus, and Alcman uses πιάζω.

117 2

Tryphon Changes in Words [prefixing of letters]: In one place in Alcaeus φῆξις

breaking

appears as Fφηξις.

118

Cramer Inedita (Oxford): From the nouns in -ος Alcaeus once uses the genitive τεμένης for τεμένεος

of the precinct

1 cf. Eust. Od. 1596. 5, Fav. 357, Cram. A.O. 1. 325. 30

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119

Eust. II. 1155. 40 τείρεα δὲ ἦ παρὰ τὸ εἴρειν . . . ἦ . . . παρὰ τὸ τείρειν, καθὰ καὶ τοῦτο ἐν τοῖς τοῦ Γεωργίου κεῖται. πολλοὶ γὰρ, φησίν, ἐκ τῶν ἀστέρων κατακονοῦνται . . . ἐφονέρωσε δὲ, φησὶ, τὸ ε Ἀλκαῖος εἰπὼν

tερέων

dίχα τοῦ ι.

119 A

Prisc. Inst. Gram. 7. 7 (Gram. Lat. Keil) [de vocativo]: . . . in femininis etiam Alcaeus

Νήρη

pro Νηρη¹ posuit, et Theopompos Χάρη pro Χάρης.

120²

Or. Pap. 1233. 2. ii.

. . . ὡς λόγος κάκων ἃ[πύφνιε Φέργουν]
Περράμω καὶ παῖσι[ι Τρόθεοιν ἀλμα]³
ἐκ Φέθεν πίκρων⁴ π[ερὶ δ᾽ ἐλλατο φλόξ]
"Ἰλιον ἵραν.

5 οὐ τεαῦταν⁵ Αἰακίδ[αις πόθεννον]
πάντας ἐς γάμον μᾶκ[αρας καλέσσαις]
ἀγετ᾽ ἐκ Νήρης ἔλων [μελάθρων]
πάρθενου ἄβραν

¹ mss νερη pro νερης ² restored by Hunt, Wil., and E,

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ALCAEUS

119

Eustathius on the Iliad: τελέα 'constellations' comes either from εἰπεῖν 'to string' ... or from τελεῖν 'to rub or wear out,'—on which point the following occurs in the writings of Georgius: 'Many of the stars get exhausted ... and it is clear that the word should be spelt with εἰ (and not ι) because Alcaeus uses the genitive τείρεων

of the constellations

without the ι.

119 A

Priscian Grammar [on the Vocative]: ... Even in a feminine noun Alcaeus uses Νηρη

O daughter of Nereus

for Νηρη, while Theopompus makes the vocative of Χάρης 'Chares,' Χάρη.

120

From a Second-Century Papyrus:

... Through Helen 'tis said there sprang from evil deeds a branch bitter unto Priam and all the Trojans, and a flame rolled around sacred Ilium. Not such was the dainty maiden whom the son of Aeacus, with all the Gods gathered at his longed-for espousals, took from the palace of Nereus and

1 cf. Cram. A.P. 4. 192. 10
2 Choeroboscus

C. R. 1914. 76, 1919. 127 3 = κλάδος cf. E.M. 69. 27
4 ek Fθεν E: ρ εξ (corr. to ek) σεθεν ἐλλατο: cf. ἔλσα, ἕλσατο, Hf. Gr. Dial. 2. 486 5 = τοιαύταν

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ές δόμον Χέρρωνος· ἡλ[υσε δ' ἄγνα]
10 ζώμμα πάρθενῳ φιλό[τας ἄγαυων]
Πήλεος καὶ Νηρεῖδων ἀρίστ[ας,]
ές δ' εὐίαυτον

παίδα γέννατ' αἰμιθέων [κράτιστον]
ὀλβιον ξάνθαν ἐλάτη[ρα πώλων']
15 οἱ δ' ἀπώλουστ' ἀμφ' Ἐ[lένα Τρόες τε]
καὶ πόλις αὐτῶν.

Z'

ΕΡΩΤΙΚΩΝ

121 πρὸς Μελάνιππον

Hdt. 5. 95 πολεμεῶντων δὲ σφενών (Μυτιληναίων καὶ Ἀθηναίων)
. . . Ἀλκαῖος ὁ ποιητὴς συμβολῆς γενομένης καὶ νικῶντων
'Αθηναίων αὐτῶς μὲν φεύγων ἐκφεύγει· τὰ δὲ οἱ ὑπλα ἱσχουσι
'Αθηναίοι καὶ σφεν άνεκρέμασαν πρὸς τὸ 'Αθήναν τὸ ἐν Σιγείφη-
ταῦτα δὲ Ἀλκαῖος ἐν μέλει ποίησας ἐπιτιθεῖ ἐς Μυτιλήνην,
ἐξαγγελλόμενος τὸ ἐωτοῦ πάθος Μελανίππῳ ἀνδρὶ ἐταλρᾷ.

Strabo 13. 600 Πίττακος δὲ ὁ Μυτιληναῖος πλεύσας ἐπὶ τὸν
Φρύνωνα στρατηγὸν (τῶν Ἀθηναίων) διεπολέμηκε τέσσ., διατιθέ
cαλ πάσχων κακῶς· οὔτε καὶ Ἀλκαῖος φησιν ὁ ποιητὴς ἐαυτὸν ἐν
tιν ἀγῶνι κακῶς φερόμενον τὰ ὑπλα ρίψαντα φυγεῖν· λέγει δὲ
πρὸς τινα κήρυκα κελεύσας ἀγγείλαι τοῖς ἐν οἰκίᾳ Ἀλκαῖος σῶς
κ.τ.λ.

1 Thetis 2 Achilles 3 a letter

394
ALCAEUS

led home to the house of Cheiron, where the love that was betwixt the noble Peleus and the best of all the Nereids\(^1\) loosed the girdle of a pure virgin, and bore them a year afterwards a son that was mightiest of demigods, a victorious driver of bay steeds\(^2\); but the Trojans and their city were destroyed because of Helen.

Book VII

LOVE POEMS

121 To Melanippus\(^3\).

Herodotus *Histories*: During the war between Mytilene and Athens . . . when a battle took place which left the Athenians victorious, the poet Alcaeus made good his escape, but his arms fell into the hands of the Athenians, who hung them up as an offering in the temple of Athena at Sigeum. This is told by Alcaeus in a poem which he sent to his friend Melanippus at Mytilene saying what had happened to him.

Strabo *Geography*: Pittacus of Mytilene sailed against the Athenian general Phrynion and carried on war against him for some time with ill success. It was during this campaign that the poet Alcaeus tells us how, being hard pressed, he threw away his arms and took to flight; and he addresses the following words to a herald whom he bids take tidings to his friends at home:
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c.g.1 [Κάρυξ, εἰς Μυτιλάνναν ἐράταν σύνεις
φιλτάτῳ Μελανίτπφ φάθ' ὦτ' Ἀλκαος
σάος Ἀρ' οἱ ἔντεα δ' οὐ' κύτων ἀληκτόφιν 2
εἰς Γλαυκώπιον ὀγκρέμμασαν Ἀττικοί. 3

122 4 πρὸς Μελάνιππον

ἐν. Ρορ. 1233. 1. η. 8-20

Τῇ ὅν ἐ[μεν ἀρᾶ] Μελάνιππ', ἀμ' ἔμοι; τῇ

[δὲ]

dινάεντι ὁτα κ' [εἰς] Ἀχέροντα 5 μ' ἔη[σεν

κάρ]?

ζάβαιζ[ς ἔ]λιω κόθαρον φάος [ἐλπίσω

ὁψεσθ' ἀλλ' ἂνι, μὴ μεγάλων ἑπ[εβάλλεο.

5 καὶ γὰρ Σίσυφος Αἰολίδαις βασίλευς [ἐφα]

ἀνδρῶν πλείστα νοσάμενος [θάνατον φύγῃν·

ἀλλὰ καὶ πολύίδρις ἔων ὑπ' καὶ [δὲ]

[δὲ]ναεντ' Ἀχέροντ' ἐπέραισε· μ' ὄρεν δὲ Φοι

[káto]ω μ[όχ]θον ἔχην Κρονίδαις βά[ρων

ἐξοχα]

10 [με]λαίνας χθόνος. ἀλλ' ἂνι, μὴ τὰ[δ']

ὁδύρρεοι.]

[ἀσ]σα 6 βάσομεν αἱ ποτα κάλλοτα ν[ἰν

μάται].

[ἄλλῳ] ἡν ὅτινα τῶν δε πάθην τα[λασιφρὼνα]

[πρόσηκ' ὅττ' ἀνε]μοι βορίαις ἐπ[τελλεται.]

κ. η. [οὐ σώφων οὐνάγης σκάφος εὗρεν εἰς ἀλα.]

1 E 2 σὸς Ημ., ἀρ' οἴ E: μεσ σὸς ἄρη, σῶς ἄρω, σοσαρω: ἔντεα δ' Wel: μεσ ἐνθάδ', ἐνθάδε, ἐνθα δὲ: οὐ' κύτων

396
ALCAEUS

[Speed thee, herald, to lovely Mytilene and say to my dearest Melanippus:] 'Your Alcaeus is safe as you see, but not his arms; that shield of everlasting might the Athenians have hung up in the temple of the Grey-Eyed Goddess.'

122 To MELANIPPUS

From a Second-Century Papyrus:

O why, Melanippus, do you pray you might be with me? or why, when once Fate has sent me to eddying Acheron, shall I hope to re-cross it and see again the pure light of the sun? Nay, set not your desire on things too great. King Sisyphus son of Aeolus, he thought with a craft unsurpassed to have escaped death; but for all his cunning he crossed the eddying Acheron in fate the second time, and the Son of Cronus ordained that he should have below a toil the woefullest in all the world. So I pray you bewail not these things. If ever cries were unavailing, our cries are unavailing now. Assuredly some of these things were to be suffered with an enduring heart. When the wind rises in the north [no skilful pilot puts out into the wide sea.]

1 the Greek is 'say that his Alcaeus etc.'  2 the epithet, like the use of the word 'herald,' has a humorous intention  3 letter from exile  4 Pittacus, who banished him, was of low birth and Thracian extraction

E (= σκύτων cf. Hom. ἐκέδασσε for ἐσκέδ., κάπετος from σκάπτω, and Arch. ἐγκύτη, Lat. cūlis): mss ὁυκυτόν, ὁυχυτόν, ὁυκ αὐτόν, ὁυ κείται: ἀλητήφων E: mss -πν, -πν  3 E (Γλ. Dind.): for -κρέμμ. cf.: Ηθμ. 296, ὄννάρινε 72: mss ἐς γλαυκάτην ἱερόν ὑν ἐκρέμασαν 'A.  4 restored by Hunt, Wil., E, C.R. 1914. 75  5 P οταμε... δινναενταχεροντα against metre  6 P ]τα i. e. ἅττα

397
LYRA GRAECA

123 πρὸς Μένωνα

Heph. 44 [π. δακτυλικοῦ]. τὸ μὲν οὖν Ἄιλικὸν ἐκεῖ τὸ καταληκτικὸν τοιοῦτον ἐστίν.

Κέλομαι τίνα τὸν χαρίεντα Μένωνα κάλεσσαι, αἵ χρῆ συμποσίας ἐπόνασιν ἐμοὶ θεῖ γένεσθαι. ¹

124

Ibid. [π. ἐπιωνικοῦ τοῦ ἀπὸ μείζονος]. τρίμετρον δὲ ἀκατάληκτον τὸ τοῦτον [ἐ. εἰρ. 47] περιττεύον συλλαβή τῇ τελευταίᾳ, καλούμενον δὲ Ἄιλικὸν διαδεκασύλλαβον, οἷον

'Ἰόπλοκ' ἀγνα μελλιχόμειδε Σάπφοι, θέλω τι Φείτην ἄλλα με κωλύει αἴδως. ²

125

Ibid. 32 [π. ιαμβικοῦ]. ἐστὶ δὲ ἐπίσημα ἐν αὐτῷ ἀκατάληκτα μὲν διμετρα οἶον . . , τετράμετρον δὲ οἷον τὸ Ἀιλικὸν.

Δέξαι με κωμάξοντα, δέξαι, λίσσομαί σε, λίσσομαι.

126

Sch. Plat. Symp. 217 ε ὁ οἶνος καὶ ἄληθεια, ὑπὶ τῶν ἐν μέθη τὴν ἄληθειαν λεγόντων ἐστὶ δὲ ἄσματος Ἀιλικοῦ ἄρχῃ

Οἶνος, ὡς φίλε παῖ, καὶ ἄλαθεα ³

καὶ Θεόκριτος.

¹ E: mss γεγενήσθαι: Fick γε γένεσθαι ² 1. 2 only in Arist: Φείτην Herm: mss τ' εἰπὴν ³ (so Theocr.) Matthiae: mss ἄλαθεα

398
ALCAEUS

123 To Menon

Hephaestion Handbook of Metre [on dactyls]: The catalectic Aeolic line is as follows:

I bid them call the pretty Menon, if I may have him for an added joy at my drinking-bout.

124

The Same [on the epionicum a majore]: The catalectic trimeter, which exceeds this by the first syllable and is called the Alcaic twelve-syllable, is like this:

Pure Sappho, of the violet tresses and the gentle smile, I would fain tell you something, did not shame prevent me.

125

The Same [on the iambic]: The best-known catalectic types of it are dimeters like . . , and tetrameters like this of Alcaeus:

Pray, pray receive, receive your serenader.

126

Scholiast on Plato Symposium: 'Wine and truth,' a saying used of those who speak the truth when drunk; and it is the beginning of a song of Alcaeus:

Wine, my dear boy, and truth . . .

and it occurs in Theocritus.

1 an invitation 2 l. 2 from Arist. Rhet. 1. 9 (see Sa. 119); cf. Cram. A.P. 1. 286. 25 3 cf. Sch. Heph., Sch. Ar. Plut. 302, Paroem. 2. 363 4 29. 1

399
LYRA GRAECA

127
Sch. Pind. O. 11. 15 [ζευγρῆων Δόκων γενεάν ἀλέγων]. ἀλέγων· μεριμνῶν.1 καὶ Ἀλκαῖος.

. . . . . . . . . . . . . 

οὐ <γὰρ> ἕγω Δόκων
ἐν Μοῖσαιο γέλοιον
παρὰ τῷ ἀλέγειν καὶ φροντίδα ποιεῖν.

1282
Ox. Pap. 1233. 33. 5–7
Επετοιοῦν Κυπρογενήσας παλάμαισιν
ε. q.3 [δολομήδεσαι τύπεισ:] ὀπποσέ ἐν γὰρ
[ἀλός ἢ γάς προφύγων, κῆς] e πόλων[πν4 με]
[κίχεν Ὀμώς . . . . .]

129
Cram. A.O. 1. 413. 23 ζητεῖται <τῷ>3 παρὰ τῷ Ἀλκαῖῳ
θηλυκὸν
tερένας ἀνθός ὀπώρας

πῶς ἢ τέρενα εἴρηκεν, καὶ ἔστιν εἰπεῖν διτὶ ἀπὸ τοῦ τέρην ἢ γενικὴ
tέρενος· καὶ μετάγεται ἡ γενικὴ εἰς ἐυθείαν ὁ τέρενος· ἀπὸ τοῦτον
θηλυκὸν τερένη, τερένης, καὶ Αἰολικῶς <τερένας>.5 τερένας κ.τ.λ.

130, 131
Apol. Pron. 80. 17 . . . καὶ ἐτὶ ὁμοίως (ἐν συνθέσει) παρὰ
tῷ ἄντῷ Ἀλκαίῳ ἐν ἐβδόμῳ.

. . . . σὺ δὲ σαῦτον τομίας ἐση.5

. . . . ἄλλα σαῦτος πεδέχων ἄFως
πρὸς πόσιν.6 . . . .

1 mss ὃμων 2 line 1 from Cram. A.O. 1. 144–5 3 E πόλεις?
4 τομίας Bast: mss το. μαίς 6 ἄλλα σὺ σαῦτος?

ἄFως E = ἄως (gen.): or ἄFas from ἄδα (new nom. from
acc. ἄδα cf. Sa. 176) cf. ἄκα Zenod. II. 8. 470: mss ἄbas

400
ALCAEUS

127
Scholiast on Pindar [‘bearing in mind the Locrians of the West’]: ἄλεγων: ‘caring for,’ ‘thinking of’; compare Alcaeus:
... for I do not reckon Lycus among the Muses;¹
ἄλεγω from ἄλεγειν ‘to think about.’²

128 ³
From a Second-Century Papyrus:
I am thrown by the wily arts of the Cyprus-born; for whithersoever [on sea or land I flee, thither] ranging [hath Love overtaken me.]

129
Cramer Inedita (Oxford): It is asked with regard to the feminine found in Alcaeus
the soft smooth bloom of the fruiting-time
how he has come to use the form τίρενα ‘soft, smooth’; and the answer is that the genitive of τίρην is τίρενος, and the genitive is transferred to the nominative which thus becomes τίρενος with a feminine τερένη, of which the genitive is τερένης, Aeolic τερένας, as above.

130, 131
Apollonius Pronouns [ἐαυτῷ ‘to himself,’ etc.]: ... and similarly, moreover, as a single word in the seventh Book of the same Alcaeus
... and you will be your own steward.⁴
and:
... but sharing the morn with yourself a-drinking ⁵

¹ cf. Hor. 1. 32. 9, who mentions Lycus, and, for the tone Cic. N.D. 1. 28 naeus in articulo pueri delectat Alcaeus etc.
² the quotation illustrates a different meaning ³ cf. Cram. A.O. 1. 144. 5, E.M. 666. 51, Fav. 354 ⁴ i.e. eat and drink whatever you like? ⁵ i.e. alone
LYRA GRAECA

132

Heph. 14 [π. κοινής]. ἔαν μέντοι ἐν τῇ προτέρᾳ συλλαβῇ τελικῶν ἢ τῷ ἄφωνῳ, τῇ δὲ δευτέρᾳ ἀρκτικῷ τὸ ὕγρον, οὐκέτι γίνεται κοινή <ἡ> συλλαβῆ, ἀλλὰ ἀντικρυ τις κάρα, ὡς παρὰ Ἀλκαῖος:

'Εκ μ' ἐλάσας ἀλγέων . . . .

H'

ΕΠΑΙΝΗΣΙΩΝ

133 ² πρὸς Ἀντιμενίδαν

Strabo 13. 617 ἀνδρὰς δ' ἔσχεν (ἡ Μιτυλήνη) ἐνδόξους τὸ παλαιὸν μὲν Πιττακόν, ἔνα τῶν Ἑπτὰ Σοφῶν, καὶ τὸν ποιητὴν Ἀλκαίον καὶ τὸν ἄδελφον Ἀντιμενίδαν, δν φησιν Ἀλκαῖος Βαβυλωνίοις συμμαχοῦσα τελέσαι μέγαν ἄθλον καὶ ἐκ πόνων αὐτοῦς ῥύσασθαι κτείναντα ἄνδρα μαχαίταν βασιληῶν παλαιστάν, ὡς φησι, κ.τ.λ.

Heph. 63 [π. ἀντισπαστικόν]. τὸ δὲ ἀκατάληκτον (τῶν τριμέτρων) τὸ μόνην τὴν τελευταίαν ἔχων λαμβικὴν καλεῖται Ἀσκληπιάδειον, οἰον τὸ Ἀλκαῖον:

'Ἡλθες ἐκ περάτων γὰς ἐλεφαντίναν λάβαν τῶν ξίφεως χρυσοδέταν ἔχων,

¹ this title, being founded on an emendation of fr. 138, is uncertain; if right, the Aeolic form with η would seem to point either to A. himself or some early Lesbian as first collector of the poems ² ll. 1–2 Heph., 3–7 E e. g., 8–10 O. Müller, 3 and 5–10 from Str., who shows that the name was in the poem (and without ictus-lengthening it is im-
ALCAEUS

132

Hephaestion Handook of Metre [on ‘common’ syllables]; If, however, the mute is the final sound of the first syllable,
and the liquid the initial sound of the second, the first
syllable is not then, as in the previous case, ‘common’ or
doubtful, but altogether long; compare Alcaeus:

You have made me forget all my sorrows

Book VIII

ENCOMIA

133 To Antimenidas

Strabo Geography: Mytilene has had many famous citizens.
In ancient times there was Pittacus, one of the Seven Sages,
and the poet Alcaeus and his brother Antimenidas, of whom
Alcaeus tells that while fighting for the Babylonians he per-
formed a mighty deed and saved them from troubles by
slaying a warrior, as he says, etc.

Hephaestion Handbook of Metre [on the antispastic]: The
acatalectic trimeter which has the last ‘meter’ iambic is
called the Asclepiad, for instance Alcaeus:

You have come from the ends of the earth, [dear

---

1 in the example κ; cf. Atil. Fort. 302 K. who says Hor.
took the metre of Non ebur nec aureum, Od. 2. 18, from
Alc. who often used it  2 I have placed here unclassifiable
fragments of a personal type  3 cf. Liban. 1. 406

possible in any Lesbian metre), 4–5 from Hesych. (= B 153)
tetramērion: πλυθων: τετρα. πλ. κατα τέγματα: 'Alκaios (so
B-E, cf. τετεγάσμενοι 28: mss τετραβαρ. πλ. καλ τάγματα)
LYRA GRAECA

e. g. [φίλ' Ἀντιμενίδα, τῷ ποτὰ χράμενος]¹ τοῖσι τετραμαρχῶν κατὰ τέγματα
5 πλίνθων ναιετάοισιν Βαβυλωνίοις
συμμάχεις ἐτέλεσσας μέγαν αὔθελον
κάκ πόλλαν οὐίαν ἀσφε² Φερύσσαο
κτέναις ἀνδρα μαχαίταν βασιλητῶν³
παλαισταν ἀπυλείποντα μόναν ἰαν⁴
10 παχέων ἀπὸ πέμπτων . . . .

134

Ox. Pap. 1233. 11. 10-11

. . . . . . [Βαβύλωνος ἤρας
. . . . . . ἐν Ἀσκάλωνα

135

Ἡροδ. 168 Σκυθικά: . . . εἰδὸς τι ὑποθήματος εἰσιν αἰ
Σκυθικά: καὶ Ἀλκαίος ἐν ἡ'. ⁵

καὶ Σκυθικάς ὑπαθησάμενος

136

Εἰ. Μαγ. 513. 33

Κῖκις ⁶

σημαίνει τὸν ἄδελφον τοῦ Ἀλκαίον: γίνεται παρὰ τὸ κῖκυς ὁ
σημαίνει τὴν ἱσχύν.

¹ Ἀντιμ. cf. ὄγκρεμμασαν 121, ὄννωρε ἑπτά: τῷ relative
supplying needed epithet to τῷ ἔρθεος ² necessary to the
syntax ³ B: μεθ-ἡν ⁴ μόνον ἵναν Ἄρχ: μεθ-μόνον μιᾶν
⁵ μεθ- also ἐν ἰή, ἐν κ' ⁶ prob. dimin. of e. g. Κίκερμος Fick:
miss κῖκις . . . . κῖκες

404
ALCAEUS

Antimenidas,] with the gold-bound ivory heft of the sword [with which, fighting for the Babylonians who dwell in houses of bricks four hands long,\(^1\) you performed a mighty deed and saved them all from grievous troubles] by slaying a warrior who wanted but one palm’s breadth of five royal cubits of stature.

134

From a Second-Century Papyrus:

... of sacred Babylon ... Ascalon ... \(^2\)

135 \(^3\)

Harpocration *Lexicon to the Attic Orators*: Σκυθικαί ... ‘Scythians’ are a kind of shoe; compare Alcaeus Book viii:

and shod with Scythians

136

*Elmologicum Magnum*:

Cicis

is the brother of Alcaeus; from κικος, meaning ‘strength.’

\(^1\) the usual size of a Babylonian brick *temp. Nebuchadnezzar* is about 12 × 12 × 3\(\frac{1}{2}\) in.; these bricks often bear his name, cf. Layard *Nineveh*, p. 296; the palm’s breadth or hand was rather over 3 in.  \(^2\) prob. ref. to Antimenidas’ service with Nebuchadnezzar in Palestine  \(^3\) cf. Suid.
LYRA GRAECA

137 A and B

Apoll. Pron. 80. 14 [ἐαυτόν κ.τ.λ.] - καὶ παρὰ τοῖς Αἰολικοῖς
dὲ ὡς ἐν παραθέσει ἀνεγνώσθη: (Sa. 15):

ἐμ' αὐτῷ παλαμάσομαι

ἀλλὰ μίκηται 1 τὸ:

. . . . . . . νόον δὲ Φαύτω
πάμπαν ἀέρρει. 2

ἄπερ ἀσύνηθες ἐν ἀπλότητι μὴ σοφὶ τὸ ε προσλαμβάνειν, καὶ ἔτι ὅμως παρὰ τῷ αὐτῷ Ἀλκαῖ (130)

138

Hesych. ἐπαίνουσι τὰς κρίσεις καὶ τὰς συμβουλίας καὶ τὰς ἀμχ<αιρ>εισ. Σοφοκλῆς Θυέστη Ζικυννήω καὶ Ἀλκαῖος ταῖς Ἐπαίνησεων. 3

139


'Αχνάδημι κάλως: οὔτε γὰρ οἱ φίλοι. 4

140

Procl. Hes. ὁμ. 719 [εἰ δὲ κάκως εἴπης, τάχα κ' αὐτὸς μεἰξ'ον ἀκούσαι]: Ἀλκαῖος:

. . . . . αἰ Φείτοις τὰ θέλης, ἀκοῦσαις
τὰ κ' οὗ θέλης. 5


406
ALCAEUS

137  A¹ and B

Apollonius Pronouns [on reflexives]: And in Aeolic the reflexive is read as two words, as (Sa. 15) and

I shall contrive for myself

but the following is contrary:

and he heartens himself altogether;

which is unusual in having the simple form without the e; and moreover similarly in the same Alcaeus: (fr. 130).

138

Hesychius ἐπαλρους ‘praises’: decisions, recommendations, elections; Sophocles in the Thyestes Sicyonius; and Alcaeus in the Encomia.

139 ²

Old Etymologicum Magnum: δχυδσεμι ‘to mourn’ as in Alcaeus:

Deeply do I mourn, for my friends are nothing worth.

140 ³

Proclus on Hesiod Works and Days [If thou sayest an ill thing, soon shalt thou hear a greater thyself]: compare Alcaeus:

If you say what you choose, you will hear what you choose not.

¹ also in Cram. A.P. 4. 35. 16, Cyrill. 185. 3, Suid. ² cf. E.M. 181. 44 ³ cf. Parocm. 1. p. 285; metre as 124
LYRA GRAECA

141
Sch. Ar. Ar. 1410 ["Ornypes tînes oîd' oudeün èxountes pteropoiîloi, tanyusiptere poiîlia xelidoi;" tînes para t' Alkaiou'.
"Ornypes tînes oîd' áwkeánw ãâs t' áu pe rrâtou ãîlthou pânelôpes poiîkîlôderroi tanyușipteroi ;

142
Hdm. p. m. l. (2. 933. 14 Lentz) ó goûn 'Alkaios kînôseun èstîn òpou âpofîntato auto.
ai ãâr kallothev ëlth ai de fîâ ke kînûseun èmêneai 2

143
Sch. Il. 21. 319 (Nicole l. 203): xeûados 'Apolloydoros t' ãîlthou taû palattînou kai poûmîlon lîthou, ou ãîs ãîmeis proçàlous
ou de xeràdion ouas xeîropîntheis: èstî de ãî lêxîs para 'Alkaios:
ai de ãî ãîwv xeûados mî èv bebâwît èrghâsimîou lîthou
kînîs,4 kai ke Fîsos taû kefálâvan ârgalîavan èxois.

144
Sch. Od. 21. 71 [êpisxxesîn]: kal 'Alkaios:
uðât iî muûnâmênos alûni to òtîma . . . 5
antî toû prophásiûmenos, âlalaxoû ãîpôtrêpov to eautou òtîma.

1 ãîs t' Heck.-Blf.: mss ãâr: ãîlthou: mss also ãîvthou
2 ai de fâî (opt.) E, ai = ãâi, de in apod.: mss de fôi: B toû fai (= fâî) 3 mss xerûdion
4 E (or mî bebâwît? cf. Hesych. bebâwes. bebêkîs, õstâmênos): mss mî bebâwîs k.t.â.: èxois: mss èxoi 5 mûn. pres. partcp. muûnomaî Hfm.: mss muûn.: êlûni Seid.: mss Sch. âlala, Òust. âllo
408
Scholiast on Aristophanes *Birds* [What birds are these that have nothing at all, birds motley-winged, O motley swallow of widespread wing?]: Some commentators say this is from Alcaeus' lines:

What birds are these which have come from the ends of the earth and the ocean, wildgeese of motley neck and widespread wing?

Herodian *Words without Parallel*: Alcaeus sometimes actually uses the form κενωδεν 'thence'; compare:

For even if he comes from another place, he can always say that he is come from that.

Scholiast on *Iliad*: χεπαδος 'stone-heap': according to Apollodorus this means a quantity of stones from the sea or from a river, which we call pebbles; others call them χεπαδια or 'hand-stones' because one of them just fills the hand. The word occurs in Alcaeus:

If you move from a stone-heap a block of stone that is not firm set, then 'tis like you will get a sore head.

Scholiast on *Odyssey* ['pretext, prevarication']: compare Alcaeus:

... nor prevaricating his intent at all;
that is, excusing or cloaking, turning his intention elsewhither.

1 called a σκόλιον or drinking-song in l. 1416, but this may not be technically accurate for the original 2 emendation and translation uncertain 3 cf. Eust. *Od*. 1901. 52, *E.M.* 594. 55, *Matr. An.* 389
LYRA GRAECA

145


ἐγὼ μὲν οὐ δὲ τάδε μαρτύρεντας. ¹

κατ’ ἔκτασιν δήω.

146

Hdn. π.μ.λ. (2. 941. 28 Lentz) . . . μίθος. Ἀλκαῖος.

ἀπ πατέρων μίθος ²

147, 148

Apoll. Pron. 95. 14 [ἀμέων]: ὁμοίως Αἰσιοίς Ἀλκαῖος (78).

ἐπὶ δὲ τῆς συνάρθρου:

πατέρων ἀμμων

καὶ τῇ ἐντελεστέρᾳ:

ἀμμετέρων ἀχέων ³

149

Strabo 1. 37 [π. Νεῖλου]: τὸ δὲ πλείον στόμασιν ἐκδίδοναι κοίνων καὶ πλείονων, ὡστ' οὖς ἄξιον μνήμης ὑπέλαβε (ὁ Ὀμηρός), καὶ ταῦτα πρὸς εἰδώτας· καθάπερ οὖς Ἀλκαῖος, καίτοι φήσας ἀφίχθαι καὶ αὐτὸς εἰς Αἴγυπτον.

150 ⁴

Plut. Div. Am. 5 χάριεν γὰρ ἄμα ταῖς ἡδοναῖς συνεκλίπειν τὰς ἐπιθυμίας, ἃς μὴτε ἀνδρα ψησίν 'Αλκαῖος διαφυγεῖν μὴτε γυναῖκα.

ἔ. ὡ. . . . . . . ὡν ἐπιθυμίαις

| οὔτ' ἀνήρ ζαπέφυγγ' οὔτε γύνα ποτά.

¹ mss also μὲν κ' οὖ and ταῦτα: Hesych. expl. δήεις and

410
ALCAEUS

145 1

*Old Etymologicum Magnum*: δῆω: this means 'I find,' from δέω with the same meaning used by Alcaeus:

For my part I find no witnesses of this; 2
lengthened to δῆω.

146

Herodian *Words without Parallel*: μάθος 'learning'; compare Alcaeus:

We learn from our fathers. 3

147, 148

Apollonius *Pronoun*: ἀμεῦν 'of us': Similarly in Aeolic: compare Alcaeus (78); and in the adjectival form ἀμμακτόν; compare:

of our fathers
and the fuller form ἀμμετέρων; compare
of our troubles

149

Strabo *Geography* [on the Nile]: Its entering the sea by several mouths, however, is a characteristic it shares with other rivers, so that Homer did not consider it worthy of mention, particularly as it was well-known to his audience. Nor is Alcaeus more communicative, although he declares that he had been in Egypt himself.

150

Plutarch *Love of Riches*: For it is a good thing that we leave behind along with the pleasures (of love) the desires that belong to them, desires which according to Alcaeus are escaped neither by man nor woman.

1 cf. *E.M.* 264. 19 2 or 'I shall find' 3 or perh.

δῆετε as futures in sense 2 Nauck ἀπ' παθέων μ. cf. proverb πάθος μάθος 3 mss ἄχαιων 4 cf. 115: ἄπειρον
LYRA GRAECA

151
Ath. 3. 73e [π. σικύων]. 'Αντικόλ μὲν οὖν ἀεὶ τρισυλλάβως, Ἀλκαῖος δὲ.

. . . . δάκη τῶν σίκυων. ¹

φησίν, ἀπὸ εὐθείας τῆς σικύς, ὡς στάχυς στάχυος.

152

Hesych. τετράφων· ὄρνην τι· Ἀλκαῖος·
tetraposin ahdonas ²

153 ³

'Εδ. Ἐδ. Mag. Reitz. σισύρνας καὶ σισύρας· τὰ δασέα δέρματα
ta tetrixomina· kal Ἀλκαῖος ὃ μελοποίος·

ἐνυδος σισύρμαν

154 ⁴

Zenob. Parocm. 1. 31 (cf. 2. 61)

ἀντὶ κάκω κύνος ὑν ἀπαίτεις· ⁵

ἐπὶ τῶν κακὰ ⁶ ἀντὶ τῶν κακῶν ἀπαιτοῦντων.

155 ⁴

Apostol. Parocm. 2. 669 (cf. 2. 525)

φεύγων τέφραν εἰς ἀνθρακίαν πέτεν· ⁷

ἐπὶ τῶν ἀπὸ ἡπτῶν χείροςι περιπεσόντων κακοῖς.

¹ mss δάκη φησί τ. σικύων: σίκων E or the example would not prove Ath.'s statement; cf. Sa. 87 ² Ῥ.Ε.: mss τετράδων· ὃ· τι· Ἄ. | τετράδουσιν· ἁδόνας ⁸ added by Hfm.

412
ALCAEUS

151

Athenaeus *Doctors at Dinner* [on cucumbers]: In the Attic dialect the word is always of three syllables, but Alcaeus says:

... takes bites of the cucumbers;

σικυων being from a nominative σίκυος, as στάχυς ‘ear of corn,’
genitive στάχυς.

152

Hesychius *Glossary*: Pheasant: A kind of bird; Alcaeus:

[compare] nightingales to pheasants [in song]

153

*Old Etymologicum Magnum*: σιφόνα and σιφόρα: thick skins covered with hair; compare the lyric poet Alcaeus:

clad in a skin

154

Zenobius *Proverbs*:

Asking for a pig in place of a bad dog;¹

a saying used of those who ask for a bad thing to replace a bad thing.

155

Apostolius *Proverbs*:

In fleeing the ashes he’s fallen into the coals;

a saying used of those who fall from less into greater misfortune.

¹ ref. perh. to one of the tyrants

² added by *E*; metre ‘Alcaic’ ³ mss κακοῦ, κακῆς and ἀπαιτεῖς ⁴ mss also καλὰ ⁵ mss τ. φ. and ἔπεσεν

413
LYRA GRAECA

Θ' καὶ Ι'

ΣΚΟΛΙΩΝ

156

Berlin Klassikertexte 5. 2. 9810

' . [πα χρη]υ αρύστηρ' ἐσκέραμεν μέγαν;
[τι τόσο]α μόχθης, τούτ', ἐμεθεν σύνεις
[ὡς οὐ τι] μή τῶξανος ² ἄλλως
[ἀμμαρ]ὲ[μοι μεθὺν]ν ἀείς';

5 [τι δὴ θα]λάσσας φειδόμεθ', ὡς κάρον
[χειμω]νοείδην αἷθρον ἐπήμενοι;
[α]ὶ δ' ἐνσ[τάθεντες ὡς τάχιστα
[τὰν τε χ]άδον ³ καμάκων ἔλοντες

[ἀπ νᾶ]α] λύσαμεν, προτ' ἐνώπια
10 [κέρα τρό]ποντες, καὶ κ' ἱθαρωτεροί
[φυῖμ]εν ἰλλάεντι θύμῳ
[κάτε κ' ἀ]μύστιδος ἐργον εἰς.'

[νόθην] δ' ⁴ ὁνάρταις χέρρα σὺ μοι ἐμμάτων
[· ὁ παῖς, ἔφαιος]θ', ἐμφο[ερέ]τω κύρα
[e.g.]

[γνόφαλλων οὐ γὰρ] εἰστίθησιν
[eis τὸ πλοῖον μ' ὅ]δε τὰδ' ἀοίδα;' ²

[οὕτοι σὺ τὸν νῶν,] ἀγρὶ ἀυτά, μοι
[κώς, ὅ γε βρύχων] ἀτε πῦρ μέγα
[οὐ βρατέραν ἐλαίν] ⁵ τίθησιν
20 [τάνδε φέρην, χαλεπωτέραν δὲ.']

¹ restored by E, C.R. 1909. 72, 1917. 9   ² adj.   ³ handle,
ALCAEUS

Books IX and X

DRINKING SONGS

156

From a Second-Century Papyrus:

'... What need to have mixed in the great bowl? Why labour so, when I tell you that I will never have you to waste the livelong day in wassailing and song? O why spare we to use the sea, suffering the winter-cool freshness of the morning to pass like a drunken sleep? If we had but gone quickly aboard, taken hold of the tiller, and loosed the ship from her moorings the while we turned the sailyard to front the breeze, then merrier should we be and light of heart, and it would be as easy work as a long draught of wine.' But hanging a [listless] arm upon my sleeve you cried, '[The lad] may bring [a cushion] for my head; for this fellow's song doth not put me [in his boat. Never think you disturb my mind,] you wild clamourer, [though with your roaring] like a great fire you make it [harder rather than easier to bear this heat.]'

---

tiller, cf. χανδάνω, λαβή λαμβάνω  4 δ': P τ  5 ἔλαν = εἶλην, cf. Hesych. γέλαν (i. e. Φέλαν)
LYRA GRAECA

157

Ath. 10. 430 a κατὰ γὰρ πᾶσαν ἄραν καὶ πᾶσαν περίστασιν πίνων ὁ ποιητὴς οὗτος ('Ἀλκαίος) εὐρίσκεται: χειμῶνος μὲν ἐν τούτοις.

Νέυει μὲν ὁ Ζεὺς, ἐν δὲ ὀράνῳ μέγας χείμων, πεπάγαισιν δὲ ὕδατων ρόαι.

5 κάββαλλε τὸν χείμων, ἕπτὶ μὲν τίθεις πῦρ, ἐν δὲ κέρναις οἴνον ἀφειδέως μέλιχρον, αὐτὰρ ἀμφί κόρσα μάλθακον ἀμφιδώ  
  

158

Ibid. . . . ἐν δὲ τοῖς συμπτώμασιν:

Οὐ χρή κάκοισι θύμον ἐπιτρέπην  
προκόψομεν γὰρ οὔδεν, ἀσάμενοι σ', ὁ Βύκχι: φάρμακον δ' ἀριστον οἴνον ἐνικαμένοις μεθύσθην.

159

Ibid. 15. 674 c ἐκάλουν δὲ καὶ οἷς περιέδευον τὸν τράχηλον στεφάνους ὕποθυμιάς, ὡς 'Ἀλκαίος ἐν τούτοις:

ἀλλ' ἀνήτω μὲν περὶ ταῖς δέραισι περθέτω πλέκταις ὑπαθύμιδας τις, καὶ δὲ χεινάτω μύρων ἀδυ κατ τῶν στήθεος ἀμμ.

---

1 νεύει E, cf. Anacr. 6, Hor. Epod. 13. 1 : mss δει, but rain is incompatible with frost: Heck. νύει: mss also ἐκ δ'
2 imp. mid. E: mss ἀμφί, ἀμφί from above  
3 θύμον Steph: mss μῦθον  
4 ἀσάμενοι σ(ε)ί δ' E: mss ασαμενοι δ',  
416
ALCAEUS

157

Athenaeus Doctors at Dinner: For the poet Alcaeus is found drinking at every time and on every occasion; in the winter in these lines:

The Sky-God bows himself; there is a great storm in the heavens, the streams of water are frozen fast. . . . Defy the storm with a good fire and a bountiful mixing of honey-sweet wine, and then put a soft cushion on either side your brow.

158

The Same: . . . and in his misfortune, in this passage:

It is ill yielding the heart to mischance; for we shall make no advance if we weary of thee, O Bacchus, and the best medicine is to call for wine and drink deep.

159

The Same: They called the garlands which they used to tie round their necks hypothymides; compare Alcaeus:

But let them put garlands woven of anise about our necks and pour sweet myrrh over our bosoms.3

1 cf. Hdn. π.μ.λ. 7. 27 Lentz, Long. Past. 3. 3
2 cf. Poll. 6. 107, Sch. Theocr. 7. 63, Ath. 678 d
3 ll. 3–4 put here by B from Ath. 687 d 'and that bravest and moreover most warlike of poets, Alcaeus, says "And pour, etc."'

αὐδαμένος δὲ 5 ll. 1–2 here, 3–4 Ibid. 687 d καὶ ὁ ἀνδρείατατος δὲ προσέτι δὲ καὶ πολεμικ <ὡτατ> αὐσ ποιηθής Ἀλκαῖος ἔφη ἑκάδι
κ.τ.λ.  
417
LYRA GRAECA

160

Arist. Pol. 1285 a 33 ἧρχον δ' οἱ μὲν (τῶν αἰσθητῶν) διὰ βίου τὴν ἄρχην ταύτην, οἱ δὲ μεχρὶ τῶν ἀριστερῶν χρόνων ἡ πράξεως, οὗοι εἰλοντό τοιε Μυθιλιναῖοι Πιττακῶν πρὸς τοὺς φυγάδας ἄν προειστήκασαν 'Αντιμενίδης καὶ 'Αλκαῖος ὁ ποιητής. δηλοὶ δ' Ἀλκαῖος ὅτι τύραννον εἰλοντο τὸν Πιττακὸν ἐν τινὶ τῶν Σκολίων Μελῶν ἐκτιμῶ γὰρ ὅτι:

. . . . φῶνα δ' ἀθρόα1 τὸν κακοπάτριδα Φίττακον2 πόλιος τᾶς ἄχολω καὶ βαρυδαίμονος ἐστάσαντο τύραννον μέγ᾽ ἐπαίνεστες3 ἀολλεῖαι.

161 4


Τέγγε απλύμονας οὖν τὸ γὰρ ἀστρον περιτέλλεται,
ἀδ' ὀρα χαλέπα, πάντα δὲ δύσαιον ὑπά καῦματος,
ἄχη δ' ἐκ πετάλων Φάδεα τέττιξ <ἐπιδενδρίων>5 ἅνθη δὲ σκολυμος νῦν δὲ γυναίκες μαρώται6 5 λέπτοι δ' ἄνδρες ἔπει καὶ κεφάλαν καὶ γόνα Σείριος
ἀξει7 . . . .

1 Reis.—E from Plut. where the form φωναι, i.e. φώνα, shows that a. ϕ. is not his rendering of ἀολλεῖαι: not in Arist.
2 E, so Sch. 41, Lesb. coin Mion. Sup. 6. p. 64, cf. Polli. 2. 175 where mss Ψιττακῶν: mss here Πίττ.
ALCAEUS

160

Aristotle *Politics*: Some aesymnetes ruled for life, others only for definite periods or till they had accomplished definite tasks, as the Mytileneans chose Pittacus to deal with the exiles under Antimenidas and the poet Alcaeus. Now Alcaeus shows that Pittacus was elected tyrant in one of his *Drinking-songs*, where he chides his fellow-countrymen saying:

With one voice they have set up the base-born Pittacus to be tyrant of their spiritless and ill-starred country, shouting his praise by their thousands.\(^2\)

161\(^3\)

Proclus on Hesiod *Works and Days* ['When the artichoke flowers and the singing cricket sits upon the tree pouring down a sweet shrill song continually from beneath his wings, in the time when summer is wearisome, then are goats fattest and wine at its best, then are women most wanton, but men at their weakest; for Sirius parches head and knees']: Alcaeus sings in like strain:

Soak your throttle in wine; \(^4\) for the star is coming round again,\(^5\) the season is hard to bear with the world athirst because of the heat; the cricket sounds sweetly from the leaves of the tree-top, and lo! the artichoke is blowing; now are women at their saiciest, but men lean and weak because Sirius \(^5\) parches both the head and the knees.

\(^1\) cf. Dion. Hal. 5. 73, Plut. *Amat.* 18 \(^2\) cf. Plut. *Erot.* 18

\(^2\) cf. Ath. 10. 430b, 1. 22e, Gell. 17. 11. 1, Macrobr. *Sat.* 7. 15. 13, Plut. *Symp.* 7. 1, Eust. *Od.* 1612. 14, Pl. 890. 47, Plut. *Stoic. repug.* 29, Plin. *N.H.* 22. 43 \(^4\) throttle; the Greek is ‘lungs’ \(^5\) i.e. the dog-days are coming

for 2\(\frac{1}{4}\) ll. read here by B see *Sa.* 94 \(^6\) mss ἄνθει δὲ καλ ὁ. and μπαρ. γυν. \(^7\) mss λεπ. δὲ τοι: ἐπελ καλ: mss ἐπελ: γόνα B, cf. Steph. *Byz.* καὶ: mss γόνατα

\(^419\)

\(\varepsilon\ \varepsilon\ 2\)
LYRA GRAECA

162

Ath. 1. 22f (after 161. 1-2) . . . καὶ ἄλλαχον.

Πώνωμεν,¹ τὸ γὰρ ἀστρον περιτέλλεται.

163

Ibid. 10. 430 c πῶς οὖν ἔμελλεν δ᾽ ἐπὶ τοσοῦτον φιλοπότης (Ἀλκαῖος) νηφάλιος εἶναι καὶ καθ᾽ ἐνα καὶ δύο κυκάθους πίνειν; αὐτὸ γοῦν τὸ ποιημάτων, φησὶ Σέλευκος, ἀντιμαρτυρεῖ τοῖς οὕτως ἐνδεχόμενοις. φησὶ γὰρ.

Πώνωμεν·¹ τὶ τὰ λύχν᾽ ὀμμένομεν; δάκτυλος ἀμέρα.
καὶ δ᾽ ἀερρε κυλίχναις μεγάλαις, ἕιτ᾽, ἀπ᾽ οὐκεῖδος.²
οἶνον γὰρ Σεμέλας καὶ Δίος νίος λαθικάδεα ἀνθρώποισιν ἐδωκ᾽. ἔγχεε κέρναις ἐνα καὶ δύο ὅ πλήαις κὰκ κεφάλας, ἀ δ᾽ ἀτέρα τὰν ἀτέραν .
κύλιξ
ὠθήτω. . . . . .

ἐνα πρὸς δύο ῥητῶς κυράναι κελεύων.

164 ³

Ox. Pap. 1233. 32

Κατ' τὰς πόλλας π[αθοίσας κεφάλας κάκχεε μοι
μύρουν]
καὶ κατ' τῶν πολ[ίω στήθεος· αἱ γὰρ τισὶ κ᾽
ἄλγος ἦ,]

¹ Mein: mss πίν. ² E., cf. δοκίς dimin. of δοκός and E.M. 216. 48 Βύχες: ἐνόμα Αἰολικὸν παρὰ τὸ Βάκχος . . . ὡς ἵππος ἱππῖς καὶ οἶκος οἰκίς: mss αἱ τὰ ποικίλα (ποικίλλις): oedd. άιτα, 420
ALCAEUS

162

Athenaeus *Doctors at Dinner* (after *fr. 161. 1–2*): . . . and in another place:

Let us drink, for the star is coming round.¹

163

The Same: How then was such a lover of drink (as Alcaeus) to be sober and take only one or two cups at a time (as Chamaeleon of Pontus interprets the phrase)? At any rate the actual song in which it occurs, testifies, as Seleucus points out, against this interpretation:

Let us drink; why wait for the lamp-lighting? the day has but a finger’s breadth to go. Take down the great cups, beloved friend, from the cupboard; for the Son of Semele and Zeus gave wine to make us forget our cares. Pour bumpers in a mixture of one and two,² and let cup chase cup around hotfoot;³

thus bidding them expressly to mix the wine in a proportion of one to two.

164

From a Second-Century Papyrus:

Over my long-suffering head, over my hoary breast, pour me the unguent. If any man be in

¹ cf. p. 419 n. 5 ² i. e. one of wine to two of water ³ cf. Ath. 10. 430 a, and 11. 481 a

ποικίλας ³ 1–2 B–R (C.R. 1914. 77) from Plut. Qu. Conv. 3. 1: 3 (= 42 Bergk), 3–6 E e. g.

421
LYRA GRAECA

e.g. πωνόντων. κάκα [δὴ παῖσι βρότοις ἐστ' ὦτ ὶΟλύμπιοι]
edosan, pédα δ' ἄλλω[ν τὸδε μοι κωύκι μόνῳ πάθος]
5 ἀνθρώπων. ὦ δὲ μὴ φ[ίς ἁγαθὸν πώνεμεν ἐμεναι]
[k]ὴν[ω] φαίσθο 'Ἀπόλ[οι· οὐ γὰρ ἰσαίσθῃ ἁγαθὸν οὐδ' ὃ μή.]

165
Sch. Il. 8. 177 [τείχεα ἀβληχρά· ἄλλως δὲ ἡδή αὐτὸ τὸ βλη-
χρός σημαίνει ὡς ἐπὶ τὸ πλείστον μᾶλλον τὸ ἀσθενές· Ἀλκαῖος θ'.
. . . . βλήχρων ἀνέμων ἀχείμαντοι πνοαὶ

166
Ath. 10. 430b (after fr. 39. 1–2) . . . τοῦ δ' έαρος·
'Ἡρος ἀνθεμόεντος ἐπάϊον ἀρχομένου·
καὶ προελθὼν·
ἐν δὲ κέρνατε τῶ μελιάδεος ὅτι τάχιστα
κράτηρα . . . .

167
Ibid. 10. 430c (after fr. 42) . . . καὶ καθόλου δὲ συμβουλεύων
φησίν·
Μὴδεν ἄλλο φυτεύσῃς πρότερον δένδριον ἄμ-
πέλω.1

1 δένδριον Ahr: mss δένδρον

422
ALCAEUS

pains, then let him drink. [To all men soon or late the Olympians] give misfortune, [and this woe of mine I share] with other men. And as for him that [says there is] no [good in drinking], you may say to him 'Be hanged with you! [you know not good from bad.]'

165

Scholiast on the Iliad ['weak walls']: The meaning of the simple form $\beta\lambda\eta\chi\rho\delta\varsigma$ without the $\alpha$ is usually 'weak' or 'light'; compare Alcaeus Book IX:

... the stormless breath of light winds

166

Athenaeus Doctors at Dinner [following fr. 39. 1-2]...

and in the spring he says:

I heard the flowery Spring beginning;

and, a little further on:

make haste and mix a bowl of the honey-sweet.

167

The Same [following fr. 42]... and indeed he gives the following general advice:

Plant no tree sooner than the vine.

1 cf. Cram. A.O. 1. 95. 15, Eust. 705. 62

423
LYRA GRAECA

168

Ath. 2. 38e [π. μέθης]· ἀπὸ τοῦ κατὰ μέθην δὲ καταστήματος καὶ ταῦρῳ παρεκάλουσι τὸν Διόνυσον . . . καὶ παρθάλει διὰ τὸ πρὸς βλαν τρέπεσθαι τοὺς ἐξοικωθέντας. Ἀλκαῖος·

ἀλλατα μὲν μελιάδεος, ἀλλοτα δ' ὀξυτέρω τριβόλων ἀρυτήμενοι·

eisoi δ' οἴνι καὶ θυμικόλ γίνονται τοιούτοι δὲ ὁ ταῦρος· Εὐριπίδης (Bacch. 743). διὰ δὲ τὸ μάχιμον καὶ θηρίωδες ἐνοίοι γίνονται· δὲν καὶ τὸ παρθάλαδες.

169

Tzetzes ad Lycophr. 212 οἱ οἰνωθέντες τὰ τοῦ λογισμοῦ ἀπόρρητα ἱκφαίνουσιν· δὲν καὶ Ἀλκαῖος φησιν·
oinous gar anthrópoisi dióptroyn . . . 1

170, 171

Vet. Et. Mag. Miller 258 πῶ· . . . ἐστὶ δὲ καὶ ἤμα προστακτικόν παρὰ Αἰολεύσιν οἷον·

Χαῖρε καὶ πῶ τάιδε·

diēr legetai en étérph σύμποθη 2 . . . οἷον·

Δεύρο σύμποθη. 3

172 4

Ath. 11. 481a [π. κυλίκων] . . . καὶ ἐν τῷ δεκάτῳ·

Λάταγες ποτέονται κυλίχνων ἀπὸ Τηιᾶν·

ὡς διαφόρων γινομένων καὶ ἐν Τέφ κυλίκων.

1 ἀνθρώποις Fick, metre as 124 or, reading διόπτρον as disyll., 3rd line of 'Ἀλκαίος': mss -τοῖς 2 mss Vet. étérois σύμποθη 3 E.M. om. δεύρο adding ἀντὶ τοῦ σύμποθη ἦ ἐξ τοῦ πῶ τὸ πῶθι 4 cf. Ath. 5. 666 b, 668 d

424
ALCAEUS

168

Athenaeus Doctors at Dinner [on drunkenness]: It is from the condition of drunkenness that Dionysus is likened to a bull, and, through his making drunken persons violent, to a leopard. Compare Alcaeus:

drawing it sometimes honey-sweet, and sometimes as bitter as burdocks

Some men become angry; this is like the bull; compare Euripides (Bacchae 743). And some through quarrelsomeness become like wild beasts; whence the comparison to a leopard.

169

Tzetzes on Lycophron: Drunken people disclose the secrets of the mind; and this is why Alcaeus says:

for wine is a spying-hole unto man.2

170, 171

Old Etymologicum Magnum: πῶ (the adverb) . . . and it is also imperative of a verb in Aeolic; compare:

Hail, and drink this!

which is equivalent to σὑμπωθί in another passage; . . . compare:

Hither, and drink with me.

172

Athenaeus Doctors at Dinner [on cups, following fr. 164] . . . and in the tenth Book:

The heeltaps fly from Teian cups; 4 thus showing that a particular kind of cup was made at Teos.

1 cf. Eust. Od. 1910. 18 2 or like κάτοπτρον, ‘mirror’?
3 cf. E.M. 698. 51 4 i. e. in the game of cottabus
LYRA GRAECA

173

Et. Mag. 639. 17 οὐδείς: ἵστεν οὖν τοῦ 1 οὐδεὶς διε ίσοδυναμεὶ τῷ οὕτως δύο μέρη λόγου εἰς, τὸ τε οὐ καὶ τὸ δεῖς: οὐδὲ γὰρ ἔστι σύνθετον: εἰ γὰρ ἢ ἡ σύνθεσις ἡμελεῖ πρὸς μᾶς ἔχειν τὸν τόνον . . . αὐτοῦ δὲ τοῦ δεῖς 2 τὸ οὐδέτερον δὲν χωρίς τῆς οὐ παραδέχεσθαι ἔχομεν παρὰ Ἀλκαίῳ ἐν τῷ ἐνάτῳ:

καὶ κ' οὐδεν ἐκ δένος γένοιτο:

Ζηνόβιος.

174

Cram. A.P. 3. 121. 5 II. 1. 39 [ἐφεσα]: μηδεῖς δὲ ἡμᾶς νεμεσητοὺς ἀποφήνειν, ὡς εἰκῆ τὸ εἰραφώτης γράφοντας: οὐ γὰρ ἔστι τοῦ στοιχείου, ἀλλ' Ἁλκαίοι.

'Επραφεώτας γὰρ ἀναζ . . . . 3

175

Hdn. π.μ.λ. (2. 941. 15 Lentz) τὰ εἰς -οσ λήγοντα οὐδέτερα δισύλλαβα, εἰ ἔχει πρὸς τέλος τὸ α, συνεσταλμένον πάντως αὐτὸ ἔχει, εἰ μη κατὰ διάλεκτον εἰς, ὡσπερ τὸ πάρος:

ἐπὶ γὰρ πάρος ὑνίαρον ἱκνηται:

'Αλκαίος φησι.

176 4

Poll. 6. 107 Ἀνακρέων . . . στεφανούσθαλ φησι καὶ ἀνήτῳ, ὡς καὶ Σαφώ καὶ 'Αλκαίος: οὔτοι δ' ἄρα καὶ σελήνοις.

Ἀκρο ad Hor. Od. 4. 11. 3 ['nectendis apium coronis']: vel quia Alcaeus frequenter se dicit apio coronari.

1 E: mss τὸ 2 E: mss οὐδεὶς 3 'Επραφεώτας E: mss -του from οὐ γὰρ above 4 cf. 150

1 cf. Gram. Gr. 3. 301, Bek. A. 3. 1362 2 this epithet

426
ALCAEUS

173

*Etymologicum Magnum* [on the word *oúðēs* 'nobody']: It should be noted that when it is equivalent to *oúris* there are two parts of the word *oúðēs* 'nobody,' namely *oú* and *dēs*; it is not a compound. If it were, it would have the accent on the syllable before ... The neuter of the actual word *dēs* ('any man') is found used apart from the *oú* ('not') in the 9th Book of Alcaeus:

and nothing will come of anything;

Zenobius.

174

Cramer *Inedita (Paris)* on the *Iliad* ['I roofed']: Let no one blame us for writing *eiραφῶτης* without due consideration; for it is not Homer's word but Alcaeus'; compare

for the Lord Eirapheotes

175

Herodian *Words without Parallel*: Disyllabic neuters ending in *-os*, if they have alpha in the penultimate always have it short, unless it be in dialect, as *πάρος* 'decrepitude' in Alcaeus; compare:

for woeful decrepitude is coming.

176

Pollux *Vocabulary*: Anacreon ... says that he crowned himself with anise, and so say Sappho and Alcaeus; these two poets also speak in this connexion of celery (or parsley).

Acro on Horace ['parsley for weaving garlands'] ... or else because Alcaeus often speaks of his being crowned with parsley.

of Bacchus was variously explained, e.g. because after his premature birth he was 'stitched up' (*iρράφθαι*) in the thigh of Zeus ... metre 86
LYRA GRAECA

177
Ath. 11. 478 b [π. ποτηρίων]. τὰ μόνωτα ποτήρια
κότυλοι,

δὲν καὶ Ἀλκαῖος μνημονεύει.
ALCAEUS

177

Athenaeus *Doctors at Dinner* [on drinking-cups]: One-handed drinking-cups were called *κότυλοι*

goblets

and are mentioned by Alcaeus.
**TABLES**

**Comparing the Numeration Adopted in this Edition (E) with Those Followed by Bergk in his 'Poetae Lyrici Graeci' of 1882 (Bbgk.) and Hiller-Crusius in their 'Anthologia Lyrica' of 1913 (Hil.)**

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**LIST OF NEW FRAGMENTS**

Fragments not included in Berkh's Edition of 1882

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Fragments newly restored *exempli gratia* from paraphrases

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* Included by Hiller-Crusius  † Partly 'new'
INDEX OF AUTHORS

ACHILLES (Tatius): 78; mathematician; A.D. 200? see Vita
Acro: 163, 313, 426; Latin commentator on Horace; A.D. 180
Acusilatus: 13, 883; mythologist; 550 B.C.
Adespota: 190, 288; anonymous fragments of Lyric Poets quoted by Bergk, Poetae Lyrici Graeci, vol. III.
Aelian: 10, 26, 34, 44, 60, 104, 138, 146, 151; writer of miscellaneous; A.D. 200
Aelius Dionysius: 29; lexicographer; A.D. 120
Aeschylus: 94, 340, 346; writer of tragedy; 485 B.C.
Alcaeus: 390; writer of comedy; 390 B.C.
Alciphron: 153; writer of fictitious letters; A.D. 150
Alcmene: 3, 27, 41, 45 ff., 139, 165, 269, 288, 357, 383, 391
Alexander of Actolia: 44; poet; 275 B.C.
Alexander Cornelius (Polyhistor): 5, 23, 49, 113; 65 B.C.
Alexandrines, see Anaxandrides.
Alexis: 191; writer of comedy; 350 B.C.
Ammonius: 77, 86, 196, 231; grammarian; A.D. 390
Anacreon: 3, 17, 145, 149, 161, 165, 169, 173, 177-9, 183, 225-7, 303, 311, 315, 385, 416; lyric poet; 530 B.C.
Anaxandrides (sic): 101; writer of comedy; 360 B.C.
Anthologia Palatina [A.P.]; 28, 44, 49, 158, 182-8, 174, 177, 249, 254, 280, 316; a large collection of Greek epigrams, i.e. inscriptions and quasi-inscriptions, embodying the earlier compilations of Meleager and others, made by Constantine Cephalas about A.D. 920
Anthologia Planudea: 173, 280; a similar but shorter collection made by Maximus Planudes A.D. 1301
Antigonus of Carystus: 72; sculptor, writer on art, biographer; 240 B.C.
Antipater of Sidon: 150, 165; epigrammatist; 150 B.C.
Antipater of Thessalonica: 45, 139?, 165?; epigrammatist; 10 B.C.
Antiphon: 153; writer of comedy; 365 B.C.
Anticte: 165; a poetess, author of epigrams; 280 B.C.?
Apollodorus: 10, 14, 51, 71, 121, 311, 409; chronologer, grammarian, mythologist; 140 B.C.
Apollonius of Rhodes: 12, 14, 59, 66, 155, 196, 203, 237, 297, 381, 383; poet; 260 B.C.
Apollonius (son of Archebius): 77; grammarian and lexicographer; A.D. 1
Apollonius (son of Archebius): 31, 152-3, 412; compiler of a collection of proverbs; A.D. 1460
Apuleius: 149; Roman philosopher and novelist; A.D. 130

* The dates are those of the floruit, i.e. about the 40th year
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Aratus: 64, 379; didactic poet; 270 B.C.; see Vitas

Arcadius: 133; grammarian; between A.D. 200 and 600; the work on accentuation ascribed to him perh. belongs to Theodosius.

Archilochus: 23, 37-9, 107, 155, 159, 167, 355, 397; elegiac and iambic poet; 650 B.C.

Archytas: 119; of Mytilene; a writer on music; 330 B.C.;

Arlon: 136 ff.

Arsilaenetus: 200; writer of fictitious letters; A.D. 450

Aristarchus: 75, 315; grammarian; 175 B.C.

Aristides: 66, 72, 80-2, 108, 128, 159, 192, 250, 338-40, 360; rhetorician; A.D. 170

Aristobulus: 159; grammarian; 20 B.C.

Aristophanes [Ar.]: 10, 31, 42, 73, 104, 138, 196, 206, 274, 311, 316, 352, 390, 399, 408; writer of comedy; 410 B.C.

Aristophanes of Byzantium: 111, 315, 377; grammarian; 215 B.C.

Aristotle [Arist.]: 10, 18, 46, 87, 158, 260, 266, 274, 308, 359, 399, 418; philosopher; 345 B.C.

Aristoxenus: 7, 125, 161, 179; writer on music; 320 B.C.

Arrian: 33; historian; A.D. 130


Artemidorus: 354; of Ephesus or of Daldia; a writer on dreams; A.D. 160

Artemon of Magnesia: 179; a writer of unknown date

Asclepiades of Myrlea: 83; grammarian; 70 B.C.


Athenagoras: 104; Christian writer; A.D. 180

Attilius Fortunianus: 181, 256-7, 403; Latin writer on metre; A.D. 500

Austinius: 153; Roman poet; A.D. 350

Babrius: 306; writer of fables in iambic verse; A.D. 200

Bacchilides: 43; writer on music; A.D. 320

Bacchylides: 3, 165, 299; lyric poet; 470 B.C.

Bekker's Anecdota: 73, 80, 86, 90, 94, 102-3, 121, 128-9, 154, 276, 302, 426; a collection of previously unedited Greek works, published 1814-21

Berlin Papyrus: 376; quoted by van Herwerden Lex. Suppl. s. r.

Berliner Klassikertexte: 202-4, 238-46, 346, 414; vol. v. contains papyrus and vellum fragments of Greek poetry

Bion: 200; poet; 100 B.C.?

Boissoneau's Anecdota Graeca: 345; a collection of previously unedited Greek works, published 1829-33

Callias: 315, 377; grammarian; 250 B.C.;

Callimachus: 177, 255, 279, 324, 351; poet; 270 B.C.

[Callisthenes]: 222; historian; 330 B.C.; the extant works ascribed to him are spurious

Carmina Popularia: 95; folksongs in Bergk's Poetas Lyrici Graeci, vol. iii.

Catullus: 166, 187, 254, 283, 291; Roman poet; 60 B.C.

Chamaeleon: 119, 179, 301, 315; Peripatetic philosopher and grammarian; 310 B.C.

Choroboscus, Georgius: 70, 121, 182, 193, 264, 301, 304, 321, 354, 355, 375, 386, 393; grammarian; A.D. 600

Choricius: 292; rhetorician; A.D. 520

Christodorus: 51; poet; A.D. 500

Chrysippus: 58, 220, 234, 373, 381; the Stoic philosopher; 240
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B.C.; the fragmentary work *On Negatives* is perh. not his
Cicero: 170, 312, 313, 401; Roman orator and philoso-
pher; 60 B.C.
Clearchus: 177, 258; Peripatetic
philosopher; 300 B.C.
Clement of Alexandria: 12, 14, 28,
30, 33, 50; Christian writer; A.D. 200
Cleomènes: 177; a dithyrambic
and erotic poet; 420 B.C.?
*Cramer’s Anecdotà Oxoniensia*: 51,
73, 76, 81, 85, 94–5, 100, 109,
114, 120–1, 126, 130, 187, 226,
243, 285, 288, 304–6, 326, 337,
342, 351, 357, 379, 384, 390–1,
400–1, 423; a collection of pre-
viously unedited Greek works from
Oxford MSS., published
1835–7
*Cramer’s Anecdotà Parisiensia*: 33,
69, 76, 82, 111, 187–9, 287,
298, 340, 383, 393, 399, 407,
426; a collection of previously unedited Greek works from
Paris MSS., published 1839–41
Crates of Mallus: 45; grammarian;
170 B.C.
Cratinus: 29, 43, 149, 153, 278;
writer of comedy; 450 B.C.
Cyrillus: 407; of Alexandria;
author of a glossary; A.D. 420?
Demetrius: 172, 224–5, 252, 274,
284, 290, 294–6; rhetorician;
A.D. 50?
Demetrius of Byzantium: 375;
Peripatetic philosopher; 190
B.C.?
Demetrius of Magnesia: 35; gram-
marian; 60 B.C.
Demosthenes: 173, 295; the great
Athenian orator and states-
man; 340 B.C.
Dicaearchus: 139, 315, 377; Peri-
patetic philosopher, historian,
grammarian; 310 B.C.
Didymus: 149, 231; grammarian;
30 B.C.
Dio Chrysostom: 180, 236; rhetor-
ician; A.D. 80
Diodorus of Sicily: 19, 108, 145;
historian; 40 B.C.
Diogènes Laërctius [Diog. L.]: 34,
308–10, 352, 364, 375; bio-
grapher; A.D. 220
[Diogenian]: 258; grammarian;
prob. not the author of the collection of proverbs under
his name
Dionysius of Halicarnassus: 32,
172, 180–2, 294, 312, 419;
historian and grammarian;
20 B.C.
Dionysius of Thrace: 293; gram-
marian; 125 B.C.
Dionysius Periègëtes: 331; geo-
grapher; 300 B.C.
Dioscorides: 162; epigrammatist;
180 B.C.
Diphilus: 153; writer of comedy;
310 B.C.
Dracon: 95, 179, 317; gram-
marian; A.D. 180
Ephippus: 153; writer of comedy;
350 B.C.
Ephorus: 34, 101, 183; historian;
350 B.C.
Epictètes: 177; writer of comedy;
360 B.C.
Erothian: 63; lexicographer; A.D. 60
*Etymologicum Gudianum* [E.G.]:
85, 110–11, 114, 199, 277, 285,
300, 328, 378; etymological
lexicon; A.D. 1100
*Etymologicum Magnum* [E.M.]: 63,
73, 85, 102, 110, 116–7, 120,
126–8, 130, 183, 191, 195–8,
234, 252–3, 265, 272–4, 277–8,
285, 289, 300–3, 329, 343, 352,
355, 369, 378–9, 382–8, 393,
401, 404, 407–10, 420, 424–6;
etymological lexicon; A.D. 1200
*Etymologicum Magnum* Vetus (also-
called *Et. Florentinum* and *Et.
Genuinum*): 60, 88, 96–8, 104,
132–4, 194, 285, 376–8, 385,
388–9, 406, 410–12, 424; an
etymological lexicon compiled
under the direction of Photius
C. A.D. 870
Euclid (Eucleides): 28, 33; mathe-
matician; 300 B.C.
Eudocia: 144; Greek Empress
[her lexicon, *Violarium*, is
really a work of the 16th
cent.]; A.D. 1060
Eumèles: 13 ff.

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Euphorion: 303; poet and writer of learned works; 235 B.C.

Euphronius: 130; grammarian; 250 B.C.

Euripides: 10, 64, 94, 183, 196, 272, 285, 299, 425; writer of tragedy; 440 B.C.

Eusebius: 14, 18, 46, 138, 142, 310; chronicler [mostly survives only in Jerome's Latin version and the Armenian translation]; A.D. 305


 Favorinus (or Guarino): 91, 131, 385, 391, 401; scholar and lexicographer; A.D. 1520

 Galen: 224, 360; writer on medicine, philosophy, grammar, criticism; A.D. 170

 Gellius, Aulus: 168, 419; writer of miscellaneous; A.D. 170

 Glaucus of Rhegium: 7, 23, 37; writer on music and poetry; 420 B.C.

 Gnésippus: 49, 177; an erotic lyric poet; 450 B.C.

 Gorgias: 155, 269; a Sicilian orator and teacher of rhetoric who visited Athens in 427 B.C. and after

 Grammaticians, Anonymous: 83, 97
 Grammatici Graeci (Herodian, Apollonius Dyscolus, etc., edited by Lenz); 426, and see under author's names

 Gregorius (Pardus): 224, 251; grammarian; A.D. 1150

 Harpocrates: 67, 350, 404; grammarian; A.D. 170

 Heliodorus: 71; metrician; 30 B.C.

 Hellanicus: 17, 107, 139, 315, 373; historian; 420 B.C.


 Heracleides: 385; grammarian; A.D. 380

 Heracleides of Pontus: 21, 46, 93; Peripatetic philosopher and grammarian; 340 B.C.

 Heracleitus: 344; grammarian; A.D. 50?

 Heracleitus of Lesbos: 311; historian of unknown date

 Hermesianax: 144; poet; 290 B.C.

 Hermogenes: 62, 188–9, 238, 251, 256; A.D. 200

 Herodas: 223; writer of mimes in iambic verse; 250 B.C.


 Herodotus (Hdt.): 25, 107, 149, 136, 140, 394; historian; 445 B.C.

 Hesiod [Hes.]: 13, 19, 35, 65, 105–9, 173, 183, 203, 251, 299, 383, 407; poet; 720 B.C.?


 Himerius: 63, 174, 202, 282, 287, 290, 316; rhetorician; A.D. 355

 Hippodamus: 155, 175, 177; writer of iambic lampoons; 540 B.C.

 Homer [Homcrus]: 3, 19, 21, 23–5, 35, 61, 71, 95, 107, 149, 159, 165; Iliad 12, 63, 74, 84–6, 94, 102, 106, 121, 132, 143, 187, 220, 248, 280, 299, 304–6, 322, 349, 358, 388, 400, 408, 422; Odyssey 61, 74–80, 127, 132, 190, 248, 250, 254, 258, 327, 388, 408; see also Eustathius and Tzetzes; poet; 850 B.C.?

 Horace: 156, 161, 166, 312–3, 323, 345, 377, 401–3, 416, 427; Roman poet; 25 B.C.
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Horapollo: 317; grammarian; writer on Egyptian hieroglyphs; A.D. 380
Hyginus: 11; Roman writer on agriculture, astronomy, mythology; 10 B.C.
Ibycus: 3, 127, 165, 375; lyric poet; 550 B.C.
Inscriptions: 33, 180, 372–4
Isocrates: 173; the Athenian orator; 390 B.C.

Johannes Grammaticus: 129, 304; perh. to be identified with J. Philoponous philosopher and grammarian; A.D. 510
Johannes (Laurentius) Lydus: 14, 32; A.D. 530
Julian: 176, 181, 188, 200, 248, 313; Roman Emperor; A.D. 361

Keil’s Analecta Grammatica: 30; fragments of two anonymous metrical treatises

Lamynthius (sic): 177; an erotic poet of uncertain date (Ath. 13. 597 a)
Lascaris, Constantinus: 387, 391; grammarian; A.D. 1475
Lasus: 139; lyric poet; 500 B.C.
Laurentius Lydus: see Johannes L.
Leonidas: 303; epigrammatist; 270 B.C.
[Longin]us: 184; anonymous rhetorician, author of the treatise On the Sublime; A.D. 50?
Longinus, Cassius: 265; rhetorician; A.D. 260
Longus: 287–8, 333, 417; novelist; A.D. 150?
Lucian: 10, 43, 135, 138, 153, 160, 170, 191, 289; rhetorician and satirist; A.D. 165
Lucilius: 161; Roman satirist; 140 B.C.
LycoPhron: 425; poet; 200 B.C.

Macrobius: 84, 419; grammarian and writer of miscellanies; A.D. 400
MSS.: 90, 95, 134, 279, 377
Marius Plotius (Sacerdos): 181, 198, 273, 276; Roman metrician; between 30 B.C. and A.D. 500
Marmor Parium: 16, 142; an inscribed stone, now at Oxford, giving a summary of Greek history down to 264 B.C.
Marsyas (of Phillippi?): 158; historian; 100 B.C.? Martial: 85, 149; Roman poet; A.D. 80
Matranga’s Anecdota: 95, 409: a collection of previously unedited Greek works from various Italian libraries, published 1801
Maximus Planudes: 62, 81; grammarian, writer on geography; compiler of the Anthologia Planudea; A.D. 1300
Maximus of Tyre: 154–5, 159–62, 200, 222, 234, 255, 258, 265, 268, 316; rhetorician; A.D. 180
Meleager of Gadara: 165; epigrammatist; first compiler of the Greek Anthology; 90 B.C.
Melatus: 177; tragic and erotic poet; one of the accusers of Socrates; 400 B.C.
Menaechmus: 179; historian; 300 B.C.
Menander: 75, 151; writer of comedy; 300 B.C.
Menander: 71, 101, 188, 321; rhetorician; A.D. 270
Moschus: 143, 272; poet; 150 B.C.

Natallis Comes: 84; mythographer; A.D. 1550
Nicander: 297, 350; poet; 150 B.C.
Nicolaus: 338; rhetorician; A.D. 470
Nossis: 163; poetess, epigrammatist; 300 B.C.
Nymphaeus: 27; Cretan musician; 640 B.C.?
Nymphis: 151; prob. Nymphodorus of Syracuse; geographer; 330 B.C.

Olympus: 5 ff., 23, 27
Orion: 300, 306; lexicographer; A.D. 430
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Ovid: 10, 143–6, 149–51, 153–4, 158–60; Roman poet; A.D. 1


Palaephatus: 152; mythographer; 200 B.C.?  
Pamphila: 179; woman-historian; A.D. 60  
Parian Chronicle: see Marmor Parium

Paroemiographi Graeci: 81, 129, 143, 255, 259, 261, 358–61, 375, 399, 407; the collection of the proverb-collections of Zenobius and others published by von Leutsch and Schneider in 1839; see also O. Crusius Analecta Critic¡ ad Paroemi. Gr. 1833


Pelsander: 107; poet; 645 B.C.

Pherecydes of Syros: 47; an early philosopher; teacher of Pythagoras; 570 B.C.?

Pherecydes of Leros or Athens: 67; historian; 440 B.C.

Philemon: 255; lexicographer; A.D. 650?

Philochoerus: 49; historian; 290 B.C.

Philodemus: 27–8, 37, 198; philosoper and poet; 60 B.C.

Philostratus (the Athenian): 156, 321; biographer; A.D. 210

Philostratus (of Lemnos): 200, 231; rhetorician; A.D. 230

Philoxenus: 169; dithyrambic poet; 395 B.C.

Photius: 67, 70, 73, 79, 143, 152, 178, 300, 307, 373, 378–9, 382, 388, 405; critic, lexicographer, compiler of chrestomathies; A.D. 860

Phrynichus: 302, 306–7; grammarian; A.D. 180

Phrynis: 28; a dithyrambic poet satirised by Aristophanes

Pindar: 2, 12, 17, 25, 33, 39, 41, 61, 64, 93, 100, 107–9, 139, 144, 165, 194, 254, 260, 276, 299, 317, 345, 352, 357, 372–5, 381, 400; lyric poet; 480 B.C.

Pliny: 167; epigrammatist; perhaps to be identified with a P. who lived at Rome A.D. 60

Plato: 152; writer of comedy; 420 B.C.

Plato: 10, 109, 142, 147, 158, 163, 169, 201, 224, 235, 255, 269, 299, 398, 406; philosopher; 380 B.C.

Plautus: 153; Roman writer of comedy; 200 B.C.

Pliny (the Elder): 10, 153, 173; encyclopedist; A.D. 60

Plotius: see Marius Plotius


Polémon: 95; geographer; 200 B.C.


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Porphyrio: 160, 313, 321; commentator on Horace; A.D. 250

Porphyrius (Porphyry): 36, 107; Neo-Platonist philosopher; A.D. 270

Poseidippus: 149; epigrammatist; 250 B.C.

Poseidonius: 17; Stoic philosopher; 90 B.C.

Pratina: 5, 37; tragic and lyric poet; 500 B.C.

Praxilla: 99; lyric poetess; 450 B.C.

Priscian: 63, 66, 120, 183, 232, 392; Roman grammarian; A.D. 500

Proclus: 406, 418; Neo-Platonist philosopher and grammarian; A.D. 450; perhaps identical with
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Ptolemaeus (Ptolemy) of Ascalon: 59; grammarian; 80 B.C.
Quintilian: 312; Roman rhetorician; A.D. 75

Sacadas: 37, 41; lyric poet; 580 B.C.
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Servius: 150, 294; Roman grammarian; A.D. 400
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Simplicius: 359; philosopher; A.D. 530
Sopater: 170; rhetorician; A.D. 520
Sophocles: 90, 266, 307, 317, 349, 362, 380, 407; writer of tragedy; 450 B.C.
Sosibius: 17, 47–9, 71, 121, 125, 153; grammarian; 270 B.C.
Status: 153; Roman poet; A.D. 85
Stephanus of Byzantium: 48, 58, 67, 113–6, 124, 297, 419; lexicographer; A.D. 530
Stesichorus: 3, 21, 27, 49, 107, 133, 145, 165; lyric poet; 570 B.C.?
Stobaeus: 140, 252, 254, 332; compiler of chrestomathies; A.D. 450?
Suetonius: 359; biographer and grammarian; A.D. 120
Synesius: 223, 230, 313; Christian writer; A.D. 410
Telesilla: 171; lyric poetess; 450 B.C.?
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Theodosius: 305, 335, 387, and see Choroeboscus; grammarian; A.D. 400
Theophrastus: 119, 148; Peripatetic philosopher; 330 B.C.
Theopompus: 183, 393; historian; 340 B.C.
Thesaurus Cornucopiae et Horti Adonidis: 222, 234, 265; a selection of passages from Greek grammarians printed by Aldus 1496
Thucydidides: 287; historian; 430 B.C.
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Xenophon: 95; historian; 400 B.C.
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Phocaea: 249; a city of Ionia, 30 miles S.E. of Mytilene
Phoenicians: 180
Phrygia: 5, 23, 97, 107; a district of central Asia Minor
Phrynon: 311, 395; an Olympian victor and Athenian general vanquished by Pittacus in single combat in the war for Sigeum
Pieria: 19, 163, 233; a district of Thrace associated with the worship of the Muses
Pitērus: 21; an early lyric poet
Pitane: (1) 125; a town of Laconia; (2) 373; a city of Aeolis (W. Asia Minor)
Pittacus: 143-5, 309-11, 349, 353-7, 361, 365-7, 385-7, 403, 413; one of the Seven Sages; the aessymete or elected dictator of Mytilene, attacked by Alcaeus in his poetry (see particularly 309)
Pityödes (or Pityussae): 117; various islands, notably two off the S. coast of Spain
Placia: 229; a river of Mysia
Polycrates: 145; tyrant of Samos c. 530 B.C.
Polydeuces (Pollux): see Dioscuri
Porcos: 53; a name of Nereus
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Protagoras: 155; of Abdera; a celebrated sophist or lecturer who visited Athens in the time of Socrates
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Sigeum: 311, 395; a promontory of the Troad containing the tomb of Achilles, and commanding the mouth of the Hellespont
Sirèn: 3, 59, 67, 123; in Homer, a bird-like death-spirit luring sailors to their doom; later a simile of alluring song
Sibyphus: 13, 307; legendary founder of Corinth; allowed to return to live in order to punish his wife for not burying his body, he refused to go back to Hades, but was carried back by force and condemned to perpetual punishment
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Solon: 141; the Athenian lawgiver c. 600 B.C.

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Taenarum: 137; the southernmost cape of the Peloponnesian
Tantalus: 101, 357; a legendary king of Argos; for revealing the secret counsels of Zeus he received after death the perpetual punishment of being within sight but not within touch of food and drink, while a rock suspended overhead threatened to crush him
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