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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IN THREE VOLUMES

VOLUME III

INCLUDING

Corinna Bacchylides Timotheus the Anonymous Fragments the Folk-Songs and the Scolia with an Account of Greek Lyric Poetry

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PREFACE

The third and last volume, which brings this collection down to the end of the Athenian Age, was to have included, following Bergk's example, the Anacreontea, and to have ended with an Appendix of New Fragments published too late to be printed in the earlier volumes. The volume's unusual length, caused among other things by the difficulty of estimating the amount of material available, has made it necessary to transfer the Anacreontea to a forthcoming volume containing the Greek Elegiae and Iambic Poets, and to withhold the New Fragments for the present. For this change I must apologise to my readers. There is this, however, to be said, that by postponing the printing of the New Fragments till a reprint of the earlier volumes is called for—and I understand that this will not be very long—I shall be able to print them nearer to their proper places, and meanwhile most of my new 'restorations' will be found in the Proceedings of the Cambridge Philological Society next spring.

The Account of Greek Lyric Poetry has worked out longer than I expected, but having written it I find I cannot cut it down without changing its character. It is intended to be rather more than a catalogue, which would have been unnecessary, and a good deal less than a history, which would have gone beyond the scope of this Series. I hope its discussion of origins, without which any adequate
account of the subject would be impossible, will not be thought out of place. Its position is unusual, but I do not regret it. Like many so-called introductions it will read, as it was written, the better for being taken last.

Many new readings will be found in Bacchylides, Timotheus, and Philoxenus. They have nowhere, I think, been preferred to those of earlier editors without good reason, generally palaeographical. Those of Bacchylides come of long study of the British Museum Papyri, in the chief of which a large number of the accepted readings were found inconsistent either with the length of the gap or with the possible reading of doubtful letters. The new readings of the Persae, which are mostly due to the filling of gaps not previously attempted, are based on the facsimile and confirmed by the autopsy of Dr. Schubart. With the Banquet there was still much for ordinary emendation to do; I have thought it sufficient here to avail myself of the published accounts of the MSS.

My thanks are due to the Egypt Exploration Society for permission to include the two Encomia of Bacchylides, to Messrs. H. J. M. Milne and H. I. Bell of the British Museum and to Dr. Schubart of the Berlin Museum for their expert help with the Papyri, to Professor A. S. Hunt for access to new material and permission to print it, to Mr. A. D. Knox for several valuable suggestions, particularly with regard to the metre, on the Banquet of Philoxenus, to Dr. A. B. Cook and Mr. H. Rackham for giving me the benefit of their criticism of the Epilogue, to the general editors of the Series for dealing kindly with a sometimes refractory con-
tributor, and to the staffs of the publisher and printer for giving satisfactory presentment to many pages particularly troublesome to set up.

In a recent review of a similar collection of fragments, it was objected that the compilers of such books do not follow some accepted numeration, such as that of the Teubner series. In this book it was impossible. New discoveries had made both Bergk and Hiller-Crusius out of date, and the edition of Diehl, even if it was to contain all the fragments and notices gathered in these volumes, had not been completely published. I hope that the numera-
tion-tables will do something to ease the difficulty of tracing old favourites to their new homes.

I take this opportunity of correcting a few mis-
takes not yet corrected in Volumes i and ii. On page 5 of Vol. i. l. 7, for lyre-sung read flute-sung; p. 21, l. 8 from bottom, for or read and; p. 25, l. 6, for composer read performer, l. 8 omit epic; p. 28 bottom, add Procl. Chr. 320a. 33, Poll. 4. 66; p. 72, l. 3, for γε read γα; p. 345, l. 3 from bottom of notes, for 37 read 38; p. 369, fr. 75, add cf. Callim. 3. 4 (Mair); p. 443, l. 7, add 212; p. 445, Dracon, for A.D. 180 read 100 B.C.? On page 10 of Vol. ii. l. 11, for έντος read έντος; p. 12 middle, for Ὀρέστεια read Ὀρέστεια; p. 123 top, for colonised read went to live in; p. 137, l. 6, and p. 273, l. 7, add Arist. Ἀθ. Πολ. 18; p. 341 bottom, for χλεύης read λέσχης, and for Schw. rightly, etc. read come from Callim. Aitia (i. l. 15 Mair); p. 453, l. 8, for 53 B.C. read 530 B.C.; p. 463 top, for Lyaeus read Lycaeus.

J. M. Edmonds.

Cambridge,
July 15, 1927.
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ΜΤΡΤΙΔΟΣ

Βίος

Suid. Κόριννα... μαθήτρια Μυρτίδος.
Ibid. Πίνδαρος... μαθητής δὲ Μυρτίδος γυναίκος.
Corinna fr. 11.

Anth. Pal. 9. 26 Ἀντιπάτρον Θεσσαλονικέως; εἰς τὰς Ἔμνεα Λυρικὰς Ποιητρίας.
... Νοσσίδα θηλύγλωσσον ἵδε γλυκναχέα Μύρτιν.

Tat. adv. Graec. 33 [π. εἰκόνας τὰς τῶν ἐνδόξων γυναικῶν]... Βοῖςκος (ἐχαλκούργησε) Μυρτίδα.

ΜΤΡΤΙΔΟΣ

Μέλη

Plut. Qu. Gr. 40 ὁς ἐν Ταιάγρα καὶ διὰ τίνα αἰτίαν τὸ ἄσσος αὐτοῦ γυναιξιν ἄνεμβατον ἐστίν;—Ἐλείως τοῦ Κηφίσου καὶ Σκιάδος Εὐνοστος ἦν νίος, ὦ φασίν ὑπὸ νύμφης Εὐνόστας ἐκτραφέντι τούτῳ γενέσθαι τούνομα. καλὸς δὲ ὁν καὶ δίκαιος οὐχ ἦτον ἦν σώφρων καὶ αὐστηρός: ἑρασθήναι δὲ αὐτοῦ λέγουσιν Ἐχναν, μίαν τῶν Κολωνοῦ θυγατέρων ἀνεψιάν οὕσαν...
MYRTIS

LIFE


The Same: Pindar:— . . . A pupil of the woman Myrtis.

Corinna *fr. 11* (p. 15).

*Palatine Anthology*: Antipater of Thessalonica; on the Nine Lyric Poetesses:—

. . . Nossis the woman-tongued and sweet-sounding Myrtis . . .

Tatian *Against the Greeks* [representations of famous women] . . . A bronze statue of Myrtis was made by Boïscus.

MYRTIS

LYRIC POEMS

Plutarch *Greek Questions*: ‘Who is the hero Eunostus at Tanagra, and what is the origin of the custom which forbids women to set foot in his sacred grove?’—Elieus, the son of Cephisus and Scias, had a son Eunostus, who is said to have taken his name from a nymph Eunosta who brought him up. Though an honourable character was combined in him with good looks, he was an austere man, and the story goes that when one of his cousins the daughters of Colonus, a maiden
ἐπεὶ δὲ πειρῶσαν ὁ Ἐνυσσος ἀπετρέψατο καὶ λοιδορήσας ἀπῆλθεν εἰς τοὺς ἄδελφους κατηγορήσας, ἐφθάσεν ἡ παρθένος ταύτα πρᾶξασα κατ’ ἐκείνου καὶ παρώξυνε τοὺς ἄδελφος Ἐχεμον καὶ Δέοντα καὶ Βοῦκολον ἀποκτεῖναι τοῖν Ἐνυσσον, ἀς πρὸς βίαν αὐτῇ συγγεγενημένον. ἐκείνοι μὲν οὖν ἐνεδρεύσαντες ἀπέκτειναν τὸν νεανίσκον· ὁ δὲ Ἐλιεύς ἐκείνους ἐδήσεν· ἢ δ’ Ὀχνα μεταμελομένη καὶ γέμουσα ταραχῆς, ἀμα μὲν αὐτῇ ἀπαλλάξαι θέλουσα τῆς διὰ τὸν ἔρωτα λύπης, ἀμα δ’ οἰκτύρουσα τοὺς ἄδελφους, ἔξηγειέν πρὸς τὸν Ἐλιέα πᾶσαν τὴν ἀλήθειαν, ἐκείνος δὲ Κολωνᾶ. Κολωνᾶ δὲ δικάσαντος οἱ μὲν ἄδελφοι τῆς Ὀχνας ἐφυγον, αὐτῇ δὲ κατεκρήμνισεν ἑαυτὴν, ὡς Μυρτίς ἢ Ἀνθηδονία ποιήσας μελῶν ἱστορήκεν. τοῦ δὲ Ἐνύσσου τὸ ἥρμων καὶ τὸ ἀλάσος οὖτως ἀνέμβατον ἐπηρείτο καὶ ἀπροσπέλαστον γυναῖξιν, ὡστε πολλάκις σεισμῶν ἡ αὐχμᾶν ἡ διοισμιῶν ἄλλων γενομένων ἀναζητεῖν καὶ πολυπραγμονεῖν ἐπιμελῶς τοὺς Ταναγραίους, μὴ λέληθε γυνὴ τῷ τόπῳ πλησιάσασα.
named Ochna, fell in love with him and tried to win him, he rejected her suit with contumely and went off to lodge a complaint with her brothers. But she was before him, and made the like accusation of him, urging her brothers Echemus, Leon, and Bucolus to slay him for having forced her. Whereupon they set an ambush and slew the poor boy, and shortly after were taken prisoners for it by Elieus. Repenting her crime and torn between a lover's remorse and a sister's pity, Ochna now told Elieus the whole truth, and Elieus taking it to Colonus, Colonus gave his judgment, and the brothers fled the country and their sister threw herself down a precipice. Such is the account given by the poetess Myrtis of Anthedon. Thus came the shrine and grove of Eunostus to be forbidden ground to women, and indeed it often happened, in time of earthquake, famine, or other portent, that the citizens of Tanagra made careful enquiry whether a woman had not inadvertently approached the spot.
ΚΟΡΙΝΝΗΣ

Βίος

Suid. Κόριννα: "Αχελωοδώρου καὶ Ἰπποκρατείας,¹ Θηβαία ἡ Ταναγραία, μαθήτρια Μυρτίδος· [ἐπωνύμαστο δὲ Μνία·]² λυρική, ἐνίκησε δὲ πεντάκις, ὃς λόγος, Πίνδαρον. ἔγραψε βιβλία πέντε καὶ Ἑπιγράμματα καὶ Νόμους Λυρικοὺς.

Plut. Glor. Ath. 4. p. 347 f. ἡ δὲ Κόριννα τὸν Πίνδαρον, ὅταν νέον ἔτι καὶ τῇ λογιστήτῳ σοβαρῶς χρώμενον, ἐνουθέτησεν ὡς ἀμοῦσον ὅταν μὴ ποιοῦντα μύθους, δ' τῆς ποιητικῆς ἔργου εἶναι συμβέβηκε, γλώσσας δὲ καὶ καταχρήσεις καὶ μεταφράσεις καὶ μέλη καὶ ῥυθμοὺς ἡδύσματα τοῖς πράγμασιν ὑποτίθεται. σφόδρ᾿ οὖν ὁ Πίνδαρος ἐπιστῆσας τοῖς λεγομένοις ἐποίησεν ἐκείνῳ τῷ μέλος Καμηνὸν ἡ χρυσαλάκατον Μελίαν | ἡ Κάδμον ἡ Σπαρτῶν ἱερὸν γένος ἄνδρῶν | ἡ τὸ πάντων σθένος Ἡρακλέους | ἡ τὰν Διονύσου πολυγαθέα τιμῶν’ δειξαμένον δὲ τῇ Κορίννῃ γελάσασα ἑκείνῃ τῇ χειρὶ δεῖν ἐφὶ σπείρειν, ἀλλὰ μὴ ὅλῳ τῷ θυλάκῳ. τῷ γὰρ ὄντι συγκεράσας καὶ συμφορήσας πανσπερμίαι τινὰ μύθων ὁ Πίνδαρος εἰς τὸ μέλος ἔξεχεν.

¹ Crönert: mss προκρατείας ² prob. belongs to a later Corinna, cf. Suid. s. Κόριννα νεωτέρα

6
CORINNA

Life

Suidas Lexicon: Corinna:—Daughter of Achelo-ödorus and Hippocrateia, of Thebes or of Tanagra; pupil of Myrtis; [nicknamed Myia ‘Fly’;] a lyric poetess. It is said that she was victorious five times over Pindar. She wrote five Books, and Inscriptions, and Lyric Nomes.

Plutarch Glory of Athens: When Pindar was as yet young, and prided himself overmuch on his command of language, Corinna censured his ill-taste because, though myths are the proper work of a poet, and forms of words, turns of phrase, changes of expression, tunes and rhythms mere embellishments, his poems were nevertheless devoid of them. Pindar took strong objection to her words and proceeded to compose the lyric which begins: ‘Ismenus, or gold-distaffed Melia, or Cadmus, or the holy race of the Sown, or the doughty might of Heracles, or the cheerful worship of Dionysus . . .’¹ and showed it Corinna. Whereupon she retorted, laughing, that he should sow with the hand and not with the whole sack. For Pindar had simply made mixed drinks of his myths and then poured them into his song.

¹ the stock themes of Theban mythology
LYRA GRAECA

Sch. Ar. Ach. 720 ἄγοράζειν· ἐν ἄγορᾷ διατρίβειν ἐν εἰκονία καὶ παρρησία· ἔστιν Ἀττικῶς, ὅθεν καὶ ἡ Κόριννα ἐλέγχει τῶν τοῦ Πινδάρου Ἀττικισμὸν, ἔπει καὶ ἐν τῷ πρῶτῳ τῶν Παρθενείων ἐχρήσατο τῇ λέξει.

Ael. Β.Η. 13. 25 Πίνδαρος ὁ ποιητὴς ἀγωνιζόμενος ἐν Θήβαις ἀμαθέσι περιπεσόν ἄκροσταίῃ ἡττήθη Κόριννης πεντάκις. ἐλέγχων δὲ τὴν ἀμοισιάν αὐτῶν ὁ Πίνδαρος σὺν ἐκάλει τὴν Κόριννα.

Paus. 9. 22. 3 Κόριννης δὲ, ἡ μόνη δὴ ἐν Τανάγρᾳ ἄσματα ἐποίησε, ταύτης ἦστι μὲν μνήμα ἐν περιφανεὶ τῆς πόλεως, ἔστι δὲ ἐν τῷ γυμνασίῳ γραφῇ, ταύτιδε τὴν κεφαλὴν ἡ Κόριννα ἀναδομήθη τῆς νίκης είνεκα ἡ Πινδαρον ἄσματι ἐνίκησεν ἐν Θήβαις. φαίνεται δὲ μοι νικήσαι τῆς διαλέκτου τε εἴνεκα, ὅτι ἦδεν οὐ τῇ φωνῇ τῇ Δωρίδι ὦσπερ ο Πινδαρος, ἀλλὰ ὀποῖα συνήσειν ἐμελλον Αἴολεις, καὶ ὅτι ἢν γυναικῶν τότε ἦδη καλλιστή τὸ εἴδος, εἰ τις ἔτι ἐικόνι δὲ τεκμαίρεσθαι.

Prooem. Pind. fin. τὰ δὲ ὅνοματα τῶν προερημένων λυρικῶν ἔστι τάδε· Ἀλκμάν, Ἀλκαῖος, Σαπφώ, Στησίχορος, Ἰβυκος, Ἀνακρέων, Σιμωνίδης, Βακχυλίδης, καὶ Πινδαρος· τινὲς δὲ καὶ τὴν Κόριννα. 3

1 Crönert: mss ἡ Κ. ἐστι τοῦ Π. ἀττικιστί ἐτι 2 τῇ?
3 these 5 words omitted in most mss.

1 cf. Eust. II. 326. 43, Them. 27. 334, Pind. O. 6. 90, Vit. Metr. Pind. 8 Dr.; the other Greeks called the Boeotians 8
LIFE OF CORINNA

Scholiast on Aristophanes Acharnians: Αὐτῶν ἥπειρον:—
to behave in the market-place with arrogance of
manner and licence of speech; an Attic use of the
word, for using which in Book I of his Maiden-Songs
Corinna takes Pindar to task.

Aelian Historical Miscellanies: When the poet
Pindar competed at Thebes he happened on ignorant
judges, and was defeated five times by Corinna. By
way of exposing their lack of good taste, he called
Corinna a sow.¹

Pausanias Description of Greece: Corinna, the only
poet of Tanagra, is commemorated by a monument
in the open street and by a painting in the gym-
nasium. The latter represents her in the act of
putting on the headband she won when she defeated
Pindar in the lyric competition at Thebes. In my
opinion her victory may be set down first to her
dialect, because she did not sing like Pindar in
Doric, but in a dialect which Aeolians would under-
stand, and secondly because, if one may really judge
from the portrait, she was at that time a remarkably
good-looking woman.²

Introduction to Pindar: The names of the aforesaid
lyric poets are these:—Alcman, Alcaeus, Sappho,
Stesichorus, Ibycus, Anacreon, Simonides, Bacchylides and Pindar; [some authorities add to these
Corinna].³

swine; P. prob. meant to contrast her narrow and local con-
servatism with the broadened outlook which had come of
his sojourn at Athens—'She is a mere Boeotian, I am a
Greek.² ² Tat. adv. Gr. 33 mentions a famous statue
by Silanion; see also Bernouilli Gr. Ικον. 88 ³ cf. Sch.
Dion. Thr. 21. 17, Tz. prol. Lyc. 252 M, Didym. 395 Schmidt
Prop. 2. 3. 9 Nec me tam facies, quamvis sit candida, cepit . . .
. . . quantum Aeolio cum temptat carmina plectro,
par Aganippeae ludere docta lyrae,
et sua cum antiquae committit scripta Corinnae
carminaque Erinnes non putat aequa suis.

Stat. Silv. 5. 3. 156 . . . tu pandere doctus
carmina Battia
de latebrasque Lycophronis arti
Sophronaque implicitum tenuisque arcana Corinnae.

See also Clem. Al. Str. 4. 122, Sch. Dion. Thr.
469. 29, Eust. Il. 327. 10.

ΚΟΡΙΝΝΗΣ ΜΕΛΩΝ
Γεροίων Α'
1-10

Apoll. Pron. 325 a [π. τῆς ἑγώ]· Βοιωτοί <ἰῶν> 2 ὡς μὲν Τρυφων
. . . ὡς δὲ ἐνοι, δὲν ἐστίν ὁ Ἄβρων, θέμα ἐστίν ὁ συζύγος οῖ
αὐτοῦ φασι τῇ μὲν ἑγὼν τὴν ἱῶν, <τῇ δὲ ἑγώη τὴν ἱῶνει,> 3 εἰ γε
τὸ παρὰ Δωριέσσιν η εἰς εἰ μεταβάλλεται, τῇ δὲ ἑγώνη τὴν ἱόνγα.
Κόριννα (fr. 11)· καὶ ἔτι·

1 mss atri 2 Bek. 3 Ahr.

1 reading doubtful 2 Callimachus 3 tit. cf. Ant.
Lib. 25: there may have been more than two books; the
10
CORINNA

Propertius *Elegies*: Nor is it so much her face, fair though it be, that hath taken me captive . . . 'tis rather when the melody begins of that Aeolian quill which can rival the lyre of Aganippe, 'tis when she pits her own poetry against old Corinna's, and deems Erinna's verse¹ no match for what she writes herself.

Statius *Greenwoods* [to his father the schoolmaster]: Thou'rt skilled to expound the songs of the Battiad,² or the secrets of the cramped Lyco-phron, Sophron's mazes or the meagre Corinna's mysteries.

CORINNA

OLD-WIVES' TALES³

Book I

1–10

Apollonius *Pronouns* [on the 1st Person Singular]: The Boeotians use the form ἰἄν according to Tryphon . . . According to some writers, one of whom is Harbron, it is a root of which one and the same people use the three forms, ἰἀν corresponding to ἐγάν, and ἰἀνει to ἐγάνη— if we may regard the Dorian η as changed to ει—, and ἰἀνγα corresponding to ἐγάνγα. Compare Corinna (fr. 11); and in another place:

distribution of the fragments here is uncertain, but cf. initials of titles

11
LYRA GRAECA

ιώνει δ' εἰρώνων ἀρετὰς 
χειροϊδῶν <ποθεῖκω> 1
καλὰ γεροῖ' αἰσομένα 2 
Ταναγρίδεσσι λευκοπέπλυνς. 3 
5 μέγα δ' ἐμῆς γέγαθε πόλις 
λυγύροκωτίλης ἐνόπης. 4

2

Paus. 9. 22. 2 τὸν δὲ Ἐρμῆν λέγουσι τὸν Πρόμαχον, 'Ἐφετρέων 
ναυσίν ἔς Εὐθολας ἡς τὴν Ταναγραῖαν σχόντων, τοὺς τε ἐφήβους 
ἐξαγαγεὶν ἐπὶ τὴν μάχην καὶ αὐτὸν ἅτε ἐφηβὸν στλεγγίδι 
ἀμμόμενον μάλιστα ἐργάσασθαι τῶν Εὐθολῶν τροπῆν.

Ἀpoll. Pron. 355 c (Gram. Gr. 1. 1. 74) [π. τῆς ἐμοῦ]: ἀλλὰ 
μὴν καὶ τῇ ἐμοῖς (σύκνυσ ἐστίν) ἡ τεῦσ . . . καὶ ἐτὶ Κόρινα' 

περὶ τεῦσ 'Ερμᾶς ποτ' Ἀρεα 5 
πουκτεύι.

3, 4

Cram. A. Θ. 1. 172. 14 [π. τῆς ἐς]: συνεμπίπτει δὲ ἡ ἐς 
πρόθεσις καὶ ἄλλη Βοιωτικὴ προθέσει τῇ ἐς:

ἐς Μουσῶν 6 

ἀν δὲ φωνήν ἐπιφέρῃται, διὰ δύο σο' 

ἐσσάρχει πτολέμω 7

1 mss ἱώνει ἡδ' ἡρων α. χειρωδῶν: suppl. E
2 Herch: 
3 mss κ. γεροία εἰςομ. 
4 ἐμῆς = ἐμεῖς
5 Böckh: mss ἐμῆ -λης -πῆς (lat. pl.) Böckh: mss -λαις
6 mss Μουσῶν, but cf. ibid.
7 Ahr.: mss ἐσο' αρχιπτολέμου

1 the previous 3 (?) lines of this introductory poem might have run 'Some sing of Gods and Goddesses' or the like:
CORINNA

But I, I am come to sing the prowess of Heroes and Heroines, in fair old-wives' tales for the white-robed daughters of Tanagra; and greatly doth their city rejoice in my clear sweet babbling cries.¹

2

Pausanias Description of Greece: They say that one day when an Eretrian fleet put in on the coast of the territory of Tanagra, Hermes the Champion led the ephebi or youngest men into the field and by employing a strigil or flesh-scraper ephesus-like as a weapon, inflicted a severe defeat on the enemy.

Apollonius Pronouns [on the pronoun 'me'] : Indeed along with ἐμοῦς 'of me' there goes a form τεοῦς 'of thee' .... Compare also Corinna:

For thy sake² Hermes fights³ Ares with his fists.

3, 4⁴

Cramer Incidita (Oxford) [on the preposition ἐς 'into'] : This form of the preposition is identical with another, the Boeotian form for ἐξ 'out of'; compare

out of the Muses

but in that dialect if the preposition precedes a vowel it takes the form ἐσσα; compare

beginneth warfare

the last 4 are from Heph. 110 (see on fr. 5), and do not certainly belong here ² Tanagra's ³ in this poem ⁴ 1, 3, 4 would doubtless be taken (by a grammarian or metrician) from an early-placed poem; 1–3 could belong to the ἀρχή or σφραγίς, and 4–10 to the ὁμφαλός of a poem describing the battle (E)
LYRA GRAECA

5, 6, 7, 8, 9, 10

Heph. 110 [π. πολυσχηματίστων]. δομως δ' καὶ ἐπὶ τῶν Γλυκωνείων τοιαύτα σχήματα παραλαμβάνειται, οἷον ἐν τοῖς Κορίννης. (fr. 1). ἢδε καὶ τόδε:

κη πεντείκοντ' 1 οὖψιβίας

ἐτὶ δὲ καὶ πλείοσιν αὕτη κέχρησαι σχήμασιν

δόρατος 2 ὡστ' ἐφ' ἵππῳ
κάρτα μὲν ἐμβριμάμενοι 3
πόλιν δ' ἐπραθ' ὁ μὲν 4 προφανεὶς
γλύφκοῦ δὲ τῶς αἰώνων 5
πελέκεσσι δονεῖτη 6

11

Apoll. Pron. 325 a [π. τῆς ἑγώ]. . . τῇ δὲ ἐγών γα τῆν ἑώγα Ἐρυμνά:

μέμφομη δὲ κη λιγούραν
Μουρτίδ' ἑώγα,
ὅτι βανὰ φοῦσ
ἐβα Πινδάροι ποτ' ἔριν. 7

12

Ibid. 95 a ἡ

ἐμοῦς

κοινῆς οὖσα Συρακουσίων καὶ Βοιωτῶν, καθ' ψαλ Ἐρυμνὰ καὶ Ἐπίχαρμος ἐχρήσαντο.

1 mss καὶ πεντη. 2 mss δούρ. 3 Herm.-Crön. -E: mss κατὰ μὲν βριμοῦμ. 4 E: mss ἐπράθομεν 5 Crön.: mss τις άδων 6 mss δονεῖται 7 Böckh-B-Wil.: mss μεμφομαι δ' καὶ λ. μυρτίδα καὶ πινδαριοι: for βανα cf. Hdn. μον. λέξ. 1.18.25 14
CORINNA

5, 6, 7, 8, 9, 10

Hephaestion Handbook of Metre [on 'polyschematist or irregular verse']: Similarly such types occur in Glyconics, for instance in those of Corinna: (fr. 1); so also this:

and fifty did [Hermes?] of the lofty might [lay low?]

And yet further varieties are used by her:

[riding] his ship like a horse
all snorting upon him right fiercely
he appeared before them and sacked their city
and singing to them sweetly
[the air?] whistles with whirling axes

11

Apollonius Pronouns [on the 1st Person]: . . . and ἵων γα corresponding to ἐγών γα. Compare Corinna:

And I, I find fault even with the clear sweet Myrtis, because, woman though she be, she hath striven against Pindar.¹

12 ²

The Same: The form ἐμοῦς

of me

is used both by the Syracusans and by the Boeotians, being found in Epicharmus and Corinna.

¹ prob. from the σφραγίς of an early-placed poem ² 12–14 prob. came early in Bk. I.
LYRA GRAECA

13
Ibid. 121 c ἀ, ἄν . . . ἐμίλιας Βοιωτοὶ ἀμίων
ἐπὶ δὲ τῆς κτητικῆς ἀμῶν δόμων

14
Ibid. 106 a τῇ τὴν σώζουσ ἡ ἔν . . . ἐστὶ καὶ ἡ ἐἰν
ἀπὸ τῆς τεῖν παρὰ Ἀντιμάχῳ καὶ Κορίννῃ, ἐπὶ αἰτιατικῆς ἐσθ' ὅτε παραλαμβανομένη.

15
Prisc. Inst. (Gram. Lat.) 1. 36: in plerisque tamen Aeoles seculi hoc facimus. illi enim θυγατρὶ dicunt pro θυγατὴρ, œν corripientes, vel magis ν σον καὶ σολίτι sunt pronomiari, ideoque adscribunt o, non ut diphthongum faciant, sed ut sonum ν Αeolicum ostendant, ut . . . . . καλλιχόρων χθονὸς Ὀὐρίας θουγατερ . . .

16-17 Ἀσπὶς Ἀθήνας

17
Plut. Mus. 14 ἄλλου δὲ καὶ αὐτὸν τὸν θεὸν ('Ἀπόλλων) φασὶν αὐλήσαι . . . ἢ δὲ Κόριννα καὶ διδαχθῆναι φησι τὸν 'Απόλλων ὑπ' Ἀθηνᾶς αὐλεῖν.

1 Bek : mss δοικῆς
CORINNA

13

The Same: ἀμῶν 'of us': . . . similarly the Boeotians say ἀμίων

of us

and for the possessive, ἀμῶν 'our'; compare

our houses

14

Apollonius Pronouns: To the 2nd Person τίν 'thee' corresponds the 3rd Person ἰν 'him' or 'her' . . . There is also a form ἵν

him

corresponding to τίν, in Antimachus and Corinna, sometimes used as an accusative as well as a dative.

15

Priscian Principles of Grammar: In general, however, we follow the Aeolians, who say θονγάτηρ for θογάτηρ 'daughter,' with the diphthong short, or rather give the Greek υ the value of the Latin u, and for that reason prefix o in writing, not making a diphthong but the Aeolic υ; compare:

O daughter of that land of fair dances, Hyria

16–17 The Shield of Athena

Palatine Anthology: Antipater of Thessalonica; on the Nine Lyric Poetesses: . . . and thee, Corinna, who sangest of Athena's martial shield.

17

Plutarch Music: Other authorities declare that Apollo played the flute himself . . . Indeed Corinna says that Apollo was taught flute-playing by Athena.

1 in Boeotia 2 cf. Ibid. 5

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17
LYRA GRAECA

18-21 Βοιωτός

Hdn. π. μον. λέξ. 2. 917 παρὰ δὲ τῷ ποιητῷ Ποσειδάων . . . παρὰ μὲν τοι Βοιωτοῖς Ποσειδάων τραπέντος τοῦ σ εἰς τ. Κόριννα Βοιωτῇ. ¹

tοῦ δὲ μάκαρ, Κρονίδα ² Ποτιδά-ωνος, ³ ἀναξ Βοιωτέ.

19

Apoll. Pron. 122 b ὑμῶν . . . Αἰολεῖς ὑμέων . . . οὐμίων Βοιωτοῖ. ²
tὸ δὲ τῶν οὐμίων ἀκούσατο ⁴
Κόριννα.

20

Sch. Ap. Rh. 1. 551 'Ἀρμενίδας δὲ ἐν τοῖς Ἐθηβαῖοις 'Ἀμφι-κτύνον νίὸν Ἰτωνον ἐν Θεσσαλίᾳ γεννηθήναι, καὶ 'Ἀλέξανδρος ἐν τῷ α' τῶν Καρικῶν 'Ἰπομνημάτων Κόριννης ὑπομνησθεῖς. ⁵

21

Ibid. 3. 1178 'Ογυγίας δὲ τὰς Ἐθῆς ἀπὸ 'Ογύγου τοῦ <πρῶτον> βασιλεύσαντος αὐτῶν. Κόριννα δὲ τῶν
'Ογύγουν ⁶
Βοιωτῶν νιῶν ἀπὸ τοῦτον δὲ καὶ τῶν Ἐθῆβων πῦλαι.

22-22A 'Επτ' ἐπὶ Θείβης

Apoll. Pron. 119 c Δωρεῖς ὑμέα . . . Αἰολεῖς ὑμέας . . .
Βοιωτοὶ μετὰ διφθόγγου τοῦ οὖν
οὐμὲς δὲ κομισθέντες
Κόριννα 'Επτ' ἐπὶ Ἐθῆβαις.

¹ mss Κόριννα: Βοιωτοὶ τοῦδε and τοῦ
³ mss Ποσειδάωνos ⁴ mss οὐμίων
² gen. E: mss δή
⁵ Crön: mss τῶν
Kόρινής (or Καρικῶν) ὑπομνημάτων ⁶ mss Ὕγυγου
CORINNA

18-21 Boeotus

Herodian *Words Without Parallel*: In Homer the form is *Poseidona* ... but in Boeotian, with change of *s* to *t*, *Poteidona*; compare Corinna in her *Boeotus*:

and happy thou, son thou of Poseidon son of Cronus, lord Boeotus.

19

Apollonius *Pronouns*: *υμῶν* 'of you' ... The Aeolians use *υμέων* ... the Boeotians *ουμέων*; compare

wherein let men listen to you;

Corinna.

20

Scholiast on Apollonius of Rhodes *Argonautica*: Armenidas declares in his *Thebaica* that Amphiictyon had a son Itonus born to him in Thessaly, and Alexander agrees with him, quoting Corinna in the 1st Book of his *Treatise on Caria*.

21

The Same: Thebes is called Oygian from its first king Ogygus. Corinna makes

Ogygus

the son of Boeotus. From him came the gates of Thebes.

22-22A The Seven against Thebes

Apollonius *Pronouns*: The Dorians say for 'you' *υμές* ... the Aeolians *υμές* ... the Boeotians the form with the diphthong *ουμές*; compare:

and you being brought hither

Corinna *Seven against Thebes*.

1 doubtless belongs to an early-placed poem; the metre would suit this, but its position is not certain  
2 cf. Paus. 9. 1, Steph. Byz. *Bωωτία*  
3 from Argos
LYRA GRAECA

22A

Sch. T. II. 17. 197 γηράς· ἀποκοπὴ τοῦ γηράς, ὡς ὑποθάς, ἐπιπλάσ· καὶ Κόριννα

βροντάς ¹

ἀντὶ τοῦ βροντήσας.

23–23A Εὐωνομίῃ

Sch. II. 2. 496 Αὐλίδα· ... ἀπὸ Αὐλίδος τῆς Εὐωνύμου τοῦ Κηρισοῦ.

23A

Apoll. Pron. 136 c [π. τῆς ἐός]. Αἰολεῖς μετὰ τοῦ Φ κατὰ πᾶσαν πτῶσιν καὶ γένος ... ὄμος καὶ Βοιωτικ. Κόριννα Εὐωνομίῃς ²

πῆδα Φῶν θέλωσα φίλης ἀγκάλης ἐλέσθη ³

24 Φιόλαος

Apoll. Pron. 113 b διὰ τοῦ ε ἡ νῆε παρὰ 'Αντιμάχῳ ἐν Ὑπαίδι ... καὶ

τοῦ τε νῶέ <τε> ⁴

ἐν Ἰολάφ Κόριννα.

25–27 Κατάπλους

Sch. Nic. Ther. 15 οἱ δὲ πλεῖοις Ταναγραῖον εἶναι φασὶ τὸν Ὄμιώνα. Κόριννα δὲ εὑσεβέστατον λέγει αὐτοὺν καὶ ἐπελθόντα πολλοὺς τοὺς ἡμερῶσαί καὶ καθαρίσαι ἀπὸ θηρίων.

¹ Schr: mss κ’ ὄρινα βροντᾶς ² mss εὐωνομίῃς ³ πῆδα Φῶν and ἐλέσθη Böckh: mss πηδηγοῦ ελεσθε ⁴ Ε
CORINNA

22a

Scholiast on the Iliad: γηρᾶς ‘when he grew old’;—An apocope or shortening of γηρᾶς like ὑποφθᾶς and ἐπιπλῶς, and Corinna’s βροντᾶς

striking with the thunderbolt for βροντής.

23–23a The Daughters of Euonymus


23a

Apollonius Pronouns [on the possessive ἐός ‘his’ or ‘her’]: The Aeolians use the form with digamma (ϝ) in every person and gender . . . Similarly the Boeotians; compare Corinna in the Daughters of Euonymus:

desiring to take her son in her loving arms.

24 Iolaüs

Apollonius Pronouns [on the 1st Person Dual]: The form with ε, υδε, occurs in Antimachus’ Thebaïd and in thou and we twain from the Iolaüs of Corinna.

25–27 The Return

Scholiast on Nicander Antidotes to the Bites of Beasts: The more usual view is that Orion hailed from Tanagra; according to Corinna he was a man of great piety who went about to many places reclaiming them and purging them of wild beasts.

1 ref. to Capaneus? Crön. 2 cf. 33. 72, Steph. Byz. Aulus 3 of Orion, healed of his blindness, to Chios for vengeance
LYRA GRAECA

Parth. 20 [π. ’Αεροῦς]: λέγεται δὲ καὶ Οἰνοπίωνος καὶ νύμφης Ἐλίκης ’Αερώ κόρην γενέσθαι ταύτης δὲ Ὄριωνα τὸν ’Τριέως ἐρασθέντα παρ’ αὐτοῦ παρατείσθαι τὴν κόρην, καὶ διὰ ταύτην τὴν τε νήσου ἐξημερώσατι τότε θηρίων ἀνάπλεων οὗται, λείαν τε πολλὴν περιελάυνοντα τῶν προσαχώρων ἐδών διδόναι: τοὺς μέντοι Οἰνοπίωνος ἐκάστοτε ὑπερτιθεμένου τὸν γάμον διὰ τὸ ἀποστυγεῖν αὐτῶ γαμβρὸν τοιούτων γενέσθαι, ὑπὸ μέθης ἐκφρόνα γενόμενον τὸν Ὄριωνα κατάξαι τὸν θάλαμον ἐνθα ἡ παῖς ἕκοιμάτω, καὶ βιαζόμενον ἐκκαθήναι τοὺς ὕφαλμος ὑπὸ τοῦ Οἰνοπίωνος.

26

Apol. Pron. 105 b [π. τῆς τίν]: τίθεται παρὰ Κορίνη καὶ ἐπὶ αἰτιατικῆς ἐν Κατάπλω:

. . . . οὐ γὰρ τίν ὁ φθονερὸς δαμίωτ’ 1. . . . . . .

ἀντὶ τοῦ σὲ καὶ σαφὲς ὡς κατ’ ἐναλλαγῆν πτώσεως.

27

Ibid. 98 b ἐόνς: αὐτὴ ἀκόλουθος Δωρικῆς τῆς τεοὺς, ἦ συνεχῶς καὶ Κόριννα ἐχρήσατο: ἐν Κατάπλω:

νίκασ’ ὁ μεγαλοσθένεις Ὄριων, χῶραν τ’ ἦπ’ ἐόνς πᾶσαν ὑφούμηνειν. 2

28 Κορωναίη

Ant. Lib. 25 Μητιόχη καὶ Μενίππη: ἱστορεὶ Νίκανδρος Ἑτεροιομένων δ’ καὶ Κόριννα Γεροίων α’. Ὄριωνος τοῦ ’Τριέως ἐν Βοιωτίᾳ θυγατέρες ἐγένοντο Μητιόχη καὶ Μενίππη: αὐτὴ ὡς Ὅριωνα ἥψάσειν ἐξ ἀνθρώπων Ἀρτεμις, ἐτέρφοντο παρὰ τῇ μητρί. καὶ

1 E = ζημιωὶ (the citation showed τίν to be accus.): mss δαιμωτ
2 δ’: Herm. ἄν
The story goes that Aero was the daughter of Oenopion and the nymph Helicê, and Orion the son of Hyrieus, falling in love with her, asked her of Oenopion in marriage, and for her sake reclaimed the island (of Chios) by purging it of the wild beasts that infested it; moreover he drove off large herds of cattle from the neighbouring farms to be her bridai gift. Oenopion, however, had no stomach for such a son-in-law, and whenever the day was fixed deferred it, till one night, fuddled with drink, Orion broke into the chamber where the girl lay asleep; whereupon Oenopion laid violent hands upon him and put out his eyes with a firebrand.

26

Apollonius Pronouns [on the form τίν ‘thee‘]: It is used also by Corinna in the accusative; compare the Return:

for thou art not harmed by this jealous man

where τίν is for σέ by interchange of cases.

27

The Same: ἐός ‘of him’;—This corresponds to the Doric τεός ‘of thee,’ which is frequently used by Corinna; compare the Return:

The mighty man Orion won the day, and gave all the land his name.

28 The Shuttle-Maidens

Antoninus Liberalis Metamorphoses: Metiochê and Menippê:—Told by Nicander in the 4th Book of the Transformations and by Corinna in the 1st Book of her Old-Wives’ Tales. To Orion son of Hyrieus were born in Boeotia two daughters, Metiochê and Menippê, who when Artemis removed Orion from this world were thenceforth brought up

1 Aero to her father? 2 cf. Ov. Met. 13. 692
'Αθηνᾶ μὲν ἐδίδασκεν αὐτὰς ἱστοὺς ἔξωφαίνειν, Ἀφροδίτη δὲ αὐταῖς ἔδωκε κάλλος. ἔτει δὲ 'Ανιάν δὴν ἔλαβε λοιμός καὶ πολλοὶ ἀπέθανοσιν, θεωροῦσιν ἀπετείλαν παρὰ τῶν Ἀπόλλων τῶν Γορτύνιον. καὶ αὐτοῖς ἐπέμεν ὁ θεὸς ἰλάσσασθαι δύο τοὺς ἐριουντοὺς θεοὺς ἔδη δὲ καταπαύσειν αὐτοὺς τὴν μῆνιν, εἰ δύο δυσὶν ἐκοῦσαν παρθένοι θυματα γένοιντο. πρὸς δὲ δὴ τὸ μαύτειον οὐδεμία τῶν ἐν τῇ πόλει παρθένων ὑπήκουσεν, ἄχρι γυνὴ θῆσα τὸν χρησμὸν ἐξήνεγκε πρὸς τὰς θυγατέρας τοῦ Ὀμήρου. αὐτὴ δὲ ἐπύθοντο περὶ τῶν ἰστόν ἔχοντας, τὸν ὑπὲρ ἰστῶν θάνατον ἐδέχαντο πρὶν ἡ τὴν ἐπίθημον ἐπιπεσοῦσαν αὐτὰς ἀφαίνοιη νόσον. τρὶς δὲ ἑβδομάδες καὶ ἠπεφόρτηκαν, ὑπό μὲν σώματα τῶν παρθένων ἥφαιστων, ἀντὶ δὲ ἐκείνων ἀστέρας ἀνήψιαν ἐκ τῆς γῆς: οἱ δὲ φανέντες ἀνηψιάζοντες εἰς οὐρανὸν, καὶ αὐτοὺς ἔσχοντες ἀνθρώπων κομήτας. ἱδρύσαντο δὲ πάντες 'Αννες ἐν 'Ορχομενῇ τῇ Βουιτίᾳ ἴρεν ἐπίσημων τῶν παρθένων τούτων, καὶ αὐταῖς καθ' ἐκαστὸν ἔτος κόροι τε καὶ κόραι μειλίγματα φέρουσιν. προσαγορεύονσι δὲ αὐτὰς ἄχρι νῦν Ἀιολεῖσ Κορωναίας 1 παρθένους.

29-30 Μινουαίη

Ibid. 10 Μιναδές: ἰστορεῖ Νίκατρος 'Ετεροιουμένων δ' καὶ Κόριννα. Μινυὸν τοῦ 'Ορχομενοῦ ἐγένοντο θυγατέρες Δευκάπη, Ἀρατίπη, Ἀλκαθῆ, καὶ ἀπέθησαν ἐκτός πολέμου. πλεῖστα δὲ καὶ τὰς ἀλλὰς γυναικὰς ἐμέμφαντο, διὸ ἐκλιποῦσας τὴν πόλιν ἐν τοῖς ὑσεῖν ἐβάκχεοι, ἄχρι Δίωνυσος εἰσαχθεῖ κόρη παρθέσευν αὐταῖς μὴ ἐκλείπειν τελετὰς ἡ μυστήρια τοῦ θεοῦ· αὐτὴ δὲ οὐ προσείχον. πρὸς δὴ ταῦτα χαλεπῆν τὸ Δίωνυσος ἀντὶ κόρης ἐγένετο ταῦτῳ καὶ λέων καὶ πάρδαλις, καὶ ἐκ τῶν κελεύτων

1 mss -ίδας

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1 Boeotia 2 in Crete 3 the oracle apparently ran ἰλάσσεθι θεὶς ἐριουνῶν αἰ' κε γενώται | θ'μιν όμιν δυοὶ κόραι δυο θεοὶ ἐκοίται 4 the writer seems to derive this name, which should mean 'curved,' from the boys and girls, κόραι

24
by their mother, being taught the art of weaving by Athena and given personal beauty by Aphrodite. When Aonia was sore beset with famine and the inhabitants were dying in great numbers, messengers sent to consult the Apollo of Gortyn were told to 'propitiate the two Gods of Aid'; their wrath would be appeased if maidens two consented to be sacrificed to 'deities twain.' The oracle found no maiden of the city willing to obey it, till a bondwoman brought word of it away to the daughters of Orion. No sooner had she told them as they stood at the loom, than they accepted death for their neighbours' sake rather than death by the plague, and crying thrice to the Gods below that they were a willing sacrifice, smote themselves with the shuttle beneath the chin, severed the vein of the throat, and fell both of them dead. In pity of them Persephone and Hades made the maidens' bodies to disappear, and raised up from out of the earth in the stead of them two stars, which appeared and rose into the sky, and men called them comets. And at Orchomenus in Boeotia all the Aonians built a shrine in remembrance of the maidens, whither every year boys and girls bring them offerings, and to this day they are known to the Aeolians as the Coronaeae or Shuttle-Maidens.

29-30 The Daughters of Minyas

The Same: The Daughters of Minyas:—Told by Nicander in the 4th Book of the Transformations and by Corinna. To Minyas son of Orchomenus were born three daughters named Leucippês, Arsippês and Alcathoë, who grew up to be extraordinarily industrious and find great fault with the other women for leaving the city to go and play Bacchanals in the hills. When at last Dionysus, in the shape of a girl, advised them not to neglect the God's rites or mysteries, they paid no notice, whereupon Dionysus took umbrage and became instead of a maiden a bull, a lion, and a leopard, and

καὶ κόραι, but prob. κορώνῃ once meant among other things 'shuttle,' because the ends of it are sometimes slightly curved like the tips of a bow, or because it resembles the prow of a ship, cf. Germ. Ⅲeberschiff 5 Arsinoë in Plut. Q. G. 38, who describes the Dionysiac rite to which the story belonged
LYRA GRAECA

ἐρρύη νέκταρ αὐτῷ καὶ γάλα. πρὸς δὲ τὰ σημεῖα τὰς κόρας ἔλαβε
dείμα, καὶ μετ’ οὐ πολὺ κλύρους εἰς ἀγγοὺς ἐμβαλόμεθα ἀνέπηλαν.
ἐπεὶ δ’ ὁ κλύρος ἐξέπεσε Δευκίππης, θύματο θίμα τῷ θεῷ δάσειν,
καὶ Ἰππασον τὸν ἔαυτής παῖς διέσπασε σὺν ταῖς ἀδελφαῖς.
καταλιποῦσα δὲ τὰ οἰκεῖα τοῦ πατρὸς ἐβάκχευον ἐν τοῖς ὄρεσιν
καὶ ἐνέμοντο κισσὸν καὶ μίλακα καὶ δάφνην, ἄχρις αὐτὰς Ἀρμῆς
ἀψέμενος τῇ ῥάβδῳ μετέβαλεν εἰς ὃρνιθας. καὶ αὐτῶν ἦ μὲν ἐγένετο
νυκτερίς, ἦ δὲ γαλαύς, ἦ δὲ βύζα. ἐφυγον δὲ αἱ τρεῖς τὴν αὐγήν τοῦ
ηλίου.

30

Apoll. Pron. 96 a τεῦς· αὐτῇ σύζυγος τῇ ἑμεῖς· 'Επίχαρμος
... έστι δὲ Βοιωτικῶν δηλόνως.

τεῦς γὰρ ὁ κλάρος·
dὲ περισπασθὲν τὴν πρωτότυπον σημαίνει.

31 Ὑδίπους

Sch. Eur. Phoen. 26 τινές δὲ καὶ τὴν μητέρα αὐτῷ (τῷ Οἰδη-
ποδι) φασίν ἀνηρήσθαι. ἄνελείν δὲ αὐτῶν οὐ μόνον τὴν Σφίγγα
ἀλλὰ καὶ τὴν Τεμπησίαν ἀλήσεκα, ὡς Κόριννα.

Γεροίων Β’

32 ['Δαγῶν 1 Φελικῶν καὶ Κιθηρῶν]

Tzetz. Prol. Hes. 30 Gaisf. 'Ελικῶν δὲ καὶ Κιθαιρῶν ἀνὰ
'Ελικῶν καὶ Κιθαιρῶν τῶν ἀδελφῶν ἐκλήθησαν, οὕτως πρὸς
ἀλλήλους ἐπολέμησαν, καθὼς ὁ Κυρηναῖος Λυσίμαχος ἐν τῷ πρῶτῳ
Περὶ Ποιητῶν ἱστορεῖ.

1 not ἐρις, cf. 1. 18 and initial of title (?) to 33 (in fr. 11
ἐρις has no technical connotation, though the context equates it to ἀγῶν)

26
CORINNA

their weaver's beams ran him nectar and milk. At these portents the girls took fright, and shortly afterwards the three put lots in a vessel and shook it; and when it fell to Leucippè she vowed she would make the God a sacrifice, and with the aid of her sisters tore in pieces her child Hippasus. Then leaving their father's roof they went Maenads in the hills, and lived on ivy and eglantine and bay till Hermes with a touch of his wand turned the first into a bat, the second into a white-owl, and the third into an eagle-owl, and all three fled the rays of the sun.

30

Apollonius Pronouns: τεῦς 'of thee':—This corresponds to ἕμεῦς 'of me'; compare Epicharmus... It is clearly Boeotian; compare

for the lot is thine;¹

where the circumflex shows that it is the pronoun itself (and not the possessive adjective).

31 Oedipus

Scholiast on Euripides Phoenician Women: According to some authorities his own mother was slain by Oedipus, and he slew not only the Sphinx but, according to Corinna, the Teumesian Fox.

OLD-WIVES' TALES

Book II

32 The Contest between Helicon and Cithaeron

Tzetzes Introduction to Hesiod: Helicon and Cithaeron were named from the brothers who fought against one another, as we are told by Lysimachus of Cyrenè in the first Book of his treatise On the Poets.

¹ if this belongs here it is strange A. should not have found an instance earlier in the book; possibly the above title is not C.'s
LYRA GRAECA

Sch. Od. 3. 207 οὕτω Δημήτριος ὁ Φαληρεύς. Μενέλαος ἁμα τῷ 'Οδυσσεί ἔλθων εἰς Δελφοὺς τόν θεὸν εἰρετοπερὶ τῆς μελλουσῆς ἔσεσθαι εἰς Ὡλὸν στρατείας. τότε δὴ καὶ τὸν ἐννεατηρικὸν τῶν Πυθίων ἀγῶνα ἑγανθεῖτε Κρέων, ἑνίκα δὲ Δημόδοκος Δάκων μαθητὴς Αὐτομήδου Μυκηναίου, ὥς ἦν πρῶτος δι᾽ ἐπών γράψας τὴν Ἀμφιτρύώνος πρὸς Τηλεδώας μάχην καὶ τὴν ἔριν Κιθαιρώνὸς τε καὶ Ἐλικῶνος, ἀφ᾽ ἧν δὴ καὶ τὰ ἐν Ἦσιωτίᾳ ὑρη προσαγορεύεται.


1 Π ἀνὴν corrected from ἀνει.  2 ἰστροβιστικομοῦ  3 Ε': these 2 letters perh. belong to a note, or l. 13 is the end of a
Scholiast on the _Odyssey_: The account of Demetrius of Phalerum is as follows:—Menelaus came to Delphi with Odysseus and consulted the God about the coming Trojan War, and it was then that the eight-yearly Pythian festival was held by Creon, and the victor was the Laconian Demodicus, a pupil of Automedes of Mycenae, who was the first to write in epic verse of the battle of Amphitryon with the Teleboans and the fight between the Cithaeron and Helicon who gave their names to the mountains in Boeotia.

From a Papyrus of the 2nd Century (after 11 mutilated lines containing well-crowned, on the summit, strings [of the lyre], mountains, tribe, race):

‘... and the [goats] brought gifts of holy [food], and gave it him unbeknown to crooked-counselled Cronus in the days after divine Rhea had deceived him¹ and won great honour of the Immortals.’ So sang Cithaeron, and forthwith the Muses bade the Gods put their secret ballot-stones in the golden urns, and all at once they rose, and the more part of the votes was Cithaeron’s. And quickly did Hermes’ loud cry proclaim that he had won delightful victory, and the Gods adorned his head with wreaths,² and his heart was glad. But Helicon, he was whelmed with bitter griefs, and tare out a smooth rock, and

¹ restoration doubtful, but the ref. would seem to be to the miraculous feeding of the infant Zeus (at places which vary according to the version of the story) after his mother had saved his life by giving Cronus a stone to devour instead of his child ² or perf. adorned him with wreaths on the summit [of the rock]; but one would expect στάντες or the like

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stanza (’Ασκραν = ’Ασκραϊν? or ’Ασιϊν?): δάθια = ζάθεα (but ι’ω are doubtful letters) ⁴ P ρεα ⁵ Sch. es ⁶ P corrected from οθλε (ἔολε perf. ? E) ⁷ or δ’ Φε (Ε: P . . .] ⁸ Vollgraff compares Gr. Dial. Inscr. 5075 έε τάν ἄιω βίαιν τάς πέτρας (suppl. Schroed.) ⁹ ll. 26–32 suppl. Wil.
LYRA GRAECA

[ἐνέδω]κεν δή ὤ[ρο]ς ὑκτρῶς
[δὲ γε]ῶν 1 οὐψόθεν εἰρισ-
ςέ [μν]ὴν 2 μουριάδεσσι λαῖς

(30 more mutilated lines containing προσίασι, μελίων, προσό-
ρουσιν, φέγγος, μακάρων τύ, ἵντας ἄσαν, ἁνδρεσιν, Δίδ
Μνα-][μοσούνας τ . . . ] καρη, Sch. ἐπικληθησθαι, Fe[λικών],
ὡς ἁρα, ὄρος, κρό[περ . . . ], ἔρα[τ . . . ]

33 Γ[άμν Ἀσωπίαν]

Ibid. :

Μωσ[άων Φιοστεφάν]ῶν 3
δῶρον ἐσκόν οὐτ' ἐνέπω 4
δὴ[μονας μελπωσα] μέλι, 5

(17 mutilated lines containing ἑσ]σόδιον, ἰτε . . ἅέλιοι,
πειμονάν)

ὁν Ὡγ[ναν, τιάν γε]νέθλαν, 6
Δεῦς [πατεῖρ, ὀρτειρ ἀ]γαθῶν 7

(25 mutilated lines containing Κορκουρ, Ποτι[δάων . .
πα]τεῖρ Σιν[ώπαν, Θεσ[πιαν . . ἐ]στιν ἐχων, σαφές, παρὰ θιῶν)

οὐ]ποκ' αὐτό [. . . ]θων 8
Δᾶν]ὰ γαρ θιάς [τ' ἐφέσπω-
50 σ' εὐδήμων [ἔσετ' έι]δει. 9

ταῦ δὲ πηδῶν τρῖς μὲν ἔχει
Δεῦς πατεῖρ πάντων βασιλεύς,
τρῖς δὲ πόντω γὰμε μέδων
Ποτιδάων, τήν δὲ δοῦν
55 Ψῦσοι λέκτρα κρατοῦν;

1 Sitz. 2 = ἱπείσι: suppl. Wil. 3 Crön. 4 E
(ἀντο = τοῦτο) 5 Crön. 6 Crön. - E 7 Wil. 8 Sch.
οὐποτ': II. 48-50 suppl. Wil. 9 Sch. ηνη
the mountain-side gave way, and wailing piteously he thrust it down among the innumerable peoples.¹

(The poem is completed by 30 mutilated lines containing they approach, limbs (or songs), he rushed towards, the light, of the Gods to the, they gave them their fill (?) as they came, to the men, daughters of Zeus and Memory, Scholion will be invoked, Helicon, thus then, mountain, cold, lovely)

33 THE MARRIAGES OF THE DAUGHTERS OF ASOPUS²

From the Same Papyrus:


(17 mutilated lines containing after-piece, like the . . sun, sacrifices, dear, voice, I, Asopus, into law, palace, into woe)

of whom Aegina, [thy] offspring, Zeus [the Father, giver] of good things

(25 mutilated lines containing Coreyra, father . . . Poseidon hath Sinopë . . . Thespia, clearly, from the Gods)

never. . . . For she³ shall soon be happy waiting upon Zeus and the Goddesses. Of thy daughters, three are with Father Zeus the king of all, three are wedded to Poseidon lord of the sea, two do share the bed of Phoebus, and one is wife to Maia's

¹ restoration of this sentence not quite certain ² title uncertain; the first letter of 'marriages' only survives, and that may belong not to the title but to a note ³ Asopus' wife Metopè, daughter of river Ladon (Wil.)
LYRA GRAECA

τὰν δ᾽ ἵαν Μῆιας ἅγαθος
πῆς Ἔρμᾶς. οὔτως ¹ γὰρ Ἔρως
κῆ Κούπρις πιθέταν τίως ²
ἐν δόμως βάντας κρουφάδαν
κῶρας ἐν' ἐλέσθη.

tῇ ποικ' εἱρών ἐγενέθλαν
ἐσγεννάσονθ' εἰμιθίων
κᾶσσονθ' πολουσπερίεσ.
te ἀ τ' εἵρω τ' ἐσ [μαυτοσ]όυνω
65 τρίποδως ὡ τ' 'ἐπεπούσμαν'. ³

tόδε γέρας κ[ατέσχον ἰώ]ν ⁴
ἐς πεντείκουτα κρατερῶν
όμημων, πέδοχος ⁵ προφά-
tας σεμνῶν ἀδύτων λαχῶν
ἀψεύδιαν 'Ακ[ρη]φείν. ⁶

πράτοι [μὲν] γὰρ Λατοῖδας
δῶκ' Εὐωνούμοι τριπόδων
ἐς ἰὼν χρεισμῶς ἐνέπιν:
tὸν δ' ἐς γὰς βαλὼν Οὐρίευς
70 τιμὰν δεύτερος ἱσχεν,

πῆς Ποτιδάωνος, ἐπι-
t' Ὀμαρίων ἀμὸς γενέτωρ
γῆαν Φᾶν ἀππασάμενος. ⁷
χῶ μὲν ὥραν ὃμφετι
75 τιμὰν δ' [ἐλλαχοῦ] ⁸ οὔταν.

tῶν[ἐκ' εὗ τ' ἐγιὼν]ν ⁹ ἐνέπω
τ' ἀτρέκ[ιαν χρει]ςμολόγον. ⁸
τὸν δὲ, [φίλ', ἰκε τ' ἀ]βαίνατος ¹⁰
κη λοῦ[σ'] ἐς ταραχάν] ¹¹ φρένας
80 δῆμον[ον Φεκοὺ]ρεύων." ¹²
good son Hermes. For them did Love and Cypris persuade to go secretly to thy house and take thy daughters nine.¹ And they in good time shall bear thee a race of demigod heroes, and be fruitful mothers of children. Learn thou both the things thou didst ask of the oracular tripod, and how it is I learnt them. This honour have I of fifty mighty kinsmen, the share allotted Acraephen² in the holy sanctuary as forthteller of the truth.

For the son of Leto gave the right of speaking oracles from his tripods first unto Euonymus; and Hyrieus³ it was who cast him out of the land and held the honour second after him, Hyrieus son of Poseidon; and my sire Orion took his land to himself and had it next, and now dwells in heaven—that is his portion of honour. Hence comes it that I know and tell the truth oracular. And as for thee, my friend, yield thou to the Immortals and set thy mind free from tumult, wife's father to the Gods.

¹ the scholiast on Pind. O. 6. 144 gives seven, Corecra, Aegina, Salamis, Cleonê, Thebê, Harpinna, Nemea; C. seems to have included Sinopê, Thespia, and (Paus. 9. 20. 2). Tanagra: Diod. Sic. 4. 72 gives twelve, including besides the first six of the Sch. Peirenê, Tanagra, Thespia, Asopis, Sinopê, Oenia, Chalcis; Apollod. 3. 12. 6 gives their number as twenty ² the speaker; lit. I, Acraephen, having been allotted the truth as a prophet sharing in (or, with commendation, as a prophet, in succession, of) the holy sanctuary ³ eponymous hero of Tanagra
LYRA GRAECA

ως ἐφα [μάντις] 1 περαγεῖς.

τὸν δ᾽ Ἀ[σωπὸς ἀσ]πασίως

dεξίας ε[

δάκρου τʹ ἀκτάλ]λων 2 προβαλὼν

90 ὠδ᾽ ἀμύν[ατο φ]ώνῃ.

(52 mutilated lines containing τεοῖς δ[έ, Φάδομη, παύμη, ἔν], δῶσω, λαῖς, τόσου ἐφα, Πάρνεις, Φάδομη τε, ΦασίΘαι, κεῖνο
tεοῖς, τούχ[a] τε, ἐς ἀτρέφους (ἐξερεύσις Κρόν.), στέργω, Κιθηρ[ῶν, Πλεια[δ, μειδῆ, θωμοῦ[ν, κ] Κιθηρ[ῶν, Πλάτη[αν, δ᾽ ἀγετῶ[ν], κλαρος, Πάρνη[ες, θανοντ[ , Πάρνη[ι, and not concluding
the poem)

34

Theod. π. Κλίσεων τῶν εἰς ὑμεν Βασυτώνων Excerpt. Hdn. Hilgard
tὸ Λάδων ὑπὸ Ἀντιμάχου διὰ τοῦ ὁ κλίνεται . . . η μέντοι
Κύριννα διὰ τοῦ ντ τήν κλίσιν ἐποίησατο τῷ χάργῳ τῶν μετοχικῶν
οίᾳ.

Λάδοντος δονακοτρόφῳ 3

35

Choer. 1. 75 τὸ μέντοι Νέζων τῷ λόγῳ τῶν μετοχικῶν διὰ τοῦ
ντ κλίνει Κύριννα, οἴον

Νέδοντος

οἴ δὲ περὶ Δίδυμον καὶ Ἀπίωνα διὰ τοῦ ὁ κλίνουσι ἀναλόγως, οἴον
Νέδωνος.

36

Ath. 4. 174 f. [π. γεγραμμένων αὐλῶν]: τοῦτοι δὲ καὶ οἱ Κάρες
χρώνται ἐν τοῖς βρήκοις, εἴ μη ἂρα καὶ ἡ Κάρια Φοινίκη ἐκαλεῖτο,
ὡς παρὰ Κορίννη καὶ Βακχυλίδη ἔστιν εὐρεῖν.

1 ll. 86–90 suppl. Wil. 2 cf. Hdn. Gram. Gr. 1. 158. 17
3 mss. -φου

1 ll. 91–142 Asopus’ answer 2 afterwards Ismenus, Paus. 9. 10. 6 3 cf. Eust. Od. 1654. 24, 824. 22, Sch. Od.
CORINNA

So spake the right holy seer, and Asopus grasped him heartily by the hand, and dropping a tear from his eyes thus made him answer . . .

(52 mutilated lines containing¹ and of thee, I rejoice, I cease, dowry, I will give, to the peoples, so he spake, Parnes, and I rejoice, sweet, that of thee, and fortune, tell forth, I am content, Cithaeron, Pleiad, nor, heart, and Cithaeron, Plataea, come ye, lot, Parnes, dead, Parnes, and not concluding the poem)

34

Theodosius Declension of Barytones in -ωv: The word Λάδων 'the river Ladon' ² is declined by Antimachus with genitive Λάδωνος . . . but Corinna uses the participle-like form Λάδωντος, for instance

of Ladon, nurse of reeds ³

35 ⁴

Choeroboscus [The Accentuation of Barytones in -ωv]: The word Νέδων, 'Nedon,' is declined like a participle by Corinna, with the genitive Νέδωντος

of Nedon

though Didymus and Apion decline it regularly, Νέδωνος.

36

Athenaeus Doctors at Dinner [on the flute called gingraïnus]: These are used by the Carians in their dirges, unless by Caria is meant Phoenicia,⁵ a confusion found in Corinna and Bacchylides.

10. 572, Cram. A.O. 1. 62 ⁴ cf. Str. S. 360 ⁵ so the context requires, but the Gk. would more naturally mean 'by P. is meant C.'
LYRA GRAECA

37
Choer. in Theod. 1. 80 Gaisf.

θράνυξ

θράνυκος, ἐπὶ τοῦ θρόνου παρὰ Κορίννη.

38
Hesych.

tόνθαν

παρὰ Κορίννη, ἐπὶ νωτίαν 1 κρέως τὸ όνόμα.

39
Heracl. Mil. 26 Cohn ὑτω δὲ καὶ φράζω φράσσω τὸ λέγω.

εἰκεῖθεν Κόριννα ἡ μελοποῖος

φράττω

ἐφη ἐν δυσὶ τῇ Βοιωτίκῳ.

Γ'

ΕΠΙΓΡΑΜΜΑΤΩΝ

......

Δ'

ΝΟΜΩΝ ΛΤΡΙΚΩΝ

40

Anon. Gram. Egenolfi Philol. 59. 249 το δὲ Θέσπεια ὁ Ὡμρος
diὰ τῆς εἰ διεθνογγού γράφει τῷ τῶν ἀπὸ παραβυτόνων κανόνι: ὁ
de Ἡραδίανῦ ἐν τῇ Ὀμηρικῇ Προφεδίᾳ διὰ τοῦ ἂ γράφει, ἐπεὶ καὶ
gὰρ εὐρήται ἢ πί συλλαβή συνεσταλμένη ὡς παρὰ Κορίννη. 2

Θέσπια καλιγενέθλε, φιλόξενε, μουσοφίλειτε

1 Mus: ms νοτιβλου 2 mss Korīνθψ and, below, μουσοφίλητε

1 cf. τένθης 'gourmand'? 2 cf. Choer. 1. 75, a corrup-
CORINNA

37
Choeroboscus on Theodosius Canon: τράνος, genitive τράνουκος
throne or seat
is used for τρόφος by Corinna.

38
Hesychius Glossary: τβνθων:—In Corinna, used of
chine-meat 1

39 2
Heracleides of Miletus: In the same way φράσσω for φράξω
‘to say’; whence the lyric poet Corinna uses φράττω
I say
with the Boeotian double τ.

Book III 3
INSCRIPTIONS

Book IV
LYRIC NOMES

40 4
Anonymous Grammarian: The name Thespeia is written
thus with the diphthong by Orus according to the rule of
the proparoxytones, but Herodian in the Homeric Prosody
(2. 34) writes it with the τ because the second syllable is found
short, as for instance in Corinna:

Thespia, mother of fair offspring, friend of the
stranger, dear to the Muse

tion of the sequel to this passage 3 the order of Books is
conjectural 4 cf. Steph. Byz. s. Θέσπεια, Eust. 266. 6
E'
41

Heph. 2 [π. συνεκφωνήσεως] . . . ἣ ὁ νόο βραχείας εἰς μίαν
βραχείαν . . . ἔστι μέντοι καὶ ἐν ἔπει ὡς παρὰ Κορίννη ἐν τῷ
πέμπτῳ. ¹

ἡ διανεκῶς εὐδίς; ² οὐ μὰν πάρος ἡσθα, Κόριννα,
<οὐπναλέα.> ³

¹ cf. Sch. ad loc. (τινὸς δὲ φασιν ἐν δευτέρᾳ) ² mss εὐδεῖς
³ Herm.

¹ may have contained poems of a personal type, but such
a sentence is not impossible in the ἀρχή or σφραγίς of a
nome or of a choral song: some ancient authorities quoted
this as from Book II ² collected by Crönert Ἱἱ. Μυσ.
1908. 188
CORINNA

Book V 1

41

Hephaestion Handbook of Metre [on synizesis]: . . . or two short syllables coalesce into one short; . . . it occurs even in an hexameter, as for instance the 5th Book of Corinna:

Will you be sleeping for ever? There was a time, Corinna, when you were not [a sluggard].

Boeotian forms 2 which probably come from Corinna are quoted by Apollonius Pron. 69 c τοῦ, τούς, τούγα 'thou,' 106 a Ἕν 'to him,' 111 c νώ 'we two,' 135 a τίός 'thy,' θεός 'God,' by Choeroboscus 143. 7 Άινείαο, 'Aeneas,' 145. 37 τῆ 'Ελένη, 'Helen,' τῆ Πηνελόπη, 'Penelope,' 168. 29 Δάρες, 'Laches,' 214. 29 Αχιλλίος, 'Achilliti, 'Achillía, 'Achilles,' 383. 32 Ερμείαο, 'Hermes,' 390. 20 'Οδυσσεύς, 'Odysseus,' 367. 20 Ὁμηρ, 'Homer,' 390. 32 Δάθος = Ζῆθος, 'Zethus,' δύνα = ζυγός 'yoke' and E. M. 383. 15 εσμός = ἡ γεννώσα 'she that conceives'
ΛΑΜΠΡΟΚΛΕΟΤΣ

Βίος

Sch. Plat. Alc. 118 ε Πυθοκλείδης μουσικός ἤν, τῆς σεμνῆς μουσικῆς διδάσκαλος, καὶ Πυθαγόρειος, οὐ μαθητής Ἀγαθοκλῆς, οὐ Δαμπροκλῆς, οὐ Δάμων.

Plut. Mus. 16 [π. τῆς Μιξολυδίου ἀρμονίας]: ἐν δὲ τοῖς Ἱστορικοῖς τῆς Αρμονικῆς Πυθοκλείδην φησί (Ἀριστότελος) τὸν αὐλητήν εὐρετήν αὐτής γεγονέναι. Δύος δὲ Δαμπροκλέα τῶν Ἀθηναίων συνιδόντα ὅτι οὐκ ἐνταῦθα ἔχει τὴν διάζευξιν ὅπου σχεδὸν ἀπαντεῖς ὅσον, ἀλλ' ἐπὶ τὸ ὅσον, τοιοῦτον αὐτής ἀπεργάσασθαι τὸ σχῆμα οὐν τὸ ἀπὸ παραμέσης ἐπὶ ὑπάτην ὑπατῶν.

ΛΑΜΠΡΟΚΛΕΟΤΣ

1

Sch. Ar. Ῥωμ. 967 [εἶτα βαδίζειν ἐν ταῖς ὁδοῖς εὐτάκτωσ ἐς κιθαριστοῦ | τοὺς κωμήτας γυμνοὺς ἄθροον, κεὶ κριμώνη κατανύσοι; | εἰτ' αὖ προμαθεῖν ἅσμε εὐδίδασκεν τῷ μηρῷ μὴ ἠνεχομεν, | ἡ Πᾶλλα ἐπανεποιεῖν δεινὰν ἢ Τηλέσπορόν τι βάσμα, | ἐντειναμένου τὴν ἀρμονίαν ἴν τοις πατέρες παρέδωκαν: | εἰ δὲ τις αὐτῶν ἠμολογεῦσαί τις καμψίειν τινα καμπήν, | οἷς οἱ νῦν τὰ κατὰ Φρύνιν ταύτας τὰς δυσκολοκάμπτος, | ἐπετρίβετο

1 cf. Ox. Pap. 1611. 160 ff., Sch. Aristid. 3. 5. 37, Suid. τηλέπορον, Tz. Hist. 1. 683 (reads δαμόπωλον and ascribes to 40
LAMPROCLES

LIFE

Scholiast on Plato: Pythocleides was a musician, a teacher of the noble or solemn type of music, a Pythagorean, who taught Agathocles the teacher of Lamprocles, who in turn was the teacher of Damon.

Plutarch Music [on the Mixolydian mode]: In the History of Harmonics Aristoxenus declares it to have been invented by Pythocleides the flute-player. Lysis states that Lamprocles of Athens, realising that this mode has the 'disjunction' (or interval of a full tone between A and B in the two tetrachords composing the octachord EFGABCDE) not where it had been almost universally thought to have it but at its treble end, arranged the mode to proceed from B to B.

LAMPROCLES

1

Scholiast on Aristophanes ['And then the boys of the ward would walk decorously through the streets to the lyre-player's, all in a body, and without cloaks though it snowed thick as barley-meal; and he taught them to stand up properly and sing by heart a song such as "Pallas the stormer dread" or "A far-sounding cry," sticking carefully to the good old "mode"; and if one of them played the buffoon or put in glides and trills like the boys of to-day with the intricate flourishes they get from Phrynis, why, he received a sound

LYRA GRAECA

tuπτόμενοις πολλαῖς ὡς τὰς Μούσας ἀφανίζων· ἀρχὴ ἄσματος· Φρυίχου <τινές>, ὡς <δὲ> Ἑρατοσθένης φησίν Φρύνιχος¹ αὐτοῦ τοῦτον τοῦ ἄσματος μημονεύει ὡς Λαμπροκλέους ὄντος τοῦ Μίδωνος υἱοῦ· ἔχει δὲ οὕτως:

Παλλάδα περσέπολιν
deινὴν θεὸν ἐγρεκύδοιμον
ποτικλήζω πολεμαδόκον ἁγίαν
παίδα Διὸς μεγάλου
δαμνηπώλον ἀἰστὸν παρθένον.²

καὶ 'κατὰ Λαμπροκλέα' ὑποτίθησι κατὰ λέξιν.

2

Ath. 11. 491 c [π. ὄνοματος τῶν τῶν Πλειάδων]. Λαμπροκλῆς δὲ ὁ διθυραμβοποιὸς καὶ ἤτιτῶς αὐτὰς εἶπεν διωνυμεῖν ταῖς περιστεραῖς ἐν τούτοις:

... αἳ τε ποτάναις
ὀμώνυμοι πελειάσιν αἴθερι νεῖσθε³

περὶ ΧΑΡΙΞΕΝΗΣ

Et. Mag. 367. 21 ἐπὶ Χαριξένης· αὐλητρὶς ἢ Χαριξένη ἀρχαία καὶ ποιήτρια κρομμάτων. οἱ δὲ μελοποιῶν Ὁσίομπος Σειρήσιν·

¹ E, cf. Sch. Aristid. (τῶν δὲ ποιητῶν αὐτοῦ Ῥοῦφος καὶ Διονύσιος ἱστοροῦσιν ἐν τῇ Μουσικῇ Φρύνιχῶν τινα, ἄλλοι δὲ [i.e. Chamaeleon, Ox. Pup.] φασι Λαμπροκλέα ἡ Στηθαίχωρον κτλ.]: mss Φρυίχου ὡς Ἐρ. φησίν Φρύνιχος, φησίν ὡς Ἐρ. Φρύνιχος δὲ, οὕτως Ἑρατοσθένης· Φρύνιχος ² so Sch. Aristid. (who confirms δεινῆν for Ar. but says he substituted it for κλῆσις, i.e. κλῆς, and omits θεὸν ἐγρ. ποτικλ. with some mss of Sch. Ar. which read κλῆς [for δεινῆν] and περσέπτολιν):

42
CHARIXENA

thrashing for obscuring the Muses’]: This is the beginning of a song; according to some authorities the author is Phrynichus, but according to Eratosthenes Phrynichus mentions this very song as being by Lamprocles son of Midon.\(^1\) It runs as follows:

Pallas the stormer, dread Goddess that rouseth the mellay I call, pure upholder of War, child of great Zeus, tamer of colts,\(^2\) maiden unknown of man.\(^3\)

And Phrynichus expressly adds ‘as Lamprocles hath it.’

Athenaeus *Doctors at Dinner* [on the name of the constellation Pleiades]: The dithyrambist Lamprocles expressly states that they bear the same name as doves, in the words:

... ye who go in the sky namesakes of wingèd turtle-doves

On CHARIXENA\(^5\)

*Etymologicum Magnum*: In Charixena’s time:—Charixena was an out-of-date fluteplayer and musical composer, and according to some authorities a lyric poet; compare Theopompus in the *Sirens*:

\(^1\) it was also ascribed to Stesichorus \(^2\) Phrynichus the comic poet apparently adapted the lines thus: Παλλάδα περσέπολιν | κλήξω πολεμαδόκον ἄγναν | παῖδα Διὸς μεγάλον δαμάσιππον, cf. *Ox. Pap.* \(^3\) meaning doubtful \(^4\) cf Eust. 1713. 5 (omits τέ) \(^5\) cf. *Parecm. App.* 2. 82, Eust. 326. 44

mss Sch. Ar. δαμάσιππον only or omit \(^2\) Mein.: ms κείσθε
LYRA GRAECA

αὐλεῖ γὰρ σαπρά
αὕτη γε κρούμαθ' οἶα¹ τὰπὶ Χαριξένης.

Κρατίνος Ὀδυσσεῦσιν:

οὐκ ἰδία τάδ' οὐκέτ' ὄντα θ' οἶα τὰπὶ Χαριξένης.²

¹ Mein: mss κρουμάτια τὰ ἐπὶ Χ.  ² E, trochaic tetrameter: mss ἰδι' (with a above) τάδ' οὐκετόνθοι κτλ.
CHARIXENA

She plays rotten music like what they played in Charixena’s time;¹

and Cratinus in the *Odysseuses*:

These are not peculiar dead-and-gone things like what they played in Charixena’s time.

See also Ar. *Eccl.* 938 ff. and Sch., Hesych. ἐπὶ Χαρίξεινης, Suid. Χαριξένη (adds ἔταιρα).

¹ the Greek is ‘the things of C.’s time’; the saying was apparently proverbial of anything (any performance?) that was reckoned old-fashioned in style; for its form cf. τὰ ἐπὶ Ναυάκον (king before Deucalion)
ΔΙΟΝΤΣΙΟΤ, ΛΑΜΠΡΟΤ, ΠΡΑΤΙΝΟΤ

Βίοι

Plut. Mus. 31 τῶν γὰρ κατὰ τὴν αὐτοῦ ἥλικίαν φησὶ Τελεσία τῷ Θηβαίῳ συμβῆναι νέφ μὲν ὅτι τραφῆναι ἐν τῇ καλλίστῃ μουσικῇ καί μαθεῖν ἄλλα τε τῶν εὐδοκιμοῦντων καὶ δὴ καῖ τὰ Πινδάρου τὰ τε Διονυσίου τοῦ Θηβαίου καὶ τὰ Λάμπρου καὶ τὰ Πρατίνου καὶ τῶν λοιπῶν ὁσοὶ τῶν λυρικῶν ἄνδρες ἐγένοντο ποιηταὶ κρουμάτων ἀγαθοῖ.

Plat. Menex. 236 a

ΜΕΝ. τὶς αὐτῆ; ἦ δήλον ὅτι Ἀσπασίαν λέγεις; —ΣΩ. λέγω γὰρ, καὶ Κόννον γε τὸν Μητροβίου· οὗτοι γὰρ μου δύο εἰσίν διδάσκαλοι, ὅ μὲν μουσικῆς, ἦ δὲ ῥητορικῆς. οὕτω μὲν οὖν τρεφόμενοι ἄνδρα ὁδὺ δὲν θαυμαστὸν δεινὸν εἶναι λέγειν· ἄλλα καὶ ὅστις ἐμὸν κάκιον ἐπαιδεύθη, μουσικῆς μὲν ὑπὸ Λάμπρου παιδευθεῖς, ῥητορικῆς δὲ ὑπ’ Ἀντιφώντος τοῦ Ραμνοσίου, ὁμοὶς καὶ οὕτοις ὁ οἷος τ’ εἰη Ἀθηναίοις γε ἐν Ἀθηναίοις ἐπαινῶν εὐδοκιμεῖν.

Ath. 2. 44 d ὑδροπότης δ’ ἦν καὶ Λάμπρος ὁ μουσικός, περὶ οὗ Φρύνιχος φησὶ λάρους θρηνεῖν, ἐν οἷς Λάμπρος ἐναπέθενεσκεν ἄνθρωπος <ὄν> ὑδατοπότης, μινυρὸς ὑπερσοφιστής.
Μουσῶν σκελετός, ἀηδόνων ἦπιαλος, ὑμνὸς "Αιδοῦ.
DIONYSIUS, LAMPRUS, PRATINAS

Lives

Plutarch Music: Among those of his own age Aristoxenus declares that it fell to the lot of Telesias of Thebes to be educated in his youth in the best music, and to learn the works of famous artists, particularly of Pindar, Dionysius of Thebes, Lamprus, Pratinas, and the rest, in fact all of the lyric poets who were good composers of music.¹

Plato Menexenus [Socrates and Menexenus]: Men. Whom do you mean? surely Aspasia, don’t you?—Soc. Yes, I do, and Connus son of Metrobius. These are my two teachers, Aspasia of rhetoric and Connus of music. No wonder that a man can speak with such an education. Yet even a man who was not so well educated, but who owed his music to Lamprus and his rhetoric to Antiphon of Rhamnus, would be able to win himself fame by eulogising Athenians at Athens.

Athenaeus Doctors at Dinner: Another water-drinker was Lamprus the musician, of whom Phrynichus says that ‘the sea-mews among whom Lamprus died sing his dirge,² the water-drinker, the whining highbrow, the Muses’ mummy, the nightingales’ ague,³ the hymn in honour of Death.’

² i.e. he was drowned at sea
³ or perh. nightmare
Ibid. 1. 20 Σωφοκλῆς δὲ πρὸς τῷ καλὸς γεγενήσθαι τὴν ὥραν ἢν καὶ ὀρχηστικὴν δει- 
δαγμένον καὶ μουσικὴν ἔτι παῖς ὄν παρὰ Λάμπρῳ.

Suid. Πρατίνας: Πυρρωνίδου ἡ Ἔγκωμιον, 
Φλιάσιος, ποιητὴς τραγῳδίας. ἀντηγωνίζετο δὲ 
Αἰσχύλῳ τε καὶ Χοιρίλῳ ἐπὶ τὴς ἐβδομηκοστῆς 
'Ολυμπιάδος, καὶ πρῶτος ἔγραψε Σατύρους. ἐπι-
δεικνυμένου δὲ τούτου συνέβη τὰ ἱκρια ἐφ’ ὅν 
ἐστήκεσαν οἱ θεαται πεσεῖν. καὶ ἐκ τούτου 
θεάτρον ψυκομήθη Ἀθηναίοις. καὶ δράματα 
μὲν ἐπεδείξατο ν’, ὅν Σατυρικᾶ λβ’. ἐνίκησε δὲ 
ἀπαξ.

Ath. 1. 22 a [π. ὀρχήσεως]: φασὶ δὲ καὶ ὅτι οἱ 
ἀρχαῖοι ποιηταὶ, Θέσπις, Πρατίνας,1 Φρύνιχος, 
ὀρχησταὶ ἐκαλοῦντο διὰ τὸ μὴ μόνον τὰ ἐαυτῶν 
δράματα ἀναφέρειν εἰς ὀρχήσιν τοῦ χοροῦ, ἀλλὰ 
καὶ ἐξω τῶν ἰδιῶν ποιημάτων διδάσκειν τοὺς 
βουλομένους ὀρχείσθαι.

Arg. Aesch. Sept. ἐδιδάχθη ἐπὶ Θεαγενίδου 
'Ολυμπιάδι οὖν. ἐνίκα Λαίῳ, Οἰδίποδε, Ἐπτὰ 
ἐπὶ Θήβας, Σφίγγι σατυρικῇ. δεύτερος Ἀριστίας 
Περσεί, Ταῦτάλῳ, <Ἀνταίῳ>,2 Παλαισταῖς σατυ-
ρικοῖς τοῖς Πρατίνου πατρός.

p. 916 Lentz
LIVES OF DIONYSIUS, LAMPRUS, PRATINAS

The Same: Sophocles had not only been a handsome youth but had been taught dancing and music in his childhood by Lamprus.

Suidas Lexicon: Pratinas:—Son of Pyrrhonides, or according to some authorities, of Encomius, of Phlius, a tragic poet. He competed against Aeschylus and Choerilus in the 70th Olympiad (B.C. 500-497) and was the first writer of Satyric drama. It was during the performance of one of his plays that the wooden platforms on which the audience stood gave way, and thereafter the Athenians built themselves a theatre. He exhibited fifty dramas in all, thirty-two of which were Satyric. He was victorious once.

Athenaeus Doctors at Dinner [on dancing]: It is said that the old poets Thespis, Pratinas, Phrynichus were called dancers because they not only made their plays a matter of choric dancing but actually taught dancing generally, apart from their own dramas.

Introduction to Aeschylus Seven against Thebes: The play was produced in the archonship of Theagenides in the 78th Olympiad (B.C. 468). Aeschylus won with the Laius, the Oedipus, the Seven Against Thebes, and the satyr-play Sphinx. The second prize fell to Aristias with the Perseus, the Tantalus, the Antaeus, and a satyr-play of his father Pratinas, the Wrestlers.

See also Paus. 2. 13. 6, Inscr. Dittenberger Syll. Ed. 2. 723.
LYRA GRAECA

PRATINOT

Μελῶν

1

Ath. 14. 617 b [π. αὐλῶν]: Πρατίνας δὲ ὁ Φλιάσιος αὐλητῶν καὶ χορειτῶν μισθοφόρων κατεχόντων τὰς ὀρχήστρας ἀγαρακτεῖν τινὰς ἐπὶ τῷ τούτος αὐλητῶς μὴ συναυλεῖν τοῖς χοροῖς καθάπερ ἤν πάτριον, ἀλλὰ τοὺς χοροὺς συνάδειν τοῖς αὐληταῖς· δὴ οὗν εἶχεν κατὰ τῶν ταύτα ποιούντων θυμῶν ὁ Πρατίνας ἐμφανίζει διὰ τούτα τοὺς υπορχήματος.¹

Τὸς ὁ θόρυβος ὁδε; τὶ τάδε τὰ χορεύματα; τὶς ὑβρίσι ἐμολευ ἐπί Διονυσιάδα πολυπάταγα θυμέλαιν;
ἐμος ἐμὸς ὁ Βρόμιος· ἐμε δεὶ κελαδεῖν, ἐμε δεὶ παταγεῖν
ἀν' ὀρεα σύμενον μετὰ Ναϊάδων

5 ἀτε κόκυννα ἄγοντα² ποικιλόπτερον μέλος.
τὰν ᾠδιὰν κατέστασεν <ἀ> Πιερίς
βασίλειαν.³ ὁ δ’ αὐλὸς ὦστερον χορευέτω καὶ γάρ ἐσθ’ ὑπηρέτας·
κόμοις μόνον δ’ ὑφραμάχοι-

10 σί τε πυγμαχίαις⁵ νέων θέλοι παροίνων ⁶ ἐμμεναι στρατηλάτας.
παῖε τὸν φρυνέον ποικίλου πνοιάν
χέοντα,⁷ φλέγε τὸν ὀλεσισιαλοκάλαμον⁸
λάλοβαρύσπα παραμελορυθμόβαταν⁹

¹ for metre cf. Garrod C.R. 1920 p. 132; the resolved feet are anapaests ² ἀτε Gar: mss οἶα τε· Siebourg ἀφέντα ³ ΕΕ, cf. Cratin. 1: mss κατεστά έπερει βασιλεία ⁴ Wil: mss κόμων μόνον (-ων) ⁵ Gar.-Ε: mss φυραμάχοις τε πυγμα-
χίαισι ⁶ θέλοι Dob.-Wil: mss θεαι, θέα παροίνων Β: mss νον ⁷ φρυνέον Emp.-Wil: mss φρυναίου πνοιάν Gar: ⁵⁰
Athenaeus *Doctors at Dinner* [on flutes]: According to Pratinas\(^1\) of Phlius, at a time when hired flute-players and chorus-dancers occupied the *orchestra*, some anger was aroused\(^1\) because the flute-playing was not an accompaniment to the singing of the choruses as of old, but the singing of the choruses an accompaniment to the flute-playing. Pratinas' feeling in the matter is shown by the following Hyporchema or Dance-Song:

What clamour is this, what measures are here? What outrage is befallen on the patter-circled altar Dionysiac? To me belongs Bromius, to me. It is I that should sing, it is I that should ring, as I speed me o'er the hills with the Naiads like a swan that makes his motley-feathered tune. Song's the queen Muse hath made; the flute, he must dance second as becometh a servant; let him captain the revels if he will, the fist-to-fist door-battery of the tipsy and the young. Beat O beat him that breathes the breath of a speckled toad!\(^2\) To the flames with this reedy spender of spittle, bawler of bibble-babble, counter-runner unto time and unto tune, this hire-

---

\(^1\) reading uncertain; perh. 'the anger of P. was aroused'

\(^2\) probably a punning reference to the tragic poet Phrynichus (= little toad)
LYRA GRAECA

15 θῆτα τρυπάνῳ δέμας πεπλασμένον. ήν ἵδον ἀδε σοι δεξιας καὶ ποδὸς διαρριφά, θριαμβοδιθύραμβε κισσόχαιστ ἀνάξ ἀκονέ τὰν ἐμὰν Δωρίου χορείαν.

2

Ath. 14. 632 f διετήρησαν δὲ μάλιστα τῶν Ἑλλήνων Λακεδαιμόνιοι τὴν μουσικὴν, πλείστην αὐτὴν χράμενοι, καὶ συχνὸν παρά αὐτοῖς ἐγένοντο μελῶν ποιηταὶ. τηροῦσιν δὲ καὶ νῦν τὰς ἀρχαίας φώτας ἐπιμελῶς πολυμαθεῖς τε εἰς ταῦτα εἰσὶ καὶ ἀκριβεῖς. ὅθεν καὶ Πρατίνας φησίν.

Δακωνοτέττιξ εὐτυκοῖς εἰς χορον

3

Ibid. 11 461 e [π. ποτηρίων] ἀλλὰ μὴν κατὰ τῶν Φλιάσιων ποιητὴν Πρατίναν

οὐ γὰρ αὐλακισμέναν ἀρῶν, ἀλλ᾽ ἀσκαφοῦ ματεῶν κυλικηγορέσων ἔρχομαι.

4 Δυσμαίναι ᾗ Καρνάτιδες

Ibid. 9. 392 f [π. ὄρτυγων] Πρατίνας δ᾽ ἐν Δυσμαίναις ἡ Καρνάτισιν ἀδύφωνον

идιως καλει τὸν ὄρτυγα, πλην ει μη τι παρὰ τοῖς Φλιασεῖος ἡ τοῖς Λάκωσι φωνήστε ὡς καὶ οἱ πέρδικες.

1 θῆτα Hart: mss θωπα or omit 2 Bamberger: mss δεξιά 3 Dobr: mss Λάκων ὁ τ. κτλ. 4 ἀρῶν Scal: mss δρῶν ἀλλ᾽ ἀσκαφον B: mss ἀλλὰ σκάφοι, σκύφον 5 Mein: mss Δυμ. 6 π. τ. Φλιασεῖοις φωνήστε <εἴσιν> ὡς καὶ οἱ πέρδικες παρὰ τοῖς Λάκωσι?
PRATINAS

ling creation of a carpenter’s bit! Look ye here; here’s thy true wagging of hand, wagging of foot, thou king of Thriamb and Dithyramb, thou Lord of the ivied tresses;¹ so give thou ear to me and my Dorian roundelay.²

2

Athenaeus Doctor's at Dinner: Now of all the Greeks none preserved the art of music more jealously than the Spartans; they practised it very generally, and lyric poets were numerous among them. Even to this day they keep the ancient songs with the greatest care and are real connoisseurs of them. And thus it is that we find Pratinas saying:

the cricket of Sparta so apt at the dance³

3

The Same [on cups]: All the same, according to Pratinas the poet of Phlius:

not ploughing ready-furrowed earth, but seeking ground that hath not felt spade
do I come to talk over cups.

4 The Dysmaenae or Caryatids

The Same [on quails]: Pratinas in his Dysmaenae or Caryatids is peculiar in calling the quail

sweet-voiced

unless indeed among the Phliasians or Spartans the quail like the partridge has a voice.⁴

¹ Dionysus ² the flute was accounted Phrygian ³ the cricket was proverbially the champion singer of Greece ⁴ prob. ref. to Alcman 25 (Ath. 9. 390a); we should perh. read ‘among the P. the quail, like the partridge among the S., has a voice’
LYRA GRAECA

5

Ibid. 14. 624 f. [π. τῆς Αἰολίδος ἀρμονίας]. καὶ Πρατίνας δὲ ποῦ φησιν:

μὴτε σύμπτονον δίωκε
μὴτε τὰν ἀνειμέναν
Ἰαστὶ μοῦσαν, ἁλλὰ τὰν μέσαν νεῶν
ἀρουραν αἰόλιζε τῷ μέλει.

ἐν δὲ τοῖς ἐξῆς σαφέστερον φησιν:

πρέπει τοι πᾶσιν ἀοιδολάβρακταις
Αἰολὶς ἀρμονίᾳ.¹

6

Plut. Mus. 7 [π. αὐλωδικῶν νόμων]. ἀλλοι δὲ Κράτητος
ἐἶναι φασὶ τὸν Πολυκέφαλον νόμον, γενομένου μαθητοῦ Ὀλύμπου;
ὁ δὲ Πρατίνας Ὀλύμπου φησὶν ἐἶναι τοῦ νεωτέρου τῶν νόμων
tούτων.

¹ ἀοιδόλ. B: mss ἀοιδὰ λ.
PRATINAS

5

The Same [on the Aeolian ‘mode’]: Compare what Pratinas says:

Pursue neither the high-pitched Muse nor the low Ionian, but plough mid-field and play the Aeolian in your melody.

And in what follows he says it more clearly:

Sure the Aeolian mode befits all that are braggarts in song.

6

Plutarch On Music [on flute-sung ‘nomes’]: According to another account, however, the Many-Headed Nome is the work (not of Olympus but) of Crates ‘a pupil of Olympus,’ though Pratinas declares it to be the work of Olympus the Younger.

See also Plut. Mus. 9, 31, 42, Acr. Hor. A. P. 216.
ΔΙΑΓΟΡΟΤ

Βίος

Ar. Ran. 320

ΞΑ. τοῦτ' ἐστ' ἐκείν', ὅ δέσποθ' ὁι μεμνημένοι ἐνταῦθα που παῖξοντες, οὐς ἐφράξε υἱς.

ἀδοὺςι γονι τον Ἰακύχ οὐπερ δι' ἁγορᾶς.

Schol. ad loc. Διαγόρας μελῶν ποιητής άθεος ὁς καὶ καϊνα δαμόνια εἰσηγεῖτο ὡσπερ Σωκράτης. καὶ ὁ μὲν 'Ἀρίσταρχος Διαγόρον νῦν μημονεύειν φησίν οὐχ ὥς ἄδοντος αὐτοῦ τοὺς θεοὺς, ἀλλ' ἐν εἰρωνείᾳ κειμένου τοῦ λόγου, ἀντὶ τοῦ χλεινάζοντος, ἐξορχουμένου. ἀνακινεῖ οὐν τοὺς Ἀθηναίους ὁ κωμικὸς ὁδε καὶ οἱ Ἀθηναίοι ὡς διαχλεινάζοντος τοὺς θεοὺς καταψηφισάμενοι ἀνεκήρυξαν τῷ μὲν ἀναιρίσοντι ἀργυρίου τάλαντον τῳ δε ἔνδειαν κομίσαντι δύο. ἐπειθεν δὲ καὶ τοὺς Πελλανεῖς, ὡς ἱστορεὶ Κρατερὸς ἐν τῇ Συναγωγῇ τῶν Ψηφισμάτων. ἤν δὲ σύντος Τηλεκλύτου παῖς, Μήλιος τὸ γένος, τὸν χρόνον κατὰ Σιμωνίδην καὶ Πίνδαρου. οἱ δὲ τῷ δι' ἁγορᾶς περισσότερον, ὡς Ἀπολλόδωρος ὁ Ταρσένις, κτλ.

Ibid. Av. 1071

τῇδε μέντοι θημέρα μάλιστ' ἐπαναγορεύεται, ἢν ἀποκτείνῃ τῖς ύμῶν Διαγόραν τὸν Μήλιον

1 Wil: mss τοὺς ἄλλους Πελοποννησίους

1 Ar. prob. intended this (ὅτ' ἁγορᾶς); after the condemnation of Diagoras for disparaging the Mysteries Διαγόρας may
DIAGORAS

LIFE

Aristophanes Frogs: Xanthias to Dionysus: Here we are, sir; the initiates he told us of are at their games hereabouts. They’re singing the Iacchus which they sing through the market-place.¹

Scholiast on the passage: Diagoras was an atheist lyric poet who like Socrates introduced new deities. According to Aristarchus, Aristophanes does not introduce Diagoras here singing of the Gods, but uses the word ‘singing’ ironically for ‘jeering at,’ ‘putting to scorn.’ So the poet is inciting the Athenians, who accordingly condemned Diagoras on the charge of blasphemy, and offered the reward of a talent to any who should put him to death, and two talents to any who should take him alive, calling upon the Pellanians to do one or the other. Compare Craterus in his Collection of the Decrees. This Diagoras was a Melian, the son of Teleclytus, and belongs to the time of Simonides and Pindar. According to other commentators, among them Apollodorus of Tarsus, the reading is δι’ ἀγορᾶς ‘through the marketplace,’ etc.

The Same Birds: Chorus: On this day of all days there’s proclamation made that whoever of you Athenians shall kill Diagoras the Melian, shall re-

have been substituted as a joke, if it was not a corruption due to the same cause
Λαμβάνειν τάλαντον, ἢν τε τῶν τυράννων τίς τίνα
tῶν τεθνηκότων ἀποκτείνῃ τάλαντον λαμβάνειν.
βουλόμεθα' οὖν νῦν ἀπειπεὶν ταῦτα χήμεῖς
eνθάδε:
ἡ ἀποκτείνῃ τις ύμῶν Φιλοκράτη τὸν Στρούθιον
λήψεται τάλαντον' ἢν δὲ ζῶν τις ἀγάγη,
tέτταρα, κτλ.

Schol. ad loc. Αἰαγόρας τὸν Μῆλιον' οὕτως
μετὰ τὴν ἀλωσιν Μῆλιον ἤκει ἐν 'Αθηναίς, τὰ δὲ
μυστήρια ηὐτέλειεν ός πολλοὺς ἐκτρέπειν τὴς
tελετῆς. τοῦτο οὖν ἐκήρυξαν κατ' αὐτὸν Ἀθηναίοι
καὶ ἐν χαλκῇ στήλῃ ἐγραψαν, ὡς φήσι Μέλανθιος
ἐν τῷ Περὶ Μυστηρίων.

Ar. Nub. 828

ΣΤ. Δίνος βασιλεύει τὸν Δ’ ἐξεληλακώς.
ΦΕ. αἱβοὶ, τί ληρεῖς; ΣΤ. ἴσθι τοῦθ' οὕτως
ἐχον.
ΦΕ. τίς φησὶ ταῦτα; ΣΤ. Σωκράτης ὁ Μῆλιος.

Schol. ad loc. α'. ὁ Μῆλιος: παρ’ ἱστορίαν
'Ἀθηναίοις γὰρ ὁ Σωκράτης: ἀλλ’ ἐπεὶ Διαγόρας,
Μῆλιος ὄν, διεβάλλετο ός θεομάχος καὶ τὸν
Σωκράτην δὲ ός ἄθεον διαβάλλει, διὰ τοῦτο
Μῆλιον αὐτὸν εἰπεν. β’. Διαγόρας ὁ Μῆλιος, ὅσ
τὸ μὲν πρότερον ἦν θεοσεβής, παρακαταθήκην δὲ
ὑπὸ τινος ἀποστερηθείς ἐπὶ τὸ ἄθεον εἶναι ἐξεδρα-
μεν, ἐφ’ ὧν ὁ Ἀθηναῖοι ἀγανακτήσαντες τὴν Μῆλιον
ἐκάκωσαν. γ’. Διαγόρας γέγονε τὶς Βλάσφημος
εἰς τὸ θείον, Μῆλιος. . . . ἄλλοι δὲ φασίν ός
οὕτως ὁ Διαγόρας διδάσκαλος ἢν Σωκράτους.

58
LIFE OF DIAGORAS

cceive a talent, and whoever shall kill one of the dead tyrants, a talent; and we want to do the same here. Whoever shall kill Philocrates the Struthian shall receive a talent, and whoever shall bring him alive, four talents, etc.

Scholiast on the passage: Diagoras of Melos: This man after the capture of Melos came to live at Athens, and disparaged the Mysteries, with the result that many of the citizens were unwilling to be initiated. Accordingly the Athenians, as we are told by Melanthius in his tract On the Mysteries, made this proclamation against him and inscribed it on a bronze tablet.

Aristophanes Clouds: Strepsiades and Pheidippides: S. Vortex is king; he has turned out Zeus. —P. Bah! what nonsense! —S. You may take it it's true. —P. Who says so? —S. Socrates of Melos.

Scholiasts on the passage: Of Melos: —Not literally, for Socrates was an Athenian. But because Diagoras, who was a Melian, was attacked for opposing the Gods, and Socrates is now attacked by the poet for atheism, Aristophanes calls Socrates a Melian. (2) Diagoras of Melos, who after a friend had betrayed his trust, turned atheist, which so enraged the Athenians that they maltreated Melos. (3) Diagoras was a blasphemer, of Melos (cf. 3 below). According to another account Diagoras was a teacher of Socrates.
LYRA GRAECA

Hesych. Mil. 17 Διαγόραν τοῦ Τηλεκλείδου εὐφυὲ θεασάμενος Δημόκριτος ὁ Ἀβδηρίτης ὁ νήσος αὐτὸν δούλον ὑπὸ μυρίων δραχμῶν καὶ μαθητὴν ἐποίησατο. ὁ δὲ τῇ λυρικῇ ἐπέθετο. ἐπεκλήθη δὲ ἄθεος, ὅτι ὁμότεχνος τις αἰτιαθείς ὑπ' αὐτοῦ ὡς δὴ παιᾶνα ύφελόμενος ὅν αὐτὸς ἐποίησεν, ἐξωμόσατο μὴ κεκλοφέναι αὐτόν, μικρὸν δὲ ὑστερον ἐπιδείξαμενος αὐτὸν εὐημέρησεν. ἐντεῦθεν ὁ Διαγόρας λυπηθεὶς ἔγραψε τοὺς Ἀποπυργίζοντας Λόγους, ἐκπτωσιν ἑχοντας τῆς περὶ τὸ θείου δόξης.

Suid. Διαγόρας: Τηλεκλείδου ἢ Τηλεκλύτου, Μῆλιος, φιλόσοφος καὶ ἀσμάτων ποιητὴς . . . τοῖς χρόνοις ὧν μετὰ Πύθαρον καὶ Βακχυλίδην, Μέλαινπιδόν δὲ πρεσβύτερος ἡμαζε τοῖνυν οὐ Ολυμπιάδι.¹

Diod. Sic. 13. 6 τούτων δὲ πραττομένων Διαγόρας ὁ κληθεὶς ἄθεος, διαβολὴς τυχῶν ἐπ' ἀσεβεία καὶ φοβηθείς τὸν δήμον, ἐφυγεν ἐκ τῆς Ἀττικῆς: οἱ δ' Ἀθηναίοι τῶν ἀνελόντι Διαγόραν ἀργυρίῳ τάλαντῳ ἐπεκήρυξαν.

[Lvs.] Andoc. 17 τοσοῦτῳ δὲ οὕτως Διαγόρου τοῦ Μήλιον ἀσεβέστερος γεγένηται: ἐκεῖνος μὲν γὰρ λόγω περὶ τὰ ἀλλότρια ἱερὰ καὶ ἑορτὰς ἡσέβει, οὕτως δὲ ἐργῳ περὶ τὰ ἐν τῇ αὐτοῦ πόλει.

¹ two dates are given by Eusebius: Ol. 78. 3 = 466 B.C. (cf. Bacch. p. 81) and Ol. 74. 3 = 482 B.C.

² £375 ³ cf. Suid. s. Διαγ. ὁ Μῆλιος ⁴ the date indicated is 415 B.C. ⁴ £200

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LIFE OF DIAGORAS

Hesychius of Miletus On Famous Men: Diagoras son of Telecleides, when a slave, was observed by Democritus of Abdera to be a promising fellow, and, bought by him for ten thousand drachmas,¹ became his pupil. He devoted himself to lyric poetry. He was nicknamed the Atheist because, when a fellow-poet, whom he accused of taking a Paean he had written, swore that he had not stolen it and then won distinction by having it performed as his own, he wrote in his vexation the prose-work known as The Tower of Defence to mark his repudiation of his religious beliefs.

Suidas Lexicon: Diagoras:—Son of Telecleides or of Teleclytus, of Melos, philosopher and writer of songs . . .; he comes in point of time after Pindar and Bacchylides but before Melanippides, and flourished therefore in the 78th Olympiad (B.C. 468-465).²

Diodorus of Sicily Historical Library: While these events were taking place,³ Diagoras nicknamed the Atheist fled from Attica under a false accusation of impiety and in fear of his life, and the Athenian people put the price of a talent of silver ⁴ on his head.

[Lysias] Against Andocides: The impiety of the defendant is so far greater than that of Diagoras of Melos, in that Diagoras’ offence was one of words, and was committed in respect of foreign rites and festivals, whereas the defendant’s is of deeds, and committed in respect of the rites and festivals of his native city.
Cic. N.D. 3. 37 at nonnumquam bonos exitus habent boni. eos quidem arripimus attribuimusque sine ulla ratione dis inmortalibus. at Diagoras, cum Samothraciam venisset, Atheos ille qui dicitur, atque ei quidam amicus 'Tu, qui deos putas humana negli- gere, nonne animadvertis ex tot tabulis pictis quam multi votis vim tempestatis effugerint in portumque salvi pervenerint?' 'Ita fit,' inquit; 'illi enim nusquam picti sunt qui naufragia fecerunt in marisque perierunt.' idemque cum ei naviganti vectores, ad- versa tempestate timidi et perterriti, dicerent non iniuria sibi illud accidere qui illum in eandem navem recepissent, ostendit eis in eodem cursu multas alias laborantes quaesivitque num etiam in iis navibus Diagoram veihe crederent. sic enim se res habet, ut ad prosperam adversamque fortunam, qualis sis aut quemadmodum vixeris, nihil intersit.

Tat. adv. Graec. 27 Διαγόρας Ἀθηναῖος ἦν, ἀλλὰ τούτων ἐξορχησάμενον τὰ παρ᾽ Ἀθηναίοις μυστή- ria τετιμωρήκατε καὶ τοῖς Φρυγίοις αὐτῶν Δόγοις ἐντυγχάνοντες ἦμᾶς μεμισήκατε.

Ael. V.II. 22 εὐνομωτάτους γενέσθαι καὶ Μαυτινέας ἀκοῦω οὖδὲν ἦττουν Δοκρῶν οὐδὲ Κρητῶν οὐδὲ Λακεδαιμονίων αὐτῶν οὐδ᾽ Ἀθηναίων- σεμνον γὰρ τι χρῆμα καὶ τὸ Σόλωνος ἐγένετο, εἰ καὶ μετὰ ταῦτα Ἀθηναίοι κατὰ μικρὰ τῶν νόμων

1 at the temple of the Cabeiri, protectors of mariners
2 cf. Diog. L. 6. 59
Cicero *On the Nature of the Gods*: But it sometimes will happen that good men make a good end. Such examples we take up eagerly and attribute them quite irrationally to the immortal Gods. Yet when at Samothrace a friend once asked Diagoras the Atheist if a man like him, who believed that the Gods took no thought for the affairs of man, did not observe what numbers, to judge by the multitude of paintings dedicated, had escaped by their vows the violence of the weather and come safe to harbour, he replied, 'The reason of it is that there are no paintings to record the poor fellows who made shipwreck and were drowned.' In a storm at sea the same philosopher, in answer to his frightened fellow-passengers who were saying that it served them right for allowing him to travel aboard the same ship, pointed to the numerous other vessels labouring on the same course, and asked them whether they thought that Diagoras was aboard those as well as this. So true is it that what we are or how we behave ourselves has nothing to do with the colour of our fortune.

Tatian *Against the Greeks*: Diagoras was an Athenian, but when he made mock of the Mysteries at Athens you punished him, and when his *Phrygian Discourses* came into your hands you forthwith hated us.

Aelian *Historical Miscellanies*: I understand that Mantinea was remarkable for the excellence of its constitution, which was not surpassed by that of Locri nor of Crete, nor even of Sparta—nor yet, I may add, of Athens; for the work of Solon was a noble achievement in spite of the gradual destruc-
τινὰς τῶν ἐξ αὐτοῦ γραφέντων αὕτοῖς διεφθειρᾶν. Νικόδωρος δὲ ὁ πῦκτης ἐν τοῖς εὐδοκιμώτατοι Μαυτινέων γενόμενος, ἀλλὰ ὡς ἡ τῆς ἡλικίας καὶ μετὰ τὴν ἀθλησιν νομοθέτης αὐτοῖς ἐγένετο, μακρῷ τοῦτο ἄμεινον πολιτευσάμενος τῇ πατρίδι τῶν κηρυγμάτων τῶν ἐν τοῖς σταδίοις. φασὶ δὲ αὐτῷ Διαγόραν τὸν Μῆλιον συνθεῖναι τοὺς νόμους ἑραστὴν γενόμενου. εἰχον δὲ τι καὶ περαιτέρῳ ὑπὲρ Νικοδώρου εἰπεῖν ὡς δ’ ἂν μὴ δοκοῦν καὶ τὸν ἑπαίνου τὸν τοῦ Διαγόρου προσπαραλμαβά-νειν, ἐς τοσοῦτον διηνύσθω τὰ τοῦ λόγου. θεοῖς γὰρ ἐχθρὸς Διαγόρας, καὶ οὐ μοι ἦδον ἐπὶ πλείστον μεμνησθαί αὐτοῦ.

Ibid. fr. 33 ὁ Ἐνοφάνεις καὶ Διαγόραι καὶ Ἰππώνες καὶ Ἑπίκουροι, καὶ πᾶς ὁ λοιπὸς κατά-λογος τῶν κακοδαιμόνων τε καὶ θεοῖς ἐχθρῶν, ἔρρετε.

Suid. Διαγόρας ὁ Μῆλιος· ἐπὶ τῶν ἁθέων καὶ ἀπίστων καὶ ἀσεβῶν.

**ΔΙΑΓΟΡΟΥ**

Μελῶν

1, 2

Philod. π. εἰσεβ. p. 85 Gom. ἄνθρωποι τε οὐ νομίζουσιν ἀλλ’ αἵρετα καὶ πνεύματα καὶ αἰθέρας. ἀντ’ ἔγωγε κἂν τεθαρρυνόμενος εἰπαίμην τούτον Διαγόρου μᾶλλον πλημμελεῖν· ὁ μὲν γὰρ ἐπαίξειν, εἰπερ ἢρα καὶ τούτ’ αὐτοῦ ἐστίν ἄλλοις ἐπεννηκεί ταχάτερ ἐν Τοῖς Μαυτινέων Ἐθεσίν Ἀριστοτέκεων φήσιν, ἐν δὲ τῇ ποιήσει τῇ μόνῃ δοκοῦσιν κατ’ ἄλληθεν ὑπ’ αὐτοῦ γεγράφθαι τοῖς

1 ms. εὐδοκιμώτατοι
2 ἓδον ἐπὶ πλεῖστον

64
tion of certain of his laws by his countrymen in after days. Nicodorus the boxer had already become the most famous citizen of Mantinea, when with advancing years he left the ring and became his city's lawgiver, thus serving his country in far nobler fashion than by being proclaimed victor in the arena. His fellow-lawgiver is said to have been Diagoras of Melos, whose favourite he was. More might be said here of Nicodorus, but I refrain lest I should seem to plagiarise the encomium of Diagoras, an abandoned wretch of whom I have no wish to make further mention.

The Same: You Xenophaneses, Diagorases, Hippons, Epicuruses, and the rest of that God-forsaken catalogue, I bid you all go hang!

Suidas Lexicon: Diagoras of Melos:—A proverb used of the atheistic, unbelieving, or impious.


DIAGORAS

Lyric Poems

1, 2

Philodemus On Piety: Those philosophers do not believe in Gods of human shape, but in Airs and Breaths and Ethers, so that for my part I should not hesitate to say that their wickedness surpassed that of Diagoras. He, it seems, was not serious, unless indeed, as Aristoxenus makes out in The Customs of the Mantineans, this poem, too, is not his—the only extant poetry which can be certainly ascribed to

1 see below
LYRA GRAECA

δλοις οὐδὲν ἁσβές παρενεφηνεν, ἀλλ' ἔστιν εὐφήμος ὡς ποιήθη
eis τὸ δαίμονιν, καθάπερ ἀλλὰ τε μαρτυρεί καὶ τὸ γεγραμμένον

eis Ἀριάνθην τὸν Ἀργείον

Θεός, θεός πρὸ παντὸς ἔργου βροτείου
νωμᾶ φρέν', ὑπερτάταν,
αὐτοδαίς ὃ' ἁρετὰ βραχὺν οἶμον ἔρπευ·¹
καὶ τὸ
eis Νικόδωρον τὸν Μαντινέα

Κατὰ δαίμονα καὶ τύχαν
tὰ πάντα βροτοίσιν ἐκτελεῖται.²

tὰ παραπλῆσια δ' αὐτῷ περιέχει καὶ τὸ Μαντινέων Ἑγκάμιον.

3

Sch. Vat. Aristid. 2. 80. 15 Keil Herm. 55. 63 Διαγόρας
οὗτος φιλόσοφος ἦν. κληθεὶς δὲ ποτε εἰς ἐστίασιν ὕφ' ἑτέρου
φιλοσόφου, ἐψωντο ἐκείνου φακῆν καὶ κατὰ τινα χρείαν ἐξω
ἐκείνου χωρήσαντος, τῆς φακῆς μὴ τελέως ψηθῆναι δυναμένης διὰ
τὸ μὴ ὑπέκκαμα ἔχει τὸ ὑποκειμένον πῦρ αὐτὸς τε περιστραφεῖς
δὲ κάκεισε καὶ τὸ τοῦ Ἡρακλέους ἀγαλμα προχείρως εὐρῶν καὶ
συντρίφας ἐνίησι τῷ πυρὶ ἐπείπων ἐπ' αὐτὸ.

<πρὸς> δῶδεκα τοῖσιν ἄθλοις
τρισκαίδεκατον τύνδ' ἐτέλεσεν Ἡρακλῆς δίος.

¹ this line only in Did. (mss ἔρπευν) ² ἐκτελεῖσθαι in
Philod : Sext. Emp. τελεῖται

¹ cf. Didymus Alex. de Trin. 3. 1. 784, Eust. 258. 26,
Hesych. θεός θεός ² apparently imitated by Ar. Ἄν. 544
κατὰ δαίμονα καὶ <κατὰ> συντυχίαν ; cf. Sext. Emp. 9. 402
66
him contains no single word of impiety, but shows the proper reverence of a poet for things divine. I need quote only the poem

To Arianthes of Argos

'Tis God, 'tis God who wieldeth his mind supreme
ere every mortal deed is done; and short is the
journey Prowess can go of herself;
and the ode

To Nicodorus of Mantinea

All mortal achievement is according to God and
Fortune. Testimony no less strong will be found in his Eulogy of
Mantinea.

Scholiast on Aristides: This Diagoras was a philosopher. Invited one day to dinner by another philosopher he was left alone with the boiling lentils while his host left the room, and finding that they could not boil because the fire lacked fuel, ran about in search of it, till espying near-by the statue of Heracles he broke it up and put it in the fire with the following words:

To his twelve labours Heracles the Divine has added a thirteenth.
LYRA GRAECA

ΚΤΔΙΟΤ

Inscr. ap. Jahn Griech. Dichter auf Vasenbildern taf. V:

Κυδίας : χαίρε : κάρτα δίκαιος Νίκαρχος.

1

Sch. Ar. Νυβ. 967 τὸ δὲ τηλέπορὸν τι βόσμα καὶ τούτο μέλους ἀρχή. φασὶ δὲ μὴ εὕρισκεσθαι ὑπὸν ποτ’ ἐστίν’ ἐν γὰρ ἀποστάσματι ἐν τῇ βιβλιοθηκῇ εὗρεν ’Αριστοφάνη. τινὲς δὲ φασὶ Κυδίου¹ τοῦ Ἐρμιονέως κιβαρφίδου ἀπὸ τῶν τῶν φιλμάτων²

Τηλέπορὸν τι βόσμα λύρας

2

Plat. Charm. 155 d [π. Χαρμίδου]: . . . τότε δή, ἢ γεννάδα, εἶδον τε τὰ ἐντα ύματίου καὶ ἐφελέγομεν καὶ οὐκέτ’ ἐν ἐμαυτῷ ἥν καὶ ἑνόμισα σοφάτατον εἶναι τῶν Κυδίαν τὰ ἑρωτικὰ, ὡς εἶπεν ἐπὶ καλοῦ λέγων παιδὸς ἅλλῳ ὑποτιθέμενοι,

εὐλαβεῖν δὲ μὴ κατέναντα λέοντος³
νεβρόν ἐλθόντα θανατώσῃ θέα⁴
μοίραν αἰρεῖσθαι <δοκέοντα>⁵ κρεδίν.

αὐτὸς γὰρ μοι ἐδόκουν ὑπὸ τοῦ τοιὸντος θρέμματος ἐκαλωκέναι.

¹ Bernhardt: mss Κυδίου  ² mss also Κ. τῶν Ἐ. only
³ mss εὐλαβεῖσθαι μὴ κτλ. (rightly) λέοντος ἅλκη? cf. Ath. 5. 187 d ff. ⁴ mss ἀθανατώσῃ θέα or omit ⁵ suppl. E

¹ among the speeches anciently ascribed to Lysias was one Against Nicarchus the Flute-player (Harp. s. Ἀντίγενιδας); Jahn thinks that the scene depicted is some kind of musical contest; perh. C. is the winner, Ν. the judge, and the rest

68
On a red-figured vase, among other figures of whom one plays a double flute, stands listening a rather bald-headed, bearded man wreathed with vineleaves and carrying a lyre, on one side of whom is written Cydias and hail! and on the other Very just Nicarchus.¹

¹ Scholiast on Aristophanes [see on Lamprocles above p. 41]: The words 'A far-sounding cry' are also the beginning of a song. It is said to be of unknown authorship, Aristophanes of Byzantium having found it on a fragment in the Library. According to another account the words come from one of the songs of Cydias of Hermione, the singer to the lyre, which begins thus,³

A far-sounding cry of a lyre

² Plato Charmides [on the meeting of Socrates and Charmides]: Then indeed, my excellent friend, I saw what was under his cloak; I took fire and was all abroad, realising how true an artist in all that concerns love we have in Cydias, who has said of a beautiful youth, putting it into the mouth of another:

Beware lest when fawn meets lion the sight kill him by the mere belief that he is to be seized for a portion of flesh.

For I really did believe that I was in the clutches of just such a creature.

a congratulatory κώμος or revel ² cf. Suid. τηλέπορον³ reading doubtful; some mss. have only 'according to another account the author is a certain C. of H.'; for Cydias the mss have Cydides, Cedeides (Κεςειδης), for whom see next page
LYRA GRAECA

3


περὶ ΚΗΔΕΙΔΟΤ

C.I.A. 4. 1. 2. 337 a Κλεισθένης ἔχορηγε Αὐτοκράτος Ἐρεχθῆδι Αληθῆ: Κηδείδης ἐδίδασκε.

Hesych. Κηδείδης1 διθυράμβου <ποιητής>.

Ar. Νυβ. 985 [ΔΙΚΟΣ ΛΟΓΟΣ καὶ ΔΙΚΑΙΟΣ ΛΟΓΟΣ]:

Δ. ἀρχαῖα γε καὶ Διπολιώθη καὶ τεττίγων ἀνάμεστα καὶ Κηδείδου2 καὶ Βουφώνιων.

Δι. ἄλλα οὖν ταῦτ' ἐστίν ἐκεῖνα ἐξ ὦν ἄνδρας Μαραθωνομάχους ἡμὴ παίδευσις ἔθρεψεν.

Sch. ad loc. Κηδείδου3 διθυράμβου ποιητής πάνω ἀρχαῖος: μέμνηται δὲ αὐτοῦ Κρατίνος ἐν Πανόπταις.

Phot. Lex. Κηδείδης3 διθυραμβοποιητής ἄρχαῖος.

1 mss Κηδείδης  2 mss Κηδείδου  3 mss Κηδίδης

1 two of the three passages cited belong to Pindar Paeon 9, the other to Minnerrmus, Archilochus, or Stesichorus
Plutarch *The Face in the Moon* [on solar eclipses]: Theon here will adduce in our favour Mimnermus, Cydias, and Archilochus, and Stesichorus and Pindar, lamenting at eclipses that 'the brightest star is stolen away,' etc.¹

**On CEDEIDES**

*An Attic Inscription of* c. 415 B.C. Cleisthenes was choregus in a play called *The Self-Mixed* for the Erechtheid and Äegeid Tribes; the chorus was trained by Cedeides.

Hesychius *Glossary*: Cedeides:—A composer of dithyrambs.

Aristophanes *Clouds*: [right and wrong arguments]: W. Ah! old-fashioned notions smacking of the Dipolia² and choke-full of grasshoppers³ and Cedeides and the Buphonia.—R. All the same these are the fodder, which my form of education bred good old Marathons on.

Scholiast on the passage: Cedeides:—a very old-fashioned writer of dithyrambs mentioned by Cratinus in the *See-alls*.

Photius *Lexicon*: Cedeides:—an old-fashioned dithyramb-writer.

(see vol. ii, p. 19) ² a démódé festival of which the Buphonia (‘ox-slaying’) was a part ³ Athenians had formerly worn golden grasshoppers in their hair
ΠΡΑΞΙΛΛΗΣ

Βίος

Eus. Ol. 82. 2: Κράτης ὁ κωμικὸς καὶ Τελέσιλλα καὶ Πράξιλλα καὶ Κλεοθούλινα ἐγνωρίζοντο.

Ath. 15. 694 a [π. σκολιῶν]: καὶ Πράξιλλα δ’ ἡ Σικυωνία ἑθαυμάζετο ἐπὶ τῇ τῶν σκολιῶν ποιήσει.

Τατ. Or. Gr. 33 Πράξιλλαν μὲν γὰρ Λύσιππος ἐχαλκούργησεν μηδὲν εἰποῦσαν διὰ τῶν ποιημάτων χρήσιμον.

ΠΡΑΞΙΛΛΗΣ ΜΕΛΩΝ

Α’

ΤΜΝΩΝ

1 εἰς Ἀδωνίν

Zen. 4. 21 Ἡλιθιώτερος τοῦ Πραξίλλης Ἀδώνιδος· ἐπὶ τῶν ἀνοίγων. Πράξιλλα Σικυωνία μελοποιῶς ἐγένετο, διὸ φησὶ Πολέμων· αὕτη ἡ Πράξιλλα τὸν Ἀδωνίν ἐν τοῖς Ἄμνοις 1 εἰσάγει ἐρωτόμενον ὑπὸ τῶν κάτω τί κάλλιστον καταλιπὼν ἑλήλυθεν, ἐκεῖνον δὲ λέγοντα οὕτως.

1 mss also μέλεσιν

72
PRAXILLA

LIFE

Eusebius Chronicle: Second year of the 82nd Olympiad (451 B.C.), flourished Crates the comedy-writer, Telesilla, Praxilla, and Cleobulina.

Athenaeus Doctors at Dinner [on drinking-songs]: Praxilla of Sicyon, too, was admired for the drinking-songs she wrote.

Tatian Against the Greeks: Praxilla was portrayed in bronze by Lysippus, although she spoke nonsense in her poetry.


THE POEMS OF PRAXILLA

Book I

HYMNS

1 To Adonis

Zenobius Proverbs: Sillier than Praxilla's Adonis:—This saying is used of fools. Praxilla of Sicyon, according to Polemon, was a lyric poetess. This Praxilla, in her Hymns, makes Adonis, when asked by the people in Hades what was the most beautiful thing he had left behind above, reply as follows:

1 or to Cytherea?
LYRA GRAECA

cάλλιστον μὲν ἐγὼ λείπω φάος ἡμέριοι, .
δεύτερον ἀστρα φαείναι σεληναῖοι τε πρόσωπον
ήδε καὶ ὧραίον σικύων καὶ μῆλα καὶ ὄγχιας.¹
εὐθὺς γὰρ τις ἵσως ὦ τῷ ἡλίῳ καὶ τῇ σελήνῃ τοὺς σικύους καὶ
tὰ λοιπὰ συναρίθμων.

B’

ΔΙΘΡΑΜΒΩΝ
2 Ἀχιλεύς

Heph. 11 [π. συνεκφωνήσεως] ἔστι μέντοι . . . καὶ παρὰ
Πραξίλλη ἐν Διθράμβοις ἐν ὑδῇ ἐπιγραφομένη Ἀχιλεύς*

ἀλλὰ τεῦχον οὕποτε θυμὸν ἐνὶ στήθεσσιν ἐπειθον
Sch. ad loc. ἐνταῦθα γὰρ ἢ τε καὶ οὐ συλλάβῃ εἰς μίαν
βραχεῖαν συνιζάνονται.

Γ’

ΠΑΡΟΙΝΙΩΝ
3

Ar. Vesp. 1239 τί δ’ ὅταν Θέωρος πρὸς ποδῶν κατακείμενος |
ἀδη Ἐκένος λαβόμενος τῆς δεξιᾶς, | Ἀδημήτου λόγον, ἓ’ ταϊρε, |
μαθὼν τοὺς ἀγάθους φίλει, | τούτῳ τί λέξεις σκόλιον;

¹ Schn: mss οὐχινος

¹ cf. Ath. 15. 395 c, Diogen. 5. 12, Suid. ἡλιθιάζω, Apostol.
Straton. 146, Bachm. An. 2. 180. 17 (ἐπείθειν), Eust. 12. 25,
PRAXILLA

The fairest thing I leave is the sunlight, and fairest after that the shining stars and the face of the moon, aye and ripe cucumbers and apples and pears.
For none but a simpleton would put cucumbers and the like on a par with the sun and the moon. ¹

Book II

DITHYRAMBS

²² Achilles

Hephaestion *Handbook of Metre* [on synizesis]: It is found moreover in Praxilla's *Dithyrambs* in the song called *Achilles*:
But they never persuaded the heart that is in thy breast.
Scholiast on the passage: Here the two syllables of τεθυν 'thy' coalesce into a single short syllable.

Book III

DRINKING-SONGS

³³

Aristophanes *Wasps*: What will you do when Theorus reclining next you sings with his hand in Cleon's 'Learn the tale of Admetus, my friend, and seek acquaintance of the brave'? how will you take that up? ⁴

805. 21, 1372. 9, Sch. Dion. Thr. *Gr. Gr.* 3, 210 ⁵ cf. Paus. ap. Eust. 326. 36 (who explains that 'the brave' refers to Alcestis who died for her husband Admetus, and 'the coward' to his father who refused to do so), Phot. (Reitz.) 32, Suid. 'Αδμήτου μέλος ⁴ i.e. answer it with another quotation
LYRA GRAECA

Sch. ad loc. καὶ τοῦτο ἀρχὴ σκολίουν ἔξης δὲ ἔστι τῶν δειλῶν κτλ. κολακικὸν τὸ σκόλιον καὶ παρὰ Θεόρου, τούτο οἱ μὲν Ἀλκαιοῦ οἱ δὲ Σαπφοῦς: οὕτι ἔστι δὲ, ἀλλ' ἐν τοῖς Πραξίλλης φέρεται Παροιμίας.

'Aδμάτου λόγων, ὁ τάιρε, μαθῶν τοὺς ἀγαθούς φίλει, 1
τῶν δειλῶν δ' ἀπέχου γνοὺς ὑτι δειλόις 2 ὀλίγα χάρις.

4
Ibid. Thesm. 529 τὴν παροιμίαν δ' ἐπαινῶ | τὴν παλαιὰν,
ὑπὸ λίθῳ γὰρ | παντὶ ποιν χρῆ | μὴ δάκης ῥήτωρ ἀδρεῖν.

Sch. ad loc. έκ τῶν εἰς Πραξίλλαν ἀναφερομένων Παροιμίῶν. 3

Τπο ταντ' λίθῳ σκορπίον, ὁ τάιρε, φυλάσσεο.

5
Heph. 25 [π. δακτυλικοῦ]: ἔστι δὲ τινα καὶ λογαοιδικὰ καλοῦ-
μενα δακτυλικά, ἀπερ ἐν μὲν ταῖς ἄλλαις χώραις δακτύλουσ ἔχει
τελευταίον δὲ τροχαίην συνύγλαν. ἔστι δὲ αὐτῶν ἐπισημότατα
tο τε πρὸς δύο δακτύλους ἔχον τροχαίην συνύγλαν ... καὶ τὸ
πρὸς τρισὶ, καλοῦμενον Πραξίλλειον:

'Ω διὰ τῶν θυρίδων καλὸν ἐμβλέποισα
παρθένε τὰν κεφάλαν τὰ δ' ἐνερθε νῦμφα. 4

1 mss Ἀδμήτου: ms Ath. adds σέβου 2 so Ath: mss Sch. Ar. and Eust. δειλῶν 3 mss παροιμίων 4 Vase διὰ τῆς θυρίδος (perh. rightly; if so, read τας) and omits the rest: mss also κεφάλαν, but cf. Sch. Theocr. 3. 52

1 See Scolia pp. 556 and 568 2 cf. Scolion p. 570 below, Zen. 6. 20, Diogen. 8. 59, Suid., Hesych. s.v. 3 I add 76
PRAXILLA

Scholiasts on the passage: This too is the beginning of a drinking-song. What follows is 'But from the coward,' etc. The song is of the flattering type, put into the mouth of Theorus. Some authorities ascribe it to Alcaeus, others to Sappho, both incorrectly; for it is included in the *Drinking-Songs* of Praxilla.

Learn the tale of Admetus, my friend, and seek acquaintance of the brave; but from the coward hold thee aloof, since there's little gratitude in such as he.¹

4²

The Same *Thesmophoriazusae*: I approve the old proverb; for sure it is well to look under every stone lest an orator bite you.

Scholiast on the passage: From the *Drinking-Songs* ascribed to Praxilla:

Under every stone, my friend, beware of a scorpion.

5³

Hephaestion *Handbook of Metre* [on the dactylic]: There are also dactyls called logaoedic, which have dactyls everywhere but in the last place, where they have a trochaic dipody. The best known of them is the line which has two dactyls before this dipody, and the line which has three, called the Praxillean:⁴

O you that look so prettily at me through the window, a maiden in face but a wedded bride below.

LYRA GRAECA

6
Ath. 13. 603 a Ἑραξιλλᾶ ὡ ἦ Σικυωνία ὑπὸ Δίος φησιν ἄρπασθήναι τὸν
Χρύσιππον

7
Paus. 3. 13. 5 Πραξίλλη μὲν δὴ πεποιημένα ἐστίν, ὡς Εὐράπης εἶτ καὶ Κάρνειος, καὶ αὐτὸν ἀνεθρέψατο Ἀπόλλων καὶ Λητῶ.

Sch. Theocr. 5. 83 [π. Καρνείων]: Πραξίλλα μὲν ἀπὸ Κάρνου ¹ φησίν ὑνομάσθαι τοῦ Δίος καὶ Εὐράπης νιότου, ὅτι ἦν ἐρώμενος τοῦ Ἀπόλλωνος.

8
Hesych. Βάκχου Διώνης... Πραξίλλα δὲ ἦ Σικυωνία Ἀφροδίτης παιδα τὸν θεὸν ἰστορεῖ.

¹ mss also Κάρνείου
PRAXILLA

6

Athenaeus *Doctors at Dinner*: According to Praxilla of Sicyon,

Chrysippus

was carried off by Zeus.

7

Pausanias *Description of Greece*: According to a poem of Praxilla, Carneius was a son of Europa, brought up by Apollo and Leto.

Scholiast on Theocritus [on the Carneian Festival]: Praxilla declares that it takes its name from Carnus (or Carneius), a son of Zeus and Europa who was beloved by Apollo.

8

Hesychius *Lexicon*: Praxilla of Sicyon makes Dionysus the son of Aphrodite.

ΒΑΚΧΤΑΙΔΟΤ

Βίος

Str. 10. 486. 6 Κέως δὲ τετράπολις μὲν ὑπήρξε, λειπούνται δὲ δύο, ἣ τε Ἰουλία καὶ Ἡ Καρθαία, εἷς ἀς συνεπολύσθησαν αἱ λοιπαί, ἣ μὲν Ποιήσσα εἷς τὴν Καρθαίαν ἡ δὲ Κορησία εἷς τὴν Ἰουλίδαν. ἐκ δὲ τῆς Ἰουλίδος ὁ τε Συμωνίδης ἢν ὁ μελοποιὸς καὶ Βακχυλίδης ἀδελφιδοὺς ἐκεῖνον, καὶ μετὰ ταῦτα Ἐρασίστρατος ὁ ἱατρὸς καὶ τῶν ἐκ τοῦ περιπάτου φιλοσόφων Ἀρίστων... παρὰ τούτους δὲ δοκεῖ τεθηκάι ποτε νόμος, οὗ μέμνηται καὶ Μένανδρος:

καλὸν τὸ Κείων νόμιμον ἐστὶ, Φανία:
ὁ μὴ δυνάμενος ξῆν καλῶς οὐ ξῆ κακῶς.

προσέτατε γάρ, ὡς ἐοίκεν, ὁ νόμος τοὺς ὑπὲρ ἔξηκοντα ἐτη γεγονότας κωνειάζεσθαι τοῦ διαρκείν τοῖς ἀλλοις τὴν τροφήν.

Plut. Exil. 14 καὶ γὰρ τοῖς παλαιοῖς, ὡς ἐοίκεν, αἱ Μούσαι τὰ κάλλιστα τῶν συνταγμάτων καὶ δοκιμώτατα φυγῆν λαβοῦσαι σύνεργον ἐπετέλεσαν. Θουκυδίδης Ἀθηναῖοι συνέγραψε τῶν πόλεων τῶν Πελοποννησίων καὶ Ἀθηναίων ἐν Θράκη περὶ τὴν Σκαπτὴν "Τλην. Ξενοφόν ἐν Σκιλλοῦντι τῆς Ἡλείας... Βακχυλίδης ὁ ποιητής ἐν Πελοποννήσῳ.

Eus. Ol. 78. 3 Bacchylides et Diogoras atheus plurimo sermone celebrantur.

8ο
BACCHYLIDES

LIFE

Strabo *Geography*: Ceos had originally four cities, but now has two, Iülis and Carthaea, with which the others were combined, Poieëssa with Carthaea and Coresia with Iülis. Iülis was the birthplace of the lyric poet Simonides and of his nephew Bacchylides,¹ and later of the physician Erasistratus and the Peripatetic philosopher Ariston. There appears to have been a law here, mentioned by Menander in the lines 'The Cean custom takes my fancy still, | The man who can't live well shall not live ill,' whereby in order to make the supplies go round, all citizens who reached the age of sixty should drink the hemlock.²

Plutarch *Exile*: The ancients, too, it seems, wrote the finest and most famous of their works with the aid of Exile. Thucydides the Athenian composed his history of the war between the Peloponnese and Athens near Scaptè Hylè in Thrace, Xenophon wrote at Seyllus in Elis . . . , the poet Bacchylides in the Peloponnese.

Eusebius *Chronicle*: Olympiad 78. 3 (b.c. 466): Flourished Bacchylides and Diagoras the atheist.³

¹ Suid. Βακχυλίδης adds 'son of Medon who was the son of Bacchylides the athlete'
² cf. Steph. Byz. Ἰωνίδης, Him. Or. 29
³ the *floruit* is also given under Ol. 82 (452) and 87 (432)
LYRA GRAECA

_Εἰ. Μαγ. Μειδύλος: οὖτως ἐλέγετο ο πατὴρ Βακχυλίδου καὶ γίνεται παρὰ τὸ μειδίῳ, ως παρὰ τὸ φειδώ Φειδύλος._

_Sch. Pind. Ol. 2. 154 b [σοφὸς ὁ πολλὰ εἶδὼς φυᾷ: | μαθόντες δὲ λάβροι | παγχλωσσία κόρακες ὡς ἁκραντα γαρμέτων | Διὸς πρὸς ὀρυθὰ θείου]. . . . ἀποτείνεται δὲ πρὸς τὸν Βακχυλίδην γέγονε γὰρ αὐτῷ ἀνταγωνιστῆς τρόπον τινὰ καὶ εἰς τὰ αὐτὰ καθήκεν. (b) . . . αἰνίττεται Βακχυλίδην καὶ Σιμωνίδην, ἕαυτὸν λέγων ἀετὸν, κόρακας δὲ τοὺς ἀντιτέχνουσ._

_Id. Nem. 3. 143 [ἐστι δ' αἰετὸς ὁκὺς ἐν ποτανοῖς, | ὃς ἔλαβεν αἴρα τηλόθε μεταμαίουμενος | δαφοῦνὸν ἀγραν ποσῖν. | κραγέται δὲ κολοῦι ταπεινά νέμονται]: οἱ δὲ ἀντίτεχνοι μου, φησί, κολοοίς ἑοίκασι, καρακέζουτες μόνοι καὶ ταπεινᾷ νεμόμενοι, οὐ δύνανται δὲ διαίρεσθαι εἰς ὕψος. δοκεῖ δὲ ταῦτα τείνειν εἰς Βακχυλίδην. ἤν γὰρ αὐτοῖς καὶ ὑφόρασις¹ πρὸς ἄλληλους. παραβάλλει δὲ ἕαυτὸν μὲν ἀετῷ, κολοῷ δὲ Βακχυλίδην._

_Id. Pyth. 2. 97 [ἐμὲ δὲ χρεῶν | φεύγειν δάκος ὕδινὸν κακαγοριᾶν]: . . . αἰνίττεται δὲ εἰς Βακχυλίδην. ἅε γὰρ αὐτὸν τῷ Ἱέρωνι διέσυρεν._

_Ibid. 131 [καλὸς τοι πίθων παρὰ παισίν αἰεί, | καλὸς.² ὁ δὲ Ἀραδάμανθος, κτλ.]. . . . ταῦτα δὲ ἐνιοῖ τείνειν αὐτὸν εἰς Βακχυλίδην εὐδοκιμησάι γὰρ αὐτὸν παρὰ Ἱέρωνι . . . δύναται δὲ καὶ οὕτω νοεῖσθαι: ὁ Βακχυλίδης παρὰ παισὶ δοκεῖ εἶναι σοφὸς, παρὰ τελείοις δὲ οὐκέτι._

82
LIFE OF BACCHYLIDES

Etymologicum Magnum: Meidylus: the name of the father of Bacchylides, and it is derived from μειδίω 'to smile' as Pheidylus from φειδίω 'thrift.'

Scholiast on Pindar ['skilled is the man who knoweth much by nature; they that have but learnt—even as a pair of crows, gluttonous in their wordiness, these chatter vain things against the divine bird of Zeus']: (a) This is directed against Bacchylides, who had in a way become a competitor in the same arena. (b) He is hinting at Bacchylides and Simonides, calling himself an eagle and his rivals crows.

The Same ['the eagle is swift among winged things, and though he chase it from afar he quickly taketh his quarry all bloody in his claws; but the chattering daws have a lower pasturage']: That is, my rivals in art resemble jackdaws, only shrieking and feeding at lower levels, and cannot rise to the heights. He appears to be directing this at Bacchylides, with whom he had a feud, and compares himself to an eagle and Bacchylides to a jackdaw.

The Same ['but I must shun the overmuch biting of slander']: He is hinting at Bacchylides, who was always traducing him to Hiero.

The Same ['"Pretty," say the children to an ape, "pretty thing," but Rhadamanthus, etc.']: (a) According to some authorities this is directed against Bacchylides, who was in high repute with Hiero. . . . (b) It may be intended thus: Bacchylides appears in the eyes of children a man of skill, but not in the eyes of grown men.

1 mss φάρασις  2 so Ε, αἴει = ἀκούει 'is called'
LYRA GRAECA

Id. 166 [στάθμασ | δὲ τινος ἐλδόμενοι | περισσᾶς ἐνέπαξαν ἐλ-κοσ ὁδυναρὸν ἐὰ πρόσθε καρδία, | πρὶν ὅσα φροντίδι μὴτίονται τυχεῖν]. . . . ἦ ἄμαφρα πάλιν πρὸς Βακχυλίδην. εἴληπται δὲ οὕτως ἦ διάνοια, διὰ τὸ παρὰ τῷ Ἰέρωνι τὰ Βακχυλίδου προκρίνεσθαι ποιήματα.

[Longin.] Subl. 33 τι δὲ; ἐν μέλεσι μᾶλλον ἂν εἶναι Βακχυλίδης ἔλοιο ἢ Πίνδαρος, καὶ ἐν τραγῳδίᾳ Ἰων ὁ Χίος ἢ νὴ Δία Σοφοκλῆς; ἐπειδὴ οἱ μὲν ἀδικάπτωτοι καὶ ἐν τῷ γλαφυρῷ πάντη κεκαλλιγραφήμενοι, ὅ δὲ Πίνδαρος καὶ ὁ Σοφοκλῆς ὅτε μὲν οἷον πάντα ἑπιφλέγουσι τῇ φορᾷ, σβέννυσται δ’ ἄλογως πολλάκις καὶ πίπτουσιν ἀτυχέστατα. ἦ ὡ⁵ οὐδεὶς ἂν εὐ φρονῶν ἐνὸς δράματος τοῦ Οἰδίπουδος εἰς ταῦτο συνθεῖς τὰ Ἰωνὸς πάντ’ ἀντιτιμήσατο ἐξῆς.

Ammon. Νηρείδες τῶν τοῦ Νηρέως θυγατέρων διαφέρει. Δίδυμος ὀμοίως ἐν Τπομνήματι Βακχυλίδου Ἐπινίκων. φησὶ γὰρ κατὰ λέξιν. Εἰς τοῖς οἱ φασὶ διαφέρειν τὰς Νηρείδας τῶν τοῦ Νηρέως θυγατέρων, καὶ τὰς μὲν ἐκ Δωρίδος γνησίας αὐτῶν θυγατέρας νομίζεσθαι, τὰς δὲ ἐξ ἄλλων ἧδη κοινότερον Νηρείδας καλείσθαι.

Porph. ad Hor. Carm. 1. 15 Hac ode Bacchylidem imitatur; nam ut ille Cassandram facit vaticinari futura belli Troiani, ita hic Proteum.

¹ so Ἠ: mss ἐλκόμενοι (corrupted from ἐλκοσ below) ² edd. ἦ

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¹ lit. 'for excessive measure' ² Didymus apparently disagreed, but in any case this may be taken as evidence
LIFE OF BACCHYLIDES

The Same ['longing for more than they can get, they do wound their own selves instead of obtaining their heart's desire']: The reference again is to Bacchylides. This is taken to be the meaning owing to Bacchylides' poems being preferred by Hiero.

[Longinus] On the Sublime: Again, take lyric verse; would you sooner be Bacchylides than Pindar? or take tragedy; would you sooner be Ion of Chios than the great Sophocles? Bacchylides and Ion may be faultless, may have attained to complete mastery of the polished style, whereas there are times when Pindar and Sophocles carry all before them like a conflagration, though they often flicker down quite unaccountably and come to an unhappy fall. Yet surely no man in his senses would rate all the plays of Ion put together at so high a figure as the Oedipus.

Ammonius Words alike but different: The Nereids are not the same as the Daughters of Nereus. Compare Didymus in his Commentary on the Victory-Songs of Bacchylides, where he says in an explanation: 'Some authorities declare that the Nereids are not the same as the Daughters of Nereus, the latter being his true daughters by Doris and the former receiving the more general name of Nereids because they came of other mothers.'

Porphyrio on an Ode of Horace [Pastor cum trahe ret]: In this ode he imitates Bacchylides, who makes Cassandra foretell the future events of the Trojan War as Horace here makes Nereus.

that in 12 he read Daughters of Nereus at l. 102 and Nereids at l. 38, though the latter is probably not what Bacchylides wrote and 12 is a dithyramb
LYRA GRAECA

Arg. Pind.: ἐννέα δὲ οἱ ὀνυρικοὶ Ἀλκμάν Ἀλκαῖος Σαπφῶ Στησίχορος Ἰβυκος Ἀνακρέων Σιμωνίδης Βακχυλίδης καὶ Πίνδαρος.

BAKHTAIĐOTO MELON

Α’
ΤΜΝΩΝ

1–4

Stob. Fl. 122. 1 [π. πένθους]: Βακχυλίδου "Τμων"

Αἰαὶ τέκος ἀμέτερον
μεῖζον ἡ πενθεὶν κακόν, ἀφθέγκτοιςιν ἵσον.

2


Ἐκάτα δαίδοφόρε, Νυκτός
μελανοκόλπου θύγατερ

3

Sch. Hes. Th. ἡρπάσθαι δὲ τὴν Περσεφόνῃ φασίν οἱ μὲν ἐκ Σικελίας, Βακχυλίδης δὲ ἐκ Κρήτης.

4

Sch. Ar. Ach. 47 [Κελεός]: τοῦ δὲ Κελεοῦ μέμνηται Βακχυλίδης
diὰ τῶν "Τμων".

1 Urs: mss μεγαλοκ. θ.

1 cf. A.P. quoted vol. i, pp. 3, 165 2 in arranging the Books I follow the Alexandrine edition of Pindar, though
BACCHYLIDES

Introduction to Pindar: The Lyric Poets are nine in number, Alcman, Alcaeus, Sappho, Stesichorus, Ibycus, Anacreon, Simonides, Bacchylides, and Pindar.¹

See also Ael. I.H. 4. 15, who speaks of B. at the court of Hiero.

THE POEMS OF BACCHYLIDES

Book I

HYMNS²

1–4 [To Demeter]

Stobaeus Anthology [on lamentation]: Bacchylides

Hymns:

Alas for my child! a woe is here that passeth lament, like to one that cannot be spoken.³

2

Scholiast on Apollonius of Rhodes Argonautica [Hecate]: Bacchylides makes her the daughter of Night; compare:

O torch-bearing Hecatē, daughter of dark-bosomed Night ³

3

Scholiast on Hesiod Theogony: According to some accounts Persephonē was carried away from Sicily; Bacchylides however says it was from Crete.

4

Scholiast on Aristophanes [Celeūs king of Eleusis⁴]: Celeūs is mentioned by Bacchylides in the Hymns.

in the Great Papyrus of B. the Dithyrambs probably follow the Victory-Songs ³ Demeter loquitur? ⁴ cf. Hom. H. Dem. 96

87
LYRA GRAECA

5


6

Ath. 11. 500 a [π. σκύφων]: ὑστερον δὲ κατὰ μίμησιν εἰργάσαντο κεραμέους τε καὶ ἀργυροὺς σκύφους. ὄν πρῶτοι μὲν ἐγένοντο καὶ κλέος ἤλαβον οἱ Βοιωτίοι γενόμενοι, χρησαμένου κατὰ τὰς στρατείας πρῶτον Ἡρακλέους τῷ γένει· διὸ καὶ Ἡρακλεωτικοὶ πρὸς τινὰς καλοῦνται. ἔχοντι μὲντοι πρὸς τοὺς ἄλλους διαφοράν· ἔπεστι γὰρ ἐπὶ τῶν ἄτων αὐτοῖς ὁ λεγόμενος Ἡρακλεος δεσμός, μνημονεύει δὲ τῶν Βοιωτίων 1 σκύφων Βακχυλίδης ἐν τούτοις ποιούμενος τὸν λόγον πρὸς τοὺς Διοσκόρους, καλῶν αὐτοὺς ἐπὶ ξένια·

Οὗ βοῶν πάρεστι σωματ' οὕτε χρυσός,
οὕτε πορφύρεσι τάπητες,
ἀλλὰ θυμός εὔμενης
Μοῦσα τε γλυκεῖα καὶ Βοϊωτίοισιν
ἐν σκύφοισιν οἰνος ἤδυς.

διήνεγκαν δὲ μετὰ τοὺς Βοιωτίους οἱ Ῥωδιακοὶ λεγόμενοι Δαμοκράτους δημιουργήσαντοι· τρίτοι δὲ εἰσὶν οἱ Συρακόσιοι.

B'

ΠΑΙΑΝΩΝ

7

Stob. Fl. [π. εἰρήνης]: Βακχυλίδου Παιάνων.

τίκτει δὲ τε θνατοῖσιν Εἰρήνα μεγάλα
στρ. πλούτον μελιγλώσσων τ' 2 ἀοιδῶν ἄνθεα,

1 mss Βοιωτικῶν
2 Boeckh: mss καὶ μελ.
5

Menander *On Declamations*: Odes of Farewell are addressed to Gods on their departure, supposed or real, to visit some other haunt. For instance, the Delians and Milesians have what they call *Departures* of Apollo, and the Argives of Artemis, and there are Farewell Odes of this kind in Bacchylides.

6

Athenaeus *Doctors at Dinner* [on drinking-cups]: Later they were made of earthenware and silver on the pattern of the wooden ones. The first of these to be made, or to become famous, were the Boeotian cups as they are called, having been first used by Heracles on his warlike expeditions; hence their alternative name with some people, Heracleotic, though indeed these differ from the others in having on their handles what is known as the chain of Heracles. The Boeotian type is mentioned by Bacchylides where he addresses the Dioscuri, summoning them to a holy feast:

No carcase of beef is here, nor gold, nor purple carpets, but a kindly spirit, a sweet Muse, and delicious wine in Boeotian cups.

Next in repute to these came the Rhodian, made by Damocrates, and third the Syracusan.

Book II

PAEANS

7

Stobaeus *Anthology* [on Peace]: Bacchylides *Paeans*:

Moreover great Peace bringeth forth for men wealth and the flowers of honey-tongued songs, and

---

1 cf. Ibid. 132  
2 in effigy  
3 for θεοξενία to the Dioscuri cf. Ath. 137 e

89
LYRA GRAECA

δαιδαλέων τ᾽ ἐπὶ βωμῶν
θεοῖσιν αἰθεσθαί βοῶν ξανθὰ φλογὶ
μῆρα ταυτρίχων ἕπε τὸ μῆλῳν
γυμνασίων τε νέοις
αὐλῶν τε καὶ κόμων μέλειν.
ἐν δὲ σιδαροδέτοις πόρπαξιν αἰθᾶν
ἀραχνῶν ἢ ἵστοι πέλονται, ὅ f
ἀντ. ἐγχεά τε λογχωτὰ ξέφεά τ᾽ ἀμφακέα
dάμνατ᾽ ἢεί<ναος> εὐρός,
χαλκεὰν δ᾽ οὐκ ἐστὶ σαλπίγγων κτύπος,
οὔδε συλάται μελίφρουν
ὑπνός ἀπὸ βλεφάρων,
ἄφος δὲς θάλπηι κέαρ.
συμποσίων δὲ ἐρατῶν βρίθοντ᾽ ἀγνιαὶ
παιδείοι 6 θ᾽ ὕμνοι φλέγονται.

8

Clem. Al. Str. 5. 687
ἐτερος εξ ἐτέρου σοφὸς τό τε πάλαι τό τε
νῦν.
οὔδε γαρ ράστον ἄρρητων ἐπέων πύλας
ἐξευρεῖν,

φησὶ Βακχυλίδης ἐν τοῖς Παιάσιν.

9

Zen. Paroem. Gr. 1. 42

Ἀρκτον παρούσης ἰχνη μὴ ξῆτει.

ἐπὶ τῶν δειλῶν κυηγῶν εἰρήται ἡ παρομλα. μέμνηται δὲ αὐτῆς
Βακχυλίδης ἐν Παιάσιν.

142. 15 νεβροισιν, Arist. H.A. 5. 27. 1 (reading αἰθῶν)? mss ἀραχνῶν 3 Urs. πλέκονταi perh. rightly 4 E: an epith.
-σο as suggested would prob. be unmetrical: mss St. 90
for Gods the yellow flame of the burning of the thighs of oxen and fleecy sheep upon fine-wrought altars, and for the young a desire for disport of body¹ and for flute and festal dance. Meanwhile in the iron-bound shield-thong hang the warps of the brown spider, headed spear and two-edged sword are whelmed in an ever-spreading rust, and the noise of the brazen trumpet is not; nor is reft from our eyelids that honey-hearted sleep which soothes the spirit towards dawn.² The streets are abloom with delightful feasting and the hymns of children go up like a flame.

8³

Clement of Alexandria Miscellanies:

Now as of yore one getteth skill of another; for 'tis not so very easy to find the gate of words unsaid before;
as Bacchylides says in the Pacans.

9

Zenobius Proverbs:

Seek not the tracks of a present bear.
This proverb is used of cowardly hunters, and is referred to by Bacchylides in the Pacans.

¹ the Greek is 'gymnastics' ² sleep towards dawn was the sweetest, Pind. P. 9. 23 ³ cf. Theodoret Ther. 1. 14. 36

δάμναται without εὕρ., Plut. εὕρ. δάμ. ἔψευδε τε λογχωτὰ δ. τ' ἄμ. ⁵ Bl: mss ἄμος or ἄμος ⁶ E, or παίδιοι? cf. Pind. Is. 2. 3: mss -ικοῖ
LYRA GRAECA

Γ

ΔΙΘΡΑΜΒΩΝ

10–15 British Museum Papyrus 733: 1

10 (xiv)

'Αντηνορίδαι ἦ

Ἑλένης ἀπαίτησις 2

στρ. ἀ' ['Αντή]νορος ἀντιθέου 3

[γυνα κο]ρακωπίς Ἀθάνας πρόσπολος
[Κισσηίς ἀγνᾶς Παλλάδος ὁρσιμάχου
[θύρας ἀνοίξε 5 χρυσέας

5 [αὐτίκα ψοφέομι]ν Ἀργείων Ὀδυσσεὶ
[Λαρτιάδα Μενελάω τῷ Ἀτρείδα βασιλεί
[ἀγγέλοις δοιοίσ βαθὺ]ξωνος Ἐθανὼ

ἀντ. ἀ' [ . . . . . . . . . . ]ον

[ . . . . . . . . . ]ν προσήνεπεν

[ . . . . . . . . . . έ]ὐκτιμέναι

(19 lines mutilated or missing)

30 ( . . . . . οὐ γὰρ ὑπόκλοπον φορεῖ

βροτοίσι φωνάεντα λόγον σοφία) 6

(5 lines missing)

ἀγον, πατήρ δ' εὐβουλος ἤρως

πάντα σάμαυεν Πριάμῳ βασιλεῖ

παίδεσσι τε μύθου Ἀχαιῶν.

40 ἐνθα κάρυκες δι' εὐ-

1 cf. C.R. 1923. 148; I omit brackets where restorations are reasonably certain; a dot beneath a letter indicates that it is a possible reading of the traces 2 for title cf. C.R. 1922. 160 3 ll. 1–7 restored by Kenyon (1), Nairn (6), the rest Blass-Jebb–E (from the Pap.) 4 hardly ]λα 5 P prob. ἀνοίξεν 6 Hill from Clem. Al. Paed. 3. 310 where mss have βροτούσι φ. λόγον ἔστε λόγος σοφία 92
BACCHYLIDES

Book III

DITHYRAMBS

10-15 From a papyrus of the last century B.C.¹

10 (xiv)

THE SONS OF ANTENOR OR THE DEMANDING BACK OF HELEN

The raven-eyed wife of the godlike Antenor,² deep-girdled Theano, daughter of Cisses, priestess of Athena,³ opened forthwith the golden doors of pure Pallas that rouseth to battle, to the knocking of the twin messengers of the Argives,⁴ Odysseus Laertiad and king Menelaüs son of Atreus . . . . . addressed . . . . . [to] well-built [Troy] . . . . .

(19 lines mutilated or missing)

(For there is nothing furtive in the voiceful utterance which skill doth bring us)⁵

(5 lines missing)

. . . [the sons of Antenor] led [the messengers to the marketplace], while the wise hero their father declared all the message of the Achaeans unto King Priam and his children. Whereupon heralds went

¹ Kenyon; Grenfell and Hunt say 1st or 2nd century A.D.
² the Greek has a play upon words (ἀντ. . . . ἀντ.) as in 34 inl., but why ‘raven-eyed’ is not clear ³ at Troy ⁴ an embassy from the Greek camp at Tenedos demanding the return of Helen on pain of war ⁵ position here not certain, but it may be one of the short moralising sentences which serve to paragraph the narrative: somewhere hereabouts probably came Bacchylides’ ref. to Theano’s fifty children (here members of the chorus?), mentioned by the Scholiast on II. 24. 496
LYRA GRAECA

ρείαν πόλιν ὄρνυμενοι
Τρῶων ἀόλληξον φάλλαγγας

cτρ.γ' δεξίστρατον εἰς ἀγοράν.
πάντα δὲ διέδραμεν αὐδᾶεις λόγος.
45 θεοῖς δ' ἀνύσχοντες χέρας ἀθανάτοις
εὐχόντο παύσασθαι δινάν.
Μοῦσα, τίς πρῶτος λόγων ἄρχεν ἡ δικαιών;
Πλεισθενίδας Μενέλαος γὰρ νῦ θελξιεπεῖ
49 φθέγξατ' εὐπέπλοισι κοινώσας Χάρισσων
ἀντ.γ' ὢν Τρῶες ἀρηφίλοι,2

Ζεὺς ὑψιμέδων ὃς ὑπαντα δέρκεται
οὐκ αὕτιος θνατοῖς μεγάλων ἄχεων,
ἀλλ' ἐν μέσῳ κεῖται κιχεῖν
πᾶσιν ἀνθρώποις Λικαν ἢθειαν, ἁγνᾶς
55 Εὐνομίας ἀκόλουθον καὶ πινυτᾶς Θέμιτος·
ἐλβίων παίδες νιν αἱρεῖναι σύνοικον.
ἐπ.γ' ἄ δ' αἰόλοις κέρδεσοι καὶ ἀφροσύναις
ἐξαισίοις θάλλονσ' ἀθαμβῆς
᾿Τῆβης, ἄ πλούτων δύναμιν τε θοῦς
60 ἀλλότριον ὑπασεν, αὕτις
δ' ἐς βαθὺν πέμπει φθόρον,
κείνα καὶ ὑπερφιάλους
[Γᾶς] παίδας ὠλεσεν Γιγαντας.
speeding through the wide city for to gather the companies of the Trojans into the market, even to the place of mustering. And their loud summons ran everywhere about, and men put up their hands and besought the immortal Gods to give them stay of their troubles.

O Muse, who was it began the righteous plea? 'Twas Pleisthenid Menelaüs, and he spake in suasive accents learnt of the fair-robed Graces: 'Ye warriors of Troy, 'tis not through act of high-ruling Zeus who seeth all things, that great woe cometh to man; rather may every man attain, if he will, unto unerring Justice that goeth servant of Orderliness the pure and Right the wise; and happy they whose children give her a home. But unabashed Presumptuousness,¹ who thriveth on shifty gains and lawless follies, and bestoweth so swiftly on a man wealth and power that be not his, only to send him anon to deep ruin, she it was who destroyed those overweening sons of Earth, the Giants.'

¹ like that of Paris in stealing Helen when he was the guest of Menelaüs

¹ P ἁρχ. λ. ² 50–56 cf. Clem. Al. Str. 5, 731 where 54 has δίκαν ὅσιαν ἀγγάν
LYRA GRAECA

11 (xv)

[Ἡρακλῆς]

στρ. [Νῦν οὔ[τ]ι <ε>οικ', ἔπει 1 
[όλκ]άδ' ἐπεμψεν ἐμοὶ χρύσεαν 
[πολυφ]άτων γέμουσαν ὑμνών, 
5 [σὲ κλέε]ν, 2 εἴτ' ἀρ' ἐπ' ἀνθεμόεντι Ἑβρω 3 
[θήρα ἀ]γάλλεαι 4 ἢ δολιχαὐχεῖν κῦ[κνοῦ] 
[ὁπὶ ἁ]δεῖα φρένα τερπόμενος, 5 
[πρὶν <ἄν οὖν ἐν>θα] ἵκη παισόνων 
ἀνθεί πεδοίχυειν,

10 Πῦθι Ἀπολλον,
τόσα χορὸι Δελφῶν 
σὸν κελάδησαν παρ' ἀγακλέα ναὸν, 
ἀντ. πρὶν 6 ἄτε κλέομεν λιπεῖν 
Οἰχαλίαν πυρὶ δαπτομέναν

15 Ἀμφιτρυωνιάδαν θρασυμηδέα φῶθ', ἰκετο δ' ἀμφικύμον' ἀκτάν,
ἐνθ' ἀπὸ λαῖδος εὑρυμεθεὶ Κηναίω 
Ζηνὶ θύεν 7 Βαρναχέας ἐννέα ταύρους 
δύο τ' ὀρσίαλω δαμασίχθοιν μέλ-

20 λε κόρα τ' ὀβριμοδερκεί ἄζυγα 
παρθεῖν' Ἀθάνα 
ὑψικέραν βοῦν. 
τότ' ἀμαχος δαίμων

1 1–8 restored by Kenyon (4), Sandys (2), Palmer (7), E; in 1. 1 P perh. had οὐτοῖοι' corr. to οὐστεῖκ', but only οὐ is certain 2 E, infin. cf. 18 and 37. 1–29 3 Meiser Myth. Unters. zu Bacch. Munich 1904 Στρῆμβφ as old name of Hebrus
I must not sing thy praises now, albeit Urania hath sent me from Pieria a golden galleon laden with famous hymns, if truly thou rejoicest beside the flowery Hebrus in the chase, or takest mayhap thy pleasure of the sweet long-necked voice of the swan. So ere thou comest, O Pythian Apollo, to seek the Paean-blossoms which the Delphian dancers are wont to chant thee by thy glorious temple, we tell how the adventurous bold son of Amphitryon quitted flaming Oechalia and came to the wave-washed shore where he was to offer of his spoil nine bellowing bulls unto wide-clouded Zeus Cenaean, and two of the same unto Him that rouseth sea and subdueth land and a high-horned ox untouched of the yoke to virgin Athena so fierce of eye. Then it was that a God irresistible

lit. 'when'; i.e. 'I must not take this opportunity granted me by Urania of singing a hymn to Apollo, for he is (supposed to be) absent now'; A. was supposed to be absent from Delphi during the three winter months, when dithyrambs took the place of paeans in his worship (Plut. de E' 9); they might have been sung shortly before the beginning of spring; cf. Alc. 1; he returned on the 7th Anthesterion (Feb.—March) cf. Callim. H. 2. 5 Heracles in Euboea; the home of Iolē, sacked by H. worshipped on or near the promontory of Cenaeum the N.W. end of Euboea Poseidon Destiny

\begin{align*}
\text{P. } & \text{etαι} \quad \text{P. } & \text{perh. } & \text{os: sc. } & \text{αγάλλεαν} \quad \text{repeated } \pi\nu\nu
\infin.
\end{align*}
LYRA GRAECA

ἐπ. Δαίανείρα πολύδακρυν ὑφανε
25 μήτην ἐπίφρον ἐπεὶ
πῦθετ ἀγγελίαν ταλαπενθέα,
Ἱόλαν ὅτι λευκώλευν
Δίὸς νῦς ἀταρβομάχας
ἄλοχον λιπαρὸν ποτὶ δόμον πέμποι.

30 ἀ δύσμορος, ἀ τάλαιν’, ὦν ἐμήσατο·
φθόνος εὐρυβίας νῦν ἀπώλεσεν
δνόφεον τε κάλυμμα τῶν
ὕστερον ἐρχομένων,
ὁτ’ ἐπὶ 1 ροδόεντι Λυκόρμα
δέξατο Νέσσου πάρα δαίμόνιον τέρας.

12 (xvi)

'Ηθεοὶ ἡ Θησεύς

στρ. ἀ’ Κυανόπρωρα μὲν ναῦς μενέκτυπον
Θησέα δίς ἐπτά τ’ ἄγλαους ἄγουσα
κούρους Ἰαόινων
Κρητικὸν τάμνε πέλαγος·
5 τηλαυγῆι γὰρ [ἐν] φάρει
βορηίαι πιπεύνοι αὐραὶ
κλυτᾶς ἐκατὶ π[ό]λεμαίγιδος Ἀθάνας·
κνίσεν τε Μίνωι 2 κέαρ
ἰμεράμπυκος θεᾶς

10 Κύπριδος αὐ’ ἑώρα·
χειρα δ’ οὐκέτι παρθενικᾶς
ἀτερθ’ ἔρατυν, θίγεν
δὲ λευκᾶν παρηθὼν·
βόσσε τ’ Ἐρίβοια χαλκο-
15 θώρακα Παιδιόνος
wove a shrewd-sorrowful device for Deianira, when she learnt the woeful news that the fray-undaunted son of Zeus was sending white-armed Iole to his shining house for to become his bride. Alas, poor miserable, and again alas! that she should make such a plot as that. Her ruin was wide-mighted Jealousy and the murky veil that hid the future, the day she received from Nessus upon Lycormas' rose-clad marge¹ that marvellous gift divine.²

12 (xvi)
THE YOUNG MEN AND MAIDENS OF THESEUS

Lo a blue-prowed ship clave the Cretan main with Theseus staunch-i'-the din aboard and twice seven splendid youths and maids³ of race Ionian, for northern breezes fell on her far-gleaming canvas by grace of Athena of the warring aegis. And Minos' heart was pricked by the fell gifts of the love-crowned Dame of Cyprus, till he could no more hold off his hand from a maid but touched her fair white cheeks. Then loud cried Eriboea upon the brazen-cuissèd seed of Pandion,⁴ and Theseus saw,

¹ of Euenus, a river of Aetolia  ² the poisoned shirt with which she killed Heracles  ³ cf. Serv. Aen. 6. 21 (Bacchylides in Dithyrambis); these young Athenians were the periodic tribute (the period varies in the different accounts from one year to nine), paid to the Minotaur at Cnosus  ⁴ father of Aegeus reputed father of Theseus

¹ P inserts (gloss) ποταμός  ² P μίνω
LYRA GRAECA

ἐκγυονον· ἰδειν δὲ Θησεύς,
μέλαν δ’ ὑπ’ ὀφρύων
δῖνασεν ὥμμα, καρδίαν τε οἱ
σχέτλιον ἀμυξεν ἀλγος

20 εἰρένε τε· 'Διὸς νῦε φερτάτου,
ὅσιον οὐκέτι τεὰν
ἔσω κυβερνᾶσ φρενῶν
θυμόν· ἵσχε μεγαλούχον ἦρως βιάν.

ἀντ. α’ ὅτι μὲν ἐκ θεῶν μοῖρα παγκρατής

25 ἀμμὶ κατένευσε καὶ Δίκας ῥέπει τά-

λαντον, πεπρωμέναν

αὐσαν ἐκπλήσσομεν ὡταν
ἐλθῇ· σὺ δὲ βαρείαν κάτε-


30 τέκεν λέχει Διὸς ὑπὸ κρόταφον Ἰδας

μιγεῖσα 1 Φοίνικος ἐρα-

τώνυμος κόρα βροτῶν

φέρτατον, ἀλλὰ κἀμὲ

Πιτθέος θυγάτηρ ἄφνεοῦ

35 πλαθείσα 1 ποντίῳ τέκεν

Ποσειδᾶνι χρυσεῶν

τέ οἰ δόσαν ἵππλοκοι κα-

λύπτραν κόραι Νηρέος. 2

30 ς ὁ σε, πολέμαρχε Κνωσίων,

40 κέλομαι πολύστονοι

ἐρύχεν ύβριν· οὐ γὰρ ἄν θέλοι-

μ’ ἀμβρότου 3 ἐρανον Ἀοῦς

ἱδεῖν φάός, ἐπεῖ 4 τιν’ ἦθεον

σὺ δαμάσειας ἀέκον-

45 τα· πρόσθε χειρῶν βιὰν

ἐδέξιμεν· τὰ δ’ ἐπιόντα δαίμων κρινεῖ. 5

ἐπ. α’ τόσο εἶπεν ἀρέταιχμον ἦρως'
and his eye rolled dark 'neath his brows, and a cruel pang pieced to his heart, and 'Son of peerless Zeus' quoth he, 'now guidest thou no righteous spirit in thy breast. Stay I pray thee, hero, thy presumptuous violence. Whate'er resistless Fate hath decreed us from on high and the scale of Right inclineth to, we shall fulfil our destiny, I doubt not, when it comes; prithee restrain thy grievous intent meanwhile. True it may be that thou art the peerless offspring of the bed Zeus shared beneath Ida's brow with Phoenix' modest maiden so fair of fame; ¹ yet I also come of the wedding of rich Pittheus' daughter ² unto Poseidon of the sea, when the violet-crowned daughters of Nereus gave her a veil of gold. Therefore I bid thee, O war-lord of Cnosus, restrain a presumptuousness that would bring much woe; for I would not my eyes should look on the sweet light of the immortal Dawn after thou hadst done despite to any of this youthful band. Sooner will I show the strength of my arms beside yours, and God shall decide the rest.'

So spake the spear-valiant hero, and the ship's crew

¹ Europa ² Aethra, daughter of the king of Troezen, afterwards wife of Aegeus

¹ Housman transposes μιγείσα (31) and πλαθείσα (35) ² E despite Didymus ap. Ammon. 79 (= Bgk. fr. 10): P κάλυμμα Νηρηίδες: for persistence of unmetrical readings cf. the extra κῶλον at Pind. Ol. 2. 29 ³ P αμβρόσιον ⁴ Headl. ἄτ' εἰ ⁵ hence to l. 78 and for ll. 91–2 we have ὦν. Pup. 1091
τάφον δὲ ναυβάται
φωτὸς ὑπεράφανον

50 θάρσος· Ἀλίου τε γαμβρῷ χόλωσεν ἦτορ,
ὕφασμέ τε ποταμίαν
μῆτιν, εἰπὲν τε· 'Μεγαλοσθενῆς
Ζεὺς πάτερ, ἀκούσον· εἴπερ με νύμφα
Φοῖνισσα λευκόλευνος σοὶ τέκεν,

55 νῦν πρόπεμπτ' ἄπ' οὐρανοῦ θόᾶν
πυριέθειραν ἄστραπάν
σὰμ' ἀρίγιωτον· εἰ
dὲ καὶ σὲ Τροιζηνία σεισίχθουν
φύτευσεν Λήθρα Ποσει-

60 δάνι, τόνδε χρύσεον
χειρὸς ἀγλαον
ἐνεγκε κόσμον ἐκ βαθείας ἅλος,
δικὼν θράσει σῶμα πατρὸς ἐς δόμους.
eἰσεαὶ δ' αἷκ' ἐμᾶς κλύῃ

65 Κρόνιος εὐχᾶς
ἀναξιβρέντας ὁ πάντων μεδέων. 1

στρ. β' κλύε δ' ἀμεμπτον εὐχὰν μεγασθενῆς
Ζεὺς, ὑπέροχον τέ οἱ τέκμαρ 2 φύτευσε
τίμαν φίλω θέλων

70 παιδὶ παινδερκέα 3 θέμεν,
ἀστραγῇ θ'. ὡ δὲ θυμαρμένων
ἰδὼν τέρας πέτασε χειρᾶς 4
κλυτὰν ἐς αἰθέρα μενεπτόλεμος ἥρωσ
εἰρέν τε· 'Θησεῦ, τάδ' ἐμὰ 5

75 μὲν βλέπεις σαφῆ Δίος
δῶρα· σὺ δ' ὤρνυ' ἐς 6 βα-
ρύβρομον πέλαγος· Κρονίδας
δὲ τοι πατὴρ ἀνάξ τελεῖ

102
marvelled at the exceeding courage of the man; and
the heart of the Sun-God’s daughter’s spouse1 grew
wroth, and a strange new plot he wove, and said
‘Give ear, mighty Father of mine! If indeed I am
thy child of Phoenix’ white-armed daughter, I
prithee send now forth of heaven a swift fire-tressed
levin-bolt for a sign all may know; and thou, if for
thy part thou comest of Troezenian Aethra by
Earth-Shaker Poseidon, go fling thyself without
demur into thy father’s house and fetch this bright
golden ornament of my hand.2 So shalt thou know
if the Son of Cronus that is lord of the thunder and
ruleth all, heareth the prayer I make him.’

Heard the prayer was and approved by mighty Zeus,
and, willing to do his dear son an honour plain to all,
he made him a surpassing sign and lightened. And
when he saw the welcome portent, the war-stedfast
hero stretched his arms to the loud sky, and ‘Here,
Theseus,’ quoth he, ‘seest thou plain the gifts Zeus
giveth unto me; come then thou, and spring into
the roaring main, and thy father Lord Poseidon son

1 Minos, whose wife Pasiphaë was daughter of the Sun
2 a ring

1 P παντω[ν μεδε] [ων] 2 E despite Alcm. Parth. 87
(cf. 72): P τε μίνωι (gloss) 3 O.P. πανταρκεα 4 miss
Χειρας πετασσε 5 Platt: P παδε O.P. παδι[ 6 O.P. ορωνο'
oεσ[ with second o deleted: for ορνυ(ο) cf. II. 24. 63 δαινυο

103
Ποσειδάνι τύπερτατον

80 κλέος χθόνα κατ' ὑδευνδρυν. ¹  
δώς εἶπε' τῷ δ' οὖ πάλιν  
θυμός ἀνεκάμπτετ', ἀλλ' εὖ- 
πάκτων ἐπ' ἱκρίων  
σταθείς ὅρονε, πόντιον τέ νυν

85 δέξατο θελημών ἄλσος.  
τάφεν δὲ Δίως νύσ ἐνδοθεν  
κέαρ, κέλευσέ τε κατ' οὖ- 
ρον ίσχεν εὐδαίδαλον  
νᾶα. Μοίρα δ' ἐτέραν ἐπόρσυν' ὁδόν.

ἀντ. β' ἵετο δ' ὄκυπομπον δόρυν' σόει  
91 νῦν βορεὰς ἐξόπιν ² πνέουσ' ἀίτα' 
τρέσσαν δ' Ἀθαναίων  
ἡθέων <πᾶν> ³ γένος, ἐπεί  
ήρως θόρεν πόντοιδε, κα- 
95 τὰ λειρίων τ' ὁμμάτων δά- 
κρυ χέον, βαρεῖαν ἐπιδέγμενοι ἀνάγκαν.  
φέρον δὲ δελφῖναν ἀλι- 
ναίται ⁴ μέγαν θοῶς  
Θησέα πατρὸς ἵππι-

100 οὖ δόμον' μέγαρον τε θεῶν  
μόλεν. ⁵ τόθι κλυτάς ἰδοὺν  
ἐδεισ' ἀλβίοιο Νη- 
ρέος ⁶ κόρας. ἀπὸ γάρ ἄγγα- 
ῶν λάμπε γυνίων σέλας.

¹ P εὐδ. ² K: or ἐξόπιθε (Bl.): P ἐξόπιθεν ³ K  
⁴ Palmer: P εὐαλ' ναί. ⁵ P ἐμολεν τε θεῶν μέγαρον ⁶ Ludi-
wich: P ἐδεισε, ἦρεος ολ' βίον

¹ Theophrastus Ἡ.Π. 6. 6. 9 identifies this flower with  
what he calls the narcissus; in any case, for us it would  
104
of Cronus will assure thee glory supreme upon all the wooded earth.’ He ended, and the other’s spirit bent not back, but he took his stand upon the firm poop and leapt, and the precinct of the deep received him right kindly. And the heart of the son of Zeus was amazed within him, and he bade them keep the cunningly-wrought ship before the wind. But Destiny struck out another path.

The bark sped on amain, urged from astern by the North-Wind’s breath, and all the tribe of Athenian youth were affrighted when the hero leapt into the sea, and shed tears from their lily eyes\(^1\) to think of the woeful hap that needs must be. Meanwhile that sea-people the dolphins bore great Theseus full swiftly to the abode of his father the Lord of steeds,\(^2\) and he came into the hall of the Gods. There beheld he with awe Nereus’ famous Daughters, whose splendid limbs shed a brightness as of fire and

only have a Latin name: I therefore give the traditional translation (cf. ‘Lent-lily’ = wild daffodil); but we may compare the Pheasant-eye Narcissus of our gardens, a native of the Mediterranean region, which is sometimes called the Narcissus of the Poets: the translation is justified as an adjective by its use by English writers from Spenser to Tennyson; if the Pheasant-eye is intended here, the pupil of the human eye is meant to correspond to the coloured centre, and the white to the white petals; the word is given its original use as an adjective, cf. Pind. \(N.\ 7.\ 79\) λείρων ἀνθεμων; λειρός (Hesych. δ’ ἱππυς καὶ ἱππός, ‘thin and pale,’) and λειροφθαλμός (Suid. δ’ ἀπηνεῖς ἤξων τοὺς ὑφαλμοὺς, ‘with gentle eyes’) may or may not be connected: perhaps also ληρό (Hesych. τὰ περὶ τῶν γυναικείων χιτῶσι, ‘the gold piping of women’s smocks’); Boisacq favours the view that λείρων is borrowed from Egyptian, comparing the Coptic ρηρί = flower; the meaning is ‘bright young eyes,’ cf. Shakespeare’s ‘young-eyed cherubins’\(^2\) Poseidon’s palace in the depths of the sea

105
105 ὲτε πυρὸς, ἀμφὶ χαῖταις
dὲ χροσεόπλοκοι
dίνημεν ταίνιαι: χορῷ δὲ ἐτερ-
pον κέαρ ὑγροῖς,1 ποσσίν
σεμνάν <δὲ> τ’ ἄλοχον πατρὸς φίλαν
110 ἵδε,2 βοῶπιν ἑρατοῖ-
sιν Ἄμφιτρῖταν δόμοις:
ἀ νιν ἀμφέβαλεν εἰανόν πορφυρέον;3
ἐπ. β’ κόμαισι τ’ ἐπέθηκεν οὐλαις
ἀμεμφέα πλόκον,
115 τὸν ποτὲ οί ἐν γάμῳ
δῶκε δόλιον Ἀφροδίτα ρόδοις ἐρεπτός.4
ἀπιστον στὶ δαίμονες
θέωσιν5 οὐδὲν φρενοάραις βροτοῖς:
νᾶ μα παρὰ λεπτόπρυμνον φάνη’ φεῦ,
120 οὐαίσιν ἐν φροντίσι Κνώσιον
ἐσχασέ 6 στραταγέτας, ἐπεὶ
μόλ’ ἀδιαντὸς εξ ἄλος
θαύμα πάντεσσι, λάμ-
пе δ’ ἀμφὶ γυνίοις θεῶν δῶρ’, ἀγαλό-
125 θρονοῖ τε κοῦραι σὺν εὑ-
θυμία νεοκτίτω
ὡλόλυξαν ἐ-
κλαγεν δὲ πόντος’ ἥθεσι δὲ ἐγγύθειν
νέοι παιάνιξαν ἐρατά ὀπί.
130 Δάλιε, χοροῖσι Κηῖων
φρένα7 ιαυθεῖς
ὀπαζὲ θεύπομπον ἐσθλῶν τύχαν.

1 K: P ἀ-σιν εν 2 Housm.—E: P ἰδ[ο]ν (corr. to εἶδεν)
te π. α. φ. | σεμνάν (ἰδε and σεμνάν accidentally transposed;
ribbons gold-braided went round about their hair, there, where lissom feet rejoiced their heart with a dance; aye, and he beheld in that delightful house his father’s stately wife so dear, the great-eyed Amphitritē, who put about him a fine purple robe, and on his thick hair the perfect anadem which she had at her marriage of the sly rose-crowned Aphrodite.¹

Nothing Gods may do is past belief to men of sound wit. Beside the slender-sternèd ship lo he appeared. Ah the thoughts wherewith he gave check to the Cnosian captain, when he came dry from the deep a marvel to all with the gifts ² of a God ³ shining upon him, when the bright-thronèd Maidens ⁴ shrieked with a new-made mirth and the sea cried out, when the sweet voices of young men and maidens near by raised a paean of thanksgiving!

O Lord of Delos,⁵ be thy heart made glad with the Cean dances, and a God-spèd hap of blessings come hither from thee!

¹ the epithet ‘rose-crowned’ softens the unpleasant effect of ‘sly,’ cf. ἀδεία and δολιχαὐξεν of the swan’s voice 11. 6-7
² including the ring?
³ in the Gk. ‘Gods,’ but it is prob. a ‘generalising plural’
⁴ the Nereïds
⁵ Theseus, returning from Crete, touched at Delos

then ἰε lost by haplogr.; then πατρός and ἀλοχον inverted by a syllable-counter); for inversion cf. 10. 47, 12. 72, and J p. 117
³ Headl.—E, cf. Sa. 61, Il. 16. 9: P ἄιονα πορφυρεαν
⁴ E, cf. ἐρέφω: P ἐρεμυν, but if the wreath was ‘dark’ with roses they must have been real ones; if so, they would have withered long before
⁵ Rich: P θέλωσιν
⁶ P ἔσχασεν
⁷ J φρένας
LYRA GRAECA

13 (xvii)

Θησεύς

στρ. α' Βασιλεύ τῶν ἱερῶν Ἀθανάν,
τῶν ἀβροβίων ἀναξ Ἰῶνων, 1
τί νέον ἐκλαγε χαλκοκώδων
σύπτιγξ πολεμήν ἀοιδάν;
5 ἡ τις ἀμετέρας χθενός
δυσμενής ὄρι ἀμφιβάλλει
στραταγέτας ἀνήρ;
ἡ λησταὶ κακομάχανοι
ποιμένων ἄεκατι μήλων

10 σεύντ' ἀγέλας βία;
ἡ τί τοι κραδίαν ἀμύσσει;
φθέγγειν δοκεῶ γὰρ εἰ τινὶ βροτῶν
ἀλκίμων ἐπικουρίαν
καὶ τίν ἐμμεναι νέων,

15 ὁ Πανδίωνος νιῇ καὶ Κρεούσας.

στρ. β' Νέον ἡλθεν δολιχὰν ἡμείψας
κάρυξ ποσιὼν Ἰσθμίαν κέλευθον;
ἀφατα δ' ἔργα λέγει κραταιόν
φωτός· τὸν ὑπέρβιον τ' ἐπεφνεν

20 Σίνιν, ὅς ἵσχυν φέρτατος
θνατῶν ἦν, Κροινίδα Δυταίου
σεισίχθονος τέκος·
σὺν τ' ἀνδροκτόνον ἐν νάπαις
Κρεμμυώνος, ἀτάσθαλον τε

25 Σκήρωνα κατέκτανεν·
τὰν τε Κερκυώνος παλαίστραν
ἐσχεν, Πολυπήμονός τε καρπερᾶν

108
13 (xvii)

Theseus

King of holy Athens, lord of the soft-living Ionians, what new thing means the war-song that cries from the brazen-belled clarion? Doth a captain of enemies beset the bounds of our land? or thieves of ill intent drive our herds of sheep perforce in their keepers’ despite? or what is it pricks thy heart? Prithee speak; for thou, methinks, if any man, hast aid of valiant youths to thy hand, O son of Pandion and Creusa.—

A messenger is but now come running, by way of the long road of Isthmus, with news of the deeds ineffable of a mighty man, who hath slain the huge Sinis that o’erpassed the world in strength, child of the Earth-shaker Lytaean, the son of Cronus, and hath laid low the man-slaying sow in the woods of Cremmyon, aye, and the wicked Sciron, and hath ended the wrestling-place of Cercyon, and Poseidon was said to be so called because he ‘freed’ (λυεῖν) the Peneius by cleaving the vale of Tempe through the mountains, cf. Steph. Byz. Λυταῖος; Sinis rent his victims in twain by tying either arm to the top of one of two bent firs which he then allowed to spring up and apart a robber who lived on the coast-road between Corinth and Megara and threw his victims down the ‘Scironian Rocks’ into the sea a place on the road from Megara to Eleusis was still called the ‘wrestling-place of Cercyon’ in the time of Pausanias, 1. 39. 3

1 The speakers are the leader of a chorus and Aegeus; the dithyramb was prob. performed at Athens

2 cf. Frag. Adesp. 127. 6 Nauck

3 the young Theseus, son by Poseidon of Aegeus’ queen Aethra

4 Poseidon was said to

5 be so called because he ‘freed’ (λυεῖν) the Peneius by cleaving the vale of Tempe through the mountains, cf. Steph. Byz. Λυταῖος; Sinis rent his victims in twain by tying either arm to the top of one of two bent firs which he then allowed to spring up and apart a robber who lived on the coast-road between Corinth and Megara and threw his victims down the ‘Scironian Rocks’ into the sea a place on the road from Megara to Eleusis was still called the ‘wrestling-place of Cercyon’ in the time of Pausanias, 1. 39. 3

1 cf. Hermog. Rh. Gr. Walz 5. 493, 7. 982
LYRA GRAECA

σφύραν ἐξέβαλεν Προκόπ- 
tas, ἀρείωνος τυχῶν
30 φωτὸς. ταῦτα δέδοιχ' ὅπα τελεῖται. στρ. γ' Τίνα δ' ἐμμεν πόθεν ἀνδρα τούτων
λέγει τίνα τε στολὰν ἔχοντα; 
πότερα σὺν πολεμηδίοισι δ'- 
πλοίοι στρατιάν ἄγοντα πολλάν;
35 ἢ μοῦνον σὺν ὀπάσιν
στείχειν ἐμμορον οὗ ἀλάταιν
ἐπ' ἀλλοδαμίαν,
ισχυρὸν τε καὶ ἀλκιμον
ὡδε καὶ θρασὺν, ὅς τοσοῦτων
ἀνδρῶν κρατερῶν σθένος
ἔσχεν; ἢ θεὸς αὐτὸν ὀρμᾶ
δίκας ἀδίκουσιν ὅφρα μὴσται:
οὐ γὰρ ράδιον αἰεν ἔρ-
δοντα μὴ νυχεῖν κακῷ.
40 πάντ' ἐν τῷ δολιχῷ χρόνῳ τελεῖται.
στρ. δ' Δύο οἱ φῶτε μοῦνος ἀμαρτείν
λέγει, περὶ φαιδίμοις δ' ὅμοιος
ξίφος ἔχειν [ἐλεφαντόκωτον],
ξεστούς δὲ δόν ἐν χέρεσ' ἀκοντας,
κηντυκτον κυνέαυ Λάκαι-
ναυ κρατός περὶ 4 πυρσοχαίτου,
στέρνοις τε πορφύρου
χιτῶν 5 ἀμφί, καὶ οὐλίου
Θεσσαλὰν χλαμύδ. ὀμμάτων δὲ
50 στίλβειν ἀπὸ Λαμνίον
φοίνισσαν φλόγα. παίδα δ' ἐμμεν
πρώθησον, ἀρηνὼν δ' ἀθυρμάτων
μεμνάσθαι πολέμου τε καὶ
Χαλκεοκτύπου μάχας;
55 δίζησθαι δὲ φιλαγλίους Ἀθάνας.
pemon's strong hammer is dropt from the hand of a Maimer who hath found his match. I fear me how this all shall end.—

Who and whence saith he that this man is, and what his equipage? Comes he with a great host under arms, or travelleth alone with his servants like a merchant that wanders abroad, this man so mighty, stout, and valiant, who hath stayed the great strength of so many? Sure a God must speed him for to bring the unjust to justice, for it is no light task to come off ever free of ill. All things end in the long run of time.—

Two alone, he saith, are with him, and there is slung to his bright shoulders a sword of ivory haft, and either hand hath a polished javelin; a well-wrought Spartan bonnet is about his ruddy locks, and a purple shirt around his breast, with a cloak of the frieze of Thessaly; and as for his eyes, there goes a red flash from them as of Lemnian flame; a lad is he first come to manhood, bent on the pastimes of Ares, war and the battle-din of bronze; and his quest is unto splendour-loving Athens.

---

1 generally called Procrustes; he used to force travellers between Athens and Eleusis into a bed which he cut or stretched their limbs to fit
2 or wayfarer
3 there was a volcano in Lemnos

---

2 Platt: Π ρ τούτων: τοῖοι υπό τούς θεούς would give the meaning 'the mighty strength of so strong men'
3 Desrousseaux, from Ov. Met. 7. 41: there is no gap in Π
4 Bl: Π ύπερ
5 Platt: Π χίτωνα π. | στέρνοις ταμφι
στρ. Πάρεστι μυρία κέλευθος
άμβροσίων μελέων,
δὲ ἂν παρὰ Πιερίδων λάχησι δῶρα Μουσάν,
5 οὐθέφαροι τε καὶ
φερεστέφανοι Χάριτες
βάλωσιν ἀμφὶ τιμὰν
ὑμνοισιν· ὑφαίνε νυν ἐν
tαῖς πολυηράτοις τι καίνον
10 ὀλβίας ’Αθάναις,
εὐαίνετε Κητα μέριμνα.
πρέπει σε φερτάταν ἢμεν
ὀδὸν παρὰ Καλλίστας λαχοίσαν ἔξοχον γέρασ.
15 ἤμεν ἂργος ὅθ᾿ ἵππιον λιποῦσα
φεύγε χρυσέα βοῦς
εὔρυσθενέος φραδαίσι φερτάτου Διός,
’Ινάχου ῥοδοδάκτυλος κόρα,
ἀντ. ὅτ᾿ ἂργον ὀμμαστὶ βλέποντα
20 πάντοθεν ἀκαμάτοις
μεγιστούνασσα κέλευσε
χρυσόπεπλος Ἡρα
ἀκοίτον ἄυπνον ἐφυν-
tα καλλικέραν δάμαλιν
25 φυλάσσειν, οὐδὲ Μαιας
νῖος δύνατ᾿ οὔτε κατ᾿ εὐ-
φεγγέας ἀμέρας λαθεῖν νῦν
οὔτε νύκτας ἄγν[άς.]
There’s full many a path of immortal verse for him that is dowered of the Pierian Muses, and hath his songs clothed in honour by those violet-eyed bringers of the wreath, the Graces. So weave, I pray thee, for delightful blessed Athens a passing fine strain, thou Cean fantasy that hast won such fame. Dowered as art thou of Calliope so exceeding well, the path thou choosest should indeed be noble.

Once on a day the counsels of wide-mighted noble Zeus sent a-fleeing from Argos that land of steeds the golden heifer that was the rose-fingered daughter of Inachus, when gold-robed Hera, Lady most high, had bidden that Argus who looked all ways with tireless eyes to keep ward sleepless and unresting on the fair-horned maid, and the Son of Maia could not elude him either by radiant day or pure and holy night. Whether it came to pass that the fleet-

1 ref. to the poet’s uncle Simonides? 2 river-god and king of Arcadia 3 Hermes, sent by Zeus to slay Argus
LYRA GRAECA

εὖτ᾽ οὖν 1 γένετ' Ἐ[ν μάχας ἀγώνι]
30 ποδαρκε' ἀγγελο[ν Δίος]
κτανεῦν τότε [Γάς ύπέροπλον]
ὁβριμοσπόρου λ[όχον]
'Αργον, ἡ 2 ρα καὶ ε[ yynασαν λαθοῦσαι]
ἀσπετοι μέριμν[αι]
35 ἡ Πιερίδες φύτευσ[αν ἀδύμω μέλει]
ἐπ. καδέων ἀνάπαυς[ν ἐμπέδων,]
ἐμοὶ μὲν οὖν 1
ἀσφαλέστατον ἀ πρό[σω κέλευθος,]
ἐπεὶ παρ' ἀνθιμώ[δεα]
40 Νείλον ἀφίκετ' οἱ[στροπλαξ]
'Ἰῳ φέρουσα παῖδα [γαστρὶ τὸν Δίος,]
'Ἐπαφον ένθα νυ[v τέκ' εὐκλέα]
λινοστόλων πρύτ[ανιν πολιτά]ν
ὑπερόχω βρύοντ[α τιμᾶ,]
45 μεγίσταιν τε θυ[ντὸν ἐφάνεν γενέθλαιν,]
ὁθεν καὶ Ἄγανορ[δας]
ἐν ἐπταπύλοισ[i Θήβαις]
Κάδμος Σεμέλ[αν φύτευσεν,]
ἀ τὸν ὅρσιβάκχα[ν]
50 τίκτεν Διόνυσον [εὐθρόνων τε κώμων]
καὶ χορῶν στεφαν[αφόρων ἀνακτα.]
foot messenger of Zeus slew that fierce offspring of huge-childed Earth in combat of battle, or his cares unutterable put him unawares to sleep, or again the Pierians' delightsome music made his persistent troubles cease awhile, howsoever it were, surest for such as me is the path that passeth on to the day when the gadfly-driven Io came to flowery Nile with child to Zeus, with child of Epaphus. There bare she him to be the famed ruler of a linen-robèd people, a prince abounding in exceeding honour, and [gave to the light a line] the mightiest of the world, whence Cadmus son of Agenor begat in seven-gate Thebes that Semelè who bare Dionysus rouser of Bacchanals, [lord of merry revellings] and dances that bear the prize.

1 of Hermes, disguised as a shepherd  
2 founder of Memphis  
3 the Egyptians  
4 in the contest of dithyramb choruses

1 resumptive  
2 P θ

115
LYRA GRAECA

15 (xix)–15 A

"Iδας

Λακεδαιμονίως

Σπάρτας ποτ᾽ ἐν ε[ὗρχόρφ] 1
ξανθαῖ Λακεδαι[μονίων]
tοιόνδε μέλος κ[όραι διώκευν,] 2
ὅτ᾽ ἄγετο καλλιτεύ[ραον]
5 κόραν θρασυκάρ[διος "Ιδας]
Μάρτησαν ἱότ[ριχ' ἐσ οἴκους]
φυγὼν θανάτου τ[ελευτάν]

ε.γ. [ἔθ᾽ ἅρμ' ὀπάσσας] 3

нныеΧῖαλός Ποσεί[δᾶν]

10 ἵππους τέ οἱ ἵσαν[έμους]

ε.γ. Πλευρῶν ἐς ἐὐκτ[ιμέναν πέμψειν παρὰ]

χρυσάσπιδος νῦ[ν ἂ.Ἀρηս].

...

15 A

Sch. Pind. Is. 4, 92 [κρανίοις ἕφαξα ξένων | ναῦν Ποσειδάνων
ἐρέφοντα σχέδοι]. οἴδας τῶν Ἀντιόχων φησι τῶν ξένων τῶν ἢπτω-
mενῶν τοῖς κρανίοις ἐρέθειν τῶν τοῦ Ποσειδάνως ναοῦ τούτω γὰρ
ἰστοροῦσι τῶν Θρήκες Διομήδην ποιεῖν. Βακχυλίδης δὲ Εὐηνοῦν
ἐπὶ τῶν Μάρτησι ζητοῦσι μνηστήρων, οἱ δὲ Οἰνόμαον, ὡς Σοφοκλῆς.

1 ll. 1–12 restored by Headl. (1), Wil. (2), E (3), K (4, 5, 9), J (6, 8), Bl. (7), K–E (11), Reinach (12) 2 cf. Simon. 86 (29 Bgk) 3 prob. written as part of 1. 7; cf. 29. 148, and for the reverse, 29. 115

116
Once in spacious Lacedaemon the flaxen-haired daughters of the Spartans danced to such a song as this, when stout-heart Idas led home that fair-cheeked maid the violet-tressed Marpessa, when he had 'scapepd the end of death, the day sea-lord Poseidon gave him a chariot and horses like the wind and sent him to the son of gold-bucklered Ares at well-built Pleuron.

Scholiast on Pindar [*to make him cease from roofing Poseidon’s temple with the skulls of strangers*]: The poet is peculiar in ascribing the roofing of Poseidon’s temple with the skulls of defeated strangers to Antaeus; the story is told of the Thracian Diomede; but Bacchylydes relates that Euenus did this with the suitors of Marpessa, and Sophocles ascribes the like to Oenomaüs.

1 son of the Messenian Aphaerus  2 daughter of Euenus king of Pleuron in Aetolia  3 see the next fr.  4 Euenus
LYRA GRAECA

16 (xx)–17 [Κάσσανδρα 1]

Sch. Pind. Ol. 10. 83 [ἀν ἵπποις δὲ τέ τρασιν ἀπὸ Μαντινέας Σάμος]: ὁ δὲ Δίδυμος οὖτω καθιστησὶ τὸν λόγον τὴν Μαντινέαν φησὶν εἶναι ἵππαν Ποσειδῶνος, καὶ παρατίθεται τὸν Βακχυλίδην λέγοντα οὖτω:

Ποσειδάνιον ὡς
Μαντινέες τριόδοντα χαλκοδαιδάλοισιν ἐν ἀσπίσισιν φορεὺντες
[ἀφ’ ἵπποτρ]όφα πό[λιος] 2

17

Serv. Aen. 11. 95 [versis Arcades armis]: lugentum more mucronem hastae non cuspidem contra terram tenentes, quoniam antiqui nostri omnia contraria in funere faciebant, scuta etiam invertentes propter numina illic depieta, ne eorum simulacra cadaveris polluerentur aspectu, sicut habuisse Arcades Bacchylides in Dithyrambis dicit.

18 [Λαοκόων]

Ibid. 2. 201: sane Bacchylides de Laocoonte et uxore eius vel de serpentibus a Calydnis insulis venientibus atque in homines conversis dicit.

19 [Πέλοψ]

Sch. Pind. Ol. 1. 37 [ἔπει νῦν καθαρὰ λέβητος ἔξελε Κλωθώ]. . . ὁ δὲ Βακχυλίδης τὸν Πέλοπα τὴν 'Ρέαν λέγει υγιάσαι ἔγ. καθείσαν τὸν λέβητι. 3

1 cf. Porph. Hor. C. 1. 15 (quoted above p. 85), and Sch. Stat. Theb. 7. 330 2 this line so restored by Bl. occurs with parts of ll. 1–3 in the Great Papyrus; àπό or àφ’ must there have been written at the end of l. 3; l. 4 is not in Sch. Pind. 3 B: mss διὰ τοῦ λέβητος

118
BACCHYLIDES

16 (xx)–17

CASSANDRA

Scholiast on Pindar: ['and with the four-horse chariot, Samus of Mantinea'] : Didymus gives the following explanation :—Mantinea is sacred to Poseidon, compare Bacchylides:

[See] how the Mantineans, with Poseidon's trident as the blazon of their brass-bedizened shields, from their horse-breeding city . . .

17

Servius on Vergil Aencid [the funeral of the hero Pallas—'The Arcadians with arms reversed'] : That is, holding in mourning fashion the point, not the butt, of the spear to the ground ; for our ancestors reversed everything at a funeral, even inverting their shields lest the likenesses of the Gods depicted on them be polluted by the sight of a corpse,—which likenesses the Arcadians had on their shields, according to Bacchylides in the Dithyrambs.

18

[LAOCOON]

The Same [the death of Laocoön] : Bacchylides certainly speaks of Laocoön and his wife and of the serpents coming from the Calydonian Isles and being turned into men.

19

[PELOPS]


1 Neue-Bl., comparing Serv. on Aen. 11. 93 2 perh. from a list of Greek forces in Cassandra’s prophecy of the Trojan War (Bl.); cf. Porphyrio (above, p. 85) 3 the Arcadians perh. were mentioned in a list of the Greek forces in the Cassandra 4 cf. Eust. 1909. 61
LYRA GRAECA

20 [Τυδείς]

Sch. Ar. Άν. 1536 [καὶ τὴν Βασιλείαν σοι γυναῖκε ἔχειν διδό], σωματοποιεῖ τὴν Βασιλείαν αὐτὸ τὸ πράγμα ὡς γυναῖκα. Εὐφρόνιος, ὥστε Δίος θυγάτηρ ἡ Βασιλεία. καὶ δοκεῖ τὸ κατὰ τὴν ἀθανασίαν αὐτὴν οἰκονομεῖν, ἂν ἔχει καὶ παρὰ Βακχυλίδη ἡ Ἀθηνᾶ, τῷ Τυδεί δώσουσα τὴν ἀθανασίαν.

21 [Φιλοκτήτης]

Sch. Pind. P. 1. 100 [Δαμνόθεν]: ταύτη τῇ ἱστορίᾳ καὶ Βακχυλίδης συμφωνεῖ εἰς τοῖς Διηθρώμοις, ὥστε δὴ οἱ Ἑλληνες ἐκ Δήμου μετεστείλαντο τὸν Φιλοκτήτην Ἦλειον μαντευσαμένον· εἴμαρτο γὰρ ἄνευ τῶν Ἱρακλείων τού τοῖς μὴ πορθθῆναι τὸ Ἰλιον.

Δ'

ΠΡΟΣΟΔΙΩΝ

22

Stob. Fl. 108. 26 + 49 [ὅτι δεῖ γεν νάις φέρειν τὰ προσπίπτοντα οίτας ἀνθρώποις καὶ κατ' ἀρετὴν ζήν ὧν ὀφείλοντα]: Βακχυλίδου Προσοδίων. ¹

στρ. 束 ὤρος, μία βροτοῖσιν ² εὐτυχίας ὁδὸς, θυμὸν εἴ τις ἔχων ἀπευθή δύναται διατελεῖν βίον; ὅσ ὀδι μύρια μὲν ἀμφιπολεῖ φρενι, τὸ δὲ παρ' ἀμάρ τε καὶ νύκτα μελλόντων χάριν ἐν ἱπτεται κέαρ, ἀκαρπον ἔχει πόνον. ἀντ. τῷ γὰρ ἔλαφρον ἐστ' ἁπρακτ' ὀδυρόμενον δονεὶν καρδίαν; . . .

¹ mss προσφιάν ² mss insert ἐστιν ³ mss insert ἐστ'
BACCHYLIDES

20

[TYDEUS]

Scholiast on Aristophanes ['and have Kingship for your wife']: He personifies Kingship as a woman. According to Euphronius this is because Kingship is daughter of Zeus; and she appears to preside over the immortalisation-department, which in Bacchylides belongs to Athena, where she promises immortality to Tydeus.

21

[PHILOCTETES]

Scholiast on Pindar ['from Lemnos']: This account tallies with that of Bacchylides in the Dithyrambs in making the Greeks fetch Philoctetes from Lemnos at the prophetic bidding of Helenus. It seems that it was fated that Ilium should not be taken without the bow of Heracles.

Book IV

PROCESSIONALS

22

Stobaeus Anthology [Of the need of bearing one's lot like a gentleman, because we are human and ought to live according to virtue]: Bacchylides Processionals:—

One goal there is, one path, of mortal happiness, the power to keep a heart ungrieving to life's end. Whoso busieth his wits with ten thousand cares and afflicteth his spirit night and day for the sake of things to come, the labour of such an one beareth no fruit. For what ease is there left us if we keep the heart astir with vain lament?

1 cf. Apollod. 3. 75 2 the last sentence is quoted separately but is thought to belong here
LYRA GRAECA

23

Ibid. 98. 25 [περὶ τοῦ βίου, ὥτι βραχύς καὶ εὐτελὴς καὶ φροντι-
δῶν ἀνάμεστοι]. Βακχυλίδου Προσοδίων: 1
πάντεσσι θυνατοῖσι δαί-
μων ἐπέταξε πόνους ἄλλοισιν ἄλλους.

Ε'

ΠΑΡΘΕΝΕΙΩΝ

24

Plut. Mus. 17 [π. ἀρμονίων]. οὐκ ἡγνύει δὲ (ὁ Πλάτων) ὅτι
πολλὰ Δώρια παρθένεια 2 Ἀλκμάνι καὶ Πινδάρῳ καὶ Σιμωνίδη καὶ
Βακχυλίδῃ πεποίηται.

Γ

ΤΠΟΡΧΗΜΑΤΩΝ

25

Stob. Fl. 11. 7 [π. ἀληθείας]. Βακχυλίδου 'Τπορχημάτων:
Λυδία μὲν γὰρ 3 λίθος
μανύει χρύσους ἀν-
δρῶν δὲ ἀρετῶν σοφίαν 4 τε
παγκρατῆς ἐλέγχει
ἀλάθεια . . .

26-26 A

Keil An. Gr. 7. 21 [π. ἀμφιμάκρον]. ὁ δὲ αὐτὸς καλεῖται καὶ
κρητικός, ὡς τῶν Κρητῶν ἐπινοησάντων τὸ εἶδος τοῦ τοιοῦτου

1 mss προσοδίων 2 mss insert ἄλλα 3 mss also
omit γάρ, gem omits μὲν γάρ 4 gem σοφία with some
mss

I 22
BACCHYLIDES

23

The same [on the shortness and vanity of life and how full it is of trouble]: Bacchylides Processionals:—

God hath laid toils upon all men, one upon this and another upon that.

Book V

MAIDEN-SONGS

24

Plutarch Music [the 'modes ']: Plato was well aware that many Dorian Maiden-Songs have been composed by Alcman, Pindar, Simonides, and Bacchylides.

Book VI

DANCE-SONGS

25

Stobaeus Anthology [on Truth]: Bacchylides Dance-Songs:—

For gold is disclosed by the Lydian touchstone, and the worth and skill of a man is proved by almighty Truth.

26–26 A

Keil Analecta Grammatica [on the amphimacer, −ι]: It is also called a cretic because this kind of rhythm was

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ρυθμοῦ. οἷς καὶ τὸ υπόρχημα ἀναφέρεται: φιλεὶ δὲ τὰ υπορχήματα
tούτῳ τῷ ποδὶ καταμετρεῖσθαι, οἶον.

Οὐχ ἔδρας ἐργὸν οὖν ἀμβολᾶς,
ἀλλὰ χρυσαίγιδος Ἰτωνίας
χρη παρ’ εὐδαιμολον ναὸν ἐλ-
θόντας ἀβρόν τι δεῖξαι.

26 A

Lact. ad Stat. Thesb. 7. 330 [Itonaeos et Alalcomenaea
Minervae | agmina]: in qua Itonus regnavit, Herculis filius;
haec civitas Boeotiae est. hinc Bacchylides Minervam Itoniam
dixit et

'Ἀλαλκομένην ¹

significavit. hic Bacchylides Graecus poeta est quem imitatus
est Horatius in illa òda in qua Proteus Troiae futurum narrat
excidium.

27–28 [eis Δῆλον]

Heph. 43 [π. παϊωνικοῖ]: δεδηλόσθω δὲ ὃτι καὶ ὅλα ἄσματα
κρητικά συντίθεται, ἄστερ καὶ παρὰ Βακχυλίδη:

'Ω περικλειτε Δᾶλ', ἄγνοιςειν μὲν οὖ σ’ ἐλπομαι

28

Sch. Call. Del. 28 [ei δὲ λίην πολέες σε περιτριχώσωσιν ἀοιδαί]-
aι Πυθάρου καὶ Βακχυλίδου.

¹ Mitscherlich: mss Alchomenen, -em

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BACCHYLIDES

invented by the Cretans, to whom is also attributed the hyporcheme or dance-song, in which this foot is commonly employed; compare

This is no time for sitting or delay; go we rather to the fair-wrought temple of Itonia\(^1\) of the golden aegis, and there show forth some delicate thing.

26 A

Lactantius on Statius *Thebaïd* ['The Itonaeans and the ranks of Minerva the Protectress']: Where reigned Itonus son of Hercules; it is a city of Boeotia. Hence Bacchylides calls Minerva Itonia and the Protectress.

This Bacchylides is the Greek poet imitated by Horace in the Ode (i. 15) in which Proteus foretells the destruction of Troy.

27–28

[To Delos]

Hephaestion *Handbook of Metre* [the Paeonic]: It should be made clear that whole poems, too, are composed in cretics, as for instance in Bacchylides:

O far-famed Delos, I hope thou wilt not fail to know again

28\(^2\)

Scholiast on Callimachus *Hymn to Delos* ['and if very many songs run about thee']: That is, songs of Pindar and Bacchylides.

\(^1\) Itonian Athena at whose temple at Coronea the Pan-Boeotian Festival was held, cf. Alc. 6

\(^2\) or a Processional?
LYRA GRAECA

Z'

ΕΠΙΝΙΚΩΝ

29–41 British Museum Papyrus 733: ¹

29 (i) A–E [’Αργείῳ Κείῳ παιδὶ πυκτὴ (?) Ισθμιά]

(The first 110² lines of this ode are mutilated or missing from Brit. Mus. Pap. 733, but we may compare for their contents:—

(a) Pind. Paean 4. 42 [π. Δεξιθέας]: τέρας δ’ ἔδω | εἰπέν σφι (Εὐξάντιος): ’Τρέω τοι πόλεμον | Δίως Ἑννοιδαί τε βαρύκτυπον. | χθόνα τοι ποτε καὶ στρατὸν θρόον | πέμψαν κεραυνος πριόδοτι τε | ἔσ τὸν βαθύν Τάρταρον, ἔμαχ | ματέρα λιπόντες καὶ ὀλον ὀίκον εὑρεκέα.’—(b) Callim. Aitia 3. 1 (Ox. Pap. 1011) 64 [π. Κέω]: ἐν δ’ ὑβριν θάνατόν τε κεραυνον, ἐν δὲ γόρτας | Τελχίνας μακάρων τ’ οὐκ ἀλέγοντα θεῶν | ἣλεα Δημώνακτα γέρων ἐνεθήκατο δέκτοις, | καὶ γρηγὸς Μακελὼ μητέρα Δεξιθέας, | ἃς μοῦνας ὅτε νῆσον ἀνέτρεπον εἴκε | ἀλιτρῆς | ὑβρίος ἀσκηθησές ἐλλιπων ἄθαντοι. —(c) Sch. Οv. Ib. 475: Macelo ³ filia Damonis dicitur cum sororibus fuisse; harum hospitio usus Jupiter, cum Telchinias quorum hic princeps erat corrumpentes invidia successus omnium fructum fulmine interficeret, servavit. ad quas cum venisset Minos cum Dexione concubuit; ex qua creavit Euxantium unde Euxantidae fuerunt.—(d) Nonn. Dion. 18. 35 Ζῆνα καὶ ’Απόλλωνα μη’ ξεινίσσει Μακελῶ . . . —(e) Τz. Theoγ. 81 Matr. An. 580 ἐκ δὲ τοῦ καταρρέοντος αἰματος τῶν μορίων | ἐν μὲν τῇ γῇ γεγόνας τρεῖς Ἐρύννες πρῶτον, | ἣ Τεισφόνη, Μέγαμα, καὶ Ἀληκτῶ σὺν ταύταις. ⁶ | καὶ σὺν αὐταῖς οἱ τέσσαρες ὀνομαστοὶ Τελχίνες, | Ἀκταῖος, Μεγαλήςιος, Ὀρμενός τε καὶ Δύκος, | ὃς Βακχυλίδης μὲν φησὶ Νειμέσεως Ταρτάρου, | ἄλλοι τινές δὲ λέγουσι τῆς Γῆς τε καὶ τοῦ Πῶντον.)

¹ see p. 92 note 1 ² according to Blass, see below ³ ms Macedo ⁴ mss Μακελῶν and a lacuna ⁵ ms τούτωις

¹ see p. 93 note 1 ² the victory is recorded in a 4th cent. list of victors found at Ceos, now at Athens ³ Callimachus' authority, Xenomedes, a mythologist of c. 450 B.C. ⁴ according to other scholia, all except Macelo, who was struck by lightning with her husband at her wedding because he invited all the Gods but Jupiter. This episode may not have formed part of the version used by B., cf. Pindar

126
The first part of this Ode seems to have contained an invocation to the Muses and an address to Corinth as the seat of the Isthmian Festival, and passed on to the story of Minos and Dexithea, a story which is preserved as follows:—(a) Pindar Paeans [on Dexithea]: Euxantius told them the marvel that once befel him:—'Surely I fear war with Zeus and the loud thundering Earth-Shaker. Surely their levin-bolt and trident sent a land and its people every man into deep Tartarus, all but my mother and her well-walled house'—(b) Callimachus Origins: And therewithal insolence and a lightning-death, and likewise the wizards the Telchins and Demônax who so foolishly flouted the blessed Gods—these the old man 3 did put in his writing-tablets, and aged Macelo mother of Dexithea, them twain that alone the Immortals left unharmed when they overturned an island for its sinful insolence. (c) Scholiast on the Ibis: It is said that Macelo and her sisters were daughters of Damon, and that Jupiter having enjoyed their hospitality saved them 4 when he struck the Telchins, of whom Damon was chief, by lightning for maliciously blighting all the fruits of the earth. To these daughters came Minos, and was united with Dexione, and begat Euxantius father of the Euxantidae. Compare also (d) Nonnus Dionysiaca: Macello entertained Zeus and Apollo at one [board]; and (e) Tzetzes Theogony: From the blood which dripped from the mutilated Uranus and entered the earth sprang first the three Furies Tisiphone, Megaera, and Alecto, and with them the four famous Telchins, Actaeus, Megalesius, Ormenus, and Lycus, whom Bacchylides calls Sons of Nemesis and Tartarus but some authorities of Earth and Sea.
LYRA GRAECA

29 (i)

στρ. α' (contained 1 in ll. 3–8)
Πιερίδες... γαῖας Ἰσθμίας... εὐβοῦλον
[γαμ]βρὸν Νηρέ[ος]...

άντ. α (perhaps contained in ll. 13–14 ²)
ὁ Πέλοπος λυπαρᾶς
νάσον θεόδματοι πῦλαί

ἐπ. α (perhaps in l. 19)
[ὑφ' ἀρ]μασίν ἰπ'πονς

άντ. β (perhaps in ll. 38–39)
[χι]τεὶ συνεύ|νων

στρ. γ' (perhaps in ll. 48–58)
[ἰστοῦ]ργοὶ κόρ[αι]... μελίφρονος ὑπ[νοῦ]
... [ἀρ]χαίν πόλιν... ἀνδήροις ἀλός
... [ἀ]ύγαῖς ἁελίου

στρ. δ' (perhaps in ll. 73–81)
[Μα]κελὼ δέ... [φιλ]αλάκατος... ἐπ'
εὐναῇ... προσφώνει τέ ν[ν] ³... ἡσαίνουσ' ὁπί... μὲν στέρομαι...
ἀμφάκει δύα... πενίᾳ... [φεύ]γετ[ε]
πάμπα[ν]...

(27 lines lost)

¹ according to Blass' conjectural arrangement ² from Sch. Pind. Ol. 13.1 πρόθυρον καὶ θύρας εἰώθασι καλεῖν τὴν Κόρινθον,

128
(i) (lines 1–8 perhaps contained)

(II. 13–14 were perhaps)
O God-built gates of Pelops’ shining isle

(l. 19 perhaps contained)
[harnessed] horses to a chariot)

(II. 38–9 perhaps)
for lack of husbands)

(II. 48–58 perhaps)
girls at the loom . . . sweet-hearted sleep . . .
an ancient city . . . margin of the sea . . rays of the Sun)

(II. 73–81 perhaps)
and Macelo . . lover of the distaff . . to the flowing [river?] . . and addressed [him?] . . in be-guiling accents . . I lack . . with a two-edged grief . . poverty . . flee ye (?) altogether . .)

(27 lines lost)

1 Blass placed conjecturally what he considered the fragments of the first four columns (110 ll.) of this ode; they are too mutilated and their position too much in doubt for them to be printed here in full. 2 Poseidon, husband of Amphitrite. 3 Corinth
LYRA GRAECA

.... ἀφθεί[1]
.... τριτάτα μετ[ἀ κείναι] [ἀμ]έρα Μίνως ἀρηίος
ηλυθεν αἰολοπρύμνοις
115 ναυσὶ πεντήκοντα σὺν Κρητῶν όμίλῳ.

στρ. 5' Διὸς Εὐκλείου δὲ ἐκα-
ti βαθύζωνοι κόραι
Δεξιθέαν δάμασεν,
kai oi λίπεν ἡμοῦν λαῶν
120 ἀνδρας ἀρηφίλους,
tοῖσιν πολυκρήμινοι χθόνα
νείμας, ἀποπλέων ὄχετ' ἐς
Κνωσὸν ἵμερταν πόλιν

ἀντ. 5' βασιλεὺς Εὐρωπίδας.
125 δεκάτῳ δ' Εὐξάντιον
μηνι τέκ' εὐπλόκαμος,
[νύμφα φερ]εκυδέ[ἵ νάσω] [3]
[- ω ω -] πρύτα[ν][ν]
[- α ς κ]ε ν[- ω -]

(8 lines lost)

[- ω - Δάμωνος ἀλ]νξαι 5 θύγατρες

στρ. 5' πόλ[ιν ἐς νέα]υ 6 βαθυδεί-
140 ελού[· ἐκ το][ψ] μὲν γένος
ἐπλετο καρτερόχειρ
'Αργείω[ς ὄλοί] 5 λέοντος
θυμο[ν ἔχων], ὅποτε
χρεὶ[ai<σι> συμ]βολοῖ 9 μάχας

145 ποσσίν τ' ἐλαφρός, πατρίων
τ' οὐκ ἀπ[όκλαρος κ]αλῶν,10

I 30
BACCHYLIDES

Two days thereafter in fifty poopèd ships gay-painted came warrior Minos with a meinie of Cretans, and by favour of Zeus the Fame-bringer did wed the buxom damsel Dexithea; and left unto her the half of his people, men apt to arms, dividing unto them that craggy land; and so was gone sailing home, that king of Europa's blood, to lovely Cnosus. And in nine months' time his fair-tressed bride bare Euxantius to be lord of that glorious isle . . .

(8 lines missing)

. . . when the daughters [of Damon] had fled [to a new and] sunshine-steepèd home. Of his seed came hardy-of-hand Argeius, who showeth the heart of a destroying lion when he meeteth need of battle, came nimble-of-foot, and not without portion in the many noble gifts that his father Pantheides

1 after the visit of Zeus and Apollo to the daughters of Damon? 2 Ceos 3 described by the scholiast on Apollonius of Rhodes i. 86 as the father of Miletus 4 Coressus? 5 Euxantius? if Argeius hailed from Coressus (Κορησσός) near Iulis, and the story of the Maidens (κόραι) was a local etymologising myth, we have the explanation of the appearance of the daughters of Damon in this ode (Festa) 6 the Gk. is 'hath,' confusing the permanent attribute with the occasional

1 I omit brackets where the supplements are reasonably certain: before α 4 letter-bottoms as of ιτπι 2 J 3 Bl. 4 ὁρθόδικον (Wolff) or μοιρίδιον (J) would fit; ἐσοδμένον too long 5 E, not ἅξ 6 E 7 or ἐκ τὰς 8 Barnett, other suggestions too long 9 E (σι lost by haplogr.); Jebb's χρεῖός τι συμβολοὶ and Blass's χρεῖός ἐ κεφβολοὶ both too long 10 Housman
LYRA GRAECA

ἀντ. ζ’ τόσα Παυ[θέιδα κλυτό]το- 1
ξος Ἀπόλλων ὁπάσεν
ἀμφι τ’ ἱατορία
150 ξείνων τε φιλάνορι τιμῇ;
εῦ δὲ λαχῶν Χαρίτων
πολλοῖς τε θαυμασθεὶς βροτῶν
αἰῶν’ ἐλυσεν πέντε παί-
δας μεγανήτους λιπῶν;
ἐπ. ζ’ τῶν ἕνα οἱ Κρονίδας
156 ύψίζυγος Ἰσθμιώνικον
θήκεν ἀντ’ εὐεργεσίαν, λιπαρῶν τ’ ἄλ-
λων στεφάνων ἐπίμοιρον.
φαι καὶ φάσω μέγιστον
160 κύδος ἔχειν ἀρετᾶν’ πλοῦ-
τος δὲ καὶ δειλοίσιν ἀνθρώπων ὑμίλει; 2

στρ. η’ ἔθελει δ’ αὐξεῖν φρένας ἀν-
δρός, ὁ δ’ εὐ ἐρδών θεοὺς
ἐλπίδι κυδροτέρα
165 σαινει κέαρ’ εἰ δ’ υγείας
θυνατὸς ἐὼν ἔλαχεν,
ζωεὶν τ’ ἀπ’ οἰκείων ἔχει,
πρώτοις ἐρίζει’ παντί τοι
τερψις ἀνθρώπων βῶ
ἀντ. η’ ἔπεται νόσφιν γε νόσσων 3
171 πενίας τ’ ἀμαχάνου.
ἰσον ο’ τ’ ὀφνεοὶ ἰ-
μείρει μεγάλων ὁ τε μείων
παυροτέρων’ τὸ δὲ πάν-
175 τῶν εὐμαρεῖν οὐδὲν γλυκὺ
θυνατοῖσιν, ἀλλ’ αἰεὶ τὰ φεύ-
γοντα δι᾿ ἂντι προκεῖν.
BACCHYLIDES

had of the Lord of Archery, were it in the art of healing, were it in the kindly service of strangers; aye and much had Pantheides won of the Graces, and a marvel was he become to many men, ere he passed away and left the five sons of great repute, of whom to one because of his father's well-doing the high-throned son of Cronus hath given many bright wreaths,¹ and now hath made him victor at the Isthmus.

I say and ever shall, that the greatest honour belongeth to virtue and valour:² though wealth may be found walking with cowards and is fain enough to exalt a man's spirit, a nobler hope doth cheer the heart of one that is good to the Gods; and if, for all his mortality, he hath dower of health and can live on what is his own, then vies he with the first. Disease and helpless poverty apart, every human life is attended of delight. The poor desireth small things as much as the rich desireth great; to have a plenty of everything is no pleasure to mortal men, rather seek they to catch that which flies them.

¹ the Inscription mentions a victory of Argeius as ἀγένειος or 'beardless youth' at Nemea; but that would be later than this, in which he is still competing among the παιδεσ or boys ² the Gk. has the single word ἀρετά, which varies in meaning between virtue and valour or prowess


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LYRA GRAECA

ἐπ. η’ ὥτιν 1 κοινόταται
θυμὸν δούνεον μέριμναί,
180 ὁσσον ἀν ζωή χρόνον ἀν λέλαχεν τι-
μάν.2 ἀρετὰ δ’ ἐπίμοχθος
μέν, τελευταθεῖσα δ’ ὁρθῶς
[ἀνδρί κ] ai 3 εὔτε θάνη λει-
[πει πολν] ἔλωτον 4 εὐκλείας ἄγαλμα.

30 (ii)

τῷ αὐτῷ

στρ. Ἀ[ἰξον, ὅ] 5 σεμνοδότειρα Φήμα,
ἐς Κένω ἰερὰν χαριτό-
νυμον φέρουσ’ ἀγγελίαν,
ὅτι μάχας θρασύχειρος 6 Ἀρ-
5 γείος ἀρατο νόκαν:
ἀντ. καλῶν δ’ ἀνέμνασεν ὡς’ ἐν κλεένω
αὐχένι Ἰσθμοῦ ζαθέαν
λιπόντες Εὐξαντίδα νᾶ-
σον ἐπεδείξαμεν ἐβδομή-
10 κοντα σὺν στεφάνοισιν:
ἐπ. καλεῖ δὲ Μοῦς αὐθιγενής
γλυκεῖαν αὐλῶν καναχῶν,
γεραιροσ’ ἐπινικίοις
Πανθείδα φίλον νίον.

1 E: Ρ ὅντωι (but a Greek could not avoid taking this with θυμὸν) 2 Maas: Ρ χρ. τοῦδε ἐλαχεῖ τιμάν· but un-
metrically, and τὸν δὲ should be τοῦτον 3 Bl. 4 K
5 K: Ἀἰξόν ἀ (Blass) would fit, but we need a vocative,
BACCHYLIDES

He whose heart is stirred by most vain solicitudes, he getteth his honour only for his lifetime; as for virtue, it may give a man toil, but well completed it leaveth him, even though he die, a right enviable monument of fame.¹

30 (ii)
FOR THE SAME ²

Up, thou giver of things revered, make haste, O Rumour, to holy Ceos with a message of gracious words, and say that Argeius hath gotten him victory in the battle of sturdy hands, and brought to mind all the feats which we of the sacred isle of Euxantius have displayed with wreaths threescore and ten at the famous neck of Isthmus, and that the native Muse is calling up the sweet babble of the flutes and honouring the dear son of Pantheides with strains of victory.³

¹ though this Papyrus must have had ἀνδρί, Bacch. perh. wrote ἀρδότι ἀνδρα, 'well completed it setteth him up, and when he dies he leaves a right enviable,' etc. ² perh. an announcement of the victory celebrated in the previous ode, written at Corinth by Bacch. and sent as a letter to Ceos ³ i.e. Bacch. is preparing Ode 29?

for the only 3 extant Epinicia of Bacchylides which have no vocative are incomplete; cf. 37. 1 ⁶ Π θρασυχείρ
στρ. α’ 'Αριστοκάρπου Σικελίας κρέουσαν
Δάματρα ὕσσεφανόν τε κούραν
ύμνει, γλυκύδωρε Κλεισί, θοᾶς τ’ 'Ο- ὁμπιοδότους Ἱέρωνος ὑπότους.

ἀντ. α’ ἰερὸ τὸ γὰρ σὺν ὑπερόχῳ τε Νίκα
6 [σὺν Ἀγ[λαία] τε παρ’ εὐρυδίναν
[Ἀλφέου, τόθι Δ]εινομένους ἐθηκαν
ὀλβιον τ[έκος ² στεφάνω]ν κυρήσαι,
ἐπ. α’ θρόησε δὲ λ[άδος ἀπείρων’] ³
10 ὁ τρισευδαίμ[ων ἀνήρ,] ⁴
ὁς παρὰ Ζηνὸς λαχὼν
πλείσταρχον Ἐλλάνων γέρας
οἴδε πυργῳθέντα πλοῦτον μὴ μελαμ-
φαρὲ κρυπτεῖν σκότω.’

στρ. β’ βρύει μὲν ἱερὰ βουθύτοις ἑρταῖς,
16 βρύουσι φιλοξενίαις ⁵ ἀγυιά:  
λάμπει δ’ ὑπὸ μαρμαργαίς ὁ χρυσὸς  
ὕψιδωδότων τριπόδων σταθεύτων
ἀντ. β’ πάροιθε ναοῦ, τόθι μέγιστον ἄλσος
20 Φοίβου παρὰ Κασταλίας ῥεέθροις
Δέλφοι διέποσι. θεὸν θεόν τις
ἀγλαιζέτω, ὁ γὰρ ἀρίστος ὀλβῶν. ⁶
ἐπ. β’ ἐπεὶ ποτὲ καὶ δαμασίππου
Λυδίας ἀρχαγήταν,

¹ E, cf. 33. 48, not σεύντο nor φέροντο, which are too
Of Demeter that ruleth noblest-fruitcd Sicily, and of her daughter the Maid of the violet wreath,² sing now thou, joy-bestowing Clio, and with them praise the swift steeds that ran for Hiero at Olympia. For with Victory the pre-eminent and Glory sped they beside the broad swirls of Alpheus, where they have made the happy child³ of Deinomenes to win a wreath, and a multitude past number hath cried 'Ho for a thrice-blessed man who possesseth of Zeus the widest-ruling office of all Greece and knoweth how to keep towered wealth unhidden of the black mantle of darkness!'

Rife are the shrines with festal offering of oxen, and rife also the streets⁴ with hospitalities; and bright shines the flashing gold where high and rich wrought tripods have been set before the temple, in Phoebus' great precinct that is served by the Delphians beside the streams of Castaly.⁵ To the God should we bring our honouring gifts, to the God; for therein lies the best of all good-fortune; witness the lord of horse-taming Lydia; when Sardis

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1 B.C. 468  ² Hiero was hereditary priest of Demeter and Persephone (Hdt. 7. 153)  ³ Hiero⁴ of Syracuse, where this ode is performed ⁵ the pedestals have been discovered on the Sacred Way at Delphi, see on Simon. 170

long ² γ. [onov] too long ³ Blass ⁴ Kenyon ⁵ Richards: P -i.e.s ⁶ P αγλαίζεθω γαρ κτλ.
25 εὕτε τὰν πετ[ρωμέναν]1
Ζηνός τελε[ιοῦσαι κρίσιν]
Σάρδιες Περσὰ[ν έάλωσαν στρατῷ,
Κροίσον ο γρυσᾶ[ορος]
στρ. γ’ φύλαξ’ Απόλλων. [ό δ’ ε’ς ἀ]ἐλπτον
ἀμαρ
30 μολὼν πολυ[δύκρυο]ν οὐκ έμελλε
μίμνειν έτι [δουλοσύ]ναν, πυράν δὲ
χαλκοτειχόες π[ροπάροι]θεν αὐλᾶς
ἀντ. γ’ ναῆσατ, ένθα σύ[ν άλόχω] τε κεδνά
σύν ευπλοκάμοις τ’ έπέβαιν’ άλα[σιν]
35 θυγατράσι δυρομέναις. χέρας δ’ ε’ς
αἰτπάν αἰθέρα σφετέρας ἀείρας
ἐπ. γ’ γέγωνεν. Τ’, Πέρβιε δαίμον,
πού θεών έστίν χάρις;
πού δὲ Λατοίδας ἀναξ’;
40 [έρρονου]ν 2 Άλυάττα δόμοι,
ε.γ.3 [ούδ’ ἄφικνει]τ[α]ι μ’ ἀποινα] μυρίων
[όν πρόπεμψ’ ἀγαλμάτων],
στρ. δ’ [άλλα αἰθεταὶ Λύδου παλαιῷ]ν άστυ,
| [φοινίκεσται αἴματι χρυσο]δίνας
45 Πακτωλός, ἀεικελίως γυναῖκες
ἐξ ἤκτιτων μεγάρων ἀγονται.’
ἀντ. δ’ τὰ πρόσθε δ’4 ἔχθρα φίλα. θανεῖν
γλύκιστον.’
τόσ’ εἶπε, καὶ ἄβροβάταν κέλευσεν
ἀπειν σύλινον δόμον. ἐκλαγόν δὲ
50 παρθένοι, φίλας τ’ ἀνὰ ματρὶ χεῖρας
ἐπ. δ’ ἐβαλλόν. ο γάρ προφάνης θνατοῖς ἔχθιστος φόνων.
άλλα ε’πεὶ δεινοῦ πυρός

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fulfilled the sentence delivered her by Zeus and was taken by the host of the Persians, Croesus was saved by Apollo of the golden bow. Aye, when he had come to that unlooked-for day, he would not await so woeful a lot as servitude, but had them build a pyre before his brazen-walled court and went up upon it with his trusty wife and his fair-tressed daughters wailing incessantly; and raised his hands towards high heaven and cried 'Almighty Spirit, where is the gratitude of the Gods? where is the Lord that Leto bare? Fallen is the palace of Alyattes, [and I have no requital of the] thousand [gifts I gave; rather is the ancient] city [of Lydus aflame, the gold-eddied Pactolus [empurpled with blood], the women refi unseemly from the well-built houses. What was hateful once is welcome now; sweetest it is to die.'

So speaking he bade one of his soft-stepping men kindle the wooden pile. Whereat the maidens shrieked and threw up their hands to their mother; for death foreseen is the hatefulest death to man. Nevertheless when the shining strength of that

1 Zeus?  2 father of Croesus, reigned c. 617–560 B.C. 3 προπέμπειν to give gifts, orig. processionally, cf. Aesch. Pers. 622, Theophr. Char. 30. 19 4 this river was said to carry gold-dust

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1 ll. 25–34 restored by Kenyon (25, 32, 34), Kenyon–Weil (36), Palmer (27), Jebb(29–31), Blass–Kenyon (33) 2 Frick; πτυνουσιν too long 3 ll. 41–43 E. 44 Kenyon–Blass (Jebb's suggestions do not fit till 44 4 P πρόσθεν
LYRA GRAECA

λαμπρὸν διαί[ξεν] μένος,
55 Ζεῦς ἐπιστάσας [μελαγκευ]θὲς νέφοις
σβέννυεν ξανθα[ν φλόγα].

στρ. ε’ ἀπιστον οὐδὲν ὅτι θ[εοῦ] μέριμνα
teúχει. τότε Δαλογενής Απόλλων
φέρων ἐς Ἡπερβορέους γέροντα
60 σὺν ταυσφύροις κατένασσε κούραις
ἀντ. ε’ δ’ εὐσέβειαν, ὅτι μέγιστα θνᾶτῶν
ἐς ἄγαθεάν ἀνέπεμψε Πυθώ. ὁσοὶ γε μὲν Ἐλλάδ’ ἔχουσιν ὡς τις,
ὅ μεγαίνητε Ἱέρων,4 θελήσει
ἐπ. ε’ φάμεν σέο πλείονα χρυσὸν
66 Λοξία πέμψαι βροτῶν.
[εὖ λέγε]ειν 5 πάρεστιν, ὃς-
[τις μ]ῆ φθόνω πιαίνεται,
[θεοφὶ] ἥ φίλιππον ἀνδρὶ ἀρηίον
70 [τεθμ]ίον σκάπτρον Διὸς

στρ. ε’ [ἰοπλὸ]κων τε μέρο[ς ἔχοντ]α Μουσάν.
[ός δεί]μαλέα ποτ[ε χειρὶ δὴ]ῶν 6
[γηρ]αιός ἐφ’ ἀμερον α[ῦτ<ις> ὀλβο]ν 7
[ἄνυχ]ὰ σκοπεῖς, βραχ[ῦν εὐντα εἰδώς•]8
ἀντ. ε’ [δολ]όεσσα δ’ ἐλπὶς ὑπ[ὸ φρένεσσιν
ἀνδρῶν]
76 [ἐφαμ]ερίων.10 ὁ δ’ ἀναξ[ἴχρησμός]
[Ἐκαβό]λος εἶπε Φέρν[τος νίτ•]11

1 or διαίσεν 2 ll. 55–7 Kenyon (55), Palmer (56), Kenyon–E (57) 3 θεάν too long 4 Anon. sugg. μεγισταίνητ’ 1. 5 ll. 67–71 Blass (67, 70), Palmer (68), Herwerden (69), Kenyon (71) 6 Bl.–E; 72 ff. Jebb’s ὡς δ’ ἐν], ἐπ’ ἐννοοῖς, καϊρ[ὶα, ἀνδρὸς αἰγα]ν, το[τε χεῖμα δαι]ῖμων are all too long, though his α[ἱψ ’ησι]ν, if so read, would fit; too long also are Blass’s γαλα[νός and [ἀδονάν φ]ι[λαν]ρα,
awful fire rushed over them, then sent Zeus a black veil of cloud and quenched the yellow flame. Nothing that comes of the care of a God passeth belief. So then, the Delos-born did bear away that old king to the land of the Hyperboreans and there give him dwelling, him and his slender-ankled daughters, by reason of his piety, because he of all mankind had sent up the greatest gifts to hallowed Pytho.

Yet of all the dwellers that are in Greece, O illustrious Hiero, no man can say that any hath given to Loxias so much gold as thou. If a man only batten not on envy, he will surely praise a favourite of Heaven, a lover of horses, a man of war, that holdeth the sceptre of the Lord of Laws, and eke hath share in the gifts of the violet-tressed Muses,—one who, though his hand was terrible once in war, looketh calmly now that he is old on a happiness that is from day to day, well knowing it to be short. Yet deceitful is hope unto the hearts of us creatures of a day, witness the Far-darting Lord of the Oracle, who said unto the son of Pheres, As

1 the earliest offerings of the Hyperboreans were to the Delian Apollo, according to Hdt. 4. 32 ff. 2 Hiero may not be as rich as Croesus, but— 3 Apollo 4 Admetus king of Thessaly, whom he served as neatherd

Schwartz's ἀσφαλέ]a, and Kenyon's ὁ βουκό]ας 7 E: for ἄτε<is> cf. ἀσσα<κις> 37. 15: a[τις α]φ- would fit, but the overlapping -v' would leave too little space in the next line (-v' ἄδεια too long; Jebb's a[τε τέρψι]ρ is too long even as a]τε<τε>ρψι]ρ 8 Jebb (but ἄσυχα): traces of a circumflex over ]2 and an erasure after Σώπείς but no point 9 E' 10 δολ. and ἐπαμ. Jebb, the rest E 11 E': in Φίλωρ φίλ]ας (Wil.) is too long even without iota adscrt.
LYRA GRAECA

‘Θνατόν εὖντα χρῆ διδύμους ἀέξειν
ἐπ. τ' Ἠμώμας, ὅτι τ' αὐριον ῥήματι ἐπεζει
80 μοῦνον ἀλίουν φάος
χωτί πεντήκοντ' ἔτεα
ξώαν βαθύπλουτον τελείας.
όσια δραίν εὐφραίνε θυμόν· τούτῳ γὰρ
κερδέων ὑπέρτατον.'

στρ. τ' φρονέοντι συνετὰ γαρών· βαθὺς μὲν
86 αἰθήρ ἀμίαντος· ᾑδὼρ δὲ πόντου
οὐ σάπεται· δυσφόρυτος1 δ' ὁ χρυσὸς·
ἀνδρὶ δ' ὕπειρας πολίων παρέντα
ἀντ. τ' γῆρας θάλειαν αὐτίς ἁγκομίσσαι
90 ἤβαν. ἅρετας γε μὲν οὐ μινύθη2
βροτῶν ἅμα σώματι φέγγος, ἀλλὰ
Μοῦσά νιν τρέφει. 'Ἰέρων, σὺ δ' ὦλβου
ἐπ. τ' κάλλιστ' ἐπεδείξαο θνατοῖς
ἀνθεα· πράξαντι δ' εὕ
95 οὐ φέρει κόσμον σιώ-
πά· σὺν δ' ἀλαθεία καλῶν
καὶ μελιγλῶσσου τις ψυμνήσει χάριν3
Κηθίας ἀηδόνος.

32 (iv)
τῷ αὐτῷ

[Ὑποίς] Πύθια

στρ. α' Ἑτί Συρακοσίαν φιλεῖ
πόλιν ό χρυσοκόμας 'Απόλλων,
ἀστύθεμίν θ' Ἰέρωνα γεραίρει·
τρίτον γὰρ παρ' ὀμφαλὸν ψιθιδείρου χθονὸς

1 E, cf. φορύνω and φορυτός: P εὐφροσύνα
2 J (cf. μυκόνω): P μινύθει

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BACCHYLIDES

a mortal thou shouldest nurse two opinions, this, that thou wilt see but one more morrow's sunlight, and the other that thou wilt have fifty years of a life of ample wealth. Cheer then thy heart by righteous deeds, for therein is the highest of all gains.

I cry words the wise may understand; the deep sky is not to be defiled, the water of the sea doth not decay, gold cannot be tarnished; but a man, he may not pass by hoary eld and then recover blooming youth. Yet virtue's light waneth not with a man's body, but is cherished by the Muse. Thou, Hiero, hast displayed before men the fairest of flowers; and one that hath succeeded getteth no honour of silence; so there shall be a true tale of things well done, and along with it men shall praise the grace of the honey-tongued nightingale of Ceos.

32 (iv)

FOR THE SAME,

VICTOR WITH THE FOUR-HORSE CHARIOT AT PYTHO

The golden-haired Apollo still loveth the city of Syracuse, and doeth honour unto Hiero the Upholder of public right. For now a third time is he sung

1 Hiero was sick of a mortal disease, and died in the following year; Bacch. is imitating Pindar Ol. 2. 93 and i. 1 (476 B.C.) 2 the poet 3 470 B.C.; the same victory is celebrated by Pindar P. i 4 he had won the horse-race at Delphi in 482 and 478
LYRA GRAECA

5 Πυθιόνικος αἰείδεται
ωκυπόδι[ων ἀρεταὶ]́ σὺν ἕπτων.

e.g. 2 [Ξενοκράτερος θύγατερ, σὺν
[δὲ τιμᾶ θεος πατέρ]´ ἂς ἀλέκτωρ
[μάκαρ, ἐπεὶ θέλου]τι νόθω
[εὐλύρους ἑκατόν περ] ὑμνοὺς

στρ. β´ [κελαδέοντες οὐκ] ἵσορπ-
[ροπον ἔχοντα Δίκ]ας τάλαντον 3
Δεινομένεος κ´ ἐγεραίρομεν νιόν.
πάρεστιν δ´ ἐν 4 ἀγχισίλοιοι Κύρρας μυχοῖς
15 μοῦνον ἐπιχθονίων τάδε
μησάμενον στεφάνωις ἑρέπτειν
δύο τ´ Ὀλυμπιονίκας
ἀείδεων. τ´ φήρτερον ἡ θεοίσιν
φίλον ἑόντα παντοδαπῶν
20 λαγχάιειν ἀπο μοῦραν ἐσθλῶν;

33 (v)

[τῷ αὐτῷ
κέλητι Ὅλυμπια]

στρ. α´ Εὐμοιρε Συρακοσίων
ἰπποδινητῶν στραταγῆ, ἡ
γυώση μὲν ἵστεφάνων
Μοισαῦ γάλκυδωρον ἀγαλμα, τῶν γε νῦν
5 α´ τις ἐπιχθονίων,

1 Bl. and others (P ); 2 E: J’s supplements do not fit in 8–10 nor account for κε (13), and the poem was doubtless addressed to somebody (see on 30. 1) 3 Headlam 4 E: P παρεστίαν

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along with the prowess of swift-footed horses for a victory won beside the centre of a high-cliffed land 

e.g at Pytho.

[Ó daughter of Xenocrates,¹ the God doth honour to thy father], whose daughter’s spouse is happy because we could not so honour the son² of Deinomenes that he should keep the scales of Justice level,³ [even were we to chant] right willingly [unto the skilful string an hundred] hymns of praise.

Yet can we crown him with wreaths as the only man on earth who hath achieved what he hath done in the glens of Cirrha by the sea, aye and we can sing of two victories Olympian.⁴ What is better than to receive a share in all manner of good things because one is dear unto the Gods?

33 (v)

[For the Same,

Victor in the Horse-race at Olympia⁵]

Blest leader of armies unto the chariot-whirl’d men of Syracuse, thou if any man in this present world wilt judge truly of a joy-bestowing gift that is offered unto the Muses of the violet wreath.

¹ Hiero’s third wife, cf. Pind. Is. 2 Arg., Sch. O. 2. 29
² Hiero
³ ἔχοντα proleptic, i.e. ‘so that he should have praise in proportion to his deserts’; it is not unnatural to regard ‘him’ rather than ‘us’ as the weigher, for the exploits are his and so is the praise as soon as ‘we’ give it
⁴ in the horse-race in 476 (celebrated in Ode 33) and in 472
⁵ B.C. 476; the same victory is celebrated by Pindar Ol. i
LYRA GRAECA

ὁρθῶς: φρένα δ' ευθύδικον
ἀτρέμ' ἀμπαύσας μεριμνᾶν
δεύρ' ἄθρησον¹ νῦν,
εἰ² σὺν Χαρίτεσσι βαθύζώνοις ύφάνας

10 ὕμνον ἀπὸ ζαθέας
νάσον ξένος ὑμετέραν
πέμπεν ἐς κλεινὰν πόλιν³
χρυσάμπτυκος Οὐρανίας κλει-
-νὸς θεράπων: ἐθέλει⁴

15 γὰρν ώκ στηθέων χέων
ἀντ. α' αἰνεῖν Ἰέρωνα. βαθύν
δ' αἰθέρα ξουθαίσι τάμων
ὕψον πτερύγεσσι ταχει-
-αῖς αἰετὸς εὐρυάνακτος ἀγγελος

20 Ζηνὸς ἔρισφαραγνον
θαρσεὶ κρατερὰ πίσυνος
ἰσχύ, πτάσσοντι δ' ὀρνι-
-χες λιγύφθογγοι φόβων·
οὐ νῦν κορυφαὶ μεγάλας ἵσχουσι γαῖας

25 οὐδ' ἀλὸς ἀκαμάτας
dυσπαίπαλα κύματα: νώ-
-μα ⁵ δ' ἐν ἀτρύτω χάει
λεπτότριχα σὺν ζεφύρου πνοι-
-αῖσιν ⁶ ἐθείραν ἵρι-

30 γρωτος ⁷ ἀνθρώποις ἱδεῖν
ἐπ. α' τῶς νῦν καὶ ἐμοὶ μυρία πάντα κέλευθος
ὑμετέραν ἄρεταν
ὑμνεῖν,⁸ κυανοπλοκάμου θ' ἔκατι Νίκας
χαλκεοστέρνου τ' Ἄρης,

35 Δεινομένεος ἀγέρω-
-χοι παῖδες· εὐ ἔρδων δὲ μὴ κάμοι θεός.
ξανθότριχα μὲν Φερένικον

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Give thy unerring brain a gentle respite from its cares, and turn thy mind’s eye this way, to look if it was with aid of the buxom Graces that a guest-friend of thine renowned as a servitor of golden-coifed Urania wove the song of praise he sent to a renowned city from a sacred isle. Fain would he pour the voice from his breast in praise of Hiero.

Cleaving the deep sky aloft with his swift brown pinions the eagle-messenger of the wide-dominioned Thunderer putteth sure trust in his mighty strength, and the shrill-voiced birds, they cower in fear. No stay to him are the summits of the great earth nor yet the steepy billows of the unwearied brine, but in a void unabating sped by a breeze from the west, plies he his glossy plumage conspicuous to the eye. Even so for me now are there paths ten thousand every way to praise your prowess, O ye lordly children of Deinomenes, by grace both of dark-haired Victory and of brazen-breasted War; may Heaven never weary of blessing you! Gold-armed Morn saw that storm-swift courser the tawny Pherenicus.

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1 i.e. see if this is a good poem  
2 Bacch. imitates Pindar Is. 3. 19 (b.c. 478?)  
3 Hiero, Polyzelus, and Thrasybulus (Gelo was dead)  
4 ref. (chiefly) to the defeat of the Carthaginians at Himera, b.c. 480

1 Richards  
2 Palmer: or better ai? P η  
3 E, ‘epistolary past’: P πειματει κλεευναν ες πολιν  
4 P adds δέ: perh. έθελεν (E), cf. 38. 73  
5 Walker, despite Sch. Hes. Th. 116: P νεμαται  
6 P προασιν  
7 P inserts μετ  
LYRA GRAECA

'Αλφέων παρ' ευρυδίναν
πόλον ἀελλοδρόμαν
40 εἴδε νικάσαντα χρυσόπαχυς 'Αώς,

στρ. β' Πυθώνι τ' ἐν ἄγαθεά:  
γὰ δ' ἐπισκήπτων πιφαῦσκων 
οὐπώ νιν ὑπὸ προτέρων 
ἵππων ἐν ἀγώνι κατέχρανεν κόνις 
45 πρὸς τέλος ὅριψανον.

ριπαὶ γὰρ ἵσος Βορέα 
ὅν κυβερνήταν φυλάσσων 
ἰσται νεῖκροτον 
νίκαν 'Ἰέρωνι φιλοξείνω τιτύσκων.

50 ὅλβιος ὁτινὶ θεὸς ἕν ἕπιραν τε καλὼν ἔπορευ κυβερνήταν 
σὺν τ' ἐπιζήλῳ τύχᾳ 
ἀφνεὼν βιοτάν διάγειν· οὐ 

55 πάντα γ' εὐδαίμων ἐφυ.

ἀντ. β' καὶ γὰρ [καὶ γὰρ] τ' ἐρειψιπύλαν 
[παῖδ' ἀνίκ]ατον λέγουσιν 
[δύναι Δίῳς] ἀργικεραίνον 
δῶματα Φερσεφώνας πανισφύρου,

60 καρχαρόδοντα κ' ἀ̣ - 
Ξούντ' ἐς φάος ἤς 'Αίδα, 

65 οἶδα τε φῦλ' ἀνέμος
victorious beside the broad eddies of Alpheus and at hallowed Pytho. I lay hand to earth and swear that he hath never sped goalward fouled with the dust of fore-running horses; for his speed is the speed of the North-Wind as he flies 'neath his safe-seated pilot to win for the hospitable Hiero new plaudits and another victory.

Happy the man whom God hath made share in honours and hath given with that enviable lot life-long riches too. For no man on earth is fortunate in all things; witness the tale of that gate-breaker invincible, that child of sheen-levined Zeus who went down to the house of slender-ankled Persephone, for to fetch up to the light from Hades the jag-toothèd hound that was son of Echidna the unapproachable. There was he ware of the spirits of hapless mortals, there beside the stream of Cocytus like leaves a-quiver in the wind on the gleaming shoulders of Ida where the sheep go grazing, and

1 cf. Arg. Pind. Ol. i 2 Heracles sacked Troy, Oechalia, and Pylos 3 Cerberus

1 ll. 50-55 cf. Stob. Fl. 98. 26, 103. 2, Apost. 12. 65 e
2 Jurenka: μάν is too long 3 Palmer
LYRA GRAECA

λον θρασύμεμνονος ἐγ-
70 χεστάλου Πορθανίδα.
ἐπ. β' τὸν δ' ὡς ἰδεῖν 'Αλκμήνιος θαύμαστος ἦρως
τεύχεσι λαμπόμενον,
νευρὰν ἐπέβασε λυγυκλαγγὴ κορώνας,
χαλκεόκρανον δ' ἐπειτ' ἐξ-
75 εἴλετο ὅν ἀνα-
πτύξας φαρέτρας πῶμα· τῷ δ' ἑναντία
ψυχὰ προφάνη Μελεάγρου
καὶ νῦν εὖ εἰδὼς προσεῖπεν·
'Tiē Διὸς μεγάλου,
80 σταθὶ τ' ἐν χώρα, γελανώσας τε θυμὸν

στρ. γ' μὴ ταύσιον προῖει
τραχὺν ἐκ χειρῶν οἴστον
ψυχαίσιν ἐπὶ φθιμένων
όυ τοι δέος.' ὃς φάτο· θάμβησεν δ' ἀναξ
85 Ἀμφιτρουωνάδας
εἰπέν τε· 'Τίς ἀθανάτων
ἡ βροτῶν τοιοῦτον ἔρνος
θρέψειν ἐν πολὰ χθονὶ;
τίς δ' ἐκτανεῖν; ἢ τάχα καλλίξωνος Ἡρα
90 κεῖνον ἐφ' ἀμέτέρα
πέμψει κεφαλῆ· τὰ δὲ που
Παλλάδι ξανθὰ μέλει·
τὸν δὲ προσέφα Μελέαγρος
δακρυώεις· 'Χαλεπὸν
95 θεῶν παρατρέψαι νῦν
ἀντ. γ' ἀνδρεσσίν ἐπιχθονίοις·
καὶ γὰρ ἄν πλάξειππος Οἰνεὺς
παύσεν καλυκοστεφάνου
among them outstanding the shade of that staunch wielder of spears, Porthaon's son.¹

And when the wondrous hero-child of Alcmena beheld him in his shining armour, first drew he the shrill-twanging string to his bow's end, and then, opening the lid of his quiver, picked out a bronze-headed arrow. But the ghost of Meleager appeared now close before him and spake as one that knew him well, saying, 'Son of great Zeus, stay thou there and calm thy heart, and launch not vainly from thy hands a brute arrow against a dead man's ghost. There's naught to fear.' The princely son of Amphitryon marvelled at his words and said, 'What God or man reared such a scion as this, and where? and who slew him? Sure the fair-girdled Hera will soon send the slayer of such an one against me also—albeit flaxen-haired Pallas, me-thinks, will look to that.'

Then answered Meleager weeping, 'Hard is it for earthly man to bend the will of a God. Else would my father Oeneus the smiter of steeds have made

¹ Meleager
σεμνᾶς χόλον 'Αρτέμιδος λευκωλένου
100 λισσόμενος πολέων
t' αἰγ' ὄν θυσίασι πατήρ
καὶ βοῦν φοινικοκότων·
アルバム ἀνίκατον θεά
ἐσχεν χόλον· εὐρυβίαν δ' ἐσσευε κούρα
κάρτρον ἀναιδομάχαν
ἐς καλλίχορον Καλυδώ-
ν', ἐνθα πλημύρων σθένει
ὀρχοὺς ἐπέκειρεν ὀδόντι,
σφάζε τε μῆλα βροτῶν
110 θ' ὁστις εἰσάνταν μόλοι.
ἐπ. γ' τὸ δὲ στυγερὰν δῆμων 'Ελλάνων ἀριστοι
στασάμεθ' εὐνυκέως
ἐξ ἀματα σύνεχεως· ἐπεῖ δὲ δαίμων
κάρτος Λίτωλοις ὁρεξεν,
115 θάπτομεν οὕς κατέπε-
φυνεν σὺς ἐριβρύχας ἐπαίσσον βία,
'Αγκαῖον ἐμῶν τ' Ἀγέλαον
φ[ίλτ]ατον κέδνων ἀδελφῶν
οὺς τέκεν ἐν μεγάροις
120 πατρὸς Ἀλθαία περικλειτσίσιν Οίνεος·
στρ. δ' [σῦν τ' ὤ]λεσε 3 μοἱρ' ὀλοὰ
[πλεῦνα]ς· οὐ γὰρ πῶ δαἱφρων
[παῦσεν] χόλον ἀγροτέρα
Λατοῦς θυγάτηρ, περὶ δ' αἰθώνοις δορᾶς
125 μαρνάμεθ' εὐνυκέως
Κουρήσι μενεπτολέμοις·
ἐνθ' ἐγὼ πολλοῖς σὺν ἄλλοις
'Ιφικλον κατέκτανον
ἐσθλὸν τ' Ἀφάρητα, θοοὺς μάτρωας· οὖ
γὰρ
BACCHYLIDES

cease the wrath of rosebud-wreathed Artemis, the reverend, the white-armed, when he besought her with the sacrifice of so many goats and red-backed oxen. But nay, the Goddess-Maiden’s wrath was irresistible, and she sped a wide-mighted boar, shameless in battle, into the lawns of Calydon, where on the flood of his strength he went goring the vine-rows and slaying the sheep together with every man that came athwart his way. With a right good will and for six days together did we that were the flower of the Greeks maintain a loathsome warfare against him, and when God gave us Aetolians the mastery, we buried those that were slain by the violent onset of the squealing boar, Ancaeus to wit and Agelaüs the dearest of my trusty brethren whom Althaea bare in the far-famed palace of my father Oeneus; aye, and with them did a dire fate destroy yet others; for Leto’s wily huntress-daughter stayed not her wrath, and with a right good will fought we the stubborn Curetes for the tawny hide. And I slew in that fight, among many more, Iphiclus and noble Aphares the swift brethren of my mother;

1 or warlike; the reference is to Artemis

1 Kenyon: Π αγγελον 2 E; φερτατον is too long 3 E; προς δ’ or των δ’ would be too long 4 Housman

153
130 καρτερόθυμος Ἀρης
κρίνει φίλον ἐν πολέμῳ
τυφλὰ δ' ἐκ χειρῶν βέλη
ψυχαίς ἑπὶ δυσμενέων φοι-
τᾶ, θάνατον τε φέρει
135 τοίςιν ἂν δαίμον θέλῃ.
ἀντ. δ' ταῦτ' οὐκ ἐπιλέξαμένα
Θεστίον κοῦρα δαίφρων
μάτηρ κακόποτμος ἐμοὶ
βούλευσεν ὀλέθρον ἀτάρβακτος γύναι.
140 καὶ τε δαιδάλεας
ἐκ λάρνακος ὡκύμωρον
φιτρὼν ἀγκλαύσασα, 1 τὸν δὴ
μοῖρ', ἐπέκλωσέν ποτε 2
ζωᾶς ὄρον ἀμετέρας ἐμεν. τύχον μὲν
145 Δαιπύλου Κλύμενον
παῖδ' ἄλκιμον ἐξεναρί-
ζῶν ἀμώμητον δέμας,
πῦργων προπάροιθε κιχήσας;
τοι δὲ πρὸς εὐκτιμέναν
150 φεῦγον ἀρχαίαν πόλιν
ἐπ. δ' Πλευρώνα: μινύνθη 3 δὲ μοι ψυχὰ
γῆλυκεία:
γυῖν δ' ὀλυγοσθενέων,
αἰαι̣ πύματον δὲ πτεών δάκρυσα τλάμων,
ἀγλαίαν ἣβαν προλείτων.
155 ψαῦν ἀδεισιβόαν
'Αμφιτρύωνος παῖδα μούνον δὴ τότε
τέγξαι βλέφαρον, ταλαπενθέος
πότμον οἰκτίροντα φωτός;
καὶ νῦν ἀμείβομενος
160 τοῖ' 4 ἔφα: 5 'Θνατοῖσι μὴ φύναι φέριστον
154
for hardy-hearted Ares distinguisheth not a friend in war, and the javelins go and come blindly from the hand 'gainst the lives of the foemen, and bring death to whom God will.

'With no thought of this, my ill-starred mother, the wily daughter of Thestius, plotted, fearless woman, my destruction, and turned key and took from the carven chest the swiftly-dooming log which Fate had ordained long before to be the bourne of my life. It so fell out that I had overtaken before the walls of their ancient well-built city of Pleuron, whither they fled, the faultless figure of a man, to wit Daipylus' valiant son Clymenus, and was in act to slay, when sweet life went faint within me and I felt strength fail—ah me!—and with my last breath wept my woe for the glorious youth that I must leave behind me.'

'Tis said that then for the only time was the eyelid of Amphitryon's son, that never feared war-cry, wetted with a tear, because he pitied the fate of that suffering wight; and he answered him, 'Best were it for mortals never to be born nor ever

1 Althaea  2 i.e. burnt the log whose life was fated to go with her son's, cf. Swinburne Alalanta in Calydon

1 Brooks, or ἄγκλασα (Shackle)? P εγκλασᾶσα  2 Kenyon: P τοτε  3 Jebb, cf. 32. 90: P μὑνῦθα  4 Jebb: P τοῖοι  with i erased and o altered to a  5 Stob. Fl. 98. 27
στρ. ἐ' μηδ' ἀελίου προσιδεῖν
φέγγος ἂλλ' οὐ γάρ τις ἔστιν
πράξις τάδε μυρομένοις,
χρή κεῖνο λέγειν ὅτι καὶ μέλλει τελεῖν.

165 ἦρα τις ἐν μεγάροις
Οὐνήος ἀρηφίλου
ἐστιν ἀδμήτα θυγάτρων
σοὶ φινὰν ἄλγηκα;
τάν κεν λιπαρὰν ἐθέλων θείμαν ἄκοιτιν.

170 τὸν δὲ μενεπτολέμου
ψυχὰ προσέφα Μελεά-
γρον. 'Δίπον χλωραύχεα
ἐν δῶμασι Δαίανειραν,
νήν ἐτι χρυσέας

175 Κυπρίδος θελξιμβρότου,'
ἀντ. ἐ' λευκώλευε Καλλιόπα,
στάσον εὐποίητον ἄρμα
ἀυτοῦ. Δία τε Κρονίδαν
ὑμνησον 'Ολυμπιον ἄρχαγὸν θεῶν

180 τὸν τ' ἀκαμαντορόαν
'Αλφέων Πέλοπος τε βίαν
καὶ Πίσαν, ἐνθ' ὁ κλεεννὸς
ποσὶ νικάσας δρόμῳ
ηλθεν Φερένικος ἐς εὐπύργους Συρακόσ-

185 σας 'Ιέρωνι φέρων
εὐδαιμονίας πέταλου.
χρη δ' ἀλαθείας χάριν
αἴλων, φθόνον ἀμφοτέραισιν
χερσίν ἀπωσάμενον,

190 εἰ τις εὗ πράσσοι βροτῶν.
ἐπ. ἐ' Βοιωτὸς ἀνὴρ τάδε¹ φῶν[ησε γλυκειάν]²
'Ησίοδος πρόπολος
Μουσᾶν, ὦν ἄν ἀθάνατοι τι[μῶσι, τούτῳ]³

156
to look upon the sunlight; but seeing no good cometh of these laments, one should speak of that he is like to accomplish. Is there, I ask thee, in the palace of warrior Oeneus an unwedded daughter like in beauty unto thee? I would fain make such an one my splendid bride.' Whereat the ghost of the stedfast warrior Meleager answered him: 'Deianeira left I at my home with the green of youth upon her sweet neck, unwitting still of the golden enchantress Cypris.'

O white-armed Calliopè, stay thou here thy well-wrought chariot, and sing now of Zeus Son of Cronus, Olympian captain of the Gods, and of Alpheus' never-wearying flood, of the might of Pelops, and of Pisa, where the feet of the renowned Pherenicus won the race he hath come back from unto embattled Syracuse with a leaf of happiness for Hiero. Now we should thrust envy aside with both hands, and if any man succeed, give praise for truth's sake. On this wise spake a man of Boeotia, Hesiod, servitor of the sweet Muses, 'Whomso the Immortals honour,

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1 Deianeira compassed H.'s death, cf. 11; the point is that Fate is fulfilled in the end. 2 Pelops' grave was in the 'altis' or sacred enclosure of Olympia. 3 the garland of wild-olive which was the prize at Olympia.
LYRA GRAECA

καὶ βροτῶν φήμαν ἔπ[εσθαί.]

195 πείθομαι εὐμαρέως
eὐκλέα κελεύθου γλῶσσαν οὐ[κ ἀποτρα-
pῶν] 1
πέμπειν Ἱέρων· τόθεν γὰρ
πυθμένες θάλλουσιν ἔσθλ[οι], 2
tοὺς ὁ μεγιστοφύτωρ 3

200 Ζεὺς ἀκινήτους ἐν εἰρήν[α φυλάσσοι.] 4

34 (vi)

Λάχων Κεῖω

[παιδί] σταδιεῖ ’Ολυμπία

στρ. α’ Λάχων Δίως μεγίστου
λάχε φέρτατον πόδεσσι
κύδος ἐπ’ ’Αλφευδ προχοαῖς [, ἁμέτρα,] 5
di’ οίσσα πάροιθεν

5 ἀμπελοτρόφον Κέον
ἀεισάν ποτ’ ’Ολυμπία
πῦξ τε καὶ στάδιον κρατεύ-
sαν στεφάνωις ἐθείρας

στρ. Β’ νεανίαι βρύοντες·

10 σὲ δὲ νῦν ἀναξιμόλπου
Οὐρανίας ὕμνος ἐκατὶ νίκας,
’Αριστομένειον
δὲ ποδάνεμον τέκος,
γεραιρεῖ προδόμοις ἀοι-

15 δαῖς, ὅτι στάδιον κρατή-
σας Κέον εὐκλέιξας.

1 E, cf. 38. 26 (οὐκ ἐκτὸς δίκας would surely have been thought cacophonous) 2 K 3 E; P -πατῶρ 4 Wil, Platt 5 E; gives a good contrast between πάροιθεν here and σὲ δὲ νῦν below; the ode is divided into 3 parts of 3, 6, 7 ll.
the good report of men doth follow him also. Readily am I persuaded\(^1\) to send Hiero a faming voice without swerving from the path,\(^2\) for from such praise spring good stocks which I pray the Great Gardener may keep undisturbed in peace.\(^3\)

34 (vi)

**FOR LACHON OF CEOS**

**VICTOR IN THE [BOYS’] FOOT-RACE AT OLYMPIA\(^4\)**

The feet of Lachon have gotten him of most great Zeus the best of glories at the outpourings of Alpheus.\(^5\) Past number are the deeds for which young men with wreaths thick upon their locks have sung erstwhile at Olympia for victories of vine-rearing Ceos in ring and in race-course. And now a hymn of Urania queen of song is chanted before thy house, O wind-footed son of Aristomenes, in honour of the victory in the foot-race with which thou hast given Ceos fame.\(^6\)

\(^1\) Hiero had evidently asked for the ode  
\(^2\) *i.e.* ‘my praise is not more than the truth’ (exaggeration would invoke Nemesis against the person praised)  
\(^3\) metaphor prob. from vine-cuttings or slips, which if they ‘take’ well are left to become trees, cf. Alc. *Ox. Pap.* 1788. 15. ii. 19; Bacchylides calls his native Ceos *άμπελοτρόφος* and doubtless knew the process well (34. 5)  
\(^4\) B.C. 452; cf. *Oxyrh. Register* *Ox. Pap.* 222, where the name is given as *Λάχων* (see on 29 init.); the Cean inscription gives *Λαχων Άριστομενεσ σταδιον* twice among the *Nemean* victories  
\(^5\) an untranslatable play upon the name Lachon suggests a happy omen  
\(^6\) the ode seems to have been performed as a greeting to the victor when he returned to Ceos

159
tò ἀυτῷ

στρ. 3Ω λυπαρὰ θύγατερ Χρόνου τε καὶ Νυκτός, σὲ πεντήκοντα μ[ῆνες, Ἀμέρα.] 1 ἐκκαιδεκάταν ἐν Ὄλυμπ[ία κελεύου-]
[σι]ν] βαρμπρ[όμοιο Ζηνός] ἐκατι 2
5 [ἐ]ὔτος αἴμα[σια κλεινα]σ]
κρίνειν τὰ[χυτάτα τε] 3 λαιψηρῶν ποδῶν Ἐλλασί καὶ γυνίων ἀριστάλλες σθένος.
δὲ δὲ σὺ πρεσβύτατον νείμης γέρας νίκας, ἐπ᾽ ἀνθρώποισιν εὐδοξὸς κέκλη-
e.γ. 5 [δὴ τότε πον κί]χε Χαιρόλαυν [γαί-]
[ἀς ἐνερθε κε]μενον εὔσεβ[ές]
15 [— ο — ο]λ[ι] πατρίδος
[— ο — ο — ο]νεοκρίτου
[υ] ἄτεκνον

(First 8 lines of the antistrophe lost; then 9 mutilated
lines containing παιδάς Ἐλλά-[[νον], [Κέον? πο]-
λαμπελ[ον], [ἀκήρ]ατον ὑμί[ον], Ζηνός ἐν; then the
first 3 lines of the epode lost)

1 ll. 2–5 E, C.R. 1923. 148 (μῆνες J) 2 frags. 29 and 33
(K) belong here (E and Lamacraft) 3 P must have omitted
5 ll. 10–11 Housm. et al. (ἐδτ᾽ E): Ἀρ. patronymic as
in Boeotian (no room for παιδα in 11) 4 E, but junction
of ll. 12–17 with 11 and placing of ll. 26–34, though prob-
able, is not certain 5 must have been compressed as
eὐδοξος κέκλη- (9) ; cf. 11. 19, 31. 23, 40. 50
160
For the Same

Thou radiant daughter of Time and Night, fifty months command thee, Day that art sixteenth at Olympia,\(^1\) by favour of deep-rumbling Zeus to judge for Greece within a far-famed wall\(^2\) both speed of nimble foot and pre-eminent might of limb; and to whomsoever thou mayst award the chiepest meed of victory, he is forthwith called famous and much-envied among men. When thou gavest the wreath’s adornment unto Lachon son of Aristomenes [O then sure came unto] Chaerolas [in the earth] below a pious [medicine against] Death, that woeful silencer of lips\(^3\)

(3 mutilated lines containing ... fatherland ... newly decided ... childless; then 8 lines lost; then 9 mutilated lines containing ... sons of the Greeks ... [Ceos’ isle] of many vines ... a pure hymn of praise ... Zeus; then 3 lines lost)

\(^1\) months were local in Greece; 50 and 49 lunar months, alternately, separated the successive Olympic festivals, which lasted from the 11th to the 16th of the Elean months Apollonius or Parthenius. The boys’ events took place on the 14th, but the great banquet at the Prytaneum was on the last day, and it was then prob. that this ode was performed 2 of the Altis \(^3\) Chaerolas (for the name cf. Bechtel Gr. Personennamen, p. 463) seems to have been a kinsman, perh. grandfather, of the winner; somewhat as in Pind. \(P\). 5. 98 ff., the winner’s wreath of victory, like an offering to the dead, gives his kinsman, who would have praised him but for death, temporary resurrection, as Pindar’s ode gave it to the ancestors of Arcesilas

\(^2\) of the Altis

\(^3\) Chaerolas
LYRA GRAECA

ἐπ. Πυθῶνι τε μηλοθύταν
ὺμνέων Νεμέαν τε καὶ Ἰσθμόν.
40 γὰρ ὁ ἐπισκῆπτων χέρα
κομπάσομαι; σὺν ἀλα-
θείᾳ δὲ πᾶν λάμπτει χρέος;
οὕτις ἀνθρώπων κ[αθ᾽]"Ελλα-
1 νας σὺν ἄλλι κρόνῳ

παῖς ἐὼν ἄνήρ τε π[λεῦ]-
νας ἐδέξατο νίκας.

ὁ Ζεὺς κεραυνεγχές, κα[ὶ ἐπ᾽ ἄργ]υροδίνα3
όχθαίσιν Ἀλφείου τελέο[ς μεγ]αλόκλεας
θεοδότους εὐχάς, περὶ κρ[ατὶ τῷ]τα[πά[σσα]]5

γλαυκῶν Αὐτωλίδος
ἀνδημῇ ἐλαίας
ἐν Πέλοπος Φρυγίου
κλεινοῖς ἄεθλοις.

36 (viii)

Αὐτομηδεὶ Φλειασίῳ

πεντάθλῳ Νέμεα

στρ. α’ Δόξαν, ὦ χρυσαλάκατοι Χάριτες,
πεισίμβροτον δοίητ’, ἐπεὶ
Μουσᾶν γε 4 ἱοβλεφάρων θείος προφάτας
εὐτυκὸς Φλειασίῳ τε καὶ Νεμεαίον.

Ζηνός εὐθαλές πέδων
ὡς ἑω, ὦθι 5 μηλοδαίκταν
θρέψεν ἄ λευκόλευνος
"Ἡρα περικλειτῶν ἄεθλων
πρῶτον Ἡρακλεὶ βαρύφθογγον λέοντα.
BACCHYLIDES

... singing of Pytho and her sacrifices, and of Nemea also and Isthmus.\(^1\) I will lay hand to earth and make boast—and truth alone can set any matter in the light—that none ever, boy or man, hath received more triumphs among the Greeks in an equal time. O Zeus whose spear is the levin-bolt, on the banks of silver-eddied Alpheus too hast thou granted his prayers in a fulfilment famousing and God-given, and bestowed about his head the grey anadem of Aetolian olive\(^2\) in the renowned jousts of Phrygian Pelops.

36 (viii)

FOR AUTOMEDES OF PHLIUS

VICTOR IN THE FIVE-EVENTS AT NEMEA

Ye Graces of the golden distaff, deign to bestow the repute that winneth men; for a divine spokesman of the violet-eyed Muses\(^3\) is ready to sing praise of Phlius and the thriving plain of Nemean Zeus, where white-armed Hera reared the ravening roaring lion that was the first of Heracles' renowned labours.

\(^1\) doubtless a list of the winner's victories  
\(^2\) so called after Oxylus the Aetolian Heracleid 'founder' of Elis  
\(^3\) the poet

1 Blass 2 Headlam: P \(\epsilon\nu\) 3 ll. 47–9, Blass (\(\alpha\rho\gamma\). Headlam) 4 Blass: P \(\tau\epsilon\) 5 Kenyon: P \(\delta\tau\iota\)

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m 2
LYRA GRAECA

\[\text{\(\dot{\alpha}v\). a' kei\(\theta\)i foinik\(\acute{a}\)stigides \(\eta\)m\(\acute{\iota}\)s e\(\mu\)tho\(i\)}\]

11 πρωτιστοιν Ἀργείων κριτοί

\[\text{\(\acute{\alpha}\theta\lambda\eta\sigma\alpha\nuv \varepsilon\pi^\prime \text{'} \text{'} Αρχεμόρων των ξανθοδερκής πέφυ \(\dot{\alpha}\omega\)τεύοντα δράκων ύπέροππος, σάμα μέλλοντος φόνου.}\]

15 ὁ μούρα πολυκρατές οὗ νιν πειθ' Ὀικλείδας πάλιν στείχειν ἐς εὐάνδρους ἁγ[νιάς.]

\[\text{\(\epsilon\)λπίς 

\[\text{\(\dot{\alpha}\)νθρώπων ύφαιρ[εῖται νόημ][a] \(\gamma\)\]

\[\text{\(\epsilon\pi', a' \(\alpha\) καὶ τὸν Ἄδραστον Ταλ[αἴονίδαν] \(\gamma\)\]}

20 πέμπτεν ἐς Θηβας Πολυνείκει πλαγκ[τω θο\(\dot{\theta}\)ον.]}

\[\text{κείνων ἀπ' εὐδόξων ἁγώνων ἐν Νεμέα κλεινοὶ βροτῶν ὦ τετεῖ στεφάνῳ ξανθάν ἑρέψωνται κόμαν.}\]

25 Λυτομύδει νῦν γε νικάσαντι νῦν δαίμων ἐδωκεν.

\[\text{στρ.' πενταέθλοισιν γὰρ ἑνέπρεπεν ὡς ἀστρων διακρίνει φαύ.} \]

\[\text{νυκτὸς διχομνηνίδος εὐφεγγῆς σελάνα.}\]

30 τοίος Ἐλλάνων δι' ἀπείρωνα κύκλον φαῖνε θαυμαστὸν δέμας, δισκῶν προχοιεῖδέα ῥίπτων καὶ μελαμφύλλου κλάδον ἁκτέας ἐς αἰπεινάν προπέμπτων

35 αἰθέρ' ἐκ χειρὸς βοαν ὀρίνε λαῶν

1 P. αφλησανταρχ. (no trace of correction of π to επ)

2 Neil: Ρασαγεύοντα 3 Blass (not seeing, however, that Α is visible); Jebb's ορνοιας is too long 4 Kenyon 5 E: Blass' προξεφ[ belongs to l. 76; cf. Ionic βωθέω, Αεολ. βαθήμι. Hoffm. Gr. Dial. 3. 370, 2. 296 6 With some hesitation I
There the crimson-shielded demi-gods that were the flower of the Argives held the earliest jousts, held them for the sake of Archemorus slain in slumber by a huge and yellow-eyed serpent, an omen of coming slaughter.¹ Yet O thou powerful Fate! The son of Oicles² could not prevail on them to march back unto their populous streets. Hope robbeth men of their understanding; and then too it was she that sent Adrastus son of Talaiis to Thebes for to aid the wandering Polyneices. From those renowned jousts at Nemea comes fame to any mortal that crowneth flaxen hair with wreath biennial;³ and now God hath given the same to the victorious Automedes. For he was conspicuous among the five-event-men even as the brilliant Moon of the mid-month night surpassest the stars in radiance; aye even thus shone the marvellous figure of him amid the vast ring of Greeks, as he hurled the rounded quoit or evoked the people's shouts at the launching of a branch of the dark-leaved elder into high heaven,

¹ Archemorus, the infant son of Lycurgus king of Nemea, when his nurse left him to show a spring to the Seven Warriors as they passed on their way from Argos to Thebes, was killed by a serpent; whereupon they returned, buried him, and founded the Nemean Games in his honour
² Amphiaraüs the seer with the Seven on their expedition against Thebes
³ the Nemean Games were held in the 2nd and 4th years of each Olympiad

keep P's reading, which (cf. Manil. i. 471 and Housman's note), if right, means 'distinguishes the magnitudes of the stars,' i.e. leaves only the brightest ones visible; an alternative is to read διασκόρει φαί 'surpasses the stars in brightness' (which in either case must be the general intention of the passage, and is therefore given opposite) and compare Aesch. Cho. 932 αἰμάτων ἐπάκρισε and Sch., Hesych. ἐπήκρισεν ⁷ Housman: Ρ ὀτρυνε
LYRA GRAECA

άντ. β’ ἡ τελευτάσας ἀμάρυνγα πάλας:
toίων[γ ὑπερθ]ύμῳ σθένει 1
γυια[ἀ]κέα σῶ]ματα π[ἐ]ντ’] αἰα πελάσσας 2
ικετ’ [Ασωπος] 3 παρὰ πορφυροδίναν,
40 τοῦ κλέος πᾶσαν χθόνα
ήλθεν καὶ ἐπ’ ἐσχατα Νείλουν·
tα τ’ ἐπ’ εὐναεῖ πόρῳ
οἰκεύσι Θερμώδουτος ἐγχέων
ιστορεῖ κούραι διωξίπποι Ἀρης,
ἐπ. β’ σῶν, ὁ πολυζήλωτε ἀναξ ποταμῶν,
46 ἐκγνὸνιμαγευσάντο καὶ ὑψιπῦλου Τροίας ἔδος:
στείχει δ’ εὐρείας κελεύθου
μυρία πάντα φάτις
σὰς γενεάς λιπαρο-
50 ζωνων θυγατρῶν, ὡς θεοὶ
σὺν τύχαις ὠκισσαν ἀρχα-
γοὺς ἀπορθήτων ἀγιαν.

στρ. γ’ τίς γάρ οὐκ οἶδεν κυνοπολκάμου
Θηβας εὐδίμα[τον πόλε]ν,
c.γ.5 [ἡ τὰν μεγαλωμ]μον Λύγιων, μεγαστον
56 [Ζηνός ὁ ζευγθείσα λ]έχει τεκεν ἑρω,
[τίς] 6 δὲ σω[τείραν πέδου
[ἡ π]ᾶς βασιανον [Νεμε]αίων
[εὐθεῖν] ο ἐξα[τῶν κρι]τάς
60 τ’ ἔσθ’ ἐσθ’ ὡς Ἀρπινναν κραταιο π’
’Α[ῥέως οὐκ οἶ]δ[εν] εὐτεπλούν [συ]ν[νευνον,
ἀντ. γ’ ἡ[δὲ Κερκύρ]αν 7 ἐλικοστέφα[νον]
κ[ούραν, τό]σαι τ’ ἄλλαι θεῶν 8

1 Kenyon—E (τοῖσ᾽ too long) 2 Kenyon—Jurenka; π[ρὸς γ]αῖς would also fit 3 Housman et al. 4 Jurenka et al.: Π’ (55 Bl.) 5 E (55 Bl.) 6 P must have added οὖ and (below) read ἡ not ἧ 7 or Κλειστὸν? Corcyra, 166
or his completing the quick sleight of the wrestling-match.1 Even in such wise did his lofty-hearted might bring to ground strong-limbed bodies five, ere he came to the bank of purple-eddied Asopus, a river the fame whereof is gone into every land, even to the remotest parts of Nile; the prowess of thy offspring,2 thou much-envied prince of streams, was tasted by the cunning spearwomen children of charioting Ares,3 that dwell nigh the fair flood of Thermodon,4 yea and by the towering dwelling-place of Troy; by a wide path everywhere marcheth the measureless bruit of thy family of bright-girdled daughters,5 whom Gods so happily stablished as captains of city-ways unravageable. For who knoweth not the well-built city of the dark-haired Thebê, or Aegina [of great name] who bore a hero 6 in wedlock with most great Zeus? Who knoweth not her 7 that watcheth o'er the land where every man [that seeks judgment findeth] the test given by the Nemeans? [And who but knows Harpinna,8] the fair-robed bed-fellow [of Ares,] and [Coreyra 9 damsel] of the twining wreath, aye and other the modest maids that were bedded  

1 i.e. quoit, javelin, and wrestling; the other two events of the pentathlon were the jump and the foot-race, in which Automedes apparently failed; three events were enough to secure victory (Aristid. 3. 339)  
2 Telamon, Aias, Achilles, Neoptolemus  
3 the Amazons  
4 in Pontus  
5 the daughters of Asopus, of whom we here have a partial list, are the subject of a poem by Corinna (33)  
6 Aeacus  
7 Nemea  
8 mother of Oenomaüs  
9 or perh. Cleonê, see opp.

however, completes the list of the five ‘Daughters’ dedicated at Olympia by the Phliasians (Paus. 5. 22. 5), and for -āv cf. ἀλαθεῖα 12. 204  
8 ll. 63-65 Jebb (P must have had τοσσα and ἐνναισιν)
LYRA GRAECA

ε[ύναίς ἐδήλῳμησαν ἀριγνώτους παλαιοῦ
65 [παιδεῖς αἱ] δοῖαι ποταμοῦ κελάδοντος,

e.g.¹ [οὐ νῦν ἀγγλά] ἀν πόλιν
[kώμοι τ' ἰαχοῦ] σί τε νίκαν
[βαρβίτοις αὖ] λόγον βοαι
[τίονθ' ὁμίλο] ύσαι; μᾶλθ[

70 [Ζηνὶ χρή μ' ἀεὶ φέρειν Ἡρα τ] ε τ[μ] ἀν,
ἐπ. γ' [κούραν ὁ ἐπείτα Ζηνὸς ἐρισθὲ] νεος
[χρυσάνθην τιθέντα ἱππόλοκον εὐ[eiπείω
[Kυπρίν,]³
[μ] ἀτ [ειραν ἄγ] νάμπτων ἐρώτων.⁴
e.g.⁵ [νῦν δὲ καὶ κλε] ναῦν βροτοῖς
75 [ινα τεῦχ με] λέων
[εὐαγορεύτα] πρόξειν[ον,] ⁶
[Αὐτόμηδες, να] σιώταν⁷
[ὑκ' ἀερσίφθος] γ] ν ύμνων,⁸

στρ. δ' [ὁς κεν ἐμψύχω] καὶ ἀποφθιμένω ⁹
80 [σοὶ πάντ' ἁν' ἂτ] ρυτον χρόνον
[τοῖσιν τ' ἐ] πιγνυμένοις αἱεὶ πιθαύσκοι
[σὰν Νε] μεὰ νίκαν. τὸ γέ τοι καλὸν ἐργον
[γνισίων ύμνοιν τυχὼν
[ὑψοῦ] παρὰ δαίμονι κεῖται
85 σὺν δ' ἀλαθεῖα βροτῶν
[κάλλιστον, εὐτ[ερ καὶ θάνη τις,] ¹⁰

ἀντ. δ' [εἰσὶ δ' ἀνθρῶ[πων ἄρταισιν ὀδοί]
pολλαί: διακρίνει δὲ θεῶν
90 [βουλ] ὁ[τὸ κρυβήσο] μενον νυκτὸς[δνόφοισιν]

e.g. [τὸν δὲ χειρὸ τ'] ἀγα] γε καὶ τὸν ἄρειω
[Ζηνὸς αἰς] εὐρυκτὺ] πον.¹¹
[τυφλὸς δ' ὁ πρὸς ἐσθλᾶ τ'] ὀδ] εύσων ¹²

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so illustriously with Gods, daughters all of the ancient
sounding river¹ [whose splendid] city² [is now
honoured by revellings] and the acclaim of flutes
[consorting with lyres that cry] victory?

[to Zeus and Hera first must I ever bring honour;³
but the next place in] my praise belongs to the golden
violet-tressed [Cypris, mother]⁴ of relentless loves;
[and now also], to champion [in fair speech the
strength of thy] limbs, [Automedes, I have sent a
voice-rousing island hymn, [which in thy life] and
after thy death shall tell [both to thee and thy]
descendants for endless time the tale of [thy] Nemean
triumph. A noble feat that hath won lawfully-
begotten songs of praise is laid up in the house of
the Gods on high ;⁵ and if [a man should die], the
fairest playthings [of the sweet-voiced] Muses are
left him when they are made of men’s true words.
Many lie [the roads unto] human [prowess,] and 'tis
Heaven’s will that decrees [what shall be hidden in
the glooms] of night ; [the doom that is given of wide-
thundering Zeus leadeth weak and strong alike; [as
blind is he that shall travel towards good things as

¹ Asopus ² Phlius ³ Pausanias 2. 13. 4 speaks of a
temple of H. at Phlius ⁴ or framer; the ref. probably is
to Bacchylides’ infatuation for the victor ⁵ as this ode
might be in an earthly temple, like Pindar’s to Diagoras of
Rhodes, Ol. 7 (Arg.)
c.g. [χω προς ἄλλα, πρὶν μολεῖν]

95 [ἐς πείραιν ὁπασσαν δέ π]αύροις
ἐπ. δ' ὕμμιν δ[ἐ καὶ Δάματρος] ἣ]δωκε χάριν
καὶ Διον[ύσου Κρονίδας] θεοτιματον πόλιν
ναειν ἀπορ[θήτους θαλ]εύνας.

100 χρυσεοσκάπτρον Αἰών]
[ὁς] τι καλὸν φέ[ρεται]
[πάς] αἴνεον. Τιμοξ[ένον]
παιδὶ σὺν κῳ[μοις ἀμαρ-]
[tε]οιτε πεντ[άθλου ἐκατ.]

37 (ix)

[Ἀγλάω Ἀθηναίῳ]
δρομεὶ Ἰσθμία]

στρ.α' [Φή]μα, σὺ γὰρ ἅμφ' ἀρετᾶθναθὸν
ἐ]ποιχνεῖς

[φῦ]λα καὶ πᾶς[ιν πιθαύσκεις] 4
[τοίσι] μελαμή[βα]θεός 5
[γοίας ὑ]πὸ κεφ[θομένως, ὦσ-]

5 [σοι γε]νωτ' ἄν[δρες κλυτοὶ τι] 6
[πάντι χάρῳ ἔμνων, ὑπὶ χρυ[σάν ἵδον εὖ-]
[λβ]ν ὀφθαλμοίσιν [ἄθλων]
π[αῦλ]αν ἀπράκταν γς[λη[ν][οῖς,]
'Α[γ[λ]αφ] 7 καὶ νῦν κασιγνήτας ἀκοίτας

10 μασίωτίνι <μ' > 8 ἐκίνησεν μέλισσαν,
ἀντ. α' [ἀ]χειρὲς 9 ὑ' ἀθάνατον Μοῦσᾶν ἅγαλμα

1 P ἐ]μι: ll. 97–102 Jebb 2 ll. 103–4 Blass 3 Blass
4 Jebb 5 sic: ll. 3–9 E (3, 8 end), Blass–E (4, 5), Blass (6 πάντι χάρῳ, 9), Jebb (6, 7 but νίκαν at end, 8 παῦλον), Crusius (7) 6 or comparing ll. 6 and 51, γένωται [φαίδιμοι τι], breaking Maas's law? 7 prob. P orig. had ἅγαλμι; correc-

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he that shall make for evil, ere he come to the trial; and the Fates have given but] few men [power to read] the future.

To you of Phlius, for sake of [Demeter] and Dionysus,¹ [the Son of Cronus] hath given, for you to dwell [and thrive in] ever unravaged, a city respected of the Gods. Whoso winneth an honour of golden-sceptred Zeus, him let all men praise. With songs of revelry follow ye, I pray, the son of Timoxenous, for his victory in the five-events.

37 (ix)

For Aglaüs of Athens, Winner of Foot-races at the Isthmus

O Rumour, who visitest the tribes of men for prowess’ sake, and to all that lie hid in the black deeps of earth proclaimest of him that wins renown in aught common to all lands,² that he hath seen with calm eyes the golden restful suface of his toil,³ —so now for Aglaüs his sister’s spouse hath moved this shrill-voiced island bee⁴ that so an immortal offering of the Muses, an offering not made with

¹ for these Gods at Phlius cf. Paus. 2. 13. 5 ff. ² ὃσοι— or rather its unexpressed antecedent—and ὃτί below go with πιφαὐσκεῖς on the Greek principle illustrated by ‘I know thee who thou art’ ³ his eyes are calm because he has won ⁴ the poet, paid by the brother-in-law; κωβέω is used of getting one of a company to sing or speak, cf. Plat. Lys. 223a

tation would not now be visible, but the circumflex is clear: cf. for the name Anth. Pal. 7. 78 ⁸ Ε; the Greeks were less apt to speak of themselves allusively, and μ’ mends the metre ⁹ Blass
LYRA GRAECA

ξυνόν ἀνθρώποιςιν εἴη
χάρμα, νέαν ἀρετὰν
μανῶν ἐπιχειροῦσιν
15 ὀςσά<κις> Νίκας ἔκατι
ἀνθεσί ξανθάν ἀναδησάμενος κεφαλὰν
κῦδος εὐρείαις Ἀθάνας
θήκεν 2 Ὀινείδαις τε δόξαν.
ἐν Ποσειδάνος περικλείτοις ἀέθλοις
20 [εὐθὺς ἐνδειξ]εν 3 Ἑλλασιν ποδῶν ὀρμᾶν
tαχεῖαν.
ἐπ. α’ αὐτ[ε μαν 4 οὐ]ροισιν ἐπὶ σταδίον
θερμ[ὰν ἐτι] πνέων ἄελλαν
ἔστα, [δίανε ν ὥ αυτε 5 θατήρων ἐλαὶο]
φάρε['] ἐς εὐθρο[ν]ν ἐμπίτυων ὁμίλου,
25 τετρ[αξικτο]ν ἐπεὶ
κάμψ[εν ἥρο]μον. Ἰσθμιονίκαν
dις ν[ν ἀγκ]άρυξαν εὐβού-
λων [ἀεθλάρχ]ων προφαταί.
στρ. β’ δις δ’ ε[ν Νεμέ]α 7 Κρονίδα Ζηνὸς παρ’
ἀγνὸν
30 βωμὸ[ν ᾧ κλει]νά τε Θῆβα
δέκτ[ὸ] νιν ε[νεχ]ορῶν
t’ Ἀργος [Σικυώ]ν τε κατ’ αἰσαν·
οὶ τε [Η]λλάν]αν νέμονται,
ἀμφὶ τ’ Ἑβοιαν πολ[υλίο]ν, οἱ θ’ ἱερὰν
35 νάσο[ν Αἰγιν]αν. ματεύει
d’ ἀλλ[ος ἀλλοι]αν κέλευθον
ἀντι[να στείχ]ων 8 ἀργυρώτοιο δόξας
tεὐξεται, μυρίαi δ’ ἀνδρῶν ἐπιστάμαι
πέλονται.

1 E: P τεαν, but cf. l. 9 (the accepted change of person is 172
hands, should be a joy common to all mankind, 
telling to the world a new achievement, telling how many times he hath made honour for spacious Athens and glory for the children of Oeneus by binding his flaxen head with flowers by grace of Victory. In the illustrious jousts of Poseidon he straightway showed the Greeks the swift onrush of his feet; aye, while he yet breathed a hot storm of breath he nevertheless stood a second time at the bounds of the course, and a second time wetted the raiment of the lookers-on with the oil from his body as he fell into the cheering crowd when he finished the four-round race. Twice did the spokes-
men of the wise umpires proclaim him victor at Isthmus, and twice also have they proclaimed him beside the holy altar of Zeus Son of Cronus at Nemea. And famous Thebè gave him due welcome, and spacious Argos also and Sicyon, and they that dwell at Pellana and amid the cornfields of Euboea and in the sacred island of Aegina.

Various are the paths men seek that shall lead them to conspicuous fame, and ten thousand the knowledges of man; for one thriveth in golden

1 son of Pandion and name-hero of one of the Attic 'tribes'  
2 ready to start  
3 this refers to his previous victories at the Theban Heracleia or Iolaia; at the Argive Heraia and the Sicyonian Pythia; at the Pellenaean Theoxenia; at the Euboean Geraestia or Amarynthia; at the Aeginetan Heraia or Aeaceia (Jebb)  

11. 24-28 Kenyon (24), Platt (25, 28), Jebb (26, 27)  
11. 29-36 Kenyon  
8 Blass
LYRA GRAECA

άντ. β' ἡ γὰρ σοφὸς ἡ Χαρίτων τιμᾶν λελογχῶς
49 ἐλπίδι χρυσέα τέθαλεν,
ἡ τινα θευρποίαν
εἰδὼς: ἐτερος δ' ἐπὶ πάσιν
ποικίλον τὸξον τιταίνειν:
οἷ δ' ἐπὶ ἔργοισιν τε καὶ ἀμφὶ βοῶν ἀγέλαις
45 θυμὸν αὐξοῦσιν. τὸ μέλλον
δ' ἀκρίτους τίκτει τελευτάς,
πᾶ τύχα βρίσει. τὸ μὲν κάλλιστον, ἔσθλὸν
ἀνδρὰ πολλῶν ὑπ' ἀνθρώπων πολυζήλωτον
εἴμεν·
ἐπ. β' οἶδα καὶ πλούτου μεγάλου δύνασιν,
50 ἃ καὶ τὸν ἄχρειον τίθησι
χρηστών. τί μακρὰς γλώσσας ἰδείας
ἐκτὸς ὠδοῦ; πέφαται 4 θνατοῖσι νίκαις
[ὑστε]ρον 5 εὐφροσύνα·
e.g.6 αὐλῶν [καναχαῖσι λυρῶν τε]
55 μειγ[νὲ μὲν κωμοὺς τίνατα]
χρῆ τιν['] Ἀγάλαφωντος νίόν.

38 (x)

'Αλεξιδάμῳ Μεταποντίῳ

παιδί παλαιστὴ Πύθια

στρ. α' Νίκα γλυκῦδωρ', [ὑπάταν γὰρ] 7

σοὶ παῖ[τὶ ὑπασσε σε τιμὰν]

1 Blass = κτῆσει: P παῖσι  2 Wilamowitz: P has ἐσελὼν
for ἔσθλῶν  3 Housman: P ὠδος 4 = πέφαται  5 Kenyon
6 E (γλυκείαν would be unmetrical)  7 ll. 1-7 partly
Fem. (1568) Βακχυλίδης δὲ τὴν Νίκην γλυκῦδωρόν φησι καὶ ἐν
πολυχρόνῳ Ὁλύμπῳ ζητὶ παρισταμένην κρύινεν τέλος ἀθανάτοις τε
καὶ θυμοῖς ἄρετῆς, otherwise by E (l. 1), Jebb (2-3)

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BACCHYLIDES

hope because he hath skill or hath honours of the Graces or is versed in divination, another bendeth a wily bow at pelf; others again exalt their spirits upon works of the field and with herds of kine. The future brings forth issues inscrutable: we know not on which side Fortune’s scale will sink. The fairest of things is, that a good man be envied much of many, albeit I know the great power also of wealth, which turneth to account even the unprofitable. But why do I drive a long story outside of the straight course? After victory comes mirth. [With the din] of flute [and lyre] let us mingle [songs of revelry in honour of the son of Aglaophon].

38 (x)

For Alexidamus of Metapontion

Victor in the Boys’ Wrestling-Match at Pytho

O Victory, giver of sweet things, who [hast exceeding honour] of the high-throned Father [of

1 cf. Solon. 13. 43-54
2 a Greek audience could hardly fail to take μακράν with γλῶσσαν; Bacchylides uses γλῶσσα 33. 195 for a song or story, when he ‘sends a tongue’ to Hiero; so the ‘long tongue’ here need not have been grotesque; cf. κακή γλῶσσα for ‘slander’
3 the general drift of the sentence is clear, but restoration doubtful because the (dead, cf. 1. 3) father’s name was almost certainly here (cf. 36. 102) and we do not know it; the victor’s name is short for e.g. Aglaophemus, his father’s might well be a compound of the same adj.
LYRA GRAECA

υψίζιν[γος Οὐρανιδᾶν,]
ἐν πολυχρόσφος δ᾽ Ὄλυμπω
5 Ζηνί παριστάμενα
κρίνεις τέλος ἀθανάτοι-
σίν τε καὶ θνατοὶς ἀρετᾶς,
ἐλλαθι [βαθύν]πλοκάμου
κούρα [Στυγὸς ὃ]θοδίκων· σέθεν γ᾽ ἐκατι
καὶ νῦν Μεταπόντιον εὐ-
γύων κατέχουσι νέων
κῶμοι τε καὶ εὐφροσύναι θεότιμον ἁστυ,
ὑμνεύσι δὲ Πυθιόνικον
παίδα θαητὸν Φαῖσκου.

ἀντ. α’ ἤλέω νιν ὁ Δαλογενὴς νι-

16 ὁς βαθυζώνοιο Λατοῦς
δέκτο βλεφάρως πολέες
δ᾽ ἀμφ᾽ Ἀλεξίδαμον ἄνθεόν
ἐν πεδίῳ στέφανοι

20 Κύρρας ἔπεσον κρατερᾶς
ἡρα παννίκοιο πάλας;
οἷν εἶδέ νιν ἄελιος
κεῖνῳ γε σὺν ἄματι πρὸς γαῖα πεσόντα.

φάσω δὲ καὶ ἐν ξαθέοις

25 ἄγνοι Πέλοτος δαπέδοις
᾽Αλφέων παρὰ καλλιρόαν, δίκαν κελεύθου
εἰ μή τις ἀπέτραπεν ὀρθᾶς,
παγξένῳ χαῖταν ἐλαίᾳ

ἐπ. α’ γλαυκά στεφανωσάμενον

30 πορτίτροφον [ἀν πεδί][ον πάτ]ραν θ᾽
ἰκέσθαι. 

[οὗ τις Ὅλυμπιαίδων] ἐν χθονὶ καλλιχóżῳ
ποικίλαις τέχναις πέλασσεν,
Heaven's children], and standest beside Zeus in golden Olympus to judge the issue of prowess both for God and for man, be kind, thou daughter of deep-tressed Styx the guardian of right.¹ 'Tis thy doing that the revelry and mirth of stalwart youths possess Metapontion's God-honoured town to-day, and praise for his Pythian victory the admirable child of Phaïscus. Kindly was the look wherewith the Delos-born Son of deep-girdled Leto received him, and many the garlands of flowers that fell around Alexidamus on Cirra's plain by reason of the might of his triumphant wrestling;² the sun ne'er saw him come to the ground that day. And say it I will, that had not Justice been turned from the straight path, he would have come back to the cattle-rearing plain of his country with his hair crowned with another wreath, with the all-welcoming³ gray olive won beside fair-flowing Alpheus in the sacred lawns of holy Pelops. [Not that any man] wrought guileful acts upon the lad in the spacious land [of the Olympic Games]: rather was a God the cause; or else was the

¹ it was usual to swear by the Styx ² the victor was greeted by the spectators with showers of leaves and blossoms (φυλλοβολία) ³ i.e. the 'events' for which it was the prize were open to all comers

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1 \( \varepsilon \lambda \lambda \alpha \delta i = \varepsilon \lambda \eta \theta i: \beta \alpha \theta \nu \) Jebb  2 Fennell  3 \( \gamma' \) \( E: \) P \( \delta' \) (cf. 24, where \( \gamma e \) is a correction of \( \tau e \), and 36. 3 where \( \tau e \) remains uncorrected)  4 Herwerden: P \( \delta \iota \kappa \alpha \lambda \zeta \kappa \varepsilon \lambda \varepsilon \theta \theta \omicron \nu \)  5 Blass  6 \( E: \) Jebb's \( \sigma \delta \tau \iota \delta \zeta \alpha \silon \kappa \kappa \alpha \kappa \omicron \rho \omega \nu \) is tautological with \( \pi \omega \iota \kappa \iota \lambda \alpha \kappa \tau \epsilon \chi \nu \alpha \kappa \) and leaves \( \chi \theta \omicron \omicron \nu \kappa \alpha \lambda \lambda \chi \omicron \omicron \omicron \omicron \omicron \) unqualified by the necessary genitive

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35 γυνώμαι πολύ πλαγκτοι βροτῶν
άμερσαν ύπερτατον ἐκ χειρῶν γέρας.
νῦν ὦ Ἀρτέμις ἀγροτέρα
χρυσαλάκατος λιπαρὰν
[ἀ]μέρα τοξόκλυτος νῖκαν ἔδωκε.
40 τὰ ποτ' Ἀβαντιάδας
βωμὸν κατένασσε πολύλιποι ηὐπετπλοῖ τε κοῦραι,

στρ. β' τὰς ἕξ ἑρατῶν ἐφόβησεν
παγκρατῆς Ἡρα μελάθρων
45 Προίτου, παραπλῆγι φρένας
καρτεράς ἡμύξας ἁνάγκας,
παρθενία γὰρ ἐτὶ
ψυχὰ κών ἐς τέμενος
πορφυρόξωνοι θεᾶς,
50 φῶσκον δὲ πολὺ σφέτερῳ
πλοῦτῳ προφέρειν πατέρα ξανθᾶς παρέδρου
σεμνοῦ Δίος εὐφυΐᾳ.1
παῖσιν δὲ χολωσαμέγα
στήθεσι παλιντροποῦ ἐμβαλεν νόημα.
55 φεῦγον δ' ὁρὸς ἐς τανίφυλλον
σμερδαλέαν φωνὰν ἰείσαι,
ἀντ. β' Τιρύνθιον ἄστυ λιποῦσαι
καὶ θεοδμάτους ἀγνιᾶς.
ἡδη γὰρ ἔτος δέκατον
60 θεοφιλῆς λιπόντες Ἀργος
ναῖον ἀδειπίθοι
χαλκασπίδες ἴμιθεοι
σὺν πολυζήλῳ βασιλεῖ.
νεῖκος γὰρ ἠμαιμάκετον

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highest need reft from his hands by the oft-erring judgments of men.\(^1\) Howbeit he now hath victory of the Huntress Lady of the golden shaft and renowned bow, Artemis the Assuager,\(^2\) to whom of yore the son of Abas\(^3\) did set up an altar that was the place of many prayers,\(^4\) he and the fair-robed daughters whom almighty Hera had driven in fear from the pleasant house of Proetus, yoking their spirits to an imperious frenzy. For their still-girlish hearts led them to go into the precinct of the purple-zoned Goddess and boast that their father was far richer than the flaxen-haired consort of the dread wide-mighted Zeus. Whereat in wrath she cast into their breasts a changed spirit, and with dire shrieks they fled to the leafy hills, far from the city of Tiryns and her God-built streets. Nine years had passed since the brazen-bucklered demi-gods that feared not the war-cry had left God-favoured Argos to dwell there, they and their much-envied king. For a relentless quarrel had

\(^1\) Jebb compares Paus. 6. 3. 7: ‘The statue of Eupolemus of Elis (at Olympia) is the work of Daedalus of Sicyon, and the inscription upon it records that Eupolemus won the short footrace for men at the Olympic Games and that he was also victorious twice at Pytho and once at Nemea. The following also is told of him:—three of the Hellanodicae or judges stood at the end of the course, of whom two gave the race to Eupolemus and the third to Leon the Ambraciot, who afterwards sued before the council of Olympia the two judges who had given the victory to their fellow-countryman’

\(^2\) Artemis was the goddess of Metapontion; the epithet suits the context, she consoles him for losing that victory by giving him this; and it suggests Ἡμεροτα, the name under which she was worshipped at Lusi, cf. Paus. 8. 18. 8

\(^3\) Proetus, king of Argos

\(^4\) at Lusi in Arcadia

\(^1\) ἡμερα would not fit the gap \(^2\) gen. (Jebb): the second iota of P’s εὐρυβλαί is not completed and was doubtless intended to be erased, but forgotten
LYRA GRAECA

65 βληθράς ἀνέπαλτο κασιγνητοῖς ἀπ’ ἀρχῶς
Προϊτῷ τε καὶ Ἀκρισίῳ.
λαοῦς τε διχοστασίαις
ηρεικον ἀμετροδίκοις μάχαις τε λυγραῖς.
λίπσοντο δὲ παῖδας Ἀβαντὸς

70 γὰν πολύκριθον λάχυτας
ἐπ. β’ Τίρυνθα τὸν ὀπλότερον
κτίζειν πρὶν ἐς ἱργαλέαν πεσεῖν ἀνάγκαν.
Ζεῦς τ’ ἐθελεν Κρονίδας
τιμῶν Δαιαοῦ γενεὰν

75 καὶ διωξίπποιο Λυγκέως
παῦσαι στυγερῶν ἀχέων’
tεῖχους δὲ Κύκλωπες κάμον 2
ἐλθόντες ὑπερφίαλοι κλεινὰ πόλει
cάλλιστοι, ἐν ἀντίθεοι

80 ναιον κλυτὸν ἵπποβοτον
’Ἀργὸς ἦρως περικλειτοὶ λιπόντες.
ἐνθέεν ἀπεσοῦμεναὶ
Προῖτου κυανοπλόκαμοι
fevγον ἀδματοι θύγατρες.

στρ. γ’ τον δ’ εἶλεν ἄχος κραδίαν, ξεί-

86 να τε νυν πλάξεν μέριμνα.
dοῖάξε δὲ φάσγανον ἀμ-
ϕακες ἐν στέρνοις πάξαι,
ἀλλὰ νυν αἰχμοφόροι

90 μύθουσὶ τε μειλίχιοις
καὶ βία χειρῶν κάτεχον.
τρισκαίδεκα μὲν τελέους
μῆνας κατὰ διάσκιον ἡλύκταξον ὦλαν,
fevγον τε κατ’ Ἀρκαδίαν

95 μηλοτρόφοιον. ἀλλ’ ὀτὲ δὴ
Δοῦσον παρὰ καλλιρόαν πατήρ ἰκανεν,
BACCHYLIDES

leapt up from a slight beginning betwixt the brothers Proetus and Acrisius, and these bruised their peoples with feuds that passed the measure of right and with miserable fightings, till at last those peoples had besought the children of Abas that they should divide the fertile land and the younger should found Tiryns ere all fell into grievous plight. Then for the respect he bore unto the race of Danaïüs and charioting Lyneceus.\(^1\) Zeus Son of Cronus had chosen to give them rest from their hateful woes; and the huge Cyclopes had come and built an exceeding good wall for the famous town, which now those godlike heroes so illustrious did inhabit instead of Argos the famous nurse of steeds. Thence was it that they fled speeding forth, those dark-haired virgin-daughters of Proetus: and their father’s heart was seized with pain and his mind smitten with strange thought, and he had plunged a two-edged dagger in his breast had not his spearmen restrained him with assuaging words or force of arm. Meanwhile the maidens wandered wild for thirteen whole months in the thick forest, and fled to and fro in the sheep-walks of Arcady.\(^2\) But when at last their father came to fair-flowing Lusus,\(^3\) he took thereof water

\(^1\) kings of Argos, ancestors of Proetus \quad \(^2\) Jebb compares Paus. 8. 18. 7 for the cave to which they fled and other topographical details \quad \(^3\) a spring near Lusi; folk-etymology doubtless connected Λούσα with λουέσθαι ‘to wash’

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1 Housm: Ρ ηριτον ἢ. ἢρειτον 2 Platt κάμοιτ’: Maas κάμον | θέλοντες


LYRA GRAECA

ένθεν χρόα νυψάμενος φοινικοὶ[radēm]νοιο Δατοῦς

100 χεῖρας ἀντείνων πρὸς αὐγὰς

ιπτώκεος ἄελιον,

τέκνα δυστάνοιο λύσσας

πάρφρονος ἑξαγαγεῖν.

‘Θύσω δὲ τοι εὔκοσι βοῦς

105 ἄξυνας φοινικότριχας.

τοῦ δ’ ἔκλυν ἀριστοπάτρα

θηροσκότος εὐχομένουν. πιθούσα δ’ “Ηραν

παῦσεν καλυκοστεφάνους

κούρας μανιᾶν ἀθέον.

110 ταῖ δ’ αὐτίκα οἱ τέμενος βοῶμον τε τεῦχον

χραῖνον τὲ μιν αἴματι μήλων

καὶ χοροὺς ἱσταν γυναικῶν.

ἐπ. γ’ ἐνθεὶ καὶ ἀρηνίφλοιοι

ἀνδρεσσιν <ἐς> ἰπποτρόφον πόλισμ’

Άχαιοῖς

115 ἐσπευ’ σὺν δὲ τύχα

ναιεὶς Μεταπόντιοι, ὥ

χρυσέα δέσποινα λαῶν.

ἄλσος τὲ τοι ἰμερόν

Κάσαιν παρ’ εὐνδρόν πρόμων

120 ἐσθ’ ἐσσαμένων, ὡς Ἀριάμοι’ ἐπεὶ χρόνῳν

βουλαίσι θεῶν μακάρων

πέρσαν πόλιν εὐκτιμέναν

χαλκοθωράκων μετ’ Ἀτρειδᾶν. δικαίας

1 Jebb once: P πολίν  2 Shackle-E, taking ἔστι with τοι, ‘thou hast’ (προμαν became προμοι from πριαμοι) below; ἐσθ was lost by haplogr.; προμοι was changed to πρόγονοι by a syllable-counter, who took it with Πριάμοιο and altered

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and washed him, and besought the ox-eyed daughter of crimson-kerchiefed Leto, lifting his arms to the rays of the careering sun, that she would deliver his children from the hapless frenzy that misled their wits—'and I will offer to thee twenty red-haired oxen that know not the yoke.' She heard his prayer, that beast-pursuing Daughter of a peerless Sire, and prevailing with Hera, made cease the God-abandoned rage of those rosebud-wreathed maids; and the same straightway made for her a close and an altar, and imbrued it with the blood of sheep and set up dances of women there. From that spot passedst thou, O golden Mistress of peoples, with Achaean warriors unto a horse-rearing citadel, and dwellest now with happy fortune in Metapontion, aye and possesest by Casas' fair stream a delightful grove which those chieftains established for thee when at last by the counsels of the blessed Gods they sacked the well-built city of Priam along with the brazen-corsleted sons of Atreus.

1 near Tarentum in Magna Graecia, Latin Metapontum
2 lit. 'there is to thee a precinct of chieftains having founded,' or as gen. absolute; for the chieftains see l. 113

σαμένων to agree with it): P προγονοὺς εσσάμενοι, which neither scans nor gives sense; for the only ancestors they could be Artemis and Priam, are out of the question
LYRA GRAECA

οὕτως ἔχει φρένας, εὖ-
125 ῥίσει σὺν ἀπαντὶ χρόνῳ
μυρίας ἀλκᾶς Ἀχαιῶν.

39 (xi)
Τεισία Αἰγινήτη
παλαιστῆ Νέμεα
στρ. 'Ωσεὶ κυβερνάτας σοφός, ὑμνοάνασ-
σ' εὔθυνε Κλειοὶ
νῦν φρένας ἀμετέρας
εἰ δὴ ποτε καὶ πάρος' ἐς γὰρ ὀλβίαν
5 ξεινοῖσι με πότνια Νίκα
νάσον Αἰγίνας ἀπαίρει ¹
ἐλθόντα κοσμῆσαι θεόδματον πόλιν.
ἄντ. ? τάν τ' ἐν Νεμέα γυιαλκέα μονοπάλαν
e.g.² [μικῶσαν ἴνα]
| 10 [παιδὸς Ἀριστομάχου.]
(the rest is lost)

40 (xii)
[Πυθέα Αἰγινήτη]
παγκρατιαστῆ Νέμεα]
(43 lines missing or mutilated)
' . . . ὑβριος ὑψινόου
45 παύσει δίκας θνατοῖσι κραίνων·
ἄντ. β' οἶαν τινὰ δύσλοφον ὁ-
μηστὰ λέοντι

¹ Jebb: P ἀπαρχεῖ ² E
Whoso hath a just mind will find throughout all time ten thousand valiant feats achieved by Achaeans.

39 (xi)

For Teisias of Aegina

Victor in the Wrestling-Match at Nemea

To-day if e'er before, O Clio queen of hymns, steer thou like a cunning pilot the ship of my understanding; for the Lady of Victory despatcheth me for a friend's sake to Aegina's isle, there to adorn a God-built city and the strong-limbed wrestling [might of the son of . . . which hath prevailed] at Nemea.

(the rest is lost)

40 (xii)

[For Pytheas of Aegina

Victor in the Pancratium at Nemea]

(43 lines missing or mutilated)

' . . . he shall make cease their insolent violence by putting judgments into effect among men. See

\[\text{1 the same victory is celebrated by Pindar } \text{Nem. 5}; \text{ the date is prob. 481 B.C. } \text{ 2 the prophecy concerns Heracles, its speaker is prob. Athena}\]
Περσείδας ἐφίησιν
χεῖρα παντοίαισι τέχναις:

50 οὖ γὰρ δαμασίμβροτος αἰθῶν
χαλκὸς ἀπλάτον θέλει
χωρεῖν διὰ σώματος, ἐ-
γνάμφθη δ' ὀπίσσω
φάσγανον· ηὶ ποτὲ φαμι

55 τάδε περὶ στεφάνουσιν
παγκρατίου πόνου Ἐλ-
λάνεσσιν ἰδρώεντ' ἐσεσθαί.

ἐπ. β' [θάλλει παρ']ά βωμὸν ἀριστάρχου Δίως ¹

[Nίκας] φερεκυδέος ἄν-

60 [θρώπο]ιαν ἄνθεα,
[ὰ ² κλυτ]αν δόξαν πολύφαντον εὖ αἰ-
[ὸν] τρέθει παύροις βροτῶν
ἀιεί, καὶ ὅταν θανάτωι
κυάνεοι νέφος καλύψῃ, λείπεται

65 ἀθάνατον κλέος εὖ ἐρ-
χθέντος ἀσφαλεῖ σὺν αἰσά.

στρ. γ' τῶν καὶ σὺ τυχῶν Νεμέα,
Λάμπτωνος νιέ,
πανθαλέων στεφάνουσιν

70 [ἀθέ]ῶν χαίταν ἐρεθθεῖς,³
[αὐξών] πόλιν ψυιάγιαν
[ἡλθες τε]ψιμβρότων
α[ὑλῶν υπὸ θ'] ἀδ[υπν]όνων ⁴
κῶμων, πατρῶν

75 νάσου, ὑπέρβιον ἱσχύν
παμμαχῶν ἀναφαιών.
δ' ποταμὸν θύγατερ
διανάντος Αἰγίν' ἡπίοφρον,
BACCHYLIDES

what a crushing hand the son of Perseus\(^1\) lays with his manifold art on the raveng lion! for the man-slaying bright bronze will not pierce that fearful body, nay, the sword is bent backward. O surely it shall come to pass that on this spot the Greeks do vie for wreaths in the sweating labour of the pancratium.'\(^2\)

There spring for man beside the altar of the peerless ruler Zeus, flowers of renowning Victory which for a very few among men do make signal glory all their lives, and when they be enwrapt in the dark cloud of death, bestow on them the immortal fame of a thing well done together with a destiny that cannot fail. These things fell to thee, O son of Lampon, at Nemea, and so thou 'rt come to magnify a lofty-wayed city, come with thy hair crowned with chaplets of all manner of gay flowers, come to the tune of voluptuous flutes and sweet-breathed revel-songs, come to thy native isle, an ensample of eminent might in the pancratium. O Aegina, thou gentle-hearted daughter of a swirling stream,\(^3\) great

\(^{1}\) Heracles was the reputed son of Amphitryon, grandson of Perseus

\(^{2}\) a prophecy of the founding of the Nemean Games

\(^{3}\) Asopus, cf. 36. 47 ff.
LYRA GRAECA

ἀντ. γ' ἡ τοι μεγάλαν [Κρονίδας] 1
80 ἐδωκε τιμᾶν
ὲν πάντεσσιν [ἀέθλοις,]
πυρσόν δὲ Ἑλλ[ασι τὴλε]
φαίνων τὸ γε σον [γένος 2 αἰ]νεὶ
καὶ τις ύψαυχῆς κόρα;
85 [θοοίς <ἀνὰ γὰν> iε]ραν 3
πόδεσθι παρφέως
ήπτε νεβρός ἀπευθῆς
ἀνθεμόντας ἐπ' [ὁχθοὺς] 4
κοῦφα σὺν ἀγχιδόμοις
90 θρόσκουσ' ἀγακλείτα[ἰς ἐταίρα]ις, 5
ἐπ. γ' ταὶ δὲ στεφανωσάμε[ναί φοι]ν[ικέων 6
ἀνθέων δόνακός τ' ἐ[πιχω-]
ρίαν ἀθροισιν 7
παρθένοι μέλπουσιν τ[ε ὁ]ν κράτος, 8 ὀ
95 δέσποινα παγξε[ίνου χθονός,]
Ἐνδαῖδα τε ῥοδὸ[παχύνν,]
ἀ τὸ[ν αγρέτ]αν ἔτ[ι[κτη Πηλέα] 9
καὶ Τελαιμῶνα βι[ατα]ν
Διακώ μειρχεῖσ' ἐν εὐ νὰ,]

στρ. δ' τῶν <θ'> νίας 10 ἀερσίμαχους
101 ταχὺν τ' Ὀχίλλεα
ἐνειδέος τ' Ἐρμοίας
παίδ' ὑπέρθυμον βοα[θοο]ν 11
Ἄιαντα σακεσφόρον ἄρω,
105 ὦστ' ἐπὶ πρύμνα σταθεῖς
ἐσχεν θραυκάρδιον ὀρ-
μαίνοντα νᾶας
θεσπεσίῳ πυ[ρὶ καῦσα]ι 12
"Εκτορα χαλ[κομήτρα]ν,
is the honour the Son of Cronus hath given thee in all the jousts, making it to shine afar to the Greeks like a beacon. Aye and thy offspring \(^1\) is oftentime praised by a maid of proud bearing, as her nimble feet leap to and fro on thy holy ground 'mid her far-famed girl-neighbours as lightly as a careless fawn's on the flowery hillside, while crowned with a native culling of reed and crimson blossoms they sing together of thy might, O mistress of an all-welcoming land,\(^2\) and of rose-armed Endaïs who bare in wedlock with Aeacus Peleus the great captain and Telamon the strong fighter, aye sing of their sons the war-kindlers, the swift Achilles and fair Eriboea's\(^3\) so valiant child Aias, the warrior hero helper-at-need who stood on his poop and stayed the rash onset of bronze-girdled Hector that would burn the ships with fire ineffable, when the

\(^1\) the Aeacids \(^2\) Aegina: the reference is apparently to a Partheneion or Maiden-Song \(^3\) wife of Telamon
LYRA GRAECA

110 ὀπποτε Π[ηλείδας]
        τραχεῖαν [Ἀτρείδαισι μ]άνιν ¹
 ἀντ. δ' ὑρίνατ[o Δαρδαίδας]
        τ' ἔλυσεν ἂ[τας•]
        οἷ πρὶν μὲν [πολύπυργον]ν
115 Ἡλίου θαητοῦ ἄστυ
        οὐ λείπουν, ἀντιξόμενοι δὲ
        πτάσσον ὧξεῖαν μάχαν,
        εὐτ' ἐν πεδίῳ κλονέων
        μαίνοιτ' Ἀχιλλεὺς,
120 λαοφόνων δόρι σείων.
        ἀλλ' ὅτε δὴ πολέμουο
        λῆξεν ἵστεφάνου
        Νηρήδος ἀτρόμητος νίος•
125 ἐπ. δ' ὁστ' ἐν κυναυνθεῖ θ[υμὸν ἀνέρων]²
126 πόντῳ Βορέας ûπὸ κύ-
        μασιν δαίζει
        νυκτὸς ἄντάσας ἀνατε[λλομένας,]³
        λῆξεν δὲ σὺν φαεσιμβρότῳ
        Ἄοι στόρεσεν δὲ τε πόντον,
130 οὐρία νότου δὲ κόλπ[ωςαν πνοῆ·] ⁴
        ιστίον ἀρπαλέως <τ'> ἂ-
        ελπτον ἐξίκουτο χέρσον.

στρ. ε' ὅς Τρῶες, ἐπεὶ κλύον αἰ-
        χματαν Ἀχιλλέα
135 μῖμοντ' ἐν κλισιγῆιν
        εἶνεκεν ξαυθᾶς γυναικός,
        Βρισιγίδος ἱμερογυίοιο,
        θεοὶσιν ἀντειναν χέρας
        φοιβᾶν ἤσιδόντες ὑπιᾷ
140 χειμῶνος αἰγλαν,
bitter wrath of the son of Peleus had risen against the children of Atreus and given the Dardanids a respite from their doom; ¹ who ere that day would not sally from the wondrous towered city of Ilium, but had cowered there afraid of keen battle whenever raging Achilles went brandishing his deadly spear to make havoc in the plain. But ah! when that intrepid son of a violet-wreathed Nereid ² ceased him from the war—as amid the dark bloom of the deep the North-Wind afflicts men's hearts with the surge when it meets them as Night riseth, ³ but with the light-giving Dawn ceaseth, aye and smooths the sea, and they set their sail to fill in the favouring breath of the South-Wind till they reach the unhoped-for haven where they would be—even so then, when the Trojans heard that spearman Achilles abode in the tents by reason of a fair-haired woman, the lovely-limed Briseis, they raised hands to the Gods because they had seen radiant sunshine beneath the storm, and sallying every man from the

¹ cf. ll. 15. 415 ff. ² Thetis, mother of Achilles ³ the phrase is apparently an extension of the 'rising' of the stars

¹ Ἀτρ. fits better than Ἀργείωσιῖ: ll. 111-14 Desrousseaux–Blass (111), Desrousseaux–Jebb (112-3), Blass (114) ² Schwartz ³ Blass: P originally had αὐτή, which points to αὐτέλλαξ in his archetype: none of Jebb's parallels to his ἀνατελλομένα λήξει δὲ σὺν... Αἰς is nearly so bad; if the stars rise it is conceivable that the night should; ἀνατενθέμενα would generally mean 'being spread out to reach...'; so also ταῦτα Ἀρατ. 557 ⁴ P ὁδρίαι corrected from ὁδραία: κολπώσαν Blass, πνοά Housman; κολπώσαν must have the same subject as ἑξικοντο, and the position of δὲ is tolerable after the genitive ⁵ so P

191
πασσυδία δὲ λιπόντες
τείχεα Δαομέδοντος
ἐς πεδίον κρατερὰν
αἱξαν ύσμίναν φέροντες,
ἀντ. ἐ’ ὤρσάν τε φόβον Δαναοίς,
146 ὤτρυνε δ’ Ὄρης
ἐνεγχῆς Δυκίων τε
Δοξίας ἀνάξ Απόλλων
ἰξόν τ’ ἐπὶ θίνα θαλάσσας,
150 ναυσὶ δ’ εὐπρόμνοις παρὰ ¹
μάρναντ’, ἐναριζομένων .
δ’ ἔρευθε φῶτων
αἵματι γαϊά μέλαινα
[’Εκτορ]’εας ὑπὸ χειρός,²
155 [ἡλυθ]’ε τ’ ἡμιθέου-
σ[ιν τάρβος] ἵσοθέων δι’ ὦρμάν.
ἐπ. ἐ’ [ἀ δύσφ]ροις, ἡ μεγάλαισιν ἐλπίσιν
[τρέφ]οντες ὑπερφίαλον
[φρόνημ’ οὐντο] ³
160 [Τρώε]’ς ἵππευται κυανώπιδας ἐκ-⁴
[πρήσασιν Ἀργείων] νέας
[νυκτὸς χορὸν εἰλα]πίνας τ’ ἐν
[θ’ ἀμέ]ραις ἕξειν θεόδωματον πόλιν .
μέλλον ἀρα πρότερον ἀι-
165 νὰντα φοινίξαι Σκάμανδρον

στρ. ἐ’ θνάσκοντες ὑπ’ Αἰακίδαις
ἐρευψιλάοις.

ὁµ.⁵ τῶν εἰ καὶ τ[ετελεύτακ’]
ἡ Βαθυξύλο[ις πυραῖς ἦ]
170 [χωστοῖσι τεθαμμένα τύμβοις]
[σώματ’, ἀλλ’ αἰεὶ σφίσιν]
walls of Laomedon, sped into the plain with stub-
born strife in their hands, there to rouse terror in
the Danaans, urged of lancer Ares and Apollo
Loxias lord of the Lycians; and so were come to
the seashore and fought beside the poop'd ships,
and dark earth grew red with the blood of men slain
by the hand of a Hector, and there came fear on
demigods through the onset of men that seemed
Gods. Ah the misfortunates! great indeed were
the hopes fed the exceeding pride of those horse-
men of Troy, till they made sure they would burn
the azure-eyed Argive ships, and so their God-built
city should see dancing and feasting both by night
and by day. But alas! they were doomed sooner
to encrimson swirling Scamander, dying by the hands
of the death-dealing Aeacids; for whom albeit [their
bodies be ended] with the deep-logged [pyre or
the burial of the up-heap'd tomb, there liveth
nevertheless a glory evermore by grace of the

1 builder of Troy
LYRA GRAECA

e.g.  [ξώει κλέος ἀδυνατών]
[ἐκατε Μουσῶν]
[ἀθανάταις σὺν ἀοιδῶν,]
175 οὐ γὰρ ἀλάμπεσι νυκτῶς
πασίφανης 'Ἀρετᾶ
κρυφθεῖσ’ ἀμαυρο[ὗται δινόφοισιν,] 1
ἀντ. 5’ ἀλλ’ ἐμπεδον ἄκ[ἀμάτα] 2
βρύουσα δόξα
180 στρωφᾶται κατὰ γὰν τε
καὶ πολύπλαγκτον θάλασσαν.
καὶ μὰν φερεκυδέα νάσον
Αἰακοῦ τιμᾶ, σὺν Εὐ-
κλείᾳ δὲ φιλοστεφάνῳ
185 πόλιν κυβερνᾶ,
Εὐνομίᾳ τε σαόφρων,
ὁ θαλίας τε λέλογχεν
ἀστεά τ’ εὔσεβέων
ἀνδρῶν ἐν εἰρήνα φυλάσσει.
ἐπ. 5’ νίκαν τ’ ἐρικυδέα μέλπετ’, ὥ νέοι,
191 Πυθέα, μελέταν τε βροτώ-
φελέα Μενάνδρου,
τὰν ἐπ’ 'Αλφειοῦ τε ῥοαῖς θαμά δὴ
tίμασεν ἀ χρυσάρματος
195 σεμνὰ μεγάθυμος 'Αθῶνα,
μυρίων τ’ ἦδη μίτραισιν ἀνέρων
ἐστεφάνωσεν ἐθέίρας
ev Πανελλάνων ἀέθλοις.

στρ. 5’ εἰ μή τινα θερσιετῆς
200 φθόνος βιῶται,
αἰνεῖτω σοφὸν ἄνδρα
σὺν δίκα. βροτῶν δὲ μῶμος

194
For radiant Prowess is not dimmed, she is not hidden in the rayless murks of night, but goeth ever up and down both upon the land and the much-wandered sea, abounding in a fame that never fails. And lo! now she honoureth the enfaming isle of Aeacus,\(^1\) and guideth his city with aid of that lover of wreaths Good Name, she and Orderliness, the dame discreet who possesseth jollity and keepeth the cities of pious men in peace. Chant ye the glorious victory of Pytheas, O youths, and eke the aiding care of Menander,\(^2\) which the dread high-hearted Athena of the golden chariot hath so often honoured at the streams of Alpheus, where in the All-Grecian Games she hath crowned with the headband the locks of myriad men. Let all such as are not in bondage to blatant Envy give due praise to a man of skill. There’s faultfinding in every work: but truth

\(^1\) Aegina \quad \(^2\) The Athenian trainer, cf. Pind. N. 5. 48
πάντεσσι μέν ἔστιν ἐπ᾽ ἐργοῖς·
ά δʼ ἐλαθεῖά φιλεῖ

205 νικᾶν, ο Τε πανδαμάτωρ
χρόνος τὸ κάλῶς
ἐργμένου αἱὲν αἄξει;
δυσμενῶν δὲ ματαία
γλῶσσ' αἴδης μινύθει 1

e.g. 2 [τέως, ἀλλά . . . . . ]

[10 lines lost]

220 ἐλπίδι θυμὸν ιαίν[εν·]
τὰ καὶ ἐγὼ πίσυνος
φοινικοκραδέμονις [τε Μούσαις] 3
ἐπ. ξ᾽ ὑμνῶν τινὰ τάνδε ν[εόπλοκον δόσιν] 4
φαίνω, ἔνειαν τε φιλα-

225 γλαον γεραίρω,
τὰν ἐμοί Λάμπτων τ[ἀρεχεν χάριν οὐ] 5
βληχρὰν ἐπαθρήσαις τ[ινάρ],
τὰν εἰ γ᾽ 6 ἑτύμως ἄρα Κλείω
πανθαλῆς ἐμαῖς ἐνέσταξ[ε φρασίν,]

230 τερψιτείς νῦν ἀοίδαι
πάντι καρύξουτι λαῖ.


196
BACCHYLIDES

is wont to win, and all-vanquishing Time ever enhanceth a deed well done. The vain speech of a
\[e.g.\] man's enemies minisheth it all unseen [for a while, but . . .]

\[ten \ lines \ missing\]

. . . cheereth his heart with . . . hope; and I, on that hope relying and on the crimson-coifed Muses, do show this for a new-woven gift of hymns, lauding therewith the splendour-loving hospitality which Lampon showed me in expectation of no mean return; and if the flowery Clio hath in truth imbued my wits with such grace as he expected, then shall he be proclaimed to all the people in songs that will delight the ear.\(^1\)

\(^1\) there is a confusion, prob. designed, between two uses of \(\chi\acute{a}\rho\iota\upsilon\upsilon\), a favour or requital of kindness and the charm or grace of a work of art, cf. Theocr. 16 \(\textit{fin.}\).
LYRA GRAECA

41 (xiii)

Κλεοπτολέμω Θεσσάλω

ίπποις Πετραῖα

στρ. α’ Εὖ μὲν εἰμάρθαι παρὰ δαίμονος ἀνθρώποις ἀριστοῖς
συμφορὰ δ’ ἐσθλὼν <τ’> ἀμαλδύνει βαρύτλατος μολοῦσα,
5 [καὶ τὸ]ν κακόν ὑψιφανή τεῦχε κατορθωθεῖσα· τιμᾶν
δ’ ἀλλος ἀλλοίαν ἔχει

ἀντ. α’ μυρίαι δ’ ἀνδρῶν ἀρεταῖ, μία τ’ ἐκ[κ]

[πασᾶ]ν πρόκειται,

10 [ὅς τὸ] 4 παρ’ χειρὸς κυβέρνητιν [σεν δ’] καῖατι 5 φρένεσσιν.
οὔτ’ ἐν βαρυπενθέσιν ἀρμοζεί μάχαις φόρμιγγος ὀμφὰ
cαὶ λεγυκλαγγεῖς χοροί,

ἐπ. α’ οὔτ’ ἐν θαλίαις καναχᾷ

16 [χαλκ]ὸκτυπος ἀλλ’ ἐφ’ ἐκάστῳ [καίρος] ἀνδρῶν ἔργματι καλ-
λιστος· εὐ’ ἔρδοντα δ’ ἐκαὶ θεὸς ὀ[ρθοί·] Κλεοπτολέμῳ δ’ χάριν

20 νῦν χρῆ Ποσειδάνως τε Πετραιοῦ τέμενος κελαδόται,
Πυρρίχου τ’ εὐδόξουν ἵππονικο[ν] νιόν, 8 ὃς φιλοξείνου τε καὶ ὀρθοδίκου

e.g. [οίκοι ἀπελθών] .

(16 lines missing)

40 [— — ἐ]υόδες Θεσσα[λω — — ]
[— — ἐ] εν γυάλοις:
[— — Π]αρτέλης κ[— — ]
[— — —]ε[α [—]δων

(the rest is lost)
A happy destiny is God's best gift to man; but even as Chance crusheth the good if she come with a load of woe, so she maketh the wicked eminent if she win her way. Honour hath various shapes, and myriad are the kinds of human prowess; yet one outstandeth all, and it is his whom a just mind guides in what lieth to his hand. The deep misery of battle is no place for the voice of the lyre and the clear-ringing dance, nor hath the clash of bronze with bronze to do with merrymaking; rather in every act of man is the right time the best, and God too prospereth him that doeth a thing well. And now 'tis the time to sing a meed unto Cleoptolemus, to sing together of the precinct of Poseidon of the Rock and of Pyrrichus' glorious chariot-victor son, who [went forth from] a hospitable and upright-judging [house . . .

(16 lines missing)

. . . sweet smelling . . . in the fields of Thessaly; . . . Panteles . . .

(the rest is lost)

1 the Scholiast on Apollonius of Rhodes 3. 1244, 'Petra in Thessaly where Games of Poseidon are held'; these Games and the place are otherwise unknown, but cf. Pind. P. 4. 138
2 probably the victor's father
LYRA GRAECA

42

Stob. Fl. 10. 14 [π. ἀδικίας καὶ φιλαργυρίας καὶ πλεονεξίας]:
Βακχυλίδου Ἐπινήκων:

ὁς δ' ἅπαξ εἰπεῖν, φρένα καὶ πυκνὰν
κέρδος ἀνθρώπων βιάται.

42 A

Sch. Aristid. 3 p. 317 B D [εἰ δὴ καὶ ἁρμα γε ἀπὸ τῶν
Ἀθηνῶν τὸ ἀρχαῖον, οὐκ ἀπὸ τῆς Σικελίας]: τοῦτο εἶπεν ὡς τινῶν
λεγόντων ὅτι οἱ Σικελιώται ἔξευρον τὸ ἁρμα· οὶ γὰρ περὶ Βακχυλίδην καὶ
Πένδαρον ὁμήχαντες τοὺς περὶ Ἰέρωνα καὶ Γέλωνα ἐν
ἵππικη παρέσχων ὑπόνοιαν Σικελιώτας τὴν ἱππικήν ἐξευρεῖν.

43

Sch. Od. 21. 295 [Κένταυρον, ἄγακλυτὸν Ἐὐρυτίωνα]: Βακχυλίδης δὲ διάφορον οἴεται τῶν Ἐυρυτίωνα. φησὶ γὰρ ἐπιεξωθέντα
Δεξαμενὸς 1 ἐν Ἡλίδι ὁ βριστικὸς ἐπιχειρήσας τῇ τοῦ ξενοδοχοῦντος
θυγατρί, καὶ διὰ τοῦτο ὑπὸ Ἡρακλέους ἀναρεθῆναι καρφῶς τοῖς
ἐκεὶ 2 ἐπιστάντος.

44–44 A

Sch. ll. 12. 292 Ἐυρώπην τὴν Φοίνικος Ζεὺς θεασάμενος ἐν
τινὶ λειμῶν μετὰ Νυμφῶν ἀνὴρ ἀναλέγουσαν ἱράθη, καὶ κατελθὼν
ἥλλαξεν ἐαυτὸν εἰς ταῦτα καὶ ἀπὸ τοῦ στόματος κρόκον ἔπνει.
οὗτῳ τῇ τὴν Ἐυρώπην ἀπαθήσας ἐβάστασε καὶ διαπορθεμένος εἰς
Κρήτην ἐμίγη αὐτῇ· εἰθ᾽ οὕτω συνφίασεν αὐτήν Ἀστερίων τῷ
Κρήτων βασιλεῖ· γενομένη δὲ ἐγκύου ἐκείνη τρεῖς παιδῶν ἐγέννησεν,
Μίνα, Σαρπήδονα, καὶ Ῥαδάμανθων. η ἱστορία παρὰ Ἡσιόδῳ καὶ
Βακχυλίδῃ.

1 Barnes: mss δεξαμενὸς 2 so Eust: mss here οἶκοις

1 cf. Eust. 1909. 61 2 slain at the wedding of Peirithoüs
3 this would suit fr. 46, but the host there is Κεύξ 4 if,
200
BACCHYLIDES

42

Stobaeus Anthology [on Injustice, Miserliness, and Covetousness]: Bacchylides Victory-Songs:

Let me say it once for all, gain overpowers the finest wits.

42 A

Scholiast on Aristides Panathenaicus: ['if indeed the chariot too came originally from Athens and not from Sicily']: He says this because some authorities declare that the chariot was a Sicilian invention; for Bacchylides and Pindar, when they sang the praises of Hiero and Gelo in respect of horsemanship, suggested that that art was invented by the Sicilians.

43

Scholiast on the Odyssey ['the Centaur, famed Eurytion']: Bacchylides believes in a different Eurytion; for according to him, when he was a guest of Dexamenus in Elis he insulted his host's daughter and was slain by Heracles, who came opportunely upon the scene.

44-44 A

Scholiast on the Iliad: Zeus saw Europa the daughter of Phoenix plucking flowers with the Nymphs in a meadow, and falling in love with her, went down and changed himself into a bull; and breathing saffron from his mouth beguiled her, and took her on his back, and crossing the sea to Crete made her his bride, and afterwards gave her to wife to Asterion king of the Cretans, in whose house she bore three sons, Minos, Sarpedon and Rhadamanthus. The story is told by Hesiod and Bacchylides.

as seems likely, the Dithyrambs were arranged alphabetically, this was prob. part rather of an Epinician than of a Dithyramb
LYRA GRAECA

44 Α

πυργοκέρατα

παρὰ Βακχυλίδη.

45


46

Ibid. 5. 178 b [π. ἀκλήτων]: Βακχυλίδης δὲ περὶ Ἡρικλέους ἔστα δὲ ἐπὶ λαίνον οὐδόν,
τοῖ δὲ θοίνας ἐντυνοῦ, ὡδὲ δὲ ἐφα.' Ἀὐτόματοι γ' ἀγαθῶν
dαίτας εὐόχθους ἐπέρχονται δίκαιοι
φῶτες' . . .

47

Clem. Al. Str. 5. 715 ἀκούσωμεν οὖν πάλιν Βακχυλίδου τοῦ
μελοποιοῦ περὶ τοῦ θεοῦ λέγοντος:
oὶ μὲν ὧδματες ἄεικελιὰν
νοῦσων εἰσὶν καὶ ἀνατοὶ, οὐδὲν ἀνθρώποις ἰκέλοι.

1 Schweighäuser: mss Κῆνος
2 or omit with Brunck?
mss δ' 3 Schaeff: mss ἀνατιοί

202
BACCHYLIDES

44 A

Apollonius Adverbs: Just as metaplasms occur in nouns as . . . and πυργοκέφατα

with towering horns

in Bacchylides ¹ . . .

45

Athenaeus Doctors at Dinner [on the flute called gingraínus]: These are used by the Carians in their dirges, unless by Caria is meant Phoenicia,² a confusion found in Corinna and Bacchylides.

46 ³

Athenaeus Doctors at Dinner [on uninvited guests]: Bacchylides, speaking of Heracles and telling how he came to the house of Ceyx, says:

He stood upon the stone threshold when they were preparing a feast, and said, ‘The just come unbidden to the heap’d banquets of the good.’ ⁴

47

Clement of Alexandria Miscellanies: Let us hear again what the lyric poet Bacchylides says about the divine:

All unlike to men, they cannot be subdued nor yet harmed by cruel maladies.⁵

¹ prob. agreed with ταῦρον, ‘bull,’ i.e. Zeus; context suggests that it is accus. masc., cf. Pind. fr. 325 Bkg.
² so the context requires, but the Gk. would more naturally mean ‘by Phoenicia is meant Caria’ ³ I place here other fragments of a general type ⁴ cf. Zenob. 2. 19, Miller Méd. 350 ⁵ cf. Euseb. Praep. 13. 679, Pind. fr. 143 Bkg.
LYRA GRAECA

48

Stob. Ecl. Phys. 1. 5. 3 [π. εἰμαρμένης καὶ τῆς τῶν γινομένων εὐταξίας]:

θυνατοῖς ὅν καὶ αὐθαίρετοι
οὔτ' ὀλβος οὔτ' ἀγναμπτὸς Ἀρης
οὔτε πάμφθερος στάσις,
ἀλλ' ἐπιχρίμπτει νέφος ἀλλοτ' ἐπὶ ἀλλαν
γαίαν ἀ πάνδωρος αἴσα.

49

Clem. Al. Str. 6. 745 Βακχυλίδου τε εἰρηκότος:

παυροίσι δὲ θυνατών τῶν ἀπαντα χρόνων
δαίμων ἔδωκεν
πράσσοντας ἐν καιρῷ πολιοκρόταφον
γῆρας ἰκνείσθαι πρὶν ἐγκύρσαι δύα.

50

Plut. Num. 4 ἄρα οὖν ἄξιόν ἐστι ταῦτα συγχωροῦντας ἐπὶ
tούτων ἀπιστείν, εἰ Ζαλεύκε Μίνω καὶ Ἰωβ καὶ Ζωροάστρη καὶ Νομᾶ
cαὶ Δυσκόργγος βασιλείας κυβερνῶσι καὶ πολιτείας διακοσμοῦσιν εἰς
tὸ αὐτὸ ἐφοίτα τὸ δαιμόνιον, ή τούτοις μεν εἰκὸς ἐστὶ καὶ
παίζοντας θεοὺς ὅμως ἐπὶ διδασκαλίας καὶ παραίνεσι τῶν
βελτίστων, ποιητὰς δὲ καὶ λυρικοῖς μινυρίζουσιν, εἴπερ ἄρα,
χρήσθαι σπουδάζοντας;

εἰ δὲ λέγει τις ἄλλως,
πλατεῖα κέλευθος,
kατὰ Βακχυλίδην. οὖν ὡς ἄτερος λόγος ἔχει τὸ φαύλον, κτλ.

1 Neue: mss θυντοῖς 2 Steph: mss παρ' ὅσι 3 Urs.-Neue: mss τῷ δαίμονι δῶκεν 4 Sylb: mss -οντα 5 E: mss transpose σπουδάζοντας and παίζοντας 6 these two words follow ἄλλως in Plut.

204
Neither prosperity, nor stubborn war, nor all-destructive civil strife, cometh to us of our choice, but Destiny that giveth all, she bringeth down a cloud now on this land and now on that.

Few are the mortal men whom God hath granted to be so fortunate all their days as to reach the time of gray temples without meeting trouble.

Can we then, if we admit these instances of divine favour, refuse to believe that men like Zaleucus and Minos and Zoroaster and Numa and Lycurgus were visited by the Divine Power while they were guiding kingdoms and regulating polities? Or is it reasonable to suppose that Gods are in jest when they consort with such persons to their edification, but in earnest in their dealings, if such they have, with poets and warblers to the lyre? Yet, to quote Bacchylides,

If any say otherwise, broad is the path.

For the other view is worthy consideration, etc.

1 cf. Hesych. πρὶν ἔγκυρσαι

205
LYRA GRAECA

51

Ε.Μ. εἴσωλον ἣ ἀπὸ τοῦ σῶματος σκιοείδῆς ἀπόρροια... ἀς καὶ Βακχυλίδης.

μελαγκευθές εἴσωλον ἀνδρὸς Ἥθακησίου

52

Ath. 1. 20 c [π. ὀρχήσεως]· οὖτοι οὖν πάντες, ὁ σύμπας δῆμος τῆς οἰκουμένης, τῶν ἔφ' ἡμῖν, φησί, φιλόσοφον ὀρχηστὴν Μέμφιν ἐκάλεσαν ἀπαρχαίζοντες τὴν διὰ τοῦ σῶματος αὐτοῦ κινήσιν τῇ τῶν πόλεων ἀρχαιοτάτη καὶ βασιλικωτάτη, περὶ ἡς Βακχυλίδης φησί.

τὰν ἀχείμαντον τε Μέμφιν καὶ δονακώδεα Νεῖλον

53


ἀβρότητι ξυνέασιν ¹ Ἰωνες βασιλῆς

54


χρυσὸν βροτῶν γυνώμαισι μανύει καθαρόν.

hic quoque iambicus ² in fine tribrachyn habet.

¹ perh. <τοί> E; but cf. ibid. 5. 493 and 7. 982 τῶν ἀβροθίων Ἰωνῶν ἀναξ whence B reads Ἰωνῶν here

² mss iambus
BACCHYLIDES

51

Etymologicum Magnum εἰδωλον 'ghost':—the shadow-like emanation from the body . . . compare Bacchylides:

the gloom-shrouded ghost of the man of Ithaca

52

Athenaeus Doctors at Dinner [on dancing]: All these nations (which compose the population of Rome), the people as it were of the world, revived for the philosophic dancer of our time, because of the elegance of his movements, the name of the most ancient and royal of cities, Memphis, of which Bacchylides says:

Calm stormless Memphis and reedy Nile

53

Joannes of Sicily Commentary on Hermogenes: The Ionians were luxurious in ancient times, as indeed we know from Bacchylides, who says in their own metre:

The Ionian princes dwell with luxury.

54

Priscian Metres of Terence: Similarly Bacchylides:—

. . . discloseth pure gold to the judgments of men;

where, as above, the last foot of an iambic line is a tribrach.

3 perh. belongs to 40 (read καὶ τὸν δονακ.) 4 Wil. thinks that Joannes invented this, but?
LYRA GRAECA

55

Zen. Paroem. Gr. 1. 64 δίχολοι γυώμαι παρὰ τὸ δίχα· ἢ διότροποι. κατὰ μετάληψιν. χόλος γάρ ἡ ὄργη, ὄργη δὲ πρόπος. Βακχυλίδης

ὄργαι μὲν ἀνθρώπων διακεκριμέναι
μυρίαι . . .

56

Ε.Μ. πλημμυρίς . . . εἰ μέντοι ὅνομά ἐστιν, εὐλογον βαρύνεσθαι αὕτῳ διὰ τὴν παρὰ Βακχυλίδην αἰτιατικὴν, οἷον.

πλήμμυριν πόντου φυγών

57

Stob. Fl. 98. 27 [π. τοῦ βίου, ὅτι βραχὺς καὶ εὐτελὴς καὶ φροντίδων ἀνάμεστος]. ἐν τῇ αὐτῇ (Βακχυλίδου Ἑπικίοις).

ὁλβιός δ' οὐδεὶς βροτῶν πάντα χρόνον.

57 A


Arist. Fr. 40 ὡς ἀρά μὴ γενεάται μὲν ἐφῇ ἁριστον πάντων, τὸ δὲ τεθνάναι τοῦ ἐν ἐστὶ κρεῖττον, καὶ πολλοὶς οὕτω παρὰ τοῦ δαίμονιον μεμαρτύρηται. τοῦτο μὲν ἐκεῖνῳ τῷ Μίδῳ λέγουσι δήποτε μετα τὴν θήραν ὡς ἔλαβε τὸν Σειληνοῦ διερωτῶμεν καὶ πυθανομένῳ τί ποτέ ἐστι τὸ βέλτιστον τοῖς ἀνθρώποις καὶ τί τῶν πάντων αἱρετῶτας, τὸ μὲν πρῶτον οὕτως εἶπεῖν ἄλλα σιωπάν ἀρρήκτως ἐπειδὴ δὲ ποτε μόνης πάσαν μηχανὴν μηχανώμεον προσηγάγετο φθέγξασθαι τί πρὸς αὐτὸν, οὕτως ἀναγκαζόμενον

1 cf. Hesych: Zen. παρὰ τὸ διχῇ διότροποι

1 cf. Hesych. δίχολοι, δίχολοι γνώμαι, and διακεκριμέναι, but Sch. Hippocr. 5. 584 ascribes it to Alcm. in the form of ἐν μὲν ἀνθρώπω ὄργαι κεκριμέναι μυρίαι 2 cf. Fav. 368 208
Zenobius Proverbs: διχολος γνωμαι, 'two-galled opinions':—
from διχα 'twofold,' that is 'of twofold character,' 'of two sorts';
this by the figure metalepsis or exchange; for χόλος
or 'gall' is equivalent to ὑγρή 'anger' or 'emotion,' and ὑγρή
to τρόπος 'character' or 'temper'; compare Bacchylides:

Past number are the varied tempers of mankind.

Etymologicum Magnum πλημμυρίς . . . if however it is a
noun, it is reasonable to accent it proparoxytone, πλημμυρίς
'tide', because of the accusative πλημμυρίν in Bacchylides:

escaping the tide of the sea

Stobaeus Anthology [on the Shortness and Vanity of Life
and how full it is of Trouble]: in the same (i.e. Bacchylides
Victory-Songs):

No mortal man is for all time happy.

Ptolemaeus son of Hephaestion: What is the saying
Bacchylides puts in the mouth of Silenus, and to whom is
it addressed?

Aristotle Eudemus or The Soul: That the best of all
things, said he, is never to have been born, and that to
be dead is better than to be alive. Many have received
divine confirmation of this. As you know, they say that
the great king Midas once took Silenus in the chase and
put questions to him, asking him what was the best that
man could possibly enjoy. At first Silenus would say
nothing, but kept an unbroken silence. And when, after
long doing his utmost in vain, the king at last made him open

wrongly joined here to 40. 160ff. it is uncertain
whether this lemma belongs to this citation as well as to
40. 160, but it should be noticed that the metre would suit
40. 31 6 cf. Cic. T.D. 1. 48

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εἶπεῖν Ὅλιμονος ἐπιπόνου καὶ τυχῆς χαλαπῆς ἠφήμερον σπέρμα, τί με βιάζεσθε λέγειν ὧν ἄρειον μὴ γυώναι; μετ' ἀγνοιας γάρ τῶν οἰκείων κακῶν ἄλυπτατος ὁ βίος. ἀνθρώποις δὲ πάμπαν οὐκ ἔστι γενέσθαι τὸ πάντων ἄριστον οὐδὲ μετασχεῖν τῆς τοῦ βελτίστου φύσεως ἄριστον γὰρ πᾶσι καὶ πάσαις τὸ μὴ γενέσθαι: τὸ μέντοι μετὰ τούτο καὶ πρῶτον τῶν ἀνθρώπων ἀναστών, δεύτερον δὲ τὸ γενομένους ἀποδανεῖν ὡς τάχιστα. δήλον οὖν <ὁτι> ὡς οὐσίας κρείττονος τῆς ἐν τῷ τεθνάναι διαγωγῆς ἢ τῆς ἐν τῷ ζῆν, οὕτως ἀπεφήνατο.

58

Clem. Al. Paed. 1. 154 οἴ δὲ αὐτῇ προσεχόντες τῇ πίστει οἷον αὐτοδιδακτοί καὶ προαιρετικοὶ αὐξονται τῷ ἐπάινῳ: ἀρετᾶ γὰρ ἐπαινεομένα δένδρον ὡς ἀέξεται.¹

59

Amm. 25. 4. 3: item ut hoc propositum validius firmaret (Iulianus) recolbat saepe dictum lyrici Bacchylidis, quem legebat, iucunde id adserentem, quod ut egregius pictor vultum speciosum effingit ita pudicitia celsius consurgentem vitam exornat.

60

Sch. Ap. Rh. 2. 500 [ἐνθά δ' Ἀρισταῖον Φοίβῳ τέκνῳ]: τινὲς τέσσαρας Ἀριστάλως γενεαλογοῦσιν, ὡς καὶ Βακχύλιδης, τὸν μὲν Καρύστου, ἄλλον δὲ Χείρανος, ἄλλον δὲ Γῆς καὶ Οὐρανοῦ, καὶ τὸν Κυρήνης.

61

Gell. N. A. 20. 7: nam Homerus pueros puellasque eius (Niobae) bis senos dicituisse, Euripides bis septenos, Sappho bis novenos, Bacchylides et Pindaros bis denos.

¹ Bl. reading δ' and δένδρεον thought this might belong to 29 (ll. 1–2 of str. or ant.) ² B: mss χέρανος
his mouth, he reluctantly answered: 'O mortal seed of an industrious deity and a cruel chance, why do ye make me perforce tell you what it were better ye should never know? for life is least miserable in ignorance of misfortune. It is impossible for man to have what is best of all, or even to have a share in the nature of the best; for to everyone, man or woman, the best is not to have been born. But the next best to this, what is the best attainable to man, is to die as soon as he may.' By this he clearly meant that time spent in death was more desirable than time spent in life.¹

58²

Clement of Alexandria Pædagogus: For those who devote themselves to the true faith, increase in praise instinctively and as they choose;

For virtue when 'tis praised groweth like a tree.

59

Ammianus Marcellinus History [the emperor Julian]: Moreover, by way of driving his point home, he would repeat that passage of the lyric poet Bacchylides, whom he read, where he says so delightfully:

As a famous painter doth make lovely a lovely face, so self-restraint adorneth an upward-growing life.

60

Scholiast on Apollonius of Rhodes Argonautica ['there Cyrenè bore Aristaeus to Phoebus']: According to some authorities, for instance Bacchylides, there were four persons called Aristaeus, one the son of Carystus, another of Cheiron, a third of Earth and Heaven, and the son of Cyrenè.

61

Aulus Gellius Attic Nights: Homer gives Niobe six sons and six daughters, Euripides seven and seven, Sappho nine and nine, and Bacchylides and Pindar ten and ten.

¹ cf. 33. 160  " ascription probable but not certain;
² cf. Pind. N. 8. 40
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62


63

Str. 13. 616 ὄ δὲ

Καίκος

οὐκ ἀπὸ τῆς Ἰδῆς ἔτει, καθάπερ εἴρηκε Βακχυλίδης.

64

Sch. Ap. Rh. 1. 1165 [Ῥυνδακίδας προχώας]:

Ῥυνδακὸς

ποταμὸς ἐστὶ Φρυγίας ὅθε μέμηται Βακχυλίδης.

65

Ibid. 4. 973 [ὁρείχαλκοιο φαεῖνῳ]: μνημονεῦει καὶ Στησίχορος καὶ Βακχυλίδης.

66


66 A

Oxyrh. Pap. 426 1:

. . . Πῦθω . . [κ]έλευσεν Φοῖβος . . πολεμαίνετων ν[ίόν] (three mutilated lines) . . . τανί-

1 ascribed to Bacch. by Maas: restorations by Bl. and E

1 Plutarch Life of Homer 1. 3 quotes a statement of Aristotle (On Poetry Bk. III) that H.'s mother was born at Ios, but H. himself at Smyrna  

2 Sch. II. 5. 335 quotes

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BACCHYLIDES

62

Life of Homer: according to Bacchylides and Aristotle the philosopher, Homer’s native place was Ios.¹

63

Strabo Geography: The Caicus does not, as Bacchylides says, rise on Mount Ida.

64

Scholiast on Apollonius of Rhodes Argonautica ['the outflowings of Rhyndacus']: The Rhyndacus is a river of Phrygia mentioned by Bacchylides.²

65

The Same ['shining orichalc']: Orichalc or mountain-copper is mentioned by Stesichorus and Bacchylides.

66

Natalis Comes³ Mythology: Polyphemus is said not only to have loved Galatea, but according to Bacchylides to have had a son by her named Galatus.

66 A

From a Third-Century Papyrus:

... Pytho ... Phoebus bade ... son praised in war ... (three mutilated lines) ... leafy

'Ρύνδακον ἀμφὶ βαθὺσχοινον 'by deep-reeded Rhyndacus,' where metre, however, favours Hecker's attribution to Callimachus, e.g. 'Ρυνδάκον - - | ἀμφὶ βαθὺσχοινον ³ this writer's testimony is suspect, but cf. Appian Illyr. 2 where the son is called Galas
LYRA GRAECA

φυλλον . . . ]ρίψας ἐλαίας . . . (three mutilated lines) . . .

[ἀμο]ς ἢξ’ Ἀργεος Μελάμ[πος]
[ήλ]θ’ Ἀμναονίδας
[βω]μόν τε Πυθαεὶ κτίσε[ν]
15 [καὶ] τέμενος ζάθεον
[κεῖν]ας ἀπὸ ρίζας¹. τὸ δὲ χρ[υσοκόμας]
[ἐξό]χως τίμασ’ Ἀπόλλων
(15 mutilated lines)

H'

ΕΡΩΤΙΚΩΝ

67

Apul. Mag. 8 [de versibus amatoriiis]: fecere et alii talia, et si vos ignoratis, apud Graecos Teius quidam et Lacedaemonius et Cius² cum aliis innumeris.

68

Ath. 15. 667 ἐκάλουν δ’ ἀπ’ ἄγκυλης τὴν τοῦ κοπτάθου πρόσων
diὰ τὸ ἐπαγκυλοῦν τὴν δεξίαν χείρα ἐν τοῖς ἀποκοπταβισμοῖς. οἱ
dὲ ποτηρίου ἐλθος τὴν ἄγκυλην φασί. Ἄκακλίδης ἐν Ἐρωτι-
κοῖς:

. . . . . . . εὕτε
tὴν ἀπ’ ἄγκυλης ἵπσι
tοίσδε τοῖς νεανίας
λευκὸν ἀντείνασα πῆχυν.

69 A, 69 B

Heph. 73 ἐστὶ δὲ τίνα καὶ τὰ καλοῦμενα ἐπιφθεγματικά, &
dιαφέρει ταύτη τῶν ἐφυμνίων ὅτι τὰ μὲν καὶ πρὸς νοῦν συντελεῖ
tι, τὰ δ’ ἐκ περιττοῦ ὡς πρὸς τὸ λεγόμενον τῇ στροφῆ προσκεῖται,
ὅλων τὸ Βακχυλίδου:

¹ cf. l. 8 ἐλαίας
² Bosscha: mss civis

214
... olive (three mutilated lines) ... when Melampus son of Amythaon came out of Argos, and founded an altar to the Pythian, and made a holy precinct from that root; and the golden-haired Apollo did it exceeding honour. ... .

(15 mutilated lines)

Book VIII
LOVE-SONGS

67
Apuleius On Sorcery [amatory verse]: Poetry of this kind has been composed before, among the Greeks, let me tell you, by a Teian, a Spartan, a Ceian, and numberless others.

68
Athenaeus Doctors at Dinner: They called the throw of the cottabus 'from the bend' because the right wrist was bent in making it, though indeed according to another explanation the γυνεκόλη was not the 'bend' but a kind of cup. Compare Bacchylides Love-Songs:
when she lifts her white arm and throws from the bend at the bidding of these young men.

69 A, 69 B
Hephaestion On Poems [on a type of refrain]: There is also the epithegmatic, which differs from the ephymnion in contributing to the sense of the passage, whereas the ephymnion, as far as the sense goes, is a superfluous addition to the strophe. Compare Bacchylides:

1 prob. ref. to the olive of 1. 8 2 i.e. Anacreon, Alcman, Bacchylides 3 cf. Ath. 11. 782 e
LYRA GRAECA

ἡ καλὸς Θεόκριτος· οὐ μόνος ἀνθρώπων ἔρας. ¹
καὶ πάλιν παρὰ τῷ αὐτῷ Βακχυλίδη:

σὺ δ' ἐν χιτῶι μοῦν ὅ
παρά τὴν φίλην γυναῖκα φεύγεις.

ἐὰν μὲν οὖν βραχέα ἡ τὰ ἐπιφθεγματικὰ, τούτο πρόσεστιν αὐτοῖς ὄνομα· ἵνα δὲ καὶ τηλικαῦτα ἄστε στροφὴν ἐκπληροῦν, καὶ προτετάχθαι μὲν τὴν τοῦ ποιήματος ² στροφὴν, ἐπεξεύχθαι δὲ τὴν τῶν ἐπιφθεγματικῶν, εἶπα πάλιν τὰ ἵσα κατὰ τὸν αὐτῶν λόγον, ἔσται τὸ τοιοῦτον σύστημα κατὰ περικοπῆν ἀνομοιομερές.

Θ'

ΣΚΟΛΙΩΝ ³

70

'Ἀλεξάνδρῳ Ἀμύντᾳ

Ομ. Ραρ. 1361. 1:

στρ. α' Ἔ Βάρβιτε, μηκέτι πᾶσαλον φυλάσσων

ἐπτάτονον λιγυρὰν κάππανε γάρνυν·

δεῦρ' ἐς ἐμὰς χέρας· ὁρμαίων τι πέμπειν

χρύσεον Μούσαν Ἀλεξάνδρῳ πτέρον

στρ. β' καὶ συμποσίοισιν ἄγαλμ' ἐν εἰκάδεσσιν,

καὶ συμποσίοισιν ἄγαλμ' ἐν εἰκάδεσσιν,

6 εὔτε νεών ἀγαθῶν γλυκεί ⁴ ἀνάγκα

κυριὰς κυλίκων θάλπησι θυμὸν

Κύπριδος τ' ἐλπίσει διαθύσῃ ⁵ φρένας,

στρ. γ' ἀ μεγανυμένα ⁶ Διονυσίοις δόροις

10 ἀνδράσιν ⁷ υψοτάτῳ πέμπει μερίμνας·

αὐτικὰ μὲν πολλῶν κράδεμα λύει

πᾶσι δ' ἀνθρώπωις μοναρχίσειν δοκεῖ;

¹ Urs: mss ὲ ὲ ὲ ² Caesar: mss ποιητοῦ ³ Οτ' Ἐγκωμίων ⁴ at γλυκεῖα begins the citation Ath. 2. 39 e which supple-
BACCHYLIDES

O fair is Theocritus! thou 'rt not alone in loving him;
and again:

Off thou fliest cloakless to thy dear good wife.

Now when the epiphthegmatic is short, that is its name, but if it is so long as to make a strophe, and the strophe proper comes first and the epiphthegmatic second and then again the proper and after it the epiphthegmatic, and so on, such a system will be reckoned κατὰ περικοπὴν ἀνομοιομερὲς, that is, as composed of like wholes whose parts or 'periods' are unlike.

Book IX

DRINKING-SONGS

For Alexander son of Amyntas

From a First-Century Papyrus:

Hang no more to thy peg, my lyre, nor check the clear voice of thy seven strings. Hither to my hands! I would fain send to Alexander a golden feather dropt by a Muse, to be an adornment for his banquets on twentieth days, when the heart of noble youths is warmed by the sweet compulsion of the swift-circling cup, and their mind thrilled with a hope of the Love-Goddess, which sendeth a man's thoughts highest aloft when it be mingled with the gifts of Dionysus. Then overthroweth he the battlemements of cities, and thinketh to be sole ruler of the

1 or Eulogies

ments the gaps of the Pap. to the end of 1. 16 5 P must have had αἰθωσση 6 so P: mss ἀναμιγγυ. whence edd. ἀμμείγγυ.
7 so P: mss ἀνδράσι δ'
LYRA GRAECA

στρ. δ' χρυσὴ δ' ἐλέφαντι τε μαρμαίρουσιν οἴκοι
πυροφόροι δὲ κατ' αἰγλάεντα πόντον
15 ναές ἀγουσιν ἀπ' Λιγύπτου μέγιστον
πλοῦτον. ὃς πίνοντος ὀρμαίνει κέαρ.
στρ. ε' ὃ παῖ μεγαλ[οσθενέος 1 . . . . . . ]
(6 mutilated lines and the rest lost)

71 2

'Ιέρων Συρακοσίω

Ibid. 4 + 24:

στρ. α' Μῆτω λιγναχ[έα κρῆμνα]
βαρβιτον· μέλλ[ω γάρ συν, ὃ παῖ, μελί-
πνόων]
ἀνθεμον Μουσάν 'Ιέρων[ι κλυτὸ]
ξαθαίσιν ἱπποις
5 ἵμερον τελέσας
καὶ συμπόταις ἀνδρεσσι π[έμπειν]
στρ. β' Λιτναν ἐσ ἐφκτιτον. ἐι κ[αὶ]
πρόσθεν ὑμνήσας τὸν [ἐν πώλοις κλεεννοὺν]
ποσσὶ λατψηροῖς Φερ[ένικον ἐπ' Ἀλ-]

e.g. 10 [φει]δ τ[ε νι]καν
[λάθρ][ια] κ[οπ]τόμενος
[νεύσ', ἀλλα ν]έαν ἐβ[λαστον ὤραν]
στρ. γ[εφέιτον] ἐμοὶ τότε κοῦρα[i]
[νεανιαί θ', ὡσοί Διὸς πάγχρ[νσον οἰκον]
[iκνεοιντ', ᾧ]μοι τίθεσαν μ[αλακᾶν]
[πλόκους αοιδᾶν]
(3 lines mutilated or lost)

1 P μέγαλ[ : accentuation points to a compound 2 restored by Hunt (ll. 3, 6, 7, 8, 22), Murray (ll. 9, 10), E

218
BACCHYLIDES

world; then gleam his houses with gold and ivory, and wheat-laden ships bring him mighty great wealth from Egypt o'er the sunny sea; such is the dream of him that drinks. O child of great...1

(6 mutilated lines and the rest lost)

71

FOR Hiero OF SYRACUSE

From the Same:

[Hang] not up yet, [my lad,] the clear-voiced lute; for I am about to achieve a lovely flower of the [honey-breathed] Muses for the Hiero who is made so famous by his tawny steeds and eke for his comrades at the feast, and send the same to well-built Etna. Albeit ere this, when I sang the praise of that Pherenicus that is so noted among horses for his swift feet, Pherenicus and his victory beside Alpheus, my branches were hackedprivily till I bowed my head, yet did I burgeon forth in fresh vigour; aye then sought unto me all the young men and maids who resorted to the all-golden house of Zeus, when they set up therein garlands of gentle songs...

(3 lines mutilated or lost)

1 the epithet would seem to suggest Zeus rather than Amyntas, the 'child' therefore is perh. rather Aphrodite than Alexander 2 the metaphor, as restored, is that of a tree cut about by an enemy but still producing leaves (poetry) from which garlands (processional songs) could be made; ref. to the feud with Pindar?
LYRA GRAECA

20 . . . . ι σὺν θ . . . . . . . . . . . . . . . ος η[δης] 1
[όσσο]υ ἀνθρώπ[ων βλεφάροισι φέρει]
λε[ύκι]ππος 'Αώς,
τόσσον ἐφ' ἀλικίας
φέγγος κατ' ἀνθρώπ[ων πέτασσεν.]

72

Clem. Al. Str. 5. 654 :
οῦ γὰρ ἐν μέσοισι κεῖται
δῶρα δυσμάχητα Μοισᾶν
τῶπιτυχῆντι φέρειν. 2

ΕΠΙΓΡΑΜΜΑΤΩΝ

73

Meleag, A.P. 4. 1. 33 λείψανα τ' εὐκαρπεύοντα μελιστάκτων
ἀπὸ Μουσήων, | ἤκανθος ἐκ καλάμης Βακχυλίδων στάξιας.

74

Anth. Pal. 6. 313 Βακχυλίδου.

Κούρα Πάλλαντος πολυώνυμε, πότνια Νίκα, πρόφρων Καρθαίων 3 ἱμερὸντα χορὸν
αιὲν ἐποπτεύοις, πολέας δ' ἐν ἀθύρμασι Μουσᾶν
Κηφὼ ἀμφιτιθεὶς Βακχυλίδη στεφάνους. 4

1 junction of ll. 20(right)—24 with the main frag. at l. 20
(left) is doubtful 2 I place this among the Scolia because
Ox. Pup. 1361. 32 has what may be the ends (ται and αυ) of
ll. 1–2, and 48 the ο of Μοισᾶν and the second ἐ of φέρειν in
ll. 2–3 3 B: ms κρανναίων 4 Brunck: ms κηφὼ α.
Βακχυλίδης

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BACCHYLIDES

[. . his son\(^1\) . . ] who in his youthful prime hath spread o'er the world as great a light as ever white-horsed Dawn bringeth unto the eyelids of mankind.

72 \(^2\)

Clement of Alexandria Miscellanies:

For the Muses' gifts so keenly fought for lie not in the midst for any that cometh to win.

Book X

INSCRIPTIONS

73

Meleager The Garland:\(^3\) And yellow ears he inwove from the corn of Bacchylides, full ears left from the garnering of the honey-sprent Muses.

See also Simonides 177 (vol. ii).

74

Palatine Anthology: Bacchylides:—

Renownèd Daughter of Pallas, Lady Victory, deign to look ever kindly upon a lovely chorus from Carthaea, and in the sports of the Muses crown Ceian Bacchylides with many wreaths.

\(^1\) Hiero's son Deinomenes, cf. Pind. P. I. 59; it is not certain that lines 20–24 belong here, but they prob. are part of the same poem

\(^2\) ascription probable but not certain

\(^3\) i.e. the Proem to his Anthology, an index in the form of a garland of flowers, each kind of flower representing the contribution of a poet
Εὐδημος τὸν νηὸν ἐπ' ἀγροῦ τὸν ἀνέθηκεν τῷ πάντων ἀνέμων πρηντάτῳ ¹ Ζεφύρῳ, εὐξαμένῳ γὰρ ὁ γ' Ἡλθε θοαθόος, ὅφρα τάχιστα λικμήσῃ πεπόνων καρπὸν ἀπ' ἄσταχύων.

¹ Headl: ms (and Suid. πιότατος) πιοτάτφ ² Mein: ms γάρ οἱ
BACCHYLIDES

75

The Same: Bacchylides:—a dedication to the South-West Wind by a farmer named Eudemus:

Eudemus set up this shrine upon his farm unto Zephyr the kindest of all winds. For at his prayer he came to help him winnow the grain quickly from the ripe ears.
ΣΩΦΟΚΛΕΟΤΣ ΠΑΙΑΝΩΝ

1–2 εἰς Ἀσκληπιόν

dὲ οἶμαι οὗτος ἐγγὺς παιάνα ποὺ παρεγγυῶν γρίφεων καὶ
κλυτόμητις

οὐκ ἀπαξιῶν παρὰ σοῦ ἀκούσαι...

2

Philostr. Vit. Apoll. 3. 17 οἱ δὲ ἄδον φθην, ὅποιος ὡς παιἀν ὁ
tοῦ Σωφοκλέους, ἄν Ἀθήνησι τῷ Ἀσκληπιῷ ἄδουσιν.

3 εἰς Κορώνιδα

I.G. 3. 1 Add. p. 490. 171 g [Athenis in lapide invento ad
Asclepieum sub arcis radicibus] Σωφοκλέους:

["Ω Φλεγύα] κοῦρα περιώνυμε μᾶτερ ἀλέξι-
πό[νου γλυκεῖν Ασκλαπιοῦ,]
[ἀν Φοίβος] ἀκειρεκόμας ἔοις ἐναρίθμη[ον]
πόθοις ἔθηκεν, | σὲ νῦν ἀεισιότος]
[μεσθα μέλεσιν] ἐνεπ[έσσι...]

1 cf. Suid. s. Σωφοκλῆς, Luc. Enc. Dem. 27 2 mss -μήτης
3 tit. extends from νυ to πο of first line (as it was presumably
in the middle, we can estimate the length of the line); on the
right [ comes below εί and π[ below ο; on the left, ]s comes
below κ and ]ε below α: stone has μάτερ, ἀκειρεκόμας,
ἐναρίθμη[; suppl. Bäch.-E c.g.]
THE PÆANS OF SOPHOCLES

1–2 To Asclepius

Philostratus the Younger Portraits [on a portrait of Sophocles]: And I believe Asclepius is here commanding you to write a paean, and, not disdaining to be called by you famed for his skill

Philostratus Life of Apollonius: And they sang a song resembling the Paean of Sophocles which is sung to Asclepius at Athens.

3 To Coronis

An Inscription of the First or Second Century [found near the temple of Asclepius on the slope of the Acropolis at Athens]:

Sophocles:—


1 for this epithet in a Paean to Asclepius cf. Aidesp. 129 (was this Sophocles' Paean?) and Kaibel Epig. 1026
2 perh. part of the same Paean; some think the title 'Sophocles' may be merely the name of the dedicator, but in any case the poem would seem to be a good deal earlier than the inscr. which records it
ΙΩΝΟΣ ΧΙΟΤ ΜΕΛΩΝ

1

Ath. 2, 35 d [π. οἶνον] ὡς ὁ Χιός φησιν:

ἀδαμνον

παῖδα ταυρωπόν, νέου οὐ νέου,

𝜂διστὸν πρόπολον βαρυγυδοῦπον ἑρώτων,

οἶνον ἀερσίνον

ἀνθρώπων πρύτανιν

2

Sch. Ar. Pax 835 [καὶ τὸς ἄστερὸν καὶ ἐκεῖ;] ὥς ὁ Χιός, ὃσπέρ ἐποίησεν πάλαι, τοῦ Ἀθηναίων ποθὸν ὥς δὲ ἦλθεν εὐθέως ὡς ὁ Ἀθηναίων πάντες ἐκάλουν ἅστερα. διθυράμβων καὶ τραγῳδίας καὶ μελῶν ποιήσας ἐποίησεν δὲ ἀδήν, ἢ δ' ἄρχη.

'Ἀθηναίων ἀεροφοίτην ἅστερα

μείνωμεν ἀελίου λευκοππέρυγα πρόδρομον.

φαίνεται δὲ τετελευτηκὼς ἐκ τοῦ τοῦτον: παῖζων οὖν ὁ Ἀριστοφάνης Ἀθηναίων τοῦ θεοῦ φησιν ἅστερα κληθήναι.

3


4

Arg. Soph. Ant. στασίαζεται δὲ τὰ περὶ τὴν ἡρωίδα ἰστοροῦμεν καὶ τὴν ἀδελφὴν αὐτῆς Ἰσμήνην. ὡς μὲν γὰρ Ἱων ἐν τοῖς Διθυράμβοις καταπραγμάτων φῆσθαι ἀμφοτέρως ἐν τῷ ἱερῷ τῆς Ἑρας ὑπὸ Λαοδάμαυντος τοῦ Εὐτεοκλέους.

1 Cas: mss ἀδαμνον 2 mss also ταυρωπά 3 Cas: mss -πνοον 4 mss also μῆνα μέν (Bentl. μείναμεν)

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THE LYRIC POEMS\textsuperscript{1} OF ION OF CHIOS

1

Athenaeus *Doctors at Dinner* [on wine]: And in Ion of Chios we read:

wild bull-faced child [of Zeus and Semelè?],
young and yet old, sweetest servitor of loud-thundering\textsuperscript{2} desires, wine that cheers the heart and rules the world

2\textsuperscript{3}

Scholiast on Aristophanes *Peace* [*And who is the star up there now?—Ion of Chios, who on earth once composed the *Star of Morn*, and they all called him that directly he got to heaven*]: A writer of dithyrambs, tragedies, and lyric poems; among others, of the song beginning:

*Let us wait for the Star of Morn that haunts the sky, the white-winged forerunner of the Sun.*

From this it appears that the poet was dead. His being called Star of Morn is therefore a jest of Aristophanes.

3

Scholiast on Apollonius of Rhodes [Aegaeon]: According to a Dithyramb of Ion he was summoned from the ocean\textsuperscript{4} and carried up to be a guard of Zeus; the same authority makes him a son of the Sea.

4

Introduction to Sophocles’ *Antigone*: Accounts of the heroine and her sister Ismenê vary; Ion declares in his *Dithyrambs* that they were both burnt to death in the temple of Hera by Laodamas son of Eteocles.

\textsuperscript{1} Fragments 1–4 are from Dithyrambs \textsuperscript{2} *i.e.* imperious, like Zeus \textsuperscript{3} cf. Suid. s. διθυραμβοδιδάσκαλοι \textsuperscript{4} by Thetis

\textsuperscript{227} q 2
LYRA GRAECA

5 ὑμνος εἰς Καιρόν

Paus. 5. 14. 9 ᾿Ιωνὶ δὲ οὕτω τῷ Χῖῳ καὶ ὑμνον πεποιημένον Καιροῦ γενεαλογεῖ δὲ ἐν τῷ ὑμνῷ νεώτατον παῖδαν Δίως Καιρόν εἶναι.

6 ἐγκώμιον εἰς Σκυθίαδην

Paroem. ap. Miller Misc. 361 Αἰγιέας οὔτε τρίτοι οὔτε τέταρτοι . . . ὅτι γὰρ τούτοι ἔχρησθη καὶ οὐ Μεγαρεύσιν καὶ ᾿Ιων μέμνηται ἐν τῷ εἰς Σκυθίαδην ἐγκώμιῳ.

7

Philo 6. 38 Cohn: Μιλτιάδης ὁ τῶν Ἀθηναίων στρατηγὸς, ἡμίκα βασιλεὺς ὁ Περσῶν ἀπασαν τὴν ἀκμὴν τῆς Ἀσίας ἀναστήσας μυριάσι πολλαίς διέβαινεν ἐπὶ τὴν Εὐρώπην ὡς ἀναρπάσων αὐτοῦσι τὴν Ἑλλάδα, συναγαγὼν ἐν τῷ Παναθηναίκῳ τοὺς συμμάχους ὄρνθων ἁγώνας ἐπέδειξε, λόγου παντὸς δυνατωτέραν ὑπολαμβάνων ἐσεθαί τὴν διὰ τῆς τοιαύτης ωφεώς παρακέλευσιν, καὶ γνώμης όιχ ἡμαρτε. θεασάμενοι γὰρ τὸ τλητικὸν καὶ φιλότιμον ἄχρι τελευτῆς ἐν ἀλόγοις ἀβίτητον, ἀρπάζοντες τὰ ὅπλα πρὸς τὸν πόλεμον ἠρμηναν, ὡς ἕχθρῶν ἁγωνιουμενοὶ σάμασι, τραμάτων καὶ σφεγῶν ἀλογούντες ὑπὲρ τοῦ καὶ ἀποβανόντες ἐν ἑλευθέρῳ γοῦν τῷ τῆς πατρίδος ἐδάφει ταφηναι προτροπὴ γὰρ εἰς βελτίωσιν οὐδὲν οὕτως αἰτιῶν ὡς ἡ τῶν ἀφανεστέρων ἐπίδος μείζων κατόρθωσι. τοῦ δὲ περὶ τούς ὄρνθας ἐναγώνων μέμνηται καὶ ὁ τραγικὸς ᾿Ιων διὰ τούτων.

οὔτ' ὃ γε σῶμα τυπεῖς
dιφυῖς τε κόρας ἐπιλάθεται ἀλκᾶς,
ἀλλ’ ὀλιγοδρανέων φθογγάζεται.
θώματον δὲ γε 1 δουλοσύνας προβέβουλε.

1 mss also ὃ ἱγε (ὃ ὀτε) from above

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ION OF CHIOS

5 HYMN TO OPPORTUNITY

Pausanias Description of Greece: I know that a hymn was composed to Opportunity by Ion of Chios. In it he makes Opportunity the youngest of the children of Zeus.

6 EULOGY OF SCYTHIADES

Proverb in Miller Miscellanies: 'The people of Aegium neither third nor fourth': . . Ion, too, in his Eulogy of Scythiades, mentions this as a reply the oracle gave to this people and not to the Megarians.

Philo That every Upright Man is Free: The Athenian general Miltiades, when the king of the Persians rallied the flower of the youth of Asia to his standard and crossed to Europe with an enormous host, to capture Greece, as he thought, without a blow, assembled the Allies at the Panathenaic stadium and, as a visual exhortation likely to prove more effective than any speech, showed them some cock-fighting. Nor was he disappointed. When the spectators saw the endurance and the feeling of honour which abides even unto death in these dumb creatures, they flew to arms like men ready to give their lives, without thought of wound or slaughter, if only they might be buried in the soil of a free country. For there can be no better inducement to the increase of courage than an increase of confidence in hopes for the future. This cock-fight is referred to by the tragic poet Ion in the following passage:

His body and his twin eyes smitten, he yet forgetteth not his might, not he, though his utterance is weak; nay, he preferreth death to servitude.

1 cf. Phot. s. ὑμεῖς τοῦ Μεγαρεῖς, Sch. Theocr. 14. 48, Zen. Paroem. Gr. 1. 48 2 when they asked which was the finest people in Greece 3 perhaps from a tragedy
MELANITPIDOT

Βίος

Suid. Μελανιππίδης: α'· Κρίτωνος, γεγονὼς κατὰ τὴν ξέ' Ὀλυμπιάδα, Μήλιος. ἔγραψε δὲ Διθυράμβων βιβλία πλείστα καὶ Ποιήματα Ἐπικὰ καὶ Ἐπιγράμματα καὶ Ἐλέγους καὶ ἄλλα πλείστα. β'. θυγατριδοὺς τοῦ πρεσβυτέρου,1 παῖς δὲ Κρίτωνος, λυρικοῦ καὶ αὐτοῦ· ὅς ἐν τῇ τῶν διθυράμβων μελοποιία ἐκατοντόμησε πλείστα, καὶ διατρίψας παρὰ Περδίκκα τῷ βασιλεῖ ἐκεῖ τὸν βίον κατέστρεψεν. ἔγραψε καὶ αὐτὸς ἁγματα λυρικὰ καὶ διθυράμβους.

Marm. Par. ἀφ' οὗ Μελανιππίδης Μ[ήλιος ἐνίκησε]εν Ἀθήνησιν ἔτη ΗΗΔΔΔΙ, ἀρχοντος Ἀθήνησι Πυθοκρίτων.

Xen. Mem. 1. 4. 3 καταμαθὼν γὰρ αὐτὸν ('Ἀριστόδημον) οὔτε θύοντα τοῖς θεοῖς οὔτε μαντικὴ χρώμενον ἄλλα καὶ τῶν ποιοῦντων ταῦτα καταγελώντα, Ἐιπὲ μοι, ἐφη, ὁ Ἀριστόδημε, ἐστιν οὐσίνας ἀνθρώπους τεθαύμακας ἐπὶ σοφία; Ἐγγωγε, ἐφη. καὶ ὅς, Δέξον ἡμῖν, ἐφη, τὰ ὀνόματα αὐτῶν. Ἐπὶ μὲν τοῖνυν ἔπων ποιήσει "Ὀμηρον ἔγωγε μάλιστα τεθαύμακα, ἐπὶ δὲ διθυράμβῳ Μελανιππίδην, ἐπὶ δὲ τραγῳδία Σοφοκλέα, ἐπὶ δὲ ἀνδριαντοποιία Πολύκλειτον, ἐπὶ δὲ ξωγραφία Ζεῦς. Πότερά σοι δοκοῦσιν οἱ ἀπεργαζόμενοι

acci 1 mss πρεσβύτου
MELANIPPIDES

Life

Suidas Lexicon: Melanippides:—(1) Son of Criton; flourished in the 65th Olympiad (520–517 B.C.); of Melos; he wrote many books of Dithyrambs as well as Epic Poems, Inscriptions, Elegies, etc., etc. (2) Grandson of the elder of this name, also son of Criton, and, like his grandfather, a lyric poet; he made great innovations in the Dithyramb, and spent part of his time at the court of King Perdiccas,¹ where he eventually died. He too wrote Lyric Poems and Dithyrambs.²

Parian Chronicle: From the time when Melanippides of Melos was victorious at Athens 231 years, in the archonship of Pythocritus (494 B.C.).

Xenophon Recollections of Socrates: When he discovered that Aristodemus neither sacrificed to the Gods nor had recourse to divination but laughed to scorn those who did, he said to him, ‘Tell me, Aristodemus; are there any men whose artistic skill you admire?’ ‘Yes,’ he replied. ‘Tell us their names,’ said Socrates. ‘For the epic I most admire Homer,’ he answered, ‘for the Dithyramb Melanippides, for tragedy Sophocles, for sculpture Polycleitus, for painting Zeuxis.’ ‘Which now,’ asked Socrates, ‘do you consider the more admirable artists, those

¹ 454?—413 B.C. ² cf. Suid. on Philox. Cyth. quoted below, p. 362; it is impossible to distinguish the two poets in the ancient refs.
εἴδωλα ἀφρονά τε καὶ ἀκίνητα ἀξιοθαυμαστότεροι εἶναι ἢ οἱ ζῶα ἐμφρονά τε καὶ ἐνεργά;

Arist. Rh. 3. 9 ὁμοῖος δὲ καὶ αἱ περιόδοι αἱ μακραὶ οὐσαί λόγος γίνεται καὶ ἀναβολὴ ὁμοῖον. ὡστε γίνεται ὁ ἐσκώψε Δημόκριτος ὁ Χίος εἰς Μελανιττίδην ποιήσαντα ἀντὶ τῶν ἀντιστρόφων ἀναβολῶς:

οἱ τ᾿ αὐτῷ κακὰ τεύχει ἄνηρ ἄλλῳ κακὰ τεύχων, ἡ δὲ μακρὰ ἀναβολή τῷ ποιήσαντι κακίστη,
ἀρμόττει γὰρ τὸ τοιοῦτον καὶ εἰς τοὺς μακροκώλους λέγειν.

Plut. Non posse suav. 13 οὐδὲ γὰρ Ἰέρων γ᾿ ἄν οὐδ᾿ Ἀτταλος οὐδ᾿ Ἀρχέλαος ἐπείσθησαν, Εὐριπίδην καὶ Σιμωνίδην καὶ Μελανιττίδην καὶ Κράτητας καὶ Διοδότους ἀναστήσαντες ἐκ τῶν συμποσίων, κατακλίναι Κάρδακας καὶ Ἀγριᾶνας μὲθ᾿ ἕαυτῶν καὶ Καλλίας γελωτοποιοὺς καὶ Ὑρασωνίδας τινὰς καὶ Ὑρασυνεόντας ὅλολυγμοὺς καὶ κροτοθορύβους ποιοῦντας.

Anth. Pal. 4. 1. 7 Μελεάγρου Στέφανος... νάρκισσόν τε τορῷ Μελανιττίδου ἐγκυνὸν ὑμνῶν.
LIFE OF MELANIPPIDES

who make images which are without mind or motion, or those who make living creatures capable of thought and action?'

Aristotle Rhetoric: In like manner, a long sentence becomes a discourse in itself, like the purely instrumental parts of a song when they are too long. Hence the satire of Democritus of Chios upon Melanippides for making an instrumental interlude take the place of the antistrophe:

He that does any ill to another does ill to himself, but of all ills the worst to the doer is the long interlude.  

The same stricture might well be made upon the users of long clauses.

Plutarch That a Life lived according to Epicurus is not worth living: For Hiero, surely, or Attalus, or Archelaüs could never have been brought to oust from their festive table Euripides, Simonides, Melanippides, or such men as Crates or Diodotus, in favour of buffoons like Cardax, Agrias, or Callias, and jazz-bandsmen like Thrasonides or Thrasyleon.

Palatine Anthology: The Garland of Meleager: ... and the narcissus of Melanippides big with clear hymns. 

See also Plut. Mus. 15.

1 the Gk. word meant originally ‘instrumental prelude
2 parodies Hes. Op. 265  3 the Inscriptions of Melanippides are no longer to be found in the Anthology
LYRA GRAECA

MELANIPIPIDOT MELON

1 Δαναίδες

Ath. 14. 651 f [π. φοινίκων]: Μελανιππίδης δ’ ὁ Μῆλιος ἐν ταῖς Δαναίδες φοῖνικας τὸν κάρπον οὕτως ὄνομάζει, τὸν λόγον ποιοῦμενος περὶ αὐτῶν τῶν Δαναίδων:

οὐ γὰρ ἀνέρων φόρευν μορφῆν εἶδος,1 οὐδὲ τὰν αὐθάν γυναικείαν ἔχουν,2 ἀλλ’ ἐν ἀρμάτεσσι διφρού-χοις ἐγγυμνάζοντ’ ἀν’ εὖ-

5 ἡλι’ ἀλσεα, πολλάκις 3 θύρα 4 φρένα τερπόμεναι, <πολλάκι 5 ιερόδακρνυν

λίβανον εὕρεις τε φοῖνικας κασίαν τε ματέσαι,

tέρεναι Σύρια σπέρματα.6

2 Μαρσύας

Ibid. 616 ε’ περὶ μὲν γὰρ αὐλῶν ὁ μὲν τις ἔφη τὸν Μελανιππίδην καλώς ἐν τῷ Μαρσύα διασύροντα τῇν αὐλητικὴν εἰρηκέναι περὶ τῆς "Ἀθηνᾶς:

... ἀ μὲν 'Ἄθενα πολγαν' ἐρρίψεν τ’ ιερᾶς ἀπὸ χειρὸς εἰπέ τ’ "Ἑρρετ’ αἰσχεα σωματολυμα.8 ἐμὲ δ’ <αὐτὰν οὐκ>9 εὖ γω κακότατε δίδωμι.

1 ἀνέρων E: mss ἀνθρώπων μορφᾶεν εἴδος Dobr: mss μορφὰν ἐνείδος 2 αὐθάν Cas: mss αὐτάν 2 Crus: mss αὐθαίνισθεὶσα πολλάκις 4 Pors.-E: mss θήρες 5 Hill, suppl. ιερόδακρυν Emp: mss -κρυ 6 Fiorillo: mss Σύριας
THE POEMS OF MELANIPPIDES

1

Athenaeus *Doctors at Dinner* [on dates]: Melanippides of Melos, in the Danaids, calls the fruit of the palm dates, where he describes those maidens thus:

For they wore not the shapely form of men, nor yet had they the voice of women, but did strenuously in seated chariots all about the sunny woodlands, ofttimes rejoicing their heart in the chase, oftentimes seeking the frankincense’ holy tear and the sweet-scented date or the smooth Syrian grains of the cassia.

2 Marsyas

The Same: On the subject of flutes one of the guests observed that Melanippides in his *Marsyas* had rightly disparaged flute-playing in speaking of Athena thus:

Athena cast those instruments of music from her sacred hand and said, ‘Away with you, ye shameful things, defilers of the body; I give not myself to my own undoing.’

---

1 the point is that they were not, like most Greek women, unwilling to expose themselves to the sun 2 cf. Telestes fr. 1 (below)
LYRA GRAECA

3 Περσεφόνη

Stob. Ecl. Phys. 1. 41. 50 Παραφύλιου τον Πελ α' Στυγός·
πίθανος καὶ τοὺς ἐν 'Αιδών νομίζοντες ποταμοὺς κατονομάκασιν·
Ἀχέροντα μὲν διὰ τὰ ἄχη, ὡς καὶ Μελανιππίδης ἐν Περσεφόνη·
...
καλεῖται δ' 'ένεκ' 1 ἐν κόλποις γαῖας
ἀ' ἔστι προχέων 2
Ἀχέρων.

4
Ath. 10. 429 b οἱ δὲ ἀγγυοῦντες τὴν τοῦ οἴνου δύναμιν τὸν
Δίόνυσον φάσκοντες μανιῶν εἶναι αἰτίων τοῖς ἀνθρώποις, θλασφη-
μοῦντες οὐ μετρίως. Ὅθεν ὁ Μελανιππίδης ἐφη:

πάντες δ' ἀπεστύγεον ὑδὼρ
τὸ πρὶν ἑόντες αὐθρεῖς οἴνου.
τάχα δὴ τάχα τοι μὲν οὖν ἀπωλλύνοντο 3
τοῖ δὲ παράπληκτον χέον ὀμφάν.

5
Ibid 2. 35 a τὸν οἶνον ὁ Κολοφώνιος Νικανδρός ἤνομάσθαι
φησίν ἀπὸ Οἰνέως: 'Οἰνεῦς δ' ἐν κολοσσίῳ ἀποθλίψας δεπάσσεσι |
οἶνον ἐκλήσε.' φησὶ δὲ καὶ Μελανιππίδης ὁ Μῆλιος:

ἐπώνυμον δός ποτ' οἶνον Οἰνέος.4

6
Clem. Al. Str. 5. 716 ὁ μελοποιὸς δὲ Μελανιππίδης ἢδων φησίν:

Κλύθη μοι, ὁ πάτερ, θαύμα βροτῶν,
τὰς ἄειξίων μεδέων ψυχὰς.5

1 B 2 Grot.- B': mss ἀχειοῦτ (ἀχαιοῦτ) π. προφεῖν?
3 Headl. τάχα δ' ἡ: mss ἀπωλλύνοντο, ἀπολ. 4 δός ποτ'
sugg. B: mss δὲ σποτ' Οἰνέος B: mss -έως 5 so Euseb:
Clem. ψυχάς μεδέων
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MELANIPPIDES

3 Persephonē

Stobaeus Selections: From Porphyrius On the Styx:—The rivers that are supposed to flow in Hades have been given plausible names. Acheron is so called from ἄχνη 'pains'; compare Melanippides in the Persephonē:

And because it goeth pouring forth pains within the bosom of Earth, it is called Acheron.

4

Athenaeus Doctors at Dinner: Those who are ignorant of the true power of wine say that Dionysus is the cause of madness; but this is the purest slander. Compare Melanippides:

And they all began to loathe water,¹ who had never known wine before. Aye, it was not long ere some were like to die and others were uttering cries of frenzy.

5

The Same: Nicander of Colophon says that οἶνος, wine gets its name from Oeneus: 'Oeneus crushed grapes in hollow cups and called it wine.' Compare also Melanippides:

O give me Oeneus' namesake wine.

6²

Clement of Alexandria Miscellanies: The lyric poet Melanippides says in a poem:

Hear me, O Father, thou marvel unto men, ruler of the everliving Mind.

¹ i.e. drank the wine neat ² cf. Euseb. Praæp. Ev. 13. 680 c
LYRA GRAECA

7

Plut. Eroï. 15 [π. ής περὶ τοὺς καλοὺς καὶ ὀραίους ἐπιμελείας τῶν ἑρώτων καὶ διάξεως]: οὐδὲν γὰρ ἔστιν αἰσχρὸν οὐδ’ ἀναγκαῖον, ἀλλὰ πειθὸ καὶ χάρις ἐνδιδοῦσα ‘πόνον ἥδιν’ ὡς ἀληθῶς ‘κάματον τ’ εὐκάματον’ ὑφηγεῖται πρὸς ἄρετὴν καὶ φιλίαν, οὔτ’ ἄνευ θεοῦ τὸ προσήκον τέλος λαμβάνουσαν, οὔτ’ ἄλλον ἔχουσαν ἡγεμόνα καὶ δεσπότην θεόν, ἀλλὰ τὸν Μουσῶν καὶ Χαρίτων καὶ Ἀφροδίτης ἔταιρον Ἐρωτα.

γλυκὺ γὰρ θέρος ἀνδρὸς ὑποσπείρων πραπίδων πόθῳ
catὰ τὸν Μελανιππίδην, τὰ ἥδιστα μίγνυσι τοῖς καλλίστοις.

8

Cram. A.P. 3. 289. 2 ἢ δὲ περὶ τὸν Λίνον ἱστορία παρὰ Φιλοχόρῳ ἐν τῇ ιθ’ καὶ παρὰ Μελανιππίδη.

9

Sch. II. 13. 350 [ἀλλὰ Θέτιν κύδαινε καὶ νίεα καρπεράθυμοι]. ἐντεύθεν δὲ Μελανιππίδης κύουσαν ἀπὸ Δίως Θέτιν ἐκδοθῆναι Πηλεῖ διὰ τὰ ῥηθέντα ὑπὸ Προμηθέως ἦτοι Θέμιδος.

10


1 ms δημητ[ρα?]
Plutarch *Eroticus* [on the care of lovers for the young and beautiful and their pursuit of them]: It is nothing low or violent; for grace and persuasion prompting 'sweet toil,' literally, 'and labour unlaborious,' lead them in the way of a virtue and a friendship, which receive their right perfection with Heaven's aid, and yet know no other God for guide or master save only the comrade of the Muses and the Graces and of Aphrodite, Love. For he it is who, in the words of Melanippides,

sows a delicious harvest in the desire of a man's heart

and mingles what is sweetest with what is noblest and most beautiful.

Cramer *Inedita (Paris)*: The story of Linus is found in the 19th Book of Philochorus and in Melanippides.

Scholiast on the *Iliad* ['but only would he honour Thetis and her strong-heart son']: Hence Melanippides declares that Thetis was with child by Zeus when she was given in marriage to Peleus, her marriage being due to the taunts of Prometheus or Themis.

Philodemus *On Piety* [on the Mother of the Gods]: According to Melanippides, Demeter was the only mother of the Gods; and Telestes . . .
ΕΤΡΙΠΙΔΟΤ

1–2 ἐπινίκιον εἰς Ἀλκιβιάδην

Plut. Alc. 11 αἱ δὲ ἱπποτροφίαι περιβόητοι μὲν ἐγένοντο καὶ τὰ πλήθει τῶν ἄρματων ἐπτα γὰρ ἄλλοι οὐδεὶς καθήκεν Ὄλυμπίασιν ἰδιάτης οὐδὲ βασιλεὺς, μόνος δὲ ἐκεῖνος. καὶ τὸ νικῆσαι δὲ καὶ δεύτερον γενέσθαι καὶ τέταρτον, ὡς Θουκυδίδης φησίν, ὁ δὲ Εὐριπίδης τρίτον, ὑπὲρβάλλει λαμπρότητι καὶ δόξη πάσαν τὴν ἐν τούτοις φιλοτιμίαν. λέγει δὲ ὁ Εὐριπίδης ἐν τῷ ἄσματι ταύτα:

σὲ δὲ ἄεισομαι, ἡ Κλεινίου παῖ.
καλὸν ἄ νίκα. <καλῶν δὲ> 2
κάλλιστον, ὁ μηδεὶς
ἀλλος Ἑλλάνων,
δ ἄρματι πρῶτα δραμεῖν καὶ δεύτερα καὶ τρίτα
βῆναι τ' ἀπονυμίτ Νίκος 3 στεφθέντ' ἐλαίᾳ
κάρυκι βοὰν παραδοῦναι.

2

Ἑλ. Δεμ. 1. 1 ὁ μὲν γράφας τῷ ἐπὶ τῇ νίκῃ τῆς Ὅλυμπίασιν ἱπποδρομίᾳ εἰς Ἀλκιβιάδην ἑγκάμῳ, εἰτ' Ἐυριπίδης, ὡς ὁ πολὺς κρατεῖ λόγος, εἰδ' ἐτερός τίς ἡ, φησί,

χρῆ <δὲ> τυχοῦμον 4 πρῶτον ὑπάρξαι
τῶν πόλιν εὐδόκιμον.

περὶ ΙΕΡΟΝΤΜΟΤ

Ἀρ. Ἀιχ. 385:

Χ. τι ταῦτα στρέφει τεχνάζεις τε καὶ πορίζεις τριβᾶς;
λαβὲ δ' ἐμοῦ γ' ἔνεκα παρ' Ἰερωνύμου
σκοτοδασυπυκνότριχα τιν' Ἀίδος κυνὴν.

1 mss also ἐγαμα, whence Lindskog ἐγαμα 2 E: some mss νίκα κάλλιστον δ' ὁ 3 Herm: mss δίς 4 Plut. χρήναι τῷ εὐδαίμονι, but note the form τῶν

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EURIPIDES

1–2 Victory-Song to Alcibiades

Plutarch Alcibiades: His horse-breeding was famous, among other things, for the number of his racing-chariots. He was the only man, not excluding kings, who ever entered at Olympia as many as seven. And his winning not only first place but second and fourth according to Thucydides—second and third according to Euripides—is the highest and most honourable distinction ever won in this field. Euripides' Ode contains the following passage:

But I will sing thy praises, son of Cleinias. A noble thing is victory, noblest of the noble to do what no Greek had ever done, be first and second and third in the chariot-race, and go unwearied yet, wreathed in the olive of Zeus, to make the herald cry you.

The Same Demosthenes: The writer of the Eulogy of Alcibiades for his victory in the horse-race at Olympia, whether as is commonly believed he be Euripides or another, says:

Your happy man's first need is a famous country.

on HIERONYMUS

Aristophanes Acharnians: 'Why all this havering and shilly-shallying? For all I care, you may get the loan of one of Hieronymus' shady and shaggy Death-caps.'

1 cf. Ath. 1. 3e  2 or perch. I admire thee  3 cf. Simon. 93 (225 Bergk) from which E. seems to have borrowed  4 i.e. cap of invisibility, the clippings of his head and chin
LYRA GRAECA

Sch. ad loc. ὃ δὲ Ἰερώνυμος μελῶν ποιητῆς καὶ τραγῳδοποιὸς ἀνώμαλος καὶ ἀνοικονόμητος διὰ τὸ ἀγάν ἐμπαθεῖς γράφειν ὑποθέσεις καὶ φοβεροῖς προσωπείοις χρήσει. ἐδύκει δὲ κρατεῖσθαι. ἐκωμοδείτο δὲ ως πάνω κομίζω. διόπερ Ἅδιδος κυνήν ἐφι αὐτοῦ, παῖζας κωμῳδικῶς ως κουριῶντα.

Ibid. Nub. 347 [ΣΩΚΡΑΤΗΣ]:

γίγνονται πάντ' ὅτι βούλονται κἂν ἦν μὲν ἰδόσι κοµήτην, ἀγριὰν τινὰ τῶν λασίων τούτων, οἴδυπερ τὸν Ξενοφάντου, σκάπτουσα τὴν μανὶν αὐτοῦ Κενταύροις ἤκασαν αὐτάς.

Sch. ad loc. Ἰερώνυμοι λέγει τὸν διθυραμβοποιὸν, ὃς Ξενοφάντου μὲν ἦν υἱός, περὶ δὲ τοὺς παῖδας ἀγὰν ἐπτόθητο, λάσιον δὲ ἐίχε τὸ σάμα.

περὶ ΚΛΕΟΜΕΝΟΤΣ, ΛΑΜΤΝΘΙΟΤ, ΓΝΗ¬ΣΙΠΟΤ

Ath. 9. 402a ἔπει δὲ σὺ καὶ τὸ προβληθέν σοι ἀποπροσπενοῆσαι περὶ τῆς χρόας τοῦ Καλωδωνίου συόδος, εἴ τις αὐτὸν ἱστορεῖ λευκὸν τὴν χρόαν γεγονότα, ἐρύθην ἣμεῖς τὸν εἰπόντα: τὸ δὲ μαρτύριον ἀνίχνευσον σὺ. <οὐ> 1 πάλαι γὰρ τυγχάνω ἀνεγνωκὼς τοὺς Κλεομένους τοῦ Ῥηγίνου Διθυράμβους, ὅν ἐν τῷ ἑπιγραφομένῳ Μελεάγρῳ τούτῳ ἴστορηται.

Ibid. 14. 638 d [π. ποιητᾶς μοχθηρῶν φσμάτων]: δὲ τοὺς εἰς Χιωνίδην ἀναφερομένους ποίησας Πτωχοῦς Γνησίππου τινὸς μνημονεύει παιγνιογράφου τῆς ἱλαρῆς μούσῆς, λέγων οὔτως:

ταῦτ', οὗ μὰ Δία Γνησίππος οὖδὲ Κλεομένης ἐν ἐννε' ἂν χορδαῖς 2 κατεγλυκάνατο.

Ibid. 14. 620 d τοὺς δὲ Ἐμπεδοκλέους Καθαρμοὺς ἑρραψίδησεν Ὁλυμπίασι Κλεομένης ὁ ραψίδος, ὃς φησιν Δικαιάρχος ἐν τῷ Ὁλυμπικῷ.

Ibid. 14. 605 e καγὼ δὲ κατὰ τὴν Ἐπικράτους Ἀντιλαίδα τάρωτι' ἐκμεμάθηκα ταῦτα παντελῶς Σαπφοῖς, Μελητοῦ, Κλεομένους, Λαμυθίου.

1 E 2 Pors: mss ἐννεὰ χορδαῖσιν

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Scholiast on the passage: Hieronymus was a lyric poet and tragedy-writer whose works were uneven and ill-arranged because they had too emotional themes and were acted by characters with too formidable masks, though he seemed to win applause. He was caricatured for his long hair. That is why Aristophanes calls him a Death-cap, jesting in the manner of comedy at his need of the barber.¹

The Same Clouds [Socrates]: The Clouds can become whatever they like; and if they see a fellow with long hair, one of these wild shaggy men like the son of Xenophantus, they make themselves like Centaurs by way of scoffing at his idiocy.

Scholiast on the passage: He means the dithyramb-writer Hieronymus, who was the son of Xenophantus, and ran too much after the boys and was always in need of the shears.²

on CLEOMENES, LAMYNTHIUS, GNESIPPUS

Athenaeus Doctors at Dinner: Since you have evaded the question put to you whether the Calydonian Boar is anywhere stated to have been white, I will tell you where, and you must investigate the proof. I happen to have read not long ago the Dithyrambs of Cleomenes of Rhegium, in one of which, entitled Meleager, the fact is stated.

The Same [on writers of low songs]: The author of the play called The Beggars, attributed to Chionides, speaks of a certain sportive writer of merry music called Gnesippus in the following lines:

Neither Gnesippus nor Cleomenes, I swear, could have made such a thing palatable on a nine-chord lyre.

The Same: According to Dicaearchus in his book on Olympia, the Purifications of Empedocles was recited there by Cleomenes the rhapsode.³

The Same: I too, to quote Epicrates' Anti-Lais:

Am letter-perfect in all the love-songs of Sappho, Meletus,⁴ Cleomenes, and Lamynthius.⁵

¹ cf. Ox. Pap. 856.27, Suid. Αἰδος κυρίη ² cf. Suid. s. Κλείτο
³ perhaps a different man ⁴ the accuser of Socrates; he was a writer of tragedy, but his scolia (drinking-songs) are referred to by Aristophanes Ran. 1302 ⁵ otherwise unknown
καὶ ὁ τοὺς Εἵλωτας δὲ πεποιηκὼς φήσιν:

tὰ Στηθισχόρου τε καὶ Ἀλκμάνος Σιμωνίδου τε ἄρχαιον ἀείδειν.1 ὁ δὲ Γνήσιππος ἐστ’ ἀκούειν, δι’ συκτερίν’ εὗρεν ἄταῖς ἀσματ’ ἐκκαλεῖσθαι2 γυναίκας ἔχοντας ἱαμβύκην τε καὶ τρίγυνον.

Κρατῖνος ἐν Μαλακοῖς:

A. τίς ἀρ’ ἐρώτα μ’ εἶδεν, ὧ Γνήσιππ’; B. ἐγὼ οὐ’ πολλὴ σχολή.3
οὔμει γὰρ μηδὲν οὕτως μῶρον εἶναι καὶ κενὸν.

σκώπτει δ’ αὐτὸν εἰς τὰ ποιήματα καὶ ἐν Βουκόλοις:

δ’ οὐκ ἐδώκ’ αἴτιοντι Ζοφοκλεῖς χορὸν,
τῷ Κλεομάχου δ’, δι’ οὐκ ἄν ήζον ἔγω ἐμοὶ διδάσκειν οὐδ’ ἄν εἰς Ἄδανια.

ἐν δὲ ταῖς "Οραις:

ὑπὸ δὲ καὶ τραγῳδίας
ὁ Κλεομάχου διδάσκαλος
μετ’ αὐτὸν ὁ παραπληρῶν4 ἔχων χορὸν Λυδιστὶ τιλ-

λοισών μέλη ποιηρά.

Τηλεκλείδης δὲ ἐν τοῖς Στερροῖς καὶ περὶ μοιχεῖας ἀναστρέφεσθαι φήσιν αὐτὸν.

Ibid. 13. 596 f ἄλλα μικρὸν ἔξελαθόμην οὕτως εἶπεῖν τὴν τε Ἀντιμᾶχον Λυδῆν, προσέτι δὲ καὶ τὴν ὁμώνυμον ταύτης ἑταῖραν Λυδῆν ἦν ἡγάπα Λαμενύθιος ὁ Μιλήσιος. ἐκάτερος γὰρ τούτων τῶν ποιητῶν, ὃς φησί Κλέαρχος ἐν τοῖς Ἑρωτικοῖς, τῆς βαρβάρου Λυδῆς εἰς ἐπιθυμίαν καταστάς ἐποίησεν, ὃ μὲν ἐν ἐλεγεῖοις, δ’ ἐν ἐν μέλει, τὸ καλούμενον ποίημα Λυδῆν.

And 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, who has invented songs for lovers to call out their mistresses with, *iambycè*¹ and three-cornered lute in hand.

Compare the *Soft-Livers* of Cratinus:

Pray who has ever seen me in love, Gnesippus? (and the answer is) Not I; far from it; I really think I have never seen such an empty-headed fool.

And the same poet gibes thus at Gnesippus' poems in *The Neatherds*:

... who refused Sophocles a chorus when he gave one to the son of Cleomachus, whom I wouldn't have train a chorus of mine even for the feast of Adonis.

Again, in the *Seasons*:

And after him may go the son of Cleomachus, that trainer for tragedy who has a chorus of hair-removing-maids *removing* bad songs in the Lydian mode.

And according to the *Stiff 'Uns* of Telecleides he led a life of profligacy.

The Same: I had almost forgotten to mention to you the *Lydè* of Antimachus, and moreover her namesake the courtesan beloved by Lamynthius of Miletus. According to the *Erotics* of Clearchus each of these poets, falling in love with a foreigner called Lydè, composed a poem which he named after her, the former an elegiac, the latter a lyric.

See also Sch. Ar. *Nub.* 332 (below, p. 250).

¹ a sort of lyre
περὶ ΛΕΩΤΡΟΦΙΔΟΤ

Sch. Av. Av. 1405 Δεωτροφίδης (α') ἐπειδὴ καὶ οὗτος τῶν σφόδρα λεπτῶν. ἦ δὲ καὶ οὕτως διθυραμβοίος κούφος . . . ἀπὸ γὰρ ταύτης ἦν ὁ Δεωτροφίδης. τινὲς δὲ δεῖ κούφος καὶ χλωρὸς ἦν, ὡς ἔσκεμεν ὄρνιθι. Θεόπομπος δὲ ἐν ταῖς Καπηλίσι.

Δεωτροφίδης δ' τρίμνεως Λεοντίφ
ἐθρασὶ φανεῖται καὶ χαρίεις ἀσπερ νεκρός.¹

(β') ἐπειδὴ καὶ οὗτος τῶν σφόδρα λεπτῶν. καὶ ὁ Κωνσίας δὲ.
"Ερμιππος Κέρκαψιν:

οἱ γὰρ πενόμενοι²
ἀνάπηρα σοι θύουσιν ήδη βοίδια ³
Δεωτροφίδου λεπτότερα καὶ Θομαντίδος.

¹ B-Kock, comparing Phot. τρίμνων, Plat. Rep. 439 e, but τὲ φαίνεται χαρίεις θ': mss τρίμετρος ὡς λεύτνιος and τὲ φάνει: φανεῖται E, τὲ corrupted from ταῖ which fell out before καὶ and was inserted in the wrong place. ² these three words not in Sch. ³ cf. Bek. An. S5, 29: mss θύουσιν (θύσ-) βοίδια
LEOTROPHIDES

on LEOTROPHIDES

Scholiasts on Aristophanes: (a) Because Leotrophides like Cinesias, was very thin; or because he too was a ‘light’ (that is, worthless) writer of dithyrambs . . . Leotrophides belonged to this tribe. But some authorities say that the allusion is to his lightness and thinness, resembling those of a bird. Compare Theopompus in the Shop-Girls:

Leotrophides the three-pounder will seem to Leontius as fair-complexioned and lovely as a corpse.

(b) Because Leotrophides, like Cinesias, was remarkably thin. Compare Hermippus, The Men-Monkeys:

The poor are already sacrificing to you wretched three-legged beasts as thin as Leotrophides or Thumantis.

1 quoted p. 255  2 Leontius had a liking for viewing corpses (Plato Rep. 439e)  3 cf. Ath. 12. 551b (Hermippus referring to Dionysus’); see also Eust. 1288, Suid. s. Λεοτροφίδης, Bek. An. 85. 29.
ΚΙΝΗΣΙΟΤ

Βίος

Plat. Com. 184 Kock ... μετὰ ταῦτα δὲ παῖς Οἰάγρου ἀνεπρίτιδους ἑπηχέλιας σκελετός, ἄτυπος, καλάμινα σκέλη φορῶν, φθόνος προφήτης, ἑσχαρον κεκαμένος πλείστας ύπ' Ἐὔρυφωντος ἐν τῷ σώματι.

Plat. Gorg. 501 ε Ἔ. πρῶτον δὲ σκέψωμεθα τὴν αὐλητικὴν. οὐ δοκεῖ σοι τοιαύτη τις εἶναι, ὁ Καλλίκλεις, τὴν ἣδουν ἢ μῶν μόνον διώκειν, ἀλλο δ' οὖδεν φροντίζειν; —ΚΑΔ. ἔμοιγε δοκεῖ. —ΣΩ. οὐκοῦν καὶ αἱ τοιαῖδε ἅπασαι, οἷον ἡ κιθαριστικὴ ἡ ἐν τοῖς ἀγώσις; —ΚΑΔ. ναὶ. —ΣΩ. τὶ δὲ ἡ τῶν χορῶν διδασκαλία καὶ ἡ τῶν διηθράμβων ποίησις; οὐ τοιαύτη τις σοι καταφαίνεται; ἢ ἡγή τι φροντίζειν Κινησίαν τὸν Μέλητος, ὅπως ἔρει τὰ τοιοῦτον ἄθεν ἀν ὁι ἀκούοντες βελτίους γίγνοιτο, ἢ ὃτι μέλλει χαριείσθαι τῷ ὀχλῳ τῶν θεατῶν; —ΚΑΔ. δήλον δὴ τούτῳ γε, ὡς Ὁμήρου, Κινησίου γε πέρι. —ΣΩ. τὶ δὲ ὁ πατὴρ αὐτοῦ Μέλης; ἢ πρὸς τὸ βέλτιστον βλέπων ἔδοκεν σοι κιθαρίσθει; ἢ ἐκεῖνος μὲν οὐδὲ πρὸς τὸ ἡδίστον; ὑπὸ γὰρ ἄδον τῶν θεατῶν. ἀλλὰ δὴ σκόπει: ὑπὸ ἢ τε κιθαριστικὴ δοκεῖ σοι πᾶσα καὶ ἡ τῶν διηθράμβων ποίησις ἠδονῆς χάριν ἑυρήσθαι; —ΚΑΔ. ἔμοιγε.

1 Kock: mss Εὐαγρόπου παῖς ἐκ Π.
CINESIAS

Life

Plato the Comedy-writer: Next comes the son of Oeagrus by Pleurisy, Cinesias, scraggy and rumpless, with legs like reeds, prophet of Decline, branded in the flesh with many a cautery-mark of Euryphon's.

Plato Gorgias: Socrates and Callicles:—S. First let us consider flute-playing. Do you not think, Callicles, that its sole object is our pleasure?—C. Yes.—S. And isn't this true of all such arts, for instance of competitive lyre-playing?—C. It is. S. And how about the training of choruses and the composition of dithyrambs? Is it not the same with them? Do you suppose that Cinesias son of Meles concerns himself to say something that shall be improving to hear, or something that shall make him popular?—C. Obviously the latter, Socrates, is the object of Cinesias.—S. And what of his father Meles? Was his singing to the lyre inspired by the highest motive? Whatever may be said of the son, is it not true that the father's ideal was not even the greatest possible pleasure to his audience? At any rate his singing annoyed them. Be that as it may, do you not agree that both arts, singing to the lyre and the composition of dithyrambs, were invented in order to give pleasure?—C. Yes.

1 Orpheus was the son of Oeagrus by Calliopé, a famous physician. 2 Orpheus was the son of Oeagrus by Calliopé, a famous physician. 3 cf. Pherecr. 6 K 'Let me see; who is the worst singer to the lyre?'—'Meles son of Peisias' (421 B.C.); Ar. Av. 766 (414 B.C.) 4 cf. Aristid. 46. 488, 494
LYRA GRAECA

Lys. 21. 20 οὐκον ἄξιον, ὦ ἄνδρες δικασταί, πειθομένους κατηγόροις τοιούτοις ἐμοῦ κατα-
ψηφίσασθαι, οἷς περὶ ἀσεβείας 1 μὲν ἀγωνιζόμενοι 
τηλικοῦτοι γεγόνασιν, οὐκ ἂν δυνάμενοι δ’ ὑπὲρ 
τῶν σφετέρων ἀμαρτημάτων ἀπολογήσασθαι 
ἐτέρων κατηγορεῖν τολμῶσι. καὶ ὅν Κινησίας 
οὗτω διακείμενος πλείους στρατείας ἐστράτευται, 
οὕτοι περὶ τῶν τῆς πόλεως ἀγανακτοῦσι.

Ar. Nub. 332:
ΣΩ. οὗ γὰρ μὰ Δ’ οἰσθ’ ὡτὶ πλείστους αὕται 
βόσκουσι σοφιστάς, 
θουριομάντεις, ἱατροτέχνας, σφραγιδοῦνη-
χαργοκομήτας, 
kυκλίων τε χορῶν ἀσματοκάμπτας, ἄνδρας 
μετεωροφένακας 
οὐδὲν δρῶντας βόσκουσ’ ἄργοὺς, ὅτι ταῦτας 
μονσοποιοῦσιν.

Sch. ad loc. κυκλίων τε ἀινίττεται εἰς τοὺς 
περὶ Κινησίαν καὶ Φιλόξενου καὶ Κλεομένη, καὶ 
τούτους εἶναι τῶν σοφιστῶν βουλεταί: λέγει δὲ 
τοὺς διθυραμβοποιούς· τῶν γὰρ κυκλίων χορῶν 
ήσαν οὕτωι διδάσκαλοι. ἀσματοκάμπτας δὲ, ὅτι 
διὰ τὸ ἄρμονία μὴ υποπίπτειν αὐτῶν τὰ συγ-
γράμματα, καμπᾶς ἔχουσι πλείονας ... οἱ 
pαλαιοὶ διαφθορὰν μουσικῆς ἡγοῦντο εἶναι τοὺς 
dιθυράμβους, καὶ προελθὼν αὐτῶν μᾶλλον καθά-
ψεται [969].—ἀσματοκάμπτας· τοὺς διθυραμβο-
ποιούς, ἐπεὶ καμπᾶς τὰς περιφέρας λέγουσι.

1 Blass ἀστρατείας

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LIFE OF CINESIAS

Lysias *Defence on a Charge of Receiving Bribes*: It is not right, gentlemen of the jury, that you should condemn me at the instigation of such men as these, who have cut such a figure in prosecutions for impiety,¹ and yet have the hardihood to accuse others though they cannot defend their own crimes—persons who, though they have served in fewer campaigns than the wretched Cinesias, nevertheless take umbrage about the interests of the State.

Aristophanes *Clouds*:* Socrates*:—By Zeus, you don’t seem to know that these Clouds feed numberless sophists, feed prophets of Thurii, quack-physicians, feed manicured, ring-bedecked, leonine do-nothings, feed turners and twisters of song in the circular chorus, feed astrological knaves—for never a hand’s turn of work, just because they make verses about them.

Scholiast on the passage: ‘circular’:—He is hinting at writers like Cinesias, Philoxenus, and Cleomenes, and means that these too are of the sophists, though they were writers of dithyrambs; for these were teachers of the circular choruses. He calls them ‘turners and twisters of song’ because, owing to their compositions not keeping within the limits of the ‘mode,’ they have too many καμπταί or ‘flourishes’² . . .—The ancients considered the dithyrambs were the destruction of music; later he will attack them more bitterly [969].—‘Turners and twisters of song’:—The writers of dithyrambs; for καμπταί or ‘twistings’ is the name they give to instrumental interludes in the song.

¹ or emending text for shirking military service ² see Pherecr. below, p. 285
LYRA GRAECA

Ar. Av. 1372 ΚΙΝΗΣΙΑΣ καὶ ΠΕΙΘΕΤΑΙΡΟΣ:

ΚΙ. 'ἀναπέτομαι δὴ πρὸς 'Ολυμπον πτερύγεσσι κούφαις·
πέτομαι δ’ ὅδὸν ἄλλοτ' ἐπ' ἄλλαν μελέων—
ΠΕ. τούτῳ τὸ πράγμα φορτίου δεῖται πτερῶν.
ΚΙ. ἀφόβω φρενὸς ὀμματι γένναν ἐφέπων—
ΠΕ. ἀσπαζόμεσθα φιλύρινον Κινησίαν.
1379 τὶ δεύρο πόδα σὺ κυλλὸν ἀνὰ κύκλον κυκλεῖς·
ΚΙ. ὀρνὶς γενέσθαι βούλομαι λιγύφθογγος ψηδῶν.
ΠΕ. παύσαι μελῳδῶν, ἀλλ’ ὅτι λέγεις εἰπέ μοι.
ΚΙ. ὑπὸ σοῦ πτερωθείς βούλομαι μετάρρυσοις
ἀναπτόμενος ἐκ τῶν νεφελῶν καίνας λαβείν
1385 ἀεροδούνητοις καὶ νιφοβόλους ἀναβολάς.
ΠΕ. ἐκ τῶν νεφελῶν γὰρ ἀν τὸς ἀναβολᾶς λάβοιν;
ΚΙ. κρέμαται μὲν ὅν τὸν ἐντεύθεν ἡμῶν ἡ τέχνη.
τῶν διθυράμβων γὰρ τὰ λαμπρὰ γίγνεται ἀέρια καὶ σκότι’ ἀττα καὶ κυανανγέα
1390 καὶ πτεροδόνητα· σὺ δὲ κλῆσις εἰσέι τάχα.
ΠΕ. οὐ δὴτ' ἔγωγε. ΚΙ. νὴ τὸν Ἡρακλέα σὺ γε,
ἀπαντά γὰρ διεμὶ σοι τὸν ἀέρα,
εἴδωλα πετηνῶν
αἰθεροδρόμων
οίων τανασείρων.
ΠΕ. ὁπτ.
ΚΙ. τὸν ἁλαδε δρόμων ἀλάμενος
1396 ἀμ’ ἀνέμων πνοαίσι βαίνην.
ΠΕ. νὴ τὸν Δυ’ ἡ γῷ σου καταπαύσω τὰς πνοάς.
ΚΙ. τότε μὲν νοτίαν στείχων πρὸς ὅδὸν,
τότε δ’ αὐ βορέα σῶμα πελάξων
1400 ἀλίμενον αἰθέρος αὐλακα τέμνων.
χαριέντα γ’, ὦ πρεσβύτ’, ἐσοφίσω καὶ σοφά.
LIFE OF CINESIAS

Aristophanes Birds: CINESIAS (at first singing) and PEITHETAERUS: C. 'Light-winged I fly to Olympus,' fly this way and that of song—P. Here's something that needs a whole cargo of feathers.—C. With the fearless eye of the mind exploring a tribe—P. Hail, lime-wood-corseted Cinesias! Why circlest thou thy splay-foot circle hither?—C. I would fain become a bird, a clear-voiced nightingale.—P. Here, cut singing and tell me what you mean.—C. (speaks) I want you to give me wings so that I may fly up aloft—and get from the clouds some brand-new interludes all windswept and snowclad.—P. What? interludes from the clouds?—C. Yes; our art depends on them. The best things in a dithyramb are the aery and murky sort and azure-blue and pinion-sped. You shall hear presently.—P. Not I.—C. But you shall, I say. (Sings) For I'll thread for you the aery vault in likeness of the wing-sped, long-neckèd couriers of the sky.—P. Easy all!—C. (continuing.) On the seaward course may I swoop with the breath of the winds—P. By Zeus, I'll stop your breath then!—C.—now marching towards the humid path, now moving my frame to the Northwind nigh, ploughing the havenless furrow ethereal. (Speaks, referring to the feathers which he now finds have been stuck on him.) A pretty trick and a smart one you've played on me, my good

1 produced 415 B.C.
2 Anacr. 25
LYRA GRAECA

ΠΕ. οὐ γὰρ σὺ χαίρεις πτεροδόνητος γενόμενος;
ΚΙ. ταυτί πεποίηκας τὸν κυκλιοδιδάσκαλον,

ός ταίσι φυλαίς περιμάχητος εἶμ' ἂεί;
ΠΕ. βούλει διδάσκειν καὶ παρ' ἡμίν οὖν μένων

1406 Δεωτροφίδη χορὸν πετομένων ὄρνεών

Κερκωπίδα¹ φυλήν; ΚΙ. καταγελᾶς μου,

dήλος εἰ.

ἀλλ' οὖν ἔγωγ' οὐ παύσομαι, τοῦτ' ἵσθ' ὅτι,

πρῶν ἄν πτερωθεῖς διαδράμω τὸν ἀέρα.

Sch. ad loc. (1379) Δίδυμος μὲν κύκλον, ἐπεὶ
kυκλιῶν ἀσμάτων ποιητής ἐστὶ, κυλλὸν δὲ, ἐπεὶ
χωλός ἐστιν . . . ὁ δὲ Ἀριστοτέλης ἐν ταῖς
Διδασκάλιαις δύο φησὶ γεγονέναι. Σύμμαχος
οὕτως: Εὐφρόνιος, ἐπειδὴ κυλλὸς ἢν ὁ Κινησίας.
—(1383) . . . παίξει δὲ πρὸς τὰ ποιήματα τῶν
dιθυραμβοποιῶν· ἔθος γὰρ αὐτοῖς τοιαύτα ἐπίθεται
λέγειν. ἀμα δὲ καὶ πρὸς τὸ κούφον αὐτῶν.—
(1393) . . . πλείστη γὰρ αὐτῶν ἡ λέξις τοιαύ-
τη, ὁ δὲ νοῦς ἐλάχιστος, ὃς ἡ παροιμία 'καὶ
dιθυράμβων νοῦν ἔχεις ἐλάττωνα.'—(1395) . . .

χλενάζει δὲ τοὺς διθυραμβοποίους

Sch. Ar. Lys. 847 ff.: (838) κωμῳδεῖ Κινησίαν ὡς
catwferη εἰς συνουσίαν. ἡν δὲ διθυραμβοποῖος.

¹ Palmerius: mss Κεκροπίδα

¹ i.e. for L. as choregus; the jest appears to be that only

notoriously thin men like C. and L. could reach Cloudcuckooborough, the new sky-capital of the Bird-Empire; the

'tribe of Cercops' is a play on the Athenian tribe of

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sir.—P. Why, don’t you like it now you’re pinioned?—C. Is this how you treat the circular-chorus trainer whom the tribes are always fighting to get?—P. Then would you like to stay with us and train the tribe of Cercops for a chorus of flying birds for Leotrophides? 1—C. I see, you’re laughing at me. But all the same I’ll never stop, let me tell you, till I’ve got my wings and made my flight through the air.

Scholiasts on the passage: (1379) According to Didymus, he says ‘circle’ because Cinesias is a composer of circular poems [poems for the circular choruses?], and ‘splay-foot’ because he is lame . . . But Aristotle in the Dramatic Catalogues tells us that there were two poets of the name; according to Symmachus, Euphronius says it is because Cinesias was splay-footed [or bow-legged].—(1383) . . . He is making fun of the poems of the dithyramb-writers; for it was their custom to use such epithets. He is also ridiculing their ‘lightness’ [or, as we should say, shallowness].—(1393) . . . Much of their style is like this, but the sense exiguous; compare the proverb, ‘You have less sense even than a dithyramb.’—(1395) . . . He is satirising the dithyramb-writers.

Scholiast Aristophanes Lysistrata [a lively scene too long to print here, in which Cinesias with his baby implores his wife to leave the Acropolis which has been seized by the women, and come home]: He caricatures Cinesias as an uxorious husband. He was a writer of dithyrambs.

Cecrops; the Cercopes were a race of gnomes changed by Zeus into monkeys

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LYRA GRAECA

Ar. Ran. 153 [π. τῶν κάτω]:

ΗΡ. ἐίτα βόρβορον πολὺν καὶ σκόρ ἀείνων ἐν δὲ τούτῳ κειμένος

155 εἴ που ξένον τις ἡδίκησε πῶτοτε ἢ παῖδα βιών τάργυριον ὑφείλετο ἢ μητέρ' ἡλόησεν ἢ πατρὸς γυνάθον ἐφάταξεν ἢ ’πίορκον ὀρκον ὠμοσεν ἢ Μορσίμου τις ῥήσιν ἐξεγράψαι.

Δ. ην τοὺς θεοὺς ἐχρῆν γε πρὸς τούτοις κεῖ

161 τὴν πυρρίχην τις ἐμαθε τὴν Κυνησίον.

Sch. ad loc. (161) Κυνησίας διθυραμβοποιῶς ὃς ἐποίησε πυρρίχην . . . ο Κυνησίας ἐπραγματεύσατο κατὰ τῶν κωμικῶν, ὡς εἶεν ἀχορήγητοι. ἢν δὲ καὶ τὸ σῶμα ὀκνηρὸς καὶ κατεσκελετευκός . . .

Ar. Ran. 1435:

Δ. ἀλλ' ἐτί μίαν γνώμην ἐκάτερος εἶπατον περὶ τῆς πόλεως ἢντιν ἐχέτον σωτηρίαν.

ΕΤ. ἐγὼ μὲν οἴδα καὶ θέλω φράξειν. Δ. λέγε. 

ΕΤ. εἰ τ.Session 1439 αἴροιν ἁραὶ 1 πελαγίαν ὑπὲρ πλάκα,-

Δ. γέλοιον ἢν φαίνοιτο νοῦν ὦ ἐχει τίνα ;

ΕΤ. εἰ ναυμαχοίειν, κατ' ἑκοτες ὀξίδας 

ραίνοιεν ἐς τὰ βλέφαρα τῶν ἐναντίων.

Sch. ad loc. (1438) ο Κυνησίας λεπτὸς ὢν, ὁ δὲ Κλεόκριτος μοχθηρός. φησίν οὕν ὅτι εἰ τῆς ἀντὶ πτερῶν Κλεοκρίτω Κυνησίαν περιβάλοι ὡς φέρεσθαι μεταρσίους, συμβηστείς αὐτοὺς ὀλέσθαι αὐροφόρητος γενομένους.—ός λεπτὸς σφόδρα δὲν κωμοδεῖται καὶ ὥς ξένος καὶ ὡς κόλαξ. ἐμνήσθη δὲ καὶ τὸν Κλεοκρίτου ὡς τούτου καὶ τοῦ Κυνησίου ὀμοφρονοῦντων.

1 Tucker: mss αἵροιεν αἵραι 2 mss transpose the names 256
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Aristophanes Frogs: Heracles (describing Hades): Then miles of mire and muck everlasting, and lying in it everyone who has wronged a stranger, bilked a harlot, beaten his mother, boxed his father, perjured himself, or made himself a copy of a speech from a play of Morsimus.—Dionysus: By the Gods, that's the place too for anyone who's learnt Cinesias' sword-dance.¹

Scholiast on the passage (161): Cinesias was a dithyramb-writer, who composed a 'pyrrhich' dance . . . Cinesias attacked the comedy-writers on the ground that they had nothing to say. He was a nervous, timid man, and wasted to a skeleton . . .²

Aristophanes Frogs: Dionysus, Aeschylus, Euripides: D. But once again, let each declare his plan for saving the State.—E. 'I know and I will tell you what I know.'—D. Tell away. E. Suppose Cinesias were to be made into wings for Cleocritus, so that he could 'soar high aloft over the ocean wave'—D. It would make a funny sight; but what's the sense of it?—E. Suppose the fleets fought, and they took cruets up and sent a shower of vinegar into the eyes of the enemy.

Scholiast on the passage: Cinesias was a thin man, and Cleocritus a profligate. He means, if you were to fasten Cinesias instead of wings to Cleocritus so that they rose in the air, the result would be that they would be carried away for good by the wind.—He is caricatured as being excessively thin and as a foreigner and a toady. Cleocritus is mentioned because he was hand and glove with Cinesias.

¹ cf. Ael. V. H. 3. 8  ² Suid. s.v. πυρρήχη, 'he was a Theban,' which is thought to be a mistake
LYRA GRAECA

Ar. Ran. 366:

. . ἡ χρηματα ταῖς τῶν ἀντιπάλων ναυσίν
παρέχειν τινά πείθει,
ἡ κατατιλά τῶν Ἑκαταίων κυκλίοισι χορῶσιν
ὑπάδων . . .
τούτων αὐτῶν καθεὶς ἀπανῦ ἀρᾶθι τὸ τρίτον
μάλ' ἀπανῦ
ἐξίστασθαι μύσταισι χορῶσι.

Ibid. 404 [eis 'Iakxov].

σὺ γὰρ κατεσχίσω μὲν ἐπὶ γέλωτι
καὶ εὔτελεῖα τὸν τε σανδαλίσκον
καὶ τὸ ῥάκος, κῆπεῖρες ὡς τ'
αἷμους παίζειν τε καὶ χορεύειν.

Sch. ad loc. ἵσον τῷ διά σε κατεσχίσθη. ἔοικε
δὲ παρεμφαίνειν ὅτι λιτῶς ἕδη ἑχορηγεῖτο τοῖς
ποιηταῖς. ἐπὶ γοῦν τοῦ Καλλίου τοῦτον φησίν
Ἀριστοτέλης ὅτι σύνυνο ἐδοξε χορηγεῖν τὰ
Διονύσια τοῖς τραγῳδοῖς καὶ κωμῳδοῖς· ὡστε
ἵσως ἢν τις καὶ περὶ τὸν Δηναῖκὸν ἀγωνα
συστόλη. χρόνω δ' ύστερον οὐ πολλῷ τινὶ καὶ
καθάπαξ περείβειε Κινησίας τὰς χορηγίας. ἐξ
οὗ καὶ Στράττης ἐν τῷ εἰς αὐτὸν δράματι
ἐφη 'Σκηνή μὲν <ἔστιν ἡδὲ> τοῦ χοροκτόνου |
Κινησίου. ¹

I. G. 2. 1253 [Marmor Pentelicum ad radices
orientales arcis repertum]:

... στρατός Φαληρεὺς ἔχ[ορῆγει . . .] Κινη-
σίας ἔδιδ[ασκε).

¹ perh. the 1st lines

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Aristophanes *Frogs*: . . . or anyone who tries to get money sent to the enemy's fleet, or any singer to the circular chorus who befoils the wayside shrines of Hecate . . . all these I charge, and charge again, and charge yet once again, to keep away from our Mystic dance.

Scholiast on the passage: This is aimed at the dithyramb-writer Cinesias.

The Same [to Iacchus]: Thou it is who hast had our poor sandal split and our coat rent for fun and, be it said, economy, and found out how we can sport and dance without having to pay.

Scholiast on the passage: That is, they have been split on thy account . . . He seems to imply that the poets' plays had come to be staged on the cheap. Anyhow Aristotle says that it was in the archonship of this Callias (406 B.C., the date of the play), that it was decreed that tragedies and comedies should be produced together at the Dionysia; so that perhaps there was a like combination for the *Lenaea*; and not long afterwards Cinesias finally abolished the system of the staging of plays as a State-service [for wealthy citizens]; whence Strattis in the play he wrote upon him speaks of 'the shop of Cinesias the chorus-slayer.'

On a slab of Pentelic marble found below the eastern side of the Acropolis of Athens:

. . . -stratus of Phalerum provided the chorus . . . Cinesias trained it.²

¹ prob. with a play on σκηνή, the 'scene' or back of the stage of the theatre ² this implies that the poet composed the work performed
Ibid. 8 [Tabula marmoris Pentelici reperta in theatro Bacchi. superiorem partem occupat anaglyphon quo repraesentatur a sinistra Minerva adstans cum scuto et angue dextramque porrígens alteri feminae cum face vel sцепtro quam Siciliam dixeris]:

ἐπὶ Εὐβουλίδου ἄρχοντος ἐπὶ τῆς [Πανδιο]νίδος ἐκτὸς πρωταγενοῦσης, ἥ Πλάτων Νικοχάρους Φλυεύ[ῆς ἔγρα]μμάτευς. ἔδοξεν τῇ βουλῇ. Κυνη-

Ath. 12. 551a [π. λεπτότητος]. καὶ Ἀριστοφάνης
δ' ἐν Γηρυτάδῃ λεπτοὺς τούσδε καταλέγει, οὐς
cαὶ πρέσβεις ὑπὸ τῶν ποιητῶν φησίν εἰς "Αἰδοὺ
πέμπεσθαι πρὸς τοὺς ἑκεῖ ποιητὰς λέγων ὦτωσί.

Α. καὶ τῆς νεκρῶν κενθμῶνα καὶ σκότου πῦλας
ἐτηλη κατελθεῖν;—Β. ἐνα γὰρ ἄφ' ἐκάστης
tékνiς
eἰλόμεθα κοινῇ γενομένης ἐκκλησίας,
οὔς ἠσμὲν όντας ἀδοφοῖτας καὶ μαμά
ἐκεῖσε φιλοχωροῦντας. Α. εἰσὶ γὰρ τῖνς
ἀνδρες παρ' ὑμῖν ἀδοφοῖται;—Β. νη Δία
μάλιστα γ'.—Α. ὀς'περ Ἐρακοφοῖται;—Β.
πάντε' ἕχεις.

Α. καὶ τῖνες ἄν εἰέν;—Β. πρῶτα μὲν Σαινυρίων
ἀπὸ τῶν τρυγῳδῶν, ἀπὸ δὲ τῶν τραγικῶν
χορῶν
Μέλητος, ἀπὸ δὲ τῶν κυκλῶν Κυνησίας.

εἰδ' ἐξῆς φησίν.
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On a slab of the same found in the Dionysiac Theatre at Athens, beneath a sculpture representing on the left Athena standing with a shield and a snake, and putting out her right hand to another female figure with a torch or sceptre, who is possibly intended for Sicily:

In the archonship of Eubulides and the sixth prytany of the tribe Pandionis whose clerk was Plato son of Nicochares of Phlya, the Council resolved—Cinesias moved on the matter brought up by Androthgenes that a vote of thanks be passed to Dionysius the ruler of Sicily and to his brothers Leptines and Theorides and also to Philoxenus the . . .

Athenaeus Doctors at Dinner [on thin people]: Aristophanes too in the Gerytades gives the following list of thin men sent as ambassadors by the poets above ground to the poets in the nether regions:—"A. 'Who is't that dares descend to th' hold of Death and pass the gates of Darkness? '—B. Well, we've had a general meeting of the Assembly, and picked as delegates from each art gentlemen we knew to be fond of paying visits underground.—A. Why, have you regular visitors to Hades with you?—B. I should just think we have.—A. Like regular visitors to Thrace?—B. You've got it.—A. And who may they be, pray?—B. First there's Sannyrion from the comedy-men, next Meletus from the tragic choruses, and Cinesias from the circular." And then he proceeds thus:

1 B.C. 394; Aristophanes' Ecclesiazusae which mentions C. at line 330 was performed in 392 or 389, his Frogs (above) in 405 2 as no such brother of D. is recorded, Philoxenus is prob. the poet (see p. 370)
ος σφόδρ' ἐπὶ λεπτῶν ἐλπίδων ὁχεῖςθ' ἄρα·
tοῦτοις γάρ, ὡς πολλοὶ ἐννέλθωσιν,1 λαβὼν
ὅ τις διαρροίας ποταμὸς οἰχύσεται.

. . . ὡς δὲ ὄντως λεπτότατος καὶ μακρότατος ὁ
Κινησίας, εἰς ὃν καὶ ὅλου δράμα γέγραφεν
Στράττισ, Φθιώτην Ἀχιλλέα αὐτὸν καλῶν διὰ
tὸ ἐν τῇ αὐτοῦ ποιήσει συνεχῶς τὸ Φθιώτα
λέγειν· παίζων οὖν εἰς τὴν ἰδέαν αὐτοῦ ἐφῇ
'Φθιώτ': Ἀχιλλέα, ἀλλοι δ' αὐτόν, ὡς καὶ
Ἀριστοφάνης, πολλάκις εἰρήκασι φιλύρινον Κινη-
σίαν διὰ τὸ φιλύρας λαμβάνοντα σανίδα συμπερι-
ζώνυσθαί, ἣν μὴ κάμπτεται διὰ τὸ τε μήκος
cαὶ τὴν ἵσχυστη. ὅτι δ' ἐν Κινησίας νοσώδης
cαὶ δεινὸς τάλλα Λυσίας ὁ ρήτωρ ἐν τῷ Ἀττέρ
Φανίου Παρανόμου ἐπιγραφομένῳ λόγῳ εἰρηκεν,
φάσκων αὐτὸν ἀφέμενον τῆς τέχνης συκοφαντεῖν
cαὶ ἀπὸ τούτου πλουτεῖν. ὅτι δὲ ὁ ποιητὴς ἐστὶ
καὶ οὐχ ἐτερος, σαφῶς αὐτός ὃν σημαίνεται ἐκ
tοῦ καὶ ἐπὶ ἀθεότητι κωμῳδόμενον ἐμφαινίζεσθαι
cαὶ διὰ τοῦ λόγου τοιοῦτον δείκνυσθαι. λέγει δ' ὁ
ὄντως ὁ ρήτωρ: ἔθαιμάξω δὲ εἰ μὴ βαρέως φέρετε
ὅτι Κινησίας ἐστὶν ὁ τοῖς νόμοις βοηθός, ὃν ὑμεῖς
πάντες ἐπιστασθε ἀσβέστατον ἀπαντών καὶ
παρανομώτατον αὐθρώπων γεγονέναι. οὐχ οὕτως
ἐστὶν ὁ τοιαύτα περὶ θεοὺς ἐξαμαρτάνων, ἢ τοῖς
μὲν ἄλλοις αὐσχρόν ἐστὶ καὶ λέγειν, τῶν κωμῳδο-
dιδασκάλων <δ'> ἀκούετε καθ' ἐκαστὸν ἐνιαυτὸν;
οὐ μετὰ τούτου ποτὲ Ἀπολλοφάνης καὶ Μυστα-
λίδης καὶ Λυσίθεος συνειστίωντο, μίαν ἡμέραν

1 Kock: mss πολλῷ ξυνέλθῃ ξυλαβῶν

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"What very thin hopes you seem to have built on! If many such get together they'll be carried away in the flood of their own scouring."  

Now Cinesias was in fact very thin and very tall, and Strattis has an entire play written on him, in which he calls him Achilles of Phthia because he was always using the vocative of the word Phthian in his poetry. Thus he made fun of his appearance by addressing him as, 'O Phthian Achilles.' Other writers, including Aristophanes, have frequently called Cinesias 'the lime-wood man' because he wore stays of lime-wood to support his length and thinness. We know that he was of a sickly habit and altogether a strange being from what the orator Lysias tells us in the speech called The Oration in behalf of Phanias against an Unconstitutional Measure, where he makes out that he abandoned his art for the profession of informer and became a rich man. And there is no doubt that this is the poet, because he is represented to have been caricatured for his atheism and he is shown to have been of that character in the speech. The words of the orator are these: 'I am surprised that you do not take it amiss that the upholder of the law in this case should be a man like Cinesias, whom you all know to have passed all limits in his defiance of law whether human or divine. Is not this the man who commits such an outrage upon religion that the world in general cannot even mention it with propriety and the comic poets tell you of it regularly every year? Is not this the man who, with Apollonius, Mystalides, and Lysitheus, appointed

1 the Gk. is 'were carried by'  
2 cf. Ael. V.H. 10. 6  
3 with a play on *phthisis*; cf. Ar. Ran. 126
ταξιμενοι των ἀποφράδων, ἀντὶ δὲ νομημαστῶν κακοδαιμονιστὰς σφίσιν αὐτοῖς τούνομα θέμενοι, πρέπον μὲν ταῖς αὐτῶν τύχαις' οὐ μὴν ὡς τοῦτο διαπραξόμενοι τὴν διάνοιαν ἔσχον, ἀλλ' ὡς καταγελώντες τῶν θεῶν καὶ τῶν νόμων τῶν ύμετέρων. ἐκείνων μὲν οὖν ἐκαστὸς ἀπώλετο ὦσπερ εἰκὸς τοὺς τοιούτους. τοῦτον δὲ τὸν ὕπο πλείστων γιγνωσκόμενοι οἱ θεοὶ οὕτως διέθεσαν ὡστε τοὺς ἔχθρους βουλεσθαι αὐτὸν ξῆν μᾶλλον ἢ τεθνάναι παράδειγμα τοῖς ἄλλοις, ἵνα εἰδῶσιν ὅτι τοῖς ἱπποι ὑβριστικῶς πρὸς τὰ θεῖα διακειμένους οὐκ εἰς τοὺς παῖδας ἀποτίθενται τὰς τιμωρίας, ἀλλ' αὐτοὺς κακῶς ἀπολλύουσι, μείζους καὶ χαλεπωτέρας καὶ τὰς συμφορὰς καὶ τὰς νόσους <αὐτοῖς> ἢ τοῖς ἄλλοις ἀνθρώποις προσβάλλοντες. τὸ μὲν γὰρ ἀποδιναίον ἢ καμεῖν νομίμως κοινὸν ἢμῖν ἀπασίν ἐστὶ, τὸ δ' οὕτως ἔχοντα τοσοῦτον χρόνον διατελεῖν καὶ καθ' ἐκάστην ἡμέραν ἀποθησάμενον τοὺς βίους τούτους μόνοις προσήκει τοῖς τὰ τοιαῦτα ἀπερ οὕτως ἐξημαρτηκόσιν.' περὶ μὲν οὖν Κινησίου ταῦτα ὁ ρήτωρ εἴρηκεν.

Ἀποστόλ. Παροιμ. Γρ. 2. 652 τὰ Κινησίου δρᾶ· ἐπὶ τῶν μαλακῶν· τοιοῦτος γὰρ ὁ Κινησίας ἦν.

Πλυτ. Άνδ. Ποιήμ. 41 Τιμοθέω μὲν γὰρ ἄδωντι τὴν Ἀρτεμιν ἐν τῷ θεάτρῳ 'μαϊνάδα θυιάδα φοιβάδα λυσάδα· Κινησίας ἀντεφώνησε· τοιαύτη σει θυγατήρ γένοιτο.'

1 cf. Ιδ. Συπερστ. 10

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for their periodic revel one of the forbidden days of the calendar, under the name not of the New-Moon Club but the Devil’s Own?—a name suitable, as it turns out, to the members’ fortunes, but chosen doubtless not so much with that intent as to throw ridicule both upon the Gods and upon the law of their country. His colleagues ended as such folk often do. The best-known member of the club has been so visited by Heaven that his enemies do not wish him dead but hope that he may live long as an example, so that others may realise that irreligion is punished not in the children but in the fathers, for that these are visited with greater and severer calamities both in body and estate than all the rest of mankind put together. To be sick or to die of ordinary ills is the common lot of man, but to continue thus year in year out, to be dying day by day and yet be unable to make an end, is a fate deserved only by the committers of such sins as the defendant’s. Such is the orator’s description of Cinesias.

Apostolius Centuries of Proverbs: He plays Cinesias:—Used of effeminate men; for such was Cinesias’ character.¹

Plutarch How the Young should listen to Poetry: When Timotheus, singing in the theatre, called Artemis ‘frantic, mantic, corybantic,’ Cinesias shouted back ‘Such be your own daughter!’ ²

See also Plut. Glor. Ath. 5, Q. Conv. 7, 8, 3, Suid. s.v.

¹ cf. Sch. Ar. Eec. 330 ² cf. Aud. Poet. 4 (see Timoth. 2)
LYRA GRAECA

KINHΣΙΟΤ ΜΕΛΩΝ

1 Ἄσκληπιός


2

Erot. 40 Klein: ῥαῖβοειδέστατον κομψολώτατον

ῥαῖβον

γὰρ καὶ γαῦσον τὸ στρεβλῶν λέγεται καῦτος δὲ ποῦ φησιν καμπυλώταται δὲ ἀνθράπου πλευραί εἰσι ῥαῖβοειδένα τρόπον Ἀσκλάπων ἐπὶ τοῦ κατά τι μὲν κολύον κατὰ τι δὲ καμπύλου, ἃς Κινήσιας τάσσει τὴν λέξιν.

περὶ ΦΡΤΝΙΔΟΣ

Sch. Ar. Νιβ. 970 ὁ Φρύνις κιθαρώδης Μυτιληναῖος. οὗτος δὲ δοκεῖ πρῶτος κιθαρίσαι παρ’ Ἀθηναίοις καὶ νικῆσαι Παναθηναίοις ἐπὶ Καλλίου 2 ἄρχοντος. ἦν δὲ Ἀριστοκλέειδος μαθητής. ὁ δὲ Ἀριστοκλέεις κιθαρώδης ἦν ἄριστος. τὸ γένος ἦν ἀπὸ Τερπάνδρου. ήκμασε δ’ ἐν τῇ Ἑλλάδι κατὰ τὰ Μηδικά. παραλαβών δὲ τῶν Φρύνιν αὐλαδοῦντα κιθαρίζειν ἐδίδαξεν. Ἰστρος δὲ ἐν τοῖς ἐπιγραφομενοῖς Μελοποιοῖς τῶν Φρύνιν Λέσβιόν φησι Κάμωνος νόμον τούτον δὲ Ἰέρανος μάγειρον ὑπὸ σὺν ἀλλοῖς δοθήναι τῷ Ἀριστοκλείδῃ. ταῦτα δὲ σχεδιάσας ἔοικεν εἰ γὰρ ἦν γεγονως δόλος καὶ μάγειρος Ἰέρανος, οὐκ ἂν ἀπέκριψεν οἱ κωμικοί, πολλακις αὐτοῦ μεμνημενοί ἐφ’ οἷς ἐκαίνωργησε κατακλάσας τὴν φδήν

1 Ἡ: mss πλασίων 2 Μ.Η.Ε. Μeier Καλλιμάχου

1 prob. a dithyramb 2 cf. E.M. 701. 12 3 see Lamps. pæcles 1 4 i.e. in the public competition instituted by 266
CINESIAS

THE POEMS OF CINESIAS

1 ASCLEPIUS

Philodemus *On Piety*: Zeus struck Asclepius by lightning because, according to the writer of the *Naupactica* and the *Asclepius* of Telestes and (the like-named work) of the lyric poet Cinesias, he raised Hippolytus from the dead at the instance of Artemis; but according to the *Eriphyle* of Stesichorus it was because he raised Capaneus and Lycurgus.

2

Erotian *Glossary to Hippocrates*: Most bandy-legged means very convex; for bandy-legged and crooked mean distorted. Compare Hippocrates: 'the patient's ribs are very convex like bandy legs.' Asclapon employs the word of that which is concave on one side and convex on the other, as Cinesias uses it.

on PHRYNIS

Scholast on Aristophanes: Phrynis was a singer to the lyre, of Mytilene. He appears to have been the first to play the lyre at Athens and to have won the prize for it at the Panathenaic Festival in the archonship of Callias. He was a pupil of Aristocleides, a great singer to the lyre, who was descended from Terpander and flourished in Greece during the Persian Wars. Phrynis was a singer to the flute before he taught him the lyre. Istros tells us, in the work entitled *The Lyric Poets*, that Phrynis was a Lesbian, the son of Camon, and that he was originally one of Hiero's cooks, but was given with other slaves to Aristocleides. But this seems to be an invention: for if he had been a slave and a cook of Hiero's, the fact would not have been concealed by the comic poets, who often speak of him in connexion with the innovations by which he caused the deterioration of sing-

Pericles b.c. 456, prob. a mistake for Callimachus b.c. 446
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παρὰ τὸ ἀρχαῖον ἔθος, ὡς Ἀριστοφάνης φησὶ καὶ Φερεκράτης.—καθά πρῶτος τὴν ἀρμονίαν ἐκλάσεν ἐπὶ τὸ μαλακάτερον. ὦν δὲ γύνης καὶ ψυχρός.

Plut. Mus. 6 τὸ δ’ ὄλον ἡ μὲν κατὰ Τέρπανδρον κιθαρῳδία καὶ μέχρι τῆς Φρύνιδος ἥλικιος παυτελώς ἀπλῆ τὸς οὔσα διετέλει. οὐ γὰρ ἐξῆν τὸ παλαιὸν οὕτω ποιεῖσθα: τὰς κιθαρῳδίας ἡς νῦν οὖν ἐδέξασθα μεταφέρειν τὰς ἀρμονίας καὶ τοὺς ρυθμοὺς . . .

Arist. Metaph. 993 b 15

Pherer. ap. Plut. Mus. 30

Timoth. fr. 27

Plut. Prof. Vitr. 13 Φρύνιν μὲν γὰρ οἱ ἑφόροι ταῖς ἔπτα χορδαῖς δύο παρερμηνέμον ἡρώτων πότερον τὰς ἀνωθεν ἢ τὰς κάτωθεν ἐκπεμεῖν αὐτοῖς θέλει παρασχεῖν . . .

Procl. Chrest. 320 a. 33 [π. νόμου]

Ath. 14. 638 b καὶ μοχθηρῶν δὲ ἀσιατῶν γεγόνασι ποιηταί, περὶ δὲν φησὶ Φανίας ὁ Ἐρέσιος ἐν τοῖς Πρὸς τοὺς Σοφιστάς, γράφων οὕτως: 'Τελενίκος ὁ Βυζάντιος ἔτι δὲ Ἄργας, ποιηταὶ μοχθηρῶν ὕπειροι νόμων, πρὸς μὲν τῶν ἰδίων χαρακτήρα τῆς ποίησεως εὐπόρουν, τῶν δὲ Τερπάνδρου καὶ Φρύνιδος νόμων οὐδὲ κατὰ μικρὸν ἐδύναντο ἐπιφαίνεσθαι.'

περὶ ΠΡΟΝΟΜΟΤ

Ath. 4 fin. (184 d) Δαυδίς δ’ ἐν τῷ Περὶ Εὐριπίδου καὶ Σοφοκλέους 'Αλκιβιάδην φησὶ μαθεῖν τὴν αὐθητικὴν οὐ παρὰ τοῦ τυχώντος ἀλλὰ Προνόμου τοῦ μεγίστην ἐσχηκότος δόξαν.

Ibid. 14. 631 c τὸ δὲ παλαιὸν ἐπηρεῖτο περὶ τὴν μουσικὴν τὸ καλὸν καὶ πάντ’ εἶχε κατὰ τὴν τέχνην τῶν οἰκείων αὐτοῖς κόσμων.

1 cf. Sicid. Φρύνις, βωμολοχεύσατο, δυσκολοκαμπτάς 2 for the rest of the passage see vol. i Terpander, p. 23 3 cf. Plut. De Scips. 1, Poll. 4. 66 4 cf. Plut. Agis 10. where he gives the Ephor's name as Ecrepes (but Emprepes 268
ing. Compare Aristophanes and Pherecrates.—He was the first to make changes for the worse in the use of the 'modes.' He was effeminate as a man and frigid as a composer. 1

Plutarch *Music*: In short, lyre-singing in Terpander's day, and indeed right down to the age of Phrynis, was always entirely simple. In old days it was not considered right to compose songs for the lyre like those of to-day with modulation of mode and rhythm. 2

Aristotle *Metaphysics*: see on Timotheus, p. 297.

Pherecrates in Plutarch: see on Timotheus, p. 285.

Timotheus: see below, p. 328. 3

Plutarch *How a Man knows that he is improving in Virtue*: Phrynis, who had added two strings to the usual seven of the lyre, was asked by the Ephors whether they should cut off the two highest or the two lowest . . . 4

Proclus *Chrestomathy* [innovations in the Nome]: see on Timotheus, p. 291.

Athenaeus *Doctors at Dinner*: Moreover there have been composers of bad lyric, of whom we are told by Phaenias of Eresus in his *Tract Against the Sophists*, where he says: 'Telenicus of Byzantium, and also Argas, who were composers of bad nomes, were at no loss with respect to the proper character of that type of composition, but were unable, nevertheless, to make the smallest approach to the standard set by Timotheus and Phrynis.' 5

**on PRONOMUS**

Athenaeus *Doctors at Dinner*: In his treatise *On Euripides and Sophocles* Duris declares that Alcibiades learnt flute-playing from so great a man as Pronomus.

The Same: In the old days 'beauty' or propriety was a matter for consideration in music, and everything had its own proper artistic 'ornament' or accompaniment. For this *Apoph. Lac. s.v.*) and adds 'and the Ephors who did the same with Timotheus'; if this took place at all, it prob belongs to the less famous man, Phrynis 5 Ath. adds citations of Alexis and Anaxandrides mentioning Argas.

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dióper ἦσαν ἵδιοι καθ' ἕκαστην ἀρμονίαν αὐλοὶ καὶ ἕκαστοις αὐλητῶν ἵπποι ἦσαν αὐλοὶ ἐκάστη ἀρμονία πρόσφοροι ἐν τοῖς ἀγώνισ. Πρόνομος δ' ὁ Θηβαῖος πρῶτος ἠγάγεν ἀπὸ τῶν αὐτῶν ἄρμονίας: νῦν δὲ εἰκῇ καὶ ἀλάγως ἀποταντεῖ τῆς μουσικῆς.

Anth. Plan. 28 "Αδηλοῦν:

'Ελλας μὲν Θηβαίς προτέρας προκάμενεν ἐν αὐλοῖς·
Θηβαί δὲ Πρόνομον, παῖδα τοῦ Οἰνιάδου.

Paus. 9. 12. 4 [π. ιερὸν τὸ 'Απόλλωνος τῷ ἐν Θηβαῖος]: ἀνδρίας τὲ ἐστὶν Προνόμου ἀνδρὸς αὐλήσαντος ἐπαγωγότατα ἐσ τοῖς πολλοῖς . . . Πρόνομος δὲ ἢν ὁ πρῶτος ἐπενάγησεν αὐλοῖς ἐσ ἔπαιν ἀρμονίας ἑκοντα ἐπιτεδεῖας, πρῶτος δὲ διάφορα ἐσ τοσοῦτον ἡμῇ ὑπ᾽ αὐλοῖς ἠγάγεν τοῖς αὐτοῖς.2 λέγεται δὲ ὡς καὶ τοῦ προσώπου τῷ σχῆματι καὶ ἐπὶ τοῦ παντὸς κινήσει σώματος περισσῶς δὴ τι ἐτέρπε τὰ θεάτρα: καὶ οἱ καὶ ἄσιμα πεποιημένον ἐστὶ προσδίδον ἐσ Δήλον τοῖς ἐπ' Εὐρύπῳ Χαλκιδείσι. τούτῳ τε οὖν ἐνταῦθα οἱ Θηβαίοι καὶ Ἐπαμεινώνθαι τὸν Πολύμνιον ἀνέθεσαν.

Ibid. 27. 7 [π. οἰκίσμου Μεσσαήνης]: καὶ τὴν μὲν τὸτε ἡμέραν πρὸς θυσίας τε καὶ εὐχαίς ἦσαν· ταῖς δὲ ἐφεξῆς τοῦ τείχους τὸν περίβολον ἤγειρον, καὶ ἐντὸς οἰκίας καὶ τὰ ἱερὰ ἐποιήθητο. εἰργάζοντο δὲ καὶ ὅπως μουσικῆς ἄλλης μὲν οὐδεμιᾶς, αὐλῶν δὲ Βοιωτίων καὶ Ἀργείων· τα τε Σακάδα καὶ Προνόμου μέλη τὸτε δὴ προήχθησαν μᾶλλον ἐσ ἀμιλλαν.

Ar. Eccl. 98:

ἡ μ' ἐγκαθιδρύμεθα πρότερα, λήσομεν ἐφιπτέλαμεν θαμάτια· τῶν πάγωνα τε ὅταν καθώμεν ὄν περιθομόμεθ᾽ ἔκει, τίς οὐκ ἄν ἡμῖν ἄνδρας ἡγήσασθ' ὄρδιν;
'Αγύρριος γονὸν τὸν Πρόνομον πάγων ἔχων λέληθε· καλτοὶ πρότερον ἦν ὅπου γυνῆ, νυνὶ δ', ὄρδις, πράττει τὰ μέγιστ᾽ ἐν τῇ πόλει.

Sch. ad loc. 'Ο 'Αγύρριος στρατηγὸς θηλυδρόωθις, ἄρξας ἐν Λέσβῳ, καὶ τὸν μισθὸν δὲ τῶν ποιητῶν συνέτεμε, καὶ πρῶτος ἐκκλησιαστικῶν δέδωκεν. ὁ δὲ Πρόνομος αὐλητὴς μέγαν ἔχων πάγωνα. 'Αγύρριος δὲ εὐρύπρωκτος.

1 Cas.–Mein. 2 Siebelis: mss αὐτοῖς ἥ. τ. αὐλ.
reason there were flutes peculiar to each 'mode,' and in the competitions every flute-player had flutes adapted to each. The first to play all the modes on one pair of flutes was Pronomus of Thebes. But nowadays the art of music is pursued in a random and inconsiderate way.

Planudean Anthology Anonymous:—
Greece judged Thebes to be first in playing the flute, and Thebes Pronomus son of Oeniades.¹

Pausanias Description of Greece [the temple of Apollo at Thebes]: And there is a statue there of Pronomus, a flute-player who had great charm for the vulgar . . . It was he who invented flutes that were suited to any mode, and first played tunes differing in this respect on the same pair of flutes. We are told too that his facial expression and the versatility of his bodily movements used to bring down the house. Moreover there is a song composed by him for the Chalcidians on the Euripus, a Processional to Delos. Of him then it was and Epameinondas son of Polynnis that the Thebans set up statues in this place.

The Same [On the founding of Messenè by Epameinondas]: That day was devoted to sacrifices and prayers. On the following days they began to build the wall round the city, and houses and temples within it. The work was done to the accompaniment of no music but that of Boeotian and Argive flutes, and there was keen competition between the melodies of Sacadas and those of Pronomus.

Aristophanes Ecclesiazusae:
And if we sit in front we shall not be noticed so long as we gather up our cloaks; and when we show the beards we shall put on there, everybody that sees us will think we are men. Why, Agyrrhius is never found out in Pronomus’ beard; and yet he was a woman once, though now, as you see, he’s the biggest man in Athens.

Scholiast on the passage: Agyrrhius was a general of effeminate character who had commanded in Lesbos. He cut down the pay of the poets and was the first to pay members of parliament. Pronomus was a flute-player who had a great beard. Agyrrhius was addicted to unnatural vice.

ΤΕΛΕΣΤΟΤ

Βίος

Μαρμ. Παρ. 65 ἀφ' οὗ Τελέστης Σελινούντιος ἐνίκησεν Ἀθήνασιν ἐτή ΗΔΔΔΓΙΠΙΙ, ἀρχοντὸς Ἀθήνασιν Μίκωνος.


Ἀπολλών. Ἑστ. Μίρ. 40 Ἀριστόξενος ὁ μουσικὸς ἐν τῷ Τελέστον Βίῳ φησίν, ὧν έρε Πόλη, ἀναλημματίζον, ὡς καλοῦντος καὶ ἐπισημοτατοῦ πολεμικοῦ ἐμπειρίαν ἐκθέτον, ὡς καλοῦντος τινὸς ἀναλημματίζον, ἐξαιτηθεὶς γὰρ γίγνεσθαι τοιαύτα ὡστε ἐνίκηται καθημένας καὶ δειπνοῦσας ἐν τῇ Ἱταλίᾳ. μακαριστοὺς δὲ τοῖς Δοκροῖς καὶ Ἡρακλήσιοι περὶ τῆς ἀπάλλαξις τοῦ πάθους εἴπειν τὸν θεὸν παῖνας ἰδέειν ἔριπον 1 ἡμέρας ξ'. θεών πολλοῦς γενέσθαι παιανογράφους ἐν τῇ Ἱταλίᾳ.

Πλοῦτ. Ἀλέξ. 8 καὶ τὴν μὲν Ἱλιακὴς τῆς πολεμικῆς ἀρετῆς ἐφόδιον καὶ νομίζων καὶ ὀνομάζων . . . εἶχεν ἀεὶ μετὰ τοῦ ἐγχειρίδιου κειμένην ὑπὸ τὸ προσκεφαλαίου, ὡς Ὀνοσίκριτος ἱστορικὴ, τῶν δὲ ἄλλων βιβλίων οὐκ εὐποροῦν ἐν τοῖς ἄνω τόποις

1 mss insert δωδεκάτης

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TELESTES

Life

Parian Chronicle: From the time when Telestes of Selinus won at Athens 139 years, in the archonship of Micon at Athens (402 B.C.).

Diodorus of Sicily Historical Library: About this year (398 B.C.) flourished the most famous dithyramb-writers, Philoxenus of Cythera, Timotheus of Miletus, Telestes of Selinus, and Polyclitus painter and musician.

Apollonius Marvels of History: The musician Aristoxenus declares in his Life of Telestes that at the time of his visit to Italy certain remarkable things happened of which there was one which concerned the women. It seems that they were seized with a distraction which caused them when seated sometimes at their supper to appear to answer a call, and then rush incontinently through the door and run out of the city. When the Locrians and Rhegines asked the advice of the oracle on the matter, the reply was that in order to free themselves from this visitation they must sing Spring Paeans for sixty days. Hence the large number of paean-writers in Italy.

Plutarch Life of Alexander: The Iliad, which he believed and declared to be the vade-mecum of valour . . . he kept, according to Onesicritus, with his dagger under his pillow, and when he felt the want of other books up-country,1 he commanded

1 i.e. in Asia Minor and beyond
"Ἀρπαλοῦν ἐκέλευσε πέμψαι, κάκείνος ἐπεμψεν αὐτῷ τάς τε Φιλίστον βίβλους καὶ τῶν Εὐριπίδου καὶ Σοφοκλέους καὶ Αἰσχύλου τραγωδίων συχνᾶς, καὶ Τελέστου καὶ Φιλοξένου διθυράμβους.

Plin. N.H. 35. 36. 22 [de Nicomacho]: Nec fuit alius in ea arte velocior. tradunt namque conduxisse pingendum ab Aristrato Sicyoniorum tyranno quod is faciebat Telesti poetae monumentum, praefinito die intra quem perageretur, nec multo ante venisse, tyranno in poenam accenso, paucisque diebus absolvisse celeritate et arte mira.

ΤΕΛΕΣΤΟΥ ΜΕΛΩΝ

1 'Αργώ

Ath. 14. 616 f πρὸς ἐν ἀντιλέγων ἄλλος ἔφη· 'ἄλλος ὦ γε Σελινούντιος Τελέστης τῷ Μελανιππίδῃ (fr. 2) ἀντικεροσόμενος ἐν 'Αργοῖ ἔφη· ὦ δὲ λόγος ἐστὶ περὶ τῆς 'Αθηνᾶς·

. . . ὡν 1 σοφὸν
σοφὸν λαβοῦσαν οὐκ ἐπέλπομαι νόθ
ὅρμοις ὀρείοις ὀργανον
διαν 'Αθαναν δυσόφθαλμον αἰσχος ἐκφοβή-
5 θείαν αὐθις χερῶν ἐκβαλεὶν 2

νυμφαγενεῖ χειροκτύπῳ

φηρὶ Μαρσύα κλέος·

τί γάρ νῦν εὐηράτου κάλλεος

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Harpalus to send him some, and received from him Philistus, a large number of the tragedies of Euripides, Sophocles, and Aeschylus, and some dithyrambs of Telestes and Philoxenus.

Pliny Natural History [on Nicomachus]: He was the quickest worker in painting ever known. We are told that when he was under contract to Aristratus the tyrant of Sicily\(^1\) to adorn with pictures before a certain date the monument he was putting up to the poet Telestes, he arrived shortly before the time to find the tyrant angry and determined to bring him to book; but within a few days had fulfilled his obligation with a despatch and a skill equally admirable.

See also Dion. Hal. Comp. 131 R (Philoxenus of Cythera, p. 364), Suid. s.v.

THE POEMS OF TELESTES

1\(^2\) The Argo

Athenaeus Doctors at Dinner: To this another rejoined: 'But Telestes of Selinus takes up arms against Melanippides' (fr. 2) in the Argo, where he says—he is speaking of Athena (and the flute)—:

My mind believeth not that in the mountain copses divine Athena took this instrument that was as clever as herself and then, for fear of shame to her face, cast it again from her hands to be the glory of the applauding Marsyas, bestial son of a nymph. For why should she feel prick of concern

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\(^1\) c. 360-340 B.C.  \(^2\) cf. Suid. s. Τελέστης

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1 sc. αὖλον  \(^2\) Wil: mss ἐκ χερῶν βαλεῖν

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δύς ἔτειρεν ἔρως, 1
10 ἂ παρθενίαν ἄγαμον
καὶ ἁπαῖδ’ ἀπένειμε Κλωθώ;

ὡς οὖς ἂν εὐλαβηθείης τὴν αἰσχρότητα τοῦ εἴδους διὰ τὴν
παρθενίαν ἐξῆς τὸ φησιν’

ἀλλὰ μάταν ἀχόρευτος 3 ἂδε ματαιολόγων
φάμα προσέπταθ’ Ἑλλάδα μουσοπόλων
σοφῶς ἐπίφθονοι βροτοῖς τέννας ὀνείδοις,
μετὰ ταῦτα δὲ ἐγκωμιάζων τὴν αὐλητικήν λέγει:

ἂν συνερθοτάταν 4 Βρομίῳ παρέδωκε σεμνᾶς
daἰμόνος ἄερον πνεύμ’ αἰολοπτερύγων σὺν
ἀγλά 5
ὡκύτατι χειρῶν.

2–3 Ἀσκληπιός

Ath. 14. 616 f (contd.) κοιμᾶσι δὲ καὶ τῷ Ἀσκληπίῳ ὁ
Τελεσθῆς ἐδήλωσε τὴν τῶν αὐλῶν χρείαν ἐν τούτοις:

ἡ Φρύγα καλλιπτηνών αὐλῶν ἵερῶν βασιλῆα,
Λυδὸν ὡς ἀρμοσε πρότος
Δωρίδος ἀντίταλον Μοῦσας νόμον, αἰολομόρ-
φοις 6
πνεύματος εὐπτηρον αὖραν
ἀμφιπλέκων καλάμωις.

3

Philod. π. εἰσεβ. 17 Gomp. τῶν Ἀσκληπιῶν δ’ ὑπὸ Δίδω
πο[ίεσ] καὶ Τελεσθῆς Ἀσκληπίῳ . . .

1 Wil: mss ἕρως ἔτ. 2 ἄ Dobr: mss αἱ γὰρ ἄγαμον
Cas: mss ἄγαμον 3 Grotef: mss ἀναχόρ. 4 M. Schm:
mss συμερ. 5 ἁερόν B: mss ἁερθέν: ἄγλα E, cf. names
c.g. Ἀγλώφυλος Bechtel Hist. Personennamen p. 13 and
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TELESTES

for lovely beauty, she whom Clotho had assigned virginity unwedded and unchilded?—

that is, she would not have minded spoiling her looks, because of her virginity—and he continues:

Nay, vainly and not for the dance was this tale of minstrel-babblers sped to Greece, to make a reproach unto men a clever art—

(and then he praises flute-playing)

—which the airy breath of the holy Goddess together with the resplendent swiftness of her nimble-wingèd hands hath given to Bromius to be best of all his menials.

2–3 ASCLEPIUS

Athenaeus (continued): No less elegantly has Telestes described the use of the flutes in this passage of the Asclepius:

or the Phrygian king of holy fair-breath’d flutes,¹ who first tuned the Lydian strain in answer to the Dorian Muse, and inwove the wingèd breeze of his breath with the shifting-shapèd reed.

3²

Philodemus On Piety: Hesiod writes that Asclepius was struck by the lightning of Zeus . . . and the author of the Naupactia and Telestes in his Asclepius . . .

1 probably Olympus  ² cf. Ibid. 52 (p. 267)

Hesych. ἀγλάων: mss ἀγλααν  ⁶ νόμονDobr: αἰολομόρφοις
Hart.-Wil: mss νομοσαίολον ὅρφανοι
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4 Υμέναιοι


ἄλλος δ’ ἄλλαν κλαγγὰν ἰεῖς κερατόφωνον ἐρέθιζε μάγαδιν πενταρράβδῳ ἵχορδαν ἄρθμῳ χεροκαμψίδιανυλόν τόχος.

5

Ath. 14. 625ε τὴν δὲ Φρυγιστὶ καὶ τὴν Λυδιστὶ (ἀρμονίας) παρὰ τῶν βαρβάρων οὕσας γυνωθήματι τοῖς Ἑλλησίων ἀπὸ τῶν σὺν Πέλοπι κατελθόντων εἰς τὴν Πελοπόννησον Φρυγῶν καὶ Λυδῶν . . . διὸ καὶ Τελέστης ὁ Σελευκούντιος φησιν.

Ἡρώτοι παρὰ κρατηράς Ἑλλάνων ἐν αὐλοῖς συνοπαδοί Πέλοπος Ματρός ὀρείας Φρύγιον ἀείσαν νόμον· τοῖς δ’ ὀξυφώνοις πακτίδων ψαλμοῖς 4 κρέκον Λύδιου ὑμον.

6

Ibid. 11. 501f [π. φιαλῶν]. καὶ Θεόπομπος δ’ ἐν Ἀλθαία ἐφῆ· ‘λαβζίσα πλήθε χρυσέων μεσόμφαλον | φιάλην. Τελέστης δ’ ἀκατον ὄνομαζέ νυν,’ ὡς τοῦ Τελέστου ἀκατον

τὴν φιάλην εἰρηκότος.

7


8

Ibid. 23 (see Melan. 10 p. 238 above).

1 Dind.-B: mss ἐν πενταράβδῳ, ἐν πενταράβῳ (which Wil, keeps) and ἄρθμῳ 2 E, cf. ποδοτρόχαλος: mss χέρα καμψ. (Eust. ἐν χορδαῖς χείφα κ.) 3 Mus: mss τοῖς 4 mss ψαλμοὶ

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ATHENAEUS

Doctors at Dinner [on the stringed instrument called magadis]: Telestes in his Dithyramb Hymenaeus tells us in the following lines that it had five strings:

Then uttering various din they roused the horn-voiced magadis, with five-lined jointure of strings plying the to-and-fro footrace of swift hands.3

5

Athenaeus Doctors at Dinner: The Phrygian and Lydian 'modes,' which were of foreign origin, were made known to the Greeks through the Phrygians and Lydians who emigrated to the Peloponnese with Pelops... Hence the passage of Telestes of Selinus:

The first to sing the Phrygian tune of the Mountain Mother amid flutes over the wine-bowls of Greece were they that attended upon Pelops; and the Greeks forthwith began to thrum the Lydian hymn with shrill-voiced twangling of the lute.

6

The Same [on the cup called phialè]: And Theopompus in his play Althaca says: 'She took the brimming cup of gold mid-bosomed, but Telestes called it 'boat', Telestes evidently having used the word

boat

for the phialè.

7

Philodemus On Piety: Aeschylus [in the . . . . . .] and Ibycus and Telestes [. . . . . . . .] the Harpies . . . .

8

The Same (see Melanippides 10 p. 239 above)

For Crexus see on Timotheus p. 287 below

1 cf. Eust. 1108. 1 2 i.e. struck with the horn-made plectrum 3 lit. a hand-double-course-turning swiftness
ΤΙΜΟΘΕΟΥ

Βίος

St. Byz. Μίλητος: πόλις ἐπιφανῆς ἐν Καρία τῶν Ἰώνων . . . ὁ πολῖτης Μιλήσιος. οὗτω καὶ Θαλής Ἐξαμύου πατρὸς Μιλήσιος ἐχρημάτισε ¹ καὶ Φωκυλίδης καὶ Τιμόθεος κιθαρώδος, ὃς ἐποίησε Νόμων Κιθαρωδικῶν βίβλους ὀκτωκαίδεκα εἰς ἐπόν ὀκτακισχιλίων τῶν ἄριθμόν, καὶ Προνόμια ἄλλων χίλια. θυήσκει δ' ἐν Μακεδονία. ἐπιγέγραται αὐτῷ τόδε:

Πάτρα Μίλητος τίκτη Μοῦσαισι ποθεινῶν
Τιμόθεοι κιθάρας δεξιῶν ἄνέσχοι . . .

Suid. Τιμόθεος: Θερσάνδρου ἡ Νεομοῦσον ² ἡ Φιλοπόλιδος Μιλήσιος λυρικός· ὃς τὴν δεκάτην καὶ ἐνδεκάτην χορδὴν προσέθηκε καὶ τὴν ἀρχαίαν μουσικὴν ἐπὶ τὸ μαλακώτερον μετήγαγεν. ἦν δὲ ἐπὶ τῶν Ἐυριπίδου χρώνων τοῦ τραγικοῦ, καθ' οὖς καὶ Φιλιππος ὁ Μακεδών ἐβασίλευεν. καὶ ἐτελεύτησεν ἐτὸν ἐννήμηκονα ἐπτά, γράψας δι' ἐπόν Νόμους Μουσικοὺς δεκαειςέα, Προοίμων λς', 'Ἀρτέμιν, Διασκεδασ ἡ', 'Εγκώμια, Πέρσας, ³ Ναύπλιον, Φινείδας, Λαέρτην, Διθυράμβους ἡ', 'Τμνους κα', καὶ ἄλλα τυπά.

Marm. Par. 76 ἀφ' ὦ Τιμόθεος βιώσας ἔτη ⁴ 

² ³ ¹ ² ³ ⁴ cf. Eust. Dion. Perieg. 823 mss Νεομοῦσον mss insert ἡ 2 ll. have obviously been lost which contained the death-place the last two are prob. jokes of the comic
TIMOTHEUS

Life

Stephanus of Byzantium *Lexicon*:—A famous city of Ionian Caria . . . The inhabitants are called Milesians, for instance Thales the son of Examyas, Phocylides, and Timotheüs, the last the singer to the lyre, who composed 18 Books of *Lyre-sung Nomes* amounting to 8000 lines and *Pronomia* amounting to 1000 more. He died in Macedonia. The following epitaph has been written upon him: 'Miletus was the motherland that bore that delight of the Muses, Timotheus the deft driver of the lyre . . . '.

Suidas *Lexicon*: Timotheus:—Son of Thersander, or of Neomusus, or of Philopolis; of Miletus; lyric poet. He added the tenth and eleventh strings to the lyre, and changed the musical tradition for the worse. He flourished in the time of Euripides the tragedy-writer, when Philip of Macedon was king. He died at the age of 97, and was the author of 19 *Musical Nomes* in epic verse, 36 *Preludes*, the *Artemis*, 8 *Adaptations*, 7 *Eulogies*, *The Persians*, *Nauplius*, *The Sons of Phineus*, *Laertes*, 18 *Dithyrambs*, 21 *Hymns*, etc.

*Parian Chronicle*: From the time when Timotheus died at the age of 90, in the archonship of . . . at Athens . . . years.

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6 perh. = the *Pronomia* above
7 revisions or re-touchings of old works (Wil.)
8 the actual date is lost, but must lie between 365 and 357 B.C.
LYRA GRAECA


Ibid. Mus. 30 ὁμοίως δὲ καὶ Μελανιππίδης ὁ μελοποιὸς ἐπιγενόμενος οὐκ ἐνέμεινε τῇ προϊ-παρχούσῃ μουσικῇ, ἀλλ’ οὕτω Φιλόξενος οὕτω Τιμόθεος: οὕτως γὰρ ἐπταφθόγγου τῆς λύρας ὑπαρχούσης ἡς εἰς Ἀριστοκλείδην, τὸν Τερπάνδρειον τόν ήδερισθεν 6 εἰς πλείονας φθόγγους. ἀλλὰ γὰρ καὶ αὐλητικὴ ἀφ’ ἀπλουστέρας εἰς ποικιλωτέρας μεταβεβηκε μουσικὴν· τὸ γὰρ παλαιὸν, ἡς εἰς Μελανιππίδην τὸν τῶν διθυ-ράμβων ποιητὴν, συμβεβηκε τοὺς αὐλητὰς παρὰ τῶν ποιητῶν λαμβάνειν τοὺς μισθοὺς, πρωτα-γωνιστοῦσις δηλοῦντι τῆς ποιησεως τῶν δ’ αὐλητῶν

1 E, e.g. 2 the ν seems to be added above the α 3 λέγεται seems to have fallen out, cf. ix. 31 4 Wil: pap. 282
Satyrus *Life of Euripides* (from a 2nd-Cent. Papyrus): When Timotheus was suffering from unpopularity in Greece because of his musical innovations, and in the depths of despair had actually made up his mind to take his own life, it is said that Euripides alone took the opposite line, and not only laughed at the audiences, but realising how great an exponent of his art Timotheus was, consoled him with the most comforting arguments possible, and went so far as to compose for him the prelude to *The Persians*, his victory with which put an end to Timotheus’ unpopularity.

Plutarch *Should Old Men Govern?* Thus when Timotheus was being hissed as an innovator who broke the laws of music, Euripides bade him be of good cheer since he would soon have his audience at his feet.

The Same *On Music*: In like manner the lyric poet Melanippides, in his turn, refused to leave the art of music as he found it, and so also Philoxenus and Timotheus. Down to the time of Aristocleides¹ the lyre had had seven strings. Timotheus divided the Terpandrean ‘mode’ into a greater number of notes.² Flute-playing too has become more complex than it once was. In old days before the dithyramb-writer Melanippides, it had become customary for the flute-players to be paid by the poets, obviously because the poetry had played the first part in the performance and the flute-players had been merely

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¹ c. 480 B.C. ² the reading is doubtful

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τὸν Ἐ, cf. xxi. 30 ⁶ Westph.-E: mss εἰς Τέρπανδρον τὸν Ἀντισαίον διώρρ.

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LYRA GRAECA

υπηρετούντων τοῖς διδασκάλοις. ὦστερον δὲ καὶ
tοῦτο διεφθάρη, ὡς καὶ Φερεκράτη τὸν κωμικὸν
eἰσαγαγεῖν τὴν Μουσικὴν ἐν γυναικείω σχῆματι,
ὅλην κατηχησμένη τὸ σῶμα: ποιεῖ δὲ τὴν
Δικαιοσύνην διαπυνθανομένη τὴν αἰτίαν τῆς
λύσης καὶ τὴν Ποίησιν λέγουσαν:

λέξω μὲν οὐκ ἀκοῦσα· σοὶ τε γὰρ κλύειν
ἐμοὶ τε λέγαι θυμὸς ἥδουν ἔχει.
ἐμοὶ γὰρ ἤρξε τῶν κακῶν Μελανιππίδης,
ἐν τοῖς πρώτος ὁ λαβὼν ἀνηκέ με
5 καλαρωτέραν τ’ ἐποίησε χορδαῖς δώδεκα,
ἀλλ’ ὁν ὁμοὶς οὕτως μὲν ἢν ἀποχρῶν ἀνήρ
ἐμοιγε . . . πρὸς τὰ νῦν κακά.
Κυνησίας δὲ μ’ ὁ κατάρατος Ἀττικός,
ἐξαρμονίουσα καμπάς ποιῶν ἐν ταῖς στροφαῖς
10 ἀπολώλεχ’ οὕτως, ὅστε τῆς ποιήσεως
tῶν διθυραμβῶν, καθάπερ ἐν ταῖς ἀσπίσιν,
Ἀριστέρ’ αὐτοῦ φαίνεται τὰ δεξιά.
ἀλλ’ οὖν ἀνεκτὸς οὕτως ἢν ὁμοὶς ὁμοὶς.
Φρύνις ὁ ἵδιον στρόβιλον ἐμβαλὼν τινα
15 κάμπτων μὲ καὶ στρέφον ὅλην διεφθορεν
ἐν ἑπτὰ χορδαῖς ὁρμονίας ἔχων.
ἀλλ’ οὖν ἐμοιγε χοῦτος ἢν ἀποχρῶν ἀνήρ
ἐι γὰρ τι καξίμαρτεν αὖθις ἀνέλαβεν.
ὁ δὲ Τιμόθεος μ’, ὁ φιλτάτη, κατώρυχε
20 καὶ διακέκναει’ αἰσχίστα. ΔΗ. Ποίος οὕτος;
<ὁ> Τιμόθεος ; ΠΟ. Μιλήσιος τις πυροίας
cακά μοι παρέσχεν οἷς ἀπαντας οὕς λέγω
παρελήλυθ’, ἀγαγῶν ἔκτραπέλους μυρμη-
κιας

1 Mein : mss -ois
2 Burette : mss πέντε χ. or πενταχώρδοις
3 Wil : mss οὕτος
4 E : mss ἀγαγ
assistants of the poets who trained the choruses. But later on, this practice fell into disuse. Thus Pherecrates\(^1\) the writer of comedy introduces Music (as he calls her)\(^2\) in the shape of a woman who shows every sign of having been badly used, and makes Justice ask her the cause of her terrible plight, whereupon Music (or, as we should call her, Poetry)\(^3\) thus replies: "I'll tell thee gladly, for 'tis equal joy to me to speak as 'tis for thee to hear." My troubles all began with Melanippides; he was the first to take and let me down and make me a loose one with his twelve strings. But all the same he was a good enough fellow...\(^4\) to what I suffer now. Next, that accursed Athenian Cinesias has done me so much damage by the extra-modal "flourishes" he inserts between the strophes, that the right rank of one of his dithyrambs looks like the left. But all the same he was a good enough fellow. As for Phrynis, he has bent me and twisted me and utterly destroyed me in a particular whirlwind of his own, with his twelve modes on seven strings. But all the same, he too was a good enough fellow. If he did any damage, he made it right again. But Timotheus now, he, my dear, has debauched me and mauled me till I'm not fit to be seen.—Justice. And who is this Timotheus?—Poetry. A red-haired man from Miletus. He has treated me worse than all the others by drawing

\(^1\) that the citation is from the Cheiron appears from Nicom. Harm. 2. 35 Meib: A. seems to have been uncertain of the ascription to P., cf. S. 364a \(^2\) i.e. in the 5th-century sense of music plus poetry \(^3\) the Greek is 'Poetry thus replies'; Plut. interprets for his readers, see the whole context \(^4\) a gap in the mss. is indicated by the metre
LYRA GRAECA

έξαρμονίους ύπερβολαίους τ' ἀνοσίους
25 καὶ νυγλάρους, ὡσπερ τε τὰς ῥαφάνους ὅλην
καμπτόν 1 με κατεμέστωσε . . . 2
καὶ ἐντύχη ποὺ μοι βαδιζοῦσῃ μόνῃ,
ἀπέδυσε κανέλυσε χορδαίς ἐνδεκα. 3
καὶ Ἀριστοφάνης ὁ κωμικὸς μημονεύει Φιλοξένου
καὶ φησιν ὅτι εἰς τοὺς κυκλίους χοροὺς 4 μέλη
εἰσηνέγκατο. καὶ ἄλλοι δὲ κωμῳδοποιοὶ ἐδείξαν
τὴν ἀτοπίαν τὸν μετὰ ταῦτα τὴν μουσικὴν κατα-
κεκερματικῶν.

Plut. Mus. 12 [π. καινοτομίας τὰς ρυθμο-
ποιίδων], ἐστι δὲ τις Ἀλκμανικῆ καινοτομία καὶ
Στησιχόρειος, καὶ αὐτὰι οὐκ ἀφεστῶσαι τοῦ
καλοῦ. Κρέζος δὲ καὶ Τιμόθεος καὶ Φιλόξενος
καὶ οἱ κατ’ αὐτοὺς τὴν ἠλικίαν γεγονότες ποιηταὶ
φορτικώτεροι καὶ φιλοκαινότεροι 5 γεγόνασι, τῶν
φιλάνθρωπων καὶ θεματικῶν νῦν ὄνομαζόμενον
τρόπον διώξαντες: τὴν γὰρ ὀλιγοχορδίαν καὶ τὴν
ἄπλοτη ταῖς σεμνότητα τῆς μουσικῆς παντελῶς
ἀρχαίκην εἶναι συμβέβηκεν.

Ibid. 21.

Plut. Inst. Lac. 17 εἰ δὲ τις παραβαίνοι τι τῆς
ἀρχαίας μουσικῆς, οὐκ ἔπετρεπον· ἄλλα καὶ τὸν
Τέρπανδρον ἀρχαϊκώτατον ὄντα καὶ ἀριστὸν τῶν
καθ᾽ ἑαυτὸν κιθαρῳδῶν καὶ τῶν ἑρωϊκῶν πράξεων

1 Elmsl: mss κάμπτων 2 the 3 ll. beginning ἐξαρμ.
placed here by B come in the mss after εἰσηνέγκατο below,
where they are preceded by ἡ δὲ Μουσικὴ λέγει ταῦτα
3 Mein., cf. Nicom : mss δώδεκα  4 perh. μουσικὰ has
fallen out (Westph.)  5 B: mss -καϊνοι

1 or devious  2 καμπή 'bend' or 'flourish' and κάμπη 'a
LIFE OF TIMOTEUS

extraordinary ant-runs all outside the "modes," and impious notes in-alt, and soprano squeaks, and filled me as full of flourishes as a cabbage is of caterpillars... And if he ever meets me walking alone he strips me and undoes me with his eleven strings.' Moreover Aristophanes the comic poet mentions Philoxenus, and tells us that he introduced (solo-)songs into the circular choruses. And other writers of comedy have shown up the absurd antics of the later composers who frittered music away till there was nothing left of it.

Plutarch **Music** [innovations in rhythm]: Innovations are ascribed to Alcman and also to Stesichorus, in both cases without departing from the beautiful manner. But Crexus, Timotheus, Philoxenus, and the other poets of their period were less refined and more desirous of novelty, aiming at the popular manner now known as the thematic or effect-producing. For the employment of few strings and the simplicity and grandeur of music have gone entirely out of vogue.

The Same (**see on Polyidus p. 404**)

Plutarch **Spartan Institutions**: Disregard of the musical tradition was not allowed. Even Terpander, the oldest and in his time the greatest singer to the lyre, and a celebrator of the deeds of the heroes, was caterpillar' are identical in the genitive plural, which gives the opportunity of an untranslatable play on words i.e., in a solo-song double meaning, loosing the girdle and dissolving into nothing i.e. in the time of Aristoxenus (fl. 336 B.C.), who is Plutarch's authority this term is applied, more widely than its literal meaning would suggest, to a general condition of technical unelaborateness.
έπαινετην, ὃμως οἱ ἐφόροι ἐξημίσσαν καὶ τὴν κιθάραν αὐτοῦ προσεπαττάλευσαν ψέγοντες, ὅτι μίαν μόνην χορδὴν ἐνέτεινε περισσοτέραν τοῦ ποικίλου τῆς φωνῆς χάριν: μόνα γὰρ τὰ ἀπλούστερα τῶν μελών ἔδοκιμαζον. Τιμοθέου δὲ ἄγωνιζομένου τὰ Κάρνεια, εἰς τῶν ἐφόρων μᾶχαιραν λαβὼν ἤρωτησεν αὐτὸν ἐκ ποτέρου τῶν μερῶν ἀποτέμην τὰς πλείους τῶν ἐπτα χορδῶν.

Paus. 3. 12. 10 [π. Σπάρτης]: ἐτέρα δὲ ἐκ τῆς ἀγορᾶς ἐστὶν ἐξόδος, καθ’ ἂν πεποίηται σφίσιν ἡ καλουμένη Σκιάς, ἐνθα καὶ νῦν ἐτί ἐκκλησιαζουσί... ἐνταῦθα ἐκρέμασαν Δακεδαιμόνιοι τὴν Τιμοθέου τοῦ Μιλησίου κιθάραν, καταγγόντες ὅτι χορδαῖς ἐπτα ταῖς ἀρχαιαῖς ἐφεύρεν ἐν τῇ κιθαροδίᾳ τέσσαρας χορδαῖς.

Ath. 14. 636 ε Ἡρτέμων δ’ ἐν τῷ πρώτῳ περὶ Διονυσιακῷ Ἐπιστήματος Τιμόθεον φησὶ τὸν Μιλησίου παρὰ τοῖς πολλοῖς δόξαι πολυχορδοτέρῳ συστήματι χρῆσασθαι τῇ μαγάδι. διὸ καὶ παρὰ τοῖς Λάκωσιν εὐθυνόμενον ὡς παραφθείροι τὴν ἀρχαιὰν μουσικὴν, καὶ μέλλοντός τινος ἐκτέμνειν αὐτοῦ τὰς περὶ τὰς τῶν χορδῶν, δεῖξαι παρ’ αὐτοῖς ὑπάρχοντα Ἀπολλωνίσκου πρὸς τὴν αὐτοῦ σύνταξιν ἱσόχορδον λύραν ἔχοντα καὶ ἀφεθήναι.

Nicom. Mus. Gr. 274 Jan ὅτι ὅσοι τῇ θρόδῃ χορδῇ προσκαθῆσαν ἑτέρας, οὐ λόγῳ τοις, τῇ δὲ πρὸς τοὺς ἄκροατας ψυχαγωγίᾳ προήχθησαν. ὡσπερ δὴ καὶ Θεόφραστος τὸν Πιερίτης τὴν

1 E: mss φέροντες 2 νομίμου? 3 mss also πρόφραστος, cf. Boet. Mus. 1. 20

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nevertheless fined by the Ephors, and his lyre nailed to the wall, because, to suit his voice, he added to it a single string more than was usual, and they, it seems, approved only of the simpler style of music. And when Timotheus was competing at the Carneian Festival, one of the Ephors took a knife and asked him from which end of the lyre he should cut off the strings which brought the number beyond seven.

Pausanias [on Sparta]: There is another way out of the market-place, past the building called the Scias or Shade, where the assembly is held to this day . . . Here the Spartans hung up the lyre of Timotheus of Miletus after convicting him of adding four new strings to the traditional seven when singing to the lyre.¹

Athenaeus Doctors at Dinner: According to Arton in the 1st Book of his work on The Dionysiac Monument,² Timotheus of Miletus appears in most accounts to have employed a magadis or lyre with an unusually elaborate stringing, and when he was called to account at Sparta for corrupting the musical tradition, and it was proposed to cut off the superfluous strings from his instrument, to have pointed out a statuette of Apollo there which held a lyre of the same number of strings as his, and so to have been acquitted.

Nicomachus Handbook of Harmony: The addition of strings beyond the eighth was due not to reason but to a desire to gratify the audience. Thus Theophrastus

¹ cf. Dio Chr. 33. 411, Cic. Leg. 2. 15. 39; the story is also told of Phry尼斯 to whom it more probably belongs, cf. p. 269 n. 4; the actual decree of the Ephors against T. is quoted Boet. de Mus. 1, but is almost certainly a forgery of the 2nd Cent. B.C. ² reading doubtful
LYRA GRAECA

ἐνάτην χορδὴν προσκαθῆψε, καὶ Ἰστιαῖος τὴν δεκάτην ὁ Κολοφώνιος, Τιμόθεος ὁ Μιλήσιος τὴν ἐνδεκάτην, καὶ ἐφεξῆς ἄλλοι. ἔπειτ' εἰς ὁκτώκαι-
δεκάτην ἀνὴχθη χορδὴν τὸ πλήθος παρ' αὐτῶν.

Clem. Al. Sir. 1. 133 (365) μέλος τε αὐτοῦ πρῶτος περιέθηκε τοῖς ποιήμασι καὶ τοὺς Δακεδαιμονίων νόμους ἐμελοποίησε Τέρπανδρος ὁ Ἀντισσαῖος,
διθύραμβον δὲ ἐπενόησεν Λάσος Ἑρμονεύς, ὕμνον Στησίχορος Ἰμεραῖος, χορεῖαν Ἀλκμᾶν Δακε-
δαιμονίων, τὰ ἐρωτικὰ Ἀνακρέων Τῆιος, ὑπόρχησιν Πίνδαρος Ἐθῆβαιος, νόμους τε πρῶτος ἦσεν ἐν χορῷ καὶ κιθάρᾳ Τιμόθεος ὁ Μιλήσιος.

Plut. Mus. 4 οἱ δὲ τῆς κιθαρωδίας νόμοι πρῶτον πολλῷ χρόνῳ τῶν αὐλωδικῶν κατεστάθησαν ἐπὶ Τέρπανδρον . . . πεποίηται δὲ τῷ Τέρπανδρῳ καὶ προοίμια κιθαρωδικὰ ἐν ἔπεσιν. ὅτι δ' οἱ κιθαρωδικοὶ νόμοι οἱ πάλαι εἶ ἐπῶν συνίσταντο, Τιμόθεος ἐδήλωσε' τοὺς γοῦν πρῶτους νόμους ἐν ἔπεσι διαμειγμένων διθυραμβικῆς λέξεως ἦδεν, ὅπως μὴ εὐθὺς φανῇ παρανομῶν εἰς τὴν ἀρχαίαν μουσικὴν.

Procl. Chrest. ap. Phot. Bibl. 320 a 33 ὁ νόμος γράφεται μὲν εἰς Ἀπόλλωνα, ἔχει δὲ καὶ τὴν ἐπωνυμίαν ἀπ' αὐτοῦ νόμοις ¹ γαρ ὁ Ἀπόλλων ἐπεκλήθη. ὅτι τῶν ἀρχαίων χρονίων ἰστάντων καὶ πρὸς αὐλὸν ἢ λύραν ἀδόντων τὸν νόμον Χρυσό-
θεμις Κρῆς πρῶτος στολὴ χρησάμενος ἐκπρεπεῖ καὶ κιθάραν ἀναλαβὼν εἰς μίμησιν τοῦ Ἀπόλλωνος μόνοις ἦσε νόμοι, καὶ εὐδοκιμῆσαι τοῦ αὐτοῦ διαμένει

¹ Schott: mss νόμιμος

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of Pieria added the ninth, Histiaeus of Colophon the tenth, Timotheus of Miletus the eleventh, and so on to the eighteenth.¹

Clement of Alexandria Miscellanies: The first man to set poems to music was Terpander of Antissa, who thus dealt with the laws of Sparta;² the Dithyramb was invented by Lasus of Hermione; the Hymn by Stesichorus of Himera; the Choral dance by Aleman of Sparta; Love-poems by Anacreon of Teos; dancing the Hyporcheme by Pindar of Thebes; and Nomest were first sung to dance and lyre by Timotheus of Miletus.

Plutarch Music: The Lyre-sung Nome was established long before the Flute-sung, in the days of Terpander . . . Terpander composed Lyre-sung Poems in epic verse, and it is clear that the ancient Lyre-sung Nomest were of this nature from the practice of Timotheus, who sang his first nomes in hexameters with an intermixture of dithyrambic phraseology, so that he might conceal at the outset his sins against the musical tradition.

Proclus Chrestomathy: The Nome is in honour of Apollo and takes its name from his appellation Nomius.³ The ancients used to make choruses and sing the Nome to flute or lyre, but Chrysothemis the Cretan first adopted a distinctive dress, and taking a lyre in his hand to represent Apollo, sang a nome solo, and as he became famous for this performance

¹ there follows a ref. to the passage of Pherecrates (p. 285): the seventh and the ninth are ascribed to T. by [Censorin.] Gram. Lat. 6. 610, and the ninth by Pliny N. H. 7. 57 ² perh. a confusion between the two meanings of νόμος, 'law' and 'nome,' but cf. Plut. Sol. 3 ³ the etymology is prob. incorrect
ο τρόπος τοῦ ἀγωνίσματος, δοκεῖ δὲ Τέρπανδρος μὲν πρῶτος τελείωσαι τὸν νόμον ἥρωι μέτρῳ χρησάμενος, ἔπειτα Ἀρίων οἱ Μηθυμνιαῖοι οὐκ ὅλγα συνανηγήσατο, αὐτὸς καὶ στοιχήμα καὶ κιθαροῦ δος γενόμενος. Φρύνης δὲ οἱ Μυτηληνιαῖοι ἐκαίνοτόμησεν αὐτῶν· τὸ τε γὰρ ἔξωμετρον τῷ λελυμένῳ συνήψαε καὶ χορδαῖς τῶν ἐπτὰ πλείστων ἐχρήσατο. Τιμόθεος δὲ ὑστερον εἰς τὴν νῦν αὐτὸν ἤγαγε τάξιν. ἔστων οὖν ὁ μὲν διθύραμβος κεκινημένος καὶ πολὺ τὸ ἐνθουσιώδες μετὰ χορείας ἐμφαίνων εἰς πάθη κατασκευαζόμενος τὰ μάλιστα οἰκεία τῷ θεῷ, καὶ σεσώβηται μὲν καὶ τοῖς ῥυθμοῖς, ἀπλουστέρας δὲ κέχρηται ταῖς λέξεωι. ὁ δὲ νόμος τοῦναντίον διὰ τῶν ἥθων, ἀνέχεται τεταγμένως καὶ μεγαλοπρεπῶς καὶ τοῖς ῥυθμοῖς ἀνείπι καὶ διπλασίαις ταῖς λέξεωι κέχρηται. οὐ μὴν ἀλλὰ καὶ ταῖς ἀρμοσίαις οἰκείαις ἐκατέρω χρητᾶ, ὁ μὲν γὰρ τὴν, Φρύγιον καὶ Ἀποφρύγιον ἀρμόζεται, ο νόμος δὲ τῷ συστήματι τῷ τῶν κιθαρώδων Λυδίων. ἔσοικε δὲ ὁ μὲν διθύραμβος ἀπὸ τῆς κατὰ τοὺς ἀγροὺς παιδίας καὶ τῆς ἐν τοῖς πότοις εὐφροσύνης εὑρεθήναι, ὁ δὲ νόμος δοκεῖ μὲν ἀπὸ τοῦ παιάνος ῥυμᾶν, ὁ μὲν γὰρ ἔστι κοινότερος, εἰς κακῶν παράτησιν γεγραμμένοις, ὁ δὲ ἰδίως εἰς Ἀπόλλωνα. οἴθεν τὸ μὲν ἐνθουσιώδες οὐκ ἔχει ὡς ὁ διθύραμβος· ἔκει μὲν γὰρ μέθαι καὶ παιδία, ἐνταῦθα δὲ ἑκετεῖαι καὶ πολλή τάξις· καὶ γὰρ αὐτὸς ὁ θεὸς ἐν τάξει καὶ συστήματι κατεσταλμένον περιέρχεται τῶν κρουσμῶν.

1 Wil: mss θεῶν  
2 E: mss ἀνέχεται from below  
3 Syllb: mss τῶν  
4 E: mss -μένη: Herm. ἱχώματι κατεσταλμένη
LIFE OF TIMOTHEUS

the competition has been of that type ever since. Terpander appears to have been the first to perfect the Nome by the employment of the heroic metre, but no small contribution was made after him by Arion of Methymna, who like him was both poet and singer to the lyre. Innovations were also made in it by Phrynis of Mytilene, who both combined the hexameter with the ‘free’ type of metre, and first employed more strings than the traditional seven. Timotheus afterwards brought it to its present condition.\(^1\) The Dithyramb is full of movement and, expressing a high degree of ‘possession’ by means of the dance, is directed to evoking the emotions most characteristic of the God; wild, too, in its rhythms, it nevertheless employs a simple phraseology. The Nome, on the other hand, is sustained in an orderly and dignified style by the characters it describes; while its rhythms are easy and tranquil, it employs compound expressions.\(^2\) Each type, of course, uses its peculiar ‘modes,’ the Dithyramb the Phrygian and Hypophrygian, the Nome the Lydian system of the singers to the lyre. The Dithyramb seems to have developed out of the country festivities and the merrymaking at drinking-bouts, while the Nome is probably derived from the Paean, the former being of general application, a supplication composed to avert evil, the latter a private and personal appeal to Apollo. Hence the Nome is without the element of ‘possession’ which is found in the Dithyramb. For while in that we find drinking and sport, in the Nome we find supplications and great orderliness, since the actual deity concerned pervades the music, which is orderly and systematically constructed.

\(^1\) i.e. in the time of Proclus’ authority. \(^2\) or uses a phraseology twice as copious
Heph. π. ποιημ. iii. Consbr. ἀπολελυμένα δὲ ἢ εἰκὴ γέγραται καὶ ἀνεί μέτρου ὁρισμένου, οἷοὶ εἰσίν οἱ νόμοι οἱ κιθαρωδικοὶ Τιμοθέου.

Arist. Probl. 19. 15 διὰ τί οἱ μὲν νόμοι οὖν ἐν ἀντιστρόφοις ἑποιοῦντο, αἱ δὲ ἀλλαὶ ὁδαὶ, αἱ χορικαί; ἢ ὅτι οἱ μὲν νόμοι ἀγωνιστῶν ἦσαν ὅλῃ μιμεῖσθαι δυναμένων καὶ διατείνασθαι ἡ φόδῃ ἐγίνετο μακρὰ καὶ πολυειδῆς; καθάπερ σοῦ καὶ τὰ ρήματα, καὶ τὰ μέλη τῇ μιμήσει ἱκαλούθει ἀεὶ ἑτερα γενόμενα. μάλλον γὰρ τῷ μέλει ἀνάγκῃ μιμεῖσθαι ἡ τοῖς ρήμασιν. διοι καὶ οἱ διθύραμβοι, ἐπειδὴ μιμητικοὶ ἐγένοντο, οὐκέτι ἔχουσιν ἀντιστρόφους, πρότερον δὲ εἶχον. αὐτίον δὲ ὅτι τὸ παλαιὸν οἱ ἐλεύθεροι ἑχόμενον αὐτοῖς πολλοὺς οὖν ἀγωνιστικῶς ἄπειν χαλεπῶς ἦν, ὡστε ἐναρμόνια μέλη ἐνῆδου μεταβάλλειν γὰρ πολλὰς μεταβολὰς τὸ ἐνὶ ράον ἡ τοῖς πολλοῖς, καὶ τῷ ἀγωνιστῇ ἡ τοῖς τὸ ἴθος φυλάπτουσιν. διὸ ἀπλούστερα ἑποίον καὶ αὐτοῖς τὰ μέλη. ἢ δὲ ἀντίστροφος ἀπλοῦν. ἀρίθμος γὰρ ἐστὶ καὶ ἐν μετρεῖται. τὸ δ᾽ αὐτὸ αὐτίον καὶ διότι τὰ μὲν ἀπὸ τῆς σκηνῆς οὐκ ἀντίστροφα, τὰ δὲ τοῦ χοροῦ ἀντίστροφα. οἱ μὲν γὰρ ὑποκριτῆς ἀγωνιστῆς καὶ μιμητῆς, ὃ δὲ χορὸς ἴττον μιμεῖται.

Poll. 4. 66 μέρη δὲ τοῦ κιθαρωδικοῦ νόμου Τερπάνδρου κατανείμαντος ἐπτά, ἀρχα μεταρχα κατατροπᾶ μετακατατροπᾶ όμφαλος σφραγὶς ἐπίλογος.

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1 the meaning of these two terms is unknown, perh. 'settling down to the subject'
2 it is unlikely that this division goes back to Terpander
LIFE OF TIMOTHEUS

Hephaestion On Poems: 'Free' verse is that which is written as it were at random and without any definite metre, like the lyre-sung nomes of Timotheus.

Aristotle Problems: Why are Nomes not written antistrophically like the choral songs? Is it because they were sung by professional actors who were naturally able to employ mimetic gesture and to extend themselves at will, with the result that their song became long and of varied shape, and the melody, like the words, went with the action and varied continually? For the mimetic element is more indispensable to the air than to the words. In the same way Dithyrambs, having become mimetic, are no longer, as they once were, antistrophic; and the reason is that in the old days they were danced by the ordinary citizen, and many found mimetic singing difficult, with the result that they employed in them the enharmonic style, because frequent modulation is easier for one than for many, and easier for the professional actor than for those who remain in their own character; and thus the poems they composed for them were simple, which is typical of the antistrophic system, involving as it does a recurring unit. It is for the same reason that what is sung upon the stage is not antistrophic, while the songs of the chorus are so. For the actor is a professional artist and a natural mimic, whereas the chorus does not carry its mimicry so far.

Pollux Onomasticon: The parts of the Lyre-sung Nome as arranged by Terpander are seven, namely the beginning, the after-beginning, the turning-down, the after-turning-down, the navel or middle, the seal, and the epilogue.\(^1\)
LYRA GRAECA


TIMOŒEOT MELΩN

Α'

ΤΜΝΩΝ

1–2 εἰς Ἀρτεμίων

Macr. *Sat.* 5. 21 Alexander Aetolus poeta egregius in libro qui inscribitur Musae refert quanto studio populus Ephesius dedicatæ templo Dianæ curaverit praemiis propositis ut qui tunc erant poetæ ingeniósissimi in deam carmina diversa componerent. in his versibus Opis non comes Dianæ sed Diana ipsa vocata est. loquitur autem, uti dixi, de populo Ephesio: ἀλλ' ὅ γε πευδόμενος πάγχυ Γραικοῖς μέλεσθαι | Τιμόθεον κιθάρας ίδουν καὶ μελέων, | υἱὸν Θεσσανδροῦ τὸν ἱεσευν ἄνερα σύγλων | χρυσείων ἐρην ἄτι τότε χιλιάδα | ὑμνήσαι ταχέων Ὄπιων βλήτεραν δίστων | ἢτ' ἐπὶ Κεγχρείῳ τῖμιον οἴκον ἐχει. 1 et mon μηδὲ θεῆς προλίπη Λητωίδος ἀκλεα ἔργα.

1 so Mein: mss η δ' ἐπὶ κεγχρείων τιμί... ον οκόν ε.; the corruption above, obviously deep, is still unhealed (ἐρην also appears as ἱερων); I suggest with great hesitation Θεσσανδροῦ λαβόνθ' ἐκατοντάδα σύγλων | χρυσείων ιερην ἱεσευ χιλιάδα | ὑμνήσαι ταχέων τ'
TIMOTHEUS

Aristotle *Metaphysics*: If there had been no Timotheus, much of our lyric poetry would have been lost to us, and if there had been no Phrynis there would have been no Timotheus.

THE POEMS OF TIMOTHEUS

Book I

HYMNS

1–2 To Artemis

Macrobius *Saturnalia*: The famous poet Alexander of Aetolia, in the book entitled *The Muses*, tells of the enthusiasm shown by the people of Ephesus at the dedication of their temple of Diana, prizes being offered to induce the greatest poets of the day to compose various songs in honour of the Goddess.¹ In Alexander’s lines Opis is the name not of the Goddess’s companion, but of the Goddess herself. He is speaking, as I said, of the people of Ephesus: ‘But hearing that all Greece honoured Timotheus for his skill with the lyre and its songs, they bade Thersander’s son for a hundred of golden shekels to hymn the sacred millennium² and with it Opis the hurler of swift shafts who hath her sumptuous house on Cenchreus’ bank’; and later he says ‘nor leave unsung the works of Leto’s Goddess-daughter.’

¹ as the older temple was not destroyed till 356 B.C. and T. died at least a year earlier, the connexion of this hymn with the dedication of the new temple must be a mistake
² ms. reading doubtful
LYRA GRAECA

2

Plut. Superst. 10 τοῦ Τιμοθέου τὴν Ἀρτέμιν ἁδύντος ἐν Ἀθήναις καὶ λέγοντος

θυιάδα φοιβάδα μανιάδα λυσσάδα

Κυνηγός ὁ μελοποιὸς ἐκ τῶν θεατῶν ἀναστάς ‚Τοιαύτη σοι’ εἶπε ‚θυγάτηρ γένοιτο.’

B'

ΔΙΘΥΡΑΜΒΩΝ

3 Αἰας Ἀμανής

Luc. Harm. 1 ['Ἀρμονίδης καὶ Τιμώθεος ὁ ἐκ Ἡθῆναν': ἀσπερ ὡτε καὶ σὺ, ὁ Τιμώθεε, τῷ πρῶτῳ ἔθθῳν ὄικοθεν ἐκ Βοιωτίας ὑπηύλησας τῇ Παινδιονίδη καὶ ἐνίκησας ἐν τῷ Αἰαντί τῷ Ἐμμανεὶ, τοῦ ὁμονύμου σοι ποιήσαντος τῷ μέλος, οὐδεὶς ἦν ὃς ἤγνωε τοῦνομα Τιμώθεον ἐκ Ἡθῆναν.

4 Ἐλπήνωρ

C.I.A. 2. 1246 Νικίας Νικοδήμου Ξυπτεταίων ἀνέθηκε νικήσας χορηγῶν Κεκροπίδη παιδῶν· Πανταλέων Σικυώνιος ἄπλει, ἄσμα Ἐλπήνωρ Τιμώθεον, Νέαχυμος ἤρχεν.

5 Ναύπλιος

Ath. 8. 337 f Ἡγῆσανδρὸς δ’ ἐν τοῖς Ὑπομημασί τάδε φησί περὶ αὐτῶν· 'Δωρίων ὁ ψυφόφαγος... καταγελῶν τοῦ ἐν τῷ Τιμοθέου Ναυπλίῳ χειμώνος ἐφασκεν ἐν κακκάβα (εὐθῆρα μείζονα ἐσορακέναι χειμώνα.'

1 cf. Plut. Aud. Poet. 4 (μανιάδα θ. φ. λ.) and see Cinesias p. 265 2 four words with identical endings and similar
Plutarch *Superstition*: When Timotheus, singing his *Artemis* at Athens, called the Goddess

frantic, mantic, corybantic

the lyric poet Cinesias rose from his seat in the audience and cried 'Such be your own daughter!'

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**Book II**

**DITHYRAMBS**

3 The Madness of Ajax

Lucian *Harmonides* [H. and Timotheus of Thebes]: As in your case, Timotheus, when you first left your home in Boeotia and came and played the flute for the tribe Pandionis, and won the prize in the *Madness of Ajax* which was written by your namesake, everyone in Athens knew the name of Timotheus of Thebes.

4 Elpenor

*Attic Inscriptions*: Nicias son of Nicodemus of the deme of Xypetē dedicated this prize of his victory with a chorus of boys of the tribe Cecropis. The flute-player was Pantaleon of Sicyon, the song Timotheus' *Elpenor*, and the archon for the year Neacchmus.

5 Nauplius

Athenaeus *Doctors at Dinner*: Compare Hegesander in his Commentaries: 'Dorion the gourmet . . . ridiculing the storm in Timotheus' *Nauplius*, said that he had seen a greater storm in a boiling pot.'
LYRA GRAECA

6 Σεμέλης 'Οδίς

Ibid. 8. 352 a [Καλλισθένους ἀπομνημονεύματα Στρατονίκου]: ἐπακούσας δὲ τῆς 'Οδίνος τῆς Τιμωθέου 'Ει δὲ ἐργολάβον, ἐφη 'ἐτικτεν καὶ μὴ θέον, ποιάς ἂν ἥφιει φώνας;

Alc. Mess. Anth. Plan. 7 Σύμφωνον μαλακοῖς κερασσόμενος θρόνον αὐλοῖς | Δωρόθεος γαεροῖς ἐπνεε Δαρδανίδας, | καὶ Σεμέλας ὁδίνα κεραύνιον, ἐπνεε δ' ἦππουν | ἐργαστ., 1 ἀειζώνων ἀψάμενος Χαρίτων | μοῦνος δ' εἶν ἠροίς Διανύσοιο προφήταις | Μώμων λαιηρᾶς ἐξέφυγε πτέρυγας, | Θηβαίος γενεήν, Σωσίκλεος' ἐν δὲ Δυαίου | ἴπποι φορβεῖαν θήκατο καὶ καλάμους.

Dio Chrys. 78 p. 281 Dind. [π. φθόνου]: οὐδὲ γε τῶν λαβόντα παρὰ Κροίσου τὴν ὁμορέων ἑκείνων 'Ἀλκμέωνα ἐξῆλωσεν οὔτε Σόλων οὔτε ἄλλος οὐδεὶς τῶν τότε σοφῶν ἄνδρῶν, ὥς φασὶ τῶν Λυδίων ἐπιτρέψα τοὺς θησαυροὺς ἀνοίξαντα φέρειν αὐτὸν ὑπόσον βούλεται τοῦ χρυσοῦν; καὶ τὸν ἐισελθόντα πάνω ἄνδρεῖν ἐμφορήσαθαι τής βασιλικῆς δορεάς, χιτώνα τε ποδῆρη καταζώσαμεν καὶ τῶν κόπτων ἐμπλάσατα γυναικεῖον καὶ βαθῦν καὶ τὰ ὑποδήματα ἐξεπίτηδες μεγάλα καὶ κοῖλα ὑποδήσαμεν, τέλος δὲ τὴν κόμην διαπάσαντα καὶ τὰ γένεα τῷ ψάλματι καὶ τὰ στόμα ἐμπλάσαντα καὶ τὰς γυναῖκας ἐκατέρασ μόλις ἔξω βαδίζειν, ὡσπερ αὐλοῦνται τὴν τῆς Σεμέλης 'Οδίνα, γέλωτα καὶ θεὰν Κροίσῳ παρέχοντα καὶ Λυδίος. καὶ ἤν τότε Ἀλκμέων οὖν ὁδεμίας ἄξιος δραχμῆς, ὅς εἰχεν ἵσταμενος.

7-9 Σκίλλα

Arist. Lith. 3. 14. 1415 a τὰ μὲν οὖν τῶν ἐπιδεικτικῶν λόγων προοίμια ἐκ τούτων, εξ ἐπαινοῦ, ἐκ ψόγου, ἐκ προτροπῆς, εξ ἀποτροπῆς, ἐκ τῶν πρὸς τῶν ἀκροτήν ἐδε δὲ ἢ ἐξαὶ ἢ οἰκεία εἰναι τὰ ἐνδόσιμα τῷ λόγῳ. τὰ δὲ τοῦ δικανίου προοίμια δεῖ λαβεῖν ὅτι ταυτὸ δύναται ὑπὲρ τῶν δραμάτων οἱ πρόλογοι καὶ τῶν ἐπῶν τὰ προοίμια· τὰ μὲν γὰρ τῶν διθυράμβων ὄμοια τοῖς ἐπιδεικτικοῖς:

1 mss ἐργαστ. 2 cf. Boet. Mus. 1. 1 3 lit. a contractor 4 lit. what sort of noise could she have made? i.e. a Sack
TIMOTHEUS

6 The Birth-Pangs of Semele

The Same [Callisthenes' reminiscences of Stratonicus]: After hearing the Birth-pangs of Timotheus he remarked 'If she had been brought to bed of a stage-carpenter instead of a God, she couldn't have made more noise.'

Alcaeus of Messene: Mingling harmonious voice with tender flutes, Dorotheus piped of the woeful Trojans, and of the lightning-made Birth-pangs of Semele, piped of the prisoners of the Horse; embracing withal the everliving Graces; and alone among the holy prophets of Dionysus escaped the swift wings of Blame—a Theban he, son of Sosicles; and so dedicated his mouth-band and reeds in the temple of Lyaeus.

Dio Chrysostom Orations [on envy]: Nor again was Alemaeon, the man who was so handsomely treated by Croesus, envied by Solon or by any other of the wise men of his day. Permitted one day by the great Lydian to enter his treasury and take away as much gold as he liked, Alemaeon went to work so manfully on the royal bounty as to go in dressed in a flowing gown with a full fold at the breast like a woman's and shod in boots purposely made much too large for him, and ended by powdering his hair and his beard with gold-dust and filling his mouth and both his cheeks with it, and when he came out could scarcely walk, like a flute-player performing The Birth-pangs of Semele, much to the amusement of Croesus and his Lydians. And, weight for weight, Alemaeon was not worth at that time a single drachma.

7–9 Scylla

Aristotle Rhetoric: The opening of a declamatory speech may consist of praise, blame, exhortation, dissuasion, or a direct appeal to the audience; for that which gives the keynote of the speech must be relevant or irrelevant. A juridical speech, on the other hand, must have an opening analogous in function to the prologue of a play or the prelude of an epic. The Dithyramb of course resembles in this respect the declamation; compare:

of Troy i.e. the Wooden Horse cf. Hdt. 6. 125, Plat. Rep. 373 b
LYRA GRAECA

Διὰ τὲ καὶ τεὰ δῶρ’ <ἔγωγ’> 
eis tān Σκύλλαν <ἐπήλθον, 
ω Διόνυσε.> 1

8

Arist. Poet. 26. 1461 b . . οἶον οἱ φαύλοι αὐληταὶ κυλιό-
μενοὶ ἁν δίσκους δεὴ μιμεῖσθαι, καὶ ἐλκοντες τὸν κορυφαῖον ἀν 
Σκύλλαν αὐλῆσιν.

9

Ibid. 15. 1454 a ἐστὶ δὲ παραδείγμα ποιηρίας μὲν ἡθοὺς μὴ 
ἀναγκαίον οἴον οἱ Μενέλαος ἐν τῷ Ὀρέστῃ, τοῦ δὲ ἀπεσταὶ καὶ 
mὴ ἀρμόττοντος ὑ τε θρήνος Ὀδυσσέας ἐν τῇ Σκύλλῃ καὶ ἡ τῆς 
Μελανίππης ῥήσις.

Pap. Rain. Mil. 1. 86 . . ἀσπερ καὶ Τιμόθεος ἐν τῷ θρήνῳ 
tου Ὀδυσσέας εἰ μὲν τινὰ μιμεῖται καὶ τὸ ὁμοίων τινὶ αἴδην, ἄλλο 
tῷ Ὀδυσσεί . . .

Γ’—ΚΑ’

NOMΩΝ

10–13 Κύκλωψ

Arist. Poet. 2. 1448 a [π. τῆς ἐπὶ τὸ χείρον μιμήσεως] ὁμοίως 
δὲ καὶ περὶ τοὺς διθυράμβους καὶ περὶ τοὺς νόμους, ἀσπερ Ἀργάς 2 
< . . . καὶ> Κύκλωπας Τιμ. θεος καὶ Φιλόξενος. 3

11

Sch. N. 9. 219 ή διπλὴ ὑτί θίσαι οὐ σφάξαι ἂς ὁ Τιμόθεος 
ὑπέλαθεν καὶ Φιλόξενος . . . ἄλλα θυμᾶσαι.

1 suppl. E (mss εἶτα Σκύλλα, εἶτε σκύλα), cf. Sch. ad loc. 
230 Rabe οἶον ἡθοὺς εἶς σε διὰ σὲ καὶ τα τεὰ καὶ τὰ σὰ δῶρα 
kai εὐεργετήματα καὶ τὰ σκύλα (sic) ὑ ὑ τεὶ Διόνυσε 2 Ἀργάς 
Bek: mss γάς 3 mss add μιμήσιτο ἀν τις

302
TIMOTHEUS

Because of thee and thy gifts, O Dionysus, have I drawn nigh to Scylla.

8

Aristotle *Poetics*: For instance, bad flute-players twirl themselves round if they have to represent the throwing of the disc, and pluck at the robe of the chorus-leader if they are performing the *Scylla*.

9

The Same: Of the unnecessary degradation of character we have an example in the Menelaüs of the *Orestes*, of the unbecoming and inappropriate in the lament of Odysseus in the *Scylla*, and in the speech of Melanippé.

*Rainer Papyrus*: ... like Timotheus in the lament of Odysseus, if he mimics anyone and knows what resembles him ... 3

Books III–XXI

NOMES

10–13 Cyclops

Aristotle *Poetics* [on representing characters worse than they are]: The same is true of the Dithyramb and the Nome, for instance the ... of Argas, and the Cyclops as treated by Timotheus and Philoxenus.

11

Scholiast on the *Iliad*: The mark is because *θισσαί* ‘to sacrifice’ is not *σφάξαρ* ‘to immolate’ as Timotheus and Philoxenus took it ... ‘but to make offering’ simply. 5

1 to represent S. snatching at Odysseus  2 for his devoured companions  3 the ms. is incomplete  4 a name prob. lost, but reading doubtful hereabouts  5 may ref. to *Pers. *29, but cf. Philox. Cyth. 10

303
LYRA GRAECA

12

Ath. 11. 465 b καὶ Ὄδυσσεως ὄπασεν (Od. 10. 208) μελιηδέα οἶνον ἐρυθρῶν, | ἐν δέπασ ἐμπλήσας, ὦδατος δ᾽ ἀνὰ εἰκοσι μέτρα | χεῦ'. ὄδηγὴ δ᾽ ἱδεία ἀπὸ κρητῆρος ὀδώδει. Τιμόθεος δὲ ἐν Κύκλωπι
ἐγείρειν ὃς ἐν μὲν δέπασ κήσσιμον μελαίνας
σταγόνος ἀμβρότας ἀφρῶ βρυάζονε,
εἰκοσιν δὲ μέτρ' ἐνέχειν
5 ἀνέμισγε δ᾽ αἷμα 2 Βακχίου
νεορρύτοισι 3 δακρύοισι Νυμφᾶν.

13

Chrys. π. ἀποφατ. 10 εἰ Κύκλωψ ὁ τοῦ Τιμοθέου πρὸς τινα οὔτως ἀπεφήνατο:

οὔτοι τόν γ᾽ ὑπεραμπέχοντι
οὕρανον εἰσανα.βήσει... .

14-19 Πέρσαι

Plut. Γ. ιτ. Φιλοπ. 11 λέγεται δὲ τῆς τῶν Νεμεϊκῶν πανηγύρεως
συνεστάσῃς στρατηγοῦντα τῶν Φιλοποίμενα τὸ δεύτερον καὶ νεικηκότα μὲν ὦν πάλαι τὴν ἐν Μυκηναῖς μάχην, τότε δὲ σχολὴν ἄγοντα διὰ τὴν ἔορτην, πρῶτον μὲν ἐπιδείξαι τοῖς "Ελλησι κεκοσμημένην τὴν φάλαγχα καὶ κινουμένην, ἥπερ έθιστο, τούτοις τακτικοῖς ρυθμοῖς μετὰ τάχους καὶ ρώμης: ἐπείτα κιθαρίζων ἀγωνιζομένων εἰς τὸ θέατρον παρελθεῖν ἔχοντα τοὺς νεανίσκους ἐν ταῖς στρατιωτικαῖς χλαμύσι καὶ τοῖς φοινικίκοις ὑποδύταις, ἀκμαίοντας τε τοῖς σώμασιν ἀπαντας καὶ ταῖς ἥλικιας παραλλήλους, αἰδῶ δὲ πολλὴν πρὸς τὸν ἄρχοντα καὶ φρόνιμα νεανίκων ὑποφαίνοντας ἐκ πολλῶν καὶ καλῶν ἀγώνων. ἔρτη δ᾽ αὐτῶν εἰσεληλυθότων κατὰ τυχῆν Πυλάδην τὴν κιθαρίζοντο ἄθοντα τοὺς Τιμοθέουν Πέρσας ἐνάρξασθαι:

1 B: mss ἐχειν ὃ, ἐχεῖν ὃ: Eust. om. 2 Kaib. (impf.) and Grotef.-B: mss ἀνέχειν ἐμισγε δίαμα, ἐνέχειν ἀνέμισγε ὃ, ἄμα: Eust. εἰκοσι δ᾽ ὦδατος μέτρ' ἐχειν 3 Wil: mss -τοις
Athenaeus *Doctors at Dinner*: And Odysseus (*Od*. 10. 208) gave 'red honey-sweet wine from one full cup, and poured thereon twenty measures of water; and the sweet scent rose from the mixing-bowl.' Compare too Timotheus in the *Cyclops*:

First poured he one ivy-wood cupful of the dark immortal dewdrops teeming with foam, then poured therein twenty measures, mingling the blood of Bacchus with the freshet tears of the Nymphs.

Chrysippus *On Negatives*: If the Cyclops in Timotheus thus declared:

Never shalt thou ascend into the superambient sky. . .

---

Plutarch *Life of Philopoemen*: The story is told that during Philopoemen’s second command, shortly after the victory of Mantinea, when there was a pause in his military operations because of the Nemean Games, he first made a public display of his phalanx both drawn up in order of battle and going through its usual evolutions with vigour and despatch, and then visited the theatre during the lyre-song competition, accompanied by his young warriors in their military cloaks and crimson tunics, men all of an age and in the prime of their strength, who showed a high respect for their leader as well as the youthful pride which came of a long tale of victorious combats. At the very moment of their entrance, the lyre-singer Pylades, who was performing the *Persians* of Timotheus, began it with these words:

1 cf. Eust. 1631. 61 2 *i.e.* ‘don’t think you (Odysseus) can do the impossible, that is, escape me’ 3 cf. Paus. 8. 50. 3, where ‘a Pythian victor’ Pylades performs a *Nome* of Timotheus of Miletus called *The Persians* 4 207 B.C.
LYRA GRAECA

Κλεινὼν ἐλευθερίας τεύχων μέγαν Ἑλλάδι κόσμον

ἀμα δὲ τῇ λαμπρότητι τῆς φωνῆς τοῦ περὶ τὴν ποίησιν ὅγκου συμπρέψαντος ἐπίβλεψιν γενέσθαι τοῦ θεάτρου πανταχόθεν εἰς τὸν Φιλοποίμενα καὶ κρότον μετὰ χαρᾶς τῶν Ἑλλήνων, τὸ παλαιὸν ἄξιωμα ταῖς ἐπίσαις ἀναλαμβανόντων καὶ τοῦ τότε φρονήματος ἐγγίστα τῷ θαρρεῖν γενομένων.¹

15

Macr. Sat. 1. 17. 19 Apollodorus in libro quarto decimo περὶ θεῶν ἠμῶν solem scribit; ita appellari Apollinem ἀπὸ τοῦ κατὰ τῶν κόσμου ἑσθαὶ καὶ λέναι, quasi sol per orbem impetu fertur. Sed Timothens ita:

σὺ τ’ ὃ ἐπὶ πόλον οὐράνιον
λαμπραῖς ἀκτίσι', "Αλιε, βάλλων
πέμψον ἐκαβόλον ἐχθροῖς ³ βέλος
σὰς ἀπὸ νεῦρας, ὦ ἔε Παιάν.

16

Plut. Aud. Poet. 11 ἐν δὲ ταῖς παρὰ τὰς μάχας κελεύσεσιν ἐκάστοτε λέγων ("Ομήρος): ἧμῶς, ὦ Δύκιοι. πόσε φεύγετε; νῦν θοι έστε,' καὶ ἄλλα' ἐν φρεσί θέσθε ἐκατόσ | αἰῶν καὶ νεμεῖσ;' δὴ γὰρ μέγα νεῖχος ὑφαίνεν,' ἀνδρείους ἑοίκε ποιεῖν τοὺς σώφρονας διὰ τὸ αἰώνας οὐ τὰς ἱδροὺς δυναμένους ὑπερβαίνειν καὶ τοὺς κυνῶντος ὑφίστασθαι. ἀφ' ἄν καὶ Τιμόθεος ὀρμηθεῖς οὐ κακῶς ἐν τοῖς Πέρσαις τοὺς "Ελλήνας παρεκάλει

σύββεσθ' αἰῶν συνεργον ὑπετᾶς δοριμάχου.

¹ according to Satyrus this line and the rest of the hexameter prelude were written by Euripides, cf. p. 283 above
² σὺ δὲ γ' ὃ: Crus. σὺ τ' ἱῶ
³ Crus: mss. -oís

¹ not certainly from The Persians, but cf. Aesch. Pers.

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TIMOTHEUS

Fashioning for Greece the great and glorious ornament of freedom

and so effective was the combination of clearness of utterance with sublimity of diction, that the whole audience turned towards Philopoemen and clapped their hands for joy, like a people sure now of retrieving their historic prestige, whose pride a new confidence had made well-nigh the equal of their fathers.

15

Macrobius Saturnalia: In the 4th Book of his treatise On the Gods Apollodorus gives the sun the epithet ἰηνος, declaring that Apollo is so called because he moves (ἐσόβατι) or goes (ἰέρατ) through the universe even as the sun careers through the sky. This, however, is what we find in Timotheus:

Come, Sun. thou hurler of bright rays at the everlasting skyey vault, send from thy bowstring a far-flung shaft upon our enemies, O Healer to whom we cry! ¹

16 ²

Plutarch How Young People should listen to Poetry: In the exhortations before battle Homer invariably says something like this: ‘Honour, O Lycians. Whither flee you? now make you haste,’ or ‘But lay you each to heart honour and the fear of God, for a great conflict hath arisen,’ ³ thus attempting, it would seem, to make virtuous men brave through a sense of shame for what is dishonourable, and able to overcome pleasure and submit to peril. And this is just how Timotheus in the Persians began, and rightly, the exhortation to the Greeks: ⁴

Worship Honour the helpmate of battling Valour.

LYRA GRAECA

17
Plut. Ages. 14 ἤδιοτον δὲ θέσμα τοῖς κατοικοῦσι τὴν 'Ασίαν ᾠδηψιν ἦσαν οἱ πάλαι βαρεῖς καὶ ἀφόρητοι καὶ διαρρέοντες ὑπὸ πλουτοῦ καὶ τρυφῆς ὑπάρχων καὶ στρατηγοῦ, δεδιότες καὶ θερα-
πεύοντες ἀνθρωπον ἐν τρίβων περιοῦντα λιτῷ καὶ πρὸς ἐν ἰῆμα
βραχὺ καὶ Λακωνικῶν ἄρμοξοντες ἑαυτοὺς καὶ μετασχηματίζοντες;
ζυτε πολλοῖς ἐπής τὰ τοῦ Τιμοθέου λέγειν.

'Αρης τύραννος: χρυσὸν δ' Ἔλλας οὐ δέδοικεν.
Miller Mt. 363 'Αρης τύραννος: τοῦτο τὸ κομμάτιον ἐκ τῶν
Τιμοθέου Περσῶν, ὅ διὰ τὴν ἔπι τῇ φήμῃ εὐθυμερίαν Ἀθηναῖοι ἐπι-
pολάσαν εἰς παροιμίαν περιέστη μεμνημα ταύτης Μένανδρος ἐν
Οαιδί.

18
Dion. Hal. Comp. 17 ἐν ἔτι λείπεται τρισυλλάβων ῥυθμῶν
γένος, τοιούτω ἐν τοῖς μακρῶν καὶ βραχείας, τρία δὲ ποιεῖ
σχήματα. μέσῃς μὲν γὰρ γινομένης τῆς βραχείας ἄκρων δὲ τῶν
μακρῶν κρητικὸς τε λέγεται καὶ ἔστιν οἷς ἀγεννης ὑπόδειγμα
δ' αὐτῷ τοιοῦτοι.

οἱ δ' ἐπείγουστο πλωταῖς ἀπήμαισι χαλκεμβό-
λοις.

19
Pap. Berol. 9875 (Wil. Timoth. die Perser) [after a
mutilated column].

... ... ... ... ... ψων
[ὑπὸ δὲ ῥόθοισι κωπ.]ῶν
συν[ἐμ]βόλοισι 1 γείτ[ον]ης
[νά]ν[σι νάσε ἐν]αιτίαι

1 Wil: mss ἐπι τὴν σωτηριώδη 2 Wil: mss -πολάσασαν
3 the new readings, where necessary, are based on Schubart's
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TIMOTHEUS

17

Plutarch Life of Agesilaüs: A sweet sight it was to the Greeks of Asia to see viceroys and generals who had long been tyrannous and insufferable and consumed with riches and luxury, now become the craven menials of a man who went about dressed in a coarse plain cloak, and suiting their actions to the short and sharp words of command affected by the Spartans. Well might many of them repeat Timotheus’ line:

Ares is king; Greece fears no gold.

Zenobius Proverbs: Ares is king:—a phrase from the Persians of Timotheus, which owing to the success the poem met with at Athens spread and survived as a proverb. It is mentioned in the Thais of Menander.

18

Dionysius of Halicarnassus Literary Composition [the Cretic]: There remains one type of three-syllable rhythm which consists of two longs and a short, and makes three kinds of metre. If it has the short in the middle and the longs at either end it is called a Cretic, and it is not an ignoble metre. This is an example of it:

And they hastened forward with their floating chariots bronze-empointed.

19

From a Papyrus of the 4th century B.C.

But neighboured by furious plashing of inter-rhythmic oars, ships against ships graved the smooth

17: recognised as T. by Usener 5 i.e. ships with rams

LYRA GRAECA

[λισσάδα] Πορκ[ίδ’ ἓ]νεχάρα[ξ]αν
5 ποσί δὲ γε[ίσα] λογχὸ[ειδέων]
ἀμφέθεντ’ ὀδὸντων,
στοίχα δὲ κυρτοῖς² κρασίν [εἰσορμὸ] μεναι
χειρας παρέσυρον ἐλα[τίνα]ς,
ἀλλʼ εἰ μὲν ἐνθέν̄δʼ [ἀπαράπα]ιστος
ἐπιφέροιτο πλαγά
10 ρηξ[ίσυγ]ος, πάντες [ἐπ’] ἄν ἐ-
πιπτον̄ ³ ἐκείσε ναύται·
ei δʼ ἀντίτοιχος ἀκτ[ις π]ροσι-
ζειν, πολυκρότο[ν]ς ἐπὶ['] σιμὸν⁴
πεύκας πάλιν ἐφέροντο.
15 αἱ⁵ δʼ ἐ[ως π] ἁντη γνία διαφέρουσαι
πλευράς λιμοξώστους ὕφαινον,⁶
τας μ[έν ἄ]ν[ανεουμένο]ις
σκηπτοῖς ἐπεμβάλλοντες ἀνεχαί-
τιζον, αἱ δὲ πρανεῖς
κράνεγχος⁸ δὲ πυριδίμ[αστος]⁹
[ἀρδίς] ἀγκυλένδετος
μεθίετο χερσίν, ἐν δʼ ἐπιπτε γνίοις
στερεοπαγῆ δʼ ἐφέρετο φόνια
[λίθια]¹⁰ πισσα]α[ν]τά τε περίβολα
πυρὶ φλεγόμεν’ ἐπ’¹¹ ἀποτομαίσι βουνὸ[ροις:]"
sea that is daughter of Phorcys. They had put upon their feet cornices of spearhead-like teeth, and speeding forward a-row with heads bent, swept off the foeman’s pinewood arms. But if there went from them so unerring a blow as to rend his thwarts, at that spot all the crew would fall upon the enemy. Or if the daylight rushed against their sides, they plied their myriad plashing pine-laths afresh upon a slanting course. As for their victims, while, disparting their bodies this way and that, they sought to inweave their sides with hemp; some they charged and overthrew with renewed thunderbolts, others sank headlong, stript of their glorious honour by the iron.

Meanwhile the thong-bound cornel-shafted arrow-point that is forged in the fire, was let fly from the hand, and whirred its hurtling quill to fall among men’s limbs; and in solid mass sped murderous hurlstones, and coils tarred and flaming upon ox-flaying splints of wood; while thronging life went

1 both Greeks and Barbarians in what is almost certainly an early stage of the battle of Salamis 2 i.e. their own feet (not the ‘sheets,’ cf. Ar. Lys. 173), they were shod with 3 i.e. the rams, which stick out like a pediment-end and also like a foot 4 like a bull 5 i.e. oars 6 i.e. right through the sides to the rowing-benches beyond 7 i.e. if the ramming vessel, owing to the manoeuvring of its antagonist, made a ‘bad shot’ 8 i.e. ported their helm and charged them again 9 i.e. with gaping sides 10 hacked away the broken timbers and inwove ropes with the ribs to take their place: for alternatives see Proc. 11 i.e. rammed again 12 i.e. without the necessity for a second blow 13 the thong attached to the missile and used for throwing; it is likened to the ‘quill’ or feather of an arrow 14 fire-darts made by winding tarred tow round pieces of wood which resembled the skewer-like pegs used by tanners
[όφεσι 1 δε] βίοτος ἐθνετ' ἀδινός
30 ὑπὸ ταυνπτέροισι χαλκό-κρασι νευρε[πεντάτοις 1]
σμαραγδοχαίτας δὲ πῶτος
ἀλκ' Ἀρηίους 2 ἐφοι-νίσσετο σταλά[γμασιν,]
ὁμοῦ δὲ ναίος στρατὸς Ζάρβαρος ἁμμι
[ἀντα καὶ κάτ'] ἐφέρετ' ἐν ἱχθυοστέφεις μαρ-
40 ἐνθὰ τοι τ[ις] Ἑρμο]πέδιος 5
ἀμεροδρόμοιο χώρας ἀναξ
[πλάκ'] μύβριαν ἀρὸ[υ σκέλεσι] 6
χερσίν τε παίων ἔπλεε 7 νησιώτας
45 [κλυδωνίοις θειόμε[νοσ. ἀλλ']
[ἐπεὶ δ'] ἱερὸδοιοὺς μ[ατών] 8
ἰσόρροπά τε παλευθ[εις] 9
[πανταχοὶ κάμ'] ἡ[η, χαλεπὰ]
50 [ποιφύσῃ] 6 κάλει θ' ἀλάσοισιν θεον
51 πατέρα. 'Τ[ι μ', ὁ Πόσειδ'] 6ν, ο[ῦ σ]φι[γγεις
πνοῶν ;] 11
ὁ οὐκ ἐπ'[εἰ]σιν 12[οῦδαμ' ἀλγηδων ἐ]λάσσων
ἡ [κατὰ βάθ' ἐος] 13 π[ιπ'] τε[υ ἱοῦν πρὸς] ἀ-
55 κτάν 14 [γ' ὦ θν[είαν γεγαω]τα 15 Πέρσην,
[τοσαῦ]τ' 16 ἔφα σ[αθ]ρ[ώς, ὑπὲρ κεφαλ]ῶν τε
κεκραγ[υιαν εἰδεν ὐ']ρων 17 κελαί[ναν,]
[ἀμ']βλυ δ' ωχρόν [τε βλέπον-]
60 [το]σ κατεσφράγ[ιστο γέν]νις τάχ']ιστα
[δ' αὐτ' ε']πε' 'Πά[ς ὁ ρ'] 18 ὀλλ[νμαι τάλας,]

1 Wil. 2 E: P ναίοις from below (36) 3 E: P ]υπα
TIMOTHEUS
to the sacrifice 'neath the spread-wingèd bronze-
head snakes that are nocked upon the bowstring—
till the furrow of the emerald-tressed sea grew red
with the drippings of War, and all was mingled pain
and shrieking.

Backward and forth with ours went the Barbarian
navy in the shining folds of the fish-wreath’d bosom
of Amphitrite. There now one from the plain of
Hermus, a lord of the land of couriers, his legs
ploughing, his arms beating, the rainy tract, floated
amid the buffets of the waves, an islander. At last,
when each and all of the ways that he sought only
proved him trapped, forspent and gasping hard he
called upon the divine Sea-Father saying: ‘Why, O
Poseidon, chokest thou me not? ’twill give a Persian
no less pain to be cast alive on an alien coast than
to sink in the depths of the sea.’

So spake he in broken accents, when overhead
he heard the scream of a black and baleful bird:
whereat his eye grew dim and his cheeks pale and
his lips were sealed; yet soon again he spake and
said: ‘Alas! meseems my end is nigh, nor far away

to the sacrifice 'neath the spread-wingèd bronze-

head snakes that are nocked upon the bowstring—
till the furrow of the emerald-tressed sea grew red

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1 i.e. arrows 2 for this river as typical of Asia cf. the
oracle in Hdt. i. 55, cf. also Ibid. 80, Strab. 13. 626
3 on the great Persian road through the Hermus valley
4 malgré lui, contrasted with ἔρμοπεδίος above 5 the Gk.
of the restoration has ‘saw a black bird screaming,’ where
‘saw’ is justified by ‘black.’
LYRA GRAECA

e. 1 [οὐ]δ' 1 ἐκάς τὸ σ [ἀμ' ἐπὶ γὰς ἂ]γνώτου, 2
[ἀλλά μ]ε διαπαλέυων
65 [ἀπειρξε μὴ] ποι 3 βάσιμον [εὐρέσθ]αί δίοδον
[οὐδ' ἵχθυς ἄμφ]ι γαῖοις
τρύ[φεσιν ἥ]λιχθείς 4 [ρόθια ταῦτ' ἄν]
70 [ο]τε δὲ πα' 5 λείποιεν αὖραι,
tάδ' ἐπεισεπτεν ἀφρό-
dῆς 6 ἀβακχίωτος ὡμβρος,
eἰς δὲ τρόφιμον ἄγγος
ἐχεῖτ'. ἐπεὶ δ' ἀμβόλιμος ἀλμα
75 στόματος ὑπερέθυνεν,
δὲνπαρανδήτῳ
φωνὰ παρακόπω τε δόξα φρενῶν
κατακορῆς ἄπειλει
80 γόμφοις ἐμπρίοι
βριμούμενος 7 λυμεότιν σώματος θαλάσσα· 8
‘Ἡδη θρασεὶα καὶ πάρος
λάβρων αὐχέν’, ἔσχες ἐν πέδα
85 καταζευγθεῖσα λυμνατέτω τεον
νῦν δὲ σ’ ἀναταράξει
ἐμὸς ἀνάξ, ἐμός,
πεῦκαισιν ὀριγόνοισιν, ἐγκλη-
σει δὲ πεδία πλοίμα νομᾶσιν ἀκταῖς, 9
90 οἰστρομανές παλαιομί-
σημα πιστών 10 τ’ ἀγκάλι-
σμα κλυσιδρομάδος 11 αὖρας·
φάτ’ ἄσθματι 12 στρευγόμενος,

1 P ]τ'  2 for metre cf. 56  3 or ποι  4 ἀμφι—
ἐλιχθεῖς Dan.  5 sugg. Dan : P ται  6 Wil.—Sudh.-
Dan. : P πτον αφροιδε  7 Dan : P μμούμενος  8 Wil :
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TIMOTHEUS

c. g. my grave in a land unknown. I am all entrapped, shut off from finding any pathway out by a barrier innumerable of ships. Not even a fish, dashing to and fro about this wreckage, could escape the fierce trackings-down of these Mede-murdering swirls.

And as often as the breath failed him, there would break in upon him a spumy rain unblent with the Wine-God and pour into the channel of his meat; and whenever the back-thrown brine seethed over from his mouth, with accents hoarse and wits distraught, in impotent anger gnashing his teeth he would storm and rage at the sea that was the despoiler of his life, saying: 'Already, for all thy arrogance, hast thou had thy turbulent neck bound in a hempen fetter, and now my king, mine, shall muddy thy depths with mountain-born pines and shut up thy floating plains within wandering coasts, thou frenzied thing of olden hate, faithful minion of the billow-coursing gale.'

So spake he all fordone with a grim joke on T.'s part; his grave will be in the vulture's maw of the oars i.e. gulps of water ref. to Xerxes' second, and successful, bridge over the Hellespont ref. to X.'s attempt to build a bridge from Attica to Salamis (before the battle Ctes. 29. 26, after it Hdt. 8. 97): the 'wandering coasts' are the 'Phænician merchant-men' γαύλοι φοινικῆι of Hdt., and the 'pines' piles or the like (Dan.) ref. to the disaster to Mardonius' fleet off Athos in 492, to the loss of X.'s first bridge over the Hellespont in 481, and the destruction of part of X.'s fleet off Artemisium in 480 i.e. sea and wind have always been in league against Persia

P θαλας Thörnell: P ανγαί (beware of ναύται; all sailors are νομάδες) E: P παλεομισιμα απιστον cf. κύδια Nic. Al. 170 and ἀνθεσιπότητος, μελεσιπτερός Wil: P αθμ.
LYRA GRAECA

βλοσυράν δ' ἐξέβαλλον
95 ἁγναν ἐπανερευνόμενος
στόματι βρύχιον ἄλμαν.

φυγᾶ δὲ πάλιν ἱετο βάρ-
βαρος ἐπισπέρχων στρατός. 1

ἀλλα δ' ἀλλαν θραυνεὶ σύρτις
100 μακαραυχενόπλους, χειρῶν δ' ἐκβαλλον ὀρεί-


πόδας ναὸς, στόματος δ' ἐξήλ-


κατάστεγος 3 δὲ πῶντος ἐκ λυποπυόης


άλιστέρεσιν 4 ἐγάρ-
γαρ καθαίσ σώμασιν, ἐβριθυντο δ' αἰώνες:


οἱ δ' ἐπ' ἀκταῖς ἐνάλοις
110 ἤμενοι γυμνοπαγεῖς


ἀυτὰ τε καὶ δακρυ-
ταγεί [ρ]όφ 5 στερνοκτύποι 6


βοητὰ 7 θρημώδει κατείχοντ' ὀδυρμῷ,


ἀμα δὲ [γὰν] πάτριαν
115 ἑπανεκάλεοντ'. 'Ἰῳ Μῦσιαί


dενδροεθειράν πτυχαί,


[ρύσ]αςθὲ μ' ἐιθεν ὀδεν ἀἵ-


tαῖς ἀφερόμεθα'. 8 οὗ γὰρ ἐτι ποθ'


ἀμον [σῶ]μα δέξεται [κόν]ι '.')
120 κ[ε]θεν γὰρ χειρβα[ρ]ὲς 10


νυμφαγόνον 11 [αι]νόν ἄντρον


ο[υρα]ν[ου] διώστα


cαπ' κεινα] δονείτεο


βαθύτερον πῶντοι χ[άσ]μα. 12


1 E: Ρ Περσης στρατος βαρβαρος ἐπισπερχων, cf. 40 2 E: Ρ-νοι 3 Herw: Ρ -στερος 4 E: Ρ λιπ, λιθ, οτ' λιο 316
TIMOTHEUS

panting, and cast forth an awful foam as his mouth spued back the deep-drawn brine.¹

And now the Barbarian host went back in flight pell-mell. With necks outstretched² flew the ships, till this shoal or that brake every one, and they lost from their hands their vessel's mountain feet, and the white-shining children of their mouth leapt forth as they dashed one against another;³ and the sea was shingled o'er with swarming bodies reft of the sunlight by failure of breath,⁴ and with the same were the shores heavy laden; while others sat stark and naked on the island-beaches, and with cries and floods of tears, wailing and beating their breasts, were whelmed in mournful lamentation, and called upon the land of their fathers, saying: 'Ho, ye tree-tressed dells of Mysia, save me out of this place to whence the winds did bring us; else never shall the dust receive my body. For on the one side yawns the dire cavern of Heaven, father of Nymphs⁵ and heavy to the arm,⁶ and over against it the deeper gulf of the tempestuous sea. Take

¹ his end is omitted as likely to rouse our pity for the wrong side ² like swans or geese; μακρ. is acc. plur. agreeing κατὰ σύνεσιν with ἀλλαν ³ i.e. the crew's teeth were knocked out by the oar-handles as the oar-blades struck the shoal: 'they' = individuals or crews (ships) ⁴ i.e. drowned ⁵ really grandfather, cf. Hesych. θεμιστιάδες: νύμφαι ⁶ of Atlas

followed by gap equivalent to one (thin) letter and then στερεσίν, i.e. λιποστερεσίν (by confusion with previous word) corrected to [α]λιποστερεσίν (a projecting) ⁶ Keil, cf. Aesch. P.V. 398: Wil. γόφ ⁶ Wil: Π -πωι. ⁷ E, cf. Aesch. P.V. 575 βαύτις αὖδα ⁸ E: Π εὐθενδὲ νῦν αὐταῖς φερ. (the speaker is ashore) ⁹ Wil. ¹⁰ Π χεριθα[.]γς (β very uncertain ¹¹ Wil: Π νυμφαίοιγον ¹² Dan: 'or τέρμα (Wil.)
άπεξε<τέ> 1 μ' ἀχί μο[ι κ]α[τὰ].

125 πλοίμον' Ἑλλαν εἴ[θε μ]ή 3 στέγην ἔδειμε
[τ]ηλ[ε]ποτε ἐς ἐς ἄς Ἀντωνίων 4 λυπων Σαρδεων
ἡθον' Ἑλλαν' ἀπέρξων 5 Ἀρη:

130 [νῦν] 6 δὲ πά τις δυσέκπτωτον 7 εὐ-
ρη γνυκεῖαν μόρου καταφυγήν;
'Ἰλίου πόρος 8 κακῶν
λιαία μόνα γένοιτ' ἂν,
εἰ δυνατά 9 πρὸς μελαμπταλοχίτωνα

135 Ματρός οὐρείας δεσπόσυνα γόνα 10 πεσεῖν
εὐωλένους τε χείρας ἀμφίβαλλειν. 11
λύσον, 12 χρυσοπλόκαμε θεὰ Ματέρ, ἰκνοῦμαι,

140 ἐμὸν ἐμὸν αἰώνα δυσέκφευκτον, ἐπεὶ με
ἀυτίκα λαιμοτόμῳ τις ἀποίσεται
ἐνεσιμήστωρ 13 σιδάρω,
ἡ κατακυμοταγείς 14 ναυσιθόροι

145 αὖρα νυκτιπαγεὶ βορέαι διαρ-
ραίσονται: περὶ γὰρ κλύδων
ἀγριος ἔρρηξεν ἄπαυ
γυνῶν εἰλαρ 15 υφαντῶν,
ἐνθα κείσομαι οἰκτρὸς ὅρ-
νίθων ἐθνεσιν ὥμοβρῶσι θουνά,

τοιάδ' ὀδυρόμενοι κατεύκρινον.
ἐπεὶ δὲ τὶς λαβῶν ἄγοι
πολυβότων Κελαινᾶν
οἰκήτορ' ὀρφανῶν μαχῶν

150 σιδαρόκωπος ᾽Ελλαν
ἀρεν 16 κόμης ἐπισπάσας:

1 Dan. 2 Wil. 3 Dan: P ε[...]ή 4 Wil: P
λυδίων 5 Wil: P απερξών 6 Wil. 7 Ἕ, cf. ἀδιαπτωτος.
me, I pray you, where I would my master had never built o'er the floating Hellè that roof of far but final traverse.¹ For never then should I have left Tmolus and the Lydian city of Sardis, to come and fend off the Grecian War God. But now alas! where is to be found a sweet and secure refuge from death? Troy straits alone would assuage my woe, if I might but fall before the mighty black-flower-robèd knees of the Mountain-Mother and clasp the fingers of those lovely arms. O gold-tressed Mother-Goddess, save and deliver this trammelled life of mine, of mine, or some weapon-skilly wight will carry me off with his cut-throat steel forthwith. or else the ship-wrecker North-winds that march a-row o'er the billows will make an end of me with their night-freezing blast; for the wild wave has torn from off me all the woven covering of my limbs, and there I shall lie for a pitiable banquet to the carrion-eating tribes of birds.'

Such were their weeping lamentations. And whenever some dweller in the pasture-lands of Celaenae, bereft now of battle,² was seized by an iron-haft Greek who lifted up his head by the

¹ i.e. the bridge over the Hellespont ² i.e. defenceless

now before an armed man

P δυσέκφευκτον (an anticipation of 140, which may have occurred immediately below it in archetype) ⁸ E: P λιασορος (as a noun very unlikely as early as T.; as an adj. will not make sense) ⁹ Wil: P δυναστα ¹⁰ E: P γόνατα ¹¹ Sitz: P -ων ¹² Wil: P λισσων ¹³ E, cf. Hesych. and for the corruption Alc. 121, where ἐντεια δέ has been restored for mss ἐνθάδε and ἐνθα δέ: P ενθάδε μηστορι ¹⁴ E, cf. δυσταγής, αἰμοσταγής and Pind. P. 4. 374 ἀνέμων στίχες ¹⁵ E, cf. l. 110, and Aesch. Theb. 729: P ἀνέρρηξεν and ἐλδος ¹⁶ E, cf. mid. Theophr. Char. 27. 5: P ἄγγεγ

319
ο δ' ἀμφὶ γόνασι περιπλεκεῖσ ἐλώσεθ' Ἐλλαίδ', ἐμπλέκων' Ἀσιάδι φωνᾷ, διάτορον
160 σφραγίδα θραύσων στόματος 'Ἰάονα γῆσσαν ἐξιχνεύων· 'Εγώ μοι σοι κόσ καὶ τι πρῆγμα; 2 αὕτης οὐδαμ' ἐλθὼ· καὶ νῦν ἐμὸς δεσπότης
165 δεύρο μ' ἐνθάδ' ἦξε, 3 τὰ λοιπὰ δ' οὐκέτι, πάτερ, οὐκέτι μάχεσθ' αὕτης 4 ἐνθάδ' ἔρχω. ἀλλὰ κάθω· ἔγώ σοι μὴ δεύρ', ἔγώ
170 κείσε παρὰ Σάρδι, παρὰ Σοῦς', Ἀγβάτανα ναϊών. Ἄρτιμις ἐμὸς μέγας θεὸς παρο Ἐφεσον φυλάξει.'
οἱ δ' ἐπεὶ παλιμπορον
175 φυγήν ἔθεντο ταχύδρομον, 6 αὐτίκα μὲν ἀμφιστόμους ἀκούτας ἐκ χερῶν ἐριπτον, 7 δρύπτετο δὲ πρόσωπ' ὄνυξι
Περσίδα <δὲ> 9 στολήν περί
180 στέρνοις ἐρεικον εὐσφη' σύντονος δ' ἀρμόζετο 'Ἄσιάς οἰμωγά' κτύπει δὲ πᾶσα 10 πολυστόνω βασιλέως πανήγυρις
185 φόβω, τὸ μέλλον εἰσορώμενον πάθος. ὦ δὲ παλιμπόρευτον ὡς

1 Wil: Ρ Ἑλλαδί 2 Ρ πράγμα 3 Ρ ἦξε 4 Ρ
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hair, then writhing and clasping the foeman's knees he would thus inweave the Greek and Asian tongues, marring the clear-cut seal-stamp of his mouth with tracking down the Ionian speech: 'I me to thee how? and what to do? me come again nohow; and now brung me here this way my master; no more, father, me no more come this way again to fight, but me not move; me not to you this way, me that way unto Sardy, unto Susa, home Ecbatana. My great God, Artimis, over to Ephesus will protect.'

And when their hotfoot backward flight was finished, forthwith they cast the twin-cheeked javelins down, tore their faces with their nails, and rent the fine-woven Persian robe about their breasts. High-pitched now was the gamut of their Oriental dirge, and all the royal concourse rang with manifold-mourning terror when they saw what was to

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1 the corresponding Middle form is used technically of raising an animal's head before cutting its throat in sacrifice; the word therefore prob. suggests 'raised his head as about to slay him' 2 the speech natural to his mouth is likened to a 'good impression' of a man's own signet-ring he prob. means 'what have I to do with thee?' cf. Hdt. 5. 34, σφίσι τε καὶ Ἀθηναίωι ἔλαινα μηδὲν πρήγμα, 5. 84, Dem. 18. 283 4 he uses the 1st Aorist instead of the 2nd i.e. Sir (not thus used by a Greek after Homer) 6 the barbarous word is prob. intended to mean 'sit down,' which is used in Greek for 'refuse to stir' 7 metaphor from the tuning of a lyre; one of the musical 'modes' or tunings was the συντονολυσία, Plat. Rep. 398e

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\[\text{Note:} \text{this text contains Greek and Latin} \]

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\[\text{Note:} \text{the Greek text is annotated for scholarly purposes} \]

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\[\text{Note:} \text{all translations are subject to scholarly debate} \]
ἐσείδει 1 Βασιλεὺς εἰς φυγήν ὀρμῶντα παμμυγή στρατόν, γονυπετής αἰκίζε σῶμα,

190 φάτο δὲ κυμαίνων τύχαισιν· 'Ἰὼ κατασκαφαί δόμων σείρια τε ναῆς Ἐλλανίδες, αἱ κατὰ μὲν ἦλικ' ὀλέσαθ' 2 ἦ- βαν νέων πολύαινδρον

195 ναῆς δ'ὑμὲν ἐνεκ' 3 οὐκὶ ὀπίσσοντορευτὸν ἄξοναυ, πυρὸς δ' αἰθαλόεν μένου ἄγριῳ σώματι φλέξει, 4 στοινέαντα δ' ἀλγη

200 ἔσται Περσίδι χώρα. ὁ βαρείά συμφορά, ὁ μ' ἐς 'Ἑλλάδ' ἡγαγες. ἀλλ' ἰτε, μηκέτι μέλλετε, ξεύγνυτε μὲν τετρά<orp>ον 5 ἵππων

205 ὄχημ', οἱ δ' ἀνάρθμον ὀλ- βουν φορεῖτ' ἐπ' ἀπήνας, πίμπρατε δὲ σκηνάς, μηδὲ τις ἡμετέρου γένοιτ' ὅνησις αὐτοίσι πλούτου.

210 οἱ δὲ τρόπαια στησάμενοι Διὸς ἀγνώτατον τέμενος, Παιᾶν' ἐκελάδησαν ἵηιον ἀνακτα σύμμετροι δ' ἐπεκτύπεων ποδῶν ψυκρότοις χορείαις.

215 'Αλλ' ὁ χρυσοκήθαριν 6 ἄε- ξων μοῦσαν νεοτευχή, ἐμοῖς ἐλθ' ἐπίκουρος ὑ- μνοῖς; 7 Ἰῆι Ἐπίαν', ὁ γὰρ μ' εὐγενετας μακραί.

220 ων Σπάρτας μέγας ἀγεμῶν,
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be. The king also, when he beheld his routed host go backward in confusion, fell on his knees and laid hands upon himself in the storm of his misfortune saying: 'Woe for the razing of homes! and alas for you, ye desolating Grecian ships that have destroyed a populous generation of young men, and have so done that our ships that should have carried them back home shall burn in the flaming might of furious fire, and the pains of lamentation be upon the land of Persia.\(^1\) O ill hap that leddest me to Greece! But ho! come ye quickly, yoke me my chariot and four, and you, bring ye out my countless wealth to the wagons, and burn my pavilions, that it profit them not of my riches.'

As for the others the while, they set them up trophies to be a most holy place of Zeus, and hymned the great Healing-God men cry to, beating the ground pat to the tune in the high-stept dance.\(^2\)

But O Great Healer to whom we cry, exalter of a new-made Muse of the lute of gold, come thou to aid these lays of mine. For the great and noble and long-lived guide of Sparta city, that people

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\(^1\) lit. and owing to whom (the Gk. \(\textit{is you}\)) the ships will not carry them back, but the flaming might of fire shall burn them (the ships) with its furious body, and the pains, etc.

\(^2\) here begins the \(\textit{σφραγίς}\) or last part of the Nome

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\(^1\) Wil: \(\text{P} \delta\varepsilon\nu\) \(^2\) Wil: \(\text{P} \omega\lambda\) \(^3\) E (\(\delta\,\mu\\alpha\,\nu \,\delta\,'\varepsilon\nu\kappa\alpha = \kappa\alpha\,\omicron\,\acute{\omega}\nu\,\acute{\varepsilon}\nu\kappa\alpha\), by the usual idiom, demonstrative instead of repeated relative) \(^4\) P \(\phi\lambda\varepsilon\varepsilon\iota\iota\)  \(^5\) Wil. \(^6\) Wil: \(\text{P} \chi\rho\upsilon\sigma\varepsilon\omega\kappa\) \(^7\) Wil: \(\text{P} \upsilon\mu\nu\omega\iota\sigma\iota\iota\)
βρύων ἀνθεσιν ἔβας,
δοσὶ λαὸς ἐπιφλέγων
ἐλαὶ τ' αἰθοπὶ μῶμῳ,
ὅτι παλαιότέραν νέοις

225 ὤμους μοῦσαν ἀτιμῶ.
ἐγὼ δ' οὔτε νέον τιν' οὔτε
γεραδὸν οὔτ' ἵσθαν
εἰργῷ τῶν' ἐκαὶ ὤμων,1
τοὺς δὲ 2 μουσοπαλαίων

230 μας, τούτους δ' ἀπερύκω
λωβητήρας ἀοιδᾶν
κηρύκων λιγυμακροφων-

235 ὧν τείνομας ἵσθα 
πρῶτος ποικιλόμουσουν Ὀρ-

240 τίσα γείνατο κλεισόν.

245 ξας Μουσᾶν θαλαμευτὸν
Μίλητος δὲ πόλις υἱὸν ἃ
θρέψας' ἣ δυνατοτείχεος

250 ἑλθοις τάνδε πόλιν σὺν ὀλ-
βῳ πέμπτων ἀπήμονι λαῷ
τῶν' εἰρηνὰν
θάλλουσαν εὐνομία.9
that teemeth with blossoms of youth, dings me and
drives me with the flare of censure, for that I dis-
honour the ancient music with poems young. Yet
do I keep no man, be he young or old or my own
compeer, from these my songs; 'tis the debauchers
of the olden music, them keep I off, the tune-
torturers who shriek as long, and shrill as loud, as
any common crier. In the beginning did Orpheus
son of Calliopē beget the motley-musicked shell
on Mount Pieria; and after him came the great
Terpander, born of Aeolian Lesbos at Antissa, and
yoked the Muse unto poems ten;¹ and lo! now
Timotheus openeth the Muses' rich and cloistered
treasure-house of song, and gives the lyre new life
with times and measures of eleven strings, nursling
he of Miletus, the town of a twelve-walled people²
that is chief among the Achaeans.

But to this city I pray thee come, thou Far-
darting Pythian with the gifts of prosperity and
a peace abounding in orderliness for an untroubled
people.

¹ the ten traditional Nomae, Poll. 4. 65  ² the Ionic
Confederacy of twelve cities

¹ Wil: Π εκαδυμν.  ² Wil: Π οδε  ³ Wil: Π υγγας
⁴ Wil: Π -μουσοσορινυν  ⁵ Wil: Π καλλισπαπιερισειν
⁶ Wil.  ⁷ Wil: Π τευξε  ⁸ Wil.  ⁹ Wil: Π -ιαυ
LYRA GRAECA

20
Plut. De seips. laud. 1 ἀλλὰ καὶ τοὺς στεφανουμένους ἐν τοῖς ἀγῶσιν ἐστερι νικῶντας ἀναγορεύουσιν, τήν ἀγδίαν τῆς περιαντο-
λογίας ἀφαιροῦντες, ἦ καὶ τὸν Τιμόθεον ἐπὶ τῇ κατὰ Φρύνιδος νίκῃ γράφοντα:

μακαρίους ἢσθαν, Τιμόθε', εὔτε κάρυξ 1
ἐῖπε 'Νικᾶ Τιμόθεος
Μιλήσιος τὸν Κάρωνος 2 τὸν 'Ἰωνοκαμπτάν';
eἰκότως δυσχεραίνομεν ὡς ἀμούσως καὶ παρανόμως ἀνακηρύττοντα τὴν ἑαυτοῦ νίκην.

21–23 Νιόβη
Mach. ap. Ath. 8. 341 c [Φιλοξένον διαθήκη]. ἀλλ' ἐπεὶ | δ' Τιμόθεον Χάρων σχολάζειν ούκ ἔξ | οὐκ τῆς Νιόβης, χωρεῖν δὲ
πορθμίδι' ἀναβοθῇ, | καλεῖ δὲ μοῖρα νύχιος, ἢς κλύειν χρέων | κτλ.

22
Diog. Laert. 7. 28 [π. Ζήνωνος Κιτίεως]. ἐτελεύτα δὲ οὔτως·
ἐκ τῆς σχολῆς ἀπίων προσέπτασέ καὶ τὸν δάκτυλον περιέρρηξε,
παίσας δὲ τὴν γῆν τῇ χειρί φησι τὸ ἐκ τῆς Νιόβης:
ἐρχομαι. τί μ' αὔεις;
καὶ παραχρῆμα ἐτελεύτησεν ἀποπνίζας ἑαυτὸν.

23
Teles ap. Stob. Fl. 5. 67 [π. σοφροσύνης· ἐκ Ῥων π. Ἀὐταρκείας].
οὐχ ύπομένω (φησιν ὁ Βίων), ἀλλ' ὡσπερ ἐκ συμποσίου ἀπαλλάττομαι
οὗθεν δυσχεραίνων, οὕτω καὶ ἐκ τοῦ βίου, ὅταν ἡ ἁρα ἂ,
ἐμβα πορθμίδος, Ἐρμᾶ. 3

1 Hart.-Wil: mss δτε κῆρ.  2 B: mss δ Μιλ. τὸν Κάρωνος
(Κάρβωνος)  3 E. cf. Luc. Char. 1 ἑταίρως καὶ σύμπλους καὶ
συνδιάκτερος ἂν (Κάρωνος); for gen. cf. Soph. O.C. 400: mss ἐρμα

1 cf. Poll. 466  2 prob. from the 'seal' or last division
of a Nome  3 the Laertes and the Sons of Phineus (Suid.
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TIMOTHEUS

20

Plutarch: Whether Self-Praise is Permissible: But a man who wins the wreath in a competition is proclaimed by another person, and obviates the unpleasantness of the blowing of one’s own trumpet, which we rightly dislike in Timotheus where he writes of his victory over Phrynis:

A happy man were you, Timotheus, when the herald cried that the winner was Timotheus of Miletus over the Ionian triller the son of Camon. For we feel that with entire disregard of taste and custom he is advertising his own victory.

21–23 Niobè

Machon [the will of Philoxenus]: But now, | Since Charon from Timotheus’ Niobè | Suffers me not to tarry, but shouts ‘Come | The ferry waits!’ and dark imperious Fate | Calls me, etc.

Diogenes Laertius [on Zeno of Citium]: The manner of his death was this; on his way home from his school he stumbled against some obstacle and badly broke his toe; then striking the earth with his hand he quoted from the Niobè

I’m coming; why d’ye shout at me?

and thereafter died by drowning himself.

23

Teles quoted by Stobaeus [on temperance or moderation; from the tract on Self-Reliance]: As Bion says, I wait not, but as I go uncomplaining from a feast, so too from life when the time comes—

Get aboard the ferry, Hermes.

above, p. 280), like this, may have been either Dithyrambs or Nomes. 4 See Philox. Cyth. p. 378; some of these phrases are doubtless T.’s 5 cf. Ibid. 31. Said. αὖεἰς, Stob. Fl. 5. 44 Luc. Macr. 19 6 or suffocating himself; others said by voluntary starvation 7 Charon doubtless said this to Hermes when his boat was full
LYRA GRAECA

24

Ath. 3. 122 c εἰ οὖν κἀγά τι ἡμαρτον, δι καλλίστων ὀνομάτων καὶ ἡμάτων θηρευτά, μὴ χαλέπαινε. κατὰ γὰρ τὸν Μιλήσιον Τιμόθεον τὸν ποιητὴν,

οὐκ ἄειδω τὰ παλαιά, καίνα γὰρ ἀμα 1 κρείσσων νέος ο Ζεύς βασιλεύει, τὸ πάλαι 2 ὑπὸ Ἀρχών ἀρχων ἀπίτω Μοῦσα παλαιά.

25

Ath. 10. 433 b πλείστον δὲ ἐπι τῶν μὲν ἡρώων Νέστωρ ὁ τριγέρων . . . καὶ μόνου δὲ τούτου τῶν ἡρώων τὸ ποτήριον (Ομηρος) ἡμηνευκεν, ὡς τὴν Ἀχιλλέως ἀπίδα. ἐστρατεύετο γὰρ μετά αὐτοῦ καθαρεῖ καὶ τῆς ἀσπίδος ἐκείνης, ὡς φησὶν ὁ Ἑκτωρ καὶ μέχρι οὐρανοῦ ἤκειν τὸ κλέος. οὐκ ἂν ἀμάρτοι δὲ τις καὶ τὸ ποτήριον αὐτοῦ λέγων φιάλην Ἀρεώς κατὰ τὸν Ἀντιφάνους Καινέα, ἐν ὧν λέγεται οὕτως 'εἰτ' ἡδὴ δὸς 3

φιάλην Ἐρεώς 4 κατὰ Τιμόθεον ξυστὸν τε Βέλος.'

26

Ibid. 455 f [π. γρίφων]: 'Ἀναξανδρίδης Αἰσχρῆ: 'ἀρτίως διηρτώ- μηκε, καὶ τὰ μὲν διανεκῆ | σῶματος μέρη
dαμάζετ' ἐν πυρικτίτω στέγα 5

| Τιμόθεος ἐφη ποτ', ἀνδρε, τὴν χύτραν οἷμαι λέγων.'

27

Erot. Mag. Vet. ὄριγανον . . . ἐπείδη, ὡς φησίν Ὀριγένης, εὐρητίᾳ ἐν συστολῇ ἢ ρι συλλαβῇ, ὡς παρὰ Τιμοθέω τῷ κιθαρῳδῷ φιλῷ

1 παλαιά (metri causa) Wil: mss παλαιά ἀμα Wil: mss ἀμα or om. 2 Mein: mss τὸ παλαιόν 3 Emp: mss ἠδηλος 4 after φι. mss insert the gloss τὸ ὀπλον 5 Kock: mss -κτίστοι: γᾶς

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TIMOTHEUS

24

Athenaeus *Doctors at Dinner*: If then I have offended, O thou hunter of finest nouns and verbs, do not be angry. For, to quote the poet Timotheus of Miletus:

I sing not the old songs, for my new songs are better; a young Zeus reigns and Cronus’ rule was long ago; away with the ancient Muse!^2

25

Athenaeus *Doctors at Dinner*: The ancient Nestor was the greatest drinker among the heroes . . . and he alone has had his cup described by Homer, as Achilles has had his shield. He took it to the war with him as he did the shield ‘whose fame,’ according to Hector,4 ‘reached even to the sky.’ Indeed we might apply (literally) to his cup the phrase quoted by Antiphanes in the *Caeneus*, where he says: ‘Then give me, pray, what Timotheus calls

the goblet of Ares 5

and a polished javelin.’

26

The Same [on riddles]: Compare Anaxandrides’ *Aeschra*: ‘He has but now cut up (the ox), and the end-to-end portions of the carcass

he subdueth in the fire-built covert,

as Timotheus says, my boys, when he means, I suppose, the pot.’

27

*Old Etymologicum Magnum* ὑπάγωρ, ‘marjoram’: . . . since, according to Origen, the second syllable is found short, as for instance in Timotheus thus:


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tetaménon ὑρίγανα διὰ μυελοτρόφα.  
συγκεῖται δ’ οὖτος ὁ στίχος ἀπὸ προκελευσματικῶν, ὁ δὲ τελευταῖος
ποὺς ἀνάπαυστος τῶν δύο βραχεῖν ἐἰς μίαν μακρὰν συναρθεισθῶν.

28

Plut. Fort. Alex. 1: Ἀρχελάὼ δὲ δοκοῦντι γλυσχροτέρῳ περὶ
tὰς δωρεὰς εἶναι Τιμόθεος ἄδων ἐνεσθήμαινε πολλάκις τούτι τὸ
κομμάτιον.

σὺ δὲ ἐς τὸν γηγενεῖταν ἀργυρον αἰνεῖς.
ὁ δ’ Ἀρχέλαος οὐκ ἀμοῦσως ἀντεφάνησε Ἐν δὲ γ’ αἰτεῖς.

29

Plut. Qu. Conv. 3. 10. 3 [π. τοῦ κατακοιμηθήναι ἐν αὐγῇ
σελήνης]: λέγεται δὲ καὶ πρὸς εὐτοίκιαν συνεργεῖν ὅταν ἥ διεχόμενος,
ἀνέστη τῶν υγρῶν μαλακωτέρας παρέχουσα τὰς ἄσθινας. ὦθεν ὀλίμαι
καὶ τὴν Ἀρτεμίν Δοξελάν καὶ Εἰλεθύναν, οὐκ οὕσαν ἐτέραν ἢ τὴν
σελήνην, ἰώνωμάσθαι. Τιμόθεος δ’ ἀντικρύ φησί.

diὰ κυνάνεον πόλον ἀστρῶν
diὰ τ’ ὠκυτόκοιοι σελήνης

30

Porph. ap. Stob. Ecl. 1. 41. 61 [π. ψυχῆς]: πάλιν αἰνιττό-
μενος ὅτι ταῖς τῶν εὐσεβῶς βεβιακῶτον ψυχαῖς μετὰ τὴν τελευτὴν
αἰκεῖός ἐστι τόπος ὁ περὶ τὴν σελήνην, ὑπεθήλασεν εἰπὼν: ἄλλα
σ’ ἐσ’ Ἡλύσιον πέδιον καὶ πείρατα γαῖας ἤ ἅθανατοί πέμψωσιν, θεὶ
ἐξαιθός ‘Ραδάμανθος, Ἡλύσιον μὲν πέδιον εἰκότως προσεἰπῶν τὴν
τῆς σελήνης ἐπιφάνειαν ύφ’ ἥλιον καταλαμπτομένην,

ὁτ’ αὐξεῖται ἥλιον αὐγαῖς

ὡς φησὶ Τιμόθεος.

1 sugg. Wil: mss -τερῆ: E.M. adds Ὀδυσσείας ὅ which
can hardly belong here  2 mss σὺ δὴ, Ap. Reg. σὺ δὲ
3 Macr. λαμπρῶν  4 Macr. σελάνας  5 mss also ἥλιον αὐγ.
TIMOTHEUS

made wanton by marrow-feeding marjoram.

This line consists of proceleusmatics (ω-ω), with the last foot an anapaest (ω-), the two shorts counting as one long.¹

28²

Plutarch The Good-Fortune or Virtue of Alexander: Archelaüs appearing somewhat stingy in the matter of his gifts, Timotheus hinted at it several times by using the following phrase in a song

but as for thee, thou praisest earth-born silver;

and at last Archelaüs not inelegantly called out at him, ‘But as for you, you beg it.’

29³

Plutarch Dinner-table Problems: [on sleeping in the moon-light]: It is also said to be a specific for promoting easy labour when the moon is full, reducing the pains by a remission of the moisture. Hence, I take it, Artemis is called Bringer-to-bed and the Midwife, being identical with the Moon. Timotheus is quite clear on the point:

through the blue vault of the stars and of the swift-delivering Moon

30

Porphyrius quoted by Stobaenus Selections [on the soul]: Implying further that after death the souls of the pious have their proper place around the moon, Homer uses the following words:⁴ ‘But the Immortals will send thee to the Elysian Plain and the ends of the earth, where lives the golden-haired Rhadamanthus,’ naturally giving the name of Elysian Plain to the surface of the moon illuminated by the sun when, in Timotheus’ phrase,

she groweth with the sun’s rays.

¹ this explanation presupposes one more syllable ² cf. Apoph. Reg. 177 b ³ cf. Q. Rom. 77, Macr. 7. 16. 28 ⁴ Od. 4. 563
LYRA GRAECA

31


Μνήμα μὲν Ἑλλὰς ἀπασ' Εὐριπίδου δ' ὀστέα
δ' ἴσχει
γῆ Μακεδῶν ἦπερ δέξατο τέρμα βίου
πατρίς δ' Ἑλλάδος Ἑλλὰς Ἀθῆναν πλεῖστα
δὲ Μούσαις
τέρψας ἐκ πολλῶν καὶ τῶν ἐπαινοῦ ἐχει.
TIMOTHEUS

31

Life of Euripides: He was buried in Macedonia, but there was a cenotaph to him at Athens with an inscription written either by the historian Thucydides or by the lyric poet Timotheus:

Though his bones lie in Macedon where his life was ended, the whole of Greece is the monument of Euripides; but his birthplace was Athens, the Greece of Greece, and giving much joy by his Muses, he hath the thanks for it from many men.

1 cf. A.P. 7. 45 and Ath. 5. 187 d, where it is ascribed to Thucydides
ΑΙΚΤΜΝΙΟΤ

Βίος

Arist. Rh. 3. 12. 1413 b βαστάζονται δὲ οἱ ἀναγνωστικοὶ, οἱ Χαίρήμων (ἀκριβῆς γὰρ ὅσπερ λογογράφος) καὶ Λικύμνιος τῶν διθυραμβοποιῶν.

Ibid. 3. 2. 1405 b κάλλος δὲ ὅνόματος τὸ μέν, ὅσπερ Λικύμνιος λέγει, ἐν τοῖς ψόφοις ἦ τῷ σημαίνομένῳ, καὶ αἰσχος δὲ ὁσαυτῶς.

Ibid. 3. 13. 1414 b δει δὲ εἴδος τι λέγοντα καὶ διαφορὰν ὅνομα τίθεσθαι· εἰ δὲ μὴ, γίνεται κενὸν καὶ ληρώδες, οἷον Λικύμνιος ποιεῖ ἐν τῇ τέχνῃ, ἐπόρουσιν ὅνομαξιν καὶ ἀποπλάνησιν καὶ ὁξις.

Sch. ad loc. (Rabe) (α') ἀπὸ τῶν διθυραμβοποιῶν ἀκριβῆς ἦν λογογράφος ο Λικύμνιος. (β') ο Λικύμνιος ῥήτωρ ἦν· τὰς ἐπαναλήψεις ἔλεγεν ἐκεῖνος ἐπορούσεις.

Plat. Phaedr. 267 b [π. ῥητορικῆς]· τὰ δὲ Πώλου πῶς φράσωμεν αὖ μουσεία λόγων, ὡς διπλασιολογίαν καὶ γνωμολογίαν καὶ εἰκονολογίαν, ὄνομάτων τε Λικυμνιείων,1 ἅ ἐκεῖνῳ ἐδωρήσατο πρὸς ποίησιν εὐπείας;

1 Ast: mss Λικυμνίων

1 or of speeches (as an advocate) 2 Thompson: Jowett 'treasuries'
Aristotle *Rhetoric*: But the poets whose works are in everybody's hands are those who write (not to be performed but) to be read, such as Chaeremon, whose style is as finished as that of a professional speech-writer, and among the dithyrambic poets, Licymnius.

The Same: The beauty or ugliness of a word consists in the first place, according to Licymnius, in the sounds of which it is composed or the meaning which it conveys.

The Same: Now a term should be applied only in speaking of a class and a real distinction; otherwise it is empty and mere nonsense, like the term used by Licymnius in his *Art*, where he speaks of 'speeding-on' and 'aberration' and 'ramifications.'

Scholiast on the passage: (a) Licymnius, who was one of the dithyramb-writers, was an accurate writer of prose:¹ (b) Licymnius was an orator; it was to repetition that he gave the name of 'speeding-on.'

Plato *Phaedrus* [on rhetoric]: And what of Polus and his so-called shrines of learned speech—diplasiology (or word-repetition), gnomology (or the making of sententious remarks), iconology (or the use of metaphors), and all the other -ologies passing under the name of Licymnius and presented by him to Polus by way of improving his style?
LYRA GRAECA

Sch. ad loc. ο Λικύμνιος δὲ Πώλου διδάσκαλος, δός διήρει τὰ ονόματα εἰς κύρια, σύνθετα, ἀδελφὰ, ἐπίθετα, καὶ εὶς ἄλλα τινὰ.

Dion. Hal. de l'i Dic. Dem. 26 [π. Πλάτωνος]: καὶ οὖν τοῦθ’ ἴκανον’ ἄλλα καὶ ἐν τῇ μετ’ αὐτὴν περιόδῳ τὰ αὐτὰ ποιῶν φανήσεται. θησὶ γάρ’ ‘Δεῖ δὴ τοιούτου τινὸς λόγον ὡς τοὺς μὲν τετελευτηκότας ἴκανὸς ἐπαινέσει τοῖς δὲ ξῶσιν εὖμενῶς παραίνεσεί.’ οὐκοῦν ἐπιρρήμα 
ἐπιρρήματι παράκειται καὶ ρήματι ρήμα, τὸ μὲν ἴκανὸς τῷ εὖμενῶς τῷ δ’ ἐπαινέσει τὸ παραίνεσει, καὶ ταῦτα τὰ πάρισα; οὐ Λικύμνιοι ταῦτ’ εἰςίν, οὔτ’ Ἀγάθονες, οἱ λέγοντες ‘ὑβριν ἡ <Κῦ>πριν,’1 <ἡ> ‘μισθὸ τοθέν,’ ἡ ‘μόχθον ’Ατρειδῶν,’2 ἀλλ’ ὁ δαιμόνιος ἐρμηνεύσαι Πλάτων.

ΛΙΚΤΜΝΙΟΤ ΜΕΛΩΝ

1 Sext. Emp. 11. 49. 566 Bek. ἀγαθῶν μὲν οὖν καὶ τοῦτο πρῶτον εἰρήκασι τὴν υγείαν οὐκ ὅλγοι τῶν τε ποιητῶν καὶ τῶν συγγραφέων καὶ καθόλου πάντες οἱ ἀπὸ τοῦ βίου. Σιμωνίδης μὲν γάρ φησι (fr. 70). Λικύμνιος δὲ προειπὼν ταῦτα:

Λιπαρομματε μάτερ υψίστα,3 θρόνων σεμνῶν 'Απόλλωνος βασίλεια ποθεινά, πραυγέλως 'Υγεία,4

ποιόν υψηλῶν ἐπιφέρει . . . 5

1 M. Schmidt: mss ἡ . . . πριν 2 mss also πατρίδων
3 Wil: mss -τῶν 4 mss υγεία 5 the 3 I1. which follow
really belong to Ariphron (see p. 400)
336
LICYMNIUS

Scholiast on the passage: Licymnius was the teacher of Polus; he divided nouns into proper, compound, cognate, epithet, and other.

Dionysius of Halicarnassus The Fine Technique of Demosthenes [on Plato]: And as if this were not enough, in the very next sentence there is an example of the same thing: ‘We require a speech which will give the dead adequate praise and the living kindly exhortation.’ Does not adverb contrast with adverb and verb with verb, ‘adequately’ with ‘kindly’ and ‘praise’ with ‘exhortation’? are not these examples of ‘balance’? And these are not the phrases of a Licymnius or an Agathon with their ‘ηβρος or Κυπρος,’ ‘outrage or Love,’ their ‘μισθω ποθεν,’ ‘drunken with bribes’ or ‘with bribes from somewhere,’ and their μοχθον Ατρειδων, ‘labour of the Atreidae,’1 but of the divine expositor, Plato.


THE POEMS OF LICYMNIUS

1

Sextus Empiricus Against the Mathematicians: Health has been described not only as a good, but as the chief good, by a great number of the poets and prose-writers, indeed by all who write of the realities of life. Simonides says (fr. 79): and to what heights of praise goes Licymnius after this beginning!—

Bright-eyed Mother in the highest, precious Queen of Apollo’s holy throne, soft-laughing Health. . . .

1 all these plays upon words are doubtful and the last obscure and prob. corrupt

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2, 3

4
Ath. 13. 564 c [περὶ έρωτος]. Λικύμνιος 2 δ’ ὁ Χῖος τὸν "Τηνον φήσας ἔραν τοῦ 'Ἐνδυμίωνος οὐδὲ καθεῦδοντος αὐτοῦ κατακαλύπτειν 3 τοὺς όφθαλμοὺς, ἀλλὰ ἀναπηπταμένων τῶν βλεφάρων κοιμίζειν 3 τὸν ἐρώμενον, ὡπως διὰ παντὸς ἀπολαύη τῆς τοῦ θεωρεῖν ἡδονῆς. λέγει δ’ οὕτως: "Τηνος δὲ χαίρων ὁμμάτων αὐγαῖς ἀναπηπταμένοις οὐσοσι έκοιμίζε κοῦρον.

5
Ibid. 603 c Λικύμνιος 3 δ’ ὁ Χῖος ἐν Διιθράμβοις 'Ἀργύννου φησιν ἐρώμενον 'Τμέναιοι γενέσθαι.

6
Parthen. Narr. Am. 22 Περὶ Νανίδος. ἡ ἱστορία παρὰ Λικύμνιος τῷ Χῖῳ μελοποιηθεὶς καὶ Ἐρμησίανακτι. Ἐφασαν δὲ τινὲς καὶ τὴν Σαριζίαν ἀνέφωλοι ὑπὸ Κύρου τοῦ Περσῶν Βασιλέως ἀλώναι προδοσίας τῆς Κροίσου θυγατρὸς Νανίδος. ἐπειδὴ γὰρ ἑπολιόρκει Σάρδεις Κύρως καὶ οὕδεν αὐτῷ εἰς ἀλώσιν τῆς πόλεως προύβανεν, ἐν πολλῷ τε δεί ἦν μὴ ἄθροισθεν τῷ συμμαχικῷ αὐτῆς τῷ Κροίσῳ διαλύσειν αὐτῷ τὴν στρατιάν, τότε τὴν παρθένον παῖτην εἶχε λόγος περὶ προδοσίας συνθεμένην τῷ ΚΥρῳ, εἰ κατὰ νόμους Περσῶν ἦξε γυναῖκα αὐτῇ, κατὰ τὴν ἄκραν μηδενὸς φυλάσσοντος δι’ ὑχυρότητα τοῦ χαρίου εἰσδεχέσθαι τοὺς πολεμίους, συνεργάν αὐτῇ καὶ ἄλλων τινῶν γενομένων τῶν μέντων Κύρον μη ἐμπεδώσαι αὐτῇ τὴν ὑπόθεσειν.

1 παγαίς Grot.: mss πάσαις 2 Reinesius: mss ἀλκύμνιος 3 mss indic.
Stobaeus *Physical Extracts*: Porphyrius *On the Styx*. Suitable too are the names which have been given to rivers supposed to flow in Hades. *Acheron* is from ἀχὴν 'pains,' compare Melanippides (fr. 3) . . . .; Licymnius too says of it:

teeming with ten thousand streams of tears and pains;

and again:

*Acheron carries on his stream the pains of men.*

According to Licymnius of Chios, Sleep loved Endymion and would not close his beloved’s eyes when he slept, but put him to sleep with his eyes wide open, so that he might enjoy the pleasure of gazing on them perpetually. His words are these:

Because he rejoiced in the light of his eyes, Sleep laid the lad to rest with lids wide open.

According to Licymnius of Chios in his *Dithyrambs*, Hymenaeus was beloved by Argynnus.

Parthenius *Romances*: *On Nanis*: from the lyric poet Licymnius of Chios and Hermesianax:—It has been said by some authorities that the citadel of Sardis was taken by Cyrus king of the Persians through the treachery of Croesus’ daughter Nanis. Cyrus had been besieging the city without getting any nearer to taking it, and was greatly afraid that its allies might rally to Croesus’ aid and destroy his army, when this girl, according to the story, came to a compact with him to betray the town if he would marry her according to the laws of the Persians, and with the help of certain men whom she made privy to her plan, admitted the enemy to the summit, where no guards were placed owing to the natural strength of the ground. Cyrus nevertheless refused to keep the promise he had made her.
ΦΙΛΟΞΕΝΟΤ ΤΟΤ ΕΡΤΕΙΔΟΣ

Βίος

Ar. Νυμ. 681 ΣΩΚΡΑΤΗΣ καὶ ΣΤΡΕΨΙΑΔΗΣ:
ΣΩ. ἐθε εὖ τι περὶ τῶν ὁνομάτων μαθεῖν σε δεῖ,
ἀπὶ ἀρρεν ἑστὶν ἀττὰ δ’ αὐτῶν θῆλεα.
ΣΤ. ἀλλ’ οἶδ’ ἐγγὺς ἃ θῆλε ἑστίν.—ΣΩ. εἰπὲ δή.
ΣΤ. Δύσιλλα, Φίλιννα, Κλειταγόρα, Δημητρία.
ΣΩ. ἀρρενα δὲ ποία τῶν ὁνομάτων ;—ΣΤ. μυρία.
687 Φιλόξενος, Μελησίας, Ἀμνίας.
ΣΩ. ἀλλ’, ὃ πονηρέ, ταὐτά γ’ ἑστ’ οὐκ ἀρρενα.
ΣΤ. οὐκ ἀρρεν’ υμῖν ἑστῖν ;—ΣΩ. οὔδαμῶς γ’, ἐπεὶ
690 πῶς ἂν καλέσειας ἐντυχὼν Ἀμνία ;
ΣΤ. ὅπως ἂν ; ὡδί, δεύρο δεύρ’ Ἀμνία.
ΣΩ. ὁρᾶς ; γυναῖκα τὴν Ἀμνίαν καλεῖς.
ΣΤ. οὐκοῦν δικαίως ἣτις οὗ στρατεύεται ;

Sch. ad loc. (684) αὐταί πόρναι ἱσαν.—(686) οὕτωι ἐπὶ μαλακία διαβάλλονται.—(691) πρὸς τὴν κατάληξιν τοῦ ὁνόματος ἐπαιξεν εἰς διαβολήν τοῦ ἀνδρός.

Ar. Ραν. 932 ΔΙΟΝΥΣΟΣ καὶ ΛΙΣΧΥΔΟΣ:
ΔΙ. νη τοὺς θεοὺς ἐγὼ γοῦν ἧδη ποτ’ ἐν μακρῷ χρόνῳ νυκτὸς διηγρύπνησα
τὸν ξονθὸν ἵππαλεκτρυόνα ξητῶν τῖς ἑστὶν ὀρνις.
ΑΙ. σημεῖον ἐν ταῖς ναυσίν, ὃ μαθέστατ’, ἐνεγέγραπτο.
ΔΙ. ἐγὼ δὲ τὸν Φιλοξένου γ’ ὀμην Ἐρυξιν εἶναι.
340
PHILOXENUS SON OF ERYXIS

Life

Aristophanes Clouds: Socrates and Strepsiades:
—Soc. There’s another thing you ought to learn about proper names, and that is to distinguish masculine from feminine.—Str. But I know which are feminine, trust me.—Soc. Well?—Str. Lysilla, Philinna, Cleitagora, Demetria (684).—Soc. And masculine names?—Str. There’s thousands; Philoxenus, Melesias, Amynias (686).—Soc. But they’re not masculine, you bad boy.—Str. Not masculine enough?—Soc. Not a bit masculine; how would you call Amynias if you saw him?—Str. Call him? why, like this; Hi, Amynia! (691).—Soc. D’ye see? That’s a woman’s name.—Str. Quite right too; she won’t join up.

Scholiast on the passage: (684) These were harlots.
—(686) These are satirised for effeminacy.—(691) The poet satirises the man by playing with the ending of the name.

The Same Frogs: Dionysus and Aeschylus:—Yes, by the Gods; I’ve lain awake many a long hour of the night trying to make out what sort of bird the tawny horse-cock was.—A. It was a ship’s figure-head, you silly dolt.—D. Why, I thought it was Eryxis son of Philoxenus.

1 the identification of the gourmet son of Eryxis with the author of the Banquet is uncertain
2 the vocative of such masculine names is identical with the corresponding nominative feminine
3 cf. Ar. Vesp. 81 and Sch.
Sch. ad loc. οὖτος γὰρ ὃς ἀμορφος καὶ ἀηδὴς διαβάλλεται.

Plut. Q. Conv. 4. 4. 2 [εἰ ἢ θάλασσα τῆς γῆς εὐνοψοτέρα]: καίτοι φαρμάκων δυνάμεως ὁ ἰατρικώτατος ἀριστος κριτης καὶ μελῶν ἀρετής ὁ φιλομουσότατος, οὐκὼν καὶ ἀρετής ὁψων ὁ φιλοψότατος. οὐ γὰρ Πυθαγόρα γε τούτων οὐδὲ Ξενοκράτει διατητῆ χρηστέοι,'Ανταγόρα δὲ τῷ ποιητῇ καὶ Φιλοξένῳ τῷ Ἕρυξιδος καὶ τῷ ξωγράφῳ 'Ανδροκύδει.

Ibid. Aud. Poet. 1 εἰ μὲν ὡς Φιλοξένος ὁ ποιητής ἐλεγεν, τῶν κρεών τὰ μή κρέα ἦδιστα ἐστι καὶ τῶν ἱχθῶν οἱ μὴ ἱχθύες . . .

Ath. 5. 220 a πεφύκασι δ’ οἱ πλείστοι τῶν φιλοσόφων τῶν κωμικῶν κακήγοροι μάλλον εἶναι, εἰ γε καὶ Αἰσχίνης ὁ Σωκρατικὸς ἐν μὲν τῷ Τηλαυγεῖ . . . ο δὲ Καλλίας αὐτοῦ περιέχει τὴν τοῦ Καλλίου πρὸς τὸν πατέρα διαφοράν καὶ τὴν Προδίκου καὶ Ἀναξαγόρου τῶν σοφιστῶν διαμώκησιν. λέγει γὰρ ὡς ὁ μὲν Πρόδικος Ἐρημένην μαθητὴν ἀπετέλεσεν, ὁ δ’ ἑτερος Φιλοξένου τὸν Ἕρυξιδος καὶ Ἀριφράδνην τὸν ἄδελφον Ἀριγνώτω τοῦ κιθαρώδου, θέλων ἀπὸ τῆς τῶν δηλωθέντων μοχθηρίας καὶ περὶ τὰ φαύλα λιχνείας ἐμφανίσαι τὴν τῶν παιδευσάντων διδασκαλίαν.

1 son or father of this P.; 'Eryxis of the deme of Cephisia' occurs in a 5th-Cent. inscription, I. G. i. 338. 1. 6 stories follow illustrating Antagoras' and Androcydes' love of fish; Philoxenus' reputation was apparently such as to need no further comment 3 the Greek is perhaps
LIFE OF PHILOXENUS SON OF ERYXIS

Scholiast on the passage: Eryxis is satirised because he was ill-shapen and did not know how to behave himself.1

Plutarch Dinner-Table Problems [whether the greater delicacies come from the sea or the land]: Yet the best judge of the properties of a drug is to be found in the greatest physician, and of the artistic value of a musical performance in the greatest connoisseur of music, and so the best critic of a delicacy is the greatest gourmet. In such matters as these we must not seek the decision of Pythagoras or Xenocrates, but of Antagoras the poet, of Philoxenus son of Eryxis, and of the painter Androcydes.2

The Same How the Young should hear Poetry: If, as the poet Philoxenus said, the best of meat is not meat and the best of fish not fish . . . 3

Athenaeus Doctors at Dinner: Most of the philosophers have a better claim to be called slanderers than the comic poets. Take Aeschines the pupil of Socrates, in his book Telanges . . . and his Callias not only has an account of the quarrel between Callias and his father, but contains gibes at the sophists Prodicus and Anaxagoras. For he declares that Prodicus finished the education of Theramenes, and the other that of Philoxenus son of Eryxis and Ariphrades brother of Arignotus the singer to the lyre, intending the reader to infer the nature of this education from the gluttony and general depravity of the pupils.

metrical (trochaic); if so, Plut. quotes from a poem, perh. from the Banquet (see below p. 361)

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LYRA GRAECA

Ibid. 1. 6 b [π. ὁψοφαγίας]: Θεόφιλος δὲ φησιν· Ὅνυχ ωσπερ Φιλόξενον τὸν Ἐρύξειδος· ἐκεῖνος γὰρ, ὡς ἐοικεν, ἐπιμεμφόμενος τὴν φύσιν εἰς τὴν ἀπόλαυσιν ἡμῖνατό ποτε γεράνον τὴν φάρυγγα σχεῖν.

Ibid. 1. 6 d [π. τοῦ αὐτοῦ]: ἄλλοι δὲ φιλιχθυν τὸν Φιλόξενον φασιν· Ἀριστοτέλης δὲ φιλοδειπνον ἀπλῶς, ὡς καὶ γράφει που ταῦτα· Ἀνθρωπον ἄριστον ἐν τοῖς ὁχλοις καταπράβουσιν ὅλην τὴν ἕμεραν ἐν τοῖς ἀπόροις καὶ πρὸς τοὺς ἐκ Φάσιδος ἡ Βορυσθένους καταπλέοντας, ἀνεγνωκότες οὐδὲν πλὴν εἰ τὸ Φιλόξενον Δείπνουν οὐχ ὀλον. Φαινίας δὲ φησιν ὅτι Φιλόξενος ὁ Κυθήριος ποιητὴς κτλ.

Ath. 1. 4 b [π. ἀναγραφὰς δείπνων]: τοῦ Φιλόξενον δὲ τοῦ Δευκαδίου Δείπνουν Πλάτων ὁ κωμῳδιοποιὸς μέμνηται (ἐν Φάσιν 1).

A. . . . ἐγὼ δ' ἡμὸν 2 ἐν τῇ ῥημίᾳ τούτῳ διελθεῖν βούλομαι τὸ βιβλίον πρὸς ἐμαυτόν.—Β. ἔστι δ', ἀντιβολῶ σε, τούτῳ τίνι;

A. Φιλόξενου καὶ ἥν τις ὑπαρτυσία.
B. ἐπίδειξαν αὐτὴν ἦτις ἐστ',—Α. ἀκούε δή.

6 ἠρξόμαι ἐκ βολβοῦ τελευτήσω δ' ἐπὶ θύμον'.

B. ἐπὶ θύμον'· οὕκοιν τῆς τελευταίας 3 πολὺ κράτιστον ἐνταῦθα γε 4 τετάχθαι τάξεως.

1 from Ath. 7. 325 a, where ll. 9–10 are quoted without mention of Philox. 2 Pors. 3 Cas: mss τελευτής 4 mss omit γε

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1 Wil. Theophrastus 2 cf. Arist. Prob. 28. 7. 950 a, 344
LIFE OF PHILOXENUS SON OF ERYXIS

The Same [on gluttony]: To quote Theophilus,¹ 'Unlike Philoxenus son of Eryxis, who is said to have blamed Nature and wished that he had had the neck of a crane so as to have the greater pleasure in eating.'²

The Same [on the same subject]: Other authorities vouch for Philoxenus' weakness for fish; Aristotle, more broadly, speaks to his love of his dinner, where he says: 'They spend the whole day holding forth to chance audiences at the puppet-shows or to travellers just arrived from Phasis or the Borysthenes, though they have never read anything but Philoxenus' Banquet, and indeed have never finished that.' According to Phaenias, the poet Philoxenus of Cythera, etc.³

Athenaeus Doctors at Dinner [on descriptions of banquets]: Plato the comic poet speaks of the Banquet of Philoxenus the Leucadian⁴ thus:—'A. While I am here in the wilds I am going to read myself this book.—B. Why, what on earth is that?—A. A new cookery-book by Philoxenus.—B. Give me a sample of it.—A. Well, listen: 'With onion I'll begin, with tunny end.'—B. With tunny? Then in that country it's a real advantage to be last in the

Fu{d}. Eth. 3. 2. 1231 a, Nic. Eth. 3. 13. 1118 a, Eust. 1817. 25 ('not the neck of a crane... but a gullet three cubits long')³ see p. 382 ⁴ it will be seen that the identification of the author of this famous poem (p. 348) with the son of Eryxis, and of him with 'the Leucadian,' is not certain; Ath. 4. 146 f. (p. 348) hesitates between the Leucadian and the Cytherian as its author, but its style belies the latter; Eust. 1283. 31, who quotes δέμας (10) and νεύρων ἐπιθραυσ (7 b) as Plato's with no mention of Philox., evidently regarded Plato's apparent citations as a parody of the famous poem, as on other grounds they prob. are

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LYRA GRAECA

A. ἐβολβοῦσ μὲν σποδιά δαμάσας καταξύσ-ματι δεύσας
10 ὡς πλείστους διάτρωγε· τὸ γὰρ δέμας ἀνέρος ὀρθοί.1 καὶ τάδε μὲν δὴ ταύτα· θαλάσσης δ’ ἐσ τέκν’ ἄπειμι.’

εἶτα μετὰ μικρόν·

‘οὐδὲ λοπὰς κακὸν ἐστὶν· ἀτὰρ τὸ τά-γηνον ἂμεινον.’2 καὶ μετ’ ὀλίγα·

‘ὀρφῶν αἰολίαν συνόδοντα τε καρχαρίαν τε μὴ τέμνειν, μὴ σοι νέμεσις θεόθεν κατα-πιέυσῃ,
ἀλλ’ ὅλον ὀπτήσας παράθες· πολλὸν γὰρ ἂμεινον.
πουλύποδος πλεκτῇ δ’, ἢν πιλήσης3 κατὰ καιρὸν,
5b ἐφθῆ τῆς ὀπτῆς, ἢν ἢ μείζων, πολὺ κρείττων,
ἡν ὡς παῖ τε δὺ δύ’ ὡς’, ἐφθῆ κλαίειν ἀγόρευε.4 τρίγλη δ’ οὐκ ἐθέλει νεῦρων ἐπιήρανοις εἶναι.
παρθένου Αρτέμιδος γὰρ ἐφυ καὶ στύματα μισεῖ.
σκορπίος αὕτη — B. παῖσει γέ σου τὸν πρωκτὸν ὑπελθὼν.’

ἀπὸ τούτον τοῦ Φιλοξένου καὶ Φιλοξένειοί τινες πλακοῦντες ὠμομάσθησαν. περὶ τούτον Χρύσιπ-πόσ φησιν· ’Ἐγὼ κατέχω τινὰ ὀψοφάγον ἐπὶ
LIFE OF PHILOXENUS SON OF ERYXIS

row.¹—A. 'Onions with coals made tame, with sauce bedewed, Munch thou and munch; 'twill rouse the man in thee; Enough of that; I'll seek the ocean's brood.' And a little further—'Though good the dish, better the frying-pan.' And after a little—'Bass, sea-trout, pipe-fish, blue-shark, cut these not, Or Nemesis will blow on thee from heaven; Nay, fry and serve them whole; 'tis far the best. And arm of cuttle, an thou beat it well, If it be great, is better boiled than fried; Yet boil a pair; then bid the fried go hang. Red mullet will not serve thy purpose now; Born of Maid Artemis he's cold for love. A scorpion now—— B. Shall sting you on the rump.' This is the Philoxenus that gave his name to the Philoxenean cakes, of whom Chrysippus says, 'I remember a gourmet who so far departed

¹ met. from soldiers drilling?
LYRA GRAECA

tosoútov ἐκπεπτωκότα τοῦ μὴ ἐντρέπεσθαι τοὺς πλησίον ἐπὶ τοῖς γυνομένοις ὡστε φανερῶς ἐν τοῖς βαλανεῖοις τὴν τε χεῖρα συνεθίζειν πρὸς τὰ θερμὰ καθιέντα εἰς ὑδῶρ θερμὸν καὶ τὸ στόμα ἀναγαργαριζόμενον θερμῶ, ὅπως δηλονότι ἐν τοῖς θερμοῖς δυσκίνητος ἦ. ἐφασαν γὰρ αὐτὸν καὶ τοὺς ὁψοποιοῦντας ὑποποιεῖσθαι, ἵνα θερμότατα παρατίθωσι καὶ μόνος καταναλίσκῃ αὐτὸς τῶν λοιπῶν συνακολουθεῖν μὴ δυναμένων. τὰ δ' αὐτὰ καὶ περὶ τοῦ Κυθηρίου Φιλοξένου ἰστοροῦσι.

ΦΙΛΟΞΕΝΟΣ ΤΟΤ ΛΕΤΚΑΔΙΟΥ
ΔΙΟΤΡΑΜΒΩΝ

1–5 Δείπνουν

Ath. 15. 685 d [π. στεφάνων]: Φιλάξενος δὲ ὁ διοτραμβόποις ἐν τῷ ἐπιγραφομένῳ δείπνῳ ἀρχὴν ποιεῖται τῶν στέφανων τῆς εὐωχίας οὕτως λέγων:

κατὰ χειρὸς
δ' ἥλυθ' ὕδωρ' ἀπαλὸς
παιδίκος ἐν ἀργυρίᾳ
προχόῳ φέρων ἐπέχεινεν.
δ' εἶτ' ἐφερε στέφανον
λεπτὰς ἀπὸ μυρτίδος 1 εὐ-
γυνίτων κλάδων δισύναπτον.

2

Ibid. 4. 146 f [π. δείπνων]: Φιλάξενος δ' ὁ Κυθήριος ἐν τῷ ἐπιγραφομένῳ δείπνῳ—εἴπερ τοῦτον καὶ ὁ κωμῳδιοπόις Πλάτων

1 Grotef: mss στεφανολεπτας ἃ. μυρτίδων

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from the rule of consideration for one’s neighbours as openly to put his hand into the hot water at the baths and rinse his mouth out, so that by inuring both hand and mouth to heat he might the more readily tackle hot food. For it was said of him that he would suborn the cooks at a dinner to serve the food extremely hot, so that he might despatch the whole of a dish while his neighbours were perforce waiting for it to cool.’ The same tale is told of Philoxenus of Cythera.¹

See also Plut. *Lat. Viv.* 1, *De Amore* 1, Ael. *V. H.* 10. 9.

**THE DITHYRAMBS OF PHILOXENUS OF LEUCAS**²

1–5 The Banquet

Athenaeus *Doctors at Dinner* [on wreaths] The dithyramb-writer Philoxenus in the work called *The Banquet* makes the wreath the beginning of his feast, thus:

Then came water for the hands. A dainty child bore it round in a silver ewer and poured it over them, and then brought a wreath that was double-woven from thriving sprigs of the delicate myrtle.

2

The Same [on banquets]: Philoxenus of Cythera in the work called *The Banquet*—if indeed it is he and not Philoxenus of Leucas whom the comic poet Plato mentions in the

¹ the confusion between the P.’s obviously began early
² identification with the son of Eryxris uncertain
LYRA GRAECA

ἐν τῷ Φάωνι ἐμνήσθη καὶ μὴ τοῦ Δευκάδοιος Φιλοξένου—τοιαύτην ἐκτίθεται παρασκευὴν δείπνου·

eἰς δ' ἐφερον διπλόοι παῖδες λιπαρῶπτα τράπεζαν ἀμμί, ἐτέραν δ' ἐτέροις ἄλλοις δ' ἐτέραν ¹ μέχρις οὐ πλήρωσαν ὀίκον·

5 ταὶ δὲ πρὸς υψιλύχνους ἐστιλβον αὐγὰς εὐστέφανοι λεκάναις ² παροψίσι τ' ὄξυβάφων τε πλήθει τ' σὺν τ' χλιδῶσαι παντοδαποίσι τέχνας

10 εὐρήμασι πρὸς βιοτάν, ψυχὰς δελεασματίσαι. πάρφερον ἐν κανέοις μάζας χιονόχροας ἄλλοι, <τοῖς> δ' ἐπὶ ³ πρώτα παρῆλθ' οὐ κάκκαβος, ὃ φιλοτᾶς, ἄλλ' ἀλοπάγες <πλάτος ἄλλο> γάς μέγιστον 

15 παντοπίθοι λιπαράν τ' ἔχ' ἐγχελυν ἄντιν' ἀρίσταν, γόγγρον ὃνων ἐμέταν, ⁶ πλῆρες θεοτερπὲς· ἐπ' αὐτῶ δ' ἄλλο παρῆλθε τόσον βατίς δ' ἐνέης ⁷ ἰσόκυκλος. μικρὰ δὲ κακκάβι ής ἐχοντα τὸ μὲν γαλεοῦ τι, ναρκίον ἄλλο, <λοί>π<άς τ'> ἀρ' ής ἐτέρα <τακεράν> πιαίν' ἀπὸ τευθιάδων ⁸

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Phaon—one describes the provision made for a feast in the following terms:

In came pairs of lads with shining-faced tables, one for these of us, another for those, till the house was full. And each table glistened in the rays of lofty lamps, crowned thick as they were with dish and side-dish and a concourse of platters, luxuriant all with the manifold inventions of the art of good living, baits of the soul. Others meanwhile brought baskets of snow-complexioned loaves, and for the first course came no tureen, my sweet sir, but a nail-studded charger, the greatest in the world, was laden with the finest imaginable, irresistible, gleaming, eel, a conger to wit, vomiting sorb-apples, a dish for a God! and yet on its heels came another as large, and a turbot thereon great as a cart-wheel. And little tureens there were too, the one of shark cutlets, the other of ray, aye and another dish there was teeming with tender squid

1 see p. 344 2 cf. Eust. 1388. 64 (Φιλόγ.) 3 lit. width: or tray or dish? cf. Inscr. Phoc. ap. Collitz Gr. Dialektinschr. 1555. b. 16 ἀποτεισάτω ἀργυρίῳ πλάτη ἐβδομήκοντα where it seems to be a coin or its equivalent 4 cf. Matr. 36 (Corp. Poesis Ep. Gr. Ludibunæae Brandt) ἐρικυδεά γόγγρον, κείμενον ἐν λοπάδεσσα. 5 δ’ ἐπ’ ἐννέα κεῖτο τραπέζας
LYRA GRAECA

καὶ σηπιοπουλυποδείων  
<τῶν> ἀπαλοπλοκάμων.¹
30 θερμός μετὰ ταύτα παρῆλθον
ισοτράπεζος ὁλος

νῆστις² συνόδων πυρὸς <ὁσον
κη> πλ βαθμοῖς <ἀτμών>³ ἀτμί-
ζων ἔτι, τῇ δ᾽ ἐπὶ βυσταί ⁴
35 τευθίδες, ὁ φίλε, κάξανθισμέναι κα-
ρίδες αἱ κυφαὶ παρῆλθον.⁵
θρυμματίδες δ᾽ ἐπὶ ταύταις
εὐπέταλοι χλωεραὶ τ᾽.

ἡδ᾽ ὀδυφάραγγες <Ἢης>,⁶
40 καὶ πυριδίων ⁷ στεγαναῖ
φυσταῖ ⁸ μέγαθοι κατὰ κακ-
κάβου γλυκνοξέες, οἷος ⁹
ομφαλὸς θοίνας καλεῖται
πάρ γ᾽ ἐμῖν καὶ τίν, σαφ᾽ οἴδα.¹⁰

45 ἐς τάδε,¹¹ ναὶ μὰ θεοὺς,
ὕπερμεγαθές τι δῆμας
θύνου ¹² μόλεν ὄπτον ἐκεῖσε
θερμόν, ὂθι ¹³ γλυφίσων
τετμημαται εὐθὺς ἀπ᾽ αὐτᾶς

50 ἀς ὑπογαστριῶν ¹⁴
διανεκέως ἐπαμύνειν
εἴπερ ἐμῖν τε μέλοι
καὶ τίν ¹⁵ μᾶλα κεν κεχαροίμεθ᾽.

ἀλλ᾽ ὅθεν ἔλλιπομεν ¹⁶
55 θοίνα παρέχῃς, ἢ τ᾽ ἀπαλ-
λαξι ¹⁷ δυνάτ᾽ ἐγκρατέως
ἐγώγη, κεὶ οὖ κε λέγοι <τις>,¹⁸
πάνθ᾽ ἢ παρῆς ἐτύμως
ἀμμον, παρέπαισε δὲ τοῦμόν ¹⁹
and soft-tressed sepia. Hot after these came wide as a table an even-toothed mullet, still smoking as if it had never left the stove,\(^1\) and, as stuffing thereto,\(^2\) squids, my boy, and hump-backed prawns baked brown.\(^3\) Next those sweetly-pitted\(^4\) simnels all flower-dight and yellow, and crisp sweet-and-bitter\(^5\) wheaten rolls big as pannikins—such as make the main part, for sure, of a feast at your house or mine! Yet to these, by the Gods, came an enormous broiled tunny. came hot to the place where the knives straightway sliced from it such undercuts\(^6\) as, were it mine and thine to make a clean end of,\(^7\) we should think ourselves lucky indeed! But to resume, the feast was spread, and what may be despached without exceeding,\(^8\) that will I,\(^9\) albeit no man could tell truly all that was before us, and my

\(^1\) *lit.* the threshold of the fire; cf. Matr. 82

\(^2\) cf. the sorb-apples above

\(^3\) cf. Matr. 64

\(^4\) cf. Eubul. 2. 191. 11. K

\(^5\) some kind of flavouring, cf. γλυκοπίκρος

\(^6\) i.e. ὑπογαστρίδαις (sc. μεριδας) \\ φέγημεν

\(^7\) the Gk. is ‘ward off,’ apparently a colloquial use, cf. ἄπαλλάττειν below

\(^8\) he takes his metaphor from his tale

\(^9\) supplying ἄπαλλάξω

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1 \(B\) : mss σηπιόν πολυποδίων ἅπτ.

2 Schweigh : mss μη-ςτῆς

3 \(E\) : mss πυρὸς ἐπὶ βαθμοῦς

4 \(M\) (eineke)-\(E\) : mss ἀτμ. ἐπὶ τῷ δ’ ἐπίπυται

5 Dind.-M.-B.-Jac : mss φιλῆς καὶ ἔξωθεν μελικαρίδες αἱ κούφαι

6 Mus.-\(E\) : mss τε δηταρυγεῖς, τε ἂν δον φαρ. (Knox ἰδείν φάραγγες)

7 Knox : mss πυρίων τε

8 Schmidt : mss στεγναί βύσται

9 Schmidt-\(E\) : mss κακὰ κακκάβου γλυκοῦν ὁξῖος

10 Koenen.-\(H\)-Jac : mss παραγεμίνα κατυσαφοῦσα

11 \(E\) : mss ἐσταῖδε, ἐυσταῖδε

12 \(B\) : mss πίθημος ϑυγμοῦ

13 \(E\) : mss ἐκεῖθεν θερμὸν ὁθεν

14 \(B\)-\(E\) : mss οὕθην ἐλλείπομεν

15 \(B\) : mss διανεκέος ἐπαμύνεσθι πεμύντε μ. κ. τιν

16 \(B\) : mss ὅτε παλάξαι

17 \(E\) : mss ὅτε παλάξαι

18 \(B\)-\(E\) : mss ἐπ.κρ. ἐγ. ετικοῦ καὶ λέγοι

19 \(Kαί\).-\(M\)-\(B\)-\(E\) : mss πάντα and ὑμῖν παρέπεσαι δὲ θερμὸν

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60 σπλάγχνων ἔπειτα δὲ νῆστις
dέλφακος οἰκετικᾶς
cαὶ νότος ἐσῇλθε 1 καὶ ὀσφὺς
καὶ μινυρίγματα θερμᾶ·
cαὶ κεφάλαιον ὅλον
65 διάπτυχες ἐφθὸν ἀπερκτευ-
θηλογαλακτοτρόφου 2
πυκτᾶς ἐρίφου παρέθηκαν,
eἰτα διέφθ' ἀκροκό-
λια σχελίδας τε μετ' αὐτῶν
70 λευκοφορινχρόους,
ρύγχη, 'γκεφάλαια, πόδας τε
χναυμάτιον τε σεσιλ-
φιωμένων· 3 ἐφθά τ' ἐπειτα
κωπτ' 4 ἐρίφων τε καὶ ἄρνῶν.
75 ταῦθ' ὑπερ ὠμόκρεως 5 χορδὰ γλυκίστα
μιξεριφαρμογενής 6
ἀν δὴ φιλέοντι θεοί·
tοῦτ', ὦ φιλότᾶς, <σύ γ' ἅδην> 7
ἔσθοις κε· 8 λαγὼ δ' ἐπείτ'
80 ἀλεκτρυόνων τε νεοσσοί,
θερμά τε πολλὰ χύδαν
ἡδὴ παρεβάλλετο περ-
δίκων τε φασσέων τε, 9
καὶ μαλακοπτυχέων
85 ἄρτων· ὀμοσύξυγα δὲ ξανθόν τ' ἐπεισήλ-
θεν μέλι καὶ γάλα σύμ-
πακτὸν τὸ κε 10 τυρῶν ἀπας τις
ἡμεν ἐφασχ' ἀπαλῶν,
κηγὼν ἐφάμαν. ὡτε δ' ἡδη
90 βρωτύος ἢδε ποτάτος
ἐς κόρων ἢμεν ἐταῖροι 11
PHILOXENUS SON OF ERYXIS

heart doth falter. Then came hot the back, loin, chitterlings, and what not,1 of a stall-fed porker, and, boiled whole and split, the head of a thorough-milk-fattened cosset kid2 killed by strangling,3 and then with the whiteskin-faced sides their well-boiled eteeteras,4 snouts, brains, pettitoes, and all the tit-bits cooked with fennel. Next cutlets boiled or roast of kid and lamb,5 and to them the luscious raw sausage, mixed offspring of the same, such fare indeed as the Gods love—aye, there's a dish you would eat your fill of, sweet sir! And then chickens and jugged hare, and piping dishes galore of partridge and of pigeon, and with them soft-bosomed loaves. And cheek by jowl with these came yellow honey, and clotted cream so thick that any man would say—and say it I did—it was tender cheese. So now when we comrades had more than enough both of victuals and of drink, the servants removed

1 the Gk. is 'warblings,' evidently the colloquial name for part of a pig
2 ἀπερκτος shut-off, stall-fed (cf. Aesch. ἀφερκτος), ἐθηλὸς well plied with milk 3 to keep the blood in it 4 lit. limb-ends 5 boiled and roast lamb are still commonly served (as separate courses) in the same meal in Greece
LYRA GRAECA

τῆνα μὲν ἐξαπατεῖρον

δύῳ, ἐπειτὰ δὲ παῖδες

νῦπτρ' ἐδοσαν κατὰ χειρῶν,

σιμαμαῖν ἑρωμύκτοις

χλιεροθαλπές ύδωρ ἐπεγχέοντες
tόσον ὅσον<τις> ἤχρηξ·

ἐκτριμμά τε λαμπρον <ἐκαστῳ>

σινδονυφές δίδοσαν

καὶ χριματί  ἀμβροσίοιμα

καὶ στεφάνους ἱοθαλέας . . .

3

Ath. 14. 642 f ἐπεὶ δὲ καὶ ὁ Κυθήριος Φίλοδερος ἐν τῷ Δείπνῳ
dευτέρων τραπέζων μνημονεύων πολλὰ καὶ τῶν ἦμιν παρακειμένων
ἀνώμασεν, φέρε καὶ τούτων ἀπομνημονεύσωμεν:

τὰς  ἐς δὲ ἡ πρόσθεν μολούσας

<τὰς> λιπαρανυγεῖς πορθμίδας

πολλών ἅγαθῶν πάλιν εἰσφερον γεμούσας,

τὰς ἐφιμεροι καλέσαντε δευτέρας τραπέζας,

ἀθώναι τε τ' Άμαλθέιας κέρας·

ταῖς δ' ἐν μέσαισιν ἐγκαθιδρύθη

ἡ μέγα χάρμα βροτοίς

λευκός μύελος γλαγερός,

λεπτοῖς ἀράχνασ ἐναλυκίοιοισ πέπλοιοι

συγκαλύπτων ὄψιν αἰσχῦνας ὑπὸ μὴ κατίδη <τις>

πῶς <τὸ> μαλογενὲς λιπόντ' ἀνάγκα

1 B: mss ἐξεπαίδευσον 2 cf. Ath. 4. 156 e; here this
citation ends, but 11. 92–102 are quoted by Ath. 9. 409 e
3 E: mss ἤχρηξεν 4 E: mss λαμπρά σινδονυφή 5 E:
190: mss τὰς 7 E 8 as this word involves the only
resolved foot in the poem, it is perh. corrupt (ἀνωμείσ ?)

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what was left, and then lads gave washing for the hands, pouring on them, with orris-mingled soap, soft warm water as plenty as any man wished, and then gave each a damask linen napkin\(^1\) and an unguent ambrosia-sweet and a garland of fresh violets . . . \(^2\)

Athenaeus *Doctors at Dinner*: And since Philoxenus of Cythera, too, in his *Banquet*, speaking of 'second tables' (or dessert) has mentioned many of the delicacies now lying before us, let us quote his words:

The first tables now being gone,\(^3\) they brought in those bright and shining ferryboats with many good things fraught, called by mortal men the second tables, and by the immortal Gods the horn of Amalthea;\(^4\) and in the midst thereof was builded a great joy to man, that white milky marrow, to wit, that hideth her face in a fine cobweb-like veil, for shame lest we see she hath perforce left the goat-born

\(^1\) cf. Eust. 1887. 50 ('P. of Cythera')

\(^2\) here, where the citation ends, followed a description of, or ref. to, the pouring of the libation; the rest follows below

\(^3\) the tops of the tables—one to every three guests—were movable

\(^4\) the cornucopia or horn of plenty
εηρόν ἐν εηραῖς ἀρισταῖοι μελιρρύτουσι παγαῖς.

τῷ δ' ὄνομ' ἦς ἃμυλος.  
χερσὶ δ' <ἀρ' οὐκ> ἐπέθεντο <τὸ> στόμιον μαλεραῖς ἀνδεξαμέναις οτὶ καὶ διοὶ τις, ἄ Ζανὸς καλέγατι

τρόγματι, ἐπεὶ γ' ἐπένειμαν ἑγκατακυκλομείγες ρεφρυγέων πυροβρομολευκερεβινθ-κανθιδομικρισίδυ-βρωματοπανταμείκτον

ἀμπυκνί καριδία: στιχὰς παρεγινέτο τούτοις σταίνυκον χομαγής

† ω - ω τὸ † ζεσελαιω-ξανθεπιπαγκαπυρ<οτ> ὃς

χοιρινῖς, ἀδεὰ δ' εὐ-κύκλωτ' ὄποφωκτ' ἄναριθμα καὶ μελιπακτα τετυγμέν' ἀφθονα σασαμόφωκτα τυρακίνας τε γαλακτι-καμελισυγκατάφυτος

ηδ' ἃμυλος πλαθανίτας. σασαμοτυροπαγῆ δὲ καὶ ζεσελαιοπαγῆ πλατύνετο σασαμόπαστα

πέμματα, κατ' ἐρέβινθοι κνακομιγείς ἀπαλαῖς θάλλοντες φῶς.

1 Μ: mss -οῖς 2 Μ: mss παλιρ. 3 τῷ M: mss τῷ: πυριατα? clearly we want a beestings-pudding and another syllable 4 E: mss χερσίν δ' ἐπίθεντο στ. μ. τὰν δεξαμένην
flock dry 'mid the dry honey-fountains of Aristaeus—and men knew it as beestings-pudding.¹ And
the guests put no bridle on the ravening hands that took all that was given; and the name thereof² is
the dessert of Zeus. For they dealt round deep-mingled³ with saffron, roast wheaten-oaten-samphire-
chickpease-thistletop⁴-petticake-sweetmeat-allmix with its waxen rim; row for row beside this⁵ was
lentilpod-doughkned oil-boiled-yellow-parched piggi-
cake, sweet round fennel-cakes past number, and
honey-mixed sesame-biscuits ready all in profusion,
with a milk-and-honey-made cheesebread and a fine-
flour platterbread; broadcast also were cheese-and-
esame-made cakes and oil-boiled sesame-sprinkled
cakes, aye, and saffron-mingled chickpeas luxuriant

¹ the last word is doubtful, but the ref. must be to the
skin on the surface of a beestings-pudding, which is made
by depriving the young of the first milk after yeaning;
the 'fountains of Aristaeus,' patron-God of farmers, are the
goat's udders: this sort of passage doubtless has its con-
nexion with the after-dinner games of eikasiai or likenesses,
and γρίφοι or riddles ² i.e. one might well call it ³ ἐγ-
κατα- the prepositions ⁴ said to be eaten still by Scotch
children; or ἐρήμ. groundsel (ἡρίγερων), classed as a wild
potherb by Theophr. H. P. 7. 7. 1 ⁵ pl. because in slices
(cf. ἐπένειμαν above), one to each guest

² M: mss καί ³ E: mss ἐπιέτ (ἐπείτ') ἐπένειμεν ⁴ E
(for ἐτρια 'cakes' cf. Anacr. 18 and for form of adj. καρύδιοσ
cf. γαστρίδια (sc. μερέσ) above and ἐπιεύμβιος), στιχάς adv.
like ἀγκάς: mss ἐρεβινθοακναθωμικρητο- (-μικρητο-, -μικρητιν-)
and κηροιδηστίχας ⁸ M (correct the quantity in L. and
called χοιρίνας ¹¹ M: mss τεδαδε γυιλωτα ομοφλακτα
¹² Schw.-M: mss ἀφθόνας ἀσαμωφλακτα ¹³ M-E as one
word ¹⁴ E: mss ης ¹⁵ M: mss πλατανις ¹⁶ Schmidt:
mss σασανωρωτοψαγ ¹⁷ M: mss πλατυτο ¹⁸ M-Diehl:
mss καὶ τερεβινθοκνακοσμυμεῖες ¹⁹ E: mss ἐν ἀραια
LYRA GRAECA

οιά 1 τ' ἀμυγδαλίδες <τε>
τὰν μαλακοφλοίδων 2
<ἐτάτ> τετο, 3 τρωκτά τε παισιν
45 ἀδυνήδη 4 κάρυ', ἀλλα θ'
ὁσσα πρέπει παρὰ θοίαν
διλβιόπλοτουν <ἐμεν.> 5
πόσις δ' ἐπεραινετο κότ-
tαβοί τε λόγοι τ' ἐπὶ κοινᾶς,
50 ἐνθα τι καίνον 6 ἐλέχθη
κομψὸν ἀθυρμάτιον
καὶ θαύμασαν αὐτ' ἐπί τ' ἱμησαν 7 . . .

4

Ath. 11. 476 ε [π. κερατίων ποτηρίων]: καὶ Φιλόξενος δ' ὁ
Κυθήριος ἐν τῷ ἐπιγραφομένῳ Δείπνῳ φησίν:

πίνετο νεκτάρεου πόμ' 8
ἐν χρυσέαις προτομαίς
καλῶν κεράων, 9 ἐβρέχοντο
d' οὐ κατά μικρόν 10 . . .

5

Ibid. 487 α [π. μετανιπτροῦ]: Φιλόξενος δὲ ὁ διθυραμβοποιός ἐν
tῷ ἐπιγραφομένῳ Δείπνῳ μετὰ τὸ ἀπομίσθαντάς χεῖρα προπότων
τοῖς φησι:

1 E: mss φί, but eggs are out of place in a list of nuts
and seeds 2 B (τε suppl. M): mss μαλακόφλοια δὲν
4 so Fiorillo, but the compl. is strangely formed if it comes
from ἔδομαι and not ἐδος: mss αδυνήδη 5 B
6 Dalecamp: mss κήνον
7 B, adding περσίασις from Pind. fr. 216: mss
ἐπειτ' ἵν. 8 cf. Luc. Ἡρμος. 60
9 M-E: mss τε ἀλλων
κεράτων 10 Hart: mss ἐβρέχου δὲ κ. μ.

1 i.e. hairy pods; the ἐρέβινθως of Dioscorides is identified
by Sibthorp with cicer arietinum, so called from the pod,
in their tender fleeces, sorb-apples, soft-skinned almonds, the delicious walnuts the children love to munch—and all other the cates befitting a banquet that cometh of prosperous wealth.

Ending now was the drinking and the cottabus and the general talk, when some new and witty quip was made which the company all marvelled at and praised the maker . . . .

4

The Same [on cups made of horns]: Moreover Philoxenus of Cythera says in the work entitled The Banquet:

The nectar-draught was drunk in the golden forepart of fine horns, nor slow were they in waxing merry.

5

Athenaeus Doctors at Dinner [on the cup of wine taken after washing the hands at table]: Compare the dithyramb-writer Philoxenus in the work entitled The Banquet, when pledging someone after the washing of the hands:

which not only has a little horn at the end but is oblong and covered with short hairs (E or servants, i.e. waiters prob. contrasted with individual performances (riddles, recitations and the like) or the toasting of friends in the immediate sequel which is now wholly or partly lost; for a riddle that perh. came here see above, p. 343 prob. a toast (see n. 3) the frag. printed below as 19 of P. of Cythera may belong to this Philoxenus

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LYRA GRAECA

. . . σὺ δὲ τάνδ'
ἀβακχίωτος εὐδροσον
πλήρη μετανιπτρίδα δέξαι
πρᾷ τί τοι Βρόμιος
γάνος τὸ δε δούς ἐπὶ τέρψιν
πάντας ἀγεὶ . . .

ΦΙΛΟΞΕΝΟΤ ΤΟΤ ΚΤῼΗΡΙΟΤ

Βίος

Suid. Φιλόξενος· Εὐλυτίδου Κυθηρίος λυρικός.
ἐγραψε Διθυράμβους κδ'· τελευτά δὲ ἐν Ἕφεσῳ.
οὗτος ἀνδροποδισθέντων τῶν Κυθήρων ὑπὸ Ἀθηναίων ἡγοράσθη ὑπὸ Ἀγεσύλου τινός, καὶ ὑπ' αὐτοῦ ἐτράφη, καὶ Μῦρμηξ ἐκαλεῖτο. ἐπαιδεύθη δὲ μετὰ τὸν θάνατον Ἀγεσύλου, Μελανιππίδου πριαμένου αὐτοῦ τοῦ λυρικοῦ. Καλλίστρατος δὲ Ἡρακλείας αὐτοῦ γράφει Ποιητικής. ἐγραψε δὲ μελικῶς Γενειαλογίαν τῶν Αἰακιδῶν.

Marm. Par. 69 ἀφ' οὗ Φιλόξενος διθυραμβο- 
ποίοις τελευτὰ βιοὺς ἔτη, ἔτη, Ἑλης Ἐρχοντος Ἀθήνησιν Πυθέου.

Hesych. Δούλωνα· τὸν μουσικὸν Φιλόξενον,
ἐπειδὴ δοῦλος ἔγεγονει Φιλόξενος. ἦν δὲ τὸ γένος Κυθηρίος.

1 E, cf. Timoth. Pers. 73 (or ἐβακχίας); mss ἐκβακχια
2 Mein: mss ἀπανταὶ ἀγ.
3 mss Δακεδαμοιών

1 the bumper is metaphorical, meaning the poem itself,
and the person addressed is the friend of. Il. 7, 16, 20, 24, 37
2 cf. εὐλυτος, and Ἀυτίδης I, Φ. ii. 1566 3 424 b.c. 4 re-
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LIFE OF PHILOXENUS OF CYTHERA

Receive thou this dewy un-Bacchic after-washing bumper; sure, Dionysus giveth this for a gentle joy to lead all on to greater pleasure.¹

PHILOXENUS OF CYTHERA

Life

Suidas Lexicon: Philoxenus:—Son of Eulytides,² of Cythera, lyric poet; wrote twenty-four Dithyrambs; died at Ephesus. When Cythera was enslaved by the Athenians,³ he was bought by a certain Agesylus and brought up by him, and was called Myrmex or the Ant.⁴ He received his education after the death of Agesylus, when he became the property of the lyric poet Melanippides.⁵ According to Callistratus he belonged to the city of Heraclea in Pontus. He wrote a Genealogy of the Aeacids in lyric verse.

Parian Chronicle: From the time when Philoxenus the dithyramb-writer died at the age of 55, one hundred and sixteen years, in the archonship of Pytheas at Athens.⁶

Hesychius Glossary: Dulon:—The musician Philoxenus, because he had been a slave. He was by birth of Cythera.

ferring perh. to the intricate windings of his music, as Ar. Thesm. 100 speaks of Agathon’s ‘ant-runs’: cf. Pherecr. quoted p. 285 ⁵ who died before 413 (see p. 231) ⁶ 380 B.C.: Diod. Sic. 14. 46 (p. 273) puts his floruit at 398
Dion. Hal. Comp. 131 R. οἱ μὲν οὖν ἄρχαιοι μελοποιοῦν, λέγω δ', Ἀλκαῖον τε καὶ Σαπφώ, μικράς ἐποιούντο στροφὰς· ὅστε ἐν ὄλγοις τοῖς κώλοις οὐ πολλοὺς εἰσῆγον τὰς μεταβολὰς, ἐπεὶ δὲ τε πάνυ ἐχρώντο ὄλγοις· οἱ δὲ περὶ Στησίχορον τε καὶ Πύνδαρον, μείζονς ἐργασάμενοι τὰς περιόδους, εἰς πολλὰ μέτρα καὶ κάλα διένειμαν αὐτὰς, οὐκ ἄλλου τινὸς ἢ τῆς μεταβολῆς ἐρωτείς. οἱ δὲ γε διθυραμβοποιοῦν καὶ τοὺς τρόπους μετέβαλλον, Δωρίους τε καὶ Φρυγίους καὶ Λυδίους ἐν τῷ αὐτῷ ἁσματε ποιοῦντες· καὶ τὰς μελῳδίας ἐξήλλαττον, τοτε μὲν ἐναρμονίους ποιοῦντες, τοτε δὲ χρωματικὰς, τοτὲ δὲ διατόνους· καὶ τοῖς ῥυθμοῖς κατὰ πολλὴν ἄδειαν ἐνεξουσιάζοντες διετέλουν οἱ γε ὅτι κατὰ Φιλόξενον καὶ Τιμόθεου καὶ Τελέστην· ἔπει παρὰ γε τοῖς ἄρχαιοις τεταγμένοι ποτὲ οἱ διθύραμβος. ἢ δὲ πεξὶ λέξις ἀπασαν ἐλευθερίαν ἔχει καὶ ἄδειαν ποικίλλειν ταῖς μεταβολαῖς τὴν σύνθεσιν ὅπως βούλεται.

Plut. Mus. 30 [π. διαστροφῆν τήν τῆς μουσικῆς]: καὶ Ἀριστοφάνης ὁ κομικὸς μιμομονεύει Φιλοξένου καὶ φησιν ὅτι εἰς τοὺς κυκλίους χοροὺς μέλη εἰσηγέγκατο.

Ibid. 31 ὅτι δὲ παρὰ τὰς ἀγωγὰς καὶ τὰς μαθήσεις διόρθωσις ἢ διαστροφή γίγνεται, δῆλον Ἀριστόξενου ἐποίησε. τῶν γὰρ κατὰ τὴν αὐτοῦ ἡλικίαν φησι Τελέστα τῷ Θηβαίῳ συμβήναι νέω μὲν ὄντι τραφῆναι ἐν τῇ καλλίστῃ μουσικῇ καὶ μαθεῖν ἄλλα τε τῶν εὐδοκιμοῦντων καὶ δὴ καὶ τὰ Πυνδάρου, τὰ τε Διονυσίου τοῦ Θηβαίου καὶ τὰ Δάμπρου καὶ τὰ Πρατίνου καὶ τῶν λοιπῶν ὅσοι.
LIFE OF PHILOXENUS OF CYTHERA

Dionysius of Halicarnassus *Literary Composition*: The older lyric poets, by which I mean Alcaeus and Sappho, wrote in short stanzas; their few lines admitted but few variations, and they used the epode very sparingly. Poets like Stesichorus and Pindar, however, made their sentences longer and distributed them among many metres and lines simply from a desire for variety. The dithyramb-writers went further. They varied the styles, using Dorian, Phrygian, and Lydian in one and the same poem; modulated the melodies, making them at one time enharmonic, at another chromatic, and at another diatonic; and persisted in doing what they liked with the rhythms. This is true at least of the school of Philoxenus, Timotheus and Telestes; with its earlier exponents the dithyramb was of regular shape. Prose, on the other hand, enjoys complete freedom to adorn its structure with all the variations it chooses.

Plutarch *On Music* [on the decay of music]: The comic poet Aristophanes mentions Philoxenus, saying that he introduced lyric (solo-)songs into the circular choruses.¹

The Same: It is clear that improvement or the reverse comes by way of the various schools and systems, from a passage of Aristoxenus, where he gives the following account of his contemporary Telesias of Thebes. This man, as it happened, was instructed in the best music and learnt the works of the great composers, including Pindar, Dionysius the Theban, Lamprus, Pratinas, and all the other lyric

¹ the citation which follows prob. belongs to Phereocrates' description of Timotheus, see p. 285
τῶν λυρικῶν ἀνδρῶν ἐγένοντο ποιηταὶ κρουμάτων ἄγαθοι. καὶ αὐλήσαι δὲ καλὸς καὶ περὶ τὰ λοιπὰ μέρη τῆς συμπάσχεις παιδείας ίκαινὸς διαπονηθῆναι· παραλλάξαντα δὲ τὴν τῆς ἄκριμης ἤλικίαν οὕτω σφόδρα ἐξαπατηθῆναι ὑπὸ τῆς σκηνικῆς τε καὶ ποικίλης μουσικῆς, ὡς καταφροῦσαι τῶν καλῶν ἑκείνων ἐν ὅσῳ ἀνετράφη, τὰ Φιλοξένου δὲ καὶ Τιμοθέου ἐκμανθάνειν, καὶ τούτων αὐτῶν τὰ ποικιλώτατα καὶ πλείστην ἐν αὐτοῖς ἔχοντα κανονομίαν ὀρμήσαντα τ' ἐπὶ τὸ ποιεῖν μέλη καὶ διαπειρόμενων ἀμφοτέρων τῶν τρόπων, τοῦ τε Πινδαρείου καὶ Φιλοξενείου, μὴ δύνασθαι κατορθοῦν ἐν τῷ Φιλοξενείῳ γένει· γεγενήσθαι δ' αὐτίαν τὴν ἐκ παιδὸς καλλίστην ἀγωγὴν.

Philod. Mus. 9. 18. 6 Kemke καὶ τοὺς διθυραμβικοὺς δὲ τρόπους εἰ τις συγκρίναι, τὸν τε κατὰ Πινδαροῦ καὶ τὸν κατὰ Φιλοξένου, μεγάλην εὐρεθῆσθαι τὴν διαφορὰν τῶν ἐπιφαινομένων ἡθῶν, τὸν δὲ αὐτὸν εἰναι τρόπον.

Sch. Ar. Plut. 179 [ἐρά δὲ Δαίς]. . . αὕτη δὲ θυγάτηρ ἢ Τιμάνδρας, ἢτις εἰς Ἀκκάρων τῆς Σικελίας ἢν. ταῦτην δὲ τῷ Φιλοξένῳ τῷ διθυραμβοποιῷ δέουσα Νικόλυστος ὁ ἐν Σικελίᾳ τύραννος,1 εἰς Κόρινθον οὖν ἦλθεν ἀμα Φιλοξένῳ καὶ ἐπίσημος ἐκεῖ ἐγένετο καὶ ἐφιλήθη ὑπὸ πάντων καὶ περιβοήτως ἕτερας.

Diod. Sic. 15. 6 κατὰ δὲ τὴν Σικελίαν Διονύσιος ὁ τῶν Συρακοσίων τύραννος ἀπολελυμένος τῶν πρὸς Καρχηδονίους πολέμων πολλὴν εἰρήνην καὶ σχολὴν εἰχεν. διὸ καὶ ποιήματα γράφειν ὑπεστήσατο μετὰ πολλῆς σπουδῆς, καὶ τοὺς ἐν 366
poets who were good string-musicians. Not only this, but he became an excellent player of the flute, and also received an adequate general education. No sooner, however, had he come to man's estate than he fell so completely under the influence of the over-elaborate popular music, as to despise the excellent tradition in which he had been reared, and direct himself to mastering the productions of Philoxenus and Timotheus—and not all of them, but only the most elaborate and innovating. He now began to compose; but his experiments in both styles, the Pindaric and the Philoxenean, left him unsuccessful in the latter. Such was the influence of the excellent training of his early years.

Philodemus On Music: If we compare the dithyrambic styles of Pindar and Philoxenus we shall find a great difference in the characters presented but an identity of style.

Scholiast on Aristophanes Plutus [on the loves of Laïs]: . . . Laïs was the daughter of Timandra, who was of Hyccara in Sicily. Timandra was given by the Sicilian tyrant Dionysius to Philoxenus the dithyramb-writer, and accompanied him to Corinth, where she became notorious, finding many lovers and much fame as a courtesan.¹

Diodorus of Sicily Historical Library:² Turning now to Sicily, we find the Syracusan despot Dionysius enjoying peace and tranquility after the anxieties of the Carthaginian War. He now set to work with enthusiasm on the writing of poetry,

¹ there is confusion hereabouts between the two courtesans named Laïs, and the latter part of this sentence may not refer to P. ² cf. Eust. 1691. 32
τούτοις δόξαν ἔχοντας μετεπέμπετο καὶ προτιμών αὐτοῖς συνδέτριβε καὶ τῶν ποιημάτων ἐπιστάτας καὶ διορθωτὰς εἴχεν. ὑπὸ δὲ τούτων διὰ τὰς ἑνεργείας τοῖς πρὸς χάριν λόγοις μετεωρίζομενος ἐκαυχάτω πολὺ μᾶλλον ἐπὶ τοῖς ποιήμασιν ἢ τοῖς ἐν πολέμῳ κατωρθωμένοις. τῶν δὲ συνόντων αὐτῶν ποιητῶν Φιλόξενος ὁ διθυραμβοποιός, μέγιστον ἔχων ἀξίωμα κατὰ τὴν κατασκευὴν τοῦ ἰδίου ποιήματος, κατὰ τὸ συμπόσιον ἀναγνωσθέντων τῶν τοῦ τυράννου ποιημάτων μοχθηρῶν ὄντων ἐπηρωτήθη περὶ τῶν ποιημάτων τίνα κρίσιν ἔχον ἀποκριναμένου δὲ αὐτοῦ παρηγιωδέστερον, ὁ μὲν τύραννος προσκόπτας τοῖς ῥήθεισι καὶ καταμεμψάμενος ὅτι διὰ φθόνον ἐβλασφήμησε, προσέταξε τοῖς ὑπηρέταις παραχρήμα ἀπάγειν εἰς τὰς λατομίας. τῇ δ᾽ ύστεραία τῶν φίλων παρακαλούντων συγγνώμην δοῦναι τῷ Φιλόξενῳ, διαλλαγεὶς αὐτῶ πάλιν τοῖς αὐτοῖς παρέλαβεν ἐπὶ τὸ συμπόσιον. προβαίνοντος δὲ τοῦ πότου, καὶ πάλιν τοῦ Διονύσιοι καυχωμένου περὶ τῶν ἰδίων ποιημάτων, καὶ τινὰς στίχους τῶν δο- κούντων ἐπιτετεῦχαι προενεγκαμένου, καὶ ἐπερωτῶντος Ἐνία τινὰ σοι φαίνεται τὰ ποιήματα ὑπάρχειν; ἄλλο μὲν οὐδὲν εἴπε, τοὺς δ᾽ ὑπηρέτας τοῦ Διονύσιοι προσκαλεσάμενος ἐκέλευσεν αὐτῶν ἀπωγαγεῖν εἰς τὰς λατομίας. τότε μὲν οὖν διὰ τὴν εὔτραπελίαν τῶν λόγων μειδιάσας ὁ Διονύσιος ἤνεγκε τὴν παρρησίαν, τοῦ γέλωτος τὴν μέμψειν ἀμβλύνοντος; μετ᾽ ὅλιγον δὲ τῶν γνωρίμων ἀμ‘ ἐκείνου καὶ τοῦ Διονύσιοι παρατουμένων τὴν ἀκαρυν παρρησίαν, ὁ Φιλόξενος ἐπηγγείλατο παράδοξόν τινα ἐπαγγελλιαν. ἐφε γὰρ διὰ τῆς 368
summoning all the famous poets to his court, raising them to positions of honour, and submitting his exercises to their constant criticism. The beneficence he showed them led to flattery, and flattery to conceit, till he prided himself far more upon his poems than upon his success in the field. One of his preceptors, the dithyramb-writer Philoxenus, whose own poetical style secured him high consideration, was asked one day at an after-dinner recital of the despot's villainous poems to give the author his opinion of them; and his opinion proved to be so candid that Dionysius took umbrage, and soundly rating him for letting envy override truth, commanded the attendants to consign him forthwith to the stone-quarry. The next day, his friends urging him to pardon the misdemeanour, he made it up with the poet, and had dinner laid for the same company. But as the evening wore on, he was again boasting about his poems, quoting what he considered really successful lines and asking, 'What do you think of that?' To which the poet made no answer but to call the despot's attendants and bid them hale him to the stone-quarry.¹ Now, however, Dionysius smiled at his wit and bore with his outspokenness—for laughter turned the edge of his affront—and common friends of both begging the despot to overlook the poet's ill-timed candour, Philoxenus made his patron the

¹ this became a proverb 'of those who will not submit to unworthy treatment,' Suid. ἀπαγέ κτλ. ; cf. Cic. Att. 4. 6. 2, Stob. Fl. 13. 16, App. Paroem. 2. 26
ἀποκρίσεως τηρήσεων ἁμα καὶ τὴν ἀλήθειαν καὶ τὴν εὐδόκησιν τοῦ Διονυσίου. καὶ οὐ διεφεύσθη τοῦ γὰρ τυράννου προενεγκαμένου τυπάς στίχους ἔχοντας ἐλεεινα πάθη καὶ ἐρωτήσαντος 'Ποιά τίνα φαίνεται τὰ ποιήματα;' εἶπεν 'Οἰκτρά,' διὰ τῆς ἀμφιβολίας ἀμφότερα τηρήσας. ὁ μὲν γὰρ Διονύσιος ἐδέξατο τὰ οἰκτρά εἶναι ἐλεεινα καὶ συμπαθείας πλήρη, τὰ δὲ τοιαύτα εἶναι ποιητῶν ἀγαθῶν ἐπιτεύγματα, οθεν ὡς ἐπηνεκότα αὐτὸν ἀπεδέχετο· οί δ' ἄλλοι τὴν ἀληθινὴν διάνοιαν ἐκδεξώμενοι πᾶν τὸ οἰκτρὸν ἀποτεύγματος φύσιν εἰρήσθαι διελάμβανον.


Suid. Φιλοξένου γραμμάτιοι· ἐπὶ τῶν μὴ πειθομένων ἐφ' οἷς παρακαλοῦνται, ἄλλ' ἀπαγο-
unexpected promise that his answer should preserve both the truth and Dionysius' reputation. He was true to his word. The despot's citations, it seems, were descriptive of something pathetic, and in answer to the request for his opinion Philoxenus now replied, 'Pitiable,' and by this equivocation made his promise good. For Dionysius took the word 'pitiable' in the sense of 'pathetic, full of pathos,' and knowing that pathos was one of the points of a good poet, understood the criticism as praise, while the company, accepting the real sense 'utterly pitiable,' realised that the prince was guilty of a genuine lapse.1

Lucian Against the Uncultured Man who bought many Books: It is said that Dionysius wrote tragedy of a sort so entirely feeble and ridiculous as to cause the repeated consignment of Philoxenus to the stone-quarry because he could not forbear to laugh at it. Realising that he was being put to scorn, the despot procured at great pains the writing-tablet which had been used by Aeschylus, and flattered himself that he would draw inspiration from it. But alas! he wrote still worse—for instance, 'Came Dionysius' wife Doridium'; and, 'Ah me! I've lost a service-able wife,' that too came from the writing-tablet; and again, 'The fools that are among us mock themselves.' Now this last citation Dionysius might have applied pat to your case. Had he done so, he would have deserved to have that writing-tablet gilded for him.

Suidas Lexicon: The letter of Philoxenus:—A saying of those who refuse to do what they are

1 cf. the inscription quoted on p. 260
ρευόντων μᾶλλον. Φιλόξενος γὰρ ὁ Κυθήριος διαφυγὼν τὰς εἰς Συρακούσας λιθοτομίας εἰς ἃς ἐνέπεσεν ὅτι τὰς τοῦ Διονυσίου τοῦ τυράννου τραγωδίας οὐκ ἔπήνει, διέτριβεν ἐν Τάραντι τῆς Σικελίας. μεταπεμπομένου δὲ Διονυσίου αὐτοῦ καὶ ἄξιοῦντος διὰ γραμμάτων ἐλθεῖν, Φιλόξενος ἀντιγράψαι μὲν οὐκ ἔγνω, λαβὼν δὲ βιβλίον τὸ οὐ στοιχεῖον ἐγράψει μόνων πολλάκις ἐν αὐτῷ, διὰ τούτου δηλώσας ὅτι τὴν παράκλησιν διωθεῖται.

Sch. Aristid. 46. 309 D α'. μετὰ γὰρ τὴν φυγήν ἐπέστειλεν αὐτῷ Διονύσιος προτρεπόμενος καὶ ἐπαγγελλόμενος ὡς τεῦξοτο τινος τῶν φιλανθρώπων. οὐ δὲ ἀντιγράφησεν αὐτῷ γράψας ἐπιστολὴν οὕτως, ἀλλὰ μὲν ἔχουσαν οὐδὲν οὐ δὲ 1 πολλά: τούτῳ δὲ ἐσήμανεν ἡ γραφὴ μόνον. Οὐ μέλει μοι τῶν σῶν· οὐ φρουτίζω· οὐ θέλω ἐλθεῖν παρὰ σέ. οἶμωζε, ὀλόλυζε, γόγγυζε. —Β'. Φιλόξενος ὁ Κυθήριος διαφυγὼν τὰς λατομίας εἰς ἃς αὐτὸν Διονύσιος ὁ τύραννος ἐνέβαλλεν οὐκ ἐπαινοῦντα τὰς τραγῳδίας αὐτοῦ, διέτριβεν ἐν Κρότωνι τῆς Ἰταλίας. πυθόμενος δὲ ὁ Διονύσιος ἥξιόν αὐτὸν εἰς Συρακούσας παραγενέσθαι. οὐ δὲ πρὸς ταῦτα λαβὼν χάρτην, καὶ κατὰ μέσον γράψας μικρὸν οὖ, περὶ τούτο μεῖζον <καὶ περὶ τούτο μεῖζον> περιεχάραττεν ὡστε τὸ σχῆμα τοιοῦτον γενέσθαι, καὶ πλῆσας τούτων πάντα τὸν χάρτην ἐπεμψε, ἐμφαίνως ὅτι πολλάκις καὶ μεγάλως ἀρνεῖται. ὅθεν ἐπὶ τῶν μεγάλως ἀρνομένων παροιμία τῷ Φιλόξενον οὐ. τὴν οὖν τοιαύτην ἀπαγόρευσιν 2 Ἀριστείδης ἐμφαίνων

1 mss οὐδὲ, οὐδένα 2 mss προσαγ.
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asked. It seems that after his escape from the Syracusan stone-quarry to which he had been consigned for failing to praise the tragedies of the tyrant Dionysius, Philoxenus of Cythera was sent for by his late patron from Tarentum where he now lived. He determined not to reply by ordinary letter, but took a roll of paper and merely inscribed in it a succession of 0's, thus indicating that he refused to return.¹

Scholiast on Aristides:² (1) After his flight Dionysius wrote to Philoxenus urging him to return and promising that he would find him a generous host. But he replied by a letter which contained nothing but a row of 0's, by which he meant, ‘You are nothing to me, I don’t care, I won’t come to such as you. Go weep, go wail, go hang!’³—(2) Philoxenus of Cythera, after making his escape from the stone-quarry to which the despot Dionysius had committed him for refusing to praise his tragedies, was living at Crotona in Italy, when Dionysius heard of it and requested him to return to Syracuse. Whereupon he took paper and wrote in the middle of the page a small 0, and a larger one round it, and a still larger one round that—like this,⁴ and when he had filled the paper with concentric 0's sent the paper off to Dionysius as an emphatic and repeated ‘No.’ Hence the proverb ‘The O of Philoxenus’ of emphatic denials. It is such a denial that Aristides

¹ see below ² cf. Plut. Tranq. 12, Apostol. 6. 68, Diogen. 8. 54, App. Paroem. 5. 16 ³ the last word, as it does not begin with 0, is either corrupt or an explanation of the previous word; in the latter case it may or may not be an interpolation ⁴ a figure in the mss
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φησιν.—ἀλλ' οἷμωζειν ἐκεῖνος ἐλευθέρως γράφων αὐτὸς· ἢ γὰρ τοιαύτῃ ἀπαγόρευσις ὁμοίων ἐστὶν ὡσπερ ἀν εἰ οἷμωζε πρὸς αὐτὸν ἐλεγεν.


Luc. Cal. 14 ἐνίοτε μέντοι καὶ ὁ ἄκρωμενος αὐτὸς ὑποβάλλει τῆς διαβολῆς τὰς ἀφορμὰς, καὶ πρὸς τὸν ἐκείνου τρόπον οἱ κακοθείες αὐτοὶ ἀρμοζόμενοι εὐστοχοῦσιν ... ἂν δὲ ποιητικὸς ἦ καὶ ἐπὶ τούτῳ μέγα φρονή, 'Μὰ Δία' (φασὶ) ἐχλευάσει σοι Φιλόξενος τὰ ἐπὶ καὶ διέσυρε καὶ ἀμετρὰ εἶπεν αὐτὰ καὶ κακοσύνθετα.'

Ath. 8. 352 c ζηλωτῆς δὲ <διὰ> τῶν εὐτραπέλων λόγων τούτων ἐγένετο ὁ Στρατόνικος Σιμωνίδου τοῦ ποιητοῦ, ὃς φησιν 'Ἐφορὸς ἐν δευτέρῳ Περὶ Ἔνθομάτων, φάσκων καὶ Φιλόξενον τὸν Κυθήριον περὶ τὰ ὀμοία ἐσπουδακέναι.

Diog. Laert. 4. 6. 11 [π. Ἀρκεσιλάον]: πρὸς Ἀλεξίνειόν τινα διαλεκτικόν, μὴ δυνάμενον καὶ ἄζιαν τῶν Ἀλεξίνου τι διηγήσασθαι, τὸ Φιλόξενος

1 Cas: mss Ἀλεξίνου

1 i.e. we are not to suppose that P. wrote the word οἷμωζε 'Go hang!' 2 the point turns on the double meaning of ἀπόλαυμ to destroy and to lose

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makes here.—His words 'Bade him go hang with the utmost outspokenness' are to be explained thus: such a denial is as though he said to him, 'Go hang!'

Plutarch Against Borrowing: Why give such instances when the lyric poet Philoxenus, having been assigned a farm in a Sicilian colony with plenty to live on and an excellent house, exclaimed when he perceived luxury, soft living, and want of refinement to be general in that country, 'Such things shall not be my fate; I'll leave them to theirs,' and so handed over the farm to another man and left the district.

Lucian On Not Believing Slander too Readily: Sometimes, however, the hearer himself provides the opportunity for the slander, and the ill-disposed succeed by accommodating themselves to his temperament... If he be poetically inclined and prides himself upon it they exclaim, 'By Zeus, Philoxenus did scoff at your lines!'—pulled them to pieces and said they were unmetrical and wrongly constructed.'

Athenaeus Doctors at Dinner: In respect of such sallies of wit Stratoniceus became an emulator of the poet Simonides, if we may believe Ephorus in the 2nd Book of his treatise On Inventions, where moreover he declares that Philoxenus of Cythera had a similar bent.

Diogenes Laertius [on Arcesilaüs]: To a disputant of the school of Alexinus who was unable to give a proper account of some argument of his master's,
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πρὸς τοὺς πλινθιακοὺς πραχθὲν εἶπεν· ἐκεῖνος γὰρ τὰ αὐτοῦ κακῶς ἁδοντας τούτους καταλαβὼν αὐτὸς τὰς πλίνθους αὐτῶν συνεπάτησεν εἰπών, ἘΩς ὑμεῖς τὰ ἔμα διαφθείρετε καίγω τὰ υμέτερα.

App. Stob. Fl. ii. 13. 86 [ἐκ τῶν Ἀριστωνύμου Τομαρίων καὶ Σωκράτους]. Φιλόξενος ὁ μουσικός, ἔρωτησείς τί μάλιστα συνεργεῖ παιδεία, εἰπὲ 'Χρόνος.'

Ibid. Fl. Mon. 260 [ἐκ τῶν Δημοκρίτου, Ἐπικτήτου, καὶ ἐπερών φιλοσόφων, ποιητῶν καὶ ρητόρων]. Φιλόξενος παρῆμεν προτιμᾶν τῶν γονέων τοὺς διδασκάλους, ὅτι οἱ μὲν γονεῖς τοῦ ζήν μόνον οἱ δὲ διδάσκαλοι τοῦ καλῶς ζῆν αἰτιοι γεγόνασιν.

Suid. Ἀντιγενείδης. Σατύρου Θηβαῖος μουσικός, αὐλωδὸς Φιλόξενου. οὗτος ύποδήμασι Μιλησίους πρῶτος ἐχρήσατο. καὶ κρόκωτον ἐν τῷ Κωμαστῆ περιεβάλλετο ἰμάτιον. ἔγραψε μέλη.

Arist. Pol. 8. 7. 1342 b πᾶσα γὰρ βακχεία καὶ πᾶσα ἡ τοιαύτη κίνησις μάλιστα τῶν ὀργάνων ἐστίν ἐν τοῖς αὐλοῖς, τῶν δὲ ἄρμοιν ἐν τοῖς Φρυγιστὶ μέλεσι λαμβάνει ταῦτα το πρέπον, οἷον ὁ διθύραμβος ὀμολογουμένως εἶναι δοκεῖ Φρύγιον. καὶ τούτου πολλὰ παραδείγματα λέγουσιν οἱ περὶ τὴν σύνεσιν ταύτην ἀλλὰ τε καὶ διότι Φιλόξενος ἐγχειρήσας ἐν τῇ Δωριστὶ ποιήσαι διθύραμβον τοὺς Μύσους σὺν οἷος τῇ ἧν, ἄλλῳ υπὸ τῆς φύσεως αὐτῆς ἔξεπεσαν εἰς τὴν Φρυγιστὶ τὴν προσήκουσαν ἄρμοιν πάλιν.

1 Schneider: mss μύθουσ
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he told the story of Philoxenus and the brickmakers. One day Philoxenus found the brickmakers singing a song of his own badly, and immediately trampled the bricks they were making underfoot, exclaiming, 'As you destroy things of mine, I destroy things of yours.'

Appendix to Stobaeus Anthology [from the Tracts of Aristonymus and from Socrates]: The musician Philoxenus, when asked what was the chief aid to education, replied 'Time.'

The Same [from the works of Democritus, Epictetus, and other philosophers, poets and orators]: Philoxenus advised us to honour our teachers more than our parents, because our parents cause us to live but our teachers to live well.

Suidas Lexicon: Antigeneides:—Son of Satyrus; of Thebes; a musician; Philoxenus' singer to the flute. He was the first to wear Milesian shoes; and in the Reveller he wore a yellow cloak. He wrote lyric poems.¹

Aristotle Politics: All revelry and all similar forms of excitement belong, of all instruments, to the flute, and receive their proper expression, of all the 'modes,' in the Phrygian. Thus the Dithyramb appears to be admitted on all hands to be a Phrygian form; and of this many proofs are offered by competent authorities, notably Philoxenus' failure to compose his Dithyramb The Mysians in the Dorian mode; for he was driven by the nature of the case to fall back on the appropriate mode, the Phrygian.

¹ or wrote melodies?
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Ath. 8. 341 a [π. ὄφοφάγων]· καὶ Ἀνδροκύδης δ' ὁ Κυζικηνὸς ζωγράφος φιλικθυς ὤν, ὡς ἰστορεῖ Πολέμων, ἑτὶ τοσοῦτον ἠλθεν ἥδυπαθείας ὡς καὶ τοὺς περὶ τὴν Σκύλλαν ἱχθύς κατὰ σπουδὴν γράψαι. περὶ δὲ Φιλόξενου τοῦ Κυθηρίου διθυραμβοποιοῦ Μάχων ὁ κωμῳδιοποιὸς τάδε γράφει:

Τπερβολὴ λέγουσι τὸν Φιλόξενον τὸν διθυράμβων τὸν ποιητὴν γεγονέαν ὄψοφάγον. εἶτα πολύποδα πηχῶν δυεῖν ἐν ταῖς Συρακούσαις ποτ' αὐτὸν ἀγοράσαι 5 καὶ σκευάσαντα καταφαγεῖν ὅλουν σχεδὸν πλήν τῆς κεφαλῆς. ἀλόντα δ' ὑπὸ δυσπεψίας κακῶς σφόδρα σχεῖν εἶτα δ' ἰατρὸν τυνὸς πρὸς αὐτὸν εἰσελθόντος, ὃς φαύλως πάνω ὀρῶν φερόμενον αὐτὸν εἴπεν: 'Εἰ τί σοι ἀνοικοιόμεντον ἑστι, διατίθου ταχύ, Φιλόξενος: ἀποθανῇ γὰρ ὠρας ἐβδόμης'—κακείνος εἴπε: 'Τέλος ἔχει τὰ πάντα μοι, ἰατρέ, φησί, καὶ δεδιωκηταί πάλαι τῶν διθυράμβων σὺν θεοῖς καταλιμπῶν 10 ἡμιδρομένους καὶ πάντας ἐστεφανωμένους· οὗς ἀνατίθημι ταῖς ἐμαυτοῖς συντρόφοις Μοῦσαις, Ἀφροδίτην καὶ Διόνυσον ἐπιτρό-πους.

ταῦθ' αἱ διαθήκαι διασαφούσιν. ἀλλ' ἔπει ὁ Τιμοθέου Χάρων σχολάζειν οὐκ ἔδα 20 ὡς τῆς Νιόβης, χωρείν δὲ πορημίδ' ἀναβοᾷ, καλεῖ δὲ μοῖρα νύχιος, ἦς κλύειν χρεών, ἵν' ἔχων ἀποτρέχω πάντα τάμαυτον κάτω τοῦ πολύποδος μοι τὸ κατάλοιπον ἀπόδοτε.'

1 Cas: mss πορημίδ
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Athenaeus *Doctors at Dinner* [on gourmets]: According to Polemon, the painter Androcydes of Cyzicus, who was a lover of fish, carried his luxury to such a pitch as to depict the fish swimming around his Scylla with the most careful accuracy. The love of fish shown by Philoxenus of Cythera, the dithyramb-writer, is thus described by the comic poet Machon:

Philoxenus, maker of dithyrambs,
Was, so men say, a mighty epicure.
He bought at Syracuse a cuttle-fish
Two cubits long, which, duly dressed for table,
He ate, save for the headpiece, well-nigh whole;
Seized with an indigestion he fell sick;
The doctor came, saw he was in sad case,
And cried, ‘If your estate needs ordering,
Order it quickly; at an hour past noon
You’ll die.’ ‘All’s done,’ says he, ‘all’s long been done.

My dithyrambs, praise to Heaven, I bequeath
Full-grown and wreathed;² then I do entrust³
To the Muses, my milk-sisters, to be wards
Of Aphrodite and Dionysus; such
Is my last will and testament. But now
Since Charon from Timotheüs’ Niobê
Suffers me not to tarry, but shouts ‘Come,
The ferry waits!’ ⁴ and dark imperious Fate
Calls me—O, that I may trot off, my friends,
With all I have, give me my cuttle-ends!’

¹ there is confusion between the P.’s here and prob. also in Machon, who flourished at Alexandria 300–260 B.C.
² double meaning, ‘prize-winners’ and ‘entitled to dine as ephebi,’ i.e. over 18, cf. Anacr. 45 ³ with secondary meaning ‘dedicate’ ⁴ lit. has room
καὶ ἄλλῳ δὲ μέρει φησὶ·

Φιλοξένος ποθ', ὡς λέγουσ', ο Κυθήριος

ηὔξατο τριῶν σχεῖν τὸν λάρνγγα πήχεων,

'οπως καταπίνων' φησίν 'οτι πλείστον χρόνον

καὶ πάνθ' ἀμα μοι τὰ βρώμαθ' ἡδονήν ποιή.

καὶ Διογένης δὲ ὡς κύων ὁμοῦν πολύποδα κατα-

φαγὼν ἐπιθεμένης αὐτῷ τῆς γαστρὸς ἀπέθανε.

περὶ δὲ τοῦ Φιλοξένου καὶ ὁ παροδὸς Σώπατρος

λέγων φησίν·

dισσαίς γὰρ ἐν μέσαισιν ἱχθύων φοραῖς

ήσται τῶν Αἴτυης εἰς μέσον λεύσεων σκοπόν.

Polyb. 4. 20. 8 ταῦτα γὰρ πᾶσιν ἐστί γνώριμα

καὶ συνήθη, διότι σχεδὸν παρὰ μόνοις Ἀρκάσι

πρῶτον μὲν οἱ παῖδες ἐκ νηπίων ἄδειν ἐθίζονται

κατὰ νόμους τοὺς ὕμνους καὶ παιάνας οἰς ἐκαστοι

κατὰ τὰ πάτρια τοὺς ἐπιχωρίους ἤρωας καὶ θεοὺς

ὑμνοῦσιν μετὰ δὲ ταῦτα τοὺς Φιλοξένου καὶ

Τιμοθέου νόμους μανθάνοντες πολλή φιλοτιμία

χορεύονσι κατ' ἐνιαυτὸν τοὺς Διονυσιακοὺς αὐλη-

ταῖς ἐν τοῖς θεάτροις, οἱ μὲν παῖδες τοὺς παιδικοὺς

ἀγώνας οἱ δὲ νεανίσκοι τοὺς τῶν ἄνδρῶν λεγο-

μένους· ὁμοίως γε μὴν καὶ παρ' ὅλον τὸν βίον
tὰς διαγωγὰς τὰς ἐν ταῖς συνουσίαις οὐχ οὕτω

ποιοῦνται διὰ τῶν ἐπεισάκτων ἀκροαμάτων ὡς δι'

αὐτῶν ἀνὰ μέρος ἄδειν ἀλλήλως προστάττοντες.


ὁν ἐπαινῶν Ἀντιφᾶνης ἐν τῷ Τριταγωνιστῇ φησί.

1 Schweigh : mss ἀγωγάς
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And in another part he says:

Philoxenus, they say, he of Cythera  
Wished that his throat had been three cubits  
long,  
To make his drinking last as long’d could be  
And all his victuals give him equal joy.

And Diogenes the Cynic died of an over-loaded stomach from eating a cuttle-fish raw. Of Philoxenus Sopater the parodist writes as follows:

For in between two feasts of fish he sits  
And gazes straight into the side of Etna.

Polybius *Histories*: It is a matter of common knowledge that the Arcadian system is almost unique. In Arcadia the children are by law taught first to sing the hymns and paeans with which each community according to its custom honours the heroes and Gods. Later they learn the ‘nomes’ of Philoxenus and Timotheus and dance them in keen competition every year for the Dionysiac flute-players in the theatres, the boys competing in the children’s contests and the young men in what are called the men’s contests. Nay, in like manner at all times when they dine together they rather call upon each member of the company for his song than employ professional musicians to entertain them.

Athenaeus *Doctors at Dinner*: So far Philoxenus of Cythera, whom Antiphanes in his *Third Actor*

\[^1\] or of a gastric upset? cf. Diog. Laert. 6. 2. 76

\[^2\] *i.e.* sits doing nothing till it is time for the next meal

\[^3\] this description of the poet is prob. correct for what follows but not for the *Banquet* which precedes

\[^4\] c. 407–333 B.C.

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πολύ γ’ ἐστὶ πάντων τῶν ποιητῶν διάφορος ὁ Φιλόξενος. πρότιστα μὲν γὰρ ὄνομασιν ἱδίοις καὶ κανονίζει· ἐπειτά τὰ μέλη μεταβολάζει καὶ χρομασίν 5 ὡς εὐ κέκραται. θεὸς ἐν ἀνθρωποισιν ἦν ἐκεῖνος εἰδὼς τὴν ἀληθῶς μουσικῆν· οἱ νῦν δὲ κισσόπλεκτα καὶ κρηναία καὶ ἀνθεσιπότατα μέλεα μελέοις ὄνομασιν ποιοῦσιν ἐμπλέκοντες ἀλλότρια μέλη.

ΦΙΛΟΞΕΝΟΣ ΤΟΥ ΚΤΘΗΡΙΟΤ
ΔΙΘΡΑΜΒΩΝ

1-11 Κύκλωψ ἡ Γαλάτεια 2

Ath. 1. 6ε Φανίας δὲ φησιν ὅτι Φιλόξενος ὁ Κυθήριος ποιητῆς, περιπαθὴς ἄν τοὺς ύποις, δειπνῶν ποτὲ παρὰ Διονύσιος, ὡς εἶδεν ἐκεῖνος μὲν μεγάλην τριγλαύν παρατεθείσαν ἑαυτῷ δὲ μικράν, ἀναλαβὼν αὐτὴν εἰς τὰς χεῖρας πρὸς τὸ οὐς προσήμεθεν. πυθο- μένου δὲ τοῦ Διονύσιον τίνος ἐνέκεν τοῦτο ποιεῖ, εἶπεν ὁ Φιλόξενος ὅτι γράφων τὴν Γαλάτειαν βουλούτο σαρὰν παρ’ ἐκείνης τῶν κατὰ Νηρέα πυθέσαι: τὴν δὲ ἠρωτωμένην ἀποκεκρίθαι διότι νεωτέρα ἀλώνη: διὸ μὴ παρακολουθείν τὴν δὲ τῷ Διονύσῳ παρατεθείσαν πρεσβυτέραν οὕτω εἰδέναι πάντα σαφῶς ἢ βούλεται μαθεῖν. τὸν οὖν Διονύσιον γελάσαντα ἀποστείλαι αὐτῷ τὴν τριγλάν τὴν παρα- κειμένην αὐτῷ. συνεμέθεν δὲ τῷ Φιλόξενῳ ἡδεῖς ὁ Διονύσιος. εἶπε δὲ τὴν ἐρωτημένην Γαλάτειαν ἐφοραθὴ διαφθείρων, εἰς τὰς λατομιὰς ἐνεβληθή: ἐν αἷς ποίον τῶν Κύκλωπα συνέθηκε τὸν μέθον εἰς τὸ περὶ αὐτῶν γενόμενον πάθος, τὸν μὲν Διονύσιον Κύκλωπα ὑποστηρισμένος, τὴν δ’ αὐλητρίδα <Γαλάτειαν> Γαλά- τειαν, ἑαυτὸν δ’ ὄδυσσε. 1

1 Grot: mss κοινοίσι: Cas. κοινοίσι, perh. rightly
2 cf. Arist. Poet. 2 (Timoth. 10)

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praises as follows: 'The poet Philoxenus stands in a class by himself. In the first place he uses new words of his own everywhere. Secondly, how well he mingles his music with changes of time and key! He was a God among men; for he knew what true music is. As for the poets of to-day, setting other men's tunes to their miserable words they write ivy-wreathed, fountain-clear, flower-hovering, but miserable, stuff.'

See also Plut. Alex. 8 (above, p. 272), Ael. N.A. 2. 11, Tz. ap. Cram. A.O. 3. 334, Sch. Theocr. 4. 31, Paus. 1. 2. 3.

THE DITHYRAMBS OF PHILOXENUS OF CYTHERA

1–11 Cyclops or Galatea

Athenaeus Doctors at Dinner: According to Phaenias, the poet Philoxenus of Cythera, who loved a good dinner, supping one day with Dionysius and observing that the prince was served with a large mullet and himself with a small one, took his mullet up and put it to his ear. When Dionysius asked why he did so, he replied that being engaged on his Galatea he wanted his fish to give him news of Nereus' country, and that she had answered 'I have been caught too young to understand it; Dionysius' mullet is older and can give you all information.' Whereupon the prince burst out laughing and sent him his own fish. It seems that Philoxenus was one of Dionysius' favourite bottle-companions, and when he was caught one day in the arms of his patron's mistress Galatea, he was committed to the stone-quarry. And it was there that he composed the Cyclops story to fit to his own history, modelling his Cyclops on Dionysius, his nymph Galatea on Galatea the flute-player, and Odysseus on himself.
Ael. V.H. 12. 44 ait en Σικελία λιθοτομίαι περὶ τὰς Ἑπιπολᾶς ἡσαν, σταδίου μῆκος, τὸ ἐδρὸς δύο πλέθρων. ἦσαν δὲ ἐν αὐταῖς τοῦ χρόνου τοσοῦτον διατρίβαντες ἀνθρώποι ἀσ καὶ γεγαμηκέναι ἐκεῖ καὶ παιδοποίησαι. καὶ τινες τῶν παιδῶν ἡσαν ἄνδρατο τῷ σπηλαίῳ ἐπενεχθέντο μὴ ἦσαν τὸν ποιητοῦ, ἐν φασὶ διατρίβας τὸν Κύκλωπα εἰργάσατο τῶν ἑαυτοῦ μελῶν καὶ κάλλιστον τῶν ἐκεῖ σπηλαίων ἦσαν ὁ Φιλόξενος τοῦ ποιητοῦ, ἐν φασὶ διατρίβας τὸν Κύκλωπα εἰργάσατο τῶν ἑαυτοῦ μελῶν καὶ κάλλιστον, παρ’ ὑδειν θεμένος τὴν ἐκ Ἰονισσίου τιμωρίαν καὶ καταδίκην, ἀλλ’ ἐν αὐτῇ τῇ συμφορᾷ μουσουργῶν.1

Hermesian, ap. Ath. 13. 598 ε [κατάλογος ἐρωτικῶν] ἄνδρα δὲ τῶν Κυθηρηθέν, ὅν ἐθρεψαν, π' Ἀθήναις.2 Βάκχου καὶ λωτον πιστότατον ταμίην ἦν, ὁ Μούσας παιδευόταν τι,3 Φιλόξενον, οἱ τιναξεῖς | Ὅρτυγης ζαύτης ἤθελε διὰ πτόλεως, | γινώσκεις ἄτοσσα5 μέγαν πίθον ἐν Γαλατεία 6 | αὐτοῖς μηλείοις θήκαθ᾿ ὑπὸ προπόλοις.7

Sch. Theocr. 6. 1 Δουρίς φησι διὰ τὴν εὐβοσίαν τῶν θρηματῶν καὶ τοῦ γάλακτος πολυπλήθειαν τῶν Πολύφημος ἱδρύσασθαι ἔρων παρὰ τῇ Ἀίτη Γαλατείας. Φιλόξενον δὲ τῶν Κυθηρίων, ἐπι- δημήκαντα καὶ μὴ δυνάμενον ἐπινοῆσαι τὴν ἀιτίαν, ἀναπλάσας ἂς ὑπὶ Πολύφημος ἥρα τῆς Γαλατείας.

Did. ad Dem. Phil. xi Berl. Klass. texte i. p. 59 τῶν μὲν ἐκ Μακεδονίας ὄρμωμεν ὄστως εἶναι φιλοκίνδυνον, ὡσθ’ ὑπὲρ τοῦ μείζων ποιήσας τὴν ἀρχὴν κατατετράβας πᾶν τὸ σῶμα τοῦ πολε- μίους μαχόμενον. | . . . περὶ μὲν γὰρ τὴν Μεθάνης πολιορκίαν τὸν δεξίον ὀφθαλμὸν ἐξελατοὶ τοξεύματι πληγείς, ὅ τα μηχανῶματα . . ἐφεώρα . . . τὰ μὲν γὰρ περὶ τῶν αὐλητῶν ὀμολογεῖται καὶ παρὰ Μαρτῦν, διότι συντελοῦντι μουσικοῖς ἀγῶνας αὐτῷ μικρῶν ἑπάνω τῆς συμφορᾶς κατὰ δαίμονα συνεβῆ τὸν Κύκλωπα πάντας αὐλήσας, Ἀντιγενείδην μὲν τὸν Φιλόξενον, Χρυσόγονον δὲ τὸν Στησιχόρον, Τιμώθεον δὲ τὸν Οἰνιάδον.


1 Colophon? on his way to Ephesus where he died? 2 the sea-nymph G. according to some versions of her story 384
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Aelian Miscellanes: The Sicilian stone-quarries were situated near Epipolae, and measured two hundred yards by sixty. Some of the prisoners they contained had been there so long that they had married and got children within them, and among these were not a few who having never set eyes on a town were so amazed when they went into Syracuse and saw teams of horses driven by shouting drivers that they fled shrieking away. The best of the caves in the quarries was known as that of the poet Philoxenus, being the quarters in which he snapped his fingers at the punishment meted out to him by Dionysius, and so effectively courted the Muse in the midst of his sufferings as to compose in that prison his finest lyric poem The Cyclops.

Hermesianax Leontium [from a catalogue of love-affairs]: And the man from Cythera, whom Athens nursed and bred to be the Muses' most loyal steward of Bacchus and the flute, to wit Philoxenus, well thou knowest, Leontium, what was the wound he suffered at Ortygia ere he passed through this city,¹ for thou wottest of the great love wherewith Galatea inspired e'en her sheep-attendants.²

Scholiast on Theocritus: According to Duris, Polyphemus built a temple to Galatea on the side of Etna because of the excellent pasturage and the abundant supply of milk, but Philoxenus of Cythera, living there and so being unable to give a fictitious reason like that, made Polyphemus the lover of Galatea.

Didymus on Demosthenes: 'The man who came from Macedonia was so willing to take risks that in his desire to extend his rule he became maimed for life in battle against his enemies':—. . It was at the siege of Methone that Philip lost his right eye by an arrow while he was inspecting the siege-engines. . . The story of the fluteplayer is accepted, among other historians, by Marsyas. It seems that at a musical competition held by Philip a short time before the loss of his eye, all the competing fluteplayers, by a strange coincidence, performed the Cyclops, Antigeneides that of Philoxenus, Chrysogonus that of Stesichorus, and Timotheus that of Oeniades.

was a shepherdess; the sheep of this G. were the courtiers, including P., of her royal lover Dionysius (see above)
LYRA GRAECA

2

Ath. 15. 692 d ἐπεί δὲ ἐνταῦθα τοῦ λόγου ἐσμέν,
Συμβαλοῦμαι τε μέλος ὑμῖν εἰς Ἕρωτα,
katά τὸν Κυθήριον ποιητήν.

3, 4

Ar. Plut. 290 ΚΑΡΙΩΝ. καὶ μῆν ἐγὼ βουλήσωμαι θρεπτανελὸ τὸν Κύκλωπα | μιμούμενος καὶ τοῖν ποδοῖν ὄδι παρενσαλεῦν | ὑμᾶς ἀγείν. | ἀλλ' εἰς τέκεα θαμίν' ἐπαναβοώντες | βληχώμενοι τε προβατίνων | αἰγῶν τε κιναβράντων μέλη | ἐπεσθ' ἀπεψωλημένοι· τράγοι δ' ἀκρατείσθε.

Sch. ad loc. (a') θρεπτανελὸ τὸν Κύκλωπα· ... τοῦτο δὲ ἐκ Κύκλωπος Φιλοξένου ἐστὶ· πεποίηκε γάρ οὕτως τὸν Κύκλωπα κιθαρίζοντα ... διασύρει δὲ Φιλοξένον τὸν τραγικὸν, ὃς εἰσήγαγε κιθαρίζοντα τὸν Πολύφημον. τὸ δὲ

θρεπτανελὸ

ποιὸν μέλος καὶ κρομματ. ὡν ἐστὶ· τὸ δὲ

ἀλλ' εἰς τέκεα θαμίν' ἐπαναβοώντες

ἐκ τοῦ Κύκλωπος Φιλοξένου ἐστὶ. Φιλοξένον τὸν διθυραμβοποιῶν διασύρει, διὸ ἔγγραφε τὸν ἑρωτα τοῦ Κύκλωπος τὸν ἐπὶ τῇ Γαλατείᾳ· εἶτα κιθάρας ἥχου μιμούμενος ἐν τῷ συγγράμματι, τούτῳ φησὶ τῷ ρήμα θρεπτανελὸ. ἐκεῖ γὰρ εἰσάγει τὸν Κύκλωπα κιθαρίζοντα καὶ ἐρεθίζοντα τῇ Γαλάτειᾳ.—(β') δ' ὁ Φιλοξένος ὁ διθυραμβοποιὸς ἐν Σικελίᾳ ἥν παρὰ Διονυσίῳ. λέγουσι δὲ ὅτι ποτὲ Γαλατείᾳ τινι παλλακίδι Διονυσίου προσέβαλε· καὶ μαθὰν Διονύσιος ἐξώρισεν αὐτὸν εἰς λατομίαν. φυγὼν δὲ ἐκείθεν ἠλθεν εἰς τὰ όρη τῶν Κυθήρων καὶ ἐκεί δράμα τῇ Γαλατείᾳ ἐποίησεν, ἐν δ' εἰσήγαγε τὸν Κύκλωπα ἑρώτα τῆς Γαλατείας, τούτῳ δὲ αἰνιττόμενος εἰς Διονύσιον· ἀπείκασε γάρ αὐτὸν τῷ Κύκλωπι, ἐπεὶ καὶ αὐτὸς ὁ Διονύσιος οὐκ ἔχει δόρκει.

1 cf. 6. 271 b, Paroem. Gr. 2. 453, Plat. Symp. 185 c, Dion. Hal. Comp. 1. 6 2 cf. Suid. θρεπτανελὸ, Ael. V.H. 12. 44

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Athenaeus _Doctors at Dinner_: Now that our conversation has reached this point,

A song will I contribute to my love of you,
in the words of the poet of Cythera.

3, 4

Aristophanes _Plutus_: CARION: Yes, I'll lead you with the Cyclops' ting-a-ling and a criss-cross swing of the legs like this. Come up, my little ones, come, with cries multitudinous, chanting the bleats of sheep and malodorous goats, all rampant and gay, and you shall break your fast like he-goats.

Scholiast on the passage: (1) 'The Cyclops' ting-a-ling:... this comes from the _Cyclops_ of Philoxenus, who makes the Cyclops play the lyre... He is parodying Philoxenus the tragedy-writer, who introduced Polyphemus playing the lyre. The word ting-a-ling is a sort of musical phrase and is instrumental rather than vocal. The words

Come up, my little ones, come, with cries multitudinous

are from the _Cyclops_ of Philoxenus. Philoxenus is parodied, the dithyramb-writer who wrote about the love of the Cyclops for Galatea; and he imitates the sound of the lyre in his book with the word _θρεπτανελό_ or ting-a-ling. For he introduces the Cyclops playing the lyre in order to win Galatea's affection.—(2) Philoxenus the dithyramb-writer was with Dionysius in Sicily. It is said that he once seduced a woman called Galatea who was Dionysius' mistress, and when he learnt of it Dionysius consigned him to the stone-quarry. Escaping thence he retired to the highlands of Cythera and there composed a drama called _Galatea_, in which he made the Cyclops Galatea's lover, thus hinting at Dionysius, whom he likened to the Cyclops, because Dionysius' sight, like his, was not of the best.
LYRA GRAECA

5

Ar. Plut. 296 ΧΟΡΟΣ. ἴμεις δὲ γ' ἀθ ἑπτήσουμεν βρεττανελδ
τὸν Κύκλωπα | θηχώμενοι, σὲ τούτῳ πινώντα καταλαβόντες |
πήραν ἑχοντα λάχανα τ' ἄγρια δροσέρα kodipalavnta | ἰγυμένων τοις προβατίοις, εἰκῇ δὲ καταδαρθοντα
ποὺ | μέγαν λαβόντες ἰμιμένων σφηκίσκων ἐκτυφλώσαι.

Sch. ad loc. πήραν ἑχοντα: (α') Φιλοξένου ἐστὶ παρηγμένον
καὶ τούτῳ τῷ ῥητόν . . . (β') ἐνταῦθα οἱ ποιητῆς παιγνιωδῆς
ἐπιφέρει τὰ τοῦ Φιλοξένου εἰπόντος πήραν βαστάζειν τὸν Κύκλωπα
καὶ λάχανα ἐσθίειν. οὕτω γὰρ πεποίηκε τὸν τοῦ Κύκλωπος
ὑποκριτήν εἰς τὴν σκηνὴν εἰσαγόμενον. ἐμνήσθη δὲ τῆς τυφλώσεως,
ὡς οὔσης ἐν τῷ ποιήματι . . .

6

Sch. Theocr. 11. 1 . . . καὶ Φιλοξένου τὸν Κύκλωπα ποιεῖ
παραμυθούμενον ἐαυτὸν ἐπὶ τῷ τῆς Γαλατείας ἔρωτι καὶ ἐντελλό-
μενον τοῖς δελφίσιν ὡσπο ἀπαγγείλωσιν αὐτῇ, ὅτι ταῖς Μούσαις
τὸν ἔρωτα ἀνείται.

Plut. Q. Conv. 1. 5 ἐξητεῖτο παρὰ Σοσίως ἐπὶ καὶ τὸν
Κύκλωπα

μούσαις εὐφώνοις ἰᾶσθαι

φησι τὸν ἔρωτα Φιλοξένου.

7

Diogen. 7. 82

πῦρ ἐπὶ δαλὸν ἐλθὼν

ἐπὶ τῶν ταχέως γινομένων ἀπὸ τοῦ Κύκλωπος ἡ μεταφορά.

8

Ath. 13. 564 c [π. ἐρωτος]: ὁ δὲ τοῦ Κυθηρίου Φιλοξένου
Κύκλωψ, ἐρῶν τῆς Γαλατείας καὶ ἐπαινῶν αὐτῆς τὸ κάλλος,
THE DITHYRAMBS OF PHILOXENUS

5

Aristophanes *Plutus (continued)*: Chorus: But bleating the Cyclops' ting-a-ling, we will find you, my friend, keeping your sheep all dirty and drunken

with a scrip full of dewy wild potherbs,
and when you’ve just dropped off to sleep we’ll take a great burning skewer and try to put your eyes out.

Scholiast on the passage: ‘With a scrip’;—(1) This phrase also comes from Philoxenus; (2) here the poet playfully attacks Philoxenus’ poem where he makes the Cyclops carry a scrip or wallet and eat potherbs. For that is how he dresses the man who acts the Cyclops. And Aristophanes mentions the blinding, because it is found in the work of Philoxenus . . .

6

Scholiast on Theocritus: And Philoxenus makes the Cyclops console himself for his love of Galatea and order the dolphins to take word to her that he is assuaging the pain of love with the Muses.

Plutarch *Dinner-table Problems*: Sossius was asked in what passage Philoxenus says that the Cyclops

tries to heal with the tuneful Muses

the pains of love.¹

7

Diogenian *Proverbs*:

the wood took fire;

a saying used of things that take place rapidly; the metaphor comes from the Cyclops.

8 ²

Athenaeus *Doctors at Dinner [on love]*: The Cyclops of Philoxenus of Cythera, in love with Galatea and praising

¹ cf. Philod. *Mus.* 80. 15. 9 K ² cf. Eust. 1558. 15

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προμαντεύμενος τὴν τύφλωσιν πάντα μᾶλλον αὐτῆς ἐπαινεῖ ἢ τῶν ὀφθαλμῶν μυνμονεύει, λέγων διδέ:

"ὅ καλλιπρόσωπος
χρυσεοβοστρυχὲ Γαλάτεια
χαριτόφωνε, θάλος Ἔρωτῶν"

9

Zenob. 5. 45

οἶῳ μ' ὁ δαίμων τέρατι συγκαθείρξεν.
ἐπὶ τῶν δυσαναχετούντων ἐπὶ τινὶ δυσχερεὶ πράγματι λέγεται ἢ παρομία. Κύκλωψ γὰρ ἐστὶ δράμα Φιλοξένου τοῦ ποιητοῦ, ἐν ὧν ὁ 'Οδυσσεὺς περισχεθεὶς τῷ τοῦ Κύκλωπος σπηλαίῳ λέγει: 'Οἶῳ κτλ.

10

Suid.

ἐθύσας· ἀντιθύση̄

τούτῳ παρὰ Φιλοξένῳ ὁ Κύκλωψ λέγει πρὸς τὸν 'Οδυσσέα. ἀπεδέχοντο ὡς τὸ ἦνθα δὲ πῦρ κήπαντες ἐθύσαμεν' (Od. 9. 231) παρὰ τῷ ποιητῇ εἰρήσθαι ἐπὶ τῶν ἀρμῶν, οὕτω̄ δὲ τὸ ἐπεθυμιάσαμεν νοεῖσθαι.

Sch. Il. 9. 219 ἡ διπλῆ ὅτι θύσαι οὐ σφάξαι, ὡς ὁ Τιμόθεος ὑπέλαβεν καὶ Φιλοξένου, ὡμοίως τῇ ἡμετέρᾳ συνθέσει, ἀλλὰ θυμίᾶς, καὶ ὅτι θυηλᾶς τὰς ἐπιθυμομένας ἀπαρχάς.

11

Synes. Ep. 121 'Ἀναστασίας: 'Οδυσσεὺς ἐπειθεὶς Πολύφημον διαφείναι αὐτῶν ἐκ τοῦ σπηλαίου. 'Γόης γὰρ εἴμαι καὶ εἰς καιρὸν

1 Eust. omits Ἑαλ. (so Wil.) θάλος B: mss κάλλος
2 mss ἀπεκδέχονται
3 B-E: mss ἀπεθύσαμεν

1 cf. Diogen. 7. 19, Apostol. 12. 52, Ars. 379 2 ref. to 390
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her beauty, foresees his blinding and takes great care to praise her for everything except her eyes, thus:

O Galatea of the lovely face, of the golden hair, of the delightful voice, scion of the Loves

9

Zenobius Proverbs:

With what a portent hath Heaven imprisoned me!

The proverb is used of those who are much perturbed at some unpleasant event. The Cyclops is a drama of the poet Philoxenus in which these words are used by Odysseus when he is shut into the Cyclops' cave.

10

Suidas Lexicon:

You sacrificed others; you shall be sacrificed yourself.

This is said by the Cyclops to Odysseus in Philoxenus. It seems that they took Homer's words 'then we kindled fire and sacrificed' to be said of the lambs and not to mean merely 'to offer firstlings.'

Scholiast on the Iliad: The mark is because θῶσαι 'to sacrifice' is not σφίζειν 'to immolate' as Timotheus and Philoxenus took it in our present usual sense, but 'to make offering' simply, and because by θυηλαί are meant the offered firstlings.

11

Synesius Letters 121: To Anastasius: Odysseus was trying to persuade Polyphemus to let him out of the cave—'For a the size of the stone at the mouth of the cave'.

Gr. App. 2. 10, Zon. 625 it is thought likely that this letter is based ultimately on Philoxenus' Cyclops
ΛΥΡΑ ΓΡΑΕΚΑ

διν οι παρείπ ούκ ευτυχοῦντι τὰ εἰς τὸν θαλάττιον ἔρωτα: ἀλλ’ ἔγνω τοι καὶ ἐπωδάς οἶδα καὶ καταδέσσας καὶ ἐρωτικὰς κατανάγκας, αἰς οὐκ ἐκιός ἀντισχεῖν οὗτε πρὸς βραχὺ τὴν Γαλάτειαν. μονὸν ὑπόστηθι σὺ τὴν θύραν ἀποκινήσαι (μάλλον δὲ τὸν θυρεόν τοῦτον’ ἔμοι μὲν γὰρ καὶ ἀκρωτήριον εἶναι φαίνεται), ἐγὼ δὲ ἐπανήξει σοι ἀπαντῶν ἤ λόγος τὴν παῖδα κατεργασάμενος: τί λέγω κατεργασάμενος; αὐτὴν ἐκείνην ἀποφάνοις σοι δεύρο πολλάς τῷ ἔγω γενομένην ἀγάμμενον καὶ ἐδεσταὶ σου καὶ ἀντιβολῆσαι: σὺ δ’ ἀκκῆ γαλ κατειρμένη. ἀπαρ μεταξὺ μὲ τι καὶ τοιοῦτον θραξῆς, μὴ τῶν κοών ὁ γράπτος ἀδήσῃ γείνεται κόρη τρυφάς καὶ λουκόμενη τῆς ἡμέρας πολλάκις. καὶ ἐν σὺν εἰ πάιτα εὐθετήσαι, ἐκκορήσεις τε καὶ ἐκπλυνές καὶ ἐνθυμιάσεις τῷ δαματίῳ’ ἐτί δὲ κάλλιον, εἰ καὶ στεφάνους παρασκευάσαι κιττοῦ τε καὶ μίλακος, οἷς σαυτὸν τε καὶ τὰ παιδικὰ ἀνάθησαι’ ἀλλὰ τὶ διατρίβεις; οὐκ ἐγχειρεῖς ἡδὴ τῇ θύρᾳ’ πρὸς οὖν ταῦτα ὁ Πολυφήμος ἐξεκάγασε τὸ ὀσὸν ἐνυμάτω μεγίστου καὶ τῷ χείρῳ ἐκρότησε· καὶ δ’ μὲν Ὄδυσσεός φέτος αὐτῶν ὑπὸ χαριμοῦ τοῦ ἐξεινεῖς ὥσπερ ἐκατομμύριστο κατελεπίσατα τῶν παιδικῶν περιέσβεσθαι. ο’ δ’, ὑπογενείας αὐτῶν, ὁ Ω. Οὐτί,’ ἐφη, ὁ δριμύτατον ἀνθρώπων ἐοικας εἰναι καὶ ἐγκατατερμιμένων ἐν πράγμασιν’ ἄλλο μὲν τοι τὰ πολλίλλε σε οὐκ ἀποδράσεις. 1 3 4 5 6 7

1 cf. fr. 9 2 Dobr.: ms ἀσώτουs 3 Dobr.: ms σ
4 Dobr.—B: ms αὐτοῦ πείξει παρεβάλλοντο τὸ σχ. τραγῳδεῖ
2. 63 f.

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wizard am I, who may prove a welcome aid to thee in thy so unsuccessful sea love-making. I know incantations and binding charms and philtres which Galatea can hardly withstand even for a little while. Only do thou engage to move the door aside—or rather this doorstone, which seemeth to me a very promontory—and I will subdue the maid and rejoin thee quicker than the saying of it. Subdue? nay, I will show thee herself lured hither by many a charm; and she shall be thy suppliant, and thou shalt play coy dissembler. Yet this much giveth me thought, lest the smell of the goat in the fleeces disturb a maid that lives softly and washeth herself many times a day. It were well then that thou shouldst both put all in order and sweep and wash and fumigate thy chamber, and better still if thou preparedst crowns of ivy and woodbine to crown thyself and thy love withal. O why tarriest thou? puttest thou not thy hand e’en now to the door? At this Polyphemus burst out laughing his very loudest and clapped his hands together; and Odysseus thought he was in transports of joy at the expectation that his love should be his. But Polyphemus only chucked him under the chin and said ‘Noman, thou seem’st to be a mighty shrewd manikin and well versed in the affairs of life; but now thou must fain broider thee a different robe, for from this place thou shalt not escape.’ Odysseus, who was truly being wronged, was in the event, we know, to get the advantage in knavery. But you, who are a Cyclops in strength and a Sisyphus in attempt, are caught by Justice and held fast by Law, both of which you perhaps despise. Yet if you must overcome the laws altogether, I only hope I may not be the one to undo them and break down the door of the prisoner’s hold . . .

12 The Syrian (?)

Hesychius Glossary: μεσαύχενες ‘Mid-necked’;—Aristophanes says ‘wineskins, those mid-necked corpses.’ It is to be written so with the letter μ, μεσαύχενες, because the cord tied round it squeezes the neck of the wineskin in the middle. He is parodying the phrases of Philoxenus in the Syrian. Some authorities, however, write it with the δ, δεσαύχενες ‘tie-necked’ and also <in the form Βουσαύχενες ‘bung-necked’>, but incorrectly.

1 cf. E.M. 258. 29

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13 2 'Υμέναιος

Ath. 1. 5 ε [π. ψυφαγίας]. τὰ δ' αὐτὰ καὶ περὶ τοῦ Κυθηρίου Φιλοξένου ἰστοροῦσι. . Κλέαρχος δὲ φησὶ Φιλόξενον προλογομενὸν ἐν τῇ πατρίδι καὶ ἄλλῃς πόλεσι περιέρχεσθαι τὰς οἰκίας ἀκολουθοῦντων αὐτῷ παίδων φερόντων ἔλαιον οἶνον γάρ οὖς καὶ ἄλλα ἡδύσματα. ἔπειτα εἰσιόντα εἰς τὰς ἄλλοτριὰς οἰκίας τὰ ἐψόμενα τοῖς ἄλλοις ἀρτύειν ἐμβάλλοντα δὲν ἑστὶ χρεία, κἂν οὕτως εἰς ἑαυτὸν κύψατα εὑρεθεῖσαι. οὕτος εἰς Ὁφεσον καταπλεύσας εὐρών τῇ ὀψωπώλιδα κένην ἐπύθετο τὴν αἰτίαν καὶ μαθὼν ὅτι πᾶν εἰς γάμους συνηγόρασται λουσάμενος παρῆν ἀκλητὸς ὑπὸ τοῦ νῦμφιον. καὶ μετὰ τὸ δείπνον ἄσας ὑμέναιον οὐ ἢ ἀρχῇ

Γάμε, θεῶν λαμπρότατε

πάντας ἐψυχαγώγησεν ἢν δὲ διθυραμβοποίος. καὶ ὁ νῦμφιος 'Φιλόξενε' εἶπε, 'καὶ αὐριον ὅλες δειπνήσεις.' καὶ ὁ Φιλόξενος 'Ἀν ὤψον ἐφῃ 'μὴ πωλῇ τίς.'

14

Ibid. 2. 35 d [π. οἶνου] ὁ δὲ Κυθηρίος Φιλόξενος λέγει·

εὑρείτας οἴνος πάμφωνος

15

Antig. Car. Hist. Mir. 127 οἱ Δελφοὶ δὲ λέγουσιν ὅτι ἐν τῷ Παρνάσσῳ κατὰ τινάς χρόνους τῷ Καρυκίῳν φαινεσθαι χρυσοειδὲς. διὸ καὶ τὸν Φιλόξενον οὐδεὶς ἀν εἰκονολογεῖν εἴποι λέγουσθ' οὕτως·

αὐτοὶ γὰρ διὰ Παρνασσοῦ χρυσορόφου Νυμφέων εἰσώ θαλάμιον 1

1 E: miss χρυσορόφων Ν. ε. θαλάμων: Wil. χρυσορόφων νυμφαίων εἰσώ θαλάμων

394
THE DITHYRAMBS OF PHILOXENUS

13\textsuperscript{1} Epithalamy

Athenaeus *Doctors at Dinner* [on gluttony]: The same story\textsuperscript{2} is told of Philoxenus of Cythera... According to Clearchus, whether at home or abroad Philoxenus used to take a bath and then visit other people's houses accompanied by slaves carrying oil, wine, caviare, vinegar and other kinds of seasoning, dress with the required seasoning whatever was cooking for the owners, and then sink down exhausted and make a good meal on the spot. It was Philoxenus who on his arrival at Ephesus found the fishmonger's empty, and being informed, when he asked the reason, that all the fish had been bought up for a wedding, took a bath and went uninvited to the bridegroom's. When supper was over he sang—he was a dithyramb-writer—a wedding-song, that which begins

O Marriage, most famous of Gods, and captivated all hearts. When the bridegroom said 'You must sup here to-morrow too, Philoxenus,' he rejoined 'I will, if the good things aren't sold meanwhile.'

14\textsuperscript{3}

The Same [on wine]: Compare Philoxenus of Cythera:

fair-flowing musical wine

15

Antigonus of Carystus *Marvels*: According to the Delphians, at certain times the Corycian cave on Mount Parnassus shines like gold. And so we must not suppose Philoxenus to be speaking metaphorically when he says:

They themselves over Parnassus into the gold-roofed chamber of the Nymphs...

\textsuperscript{1} this and other lyrics of various types may have formed an appendix to the *Dithyrambs*  \textsuperscript{2} see on Philox. Eryx. p. 346  \textsuperscript{3} cf. Eust. 1770. 9
16

Ath. 10. 446a [π. οἶνον]: ὁ αὐτὸς φησιν Ἀντιφάνης ἐν τῷ Τραυματίζ: '... παραδίδου δ' ἔξης ἐμοι | τὸν ἀρκεσιγουν

ἀς ἐφασκ' Εὐριπίδης. | -B. Εὐριπίδης γὰρ τοῦτ' ἐφασκεν; —Α. ἀλλὰ τίς; | -B. Φιλόξενος ὑποθετεῖν. —Α. οὐθὲν διαφέρει, | ὃ 'τάν' ἐλέγχεις μ' ἕνεκα συλλαβῆς μιᾶς.'

17

Theophr. de Ventis 38 [π. Ζεφύρου]: πνεῦ δ' ἐνιαχοῦ μὲν χειμέριοις, θεν καὶ ὁ ποιητὴς δυσαίρ' προσηγόρευσεν, ἐνιαχοῦ δὲ μετρίως καὶ μαλακῶς, διὸ καὶ Φιλόξενος ἀδείαν

αὐτοῦ πεποίηκε τὴν πνεῦν.

18


19

Ar. Nub. 335 ΣΤΡΕΨΙΔΗΣ καὶ ΣΩΚΡΑΤΗΣ: ΣΤ. ταύτ' ἀρ' ἐποίουν υγρὰν Νεφελάν στρεπταίγλαν δαῖον ὅρμαν, | πλοκάμους θ' ἐκατογκεφάλα Τυφῶν πρημαίνοντας τε θυέλλας, | εἰτ' ἀερίας, διεράς, γαμψὺν οἰνοὺς ἀερονηχεῖς, | ὤμβρους θ' ὑδάτων δροσερῶν Νεφελῶν: εἰτ' ἀντ' αὐτῶν κατέπινον | κεστράν τεμάχῃ μεγαλῶν ἀγαθῶν κρέα τ' ὀρνίθεια κιχηλῶν.

1 there may be some hidden joke here besides the exaggeration

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THE DITHYRAMBS OF PHILOXENUS

16

Athenaeus *Doctors at Dinner* [on wine]: The same Antiphanes says in the *Wounded Soldier*: "... hand over to me next

the aider of limbs

as Euripides called it.—B. Euripides called it that?—A. Well then, who?—B. Philoxenus, of course.—A. No matter, my good man: you're quibbling over a single syllable." 1

17

Theophrastus *On Winds* [on the Zephyr or S.W. wind]: It is sometimes a stormwind, hence Homer calls it δυσανής or 'ill-blowing'; sometimes on the other hand it is moderate and mild, hence Philoxenus has spoken of its breath as

sweet.

18

Pliny *Natural History*: After Phaethon was struck by lightning, his sisters were changed by their lamentations into poplar-trees which every year poured forth tears of amber on the banks of the Eridanus, a river which we call the Padus or Po; the amber is called *electrum* because the sun is called *Elector* or 'Bright One.' So have very many poets told us, the first of them, I believe, Aeschylus, Philoxenus, Euripides, Satyrus and Nicander.

19

Aristophanes *Clouds* *Strepides* and *Socrates*: Str. Then that's why they wrote of the 'deadly light-shotten onrush of moisty clouds,' of the 'tresses of hundred-head Typhos' and 'storms a-pant,' of 'ethereal liquid ones' and 'crook-taloned air-swimming birds' and the 'rains of the waters of clouds all dewy'—and for doing that they would guzzle on fricassèd thrushes and slices of eel 'great and good.'
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Sch. ad loc. . . . ταύτα δὲ εἰς Φιλόξενον τὸν διθυραμβοποιόν.
τὸ γὰρ

στρεπταίγλαν

οὗτος εἶπεν. ἐπεὶ οὖν συνθέτοις καὶ πολυπλοκοῖς οἱ διθυραμβοποιοὶ
χρώνται λέξεις, κατὰ τὸν ἐκείνων ζῆλον καὶ αὐτὸς τοιαύτας
χρῆται. δὴ λοὶ οὗν ἀντικρὺς διὰ τὸ ἐξεστραμμένον τὴν ἀνήδιαν
τούτων ἐν τοῖς συνθέτοις.

20 Ἐπίγραμμα

Anth. Pal. 9. 319 Φιλόξενον· εἰς Ἐρμοῦ ἄγαλμα ὁπερ ἀνέθηκε
Τληπόλεμος Μυρεὺς:

Τληπόλεμος <μ’>1 ὁ Μυρεὺς Ἐρμᾶν ἀφετῆριον
ἐρμα

ἱροδρόμοις θηκεν παῖς ὁ Πολυκρίτεω,
δίς δέκ’ ἀπὸ σταδίων ἐναγώνιος:2 ἀλλὰ πονεῖτε
μαλθακὸν ἐκ γονήτων οἴκνον ἀποσώμενοι.

1 B 2 E: ms -ov, but l. 3 must give a reason; ἐναγώνιος
would naturally come to mean ‘victorious’ in a heat (as of
wrestling), ‘still in,’ ‘not knocked out,’ and thence would
seem to have been transferred in that sense to a ‘final,’
as here

1 the word seems to mean pleached, inwoven, or ‘shot,’
with light, but another Sch. (Suid. s.v.) explains it as
‘turning the daylight or making to disappear’ 2 if this
THE DITHYRAMBS OF PHILOXENUS

Scholiast on the passage: . . . This is directed against Philoxenus the dithyramb-writer; for the word

light-shotten

is his. The dithyrambic poets use compound and complex expressions, and so Aristophanes uses the same in emulation of them. Thus he makes clear the unpleasantness these authors show in their compounds owing to their disjointedness.

20 Inscription

Palatine Anthology: Philoxenus on a statue of Hermes dedicated by Tlepolemus of Myra.

Tlepolemus of Myra, the son of Polycrites, set up this Hermes for a starting-post unto the runners in the sacred races, because he had been victorious after twice ten furlongs; thrust soft sluggardry from your knees, ye runners, and hie you on.

do not refer to P. of Cythera it must have come only in the 2nd edition of the play, for he was only 12 in 423, the T. of Lycia of Paus. 5. 8. 11 (called 'Hippocrates son of Thessalus' in the Armenian version of Eusebius) is either a mistake or a different man; the victory there recorded under 256 B.C. was in a race ridden on colts there is prob. a play on Hermes and herma 'post' or 'cairn' the δόλιος or long-race was sometimes as much as 24 furlongs; in all but the shortest race the starting-post was also the turning-post.

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ΑΡΙΦΡΟΝΟΣ

Βίος

C. I. A. 1280 Μησίμαχος Μησιστράτου Θεότιμος Διοτίμου ἐχορήγουν, Ἀρίφρων ἐδίδασκεν, Πολυχάρης Κόμωνος ἐδίδασκεν.

ΑΡΙΦΡΟΝΟΣ

Παιάν εἰς Ἡγίειαν

Ath. 15. 701f. μετὰ ταῦτ’ ἧδη μελλόντων καὶ ἡμῶν ἀνιστασθαι ἐπεισῆλθον παίδες φέροντες ὁ μὲν τις θυμιατήριον ὁ δὲ . . . ἕκ τοῦ θυμιατηρίου . . . καὶ ἕκ τοῦ λιβανωτοῦ, τοῖς θεοῖς πᾶσι καὶ πάσαις εὐδαίμονοις, ἐπισπεύδας τοῦ οἴνου καὶ δοῦς κατὰ τὸ νόμιμον τὸ ἐπιχάριον τὸ λοιπὸν τοῦ ἀκράτου τῷ διδόντι ἐκπιείν παίδι, τὸν εἰς τὴν Ἡγίειαν Παιάνα ἁσας τὸν ποιηθέντα ὑπὸ Ἀρίφρωνος τοῦ Σικυωνίου τόμῳ·

Ἡ Ἡγίεια, πρεσβύεις μακάρων, μετὰ σὲν ναὶ-οίμι τὸ λειπόμενον

βιοτάς, σὺ δὲ μοι πρόφρων σύνοικος εἶης·

εἰ γάρ τις ἡ πλούτου χάρις ἢ τεκέων ἢ

5 τὰς ἱσοδαίμονος ἀνθρώ-ποις βασιληίδος ἄρχᾶς ἢ πόθων

1 gap of 9 ll. in ms 2 stone reads (1–2) νηεια βροτοισι πρ. and σου (so Max.) νειν (i.e. ναλειν), το λοιπον βιου, (3) προφρων ευγειην (ευγειης or συνειης’), (4–5) ηδ αυδις η πλ. χαριν η τεκ. ηδ αυδις ευδαιμονος ανθρωπος, (6–8) αρχας ηπιοφρων ευγηη Αφρ. ελκεση (i.e. ἐρκεση ?), (9–10) ηδε τις and τερψιν, (11) ακοι πετανται (12) μετα ηδ ηγεια (13) χαρ. οαις (sic)

3 Ath. omits

400
ARIPHRON

Life

Attic Inscriptions [on a stone found at Athens]: Mnesimachus son of Mnesistratus and Theotimus son of Diotimus provided the chorus, Ariphron and Polychares son of Comon taught it.¹

ARIPHRON

Paean to Health ²

Athenaeus Doctors at Dinner: We were on the point of leaving the table when slaves entered with a censer and [frankincense . . . . . . .],³ he prayed to all the Gods and Goddesses, poured a libation of the wine and gave what was left, according to the custom of the country, to the ministering slave to finish up, sang the Paean to Health of Ariphron of Sicyon as follows:

Health, eldest of Gods,⁴ with thee may I dwell for the rest of my life and find thee a gracious house-mate. If there be any joy in wealth, or in children, or in that kingly rule that maketh men

¹ records a victory in the dithyramb competition; the 'teachers' were the composers; the date is about 397 B.C. ² cf. Plut. Virt. Mor. 10, Frat. Am. 2, Max. Tyr. 13 (7), Luc. Pro Lapsu 6, Themist. Or. 11. 151. c, and stone ap. Kaib. Epiyr. 1027 (c. A.D. 200) ³ see opp.: the gap doubtless contained a libation-bowl, etc. and prob. musicians and the subject of the main verb, which apparently followed the citation, where there is another gap ⁴ or most honoured of Gods
ούς κρυφίοις Ἀφροδίτας
ἀρκεσθεν θηρεύομεν,
ἡ εἰ τις ἄλλα θεόθεν ἀνθρώ-
10 ποισὶ τέρψις ἢ πόνων
ἀμπυνοὰ πέφανται,
μετὰ σεῖο, μάκαιρ' Ἀγίεια, τέθαλε
πάντα καὶ λαμπεὶ Χαρίτων ὀάρως.¹
σέθεν δὲ χωρίς οὔτις εὐδαιμον ἔπν.—²
καὶ ἂπεσάμειος ἢ μὲς φιλοφήσεσ'. . .
like to Gods, or in the desires we hunt with the secret nets of Aphrodite, or if there be any other delight or diversion sent of Heaven unto man, 'tis with thy aid, blessed Health, that they all do thrive and shine in the converse of the Graces; and without thee no man alive is happy.—

and then, after bidding us a hearty good-night . . . .

1 Crus: mss Ath. oapėς, ῥαπί, ῥαρ, Cod. Ottobon. ῥαρης
2 Ath. omits
ΠΟΛΥΙΔΟΣ

Βίος

Marm. Par. 68 ἀφ' οὗ Πολυίδος Σηλυμβριανὸς διθυράμβω ἔνικησεν Ἀθήνησιν ἔτη ΗΔ[ . . . ἀρχοντὸς Ἀθήνησι . . . . . . . .]

Diod. Sic. 14. 46

Plut. Mus. 21 καθόλου δ' εἰ τίς τῶν μῆς χρήσθαι τεκμαίρομενος καταγγώστει τῶν μὴ χρωμένων ἀγνοιαν, πολλῶν ἂν τίς φθάνοι καὶ τῶν νῦν καταγγενώσκων οἴον, τῶν μὲν Δωριωνείων τοῦ Ἀντιγενεδείου τρόπου καταφρονούντων, ἐπειδήπερ αὐτῶν τῶν δ' Ἀντιγενεδείων τοῦ Δωριωνείου διὰ τὴν αὐτὴν αἰτίαν τῶν δὲ κιθαρώδων τοῦ Τιμοθείου τρόπου, σχεδὸν γὰρ ἀποπεφοιτήκασιν εἰς τὲ τὰ καττύματα καὶ εἰς τὰ Πολυίδου ποιήματα.

Ath. 8. 352 b ἦκ τῶν Καλλισθένους Στρατονίκου ἀπομμηνοεύματα]. Πολυίδου δὲ σεμνυνομένου ὡς ἐνίκησε Τιμόθεου ὁ μαθητής αὐτοῦ Φιλωτᾶς 'θαυμάζειν' ἔφη 'εἰ ἄγνοεις ὅτι οὔτος ¹ μὲν ψηφίσματα ποιεῖ, Τιμόθεος δὲ νόμους.'

¹ mss αὐτὸς
POLYIDUS

Life

Parian Chronicle: From the time when Polyidus of Selymbria was victorious with the dithyramb at Athens a hundred and [. . . . . years,\(^1\) in the archonship of . . . . . . at Athens.]

Diodorus of Sicily: see on Telestes p. 273.

Plutarch On Music: In general, if we are to argue ignorance of a use from its not being employed, we shall condemn for ignorance many artists of the present day,—for instance, the Doro-Ionics who despise the Antigenidean style, and the Antigenideans who despise the Doro-Ionic; neither school uses the style of the other. Similarly we shall condemn for ignorance the lyre-singers who despise the style of Timotheus; these have practically returned\(^2\) to the ‘patchwork’ music and the compositions of Polyidus.

Athenaeus Doctors at Dinner [recorded sayings of Stratonicus from Callisthenes]: When Polyidus boasted one day of his pupil Philotas’ defeat of Timotheus, Stratonicus exclaimed ‘I am surprised that you do not know that Philotas writes bills presented and Timotheus acts passed.’\(^3\)

\(^1\) the lost date must lie between 398 and 380 B.C.  
\(^2\) in the time of A.’s authority, perh. Aristoxenus  
\(^3\) with a play on νόμοι, laws or ‘nomes’
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ΠΟΛΥΙΔΟΤ ΜΕΛΩΝ

1

Ε.Μ. 164. 20 Ἀτλας· ὄρος Λιθύης· Πολυίδος δὲ ὁ διθυραμβοποιὸς παρίστησιν αὐτῶν ποιμένα γεγονέναι, καὶ φησιν ὅτι παραγενόμενος ὁ Περσέν ἐπερωτώμενός τε ὧν αὐτοῦ τίς εἶ ἣ καὶ πόθεν ἀφίκοι, ἐπειδὴ λέγων οὐκ ἐπείθεν, ἀνάγκη ἐδείξῃ αὐτῷ τῇ Γοργώνῃ πρόσωπον καὶ ἀπελίθωσεν αὐτῶν, καὶ ἀπ' αὐτοῦ τὸ ὄρος Ἀτλας ἐκλήθη. οὕτως Δικόφρονος ἐν Τυφωνήματι.

2

Arist. Poet. 16 [π. ἀναγνωρίσεως]· τετάρτῃ δὲ ἡ ἐκ συλλογισμοῦ, οἶνον ἐν Χοσφώροις, ὃτι ὤμοιος τὸς ἐκλήθη, ὄμοιος δὲ

1 cf. Tzet. Lyc. 879, Exeg. II. 132. 18

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POLYIDUS

Upon a stone found near Teos: Whereas Herodotus son of Menodotus and Meneicles son of Dionysius have been sent ambassadors from Teos to the cities of Crete and have spent most of the time allowed them in our city, and have not only shown the good behaviour expected from visitors, but one of them, to wit Meneicles, as became a man of culture, has given sundry tasteful performances to the lyre, as well of the works of Timotheus and Polyidus as of our own classical poets; it is resolved by the Directors and City of Cnossus that, in order that the Teians may know that the City has accepted the embassy of the ambassadors aforesaid, thanks be tendered to the city of Teos for sending the same, and likewise to the ambassadors Herodotus and Meneicles for their excellent behaviour during their visit.

See also [Censorin.] Gram. Lat. 6. 608.

THE POEMS OF POLYIDUS

1

Etymologicum Magnum: Atlas: A mountain of Libya. The dithyramb-writer Polyidus makes him out to have been a shepherd to whom Perseus one day came and (instead of being allowed to pass) was asked by him who he was and whence he came; whereupon, being unable to gain his permission by force of words, he must needs show him the Gorgon's head and turn him to stone; and thus the mountain came to be called after him Atlas. This account is given by Lycophron in his Commentary.

2

Aristotle Poetics [on 'recognition' or 'discovery' in the drama]: The fourth kind is that occasioned by inference. For instance in the Libation-bearers: 'Someone has arrived
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οὐθεὶς ἀλλ’ ἡ Ὀρέστης· οὗτος ἀρα ἐλήλυθεν. καὶ ἡ Πολυίδου τοῦ σοφιστοῦ περὶ τῆς Ἰφιγενείας εἰκὸς γὰρ τῶν Ὀρέστην συλ-
λογίσασθαι ὅτι τῇ ἀδέλφῃ ἐτύθη καὶ αὐτῷ συμβᾶνει θύσεθαι.

Ibid. 17 τοὺς τε λόγους τοὺς πεποιημένους δεὶ καὶ αὐτῶν
ποιοῦντα ἐκτίθεσθαι καθόλου, εἶδ’ οὗτος ἐπεισδομένου καὶ παρα-
tεῖνεν. λέγω δὲ οὗτος ἂν θεωρεῖσθαι τὸ καθόλου, οἷον τῆς
Ἰφιγενείας. τυθείσος τινὶς κόρης καὶ ἀφανισθείσης ἀδήλως τοῖς
θύσασιν, ἱδρυθείσης δὲ εἰς ἀλλὴν χῶραν ἐν ἧ νόμος ἦν τοὺς ξένους
θύειν τῷ θεῷ, ταύτην ἔσχε τῇ ἱερωσύνῃ. χρόνῳ δ’ ὑστερον τῷ
ἀδελφῷ συνεβή ἐλθεῖν τῇς ἱερείας. τὸ δὲ ὅτι ἀνείλεν ὁ θεὸς διὰ
τιν’ αἰτίαν ἕλθειν ἐκεῖ, καὶ ἐφ’ ὅτι δὲ, ἔξω τοῦ μύθου. ἐλθὼν δὲ
καὶ ληφθεὶς ἔθεσθαι μελλόν ἀνεγνώρισεν, εἶδ’ ὡς Εὐριπίδης εἴη’
ὡς Πολυίδος ἐποίησεν, κατὰ τὸ εἰκὸς εἰπὼν ὅτι οὐκ ἀρα μόνον τὴν
ἀδελφὴν ἀλλὰ καὶ αὐτῶν ἔδει τυθῆναι καὶ εὐτεῦθεν ἡ σωτηρία.

περὶ ΤΕΛΛΗΝΟΣ ἡ ΤΕΛΛΙΔΟΣ

Plut. Ῥεγ. Ἀροφ. 193 [π. Ἔπαμεινώνδα]. ἀπαγγείλαντος δέ
τινος ὡς Ἀθηναίου στράτευμα καίνοις κεκοσμημένον ὅπλοις εἰς
Πελοπόννησον ἀπεστάλκασι, 'Τι οὖν' εἶπεν 'Ἀντιγενείδας στένει
καίνοις Τέλληνος αὐλοὺς ἔχοντος;' ἦν δὲ αὐλητής ὁ μὲν Τέλλης
κάκιστος, ὁ δὲ 'Ἀντιγενείδας κάλλιστος.

Zen. Parosm. 1. 45 δειδε τὰ Τέλληνος· ἐπὶ τῶν σκωπτικῶν
tιθεται ἡ παροιμία. Τέλλην γὰρ αὐλητὴς ἐγένετο καὶ μελῶν
ποιητῆς, παίγνια τε κατέλιπεν εὐρυμύστατα καὶ χάριν ἔχοντα
πλείστην καὶ σκῶμασι κομψότατα.

Ibid. 2. 15 οὗτος ὁ Τέλλην ἐγένετο αὐλητής καὶ μελῶν ἀνυπο-
tάκτων ποιητῆς. μέμνηται αὐτοῦ Δικαίαρχος ὁ Μεσσήνιος.

Ptol. Ἡρήπ. ap. Phot. Βιβλ. 190. 151. 9 τελευτησαντος
Δημητρίου τοῦ Σκηψίου τὸ Βιβλίον Τέλλιδος πρὸς τῇ κεφαλῇ
αὐτοῦ εὐρέθη.

1 mss add ἔξω τοῦ καθόλου

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TELLES, TELLEN, OR TELLIS

who resembles me; nobody resembles me but Orestes; therefore it is he.' And there is the recognition of Iphigeneia in Polyidus the sophist, where Orestes naturally infers that as his sister has been sacrificed so he must now share her fate.

The Same: Subjects already invented should nevertheless be sketched out in general by the poet himself before being arranged in episodes and worked out in detail. He should investigate the general plan, for example, of an Iphigeneia thus:—A young girl has been sacrificed and has then mysteriously vanished from the sight of her sacrificers and been transported to a country where it is customary to sacrifice all strangers to the God, and there become priestess. Some time afterwards her brother happens to arrive there. The fact that he has been sent there by the oracle for some reason, the purpose of his coming, is outside the story. However, he comes, is seized, and is about to be sacrificed, when he makes the recognition. This may be either in the manner of Euripides or of Polyidus, who makes him say very naturally that it was not only his sister, then, who was to perish by sacrifice—a remark which saves his life.

on TELLES, TELLEN, or TELLIS

Plutarch Sayings of Kings [Epaminondas]: When news was brought him that the Athenians had sent a newly-equipped army into the Peloponnese, he said 'What of it? Does Antigeneidas weep and wail when Telles gets a new pair of pipes?' Now Telles was as bad a fluteplayer as Antigenidas was a good one.

Zenobius Proverbs: Sing the songs of Tellen:—the proverb is used of mockers or jesters. Tellen was a fluteplayer and lyric poet who left some sportive verse of excellent rhythm and remarkable charm, and some extremely witty jests.

The Same: This Tellen was a fluteplayer and a writer of miscellaneous lyrics, who is mentioned by Dicaearchus the Messenian.

Ptolemy son of Hephaestion: When Demetrius of Scepsis died, a copy of the works of Tellis was found beside his pillow.

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LYRA GRAECA

περὶ ΛΤΣΙΜΑΧΟΤ

Ηαρποκρ. Λυσίμαχος... ὁ δὲ μνημονεύει λυκόυργος ἐν τῷ
Περὶ τῆς Διικήσεως ὡς εὐτελός, μελοποιῶ.

ἈΡΙΣΤΟΤΕΛΟΤΣ

eis Ἐρμείαν

 submodule

Ath. 15 696 a [π. σκολίων]. τούτων λεχθέντων ὁ Δημόκριτος
ἔφη: 'Αλλὰ μὴν καὶ τὸ ὑπὸ τοῦ πολυμαθεστάτου γραφὲν Ἀριστο-
τέλους εἰς Ἐρμείαν τὸν Ἀταρνέα οὐ παιὰν ἐστὶν, ὡς ὁ τὴν τῆς
ἀσθενείας κατὰ τοῦ φιλοσόφου γραφὴν ἀπενεγκας Δημόφιλος
ἐν ἐκάλεσεν ἄν' αἰδώς
1 παρασκευασθεὶς ὑπ’ Εὐρυμέδοντος, ὡς
ἀσθενοῦς καὶ ἀδύνατος ἐν τοῖς συνσυντοῖς ὡς ἥμεραί εἰς τὸν Ἐρμείαν
παιὰν. ὃτι δὲ παιὰν οὐδεμιᾶν ἠμφασὶν παρέχει τὸ ἄσμα, ἀλλὰ
τῶν σκολίων ἐν τι καὶ αὐτὸ εἰδὸς ἐστὶν, εἰς αὐτὰς τῆς λέξεως
φιλερῶν ὑμῖν ποιήσω·

'Ἡρετὰ πολύμοχθε γένει βροτεῖω, 2
θύραμα κάλλιστον βίω,
σᾶς πέρι, παρθένε, μορφᾶς
καὶ θανείν ζαλωτός ἐν Ἑλλάδι πότμος
5 καὶ πόνους τλῆναι μαλεροὺς ἀκάμαντας; 3
τοῖον ἐπὶ φρείνα βάλλεις
καρπὸν ἵσαθάνατον 4 χρυσοῦ τε κρείσσω
καὶ γονέων μαλακανυγήτοι τὸ ὑπ’ ὑπνον.
σεῦ γ’ ἔνεχ’ οἱ 5 Δίδος Ἡρακλῆς Λήδας τε
κοῦροι
10 πόλλ’ ἀνέτλασαν ἔργοις
σὰν ἀγρεύοντες δύναμιν;
σοὶς δὲ πόθοις Ἀχίλευς
Ἀἰας τ’ Ἀἰδα δόμον ἠλθον. 7

1 E: mss ἀπενεγκαμένος Δ. εἰς αἴδωτε
2 P βροτεῖοι, perh. rightly
3 so Diog: P -τος, Ath. ἀκάματος 4 Wil. and P: Diog. k. εἰς ἄθ., Ath. k. τ’ ἄθ.
5 γ’ P: others δ’ οἱ

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LYSIMACHUS

on LYSIMACHUS

Harpocration Lexicon to the Attic Orators: Lysimachus—mentioned as a second-rate lyric poet by Lycurgus in his speech On the Treasury.¹

ARISTOTLE

To HERMEIAS ²

Athenaeus Doctors at Dinner [scolia or drinking-songs]: Democritus now remarked that the poem written by the most learned of men, Aristotle, to Hermias of Atarneus, was not a paean as was asserted by Demophilus, who at the instigation of Eurymedon instituted the proceedings against the philosopher and laid the outrageous accusation of impiety, on the plea that he daily sang a paean in honour of Hermias³ at the common board of the Peripatetic School. 'As a matter of fact' said he 'the poem bears no resemblance to the paean, but is a particular kind of scolion such as we have just been discussing, and this I will show you plainly from what it says:

Virtue, laborious prize of mortals and noblest quest of life, 'tis the most enviable lot in Greece to die or suffer bitter toil unceasing for thy maiden beauty, such the heaven-rivalling fruit thou bestowest on the mind; better than gold or high birth, better than soft-eyed sleep. For thee did Heracles, for thee did those other sons of Zeus that Leda brought him, bear much in vigorous search of thy power and art; for love of thee went Ajax and Achilles to the house of Death; and now for thy...

¹ cf. Suid. s.v. ² cf. Stob. Fl. 1. 12, Diog. L. 5. 1. 7 ('the hymn to Hermias'), Didymus Berliner Klassikertexte i. 25 ('paean') ³ died 344

Wil: mss ά δεκ ⁶ Π [σαν διε]ποντες δ. ⁷ Wil: mss 'Αδαο δόμους ἥλ. ⁷ Π ποδοις

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LYRA GRAECA

σᾶς ὁ ἑνεκεν φιλίον
μορφᾶς καὶ Ἀταρρέος ἐντροφὸς
15 ἀελίου χήρωσεν¹ αὐγάς.
τοίγαρ ἀοίδιμον ἐργοῖς
ἀθάνατον τέ μιν αὐδήσουσι ² Μοῦσαι
Μναμοσύνας θύγατρες,
Διὸς ξενίου σέβας αὐξῶν-
20 σαι φιλίας τε γέρας βεβαιόν.

ἐγὼ μὲν οὐκ οἶδα εἰ τίς τι κατιδέων ἐν τοίνυν δύναται παιανικὸν
ιδίωμα, σαφῶς ὁμολογοῦντος τοῦ γεγραφότος τετελευτηκέναι τὸν
Ἐρμείαν δι᾽ ἄν εἰρήκεν . . . οὐκ ἐχεῖ δ᾽ οὐδὲ τὸ παιανικὸν ἐπίρρημα,
καθάπερ ὁ εἰς Δύσανδρον τὸν Σπαρτιάτην γραφεῖς ὅτι τῶς παιῶν, ὃν
φησὶ Δοῦρην ἐν τοῖς Σαμίων ἐπιγραφομένοις ³ Ὄροις ἀδεσθάι ἐν Σάμῳ.
. . . ἀλλὰ μὴν καὶ αὐτὸς Ἀριστοτέλης ἐν τῇ Ἀπολογίᾳ τῆς Ἀσε-
βειάς, εἰ μὴ κατέψυχαστι ὁ λόγος, φησίν: Ὄν γὰρ ἂν ποτὲ Ἐρμεία
θύειν ὡς ἀθανάτῳ προαιρούμενος ὡς θυντῷ μνήμα κατεσχενάζων καὶ
ἀθανατίζειν τὴν φύσιν Βουλόμενος ἐπιταρίσθω τὸν <σῶμα>. ⁴

ΕΡΜΟΛΟΧΟΤ (?)

Stob. Fl. 98. 66 [π. τοῦ βίου, ὅτι βραχὺς καὶ εὐτελῆς καὶ
φροντίδων ἀνάμεστοι]. Ερμολόχον. ⁴

ἀτέκμαρτος ὁ πᾶς βίος οὐδὲν ἐχὼν
πιστῶν πλανᾶται συντυχίαις ἐν, ⁵
ἐλπὶς δὲ φρένας παραθαρσύνει, τὸ δὲ μέλλον
ἀκριβῶς
οὐδὲν οὐδὲς θνατὸς ὅπα φέρεται:
5 ἀντιπνεῖ δὲ πολλάκις εὐ-
τυχίαις δεινὰ τὶς αὐρά: ⁶
θεὸς δὲ πάντας ἐν <τε> κινδύ-
νοσίων ἐν τῷ ἄταις κυβερνᾷ.⁷

¹ Diog. P omit καὶ ² αοίδιμον Ath. P: Diog. -μος (and ἀθάνατοι) αὐδ. Wil: mss αὐξ., from below
³ Kaib: mss ἐκοσμήσατο, ἐκόσμουν ⁴ mss also Ερμολάου,
but Phot. -λοχος ⁵ E: mss συντυχίαις ⁶ Pflugk.-B:

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loved beauty Atarneus' nursling 1 hath made the sun's light desolate. Therefore shall the Daughters of Memory cry him famous for his deeds and to live evermore, and magnify the God of Host and Guest and extol true friendship.

Now I do not know whether anyone can see anything here characteristic of the paean. The writer clearly admits that Hermeias is dead . . ., and there is no paeanic refrain as there is in the real paean to the Spartan Lysander which, in his book entitled *Annals of Samos*, Duris declares is sung in that city . . . And moreover Aristotle says himself, in his *Defence from the Accusation of Impiety*—if the speech is genuine—"If I had intended to sacrifice to Hermeias as an immortal being I should not have built him the tomb of a mortal, nor if I had wished to make him a God should I have honoured his remains with funeral obsequies."

Stobaeus *Anthology* [that life is short, of little account, and full of care]: Hermolochus : 2

All life is inscrutable, wandering amid events with nothing sure. 'Tis hope cheers on the heart; no man born knoweth certainly whither he goes; and often enough there bloweth a dire wind contrary to success. Yet in danger and calamity God is ever at the helm.

1 Hermeias  2 or Hermolaüs; called Hermolochus by Stobaeus ap. Phot. *Bibl*. 167 (p. 117 init. Bek.); hardly to be identified with the Hermodotus of Plut. *Is. et Os*. 24, Stob. *Fl*. 60. 3, still less with the Hermocles of Ath. 15. 697 a, 6. 253 b; it may well come within the scope of this book

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mss ἀντιπνέει and ἀντυχλας  7 transp B: mss θεός . . .
κυβερνᾷ ἀντιπνεῖ . . . αὕρα 〈τε〉 E (B. suppl. γε) κινδύνοισιν ἐν τ' ἄταις B: mss κινδύνοις θυνατοὺς

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ΔΥΚΟΦΡΟΝΙΔΟΤ ΜΕΛΩΝ

1

Ath. 13. 564 a [π. έρωτος]: πρὸς ἀλήθειαν γὰρ, καθάπερ φησὶν Κλέαρχος ἐν τῷ πρώτῳ τῶν Ερωτικῶν, Δυκοφρονίδην εἰρηκέναι φησίν.

οὔτε παιδὸς ἄρρενος οὔτε παρθένων τῶν χρυσοφόρων οὐδὲ γυναικῶν βαθυκόλπων καλῶν τὸ πρόσωπον ἐὰν μὴ κόσμιον πεφύκη 1 ἡ γὰρ αἰδώς ἄνθος ἐπισπείρει.

2

Clearch. ap. Ath. 15. 670 e [διὰ τὴν ἐστεφανωμένων ἐὰν λύται δ’ στέφανος, ἔραν λέγονται] ή μάλλον ὑφ’ ἄν οἴνοντα τε καὶ πρὸς ἀλήθειαν τὸν τῆς ψυχῆς κόσμον ἐκκύλευται, τούτοις καὶ τὸν τοῦ σώματος κόσμον ὑπὸ τοῦ πάθους ἔξαγόμενοι σκυλεύοντες ἐκαυτοὺς ἀνατιθέασιν; 2 πᾶς δ’ ὁ ἐρῶν τούτο δρά μὲν, 3 μὴ παρώντος δὲ τοῦ ἐρωμένου τῷ 4 ἐμποδῶν ποιεῖται τὴν ἀνάθεσιν. 5 οθεν Δυκοφρονίδης τὸν ἐρῶντα ἐκεῖνον αἰτόλον ἐποίησε λέγοντα:

τὸδ’ ἀνατιθημί σοι ρόδον καλὸν ἀνάθεμα 5 καὶ πέδιλα καὶ κυνέαν καὶ τῶν θηροφόρων λογχίδ’, ἐπεὶ μοι νόσος ἀλλα κέχυται ἐπὶ τῶν Χάρισι φίλαν παῖδ’, Ἀκακαλλίδα. 6

περὶ ΞΕΝΟΚΡΙΤΟΤ καὶ ΞΕΝΟΔΑΜΟΤ


1 ἐὰν μὴ and πεφύκη Mein.-B: mss ἀλλὰ and 2 Mus: mss καὶ τούτοις καὶ and καὶ σκυλεύοντες 3 Schw. inserts παρώντος, but cf. the ellipse before et δὲ μὴ 4 mss τοῦ 5 Cas.-E: mss νόημα 6 Wil: cf. Ap. Rh. 4. 1491, Anacr. 18. 3: mss παῖδα καὶ καλῶν

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LYCOPHRONIDES

Poems

1

Athenaeus *Doctors at Dinner* [on love]: According to the 1st Book of the *Erotics* of Clearchus, Lycophronides truly says:

Neither in lad nor golden lass \(^1\) nor yet in buxom dame is the face fair which is not modest, for beauty is engendered of a proper shame.

2 \(^2\)

Clearchus in the Same [why, when a man’s wreath comes apart, we say he is in love]: Or is it rather that lovers are betrayed by their passion into despoiling themselves of a bodily adornment to dedicate it to one who has despoiled them, as they rightly think, of a spiritual? That is what every lover does if the beloved be there; and if not, he dedicates it to whoever is—which is the reason why Lycophronides makes his lovesick goatherd say:

This rose, with my cap and shoes and game-slaying javelins, is my fair offering to thee,\(^3\) though my thoughts lie otherwhere, to wit on the lass Acacallis whom the Graces love so well.

The following passages refer to poets of whom some certainly and all possibly come within the scope of this book

on XENOCRITUS and XENODAMUS

Heracleides of Pontus [on Locri]: Xenocritus, a poet blind from his birth, was a Locrian.

\(^1\) lit. wearing gold (\(i.e.\) ornaments) \(^2\) cf. Philostr. *Vit. Ap. 5. 15 K\(^\) \(^3\) prob. a wayside effigy
LYRA GRAECA

Plut. Mus. 9 τῆς δευτέρας δὲ (καταστάσεως τῶν περὶ τὴν μουσικὴν ἐν τῇ Σπάρτῃ) Θαλήτας τε ὁ Γορτύνιος καὶ Ξενόδαμος ὁ Κυθήριος καὶ Ξενόκριτος ὁ Δοκρὸς καὶ Πολύμνηστος ὁ Κολοφώνιος καὶ Σακάδας ὁ Ἅργειος μᾶλιστα αἰτίαν ἔχουσιν ἡγεμόνες γενέσθαι . . . ἦσαν δ’ ὁ περὶ Θαλήταν τε καὶ Ξενόδαμον καὶ Ξενόκριτον ποιηταὶ παιὰνων . . . ἄλλοι δὲ Ξενόδαμον ὑπορχημάτων ποιητὴν γεγονέναι φασί καὶ οὐ παιὰνων, καθάπερ Πρατίνας· καὶ αὐτοῦ δὲ τοῦ Ξενοδάμου ἀπομνημονεύεται ἄσμα, ὡς ἐστὶ φανερὸς ὑπόρχημα. περὶ δὲ Ξενόκριτον, ὁς ἦν τὸ γένος ἐκ Δοκρῶν ἐν Ἰταλίᾳ, ἀμφισβητεῖται εἰ παιὰνων ποιητῆς γέγονεν· ἡρωικαὶ γὰρ ὑποθέσεις ποιημάτων ἔχοντων ¹ ποιητὴν γεγονέναι φασὶν αὐτῶν· διὸ καὶ τινὰς διθυράμβους καλεῖν αὐτοῦ τὰ ποιήματα. ² πρεσβύτερον δὲ τῇ ἡλικίᾳ φησίν ὁ Γλαύκος Θαλήταν Ξενόκριτον γεγονέναι.

Plut. Mus. 6 τελευταίον δὲ Περίκλειτὸν φασὶ κιθαρῳδὸν νικῆσαι εἰς Λακεδαίμονι Κάρρεια, τὸ γένος ὑπὰ Λέσβιον· τούτου δὲ τελευτήσαντος, τέλος λαβέιν Ἀθηναίοις τὸ συνεχὲς τῆς κατὰ τὴν κιθαρῳδίαν διαδοχῆς. ἦνοι δὲ πλανώμενοι νομίζουσι κατὰ τὸν αὐτοῦ χρόνον Τερπάνδρῳ Ἰππώνακτα γεγονέναι· φαίνεται δ’ Ἰππώνακτος καὶ Περίκλειτος ὅτι πρεσβύτερος.

περὶ ΜΤΙΑΣ

Suid. Μυία· Σπαρτιάτις, ποιητρία. ὕμνους εἰς Ἀπόλλωνα καὶ Ἄρτεμιν.

¹ mss ἡρωϊκῶν γ. ὑποθέσεων πράγματα ἔχουσῶν ² mss τάς ὑποθέσεις

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Plutarch *Music*: The second establishment of music at Sparta is best ascribed to Thaletas of Gortyn, Xenodamus of Cythera, Xenocritus of Locri, Polynmastus of Colophon and Sacadas of Argos . . . Thaletas, Xenodamus, and Xenocritus were composers of paeans . . . though according to some authorities, as for instance Pratinas, Xenodamus composed hyporchemes and not paeans. There is actually a song of Xenodamus' on record, which is obviously a hyporcheme . . As to Xenocritus, who was by birth of Locri in Italy, it is questioned whether or no he was a composer of paeans, because we are told that he wrote poems on 'heroic' subjects, and that some writers therefore called his works dithyrambs. According to Glaucus, Thaletas was an older contemporary of Xenocritus.  

Plutarch *Music*: We are told that the last lyricist to win the prize for lyre-song at the Spartan Carneia was a Lesbian called Pericleitus; 2 his death put an end to the continuous succession of Lesbian singers to the lyre. Some writers are mistaken in making Hipponax a contemporary of Terpander. The truth would appear to be that he comes later even than Pericleitus.

on MYIA

Suidas *Lexicon*: Myia:—A Spartan poetess Hymns to Apollo and Artemis.

1 cf. Diog. Laert. 4. 15, where (on the authority of Aristoxenus) he is called Xenocrates, perh. rightly 2 or the last Lesbian lyricist to win . . . was P.

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περὶ ΜΤΝΝΗΣ

Joh. Gram. π. Αἰολίδος i. 22 (Hoffm. Gr. Dial. 2 p. 208) κέχρηνται δὲ αὐτῇ Σαπφώ, Ἀλκαῖος, Μύννα, καὶ ἄλλοι.

περὶ ΘΕΑΝΟΤΣ

Suid. Θεανῶ. Δοκρίς, λυρική. ἄσματα Δοκρικά καὶ μέλη.

Eust. Il. 2. 327. 10 ὡς δὲ καὶ Θεανῶ τις γυνὴ Δοκρίς λυρική ἤν, ἵστοροῦσιν οἱ παλαιοί.

For Spendon see vol. i, p. 29.
on MYNNA (?)

Johannes Grammaticus *On the Aeolic Dialect*: This dialect is used by Sappho, Alcaeus, Mynna, and others.

on THEANO

Suidas *Lexicon*: Theano:—A lyric poetess, of Locri. Locrian songs and lyric poems.

Eustathius on the *Iliad*: According to the old writers there was also a Theano of Locri, who was a lyric poetess.\(^1\)

\(^1\) variously emended to Myia (‘Fly,’ a nickname of Corinna), Melinna (*i.e.* Melinno, a first-century writer of Aeolic verse), and Erinna (a poetess of uncertain date but prob. Alexandrine) \(^2\) according to Clem. Al. *Str.* i. 80. 3 on the authority of Didymus π. Πυθαγορικῆς φιλοσοφίας. Theano was the first writer of poetry.
ΑΔΕΣΠΟΤΑ

1

Zen. 5, 99 νῦν ἃ δὲ θεοὶ μᾶκαρες· τούτῳ ἐπιλέγονται οἱ ῥαψῳδοὶ, ὡς καὶ οἱ κιθαρῳδοὶ

ἀλλὰ ἄναξ μάλα χαίρε.2

Eust. II. 239. 19 ίστεον δὲ ὅτι ἐκ τοῦ ἀλλὰ ἄναξ ὑπὲρ ἐνταῦθα παρὰ τῷ ποιητῷ (2. 360) κεῖται ἀρχὴ τις ἐξοδίων κιθαρῳδικοῦ τῷ ἀλλὰ ἄναξ,3 ὡς ἱστορεῖ Αἰλίος Διονύσιος.

ως ΑΛΚΜΑΝΟΣ

2

Ox. Pap. 8

... ... ... ]τιτ[... ... ]κινον ἐν νεκύεσσι ἤνθομεν ἐς μεγάλας Δαμάτερος ἐννέ' ἐάσσαι παίσαι παρθενικά, παίσαι καλὰ ἐμματ' ἔχοίσαι4 καλὰ μὲν ἐμματ' ἔχοίσαι, ἀριπρεπέας δὲ καὶ ὄρμ[ως]

πριστῶ ἐξ ἑλέφαντος ἴδην ποτεοικότας αὐξ[λα]5

3, 4

Prisc. 1. 20 Adeo autem hoc verum est, quod pro Aeolico digamma ponitur u; quod sic et illi solet accipere digamma modo pro ⟨u, modo pro⟩6 consonante simplici, teste Astyage, qui diversis hoc ostendit usibus ut in hac versu:

1 mss Zen. σὺν, Hesych. and Phot. νῦν δὲ θεοὶ μ. τῶν ἐσθλῶν ἢφθονοι ἔστε 2 mss ἀλλ' ἄναξ κτλ. mss also μέγα χ.
3 mss ἀλλὰ ἀλλ' ἄναξ 4 cf. Callim. H. 3. 14, 6 33
5 ἀτ[ν]: 6 E

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ANONYMOUS FRAGMENTS

1

Zenobius Proverbs: 'And now, ye blessed Gods'; this is the epilogue of the rhapsodes or reciters of epic verse; compare the phrase used by the singers to the lyre:

But all hail, O Lord.  

Eustathius on the Iliad: It should be noted that from this phrase 'But, O Lord' comes as a beginning of an exodium or end-piece in singing to the lyre the words 'But, O Lord . . .',  as we are told by Aelius Dionysius.

ALCMAN (?)

2

From a 2nd century Papyrus:

. . . among the dead, we are come to the temple of great Demeter, nine in number, maidens all, clad all of us in fair robes, in fair robes clad and bright shining necklaces of carven ivory like the daylight  to behold.

3, 4

Priscian Principles of Grammar: So true is it that  is put for the Aeolic digamma [w, written F]. Just as they took digamma sometimes as  and sometimes as a simple consonant—witness Astyages, who shows it in both the uses, as in the verse

1 cf. Hesych. ἐν δὲ θεῖ, Phot. ἄλλα ἄναξ  
3 the rest is lost  
4 or perh. [the snow on] Etna

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Lyra Graeca

οὐόμενος ¹ Φελέναν ἐλικωπίδα
sic nos quoque pro consonante simplici habemus u loco digamma positum ut 'At Venus hand animo nequicquam exterrita mater,' est tamen quando idem Aeoles inveniuntur pro duplici quoque consonante digamma posuisse, ut:

Νέστορα ² δὲ Fω παιδός . . .

Ibid. 22. Digamma Aeoles est quando pro nihilo in metris accipiebant, ut:

άμµες δ' Φειρήναν· τόδε γὰρ θέτο Μῶσα λίγεια.³ est enim hexametrum heroicum.

6, 7, 8, 9, 10

Ἀpoll. Synt. 335 ἀπειράκις γὰρ τὰ Δωρικὰ διὰ ψιλῶν ἀντι-στοίχων τὰς συναλοιφάς ποιεῖται.⁴
κὼ τοξότας 'Ηρακλέης—
κάλιστ' ὑπαυλέν ⁵—
κὰ μεγασθενῆς 'Ασαναιά ⁶—
Μελάµποδα τ' Ἀρτόλυκον τε—
ἀρχοι μὲν γάρ κ' ὁ θρασίων ⁷

11

Et. Mag. 579. 19 Μενέλας:

Μενέλας τε κ' Ἀγαμέμνων ⁸

ἀπὸ τοῦ Μενέλαος· ἀμφίβολον εἶτε συγκοπῆ Μενέλας ὃς ⁹ Δορύλας, εἶτε κράσει τοῦ ο καὶ α εἰς α μακρόν, ὡς ἐλέξας ἐλέξα, κτλ.

¹ E (Prisc. read Ὅ.), cf. Alc. 82. 6: mss also ὀτόμενος (glossed aspiciens), όφ. ² mss also Νέστορι ³ preceding words e.g. ἄλλοι μέν Ἀρη φιλεντὶ ⁴ one ms marg. Ἀλκμάνος ⁵ B: mss ὑπαυλέν ⁶ Ἀρχ.: mss κὰ μεγ' ἀπενήσασα ναὶ ἄ, καµεγ' ἀσθενήσασαν, ἀπεγήσασα ⁷ Bek: mss κοβρασίων ⁸ mss καὶ Ἀγ. ⁹ B: mss καὶ
ANONYMOUS: ALCMAN (?)

waiting for Helen of the glancing eye
—so we too have  as a simple consonant like digamma, for instance in ‘But mother Venus afraid for good reason.’ Sometimes however, the Aeolic writers are found to have used digamma for a double consonant, as:

but Nestor from his son

5

The Same: The Aeolic writers sometimes neglect digamma in metre, as:

but we [love] peace; for this hath the sweet clear Muse ordained for herself.¹

For it is an heroic hexameter.

6, 7, 8, 9, 10

Apollonius On Syntax: Very frequently in Doric, synaloephē or the coalescing of two vowels is made with the corresponding unaspirated consonant; compare²

and bowman Heracles—
to flute a fine accompaniment—
and the great-mighted Athena—
Melampus and Harpalyceus—
for the bolder man would rule

11

Etymologicum Magnum: Menelas:

Menelas and Agamemnon

from Menelaius; it is doubtful whether it is by syncope like Dorylas, or by crasis of  and  into  like  , etc.

¹ the preceding words were perh. ‘Others love War’
² a marginal note to one ms ascribes all (or the first?) of these to Alcman; with the last cf. Alem. 91, which may belong to the same passage

423
LYRA GRAECA

12, 13

Apoll. Pron. 328 B ἢ γὰρ τοῦ ὀρθῆς τάσεως οὖσα εὐθειὰν σημαίνει παρὰ Δωριεῦσι:
καὶ τῷ Διὸς θύγατερ μεγαλόσθενες ἐγκλινομένη δὲ αἰτιατικήν·
kαὶ τῷ φίλιππον ἔθηκεν.

14

Hesych.
"Ενετίδας πώλως στεφαναφόρως· ἀπὸ τῆς περὶ τὸν 'Αδριανὸν 'Ενετίδος· διαφέρουσι γὰρ ἐκεῖ.

15, 16

Hephaest. 15 [π. ἀποθεσέως μέτρων]: βραχυκατάληκτα δὲ καλεῖται ὡσα ἀπὸ διποδίας ἐπὶ ὅλῳ ποδὶ μεμεῖναι, οἶον ἐπὶ λαμβικοῦ·

ἄγ' αὐτ' ἐς οἴκου τὸν Κλεισίππω.

ἐνταῦθα γὰρ ὁ σιππως ποὺς ἀντὶ ὅλῃς λαμβικής κεῖται διποδίας, ὑπερκατάληκτα δὲ ὡσα πρὸς τῷ τελείῳ προσέλαβε μέρος ποδός, οἶον ἐπὶ λαμβικοῦ

εἴμ' ὅτε πυσσάχω λυθεῖσα ἐκκατορ
tοῦτο μὲν οὖν συλλαβῆς περιπτεύει.

17

Ath. 11 (vol. 3, p. 16 Kaib.) [π. ποτηρίων]: αὐτὸς γε μὴν ὁ Ζεὺς τῆς Ἡρακλέους γενέσεως ἔξιον ἤγειται δῶρον Ἀλκμήνην

1 Mus.—B: mss στέφαν. (sic) and as separate gloss Ἐνιφόρῳ ἀπὸ τῆς κτλ. διαφέρει γ. ἐ. 2 Wil: mss ἢ ταπυσσακωλυθεῖσα, ἢτ' ἅπασαλά λυθείσα, ἢστ' ἀπὸ πυσσάλῳ λυθεῖσα: Sch. paraphr. ἀπὸ πασσάλων λυθείσα 3 Consbr: cf. Choer. 66. 5 (ὑποσαλῶ): mss συλλ. πλεῖονi

424
ANONYMOUS: ALCMAN (?)

12, 13

Apollonius Pronouns: For when the pronoun τοῦ 'thou has the acute accent it is the nominative in Doric:

and thou, great-mighted daughter of Zeus
but when enclitic, the accusative:

and made thee a lover of horses.

14

Hesychius Glossary:

Enetic colts that have won in the race
from Enetia or Venetia on the Adriatic Sea; for the colts of that country are particularly good.

15, 16

Hephaestion Handbook of Metre [the classification of metres]: They are called brachycatalectic when a dipody is short by a whole foot, as in the iambic line:

Come again to the house of Cleësippus.
Here the foot -σιπω stands for a whole iambic dipody. Hypercatectic metres are those which have part of a foot in addition to the last, as in the iambic:

I will go like a [calf] freed from the nose-ring.
Here there is a syllable too many.

17

Athenaeus Doctors at Dinner [on cups]: Why, Zeus himself thinks a cup a worthy gift for Alcmena in honour of

LYRA GRAECA

δοθήναι ποτήριον, ὁ παρ’ Ἀλκμάνι1 Ἀμφιτρύωνι εἰκασθεὶς δίδωσιν,

ἀδ’ ὑποδεξαμένα ταύς τοῦ Χρύσεου αἷψα ποτήριον.

18

Et. Mag. 420. 40 ἔδω· παρὰ τὸ ἄδω τὸ ἄρεσκώ·

ἀδοὺ φίλου ὡς κ’ ἐμ’ ἀδησί.2

tὰ γὰρ ἄρεσκοντα ἴδεα.

19

Stob. Ecl. i. 2. 31 [ὃ τεθές δημιουργήσ τῶν ὠντων καὶ διέπει
tὸ ὅλον τῷ τῆς προνοίας λόγῳ, καὶ ποιάς οὐσίας ὑπάρχει]

Τμνέωμες μάκαρας, Μῶσαι Δίις ἐκγονοι, ἀφθίτοις ἀοιδαῖς.3

20, 21

Et. Mag. 417. 12 ἵστεον ὃτι τὸ Ἑχ. . . . οἱ Δωρεῖς ἄχι

λέγουσι διὰ τοῦ α’

ἀχι Λίχα μέγα σὰμα

tούτοσιν ὑπὸ τοῦ Λίχα τὸ μέγα μνημεῖον, καὶ

ἀχι ὁ κλεινὸς

‘Ἀμφιτρυονίδας

1 E (preceded by two quotations from Hom. and followed by one from Stes., cf. 13. 600 f.): mss ὅπρ Ἀμφιτρυώνι

2 B–E: mss ὃς κεν ἀδ.: Pors. φίλω 3 mss Μῶσαι: or omit as incorporated gloss?

426
ANONYMOUS: ALCMAN (?)

the birth of Heracles, giving it her when he is appearing in the shape of Amphitryon [in Alcman ]:

and she took the golden cup and forthwith looked at it in wonder.

18

*Etymologicum Magnum* Ἰδω 'to please': from ἄδω 'to give pleasure'; compare

I pleased the friend who pleased me.

For things which give pleasure are ἴδεα 'pleasant or sweet.'

19

Stobaeus *Selections* [that God is the creator of the world and orders the universe by the reason of Providence, and of what nature God is]:

Let us hymn the Blessed Ones, ye Daughters of Zeus, with songs immortal.

20, 21

*Etymologicum Magnum*: It should be noted that the Dorians say ἄχι for ἴχι 'where'; compare

where the great tomb of Lichas

and

where the famous son of Amphitryon

1 perh. elegiac (Callimachus?) 2 the Greek has 'ye Muses daughters of Z.,' but the word *Muses* is perhaps a gloss 3 Heracles
LYRA GRAECA

ως ΣΑΠΠΟΤΣ ή ΑΛΚΑΙΟΤ

22

Heph. 86 τετράμετρον δὲ καταληκτικὸν ἐπιωνικὸν, ὅ τὴν μὲν πρῶτην ἔχει ιαμβικὴν, ἥτοι ἐξάσημον ἡ ἐπτάσημον, τὴν δὲ δευτέραν ἰωνικὴν ἡ δευτέραν παιωνικὴν, τὴν δὲ τρίτην τροχαϊκὴν ἐξάσημον ἡ ἐπτάσημοι, εἰτὰ τὴν ἐκ τροχαίων καὶ τῆς ἀδιαφόρου κατάκλειδα, οὖν:

τεοῦτος εἰς Θηβαῖος παῖς ἀρμάτεσσι ὀχημένος

Μάλις μὲν ἔννη λέπτον ἔλοισ' ἀπ' ἀτράκτῳ λίνον.

23

Plut. Garr. 5 καὶ σκόπει τὴν †Δυσίου † πειθῶ καὶ χάρων...

. . καὶ κῆνου ἐγὼ φαίμε Φισπλόκων
Μοίσαν εὐν λάχμεν.

24

Apoll. Pron. 97. 4 Αἰολεῖς ἁμμυρ

. . ἀλλᾶ τις ἁμμυ δαίμων

25

Hdn. ap. Cram. A.O. 3. 239. 28 οἱ γὰρ Αἰολεῖς λέγουσι <πᾶν πάν>, πᾶς παῖς.

παῖς ὁ χῶρος.

†ίνα ἑωμεν ὅτι πάνται. 

1 mss Θήβασ, ἀρμάτεσσι 2 ἔλοισ' E, = ἐλοισά = εἰλοισά: mss ἔχοισ' mss also ἐπ' 3 Ἀλκαῖοι? 4 B–E: mss κάκεινον γὰρ ἐγὼ φαίμε ιοπλοκάμων and λαχεῖν suppl. E (cf. context) 5 an example of πᾶν 'all' perhaps underlies this 6
ANONYMOUS FRAGMENTS

SAPPHO or ALCAEUS (?)¹

22²

Hephaestion Handbook of Metre [the combination of unlike elements]: The epionic catalectic tetrameter has the first foot an iambic, either of six or of seven 'times,' the second an ionic or 'second' paeon, the third a trochaic of six or of seven 'times,' and then the close, consisting of a trochee and a doubtful syllable, for instance:

Such was [my] son when he entered Thebes in his chariot;
and
Malis was a-spinning, twisting the fine thread from her distaff.

23

Plutarch Garrulity: Observe the charm of . . .³
And I say that he hath a fair dower of the violettressed Muses.

24

Apollonius Pronouns: The Aeolic writers use the form ἄμμι 'to us'; compare
but to us some God

25

Herodian in Cramer's Oxford Inedita: For the Aeolians say πάν for πάν, and παῖς for πᾶς; compare
all the place

¹ See also Scolion below, p. 564  ² cf. Et. Mag. ἔννη (Hdn. 2. 302. 14)  ³ the mss say Lysias, but this cannot be right; prob. Alcaeus  ⁴ the mss are corrupt
LYRA GRAECA

26

Hdn. 2. 932. 20 ὡψὲ... ἡδη μέντοι Αἰολεῖς καὶ ἐν ἀπλῇ προφορᾷ διὰ τοῦ οὐ αὐτὸ ἀποφαίνονται

ὁψι γὰρ ἀρξατο;¹

ὑς ἀναλογώτερον ὡς δείκνυται ἐν τῷ Περὶ Ἑπιρρημάτων.

27

Cram. A. O. i. 63. 29 [π. τοῦ ἄψεα Od. 4. 794]: τὸ δὲ ἢ πρὸ τοῦ διπλοῦ οὐδὲπώτερε εὑρίσκεται, εἰ μὴ μόνον ἐν τῷ ψυσ... ἐνθα οἱ Αἰολεῖς ἀναλογώτεροι εἰσιν

ὑψι

λέγοντες καὶ

κατ' ἴψῆλων ὅρεών.

28

Ibid. i. 327. 3 τὸ γὰρ ὀρὼ δευτέρας μὲν ὡς πρόδηλον, ἀλλὰ καὶ πράτης, ὡς δὴ ἤλθον ἐκ τῆς Αἰολίδος διαλέκτου· ὡς γὰρ ἀπὸ τοῦ οἰκώ ἢ μετοχὴ <οἰκείσ>· (Alc. 88): οὕτω ἀπὸ τοῦ ὀρὼ <ὁρεῖς>.

ἀλλ' ὁ πάντ' ἐπορείς "Ἀλιε... .²

29

Ibid. i. 208. 13 ἴδρως... τοῦτο παρ' Αἰολεῖσι θηλυκῶς λέγεται· ἀναδέχεται κλίσιν ἀκόλουθον θηλυκῷ γένει... ὦ μοιον τῷ ἡώς... εἶτα ἡ γενική.

ἴδρως <δυσ>ομφοτέρα ³

ἀντὶ τοῦ ἴδρους, ὡς: 'Μέλαγχρος αἰδῶς άξιος' <ἀντὶ αἰδοῦς>.⁴


430
ANONYMOUS: SAPPHO OR ALCAEUS (?)

26

Herodian On Peculiarities: ὀψε 'late': ... The Aeolians, however, use the form even when it is not compounded; compare

for he began too late;
which is more consistent, as is shown in the tract On Adverbs.

27

Cramer Inedita (Oxford) [on the word ἀψευ in the Odyssey]: The letter ν is never used before a double letter except in ὄψος ... where the Aeolians are more consistent in using the form ἄψος

height
and ἄψηλος 'high'; compare

down the high hills

28

The Same: The word ὄψω 'to see' is clearly of the second conjugation, but we see that it is also of the first if we compare the Aeolic dialect; for as the participle of ὄικω 'to dwell' is ὄικεις (Alc. 88), so that of ὄψω 'to see' is ὄπεις.

but O thou all-surveying Sun

29

The Same: ἵδρως 'sweat'; this is used as a feminine in Aeolic; it takes the declension of feminine nouns ... such as ἡῶς 'dawn,' and then the genitive ἵδρως—compare

as ill-smelling as sweat

—instead of ἵδρως; as in 'Melanchrus worthy of respect' (Alc. 47), αἰδως for αἰδοῦς.

1 cf. Id. Καθ. Προσ, i. p. 497  
3 cf. Cram. A. O. l. 418. 31  
4 ref. to the eclipse of May 28, 585 B.C.?  

43
LYRA GRAECA

30
Hesych. πᾶσσυρρον ἀντὶ τοῦ πᾶσσυρτον Αἰολεὶς
τὸ πᾶσσυρρον ἀπάντων γένος ἀμμέων ¹

31
Et. Mag. 574. 65 μαίην ἀντὶ τοῦ ζητεῖν ἐκ τοῦ μαίω τοῦ
ζητῶ . . . καὶ ἄσπερ τὸ κλαίειν Αἰολικῶς διήρηται καὶ γίνεται:
κλαίην δάκρυ
οὕτως καὶ μαίην πλεονασμῷ τοῦ ν μαίην. ²

32
Ibid. 587. 12 μέτερρα· τοῦτο τὸ πάθος τῆς Αἰολικῆς ἐστὶ
dιαλέκτου, οἶον:
. . . αἰτίαο ³
τὰ μέτερρα·
ὁ γὰρ μέτριος μέτερρος παρ’ αὐτοῖς λέγεται.

33
Apoll. Adv. 153. 20 βαρύνεται καὶ θαν ἐκ μεταλήψεως ἐστὶ
tῶν εἰς θεν, ὅπερ ἐστὶ παρ’ Αἰολεῦσι καὶ Δωριεῦσι . . ὅπισθεν
ὑπίσθα·
ὁ δ' ἐξύπισθα καστάθεις

34
E. M. Vet. 260 πά σφιν . . . εὑρητά ἡ σφι ἀντωνύμια παρὰ
tῷ ποιητῷ σὺν τῷ ν’ Σύρακουσίωι δὲ ψίν λέγουσι, Δάκωνες φίν·
<Αἰολεὶς δὲ ἄσφι·>
παρὰ δ’ ἄσφι κόραι λευκάσπιδες ⁴

¹ Hoffm.—Ε’, cf. πασσυρεῖ Poll. 9. 143 and πασσυρᾶς Hesych: mss πασσύρον ἀ. τ. πασσυδήν (from above) Αἰολεὶς τὸ πασσύριον ἥμων ἀπάντων γένος ² μαίην and πλεονασμῷ τοῦ ν μ. Meist:

⁴
Hesychius *Glossary*: πᾶσαρυφον: used by the Aeolians instead of πᾶσαρυφον 'swept up from all sides'; compare our whole race swept from every side

*Etymologicum Magnum*: μανίην: equivalent to ζητεῖν; from μαίω 'I seek'. . . and just as the word κλαίειν 'to weep' is made three syllables in Aeolic, as in
to weep a tear,
so μανίην becomes with the pleonastic ν μανίην.

The Same: μέτερρα 'moderate': this is characteristic of the Aeolic dialect; compare
thou didst ask a moderate boon;
for μέτερρος is used by the Aeolians for μέτριος.

Apollonius *Adverbs*: Grave also is the accent of the dialectic forms of adverbs in θεν, as in Aeolic and Doric . .
διπισθά for διπισθέν 'behind'; compare
but he, standing behind

*Etymologicum Magnum*: The pronoun σφὶ 'to them' is found in Homer with the ν; the Syracusans use ψνυ and the Laconians φνυ; the Aeolians ἄσφι, compare
and beside them, maidens white-shielded

1 prob. the Amazons

mss μανίην and πλ. τ. ν μανίην   τοῦ ζητῶ E: mss τοῦ ζ. mss also δάκρυσιν   3 Impf. Mid.  4 B: mss φιν παρὰ δὲ σφὶ κτλ.

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35
Choer. Sch. 248. 27 (Hdn. 2. 281) καὶ τὸ πόσον
ὡς πόσο ἔχει μαϊνομένοισιν
ἀπὸ τοῦ ποὺς γέγονε.

36
E. M. Vet. 249 πόκτος.
... πάντες φαυροτέροις φέρον
πόκτοις: ¹
παρὰ τὸ πόκος πόκτος.

37
Hesych. τυλίδε: ἐνταῦθα: Αιολεῖς.
τυλίδι ὁν κολώναν Τυνδαρίδαν...
κολώναν <Τυνδαρίδαν λέγει τὴν Θεράπναν.> ²

38
Et. Mag. 199. 52 ἀπὸ τοῦ βλήμι ὁ δεύτερος ἄριστος ἔβλην
οἶον...
... πόθεν δὲ τῶλκος
εὐπέτες ἔβλης; ³

39
Cram. A.O. 1. 413. 12 ἐνθεν σημειοῦνται τὸ
ναρκίσσων τερενῶτερον ⁴
καὶ λέγουσιν ὅτι ἀπὸ τῆς τέρενος εὐθεία γίνεται ὁ τέρενος· ἐκ
τούτου τὸ τερενῶτερον.

40
Et. Mag. 225. 8 γέλαν· <ἔγελων> οἶον
γέλαν δ’ ἀθάνατοι θέοι.

¹ B–Hoffm., cf. Hesych. φαῦρος· κοῦφος: mss πόκτοις φέρον
² B–Hoffm.: mss τυλίδι and τυλίδι κολώναν· Τυνδαρίδιν κ.
³ Hoffm.: mss δὲ ἁλκος εὐπ. ἔβ.: Vet. (s. βλεῖς) δ’ ἁλκως
εὐπέτες ⁴ mss ναρκίσσου τερ.
ANONYMOUS: SAPPHO OR ALCAEUS (?)

35 ¹

Choeroboscus Scholia: and the form πός, as in
like the foot of a madman,
is found instead of πούς 'foot.'

36 ²

Old Etymologicum Magnum πόκτος 'fleece': compare
they all carried poorer fleeces;
πόκτος instead of πόκος.

37

Hesychius Glossary τύδε: hither; Aeolic; compare
hither to the hill of the Tyndarids;
by this is meant Therapnē.

38 ³

Etymologicum Magnum: From βλήμι 'to smite' comes the
second aorist ιβλην:
and whence wast thou dealt this lucky blow?

39 ⁴

Cramer Inedita (Oxford): Wherefore they put a mark at
as delicate as a daffodil
and say that from the genitive τέρενος 'delicate' is formed a
nominative τέρενος, and from this the comparative τέρενώτερος.

40

Etymologicum Magnum: γέλαν: for ἐγέλων 'laughed,'
as in
and the immortal Gods did laugh;

¹ cf. E.M. 635. 22 (πός χειμανωμένουσι) and Choer. Schol.
182. 34 (do.) ² cf. Arcad. 80. 9 ³ cf. E.M. Vet. 65

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LYRA GRAECA

κατὰ συστολὴν λαμβάνεται, ὡς ἡ μετοχὴ δηλοῖ: γέλαντος γὰρ ἡ γενικὴ κατὰ συστολὴν τοῦ α.

41

Hesych.

εὐσέλαυνον δἰον οἶκον

ἢτοι παρὰ τὸ σέλας ἢ παρὰ τὴν σελήνην, ἕνα ἢ ἀπὸ μέρους ἐναστρον.

42

tὰν ἀκόρεστον αὐτάταν

43

Cram. A.Θ. 4. 356. 24 τὸ ἐντι, τῶν ἐντα ἀντὶ τοῦ ὑπάρχοντα, ὡς καὶ ἡ χρῆσις δηλοὶ οὕτως ἔχουσα:

παῖδ' ἐντα

44

Sch. II. 13. 257 [κατεδαμεν ὁ πρὶν ἔχαικον ἡ ἀσπίδα Δηλφόβου θαλῶν ὑπερηφάνεότος]: πληθυντικοὶ ἐνίκω ἐπήγαγεν Ἀιολικῶς καὶ Εὐριπίδης Ἰανί: 'κωλυμέθεθα μὴ παθεῖν ἰ βοῦλοναι.'

45

Aristid. 1. 327 δοκῶ τοῦνατιόν ποηῆσειν τοῖς Ἀιολεῦσι ποιή-
tαῖς: ἐκεῖνοι μὲν γὰρ, ἐπειδὰν τι βοώλωται τῶν καθ' αὐτοὺς

φαυλίσαι, μεγάλῳ αὐτῷ παρέβαλον καὶ παρ' ἀρχαῖοι περιφανεῖ

ηγούμενοι μᾶλιστ' ἂν οὕτως ἐξελέγξαι.

1 Mein.-E : mss εὐσελαυνόνδιον οἶ.

2 mss παῖδα ἐ.; cf. Eust. 1787. 45

3 B : mss ἐξελέγξειν

436
ANONYMOUS: SAPPHO OR ALCAEUS (?)

this comes by systole or shortening, as is shown by the participle, whose genitive is γέλαντος by shortening of the α.

41

Hesychius Glossary:

moonlit home divine
comes either from σέλας ‘brightness’ or from σελήνη ‘moon,’ so that it means, by the figure part-for-whole, ‘starry.’

42

MS. quoted by Gaisford: When another vowel follows α, the Aeolic dialect inserts u between the two, as ἀηρ αὐηρ ‘air,’ ἀος αθως ‘day,’ ἀἄταν ‘harm’ αὐάταν, as in

and Harm the insatiable

43

Cramer Inedita (Oxford): εὐτε, εὐτα are used to mean ‘being,’ as is shown by the following passage:

being a child

44

Scholiast on the Iliad ['we broke the spear I had before in striking the shield of the proud Deiphobus']: The poet has used the plural with the singular as they do in Aeolic; compare Euripides Ion ‘we are prevented from being treated as I desire.’

45

Aristides Eulogy of Rome: I think I shall do the opposite of the Aeolic poets, who when they desired to disparage anything of their own, compared it with something great and anciently famous, because they believed that they would thus be the most convincing.

1 cf. Fav. 262 2 cf. Choer. 2. 859, Fav. 205–6
LYRA GRAECA

46

Sch. Soph. El. 139 [ἀλλ’ οὕτω τόν γ’ ἐξ ’Αῖδα | παγκοίνου λίμας πατέρ’ ἀνατάσεις οὕτε γόοις οὐτε λιταίσιν]. . . καὶ Αἰσχύλος ‘μόνος θεῶν γὰρ θάνατος οὐ δόρων ἑρξ.;’

<’Αἴδας θεῶν>

μόνος οὐ δέκεται γλυκερᾶς μέρος ἐλπίδος.1

47

Zon. 224 Tittm. ἀνέφυε. . . οἷγω καὶ ἀνοίγω, ὃ καὶ διώστησιν ὁ Αἰολεύς λέγων·

πάντας οἵγων θαλάμωις 2

48

Stob. Ecl. 1. 2. 9 [ὁτι θεὸς δημιουργὸς τῶν ὄντων καὶ διέπει τὸ ὀλον τῷ τῆς προνοιας λόγῳ, καὶ ποῖας οὐσίας ὑπάρχει].

Ζεὺς ὁ καὶ ξώης καὶ θανάτου πείρατα νωμῶν3

49

Choer. in Ald. Cornu Corp. 268 . . οἶον ἡ Σαπφώ τῆς Σαπφῶς καὶ ἡ Λητῶ τῆς Λητῶς, καὶ δηλοῦσιν οἱ χρήσεις οὔτως ἔχουσαι·

ἐκ Σάπφως τόδ’ ἀμελγόμενος μέλι τοι φέρω.4

καὶ παρ’ αὐτῆ τῇ Σαπφοῖ (Sa. 55).

1 Diehl recognises Aeolic metre; suppl. Crus. -E, e.g.: mss δέχεται 2 mss θαλάμωις πάντας <τ’>? three consecutive shorts do not occur in Lesbian poetry 3 if for ξώης we read ξοιας the metre becomes that of Sappho 103, but her dialect would require Ζεὺς ὁ καὶ ξοιας καὶ θανάτω πέρρατα νώμαις. 4 Ahr: mss τὸ δὲ ἐκ Σ. κτλ.

438
Scholiast on Sophocles Electra [‘but thy father that is beside the waters of Hades to which all go, thou shalt never raise him up either by prayer or lamentation’]: ... Compare Aeschylus: ‘Alone of Gods Death hath no love for gifts’; and this:  

Alone <of Gods Hades> receives no share of sweet hope.

Zonaras Lexicon: ἀνέγερτος ‘has opened’; ... ὀἴγω (with its compound ἀνοίγω), which the Aeolian makes trisyllabic, ὀἴγω, thus:

opening all chambers

Stobaeus Selections [that God is the creator of the world and orders the universe by the reason of Providence, and of what nature God is]:

Zeus who keepeth hold of the ends both of life and of death

Choeroboscus: ... like Σαπφῶ ‘Sappho’ genitive Σαπφῶς and Λητῶ ‘Leto’ genitive Λητῶς, as is shown by passages like this:

From Sappho pressed is this honey that I bring thee;  

and, in Sappho herself, this: (Sa. 55).

1 cf. Suid. s. πάγκοινος 2 the author’s name is lost 3 cf. Hdn. Gram. Gr. i. 250. 18 4 prob. belongs not to Alcaeus but to an imitator of Sappho who lived in a later age
LYRA GRAECA

ως ΣΤΗΣΙΧΟΡΟΤ ἢ ΙΒΤΚΟΤ

50

Et. Mag. 48. 39 ἀκινάγματα· οὖν
χειρῶν ἢ ἐποδῶν ἀκινάγματα
τὰ τινάγματα τῶν ποδῶν μετὰ ῥυθμοῦ καὶ τῶν χερῶν ἢ κινήματα·
kai πλεονασμῷ τοῦ α καὶ τοῦ γ καὶ τροπῇ τοῦ η εἰς α ἀκινάγματα·
Ἡρωδιανός.

51

Et. Gud. 308. 26

Καύκων τ’ ἑλικας βόας

ἀποκοπῇ καὶ συγκοπῇ Καύκωνες 'Καυκώνων πτολεθρού' καὶ κατὰ
συγκοπῇν Καύκων. Ηρωδιανὸς Περὶ Παθῶν.

52

Sch. Il. 16. 57 [π. τοῦ εὐπείχεια]· ὅσοι κυρίοι εἰς ἡς λήγουσι
βαρυτόνοις συντόνοις παράκειται ἐπιθετικά δεξιομέναι· Διογένης
. . . αὐτὰρ ὁ διογενής, Πολυνείκης ἀλλ’

ὑ πολυνεικής

ἐι’ Ἐλένα

53

Apoll. Pron. 46. 10 [π. τοῖς ἀντωνυμίαν]· καὶ ἐπὶ τό·

μῆτ’ ἐμοῦ αὐτὰς

μῆτε κασιγνήτων πόδας ὁκεάς τρύσης
diēσταλκε δυσὶ περισσωμέναι· ἢδυνάτει γὰρ συντεθήναι διὰ τὸ
ἐπιφερόμενον ῥῆμα.

1 so E. M. Vit., A. P.: Gud. καύκωνες ἤλ. β. 2 mss
κάκων 3 mss ἀλλὰ πολυνικῆς διελένα 4 Bek: mss
ἐμῶντὰς

44°
ANONYMOUS FRAGMENTS

STESICHORUS or IBYCUS (?)

50

*Etymologicum Magnum* àkínáγματα: In the phrase
swingings (?) of hands and of feet
the word (translated *swingings*) means the rhythmic waving
of the feet and movement of the hands; by the insertion of a
and γ and the change of η to a, kín̄ματα 'movements' be-
comes àkínáγματα. Herodian.

51

*Etymologicum Gudianum*:

and the shambling kine of the Caucians;
by apocope or cutting off and syncope or cutting out, Καύκωνες
'Cauconians,' as in 'the citadel of the Cauconians,' becomes
Καύκων 'Caucians.' Herodian *On Inflexions.*

52

Scholiast on the *Iliad* [on the word εὐτείχεα]: To all paroxy-
tone proper names in -ης there correspond oxytone epithets,
for instance Διογένης 'Diogenes,' but διογένης 'sprung
from Zeus,' Πολυνεῖκης 'Polyneices' but πολυνεῖκης as in

 divine Helen for whom so many strove

53

Apollonius *Pronouns* [the accentuation of pronouns]: And
in this passage,

Weary thou not the swift feet of myself nor yet
of my brothers,
the author has separated ἐμῶ αὐτᾶς 'myself' with two peri-
spomenon (or circumflex) accents; for it could not be taken as
one word (as the reflexive ἐμαυτᾶς) because of what follows.

1 prob. in the dance, but nothing else is known of the
word 2 *Gram. Gr.* 2, 167 3 cf. *Cram. A.P.* 4, 55, 29,
*Gr.* 2, 218
LYRA GRAECA

54

Hesych.

ὁμόπαιδα κάσιν Κασάνδρας
ὁμοῦ παιδευθέντα ἡ ὁμοῦ τεκνωθέντα, ἐπειδὴ δίδυμοι εἰσίν.

ώς ΑΝΑΚΡΕΟΝΤΟΣ

55

Hdn. Gram. Gr. 2. 642 ἤστεν ὃτι τοῦ Ζῆν Ζηνὸς ἔφυλαξαν
οἱ παλαιοὶ Ἰωνες τὴν κλίσιν, οἶον;

ἐπὶ δ’ ἤαχε
Ζηνὸς ὑφερεφῆς δόμος
ζαχρηής.2

56

Heph. 33 [π. ἀντιπαστικοῦ]: καὶ ἔστιν ἐπίσημα ἐν αὐτῷ τάδε:
... διμετρὸν δὲ ἀκατάληκτον τὸ καλούμενον Γλυκάνειον ταὐτοῦ
Γλύκωνος εὑρότος αὐτῷ.3

κάτροσ ἡνίχ’ ὁ μαυνόλης
δόντι σκυλακοκτόνῳ
Κύπριδος θάλος ὅλεσεν.4

57, 58, 59

Anon. Metr. Ox. Papyr. 320. 8 εἰ τις τῆς πρώτης διποδίας
πάντα τὰ σχῆματα παρορίσαι καὶ καταλίποι μόνον αὐτῆς βραχεῖαν

1 Mus: mss κάσιν κασάνδρας ὁμοῦ παιδευθέντες 2 B–E: mss ἐπει δ’ ἤσχε and δόμοις ζάρης
this can hardly be right; perh. οὐκ αὐτοῦ κτλ. and ἐπεὶ καὶ παρὰ Ἀνακρέοντι
ἐστι, cf. 26 Ἀριστοφάνειον (p. 25 Cons.) 4 cf. Ibyc. 6
5 Wil: ms πρισαι

1 Helenus 2 or suddenly; cf. Hesych. ζαχραιής
ἐξαπινάλοις; i.e. with thunder? 3 cf. Sch. Heph. 106,
ANONYMOUS: ANACREON (?)

Hesychius Glossary:
twin-born brother of Cassandra; the word δυσταίδα (translated twin-born) means either 'brought up together,' or 'born together' because they are twins.

ANACREON (?)

Herodian The Accentuation of Nouns: It should be noted that the older Ionians kept the declension of Ζήν Ζηνός; compare:

and the high-roofed house of Zeus rang wildly.

Hephaestion Handbook of Metre [the antispastic]: Notable uses of it are these: . . . and the acatalectic dimeter called the Glyconic . . .

When the raving boar with dog-destroying tooth slew the darling of Cypris

Anonymous Writer on Metre in a Papyrus of about A.D. 100: If you remove all the parts of the first dipody and leave

Mar. Plot. 291, Sch. Ar. Nub. 563 (τὰ Γλυκάνως) the words which follow, 'Glycon himself having invented it,' are prob. corrupt; if so, perh. read 'though Glycon himself did not invent it, for it occurs also in Anacreon'; if not, the lines must belong to a late imitator of A.; nothing is known of Glycon's date, but like Asclepiades, who gave his name to a metre used in the 7th Cent., he was prob. Alexandrian Adonis
LYRA GRAECA

καὶ τὰ λοιπὰ τοῦ στίχου, τελειώσει τοῦτο τὸ δίμετρον: ίδε γοῦν ἔστω τάδε Φαλαίκεια:

'Ἡ Δήμος τὸ παλαιὸν εἰ′ τις ἀλλη
[Εὐξά]μην τάδε τοῖς θεοῖς ἀπασίν:
πτέρα δ᾽ ἄγνα παρ᾽ Ερωτὸς Ἀφροδίτα

tούτων γὰρ οὖν Ἀφαίκειῶν ἀποκοπτέσθωσαν αἱ πρώται συλλαβαί
καὶ γενήσεται τὸ Ἀνακρέοντειον οὕτως: τὸ παλαιὸν εἰ′ τις ἀλλη... . .

ΤΩΝ ΜΕΤΑΓΕΝΕΣΤΕΡΩΝ

60, 61

Ath. 14. 632 f. διετήρησαν δὲ μάλιστα τῶν Ἑλλήνων Δακε-
δαμώνιοι τὴν μουσικήν, πλείστη αὐτῇ χράμενοι, καὶ συχνοὶ παρ'
αὐτοῖς ἐγένοντο μελῶν ποιηταί. τηροῦσιν δὲ καὶ νῦν τὰς ἀρχαίας
φόδας ἐπιμελῶς, πολυμαθεῖς τε εἰς ταύτας εἰσὶ καὶ ἀκριβεῖσι. οἴον
καὶ Πρατίνας φησί (2). Λακωνοτεττίτις εὐτυκος εἰς χορῶν. διὸ καὶ
οἱ ποιηταὶ διετέλουν προσαγορεύοντες οὕτως τὰς φόδας:

γλυκυτάτων πρύτανιν ὕμων 1
καὶ
μέλεα μελιπτέρωτα Μουσᾶν. 2

62, 63

Hdn. Gram. Gr. 2. 642 μεταγενέστεροι Αἰολεῖς ἤτρεψαν Ζαῦδος
καὶ Ζάυν: καὶ ἐτὶ μεταγενέστεροι οἱ Ἰωνες διὰ τοῦ (a) Ζάυ, τῇ
Ζαῦλ: 3

1 Cas: mss ὕμων 2 Cas: mss μοῦσαν 3 mss λυκαν

1 the first two lines may belong to Anacreon, cf. fr. 38; the third, which, prob. by some confusion or loss, contains twelve syllables as against their eleven, might be Lesbian, i.e. Sappho or Alcaeus, but metre, if we may read ἄγη and Ἀφροδίτη, favours Anacreon (in either case the 4th syllable 444
only a short syllable with the rest of the verse, this dimeter will result. Take for example these Phalaecians:

Lemnos, foremost of cities of old,
and
This was my prayer to all the Gods
and
pure Aphrodite . . . wings from Love.

From these lines, which are Phalaecians, let us cut off the first syllables, and we shall get the Anacreontean, thus: ‘foremost of cities of old’ . . .

THE LATER POETS

Athenaeus Doctors at Dinner: Now of all the Greeks none preserved the art of music more jealously than the Spartans; they practised it very generally, and lyric poets were numerous among them. Even to this day they keep the ancient songs with the greatest care, and are real connoisseurs of them. And thus it is that we find Pratinas saying (fr. 2): ‘The cricket of Sparta so apt at the dance,’ while the poets never tired of calling these songs

chief of sweetest hymns
or
honey-winged melodies of the Muses

Herodian The Accentuation of Nouns: The later Aeolians used the forms \( Zav\dot{\acute{o}}s \) and \( Z\acute{\dot{a}}v \), and still later the Ionians used the \( a \)-form \( Z\acute{\acute{a}}v \) with dative \( Zavl \); compare

must be long), cf. fr. 52. 3 ² the translation does not represent the metre: there follows a gap in the ms ³ prob. including Pindar, as well as Simonides, Bacchylides, the Dithyrambists, and others; some attempt has been made to arrange these fragments roughly in chronological order by a consideration of style and subject; it is not certain that all fall within the scope of this book
κλῦθί μοι Ζανός τε κούρη—
Ζανί τ' έλευθερίῳ

64

Et. Mag. Vet. ήβαιον· λέγεται δὲ παρὰ τῷ ποιητή καὶ ήβαιον καὶ βαιόν . . καὶ
βαιὸ ἐν αἴῶνι βροτῶν

65, 66, 67

Heph. 55 [π. χοριαμβικοῦ]: περαιούτατι μὲν γὰρ καὶ εἰς τὴν ἵδιαν τὸν δάκτυλον ἢ κρητικὸν, οἷον δίμετρον μὲν τὸ
ἰστοπόνοι μείρακες
τρίμετρα δὲ
οὐδὲ λεόντων σθένος οὐδὲ τροφαῖ
τετράμετρα δὲ
αἱ Κυθερίας ἐπὶπυνεῖτ' ὀργία λευκωλένου

68

Et. Mag. Vet. 76 (E. M. 231, 2) ἐστὶ δὲ πρώτης καὶ δευτέρας συζυγίας τὸ γηρᾶς ὥσπερ τὸ πιμπλᾶς, 3 οἷον πιμπλῶ πιμπλᾶς καὶ πιμπλεῖς, οἷον·

tὰς Ῥαδάμανθος 4 πιμπλεῖς βιαν

69

Plut. Q. Conv. i. proem. τὸ

μισέω μνάμονα συμπόταν

1 mss ξαν τε λευθ. 2 for choriamb cf. Ibyc. 67. 48
3 γηρᾶς ὥσπερ τὸ πιμπλῶ? 4 mss τὰς Ῥαδάμανθος

446
ANONYMOUS: LATER POETS

Give ear to me, thou daughter of Zeus and . . .

and this

and to Zeus the God of freedom

64

*Old Etymologicum Magnum*: Homer uses ἰβαίὸν and 
βαλον (both meaning ‘little’); compare . . . and

in the little life of mortal man

65, 66, 67 ¹

Hephaestion *Handbook of Metre* [the choriambic]: It also

ends properly with the dactyl or cretic, for instance, the
dimeter ²

lasses that work at the loom,

trimeters such as

neither the strength nor yet the living of a lion,

and tetrameters like ³

ye who inspire ⁴ the mysteries of the white-armed
Cytherea

68

*Old Etymologicum Magnum*: The verb γηρῶ ‘to age’ is of

both the first and the second conjugation like πιμπλῶ to fill,
πιμπλᾶ ‘I fill,’ ‘thou fillest’ πιμπλᾶς and πιμπλέις, the latter

exemplified in:

with which thou fillest the mighty Rhadamanthus

69 ⁵

Plutarch *Dinner Table Problems*: The saying

I hate a mindful drinking-mate

³ cf. Greg. Cor. ap. Hermog. 7. 988 (ἐκ Κυθ.)  ⁴ or blow
favourably upon the persons addressed are feminine
⁵ cf. Luc. *Symp.* 3, Mart. 1. 27. 7 (μισῶ)
LYRA GRAECA

ἀ Σόσσιε Σενεκίων, ἕνοι πρὸς τοὺς ἐπιστάθμους εἰρήσθαι λέγουσι, φορτικοὺς ἐπεικῶς καὶ ἀναγάγουσι ἐν τῷ πίνειν ὑπασί. οἱ γὰρ ἐν Σικελίᾳ Δωρεῖσι, ὡς ἐσκεῖ, τὸν ἐπίσταθμον μνάμων προσηγορεῖν· ἕνοι δὲ τὴν παροιμίαν οἴονται τοῖς παρὰ πότον λεγομένοις καὶ πραττομένοις ἀμυνθίαν ἐπάγειν.

70

Stob. Ecl. 1. 5. 10–12 [π. εἰμαρμένης καὶ τῆς τῶν γυμνομένων ἐυταξίας].

Κλῦτε Μοῖραι, Δίδος αἱ τε πάρ θρόνον ἀγχότατα θεῶν ἡ· ἐξομεναὶ περιουσί᾽ ἀφυκτὰ τε μῆδεα παντοδαπὰν βούν.

5 λάν ἀδαμαντίναις υφαίνετε κερκίσιν, Αἴσα <καὶ> Κλωθὼ Δάχεσίς τ᾽

εὐωλενοὶ Νυκτὸς κόραι, ἐνχομένων ἐπακούσατ᾽, συράνια χθόνια τε

10 δαίμονες ὁ πανδείματοι ۴

πέμπτ᾽ ἄμμιν ροδόκολπον

Εὐνομίαν λιπαροθρόνους τ᾽ ἀδελφὰς

Δίκαν καὶ στεφανηφόρον

Εἰρήναν, πόλιν τε τάνδε

15 βαρυφρόνων λελάθοιτε συντυχιᾶν.

71

Strab. 1. 23 ἤ καὶ Ἡσιώδῳ μὲν ἐπρεπε μὴ φιλαρεῖν ἄλλα ταῖς κατεχοῦσαι δόξαι ἀκολουθεῖν, ὃμνηρῳ δὲ

ὁττι κεν ἐπ᾽ ἀκαρίμαν

γλώσσαν ἦ ἑ κελαδείν ;

1 there is some confusion in the mss; Nauck rightly recognised the 3 fragments, ll. 1–3 (ἐξομεναί), 3–6 (Αἴσα), and 6–15 (the first ascribed to Eur. Peleus) as a single lyric poem

448
is said by some authorities, Sossius Senecio, to have been applied to masters of the feast, who showed some measure of bad manners and ill-breeding when the wine was on the table; for it seems that the Dorians of Sicily called the master the mindful one. Others hold that the saying invites forgetfulness of things said or done over the wine-cup.

Stobaeus Selections [on Fate and the good order of events]:

Give ear, ye Fates who sit nearest of Gods to the seat of Zeus and weave with shuttles adamantine numberless and inevitable devices of all manner of counsels, Destiny, Clotho, and Lachesis, Night’s daughters of the goodly arms,—listen to our prayers, ye all-dreaded deities both of heaven and hell; send unto us rose-bosomed Orderliness and her bright-throned sisters Right and wreathed Peace, and may ye make this city to forget her melancholy fortunes.

Strabo Geography: Or should Hesiod avoid talking nonsense and follow received opinions, and Homer

babble all that may come to a tongue that knows not time or season?


2 mss παρί mss also ἀγχωτάτω 3 Wil: mss κοðραι ν. 4 Wachs: mss πανδείμαντοι 5 ὅτι κεν Ath. Luc: Dion. ὅτι κεν, Str. ὅτι ἄν: κελ. only in Str: Ath. Luc. ἐλθή, Dion. ἐπος ἐλθή λέγειν
Theod. Met. 515 [εἰ γαμητέον ἔστιν ἡ μῆ τοίς ἐπιμέλειαιν ἔχουσι καὶ φροντίδα τῆς κατ’ ἀρετήν (ὡς): καὶ ποιηταὶ δὲ φασίν

ὦ γαλακτείρα εἰράνα

πλουτοδότειρα βροτοῖς

Ibid. 562 [ὅτι πάντες σχεδὸν ἀνθρωποὶ φιλοπλουτίας ἤττηται]:
κἂν εἰ πλάττωνται παρολιγαρεῖν καὶ παροῦν ἀναποστράφας καὶ παρατεῖχειν,

. . νῦσσει ῥ’ ὅμοις σφᾶς
θέλγητρ’ ἡδονᾶς

φησιν ἡ ποίησις.

Plut. Pyth. Or. 29 οἱ μὲν οὖν περὶ τὸ Γαλάξιον τῆς Βοιωτίας κατοικοῦντες ἠθοποτο ποτὸ θεοῦ (Ἀπόλλωνος) τῆν ἐπιφάνειαν ἀφθονίας τε καὶ περιουσία γάλακτος:

προβάτων γὰρ ἐκ πάντων κελάρυζεν

ὁς ἀπὸ κρανὰν φέρτατον ὕδωρ

θῆλεον γάλα: τοῖς δὲ ἐπὶμπλάν εὐσύμενοι

πῖθους:

ἀσκός δ’ οὔτε τῖς ἄμφορεῖς

5 ἐλινυ’ ἐν δόμοις:

πέλλαι λιθινοὶ τε πίθοι πλάσθεν ἄπαντες.

Clem. Al. Str. 5. 661

ναὶ τὰν “Ολυμποῦ καταδερ-

κομέναιν σκαπτοῦχον” Ηραν,

ἔστι μοι πιστὸν ταμιεῖον ἐπὶ γλώσσας.

ἡ ποιητικὴ φησιν, δ’ τε Αἰσχὺλος κτλ.

1 mss εἰρήνη 2 mss νῦττει 3 Leonicus: mss προπάντων
4 mss -πλων 5 Headl. ἀμφιφορεύς 6 Schn.-B: mss
κρηνάων ἐλίνυνε δόμοις, π. δὲ ἐξέλινοι πίθοι

450
ANONYMOUS: LATER POETS

72

Theodorus the Metochite *Preludia* [whether those who take thought for the life according to virtue should marry or no]: And poets, too, say

O sweetest Peace that givest wealth to men

73

The Same [that practically everyone is the slave of the love of wealth]: And even if they pretend to disregard and overlook and pass by on the other side,

still are they pricked by Pleasure's wiles

as the poem says.

74

Plutarch *The Pythian Oracle*: Dwellers near the Galaxium (the shrine of Apollo) in Boeotia are warned of the God's epiphany by the great abundance of milk;

For like purest water from the springs the welling milk gushed forth from all the flocks, while they filled their vessels in hot haste; aye, neither skin nor keg was idle in their houses; piggin and earthen jar, all were filled to the brim.

75

Clement of Alexandria *Miscellanies*:

I swear by the sceptred Hera that looketh down upon Olympus, I have upon my tongue a sure and trusty treasure-house;

so says Poetry, and Aeschylus, etc.

¹ claimed by Wil. for Pindar ² claimed by Schroeder for Pindar
LYRA GRAECA

76

Dio Chr. Or. 33. 411 καὶ μὴν οὐχ οὔτω δεινῷ ἐστιν, εἰ ἀνθρωποι μεταξὺ προβάτων φανήν λάβοιεν οὐδ᾽ εἰ βωῖν, οὐδ᾽ ἄν χρειατίζωσιν εὐδ᾽ ἄν ὑλακτίσων, ὥσπερ τὴν Ἐκάθην οἱ ποιηταὶ λέγουσιν ἐπὶ πᾶσι τοῖς δεινοῖς τελευταίοις ποιήσαι τὰς Ἐρμοᾶς
χαροπὰν κύνα, χάλκεον δὲ οἱ γυνάθων 1 ἐκ πολιάν
threnoména ὑπάκουε μὲν Ἰδα
Τένεδος τε περιρύτα
Θηρίκιας τε <Σάμου> φιλάνεμοι πέτραι. 2

77

Plut. Lat. Vitr. 6 τὴν δὲ τῆς ἐναντίας κύριον κοίρας, εἴτε θεὸς
eίτε δαιμόνιον ἐστὶν, "Αἰδην ὄνομαξινων, ὡς ἂν εἰς αἰείδες καὶ ἀδρατον
τοῖς ὅταν διαλιθάμενε βαδιζίτων

νυκτὸς αἰδήνας ἀερηγ-λοῖον θ᾿ ὑπνου κοίραιοι 3

78

Id. Non Posse 13 ποῖος γὰρ ἂν εὖλος ἡ κιθάρα διηρμοσμένη
πρὸς φάδην ἡ τίς χορὸς

εὐρύσπα κέλαδον ἀκροσφῶν
ἀγνύμενον διὰ στομάτων
φθεγγόμενον οὕτως ἦπφαρεν;

79

Id. Adv. Sloic. 19 εἰ δὲ δὴ πάντως ἔδειτο κακωθ γενέσεως ἡ
φύσις, ἐν ἂν δὴ πον παράδειγμα κακίας ἰκαρῶν ἡ δεύτερον εἰ δὲ
βούλει δέκα σαύλους ἡ χιλίους ἡ μυρίους ἐδει γενέσθαι, καὶ μὴ
κακίας μὲν φοράν τοσαύτην τῷ πλῆθος

1 perh. ἐκ, but B cf. II. 16. 531 γυνάθων Geel: mss γυναθμῶν
which could hardly be fem. 2 Herm.-B-E, cf. Hram. II.
Del. Ap. 34, II. 13. 12: mss Θηρίκιες τε φλάνη (φλαι) ἕμοιγε
3 Plut. κοίρανον (adapting), cf. De El

452
ANONYMOUS: LATER POETS

76

Dio Chrysostom On Rationes: Yet it is not so strange that
men in the midst of it should take the voice of sheep or
of oxen, nor should neigh nor yet bark, even as the poets
say that the Furies, as the last of her miseries, turned
Hecuba into

a dog of flashing eye, from whose hoary jaws came
a brazen sound that was heard by Ida mount and
wave-girt Tenedos, and the wind-loving crags of
Thracian Samos.¹

77²

Plutarch On Living in Obscurity: The master of the opposite
fate, whether God or spirit, they call Hades (“AiStjs), because
after our dissolution we are supposed to make our way into
the ãsîës or unseen, that

king of murky night and untoiling sleep

78

The Same The Impossibility of living pleasantly according to
Epicurus: What flute or lyre attuned to song, what band of
singing dancers with its

wide-voiced din breaking abroad through high-
skilled lips

ever gave such delight as this?

79³

The Same Common Complaints against the Stoics: Now if
Nature really needed the existence of evil, one or, say, two
examples would surely be sufficient, or if you like, there
might have been ten bad men or a thousand or ten thousand;
and not such an enormous quantity of evil that

¹ Samothrace stands high ² cf. Id. De El 21 ³ cf. Id. Am. ProL 4
Id. Am. ProL 4
οὐ ψάμμος ἢ κόνις ἢ πτέρα
ποικιλοθρόων 1 οἰωνῶν
τόσσον ἂν χεύαιτ' ἀριθμούν,
ἀρετῆς δὲ μηδ' ἐνύπνιον.

80

Sch. Pind. Ν. 6. 85 . . οὐκ ἐκ παραδρομῆς δὲ ζάκοτον ἔπε τὸ
δόρυ τοῦ Ἀχιλλέως, ἕσανει μείλινον ἢ τι τοιοῦτον αὐτὸ ἔφη ἐν
κοινότητι, ἀλλ' ὅτι ἰδιώτερον παρὰ τὰ ἄλλα κατεσκεύαστο.
δικροῦν γὰρ, ἢστε δύο ἀκμὰς ἔχειν καὶ μιᾷ βολῇ δισσὰ τὰ τραύματα
ἀπεργάζεσθαι. . . καὶ Σοφοκλῆς ἐν Ἀχιλλέως Ἦρασταίς (152
Pearson). . . 2

διπτυχοὶ γὰρ ὁδύναι μιν ἡρίκοιν 3
'Ἀχιλληίου δόρατος.

81

Plut. Non Posse 26 καὶ δυσαναχέτοις τούτων λεγομένων,
ὡς τὸ·
ἐπεὶτα κείσεται βαθυδένδρῳ
ἐν χθονὶ συμποσίων τε καὶ λυραν ἀμοιρος
ιαχαῖς τε παντερπέος αὐλῶν.

82

Ibid. 27 οὐδὲ ῥαδίως οὐδ' ἀλύπως ἀκούομεν·
ὡς ἀρ' εἴποντα μιν ἀμβρόσιον
tηλαυγῆς 4 ἐλασίπποι πρόσωπον 5
ἀπέλυπεν ἀμέρας.

83

Id. Consol. Apoll. 28 εἰ γοῦν ἡ Νιόβη κατὰ τοὺς μύθους
πρόχειρον εἰχε τὴν ὑπόληψιν ταύτην ὅτι

1 so Am. Prol: here -τρίχων  2 some words prob. lost
between two citations, of which only the first is thought to

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not sand or dust or feathers of motley-voicèd birds would heap so great a number,
and of virtue not so much as a dream.

80

Scholiast on Pindar _Nemeans_: . . . He does not give the spear of Achilles the epithet 'exceeding wrathful' casually, as he might call it 'ashen' or the like as a stock-epithet, but because it was more suitable than any other. For the spear was forked, so as to have two points and deal two wounds at one thrust . . . Compare Sophocles in the _Lovers of Achilles_ . . . [and . . .]¹

For he was rent by the twofold pain of the Achillean spear.

81

Plutarch _The Impossibility of living pleasantly according to Epicurus_: They are vexed at heart when they hear such words as these:

Then shall he lie in a deeply-wooded land, and have no part in revelling or the lyre nor in the all-delighting cry of the flute.

82

The Same: Nor is it with comfort or content that we hear it said:

So spake he, when lo! the ambrosial far-beamed face of charioting Day had gone from him.

83

The Same _Consolation to Apollonius_: If Niobè in the story had had at hand the thought that

¹ see opp.

---

3 no need to read ἡρεικωτ (see Pears.)
⁴ B: mss τηλ. διαβ.
⁵ Wytt: mss προδα τότιν

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LYRA GRAECA

οὐκ αἰεὶ ὑπερηντι βίον
βλάστασις τε τεκνών βριθομένα γλυκερὰν
φῶς ὀρῶσα

tελευτήσει, οὐκ ἄν οὕτως ἐδοξεχαίρεις, ἥν καὶ τὸ κἀν ἐθέλειν
ἐκλιπεῖν διὰ τὸ μέγεθος τῆς συμφορᾶς καὶ τοὺς θεοὺς ἐπικαλεῖσθαι
ἀνάρπαστον οὕτην γενέσθαι πρὸς ἀπώλειαν τὴν χαλεπωτάτην.

84

Bacch. Intr. Mus. 25 δέκατος δὲ ἐνόπλιος ἐξ ἱάμβου καὶ
ηγεμόνος καὶ χορέου καὶ ἱάμβου οἶον

ὁ τὸν πίτυος στέφανον

85

Clem. Al. Str. 6. 796

οὐ μὴ ποτὲ τὰν ἀρετὰν
ἀλλὰξομαί ἀντ’ ἀδίκου
κέρδεος·

ἀδίκου δὲ ἀντικρυς κέρδος ἥδουνη καὶ λύπη πόθος τε καὶ φόβος καὶ
συνελῶντι εἰπεῖν τὰ πάθη τῆς ψυχῆς, ἂν τὸ παρατικά τερπνὸν
ἀνιαρὸν ἐς τοῦτον.

86

Cram. A. O. 1. 171. 33 σεσημεῖον τὸ Πολύμνια ἐπὶ τοῦτον;
καὶ τὸ κύριον καὶ τὸ προηγορικὸν ἐξέθλιψε τὸ ν’

Πολύμνια παντερπῆς κόρα

87

Chrys. π. ἀποφ. 24 εἰ ποιήσῃ τις οὕτως ἀπεφαίνετο

οὐκ εἶδον ἀνεμωκέα κόραν

1 mss also καὶ ἡ 2 μὴ ποτὲ τὰν B: mss μὴν ποτ ἂν, μὴν
πω τὰν 3 Münzel: mss πονος

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she shall not always be laden with the joys of vigorous life and budding babes in the delicious daylight
but come to die,¹ she would not have found life unendurable in the face of so great a disaster ² and prayed the Gods that she might be carried away to the worst possible destruction.

84
Bacchius Introduction to Music: The tenth enoplius consists of an iambus, a hegemon (or pyrrhich), a choree (or trochee) and an iambus, as

he that . . . the wreath of pine ³

85
Clement of Alexandria Miscellanies:

Never will I barter virtue for unrighteous gain; and unrighteous gain is nothing else but pleasure and pain and desire and fear, and in fact all the conditions of the soul whose present indulgence brings future remorse.

86
Cramer Inedita (Oxford): The reason why the word Polymnia is marked is this, that both as a common adjective and as a proper name it loses the second v; ⁴ compare

Polymnia, all-delightful maid

87
Chrysippus Negatīves: If a poet thus expressed himself:

I saw not the wind-swift maid.

¹ or even she that is laden . . . shall come to die  ² the slaying of her children by Apollo  ³ the prize at the Isthmian Games  ⁴ i.e. it is not Poly-ymnia
Aristid. 2. 513
φέρε δή καὶ ταῦτα ἐξέτασον.
ά Μοῦσα γὰρ οὔκ ἀπόρως γενεί τὸ παρὸν
μόνον, ἀλλὰ ἐπέρχεται
πάντα θεριζομένα,
tοῦτ' οὔ δοκεῖ σοι ὅ ποιητὴς αὐτῶν ἐπαινῶν λέγειν ὡς γόνιμον καὶ
πόριμον εἰς τὰ μέλη; τί δ' ἐπειδὰν λέγῃ
μὴ μοι καταπαύετ', ἐπείπερ ἡρξατο
τερπνυτάτων μελέων
ὁ καλλιβόας πολύχορδος αὐλός.1

89
σὺν δαίμονι, ἢ ἄγε δὲ τὰ τῆς πόλεως πράγματα ἐν νῷ ἐβαλόμαν:
ὀδεύει Μοῖρα πρὸς τέλος ἀνδρῶν
οὐ τὰν πρῶταν λελόγχασι τιμάν.
ἀρξεὶ δὲ τὸ λοιπὸν παιδάρια καὶ μείρων ἐπάνω τούτων μείρακες.
ἐνταῦθα ποὺ δέος, μὴ σφαλῇ τὰ ὑπὸ νέων κυβερνάμενα. σοὶ δ' οὖ
δέος, ἐπεὶ βεβιάκαμεν.

90
Plut. ap. Stob. Ecl. 1. 5. 19 τὸ γὰρ εἰμαρμένον ἀτρέπτον καὶ
ἀπαράβατον,
χώπερ μόνον ὀφρύσι νεύσῃ
καρτέρᾳ τούτῳ κέκλωστ' ἀνάγκα.2

91, 92, 93
Arist. Rh. 3. 8 ἐστι δὲ παιῶνος δύο εἴδη ἀντικείμενα ἀλλήλοις,
ὃν τὸ μὲν ἐν ἀρχῇ ἁρμόττει, ὡσπερ καὶ χρώται· οὕτος δ' ἐστίν οὗ
ἀρχε: μὲν ἡ μακρὰ, τελευτᾶσι δὲ τρεῖς βραχεῖαν.

1 B joins the two fragments, prob. rightly (for the anticipatory use of γὰρ cf. Anacr. 31 and 106); otherwise καταπαύετε has no objt. 2 mss add καὶ πεπρωμένη (gloss on ἀνάγκα ?)
Aristides *On the Extemporised Addition*: Just examine this:

Since the Muse is not needy nor giveth to taste alone of what is at hand, but goeth abroad to harvest all,—
is it not clear to you that when he says this the poet is praising his own poetical productiveness? and what when he adds:

I pray you check her not, now that the goodly cry of the many-stringèd flute ¹ hath begun its most delightful music.

Apollonius of Tyana *Letters*: to Hestiaeus:—With Heaven’s help we are further from our home, and already I have been thinking of home affairs:

Men who have received the first honour—their fate travelleth to the end;

and babes, and children scarcely more than babes, will reign in their stead. And there is some fear their government may fail—though you need not share it, for you and I have finished our course.

Plutarch in Stobaeus *Selections*: For Destiny is not to be turned aside nor passed by—

and whatsoever she but winketh with her eyelid, for this straightway is spun potent necessity.

Aristotle *Rhetoric*: There are two opposite kinds of paeon; one of these suits the beginning, where indeed it is generally put; this is the one that begins with the long syllable and ends with three short, as

¹ either in the technical sense 'with many tones,' *i.e.* a wide compass, as in Plat. *Rep.* 339c, or 'accompanied by many strings' (of lyres) ² cf. Sch. Arist. ap. Cram. *A.P.* 1. 308
Δαλογενέσ, εἴτε Δυκίαν
καὶ
Χρυσοεικόμας "Εκατε, παῖ Δείος.
ἐτερος δ’ ἐξ ἐναντίας, οὗ βραχεῖα ἄρχουσι τρεῖς, ἥ δὲ μακρὰ
tελευταία:
μετὰ δὲ γὰν ὑδατά τ’ ὦκεάνι" ἤφανισε νῦς.
οὕτος δὲ τελευτὴν ποιεῖ· ἡ γὰρ βραχεία ¹ διὰ τὸ ἀτελῆ εἶναι ποιεῖ
κολοσσίων.

94

Heph. 81 [π. παιωνικοῦ]. συντιθέασι δὲ τινες καὶ ἐτέρῳ τρόπῳ
τὸ τετράμετρον, ἀστε τρεῖς εἶναι τοὺς καλομένους τετάρτους
παῦνας, ἐλτα τελευταῖον τὸν κρητικὸν·

θυμελικὰν ἵθι μάκαρ φιλοφρόνως εἰς ἔριν

Choer. ad loc. p. 249 Cons. ἐκ τῶν καλομένων Δελφικῶν
ἐστὶν ἡ προκειμένη χρῆσις, μὴ ἐχόντων τὸ ὄνομα τοῦ ποιητοῦ.

95

Plut. Prim. Frig. 17 ὁ γὰρ ἡλίος ἀνίσχων, ὡς τις εἴπε τῶν
διθυραμβοποιῶν, εὐθὺς κτλ.

ἀλίος ἀνίσχων
eὐθὺς ἀνεπλησθ' ἀεροβατάν ἃ μέγαν οίκον ἀνέμων.

96

Dion. Hal. Comp. 17 ὁ μὲν οὖν βραχυσύλλαβος ἡγεμόν τε
καὶ πυρρῖχιος καλεῖται· καὶ οὕτε μεγαλοπρεπῆς ἐστὶν οὕτε σεμικὸς·
σχῆμα δ’ αὐτοῦ τοιόνδε·

λέγε δὲ σὺ κατὰ πόδα νεόχυτα μέλεα.

¹ Sch. Arist. Cram. ήτε mss also Δυκία, Δύκιε ² χρ. B: mss χρυσοεικόμα ³ mss ὠκεάνον ⁴ μακρά? ⁵ mss ἀνε-
πλησευ, but the metre is paeanic ἀεροβατάν Düb: mss
-βάταν ⁶ mss also νεόχυτα

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ANONYMOUS: LATER POETS

O Delos-born, whether in Lycia

and

Golden-headed Far-darter, son of Zeus.

The other on the contrary is the one which has three short syllables first and ends with the long, as

The land and ocean-waters disappeared in night.

This paeon forms a conclusion, the short syllable truncating the rhythm by its incompleteness.

94

Hephaestion *Handbook of Metre* [the paeonic]: Some writers compose the tetrameter in another way, making three of the feet the fourth paeon as it is called, and putting the cretic at the end; compare

Come propitious, Blessed One, to the strife at thy altar.

Choeroboscus on the passage: This citation, which is anonymous, is taken from the so-called Delphian Collection.

95

Plutarch *Cold the First Principle*: For as one of the dithyrambic poets has said,

the rising sun straightway filled the great home of the air-walking winds.

96

Dionysius of Halicarnassus *Literary Composition*: The short-syllable type is called hegenon (leader) or pyrrhich, and is neither impressive nor stately; it is of the following type:

Pick thou up the limbs newly scattered at thy feet.

1 an address to Apollo 2 long? 3 to Dionysus at a poetical contest 4 apparently a collection of lyric poems preserved in the temple archives at Delphi, cf. the Delian Collection mentioned vol. ii, p. 283, cf. vol. i, p. 317 5 prob. the limbs of Pentheus
LYRA GRAECA

97

Ibid. ὁ μὲν γὰρ ἐξ ἀπασῆν βραχεῖων συνεστῶς καλουμένος δὲ ὑπὸ τινῶν τρίβραχυ ποὺς, οὐ παράδειγμα τοιόνοδε:

βρόμιε, δορατοφόρ', ἐννάλιε, πολεμοκέλαδε πάτερ Ἀρη ἀπεινόσ τε καὶ ἀσεμνός ἔστι καὶ ἀγεννής, καὶ οὐδὲν ἄν ἐξ αὐτοῦ γένοιτο γενναῖον.

98

Ibid. ὁ δὲ μακρᾶς καὶ δυσῖν βραχεῖων μέσην μὲν λαβὼν τὴν μακρὰν ἄμφιβραχὺ ωὐνόμασται, καὶ οὐ σφόδρα τῶν εὐσχῆμων ἔστι ρυθμῶν, ἀλλὰ διακέκλασται τε καὶ πολὺ τὸ θῆλυ καὶ ἀγεννὲς ἔχει· οἷα ἔστι ταύτι·

Ἰακχε θρίαμβε 3 καὶ τῶν ὀρεπτῶν χρογέ

99

Ibid. οἱ μέντοι ρυθμικοὶ τοῦτον τοῦ ποὺς (τοῦ δακτύλου) τὴν μακρὰν βραχυτερὰν εἰναὶ φασὶ τής τελείας, οὐκ ἔχοντες δ' εἰπεῖν ὅσο, καλούσιν αὐτὴν ἀλογον. ἔτερός ἐστιν ἀντίστροφον ἔχων τοῦτω ρυθμῶν, δ' ἀπὸ τῶν βραχεῖων ἀρέάμενος ἐπὶ τὴν ἀλογον τελευταί· τοῦτον χαρίσαντο αὐτὸ τῶν ἀπαπαλοττων κυκλικῶν καλοῦσι, παραδείγμα αὐτοῦ φέροντες τοιόνοδε·

κέχυται πόλις υψίπυλος κατὰ γᾶν.

100

Ibid. [π. κρητικοῦ]: ἔαν δὲ τὴν ἀρχὴν αἱ δύο μακραλ κατά σχοσιν τὴν ἀν τελευτήν ἡ βραχεία, οἷα ἔστι ταύτι·

σοί, Φοῖβε, Μοῦσαις τε σύμβωμον 4 ἀνδρῶδει πάνω ἐστὶ τὸ σχῆμα καὶ εἰς σεμνολογίαν ἐπιτήδειον.

1 mss also χορεῖος, τροχαῖος 2 πάτερ Ἀρη only in Α.Γ. (for Ἀρη B cf. Sch. Aesch. Sept. 105), which reads πολεμόκλων 3 θρίαμβε Dind: mss διδύραμβε contra metr. 4 B–E: mss Μοῦσαι τε συμβωμοῦ (σύμβωμοι)
ANONYMOUS: LATER POETS

97

The Same: The foot which consists entirely of short syllables and is called by some writers the Tribrach, of which the following is an example:

Dinning, spear-bearing, furious, war-clattered, Father Ares

is mean and undignified and ignoble, and can be used to compose nothing that is noble.

98

The Same: The foot which is made of a long and two shorts and has the long in the middle is called the Amphi-brach, and is not a particularly beautiful rhythm, being enervating and smacking strongly of the effeminate and ignoble; for instance

Thriambic Iacchus, thou leader of this chorus

99

The Same: The writers on rhythm, however, declare that the long of the Dactyl is shorter than a full long, and being unable to say by how much, they call it 'irrational.' There is another foot having the converse rhythm to this, which begins with the shorts and ends with the irrational. This they distinguish from the Anapaest and call it 'cyclic,' giving the following example:

The high-gated city lies scattered o'er the ground.

100

The Same [the Cretic]: If the two longs come at the beginning and the short at the end, like this:

who shares altars with thee, O Phoebus, and the Muses

we have a manly type of rhythm suitable to the dignified style.

1 cf. Keil An. Gram. 8. 11, Macr Sat. 1. 19. 1 (may have taken Βρόμε as Dionysus and Αρη as an appellation, but in that case the other epithets would be characteristic of D. not of A.) 2 the meaning of the epithet is unknown
LYRA GRAECA

101

Ibid. \([\pi. \tau \iota \sigma \upsilon \upsilon \lambda \lambda \acute{a} \beta \omega \nu \rho \upsilon \mu \omicron \omega]\): τὸ δ’ αὐτὸ συμβήσεται καὶ ἡ βραχεία προτεθῆ \(^1\) τῶν μακρῶν· καὶ γὰρ οὖτος ὁ ρυθμὸς ἡξίωμα ἔχει καὶ μέγεθος· παράδειγμα δὲ αὐτοῦ τόδε:

Τίν’ ἀκτάν, τίν’ ὅλαν δράμω; ποὶ πορευθῶ;

102

Sch. Heph. p. 299 Cons. \([\pi. \pi υ ρ ρ ι χ ι ο υ]\): κατὰ διποδίαν δὲ συντιθέμενος καὶ τῶν προκελευσματικῶν ποιῶν, τὰ καλούμενα προκελευσματικὰ ἡ πυρριχιακὰ μέτρα ποιεῖ, δὲν παράδειγματά:

̣θη μόλε ταχύποδος ἐπὶ δέμας ἐλάφους πτεροφόρον <ἀνὰ> χερὶ δόνακα τιθεμένα.\(^2\)

103

Mar. Plot. Gram. Lat. 6. 515. 2 Hemidexium trimetrum dactylicum schemata habet octo, de quibus unum solum ponam Graecum exemplum hemidexium, quod repperi, tribus dactylis constans:

\[\Xi εἰνε, τὸν 'Αρχεμόρον \(^3\) τάφου\]

103 A

Ibid. 542. 3 Minus Ionicum dimetrum catalecticum fit Ionico minore et anapaesto:

"\(\Theta \iota \mu \alpha \tau e r \mu e g \alpha l a\)\(^4\)

104

Ibid. 540. 1 [de pedibus numeri Ionici a majore]

Εἰλικοπέταλε, καλλικέλαδε, φιλοχορεύτα\(^5\)

\(^1\) mss συντεθῇ, πράτη τεθῇ \(^2\) B: mss ἐπίδεσμα (ἐπὶ δεσμά) and πτεροφόρων (ον) χερόν καθήμενα (χερσο’ καθομαγ’): \(A. G. \tau αχύ ποδή’ ἐπὶ δέμας ἀν καὶ πτεροφόρων’ χέλιδονα καθημένην\)

\(^3\) B: mss αρχεβρόν \(^4\) B: mss ματήρ (μητερ) μεγάλη

\(^5\) B–Keil–Putsch: mss ΕΛΙΚΟΣΤΙΗΤΑΗ (ΕΛΙΚΟΣΤΙΗΤΑΗ) ΚΑΑΑΚΕΑΑΗ (catalecticis ΛΑΔΕ) ΦΙΛΟΧΟΡΕΙΤΑ (ΦΙΛΟΚΟΛΟΡΕΙΤΑ)

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ANONYMOUS: LATER POETS

101

The Same [trisyllabic rhythms, continued]: The same will happen if the short comes before the longs; this rhythm, too, is distinguished and impressive, and here is an example of it:

To what shore, to what forest shall I fly? whither shall I go?  

102

Scholiast on Hephaestion Handbook of Metre [the pyrrhich]: When this foot is put into dipodies to make the proceleusmatic (οοοοοο) we get what are called proceleusmatic or pyrrhichiac lines, such as this:

Away with thee, maid, like a fleet-foot roe, with a feathered reed upheld.

103

Marius Plotius On Metres: The dactylic hemidexian trimeter has eight kinds, of which I shall give the sole Greek example that I have found, consisting of three dactyli:

Stranger, the tomb of Archemorus  

103 A

The Same: The ‘lesser’ Ionic catalectic dimer is composed of an Ionic a minore and an anapaest:

Come, Great Mother

104

The Same [on the feet of the Ionic a maiore]

Flower-twined, merry-dinning, friend of the dancer  

1 cf. Epit. Comp. Verb. 17, p. 172 Us.-Rad.  2 prob. (in this context) from a dithyramb, but a tragedy is possible  

3 cf. Keil Anal. Gram. 4  4 the name is uncertain  5 cf. Hesych. καλλικέλαδος  6 Dionysus
LYRA GRAECA

104 A

Dion. Hal. 25 [π. τοῦ 'τοίς θείς εὐχομαί πᾶς καὶ πάσαις,' Dem. Cor. 1]· οὐ τοιοῦτοι μέντοι κάκεινος ἐστιν ὁ ῥυθμός.

Κρησίως ἐν ῥυθμοῖς παῖδα μέλψωμεν . . . εμοὶ γοῦν δοξεῖ: ἔξω γὰρ τοῦ τελευταίου ποῦδι τὰ γε ἄλλα ἐν πᾶσιν ἵσα ἄρισται.

105

Mar. Plot. Gram. Lat. 510. 25 de pentametro integro acatalepto monoschematistō: est metrum integrum pentametrum dactylicum, quod semper quinque dactylis constat, quale est exemplum Graecum illud:

᾿Ιλιον ἀμφ' Ἑλένη πετυρώμενον ὠλετο.¹

105 A

Ibid. 524. 1 tetrametrum (iambicum) brachycaataleptum colurum . . ut est

Ὁ Πύθιος μεσομφάλοις² θεὸς παρ' ἐσχάραις,

106

Heph. 39 [π. ίωνικοῦ τοῦ ἀπ' ἐλάσσονος]: τοῦτο (τὸ τετράμετρον καταληκτικὸν) μέντοι καὶ γαλλιαμβικὸν καὶ μητρφαίκον καλεῖται—ὑστερον δὲ [καὶ] ἀνακλώμενον ἐκλήθη—díα τὸ πολλὰ τοὺς νεωτέρους εἰς τὴν μητέρα τῶν θεῶν γράψαι τοῦτω τῷ μέτρῳ (ἐν οἷς καὶ τὰ τοὺς τρίτους παῖδις ἔχοντα καὶ παλιμβάκχειον καὶ τὰς τροχαῖκὰς ἄδιαφρός παραλαμβάνουσι πρὸς τὰ καθαρά), ὡς καὶ τὰ πολυβρύλητα ταῦτα παραδείγματα δηλοῖ.

Γαλλαί μητρὸς ὀρείς φιλόθυρσοι δρομάδες,
αῖς ἐντεὰ παταγεῖται καὶ χάλκεα κρόταλα

¹ B: mss ΔΕΙΜΟΝΑΦΕΑΗΝΕΝΠΟΜΕΝΟΝΩΑΗΤΟ, ΔΕΙΜΟΝΑΛΑΦΕΛΕΝΕΙΠΟΜΕΝΟΛΕΕΟ ² B: mss -αιος

1 D. reckons the last syllable of μέλψωμεν short, though metrically it can stand for a long 2 as the remaining 466
Dionysius of Halicarnassus *Literary Composition* [on a passage of Demosthenes]: Is not the following rhythm, however, of the same kind?

In Cretan rhythms let us sing the child of . . .
To me, at any rate, it seems so; for except for this last foot the identity is complete.¹

Marius Plotius *On Metres*: On the acatalectic iambic pentameter monoschematistic:—it is an acatalectic dactylic pentameter, which always consists of five dactylics, of which the following is a Greek example:

Ilīum was burnt and destroyed for Helen’s sake.

The Same: The brachycatalectic truncated iambic tetrameter . . . as

The Pythian God beside the hearths of the middlemost spot.³

Hephaestion *Handbook of Metre* [the Ionic *a minore*]: The catalectic tetrameter is also called the Galliambic or Metroiac—and in later times also the broken or irregular—because the Mother of the Gods has often been addressed in this metre by the more modern writers (who, moreover, mingle lines containing the third paeon, the palimbacchius, and trochaic dipodies, indiscriminately with the pure Ionics); compare the following famous example:

Gallae of the Mountain Mother, fleet friends of the thyrsus, whose harness and brazen cymbals clash amain.⁴

Plotian exx., quoted by Bergk, appear to have been composed *ad hoc*, these may be of the same nature.³ Delphi was the ‘navel’ of the earth.⁴ Ascribed by Wil. to Callimachus, but cf. Choer. *ad loc.* p. 245–6 Cons.
LYRA GRAECA

107
Hdn. Gram. Gr. i. 523. 12 τὸ δὲ 'στάδα λίμνην' ἡ κλάδα χρυσεόκαρπον
οὐχ ἔξει τινὰ εὐθείαν στᾶς ἡ κλάσ. μεταπλασμῷ γάρ εἰσι.

108
Arist. Rh. 3. 11. 1412b εἰσὶ δὲ καὶ αἱ εἰκόνες . . . αἱ εὐδοκιμίαι τρόπων τινὰ μεταφοράι. ἀεὶ γὰρ ἐκ δυνῶν λέγονται, ὡσπερ ἢ ἀνὰ λόγον μεταφορά: οἷον ἢ ἀσπίς φαμέν. ἐστὶ φιάλῃ Ἄρεως (Timoth. 25) καὶ τόξον

φόρμιγξ ἄχορδος ¹

109, 110
Dem. Eloc. 91 ληπτέον δὲ καὶ σύνθετα ὀνόματα, οὐ τὰ διθυραμβικάς συγκείμενα οἰον

θεοπεράτους πλάνας

οὐδὲ

ἀστρων δορύπυρον στρατόν

ἀλλ’ ἑοικότα τοῖς υπὸ τῆς συνθείας συγκειμένοις.

111
Plat. Men. 77a δοκεῖ τοῖς μοι, ὡς Ἀκρατεῖ, ἀρετὴ εἶναι, καθάπερ ὁ ποιητὴς λέγει,

χαίρειν τε καλοίσι καὶ δύνασθαι

καὶ ἐγώ τυγχαρ λέγω ἀρετὴν, ἐπιθυμοῦντα τῶν καλῶν δυνατῶν εἶναι πορίζεσθαι.

112
Plut. Q. Conv. 4. 6. 1 [τίς ὁ παρ᾽ Ἰουναίως θεὸς]. θαυμάσας δὲ τὸ ἐπιρρήθεν οὐ Σύμμαχος. Ἁρ’, ἐφη, σὺ τὸν πατριώτην θεὸν, ὁ Λαμπρία,

¹ for Θέαγης in Dem. Eloc. B sugg. Θεόδωρος or Θεοδέκτης; but the frag. may come from Theognis the tragedy-writer
ANONYMOUS: LATER POETS

107

Herodian *Complete Prosody*: The forms στάδα in στάδα λίμνη ‘standing pool,’ and κλάδα in κλάδα χρυσεόκαρπον golden-fruited bough will be found to have no nominative; they are metaplastic.

108

Aristotle *Rhetoric*: Similes, also, are always in a sense effective metaphors; like the ‘proportional’ metaphor, they always involve two terms. For instance, we call a shield ‘the goblet of Ares’ (Timothenus 25) and a bow

the stringless lyre

109, 110

Demetrius *on Style*: We should also employ compound words, but not dithyrambic compounds like

heaven-portented wanderings

or

the fire-speared host of the stars

but resembling the compounds of ordinary speech.

111

Plato *Meno*: Then my opinion is, Socrates, that virtue, in the words of the poet, is

to rejoice in the noble and be able to do it.

This is what I too mean by virtue, to desire what is noble or beautiful and have it at command.

112

Plutarch *Dinner-Table Problems* [on the nature of the God of the Jews]: Wondering at what was said, Symmachus exclaimed, ‘And as for your divine fellow-countryman, Lamprias,

1 cf. Cram. *A.O.* 3. 283. 5  
2 cf. Dem. *Eloc.* 85  
3 prob. Io’s  
4 this interpretation is prob. not quite correct  
5 cf. Id. *Exil.* 17, *De EI.* 9

469
LYRA GRAECA

eυίον ὁρσιγύναικα
μαυνομέναις Διόνυσου
ἀνθέοντα τιμαῖς

ηγράφεις καὶ ὑποποιεῖς τοῖς Ἑβραῖον ἀπορρήτοις;

112 Α παῖαν εἰς Λύσανδρον

Plut. Vīt. Lys. 18 πρῶτων μὲν γὰρ, ὡς ἱστορεῖ Δοῦρις.
Ελλήνων ἐκεῖνος βαρύνοις αἱ πόλεις ἀνέστησαν ὡς θεφ καὶ θυσίας
ἐθυγαν, εἰς πρῶτον δὲ παῖαις ἱγησαν, δὲν ἐνὸς ἀρχὴν ἀπομηνο-
νεύουσι τοιάνδε:

Τὸν 'Ελλάδος ἀγαθέας
στραταγὸν ἀπ᾽ ἐυρυχόρου
Σπάρτας ὑμνήσομεν ὁ
ιὴ Παιαν.

Σάμιοι δὲ τὰ παρ᾽ αὐτοῖς Ἡραία Λυσάνδρεια καλεῖν ἐξηφύσαντο.

Ath. 15. 596 ε [π. τοῦ Ἀριστοτέλους εἰς Ἐρμεῖαν παῖαιν
καλομενον]· οὐς ἐξεῖ δ᾽ οὕτω τὸ παιανικὸν ἐπίρρημα, καθάπερ ὁ
εἰς Λύσανδρον τὸν Σπαρτιάτην γραφεῖς ὤντως παῖαν, ὅν φησὶ Δοῦρις
ἐν τοῖς Σαιών ἑπιγραφομενοῖς ὁροις ἁδεθαι ἐν Σάμῳ.

113

Plut. Amic. Mūll. 5 τὰ γὰρ εὐχρηστα τῆς φιλίας δύσχρηστα
γίγνεται διὰ τὴν πολυφιλιαν:

ἀλλον τρόπος, ἀλλον ἐγείρει
φροντὶς ἀνθρώπων.

οὔτε γὰρ αἱ φύσεις ἕμων ἐπὶ ταῦτα ταῖς ὀρμαῖς ἰπεοσναι, οὔτε
τοιχαι ὁμοτρόπους ἀεὶ σύνεσεμν, αἱ τοῦν πρόξενοι καιροι καθάπερ
τὰ πνεύματα τοὺς μὲν φέρουσι τοὺς δ᾽ ἀντιπέπουσι.

114

Id. Garr. 2 καὶ καθάπερ ὅταν ἐν συλλόγῳ τινι σωπῇ γένηται
τὸν Ἰρμῆν ἑπεισεληνυθέναι λέγουσιν, οὔτως ὅταν εἰς συμπόσιον

1 so de EI, mss here ἀνθ. τιμαῖοι Δ., Exil. Δ. μαιν. ἀνθ. τ.
2 mss πρῶτον 3 Ναεκο : mss -χώρου 4 mss ἤ (or ἵ) π.
5 mss ἄλλον τρόπος (τρόπον) γὰρ ἄλλον : ἄλλον . . ἄλλον is
apparently for ἄλλον μὲν . . ἄλλον δὲ

470
God of the cry evoc, rouser of women, gay with frenzied rites. Dionysus

do you enrol him in the Hebrew mysteries?

112 A PAEAN TO LYSAnder

Plutarch Life of Lysander: According to Duris, he was the first Greek to whom the cities built altars and made sacrifice as to a God, and the first to whom were sung paean, one of which they relate to have begun as follows:

We will sing the general of holy Greece who comes from the spacious town of Sparta, O Paean O!

Moreover the Samians decreed that their festival of Hera should be called the Lysandreia.

Athenaeus Doctors at Dinner [on Aristotle's so-called Paean to Hermeias]: 1 Moreover it does not contain the paeanic refrain like the true paean composed in honour of the Spartan Lysander, which according to Duris' Annals of the Samians was sung to him at Samos.

113

Plutarch On having Many Friends: What is serviceable in friendship becomes unserviceable when friendship is too widely extended;

one man is moved by disposition, another by thought;

nor do our natures all incline to the same things, nor do we enjoy the same fortune; and opportunities, like the winds, favour one and are contrary for another.

114

The Same On Garrulity: When silence falls in an assembly they say that Hermes has joined the company, and in the same way when a garrulous fellow enters a drinking-party or

1 (see p. 411) 2 cf. Id. San. Praec. 13, Coh. Ira 4 (πρὸ κύματος ὃς τινὰ π. ἀκρ. στελλόμενος)
LYRA GRAECA

ἡ συνεδρίων γνωρίσων λάλος εἰς ἡλίθη, πάντες ἀποσιωπᾶσι μὴ
βουλόμενοι λαβην πορασχεῖν· ἀν δ᾿ αὐτὸς ἀρξηταὶ διαρεῖν τὸ
στόμα,

πρὸ χείματος ὦστ᾿ ἀνὰ ποντῖαν
ἀκραν βορέας ζαέντος

ὑφαρώμενοι σάλον καὶ ναυτίαν ἐξανέστησαν.

115

Plut. Praec. Reip. 2 πολλοὶ δὲ ἀπὸ τύχης ἀφάμενοι τῶν
κοινῶν καὶ ἀναπλησθέντες οὐκέτι μᾶλλον ἀπελθεῖν δύνανται, ταῦτα
toῖς ἐμβᾶσιν εἰς πλοίον αἱράς χάριν, εἰτ᾿ ἀποσπασθεῖσιν εἰς
πέλαγος πεπονθότες· ἔξο βλέποντι ναυτιώτες καὶ ταραττόμενοι,
μένειν δὲ καὶ χρήσθαι τοῖς παρούσιν ἀνάγκην ἔχοντες·

λευκάς καθύπερθε γαλάνας
ἐὐπρόσωποι σφᾶς παράβεον 2 ἔρωτες νάτας
κλαίδος χαράξιπόντου δαιμονίαν ἐς υβρίν.

116

Plut. An Seni 12 ἡ πλοῖων μὲν ἄρχοντας οὐ ποιεῖ γράμματα
κυβερνητικά, μὴ πολλάκις γενομένους ἐν πρύμνῃ θειάς τῶν πρὸς
κύμα καὶ πνεύμα καὶ νύκτα χειμερίων ἀγάνων

ὁτε Τυνδαριδᾶν ἀδελ-
φῶν ἄλιου ναύταν πόθος
βάλλει . . .

117

Id. Tranqu. 17 κυβερνήτης γάρ ὅτε κύμα πράδινα τραχῦ καὶ
πνεύμα δυνατόν ἔστιν, ὅτε ὅποι βούλεται δεομένῳ λιμένος τυχεῖν,

1 βορέας B: mss here βορέων, San. βορρᾶ
ζαέντος Crus: mss here ζέοντος, San. Praec. πνέοντος
2 B: mss παρῆσαν: Wil.'s παράειραν hardly accounts for λευκάς κ.γ.
a chance gathering of acquaintances there is a general and sudden lull in the talk because nobody wishes to give him a handle; and if he begins to open his mouth,——

as when the Northwind blows across a sea-beaten headland before a storm

they scent tossing and seasickness, and rise and depart.

115

Plutarch *Political Precepts*: And often they take up politics through mere chance, and when they have had their fill of them find that they can no longer easily withdraw. Like people who go for a sail and are carried away into the open sea, they look out of the ship seasick and troubled, but obliged to remain and make the best of their plight;—

Specious desires for the thwart of a sea-graving ship send them speeding over the white calm to heaven-sent ruin.

116

Plutarch *Should Old Men Govern?*: Treatises on navigation do not make pilots, or they would stand on the poop mere spectators of the stormy contests of wind and wave and night

when the seafarer is seized with a longing for the Tyndarid brethren...

117

The Same *On Peace of Mind*: For the pilot to temper the wind and smooth the wave, to make the desired haven, or

LYRA GRAECA

οὔτε θαρραλέως καὶ ἀτρόμως ύπομεῖναι τῷ συμβαίνον: ἀλλ’ ἐως οὐκ ἀπέγνωκε τὴν τέχνη χρώμενος

φεύγει μέγα λαῖφος ύποστολίσας

ἐστε κε νέρτατον ἵστος

ἐρεβώδεος ἐκ θαλάσσης ύπέρσχη

<τότε δὲ> τρέμων κάθηται καὶ παλλόμενος.

118

Plut. Non Posse 23 ὡςπερ εἰ τις ἐν πελάγει καὶ χειμῶνι

θαρρόων ἐπιστάσις λέγοι, μήτε τὴν ναῦν τινὰ ἔχειν κυβερνήτην,

μήτε τοὺς Διοσκούρους αὐτοὺς ἀφίζεσθαι ἐπερχόμενον τε, κτλ.

ἐπερχόμενον τε μαλάξοντες Βιατὰν

πόντων ὥκειας τ’ ἀνέμων ριπᾶς.

119

Ael. H.A. 14. 14 [π. δορκάδων καὶ κεμάδων]: ἢ ὅτι μην καλου-

μένῃ καὶ ὑπὸ τῶν ποιήτων κεμᾶς
dραμεῖν μὲν ὥκιστῃ θυέλλῃς δίκην,

ἰδεῖν <δὲ> ἀρα πυρρόθριξ καὶ λασιωτάτη.

120, 121

Plat. Rep. 10. 607b ταῦτα δῆ, ἔφη, ἀπολεολόγησθω ἡμῖν

ἀναμνησθείσιν περὶ ποίησεως, ὅτι εἰκότως ἄρα τότε αὐτὴν ἐκ τῆς

πόλεως ἀπεστέλλομεν τοιαύτην οὕσαν: ὃ γὰρ λόγος ἡμᾶς ἤρει.

προσείπωμεν δὲ αὐτῇ, μὴ καὶ τινὰ σκληρότητα ἡμῶν καὶ ἀγροικίαν

καταγγέλλῃ, ὅτι παλαιὰ μὲν τὸς διαφορὰς ἁριστουφίας καὶ ποιητικῆ.

καὶ γὰρ ἦν

λακέρυζα πρὸς δεσπόταν κύων

ἐκεῖνη ἥν κραυγάζουσα καὶ

μέγας ἐν ἀφρόνων κενεαγορίασι

1 ἵστος κε νέρτ. B: mss ἐως ἐνερτερον ἵστος B, cf. Superst. (opp.): mss ἵστον

2 B Plut. μαλάξοντας, adapting: Def. Or. ἐπερχόμενον τε μαλάσιοντες Βιατὰν B: mss here

βιαίον, Def. βία τὸν

3 some mss omit μὲν

4 E, as P.’s explanation of λακ. : mss also κράζουσα

474
cheerfully and fearlessly to wait on fortune, all are equally impossible; so as long as he does not despair he practises his art, and

flies with his mainsail lowered till the mast holds it at its lowest out of the murky sea;

but when he does, he sits all quivering with fear.

118

Plutarch The Impossibility of Living pleasantly according to Epicurus: It is as if in a storm on the open sea one should stand by and say quite cheerfully that the ship had no pilot, and the very Dioscuri would not come
to temper the onrush of the puissant sea and the swift gusts of the winds

119

Aelian on Animals [gazelles and κελάδες]: Yet what is called by the poets κέμας or a young deer—compare
fawn most swift of foot like a storm,
but in appearance it is red-haired and very shaggy.

120, 121

Plato Republic: We have harked back to Poetry, and the defence we have just made must suffice to show that we apparently were right in expelling such a person from our city. It stood to reason that we should. But lest she think us incivil and unkind, we will add that the quarrel between philosophy and poetry is of long standing. Indeed, that yelping
cur who 's master bays,
that man so
great in th' empty talk of fools,

1 to reduce the surface exposed to the wind the ancients brailed up their sail from below and lowered the yard that supported it  
2 claimed by Schroeder for Pindar, cf. Id. Def. Or. 30
LYRA GRAECA

καὶ ὁ τῶν λιαν σοφῶν ὄχλος κράτων ἑπτάς μεριμνῶντες ὃτι δρα πένονται, καὶ ἀλλὰ μερία σημεία παλαιάς ἐναντιώσεως τούτων ὁμώς δὲ εἰρήσθω, ὃτι ἡμεῖς γε, εἰ πισταὶ ἔχοι λόγοι ἐπεὶν ἥ πρὸς ἡδονὴν ποιητικὴ καὶ ἡ μίμησις, ἀσ ἐπὶ αὐτὴν εἶναι ἐν πόλει εὐνομομένη, ἀσμενοὶ ἀν καταδεχόμεθα, ἡς σύνισεν γε ἡμῖν αὐτοῖς κηλουμένοις ὑπ’ αὐτῆς· ἀλλὰ γὰρ τὸ δοκοῦν ἀληθὲς οὐχ ὅσιον προδίδοναι.

122


οὐ χρυσὸς ἄγλαος
σπανιώτατος ἐν θνατῶν δυσελπίστω βίω,
οὐδ’ ἁδύμας, οὐδ’ ἀργύρου κλίναι πρὸς ἄνθρω-
πον ὑκιμαζόμεν’ ὡστράπτει πρὸς ὅψεις,
5 οὐδὲ γαίας εὐρυπέδου
γόνυμοι βρίθοντες αὐταρκεῖς γήιν,
ὡς ἀγαθῶν ἀνθρώπων ὁμοφράδων νόησις.

123

Stob. Ecl. 1. 6. 13 [π. τύχης ἡ ταυτομάτου].

Τύχα, μερόπων ἀρχὰ
καὶ τέρμα, τὺ καὶ σοφίας θακείς ἐδρας
καὶ τιμῶν βροτείως ἐπέθηκας ἐργοῖς.
καὶ τὸ καλὸν πλέον ἡ κακὸν ἐκ σέθεν, ἃ τε
χάρις
5 λάμπει περὶ σὰν πτέρνυμα χρύσεαν
καὶ τὸ τεάς πλάστιγγι δοθέν
μακαριστότατον τελέθειν.
τὸ δ’ ἡμαχανίας πόρον εὑρέσ ἐν ἄλγεσιν,
καὶ λαμμπρούν φίλος ἴμαγες ἐν σκότωρ,
10 προφερεστάτα θεῶν.

1 Herw.-Adam: mss διασφῶν, δία (δία) σοφῶν and κρατῶν

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that 'crowd of the unco' wise,' those 'subtle thinkers beggars after all.' ¹ and others galore, are proofs of an ancient feud. Nevertheless we will admit once for all that if the poetry whose end is to please, and by that I mean all 'imitation' or art-representation of the sort, could give reason to prove that she had a proper place in a well-constituted state, we, at any rate, should welcome her back with open arms, because we know what an effect she has upon us; but till then, as religious men, we cannot betray what seems to us the truth.

122

Plato Letters: This poem, too, is approved by sensible men:

Not glorious gold so rare in this mortal life of disappointment, nor diamonds, nor silver couches, shine in the eyes in comparison of a man, nor are the rich-laden self-sufficient fields of the wide-set earth of such account as the unanimous thinking of good men and true.

123

Stobaeus Selections [on Fortune or Chance]:

Fortune, beginning and end of mortal man, thou sittest in the seats of wisdom and puttest price on ² human deeds. More good than ill comes of thee, and grace shineth around thy golden wing. That which is given of thy scales turns out the happiest; thou findest a way out amid the woes of perplexity, and leadest like a light shining in the darkness, thou most excellent of Gods.

¹ these latter quotations are prob. not lyric ² or grantest honour to

² mss also -πων ³ mss also προσόψεις ⁴ St. ascr. to Aeschylus ⁵ τέρμα τῶν Grot: mss τέρματι θακεῖς ἔδρας Jac: mss ἄκος δρῖς or omit ⁶ ἑιρεῖς sugg. B: mss ἑιδῆς ἀλγες?: ⁷ mss also προφανέστατα (-ον)

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LYRA GRAECA

123 A ['Αρίωνος] ὕμνος εἰς Ποσειδώνα

Ael. H. A. 12. 45 τὸ τῶν δελφίνων φῶλον ὡς εἰςι φιλωδοὶ τε καὶ φιλαυλοὶ, τεκμηριῶσαί ἰκανὸς καὶ Ἄριων ὁ Μηθυμναῖος ἔκ τε τοῦ ἀγάλματος τοῦ ἐπὶ Ταυνάρφη καὶ τοῦ ἐπὶ αὐτῷ 1 γραφέντος ἐπιγράμματος. ἔστι δὲ τὸ ἐπίγραμμα: 'Αθανάτων πομπάσιν Ἀρίωνα Κυκλέος νῦν | ἐκ Σικελοῦ πελάγους σῶσεν ὑπόμα τόδε.' ὕμνον δὲ χαριστήριον τῷ Ποσειδώνι, μάρτυρα τῆς τῶν δελφίνων φιλομονίας, οἶνει καὶ τούτοις ἑκτῖνων ὁ 'Αρίων ἐγγραφε. καὶ ἔστιν ὁ ὕμνος οὗτος:

"Τυγιστε θεῶν,
póntie χρυσοτρίαινε Πόσειδον,
γαίασχ' ἐγκύμονος ἄρχεθ' ἄλμας, 2
περὶ σε βραγχίοισι 3 πλωτοὶ
5 θήρες χορεύονσι κύκλω,
kouφοις ποδῶν ρίμμασιν 4
ἐλάφρ' ἀναπαλλόμενοι, σιμών
φρεξαύχενες ὄκυδρομοι σκύλακες, ϕιλόμονσιν
δελφίνες, ἐνάλα θρέμματα
10 κουράν Νηρείδων θεών,
ἀς ἐγείνατ 'Αμφιτρίτα,
οἱ μ' εἰς Πέλοπος γὰρ ἐπὶ Ταυναρίαν ἄκταν
ἐπόρευσαν 5 πλαζόμενον Σικελῷ ἐνὶ πόντῳ
κυρτοῖσι νότοις ἕχοντες 6
15 ἄλοκα Νηρείδας πλακὸς
tέμνοντες, ἀστιβῆ πόρον, φῶτες δόλιοι
ὡς μ' ἀφ' ἀλιτπλόου γλαφυρᾶς νεῶς
eἰς οἰδίμ' ἀλιπόρφυρον λίμνας ἔριψαν. 7

ὅιον μὲν δὴ τοῦ δελφίνων πρὸς τοὺς ἄνω λεχθεῖσι καὶ τὸ φιλόμονσιν

1 Herch: mss ἀπ' αὐτοῦ 2 E: mss γ. ἐγκυμονάλμαν, γαῖοψε κυμονάρχα (κυμονάλκ), Τz. γ. ἐγκύμου ἄλμας 3 E: mss βραγχίου (Τz. -ια) περὶ δὲ σὲ 4 Τz. βραγχίου 5 Brünck: mss -σατε, -σατο 6 Brünck: mss χορεύοντες 7 mss ρίψαν

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ANONYMOUS: LATER POETS

123 A

[Arión's] Hymn to Poseidon

Aelian On Animals: That dolphins have a natural liking for singing and the flute, witness Arión of Methymna by token of the statue at Cape Taenarum and the inscription thereon, which runs 'By immortal guidance this equipage saved Arión son of Cycléus from the Sicilian main.' The hymn of thanksgiving to Poseidon which testifies to the dolphins' love of music was composed by Arión as a meed of gratitude not only to him but to them. It is as follows:

Chiefest of Gods, sea-lord Poseidon of the trident of gold, earth-shaking king of the swelling brine, the beasts that swim dance all about thee with fins, and lightly bound with nimble flingings of the foot, the snub-nosed coursing hounds of bristling mane, the dolphin-lovers of the Muse, sea-creatures of Nereus' goddess-daughters that he had of Amphitrite, the beasts that bore a wanderer on the Sicilian sea to Taenarum's shore in Pelops' land, ploughing the untrodden furrow of Nereus' field astride their humped back, when crafty men had cast me from out the hollow wave-going ship into the sea-purple billows of the ocean.

Thus, in addition to the characteristics mentioned above, it is clear that dolphins are fond of music.

1 cf. Tzet. Cram. A.D. 3. 352. 19  2 an effigy of a dolphin  3 the hymn cannot be older than the mid fifth Century  4 or teeming
LYRA GRAECA

124, 125, 126, 127, 128

Aristox. 'Ρυθμ. Στοιχ. Οξ. Pap. 9. 22 [π. λέξεως τριχρόνου]: χρήσαιον δὲ ἂν αὐτῇ καὶ ὁ δὰκτυλος ὁ κατ' ἱαμβον ἀνάπαλι τῶν περιεχομένων ξυλλαβῶν τεθεισῶν εἰς τοὺς χρόνους ἢ ὡς ἐν τῷ κρητικῷ ἐπίθεμα. ἔσται δὲ τῷ σχῆμα τοῦ ποδὸς δὲ ὁ ἡ ῥυθμοποίηση πορεύεσται τῷ εἰς ἱαμβον ὅλον:

ἐνθά δὴ ποικίλων ἀνθέων ἀμβροτοι λείμακες βαθύσκιοιν παρ' ἀλσος ἀβροπαρθένους εὐώτας χοροῦς ἀγκάλαις δέχονται.

ἐν τούτῳ γὰρ οὗ τε πρῶτοι πέντε πόδες οὕτως κέχρηται τῇ λέξει, καὶ πάλιν ὑστεροὶ τρεῖς· καὶ:

ὀστὶς εὐθυμίη καὶ χοροῖς ἴδεται—

ἐπὶ πολὺ δὲ τῇ τοιαύτῃ ῥυθμοποίησι οὐ πάνυ χράται ὁ ῥυθμὸς οὕτως . . . κατὰ δὲ τὰ τῆς ῥυθμοποίησις σχῆματα παραλλάττει (τὸ βακχειακὸν καλούμενον εἴδος) ἐν τῷ·

<ω>² φίλον Ἡραίσιν ἀγάπημα, θνατοίσιν ἀνάπαυμα μόχθων—

ἔστι δὲ που καὶ ξυνεχεῖς ἐπὶ τρεῖς:

φέρτατον δαίμον' ἀγνᾶς τέκος ματέρος, ἂν Κάδμος ἐγέννασέ ποτ' ἐν ταῖς πολυβλίοις Θῆβαις

χρήσαιον δ' ἂν καὶ ὁ ἱαμβος τῇ αὐτῇ ταύτῃ λέξει, ἀφνέστερον δὲ τοῦ βακχελοῦ· τὸ γὰρ μονόχρονον οἰκείωτερον τοῦ τροχαίκου ἢ τοῦ ἱαμβον' οἷον ἐν τῷ·

βάτε, βάτε κεῖθεν αἰ̄δ' εἰς τὸ πρόσθεν ὀρόμεναι. τῆς ποθ' ἂ νεώνις; ὡς εὐπρεπῆς νυν ἀμφέπει τρεῖς πόδας διαλείπουσιν αἱ ξυνισύγιαι, ὃστε περιδώδεσ τι γλυγεσθαι.

1 suppl. Blass 2 ὥ suppl. Powell

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Aristoxenus *Elements of Rhythm* [the 'three-beat' cadence]

It may also occur in the Iambic-Dactyl, the syllables concerned being reversed as regards the Cretic with reference to the beats. The metrical basis will be the iambus, thus:

there immortal meads of varied flowers take to their embrace beside an umbrageous grove dancing thongs of dainty Bacchic maids.

In this passage the first five feet, and later a group of three, employ the cadence as has been described. Again:

whoso delights in good cheer and a dance—

But this type of verse does not employ the rhythm at all frequently . . . (The Baccheic type, as it is called) varies its rhythm in the line:

beloved darling of the Seasons, respite to man from his labour—

Three such feet sometimes occur together:

The great God that is child of a pure mother whom Cadmus once begot in rich and wealthy Thebes—

The same cadence may occur in the Iambus, though with less grace than in the Bacchic; for the single beat is more suitable to the trochaic measure than to the iambus. For instance, in the lines:

Hither, come hither, ye maids, make haste to the front. Who can that maiden be? How gracefully about her hangs—

the 'syzygy,' or extra lengthening of a syllable, occurs at intervals of three feet, so as to produce a kind of period.
LYRA GRAECA

129 eis Τῦχην

Berliner Klassikertexte 5. 2. p. 142

Πολύχειρε, ποικιλόμορφε, πτανο[πέδι]λες, θνατοὶς συνομέστι ταγκρατές Τῦχα, πῶς χρή τεάν ἵσχύν τε δείξαι κἀρετ[άν]; 3 τὰ μὲν ύψοι

καὶ σέμν᾽ εἰς τεόν ὀμμ' [᾽όντα' ἐς[υ-]θέως] ὑπάρκεις 5 κατὰ γὰν νέφος ἀμφιθηκαιμένα ζόφεος[ν] 6 τὰ δὲ φαῦλα καὶ τάπεινα πολλάκις περοῖσιν 7

10 εἰς ύψος εξάειρας,

ὡς δαίμον μεγάλα.

πότερόν σε κλήσωμεν 8 Κλωθῶ κελαινῶν,

ἡ τὰν παχύποτομον Ἀνάγκαιν,

ἡ τὰν παλινάγγειλον 9 Ἰριν ἀθανάτων;

15 πάντων γὰρ ἀρχὰν καὶ τέλος ἄκρον 10 ἐχεῖς.

130 Παῖναι Δύες (ἡ Ἐρυθραῖος) 11

Παιάγα κλυτόμητιν ἀείσατε κοῦ[ροι]

Δατοῖδαν Ἕκατον, ἵ ὡ ἱ Ἡ Παίγαν,

ὅς μέγα χάρμα βρατοῖσιν ἐγείνατο

μειχθεῖς ἐν φιλότατι Κορονίδι τὰ Φλεγνείας. 12

1 written by an Egyptian who writes λ for ρ, δ for τ, and makes other mistakes not mentioned below 2 E (confirmed by Schub.) 3 P καὶ πρετ[αν Schub.], καὶ τεὰν τ[ Wil: or τ[έχναν omitting τεάν? no. of letters at end unknown 4 E (a unelided ?): P ὦμ .. [ .. Wil, ὦμ .. [ .. ]ε .. Schub. 5 transitive: P -κας 6 E (P ἐπεφ?) cf. E. M. 34. 35: P μεγα .. τ. σ[or υ. [ Schub. 7 this word not certain 8 E: P κλησώμεν 9 E: P παχύποτομον from above 10 Wil: P αχιον Wil. (i.e. αγρον for ἄκρον?), αχεῖν Schub. 11 for the 4 versions of this poem, perh. the famous paean of Sophocles (see p. 225), all extant in inscrr., see Powell Coll. 482
ANONYMOUS: LATER POETS

To Fortune or Chance

From a Fourth-Century Papyrus:

Wing-sandalled being of many hands and varied shape, housemate of man, almighty Fortune, how should thy strength and excellence be told? That which shines proudly on high, comes it but within thy ken, thou rendest privily and scatterest on the ground in a murky cloud,¹ and what is mean and lowly, that, O great deity, oftentime thou dost raise aloft. Whether shall we call thee black Clotho or fleet-fate Necessity, or art thou Iris, the messenger 'twixt Gods and men? For thou holdest the beginning and the last end of everything that is.²

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Paean of Dium (or Erythrae)

Sing, lads, the far-darting Son of Leto, Paean the Healer, so famed for his skill, hey, O hey, thou Healer!—who begat great joy for man when he mingled in love with Phlegyas' daughter Coronis—

¹ as of the dust that rises when a building falls

Alex. p. 136; the above, found at Dium in Macedonia, though not the oldest, is prob. the most correct (a few η's are changed here to α's as in the oldest version found at Erythrae)

¹² Di. φλεγναο

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5 ἡ Παιάνα Ἀσκληπιὸν δαίμων κλεινότατον, ἵπ Παιάν.

τὸν δὲ καὶ ἐξεγένοντο Μαγάων καὶ Ποδαλείριος

η" Ἰασώ Ἀκεσώ τε πολύλλιτος, ὃ ἱπ Παιάν,

Ἄγγλα τε εὐδόπις Πανάκεια τέ Ἡπίονας παιδεῖς

σὺν ἀγαλματῆ ἐναγεὶ Ῥηγεία, ¹

10 ἡ Παιάν Ἀσκληπιε, δαίμων κλεινότατε, ἵπ Παιάν.

χαίρε μοι, Ἰλαος δ’ ἐπινίσεο Διέων ιπ τόλιν

eὐρύχορον, ἵπ ὃ ὃ ἵπ Παιάν,

δὸς δ’ ἡμᾶς χαίρουτας ὁρᾶν φάος ἀελίου
dοκίμους σὺν ἀγαλματίδων ἐναγεὶ Ῥηγεία, ¹

15 ἡ Παιάν Ἀσκληπιε, δαίμων σεμνότατε, ἵπ Παιάν.

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Hippol. (Origen) Ἀδη. Ἀρε. 5. 7 Miller ³ ἐπεὶ γὰρ ὑπόθεσις

αὐτοὶς ὁ ἄνθρωπος ἔστιν ὁ Ἀδὰμ, καὶ λέγουσι γεγράφθαι περὶ

ἀυτοῦ Ἐγου γενεὰν ἐμαρτήσεις; μάθετε ὡς κατὰ μέρος

παρὰ τῶν ἑθῶν τὴν ἀνεξεύρητον καὶ ἀδιάφορον τοῦ ἄνθρώπου γενεὰν

λαθώτες ἐπιπλάσσουσι τῷ Χριστῷ. γῇ δὲ, φασίν οἱ Ἑλλήνες,

ἄνθρωποι ἄνεδωκε πρώτῃ κτλ.

Γαῖα δ’ ἄνθρωποις ἄνεδωκε πρώτῃ
calou ἐνεγκαμένῃ γέρας

μὴ φυτῶν ἀνασθητῶν μηδὲ θηρίων ἀλάγων, ἀλλ’ ἤμερον ξένου καὶ

θεοφιλοῦς ἑθέλουσα μῆτηρ γενέσθαι.

χαλεπῶν δ’ ἐξευρεῖν ⁴
eίτε Βοιωτοῖς Ἀλακομένευσ ⁵

5 λήμνης ὑπὲρ Κηφισίδος ⁶

πρῶτος ἄνθρώπων ἄνέσχεν, ⁷
eίτε Κορύφητες ἦσαν

Ἰδαίοι θέειοι γένος

ἡ Φρύγιοι Κορύβαντες

10 οὐς ἦλιος πρῶτος ἐπειδέ ⁸

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ANONYMOUS: LATER POETS

sing ho for the Healer Asclepius most famous of Gods, sing hey for the Healer! Of his loins came Machaon and Podalereius, and Iaso and Aceso to whom so many pray,—sing hey for the Healer!—Panaceia and Aegle the beauteous, children all of Epionè, and with them pure Health the renowned—ho thou Healer Asclepius most famous of Gods, hey thou Healer! All hail I cry, and come thou propitious to the wide-spaced city of Dium,—hey O hey O hey thou Healer!—and grant we may see the sunlight in joy, passed whole by the leech with aid of pure Health the renowned—ho thou Healer Asclepius most famous of Gods, hey thou Healer!

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Hippolytus Against the Heresies: For since the man Adam is the foundation of their argument and they say it is written of him 'Who shall tell his generation?'; learn how they take in part the 'undiscoverable and indifferent' origin of man from the Gentiles and stick it on to Christ. According to the Greeks:

'Twas earth that at the first had the noble privilege of giving forth our human kind, wishing to be mother not of senseless plants, nor of speechless brutes, but of a gentle race beloved of God, but hard to discern it is whether the first man that arose was Boeotian Alalcomeneus on the shores of the Cephissian Lake, or the Idaean Curetes or Phrygian Corybants were the divine race the Sun first saw bud

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1 Di. νυεια 2 Di. ειλαος δ επινεισεο δειων 3 cf. Reitz. Poim. p. 83 4 mss δε φησιν εξ. 5 B: mss Αλκομ. 6 B: mss ιπερ λ. κ. 7 B: mss ανεσχε π. α. 8 B: mss πρωτος η. έπιδε
δενδροφυεὶς ἀναβλαστάνοντας,
eἵτε προσελήματον Ἠ' Ἀρκαδία Πελασγόν
ἡ Ῥαρίας οἰκήτωρα Δυσαύλην Ἠ' Ἑλευσίς
ἡ Λήμνος καλλιπαιδὰ Κάβειρον

15 ἀρρήτῳ τέκεν 4 ὤργιασμοῦ,
eἵτε Πελλήνη Φλεγραίων
Ἁλκυωνία πρόμον Γιγάντων.5
Δίβυμες δ' Ἰάρβαντά φασί πρωτόγονον6
αὐξμηρῶν πεδίων ἀναδύντα7

20 γλυκεῖας ἀπάρξασθαι Διὸς βαλάνου·
Ἀἰγύπτιαν δὲ Νεῖλος ἱλυν 8 ἐπιλιπαίνων
ζωγενεῖ μέχρι σήμερον9
ὐγρὰ σαρκοῦμενα10 θερμότητι
ζῶα σώματά τ' ἀνδιδωσιν.11

1 Schn : mss πρὸς σεληναίον 2 Wil: mss διάνυλον 3 mss
-σιν 4 E : mss ἔτεκνωσεν 5 E : mss Φλεγραίον Ἀλκυονέα
πρεσβύτατον Γ., but cf. Orph. Η. 32. 12 6 mss Δίβες δὲ

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tree-like forth, or Arcadia brought to birth with rites mysterious the Pelasgian older than the Moon, or Rarian Eleusis her dweller Dysaules, or Lemnos her fair child Cabeirus, or Pellenē Alcyoneus chief of the Phlegraean Giants. The Libyans say that Larbas first arose from their desert plains, born of the pleasure of the loins of Zeus; and to this day Nile fattens the Egyptian mud and brings forth creatures fleshed with the wet heat, and teems bodies that will live.¹

¹ it is not certain that this poem, which Wil. Herm. 37 p. 332 declares is prose, comes within the scope of this book; if so, a few slight changes should be made in the dialect, e.g. πρωτα for πρωτη
ΟΙΔΩΝ
εἰσαγωγή

Poll. i. 38 αἱ δὲ εἰς θεοὺς ᾧδαὶ κοινῶς μὲν παίανες, ὑμνοὶ, ἰδίως δὲ Ἀρτέμιδος ὑμνος οὐπνιγγος, Ἀπόλλωνος ὁ παίαν, ἀμφοτέρων προσόδια, Διονύσου διθύραμβος, Δήμητρος ἴουλος λίνος γὰρ καὶ λιτυέρσης σκαπανέων φῶδαί καὶ γεωργῶν.

Hdt. 4. 35 [π. Ἀργης καὶ Ὡπιος] καὶ γὰρ ἀγείρειν σεῖ τὰς γυναῖκας, ἔπονομαξοῦσας τὰ οὐνόματα ἐν τῷ ὑμνῳ τὸν σεῖ Ὡλήν ἀνὴρ Δύκιος ἐποίησε . . . οὕτως δὴ ὁ Ὡλήν καὶ τοὺς ἄλλους τοὺς παλαιοὺς ὑμνοὺς ἐποίησε ἐκ Δυκίης ἐλθὼν, τοὺς ἀειδομένους ἐν Δήλῳ.

Callim. H. Del. 304
οἱ μὲν ὑπεαίδουσι νόμον Δυκίου γέροντος, ὡς τοῦ ἀπὸ Ξάνθοιο θεόπροπος ἤγαγεν Ὡλήν·
αἱ δὲ ποδὶ πλήσουσι χρώτιδες ἀσφαλές οὐδάς.

Il. i. 474
οὶ δὲ πανημέριοι μολπῇ θεόν ἰλάσκοντο
καλὸν ἀεὶδοντες παιήναν κοῦροι Ἀχαιῶν,
μέλποντες ἐκάεργον· ὁ δὲ φρένα τέρπετ' ἀκόνων.

Archil. 76 Bergk
αὐτὸς ἐξάρχων πρὸς αὐλὸν Λέσβιον παιήναν.

1 mss λιτυέρσης

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FOLK-SONGS

Introduction

Pollux Onomasticon: Songs to the Gods are called in general paeans or hymns, in particular a hymn to Artemis is known as οἰνοποιος, to Apollo as the paean. Both these are addressed in processional songs, Dionysus in the dithyramb, Demeter in the ιόνλος. The Linus and Lityerses are the songs of delvers and husbandmen.

Herodotus Histories [Argè and Opis]: For according to them the women go begging gifts for them, calling upon their names in the hymn composed for them by a Lycian named Olen . . . This Olen it was who came from Lycia and composed this and the other ancient hymns that are sung at Delos.

Callimachus Hymn to Delos: The men sing the song of the Lycian ancient, the song the prophet Olen brought from the bank of Xanthus, and the maidens that dance to them beat with their feet the stable earth.

Iliad: All the day long they worshipped the God with music, singing the beautiful Paean, these sons of the Achaeans, making music to the Far-darter; and his heart rejoiced to hear them.2

Archilochus: Myself leading with the flute the Lesbian paean.

1 Apollo 2 cf. II. 22. 391
ЛИРА ГРЕКА

II. 18. 490 [π. ἀσπίδος τῆς Ἀχιλλεώς]:
ἐν δὲ δύο ποίησε πόλεις μερόπων ἀνθρώπων καλάς. ἐν τῇ μέν ῥα γάμοι τ’ ἔσαν εἰλαπίναι τε, νύμφας δ’ ἐκ θαλάμων δαίδων ὑπὸ λαμπρομενάων ἡγίνεν αὐτὰ ἁστυ, πολὺς δ’ ὑμέναιος ὅρφειν κούρων δ’ ὀρχηστήρες ἐδίνεν, ἐν δ’ ἀρα τοῖσιν ἄνεοι φόρμιγμές τε βοήν ἔχουν· αἱ δὲ γυναῖκες ἵστάμεναι θαυμαζοῦν ἐπὶ προθύρουσιν ἑκαστή.

Hes. Scut. 281 [π. ἀσπίδος τῆς Ἡρακλεώς]
ἐνθεν δ’ αὖθ’ ἐτέρωθε νέοι κώμαζον ὑπ’ ἄνυλοιν· τοῖς γε μὲν αὖ παῖζοντες ὑπ’ ὀρχεθμῷ καὶ ἀοίδη, τοῖς γε μὲν αὖ γέλωσιντες ὑπ’ ἄνυλητη ἑκαστος πρόσθ’ ἐκιόν.

Plut. Alc. 18 ἐπιψήφισαμένου δὲ τοῦ δήμου καὶ γενομένων ἔτοιμων πάντων πρὸς τὸν ἐκπλουν, οὗ χρηστὰ παρήν οὐδὲ τὰ τῆς ἑορτῆς. 'Αδωνίων γὰρ εἰς τὰς ἡμέρας ἐκεῖνας καθηκοντῶν εἴδωλα πολλαχοῦ νεκροῖς ἐκκομιζομένοις ὅμοια προοίκεντο ταῖς γυναιξί, καὶ ταφάς ἐμιμούντο κοπτόμεναι καὶ θρήνους ἤδουν.

Aesch. Cho. 423

Η.Δ. ἐκοψα κομμὸν Ἄριον εἶτε Κισσίας νόμοις ἤλεμοστρίας ἀπρικτόπληκτα πολυπλάνητα δ’ ἦν ἰδεῖν ἐπασσυτεροτριβῆ τὰ χεροὺς ὅργανα ἄνωθεν ἄνεκαθεν, κτύπῳ δ’ ἐπερρόθη κροτητὸν ἄμοι καὶ πανάθλιον κάρα.

II. 24. 719 [π. προθέσεως τῆς Ἐκτορος]
oὶ δ’ ἐπεὶ εἰςάγαγον κλυτὰ δώματα, τὸν μὲν ἐπείτα

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FOLK-SONGS: INTRODUCTION

Iliad [the Shield of Achilles]: And therein he made two fair cities of mortal men; in the one were weddings and feasts, and they led the brides from their chambers amid the light of torches through the town, and loud rose the bridal song. Young men whirled in the dance, and flute and lyre cried aloud among them, while the women stood each at her door marvelling at them.¹

Hesiod [the Shield of Heracles]: And on the other side was a rout of young men with flutes playing, some frolicking with dance and song, others laughing, each and all in time with the flute-player as they went along.

Plutarch Life of Alcibiades: The motion was carried and all was ready for the sailing of the expedition,² when there befel unfavourable portents, not least that of the feast of Adonis, which falling at this time, in many places images were set out like corpses for burial by the Athenian women, who beat their breasts and sang dirges in mimic funeral rites.

Aeschylus Libation-Bearers:

Electra: I made lament in Arian³ wise, or to the tunes of the Cissian³ mourner; aye, then behold hands outstretched one after other, striking desperately, wandering wildly, upward, downward, my miserable stricken head ringing again to their beat.

Iliad [the funeral of Hector]: And when they had brought him into the famous house, then laid they

¹ cf. Hes. Scut. 274, Ar. Av. fin. ² against Syracuse ³ Persian

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τριτοίς ἐν λεχέσσι θέσαν, παρὰ δὲ εἶσαν ἁοιδοὺς
θρήνων ἔξισξας, οἳ τε στονόςσαν ἁοιδὴν
οἱ μὲν ἀρ' ἔθρησαν, ἐπὶ δὲ στενάχοντο γυναῖκες.

Il. 18. 567 [π. ἀσπίδος τῆς 'Αχιλλέως]:
παρθενικαὶ δὲ καὶ ἥθεοι ἀταλὰ φρονέοντες
πλεκτοῖς ἐν ταλάροισι φέρουν μελιηδέα καρπὸν.
τοῦτον δὲ ἐν μέσοισι παῖς φόρμιγγι λυγεὶς
ἰμερόεν κιθάριζε, λίγων δ' ὑπὸ καλὸν ἀειδε
λεπταλεή φωνῆ: τοὶ δὲ ῥήσοντες ἀμαρτῇ
μολὴ τ' ὀνειμῶ τε ποσί σκαίρουτε ἐποντο.

Sch. ad loc. [λίγων δ' ὑπὸ καλὸν ἀειδε]: . . . ἀντὶ
tοῦ τὴν ἐπὶ Δίνω τὸ 'Απόλλωνος παϊδὶ φώθῃν, ὡμι
νηπίῳ καὶ ὑπὸ κυνῶν ποιμενικῶν διασπασθέντι
πρώτην ἀσθείσαν . . . ὁ δὲ Ἀρίσταρχος . . . γένος
τι ὑμνὸν τὸν λίγων, ὥσπερ εἰ ἐλεγε παιάνα ἤδεν ἥ
τι τοιοῦτον.

Callix. ap. Ath. 5. 199 a [π. τὴν Φιλαδέλφου
πομπῆν]: ἐπάτουν δὲ ἔξικοντα Σάτυροι πρὸς
αὐλὸν ἄδοντες μέλος ἐπιλήμιον, ἐφειστήκει δ' αὐτοῖς Σιληνὸς.

Long. Past. 2. 35 καὶ πᾶσαν τέχνην ἐπίδεικνυ-
μενος εὐνομίας μονυσικῆς ἐσύριττεν, οἶον βοῶν
ἀγέλῃ πρέπον, οἶον αἰπολίῳ πρόσφορον, οἶον
ποίμναις φίλον.

Ibid. 36 Δρύας δὲ ἀναστὰς καὶ κελεύσας συρίτ-
τεν Ἁἰωνυσιακὸν μέλος ἐπιλήμιον αὐτοῖς ὀρχήσα
ἀρχήσατο. καὶ ἐξ' ἐκεί ποτὲ μὲν τρυγῶντι, ποτὲ
δὲ φέροντι ἄρριχους, εἶτα πατοῦντι τοὺς βότρυς,

1 grapes 2 or sang of the fair Linus 3 Thornley
(as revised in the L.C.L.)
FOLK-SONGS: INTRODUCTION

him upon a fretted bed and set beside it minstrels for to lead the dirge, the which did make lament of mournful song, while the women wailed in answer to them.

The Same [the Shield of Achilles]: And lasses and lads in childish glee carried the honey-sweet fruit in plaited baskets, while in their midst a boy did harp delightfully upon a sweet clear lute, and sang the fair Song of Linus in a piping voice, the rest following with dancing feet that kept time with his playing and his song.

Scholiast on the passage ['sang the fair song of Linus'] : . . . that is the song first sung in honour of Linus the darling of Apollo, a little boy who was torn in pieces by sheep-dogs . . . but Aristarchus says that it is a sort of hymn, as if he said 'sang a paean' or the like.

Callixeinus of Rhodes [the festal procession of Philadelphus]: There were sixty Satyrs treading the grapes, singing to the flute the Song of the Wine- press, with Silenus for their overseer.

Longus Daphnis and Chloe: Displaying all the art of pastoral music, he showed upon the pipe what notes were fit for the herds of cows and oxen, what agreed with the flocks of goats, what were pleasing to the sheep.

The Same: But Dryas, rising and bidding him pipe a Dionysiac tune, fell to dancing before them the Dance of the Winepress. And now he acted to the life the cutting and gathering of the grapes, now the carrying of the baskets, then the treading of the grapes in the press, then presently the tunning of
εἶτα πληροῦντι τοὺς πίθους, εἶτα πίνοντι τοῦ γλεύκους. ταῦτα πάντα οὕτως εὐσχημόνως ὥρχησατο ὁ Δρύας καὶ ἐναργῶς, ὥστε ἐδόκουν βλέπειν καὶ τὰς ἀμπέλους καὶ τὴν ληνὸν καὶ τοὺς πίθους καὶ ἀληθῶς Δρύαντα πίνοντα.

Ibid. 3. 11 καὶ ἀπαρξάμενοι τῷ Διονύσῳ κρατήρας ἦσθιον κίττῳ τὰς κεφαλὰς ἐστεφανωμένους καὶ ἔπει καιρὸς ἦν, ἰακχάσαντες καὶ εὐάσαντες προὔπεμπον τὸν Δάφνιν.

Ibid. 2. 31 ἢσάν τινας καὶ ὥδας εἰς τὰς Νύμφας, παλαιῶν ποιμένων ποιήματα.

Ath. 14. 618 c καὶ ὥδης δὲ ὄνομασίας καταλέγει ὁ Τρύφων (ἐν δεύτερῳ 'Ονομασίον) τάσσει ἵμαίος ἢ ἐπιμύλιος, ἢν παρὰ τοὺς ἀλέτους ἦδον, καλουμένη ᾨσως ἀπὸ τῆς ἰμαλίδος. ἰμαλίς δὲ ἐστὶν παρὰ Δωριέσσιν ὁ νόστος καὶ τὰ ἐπίμετρα τῶν ἀλεύρων. ἣν ἐν τῶν ἱστουργῶν ὥδη ἔλινος, ἦσαν Ἡσηχάρμος ἐν Ἀταλάνταις ἱστορεῖ. ἦδε τῶν ταλασσουργῶν ἴουλος. Σήμος δ' ὁ Δήλως ἐν τῷ Περὶ Παιάνων φησι. 'Τὰ δράγματα τῶν κριθῶν αὕτα καθ' ἀυτὰ προσηγόρευον ἀμάλας; συναθροισθέντα δὲ καὶ ἐκ πολλῶν μίαν γενομένα δέσμην οὐλους καὶ ὦουλους; καὶ τὴν Δήμητρα ὅτε μὲν Χλόην, ὅτε δὲ Ἰουλώ. ἀπὸ τῶν οὖν τῆς

1 here Kaib: mss before ἵν 2 Kaib. from Hesych. s. εὐνοστός: mss ἀλέτων 3 mss also ἀλίνος

1 Thornley (as revised in the L.C.L.) 2 but see Sch. Ar. Ban. 1296 (below, p. 506), Hesych. s.v. 3 an epithet of Demeter at Syracuse, cf. Polem. ap. Ath. 10. 416 b, 3. 109 a; there was a Cretan month Himalius, C.I.G. 494
the wine into the butts, and then again their joyful and hearty carousing the must. All these things he represented so aptly and clearly in his dancing, that they all thought they verily saw before their face the vines, the grapes, the press, the butts, and that Dryas did drink indeed.¹

The Same: And when they had made a libation from the bowl to Dionysus, they fell to their meat, with ivy crowns upon their heads. And when it was time, having cried the Iacchus and Euoe, they sent Daphnis away.¹

The Same: They sang, too, certain songs in the praise of the Nymphs, the solemn carmens of the ancient shepherds.¹

Athenaeus Doctors at Dinner: In the second Book of his Appellations Tryphon gives the following list of the different kinds of song: 'The Himaeus is the Mill-song, which they sang as they ground the corn.² The word perhaps comes from himalís, which in Doric means the "return" or over-measure of wheat-flour.³ The Weavers' song is known as Elinus,⁴ as we know from Epicharmus' Atalantae. This is the ιονλος of the spinners.'⁵ To quote Semus the Delian's work On Pæans: 'The trusses or handfuls of barley were known individually as ἀμάλαι; collectively a bunch of trusses was called οῖλος or ιονλος; and Demeter was known sometimes as Chloë, sometimes as Iulo.
Δήμητρος εὐρημάτων τοὺς τε καρποὺς καὶ τοὺς ὑμνοὺς τοὺς εἰς τὴν θεόν οὐλοὺς καλοῦσι καὶ ἵολους.  
1 δημήτρουλοι καὶ καλλίουλοι· καὶ 'Πλείστον οὐλον οὐλον ἵει, ἵολον ἵει.' ἄλλοι δὲ φασὶν ἐριουργῶν εἶναι τὴν ὀδὴν. αἱ δὲ τῶν τιτθευοῦσῶν φδαὶ καταβαυκαλήσεις ὠνομάζονται. ήν δὲ καὶ ἐπὶ ταῖς αἰώραις 2 τις ἐπ᾽ Ἡριγόνη, ἦν καὶ ἀλήτων λέγουσιν, ὀδὴ. Ἀριστοτέλης γοῦν ἐν τῇ Κολοφωνίων Πολίτεια φησιν· 'Ἀπέθανεν δὲ καὶ αὐτὸς ὁ Θεόδωρος ὡστερον βιαίως θανάτω. λέγεται δὲ γενέσθαι τρύφων τις, ὡς ἐκ τῆς ποιήσεως δῆλον ἔστων. ἔτι γὰρ καὶ νῦν αἱ γυναίκες ἄδουσιν αὐτοῦ μέλη περὶ τὰς αἰώρας.' 
ἡ δὲ τῶν θεριστῶν φδῆ Διτυέρας καλείται. καὶ τῶν μισθωτῶν δὲ τις ήν φδὴ τῶν ἐς τοὺς ἄγρους φοιτώτων, ᾧς Τῆλεκλείδης φησιν ἐν Ἀμφικτύοσιν· καὶ βαλανέων ἄλλαί, ὡς Κράτης ἐν Τόλμαις· καὶ τῶν πτισσουσῶν ἄλλη τις, ὡς Ἀριστοφάνης ἐν Θεσμοφοριαζοῦσαι καὶ Νικοχάρης ἐν Ἡρακλεῖ Χορηγῷ. ήν δὲ καὶ τοῖς ἡγομένοις τῶν βοσκη-μάτων ὁ βουκολιασμὸς καλοῦμενος. Δίσμος δὲ ἢν Βουκόλος Σικελιώτης ὁ πρῶτος εὑρὼν τὸ εἴδος: μνημονεύει δὲ αὐτοῦ Ἐπίχαρμος ἐν Ἀλκυόν καὶ ἐν Ὀδυσσεί Ναυαγῷ. ἡ δὲ ἐπὶ θανάτως καὶ λύπαις φδὴ ὀλοφυρμὸς καλείται. αἱ δὲ ίολοι καλούμεναι φδαὶ Δήμητρι καὶ Φερσεφόνῃ πρέ-πουσι. ἡ δὲ εἰς Ἰαπόλλωνα φδὴ φιληλίας, ὡς Τελέσιλλα παρίστησιν· οὐπιγγοι δὲ αἱ εἰς Ἀρτε-μιν. ἠδοντο δὲ Ἀθήναις καὶ οἱ Χαρώνδου νόμοι

1 Cas. <οί αὐτοί>  2 Kaib. from Hesych: mss ἐώραις

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Thus both the corn and the hymns to the Goddess are called ὀὐλοι or ὄνυλοι from the inventions of Demeter. The same word comes in the compounds δημητροῦλος and καλλίουλος, and also in the song ‘A sheaf, a sheaf, send, send a great sheaf.’

But according to other authorities the word means a Spinning-song. Nursing-songs are called καταβαν-καλησεῖς or Lullabies. There was also a song sung to Erigone at the Swing-Feast, called the ἀλῆτις or Wandering-song. Compare Aristotle in the Constitution of Colophon: ‘Theodorus himself came later to a violent end. He seems to have been a luxurious liver, to judge by his poetry, for even to this day the women sing his songs over the swings.’

The Reaping-song is called Lityerses. And according to Telecleides’ Amphiectyon there was a song of the hired labourers who went out to the farms, and others, as Crates tells us in his Daring Deeds, of the bathmen, and yet another, according to Aristophanes’ Thesmophoriazusae and Nicochares’ Heracles as Chorus-Leader, of the women who winnow the corn. Moreover the tenders of cattle and sheep had a song, the βοικολασμός or Herding-song. The inventor of this was a Sicilian oxherd called Diomus, who is mentioned in the Halcyon and Odysseus Shipwrecked of Epicharmus. The song sung at deaths and in mourning is called the δλοφυρμός or Wailing. The songs called ὀὐγλώι belong to Demeter and Persephonê. The song to Apollo is called the Phileliad or Sun-loving, as is shown by Telesilla; and the songs to Artemis are known as ὀὐπεγγολ. At Athens they used to sing over the wine the Laws of

1 or ‘skein,’ see below, p. 532  2 not in the extant edition
παρ’ οίνον, ὡς Ἑρμιππός φήσιν ἐν ἐκτῷ Περί 
Νομοθετῶν. Ἀριστοφάνης δ’ ἐν Ἁττικαῖς φησίν 
Δέξειν. Ἰμαιός ὑδὴ μυλωθρῶν ἐν δὲ γάμοις 
ὑμέναιος, ἐν δὲ πείθεσιν ἱάλεμος. λίνος δὲ καὶ 
αιλίνος οὗ μόνον ἐν πείθεσιν ἀλλὰ καὶ ἐπ’ 
evτυχεὶ μολτᾶ κατὰ τὸν Εὐριπίδην.

Κλέαρχος δ’ ἐν πρώτῳ Ἐρωτικῶν νόμων 
kαλεῖσθαι τινα φήσιν ὡδὴν ἀπ’ Ἡριφανίδος, 
γράφων οὕτως. Ὁ Ἡριφανίς ἡ μελοποίος Μενάλκου 
kυνηγετοῦντος ἐρασθείσα ἐθήρευεν μεταθέουσα 
tαῖς ἐπιθυμίαις. φοιτῶσα γὰρ καὶ πλανομένη 
pάντας τοὺς ὁρείους ἐπεξῆγε δρμοὺς, ὡς μῦθον 
eῖναι, τοὺς λεγομένους Ἰοὺς δρόμους: ὥστε μὴ 
mόνον τῶν ἀνθρώπων τοὺς ἱστοργία διαφέροντας, 
ἀλλὰ καὶ τῶν θηρῶν τοὺς ἀνημεροτάτους συνδα-
kρύσα τῶ πάθει, λαβόντας αὐσθησιν ἐρωτικῆς 
ἐλπίδος. ὅθεν ἐποίησε τε καὶ ποιήσασα περιήγε 
kατὰ τὴν ἐρημίαν, ὡς φασιν, ἀναβοῶσα καὶ 
ἀδούσα τὸ καλούμενον νόμων, ἐν φ’ ἑστὶν. 
Μακραὶ δρῦς ὁ Μέναλκα. Ἀριστοξένους δὲ 
ἐν τετάρτῳ Περὶ Μουσικῆς ἢδον’ φῆσιν ἀι 
ἀρχαία γυναῖκες Καλύκην τινὰ ψοῦν. Στησιγρόου 
ὁ ἦν ποίημα, ἐν φ’ Καλύκη τῆς ὠνομα ἐρώσα 
Εὐάθλου νεανίσκου εὑχεται τῇ Ἀφροδίτῃ γαμη-
θῆναι αὐτῷ. ἐπεὶ δὲ ὑπερεῖδεν ὁ νεανίσκος, κατε-
kρήμυσεν ἑαυτὴν. ἐγένετο δὲ τὸ πάθος περὶ 
Δευκάδα. σωφρονικὸν δὲ πάνυ κατεσκέυασεν ὁ 
pοιητὴς τὸ τῆς παρθένου ἱῆος, οὐκ ἐκ παντὸς 
τρόπου θελοῦσις συγγενέσθαι τῷ νεανίσκῳ, ἀλλ’ 
eὐχομένης εἰ δύνατο γυνὴ τοῦ Εὐάθλου γενέσθαι.
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Charondas, as we learn from the sixth Book of Hermippus' work On the Langivers. In his Atticisms Aristophanes [of Byzantium] states: 'The Himaeus is the song of the millers; the Hymenaeus is the song sung at weddings; in mourning they sang the Ialemus or Lament; the Linus and Ailinos were sung not only on occasions of mourning, but also, in Euripides' phrase, "for the singing of prosperity."

In the first Book of his Erotica Clearchus says that there was a certain song called Nomian which originated with Eriphanis, and he tells the tale as follows: 'The lyric poetess Eriphanis, becoming enamoured of Menalcas when he was out hunting, turned hunter too and pursued him with her love. Like Io in the story they say she wandered to and fro through all the mountain woods, till not only the most phlegmatic of men, but the fiercest beasts, wept with her and understood the longings of her heart. And thus it was that she composed, they say, the so-called Nomian or Pastoral Song, crying aloud and singing it while she wandered in the wilds; from this song comes the line "The oaks grow high, Menalcas."' To quote the fourth Book of Aristoxenus On Music, 'In former times the women had a song called Calycè. It was a poem of Stesichorus, in which a maiden of this name prayed to Aphrodite that she might be wedded to a youth called Euathlus, and when he flouted her threw herself over a cliff. The scene was laid near Leucas. The poet gave the maiden a very virtuous character; for she had no wish that she and the youth should come together at all hazards, but prayed that she might

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κουριδία ἢ εἰ τοῦτο μη δυνατόν, ἀπαλλαγῆναι τοῦ βίου. ἐν δὲ Τοῖς κατὰ βραχὺ Ἡπομῆμασιν ὁ Ἀριστόζενος Ἰφικλός φησίν ὁ Ἀρταλύκης ἑρασθείσαν ὑπερείδεν. ἦ δὲ ἀπέθανεν καὶ γίνεται ἐπ' αὐτῇ παρθένοις ἄγων ὥδης, ἦτις Ἀρταλύκη φησὶ 'καλεῖται. Νῦμφις δὲ ἐν πρῶτῳ Περὶ Ἡρακλείας περὶ Μαριανδύνων διηγούμενος φησιν. Ὁμοίως δὲ καὶ τών οἴδων ἐνίας κατανοῆσειν ἂν τις, ἃς ἐκείνοι κατὰ τινα ἐπιχωριαζομένην παρ' αὐτοῖς <ἐφυτήν> ἄδονες ἀνακαλοῦνται τινα τῶν ἁρχαίων, προσαγορεύοντες Βόρμον. τούτων δὲ λέγουσιν νῦν γενέσθαι ἀνδρὸς ἐπιφανοὺς καὶ πλουσίου, τὸ δὲ κάλλει καὶ τῇ κατὰ τὴν ἅκῳν ὥρα πολὺ τῶν ἄλλων διενεγκεῖν ὑν ἐφεστώτα ἔργοις ἰδίως καὶ βουλόμενον τὸις θερίζουσιν δούναι πιέν βαδίζουντα ἐφ' ὑδώρ ἀφανισθῆναι. ζητεῖν οὖν αὐτὸν τοὺς ἀπὸ τῆς χώρας μετὰ τινος μεμελοδημένου θρήνου καὶ ἀνακλήσεως, ὃ καὶ νῦν ἔτι πάντες χρώμενοι διατελοῦσι. τοιοῦτος δ' ἐστὶ καὶ ὁ παρ' Ἀἰγυπτίοις καλούμενος Μανέρως.

Poll. 4. 53 [π. ποιημάτων]. οὐκολοῦ, οὐλαμοί, ὁπιγιγοὺ, λίνος, ἐπιμύλιος φόδη, ἱμαῖος καὶ ἱμαλίς, ο ὅ ἄδων ἱμαοιδός. βώριμος δὲ Μαριανδύνων γεωργῶν ἁσμα, ὡς Ἀἰγυπτίων μανέρως καὶ λιτυέρσας Φρυγῶν. ἀλλ' Ἀἰγυπτίοις μὲν ὁ Μανέρως γεωργίας εὐρετῆς, μοὺσῶν μαθητῆς, Λιτυέρσας δὲ Φρυζῶν οὶ δ' αὐτὸν Μίδου παῖδα εἶναι λέγουσιν, ὡς ἔριν δὲ ἀμητοῦ προκαλούμενον μαστιγῶσαί τοὺς ἐνδιδόντας, Βιαίοτέρῳ δὲ ἀμήτῃ περιπεσοῦντα θάνατον παθεῖν' οἱ δ' Ἡρακλέα

1 Wilam. 2 Cas: mss βωρβον, βώρβον

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if possible be his wedded wife, or failing that might die.'¹ We are told by Aristoxenus in his Brief Notes that, Iphiclus spurning her affection, Harpalyce died, and the maidens made a song-competition in her honour, called after her the Harpalyce. We read in the first Book of Nymphis' Heraclea, where he is speaking of the Mariandyni, 'Similarly we may notice some of the songs, which at a feast that it is their custom to celebrate they sing when they invoke a person of ancient times whom they address as Bormus. This was the son, they say, of a man wealthy and distinguished, a youth of surpassing beauty and vigour, who, when superintending the work on his farm, went in quest of water for his reapers and disappeared. Accordingly the inhabitants of the district went in search of him with a kind of dirge or invocation set to music, which the whole people sing to the present day. A similar kind of song is the Maneros, as it is called, of the Egyptians.'

Pollux Onomasticon [poems]: . . . the various forms of ὁυλος, οὐλαμος, and οὐπιγγος, the Linus, the Song of the Mill, and the Himaeus or Himalis, of which the singer was called Ἰπανίδος.² There was also the Borimus, the song of the Mariandynian farmers, corresponding to the Egyptian Maneros and the Phrygian Lityersas. This Maneros was the Egyptian inventor of husbandry, a pupil of the Muses; and Lityersas was the same among the Phrygians. Of the latter we are told that he was a son of Midas who used to challenge the reapers to a reaping-match and give the losers the whip, but met his death at the hands of one that was stronger, who

¹ cf. vol. ii. p. 57 "² cf. Eust. Ill. 1164. 10
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γεγενήσθαι τὸν ἀποκτείναντα αὐτὸν λέγουσιν. ἢδετο δὲ ὁ θρήνος περὶ τὰς ἄλως καὶ τὸ θέρος ἐπὶ Μίδου παραμυθία. ὁ δὲ Βώριμος ἦν Ἰόλλα καὶ Μαριανδύνω ἀδελφὸς, Ὀυπίου βασιλέως παῖς, ἐν θήρα νεὸς ὃρα θέρους ἀποθανόν· τιμᾶται δὲ θρηνώδει περὶ τὴν γεωργίαν ἄσματι. ἢν δὲ τι καὶ ἀλῆτις ἄσμα ταῖς αὐτῶις προσαδόμευον, Θεοδώρου ποῦμα τοῦ Κολοφωνίου. καὶ τι καὶ ἐπιλήμιον αὐλήμα ἐπὶ βοτρύωιν θλιβομένωι, καὶ ἔτερον πτιστικὸν, ὡς Φρυνίχος ἐν Κορμαστίς φησίν ὁ κωμικός:

ἐγὼ δὲ νῦν δὴ τερετίῳ τι πτιστικόν,
καὶ Νικοφῶν ἐν τοῖς Χειρογάστοριν

ἀλλ' ἵθι προσαύλησον σὺ νῦν πτισμὸν τινα.
καὶ ἔρετικά δὴ τιν' αὐλήματα καὶ ποιμενικά.
Ἐπίχαρμος δὲ καὶ ποιμενικὸν1 τι μέλος αὐλεισθαί
φησί, Πλάτων δὲ ὁ κωμικός καὶ συβωτικὸν . . .
Τυρρηνοὶ δὲ τῷ Αριστοτέλους λόγῳ οὐ πυκτεύου-
σιν ὧπ' αὐλῶι μόνον ἀλλὰ καὶ μαστιγοῦσι καὶ
ὄψοποιοῦσιν.

Callim. Hec. i. 4 a 11

ἤδη γὰρ ἐωθινὰ λύχνα φαείνει,
ἀείδει καὶ ποὺ τις ἄνηρ ύδατηγὸς ἰμαῖον.

Hesych. βαυκαλὰν· κατακοιμίζειν τιθηνείν·
παιδία μετ' ὁδῆς κοιμίζειν.

Long. Past. 4. 38 ἢν οὖν, ὡς ἐν τοιοῦτο συμπό-

1 Kühn: mss ποιητικὸν
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some say was Heracles. The dirge, which was sung at the threshing-floors and the mowing, was to console his father. Borinus was a brother of Iollas and Mariandynus and son of king Upius who died young when hunting at harvest-time. He is commemorated in a dirge-like song about husbandry. There was also a song known as Aletis, sung over the swings; this was the work of Theodorus of Colophon. And there was a Flute-piece of the Winepress, for the treading of the grapes; and another for the Winnowing, which is referred to by the comedy-writer Phrynichus in his Revellers, thus:

I'll whistle for us a winnowing-song;

and by Nicophon in his Hand to Belly in the line:

But come you and play us a winnowing on your flute.

And there were flute-tunes for rowers also, and for shepherds. Epicharmus mentions a Shepherding-tune, and Plato the comedy-writer a tune for the Herding of Swine . . .\(^1\) And according to Aristotle the Etruscans not only box but even flog and cook to the sound of the flute.

Callimachus Hecale: For already the lamps of dawn are shining, and I warrant some water-drawer is singing the Himaeus.

Hesychius Glossary βαυκαλάνυ: to lull to sleep, to nurse, to send children to sleep with a song.\(^2\)

Longus Daphnis and Chloe:\(^3\) Therefore then, as usually when rural revellers are met together at a

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\(^1\) the quotation from Plato is corrupt (211 K) \(^2\) cf. Theocr. 24. 7, Sext. Emp. Math. 6. 32 \(^3\) cf. Anaercontea 60. 8, Opp. Cyn. i. 127.
ταῖς, πάντα γεωργικά καὶ ἀγροικά· οὐ μὲν ἢδεν οὐα ἄδουσα θερίζοντες, ὁ δὲ ἔσκωπτε τὰ ἐπὶ λησοὶς σκώμματα. Φίλητᾶς ἐσύρισε· Λάμπις ηὔλησε· Δρύας καὶ Λάμων ὑφρχήσαντο.

Ibid. 40 τὸτε δὲ νυκτὸς γενομένης πάντες αὐτοὺς παρέπεμπον εἰς τὸν θάλαμον, οἱ μὲν συρίττοντες, οἱ δὲ αὐλοῦντες, οἱ δὲ δάδας μεγάλας ἀνίσχοντες. καὶ ἐπεὶ πλησίον ἦσαν τῶν θυρῶν, ἦδον σκληρὰ καὶ ἀπηνεὶ τῇ φωνῇ, καθάπερ τριάναις γῆν ἀναρρηγνύντες, οὐχ ὑμέναιοι ἄδουντες.

Sch. Theocr. 10. 41 [θᾶσαι δὴ καὶ ταῦτα τὰ τῶ θείω Λιτυέρσα]. θέασαι, φησί, καὶ ταύτην μου τὴν τραγῳδίαν, ἢν περὶ τοῦ Λιτυέρσου μέλλω ἄσαι. οὕτος δὲ ὁ Λιτυέρσις οἰκῶν Κελαινὰς τῆς Φρυγίας τοὺς παρίοντας τῶν ξένων εὐωχῶν ἠμάρακε μετ’ αὐτοῦ θερίζειν. εἶτα ἐσπέρας ἀποκόπτων τὰς κεφαλὰς αὐτῶν τὸ λοιπὸν σῶμα ἐν τοῖς δράγμασι συνειλῶν ἦδεν. Ἦρακλῆς δὲ ἀναίρήσας αὐτὸν κατὰ τὸν Μαίανδρον ποταμὸν ἔρριψεν, οὗν καὶ νῦν οἱ θερισται κατὰ Φρυγίαν ἄδουσιν αὐτῶν ἔγκωμιμάζοντες ὡς ἀριστον θερίστην.

Ar. Nub. 1357

ὁ δ’ εὐθέως ἀρχαῖον εἰν’ ἐφασκε τὸ κιθαρίζειν ἄδειν τε πίνονθ’, ὡπερεὶ κάρχρος γυναῖκ’ ἀλοῦσαν.
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feast, nothing but georgics, nothing but what was rusticical was there. Here one sang like the reapers, there another prattled it and flung flirts and scoffs as in the autumn from the press. Philetas played upon his pipes, Lampis upon the hautboy. Dryas and Lamo danced to them.¹

The Same:¹ Then, when it was night, they all lead the bride and bridegroom to the chamber, some playing upon whistles and hautboys, some upon the oblique pipes, some holding great torches. And when they came near to the door they fell to singing, and sang with the grating harsh voices of rustics, nothing like the Hymenaeus, but as if they had been singing at their labour with mattock and hoe.²

Scholiast on Theocritus The Reapers ['Come, hear this of the divine Lityverses']: By this he means ‘Hear this tragedy [sic] of mine, which I am about to sing concerning Lityverses; now this Lityverses, who lived at Celaenae in Phrygia, used to compel passing strangers after feasting at his table to reap with him, and when evening came would cut off their heads, and binding the trunk into a sheaf with the trusses of corn, would sing a song; but he was eventually slain by Heracles and thrown into the river Maeânder. Which is why in Phrygia to this day the reapers sing his praise as a champion reaper.³

Aristophanes Clouds: But he said at once that it was old-fashioned to sing and play after supper like a wench grinding barleycorns.

¹ Thornley (revised in L.C.L.) ² this prob. implies that there was a hoeing-song ³ cf. Eust. 1164. 11

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τι τὸ φλαττόδρατ τοῦτ’ ἐστίν; ἐκ Μαραθῶνος, ἡ πόθεν συνελέξας ἰμονιοστρόφου μέλη;

Sch. ad loc. οἶον σχοινιοστρόφου μέλη ἀ εἰκὸς ἀνδρα ύδατα ἀρνύμενον ἄδειν. ἰμονὶα γὰρ καλεῖται τὸ τῶν ἀντλημάτων σχοινίον, καὶ τὸ ἄσμα ὁ ἄδουσιν οἱ ἀντληται ἰμαῖον. Καλλίμαχος· (Hec. i. 4 a 11).

Od. 5. 61 [π. Καλυψοῦς]

ἡ δ’ ἔνδον ἀοιδιάουσ’ ὑπὶ καλὴ ἱστον ἐποιχομένη χρυσεῖη κερκίδ’ ύφαινεν.

Eratosth. ap. Et. Mag. 472

ἡ χερνητὶς ἐριθὸς ύφ’ υψηλοῦ πυλεώνος Δανδαίτις στείχουσα ¹ καλὰς ἤειδεν ἱούλους.

Long. Past. 3. 21...ναῦς ἀλιέων ὁφθη παραπλέουσα. ἄνεμος μὲν οὐκ ἦν, γαλήνη δὲ ἦν, καὶ ἔρεττειν ἐδόκει. καὶ ἤρεττον ἐρρωμένως. ἧπείγοντο γὰρ νεαλεῖς ἱχθὺς εἰς τὴν πόλιν διασώσασθαί τινι τῶν πλουσίων. οἶον οὖν εἰώθασι ναῦται δρᾶν εἰς καμάτων ἀμέλειαν, τοῦτο κάκεινοι δρῶτες τὰς κωπας ἀνέφερον. εἰς μὲν αὐτοῖς κελευστὶς ναυτικὰς ἦδεν φώδας, οἱ δὲ λοιποὶ καθάπερ χορὸς όμοφώνως κατὰ καιρὸν τῆς ἐκείνου φωνῆς ἐβόων.

¹ reading uncertain, see p. 532 fr. 25

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The Same Frogs: What's the meaning of this phlattothrat? Was it at Marathon, or where was it, that you picked up the songs of a water-drawer?

Scholiast on the passage: That is, songs of a rope-winder, such as a man might sing drawing water from a well. It seems that ἵμαος is the name of the well-rope, and the song sung by the drawers is called Himæus. Compare Callimachus (above, p. 503).

Odyssey [Calypso]: And within, going before the loom, she plied a golden shuttle, singing the while with a sweet voice.¹

Eratosthenes in Etymologicum Magnum: The hired Dandaetian (?) weaving-woman sang fair Songs of the Skein as she went to and fro beneath the lofty gate-house.

Longus Daphnis and Chloe: . . . they saw a fisherman's boat come by. The wind was down, the sea was smooth, and there was a great calm. Wherefore when they saw there was need of rowing, they fell to plying the oars stoutly. For they made haste to bring in some fresh fish from the sea to fit the palate of one of the richer citizens of Mytilene. That therefore which other mariners use to elude the tediousness of labour, these began, and held on as they rowed along. There was one among them that was the boatswain, and he had certain sea-songs. The rest like a chorus all together strained their throats to a loud holla, and caught his voice at certain intervals.²

¹ cf. Od. 10. 226 ² Thornley (revised in the L.C.L.)
ΩΙΔΩΝ
A'
ΕΙΣ ΤΟΤΣ ΘΕΟΤΣ

1 eis Ἀρτεμίν

Ath. 14. 636 d ἢν γὰρ δὴ τίνα καὶ χωρίς τῶν ἐμφυσωμένων καὶ χορδαῖς διειλημμένων ἔτερα ψόφου μόνον παρασκευαστικά, καθάπερ τὰ κρέμβαλα. περὶ ἣν φησὶ Δικαίαρχος ἐν τοῖς Περὶ τοῦ τῆς Ἐλλάδος Βίου, ἐπιχειρίσας φάσκων ποτὲ καθ’ ὑπερβολὴν εἰς τὸ προσορχείσθαι τε καὶ προσάδεν ταῖς γυναιξίν ἐργανὰ τίνα ποιά, ὦν ἂν τις ἀποτοίτο τοῖς δακτύλοις ποιεῖν λιγυρὸν ψόφον· δηλοῦσθαι δὲ ἐν τῷ τῆς Ἀρτέμιδος σάματι οὕ ἐστίν ἀρχή·

"Ἀρτεμί, σοὶ μὲ ἐπὶ φρήν ἐφίμερον ὕμνον ἰέμεν', αὐτὶ σε καὶ πρόθεν1 ἀδὲ τὸν ἀλλὰ χρυσοφαένινα κρέμβαλα χαλκοπάρα <ἰάχοισα> χερσίν.2

2 eis Ἀρτεμίν

Theodoret i. 540 Schulze [Kings 2. 16. 3]: εἶδον γὰρ ἐν τισι πόλεσιν ἀπὰς τοῦ ἐτους ἐν ταῖς πλατείαις ἀπομένας πυράς, καὶ ταύτας τινὰς ὑπεραλλομένους καὶ πηδῶντας, οὐ μόνον παῖδος ἀλλὰ καὶ ἄνδρας, τὰ δὲ γε βρέφι παραφερόμενα διὰ τῆς φλογός· ἐδόκει δὲ τούτῳ ἀποτροπισμὸς εἶναι καὶ καθαρσὶς.

Hesych.

*Ωπ ἄνασσα, πυρὰ πρόθυρος.3

πῦρ πρὸ τῶν θυρῶν· διὰ φαρμάκων εἰσώθασι τῖνες ἐπάγειν τὴν Ἐκάτην ταῖς οἰκίαις.4

1 E; for πρόθεν cf. ἀπόπροθεν: mss μὲ τι φ. and ὕμνον (ὑψόν) νεκαί (νέκαι, ἴνα) ὅθεν (ὁθὲ) 2 B-E: mss ἀδὲ τὸς (ἀδὲ τὸς) ἀλλὰ χρυσοφανία κ. χ. 3 Palm: mss πυρρὰ πρ. 4 last sentence brought by B from ἀπωτῆρε to which it cannot belong (mss τῇ Ἐκάτῃ τὰς οἰκίας)

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FOLK-SONGS

Book I

TO GODS

1 To Artemis

Athenaeus Doctors at Dinner: There were some musical instruments besides those of wind and string, producing merely noise, for instance the χρίοβαλα or castanets. These are mentioned by Dicaearchus in his Life in Greece, where he says that certain instruments which made a piercing sound when touched by the fingers were much used by women in certain parts of Greece to accompany dance and song; and he compares the Artemis-Song beginning:

My heart bids me utter a hymn that shall please thee, O Artemis, if e'er before thou hast had delight of a damsel all bright with gold, who clasheth brazen-cheeked cymbals in her hands.

2 To Artemis

Theodoret ['Ahaz made his son to pass through the fire']:
In certain cities I have seen fires lit once a year in the streets, and people leaping over them, not only children but grown men, and even babes passed through the flame. It seemed to be an averting or purifying rite.

Hesychius Glossary:

Opis Queen, fire by the door;²
that is, fire before the doors; in some parts they draw Hecate to their houses by spells.³

1 perh. by Aleman ² or the fire is before the door; but the fire was perh. identified with Opis (Artemis or Hecate); cf. Callim. H. 3. 204 ³ the last sentence does not certainly belong here
LYRA GRAECA

3 eis Ἀφροδίτην

Plut. Q. Conv. 3. 6. 4. ἴοι τε γὰρ πάρεισι γεγαμηκότες, ὥς ἄν δεῖ 'φιλοτήσια ἐργα' τελείσθαι, καὶ ἡμᾶς οὕτω παντάπασιν ἢ Ἀφροδίτην πέφευγεν, ἀλλὰ καὶ προσευχόμεθα δήπον θεῖα λέγοντες εὖ τοῖς τῶν θεῶν ὦμοιοι

ἀνάβαλλ' ἄνω τὸ γῆρας
ὅι καλὰ Ἀφροδίτα.

4 eis Διόνυσον

Plut. Q. Graec. 36. 7. διὰ τί τῶν Διόνυσον αἱ τῶν Ἡλείων γυναικὲς ὦμοιοι παρακαλοῦντι βοήθει ποδὶ παραγίγνεσθαι πρὸς αὐτὰς ἔχει δὲ οὕτως ὦ ὦμοιος

'Ελθεῖν, ἣρω Διόνυσε,
'Αλείων 1 εἰς ναὸν
ἀγνοῦ σὺν Χαρίτεσσίν
εἰς ναὸν τῷ βοήθει ποδὶ θύων,
ἀξεί ταῦρε, ἀξεί ταῦρε.

Paus. 6. 26. 1 τεοίν δὲ ἐν τοῖς μάλιστα Διόνυσον σέβομαι Ἡλεῖοι, καὶ τῶν θεῶν σφίσιν ἐπιφοιτῶν ἐς τῶν Θείων τὴν ἔορτὴν λέγουσι.

5–7 eis Διόνυσον

Sch. Ar. Ran. 479. ἐν τοῖς Αηναϊκοῖς ἀγώσι τοῦ Διονύσου ὁ διδοῦχος κατέχαν λαμπάδα λέγει

καλεῖτε θεών

καὶ οἱ ὑπακούόντες βοῶσι

Σεμελήτη Ἰακχε πλουτοδότα.

1 Ἀλείων B: mss ἄλιον

1 cf. Hesych. ἀναβαλλόγηρας (so B: mss ἀναβαλλάγωρας): φάρμακον τι, καὶ λίθος ἐν Σάμῳ (a kind of spell; also a stone

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3 To Aphrodite

Plutarch Dinner Table Problems: Our company includes not only young married men who perform 'Love's rites' as in duty bound, but us older folk from whom Aphrodite has not yet fled for good and all, and who can still, I think, pray to her in one of the Hymns to the Gods: ¹

Put off old age for many a year. O beautiful Aphrodite.

4 To Dionysus

Plutarch Greek Questions: Why do the Elean women in their hymn to Dionysus invoke him to come to them 'with foot of ox'? The hymn is as follows:

Come, hero Dionysus, to the shrine of the Eleans, to the pure shrine with the Graces, raging hither with foot of ox, goodly Bull, O goodly Bull.

Pausanias Description of Greece: Dionysus is one of the Gods most highly venerated by the Eleans, who declare that he visits their city at the Feast of Thyia.²

5–7 To Dionysus

Scholiast on Aristophanes Frogs: In the Lenaean Festival of Dionysus the torchbearer link in hand cries

Call the God;

and his hearers shout

Semelean Iacchus giver of wealth;

² this word seems to have been connected with θύω 'to rage or rush furiously,' cf. 'raging hither' above; Paus. goes on to tell of the miraculous filling of sealed wine-jars overnight which took place at the festival; in this very ancient invocation D. is still a 'hero' and a bull
LYRA GRAECA

ἡ πρὸς τὸ ἐν ταῖς θυσίαις ἐπιλεγόμενον. ἐπειδὰν γὰρ σπουδο-
pοιήσωνται ἐπιλέγουσιν
ἐκκέχυται· κάλει θεόν·

8–9

Ἀρ. Παξ 968 ἀλλʼ εὐχάρισθα: | τὸ τῇ δὲ; ποῦ ποτʼ εἰσὶ πολλοὶ κἀγαθοὶ;

Schol. ad loc. (α’) οἵ σπένδοντες γὰρ ἔλεγον

τὶς τῇ δὲ;

ἀντὶ τοῦ τὶς πάρεστιν. εἶτα οἱ παρόντες εὐφημιζόμενοι ἔλεγον

πολλοὶ κἀγαθοὶ.

τούτῳ δὲ ἐποίουν οἱ σπένδοντες, ἵνα οἱ συνειδότες τι ἐαντοῖς ἄτοπον ἐκχωροῖς τῶν σπουδῶν. (β’) τὸ δὲ ‘ποῦ ποτ’ ἔστι’ λέγει ἐν

ἡθεὶν ποῦ εἰσὶν οἱ ἐπιφανεῖς, ἵνα αὐτῷ ἐπιπλεγοῦν πιθανῶς: ἡ

ὡς μηδενὸς ὄντος καλὸν κἀγαθοῦ.

10, 11 εἰς Διόνυσον

Ἀθ. 14. 622 b Σήμων δ’ ὁ Δήλιος ἐν τῷ Περὶ Παιάνων ὁι

αὐτοκαβδαλοὶ φησὶ ‘καλούμενοι ἐστεφανωμένοι κιττῶν σχέδιν

ἐπέραινον ῥήσεις. ὑστερον δὲ ῥέμαθοι ὄνομάσθησαν αὐτοὶ τὲ καὶ τὰ

ποίηματα αὐτῶν. οἱ δὲ θυφαλλοὶ φησὶ ‘καλούμενοι προσωπεῖα

μεθύσιον ἔχουσι καὶ ἐστεφάνωνται χειρίδας ἀνθινὰς ἔχουσις.

χιτῶσι δὲ χράνται μεσολογίοι καὶ περιέχονται Ταραντίνον

κάλυπτον αὐτοὺς μέχρι τῶν σφυρῶν. σιγῇ δὲ διὰ τοῦ πυλῶνος

εἰσελθόντες, ὅταν κατὰ μέσην τὴν ὀρχήστραν γένωσιν, ἐπιστρέ-

φοῦσιν εἰς τὸ θέατρον λέγοντες:

1 this strictly belongs to the next section 2 cf. App. Prov. 4. 90 (καλὸν κἀγαθοὶ)

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Or the reference may be to what is said at a sacrifice. After the libation has been made they say

It is poured; call the God.

8–9¹

Aristophanes Peace: Let us pray; 'who is here?' where are the 'many good men'?

Scholiast on the passage: (1) When pouring a libation they used to say

Who is here?

meaning Who is present? and then the company would reply religioso:

Many good men.²

This was done by those who were pouring a libation, so that anyone who felt himself unfit to take part might withdraw. (2) Trygaeus says the words 'where are?' in character [i.e. they are not part of the quotation]—'where are the people who respond?' so that they may make a plausible reply, or else because nobody present was a real gentleman [lit. noble and good].

10, 11 To Dionysus

Athenaeus Doctors at Dinner: According to Semus of Delos in his treatise On Paeans 'The Improvisers as they were called used to recite at a slow pace and wreathed with ivy. At a later period they received the name of Iambi, a name also given to their poems. The Ithyphalli wear masks depicting them as drunken men, and wreaths over them, and flowered gloves or sleeves; their tunics are shot with white, and they are girt about with a Tarentine robe which envelops them down to the ankles. They enter in silence by way of the pylon, and when they arrive in the middle of the orchestra, they turn to the audience with the words:—

¹ 5¹³
'Ανάγετ', εὐρυχωρίαν
ποιεῖτε τῷ θεῷ. 1
εἶθελε γὰρ ἐσφυδωμένος 2
dia mösou bædîζεin.

οἱ δὲ φαλλοφόροι φησιν 'προσωπεῖον μὲν οὖν λαμβάνουσιν,
προσκόπιον 3 δὲ εὖ ἐρπύλλου περιτιβέμενοι καὶ παιδέρατος ἐπάνω
tou tou epitiδενται στέφανοι δασὺν ἐνω καὶ κιττὸν καννάκας 4 τε
περιβεβλημένοι παρέχονται οἱ λὲν ἐκ παρόδου, οἱ δὲ κατὰ τὰς
μέσας θύρας, 5 βαίνοντες εὐν ρυθμῷ καὶ λέγοντες:

σοί, Βάκχε, τάνυδε μοῦσαν ἀγλαίζομεν
ἀπλοῦν ῥυθμὸν χέοντες αἴόλῳ μέλει,
καυνᾶν 6 ἀπαρθένευτον, οὐ τι ταῖς πάροις
κεχρημέναν φώλαις, ἀλλ' ἀκήρατον
καταρχομεν τὸν ύμνον.

εἶτα προστρέχοντες 7 ἐτώθασιν οὐς προέλουντο. στάδην δὲ ἔπραττον,
δὲ φαλλοφόρος ἵππον βαδίζων καταπασθεὶς ιαθάλῳ. 8

12 eis Kóρην

Procl. ad Hes. Op. 389 . . οἱ δὲ ἄρχαίοι καὶ πρωϊάτερον
ἐσπείρουν, καὶ δῆλον ἐκ τῶν Ἑλευσινῶν τελετῶν, ἐν οἷς ἑλέγετο:

Πάριθι, Κόρη, γεφυραν. 8
ὅσον οὖπω τρίτολος ἡ δῆ. 9

13 eis Δήμητρα

Hippol. (Orig.) Haeres. 115 Miller λέγοισι δὲ αὐτῶν, φησί,
Φρύγες, καὶ χλωρον στάχυν τεθερισμένον, καὶ μετὰ τοὺς Φρύγας
Ἀθηναῖοι μυστίνεσ Ἑλευσίνια, καὶ ἐπιδεικύντες τοῖς ἐποπτεύοντι

1 Pors. τῷ θεῷ ποιεῖτε 2 Mein.-Wil.-E: mss ἔθ. γ. δ
θεός ὄρθος ἐσφυρμένος 3 Kaib., cf. Posid. ap. Ath. 4. 176 b
and Suid. s. Σήμος: mss προσπόλιοι
4 Cas: mss αὐνάκας
5 sugg. Kaib.: mss μέσας τᾶς θ.
6 Hemist: mss καὶ μᾶν
7 mss also προﻇρ 8 B: mss ἐλεγε τοῦ πεθί (i.e. παραθί) κ. γ.
9 E, cf. δῆ Eur. Ithon. 1296, Aesch. Eum. 874, Prom. 568,
Ag. 1972, Ar. Lys. 198, Theocr. 4. 17, 7. 39; cf. Ἐνυνσίδας
Pind. P. 4. 33. 173 and Δημήτρη: mss οὖπω τριπόλεον δέ
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Make way ho! for the God; he would fain walk through the midst in all his vigour.

The Phallophori on the other hand wear no masks, but put on a vizor of thyme and lad’s-love and above it a thick crown of violets and ivy, and come before the audience in plaids, some proceeding from the wings and others by way of the middle doors, moving in time and saying

This music we adorn for thee, O Bacchus, pouring forth a simple lilt of varied melody, fresh and maiden, never used in earlier songs; for the hymn we begin is pure and undefiled.

Then running forward they would make jests at whoever they chose, standing still the while. The man who carried the pole merely walked in bespattered with soot.1

12 To Persephone

Proclus on Hesiod *Works and Days*: . . The ancients used to sow earlier, as may be seen from the Eleusinian Mysteries, in which they used to say:

Pass over the bridge, Maiden: the earth is well-nigh thrice-ploughed.2

13 To Demeter

Hippolytus (Origen) *Against the Heresies*: He says that the Phrygians say that he is an ear of corn reaped green, and the Athenians follow them when they perform initiations into the Mysteries of Eleusis and show the initiates the

1 meaning doubtful 2 cf. Suidas s. Σήμως and φαλλοφόροι
3 reading uncertain, but the ref. seems to be to the bridge by which the great procession crossed the Attic Cephisus on the road from Athens to Eleusis, and the preparation of the ground for the autumn sowing

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to megas kal thunmos ton kai teleyostaton epoptikon ekei muosthrio

en siwpi teberisemeno staichon. o de staichos oytos esti kai parax

Atheuaios o parax tov acharaktiristov fwesth telieios megas,

ekathapers autov o ierofantia, ouk apokekoumenon mev, ois o

Atjis, eunouchismenos de dia kaneein kai paisan apoartismenos tihn

sarckin genesin, nuktos en 'Eleusiniv upo polla puri telain tа megalа kai

arretta muosthria boz kai kekrage legyn.

'IERON ETIKE PONTIA KOUROU

BRIOMO BRIOMO

14 EIS DIA

Marc. Aur. 5. 7 EVXH 'Atheuaios.

'Τσουν, άουουν, δο φιλε Ζευ,

κατα της άρονφας της 'Αθηνων

cai <katad> tis Peidiow.2

hthi ou dei eухеsthaia i oytos aplas kai eleuderas.

B'

ALLAON TON EORTAZONTON

15

Sch. Pind. P. 3. 32 [upokouri'csebaia]: (a') anti tov pai'zein kal

xoreoun: ή amfoterous tous korous 'imnein, tovnu mupfion kai tihn

vumpfi. (b') allovs: to upokouri'csebaia aoidais eipe dia to tous

umvdonas epenvemious legein sin korous 3 te kai korais,

eai Aixulus Damaia: 'kapeit' ainei 4 lampran hliou fados, |

ews 5 geirop preumeneis tous mupfious | vimosi thenton sin korous

Pereiaiws): mss 'Atheuaios kal twn pediwn 3 mss also korous

4 Toup: mss kapeita b' eisi 5 final, cf. Od. 5. 386 et al.
OTHER RITUAL FOLK-SONGS

great and wonderful final mystery, an ear of corn reaped in silence. This ear of corn, among the Athenians as among the Phrygians, is the great and perfect illuminator or ray that comes from the Inexpressible, witness the hierophant himself, who, not unmanned like Attis but unsexed by hemlock and yet perfect in all the generation of the flesh, performing by night at Eleusis the great and secret Mysteries by the light of much fire, shouts the words

Brimo hath borne Brinus, the Queen a holy son;¹
—the name meaning ‘strong,’ and the Queen being generation spiritual, heavenly, from above; now one that is so generated is strong.

14 To Zeus

Marcus Aurelius Meditations: A prayer of the Athenians:—
Rain, dear Zeus, send rain
Over the fields of Athens
And over the fields of the Plain.
We should pray thus simply and frankly, or not pray at all.

Book II

OTHER RITUAL SONGS

15

Scholiast on Pindar Pythians [on the word ὑποκουρίζεσθαι, of which the usual meaning is ‘to address like a child or in endearing terms’]: (1) Here used to mean ‘to sport and dance’; or to sing the praises of the κόροι, that is the bride and bridegroom. (2) He uses this phrase because the singers sang in their ‘blessing’ ‘With both boys and girls.’ And Aeschylus says in the Danaïds ‘And then will rise the bright light of the sun, so that I may waken bridegrooms made gracious by the songs of those who have put them ‘with [i.e. made them fathers—to be—of] both boys and girls.’

¹ cf. Hesych. Βρίμω, Βρίμος
LYRA GRAECA

te kai korais,' kan tw bh auti tou 'akorei koras korevnas' parotropountes 1 enoi faxin 'ekkorei korous 2 koranas.'

Horap. Haniel. i. 8 [π. korvnwn]: thy de toiauthe avtwv omoioias charw mekri evn oi 'Ellhnes ev touis gamois 'ek korip korip korwnhe' 3 leyouvin agnoountes.

Hesych. kouriizomenos: umenaioumenos, dia tw legew gamou-menais 'sun koirous te kai korais;' 4 oter vvn parerftharmenos ekkorein legetai.

Ael. Π. Α. 3. 9 'akoow de tous palai kai ev touis gamois metaw tou omenaiow thy korwnhe kaleyin, sunthema omoioias touto touis sumiouvin evi thy paiidopoixi didontas.

'Eek korip korip korwnhe
'sun koirous te kai korais.'

1 mss and ed. pr. akorei (euakorei) auti tw koros (kories, koiprous, koros) paratrepontes (parapt. de, peript., propt., parotropontes. -tas) 2 mss also korei 3 mss ekkorip, korip, korwnhe(v) 4 so E from the above passages; korei perh. (Deubner Herm. 48. 303) bears the same relation to korwnhe as xelip- to xelawn in 33 below (as puss to cat, a voc. sometimes used to form a sort of compound with the nom., cf. pussycat, baa-lamb but cf. Ar. Lys. 350 andres povwponh-poii); ek may be (1) an exclamation 'ho!' i.e. 'come hither,' though Lat. ecce is prob. not cognate, or (2) the preposition used adverbially, meaning either 'avaunt' (which hardly suits l. 2) or 'emerge,' i.e. from the womb (for ek not xevi cf. ekkaideka); the other readings are prob. due partly to folk-etymology and partly to ms-corruption.

16

Ath. 3. 109 f. 'Axaivas: tooutou toui aptou mmnomenei Simos ev n' Δηλαδος legaw taies thesosoporois ginesthai. eisi de aptoi megali kai eorphe kaleyetai Megalapria epilegontan twv feroontan

'Axaivne stetatos emplesw tragonin.

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OTHER RITUAL FOLK-SONGS

And not only in literature but in life, some people when exhorting the newly-married pair, instead of ἀκόρει κόρας κορώνας (which contains the word 'girls') say ἐκκόρει κόρας κορώνας (which contains the word 'boys').

Horapollo Hieroglyphics [on crows]: Even to this day, because of this mutual affection between related crows, the Greeks say to the bride at a wedding κόρι κόρι κορώνε [Come here pretty crow?] without knowing what it means.

Hesychius Glossary κοριτζόμενος: This means 'having the wedding song sung to one,' because they said to girls being married 'with both boys and girls'; which now is corrupted to ἐκκόρειν 'sweep out' [or 'supply well']?

Aelian Natural History: I understand that at a wedding too the ancients, after singing the wedding-song, invoked the Crow, thus presenting the newly-married pair with a token of mutual affection, for the begetting of children.

Ho, pretty crow, pretty crow!
And bring both boys and girls!

16

Athenaeus Doctors at Dinner: The loaf named ἀχαϊνας is mentioned by Semus in the 8th Book of his Deipn. where he says that such loaves were made by the Thesmophori. They are large loaves, and the feast is called Megalartia or Great-Loafings, the people who carry them crying—

Bite a great-loaf full of fat.

1 the point seems to be that the masc. κόροι can be used as well as the fem. κόραι, and here is collective of the married pair; the first half of the original incantation was prob. in the form preserved by Horap.; the Scholiast records two popular corruptions, one of which was perh. thought to mean 'Deflower the daughters of the crow . . (or the crow-girls . .),’ the other 'Supply well (κορέω = κορέννυμι) the son and daughter of the crow . . (or the crown-children . .),’ both sentences being completed in the next line 2 some words seem to have fallen out. 3 crows seem to have been connected with Hera Goddess of Marriage as with Juno, cf. Pauly-Wiss. s. Cornicac 4 cf. Ath. 14. 646 e, Hesych. s. χαλβας (sic)

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17

Plut. Thes. 22 θάψας δὲ τὸν πατέρα, τῷ Ἀπόλλωνι τὴν εὐχὴν ἀπεδίδοι τῷ ἔβδομῷ τοῦ Πυναομύνου, μηνὸς ἰσταμένον ταύτη γὰρ ἀνέβησαν εἰς ἀστὺ σωβέντες. ἡ μὲν οὖν ἐψήσει τῶν ὀσπρίων λέγεται γίνεσθαι διὰ τὸ σωβέντα αὐτοὺς εἰς ταὐτὸ συμμίζει τὰ περίὼν τὰ στίταν καὶ μίαν χύτουν καὶ ὑπεύθυν ἐψήσατο συνεστιαθήναι καὶ συγκαταφαγεῖν ἀλλήλους. τὴν δὲ εἰρεσιῶν ἐκφέρουσι κλάδων ἐλαίας ἐρίῳ μὲν ἐστεμένου, ὥσπερ τότε τὴν ἰκετηρίαν, παντοδαπῶν δὲ ἀνάπλεων καταργμάτων διὰ τὸ λέγει τὴν ἀφορίαν, ἐποδοντες: Εἰρεσιώνη κτλ. καὶ τοις ταῦτα τινὲς ἐπὶ τοῖς Ἡρακλείδαις γίνεσθαι λέγοντιν οὕτως διατρεφομένους ὑπὸ τῶν Ἀθηναίων. οἱ δὲ πλείονες ὡς προείρηται.

Ar. Eq. 728 τινὲς οἱ βοῶντες; οὐκ ἀπίτη ἀπὸ τῆς θύρας; τὴν εἰρεσιῶνὴν μοι κατεσπαράξατε.

Sch. αἰτ. loc. εἰρεσιῶνην (α') κλάδος ἐλαίας ἐρίῳ περιπελεγμένους ἀναδεδεμένοις. ἐξήρτητο δὲ αὐτοῦ ὁμοίως πάντα ἀκρόδρομα, πρὸ δὲ τῶν θυρῶν ἱστάσιν αὐτὴν ἐισῆτε καὶ νῦν. ποιοῦσι δὲ τοῦτο κατὰ παλαιὸν τὴν χρηστὴριον. οἱ μὲν γὰρ φασίν ὅτι λίμοι, οἱ δὲ ὅτι καὶ λοιμοῦ, τὴν πᾶσαν κατασχόντος οἰκουμένην, χρωμένων τίνα ἄν τρόπον παῦσαι τὸ δεινὸν, τὴν λύσιν ταύτην ὁ Πύθιος ἐμανεθύσατο, εἰ προφέσιοι ὑπὲρ ἀπάντων 'Ἀθηναίων θύεις τινὰς ὑπόστατον ὁμώς τῶν 'Ἀθηναίων τὸ δεινὸν ἐπαύσατο. καὶ οὕτως ὡσπέρ χρηστὴριον οἱ πανταχόθεν τοῖς 'Ἀθηναίοις ἐξέπεμπον τῶν καρπῶν ἀπάντων τὰς ἀπαρχὰς .. θεστὶ καὶ νῦν, ἐπειδὰν ἀνιστώσι τῶν κλάδων, λέγοντι ταῦτα:

Εἰρεσιῶνη σύκα φέρει καὶ πλούνας ἄρτους καὶ μέλι ἐν κοτύλῃ καὶ ἐλαιον ἀποψάθασθαι, καὶ κύλικ' εὐξώροιο, ὄπως μεθύουσα καθεύδη. (B') Πυναεψιος καὶ Θαργηλίως Ἡλίω καὶ Ἀραις ἐστάξουσιν Ἀθηναίοι, φέρουσι δὲ οἱ παῖδες τοὺς θαλλοὺς ἐρίῳ περιελπημένους, θεστὶ εἰρεσιῶνι λέγονται, καὶ τούτους πρὸ τῶν θυρῶν κρεμῶσιν. ἐξήρτητο δὲ τῶν θαλλῶν αἳ ὁμώς.


1 from Crete, where he had slain the Minotaur 2 who sailed with T. 3 before he set out for Crete 4 these

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17

Plutarch Life of Theseus: After he had buried his father, Theseus paid his vows to Apollo on the seventh day of Pyanopsion, which was the day on which they went up to Athens after their safe return. Now the custom of boiling pulse (on that day) is said to have come from the rescued youths having mixed together their remaining provisions in a common boiling-pot and made merry over it at a common board. The Eiresionè which is carried at the same festival is an olive-branch wreathed with wool, such as Theseus used for his supplication, and laden with all sorts of fruit-offerings in token that the dearth was over, and those who carry it sing: 'Eiresionè, etc.' But according to some authorities the rite commemorates the children of Heracles who were thus brought up by the Athenians. The former explanation, however, is more generally given.

Aristophanes Knights: What's all this shouting? go away from the door. You've torn my Eiresionè all to shreds.

Scholiast on the passage: (a) The Eiresionè was an olive-branch bound round with fillets of wool, with all kinds of fruits in season fastened to it. They set it up before their doors to this day. This is done in accordance with an ancient oracle, which when the Pythian Apollo was consulted about a world-wide famine—or, as some authorities declare, a plague—, directed the Athenians to celebrate a fore-tillage sacrifice on behalf of the world in general. This they did and the visitation ceased. And so it was that firstlings of all fruits were sent to the Athenians from all parts as a thank-offering. . . . And this is why, to the present day, when they set up the branch they say:

Eiresionè brings figs and fat loaves and honey in the pot, oil to wipe from the body, and a cup of neat liquor to send her to bed drunk.

(b) The Athenians hold to the Sun and the Seasons festivals called Pyanepsia and Thargelia. At these the children carry the boughs wreathed with the wool which gives them their name ciresionac, and hang them before the house-doors. The 'seasons' are fastened to the boughs.

festsivals were held in Oct.—Nov. and May—June respectively. derivation obscure, but popularly connected with ἐπικ 'wool' apparently the technical name of the various fruits (Wil.)
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Eust. 1283. 7 Εἰρεσίαν ὑπὸ τὴν θαλάσσα ἐστημένον ἔριψεν προσκρημαμένους ἐξεν διαφόρους ἐκ γῆς καρποὺς: τοῦτον ἐκφέρει παῖς ἀμφιθαλῆς καὶ τίθησι πρὸ θυρῶν τοῦ Ἀπόλλωνος ἱερὸν ἐν τοῖς Πυανεψίοις... ἦγον δὲ ἔσθε ὑπὸ ταῦτα καὶ ἀποτροπή λιμοῦ. ἦδον δὲ πάσχει ὑπὸ: Εἰρεσίαν κτλ. μετὰ δὲ τὴν ἑορτὴν ἔξω ἄγρων τιθέασι παρὰ τὰς θύρας. Κράτης δὲ ἐν τῷ Περὶ τῶν Ἀθηναίων Θυσίων ἀφορίσις ποτὲ κατασχύσας τὴν πόλιν θαλάν καταστέψαντας ἔριοι ἰκετηρίαν ἀναθείναι τῷ Ἀπόλλωνι.

Εἰτ. Ἱερ. εἰρεσίαν... προστίθετο δὲ ἔκεισθα ἔκεινῃ τῇ ἡμέρᾳ ἢ οἱ περὶ Θησεία σωθῆναι δοκοῦσι: καταχύσματα δὲ καὶ κύλικα ὁνού κεκραμένη καταχέοντες αὐτῇς ἐπιλέγουσιν: Εἰρεσίαν κτλ...
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Eustathius on the Ἰλιάδ: The Ἐιρεσίονέ is an olive-bough wreathed with wool and having various fruits of the earth attached to it. It is carried by a boy whose parents are both living, and set before the doors of the temple of Apollo at the Pyanepsia. It was sometimes done to avert famine. And children sang as follows: 'Ἐιρεσίονέ, etc.' After the festival is over..., they set it beside the door. Crates declares in his treatise On the Festivals at Athens that a suppliant bough wreathed with wool was once dedicated to Apollo when the city was afflicted with famine.

Old Etymologicum Magnum: εἰρεσίωνέ. This was set out in supplication on the day that Theseus and his crew are supposed to have returned safe home, and they sprinkle it with various things and pour a cup of mixed wine over it and say: 'Ἐιρεσίονέ, etc.'

18

Herodotean Life of Homer: While he was spending the winter in Samos, every new moon he visited the most prosperous houses in the island and received gifts in return for singing the following lines, which are called the Ἐιρεσίονέ; he was invariably accompanied by some of the children of the people of the district, who led him about:

We are come for aid to the house of a great man, a man great in power, and loud of voice like one ever in prosperity. Open of thyself, good door, for much wealth enters by thee, and with the wealth abundant good cheer and goodly peace. Be all his vessels full, and the pile of bread ever toppling over in his bin. To-day a smiling barley-and-sesame cake... Your son's wife shall come down from a chair, and hard-hooved mules shall bring her to

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1 here follows the story of Theseus 2 lit. outside the fields or outside Agrae, but the passage seems corrupt 3 cf. Ar. Vesp. 399, Plut. 1054 and Sch., Lycurg. fr. 82-5, Clem. Al. Str. 4. 2. 7. 3, Enst. 1283. 8, Suid. εἰρεσίωνέ 4 cf. Suid. s.*Ομηρος 5 some lines lost
LYRA GRAECA

10 αὐτῇ δ' ἵστον ὑφαίνοι ἐπ' ἡλέκτρῳ βεβαυνία.
νεῦμαί τοι νεῦμαν ἑνιαύσιος ὅστε χελιδών·
ἐστηκ' ἐν προθυροὺς ψιλὴ πόδας, ἀλλὰ φέρ' ἀἰσχ.

ὑπέρ σε τῷ Ωπόλλωνος, ὥ γύναι τι δόσ·
ei μὲν τι δόσει· ei de μή, σού χ ἐστήξομεν.

15 οὐ γὰρ συνοικίσοντες ἐνθάδ' ἥλθομεν.

ὁδετο δὲ τὰ επεα τάδε ἐν τῇ Σάμῳ ἐπὶ πολὺν χρόνον ὑπὸ τῶν παίδων, ὦτε ἀγείροιεν ἐν τῇ ἐορτῇ τοῦ Ἀπόλλωνος.

19

Arg. Theocr. [π. εὐρέσεως τῶν Βουκολικῶν]: ἐν ταῖς Συρακοῦ-
σαις στάσεως ποτὲ γενομένης καὶ πολλῶν πολιτῶν φθαρέντων, eis
ὀμόνωιαν τοῦ πλῆθους πάλιν 2 εἰσελθόντος ἔδοξεν Ἀρτεμις αἰτία
gεγονέναι τῆς διαλλαγῆς. οἱ δὲ ἀγροίκοι δῶρα ἐκδόσαν καὶ τὴν
θεὸν γεγονότες ἀνύμνησαν, ἐπειτα ταῖς <τῶν> ἀγροίκων φίδαις
tόπον ἐδώκαν καὶ συνήθειαν. ἀδειν δὲ φασίν αὐτοῦς ἄρτον ἐξηρτη-
μένους θηρίων ἐν ἐαυτῷ πλέονας τύπους ἔχοντα καὶ πῆραν πανσπερ-
μίας ἀνάπλεως καὶ οἶνον ἐν αἰγείῳ ἀσκῷ, σπονδῇ νέμοντας τοῖς
ὑπαντῶσι, στέφανον τε περικεῖσθαι καὶ κέρατα ἑλάφων προκείσθαι
καὶ μετὰ χειρὰς ἔχειν λαγωβόλου. τόν δὲ νυκτάσαντα λαμβάνειν
τὸν τοῦ νεκριμένου ἄρτον· κάκεινον μὲν ἐπὶ τῆς τῶν Συρακούσων
μένειν πόλεως, τοὺς δὲ νεκριμένους eis τὰς περιοικίδας χωρεῖν
ἀγείροντας ἐαυτοῖς τὰς τροφὰς. ὅτειν 3 δὲ ἄλλα τε παίδιας καὶ
γέλωτος ἔχομενα καὶ εὐφημοῦντας ἐπιλέγειν:

Δέξαι τὰν ἄγαθὰν τύχαν,
δέξαι τὰν υγίειαν,
ἄν φέρομες παρὰ τᾶς θεοῦ
ὡν ἐκλάξατο τήνα. 4

1 Wil: mss omit προθ.—δόσ, Suid, πέρσαι τῷ Ἀπόλλωνος
γυναῖκι 2 mss ποτέ 3 Schaef: mss διδόναι 4 E (aor.
of ἐκλαμβάνω, ἐκλάξομαι, or ἐκλαγχάω ?); they are thanking for
food received in A.'s name: mss ἀν ἐκλελάσκετο (ἐκελέσσατο)
tήνα

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this house;¹ may she go to and fro at the loom upon electrum.² Aye, I come, I come every year like the swallow; I stand in the doorway barefoot, so give your gift quickly. For Apollo's sake I prithee, lady, give. If thou give, well; but if thou give not, we shall not stay, for we came not hither to take up our abode with you.

These lines were long sung by the children in Samos when they went begging at the feast of Apollo.

19

Introduction to Theocritus [the invention of pastoral poetry]: At Syracuse once, when, after many of the citizens had perished in civil strife, unity was re-established, it was believed that the discord had been the work of Artemis. The peasants accordingly now brought offerings and joyfully sang the Goddess' praises, and the people afterwards made those songs permanent and customary. It seems that they sang them equipped with a loaf bearing several animal-shapes, a wallet full of mixed seeds, and some wine in a goatskin, making libations for anyone they met, with a garland about them and the antlers of a stag on their heads, and in their hands a hare-stick or hurlbat. The winner received the loaf carried by the loser, and remained at Syracuse while his defeated antagonists went round the neighbouring villages begging food. The various songs sung by these peasants were full of fun and play and ended with the following blessing:

Receive the good luck, receive the good health, which we bring from the Goddess for the gifts she hath had of you.

¹ i.e. your son shall marry a wealthy woman who sits on a chair, not on a stool, in the upper chamber, and will ride in a mule-car at her wedding ² apparently a floor inlaid with this metal
LYRA GRAECA

20

Ath. 8. 360 b κορωνισταί δὲ ἐκαλοῦντο οἱ τῇ κοράνῃ ἀγείροντες
καὶ τὰ ἄδομενα δὲ ὑπ’ αὐτῶν κορωνίσματα καλεῖται, ὡς ἱστορεῖ
Ἀγνοκλῆς ὁ Ῥόδιος ἐν Κορωνιστάις. καὶ χελιδονίζειν δὲ καλεῖται
παρὰ Ῥόδιος ἀγείρμος τις ἄλλος, περὶ οὗ φησὶ Θέογνις ἐν Β’ Περὶ
τῶν ἐν Ῥόδῳ Ὀυσίαν, γράφων οὕτως· 'εἰδος δὲ τι τοῦ ἀγείρειν
χελιδονίζειν Ῥόδιοι καλοῦσιν, ὃ γίνεται τῷ Βοηθομιώτερ μην. χελιδονίζειν δὲ λέγεται διὰ τὸ εἰώθος ἐπιφωνεῖσθαι·

"Ἡλθ’, ἤλθε χελιδῶν
καλάς ὥρας ἀγοῦσα
καὶ καλοῦσι ἐνιαυτοῦς
ἐπὶ γαστέρα λευκὰ

κηπή νῦν ἀκαὶ μέλαινα. 1
παλάθαι σὺ προκύκλει 2
ἐκ πίονος οἴκω
οἴνω τε δέπαστρον 3
tύρω τε κάνυστρον. 4

καπυρώνα 4 χελιδῶν
καὶ λεκιθίταν
οὐκ ὀθεῖται. 5

πότερ ἀπίσμες ἢ <τί σου> λαβώμεθα; 6
αἰ μὲν τὶ δώσεις· αἱ δὲ μή, οὐκ έάσομες. 7

ὁ τὰν θύραν φέρωμες ἢ θούπερθυρον
ὁ τὰν γυναίκα τὰν ἐσώ καθημέναν;
μικρὰ μὲν ἐστὶ· Ῥάδιώς νυν οίσωμες.

1 Eust. ἐπὶ ν. μ. 2 Herm: mss οὐ προκυκλείς: Eust. οὐ
παλ. ἕπτομέν 3 mss οἴκου and οἶνω 4 B (cf. καπυρίδιον
and κυκεών) 5 E: mss ἀπαθ. 6 E (wrongly read τίς οὖ
and cut out ?) 7 mss ἔι (bis) and έάσομεν

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20

Athenaeus Doctors at Dinner: According to Hagnocles of Rhodes in his Crowmen, the people who went round begging for the Crow were called Crowmen... and their songs Crow-songs. Another begging song is that of the Swallow, which is sung in Rhodes, and of which Theognis writes as follows in the 2nd Book of his Rhodian Festivals: 'There is a kind of begging-round which the Rhodians call the Swallow-Round, which takes place in the month of Boëdromion, and receives its name because it is the custom to beg to the following song:

See! see! the swallow is here!
She brings a good season, she brings a good year;
White is her breast and black her crest;
See, the swallow is here.

Ho! roll a fruit-cake from your well-filled cot,
Of cheese a fair round, of wine a full pot;
Porridge she'll take, and a bite of hardbake;
She never despises good cheer.

Go we away empty to-day?
An thou wilt give us, we'll up and away;
But an thou deny us, O here we shall stay.

Shall we take your door and your lintel also,
Shall we take the good wife that is sitting below?
She's not so tall but we'll lift her and all—
We can easily bear her away.

[Over

1 cf. Eust. 1914. 45 (reads for κατ. χελ., in l. 10 ἄ χελ.), Hom. Carm. Min. 15. 14, Dio Chrys. 53. 5 ('Plato ironically bids them crown Homer with wool, anoint him with perfume and send him elsewhere; which is what the women do with the swallows') 2 September-October, but it is clearly a Spring-song, and Theognis prob. mistranslated the Rhodian month into terms of the Attic calendar.
LYRA GRAECA

αι κα φέρης τι, μέγα τι δή <καυτός> φέροις. ἀνουί, ἀνουίγε τὰν θύραν χελιδόνι:
20 οὐ γὰρ γέροντες εἰμες ἄλλα παιδία. τὸν δὲ ἀγερμὸν τούτον κατέδειξε πρῶτος Κλέαθουλος ὁ Δίνδιος ἐν
Δίνδῳ χρείας γενομένης συλλογῆς χρημάτων.

21

Moer. 193. 4 βαλβίδες αἱ ἐπὶ τῶν ὀφέσεων βάσεις ἐγκεχαραγμέναι αἰς ἐπέβαινοι οἱ δρομεῖς, ἵνα ἐξ ἰσον ἰσταντο. διὸ καὶ οἱ
κήρυκες ἐπὶ τῶν τρεχόντων 'βαλβίδα κτλ.' καὶ νῦν ἦτι λέγονσιν. Ἀποκοικίστηκαν δὲ κοινόν.

Jul. Caes. 318 καὶ ὁ Σειληνός δηηθεῖς δηησάμα καὶ τοῖς ἀγωνιζο-
μένοις ἐκ τούτου τῶν νοῦν προσεῖχεν. Ἐρμῆς δὲ ἐκήρυττεν:

"Ἀρχεῖ μὲν ἀγών τῶν καλλίστων
ἀθλῶν ταμίας, καιρὸς δὲ καλεῖ
μηκέτι μέλλειν. ἄλλα ἀκούοντες
τὰν ἀμετέραν κήρυκα βοῶν,
βαλβίδος ὀδὸν θέτε πόδα πάρ πόδα. νίκης δὲ τέλος Ζί
μελήσει.

22

Philostr. Gymn. 7 εἶ δὲ ἐκθέμως ἀκούεις τοῦ κήρυκος, ὅρα ὡς
ἐπὶ πάντων τελευτής κηρύττει λήγειν μὲν τὸν τῶν ἀθλῶν ταμίαν
ἀγώνα, τὴν σάλπιγγα δὲ τὰ τού 'Ἐνυαλίου σημαίνειν, προκαλο-
μένην τοὺς νέους ἐς ὑπλα. κελεύει δὲ τούτῳ τῷ κήρυγμα καὶ
τοῦλαμον ἀραμένους ἐκποδῶν ποι φέρειν, οὐχ ὡς ἀλευμαμένος ἀλλ' ὡς
πεπαυμένος τοῦ ἀλειφεσθαί.

Luc. Demon. Vitr. 65 οὐτε δὲ συνήκεν οὐκέθ' οἰδὼ τε ἅν αὐτῷ
ἐπικουρεῖν, εἰπὼν πρὸς τοὺς παρόντας τὸν ἐναγώνιον κηρύκων πόδα

1 Mein.-Wil: mss ἀν δὴ and μέγα δὴ τι (τοι, τι καὶ) φέροις
2 mss ἐσμεν ἃ π. 3 or ἀλοντες (B)? Cob. κλοντες 4 this line not in Jul: Headl.-E: or πουν παρὰ πουν?: mss βαλβίδα
a modernisation, contra metr.

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If you give us but little, then God send you more;
The Swallow is here! come, open the door;
No graybeards you'll see, but children are we;
So we pray you to give us good cheer.

The custom of begging in this way was introduced by Cleobulus of Lindus at a time when there was need in that city of a collection of money."

21

Moeris Attic Terms: Βαλβίδες are the grooves made at the starting-place, on which the runners stood so that all might start fair. This is why the heralds even to this day say when the race is to be run: 'Set foot to foot,' etc. This is the Attic word, the Common Greek is ᾖςπληγ.

Julian The Caesars: Silenus suffered the rebuff in silence and gave his attention thenceforward to the disputants. Hermes now made proclamation thus:

The match that is steward of noblest games begins, and the time calls 'Come, away'; so list to our herald-shout and set foot to foot on the starting-threshold; and the end that is victory shall lie with Zeus.

22

Philostratus Gymnastic: If you listen but casually to the herald, you find that at the end of each 'event' he proclaims that the match that is steward of noblest games ends and the trumpet cries men to the things of the War-God, summoning the young to arms. This proclamation also bids them take up their oil and carry it out of the way, not, that is, in order to anoint themselves, but because they have now ceased from doing so.

Lucian Life of Demonax: When he realised that he could no longer wait upon himself, he quoted to his friends the so-called πούς or 'foot' of the herald at the Games 'The

1 the proclamations before and after a race at Olympia
2 these lines were recited in one breath; cf. Gal. Mol. Musc. 2. 9, Poll. 4. 91, Ammian. 24. 6. 10

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'Αγει μὲν κτλ., καὶ πάντων ἀποσχόμενος ἀπῆλθε τοῦ βίου φαίδρος καὶ οἷος ἐδ τοῖς ἐντυγχάνουσιν ἔφαインετο.

Λήγει μὲν ἄγων τῶν καλλίστων ἀθλών ταμίας, καιρὸς δὲ καλεῖ μηκέτι μέλλειν, [ἀλλ' ἀκοῦοντες τάνυσαίου σημαίνουσαν σάλπιγγα, νέοι, φέρετ' ἀράμενοι τούλαιον ἀποτρό ποδῶν ποι.] ¹

23 εἰς Ἀφροδίτην καὶ Ἐρωτας

Luc. Salt. 11 τοιγαροῦν καὶ τὸ ἄσμα δ' μεταξὺ ὄρχομενοι ἄδουσιν (οἳ Ἀλκώνες) Ἀφροδίτης ἐπικλήσεις ἐστιν καὶ Ἐρώτων, ὡς συγκινάζοντες αὐτοῖς καὶ συνορχοῖτο· καὶ θάτερον δὲ τῶν ἀσμάτων —δύο γὰρ ἀδεταί· καὶ διδασκαλίαν ἔχει ὡς χρύ ὀρχείσθαι: 'Πόρρω γάρ' φασιν 'ὡ παίδες, κτλ.'

πόρρω γάρ, ὁ παίδες, πόδα μετάβατε καὶ κομμάξατε βελτιον. ²

24

Plut. Vit. Lycurg. 21 τριῶν γὰρ χορῶν κατὰ τὰς τρεῖς ἡλικίας συνιστάμενων ἐν ταῖς ἔστραις, ὃ μὲν τῶν γερόντων ἀρχόμενος ἢδεν.

'Αμές ποι' ἤμες ἀλκίμοι νεανίαι;

ὁ δὲ τῶν ἀκμαζόντων ἀμείβομεν ἐλεγέν.

'Αμές δὲ γ' εἰμές. αἳ δὲ λῆς αὐγάσθεο. ³

ὁ δὲ τρίτος ὁ τῶν παιδῶν;

'Αμές δὲ γ' ἐσσόμεσθα πολλῷ κάρρονες. ⁴

¹ last 3½ ll. E from Philostr.; cf. ll. 6. 69 ἀποπρό φέρουν

² mss also κωμάσατε β.; cf. Hesych. κωμάδεων ὀρχείσθαι


⁴ Steph.-Β: mss πολλῶν κρείσσων

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match, etc.,' and so, relinquishing all food, departed this life with the smile with which he always met you.

The match that is steward of noblest games doth end, and the time calls 'Come, away'; [so list, ye young men, to the trumpet that cries you to the things of the War-God, and take up your oil and carry it afar.]

23 To Aphrodite and the Loves

Lucian On Dancing: Thus the song which the Spartans sing as they dance is an invocation of Aphrodite and the Loves to join their revels and measures. Moreover one of the songs—for there are two—actually contains instructions how it ought to be danced:

For ye must foot it wide-paced, lads, and dance your revels better.

24

Plutarch Life of Lycurgus: Three choruses corresponding to the three ages of life were marshalled at the Spartan festivals, and the old men began by singing

Striplings stout of yore were we;
and the men in the prime of life answered
That we are; pray look and see;
to which the third chorus, the boys, replied
And some day we shall e'en better be.

See also Zenob. 4. 33 (p. 604, note 2).

1 in some of the contests the prize was a jar of oil, but the ref. is more prob. (cf. Philostr.) to the oil with which the competitors anointed themselves 2 cf. Inst. Lac. 15, Se ips. Laud. 15, Cons. Apoll. 15, Sch. Plat. p. 223, Diogen. 2. 30, 5. 3, Zenob. i. 82, Greg. Cypr. i. 48, Apostol. 2. 72, Ars. 51, Poll. 4. 107, Et. Vet. 367
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ΤΩΝ ΕΠ’ ΕΡΓΟΙ

25


πλεῖστων οὐλον οὐλον ιει, ιουλον ιει.

—ἄλλοι δὲ φασιν ἐμιουργῶν εἰναι τῆν ψήν.

26

Plut. Sept. Supr. 14 ἐπιστήσαντος δὲ τοῦ λόγου τὸ συμπόσιον ὁ μὲν Θαλῆς ἐπισκάπτων εὐ φρονεῖ ἐφη τῶν Ἐπιμελήσων ὅτι μὴ βούλεσσο πράγματα ἔχειν ἀλῶν τὰ σιτία καὶ πέττων έαυτῆ, καθάπερ Πίττακός. ἐγὼ γὰρ, εἰπε, τῆς ξένης ἱκουνον ἄδουσης πρὸς τὴν μυλὴν ἐν Ἔρεσφ γεφυμένον:

"Ἀλει, μύλ', ἄλει'
καὶ γὰρ Φίττακος ἄλει
μεγάλας πόλιος βασιλεύων."

1 reading doubtful; see p. 506 above  2 Cas.  3 mss ἄλει (ter), μύλα, Πίττ., and μεγ. Μισυλάνας βασ.

1 Eust. 1162. 42 (ἐπιφώνημα ἐμμελές), Sch. Ap. Rh. 1. 972, Hesych. and Phot. οὖλος, Pollux i. 38 (p. 488), Artem. 2. 24, 532
Scholiast on Apollonius of Rhodes *Argonautica*: The word *yovλος* is used to mean the first growth of the hair of the chin. Eratosthenes however, in the *Hermes*, makes it the name of a spinning song: 'The hireling spinning-woman on the lofty gate-house sang pretty *yovλος* as she made barley-cakes.' But according to Didymus this is incorrect, and the *yovλος* is a hymn to Demeter like the Troezenian *οὖτιςγγος* to Artemis. It seems that *o ulus* or *yovλος* is the sheaf and *Ούλα* (Oulo) is a name of Demeter.

Semus in Athenaeus *Doctors at Dinner* (see p. 494 above): Thus both the corn and the hymns to the Goddess are called *o ulus* or *yovλος* from the inventions of Demeter. The same word comes in the compounds *δημήτρουλος* (*o ulus* of Demeter) and *καλλιουλος* (*o ulus* beautiful) and also in the song:

A sheaf, a sheaf, send, send a great sheaf.

But according to other authorities the word means a spinning-song.

Plutarch *Symposium of the Seven Wise Men*: The argument having interrupted the drinking, Thales waggishly observed that Epimenides was quite right to be unwilling to annoy other people by grinding and baking his own food like Pittacus. 'I heard my hostess,' said he, 'singing over the millstone when I was at Eresus

Grind, mill, grind;
E'en Pittacus once ground with thee,
And he was king of a fair countree.'


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27

Sch. Aesch. Pers. 940 [Μαριανδυνοῦ θρηνητήρος]. Καλ-
λίστρατος ἐν δευτέρῳ Περί Ἡρακλείας Τιτνοῦ τρεῖς παιδαὶ εἶναι,
Πρίδλαν, Μαριανδυνόν, Βῶρμον, ὅπε χυγητοῖτα ἀπολέσθαι καὶ
μέχρι νῦν Μαριανδυνόις ἀκμῇ θέρους θρηνεῖν αὐτῶν, τὸν δὲ Μαρια-
νυνόν αὔξησαι μάλιστα τὴν θρηνητικὴν αὐλῳδίαν, καὶ διδάξαι
"Ταχύν τὸν Μαρσύου πατέρα, καὶ αὐλιοὶ δὲ τινὲς εἰσὶ Μαριανδυνοῦ
ἐπιηδειώτητα ἔχοντες εἰς τὰς θρηνῳδίας, καὶ τὸ ἐπιφερόμενον·

αὔλεῖ Μαριανδυνοὶς καλάμοις κρούων 'Ιαστί

ὡς τῶν Μαριανδυνῶν θρηνῳδῶν ἑντῶν.

28

Dio Chrys. 2. 59 [π. τοῦ βασιλέως]: μόνην δὲ φάνη μὲν
ἀστεῖα καὶ παραδέξεται τὴν τῷ Ἑναλίῳ πρέπουσαν μάλα ἵσχυραν
καὶ διάτορον, ὡς ἠδονὴν ὡδὲ ῥαθυμίαν φέρουσαν τοῖς ἀκόντωσιν,
ἀλλ’ ἀμήχανον φόβον καὶ θόρυβον . . . ἐτὶ δὲ οἷμαι τὴν παρα-
κλητικὴν, οἷά τῶν Λακωνικῶν ἐμβατηρίων, μάλα πρέπουσα τῇ
Ἀκοῦργῳ πολιτείᾳ καὶ τοῖς ἐπιτηδεύμασιν ἐκεῖνοις·

"Ἄγετ’, δὲ Σπάρτας εὐάνδρῳ
κώροι πατέρων πολισταῖν,2
λαϊδὰ μὲν ἱττυν προβάλεσθε,
δόρυ δ’ εὐτόλμως βάλετ’ ἅντα,3
μὴ φειδόμενοι τᾶς ξωᾶς:

οὐ γὰρ πάτριοι τὰς Σπάρτας.

Sch. ad loc.: παρακλητικὰ ἐκ τῶν Τυρταίων.

29

Heph. 27 [π. ἀναπαιστικοῦ τοῦ Ἀριστοφανείου]: τὸ μέντοι
tὸν σπονδεῖον ἔχον ἀλλὰ μὴ τὸν ἀνάπαιστον παραλήγοντα εἰσὶν
οἱ Λακωνικῶν καλοῦσι, προφερόμενοι παράδειγμα τὸ

1 Week: mss Μ. μόνον 2 mss εὐάνδρῳ κῷροι π. πολισταῖν
(-τῶν, -τᾶς, -ται) 3 E: mss βίλλετε, βάλλοντες

1 doubtfully classified 2 cf. Tz. Chil. i. 692, Heph. 27

534
Scholiast on Aeschylus [the Mariandynian mourner]: According to Callistratus in the 3rd Book of his work On Heraclia, Tityus had three sons, Priolas, Mariandynus, and Bormus, of whom the last was killed out hunting, and is mourned to this day by the Mariandynians at midsummer, and the second made great improvements in lamentational flute-song and was the teacher of Hyagnis father of Marsyas. There are certain flutes, called Mariandynian, particularly suited to accompanying laments, and the saying

He plays the Mariandynian pipes in the Ionian mode

refers to this.

Dio Chrysostom [on the ideal king]: The only song he will sing or listen to will be of the loud and piercing sort suitable to the War-God, the sort that does not suggest to the hearers ease and pleasure, but rather irresistible terror and confusion . . . and moreover, I think, the hortatory song, like that of the Spartan march-songs, so suitable to the constitution of Lycurgus and the institutions of that city:

Forward, ye sons of sires that dwelt in a town of brave men; hold in your left hand the protecting shield and cast the spear stoutly before you, with no thought for your life, for to spare that was never Sparta's way.

Scholiast on the passage: Hortatory lines from the poems of Tyrtaeus.

Hephaestion Handbook of Metre [the anapaestic verse known as Aristophanean]: The type, however, which has the spondaic instead of the anapaestic close, is called by some writers Laconic, for example:

(on the anapaestic), Mar. Vict. Gr. Lat. 6. 98. 26 ἵτε ο' Σπαρταὶ πρὶνορὲς θαυτὸς νῦνε Πάρκας (mistrans. of μοῖρας = μόρας? B) ducentes

3 ascription very doubtful

535
"Αγετ', ὁ Σπάρτας ἐνοπλοὶ κῶροι, ποτὶ τὰν Ἀρέως κίνησιν.1

Sch. ad loc. ἐπεὶ Ἀλκμάν τούτῳ ἔχρησατο, οὕτως δὲ Δάκων.

Δ'

Τῶν Παιζόντων

30

Ath. 14. 629 e [p. ὄρχησεων]. ἦν δὲ καὶ παρὰ τοῖς ἰδιῶταις ἡ καλουμένη ἀνθεμα. ταῦταν δὲ ὄρχουντο μετὰ λέξεως τοιαύτης μιμοῦμενοι καὶ λέγοντες:

Ποῦ μοι τὰ ρόδα, ποῦ μοι τὰ ἱα, ποῦ μοι τὰ καλὰ σέλινα;

—Ταῦτα τὰ ρόδα, ταῦτα τὰ ἱα, ταῦτα τὰ καλὰ σέλινα.

31, 32, 33

Poll. 9. 123 εἰς τὸ καὶ ἄλλα παιδια, ἐν κοτύλη, χαλκῆν μυίαν. ἔξεχ' ὁ φίλ' ἦλε, τρυγοδίφησις, μηλολάθη, χελικελώνη, σκανθαρίζειν, ραβαπνιζεῖν, πεντάλθα, φίττα Μαλιάδες φίττα Ἄρωι φίττα Μελία, πλαταγὼν, τηλέφιλον κρίνα, σπέρμα μῆλων, λάταγες, κολλαβίζειν, ἢ μὲν ἐν κοτύλῃ, ἢ μὲν περιάγει τῶν χείρες εἰς τούπισω καὶ συνάπτει, ὡς καὶ τὰ γόνων ἐφιστάμενος αὐταίς φέρεται, ἐπιλαβών τῶν χεροῖν τῶν ὀρφαλῶν τοῦ φέρουντος. ταῦταν καὶ ἰππάδα καὶ κυβησίνδα καλοῦσι τὴν παιδιάν. ἡ δὲ χαλκῆ μυῖα, ταῦτα τῶν ὀρφαλῶν περισφυγζαντες ἐνδς παιδός, ὡς μὲν περιστρέφεται κηρύττωσι

Χαλκῆν μυίαν θηράσω

οι δ' ἀποκρινάμενοι

Θηράσεις, ἀλλ' οὐ λήψει,

1 mss κοῦφοι and κλασιν

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GAME-SONGS

Forward, ye armed children of Sparta, to the dance of the War-God.

Scholiast on the passage: They call this Laconic because it was employed by Alcman, who was a Laconian.¹

Book IV

GAME-SONGS

30

Athenaeus Doctors at Dinner [on dances]: One of the dances of private life was that known as Flowers. This they danced with suitable gestures to the following words:

Where are my roses, where are my violets,
And where is my fine parsley?
—Here are your roses, here are your violets,
And here is your fine parsley.

31, 32, 33

Pollux Onomasticon: There are also other games, In-the-Pot, Copper-Fly, Shine-out-my-good-Sun, Grope-i'-the-Lees, Cockchafer, Turtle-tortle, Cross-finger, Kick-Bottom, Five-Stones, Avaunt-Apple-nymphs-avaunt-Pomegranates-avaunt-Ash-nymphs, Slap-the-Poppy, Love-in Absence, Lilies, Flip-the-Pip, Heel-Taps, Hoodman-blind. In the game called In-the-Pot, one player clasps his hands behind him and carries another kneeling on them, the latter putting his hands on the former's eyes. This game is also known as Horses or Wallets. In Copper-Fly, one child has a handkerchief tied over his eyes and turns round and round crying

I go a-hunting a Copper Fly;
and the others answer

Hunt you may, but you'll never come nigh,
¹ ascription very doubtful

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σκύτεσι βυβλίνοις αυτῶν παίονις, ἐως τινὸς αὐτῶν λάβηται. ἢ δ’ Ἔξεχ’ ὁ φίλ’ ἡλιε παιδιὰ κρότον ἔχει τῶν παιδῶν σὺν τῷ ἐπι- βοηματι τούτῳ, ὁπόταν νέφος ἐπιδράμῃ τὸν θεόν· οἴθεν καὶ Στράττις ἐν Φοινίκισσαι, Εἰθ’ ἡλιος μὲν πεῖθεται τοῖς παιδίσις, ὅταν λέγωσιν

’Εξεχ’ ὁ φίλ’ ἡλιε.

ἡ δὲ τρυγοδίφησις τοῦ γελοίου χάριν ἐξεύρηται· δεὶ γάρ τι ἐς τρυγός λεκάνην καταδεικνύσ, περιαγαγόντα ὁπίσω τῷ χείρᾳ τῷ στόματι ἀνελέσθαι. ἢ δὲ μηλολαύθη ζύφων πτηνὸν ἐστίν, ἡν καὶ μηλολάυθην καλοῦσιν; ἢται ἐκ τῆς ἀνθήσεως τῶν μῆλων ἡ σὺν τῇ ἀνθήσει γιγανόμενον· οὖ τοῦ ζύφων λυνὸν ἐκδησάντες ἀφίασιν, τὸ δὲ ἐλκοβείδως ἐν τῇ πτησί 1 διελίσσεται· ὅπερ Ἀριστοφάνης ἐοίκε λέγειν, ‘λινόδετον ἀσπέρ μηλολάυθην τοῦ ποδός.’ ἢ δὲ χελιχελώνα παρθένων ἐστὶν ἡ παιδια, παρόμοιον τι ἐχουσατῇ χύτρα· ἢ μὲν γὰρ κάθηται, καὶ καλεῖται χελώνη, αἰ δὲ περιτρέχουσιν ἀνερατώσαι

Χελιχελώνα, τί ποίεις ἐν τῷ μέσῳ; 2

ἡ δὲ ἀποκρίνεται

Μαρύμο’ ἔρια καὶ κρόκαν Μιλησίαν.

ἐτ’ ἐκεῖναι πάλιν ἐκβοῶσιν

‘Ο δ’ ἐκγυνός σου τί ποιῶν ἀπώλετο;

ἡ δὲ φησὶ

Δευκάν ἄφ’ ἵππων εἰς θάλασσαν ἄλατο.

tὸ δὲ σκανθαρίζειν, κτλ.

34

Ibid. 113 ἢ δὲ χυτρίνδα, ὁ μὲν ἐν μέσῳ κάθηται καὶ καλεῖται χύτρα, οἱ δὲ τίλλουσιν ἡ κυίσουσιν ἡ καὶ παίοσιν αὐτῶν περί-

1 mss incorp. gloss τὸ λίβων ~ 2 τὶ is lengthened metri gr. or we must suppose ποίεις (so Mein.)—or ποίεις or ποιεῖς or ποιεῖς—intended, with a comic type of dactyl; similarly τὶ ποίων below.

1 cf. Hesych. μνία χαλκῆ: ‘the name of a game which children play by shutting their eyes and stretching out their hands till one of them is caught’ 2 not the same as In-

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GAME-SONGS

and strike him with whips of papyrus till he catches one of them.¹ In Shine-out-my-good-Sun the children clap their hands to this refrain when a cloud passes over the sun. Compare Strattis in the Phoenician Women: 'And more, the sun obeys the children when they say

Shine out my good Sun.'

The object of Gropé-i'-the-Lees is simply fun. Something is put at the bottom of a pan, and the player has to get it out with his mouth, his hands being behind him. The Cockchafer or μηλόλαβη is a winged creature also called μηλολαβη, which comes either out of the apple-blossom or with it. To this creature they tie a thread and then let it go, and the beetle spins round and round in its flight. This is what Aristophanes seems to refer to (Clouds 763), where he says 'with its foot tied to a thread like a cockchafer.' Turtle-tortle is a girls' game something like Pots.² One girl sits down—she is called Turtle, while the others run round her asking ³

Turtle-tortle, what dost thou there?

and she replies

I'm weaving a weft of Milesian rare.

And then they cry again

And how comes thy bantling a corpse for to be?

and she answers

He drove a white horse and went splash in the sea.⁴

Crossfinger is played as follows, etc.

34

The Same: In the game of Pots one player sits in the middle—he is called Pot,—while the others run round him plucking at him, or tickling him, or actually hitting him; if the Pot, but described by Pollux 9. 113 (below) ³ cf. Eust. 1914. 56 (reads χέλει and adds 'the word is an imperative echoing χελώνη'), Hesych. χελεῦ χελώνη ⁴ Hippolytus?
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θέοντεσ. ὃ δ' ὕπ' αὐτοῦ στρεφομένου ληφθεὶς ἀντ' αὐτοῦ καθηταὶ,
ἔσθ' ὄτε <δ'> ὃ μὲν ἔχεται τῆς χύτρας κατὰ τὴν κεφαλὴν ὑπὸ
λαϊκῶν περιθέων ἐν κύκλῳ, οἱ δὲ παῖουσιν αὐτοῦ ἐπερωτᾶν
tis tēn χύτραν;

ἀκείνος ἀποκρίνεται

'Αναξεῖ:

Τίς περὶ χύτραν; ¹

κάκείνος ἀποκρίνεται

'Εγὼ Μίδας:

οὐ δ' ἂν τῶν τῷ ποδί, ἐκείνος ἀντ' αὐτοῦ περὶ τὴν χύτραν
περιέρχεται.

35

Hesych.

'Εξάγω χωλόν τραγίσκον·

παιδίας εἴδοσ παρὰ Ταραντίνοις.

36

Plut. Thes. 16. 2 [π. δασμοῦ τοῦ Κρητικοῦ]. Ἀριστοτέλης δὲ
καὶ αὐτός ἐν τῇ Βοττιαίῳ Πολιτείᾳ δὴ δόλος ἐστὶν οὗ νομίζων
ἀναφεύγει τους παιδίας ύπὸ τοῦ Μίνω, ἀλλὰ θητεύονται ἐν τῇ
Κρήτῃ καταγράσκειν· καὶ ποτε Κρήτησ εὐχὴν παλαιὰν ἀποδιδόντας
ἀνθρώπων ἀπαρχῆς εἰς Δελφοὺς ἀποστέλλειν, τοῖς δὲ πεπομένοις
ἀναμεικθέντας ἐκγένους ἐκείνων συνεχεῖθαι· ὡς δὲ οὐκ ἦσαν ίκανοὶ
τρέφειν ἑαυτοὺς αὐτοθὲ, πρῶτον μὲν εἰς Ἰταλίαν διαπεράσασι κάκεί
κατοικεῖν περὶ τὴν Ἱππογιαν, ἔκειθεν δὲ ἄνθιον θράκην κομισθῆναι
καὶ κληθῆναι Βοττιαίους· διὸ τὰς κόρας τῶν Βοττιαίων θυσίαν τινὰ
tελοὺσας ἐπέδειν

'Ἰωμεν εἰς 'Αθήνας.

¹ some mss omit ἀναξεῖ to κάκείνος

¹ the verb has to be supplied, and is uncertain
² prob.
³ cf. Hesych. χυτρίνδα
⁴ cf. Plut. Q. Gr. 35 (why it was
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GAME-SONGS

Pot turns and catches one of the others, the player who is caught takes his place. Sometimes the chief player holds on to the edge of the pot with his left hand while he runs round in a circle, and the rest strike him, asking

Who watches the pot? ¹

and he replies

The pot's a-boiling;

or else they say

Who's round the pot?

and he replies

I, Midas,²

and whoever he reaches with his foot takes his place.³

35
Hesychius Glossary
I lead off a little lame goat:

a game played at Tarentum.

36
Plutarch Life of Theseus [the Cretan tribute]: Moreover Aristotle himself in his Constitution of Bottiaeae clearly does not hold that these children (of the Athenians) were put to death by Minos, but that they lived the remainder of their lives as slaves in Crete; and he declares that the Cretans once sent human firstlings to Delphi in fulfilment of an ancient vow, and among them descendants of these Athenian children who, being unable to support themselves there, first crossed over into Italy and settled in the district of Iapygia, and thence passed into Thrace, where they came to be called Bottiaeans; which is the reason why the Bottiaean maidens sing as they perform a certain sacrifice

Off to Athens we will go.⁴

³'Off to Athens' etc.) '... Hence the daughters of the Bottiaeans commemorate their descent by singing at their festivals "Off to Athens" etc.'
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37

Sch. Ar. Av. 54 [τῷ σκέλει θένε τὴν πέτραν]: πρὸς τὴν τῶν παιδῶν συνήθειαν τούτο λέγει: φασὶ γὰρ ἐκεῖνοι πρὸς ἄλληλους ἰδόντες ὀρνεα, Δὸς τὸ σκέλος τῇ πέτρα καὶ πετώσι τῷ ὄρνεα.1

E′

ΑΠΟΤΡΕΠΤΙΚΩΝ

38

. Fest. 314 (strigem ut ait Verri)us Graeci στρίγγα ap(pell- ant), quod maleficis mulieribus nomen inditum est quas volaticas etiam vocant. itaque solent his verbis eas veluti avertere Graeci:

Στρίγγ′ ἀποστρέφειν νυκτιμάκον,2 στρίγγ′ ἀπὸ λαῶν3 ὀρνιν ἀνωνυμίαν ὦκυπόρους ἐπὶ νῆας.

38 A

Plin. N.H. 27. 75 (100) Lapis volgaris iuxta flumina fert muscum siccum, canum. Hic fricatur altero lapide addita hominis saliva; illo lapide tangitur impetigo; qui tangit dicit:

φεύγετε καυθαρίδες: λύκος ἅγριος ὑμε ἄνωκει.4

1 E: mss πεσοῦνται τὰ ὄρνεα: perh. σκέλος πέτρα δὸς
2 E, cf. μηκάραι: mss νυκτικομαν: edd. νυκτιβόαν or νυκτικόρακα from Heysch. στρίγλος 3 Haupt-B: mss. ΣΤΡΙΠΝΤΑ ΠΟΜΠΕΙΝ Ν. ΣΤΡΙΝΤΑΤΟΛΑΟΝ 4 mss also αἴμα δ.

1 or female magicians 2 cf. Plin. N.H. 11. 232 3 the period to which this and the next two songs or sayings
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AVERTING-SONGS

37

Scholiast on Aristophanes *Birds* ['kick the rock']: This refers to the children’s custom of saying to one another when they see birds:

Give the rock a kick, and out the birds will fly.

Book V

AVERTING-SONGS

38

Festus *On the Meaning of Words*: According to Verrius the Greeks call the scritch-owl στρίγας, a name which is given to evil women¹ whom they also call ‘fliers’ or sorceresses. Thus the Greeks avert them, as it were, with these words:

Avert the shrieker of the night, the scritch-owl, from the peoples; away with the bird we may not name to the ships that sail so fast.²

38 A³

Pliny *Natural History*: A stone which is commonly to be found near rivers bears a dry white moss. This, with the addition of some human spittle, is rubbed with another stone, and the first stone then applied to the eruption, the applier saying

Away with you, beetles; a fierce wolf⁴ is after you.

belong is doubtful, but the Aeolic form of the word ‘you’ indicates, for this, at any rate, a pre-Alexandrine date ⁴ the ‘wolf’ is perh. a kind of venomous spider described by Aristotle *H.A.* 9. 39. 1 as being ‘small, particoloured, active, and a good leaper,’ but compare 38 C.
LOVE-SONGS

38 B

Marcellus Emp. Med. p. 279 Steph. Varulis (hordeolis) oculorum remedium tale facies . . . item hoc remedium efficac : grana novem hordei sumes, et de eorum acumine varulum punges, et per punctorum singulas vices carmen hoc dices :

\[ \text{φεῦγε, φεῦγε',} \]  
\[ \text{κριθή σε διώκει.} \]

38 C

Alex. Trall. Art. Med. 10 p. 296 Steph. [de colico affectu ex calidis et biliosis humoribus nascente]: Annulum ferreum accipito, ac circulum ipsius octangulum efficio, atque ita in octangulum inscribo :

\[ \text{φεῦγε, φεῦγ', ίου χολῆ'} \]  
\[ \text{ό κορύδαλος σε ζητεί.}^{1} \]

ΕΡΩΤΙΚΩΝ

39

A nth. 14. 619c [π. Ἡριφανίδος]: . . οθεν ἐποίησε τε καὶ ποιήσασα περιής κατὰ τὴν ἐρημίαν, ἦς φασιν, ἀναβοῶσα καὶ ἄδουσα τὸ καλούμενον τόμιον ἐν ὁ ἑστὶ:

Μακραὶ δρύες, οῷ Μένάλκα.

40

Plut. Amator. 17 [π. Κλεομάχον τοῦ Φαρσαλίου]: Ἡκεν ἑπίκουρος Χαλκιδεύσι τοῦ Θεσσαλίκοι καθηγεμον ἰτπ}ικοῦ, \(^{2}\) πολέμου πρὸς Ἐρετριεῖς ἄκμαζοντος καὶ τῶν πείζων ἐδόκει τοῖς Χαλκιδεύσιν ἐρρῶσαι, τοὺς δ’ ἵππεας μὲν ἐργον ἡν ὡςαθαὶ τῶν πολεμίων παρεκαλουν δὴ τῶν Κλεομάχου ἀνδρα λαμπρὸν ὑντα τὴν ψυχὴν οἱ σύμμαχοι πρῶτον εμβάλλειν εἰς τοὺς ἱππεὰς. δ’ ἡ ἱρώτησε παρόντα

\(^{1}\) B : mss κ. ἐζήτει  
\(^{2}\) suppl. Bernardakis.
LOVE-SONGS

38 B

Marcellus Empiricus On Medicaments: Styes or eyesores may be cured thus: . . . This remedy is also efficacious: Take nine barleycorns and prick your stye with their points, saying at each prick:

Away with you, away with you: barleycorn is after you.

38 C

Alexander of Tralles [on the colic affection that comes of hot and bilious ‘humours’]: Take an iron ring and make it into an octangle and in the octangle write the words:

Away with you, away-ho, bile; the sky-lark’s a-seeking you.

Book 6

LOVE-SONGS

39

Athenaeus Doctors at Dinner [the story of Eriphanis]: 1 . . . Hence she composed, they say, the so-called Nomian or Pastoral Song, crying aloud and singing it while she wandered in the wilds; from this song comes the line:

The oaks grow high, Menaleas.

40

Plutarch Amatorius [Cleomachus of Pharsalus]: He brought a squadron of Thessalian horse to fight for the Chalcidians at the height of their war with Erectria. Now though the enemy’s infantry did not seem formidable, their cavalry was quite the reverse; so the allied troops called upon Cleomachus, who was noted for his valour, to lead an attack on the cavalry. His bosom-friend, it seems, was on

1 for the rest of the story see above, p. 498.

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ΛΥΡΑ ΓΡΑΕΚΑ

τὸν ἐρώμενον εἰ μέλλοι θεᾶσαι τὸν ἀγώνα φήσαντος δὲ τοῦ
νεανίσκου καὶ φιλοφρόνως αὐτὸν ἀσπασάμενον καὶ τὸ κράνος ἐπι-
θέντος, ἐπιγαρωθεὶς ὁ Κλεόμαχος καὶ τοὺς ἀρίστους τῶν Θεσσάλων
συναγαγὼν περὶ αὐτὸν ἐξήλασε λαμπρᾶς καὶ προσέπεσε τοῖς
πολέμοις, ἀπείτησά και τρέψασθαι τὸ ἱππικὸν· ἕκ δὲ τοῦτο
καὶ τῶν ὅπλων φυγόντων, ἐνίκησαν κατὰ κράτος οἱ Χαλκίδεις. 
τὸν μὲν Κλεόμαχον ἀποθανεῖν συνέτυχε τάφον δ' αὐτοῦ
dεικνύοντι ἐν ἀγορᾷ Χαλκίδεις, ἐφ' οὐ μέχρι νῦν ὁ μέγας ἐφέστηκε
κίνω· καὶ τὸ παῖδεστεῖν πρότερον ἐν ὕπνῳ τιθέμενοι τότε μᾶλλον
ἐπέρων ἡγάπησαν καὶ ἐτίμησαν. Ἀριστοτέλης δὲ τὸν μὲν
Κλεόμαχον ἄλλως ἀποθανεῖν φησὶ, κρατήσαντα τῶν Ἑρετριέων τῇ
μάχῃ· τὸν δ' ὑπὸ τοῦ ἐρωμένου φιληθέντα τῶν ἄρτο Θράκης Χαλ-
κίδέων γενέσθαι πεμφθέντα τοῖς ἐν Εὐβοίᾳ Χαλκίδεων ἐπίκουρον
όθεν ἄδεσθαι παρὰ τοῖς Χαλκίδεωις.

"Ὡ παῖδες οἱ Χαρίτων τε καὶ πατέρων λάχετ' ἔσθλων,

μὴ φθονεῖθ', ὦρας ἀγαθοῖσιν ὀμιλίαιν.

. σὺν γὰρ ἀνδρεία καὶ ὁ λυσιμελής ἐρως

ἐνὶ Χαλκίδεων ἡλλαὶ πολίεσσιν."

Ἀντών ἤν ὄνομα τῷ ἐραστῇ, τῷ δ' ἐρωμένῳ Φίλιστος, ὡς ἐν τοῖς
Αἰτίως Διονύσιος ὁ ποιητὴς ἱστορησε.

41

Ath. 15. 697 b Οἰλίπιανδὸς γὰρ τὰς καπνωτέρας φῶς ἄσπαζέται

μᾶλλον τῶν ἐσπαυδασμένων· οἶαί εἰσιν αἱ Δοκικαλ καλούμεναι,

µοιχικά τινες τὴν φύσιν ὅπαρχουσαι, ὡς καὶ ἡδε·

"Ὡ τὶ πάσχεις; μὴ προδώς ἀμµ', ἱκετεύω,

πρὶν καὶ μοιλείν κείων, ἀνίστω, µή κακῶν

µέγα <σε> ποιήσῃ κάµε τὰν δειλάκραν.

ἀμέρα καὶ διή τὸ φῶς δία τὰς θυρίδος οὐκ

eἰσορῆς;"

1 Mein: mss ἐλάχετε 2 Wil: mss ἐτὶ 3 Headl: mss πόλεσιν 4 perh. ἱκετεύω 5 Dind.-Wil: mss µ. ποιήσῃς· καὶ µε 6 B: mss ἡδη 7 Mein.-E: mss ἐκορῆς 546
the field, and he asked him if he would watch the fight. 'Yes' said the boy and put on his helmet for him with a kiss. Whereupon Cleomachus proudly assembled the best men of his squadron and, sallying forth in his might, attacked the enemy with such vigour as to throw their horse into confusion and put them to flight. The infantry now followed them, and the Chalcidians won an overwhelming victory, though unfortunately Cleomachus was killed. His tomb is shown in his allies' marketplace, where the great pillar stands to this day, and the Chalcidians thenceforward held in notable regard a form of affection which they had before disapproved. According to Aristotle, however, though it is true Cleomachus lost his life in this victorious battle against the Eretrians, the man who was kissed by his friend was a Chalcidian of Thrace who was sent to fight for the Chalcidians of Euboea, and is commemorated by them in these lines:

Ye lads that have the Graces and come of worthy stock, grudge not to good men converse with your beauty; for in the cities of the Chalcidians Love the looser of our limbs blooms side by side with manliness.

The name of the lover was Anton, and of his love Philistus, if we may believe the poet Dionysius in his Origins.

41

Athenaeus Doctors at Dinner: For Ulpian takes more kindly to the lighter kind of song than to the serious; for instance the Locrian Songs as they are called, songs of a risqué type like this:

O what is wrong? I beg you, do not betray us. Rise and go before he comes, or he'll do some great harm to you and thrice-pitiable me. E'en now 'tis day; see you not the light through the window?

1 fr. 98
LYRA GRAECA

τοιούτων γὰρ ἁσμάτων αὐτοῦ πᾶσα πλήρης ἡ Φοινίκη, ἐν ἣ καὶ
αὐτὸς περιήγη καλαμίζων μετὰ τῶν τοὺς κολάβρους καλομένους
συντιθέντων.

Z'

ΕΙΣ ΑΝΘΡΩΠΟΤΣ

42

Paus. 4. 16. 6 'Αριστομένει δὲ, ὡς ἀνέστρεψεν ἐσ τὴν 'Ἀνδανίαν,
τανιάς αἱ γυναίκες καὶ τὰ ὁμαία ἐπιβάλλουσα τῶν ἀνθών ἑπέλεγον
ἀσμα τὸ καὶ ἐσ ἡμᾶς ἐτι ἄδομενον:

'Εσ τε μέσον πεδίου Στενυκλάριον ἐσ τ' ὄρος ἄκρον
εἴπετ' 'Αριστομένης τοῖς Λακεδαίμονίοις.

ΣΚΟΛΙΩΝ

εἰσαγωγή

Sch. Plut. Gorg. 451 e (β') Σκόλιον λέγεται ἡ
παροίνιος φόδη, ὡς μὲν Δικαίαρχος ἐν τῷ περὶ
Μουσικῶν Ἀγώνων, ὅτι τρία γένη ἦν φόδων τὸ μὲν
ὑπὸ πάντων ἀδόμενον <, τὸ δὲ ὑπὸ πάντων μὲν
ἀλλὰ> 1 καθ’ ένα έξῆς, τὸ δὲ ὑπὸ τῶν συνετωτά-
των ὡς ἐτυχε τῇ τάξει, ὅ δὴ καλεῖσθαι <διὰ τὴν
τάξει> σκόλιον 2 ως δὲ 'Αριστόζενος καὶ Φύλλις ὁ
μουσικός, ὅτι ἐν τοῖς γάμοις περὶ μίαν τράπεζαν

1 cf. Ath. 15. 694 a (below, p. 560) 2 Suid. and Phot. s.
σκόλιον

1 to the same tradition possibly belong the Marisaeum
Melos, Powell Collect. Alex. p. 184, and the Παρακλαυσίθυρον
(Grenfell’s Erotic Fragment) ibid. p. 177 2 it is not clear
to whom this refers; possibly to a certain Philon mentioned
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FOLK-SONGS: TO MEN

Songs of his like this are to be heard all over Phoenicia, where he himself went about playing on the flute with the composers of the so-called Colabri or Thracian war-dances.

Book VII
TO MEN
42

Pausanias Description of Greece: When Aristomenes returned to Andania the women pelted him with ribbons and all the flowers in season, reciting the song which is sung even to this day:

To the midst of Stenyclarus plain, to the top of the mountain, too, Aristomenes followed the Spartans.

SCOLIA

Introduction

Scholiast on Plato Gorgias: (2) Scolion is the name of the type of song sung over the wine. It was so called, according to Dicaearchus in his treatise on The Musical Competitions, because there were three kinds of song, of which the first was sung by all the guests together, the second by all in due order one by one, and the third by the best performers just as it happened, the last being called, because of the haphazard arrangement, scolia. On the other hand Aristoxenus and Phyllis the writer on music declare that they used to set a number of dining-couches earlier, and not to 'Doctor' Ulpian; but the epitomator is probably at fault after his defeat of the Spartans in the Second Messenian War.

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πολλὰς κλίνας τιθέντες, παρὰ μέρος ἐξῆς μυρρίνας ἔχοντες ἡ δάφνας ἑδον γυνώμας καὶ ἐρωτικὰ σύντονα. ἢ δὲ περίοδος σκολία ἐγίνετο διὰ τὴν σύνθεσιν τῶν κληρῶν ἐπὶ οἰκημάτων πολυγωνίων οὐσῶν, καὶ τούτω καὶ τὰς ἐπ' αὐτὰς κατακλίσεις παραβύστους ἰδίεσθαι. οὐ διὰ τὴν μελοποιίαν οὖν, διὰ δὲ τὴν τῆς μυρρίνης σκολίαν διάδοσιν ταύτη καὶ τὰς οἴδας σκολίας καλείσθαι. (γ') Ἀθήνησιν ἐν τῷ πρυτανείῳ παρὰ πότον σκόλια ἑδετο εἰς τινας, ὥσπερ εἰς Ἁρμόδιον, Ἀδμητον, Τελαμώνα: εἰρήσθαι δὲ αὐτὸ σκολίον κατ' ἀντίφρασιν, ὅτι ῥάδια καὶ ὀλιγόστιχα ὡς ἐπιγράμματα ἑδετο ἀ ἐκαλεῖτο σκόλια, ἀντιπροτείνοντον ἄλληλοις τῶν συμποτῶν, καὶ ἡλέγχουτο οἱ μὴ ἢδοντες ὡς ἠμοῦσοι.

Sch. Ar. Nub. 1364 [ἐπείτα δ' ἐκέλευο' αὐτῶν ἀλλὰ μυρρίνην λαβόντα | τῶν Αἰσχύλου λέξαι τί μοι]. Δικαίαρχος ἐν τῷ περὶ Μουσικῶν Ἀργών ἐτι δὲ κοινὸν τι πάθος φαίνεται συνακολούθειν τοῖς διερχομένοις εἰτε μετὰ μέλους εἰτε ἀνευ μέλους ἐχοντάς τι εν τῇ χειρὶ ποιεῖσθαι τὴν ἀφήγησιν. οἱ τε γὰρ ἢδοντες εν τοῖς συμποσίοις ἐκ παλαιὰς τινος παραδόσεως κλώνα δάφνης ἡ μυρρίνης λαβόντες ἢδουσιν.

Plut. Q. Conv. i. 1. 5. fin: ἐπεί τοι καὶ τὰ σκολία φασίν οὐ γένος ἀσμάτων εἰναι πεποιημένων ἀσαφῶς, ἀλλ' ὅτι πρῶτον μὲν ἑδον ὃδην τοῦ θεοῦ κοινῶς ἄπαντες μιᾷ φωνῇ παιανίζοντες, δεύτερον

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1 cf. Suid. s. σκολίον (α') Hesych. s.v. and ἔδειν πρὸς μυρρίνην
2 the identity of the order with that of Athenaeus (below)
SCOLIA: INTRODUCTION

round one table at weddings, and the guests one after the other sang proverbs and love-songs of a serious type, holding twigs of myrtle or laurel. The course followed among them was skolios or 'crooked' owing to the arrangement of the couches in polygonal rooms, which made the seating irregular. Thus the songs, according to these authorities, were not called crooked because of their metrical structure but because of the crooked course taken by the myrtle-twig as it passed from hand to hand.1—(3) In the Prytaneum or Town-Hall of Athens scolia were sung over the wine on certain men such as Harmodius, Admetus, Telamon;2 and this type of song was so called by antiphrasis (or saying the opposite to what you mean), because they were easy to sing and, like 'epigrams' (or metrical inscriptions), had but few lines, the guests offering the sprig to each other in turn, and those who did not sing were thus shown to be unmusical.3

Scholiast on Aristophanes Clouds ['And then I told him first to take the sprig and recite me something from Aeschylus']: To quote Dicaearchus' Musical Competitions, 'Moreover it appears to be natural for a man who gives a recitation or a song to do so with something in his hand. After-dinner singers by an old-established custom sing holding a branch of bay or myrtle.'

Plutarch Dinner-Table Problems: We are told that the Scolia were not a type of obscurely constructed songs, but were so called because the ancients first sang to the God a paean in which all the guests points to these scolia having formed a book; cf. on 14, 15, 21, and Sch. Ar. Ach. 980 (Reitz.) 3 cf. Diogen. 2. 68
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δ' ἐφεξῆς ἐκάστῳ μυρσίνῃς παραδιδομένης, ἢν αὐσακον οἷμαι διὰ τὸ ἄδειν τὸν δεξάμενον ἐκάλουν· ἐπὶ δὲ τούτῳ λύρας περιφερομένης οὐ μὲν πεπαὶδευμένος ἐλάμβανε καὶ ἢδεν ἀρμοζόμενος, τὸν δ' ἀμούσων οὐ προσιεμένων, σκολιον ὁνομάσθη τὸ μὴ κοινὸν αὐτοῦ μηδὲ ράδιον. ἄλλοι δὲ φασὶ τὴν μυρσίνην οὔ καθεξῆς βαδίζειν, ἀλλὰ καθ' ἐκαστον ἀπὸ κλίνης ἐπὶ κλίνην διαφέρεσθαι. τὸν γὰρ πρῶτον ἄσαντα τῷ πρῶτῳ τῆς δευτέρας κλίνης ἀποστέλλειν, ἐκείνου δὲ τῷ πρῶτῳ τῆς τρίτης, εἶτα τὸν δεύτερον ὁμοίως τῷ δευτέρῳ, καὶ <διὰ> τὸ ποικίλον καὶ πολυκαμπῆς ὡς ἐοίκε τῆς περιόδου σκολίον ὁνομάσθη.

Sch. Ar. Vesp. 1222 [τὰ σκολί᾽ ὅπως δέξῃ καλῶς]. ἀρχαίον ἔθος ἐστιωμένους ἄδειν ἀκολούθως τῷ πρῶτῳ, εἰ παύσατο, τῆς ὑδῆς τὰ ἔξης. καὶ γὰρ ὁ ἔξ ἀρχῆς δάφνην ἡ μυρρίνην κατέχων ἢδε Σιμωνίδου ἡ Στησιχόρου μέλη ἄχρις οὐ ἦθελε, καὶ μετὰ ταῦτα ὁ ἐβούλετο ἐδίδου, οὐχ ὡς ἡ τάξις ἀπήτει. καὶ ἔλεγεν ὁ δεξάμενος παρὰ τοῦ πρῶτου τὰ ἔξης, κακεῖνος ἐπεδίδου πάλιν ὁ ἐβούλετο. διὰ τὸ πάντας οὖν ἀπροσδοκήτως ἄδειν καὶ λέγειν τὰ μέλη, σκολία εἰρήται διὰ τὴν ὄντια λέξαν.

Ibid. 1239 οἶ δὲ φασὶν ὡς ἔθος ἢν τὸν μὴ δυνάμενον ἐν τοῖς συμποσίοις <πρὸς λύραν> ἁσαι διάφυς κλώνα ἡ μυρρίνης λαβόντα πρὸς τὸν τούτον

1 Reitzenstein

1 cf. Cic. Tusc. 1. 4 Themistocles . . . cum in epulis recusaret lyram, habitus est indoctior 2 cf. Clem. Al. Pacd. 2. 44. 3, Tzetz. ἱαμβ. τεχν. κωμ. 82

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took part, and secondly sang one after the other as a myrtle-sprig was passed round, this sprig being called ἀδακός because, I take it, the guest who took it sang (ἀδεια) ; thirdly they passed round a lyre which every man who could play took, tuned, and sang to, but which was refused by the unmusical, this last type of song being called scolion or crooked because it was not sung by all nor easy to sing. Other writers state that the myrtle-sprig did not go round in order, but from a guest reclining on one couch to a guest reclining on another; the first, having finished his song, passed it to the first guest on the second couch, and he to the first on the third, and then the second in like manner to the second; and the scolion received its name of 'crooked' very naturally from the shifting nature of the myrtle's course.2

Scholiast on Aristophanes Wasps ['Mind you take up the scolia properly']: There was an ancient custom by which the guests at a feast sang one after the other, beginning where their predecessor ended. The first held a laurel or myrtle sprig and sang some lyrics of Simonides or Stesichorus up to a point of his own choosing, and then offered the twig to any guest he chose, no matter where he reclined. This guest would then continue where the other had left off, and pass it on in his turn to the man of his choice. The songs where called scolia or 'crooked' because of the difficulty involved in singing or reciting the lines without due warning.

The Same: According to some authorities it was the custom for any guest who could not sing to the lyre, to take a branch of bay or myrtle and sing (as
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ἀδειν. . . . ὅτι οὐκ ἀπὸ τοῦ ἐξῆς ἢ λύρα τοῖς συμπόταις ἐδίδοτο, ἀλλ' ἐναλλάξ, διὰ τὴν σκολιάν τῆς λύρας περιφορὰν σκολιὰ ἐλέγετο.

Ar. Ἰesp. 1216. ΒΔΕΛΥΚΛΕΩΝ καὶ ΦΙΛΟΚΛΕΩΝ.

ΒΔ. ύδωρ κατὰ χειρός· τὰς τραπέζας εἰσφέρειν·
        δειπνοῦμεν· ἀποπενίμμεθα. ἢδη σπένδομεν.

ΦΙ. πρὸς τῶν θεών, ἐνύπνιον ἐστιώμεθα;

ΒΔ. αὐλητρὶς ἐνεφύσησει· οἱ δὲ συμπόται

1221 εἰςὶν Θέωρος, Αἰσχίνης, Φανός, Κλέων,
        ξένος τις ἔτερος πρὸς κεφαλῆς Ἀκέστορος.
        τοῦτος ξυνὼν τὰ σκόλι' ὁπως δέξει καλῶς.

ΦΙ. ἄληθες; ὡς οὖνδεῖς Διακρίων δέξεται.

ΒΔ. ἐγὼ εἰσομαι· καὶ δὴ γάρ εἰμ' ἐγὼ Κλέων,

1225 ᾗδω δὲ πρῶτος Ἀρμοδίου δέξαι δὲ σὺ.
        Οὔδεὶς πώποτ' ἀνὴρ ἐγεντ' Ἀθήναις

ΦΙ. οὖν οὕτω γε πανοῦργος <ὡς σὺ>1
        κλέπτης.

ΒΔ. τοῦτι σὺ δράσεις; παραπολεῖ βοώμενος·
        φήσει γὰρ ἐξολεῖν σε καὶ διαφθερεῖν

1230 καὶ τῆςδε τῆς γῆς ἐξελὰν. ΦΙ. ἐγὼ δὲ γε
        ἐὰν ἀπειλῆ, νη Δι', ἔτερον ἀσομαί.
        'Ο νθρωφ' οὕτος ὁ μαίνόμενος τὸ μέγα
        κράτος

1235 ἀντρέψεις ἐτι τὰν πόλιν· ὑδὲ ἑχεται ῥοπᾶς.

ΒΔ. τὶ δ' ὅταν Θέωρος πρὸς ποδῶν κατακελ-
        μενος
        ἀδη Κλέωνος λαβόμενος τῆς δεξίας·

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SCOLIA: INTRODUCTION

it were)\(^1\) to it. . . . The lyre not being passed on to
the guests in due order but crosswise, the songs were
called ‘crooked’ after its crooked course.\(^2\)

Aristophanes Wasps: Bdelycleon and Philocleon

B. (in dumb-show) Water for the hands!—bring
in the tables.—We dine.—We’ve had the after-
wash.—Now the libation.
P. Good Heavens! is our feast a dream?
B. The flute-girl’s played.—The guests are
Theorus, Aeschines. Phanus, Cleon, Acestor, and a
stranger next him. Mind you take up the scolia
properly with this company.
P. Why, of course; I’ll do it better than any
Diacrian.
B. I’ll test you. Now, I’m Cleon, and I start
with the Harmodius. You shall take it up after
me. (sings) None was e’er born at Athens who—
P. (sings) Was such a thorough-paced thief as you.
B. Oh that’s your game, is it? You’ll die of
execration. He’ll swear he’ll ruin you and have
your blood and get you banished.
P. Well, if he blusters, why, I’ll sing another.

This man who’s so mad to get all in his grip
Will o’ertopple the State; she’s just ready to tip.\(^3\)

B. But suppose his couch-neighbour Theorus takes
Cleon by the hand and sings:

\(^1\) i.e. recite \hspace{1cm} \(^2\) cf. Ath. 15, 693 f. below, p. 560
\(^3\) a parody of Alcaeus fr. 50, which seems to have been
included in the book of Scola

\(1\) Bentl. 555
LYRA GRAECA

'Αδμήτου λόγου, ὃ ταῖρε, μαθῶν τοὺς ἀγαθοὺς φίλει.

1240 τοῦτω τί λέξεισ σκόλιον; ΦΙ. φίδικως ἐγώ,
οὐκ ἔστιν ἀλωπεκίζειν
οὐδ' ἀμφοτέροις γίγνεσθαι φίλον.

ΒΔ. μετὰ τούτου Αἰσχίνης ὁ Σέλλου δέξεται,
ἀνήρ σοφὸς καὶ μουσικός· κατ' ἂντεκται.

1245 χρήματα καὶ βίαν Κλειταγόρα τε κάμοι
μετὰ Θεττάλων

ΦΙ. πολλὰ δὴ διεκόμπασας σὺ καγώ.¹

ΒΔ. τοιτί μὲν ἐπεικῶς σὺ γ' ἐξεπίστασαι:
1250 ὅπως δ' ἐπὶ δείπνον εἰς Φιλοκτήμονος ἵμεν.

Sch. Ar. Iesp. 1235 (above) ἐκ τῶν 'Αλκαίου δὲ
παροθῆκε εἰς Κλέωνα ὡς μαίνόμενον.

Ibid. 1239 (above) 'Αδμήτου λόγου καὶ τοῦτο
ἀρχὴ σκολίων: ἐξῆς δὲ ἐστὶν 'τῶν δειλῶν ἀπέχου
γνώς ὁτι δειλῶν ὀλίγα χάρις; καὶ ἐν Πελαργοῖς:

ὁ μὲν ἦδεν 'Αδμήτου λόγον πρὸς μυρρίνην,
ὁ δὲ αὐτῶν ἡνάγκαζεν 'Αρμοδίου μέλος.

'Ἡρώδικος δὲ ἐν τοῖς Κωμωδομένοις καὶ τῶν
'Αδμήτου ἀναγέγραφε παραθείς τὰ τοῦ Κρατίνου
ἐκ Χειρόνων·

¹ prob. preserves the metre of the original; e.g. δοὺς ἀπαντᾶς ἀπεκβαλεῖς τυφάννους

1 the original was perh. 'You shall turn the tyrants out'
2 i.e. substitutes μαίνομενος 'mad' for μαίομενος 'seeking'

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SCOLIA: INTRODUCTION

Learn wisdom of Admetus, lad; be friends with the brave and good;

how will you cap that?
P. Oh, first rate.

I'd play no fox's tricks if I were you,
With both sides to be friends will never do.

B. Next to him the myrtle will go to Aeschines son of Sellus, that clever man, that true musician, who'll sing:

If to me and to Cleitagora there's money and muscle stout
And a few brave men of Thessaly—

P. —You've won our bragging-bout.¹
B. I see you're quite au fait at the game; so let's be off to Philoctemon's to dinner.

Scholiast on l. 1235 (above): The poet is parodying Alcaeus, making Cleon 'mad.'²

The Same on l. 1239: 'Learn wisdom of Admetus, lad; be friends with the brave and good':—This too is the beginning of a scolon; the next line is

The coward is the man to shun; he knows no gratitude.

Compare Aristophanes in the Storks:

'The one began to sing to the myrtle-sprig "Learn wisdom of Admetus," and the other compelled him to sing the Harmodius-song instead.'

Herodicus, in his treatise on Persons Satirised in Comedy, has included Admetus (or the Admetus-song), comparing Cratinus in the Cheirones:

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Kleitagóras ἁδεῖν ὅταν Ἀδμήτου μέλος αὐλῇ.

Ibid: Κλειταγόρας ἢτις ἐγένετο ποιήτρια: Κλειταγόρας μέλος λέγουσι τὸ εἰς αὐτὴν, Κλειταγόραν.

Ar. Lysist. 1231

νῦν μὲν γὰρ ὅταν ἐλθὼμεν ἐς Λακεδαίμονα νῆσονες, εὐθὺς βλέπομεν ὅτι ταράξομεν· ὡς θ' ὅτι μὲν ἂν λέγομεν οὖκ ἀκούομεν, ἀ δ' οὖ λέγουσι, ταῦθ' ὑπονεοῖκαμεν,

1235 ἀγγέλλομεν δ' οὐ ταῦτα τῶν αὐτῶν πέρι. νυνί δ' ἅπαντ' ἥρεσκεν· ὡστ' εἰ μὲν γέ τις ἂδοι Τελαμώνος, Κλειταγόρας ἁδεῖν δέουν, ἐπηνέσαμεν ἂν καὶ προσεπιωρκήσαμεν.

Sch. ad loc. Τελαμώνος· ἀρχή τινος σκολίων 'Παῖ Τελαμώνος αἰχμητά'. . . ὅ δὲ νοῦς ὅτι τὰ ἐναντία λέγομεν ἑαυτοῖς καὶ πράπτομεν· ὅταν γὰρ τις ἀσθ ἀπὸ τῶν σκολίων Πινδάρου, λέγομεν ὅτι δεῖ μᾶλλον ἁδεῖν ἀπὸ Κλειταγόρας τῆς ποιητρίας· ἡ γὰρ Κλειταγόρα ποιήτρια ἡν Λακωνική, ἡς μέμνηται καὶ ἐν Δαναῖσιν Ἀριστοφάνης.

Suid. σκολίων· (β') ὑπώμυμα ἐγραψεν Τυραννίων περὶ τοῦ σκολίου μέτρου ὅ προετάθη αὐτῷ ὑπὸ Γαίου Καίσαρος.

1 i.e. to the music of the Cleit., cf. p. 575 n. 2 2 there is a good deal of confusion here; but the ascription of the Telamon to Pindar is to be noticed

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SCOLIA : INTRODUCTION

‘to sing the song of Cleitagora to the tune of the Admetus.’

Another Scholiast: ‘To Cleitagora’: Who was a poetess; by ‘the song of Cleitagora’ is meant the song to (or on) herself, Cleitagora.

Aristophanes Lysistrata:
Nowadays, when we arrive sober at Sparta, we immediately look to see what mischief we can do, and therefore what they do say we don’t hear and what they don’t say we suspect, and give them messages which contradict one another. To-day everything pleased them, so that if anybody were to have sung the Telamon instead of the Cleitagora,¹ we should have thanked him and forsworn ourselves.

Scholiast on the passage: The Telamon:—The beginning of a scolion ‘Son of Telamon, spearman Aias’ . . . The meaning is that we say and do mutually inconsistent things. For when anybody sings one of the scolia of Pindar we say that he ought to sing one of those of the poetess Cleitagora. Now Cleitagora was a Spartan poetess mentioned by Aristophanes in the Daughters of Danaïs.²

Suidas Lexicon: Scolion:—(2) Tyrannion wrote a Treatise on the Scolion-Metre at the instigation of the Emperor Gaius.


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Λυρά ΑΑΤΤΙΚΩΝ ΣΚΟΛΙΩΝ

Αθ. 15. 693f ἐμέμηντο δὲ τῶν Ἀττικῶν ἐκείνων σκολιῶν ἀπέρ καὶ αὐτὰ δεξίων ἐστὶ σοι ἀπομνημονεύσαι διὰ τὴν ἀρχαιότητα καὶ ἀφελείαν τῶν ποιησάντων, ἐπὶ τῇ ἱδέᾳ ταύτη τῆς ποιητικῆς Ἀλκαίου τε καὶ Ἀνακρέοντος, ὡς Ἀριστοφάνης παρίστησιν ἐν Δαίταλεύσιν λέγαν οὕτως:

,, ἂσον δὴ μοι σκολίον τι λαβῶν Ἀλκαίου κ' Ἀνακρέοντος.
καὶ Πράξιλλα δ' ἡ Σικυωνία θεαμάζετο ἐπὶ τῇ τῶν σκολιῶν ποιήσει.
σκόλια δὲ καλοῦνται οὐ κατὰ τὸν τῆς μελοποιίας τρόπον οτι σκολίος ἦν—λέγουσιν γὰρ ἐν ταῖς ἀνειμέναις εἰναι τὰ σκόλια—ἀλλὰ τριῶν γενῶν ὄντων, ὡς φησιν Ἀρτέμιδος ἐν δευτέρῳ Βιβλίῳ Χρήσεως, ἐν τῷ ἡ περὶ τὰς συννοσίας ἦν ἀδύναμα, ὅπως τὸ μὲν πρῶτον ἦν ὁ δὴ πάντας ἄδειοι νῦν ἦν, τὸ δὲ δεύτερον ὁ δὴ πάντες μὲν ἦδον, οὐ μὴν ἀλλὰ <καθ' ἐνα> ⁵ γε, κατὰ τινὰ περίοδον ἐξ ὑποδοχῆς, καὶ τὴν ἐπὶ πάσι τὰξὶν ἔχον, <τὸ> τρίτον δὲ ⁶ οὐ μετεῖχον οὐκέτι πάντες, ἀλλ' οἱ συνετοὶ δοκοῦντες εἶναι μόνοι, καὶ κατὰ τόπον ὄντινα, ἀδὲ ⁷ τὰξιεὶν ὄντες—διότερ όσ άταιξάν τινα μόνον παρὰ τάλλα ἔχον τὸ μήθ᾽ ἀμά μήθ᾽ ἐξῆς γενόμενον ἀλλ' ὦπον ἑπτυχεὶ εἴναι σκόλιον ἐκλήθης τὸ δὲ τοιοῦτον ἢδετο ὡπότε τὰ κοινά καὶ πάσιν ἀναγκαία τέλος λάβοι: ἐνταῦθα γὰρ ἥδη τῶν σοφῶν ἐκαστὸν φθάντι τινα καλὴν εἰς μέσον ἥδεν προφέρειν. καλὴν δὲ ταύτην ἐνώμιζον, τὴν παραίσισιν τέ τινα καὶ γνώμην ἔχειν δοκοῦσαν χρήσιμην εἰς τῶν βίων.

τῶν οὖν δειπνοσοφιστῶν ὁ μὲν τις ἔλεγε τῶν σκολιῶν τόδε, ὁ δὲ τις τόδε: πάντα δὲ ἦν τὰ λεχθέντα ταύτα:

Athenaeus Doctors at Dinner: Many of the guests mentioned the well-known Attic Scolia or Drinking-Songs. These too call for notice here because of the ancient and simple style in which they are written, Alcaeus and Anacreon being famous for this particular type of poem, witness Aristophanes in the Banqueters: 'Take and sing a drinking-song of Alcaeus or Anacreon.' Another celebrated writer of scolia was Praxilla of Sicyon. These songs are so called not because the style of verse in which they are written is σκολιῶς or 'crooked,' for they are said to be reckoned among the laxer type of verse. But according to Artemon of Casandreia in the second volume of his Use of Books, which contains the poems sung at banquets, there were of these three kinds, of which the first was by custom sung by all the company together, and the second in a kind of succession round the table in which no gaps were allowed; the third, unlike the other two, was performed only by the guests who were considered real musicians, regardless of the order in which they sat, and so was called σκόλιον or 'crooked song' only as being irregular compared with the others, that is, as not being sung by all together nor yet in succession, but by some just as it might happen. Moreover the scolia were sung after the songs which were general and compulsory. When those were over each of the really musical guests was asked to entertain the company to a good song, 'good' meaning one which appeared to contain some exhortation or sentiment of practical utility.

Among the Deipnosophists or Dining Doctors, one now recited his choice among the scolia, and another his. All that were given will be found in the following pages.\(^1\)

\(^1\) cf. Eust. 1574. 6 \(^2\) the arrangement of 2–26 is that of Athenaeus, prob., that is, of the collection known to him, cf. Dio Chr. 2. 95; it does not appear to have been chronological
LYRA GRAECA

1

Παλλας Τριτογένει, ἀνασο' Ἀθηνᾶ, ὄρθων τὴνδε πόλιν τε καὶ πολιτας ἀτερ ἀλγέων καὶ στάσεων καὶ θανάτων ἄφρον σύ τε καὶ πατήρ.

2

Πλούτου μητέρα τ' Ὀμπυνίαν σ' ἀείδω 1 Δῆμητρα στεφανηφόροις ἐν ὁραισ, σε τε, παὶ Δίος, Φερσεφόνη· χαίρετον, εὗ δὲ τάνδ' ἀμφέπτετον πόλιν.2

3

Ἐν Δήλῳ ποτ' ἐτικτε παῖδε Λατώ,3 Φοῖβου χρυσοκόμαν, ἄνακτ' Ἀπόλλω,4 ἔλαφηβόλου τ' ἀγροτέραν Ἀρτέμιν, ἀ γυναικῶν μέγ' ἐχει κράτος.

4

Ὡ Πάν, Ἀρκαίας μέδων κλεεννᾶς,5 ὀρχηστὰ Βρομίας ὀπαδὲ Νύμφαις, γελάσαις, ὄῳ Πάν,6 ἐπ' ἐμαῖς εὔφροσι ταῖσδ' ἀοιδαῖς κεχαρημένος.7

5

Ἐνικήσαμεν ὡς ἐβουλόμεσθα, καὶ νίκην ἐδοσαν θεοὶ φέροντες παρὰ Πάνδροσον <Κεκροπίαν τῆς> φίλην <τ'> Ἀθηνᾶν <πολιήσχον.>

1 Cas.-E: mss μητέρα 'Ολυμπίαν εἰδο
άμφετον
3 Herm: mss παιδα (ἢ τέκνα) Α. παιδα -ωνα
5 Herm: mss Ὑ Πάν and μεθέων
2 Cant: mss
4 Ilg: mss
6 B, cf. line 1 :
ATTIC SCOLIA

1

Trito-born Pallas, Queen Athena, uphold thou this City and her people, thou and thy Father, without pains or strifes or untimely deaths.

2

Thee O bountiful Demeter, mother of Wealth, I sing at the wearing of the wreath, and with thee Persephonè daughter of Zeus; all hail, ye twain, and protect this City.

3

In Delos of yore did Leto bear children twain, Phoebus the golden-haired, Lord Apollo, and Huntress Artemis shooter of deer, who holdeth so great sway over women.

4

O Pan, thou Lord of famed Arcadia, comrade-dancer of the rioting Nymphs, mayst thou smile, ho Pan! with pleasure at these my merry songs.

5

We have won as we wished, and the Gods have given victory [for the sake of Cecropian] Pandrosus and her friend Athena [upholder of cities].

1 the inclusion of this scolon in the collection points to its having been made after the Persian War (Reitz.); its resemblance to Pindar fr. 95 Bgk. is hardly fortuitous (Ilgen)

2 the latter half restored e.g.
6 Ἐθ' ἐξῆν ὁποῖος τις ἦν ἐκαστος
tὸ στῆθος διελόντ' ἔπειτα τὸν νοῦν
ἐσιδόντα, κλείσαντα πάλιν,
ἀνδρὰ φίλον νομίζειν ἀδόλῳ φρενί.

7 ΩΣ ΣΙΜΩΝΙΔΟΥ Η ΕΠΙΧΑΡΜΟΥ
'Τγιαίνειν μὲν ἄριστον ἀνδρὶ θνατῶ,
δεύτερον δὲ καλὸν φυὰν γενεσθαι,
τὸ τρίτον δὲ πλούτειν ἀδόλως,
καὶ τὸ τέταρτον ἥβαν μετὰ τῶν φίλων.

8 ΩΣ ΑΛΚΑΙΟΥ

. . . ἐκ γῆς χρὴ κατίδην πλῶν
εἰ τίς δύναιτο καὶ παλάμην ἔχοι,
ἐπεὶ δὲ κ' ἐν πόντῳ γένηται
τῷ παρέοντι τρέχειν ἀνάγκη.¹

¹ the original, prob. Alcaeus, would run χρὴ μὲν γὰρ ἐκ
gaias katídân plóon | aí tis dúnaio kai palamán échoi | épei dé k'

¹ cf. Eust. 1574. 18, "This scolion comes from a Fable of Aesop, in which Momus finds fault with Prometheus because
ATTIC SCOLIA

Would it were possible to part every breast and so read the mind within, and then closing it up believe beyond all doubt the man is a friend.

7 Simonides or Epicharmus (?)

Health is the first good lent to men;
A gentle disposition then;
Next to be rich by no bye-ways;
Lastly with friends t' enjoy our dayes.

When the last song was sung and the delighted company had recalled the excellent Plato's praise of it, Myrtillus pointed out that the comic poet Anaxandrides had held it up to ridicule in his play The Treasure-House in the following lines:

'Who'er it was who wrote the famous ditty | Was right to give first place in it to Health; | But if the second best is to be pretty | And third be rich, then he was mad; for Wealth | Comes next to Health, and there's no living thing | So wretched, friend, as Beauty hungering.'

The songs continued thus:

8 Alcaeus (?)

A mariner should view his course from the shore, if he but have the power and skill; but once he is on the sea he must run before whatever wind may blow.

when he made man he did not add gates to the breast so that when they were opened we might see his heart, but allowed him to be a dissembler'

Herrick: for 'gentle disposition' the Greek has what more prob. means 'personal beauty' 2
3 Gorg. 451e and Sch. ('this scolion is ascribed by some writers to Simonides, by others to Epicharmus'), Laws 631 c, 661 a; cf. Luc. Laps. 6 and Sch., Clem. Al. Str. 4. 5. 23, Apostol. 17. 48 d, Ars. 456, Arist. Rh. 2. 21, Rhet. Gr. Walz 7. 1154, Stob. Fl. 103. 9, Liban. Ep. 1060 4 or to see if he have the power and the skill
'Ο καρκίνος ὁδ' ἐφα
χαλὰ τὸν ὀφιν λαβῶν.
Εὐθὺν χρὴ τὸν ἐταίρον ἐμ-
μεν καὶ μὴ σκολιὰ φρονεῖν.'

ΚΑΛΛΙΣΤΡΑΤΟΥ

102 'Αρμόδιον

Οὐδεὶς πώποτ' ἀνὴρ ἤγεντ' Ἀθήναις 3

ἐν μυρτοῦ κλαδὶ τὸ ξίφος φορήσω, 4
ὡς περ 'Αρμόδιος κ' Ἀριστογείτων,
ὅτε τὸν τύραννον κτανέτην
ἰσονόμος τ' Ἀθήνας ἐποιησάτην.

5 φιλταθ' 'Αρμόδι', οὗ τί που τέθυκας·
νῆσοις δ' ἐν μακάρων σὲ φασίν εἶναι
ίνα περ ποδόκη τ' Ἀχιλέα
Τυδείδην τ' ἐτ' ἐσθλόν Διομήδεα.5

ἐν μυρτοῦ κλαδὶ τὸ ξίφος φορήσω,

10 ὡς περ 'Αρμόδιος κ' Ἀριστογείτων,
ὁτ' Ἀθήναις ἐν θυσίαις
ἀνδρα τύραννον Ἰππαρχον ἐκαίνετην.

αἰεὶ σφῶν κλέος ἐσσεται κατ' αἰαν,
φιλταθ' 'Αρμόδιος κ' Ἀριστογείτων,6

15 ὡτι τὸν τύραννον κτανέτην
ἰσονόμος τ' Ἀθήνας ἐποιησάτην.

1 mss δ ἰς καρκ., Eust. εὐθέα  2 see opp.  3 Bentl.:
mss ἐγένετ' 'Ἀθήναιος  4 Suid. κρατήσω  5 E (Brunck Ἀχιλέου): mss ποδέκης Ἀχιλλεύς T. τέ φασι τὸν ἐσθλόν Δ.
6 mss vocc.

1 cf. Eust. 1574. 14 (εὐθέα and ἐμεν), Aesop. Fab. 70 (346), 566
ATTIC SCOLIA

9 1

Said the Crab when he clawed the Snake, 'A friend should be straight and not be crooked-hearted.' 2

CALLISTRATUS

10 3 SONG OF HARMODIUS

No man was ever born at Athens [who . . .] 4

I'll carry my sword in a myrtle-branch, like Harmodius and Aristogeiton when they slew the despot and made Athens free.—Dearest Harmodius, I know thou art not dead, because they tell me thou art in the Islands of the Blest, where Achilles lives still, and brave Diomede. 5—I'll carry my sword in a myrtle-branch, like Harmodius and Aristogeiton when at the Feast of Athena they killed the despot Hipparchus. —Your fame shall live in the earth for ever, dearest Harmodius and Aristogeiton, how you slew the despot and made Athens free.

Plut. Hdt. Mal. 27 2 i.e. the Pot once called the Kettle black; but Eust. 'that a friend should be upright and not crooked-hearted' 3 cf. Eust. 1400. 18, Hesych. 'Αμοδίου μέλος (‘the scolion composed in memory of Harmodius by Callistratus') and ἐν μύρτου κλάδῳ, Ar. Ach. 1092 and Sch., Sch. Ar. Ach. 980, Pelarg. 3, Antiph. ap. Ath. 11. 503 e, Diogen. Prov. 2. 68, Apostol. S. 35, Ar. Lys. 632 and Sch., Suid. s.vv. ἐν μύρτου, οὐδὲ ποτ’ ἐγώ, πάροινος, Aristid. i. 133 4 (not in Ath.) this seems to have been the first line of the Harmodius-Song in the collection known to Aristophanes, cf. Vesp. 1224 (above, p. 554) 5 Sch. Ar. Ach. 980 makes this the first stanza, adding 'they sang it to Harmodius and Aristogeiton as destroyers of the despoticism of the sons of Peisistratus; there were other songs too, one called that of Admetus, the other Telamon's.'
LYRA GRAECA

11 Πραξίλλης
'Αδμάτου λόγον, ὁ 'ταῖρε, μαθῶν τοὺς ἀγαθοὺς
φίλει, τῶν δειλῶν ὥ 'ἀπέχου γνοὺς ὅτι δειλοῖς ὄλγα
χάρις. 1

12 εἰς Αἰαντα
Παῖ Τελαμώνος, Αἰαν αἰχμητά, λέγουσι σε  2
ἐς Τροίαν ἀριστον ἔλθειν Δαναῶν μετ᾽ 'Αχιλλέα. 3

13
Τὸν Τελαμώνα πρῶτον, Αἰαντα δὲ δεύτερον
ἐς Τροίαν λέγουσιν ἔλθειν Δαναῶν μετ᾽ Ἀχιλλέα. 4

14
Εἰθε λύρα καλὰ γενοίμαν ἐλεφαντίνα,
καὶ με καλοὶ παῖδες φέροιεν Διονύσιον ἔς χορόν. 5

15
Εἰθ’ ἀπυρον καλὸν γενοίμαν μέγα χρυσίον
καὶ με καλὰ γυνὰ φοροὶ καθαρῶν θεμένα νόον. 5

16
Σύν μοι πίνε, συνήβα, συστεφανηφόρει
σύν μοι μαίνομενο μαίνεο, σύν σώφρονι
σώφρονεί. 6

1 for notes see p. 76 above and p. 567, note 5  2 Eust. σ'
3 μετ' Eust.: Ath. κα'  4 mss καὶ Ἀχ.  5 some
mss have ἐλεφαντίνα (14) and γενοίμαν (15); elsewhere α is
restored by edd.  6 Cant.: mss σὺν σώφρονῆσω σώφρονι,
συστεφανηφόρει σώφρονεί

1 for other contexts and notes see p. 76 above  2 cf.
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ATTIC SCOLIA

11 Praxilla

Learn the tale of Admetus, my friend, and seek acquaintance of the brave; but from the coward hold thee aloof, since there's little gratitude in such as he.

12 To Ajax

Son of Telamon, spearman Aias, men say that next to Achilles thou wast the noblest Greek that ever went to Troy.

13 Men say that Telamon was first, and Aias second, after Achilles, of all the Greeks that went to Troy.

14 O would I might become a pretty ivory lyre, and pretty lads might take me with them to Dionysus' choral dance.

15 O would I might become a pretty great new gold jewel, and a pretty woman might wear me with a mind pure of ill.

16 Drink with me, play with me, love with me, be wreathed with me; be wild when I am wild, and when I am staid be staid.

Eust. 285. 2, Hesych. ἄδειν Τελαμῶν (εἰς Αἰαιντα), Theopomp. Com. ap. Ath. 1. 23 e, Antiph. ib. 11. 503 e, Sch. Ar. Lys. 1237 (ascr. to Pindar) this and the preceding scolon seem to have been written after the battle of Salamis, of which island T: and A. were the heroes (Reitz.); the author seems to have known Alc. 83 cf. Dio Chrys. i. 95 (in the same order) cf. Eust. 1574. 20, Anacr. 25 and 70
'Τπό παντὶ λίθῳ σκορπίος, ὁ 'ταίρ', ὑποδύεται
φράζειν μὴ σε βάλῃ τῷ δ' ἄφανεὶ πᾶς ἔπεται
dόλος.

'Α ὑς τὰν βάλανον τὰν μὲν ἔχει, τὰν δ' ἔραται
καθὼ παῖδα καλὴν τὴν μὲν ἔχω, τὴν δ' ἐραμαι
λαβεῖν.

Πόρνα 1 καὶ βαλανεὺς τωτὸν ἔχουσ' ἐμπεδέως ἐθος:
ἐν ταυτὰ πνέλω τόν τ' ἀγαθοῦ τόν τε κακὸν λοίει.

"Εγξει καὶ Κήδωνι, διάκονε, μηδ' ἐπιλήθουν,
ei χρῆ τοῖς ἀγαθοῖς ἀνδράσιν οἰνοχοεῖν. 2

Αἰαὶ, Δειψύδριον προδωσόταιρον,
οίνους ἀνδρας ἀπώλεσας, μάχεσθαι
ἀγαθοὺς τε καὶ εὐπατρίδας 3
οἳ τοῦ ἐδειξαν οἴων πατέρων ἐσαν. 4

1 mss πόρνη  2 ei χρῆ Pors. and 'Αθ. Πολ.: Ath. ei δὴ χρῆ
3 metre favours B's χάω', but 'Αθ. Πολ. has καί 4 so 'Αθ.
Πολ., Suid. Ars. Apostol.: Ath. κύρησαν, E.Μ. ἔσαν, ἔσαν

1 cf. Ar. Thesm. 528 and Sch. ('from the verses ascribed
to Praxilla') and for notes Prax. 4 above  2 cf. 'Αθ. Πολ.
20 ('at an earlier time than by the Alemaeonids, the tyrants
were attacked by Cedon, which is the reason why they used

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ATTIC SCOLIA

17

'Neath every stone, friend, lurks a scorpion; beware or he'll sting you; for there's no treachery but waits upon the unseen.

18

This acorn the sow has, that, she is fain to have; and this fair maid I have, that, I am fain to have.

19

'Twixt harlot and bathman the likeness is pat; Both wash good and bad in the very same vat.

20

If good men deserve a drink, drawer, forget thou not to pour one out for Ceson.

21

Alas thou betrayer of friends, Leipsydrium, what heroes thou hast slain!—gallant soldiers and high-born gentlemen who then did show of what lineage they came.

to sing of him too in one of the scolia "If good men," etc. ');
Zenob. 2. 42, Diogen. 8. 42 3 cf. 'Aθ. Πολ. 19. 3 ('the Alcmaeonids fortified Leipsydrium on Mt. Parnes and after being joined there by some sympathizers from the city were forced to capitulate by the tyrants, a disaster afterwards commemorated in one of the scolia "Alas," etc.'), E. M. 361. 31, Apostol 7. 70, Ars. 239, Eust. 461. 26, Suid. s. ἐπὶ Λειψ. μάχη, Hesych. Λειψ.
"Οστίς ἄνδρα φίλου μὴ προδίδωσιν, μεγάλαν ἔχει 
τιμᾶν ἐν τε βροτοῖς ἐν τε θεοῖσιν κατ' ἐμὸν νόου.

23 ΥΒΡΙΟΥ

σκόλιον δὲ φασὶ τινες καὶ τὸ ὑπὸ 'Ὑβρίου τοῦ Κρητῆς ποιήθεν. 
ἔχει δ' οὕτως:

'Εστὶ μοι πλούτος μέγας δόρυ καὶ ξίφος 
καὶ τὸ καλὸν λαισῆιου, πρόβλημα χρωτῶς· 
τούτω γὰρ ἄρω, τούτῳ θερίζω, 
τούτῳ πατέω τὸν ἁδύν οἰνον ἀπ' ἁμπέλῳ, 
5 τούτῳ δέσποτα μνοίσας κέκλημαι. ¹

tοὶ δὲ μὴ τολμῶντ' ἔχειν δόρυ καὶ ξίφος ²
καὶ τὸ καλὸν λαισῆιου, πρόβλημα χρωτῶς, 
πάντες γονὸν πεπτηώτες <ἀμφὶ 
ἀμοῦ> κυνεότι δέσποταν <ἐμὲ δέσποταν> ³
10 καὶ μέγαν βασιλῆα φωνέοντι. ⁴

24 ΠΥΘΕΡΜΟΥ

Ath. 14. 625c [π. μουσικῆς]: φασὶ δὲ Πῦθερμον τὸν Τήιον ἐν τῷ 
γένει τῆς ἁρμονίας τούτῳ ποιήσαι σκολία ⁵ μέλη, καὶ διὰ τὸ εἶναι 
tὸν ποιητὴν Ἰωνικὸν Ἰαστὶ κληθήναι τὴν ἁρμονίαν. οὐτὸς ἐστὶ 
Πῦθερμος οὗ μηνιμονεύει Ἀνάνιος ἢ Ἰππώναξ ἐν τοῖς Ἰάμβοις 
<. . . καὶ> ⁶ ἐν ἄλλω οὕτως: 'Χρυσὸν λέγει Ἄδερμος ὡς οὕδε 
tάλλα.' λέγει δὲ οὕτως ὁ Πῦθερμος:

Οὕδεν ἦν ἀρὰ τάλλα πλην ὁ χρυσός.⁷

¹ E, cf. Callim. ap. Sch. Par. ad Ap. Rh. 2. 866 ἀντὶ γὰρ 
ἐκλήθης Ἰβρασε Παρθενίου: mss δεσπότας μνοίας κ. ² τολμῶντ' 
Herm. (better τολμᾶντ?): mss -τες ³ suppl. B–Hil.–Crus. 
⁴ so Eust., paraphrasing καὶ προφανοῦσι μέγαν β.: others 
φωνεόντες ⁵ Cas: mss οὐκαί ⁶ Kaib. ⁷ ὁ only in Suid.

¹ cf. Eust. 1574. 7 ² possibly to be identified with
ATTIC SCOLIA

22

The man who betrays not his friend hath great honour methinks both of men and of Gods.

23  

HYBRIAS

Some authorities would reckon as a scolion the Song of Hybrias the Cretan, which runs as follows:

My wealth's a burly spear and brand
And a right good shield of hides untanned
Which on my arm I buckle.
With these I plough, I reap, I sow,
With these I make the sweet vintage flow
And all around me truckle.

But your wights that take no pride to wield
A massy spear and well-made shield,
Nor joy to draw the sword;
Oh, I bring those heartless, hapless drones
Down in a trice on their marrow-bones
To call me king and lord.

24  

PYTHERMUS

Heracleides of Pontus On Music (in Athenaeus Doctors at Dinner): It is said that drinking-songs were written in the Ionian mode by Pythermus of Teos, and that the mode was called Ionian because he came from Ionia. This is the Pythermus mentioned by Ananius or Hipponax in the Iambics thus . . . and again: 'Pythermus says that compared with gold all else is nothing'; and his actual words are

All but gold is nothing after all.

the Ibrius mentioned by Hesych. s. ἰβικτῆρ as composer of a march-song (Wil.) 3 Thomas Campbell; the date of the poem may be as early as the 7th cent. B.C. 4 cf. Diogen. Paroem. Gr. i. 285 οὐδὲν ἢν τὰλλα πάντα πλὴν χρυσός, Plut. Prov. i. 96, Suid. οὐδὲν ἢν παρὰ τὰλλα πλὴν δ' χρυσός 5 a quotation has probably been lost
LYRA GRAECA

οὐκοὖν καὶ κατὰ τοῦτον τὸν λόγον πιθανὸν ἐστὶ τὸν Πῦθερμον ἐκείθεν ὑπα ποίησασθαι τὴν ἀγωγὴν τῶν μελῶν ἀρμόττουσαν τοῖς ἥθεσι τῶν Ἰάων.

Sch. Diog. Paroem. Gr. 1. 285 Leutsch αὕτη ἀρχῇ ἐστὶ σκολίου, ἀνατιθείσι δὲ αὐτῷ Πυθέρμῳ. 1

25

Ἀγρ. Ὀρσ. 1241 [Ἀδμήτου λόγον, ἢ ταῖρε, μαθῶν τοὺς ἀγαθῶς φίλει]:

Οὐκ ἔστιν ἀλατυπεκίζειν οὖν ἀμφοτέροις γίγνεσθαι φίλον.

26 Κλειταγόρας

Ibid. 1245 [μετὰ τοῦτον Αἰσχύνης ὁ Σέλλου δέξεται, ἢνηρ σοφὸς καὶ μονικὸς: κατὰ ἄρτοις] Χρήματα καὶ βίαιν Κλειταγόρα τε κάμοι μετὰ Θεταλῶν.

Schol. ad loc. Κλειταγόρας μέλος λέγοντι τὸ εἰς αὐτὴν Κλειταγόραν, ἢτις ἐγένετο ποιήτρια, Θετάλη τις γυνὴ . . . ἐκ σκολίου τῶν ἐστιν ἀθηναίοις δὲ Θεταλοῖ συνεμάχησαν ἐν τῷ πρὸς τοὺς τυράννους πολέμῳ.

27

Ἀθ. 11. 783 ε, vol. 3 p. 22 K [π. άμβοστίδος]· ἐπινοῦν δὲ τῇν ἀμυντιν μετὰ μέλους, μεμετρημένοι πρὸς ἕκτην χρόνου. ἡς Ἀμπειψάς· 'Αφθλει μοι μέλος· | τῷ δ’ ἂδε πρὸς τῇν’ ἐκπίποιμαι δ’ ἐγὼ τέως. | B. αφθλει σὺ καὶ <σὺ> τῇν ἀμυντιν λάμβανε.'

Οὐ χρῆ πόλλ’ ἔχειν θυητὸν ἀνθρωπον, ἀλλ’ ἐρᾶν 2 καὶ κατεσθειὼν—σὺ δὲ καρτ’ ἀφειδῆς. 3

1 mss Πυθέρμωνι 2 metre halts: Mein. θυητὸν ἀνδρ’ 3 Mein: mss σὺ δὲ κάρτα φείδη : the original was perh. πίνειν δ’ ἀμυστι or the like

1 Scholiast: ἡς κόλακα διαβάλλει αὐτὸν, he trounces him for flattery’; not certainly a scolion 2 cf. Cratin. 236 K (‘to sing the Cleitagora when he plays the Admetus’), Ar. 574
ATTIC SCOLIA

This seems to show that Pythermus suited his musical system to the character of the Ionians because he came from that part of Greece.

Scholiast on the passage: This is the beginning of a drinking-song or 'catch' which is ascribed to Pythermus.

25

Aristophanes Wasps [to cap 'Learn the tale of Admetus, my friend, and seek acquaintance of the good'].

You cannot play the fox and be friends with both.¹

26 Cleitagora²

The Same ['next, Aeschines son of Sellus will receive the myrtle, the clever man and true musician, and forthwith will sing'—]

Money and force to Cleitagora and me with the Thessalians . .

Scholiast on the passage: The song to (or on) Cleitagora is called the song of Cleitagora, who was a poetess of Thessaly . . . It is from a scolion. The Thessalians fought on the side of the Athenians in the war against the tyrants.

27

Athenaeus Doctors at Dinner [on the amystis or 'bumper']: They drank this to music, counting the time it took. Compare Ameipsias: 'Play me a tune, flute-girl, and sing to her music, you, while I drink it up. B. You play, and you take the bumper' (sings)

Much is not for mortal man;
Just love and meat—but you're too greedy.³

fr. 261 K, Sch. Ar. Lys. 1237 ('a Laconian poetess'), Apollon. ap. Sch. Ar. Vesp. 1245, Hesych. Κλείταγόρα, and see above pp. 556-8 ³ these last words are prob. substituted by the poet for e.g. 'and a pull at the can'
Hesych.

Bopeas

σκόλιον τι οὗτως ἀρχόμενον ¹ ἔλεγον.

B

ΣΚΟΛΙΑ ΕΠΤΑ ΣΟΦΩΝ

29 Θάλεω

Diog. Laert. 1. 34 τὰ δὲ γεγραμμένα ὑπ' αὐτοῦ φησὶ Λόβων ὁ Ἀργεῖος εἰς ἑπταείνειν εἰκάσσια . . τῶν δὲ ἀδομένων αὐτοῦ εἶναι τάδε:

Οὐ τί τὰ πολλὰ ἐπη φρονίμην ἀπεφήματο δόξαν· ἐν τί μάτευε σοφόν ἐν <τέ·> ² τι κεδύνην αἱροῦν, λύσεις γάρ ἀνδρῶν κωτίλων γλώσσας ἀπεραντολόγους.

30 Σόλωνος

Ibid. 1. 61 τῶν δὲ ἀδομένων αὐτοῦ ἔστι τάδε·

Πεφυλαγμένος ἀνδρὰ ἐκαστον ὅρα μὴ κρυπτῶν ἐγχος ἐχὼν κραδία φαίνρῳ <σε·> ³ προσενέπῃ προσώπῳ γλώσσα δέ οἱ διχόμυθος ἕκ μελαίνας φρενὸς γεγωνή.

31 Χειλῶνος

Ibid. 1. 71 τῶν δὲ ἀδομένων αὐτοῦ μάλιστα εὐδοκίμησεν ἐκεῖνος

¹ Mein : mss ἀδομένον ² E ³ B

¹ all these are thought to have been derived by Diogenes from Lobon of Argos who prob. lived in 3rd cent. B.C.;
SCOLIA OF THE SEVEN WISE MEN

28

Hesychius Glossary:

Boreas

There was a scolion beginning thus.

Book II

SCOLIA OF THE SEVEN WISE MEN

29 Thales

Diogenes Laertius Lives of the Philosophers: According to Lobon of Argos his writings extended to two hundred lines . . . The same writer gives the following as one of his pieces which are sung: 2

A multitude of words is no token of a wise judgment; pursue one thing that is wise even as you choose one thing that is dear, or you will loose the never-silent tongue of the babbler.

30 Solon

The Same: Of his pieces sung 2 this is one:

Against every man be thou on thy guard, lest in his heart he hold a secret sword though he accost thee with a smiling face, lest his tongue speak all double-worded 3 from a heart that is black.

31 Cheilon

The Same: Of his pieces sung 2 this is the most famous:

none is likely to be genuine nor is the title scolia certain, but all may be as old as the 5th cent.

2 or recited
3 i.e. ambiguous
'Εν λιθίναις ἄκοναις ὁ χρυσὸς ἐξετάζεται
dιδοὺς βάσανοι φανέραν. ἐν δὲ χρόνῳ
ἀνδρῶν ἀγαθῶν τε κακῶν τε νοῦς ἔδωκε ἔλεγχον.

32 Πιττάκου

Diog. Laert. 1. 78 τῶν δὲ ἀδομένων αὐτοῦ μάλιστα εὐδοκίμησε

tάδε:

'Εχοντα χρὴ τὸξα καὶ ἱδόκονοι φαρέτραν
στείχειν ποτὶ ἡώτα κακῶν:
πιστῶν γὰρ οὐδὲν γλῶσσα διὰ στόματος
λαλεῖ διχόμυθον ἔχουσι καρδία νόημα.

33 Βίαντος

Ibid. 1. 85 τῶν δὲ ἀδομένων αὐτοῦ εὐδοκίμησε τάδε:

'Αστοῖσιν ἀρεσκε πᾶσιν ἐν πόλει ἃ κε μένης:
πλεῖσταν γὰρ ἔχει χάριν· αὐθάδης δὲ τρόπος
πολλάκι<br>βλαβερὰν ἐξελαμψεν ἀταν.

34 Κλεοβοίλου

Ibid. 1. 91 τῶν δὲ ἀδομένων εὐδοκίμησεν αὐτοῦ τάδε:

'Αμοισία τὸ πλέον μέρος ἐν βροτοῖσιν
λόγων τε πλῆθος· ἀλλ' ὁ καίρος ἀρκέσει.
φρόνει τι κεδνόν· μὴ μάταιος ὑ χάρις γενέσθω.

1 Headl: mss χρυσόφ 2 Ed. Frob. ἐπί, perh. rightly
3 E: mss ἔχουσα: Cob. διχόμυθον 4 mss αἰ ke μ. 5 C. F.
Hermann

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SCOLIA OF THE SEVEN WISE MEN

Gold that is tried gives clear proof by whetstones of rock; the mind of a man is brought to the test of good or ill by lapse of time.

32 Pittacus

Diogenes Laertius: Of his pieces sung the following is the most famous:

You need to go 'gainst an evil man with a bow and a quiver of arrows; for of such as have a double-worded thought in their heart the tongue blabbeth only lies.

33 Bias

The Same: The following is famous among his pieces that are sung:

Seek to please every citizen in the place where you abide; for that hath in it the greatest favour; whereas presumptuous ways do often kindle noxious calamity.

34 Cleobulus

The Same: Of his pieces that are sung the following is famous:

The more part among men is all rudeness and verbiage, whereas the due measure will suffice; let thy intent be good; suffer thou not grace and beauty to be in vain.

1 or recited 2 cf. Suid. Κλεόβουλος

pp 2
LYRA GRAECA

Γ'

ΑΛΛΑ

35 Εἰφωρατίς

Berl. Klassikertexte 5.2.56

"Ἐγκέρασον Χαρίτων κρατήρ ἐπιστεφέα κρ[ύφιον] τε πρόπινε λόγον.
σήμαιν' ὅτι παρθενικῶν ἀπείροσι πλέξομεν ὤμοις
5 τὰν δορὸς ἡματί 1 κειραμέναν
Γροίαν κατὰ 5 τὸν παρά ναυσίν ἀει-
μιᾶστος ἀλόντα νυκτιβάταν σκοπόν.

36 Μημοσύνη

Ibid.

Ω Μουσ<ἀν> ἀγανόμματε μᾶτερ,
ἀρτι βρύουσαν ἁοιδᾶν 7
πρωτοπαγεῖ σοφία
5 διαποικίλον ἐκφέρομεν.

[νῆ ὑ τ]οι τέγξαν 'Αχλων δρόσο[ν]
[παδε] παραπροῖῶν, 8 υφίει πόδα
λῦ ἐαυοὶ πτέρυγας, τάχος ἔσο
λεπτολίθων [ἐπ' ἀγάν] ν. 9
10 εὖ. 10 καθόρα πέλαγος: παρὰ γάν
ἐκφευγε Νότου χαλεπὰν
φοβερᾶν [διαπο] ντοπλανή μανίαν.

1 restored by Wil. Schub. Crus. 2 or -τά (tit. in marg)
3 Powell Col. Alex. p. 191, which see for details: P παρθενῶν
4 Pow.: P δορισματί 5 P καὶ [τ]ον 6 tit. in marg.
7 P αοίδαν 8 Wil. πέρα προϊάν 9 Pow. ὕχων 10 P εὖ:

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OTHER SCOLIA

Book III

OTHERS

35 The Goddess of Spies

From a Papyrus of the 3rd Cent. B.C.:

Fill the bowl of the Graces brimming, and drink a health in a covert saying. Proclaim that with countless praises of maidens we will garland the Troy that was ravaged by the throwing of a spear at a prowling spy who was taken beside the immemorable ships.

36 Mnemosynē (Memory)

From the Same:

O mild-eyed Mother of the Muses, follow thou a pure offspring of thy children. Freshly blooming is the song we bring, made motley with new-fashioned skill. [The ship] is wet with the dews of Acheloūs. Pass thou no further by the shore, man, let go the sheet, slacken thy linen wings, make haste to the smooth-pebbled beach. 'Tis well. Look at the sea; escape ashore from the sore and awful frenzy of the ocean-ranging Southwind.

See also Ar. Iesp. 1232 (above, p. 554), Mein. Com. Fr. Anon. 305.

1 these poems from a fragmentary papyrus song-book may belong to rather too late an age to be properly included here
2 the Greek apparently means 'She that makes detection easy'
3 Dolon, II. 10. 300 ff.: the song is of the nature of a riddle
4 prob. rain
βροτοῖς ἡδίστοιν ἀείδειν

Musæus
AN ACCOUNT
OF GREEK LYRIC POETRY

On the third day of the Apaturia, known as Children’s Day, when Athenian fathers brought the infants born within the year to be enrolled in the clan, it was the custom, according to Plato, for the schoolchildren to compete for prizes in the singing and recitation of passages from the poets. The young Cretans, according to Ephorus, were taught to sing the songs prescribed by law, including, no doubt, the War-Song of Hybrias. At Sparta the survival of the Spartan war-poems of Tyrtaeus may be due merely to their use as exhortations to battle, but the traditional kinship of the Cretan and Laconian codes suggests that they were also taught to the boys. The Arcadians, in Polybius’ time, taught the children first to sing the Hymns and Paeans celebrating the Gods and heroes of their city, and as they grew older the Nomos of Philoxenus and Timotheus. At Chios an inscription of the 2nd Century B.C. mentions among school-subjects reading, recitation, and lyre-playing. We learn much the same of Teos from an inscription of the 3rd Century. Take it as a whole, Greek education, so neglectful, as it seems to us, of languages, was far from neglectful of language, and taught it in an excellent way, by imitation, 
vivá voce, of good models. The children of the Athenians, at any rate, grew up able to appreciate the masterpieces of literature, witness the mere size of the Dionysiae Theatre. And not only this. Even as children the young Greeks took part from time immemorial in festal song and dance, and every Athenian tribe as constituted by Cleisthenes produced large choruses of unprofessional singers, men and boys, at the annual festivals of Dionysus. When the young Athenian, and we may believe the same of other Greeks, took his place as a man in the

1 the Athenian schoolmaster’s library would include such anthologies as the Attic Scolia and 'Theognis'
POETRY IN GREEK EDUCATION

symposia, he did not find the literary part of his education become a thing of the past, put away with his childish clothes and his long curls; but when the wine and dessert came on he would take his turn in singing or reciting poetry, and his choice was not always the latest thing from the \( \thetaαυματα \)— such as Theophrastus' Late-Learner sits out several performances to get by heart—but often what he had learnt at school, a \( ρηψις \) from Euripides or a song to his own accompaniment from Alcaeus or Anacreon.

This love of music and poetry doubtless goes back to the dim time when the two arts were one. Plato above, like the inscriptions, calls the children's performance \( \rhoαψωδία \), and says that they 'sang' Solon's elegies. These terms are survivals from that time. Homeric makes Achilles sing to the lyre the 'renowns of men,' which, with songs like the professional minstrel's \textit{Lay of the Wooden Horse} and \textit{The Love of Ares and Aphrodite}, seem to have been the material out of which the two great Epics were 'stitched.' But besides music, early poetry had another constituent, the dance. For just as voice and gesture are differentiations, we may believe, from a single activity, the communication of ideas, so song, poetry, and dancing, as we know them, are differentiations from the song-dance which primitive peoples still regard as a single whole. Although neither the civilisation described by Homer nor—so far as we can distinguish it from the other—that of the time in which he lived, can be called primitive in the anthropologist's sense, the \textit{Iliad} contains survivals from this stage of development.

It is clear for instance that \( μολη \) and \( μέλπεσθαι \) sometimes mean much more than song and singing. Hector says, boasting (7. 241): 'I know how to charge into the mellay of swift chariots, and how to do song-dance (\( μέλπεσθαι \)) to furious Ares in close battle.' In three places of the \textit{Iliad} we find the phrase \( κυνῶν \ μέλπηθρα \ γενέσθαι \ 'become a song-dance of dogs,' that is their sport. In both these instances it is the dance rather
SONG-DANCE IN HOMER

than the song that makes the metaphor applicable. In the Odyssey (8. 266), Demodocus' song of the Love of Ares and Aphrodite is accompanied or at any rate preluded by a dance of young men.

And song was originally cult-song. Traces of this, too, survive in Homer. Phemius calls himself a minstrel who sings both to Gods and men, that is both Hymns and Lays, κλέα ἀνδρῶν. Homer often calls the minstrels θειοι, 'divine.' Their function appears to have been twofold. They were professional story-singers, and they led the dance. Just as the banquet was in origin part of the sacrifice, so what may be called the 'entertainment' side of the minstrel's activity was once part of the religious side. Similarly the cult song-dance at a wedding or a funeral cannot be dissociated historically from the dance or song-dance which in Homer appears generally to have become a mere entertainment. The dance depicted on the Shield of Achilles is thus described (Il. 18. 590):

'Also did the glorious Lame God devise therein a dancing-place (χορός) like that which Daedalus made for the fair-tressed Ariadne in wide Cnosus. There youths did dance and maidens of costly wooing, their hands upon one another's wrists. Of fine linen was the maidens' raiment, and the youths wore well-woven doublets glistening with the oil. Fair wreaths had the maids, and the young men daggers of gold that hung from silver belts. And now ran they around with deft feet exceeding lightly, as when a potter, sitting at the wheel which fits between his hands, makes trial to see if it run; now again ran they in lines to meet each other. Around the lovely dancing-place stood a great crowd rejoicing, and among them a divine minstrel made music on his lyre,¹ and leading the μολὼν ἀρετή in the midst two tumblers whirled.'

These tumblers seem to be a sort of professional dancers who lead the rest. As in the Hyporcheme of later times, their dancing was probably more

¹ the minstrel, omitted in the MSS, is not certainly to be supplied, as he was by Wolf, from the parallel passage of the Odyssey (4. 17)
SONG-DANCE IN HOMER

pronouncedly mimetic than that of the chorus proper. It is clear that here, as sometimes in Attic drama, the main body of the dancers is divided into two parts.

The Wedding Song-dance in Homer is rather more clearly a religious act (Il. 18. 490):

'And therein wrought he two fair cities of mortal men. In the one were espousals and marriage-feasts, and beneath blaze of torches they led the brides from their chambers through the city, and loud rose the bridal song (ὑμέναις). The young men whirled in the dance, and high among them did sound the flute and the lyre; and all the women marvelled at it, standing each at her door.'

The Funeral Song (24. 718), like some of the songs of entertainment, seems already to have lost the dance. Perhaps it is merely taken for granted:

'And when they had brought Hector's body to the famous house, they laid him on a fretted bed, and set beside him the minstrels who lead the dirge, and these did wail a mournful song, and the women moaned in answer.'

Then in turn Andromache, Hecuba, and Helen make what is called a γόος or address to the dead, and after each γόος the women moan again. Here is something of the nature of an Amoebic Dirge between the principals, with a chorus of wails from the rest. Perhaps the dance-element was supplied by the elaborate mourning gestures of the wailing women.¹ However that may be, the dance is clearly a part of the Dirge for Linus which is performed in the vintage-scene of the Shield (18. 572):

'And maidens and striplings with childish glee bare the honey-sweet fruit in platted baskets; and in the midst of them a boy made delightful music with a clear-toned lyre and sang to it the fair Linus-Song (or sang of the fair Linus) ² in a piping voice, while the rest, beating in time, followed his dancing (μολαπη) and his singing, leaping lightly with their feet.'

Such a cult-dirge would retain ancient features longer

¹ as on the Dipylon Vases; see below p. 623 ² or, comparing Od. 21. 411 'sang beautifully the Linus-Song (or Linus)'

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THE NATURE OF GREEK METRE

than the dirge for an actual burial. If it be true that children’s games are often rituals that have degenerated, it is significant that we find mention of μοιλπη, song-dance, when Nausicaa plays ball with her maidens (Od. 6. 100). When Alcinous gives a display by the two champion ball-throwers, it is a dance:

‘and the other youths stood by the lists and beat time (or shouted in time), and a great din uprose.’

In connexion with this early song and dance we have had more than one mention of beating time to, or keeping in time with, the performer. This brings us to the question of the nature of Greek metre.

It is usual nowadays to maintain that it went entirely by length of syllable; there was no ictus.’ This, it is true, tallies with what we know of the natural accentuation—pitch, not stress—of the language in classical times; and if the history of early Greek music could be confined to the flute, the theory would, on the face of it, be reasonable enough. But all the early bards are lyre-players, and for a good reason; the lyre-player, unlike the flute-player, can sing to his own accompaniment. Moreover ‘percussive’ sound like that of the lyre was probably found a better accompaniment to the dance than the ‘sustained’ sound of the flute. There is no instance in Homer of dance or song accompanied merely by a flute. Now it is well known that languages change the nature of their accentuation, at one period stress (or varied loudness) predominates, at another pitch (or varied note); and Latin, a stress-language, successfully adopted Greek metre. It seems therefore more likely that the Greek metre of classical times did involve a very appreciable ictus; and this (though of course it came to run counter to the natural pitch-accent of the word, and, as in Polish folk-music and in English blank verse, could be shifted on occasion from its ‘proper’ place) may well have been a survival from the time when Greek or

1 Od. 8. 370  
2 the recourse of organists to grace-notes and staccato-playing when leading ‘congregational’ singing, like that of the Greek fluteplayer to the κρουτεζα or foot-clapper when training a chorus, shows that they feel the metrical shortcomings of their instrument  
3 as perhaps in the substitution of — for — (Anacolasis); e.g. in Sappho 86 cf. ll. 7 and 16
The Nature of Greek Metre

pre-Greek had more of the nature of a stress-language—whether or no this time was identical with the very early period which produced the 'weak' forms of 'roots' exemplified by δι-φο-ος beside φέρ-ω.

That the Hexameter, or the elements out of which it grew, was originally a stress-metre, is perhaps suggested by its never admitting resolution of one long syllable into two short, and by such Homeric scansion as ἄνδροτήτα and φιλη. It is significant that Aecilian verse, which, as we shall see, shows elements of greater antiquity than the Hexameter, is equally unfavourable to resolution; admits ictus-lengthening—if such it be—of certain consonants; and, as might be expected in the early stages of a language which preferred σοφύτερος to σοφότερος, eschews the succession of three short syllables. The strange contentment of classical Attic with such a form as στενύτερος (due to the word's having been originally στενύβος) shows a change in the feeling of its speakers 1 which, whether actually contemporaneous with it or not, can hardly be dissociated from the spread of resolved feet from Iambic-Trochaic into Melic metres. 2

If Greek metre was originally a stress-metre, it does not perhaps necessarily follow that it involved 'equidistant stress,' that is, that it was divisible into equal 'bars'; but, other considerations apart, Homer's mentions of beating time assuredly point this way for the folk-music, and the use of the κρούπυξα 3 for the later art-music. Eventually no doubt, just as it became admissible to shift the ictus, the equidistance could be broken on occasion and even frequently, as it is in the Elizabethan madrigals; 4 but, as in our blank verse, the underlying sense of it must always, one would think, have been there. Despite the half-parallel of our own plain-song, it is hard to believe that the Greek poet-musicians of the 6th and 5th Centuries, whom Aristoxenus speaks of as φιλόρρυθμοι in contrast with the φιλόμελεῖς of his own day, should have habitually taught a chorus of fifty non-

1 the later working of the change appears in the fact established by de Groot that Demosthenes avoids groups (a) of more than two 'shorts' and also (b) of more than two 'longs,' whereas Plutarch and Philo avoid (b) but not (a) 2 Aleman uses resolution in his Partheneion, but only in trochaic lines 3 p. 557, n. 1 4 e.g. by inserting a bar or bars of 3 among bars of 2 without compensating by a change of tempo

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DANCE AND METRE

professional Athenians to sing and dance an unpunctuated, or unevenly punctuated, succession of 'longs' and 'shorts,' in which the grouping could make little or no appeal to the lay ear. Another perhaps illuminating consideration is, that the arrangement of Anapaests and Iambi (or Trochees) in two-foot 'metra' would seem to indicate 4-time rather than 2-time in the one case, and 6-time rather than 3-time in the other, and this grouping surely implies a secondary ictus, as in our 6/8-time, halfway through the 'metron' or bar. If there was or had been no ictus at all, why the contrast in nomenclature with the Hexameter, where foot and metron are identical? For us this question of the nature of Greek metre has some real importance. For with a very few exceptions, and those either late or fragmentary, we have lost all the music of Greek lyric; and if we are to accept the view that there was no ictus, let alone no equidistant ictus, we, whose own poetry goes by stress, a stress that in feeling if not in fact is equidistant, must in the nature of things lose much of the rhythm as well. And yet the φιλόρρυθμος reader of, say, an ode of Pindar, gets an aesthetic pleasure from the rhythm; and making all allowance for undoubted difference of metrical association between the Greeks and ourselves,¹ this effect often seems to suit the sense so admirably that it is hard to believe it a mere phantom.²

The nature of Greek dancing is mostly beyond our present scope; but certain considerations may throw some light on the early history of Greek metre. The use of the word 'foot' in a metrical sense proves that, of the bodily gestures of which ancient dancing consisted, the most important was the movement of the feet, doubtless because the feet strike the ground and so produce sound. Its invariable use for a group of two or more syllables and not for one syllable suggests that the step and the syllable ceased to correspond at a very early stage. This stage seems to have been reached earlier in the Daestic and Anapaestic than in the other metres, and earlier in

¹ for instance, despite the well-meant attempts of modern composers of music for Greek plays, nothing can make a choriambic metre solemn to the ear of Englishmen, whose ancestors disliked it so much that they inverted the adjective as in 'the house beautiful,' 'the lady bountiful,' and preferred 'wife's mother' to 'mother-in-law'. ² a good instance is the speech of Jason, Pind. P. 4. 148 ff.
THE CYCLES: HESIOD

the Iambic and Trochaic than in the Melic. The use of Anapaestic rhythms for marching suggests that there were two and not three steps to the Anapaest; and the Prosodiac for instance \(\text{-upper\-lower-\(\text{-upper}\)}\), clearly involved an unsung step or musical rest of a whole foot between each pair of lines. Yet that the foot once corresponded with the syllable and not with two or more syllables, is made probable both by the word itself and by the ultimate identity of poetry and dance, considered with the particularly slow development of 'resolution' in Melic verse, which, otherwise so much more open to innovation than the other forms, preserved its connexion with the dance far longer and shows other signs of a greater antiquity.

When Greece emerges from the Dark Age which followed the Age of the Heroes described by Homer, this dimly-seen and hardly-to-be-measured time of changes territorial, economic, political, we find the Hexameter still the art-metre \textit{par excellence}, but it has widened its scope. The Trojan CYCLE,\(^1\) some of them of the school of Homer in Chios, but drawing sometimes on material other than his, have begun their work of filling the gaps in the Tale of Troy; and we have traces also of a Theban Cycle concerned with the two expeditions against Thebes, and of other Epic poetry such as the \textit{Titanomachy}. These poets mostly are the conservatives—the old conventional metre and the old aristocratic themes. The kings were mostly perhaps still kings, and doubtless liked to have bards singing at their table of the deeds of their heroic ancestors. We hear of a king Agamemnon of Aeolian Cyme, whose daughter was married to Midas king of Phrygia.\(^2\) The name and the marriage are both significant. Now this Cyme not only plays a part in the traditions surrounding the name of Homer, but was the city whence \textit{Hesiod}’s father emigrated to Boeotia; and in Hesiod, kings, by which are probably meant nobles, are oppressors

1 this name for a select body of poetry should be compared with the \textit{κοινὴ περίοδος} of Pindar’s works (\textit{Arg.} p. 6 Dr.); it more probably originated among the schoolmasters than among the professors 2 the Dynasty of kings known to the Greeks by this name came to an end in 705
of the people. Homer glorifies war and kingship like the court-poets before him. By Hesiod's time the force of the royal tradition has weakened. The poet now detests war, and his audience—and with it his subject-matter—has widened. Hesiod is a popular poet who uses the old metre for new subjects. He writes more for the gatherings at the forge and less for the feasts in the baronial hall. Epic poetry, long become a mere entertainment, takes new life as a means of instruction. The poet resumes his ancient rôle of prophet. For our present purpose the greatest thing about Hesiod is that he speaks not only of the real present instead of an ideal past, but of himself. This, as far as we can tell, was new. But we must remember his Aeolic ancestry. The personal note which rings so clear in the poems of Sappho and Alcaeus may well have been struck in Aeolis, as we shall see, before their day.

The same period produced the earliest of the HOMERIC HYMNS. The Heroic Lay which was the material of Homer's Epics seems once to have been the secular, the purely narrative, portion of a sacrificial song of which the Hymn, part invocation, part theogony, part prayer, was the sacred or ritual portion.

The extant Hymns have a way of referring to a 'praise of men' to follow, and Thucydides calls the Hymn to Apollo a proem or prelude. Now early ritual song, for instance Olen's Delian Hymn and the hymn performed by the Gods at the beginning of the Hymn to the Pythian Apollo, was danced, as primitive poetry generally if not always is; yet the Hymn proper of the Greek classical times was not. It is possible that it was the use of the narrative part as a mere story-telling which reacted at an early period on the ritual part, and caused it ultimately to drop the dance. The process of division was doubtless slow, occasional long before it was usual; and even after it had come about, the dance seems sometimes to have been thought proper for the Hymn. Of the three

1 see also on Arion, vol. i, p. 138; and on the Nome below, p. 674 2 the testimony of Proclus, Chr. 244. 12, to judge by the context, is to be preferred to that of Athenaeus, 15, 631 d
songs of Demodocus (Od. 8. 73, 266, 499), though all are apparently mere entertainment, the second, which alone is concerned with the doings of the Gods, alone is accompanied by a dance. This theory is supported by the use of ὑμος by Homer in Odyssey 8. 429 for what is apparently a purely secular song—a survival perhaps from the days when all formal song was ritual, and the partition of the Hymn had not yet taken place.

It is remarkable too that in the earliest or Mythological Period, the Dark Age, to which we must now turn back, the period of Orpheus, Thamyris, and Amphion, we hear little if anything of any poetical form but the Hymn. Yet to judge from references in Homer, analogies from other peoples, and the usages of the Greeks in later times, there no doubt existed side by side with them Wedding-Songs and Laments, for instance, and Occupation-Songs of spinners, weavers, grinders, rowers, and the like. How far all these should be classed as cult-songs it is difficult to say, and if not, where to draw the line. Go back far enough, and in a sense every human act is cult. The point here is that the Hymn seems at this very early time to have taken the first, perhaps the only, place in what we should now call professional circles. Why, is fairly clear. It was the subject of religious competition. And naturally, for these contests, so marked a feature of Greek life at all periods, were performed in honour of a God or hero, and for such a contest in music the hymn of praise or incantation—one of the ghost—is the obvious subject. The fact that Olen's Delian Hymn to Eileithyia (p. 594, below) was choral and the Homeric Hymns monodic, need not trouble us.

If we may trust Pausanias' account of the earliest competitions at Delphi—and his account almost certainly represents the local tradition if not the local records—the early Hymns were sometimes, at any rate, sung and played by a single person. The truth is, the clear-cut line between choral and monodic song (or song-dance) was drawn comparatively late. Homer's minstrels already
do their dancing by proxy; Hesiod's Apollo, like Archilochus, still leads the dance as he sings and plays. That the early Hymn proper, that is the more strictly ritual part of the Heroic Lay, was, like the Hymn to the Muses which begins the Works and Days and some of the extant Homeric Hymns, quite short, is perhaps indicated by Pausanias' remark on the shortness of the only genuine Hymns of Orpheus. Before the partition (which would be aided by the fact that certain narratives would be more acceptable than others to any particular audience of the wandering bard, while the same 'hymn' would be just as welcome to the descendants of one hero as to those of another) the ritual part would tend to shrink, like the choral element in the Attic Drama. Once the partition was complete, the Hymn itself would tend to become partly secularised and lengthen out into narrative, such as we find in the longer Homeric Hymns and Alcaeus' Hymn to Apollo.

Among the early bards we hear of Anthes of Anthedon in Boeotia, who composed hymns, Pierus of Pieria who composed 'the poems about the Muses,' the Delphian Philammon who described in lyric poems (or in music) the births of Leto and Artemis and Apollo, and first established choruses at the Delphian temple. These may not all be facts, but it is at least clear that Central Greece kept its light burning throughout the Dark Age. The immemorial use of the Hexameter, though not invariable, in the Delphic oracles, betokens the high antiquity of the staff of poets which Strabo tells us was attached to the temple for this purpose. With such literature the didactic element in Hesiod doubtless has some kinship.  

Even in Hesiod's day there seems to have been something of the nature of poetry-schools or guilds of poets in Boeotia. The cult of the Muses there, the existence of the Homeridae in Chios, the parallel of the Asclepiadai in Cos, and the way in which the Greeks took it for granted, as for instance in Plato's Protagoras, that arts and crafts passed from father to son, seem to point here

1 cf. also his use of descriptive animal names, e.g. φερέικος, A. B. Cook, C.R. 8. 381 ff.
ORPHEUS: PAMPHOS: OLEN

to something more than a mere casual association of master and pupil. It may well be that Hesiod, that is the author of the *Works and Days*, attended a long-established school of ἱλασμία, to which his pupils or pupils' pupils, the authors of the other Hesiodic poems, also belonged. The strong Aeolic element in the Boeotian dialect and the discovery of 7th-Century Ionic inscriptions in Thebes, no less than the later history of Boeotian poetry, speaks for the political and cultural survival in Boeotia of a mixed pre-Dorian element, doubtless at first oppressed but not, as in most of the Peloponnese and in Thessaly, permanently enslaved, by the Dorian invaders.

Cultural survivals of the days before the Great Migrations are to be found elsewhere in Greece, notably in Sicyon, which preserved to the time of Heracleides of Pontus (340 B.C.) its register of the priestesses of Argos and the poets and musicians,¹ and where the existence of a fourth tribe representing the pre-Dorian element has doubtless a causal connexion with its claim to the first Greek painters and sculptors and the first appearance there of Tragic Choruses. At Athens, where there had been no break with the past, the Lycomids, hereditary priests of Demeter, preserved the only works of Orpheus, Pamphos, and Musaeus which Pausanias accepts as genuine. These were Hymns sung at the Eleusinian Festival, some of them Hymns to Love. A fragment of Pamphos is worth quoting as one of the very few surviving pieces of pre-Homeric literature: ‘Pamphos,’ says Pausanias (7. 21), ‘who composed for the Athenians their most ancient hymns, says that Poseidon is “Giver of horses and of ships with spread sails”’

'ἵππων τε δοτήρα νεῶν τ’ ἱθυκρηδέμων.'

At Delos we hear from Herodotus and others of Olen ‘the Lycian.’ Pausanias speaks, as though they were extant, of his *Hymn to Achaeaia*, a Hyperborean maiden who came to Delos, his *Hymn to Hera*, and his *Hymn to Eileithyia*. From the last he quotes (8. 21) what is perhaps our earliest piece of Greek literature; for he places Olen before Pamphos and Orpheus: ‘The Lycian Olen

¹ probably their victories in competitions
CHRYSOTHEMIS: PHILAMMON: THAMYRIS

composed various Hymns for the Delians including one to Eileithyia, in which he calls her

εδίνως

or 'deft spinner.' The Hymn doubtless celebrated the births of Apollo and Artemis. Olen's hymns are probably referred to in the Homeric *Hymn to the Delian Apollo* (156): 'And there is this great wonder also, whose renown shall never die, the Delian maids that are servants of the Far-Shooter; for when they have praised Apollo and after him Leto and Artemis that delighteth in arrows, they sing a strain telling of men and women of ancient days and charm the tribes of men.' These Hymns, known to Herodotus, were still performed in the days of Callimachus (see p. 488, above). Of the several recorded inventors of the Hexameter, the claim of Olen is perhaps the best established.

All these survivals of the Dark Age seem to be connected with Apollo or Demeter. Speaking of the earliest competition at Delphi, Pausanias says (7. 2) that he was told that the subject of the contest was a Hymn to the God, and that the winner was Chrysothemis of Crete, son of Carmanor priest of Apollo. The Cretan connexion, confirmed by archaeological finds, occurs too in the *Hymn to the Pythian Apollo*, which makes the God appoint as his ministers at Delphi the crew of a Cretan ship of Cnossus, miraculously guided to the port of Crisa.

'The next winner' continues Pausanias 'was Philammon, and next to him Philammon's son Thamyris. Orpheus, however, gave himself such airs because of the Mysteries that he would not enter for the prize, and Musaeus, who laid himself out to copy Orpheus, followed his example.' This seems to mean that Orpheus and Musaeus, as belonging to the Eleusinian Mysteries of Demeter, could not reasonably be supposed to have competed in a Hymn to Apollo. The tradition points to an ancient jealousy between Eleusis and Delphi. 'They say' he goes on 'that Eleuther won a Pythian victory by his strong sweet voice alone, for the song he sang was not his own.' We may note this early, and to Pausanias noteworthy, case of a lyrist-musician who was not also a poet. 'It is said too that Hesiod was excluded...
from the competition because he had not learnt to accompany himself on the lyre. Homer came to Delphi to inquire of the oracle; but even if he had known how to play the lyre, the loss of his sight would have made the accomplishment useless.'

Apparently the informants of Pausanias believed that Homer and Hesiod were not musicians as well as poets, that is that they were rhapsodes or reciters of Epic verse. Did the rise of true Epic as opposed to the Heroic Lay begin the divorce of Greek poetry from music?

Philammon, like Orpheus, was said to have come from Thrace. As we have seen, he first established choruses to the God; according to some accounts he invented the Lyric Nome. Thamyris is mentioned as contemporary with Eurytus, that is with Heracles, in the Catalogue, II. 2. 591. Strabo, strangely enough, makes him ruler of part of the Chalcidic peninsula. Heracleides ascribes to him a Battle of the Titans. To the same Thracian family belonged, according to some authorities, Eumolpus and Musaeus. The reputed descendants of Eumolpus were priests of the Eleusinian Mysteries. The story which made him a grandson of Boreas through the Attic maiden Oreithyia probably reflects a desire to associate him with Athens rather than Eleusis. Musaeus was said to have invented the Dactylic. Besides a collection of oracles (see vol. ii, p. 223), he was credited with the authorship of works which remind us of Hesiod, Precepts, Τπόθηκαι, addressed to his son, and a Theogony. But Pausanias believed (1. 22) that his only genuine extant work was 'the Hymn he composed to Demeter for the Lycomids.' Athenian tradition gave him burial on the Museum Hill. Three words of his, quoted by Aristotle, stand as the motto for this Epilogue. The only one of what appears to be the earlier stratum of these primitive poets or poet-priests that does not seem to have been con-

1 Were the earliest 'pre-hexameter' songs spondaic? Compare the fragment of Pamphos quoted above and the spondaic fragments attributed to Terpander. Do Spondaic-Dactylic and Trochaic-Iambic origins unite in a group of two stresses, one strong and the other weak, the result of that mental grouping of successive equal and equidistant sounds which we call rhythm, a grouping which in biped man naturally, where walking or running is concerned, falls into twos?
Sources of Greek Music

Connected in any account with Thrace, is Amphion, who is mentioned in the Odyssey as the founder of Thebes, where his tomb and his tripod were shown to Pausanias.

Although Herodotus makes these early poets posterior not only to Homer but to Hesiod, other traditions placed them before the Dorian Migrations. If they are historical, and most of them probably are, they should perhaps be placed in the time of the Achaean prince doms along with Demodocus and Phemius with whom they are sometimes coupled.

Their foreign origin, if we may use the term of days when the line between Greek and Barbarian was but faintly drawn, implies that the Greeks, or at any rate the people from whom they derived a large part of their culture, were already in Greece, and should be considered in connexion with such myths as those of the Telchines and the Idaean Dactyls. Indeed Alexander Polyhistor, quoted by Plutarch Mus. 5, ascribed the introduction of instrumental music (κρούματα) to Olympus and the Idaean Dactyls. This seems to be a combination of two accounts. The Dactyls were the Phrygian priests of Cybele and, according to tradition, great workers in iron. The spread of a higher type of music, and probably this means of poetry, seems to have coincided roughly with the passing—doubtless very gradual—of the Bronze Age. The other account used by Alexander apparently ascribed the introduction of κρούματα to Olympus, adding that the first fluteplayer was Hyagnis who was followed by his son Marsyas who was succeeded by Olympus. This is the Marsyas who was said to have been flayed alive as the result of a contest in music with Apollo. The barbarity of the story is a mark of its great age; Marsyas' name is not Greek; and the scene of his death is laid, like that of the activities of the Dactyls, in Phrygia. The myth clearly reflects an early antagonism between 'professional' wind and string, like that which made Athena reject the flute when she saw the reflexion of herself blowing it. It is indeed possible that the flute as a 'professional' instrument came in from Asia and found the lyre, which had come from Thrace, already installed in popular, or shall we say princely, favour. But the great vogue of the flute in the conservative Dorian communities of classical times shows that, if so,
END OF THE DARK AGE

it must have come in very early. The tradition followed by Telestes was that it came with Pelops. In any case we must not imagine, either of wind or string, that no sort of instrument of the kind was indigenous in Greece. It has been thought that what Olympus really introduced was the double-flute. The Egyptians first used the double-flute after their conquest of Asia Minor. It was used in Crete in Late Minoan times.

It should be added that the apparent contradictions in the accounts of cultural importations—Olen of Lycia and Olen of Thrace, the Hyperborean and Lycian origins of the worship of Apollo, and the like—are probably due partly to migrations such as that of the Phrygians across the Hellespont, partly to rivalries like that between Delphi and Delos, partly to the desire of the early Greek colonists of Asia to connect themselves with the Greece of the Heroic Age. Moreover the traditions of these early poets are doubtless contaminated by the ulterior motives of the Orphics and the Pythagoreans. On the whole we must conclude at present in favour generally of Eastern and South-Eastern origins rather than Northern. But the worship of the Muses clearly came from the North, and there seems to be reason sufficient to make a further exception of Orpheus.

Between these bards and the age of Homer and Hesiod, with which we have already dealt, there is an almost complete blank. Yet we may well believe there was no break in tradition. Homer, however we interpret the name, clearly had forerunners. The passages where the Iliad speaks of two names for the same person or thing (e.g. II. i. 403), one the divine and the other the human, point certainly to an older, probably to a more hieratic and possibly a non-Hellenic, stage of the Epic; and the use of ‘stock’ epithets not justified by the context is a certain sign of a long tradition. Hesiod, as we have seen, may have attended a long-established Boeotian school of poetry; the musico-poetical contests at Delphi were of great antiquity; and Orpheus’ severed head, in the myth, was carried by the Hebrus to the shore of Lesbos.

We now pass into the region of dates and (com-
EUMELUS: THE ELEAN HYMN

parative) certainties. While the true Epic of the Cycles, as opposed to the quasi-Epic of the Hesiodic school, continues to flourish in Ionia, there arises in Dorian Corinth an interesting figure, who on the strength of his *Processional to Delos*, written before the Spartan conquest of Messenia, appears in the text-books as the first Lyric poet. But it should be remembered that EUMELUS was also reputed an Epic poet of the Trojan Cycle and a writer of history in Epic verse. The last sounds like a new departure—if it is true; and it seems reasonable enough. Formally it would be a natural development of the theogonic element of the Epos; in the great colonising times of the 8th Century the colonists would welcome a rhapsode who told them tales of their great ancestors of the motherland; and Eumelus was not only a contemporary but a kinsman of the man who founded Syracuse from Corinth. His *Processional Hymn*, which is written in what was then the only 'art'-metre, although it is doubtful whether Pausanias means that it was the first sent by the Messenians or the first ever sent, was probably by no means unique as a festal song. There may well have been a demand, for instance, for wedding-songs long before Alcman's day, and one at least of Sappho's was written in the traditional Hexameter. It smacks of the great days of expansion that these lines of Eumelus, quoted—significantly—as evidence for a musical competition, testify to innovations in poetry. The poet is clearly refusing to be bound by convention.¹

Side by side with the professional poetry of the Epic tradition there existed now, no doubt, as always, a body of folk-poetry which was soon to react, as we shall see, upon the poetry of the great musical contests. The Elean women's Hymn or Incantation to Dionysus, though we have it in a modernised version, is certainly very old, probably a good deal

¹ Croiset suggests that the ref. to the 'free sandal' means that the chorus was composed not of slaves but of citizens, ii, p. 52
ELEGY

older than Eumelus; for in it Dionysus is a bull-God or rather a bull-hero,¹ and there is no mention of wine. Metrically it seems to go back, like some of the Half-hexameter proverbs, to pre-hexameter days, from the same stock indeed as the Epic, but a remote cousin.

But the joint reign of the Epic and the lyre—a reign long afterwards still remembered in the subconscious mind of the Greek race, for κρούματα, literally ‘striplings,’ and πολυχορδος, literally ‘of many strings,’ were used in classical times of flute as well as of lyre—was coming to an end. As we enter the 7th Century, we find new kinds of professional poetry, new kinds which, though they may not in their extant state have so long a past behind them as the Hexameter, must nevertheless not be regarded as new creations. The lore of the unskilled, unlearned, unrecognised, has merely begun one of its reactions on the lore of the skilled, the learned, the fashionable.² Let us begin with the ELEGY. The ancient view was that it originated in a lament. This is very likely true. The non-Hellenic word ἔλεγος which first appears in Echembrotus (c. 600 B.C.) has been compared with the Armenian ἐλέγν ‘reed’ or ‘flute’; Armenian is the modern representative of ancient Phrygian; the instrument of Elegy was the flute; the flute was believed by the Greeks to have come from Phrygia; the flute seems to have been connected with the worship of Cybele as the lyre with that of Apollo.

At first sight the fact that the Pentameter, which is certainly misnamed, enters history in association with the Hexameter, is a strong indication that it developed out of it. Yet not only does it appear as early as Stesichorus (c. 600 B.C.) in conjunction with a Dactylic Heptameter, but in Archilochus (c. 650) we find ‘half-pentameters’ mixed with Iambic and Trochaic metres; and in inscriptions a Pentameter sometimes ends a succession of Hexameters. Moreover if its early association with the

¹ unless, as has been suggested, we read ἦρ(υ) ἡ Διόνυσος
² for the inaccuracy of this distinction, see below, p. 669
THE ELEGIAIC DISTICH

Hexameter is to be used to prove its derivation from it, the same argument will hold for the Iambic, which first appears among the hexameters of the *Margites*. It is more likely that the Pentameter was derived partly from the pre-Epic Hexameter of the early Hymns and partly from the reaction of the ‘pre-hexameter’ folk-songs upon it. Archilochus, who, as we shall see, seems to have ‘gone to the folk’ for some, at least, of his metres, combines Iambic and Trochaic with ‘Half-pentameters’; and it is on the face of it more likely that the Pentameter is a conjunction of two wholes than that Archilochus split it and used half at a time.

Now if the *elegeia* was originally a lament, as it still is in Euripides’ *Helen*, *Iphigenia in Tauris*, and *Andromache*, and in Aristophanes’ *Birds*, it is possible that the two parts of the Pentameter were once sung by two semichoruses and the preceding Hexameter by a singer to the flute. The refrain of the ancient Elean Hymn to Dionysus is doubled, and so is the cry Ἀδησία in Euripides; the Muses in the *Iliad* lament Achilles ἀμείβομαι, ‘alternately’; and an amoebic Dirge is implied in the *Lament for Bion* (48). Such an origin might account for what is so strange in the Elegiac Distich in comparison with the frequently overlapping Epic Hexameter, its unity. Of course, in the earliest Elegiacs, those of Callinus and Archilochus, this non-overlapping rule is by no means always observed; moreover the second part of the Pentameter is always Dactylic, while Spondees are allowed in the first. But it is only our school-training in the Ovidian Distich which emphasises the frequency of these early overlaps rather than their infrequency; and the Dactylic fixity of the second half may well be a custom which came in after the combination of the two parts had taken place; for as we shall see, it was an early tendency of Greek verse, as of Sanskrit, to keep rules more carefully towards the end than towards the beginning of the line, witness, among other things, the comparative rareness even in Homer of a Spondaic fifth foot. Moreover the double-long at the middle and end points fairly clearly to original breaks in the sense, breaks which it would naturally take far longer for change of fashion to override than the break at the end of the

1 *i.e.* folk-songs composed in the rhythms which evolved into the Hexameter

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FLUTE-SONG

Epic Hexameter, which at the most was equivalent to only a short syllable.

Just as the lyre-metre, the Hexameter, once the metre of the Hymn, probably came, as we have seen, to be used for the Epic Lay, and the Epic Lay developed into Hexameter poems of various sorts, so the flute-metre, the Elegiac, came to be used by the 8th-Century Ionians for Elegiac poems of various sorts. While Clonas, the so-called inventor of the Flute-sung Nome, probably used it at Sparta in the Nome called Elegos when the Nome was still hieratic, his later contemporary Callinus of Ephesus uses it for the purely secular purpose of a War-Song, and Archilochus of Paros not much, if any, later employs it for consolation, lament, accounts of war and travel, and what not. This change of purpose, which of course came gradually—for Callinus also wrote an Elegy to Zeus—was, as we shall see, of the utmost importance.

Continuing his account of the early Pythian contests (7.2), Pausanias tells us that the first competitions at Delphi were musico-poetical; not till the First Pythiad (586 B.C.) was the athletic element brought in, and at the same date the musico-poetical ‘events’ were extended to include, besides the immemorial Singing to the Lyre, Flute-song and Flute-playing; at the Second Pythiad (582 B.C.) ‘the Amphictyons discontinued the Flute-song because they decided that it was not an auspicious form of music’—that is, unsuitable for a ritual which was intended to invoke the favour of the Gods —; ‘for it consisted of very doleful flute-music with Elegies’—ἐλεγεία glossed θρήνοι—‘sung to its accompaniment.’ This left the Lyre-song for the poet-musician and the Flute-playing for the musician. At the Eighth Pythiad (558 B.C.) the Lyre-playing interest, as we should call it, succeeded in inducing the Amphictyons to include a contest in Lyre-playing. Now in Alcaeus’ Hymn to Apollo the Delphians were represented as singing and dancing a Paean to flutes; moreover Alcman said in a lost passage that Apollo played
THE IAMBIC

the flute himself. The coincidence of dates indicates that in the first quarter of the 6th Century the flute-players were working up their case on the mythological side. It is to be noted that we are told that the flute-players mentioned by Alcman had Phrygian names.

All the same, it must not be supposed that the flute had nothing to do with Apollo till 586. We are told that the first flute-player to use the Lydian mode was Olympus in his lament for the serpent Python; and as such a lament can only be conceived as part of the Delphian ritual, this would take the use of the flute at Delphi back to the early 7th Century at least. The truth would seem to be that the flute had long taken part in the ritual of Apollo, but for some reason, probably the great vogue of the lyrist-minstrels as we see it in Homer, it was not given the same prominence as the lyre.

The attempt of the flute-players to win recognition in the Pythian contests was, as we have seen, only partly successful. The contest in the Flute-sung Nome—which seems to have been in the Elegiac metre and at first choral—was not repeated. Elsewhere, however, we hear of Flute-song, notably in the 'solos' of Attic Drama, down to the last Century B.C. Meanwhile flute-playing continued to flourish all over Greece. At Sparta it was the custom to march into battle to the sound of flutes; flutes accompanied not only wrestling and other exercise of the palaestra at Athens, but many occupations such as building, reaping, baking, everywhere: and in the Doric Choral Melic, as we shall see, the flute came to play a great part.

Another seemingly new type of poetry to appear in the 7th Century was the IAMBIC. Whatever the derivation of the word ἰάμβος, it cannot be dissociated from that of διθύραμβος, which will be discussed later. It occurs first in Archilochus: 'I care neither for ἰάμβι nor for delights,' where the context shows that the citation was believed to be a reply to those who were trying to force him to pore over his books. The exact meaning he attached to
THE IAMBIC

it is not clear. We only know that he used this word of his poetry, or of a certain kind of it. Whether it had the meaning or not to Archilochus, however, it is certain that when the word came to be used to describe a form of literature, it came to connote ridicule and invective, and the idea of ridicule seems to have joined in it with that of improvisation.\(^1\) The reciter of **ιαμβοι** was also called **ιαμβος**. In metric the word came to be used solely as we use it, save that Trochaic and Iambic were sometimes classed together as Iambic.

The earliest literary use of this metre, as we have seen, is in the burlesque Homeric poem called the **Margites**, where it is mixed with the Epic Hexameter. All we know of the date of this poem is that it is earlier than Archilochus. Like the Pentameter, the Iambic seems to have come from the songs of the people. It was used in the ritual of libation (see p. 512) and in the Eleusinian Mysteries. In the Homeric **Hymn to Demeter** (7th Century) a woman named Iambê moves the sorrowing Goddess to 'laugh and be cheerful with many a quip and jest,' and we have her definitely identified with ritual Iambic lines:

\[\delta\delta\ οι\ καλ\ επείτα\ μεθύμμερυ\ ωβεδε\ \omegaργαίς,\]

'who afterwards also did cheer her moods'—a reference to the Jesting at the Bridge (**γεφυρισμός**) in the procession from Athens to Eleusis. Of this jesting we probably have a fragment in the two lines quoted on page 514, where we have Iambic metre certainly in the first and probably also in the second. At Sparta we find this metre in the Chorus of the Three Ages (p. 530); at Athens in the formula for dismissing the ghosts at the Anthesteria.\(^2\) And it occurs in the songs for Children's Games (p. 538). Such customs are very old, yet here is the Iambic senarian full fledged.

The Iambic metre, then, though it appears to have been raised to art-status by the Ionians, was known and used in ritual all over Greece.

Iambic poetry seems to have been sung to the accom-

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\(^2\) Θύραζε, Κάρες' οὐκέτ' Ἀνθεστήρια, *Zen.* 4.33.
paniment of a sort of lyre, the ἰαμβύκη. The κλεψάμβοσ\(^1\) accompanied it also, but with this the vocal delivery was something halfway between singing and speaking, apparently resembling the spoken part of a modern comic song, where the performer merely speaks in time with the music.

For the origin of the art-use of the Iambic it is important to note that **ARCHILOCHUS** belonged to a family of hereditary priests of Demeter.

It is well known how in his anger at being refused the hand of the daughter of a Parian noble he attacked the whole family in an Iambic poem which he sang or recited at the festival of Demeter, producing such an effect that the daughters of Lycambes, whose character the verses called in question, were believed to have hanged themselves for shame.

Clearly, like the Hymns in the contests at Delphi in honour of Apollo, Iambic song-poems were the subjects of poético-musical competitions at Paros in honour of Demeter. The sequel may indeed have done something to bring the Iambic Trimeter into more than local or ritual use among the professional poets of Greece; but the ancient belief that Archilochus invented it, in view of the complete metrical identity of his lines with those of the Attic tragedy of 150 years later, is extremely unlikely. He was also said to have invented the combination of unlike rhythms. This in view of the **Margites** can be only partly true.

‘To him also’ says Plutarch\(^2\) are ascribed the Epode, the Tetrameter, the Cretic, the Prosodiac, and the lengthening of the Dactylic Hexameter (*e.g.* in heptameters and octameters); by some also the Elegiac\(^3\)—and so on, referring to his new metrical combinations, and then—‘the practice of reciting some of the Iambics to the instrument (λέγεσθαι παρά τὴν κρούσιν) and singing others’—and a little further on—‘he is also thought to have invented τὴν κρούσιν τὴν ὑπὸ τὴν φθόν, or playing a

\(^1\) used also for accompanying what were probably Melic Monodies of Aleman (see p. 617)  
\(^2\) that is to say, the author of the *De Musica* (§ 28)
higher melody than what you sing, \(^1\) whereas all the poets before him played the same notes as they sang.\(^2\)

It is clear, judging him merely from the technical standpoint, that we have to do here with a great poet-musician. But Archilochus was great for other reasons. Not only is he the first satirist, but with the partial exception of Hesiod he is the earliest person of our western civilisation that we know from a portrait drawn by himself.

His works as preserved in antiquity comprised Elegies, Iambics (including Trochaics), Epodes, Inscriptions (that is epitaphs and votive labels), and a Book of Hymns addressed mostly to Dionysus and called 'Ióβαρχοι. In the Elegies he says: ‘I am the servant of lord Enyalus, yet I am also versed in the lovely gift of the Muses.’ And this: ‘In the spear is my kneaded bread, in the spear my Ismarian wine, I recline when I drink on the spear.’ And again: ‘Ah me! lifeless I lie in the toils of Desire, pierced through and through with the intolerable pains the Gods have given me.’

These little fragments suffice to show that a new thing has arisen in Greek poetry, the personal poem. The fame of Archilochus, as the mere preservation of his poems testifies, was Panhellenic. His Iambic Hymn of Victory to Heracles, originally sung ‘for his own victory at Paros in the Hymn to Demeter’ became something like \(^2\) the Greek equivalent of our ‘See the conquering hero comes,’ itself originally written for a particular, though imaginary, occasion.

To sum up, we may ask what do we feel as chiefly distinguishing Archilochus from the Epic poets? Not so much his metres, different through these are,

\(^1\) Cf. Plat. Laws 812d, Arist. Prob. 9. 39. 921a. 25 (Gevaert); in this ancient approximation to modern ‘harmony’ the accompaniment took the higher note, Ib. 12. 918a. 37; that it never involved more than two ‘parts,’ which converged ultimately on the keynote, is clear from Ib. 16. 918b. 30; both melody and accompaniment could be played by a single performer on the double-flute, Apul. Flor. 1; the same was done by the lyre, neither hand being used for ‘stopping’; flute-melodies so rendered would presumably have a range only of a ‘fifth,’ lyre-melodies of an octave \(^2\) it was rather less formal; ‘chairing’ would be perhaps a nearer parallel
as his notion of what is a proper subject for poetry. In the century, if that be the right estimate, between Hesiod and these early 7th-Century poets, the Greeks, and particularly the Ionian Greeks in close touch—and that connotes self-contrast—with the civilisations of the East, had grown more conscious of themselves, more introspective, with the result that art-poetry and art-song—to use ill-sounding but useful terms—were no longer only the expression of what happened but also of what was felt. This in a sense was a reversion; for Epic itself, as we have seen reason to suppose, was ultimately a development of the primitive incantation, once itself a cry for help, an expression of feeling. But from the point of view of art it was an advance. Art lives by periodic reversion to 'nature.' Moreover the folk-expression, so to call it, of emotion, tends to be tribal, formal, sententious. An ignorant man speaks in metaphors and proverbs; it takes a cultured man to express his own feelings in his own terms. And so although the lost forerunners of these poets went back, as it were, to the people both for the form and the content of the new poetry, it was not from the old popular poetry that they took the personal outlook. Indeed the germ of this is to be seen in Hesiod himself, but it took three or four generations to come to life.

Athenaeus has preserved a fragment of Archilochus in which he speaks of 'leading the Lesbian paean to the flute.' The adjective marks a connexion of great interest. Contemporary with the rise of the Ionian Elegiac and Iambic poetry, or perhaps a little later, comes the rise of the AEOLIAN MELIC.1

The instrument of Melic song was originally the lyre. The word μέλος as applied to this sort of song does not occur before Herodotus. In Alcman, who flourished in the latter half of this 7th Century, we find the phrase ἐπὶ δὲ γὰρ καὶ μέλος, meaning 'lines and a tune.' So also Echemberotus speaks of himself early in the 6th Century

1 writers on Greek literature sometimes use 'Lyric' to include Iambic and Elegiac poetry; in this book it is always equivalent to 'Melic'
CHORAL AND MONODIC SONG

as μέλε' ἡδ' ἕλεγος Ἑλλησίων ἀείδων. And this seemingly older meaning survived along with the other in the 5th and 4th Centuries. It is not unreasonable, then, to suggest that the word μέλος was applied to this sort of poetry at a time when the three others, Epic, Elegiac, and Iambic, had already become mere spoken verse. It meant, in short, tune-poetry.

This poetry, in the very early time when all poetry was normally sung, seems to have arisen as an art-form in Lesbos. The tradition of the head of Orpheus being carried thither by the Hebrus reflects this belief.

Metrically the outstanding difference between Melic poetry and its contemporary art-forms of verse appears to have been that it did not admit resolved feet. The Hexameter and Elegiac, strictly speaking, did so neither, but in them the poet often had the choice between Dactyls and Spondees. It is in this choice that the difference really lies. Early Melic had certain 'freedoms,' as we shall see, but no choice so wide as this. Its line always has the same number of syllables. This peculiarity cannot be dissociated from its longer adherence to the dance. For Choral Melic remained song-dance right through the classical period. Resolution did of course come in, but not for a long time. Melic poetry was divided by 5th-Century custom into two categories, Choral or χορευσία and Monodic or μονοφθαλμία. In the early days this distinction would have been meaningless. In Homer the lyre-player sings and plays to lead the dance; the dancers also sang in certain forms of early Greek poetry, always perhaps in the very earliest; but except in the Paean of Iliad i. 472, the musico-poetical part of the performance centres, for Homer, in the minstrel, and the dance, if there be one—and that 'if' is the beginning of Monodic poetry—seems to be an impromptu reflexion of his words and music, in which the amateurs, if we may so call them, were led by two tumblers. This technical subordination of the dance, which had led even in Homer to Monodic or solo performances without it, was probably connected with the development of the Hymn and its secular offshoot, if such it were, the Epic.

1 μέλος is the 'tune' as opposed to the 'accompaniment' in Arist. Probl. 9. 12. 918a. 37, 49. 922b. 28
THE LYRE

It is not to be supposed that cult song-dances like the Wedding-Song, Olen's Dance-song to Artemis, and the Dirge for Linus, were impromptu performances; and it is to them more than to the Hymn that we should probably look for the origins of the Choral Melic which comes to light in the 7th Century.

The instruments employed in Choral Melic were both lyre and flute; in Monodic the lyre, except in the Flute-sung Nome, which seems to have been accompanied by a dancing chorus.

The most usual word for the lyre in Homer is φόρμιγξ; κίθαρις is far less common; and λύρα, χέλυς, and βάρβιτος do not occur till later. Of these five words all except βάρβιτος if not Greek are at any rate Indo-European, for it does not seem impossible to connect κίθαρις, or as it appears after Homer κιθάρα, with κίθαρος 'the chest (pectus),' perhaps originally 'breast-bone.' In the Border Ballad of The Two Sisters the harper makes a harp out of the breast-bone of a drowned maiden and strings it with her hair. This, we may believe, though the breast-bone would hardly be a human one as a rule, would be one type of primitive stringed instrument, and the χέλυς or tortoiseshell the other. They would of course retain their names long after they had come to be made of wood. The ancients appear sometimes to have drawn a distinction, associating the κιθάρα with Apollo and the χέλυς or χέλυννα with Hermes. The player of the Linus-Song in Homer is said φόρμιγγι κιθαρίζειν, which seems to show that φόρμιγξ and κίθαρις were identical to Homer's audience. The word λύρα is first found in Archilochos. βάρβιτος and χέλυς perhaps belonged originally to the Aeolic side of Greek Melic, κιθάρα to the Ionic. The 'Lydian' pectis was probably new to Greece in Sappho's day. The differences of name doubtless represent, in most cases, differences in form and in tonal range and pitch.

The reconstitution of the musico-poetical competitions at Delphi in 586 was due, no doubt, to new influences. One of these was clearly a 'boom,' as we should say, in fluteplaying, which is to be connected with the spread of Elegiac poetry; another was probably the spread of Aeolian Melic.
TERPANDER

‘If ever’ says Aelian¹ ‘the Spartans 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 and purifiers. For instance they summoned Terpander, Thales [or Thaletas], Tyrtaeus, Nymphaeus of Cydonesia, and Alcman.’ Here in 7th-Century Greece is the poet as medicine-man. This, doubtless his original rôle, is reflected earlier by Homer’s epithet ‘divine,’ later by Simonides’ peace-making between Hiero and Theron and by Pindar’s counsels to his patrons, always by the attributes of Apollo. Apollo destroys the presumptuous, helps and heals in time of general need, is the God of prophecy, and the God of the lyre and of song. Moses stayed the plague. But this is by the way.

‘The first establishment of music at Sparta’ says Plutarch² ‘was due to Terpander.’ TERPANDER, who flourished in the middle of the 7th Century, is variously described as an Antissaean or Methymnaean of Lesbos, and of Cymê in Aeolis. The last, we may remember, was the birthplace of Hesiod’s father, and according to some accounts Terpander was descended from Hesiod. But his father’s name, Derdenes, is hardly Greek.

According to Pindar,³ Terpander invented the barbitos ‘at the feasts of the Lydians to vibrate in answer to the sounds (ἀκουόν, ἀκούω) of the low-pitched pectis,’ which apparently refers either to the only type of harmony admitted by Greek music, two concurrent melodies, of which the lower carried the air, both converging finally on a single note (see p. 606, n.), or to the tradition that Terpander added the octave string to the lyre. That he did so, if this is true, at the expense of the ‘third’ note (that is our sixth) in the scale, which he removed, is suggested by several considerations, for instance the statement of Plutarch that the lyre had only seven strings down to the time of Phrynis (c. 450).⁴

Aelian’s list of the lyric poet-musicians who ‘ran’ the official cult-music at Sparta in the latter half of the 7th Century is incomplete. It may be supple-

¹ V. H. 1250 ² Mus. 9 ³ Ath. 635 d ⁴ the seven-stringed lyre was used in Crete as early as the Late Minoan Age
mented from Plutarch Mus. 8 (vol. i, p. 7). Some of those mentioned were Dorians, one at least an Ionian, but in the full list there was doubtless a predominance of Aeolians.\(^1\) According to Plutarch, the last Lesbian citharode to win the prize at the Spartan Carneia was Pericleitus, who seems to have flourished about 550. The great days, then, of Spartan patronage of poetry lasted for rather over a century, though it must not be supposed that it now ceased. The Argument to Theocritus (p. 616 n. 3) implies that Maiden-Songs were sung at Sparta as late as the time of the Persian Wars, and the Birds of Aristophanes (11 Schol.) mentions a contemporary victor at the Carneia.

The above passages, even if they stood alone, would prove the early existence of poetico-musical contests (\(\alpha\gamma\omega\varepsilon\)) elsewhere than at great religious centres like Delphi. It is doubtless true that there had long been competitions in ‘music’ and athletics (which it should be remembered were the two great branches of Greek education) in connexion with many local cults all over Greece, and at these hundreds of poet-musician-schoolmasters competed of whom we shall never know the names. All these took part in the development of Greek poetry, and it is a serious error to imagine that the great personages whom we know of are the only factors in the problem of its history.

Some of the most famous poems, which no doubt won prizes at the Carneia during this period, survived not only in books but as folk-songs. ‘During the Theban invasion of Laconia (370 B.C.) the Helot prisoners’ says Plutarch\(^2\) ‘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.’

Among the fragments of the poetry ascribed to Terpander we find a Hymn to Zeus and an Hexameter Lyre-sung Nome to Apollo called the Orthian or

\(^1\) see vol. i, p. 29; in Sa. 148 the phrase ‘Lesbian poet,’ usually taken to refer to Terpander, may be general

\(^2\) Lyc. 28
POYLMNASTUS: THALETAS: TYRTAEUS

High-pitched. ¹ He was also credited with Proems or Preludes, that is Hymns to be followed by Epic Lays, the first-known Scolia or Drinking-Songs, and innovations in rhythm. The Nomes and Proems will be dealt with later (pp. 673 ff.).

On the strength of its metrical similarity to his Spondaic 'Hymn'—probably a Proem—, the ancient view that Terpander invented Drinking-Songs, and the belief that the Spondaic rhythm was so called from ἀπονεῖν 'libations,' editors sometimes ascribe to him the *Libation Flute-Song* to the Muses and Apollo. A fragment to the Dioscuri written in molossi (— — —) is perhaps his.

There is no trace in Terpander of Iambic or Elegiac, or of the Aeolic rhythms of Sappho and Alcaeus. We unfortunately possess too little of Terpander's work to do more than take his ancient reputation on trust.

The Scolion-tradition was probably carried on by a poet in the same list, the Ionian POLYMNASTUS, whose merry and perhaps obscene Flute-songs were sung at Athens in the time of Cratinus. Polymnastus followed the lead of Clonas, whom Plutarch describes as 'the first composer of Flute-sung Nomes and Processional songs,' and includes with him among the authors of the seven traditional Nomes sung to the flute. To some of the same poets are ascribed Paeans and Elegies. One of them, Thales or THALETAS of Gortyn, who seems to have been the great poet of Crete, was said to have imitated Archilochus, and also to have resuscitated the Paonic and Cretic rhythms, both of which involve quintuple time, from the old flute-music of Olympus. That this music still existed, if we could but be sure that there was not a second Olympus, would prove a tradition stretching back into the Dark Age. But the Olympus imitated by Thaletas is perhaps not so ancient.

A famous Spartan poet of this period was probably a native of Aphidnae in Attica, TYRTAEUS, called by Suidas' authority a writer of Elegy and a fluteplayer. This was doubtless his chief fame in the later antiquity, but he also composed for the choruses.

¹ classed by Sch. Ar. *Nub.* 595 among the *Proems*
SEMONIDES: MIMNERMUS

To judge by the two quoted by the Attic orator Lycurgus—ultimately, it is thought, from a military song-book, a textbook of Spartan education,—his War Elegies or Exhortations resembled those of Callinus in the naïveté and vigour of their appeal. Lycurgus gives the occasion of their use: ‘Whenever the Spartans take the field under arms, every man has by law to be summoned to the king’s tent to hear Tyrtaeus’ songs, this being the surest way of making him willing to die for his country.’ It was the time of the Second Messenian War. Sent by the Athenians at a request the Spartans made them, in obedience to an oracle, that they would send them a general, Tyrtaeus played the part not only of war-poet but virtually, if not in name, of commander-in-chief. We also possess some fragments of his Elegy Eunomia, an exhortation to orderly life. Of his Emhateria or Songs of the Battle-Charge a possible example is printed among the Folk-Songs. It should be noted that these Spartan Elegies still preserve the Ionic dialect free, or almost free, of Dorian admixture; the Emhateria on the other hand, being anapaestic, are entirely in the Doric, having no foreign tradition to comply with.

The story that Tyrtaeus was a lame schoolmaster need not be rejected. Music was no doubt a part of Athenian education from very early times, and an important part of the musician-poet’s profession must have been to teach his art. Tyrtaeus’ fame was not confined to Sparta. In Plato’s day the young Athenian learnt his songs by heart.

The Ionian Iambic and Elegiac tradition is continued in the latter half of the 7th Century by Semonides of Amorgus, Mimnermus of Colophon, and Solon the Athenian lawgiver. Of these, Semonides uses the Iambic for satire of a gnomic or moralising type, and appears to have composed a History of Samos in Elegiacs. The latter probably at this time would already be recited rather than sung. Mimnermus, who, like his fellow-countryman Polynmastus, wrote Flute-sung Nomes, uses the Elegy for poems on such themes as love and the shortness of life.

One of these, or a Book of them, was addressed to his
flute-girl—and, one may suppose, accompanist—Nanno, who did not requite his love. Though gnomic in style, the fragments of Mimnermus resemble those of Archilochus in combining the general with the personal; and in reading them we feel ourselves in the presence of the author. 'What would life be, what would pleasure,' he sings, 'without golden Aphrodite?'

Mimnermus has been called the father of the Erotic Elegy. The two streams Iambic and Elegiac unite for the last time in the first truly Athenian poet, the greatest instance of the poet as healer of public ills, Solon. But we are passing beyond the limits of this book. For our present purpose it must suffice to add that Solon answered Mimnermus' wish that he might die without disease or trouble at the age of sixty, with a poem requesting him to read for sixty, eighty—a story which is useful as marking the Ionian origins of Attic literature, and as illustrating the use of poetry as a medium of criticising another poet, a use which may derive from Archilochus' employment of the Iambic for invective.

Thus the spheres of Elegiac and Iambic have by the end of the 7th Century overlapped, both having probably by that time to some extent dropped the music,¹ becoming, like the Epic, mere recitation-verse, but often still accompanied by an instrument whose rhythm was followed by the reciter. This change would naturally tend to bring the two kinds together. Melic still held apart, and though, as we shall see, it was not always sung, preserved so strongly the traditional connexion of poetry with music and the dance that it actually appears to have restored the dance element to the sphere of art.

Even if we admit the use of the seven-stringed lyre in art before Terpander,² early Greek music undoubtedly had a very limited range of tone, and must have relied

¹ Wilamowitz points out that the story of Solon reciting his Elegy Salamis in the agora mentions no fluteplayer, Plut. Sol. 8. 1
² Its invention is ascribed to Hermes in the Homeric Hymn to Hermes (c. 590 B.C.); it was probably a folk-instrument in Lesbos long before Terpander adopted it for art, see p. 610, n.

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for its effect more on rhythm and less on melody than modern song. Indeed the lack of rhythmical variety probably contributed much to the disuse of the Hexameter, the Elegiac, and the Iambic, as song-metres; and it may be that Melic took their place chiefly because, being as a new art-form less bound by tradition, it was better able to supply this very want. And the desire for the fullest possible expression of this variety would emphasise the importance of the dance. Another thing which gave Melic an undoubted advantage, at any rate in solo performances—and Epic, Elegiac, and Iambic were by this time all monodic—was that the performer was his own accompanist. This it is that with us causes from time to time the vogue of a new stringed-instrument, the banjo in the last generation, the ukulele in this.

The later writers of Elegiac and Iambic poetry, Hipponax, Phocylides, Xenophanes, Theognis, do not concern us here. It is enough to note, as a sign of the times, that Xenophanes was a philosopher.

Turning now to the Lyrists, we find in the last quarter of the 7th Century the most popular poet of the Spartan Succession, ALCMAN, whose poems, with the possible exception of Terpander’s, alone appear to have survived into Alexandrian times.

With Alcman—whose name is the Doric form of Alcmaeon—Spartan pride showed itself, as with Tyrtaeus, in the legend that made a foreigner into a native, and we find in antiquity a conflict based on the disagreement between the popular and literary traditions. It is not unlikely that there was Lydian blood in his veins. There appears to have been close intercourse between the kingdom of Croesus and the Greek islands, notably Lesbos, about this time, but whether Alcman came under the native Lesbian influence as well as that of its offshoot at Sparta is not clear.

His chief work would seem to have been choral, and most of this composed for girl-choirs. Of the Wedding-Songs known to Leonidas of Tarentum no trace survives. The Partheneia or Maiden-Songs were closely akin to the Hymn in purpose, but there the resemblance ceased.

The largest fragment is that of a poem which perhaps
ALCMAN

contained fourteen or sixteen stanzas, of which we have eight. Of these the first three contain the end of the myth of Heracles' revenge on the sons of Hippocoon, and the last five praise of the chorus and references to the occasion and the hoped-for victory in the competition. The phrase νεάνιδες ἱφήνας ἑράτας ἐπέβαν is either an anticipation of this victory or, perhaps more likely, a reference to the object of the ritual, thanksgiving after war. That peace in that sense particularly affected the Spartan maidens is clear from the Argument to Theocritus (p. 2 l. 7 Wendel). The poem seems to have been sung and danced at dawn in procession to the temple of Orthia. The chorus apparently was composed of cousins, or at least members of the same tribe. What lies behind the comparison of the leader and vice-leader to horses and doves,—ritual, coterie-trick, or traditional type of metaphor—we cannot tell; but it is worth noting that early ivories found in her precinct show Orthia surrounded by birds. Other fragments addressed to the Dioscuri, to Zeus Lycaeus, to Hera, to Artemis, to Aphrodite, may well come from Partheneia.

From these fragments we should judge that these Maiden-Songs began with an address to the Muse and an invocation of the God to whom they were sung. Then came the myth; and then the personal part—praise or banter sometimes in the poet's name and sometimes in the chorus' own—with references to the competition, the prize, the judges, and so on. In one delightful fragment, where Alcman complains that he is getting too old to dance with his maidens, the implication is that in his day, as in that of Archilochus before him, the poet was the ἐξάρχων, the leader of the dance, in more than name. The Love-Songs, of which we have one very charming

1 'the maidens being hidden away owing to the disturbance caused by the Persian War, certain country fellows entered the temple of Artemis and lauded the Goddess with their own songs'
2 fr. 2a, where the girls apparently address the poet, is said to have come at 'the beginning of the 2nd Partheneion'; but the fragment would make a strange beginning, and it is unlikely that the pattern of a ritual ode of this period should have been so elastic; we should perhaps translate 'at the beginning of the 2nd Book of the Partheneia'
fragment, were seemingly monodic and secular, following the lead of Polymnastus. Some of these perhaps were recited rhythmically to a kind of lyre (cf. Hesych. κλεφίαμβος). Their occasion would be usually a monodic κώμος or serenade; some may have been sent as letters. Aleman's Fifth Book was composed of Drinking-Songs, σκόλια or συμποτικά, probably developments of the ritual Libation-Songs some of which seem to have been ascribed to Terpander.

His metres are most commonly Dactylic or Anapaestic, and Iambic or Trochaic, in both cases with the occasional use of Spondees, and in the latter with that of resolved feet. These elements are sometimes combined in the same line. We also find the Cretic (---), said to have been introduced at Sparta by Thaletas of Crete, and the Ionic (----), perhaps brought thither by Polymnastus of Colophon. The occurrence of the Paeon (~~~~ or ---) in Alcman is doubtful. Aleman seems to have had a fondness for the Dactylic Tetrameter, which is indeed found in Archilochus, but only combined (in the same line) with other elements; and if we may trust the MSS there are seeming traces in his fragments of that closer combination of Dactyl and Trochee which is sometimes, but incorrectly, called logaoedic,1 whereas Archilochus keeps these two elements each to its line or part of the line. These details are given here because they show the gradual encroachment of the other metres on the traditional art-form, the Hexameter.

According to Suidas' authority Aleman was the first (if this is the right translation) to adopt the practice of not accompanying the Hexameter with music.2 Another interesting point is the structure of Aleman's strophes. The Archilochian stanza never exceeds two lines, of which the first is divisible by caesura and the second generally shorter than the first. The stanzas of Aleman, if we may trust the Alexandrian line-division of the 1st Partheneion,

1 the use of the term for any mixture of Dactyls and Trochees is a modern and now mostly discredited extension of its use by Hephaestion for Dactyls with a Trochaic, or for Anapaestics with an Iambic, close 2 τὸ μῆ ἐξαμέτρως μελωδείν: an alternative is 'singing to lyre or flute songs whose metre was not Hexameter'; one is tempted to excise μῆ, thus making it 'to use Hexameters in Melic poetry'
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range from three lines to six—not fourteen, for the ancient belief that the Triad (strophe, antistrophe and epode) was the invention of Stesichorus is probably not quite correct. The threefold choric arrangement has its early Spartan analogue in the Song of the Three Ages, and a short strophe of four lines followed by an only slightly longer epode of six, is more likely at this early period than a strophe of so many lines as fourteen. But it should be noted that, as in Anacreon and to a great extent too in Sappho and Alcaeus, each strophe consists of a repetition of homorhythmic units; it is probable also that, as with them, the same metrical system occurred in more than one of Alcman’s poems. It is interesting to note that the sense always ends with his triad, but not necessarily with his strophe.

Alcman’s place as the first of the Nine Lyric Poets was doubtless primarily due to the preservation of his poems into Alexandrian times, and their preservation proves their popularity. The epitaph seen by Pausanias said with pride that his poems ‘were not made the less sweet because he used the tongue of Sparta’—which seems to indicate that his dialect was an innovation.

His predecessors, mostly Lesbian, had perhaps run the Aeolic tendencies too strong, and the patriotic objectors (prototypes of the upholders of British music during the late war) welcomed a poet who would put a reasonable amount of Doric into these songs of Dorian. The epitaph is probably not contemporary; but it may have been put up at some time, perhaps during the Peloponnesian War, when Spartan pride in everything Spartan was at its height. The same pride would secure the repeated performance and consequent preservation of his poems, as made him a Spartan instead of a Lydian.

His dialectic innovation, though not so remarkable as would appear at first sight, was doubtless a real advance, but his claim to greatness rested, as we have seen, on greater things.

1 the late Laconian forms such as œ for θ must be due to comparatively late editing; inscriptions show that these changes were not recognised in the spelling of the dialect till some generations after the time of Alcman.
It is now time to step back to the early history of Greek Choral Melic. Among the various forms of this kind of poetry are some to which belong certain refrains, ἵπτε παῖαν to the Paean, ὦ διθύραμβε to the Dithyramb, ὑμὴν ὑμέναιε to the Wedding-Song, αἰλινον to the Lament.¹ These refrains, called by the later Greeks ἐφύμμια and in origin probably identical with the ἐπιφάδος, whose name indeed is sometimes given them, are doubtless the oldest, and probably also the most truly ritual, parts of the song-element in the song-dances in which we find them. The lengthened vowel in two of them, like such forms as μαχεούμενος in Homer, betokens metrical adjustment, perhaps of stress-elements to the conditions of a pitch-language. Without pressing the parallelism unduly, we may note here that some of the old Norse ballads of the Shetlands have come down to us with the body of the stanza in an English translation, but with the refrain—which is comparatively unimportant as mere entertainment—still untranslated. Some of the traditional English carols similarly have the refrain in Latin. It would seem then that the refrain resists change more obstinately than the rest of the song, and the apparently non-Hellenic character of the Greek refrains points to a language shift. It should be noted here that ἵπτε παῖαν recalls the Hexameter, and the Hexameter was closely connected with Apollo; while ὦ διθύραμβε is Iambic, and the Iambic was associated with Dionysus as well as Demeter.² The song itself was doubtless called after the refrain—παῖαν, διθύραμβος, etc.—and not vice versa.

The Refrain in its earliest stage probably arose out of one or both of these elements: (1) the cult cry-and-movement—to use a term more applicable here than song-dance—of the crowd during the performance of a cult-act by one or a few of their number, an act in which most of them could share only vicariously, such as the slaying of an ox; (2) the ‘occupational’ cry-and-movement of a number of people doing the

¹ the war-cries ἐλελεῦ (or ἐλελελεῦ) and ἀλαλα are formal cries which might have but apparently did not become refrains; ἐλελεῦ was also used in lamentation ² it should be added that ἐλελεῦ and ἀλαλα, like the Embateria, are Anapaesthetic, and that Euripides uses Anapaests in a lament, Hec. 155 ff.
same thing, such as rowing or reaping. In all such 'occupations' unity of movement is advantageous, in some, such as pulling on a rope, it is essential; and to secure this unity in an occupational song-dance—for that is what this cry-and-movement comes to be—we must have a leader. Out of such elements, the man who performed the sacrifice, the man who led the rowers or reapers, was probably evolved the ἔξαρπχον or leader-off, who developed by the division of functions so well known to anthropologists into:

(1) The minstrel who played and sang and sometimes danced as well, while the chorus danced singing what they could, namely the refrain, which was always the same; and (2) the χοραγός or dance-leader, of whom there would seem to have been sometimes two, one to each half of the chorus. This occasional division of the chorus is probably due to several causes: (1) there was sometimes difference of age or sex—Olen's Hymn to Eileithyia was sung by boys and danced by girls—; (2) the ancient dance being mimetic, the dancers must often have had to represent two parties, as in a fight or a dispute; (3) non-Hellenic parallels show that among primitive peoples mimetic fights are a way of commemorating the dead, and have developed elsewhere than in Greece into competitions athletic and other.

This duality is probably reflected in some if not all of the following phenomena:

(1) in the Amoebeic Element, question-and-answer or the like, which has its derivatives in the stichomythia of Attic drama as well as in Bucolic poetry; (2) in the Triad—strophe and antistrophe followed by the epode deriving from the refrain, which was sometimes itself called ἐπιφάνεια; (4) in the Competitive Element which persisted in Greek life and literature even into the days of prose,¹ for instance in the Pythian ἄγωνεσ at Delphi and the Dionysiac at Athens, and in the song-contests of Theocritus' shepherds. It also comes, this duality, into the Elegy and the Epode or epodic stanza, which only differ from each other in the Elegiac stanza or couplet having a doubled refrain (half-pentameter);

¹ this is the meaning of Thucydides' κτῆμα ἐς αἰεὶ μᾶλλον ἡ ἄγωνισμα ἐς τὸ παραχρῆμα ἀκολούθει, 'not for competition but for record.
for in both, the first metrical element or line is divisible into two parts by the caesura.

If the Refrain, the 'Epode,' originated as we have suggested, whence arose the other part of the stanza? Apparently from the leader's part. In the Dirge for Hector in the *Iliad*, the speeches of Hecuba, Andromache, and Helen are as it were the leader's parts, and the wails of the women which follow each of them the choric or refrain element; in the earlier half of the same ritual performance, the leader's part is the lament of the minstrels, and the choric part again the wails of the women.\(^1\) The dropping of the dancing chorus as it is dropped in Demodicus' κλέα ἀνδρῶν (but not in the *Lay of Ares and Aphrodile*) gives us monodic poetry; and this pedigree would seem to indicate that all monodic Greek 'art-poetry,' whether Epic, Elegiac, Iambic, or Melic, was in origin choral. But in some cases the ritual element resisted the tendency to make the performance a mere entertainment, and the dancing chorus, so far from being dropped, became more and more important, eventually taking to itself the leader's part (or the two leaders' parts) as well as the refrain.

This was the birth both of the Triadic arrangement, for instance of Attic drama, and of the Strophic arrangement, for instance of some of Pindar's Epinicia, the former a combination of the refrain or epode with *two* *amoebic* leader's parts, the latter a fusion of it with a *single* leader's part.

It is significant here that the refrain often extends in Attic tragedy into a little strophe of three or four lines, for instance ἐπὶ δὲ τῷ τευματίῳ κτλ., Aesch. *Eum*. 321-346; and that the last line of the familiar Sapphic stanza was called the Adonian, being metrically identical in all probability with the refrain of the Adonis-Song. There is nothing to show, as is sometimes held, that the Strophic arrangement is older than the Triadic.

The choral cult song-dance, then, which emerges into the art-sphere in the latter half of the 7th Century, had an immemorial past behind it.

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1 whether or no this passage is a late addition, it is sufficiently ancient evidence for our purpose
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It is to be observed in various stages of development in Homer, Hesiod, and the Homeric Hymns. The processional song-dance of the Muses to Olympus in l. 68 of the Theogony (c. 750 B.C.) was clearly conceived by a man familiar with the Processional Hymn. At l. 515 of the Hymn to the Pythian Apollo (c. 650 B.C.) the Paean is processional, led by Apollo φόρμαγγεαν χείρεσιν ἐπιστήμην κιθαρίζουν | καλὰ καὶ υψί βιβᾶς, where the last phrase suggests the song-dance. At l. 157 of the much older Hymn to the Delian Apollo (8th Century) Delian maidens sing what is apparently the standing Hymn, like that of classical times, to Apollo and Artemis; but we should note that it is there still followed by the 'renouns of men.' Except perhaps for this feature, this song is essentially a Partheneion. The Wedding Song-dance and the Linus-Dirge song-dance in Homer have been mentioned above. In the Shield of Heracles (7th Century) we have the bridal procession, with a chorus of youths singing to the pipe, and another of maidens dancing to the lyre; and the κῶμος or revel of young men 'some frolicking with dance and song, and others laughing in time with the fluteplayer as they went along.'

From the earliest form of the Hymn developed in all probability, as we have seen, the Epic Lay, the Hymn proper, and, as we shall see later, the Nome. Greek Choral Melic seems to have been derived from a later 'return,' so to speak, to the 'non-art' forms, ritual and once-ritual forms which had long existed side by side with the art-forms, but which hitherto had not been drawn upon by professional poet-musicians. In the 8th and 7th Centuries these 'non-art' forms, folk-forms, made a number of contributions to the art-sphere, where the two-time Hexameter had so long reigned supreme.

These were: (1) new metres and rhythms, for instance the three-time Iambic, Molossus, Ionic, the five-time Paeon and Cretic,² the Elegiac couplet; (2) new subjects or topics, for instance, lamentation, banter and invective,

1 l. 270  
² sometimes, by the lengthening of the first long syllable, the Cretic was adapted to what we call 6/8 time (or a double bar of 3); this adaptation is parallel to that of the ordinarily two-time Dactyl to predominantly Trochaic metres, which were usually three-time or rather six-time
exhortation with its offshoot 'moralising,' that is general reflexion on men and things (these new topics and their traditional metrical associations led the way to the personal poem of which we find examples even in Archilochus, and to the personal element in the Choral Melos such as Alcman's Parthenelion); (3) the resuscitation, as an art-form, of the song-dance.

Apart from the evidence of Homer, Hesiod, and the Homeric Hymns, there is much to show that ritual song-dance had long existed in Greece.

The Megarians used to send a chorus of fifty youths and maidens to Corinth whenever one of the Bacchiad family died. This was not only the family of Archias founder of Syracuse (740 B.C.) but one of the Spartan royal families, and therefore very ancient. Singers and dancers are figured on a 'Dipylon' bowl. This Dipylon pottery, found at Athens, belongs to the 9th or 8th Century. We may compare too the Elean women's Hymn to Dionysus, and with it a passage of Pausanias (5. 16. 6) about the Heraean women's games or competitions: 'The Sixteen Women (chosen two from each tribe) also get up two choruses, one called the chorus of Physcoa, the other the chorus of Hippodameia. This Physcoa, they say, was a native of the Vale of Elis who bore Dionysus a son Narcaeus, and she and her son were the first to worship Dionysus.' These were no doubt choruses of women.

Herodotus speaks of ancient invective choral song-dances of women at Aegina. There are also the Attic τραγικοὶ χοροὶ or vintage-singers, from which came Attic comedy, and the τραγικοὶ χοροὶ held in honour of Adrastus at Sicyon.

Ritual song-dance, then, was very ancient; yet apart from prehistoric figures such as Olen, we do not hear of it in connexion with what we may call professional poets till Eumelus, and after him there is a gap of a century. Nor do we find it, in its 'pre-art' stage, connected with any particular God. When, however, it emerges as an art-form in the 8th and 7th Centuries, we find it associated with Apollo.

This is natural enough; for the only professional poetry up to that time had been connected with the worship of Apollo and the Muses, and the only known periodic competition of poets which we can call prehistoric is the contest which Pausanias tells us was founded at Delphi in
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the days of Chrysothemis and Philammon. For the chorus in the ancient ritual of Apollo we have clear evidence in the Paean in Homer, in Olen’s *Hymn to Eileithyia*, in the local Delian parthenia mentioned in the Homeric *Hymn to the Delian Apollo*, and in the *choroi* sent to Delos as mentioned by Thucydides and the Προσόδιον of Eumelus for the Messenians.

The chorus had probably been connected with the Pan-Dorian Apollo-festival of the Carneia in all Dorian communities from time immemorial, but had degenerated at Sparta into mere folk-ritual till the second revival of music, that by Thaletas in the 7th Century. If Terpander’s earlier revival dealt with Choral Melic, we do not know of it. We find Thaletas credited, as we have seen, with the introduction of the Cretic and Paeonic rhythms and with the composition of song-dances for the choruses of the Three Ages at the Gymnopaediae. Tyrtaeus wrote for the same choruses, and also, as has been said above, composed Elegies for the flute. This brings us down to Alcman, with whom we have fully dealt already.

The Aeolian tradition deriving from Terpander, which supplied Sparta with a long line of poets mostly Lesbian, produced before the end of this wonderful 7th Century the two great Lesbian lyricists Sappho and Alcaeus. Among Alcaeus’ ten Books probably only one was choral, the *Hymns*; among Sappho’s nine we find one comprising *Epithalamies*, and the contents of the others seem to have been mainly monodic.

Besides this new predominance of solo-song, we find new rhythms, some of which are familiar to us because they were adopted and adapted by Horace. Besides these distinctively Aeolic metres both poets used the Hexameter—but showing peculiarities which may well be pre-Homeric—, and Sappho’s eighth Book contained

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1 for the question whether there were two differently arranged editions in Roman times see vol. i, p. 218 n. 2 κέλομαι begins one line of Alcaeus, and another ends with ρῶς ἐς θάλασσαν ἰκανε, while Sappho used the Spondaic beginning so frequently as to give her name to that type of line

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Iambics, probably including Trochaics; but whether these were plain trimeters and tetrameters or combinations such as we find in Archilochus, we do not know.

One of the outstanding features of the new Aeolic verse is the entire absence of resolution and of groups of three short syllables. It can hardly therefore derive from the same source as the Paeon (——), which was Cretan, nor as the Choree or Tribrach (—-) which was Phrygian. Another peculiarity is the Choriamb (——). The 'true' Choriamb, composed as it were 1 of a Dactyl plus an extra-long syllable, occurs only in Asclepiad metres. It is equivalent to two bars, or one-and-two-thirds bars, of three-time. 2 In Glyconics and kindred metres the presence of the Choriamb is merely a question of syllable-division; it may be there, but it is not necessary to postulate it. The Ionic rhythms involving the feet —— and ——, as their name suggests, are something quite different. The Ionic, like the Molossus (——), is equivalent to one bar of three-time. This, and perhaps the Glyconic, occur in Alcman. These metres may therefore have come earlier than the others into Lesbian art-poetry. Whatever their ultimate source, the Ionic certainly, in view of its name, and the Glyconic probably, because of its so frequent use by Anacreon, came through Ionian channels. The 'Sapphic' stanza with its 'epode' called Adonian, which occurs in the refrain of the Elean Hymn to Dionysus, in the cry ὅ ἵ τε Βάκχαι in Euripides, and in one form of the refrain of the Paean, ὅ ἵ τε παῖναι, and the Asclepiads, used by Sappho in a choral song involving question and answer between a girl-choir and Cytherea, point to connexion certainly with folk-hymns, perhaps with a traditional Adonis-Song. The Glyconic (of which Alcman's 130. 5 is an uncertain example, as it follows two iambic dimeters), in view of Catullus' Epithalamium in the Glyconic-Phereratic stanza, certain similar hymenical fragments of Sappho and Euripides (Troad. 323 ff.), and the rhythm of the Wedding refrain, ὅ ὅμην ὁμήναι, may perhaps be derived from an even more ancient Marriage-song. The worship of Adonis, mentioned first by Hesiod, seems to have come from Semitic sources through Cyprus. Some of these new-Lesbian metres, for instance the

1 the Greeks probably felt it more as an iambus plus a trochee
2 cf. Anacr. 97. 2, 5; or more accurately one bar of 5/6ths of a bar of 6/8 time
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'Sapphic' and 'Alcaic,' to judge by their remaining so long without imitation, were perhaps peculiarly suited to the Aeolic accentuation; for the dialect-accent must have emphasised the particular character of an Aeolian or Dorian song even more than the 'mode' in which it was sung.1

Another peculiarity of Aeolic verse is that its arrangement is always strophic, never triadic, even in choral poetry. Even poems consisting entirely of similar lines, the prototypes of such odes as Horace's *Maecenas atavis edite regibus*, were considered in Alexandrian times to be made up of two-line strophes. This would hardly have been an invention of the Alexandrian editors. The Triadic arrangement, which, it should be remembered, involved by custom the construction of a different metrical system for every poem, is to be recognised, as we have seen, in Alcman's Partheneion, but in the *home* of the Lesbian tradition, as far as our scanty evidence goes, it never appears. It was probably a Dorian feature. Compare the *Song of the Three Ages*. We may remark here that, although these Lesbian poems were written in strophes like a modern church-hymn, the music, that is to say the notes as apart from the rhythm, must have changed completely from strophe to strophe. The repetition was metrical not tonal. The same is probably true of all Greek lyric. If it had been otherwise, the overlapping of the sense from strophe to strophe and even—

1 these modes (*apomoriai*, tunings of the lyre) were a series of limited 'scales' of 7 (or 8) notes differing from one another mainly, but probably not entirely, in relative pitch; each of the series began one note higher than its predecessor; each could be either in the 'chromatic' or the 'diatonic' scale, according to the position of the semitones; they had various emotional associations, much as we roughly associate grief with the 'minor' and joy with the 'major'; they were named after their origin (to arrange them from 'low' to 'high') Lydian, Phrygian, Dorian, Aeolian, Ionian, but this nomenclature eventually underwent considerable change, *e.g.* the Aeolian became the Hypodorian, and the Mixolydian (said to have been invented by Sappho) was added below the Lydian; the Dorian and Aeolian were traditionally proper to Choral and Monodic lyric respectively, the Phrygian to flute-music and the Dithyramb, the Lydian to laments, the Ionian to love and pleasure; anyone who has an 'absolute' sense of pitch, and has played an elaborate piece of music he knows well on a piano tuned a tone or a tone-and-a-half lower than his own, will realise the possibility of this difference of emotional association.
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as in Pindar—from triad to triad, would hardly have been possible. Moreover Greek music took account of the pitch-accent, at any rate, it would seem, till the mid-5th Century,¹ and this was ignored in Greek metre till stress began to resume its sway in the language. The dance, on the other hand, where dance there was, could remain essentially the same throughout, though there could be, and doubtless was, much variety of action without any change of the actual steps.

Other notable features of Lesbian poetry are the frequency of alternatives such as ὄφρανος and ὁφρανος, which, however they should be spelt, may be reckoned historically correct—both standing for ὄφρανος; and the lengthening of certain consonants for metrical purposes, for instance ὀνἀφροε. Both these features have their parallels in Homer, where dialectical considerations point to their belonging to the Aeolic element. The metrical lengthenings, at any rate, are in all probability survivals of an early stage of Greek or pre-Greek poetry when the rules of quantity had not worked themselves out, but words were simply grouped roughly in rhythms. The initial ‘freedoms’ ± ± or ±, found in certain Aeolic lines and also in Vedic poetry, may well be equally archaic. As in ordinary speech, rhythmic fixity doubtless began in Greek poetry and its forbears at the end of the unit. This rough grouping into rhythms is most easily conceived of as taking place at a stage in the growth of the language when stress was the predominant form of accentuation, when the rhythms were stress-rhythms as in the lyre (and piano), not length-rhythms as in the flute (and organ). And the fact that there were two quintuple or five-time feet called Paeon, — — — — — and — — − − (or — − − −), the first of which is conceivably that of the earliest form of the refrain of the Paean, ἴπταλαώς, can better be accounted for by supposing them twin descendants of a foot of five beats than of five lengths.²

¹ compare Dion. Hal. Comp. 11 on a ‘chorus’ of Euripides with the Delphian ‘Hymns’ to Apollo; this disregard of the pitch-accent was clearly one of E.’s innovations (cf. Ar. Frogs 1313 ff.) which was not followed by the conservatives; it would tend to make it less easy for the audience to follow the words, and doubtless contributed to the resuscitation of the monodic, and therefore more easily intelligible, Lyre-Sung Nome (see p. 673) ² cf. Aristox. ap. Ox. Pap. 9 col. 4, where the possibility of a Paeon of five shorts is suggested

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If this is right, the absence of resolved feet from Lesbian verse seems natural enough. The unit was traditionally the syllable, not the short syllable, and consequently it would not occur to anyone to substitute two shorts for one long. That would come in later as the stress-tradition faded away and the increasing use of the flute, with its 'sustained' rather than 'percussive' sound, supported that growing reliance on variation of length rather than of loudness which was natural to the art-rhythms of a pitch-language. Last, but not least, Lesbian poetry speaks its own language. Tyrtaeus mixes, though indeed rarely, with the traditional Ionic of the Elegy the Doric of his audience; Alcman allows the Aeolic which we may take it was traditional in the Sparto-Lesbian Succession to colour the Doric which he was praised for substituting for it; Sappho and Alcaeus throw off the foreign yoke and write as they spoke.

Here then we have clear evidence of the incorporation into Greek poetry of a fresh tradition, which eventually combined with those of Thaletas and Polymnastus and produced the great lyrics of Pindar and Aeschylus. Some of its elements may well be due to Lydian influence, old and new. Terpander introduced the pectis from Lydia; Sappho was the first to use the Mixolydian 'mode.' Others were native, we may suppose, to Lesbos. The avoidance of three concurrent short syllables is, as we have seen, essentially Greek. In any case it was doubtless derived, most of it, from the 'folk,' among whom, always open indeed to foreign influence, an influence which in the days of slavery was felt in every household but the very humblest, it had nevertheless

1 the flute and the tribrach were supposed to be Phrygian
2 this of course does not mean that they eschewed all poetic locutions; they wrote in the spoken dialect, but what they wrote was poetry
3 or pre-Greek; Vedic 'tends to eliminate even groups of two shorts' (Meillet, Orig. Indoeurop. des Mètres Grecs, p. 45)
4 Plutarch's story of the Helot prisoners of the Thebans (see p. 611), and the story of the ill-treatment of the free-born female captive from Olynthus in Demosthenes F.L. 402, imply that it was the custom to make your prisoners-of-war sing to you; cf. the Athenian prisoners at Syracuse; slaves were often prisoners-of-war

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preserved features both of the songs the early Greek colonists had brought with them to Lesbos, and of those they had found there when they came.

The causes of this incorporation, whether it was made by Sappho and Alcaeus or, what is more likely, their immediate but unknown predecessors, are to be looked for in changing circumstances and a changing outlook. For one thing, the introduction of coinage had but recently given its great stimulus to commerce, and the accumulation of wealth had begun to give men freer command of the labour of their fellows. This showed itself not only in the multiplication of 'tyrannies' throughout Greece, but in the conflicts between nobles and commons, as for instance at Mytilene. Sappho, who was banished by the democratic dictator Pittacus, was of high birth, and her husband a very rich man who came from Andros: her brother accumulated enough wealth as a trader in wine to buy the notorious courtesan Doricha 'at a high price.' It is natural in such circumstances—in Greece—that poets should get more to do. We may believe that ritual song-dance, particularly if, as it often was, it was competitive, gave opportunity for the display of wealth. Wealth made the individual, with his greater command of others' hands, a greater person than his neighbours, a more important wheel in the machine of state. This feeling of importance would seem to have expressed itself in art-patronage, and fostered a demand for poetic praise of men as well as of Gods.

The first portrait statue—of a victorious Spartan athlete at Olympia—appears in 628, the first Encomium among the fragments of Alcaeus. These Eulogies were doubtless a development of an old feasting-custom not unconnected with the Homeric 'renowns of men' on the one hand and the ritual Libation-Song on the other. The Love-Song, found, as we have seen, already in Alcman, was a specialised development, we may take it, of the same originals;

1 possibly Arion was one
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its sister the Epinicion or Song of Congratulation for victory in the Games is found—but as a 'Hymn' to Heracles celebrating the poet's own success—as early as Archilochus. To the same family doubtless belongs the Scolion or Drinking-Song, whose origin, as we have seen, was ascribed to Terpander. This too is found in Alcman as well as in Alcaeus. Alcaeus' Stasiorica, Political Songs, were probably separated from his Drinking-Songs by the Alexandrian editors merely because of their subject. We have an iambic tetrameter in Alcaeus, and, as we saw just now, Sappho's eighth Book was called The Iambics. Whether or not the traditional metre of invective was commonly used by both, the lampooning spirit is in some of the Stasiorica of Alcaeus and in Sappho's lines To a Woman of No Education.

During the 7th Century the whole Greek view of life had become more individualistic, more self-conscious, more analytic. Poets now sang more about their own feelings, and addressed themselves to the emotions of individuals as well as to those of collective audiences. The sphere of art-activities was enlarged to include private life. The old customs of the feast became the proper subject of high art, and high art took over with the customs the folk-metres which belonged to them. This is doubtless why these new metrical forms emerged in Lesbian poetry, and why too, though new to the world of art, they are so remarkably archaic in colouring. But this was not all. Archilochus is said to have invented the custom of 'reciting some of the Iambics to music and singing others.' Thus begins the divorce of poetry from song. And when poetry has once become possible apart from music, it has taken the first step towards becoming a thing written rather than a thing spoken. The written epitaph is to the

1 these types are discussed pp. 653 ff.  
2 cf. the development of the use of the Indicative Mood (that of the Objective realm) for unfulfilled wishes, between Homer and Tragedy; this shows a power of analysis to which the Latins did not attain

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lament, the written love-poem to the serenade, as the written message is to direct speech.

Even in Archilochus there are fragments which might come from letters; Alcaeus writes from exile to his friend Melanippus; Sappho's so-called Hymn to Aphrodite may be best interpreted as a love-letter; her scolding Ode to the Nereids could hardly have been sung to Charaxus with lyre-accompaniment; we may well believe that Horace, in imitating the style and matter of the Lesbian poetry, imitated also its occasions, and some of his Odes are unmistakably letters, for instance I. 20, an answer to Maecenas' request for an invitation to the Sabine farm. Moreover in a new fragment of Sappho there is some trace of the poem of reflexion, in which the audience, as it were, is the writer himself.

These uses of poetry indicate again an increase of individualism and self-consciousness.

Among the remains of Alcaeus, besides the songs mentioned above, we find Hymns and War-Songs. All his forms, except the Hymns, were probably developments of the songs sung either at feasts or after the company had broken up and lovers sought their mistresses. Many were doubtless sung at table, some outside the loved one's door,—and some, as we have seen, were sent as letters. These occasions, we may take it, were not confined to men. Women were not kept in the background in Lesbos, or Sappho would not have had sufficient political influence to deserve banishment. Indeed the evidence goes to show that the seclusion of high-born women in Greece was Ionian rather than Dorian or Aeolian. Even at Athens, to judge by certain of Aristophanes' comedies, it was probably not so complete as is generally believed.

This is not the place to attempt an estimate of the influence exercised by these two Lesbians, direct or through their imitators, on the culture of the western world. We know what Dionysius thought of Alcaeus, what Plato thought of Sappho. To many moderns, Sappho, like Plato himself, is one of those great of the earth to whom one returns again and again to
find them ever greater. For all the answers to the question, "Why are these two poets—and Sappho, of course, in particular—so attractive to us?" we may indeed go far, but some of them are near and plain. First, of these more than of any ancient singer it is true to say that we find ourselves dealing with poets rather than poems, with persons rather than books. The curve of individualism reaches its peak in the self-revelation of Sappho. Secondly, and here again Sappho outshines her contemporary, they are masters, even among the Greeks, of the art of putting a thing briefly without making it bald, gracefully without making it untrue, simply without making it undignified. Thirdly, theirs is almost entirely free of the mannerisms of phrase which cause most other early Greek poetry, beautiful as it often is, to smack of the sophistication that comes of a long tradition. Fourthly and lastly, great as Greek Choral poetry could be, it was in its essence tribal, and that means bound up with national customs and habits of thought which to us are mere matter of history; the Lesbian Monodies, on the other hand, are concerned with the unchanging elements of man's individual life,—birth, feasting, friendship, love, war, ambition, exile, rest after strife, sleep, death. Good poems on such themes, in whatever language they may be written, to whatever time they may belong, ask of us no effort of the imagination; they go straight home.

In the first quarter of the 6th Century, when Alcaeus and Sappho were still singing in Lesbos, and Alcman still perhaps training girl-choruses at Sparta, there was a stir, as has been already said, among the fluteplayers, which caused the inclusion in the Pythian contests of Flute-sung Elegy and Flute-playing pure and simple. Of these two 'events' only the latter survived the first meeting, but elsewhere the flute continued to be the instrument proper to Elegy, and SACADAS of Argos was famous for both types of Nome, the Flute-sung, αὐλωδική, and the Flute-played, αὐλητική. Of the former we

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have mention of a Taking of Troy, and of the latter we hear of the Pythian Nome, a musical representation, in five 'movements,' of the fight between Apollo and the Serpent. Sacadas is mentioned with Thaletas as an innovator in rhythm. Another recorded name of this period, Xanthus, is famous as that of the earliest known composer of an Oresteia, probably a Lyre-Sung Nome.

The life of Stesichorus of Locri, called of Himera (if that be the solution of the puzzle of his identity), who was reckoned of the Nine Great Lyric Poets, would seem to lie between 630 and 550. He drew for themes upon his predecessor Xanthus, and his Lyre-Sung Nomes, if these they were, owed something to (the younger?) Olympus.

He is connected in various passages of ancient authors not only with Himera and Locri (or Mataurus) but with Acragas and with the Arcadian town of Pallantium, whence he is said to have been banished to Catana in Sicily, the place of his burial. He seemingly did not belong to the half-Lesbian school of Sparta, and though he was contemporary with Sappho and Alcaeus, shows no trace of what we may call the new-Lesbian tradition.

His poems, arranged at Alexandria in twenty-six Books, ran some of them to more than one, though we hear of no generic titles but Hymns, Paeans and Love-Songs. He calls his Helen a Proem or Prelude, and his Calyce, which became a folk-song among the women of Greece, can hardly perhaps have been choral. The longer poems, as we shall see, were probably Lyre-Sung Nomes, divided perhaps into long episodes. Such Monodies, as they seem to have been, would have the advantage over Choral poetry, as Timotheus saw many years after, in being more easily heard as words, and therefore more suitable

1 the omission of his name by Proclus on the Nome is not conclusive against this view; he also omits Corinna; moreover the Nome and the Prelude were often confused (see below, p. 674); that they were Dithyrambs is hardly possible at this early stage of the Dithyramb's development; but some of them may have been Hymns, since Clement calls Stesichorus the inventor of the Hymn.
as mere entertainment. The nature of the Nome will be discussed later. Meanwhile it should be noted that, apart from his ‘invention’ of the Triad, Stesichorus’ fame seems to have rested on his power as a narrator. ‘Longinus,’ Quintilian, Antipater of Sidon, all compare him to Homer. Simonides speaks of the two in the same breath. The age of the tyrants was soon to see a repetition of that characteristic of the age of the kings, the court-poet. The mantle of the singer of the old Epic Lay had already fallen on the singer of the new Lyric Tale. But as yet, like the Lesbian Succession at Sparta, the poet was patronised by the state. We may compare Stesichorus’ advice to the Agrigentines to beware of Phalaris, and his remark to the Locrians that they must not prove wanton, or the crickets would chirp from the ground. The style here is reminiscent of the Delphic oracle. Stesichorus is still the medicine-man, the Hebrew prophet, the spiritual power rather in the state than of it.

The subjects of his poetry include, besides the myths of the Epos, certain love-tales—gathered presumably from the lips of the people—which are of great interest because they furnished models to the Alexandrian poets. Stesichorus’ Daphnis was the forerunner of Theocritus’ Song of Thyrsis, and may well be an ancestor, through the Greek Novel, of modern Romance.

The metres of his few extant fragments show some combination of Dactylic with Trochaic, especially in the ‘epitritic’ close (— — —), but the two-time Dactylic greatly predominates. Only in the Rhadina, which Strabo thought to be wrongly ascribed to him, do we find any possible trace of new Lesbian influence.

To Stesichorus is perhaps due the beginning of the structural expansion, both metrical and syntactical, which we see on comparing an ode of Pindar with an ode of Alcaeus. Whether we should accept the ancient belief that he invented the Triad, is doubtful. His name,
IBYCUS

which is a nickname, indeed proves that he made some great advance in Choral Melic, and Suidas' authority declares that all his poetry was 'epodic.' Yet the very length of some of his poems points to Monody, and it seems well-nigh impossible, particularly in view of the new fragments of Ibycus, to regard the arrangement of Aleman's Partheneion as anything but triadic. The problem of priority of invention often remains unsolved to-day, with all the relevant documents available. In this case the internal evidence is almost none, and the external slight and indirect or else of questionable authority.

But there is no doubt that this Dorian who inspired Euripides the tragic poet and Polygnotus the painter, who was parodied by Aristophanes and sung at Athenian banquets, and whose choral achievements became the proverbial test of a Greek's claim to have been educated, was a very great man.

The next great name comes a generation later. Ibycus is for many reasons an interesting figure. This Dorian poet, who in so many ways resembles Stesichorus, and whose works were sometimes confused with his, refused to become tyrant of his native city, the half-Doric, half-Ionic Rhegium, and not only withdrew to the Ionian court of Aiaces at Samos but, as we now know, dedicated his poems (or a Book of his poems) to his son and successor Polycrates. This shows very clearly the power to which a poet could still attain by virtue of what we may call the medicine-man tradition. It was used either to thwart the power of the commercial tyrant, or, as Alcaeus used it, to rally the aristocrats against the rising middle-class. And it is characteristic of the age that the same man who was offered the supreme power in his birthplace, is the first recorded instance, after the Heroic Age, of a court-poet.

Ibycus' metres bear a close resemblance to those of Stesichorus. They are mainly combinations of Dactyl and Trochee with the Dactyl predominating. The structure of his poems, some of which we now know to have been triadic, shows no advance on Aleman. But we see
for the first time a certain sign of the spread of the new-Lesbian influence, the Choriamb. The same influence is probably to be traced in the personal note that sounds in the beautiful fragments of the Love-Poems which made his chief claim to immortality. It is clear that in losing Ibycus we have lost much, perhaps even a 'male Sappho.' Whether these Love-Poems were Monodies we do not know. Some of them certainly contained myths. But human nature as well as the Aeolian connexion makes it unlikely that they were all Choral. If the authorship of Stesichorus' *Funeral Games of Pelias* was sometimes attributed to him, it would seem probable that Ibycus wrote similar narrative poems, some of which may have been Monodic. The triadic arrangement of the poem dedicated (or dedicatory) to Polycrates would seem to imply that it was performed by a chorus as an Encomium or Eulogy, a development of the καῦσος of which we have already had examples—but Monodic examples—in Alcaeus. Some of the Love-Songs were probably of the same type. We hear of no Hymns or Paeans, though we have one mention of a Dithyramb. Of this we shall speak later.

The dedication to Polycrates is to be noted as a personal ending to a Choral and impersonal song. It marks the growing tendency to employ art-choral to honour an individual, a tendency which appears later in the Eulogies and Epinicia of Simonides and Pindar.

The new-Lesbian influence is very clearly marked in the fragments of a poet who sang at the same court. The long life of the Ionian Anacreon, beginning before the middle of the 6th Century, continued well into the 5th.

He probably died at Athens about 488. Aeschylus' first tragedy was staged in 499. Anacreon's life seems to have been spent at his birthplace Teos, at Abdera whither he went with his countrymen when they emigrated to Thrace rather than submit to the Persians, at the court of Polycrates at Samos, at Athens at the court of the Peisistratids, at the house of the Thessalian noble Echeocrates, and again at Athens under the democracy. Antiquity seems to have possessed his works in five Books, the first three probably comprising his
Lyric poetry, the fourth his Iambic, and the fifth his Elegiac. Among his Elegies were Drinking-Songs, Epitaphs and other Inscriptions, and perhaps invective.

The use of metre for inscriptions was a survival of the very early days when all ‘literature,’ all that is that was composed for record or repetition, tended to be metrical, partly through long association with the dance, and partly because verse—which is not at that stage distinguishable from song—aids the memory. That the early Greek inscriptions were first in Hexameters and then in the Elegiac metre, points to the early separation—in this order—of Epos and Elegy from music. These were now the natural speech-metres.

One of Anacreon’s Inscriptions appears to have been written for the grave of a fellow-countryman who fell in the battle which broke the resistance of the natives of Abdera; another is the dedication of a votive effigy for the victory of the horse of Phedolas of Corinth at Olympia. The subjects of the Iambics seem to have been various, but all personal, and many of them, as would be expected, satirical. The most famous of these is the charming little piece, composed perhaps at Abdera, to the Thracian coquette. This must have been either sent as a letter, or sung—or recited—at a drinking-bout, perhaps both.

The metres of this Book owe much to the tradition of Archilochus, but also, like those of Ibycus, betray the new-Lesbian strain by the use of Choriambics. It is to be noted that the only two extant poems of any length are divisible into strophes of two and three lines respectively. The Melic poetry included Hymns, Love-Songs—one at least in the form of a Hymn—, Partheneia, and (what adds the last and most lasting touch to the traditional picture of this lover of lads, lasses, wine, and music) songs of regret for past youth. The Choral poems, of which we have the little Hymn dedicating a temple or statue of Artemis at the Ionian Magnesia, and a new and doubtfully restored fragment from the Maiden-Songs, show no ad-
vance in elaboration on those of Ibycus. The metre, however, instead of being mainly Dactylic, is Glyconic, Choriambic, and Ionic, all new-Lesbian characteristics; and the poems appear to be arranged sometimes in homorrhythmic strophes of uneven length. The entire absence of the Triad may be an accident.

The fragments of the Melic songs of love and wine, in which Anacreon’s self-revelation comes second only to Sappho’s, but which, to judge by Horace’s words in the Ode Velox amoenum, included narrative poems, have less fire and more sweetness than those of Ibycus. Though the serious note is not always absent from them, they seem to betoken a man who often played with love rather than loved, and, as we should expect in such a man, invective has here spread beyond its traditional spheres both of metre and occasion. Among them, for the first time, we find the Anacreontic or Half-Iambic metre, really a type of Ionic, which enjoyed so great a vogue with the late imitators on whom rests Anacreon’s modern reputation. Of his fame in 5th-Century Athens there can be no question:

‘On the Athenian Acropolis’ says Pausanias (i. 25) ‘are statues of Pericles son of Xanthippus and of his father also who fought the Persians at Mycalé. Near Xanthippus stands Anacreon of Teos, the first poet excepting Sappho of Lesbos to make his chief theme love. The statue represents him as one singing in his cups.’

The latter half of the 6th Century brought the beginnings of a change which proved of capital importance in the history of the world, the rise of Athens as the intellectual centre of Greece. Peisistratus or his sons collected the first recorded library, saw to the editing of Homer and Hesiod, and regulated the performance of the rhapsodes at the Panathenaic Festival; Hipparchus brought Anacreon to Athens and made Simonides, as we shall see, a court-poet; the young Pindar was sent to Athens to learn his art; within a generation of the death of Anacreon Athens had become the home of the philosopher Anaxagoras. Among the foreigners befriended by
SIMONIDES

Hipparchus was Lasus of Hermione in Argolis, Melic poet, teacher of the lyre, and musical theorist. He seems indeed to have been the first writer on the theory of music, to have improved the lyre by giving it a more extensive and more finely divided scale, and to have given new life to the Dithyramb—whose history is reserved for a later page—both by enlarging its metrical and tonal scope, and by making its performance competitive.

He clearly had much to do, after the fall of the Peisistratids, with the extension or institution of the intertribal contests in music and poetry by which Cleisthenes sought to establish his constitution in the affections of the people.

Though his Choral poetry seems to have survived into the Alexandrian age, we have only the first three lines of his *Hymn to the Hermione Demeter*, and references, both of which throw doubt on their genuineness, to an asigmatic ode entitled *The Centaurs* and a Book of *Dithyrambs*.

His later reputation may be measured by his having been accorded a place among the Seven Wise Men, and his contemporary fame by Pindar's flutemaster's choice of him to instruct his pupil in the lyre.

A then somewhat similar but now far more famous figure in the Athenian life of that day is the first Pan-Hellenic poet, Simonides.

Born about 555, he seems to have spent his youth and early manhood in his birthplace, the Ionian island of Ceos; then to have lived under the patronage of Hipparchus at Athens; and after the fall of the Peisistratids to have migrated to Thessaly, where he lived with one or other of the great nobles. In the year 506 or soon after, he wrote an Epitaph for the Athenians who died in the operations against Chalcis, and early in the new century accepted the new order and returned to Athens to live under the democratic régime.

1 it is significant that the first ancient system of musical notation was founded on an old Argive alphabet, and that Lasus' theoretical studies were shared by the Pythagorean Hippasus of Metapontum
Like Lasus, he seems to have thrown himself into the musico-poetical side of the popular movement, and is recorded as having won a victory as poet and chorus-trainer in the year after the battle of Marathon. At the age of eighty he won his fifty-sixth prize for the Dithyramb. He wrote the inscription for the new statues of Harmodius and Aristogeiton set up in 477. Friend of the foremost Athenian Themistocles and of the foremost Spartan Pausanias, he now wrote Epitaphs, Dirges, and other poems of the war, some of them in competition with other poets such as Aeschylus, some, we may believe, by direct commission. The last few years of his long life were spent at the court of Hiero of Syracuse, the resort at that time of his nephew Bacchylides, of Pindar, and of Aeschylus. In the year 475 his influence with Hiero, his fame in Sicily, and the traditional respect paid to poets as healers of discord, were such that he made peace in the field between the armies of Hiero and Theron of Acragas before a blow had been struck.

Besides his fame as a poet, Simonides enjoyed in antiquity the reputation of having invented the art of mnemonics, some system, presumably, of memory-training; and also of having added certain letters to the alphabet, a tradition founded perhaps on his having set the fashion at Athens, as a popular Ionian poet well might do, of employing the Ionic alphabet, which seems to have come into vogue in Attic literature in the middle of the 5th Century, though it did not supersede the old alphabet officially till the first year after the Peloponnesian War. For us Simonides lives in his noble Epitaphs of the Persian War, in his great little Dirge for the heroes of Thermopylae, and in his incomparable Danaë. These rank with the fragments of Sappho, the Parthenon, and the Dialogues of Plato as the finest living flowers of the Greek genius.

Hymns, Paeans, Prayers, Dithyrambs—these to the Gods; Dirges, Epinicia, Eulogies, Inscriptions—these to men; such was the ancient classification of his works. Suidas’ notice mentions as his most famous Elegiac poems
SIMONIDES

The Kingdom of Cambyses and Darius, The Sea-fight with Xerxes, The Sea-fight off Artemisium; as his most famous lyric poem The Sea-fight at Salamis; and includes among his works a Book of Tragedies. His Ἀτακτοὶ Λόγοι were perhaps a sort of Mime. Among the Eulogies, besides that on Salamis, were Elegiac poems on the battles of Marathon and Plataea. Among the Inscriptions, besides War-Epitaphs, are lines for the tomb of the daughter of Hippias, for one of the Alemaeonids, for the runner Dandes of Argos, for Lycas a Thessalian hound. The same Book contained dedications for votive-offerings for victories over Chalcis, over the Persians off Artemisium, over the Carthaginians at Himera and the Etruscans off Cumae; for the altar of Zeus Eleutherios at Plataea; for the statues of winning athletes; for a painting by Polygnotus at Delphi.¹

None of Simonides' Melic poetry seems to have been Monodic. In the fragments of his Choral works we find for the first time the common Lyric dialect of speech—and one may almost add, of metre—which seems, like the common Epic dialect which generations before had been the first literary expression of the unity of the Greek race, to have arisen as part of the new emphasis in that unity brought about by the Persian Wars.

Neither in speech, metre, nor structure is there any notable distinction to be made between these fragments and the 'choruses' of Attic drama. Some of the Epitaphs show Doric forms rather than the traditional Ionic when they are written for Dorians; the Melic dialect does not vary. Here too for the first time we find the Triad in its full development with strophes eight or nine lines long. Side by side with it we find, as in Pindar, the strophic arrangement; here also the strophes are longer than hitherto. These changes in the direction of greater elaboration should be considered in connexion with the musical reforms of Lasus, and the statement of the Scholiast on Pindar that the 'originator' of the dancing-chorus was Arion of Methymna (at Corinth), who was followed (seventy years later) by Lasus.

¹ Some at least, probably all the best, of the Simonidean Inscriptions printed in vol. ii are to be ascribed to Simonides; the fashionable doubt of their genuineness is chiefly due to misunderstanding of Herodotus (see vol. ii, p. 353 n.)
In default of the self-revelation of monodic poetry, the basis of our estimate of Simonides naturally includes the stories that gathered round his name. Many of these record wise sayings, some of which are proverbs still: 'Fortune favours the brave,' 'Painting is silent Poetry,' 'Play all your life and never be entirely in earnest.' On the other hand, there are references even as early as Aristophanes to his penuriousness; and Pindar was supposed to hint at him where he says 'The Muse was no seeker of gain then, nor worked for hire,' and the ancient comment is 'He means that nowadays they compose victory-songs for pay, a custom begun by Simonides.' Pindar was probably referring to all contemporary poets including himself. It may be that the Eulogy, being complimentary of an individual, was the last form of poetry to be bought and sold, or that till the end of the 6th Century poets had lived by teaching the young, and regarded the composition of lyric poetry and the training of choruses as acts of grace.

In any case a dispassionate survey of all the external evidence suggests, not a niggard, but a man of independent disposition who was not content to live as a mere hanger-on of rich men, but believed the labourer to be worthy of his hire; and this is not inconsistent with the great kindly humorous soul that beams from the Danae and the Epitaphs. Sappho was supreme in the solo-song, the personal lyric; Simonides was great because he took the choral lyric, the collective epitaph—the impersonal song, the song of the tribe—and made it, humanly speaking, personal.

Among the fragments of Simonides are certain after-dinner impromptus, which, like some of the dedicatory Inscriptions, show the marvellous technical ingenuity that comes of a life spent in handling words. The dinner-table was clearly the venue of his passage-at-arms with a man who, significantly of the period, combined the Lyric and Iambic poet with the Comedy-writer, and strangely enough was a five-event champion as well, Timocreon of Rhodes. By the irony of fate Timocreon owes the preservation of his most considerable extant fragment to his having
TELESILLA

attacked in it Simonides' friend Themistocles. It is a triadic poem, and therefore probably Choral, written in a much more pronounced Doric than that of the Attic 'choruses,' and was probably sung and danced, like Simonides' Victory-Song for Scopas, at a drinking-party. The Eulogy here masquerades as a lampoon.

Timocreon's poem in Ionic dimeters beginning 'Quoth a pretty man of Sicily to his mother,' and his monodic Drinking-song in Trochaic dimeters to the God of Riches, suggest that he is indebted, if not for form, at least for matter, to Alcaeus. He seems to have quoted an Iambic line of Anacreon's. Like Simonides, he also wrote Inscriptions. Of his Comedies, like Simonides' Tragedies, nothing is known except the statement of Suidas that he wrote them.

Another poet of this age who seems to have combined 'pure' lyric and the drama was Phrynichus, whose first tragic victory was in 511, and who is recorded by Timaeus as a writer of Paeans. Thus in the first quarter of the 5th Century signs are already visible of a change in the history of Greek Melic. The lyric genius of Athens is soon to run in but two channels, the Dithyramb and the Drama.

Before we continue the account of Lyric at the new literary metropolis we have to speak of four poets, two Pan-Hellenic and two provincial, the latter, whom we shall take first, both wholly or in part Dorian, and both—a thing hardly to be expected in Ionian Athens—women. The noble figure of Tele-silla of Argos shines for us in the pages of Pausanias and Plutarch, but as a poet, or rather a prophet, turned warrior. Of her poetry we know hardly more than that, like another Dorian, Timocreon, she used the Doric dialect and sometimes the Ionic measure, and that she wrote what was perhaps a Partheneion to Artemis and probably a Hymn to Apollo.

Of the great Boeotian poetess who was by some

1 unless indeed we read, with T. Reinach, Tynnichus for Phrynichus
CORINNA

accorded tenth place in the ‘canon’ of Greek Lyric Poets, there is fortunately more to say. Apart from her famous reproof of the young Pindar (above, p. 6), and his as famous but less courteous reference to her rusticity (above, p. 8), little is known of CORINNA beyond what may be gathered from the few extant fragments of her work. She was born at Tanagra; she perhaps lived part of her life at Thebes; she was five times victorious over Pindar; she took Pindar to task in a poem for using an Attic word; she wrote ‘five Books, and Inscriptions, and Lyric Nomes.’ She was moreover a pupil of an otherwise almost unknown lyric poetess Myrtis of Anthedon, who wrote at least one poem, known to Plutarch, on a local Tanagraean myth, resembling in subject the love-tales of Stesichorus and in general type the stories sung by Corinna herself.

To judge by her editor’s orthography, which cannot be earlier than the 4th Century, the edition in which the Alexandrians apparently found Corinna’s works was made long after her day. It throws light on the provincial, or should we say national, character of her work compared with Pindar’s, that it was not ‘metagrammatised’ like his into the new Attic alphabet, but into its offshoot the new Boeotian. The edition was probably made by a Theban schoolmaster soon after the battle of Leuctra, when the national pride of the Boeotians ran high.

In the extant part of what appears to be the introductory poem to her Old-Wives’ Tales, of which there were perhaps two or more Books, she sings ‘for, or to, the white-robed daughters of Tanagra’; but whether this means that they were the performers as choruses of maidens or merely the audience which she chiefly had in view, is not clear. Her subjects seem to be mainly the local myths of Boeotia, often taken, as her title plainly tells, from the lips of the people, and told not without charm in a singularly plain and simple way nearer kin to the Fable than to the Epos. There is some small trace of personal poetry, but this may belong to the personal part of Choral works.

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The dialect is the half-Aeolian Doric of Boeotia, the metre mainly perhaps Ionic Dimeters or Glyconics arranged in equal strophes of five or six lines, the latter admitting of resolution at the beginning. She wrote, we know, Lyric Nomes, the introductory parts of which were probably in Hexameters; but whether her other narrative poems also were Monodic is not certain. The separation of the Nomes perhaps suggests that they were not. Her Book of Inscriptions speaks for the wide vogue of the fashion which among the great poets seems to have begun with Sappho, if not with Archilochus.

Of the local Boeotian tradition to which Myrtis and Corinna seem to have belonged we have no other trace. Anthes, who hailed from Myrtis' birthplace, belongs to the Dark Age; the poetess Boeo is of unknown date.

Corinna's greater pupil, PINDAR, whose poems lie beyond the scope of this book, must nevertheless find brief mention here. We are told that his flute-teacher, perhaps seeing dimly that the new Pan-Hellenism was centred, for poesy, in Athens, thither—it would be about the year 505—sent the young Theban to learn the lyre. Among his teachers was the great poet-musician Lasus. The lad returned to Thebes to be rebuked by Corinna for the neglect of 'myth' in his poems, and to lose to her five lyric contests; after which he lost patience with the provincial-minded judges and called his old instructress 'a Boeotian sow.'

His first datable Ode, Pythian x, was written in 498 when he was twenty years of age, his latest, Pythian viii, in 446 when he was seventy-two. He seems to have lived most of his life at Thebes, with occasional visits to the various places in Greek lands to which he was called to exercise his art of poet-musician and chorus-trainer. In the 'life' prefixed to his works by the Alexandrians who edited them we read: 'He wrote seventeen Books, I Hymns, II Paeans, III and IV Dithyrambs, V and VI Processionals, VII to IX Maiden-Songs, X and XI Hyporchemes or Dance-Songs, XII Eulogies, XIII Dirges, XIV to XVII Victory-Songs.' By this list we may measure our losses in Greek Choral Lyric; for, but for a
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few fragments, these last four Books are all of Pindar that we have.

With no complete Epinicion of Simonides to which we may compare Pindar's, we cannot tell how far the structure of his odes or his treatment of the myth were new. But the outward and visible informality which embodies an inward and spiritual symmetry; the seemingly casual, yet never, we may believe, really abrupt, transitions which give to these works of consummate art the easy flow of an evening's intimate conversation; the light and landscape that is born of a single epithet; the vivid portrayal of action as by a painter whose strokes are firm and few; the dark metaphor doubtless made plain by the gestures of the dancers; the effect of playing with a story rather than telling it; the combining of a sublime detachment of outlook with the sympathy of one acquainted with grief—it is part of the Greece of that day that such things should be in a song of congratulation to an athlete, but some at least of them we may believe are Pindar's own.

Till a generation ago Pindar's Epinician Odes were the only complete examples we possessed of Greek Choral Melic outside the Drama. In 1896 the sands of Egypt gave us part of a papyrus-roll containing a number of Epinicia and Dithyrambs of his younger contemporary, the last of the Great Nine. BACCHYLIDES, like his mother's brother Simonides, was a native of Iulis in Ceos, where he was born about 510. Like Pindar he seems to have visited the houses of his patrons in various cities of Greece; he was apparently with his uncle at the court of Hiero at Syracuse; he spent part of his life in exile—probably for anti-democratic tendencies—in the Peloponnese; his first datable ode was written about 485, his latest in 452. A comparison of his 'output' with that of Simonides and Pindar indicates a similarity throughout; but we find no Dirges, and we do find Love-Songs. If the two elder poets wrote Erotica, they were included in their Eulogies. To Bacchylides, like

1 for these details the reader may be referred to the textbooks, e.g. Gildersleeve's Pindar
BACCHYLIDES

Pindar but unlike Simonides, were ascribed Processionals and Partheneia. But we must remember that these classifications owe much to Alexandria; and in any case it is clear that the themes of these three poets and the treatment of their themes were closely akin. Hence partly no doubt the rivalry between the two Ionians and the Aeolo-Dorian; hence also perhaps in some degree their excellence.

Yet we may believe they were far from equal. Before we had Bacchylides we knew ‘Longinus’ dictum:

‘Bacchylides and Ion may be faultless, may have attained to complete mastery of the smooth or polished style, whereas there are times when Pindar and Sophocles carry all before them like a conflagration, though they often flicker down quite unaccountably and come to an unhappy fall; yet surely no man in his senses would rate all the plays of Ion put together at so high a figure as the Oedipus.’

And now for Bacchylides we can agree. Bacchylides’ eagle, his ghosts beside Cocytus, his flowers of Victory around the altar of Zeus, are fine delicately conceived pieces of imaginative writing; but they do not bring water to the eyelid like Simonides’ Thermopylae nor, like Pindar’s three-word apocalypses, stir thoughts too deep for tears. Our mind’s eye may delight in Bacchylides, our heart goes out to Simonides. Bacchylides’ material was the same as Pindar’s, but his treatment of it, as far as we can judge, much less original. His myths, both in style and structure, bear a closer kinship to the Epos, or rather perhaps to the Lyre-Sung Nome that had long taken its place in narrative song. His tale has more of the novel than Pindar’s and less of the short story. He is more concerned with the facts of a victory than with its meaning. With him gnomic commonplace is not transmuted into prophetic utterance. He is more of the professional song-writer who entertains, less of the inspired prophet who needs must teach. He might (almost) have written some of the 4th Pythian; he could never
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have written the 5th. The reader feels somehow that Bacchylides’ charms are embroidered on his theme, while Pindar’s are inwoven in it. His beauty is of the earth, Pindar’s of the waters under the earth. ‘Man is the dream of a shadow’; for all his power as a narrator, Bacchylides could not have written that.

Before we continue our story it will be convenient to give some account of the various kinds of Melic poetry. Of the history of the Hymn down to the days of Terpander we have spoken already.

In Roman times Hymns were classified as ἐὐκτικοὶ ‘of prayer,’ ἀπευκτικοὶ ‘of deprecation,’ καλητικοὶ ‘of invocation,’ ἀποτευμπτικοὶ ‘of valediction.’ The first would correspond with Simonides’ Book of κατευχαί or Prayers. The last, of which the ancients had examples in Bacchylides, would be used for instance at Delphi when Apollo withdrew for his winter sojourn in the land of the Hyperboreans. The Cletic Hymn is exemplified by opening lines addressed to Aphrodite by Alcman and Sappho, and one or other of the types in the fragments of the Hymns to Hermes and Athena by Alcaeus; in a perhaps complete Hymn to Artemis by Anacreon; in the beginning of Lasus’ Hymn to Demeter; in a paraphrase of what were probably the first six stanzas of Alcaeus’ Hymn to Apollo; and some fragments of the Hymns of Bacchylides and Pindar. Sappho’s Ode to Aphrodite, like Anacreon’s to Dionysus, is apparently an adaptation of the Hymn to the purposes of a Love-Song or Love-Message. These few instances, none of which, except the two Love-Songs, is necessarily to be considered monodic, are sufficient to give some idea of the Hymn of the early classical period. Catullus’ Hymn to Diana; Horace’s Carmen Saeculare and some of the Odes, for instance those to Mercury (i. 10), to Venus (i. 30), to Diana (iii. 22); and the Hymns of Tragedy and Comedy, for instance the beautiful invocation to the Clouds in the play of Aristophanes; will help to fill out the picture. The earliest extant non-hexameter fragment of a Hymn is a line from one to Demeter included in the Ποιμαντικοὶ of Archilochus. The connexion of these Hymns with the Homeric Hymns is marked by the use of the word Proem for the Homeric Hymn to Apollo by Thucydides, 648
THE PROSODION

and for Alcaeus’ Hymn to Apollo by Pausanias. To judge by the fragments which seem to come from Simonides’ Hymn to Poseidon, the Hymn was later elaborated to include myths of some length, in this case that of the Argonauts. Towards the end of the classical period we hear of Hymns by Timotheus, one of which, at any rate, was monodic. Long before this the Hymn, almost alone of classical Choral Melic, had thrown off the dance. The Hymns of classical times were generally sung at a sacrifice, by a chorus standing round the altar of the God. There is, naturally, no trace of the Triad, and, again perhaps naturally, there seems to have been no characteristic rhythm. In post-classical times the Hymns were frequently performed by children of both sexes. The early parallel of Olen’s Hymn to Eileithyia suggests that this may have been common in the classical period. Bacchylides calls Hymns παιδικοί, though the actual form of the word is suspect.¹

The Processional or Prosodion, of which we have two lines of an early example composed by Eumelus for a chorus of Messenians to sing at Delos, seems to have been a sort of Hymn-in-motion sung as the dancing chorus approached the temple of the God.

The author of the passage in the Theogony (68) describing the progress of the Muses to Olympus, was doubtless, as we have seen, familiar with the Prosodion (see p. 622). Like the standing Hymn, it included a petition. Eumelus speaks of himself as an innovator. The ascription of the invention of this form to Clonas probably marks a later resuscitation involving the supersession of the lyre-accompaniment by that of the flute. The metre was at first, as it seems, the Hexameter; later the characteristic rhythm was the Prosodiac ———(—), probably a folk-rhythm forerunner of the Anapaestic, as the ‘Half-hexameter’ found in one of Sappho’s Wedding-Songs and in proverbs may have been one of the ancestors of the Hexameter. It is found in the Embaterion or Song of the Battle-Charge of the Spartans sometimes ascribed to Tyrtaeus. The revival of this rhythm for use in the Prosodion was perhaps due to Clonas. Processionals

¹ cf. παιδικοί ὤμοι in Pind. Is. 2. 5, but there the meaning is perhaps different, if indeed it is not a play on the two meanings
THE PAEAN

formed two Books of Pindar's works and at least one of Bacchylides'. Pindar's longest extant fragment opens with an address to Delos. A song sung in the Prosodiac metre in honour of the Spartan general Lysander has the Paeanic refrain and is called a paean by Duris (p. 470).

The Paean was apparently a development of a probably non-Hellenic cry, ηπαιάων, used to invoke a healing and averting deity who came, after Homer's day, to be identified in various parts of Greece with various Gods and Heroes; chiefly with Apollo, though even Pindar's Book of Paeans contained, we are told, songs addressed to all the Gods.

The Paean was sung at the beginning of any important undertaking, such as a voyage, for instance the Athenian Expedition to Sicily, or a battle—this was post-Homeric—for instance that of Salamis; ¹ in the worship of Apollo as a special type of song or song-dance of prayer or thanksgiving, sometimes processional or performed at various points where a procession temporarily stopped, always after the libations which followed a sacrifice, taking in some cases the place of the Hymn; among the customs of the feast—originally identical with the sacrifice—as a particular sort of hymn or prayer after the threefold libation which bore the same relation to the ensuing drinking-bout as the sacrifice to the just-completed feast; after victory, for instance that of Salamis, when Sophocles played the lyre and led the dance of naked youths, as a song of thanksgiving and triumph at the setting up of the trophy or as the returning troops marched in. With the last use went, naturally enough as time went on, the notion of praise of the victorious general, for instance the Anapaestic, or Prosodiac, and therefore probably Processional, Paean sung to Lysander at Samos, and the competitive Paean performed to Antigonus and Demetrius at Athens. Side by side with these more formal uses was the use of the refrain as a mere shout of joy, as it were Hurrah, especially for victory in battle. Eventually there seems to have arisen some confusion between the Paean and the Prosodion, and even the Hymn. In Aristophanes' Thesmophoriazusae (311) the refrain of the Paean is used as a sort of Amen to the Hymn-prayer. The

¹ see Thuc. 6. 32 and Aesch. Pers. 393; cf. Xen. Hell. 2. 4. 17 where the general ἐξάρχεῖ τὸν παιάνα

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introduction of the Paean at Sparta was ascribed to Thaletas, who was said to have brought it from Crete, when summoned to stay the plague. The Cretan connexion is also marked by the Homeric "Hymn to the Pythian Apollo" (c. 600 B.C.). The rhythm of the oldest form of the refrain, coupled with the name of the foot known as the Great Paeon, points to the original metre having been composed of groups of five long syllables. This is perhaps the best way of scanning the "Hymn Zε ῃ πάντων ἄρχα ascribed to Terpander. But the extant Paeans show no surviving trace of this rhythm and but few traces of its sister the ordinary Paean ——— (or ———), both possible descendants of an old stress-foot of five beats (see p. 627 above). It is possibly not without significance that the 'new-Lesbian' Melic shows the clearest traces of old stress-conditions, that Archilochus calls the Paean 'Lesbian,' that the refrain bears a resemblance to the name of the Paeonians, and that Orpheus' head was carried, in the tale, by the Hebrus to the shores of Lesbos. The Paean of public ritual accompanied all the sacrifices at Delphi except those offered during the three months' winter-absence of Apollo, when its place was taken by the Dithyramb. It was sung by women at Delos, by youths at Thebes; at the Spartan Gymnopaediae it was performed by naked youths in honour of those who fell at Thyrea in 546. From about the year 460, when the cult of Asclepius was introduced at Athens, it became the custom to sing Paeans there, in which Asclepius was probably associated with Apollo, on the eve of the Greater Dionysia. We have fragments or mentions of Paeans by Stesichorus, Tynnichus, Simonides, Pindar, Diagoras, Bacchylides, Sophocles, Socrates, Ariphron, Timotheus; and a considerable number belonging to the late 4th Century and after, some of them complete, are preserved in inscriptions. The two 'hymns' with musical notation found at Delphi, which are composed in Paeons and Cretics, may possibly be Paeans. That the later Paean did not always contain the refrain is clear from the ancient controversy over Aristotle's "Ode to Virtue" (p. 410).

The Symposiac or Dinner-table Paean was the everyday counterpart of the festal Paean at private dinner-parties, at club-feasts, at the common table of certain Dorian communities, and the like. References to it are found as early as Aleman. Among the Athenians—and the customs
THE PAEAN

of other peoples were probably very similar—the wine was mixed in three bowls, from each of which the first ladleful was poured on the ground to Olympian Zeus, the Heroes, and Zeus the Saviour; and then the whole company, every man holding a laurel twig, sang the Paean. If a fresh bowl was required, it was sung again. And sometimes there was yet another singing of it, to end the evening’s festivity; this last Paean was sung by the host alone. The flute, the instrument proper to a sacrifice, was the usual accompaniment, played by a hired flute-girl. These dining-paeans were addressed primarily to Apollo, but like their greater counterparts they came to associate with him other deities such as Poseidon, or quasi-deities such as Health or Virtue. The Paeans chosen were mostly perhaps ‘classics’; we hear of those of Stesichorus, of Tynnichus,1 of Pindar. The other songs of the feast, Drinking-songs, Eulogies, were secular; the Paean, like the English ‘grace,’ was sacred. The Paean was generally Choral, the secular songs generally Monodic.2

The traditional contents of a Paean seem to have been first an invocation, then something of the nature of a ‘myth’ with occasional reference to present-day topics, and finally a prayer. During the reign of the Hexameter, that metre seems to have been employed. A survival of this use is perhaps to be seen in the Hexameters that appear in the Paean-like ode in the Oedipus Tyrannus (151 ff.). Later, as in the other kinds of Melic, the older rhythms resumed their sway. The refrain either divided the couplets or strophes, which, to judge by Aristophanes’ song in the Wasps (863 ff.), sometimes extended to half the whole poem, or made part of their last line or lines. In the latter case we find it in certain of Pindar’s Paeans elaborated into a short sentence, sometimes recurrent as in ii, sometimes not, as in vi. In three of the four extant triadic Paeans of Pindar, the refrain or refrain-sentence ends the Triad, and it may have done so in the fourth (Or. Pap. 1791). Better evidence for the structural evolution of Choral Melic could hardly be wished for (see p. 621). In the Alexandrian period, like other forms of Melic poetry, the Paean tended

1 so T. Reinach for ‘Phrynicus’ Ath. 250 b2 or songs originally choral sung as solos; it was one advantage of the absence of part-singing from ancient music that this was possible, and this is one of the reasons that the line of distinction between Choral and Monodic is sometimes so hard to draw

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to drop its isostrophic arrangement; and the refrain, if it occurs, is apt to occur capriciously. The instrument of the public or Festal Paeon was at first, as was to be expected, the lyre, and later flute and lyre, or even, notably in the Processional Paeon, the flute alone. The accompaniment of the Symposiac Paeon, as we have seen, was given by the flute.

The Paeans both Festal and Symposiac were turned to secular use before the end of the 4th Century. The Encomium or Eulogy was the result of a similar but far earlier change.

Among its early ancestors we should doubtless reckon the Homeric 'renouns of men.' Its connexion with the feast—originally a sacrificial feast—shows that like all ancient customs it was once part of a rite; and just as the narrative Epic seems to have budded off from the Hymn, it may well be that the Eulogy was an offshoot of the Symposiac Paeon. But the name 'the song in the κώμος' points to a more immediate derivation from the revel with which the symposium ended. Indeed Pindar more than once uses the word κώμος in the sense of ἔγκωμιον. Apart from Homer, the earliest extant example is Alcaeus' monodic ἐπαίνησις, as the Lesbians seem to have called it, to his brother returned from the wars. The new triadic fragment of Ibycus, if Eulogy it be, shows the type fully developed as a form of Choral Melic, an elaborate secular song-dance performed in honour of an individual at a feast. Such a development could at first only be expected under the conditions which produce court-poets. In the hands of Simonides, at any rate, the Choral Eulogy became established as one of the great types of Greek Melic. We have a considerable fragment of a poem in seven-line strophes addressed to the Thessalian prince Scopas, which, beginning with the rhythm called Encomiologic, ——— —— —— —— —— ——, is probably an Encomium. In it the poet speaks up in his own person for the man whose character is 'not too good for human nature's daily food.' Of the Eulogies of Bacyllides we have two incomplete examples, one to Alexander son of Amyntas, king of Macedon, and the other to Hiero of Syracuse (Ox. Pap. 1361). Both are composed in short recurrent strophes; both begin with a reference to the βάρβτης; both refer to the symposia at which they were performed.
both may be Monodic. The better preserved of the two, in which the Encomiologic metre predominates, sings of the pleasing effects of the wine-cup; the other, which is written in kindred rhythms, mentions an Olympian victory. A more mutilated part of the same papyrus would seem to indicate that Bacchylides' Encomia sometimes contained a myth. We have mention of two Eulogies of Diagorae, one of a Mantinean, the other of Mantinea. This Eulogy of a state was doubtless performed, like Pindar's xith 'Nemean,' of which presently, at a city-banquet in the town-hall. The Eulogies of Pindar formed his xiith Book, from which we have three considerable fragments. By a lucky chance we have also one complete Encomium included—apparently because it mentions local victories in wrestling—in the Nemean Epinicia. Of these four poems, two are strophic and two triadic; one begins with the Encomiologic, one has it—with additions—at the end, and all are in kindred rhythms. 'Nemean' xi was sung and danced in praise of Aristagoras of Tenedos after a public sacrifice and feast on the occasion of his becoming president of his city's council. It begins with an address to Hestia, whose sacred fire was kept burning in the town-hall; wishes that Aristagoras may win favour by his year of office; congratulates his father on him, and himself on his 'splendid body'; hints—by way of averting the Nemesis that came, and still comes, of over-praise¹—that despite his beauty, wealth, and athletic prowess he is nevertheless mortal; yet adds that it is good that we' his fellow-citizens should tell his praise. Then comes the reminder that he has won sixteen victories in the wrestling-match among neighbouring peoples, and the assurance that he would have been victorious at Pytho and Olympia had his too diffident parents only thought fit to allow him to compete there. Next, after a moralising 'transition' to the effect that some men are 'cast out from good things' by boasting, others by mistrusting their strength, follows a reference to his heroic ancestry; then more moralising, on the heredity of virtues, how one generation will have them and another not, for that it is destiny that leads men on; Zeus gives us no clear sign of the future,

¹ this precaution, a commonplace in Pindar, has its echo in the modern Greek custom of averting the evil eye by spitting in the face of a person whom you have praised
yet hope drives us to embark on high designs; we should therefore pursue advantage moderately, 'for fiercest is the madness that comes of desires unattainable.' The word ἐγκώμιον came to be used of any song of praise addressed to an individual, for instance Simonides' Dirge On those who fell at Thermopylae; and the type eventually evolved both 'Epic' Eulogies, which presumably were recited, and prose panegyrics. The extension of the term to other forms of Melic was really a reversion; for it was the songs of the ἐγκώμιον that were in all probability the forbears of the Victory-Song, the Drinking-Song, and the Serenade and other Love-Songs.

Indeed the distinction between a Eulogy and an Epinicion or VICTORY-SONG was probably first drawn at Alexandria. In any case, what difference there was came of the accident that the 5th-Century Greek honoured commons as well as kings, and the victor in the Games, whatever his rank, became a man of the highest distinction.

A prototype of the Victory-Song is Archilochus' so-called 'Hymn' of Victory to Heracles, celebrating his own success in the competitive hymn to Demeter (see p. 606). In those days a poet could sing of his own prowess—if he remembered to 'ascribe all to God'—for instance in the 'seal' of a Nome or Parthenion; but it was probably some generations yet before the true Encomium became an art-form, and perhaps another generation before it evolved the Epinicion proper. We have fragments of Victory-songs by Simonides dating from the last decade of the 6th Century; the earliest of Pindar's forty-three was written in 498. Thanks to the preservation of Pindar's Epinicia and some of those of Bacchylides, discussions of the form, contents, and occasions of this type of choral song-dance are easily available elsewhere. Here it is enough to remind the reader that after the year 573, of every four years the first saw an Olympic Festival in July or August, the third a Pythian in August, the second and fourth an Isthmian in the Spring and a Nemean in July; and there were a very great number of lesser festivals of a similar kind. At all these the athletic 'events' aroused the widest interest, but we should remember that Pindar celebrates a Pythian victory in the

1 see particularly Jebb Bacchylides Introd.
THE LOVE-SONG

The enumeration of these competitions is a syllabus of ancient education, and the catalogue of the known poems which celebrated them a hymn to the spirit of Greece.

Another variety of the 'Song-in-the-kōmos' was the Eroticon or Love-Song. This may be said to have had its prototypes, if not in the Hymns to Love ascribed to the early bards and sung at the Eleusinian Festival (see p. 594), in the Love-Elegies of Archilochus and Mimnermus—which were probably recited rhythmically to the flute—and in the ribald songs of another Ionian, Polymnastus. But Chamaeleon ascribed the first Love-Songs to Alcman. It is significant that Alcaeus begs his beloved to 'receive your serenader (κωμός Ποιητή),' that is κωμος-singer. When the symposium broke up, the guests went merrily through the streets and lovers sought their loves. This rout was called κωμος. Whether the Love-Song was sung at the table like other Eulogies, or at the door of the beloved, depended on circumstances. If the beloved was of the opposite sex, the latter would more probably be the occasion. In the hands of Sappho and Alcaeus, the masters of Monody, the Eroticon quickly reached its zenith. Ibycus, with his half-Dorian origin, was perhaps the first to make it, as a court-poet might, like any other Encomium a choral song-dance, though it is not likely that all his Love-Songs were Choral. The Ionian Anacreon, truer to human nature, more consistently followed, we may believe, the great Lesbians. The connexion of the Love-Song with the Eulogy is marked by Pindar's Encomium to Theocillus of Tenedos, the beautiful youth in whose lap the aged poet is said to have died. This, which consists of a single Triad, was probably sung and danced by a chorus after a feast. In spite of the personal form of its expression it has a strangely impersonal, almost unworlly, ring, suited not only to the formality of its performance, but to the character and, we may believe, the age, of its author.

Another and at first doubtless identical offshoot, as it would seem, of the Symposiac Paean, was the Scolion or Drinking-Song. Here again classification apparently derives from a circumstantial and once fortuitous distinction.

1 these perhaps are the παιδειον ὄνοι of Pindar, Ι8. 2. 1 ff.
THE DRINKING-SONG

The term Scolion apparently came to be used of the post-Paeanic song if it was sung while the drinking went on, the term Encomium if it was sung when it was over—or nearly over. The exact moment when the καμος could be said to have begun was often doubtless as imaginary as the Equator, and thus the term Encomium was often used of a song sung at the table. Hence the seeming confusion in what, even if it was editorially useful, was a fundamentally arbitrary classification. It is to be noted that the Argument to Pindar mentions a Book of Encomia but not of Scolia, though Athenaeus cites his 125th fragment from the 'Scolon to Hiero'; and that Aristotle classes as an Encomium the Harmodius-Song, which may nevertheless be taken as typical of the Attic Scolia, a collection which no doubt formed part of the library of every Athenian lyrist-schoolmaster in the mid-5th Century. We shall speak of this presently. The earliest Drinking-Songs were ascribed, perhaps wrongly, to the Lesbian Terpander. In any case it is clear that they came up as art-forms about the middle of the 7th Century, and their budding in Alcaeus and their flowering in Alcaeus suggest an Aeolian, perhaps once part-Lydian, stock.

Alcaeus uses the Scolion not only as a pure Drinking-Song, but as a Political Song, to rally nobles against commons, to attack the tyrants; as a War-Song, to inspire his countrymen in the Athenian and Erythraean wars; and, inevitably in such a man and in such a quarter of the Greek world, as a Love-song. Aristotle quotes an attack on Pittacus as from the Drinking-Songs, and yet Alexandria seems to have put the Scolia in one Book and the Stasiotica in another. The distinction would probably have puzzled Alcaeus himself. They were all Songs of the Table. The invective element came, if you will, from Archilochus, the erotic from Minnermus, the warlike from Tyrtaeus. But in the hands of Alcaeus the invective becomes public instead of private, the erotic active instead of passive, and the warlike personal instead of tribal. This development was due partly to the man, and partly, as we have seen, to the hour. Sappho's Table-Songs were sometimes political, but more often, we may believe, songs of love and friendship. She, too, however, was a good hater, and it is clear that she sometimes attacked her rivals, if not to their faces, at least in a company of sympathisers who would pass the song on. Like their imitator Horace, both Lesbians seem, as has
THE DRINKING-SONG

been said above, to have used the song as a letter. Most of Anacreon's songs of satire, of love and wine, of regret for past youth, are clearly Melic and Monodic Table-Songs or Iambic (or Trochaic) recitations to the lyre. Even in the court-poet the political motif is not always absent.

Lesbian influence is clear too in the book of Attic Scolia, whose preservation we owe to Athenaeus. Here we find political or national songs referring to the struggles of the nobles against the Peisistratids, celebrating the tyrannicides, recalling the Persian Wars; songs lauding Athena, Demeter and Persephone, Apollo and Artemis, Pan; or gnomic (moralising) songs on friendship and good company—all these in the characteristic four-line 'hendecasyllabic' stanza; an 'Alcaic' strophe on the theme 'Look before you leap,' and a partly Glyconic fable of the Crab and the Snake, both perhaps from Alcaeus; and a number of couplets mostly gnomic in subject and in Choriambic metres, some taken from Praxilla. The book perhaps included the distrophic War-Song of Hybrias the Cretan. With the exception of this last and Callistratus' Harmodius-Song, which has four isorrrhythmic strophes, they are all of but one stanza. The repetitions in the Harmodius-Song (ll. 1–2 = ll. 9–10, ll. 3–4 = ll. 15–16) are probably a characteristic feature, to be connected in the history of folk-song with the competitive 'capping' in certain forms of Bucolic poetry. Compare the quotation-capping scene between Bdelycleon and Philocleon in the Knights.

There is no doubt that improvisation took part in the creation of many of these Drinking-Songs. A change in the fashion of these things is indicated by a passage which is also valuable as showing us how these songs were sung at Athens, Aristophanes Clouds 1353 ff., which is here given in Rogers' translation:

Strepsiades. Well from the very first I will the whole contention show:
'Twas when I went into the house to feast him, as you know, I bade him bring his lyre and sing, the supper to adorn, Some lay of old Simonides, as, how the Ram was shorn: But he replied, to sing at meals was coarse and obsolete; Like some old beldame humming airs while she grinds the wheat.

Pheidippides. And should you not be thrashed who told your son from food abstaining
To sing! as though you were forsooth cicalas ¹ entertaining?

₁ who lived on dew

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**THE HYPORCHEME**

**Str.** You hear him! So he said just now or o'er high words began:
And next he called Simonides a very sorry man.
And when I heard him I could scarce my rising wrath command;
Yet so I did and him I bid take myrtle in his hand
And chant 1 some lines from Aeschylus, but he replied with ire,

'Believe me I'm not one of those who Aeschylus admire,
That rough, unpolished, turgid bard, that mouther of bombast!'

When he said this, my heart began to heave extremely fast;
Yet still I kept my passion down, and said 'Then prithee you,
Sing 2 one of those new-fangled songs which modern striplings do,'

And he began 3 the shameful tale 4 Euripides has told
How a brother and a sister lived incestuous lives of old.
Then, then I could no more restrain, etc.

The Drinking-Song was evidently an alternative to the ῥησίς or 'speech' from Tragedy, and it was the host's part to decide what form the entertainment should take. The myrtle-branch (perhaps commemorating of the tyrannicides) or a spray of laurel (connected probably with Apollo and the Paean) was passed from hand to hand as the guests took turns at recitation. When singing was the order of the day, the place of this branch was taken by the lyre with which the singer accompanied his song. As all the guests could not be expected, as a rule, to be able or willing to sing, the lyre's course round the company was often somewhat 'crooked'; hence, in contrast with the regular course of the branch, the proceeding, and after it the song itself, was called σκόλις. 5 The entertainment was sometimes varied by all the guests singing together, for instance the stanza 'Τυιαίνει μεν ἄριστον ἄνδρι θνητῷ; but such were probably merely Monodic songs, as it were, multiplied, and did not involve the dancing which was characteristic, we may believe, of most Choral Melic.

A form of Choral Melic in which the dance predominated over the song was the Hyporcheme.

This, once probably the ritual dance of the Curetes, was said to have been introduced from Crete by Thaletas, and to have been the accompaniment proper to the ἐνοπλός

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1 λέξις  
2 λέξις  
3 ῥησίς, see p. 584  
4 ῥησίς  
5 Martin sees a sign of the Aeolic pedigree in the accentuation, but this is regular in an oxytone adjective which became a noun, cf. δόλιχος

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ὑφορχησίς or Pyrrhich, which at first—always at Sparta—was a dance-at-arms, later a mimetic dance of more general type associated at Athens with Dionysus. But it was probably not confined to this use, being more generally a dance of many accompanying a dance of few, the few being silent and more mimetic than the many who sang. Its characteristic metre was the Cretic (——), though this does not predominate in the longer extant fragments and the names of certain metres, for instance the hyporchematic prosodica ——|——|——, point to a great widening of the metrical scheme. We have mention of Hyporchemes by Xenodamus, Pindar, Bacchylides, Pratinas. The three most considerable fragments, once given to Simonides (vol. ii, p. 330), are now generally ascribed to Pindar. These, like the large fragment of Pratinas on the over-importance given to the flute, are probably characteristic in the rapid motion of their rhythm and the liveliness of their subject-matter. As would be expected, the ‘mode’ employed was the Dorian. There is no trace of strophic or triadic arrangement. We are told that both sexes took part. According to what is perhaps a late authority, the Hyporcheme was performed by a chorus who ran round the altar while the sacrifice was burning. This, which does not seem consistent with the other evidence, may have been a late development. Athenaeus compares the Hyporcheme with the Cordax of Comedy by reason of its sportive character. It was employed in Tragedy, for instance by Sophocles Phil. 391 ff., and is perhaps to be recognized in Comedy, for instance at the end of the Ecclesiazusae.

Some of the songs of Greece, naturally, such as the Mill-Song and the Spinning-Song, never came upon the stage of art; others, such as the Reaping-Song, only in the book-form of Alexandrian Bucolic (Theocr. 10. 41 ff.); some, such as the Iobacchus, made art, as it would seem, by Archilochus, were superseded by other similar forms; others were indeed brought into art-poetry in Lesbos, but seem to have had no vogue elsewhere in the classical period. The Adoneion or ADONIS-SONG and the Epithalamium or WEDDING-SONG, both connected with cults which made their chief appeal to women—whence probably their lack of vogue in the Greece.
ADONIS-SONGS: WEDDING-SONGS

of the classical period—became art-song in the hands of Alcman and Sappho.

As we have seen, the 'Sapphic' stanza probably owes something to the people's Adonis-Song; and there are several fragments of Sappho which clearly come from her Adonideia, of the composition of which she seems to speak in a new and doubtfully restored fragment. One of these fragments, which is in a Choriambic metre, belongs to an Amoebeic song between a chorus of maidens and their leader who personates Cytherea—an interesting parallel to the early Dithyramb, itself the work of a Lesbian, Arion. Adonideia are also ascribed to the Dorian poetess Praxilla of Sicyon. In the Alexandrian period, when women's natural position in civilised life comes again to be reflected in the treatment of love in literature, we have Bion's hexameter Lament for Adonis and Theocritus' book-representation of the song sung on the previous day of the festival to celebrate the marriage of Adonis and Aphrodite.

The same period saw a revival of the Epithalamium. The hymeneal folk-songs, of which the refrain was μὴν μενείαι or the like, were apparently of several classes: the song of the marriage sacrifice and feast, the song of the wedding-procession, the songs at the door of the bridal chamber before and after the nuptial night; but some of these may have been late developments. The procession-song only is mentioned in Homer, where it is clearly a song-dance. Theocritus' Epithalamy of Helen, which we are told owed something to the Helen of Stesichorus, and seems to show an acquaintance with the ixth Book of Sappho, is supposed to be danced by maidens before the chamber during the night. Sappho's 65th fragment ends with a reference to the coming dawn. The Helen of Theocritus begins with banter of the bridegroom, quickly passes to praise of the bride's beauty and her skill as spinner and weaver and as player of the lyre—this makes

1 the Adonis-Song is not quite certain for Alcman, but we know that he mentioned a Phrygian fluteplayer called Adon, who perhaps took his name from the God he personated
2 xy. 100 ff.; the song itself contains (137 ff.) a forecast of the dirge to be sung on the morrow
3 if the Harmatian Flute-Nome ascribed to Olympus means Chariot-Tune, it may well belong here; cf. Didymus ap. Sch. Eur. Or. 1384 and the Epitymbidian Nome

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the chief part of the song—, and after a climax consisting of a promise to choose a tree to be called and worshipped as Helen’s, ends a farewell to the happy pair with the line

\[ \text{Ta} \mu \nu \text{a} \text{a} \text{a}, \ \text{T} \mu \text{a} \text{na} \text{e}, \ \gamma \alpha \mu \omega \ \varepsilon \pi \tau \omega \delta \ \chi \alpha \rho \epsilon \iota \eta \iota, \]

which, as well as the topics of the song, may be traditional. Part of one earlier example (Sa. 66), if it was written for a real wedding and is not a mere tale in song, a Lyric Nome like those of Stesichorus, is remarkable as containing (or being in the form of) a myth. With one exception which is open to the same doubt (146), all the other fragments of Sappho’s ixth Book appear to be concerned with the present. To judge by some of them, the bride herself took part in an Amoebic song with the bridesmaids: and here, as in Theocritus, we find banter, but not only of the bridegroom. The lines on the doorkeeper are composed in a sort of ‘Half-hexameter,’ like the meshymnic \(^1\) fragment (148) but with the first two ‘shorts’ of any length. Sappho indeed seems to have employed various metres for this kind of song, including, like her imitators Catullus and Theocritus, the traditional art-form, the Hexameter. Her ‘Half-hexameters’ and her Glyconics—and with the latter we may compare Catullus’ other Epithalamy and the metre of the wedding-refrain—probably, as we have seen, came from popular forms. The Wedding-Song naturally appears sometimes in Attic Drama, for instance at the end of Aristophanes’ Peace and in the Trojan Women of Euripides. We also hear of a Wedding-Song by Philoxenus, which was perhaps exceptional for the time. Telestes’ Hymenaeus was a Dithyramb.

The Homeric form of the Threnos or Dirge has already been described. Its chief occasion was the laying-out of the corpse, but in Athens, at any rate, it was probably sung also on the thirtieth day after the burial and repeated at the anniversary of death. The existence of a traditional Flute-Nome called Epitymbidian or Over-the-Grave; the derivation of Elegy, sung to the flute, from the lament; and the practice in 5th-Century Athens of making a prose laudation over the dead, point to its having been performed sometimes at the actual burial. Two, at any rate, of the popular forms which stand behind the Dirge are the Ialemus and the

\(^1\) i.e. with the refrain following each line

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Linus, both having their echoes in Attic drama, the former for instance in Aeschylus Supplices 113 ff. and Euripides Phoenissae 1034 ff., and the latter in Aeschylus Agamemnon 121 ff., Sophocles Ajax 626. The traditional metre of the ἀλευρός was perhaps ———— | ———— for this rhythm occurs in both the above passages and corresponds in part with the word itself, doubtless once a refrain. The Linus refrain was Dactylic, αὐλίπον αὐλίπον; which is derived from the Semitic and once meant ‘woe for us!’ Both these forms were said to have come from Asia, and both refrains, being non-Hellenic and therefore unintelligible, gave rise to myths in which Ialemus and Linus were persons. The Linus-Song in Homer has been already dealt with on p. 586. There was some confusion in the later antiquity between the Ὠρίνος and the Ἐπικήθεϊον. The Epikedeion was perhaps once an alternative term which came later to be used for the Elegiac Lament in particular; the adjective ἐπικήθεϊος occurs first in Euripides. As with so many other forms of Melic poetry, we have indications of the use of Hexameters in the first art-stage. We may compare Euripides Andromache 103 ff., where an Elegiac Lament by Andromache herself is followed by a Choral Ode in which the Hexameter is mixed with ‘Half-pentameters’ as well as with Iambic and Trochaic lines reminiscent of the Ialemus. Compare also the Helen 164 ff. The Elegy of Andromache is doubtless closely akin both to the ‘Epigram’ or Inscription commemorative of the dead, and to the Ἐπιτάφιος Λόγος or Public Funeral Oration delivered over fallen warriors at Athens at least as early as the beginning of the 5th Century. Bion’s Lament for Adonis is entitled Ἐπιτάφιος; here we find the amoebic and refrain elements of the old popular Dirge, of which the former survived in the κομμοί of Attic drama.

In art-poetry, with the possible exception of Stesichorus, the Dirge appears first among the works of Simonides, where, perhaps under the influence of the Eulogy, it seems to have thrown off the refrain.1 The Dirge for Those who fell at Thermopylae was probably sung and danced over their grave. If complete, it is a single strophe of ten lines. The Danae, if it is a Dirge, was a more elaborate work in two or more Triads of 25 or 30 lines, containing a myth. Simonides seems to have raised the Dirge, as

1 cf. the later Symposiac Paean, p. 652
PRAYER-SONG: GRAPE-BEARING SONG

he did the inscriptive Epitaph, to the highest point of excellence, equalled, but not surpassed, by a poet whose thoughts were deeper but not wider, of whose Dirges we have several considerable fragments. In one of these Pindar describes the life of the departed, in the other he seemingly embodies the Orphic doctrine of reincarnation. We know, too, that Pindar wrote a Dirge for Hippocrates, brother of the great Athenian Cleisthenes, who probably died about 486. The instrument of the Dirge, naturally, considering its connexion with the Elegy, was the flute.

Apart from the Dithyramb and the Nome, which are reserved for a later page, we find in the catalogue of Procclus, which is based on Didymus, four more kinds of Melic, Parthenephorica, Daphnephorica, Oschophorica, and PRAYER-SONGS.

The last, ἐυκτικά, are probably a late subdivision of the Hymn, of which we see a trace in one of the Alexandrian titles of Simonides’ Books, κατευχαί. They apparently differed from the Hymn in accentuating the element of petition, but they did not eschew the myth. Simonides’ Sea-Fight off Artemisium was, it would seem, a Prayer-Song performed in obedience to the oracle which bade Athens ask aid of the son-in-law of Erechtheus, that is Boreas, and perpetuated, if we may interpret Himerius, in the Panathenaic procession.

The Athenian OSCHOPHORICON was a form of Processional song-dance performed just before the vintage by twenty youths chosen two from each tribe. These traditionally represented the young Athenians rescued by Theseus from the Minotaur; but the rite clearly was a conflation, for besides Theseus and Ariadne, it did honour to Dionysus and Athena Sciras, the latter the protectress of the olive. The two principal dancers, who were dressed as maidens in memory of the ruse by which Theseus increased the proportion of males to females in the human tribute of Athens to Cnossus, carried grape-hung vine-branches; women who represented the mothers of the intended victims carried in the procession baskets of food like that with which they had furnished them for their voyage; and the ceremony, besides the bearing of the vine-branches (骓χαί) from the temple of Dionysus at Athens to that of Athena Sciras at Phalerum, included races among the choristers, and on their return to Athens
funeral rites commemorating the death of Aegeus, and a banquet. The songs were probably of a two-fold nature alternating grief for the death of the father with joy for the triumph of the son.

Of the Daphnephorica or Laurel-bearing Songs, which were composed by Alcman, Alcaeus, and Simonides, and of which Pindar's works contained three Books, we now have an incomplete example written by the Theban poet for the Daphnephoria held every eight years in his native city in honour of Apollo Ismenius.

The procession, said to be commemorative of an ancient victory over the Oetaeans, consisted of a chorus of branch-bearing maidens led by the priest of the year, a handsome boy of noble birth, called the Daphnephorus, who, with his unbound hair crowned with a golden diadem and wearing a long and richly-embroidered vestment and a special kind of shoes, followed his nearest kinsman of either sex, the actual 'bearer,' with his hand upon the laurel. This 'laurel' was an olive-branch bound with bay and flowers, which was surmounted by a globe of copper from which depended a number of smaller globes, and had tied to its middle another small globe to which were fastened purple ribbons, its lower end being wrapped in a piece of yellow cloth. The explanation given was that the upper globe and its dependants represented the sun, the planets, and the stars, the lower the moon, and the ribbons, which were 365 in number, the days of the year. Similar rites were observed at Athens and elsewhere, notably at Delphi, whither every eight years a chorus of children, led by a child Daphnephorus personating Apollo, brought laurel-branches by a traditional route from Tempe, in commemoration, it was said, of Apollo's return from his journey thither to purify himself after slaying the Serpent. Pindar's extant Daphnephoricon is written in Triads of fifteen short lines. His Daphnephorus' father Pagondas, whose own father Aeoladas is the real inspirer of the poem, commanded the Thebans when they defeated the Athenians at Delium long afterwards. The girls of the chorus sing of the occasion; of themselves and their dress; of the Daphnephorus and the honours his family has won in the Games, with some reference to Theban politics; but the myth, if there was one, is not extant.

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THE PARTHENEION

The poem is really a special kind of Partheneion showing a family resemblance to the partly extant Maiden-Song of Alcman. We are told that Pindar's Partheneia were almost exceptional among his works as displaying less of the 'archaic and austere style' otherwise characteristic of him. It may be, if we may judge by the remains of Alcman's, that the difference lay in a lighter tone, though this is hardly borne out by the fragments. The Partheneion was a sort of Processional song-dance allied to the Hymn, but still containing the secular elements of which the Hymn seems, as we have seen, to have divested itself by a process of budding-off, and always, as the name implies, sung by maidens. Of Alcman's work in this kind we have already spoken on p. 615. Here it is enough to add that in the hands of its 'inventor' it is clearly characterised in its personal part by a merry badinage between teacher and taught, sometimes delivered in the poet's own person, sometimes in his choir's, which speaks for the happy relations between them, and throws a pleasing light on the position of women in Dorian communities. We hear of Maiden-Songs by Simonides and Bacchylides; we have a few fragments of Pindar's three Books and a few lines which may come from Partheneia by Telesilla and Corinna; and in a recently restored papyrus, a passage from the hitherto unknown Book of these songs by Anacreon. This new fragment is important because it shows that of the Choral songs sung by women the Maiden-Song, at any rate, was not confined to the Dorians and Aeolians.

It is now time to resume our story, which broke off at the end of the 'Canon' of the Lyric Poets. Though local competitions both in song and in the games still went on all over Greece sometimes, as at Syracuse, attaining more than local importance, most of the greater poetical and musical talent of the 5th and 4th Centuries appears to have been absorbed by the Dionysiac contests at Athens. The Dithyramb

1 for the context see Dion. Hal. Dem. 1073 2 cf. the story of Simonides' choir and the jackass, ii. p. 346 3 the Excecestides of Ar. Av. 11, a singer to the lyre, was victorious at Delphi, at the Spartan Carneia, and at the Athenian Panathenaea
THE DITHYRAMB

seems to have been a comparatively late importation; yet it in all probability existed, in origin the commemorative, once invocatory, rite of a dead hero, through many generations of folk-custom, and with many local modifications, before it came upon the stage of art.

According to Aristotle its origin lay in Phrygia. The word Διόνυσος is an epithet of Dionysus in Pindar and Euripides. The singer of iambi was himself called Ιαμβος. We clearly cannot separate in origin διόνυσος, Ιαμβος, θριάμβος, and the Latin triumphus, translated θριάμβος by the later Greeks. As with παιάν, itself probably non-Hellenic, the ritual epithet used as a refrain came to be the name of the song itself. It may well prove to be Lydian.

The earliest instance of the Dithyramb among the Ionians is the fragment of Archilochus, ‘I know how to lead the dithyramb-song of lord Dionysus with my senses lightning-struck with wine.’ Among the Dorians we find the very ancient invocation sung by the Elean women, where Dionysus is at once a hero and a bull but not yet a God, and where—which marks an older stage than the lines of Archilochus—there is as yet no mention of wine. As this is essentially a Hymn, the Dithyramb would seem to have been an early offshoot of the ghost-invocation which in primitive communities would be indistinguishable from a rite of commemoration. The separation would only become obvious when the commemorative element came to predominate. The word of Archilochus, ‘to lead,’ ἔκάρκασι, is used by Homer of the two tumblers who lead the dance of youths and maidens, in the Shield of Achilles. We are told by the Scholiast on the Frogs, where Dionysus in distress says ‘Call the God,’ that at the Lenaean festival the torchbearer says ‘Call ye the God,’ and those who reply to him cry, ‘Semelean Iacchus, giver of wealth.’ This Amoebic element, which has its parallel in Sappho’s Adonis-Songs and Epithalamies, was probably a very ancient feature of the Dithyramb; but the Elean Hymn suggests that it was not original. It survives in the Theseus of Bacchylides. According to Aristotle, Tragedy

1 not necessarily non-Indo-European 2 cf. Calder C.R. 1922, p. 11, A. B. Cook Zeus i, p. 681, n. 4 3 doubtless modernized in the form which has survived
THE DITHYRAMB

derived from the "leaders of the Dithyramb," and it is therefore significant that question-and-answer should be so marked a feature both of the Melic and non-Melic parts of Attic Drama.

The theme of the old folk-Dithyramb seems to have been the adventures of Dionysus; but its extension to other heroes began early in its history at Sicyon, where according to Herodotus the adventures (πάθεα) of Adrastus, one of the Seven before Thebes, were celebrated with tragic dances (τραγικοὶ χοροὶ), 'in which they honoured Adrastus instead of Dionysus'; and this is spoken of as the immemorial custom of the city down to 580. At Athens, as we shall see, the extension to other heroes came later. Whatever its origin, the Dithyramb seems to have developed before the historical period into the song-dance of the worshippers, of whom one personated the God and the rest Satyrs or goat-men, to the sound of the flute around the altar at Dionysus at the sacrifice of a bull, the song probably from the first competitive and the bull's carcase the prize. At Delphi Dithyrambs to Dionysus were performed in the three winter months, Paeans to Apollo during the rest of the year. At Athens the performance of the Dithyramb belonged traditionally to the early spring and was connected with the Anthesteria, a sort of Feast of All Souls. From very early times the cult of Dionysus seems to have been associated with that of Apollo at Delos; it is worth noting that Simonides' Dithyrambs were preserved in the Delian temple archives.

The raising of this old ritual song-dance to the sphere of art was connected by the ancients with the name of the Lesbian Arion, who is said to have flourished at the court of Periander of Corinth about 625; to have been a pupil of Alcman; and to have been victorious at the Carneian Festival at Sparta. According to Suidas' authority he 'invented the tragic style, was the first to assemble a chorus (χορὸν στῆψαι), to sing a Dithyramb, to give that name to the song of the chorus, and to introduce Satyrs speaking in metre.' According to Aristotle, also, the originator of the Dithyramb was Arion, 'the first trainer of the Cyclic Chorus (κύκλιος χορός).’ In these two passages we seem to have the beginnings, that is the raising to art-status, and possibly the differentiation, of the Dithyramb, of Tragedy, and of the Satyric Drama. If this is so, the reference of Archilochus, who lived 50

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years before Arion, would seem to be to the folk-ritual. But perhaps it is unsafe for us, though the ancients did it, to draw a hard and fast line between the 'folk'-stage of development and the stage of 'art.' When we draw it, at any rate, and it is often convenient to do so, let us remember that changes of this sort generally come more gradually than their historians suppose; and that the classification 'folk' and 'art' is, at bottom, unscientific. The distinction, for any particular place or time, depends on circumstances, and the winding river of culture often parts into more than two streams.

It should be noted that Archilochus was a poet and speaks of himself as 'leading' the Dithyramb, and ὁ ἔξαρχον the Dithyrambic poet remained in name throughout the classical period. The leader's part would naturally fall to a man of superior powers, in this case doubtless powers of reproducing and improvising song-dance, especially if, as it seems to have been, the performance was a matter of question and answer; for it takes more intelligence to put an impromptu question than to answer it.

After Arion, the next great name in the history of the Dithyramb is that of the Argive Lasus (see p. 638). The Argive musicians seem to have been famous at the end of the 7th Century, when Cleisthenes of Sicyon ejected them to make room for native performers. When we are told that Lasus was the first to make the Dithyramb competitive we should probably understand this to mean competitive as an art-form at Athens. He and Simonides, with the early dramatists such as Choerilus, Phrynichus, Chionides, and perhaps Thespis, were probably prime actors in the art-movement which began under the Peisistratids and continued under the democracy. All the various types, the Dithyramb proper, its offshoots Tragedy and the Satyr play, and later, Comedy, the child of the rustic vintage and harvest rites associated with the reproductive forces in nature and man, were performed at the Greater Dionysia, some at other festivals. The first recorded victory 'with a chorus of men,' which probably means in the Dithyramb, that of Hypodienus of Chalcis in 508, is thought to mark the beginning of the intertribal competitions which were intended to help in the welding of the new democracy. Private citizens, acting in two categories, as boys and as men, now superseded the guilds
of singers; the professional element did not reassert itself till the over-elaboration of music made it imperative in the 4th Century. It is recorded that Simonides was victorious in the Dithyramb in 476, Pindar in 474. In other parts of Greece about the year 500 we find Dithyrambs being composed by Praxilla of Sicyon, and there is some trace of the art-Dithyramb before this in Magna Graecia, though the claim that most of the poems of Stesichorus were Dithyrambs is not to be regarded as proved. They were more probably Lyre-Sung Nomies.

In 5th-Century Athens the change in the subject-matter of the Dithyramb was resented by the conservative element in the people, and 'What has this to do with Dionysus?' became a proverb for irrelevance. The only considerable fragment of the Dithyrambs of Pindar, which filled two Books, deals with Dionysus; but the only two of Simonides' Dithyrambs of which we know the names were called Memnon and Europa; and of the five complete extant Dithyrambs of Bacchylides the Io is the only one that mentions him, and that only just at the end. Both Pindar's fragment and the Io were written for the Athenians. Pindar tells us that the Dithyramb originated at Corinth, and this seems to have been the scene of the labours of Arion. In the same passage Pindar calls it 'ox-driving' (βοηλάτης), that is, for which the prize is an ox. The Scholiast on Plato tells us that the winning poet received an ox, the second a jar, presumably of wine, and the third a goat which was led away anointed with wine-lees. Athenaeus tells us that the winning Athenian tribe received a tripod. This tripod was dedicated in the Street of Tripods with an inscription recording the archonship, the poet, the fluteplayer, and the choragus or rich citizen who had paid for the training and equipment of the chorus. The fluteplayer stood on the steps of the altar, and the chorus danced round it. The chorus was of fifty men in the time of Simonides, later sometimes of more, and was called circular probably in contrast at first with the quadrangular processional song-dances such as the Partheneia and the Prosodia, and later with the similar formation which became usual in the Drama. The musical mode employed was at first, as was to be

1 it is not necessary to suppose that the classing of these as Dithyrambs is merely Alexandrian; apart from the evidence of the proverb, the 'absence' of Dionysus was a natural development and has its parallel in the history of the Paean.
THE LATER DITHYRAMB

expected, the Phrygian. The structure of a Dithyramb in the best period was sometimes strophic, sometimes triadic.

We have evidence of the authorship of Dithyrambs at this time for Ibycus, Lasus, Simonides, Lamprocles, Pindar, and Bacchylides. Of the five complete extant Dithyrambs of Bacchylides the subjects are The Asking-back of Helen, Heracles and the Shirt of Nessus, Theseus' Voyage to Crete, Theseus' First Coming to Athens, The Wanderings of Io. Of these the Voyage of Theseus was performed in honour of Apollo at Delos by a chorus of Ceanis, the Heracles in honour of Apollo at Delphi; the First Coming of Theseus is clearly for the Athenians; the Io is definitely stated to be for the Athenians; the fragmentary Idas is for the Lacedaemonians.

With the growing importance of music in Melic performances, against which Pratinas of Phlius protested in vain (p. 660 above), and to which we have references in Aristophanes (Nub. 970), came a still completer separation of the Dithyramb from the Drama. The Drama became less and less a matter of song and dance, and the Dithyramb more and more a matter of instrumental music.

We may realise this by comparing the proportions of Melic to other matter in Aeschylus and Euripides. The accompaniment of the Dithyramb now included the lyre, and the dancing of the Dithyrambic chorus was greatly elaborated. The music-and-dancing element once strong in both Drama and Dithyramb was now concentrated in the Dithyramb, and the verbal element once equally important in both was now concentrated in the Drama. Not that the verbal element disappeared from the Dithyramb, but the over-elaboration of the dancing and the music caused degeneration in the style of the words and a loss of form in the metre. The strophic arrangement disappeared; all the 'modes' were used in the same poem; the words became a turgid jumble of disjointed sentences full of wildly-compounded epithets.

Soon the performance became too much for the citizen-choruses, and professionalism resumed its sway. The comic poets and Plato protested in vain. The truth is that all the Dionysiac performances, including the Drama, suffered the degeneration which

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PHILOXENUS: TIMOTHEUS

waits on art-forms when they begin to appeal only to the pleasure of the looker-on. This degeneration, to judge by modern parallels, would be hastened by the disastrous Peloponnesian War.

In the latter half of the 5th Century the chief name is that of MELANIPPIDES, grandson of the earlier Melanippides; at the end of the 5th and the beginning of the 4th those of PHILOXENUS of Cythera, his pupil, and Timotheus of Miletus.

Melanippides introduced instrumental flute-preludes and free rhythms—that is, astrophic arrangement—, Philoxenus solo-songs. Aristodemus nevertheless, in conversation with Socrates, is made by Xenophon to place Melanippides with Homer, Sophocles, Polycleitus, and Zeuxis, as a master of his art. Philoxenus enjoyed a great reputation both at Athens, and, later, at the court of Dionysius at Syracuse. His famous Dithyramb The Cyclops, in which he satirised the tyrant, who had crossed him in love, was imitated by Theocritus. The large fragment of the Banquet which, clever though it is, shows the Dithyramb at its worst, is probably the work of another Philoxenus.

Of the eighteen famous Dithyrambs of his contemporary TIMOTHEUS we have but one line from the Scylla. He raised the number of the strings of the lyre to eleven, and made other bold musical innovations which, after a period of great unpopularity, eventually combined with his success with the Lyre-Sung Nome—of which presently—to make him the most famous poet of his day. For his Hymn to Artemis the Ephesians paid him a thousand gold pieces. The after-influence of Philoxenus and Timotheus may be gauged by the fact that two hundred years after their death their Nomes were still taught to the young Arcadians (Polyb. 4. 20. 9). There is one more famous name, that of TELESTES of Selinus, who won his first victory in the Dithyramb in 402.

1 this rests on a probable emendation of Westphal in Plut. Mus. 30 2 not to be confused with the fluteplayer, temp. Alexander 672
THE LYRE-SUNG NOME

We have a considerable fragment of his *Argo*, in which he speaks up for the use of the flute, possibly in reply to Melanippides' *Marsyas*, which dealt with the contest between flute and lyre.

Towards the end of this period the ever-growing desire for mere entertainment caused a revival of interest in an old but not obsolete 1 form, the Lyre-Sung Nome. This revival was due to the Lesbian Phrynis, who won his first Athenian victory in 446, and his pupil Timotheus of Miletus, who lived at Athens and was a friend of Euripides, and died at a great age in 357.

This ancient song was accompanied by a dancing, and sometimes in the earlier period singing (Plut. *Mus.* 8, Procl. *Chrest.* 320a. 33), chorus, to the tune, traditionally, of the lyre; but even in the time of Terpander the lyre was supported in a subordinate position by the flute. When the share of the chorus came to be confined habitually to the dancing, the song was left a Lyric Monody with orchestic accompaniment, a type which had the advantage over other Choric song that the words could be heard more easily by the audience. That this was felt to be a real advantage to it as an entertainment is clear not only from the way in which Epic, Iambic and Elegiac all became recitation-verse, but from the passage of the *Frogs* where Aristophanes takes credit to himself for supplying his audience with books of the words for the coming contest between Aeschylus and Euripides.2 It is no coincidence that the same period in the history of Melic poetry saw Philoxenus' introduction of solos into the Dithyramb.

To judge by the large fragment of Timotheus' *Persae*, the style of the 'new' Nome, despite the distinction drawn by Proclus,3 differed little from that of the later Dithyramb, with which indeed it was probably intended to compete for popular favour. The *Persae* is directed, in its 'seal' or personal part, the part in which the author

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1 the 'Boeotian' Nome was still performed at Athens in 426, *Ar. Ach.* 13 ff. 2 there, of course, it is the spoken, not the sung, word that they wished to be able to follow, but the inference to the attitude of the late-5th-Century playgoer at Athens is clear; see also p. 633 3 below, p. 676

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PRELUDE AND NOME

as it were signed his name, against the conservatism of the now dominant Spartans in matters of music and poetry. We may well believe that this justification of the poet to his judges in the competition would have been unnecessary had they been Athenians. Degeneration had gone further at Athens than at Sparta.

There seem to have been extant at this time certain Lyre-Sung Nomes ascribed to Terpander. These probably are the ten ãoĩδai mentioned by Timotheus. The derivation of νόμος in this connexion is not quite certain. This use of the word is first found in the Hymn to the Delian Apollo. The ancient explanation that it meant 'regular' because the composer was not allowed to go beyond the proper technical limits will not hold water; for the frequent change of mode and rhythm (in the same song) with which this explanation would contrast it, was, as we know from Plato, a late development. Now the Nomes of Terpander were coupled with, but different from, his προϊμων or Preludes; it is clear from Suidas that these were preludes to the Nomes; and when Plutarch wants to prove his derivation of νόμος he says: 'As soon as the performer had done his duty by the Gods, he passed on to the poetry of Homer and other poets—which is proved by the Preludes of Terpander.' This would seem to imply that Terpander's Preludes, like some of the Homeric Hymns, contained some reference to their having originally been followed by Epic Lays. Was it the custom that Prelude should be followed by Nome and Nome by Epic Lay?

Before it means law νόμος means custom. It is conceivable therefore that νόμος in this connexion means the usual, if not the legally constituted, song, the prescribed part, the ritual and once unvaried part, of the performance; and thus first, when the Hymn broke in two and the Epic became a separate thing, the alternative terms νόμος and προϊμων (still sometimes called ὑμος) were left standing alone without the Lay the contrast with which had given them birth; the second stage was the dividing of the νόμος into the προϊμων νόμον and

1 Wil. compares the end of the Hymn to the Delian Apollo
2 cf. the ἑκ τῶν νόμων ωδαί taught to the young Cretans, Strab. 10. 4. 20, and the use of νόμος = νόμισμα, whence Latin nummus; the use of the word by Aleman fr. 70 of the songs of birds may well be a metaphor from the Flute-Nome itself.
THE NOMES OF TERPANDER

the main body of the νόμος; but the two together were still sometimes spoken of as a προοίμιον, and Terpander’s Preludes in this sense contained some reference, as Plutarch implies, to their being followed by Epic Lays—as indeed, according to Heraeleides, they originally were. The ascription to Timotheus of a Book of προοίμια or Preludes to Nomes seems to indicate the late use of a more distinctive name for the προοίμιον νόμον. The Flute-Sung Nome ‘invented’ by Clonas may well have begun as an occasional substitute for the Lyre-Sung. Of the two purely instrumental Nomes both were probably developments of the few bars which preceded the ancient Hymn by way of giving the singers their pitch, the lyre again coming first in point of time.

Of the Lyre-Sung Preludes of the first stage, when they were identical with the Nome, and also of the Preludes of the second stage when they formed introductions to it, we may well have examples among the Homerιc Hymns; but they were probably not all composed in hexameters after the days of Terpander. One of the Nomes ascribed to him was called The Trochaic, and he is praised by Plutarch for introducing into music a beautiful style called Terpandreu. It is clear that he not only added a string to the lyre but was a rhythmical innovator as well. That one of his Nomes was called Trochaic suggests that hitherto the metre of such songs had been something else—in all probability the Hexameter. The ‘Terpandreu’ metre was likely enough the Spondaic, exemplified in at least one extant fragment, that of a poem which was ascribed to him in antiquity and was presumably one of the famous Nomes—possibly the Nome called Terpandreu; for it might have been called after the metre rather than the composer, which would explain why among so many Nomes ascribed to Terpander only one bore his name.1

We have corroborative of the view that the Nome was a derivative of the Hymn, in the first fragment of Terpander, where we find, in what is probably the beginning of the Nome called Terpandreu, the poet referring to the first

1 the view that προοίμιοι in this connexion refers to the tempo—‘running’—and not the rhythm, is less likely; cf. also Stob. Ecl. i. 1. 31, where after an enumeration of deities in 9 hexameters we read τεννεωμες μάκαρας, Μούσαι Δίος έγγονοι, ἀβθίτους άοιδαί, which, though it can hardly be earlier than the 4th Century, may follow an old tradition
part of his poem as a 'beginning of Hymns.' In Pindar 
Nem. 2. 1, 'Where too the Homerid bards of stitched epic 
lines for the most part begin, namely the prelude to Zeus,' 
the reference is to the ῥαχποδοί, and the προοίμιον is 
probably a short Hexameter address such as the xxiiiird 
Homerid Hymn. Whether this Zeus-Prelude of Ter-
pander's would be suitable to a Nome sung in competition 
at Delphi or at the Spartan Carneia, both held in honour 
of Apollo, is not quite certain. It may have been per-
formed elsewhere; but it should be noted that the poetical 
custom of 'beginning with Zeus'—though not perhaps 
as old as the Theogony, where ll. 47 ff. come awkwardly 
and may well be an addition—is as old as Pindar. Timo-
theus' Persae, which was probably written for a festival 
of Poseidon, ends with an address to Apollo. The con-
tents of Terpander's Nomens can only be conjectured from 
the incomplete Persae of his imitator, and from a general 
comparison with the Homerid Hymns.

Among the earlier poets of the Nome, besides Ter-
pander, Lyric Nomens were ascribed before him to 
Chrysothemis and Philammon, to the latter of whom 
were sometimes attributed certain of the Nomens 
generally called Terpander's; Arion's 'Preludes to Epic 
Poems,' of which there were two Books, were probably 
Lyric Nomens; so too perhaps were some at least of the 
long narrative poems of Stesichorus, which he himself 
calls Preludes, and of Ibycus, who was sometimes credited 
with the Funeral Games of Pelias; Lyric Nomens were 
ascribed by Suidas' authority to Corinna.

In the latter half of the 5th Century comes Phrynis, 
whose innovations, according to Proclus' authority, were 
the combination of the Hexameter with free rhythms and 
the use of a lyre of more than seven strings.' Next to him 
his pupil Timotheus, who 'brought the Nome to its 
present condition.' Then follows a comparison with the 
Dithyramb: 'The Dithyramb is full of movement and, 
expressing by means of the dance a high degree of 
'possession,' or excitement, is directed to evoking the 
emotions most characteristic of the God; wild, too, in its 
rhythms, it nevertheless employs a simple phraseology. 
The Nome on the other hand is sustained ¹ in an orderly 
and highly dignified style by the various characters it

¹ reading ἀνέχεται for the first ἀνέχεται, but the meaning of the 
whole sentence is uncertain

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THE BEGINNING OF THE END

describes; while its rhythms are easy and tranquil, it employs compound expressions. Each of course has its particular "modes," the Dithyramb the Phrygian and Hypophrygian, the Nome the Lydian system of the singers to the lyre." Here Proclus' authority clearly was speaking, if not of the Dithyramb before Melanippides and of the Nome before Phrynis, at any rate of both before the worst results of their innovations had worked themselves out.

In the Clouds (423 B.C.) Aristophanes bewails the change of taste which had made such songs as those of Lamprocles out of date; in the first Book of the Republic (c. 385) Plato makes the aged Cephalus quote Pindar as an old man in a modern novel might cite Tennyson; in his comedy Linus, Alexis (372–270) makes the bard bid his pupil Heracles select a book from his library in the following lines:

'Come here and take whatever book you please; Look carefully at the titles; take your time; Here’s Orpheus, Hesiod, and the Tragedies, Chorirlius, Homer, Epicharmus, prose Of every sort and kind: your choice will show What manner of man you are.'

No mention of Iambic, Elegiac, or Lyric poetry. It is clear that by the end of the 4th Century, when playwrights were already writing plays merely to be read, much even of the verse which had long been only recited had lost its attraction, and song-poetry, at any rate the older song, was going out of fashion. Theophrastus' Late-Learner (319 B.C.), instead of learning the 'classics,' is at pains to get by heart the songs he hears at the juggler's show. In a fragment of Aristotle quoted by Athenaeus (i. 6 d) we read:

'They spend the whole day holding forth to chance audiences at the puppet-shows or to travellers just arrived from Phasis or the Borysthenes, though they have never read anything but Philoxenus' Banquet, and indeed have never finished that.' Here we may well have a glimpse of the half-literary public who thumbed the earlier Greek story-books of which we have somewhat late examples in the fragment of the
THE ROMAN TWILIGHT

Tale of Ninus, a papyrus which may belong to the last Century before Christ, and the famous Milesian Tales collected by one Aristeides and translated into Latin in the time of Sulla. The Song of the Table survived—chiefly among hired musicians—through the Alexandrian Age; Sappho and the Anacreontea were still sung—by professionals—after banquets in the 2nd Century of our era. There was a long twilight, but the sun had set.¹

By the end of the Athenian Period, that is by about 330 B.C., which has been taken as the limit of this book, most of the forms of Greek poetry, including the Drama, by the process of budding-off which began, it would seem, with the early Hymn, appear to have developed secular uses: for the honouring of men rather than Gods; for the imparting of general moral truths; for the expression of personal love, hate, grief, joy; for mere record or communication; for sheer entertainment. In Melic poetry the hieratic tradition went on into Roman times, to give birth eventually to the Christian Hymn;² the secular forms, narrowing in scope of occasion and choice of metre, and growing ever more a means to pleasure, survived the last centuries B.C., mostly perhaps as recitation-poems. The change was partly due no doubt to changing economic conditions, but partly also to the ever-increasing rift between the dialect of literature and the idiom of common life, and not least to the gradual supersession of the pitch-accent. Stress was resuming its sway, and poetry sung in 'longs' and 'shorts' was naturally felt to be too artificial when the 'quantities' were coming to be ignored in speech. Another cause, which began to work even in the days of Euripides, was doubtless the spread of two corrupting practices which came of the over-elaboration of the musical accompaniment, the singing of several notes to a single syllable and the neglect of the pitch-accent in composing the melody. So long as these practices

¹ Aul. Gell. N.A. 19. 9, Polyb. 4. 20. 10  

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were the exception no harm was done, but when they became the rule, the words became less important than the music because less easily intelligible to the ear, poetry was less often sung for its own sake, and even Monodic art-song eventually appealed to few but the highly educated in music.

The general standard of the literary taste that prevailed among the educated Greeks of the Roman Empire is shown—for song—by our possession of the Anacreontea beside our loss of Anacreon. Some of the Anacreontea, which date from about B.C. 150 to A.D. 550, show signs of attempts to adapt the old Lyric metres to the new language-conditions; Bishop Synesius, who lived about 400 A.D., knew the Lyric Poets and wrote 'Anacreontic' Hymns; in the 7th Century it was still worth the while of a certain Egyptian Greek, who was not a good metrician, to copy out the Fifth Book of Sappho; recitation-poetry, Epic, Elegiac, and Iambic, with certain modifications, were still written in the 6th and 7th Centuries; the Epigram indeed lived on till the 10th, Iambic to the 12th. But after that the dark.

'I was told when a boy,' writes Petrus Alcyonius in the 16th Century, 'by Demetrius Chalcondyles, that the priests of the Greek Church had such influence with the Byzantine Emperors that they burnt at their request a large number of the works of the old Greek poets, particularly those which dealt with the passions, obscenities, and follies of lovers, and thus perished the plays of Menander, Diphilus, Apollodorus, and Alexis, and the poems of Sappho, Erinna, Anacreon, Mimnermus, Bion, Aleman, and Alcaeus.'
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Alcaeus: 8, 86, 97, 125, 159, 319, 364, 418, 422, 428 ff, 555-6, 560, 564, 569; 584, 591-3, 602, 612, 615, 624, 625 ff, 633-6, 643, 648, 653, 656-8, 665, 679; lyric poet; 595 B.C.  
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Dio Chrysostom (Dion of Prusa): 41, 259, 300, 432, 526, 534, 561, 569; rhetorician; A.D. 80
Diodorus of Sicily: 33, 60, 273, 280, 362, 366, 404; historian; 40 B.C.
Diodotus: 232; perhaps to be identified with the commentator on Heraclitus (Diog. L., 9, 12, 15); 170 B.C.?
Diogenes Laërtius (Diog. L.): 62, 326, 374, 381, 411, 417, 533, 576; biographer; A.D. 220
[Diogenian]: 74-6, 373, 390, 531, 550, 567, 570, 573; grammarian; prob. not the author of the collection of proverbs under his name; A.D. 120
Dionysius of Corinth: 546; epic poet, 200 B.C.
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Etymologicum Magnum Vetus (also called Et. Florentinum and Et. Genuinum): 323, 434, 440, 446, 522, 531; an etymological lexicon compiled under the direction of Photius c. A.D. 870

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Odyssey: 28, 34, 200, 304, 356, 430, 495, 506, 510: 585–6, 592, 597; see also Homer, Eustathius

Oeniádes: 270, 384 (which see)

Olen: 488, 591–5; 598, 609, 649

Olympus: 54, 277; 597–8, 603, 612, 620, 623–4, 633, 661; prob. the name of two flute players, one of c. 700 B.C., the other belonging to the Dark Age

Onésicritus: 272; historian; 320 B.C.

Oppian: 503; didactic poet; A.D. 200

Origen: 328; Christian writer; A.D. 225

Orpheus: 324; 592–4, 598, 608, 651, 677; the early poet and musician

Orphic Hymns: 486; a collection of apocryphal poems of Orpheus, of uncertain date

Orus: 36; grammarian; A.D. 200?

OcT: 23, 111, 126; 601; Roman poet; A.D. 1

Oxyrhynchus Papyri: 40, 42, 72, 101–3, 159, 212, 216–8, 220, 243; 627, 652–3; (see the authors): fragments of ancient books and other documents found by B. P. Grenfell and A. S. Hunt at Oxyrhynchus in Egypt, still in course of publication

Palatine Anthology (A.P.): 16, 72, 86, 171, 220–2, 232, 333, 398; 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

Pamphíos: 594–6

Papyri: 28, 30, 72, 92, 126, 159, 302, 308, 411, 420, 442, 482, 580; 677; see also Oxyrhynchus

Parthenius: 22, 338; poet and story-writer; 20 B.C.

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Phocylídes: 280; 615; elegiac poet; 540 B.C.

Photius: 70, 75, 229, 408, 413, 420, 425, 532, 559; critic, lexico-
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A. Pollux (Polydeuces): 268, 294, 326, 394, 488, 500, 529, 531-2, 536, 539-40; lexicographer; A.D. 170

B. Pólus: 334-6; sophist and rhetorician; 420 B.C.

C. Polybius: 297, 380; 583, 672, 678; historian; 175 B.C.

D. Polyidus: 272, 404 ff, 408

E. Polymnastus: 416; 612-13, 617, 628, 656; poet; 630 B.C.

F. Pomponius Mela: 280; Roman geographer; A.D. 40

G. Porphyrius (Porphyry): 236, 330, 338; Neo-Platonist philosopher; A.D. 270

H. Poseidonus: 514; Stoic philosopher; 90 B.C.

I. Prätigas: 46-8, 50-4, 364, 416, 444; 660, 671

J. Praxilla: 72-8, 560, 568-70; 658, 661, 670

K. Prisiclan: 16, 206, 420-2; Roman grammarian; A.D. 500

L. Proclus: 208, 290, 514, 559; 591, 633, 664, 673, 676-7; compiler of a chrestomathy, perh. identical with the Neo-Platonist philosopher and grammarian of A.D. 450

M. Prodicus: 343; sophist; 430 B.C.

N. Pronomus: 265-70

O. Propertius: 10; Roman poet; 20 B.C.

P. Ptolemaeus son of Hephaestion: 209, 408; grammarian; A.D. 120

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R. Pythagoras: 342; philosopher; 535 B.C.

S. Pythermus: 572

T. Pythoclides: 40

U. Quintilian: 634; Roman rhetorician; A.D. 75

V. Rhetóres Graeci: 565

W. Sacidas: 270, 416; 632; poet and flute-player; 580 B.C.

X. Sannyron: 260; writer of comedy; 410 B.C.

grapher, compiler of chrestomathies; A.D. 860

Phrynicus son of Polyphratmon: 42, 48, 51; 643, 652, 669; writer of tragedy; 500 B.C.

Phrynicus: 46, 502; writer of comedy; 420 B.C.

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Planudean Anthology: 270, 300; the shorter of the two great collections of Greek epigrams, made by Maximus Planudes A.D. 1301; see Palatine Anthology

Plato: 248, 344, 348, 386, 459, 502; writer of comedy; 420 B.C.

Plato: 46, 68, 113, 171, 246-8, 301, 321, 334-6, 468, 474-6, 526, 531, 548, 564: 583-4, 593, 606, 631, 640, 670-1, 674, 677; philosopher; 350 B.C.

Plautus: 425; Roman writer of comedy; 215 B.C.

Pliny ('the Elder'): 274, 291, 306, 542; encyclopedist; A.D. 60

Plotius (Sacerdos): 72, 443, 447, 464-6; Roman metrician of doubtful date, between 30 B.C. and A.D. 500


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Servius: 77, 99, 118-9; Roman grammarian; A.D. 400

Sextus Empiricus: 65-6, 336, 503; Septic philosopher and physician; A.D. 190

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Socrates: 230, 248-50, 340, 376, 396, 465; 651, 672; the great Athenian philosopher; 440 B.C.

Solon: 62, 174, 300, 576; 614; the Athenian lawgiver and elegiac and iambic poet; 600 B.C.

Sopater: 380; writer of parody and burlesque; 300 B.C.

Sophocles: 48, 84, 116, 224-6, 244, 268, 274, 438, 434, 454, 564; 647, 650-2, 660, 663, 672; writer of tragedy; 450 B.C.

Sophron: 10, writer of mimes; 440 B.C.

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Stephanus of Byzantium: 18, 21, 37, 80, 280; lexicographer; A.D. 530

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Strabo: 35, 169, 212, 313, 448; 593, 596, 634, 674; geographer; A.D. 1

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Theodore: 91, 508; Christian writer; A.D. 430

Theodoros the Metochite: 450; grammarian and historian; A.D. 1300
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