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

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

NEWLY EDITED AND TRANSLATED BY
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IN THREE VOLUMES

VOLUME I
INCLUDING
TERPANDER ALCMAN SAPPHO AND ALCAEUS

LONDON: WILLIAM HEINEMANN
NEW YORK: G. P. PUTNAM'S SONS
MCMXXII
ΜΑΘΗΡΙΑΙΣ
ΣΥΜΜΑΘΗΤΗΣ
PREFACE

Since the appearance of the fourth edition of Theodor Bergk's *Poetae Lyrici Graeci*, in which they form the third volume, the Lyric Fragments, or as they are more accurately called, the Melic Fragments, have not been published complete. The last forty years, thanks mainly to the work of the Egypt Exploration Fund and similar societies, have added very notably to our slender store, and a new edition has been long overdue. My book will, I hope, go some way to supply the want. It is complete in the sense that its sole omissions are fragments which have only palaeographical value, and it contains all that is really necessary by way of exegesis. In all places where the text adopted would otherwise be misleading I have given critical notes, save only where I have already discussed the reading in one or other of the classical periodicals. Many scholars—and to say this is not to depreciate a great work; for such things depend on the point of view—must have found Bergk lacking in two respects. First, when so little is known of these great figures of antiquity, all that little has value for us if they are to seem things of flesh and blood and not the mere subjects of a lesson in translation. With the single exception of Sappho's, the Fragments alone are not enough. I have therefore included, unlike Bergk, the chief passages of ancient literature which throw light on the life and personality of the poets and their literary reputation in antiquity—not making an exception of Sappho; for the clear-drawn self-
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portrait she gives us in her Fragments is so precious that its very frame is of surpassing interest. To these 'Lives' I have added the ancient accounts of such early poet-musicians as Olympus and Thaletas, partly to serve in some sort as an introduction to the subject, and partly in order to avoid creating the impression that only the poets of whom some work is extant are of any importance to the student of Greek poetry. Secondly, if these mere quotations are to have more than linguistic interest, in nine cases out of ten they want explanation, and in at least five of those nine the explanation may be had from the context in which they are found. Bergk appears to have regarded the contexts as a necessary evil, and has not only relegated them to the footnotes but has made them less useful than they might have been by cutting them as short as he possibly could. I have thought it better to give full contexts in the body of the page, printing them, however, in small type so that the reader may the more easily omit them if he will.

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

The arrangement of the Fragments follows, where this can be inferred, the arrangement of the editions current in the later antiquity; but it must not be understood as certainly reproducing it. Cross-references to the numerations of Bergk and Hiller-Crusius will be found on page 431. I have added a separate index of the ancient authors, including those to whom we are indebted for most of our knowledge of these poets and their works. Among the modern writers who have collected, emended, and interpreted the Fragments, next to Bergk\(^1\) and those on whom he drew—Ahrens, Bekker, Benseler, Bentley, Blomfield,\(^2\) Boissonade, Brunck, Cobet, Cramer, Gaisford, Hartung, Hecker, Hermann, Keil, Kock, Matthiae, Meineke, O. Müller, Nauck, Neue, Porson, Reiske, Schneidewin,\(^3\) Schweighäuser,\(^4\) Seidler, Ursinus, Volger, Voss, Welcker, Wolf—I owe most to E. P. Grenfell, A. S. Hunt, Kaibel and U. von Wilamowitz-Moellendorff. My obligations to these, as to other recent and living scholars, are indicated in the notes.

I must here record my thanks to the Director of the British Museum for permission to reproduce the Sotades vase, and to the Council of the Egypt Exploration Fund for allowing me to print the Oxyrhynchus Fragments; to D. Bassi, J. Harrower, W. Schubart, and the Directors of the Bibliothèque Nationale and of Graz University, for supplying me with photographs of papyri and other MSS. in their care. And I gratefully acknowledge the help and

\(^1\) *P* \(^2\) *Blf.* \(^3\) *Schn.* \(^4\) *Schw.*
PREFACE

encouragement I have received from Mrs. Adam, H. I. Bell, S. G. Campbell, A. B. Cook, R. D. Hicks, H. Rackham and A. J. B. Wace.

An account of the MS. tradition when the authors concerned run into the sixties is a formidable affair, and would be beyond the scope of this book. For the most important, the scholar will find much of what he requires in O. Hoffmann’s Griechische Dialektes and in the introduction to A. C. Pearson’s Fragments of Sophocles. The earlier history of the text has been ably worked out by Wilamowitz in the works mentioned in the Bibliography. But it should be borne in mind that statements on the Aeolic metres and dialect published before 1914 may need modification. I cannot hope that the many references in this book are quite exhaustive, modern, and correct. But I have done my best to make them so. A few not quite obvious errors, of which the worst is Alexandrides for Anaxandrides on pp. 100 and 101, will be found corrected in the Indexes. In the translation of Sappho fr. 35 the proverb should be in square brackets. The omitted fragments of merely palaeographical value will be found in the Papyrus Collections—Oxyrhynchus, Berliner Klassikertexte, Halle, Società Italiana. It will perhaps be useful to the reader to know that Volume II, which is already in the press, includes Stesichorus, Ibicus, Anacreon, and Simonides, and that Volume III., which is in preparation, will include Corinna, Bacchylides, Timotheus, the Scola, the Folk-Songs, the Anacreontea, and the Adespota, with an account of Greek Lyric Poetry.

J. M. E.

Cambridge,
December 22, 1921.

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1 For early poets such as Orpheus see note on page 10

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Theodor Bergk Poetae Lyrici Graeci Leipzig 1882 vol. III (reprinted without correction 1914); text with contexts and Latin notes

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

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

H. Weir Smyth Greek Melic Poets London 1900; select text with introductions, notes, and bibliography

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

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

A. C. Pearson The Fragments of Sophocles Cambridge 1917 introduction; on the 'sources' and their MSS

J. W. Mackail Lectures on Greek Poetry London 1910

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

1 These reached me too late for me to profit by them in preparing my first volume

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LYRA GRAECA
ΠΙΝΔΑΡΕ Μουσάων ιερὸν στόμα, καὶ λάλε Σειρήν
ΒΑΚΧΥΛΙΔΗ, ΣΑΠΦΟΥΣ τ’ Αιολίδες χάριτες,
γράμμα τ’ ΑΝΑΚΡΕΙΟΝΤΟΣ, Ὄμηρυκον ὦς τ’ ἀπὸ
ῥέμα
ἔσπασας οἰκείοις ΣΤΗΣΙΧΟΡ’ ἐν καμάτοις,
ἡ τε ΣΙΜΩΝΙΔΕΩ γλυκερῆ σελίς, ἡδὺ τε Πειθοῦς
’ἸΒΥΚΕ καὶ παίδων ἄνθος ἀμησάμενε,
καὶ ξίφος ’ΑΔΚΑΙΟΙΟ τὸ πολλάκις αἷμα τυράννων
ἐσπεισεν πάτρης θέσμων ῥυόμενον,
θηλυμελεῖς τ’ ἈΔΚΜΑΝΟΣ ἀμηδόνες, ἰλατε, πάσης
ἀρχήν οὐ λυρικής καὶ πέρας ἐστάσατε.1

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1 Anth. Pal. 9. 184, line 4 Jahn καπέτοις ‘irrigation-ditches’ perhaps rightly
line 10 Mein: nss ἔσπασατε
That holy mouth of the Muses Pindar, that sweetly prattling Siren Bacchylides, those Aeolian Graces of Sappho; the book Anacreon wrote, Stesichorus whose work was fed from the stream of Homer; the delicious scroll of Simonides, Ibycus gatherer of the bloom of Persuasion and of lads, the sword Alcaeus used, to shed tyrant blood and save his country's rights, the maiden-tunèd nightingales of Alcman; I pray you all be gracious unto me, ye that have established the beginning and the ending of all lyric song.¹

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

Βίος

Plut. Muc. 5 'Αλέξανδρος δ' ἐν τῇ Συναγωγῇ τῶν Περὶ Φεργίας κρούματα Ὁλυμποῦ ἔφη πρώτον εἰς τοὺς Ἐλλήνας κομίσαι, ἐτι δὲ καὶ τοὺς Ἰδαίους Δακτύλους. "Ταγμῖν δὲ πρῶτον αὐλῆσαι, εἶτα τὸν τούτον υἱὸν Μαρσύαν, εἰτ' Ὅλυμπον.

Ibid. 7 [π. αὐλῳδικῶν νόμων]. λέγεται γὰρ τὸν προειρημένων Ὅλυμπον, αὐλητὴν ὁντα τῶν ἐκ Φεργίας, ποιῆσαι νόμον αὐλητικὸν εἰς Ἀπόλλωνα τὸν καλοῦμενον Πολυκέφαλον εἶναι δὲ τὸν Ὅλυμπον τούτον φασιν <'ἐνοι>՝ ἐνα τῶν ἀπὸ τοῦ πρῶτον Ὅλυμπον τοῦ Μαρσύου πεποιηκότος εἰς τοὺς θεοὺς τοὺς νόμους. οὕτως γὰρ παιδικὰ γενόμενος Μαρσύοι καὶ τὴν αὐλησιν μαθὼν παρ' αὐτοῦ τοὺς νόμους τοὺς ἀρμονικοὺς ἐξήνεγκεν εἰς τὴν Ἐλλάδα, οἷς νῦν χρώνυται οἱ Ἐλλήνες ἐν ταῖς ἐορταῖς τῶν θεῶν. ἀλλοι δὲ Κράτης εἰναί φασι τὸν Πολυκέφαλον νόμον, γενομένου μαθητοῦ Ὅλυμπον. ο' δὲ Πρατίνας Ὅλυμπον φησίν εἰναι τοῦ νεωτέρου τὸν νόμον

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

Life

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

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

because the development of Greek lyric poetry is hardly separable in its early stages from that of Greek music i.e. a certain type of air for the flute alone, not for flute and voice as above

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tούτον, τὸν δὲ καλούμενον 'Αρμάτιον νόμον λέγεται ποιήσαι ὁ πρῶτος Ὄλυμπος, ὁ Μαρσύνων μαθητής. . . ὅτι δ' ἔστιν Ὄλυμπον ὁ 'Αρμάτιος νόμος, ἐκ τῆς Γλαύκου 'Ἀναγραφῆς τῆς ὑπὲρ τῶν 'Αρχαίων Ποιητῶν μάθοι ἀν τις . . . ἄλλοι δὲ τινες ὑπὸ Μυσῶν εὑρήσθαι τούτον τὸν νόμον γεγονέναι γάρ τινας ἀρχαίους αὐλητὰς Μυσοὺς.

Plut. Mus. 11 Ὅλυμπος δὲ ὡς Ἀριστοξένος φησιν, ὑπολαμβάνεται ὑπὸ τῶν μουσικῶν τοῦ ἐναρμονίου γένους εὐρετὴς γεγενήσθαι τὰ γὰρ πρὸ ἐκείνου πάντα διάτονα καὶ χρωματικὰ ἦν. ὑπονοοῦσι δὲ τὴν εὕρεσιν τοιαῦτην τινὰ γενέσθαι ἀναστρεφόμενον τὸν Ὅλυμπον ἐν τῷ διατόνῳ καὶ διαβιβάζοντα τὸ μέλος πολλάκις ἐπὶ τὴν διάτονον παρυπτήν, τότε μὲν ἀπὸ τῆς παραμέσης, τότε δ' ἀπὸ τῆς μέσης, καὶ παραβαίνοντα τὴν διάτονον λυχανὸν καταμαθεῖν τὸ κάλλος τοῦ ἡθους, καὶ οὕτω τὸ ἐκ τῆς ἀναλογίας συνεστηκὸς σύστημα θαυμάσαντα καὶ ἀποδεξάμενον ἐν τούτῳ ποιεῖν ἐπὶ τοῦ Δωρίου τόνου· οὕτε γὰρ τῶν τοῦ διατόνου ἰδίων οὕτε τῶν τοῦ χρώματος ἀπτεσθαι, ἀλλ' ἢ ἡ τῶν τῆς ἀρμονίας. εἶναι δ' αὐτῷ τὰ πρῶτα τῶν ἐναρμονίων τοιαῦτα . . . φαίνεται δ' Ὅλυμπος αὐξῆσας μουσικὴν τῷ ἄγνητον τι καὶ ἰγνοσύ- μενον ὑπὸ τῶν ἐμπροσθεν εἰσαγαγεῖν, καὶ ἀρχηγὸς γενέσθαι τῆς Ἐλληνικῆς καὶ καλῆς μουσικῆς.

Ibid. 15 Ὅλυμπον γὰρ πρῶτον Ἀριστοξένος ἐν τῷ πρῶτῳ περὶ Μουσικῆς ἐπὶ τῷ Πῦθωνι φησιν ἐπικηδεῖον αὐλήσαι Λυδιστί.

Ibid. 29 καὶ αὐτὸν δὲ τῶν Ὅλυμπον ἐκείνου, ὡ δὴ τὴν ἀρχὴν τῆς Ἐλληνικῆς τε καὶ νομικῆς μοῦ.
LIFE OF OLYMPUS

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

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

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

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

1 the dash indicates a quarter-tone
LYRA GRAECA

σης ἀποδιδόασι, τὸ τε τῆς ἀρμονίας γένος ἔξευρεῖν φασί, καὶ τῶν ὑρθμῶν τὸν τε προσοδιακὸν ἐν ὦ ὁ τοῦ Ὄρεως νόμος, καὶ τὸν χορείον ὦ πολλῷ κέχρηται ἐν τοῖς Μητρόφοις· ἔνιοι δὲ καὶ τὸν βακχείον Ὅλυμπον οἴονται εὐρηκέναι. δηλοὶ δὲ ἔκαστον τῶν ἀρχαίων μελῶν ὅτι ταῦθ' οὕτως ἔχει.

Plut. Mus. 33 οἶον Ὅλυμπῳ τὸ ἐναρμόνιον γένος ἐπὶ Φρυγίου τόνον τεθὲν παίων επιβάτῳ μιχθέν· τοῦτο γὰρ τῆς ἀρχῆς τὸ ἥθος ἐγέννησεν ἐπὶ τῷ τῆς Ἀθηνᾶς νόμῳ: προσληφθεῖσας γὰρ μελοποιίας καὶ ρυθμοποιίας τεχνικῶς δὲ μεταληφθέντος τοῦ ρυθμοῦ μόνον αὐτοῦ καὶ γενομένου τροχαίου ἀντὶ παίωνος, συνέστη τὸ Ὅλυμπον ἐναρμόνιον γένος.

Ibid. 18 καὶ οἱ παλαιοὶ δὲ πάντες οὐκ ἀπείρως ἔχοντες πασῶν τῶν ἀρμονιών ἐνίας ἐχρήσαντο· οὐ γὰρ ἡ ἄγνοια τῆς τοιαύτης στενοχωρίας καὶ ὀλγοχορίας αὐτοῖς αἰτία γεγένηται οὔτε δὲ ἄγνοιαν οἱ περὶ Ὅλυμπον καὶ Τέρπανδρον καὶ οἱ ἀκολουθήσαντες τῇ τούτων προαιρέσει περιείλον τὴν πολυχορίαν τε καὶ ποικιλίαν. μαρτυρεῖ γοῦν τὰ Ὅλυμπον τε καὶ Τέρπανδρον ποιήματα καὶ τῶν τούτων ὁμοιοτρόπων πάντων. ὀλγοχορία ¹ γὰρ οὖν καὶ ἀπλὰ διαφέρει τῶν ποικίλων καὶ πολυχορίων, ὡς μηδένα δύνασθαι μιμήσασθαι τῶν Ὅλυμπον τρόπον, ὑστερίζειν δὲ τοῦτον τοὺς ἐν τῷ πολυχόρῳ τε καὶ πολυτρόπῳ καταγγελόμενον.

¹ Volkmann: mss τρίχορδα
LIFE OF OLYMPUS

have invented not only the Enharmonic scale but the two rhythms known as the Prosodiac (绌绌), which is that of the Nome of Ares, and the Chorée (绌绌绌) which occurs so frequently in the tunes used in the worship of Cybèle. The Bacchius (绌绌) also is sometimes ascribed to him.¹ These statements are borne out by each of the ancient melodies.

Plutarch On Music: Take for instance the Enharmonic scale employed by Olympus with the Phrygian mode and the Epibatic Paeon,² the combination which gives its character to the opening of the Nome to Athena. Both melody and rhythm make their contribution, the metre being merely changed in a cunning way so as to become as it were trochaic instead of paeanic, and the effect is completed by the use of the Enharmonic scale of Olympus.

The Same: Moreover, although the ancient poets used only some of the ‘modes,’ they knew them all. It is not through ignorance that they confine themselves to employing so few strings,³ or that composers like Olympus and Terpander and their followers denied themselves the use of many strings and the variety which that entails. This is clear both from the works of Olympus and Terpander and those of the composers who belong to the same school. Though they are quite simple and written only for a few strings, they so far excel the elaborate works written for many, that the style of Olympus remains inimitable and the exponents of the opposite principle have to take the second place.

¹ see also Plut. Mus. 10 (on Thaletas p. 37) ² perh. the ‘3rd Paeon’ (绌绌绌) called δρόμιος or ‘running’ ³ or ‘notes’; the Greek word is intended to include the stops of the flute; so also below
LYRA GRAECA

Arist. Pol. 8. 5 [π. μουσικής]: τὸ τοῦτο δ' ἄν εἰη δήλον, εἰ ποιοὶ τινες τὰ ἡθη γεγονόμεθα δι' αὐτῆς. ἀλλὰ μὴν ὁτι γεγονόμεθα ποιοὶ τινες, φανερῶν διὰ πολλῶν τῶν ἐτέρων, οἷς ἦκιστα δὲ καὶ διὰ τῶν Ὀλύμπου μελῶν. ταῦτα γὰρ ὁμολογουμένως ποιεῖ τὰς ψυχὰς ἐνθουσιαστικὰς, ὁ δὲ ἐνθουσιασμὸς τοῦ περὶ τὴν ψυχὴν ἦθους πάθος ἐστίν.

Suid. Ὁλυμπός. Φρύξ, νεώτερος, αὐλητής γεγονὼς ἐπὶ Μίδου τοῦ Τορδίου.

Hesych. Ὀλύμπου νόμος τῶν αὐλητικῶν τις.

Ar. Eq. 7 ΔΗ. ὃ κακόδαιμον, πῶς ἔχεις;

ΝΙ. κακῶς καθάπερ σὺ.

ΔΗ. δεύτερο δὴ πρόσελθ', ἵνα ἐξυπνωθεὶ κλαύοσωμεν Οὐλύμπου νόμον.

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

Sch. ad loc. . . . ὁ δὲ Ὁλυμπός μουσικὸς ἦν, Μαρσύου μαθητής. ἐγράψε δὲ αὐλητικοῦ και θρηνητικοῦ νόμους.


Among their earliest lyric poets the Greeks numbered Olen, Linus, Pamphos, Orpheus, Chrysothemis, Philammon, Thamyris, Eumolpus, and Musaeus. Works ascribed to some of these were extant in antiquity. See,
LIFE OF OLYMPUS

Aristotle Politics: [on music]: This would be clear if we could show that music affects our characters. And we can, by many instances, notably that of the musical compositions of Olympus, which admittedly carry us away, an effect which is a condition of the character of the soul.

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

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

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

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

¹ died B.C. 693.


ΕΤΜΗΛΟΤ

Βίος

Paus. 2. 1. 1. ἢ δὲ Κορινθια χώρα, μοῖρα οὔσα τῆς Ἀργείας ὑπὸ Κορινθοῦ τὸ ὄνομα ἔσχηκε. Διός δὲ εἶναι Κορινθοῦ οὐδένα οῖδα εἰπόντα πως σπουδὴ, πλὴν Κορινθίων τῶν πολλῶν. Εὐμήλος δὲ ὁ Ἀμφιλύτου τῶν Βακχιδῶν καλουμένων, δὲ καὶ τὰ ἐπὶ λέγεται ποιήσαι, φησίν ἐν τῇ Κορινθίᾳ Συγγραφῇ, εἰ δὴ Εὐμήλου γε ἡ συγγραφὴ, Ἐφύραν Ὄκεανοῦ θυγατέρα οἰκήσαι πρῶτον ἐν τῇ γῇ ταύτῃ...


Sch. Pind. O. 13. 74 διδάσκει δὲ τούτο Εὐμήλος τις ποιητῆς ἰστορικός . . .

Clem. Al. Str. 6. 267 τὰ δὲ Ἡσιόδου μετήλαξαν εἰς πεζὸν λόγον καὶ ὡς ἱδια ἐξήνεγκαν Εὐμήλος τε καὶ Ἀκουσίλαος οἱ ἰστοριογράφοι.

Ibid. 1. 151 ἀλλὰ καὶ ὁ τῆς Εὐρωπίαν ποιήσας ἰστορεῖ τὸ ἐν Δελφοῖς ἀγαλμα Ἀπόλλωνος κίονα εἶναι διὰ τῶν τε . . .

Sch. Il. 6. 131 τῆς ἰστορίας πολλοὶ ἐμνήσθησαν, προηγομένως δὲ ὁ τῆς Εὐρωπίαν πεποιηκὼς Εὐμῆλος.

Paus. 9. 5. 8 ὁ δὲ τὰ ἐπὶ τὰ ἐς Εὐρώπην ποιήσας φησίν Ἀμφίονα χρῆσασθαι λύρα πρῶτον Ἐρμοῦ διδάξαντος.

Ath. 7. 277 d . . . ὁ τῆς Τιτανομαχίαν ποιήσας,
EUMELUS

Life

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

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

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

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

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

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

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

Athenaeus Doctors at Dinner: The poet of the
LYRA GRAECA.

εἰτ' Εὐμηλός ἐστίν ὁ Κορίνθιος ἢ 'Αρκτῖνος ἢ ὅστις δῆποτε χαίρει ὄνομαξόμενος.

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

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

Vide Frag. 1, Clem. Al. Str. 6. 264, Paus. 2. 3. 10, 2. 2, Apollod. 3. 8. 2, 9. 1, 11. 1, Sch. Ap. Rh. 2. 948, 3. 1371, 4. 1212, Tz. ad Lyc. 480, ad Hes. ᪌ρ, 1.

ETMYLΩΤ

1 Προσόδιον εἰς Δήλων

Paus. 4. 4. 1 [π. Μεσσηνίων]. ἐτὶ δὲ Φίντα τοῦ Σιβότα πρῶτον Μεσσήναι τῷ Ἀπόλλωνι εἰς Δήλων θυσίαν καὶ ἀνδρῶν χορὸν ἀποστέλλουσι. τὸ δὲ σφίσιν ἄσσα προσόδιον εἰς τὸν θεὸν ἐδίδαξεν Εὐμηλός. εἰναι τε ὡς ἀληθώς Εὐμῆλον νομίζεται μόνα τὰ ἐπὶ ταύτα.

Ibid. 4. 33. 3 [π. Ἰδώμης]. ἀγουσι δὲ (Μεσσηνίων) καὶ ἐφωτήν ἐπετειον Ἰθωμαία. τὸ δὲ ἀρχαῖον καὶ ἀγώνα ἐπιθέσαν μουσικῆς· τεκμαίρεθαι δὲ ἐστὶν ἄλλοις τε καὶ Εὐμήλου τοῖς ἐπεσιν. ἐποίησε γοῦν καὶ τάδε ἐν τῷ προσόδιῳ τῷ ἐς Δήλου.

τῷ γὰρ Ἰθωμάτα καταθύμιος ἐπλετο Μοίσα ἀ καθαρὰν <κίθαριν> καὶ ἐλεύθερα σάμβαλ' ἔχοισα.²

2

Ibid. 5. 19. 10 [π. λάρνακος τῆς Κυψέλου]. τὰ ἐπιγράμματα δὲ τὰ ἑν' αὐτῆς τάχα μὲν που καὶ ἄλλοις τῖς ἀν εἰς πεποιηκός, τῆς δὲ ὑπονοιας τὸ πολὺ ἐς Εὐμηλόν τὸν Κορίνθιον εἶχεν ἡμῖν, ἄλλων τε ἑνεκα καὶ τοῦ προσόδου μᾶλιστα δὲ ἐκποίησεν ἐς Δήλου.

¹ mss insert τότε
² B: mss ἀ καθαρὰ καλ

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

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

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

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

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

EUMELUS

1 Processional to Delos

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

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

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

2

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

Messenia's struggles with Sparta c. 725? ³ the dates are against P.'s view

15
ΤΕΡΠΑΝΔΡΟΤ

Βίος

Ath. 14. 635 d ἀγνοεῖ δ’ ὁ Ποσειδώνιος ὅτι ἄρχαίον ἦστιν ὄργανον ἡ μάγαδις σαφῶς Πινδάρου λέγοντος τὸν Τέρπανδρον ἀντίφθογγον εὑρεῖν τῇ παρὰ Λυσίας πηκτίδι τοῦ βάρβιτον (fr. 125). Ὁ Τόν ἰδέ τοῦ Τέρπανδρος ποθ’ ὁ Λέσβιος εὑρε, | πρῶτος ἐν δείπνοις Λυσίας ἱδρόν καὶ ψαλμόν ἀντίφθογγον ὑψηλᾶς ἀκούσαν πηκτίδος. πηκτίς δὲ καὶ μάγαδις ταυτῶν . . . οτι δὲ καὶ Τέρπανδρος ἄρχαίοτερος Ἁνακρέοντος δῆλον ἐκ τούτων τὰ Κάρνεια πρῶτος πάντων Τέρπανδρος νικᾶ, ὡς Ἑλλάνικος ἰστορεὶ ἐν τῷ τοῖς ἐμμέτρους Καρνεονίκαις καὶ τοῖς καταλογάδην. ἐγένετο δὲ ἡ θέσις τῶν Καρνεῖων κατὰ τὴν ἐκτὴν καὶ εἰκοστὴν Ὁλυμπιάδα, ὡς Σωσίβιος φησιν ἐν τῷ Περὶ Χρόνων. Ἡερώνυμος δὲ ἐν τῷ Περὶ Κίθαρῳ ὃπερ ἑστὶν πέμπτον Περὶ Ποιητῶν, κατὰ Δυκουρίου τὸν νουμοθέτην τὸν Τέρπανδρον φησὶ γενέσθαι, ὡς ὑπὸ πάντων συμφώνως ἰστορεῖται μετὰ Ἰφιτοῦ τοῦ Ἡλείου τῆς πρώτης ἁριθμεῖσαν τῶν Ὁλυμπίων θέσιν διαθεῖναι.

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

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

16
TERPANDER

LIFE

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

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

1 *i.e.* to accompany it an octave higher? (*πάρη* lit. 'highest' was according to our reckoning the lowest note in a Greek 'mode')
ΛΥΡΑ ΓΡΑΕΙΑ

μουσικὴν μετέστησεν ἔτη ΗΗΗΓΔΔΔΙ ἄρχοντος Ἀθήνησιν Δρωπίδου.

Ευσ.: Ολ. 33. 2: Τερπανδρὸς citharoedus insignis habetur.

Τιμ. Περ. 234 πρῶτος ποικίλομονσον Ὀρ-φεὺς χέλυν ἐτέκνωσεν
νῦν Καλλιόπας Πιερίας ἔπι.
Τέρπανδρος δ' ἐπὶ τῷ δέκα
ζεύξε μούσαν ἐν φώδαις·
Λέσβος δ' Ἀιολία νῦν Ἀντίσσα γείνατο κλεινὼν
νῦν δὲ Τιμόθεος μέτρους
ῥυθμοῖς τ' ἐνδεκακρομάτοις
κίθαριν ἐξανατέλλει.

Ἀριστ. Προβ. 19. 32 διὰ τί διὰ πασῶν καλεῖται ἄλλ' οὔ κατὰ τὸν ἄριθμὸν δι' ὀκτῷ, ὥσπερ καὶ
diá τεττάρων καὶ δiá πέντε; ἢ ὅτι ἐπτα ἦσαν αἱ
χορδαὶ τὸ ἄρχαιον, εἰτ' ἐξελὼν τὴν τρίτην Τέρπαν-
dρος τὴν νήτην προσέθηκε, καὶ ἐπὶ τούτου ἐκλήθη
diὰ πασῶν ἄλλ' οὔ δι' ὀκτῶ· δι' ἐπτα γὰρ ἦν.

Πλυτ. Μυτ. 28 οἱ γὰρ ἰστορήσαντες τὰ τοιαῦτα
Τερπανδρῳ μὲν τὴν τε Δώριον νήτην προσετί-
θεσαν, οὐ χρησαμένων αὐτῆς τῶν ἔμπροσθεν κατὰ
tὸ μέλος.

Ἰβιδ. 30 [π. Τιμοθέου]: οὗτος γὰρ ἐπταφθόγγου
τῆς λύρας ὑπαρχοῦσης ἔως εἰς Ἀριστοκλείδην,
tὸν Τερπανδρείου τόνου 1 διέρρηψεν εἰς πλείονας
φθόγγους.2

Σούιδ. Τέρπανδρος: Ἀρναῖος, ἡ Λέσβιος ἀπὸ
Ἀντίσσης, ἡ Κυμαῖος: οἱ δὲ καὶ ἀπόγονον
Ἡσιόδου ἀνέγραψαν: ἄλλοι δὲ Ἡμηρίου, Βοῖου
18
LIFE OF TERPANDER

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

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

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

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

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

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

Suidas Lexicon: Terpander: Variously described as of Arnè, a Lesbian of Antissa, and of Cymè;³ according to some authorities a descendant of Hesiod, or again of Homer, with the pedigree

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

¹ Westphal -E: mss ἕως ἔλις Τέρπανδρον τὸν Ἀντισσαῖον ² cf. fr. 5
Λέγοντες αὐτὸν τοῦ Φωκέως, τοῦ Εὐρυφῶντος, τοῦ Ὄμηρον λυρικός, ὃς πρῶτος ἐπτάχορδον ἐποίησε τὴν λύραν καὶ νόμους λυρικοὺς πρῶτος ἐγράψεν, εἶ καὶ τινὲς Φιλάμμωνα θέλουσι γεγραφέναι.

Plut. Mus. 18.

Ibid. 3 Ἡρακλείδης δ’ ἐν τῇ Συναγωγῇ τῶν ἐν Μουσικῇ τὴν κιθαρῳδίαν καὶ τὴν κιθαρῳδίκην ποίησιν πρῶτον φησιν Ἄμφιονα ἐπινοησαι τὸν Δίως καὶ Ἀντιόπης, τοῦ πατρὸς δηλονότι διδά-ξαντος αὐτόν. πιστοῦται δὲ τούτο ἐκ τῆς ἀνα-γραφῆς τῆς ἐν Σικυώνι ἀποκειμένης, δι’ ἓς τὰς τε ιερείας τὰς ἐν Ἄργοι καὶ τοὺς ποιητὰς καὶ τοὺς μουσικοὺς ὑνομάζει. κατὰ δὲ τὴν αὐτὴν ἦλικιαν καὶ Λύνον . . . λέγει καὶ Ἀνθήν . . . καὶ Πίερον . . . ἀλλὰ καὶ Φιλάμμωνα . . . Θάμυρον δὲ . . . καὶ Δημόδοκον . . . καὶ Φῆμιον . . . οὐ λευκομέ-νην δ’ εἶναι τῶν προερημένων τῆς τῶν ποιημάτων λέξιν καὶ μέτρον οὐκ ἔχουσαν, ἀλλὰ καθάπερ Στησιχόρου τε καὶ τῶν ἄρχαίων μελοποιῶν, οἱ ποιοῦντες ἔπη, τούτως μέλη περιετίθεσαν καὶ γὰρ τὸν Τέρπανδρον ἔφη κιθαρῳδικῶν ποιητὴν ὅντα νόμων, κατὰ νόμον 1 ἔκαστον τοῖς ἔπεσε τοῖς ἐαυτοῦ καὶ τοῖς Ὅμηρον μέλη περιετίθεντα ἄδειαν ἐν τοῖς ἀγώσιν ἀποθήκην δὲ τούτοις λέγει ὑνομάτα πρῶτον τοὺς κιθαρῳδικοὺς νόμοις· όμοιος δὲ Τερπάνδρῳ Κλονᾶν, τὸν πρῶτον συστησάμενον τοὺς αὐλῳδικοὺς νόμους καὶ τὰ προσόδια, ἐλεγείων τε καὶ ἑπόν ποιητὴν γεγονότα . . . οἱ δὲ νόμοι οἱ κατὰ τούτους, ἀγαθὲ Ὄνησίκρατες, αὐλῳδικοὶ ἦσαν . . . οἱ δὲ τῆς κιθαρῳδίας νόμοι πρῶτον πολ-λῷ χρόνῳ τῶν αὐλῳδικῶν κατεστάθησαν ἐπὶ Τερ-
LIFE OF TERPANDER

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

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

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

\[\text{\footnotesize 1 } \pi\rho\omega\\lambda\mu\nu\]
πάντα

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πάντα, ἐκεῖνος γοῦν τοὺς κιθαρωδικοὺς πρῶτος ἄνομασε, Βοιώτιόν τινα καὶ Αἴολιον Τροχαίον τε καὶ Ὄξυν Κηπώνα τε καὶ Τερπάνδρειον καλῶν, ἀλλὰ μὴν καὶ Τετραοίδιον. πεποιηται δὲ τῷ Τερπάνδρῳ καὶ προοίμα κιθαρωδικὰ ἐν ἔπεσιν. ὅτι δ’ οἱ κιθαρωδικοὶ νόμοι οἱ πάλαι ἐξ ἐπών συνιστάντο, Τιμόθεος ἐθήλωσεν τοὺς γοῦν πρῶτον νόμον ἐν ἔπειτι διαμυγνύον διθυραμβικὴν λέξιν ἔδειχν, ὅπως μὴ εὐθὺς φαινὴ παρανομῶν εἰς τὴν ἀρχαίαν μουσικὴν. ἔσικη δὲ κατὰ τὴν τέχνην τὴν κιθαρωδικὴν ὁ Τέρπανδρος διενηνοχέαν: τὰ Πύθια γὰρ τετράκις ἐξῆς νευκηκῶς ἀναγέρραται. καὶ τοῖς χρόνοις δὲ σφόδρα παλαιός ἐστιν προσβύτερον γοῦν αὐτὸν, Ἀρχιλόχον ἀποφαίνει Γλαύκος ὁ ἐξ Ἰταλίας ἐν συγγραμματί τινι, τῷ Περί τῶν Ἀρχαίων Ποιητῶν τε καὶ Μουσικῶν φησὶ γὰρ αὐτὸν δεύτερον γενέσθαι μετὰ τοὺς πρῶτος ποιήσαντας αὐλητικήν. 2

'Αλέξανδρος δὲ ἐν τῇ Συναγωγῇ τῶν περὶ Φρυγίας κρούματα Ὁλυμπὸν ἔφη πρῶτον εἰς τοὺς Ἕλληνας κομίσας, ἔτι δὲ καὶ τοὺς Ἰδαίους Δακτύλους. 'Ταγοῖν δὲ πρῶτον αὐλήσας, εἶτα τὸν τούτον υἱὸν Μαρσύαν, εἰτ' Ὁλυμπὸν έξηλωκέαν δὲ τὸν Τέρπανδρον Ὀμηρὸν μὲν τὰ ἐπὶ, Ὀρφέως δὲ τὰ μέλη. ὁ δ’ Ὀρφεὺς οὐδένα φαίνεται μεμιμημένον. . . τινὰς δὲ τῶν νόμων τῶν κιθαρωδικῶν τῶν ὑπὸ Τερπάνδρου πεποιημένων Φιλάμμυνα φασὶ τὸν ἁρχαίον τὸν Δελφῶν συστήσασθαι.

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

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

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

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1 mss πρώτερος
2 Westphal: mss αὐλῳδίαν
λυρά γραεκα

ποιεῖσθαι τὰς κιθαροδίας ὡς νῦν οὐδὲ μεταφέρειν
tὰς ἀρμονίας καὶ τοὺς ρυθμούς· εὖ γὰρ τοῖς νόμοις
ἐκάστῳ διετήρουν τὴν οἰκείαν τάσιν· διὸ καὶ
tαύτὴν ἐπωνυμίαν εἴχον νόμοι γὰρ προσηγορεύθησαν,
ἐπειδὴ οὐκ ἔξεν παραβίναι ὡς ἐβούλοντο ¹
καθ᾽ ἐκαστὸν νεομισμένον εἶνος τῆς τάσεως. τὰ
γὰρ πρὸς τοὺς θεοὺς ἀφοσιωσάμενοι ἐξέβαινον
εὐθὺς ἐπὶ τε τὴν Ὀμήρου καὶ τῶν ἄλλων ποίησιν·
δήλον δὲ τοῦτο ἔστι διὰ τῶν Τερπάνδρου προοι-
μῶν. ἐποιήθη δὲ καὶ τὸ σχῆμα τῆς κιθάρας
πρῶτον κατὰ Κητίωνα τὸν Τερπάνδρου μαθητὴν·
ἐκλήθη δὲ Ἀσίας διὰ τὸ κεχρησθαί τοὺς Λεσβίους
αὐτὴν κιθαροδίαν πρὸς τῇ Ἀσία κατοικοῦντας.
τελευταῖον δὲ Περίκλειτον φασὶ κιθαροδίον νικήσαι
eν Λακεδαιμονίων Ἀρνεία τὸ γένος ὑπὸ Λέσβοιν
τοῦτον δὲ τελευτήσαντος, τέλος λαβεῖν Λεσβίοις
τὸ συνεχής τῆς κατὰ τὴν κιθαροδίαν διαδοχῆς.

Suid. νόμος· ὁ κιθαροδικός τρόπος τῆς μελῳ-
δίας, ἀρμονιάν ἐχὼν τακτήν καὶ ρυθμὸν ὀρισμένον.
ἡσαν δὲ ἐπτὰ ὁ ὑπὸ Τερπάνδρου· ὅν εἰς ὀρθοῖς,
tετραοίδιοι, ² ὑφὲς.

Ibid. Μόσχος· . . . τὸ δὲ Βοιώτιον οὕτω κα-
λούμενον εὗρε Τερπάνδρος, ὥσπερ καὶ τὸ Φρύγιον.

Ibid. ὀρθοῖν νόμον καὶ τροχαῖον τοὺς δύο
νόμους ἀπὸ τῶν ρυθμῶν ὀνομάσε Τερπάνδρος,
ἀνατέταμεν ἤσαν καὶ εὕτονοι . . .

Plut. Mus. 28 ἐτί δὲ, καθάπερ Πίνδαρος φησι, καὶ
tῶν σκολιῶν μελῶν Τερπάνδρος εὑρετῆς ἦν.

¹ Westphal: mss ὁ θεὸς ἐβούλονται after theos ² mss τετράδιοι

24
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as they do now with frequent change of mode or rhythm. They maintained in the nomes the scale proper to each, which indeed is the reason of that name, these compositions being called 'nomes' or 'laws' because it was not permitted to go beyond the proper scale. As soon as the composer had done his duty by the Gods, he passed on to the poetry of Homer and other epic poets. This is proved by the Preludes of Terpander. As for the form of the lyre, that was established in the time of Cepion the pupil of Terpander; and it was called 'Asian' because it was used in Lesbos which is adjacent to Asia. The last Lesbian lyrist to win the prize at the Spartan Carneia was Pericleitus. His death put an end to the continuous succession of Lesbian singers to the lyre.

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

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

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

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

1 the list is incomplete, and the High-pitched was probably identical with the Orthian; cf. also Suid. and Hesych. s. ὅρθιος νόμος, Hdt. 1. 24
LYRA GRAECA

Plut. Mus. 12 ἢ στὶ δὲ τὶς καὶ περὶ τῶν ρυθμῶν λόγος· γένη γὰρ τινα καὶ εἰδὴ ρυθμῶν προσεξ-ευρέθη, ἀλλὰ μὴν καὶ μελοποιών τε καὶ ρυθμοποιίων.¹ πρώτη² μὲν γὰρ ἡ Τερπάνδρου καινοτομία καλὸν τινα τρόπον εἰς τὴν μουσικὴν εἰσήγαγεν. Πολύμναστος δὲ μετὰ τοῦ Τερπάνδρειον τρόπου καινὸς³ ἐχρῆσατο, καὶ αὐτὸς μὲντοι ἐχόμενος τοῦ καλοῦ τύπου.

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

Ibid. 42 ὅτι δὲ καὶ ταῖς εὐνομωτάταις τῶν πόλεων ἐπιμελεῖς γεγένηται φροντίδα ποιεῖσθαι τῆς γενναίας μουσικῆς, πολλὰ μὲν καὶ ἀλλὰ μαρτύρια παραδέσθαι ἢ στὶ· Τερπάνδρου δὲ ἂν τις παραλάβῃ τὸν τὴν γενομένην ποτὲ παρὰ Λακεδαιμονίοις στάσιν καταλύσαντα.

Ael. V.H. 12. 50 Λακεδαιμόνιοι μουσικῆς ἀπείρως εἰχον· ἐμελε γὰρ αὐτῶς γυμνασίων καὶ ὄψιν· εἰ δὲ ποτὲ ἐδείχθησαν τῆς ἕκ Μουσῶν ἐπικουρίας ἢ νοσήσαντες ἢ παραφρονήσαντες ἢ ἄλλο τι τοιούτον δημοσίᾳ παθόντες, μετεπέμπτοντο ξένους ἄνδρας οἷον ἰατροῦς ή καθαρτᾶς κατὰ πυθόχρηστον, μετεπέμψαντο γε μὴν Τέρπανδρον καὶ Θάλητα καὶ Τυρταῖον καὶ τὸν Κυδωνιάτην Νυμφαῖον καὶ Ἀλκμάνα.⁴

Suid. μετὰ Δέσβιον ὃδὸν παροιμία λεγομένη ἐπὶ τῶν τὰ δεύτερα φερομένων· οἰ γὰρ Λακεδαιμόνιοι τοὺς Δέσβιους κιθαρόδους πρῶτον προσεκαλοῦντο. ἀκαταστάτους γὰρ τῆς πόλεως αὐτῶν, χρησμὸς ἐγένετο τοῦ Δέσβιου ὃδὸν μετα-πέμπτεσθαι· οἱ δ’ εἰς Ἀντίσσης Τέρπανδρον ἑφ’
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Plutarch on Music: Something also should be said about rhythms. For there have been innovations in the form or kind of rhythms, and indeed of methods of metre and rhythm. Terpander first broke new ground by introducing into music a beautiful style of rhythm called after him the Terpandrean. Polymnastus who followed him employed a new rhythm as well as his, but preserved throughout the same beautiful style...

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

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

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

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

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1 MSS μελοτοιῶν τε καὶ ρυθμοτοιῶν
2 MSS προτέρα
3 E. Westphal: MSS accus. and καὶ Ἐ
4 cf. Philod. Mus. xx. (on Stes. 71)
LYRA GRAECA

αἵματι φεύγουτα μεταπεμψάμενοι ἴκουνοι αὐτοῖ ἐν τοῖς συσσιτίοις καὶ κατεστάλησαν.—ὅτι οἱ
Λακεδαιμόνιοι στασιάζωντες μετεπέμψαντο ἐκ
Λέσβου τὸν μονοικὸν Τέρπανδρον, ὃς ἦρμοσεν
αὐτῶν τὰς ψυχὰς καὶ τὴν στάσιν ἐπανεσέν.
εὔποτε οὐν μετὰ ταύτα μονοικοῦ τινος ἴκουνοι
οἱ Λακεδαιμόνιοι, ἔλεγον 'Μετὰ Λέσβιον φίδον.'
<μέμνηται τῆς παρομίας ταύτης Κρατῖνος ἐν
Χείρων.]¹

Ael. Dion. ap. Eust. Il. 1. 129 καὶ 'Ἀριστοτέλης
ἐν τῇ Λακεδαιμονίῳ Πολιτείᾳ τὸ 'Μετὰ Λέσβιον
φίδον' τὸν Τέρπανδρον φησὶ δηλοῦν, ἐκαλουντο δὲ
φασίν εἰς τὴν ἐκείνου τιμὴν πρὸ τοῦ μὲν ἀπόγονοι
αὐτοῦ, εἶτα εἰ τὸς ἄλλος παρείη Λέσβιος, εἰθ’
οὕτως οἱ λοιποὶ μετὰ Λέσβιον φίδον, τὸν ἄπλως
dηλαδὴ Λέσβιον.

Anth. Pal. 9. 488 Τρυφώνος εἰς Τέρπην κιθα-
ρῳδὸν . . .

Τέρπης εὐφόρμιγγα κρέκων σκιάδεσσιν ἀοιδάν
κάτθαν ἀνοστήσας ἐν Λακεδαιμονίαις,
οὐκ ἄορι πληγεῖς οὐδ’ ἐν βέλει ἀλλ’ ἐνί σύκῳ
χεῖλεα. φεῦ προφάσεων οὐκ ἀπορεῖ θάνατος.

Plut. Life. 28 δίο καὶ φασίν ὑστερον ἐν τῇ
Θηβαίῳ εἰς τὴν Λακωνικὴν στρατεία τοὺς ἀλι-
σκομένους Ἐιλωταῖς κελευμένους ἄδειν τὰ Τερπ-
ανδρὸν καὶ 'Ἀλκμᾶνος καὶ 'Σπένδοντος τοῦ
Λάκωνος παρατείσθαι φίλοκοντας οὐκ ἐθέλειν
tοὺς δεσποσύνους.

Vide Clem. Al. Str. 1. 16. 78, Plut. Mus. 28,
Mus. 30.

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

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

Palatine Anthology: Tryphon on the lyrist Terpes:

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

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

1 Hesych. s. μετὰ Λέσβος. ‘called first before the judges of the musical contests’
2 apparently an abbreviation of Terpander, cf. Suid. s. γάλακτος μέλι
LYRA GRAECA

ΤΕΡΠΑΝΔΡΟΤ

1 εἰς Δία

Clem. Al. Str. 6. 784 ἡ τολίνην ἀρμονία τοῦ θαρπάδρου ψαλτηρίου, τὸ σεμνὸν ἐμφαίνουσα τοῦ μέλους, ἀρχαιοτάτη τυγχάνουσα, ὑποδείγμα Τερπάνδρῳ μάλιστα γίνεται πρὸς ἀρμονίαν τὴν Δώριον ὑμνοῦντι τὸν Δία ὥσε πως.

Ζεῦ, πάντων ἄρχα, πάντων ἄγητορ, Ζεῦ, σοὶ πέμπω ταύταν ὕμνων ἄρχαν.1

2 εἰς 'Απόλλωνα

Suid. ἀμφιανακτίζειν ἄδειν τὸν Τερπάνδρου νόμον τὸν καλούμενον ὀρθον, σοὶ τὸ προοίμιον ταύτην τὴν ἄρχην εἴχεν.

'Αμφί μοι αὐτὲ Φάναξθ' ἐκατῆβολον ἁείδ', δ' ἕρην.2

3 εἰς 'Απόλλωνα καὶ Μοῦσας


Σπένδωμεν ταῖσ Μνάμας παισίν Μώσαις καὶ τῷ Μωσάρχῳ Λατοὺς νιεῖ.

1 ἄγητορ: mss ἄγητωρ, ἄγητωρ 2 αὐτὲ Herm: mss αδτις, αὐτὸν, αὐ τὸν ἁείδ' δ' Crus: mss ἁδέτω, ἁειδέτω, ἁοιδέτω

30
TERPANDER

1 To Zeus

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

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

2 To Apollo

Suidas *Lexicon*: ἄμφιανακτίζειν: to sing the Nome of Terpander called the Orphian or High-pitched, of which the prelude begins:

Of the Far-slinging Lord come sing me, O my soul.\(^2\)

3 To Apollo and the Muses

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

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

\(^1\) the solemnity is partly due to the absence of short syllables if the words are really T.'s the meaning of 'all' is prob. not cosmogonic cf. Ars. 261; Apostol. 3. 29c \(^2\) cf. Suid. ad loc. Sch. Ar. *Nub.* 595 (ἐκ τῶν Τερπάνθρου προομίσθος), Hesych. ἄμφι ἀνακτη ἀρχη κιθαρεύικος νόμον \(^3\) ascription doubtful
4 Ἐις Διοσκοῦρος

Dion. Hal. Comp. 17 [π. ρυθμῶν]. ὁ δ' ἐξ ἀκασών μακρῶν, μολοττὸν δ' αὐτῶν οἱ μετρικοὶ καλοῦσιν, ύψηλός τε καὶ ἀξιωματικός ἐστι καὶ διαβεβηκὼς ἐπὶ πολὺ· παραδείγμα δὲ αὐτοῦ τοιόῦτος·

'Ω Ζηνὸς καὶ Δήδας κάλλιστοι σωτήρες

5

Strab. 13. 618 [π. Μηθύμνης]. οὕτος μὲν οὖν (ὁ Ἀρίων) κιθαριστός καὶ Τέρπανδρον δὲ τῆς αὐτῆς μουσικῆς τεχνῆς γεγονέναι φασιν καὶ τῆς αὐτῆς νήσου, τὸν πρῶτον ἀντὶ τῆς τετραχόρδου λύρας ἐπταχόρδῳ χρησάμενον, καθάπερ καὶ ἐν τοῖς ἀναφερομένοις ἔπεισιν εἰς αὐτὸν λέγεται·

ἡμεῖς τοι τετράγημνον ἀποστέρξαντες ἀοιδὰν ἐπτατόνῳ φόρμιγγι νεούς κελαδήσομεν ὑμνοὺς.

6

Plut. Lycurg. 21. Ἡλώς δὲ ἐν τοῖς ἐπιτιθήσας τοῖς Λακωνικοῖς ποιήμασιν ὃν ἔτι καθ' ἡμᾶς ἐνα διεσώθη, καὶ τοὺς ἐμπαθηρίους ῥυθμοὺς ἀναλαβὼν οἰς ἐχρώντο πρὸς τῶν αὐτῶν ἐπάγοντες τοῖς πολεμοίς, οὐ κακῶς ἠγίσατο καὶ τὸν Τέρπανδρον καὶ τὸν Πινδαρίου τὴν ἀνδρείαν τῇ μουσικῇ συνάπτειν. ὁ μὲν γὰρ οὕτως πεποίηκε περὶ τῶν Λακεδαιμονίων·

ἐνθ' αἰχμάς τε νέων θάλλει καὶ Μώσα λύγεια καὶ Δίκα εὐρυάγυα καλῶν ἑπιτάρροθος ἔργων.

7

Joh. Lyd. Λεον. 72. Τέρπανδρος γε μὴν ὁ Λέσβιος Νύσσαν λέγει τετιθηκέναι τὸν Διόνυσον τὸν ὕπο τοῖν Σαβάζιον ὄνομα-ζόμενον, ἐκ Δίδε καὶ Περσεφόνης γενόμενον, εἴτα ὑπὸ τῶν Τιτάνων ὀπαραξθέντα.

1 so Eucl: Strab. sol δ' ἡμεῖς and ἀποστρεψ. 2 mss διεσώζετο
TERPANDER

4 1 To the Dioscuri

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

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

5

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

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

6

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

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

7

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


D
ΘΑΛΗΤΑ ἡ ΘΑΛΗΤΟΣ.

Βίος

Diog. L. 1. 1. 11 γεγόνασι δὲ καὶ ἄλλοι Θαλαῖ, καθά φησι Δημήτριος ὁ Μάγνης ἐν τοῖς Ὀμωνύμοις, πέντε. ὃν . . . τρίτος ἄρχαῖος πάνυ κατὰ Ἡσίοδον καὶ Ὀμήρου καὶ Δικοῦργου.

Plut. Λυχ. 4 ἦν δὲ τῶν νομιζομένων ἐκεῖ σοφῶν καὶ πολιτικῶν χάριτι καὶ φιλίᾳ πείσας ἀπέστειλεν εἰς τὴν Σπάρτην, Θάλητα, ποιητὴν μὲν δοκοῦντα λυρικῶν μελῶν καὶ πρόσχημα τὴν τέχνην ταύτην πεποιημένον, ἔργῳ δὲ ἄπερ οἱ κράτιστοι τῶν νομοθετῶν διαπραττόμενον. λόγοι γὰρ ἦσαν αἱ φόδαι πρὸς εὐπεθείαν καὶ ὁμονοιάν ἀνακλητικοὶ διὰ μελῶν ἄμα καὶ ὑμιθῶν πολύ τὸ κόσμου ἐχόντων καὶ καταστατικῶν . . .

Eph. ap. Str. 10. 48 [π. Κρητών]: ὡς δ’ αὐτῶς καὶ τοῖς ὑμιθῶις Κρητικοῖς χρήσθαι κατὰ τὰς φόδας συντονωτάτους οὕσιν, οὗς Θάλητα ἀνευρέιν, ό καὶ τῶν παιάνας καὶ τὰς ἄλλας τὰς ἐπιχωρίας φοίδας ἀνατιθέασι καὶ πολλὰ τῶν νομίμων.

Paus. 1. 14. 4 Θαλής δὲ ὁ Δακεδαιμονίοις τὴν νόσον παύσας . . . Θαλήτη δ’ εἶναι φησι Γορτύνων Πολύμναστος Κολοφώνιος ἔπη Δακεδαιμονίοις ἐς αὐτὸν ποιήσας.

Ael. V.H. 12. 50

Plut. Mw. 9 ἡ μὲν οὖν πρῶτη κατάστασις τῶν περὶ τὴν μουσικὴν ἐν τῇ Σπάρτῃ Τερπάνδρου

1 cf. Strabo 10. 482
THALETAŞ or THALES

Life

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

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

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

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

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

Plutarch On Music: The first establishment of music at Sparta was due to Terpander. The second
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καταστήσαντος γεγένηται τῆς δευτέρας δὲ Θαλήτας τε ὁ Γορτύνιος καὶ Ξενόδαμος . . . καὶ Ξενόκριτος . . . καὶ Πολύμναστος . . . καὶ Σακάδας . . . μάλιστα αὐτίκα ἔχουσιν ἡγεμόνες γενέσθαι . . . τούτων γὰρ εἰσηγησαμένων τά περὶ τᾶς Γυμνοπαιδίας τᾶς ἐν Λακεδαίμονι λέγεται καταστάθηναι . . . ἦσαν δὲ οἱ περὶ Θαλήταν τε καὶ Ξενόδαμον καὶ Ξενόκριτον ποιηταῖ παῖανων . . .

Plut. Mus. 42 ὅτι δὲ καὶ ταῖς εὐνομωτάταις τῶν πόλεων ἐπιμελεῖς γεγένηται φροντίδα ποιεῖσθαι τῆς γενναίας μουσικῆς, πολλὰ μὲν καὶ ἀλλὰ μαρτυρία ἔστι. Τέρπανδρον δ' ἂν τις παραλάβοι . . . καὶ Θαλήταν τὸν Κρήταν, ὃν φασί κατὰ τι πνεύμονας παραγενόμενον διὰ μουσικῆς ἱασάσθαι ἀπαλάξαι τε τοῦ κατασχόντος λοιμοῦ τὴν Σπάρτην, καθάπερ φησὶν Πρατίνας.

Ibid. 10 καὶ περὶ Θαλήτα δὲ τοῦ Κρήτας, εἰ παῖανων γεγένηται ποιητῆς, ἀμφισβητεῖται. Γλαύκος γὰρ μετ' Ἀρχίλοχον φάσκων γεγενήσθαι Θαλήταν μεμιμηθῆσθαι μὲν αὐτόν φησὶ τὰ Ἀρχιλόχου μέλη, ἐπὶ δὲ τὸ μακρότερον ἑκτείνα, καὶ Παιώνα1 καὶ Κρητικὸν ῥυθμὸν εἰς τὴν μελοποιίαν ἔνθειναι οἷς Ἀρχιλόχον μὴ κεχρῆσθαι, ἀλλ' οὖδ' Ὁρφέα οὐδὲ Τέρπανδρον έκ γὰρ τῆς Ὀλύμπου αὐλήσεως Θαλῆταν φασὶν ἐξειργάσθαι ταύτα καὶ δόξαι ποιήτην ἀγαθὸν γεγονέναι.

Porph. Vit. Pyth. 32 τὰς γοῦν διατριβᾶς καὶ αὐτὸς ἐθελεῖν μὲν ἐπὶ τῆς οἰκίας ἐποιεῖτο, ἀρμοζόμενος πρὸς λύραν τὴν ἑαυτοῦ φωνήν καὶ ἄδων παῖανας ἀρχαίους τινας τῶν Θάλητος.

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LIFE OF THALETAS or THALES

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

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

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

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

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

\(^1\) cf. Ath. 15. 678 b (on Alcm. p. 47)

\(^1\) Ritschl: \(\text{μης \text{μαρώνα}}\)
ΠΟΛΥΜΝΑΣΤΟΤ

Βίος

Str. 14. 643 [π. Κολοφόνας]. λέγει δὲ Πίνδαρος καὶ Πολύμναστόν τινα τῶν περὶ τὴν μουσικὴν ἐλλογίμων Ὁθέγμα μὲν πάγκοιον ἔγνωκας Πολυμνάστου Κολοφωνίου ἀνδρός.

Plut. Μν. 3 ὁμοίως δὲ Τερπάνδρῳ Κλονᾶν, τὸν πρῶτον συντησάμενον τοὺς αὐλωδικοὺς νόμους καὶ τὰ προσόδια, ἐλεγείδων τε καὶ ἐπών ποιητὴν γενονέαν. καὶ Πολύμναστον τὸν Κολοφώνιον τὸν μετὰ τούτων γενόμενον τοῖς αὐτοῖς χρῆσασθαι ποιήμασιν. οἱ δὲ νόμοι οἱ κατὰ τούτους, ἀγαθὲ Ὅνησίκρατε, αὐλωδικοὶ ἦσαν, Ἀπόθετος, Ἐλεγος, Ὅκωρηκιος, Σκοινῶν, Κηπίων, Ἐπικήδειος, καὶ Τριμελῆς. ὕστερφ δὲ χρόνῳ καὶ τὰ Πολυμνάστεια καλούμενα ἐξευρέθη.

Ibid. 5 μετὰ δὲ Τέρπανδρου καὶ Κλονᾶν Ἀρχικέλοχος παραδίδοται γενέσθαι. ἄλλοι δὲ τινες τῶν συγγραφέων Ἀρδαλόν φασὶ Τροιξῆνιον πρότερον Κλονᾶ τὴν αὐλωδικὴν συστήσασθαι μοῦσαν, γεγονέαν δὲ καὶ Πολύμναστον ποιητὴν Μέλητος τοῦ Κολοφωνίου νόμον ἃν τὸν Πολυμνήστεων νόμον ποιήσαι. περὶ δὲ Κλονᾶ, ὅτι τὸν Ἀπόθετον νόμον καὶ Σκοινῶν τεποιηκῶς εἰς, μημονεύουσιν οἱ ἀναγεγραφότες τοῦ δὲ Πολυμνάστου

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

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POLYMNASTUS

LIFE

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

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

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

1 Pind. fr. 188

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καὶ Πίνδαρος καὶ Ἀλκμάν ὦ τῶν μελῶν ποιηταὶ ἐμνημώνευσαν.

Paus. 1. 14. 4 Θαλῆς δὲ ὁ Δακεδαιμονίος τὴν νόσου παύσας . . . Θαλῆτα δὲ εἶναι φήσι Πορτύνων Πολύμναστος Κολοφώνιος ἐπὶ Δακε- 

dαιμονίοις ἐς αὐτῶν ποιήσας.

Plut. Mus. 8 [π. Σακάδα]· τόνων γοῦν τριῶν ὄντων κατὰ Πολύμναστον καὶ Σακάδαν, τοῦ τε 

Δωρίου καὶ Φρυγίου καὶ Λυδίου . . .

Ibid. 9 ἢ μὲν οὖν πρώτη κατάστασις τῶν περὶ 

τὴν μοισυχὴν ἐν τῇ Ἱππότῃ Τερπάνδρου κατα- 

στήσατος γεγένηται· τῆς δευτέρας δὲ Θαλῆτας τε 

ὁ Γορτύνως καὶ Ἀθηνάνδρος ὁ Κυθῆριος καὶ 

Ἀθηνάνδρος ὁ Λοκρός καὶ Πολύμναστος ὁ Κολο- 

φῶνιος καὶ Σακάδας ὁ Ἀργεῖος μᾶλιστα αἰτία 

ἐχουσιν ἡγεμόνες γενέσθαι· τούτων γὰρ εἰς ἡλί 

σαμένων ἂν περὶ τὰς Γυμνοπαιδίας τὰς ἐν 

Δακεδαίμονι λέγεται καταστάθηναι, τὰ περὶ τὰς 

Ἀποδείξεις τὰς ἐν Ἀρκαδίᾳ. τῶν τε ἐν Ἀργεῖ τὰ 

Ἐνυπαίτα καλούμεναι. ἦσαν δὲ οἱ περὶ Θαλῆτα 

τε καὶ Ἀθηνάνδρος καὶ Ἀθηνάνδρος ποιηταὶ 

παίανοι, οἱ δὲ περὶ Πολύμναστον τῶν ὀρθῶν 

καλουμένων, οἱ δὲ περὶ Σακάδαν ἐλεγεῖσιν . . . 

καὶ Πολύμναστος δὲ αὐλωδικός νόμους ἐποιήσει 

εἰ δὲ ἐν τῷ ὀρθῷ νόμῳ τῇ μελοποιίᾳ κέχρηται, 

καθάπερ οἱ ἄρμονικοι φασίν, οὐκ ἔχομεν ἀκριβῶς 

εἰπεῖν· οὐ γὰρ εἰρήκασιν οἱ ἄρχαιοι τι περὶ 

τούτου.

Ibid. 29 Πολύμναστῳ δὲ τῶν θ᾽ Ἠπολύδιον 

νῶν ὀνομαζόμενον τόνων ἀνατιθέσθη, καὶ τὴν 

1 mss ἐν δὲ and ἔχομεν δ᾽ below

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LIFE OF POLYMNASTUS

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

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

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

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

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

Ar. Eq. 1281 . . . Ἀριφράδης πονηρός . . .
καὶ Πολυμνήστεια ποιῶν καὶ ξυνῶν Οἰωνίχφης
ὅστις οὖν τοιούτων ἄνδρα μὴ σφοδρὰ βδελύτ-
τεται
οὔπως ἐκ ταύτου μεθ’ ἡμῶν πίεται ποτηρίου.

Hesych. Πολυμνήστειον ἄδευν εἰδός τι μελο-
ποιώς τὸ Πολυμνήστειον. ἂν δὲ Κολοφώνιος
μελοποιῶς ὁ Πολύμνηστος εὐήμερος¹ πάνυ.

Suid. Πολύμνηστος . . . Πολυμνήστεια δὲ
<ἀσματα Πολυμνήστου  ὅς> καὶ αὐτὸς² κωμο-
δεῖται ἐπὶ αἰσχρότητι. Κρατίνος ἘΚΠολυ-
μνήστει ἀείδει μουσικήν τε μανθάνει.

¹ ms εὐήμερος: al. εὐμερῆς, εὐμελῆς
² ms ο αὐτή
LIFE OF POLYMNASTUS

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

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

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

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

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

Βίος

Suid. 'Αλκμάν. Δάκων ἀπὸ Μεσσώας, κατὰ δὲ τὸν Κράτητα πταίοντα Δυνός ἐκ Σάρδεων. λυρικός, νίς Δάμαντος, ἢ Τιτάρου. ἤν δὲ ἐπὶ τῆς λῆς 1 Ὁλυμπιάδος, βασιλεύοντος Δυνών Ἀρδυός τοῦ Ἀλνάττου πατρός. καὶ δὲν ἐρωτικός πάνυ εὐρετῆς γέγονε τῶν ἐρωτικῶν μελῶν. ἀπὸ οἰκετῶν δὲ. ἔγραψε βιβλία σ' μέλη, 2 πρώτος δὲ εἰσήγαγε τὸ μὴ ἐξαμέτροις μελῳδεῖν. κέχρηται δὲ Δωρίδη διαλέκτῳ, καθάπερ Δακέδαμόνιος. 3

Ael. V.H. 12. 50

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

Anth. Pal. 7. 709 Ἡ Αλεξάνδρου.
Σάρδεις ἄρχαία, πατέρων νόμος, εἰ μὲν εἰν ϊμῶν ἐτρεφομαί, κερνάς ἤν τις ἀν ἢ βακέλιας χρυσοφόρος, ῥῆσον καὶ τὰ τύμπανα: ψῖν δὲ μοι Ἁλκμάν οὖνομα καὶ Σπάρτας εἰμὶ πολυτρίποδος, καὶ Μούσας ἐδάν Ἐλικωνίδας αὐτῷ ρύμων θῆκαν καὶ Γύγας μείζονα Δασκύλλου.4

Ibid. 7. 18 Ἡ Ἀντιπάτρου Θεσσαλονικέως εἰς Ἁλκμάνα:

1 mss κ' 2 mss add καὶ Κολυμβάδας 3 mss add ἐστι δὲ καὶ ἄλλος Ἁλκμάν. εἰς τῶν λυρικῶν, δι᾿ ἡμερευεν ἢ Μεσσήνη 4 mss τυράννων θ. δυσκύλεω μ. κ. γ.

44
ALCMAN

LIFE

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

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

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

*Palatine Anthology*: Alexander of Aetolia:

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

The Same: Antipater of Thessalonica on Alcman:

¹ or: 'of singing to the lyre or flute songs whose (chief) metre was not hexamer'?
LYRA GRAECA

'Ανέρα μὴ πέτρη τεκμαίρεσθ. λιτός ὁ τύμβος ὁφθήναι, μεγάλου δ' ὡστέα φωτὸς ἔχει.
εἰδήσεις 'Αλκμάνα, λύρης ἐλατὴρα Δακαίνης ἔξοχον, δν Μουσέων ἐννέα ἀριθμὸς ἔχει.¹
κεῖται δ' ἡπείροις διδύμοις ἔρις εἰθ' δ' ὁ γε Λυδός,
eἴτε Δάκων· πολλαὶ μητέρες ὑμνοπόλων.

Heracl. Pont. Pol. 2 ὁ 'Αλκμᾶν οἰκετής ἢν Ἀγνίδα, εὐφυῆς δὲ ἀν ἐλευθερώθη.

Euseb. Synec. 403. 14 : Ol. 42. 2 'Αλκμᾶν κατά τινας ἐγνώριζετο.

Ath. 15. 678 b [π. στεφάνων]: θυρεατικοὶ: οὔτω καλοῦνται τινες στέφανοι παρὰ Δακεδαμονίοις,
ὡς φησὶ Σωσίβιος ἐν τοῖς περὶ Θυσίων, ζειδόνοις
αὐτοὺς φάσκων νῦν ὅνομάζεσθαι, ὅτας ἐκ φοινικῶν. ἀφείν 
δὲ αὐτοὺς ὑπόμνημα τῆς ἐν Θυρέα
γενομένης χάρης τοὺς προστάτας τῶν ἀγαμεμνόνων
χορῶν ἐν τῇ ἑορτῇ ταύτῃ, ὅτε καὶ τὰς Γυμνοπαι-
δίας ἐπιτελοῦσαν. χοροὶ δ' εἰσὶ <γ'/>, ὃ μὲν πρόσω
παῖδων, <ὁ δ' ἐκ δεξιοῦ γερόντων>, ὃ δ' ἔξ ἀρι-
στεροῦ ἀνδρῶν;² γυμνῶν ὀρχιμαίων καὶ ἀδόντων
Θαλητῆ καὶ 'Αλκμάνος ἁσματα καὶ τοὺς Διονυ-
σοδότου τῶν Δάκων παιάνας.

Arist. H.A. 557 a 1 [π. φθειριάσεως]: ἐνίοις δὲ
tούτο συμβαίνει τῶν ἀνθρώπων νόσημα ὡστε
ὑγρασία πολλή ἐν τῷ σώματι ᾗ. καὶ διεθάρησάν
τινες ἢδη τούτων τῶν τρόπων ἔστερ Ἀλκμᾶνα τῇ
φασὶ τὸν ποιητὴν καὶ Φερεκύδην τῶν Σὺριὼν.

Paus. 3. 15. 1 [π. Σπάρτης]· ἔστει δὲ τῆς στοὰς,
ὥ παρὰ τῶν Πλατανιστῶν πεποίηται, ταύτης

¹ perh. δ sóc Mouséow ἐννέα ρυθμοῦ ἔχει ² suppl. Kaib: mss τὸ μὲν and ἀριστοῦ
46
LIFE OF ALCMAN

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

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

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

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

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

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

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

ὀπισθεν ἤρθα, τὸ μὲν Ἀλκίμου, τὸ δὲ Ἐναρφόρου καὶ ἄφεστηκός οὐ πολὺ Δορκέως, τὸ δὲ ἐπὶ τοῦτῳ Σεβροῦ. παῖδας δὲ Ἰπποκόωντος εἶναι λέγουσιν. ἀπὸ δὲ τοῦ Δορκέως κρήνην τὴν πλησίον τοῦ ἤρφον Δορκείαν, τὸ δὲ χωρίον τὸ Σεβρίου καλοῦσιν ἀπὸ τοῦ Σεβροῦ. τοῦ Σεβρίου δὲ ἐστὶν ἐν δεξιᾷ μνῆμα Ἀλκμᾶνος, ὁ ποιήσαντι ἄσματα οὐδὲν ἐστὶν ἡδονὴν αὐτῶν ἐλυμηνατο τῶν Δακώνων ἡ γλῶσσα.1 ἦκιστα παρεχομένη τὸ εὐφωνον. Ἐλένης δὲ ἰερὰ καὶ Ἰπποκόων, τῆς μὲν πλησίον τοῦ τάφου τοῦ Ἀλκμᾶνος, τοῦ δὲ ἐγχυτάτω τοῦ τείχους, ἐν τοῖς ἀυτῶ δὲ ἀγαλμα Ηρακλέος ἐστὶν ὄψις ὑπλισμένου τὸ δὲ σχῆμα τοῦ ἀγάλματος διὰ τὴν πρὸς Ἰπποκόωντα καὶ τοὺς παῖδας μαχήν γενέσθαι λέγοναι.


τὰ Στηριχόρου τε καὶ Ἀλκμᾶνος Σιμωνίδου τε ἀρχαῖον ἄειδειν. ὁ δὲ Γυνησιπτος ἐστὶν ἀκούειν...

Suid. Φιλόχορος... ... ἐγραφεῖν ... ... περὶ Ἀλκμᾶνος.

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

Steph. Byz. Ἀράξαυ... ... ὃς Ἀλέξανδρος Κορνήλιος ἐν τῷ περὶ Τῶν παρ᾽ Ἀλκμᾶν Τοπικῶς Εἰρημένων.

Heph. 138 π. Σημείων ἡ δὲ διπλή ἡ ἔξω βλέπουσα παρὰ μὲν τοῖς κωμικοῖς καὶ τοῖς τραγικοῖς ἐστὶ πολλή, παρὰ δὲ τοῖς λυρικοῖς σπανία: παρὰ Ἀλκμᾶν γοῦν εὐρίσκεται γράψας 48
LIFE OF ALCMAN

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

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

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

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

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

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

---

1 apparently the inscr. ran ΑΛΚΜΑΝΟΣ τὸδε σάμα τῷ (or μνάμα τὸδι ἈΛΚΜΑΝΟΣ ξ) ἐσματα ποιήσαντι ὦδην ἐς ἰδονοῦν λυμάνατο γλώσσα Δακόνων, but it would hardly be contemporary with A. (cf. e. g. Α.Ρ. 7. 3)
LYRA GRAECA

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

ΑΛΚΜΑΝΟΣ
ΜΕΛΩΝ Α’ καὶ Β’
ΠΑΡΘΕΝΕΙΩΝ

1

Sch. Clem. Al. 4. 107 Klotz Ἰπποκόπων τις ἔγενετο Δακεδαι-μόνιος, οὗ νιότι ἀπὸ τοῦ πατρὸς λεγόμενοι Ἰπποκοντίδαι ἐφόνευσαν τὸν Δικυμίλιον νιότι Οἰωνὸν ὄνοματι, συνόντα τῷ Ἡρακλεί, ἁγανακτήσαντες ἐπὶ τῷ πεφονεύσθαι ὑπὸ αὐτοῦ κόινα αὐτῶν· καὶ δὴ ἁγανακτήσας ἐπὶ τούτοις ὁ Ἡρακλῆς πόλεμον συγκροτεῖ κατ’ αὐτῶν καὶ πολλοὺς ἀναρεῖ, δετε καὶ αὐτὸς τὴν χεῖρα ἐπλήγη μέμνηται καὶ Ἀλκμαῖον ἐν α’.

Mariette Papyrus ²:

... . . . . . . . . ³

[. . . . . .] ⁴ Πωλυδεύκης.
[αὐκ ἐγὼν]υ Δύκαιοφον ὡν καµοίσιν ἀλέγων,
[ἀλλ᾽ Ἑνα]ρφόρον τε καὶ Σέβρον ποδώκη

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

50
ALCMAN

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


THE POEMS OF ALCMAN

Books I and II

MAIDEN-SONGS

1

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

From a First-Century Papyrus:

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

. . . . . Polydeuces.¹ Among the slain 'tis true I cannot reckon Lycaeus, but both Enarsphorus I can and the swift Sebrus, Alcimus the mighty and

¹ Heracles was aided by Tyndareüs and the Dioscuri

the suggestions of Egger and others for filling these gaps ll. 1–34 by tracing letter-groups on photographs of the extant parts, l. 6, which is quoted in Cram. A.O., giving the length; cf. Paus. 3. 15. 1 (above), Apollod. Bibli. 3. 10. 5: l. 1 no suggestion fits: l. 7 Jur. but without authority (must begin with a vowel) ⁵ so pap. cf. πρωFores fr. 36
["Αλκιμό]ν τε τὸν βιατὰν
5 ["Ιππόσ]ων τε τὸν κορυστὰν
Εὐτείξη τε Φάνακτά ¹ τ' Ἀρήιον
["Ακμοῦ]ά τ' ἔξοχον ἡμισίων.

[ἡ Σκαῖφο]ν τὸν ἀγρόταν
[στρατῶ] μέγαν Εὐρυτόν τε
10 ["Αρεος ἀν πῶρῳ κλόνου
["Αλκων]ά τε τῶς ἀρίστως
[ἡρώων] ² παρήσομει;
[kράτησ]ε γὰρ Αἴσα παντῶν
[kαὶ Πόρο]ς γεραῖτατοι
15 [σιῶν ἀπὲ]δίλυος ἀλκᾶ.
[μῆτις ἀν]θρώπων ἐς ὠρανὸν ποτήσθων,
[μηδὲ π]ηρήτω γάμεν τὰν Ἀφροδίταν
[tὰν Πάφῳ F]ἀνασσαν ἢ τῶν
[ἀργυρείδ]η παῖδα Πόρκω
20 [εἰναλίῳ Χάρ]ιτος δὲ Διὸς δόμον
[ἰαρὸν ἔχοι]σιν ἐρωγελφάροι.

. . . . . . . . . . . . . .
. . . . . . . . . . . . . .
. . . . . . . . . . . . . .
. . . . . . . . . . . . . .
25 . . . . . . δ]ῶκε δῶρα
. . . . . . . . . . . . . .
. . . . . . . . . . . . . .
. . . . . . . . . . . . . .
. . . . . . . . . . . . . .
. . . . . . . . . . . . . .
. . . . . . . . . . . . . .
30 . . . . . . ]έβα· τῶν δ' ἄλλος ἰδ'[έβα· τῶν δ' ἄλλος ἰδ']
[ἐθήτ άλλοις αὐτὲ] ⁴ μαρμάρῳ μυλάκρῳ
[ἐστ'] ἀπαντάς εἶ]λεν Ἀιδᾶς.
[tοι σφαίσι Κάρα]ς αὐτοί
ALCMAN

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

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

---

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

---

1 pap. Φανάκτα  2 pap. prob. ἦρων  3 less prob. τὰ  4 gap too wide 31–34 for quite certain restoration
LYRA GRAECA

[ἀφραδίαισθ]έπε]σπον, ἀλαστα δὲ
35 ἔργα πᾶσον κακὰ μησάμενοι.

ἐστὶ τὶς σιῶν τίσις:
ὁ δ' ὁλβιος ὅστις εὐφρων
ἀμέραν διαπλέκει
ἀκλαυστος. ἐγὼν δ' ἀείδω
40 Ἀγιδῶς τὸ φῶς· ὅρω
F' ὡτ' 1 ἀλιον ὄντερ ἄμων
'Αγιδω ὑμαρτύρεται
φαίνειν· ἔμε δ' οὐτ' ἐπαίνευν 2
οὔτε μώμεσθαί νυν 3 ἀ κλεννα χοραγός
45 οὐδ' ἀμὼς ἐξ' δοκεῖ τ' ἄρ' ἤμεν αὐτά
ἐκπρέπεις τώς ὄπερ αἰ τις
ἐν βοτοῖς στάσειν ἱππον
παγών Ἄφεθιοφόρον 4 καναχάποδα
τοῖσιν ὑποπτερίδων 5 ὑνείρων.

50 ἡ ὕχ όρης; ὁ μὲν κέλης
'Ενετικὸς' ἀ δὲ χαίτα
τάς ἐμᾶς ἀνεψιᾶς
'Αγησιχόρας ἑπανθεῖ
χρυσὸς ὡτ' 6 ἀκήρατος·
55 τὸ τ' ἀγρύριον πρόσωπον
διαφάδαν τί τοι λέγω:
'Αγησιχόρα μὲν αὐτα. 7
ἀ δὲ δευτέρα πεδ' Ἀγιδῶν τὸ Φεῖδος
ἵππος Εἰβηνῷ Κολαξαῖος δραμεῖαι·
60 ταὶ πελειάδες γὰρ ἄμων
'Ὀρθὶα φάρος 8 φεροίσασι

1 pap. ἐ ἀτ 2 pap. επινέν 3 pap. νύν 4 pap. ἐεθλα
5 E: pap., Sch., and E.M. τῶν ὑποπτερίδων, but in Gk.
imaginations brought them into suffering never to be forgot.

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

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

1 each of the performers 2 the invocation was prob. part of the musical part and took place in a dumb-show as these words were sung 3 i. e. horses 4 she takes her nickname from her position as Choir-leader, Agido being second in command; it was prob. part of the ritual that the dancers should be cousins (cf. Pind. Parth., Procl. ap. Phot. Bibl. 239) 5 the leader and her second were apparently called, and perhaps dressed as, doves; this was also the name of the constellation of the Pleiades; Orthia (later Artemis Orthia) was a bird-goddess 6 against the competing choruses

dreams give us...
LYRA GRAECA

νυκτα δι' ἀμβροσίαν ἀτε Σήριον
ἀστρων ἀφειρομέναι μάχονται.

οὔτε ἡ γάρ τι πορφύρας
65 τόσσος κόρος ὃτ' ἀμύναι
οὔτε ποικίλος δράκων
παγχρύσιος, οὔδε μίτρα
Ἀνδαία νεανίδων
ιανογλεφάρων ἁγαλμα.

70 οὔδε ταί Ναυνώς κόμαι,
ἀλλ' οὔδ' Ἀρέτα σιειδής,
οὔδε Συλακίς τε καὶ Κλησισήρα·
οὔδ' ἐσ Αἴνησιμβρότας ἐνθοίσα φασεῖς·
"Ἀσταφίς τε μοι γένοιτο
75 καὶ ποτιγλέποι Ἄρεθολλα
Δαμαρέτα τ' ἐρατά τε Φιαυθεμίς,'
ἀλλ' Ἀγγισιχόρα με τηρεῖ.

οὐ γὰρ ἀ καλλίσφυρος

'Ἀγγισιχόρα πάρ' αὐτεῖ,5
80 Ἀγιδὸι τ' ἱκταρ μένει
Θωστήρια τ' ἅμ' ἐπαίνει ;
ἀλλὰ τὰν ἀράς, σιοι,
δέξασθε σιόν γὰρ ἁνα.
καὶ τέλος μάλ' ἐσ τάφος
85 εἴποιμι κ. ἐγὼν μὲν αὐτὰ
παρσένος μάταν ἀπὸ θράνω λέλακα
γλαυξ. ἐγών δὲ τὰ μὲν Ἀώτι μαλίστα
ἀνδάνην ἐρῶ. πόνων γὰρ
ἀμιν ῥατωρ ἔγεντο.

90 ἐξ 'Ἀγγισιχόρας δὲ νεάνιδες
[ἐρᾶτας ἐπέβαν·
[ὅ]τε ἡ γὰρ σηρ[ἀφόρ] ῃ 7

1 pap. σήριον (first i erased) ασ. αυειρ. 2 pap. οὔτε 3 pap.
ALCMAN

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

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

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

For 'tis true the others have run well beside her

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

ἔσταμωνι ⁴ ὑπὲρ πολεμεῖοι ⁵ ἡπόταντες ⁶ ὑπὲρ Ἰστῆ ⁷ the brackets 92–101 mark very faint and uncertain traces
ΛΥΡΑ ΓΡΑΕΚΑ

α[υ]τώς ἔδ[ραν ἰκταρ ἄλλαι],
τῷ 1 κυβερνά[τ]α δ’ ἔχεν
95 κήν ναῦ 2 μα[κράν δπ]α χ[ρή·]
ἀ δὲ ταν Σηρη[νίδων]
ἀοιδοτέρα μὲν [οὐχί·]
χαίλ γάρ: ἀν[θρώπων δὲ νῦν]
παίδων ἀέρ[αμι ὑπερθ]μ. 3
100 φθέγγεται δ[άρ’ ὅτ’ ἐπὶ] Ξάνθῳ ῥοαισι
κύκνοι: ὀδ’ ἐτ’ σχερ[ῤ] χανθᾶ κομίσκα 4
ALCMAN

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

2 A–C To the Dioscuri

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

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

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

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

2 B

Hdn. π. σχήμ. 61 Ἀλκμανίκου σχήμα τὸ μεσάζον τὴν ἐπαλλήλων ὁμομάτων 1 θέσιν πληθυντικὸς ἡ δυῖκος ὁνόμασιν ἡ ρήμασι. τέσσαρα δὲ παρὰ τῷ ποιητῷ τοιαύτα... πλεονάζει δὲ τούτο τὸ σχήμα παρ’ Ἀλκμάνι τῷ λυρικῷ, διεν καὶ Ἀλκμανίκου ὁνόμασταί. εὐθὺς γοὺς ἐν τῇ δεύτερῃ ὥδη παρείληπται;

Κάστορ τε πώλων ὁκέων δαμάντωρ ἰππότα σοφῶ
καὶ Πολλυδεύκες κυδρὲ 2

2 C

Heph. 3 [π. μακρῶν θέσει]· ήτοι γὰρ λῆγει εἰς δύο σύμφωνα, οῖον... καὶ
καὶ κήνος ἐν σάλεσι πολλοὶς κήμενος μακαρὸς ἀνήρ 3

3-7 εἰς Διοσκούρους (ἡ εἰς Δία Δυκαίον)


4

Ael. H. A. 12. 3 Ὀμηρῷ μὲν οὖν φωνῇ Ἑάνθῳ τῷ Ἴππῳ δόντι συγγρώμην νέμειν ἄξιον ποιητῆς γὰρ καὶ Ἀλκμαῖν δὲ μιμούμενος ἐν τοῖς τοιούτοις Ὀμηρὸν οὐκ ἂν φέροιτο αἰτιάν.


60
ALCMAN

2 B

Herodian on Grammatical Figures: The Almanic 'figure' is that whereby plural or dual nouns\(^1\) or verbs are placed between singular nouns which go together. It occurs four times in Homer . . .; but it is more frequent in the lyric poet Alcman; whence its name. One has only to go as far as his second ode to find:

O Castor—ye tamers of swift steeds, ye skilful horsemen—and noble Polydeuces\(^2\)

2 C

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

And reclining yonder in manifold content among the Blest . . .\(^3\)

3–7 TO THE DIOSCURI (or TO LYCAEAN ZEUS)

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

4

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

\(^1\) includes adjectives \(^2\) cf. Sch. Pind. P. 4. 318, Sch. Od. 10. 513, Eust. Od. 1667. 34 \(^3\) ref. to Heracles?
cf. Apoll. Pron. 335b ('Ἀλκμᾶν')

\[\text{πολυνέκυ} \quad \text{κυβρέ} \quad \text{E: mss nom.} \quad \text{σάλεσι: mss σάλεσιν κήμενος E: mss κείμενος, ἰμενος} \quad \text{πολλοῖς: Heph. om.}\]
LYRA GRAECA

Paus. 1. 41. 5 [π. 'Αλκάθου'] Ἀλκμάν ποιήσας δίσμα ἐσ τοὺς Διοσκούρους ὡς 'Αφίδνας ἔλαιεν καὶ τὴν Θησέως ἀγάγοιεν μητέρα αἰχμάλωτον, ὅμως Θησέα φησίν αὐτὸν ἀπεῖναι.

Hesych.

'Ασανέων πόλιν...

τὰς Αφίδνας.

Paus. 3. 26. 2 [π. Πέφνου] Θαλαμῷ δὲ ἀπέχει σταδίων εἴκοσι ὀνομαζομένη Πέφνος ἐπὶ θαλάσσῃ, προκεῖται δὲ νησίς πέτρας τῶν μεγάλων οὐ μείζων, Πέφνος καὶ ταῦτῃ τὸ ὄνομα τεχθῆναι δὲ ἐνταῦθα τοὺς Διοσκούρους φαίνει οἱ Θαλαμᾶται τοῦτο μὲν δὴ καὶ Ἀλκμάνα ἐν δίσματι οἶδα εἰπόντα, τραφῆσι δὲ οὐκέτι ἐν τῇ Πέφνῳ φαίνεται αὐτοῖς, ἀλλ' Ἐρμῆν τὸν ἐσ Πελλάναν κομίσαντα εἶναι.

8–15 εἰς Δία Λυκαίον

Max. Plan. ad Herm. Rh. Gr. Walz 5. 510 στροφὴ καὶ ἀντιστροφὸς καὶ ἐπιθές συνθήματα μέτρων ἐστὶν ἐν λυρικῷ ποιήμασιν· ἢ μὲν οὖν στροφὴ ἐστὶν ἡ πρῶτη τιθεμένη περίοδος ἐκ δύο ἢ πλείων κάλων ὁμολογίας ἢ ἀνομολογίᾳ συγκειμένη, ὡς παρὰ Ἀλκμάνι (43) ἀστῆ γὰρ ἡ στροφὴ ἐκ τριῶν ἐστὶ κάλων δακτυλικῶν ἰσομέτρων συγκειμένη· ἐξ ἀνομολογίας δὲ ὡς τόδε.

Μῶσ' ἄγε, Μῶσα λύγεια πολυμμελές αἰενάοιδε, μέλος νεοχύμων ἄρχε παρσένοις άείδεν.

1 mss 'Αθήνας 2 B: mss άει δὲ, ἅειν άείδε, αἴειν άείδε

62
ALCMAN

5

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

6

Hesychius Glossary:

City of the Athenians:

that is, Aphidnae.

7

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

8–15 TO LYCAEAN ZEUS

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

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

¹ cf. Sch. II. 3. 242 ² cf. E.M. 589. 47, Apoll. Synt. 1. 4, Erotian 99. 2 (Ἀλκμάν ἐπὶ δ μελῶν), Prisc. Metr. Ter. 2. 428 Keil (Alcman in primo), Him. Or. 5. 3
LYRA GRAECA

9

Vita Arati Buhle 2. 437 ἀγνοοῦσι δὲ δὲι καὶ Πνεῦμας κατεχήσατο τῷ ἐπει τούτῳ λέγων: "Οθενμερ καὶ Ὀμηρίδαι ἄρχονται, Δίὸς ἐκ προοίμων" καὶ Ἀλκμάν.

... ... ἐγώγας δ' ἀείσομαι
ἐκ Δίος ἀρχομένα.1

10

Ἀπολλ. Ἱπτ. 109. 23 πλείστα γοὺν ἔστι παρ' ἑτέρους εὑρεῖν σφέτερον πατέρα ἀντὶ τοῦ ὑμέτερον ... καὶ πάλιν παρ' αὐτοῖ ψάρν προοίμων Ἀλκμάν.

ὑμὲ τε καὶ σφέτερως
ἵππως ... .

11

Sch. Eur. Τρ. 210 οἰκητήριόν φασι τὰς Θεράπνας τῶν Διοσκούρων παρ' ὑπὸ τὴν γῆν τῆς Θεράπνης εἶναι λέγονται ἀποθανόντες,2 ὡς Ἀλκμάν φησίν.

1 Valck. -B: mss ἐγὼ δὲ ἄει σοι με ἐκ Δ. ἀρχομένα 2 mss ζώντες

1 Nem. 2. 1 2 the feminine shows the song was sung by girls (cf. fr. 8) 3 prob. the Dioscuri, mention of whom seems to have been added to this hymn at the request of 64
ALCMAN

9

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

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

10

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

Ye ³ and your horses

11

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

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

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

καὶ ναὸς ἁγνὸς τῷ Σεράπνας,
hic quarto loco spondeum habet. Similiter

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

14
Aristid. 2. 508 π. τοῦ Παραφθέγματος ἀκούεις δὲ καὶ τοῦ Δάκωνος λέγοντος εἰς αὐτόν τε καὶ τὸν χορὸν: Ἄ Μωσὰ κ.τ.λ. . . .

προστίθει δὲ κάκειν, ὅτι αὐτὴς τῆς Μούσης δειθείς κατ’ ἀρχὰς ὁ ποιητὴς, ἵν’ ἐνεργὸς ὑπ’ αὐτῆς γένοιτο, εἶτα δόσας ἐξέστη καὶ φησιν ὅτι τοῦτο ἐκείνο <ὅ> χόρος αὐτὸς ἀντὶ τῆς Μούσης πεποίηκε. 3

ἀ Μωσα κέκλαγ’, ἀ Λγεια Σειρῆν. 4

e.g. 4 ἀλλὰ νῦν οὐκ ἄρ’ ἐδευε 5 καλὴν ἑμέ,

τῷ Φόπα, παρθενικαί,

ὑμὲς τοσαῦταν ἐμπεπνεύκατ’ αὐταί. 6

15

ἐλ Λαυτώνης τῆς Πλευρῶνος Λήδαν καὶ Ἀλβαίαν Θεοτίῳ γενέσθαι

φησίν ὅτι δὲ Γλαῦκου ἑστὶ καὶ Ἀλκάν ἀινίττεται λέγων:

. . . τῶς τέκε <Φοί> θυγάτηρ

Γλαύκω μάκαιρα 8

1 Herm. -B: mss ἁγνὸς 2 E: mss γεγένηται 3 κέκλαγ’

ἀ Welck. -B: mss κεκλήγη οὐ -εί 4 E: cf. Hes. Th. 31

5 cf. Sa. 2. 15 ἐπιδεῦθη 6 cf. 1. 95 7 B: mss Ἀλβαίας

from above 8 suppl. B
ALCMAN

12, 13

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

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

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

14

Aristides *On the Extemporised Addition*³: You hear the Laconian, too, saying to himself and the chorus: 'The Muse' etc.; note also that having at the outset asked the Muse herself to inspire him, he then seems to change about and says that the chorus who is singing the song has itself done this instead of the Muse.

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

15

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

... his sons by the blessed daughter of Glaucus

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

67
LYRA GRAECA

16 εἰς Ἡραν

Ath. 15. 680f [τ. έλιχρύσου]. μηνυμονεύει αὐτοῦ Ἀλκμᾶν ἐν τούτοις.

καὶ τίν εὐχομαι φέροισα
τόνδε έλιχρύσῳ πυλεώνα
κηράτῳ κυπαίρῳ.

17–23 εἰς Ἀρτεμιν


'Ἀρταμι, ρύτειρα τόξων

18

Apoll. Pron. 75. 12 ἡ σέο καταβάλλει τὸ σ εἰς τὸ τ παρὰ
Δωριένων. Ἀλκμᾶν

'Εμὲ Δαυτίδα τέο θ' ἀγεόχορον

19

Sch. II. 21. 485 περιάπτεται γὰρ νεβρίδας, Ἀλκμᾶν

ἐπαμμένα πέρι δέρματα θηρῶν

20

E.M. 486. 39 καλά: τὸ καλὰ παρ' Ἀλκμᾶν καλλά ἐστιν,

καλλά μελισδομένα

---

1 Ath. 15. 678a  2 τίν B: mss τίν  3 πυλεώνα κηρ.
Od. 1648. 7: mss κυπέρω  4 B Aedesp. 46b  5 i.e. ἀγεόχορον
E: mss δ' αχοσχορόν  6 B-E: mss ἐπάμειαι (or ἐσσαμένα)
ALCMAN

16 To Hera

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

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

17-23 To Artemis²

Old Etymologicum Magnum: Drawer:

O Artemis, drawer of bowstrings

18

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

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

19

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

clad in the skins of the beasts of the field

20

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

sung of so prettily³

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

21

Apol. Pron. 50. 28 οὶ αὐτὸὶ Δωριεῖς ἐγὼνγα καὶ ἐγὼνγή
oὐ γὰρ ἐγὼνγα, Γάνασσα Διός θύγατερ

'Αλκμᾶν.

22

Choe r. ad Heph. 13 [π. παιωνικοῦ]. Ἡλιόδωρος δὲ φησὶ
kοσμίαν εἶναι τῶν παιωνικῶν τὴν κατὰ πόδα τομὴν . . . οἶον

οὐδὲ τῷ Κνακάλῳ οὐδὲ τῷ Νυρσύλα

23

Ath. 14. 64α [π. κριβανών]. κριβάνας πλακούντας τινας
δομαστικῶς Ἀπολλόδωρος παρ᾿ 'Αλκμᾶν. ὁμοίως καὶ Σωσίβιος ἐν
τρίτῳ Περὶ 'Αλκμᾶν, τῷ σχῆματι μαστοειδεῖς εἶναι φάσκων
αὐτοὺς χρῆσθαι δ᾿ αὐτοῖς Δάκωνας πρὸς τὰς τῶν γυναικῶν ἔστια-
σεις, περιφερείν τε αὐτοὺς δὲν μέλλωσιν ἄδειν τὸ παρεσκευασ-
μένον ἐγκώμιον τῆς Παρθένου αἰ ἐν τῷ χορῷ ἀκολουθεῖν.

Ibid. 3. 114f [π. μαζών]. αἰ δὲ παρ᾿ 'Αλκμᾶν θριδακίσκαι
λεγόμεναι αἱ αὐταὶ εἰς ταῖς Ἀττικαῖς θριδακίσκαις, λέγει δὲ οὖτως
ὁ 'Αλκμᾶν.

θριδακίσκας τε καὶ κριβάνας νῦντος

24 εἰς 'Αφροδίτην

Str. 8. 340 [π. Ἡλίδος]. ποιητικῷ δὲ τινι σχῆματι συγκατα-
λέγειν τὸ μέρος τῷ διόφοροι τὸν Ὀμηρον, ὡς τὸ ἧν Ἐλλάδα
καὶ μέσῳ Ἀργος . . . καὶ Ἀλκμᾶν δὲ.

Κύπρον ἵμερταν λιποῦσα καὶ Πάφον περιρρύταν

1 mss ἐγὼνγα
2 B, cf. Phot. νῦντος· σωρεύοντος: mss κριβανωτὸς οἵρ-τως

70


ALCMAN

21

Apollonius Pronouns: The same Dorians say ἐγὼν γά and ἐγὼν 'I'; compare:

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

22

Choeroboscus on Hephastion Handbook of Metre [on the paeanic]: Heliodorus says that the foot-by-foot caesura is regular in paeanics, as for instance:

nor yet from Cnacalus nor yet from Nyrsylas ¹

23

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

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

making a pile of lettuces and pan-baked loaves

24 To Aphrodite

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

From the lovely Cyprus and the sea-girt Paphos ²

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

25

Ath. 9. 390a καλοῦνται δὲ οἱ πέρδικες ὑπ' ἐνίων κακκᾶβαι, ὡς καὶ ὑπ' Ἀλκμάνος, λέγοντος οὕτως.

ἐπη δὲ γε ¹ καὶ μέλος Ἀλκμάν εἰρὲ ² γεγυλωσάμενου κακκαβίδων στόμα συνθέμενος, σαφῶς ἐμφανίζων ὅτι παρὰ τῶν περδίκων άδειν ἐμάνθανε.

26

Ant. Car. Hist. Mir. 27 (23) τῶν δὲ ἀλκυόνων οἱ ἄρσενες κηρύλοι καλοῦνται: δὴν οὖν ὑπὸ τοῦ γῆρως ἀσθενήσωσι καὶ μηκέτι δύνωνται πέτεσθαι, φέροσιν αὐτοὺς αἱ θηλεῖαι ἐπὶ τῶν πτερών λαβοῦσαι καὶ ἑστὶ τὸ ὑπὸ τοῦ Ἀλκμάνου λεγόμενον τοῦτω συνφειομένου φησὶν γὰρ ἀσθενῆς ἃν διὰ τὸ γῆρας καὶ τοῖς χρόοις οὐ δυνάμενοι συμπεριφέρεσθαι οὐδὲ τῇ τῶν παρθένων ὀρχήσει.

οὐ μ' ἔτι, παρθενικαὶ μελυγάρνεις ιερόφωνοι,³ γυνά φέρειν δύναται· βάλε δὴ βαλὲ κηρύλος εὕην, ὡς τῇ ἑπὶ κύματος ἄνθος ἀμ' ἄλκυνόνσεσι ποτήται νηδεῖς ⁴ ἢτορ ἕχων, ἀλιπόρφυρος εἰαρος ⁵ ὅρνις.

27

Aristid. 2. 40 π. Ῥητορικῆς· τί δὲ τῶν παρθένων ἐπαινέτησ τε καὶ σύμβουλος λέγει οἱ Δακεδαίμωνοι ποιητής; ⁶

Πολυλεγὼν ⁷ ὄνυμ' ἀνδρί, γυναικὶ δὲ Πασιχάρη.⁸ πολλά, φησίν, ὃ ἁνὴρ λεγέτω, γυνὴ δὲ οἷς ἀν ἀκούσῃ χαριτώ.

¹ E: mss ἐπηγε δὲ: B ἐπη τάδε ² Emperius: mss εἴρε
³ loud-voiced, cf. 1. 95 ⁴ Boiss: mss νηλεῖς but Phot. ἄδεις ⁵ if right, this use of the gen. of the noun instead of an adj. personifies spring; Heck. ιαρὸς = ιερὸς perh. rightly; the halecyon was popularly connected with winter
⁶ Sch. ὁ Ἀλκμάν ⁷ E, cf. Πολυλεγῶν: mss πολλὰ λέγων: Herm. Πολυλεγῶν ⁸ Herm: mss πᾶσι (πάσῃ) χαρή
ALCMAN

25

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

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

26

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

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

27

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

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

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

¹ the poet is jestingly praising his choir at his own expense ² cf. Bek. *An.* 2. 522, 568, 946, Cram. *A.O.* 1. 265, 1, *E.M.* 186. 43, Sch. Ar. *Av.* 250, 299, Suid. κηρύλος, Phot. s. ὑρνις, Ath. 9. 347 d, Zon. 121 (Goettl.)
LYRA GRAECA

28–35

Ath. 9. 373e [p. ὄρνιθων]—δεὶ δὲ καὶ ἔτι τοῦ πληθυντικοῦ οὐρνης λέγουσιν, πρόκειται τὸ Μενάνδρειον μαρτύριον ἀλλὰ καὶ Ἀλκμᾶν που φησὶ.

δύσαν δ’ ἀπρακτα νεάνιδες ὡτ’ ὀρνίς ἱέρακος ὑπερπταμένω. ¹

29

Apoll. Pron. 58. 13 ἀλλὰ καὶ Ἀλκμᾶν πρωτῷ

Μάκαρς ἐκεῖνος

φησὶ.

30

Ibid. 366c ἢ σὲ . . . Δωριεῖς διὰ τοῦ τ . . . Ἀλκμᾶν καὶ ἔτι μετὰ τοῦ τ . . . καὶ ἔτι κοινῶς

σὲ γὰρ ἀξομαί.

31

Sch. Od. 6. 244 [αἱ γὰρ ἐμοὶ τοιόσοδε πόσις κεκλημένος εἶη | ἐνθάδε ναιετάων, καὶ οἱ ἄδοι αὐτοθε λύμενεν]. ἄμφω μὲν ἀθετεῖ Ἀρισταρχος διστάζει δὲ περὶ τοῦ πρώτου ἐπεὶ καὶ Ἀλκμᾶν αὐτὸν μετέλαβε, ² παρθένους λεγοῦσας εἰσάγων:

Ζεὺ πάτερ, αἱ γὰρ ἐμὸς πόσις εἶη

32

Apoll. Pron. 109. 23 πλείστα γοῦν ἡς τρὶς παρ’ ἐτέροις εὐρείων σφότερον πατέρα ἀντὶ τοῦ ὀμέτερον . . . Ἀλκμᾶν (—fr. 10; then—)

σφεᾶ δὲ προτὶ γούνατα πίπτω. ³


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

74
ALCMAN

28–85

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

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

29

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

Blest is he

30

The same: The pronoun σέ, ‘thee’ . . . The Dorians use the form in τ; compare Alcman (132), and that in ι (52), and also the ordinary form in σ:

For of thee stand I in awe.

31

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

O Father Zeus! that he were but my husband!

32

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

Before your knees I fall.

(N.’s companions on seeing O.)  

* cf. Od. 6. 158 O. to N.  

* cf. Od. 6. 168 O. to N.  

* cf. Apoll. Synt. 139  

* cf. Od. 6. 244 N. on seeing O. dressed  

* cf. Od. 7. 146 O. supplicates Arete

75
LYRA GRAECA

33
Cram. A.P. 4. 181. 27 εἰκὼς τὸ ὑποχωρῆ . . . ὡς Ἀλκμὰν
tῷ δὲ γυνὰ ταμίαν ἔειει χώραν. ²

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

35
Eust. Π. 110. 25 μονῆρεσ δὲ ἐν θηλυκίοις ἡ χειρ, ἡ κλίνεται
dιχῶς, ποτὲ μὲν διὰ τοῦ ε . . . , ποτὲ δὲ διὰ τῆς εἰ διαφόρουν,
pοτὲ δὲ κατὰ Ἱρωδιανόν καὶ μετατεθείσας αὐτής εἰσ ἃ, ἤ μαρτυρεῖ
φησίν Ῥωδίαν ἐν τῷ
ἐπὶ ἀριστερὰ χηρὸς ξέων

36
Apoll. Lex. Hom. κνώδαλον . . . ξύνοι δὲ θῆρας μὲν καὶ
θηρία λέγουσιν ⁴ λέοντας καὶ παράδελεις καὶ λύκους καὶ πάντα τὰ
παραπληθεῖα τούτοις, ἐρπητὰ δὲ πάλιν κοινὸς τὰ γένη τῶν ύφεων,
kνώδαλα δὲ τὰ βαλάσσια κήτη, φαλανὰς καὶ δοκα τοιαύτα, καθάπερ
καὶ Ῥωδίαν διαστέλλει λέγων οὕτως:
eὐδοίσιν δ’ ὀρέων κορυφαὶ τε καὶ φάραγγες
πρώτονες τε καὶ χαράδραι, ⁵
φῦλα θ’ ἐρπητὰ τόσσα ⁶ τρέφει μέλαινα γαία,
θῆρες τ’ ὀρεσκῶδοι καὶ γένος μελισσῶν,
καὶ κνώδαλ’ ἐν βένθεσι πορφυρέας ⁷ ἀλός:
eὐδοίσιν δ’ οἰωνῶν
φῦλα τανυπτερύγων.

ALCMAN

33 1
Cyrrillus in Cramer’s Inédita (Paris): εἰκὼ ‘to withdraw’ . . . as Alcman:
And the housewife gave up her place to him. 2

34
Cramer Inédita (Oxford): And πλητρόν ‘rudder,’ and in the diminutive-form Alcman said πλητρίον
‘tiller’ 3

35
Eustathius on Homer: χειρ ‘hand’ is peculiar among feminines in being declined in two ways, both with ε and with ει, and, according to Herodian, with the change to η, for which he quotes Alcman:

having upon his 4 left hand

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

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

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

εἰδοὺςιν and φάλαγγες πρωτονέστε  6 Schoemann: mss φ.
tε ἐρπ. θ’ δυσα  7 mss μελισσών and πορφυρῆς

77
LYRA GRAECA

37

Apoll. Prop. 95. θ ἀμῶν παρὰ Δωρείδαις, καὶ σύναρθρον γενικὴν σημαίνει ἀκόλουθον τῷ ἀμῶς· τῷ μέντοι διαμέρεσθε ὁ πρωτότυπος διαλάβατε τῆς κτησικῆς . . . Ἄλκμαν.

οὐσὶ δὲ παῖδες ἀμέων ἐντι, τὸν κιθαρίσταν αἰνέοντι . . . 1

38

Eust. Il. 1147. 1 λῆδος . . . δ' Δωρείδαις λάδος φοίνικ ὡς Ἄλκμαν.

λάδος εἰμένα καλὸν

ὁ ἐστιν λήδιον ἐνδεδύμενη συνειδέσ.

39

Eust. Od. 1618. 23 κατὰ δὲ τὴν παρὰ Ἰωρδιᾶς Ἀλκμανικὴν χρῆσιν καὶ Ἀρτέμιδος Ἀρτάμιτος,2 οἶχον.

'Ἀρτάμιτος θεράποντα

οὕτω θέμις θέμιτος.

40

Ach. Tat. Isag. 2. 166 (Petavius Uranologium) εἰςὶν ὁδὸν τέσσαρες σφαῖρας· ἔτι τοιχεῖα καλοῦσιν οἱ παλαιοὶ διὰ τὸ στοιχὺ καὶ τάξει ἐκαστὸν αὐτῶν ὑποκεῖσθαι· ὡς ποὺ καὶ Ἄλκμαν

ὁμοστοίχους

ἐκάλεσε τὰς ἐν τάξει χρεουσῶσας παρθένους.

41

Suid. ψιλεύς· ἐπ' ἀκροὶ χοροῦ ἱσταμένος· ὅθεν καὶ

φιλόψιλος

παρ' Ἀλκμᾶν ὁ ψιλοῦσα ἐπ' ἀκροὶ χοροῦ ἱστασθαι.3

1 mss παῖδες 2 sugg. B (bis): mss Ἀρτέμι. 3 cf. ψίλων = πτίλων and Hesych. ψιλεύς: οἱ θύσατοι χορεύοντες

78
ALCMAN

87

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

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

88

Eustathius on the Iliad: λῆδος 'muslin gown' . . . which the Doriens call λάδος, as Alcman:

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

89

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

minister of Artemis;
So θείς, θείμιτος.

40

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

maidens all a-row

41

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

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

¹ the poet's choir to the poet ² cf. Phot. s. ψαλεύς
LYRA GRAECA

42
Bek. Ἀπ. 2. 855 ὁ ὑποκορισμὸς ὑνομίᾳ ἐστὶ μικρότητος ἐμφαντικῶς καὶ κόραις ἑοικός· λαμβάνεται δὲ ἐνεκεν τοῦ πρόποντος ὡς παρ' Ἀλκμάνι· . . . κόρας γὰρ αἱ λέγουσαι.

Γ'

43
Heprh. 43 [π. δακτυλικοῦ· Ἀλκμάν δὲ καὶ διὰ τρόφας τούτως τῷ μέτρῳ καταμέτρησεν·
Μῶν ἄγε, Καλλιόπα; θύγατερ Δίος,
ἀρχ' ἐρατῶν ἐπέων, ἐπὶ δ' ἤμερον
ὑμνον καὶ χαρίεντα τίθει χορῶν.]

44
Sch. Ὀδ. 3. 171 Ψυρίς· ὑποίδιον μικρὸν ἔχον λίμενα νηῶν εἴκοσι· Ἀλκμάν·
πάρ θ' ἱερὸν σκόπελον παρά τε Ψυρά

45
Aristid. 2. 509 π. τοῦ Παραφθέγματος· ἀλλαχῇ δὲ ὀφθων σφόδρα ἔνθεος γίγνεται (ὁ Ἀλκμάν) διότι φαίης ἐν οὐδ' οὐτωσι κατὰ τὸ ρήμα ἔνθεος ἔστιν, ἀλλ' αὐτὸ δ' θεὸν ἀπερ θεός τῶν ἀπὸ μηχανῆς λέγει·
eἰπατέ μοι τάδε, φύλα βροτῆσια.

1 ἤμερον the phrase whence came ἤμερος
2 Max.
3 πάρ θ' Buttmann: mss παρά τε
ALCMAN

42

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

Books III ²

43

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

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

44

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

to the sacred rock, to Psyra

45

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

Tell me this, ye mortal breeds.

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

46

Ath. 10. 416c [π. πολυφαγίας]: καὶ Ἀλκμάν δὲ ὁ ποιητὴς εὑρέθην ἄνθραγον εἶναι παραβιβασίν ἐν τῷ τρίτῳ διὰ τούτων·

καὶ τόκα τοι δώσω τρίποδος κύτος, 1

ὅ κε ἐνὶ <δείπνου ἀολλῇ> ἄγείρης· 2

ἀλλ’ ἔτι νῦν γ’ ἄπυρος, τάχα δὲ πλέος ἔτυιες, οἶον ὁ παμφάγος Ἀλκμάν ἡράσθη χλιερὸν πεδὰ 3 τὰς τροπάς· οὔτι γὰρ ἦν τετυγμένου ἔστει, 4

ἀλλὰ τὰ κοινὰ γάρ, ὥσπερ ὁ δᾶμος, ζατεύει . . . 5

47

Ibid. 11. 498 f [π. σκύφου]: Ἀσκληπιάδης δὲ ὁ Μυρλεανὸς ἐν τῷ Περὶ τῆς Νεστορίδος φησὶν ὅτι τῷ σκύφει καὶ τῷ κισσυβίῳ τῶν μὲν ἐν ἀστεὶ καὶ μετρῶν οὐδεὶς ἐχρήτο, συβωταὶ δὲ καὶ νομεῖς καὶ οἱ ἐν ἀγρῷ . . . καὶ Ἀλκμάν δὲ φησι·

πολλάκι δ’ ἐν κορυφαῖς ὄρεών, ὅκα

θεοίσι Φάδη πολύφανος ἐστρά, 6

χρύσιον ἄγγος ἔχοισα μέγαν σκύφον

οἶ ὅ τε ποιμένες ἀνδρεῖς ἔχοισιν,

χεραλι θεόετεον ἐν γάλα θεία 7

tυρών ἐτυρήσας μέγαν ἀτρυφόν

ἀργυφόντα . . . 8


82
ALCMAN

46

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

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

47

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

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

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

48

Plut. Qu. Conv. 3. 10. 3 ἰδροσοβολεῖ γὰρ ταῖς πανσελήνους μᾶλιστα διατηκόμενος (ὅ ἄρη), ὡς που καὶ Ἀλκμάν ὁ μελοποιὸς αἰνιστόμενος τὴν ἄροσον ἀέρος θυγατέρα καὶ σελήνης:

οἷα Δίος θυγάτηρ
ἔρσα τρέφει καὶ δίας Σελάνας

50

Sch. Η. 13. 588: . . . τῇ φι παραγωγῇ δ' ποιηθῆς κατὰ τριὰν κέχρηται πτώσεων, ἕτε γενικῆς, δοτικῆς, αἰτιατικῆς . . . ἐπὶ δὲ κλητικῆς Ἀλκμάν ὁ μελοποιὸς οὕτως:

Μώσα Δίος θύγατερ,
ὡρανίαφι λίγ' ἄεισομαι:

1 Bernardakis: mss κ. ἀσελ: Qu. Nat. κ. Σ. δίας 2 mss δρόσον ἀθέ. μὲν μήνης

1 cf. Plut. Fac. Orb. 25, Qu. Nat. 24, Macr. Sat. 7. 16
2 the bona fides of this author is open to doubt 3 cf.
ALCMAN

48

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

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

49

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

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

50

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

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

for ἀφανήφι stands for ὧφανία 'heavenly.'

51

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

Neighbour is a great thing unto neighbour.
LYRA GRAECA

52

Apol. Prog. 83. 3 ἡ σὲ ὅμοιως πρὸς πάντων κοινὴ Δωρεῖς
diά τοῦ τ'... (132) Ἀλκμάν καὶ ἔτι μετὰ τοῦ τ'.
tei γὰρ Ἀλεξίνδρῳ δαμάσαι.1

53

Sch. II. 3. 39 Δύσπαρι ἐπὶ κακῷ ὄνομασμένε Πάρι, κακὴ
Πάρι καὶ Ἀλκμάν φησι·
Δύσπαρις, αἰνόπαρις, κακὸν Ἑλλάδι βωτιανεῖρα

54

Ibid. 16. 236 [ἥμεν δὴποτ' ἐμὸν ἐπὸς ἐκλυνες εὐχομένου]. τὴν
ἀπὸ τῆς μητρὸς δέσιν ἑαυτοῦ εὐχὴν νενόμικεν· ὁ γὰρ τὴν Θέτιν
αὐτῷ ἀνείς Ἀχιλλέως ἦν καὶ εἰς αὐτὸν ἀγεταί <ἡ εὐχή> καὶ
Ἀλκμάν γὰρ φησι·
καὶ ποτ' Ὀδυσσήος ταλασίφρονος δαθ' ἐταίρων
Κύρκα ἐπαλείψασα... .2
οὐ γὰρ αὐτὴ ἥλειψεν, ἀλλ' ὑπέθετο Ὀδυσσεί.

55

Bek. An. 2. 566. 11 ξῆς ῥητέον ἐστὶ καὶ περὶ τοῦ βα·
Ἀλκμάν·
Τίς καὶ τίς ποκα βά ἄλλω νόον ἀνδρὸς ἐνίσποι; 3

56

Ammon. ἰπες... ἰκε δὲ τὰ διεσθλούτα τοὺσ ὀφθαλμοὺς τῶν
ἀμπέλων· Ἀλκμάν·
καὶ ποικίλον ἰκα τὸν ὀφθαλμὸν ὀλετήρα4

52

Apollonius Pronyms: The pronoun σέ, 'thee,' occurs in all dialects—in the Dorian in the form τέ . . . (132), as Alcman says, and in the form τέλ:

Thy overcoming shall fall to the lot of Paris.¹

53

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

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

54

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

And Circè once, having anointed the ears of the comrades of strong-heart Odysseus . . . ,

though she did not anoint them herself but charged Odysseus to anoint them.

55

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

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

56

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

and the wily worm that destroyeth the buds

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

57
Hdn. mon. λέξ. 44. 10 [πιδίζω]: parà dé Ἀλκμάνα διὰ τοῦ α·
tó de σκόλλυν θεά;
kατάν καράν λαβώσ' ἐπίαζε.

58
Apoll. Pron. 365 A [π. τῆς σοι]: ὥρθοτενείται de kai para' Ἀλκμάνι συνηθῶς Δωρεύσιν'

ἀδοι Δίδω νόφω χόρος ἀμός
cal toj, Fάναξ.

59
Ibid. 112. 20 πάλιν δή ὁ Ἀλκμάν τὸ σφέας ἀντὶ ἐνικοῦ ἔταξε

καρά καὶ φόνον.

60
E.M. Vel. (cf. Ζων. 1338) μέγας παρὰ τὸ μήγας, ὁ μή ἂν ἐν
tῇ γῇ ἀλλ' ὑπερέχων αὐτῆς. τὸ de μὲ Ἐ. Ἀλκμάνν'
eiphe me dé d'aste faidímos Aias.

61
Athl. 15. 682 a [π. κάλχης ἀνθείς]: τῶν de καλχῶν μέμηται
cal Ἀλκμάν ἐν τούτοις:

χρύσιον ὄρμον ἕχων ῥαδινᾶν πετάλουσι
calxán

57
Herodian *On Peculiarities*: In Aelam the word πιέζω, 'to press,' takes the form πίεζω; compare:
And the Goddess took and pressed in her hand the crown-lock of his head.

58
Apollonius *Pronouns* [on the pronoun σόι]: τοί 'to thee' is accented by Aelam, in accordance with Doric idiom:
I pray my dance may both please the heart of Zeus and be acceptable, O Lord, to thee.

59
The Same: Again, Aelam has used σφέας 'them' in place of the singular (possessive), and also the adjective σφοίς 'their,' for 'his':
the death and death-spirit of his brother's children ¹

60
*Old Etymologicum Magnum*: μέγας, 'great,' is for μηγας, 'that which is not in the earth (μη γῆ) but extends above it'; Aelam uses the form μή:
Lo! the illustrious Ajax bragged (talked great).²

61
Athenaeus *Doctors at Dinner* [on the flower calcha]: This flower is mentioned by Aelam, thus:
wearing a golden chain of dainty-petalled calcha-flowers

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

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89
LYRA GRAECA

62

Plut. Lycurg. 21 

μουσικώτατος γὰρ ἄμα καὶ πολεμικῶτα-
tous ἀποφαίνοντιν αὐτοὺς:

ρέπει γὰρ ἄντα τῷ σιδάρῳ

τὸ καλῶς κιθαρίσδην.\(^1\)

ὡς ὁ Λακωνικὸς ποιητὴς εἶπηκε.

63

E. V. απ. Gais. E.M. p. 327 τὸ γὰρ Λακωνικόν ἠστιν

ἀείδην\(^2\) ἢ ἀείδειν.


μηδὲ μ’ ἀείδην ἀπέρυκε.

64

Sch. Soph. O.C. 1248 [ἐννυχίαν ἀπὸ 'Ριπάν]: . . . λέγει δὲ

αὐτὰ ἐννυχία διὰ τὸ πρὸς τῇ δύσει κείσθαι: μέμνηται δὲ καὶ

'Αλκμᾶν λέγων οὕτω.

'Ριπας ὅρος ἀνθέου ὑλα

νυκτὸς μελαίνας στέρνου\(^3\)

65

Bek. An. 2. 490 παρ' 'Αλκμᾶν;

ἡρὰ τὸν Φοῖβον οὔνειρον εἶδον;

66

Plut. Fort. Rom. 4 οὐ μίν γὰρ ἀπείδης κατὰ τὸν Πίνθαρον

. . . ἄλλα μᾶλλον:

Εὐνομίας <τε> καὶ Πειθοῦς ὁδελφὰ

καὶ Προμαθείας θυγάτηρ,\(^4\)

ὡς γενεαλογεῖ 'Αλκμᾶν.

\(^1\) ρέπει Scal: mss ἔρπει \(^2\) B (bis): mss ἀείδειν

\(^3\) Lobeck; mss ἔβθεσιν ὅλαι and στέρνων \(^4\) τε B
ALCMAN

62

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

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

63

MS. in Gaisford's Elymologicum Magnum: For the Laconian
form is ἄεῖθην or ἄεῖθες, 'to sing':

Nor yet stay me from singing.²

64

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

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

65

Bekker Inedita: In Alcman:

Then have I dreamt of Phoebus?

66

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

Sister of Orderliness and Persuasion, and daughter
of Foresight,

which is her pedigree in Alcman.

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

67

Sch. Pind. I. 1. 58 [ὁ πονήσαις δὲ νῦν καὶ προμαθελαν φέρει].
ὁ παθὼν καὶ τῷ νῦν προμαθής γίνεται. 'Αλκμάν·
πειρά τοι μαθήσιος ἀρχά.

68

Eust. Od. 1787. 43 λέγουσιν οἱ Αἰολεῖς ἐκ τοῦ φιλῶν μετοχὴν
φίλεις . . . μήποτε οὖν καὶ τό εἰς ῥήμα Αἰολικὸν ἐστιν ἀπὸ τῆς
eἰς μετοχῆς, ἢς κλισών παρὰ τοῖς ποιηταῖς εἰκῶν φυλάττεσθαι
(Ἡρακλείδης) παράγει χρῆσιν εἰς 'Αλκμάνος τό·
ἐστιν παρέντων μνᾶστιν ἐπιθέσθαι.

69

Apoll. Pron. 93. 5 ἄμεσ Δώριον 'Αλκμάν·
ὡς ἄμεσ τὸ καλὸν μελίσκων . . .
οὐκ ἐπιληπτος δὲ ἡ τάσις.

70

Ath. 9. 374 δ [π. ὀρνιθων].  οἱ δὲ Δώριεῖς λέγουσιν ὀρνίξιν τὴν
gενικήν διὰ τοῦ χ λέγουσιν ὀρνίχοις. 'Αλκμάν δὲ διὰ τοῦ σ τὴν
eὐθείαν ἐκφέρει . . . (26. 4), καὶ τὴν γενικήν <διὰ τοῦ χ>. 1
οἶδα δ' ὀρνίχων νόμῳς
πάντων. 2

1 E  2 δ' Herm: mss δ.'
ALCMAN

67

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

Trial surely is the beginning of wisdom.

68

Eustathius on the Odyssey: The Aeolians use as participle
of φιλῶ, ‘I love,’ φιλεῖς . . . It may be therefore that the
optative εἰπέ, ‘would be,’ is an Aeolic word derived from the
participle εἰς, ‘being,’ the declension of which, Heracleides
says, is observed by the poets, and he gives the following
instance of it from Alcman:

Remembrance belongs to them that were there.

69

Apollonius Pronouns: ἡμεῖς ‘we’ is Doric; compare
Alcman:

as we the pretty roundelay . . .

and the accentuation ἡμέσ is not to be censured.

70

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

I know the tunes of all the birds.
LYRA GRAECA

71

Bek. An. 3. 1182 ἄλλα καὶ τὸ Ἀιας τὸ παρ᾽ Ἀλκμάνι ἔχομεν σεσημειωμένον ὡς συστέλλον τὸ a . . .
δουρὶ δὲ ἦσυχως μέμηνεν Ἀιας αἵματὰ¹ τε Μέμνων.
. . . ἐν τῇ πέμπτῃ γὰρ χόρα κεῖται, ἐν δὲ οὗ τίθεται σπονδεῖος ἐν τροχαίῳ μέτρῳ.

72

Sch. II. 1. 222 οὖτως δαίμονας καλεὶ θεοὺς ήτοι δτι . . . ἢ ὅτι διακητήτως εἰσὶ καὶ διοικηταὶ τῶν ἀνθρώπων, ὡς Ἀλκμάν ὁ λυρικὸς φησιν·
δὲς Φέδεν πάλιας ἔπαλε διανομᾶς τ᾽ ἐδάσσατο.²
tοὺς μερισμοὺς, τὰς διαρέσεις αὐτῶν.

73, 74

Ath. 4. 140 c ἢτι φησίν ὁ Πολέμων (ἐν Τῷ παρὰ Ξενοφόντι Κανάθρῳ) καὶ τὸ δείπνον ὧπο τῶν Λακεδαιμονίων άικλον προσαγό-
πείεται . . . Ἀλκμάν μὲν γὰρ οὕτω φησί·
κηπί ταῦ μύλα δρυφάται³ κηπί ταῖς συναικλίαις·
οὕτω τὰ συνδείπνα καλῶν· καὶ πάλιν
ἀικλον Ἀλκμάν ἀρμόξατο.⁴

75

Cram. A.O. 1. 159. 30 ἦσκε . . . καὶ ὁ μὲν ποιητὴς τῆν ἀρχονσαν συστέλλει ἐν τῇ ἦσκεν, ὃ δὲ Ἀλκμᾶν φυλάττει·
ησκέ τις σκαφεὺς ἀνάσσων.

³ mss δρυφήτα, apparently δρυφάω ‘tear the flesh, lament.’ cf. δρύπτων ⁴ mss also ἀρμ.
ALCMAN

71

Choeroboscus in Bekker's Inédita: Moreover Αἴας, 'Ajax,' we find marked in the texts of Alcman with the a short... With polished spear raves Ajax, and Memnon is athirst for blood.

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

72

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

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

73, 74

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

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

Alcman hath prepared himself a supper,
ξίκλον.

75

Cramer Inédita (Oxford): And Homer shortens the vowel of the first syllable in the word ἐσκέν 'was,' but Alcman keeps it long:

There was once a ditcher was a king.

LYRA GRAECA

76


πρόσθ’ Ἀπόλλωνος Δυκήω 1

77

Ε.Μ. Vet. ἀφθονέστατον · · · καὶ τὸ αἰδοίεστατον, ὡς παρ’ Ἀλκμάνι, οἶον·

σίοισι κανθρώποισιν αἰδοίεστατον

78, 79

Apolll. Pron. 96. 23 ἡ ἄμιν Δωρικὴ ἐγκλινομένη συστέλλει τὸ ἐν ὅσ προπεριστατάι·

··· αἱ γὰρ ἄμιν
toúτων μέλοι·

δεύνομέν τε·

ἄμιν δ’ υπανλήσει μέλος·

Ἀλκμάν.

80

Strab. 12. 580 λέγεται δὲ τινα φύλα Φρύγια οὐδαμοῦ δεικύμενα ὡσπερ οἱ Βερέκκιντες· καὶ Ἀλκμάν λέγει·

Φρύγιον αὐλήσει μέλος Κερβήσιου. 2

81

Heph. 71 καὶ διὰ μὲν ὁδὸν ἄσματα γέγραπται ἰωνικά, ὡς παρ’ Ἀλκμάν.·

ἐκατον μὲν Διὸς νὶὸν τάδε Μῶσαι κροκόπτεπλοι 3.


96
ALCMAN

76
Apollonius *Adverbs*: \( \pi \rho \sigma \theta \epsilon \), ‘before,’ appears as \( \pi \rho \sigma \theta \alpha \), and the elision is to be so taken in Alcman:

before Lycean Apollo

77
*Old Etymologicum Magnum*: \( \alpha \phi \theta \omicron \omicron \varepsilon \sigma \tau \alpha \tau \omicron \omicron \) ‘most plentiful’:

... and the superlative \( \alpha \delta \omega \omicron \varepsilon \sigma \tau \alpha \tau \omicron \omicron \) ‘most reverend’ as in Alcman, for instance:

most reverend unto Gods and men

78, 79
Apollonius *Pronouns*: The pronoun \( \dot{\alpha} \mu \nu \) ‘to us,’ as declined in Doric, shortens the \( \iota \) when it is circumflexed upon the last syllable but one:

Would this were business of ours!

and an acute accent also is put upon the last:

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

80
Strabo *Geography*: There is mention of some Phrygian tribes which cannot be traced, as the Berecyntians; and Alcman says:

He piped a Phrygian tune Cerbesian.¹

81²
*Hephaestion Handbook of Metre* [on the *Ionicum a minore*]:
And indeed whole poems have been written in this metre, as in Alcman:

The saffron-robeèd Muses this to the far-flinging Son of Zeus


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82

E. M. Vot.

λιγύκροτων πάλιν άχει 1

παρ’ Ἀλκμάνι ἀντὶ τοῦ λιγύκροτον μεταθέσει τοῦ ρ.

83

Plut. Mus. 14. οὐ μόνη δὲ κινάρα Ἀπόλλωνος, ἀλλὰ καὶ

ἀσθενικὴ καὶ κινησιστικὴ εὐρετὴς ὁ θεὸς . . . ἄλλοι δὲ καὶ

αὐτὸν τὸν θεὸν φασίν αὐλήσαι, καθάπερ ἱστορεῖ ὁ θριστός μελῶν

ποιήσῃ Ἀλκμάν.

84

Sch. Theocr. 5. 83 [Κάρνεα]. Πράξειλα μὲν ἀπὸ Κάρνου

φησιν ἰωμάσθαι τοῦ Δίδω καὶ Εὐρώπης νικὸ . . . Ἀλκμάν δὲ

ἀπὸ Καρνέου τινὸς Τρωϊκοῦ.

85, 86

Hephr. 86 ἀπ’ ἐλάσσονός τε ἑπιωνικὸν τρίμετρον ἔστι παρ’

Ἀλκμάνι· τὸ τὴν μὲν πρώτην ἔχει ἱαμβικὴν ἔξασθην ἢ ἐπτάσθην,

τὰς δὲ ἔξασθην δύο ἐξασθήσαμεν ἱωνικὰς καθάρας, οἷον·

περισσόν· αἱ γὰρ Ἀπόλλων ὁ Δύκης·

Ἰνὼ σαλασσομέδοιοι', ἀν ἀπὸ μάσδων 2

1 B, cf. Hesych. κορτεῖν: mss λιγυκρῶτων (marg. λιγύκρωτον)·

πάλιν παρ’ Ἀρχει ἀντὶ τοῦ λιγύκροτον κ.τ.λ.: cf. Suid.

λιγυφράτωτον· λιγύκρωτον, where there has been omission and

displacement: ἔχει: intrans. as Theocr. 2. 36 2 àv Pors:

mss σαλασσομέδοισαν, σάλας ὀμέδοισαν

98
ALCMAN

82

Old Etymologicum Magnum:

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

83

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

84

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

85, 86

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

too much; for if Apollo Lycean

and

The sea-queen Ino, who from her breast

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

87

Strab. 10. 482 [π. Κρήτης]. τὰ δὲ συστήτια ἀνδρεία παρὰ μὲν τοῖς Κρητην καὶ μὲν ἔτι καλεῖσθαι, παρὰ δὲ τοῖς Σπαρτιάταις μὴ διαμείναι καλοῦμενα διμολοὺς ὡς πρότερον· παρ᾿ Ἀλκμάνι γούν ὁδὼν κείσθαι:

φοίναις δὲ καὶ ἐν θιάσοισιν¹ ἀνδρείων παρὰ δαιτυμόνεσσιν πρέπει παιᾶνα κατάρχειν.²

88

Ath. 2. 39a [π. νέκταρος]. οἶδα δ᾿ ὅτι Ἀλέξανδρίδης τὸ νέκταρ οὐ ποτὶν ἄλλα τροφὴν εἶναι λέγει θεῶν . . . καὶ Ἀλκμάν δὲ φησιν:

τὸ νέκταρ ἐδμεναι αὐτῶς³

89

Sch. Pind. O. 1. 91 [ἔταν . . . ἄν οἱ πατὴρ ὑπὲρ | κρέμασε κάρτερον αὐτῷ (Ταντάλῳ) λίθον]. Ἀλκαῖος δὲ καὶ Ἀλκμάν λίθον φαίνει ἐπαιρείσθαι τῷ Ταντάλῳ τῷ μὲν Ἀλκαῖος . . ., τὸ δὲ Ἀλκμάν ὁδώς.⁴

ἀνήρ δ᾿ ἐν ἀρμένοισιν⁵ ἀληθηρὸς ἡστ᾿ ἐπὶ θάκας καταπέτρας⁶ ὀρέων μὲν οὐδὲν δοκέων δὲ.

90

Cram. A. O. 1. 418. 8 [ὑπαίθα]. λέγεται δὲ καὶ ἄνευ τῆς θα παρὰ Ἀλκμάν καὶ σημαίνει τὸ πρότερον·

. . . . ἐπετευ ὑπαί Ἰππολόχος, κλέος δ᾿ ἐλάβεν οὐ νῦν ἀπόσταν.⁷

ἀντι τοῦ πρότερον· βαρόνεται.

¹ mss also θολναις perh. rightly ² πρέπει! Urs: mss πρέπει ³ E: mss αὐτοὺς ⁴ B: mss ὑπὸς or ὑπη part of quotation ⁵ Heck: mss ἄσμ. ⁶ E, θάκας = θάκου, cf. κατάγειον: mss θ. κατὰ π. ⁷ E: mss ὑποτε ὑπὸ τοῦ Ἰππολόχου κ. δ᾿ έβαλλον ο. ν. ὑπεστάντων: cf. Hesych. ὑπαί· πρὸ τοῦ

1οο
ALCMAN

87

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

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

88

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

to do nothing but eat of the nectar.²

89

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

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

90

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

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

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

LYRA GRAECA

91

Apol. Synt. 212 ἡ εὐκτικὴ, ὅς ἔχει τὸ παρ᾽ Ἀλκμᾶν
νικῆ ὁ κάρρων.

92

Ε.Μ. 506. 20 Κέρκυρ... Ἀλκμᾶν φησὶ·
καὶ Κέρκυρος ἀγείται
ἀπὸ εὐθείας τῆς Κέρκυρ, ἀλλ’ οὐκ ἐφηται.

93

Ibid. 620. 35

δικα δὴ γυνᾶ εἴην ¹

παρὰ Ἀλκμᾶν· τὸ δὲ διὰ λέγει ἡ διάλεκτος, εἶτα διπλασιάσασα
δικα· περὶ Παθὼν.

94

Eust. Od. 1547. 60 λέγει δὲ καὶ Ἀλκμᾶν·
τὰν Μῶσαν καταύσεις.²

ἀντὶ τῶν ἀφανίσεις.

95

Sch. II. 12. 66 στεῖνος· σοῦ καὶ τὸ κλεῖτός, οὐδέτερον γὰρ
γενόμενον βαρύνεται παρ᾽ Ἀλκμᾶν·

τῶν ἐν Θεσσαλίᾳ κλείτει ³

² B: mss καταύσεις
³ B: mss τῆς ἐν Θεσσαλίᾳ κ.: cf. Suid. κλήτος· δόξα, Heaych. κλείτη

102
ALCMAN

91
Apollonius Syntax: The optative, as it is in Alcman:
And may the better win!

92

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

And leads a Corcyraean;
from the nominative Κέρκυρ, which however does not occur.

93

The Same: Compare Alcman:

[Would that,] when I am a woman grown
The dialect uses σκα for δτε 'when,' and then doubles
the κ (On Inflexions).\(^1\)

94

Eustathius on the Iliad: And Alcman says:

Thou'lt shout down the Muse;
instead of 'consume.'\(^2\)

95

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

by whose fame in Thessaly

\(^1\) cf. Bek. Ἀν. 606. 31  \(^2\) he wrongly connects it with
αἴω, 'to burn'
LYRA GRAECA

96

Ε.Μ. Βελ. ὦλακόμωροι ὦλακτικοι, οἱ περὶ τὸ ὦλακτεῖν πονοῦμενοι, τινὲς δὲ τοὺς ἄφυφόνους ὡς καὶ ἐγχεισιμώρους διὰ τὴν ἀξίουστα τῶν δοράτων μόρον γὰρ λέγουσι Κόπτριοι τὸ δεξία βέλτιον δὲ περὶ τὴν ὦλακὴν μεμορημένοι διὰ τὸ ἐγγραφοῦνται ὡς τὴν ὦλακὴν ὕφοντες, δὲ ἔστιν δεξιὰ χρώμενοι ὦλακὴ. Ὀλυμπάν.

μελίσκον ἄτον ἐμ’ ὦρῃ

97

Sch. Ar. Pae. 457 ["Αρεί δὲ μὴ; Μῆ. Μῆδ Ενυαλίφ γε; Μῆ]: πρὸς τοὺς οἰομένους τῶν γεωτέρων τὸν αὐτὸν εἶναι "Αρεί καὶ Ἐνυαλίφ . . . Ὀλυμπάν δὲ λέγουσιν διὰ μὲν τὸν αὐτὸν λέγειν, διὰ δὲ διαρεῖν.

98

Παυσ. 3. 18. 6 [π. Ἀμυκλᾶν]: ἔστα Ἀμύκλας δὲ κατιοῦσιν ἐν Σπάρτῃς ποταμός ἐστὶν Τίασα . . . καὶ πρὸς αὐτήν Χαρίτων ἔστεν ἵππον Φαέννας καὶ Κλητᾶς, καθὰ δὲ καὶ Ὀλυμπάν ἐπιλήσειν.

99


100

Ἀει. V.H. 12. 36 ἐσκασώ τοῖς ἀρχαῖοι ὑπὲρ τοῦ ἀριθμοῦ τῶν τῆς Νίβης παιδῶν μὴ συνύσχειν ἀλλήλοις . . . Ὀλυμπάν δέχα

φησίν.

1 Ε : ἰ. ε. ἄδρούντες οὐ ἄδρούντες: μᾶς τῇ ὦλακῇ ὦρ.

2 Ε : μᾶ μελισκόνα τὸν ἀμόρη

104
ALCMAN

96

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

raises for me his insatiable little tune ¹

97

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

98

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

99

Athenag. Mission on behalf of the Christians: Alcman and Hesiod make a Goddess of Medea.

100

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

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

101

Plut. Húl. mál. 14 καίτοι τῶν παλαίων καὶ λογίων ἀνδρῶν οὖν Ὁμήρος, οὖς Ἡσίοδος, οὖς Ἀρχίλοχος, οὖς Πεισανδρός, οὖς Στησίχορος, οὖς Ἀλκμάν, οὖς Πίνδαρος, Ἀιγυπτιῶν ἑσφον λόγον Ἡρακλέους ἢ Φοίνικος, ἅλλο ἕνα τούτον Ἰσαίη πάντες Ἱρακλέα τῶν Βοῶν ὁμοί καὶ Ἀργείων.

102

Τς. Π. 65. Ἡρμ.: Θαλῆς, Πυθαγόρας, Πλάτων τε καὶ οἱ Σταῖκοι διαφορὰν ἴσασι δαμάντων τε καὶ ἱρών . . . Ὅρφεῦς δὲ καὶ Ὁμήρος, Ὁσίοδος τε καὶ Ἀλκμάν ὁ λυροποίης καὶ οἱ λοιποὶ ποιηταὶ ἅλλοι ἅλλως ταύτα ἐκδέχονται.

103

Εὐστ. Π. 1154. 25 καὶ διι Ἀκμονίδαι οἱ Οὐρανίδαι δηλοῦσιν οἱ παλαιοὶ, ὡς δὲ Ἀκμών οἱ οὐρανῶσ ὁ Ἀλκμάν, φάσιν, ἱστορεῖ.

104

Ἀθ. 14. 624 β [π. τῆς Φρυγιστὶ ἀρμονίας]. ταύτην δὲ τὴν ἀρμονίαν Φρύγης πρώτοι εἶρον καὶ μετεχείρισαντο. διὸ καὶ τοὺς παρὰ τοῖς Ἕλλησιν αὐλητὰς Φρυγίους καὶ δουλοπρεπεῖς τάς προσηγορίας ξέχειν οἶδος ἐστὶν ὁ παρὰ Ἀλκμάνι Σάμβασ καὶ Ἀδων καὶ Θήλος.

105

Σχ. Π. 3. 250 [Λαομεδόντιδθ]. μήτηρ Πριάμου, δὲ φησί Πορφύριος ἐν τῷ Περὶ τῶν Παραλειμμάτων τῷ Ποιητῇ Ὀνομάτων, κατὰ μὲν Ἀλκμάν τῶν μελοποιῶν Ζευξίππη, κατὰ δὲ Ἑλλάνικων Ἐτρυμῶ.

106

Plut. Mus. 5 τοῦ δὲ Πολυνάστον καὶ Πίνδαρος καὶ Ἀλκμάν οἱ τῶν μελῶν ποιηταὶ ἔμνημόνευσαν.

¹ B, cf. Eust. Π. 1150. 59, Hesych. ἄκρων: mss Ἀκρόνος
² B sugg. Τύλος
ALCMAN

101

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

102

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

103

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

104

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

105

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

106

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

¹ Some make Acmon father of Heaven
LYRA GRAECA

107
Aristid. 2. 272 ὑπὲρ τῶν Τεστάρων· ἴλλ' δόμος ἐὼ ταῦτα ἐξετάσαι, ἐξετάσαι τὸ γειτόνημα ἄλμυρὸν, ὡς φησίν.
Sch. aδ̣α ιος. ἄλμυρὸν γειτόνημα· 'Αλκμᾶν ὁ λυρικὸς τοῦτο εἶπεν· ἀντὶ τοῦ τί κακὸν ἐστὶν γειτόνα ἔχειν τὴν θάλασσαν . . . λέγει οὖν ὁ ῥήτωρ· Συγχωρομένη, φησίν, ταῖς 'Αθηναῖς τὴν θάλασσαν προσκοικεῖν.
Arsen. 43
ἀλμυρὸν γειτόνημα ἐμβλεπε πρόσω.⁴

108
Aristid. 2. 508 π. τοῦ Παραφθέγματος· ἐτέρωθι τοῖνυν, καλλω-πιζόμενος παρ' ὅσοι εὐδοκιμεῖ τοσάδα καὶ τοσάδα ἐθνὶς καταλέγει (ὁ 'Αλκμάν), ἡστ' ἐτι νῦν τοὺς ἄθλους γραμματιστάς ζητεῖν οὐ γῆς ταῦτ' ἐστί,² λυσιτελεῖν δ' αὐτοῖς καὶ μακράν, ὡς εἰκεν, ἀπελθεῖν δὴν μᾶλλον ἢ περὶ τῶν Σκιαπόδων ἀνήμυτα πραγματεύ-εσθαι.

109
Strab. 1. 43 Ἡσιόδου δ' οὖκ ἂν τις αἰτιάσαιτο ἄγνοιαν, Ἡμῖκυνας λέγοντος . . . οὖν ἦν Ἀλκμᾶν Στεγανόποδας ἱστο-ροῦντος.

110
Diod. Sic. 4. 7 ταῦτας γὰρ οἱ πλείστοι τῶν μυθογράφων καὶ μάλιστα δεδοκιμασμένοι φασὶ θυγατέρας εἶναι Δίδω καὶ Μημοσύνης, ὀλγοι δὲ τῶν ποιητῶν, ἐν οἷς ἐστὶ καὶ Ἀλκμᾶν, θυγατέρας ἀποφαίνονται Ὀυράνου καὶ Γῆς.

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

107

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

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

Arsenius Violet-Bed:

Look thou from afar upon a brackish neighbour.

108

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

109

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

110

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

1 Miltiades,Themistocles,Pericles,Cimon 2 cf. Strab.7.299,Cram. A.O. 3.370.8 3 see however 43 and 50; cf. Sch. Pind. N. 3.16

109
LYRA GRAECA

111

Hesych.

ἀανθα:

ηδός ἐνωτιου παρὰ Ἀλκμάνι, ὡς Ἀριστοφάνης.¹

112

Cram. A.O. 1. 55. 7 ἀγάζω ... τὸ θαυμάζω, ὅπερ παρὰ ἀγάζω, ἢστιν δὲ παρ’ Ἀλκμανί.

αὐτὸν ἀγάζω.

ἄφ’ οὖ καὶ ἄγημι καὶ ἄγαμαι.

113

Eust. Il. 314. 41 [ἀγέρωχοι] ... δηλοὶ δὲ φασὶν οὕτως ἡ λέξις τοὺς σέμνους, ὡς Ἀλκμᾶν θεοληταί.

114

Steph. Byz. Ἀιγιαλός ... τὸ ἑβδομῶν Ἀιγιαλεύς, τὸ Θηλικῶν Ἀιγιάλεια, καὶ

Ἀιγιαλιός

παρ’ Ἀλκμάνι.

115

Arg. Theocr. 12 καὶ Ἀλκμᾶν τὰς ἐπεράστους κόρας ²

ἀιτίας

λέγει.

¹ B: μας ἡ Ἀριστοφάνει ² there was an ancient corruption χορὰς appearing elsewhere in this Arg. and in Ε.Μ. 43. 40; cf. Ε.θ. 23. 3. 12

ΠΙΟ
ALCMAN

111

Hesychius Glossary: ἀνθα, a kind of earring

in Alcman, according to Aristophanes.¹

112

Cramer Inedita (Oxford): ἀγάζω . . . 'to wonder,' from ἀγῶ, which occurs in Alcman; compare:

marvels at him;

from this come ἀγήμι and ἀγαμαί.

113

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

114

Stephanus of Byzantium: Αἰγιαλός . . . the ethnic adjective is Αἰγιαλεύς, with feminine Αἰγιαλεία and in Alcman Αἰγιαλίς,

woman of Aegialus

115

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

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

116
Hesych. ἀλβάπτοις. <πορφυροῖς. |
ἀλβαπτοῦν.> 1
πορφυρᾶν ὄρνιν. Ἀλκαῖος καὶ Ἀλκμάν. 2

117
Steph. Byz.
'Αννίχωρον.
μέμνηται Ἀλκμάν. οἱ οἰκούντες Ἀννίχωροι καὶ Ἀννίχωρες,
πλησίον Πέρσῶν κέλμενοι.

118
Ibid.
'Αράξαι
ἡ Ἀράξαι. θύνοι Ἰλλυρίας, ὡς Ἀλέξανδρος Κορηλίος ἐν τῷ περὶ
tῶν Παρ. Ἀλκμάνι. Τοπικῶς Εἰρημένων.

119
Ibid. 'Ἀρρύβας. τὸ θυνικὸν
Ἀρρύβας.
οὕτω καὶ Ἀλκμάν. 3

120
Ibid.
'Ασσός
. . . Ἀλέξανδρος δ' ὁ Κορηλίος ἐν τῷ περὶ τῶν Παρ. Ἀλκμάνι
Τοπικῶς Ἰστορικῶν Μυθιστηρίων ἀποκοιν. ἐν τῇ Μυσίᾳ φησίν
Ἀσσόν, διὸν ὁ σαρκοφάγος γλίνεται λίθος.

1 two separate entries: so B 2 mss 'Αχαῖς καὶ ἀλ.μᾶς
3 mss also 'Ἀρρύβα and Ἀρρύβας

112
ALCMAN

116

Hesychius Glossary:

Dipt-in-the-Sea:

a purple bird, Alcaeus and Alcman.

117

Stephanus of Byzantium Lexicon:

Annichorum:

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

118

The Same:

Araxae

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

119

The Same: Arrhyba: the adjective is Ἀρρυβας,

Arrhyban,

for it is so in Alcman.

120

The Same:

Assus

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

121
Steph. Byz. Γάργαρα: πόλις τῆς Τρφάδος . . . 'Αλκμᾶν δὲ θηλυκῶς τῇν

Γάργαρον

φησίν.

122
Ibid. Γρακός: ὁ Ἑλλῆν, δεξιόνως, ὁ Θεσσαλοῦ νίδος, ἀφ' οὗ Γραικὸν οἱ Ἑληνεῖς.

Γραῖκα
de παρὰ Ἀλκμᾶν ἡ τοῦ Ἑλλήνος μήτηρ.¹

123
Ibid. Ἰσσηδόνες: θονος Σκυθικῶν . . . 'Αλκμᾶν δὲ μόνος Ἐσσηδόνας²

αυτοῖς φησίν: εὐρίσκεται δὲ ἡ δεύτερα παρ' ἄλλοις διὰ τοῦ ε.

124
E.G. 395. 52 μνήμη . . . 'Αλκμᾶν δὲ φρασίδορκον³

αυτὴν καλεῖ: βλέπομεν γαρ τῇ διανοίᾳ τὰ ἀρχαῖα.

125
Cram. Α.Ο. 1. 55. 21 σεσημεῖωται τὸ κάρχαρος . . . καὶ τὸ θηλυκὸν παρ' Ἀλκμᾶν:

καρχάρασι φωναῖς⁴

¹ E: mss Γραίκες (or Γραίες) δ. π. Ἀ. αἱ τῶν Ἑλλήνων μητέρες
² mss also Ἀσσαῖος, Ἀσείος.
⁴ mss καρχάρεσσι φ.
ALCMAN

121

Stephanus of Byzantium *Lexicon*: Gargara: a city of the Troad . . . Alcman makes it

Gargarus

of the feminine gender.

122

The Same: Ῥωκός, 'Graecus': Hellen—accented oxytone
—the son of Thessalus, whence the Hellenes came to be
called Greeks. And

Graeca

in Alcman is the mother of Hellen.

123

The Same: Issedones: a tribe of Scythia . . . Alcman is
peculiar in calling them

Essedones;
the second syllable is found with the e short in other writers.

124

*Etymologicum Gudianum*: μνήμη, 'Memory': Alcman calls

she that looks with the mind;
for we view the past with the eye of the intellect.

125

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

with sharp voices
LYRA GRAECA

126

Zonar. 1190

κερκολύρα:

οὕτως δ' Ἀλκμᾶν ἔχρησατο ἀντὶ τοῦ κρεκολύρα . . . τὸ δὲ κερκο-

λύρα ἡχητικὴ λύρα: τὸ γὰρ κρέκε κρέκε ἤχὸς ἐστὶ τῆς κιθάρας.

127

Steph. Byz. Πιτυώσσαι: νῆσοι διάφοροι, ἄς

Πιτυώδεις

καλεῖ Ἀλκμᾶν.

128

Ε.Μ. 663. 54

Περίηρης:

ἐκ τοῦ Περίηρης, ἄρον τὸ η Περίηρης: ταύτη ἑὰν σοι προτεθῇ παρ' Ἐλμᾶν ὅτι κλίνον αὐτό, μὴ κλίνῃς: οὐ γὰρ ἀκολουθεῖ ἡ κατάληξις,

εἰ γένοιτο Περίηρους, πρὸς τὴν Περίηρης ἐνθεῖαν. περὶ Παθῶν.

129

Suid. χθονία . . . καὶ παρ' Ἀλκμᾶν δέ, διε φησι

χθόνιον τέρας

ἐπὶ τῆς Ἐριδος, τινὲς ἀντὶ τοῦ στυγνοῦ ζῇξαντο, ἔνοι δὲ ἀντὶ τοῦ

μέγα, ἐπεὶ πρὸς αὐτὴν λέγει.

1 mss Περιήρης

116
ALCMAN

126

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

tsounding lyre,

κρέκα-κρέκα being the sound of the cithara.¹

127

Stephanus of Byzantium: Pityussae: various islands, called

Pityōdes

by Alcman.²

128

Etymologicum Magnum: Περίηρης,

Periers,

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

129

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

infernai monster,

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

¹ cf. E.M. 506. 17, Suid. κερκολύρα ² cf. Eust. II. 355. 45
³ cf. μάκαρος (29); P. was father of Tyndareüs ⁴ cf. fr. 183

117
Δ'

'ΕΡΩΤΙΚΩΝ

130

Αθ. 13. 600f [π. ξρωτος]. 'Αρχότας δ' ο άρμονικός, ώς φησι Χαμαιλέων, 'Αλκμάνα γεγονέναι τῶν ἔρωτικῶν μελῶν ἡγεμόνα καὶ ἐκδοῦναι πρῶτον μέλος ἀκόλαστον ὑπὲρ τὰ 1 περὶ τὰς γυναῖκας καὶ τὴν τοιαύτην μοῦσαν εἰς τὰς διατριβὰς. διὸ καὶ λέγειν ἐν τινὶ τῶν μελῶν:

'Ερως μὲ δαυτὲ Κύπριδος Φέκατι 2
gυλικῆς κατεῖβων καρδίαν ιάινειν.

λέγει δὲ καὶ ὡς τῆς Μεγαλοστράτης οὐ μετρίως ἐρασθεῖν, 3 ποιητρὶας μὲν ὡθησις δυναμένης δὲ καὶ διὰ τὴν ὁμιλίαν τοῦς ἐραστὰς προσελκύσαις. λέγει δὲ οὕτως περὶ αὐτῆς:

τῶν Φαδεὰν Μωσᾶν 4 ἔδειξε
δῶρον μάκαιρα παρθένων 5
ἀ ξανθὰ Μεγαλοστράτα.

131

Ἡρ. 82 [π. κρητικοῦ]. καὶ εἶ ἐν ἔξωμερν καταληκτικῶν
tὸ καλοῦμενον τοῦ Ἀλκμάνος ἐκ μύσων ἀμφιμάκρων.

'Αφροδίτα μὲν οὐκ ἔστι, μάργος δ' Ερως οἶα<παίς> 6 παίσδει
ἀκρ' ἐπ' ἄρθρῳ ἦκα βαινῶν 7 τὸ, μὴ μοι θύγης
tὸ κυπαρίσσιον.'

1 mss οὖντα καὶ 2 B: mss δ' αὐτε and ἐκατι 3 μετρίως Schū: ἐρασθεῖς Cob: mss συμμέτρως ἐρασθεῖς 4 τῶν Φαδεὰν E, context requires 'me': Μωσᾶν Steph: mss τοῦ θ' ἄδειαν μοῦσαν 5 mss also μακαρὰ παρθένω 6 Bent: 7 E: mss ἄνθης καβαλών, ἄνθηκα βαίνων: Ραυω κάθη καβαλών, E once ἄνθησα βαίνων, but a child cannot walk on, or down on to, the tips of flowers

118
ALCMAN

Book IV

LOVE-SONGS

130

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

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

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

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

181

Hephaestion Handbook of Metre [the cretic]: And it will be a catalectic hexameter—namely that called ALCMAN’s—composed entirely of cretics, as:

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

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

132
Apoll. Pron. 83. 3 ἡ σὲ ὅμοιος πρὸς πάντων κοινὴ. Δωρεῖς
diὰ τοῦ τ . . .
πρὸς δὲ τὲ τῶν φίλων
'Αλκμᾶν.

133
Ε.Μ. 622. 44 ὄλοοτρόχος . . . ἴδι δὲ τοῖς ὅλοις γίνεται ἡ
κλητικὴ ὁλοῦ, καὶ κατὰ συγκοπὴν ὄλε, εὰν δὲ ὅλος ἢ ἡ εὐθεία,
γένοιτ' ἃν ἡ κλητικὴ ὄλε καὶ οὐκ ἔστι συγκοπὴν ὁλοῦ.
ἐχεῖ μ' ἄχος, ὦ 'λε δαίμον·
tοῦτο περὶ Παθῶν 'Ηρωδιανός.

134
Prisc. 2. 17. 11 Keil: Hiatus quoque causa solebant illi
interponere F, quod ostendunt et poetae Aeolide usi,
Alcman:
καὶ χεῖμα πῦρ τε δάφιον

135
Cram. A.O. 1. 287. 4 καὶ εἰκα, ὃ σημαλνεὶ τὸ ὅμοιον.
eἰκας μὲν ὀραῖον λίπως·
παρὰ 'Αλκμᾶν.

136
Ath. 3. 81 f [π. μῆλων]. 'Αλκμᾶν δὲ τὸ στρωθὼν μῆλον,
ἐταν λέγηρ
μῆλον ὄ κοδόμαλον·
'Απολλόδωρος δὲ καὶ Σωφιῆς τὸ Κυδώνιον μῆλον ἀτούχουσιν.

1 ᾧ 'λε: mss δ ἄλε here, elsewh. ἄλε 2 mss here, Bek.
1404, Hdn., oikas, elsewhere eikas

120
ALCMAN

182

Apollonius Pronouns: The pronoun σέ, 'thee,' occurs in all dialects—in the Dorian in the form τέ; compare Alcman:

By our friends I adjure thee

183

Etymologicum Magnum: The vocative of ὁλος, 'destructive,' is ὁλε or by syncope ὅλε, or if ὁλος be taken for the nominative then there is no syncope, as:

I am in pain, thou destroying spirit.¹

This comes from Herodian On Inflexions.

184

Priscian Principles of Grammar: To avoid hiatus, too, they inserted digamma, as the poets who use Aeolic show, for instance Alcman:

And storm and destroying fire ²

185

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

Thou ’rt like to ripe flax;

in Alcman.³

186

Athenaeus Doctors at Dinner [on apples]: Alcman means the struthian apple when he says:

As small as a codymalon,⁴

though Apollodorus and Sosibius take it as a quince.


121
Ε'
ΣΤΜΠΟΤΙΚΩΝ

137

Ath. 10. 416 d [π. πολυφαγίας τῆς Ἀλκμᾶνος]: καν τοφ ε’ δὲ
ἐμφανίζει αὐτοῦ τὸ ἀδηφάγον λέγων οὕτως:

ocular δ’ ἔσηκε τρεῖς, θέρος
καὶ χεῖμα χώπαραν τρίταν,
καὶ τέτρατον τὸ Ψῆρ', ὁκα
σάλλει μὲν ἔσθιεν δ’ ἄδαν
οὐκ ἔστι . . .

138

Ibid. 3. 110 f μακωνίδων δ’ ἄρτων μνημονεύει Ἀλκμὰν ἐν τῷ
πέμπτῳ οὕτως:

κλίναι μὲν ἔστα καὶ τόσαι τράπεσαι
μακωνίδων ἄρτων ἐπιστεψεῖσαι
λίνω τε σασάμω τε, κήν πελίχναις
πέδεστι χρυσόκολλα.

ἔστι βρωμάτιον διὰ μέλιτος καὶ λίνου.

1 cf. Boisacq s.v. ὀπώρα: mss χεῖμαχω παραν, χεῖμαν ὀπώρα
2 Schw.-B: mss τὸ ἄρκα, τὸ κρόκας
3 Pors: mss ἄλλ' εἰ
μὲν ἔσθει ἐν δᾶδαν
4 Schw: mss ε’, ἱεω, ἱεω, πεντακαίδεκάτω
5 Kaib: mss ἐπιστεψεῖσαι λ., οὐ οἱ σε λ., -φεῖς σελίνω: gen.

122
Athenaeus Doctors at Dinner [on the voracity of Alcman]; And in his fifth Book he shows his gluttony thus:

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

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

Seven couches and as many tables crowned with poppy-cakes and linseed and sesame,¹ and set among the flagons cups of damaskt gold; it is a sweetmeat made with honey and linseed.²

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

Schn: mss dat: πελίχναις: cf. Ath. 11. 495c
B: mss πέδαις, πέδαις: χρυσ.: sc. ἐκφώματα
LYRA GRAECA

139

Ath. 1. 31c [π. oίνων]. Ἀλκμάν δὲ πον ἄπυρον οὖν καὶ ἀνθεός ὑσδοντά φθοι τὸν ἐκ Πέντε λόφων, ὃς ἐστὶ τόπος Σπάρτης ἀπέχων στάδια ἐπτά, καὶ τὸν ἐκ Δενθίδων, ἐρύματός τινος, καὶ τὸν ἐκ Καρύστου, δὲ ἐστὶ πλησίον 'Αρκαδίας, καὶ τὸν ἐξ Ὥνοιντος καὶ τὸν ἐξ Ὥνογλων καὶ Σταθμῶν. χωρὶς δὲ ταῦτα πάντα πλησίον Πιτάνης. φθοὶ οὖν οὖν οὖν δὲ Ὥνοιντον ἢ Δενθίν ἢ Καρύστιον ἢ Ὥνογλων ἢ Σταθμῶν. ἄπυρον δὲ εἶπε τὸν οὖς ἤψημένον.

ε. θ. ἄπυρον τε Φοίνων κάνθεος
ὅσδοντα, τὸν μὲν Πέντε λόφων,
tὸν δὲ τὸν Φοίνωντιάδαν
ἡ Δενθίν ἡ Καρύστιον ἢ
'Ηνογλων ἢ Σταθμῶν.

140

Hesych. κλεψάμβοι. 'Αριστόξενος. μέλη τινὰ παρ' Ἀλκμάνι.

141

Ath. 14. 648b πόλτον δὲ μνημονεύει Ἀλκμάν οὖτως.

ἡδη παρέξει πυάνιον τε πόλτον
χίδρον τε λευκὸν κηρίναν θ’ ὀπάραν. 3

ἐστὶ δὲ τὸ πυάνιον, ὡς φησὶ Σωσίππος, πανσπερμία ἐν γλυκεὶ
ἥψημένη, χίδρον δὲ οἱ ἐφβοι πυρολ, κηρίναν δὲ ὀπάραν λέγει τὸ
μέλι.

1 καὶ τὸν ἐκ Καρ. — 'Αρκαδίας transp. Pors. from after Σταθμῶν 2 cf. Hesych. οἶνων εἶδος οὖν οὖν and Δενθίσ.

οἶνως. Λακώνες 3 cf. 137: mss τ’ ὀπάραν

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

I24
ALCMAN

139

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

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

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

140

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

141

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

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

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

this sort; they were recited to music, cf. Ath. 14, 636 b, where for κλεψαμβοις we should read κλεψιαμβώκας, the instrument used

* cf. Eust. *Od.* 1563. 1, 1735. 50

125
LYRA GRAECA

142

Cram. A.O. 1. 60. 24 ἐὰν δ’ δοίν ἐκ τοῦ ε ὀὐκέτι (γίνεται τροπῆ τοῦ η εἰς α μακρόν); ἐλατος ἵππηλατος· Ἀλκμάν.

λεπτὰ δ’ ἄταρπος νηλεής δ’ ἀνάγκα.1

ἐκ γὰρ τοῦ ἔλεεινή.

143

Ath. 14. 636 f [π. μαγάδιδος]· καὶ Ἀλκμάν δὲ φησίν·

μάγαδιν δ’ ἀποθέσθαι

144

Ε.Μ. 171. 7 ἄβσιον· καὶ ὁ μὲν Ἰθυκός ἄβσιον λέγει . . . δὲ Ἀλκμάν·

ταυσία πάλλα κέω.2

S

145

Apoll. Pron. 107. 11 Αἰολεῖς μετὰ τοῦ Φ κατὰ πᾶσαν πτῶσιν καὶ γένος . . . καὶ Ἀλκμάν δὲ συνεχῶς Αἰολίζων φησὶν.

τὰ Φὰ κάδεα 3

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

142

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

Thin is the thread and pitiless the necessity;¹ for νηλεχς, 'pitiless,' is derived from ἕλεευνη, 'pitiable.'

143

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

to lay aside the lute

144

Etymologicum Magnum: αθσιον, 'idle, useless': Ibycus uses this form . . . but Alcman ταύσιος; compare:

I will lie an idle ball.²

Book VI³

145

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

his own troubles

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

146

ἀντὶ τοῦ ἄζοεο.

147
E.M. 22. 23 ἄζω . . . δὲ Ἡρωδιανὸς ἐν τῷ περὶ Παθῶν λέγει δὲ τι παράγωγον ἄστιν ἀπὸ τοῦ ἄγια ἄλεος καὶ κατὰ συγκοπὴν ἄζω . . . τόθεν δὲ δῆλον; ἐκ τοῦ τόν Ἀλκμᾶν εἰσείν ἄγισδεο.

148
Hesych.

βλήρ.

δέλεαρ: τὸ δὲ αὐτὸ καὶ ἀλθμα 1 παρὰ Ἡλκμᾶν 2 ἢ λέεις.

149
E.M. 228. 25 γεγυρύα: ὁ ὕπόνομος, κυρίως δὲ τὸ διάτα φέρεται τά ὑμβρια . . . ζῆτει εἰς τὰ γόργυρα: ὁ δὲ Ἡλκμᾶν διὰ τοῦ ε

γεγυρύα 3

φησι.

150
Bek. An. 2. 949 τὸ

δοάν

παρ' Ἡλκμᾶν Δωρικῶς ἀξύνεται, γεγονὸς οὕτως δήν, δάν, δοάν.

1 Schmidt, cf. Hesych. ἀλθμα: δέλεαρ: mss ἄσθμα 2 Mein: mss Ἡλκμαων 3 mss γέργυρα

128
ALCMAN

146

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

147

Etymologicum Magnum: Κύω. . . Herodian in his treatise On Inflexions declares that it is derived from κγος, 'guilt or expiation,'—ἀγλω—by syncope Κύω. . . and why he says so, is clear from Alcman's use of ἀγλάδεο for Κύεο

stand thou in awe

148

Hesychius Glossary: βλήρ

bait;

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

149

Etymologicum Magnum: γεργύρα:

underground;

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

150

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

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

151

_E.M. Vet._ 136 τὸ ἔλεγεν

ζάτραφα

παρὰ Ἀλκμᾶνι κανονισθέον κατὰ μεταπλασμὸν ἀπὸ τοῦ ζάτροφον.

152

_E.M. 420. 28_ ἡδυμός . . . τὸ δὲ ὑπερβητικῶν

ἀδυμέστατον

Ἀλκμᾶν ἔφη.

153

Eust. _Od._ 1892. 44 ἦτι ἐρημένοι καὶ δτὶ τὸ εἰρημένοι ἦν ἐπὶ τρίτου ἐνικοῦ προσώπου ὁ Ἀλκμᾶς

ἡς

λέγει μετειλημμένον τοῦ ν εἰς σ Ἁρικάς.

154

Cram. _A.O._ 1. 190. 20

ἡτί

dὲ λέγει Ἀλκμᾶν ἀντὶ τοῦ ἡσὶν.

155

Eust II. 756. 30 . . . ἀντιθέσει τοῦ ν εἰς λ, ὃ ἀντιστοιχοῦσι: Δωρικῆς ἐν τῷ φίλτατος φίλτατος . . . κέλευθο

κέντο

παρὰ Ἀλκμᾶνι.

1 mss ἡδυμέστατον

130
ALCMAN

151

Old Etymologicum Magnum: The form ἡτραφα well-fed
in Alcman is to be classed as a metapasm of ἡτροφον.

152

Etymologicum Magnum: ἕνυμος, 'pleasant'; . . . Alcman uses the superlative ἅνυμέστατον,
pleasantest

153

Eustathius on the Odyssey: It should be understood, too, that the third person singular ἵν takes the form ἵς,
he was,
in Alcman, by the Doric change of ν to σ.²

154

Cramer Inedita (Oxford): Alcman uses the form ἥτι, saith,
instead of ἥσι.

155

Eustathius on the Iliad: . . . by the change of ν to λ, a substitution which the Doriams make in saying φιντατος for φιλτατος 'dearest'; . . . κέντο for κέλετο,
he prayed,
in Alcman.

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

131
LYRA GRAECA

156

Ath. 3. 81 d

Κυδωνίων μήλων
μνημονεύει Στησίχορος . . . καὶ Ἀλκμάν.

157

Sch. Od. 23. 76 [μάστακα]. ὁ δὲ Ἀλκμὰν καὶ τὰς γνάθους
μάστακας

φησὶ παρὰ τὸ μασάσθαι.

158

Sch. Il. 17. 40 τὰ γὰρ εἰς τις θηλυκὰ δισύλλαβα, μὴ
οντα ἐπιθετικὰ, παραληγόμενα δὲ τῷ ὁ ήτοι μόνον ἡ σὺν ἐτέρῳ
φωνῆσαι, δεξύνεσθαι δέλει, κοιτίς, . . .

οὕτως

τὸ ζῆον παρ' Ἀλκμάνι.

159

Ε.Μ. Vel. πέρατα· πέρατα, καὶ παρ' Ἀλκμάνι
πέρασα·

<περί> Παθῶν.¹

160

Sch. Il. 12. 137 [αδασ]. οἷος δὲ βεβαιωτόνηται, ἐπεὶ καὶ τὸ
ναῦος ἑθαρύνετο . . . καὶ τὸ

φαῦος²

παρ' Ἀλκμάνι.

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

φαῦος
ALCMAN

156

Athenaeus Doctors at Dinner:

Cydonian apples

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

157

Scholiast on the Odyssey: Alcman calls the

jaws

μόσσακες, from μοσσόμαι ‘to chew.’

158

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

οὔτις,

the animal, in Alcman.¹

159

Old Etymologicum Magnum: πέπαρα:

ends,

and in Alcman in the form πέπασα. (On Inflexions).

160

Scholiast on the Iliad: aθα: perhaps it has been circumflexed on the first like ναός for ναὸς ‘temple,’ . . . and

φανός for φῶς,

light,

in Alcman.

¹ cf. Arc. 35. 3

133
γέρρον

. . . 'Αλκμάν δὲ ἐπὶ τῶν οἰστῶν τέθεικε τὴν λέξιν.

162

Ε.Μ. Βελ. βάλε. . . ὃ δὲ 'Αλκμάν τὸ ἀβάλε, οἶον

ἀβάλε καὶ νοέοντα

γίνεται.

163

Hdn. μον. λέξ. 9. 31 (2. 915 Lentz) εὐρυπῶν 'Αλκμάν

οἰσὶ δ' εὐρυπῶν

164

Sch. Theocr. 5. 92 [ἀνεμώνα] . . . Σωσίβιος δὲ τὰς ἀνεμώνας

παρὰ Δάκωσι

φανίδας

καλεῖσθαι φήσῃν.

165


ὁλκάς

πλοῖον, <μὴν φορτηγός,> 3 καὶ παρὰ 'Αλκμάνι ἄθεδόν 4 καὶ

Σειρήν. 5

1 ms νέοντα

2 B: mss εὐρυπῶν ἀλκμών ὑδε ρυτῶν

3 Hesych.

4 so Hesych: mss here ἀείδῶν

5 Voss: mss εἰρήνη

134
ALCMAN

161
Scholiast on Lucian: γέρρον ... Alcman uses the word of
arrows

162
*Old Etymologicum Magnum*: βάλε 'would that': ... Alcman uses the form ἄβδλε, 'O would that,' for instance
O would that both discreet ...

163
*Herodian Words without Parallel εὐρωπᾶν* 'splay-footed':
compare Alcman
But they to whom splay-footed ...

164
Scholiast on Theocritus [windflower]: ... according to Sosibius the anemone or windflower is called by the Spartans
shine-bright.

165
From a manuscript quoted by Reitzenstein: δάλας: A
ship; a merchant-ship; and in Alcman
alluring
of the nightingale and the Siren.¹

¹ the word means 'that which draws' cf. Hesych. s.v.
ΑΡΙΟΝΟΣ

Βίος

Hdt. 1. 23 ἐτυράννευε δὲ ὁ Περιάνδρος Κορίνθου. τῷ δὴ λέγουσι Κορίνθιοι—ὁμολογέουσι δὲ σφι Δέσβιοι—ἐν τῷ βίῳ θώμα μέγιστον παραστῆναι, Ἄριόνα τὸν Μηθυμναίον ἐπὶ δελφῖνος ἐξενεχθέντα ἐπὶ Ταίναρον, ἐόντα κιθαρῳδίων τὸν τότε ἐόντων οὐδενὸς δευτερον καὶ διδύμαθον πρῶτον ἀνθρώπων τῶν ἥμεις ἰδιεὲν ποιήσαντά τε καὶ ὀνομάσαντα καὶ διδάξαντα ἐν Κορίνθῳ. τούτον τὸν Ἄριόνα λέγουσι τὸν πολλὸν τοῦ χρόνου διατρίβουσα παρὰ Περιάνδρῳ, ἐπιθυμήσαι πλῶσαι ἐς Ἰταλίην τε καὶ Σικελίην· ἑργασάμενον δὲ χρήματα μεγάλα θελῆσαι ὀπίσω ἐς Κόρινθον ἀπικέσθαι· ὀρμᾶσθαι μὲν νυν ἐκ Τάραντος, πιστεύοντα δὲ οὐδαμοίσι μᾶλλον ἡ Κορινθίοισι μίσθωσασθαι πλοῖον ἀνδρῶν Κορινθίων τῶν δὲ ἐν τῷ πελάγει ἐπιβουλεύειν τὸν Ἄριόνα ἐκβαλόντας ἐχεῖν τὰ χρήματα... τὸν δὲ ἐνυόντα τε πᾶσαν τὴν σκευήν καὶ λαβόντα τὴν κιθάρην, στάντα ἐν τοῖσι ἐδωλόισι διεξέλθειν νόμον τὸν ὄρθιον· τελευτῶντος δὲ τοῦ νόμου ῥήψαι μὲν ἐς τὴν θάλασσαν ἔσωτον ὡς εἰχε σὺν τῇ σκευῇ πάσῃ· καὶ τοὺς μὲν ἀποπλέειν ἐς Κόρινθον· τὸν δὲ δελφῖνα λέγουσι ὑπολαβόντα ἐξενεῖκαι ἐπὶ Ταίναρον... καὶ Ἄριόνὸς ἐστι ἀνάθημα χάλκεου οὐ μέγα ἐπὶ Ταίναρῳ, ἐπὶ δελφῖνος ἐπεών ἀνθρώπως.
ARION

Life

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


Euseb. Ol. 40. 4 Ἁρίων ἐγνωρίζετο Μηθυμναῖος· οὗτος ἐπὶ δελφίνος εἰς Ταίναρον διεσώθη.

Sch. Ar. Αv. 1403 [κυκλοδιδάσκαλος]. Ἀντίπατρος καὶ Εὐφρόνιος . . . φασί τοὺς κυκλίους χοροὺς στήσα τρῶτον Λασόν . . . οἱ δὲ ἄρχαι-ότεροι, Ἐλλάνικος καὶ Δικαίαρχος, Ἁρίωνα τὸν Μηθυμναίον, Δικαίαρχος μὲν ἐν τῷ Περὶ Μουσικῶν Ἀγώνων, Ἐλλάνικος δὲ ἐν τοῖς Καρνεούκαις.

Suid. Ἁρίων Μηθυμναῖος, ἅρμικός, Κυκλέως νίός, γέγονε κατὰ τὴν λή Ολυμπιάδα. τινὲς δὲ καὶ μαθητὴν Ἀλκμάνος ἱστόρησαν αὐτὸν. ἔγραψε δὲ ἄσματα, προσόμια εἰς ἔπη β'. λέγεται καὶ τραγικοῦ τρόπου εὐρητῆς γενέσθαι, καὶ πρῶτος χορὸν στήσαι, καὶ διθύραμβον ἄσαι καὶ ὀνομάσαι τὸ ἄδομενον ὑπὸ τοῦ χοροῦ, καὶ Σατύρους εἰςενεγκεῖν ἑμετρα λέγοντας.

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

1 mss 'Αριστοτέλης 2 mss Κραναίκοις
LIFE OF ARION

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

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

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

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

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

Βίος

Stob. Fl. 29. 58 Αἰλιανοῦ· Σόλων ὁ Ἀθηναίος Ἔξηκεστίδου παρὰ πότων τοῦ ἀδελφιδοῦ αὐτοῦ μέλος τι Σαπφοῦς ἄσαντος, ἤσθη τῷ μέλει καὶ προσέταξε τῷ μειρακίῳ διδάξαι αὐτόν. ἐρωτήσαντος δὲ τινὸς διὰ ποίαν αἰτίαν τοῦτο ἔσπονδακεν, ὅδε ἔφη· Ὅνα μαθῶν αὐτὸ ἀποθάνω.

Hdt. 2. 135 Ῥοδώπης δὲ ἐς Άγυπτον ἀπίκετο Ἑάνθεω τοῦ Σαμίου κομίσαντος· ἀπικομένη δὲ κατ’ ἐργασίην ἐλύθη χρημάτων μεγάλων ὑπὸ ἄνδρος Μυτιληναίου Χαράξου τοῦ Σκαμανδρούμου παιδὸς ἀδελφοῦ δὲ Σαπφοῦς τῆς μουσοποιοῦ. . . . φιλέουσι δὲ κως ἐν τῇ Ναυκράτῃ ἐπαφρόδιτοι γίγνεσθαι αἱ ἑταῖραι· τοῦτο μὲν γὰρ αὕτη τῆς πέρι λέγεται ὅδε ὁ λόγος οὔτω δὴ τι κλεινῇ ἐγένετο ὡς καὶ πάντες οἱ Ἐλληνες Ῥοδώπιος τὸ ὀνόμα ἐξέμαθον . . . Χάραξος δὲ ὡς λυσάμενος Ῥοδώπην ἀπενόστησε ἐς Μυτιλήνην, ἐν μέλει Σαπφῶ κατεκερτόμησέ μιν.

Ibid. 134 κατὰ Ἀμασιν βασιλεύοντα ἦν ἀκμά-ξουσα Ῥοδώπης.

Str. 17. 808 [π. πυραμίδων]. λέγεται δὲ τῆς ἑταῖρας τάφος γεγονός ὑπὸ τῶν ἑραστῶν, ἢν Σαπφῶ μὲν ἢ τῶν μελῶν ποιήτρια καλεῖ Δωρίχαν, ἐρωμένη τοῦ ἀδελφοῦ αὐτῆς Χαράξου γεγονυῖαν, 140
SAPPHO

LIFE

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

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

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

Strabo Geography [the Pyramids]: There is a story that this one was built by her lovers as the tomb of the courtesan who is sometimes called Rhodopis but is known as Doricha to the lyric poetess Sappho, whose brother Charaxus made her
οἴνον κατάγοντος εἰς Ναῦκρατιν Δέσβιον κατ’ ἐμπορίαν, ἄλλοι δ’ ὄνομάξουσι Ροδώπιν.

Ath. 10. 424 e φιλοχόουν τε παρὰ τοῖς ἀρχαῖοι oi εὐγενεστάτοι παίδες... Σαπφῶ τε ἡ καλὴ πολλαχοῦ Δάριχον τὸν ἄδελφον ἐπαινεῖ ὡς οἰνοχοῦντα ἐν τῷ πρυτανείῳ τοῖς Μυτιληναῖοις.

Str. 13. 617 [π. Μυτιλήνης]: συνήκμασε δὲ τούτοις (Πιττακῷ καὶ Ἀλκαῖῳ) καὶ ἡ Σαπφώ, θαυμαστόν τι χρήμα: οὐ γὰρ ἦσεν ἐν τῷ τοσοῦτῳ χρόνῳ τῷ μνημονευομένῳ φάνεισάν τινα γυναῖκα ἐνύμιλλον οὐδὲ κατὰ μικρὸν ἐκείνη ποιήσεως χάριν.

Ibid. 618 [π. 'Ἐρέσου'] ἐξ 'Ἐρέσου δ’. ἦσαν Θεόφραστός τε καὶ Φάνις οἱ ἐκ τῶν περιπάτων φιλόσοφοι.

Sch. Plat. Phaedr. 236 c Σαπφῶ λυρικὴ ποιήσεως, Σκαμάνδρων ὀπό, Μυτιληναία.

Marm. Par. 36 ἀφ’ οὐ Σαπφῶ ἐκ Μυτιλήνης εἰς Σικελίαν ἔπλευσε φυγοῦσα [τῶ δεύτερον] 1 [ἐτη ΗΗΗΔΔΔΙΙΙΠ, ἀρχο]ντὸς 'Αθήνης μὲν Κριτίον τοῦ πρῶτον, ἐν Συρακούσαις δὲ τῶν γαμόρων κατεχόντων τὴν ἀρχὴν.

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

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

1 cf. Suid. Αἴσσωσ, Phot. Lex. Ἀρδώτιδος ἀνάθεμα, Οὐ. 142
LIFE OF SAPPHO

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

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

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

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

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

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

Eusebius Chronicle: Olympiad 45. 2 (b.c. 598): Flourished the poets Sappho and Alcaeus.

Ep. 15. 63, Paroem. App. 4. 51  * cf. Sch. H. 20. 234
* he would have mentioned S. had he believed her to have been born there  
* cf. Mosch. 3. 92  
* the date occurs in a gap, but is prob. right; in any case it must lie betw. 605 and 591

143
LYRA GRAECA


Δέσβιος Ἀλκαῖος δὲ πόσους ἀνεδέξατο κόμους
Σαπφών ὑμερέοντα πόθον
γινώσκεις. ὃ δ' ἀοίδος ἄηδόνος ἣρασθ' ὑμῶν
Τῇ ὁν ἀλγύνων ἄνδρα πολυφραδῆ . . .

Ath. 599 c ἐν τούτωι ὁ Ἐρμησιάναξ σφάλ-
λεται συγχρονεῖν οἴόμενος Σαπφῶ καὶ Ἀνα-
κρέοντα, τὸν μὲν κατὰ Κύρον καὶ Πολυκράτην
γενόμενον, τὴν δὲ κατ' Ἀλυάτην τὸν Κροίσον
πατέρα.

Ov. Ep. 15. 61 [Sappho Phaoni]

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

Sch. Pind : εἰς τοὺς Ἐυνέα Δυρικοῦς:
"Ἐυνέα τῶν πρῶτων λυρικῶν πάτρην γενεήν τε
μάνθανε, καὶ πατέρας καὶ διάλεκτον ἁθρεῖ.
ὅν Μυτιληναίος μὲν ἐγὼ γεραρώτερος ἀλλων
Ἀλκαῖος πρότερος ἥχικος Αἰολίδης.
ἡ δ' ἐπὶ τῷ ξυνήν πάτρην φωνήν τε δαείσα
Σαπφῶ Κληίδος καὶ πατρὸς Εὐρυγύου . . .

Suid. Σαπφῶ (α'). Σίμωνος· οἱ δὲ Εὐνομίνου. 1
οἱ δὲ Εὐρυγύου. 2 οἱ δὲ Ἐκρύτου· οἱ δὲ Σίμου· οἱ
δὲ Σκάμωνος. 3 οἱ δὲ Εὔάρχου· 4 οἱ δὲ Ἐκλη-
ανδρωνύμου· μητρὸς δὲ Κλειδος· Δεσβία ἐξ
Ἐρέσου, 5 λυρική γεγονυία κατὰ τὴν μβ' Ὀλυμ-
πίαδα, ὅτε καὶ Ἀλκαῖος ἦν καὶ Ῥησίχορος καὶ
Πιττακός. ἦσαν δὲ αὐτή ἀδελφοὶ τρεῖς Δάριχος,

1 mss also Εὐμήνου 2 mss 'Ἡριγύου but Eud. Εὐρυγύου
3 mss Κάμωνος 4 mss 'Ετάρχου 5 mss and Str. 13. 618
"Ἐρέσου but coins have σ

144
LIFE OF SAPPHO

Hermesianax quoted by Athenaeus Doctors at Dinner: . . . And Lesbian Alcaeus, thou knowest in how many a serenade he thrummed out his delightful love of Sappho; the poet loved that nightingale of hymns and vexed the man of Teos with his eloquence.¹

Athenaeus [on the Same]: In these lines Hermesianax is wrong in making Sappho contemporary with Anacreon. She belongs to the time of Alyattes father of Croesus, whereas he is coeval with Cyrus and Polycrates.

Ovid Letters of the Heroines [Sappho to Phaon]: I was but six years old when the bones of a parent received the too-early drink-offering of my tears.

Preserved by the Scholiast on Pindar: On the Nine Lyric Poets: Now shall you learn the birthplace and lineage of the great lyric poets, and behold both their fathers and their language. First was Alcaeus of Mytilene, the most honoured [or eldest] of them all, a resonant son of Aeolus; and next to him one of the same city and speech, Sappho daughter of Eurygyrus and Cleis . . .

Suidas Lexicon: Sappho (1st notice): Daughter of Simon or of Eunominus, or of Eurygyrus,² or of Ecrystus, or of Semus, or of Scamon,³ or of Euarchus, or of Scamandronymus; mother’s name Cleis. A Lesbian of Eresus,⁴ a lyric poetess; flourished in the 42nd Olympiad (b.c. 612–609) along with Alcaeus, Stesichorus, and Pittacus. She had three brothers,

¹ cf. Ov. Ep. 15. 29 ² the exact form of the name is doubtful; cf. Ἐπτυνος son of Larichus of Mytilene, temp. Alexander, Diod. 17. 27 ³ abbrev. of Scamandronymus ⁴ perh. wrong, see above
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Χάραξος, Ευρύγνος. 1 εγαμήθη δὲ Κερκώλα 2 ἀνδρὶ πλουσιωτάτῳ, ὀρμωμένῳ ἀπὸ Ἀνδρού καὶ θυγατέρα ἐποίησατο ἐξ αὐτοῦ ἡ Κλείς ἀνομάσθη. ἔταϊραι δὲ αὐτῆς καὶ φίλαι γεγονασὶ τρεῖς, Ἀθής, Τελεσίππα, Μεγάρα: πρὸς ἂς καὶ διαβολὴν ἔσχεν αἰσχρᾶς φιλίας. μαθήτριαὶ δὲ αὐτῆς Ἀναγόρα 3 Μιλησία, Γογγύλα Κολοφωνία, Εὐνείκα Σαλαμίνια. ἐγραψὲ δὲ μελῶν λυρικῶν βιβλία θ'. καὶ πρῶτη πλήκτρων ἑυρείς. ἐγραψὲ δὲ καὶ ἐπιγράμματα καὶ ἱάμβους καὶ μονωδίας.

Suid. Σαπφῶ (β'). Λεσβία ἐκ Μυτιλήνης, ψ' λτρια. αὐτὴ δὲ ἔρωτα Φώσων τοῦ Μυτιληναίου ἐκ τοῦ Δευκάτου κατεπόντισεν ἑαυτὴν. τινὲς δὲ καὶ ταύτης εἶναι λυρικὴν ἀνέγραψαν ποίησιν.

Ael. V.H. 12. 19 τὴν ποιήτριαν Σαπφῶ τῆς Σκαμανδρωνύμου θυγατέραν ταύτην καὶ Πλάτων ὁ Ἀρίστωνος σοφὴν ἀναγράφειν πυνθάνομαι δὲ ὅτι καὶ ἔτέρα ἐν τῇ Λέσβῳ ἐγένετο Σαπφῶ, ἔταϊρα οὐ ποιήτρια.

Ath. 13. 571 d καλοῦσι γοῦν καὶ αἱ ἐλεύθερα γυναῖκες ἐτὶ καὶ νῦν καὶ αἱ παρθένοι τὰς συνήθεις καὶ φίλαις ἔταιρας, ὡς ἡ Σαπφῶ . . .

Ov. Trist. 2. 365
Lesbia quid docuit Sappho nisi amare puellas?
tuta tamen Sappho . . .

1 mss Εὐφύγλου 2 mss also Κερκώλα 3 Ἀνακτορία?

1 or plied as a trader between A. (an Ionian city) and Lesbos? 2 cf. Ov. Ep. 15. 70, 120 3 Anauctoria?
4 'quill' prob. a mistake for pēcīs, a kind of lyre, cf. Ath. 14. 635 e (below) 5 this must come from another source,
Larichus, Charaxus, Eurygyus. She was married to a very rich man called Cercōlas [or Cercylas] who came from Andros,¹ and had by him a daughter named Cleïs.² She had three companions or friends, Atthis, Telesippa, and Megara, to whom she was slanderingly declared to be bound by an impure affection. Her pupils or disciples were Anagora³ of Miletus, Gongyla of Colophon, Euneica of Salamis. She wrote nine Books of Lyric Poems, and was the inventor of the quill for striking the lyre.⁴ [She wrote also ‘inscriptions,’ iambic verse, and monodies.]⁵

Suidas Lexicon: Sappho (2nd notice): A Lesbian of Mytilene, a lyre-player. She threw herself from the Leucadian Cliff for love of Phaon the Mytilenaean. Some authorities say that she too was a lyric poetess.

Aelian Historical Miscellaneies [in the next article to that on Phaon⁶]: The poetess Sappho daughter of Scamandronymus: Even Plato son of Ariston calls her wise.⁷ I understand that there was another Sappho in Lesbos, a courtesan, not a poetess.

Athenaeus Doctors at Dinner: Freeborn women to this day, and girls, call their intimates and friends hetaerae or companions [the usual word for courtesan], as Sappho does in this passage (fr. 12).

Ovid Songs of Sadness: What lore did Sappho teach but how to love maidens?⁸ Yet Sappho was safe . . .

as the term ‘monodies’ would cover most of the contents of her nine Books ⁶ n.b. he gives no other hint of a connexion between the two ⁷ the Greek means ‘good at one’s art or trade’ ⁸ or teach her maidens but how to love

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Sen. Ep. 88 quattuor milia librorum Didymus grammaticus scripsit. misererer si tam multa super-vacua legisset. in his libris de patria Homeri quaeritur, in his de Aeneae matre vera, in his libidinosior Anacreon an ebriosior vixerit, in his an Sappho publica fuerit, et alia quae erant dediscenda si scires; i nunc et longam esse vitam nega.

Ath. 13. 596 b ἐνδόξους δὲ ἑταίρας καὶ ἐπὶ κάλλει διαφερούσας ἤγεγκεν καὶ ἡ Ναύκρατις. Δωρίχαν τε, ἢν ἡ καλὴ Σαπφώ ἐρωμένην γενομένην Χαράξου τοῦ ἀδελφοῦ αὐτῆς καὶ ἐμπορίαν εἰς τὴν Ναύκρατιν ἀπαίρουσα διὰ τῆς ποίησεως διαβάλλει ὡς πολλὰ τοῦ Χαράξου νοσφισμαένην. Ἡρόδοτος δ’ αὐτὴν Ὅροδὼπιν καλεῖ, ἁγνῶν ὦτι ἑτέρα τῆς Δωρίχης ἐστὶν αὐτῇ, ἢ καὶ τοὺς περιβοῦσος ὀβελίσκους ἀναθείσα ἐν Δελφοῖς, δὴν μέμνηται Κρατίνος διὰ τούτων ... εἰς δὲ τὴν Δωρίχαν τόδ’ ἐποίησε τοὐπίγραμμα Ποσείδιππος, κατοι καὶ ἐν τῇ Αἰσωπείᾳ ἃ πολλάκις αὐτῆς μνημονεύσας. ἐστὶ δὲ τόδε.

Δωρίχα, ὡστέα μὲν σ’ ἀπάλῆς κόσμησ’ ἀπόδεσμα  Christ that too stately be with me  ἢ ποτὲ τὸν χαρίσταν περιστείλασα 4 Χάραξον ἑπιγραφῆς ἀκρεῖαν ἢ πολλὰ ἄλλα ὡς κυνέοντος ἃ ἡμεῖς ἀνέπεσαν ἀνθρωπίνων ἢ λυγίζουσαν καὶ μετέμειν. 5 Ἡρόδοτος δ’ ἐτείνει καὶ μενέοντοι ὡς τῶν συγχρόων ὡς τῶν ἑπιγραφῆς ἀνθρωπίνων ἢ λυγίζουσαν καὶ μετέμειν. Σαπφώς ὁ ἡμείς ἐτείνει καὶ μενέοντοι ὡς τῶν συγχρόων ἢ λυγίζουσαν καὶ μετέμειν.

1 cf. Str. 17. 808 2 Wil: mss Αἰσωπεία 3 E, cf. ἀπόδεσμος, δέσμα and for rhythm Α.Ρ. 12. 98. 1: mss ἀπαλλά (taking δέσμα for plur.) κοιμήσατο δεσμῶν (gen. due to ἀπαλλά). ἐπιγραφῆς ἀκρεῖας 4 E: mss pres. 5 mss Σαπφώς 6 mss εσται εἰς and γεγονυ
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Seneca *Letters to Lucilius*: The grammarian Didymus wrote four thousand books. I should pity him if he had merely read so many useless works. The list includes treatises in which he discusses the birthplace of Homer, the true mother of Aeneas, whether Anacreon was more of a rake than a sot, whether Sappho was a prostitute, and other questions the answers to which you ought to forget if you knew them. And then people complain that life is short.¹

Athenaeus *Doctors at Dinner*: Naukratis too was the home of some famous and extremely beautiful courtesans. Doricha, who became the mistress of Sappho’s brother Charaxus when his business took him to Naukratis, is trounced by his sister in a poem for having fleeced him.² But Herodotus calls her Rhodopis,³ not understanding that Doricha is not the same as the woman who dedicated at Delphi the famous spits mentioned by Cratinus . . .⁴ The following epigram was written on Doricha by Poseidippus, who speaks of her many times in the *Aesopeia*:

"Tis but your bones they adorn now, Doricha, that band for your dainty hair, that spice-breathing mantle you wrapped the fair Charaxus in, to lie breast to breast with you till 'twas time for the morning cup; yet the white speaking pages of Sappho's dear song abides and ever will. Happy your name, which Naukratis thus will keep for her own so long as sea-going ship sails up the shallows of the Nile."⁵ Moreover there was a certain

¹ cf. Mart. 7. 69, 10. 35, Apul. *Apol.* 413, Ov. *A.A.* 3. 331, *Rem.* 761 ² cf. Ov. *Ep.* 15. 63, 117 ³ cf. Str. 17. 808 ⁴ quotation lost ⁵ *i.e.* steers its way among the lagoons; N. was 30 miles from the sea
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καὶ Ἀρχείδη  ὃ  ἦν τις ἐκ τῆς Ναυκράτεως καὶ αὐτή ἔταιρα καλὴ . . . καὶ ἡ ἔξ  Ἐρέσου δὲ τῆς <ἐτέρας Σαπφοῦς ὁμώνυμος> ἔταιρα 1 τοῦ καλοῦ Φάωνος ἐρασθεῖσα περιβόητος ἦν, ὡς φησὶ Νύμφις 2 ἐν Περίπλῳ Ἀσίας.

Str. 10. 452 [π. Δευκάδος]: ἔχει δὲ τὸ τοῦ Δευκάτα Ἀπόλλωνος ἱερὸν καὶ τὸ ἁλμα τὸ τοὺς ἔρωτας παύειν πεπιστευμένον, 'Οὐ δὴ λέγεται πρώτῃ Σαπφώ, ὡς φησιν ὁ Μένανδρος,

τὸν ὑπέρκουμπον θηρῶσα Φάων'
οἰστρώνυμι πόθῳ ρίζαι πέτρας
ἀπὸ τηλεφανοῦς· ἄλλα κατ’ εὐχὴν
σὸν, δέσποτ’ ἀναξ, εὐφημείσθω
τέμενος περὶ Δευκάδος ἀκτῆς. 3

ὁ μὲν οὖν Μένανδρος πρώτην ἀλέσθαι λέγει τὴν Σαπφώ, οἱ δ’ ἔτι ἄρχαιοιολογικῶτερος Κέφαλον φασὶν ἐρασθέντα Περέλα τὸν Δηῖονέως. ἦν δὲ καὶ πάτριοι τοῖς Δευκαδίοις κατ’ εὐναυτὸν ἐν τῇ θυσίᾳ τοῦ Ἀπόλλωνος ὑπὸ τῆς σκοτης ριπτεῖσθαι των τῶν ἐν αἰτίας οὐτων ἀποτροπῆς χάριν,

εξαπτομένων ἐξ αὐτοῦ παντοδαπῶν πτερωτῶν 4
καὶ ὀρνεῶν ἀνακούφιζεν δυναμένων τῇ πτήσει τὸ ἁλμα, ὑποδέχεσθαι δὲ κάτω μικράς ἀλισμι
κύκλῳ περιστώτας πὸλλοὺς καὶ περισφώζειν εἰς δύναμιν τῶν ὄρων ἔξω τῶν ἀναληφθέντα.

Serv. Verg. Aen. 3. 279 Phaon cum esset navicularius solitus a Lesbo in continentem proximos quosque mercede transvehere Venerem mutatam in anuis formam gratis transvexit. quapropter ab ea donatus unguentui alabastro, cum se indies inditum

1 Kaib. -Ε’: mss τῆς ἑταίρας Σαπφώ 2 Wil. Νυμφιδώρος

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Archedice of Naukratis, who was a beautiful courtesan. . . . And according to Nymphis in his *Voyage around Asia*, the courtesan of Eresus, who was a namesake of the other Sappho and lover of the fair Phaon, won great notoriety.

Strabo Geography [the Leucadian Cliff]: This rock is surmounted by the temple of Apollo Leucætes, and from it is the leap which is supposed to cure love, 'Where Sappho first,' to quote Menander, 'in wild love-chase of the proud Phaon, leapt from the far-seen rock. But now in accordance with my vow shall thy precinct be praised, great Lord, by reason of the Cliff Leucadian.'¹ Though Menander thus gives priority to Sappho, greater antiquaries than he assign it to Cephalus son of Deioneus. It was an old custom of the Leucadians, every year at the sacrifice to Apollo, as an apotropaic or averting rite, to throw from the cliff some guilty person to whom they had previously fastened all sorts of birds and other winged creatures which by their fluttering might break his fall, a large crowd waiting below in small boats to pick him up and if possible carry him off to safety beyond the frontier.

Servius on the *Aeneid*: Phaon, who was a ferryman plying for hire between Lesbos and the mainland, one day ferried over for nothing the Goddess Venus in the guise of an old woman, and received from her for the service an alabaster box of unguent

¹ cf. Hesych. Mil. Σαφφω

³ last line and a half added by Bentley from Hesych. Λευκάδος: σύν: mss σήν ⁴ Ἐ: mss πτερών
ungeret, feminas in suum amorem trahebat, in quis fuit una quae de monte Leucate, cum potiri eius nequiret, abiecisse se dicitur, unde nunc auctorare se quotannis solent qui de eo monte iaciantur in pelagus.\footnote{prob. basis of the plot of the Phaon of the comedy-writer Plato. Aelian adds 'Finally he was taken in adultery and murdered.' from Apostolius Par. 2. 707 who appends a slightly different version derived from Epit. Palaeph. Incr.}

Suid. Φάων. "Φάων ὑπάρχεις τῷ κάλλει καὶ τῷ τρόπῳ" φασὶν ἐπὶ τῶν ἐρασμίων καὶ ὑπερηφάνων. τοῦ γὰρ Φάωνος ἐρασθήναι φασὶ σὺν πολλοῖς καὶ Σαπφῶ, οὗ τὴν ποιήτριαν, ἄλλα <ἀλλην> Λεσβίαν καὶ ἀποτυγχάνουσαν βίψαι ἕαντιν ἀπὸ τῆς Δευκάδος πέτρας.

Ath. 2. 69 d Κρατίνος δὲ φησι Φάωνος ἐρασθείσαν τὴν Ἀφροδίτην ἐν 'καλαῖς θριακίναις' αὐτῶν ἀποκρύψαι, Μαρσύας δ' ὁ νεώτερος ἐν χλόῃ κρυθὼν.

Ov. Ep. 15. 51

Nunc tibi Sicelides veniunt nova praedia puellae; quid mihi cum Lesbo? Sicelis esse volo.

Ath. 10. 450 e ἐν δὲ Σαπφοῖ οἱ 'Ἀντιφάνης αὐτὴν τὴν ποιήτριαν προβάλλουσαν ποιεῖ γρίφοις . . . :—13. 572 c 'Ἐφιππος ἐν Σαπφοῖ φησιν . . . :—8. 339 c καὶ Τιμοκλῆς δ' ἐν Σαπφοῖ φησιν . . . :—13. 599 d καὶ γὰρ Δίφηλος ὁ κωμῳδιοποῖος πεποίηκεν ἐν Σαπφοῖ

\footnote{Ael. V.H. 12. 18 adds τὰ γε μὴν τελευταῖα ἀπεσφάγη μοιχεύων ἄλοιφος}
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the daily use of which made women fall in love with him.¹ Among those who did so was one who in her disappointment is said to have thrown herself from Mount Leucates, and from this came the custom now in vogue of hiring people once a year to throw themselves from that place into the sea.²

Suidas Lexicon: Phaon: <You are a Phaon both in looks and deeds>³; this proverb is used of those who are lovely and disdainful. They say that this Phaon was beloved by many women, among them Sappho, not the poetess but another Lesbian, who failing to win him threw herself from the Leucadian Cliff.

Athenaeus Doctors at Dinner: According to Cratinus, Aphrodite when beloved by Phaon concealed him among the ‘fair wild-lettuces’; but according to the younger Marsyas the hiding-place was among the growing barley.

Ovid Letters of the Heroines [Sappho to Phaon]: The maidens of Sicily are now thy prey; what have I to do with Lesbos? I am fain to be a Sicilian.

Athenaeus Doctors at Dinner: Antiphanes in his Sappho makes the poetess propound riddles . . . ;—To quote the Sappho of Ephippus . . . ;—Compare Timocles’ Sappho . . . ;—Diphilus, the

49 with the inconsistent addition, ‘this is the P. in whose honour as her lover many a song has been written by Sappho’; cf. Phot. Lex. Αἰσχάρης, Φάω, Phot. Bibl. 153 (list of Leucadian Cliff leapers without mention of S.), Luc. D. Mort. 9. 2 (substitutes Chios for Lesbos), Ov. Ep. 15. 175f (confuses the ‘two Sapphos’), Am. 2. 18. 34, Stat. Silv. 5. 3. 155 (substitutes Calchis (sic) for Leucas), Apost. Paroem. 17. 80, Alciplr. 3. 1, Aus. Id. 6. 21, Ep. 92, Plin. N.H. 22. 9, Plaut. Mil. 1246

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δράματι Σαπφοῦς ἐραστᾶς Ἀρχίλοχον καὶ Ἰππώνακτα.1

Max. Tyr. 24 (18) ὁ τής Δεσβίας (ἐρως), εἰ τοι χρὴ πρεσβύτερα τοῖς νεοῖς εἰκάσαι, τί ἂν εἰῇ ἄλλο ἢ ἡ Σωκράτους τέχνη ἐρωτική; δοκοῦσι γὰρ μοι τὴν κατὰ ταύτῳ ἐκάτερος φιλίαν, ἢ μὲν γυναικῶν, ὁ δὲ ἀρρένων ἐπιτηδεύσαι. καὶ γὰρ πολλῶν ἔραν ἔλεγον καὶ ὑπὸ πάντων ἁλίσκεσθαι τῶν καλῶν. ὅτι γὰρ ἐκεῖνη Ἀλκιβιάδης καὶ Χαρμίδης καὶ Φαιδρός, τοῦτο τῇ Δεσβία Γύριννα καὶ Ἀθηνία καὶ Ἀνακτορία· καὶ ὁποῖος ἦν ἢ ἄλλοι Σωκράτειοι ἀντίτεχνοι Πρόδικος καὶ Γοργίας καὶ Ῥασίμαχος καὶ Πρωταγόρας, τοῦτο τῇ Σαπφοῖ Γοργώ καὶ Ἀνδρομέδα· νῦν μὲν ἐπιτημᾶ ταύταις, νῦν δὲ ἐλέγχει καὶ εἰρωνεύεται αὕτα ἐκεῖνα τὰ Σωκράτους.

Ov. Ep. 15. 15

Nec me Pyrrhiades Methymniadesve puellae
nec me Lesbiadum cetera turba iuvant;
vilis Anactorie, vilis mihi candida Cydro,2
non oculis grata est Atthis ut ante meis,
atque aliae centum, quas hic3 sine crimine amavi;
improve, multarum quod fuit, unus habes.

1 cf. Ibid. 11. 487a  2 mss also Cydno, but see L. & S. Κυδνός  3 some mss non

1 cf. Bek. An. p. 89, Poll. 7; it will be seen that the ancient testimony for connecting the poetess with the Leucadian Cliff and with Phaon is conflicting; there were many White Rocks, and her leap, which if it was more than a threat or a

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writer of comedies, in his play *Sappho* has made the poetess beloved by Archilochus and Hipponax.¹

Maximus of Tyre *Dissertations*: The love of the fair Lesbian, if it is right to argue from one age to another, was surely the same as the art of love pursued by Socrates. They both appear to me to have practised the same sort of friendship, he of males, she of females, both declaring that their beloved were many in number and that they were captivated by all beautiful persons. What Alcibiades, Charmides, and Phaedrus were to him, Gyrinna,² Atthis, and Anactoria were to her, and what his rival craftsmen, Prodicus, Gorgias, Thrasymachus and Protagoras were to Socrates, that Gorgo and Andromeda were to Sappho, who sometimes takes them to task and at others refutes them and dissembles with them exactly like Socrates.

Ovid *Letters of the Heroines* [Sappho to Phaon]: I take no pleasure in the maids of Pyrrha or Methymna nor in any of the daughters of Lesbos; Anactoria is a paltry jade, and so is the fair Cydro; my eyes see no beauty now in Atthis, or in a hundred others whom I have loved here so innocently.³ Bold man! what once belonged to many is now thine alone.

metaphor, can hardly have been fatal (cf. Max. Tyr. 18. 9 below), was apparently transferred to Leucates from one of these; the second Sappho is prob. a late invention intended to reconcile the testimony of S.'s own works with the dramatic adaptations of the popular tradition to the myth of Phaon and the Goddess (cf. Jason and Hera Ap. Rhod. 3. 68) ² cf. Suid. Ἡππα, Eust. *It. II.* 2 p. 247 ³ or not without evil imputation

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Philostr. Vit. Ap. 1. 30 εἰςηὲι µὲν δὴ (ὁ Ἀπολλώνιος) παραπεµπόµενος ὑπὸ πλειόνων τουτὶ γὰρ φῶντο καὶ τῷ βασιλεῖ χαρίζεσθαι µαθόντες ὡς χαῖροι ἀφιγµένῳ διῆων δὲ ἐς τὰ βασίλεια οὐ διέβλεψεν ἐς οὖν ὑπὸ τῶν θαυµαζόµενων, ἀλλὰ ὡσπερ ὀδοιπορῶν διηῇ αὐτὰ, καὶ καλέσας τὸν Δάµιν Ἐχροµήν ἐφή ἐπί ὁδόν, ὅτι ὁνοµα ἦν τῇ Παµµύλῳ γυναικὶ ἢ δὴ Σαµφῶν τε ὁµιλησάται λέγεται καὶ τοὺς ὑµνους οὓς ἐς τὴν Ἀρτεµίν τὴν Περγαῖαν ἄδουσι συνθείναι τὸν Αἰόλεων τε καὶ Παµµύλων τρόπον. Ἐχροµήν ἐφή, τὸ δὲ ὁνοµα οὐκ εἶπας. Ὡκ, ὦ χρηστὲ, εἴπον ἀλλὰ ἐξηγούµην σοι τοὺς νόµους τῶν ὑµνῶν καὶ τὰ ὀνόµατα καὶ ὁπὴ τὰ Αἰόλεων ἐστὶν ἀκρότατον τε καὶ τὸ ᾿ιδον Παµµύλων παρῆλλαξεν πρὸς ἀλλὰ µετὰ ταύτα ἐγενόµεθα, καὶ οὐκέτ᾿ ἦρου μὲ περὶ τοῦ ὀνόµατος καλεῖται τοῶν ἡ σοφὴ αὕτη Δαµοψίλη, καὶ λέγεται τὸν Σαµφῶν τρόπον παρθένοις τε ὁµιλητρίας κτῆσασθαι ποιήµατά τε συνθείναι τὰ µὲν ἑρωτικά, τὰ δὲ ὑµνοὺς. τὰ τού ἡ τὴν Ὀρτεµίν καὶ παραδείται αὐτῇ καὶ ἀπὸ τῶν Σαµφῶν ἦσται.

Hor. Od. 2. 13. 21 [Ille et nefasto te posuit die . . . , arbos . . . ]:

Quam paene furvae regna Proserpinae
et iudicantem vidimus Aeacum
sedesque discriptas piorum et
Aeoliis fidibus querentem

Sappho puellis de popularibus
et te sonantem plenius aureo,
Alcaee, plectro . . .

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Philostratus Life of Apollonius of Tyana: So Apollonius entered the king's palace, accompanied by a number of people who, knowing that he had been pleased to hear of his arrival in Babylon, thought that this would gratify the king. As he passed in however, the philosopher paid no attention whatever to the wonders of the house, but walking by them as though he were travelling on the high road, called Damis to him and said: 'You asked me the other day the name of the fair Pamphylian who is said to have been associated with Sappho and to have composed the hymns they sing to Artemis of Perga in the Aeolian and Pamphylian modes.' 'So I did,' he replied; 'but received no answer.' 'No, my friend, but you received an account of the tunes of the hymns and the names they are known by, and how she changed the Aeolian peculiarities into her own noble Pamphylian. We then turned to something else, and you did not repeat your original request. Well, this clever woman's name was Damophyla, and she is said to have had girl-companions like Sappho, and to have composed love-poems and hymns just as she did. The hymns to Artemis are her adaptations of her teacher's work, deriving ultimately from Sapphic originals.'

Horace Odes [I'll-omened was the day of your planting, good tree . . .]: How near was I to beholding the realm of gloomy Proserpine with Aeacus holding court, how near to seeing the abodes assigned the holy dead, with Sappho singing elegies to the Aeolian string upon the girls of her city, and thee, Alcaeus, chanting with fuller note and quill of gold . . .
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Ov. Ep. 15. 201
Lesbides, infamem quae me fecistis amore, desinte ad citharas turba venire meas.

Arist. Rh. 1398 b πάντες τούς σοφοὺς τιμῶσιν. Πάροι γούν Ἀρχίλοχον καίπερ βλάσφημον ὄντα τετιμηκαί, καὶ Χῖοι ὦ Ὀμηρον οὐκ ὄντα πολίτην, καὶ Μυτιληναῖοι Σασφῶ καίπερ γυναῖκα οὔσαν, καὶ Δακεδαμόνοι Χίλωνα τῶν γερόντων ἐποίησαν ἥκιστα φιλόλογοι ὄντες...

Poll. 9. 84 Μυτιληναῖοι Σασφῶ τῷ νομίσματι ἐνεχαράξαντο.

Anth. Pal. 7. 14 'Αντιπάτρου Σιδωνίου εἰς Σασφῶ τὴν Μυτιληναίαν τὴν λυρικήν' Σασφῶ τοι κεῦθεσι, χθῶν Αἰολί, τὰν μετὰ Μοῦσας ἀθανάταις θνατὰν Μοῦσαν ἀειδομέναν, ἄν Κύπρις καὶ Ἐρως συνάμι ἑτραφον, ἀσ μέτα Πειθὼ ἐπλεκέ' ἁείξων Πιερίδων στέφανον, 'Ελλάδι μὲν τέρψιν, σοὶ δὲ κλέος. ὁ τριέλικτον Μοῖραι διενύσαι νῆμα κατ' ἡλακτάς, πῶς οὐκ ἐκλώσασθε πανάφθιτον ἤμαρ ἁοιδῇ ἀφθιτα μησαμένα δῶρ' Ἑλικωνιάδων;

Plat. Phaedr. 235 b ΣΩ. Τούτο ἐγώ σοι οὐκέτι οἶος τ' ἐσομαι πίθεσθαι: παλαιὸ γάρ καὶ σοφοὶ ἄνδρες τε καὶ γυναῖκες περὶ αὐτῶν εἰρηκότες καὶ γεγραφότες ἐξελέγξουσί με, εἰώ σοι χαριζόμενος συγχωρῶ.—ΦΑΙ. Τίνες οὗτοι; καὶ ποῦ σὺ βελτίω
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Ovid Letters of the Heroines [Sappho to Phaon]: Daughters of Lesbos, whose love has made me of ill-report, throng ye no more to hear my lyre.

Aristotle Rhetoric: ... The wise are honoured universally. The Parians have honoured Archilochus despite his slanderous tongue, the Chians Homer though he was not of their city, and the MytilenaeanS Sappho for all she was a woman;¹ while the Spartans, who have no love for learning, elected Chilon of their senate ...²

Pollux Vocabulary: The MytilenaeanS engraved Sappho on their coinage.³

Palatine Anthology: Antipater of Sidon on Sappho the lyric poetess of Mytilene: That which thou coverest, Aeolian soil, is Sappho,⁴ one that is sung for a mortal Muse among Muses immortal, one that was reared by Cypris and by Eros too, one that helped Persuasion weave the everlasting garland of the Pierian Maids, a delight unto Greece, a glory unto thee. O ye Fates that twirl the three-ply thread from the distaff, why span ye not a never-dying day for the songstress who devised the deathless gifts of the Daughters of Helicon?

Plato Phaedrus: Socrates: I cannot go so far with you as that. There are wise ancients, both men and women, whose sayings or writings will refute me if I allow you to persuade me of it.—Phaedrus: Who may these be? and where have they given you

¹ n.b. he does not say ‘an evil woman’ ² cf. Aristid. 12. 85 ³ where she may still be seen, as also on that of Eresus; in both cases the coins are of Imperial times ⁴ Antipater (c. 120 B.C.) evidently believed that S. died in Lesbos; cf. Max. Tyr. 18. 9 below

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touton akēkoas; — ΣΩ. Νῦν μὲν οὖτως οὐκ ἔχω εἰπεῖν· ἥλιον δὲ ὁτι τινῶν ἀκήκοα, ἡ ποὺ Σαπφοῦς τῆς καλῆς ἢ Ἀνακρέοντος τοῦ σοφοῦ ἢ καὶ συγγραφέων τινῶν.


Ov. Ep. 15. 31
Si mihi difficilis formam natura negavit,
ingeni formae damna rependo meae:
nec me despicias, si sim tibi corpore parva
mensuramque brevis nominis ipsa feram 1;
sum brevis, at nomen quod terras impleat omnes
est mihi; mensuram nominis ipsa fero.
candida si non sum, placuit Cepheia Perseo
Andromede, patriae fusca colore suae;
et variis albae iunguntur saepe columbae,
et niger a viridi turtur amaturr ave.

Luc. Imag. 18 [π. τήν σοφίας καὶ συνέσεως εἰκόνα].— deúteron δὲ καὶ τρίτων παράδειγμα
Θεανῷ τῇ ἐκείνῃ καὶ Ἡ Δεσβία μελοποιὸς καὶ
Διοτίμα ἐπὶ ταύταις, ἢ μὲν τὸ μεγαλόνον ἡ Θεανῷ
συμβαλλομένῃ εἰς τὴν γραφήν, ἡ Σαπφῶ δὲ τὸ
γλαφυρὸν τῆς προαιρέσεως . . .

Sch. ad loc. ὅσον εἰς σῶμα εἴδεχθεστάτη <ἡ>
Σαπφῶ, μικρὰ τε καὶ μέλαινα ὀρωμένη, καὶ τί
gὰρ ἄλλο ἢ ἀγάδων ἀμόρφοις τοῖς πτίλοις ἐπὶ
σμικρῷ τῷ σώματι περειλημένη.

Porph. Hor. Sat. 2. 1. 30 [ille velut fidis arcana
sodalibus olim | credebat libris]: Aristoxeni sententia
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better information in this matter?—Socrates: I cannot say off-hand; but I have certainly got it from one of them, from the beautiful Sappho perhaps, or from the wise Anacreon, or some writer of history.

Maximus of Tyre: . . . the beautiful Sappho, for so Socrates rejoices to call her because of the beauty of her lyric verse, although she was small and dark.

Ovid Letters of the Heroines [Sappho to Phaon]: If crabbed Nature has denied me beauty, I make up for the lack of it with wit; nor should you despise me for one that hath both small stature and little fame. Little I am indeed, but I have a name which fills the world, and 'tis by the measure of that I go. If I am not fair, remember that Cepheian Andromeda found favour with Perseus, dark though she was with the hue of her birthplace, remember that white doves mate with pied, dark turtle-doves with green.

Lucian Portraits [on an ideal picture of Wit and Wisdom]: For a second and third model (after Aspasia) we might take Theano and the Lesbian lyrist, and for a fourth Diotima, Theano contributing to our picture greatness of mind and Sappho refinement of character . . .

Scholiast on the passage: Physically Sappho was very ill-favoured, being small and dark, like a nightingale with ill-shapen wings enfolding a tiny body.

Porphyrio on Horace [Lucilius used to confide his secrets to his books as though to a faithful comrade]: This idea comes from Aristoxenus, who

1 mss.fero

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est; ille enim in suis scriptis ostendit Sapphonem et Alcaeum volumina sua loco sodalium habuisse.

Max. Tyr. 24 (18). 9 ἀναίθεται (ὁ Σωκράτης) τῇ Πανθίππῃ ὀδυρομένη ὅτε ἠπέθνησεν, ὥ Hil Ὁ Σαπφώ τῇ θυγατρί.

οὗ γὰρ θέμις ἐν μοισοπόλῳ οἰκίᾳ
θρήνον θέμεν. οὐκ ἂμμι πρέπει τάδε.

Anth. Pal. 9. 506 Πλάτωνος εἰς Σαπφών.
Ἐννέα τὰς Μούσας φασίν τινες δ' ὅς ὀλγώρως.
ημίδε καὶ Σαπφώ Δεσβόθεν ἡ δεκάτη.

Ibid. 7. 718: Νοσσίδος εἰς Νοσσίδα:
"Ω κατεύ, εἰ τῷ γε πλεῖς ποτὶ καλλίχορον Μυτι-
λιάν
τάν Σαπφοῦς χαρίτων αἴδος ἐναυσαμένων,
eπ' ὁμοίως ὄς Μούσαιοι φίλα τ' ἦν ἀ τε Δοκρίς γὰ
τίκτε μ', ἦσας δ' ὁτι μοι τούνομα Νόσσις, θεί."

Ibid. 7. 407 Διοσκορίδου εἰς Σαπφώ τὴν Μυτι-
ληναίαν, τὴν μελοποιόν, τὴν ἐν τῇ λυρικῇ ποιήσει
θαυμαζομένην.
'Ἡσίωτον φιλέουσι νεοὶς προσανάκλημ' ἔρωτων,
Σαπφώ, σὺν Μοῦσαις ἡ ρά σε Πιερία
η Ἐλικων εὐκίσσουσι ἵσα πνεύουσαν ἐκείναις
κοσμεῖ, τὴν Ἐρέσῳ Μοῦσαν ἐν Λιολίδι,
η καὶ 'Τυγανος ἓχων εὐφεγγέα πεύκην
σὺν σοι νυμφίδιων ἵσταθ' ὑπὲρ θαλάμων,

1 mss ὅτι 2 E: mss ἄνδος 3 E: mss εἰσεῖν 4 Mein: mss φίλα (φίλαν) τὴνατε λόκρισα τίκτειν (τίκτεν, τίκτεις Ἑμ') 5 ἦσας 2nd person sing. as Theocr. 14. 34 E, al. partep. 6 Salm : mss πρὸς ἀνάκλιν' ἔρ.

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points out in his writings that Sappho and Alcaeus made comrades of their books.

Maximus of Tyre Dissertations: Socrates chides Xanthippè for weeping when he is about to die, and so does Sappho chide her daughter: 'No house that serveth the Muses hath room for grief, and so it ill-beseemeth this.'

Palatine Anthology: Plato on Sappho: Some say there are nine Muses; but they should stop to think. Look at Sappho of Lesbos; she makes a tenth.

The Same: Nossis on herself: If you are bound for Mytilene, stranger, the city of fair dances which kindled the fierce flame of Sappho's lovelinesses, go not away till you have told them that I was dear to the Muses, and a daughter of Locris, and that you know my name is Nossis.

The Same: Dioscorides on Sappho of Mytilene, the lyric poetess, the wonder of lyric poetry: Sweetest of all love-pillows unto the burning young, sure am I that Pieria or ivied Helicon must honour thee, Sappho, along with the Muses, seeing that thy spirit is their spirit, thou Muse of Aeolian Erèsus; or that Hymen God of Weddings hath thee with him when he standeth bright torch in hand over bridal beds,

1 Acro says 'Anacreon'  2 this little poem is printed here because it proves with its context that S. died quietly at home: for her age at death cf. fr. 42  3 or 'Graces,' the name of her book? cf. A.P. 9. 184  4 see also A.P. 5. 132

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ἡ Κινύρεω νέον ἔρνος ὄνυρομένη Ἀφροδίτη
σύνθρηνος μακάρων ἀερὸν ἀλσος ὀρῆς
πάντη, πότνια, χαίρε θεοὶ ίσα σάς γὰρ ὁιδᾶς
ἀθανάτων ἀγομεν 2 νῦν ἔτι θυγατέρας.

Anth. Pal. 4. 1 Μελεάγρου στέφανος,
Μοῦσα φίλα, τίνι τάνδε φέρεις πάγκαρτον ὁιδᾶν;
ἡ τίς ὁ καὶ τεύξας ὑμοθετᾶν στέφανον;
ἀνυσε μὲν Μελέαγρος, ἀριζάλῳ δὲ Διοκλεῖ
μναμόσυνον ταύταν ἐξεπόνησε χάριν,
pολλά μὲν ἐμπλέξας Ἀνύτης κρίνα, πολλά δὲ
Μοιροῦς
λείρια, καὶ Σαπφοῦς βαιὰ μὲν ἀλλὰ ῥόδα . . .

Ibid. 7. 15 Ἀντιπάτρου εἰς τὴν αὐτήν
Οὐνομά μεν Σαπφῶ· τόσσον δ’ ὑπερέσχον ὁιδᾶν
θηλειάν, ἀνδρῶν ὅσσον ο Μαιονίδας.3

Ibid. 9. 66 Ἀντιπάτρου Σιδωνίου εἰς Σαπφῶ
tὴν Μυτιληναίαν ἐγκωμιαστικῶν.
Μναμοσύνων ἔλε θάμβος, ὃτ’ ἐκλυε ταῖς μελιφώνων
Σαπφοὺς, μὴ δεκάταν Μοῦσαν ἐχουσὶ βροτοί.

Ibid. 9. 571 Ἀδεσποτον εἰς τοὺς Ἐυνέα Αυρι-
κοῦς
"Εκλαγεν εκ Ὡηθῶν μέγα Πίνδαρος’ ἐπτεε τερπνά
ἡδυμελεῖ φθόγγῳ μοῦσα Σιμωνίδεων.
λάμπε4 Στησίχορος τε καὶ Ἰβύκος ἤν γλυκὺς
’Ἀλκμᾶν.
λαρὰ δ’ ἀπὸ στομάτων φθέγξατο Βακχυλίδης.

1 Reiske-Tyrwhitt: mss θεοὶς γὰρ ἱσα ὁιδᾶς 2 Heek:
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or Aphrodite with her when she bewails the fair young offspring of Cinýras in the sacred grove of the Blest. Howsoe’er it be, I bid thee all hail, Great Lady, even as any God; for we still hold thy songs to be daughters of an Immortal.

_Palatine Anthology:_ The Garland of Meleager: ¹ To whom, dear Muse, bring you this song so rich in fruit? and who is the fashioner of this your garland of minstrels? It is the work of Meleager, and he hath made it to be a keepsake for the admired Diocles. Inwoven here is many a lily of Anytè’s, many a white lily of Moero’s, and of the flowers of Sappho few, but roses . . .

The Same: Antipater on Sappho: My name is Sappho, and my song surpasses the songs of women even as Homer’s the songs of men.

The Same: Antipater of Sidon, encomium on Sappho of Mytilene: Memory was astonished when she heard the honey-voiced Sappho, wondering whether mankind possessed a tenth Muse.

The Same: Anonymous on the Nine Lyric Poëts: Pindar of Thebes clanged amain; the Muse of Simonides breathed a joy of delicious-noted sound; Stesichorus and Ibycus rang clear; Alcman was sweet; and the lips of Bacchylides uttered pleasant

¹ poem introductory to M.’s collection of Greek ‘Epigrams,’ in which each poet’s works are likened to a flower

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mss άθανάτας ἔχομεν ³ mss άοιδᾶν (-ων) θελεῖαν (-ων), stone
-ων -ων ⁴ mss λάμπει

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Πειθῶ 'Ανακρείοντι συνέστησε· ποικίλα δ' ηύδα.  1
'Αλκαῖος πυκνή Λέσβιος Αἰολίδι.  2
ἀνδρῶν δ' οὐκ ἐνάτη Σαπφό πέλεν, ἀλλ' ἐρατειναῖς
ἐν Μοῦσαις δεκάτη Μοῦσα καταγράφεται.

Cat. 35. 16 . . . . . . Sapphica puella
Musa doctior.

Hor. Od. 4. 9. 11 . . . . spirat adhuc amor
vivuntque commissi calores
Æoliae fidibus puellae.

Id. Ep. 1. 19. 28
Temperat Archilochi Musam pede mascula Sappho.

Ἀνθ. Pal. 7. 16 Πινύτου εἰς Σαπφῶν·
'Οστέα μὲν καὶ κωφὸν ἔχει τάφος οὖν ομομα Σαπφοῦς·
αἱ δὲ σοφαὶ κεῖσις ῥήσισις ἠθάνατοι.

Ibid. 17 Τυλλίου Δαυρέα εἰς τὴν αὐτὴν·
Αἰολίκον παρὰ τύμβον ἵον, ἐξεν, μὴ μὲ θανοῦσαν
tὰν Μυτιληναίαν ἔννεπ' ἀοιδοπόλοιν·
tόνδε γὰρ ἀνθρώπων ἐκαμον χέρες, ἔργα δὲ φωτῶν
ἐς ταχυνὴν ἔρρει τοιάδε ληθέδωνα·
ἡν δὲ μὲ Μοῦσαν ἔτασις χάριν, ὃν ἂφ' ἐκάστης
dαιμονὸς ἀνθός ἐμὴ θήκα παρ' ἐννεάδι,
γνώσκεαι ὡς 'Αἴδεω σκότον ἐκφυγον, οὖδὲ τις ἐσταί
τῆς λυρικῆς Σαπφοῦς νόμυμος ἥλιως.

Plut. Pyth. Or. 6 'οὐχ ὄρας, εἶπεν, 'ὁσην χάριν
ἔχει τὰ Σαπφικὰ μέλη, κηλοῦτα καὶ κατα-
threnontα τοὺς ἀκροῳμένους·'

1 mss αὐδῆ  2 E c. g. or πτυκτῷ 'book', cf. πτυκτείων?:
mss κύκω (κύκφ) Δ. αἰολίδι, κύκνος Δ. Αἰολίσιν
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things; Anacreon was attended by Persuasion; and Lesbian Alcaeus spake varied notes unto the wise Aeolian dame. But Sappho was not ninth among the men; rather is she written tenth in the list of the lovely Muses.

Catullus: . . . thou maiden more cultured than the Saphic Muse.

Horace: . . . Still breathes the love, still lives the flame, which the Aeolian maid confided to her strings.

The Same: The virile Sappho shapes her Muse with the metre of Archilochus.

*Palatine Anthology*: Pinytus on Sappho: This tomb hath the bones and the dumb name of Sappho, but her wise utterances are immortal.

The Same: Tullius Laureas on the same: When you pass my Aeolian grave, stranger, call not the songstress of Mytilene dead. For 'tis true this was built by the hands of men, and such works of human-kind sink swiftly into oblivion; yet if you ask after me for the sake of the holy Muses from each of whom I have taken a flower for my posy of nine, you shall know that I have escaped the darkness of Death, and no sun shall ever be that keepeth not the name of the lyrist Sappho.

Plutarch *Pythian Oracles*: 'Do you not see,' he asked, 'what a charm the songs of Sappho have to enchant and bewitch the listener?'

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1 or in his Aeolian book?
2 her nine 'Books'

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Plut. Symp. 7. 8. 2. [τίσι μάλιστα χρηστέον ἀκροάμασι παρὰ δεῖπνοι]. Ἦμεις γὰρ ἐσμεν οἱ πρῶτοι τοῦ πράγματος εἰσαγομένου δυσχερά-

νατες ἐν Θώμη καὶ καθαγάμενοι τῶν ἄξιοντων Πλάτωνα διαγωγὴν ἐν οἷς ποιεῖσθαι καὶ τῶν Πλάτωνος διαλόγων ἐπὶ τραγήμασι καὶ μύροις ἄκουεν διαπίνοντας. οτὲ καὶ Σαπφοῦς ἀναλεγο-

μένης καὶ τῶν Ἀνακρέοντος ἔγοροι δοκῶ καταθέσθαι τὸ ποτήριον αἰδούμενος.

Id. Amat. 18 ἄξιον δὲ Σαπφοῦς παρὰ ταῖς Μοῦσαις μνημονεύσαι τὸν μὲν γὰρ Ἡφαιστοῦ παῖδα Ρωμαίου Κάκου ἱστοροῦσι πῦρ καὶ φλόγας ἀφιέναι διὰ τοῦ στόματος ἐξω βιούσας. αὐτὴ δὲ ἀληθῶς μεμενυμένα πυρὶ φθεγγεται καὶ διὰ τῶν μελῶν ἀναφέρει την ἀπὸ τῆς καρδίας θερμότητα Μοῦσαις εὐφώνοις ἱωμένη τὸν ἔρωτα κατὰ Φιλόξενον.

Id. Symp. 1. 5. 1 Πῶς εἰρηται τὸ 'ποιητὴν δ' ἀρα Ἕρως διδάσκει κἂν ἀμοῦσος ἢ τὸ πρῶτο ἐξητεῖτο παρὰ Σοσσῖφω, Σαπφικῶν τινῶν ἁσθέν-

των . . .

Gell. 19. 3 Is (Antonius Julianus), ubi eduliiis finis et pociulis mox sermonibusque tempus fuit, desideravit exhiberi quos habere eum adultoscentem sciebat, scissimos utriusque sexus qui canerent voce et qui psallerent. Ac posteaquam introducti pueri puellaeque sunt, iucundum in modum Ἀνακρεόντεια pleraque et Sapphica et poetarum quoque recentium ἐλεγεία quaedam erotica dulcia et venusta cecinerunt.

1 Wyttbenbach: mss ἀναδεχ.
Plutarch *Dinner-Table Problems* [on what is the best sort of entertainment during dinner]: We were the first to fall foul of the new fashion when it came to Rome, and to deprecate the use of Plato as an after-dinner diversion and his dialogues as things to be listened to over the wine and the dessert. Why, even when they recite us Sappho or Anacreon I feel I must put down my cup for very shame.

The Same *Amatorius*: Sappho fully deserves to be counted among the Muses. The Romans tell how Cacus son of Vulcan sent forth fire and flames from his mouth; and Sappho utters words really mingled with fire, and gives vent through her song to the heat that consumes her heart, thus 'healing' in the words of Philoxenus 'the pain of love with the melodies of the Muse.'

The Same *Dinner-Table Problems*: One day at Sossius's, after the singing of some songs of Sappho's, a discussion arose of the line 'Love makes a poet of the veriest boor.'

Aulus Gellius *Attic Nights*: When the chief courses were disposed of and the time was come for wine and conversation, Antonius expressed a wish that we might be favoured with a performance by the first-rate singers and players of both sexes whom he knew our young friend to have at command. In due time the young musicians were summoned, and proceeded to give delightful renderings not only of a number of the songs of Anacreon and Sappho but also of some charming erotic elegies, as they are called, of modern composers.

\(^1\) see *fr. 2*
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Luc. Am. 30 ei γυναιξιν ἐκκλησία καὶ δικαστηρια καὶ πολιτικῶν πραγμάτων ἢν μετουσία, στρατηγὸς ἄν ἢ προστάτης ἐκεχειροτόνησο καὶ σε χαλκῶν ἀνδριάντων ἐν ταῖς ἀγοραῖς, ὡς Χαρίκλεις, ἐτίμων. σχεδὸν γὰρ οὐδὲ αὐταὶ περὶ αὐτῶν, ὅτόσαι προϋχειν κατὰ σοφίαν ἐδόκουν, εἰ τις αὐταῖς τὴν τοῦ λέγειν ἔξουσίαν ἐφίκειν, οὕτω μετὰ σπουδῆς ἄν εἴποιν, οὐχ ἡ Σπαρτιάταις ἀνθωπλισμένῃ Τελέσιλλα, δι᾽ ἦν ἐν Ἀργεὶ θεὸς ἀριθμεῖται γυναικῶν ἂρης· οὐχὶ τὸ μελιχρὸν αὐχημα Δεσβίων Σαπφῶ καὶ ἡ τῆς Πυθαγορείου σοφίας θυγάτηρ Θεανών τάχα δ᾽ οὐδὲ Περικλῆς οὕτως ἀν Ἄσπασια συνηγόρησεν.

Id. Merc. Cond. 36 καὶ γὰρ αὐτὰ καὶ τόδε ὕπο τῶν γυναικῶν σπουδάζεται, τὸ εἶναι τινὰς αὐταῖς πεπαιδευμένους μισθοῦ ὑποτελείς ξυνώντας καὶ τῷ φορείῳ ἐπομένους· ἐν γὰρ τι καὶ τοῦτο τῶν ἄλλων καλλωπισμάτων αὐταίς δοκεῖ, ἣν λέγηται ὃς πεπαιδευμέναι τε εἰσὶ καὶ φιλόσοφοι καὶ ποιοῦσιν ἄσματα οὐ πολὺ τῆς Σαπφοῦς ἀποδέοντα.

Cic. Verr. 2. 4. 57 Nam Sappho, quae sublata de prytaneo est, dat tibi iustam excusationem, prope ut concedendum atque ignoscendum esse videatur. Silanionis opus tam perfectum, tam elegans, tam elaboratum, quisquam non modo privatus sed populus potius haberet, quam homo elegantissimus atque eruditissimus Verres? . . . atque haec Sappho sublata quantum desiderium sui reliquerit, dici vix potest. nam cum ipsa fuit egregie facta, tum

1 this, with the ref. to Syracuse in the Parian Chronicle
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Lucian *Loves*: If women had a parliament and law-courts and a share in politics, you would have been elected general or president, Charicles, and they would have put up bronze statues in your honour in the market-place. Indeed, had all the wisest and cleverest of their own sex been given the opportunity, they could hardly have proved better champions of its cause, not even Telesilla, who took arms against the Spartan nobles and thus caused Ares to be reckoned at Argos a woman’s God, nor yet Sappho, the delicious glory of the Lesbians, or Theano the daughter of the wisdom of Pythagoras. Nay, Pericles could hardly have made out so good a case for Aspasia.

The Same *On Paid Companions*: For ladies make a great point of having persons of education in their pay, to attend upon them and accompany them when they go abroad in their chairs, since there is nothing on which they pride themselves more than that it should be said that they are ladies of culture and learning and write poems almost as good as Sappho’s.

Cicero *Orations against Verres*: The Sappho which was stolen from the town-hall of Syracuse,¹ that, I admit, almost grants you extenuation. Could this work of Silanion, so perfect, so refined, so finished, be in fitter hands public or private than those of a man so refined and cultured as Verres? . . . And how sorely this stolen Sappho was missed is almost more than words can tell. Not only was the poetess exquisitely portrayed, but there was a world-famous (above), is thought to be an indication that Sappho’s Sicilian exile was spent at Syracuse

¹
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epigramma Graecum pernobile incisum habuit in basi, quod iste eruditus homo et Graeculus, qui haec subtiliter iudicat, qui solus intelligit, si unam litteram Graecam scisset, certe non reliquisset.¹ nunc enim, quod inscriptum est inani in basi, declarat quid fuerit et id ablatum indicat.

Dion. Hal. Dem. 40 ἡ δὲ μετὰ ταύτην (άρμονία) ἡ γλαφυρὰ καὶ θεατρική καὶ τὸ κομψὸν αἰρουμένη πρὸ τού σεμνοῦ τοιαύτην ὄνομάτων αἰεὶ βούλεται λαμβάνειν τὰ λειτάτα καὶ μαλακώτατα, τὴν εὐφώνιαν θηρωμένη καὶ τὴν εὐμέλειαν, ἐξ αὐτῶν δὲ τὸ ἤδυ. Ἑπείτα οὐχ ὡς ἔτυχεν ἄξιοι ταύτα τιθέναι οὐδὲ ἀπερισκέπτως συναρμόττειν θάτερα τοῖς ἑτέροις, ἀλλὰ διακρίνουσα τὰ ποία τοῖς ποίοις παρατιθέμενα μουσικώτεροι ποιεῖν δυνήσεται τοὺς ἥχους, καὶ σκοπούσα κατὰ ποιον σχῆμα ληφθέντα χαριστέρας ἀποτελέσει τὰς συζυγίας, οὕτως συναρμόττειν ἕκαστα πειρᾶται, πολλὴν σφόδρα ποιομένη φροντίδα τοῦ συνέχεσθαι ² καὶ συνηλείφθαι καὶ προπετεῖς ἀπάντων αὐτῶν εἶναι τὰς ἁρμονίας . . . τοιαύτα τινὰ μοι καὶ ταύτης εἶναι φαίνεται χαρακτηριστικὰ τῆς ἁρμονίας. παραδείγματα δὴ αὐτῆς ποιοῦμαι ποιητῶν μὲν Ἡσιόδον τε καὶ Σαπφῶ καὶ Ἀνακρέοντα, τῶν δὲ πεξὶ λέξει χρησμαένων Ἰσοκράτην τε τῶν Ἀθη- ναίων καὶ τοὺς ἑκείνῳ πλησιάσαντας.

Demetr. Eloc. 132 τὰ μὲν οὖν εἴδη τῶν χαρίτων τοσάδε καὶ τοιάδε. εἰσιν δὲ αἱ μὲν ἐν τοῖς πράγ- μασι χάριτες οἷον νυμφαίοι κήποι, ύμεναιοι, ἔρωτες, ὅλη ἡ Σαπφοῦς ποίησις. τὰ γὰρ τοιαύτα

¹ ms susulisset which some edd. keep, reading una for non
² msus συνέξ.
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Greek couplet inscribed upon the base, which this cultured Grecian who can really criticise such things, who is the only man who understands such things, would never have dreamt of leaving behind if he had known a single letter of the Greek alphabet. For the inscription on the empty base declares to-day what the statue was, thus proclaiming the theft.¹

Dionysius of Halicarnassus ² Demosthenes: Next comes the finished or decorative style, the style which makes for elegance rather than grandeur. In the first place it invariably prefers the smoothest and gentlest words, seeking euphony and melodiousness and their resultant charm. Secondly, it does not put its words just as they come or combine them without consideration, but first decides what elements will combine to give the most musical effect, and what arrangement will produce the most taking combinations, paying very great attention to the coherence of the parts and the perfection of the joinery. . . . Such appear to me to be the characteristics of this style. For examples of it I may mention, in poetry, Hesiod, Sappho, and Anacreon, and in prose, Isocrates the Athenian and his school.

Demetrius on Style: The forms, then, of literary charm are many and various. But charm may also reside in the subject. For instance, it may be the Gardens of the Nymphs, a wedding, a love-affair, in short the entire subject-matter of the poetry of Sappho. Such themes are charming even if treated

¹ Plin. N.H. 35, 34 mentions a picture of S. by Leon, on which (?) cf. Anth. Plan. 310; see also Tat. adv. Gr. 130
² see also Comp. 19. 23

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καὶ ὑπὸ Ἰππώνακτος λέγηται, χαρίεντά ἐστι καὶ
αὐτὸ ἱλαρον τὸ πράγμα ἐξ ἕαυτοῦ· οὔδεις γὰρ ἂν
ὑμέναιον ἄδοι ὀργίζομενος, οὔδε τὸν Ἑρωτα Ἑρωνῦν
ποιήσειεν τῇ ἐρμηνείᾳ Ἡ Γίγαντα, οὔδε τὸ γελᾶν
κλαίειν.

Him. Or. 1. 4 Οὐκοῦν ὅρα καὶ ἡμῖν, ὦ παῖδες,
ἐπεὶ καὶ τὰς ἡμετέρας καλοῦμεν Μοῦσας πρὸς
γαμῆλιον χόρον καὶ ἔρωτα, ἀνεῖναι τὴν ἀρμονίαν
tὴν σύντονον, ὦν ἄμα μετὰ παρθένων ἐπὶ Ἀφρο-
δίτης χορεύσωμεν. οτὲ δὲ μέγας ὦ κίνδυνος οὗτως
ἀπαλῶν μέλος εὐρεῖν ὡς τὴν θεῶν ἀρέσαι τῷ
μέλει, παρ’ αὐτῶν ποιητῶν μανθάνειν ἐξεστιν,
<ὅν> οἱ πλείοις οἴμαι δεινοὶ τὰ ἐρωτικὰ γενόμενοι,
κατὰ μὲν ἠθέους καὶ παρθένους ἐπιτολμώσαντες
τὴν Ἡραν ἐδείξαν, τὰ δὲ Ἀφροδίτης ὄργα μόνη
παρῆκαν τῇ Λεσβίᾳ Σαπφοῖ καὶ ἄδειν πρὸς λύραν
καὶ ποιεῖν τὸν ἐπιθαλάμιον. ἡ καὶ εἰσῆλθε μετὰ
τοὺς ἁγώνας εἰς θάλαμον, πλέκει παστάδα, τὸ
λέχος στρώνυσι, ἀγεῖρε παρθένως <εἰς> νυμ-
φεῖν, ἀγεὶ καὶ Ἀφροδίτην ἐφ’ ἀρματε χαρίτων
καὶ χόρον Ἐρωτῶν συμπαίστορα καὶ τῆς μὲν
ὑπακώθῃ τὰς κόμας σφίγξασα, πλὴν ὀςαι μετώπῳ
μερίζονται, τὰς λοιπὰς ταῖς αὖγαις ἀφῆκεν ὑποκυ-
μαίνειν ἢ πνεύσαιν 3 τῶν δὲ τὰ πτέρα καὶ τῶν
βοστρύχως χρυσῷ κοσμήσασα πρὸ τοῦ δίφρον
σπεύδει πομπεύοντας καὶ δᾶδα κινοῦντας μετάρ-
σιον.

Anh. Pal. 9. 189 ἀδήλου εἰς Ἱαπφῷ τὴν Μυτι-
ληναίαν μελοποιοῦν

1 mss ἠθέων κ. παρθένων ἐπιτολμώσαν
2 mss θάλαμον
3 mss εἰ πλήττοιεν
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by an Hipponax, the subject being pleasing in its nature. It is as impossible to sing a wedding-song in a rage, or make Love a Fury or a Giant by mere choice of expression, as it is to turn laughter into tears.

Himerius Orationes: So it is time for us, my children, since we are summoning our Muses to marriage-dance and marriage-love, to relax the graveness of our music, so that we may the better trip it with the maidens in honour of Aphrodite. How hard it is to find a tune gentle enough to please the Goddess, we may judge from the poets themselves, most of whom, though past masters in love-poetry, went as bravely to the description of Hera as any boy or girl, but when it came to the rites of Aphrodite, left the song for the lyre and the making of the epithalamy entirely to Sappho, who when the contests ¹ are over enters the chamber, weaves the bower, makes the bride-bed, gathers the maidens into the bride-chamber, and brings Aphrodite in her Grace-drawn car with a bevy of Loves to be her playfellows; and her she adorns with hyacinths about the hair, leaving all but what is parted by the brow to float free upon the wayward breeze, and them she decks with gold on wing and tress and makes to go on before the car and wave their torches on high.²

Palatine Anthology: Anonymous on Sappho the lyric poetess of Mytilene: Come, ye daughters of

¹ part of the ceremony apparently consisted of a mock contest of suitors ² cf. Him. ap. Schenkl Hermes 1911. 421, Dion. Hal. Rhet. 247
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"Ελθέτε πρὸς τέμενος ταυρώπιδος ¹ ἀγλαδὸν "Ηρας,
Λεσβίδες, ἀβρὰ ποδῶν βῆμαθ ἐλισσόμεναι,
ἐνθα καλὸν στήσασθε ² θεῇ χόρον ὕμμει δ' ἀπάρξει
Σαπφῶ χρυσείην χερσῖν ἔχουσα λύρην.
ὅλβια ὅρχηθμοι πολυγνηθέοι· ἢ γλυκῶν ὕμνων
eἰσαίειν αὐτῆς δόξετε Καλλιόπης.

Jul. Ep. 30 'Αλυπίῳ ᾧδὴ μὲν ἐτύγχανον ἀνειμένος τῆς νόσου, τῆς γεωγραφίας ὅτε ἀπέστειλας·
οὐ μὴν ἔλαττον διὰ τοῦτο ἡδέως ἐδεξάμην τὸ παρὰ σου πινάκιον ἀποσταλέν. ἔχει γὰρ καὶ τὰ
diagraýmata tῶν πρόσθεν βελτίω, καὶ κατεμπο-
σώσας αὐτὸ προσθεῖς τοὺς ιάμβους, οὐ μάχην
ἀείδοντας τὴν Βουτάλειον κατὰ τὸν Κυρηνάιον
ποιητὴν, ἀλλ' οἶος ἡ καλὴ Σαπφῶ βουλεῖται τοῖς
νόμοις ἀρμόττειν.

Paus. 1. 25. 1 . . . 'Ανακρέων ὁ Τήριος, πρῶτος
μετὰ Σαπφῶ τὴν Λεσβίαν τὰ πολλὰ ὧν ἔγραψεν
ἐρωτικὰ ποιήσαι.

Ath. 13. 605 e καγὼ δὲ κατὰ τὴν 'Επικράτους
'Αντιλαída
tάρωτικ' ἐκμεμάθηκα πάντα ³ παντελῶς
Σαπφῶς, Μελήτων, Κλεομένους, Λαμυνθίου.

Ibid. 14. 639 a Κλέαρχος δὲ ἐν δευτέρῳ Ἐρω-
tικῶν τὰ ἐρωτικά φησιν ἀσματα καὶ τὰ Δοκρικὰ
carloύμενα οὐδὲν τῶν Σαπφῶς καὶ 'Ανακρέοντος
diaφέρειν.

² mss στήσασθε
³ mss ταῦτα

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Lesbos, trip it delicately in the whirling measure on your way to the shining precinct of the bull-faced Hera, and there take up the fair dance unto the Goddess with Sappho for your leader golden lyre in hand. Happy ye in that delightful round! ye shall think, for sure, that ye are hearing some sweet hymn of Calliopè herself.¹

Julian Letters: To Alypius:—I was already recovered when I received the Geography, though your missive was none the less welcome for that. Not only are the maps in it better done, but you have given it a touch of literary distinction by prefixing the iambic motto—not such iambics as sing the fight with Bupalus, to adapt Callimachus,² but of the sort which the beautiful Sappho chooses to fit to her melodies.

Pausanias Description of Greece: . . . Anacreon of Teos, who was the first poet after Sappho to make love his principal theme.

Athenaeus Doctors at Dinner: I, too, to quote Epicrates' Anti-Lais 'am letter-perfect in all the love-songs of Sappho, Meletus, Cleomenes, and Lamithius.'

The Same: Clearchus, in the second Book of his Treatise on Love Poetry, declares that the love-songs of Gnesippus and his Locrian Ditties, as they are called, are quite as good as Sappho's or Anacreon's.

¹ cf. A. P. 7. 407 (above) ² i. c. the choliambics prefixed by Callim. to his Iambics referring to Hipponax' lampoons (in that metre) on Bupalus and containing the words φέρων ιαμβιων ου μάχην δείδοντα | την Βουσάλεων, cf. Ox. Pap. 1011

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Them. Or. 13. p. 170 d . . . καὶ τὸ καλὸν δὲ αὐτὸ σὺν τῇ ἀληθείᾳ καλὸν ἡστὶ, ψεύδος δὲ οὐδὲν καλὸν, οὐτέ θωπεία οὔτε κολακεία. Σαπφοὶ μὲν γὰρ καὶ Ἀνακρέοντι συνχωροῦμεν ἀμέτρους εἶναι καὶ ὑπερμέτρους ἐν τοῖς ἑπάνωτοι τῶν παϊδίκων· σωμάτων γὰρ ἡρων ἰδιωτικῶν ἰδιῶται καὶ οὐδεὶς κίνδυνος ἐπὶν εἰ χανωθεῖν ὑπὸ τοῦ ἑπάνου αὐτοῖς οἱ ἔρωμεν. ἐνταῦθα δὲ βασιλικὸς μὲν ὁ ἔρως, βασιλικὸς δὲ ὁ ἔρωμεν . . .

Plut. Mus. 16 καὶ ἡ Μιξολύδιος (ἀρμονία) παθητικὴ τίς ἐστὶ τραγοφίαις ἀρμόζουσα. Ἀριστοξείνος δὲ φησί Σαπφῶ πρῶτην εὑρασθαι τὴν Μιξολυδιστῇ, παρ' ἦς τοὺς τραγῳδοποιοὺς μαθεῖν.

Ath. 14. 635 e καὶ τὴν Σαπφῶ δὲ φησιν οὕτος (ὁ Μέναιχμος ὁ Σικυώνιος ἐν τοῖς Περὶ Τεχνητῶν) . . . πρῶτην χρῆσασθαι τῇ πηκτίδι.

Ibid. 13. 599 c Χαμαίλεων δὲ ἐν τῷ Περὶ Σαπφοῦς . . .

Suid. Δράκων Στρατονικέως· γραμματικός . . . Περὶ τῶν Σαπφοῦς Μέτρων.

Phot. Bibl. ἀνεγράφησαν ἐκλογαὶ διάφοροι ἐν βιβλίοις ἢ Σωπάτρου σοφιστῶν. συνειλεκται δὲ αὐτῷ τὸ βιβλίον ἐκ πολλῶν καὶ διάφορων ἱστορίων καὶ γραμμάτων . . . ὅ δὲ δεύτερος (λόγος) ἐκ τῶν Σωτηρίδα Παμφίλης Ἐπιτομῶν πρῶτου λόγου . . . καὶ ἐκ τῶν Ἀρτέμωνος τοῦ Μάγνητος τῶν Κατ᾽ Ἀρετῆν Γυναιξὶ Πεπραγματευμένων Διηγημάτων, ἐτὶ δὲ καὶ ἐκ τῶν .

1 see also Ibid. 20. 36
Ibid. 28 to Terpander

2 Gratian
3 ascribed however
4 a kind of lyre played with the
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Themistius Orations: And beauty itself is beautiful only when accompanied by truth, whereas no falsehood is beautiful, be it called cajolery or adulation. We may acquiesce in the unbounded—or shall I say excessive—praises given their beloved by Sappho and Anacreon, because both loved and lover were private individuals and there was no danger to be apprehended if their praises should turn the beloved head. But the love of which I speak now is Imperial, and so is the beloved.

Plutarch On Music: The Mixolydian 'mode' is particularly sensuous or emotional, suited to tragedy. According to Aristoxenus this mode was invented by Sappho, from whom it was taken by the writers of tragedy.

Athenaeus Doctors at Dinner: Menaechmus of Sicyon in his Treatise on Artists declares that Sappho was the first to use the pēctis.

The Same: Chamaeleon in his treatise On Sappho.

Suidas Lexicon: Dracon of Stratonicia:—A grammarian, the writer of books... On the Metres of Sappho.

Photius Library: Excellent selections were read from the twelve Books of Sopater the Sophist. The work is a compilation from many excellent histories and tracts. The second Book includes passages from the first Book of the Epitomes of Pamphila daughter of Soteridas... from Artemon the Magnesian's Tales of Feminine Virtue, and from the fingers (Ibid. 635 b, d), confused by Suidas (above) with the ψληκτρον or quill.
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Διηγένους τοῦ Κυνικοῦ 'Αποφθεγμάτων . . .
άλλα γε καὶ ἀπὸ ὀγδόου λόγου τῆς Σαπφοῦς.

Heph. 43 ἐπιχοριαμβικὸν μὲν οὖν τὸ Σαπφικὸν
καλούμενον ἐνδεκασύλλαβον ὅλον (fr. 1) . . . ἔστι
δὲ καὶ παρ' Ἀλκαίῳ—καὶ ἀδήλων ὑποτέρου ἔστιν
ἐὑρῆμα, εἰ καὶ Σαπφικὸν καλεῖται.

Sch. Heph. 293. Cons. [π. διαφορῶν τοῦ
ἡρωικοῦ]: Σαπφικὸν δὲ ἔστι τὸ ἀρχόμενον ἀπὸ
σπουδεῖον καὶ λήγον εἰς σπουδεῖον ὅλον (Il. 2.1) . . .

Heph. 60 [π. ποιήματος]: κοινὰ δὲ (τὰ ποιήματα)
ὅσα ὑπὸ συστήματος μὲν καταμετρεῖται,
<τοῖς> αὐτὸ<ῖς> ¹ δὲ τὸ σύστημα ἔχει πληρού-
μενον, οἷά ἐστι τὰ ἐν τῷ δευτέρῳ καὶ τρίτῳ
Σαπφοῦς: ἐν οἷς καταμετρεῖται μὲν ὑπὸ διστιχίας
αὐτὴ δὲ ἡ διστιχία ὀμοία ἔστι.²

ΣΑΠΦΟΤΣ ΜΕΛΩΝ

1a

Mus. Ital. Ant. Class. vi:

'Αερίων ἐπέων ἄρχομαι ἀλλ' ὀνάτων.³

¹ E ² see also Dion. Hal. Comp. 19, Dion Chr. Or. 2. 24
³ E: vase ἡπιῶν κ. τ. λ. see C. Q. 1922

1 this seems to indicate the existence of an edition of S.'s works arranged not according to metre but according to 180
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Obiter Dicta of Diogenes the Cynic . . ., and lastly from the eighth Book of Sappho.¹

Hephaestion Handbook of Metre: First the epichoriambic, called the Sapphic eleven-syllable, as (fr. 1) . . . It occurs also in Alcaeus—and it is uncertain which of the two poets invented it, though it is called after Sappho.

Scholiast on the Same [on varieties of the heroic hexameter]: The Sapphic variety is the line which both begins and ends with a spondee, thus (Iliad 2. 1) . . .

Hephaestion Handbook [on poems]: Poems are called 'common' when they are formed of 'systems' or stanzas and have those systems all composed of lines in the same metre, as for instance the poems in the Second and Third Books of Sappho, in which the stanzas are of two lines and those lines similar.²

THE POEMS OF SAPPHO

1 a

Column i. of a book entitled Ἐνεα πτερεωντα or Winged Words held by Sappho in an Attic vase-picture c. 430 B.C. :³

The words I begin are words of air, but, for all that, good to hear.


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LYRA GRAECA

A'

1 eis 'Aφροδίτην

Dion. H. Comp. 23 ἢ δ' γλαφρὰ καλ ἄνθρα σύνθεσις . . . χαρακτήρα τοιώνδε ἤχει . . . ἀκόλουθον δὲ ἄν εἶ η καὶ τοῖς ἐν αὐτῇ πρωτεστάσας καταραθμηθάσασαι. ἔποιοῖς μὲν οὖν ἔμοιγε κάλλιστα τουτοῦ δοκεῖ τὸν χαρακτήρα ἐξεργάσασθαι Ἡσίοδος, μέλοποιῶν δὲ Σαπφῶ, καὶ μετ' αὐτήν Ἀνακρέων τε καὶ Σιμωνίδῆς τραγῳδοποιῶν δὲ μόνοις Εὐριπίδης συγγραφέων δὲ ἀκριβῶς μὲν οὐδεὶς, μᾶλλον δὲ τῶν πολλῶν Ἑφόρος τε καὶ Θεόπομπος, ὕπτρων τε Ἰσοκράτης. θῆσω δὲ καὶ ταύτης παραδείγματα τῆς ἀμοιβᾶς, ποιητῶν μὲν προχειρισάμενος Σαπφῶ, ὕπτρων δὲ Ἰσοκράτης. ἄρξομαι δὲ ἀπὸ τῆς μελοποιοῦν.

Ποικιλόθρον' ἀθάνατ' Ἀφροδίτα, 
παί Δίος δολόπλοκα, λίσσομαι σε. 1 
μή μ' ἁγαίσει μηδ' ὀνίαισι δάμνα, 
πότινα, θὸμον,

5 ἄλλα τυίδ' ἐλθ', αἱ ποτα κατέρροτα 
τὰς ἔμας αὐξῶς ἅτοισα πήλυ 
ἐκλυσ, πάτρος δὲ δόμον λίποισα 
χρύσιον ἑλθες

ἀρμ' ὑπασδεύξαισα, κάλω 2 δὲ σ' ἅγον

10 ὅκεε στρούθῳ προτὶ γὰν μέλαιναν 3 
πύκνα δίνωνετε πτέρρ' ἅπτ' ὄρρανω ἁἴθε-

ρος δὶα μέσσω,

1 mss also ποικιλόθρον (less likely in view of δολόπλοκα): 
3 προτὶ γὰν μέλαιναν Ε' l.c.: mss perī γάς (Ald. 

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SAPPHO

Book I

1 To Aphrodite

Dionysius of Halicarnassus *Literary Composition*:

The finished and brilliant style of composition... has the following characteristics:... It would not be out of place for me to enumerate here the finest exponents of it. Among epic writers I should give the first place to this style to Hesiod, among lyricists to Sappho, with Anacreon and Simonides next to her; among tragic poets there is only one example, Euripides. Among historians, to be exact, there is none, but Ephorus and Theopompos show it more than most; among the orators I should choose Isocrates. I will now give illustrations of this style, taking Sappho to represent the poets and Isocrates the orators; and I will begin with the lyrist:

Aphrodite splendour-throned immortal, wile-weaving child of Zeus, to thee is my prayer. Whelm not my heart, O Queen, with suffering and sorrow, but come hither I pray thee, if ever ere this thou hast heard and marked my voice afar, and stepping from thy Father’s house harnessed a-golden chariot, and the strong pinions of thy two swans fair and swift, whirring from heaven through mid-sky, have

1 cf. Heph. 83 with sch., Prisc. 1. 37, Hdn. 2. 948 Lentz, *E.M.* 485. 41, Ath. 9. 391 e, Hesych. ὄκεες στρούθιον: used by Heph. to illustrate the metre, and hence to be regarded as the 1st ode of S.’s 1st Book in the (?) Alexandrian edition, which was entirely composed of poems in this metre
2 prob. = ‘sitting on a throne of inlaid wood or metal’
3 cf. 172, Alc. 2: not sparrows, see *Proc.* (oppr.), Stat. S. 1. 2.
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αἶψα δ’ ἐξίκοντο· σὺ δ’, ὦ μακαρια, μειδιάσαια’ ἀθανάτῳ προσόπῳ

15 ἦρε’ ὅτι δηῦτε πέπονθα, κἂντι δηῦτε κάλημι,
κἂντ’ ἐμφ’ μάλιστα θέλω γένεσθαι μανώλα θύμω· ‘τίνα δηῦτε πείθω καὶ σ’ ἄγνην ἐς Fᾶν φιλότατα; τίς τ’, ὦ

20 Ψάφφ’, ἀδικήσει; 1
καὶ γὰρ αἱ φεύγει, ταχέως διώξει,
αἱ δ’ δώρα μὴ δέκετ’, ἀλλὰ δώσει,
αἱ δ’ μὴ φίλει, ταχέως φιλήσει καύκε ἑθέλοισα.’

25 ἐλθεὶ μοι καὶ νῦν, χαλέπαν δὲ λύσον ἐκ μερίμναν, ὅσα δὲ μοι τέλεσσαι θύμος ἱμέρει, τέλεσον, σὺ δ’ αὕτα σύμμαχος ἑσσο.

ταύτης τῗς λέξεως ἢ εὐπεία καὶ ἢ χαρίς ἐν τῇ συνεχείᾳ καὶ λειτοτηγι γέγονε τῶν ἀρμονίων. παρακεῖται γὰρ ἀλλήλοις τὰ ὁνόματα καὶ συνόφανται κατὰ τινὰς οἰκειοτήτας καὶ συζύγιας φυσικὰς τῶν γραμμάτων . . .

2

[Longin.] Subl. 10 οὐκὸν ἐκείδη πᾶσι τοῖς πράγμασι φύσει συνεδρεύει τίνα μόρια ταῖς ὑλαις συνσπάρχοντα, εἰ ἀνάγκης γένοιτ’ ἂν ἡμῖν ὅψας αἴτιον τὸ τῶν ἐμφερομένων ἐκλέγειν ἀεὶ τὰ καιρώ-

tατα, καὶ ταῦτα τῇ πρὸς ἀλλῆλα ἐπισυνθέσει καθὰπερ ἐν τὶ σῶμα ποιεῖν δύνασθαι: τὸ μὲν γὰρ τῇ ἐκλογῇ τὸν ἀκροατὴν τῶν λημμά-

tων, τὸ δὲ τῇ πυκνώσει τῶν ἐκλεκτεῖμενῶν προσάγεται. οἶον ἢ

Σαφφῳ τὰ συμβαίνοντα ταῖς ἐρωτικαῖς μανίς παθήματα ἐκ τῶν

παρεπομένων καὶ ἐκ τῆς ἀλληθείας αὐτῆς ἐκάστοτε λαμβάνει. ποῦ

δὲ τὴν ἀρετὴν ἀποδείκνυται; ὅπε τὰ ἀκρα αὐτῶν καὶ ὑπερτεταμένα

δεινὴ ϛγνέσσαι] καὶ ἐκλέξοι καὶ εἰς ἀλληλα συνθήσασιν.

1 E (Ibid.): mss καλ, καί (not καλ), or μαί (from above) corrected to καί, then σαγάνεσαν, σαγανεύσαν, σαγάν εσσαν, or σαγήνεσαν κ.τ.λ.: σ’ emph. τ’ E: mss (cf. above) σ or omit

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SAPPHO

drawn thee towards the dark earth, and lo! were there; and thou, blest Lady, with a smile on that immortal face, didst gently ask what ailed me, and why I called, and what this wild heart would have done, and 'Whom shall I make to give thee room in her heart's love, who is it, Sappho, that does thee wrong? for even if she flees thee, she shall soon pursue; if she will not take thy gifts, she yet shall give; and if she loves not, soon love she shall, whether or no;'

O come to me now as thou camest then, to assuage my sore trouble and do what my heart would fain have done, thyself my stay in battle.

The verbal beauty and the charm of this passage lie in the cohesion and smoothness of the joinery. Word follows word inwoven according to certain natural affinities and groupings of the letters . . .

[Longinus] The Sublime: Since everything is naturally accompanied by certain affixes or accidents coexistent with its substance, it follows that we should find the source of sublimity in the invariable choice of the most suitable ideas, and the power to make these a single whole by combining them together. The first attracts the listener by the choice of subject-matter, the second by the cohesion of the ideas we choose. Sappho, for instance, always expresses the emotions proper to love-madness by means of its actual and visible concomitants. If you ask where she displays her excellence, I reply that it is where she shows her skill, first in choosing, and then in combining, the best and the most marked of those concomitants. Compare this:
LYRA GRAECA

Φαίνεται μοι κήνος ἱσος θέοισιν ἐμμεν ὢνηρ ὅττις ἐνάντιος τοι ἰζάνει καὶ πλάσιον ἀδυ φωνεῖσας ὑπακούει

5 καὶ γελαίοςας ἴμμεροιν, τὸ δὴ μαν 1 κάρζαν ἐν στήθεσισιν ἐπεπτόασεν 2 ὡς γὰρ ἐσ τ' ἰδῶ, Βρόχε', ὡς με φῶνας οὔδεν ἔτ' ἴκει, 3

ἀλλά κἀμ μὲν γλώσσα Φέαγε, λέπτον 4
10 δ' αὐτικα χρω πῦρ ὑπαδεσδρομακεν, 5 ὀπτάτεσσι δ' οὔδεν ὄρημ', ἑπιρρόμ- βεισι δ' ἁκοιναί,

ἀ δὲ μ' ἱδρώς κακχέetai, 6 τρόμος δὲ παῖσαιν ἀγρη, χλωροτέρα δὲ ποίας 15 ἐμμι, τεθνάκην δ' ὀλίγων πιδεύFην 7 φάινομαι.—ἀλλὰ

πάντ<α νῦν τ>ολμάτε', ἐπεὶ πένησα. 8

...  ...

οὐ θαυμάζεις, ὡς ὑπὸ τὸ αὐτὸ τὴν ψυχήν, τὸ σῶμα, τὰς ἄκοιας, τὴν γλώσσαν, τὰς ὄψεις, τὴν χρόαν, πάνθ' ὡς ἀλλότρια διοιχόμενα ἐτιστεί, καὶ καθ' ὑπεναντίωσεις ἄμα ψύχεται κατεται, ἀλογιστεὶ φρονεὶ, ἡ γὰρ φοβείται μη 9 παρ' ὀλίγων τεθνήκεν, ἦνα μὴ ἐν τῷ περὶ αὐτὴν πάθος φαίνεται, παθῶν δὲ σύνοδος; πάντα μὲν τοιαῦτα γίνεται περὶ τοὺς έρωτας. ἡ λήψεις δ', ὡς ἐφη, τῶν ἀκρων καὶ ἢ εἰς ταύτῳ συναντεῖς ἀπειργάσατο τὴν ξοχήν.

1 Ahr: mss μὴ μὰν 2 Robertelli -E (Camb. Philol. Soc. Proc. 1920), cf. E.M. 407. 22; mss καρδίαν εν στήθεσιν (-εσι) ἐπτόασεν (corr. in one to ἐπτότασεν) 3 E (Ibid.): mss ὡς γ. στῶ βρόχεως (βροχέως) κ.τ.λ.  4 or γλώσσος' ἐγη ἐν δὲ λέπτον Ald. with Plut.  5 a perh. for ai = α cf. αἱμόνες

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SAPPHO

It is to be a God, methinks, to sit before you and listen close by to the sweet accents and winning laughter which have made the heart in my breast beat so fast and high. When I look on you, Brochoe,¹ my speech comes short or fails me quite, I am tongue-tied²; in a moment a delicate fire has overrun my flesh, my eyes grow dim and my ears sing, the sweat runs down me and a trembling takes me altogether, till I am as green and pale as the grass,³ and death itself seems not very far away;⁴— but now that I am poor, I must fain be content⁵ . . . .

Is it not marvellous how she has recourse at once to spirit, body, hearing, tongue, sight, flesh, all as quite separate things, and by contraries both freezes and burns, raves and is sane, and indeed is afraid she is nearly dead, so that she expresses not one emotion but a concourse of emotions? Now all such things are characteristic of the lover, but it is the choice, as I said, of the best and the combination of them into a single whole, that has produced the excellence of the piece.⁶

¹ (or Brochea) dimin. of a compd. of ἑραχής, cf. Catull. and see Camb. Philol. Soc. Proc. 1920 ² the Greek is ‘my tongue is broken up’ ³ cf. Macbeth 1. ⁴ the Greek words for swooning are mostly metaphors from dying metaphorical (‘beggars can’t be choosers’) and explained by the lost sequel; = ‘if I cannot see you face to face I must fain be content with distant reverence’ ⁵ cf. Plut. Pr. in Virt. 10, Cram. A.P. L. 39, Plut. Erot. 18, Demetr. 38, Cram. A.O. 1. 208. 15, Sch. Ill. 22. 2, Catull. 51

Wil. ⁶ Long. (cf. ψάχεται below) apparently read καθεκέντα: his mss ἐκ δὲ (ἐκάδε) μὴ ἱδ. ψ. κακχέεται: but μοι is necessary and the above is quoted Cram. A.O. 1. 208 to show ἵδ. is fem. ⁷ E (Ibid.): mss πιδευςην, πιδευςην, or πιδευκην ⁸ E (Ibid.): mss ἡ. παντόλματος ἓ. (ἓ. καὶ) πένης ⁹ Heller -E: mss ἡ γάρ φοβείται ἡ
LYRA GRAECA

Eust. 729. 20 (Π. 8. 555) ἵστεν δὲ δῆτι ἐν τῷ 'φαεινῷ ἀμφὶ σελήνῃ' οὗ τὴν πλησιαία νοητῶν καὶ πλησισελήνην· ἐν αὐτῇ γὰρ ἀμαρτὰ εἰσὶ τὰ ἄστρα ὡς ὑπεραναγαζόμενα, καθά καὶ ἡ Σαπφῶ τοῦ φησίν.

'Αστερεῖς μὲν ἀμφὶ κάλαν σελάνναν ἀψί ἀπυκρύπτοιοι φάεννυν εἴδος, ὀπτοτα πλήθουσα μάλιστα λάμπης’ ἀργυρία γὰν. ¹

4

Hermog. π. ἰδεὼν (Phct. Gr. Walz 3. 315) [π. γλυκύτητος]: καὶ τὰς μὲν οὐκ αἰσχρᾶς (τῶν ἡδων) ἐστὶν ἀπλῶς ἐκφράζεως, οἷς κάλλος χωρίου καὶ φυτελας διαφόραν καὶ ῥεμάτων ποικιλλαν καὶ διὰ τοιαύτα. ταῦτα γὰρ καὶ τῇ ὕσει προσβάλλει ἡδων ὀρέμενα καὶ τῇ ἁκοῇ διὰ ξεγαγέλει τις. ὦστερ ἡ Σαπφῶ.

. . . . . ἀμφὶ δ’ ὕδωρ ψύχρον <ἀνέμος> ² κελάδει δ’ ὕσσων μαλίνων, αἴθυσσομένων δὲ φύλλων κώμα κατάρρευς. ³ καὶ διὰ πρὸ τοῖτων γε καὶ μετὰ ταῦτα εἰρηται.

5 ⁴ εἰς Ἀφροδίτην

Str. 1. 40 εἰ δὲ Φολνικας εἰπὼν ὄνομάζει (Ὀμηρος) καὶ Σιδώνιος τὴν μητρόπολιν αὐτῶν, σχῆματι συγχεῖ Χρήται ὡς . . . "Ἰδὴν δ’ ἰκανὲ καὶ Γάργαρον’ καὶ Σαπφῶ.

Αἱ σε Κύπρος καὶ Πάφος ἡ Πάνορμος . . . ⁵


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SAPPHO

Eustathius on the Iliad: Note that in the words 'around the bright moon' we are not to understand the moon at her full; for then the stars are dim because they are outshone, as Sappho somewhere says:

Around the fair moon the bright beauty of the stars is lost them when her silver light illumes the world at its fullest.

Hermogenes Kinds of Style [on sweetness or charm]: All clean and honest pleasures may be described simply, as for instance the beauty of a place, the variety of trees and plants, the sweet diversity of rivers and brooks. Such things give pleasure to the eye when they are seen, and to the ear when they are told of. Compare Sappho:

... And by the cool waterside the breeze rustles amid the apple-branches, and the quivering leaves shed lethargy;

and all that precedes and follows this.

5 To APHRODITE

Strabo Geography: Now if in speaking of the Phoenicians Homer [Od. 4. 83] adds mention of the inhabitants of their mother city Sidon, he is using a common form of speech, as for instance, ... and 'he came to Ida and Gargarus' (II. 8. 48) and Sappho's line:

Whether thou [art at] Cyprus and Paphos or at Panormus ... 3

LYRA GRÆECA

6 εἰς Ἀφροδίτην

Ath. 11. 463c διότερ συνιστά καὶ ἢμῖν ἐπὶ τὰς Διονυσικὰς
taucht lalías ὀυδὲ εἰς ἐν ἑυλόγως φθορᾶς νοῦν ἔχων' κατὰ
tous Ἀλέξιδος Ταραντίνους· ὥς τῶν πέλας | οὐδὲν' ἀδικοῦμεν
οὐδὲν . . . ὦ δὲ ἣν πλείστα γελάση καὶ πίη | καὶ τῆς Ἀφροδίτης
ἀντιλάβηται τὸν χρόνον | τούταν ἐν ἀφείται, καὶ τὰ χρῆ γ', ἔρανον
tinos, | πανηγυρίσασ ἤδιστε' ἀπῆλθεν οἶκαδε.' καὶ κατὰ τὴν καλὴν
οὖν Ζατφῶ·

. . . . ἐλθε, Κύπρι, χρυσίαισιν ἐν κυλίκεσσιν ἀβραισ
συμμεμείγεισσιν θαλάσσιν νέκταρ
οἰνοχέεισσα

5 τοῖς ἑταῖροις τοῦσδεσ' ἐμοίς τε καὶ σοίς·

7 [εἰς Ἀφροδίτην] and 8

Apol. Pron. 81. 23 σοί: Ἀττικῶς. Ἰωνε, Ἀλεύεις ὁμολογ·
σοι δ' ἔγω λεύκας ἐπὶ δὰμον ἀλγος
<πίνανα καῦσω>,

Ζατφῶ· καὶ τὸ κατὰ πολὺ τὸ 4 διὰ τοῦ τ.

κἀπιλείψῳ τοι . . .

9 εἰς Ἀφροδίτην

Id. Synt. 350 (247) εἰσὶ τῆς εὐχῆς ἐπιρρήματα παραστατικά·

Ἀιθ' ἔγω, χρυσοστέφαν' Ἀφροδίτα,
tόνδε τὸν πάλον λαχόνην

---

1 Blf.: mss ἀβραῖος from 1. 5
2 τοῦσδεσ(ς) E, cf. Alc. 126, Od. 10. 268, 21. 93, Ad. 51: mss τούτους τοῖς ἑταῖροις
ἔμοις τε καὶ σοίς (masc. an adaptation? or see opp.)
3 Ahr: mss ἐπισώμουν αλγ.
4 E: mss κατὰ ἀπόλυτον
5 B: mss -οίην

1 either the gender of the 'comrades' is changed to suit the
SAPPHO

6 To Aphrodite

Athenaeus Doctors at Dinner: This being so, our own gathering together like this for talk over the wine-cup, 'no man of sense could reasonably grudge us,' as Alexis says in The Tarentines; 'for we never do our neighbours injury . . .; and whoever laughs, drinks, loves, and, if he is lucky, dines out, the most during his time of liberty [from death and darkness], he goes home [to death] the best satisfied with his days at the festival.' And so let me say in the words of the beautiful Sappho:

. . . Come, Queen of Love, to bear round golden cups of nectar mingled with gentle cheer unto these comrades of thine and mine.¹

7 [To Aphrodite] and 8

Apollonius Pronouns: ςόλ 'to thee' Attic. Ionic and Aeolic have alike this form—compare Sappho:

and to thee I [will burn the rich] fat of a white goat,—²

and the form usual to them with τ, as

and I will leave behind for thee . . .

9³ To Aphrodite

Id. Syntax: There are hortatory adverbs of supplication; compare:

O golden-wreathed Aphrodite, would that such a lot as this were mine . . .!

quoter's company (he proceeds 'for whose [masculine] benefit I must now remark'), or this was once the introductory poem to Sappho's Epithalamia, the masculine including the feminine: the nectar is of course metaphorical white goats were sacrificed to Aphrodite Pandemos, cf. Luc. D. Mer. 7 ³ cf. Hdn. π. παθ. 2. 280. 31 Lentz, E.M. 558. 28

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LYRA GRAECA

10

Apoll. Pron. 113. 8 Αἴολείς ἀμέτερον καὶ ἄμμον καὶ ἔμμον καὶ σφόν. Σαπφώ.

αἱ μὲ τιμίαν ἐπόησαν ἔργα
tὰ σφὰ δοῦσαι . . .

11

Aristid. 2. 508 π. Παραφθέγματος οἶμαι δὲ σε καὶ Σαπφοὺς ἀκηκοέναι πρὸς τινας τῶν εὔδαιμόνων δικούσών εἶναι γυναικῶν μεγαλαυχομένης καὶ λεγούσης ὡς αὐτὴν αἱ Μοισίας τῷ ὄντι ὀλβίαν τε καὶ ζηλωτὴν ἐποίησαν, καὶ ὡς οὐδ' ἀποθανούσης ἔσται λήθη.

e. g. ἀλλ' ἐμ' ὀλβίαν ἀδόλως ἐθηκαν
χρύσιατι Μοῖσαι οὐδ' ἐμεθεν θανοῦσας
ἔσσεται λάθα. . . . . .

12

Ath. 13. 571 d καλοῦσι γοῦν καὶ αἱ ἐλεύθεραι γυναῖκες ἔτι καὶ νῦν καὶ αἱ παρθένοι τὰς συνήθεις καὶ φίλας ἐτάρας, ὡς ἡ Σαπφώ.

... τάδε νῦν ἐταῖραίς
tαι ἐμαίσι τέρπνα κάλως ἀείσω.¹

13

Et. Mag. 449. 36 ὃσπερ δαμῶ δαμείω, οὕτω τῷ θέω καὶ παρὰ Σαπφοῖ.

... ὅτι τινὰς γὰρ
eὐθέω, κἡνοι μὲ μάλιστα σίννον-
tαι . . .

¹ ἔμοισί Seid: mss ἐμαίσ
SAPPHO

10

Apollonius Pronouns: Aeolic has the forms ἀμέτερος and ἄμιος 'our,' άμιος 'your,' and σφός 'their'; compare Sappho: 

... [the Muses?] who have made me honoured by the gift of their work.

11

Aristides On the Extemporised Addition: I think you must have heard how Sappho, too, once boasted to certain women reputed prosperous, that the Muses had given herself the true happiness and good fortune, and even when she was dead she would not be forgotten.

e.g. But I have received true prosperity from the golden Muses, and when I die I shall not be forgot.

121

Ath. Doctors at Dinner: For free women to this day and girls will call a friend or acquaintance 'hetaira' or 'comrade,' as Sappho does:

These songs I will sing right well to-day for the delight of my comrades.

132

Etymologicum Magnum: As instead of μεῖν 'subdue' we find μελώ, so for ὑμ 'do' we find ὑμω; compare Sappho:

For those I have done good to, do me the greatest wrong.

1 prob. from a poem introductory to a 'Book' of poems to her friends 2 cf. Choer. 259; wrongly identified by Wil. with Ox. Pap. 1231. 16 (see 15 below)
LYRA GRAECA

14

Apoll. Pron. 98. 2 ὅμων Αἰολεῖς·
ταῖς κάλαισ’ ὅμων <τὸ> νόημα τῶμον
οὐ διάμειππον.́

15 2

Oxyrh. Pap. 1231. 16. 11–12

. . . . . . ]λαν· ἔγων δ’ ἐμ’ αὕτα
tούτο σύνοιδα·
. . . . .

16

Sch. Pind. P. 1. 10 [Δίδς αἰετός]. τὰν γὰρ διετύπωσεν, ὅτι
θή ὁ ἅρτος ἐπικαθήμενος τῷ τοῦ Δίὸς σκῆπτρῳ καὶ κατακηλούμενος
taῖς μουσικαῖς φθάιτε εἰς ὑπὸν κατάγεται, ἀμφοτέρας χαλάσας τὰς
πτέρυγας . . . ἢ δὲ Σαπφὼ ἐπὶ τοῦ ἐναντίου ἐπὶ τῶν περιστερῶν·
tαἰσὶ <δὲ> ψαύκρος μὲν ἐγεντὸ θύμος,
πάρ δ’ ἤεισι τὰ πτέρα . . . 3

17

Vet. Et. Mag. Miller p. 213 μελεθῶν· αἱ τὰ μέλη ἔδουσαν
φροντίδες . . . καὶ αἱ Αἰολεῖς σταλαγμὸν τὴν ὄδυνην λέγουσιν·
Σαπφὼ·
. . . . . . κατ’ ἐμὸν στέλεγμον 4
ἀποστάζουσι γὰρ καὶ μέοισιν.

1 τὸ Bek. 2 so Apoll. Pron. 51. 1, but 80. 10 ἐμ’ αὕτα
τοὐτ’ ἔγων συνίδα: Pap. εγώθεμ’ [. . . | . . . . . . ]νοίδα
3 ψαύκρος Fick from Hesych: mss ψυχρὸς 4 σταλαγμών and
στέλεγμών mss; the first, the form the word would take in
Attic, is necessary to the etymology; in the quotation perh.
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SAPPHO

14

Apollonius Pronouns: The form ἡμιν ‘to you’ is used in AEolic; compare:

Towards you pretty ones this mind of mine can never change.

15

From a Second-Century Papyrus:

... and as for me, I am conscious of this: ... 

16

Scholiast on Pindar: He has given a complete picture of the eagle sitting on Zeus’s sceptre and lulled to sleep by the music, letting both his wings lie slack. ... Sappho on the contrary says of the doves:

And as for them their heart grows light and they slacken the labour of their pinions.2

17

Old Etymologicum Magnum: μελέθωνει ‘cares’: the thoughts which devour the limbs ... and the AEolic writers call pain σταλαγμός ‘a dripping’; compare Sappho:

... because of my pain;

for they [pains or wounds?] drip and flow.

1 cf. Apoll. Pron. 51. 1, 80. 10 2 when they reach the nest? 3 cf. E.M. 576. 22

στέλνομαι cf. ἀνασταλῶς and Hesych. ἀστυλᾶς (sic) and ἀσταλυχεῖν

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LYRA GRAECA

18

Et. Mag. 335. 38 τὰ γὰρ δύο σο εἰς ἐπέτουσιν οἱ Αἰολεῖς·
τὸ γὰρ ἐπιπλῆσον ἐπιπλάζω· Σαπφώ·
τὸν δ’ ἐπιπλάζοντ’ ἀνοιαί φέροιν
καὶ μελέδωναι.¹

19

Amm. p. diaf. λέξ. 23 ἀρτι καὶ ἄρτιως· διαφέρει. ἀρτι μὲν
γὰρ ἐστὶ χρυσωπόδιλλος αὐξω
<ἡθε καὶ>² . . .
ἀντὶ <τοῦ> χρυσωποδίλλος·

20

Sch. Ar. Pac. 1174 διαφέρουσι γὰρ αἱ Δυδικαὶ βαφαί . . .
καὶ Σαπφώ·

. . . . . πόδας δὲ
ποίκιλος μάσθης ἐπέτευνε, Λύδι·
on κάλον ἐργον.³

21

Sch. Ap. Rh. 1. 727 ἐρευνήσασα δὲ ἀντὶ τοῦ πυρρά, ὑπέρυθρος,
καὶ ἔστι παρὰ τὸ Σαπφικὸν·

. . . . . παντοδάπαις μεμενγμέ·
nα χροῖαισιν

² μ’ ἄ Seid: mss μὲν ἂ: ἡθε κ. E, cf. [Theocr.] Meg. 121

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SAPPHO

18

Etymologicum Magnum: For the Aeolic writers change double s to z; they write ἐπιπλήσσω ἐπιπλάζω; compare Sappho:

And as for him who blames [me?] may frenzies and cares seize upon him.

19

Ammonius Words which Differ: "Ἀρτὶ differs from ἄρτις; for ἄρτι is an adverb of time, whereas ἄρτις is used of that which is fully completed; so Sappho is wrong in saying:

The golden-slippered Dawn had just [come] upon me [when] . . . ;

instead of the adverb of time.

20

Scholiast on Aristophanes Peace: For the Lydian dyes differ . . . and Sappho says:

. . . and a motley gown (?), a fair Lydian work, reached down to [her] feet.

21

Scholiast on Apollonius of Rhodes Argonautica: ἔρευθησσα [epithet of Jason's mantle] is used instead of πυρρά, ἄρε-ρυθρός, 'ruddy,' and is contrary to Sappho's description:

. . . mingled with all manner of colours

1 cf. Hdn. 2. 929. 19 Lentz  2 cf. Poll. 7. 93, who says it was a sort of sandal, but the sing. and 'dyes' are against this
LYRA GRAECA

22

Apoll. Pron. 66. 3 ἐμέθεν: πυκνῶς αἵ χρήσεις παρὰ Αιολεῖσιν
(124).

. . . . . . . . . . . . η τίνι ἄλλον
<μᾶλλον> ἀνθρώπων ἐμεθεν φιλησθα; ¹

23

Eit. Mag. 435. 45 οἱ Αιολεῖσ . . . ποθέω ποθήω, οἶον.
καὶ ποθήω καὶ μάομαι . . .

24 εἰς Ἐκάτην

Philod. π. εὔσεβ. 42 Gomperz [Σαπ]φω Ὑ τ[η]ν θεὸν

e. g. Χρυσόφανες ὁ Φεκάτα θέραπνα
| Ἄφροδίτας . . . ²

25

Adonium dimetrum dactylicum catalecticum a Sappho in-
ventum est, unde etiam Ἀσπῆκαμ nuncupatur monosche-
matistum, semper enim dactylo et spondeo percutitur;

ὁ τὸν 'Αδωνίν.

26

Apoll. Pron. 82. 16 [π. τῆς οἴ]: Αἰολεῖσ σὺν τῇ Φ.

. φαίνεται Φοι κῆνος ³ . . . .

¹ μᾶλλον B ² for ἂ in voc. cf. Hfm. Gr. Dial. 2. 538:
cf. Ἡσυχ. θεράπνη ³ probably not a variant of 2. 1

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SAPPHO

22

Apollonius **Pronouns**: έμεθέν 'of me'; it occurs frequently in the Aeolic writers; compare (124) and:

... O whom in all the world do you love better than me?

23

*Etymologicum Magnum*: The Aeolic writers use ... and ποθω for ποθώ 'I long,' as:

... and I long and I yearn ... 

24 To HECATE

Philodemus *Piety*: And Sappho calls the Goddess (Hecate):

Aphrodite's golden-shining handmaid ... 

25

Marius Plotius *Art of Grammar* [on the Dactylic Metre]: The dactylic Adonian dimeter catalectic was invented by Sappho, and that is why it is also called the monoschematist Sapphic, for it is always composed of a dactyl and a spondee; compare:

Woe for Adonis!

26

Apollonius **Pronouns** [on of 'to him']: Aeolic writers use the form with digamma (ω):

That man seems to himself ... 

1 also in *Et. Gud.* 294. 40

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LYRA GRAECA

27

Apoll. Pron. 100. 5 ἀμμε Ἀλοεῖς . . . διπταῖς ἀμμε . . . . . . . . . 
Σαφφώ πρώτῳ.

28

Max. Tyr. 24 (18). 9 Διοστίμα λέγει, ὅτι θάλλει μὲν Ἠρως ἐυπορῶν, ἀποθνῄσκει δὲ ἀπορῶν· τοῦτο Σαφφώ συλλαβοῦσα εἶπε γλυκύπτερον (81) καὶ ἀλγεσίδωρον· τῶν Ἠρωτα Σωκράτης σοφίστην λέγει, Σαφφώ μυθόπλοκον.

29


e.g. . . . . . . . ὡς τε, μέλημα τῶμον, 
| περπτύγω ¹ . . . .

30

Philost. Im. 2. 1 τοσοῦτον ἀμιλλώνται (αἱ παρθένοι) ροδοπήξεις καὶ ἑλικόπτεις καὶ καλλιπάρρης καὶ μελιφώνοι, Σαφφῶς τούτῳ δὴ τὸ ἡδύ πρόσφεδεμα.

Aristaeon. 1. 10 πρὸ τῆς παστάδος τῶν ὑμέναιον ἀδείν αἱ μουσικώτεροι τῶν παρθένων καὶ μελιχοφωνώτεροι, ² τοῦτο δὴ Σαφφῶς τὸ ἡδίστον φθέγμα.

e.g. . . . . . . . παρθένοις 
| μελιχοφῶναις ³

¹ perh. imitated by Bion 1. 44 ² E: mss -φωνοί ³ so E: Ar. prob. found the more easily corruptible μελιχοφ. in his copy of Phil.

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Sappho

27

Apollonius Pronouns: 'Aμμε, 'us' or 'me,' is used in Aeolic; compare:

... you burn me ...

Sappho in her first Book.

28

Maximus of Tyre Dissertations: Diotima says (in Plato's Symposium) that Love flourishes when he has plenty and dies when he is in want; Sappho, putting these characteristics together, called him bitter-sweet (81) and giver of pain.¹

Socrates calls love sophistical, Sappho a weaver of tales.

29

Julian Letter to Eugenius: ... but I should fly to the very foot of your mountains to embrace you, my beloved, as Sappho says.

30

Philostratus Pictures: The maidens so vied with one another, rose-armed, saucy-eyed, fair-cheeked, honey-voiced (?) — this is Sappho's delightful epithet.

Aristaenetus Letters: Before the bride-chamber rang out the wedding-song from such of the maidens as were the more musical and gentle-voiced² — this is Sappho's most delightful word.

e. g. . . . to gentle-voiced maidens

¹ cf. fr. 42 ² Ar. is prob. imitating Phil., in whose mss 'honey-voiced' is prob. a mistake
LYRA GRAECA

31 eis Ἑρωτα

Sch. Theocr. 13. 2 [ἐστιν τούτῳ θεῶν ποικα τέκνῳ ἐγεντό]: ἀμφιβάλλει τίνος ὑιὸν εἶπη τὸν Ἑρωτα. Ἡσίοδος μὲν γὰρ . . . Σαπφῶ Ἀφροδίτης <ἢ Ἶης> 1 καὶ Οὐράνου.
Paus. 9. 27. 2 Ἡσίοδον δὲ . . . οἶδα γράφαντα ᾧς Χάος πρῶτον, ἐπὶ δὲ αὐτῷ Ἶη τε καὶ Τάρταρος καὶ Ἑρως γένοιτο. Σαπφῶ δὲ ἡ Δεσφία πολλὰ τε καὶ οὐκ ὁμολογοῦντα ἄλληλοις ἐς Ἑρωτα ἤσε.

e. g. Φίλτατον Γαίας γένος Ὀρράνω τε

32 eis Ἐσπερον

Him. Or. 13. 9 ἀστήρ οἶμαι σὺ τις ἐσπέριος,

'Ἀστέρων πάντων ὁ κάλιστος 2 . . .

Σαπφοῦς τούτῳ δὴ τὸ eis Ἐσπερον ἄσμα.

33 [eis Πειθώ]


e. g. Ὠ γένος θελεξίμβροτον Ἀφροδίτας

34

Berl. Klassikertexte 5 P 5006

. . . . . . . . . . θε θύμον
. . . . . . . . . . μι πάμπαν
. . . . . . . . . . δύναμι
. . . . . . . . . . ἀς κεν ἡ μοι
. . . . . . . . . . ἀντιλάμπην

202
SAPPHO

31 To Love

Scholiast on Apollonius of Rhodes Argonautica 3. 26 ['her son']: Apollonius makes Love the son of Aphrodite, but Sappho of Earth and Heaven.

Scholiast on Theocritus 13. 2 ['from what God soever sprung']: He is doubtful of whom to call Love the son; for Hesiod . . . and Sappho, of Aphrodite or of Earth and Heaven.

Pausanias Description of Greece: Hesiod I know has made Chaos the first creation, and then Earth and Tartarus and Love. And in the poems of Sappho the Lesbian there are many mutually inconsistent sayings about Love.

e.g. Dearest Offspring of Earth and Heaven

32 To Hesperus

Himerius Declamations: You must be as it were an evening star,

Fairest of all the stars that shine,
as Sappho says in her Ode to Hesperus.

33 [To Persuasion]

Scholiast on Hesiod Works and Days: ['queenly Persuasion']: Sappho calls Persuasion the daughter of Aphrodite.

e.g. Man-beguiling daughter of Aphrodite

34

From a Seventh-Century Manuscript:

. . . . heart . . . . altogether . . . . [if]
I can . . . . shall be to me . . . . shine back

1 cf. Him. 3. 17

1 Wil. 2 B: μαθω κάλλιστος

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LYRA GRAECA

κά]λον πρόσωπον
...
]ε]γχροίσθεις
...
]ρος

35 [πρὸς Χάραξον]
Berl. Klassikertexte 5 P 5006 verso + Oxyrh. Pap. 424

...]
[αί κλ]ύτων μέν τε ἐπ[πότεαι πεδ'] ἀνδρῶν]
[καὶ κ]άλων κάσλων, ἐ[νέπεις δὲ χαίρην]
'[τοῖς φι]λοις, λύπης τέ μ[e σοι γένεσθαι]
5 [φαι]ς ε]μ' ὄνειδος,
[ἡτορ] οἰδήσαις, ἑπὶ τα[ῦτ' ἀρέσκειο]
[καρδί']αν· ἀσαίο· τὸ γὰρ ὑ[όμα]
[τῶ]μον οὐκ οὕτω μ[αλάκως χόλα παί-]
[δων] διάκηται:

10 [ἀλλὰ] μὴ δοάζε· [γέροντας ὅρνις]
[ο]ύκ ἀγρη βρό]χος· συνίθμ['] ἐγώ σε]
[ο]ὶ πρὶν ἐσπό]λης 2 κακότατο[ς, οἰφ]
[δ'] ἀντετέθη[m]εν
[δαίω. σὺ δ' ὅ]ν ἀτέραις με[μήλων]

15 [ἄρθονν τίθ]η φρένας· εἰ[κολον γὰρ]
[νὰν τράφοις]α τοῖς μάκα[ρας σάφ' οἴδ' ἐ-]
[μοι παρέοντας.] 3

36 eis Νηρη[δας

[Χρύσια] 4 Νηρη[δες, ἀβλάβη[ν μοι]
[τὸν κασὶ]γυνητὸν δότε τυίδι' ἵκεσθα[ι]

1 identification due to E. Lobel 2 i.e. ἐστάλης 3 restored by Blass, Buecheler, B, and E; cf. C.R. 1909, 1921 4 epithet uncertain; Κώπρι καλ is too long

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SAPPHO

. . . . . . fair face . . . . . . . . . . en-
grained . .

35 1 [To Charaxus]

From the reverse of the same Manuscript and a Third-
Century Papyrus

. . . will give. If you hover about the notable
rather than the good and noble, and bid your
friends go their ways, and grieve me by saying in
your swelling pride that I, forsooth, am become a
reproach to you, at such things as these you may
rejoice your heart. Feed your fill. For as for me,
my mind is not so softly disposed to the anger of
a child. But make no mistake in this; the snare
never catches the old bird; I know what was the
depth of your knavery before, and of what sort is
the foe I am opposed to. Be you better advised
then, and change your heart; for well I know that
being of a gentle disposition I have the Gods on
my side.

36 2 To the Nereids

From a Third-Century Papyrus:

Golden Nereids, grant me I pray my brother's
safe return, and that the true desires of his heart

1 prob. a letter to her erring brother Charaxus 2 prob. a complete letter to the same (handed to him on his return from Egypt?) asking reconciliation
LYRA GRAECA

[kà μὲν] ὁ θύμω κε θέλη γένεσθαι,
[ταῦτα τε] λέσθην. ¹

5 [ὁσσα δὲ πρὸ]όσθ᾽ ἀμβροτε, πάντα λύσα[ι,]
[καὶ φίλοι]σι Φοίνι χάραν γένεσθαι
[καὶ δύναν ἐ]χθροισι· γένοιτο δ᾽ ἀμμὶ
[δύσκλεα μηδείς.

[τδὲ κασιν]νήταν δὲ θέλοι πόησθαλ[ι]
10 [ἐμμορον] τίμας· ² ὀνίαν δὲ λίγραν
[καὶ λόγοις] ὤτοις πάροιθ᾽ ἀχεύων
[ἀμμον ἑδά]μνα

[kηρ ὅνειδο]ς εἰςαῖων τὸ κ᾽ ἐν χρῷ
[κέρρεν, ³ ἀλ]′ ἐπ᾽ ἀγ[λαη] ἀ πολίταν

15 [ἀββάλην ἀ]λλως, [ὁτά] νῆ κε δαὐτ᾽ οὖ-
[δεν διὰ μά]κρων

[kαὶ συναρ]νον, αἰ κ[ε θέλη, ἀξιοὶ]σι
[ἐν λέχεσσο' ἐ]χθην. ⁴ σὺ [δὲ], κύνυ['] ἑ]ρε[μ]να, ⁵

20 [ἀλλα] πεδάγγ[η]. ⁷

37 ⁸ [πρὸς Χάραξον]

Ox. Pap. 1231. 1. i. (a)

. . . Κύπρι, καὶ σε πι[κροτέρ]αν ἐπευρε·
10 οἱ δὲ καυχάσαντο τὸδ᾽ ἐννέ[ποντες·]
‘Δωρίχα τὸ δεύτερον ὡς πόθε[γνον]
[eis] ἐρον ἠλθε.’

¹ or κῶσα μὲν  ² replacement of fibre now makes θέλοι certain  ³ Bell now admits ἀλ as poss., and rejects ἀ
⁴ or ἀξιοὶ εἰν κόραις εὕρην  ⁵ ἐ, for κύνια cf. Κύννα Hesych.,
⁶ Ar. Eq. 765 and for single ν in P. ἄρανος for ἄρανος Κ.Π.Α.: Bell agrees κυν[ is poss.  ⁷ for flattened accent cf. χάραν
above  ⁸ restored by Blass, Diels, Jurenka, Smyth, Wil, E; 
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SAPPHO

shall be accomplished, and putting away his former errors he shall become a delight to his friends and a grief to his enemies; and may our house be disgraced of no man. And may he be willing to bring honour to his sister; and the sore pain and the words wherewith, in bitter resentment of a taunt that must have cut to the quick, he sought ere he departed to overwhelm my heart,—O, when return he does on some near day, may he choose amid his fellow-townsmen’s mirth to cast them clean away, and to have a mate, if he desire one, in wedlock due and worthy; and as for thee, thou black and baleful she-dog, thou mayst set that evil snout to the ground and go a-hunting other prey.

37 [To Charaxus]

From a Second-Century Papyrus:

. . . O Cypris, and he found thee more bitter. And the others, they boasted loud and said: ‘What a delightful love-match hath Doricha made this second time!’

1 at a feast of welcome? 2 or find a mate . . . among worthy maids 3 Doricha or Rhodopis a famous courtesan beloved by S.’s brother Charaxus in Egypt; see p. 149

LYRA GRAECA

381 πρὸς Ἀνακτορίων

Ox. Pap. 1231. 1. i. (B)

Οἱ μὲν ἑπτῆων στρότον οἱ δὲ πέσδων
οἱ δὲ νάων φαῖσ’ ἐπὶ γὰν μέλαναν
ἐμμεναι κάλιστον’ ἠγὼ δὲ κῆν’ ὄτι-
tω τις ἔραται.

5 πάγχει δ’ εὐμαρείς σύνετον πόησαι
πάντι τοῦτ’· ἀ γὰρ πόλυ περισσότεισα
κάλλος ἀνθρώπων Ἠλέαν τὸν ἀνδρα
[kρίννε κάλ][ιστον]

[δς τὸ πάν] σέβας Τροῖας ὀλεσσε,
10 [κωφδὲ πα]ίδος οὐδὲ φίλων τοκήων
[μᾶλλον] ἐμμάζῃ, ἀλλὰ παράγαγ’ αὐτον
[πῆλε φίλεις]σαι

[*Ὁρος· εὐκ]αμπτον γὰρ [ἁεὶ τὸ θῆλυ]
[aί κέ] τίς κούφως ὃ[ὁ πάρον ν]οήσῃ•
15 [ἀμ]με νυν, Φανακτορί[α, τ]υ] μέμναι-
[σι’ οὐ] παρεοίσαις,2

[tὰ]ς κε βολλοίμαν ἔρατόν τε βᾶμα
κάμαρυμμα λάμπρον ἵδην προσώπω
ἡ τὰ Δύδων ἁρματα κάν ὄπλοισι
20 [πεσδομ]άχεντας.

[eὐ μὲν ὡδ]μεν οὐ δύνατον γένεσθαι
s. g. [λῶστ’] δὲν ἄνθρωποις· πεδέχθη δ’ ἀρασθαι
[tῶν πέδηχόν ἐστὶ βρότοισι λῆν]
[ἡ λελάθεσθαι.]

1 restored by Hunt, Rackham, Wil, and E cf. C.R. 1914.
73, 1919. 125 2 P παρεοίσαι

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SAPPHO

38 To Anactoria

From a Second-Century Papyrus:

The fairest thing in all the world some say is a host of foot, and some again a navy of ships, but to me 'tis the heart's beloved. And 'tis easy to make this understood by any. Though Helen surveyed much mortal beauty, she chose for most beautiful the destroyer of all the honour of Troy, and thought not so much either of child or parent dear, but was led astray by Love to bestow her heart afar; for woman is ever easy to be bent when she thinks lightly of what is near and dear. See to it then that you remember us Anactoria, now that we are parted from one of whom I would rather the sweet sound of her footfall and the sight of the brightness of her beaming face than all the chariots and armoured footmen of Lydia. I know that in this world man cannot have the best; yet to wish that one had a share [in what was once shared is better than to forget it.]

1 a complete letter to Anactoria who has apparently gone with a soldier husband to Lydia, cf. 86 2 S. and Atthía? 3 ref. to the old friendship between her and S.

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LYRA GRAECA

39

Ox. Pap. 1231. 1. ii (a)

... τ' ἐξ ἀδοκήτω.

40¹ [eis Ἡραν]

(β)

Πλάσιον δή μ[οι κατ' ὄναρ παρείη,]
πότυν Ὕρα, σά χ[αρίεσσα μόρφα,]
tάν ἀράταν Ἀτρ[είδαι Φίδου κλή-]
tοι βασίλες

5 ἐκτελέσσαντες [Ὑρίας ὀδεθρον]:
πρότα μὲν πα[ρ' ὦκυρω Σκαμάνδρῳ]
tυίθ ἀπορμάθ[ε[ντε ἐπ' οἴκον ἱκνή]
oὐκ ἐδύναντο,

πρὶν σὲ καὶ Δί' ἀντ[ιάσαι μέγιστον]
10 καὶ Ἦμινας ἰμμ[ερόεντα παιδα.]
e. g. νῦν δὲ κ[ἀγω, τότινα, λίσσομαι σε]
κατ τὸ πά[ροιθεν]

ἀγνα καὶ κά[λ' ἐν Μυτιλανάισι]
[π]αρθ[ε[νοῖς καὶ δρα[ν τόλην, α[ῖς χορεύ[νη]
15 [ἀ]μφι σ[αἰσι πόλλα ἔδιδαξ' ἔφορταις]
[πόλλα τ' ἁείδην.]
[ὡς τε νᾶας Ἀτρ[είδαι Σῦν ὑμ[μπ]
ἀραν Ἡ[λ[ω, κήλομαι σε κάμοι]
ἔμμεν[αὶ πρὸς οἴκον ἀπυπλεό[σα, Ἡ]ρ]'
20 ἡ[πι', ἡρωγ[ν]}
SAPPHO

39

From a Second-Century Papyrus:

... unexpectedly.

40 [To Hera]

From the Same and another of the Third Century:

Make stand beside me in a dream, great Hera, the beauteous shape that appeared in answer to the prayer of the famous kings of Atreus' seed when they had made an end of the overthrow of Troy. At first when they put forth hither from Scamander's swift flood, they could not win home, but ere that could be, were fain to make prayer to thee and to mighty Zeus and to Thyone's lovely child.\(^1\) So now e.g. pray I, O Lady, that of thy grace I may do again, as of old, things pure and beautiful among the maids of Mytilene, whom I have so often taught to dance and to sing upon thy feast-days; and even as Atreus' seed by grace of thee and thy fellow-Gods did put out then from Ilium, so I beseech thee, gentle Hera, aid thou now this homeward voyage of mine.

\(^1\) the latter half is very tentatively restored on the supposition that S. writes this before embarking to return to Mytilene from Syracuse on hearing of the amnesty
LYRA GRAECA

41

Ox. Pap. 1231. 9

e.g. [ἐν θυέλλασι ξαφ]έλοισι ναῦται
[ἐκφοβήθεντες] μεγάλαις ἀνται[ς]
[ἀββαλον τὰ φόρτια κατὰ χέρσω
[πλοῖοιν οκελλαν.] 5

[μὴ μάλιστ' ἐγωγ'] ἀμοθεν πλέοιμι[i]
[χειμάσαντος, μη]δὲ τὰ φόρτι' εἰκ[ὰ]
[ἐς βάθη πόντο]ν ἀτιμ' ἐπείκη
[πάντα βάλοιμι.] [ai de Νήρηι προ]ρέοντι πόμπα
10 [ἐνυάλω τὰμ' ἐξέσετιαι δεκε[ςθαί]
[φόρτι'] . . . . .] 42

Ibid. 10

[ai de μοι γάλακτο]ς ἐπάβολ' ἂς[κε]
[τωθατ' ἦ παίδω]ν δόλοφων 3 [ποής]ει
[ἀρμένα, τότ' οὖ] τρομέροις πρ[ός] ἄλλα
[λέκτρα κε πόσσι] 5

[ἡρχόμαν' νῦν δὲ] χρόα γῆρας ᾦδη
[μνηίαν ἀμμον ρύτι]ν ἀμφιβάσκει,
[κω̃ πρὸς ἄμμι 'ίρο]ς πέταται διώκων
[ἀλγεσίδωρος.] 4

. . . . . . . . . . . . . . . . . τὰς ἀγαύας

10 . . . . . . . . ]μα' λάβοισα
. . . . . . . . . . ]ἀείσον ἄμμι
τὰν �팬τὸν ἕκτον 5
. . . . . . . . . . . . . . . . . .

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SAPPHO

41
From a Second-Century Papyrus:

* e.g. When tempests rage, the mariner, for fear of the great blasts of the wind, doth cast his cargo overboard and drive his vessel ashore; as for me, I pray I may be bound nowhither in time of storm,¹ nor be fain to cast all my cargo, precious or not, into the deep; but if so be it should fall to Nereus in his flowing pageant of the sea to receive the gift of my goods. . . .

42
From the Same:

. . . If my paps could still give suck and my womb were able to bear children, then would I come to another marriage-bed with unfltering feet; but nay, age now maketh a thousand wrinkles to go upon my flesh, and Love is in no haste to fly to me with his gift of pain.—. . . . . of the noble . . . taking . . . O sing us the praises of her of the violet-sweet breast. . . .²

¹ cf. Theocr. 9. 10. ² this mutilated sentence does not necessarily belong to the same poem

¹ *E e.g.* cf. *C.R.* 1916. 99: preceded by 7 fragmentary lines not necessarily part of the same poem ² restored by *E*, cf. *C.R.* 1919. 126 ³ = δελφός, cf. κινδυν, Φώτκυν ⁴ ἀλγεσιδώρος: from 28 ⁵ the last two words from Apoll. *Pron.* 384 B (see Alc. 138)
LYRA GRAECA

43

Or. Pap. 1231. 13

... [αις ἐγὼν ἥφιαν· Ἄγα[να γυναικεῖς,]
[οί συμμασθή ή ἀ[ι µέχρι γῆρας]
[ὁτιν̄ ἀ]μεσ[έν τετί ήσυχα]
[σύνε]πημ[έν]

5 [ἂγνα µ]έν γὰρ καὶ κά[λα πόλλη ἐν αὑτά]
[δράσα]µεν· πόλι[ν δ'] ἀπυλτππαολοσάυν]
[σφῶι]ν] δ[ξ]ειας δ[άκεν ήµερός µοι]
[θύµον ἀσαισι.]'

44

Ibid. 14

. . . . . . ]ἔρωτος ἤλγ[ει]
. . . . . . .]

[ὁττα γὰρ κ' ἐνάν]τιον εἰσίδω σ[ε]
[τότι ἐµοι οὐ φύνν' Ἐρµίονα τεαύ[τα] 3

5 [φαίνεται,] ξάνθα δ' Ἐλένα σε' είσ[κ]ην
[ἔστιν ἐπει]κες

[κω ἱσορ]ας θνῶταις· τόδε δ' ἐσ[θει], τά σα
[κάλλονα] παίσαν κε µε τάν µερίµ[βαν]
[ταίς θυῇλ]ας ἀντιδ[ε]δων, πό[θοις δὲ]

10 [παίσι σε τίην.] 4

1 so E, cf. C.R. 1916. 100 2 E, C.R. 1916. 101
3 = τοιαύτη 4 Sch. τ[γ]ην σε (a variant)

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SAPPHO

43

From a Second-Century Papyrus:

And them I answered: 'Gentle dames, how you will evermore remember till you be old, our life together in the heyday of youth! For many things did we then together both pure and beautiful. And now that you depart hence, love wrings my heart with very anguish.'

44

From the Same:

... For when I look upon you, then meseems Hermione¹ was never such as you are, and just it is to liken you rather to Helen than to a mortal maid; nay, I tell you, I render your beauty the sacrifice of all my thoughts and worship you with all my desires.

¹ as daughter of Helen, Hermione was one remove less divine
LYRA GRAECA

45 

pros Τογγύλην

Ox. Pap. 1231. 15

[Τ]ὰν τὰ[αχίσταν, ὦ κ]έλομαι σ’ ὅ[νελθε,]
[Γό]γνυλα β[ρόδ]ανθί, λύβωσα μάν[δυν]
[γλα]κτίναν· σὲ δὴ ὑτε πόθος τὶ[ς ἄμος]
ἀμφιπόταται

5 τὰν κάλαν· ἀ γὰρ κατάγωγις αὕτα
ἐπτόαιοι ἵδοισαν, ἐγὼ δὲ χαίρω.
καὶ γὰρ αὕτα δή πο[ς] ἐμε[μιομαν τὰν]
[K]υπρογέν[ηαν]

[τ]ὰς ἀράμαι[ς] ὡς χάριν ἀβφέρην μοι

10 τοῦτο τὸ[πος, ἀλλά σε, τὰς μάλιστα]
[β]όλλομαι[ν] θνάταν κατίδην γυναίκων
[άς] πάλιν ἐλκην.

46

Ibid. 50

[...] καὶ γὰρ [οὐδεν ἀεικες ἥσκεν]
[a]τ[...]νες μέμ[φοντό σ’ ἄ μοι προσήλθες]
[ή] χαλέξα, κα[ιστισι μὴ πρόσπεκεν]
[ά]δρα χαρίσοσά[;]

5 [σ]τείχομεν γὰρ [πάντοσ’ ἐγὼ δὲ φωμεν]
[κα]ὶ σὺ τοῦτ’ Ἀλλ’ ἡ δύνατον βρότοισι
[πα]ρ[θ]ένοις ἀπ[εμμεν ἐκας γυναίκων]
[a]ῖς κ[εν] ἑχοιεν [;]

1 E (Ibid.) 2 ἐπτοαῖοι = ἐπιτοει 3 E (Ibid.)
SAPPHO

45 To Gongyla

From a Second-Century Papyrus:

Come back, and that speedily, my rosebud Gongyla, and in your milk-white gown; surely a desire of my heart hovers about your lovely self; for the sight of your very robe thrills me, and I rejoice that it is so. Once on a day, I too found fault with the Cyprus-born—whose favour I pray these words may lose me not, but rather bring me back again the maiden whom of all womankind I desire the most to see.¹

46

From the Same:

. . . Indeed it were no matter for wonder if some blamed you for coming to me or talking with me as you have done, and for showing such favour to one to whom you should not; for we walk everywhere. But let us say this, you and me, 'Is it possible for any maid on earth to be far apart from the woman she loves?'

¹ a complete letter
LYRA GRAECA

47

Ox. Pup. 1231. 56

... νῦξ [. . . ] [. . . ]

e. g. πάρθενοι δ[ἐ ταῖσδεσι πρὸς θύραισι]
πανυγίσδομ[εν, πολύολβε γάμβρες,]
σάν ἀείδοι[σαι φιλότατα καὶ νύμ-]¹
δ φας ἴοκόλπω.

. ἀλλ' ἐγέρθης[ις εὐτ' ἐπίησιν αὐώς]
στείχε, σοῖς [δ' ἀγοί πόδας αὐτὸς Ἐρμας]
ήπερ ὅσον ἐ[μορος ἐσο'] ὅσον]²
ὑπνον ἵδωμε[ν.]

μελῶν α'

χηρὸς'

B'

48 πρὸς Ἀτθίδα

Herph. 45 [π. Αἰολικοῦ ἔσως]. τῶν δὲ ἀκαταλήκτων τὸ μὲν
πεντάμετρον καλεῖται Σαπφικὸν τεσσαρεσκεδακασυλλαβον, δὲ τὸ
δεύτερον δ' τὸν Σαπφοῦς γέγραπται Ίράμαν . . . ποτά.

Plut. Amat. 5 χάρις γὰρ οὖν ἡ τοῦ θέλεως ὑπείξεις τῷ ἄρρητῳ
κέκληται πρὸς τῶν παλαιῶν, ὡς καὶ Πίνδαρος ἔφη (P. 2. 78) τὸν
Κένταυρον ἄνευ χαρίτων ἐκ τῆς Ἡρας γενέσθαι, καὶ τὴν οὕτω γάμον
ἐχοῦσαν ὧν ἡ Σαπφῶ προσαγορεύουσα φησις, ὅτι Σμίκρα . . .
κάραρις.

¹ so Wil: for the other restorations see C.R. Ibid.
² = τόσσον . . . δοσσον cf. Theocr. 4. 39

¹ this being apparently an epistalally, one would expect
to find it in Book IX; there were perh. two editions current
in Roman times, one arranged according to metre, the other
SAPPHO

47

From a Second-Century Papyrus:

e.g. . . . And we maidens spend all the night at this door, singing of the love that is between thee, thrice happy bridegroom, and a bride whose breast is sweet as violets. But get thee up and go when the dawn shall come, and may great Hermes lead thy feet where thou shalt find just so much ill-luck as we shall see sleep to-night.

THE END OF BOOK I
1320 lines

BOOK II

48 TO ATTHIS

Hephaestion Handbook of Metro [on the Aeolic line]: Of the acatalectic kinds of Aeolic verse the pentameter is called the Sapphic fourteen-syllable, in which is written the whole of Sappho's second Book; compare 'I loved . . . ago.'

Plutarch Amatorius: For the yielding of the female to the male is called by the ancients χάρις 'grace'; compare Pindar where he says that the Centaur was born of Hera 'without grace,' and Sappho's use of ἄχαρις 'graceless' of the girl who was not yet ripe for marriage, 'You seemed . . . child'

preserving what was prob. S.'s own arrangement, that according to subject-matter; the former being presumably made from the latter, it is only to be expected that some at least of the metrically-arranged Books would end with epithalamies if they formed the last Book of the earlier edition; cf. the final poem of Book VII (135)
LYRA GRAECA


'Ηράμαν μὲν ἔγω σέθεν, 'Αθη, πάλαι ποτά,
[άς ἐμ' ἀνθεμόεσσ' ἐτι παρθενία σὺ δέ]¹
σμίκρα μοι πάις ἐμμεν ἐφαίνεο κάχαρις.

49, 50

Apol. Pron. 93. 23 ὑμεῖς . . . Αἰολείς υμεῖς.
οὐ τι μ' υμμες ² . . .

ἂς θέλετ' υμμες . . .

ἐν δευτέρῳ Σαπφώ.

51

Hdn. π.μ.λ. 2. 932. 23 Lentz μᾶλλον· οὐδὲν ὅμοιον τῷ μᾶλλον κατὰ χρόνον. τὸ γὰρ αὐτὸ έπαθεν ἐν ἐπιφορᾷ διπλασίαζό-
μενον τὸ λεγέσιν, συστέλλεσθαι φιλεῖ, χωρὶς εἰ μὴ τροπῇ
τις εἰς τοῦ ἡ εἷς α ἐπάρα διαλέκτῳ . . . ἐφιλαξάμην δὲ διαλέκτους
dιὰ τὸδ'.

ἀλλ' ὅν μὴ μεγαλύννεο δακτυλίῳ πέρι.³

52

Chrys. π. ἀποφατ. col. 14 fr. 23 (Letronne, Notices et
Extraits): ἐν Σαπφῶ οὕτως ἀποφαινόμενη.

Οὐκ οἶδ᾽ ὅτι θέων· δύο μοι τὰ νοήματα . . .

1916. ² = Il. 1. 335 and perch. does not belong to 8: μ' =
 μοι (mss μοι) ³ Hartung: mss ἀλλ' ἄν (cf. Oxy. Pap. 1231.
1. ii. 23) μοι μεγαλύνεο: Hdn. apparently mistakes this rare
use (cf. Il. 18. 178) of ἀλλ' ἄνα for an instance (ἀλλά voc.
220
SAPPHO

Terentianus Maurus On Metres: (Sappho) . . . when she sings that her Atthis was small in the days when her own girlhood was blossoming.

I loved you, Atthis, long ago, when my own girlhood was still all flowers, and you—you seemed to me a small ungainly child.\(^1\)

49, 50

Apollonius Pronouns: δυεῖς 'you,' Aeolic δυμεῖς; compare:

It is not you who are . . . . to me . . .

and

So long as you wish . . . ;

from Sappho's second Book.

51

Herodian Words without Parallel: μᾶλλον 'rather': There is no parallel to this word as regards quantity; for if \(a\) is followed by \(i\) in the same word it is regularly short, except in the case of \(a\) for \(ē\) in a dialect. . . . I made the above exception of dialects because of the following examples:

But come, be not so proud of a ring.

52 \(^2\)

Chrysippus Negatives: If Sappho, declaring:

I know not what to do; I am in two minds . . .

\(^1\) apparently the 1st poem of Bk. II (cf. Heph.): ll. 1, 3 certainly Sappho's, 2 possibly: cf. Paroem. 2. 449, Mar. Plot. 512, Sch. Pind. P. 2. 78, Max. Tyr. 24 (18). 9, Bek. An. 1. 473. 25, Hesych. κάχαρις \(^2\) cf. Aristaen. 1. 6

\(^{fem.}\) of ἀλλος = ἥλεός which does occur in his next quotation (fr. 93)
LYRA GRAECA

53

Hdn. π.μ.λ. 2. 912. 10 Lentz οὐρανός· τὰ εἰς νοσ λήγοντα ὄνομα τε τρισύλλαβα ὅμονόμα καὶ ξοιντα τὸ τὸ συνεσταλμένον πρὸ τέλους μὴ καθαρεύον οὐδέποτε τὴν ἀρχοῦσαν ἔχει φύσει μάκραν . . . σημειώνει ἄρα τὸ οὐρανός, ὅτι ἱστιον ἀπὸ φύσει μακρᾶς. Ἀλκαίος δὲ εἰς ὤ <καὶ εἰς ὤ> 1 ἀποφαίνεται τὸ ὁνόμα, καὶ ὲρανός λέγων κατὰ τρωπὴν τῆς ὁ διεφθάγγον εἰς τὸ ὤ, καὶ ἀνευ τοῦ ν ὲρανός, ὡστε τὸ ἐπιζητούμενον παρ’ αὐτῷ λελύσθαι. καὶ Σαπφῶ.

ψαύην δ’ οὐ δοκίμουμ’ ὄρανω ἐσσα διπτάχεα. 2

54

Max. Τυγ. 24. 9 ἐκβακχευτεῖ (ὁ Σωκράτης) ἐπὶ Φαίδρῳ ὑπὸ τοῦ ἔρωτος, τῇ δὲ (Σαπφοί) ὁ ἔρως ἐτίναξε τὰς φρένας ὡς ἀνεμος κατάρης δρυσιν ἐμπέσων.

ἐ.γ. ἔμοι δ’ ὡς ἀνεμος κατάρης δρύσιν ἐμπέτων

ἐτίναξεν ἔρως φρένας . . . . . . 3

55


. . . . . . . μάλα δὴ κεκορημένοις

Γόργως . . . . . . 4

56, 57

Hdn. π.μ.λ. 2. 945. 8 Lentz [τὰ εἰς λῃσ λήγοντα]· ἀναδράμομεν ἐπὶ τὸ προκείμενον, παραθέμενοι τὸ τύλη, ὡπερ οὐκ ἴν παρ’ Ἀττικοῖς, ἀλλὰ μέμνημαι Σαπφῆ ἐν δευτέρῳ.

1 E 2 ὑποτική (opt.) Ahr. -B: mss δοκεὶ μοι: ὁρ. ἐ. δ.

E: mss ὑρανῶ δυσπαχέα: B δύσι πάχεσιν cf. Ps.-Callisth. 2. 20 but δυσί is only late 3 E: κατάρης Nauck from Eust. II. 603. 39: mss καρ’ ὄρος (bis): (see Alc. 46) 4 B κεκορημένας

222
SAPPHO

53

Herodian Words without Parallel: οὐρανός 'heaven': Oxytone trisyllabic nouns ending in -νος preceded by ὀ which has a consonant before it, never have the first syllable long by nature. . . . And so οὐρανός is remarkable in beginning with a syllable which is long by nature. But Aloæus uses the form with either ὡ or ὠ, saying ὡρανός with the change of the diphthong ou to ὡ, and also, without the u, ὡρανός, so that the exception we are discussing does not hold in his case. And Sappho says, using the form with ὡ:

A little thing of two cubits' stature like me could not expect to touch the sky.

54

Maximus of Tyre Dissertations: Socrates is wild with love for Phaedrus; Sappho's heart is shaken by love as oaks by a down-rushing wind.

e. g. As for me, love has shaken my heart as a down-rushing whirlwind that falls upon the oaks.

55

Aldus Cornucopia: . . . For example, Σαφῶ 'Sappho' genitive Σαφῶς and Λητῶ 'Leto' genitive Λητῶς, as is shown by such instances as (Adespota 62. Bgl.), and from Sappho herself:

. . . having had enough of Gorgo

56, 57

Herodian Words without Parallel (on nouns in ὀς): Let us return to our subject, which was τύλη 'cushion,' a word not found in Attic writers but used by Sappho in her second Book:

LYRA GRAECA

... ... ... ἐγὼ δ' ἐπὶ μαλθάκαν τύλαιν ὁσπολέω μέλε(α) ... 1
<kal>. 2
καίναν μέν τε τύλαιν κατὰ σὰ σπολέω μέλεα 3
ου γὰρ ο τε σύνθεσμος.

58

Galen Protr. 8 ἀμεινον οὖν ἔστιν, ἐγνωκότας τὴν μὲν τῶν μειρακλῶν δραν τοῖς ἥρυνοις ἄνθεοι δουκικῶν ὀλιγοχρώνιον τε τὴν τέρφην ἐχουσαν, ἐπιαινεὶ τε τὴν Δεσβίαν λέγουσαν.
ὅ μὲν γὰρ κάλος <εἰς κάλος> 4 ὅσον ἵδην πέλει,
ὁ δὲ κάγαθος αὐτικα καὶ κάλος ἐσσεται ... 5

59, 60, 61

Demetr. Eloc. 161 [π. ὑπερβολής] ἐκ δὲ ὑπερβολῶν χάριτες μάλιστα αἱ ἐν τοῖς κωμοδίαις, πάσα δὲ ὑπερβολὴ ἀδύνατος, ὡς Ἀριστοφάνης. ... τοῦ δὲ αὐτοῦ εἰδους καὶ τὰ τοιαύτα ἐστιν ὑγιέστερος κολοκύντης, καὶ φαλακρότερος εἰδίας, καὶ τὰ Σαπφικά.
... ... πόλυ πάκτιδος ἀδυμελεστέρα,

χρύσῳ χρυσοτέρα ... ... ... 6

Greg. ad Hermog. Rhet. Gr. 7. 1236 Walz αἴσχρως μὲν κολακεύει τὴν ἂκοὴν ἐκείνα δος ἄστιν ἠρωτίκα, οἶον τὰ Ἀνακρέοντα, τὰ Σαπφοῦς, οἶον γάλακτος λευκοτέρα, ύδατος ἀπαλοτέρα, πηκτίδων ἠμελεστέρα, ἵππου γαυροτέρα, βόδων ἀβροτέρα, ἐανοῦ μαλακωτέρα, 7 χρυσοῦ τιμιωτέρα.

... ... ... ἰῶνῳ μαλακωτέρα 8

1 E: ὅσπ. = ἀναστελὼ cf. ἀνακλίνω, ἀναπίπτω: mss σπολέω 2 E: mss καὶ μὲν τε τύλαγκας ασπόλεα 4 E: εἰς = ὃν Eust. 1787. 45: mss καλ. ὅσ. ι. πέλεται (-etai from below) 5 κάγαθος: for καί cf. Plat. Phaedr. 23 a and Heindorf's note (Neue) 6 i.e. χρυσοτέρα 7 E: mss ἰματιοῦ ἰανοῦ μ. 8 E, cf. Hesych. ίανον (sic): ἰματιον
SAPPHO

... And I will set [you] reclining on soft cushions;
and

You shall lie on new cushions;
where it should be noted that τε is not the copula.¹

58

Galen *Exhortation to Learning*: It is better therefore, since we know that the prime of youth is like the spring flowers and its pleasures transitory, to approve the words of the Lesbian dame:

He that is fair is fair to outward show;
He that is good will soon be fair also.

59, 60, 61

Demetrius *On Style* [on hyperbole]: The charms of comedy, particularly, are those which arise from hyperbole, and every hyperbole is an impossibility; compare Aristophanes. . . .
Of the same kind are phrases such as ‘healthier than a cucumber,’ ‘balder than a calm sea,’ and Sappho’s:

far sweeter-tuned than the lyre,
and:

more golden than gold.²

Gregorius on Hermogenes: The ear is improperly flattered by erotic turns of phrase such as those of Anacreon and Sappho; for instance, ‘whiter than milk,’ ‘more delicate than water,’ ‘more tuneful than a lyre,’ ‘more wanton than a mare,’ ‘daintier than rosebuds,’ ‘softer than a fine robe,’ ‘more precious than gold.’

*e.g. . . . softer than fine raiment*

¹ for μέν τε cf. 35. 2 ² cf. Demetr. Eloc. 127

225
LYRA GRAECA

62

Ath. 2. 57 d [π. φων] Σαπφώ δ' αυτό τρισυλλάβως καλεῖ· (97) καὶ παλιν·

ωἶω πόλυ λευκότερον. . . . .

63

Antiatt. Bek. An. 1. 108. 22:

μύρραν

τὴν σμύρναν Σαπφώ δευτέρῳ.

64

Poll. 6. 107 Ἄνακρέων . . . στεφανοῦσθαι φησὶ καὶ . . . καὶ

ἀνήφ, ὡς καὶ Σαπφώ (117) καὶ Ἀλκαίος· οὕτωι δὲ ἡμα καὶ σελίνοις

e.g. . . . . στεφάνοιςι σελινύνοις ¹

65

Ox. Pap. 1232. 1. i. 8–9

[. . . . . . . .] ἀλλ' ἀγιτ', ὁ φίλαι,

e.g. [ὑοίδας ἀπυληξομεν ²], ἀγχι γὰρ ἀμέρα.

(Σα[φοῦς μ]ε[λων]) ³

66 ⁴ < Ἐκτορὸς καὶ Ἄνδρομάχης γάμοι>

Ibid. 1232. 1. ii

. . . Κύπρο.[ . . . . . . . . . ]

καρυξ ἢλθ[ε] θὸ[ων οὐνάμι μ]ελέ[ων] ἔθεις

¹ E: cf. σέλυνα Cram. A.O. 2. 258. 6 ² E, cf. C.R. 1919. 127: ἀπυληξομεν subj. cf. Alc. 70. 9 ³ prob. but not certainly belongs here; if so, this was the end either of Bk. ii (reading μελῶν β') or of the whole collection (reading μελῶν) and the next poem was added as an afterthought perh. as only doubtfully S.'s; for the two different editions 226
SAPPHO

62

Athenaeus Doctors at Dinner [on eggs]: Sappho makes three syllables of φύσ 'egg' as (97), and again:

far whiter than an egg . . .

63

Antiatticist: Sappho uses μύρρα

myrrh

for σμύρνα in her second Book.

64

Pollux Vocabulary: Anacreon . . . says that anise, too, was used for garlands, as indeed by Sappho (117) and Alcaeus; the two latter, moreover, speak also of celery.

e. g. . . . garlands of celery

65

From a Third-Century Papyrus:

. . . But come, dear maidens, [let us end our song], for day is at hand.

([END OF?] THE POEMS OF SAPPHO)

66 [MARRIAGE OF HECTOR AND ANDROMACHE]

From the Same:

. . . Cyprus . . . . . . . came a herald sped by the might of his swift legs bringing speedily these

1 cf. Eust. Od. 1686. 49

2 see opp. n. 3

perh. current in antiquity see on 13 and 48; this may be the end of the last book (ix) in the edition arranged according to subject-matter (hence μελή not μελῶν below as title of the whole collection?) 4 restored by Hunt, Lobel, Wil. and E (Ibid.)
'Ιδάοις τάδε κ[ά]λα φ[όρ]εις τάχυς ἀγγέλος

τάς τ' Ἀλλας Ἀσίας τ[ά]δ' ἔσαν κλέος ἀφθιτον.

5 "Εκτωρ κοι2 συνέταιροι ἄγοιος ἐλκώπιδα
Θήβας εξ ἱάρας Πλακίας τ' ἀπ' αἰνάω
ἀβραν Ἀνδρομάχαν ἐν ναῦσιν ἐπ' ἀλμυρὸν
πόντον· πόλλα δ' [ἐλ]γματα χρύσια κάμ-

ματα

πορφύρ[α] λία τ' αὖ τ[ρό]να, ποίκιλ'

ἀθρήματα,3

10 ἀργύρ[α τ'] ἀνάρθημα ποτήρια κάλεφαις.4

ὡς εἰπ'· ὀτραλέως δ' ὄνορουσε5 πάτ[ηρ] φίλος,
φάμα δ' ἤλθε κατὰ πτόλιν εὐρύχορον Φίλω.6

αὐτικ' Ἰλιάδαι σατίναις ὑπ' εὐτρόχοις
ἀγον αἰμόνοις, ἑπέβανε δὲ παῖς ὅχλος

15 γυναῖκων τ' ἀμα παρθενίκαν τε ταυνοφύρων
χώρις δ' αὖ Περάμοιοι θύγατρες [ἐπήσιαν.]

ἰππ[οις] δ' ἄνδρες ὑπαγον ὑπ' ἄρ[ματα, σὺν

δ' ἴσαν]

π[άντ]ες αἴθεον· μεγάλωστι δ' [ἴεν μέγας]

δ[άμος] κἀνικοχοί φ[αλάρων], [κεκαθιμέναις]

20 π[ώλοις ε]̄ξαγο[ν. . . . . . . . . .]

. . . . . . . . . .

Fr. 2 [ὁ]τα δεύτ' ὄχεων ἐπέβαν ἐ]̄κελοι θέοι[ς]

e.γ. ["Εκτωρ Ἀνδρομάχα τε, σύν]αγον ἀολ[λες]8

[Τρώες Τρωίδας τ' ἐρ' τεν]υνον ἐς Ἰλιο[ν.]

[. . . . . . . . ]τον ἐμίγυν[σαν]

5 [. . . . . . . ] ὡς δ' ἀρα πάρ[θενοι]

[. . . . . . ]νεδε...[ 9

228
SAPPHO

fair tidings unto the people of Ida . . . . . and [throughout] the rest of Asia these tidings were a fame that never died: 'Hector and his comrades bring from sacred Thebe¹ and ever-flowing Plancia, by ship upon the briny sea, the dainty Andromache of the glancing eye; and many are the golden bracelets, and the purple robes, aye and the fine smooth broideries, indeed a richly-varied bride-gift; and without number also are the silver goblets and the ornaments of ivory.' So spake the herald; and Hector's dear father leapt up in haste, and the news went forth through Ilus' spacious city. Straightway the children of Ilus harnessed the mules to the wheeled cars, and the whole throng of the women and of the slender-ankled maidens mounted therein, the daughters of Priam riding apart; and the men did harness horses to the chariots, and the young men went with them one and all; till a mighty people moved mightily along, and the drivers drove their boss-bedizened steeds out of [the city] . . . . . . . . . . . . . [Then, when the] god-like [Hector and Andromache were mounted in the chariots, the men of Troy and the women of Troy] accompanied them in one great company into [lovely] Ilium . . . . . . they mingled . . . . . . And now, when the maidens . . . . . .

¹ in Mysia

¹ one or more lines omitted here in P ² E: Ρ καὶ
³ ἄθρωματα Ε, cf. Hesych: Ρ ἄθρωματα ⁴ Ath. 460 d
⁵ Ρ αὖροσσε ⁶ Φίλω Ε (Ibid.): Ρ φίλοις ⁷ number of lines lost unknown
⁸ for συνάγγελον (-νον), cf. Hesych. ⁹ number of lines lost unknown
LYRA GRAECA

Fr. 1 [........]φ[..]α[..]ο[ν εύ]ρεδε[..]..εακ[..].[  
col. iii [....... κα]ι κασια λιβανός τ' ὀνελίχυντο.¹  
γυναῖκες δ' ἔλευσον ὅσαι προγενέστεραι  
πάντες δ' ἀνδρες ἐπήρατον ἴαχον ὄρθιον  
5 πάων¹² ὄγκαλέοντες ἐκάβολον εὐλύραν,  
ῡμνη δ' Ἐκτόρα κ' Ἀνδρομάχαν θεοεικέλο[ις.]

(Σαφ[ο]ύς μέλη)

67

Sch. Ar. Theom. 401 νεωτέρων καὶ ἐρωτικῶν τὸ στεφανη-
πλοκεῖν. πρὸς τὸ ἔθος, ὅτι εὐστεφανηπλόκον αἰ παλαιάι.  
Σαφφώ:  
a ὑ τ' ὀραρι στεφαναπλόκην.³

Γ'

68 εἰς τὸς Χάριτας

Arg. Theocr. 28 γέγραπται δὲ Αἰολίδες διαλέκτῳ παρὰ τὸ  
Σαφφικὸν ἐκκαίδεκασύλλαβον τὸ·  

Βροδοπάχες ἀγναὶ Χάριτες δεῦτε Δίος κόραι.

¹ so P: cf. λίγνυς and μείξωντες Alc. 73. 13  
² P πάον  
³ Ἕ: ἤ. αὐταῖ, cf. Comp. 3. 18 Hoff. Gr. Dial. 2, p. 217

¹ see note 3 on p. 226  
² this may belong to the above
SAPPHO

. . . . . . and cassia and frankincense went up in smoke. Meanwhile the elder women raised a loud cry, and all the men shouted amain a delightful song of thanksgiving unto the Far-Darting God of the lyre, and hymned the praise of the god-like Hector and Andromache.

(End of the Poems of Sappho)¹

67

Scholiast on Aristophanes: The weaving of garlands was done by young people and lovers;—this refers to the custom whereby the women wove the garlands among the ancients; cf. Sappho:

And the maids ripe for wedlock wove garlands.²

Book III

68³ To the Graces

Argument to Theocritus 28: And it is written in the Aeolic dialect and in the Sapphic sixteen-syllable metre of:

Hither, pure rose-armed Graces, daughters of Zeus.

poem as it is taken as an example of the metre, this is probably the 1st line of the 1st poem of the Book: see also Philostr. Im. 2. 1, Eust. Od. 1429. 58 and cf. Heph. 35 (ἢ τὸ τρίτον ὄλον Ζαπφοῦς γέγραπται)
LYRA GRAECA

69
Poll. 10. 124 πρώτην δὲ φασὶ χλαμύδα ὁνομάσαι Σαπφὼ ἐπὶ τῶν Ἐρωτῶν εἰπούσαν.

... ἐλθοντ' ἐξ ὀράνω πορφυρίαν προϊέμενον χλάμυν.

70
Prisc. Inst. Gram. 2. 277 Keil: Et contra tamen in quibusdam es productam terminantibus fecerunt Graeci poetae, eus pro es proferentes. ... ὁ δ' Ἀρευς φαίη ὡς Ἀφαιστόν ἁγην βία.

71
Stob. Fl. 4. 12 [τ. ἄφροσύνης]. Σαπφώς πρὸς ἀπάθειαν γυναῖκα:
κατὰθάνοισα δὲ κεῖσαι οὐδὲ τινί μναμνοσύνα
σέθεν
ἐσσετ' οὐδέποτ' <εἰς> ὑστερον. 2 οὐ γὰρ πεδ.

έχεις βρόδων
tῶν ἐκ Πιερίας, ἀλλ' ἅφανης κην 'Λίδα δόμοις 3
φοιτάσεις πεδ' ἀμαιρών νεκύων ἐπεποταμένα. 4

1 πορφ. Bent.: mss π. ἔχοντα προϊέμ. E: mss προϊέμ.: Seid. περθέμ. line 1 perh. νῦκτι τὰδ' ὑναρ, ᾽Ατθ', εἶδον ᾽Ερων
tῶν δολομάχανον E, cf. Theocr. 30. 25 2 οὐδέ τινι E: mss St. οὐδέποκα (from below), Pl. οὐδέ τις: eis Grotius (mss Pl.

έστειλ' οὐ γὰρ π.) 3 mss also δομο, whence Fick δόμῳ perh.

rightly 4 E': mss ἐκκεπ.
SAPPHO

69

Pollux *Vocabulary*: It is said that the first mention of the word χαλαβός 'mantle' is in Sappho, where she says of Love:

... come from heaven and throw off his purple mantle.\(^1\)

70

Priscian *Grammar*: Conversely, in certain names ending in ἐς the Greek poets give -cus for -ēs, as ... Areus for Ares, for instance Sappho:

And Areus says that he could carry off Hephaestus by force.

71\(^2\)

Stobaeus *Anthology [on folly]*: Sappho, to a woman of no education:

When you are dead you will lie unremembered for evermore; for you have no part in the roses that come from Pieria; nay, obscure here, you will move obscure in the house of Death, and flit to and fro among such of the dead as have no fame.

---

\(^1\) perh. line 1 ran 'I dreamt last night, Atthis, that I saw the wily Love come' etc.: cf. Didymus ap. Amm. 147

\(^2\) cf. Plut. *Praec. Conv. 48* where S. is said to have written it 'to a wealthy woman,' and *Qu. Conv. 3. 1. 2* where it is 'to a woman of no refinement or learning'
LYRA GRAECA

72

Chrys. τ. ἀποφα. col. 8 fr. 13 (cf. 52) εἰ Σαπφῶς οὕτως ἀπεφήνατο·

οὐδιαν δοκίμωμι προσίδοισαι φά; ἂλιῶ

ἐσσεσθαι σοφία πάρθενον εἰς οὐδενά ποι χρόνου
tοιαύταν

73

Thes. Corn. et Hort. Adon. Ald. 268 b τὴν δὲ αἰτιατικὴν οἱ
Αἰολεῖς καὶ μόνοι προσέβεσί τοῦ ν ἐποίοιν τὴν Δητών, ὡς καὶ ἡ
χρήσις δηλοῖ·

"Ἡρων ἐξεδίδαξεν γέγορὸν τὰν ἀνυόδρομον.

ἀιτιατικῶς γάρ ἔστιν ἀπὸ εὐθελας τῆς Ἡρώ.

Δ'

74

Et. Mag. 2. 43 ἀβακῆς . . . κέρχηται δὲ αὐτῷ Σαπφῶ, οἶνον

. . . . ἀλλὰ τις οὔκ ἔμμεν παλίγκοτος

ὁργὰ,4 ἀλλ' ἀβάκην τὰν φρέν' ἔχω . . . .

75

Max. Tyr. 24 (18). 9 τὸν Ἑρωτὰ φησιν ἡ Διοτίμα τῷ Σωκράτει

οὐ παίδα, ἀλλ' ἀκόλουθον τῆς Ἀφροδίτης καὶ θεράπων ἐλναι

λέγει ποι καὶ Σαπφοὶ ἡ Ἀφροδίτη ἐν ἀσματι·

< Ω Ψάφως>,5 σὺ τε κάμος θεράπων Ἑρωσ

1 δοκίμωμι Ahr: ἔοιμι
3 Fick: mss ἐξεδίδαξε γ. κ. τ. λ.
4 Urs: mss παλίγκως
SAPPHO

72

Chrysippus Negatives: If Sappho expressed herself thus:
I do not believe that any maiden that shall see
the sunlight will ever rival [you] in [your] art...

73

Aldus Cornucopia: The accusative of nouns like Leto, in
Aeolic only, by the addition of n became Leton, as the
example shows:

Well did [I] teach Hero of Gyara, the fleetly-
running maid;

for Heron is used as an accusative from the nominative
Hero.

Book IV

74

Etymologicum Magnum: ἀβακης ‘infantile’... and Sappho
has used it, for instance:

... Yet I am not resentful in spirit, but have the
heart of a little child.

75

Maximus of Tyre Dissertations: Diotima [in Plato's Sym-
posium] tells Socrates that Love is not the child but the
attendant and servitor of Aphrodite; and Aphrodite some-
where says to Sappho in a poem:

My servitor Love and thou, O Sappho

ὦργάνων: Neue's -κτων ὦργαν (accus.) unlikely without τῶν
of E
LYRA GRAECA

76, 77

Dio Chr. 37. 47:

Μνάσεσθαι τινά φαιμ' ύστερον ἀμμέων.¹

πάνυ γὰρ καλῶς εἶπεν ἦ Ζαπφώ καὶ πόλυ κάλλιων Ἡσίοδος (Orp. 763–4): 'Φήμη δ' οὕτως πάμπναν ἀπόλλυται, ἤτεινα πολλόν | λαοὶ
φημίζωσι: θεὸς νῦ τίς ἔστι καὶ αὐτῆ.' ἐγώ σε ἀναστήσω παρὰ
τῇ θεῷ, δεδεν ονείδες σε μὴ καθέλη, οὐ σεισμός, οὐκ ἀνεμος, οὐκ
νυφετός, οὐκ ὄμφρος, οὐκ φθόνος, οὐκ ἑχθρός, ἀλλὰ καὶ νῦν σε
καταλαμβάνω ἑστηκότα. λάθα² μὲν γὰρ ἡδὴ τινὰς καὶ ἑτέρους
ἐσφελε καὶ ἐψεύσατο, γνώμη δ' ἀνδρῶν ἀγαθῶν οὐδένα, ἦ κατ'
ἀνδρα μοι ὁρθὸς ἑστηκας.

e.g. λάθα μὲν τινὰς ἐψεύσατο κατέροις
      ἀδ' ἀνδρῶν ἀγαθῶν οὐδένα πώποτα
      γνώμα . . . . . . .

78

Sch. Ap. Rh. 1. 1123 χέραδος ή τῶν βραχέων λίθων συλλογή
. . . ἡ χεράδες λέγονται οἱ μικροὶ σωροὶ τῶν λίθων . . . μνημο-
νευεί καὶ Ζαπφώ.

μὴ κίνη χέραδας.³

79

Apoll. Pron. 107. 11 (π. τῆς ὅς): Αἰολεῖς μετὰ τοῦ Φ κατὰ
πᾶσαν πτώσιν καὶ γένος:

τὸν Φὸν παίδα κάλει.⁴

Ζαπφώ.

¹ μνάσεσθαι: Cas: mss - σασθαί  φαιμ(ι) B: mss φάμη
ὑστερον Volg. -E: mss καλ ἑτέρον (correction of φήμηστερον
from φαίμηστερον) ² note the form ³ So Ahr: mss μὴ
κενή χέραδος: mss E.M. μὴ κίνητε χεράδα (τὰ παραβιβάσια
σκύβαλα) ⁴ Φὸν Heyne: mss eon

236
SAPPHO

76, 77

Dio Chrysostom *Discourses*:

Somebody, I tell you, will remember us hereafter; as Sappho has well said, and, as Hesiod has better said (*Works and Days*, 763): 'No fame told of by many peoples is altogether lost; for Fame is a God even as others are.' I will dedicate you [his present oration] in the temple of this Goddess, whence nothing shall ever remove you, neither earthquake, nor wind, nor snow, nor rain, nor envy, nor enemy—nay, I believe you are there already; for [others have been disappointed by oblivion, but never one by the judgment of good men,]¹

and in that, methinks, you for your part stand upright.

78

Scholiast on Apollonius of Rhodes *Argonautica*: χεπαδός is a gathering of small stones . . . or small heaps of stones are known as χεπαδές . . . compare also Sappho:

Stir not the jetsam.²

79

Apollonius *Pronouns* [on ὦ 'his' or 'her']: The Aeolic writers use the form with digamma (ϝ) in every gender and case; compare:

. . . whom she calls her child;

Sappho.¹

¹ that is, disappointed of their hopes of undying fame by the (good) opinion of good judges; prob. a slightly adapted version of lines from the same poem of S. ² i.e. or you will find something noisome; = 'lêt sleeping dogs lie': cf. *E.M.* 808. 37 (explained as 'seashore refuse')
LYRA GRAECA

E'

80
Hermog. π. ἰδεὼν Rhet. Gr. 3. 317 Walz [π. γλυκύτητος]:
καὶ ὅταν τὴν λύραν ἐρωτᾷ ἡ Σαπφώ καὶ ὅταν αὕτη ἀποκρίνεται,
οίων:
"Ἄγε διὰ χέλυννά μοι
φωνάσσα τε γύγνεο."
καὶ τὰ ἔξης.

81 πρὸς 'Αθηδά
Heph. 46 [π. Αἰολικοῦ ἔπους]: τὸ δὲ τετράμετρον ἀκατάληκτον
ἐστὶ τοιοῦτον:
"Ερος δαυτὲ μ' ὁ λυσιμέλης δόνει
γλυκύτπικρον ἀμάχανον ὀρπετον,
'Αθηδ, σοὶ δ' ἐμεθέν μεν ἀπ' ἥχθετο
φροντίσδην, ἐπὶ δ' 'Ανδρομέδαν πότη.

82 [πρὸς 'Αθηδά ?]
Berl. Klassikertexte P 9722. 1

... "Ψάπφ', ἢ μὰν οὕτως ἐγὼ οὖ σε φιλήσω.
ὡ φαῖν' ἄμμι, κηξ εὐναν λυὶς τέαν
πεφιλημμ[ἐν]αν ἵσχυν, ὦδατι δὲ
κρίνου [ὡς ἃ]κήρατον παρὰ κράναν
τέπλον Ἑιὼν ἄπυσχοισα λούει.

¹ so Neue -E cf. fr. 190: mss Herm. ἀ. χέλυ δ. μ. (ἀ. δ. χ.)
λέγε φ. δὲ γύνεο, Eust. ἀ. μ. δ. χέλυ φ. γένοι: opt. with ἀγε
unparalleled ² very tentatively restored by E; many
words even outside the brackets are very doubtfully legible,
SAPPHO

Book V

80

Hermogenes On Kinds of Oratory [on sweetness or charm]

. . . And when Sappho addresses her lyre and when it
answers her, as:

Up, my lute divine, and make thyself a thing of
speech;
and the lines that follow.

81 To Atthis

Hephaestion Handbook of Metre: The acatalectic (Aeolic)
tetrameter is like this:

Lo! Love the looser of limbs stirs me, that creature
irresistible, bitter-sweet; but you, Atthis, have come
to hate the thought of me, and run after Andromeda
in my stead.2

823 [To Atthis]

From a Seventh-Century Manuscript:

. . . Sappho, I swear if you come not forth I
will love you no more. O rise and shine upon us
and set free your beloved strength from the bed, and
then like a pure lily beside the spring hold aloof
your Chian robe and wash you in the water. And

1 cf. Eust. II. 9. 41 2 B divides the fragment saying
l. 3 begins a poem, but δε belies this 3 see opp. note 2

especially after l. 9, cf. C.R. 1916. 131: separation of the
strophes uncertain
LYRA GRAECA

καὶ Κλειὶς ἑὰν καβφέροισα γρῦταν
ekrokóynta λῶπεά σ’ ἐββάλη καὶ
πέπλουν πορφύρινον· κάββεβλημένα

χλαίνα πέρ σ’ ἐξ[ακ]ρισάντων ἀνθίνοι
10 στέφανοι περ[ὶ krάτα σοι] δέθεντες,
kάλθ’ ὁσά μαίν[ὴς μ’ ἄδεια καλλ]όνα.

φρύσσον, αὐ Πρα[ξινω, κάρ]υ’ ἀμμιν, ὡς
παρθένων πό[τον ἀδίω π]οίσων
ἐκ τινος γὰρ θέων [ταῦτ’ ἀ]μμί, τέκνον·

15 ἡ μᾶν ταῦτ’ ἀμέρ[α προτιο] ψυλτάταν
Μυτελάνναν π[ολίων ἡ]ξιάτ’ ἡθ
γυναῖκων ἃ κα[λίστα ψ]άπφ’ ἀπύβην

πεδ’ ἀμμέω[ν, ἃ μάτ]ηρ πεδὰ τῶν τέκνων.
ψυλτά[τε’ Ἀθη, μῶν ἄρα] ταῦτα τὰ πρὶν
20 ἐπὶ[λάθεια πάντ’ ἡ] ὄμναίσα’ ἐτι ; . . .

83 2 [πρὸς Ἀθηδά?] 

Berl. Klassikertexte P. 9722. 2.

[ʼἈθιδ’ οὐποτ’ ἀρ’ ὁ]ψ[ομαί.] 3

τεθνάκην δ’ ἀδόλως θέλω.

ἀ μὲ ψισδομένα κατελίππανεν

πόλλα, καὶ τὸδ’ ἔειπτε μ[οι’]

5 Ὄμι’, ὡς δεύνα πεπ[όνθα]μεν

Ψάπφ’, ἡ μᾶν σ’ ἁέκουσ’ ἀπυνλῆππάνω.

1 better Κλειὶς?  2 cf. C.R. 1916. 129, 1909. 100  3 E
r.g.: ll. 11–13 E, 14 Fraccaroli: ll. 16–17 Ath. 15. 674 d: ll.
18–21 E: cf. Ath. 15. 690 e: ll. 23–25 E e.g.

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SAPPHO

Cleís shall bring down from your presses saffron smock and purple robe; and let a mantle be put over you and crowned with a wreath of flowers tied about your head; and so come, sweet with all the beauty with which you make me mad. And do you, Praxinoa, roast us nuts, so that I may make the maidens a sweeter breakfast;¹ for one of the Gods, child, has vouchsafed us a boon. This very day has Sappho the fairest of all women vowed that she will surely return unto Mytilene the dearest of all towns—return with us, the mother with her children.'

Dearest Atthis, can you then forget all this that happened in the old days? . . . ²

83 [To Atthis?]

From the reverse of the same Manuscript:

So I shall never see Atthis more, and in sooth I might as well be dead. And yet she wept full sore to leave me behind and said 'Alas! how sad our lot; Sappho, I swear 'tis all against my will I leave

¹ the ordinary Greek breakfast was bread dipped in wine; this, the day of S.'s return (from the first exile at Pyrrha?), is a great day ² doubtfully restored; see p. 238, n. 2: the speaker of the main portion is apparently Atthis
LYRA GRAECA

τὰν δ' ἐγὼ τάδ' ἀμειβόμαι.
Χαίροιοι έρχεσ κάρμεθεν
μέμναισ'. οἴσθα γὰρ ὃς <τ'> ἐπεδήπομεν.

10 αἱ δὲ μῆ, ἀλλά σ' ἐγὼ θέλω
δοναισαι τ[ὰ σ]ν [λα]θει,
δοσ' ἀμμ[ες φίλα] καὶ καλ' ἐπάσχομεν·
πό[λλος καὶ στεφάνοις ἵων
καὶ βρ[όδων γλυκίνων γ'] ὑμοι
15 κὼπ π[λόκων] πάρ ἐμοι περεθήκασο,1
καὶ πόλλαις ὑπαθύμιδας
πλέκταις ἀμφ' ἀπαλα δέρα
ἀνθέων ἐκ[ατον] πεποημενάις,
καὶ πόλλῳ ν[έαρον] κυ χρώ
20 βρευθείω πρ[οχοφ μύρῳ]
ἐξαλεύσαο κα[ί βασιλῆς,]

e. g. καὶ στρώμν[ας ἐπὶ κημένα]
ἀπάλαν πᾶν 2 [ὄνηταν] 3
ἐξίης πόθο[ν ἥδε πότων γλυκίων] . . .

84 4

Berl. Klassikertexte P 9722. 3
e. g. [. . . . καὶ ταύτα σ' ἀμειβόμαι ἐγ]ω•
['Νὴ θεαν ἐγω σοι τὸδ' ὁμῷ]μοκα,
[ὅσ όυδ' αὔτα πόλλαις, ἀ]λλ' ἵαν ἧχου
5 [μόναν ἀπ τῶ Δίος τὰν] παρθενίαν,
[ὑμως δ' οὐκ ὄδδου] ὀρρώδων5 ὑπὲρ ὃν
[ἀπύ μοι F' ἐπέσθηκη]ης'*Ηρα βάλεσθαι.'
[ταῦτ' ἐγω σ' ἦ]φοραν' ἀρ' ὠξυβόων δ'.
[''Ἀμμ Μ μάν,' πάρθεν' α' νυξ οὐκι βάρυ
10 [φαίνετ]' ἐμμεν. ὥστ' οὐ μή σὺ γ' ἀτύχη'. . .

1 περεθήκασο Jurenka: ms παρεθήκας 2 πᾶν accus. masc.
SAPPHO

thee'; and I answered her 'Go your way rejoicing and remember me, for you know how I doted upon you. And if you remember not, O then I will remind you of what you forget, how dear and beautiful was the life we led together. For with many a garland of violets and sweet roses mingled you have decked your flowing locks by my side, and with many a woven necklet made of a hundred blossoms your dainty throat; and with many a jar of myrrh, both of the precious and the royal, have you anointed your fair young skin before me, and [lying upon] the couch have taken your fill of dainty [meats and of sweet drinks] . . .'.

84

From the same Manuscript:

... [And I answered you], 'I swear [to you by the Goddess that although I, like you,] had [of Zeus] but one virginity, [nevertheless] I feared [not the threshold] beyond which Hera had bidden [me cast it away.' Aye, thus I] heartened you, and cried aloud, 'That night was sweet enough [to me,] neither have you, dear maid, anything to fear.' . . .

1 i.e. on many separate occasions

3 cf. Cram. A.O. 2. 245. 21  4 E, e.g., cf. C.R. 1916, p. 132: separation of strophes doubtful  5 we should perh. read ὑποπάνη here and ὀξυβάνη below

243
LYRA GRAECA

84 A

Lib. Or. i. 402 εἰ δὲν Σαπρό τὴν Δεσβίαν οὐδὲν ἐκώλυσεν εὐξασθαι νῦκτα αὐτῇ γενέσθαι διπλασίαν, ἐξέσω κἂμοί παραπλήσιον αἰτήσαι.

e.g. . . . τούτο δ' ἵσθι, διπλασίαν
κήναν νῦκτ' ἄρασθαι μ' ἄμμι γένεσθαι.

85 1

Berl. Klassikertexte P 9722. 4

. . . ἢρ' ὑ.[ . . . δῆρα τῷ[ . . .

e.g. Γογγύλα τ'[ 'ἐφατ'. 'Οὐ τι πα τόδ' ἐγνως ;]

η τι σὰμ' ἐθέλ[ης δεικνύναι τέας]
5 παῖσι ;' 'Μάλιστ', ἀμ[ειβόμαν ἔγω. 'Ερ-]
μας γ' εἰςηλθ'. ἐπὶ [δὲ βλέποιος' ἔγω Φε]

ἐπον· 'Ω δέσποτ', ἐπ[παν ἀπωλόμαν·]
[ο]υ μὰ γὰρ μάκαιραν [ἔγω θέαν]
[ο]údeν ἄδομι ἔπαρθ' ἀγά[ν ἐτ' ὀλβῳ,]

10 κατθάνυν δ' ἰμμερός τις ἐ[γ]ρεσε' με· 2
λὼ στᾶσ' εἰς δροσόευτ' ἄγ[ρον σὲ μ' οί]
'Ατρῆδαν 'Αγαμ[ἐμνον' ἀγαγες πρίν]

[πά]ν τε ταῖρη[τον ἀνθος Ἀχαϊών.] 3
[χ]ρῆ δὲ τοῦτ[ ἐπυληπτῖνν με φαῦ-]
15 [ο]ς, ἄτις ύ.[ . . . .

1 E ibid. 2 ms η[ 3 ms ]νδεθαυη[
SAPPHO

84 A

Libanius Orationes: If therefore Sappho the Lesbian could
wish the length of her night doubled, I may make a similar
prayer.

\[\text{e.g. . . . Nay, I tell you, I prayed that night of} \]
\[\text{ours might be made twice as long.} \]

85

From the reverse of the above Manuscript:

\[\ldots \text{[‘It cannot be] long now,’ [said I. ‘Surely,} \]
said] Gongýla, [‘you cannot tell?] or will you show
your children a sign?’ ‘That I will,’ answered I;
‘Hermes came in unto me, and looking upon him
I said “O Master, I am altogether undone; for by
the blessed Goddess I swear to thee I care not so
much any longer that I am exalted unto prosperity,
but a desire hath taken me to die. I would fain
have thee set me in the dewy meadow whither afore-
time thou ledest Atreus’ son Agamemnon and all
the chosen flower of the Achaeans. I must [leave]
this [light of day,] seeing that I . . .”’

1 perch, from the same poem
LYRA GRAECA

86 [πρὸς Ἀθηνᾶ]

Berl. Klassikertexte P 9722. 5

[᾽Αθην, σοι καμ᾽ Ἀνακτορία φίλα] 2
[πηλόροισ ἐν] Σάρδε[σιν]
[ναίει, πό]λλακι τυίδε [ν]ῶν ἔχοισα; 3

δὲ ποτ᾽ ἐξώμεν βίον, ἂς ἔχε
5 σὲ θέα Φικέλαν ἀριγνώτα, σὰ δὲ μάλιστ᾽ ἔχαιρε μόλπα.

νῦν δὲ Δύδαισιν ἐμπρέπεται γυναῖκεσσιν ὃς ποτ᾽ ἀελίω
δύντος ἀ βροδοδάκτυλος σελάννα

10 πάρ τὰ περρέχουσ᾽ ἄστρα, 4 φῶς δ᾽ ἐπισχεὶ θάλασσαν ἐπ᾽ ἀλμύραν ἵσως καὶ πολυανθέμοις ἄρούραις,

ἀ δ᾽ ἐφὺσ κάλα κέχυται τεθάλαισι δὲ βρόδα κάπαλ᾽ ἄν.
15 θρυσκα καὶ μελίλωτος ἄνθεμώδης.

πόλλα δὲ ξαφοίταισ᾽ ἀγάνας ἐπιμνάσθειο Ἀθηνίδος ἰμμέρω, λέπταν ποι φρένα κῆρ᾽ ἄσα βόρηται. 5

κηθι τ᾽ ἔλθην ἀμμ᾽ ἄξυβόν τὰ δ᾽ οὐ
20 νῦν γ᾽ ἀπυστα νῦξ πολύνω[ς]

γαρνύει δὲ ἀλός πα[ρε]μφισαν. 6

1 cf. C.R. 1916. 130 2 Ε, e.g. 3 πηλόροισ ἐνι and ναίει Ε 4 i. e. ἄστρα δ᾽ περιέχουσι 5 ms κηθρ᾽, i. e. κηθρι adv. cf. Hom. 6 κηθι Wil: ms κηθι: perh. κηθι, = ἐκείσετε

Ε: παρενρ. Ε

246
SAPPHO

86 [To Attis]

From the same Manuscript:

[Attis, our beloved Anactoria dwells in far-off] Sardis, but she often sends her thoughts hither, thinking how once we used to live in the days when you were like a glorious Goddess to her and she loved your song the best. And now she shines among the dames of Lydia as after sunset the rosy-fingered Moon¹ beside the stars that are about her, when she spreads her light o'er briny sea and eke o'er flowery field, while the dew lies so fair on the ground and the roses revive and the dainty anthryse and the melilot with all its blooms. And oftentime while our beloved wanders abroad, when she calls to mind the love of gentle Attis, her tender breast, for sure, is weighed down deep with longing; and she cries aloud for us to come thither; and what she says we know full well, you and I, for Night that hath the many ears calls it to us across the dividing sea.²

¹ was Attis the Sun? ² a letter to [Attis]; cf. 38

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LYRA GRAECA

86 1 [πρὸς Ἀτθίδα]

Berl. Klassikertexte P 9722. 5

[Ἀθήνα, σοὶ κἀμ, Ἀνακτόρια φίλα] 2
[πηλόροις εὐι] Σάρδε[σι]
[ναίει, πό]λλακι τυίδε [ν]ῶν ἔχοισα, 3

ὡς ποτ' ἔξωμεν βίον, ἂς ἔχε
5 σὲ θέας Φίκελαν ἄρι-
-γνώτα, σὰ δὲ μάλιστ' ἔχαιρε μόλπα.

νῦν δὲ Λύδαιοις ἐμπρέπεται γυναι-
κεσιν ὡς ποτ' ἄελώ
δύντος ἀ βροδοδάκτυλος σελάννα

10 πὰρ τὰ περρέχοισ' ἄστρα, 4 φάος δ' ἐπί-
-σχει θάλασσαν ἐπ' ἀλμύραν
ἰσως καὶ πολυανθέμως ἀρούραις,

ἀ δ' ἔρσα κάλα κέχυται τεθά-
λαισι δὲ βρόδα κάπαλ' ἀν-
15 θρυσκα καὶ μελίωτος ἀνθεμώδης.

πόλλα δὲ ξαφοίταις' ἀγάνακ ἐπὶ-
-μνασθείσο' Ἀτθίδος ἑμέρῳ,
λέπταν ποι φρένα κηρ' ἀσα βόρηται. 5

κῆθι τ' ἐλθῃν ἀμμ' ὄξυβόη' τὰ δ' ὅν
20 νῦν γ' ἀπυστα νυξ πολύω[ς]
γαρνίει δι' ἀλος πα[ρ]εμε[ιςασ] 6

1 cf. C.R. 1916. 130 2 E, e.g. 3 πηλόροις εὖι and ναίει E 4 i.e. ἄστρα & περίχουσι 5 ms κηρ', i.e. κηρι adv. cf. Hom. 6 κῆθι Wil: ms κηθυ: perh. κήσι, = ἐκεῖσε E: παρενρ. E
SAPPHO

86  [To Atthis]

From the same Manuscript:

[Atthis, our beloved Anactoria dwells in far-off] Sardis, but she often sends her thoughts hither, thinking how once we used to live in the days when you were like a glorious Goddess to her and she loved your song the best. And now she shines among the dames of Lydia as after sunset the rosy-fingered Moon¹ beside the stars that are about her, when she spreads her light o'er briny sea and eke o'er flowery field, while the dew lies so fair on the ground and the roses revive and the dainty anthryse and the melilot with all its blooms. And oftentimes while our beloved wanders abroad, when she calls to mind the love of gentle Atthis, her tender breast, for sure, is weighed down deep with longing; and she cries aloud for us to come thither; and what she says we know full well, you and I, for Night that hath the many ears calls it to us across the dividing sea.²

¹ was Atthis the Sun? ² a letter to [Atthis]; cf. 38
LYRA GRAECA

87¹ πρὸς Τιμάδα

Ath. 9. 410 ε ἄπωθος δ’ ὅταν λέγη ἐν τῷ πέμπτῳ τῶν Μελῶν πρὸς τὴν Ἀφροδίτην:

... χειρόμακτρα δὲ κἀγ γενύων
πορφύρα καταρτάμενα, τὰ Τίμας
eis <τ’> ἐπεμψ’ ἀπὸν Φωκάς,³
dῶρα τίμια: . . .

κόσμον λέγει κεφαλῆς τὰ χειρόμακτρα, ὡς καὶ Ἐκαταῖος δηλοῖ ἢ ὁ γεγραφός τὰς Περιγύψεις ἐν τῇ Ἀσίᾳ ἐπιγραφομένας.⁴ 'γυναῖκες δ’ ἐπὶ τῆς κεφαλῆς ἐχουσι χειρόμακτρα.'

88

Hesych.

. . . . Τιμαδία.

μικρὰ Τιμᾶς.⁵

89

Jul. Ep. 60:

'Ἡλθες· κεν ἑποίησας· ἐγὼ δὲ σε μαόμαν, ὅν δ’ ἐφλαξας ἔμαν φρένα καυμόταν πόθω· χαῖρ’ ἄμμι, <χαϊρε>
πόλλα καὶ Γισάριθμα τόσῳ χρόνῳ
5 ἀλλάλαν ἀπελειφθημεν.⁶ — ϋ —


248
SAPPHO

87 To Timas

Athenaeus *Doctors at Dinner*: And Sappho, when in the fifth Book of her Lyric Poems she says to Aphrodite:

... and hanging on either side thy face the purple handkerchief which Timas sent for thee from Phocaea, a precious gift from a precious giver;¹ means the handkerchief as an adornment of the head, as is shown also by Hecataeus or the writer, whoever he was, of the book entitled *The Guide to Asia*, in the words 'And the women wear handkerchiefs on their heads.'

88

Hesychius *Glossary*: Timadia:

little Timas

89

Julian *Letter to Iamblichus*:

You are come; it is well;² I was longing for you, and now you have made my heart to flame up and burn with love. Bless you, I say, thrice bless you, and for just so long as you and I have been parted.³

¹ prob. the description of a dream, T. having sent the kerchief for S.'s statue of Aphrodite (cf. Rouse *Gk. Votive Offerings* 404, 275, *A.P.* 6. 270, 337, 340), and this being the letter of thanks; there is a pun on *Timas* and *timia* (precious); the previous lines were perh. to this effect (cf. *fr.* 123): 'Last night thou appearest to me in a dream, O golden-wreathed Aphrodite, plaiting the ambrosial hair of thy immortal head,' ² Jul. inserts 'for come you truly have in your letter, though you are far away' ³ the latter half of the fragment is preserved further on in this adaptation, 'Bless you also, I say, thrice over, as the beautiful S. says, and not only for just so long as you and I have been parted, but rather for ever'
LYRA GRAECA

90
Aristid. 1. 425 [μονοθεια ἐπὶ Σμύρνης] ... τὸ ὑπὲρ πάσης τῆς πόλεως ἐστηκός γάνος οὐ διαφθείρου τὰς ψεις, ὡς ἔφη Σαπφώ, ἀλλ' αὐξον καὶ στέφον καὶ ἀρδον ἀμα εὐθυμίας· ὁπικυκτον μὲν ἀνθεὶ 1 οὐδαμῶς ὄμοιον, ἀλλ' οἶον οὐδὲν πάποτε γῆ καὶ θλιος ἀνθρώποις ἔφηνε.

e. g. ζάφθερον ταῖς ὤψις γάνος — ὑ 2

91
Arist. Rhet. 2. 23 ... ἡ ἄστερ Σαπφώ, ὅτι τὸ ἀποθυσκεῖν κακόν: οἱ θεοὶ γὰρ οὖτω κεκρίκασιν· ἀπέτηρηκον γὰρ ἄν.

e. g. τὸ θναίσκην κάκον: οἱ θέοι γὰρ οὖτω κεκρίκασιν· θάνον κε γάρ. 3

92
Eust. Op. 345. 52 τούτους σου τούς κατασκόπους οὐ πόρνη κατὰ τὴν ὑμνομένην 'Ἰεριχούντων ἐκείνην τῷ τοῦ ἐμοὶ τόπου καλὰ παρενέρρησε, φιλία τις δὴλαθή πολυρέμβαστος καὶ καλὸν δοκούσα, εἶποι ἂν ἡ Σαπφώ, δημόσιον, ἀλλὰ καὶ καθαρὰ, καὶ κατὰ τὴν παρ᾽ Ἡσίοδῷ Δίκην παρθένος, καὶ <τοῖς> 4 πολλοῖς ἀνομί- λητος.

e. g. ... 5 πολυρέμβαστον φιλίαν μέμειξαι καὶ κάλον δοκείσαν τὸ δαμόσιον. 5

93
Hdn. π.μ.λ. 2. 932. 29 Lentz (for fuller context see 51): ἐφυλαξάμην δὲ διαλέκτους διὰ τὸ τόδε· (51)· καὶ·

'Αλλα, μὴ κάμπτε στέραν φρένα 6

1 from Od. 6. 231 2 metre 82: ὤψις cf. ἄκοναι 2. 12
3 for metre cf. 86: [Greg. adds εἰπερ ἃν καλὸν τὸ ἀποθυσκεῖν, but the ellipse is idiomatic] 4 E' metre 82 5 E': στέραν = στέραν: mss ἄλλαν (see 51) μὴ καμεστέραν φ. (τι over εσ meant to correct to κάμπτεi, for wh. cf. Alc. 122. 10)

250
SAPPHO

90

Aristides *Orationes* [praise of Smyrna] . . . the glamour that is upon the whole city, not as Sappho said, blinding the eyes, but magnifying it and wreathing it and moreover watering it with joyfulness,—not indeed 'like a hyacinth flower,' but such as earth and sun never before have shown to men.

c. g. . . . a glamour blinding the eyes

91

Aristotle *Rhetoric* . . . Or, as Sappho says:

Death is an ill; the Gods at least think so,
Or else themselves had perished long ago.

92

Eustathius *Opuscula* [a letter]: These spies were introduced into my estate by no harlot like her of Jericho, a friendship I mean of a vagrant sort which deems, as Sappho would say, a public thing beautiful, but a pure one and as virgin as Hesiod's Justice, unapproachable to the many.

c. g. . . . with whom you are mingled in a vagrant friendship which deems that beautiful which any man may have for the asking.

93

Herodian *Words without Parallel*: I made the above exception of dialects because of the following examples: (51): and this:

Foolish girl, do not try to bend a stubborn heart.

1 also in Greg. on Hermog. *Rh. Gr.* 7. 1153 Walz  2 prob. ref. to Charaxus and Doricha

251
LYRA GRAECA

94

Demetr. Eloc. 142 (cf. on Sa. 149) πολλάς δ' ἂν τις καὶ ἄλλας <τοιαύτας>1 ἐκφέροι χάριτας. γλυκνοταὶ καὶ ἀπὸ λέξεως χάριτες ἢ ἐκ μεταφορᾶς, ὡς ἐπὶ τοῦ τέττιγος:

. . . . πτερύγων δ' ὑπακακχέει
λυγύραν ἀοίδαν, ὀποτα φλόγι
<ὁ θέ>ος κατέτα <γάα>ν
ἐπὶ<πε>πτάμενος καταύγη . . .

ἡ ἐκ κ.τ.λ.2

95

Zenob. (Paroem. 1. 58)

Γέλλως παιδοφιλωτέρα:

ἐπὶ τῶν ἁώρως τελευτάσαντων, ἦτοι ἐπὶ τῶν φιλοτέκνων μὲν τρυφῆ <δὲ> διαφθειρότων αὐτᾶ. Γελλῶ γὰρ τις ἦν παρθένος:
καὶ ἐπειδὴ ἁώρως ἐτελεύτησε, φανεν οἱ Λέσβιοι αὐτῆς τὸ φάντασμα ἐπιφοιτήσαν ἐπὶ τὰ παιδία καὶ τοὺς τῶν ἁώρων θανάτους αὐτῆς ἀνατίθεσαν: μέμνηται ταῦτης Σαφώ.

96

Hdn. π.μ.λ. 2. 932. 29 Lentz (after fr. 93, where see context) καὶ:

'Αβρα δηντ' ἐπ' ἄγκ' ἂς πάλαι ἀλλόμαν.3
ἀντὶ τοῦ ἡλλόμην.

97

E. M. 822. 39 ἔδων: δὲ γινώσκειν ὅτι τὸ φῶν τὸ ι ἔχει, πρῶτον μὲν ὅτι εὑρηταὶ τὸ ι κατὰ διάστασιν παρὰ τῇ Σαφώ:

Φαίσει δή ποτα Δήδαν ὕκινθων
πεπυκάδμενον ὦιν
εὐρην 4 . . .

252
SAPPHO

94

Demetrius on Style: And many similar instances of charm might be adduced. Charm comes also from a form of expression or from a metaphor, as of the cricket:

. . . . . and pours down a sweet shrill song from beneath his wings, when the Sun-god illumines the earth with his down-shed flame outspread:
or from, etc.

95

Zenobius Centuries of Proverbs:

Fonder of children than Gello;
a saying used of those who die young, or of those who are lovers of children but spoil them; for Gello was a girl who died young, and of whom the Lesbians say that her ghost haunts little children, ascribing to her the death of such as die before they are grown up. It occurs in Sappho.

96

Herodian Words without Parallel: . . . . And:

Lo! to the soft arms of her whom I had shunned so long [I have come back again]; 4 ἀλλόμον ὢ shunned is for ἡλλόμον.

97

Etymologicum Magnum: ὄν ὢ egg; it should be understood that this word has the ἀ, first because the ἀ is found as a separate syllable in Sappho:

They say that once upon a time Leda found hidden an egg of hyacinthine hue. . . .

1 inserted by B in Alc. 39 (my 161), but cf. Wil. Herm. '05 124: metrical arrangement and emendation doubtful, but cf. 82 ff. 3 or perhaps in the later sense 'perpendicular' 4 cf. Suid, E.M. 795. 9 (Γελῶ), Hesych. Γελῶ and Γελᾶω 5 reading doubtful . 5 cf. Ath. 2. 57 d, Eust. Od. 1686. 49
LYRA GRAEC

98

Ath. 1. 21 b ἐμελεὶ δ'αυτοῖς καὶ τοῦ κοιμῶς ἀναλαμβάνειν τὴν ἐσθήτα καὶ τοὺς μὴ τοῦτο ποιοῦντας ἐσκόττων. Πλάτων. . . . Σαφῶ τερὶ Ἀνδρομέδας σκόπτει.

. . . . . . . . . . τις δὲ ἀγροιῶτις ἀγροιῶτιν ἐπεμένα σπόλαν <τέον> θαλὺει νόον,
οὐκ ἐπισταμένα τὰ βράκε ἐλκην ἐπὶ τῶν σφύρων; 1

99

Stob. Fl. 71. 4 [ὅτι ἐν τοῖς γάμοις τὰς τῶν συναρπασμένων ἥλικσα χρῆ σκοπεῖν] Χασφώτως. 2

. . . ἀλλ' ἐων φίλως ἀμμιν
λέχος ἀρνύσο νεώτερον. 3
οὐ γὰρ τλάσομ' ἔγω συνοἴκην νέφω ἐσσά 4 γεραίτερα.

100

Sch. Pind. O. 2. 96 [ὅ μὲν πλοῦτος ἄρεταις δεδαγαλμένος
φέρει τῶν τε καὶ τῶν [καρίν] ὃ νοις. ὃ δὲ πλοῦτος οὐ μόνος ὅλον
καθ' ἱερτόν, ἀλλὰ καὶ ἄρετῆς κεκοσμημένος, καρίως τῶν ἡμετέρων
ἀγαθῶν καὶ τῆς ἀρετῆς ἀπολαμβάνει, συνετὴν ἔχον τὴν φροντίδα ἑρῶ
τὸ ἀγρεύειν τὰ καλά. τοῦτων γὰρ τὸ ἐτέρων καθ' ἱερτῷ οὐχ ἔδυ
ὅς καὶ Καλλίμαχος (H. in Jov. 95), καὶ ἡ Σαφώ.


254
SAPPHO

98

Athenaeus *Doctors at Dinner*: They took pains, too, to put on their clothes neatly, and made fun of those who failed to do so; compare Plato... Sappho jests about Andromeda in the words:

... And what countrified wench in countrified clothes fires your breast, though she knows not how to draw her gown over her ankles? ²

99

Stobaeus *Anthology* [That in marriage it is well to consider the ages of the parties concerned]... Sappho:

... But if you love me, choose yourself a younger wife; for I cannot submit to live with one that is younger than I.

100

Scholiast on Pindar ['wealth adorned with virtues brings with it the opportunity for all manner of things']: The meaning is: wealth when it is not alone but decorated with virtue enjoys in season its own benefits and those of virtue, having a spirit naturally apt for the search after what is good. For neither of the two is desirable of itself. Compare Callimachus... , and Sappho:

1 cf. Eust. Od. 1916. 49, Philem. 61, Max. Tyr. 24 (18). 9 ² i.e. when she sits down ³ cf. Paroem. 2. 277 ⁴ cf. Plut. Nobil. 5, Sch. Pind. P. 5. 1: Plut. has ‘high-birth’ instead of ‘wealth,’ perh. rightly (S. was well-born, see p. 143)
LYRA GRAECA

. . . ὁ πλοῦτος<δ'> ἀνευ ἀρέτας
οὐκ ἀσινῆς πάροικος.1
unde κράσις ἀμφοτέρων2
δαιμονίαν ἄκραιν ἔχει.3

τούτῳ προσεῖναι τῷ Θήρωνι μαρτυρεῖ.

101 εἰς τὰς Χάριτας καὶ τὰς Μούσας

Heph. 56 [π. χοριαμβικοῦ] τὰ δὲ (περαιοῦται) εἰς τὸν ἀμφίβραχον ἢ βακχείον ὅποιον διμετρὰ μὲν . . . , τριμετρὰ δὲ . . . , τετράμετρα δὲ, ἢ καὶ συνεχίστερα ἐστίν, οἷα ταυτὶ τὰ Σαπφοῖς.

Δεύτε νῦν ἄβραϊ Χάριτες καλλίκομοι τε Μούσαι.

102

At. Fort. 359 De Metris Hor. (6. 301 Keil) ad Hor. Od. i. 8 : Apud Anacreontem (est metrum choriambicum dimetrum catalecticum); . . . , Sappho;

. . . . . . πάρθενον ἀδύφωνον

103

Heph. 64 [π. ἀντισπαστικοῦ]. τῶν δὲ τετράμετρων τὸ μὲν καταληκτικῶν καθαρὸν ἐστὶ τὸ τοιοῦτον.

κατθναίσκει, Κυθέρη, ἄβρος Ἀδωνις: τί κε θείμεν; καττύπτεσθε, κόραι, καὶ κατερείκεσθε χίτωνας.4

104

Paus. 9. 29. 8 Πάμφως δὲ δὲ ὑπὸ Ἀθηναίων τῶν ὑμῶν ἐποίησε τοὺς ἀρχαιοτάτους, οὕτως ἀκμάζοντο εἴπ τῷ Δίνῳ τοῦ πένθους Οἰτολίνον ἐκάλεσεν αὐτὸν. Σαπφώ δὲ ἡ Λεσβία τοῦ Οἰτολίνου τὸ ὄνομα ἐκ τῶν ἐπών τῶν Πάμφω μαθοῦσα, Ἀδωνίν δομοῦ καὶ Οἰτολίνον ἔσε.

SAPPHO

Wealth without worth is no harmless housemate; but the blending of the two is the top of fortune.

This Pindar declares to be the lot of Theron.

101 To the Graces and the Muses

Hephaestion Handbook of Metre [on the choriambic]: Some on the other hand end with an amphibrach or a bacchius, for example the dimer . . . . , the trimeter . . . . , and the tetrameter—which is used in longer sequences—, such as the lines of Sappho beginning

O hither, soft Graces and lovely-tressed Muses.

102

Atilius Fortunatianus On the Metres of Horace [Horace's Lydia, dic per omnes]: In Anacreon we find it (the choriambic dimer catalectic): . . . . , and in Sappho:

a sweet-voicèd maiden

103

Hephaestion Ibid: Of the (antispastic) tetrameter the pure catalectic is like this:

The delicate Adonis is dying, Cytherea; what can we do?
Beat your breasts, maidens, and rend your garments.

104

Pausanias Description of Greece: Pamphōs, who composed the oldest Athenian hymns, called Linus 'Oetolinus' or 'Linus Dead' at the climax of the mourning for him. And Sappho of Lesbos, having learnt the name of 'Linus Dead' from the lines of Pamphos, sang of 'Adonis' and 'Linus Dead' both together.

1 cf. At. Fort. 259 who read νῶν 3 ascription based on Paus. 9. 29. 8 (see below); one of the chorus seems to have played the Goddess

257
LYRA GRAECA

105
Poll. 7. 73 [π. λινῶν ἐσθήτων καὶ ἀμοργίνων]. ἐν δὲ τῷ πέμπτῳ τῶν Σαπφοῦς Μελῶν ἔστων εὐφρείν.
ἀμφὶ δὲ ἄβροις λασίοισι εὖ F ἐπύκασσε ... ¹ καὶ φαῖν εἶναι ταῦτα συνδόνια ἐπεστραμμένα.

106
Diogen. (Paroem. 1. 279):
Μήτ’ ἐμοί μέλι μήτε μελίσσαις. ²
ἐπὶ τῶν μὴ βουλομένων παθεῖν τι φαῖλον μετὰ ἀγαθῶν.

107
Clearch. ap. Ath. 12. 554b [διὰ τι μετὰ χεῖρας ἁνθη ... φέρομεν;]. ... ἢ πάντες οἱ ἐρωτευόμενοι ὑπὸ τοῦ πάθους καὶ ὁριανόμενοι τοῖς ὁραλοῖς ἀβρυόνται. Φυσικῶς γὰρ δὴ τὸ τὸι οἰομένου εἶναι καλοῦς καὶ ὁραλός ἀνθολογεῖν. ὥθεν αὖ τε περὶ τὴν Περσεφόνην ἀνθολογεῖν λέγονται, καὶ Σαπφώ φησιν ἵδειν ἀνθῆ ἀμέργουσαν παῖδ’ ἄγαν ἀπαλὰν.

  e.g. Ἐξυιδὼν ποτ’ ἀνθῆ’ ἀμέρ-
    γοιοσάν παῖδ’ ἄγαν ἀπάλαν ἔγω.

108 πρὸς τὴν θυγατέρα
Max. Turg. 18. 9 [τὶς ἡ Σωκράτους ἐρωτικῇ;] ἀναβεβαιώθη (ὁ 
Σωκράτης) τῇ Παινθῖκῃ ὀδυρομένῃ δέτε ³ ἀπεθνίσκεν, ἡ δὲ Σαπφώ 
tῆ θυγατρί
οὐ γὰρ θέμις ἐν μουσοπόλω σικία
θρήνοις θέμεν. οὐκ ἀμμὶ πρέπει τάδε. ⁴

¹ B: mss λασίοισι εὖ ἐπύκασσε ² mss Diog. μηδὲ μ. μηδὲ 
μελίσσαι (or -sas), others add ἐμοὶ ³ ms δτ ⁴ μουσοπόλω 
Neue: mss μουσοπόλων; θέμεν E, cf. Od. 9. 235: mss εἶναι 
(correction of θέμις from above)

258
SAPPHO

105

Pollux *Vocabulary* [on clothes of Amorgine and other linen]: In the fifth Book of Sappho's Lyric Poems we find:

And wrapped her all about with soft cambric;¹
and they say that this means pieces of close-woven² linen.

106

Diogenian *Centuries of Proverbs*:

I will have neither honey nor bees;³
proverbial of those who will not take the sour with the sweet.

107

Clearchus in Athenaeus *Doctors at Dinner* [why we carry flowers in our hands]: . . . . Or else it is that all lovers, waxing wanton with their passion, are melted by the sight of what is ripe and blooming. For it is certainly a thing quite natural that those who believe themselves beautiful and blooming should gather flowers. And that is why Persephone and her companions are described as flower-gathering, and Sappho says that she saw a very beautiful little girl culling flowers.

*e.g.* I saw one day a-gathering flowers

| The daintiest little maid.

108 To Her Daughter

Maximus of Tyre *Dissertations* [what was the nature of Socrates' love-affairs]: Socrates chides Xanthippe for weeping when he is about to die, and so does Sappho chide her daughter:

No house that serves the Muse hath room, I wis,
For grief; and so it ill beseemeth this.

¹ or him ² or twisted? ³ *i.e.* if I can't have the honey without a sting, I won't have either: cf. *Paroem.* 2. 527, *Tryph. Rhet. Gr.* 8. 760 (Walz), who ascribes it to Sappho

259
LYRA GRAECA

109

Paus. 8. 18. 5 [π. Στυγός]: κεράτινα δὲ καὶ δοστείνα, σίδηρος τε καὶ χαλκός, ἔτι δὲ μόλιβδος καὶ κασσίτερος καὶ ἄργυρος καὶ τὸ ἥλεκτρον ὅπω τοῦτον σήπεται τοῦ ὦδατος· τὸ δὲ αὐτὸ μετάλλακτος¹ τοῖς πᾶσι καὶ ὁ χρυσὸς πέπονθε· καίτοι γε καθαρεύειν γε τῶν χρυσῶν τοῦ ἐνοῦ,³ ἢ τε ποιητρία μάρτυς ἔστιν ἡ Δεσπίδα καὶ αὐτὸς ὁ χρυσὸς ἐπιδεικνύσιν. Ἐσοκε δ᾿ ἢρα ὁ θεὸς τοῖς μάλιστα ἄπερριμμένοις κρατεῖν τῶν ὑπερηφάνων τῇ ἱδέῃ.

e. g. κόθαρος γὰρ ὁ χρύσος ἰω.³

110

Sch. Pind. P. 4. 410 [αφθιτον στρωμάν:] ἀφθιτον δὲ αὐτὸ εἰπε καθὸ χρυσοῖν ἦν· ὁ δὲ χρυσὸς ἀφθαρτος· καὶ ἡ Σαπφώ δτι. Διὸς παῖς ὁ χρυσός, κείνον ὦ σῆς οὐδὲ κίς δάπτει, βροτέαν † φρένα κράτιστον φρενῶν.†

e. g. Δίδω γὰρ παῖς ἐστ’ ὁ χρύσος·
κήνον οὗ σέες οὐδὲ κίς
dαρδάπτους· ὁ δὲ δάμναται
cαὶ φρένων βροτέαν κράτιστον.⁴

S’

111

Heph. 70 [π. Ιωνίκου τοῦ ἀπὸ με[ζονος]: ἐνίοτε δὲ ἐναλλαξ τὰς Ιωνίκας ταῖς τροχαίας παραλαμβάνουσιν, ἀντὶ μὲν τῶν Ιωνίκων ἔσθ’ ὅτε τὰς δευτέρας παιωνίκας παραλαμβάνοντες, ἀντὶ δὲ τῶν ἔξασῆμων τροχαίας ἔσθ’ ὅτε τὰς ἐπτασῆμοις τροχαίας, οἴον.

SAPPHO

109

Pausanias Description of Greece [the Styx]: Things of horn and of bone, iron and copper, lead and tin and silver and electrum, all are corroded by the water; and gold suffers like the other metals. And yet, that gold remains pure of rust is both declared by the Lesbian poetess and proved by our own experience. It seems that God has given the least-considered of things power over those that are deemed to be of great price.

*e.g.* For gold is pure of rust.

110

Scholiast on Pindar ['that immortal coverlet,' *i.e.* the Golden Fleece]: He calls it immortal because it was golden; and gold is indestructible; compare Sappho:

*e.g.* Gold is a child of Zeus; no moth nor worm devours it, and it overcomes the strongest of mortal hearts. ¹

Book VI

111²

Hephaestion Handbook of Metre [The Ionicum a majore]: Sometimes they use ionics alternately with trochaics, in some lines substituting the second paean for an ionic, and in some employing seven-*time* trochaics instead of six-*time,* as:

¹ the Scholiast on Hesiod ascribes this to Pindar ² cf. Paroem. Gr. 2. 363 (Σαφφοῦς)

τοῦ χρυσοῦ λέγοντα χείρον σῆς οὖ κλῆς δάμναται, ὡς ἄσπητον κλῆς δάπτει, βροτέαν) ascribe Δίως κ.τ.λ. to Pind. (fr. 222 Bgk.), perh. rightly

261
LYRA GRAECA

Δένυκε μὲν ἡ σέλαννα
καὶ Πληθάδες, μέσαι δὲ
νύκτες, παρὰ δ’ ἐρχετ’ ὥρα,
ἐγὼ δὲ μόνα κατεύδω.

112

Ηερ. 68 [π. ἰωνικοῦ τοῦ ἀπὸ μελωνος]. καὶ τρίμετρα βραχυ-
κατάληκτα τὰ καλούμενα Πραξίλλεια, δὲ τὴν μὲν πρώτην ἔχει
ἰωνικὴν, τὴν δὲ δευτέραν τροχαίκην, οἶδα ἐστὶ τὰ τοιαῦτα Σαφφοῦς.
πλήρης μὲν ἐφαίνετ' ἡ σέλαννα,
αἱ δ’ ὡς περὶ βῶμον ἐστάθησαν . . .

113 A and B

Οὐ. Παπ. 220. 9 [π. Ἀνακρεόντειον]. ἐπομένως δὲ καὶ παρα-
πλησίως καὶ τοῦ Πραξίλλειου στίχου τεμάν τις δύο τὰς πρώτας
συλλαβᾶς ποίησε τὸ Ἀνακρεόντειον καθόλου δὲ κατ’ ὅστιν
πάσας ἄφελῶν τις τὰς ἐκ τῆς πρώτης χώρας παρὰ μιᾶν βραχείαν
ἀποτελέσει τὸ μέτρον ὄμοιως· σκέψει γοῦν τὰς καταλελοιπότα
τὰς πρώτας συλλαβᾶς· μεν εφαίνεθ’ α σελανὰ (112)· οἶναι τε καὶ
υγείαν· σα φυγομι παιδες ἦβα.

[Eὐδαίμ]ονιαν τε κύριειαν¹

[Γῆρας] χαφύγομι, παῖδες· ἦβα¹

114

Ηερ. 68 [π. ἰωνικοῦ τοῦ ἀπὸ μελωνος]. τὰ δὲ τρίμετρα ἀκατά-
ληκτα διχῶς συνέθεσαν οἱ Αἰολεῖς· τὰ μὲν γὰρ ἐκ δύο ἰωνικῶν καὶ
τροχαίκης ἐποίησαν, οἶον·

¹ E: all three are prob. first lines

262
SAPPHO

The Moon is gone
And the Pleiads set,
Midnight is nigh;
Time passes on,
And passes; yet
Alone I lie.  

112

Hephaestion *Handbook of Metre* [The *Ionicum a majore*]:
And there are brachycatalectic trimeters, namely what are
called Praxilleans, which have the first meter ionic and the
second trochaic, such as the following lines of Sappho:

The Moon rose full, and the maidens, taking their
stand about the altar . . .

113 A and B

From a Papyrus of about A.D. 100 [on the Anacreontic
metre]: Similarly with the Praxillean, if you cut off its first
two syllables you will make the Anacreontic; or putting it
generally as in the preceding case (of the Phalaecian), you
will make it in like manner if you remove all the first foot except one short. Consider the following lines when docked
of their first syllables (—fr. 112 then—):

Both happiness and health . . .

I pray I may escape [old age], my children;
youth . . .

114

Hephaestion *Handbook of Metre* [the *Ionicum a majore*]:
The Aeolic poets made catalectic trimeters in two ways,
first, of two ionics and a trochaic, as:

1 Heph. arranges as 2 lines  
2 S. wrote much in this
3 metre; cf. fr. 113 and Trich. 7 (Heph. 392 Cons.)  
4 presumably — .  
5 the words ‘happiness’ and ‘old age’
6 were in the part cut off, and so are not quite certain
LYRA GRAECA

Κρήσσας υύ ποτ' ὁδ' ἐμμελέως πόδεσοιν' ὀρχηντ' ἀπάλους' ἀμφ' ἔροεντα βόμον, πόας τέρεν άνθος μάλακον ματείσαι.1

115 πρὸς Μνησιδίκην

Ἡρ. 69 [π. ιωνικοῦ τοῦ ἀπὸ μελζονοῦ]. καὶ τετράμετρα δὲ ἀκατάληκτα διαφόρως συνέθεσαν' ἢ γὰρ τρισίν ιωνικάς μιλαν' τροχαϊκής τιν πελευταν' ἐπήγαγον—καλεῖται δὲ Ἀιολικόν, ὅτι Σαφῆν τολῆν εὐρήσατο—οἶον.

Εὐμορφοτέρα Μνασίδικα τὰς ἀπάλας Γυρίννως

116 εἰς Εἰρήνην

Ibid.

'Ασαρτέρας οὐδαμά ποι Ἔιρηνα σέθεν τύχοισα ...2

117 πρὸς Μνησιδίκην

Ἀθ. 15. 674 δ[π. στεφάνων]: Αἰσχυλος δὲ ... σαφῶς φησιν' ὅτι ἐκ τιμῆς τοῦ Προμηθέως τῶν στέφανων περιτίθημεν τῇ κεφαλῇ, ἀντιποινά τοῦ ἐκείνου δευμοῦ ... Σαφῆν δὲ ἀπλούστερον τὴν αἰτίαν ἀποδίδομαι τοῦ στεφανουσθαί ἡμᾶς, λέγομαι τάδε:

σὺ δὲ στεφάνος, ὦ Δίκα, πέρθεσο' ἐράταις
φόβαισιν
ὁρπακας ἀνήτοιο συνέρρασο' ἀπάλαισι χέρσιν.3

paraphr. βλαβερωτέρας οὐδαμῶ σοῦ ποτε, Εἰρήνη, σοῦ ἐπιτυχοῦσα (or ἀν) and vouches for εἰρήνα: mss Ch. -ἀπα εἰρήνα, ἀπάρανα, Heph. ἀ. πόρανα, -αν' ὀρανα: Blf. -ἀ πω, ἀρανα (name): τὐ-
χοισα: mss also -σαν 3 περθεσθ(ο) Ε: mss παρθεσθ'
SAPPHO

Thus of old did the dainty feet of Cretan maidens
dance pat to the music beside some lovely altar,
pressing the soft smooth bloom of the grass.¹

115 ² To Mnesidice

Hephaestion Handbook of Metre [the Ionicum a majore]:
Moreover they composed acatalectic tetrameters of various
kinds; for either they added a single final trochaic to three
ionics—and this is called Aeolic because Sappho often used
it—as:

Mnasidica, of fairer form than the dainty
Gyrinno

116 ³ To Peace

The Same: And this:

Having never, methinks, found thee more irksome, O Peace⁴ . . .

117 ⁵ To Mnesidice

Athenaeus Doctors at Dinner [on garlands]: Aeschylus . . .
says clearly that our object in putting wreaths on our heads
is to do honour to Prometheus by a sort of requital of his
bonds. . . . But Sappho gives a simpler reason, saying:

. . . But do you, Dica, let your dainty fingers
twine a wreath of anise-sprays and bind your lovely
locks; for it may well be that the blessed Graces,

¹ l. 3 placed here by Santenius from Heph. 70 ² cf.
Max. Tyr. 24 (18). 9 ³ cf. Dikaionata (Halle l'ap.) 182
⁴ perh. a name cf. Clem. Al. 4. 19. 122, but reading doubtful
without sequel ⁵ cf. Sch. Theocr. 7. 63, Poll. 6. 107

265
LYRA GRAECA

tαυάνθεα γὰρ <παρ>πέλεται καὶ Χάριτας
μάκαιρα<ς>
μᾶλλον προτόρην.¹ ἀστεφανώτοις δὲ ἀπυστρέ-
φονται.

ὡς <τὸ> ευανθεστερον γὰρ καὶ κεχαρισμένον μᾶλλον <δὴ> τοῖς
θεοῖς, παραγγέλλει στεφανοῦσθαι τοὺς θύωντας.

118

Ath. 15. 687 α διεισδυείς τὴν ἀβρότητα χωρὶς ἀρετῆς
ἐχειν τι τερηκόν; καὶ τοις Σακφῷ, γυνὴ μὲν πρὸς ἀληθεῖαν οὐδὲν
καὶ ποιητρία, διός ἤδεσθη τὸ καλὸν τῆς ἀβροτήτος ἀφελεῖν,
λέγουσα δὲν·

. . . . . . . . ἐγὼ δὲ

φίλημι ἀβροσύναν, καὶ μοι τὸ λάμπρον
ἐρος ἀελίω καὶ τὸ κάλον λέλογχε·

φανερῶν ποιούσα πᾶσιν ὡς ἡ τοῦ Ξῆν ἐπιθυμία τὸ λαμπρὸν καὶ τὸ
καλὸν εἶχεν αὐτῇ· ταύτα δὲ ἦστιν οἰκεία τῆς ἀρετῆς.

119 πρὸς Ἀλκαῖον

Arist. Rhet. 1. 9 τὰ γὰρ αἰσχρὰ αἰσχύνονται καὶ λέγοντες
καὶ ποιοῦντες καὶ μέλλοντες, ὀσκεῖ καὶ Σακφῷ πετοληκεν εἰπόντος
τοῦ Ἀλκαίου καὶ θέλω τι Φείτην ἀλλὰ μὲ καλύπτει αἰδώς·²

αἱ δὲ ἥχεσ εὖσαν ὦμερον ἢ κάλων
καὶ μὴ τι Φείτην γλώσσα ἐκύκλων πάντων,
αἰδώς κεῖν οὐκί σ' ἥχεν ὄππατ',³

ἀλλ' ἔλεγες περὶ τῷ δικαίως.⁴

SAPPHO

too, are more apt to look with favour on that which is adorned with flowers, whereas they turn away from all that goes ungarlanded;

for she urges the makers of the sacrifice to wreath their heads on the plea that that which is the more adorned with flowers is the more pleasing to the Gods.

118

Athenaeus *Doctors at Dinner*: Do you think that delicacy or refinement without virtue is a thing to be desired? Why, Sappho, who was a woman out and out and a poetess, too, hesitated nevertheless to separate refinement from honour, for she says:

... But I love delicacy, and the bright and the beautiful belong for me to the desire of the sunlight;¹

making it clear that the desire to live comprehended for her the bright or famous and the beautiful or honourable; and these belong to virtue.

119² To Alcaeus

Aristotle *Rhetoric*: For we are ashamed of what is shameful, whether in word or deed or intention; compare Sappho’s answer when Alcaeus said, ‘I fain would tell you something, but shame restrains me:

If your desire were of things good or fair, and your tongue were not mixing a draught of ill words, then would not shame possess your eye, but you would make your plea outright.

¹ pace Athenaeus, S. probably means physical brightness and beauty; without them life would not be worth living
² cf. Cram. *A.P.* 1. 266. 25 (takes this and Alc. 124 as from an amoeboeic poem of S.)
LYRA GRAECA

120

Ath. 13. 564 d [π. ὀμματα τὰ τῶν ἐρωμένων]. καὶ Ἡ Σαπφώ δὲ πρὸς τὸν ὑπερβαλλόντως θαυμαζόμενον τὴν μορφὴν καὶ καλὸν εἶναι νομίζομενον φησιν·

οὐσαι κάντα ὁθὰ μὲ φίλαν φίλος
καὶ τὰν ἐπ’ ὁσσίῳ ὀμπέτασον χάριν.

121

Μαξ. Τυγ. 24 (18). 9 καὶ στιπερ Σωκράτει οἱ ἀντίτεχνοι, Πρόδικος καὶ Γοργίας καὶ Θρασύμαχος, τούτο τῇ Σαφοί Γοργῶ καὶ Ἀνδρομέδα· νῦν μὲν ἐπιτιμᾷ ταῦτας, νῦν δὲ ἐλέγχει καὶ εἰρωνεύεται αὐτὰ ἐκεῖνα τὰ Σωκράτους. 'Τὸν ἰονά χαρεῖν' φησιν ὁ Σωκράτης.

. . . . . πόλλα μοι τὰν
πολλυανάκτιδα παῖδα χαίρην

Σαφώ λέγει.

122

Ἡρη. 72 [π. τοῦ ἀπ' ἐλάσσωνος ἰωνικοῦ]· καὶ ἄλα μὲν οὖν ἄσματα γέγραπται ἰωνικά, ὀσπερ 'Ἀλκάμαν . . . , Σαφώ δὲ·

Τί με Πανδιώνις ὀρραννα χελίδω . . . ;

1 οὐσαι = ἀνάστηθι Ε, cf. Hesych. οὔσαν: mss στᾶθε: suppl. E, cf. 66. 10 and Ath. 460 d for loss of words in Ath. 's quotations
2 πολλυ. Ε (λα Hfm.): mss πολυνάκτιδα: the word-order shows it is an epithet: edd. Πολ., Πωλ.
3 E: = οὐρανία cf. Hesych. (so read) ωράνα χελίδων: <ουρανία χελίδων | ὀροφος·> ὀροφή (i.e. ἦ ὁρ.) and κόψα: σποδός (i.e. κόψα): mss ωράνα χελίδων: next line E e.g. οὔται (vb.) νέαν πάλιν ὄραν ἐπάγοισα;

268
SAPPHO

120

Athenaeus Doctors at Dinner [on the eyes of lovers]: And Sappho, too, says to the man exceedingly admired for his good looks:

Stand up, look me in the face as friend to friend, and unveil the charm that is in your eyes.

121

Maximus of Tyre Dissertations: And what his rivals Prodicus and Gorgias and Thrasymachus were to Socrates, that were Gorgo and Andromeda to Sappho. At one time she chides these rivals, at another she refutes them in argument and uses the very same forms of irony that Socrates does. For instance, Socrates [as an opening to a discussion in which he refutes him] says ‘A very good day to Master Ion,’¹ and Sappho [in similar circumstances] begins:

A very good day to a daughter of very many kings.

122

Hephaestion Handbook of Metre [the Ionicum a minore]: And indeed whole poems have been written in ionics, for instance Alcman’s . . . , and Sappho’s:

Why does the heavenly swallow, daughter of Pandion [vex] me . . . ?²

¹ Plat. Ion 530a: the syntax suggests formality ² l. 2 ran perh. thus: ‘by bringing in the new season?’ S. wrote much in this metre, cf. Trich. 8 (Heph. 395 Cons.)
LYRA GRAECA

123
Heph. 74 [π. τοῦ ἀπ’ ἐλάσσονος ἱωνικοῦ]· τῶν δὲ τριμέτρων τὸ μὲν ἀκατάληκτον.

Διελεξάμαν ὅναρ Κυπρογενής.¹

παρὰ τῇ Σαφοῦ . . .

124
Apollo. Proo. 66. 3 ἐμέθεν· πυκνῶς αἱ χρήσεις παρὰ Αἰσιλέυσιν·

. . . . . ἐμέθεν δ’ ἐχεισθα λάθαν.

125, 126
Heph. 87 [π. τοῦ ἀπ’ ἐλάσσονος ἱωνικοῦ]· ἀνακλωμένου δὲ ὅστος αὐτῷ, προταχθεῖσα ιαμβική ἔξασμος ἢ ἐπτάσμιος ποιεῖ τὸ τοιοῦτον, οἶον παρὰ Σαφοῦ.

'Εχει μὲν Ἀνδρομέδα κάλαν ἄμοίβαν . . .

Ψάφοι, τί τὰν πολύολβον Ἀφροδίταν
[ἀτίμασασ; . . . . . . ]²

Z’

127
Ibid. 89 [π. ἄσυναφήτων]. δύναται δὲ καὶ εἰς τρίτων ἀναπαι-
στικὸν διαφείσθαι, εἰ ἀπὸ σπονδεῖον ἥρκυντο, οἶον τὸ Σαφοῦς.

αὐτὰ δὲ σύ, Καλλιόπα ζ—ζ—ζ—ζ,

τοῦ προσδικοῦ ὑν καὶ τούτῳ εἰδος.

¹ E: mss ζαλ., προσελ., the former a metrical emendation of a hyper-aelosing ζαλ. (ζα and δια were both Aeol.) : Ahr. ζὰ δ’ ζαλ. (but δὲ is out of place in an obvious first line)
² E, e. g. ³ Hense: mss τρίτων ἀνακαιστον

270
SAPPHO

123

Hephaestion *Handbook of Metre* [the *Ionicum a minore*]: Of the trimeters the acatalectic is exemplified by:

I dreamt that I talked with the Cyprus-born;
in Sappho.

124

Apollonius *Pronouns*: ἐμέθεν 'of me'; it occurs frequently in the Aeolic writers; compare

... and forgettest me.

125, 126

Hephaestion *Handbook of Metre* : But when the ionic is 'broken' or 'impure', an iambic meter of six or seven 'times' precedes it giving the following result, as in Sappho:

Andromeda has driven a fine bargain;

and:

Why, Sappho, [do you disdain] Aphrodite of the many blessings?

Book VII

127

The Same [metres combining two 'heterogeneous' parts]: And it (the earlier half of a certain 'heterogeneous' line) can also be divided as a three-foot anapaestic, if it begins with a spondee, as in Sappho's:

And thou thyself, Calliope . . . ,

this, too, being a form of the prosodialc.

1 cf. Sch. Heph.  
2 e. g. πολύλοβον below
LYRA GRAECA

128

Et. Mag. 250. 10 δαῦω· τὸ κοιμῶμαι· Σαπφὼ·
Δαῦοις ἀπάλας ἐτάρας ἔν στῆθεσιν · · · ·
λέγει δὲ Ἡρωδιάνος, ὅτι ἀπαξ κεῖται ἡ λέξις παρὰ Σαπφοῦ.

129 εἰς τὰς Μούσας

Herph. 106 [π. ἀσυναρτήτων]: καὶ τὸ ἐξ ἰδυφαλλικῶν δύο ἡ
Σαπφὼ πεποίηκε·

Δεύρο δηντε, Μοῦσαι, χρύσιον λίποισαι
[δῶμα] 2 · · · · · ·

130 πρὸς Κλήν

Ibid. 98 ἀλλο ἀσυναρτήτων ὁμοίως κατὰ τὴν πρώτην ἀντι-
πάθειαν, ἐκ τροχαίου διμέτρου ἀκαταλήκτου καὶ ἱαμβικοῦ ἐφθημι-
μεροῦς, ὅπερ ἦν παραλλάξῃ τὴν τομήν, γίγνεται τροχαίον
προκαταληκτικόν·

"Εστι μοι κάλα παῖς χρυσοίοισιν ἀνθέμοισιν
ἐμφέρην ἐχοίσα μόρφαν, Κλεώς ἀγαπάται, 3
ἀντὶ τᾶς ἔγω οὖν Ὁ Ὄδην παῖσαν οὐδ’ ἔραναν
[Δέσβοιν ἀγρέην κε] 4 · · · · ··

τούτων δὲ τὸ μὲν δεύτερον δήλον ἔστιν ἃπο τῆς τομῆς ὅτι οὕτως
συγκεῖται ὡς προελημταῖ ἐκ τοῦ τροχαίου διμέτρου ἀκατα-
ητοῦ καὶ τοῦ ἐφθημεροῦς ἱαμβικοῦ, τὸ δὲ πρῶτον, διὰ τὸ πρὸ συλλαβῇς
ἐχειν τὴν τομήν, διό γενέτο προκαταληκτικόν, ἐκ τροχαίου ἐφθημι-
μεροῦς, ἔστι μοι κάλα παῖς, καὶ διμέτρου ἀκαταλήκτου τοῦ
χρυσοίοισιν ἀνθέμοισιν· τὸ δὲ τρίτον ἐξ ὑπερκαταλήκτου, ἂντὶ
tᾶς ἔγω οὖν Ὁ Ὄδην, καὶ βραχυκαταλήκτου, ‘πᾶσαν οὐθ’ ἔραναν.’

1 δαῦοισ(a)? B 2 E, e. g. 3 mss Kleis, but H. apparently
read Κλεώς or Κλεεύς: prob. abbrev. for some compound of
κλέος with alternative form Kleis or Kleis (so 82) 4 Δέσβ.
643

272
SAPPHO

128

Etymologicum Magnum: διάω 'I sleep'; Sappho:
May you sleep in the bosom of a tender
comrade . . .
And Herodian says that the word occurs once in Sappho.

129 To the Muses

Hephaestion Handbook of Metre [on 'unconnectable'
metres]: And the line which is composed of two ithyphallics
is used by Sappho:

O come hither, ye Muses, from your golden
[house] . . .

130 To Cleïs

The Same: Another kind of 'unconnectable' line which
similarly involves the first 'antipathy,' is formed from a
trochaic dimer acatalectic and an iambic of three feet and
a half which by a shifting of the caesura becomes a trochaic
proctalectic:

I have a pretty little daughter who looks like a golden flower, my darling Cleïs, for whom I would
not take all Lydia, nay nor lovely [Lesbos].

Of these lines, the second is shown by the caesura to be
composed, as I have said, of the trochaic dimer acatalectic
and the iambic of three feet and a half; the first, having the
caesura a syllable earlier, becomes proctalectic, composed
of a trochaic of three feet and a half, 'ἐστι μοι κάλα παις,'
and a dimer acatalectic, 'χρυσουσιων ἀνθέμοιςων'; while the
third consists of a hyperctalectic trochaic, 'ἀντι τᾶς ἔγω οὐδὲ
Αὐδίαν,' and a brachyacatalectic, 'πᾶσαν οὐδ' ἔρινναν.'

1 cf. Sch. Heph: the ancient metrists made Κλ. σ - ϒ,
reading 8 stresses with 'rests' after παῖς, μόρφαν, and
Λυδίαν; edd. who suppose them wrong read 7 stresses and
no rests, taking χρ. as 3 syll., Κλεως and Λυδ. as 2

273
LYRA GRAECA

131

Sch. Ar. Plut. 729 ἡμιτύβιον ἀντὶ τοῦ σουδάριον, ἰδίως ἡμιτριβές λινοῦ τι οἴον ἐκμαγείον, καὶ Σαπφώ·

ἡμιτύβιον στέλασον. ¹

ἡ δίκροσσον φακίλοιον.

132

Ε.Μ. 759. 35 οἱ μέντοι Ἀιολεῖς φασὶ

Τίοισιν ὃθαλμοισιν · · · ;

ὡς παρὰ Σαπφῶι.

133

Dem. Eloc. 164 τὸ μὲν γὰρ εὐχαρι μετὰ κόσμου ἐκφέρεται καὶ δι᾽ ἀνθρώπων καθὼς καὶ μάλιστα ποιεῖ τὰς χάριτας, οἷον τὸ·

Ποικίλλεται μὲν γαία πολυστέφανος.

134

Arist. Eth. Nic. 1149 b 15 ἢ δὲ ἐπιθυμία; καθάπερ τὴν ἀφροδίτην φασὶ·

ἐσολοπλόκας γὰρ Κυπρογένεως πρόπολον ²

¹ Hemst.-E (cf. 17): mss σταλάσσων ² δολοπλόκας : cf. 1. 2 : Κυπρογένεως πρόπολον B from Hesych. Κ. π. προαγωγόν : mss Κυπρογενοῦς without πρόπολον

274
SAPPHO

131

Scholiast on Aristophanes ἡμυρόβιον: equivalent to sudarium, a half-worn linen cloth like a dishclout, compare Sappho:

... a dripping clout;
or a two-fringed bandage.

132

Etymologicum Magnum: The Aeolic writers, however, (using ῥίος for ῥίσι) say:

With what eyes...? ¹

as it is in Sappho.

133

Demetrius On Style: Charm is produced along with ornament and by means of beautiful words most conducive to that effect; compare:

The many-garlanded earth puts on her broidery.

134

Aristotle Nicomachean Ethics: But desire is cunning, as they say of Aphrodite:

for the servant of the wile-weaving Cyprus-born... ²

¹ e.g. 'with what eyes will you look at me?' i.e. 'how will you be able to look me in the face?' ² Persuasion; cf. fr. 33: this and the previous frag. prob. from the same poem are claimed for S. by Wil.

275

T 2
LYRA GRAECA

135
Heph. 65 [π. ἀντισπαστικοῦ]· ἔστι δὲ πυκνῶν καὶ τὸ τῆς δευτέραν μόνην ἀντισπαστικὴν ἔχον (τετράμετρον), ὃ μέτρῳ ἔγραψαν ἁσματα· καὶ Σαπφᾶ¹ ἐκ τέλους τοῦ ἑβδόμου·

Γλύκηα μάτερ, οὐ τοι δύναμαι κρέκην τὸν ἱστόν πόθῳ δὰμεισα παῖδος βραδίνῳ δι’ Ἀφροδίταν.²

H'

136
Mar. Plot. de Metr. (6. 517 Keil): Hymenaeicum dimetrum dactylicum Sapphicum monoschematistum est; semper enim duobus dactylos constat:

τεσσεραμήνιον³
ὁ τὸν Ἀδώνιον.⁴

137
Plut. de Coh. Ira 7 καὶ παρὰ πότων μὲν ὁ σιωπῶν ἐπαχθης τοῖς συνοφι, καὶ φορτικός, ἐν ὅργῃ δὲ σεμνότερον οἴδεν ἡσυχίας, ὡς ἡ Σαπφῶ παρανεῖ·

σκιδαμέναις ἐν στήθεσιν ὄργας
gλώσσαις μαψυλάκαις πεφύλαξθε.⁵

138
Sch. Soph. El. 149 (= Suid. ἀπὸν)· τὸ δὲ Δίδω ἄγγελος (ἡ ἀπὸν) ὅτι τὸ ἑαρ σμαλνεῖ, καὶ Σαπφῶ·

ἥρως ἄγγελος ἵμμεροφωνος ἀπὸν ⁶


276
SAPPHO

135

Hephaestion Handbook of Metre [on the antispast]: A frequent type (of tetramer) has only its second meter antispastic, a measure in which they wrote whole poems; for instance Sappho at the end of her Seventh Book:

Sweet mother, I truly cannot weave my web; for I am o'erwhelmed through Aphrodite with love of a slender youth.

Book VIII

136

Marius Plotius Metre: The hymenaic dactylic dimeter of Sappho is monoschematist (i.e. all lines scan alike); for it always consists of two dactyls:

Woe for him of the four months' sojourn, woe for Adonis!

137

Plutarch on Restraining Anger: A man who is silent over his wine is a burden to the company and a boor, whereas in anger there is nothing more dignified than tranquillity; compare the advice of Sappho:

When anger swells in the heart, restrain the idly-barking tongue.

138

Scholiast on Sophocles: The phrase 'messenger of Zeus' is used (of the nightingale) because she is a sign of the spring; compare Sappho:

the lovely-voiced harbinger of Spring, the nightingale.

\[1\] cf. E.M. 506. 1, E.G. 316. 35, Zonar. 1190 \[2\] for S.'s dactylic hexameters cf. Terent. Maur. 2157 \[3\] A. lived 4 months of the year alone, 4 with Persephone, and 4 with Aphrodite \[4\] in Soph. ἀγγέλος means 'messenger sent by' Zeus, in Sappho 'announcer of' Spring
LYRA GRAECA

139
Ath. 2. 54 f ἐρέβινθοι . . . Σαπφός.
χρύσειοι <ὁ> ἐρέβινθοι ἐπ' αἰώνων ἐφύντο.

140
Ibid. 13. 571 d: (fr. 12) καὶ ἔτη.
Λάτω καὶ Νιώβα μάλα μὲν φίλαι ἦσαν
ἐταίραι . . .

141
Apoll. Pron. 99. 17 καὶ σύν τῷ α λέγεται (ἢ σφίν) παρ' Αιολεύσιν.
. . . . . ὅτα πάννυνχος ἄσφι κατάγρει
[ὅππατ' ἄρωρος]² . . . . .

141 A
El. Mag. 117. 14 ἄρως καὶ ἄρωρος, κατὰ πλεονασμὸν τοῦ α
μηδὲν πλέον σημαίνοντος. ἄρως γὰρ ὁ ὑπνός. Καλλίμαχος . . .
kαὶ Σαπφός.
. . . ὃθοθάλμων δὲ μέλαις χύτο νύκτος ἄρωρος.³

142
Hdn. 2. 187. 16 (= E. M. 662. 32) πέπταμαι· εκ τοῦ ἵπτημι
γίνεται ὁ παθητικὸς παρακείμενος ἐπταμαι ἐπτασαι ἐπταται καὶ
πλεονασμὸς τοῦ π πέπταμαι Αιολικός. οἱ γὰρ Αιολεῖς εἰώθασι
προστιθέναι σύμφωνων, ὅσπερ τὸ ἐπετέργυμαι πεπτερύγωμαι οἶον
ὡς δὲ πάις πεδᾶ μάτερα πεπτερύγωμαι.

¹ cf. 168 ² E, cf. 141 A and καθαίρεσις ³ mss χύτ’, ἄ.,
nυκτὸς ἄ. (Cod. Aug. καὶ 2. νυκτὸς ἄρωρον)
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SAPPHO

139

Athenaeus *Doctors at Dinner* [among instances of ἐρήβωνος ‘pulse’]: Compare Sappho:

And golden pulses grew upon the shore.

140

The Same: (fr. 12) and again:

Though Leto and Niobe were very dear comrades, . . . .

141

Apollonius Pronouns: And σφίν ‘to them’ is used in Aeolic with α before it; compare

. . . . . when night-long [sleep] closes their [eyes]

141 A

*Etymologicum Magnum*: ἀρατος and, with pleonastic α, ἄωρος; for ἀρατος means ‘sleep’; compare Callimachus: . . . .; and Sappho:

and night’s black slumber was shed upon [their] eyes.

142

Herodian *On Inflections* πέπταμαι ‘I have flown’: the verb ἠπτημι has a perfect passive ἐπταμαι ἔπτασαι ἐπταται, and with α pleonastic π in Aeolic πέπταμαι. For the Aeolians add a consonant, as πεπέρυγωμαι for ἐπερύγωμαι; compare

and I have flown [to you] like a child to its mother.

LYRA GRAECA

143 eis paída ánōnymou

_Anth. Pal. 6. 269_ ós_Sapphoís._¹

Pais ἐτ' ἄφωνος ἔοισα τὸρ' ἐννέσω αἱ τις ἔρηται ²
φῶναν ἀκαμάταν καθεμένα πρὸ πόδοιν.
Αἰθοπία με κόρα Λάτως ὄνεθηκεν Ἀρίστω ³
Ἐρμοκλειταία τῷ Σαῦναϊάδα ⁴
5 σὰ πρόπολος, δέσποινα γυναῖκων ἕ σὺ
χάρεισα
πρόφρων ἀμμετέραν ἐνκλέισον γενίαν.

144 eis Tímáda

_Ibid. 7. 489 (Plan. p. 229)_ Ἀσσφούς: eis Tímáda ὅμως πρὸ
γάμου τελευτήσασαν.

Τίμαδος ἀδε κόνις, ⁵ τὰν ἰῇ πρὸ γάμου θάνοισαν
δέξατο Φερσεφόνας κυάνοις θάλαμος,
ἂς καὶ ἀπυφθιμένας ⁶ παῖσι νεόθαγι σιδάρῳ ⁷
ἀλικεὶ ἢμέρταν κράτος ἐθεντό κόμαν.

145⁸ eis Pelágwna

_Ibid. 7. 505 (Plan. p. 196)_ eis Pelágwna Sapphoís.

Τῷ γρίπττει Πελάγωνι πάτηρ ἐπέθηκε Μένισκος
κύρτων καὶ κόπαν, μνάμα κακοξοίας.⁹

¹ Schol. eis τὸ ἀντιβόλον οὐ κεῖται τοῦ κυροῦ Μιχαηλοῦ πάθεν
οὐν ἐγράφη οὐκ οἶδα ² pais ἐπὶ d'Orv.: ms paides: toρ(d)
Paton: ms τετ': d'Orv. τᾶθ', ³ Bent.: ms Ἀριστα (Paus.
1. 29. 2 apparently read wrongly Ἀριστα, unless we read
there with Wel. -Β ἐπὶ τὰ Πάμφω for ἐς τ. Ἀσσφούς, cf. Paus.
8. 35. 8) ⁴ d'Orv. -Β, cf. Hfm 588: ms ἐρμοκλείταυ τῶι ἀὖν
ἀιάδα ⁵ perh. Timadí E, cf. 88 and Proc. Class. Assoc. 1921
² perh. ἀπυφθ. φθ. E, cf. 87 and Hesych. ἄποθεν, but see Il.
562: ms καὶ ἀπὸ φθ. ⁷ Plan. 2nd hand νεόθηκεν ἐκάλκῳ, but

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SAPPHO

143 On a Nameless Infant

Palatine Anthology: Ascribed to Sappho:

I am a little maid who cannot talk, but yet, if I am asked a question, I say plain enough with the voice that never wearyes of speech at my feet: 'I was dedicated to the Aethopian Child of Leto by Aristo daughter of Hermocleitus son of Saunaidas, a ministrant, thou Lady of women, of thine; to whom in gratitude bound be thou gracious, and give our family good fame.'

144 On Timas

The Same: Sappho, on Timas who in like manner died before her marriage:

This is the dust of Timas, who was received into Persephone's black chamber all unwed, and for whose death all her fair companions took knife and shore the lovely hair of their heads.

145 On Pelagon

The Same: on Pelagon, Sappho:

To the fisherman Pelagon his father Meniscus has put up a fishing-basket and an oar as a memorial of his hard life.

1 ascription doubtful; note in the ms 'not in Michael's copy, so I do not know its origin'; inscribed on the base of a statue of a nameless baby-girl dedicated to Artemis as a thank-offering for her birth by her mother a priestess of Artemis 2 perh. 'this dust is little Timas' 3 or perh. 'though she died so far away' (at Phocaea?) cf. 87 4 ascription doubtful
I.YRA GRAECA

Θ'

ΕΠΙΘΑΛΑΜΙΑ

146

Ath. 10. 425 c (cf. 11. 475 a). τοῖς δὲ θεοῖς οἴνοχούσάν τινες ἰστοροῦσι τὴν Ἀρμονίαν. . . . Ἀλκαῖος δὲ καὶ τὸν Ἡρμῆν εἰσάγει αὐτῶν οἴνοχον (Alc. 5), ὡς καὶ Σαμπὼ λέγουσα. 1

κή δ' ἄμβροσίας μὲν κράτηρ ἐκέκρατο,
"Ερμαίος δέ ἐλευ ὀλπιν 2 θέοις ὀίνοχόησαι.
κήνοι δ' ἀρα πάντες καρχήσιν ὄνηχον 3
κάλειβον, ἀράσαντο δὲ πάμπαν ἐσλα γάμβρῳ. 4

147 5

Him. Or. 1. 20 εἰ δὲ καὶ φθῆνες ἐδέσσεν, έωσκα ἀν καὶ μέλος τοι'νδε. Νύμφα ροδών ἐρωτῶν βρύουσα, νύμφα Παφίας ἀγαλμα κάλλιστον, ίθι πρὸς εὔνην, ίθι πρός λέχος, μελλίχα παίζουσα, γλυκεία νυμφίῳ. "Εσπερὸς σ' ἑκούσαν ἄγοι, ἀργυρόθρονον ζωγίαν "Ηραν θαυμάζουσαν.

c. q. "Ω βρύοισ' εὐρων βροδίων
νύμφα, τάς Παφίας ἀνάσσο-
ας ἀγαλμα κάλλιστον,

πρὸς εὔναν ίτι, πρὸς λέχος,
δωτε μέλλιχα παίζεαι
παιγνα γλύκηα γάμβρῳ.

"Εσπερὸς δ' ἑκοίσαν ἄγοι σ'
ἀργυρόθρονον ζωγίαν
"Ηραν θαυμανέοισαν.

1 ll. 3, 4 ap. Ath. 11 μνημονεύει δὲ τῶν καρχησίων καὶ Σαμπὼ
282
SAPPHO

Book IX

EPITHALAMIES 1

146

Athenaeus *Doctors at Dinner*: According to some accounts the wine-bearer of the Gods was Harmonia. . . . But Alcaeus makes Hermes also their wine-bearer, as indeed Sappho does in the following passage:

There stood a mixing-bowl of ambrosia ready mixed, and Hermes took the wine-jug to pour out for the Gods. And then they all took up the beakers, and pouring a libation wished all manner of good luck to the bridegroom. 2

147

Himerius *Epithalamy of Severus*: And if an ode were needed I should give such a song as this: Bride that teemest with rosy desires, bride the fairest ornament of the Queen of Paphos, hie thee to bed, hie thee to the couch whereon thou must sweetly sport in gentle wise with thy bridegroom. And may the Star of Eve lead thee full willingly to the place where thou shalt marvel at the silver-throned Lady of Wedlock. 3

1 in grouping these here regardless of metre we perh. confuse two ancient editions; cf. 166 and on 168 2 ll. 3, 4 (not quite certainly to be joined directly to 2) from Ath. 'Sappho, too, mentions this kind of cup in the lines: And then' etc.: cf. Macr. 5. 21. 6, Ath. 2. 39a, 5. 192c, Eust. *Od.* 1633. 1, *Il.* 1205. 18 3 the context points to Sappho as H.'s original

ἐν τούτοις: κῆνοι κ.τ.λ. 2 mss also ἔρτιν 3 ὑνηχον Ηφιμ. -E: mss ἔχον, ἔχον 4 mss τῷ γ. 5 E e.g.: the voc. form νύμφα, and the metre of H.'s last sentence show that we are very near S.'s own words: παγνα ἢ. ἢ. παγνά cf. χρυσάτερα: θαν. fut. of θαυμάλω: metre Catull. 61

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LYRA GRAECA

148

Demetr. Eloc. 148, 146 ἔστι δὲ τις ἱδίως χάρις Ξαπφικὴ ἐκ μεταβολῆς, ὅταν τι εἰποῦσα μεταβάλληται καὶ δόσπερ μετανοησθολον.

"Ἰψι δὴ τὸ μέλαθρον 2
Τμήναον,
ἀερρατε, τέκτονες ἄνδρες,
Τμήναον·

5 γάμβρος Φίσσος "Ἀρενί, 3
<Τμήναον,>
ἅνδρους μεγάλω πόλυ μείζων,
<Τμήναον,>
πέρροχος ὡς ὅτι ἀοίδος
10 <Τμήναον,>
ὁ Λέσβιος ἀλλοδάποισις,
<Τμήναον>

ὡσερ ἐπιλαμβανομένη ίαυτῆς δτι ἀδύνατῳ ἐχρήσατο ὑπερβολῆ καὶ δτι οὐδεὶς τῷ Ἀρηί ἱσος ἐστι.

149

Ibid. 141 χαριεντίζεται δὲ ποτε (ἡ Ξαπφώ) καὶ ἐξ ἀναφορᾶς, ὡς εξὶ τοῦ Ἐσπεροῦ.

"เอกπερε πάντα φέρων, εἰς φαινολις ἐσκέδασ' αὖως

1 9–11 placed here from Demetr. El. 146 ἡ δὲ παραβολής καὶ ἐν τοῦ ξέχοντος ἄνδρος ἡ Ξ. φησὶ: Περρ. κ.τ.λ. ἐνταῦθα γάρ χάριν ἐποίησεν ἡ παραβολή μάλλον ἢ μέγεθος Bent. -El. 2 (1–8) cf. Heph. 132 where read μεσυμπικὸν 3 so Hfm.: mss γ. ἑκται (εἰσερχεται) ἵσο. 4 so arranged by Wil. mss also φερεῖαs

284
SAPPHO

148

Demetrius On Style: And there is a charm peculiarly Sapphic in metabole or change, when having said something she turns round and, as it were, changes her mind, for instance:

Up with the rafters high,
Ho for the wedding! 1
Raise them high, ye joiners,
Ho for the wedding!
The bridegroom's as tall as Ares,
Ho for the wedding!
Far taller than a tall man,
Ho for the wedding!
Towering as the Lesbian poet
Ho for the wedding!
Over the poets of other lands,
Ho for the wedding!

as it were interrupting herself because she has used an impossible hyperbole, no one really being as tall as Ares.

149 2

The Same: Sometimes, too, Sappho derives charm from anaphora or repetition, as in this passage, of the Evening Star:

Evening Star that bringest back all that lightsome
Dawn hath scattered afar, thou bringest the sheep,

1 the refrain, omitted by Dem., occurs in Heph., who quotes ll. 1–5 to illustrate the 'intervening' refrain; ll. 9–11 from Dem. El. 146 'by comparison, moreover, S. says of the very tall man "Towering, etc."; for the comparison there conveys charm rather than a sense of size' 2 cf. E.M. Vet. 129, E.M. 174. 43, E.G. 212. 43, 446. 3, Sch. Eur. Or. 1260, Cram. A.O. 2. 444. 17
LYRA GRAECA

φέρεις δι' 
φέρεις αύγα, φέρεις ἀπ' θ' τόν ματέρα παῖδα. 1 καὶ γὰρ ἐντεῦθεν ἡ χάρις ἔστιν ἐκ τῆς λέξεως τῆς φέρεις ἐπὶ τὸ αὐτὸ ἀναφερομένης.

150

Sch. Hermog. π. ἱδεῶν 1. 1. Rhet. Gr. (7. 883 Walz). Αἱ μὲν γὰρ τῶν ἱδεῶν μονοειδεῖς ἔχουσιν τὰς ἑνολάς, ὡς ἡ καθαρότης, αἱ δὲ καὶ μέχρι τριῶν καὶ τεττάρων προφθονται τρόπων, ὡς ἡ σεμνότης καὶ εἰ τινες ἐτερα ταῦτη δμοιαί, ὡς αἱ ἱστορικαί καὶ γὰρ αὕτα διὰ τὸν χρόνον πλησίον ἔλθουσιν ταῖς μυθικαῖς, ὡς καὶ Θουκυδίδης φησι· καὶ δοσι τὰ ταῖς αἰσθήσεσιν ἥδεια ἐκφράζουσιν, δυσκ. ἀκοῆς ὁμολογείς, γεύσεις, ἀφη, ὡς "Ομηρός (Π. 8. 377–8) καὶ Σαφέω (4) καί· οἶον τὸ γλυκύμαλον ἐερύθεται ἀκρῷ ἐπ' ὕσοφ ἀκρον ἐπ' ἀκροτάτῳ, λελάθοντο δὲ μαλαδρότης. οὐ μᾶν ἐκπελάθοντ' ἀλλ' οὖν εἶδοντ' εἰπ' 
καὶ Θέοκριτος (8. 78) καί (3. 54).

151

Demetr. Eloc. 106 τὸ δὲ ἐπιφάνημα καλούμενον δρίζοιτο μὲν ἀν τὶς λέξιν ἐπικοσμοῦσαν· ἦ στι δὲ τὸ μεγάλοπρεπέστατον ἐν τοῖς λόγοις· τῆς γὰρ λέξεως ἡ μὲν ὑπηρετεῖ, ἡ δὲ ἐπικοσμεῖ. ὑπηρετεῖ μὲν ἡ τοιάδε· οἷον ... καταστείβοις· ἐπικοσμεῖ δὲ τὸ ἐπιφέρόμενον τὸ· χάμαι ... ἀνθή. ἐπενήγηται τούτο τοῖς προδεχαμένοις 2 κόσμοις σαφῶς καὶ κάλλος ... καὶ καθόλου τὸ ἐπιφάνημα τοῖς τῶν πλουσίων ξοικεν ἐπιθείμασιν, γείσοις λέγων καὶ τριγλύφοις καὶ πορφυραῖς πλατέαις· οἶον γὰρ τὶ καὶ αὐτὸ τοῦ ἐν λόγοις πλούτου σημεῖον ἔστιν.

1 ἀπ' θ' (or print FFθ') cf. Theocr. 12. 33, Ad. 32, Hom. ἀπὸ ἑθεν, ἀπὸ ἑο, πόσει ἐφ', and for metre Alc. 112 B: mss ἀπου (Dem. om.) 2 Finckh: mss προενηγε.
SAPPHO

thou bringest the goat, thou bringest her child home to the mother;¹ here the charm lies in the repetition of the word ‘bringest.’

150

Scholiast on Hermogenes Kinds of Style: For some kinds of style express but one sort of idea, for instance the pure or simple kind; others two, three, or even four, for instance the noble and those which resemble it, such as the kinds used by historians—which, indeed, as Thucydides says, approximate to those employed by mythographers because they are concerned with chronology—, or such as give pleasure to the senses, sight, hearing, smell, taste, touch, as Homer: (Iliad 347 f); or Sappho: (4); and:

Like the pippin blushing high
On the tree-top beneath the sky,
Where the pickers forgot it—nay,
Could not reach it so far away;²

or Theocritus: (8. 78) and: (3. 54).

151

Demetrius On Style: The so-called epiphoneme may be defined as a phrase which adds adornment, and it is supreme as an elevator of style. It should be remembered that a phrase either aids the sense or adorns it. For instance, the sense is aided by such a phrase as ‘Like the hyacinth’ etc. while it is adorned by the words which follow, ‘and it still blooms’ etc. The addition thus made to the foregoing sentence is clearly an adornment or embellishment. . . . In general the epiphoneme is like the shows or displays of the rich, such as the cornices and triglyphs of their houses and the purple borders of their robes. For it is essentially a mark of wealth in words.

the bride to the bridegroom’ ² cf. Sch. Theocr. 11. 39: see also Long. Past. 3. 33: descriptive of the bride, cf. Himer. 1. 16
LYRA GRAECA

οἶαν τὰν ὑάκινθου ἐν ὄρρεσι ποίμενες ἄνδρες
πόσι καταστείβοισι, χάμαι δ' ἔτι πορφύρα
ἀνθη.1

152

Cram. Α.Ο. 1. 71. 19 ἀεὶ . . . δ' Αἰολεὺς τριχῶς. <ἀτ>.
ἀἰπάρθενος ἐσομεῖν.2
καὶ αἰεὶ καὶ αἰεν.

153

Ibid. 1. 190. 19 ἡσι.

Δώσομεν, ἡσι πάτηρ,3
φησιν ἡ Χαπφά, ἡτὶ δὲ λέγει Ἀλκμᾶν ἀντὶ τοῦ ἡσι.

154

Heph. 45 [π. δακτυλικοῦ]. τὸ δὲ τετράμετρον (Αἰολικὸν κατα-
ληκτικὸν):

Θυρόρω πόδες ἐπτορόγιου,
τὰ δὲ σάμβαλα πεμπέβομα
πέσσυγγοι δὲ δέκ' ἐξεπόνασαν

e.g. κω πάτηρ τὰ μὲν ἄλλα μέτερρος

5 ὑπὲρ δ' εὐγενίας βίον ἀμφισ-
βάτεις τῷ Κέκροπι ζατέλεσσεν.4

1 E. cf. Long. Past. 4. 8: ἀνθη vb.: for ἀδει. α cf. κλέα
ἀνδρων ll. 9. 189: mss χ. δὲ τε (so apparently Demetr.)
πόρφυρον ἄνθος 2 for the compound cf. Cram. Α.Ρ. 3. 321,
Hdn. Ερίμ. 184 Boiss. 3 mss ἡσι δώσομεν. ἡ. π. 4 ll. 4–6

288
SAPPHO

Like the hyacinth which the shepherd tramples underfoot on the mountain, and it still blooms purple on the ground.¹

152

Cramer Inedita (Oxford): â€œ‘ever’ . . . and in Aeolic it has three forms—â€œ, for instance:

I shall be ever-maiden;
aiêl, and aiêr.

153

Ibid. ἃσι ‘quoth’:

‘We will give,’ quoth the father,
says Sappho; and Alcman uses ἣτι for ἃσι.

154

Hephaestion Handbook of Metre [on dactylics]: The Aeolic catalectic tetrameter:

The doorkeeper’s feet are seven fathoms long, and his sandals five hides to the pair—it took ten shoemakers to make them; [and his father lived in other ways an honest life, but claimed to be better born than Cecrops himself.]²

¹ Demetrius perh. read δέ τε ‘and,’ Longus δ’ ἔτη ‘and still’ ² see p. 291

ECT: e. g., see p. 290: μέτερρος E.M. 587. 12, ἄμφισβάτευς (partcp.) Hf. 282: of. Luc. Tim. 23 εἰγενέστερον τοῦ Κέκρατος ἦ Κόδρον

289

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Demetr. Eluc. 167 (cf. Sa. 165): ἄλλως δὲ σκόπτει (ἡ Σαπφώ) τὸν ἄγραιον νυμφίων καὶ τὸν θυρωρὸν τὸν ἐν τοῖς γάμοις εὐτελέστατα καὶ ἐν τοῖς πέξοις ὅνομασι μᾶλλον ἢ ἐν ποιητικοῖς. ὃστε αὐτῇς μᾶλλον ἔστι τὰ θεόματα ταῦτα διαλέγεσθαι ἢ ἁδειν, οὐδὲ ἄν ἄρμοσαι πρὸς τὸν χόρον ἢ πρὸς τὴν λύραν, εἰ μὴ τις εἰ πῆ χόρος διαλεκτικός.

Synes. Ep. 3. 158 d ὁ δὲ ἀδικούμενος Ἀρμόνιος ἐστὶν ὁ τοῦ θυρωροῦ πατήρ, ὡς ἂν εἴποι Σαπφώ· τὰ μὲν ἀλλὰ σώφρων καὶ μέτριοι ἐν τῷ καθ’ ἐαυτὸν βίῳ γενόμενοι, ἀλλ’ ὑπὲρ εὐγενελα ἀμφιβητῶν τῷ Κέκροι τι διετέλεσεν.

155, 156

Heph. 107 [π. ἀνανετήτων]: καὶ τὸ ἐκ χοριαμβικῶν ἐφθειμ-μερῶν τῶν εἰς τὴν ἱαμβικὴν κατάκλειδα ἢ αὐτὴν ποιήτρια (Σαπφώ).

"Ολβιε γάμβρε, σοι μὲν δὴ γάμος, ὡς ἄραο ἑκτετέλεστ', ἔχεις δὲ πάρθενον, ἄν ἄραο:
κάσθ’ ὅπου ἑννή τὴν λέξιν:
μελλίχλιος δ’ ἐπ’ ἰμμέρτως κέχυται προσώπως . . .

157

Him. Or. 1 φέρε ὅδιν εἰσαὶ τοῦθεν παραγαγότητες αὐτῶν (τὸν λόγον) ἐντυχεῖν τῷ κάλλει τῆς νύμφης πέλασον· ὃ καλὴ ἤ χαρλεσαμένη πρέπει γὰρ σοι τὰ τῆς Λεσβίας ἑγκώμια, σοι μὲν γὰρ ῥοδόσφυροι χάριτες χρυσῆ ὑπ’ Ἑφροδίτη συμπαίξουσιν, ὡρα δὲ λειμῶνας βρύοσου κ τ.λ.

1 Thiemann: mss καὶ ὁ ποὺς or om.—λέξιν 2 Herm: mss μελλίχλιος, μελλίχρος, -χρος, -χρονος

1 prob. only Sappho’s fun; mocking the bridegroom was part of the ceremony 2 the halting effect of the metre is 290
SAPPHO

Demetrius *On Style*: Very different is the style in which she (Sappho) mocks the boorish bridegroom and the keeper of the wedding-door. It is quite commonplace, and the words are better suited to prose than to poetry. Indeed these poems of hers can be better spoken than sung, and would not be fitting for the dance or the lyre, unless for a sort of speaking-dance.  

Synesius *Letters*: The name which is wronged by the ill-behaviour (of a certain bride at her uncle's funeral) is that of Harmonius, Master Doorkeeper's father, who, as Sappho would say, in other respects lived a decent and honest life, but claimed to be better born than Cecrops himself.

155, 156

Hephaestion *Handbook of Metre* [on 'unconnectable' metres]: And the same poetess (Sappho) uses the choriambic of three feet and a half with the iambic close:

Happy bridegroom, the marriage is accomplished as you prayed it should be, and the maiden you prayed for is yours; and in some places she lets a word overlap into the second part of the line:

and soft and gentle is shed over her delightful face. . . .  

157

Himerius *Epithalamy of Severus*: Come then, let us take this discourse of ours into the chamber and introduce it to the beauty of the bride. 'O beauteous one, etc. . . . (for thou deservest the praise of the Lesbian poetess), thine it is, etc.'

due to the licence regularly allowed in the 1st foot (cf. Heph. 44): according to the Scholiast Thyrōrus ('Doorkeeper') was the name of a brother of the deceased (who was son of Syn.'s friend H. and uncle of the bride) probably from the same poem; the subject of the verb is probably 'love'

metre Catull. 61

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u 2
LYRA GRAECA

e. g. 'Ω κάλ', ὃ χαριεσσα, σοι
ai βροδόσφυροι Χάριτες
χρύσια τ' Ἀφρόδιτα
συμπαίξοισι . . . 1

158

Choric. ap. Graux Textes Grecs 97 ἐγὼ οὖν τὴν νύμφην, ἵνα
σοι τάλιν χαρισώμαι, Σαπφική μελωδία κοσμήσω.

. . . σοι χάριευ μὲν εἴδος
κάππατα μελλικόχροα
<νύμφ',> ἔρος δὲ <τέρω> κάλφ
περκέχυται προσώπῳ,

5 καὶ σε τέτικεν ἕξοχως
'Αφρόδιτα — ὁ ὁ — 2

159

Apoll. Cons. 223. 25 ἡς ῥητέων περὶ τῶν διαπορητικῶν·
ἀρα· οὖτος κατὰ πᾶσαν διάλεκτον ὑπεσταλμένης τῆς κοινῆς καὶ
'Αττικῆς ἥρα λέγεται:

ἡρ' ἔτι παρθενίας ἐπιβάλλομαι; 3
Σαπφό .

160

Heph. 27 [π. ἀποθέσεως μέτρων]: καταληκτικά δὲ (καλεῖται
μέτρα), διὰ μεμειωμένον ἔχει τὸν τελευταῖον πόδα, οἷον ἐπὶ
ιαμβικοῦ.

χαίροι τ' ἄ νύμφα, χαιρέτω τ' ὁ γάμβρος. 4
ἐνταῦθα γάρ ἡ βρος τελευταῖα συλλαβὴ ἀντὶ ὕλου ποδὸς ιαμβικοῦ
κεῖται.

1 E. e. g. 2 E: οὐ μελλικόχροα? mss καὶ δηματα μελιχρά,
περικέχ., and καὶ ἐτετίμηκεν ε. 3 mss Ap. παρθενίας, Dion.
-ικᾶς 4 E: mss χαίροις ἀνύμφα (ἀν.) χ. δ': Aeol. confused
nom. and voc.

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SAPPHO

_e.g._ O beauteous one, O lovely one, thine it is to sport with the rose-ankled Graces and Aphrodite the golden . . .

158

Choricius _Epithalamy of Zachary_: And so, to give you pleasure once again, I will adorn the bride with a Sapphic song:

Thy form, O bride, is all delight; thy eyes are of a gentle hue; thy fair face is overspread with love; Aphrodite hath done thee exceeding honour.

159 ¹

Apollonius _Conjunctions_: We must now take the conjunctions expressing hesitation. ἀπα: this conjunction takes the form ἁρα in every dialect except the Koine or Common, and Attic;

Can it be that I still long for my virginity?

Sappho.

160

Hephaestion _Handbook_ [on ‘rests’ in metre]: And metres are called catalectic when their last foot is shortened, as in the iambic:

Farewell the bride, farewell the bridegroom! ² where the last syllable stands instead of a whole iambus.

¹ cf. Sch. Dion. Thr. _Gram. Gr._ 3. 290 Schneid. ² or ‘Hail to the bride,’ etc.
LYRA GRAECA

161

Heph. 44 [π. δακτυλικοῦ]. πεντάμετρα δὲ (Αἰολικὰ) καταληκτικὰ
eis δισύλλαβον.

Τίφω σ’, ὡ φίλε γάμβρε, κάλως εἰκάσδω;
ὅρπακι βραδύνῳ σε κάλιστ’ εἰκάσδω.1

162

Serv. Verg. G. 1. 31: Generum vero pro maritum positum
multi accipiunt iuxta Sappho, quae in libro quae inscribitur
Ἐπιβαλάμια ait:

. . . . . . χαιρε, νύμφα,
χαιρε, τίμιε γάμβρε, πόλλα.2

163

Dionys. Comp. 25 τὸ συμπλεκόμενον τοῦτο πάλιν κἀλων ἐκ
δυοῖν συνέστηκε μετρῶν· ‘μήτε μικρὸν ὅρωντα τι καὶ φαύλον
ἀμάρτημα, ἐτοίμως ὁπως ἐπὶ τούτῳ.’ εἰ γε τοι <τὸ> Σαφρικόν
τις ἐπιβαλάμιον τούτῳ:

οὗ γὰρ ἢν ἄτερα πάις, ὡ γάμβρε, τοσύτα.3
καὶ τοῦ κωμικοῦ τετραμέτρου λεγομένου δὲ 'Αριστοφανέλου τοῦτο·
ὑπ’ ἑνὸς ἀδικίας λέγων ἢθους καὶ σωφροσύνης 'νενόμιστο· τούς
τε τελευταῖος πόδας τρεῖς καὶ τὴν κατάληξιν, <ἀπόθεσιν>4
ἐμβαλών, συνάψει τοὺς τοὺς τῶν τρόπων· ‘οὐ γὰρ ἢν ἑτέρα παῖς ὡ
γάμβρε τοσύτα καὶ σωφροσύνης νενόμιστο·’ οὐδὲν διοίσει τοῦ·
μήτε μικρὸν . . . τούτῳ.'

164

Demetr. Χlo. 140 αἱ δὲ ἀπὸ τῶν σχημάτων χάριτες δῆλαι
εἰσὶ καὶ πλείσται παρὰ Σαφρόν. οἷον ἐκ τῆς ἀναδιπλώσεως, ὅπως
νύμφη πρὸς τὴν παρθενίαν φησι.

1 κάλιστ’ B: mss μδάl. 2 metre cf. Heph. 62 3 Bif.
4 R from context: mss o. γ. ἑτέρα ἢν (οἱ νῦν) παῖς κ.τ.λ.
4 E

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SAPPHO

161

Hephaestion Handbook [on dactylics]: And the Aeolic dactylic pentameter catalectic with a disyllable:

To what, dear bridegroom, may I well liken thee?
To a slender sapling do I best liken thee.

162

Servius on Vergil: Many commentators hold that son-in-law is here used for husband, as it is by Sappho, who in the Book entitled Epithalamies says:

Farewell, bride, and farewell, honoured bridegroom!

163

Dionysius On Literary Composition [on Demosthenes Against Aristocrates 1]: The clause which follows this consists of two metres put together: ‘μητε μικρον δροντα τι και φαιλον αμαπημ ηπολμων ουτως επι τοντφ.’ Now if we take this line of a wedding-song of Sappho’s:

For never, bridegroom, was there another maiden such as this;

and after inserting a ‘rest’ join it with the last three feet and the incomplete final foot of the comic tetrameter—known as the Aristophanean—in the following way: оυ γαρ ήν ατερ εδο γαμβρο τοαα [rest] και σωφροσυνη υπεροιοτο, we shall find the resulting metre the same as that of ‘μητε μικρον’ κ.τ.λ.

164

Demetrius On Style: The charm which comes from the use of figures of speech is obvious and manifold in Sappho; for instance, from repetition, where a bride says to her virginity:

1 γαμβρος ‘one connected by marriage’ is used by some Greek poets to mean bridegroom

295
LYRA GRAECA

Παρθενία, παρθενία, ποί με λίποισι’ ἀποίχῃ; ¹
η δὲ ἀποκρίνεται πρὸς αὐτὴν τῇ αὐτῇ σχήματι.
Οὐκέτι, νῦμφα, προτὲ σ’ ἵξω, προτέ σ’ οὐκέτ’ ἵξω. ²

πλέον γὰρ χαρίς ἐμφανίζεται ἢ εἴπερ ἄταχ ἔλέξῃ καὶ ἀνευ τοῦ σχήματος. καίτοι ἡ ἀναδίπλωσις πρὸς δεινότητας μᾶλλον δοκεῖ εὐρήσθαι, ἢ δὲ καὶ τοῖς δεινοτάτοις καταχρῆται ἐπιχαρίτως. ³

165

Demetr. Eloc. 168 διδ καὶ Ἡ Σαπφώ περὶ μὲν κάλλους ἄδουσα καλλικήθη ἐστὶ καὶ ἡδεία, καὶ περὶ ἐρωτῶν δὲ καὶ ἐκαρος καὶ περὶ ἀλκυόνος, καὶ ἄπαν καλὸν ὄνομα ἐνύφανται αὐτὴς τῇ τοιῇ τις, τὰ δὲ καὶ αὐτῇ εἰργάσατο.

166

Strab. 13. 615 Κάναι δὲ πολίχνιον Δοκρὼν τῶν ἐκ Κόνου, κατὰ τὰ ἄκρα τῆς Δέσβου τὰ νοτιώτατα, κείμενον ἐν τῇ Καναλί. αὐτῇ δὲ μὲχρι τῶν Ἅργινουσσῶν διήκει καὶ τῆς ὑπερκειμένης ἄκρας, ἡν Αίγα τινες ὄνομαζον ομονόμα τῇ ζῷον δεῖ δὲ μακρῶς τὴν δευτέραν συλλαβήν ἐκφέρειν Αἴγαν ὦς ἀκτάν καὶ ἀρχάν· οὕτω καὶ τὸ ὄρος ὄλον ὄνομαζετο, ἡ μὲν Κάνη καὶ Κάνας λέγοντων... ὦστερον δὲ αὐτῷ τὸ ἀκρωτήριον Αἴγα κεκλήθησαι ἄχοικε, ⁴ ὡς Σαπφώ φησί, τὸ δὲ λοιπὸν Κάνη καὶ Κάναι.

167

Sch. Ap. Rh. 4. 57 [οὐκ ἄρ’ ἐγὼ μοῦνη μετὰ Δάτμιον ἀντρον ἀλύσκω]... περὶ δὲ τοῦ τῆς Σελήνης ἔρωτος ἱστοροῦσι Σαπφῶ καὶ Νικανδρὸς ἐν δευτέρῳ Εὐρώπης... λέγεται δὲ κατέρχεσθαι ἐσ τούτο τὸ ἄντρον τῆς Σελήνης πρὸς 'Ενυμιλώνα.

¹ Bls: mss λιποῦσα ο'χη ² so Seid. -B (cf. Alc. 156. 9): miss οὐκ ἑτὶ ἵξω πρὸς σέ, o. e. ἥ. ³ Finckh : mss ὁπλ χάριτος ⁴ Mein.

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SAPPHO

Maidenhead, maidenhead, whither away?

and it replies in the same figure:

Where I must stay, bride, where I must stay.

For there is more charm in it put thus than if the figure were not employed and it were said but once. Now repetition would seem to have been invented more with a view to an effect of energy or force, but Sappho employs even what is most forceful in a charming way.

Demetrius *On Style*: And that is why when Sappho sings of beauty her words are full of beauty and sweetness, and the same when she sings of love and springtime and the halcyon, and the pattern of her poetry is inwoven with every beautiful word there is, some of them made by herself.

Strabo *Geography*: Canae is a little town of the Locrians of Cynus opposite the southernmost Cape of Lesbos, situated in Canaeæ, a district which extends as far as the islands of Arginusæ and the cape which lies near them. This cape is called by some writers Aiga 'the goat,' after the animal; but the second syllable ought rather to be made long, Aigæ, like ἄγατα and ἄγαδ; for that is the name of the whole mountain which is now called Cane or Canaeæ; . . . later the actual promontory seems to have been known as Aigæ, as Sappho gives it, and eventually as Cane or Canaeæ.

Scholiast on Apollonius of Rhodes *Argonautica* ['So I am not the only visitant of the Latmian cave']: . . . The love of the Moon-goddess is told of by Sappho, and by Nicander in the 2nd Book of the *Europa*; and it is said that the Moon comes down to Endymion in this cave.

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168
Gell. 20. 7 [de Niobae liberis]: Nam Homerus pueros puel-
asque eius bis senos dicituisse, Euripides bis septenos, Sappho bis novenos, Bacchylides et Pindarus bis denos.

169
Serv. Verg. Aen. 6. 21 [‘septena quot annis corpora
natorum’]: quidam septem pueros et septem puellas accipi
volunt, quod et Plato dicit in Phaedone et Sappho in Lyricis
. . . quos liberavit Theseus.

170
Id. Ecl. 6. 42 [‘furtumque Promethei’]: Prometheus
. . . post factos a se homines dicitur auxilio Minervae caelum
ascendisse et adhibita facula ad rotam solis ignem furatus,
quem hominibus indicavit. ob quam causam irati dixi duo
mala immiserunt terris, febres et morbos, sicut et Sappho et
Hesiodus memorant.

171
Philosstr. Ep. 51 Ἡ Σαφώ τοῦ βόδου ἔρη καὶ σπεφανοὶ αὐτῷ
αἰ τινὶ ἔγκυμῳ, τὰς καλὰς τῶν παρθένων ἐκεῖνη ὅμοιοῦσα,
ὅμοιοι δὲ αὐτὸ καὶ τοῖς τῶν Χαρίτων πήχεσιν ἵππειδὰν ἀποδύσωσιν
σφῶν τὰς ὅλενας.

172
Himer. Or. 13. 7 τὰ δὲ σὰ νῦν δέον καὶ αὐτῷ τῷ Μουσαγέτῃ
eikázeúthai, οἴων αὐτῶν καὶ Σαφώ καὶ Πίνδαρος ἐν φθη κόμη τε
χρυσῇ καὶ λύρᾳ κοσμῆσαντες κύκνοι έποχον εἰς Ἐλικόνα
πέμπουσιν, Μούσαις Χάρισι τε ὅμων συγχορεύσοντα, ἡ οἴων τῶν
Βακχειότην (οὕτω γὰρ αὐτῶν ἡ λύρα καλεῖ, τῶν Δίνυσον λέγουσαι)
ἥρος ἄρτι τὸ πρῶτον ἐκλάμψατος, ἀνθελοὶ τῇ εἰαρικοῖς καὶ
κύσου κορυμβοῖς Μούσαις κατοχοι ποιηταῖ τεστάντες, νῦν μὲν ἐπʼ
ἀκρας κορυφᾶς Καυκάσου καὶ Λυδίας τέμπης, νῦν δὲ ἔπὶ Παρνάσου
σκοπέλους καὶ Δελφίδα πέτραν ἁγοῦσι. . .

1 corrupt: B sugg. feminas: if duo is right the Hesiod
citation which follows (Op. 100–1) is inadequate, perh. a gloss
2 mss -ση
3 Herw: mss λύραις
4 mss συγχορεύσαντα
5 mss ἠρινοίσι

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SAPPHO

168

Gellius *Attic Nights* [on Niobe’s children]: For Homer says that she had six of either sex, Euripides seven, Sappho nine, and Bacchylides and Pindar ten.¹

169

Servius on Vergil *Aeneid* [‘seven of their children every year’]: Some commentators take this to mean that seven boys and seven girls, as Plato says in the *Phaedo* and Sappho in her *Lyric Poems* . . . , were set free by Theseus.

170

Id. *Eclogues* [‘and the theft of Prometheus’]: Prometheus . . . after he had created man, is said to have ascended with Minerva’s help into heaven, and there lighting a torch at the wheel of the Sun, to have stolen fire and revealed it to man. Angered at the theft, the Gods sent two ills upon earth, fever² and disease, as we are told by Sappho and Hesiod.

171

Philostratus *Letters*: Sappho loves the rose, and always crowns it with a meed of praise, likening beautiful maidens to it; and she compares it to the bared fore-arms of the Graces.

172

Himerius *Orations*: Your case is now to be likened to the choir-leader of the Muses himself, such as he is when both Sappho and Pindar send him in a poem, adorned with golden hair and with a lyre and drawn by swans, to dance with the Muses and Graces on Mount Helicon; or such again as is the Great Reveller—as the lyre calls Dionysus—when the Muse-inspired poets lead him in the first dawn of Spring, crowned ‘with Springtime blossoms’ and ivy-clusters, now to the topmost heights of Caucasus and the valleys of Lydia, now to the crags of Parnassus and the Rock of Delphi. . . .³

¹ Sappho probably in 140
² *B* suggests *woman*
³ some of H.’s phrases are borrowed, *e.g.* ‘springtime blossoms’ from *Il.* 2. 89
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173
Phot. (Reitz.) p. 57

ἀκακος.

ὁ κακοῦ μὴ πεπειράμενος, οὐχ ὁ χρηστοθῆς: οὕτω Σαϕώ.

174

Εἰ. Μαγ. 77. 1 ἀμαμάξος· ἢ ἀναδενδράς . . . Σαϕώ διὰ τοῦ ὃ

ἀμαμάξυδες

λέγει.

175

Orion 3. 12

ἀμάρα.

. . . παρὰ τὸ τῇ ἀμη 1 αἱρεσθαὶ καὶ ὁρώτεσθαι: οὕτως ἐν ὑπο-

μνήματι Σαϕών.

176

Ἀπολλ. Ἀδ. 182. 22 ὅν τρόπον καὶ ἐν' ὑμοιότατοι μεταπλασμοὶ

γίνονται, καθάπερ τὸ ἐρυσάρµατες, τὸ λίτα, τὸ παρὰ Σαϕώι

αὕα 2

Εἰ. Μαγ. 174. 38 ἀβως . . . εἰρηται παρὰ τὸ αὕα Αιολικῶς τὸ

ἡμέραν. 3 [τὴν γὰρ ἥω οἰ Αιολεῖς αὕαν φασί.] 4

1 mss E.M. and E. Gud., which add ἀμη δὲ ἐστιν ἐργαλείων

οἰκοδομικῶν or the like: mss Or. ἀμεν 2 mss Αρ. ἀὰ

3 Ἐ: mss π. τὴν αὕαν Α. τὴν ἡμέραν 4 τὴν γὰρ κ.τ.λ. in-

correct, probably a gloss; the nom. was ἀβως with metaphlastic

acc. αὕα cf. Hom. ἥω διαν (= ἀFόα).

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SAPPHO

173

Photius Lexicon: ἀνακός:

ingenuous

'without experience in evil,' not 'good-natured.' So Sappho.

174

Etymologicum Magnum: ἀμαμαξός:

the tree-climber vines;

Sappho uses the form with ἄ in the plural.

175

Orion Etymologicum: ἄμαρα,

conduit,

from its being raised (αὑρεσθα) or thrown up by means of a spade (ἐμη). So the Notes on Sappho.²

176

Apollonius Adverbs: The way in which metaplasms are found in nouns, for instance ἑρυσὶματες 'drawing chariots,' λίτα 'linen cloth,' and Sappho's ἄβα,

dawn

Etymologicum Magnum: The Aeolic for ἡμέραν 'day' is αὔα; [for the Aeolic writers use αὔα for ἡ ὥ 'dawn'].

¹ cf. Choer. 1. 357, Suid. ἄμαμαλς, ἀναδενδράδα
² prob.

Chamaeleon's tract On Sappho Ath. 13. 599 c

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177

Et. Mag. 174. 42 αὕως· ἡ ἡώς, τουτὲστιν ἡ ἡμέρα· οὕτω λέγεται παρὰ τοῖς Αἰολεῦσιν· Σαπφῶ

Πότνι' αὕως . . . .

178

Ath. 4. 182 ε [π. μέγαδιν]. Εὐφορίων δὲ ὁ ἐποιῶς ἐν τῷ Περί Ἀθημίων ἐνιν φησιν· καλοῦμενοι ναβλισταὶ καὶ πανδοχισταὶ καὶ σαμβυκισταὶ καὶ ἄρχοντες μὲν οὐδὲν χρώονται ὁργάνῳ· τὸν γὰρ βάρβαρον καὶ βάρβατον, ὅν Σαπφῶ καὶ Ἀνακρέων μυημονεύουσι, καὶ τὴν μάγαδιν καὶ τὰ τρίγωνα καὶ τὰς σαμβύκας ἐρχαία εἶναι.

179

Poll. 7. 49.

βεῦδος,

ὡς Σαπφῶ, κιμβερίκον, ἄστι δὲ τὸ κιμβερίκον διαφανῆς τις χιτωνισκός.

180

Phryn. Bek. An. 1. 34. 2 Σαπφῶ δὲ

γρύταν

καλεὶ τὴν μύρων καὶ γυναικέων τινῶν θήκην.1

181

Hesych. ἐκτορεσ· πάσασαι ἐν Ῥυμῷ, Σαπφῶ δὲ τὸν Δία, Δεσμισες τῶν κροκύφατον.

182

Crain. A.O. 4. 325. 28 καὶ ἀνώτατον παρὰ τοῖς Αἰολεῦσιν ἀντὶ τοῦ δ ὁς παραλαμβάνεται, ὡς ὅταν τὸ δίαβατον ἡ Σαπφῶ

ξάβατον

λέγη.

1 cf. 82. 6: mss γρύτην

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SAPPHO

177

Etymologicum Magnum αὐρα; 'dawn,' that is 'day'; this form was used in Aeolic; compare Sappho:
The queenly Dawn...

178

Athenaeus Doctors at Dinner [on the word magadis]: the epic writer Euphorion, in his book The Isthmian Festival, says that those who are now called players of the nabra or the pandoura or the sambuca are not players of new instruments. For the barōnos and barbitos mentioned by Sappho and Anacreon, and the magadis, trigōnon, and sambuca, are all ancient.¹

179

Pollux Vocabulary: Sappho's word beudos,
shift,
is equivalent to κυμβερικόν, which is a transparent vest.

180

Phrynichus Introduction to Learning: Sappho calls by the name of grutē,
hutch,
the chest in which unguents and women's articles are kept.

181

Hesychius Glossary: ἐκτορές 'holders,' the pegs on a carriage-pole; but Sappho calls Zeus 'the Holder,' and Leonidas uses 'holder' to mean a hair-net.

182

Cramer Inedita (Oxford): And conversely the Aeolic writers use ζ for δ, as when Sappho says ζασταν for διασταν, fordable

¹ cf. Ath. 14. 636 c, E.M. 188. 21
LYRA GRAECA

183
Sch. II. 14. 241 [ἐπισχοῖς]· τῷ δὲ χαράκτηρι γενόμενον δμοιον τῷ ιοίν καλ
ἀγαγοἶν
παρὰ Σαπφοί . . . εἰκότως ἐθαυματοθητή τὸ ἐπισχοῖς.

184
Choer. Gram. Gr. 4. 1. 270 Lentz [π. τῶν εἰς ὑπηγόντων]:
. . . κίνδυν, κίνδυνος, κίνδυνα· οὕτως δὲ ἔφη Σαπφό· τὸ κίνδυνος·
ὁ γὰρ Ἀλκαῖος τὴν δοτικὴν ἔφη τὸ κίνδυνι. 1

185
Joh. Alex. Gram. Gr. 4. 30 Dind. ἡ δὲ ή ἐν τέλει τίθεται
ἡ πρὸ μιᾶς τοῦ τέλους ἡ πρὸ δύο, πρὸ τριῶν δ᾽ οὐκέτι· τὸ γὰρ
Μηδεία
παρὰ Σαπφοὶ κεπονθὺς παραιτοῦμεθα, ἣτι τὴν εἰ διφθογγον διείλειν.

186
Cram. A.O. 1. 278. 17 καὶ η γενικὴ τῶν πληθυντικῶν
Μωσῶν παρὰ Δάκωσι, παρὰ δὲ Σαπφοὶ
Μοισάων

187
Phryn. 273 (361 Ruth.)

νίτρου·
τοῦτο Αλσσείς μὲν ἄν εἴποι, δὲπερ ὅν καὶ ἡ Σαφφώ, διὰ τοῦ ν, 1
Ἀθηναῖος δὲ διὰ τοῦ λ λίτρων.

1 Ε: mss κ. κ. κ. ὡς καὶ Σ. ἔφη τὸν κίνδυνα (οὐ κίνδυν κίνδυνος
οὕτως δὲ ἔφη Σ. τὸν κίνδυνον) . . . τῷ κίνδυνι

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SAPPHO

183

Scholiast on the Iliad [ἐπισχόλης πόδας 'mightest set thy feet upon']: Resembling in type the forms ἴοιν 'I might go' and ἀγαγοῖν,

I might lead,

in Sappho . . ., the word ἐπισχόλης was rightly accented paroxytone.

184

Choeroboscus On the Canons of Theodosius [on nouns in -ν]: κίνδυνον 'danger,' genitive κίνδυνος, accusative κίνδυνα; Sappho thus declined the noun κίνδυνος; Alcaeus used the dative κίνδυνι.

185

John of Alexandria: The acute accent falls on the last syllable or on the penultimate or on the antepenultimate, but not further back; for I do not count the form Μηδεῖα, Medea,

which is found in Sappho, because she has separated the vowels of the diphthong ei.

186

Cramer Inedita (Oxford): And the genitive plural of Μοῦσα is Μωσάων in Laconian, and Μωσάων,

of the Muses,
in Sappho.

187

Phrynichus The Atticist: nitron,
soda:

this word would be pronounced by an Aeolian, as Sappho writes it, with an ∂, but by an Athenian with an l.

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Sch. Π. 3. 219 [άιδρεί; ... άιδρει. ταύτης δὲ τῆς ευθείας ὑπελείπει γενική ἐκπίπτειν άιδρεος, καὶ άιδρεί. οὗ γὰρ δὴ γε διὰ τοῦ δ, οὐ γὰρ ἐστὶ παρώνυμον μακρῷ παραληγόμενον, ἀλλ’ ὡς τὸ ἔχις, πόσις, ὅφις, οὕτως ὑπελείπει κλίνεσθαι. δῶσε ἐκ τοῦ ἐναντίου ἀμάρτημα τὸ παρὰ τῇ Σαπφοὶ τῷ

πολυτίμρεις,

εἰ μὴ ἄρα δομοίως τοῖς Ἀττικοῖς ἐκλίθιν. ὁ γὰρ Σοφοκλῆς ἠδήθα έφη τὴν αἰτιατικὴν, οὐ τὸ θρύμισθα τὴν εὐθείαν ἠδήθα.

189

Sch. Theocr. 2. 88 [καὶ μεν χρώς μὲν δμοίως ἐγίνετο πολλάκις θάψφ. Χαρός ἡ ξανθίς. θάψφ δὲ ἐστὶν εἰδὸς ξύλου δ καλεῖται σκυδάριων, ὡς φησι Σαπφώ: τούτῳ δὲ τὰ ἔρικα βάπτουσι. τινές τὸ Σκυθικὸν ξύλον.

σκύθαρρον. 1

190

Orion 28. 15 ὡς παρὰ Σαπφοὶ χελώνῃ χελώνῃ.

χέλυννα 2

191

Poll. 6. 98 μεσόμφαλοι δὲ φίαλαι καὶ βαλανείδμφαιοι τὸ σχῆμα προσηγορίαν ἔχουσι, χρυσόμφαλοι δὲ τὴν ὑλήν, ὡς αἱ Σαπφοῦς χρυσαστάγαλοι.

e.g. ... χρυσαστάγαλοι φίαλαι ...
SAPPHO

188

Scholiast on Iliad [ἀιδρεῖ ‘unknowing, ignorant’]: The genitive to the nominative ἄδροι ought to be ἄδροις and the dative ἄδρεῖ; for it ought not to have a δ in it, since it is not a derivative with a long vowel in the penultimate syllable, but ought to be declined like ἵχνει, πόσει, and ἄφις; and therefore the form πολυϊδριδει,

learned,

used by Sappho is wrong; unless indeed this was declined as it was in Attic, for Sophocles used the accusative ἑριδᾶ and Phrynichus the nominative plural ἑριδεῖς.

189

Scholiast on Theocritus [‘my skin went often the colour of boxwood’]: ‘Green’ or ‘yellow’; ὕψος is a kind of wood which is called, according to Sappho, scytharion-wood;

it is used for dyeing; some call it Scythian-wood.

190

Orion Etymologicum: . . . as in Sappho χελώνη for χελώνη tortoise or

lyre.

191

Pollux Vocabulary: Mid-bossed cups and bath-stopper cups get their names from their shape, but the gold-bossed from the substance of which they are made, like Sappho’s

. . . gold-knuckle cups . . .

1 cf. Phot. ὑψος and another schol. on this passage, who ascribe the term ‘Scythian-wood’ to S.

2 i.e. a gold cup with the bottom round like one end of a ‘knuckle-bone’ or die
ΑΛΚΑΙΟΤ

Βίος

Str. 13. 617 ἔχει δὲ ἡ Μυτιλήνη λίμνες δύο, ὄν ὁ νότιος κλειστὸς τριήρικος ναυσὶ πεντήκοντα, ὁ δὲ βόρειος μέγας καὶ βαθύς, χώματι σκεπα-ζόμενος. προκεῖται δὲ ἁμφοῖν νῆσιον μέρος τῆς πόλεως ἔχον αὐτόθι συνοικούμενον κατεσκεύασται δὲ τοῖς πᾶσι καλῶς. ἄνδρας δὲ ἔσχεν ἐνδόξους τὸ παλαιὸν μὲν Πιττακόν, ἕνα τῶν ἐπτα σοφῶν, καὶ τὸν ποιητὴν Ἀλκαίον καὶ τὸν ἄδελφόν Ἀντι-μενίδαν . . . ἐτυραννηθή δὲ ἡ πόλις κατὰ τοὺς χρόνους τούτους ὑπὸ πλείων διὰ τὰς διχο-στασίας, καὶ τὰ Στασιωτικὰ καλοῦμενα τοῦ Ἀλκαίου ποιήματα περὶ τούτων ἔστιν· ἐν δὲ τοῖς τυράννοις καὶ ὁ Πιττακὸς ἐγένετο. Ἀλκαίος μὲν οὖν ὁμοίως ἔλοιποίκιτο καὶ τοῦτο καὶ τοῖς ἄλλοις, Μυρσίλῳ καὶ Μελάγχρῳ καὶ τοῖς Κλεανικίδας καὶ ἄλλοις τισιν, οὐδὲ αὐτὸς καθαρεύων τῶν τοιούτων νεωτερισμῶν. Πιττακὸς δὲ εἰς μὲν τὴν τῶν δυναστείων κατάλυσιν ἐχωθέντο τῇ μοναρχίᾳ καὶ αὐτὸς, καταλύσας δὲ ἀπέδωκε τὴν αὐτονομίαν τῇ πόλει.

Diog. Laert. 1. 74 [π. Πιττακοῦ]: οὗτος μετὰ τῶν Ἀλκαίου γένομενος ἄδελφον Μελάγχρον καθεῖλε τὸν τῆς Λέσσας τύραννον· καὶ περὶ τῆς

1 see on Sappho, p. 143  2 see also fr. 121, 161 and Arist. Pol. 1311 b  3 of Mytilane according to Suidas a. Pittacus, 308
ALCAEUS

Life

Strabo *Geography*: Mytilene has two harbours, of which the southern is landlocked and affords anchorage for fifty triremes, and the northern spacious and deep and protected by a breakwater. Both are flanked by a small island upon which part of the city is built. This city is well equipped with every convenience. Among famous Mytileneans of more ancient times are Pittacus, one of the Seven Sages, and the poet Alcaeus and his brother Anti-
menidas. In those days, as the result of dis-
sensions, the city was ruled from time to time by tyrants, who form the theme of the *Political Songs*, as they are called, of Alcaeus. The aforesaid Pittacus, being one of their number, did not escape the abuse of Alcaeus any more than the rest, Myrsilus, Melanchrus, the Cleanactids and others, although the poet was not free himself of the imputa-
tion of playing the revolutionary, while Pittacus made use of the monarchy only as a means of over-
throwing arbitrary power and gave the city back its self-government as soon as his object was achieved.

Diogenes Laertius *Lives of the Philosophers* [on Pittacus]: This man was associated with the brothers of Alcaeus in the overthrow of Melanchrus despot of Lesbos. In the war between Mytilene and

who gives the date as Ol. 42 (B.C. 612–609); A. himself was too young, cf. fr. 75

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ΛΥΡΑ ΓΡΑΕΙΑ

'Αχιλλείτιδος χώρας μαχομένων 'Αθηναίων καὶ Μυτιληναίων ἐστρατήγει μὲν αὐτός, 'Αθηναίων δὲ Φρύνων παγκρατιαστῆς Ὀλυμπιονίκης. συνέθετο δὴ μονομαχῆσαι πρὸς αὐτόν καὶ δίκτυον ἔχων ὑπὸ τὴν ἁσπίδα, λαθραίως περιέβαλε τὸν Φρύνωνα καὶ κτείνας ἀνεσώσατο τὸ χωρίον. ὑστερον μέντοι φησίν Ἀπολλόδωρος ἐν τοῖς Χρόνικοῖς διαδικασθήναι τοὺς Ἀθηναίους περὶ τοῦ χωρίου πρὸς τοὺς Μυτιληναίους, ἀκούοντος τῆς δίκης Περιάνδρου, δὲ καὶ τοῖς Ἀθηναίοις προσκρίναι. τότε δ’ οὖν τὸν Πιττακὸν ἰσχυρῶς ἑτίμησαν οἱ Μυτιληναίοι, καὶ τὴν ἁρχὴν ἐνεχείρησαν αὐτῷ. δ’ ἐδέκα ἔτη κατασχὼν καὶ εἰς τάξιν ἀγαγὼν τὸ πολίτευμα κατέθετο τὴν ἁρχὴν, καὶ ἐδέκα ἐπεβίω ἄλλα.

Diog. Laert. 75 Ἡράκλειτος δὲ φησιν Ἀλκαῖον ὑποχειριον λαβόντα καὶ ἀπολύσαντα φάναι 'Συγγνώμῃ τιμωρίας κρείσσων.'

Ibid. 77 ἔτελεύτησε δ’ (ὁ Πιττακὸς) ἐπὶ Ἄριστομένου τῷ τρίτῳ ἔτει τῆς πεντηκόστης δευτέρας Ὀλυμπιάδος, βιοὺς ὑπὲρ ἐτὴ ἐβδομήκοντα.¹

Euseb. Ol. 46. 2: Sappho et Alcaeus poetae cognoscebantur.

Ath. 15. 694 α [π. σκολίων] . . . ὡς Ἀριστοφάνης παρίστησιν ἐν Δαιταλεύσιν λέγων οὕτως:

'Ασον δὴ μοι σκόλιόν τι λαβὼν Ἀλκαίοιν κ’Ἀνακρέοντος.

¹ mss add ἡδη γνηραιὸς an old variant

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LIFE OF ALCAEUS

Athens for the possession of the Achilleid (or district of Sigeum in the Troad), he was in command on the one side and the Olympian champion Phrynion on the other. The two generals coming to single combat, Pittacus enveloped his antagonist unawares in a net which he carried under his shield, and killed him, thus saving the district for Mytilene. Later, however, if we may believe the Chronicles of Apollodorus, it became the subject of arbitration between the two cities, and Periander, who acted as judge, awarded it to Athens. However that may be, Pittacus was highly honoured thereafter by his countrymen, and made head of the state. After holding office ten years, during which he brought order into the administration, he resigned it and lived for ten years more as a private citizen.¹

Diogenes Laertius Lives of the Philosophers: According to Heracleitus, when Alcaeus fell into his hands Pittacus set him at liberty with the words ‘Forgiveness is better than punishment.’

The Same: Pittacus . . . died in the archonship of Aristomenes, the third year of the 52nd Olympiad (B.C. 570), at the age of over seventy.

Eusebius Chronicle: Olympiad 46. 2 (B.C. 595): Flourished the poets Sappho and Alcaeus.²

Athenaeus Doctors at Dinner [on drinking-songs]: Compare what Aristophanes says in the Banqueters, ‘Take and sing me a drinking-song of Alcaeus or Anacreon.’

¹ see below on fr. 160 ² cf. Suid. on Sappho (p. 145)
LYRA GRAECA

Cic. Tusc. Disp. 4. 71 Fortis vir in sua republica cognitus quae de iuvenum amore scribit Alcaeus!

Hor. Od. 1. 32. 3 . . . age dic Latinum, barbite, carmen, Lesbia primum modulate civi, qui ferox bello, tamen inter arma sive iactatam religarat udo litore navim, Liberum et Musas Veneremque et illi semper haerentem puerum canebat et Lycum nigris oculis nigroque crine decorum.

Ibid. 2. 13. 26 . . . et te sonantem plenius aureo, Alcaee, plectro dura navis, dura fugae mala, dura belli.

Dion. Hal. 5. 421 Reiske: 'Αλκαίου δὲ σκόπει τὸ μεγαλοφυὲς καὶ βραχὺ καὶ ἦδυ ὅσον αὐτῆς μὴ τῇ διαλέκτῳ τι κεκάκωται καὶ πρὸ ἀπάντων τὸ τῶν Πολιτικῶν ἁσμάτων ἥθος. πολλαχοῦ γοῦν τὸ μέτρον τις εἰ περιέλοι ῥητορικὴν ἀν εὐροὶ πολιτικὴν.²

Quint. Inst. 10. 1 Alcaeus in parte operis aureo plectro merito donatur, qua tyrannos insectatur; multum etiam moribus confert; in eloquendo quoque brevis et magnificus et diligens, et plurimum Homero similis; sed in lusus et amores descendit, maioribus tamen aptior.

1 mss πραγμάτων 2 mss πολιτείαν
1 cf. Cic. N.D. 1. 21 2 ref. perh. to the civil strife and
LIFE OF ALCAEUS

Cicero Tusculan Disputations: Alcaeus was a brave man and eminent in the state to which he belonged, and yet what extravagant things he says of the love of youths!¹

Horace Odes: . . . Come sing me a Latin song, thou lyre first played by a citizen of Lesbos, a gallant warrior who, alike amid the very fight or when his storm-tossed ship was moored to the wet shore,² sang of Bacchus and the Muses, of Venus and her inseparable boy, and of the beautiful Lycus so dark of eye and hair.

The Same: . . . and thee, Alcaeus, chanting with fuller note unto thy golden quill the toils of the sea, the toils of exile, and the toils of war.³

Dionysius of Halicarnassus Critique of the Ancient Writers: only look at the nobility of Alcaeus, his conciseness, his sweetness—so far as they are not impaired by his dialect—, and above all the moral tone of his Political Poems. Often if the reader could but remove the metre he would find political rhetoric.⁴

Quintilian Principles of Oratory: Alcaeus is rightly awarded the ‘golden quill’ in that part of his works where he assails the tyrants; his ethical value too is great, and his style is concise, lofty, exact, and very like Homer’s; but he stoops to jesting and love-making though better fitted for higher themes.

⁴ cf. Comp. 24, Syncs. Somn. 156.
LYRA GRAECA

Heph. π. Σημείων 138 καὶ μάλιστα εἶσθεν ὁ ἀστερίσκος τίθεσθαι εἲνε ἐτερόμετρον ἢ τὸ ἄσμα τὸ ἐξῆς. δὲ καὶ μᾶλλον ἐπὶ τῶν ποιημάτων τῶν κατὰ περικοπὴν ἢ > τῶν μονοστροφικῶν γίνεται <τῶν> Σαπφώς τε καὶ Ἀνακρέοντος καὶ Ἁλκαίου ἐπὶ δὲ τῶν Ἁλκαίου ἵδιως κατὰ μὲν τὴν Ἀριστοφάνειαν ἐκδοσιν ἀστερίσκος ἐπὶ ἐτερομετρίας ἐτίθετο μόνης, κατὰ δὲ τὴν νῦν τὴν Ἀριστάρχειον καὶ ἐπὶ ποιημάτων μεταβολῆς.

Ath. 10. 429 f ἐγὼ δ' ἐπεὶ παρεξέβην περὶ τῶν ἀρχαίων κράσεων διαλεγόμενος, ἐπαναλήψομαι τὸν λόγον τὰ ὑπὸ Ἁλκαίου τοῦ μελοποιοῦ λεχθέντα ἐπὶ νοῦν βαλλόμενος. φησὶ γὰρ ποι ὁ ὄντος. ἸΕγχει κέρναις ἐνα καὶ δύο. ἐν τούτοις γὰρ τινὲς οὐ τὴν κράσιν οἴονται λέγειν αὐτόν, ἀλλὰ σωφρονικὸν ὃντα καθ' ἐνα κύκλου ἀκρατοῦ πίνειν καὶ πάλιν κατὰ δύο. τούτῳ δὲ ὁ Ποντικὸς Χαμαίλεως ἐκδέδεκται τῆς Ἁλκαίου φιλοινίας ἀπείρως ἔχων.

Ibid. 15. 668 e [π. κοττάβου]· ὅτι δὲ ἐσπούδαστο παρὰ Σικελιώτατος ὁ κότταβος, δῆλον ἐκ τοῦ καὶ οἰκήματα ἐπιτήδεια τῇ παιδίᾳ κατασκευάζεσθαι ὡς ἱστορεῖ Δικαιαρχος ἐν τῷ Περὶ Ἁλκαίου.

Str. 13. 618 [π. Λέσβου]· . . . καὶ Ἑλλάνικος δὲ Λέσβιος ὁ συγγραφεύς καὶ Καλλίας ὁ τῇ Σαπφῷ καὶ τῶν Ἁλκαίου ἐξηγησάμενος.

1 Consbruch -Ε 2 ἐπὶ δὲ τούτων i.e. all three? E
LIFE OF ALCAEUS

Hephaestion On Graphical Signs: The asterisk is usually employed if the poem which follows is in a different metre. This is more often the case with those composed in triads than with the monostrophic poems of Sappho, Anacreon, and Alcaeus. The poems of Alcaeus are peculiar in this, that in the Aristophanic edition the asterisk was used only to mark a change of metre, but in the now current edition of Aristarchus it marks a fresh poem whatever the metre.

Athenaeus Doctors at Dinner: Having completed my digression on ancient methods of mixing wine, I will resume my theme and consider what the lyric poet Alcaeus means by the phrase 'Mix ere you pour it one and two.' Some authorities hold that he does not refer to the proportion of wine to water but, being a temperate man, would have us drink first one ladleful of unmixed wine and then two, and no more. This is the interpretation of Chamaeleon of Pontus, but he does not realise how fond of the bottle Alcaeus was.¹

The Same [on the cottabos]: The love of the Sicilians for this game is proved by the fact that they went so far as to build special rooms to play it in, as we are told by Dicaearchus in his tract On Alcaeus.²

Strabo Geography [on Lesbos]: the historian Hellenicus, too, was a Lesbian, and Callias the commentator on Sappho and Alcaeus.³

¹ cf. fr. 164 ² cf. fr. 85 and Ath. 15. 666 b, 11. 460 f ³ cf. fr. 85

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LYRA GRAECA

Suid. Δράκων Στρατονικεύς· γραμματικός. . . . Περὶ τῶν Πυνδάρου Μελῶν, Περὶ τῶν Σαπφοῦς Μέτρων, Περὶ τῶν Ἀλκαίου Μελῶν.

Ibid. Ὀραπόλλων . . . γραμματικὸς διδάξας ἐν Ἀλεξανδρείᾳ καὶ ἐν Λιγύπτῳ, εἰτά ἐν Κωνσταντινουπόλει ἐπὶ Θεοδοσίου. ἔγραψε . . . Τοπομημα Σοφοκλέους, Ἀλκαίου, εἰς Ὄμηρον.

Vide A.P. 9. 184, 571, Max. Tyr. 37, Ar. Byz. on Ar. Thesm. 162, Ath. 10. 429 a, Him. ap. Schenkl

ΑΛΚΑΙΟΣ ΜΕΛΩΝ

Α’

ΤΜΝΩΝ

1 εἰς Ἀπόλλωνα

Him. Or. 14. 10 ἐθέλω δὲ ὑμῖν καὶ Ἀλκαίου τινὰ λόγον εἰπέμεν ὃν ἐκεῖνος ἦσεν ἐν μέλει παϊὰς γράφων Ἀπόλλωνι. ἤρω δὲ ὑμῖν οὐ κατὰ τὰ μέλη τὰ Λέσβια, ἐπεὶ μηδὲ ποιητικὸς τις ἐγώ, ἀλλὰ τὸ μέτρον αὐτὸ λύσας εἰς λόγον τῆς λύρας. ὅτε Ἀπόλλων ἐγένετο, κοσμήσας αὐτὸν ὁ Ζεὺς μῖτρα τε χρυσῆ καὶ λύρα, δοὺς τε ἐπὶ τοῦτοι ἄρμα ἔλαύνειν, κύκνῳ δὲ ἦσαν τὸ ἄρμα, εἰς Δέλφους πέμπει καὶ Κασταλίας νάματα ἐκείθεν προφυτεύσοντα δίκην καὶ θέμιν τοῖς Ἐλλησιοῖς. ὅ δὲ ἐπιθᾶ τις τῶν ἄρμάτων ἐφήκε τούς κύκνους εἰς Ἡπερβορέους πέτεσθαι. Δέλφοι μὲν οὖν, ὃς ἦσθοντο, παιὰν συνθέντες καὶ μέλος καὶ χόρους ἰδέων περὶ τὸν τρίποδα

1 cf. fr. 85 2 he speaks of the inventory of a temple-treasury found at Delos containing θήκην τριγώνων ἔχουσαν βιβλία Ἀλκαίου ‘a three-cornered roll-box or book-case containing the Books of Alcaeus’; this shape would suit ten rolls, and the tenth is the highest numbered Book of
ALCAEUS


The Same: Horapollo: . . . a grammarian who first taught at Alexandria and elsewhere in Egypt, and afterwards at Constantinople under Theodosius. He wrote . . . treatises *On Sophocles, On Alcaeus*, and *On Homer*.

Herm. 1911. 420, 421; Homolle *Mon. Grecs* i. 7. p. 49.2

THE POEMS OF ALCAEUS

Book I

HYMNS

1 To Apollo

Himerius *Orations*: I will tell you likewise one of Alcaeus' tales, a tale which he sang in lyric verse when he wrote a paean to Apollo. And I tell it you not according to the Lesbian verse—for I am not of poetic humour—but changing the actual metre of the lyric verse into prose. When Apollo was born, Zeus furnished him forth with a golden headband and a lyre, and giving him moreover a chariot to drive—and they were swans that drew it—, would have him go to Delphi and the spring of Castaly, thence to deliver justice and right in oracles to Greece. Nevertheless once he was mounted in the chariot, Apollo bade his swans fly to the land of the Hyperboreans. Now when the Delphians heard of it, they set a paean to a tune and held dances of youths about the

A. quoted; the date of the inscr. is not given, but it looks as if fr. 1 was to the Delian and not the Pythian Apollo.
LYRA GRAECA

στήσαντες, ἐκάλουν τὸν θεόν ἐξ Ἐπερβορέων ἔλθείν· οὸ δὲ ἔτος διὰτ' ὅτι τοῖς ἑκείνῃ θεμεστεύσας ἀνθρώποις, ἐπειδὴ καὶ τοὺς Δελφικοὺς ἤχησα τρισδας, αὐθίς κελεύει τοῖς κέκνοις ἐξ Ἐπερβορέων ἀπήτασθαι. ἢ μὲν οὖν θέρος καὶ οὗ θέρος τὸ μέσον αὐτό, ὥστε ἐξ Ἐπερβορέων Ἀλκάιος ἀγεὶ τὸν Ἀπόλλωνα, ὥστε δὴ θέρος ἐκλήσαι τοὺς καὶ ἐπιδημοῦντος Ἀπόλλωνος θερινὸν τι καὶ τὴν λύρα περὶ τοῦ θεοῦ ἀβρύνεται· ἄδουσι μὲν ἀπὸν οὐτοῖς, ὅποιον εἰκὸς ἔσαι παρ᾽ Ἀλκάρ τὰς ὄρμιβας· ἄδουσι δὲ καὶ χειλιδόνες καὶ τέτγεις, ὅτι τὴν ἑαυτῶν τύχην τὴν ἐν ἀνθρώπων ἀγγέλλουσαι, ἀλλὰ πάντα τὰ μέλη κατὰ θεοῦ φθεγγόμεναι· δὲ καὶ ἁγιορεῖς ἡ Κασταλία κατὰ ποίησιν νάμασι καὶ Κηφισοῦς μέγας αἴρεται πορφύρων τοῖς κύμαις, τὸν Ἐπίβανα τὸν Ὀμήρου μμοῦμενοι. 

Heph. 84 ἐπιωνικὸν δὲ ἀπὸ μελῶσον τρίμετρον καταληκτικῶν ἐστι, τὸ καλοῦμενον Ἀλκαίον ἐνδεκασύλλαβον . . . οἶνον.

"Ω ναξ Ἀπόλλων, παῖ μεγάλῳ Δίος,
ἐ.γ. 1 
διν εξεκόκομη γιγνόμενον πάτηρ
μύτα τε χρύσα καὶ χελύννα·
δοις τ᾽ ἐπὶ τοίς θέσιν ἀρμ᾽ ἑλαύνην

5 κυκνόσυντον, Ἐλέφοις μὲν ἔπῃμπε καὶ
Καφισσόδωρον Κασταλίας ὄδωρ
δίκαιν προφατεύσωτα κηθὰ
καὶ θέμων Ἐλλάδεσιν ἵνα δ᾽ ἐβῆαις
κύκνοις ἐπηκασ pτέσθῃ ἐπ᾽ Ἐπερβόροις·

10 Δέλφοις δ᾽ ἀρέ, ὡς ἀοιδοῦντο, παάονα
ἀύλοις τε σύνθεντες χόροις
πὰρ τρίποδ᾽ αἰθέων κέλοντο

1 ll. 2–24, E from Him. 2 χελ. Sa. 190 3 see on Sa. 6
8. 5. ἡκουός . . . τὸ ὄδωρ τῇ Κασταλίᾳ ποταμοῦ ὄρον ἐλεῖ τοῦ
Κηφισοῦν· τοῦτο ἑπολήσει καὶ Ἀλκαῖος ἐν προοιμίῳ ρᾷ ἕως Ἀπόλλωνα
6 Hdn. τ. παθ. 2. 192, fr. 73 7 cf. Plut. Mus. 14

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tripod, and besought the God to come back thence. Yet Apollo dealt law among those of that country for a whole year. Then, when he thought it was time that the tripods of Delphi, too, should give sound, he bade the swans fly back again from the Hyperboreans. Now it is summer, and the very midst of summer, when Alcaeus brings Apollo back from that land, and therefore with the summer brightly shining and Apollo present, the lyre, too, puts on a summer wantonness concerning the God. Nightingales sing to him as birds might well sing in Alcaeus, swallows also sing and crickets, not announcing their own fortunes in the world but telling in all their tunes of the God. Castaly, in poetic style, flows with springs of silver, and great Cephissus lifts himself with his waves all shining, in imitation of the Enipeus of Homer. For Alcaeus, like Homer, perforce makes the water able to know that a God is present.

Hephaestion Handbook of Metre: The epionic trimeter a majore is acatalectic, the so-called Alcaic eleven-syllable . . . for instance:

O King Apollo, son of great Zeus,¹ e. g. whom thy father did furnish forth at thy birth with golden headband and lyre of shell, and giving thee moreover a swan-drawn chariot to drive, would have thee go to Delphi and the water which is Cephissus' gift to Castaly,² there to deliver justice and right in oracles unto Greece; nevertheless, once mounted, thou badest thy swans fly to the land of the Hyperboreans; and although when the Delphians heard of it they set a paean unto flutes and dances of youths around the tripod and besought thee to come

¹ cf. Sch. Heph. 84; and fr. 6: Heph. tells us this is Ode 1 of Book I ² cf. Pausanias 'I have heard . . . that the water is a gift to Castalia from the Cephissus, and Alcaeus says this too in his prelude to Apollo'

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e. g. 'Τπερβόρων σ' ἐλθην· σὺ δ' ὄλον Φέτος κήθυι θεμιστεύσαις, ὦτα καῖρος ἦν
15 καὶ Δελφίκοις ἄχρην τρίποσσιν,
αὐθὶ 1 κύκνοις ἐκέλω ἀππέτεσθαι.

ἡν μὰν θέρος καὶ τῶ θέρεος μέσον,
ὁτ' ἔξ 'Τπερβόρων τύλιν ἰκεο·
ἀδὼν τ' ἀγίδω καὶ χελίδω.
20 θεγαγομένα τε βρότοισι τέττιξ
tέαν τύχαν, καὶ Κασταλία ἀργύροις
ῥή νάμασιν καὶ πορφυροκύματος 2
ἀρθη μέγαις Κάφισσοι εὐ Φεί
dων θέου ὅλη ἀπόδαμον ἐντα 3 . . .

2–5 εἰς 'Ερμῆν

Heph. 83 ἐπιχοριαμβικὸν μὲν οὖν τῷ Σαπφικὸν καλούμενον ἐνδεκασύλλαβον οἶνον (Sa. 1) . . . ἔστι δὲ καὶ παρ' Ἀλκαῖο-
καὶ ἄνθισον ὅποτέρου ἐστὶν εὐρήμα, εἰ καὶ Σαπφικὸν καλεῖται—, οἶνον.

Χαίρε Κυλλάνας ὁ μέδεις, 4 σὲ γὰρ μοι
θῦμος ὑμνὴν, τὸν κορύφαισιν αὐFrais 5
Μαία γέννατο Κρονίδα μάεισα 6
παμβασίλη.

4 mss Choer. also μέδων: ll. 2–4 only in Choerob. on Heph. l.c.
5 some mss κορυφάσιν αὐFrais = ἄFrais E, cf. ἄγγι, Hesych, ἄνι: πνεύμα, Theocr. 30. 5 παραύFrais (ms παραύλ.) = παρηθα: mss αὐγάις, ἄγγα: B αὐταῖς 6 μάεσα

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ALCAEUS

*e. g.* thence, yet for a whole year deallest thou law in that country; then when it was time for the tripods of Delphi, too, to give sound, thou badest the swans fly back thither. Now it was summer and the midst of summer when thou returnest from the Hyperboreans; the nightingale sang and the swallow, the cricket sang also to tell mankind of thy fortunes, while Castaly flowed with springs of silver, and great Cephissus lifted his shining waves well knowing that a God was come home.

To HERMES

Hephaestion *Handbook of Metre*: As an epichoriambic type of this kind of verse we may compare the so-called Sapphic eleven-syllable, for instance: (Sa. 1) . . .; it also occurs in Alcaeus—and it is uncertain which of the two poets invented it, though it is called Sapphic—, for instance:¹

Hail, thou ruler of Cyllene! thee it is my will to sing, whom Maia bare upon the breezy heights unto the love of the omnipotent Son of Cronus.

¹ Heph. tells us this was Ode 2 of Book I: cf. Choer. on Heph., Apoll. Synt. 93 (Gram. Gr. 2. 2. 78) who discusses whether μέδεισ is verb or partcpl.: perh. cf. for the rest Philostr. Vit. Ap. 5. 15, Im. 1. 25

³οδαν δαέλς, μέμαμ μαέλς) 'desired, loved,' Michelangeli -E μεσ μαέλα, μέγιστα: Ε μέγεισα

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3

Men. Encom. Rh. Gr. 9. 149 Walz [p. γενεαλογικών]. ἄλλ’ ἐστι εὑρηταὶ καὶ τοῦτο τὸ ἔδος τῶν δικονὸν μικρὰ τοῖς ἀρχαῖοις καὶ ἰδιὰ τινὲς καὶ Διονύσιος γονᾶς ὕμνησαν καὶ Ἀπόλλωνος γονᾶς ἔτεροι καὶ Ἀλκαῖος <καὶ> Ἡφαιστοῦ καὶ πάλιν Ἔρμοῦ, καὶ τοῦτ’ ἀποτελήμεθα τὸ μέρος . . . ἔστι δὲ ποιητὴ μὲν¹ καθ’ αὐτὸν² μόνον τὸ ἔδος χρῆσιμον, συγγραφεῖ δὲ οὐδὲποτε. ὁ μὲν γὰρ καὶ Χάριτας μαίευομένας καὶ Ωρας ὑποδεχομένας καὶ τὰ τοιαῦτα πραγματεύεται, ὁ δ’ ἐπ’ ἀνάγκης στὶ βραχύτατα ἔρει.

4

Paus. 7. 20. 2 Βουσί γὰρ χαίρειν μάλιστα Ἀπόλλωνα Ἀλκαῖος τε ἐδήλωσεν ἐν δικῷ τῆς εἰς Ἔρμην, γράφας ὡς ὁ Ἔρμης βοῶς ὑφέλοιτο τοῦ Ἀπόλλωνος.

Porph. Hor. Od. 1. 10. 1 [‘Mercuri facunde nepos Atlantis . . .’]: Hymnus est in Mercurium ab Alcaeo lyrico poeta.

Id. 1. 10. 9 (‘te boves olim nisi reddidisses | per dolum amotaś, puerum minaci | voce dum terret, viduus pharetra | risit Apollo’): . . . fabula haec autem ab Alcaeo ficta et iterum Mercurius idcirco traditur furandi repertor, quia oratio, cuius inventor est, animos audientium fallit.

Sch. Π. 15. 256 [‘Ἀπόλλωνα χρυσόδορον’]. Ἔρμης ὁ Δίῳς καὶ Μαλας τῆς Ἀτλαντος ἐβρε λύρας, καὶ τοὺς Ἀπόλλωνος βάς κλέψας εὗρεθη υπὸ τοῦ θεοῦ διὰ τῆς μαντικῆς. ἀπειλοῦντος δὲ τοῦ Ἀπόλλωνος ἐκλεψεν αὐτὸν καὶ τὰ ἐπὶ τῶν δόμων τόξα· μειδιάσας δὲ θέες ἐδωκεν αὐτῷ τὴν μαντικὴν ράβδον, ἀφ’ ἥς καὶ χρυσόρα- ρατις ὁ Ἐρμῆς προσηγορεύθη ἔλαβε δὲ παρ’ αὐτοῦ τὴν λύραν ὅθεν καὶ χρυσᾶρ ὑνομάζῃ ἀπὸ τοῦ τῆς κιθάρας ἀστρήρος.

¹ mss ὡς π. μ. (from marginal correction of previous line)
² E: mss αὐτὸ
³ see p. 324

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3

Menander Declamations [on genealogic hymns]. . . . But since this literary form is found among the ancients, and some ere this have sung of the birth of Dionysus and others of the birth of Apollo, and Alcaeus of that of Hephaestus also and again of that of Hermes, I have made it a separate class. . . . The form is useful only to the poet, never to the prose-writer; for the one deals with the midwifery of the Graces and the nursing of the Seasons and the like, whereas the other will of necessity express himself as briefly as possible.¹

4

Pausanias Description of Greece: Apollo’s delight in oxen is shown by Alcaeus in the Hymn to Hermes, where he says that Hermes stole oxen from Apollo.

Porphyrio on Horace Ode 1. 10 [‘Mercury, thou eloquent son of Atlas’ daughter’]: A hymn to Mercury by the lyric poet Alcaeus.

The Same [‘Thee it was, at whom once Apollo smiled when as a babe thou tookest his quiver while he sought to terrify thee with threats because of thy theft of his oxen’]: This story (the theft of the quiver) originated with Alcaeus, and thus for the second time Mercury is made the discoverer of thieving because of the deception wrought by oratory, the art he invented.

Scholiast on Iliad [‘Apollo wielder of gold’]: Hermes, the son of Zeus and Maia daughter of Atlas, discovered the lyre, and having stolen the oxen of Apollo was found out by the God’s power of divination. But when Apollo threatened him, he stole the very bow and arrows that were upon his shoulder. Whereat the God smiled, and gave him the divining-staff from which Hermes came to be called ‘God of the golden wand,’ and received from him the lyre which has given him the name of ‘the wielder of gold’ from the strap to which the lyre is fastened.²

¹ Men. seems to imply that A. did not write a hymn to Dionysus, but cf. 174 ² see next page footnote
LYRA GRAECA

c. g. 1 κωτ' Ἀπολλωνος βόας ἑξέκλεψας
edere mēn sfe māntis anax, ἐπεὶ δὲ
dēvna ση ἀπείλη, τότα δὴ σὺ καὶ τάπ-
ομμαδι' αὐτω

5 ἑξέκλεψας τόξον 2 ὁ δὲ μειδιάσαις
μαντίκαιν σοι ράβδον ἔδωκ', ἀπ' ἀς τὖ
καὶ κλώεις χρυσόρραπις ἐν βρότοισι,
kālābēn αὐτος
ἀπ' σέθεθεν χέλυν, τόθεν ὄνυμασται

10 χρυσάωρ . . .

5

Ath. 10. 425 c [π. οἰνοχόων]; τοῖς δὲ θεοῖς οἰνοχοουσάν τινες
ιστοροῦσι τὴν 'Αρμονίαν . . . Ἀλκαῖος δὲ καὶ τὴν Ἐρμήν εἰσάγει
αὐτῶν οἰνοχόων ὡς καὶ Σαφῆ λέγουσα. (Sch. 146).

6 εἰς Ἄθηνᾶν

Strab. 9. 411 [π. Κορωνειάς]: κρατῆσαντες δὲ (οἱ Βοιωτοὶ) τῆς
Κορωνείας ἐν τῷ πρὸ αὐτῆς πεδίῳ τῷ τῆς Ἰτωνίας Ἀθηνᾶς ιερῶν
ιδρύσαντο ὃμον καὶ τῷ Θεσσαλίκῳ καὶ τῶν παραρρύντων ποταμῶν
Κουάριον προηγήρευσαν διομοφώνως τῷ ἑκεῖ. Ἀλκαῖος δὲ καλεῖ
Κωφάλιον 3 λέγων.

'Ω νασο' Ἀθανά α πόλε[μάδοκε],
ἀ ποι Κορωνείας ἐπιΦείδεω

ναύω πάροιθεν ἀμφί[κλύστω] 5
Κωφάλιον 3 ποτάμω παρ' ύχθοις . . .

ἐνταῦθα δὲ καὶ τὰ Παμβοιώτια συνετέλουν.

1 E from Sch. II. 2 cf. Theocr. 29. 29. 3 E, cf. κῶς:
mss Κωρ.: Call. Pall. 5. 63 Κωρ. 4 Wel. -Ahr.: mss λέγω
ἀσο' ἀθάνα ἀπόλε . . . 5 ἀ ποι Κωρ. Wel.: mss ἀπὸ Κορωνείας:

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e.g. And when thou stolest away the oxen of Apollo, 'tis true he found them, being Lord of divination; but when he threatened thee full direly, then thou stolest away the very bow and arrows that were upon his shoulder: whereat he smiled, and gave thee the divining-staff from which men know thee to this day as 'God of the golden wand,' and himself received from thee the lyre whence he is called 'Wielder of gold.'

5

Athenaeus Doctors at Dinner [on winebearers]: According to some writers the winebearer of the Gods was Harmonia... Alcaeus makes Hermes bear their wine and so does Sappho (146).

6 To ATHENA

Strabo Geography: When they conquered Coronea, the Boeotians built in the plain which lies before it the temple of Itonian Athena, calling it after the Thessalian one, and named the river which flows beside it Cuarius after the river in Thessaly. But Alcaeus calls it Coælius, saying:

O Queen Athena, upholder of War, who standest, we know, watching over Coronea before a stream-flanked temple on the banks of the Coælius...

And it is here that they used to hold the Pan-Boeotian festival.


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7

Strab. 9. 412 [π. Οὐχηστού]. ὁυκ ἐδ' ὁ Ἀλκαῖος, ὡσπερ τὸ τοῦ ποταμοῦ ὄννημα παρέτηψε τοῦ Κουραίου, οὕτω καὶ τοῦ Οὐχηστοῦ κατέψυκται, πρὸς ταῖς ἐσχατιαίς τοῦ Ἐλικώνος αὐτοῦ τιθείς. ὃ δ' ἐστὶν ἄκωθεν ἴκανὸς τούτου τοῦ ὄρους.

8

Ἀπόλλ. Ἡρώης 76. 32 σαφὲς δὴ καὶ τὸ Ἀιολικὸν δίγαμμα ταῖς κατὰ τὸ τρίτον πρόσωπον προσνεμέται, καθὼς καὶ αἱ ἀπὸ φωνήντων ἀρχομέναι δασύνονται. Ἀλκαῖος:

. . . . ὥστε θέων μήδεν' Ὀλυμπίων
 λύσ' ἄτερ Ἰέθεν1 . . . . .

9 eis Ἡφαίστου
[Vide 3]

10 eis Ἀρη

Cram. Ἀ.Ο. 3. 237. 1 ζητοῦμεν καὶ τὴν τοῦ Ἀρης, Ἀρεος γενικήν, πῶς εὑρήση διὰ διφθόγγου λέγωμεν "Ἀρεος, Ἀρεως. Ἀρεια" (24) ἢ κλητική:

. . . . "Ἀρεὺς, δι’ ὧ φόβος δαίκτηρ2 . . .

11 [eis Ἀφροδίτην]

Ox. Pap. 1233. 12. 5-9

[. . . . . . τέ]μενος λάχουσ[α]
[. . . . . . κ]ορόφαιν πόληνς
[. . . . . . ]ν Ἀφρόδιτα
[. . . . . . ]

1 Bek. (but λύσαι ἄτερ): mss λυσεατερ γεθεν 8 Cram: mss διακ.

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7 1

Strabo Geography [on Onchestus]: And Alcaeus, who changed the name of the river Cuarius, has done ill in his misstatement concerning Onchestus in the passage where he places it at the foot of Helicon, whereas it really lies a considerable distance from that mountain.

8

Apollonius Pronouns: It is clear moreover that the Aeolic digamma [w] is prefixed to the pronouns of the third person, just as those that begin with a vowel are [ordinarily] aspirated. Compare Alcaeus:

... so that [he] could loose none of the Olympians without his aid. 2

9 To Hephaestus

[See 3]

10 To Ares

Cramer Inedita (Oxford): We are enquiring also how Άρες the genitive of Άρης ‘War’ is found with a diphthong, Άρευς, [and the dative] Άρευι; compare: (24); and for the corresponding vocative:

... O War, through whom murderous Fear ...

11 [To Aphrodite]

From a Second-Century Papyrus:

... who possessest a precinct ... summit of the city ... Aphrodite ...

1 perh. from the same hymn 2 prob. Hephaestus' aid; cf. Od. 8. 266 ff
LYRA GRAECA

12

Apoll. Pron. 395 η τεδς Δωρικη τη σός διωνυμεί . . . και
παρ' Αιολεύσιν 'Αλκαίος εν πρωτω:
το δ' ἔργουν ἀγίσαιτο τέα κόρα 1

13 [eis 'Erota ?]

El. Gud. 278. 17 τα γαρ ἄνθη λέγεται ἡμερα 2 ἐπεὶ ἐν τῷ ἔαρι
φύονται ὅτε καὶ τὰ ἐρωτικὰ θερματερὰ ἐστὶ. τούτου χάριν καὶ δ'
Ἀλκαίος Ζεφύρου καὶ 'Ιριδος τὸν Ἐρωτά φησιν.

Plut. Amator. 20 τα μὲν ὡν πολλά ποιηταὶ προσπαίζοντες
εἰλικρινεῖ τῷ θεῷ γράφειν περὶ αὐτοῦ καὶ θείων ἐπικωμάζοντες, ὄλγα
δὲ εἴρηται μετὰ σπουδῆς αὐτῶς, εἴτε κατὰ νοῦν καὶ λογισμὸν εἴτε
σὺν θεῷ τῆς ἀληθείας ἁψαμένοις· ἄν ἐν ἑστὶ καὶ περὶ τῆς γενέσεως·

. . . . . . . . δεινότατον θεῶν
<τῶν> ἀγεννατ', εὐπέδιλλος 'Ιρις
χρυσοκόμα Ζεφύρῳ μόγεισα. 3

ei μὴ τι καὶ όμος ἀναπτεῖκασιν οἱ γραμματικοὶ λέγοντες πρὸς τὸ
ποικίλον τοῦ πάθους καὶ τὸ ἀνθρώπον γεγονέναι τὴν εἰκασίαν.

14 eis Διοσκούρους

Ox. Pap. 1233. 4

[Δεῦτ' 'Ολυμπον ἀστέροπο[ν] λίποντε[ς]
[παῖδες ἤθο]μοι Δίος ήδὲ Δήδας 4
[ἰλλάφ] θύμῳ προ[φά]νητε Κάστορ
καὶ Πολύδευκες,

5 οἱ κατ' εὔρημαν χθόνα καὶ θάλασσαν
παῖςαν ἔρχε[εθοὶ] ὁ[κυπόδων ἐπ'] ἱππων,
ῥηὶ δ' ἀνθρώ[ποις] θανάτω ρύσθε
δακρυόνυμος 5

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ALCAEUS

12

Apollonius Pronouns: The pronoun τεός is Doric for σός 'thy' . . . and occurs in the Aeolic writers; compare Alcaeus Book I:

. . . and may thy daughter lead the enterprise

13 [To Love?]

Etymologicum Gudianum: For flowers are called gentle [that is, cultivated as opposed to wild,] because they grow in the Spring which is the particular season of love. And that is why Alcaeus calls Love the child of Zephyr or the West-Wind and Iris or the Rainbow.

Plutarch Amatorius: Although the poets generally seem to write and sing praise of Love in a jesting mood, sometimes, whether of their own choice and reflexion or by the grace of God, they get at the truth and treat of him seriously, as for instance in the matter of his birth:

. . . awfustest of Gods, whom sandalled Iris bore to Zephyr of the golden hair

—unless indeed you follow the grammarians in holding that the description is aimed at the motley and various nature of the passion.

14 To the Dioscuri

From a Second-Century Papyrus:

Come ye hither from star-bright Olympus, ye stalwart children of Zeus and Leda, and shine forth in propitious wise, O Castor and Polydeuces, who go on swift-footed horses over broad earth and all the sea, and do so easily save men from lamentable death


1 ἀγήσατο Bast: mss -ατο 2 mss έμερα 3 γίννατ' B: mss γείνατ': μίγεισα Pors: mss μίχθείσα 4 ll. 1–3 Hunt-Wil. 5 Π Δακρ. hyperaeol.  Wil. keeps as compd. of κρυθεῖσι
LYRA GRAECA

ευσδύ[γ]ων 1 θρώσκοντ[ες ὅν] ἀκρα νάων

15 εἰς Ἀχιλλέα

Ευστ. ad Dion. Perieg. 306 ἀλλοι δὲ φασιν ἔτερον εἶναι τοῦτον Ἰ' Ἀχιλλέα παρὰ Σκύθαις βασιλέα τῶν τόπων, ὅς ἡράσθη τε τῆς Ἰφιγενείας καὶ πεμφθεῖσαν ἔκεισε ἔμεινεν ἐπιδιώξας, 3 ἐς οὖ ὁ τόπος Ἅλλεουν. οἱ δὲ τούτῳ λέγοντες παραφέρουσι μάρτυρα τῶν Ἀλκαίων λέγοντα:

"Ω 'ναξ Ἀχίλλευ δὲ γὰς Σκυθίκας μέδεις . . .

16 εἰς τὰς Νύμφας

Heph. 66 [π. ἀντισπαστικοῦ]: τὸ δὲ ἀκατάληκτον (τετράμετρον) καλείται Σάφικον ἐκκαθαρισθάνθησον, τὸ τρίτον δὸν Σαφοῦς γέγραπται, πολλὰ δὲ καὶ Ἀλκαίων ἔσματα:

Νύμφαι, 5 ταῖς Δίοις εὖ αἰγιόχω φαῖσι τετυγμέναις . . .

17 [εἰς Ἡλιον ?]

Οἰκ. Papy. 1233. 3. 8–11 6

[Πάντροφ'] 'Αλι', δὲ ποτάμων παρ' ἀ[κταις]
[ηλθες ἢ παρ] πορφυρίαν θάλασσαν
[ἀ κλύδων ἐρ]υγώμενος ξαλαίαν
[άνα τ]υ[πτε]ρ..."
ALCAEUS

by leaping to the high-top of benchèd barks, there
to sit far-seen upon the forestays, and so lighting
the midnight path of the black ship

15 To Achilles

Eustathius on Dionysius the Geographer: Others say that
this is another Achilles, king of the district among the
Scythians, who had fallen in love with Iphigeneia and re-
mained there after following her when she was sent thither.
The commentators who hold this view call Alcaeus to witness
where he says:

O King Achilles, who rulest the land of
Scythia . . .

16 To the Nymphs

Hephaestion Handbook of Metre [on the antispastic]: The
acatalectic tetrameter is called the Sapphic sixteen-syllable,
and the whole of Sappho’s third Book is written in it, as
well as many poems of Alcaeus, such as:

O Nymphs, who they say are sprung from the
Aegis-Bearer . . .

17 [To the Sun?]

From a Second-Century Papyrus:

All-nurturing Sun, who hast come by river-banks
or by the purple sea where the gushing wave beats
on the surfy shore, while many maids stand in a

1 i.e. St. Elmo’s fire  2 If l. 1 is rightly restored this
poem may be connected with the eclipse of May 28, 585 B.C.,
but one would perh. expect a ref. to it earlier than the
3rd stanza

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LYRA GRAECA

5 [κάνθα] πόλλαι παρθένικαὶ πέρ[εσταν]
[καὶ κά]λοιν μήρων ἀπάλαισι χέρ[σι]
[δέρμ]α θέλγονται τόθεν ὡς ἀλει[φαρ]
[ἡπιο]ν ὑδωρ
[κακχέοισαι . . . . . . .]

18 eis Πενίαν
Stob. Fl. 96. 17 [πενίας ψόγος]· 'Αλκαίου ποιητοῦ·
'Αργάλεον Πενία κάκων ἄσχετον, ἄ μέγαν
dάμναις λάον 'Αμαχανίας σὺν ἄδελφίας¹ . . .

B’

ΠΟΛΕΜΙΚΩΝ

19
Ath. 14. 627 a [π. μουσικῆς]· τὸ δ' ἀρχαῖον ἡ μουσικὴ ἐκ' ἀνδρείαν προτροπὴ ἦν· 'Αλκαίος γοῦν ὁ ποιητὴς, εἰ τις καὶ ἄλλος μουσικώτατος γενόμενος, πρότερα τῶν κατὰ ποιητικὴν τὰ κατὰ τὴν ἀνδρείαν τίθεται, μᾶλλον τοῦ δἐνοτος πολεμικὸς γεγομένος. διὸ καὶ ἐκ τοῖς τοιούτοις σεμεννύμενοσ φησιν·

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

μαρμαίρει δὲ μέγας δόμος χάλκῳ· παῖσα δ' Ἀργη κεκόσμηται στέγα
λάμπραισιν ² κυνίασι, κατ' τὰν λεύκου κατύπ` περθεὶν ἵππων λόφοι
νεῦοσιν κεφάλαιοιν ἀνδρῶν ἀγάλματα· χάλκαια
dὲ πασσάλοις

¹ ἀργάλεον Blass: μέγαν: mss also μέγα: δάμναις B: mss
-νησί ² mss λάμπραισι(ν)

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ALCAEUS

ring and rub with dainty hands the flesh of their fair thighs, taking and pouring the gentle water over themselves even as an unguent . . . ¹

18 To Poverty

Stobaeus Anthology: From the poet Alcaeus:

O Poverty, thou grievous and resistless ill, who with thy sister Helplessness overwhelmest a great people . . .

Book II

WAR-SONGS

19 ²

Athenaeus Doctors at Dinner [on music]: In ancient times music was used as an incitement to courage. For instance, the poet Alcaeus, who was a very great musician, became over-warlike and puts the claims of courage before those of poetry, and therefore prides himself on things of war in the following words:

. . . . . . . . . . .

The great house is all agleam with bronze. War has bedecked the whole roof with bright helmets, from which hang waving horse-hair plumes to make adornment for the heads of men; the pegs are

¹ for bathing as a sign of warmer weather, cf. Long. Past. 3. 24 ² cf. Eust. II. 1319. 67

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κρύπτοισιν περικείμεναι λάμπραι κυάμιδες,
άρκος ἱσχύρῳ βέλεσιν,
5 θόρρακες τε νέω λίμω κούιλαι τε κατ’ ἀσπίδες
βεβλήμεναι,
πάρ δὲ Χαλκίδικαι σπάθαι, πάρ δὲ ζώματα
3 πόλλα καὶ κυνάσσιδες:
tῶν οὐκ ἔστι λάθεσθ’ ἐπειδῆ πρώτιστ’ ὑπά
Fέργον ἐστάμεν 4 τόδε.
καίτοι μᾶλλον ίσως ἢρμοττε τὴν οἰκίαν πλήρη εἰναι μουσικῶν
ὀργάνων. ἀλλ’ οἱ παλαιοὶ τὴν ἀνδρείαν υπελάμβανον εἰναι
μεγάλην τῶν πολιτικῶν ἀρετῶν κ.τ.λ.

20

Strab. 14. 661 [π. Καρών]. τοῦ δὲ περὶ τὰ στρατιωτικὰ ζήλου
tα τα ήχανα ποιοῦνται τεκμήρια καὶ τὰ ἐπίσημα καὶ τοὺς λόφους.
ἀπαντα γὰρ λέγεται Καρικά. . . . δ’ ἐκ Ἀλκαίος.

λόφον τε σείων Κάρικον . . . .

21

Hdn. π.μ.λ. 2. 929. 15 Lentz παρητησαμέθα δὲ Αἰολίδα
dιάλεκτον διὰ τὸ πτῶς.

ἐπταζον ωστ’ ὀρνιθες ὅκυν
αἰετον ἐξαπίνας φάνεντα. 5

22, 23, 24

Choer. Gram. Gr. 4. 214. 20 ἀλλ’ ἐπειδὴ τὰ εἰς εὐς ἀπο-
βάλλοντες τὸ το πατὰ τὴν γενικὴν . . . χωρὶς τοῦ "Ἀρευς Ἀρευς. τοῦτο γὰρ ἐφύλαξε τὸ το παρὰ τοῖς Αἰολεύσιν, οἶον"

. . . . "Ἀρευς στροτιωτέροις 6

1 mss ί. βέλεσιν, ἱσχυροβελές: ἀρκος: mss also ἐρκος 2 mss κολλαι 3 mss ζώματα 4 subjunct. = ἑστάων 5 B: mss ἐπταζον: ώς τό: and ἐξαπτήνας 6 mss strat.
ALCAEUS

hidden with bright brazen greaves to ward off the strong arrow, corslets of new linen cloth and hollow shields are piled upon the floor, and beside them stand swords of Chalcidian steel, and many a doublet, many a kilt. These we cannot forget, so soon as ever we undertake this task.

Whereas the house should rather, perhaps, have been full of instruments of music. But the ancients considered courage to be the greatest of the political virtues, etc.

20

Strabo Geography [the Carians]: Their warlike proclivities are indicated by the shield-thong, shield-device, and helmet-plume, all of which are called Carian; compare . . . and Alcaeus

and tossing a Carian plume . . .

21

Herodian Words without Parallel: I excepted the Aeolic dialect because of πτέλω 'to cower'; compare

They cowered like birds at the sudden sight of a swift eagle.

22, 23, 24

Choeroboscus On the Canons of Theodosius: But since nouns in -eus lose the u in the genitive . . . except 'Apeus 'Apevos 'War,' for this has kept the u in Aeolic, as:

greater warriors than the War-God

1 cf. Eust. II. 367. 25.
LYRA GRAECA

καὶ πάλιν

. . . . . . . . . . τὸ γὰρ

"Αρευ ἀκαθάνην κάλον . . . . .

καὶ πάλιν

μείξαν τ᾽ ἐς ἄλλαλοις "Αρευν. 1

25 ²

Hesych. ἐπιπεδῶν ³ . . Ἀλκαῖος.

ἡ ποι σὺν ἄνδρων ἀγε <de>δάσμενον
στρότον, νόμισμ’ ἐπ’ οἰ πνέοισα. ⁴

26 ⁵

Ox. Pap. 1233. 8. 3–5

[. . . .] εὑτὲ μὲ γῆρας τε[τόρη ἀλγάρεον, ἔνθ’ ἐμοὶ]


φίλων.

27 ⁶ [eis Μυτιλήνην]

Ibid. 5–12

[Νῦν παῖ]δων ἀπάλων σ’ ύμι[έομεν γὰ τρόφ’,

ὅσοι στίχι]

[τὰ πρῶτα]τα πολιάταν, ὄλγον σφ[ῶν πεποήμενοι]

[ἐξισαν’] τὸ γὰρ ἐμμόρμενον ὅ[γων θέσαν

ἀνδρεί] ¹ mss also μέαντες ἄλληλοισιν "Αρευ ("Αρευα) ² cf.

Camb. Philol. Soc. Proc. 1916 ³ ms ὑπιπεδῶν, see Schmidt

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ALCAEUS

and again:

for 'tis noble to die in war;

and again:

They mingled war one against another.¹

25

Hesychius ἐπιπνεύων 'breathing upon, inspiring': . . .

Alcaeus:

Verily she did join together a divided host of men
by inspiring it with law and order.

26

From a Second-Century Papyrus:

. . . As for me, when grievous age wears me out,
then be it not mine to forget the kindness of such
as were my friends of old.

27 [To MYTILENE]

From the Same:

Now is our song of thee, thou great Nurse of all
those tender youths who recking so little of them-
selves took the field in the first rank of our people;
for they have done the allotted task of men with the

¹ cf. Cram. A.O. 3. 237. 3

⁴ E l.c.; ms ἡποσυμμαγαθρωνδάμαμεν οὐνταὶ ομισμένοι

² E, C.R. 1916. 103 ⁶ so E, l.c.
LYRA GRAECA

[μὴ ἀλλαὶ]αίσθ ἀνδρεσι τοῖς γεινο[μένοις δια-
νοῦταις.]

5 [αἱ πάντα]ὰ σοφὸς ἦ καὶ φρέσι πῦκνα[ις ίκελος
θέω,
[οὐδὲ κ᾽ ὃς παρὰ μοῖραν Δίος οὐδὲ τρίχ'
[ἐπιλλόμαν,]
[ἀνδρες τῇ] ὄντες ἄσαις με[χνύμεθ' ἀνδρο-
πρέπεσιν βίον]
[nεόιων δὲ] φέρεσθαι βάθυ[ν ἐς πώρον
Ἀρηῶ]

e.g. [οὐκ ἔοικε κλόων, οὐ]τοι δ', ὁτ' ἔπηλθεν
[δυστεπήθολος]
[στρότος ταῦ πόλιν, οὐκ ἐξεφόβεντ', ἀλλὰ σῦν
ἔντεσι]. . .

28

Aristid. 1. 821 δι' ἃ πάντα χρῆ καὶ τὸ συμβεβηκός ἐνεγκεῖν
ὡς πρατάτα, καὶ τῶν δευτέρων ἐρωμένως ἀντέχεσθαι, καὶ τὸν
λόγον βεβαιώσαι, ὅτι:

Οὐκ οἴκια καλῶς τετεγάσμεναι
λίθοι τε τειχέων εὖ δεδομήμενοι 2
οὐδὲ στένωποι καὶ νεώρι,
ἀ πόλις, ἄλλ᾽ ἄνερες χράσθαι

5 τοῖς αἳ πάρεισι δυναμένοι . . .

29

Nicol. Progymn. 1. 277 Walz πρὸς ἃ ὁ δὴ βλέπων Ἀλκαῖος ὁ
ποιηθ ὡς ξύλα καὶ λίθους ἄλλ᾽ ἄνδρας ἐφιλοσοφήσε πόλεως
σύστασιν.

. . . οὐδὲ λίθοι . . . στενωποῖ τε καὶ . . . ἄνδρες χρήσθαι . . .
ἀεὶ παρούσι δυνάμ.

2 οὐ ἦ δεδομήμενοι . . .

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ALCAEUS

same will as those who have grown to be men. Were I all-wise, were I like to a God in shrewdness of wit, even so I would not so much as pluck out a hair contrary to the decree of Zeus,¹ and being grown men our lives are mingled with troubles befitting our estate; but for youths to rush into the deep tumult of the battle mellay—that is not for them. [Yet these, when a host ill-conquerable came up against our city, laid fear aside and took arms and. . . .]

28 ²

Aristides Rhodian Oratio: For all these reasons we must bear our misfortune as gently as we can and stoutly reject the second place, and confirm the saying that

Not houses finely roofed or the stones of walls well-built, nay nor canals and dockyards, make the city, but men able to use their opportunity.

29 ³

Nicolaus First Exercises in Oratory: It was in reference to this that the poet Alcaeus made the profound statement that a city was composed not of timber and stones but of men.

¹ i.e. I am content to be a grown man as my beard shows me to be ² cf. Aristid. 1. 791
LYRA GRAECA

Aristid. 2. 273 
π. τάν Τεττάρων... τὸν λόγον ὑπὸ τάλαι 
μὲν Ἀλκαίος ὁ ποιητὴς εἶπεν, ὅστερον δὲ ὦ πολλοὶ παραλαβόντες 
ἐξῆφαντο ὡς ἄρα:

οὐ λίθοι ξύλα τ', οὐ τέχνα 
τεκτόνων πόλεις, ἀλλ' ὅπα 
pοτά κ' ἔωσιν ἄνδρες 
αὕτως σοίζην εἴδοτες, ἐν-
5 ταύθα τείχεα καὶ πόλις.¹

30²

Sch. Aesch. Sept. 398 [οὐδ' ἐλκοποια γίγνεται τὰ σήματα]
ταύτα παρ' Ἀλκαίον:

οὐ <γὰρ> τιτρώσκειν τάπίσαμ' οὐδ' 
αὕτα κατ' αὐτ' ἐδύναν ἔχοισιν 
αἱ μὴ αὕτως ὃκων αἱ κε γέναιοι ἡ.³

31

Cram. A.P. 4. 61. 13 ἀρκος· οὐδέτερον, οὐ μέμνηται Ἀλκαίος.

... ... ... τῷ ἄχαλιννον⁴
ἀρκος ἔσῃ ... ... ... ...

32

Apoll. Pron. 101. 3 ἂσφς Αιολεῆς:

... ... ὦτ' ἂσφ' ἀπολλυμένως σάως.⁵

'Αλκαίος δευτέρφ.

¹ mss οὐδ' ξύλα οὐδ' τέχνη αἱ πόλεις εἶεν ἀλλ' ὅποι ποτ' ἄν 
δυσιν ... ἐντ. καὶ τείχη καὶ πόλεις ² E, Camb. Philol. 
Soc. Proc. 1916 ³ mss ... τὰ ἐκπήμα ὀψιλα οὐδ' αὕτα καθ' 
ἐσωτά δύναμιν ἔχει εἰ μὴ ἄρα ὁ φέρων αὕτα ἐὰν γενναῖος ᾧ: 
ἐδύναν = ὄδυνην ⁴ E, i. e. ἄχαλιννον (the quotation must

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Aristides The Four Great Athenians: ... the saying which the poet Alcaeus said long ago, but which has since been used by all and sundry, that

Not stone and timber, nor the craft of the joiner, make the city; but wheresoever are men who know how to keep themselves safe, there are walls and there a city.

30

Scholiast on Aeschylus [Blazons make no wounds]: This comes from Alcaeus:

For blazons wound not nor of themselves carry pain, except he that wields them, if he be a noble man.

31

Cramer Inedita (Paris) ἄριος 'defence': neuter; used by Alcaeus:

... to whom you shall be an unbridleable defence.¹

32

Apollonius Pronouns: ἢσφε 'them' is Aeolic; compare Alcaeus, Book II:

... when thou savest them from destruction.

¹ i. e. irresistible

1 have proved à. neuter): cf. χαλίννος E.G. 561. 4: mss τὸν χαλίννον: metre 'Alcaic' — 2nd. pers. sing. of σώμεν (or σάφες, of σάφω?): }
LYRA GRAECA

33
Cram. Α.Ο. 1. 298. 17 Αιολείς νάεσσι.\(^1\)
κατιπλεύήν νάεσσιν

'Αλκαίος.

34
Ibid. 4. 336. 6

'Αρέως

ἀπὸ Ἀρεύς. εὐφέθη δὲ παρὰ 'Αλκαίῳ.

35
Poll. 4. 169

κύπρον

dὲ τὸ οὖτω καλούμενον μέτρον εὔροις δὲν καὶ παρὰ 'Αλκαίῳ ἐν δευτέρῳ Μελών.

Γ' καὶ Δ'

ΣΤΑΣΙΩΤΙΚΩΝ

36
Apol. Αδρ. 197. 12 τῷδε γὰρ ἔχει καὶ τὸ εἵρρημα παρ’ Αιολεύσι τὸ μέσοι:

. . . γαίας καὶ νυφόεντος ὄρρανω μέσοι.

τῇδε ἔχει καὶ ἀπὸ τοῦ τῆλοθι τὸ πῆλοι.\(^2\)

\(^1\) νάεσσιν ἐλ.: mss Α.Ο. νέασσι: -πλεύήν Ε, cf. on 2. 2: mss -πλεύσειν: B -πλεύση cf. Ibid. 177. 5 τὸ γὰρ παρὰ τοῖς περὶ τὸν 'Αλκαίον μέσσοι . . . ὕν τρόπον παρὰ τὸ οἶκος τὸ ὀῖκων ἐγένετο σημαίνον τὸ ἐν οἴκῳ

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ALCAEUS

33

Cramer Inedita (Oxford): The Aeolic form is νδεσσω ('in ships'); compare Alcaeus:

... and to sail thither in ships

34

Ibid. Ἀρεως

of Ares

from Ἀρεύς, which is found in Alcaeus.

35

Pollux Vocabulary:

cyprus,

the measure so-named, you may find also in the second book of Alcaeus' Lyric Poems.

BOOKS III AND IV

POLITICAL POEMS

36

Apollonius Adverbs: For it is thus also in Aeolic with the adverb μέσσω 'amid' or 'between':

... between earth and snowy sky;

and it is the same with πῆλοι from τῆλοθι 'afar.'

1 cf. E.M. 605. 27  2 cf. Eust. II. 118. 35  3 cf. Poll. 10. 113  4 cf. the Same: For the word μέσσω, used by Alcaeus... in the same way as οἰκοι 'at home,' comes from οἶκος and means 'in the house': perh. from the same poem as 37
LYRA GRAECA

37, 38, 39

Heracl. Alleg. Hom. 5 ἐν ἵκανοῖς δὲ καὶ τῶν Μυτιληναίων μελοποιοῖν εὐρήσομεν ἄλληγορούντα. τὰς γὰρ τυραννικὰς ταραχὰς ἐξ ἰσον χειμερῆ προσεκάζει καταστήματι θαλάσσης.

'Δυσνυτητίμι τῶν ἀνέμων στάσιν. 1
tὸ μὲν γὰρ ἐνθει κῦμα κυλινδεῖαι,
tὸ δ' ἐνθεὶ ἀμμες δ' ὅν τὸ μέσσον
ναὶ φορήμεθα σὺν μελαίνα.

5 χείμωνι μόχθεντες μεγάλῃ μᾶλα:
πέρ μὲν γὰρ ἁντλος ἵστοπέδαν ἔχει,
λαίφος δὲ πάν ἥδη
καὶ λάκιδες μέγαλαι κατ' αὐτὸ,
χόλαισι δ' ἄγκωνναί. 2

τίς οὖκ ἄν εἴθει τῆς προτερχούσης περί τῶν πόντων εἰκασίας ἄνδρῶν πλωῖσσομένων θαλάσσιον εἶναι νομίζει φόβοιν; ἀλλ' οὐχ οὕτως ἔχει. Μυροῖλος γὰρ ὁ δηλούμενος ἢτι καὶ τυραννικὴ κατὰ Μυτιληναίων ἐγειρομένη σύστασις. ὅμως δὲ τὰ ὑπὸ τοῦτον <πραττόμενα> 3 αἰνιττόμενος ἔτερωθά ποι λέγει:

tὸ δὴντε κῦμα τὸ προτιάνεμον 4
στείχει, παρέξει δ' ἀμμι πόνον πόλιν ἀντλην, ἐπεὶ κε νᾶος ἐββά. 5

κατακόρως ἐν ταῖς ἄλληγορναις ὁ ησιώτης θαλασσεῖει καὶ τὰ πλείστα τῶν διὰ τοὺς τυράννους ἐπεχόντων κακῶν πελαγίοις χειμῶσιν εἰκάζει.

Hesych.

. . . . τετραέλικτον ἅλμαν 6

ςγοὺν τρικυμίαν.


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ALCAEUS

37, 38, 39

Heracleitus Homeric Allegories: We shall find the lyric poet of Mytilene using allegory in a considerable number of passages. He likens the disturbances caused by the tyrants very literally to stormy weather at sea:

I cannot tell the lie of the wind;¹ one wave rolls from this quarter, another from that, and we are carried in the midst with the black ship, labouring in an exceeding great storm. The water is up to the mast-hole, the sail lets daylight through with the great rents that are in it, and the halyards² are working loose.³

Who hearing this would not conclude immediately from the moving sea-imagery that the fear conveyed by the words is fear of the sea on the part of men aboard ship? Yet it is not so, for the poet means Myrsilus and a monarchical conspiracy hatching against the Mytileneans. And he similarly hints at Myrsilus' intrigues in another place:

Lo now! the wave that is to windward of us comes this way, and will give us sore labour to bale it out when it breaks over us.

In fact the islander almost overdoes the sea-going in his allegories, likening most of the prevailing tyrant-troubles to storms on the ocean.

Hesychius Glossary:

a four-times coiled surge of brine
that is, the third or greatest wave.⁴

¹ or 'factious strife of the winds'; prob. the words have a double intention
² the ropes that keep the yard in position
³ cf. Boiss. A.G. 3. 295, Hor. Od. 1. 14: prob. not from the same poem as 37
⁴ as it was usually called

⁶ doubtfully ascribed to A. by B on 152 (154 Bgk.): mss ἅμαρ: cf. Sch. Pind. I. 1. 52.
LYRA GRAECA

49

Ἡδν. π.μ.λ. (2. 916. 12 Lentz) εἴρηται δὲ ὁ δαίμων παρ’ Ἀλκαίον διὰ τοῦ α μένοντος τοῦ σ Ποσείδαν.

. . . . . . οὕδε πώ Ποσείδαν ἀλμυρον ἐστυφέλιζε πόντον.

41 [eis τὴν Πατρίδα]

Berl. Klassikertexte 5. 2. 12 (a) and Aberdeen Papyri 1 (b)

(a) [Τίς γνώμα σ’ ἐσέ]δυ καὶ διανοίᾳ
[ἂν τόσσον τετάρα]ξαι χρόνον, ὡ πά[τρι ;]
[θάρση, οὐ φᾶσε γ]ἀρ αὐτός Κρονίδας[ς χρέων]
[ἐμμεναι σ’ Ἀρε’ ὁπ]πα κέ σ’ ἔλη τρέ[μην,]
5 [οὐδ’ ἀμφικτίον’] οὐδ’ 2 οὖν ἀλα πή[λ[ορον]
[ξαπλεύσαντ’ ἐρ]έταν δῆ[θ’] ἐκα[τήθ]βόλω]
[τενένη δόρρος ἄε]θλον πολυπή[μονα,]
[αἱ μὴ πάντας ἀρ]ίστησας ἀπυκρ[υ]ή[ς]
[aὐτα τῶν σέθεν ἐ]ῖς μάκρον ἀπε[μένα.]
10 ἀνδρεὶς γὰρ πόλιος πῦργος Ἀρεύιός; 3
[vῦν δὲ σ’ οὐδὲν ἔ]τ’ ὡς κίνους ἐβόλλετο
[δράσαν ὁκεα δῆ] μοῖρα κατέσχε[εθε,]
[καὶ βρύτηρες ἐ]πεὶ σοι ἧμεν ἐπε[μένοι]
[ἀπ σέθεν παρῶγ]ων Ζεύς ὑπηλ[εν πάλινγ].
15 [βεβόλλευτο γὰρ] αὐτῷ τἄ τ’ ἔχεις [κάκ]ων
[vῦν ὅτις κε θέλη] ἑβ[φερέτω χ[ύσιν.]
[τὸν ἐρτεράμενον τοῖς] πυνὰ[οις δέει]
(b) [καὶ φάγην τάδε δ’ ἀμμ’ ο]μ[κε[ἐμηλ’ ἔτι.]}

1 E, cf. C.R. 1917 33; (a) from phot. only 2 P ουτ’

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ALCAEUS

40

Herodian *Words without Parallel*: The God Poseidon has the *a* and the *s* in Alcaeus:

... nor had Poseidán yet roughened the salt sea.

41 [To his Country]

From a First-Century Papyrus:

What purpose or intent is in thee, my Country, that thou hast been so long time distraught? Be of good cheer; for the son of Cronus himself¹ did tell thee that thou hast no need to fear warfare howsoever it should seize thee, nor should neighbour foeman, nay nor oarsman from over the far-bounded sea, maintain for long the woeful conflict of the far-flung spear, unless thou shouldst of thyself send afar all the best of thy people, to sunder them from thee.² For 'tis men that are a city's tower in war. But alas! thou no longer doest the Father's will, and so a swift fate hath overtaken thee, and us that had been sent to help thee, Zeus—for so he had willed it—hath made to miscarry³ and taken away from thee again. 'And let whoso will, bring thee assuagement of thy woes. He that hath made him pottage, he also must eat it;⁴ these things are no longer a concern of ours. And whatsoever Fate it

¹ an oracle? ² scholia ref. to the 'first banishment,' of Alcaeus, Sappho, Phalias, Antimenides, and others, to Pyrrha in Lesbos for plotting against Myrsilus ³ ref. either to an attempt of the exiles to return by force of arms or rejection by M. of an offer of the exiles to return and combine with him against an external foe ⁴ i. e. you have made your bed and you must lie on it

347
LYRA GRAECA

[οὐδ' ἄεικες ἄρ' ἄτις τόδ' ἐγς [καρ]
20 [ἴησῳ· Τενάγης] γὰρ τάδε σοι ἢ[ρχετ];
[Ἀσίνων, δὲ ἄδελφος Μάκαρ ἐγχε[ι]
[τάς ἐγώ πέρι το]ίσοντον ἕπευ[χ]όμαι,
[οὔτω μῆκτ' ἠδ']εσθαὶ ἄειλω φάος 1
25 [ὁλεσθαι δὲ τάχ', α]ὶ γε Κλεανακτίδαν
[ἡ τὸν χειραπόδαν] ἢ ῥχεανακτίδαν
[ξών ἐγώ περίδω], τὸν μελαδέα
[πόλις καὶ στάσις ὑμ.]μάλικος ὀλεσαν. 2

42

Ath. 10. 430a ἑκατά γὰρ πᾶσαν ὄραν καὶ πᾶσαν περίστασιν
πίνων ὁ ποιητὴς οὕτως ('Ἀλκαῖος) εὐφορικεται: χειμώνος μὲν ἐν
τούτοις (157)· ἐν δὲ τοῖς συμπτώμασιν (158)· ἐν δὲ
taῖς εὐφροσύναις. 3

Νῦν χρῆ μεθύσθην καὶ τίνα πρὸς βίαν
πόνην, 4 ἐπειδῆ κάτθανε Μύρσιλος.

43, 44

Apolll. Proo. 97. 20 [ἀμμιν κ.τ.λ.]: τὰ γὰρ παρ' Ἀσίνων
ἐνεκα τῆς συντάξεως πολλάκις ἀποβάλλει τὸ ν διὰ εὐφοριαν' (Sa. 42);

ai δὲ κ' ἀμμὶ Ζεὺς τελέση νόημα·
'Ἀλκαῖος, μενεῖ τε ἐπὶ τοῦ·

. . . . . ἀμμὶν ἄθανατοι θέοι

νίκαν <εδωκαν> 5

Ἀλκαῖος τρίτῳ, καὶ ἐπ' ἄλλων πλείωνων.

1 P ἴσος', i.e. ἴδησθε due to misinterpretation of elided
diphthong. 2 P prob. ὁμηκιλος: cf. Theocr. 29 3 Mein: μες εὐφροσύναι 4 Ahr. πώνην 'drink,' but if τίνα were subj. of the 2nd vb. it would be subj. of the 1st, and so could not follow καὶ: for this meaning cf. 348
ALCAEUS

is that sendeth this trouble, 'tis sent with good reason. These woes began for thee with Tenages, son of Aeolus, that was slain of yore by the sword of his brother Macar, a sword that left sorrow behind it. And now I make this prayer concerning thee: that I may no longer see the daylight, if the son of Cleanax or yonder Splitfoot or the son of Archeanax be suffered yet to live by one whom his dear sweet native-land, and factious strife as old as itself, together have done away.

42

Athenaeus Doctors at Dinner: For at every time and on every occasion the poet Alcaeus is found drinking; in the winter, in these lines: (157): . . . ; in his misfortune, in these: (158): . . . ; and in his rejoicing, in these:

'Tis time for wine and time for women, now that Myrsilus is dead.

43, 44

Apollonius Pronouns (on ἡμιν 'to us,' etc.): For the forms used by the Aeolic writers often discard the n for the sake of euphony in sentence-construction, compare (Sa. 42), and this:

and if Zeus will accomplish what is our intent;
Alcaeus. And the n remains in:

. . . the immortal Gods have given us the victory;
from Alcaeus' third Book, and in many more places.

⁠¹ cf. Sch. II. 24. 544: founder of the Greek colony of Lesbos ⁠² Myrsilus ⁠³ Pittacus

Hesych. πονεῖν ἰλεγγεῖν E: mss πονεῖν, a very old reading, cf. Soph. Fr. 655 N ⁵ E (lost by haplogr.)

349
LYRA GRAECA

45

Harpocr. 1. 288 Dind. τετύφωμαι... ἀντί τοῦ ἐμεθεμένοντήμαι, ἐξω τῶν φρενῶν γέγονα... καὶ γὰρ Ἀλκαῖος φησι·

πάμπαν δὲ ἐτύφωσ' ἐκ δ' ἐλετο φρένας.¹

46

Eust. II. 603. 39 λέγει ὁ αὐτὸς (Ἀριστοφάνης ὁ γραμματικός) καὶ ὃ τὸ συνεστραμμένον πνεύμα καὶ κατάρασσον ἀνεμον

κατάρη

λέγουσιν ὁ Ἀλκαῖος καὶ Ἡ Σαπφώ διὰ τὸ κατωφερή ὅρμην ἔχειν.

47

Heph. 84 ἐπιωνικόν δὲ ἀπὸ μείζονος τρίμετρον καταληκτικῶν ἐστι, τὸ καλοῦμεν Ἀλκαῖκον ἐνθεκασσάλλαβον, ... οἷον (fr. 1).

Μέλαγχρος, αἴδως ἄξιος εἰς πόλιν²

48

Sch. Nic. Ther. 613 [καὶ μυρίκης λάξοιο νέον πανακαρπεὰ θάμνων | μάντιν ἐν αἰγησίι γερᾶσιον]. ... καὶ ἐν Δέσβῳ δὲ ὁ Ἀπόλλων μυρίκης κλάξους ἔχει· δέθεν καὶ μυρικαῖος καλεῖται. καὶ Ἀλκαῖος φῆσιν ὃν τοῖς περὶ Ἀρχανακτίδην³ καὶ τὸν πρὸς Ἐρυθραίους πόλεμον φανῆαι τὸν Ἀπόλλωνα καθό διπλον ἠχοντα μυρικῆς κλώνα.

e. g. ἐμοὶ γὰρ πολέμησεν πρὸς Ἐρυθραίοις

'Ἀπόλλων κατ' ὑπνον κλώνα μυρίκινον

ἡλθ' ἔχων ... .

¹ Pors: mss π. δὲ τύφωσ' ἐκ δὲ λέγετο φ. ² E, εἰς = ἐν: mss εἰς πόλιν ³ cf. 41. 26

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ALCAEUS

45

Harpocrateria *Lexicon to the Attic Orators* : τετύφωμαι : ... equivalent to ἐμβῆβροντήμαι 'to be out of one's mind' ; ... ; compare Alcaeus:

He struck him mad altogether and took his wits away.

46

Eustathius on the *Iliad*: Aristophanes the grammarian says that a whirlwind or downward-striking blast is called

a down-rushing wind

by Alcaeus and Sappho, because it has a downward motion.

47

Hephaestion *On Poems*: The epionic trimeter a majore catalectic, the Alcaic eleven-syllable, as it is called, ... for instance (*fr. 1*); and:

Melanchros, being worthy of his country's respect

48

Scholiast on Nicander *Venomous Bites* [And thou shouldest take a young branch of tamarisk ere it bear fruit, a magician honoured among men]: ... and in Lesbos Apollo holds branches of tamarisk, and so is called 'God of the tamarisk.' And Alcaeus, in the poems on the son of Archeanax and the Erythraean War, tells us that Apollo appeared in a dream with a branch of tamarisk in his hand.

e.g. For when I was fighting the Erythraeans,

Apollo came unto me in my sleep with a tamarisk branch in his hand.

1 cf. Sa. 54  2 cf. Cram. *A. O.* 1. 208. 13 where read Μέλαγχρος αἰδώς ἔξιος ἀντὶ τοῦ αἰδοῦς

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LYRA GRAECA

49

Apol. Pron. 100. 12 ὑμείς Ἀιολεῖς:

τὸ γὰρ θεῶν ὦτατ’ ὑμεῖς λάχον τῶν ἀφάτων γέρας
θήσει 1 . . . . .

50

Sch. Ar. Vesp. 1234 παρὰ τὰ Ἀλκαίον:

"Ομηρ ὦτος ὁ μαίομενος τὸ μέγα κράτος 2
ὀντρέψει τάχα τὰν πόλιν. ἀ δ’ ἔχεται ρόπας.” 3

ἀντὶ τοῦ ζητῶν μέγα κράτος. ἐκ τῶν Ἀλκαίον δὲ παρφεῖ έἰς
Κλέωνα ὣς μαίομενον.

51

Diog. Laert. 1. 81 τοῦτον (Πιττακόν) Ἀλκαίος σαράποδα μὲν
καὶ σάραπον ἀποκαλεῖ διὰ τὸ πλατύτων εἶναι καὶ
<σαλέεν καὶ> 4 ἐπισύρει τὸ πόδε, χιρρόποδαν 5 δὲ διὰ τὰς ἐν τοῖς ποσίν ραγάδας,
ὡς χιμάδας ἐκάλουν, γαύρακα 6 δὲ ὡς εἰκῆ γαυρώντα, φύσκωνα
dὲ καὶ γάστρωνα ὧτι παχύς ἤν, ἀλλὰ μὲν καὶ χοφοδορίδαν 7 ὡς
ἀλυχνον, ἀγάσυρτον δὲ ὡς ἐπισεσυμμενὸν καὶ ὑπαρόν.

e. g. . . . οἱ σάραπον καὶ χιρρόποδαν τινά,

γαύρακα, φύσκωνα, χοφοδορίδαν,

κάλου μάλ’ ἀνδρα κάγασυρτον,

θήκατ’ ἐμασ πόλιος μόναρχον.

---

2 mss κράτος 3 inss ὀντρέψει and ρόπας 4 E 5 mss
3 χιρρόποδην, cf. Ε.Μ. 810. 27 χιραί (read χιράι) αἰ ἐν τοῖς ποσὶ
4 ραγάδες καὶ χιρρόποδες οἱ οὖτω τοὺς πόδας κατερρωγότες, Eust.
5 Π. 194. 49 6 Hfm. from Hesych. γαύρης. δ’ γαυρίων: inss έγισθη
6 γαύρακα 7 cf. Hesych. χοφοδερκίας: <δ’ ἐν σκότῳ βλέπων |
7 χοφοδορίδας: > σκοτόδειπνος, λαθροφάγος (so read

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ALCAEUS

49

Apollonius Pronouns: ἦμεν 'you,' Aeolic; compare

For the prerogative which belongs to you by grace of the Gods, he will make the prerogative of insatiate men.

50

Scholiast on Aristophanes Wasps [where it is parodied]:

From Alcaeus:

This man with his longing for great power will quickly overturn his country; she is tottering now¹; κράτος 'power' instead of κράτος; he is parodying Alcaeus in reference to Cleon, as being a madman.²

51 ³

Diogenes Laertius Life of Pittacus: This is he whom Alcaeus calls Drag-foot because he was flat-footed and dragged or trailed his feet after him, Splitfoot because of the so-called chaps or cracks in the skin between his toes, Prancer because he bore himself proudly without reason, Pudding-belly or great-paunch because he was fat, Sup-i-the-dark because he did not use lamps,⁴ and Swept-and-Garnished because he was slovenly and dirty.

¹ the Gk. is 'near a swing-down' (of the scales and the like) ² the scholiast implies that Ar. parodied μακρυμενος 'longing for' with μακρυμενος 'mad on' ³ cf. Suid. σαραγων, Poll. 2. 1715, Plut. Qu. Conv. 8. 6. 1 ⁴ the true explanation is more probably that he supped long and late; Hesych. however explains it as 'supping in the dark, eating in secret'
LYRA GRAECA

51 A

Eust. Od. 1687. 52 τόν ἐφιάλτην
ἐπιάλταν
κατὰ παλαιὰν παρασημεῖωσιν ὁ Ἀλκαῖος λέγει.

52

Id. 314. 43 (Π. 2. 654) Ἀλκαῖος δὲ, φασί, καὶ Ἀρχίλοχος ἀγέρωχον
tὸν ἄκοσμον καὶ ἀλαζόνα ὀλίθε.

53 πρὸς Πιττακόν (?)

Heph. 68 [τ. ἰωνικοῦ τοῦ ἀπὸ μείζων]. ἔνα δὲ (τῶν τριμέτρων ἀκαταλήκτων) ἐκ μίας ἰωνικῆς καὶ δύο τροχαίων οἴον.

Τριβώλλετερ. ¹ οὔ γὰρ Ἀρκάδεσσι λῶβα . . .

54

Artem. ὀνειρ. 2. 25 ταύτης γὰρ (τῆς δρύσος) τὸν καρπὸν ἡσθιον οί Ἀρκάδες· καὶ ὁ Ἀλκαῖος φησι·

. . . Ἀρκάδες ἐσσαυ βαλανήφαγοι.

55

Apoll. Pron. 105. 31 ἡ τεῦς Δωρικὴ τῇ σῶς ὁμώνυμεὶ . . . καὶ παρ' Ἀλεξίων Ἄλκαῖος ἐν πρώτῃ (12)· καὶ·

οἴκῳ τε πέρ σῶ καὶ πέρ ἀτιμίας . . . .

ὁ αὐτὸς κοινῷ θεί.

¹ mss Heph. τριβωλ., Choer. τριβωλ. adding ἔστι δὲ εἴδος ἀκάνθης: if it were τρί. Heph. would have remarked it, cf. Ibid. 70: did τριβη = thorn?

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ALCAEUS

51 A

Eustathius on the Odyssey: According to the ancient marginal note Alcaeus says ἐφιάλτας
the nightmare
for ἐφιάλτης.

52

The Same on the Iliad: It is said that Alcaeus and Archilochus knew the unruly and insolent as ἀγέρωχοι or
overweening

53 To Pittacus (?)

Hephaestion Handbook of Metre [on the Ionicum a majore]:
Some of the acatalectic trimeters are composed of one ionic and two trochaics thus:

O thou destroyer of hips and haws— for 'tis no
shame to an Arcadian [to be called that] . . .

54

Artemidorus On Dreams: The fruit of the oak was eaten by the Arcadians; compare Alcaeus:
The Arcadians were eaters of acorns.

55

Apollonius Pronouns: The possessive τῆς 'thy' is equivalent in Doric to ἑας . . . ; and also in Aeolic; compare
Alcaeus Book i: (12); and:

Near to your house and near to your infamies . . . ;
in the latter passage the same poet uses the common form
ἐὰς.

1 cf. E.M. 434. 12  2 i. e. eater of wild fruit, like a bird; Pittacus was of low birth, cf. 54: cf. Choer. Ep. 1. 272

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A A 2
LYRA GRAECA

56

Ευστ. Οδ. 1. 107. (1397. 32) [πεσσοῖς . . . θυμῶν ἐτερπον]·
toús de πεσσοῖς λέγει (δ' τὰ Περὶ Ἐλληνικῆς Παιδιᾶς γράφας)
ψήφους εἶναι πέντε αἷς ἐπὶ πέντε γραμμῶν ἔπαιζον ἐκατέρωθεν, ἵνα
ἐκαταστὸς τῶν πεπτευόντων ἔχῃ τὰς καθ' ἐαυτοῦ . . . παρετείνετο
de, φησὶ, δι' αὐτῶν καὶ μέση γράμμη, ἣν ἱερὰν ἑωνάμαιον . . .
ἐπεὶ δ' νικάμενος ἐπ' ἐσχάτην ἤτατι· δὲν καὶ παροιμία 'κινείν τὸν
ἀφ' ἱερᾶς λίθον,' δηλαδὴ ἐπὶ τῶν ἀπεγνωσμένων καὶ ἐσχάτης
βοηθείας δειομένων. Σώφρων . . . . 'Αλκαίος δὲ φησὶν ἐκ
πλήρους:

. . . . . νῦν δ' οὔτος ἐπικρέπει 1
κινήσαις τὸν ἀπ' ἱερ' ἱπας πύκνως λίθον.2

57

Σχ. Πινδ. Ο. 1. 91 [ἐταν ὑπέροπλον ἀν οἱ παθῆρ ὑπερ κρέμασε
κάρτερον αὐτ' ἱλιον]: περὶ μὲν τῆς τοῦ Ταυτάλως κολάσεως ἔτερος:
ἐτέρως λέγουσιν . . . καὶ 'Αλκαίος δὲ καὶ 'Αλκαίων λίθον φασί
ἐπαϊπτεῖσθαι τῷ Ταυτάλῳ. τὸν ὥμον 'Αλκαίοι
c
. . . . . . Ταυτάλως>
κεῖτ' υπὲρ κεφάλας μέγας, ὁ Ἁλσιμίδα, λίθος.3

d δὲ 'Αλκαίων. (Αλεμ. 89).

58

Ἡρφ. 94 [π. ἁσναιρήτων]: ἔνδοτον ἐστιν ἐπισυνθεσθεν καὶ τὸ
dιπενθημερῆς τῷ ἐγκωμιολόγῳ καλούμενον, ὦτε ἐστὶν ἐκ
dακτυλικοῦ πενθημιμεροῦς καὶ λαμβικοῦ τοῦ ίσου, ὥστε
καὶ 'Αλκαίως ἐν ἄσωμα ὅθεν ἡ ἀρχή:

'Ἱρ' ἐτι Δινυμένη τῷ τ' 'Ιρραδεῖφ 4
τάρμενα λάμπρα κέαντ' ἐν μυρσινής; 5

1 B: mss -κρέμετι  2 ἀπ' ἱπας B: mss πύκνος (πετάσε) a corrup-
tion which Eust. (633. 61) wrongly supposes a playful
substitution for ἱερᾶς: πύκνος E: mss -ον  3 κείτ' υπὲρ E:
mss κείσθαι πάρ (περί, παρά) through keio't' υπέρ: Ahr. κείσθα
περ (= ὑπέρ) but this equation rests on a misunderstanding

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ALCAEUS

56

Eust. on the Odyssey [they were diverting themselves at draughts]: The author of the treatise On Greek Games declares that the draughts were five pebbles with which they played upon five lines drawn on either side, so that each of the players had his own . . . And there was a line drawn in the middle which they called sacred . . . because the loser comes to the furthest line. Hence the proverb 'to move the piece on the sacred line,' used, of course, of those whom desperation drives to their last resource; compare Sophron: . . . ; Alcaeus gives the phrase in full:

And now this fellow has prevailed, by moving the piece on the sacred line, the cunning man.

57

Scholiast on Pindar ['the overwhelming bane which his father hung over him, to wit a mighty stone']: The punishment of Tantalus is variously related . . . ; Alcaeus and Alcman say that a stone was hung over him; compare Alcaeus:

Over Tantalus' head, O son of Aesimus, there hung a great stone;
and Alcman (Alcm. 89).

58

Hephaestion Handbook of Metre [on 'unconnectable' metres]: A well-known combination, too, is the double two-and-a-half-foot metre called the encomiologic, consisting of a two-and-a-half-foot dactylic and an iambic of equal length; it is used by Alcaeus in the poem which begins:

And are the weapons still lying bright and ready in the myrtle-grove for Dinnomenes and the son of Hyrrhas?1

1 Pittacus

LYRA GRAECA

59 πρὸς Πιττακόν (?)
Ath. 11. 460d [π. ποτηρίων]. καὶ Ἀλκαῖος:
. . . . . ἐκ δὲ ποτήρια
πῶνης Διννομένη παρίσδων.

60, 61
Sch. Π. 22. 68 [ῥεθέων]. . . Αἰσλείς δὲ τὸ πρόσωπον καὶ
ρεθομαλίδας
tous εὐπροσώπους φαοὶ.
Eust. Od. 1571. 43 τὶς δὲ τῶν μεθ' Ὑμηρον τὸ μὲν μῆλον
Δωρίσας εἰς μᾶλαν, τὴν δὲ ὑψὶν εἰς εἴδος μεταλαμβάνων καὶ συνθέσις
tὰς λέξεις—Ἀλκαῖος δ' ἦν ἐκείνος ὁ λυρικός—,
Fidoμαλίδαν
εἴη σκωπτικῶς τινα, διὰ τὸ καλλωπίζονται τὰ μῆλα τῆς ὑψεως,
ἐρευθόμενον δηλαδὴ κορικάτερον.

62
Parast. 2. 765
. . . . . . πάλιν ταῖς
ὑς παρορίανει
ἐπὶ τῶν παρακινώμων τινα εἰπεῖν καὶ ἄκοντα καὶ οὐ βούλεται.
Ἀλκαῖον ἡ παροιμία.

63
Apol. Pros. 97. 11 καθάπερ γὰρ τῷ ταχεῖς παρακεῖται τὸ
tαχέσιν οὕτω καὶ τὸ ἡμέριον τὸ τῇ ἡμέρᾳ τὸ τε ἐν τεταρτῇ Ἀλκαίον
ἀμμεσιν πεδάρον
οὕτω φέρεσθαι ἀπὸ τοῦ ἡμέριον.

1 E: mss. ῥεθ. 2 συνθέσις E: mss. μεταθ. 3 mss. κομικός
4 mss. εὐπροσώπους: that this is not a corruption of ῥεθομ. appears from Hesych. ἰδωμαλίδαι (sic): οἱ τὰς ὑψεις κοσμούμενοι
and οἱ δὲ δφαλμοί (B) 5 ταῖς E: mss. here ἡ (through ταῖς), elsewhere om.

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ALCAEUS

59 To Pittacus (?)

Athenaeus Doctors at Dinner [on cups]: . . . and Alcaeus:
. . . and you drain goblets sitting beside Dinno-
menes.

60, 61

Scholiast on the Iliad [πέδινον 'limbs']: . . . But the
AEolic writers use πέθος for the face, and call pretty persons
apple-faced

Eustathius on the Odyssey: One of the later poets Doricised
the word μῆλον 'apple,' changed δυσ 'face' into ἐλθος, and
putting the two together—the poet in question is the lyrist
Alcaeus—called a person in jest

apple-cheeked,
because he prided himself on the apples of his cheeks, that
is his rather maiden-like blushes.

62

Greek Proverb-writers:

He's stirring up the pigs again;

used of those who urge an unwilling man to say what he
would rather not. The proverb occurs in Alcaeus.

63

Apollonius Pronouns: For just as with ταχεῖς we have
ταχέων so with ἡμεῖς 'we' we have ἡμείς 'to us,' and the
form ἡμείς 'to us,' used in the fourth Book of Alcaeus,

high above us

comes from ἡμείς.

1 cf. Eust. Od. 1412. 32, Suet. Miller Mel. 415
2 cf. Simp. ad Arist. de Caelo 35 b Ald., Paroem. 1. 318 (ἐπὶ τῶν
βιαλῶν λέγεται καὶ ἐριστικῶν), Arsen. 460: metre 'Sapphic'
LYRA GRAECA

64

Ath. 7. 311a [π. λαβράκων]: Ἄλκαῖος δὲ ὁ μελετοῖς μετεωρὸν φήσιν αὐτὸν ἥχεσθαι.

65

Aristid. 2. 135 [π. ῥητορικὴ]: εἰ δὲ τινες καὶ ἄλλοι περιβωήστες ῥητορικὴν ψέγοντες, μᾶλλον δὲ τονθρόνοντες ἐκ τοῦ ψέφως¹ <τε> τοξεύοντες κατὰ Ἄλκαῖον . . . τοσούτον μοι πρὸς τούτους ἀποκεκρίθω, διτ πρὸς την ῥητορικὴ παρὰ πόδας διδασκα τὴν δίκην.

c. g. . . . οἱ τονθρόνοι ἐκ ψέφαος τ' αἰττ
| τοξευον ἀμμέων . . .

66

Plut. Def. Or. 2 νεωστὶ δὲ γεγονὼς παρ' Ἀμμώνα, τὰ μὲν ἀλλά τῶν ἔκει δήλος ἢ μή πάνω τεβαυμακός, περὶ δὲ τοῦ λόχυν τοῦ ἀσβέστου διηγεῖτο λόγου ἢξιον σπουδῆς λεγόμενον ὑπὸ τῶν ἱερέων: ἀξία γὰρ ἔλαττον ἀναλισκεῖν ἠλαιον ἐτοὺς ἐκάστον, καὶ τοῦτο ποιεῖται τεκμηριωτὰς εἰκονιῶσε τῆς τῶν ἐνιαύτων ἀνωμαλίας, τῶν ἐτέρων τοῦ προάγοντος ἀξία τοῦ χρόνου ψαλτέρων ποιούσης· εἰκὸς γὰρ ἐν ἔλαττοι χρόνῳ τὸ δαπανώμενον ἔλαττον ἐλνα. θαυμασάτων δὲ τῶν παρόντων, τοῦ δὲ Δημητρίου καὶ γέλοιον φήσαντι εἶναι ἢ τὸ μικρὸν πραγμάτων οὗτοι μεγάλα θηρᾶν, σὺ καὶ Ἄλκαῖον ἐξ ὅνυχας τὸν λέοντα γράφοντες, ἀλλὰ θραυσσάμενοι καὶ λύχνη τὸν οὐρανὸν δομοῖ τι σύμπαντα μεθησάμενος καὶ τὴν μαθηματικὴν ἀρδὴν ἀναιροῦντας . . .

e. g. ἐξ ὅνυχος δὲ λέοντα γράψαις

¹ ψέφως Lobeck -E cf. Gal. 8. 780, Hesych. ψεφάις: μαζ ψόφου, σκότου
ALCAEUS

64

Athenaeus *Doctors at Dinner* [on the greedy fish called labrax or bass]: The lyric poet Alcaeus says that the bass swims near the surface.¹

65

Aristides [on rhetoric]: If any others go about declaiming against rhetoric, or rather muttering and shooting at it from the dark, as Alcaeus says . . . . , let so much be my answer:—even as they do it, rhetoric is taking its revenge.

e. g. . . . who muttered and kept shooting at us from the dark.

66

Plutarch *On the Cessation of Oracles*: On a recent visit to Ammon it was clear he had been particularly struck with the ever-burning lamp, about which he told us an interesting circumstance related to him by the priests. It seems that they use less oil for it every year, and since it is only reasonable to suppose that the less the oil consumed the shorter the time of burning, they believe this to be an indication that the length of the year is not constant, but that each is shorter than its predecessor. At this there was general astonishment, and Demetrius exclaimed that it was really absurd to pursue so great a quest with such tiny equipment, not, in Alcaeus' phrase,

painting a lion from the claw,

but changing the position of the entire heavens and throwing mathematics out of the window by means of a lamp and a lamp-wick.²

¹ he prob. compared the tyrant Pittacus to this fish, perh. in the poem to which 162 belongs ² cf. *Paroem.* 2. 165
LYRA GRAECA

67

Sch. Soph. O.C. 954 [θυμοῦ γὰρ οὐδὲν γῆρας ἐστιν ἄλλο πλὴν | θανεῖν]. οὐκ οὖν ἔστι θυμοῦ κρατήσαι ἀνθρωπον ὡντα· οὐ καταγηράσκει τὸ ὁμόν τοῦ θυμοῦ, εἰ μὴ ἐξέλθῃ τοῦ βλου ὁ ἀνθρωπος· ἀδύνατον γὰρ ἔστι ζωντα ἀνθρωπον μὴ θυμῷ χρῆσασθαι· τούτῳ δὲ παρομακῶς λέγεται, οτι ἦν ὁ θυμὸς ἐσχατον γηρᾶσκει· λέγεται δὲ διὰ τοὺς πρεσβυτέρους, διὰ γὰρ γηρᾶσκουσι, τὸν θυμὸν ἑρρωμενέστερον ἔχουσιν· καὶ Ἀλκαίος, ὥς λέγομεν, ὥστε κατὰ κοινὸν ἁυτοῦ μμηρῆσκεται.

e.g. θυμοῦ ἐσχατον λόγος ἐστὶ γήραν

68 [eis Δία]

Ox. Pap. 1234. 1a

. . . οὖ[κὶ προ]ταίρει·

το[ῖς κεν] ὑπαίσχυντος ἑπιπνέομι
5 μ[ῖ]ς ἀλιτρον.

69 eis Δία

Ibid. 1b

Ζεῦ πάτερ, Λύδοι μὲν ἐπ' ἀ[λλοτέρρας] συμφόραισι δισχελίως στὰ[πηρας]
ἂμμ' ἐδωκαν αἱ κε δυναἱμὲθ' ἵρ[αν]
ἐς πόλιν ἔλθην,

1 mss Sch. also ὡς λέγεται ο. κ. κοινοῦ, Suid. ὡς λεγομένου κατὰ τὸ κοινὸν  2 Hunt -E, C.R. 1919. 108, Ox. Pap. xi
3 = προσαρθεῖ  4 Hunt -Wil. -E ibid.

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ALCAEUS

67

Scholiast on Sophocles ['for anger knows no old age but death']: That is, no mortal man can overcome anger. The fierceness of anger does not grow old unless the man dies, because it is impossible for a living man not to become angry. It is put proverbially in the words 'anger grows old last.' This is said because of the aged, since the older they grow the stronger grows their anger. Alcaeus gives the statement in general terms as we do.

e.g. 'Tis said that wrath is the last thing in a man to grow old.

68 [To Zeus]

From a Second-Century Papyrus:

... he doth not take up. Make thou far-darting, Father, and unerring the heart of yonder man, Father, but all such as are inspired by the shameless one make thou a sinful thing of hate.

69 To Zeus

From the Same:

Father Zeus, though the Lydians, in other men's time of misfortune and having received no benefit at our hands and knowing us not at all, gave us

1 cf. Suid. ὑμὸς ἐπταβδείος

363
LYRA GRAECA

5 οὖ πάθοντες οὐδάμα πω ἵλον οὐδὲν οὐδὲ γινώσκοντες: ὃ δ' ὡς ἀλώπαξ ποικιλόφρον εὐμάρεα προλέξαις ἥλπετο λάσην

c.g.¹ μὴ 'κτελέσσαις τοῖσι Φέοις πολίταις.

70

Ox. Pap. 1234. 2. i. a

... το[ύ]τῳ τά' εἰπην. 'Ὁ δηντ['] ἐταρητα]²
ἀείκει πεδέχων συμποσίων [κάκων]
βάσμος, φιλώνων πεδ' ἀλεμ[ατωτάτων]
eὐωξήμενος αὐτοισιν ἐπά[κρισε]'

5 κῆνος δὲ γαώθεις Ἀτρείδα[ν γάμω]³
dαπτέτω τόλων ὡς καὶ πεδὰ Μυρσίλω,
θᾶς κ' ἁμμε βόλλητ' Ἀρεὺς ἐπιτεύχεις
tρόπην, ἐκ δὲ χόλω τῶδε λαθοιμεθα,⁴

χαλάσσομεν δὲ τᾶς θυμοβόρω δύας

10 ἐμφύλω τε μάχας, τάν τις Ὁλυμπίων
evώρος, δάμον μὲν εἰς ἄφαταν ἅγων
Φιττάκῳ δὲ δίδοις κύδος ἐπήρατον.

71

Ibid. 2. i. b⁶

Φίλος μὲν ἡσθα κάπ' ἐριφον κάλην
καὶ χοῖρον: οὖτω τοῦτο νομίσδεται.

¹ E ² ll. 1–4 E, C.R. 1916. 104 ³ Hunt from schol. ⁴ Wil. λαθόμεθα and χαλάσσομεν perh. rightly ⁵ P anátau ⁶ see C.R. l.c.

¹ Mytilene; for the machinations of Croesus with M. cf. Diog. Laert. Life of Pittacus 1. 4. 74 'When C. offered him
twO thousand Staters in the hope we might reach
the sacred city, this fellow like a cunning-hearted
fox made fair promises [to his own fellow-citizens]
and then reckoned he would escape scotfree [if he
failed to perform them].

70
From a Second-Century Papyrus:
. . . to say to him: 'He who shared evil revels
with an unseemly crew, as a mere stone of the base,
now, by making merry with good-fellows of the
idlest and vainest, has become the headstone over
them all.' And in the pride of his marriage with a
daughter of Atreus let him do despite to his
countrymen as he did with Myrsilus, till Ares choose
to turn our luck and we forget this our anger and
have rest from the heart-devouring pain and inter-
 necine battle which one of the Olympians hath roused
in us to bring destruction on the people and to give
delightful glory unto Pittacus.

71
From the Same:
You were friends enough with me once to be
invited to sup on kid and pork; this is the way of
the world.  

money he refused it'  the scholiast tells us that Pittacus
married a sister of Dracon a descendant of Atreus, i.e. of
the Atreid founders of Lesbos  an accusation of ingrati-
tude  the scholiast says this became a proverb
LYRA GRAECA

72 ¹ [πρὸς Πιττακάν;?]  
Ox. Pap. 1234. 2. ii  
... [λά]βρως δὲ συστελλα[ις τὰ Ἕλλα]ϊ [α]ὶ ἀπαν²  
πίμπλεισιν ἀκράτω [δόμῳ] ἐπ’ ἀμέρα  
καὶ νῦκτι, πλάφλασῳ[ια τ’] ἐσαχθεν  
5 ἐνθα νόμος θάμ’ ἐωθ[ε φ]ῶνην.  

κῆνος δὲ τούτων οὐκ ἐπελάθετο  
ὦνηρ ἐπείδη πρῶτον ὄντροπε,  
παίσαις γὰρ ὄννωριν³ νὺκτας,  
τῶ δὲ πίθω πατάγεσκ’ ὁ πύθμην.  

10 σὺ δὴ τεαύτας⁴ ἐκγεγόνοιν ἕχης  
τὰν δόξαν οἶαν ἀνδρές ἐλεύθεροι  
ἐσπλων ἐντες ἐκ τοκῆνον ...  

73⁵  
Ibid. 3  
... πᾶν φόρτιον δ’ ἐ[ρριψαν αὐτοῖς]  
[δ’] ὡτὶ μάλιστα σαο[ις ναῦται·]  

καὶ κύματι πλάγεισ[α βαρυκτύτω]  
ὄμβρω μάχεσθαι χε [ίματι τ’ οὐκετί]  
5 φαῖο’ οὖνδεν ἰμμερῆ[ν, ἐκοισα]  
[δ’] ἔρματι τυπτομ[ένα κε δύνην.]  

κήνα μὲν ἐν τούτ[ω στίν] ἔγω δὲ κε  
τούτων λελάθον, ὡ ὕλοι αὐταί,]  

¹ connexion with 75 is impossible: restored by E, C.R.  
1916. 77 (λάβρως Hunt) ² = συστελλας E ³ = ἀννώριν  
⁴ = τοιαίτης ⁵ restored by Hunt, Wil., Hicks, E, C.R.  
1914. 77  
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ALCAEUS

72 [To Pittacus?]

From a Second-Century Papyrus:

... and garnering his plunderous crop, fills the whole house both day and night with unmixed wine, and wassailings have been brought in unto the place where the law is wont to speak; and yon man forgot them not, so soon as he had overthrown him; for he set them a-going every night, and the bottom of the flagon rang and rang again.¹ Aye, you that come of such lineage² have the honour and glory enjoyed by the free sons of noble parents. . . .

73

From the Same:

... The sailors have cast all their cargo overboard and are saving themselves as best they can. Meanwhile, beaten with the roaring wave, the ship³ bethinks her that she no longer desires to fight with storm and tempest but would willingly strike a reef and go to the bottom. That is her plight; but as for me, dear comrades, I would forget these things

¹ when it was set down empty ² sc. γευσα: his father was a Thracian, his mother a Lesbian ³ of State

367
LYRA GRAECA

σὺν τ' ὑμμὶ τέρπ[εσθ]α[ι θέλοιμι]
10 καὶ πεδὰ Βύκχιδος αὖθι [δαῖτοσ.]
τῷ ¹ δ' ἄμμες ἐσ τὰν ἄψ ἔρων ἄ[γρεμεν,]
αἱ καὶ τις ἄφ[ρων π]άντα τ[ἀραξε] Φοι
μείχνυντε[ς . . . . . . ;]

74 ² [eis Μυτιλήνην]

Ox. Pap. 1234. 4. 6–17

...[οὐδ' αὖ σφρέ]γαίς ἃ πᾶν [τέ]κνον [ἀκλέων]
[σφρίγαι σφρί]γας ἦν ἐς φαῖκροις ³ [δόμοις]
[στρῶφασθ'] ἐδαπτέ σ' ἐν [δ'] ἀς[ά] μ[ιως']
[ἀν υ ἐτι Φοι]κεος ἦσκ' ὄνεκτον.

10 [ἀλλ' ὢς] προτ' ⁵ ὑβριν καὶ μεγάθε[ι] π[όθε]εις
[δραίη] τα τ' ἀνδρεσ δραῖοις ἀτάσθαλοι,
[τούτων] κεν ἦσκ' ὄνεκτον [οὗ]ϊ[δε][ν'.]
[νῦν δ' ὃ]τα πόλλακις ἐσφάλημεν
[τύχαν ὃ]ν[ο]μθόθημε[ν ἐπ'] ἄρχμαν']

15 [αὶ γὰρ] μεμεικται τῷ [ὁθυτέρῳ τάδε].
[τὰ Φάδε', ἀ]λλά πὰ τὶ δαί[μον]
e. g. [παίσι' μὸρ' ἐνν ἀγαθοῖσι χέρρων.]

75 ⁶

Ibid. 6. 7–13

...[κάγω μὲν οὐ μέ]μαιμ' ἐτι γὰρ πᾶις
[τρώφω π' ἑ γόνυ] φ σμικρός ἐπίσδαυν
[πάτρος δ' ἀκούω]ν  οίδα τίμ[α]ν
10 [τὰν ἐλαβεν παρά] Πενθίλησ

¹ i.e. τίψ = τίν 'for what?' ² restored by Hunt, Wil.,
E, C.R. 1916. 106, 1919. 128
Tell-traces doubtful; ³ P στορ
cf. φαίκος ⁴ eis? ⁵ E restored by Hunt, E,
C.R. 1919. 129

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ALCAEUS

and make merry here both with you and with Bacchus.¹ And yet why take we our love off our country, even though fools have thrown all she hath into confusion, mingling . . . ?

74 [To Mytilene]

From a Second-Century Papyrus:

. . . Nor yet did he harm thee in that he itched, as every child of unfamed parents itches, to go in and out of garish houses; for being still at home among the obscure, he was bearable as yet. But when he did the deeds of wicked men in wanton presumption and drunken with power, there was no bearing such things as those. And now after many a slip we stand upright in our ancient estate; [for though these sweets] are mingled with that [sour], still God, I ween, [decrees us something bad in everything that is good.²]

75

From the Same:

. . . And as for me, I remember it not; for I was still a little child sitting on his nurse's knee; but I know from my father the honour yon man had received of yore from the son of Penthilus;³ and

¹ cf. E.M. 216. 48, Ox. Pap. 1360. 3 ² i.e. our political position, though not ideal, is now bearable ³ Dracon, whose sister Pittacus married

369

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LYRA GRAECA

[κήνος πάροιθα:] νῦν δ’ ὃ πεδέτρ[οπε]
[τυραννέοντα] τὸ]υ κακοπάτριδα

e. g. [Μελάγχροον καθός] τ]υράννευ-
[όν ἔλαθ’ ἀμμετέρας πόλης.]

76 3 πρὸς Μυτιληναῖους

Ox. Pap. 1360. 1

[. . . . . .] ὃ δὲ πλάτυ
[蒨μμαῖς υπερστείχων] κεφάλαις μάτει,
[蒨μμες δὲ σίγατ’ ὅτε μύσται]
[τὸν κάλεσαν νέκυν εἰσίδο]ντες.

5 [ἀλλ’, ὃ πόλειται, θᾶς ἔτι τ]ὸ ξύλον
[κάπνων παρ’ ὑμμεσιν] προεὶ μόνον,
[κασβέσσατ’ ὡς τάχιστα, μῆ πα]
[λαμπρότερον τὸ φάος γένηται.]

77 4

Ibid. 2, 9–13

Οὐ πάντ’ ἂς ἀπ’ [ἀτηλὸς ὁ ὁ – ὁ ζ] 
οὐδ’ ἀσύννετος, ἀμμεσι 5 δ’ ὃ [πομόσαις] 6 
βώμῳ Δατοίδα τοῦτ’ ἐφυλάξα[ο]
μῆ τις τῶν κακοπάτριδαν 7

5 εἴσεται φανέρα 8 τοῖσιν ἀπ’ ἀρχάω[ . . .

1 = τυραννέοντα 2 P prob. Μελάγχροον αὑτὸς 3 restored by Hunt, E (C.R. 1919. 129) from scholia ὑμεῖς 
δὲ σίγατε δασπερ νεκρὼν ἱερὸν μύσται (these two words are 
doubtful) οὐδὲν δυνάμενοι ἀντιστήμα τῷ τυραννῷ and ἀλλ’, ὃ 
Μυτιληναῖοι, ἔως ἔτι κάπνων μόνον ἀφίσησι τὸ ξύλον, τοῦτ’ ἐστιν 
ἔως οὐδέπω τυραννεύει, κατάσβητε καὶ κατακαύσατε ταχέως μῆ
ALCAEUS

now he that overturned the despotism of the traitor [Melanchros, is himself, ere we knew it], become despot [of our city].

76 TO THE MYTILENEANS

From a Second-Century Papyrus:

... But he goes striding wide over your heads, and you hold your tongues like initiates when they behold the dead they have called up. Nay rather, my fellow-countrymen, up and quench the log while it but smoulders among you, lest the light thereof come to a brighter flame.¹

77

From the Same:

You were not altogether a knave . . . . ,² nor yet a fool, but kept the oath you swore to us by the altar of the Son of Leto, that none of the Children of Treason should know truly who it was to whom in the beginning . . .

¹ restored from Scholia ² the gap prob. contained an adv. of time (e. g. ποτα or πέρυσιν), and a voc.

λαμπρότερον τὸ φῶς γίνεται ⁴ E, C.R. l.c. ⁵ Ρ' αμμοιωσι
⁶ = ἀπομόδας ⁷ mock-patronymic? a substitution for Ἀτρείδας, founders of Lesbos, to whom P.'s wife belonged
⁸ adv. cf. λάθρα

BB 2
LYRA GRAECA

78
Apolll. Pron. 95. 14 [ἡ ἄμεων παρὰ Δωριέωσι]... ἄμεων· ἀμεῶσις Ἀλκαῖος· 'Ἀλκαῖος·
μηδὲ οὖν οἷσι τοῖς πλέασ' ἄμμεων¹ παρέχην... .

79
Ibid. 96. 1 Ἀλκαῖος ὑμμέων. 'Ἀλκαῖος·
... ... ... ὑμμέων τε καὶ ἄμμεων.

80
Zenob. (Parastm. 2. 145) Πιτάνη εἰμί· αὕτη παρ’ 'Ἀλκαῖον κεῖται· λέγεται δὲ κατὰ τῶν πυκνάσι συμφοραῖς περιπηκτόντων ἔμα καὶ εὐπραγοῦσιν· παρ’ ὅσοι καὶ τῇ Πιτάνῃ τοιαῦτα συνήθη πράγματα, ὃν καὶ Ἀλλανίκος μέμνηται· φησὶ γὰρ αὐτὴν ὑπὸ Πελασγῶν ἀνθραποδιστήναι καὶ πάλιν ὑπὸ Ἑρμοθραίων ἐλευθερωθήναι.

e.g. ... ... Πιτάνα δ’ ἔμμυ ... 

E'
... ... ... ...

S'

81
Sch. Pind. I. 2. 17 [τῷ τ’Ωργείου φιλάξαι | ῥήμα ἄλαθελας ἐταῖς ἀγχιστὰ βαῖνον, | 'Χρήματα χρήματ' ἀνήρ' ὁς φᾶ κτεῖνοι θ’ ἀμα λειψθεὶς καὶ φίλων]; τοῦτο ἀναγράφεται μὲν εἰς τὰς Παροιμίας ὑπ’ ἐνώπιον, ἀπόφθεγμα δὲ ἐστιν Ἀριστοδήμου καθάπερ φησὶ Χρύσιττος

ALCAEUS

78
Apollonius Pronouns [the form ἀμῶν 'of us' in Doric]: . . . ἀμείων. Similarly in Aeolic; compare Alcaeus:
. . . nor make troubles for those who are more than we.

79
The Same: The Aeolic form is ἰμείων 'of you'; compare Alcaeus:
. . . whoever of you and us are good men.¹

80²
Zenobius Proverbs:
I am Pitanè;
this proverb is in Alcaeus; it is used of those who get frequent good and bad fortune, because this was the lot of the city of Pitanè, as indeed we learn from Hellanicus, according to whom it was captured by the Pelasgians and set free again by the Erythraeans.

Book V

Book VI³

81
Scholiast on Pindar ['To keep the saying that goes nearest to the real truth, "Money, money is the man," the saying of the Argive who had lost both his goods and his friends']:
This is ascribed by some commentators to the Proverbs, but it is really an apophthegm of Aristodemus, as Chrysippus tells

¹ metre Hor. Od. 1. 5 ² cf. Phot 2. 91, Suid. πετάνη
³ the subject of this Book being unknown, I have placed here unclassifiable fragments of a general type

373
LYRA GRAECA

ἐν τῷ περὶ Παροιμίων τοῦτον δὲ τῷ Ἀριστόδημῳ Πλινθος μὲν οὐ τίθησιν ἐξ ὁμοίων, ὡς δὴλον οὐνὸς ὡς ἑστὶν ὁ τούτῳ εἰπὼν, μόνον δὲ ἐσημειώσατο τὴν πατρίδα, ὅτι Ἀργεῖοι Ἀλκαῖος δὲ καὶ τὸ ὄνομα καὶ τὴν πατρίδα τίθησιν, οὐκ Ἀργος ἀλλὰ Σπάρτην.

ὡς γὰρ δῆποτ' Ἀριστόδαμον φαίος' οὐκ ἀπάλαμμον ἐν Σπάρτῃ λόγον εἰπήν, χρήματ' ἄνηρ, πένυχρος δ' οὐδεὶς πέλετ' ἔσλος οὐδὲ τίμιος.¹

82²

Demetr. π. ποιημάτων (Vol. Hercul. Oxon. l. 122)

. . . ἐδόκῃ δ' ἄρεσ[το]ν ἐμμεναι πώνην. τῷ δὲ κεν ὢς τ[όσο]ς πέρ ταῖς φρένας οἰνος, οὐ δίω τόσο. ⁴
κάτω γὰρ κεφάλαν κατίσχει ⁵
5 τὸν Φοι θάμα θύμον αἰτιώμενος ⁶
πεδά τ' οὐκομενος ⁷ τά κεν θή,
tὸ δ' οὐκετί Fάνδα]νεν πεπαιτάτω.
kai τοιαῦτα καὶ Ἱβυκο[ς.]

83

Heph. 66 [π. ἀντισπαστικόν]. δὲ Ἀλκαῖος καὶ πενταμέτρῳ ἀκαταλήκτῳ ἐξήρησατο.

Κρονίδα βασιλῆς γένος Ἀλαν, τὸν ἀριστον πεδ' Ἀχιλλέα

¹ Diogenes’ word-order, so B: Sch. and Suid. both differ
⁴ Π περὶ: δίω = ς ὑπ. ἔτος, or ς 3rd pers. sing. of ς έμω, cf. σάς 32 and ένδεικτική Inscr. Heracl. (read δίως = διώς for έψις Theocr. 29. 19) ⁵ Π κατίσχε from Fάνδα]νεν below

374
ALCAEUS

us in his treatise On Proverbs; Aristodemus is not named by Pindar, as though it were obvious who the author is; he merely indicates that the place of his birth was Argos. Alcaeus on the other hand gives both name and birthplace, making the latter Sparta, not Argos:

... For even as once on a day 'tis told Aristodemus said at Sparta—and 'twas no bad thing—, the money is the man, and no poor man is either good or honourable.¹

82

From a Papyrus of the First Century B.C. found at Herculaneum, Demetrius on Poems:

... And to drink seemed to him a pleasant thing; but one that hath so much wine as that about his wits, such an one lives no life at all; for he hangs his head, chiding oft his own heart and repenting him of what he hath done. And so it ceased to please him when he came to his ripest.

And we find the same sort of sentiment in Ibycus.

83²

Hephaestion Handbook of Metre [on the antispastic]: Alcaeus also used an acatalectic pentameter:

Sprung from the royal son of Cronus, Ajax second in valour to Achilles . . .


² P -μενας ῥ = μετοιόμενος τε: Hesych. πεδαλευμένος records old variant
LYRA GRAECA

84

Vet. Et. Mag. σείω. ἐστι γὰρ σεεύς¹ παρ’ Ἀλκαίῳ, οὖν.

. . . . γὰς γὰρ πέλεται σέευς² καὶ ἐκ τοῦτον γίνεται σέω καὶ σείω, ὥς πλέω πλείω καὶ πνέω πνείω. . . .

85

Ath. 3. 85 f [π. ὀστρακοδέρμων]. . . . 'Αριστοφάνης ὁ γραμματικὸς. . . . ὅμως φησὶν εἶναι τὰς λεπάδας ταῖς καλουμέναις τελλίναις. Καλλίας δ’ ὁ Μυτιληναῖος ἐν τῷ περὶ τῆς παρ’ Ἀλκαίῳ. Ἀλκαίῳ λεπάδος φησὶν εἶναι φῶδην ὡς ἡ ἄρχῃ.

Πέτρας καὶ πολίας θαλάσσας
tέκνων . . . .

, ἦς ἐπὶ τέλει γεγράφθαι.

. . . . ἐκ δὲ παῖσας ³ χαῦνοι φρένας, ἀ θαλασσία λέπας.

ὁ δὲ 'Αριστοφάνης γράφει ἀντὶ τοῦ λεπᾶς χέλυς, καὶ φησὶν οὕκ εὗ Δικαλαρχον ἐκδεξάμενον λέγειν τὸ λεπᾶς,⁴ τὰ παιδαίρια δὲ ἣν ἄν εἰς τὸ στόμα λάβωσιν αὐλεῖν ἐν ταύταις καὶ παίζειν, καθάπερ καὶ παρ’ ἡμῖν τὰ σπερμολόγα τῶν παιδαρίων ταῖς καλουμέναις τελλίναις.

86

Heph. 72 [π. τ. ἀπ’ ἑλάσσονοι ἰωνικοῦ]. καὶ ὅλα μὲν o ὀδήματα γέγραπται ἰωνικά, δισπερ. . . . , 'Αλκαίῳ δὲ πολλά, δισπερ καὶ τόδε.

ἐμε δείλαν, ἐμε παίσαν κακότατα πεδέχοιςαν

¹ E, cf. σεει dòo Pap. Ber. 953. 5: mss σέω (σέος) ὡς σέευς E: mss σέφ and σέως (from above)
² E: mss ἐκ λεπάδων through corruption ἐκ δὲ παίδας (‐ων) : Ahr. ἐκ δὲ παίδων misunderstanding the whole passage, and if ἐκ is in timei a genitive is unlikely
³ E: mss λέγ. τὰς λεπάδας from corruption in 3
Old Etymologicum Magnum: σελ ‘to shake’; there is a word σελος ‘shaker’ in Alcaeus, for instance:

For he is the shaker of the earth;
and from this comes σελ or σελο; compare πλελο πλειω and πνεο πνεια.

Athenaeus Doctors at Dinner [on shellfish]. . . . Aristophanes the grammarian . . . declares the lepas to resemble what is called the tellina. But Callias of Mytilene, in his tract On the Lepas of Alcaeus, says that there is a song in Alcaeus beginning:

Child of the rock and the grey sea
and ending:

. . . and thou fillest all hearts with pride, thou lepas of the sea.1

Instead of lepas, however, Aristophanes reads chelys, ‘tortoise2 or turtle,’ and says that Dicaearchus3 reads lepas without understanding what a lepas was, namely a shell which playing children used to put in their mouths to make a whistle, as our guttersnipes do with what is called the tellina.

Hephaestion Handbook of Metre [on the ionicum a minore]: And whole poems are written in ionics, for instance . . ., and many by Alcaeus, as:

Me a woman miserable, me a sharer in all misfortune

---

1 metre as 81  2 the same word means lyre, the earliest lyres having been made of tortoiseshell; the poem was apparently an address to the trumpet (see L. and S. σδλπγ) which Ar. altered into an address to the lyre  3 in his tract On Alcaeus Ath. 15. 668 e  4 cf. Heph. 123-4, who implies that the stanzas each contained 10 feet like Hor. 3. 12, and Gram. ap. Hermann El. Metr. 472, Gram. ap. Gais. Heph. 332
LYRA GRAECA

87
Et. Gud. 162. 31 ἡνάσσεν, Φάνασσεν.
καὶ πλείστοις Φάνασσε λάοις. 1
Ἀλκαῖος.

88
Hepli. 47 [π. δακτυλικοῦ]· ἔστι δὲ τινὰ καὶ λογοαιδικά καλοῦ-
μενα δακτυλικά, ἀπερ ἐν μὲν ταῖς ἀλλαῖς χώραις δακτύλους ἔχει,
tελευταίαν δὲ τροχαίην συζυγίαν. ἔστι δὲ αὐτῶν ἐπισημότατα
τὸ τε πρὸς δύο δακτύλους ἔχον τροχαίην συζυγίαν, καλούμενον δὲ
Ἀλκαῖον δεκασύλλαβον:
καὶ τις ἐπ᾽ ἐσχατιαίσιν οἶκεις 2

89 3
Zon. μάλευρον· τὸ ἀλευρον καὶ πλευνασμῷ τοῦ μ μάλευρον·
μίγδα μάλευρον

90
καὶ ταῦτα
ὡς λόγος ἐκ πατέρων ὀρώρεισ.
κατ᾽ Ἀλκαίον.

91
Vet. Et. Mag. Miller 94 and E.M. 290. 42 δυσὶ· . . . ἔστι
δὲ εἶπεν ὅτι πολλάκις αἱ διάλεκτοι κλίνουσι ταῦτα, ὡς παρὰ
Ἀλκαῖῳ
. . . . εἰς τῶν δυοκαίδεκάνων

1 Bek. -Ε; Aeol. rarely fails to distinguish dat. and acc.
pl.: mss Et. πλείστοις ἐὰν., A.O. πλ. ἐν. corrected to ἐκ.: mss
A.O. λεοίς perh. indicating λάοις 2 mss οἴκοις, οἰκεῖς : cf.
A.O. 3 Phot. μάλευρον· τὸ ἄλευρον Ἀλκαῖος (so B: mss
Ἀχαιῶς)

378
ALCAEUS

87

Etymologicum Gudianum: ἡγασσεῖν 'ruled' is found in the form ἡγασσεῦ; compare Alcaeus:

... and ruled over full many peoples.

88

Hephaestion Handbook of Metre [on dactylics]: There are dactylics called logaoedic, which have dactyls in their earlier part but a trochaic dipody at the end. The best-known of them is the line which has two dactyls before the trochaic dipody and is called the ten-syllable Alcaic; compare:

and one that dwelt on the outskirts

89

Zonaras Lexicon: μάλευρον 'wheat-flour'; the same as aëuron with a pleonastic m; compare

wheat-flour mingled

90

Commentator on Aratus Phaenomena: As Alcaeus says:

These things began, 'tis said, with our fathers.

91

Old Etymologicum Magnum: δύο 'to two'... I may add that these numerals are often declined in the dialects; compare Alcaeus:

one of the twelve

1 cf. Sch. Heph., Cram. A.O. 1. 327. 4 which proves οἰκεῖος partcp.
2 cf. Phot. 1. 404 who gives the author's name (mss Αχαῖος)
3 cf. E.M. 290. 49
LYRA GRAECA

92

Sch. Soph. O. T. 153 [ἐκτέταμαι φοβερὰν φρένα]: ἐκκέπλημαι, φοβερὰν δὲ τὴν περίφοβον. καὶ Ἀλκαῖος:

ἐλάφῳ δὲ βρόμος ἐν στήθεσι φυίει φόβερος.¹

ἀντὶ τοῦ περίφοβος.

92 A

Str. 13. 606 τὴν δὲ Ἀντανδρον Ἀλκαῖος μὲν καλεῖ Δελέγων πόλιν:

Πρώτα μὲν Ἀντανδρος Δελέγων πόλις

93

Sch. Theocr. 7. 112 ["Εθρον πάρ ποταμῷ]. Ἀλκαῖος φησιν ὅτι: "Εθρον κάλλιστος ποταμῶν.

c. g. . . . . . ποτάμων ἀπάντων

| "Εθρον κάλλιστε

94

Zenob. (Patrocr. 1. 36) αἱς Σκυρία: Χρυσιππὸς φησιν ἐπὶ τῶν τὰς εὔεργεσίας ἀνατρεπόντων τετάχθαι τὴν παροιμίαν, ἐπειδὴ πολλάκις τὰ ἀγγεία ἀνατρέπει ἡ αἷς ἄλλοι δὲ φασιν ἐπὶ τῶν ὁνειρίφρον λέγεσθαι, διὰ τὸ πολὺ γάλα φέρει τὰς Σκυρίας άλγας. μέμνηται Πύθαρος καὶ Ἀλκαῖος.

95


c. g. Κύζικον Δολιονίαν . . . .

¹ βρόμος: Blf. τρόμος: B τέτρομος for δὲ βρ. cf. Apoll. Proc. 334 (2. 1. 1. 58 Lentz)

380
ALCAEUS

92

Scholiast on Sophocles ['my fearful heart is tortured']: that is, 'panic-stricken,' and 'fearful' means 'terrified'; compare Alcaeus:

and a fearful madness springs up in the breast of the hart; ¹

where 'fearful' means 'terrified.'

92 A

Strabo Geography: Antandros is called by Alcaeus a city of the Leleges; compare:

Antandros, first city of the Leleges

93

Scholiast on Theocritus ['beside the banks of Hebrus']: Alcaeus says that Hebrus is the fairest of rivers²

e.g. . . . O Hebrus, fairest of all rivers

94

Zenobius Proverbs: The she-goat of Scyros: Chrysippus says that the proverb is used of those who upset the doing of kindness, because the goat often upsets the pail. Others hold that it is used of those who bring benefits, because the goats of Scyros give so much milk. The saying occurs in Pindar and Alcaeus.

95

Scholiast on Apollonius of Rhodes ['by the Artacian spring']: This spring is near Cyzicus, which both Alcaeus and Callimachus speak of as being situated in Dolonia.

e.g. . . . Dolonian Cyzicus

¹ metre Heph. 72 ² perh. in connexion with the death of Orpheus and the carrying of his head by the current to Lesbos Verg. Geo. 4
LYRA GRAECA

96
Schr. Ap. Rh. 4. 992 [αἱματος Οὐρανίοιο γένος Φαίηκες Ἐασί]: . . . καὶ Ἀλκαῖος δὲ κατὰ τὰ αὐτὰ Ἀκουσιλάφ λέγει τοὺς Φαίακας ἐξειν τὸ γένος ἑκ τῶν σταγόνων τοῦ Οὐράνου.

e.g. Φαίακες ὄρράνων σταγόνων γένος ¹

97
Schr. Hes. Theog. 313 [τὸ τρίτον "Τὸρναν αὐτὶς ἔγεινατο]: τὴν "Τὸραν δὲ Ἀλκαῖος μὲν ἐννεακέφαλον φησί, ξιμωνίδης δὲ πεντηκοντακέφαλον.

e.g. . . . "Τὸραν ἐννεακέφαλον ορ. . . ἐννακέφαλος "Τὸρα ²

98
Phot. 7. 15

ἀγωνος•
κατὰ σχηματισμὸν ἀντὶ τοῦ ὁ ἀγών• ἀπὸ δὲ γενικῆς ἑσχηματισθης. οὕτως Ἀλκαῖος ὁ λυρικὸς πολλάκις ἔχρησαο.

99
Hesych. ἀλιβάπτοις. <πορφυροῖς |
ἀλίβαπτον•>

πορφυρῶν ὄρνων. Ἀλκαῖος καὶ Ἀλκμάν.³

100
El. Mag. 76. 51

ἀμάνδαλον
tὸ ἄφαντο παρὰ Ἀλκαῖος ἀμαλδών, <ἀμαλδῶν καὶ> ἀμαλδανὸν τὸ ἄφαντο καὶ ἄφαινοζμένον καὶ ὑπερθέει ἀμάνδαλον.

¹  ὄρράνων = οὐρανίων E, cf. Sa. 122 ² i. e. with ictus-lengthening E, cf. ὄγκριμμασάν 121, ὄνυφυς 72, Sa. 121, τρικέφαλον Hes. Th. 287 (οὐκοῦ not found in Lesbian) ³ B: μσς 'Αχαίδος κ. ἀλμ.ἀς ⁴ E

382
ALCAEUS

96

Scholiast on Apollonius of Rhodes ['The Phaeacians are sprung from the blood of Heaven']: . . . and moreover Alcaeus agrees with Acusilaüs in saying that the Phaeacians take their descent from the drops that fell from Uranus or Heaven.¹

e.g. . . . The Phaeacians, sprung from drops
| celestial

97

Scholiast on Hesiod ['And for a third bore she Hydra']: Alcaeus calls the

Hydra nine-headed

Simonides 'fifty-headed.'

98

Photius Lexicon: ἀγωνος

conflict:

by 'adaptation' for ἀγών; it is 'adapted' from the genitive; it is often used thus by the lyric poet Alcaeus.

99

Hesychius Glossary: ἀλβάπτοις, purple. | ἀλβαπτον

sea-dipt

a purple bird; Alcaeus and Alcman.

100²

Etymologicum Magnum: ἀμανθαλον; used in the sense of

unseen

by Alcaeus. From ἀμαλθῶν 'to destroy'; ἀμαλθῶν or ἀμαλθανον 'that which is unseen or disappearing'; and by transposition ἀμανθαλον.

¹ i.e. when he was mutilated ² cf. Cram. A.P. 4. 8. 16

383
LYRA GRAECA

101
Hesych.
αὐτὸλλαν. 1
δὲλλαν. παρὰ Ἀλκαίῳ. 2

102
Cram. A.O. 1. 253. 20: ζητοῦμεν οὖν καὶ τὸ τοῦτο πῶς
eἰρηται· καὶ ἀμείων λέγειν ἐπέκτασιν· τὸῦτο μιμοῦμεν ὁ Ἀλκαῖος
φησι·
tοῦτον ἔδεισθη

103
Eust. Od. 1759. 27 [ὥ]: λέγει δὲ (Ἡρακλείδης) καὶ χρῆσιν
eἶναι τοῦ
ἔσω

παρὰ Ἀλκαίῳ.

104
Es. Mag. 377. 19 ἔρρειτι· παρὰ Ἀλκαίῳ· ἀπὸ τοῦ ἔρρω ἡ ἔρρω
περισσώμενον, ἡ μετοχὴ ἔρρεις ἔρρειτο, καὶ ὡς παρὰ τὸ ἔθελοντος
ἔθελοντι, οὕτω καὶ παρὰ τὸ ἔρρειτο
ἔρρειτι 3

105
Ibid. 385. 9 ἐσυνῆκεν· Ἀλκαῖος

ἐσύνηκεν
καὶ Ἀνακρέων ἐσυνῆκεν πλεονασμῷ.

1 E, = ἀΦεόλαις cf. σπολεῖω and στελῷ, ἀβάλλας and ἀέλλας,
Ἀφολος = ἀΦεόλος for ἀΦεόλοις: for vF cf. 33: mss αὐεοῦλαι
2 Ahr: mss ἄκλω 3 mss ἔρρειτι bis

384
ALCAEUS

101

Hesychius Glossary: *ἀφολλαί* : for *ἠλλαί*: storms

found in Alcaeus.

102

Cramer Inedita (Oxford): We inquire therefore how it is that we find the form *τοῖσθεσι* ‘to these.’ It is best to call it ‘lengthening.’ On this pattern Alcaeus says *τῶνδεων* of these

103

Eustathius on the *Odyssey*: Heracleides says that there is an occurrence of the form *ἐὼν*

I was

in Alcaeus.

104

Etymologicum Magnum: The word *ἐρεντί* is used by Alcaeus; it is from *ἐρρω* or *ἐρρῶ* ‘to go,’ ‘to go slowly’ or ‘to perish,’ participle *ἐρρεῖς* ἐρρέντος, and from *ἐρρέντος* the adverb *ἐρεντί* like *ἐθελοντί* ‘willingly’ from *ἐθέλοντος* ‘willing.’

105

The Same: *ἐσὼνηκέν*: Alcaeus uses the form *ἐσὼνηκέν*

he understood

and Anacreon *ἐσὼνηκέ*, with the pleonastic augment.

1 cf. Fav. 222  
2 cf. *E.M. Vet.* 127  
3 meaning doubtful; perh. ‘haltingly or ‘hesitatingly’
LYRA GRAECA

106
Choer. Gram. Gr. 4. 1. 131 Lentz ἃ
ὁ Εὐρυδάμαν ¹
παρὰ τῷ Ἀλκαίῳ, μετὰ τοῦ ν λεγόμενον κατὰ τὴν κλητικὴν.

107
El. Mνθ. 319. 30. ἡθηκέ· σημαίνει δύο, τὸ προκατέθηκεν ἢ
ἐποίησεν· . . . ἄφ᾽ οἶδ καλ
θέσης
ἡ ποίησις παρὰ Ἀλκαίῳ.

108
Cram. A. P. 3. 278. 9 . . . οἴδων ἐστὶ παρὰ τῷ Ἀλκαίῳ τὸ
κάλλιον
ἀντὶ τοῦ κάλλιον.

108 A
Sch. Oι. 11. 521 [Κήτειοι]. . . ἦν γὰρ ὁ Τήλεφος Μυσίας
βασιλεύς, καὶ Ἀλκαῖος δὲ φησὶ τὸν
Κήτειον
ἀντὶ τοῦ Μυσίν.

109
Choer. Gram. Gr. 4. 1. 27 a Lentz [π. τῶν εἰς ὑν ληγόντων]·
kíndun kíndunos, kínduna· οὕτως δὲ ἡ Ἱπ Σαπφῶ τὸ kíndunos. ὁ
γοῦν Ἀλκαῖος τὴν δοτικὴν ἐφή τὸ
kínduni ²

¹ Const. L. Πολυδάμαν ² for mss reading cf. Sa. 184

386
ALCAEUS

106

Choeroboscus on Theodosius:

O Eurydaman

is found in Alcaeus for O Eurydamas, ending with n in the vocative.

107

Etymologicum Magnum: θηκε has two meanings, 'he placed' and 'he did'...; hence Alcaeus uses the noun θέσις for ποίησις
doing or making

108

Cramer Inedita (Paris) ... Compare Alcaeus' use of κάλιον for κάλλιον

more beautiful

108 A

Scholiast on the Odyssey ['Ceteians']: ... For Telephus was king of Mysia, and Alcaeus moreover uses Ceteian

for 'Mysian.'

109

Choeroboscus [On nouns ending in -νν]: κίνδυν 'danger,' genitive κίνδυνος, accusative κίνδυνα; Sappho thus declined the noun κίνδυνος. Alcaeus used the dative κίνδυνει

by danger

1 cf. Constant. Lascar. Nom. et Verb. 116 b
LYRA GRAECA

110
Eust. Od. 1648. 6 καὶ ἐκ τοῦ κτεινοῦ κταίνω

Δωρικότερον παρὰ Ἀλκαῖος.

111

Phot.

μετρήσαι

ἐπὶ τοῦ ἀριθμῆσαι Ἀλκαῖος

112

El. Mag. 344. 6 ἔννεον· ἦστι τὸ ρῆμα νέω· Ἀλκαῖος·
aὐτάρ ἔπει χέρρεσσι νέον . . . 2

ὁ παρατατικὸς ἔννεον καὶ πλεονασμός τοῦ τοῦ ἔννεον.

112 A

Ox. Pap. 221. 11. 9 Schol. II. 21. 219 οὔδε τί η ἰδία λέγει

προχείρων ρῶν εἰς ἄλλα διὰν | στενόμενον ρήσεσι· στενοχωροῦ-

μενος· παρὰ ταῦτα Ἀλκαῖος:

στενῶ μᾶν Ξάνθω ρόος ἐς θάλασσαν ἰκανε. 3

113

Hdn. π.μ.λ. (2. 930. 20 Lentz) οἱ γὰρ περὶ Ἀλκαῖον

ὁδία

λέγουσι τρισυλλάβως.

1 cf. Theocr. 16. 60, 30. 25 2 E: some mss om. Ἀλκ.—
νέον: mss E.M. αὐτῆς ἔπει χέρρεσι, Vet. αὐτάρ ἐπὴν χείρεσι: ἔννεον apparently from II. 21. 11: B ascr. to Od. 5. 344,
thinking the quotation from A. is lost 3 metre cf. Sa. 149. 3

388
ALCAEUS

110

Eustathius on the Odyssey: And from κταλων comes the rather Doric form κταλων
to kill
in Alcaeus.

111

Photius Lexicon:
to measure
in the sense of ‘to count’; Alcaeus.

112¹

Etymologicum Magnum: ἐννεον they swam; the verb is νεον ‘to swim’; compare Alcaeus:
but when they swam with their hands . . . ;
the imperfect is ἐνεον or with pleonastic η ἐννεον.

112 A

From a Papyrus of the Second Century containing Scholia on the Iliad: ‘Nor can I pour forth my stream into the great sea, because I am straitened with dead bodies’: that is ‘cramped’; whence comes Alcaeus’ line:

Verily ’twas the stream of a narrow Xanthus that came to the sea.

113

Herodian Words without Parallel: For Alcaeus pronounces οἶδα

I know

as three syllables.

¹ cf. E.M. Vet. Miller 114
LYRA GRAECA

114

σιλ. Αρ. Δτ. 164. [σαβάλλεται σ' θείον] ἐν τοῦ ἑαυτῶν...
περὶ δὲ καὶ τὸ Ὀλύμπιον...
καὶ παρ' Ἀλκαίῳ
παραβάλλεται σε

115

Cram. A.D. 1. 366. 22... ἢ ἄπο τοῦ πέφυκα ἢ μετοχῇ
πεφυγόν [ὁ γοῦν Ἀλκαῖος μετατίθεις τὸ σύγχρονοι καὶ τὸ
κατὰ πλευσμαθὸν ἑτέρου γνωσί

πεφύγγαρν

116

Hdn. π.μ.λ. 2. 949. 23 Lentz... πιέζω τὰ εἰς...'ζω σιλαστα
ῥήματα ὅπερ δυσ συλλαβίας βαρύτων συνότιτο τῷ ἐ παραλαγέσθαι
θέλει...

117

Tryphon πάθη λέξειν 11 (Max. Crit. Canl. 1. 34) [π. προσ-
θέσεως]. ἀπαξ δὲ παρ' Ἀλκαίῳ τὸ ρήζεις

F ῥάξεις 2

λέγεται.

118

Cram. A.D. 1. 342. 1... ἀπὸ τῶν εἰς ὅσ τῇ

τεμένης

παρὰ Ἀλκαίῳ ἀπαξ χρησαμένης.

1 cf. Hesych. (σαβάλλεων: ἑξαπατῶν (B): perh. the comic
poet Alcaeus (Mein.)

2 mss οὕρηξ

390
ALCAEUS

114

Scholiast on Aristophanes ['Your uncle imposes on you']: that is 'deceives' . . . ; similarly in Homer . . . ; and in Alcaeus:

he cheats you

115

Cramer Inedita (Oxford) . . . Or the form πέφυγα 'I have fled' has the participle πεφυγώς. Alcaeus, at any rate, changing the s to an n and doubling the g, says πεφύγγων

having fled

116

Herodian Words without Parallel: πιέζω 'to press': verbs ending in -ζω which are paroxytone and of more than two syllables never have epsilon in the penultimate. . . . We should note therefore as remarkable the epsilon-form πιέζω used in Attic and Ionic as well as in Homer. . . . I have added the dialects because both forms, πιέζω and πιάζω, occur in Alcaeus, and Alcman uses πιάζω.

117

Tryphon Changes in Words [prefixing of letters]: In one place in Alcaeus ρηξίς

breaking

appears as Fρηξίς.

118

Cramer Inedita (Oxford): From the nouns in -ος Alcaeus once uses the genitive τεμένος for τεμένεος

of the precinct

1 cf. Eust. Od. 1596. 5, Fav. 357, Cram. A.O. 1. 325. 30
LYRA GRAECA

119

Eust. ll. 1155. 40 τείρεα δὲ ἡ παρὰ τὸ εἴρειν . . . Ἡ . . . παρὰ τὸ τείρειν, καθὰ καὶ τούτο ἐν τοῖς τοῦ Γεωργίου κείται. πολλοὶ γάρ, φησίν, ἐκ τῶν ἀστέρων κατακονοῦνται . . . ἐφανέρωσε δὲ, φησί, τὸ Ἐλκαῖος εἴπὼν
teréων
dίχα τοῦ ἰ.

119 A

Prisc. Inst. Gram. 7. 7 (Gram. Lat. Keil) [de vocativo]: . . . in femininis etiam Alcaeus

Νήρη

pro Νηρὴ ¹ posuit, et Theopompus Χάρη pro Χάρης.

120 ²

Ox. Pap. 1233. 2. ii.

. . . ὁς λόγος κάκων ἀ[πύφυε Fέργων]
Περράμω καὶ παιὸς[Τρόαςον ἀλμα ³]
ἐκ Fέθεν πίκρουν⁴ π[ἐρὶ δ' ἐκλατὸ φλόξ]
"Ἰλιον ἱραν.

5 οὐ τεαύταν ⁵ Αἰακίδ[αίς πόθεννον]
πάντας ἐς γάμον μάχ[αρας καλέσσαις]
ἀγετ' ἐκ Νήρηος ἐλων [μελάθρων]
πάρθενον ἄβραν

¹ mss νερὴ pro νερῆς ² restored by Hunt, Wil., and E,
ALCAEUS

119

Eustathius on the Iliad: τερπεα 'constellations' comes either from εἰρευ 'to string' ... or from τελευ 'to rub or wear out,'—on which point the following occurs in the writings of Georgius: 'Many of the stars get exhausted ... and it is clear that the word should be spelt with ει (and not ι) because Alcaeus uses the genitive τειρεων of the constellations without the iota.'

119 A

Priscian Grammar [on the Vocative]: ... Even in a feminine noun Alcaeus uses Νηρη for Νηρη, while Theopompos makes the vocative of Χαρη 'Chares,' Χαρη.

120

From a Second-Century Papyrus:

... Through Helen 'tis said there sprang from evil deeds a branch bitter unto Priam and all the Trojans, and a flame rolled around sacred Ilium. Not such was the dainty maiden whom the son of Aeacus, with all the Gods gathered at his longed-for espousals, took from the palace of Νereus and

1 cf. Cram. A.P. 4. 192. 10 2 Choeroboscus


393
LYRA GRAECA

ές δόμον Χέρρωνος· ἐλ[υ]σε δ’ ἄγαφ.
10 ξώμμα πάρθενῳ φιλό[τας ἀγαύῳ]
Πήλεος καὶ Νηρείδων ἀρίστ[ας],
ές δ’ ἐνίαυτον

παΐδα γέννατ’ αἰμιθέων [κράτιστον]
δίβιον ξάνθαν ἐλάτη[ρα πόλων’]
15 οἱ δ’ ἀπόλοντ’ ἀμφ’ Ἐ[λένα Τρόες τε]
καὶ πόλεις αὐτῶν.

Z’

ΕΡΩΤΙΚΩΝ

121 πρὸς Μελάνιππον

Hdt. 5. 95 πολεμεόντων δὲ σφεῶν (Μυτιληναίων καὶ Ἀθηναίων)
. . . Ἀλκαῖος δ’ ποιήσεις συμβολῆς γενομένης καὶ μυκώντων
Ἀθηναίων αὐτῶς μὲν φεύγων ἐκφεύγει· τὰ δὲ οἱ ὑπάλληλοι
Ἀθηναῖοι καὶ σφαῖρα ἀνεκρέμασαν πρὸς τὸ Ἀθηναῖον τὸ ἐν Ζιγεῖφ.
ταῦτα δὲ Ἀλκαῖος ἐν μέλει ποίησας ἐπιτεθεὶς ἐς Μυτιλήνην,
ἐξαγελλόμενος τὸ ἐως τοῦ πάθος Μελανίππῳ ἀνδρὶ ἔταρφ.

Strabo 13. 600 Πίτακος δὲ ὁ Μυτιληναῖος πλεῦσας ἐπὶ τὸν
φρύγωνα στρατηγὸν (τῶν Ἀθηναίων) διεπολέμει τέως, διατιθεῖται
καὶ πάσχουν κακῶς· δεὶ καὶ Ἀλκαῖος φησιν ὁ ποιητὴς ἐκεῖνον ἐν
τινὶ ἀγώνι κακῶς φερόμενον τὰ ὑπάλληλα ῥίζωνα φυγεῖν· λέγει δὲ
πρὸς τινα κήρυκα κελέσας ἀγγείλαι τοῖς ἐν οἰκή Ἀλκαῖος σῶς
κτ.λ.

1 Thetis 2 Achilles 3 a letter

394
ALCAEUS

led home to the house of Cheiron, where the love that was betwixt the noble Peleus and the best of all the Nereids¹ loosed the girdle of a pure virgin, and bore them a year afterwards a son that was mightiest of demigods, a victorious driver of bay steeds²; but the Trojans and their city were destroyed because of Helen.

Book VII

LOVE POEMS

121 To Melanippus³.

Herodotus Histories: During the war between Mytilene and Athens ... when a battle took place which left the Athenians victorious, the poet Alcaeus made good his escape, but his arms fell into the hands of the Athenians, who hung them up as an offering in the temple of Athena at Sigeum. This is told by Alcaeus in a poem which he sent to his friend Melanippus at Mytilene saying what had happened to him.

Strabo Geography: Pittacus of Mytilene sailed against the Athenian general Phrynon and carried on war against him for some time with ill success. It was during this campaign that the poet Alcaeus tells us how, being hard pressed, he threw away his arms and took to flight; and he addresses the following words to a herald whom he bids take tidings to his friends at home:
LYRA GRAECA

1. [Καρυξ, εἰς Μυτιλάνναν ἔραταν συθεῖς
φιλτάτῳ Μελανιππῳ φάθ' ὑτ'] Ἀλκαος
σάος ἁρ' οἱ ἐντεά δ' οὖν κύτον ἀληκτόφιν
εἰς Γλαυκώπτιον όγκρέμμασαν Ἀττικοί.

122 4 πρὸς Μελανιππον

ἡ. Παρ. 1233. 1. ii. 8–20

Τί δὲν ἐ[μμεν ἁρὰ] Μελανιππ', ἁμ' ἔμοι; τί
[δὲ]
dιννάεντ' ὥστα κ' [εἰς] 'Ἀχέροντα 5 μ' ἐη[σι
κάρ]
ζάβασ[σ ἀ]ελίω κόθαρον φάος [ἐλπίσω]
ὁψεσθ' οὖν ἄγι, μὴ μεγάλων ἐπ[ιβάλλεο.

5 καὶ γὰρ Σίσυφος Αἰολίδαις βασίλειος [ἐφα]
ἀνδρών πλείστα νοησάμενος [θάνατον φύγην.

ἀλλὰ καὶ πολυίδρισ ἐσον ὑπὰ καρι [δῆς]
[διν]νάεντ' 'Ἀχέροντ' ἐπέρασε: μ[ὑρεν δὲ Φοί]
[kάτω μ[όχ]θουν ἐχετ' Κρονίδαις βά[ρυν
ἐξοξα]
10 [με]λαίνας χθόνος. ἀλλ' ἄγι, μὴ τά[δ']
ὁδύρρεο

[ἀσσ]α 6 βάσομεν αἳ ποτα κάλλοτα ν[ἲν
μάται.

[ἀλλ'] ἦν ὁττινα τῶνδε πάθην τα[λασιφρόνως]
[πρόσηκ'] ὀττ' ἀνε]μος θορίαις ἐπ[τέλεται;
ἐ. ὠ. [οὖ σόφων ὀνάγην σκάφος εὔρεαν εἰς ἀλα.

1 Κ. 2 σὸς Ηἴμ. ἀρ' οἱ Ε. mss σὸς ἄρι, σῶς ἄρει,
σοσαροι: ἐντεα δ' Wελ: mss ἐνθάδ' ἐνθάδε, ἐνθα δὲ: σο' κύτον
396
ALCAEUS

[Speed thee, herald, to lovely Mytilene and say to my dearest Melanippus:] 'Your Alcaeus is safe as you see,¹ but not his arms; that shield of everlasting might² the Athenians have hung up in the temple of the Grey-Eyed Goddess.'

122 To MELANIPPUS³

From a Second-Century Papyrus:

O why, Melanippus, do you pray you might be with me? or why, when once Fate has sent me to eddying Acheron, shall I hope to re-cross it and see again the pure light of the sun? Nay, set not your desire on things too great. King Sisyphus son of Aeolus, he thought with a craft unsurpassed to have escaped death; but for all his cunning he crossed the eddying Acheron in fate the second time, and the Son of Cronus ordained that he should have below a toil the woesfullest in all the world. So I pray you bewail not these things. If ever cries were unavailing, our cries are unavailing now. Assuredly some of these things were to be suffered with an enduring heart. When the wind rises in the north⁴ [no skilful pilot puts out into the wide sea.]

¹ the Greek is 'say that his Alcaeus etc.' ² the epithet, like the use of the word 'herald,' has a humorous intention ³ letter from exile ⁴ Pittacus, who banished him, was of low birth and Thracian extraction

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Footnotes:

1. ἑκέας σῦ κυτον cf. Hom. ἐκέας, κάπετος from σκάπτω, and Arch. ἐγκυτι, Lat. cūitis): mss οὐκυτὸν, οὐκυτον, οὐκ αὐτὸν, οὐ κεῖται: ἀληκτόφιν Ἐ: mss ῥήν, -ῥήν
2. Ἐ (Γλ. Dind.): for -κρέμμ. cf.: Ἡμ. 296, ὄννυσεν 72: mss ἐς γλαυκωπόν ἐροῦ δν ἐκρέμασαν Α. restored by Hunt, Wil., Ἐ, C.R. 1914. 75 
3. Ρ όταμε... δίνναενταχέροντα against metre 4. Ρ ἡτα i. e. ἡτα

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LYRA GRAECA

123 πρὸς Μένωνα

Heph. 44 [π. δακτυλικοῖς]: τὸ μὲν οὖν Αιολικὸν ἔπος τὸ καταληκτικὸν τοιούτοιν ἐστιν.

Κέλομαι τινα τὸν χαρίεντα Μένωνα κάλεσσαι,
αἰ χρή συμποσίας ἐπόνασιν ἐμοὶ Φε γένεσθαι. ¹

124

Ibid. [π. ἐπιωνικοῖς τοῦ ἀπὸ μείζονος]: τρίμετρον δὲ ἀκατάληκτον τὸ τούτον [i. e. fr. 47] περιττεύον συλλαβή τῇ τελευταίᾳ, καλούμενον δὲ Ἀλκαῖον δωδεκαστικάβοι, οἶον:

'Iόπλοκη ἄγνα μελλιχόμειδε Σάπφοι,
θέλω τι Φείπην ἀλλὰ με κωλύει αἰώνις.'²

125

Ibid. 32 [π. ἰαμβικοῖς]: ἐστι δὲ ἐπισήμα ἐν αὐτῷ ἀκατάληκτα μὲν δίμετρα οἶον . . , τετράμετρον δὲ οἶον τὸ Ἀλκαίον.

Δέξαι με κωμάζοντα, δέξαι, Λίσσομαι σε, Λίσσομαι.

126

Sch. Plat. Symp. 217 e 'ολνος καὶ ἁλθεία, ἐπὶ τῶν ἐν μέθρῃ τὴν ἁλθείαν λεγόντων. ἔστι δὲ θύματος Ἀλκαίου ἄρχῃ

Οἶνος, ὥ φίλε παῖ, καὶ ἁλθεία ³
καὶ Θεόκριτος.

¹ E: ἀν γενεῦσθαι: Fick γε γένεσθαι ² 1. 2 only in Arist: Φείπην Ηερμ.: mss σ' εἰπῆν ³ (so Theocrit.) Matthiae: mss ἁλάθεια

398
ALCAEUS

123 To Menon

Hephaestion Handbook of Metre [on dactylics]: The catalectic Aeolic line is as follows:

I bid them call the pretty Menon, if I may have him for an added joy at my drinking-bout.

124

The Same [on the epionicum a majore]: The catalectic trimeter, which exceeds this by the first syllable and is called the Alcaic twelve-syllable, is like this:

Pure Sappho, of the violet tresses and the gentle smile, I would fain tell you something, did not shame prevent me.

125

The Same [on the iambic]: The best-known catalectic types of it are dimeters like . . ., and tetrameters like this of Alcaeus:

Pray, pray receive, receive your serenader.

126

Scholiast on Plato Symposium: 'Wine and truth,' a saying used of those who speak the truth when drunk; and it is the beginning of a song of Alcaeus:

Wine, my dear boy, and truth . . .

and it occurs in Theocritus.

1 an invitation 2 l. 2 from Arist. Rhet. 1. 9 (see Sa. 119); cf. Cram. A.P. 1. 286. 25 3 cf. Sch. Heph., Sch. Ar. Plut. 302, Paroem. 2. 363 4 29. 1
LYRA GRAECA

127

Sch. Pind. O. 11. 15 [Σεφυρίων Δόκουν γενεὰς ἀλέγων]. ἀλέγων· μεριμνῶν.¹ καὶ Ἀλκαῖος.

... ... οὐ <γὰρ> ἔγω Λύκου ἐν Μοίσαιος ἀλέγων

παρὰ τῷ ἀλέγων καὶ φροντίδα ποιεῖν.

128²

Ox. Pap. 1233. 33. 5–7

'Επετον Κυπρογενής παλάμαισιν e. g.³ [δολομήδεσι τύπεις] ὀπποσέ κ[ἐν γὰρ]

[ἀλός ἢ γάς προφύγω, κήσε] πόλω[ν ⁴ με]

[κίχεν Ωρος ... ... .]

129

Cram. A. O. 1. 413. 23 ζητεῖται <τὸ>³ παρὰ τῷ Ἀλκαῖῳ θηλυκὸν
tερένας άνθος ὀπώρας

κῶς ἡ τέρενα εἰρήκεν, καὶ ἔστιν εἰπεῖν ὅτι ἀπὸ τοῦ τέρην ἡ γενικὴ
tέρενος· καὶ μετάγεται ἡ γενικὴ εἰς εὐθεῖαν ὁ τέρενος· ἀπὸ τούτου
θηλυκὸν τερένη, τερένης, καὶ Διολίκώς <τερένας>³ τερένας κ.τ.λ.

130, 131

Apoll. Pron. 80. 17 ... καὶ ἔτι ὅμως (ἐν συνθέσει) παρὰ τῷ αὑτῷ Ἀλκαῖῳ ἐν ἐβδομῷ.

... ... σὺ δὲ σαῦτῳ τομίας ἔση.⁵

... ... ἀλλὰ σαῦτῳ πεδέχων ἀφώς πρὸς πόσιν ⁶ ... ... .

¹ mss δημων
² line 1 from Cram. A. O. 1. 144–5
³ E πόλεις ?
⁴ toimias Bast: mss το, μας
⁵ ἀλλὰ σὺ σαῦτῳ?
⁶ ἀφώς E = aivos (gen.): or ἀφώς from aθα (new nom. from acc. aθα cf. Sa. 176) cf. ἀας Zenod. II. 8. 470: mss αβας

400
ALCAEUS

127

Scholiast on Pindar [‘bearing in mind the Locrians of the West’]: ἀλέγων: ‘caring for,’ ‘thinking of’; compare Alcaeus:

... for I do not reckon Lycus among the Muses;¹
ἀλέγω from ἀλέγειν ‘to think about.’²

128³

From a Second-Century Papyrus:

I am thrown by the wily arts of the Cyprus-born;
for whithersoever [on sea or land I flee, thither]
ranging [hath Love overtaken me.]

129

Cramer Inedita (Oxford): It is asked with regard to the feminine found in Alcaeus

the soft smooth bloom of the fruiting-time
how he has come to use the form τέρευα ‘soft, smooth’; and
the answer is that the genitive of τέρην is τέρευος, and the
genitive is transferred to the nominative which thus be-
comes τέρευος with a feminine τερένη, of which the genitive
is τερένης, Aeolic τερένας, as above.

130, 131

Apollonius Pronouns [ἐαυτῷ ‘to himself,’ etc.]: ... and
similarly, moreover, as a single word in the seventh Book of
the same Alcaeus

... and you will be your own steward.⁴

and:

... but sharing the morn with yourself a-
drinking⁵

¹ cf. Hor. 1. 32. 9, who mentions Lycus, and, for the tone
Cic. N.D. 1. 28 naevus in articulo nieri delectat Alcaeus etc.
² the quotation illustrates a different meaning ³ cf. Cram.
A.O. 1. 144. 5, E.M. 666. 51, Fav. 354 ⁴ i.e. eat and drink
whatever you like? ⁵ i.e. alone
LYRA GRAECA

132

Heph. 14 [π. κοινής]: ἐὰν μέντοι ἐν τῇ προτέρῃ συλλαβῇ τελικόν ἢ τὸ ἀφωνόν, τῆς δὲ δευτέρας ἀρκτικόν τὸ ὑγρόν, οὐκέτι γίνεται κοινή <ἡ> συλλαβή, ἀλλὰ ἀντικρῦ μᾶκρα, ὡσ παρὰ Ἀλκαῖον.

"Εκ μ' ἐλάσσας ἀλγέων . . . .

Η'

ΕΠΑΙΝΗΣΙΩΝ 1

133 2 πρὸς Ἀντιμενίδαν

Strabo 13. 617 ἄνδρας δ' ἔσχεν (ἡ Μιτυλήνη) ἐνδόξους τῷ παλαιῶν μὲν Πιττακόν, ἑνα τῶν Ἐπτᾶ Σοφῶν, καὶ τὸν ποιητὴν Ἀλκαῖον καὶ τὸν ἄδελφον Ἀντιμενίδαν, διὶ φησιν Ἀλκαῖος Βαβυλωνίων συμμαχοῦτα τελέσαι μέγαν ἄθλον καὶ ἐκ πόνων αὐτῶς ῥύσασθαι κτείναντα ἄνδρα μαχαίταν βασιλητῶν παλαιστάν, ὡς φησίν, K.T.L.

Heph. 63 [π. ἀντισπαστικοῦ]: τὸ δὲ ἀκατάληκτον (τῶν τριμέτρων) τῷ μόνῃ τὴν τελευταίαν ἔχον λαμβικὴν καλεῖ Ασκληπιάδειον, οἶον τὸ Ἀλκαίον.

"Ηλθεὶς ἐκ περάτων γὰς ἑλεφαντίνων λάβαν τῷ ξίφεος χρυσοδέταν ἔχων,

1 this title, being founded on an emendation of fr. 138, is uncertain; if right, the Aeolic form with η would seem to point either to A. himself or some early Lesbian as first collector of the poems 2 ll. 1–2 Heph., 3–7 E e. g., 8–10 O. Müller, 3 and 5–10 from Str., who shows that the name was in the poem (and without ictus-lengthening it is im-
ALCAEUS

132

Hephaestion Handbook of Metre [on ‘common’ syllables]; If, however, the mute is the final sound of the first syllable,1 and the liquid the initial sound of the second, the first syllable is not then, as in the previous case, ‘common’ or doubtful, but altogether long; compare Alcaeus:

You have made me forget all my sorrows

Book VIII2

ENCOMIA

1333 To Antimenidas

Strabo Geography: Mytilene has had many famous citizens. In ancient times there was Pittacus, one of the Seven Sages, and the poet Alcaeus and his brother Antimenidas, of whom Alcaeus tells that while fighting for the Babylonians he performed a mighty deed and saved them from troubles by slaying a warrior, as he says, etc.

Hephaestion Handbook of Metre [on the antispastic]: The acatalectic trimeter which has the last ‘meter’ iambic is called the Asclepiad, for instance Alcaeus:

You have come from the ends of the earth, [dear

1 in the example ἵκ; cf. Atil. Fort. 302 K. who says Hor. took the metre of Non ebur nec aureum, Od. 2. 18, from Alc. who often used it 2 I have placed here unclassifiable fragments of a personal type 3 cf. Liban. 1. 406

possible in any Lesbian metre), 4–5 from Hesych. (= B 153) τετραμαρήν· πλύθων· τετρα. πλ. κατὰ τέγματα: Ἀλκαῖος (so B−E, cf. τετεγδέσμενοι 28: mss τετραβαρ. πλ. καὶ τάγματα)
LYRA GRAECA

1 Αντιμμ. of διγράμματων 121, ὄνομα 72: τὸ relative 
supplying needed epithet to τῶ ξίφος necessary to the 
syntax 2 B: mss -ην 4 μόνον ian Ahr: mss μόνον μλαν 
sms also ἐν ῥη, ἐν κ' prob. dimin. of e.g. Κίκερμος Fick: 
ms8 Κίκις . . . Κίκυς

290.6x463.4
ALCAEUS

Antimenidas,] with the gold-bound ivory heft of the sword [with which, fighting for the Babylonians who dwell in houses of bricks four hands long,¹ you performed a mighty deed and saved them all from grievous troubles] by slaying a warrior who wanted but one palm's breadth of five royal cubits of stature.

134

From a Second-Century Papyrus:

. . . of sacred Babylon . . . Ascalon . . . ²

135³

Harpocratian Lexicon to the Attic Orators: Σκυθικόι . . . 'Scythians' are a kind of shoe; compare Alcaeus Book viii:

and shod with Scythians

136

Etymologicum Magnum:

Cicis

is the brother of Alcaeus; from κίκυς, meaning 'strength.'

¹ the usual size of a Babylonian brick temp. Nebuchadnezzar is about 12 × 12 × 3½ in.; these bricks often bear his name, cf. Layard Nineveh, p. 296; the palm's breadth or hand was rather over 3 in. ² prob. ref. to Antimenidas' service with Nebuchadnezzar in Palestine ³ cf. Suid.
LYRA GRAECA

137 Α and B

Apolll. Pron. 80. 14 [ἑαυτόν κ.τ.λ.]· καὶ παρὰ τοῖς Ἀιδιλικοῖς
dὲ ὡς ἐν παραθέσει ἀνεγνώσθη· (Sa. 15).

ἐμ’ αὕτω παλαμάσομαι

ἀλλὰ μέχρεται 1 τὸ·

. . . . . . . νόσον δὲ Φαύτω
παύμπαν ἀέρρει.2

ἀπερ ἀσύνηθες ἐν ἀπλότητι μὴ οὐχὶ τὸ ε προσλαμβάνειν, καὶ ξτι
δμοίως παρὰ τῷ αὕτῳ Ἀλκαίῳ (130)

138

Hesych. ἐπαίνοις· τὰς κρίσεις καὶ τὰς συμβουλίας καὶ τὰς
ἀρχ<αι> eius. Σοφοκλῆς Θεόστρη Σικυωνίᾳ καὶ Ἀλκαίῳ ταῖς
Ἐπανήχεσιν.3

139

Vet. Et. Mag. Miller 57 ἀχνάσθημι, ὡς παρ' Ἀλκαίῳ·

‘Ἀχνάσθημι κάλως· οὔτε γὰρ οἱ φίλοι.4

140

ἀκούσασι]: Ἀλκαῖος·

. . . . αἱ Φείπτοις τὰ θέλησι, ἀκούσας
tά κ’ οὐ θέλησι.5


406
ALCAEUS

137  A¹ and B

Apollonius Pronouns [on reflexives]: And in Aeolic the reflexive is read as two words, as (Sa. 15) and

I shall contrive for myself

but the following is contrary:

and he heartens himself altogether;

which is unusual in having the simple form without the ε; and moreover similarly in the same Alcaeus: (fr. 130).

138

Hesychius ἐχαλύους ‘praises’: decisions, recommendations, elections; Sophocles in the Thyestes Sicyonius; and Alcaeus in the Encomia.

139²

Old Etymologicum Magnum: ἐχειδήμου ‘to mourn’ as in Alcaeus:

Deeply do I mourn, for my friends are nothing worth.

140³

Proclus on Hesiod Works and Days [If thou sayest an ill thing, soon shalt thou hear a greater thyself]: compare Alcaeus:

If you say what you choose, you will hear what you choose not.

¹ also in Cram. A.P. 4. 35. 16, Cyrill. 185. 3, Suid. ² cf. E.M. 181. 44 ³ cf. Paroem. 1. p. 285; metre as 124
LYRA GRAECA

141

Sch. Ar. Ar. 1410 [υρνιθες τινες οἰδ᾽ ουδὲν ἔχοντες πτερο-ποικίλους, ταυνυσίπτερε ποικίλα χελιδοί;]· τινὲς παρὰ τὸ Ἄλκαλον·

"Ορνιθες τινες οид' ὁκεάνω γας τ' ἀπ' περράτων ἥλθον πανέλοpes ποικιλόδερροι ταυνυσίπτεροι ;

142

Hdm. π.μ.λ. (2. 933. 14 Lentz) ὁ γοῦν Ἄλκαῖος κείνοθεν ἔστιν διὸν ἀποφήματο αὐτῷ·

αἱ γὰρ καλλοθεν ἐλθὴ αἱ δὲ φάη κήνοθεν ἐμμεναι 2

143

Sch. Il. 21. 319 (Nicole 1. 203)· χέραδος· Ἀπολλόδωρος τὸ πλῆθος τῶν θαλασσῶν καὶ ποταμῶν λίθων, οὓς ἤμεις τροχάλους· οἱ δὲ χεράδια 3 καλούσιν ὡσα χειροπληθεῖσι· ἔστι δὲ ἡ λέξις παρὰ Ἀλκαῖος·

αἱ δὲ μᾶν χέραδος μὴ εὖ βεβάωτ' ἐργάσιμον λίθον
kíνης,4 καὶ κε Φίσος τὰν κεφάλαν ἀργαλίαν ἔχοις.

144

Sch. Od. 21. 71 [ἐπισχεσίην]· καὶ Ἄλκαῖος·

οὐδὲ τι μυννάμενος ἀλλυὶ τὸ νόημα . . . 5

ἀντὶ τοῦ προφασιζόμενος, ἀλλαχοῦ ἀποτρέπων τὸ έαντοῦ νόημα.

1 γας τ' Heck.-Blf.: mss γαρ: ἥλθον: mss also ἴνθον
2 αἱ δὲ φάη (opt.) E, al = άει, δὲ in apod.: mss δὲ φοι: B τοῦτο φαί (= φαίη)
3 ms χερμαδία 4 E (or μὴ βεβάωτ'? cf. Hesych. βεβάως· βεβηκὼς, ἱστάμενος): mss μὴ βεβάως κ.τ.λ.: ἔχοις: ms ἔχοι 5 μὲνν. pres. partcp. μυνάομαι Hfm.: mss μυνν.: ἀλλυὶ Seid.: mss Sch. ἅλλα, Eust. ἅλλο

408
ALCAEUS

141

Scholiast on Aristophanes *Birds* [What birds are these that have nothing at all, birds motley-winged, O motley swallow of widespread wing?¹]: Some commentators say this is from Alcaeus' lines:

What birds are these which have come from the ends of the earth and the ocean, wildgeese of motley neck and widespread wing?

142

Herodian *Words without Parallel*: Alcaeus sometimes actually uses the form κελνοθεν 'thence'; compare:

For even if he comes from another place, he can always say that he is come from that.²

143

Scholiast on *Iliad*: χέραδος 'stone-heap': according to Apollodorus this means a quantity of stones from the sea or from a river, which we call pebbles; others call them χερδίαι or 'hand-stones' because one of them just fills the hand. The word occurs in Alcaeus:

If you move from a stone-heap a block of stone that is not firm set, then 'tis like you will get a sore head.

144³

Scholiast on *Odyssey* ['pretext, prevarication']: compare Alcaeus:

... nor prevaricating his intent at all;

that is, excusing or cloaking, turning his intention elsewhither.

¹ called a σκόλιον or drinking-song in l. 1416, but this may not be technically accurate for the original ² emendation and translation uncertain ³ cf. Eust. *Od*. 1901. 52, *E.M.* 594. 55, Matr. *An*. 389
LYRA GRAECA

145

Vel. El. Mag. Reitz. δήω σημαίνει τὸ εὐφρίσκω ἀπὸ τοῦ δέω,
ὅσα, σημαίνει τὸ εὐφρίσκειν, οὐ μέμνηται Ἀλκαῖος.

ἐγὼ μὲν οὐ δέω τάδε μαρτύρειν ταῦτα. ¹
κατ’ ἑκτασιν δὴω.

146

Hdn. π.μ. λ. (2. 941. 28 Loutz) . . . μάθος. Ἀλκαῖος.
ἀπ’ πατέρων μάθος ²

147, 148

Apoll. Pron. 95. 14 [άμεων]. ὁμοίως Αἰολεῖς. Ἀλκαῖος. (78).
ἐπὶ δὲ τῆς συνάρθρου.

πατέρων ἁμμών
καὶ τῇ ἐντελεστέρᾳ.

ἀμμετέρων ἄχεων ³

149

Strabo 1. 37 [π. Νείλου]. τὸ δὲ πλεῖστο στόμασιν ἐκδίδοναι
κοινὸν καὶ πλείονων, ὡστε οὐκ ἕξιν μνήμης ὑπέλαβε (ὁ Ὀμηρος),
kai ταῦτα πρὸς εἰδότας; καθάπερ οὖθε Ἀλκαῖος, καίτοι φήσας
ἀφίχθαι καὶ αὐτὸς εἰς Ἀἰγυπτον.

150 ⁴

Plut. Div. Ann. 5 χάριν γὰρ ἀμα ταῖς ἡδοναῖς συνεκλιπτεῖν
τὰς ἐπιθυμίας, ὃς μήτε ἀνδρα φησίν Ἀλκαῖος διαφυγεῖν μήτε
γυναίκα.

ε. γ. . . . . . . . ὡν ἐπιθυμίαις
οὔτε ἄνηρ ξαπέφυγγ' οὔτε γύνα ποτά.

¹ mss also μὲν κ’ οὖ and ταῦτα: Hesych. expl. δήεις and

⁴
ALCAEUS

145

Old Etymologicum Magnum: δηω this means 'I find,' from δεω with the same meaning used by Alcaeus:

For my part I find no witnesses of this;²
lengthened to δηω.

146

Herodian Words without Parallel: μαθος 'learning'; compare Alcaeus:

We learn from our fathers.³

147, 148

Apollonius Pronounis [ἀμεων 'of us']: Similarly in Aeolic: compare Alcaeus (78); and in the adjectival form ἀμμυν; compare:

of our fathers
and the fuller form ἀματέρων; compare
of our troubles

149

Strabo Geography [on the Nile]: Its entering the sea by several mouths, however, is a characteristic it shares with other rivers, so that Homer did not consider it worthy of mention, particularly as it was well-known to his audience. Nor is Alcaeus more communicative, although he declares that he had been in Egypt himself.

150

Plutarch Love of Riches: For it is a good thing that we leave behind along with the pleasures (of love) the desires that belong to them, desires which according to Alcaeus are escaped neither by man nor woman.

1 cf. E.M. 264. 19  ² or 'I shall find'  ³ or perh.
'We learn by suffering'

δηω as futures in sense ² Nauck ἀπ παθεων μ. cf. proverb παθος μαθος ³ mss ἀχαιων ⁴ cf. 115: ζαπ. = διατιφευγε

411
LYRA GRAECA

151

Ath. 3. 73 ε [π. σικύων]: 'Αττικοί μὲν οὖν ἄει τρισυλλάβως,
'Aλκαῖος δέ.

. . . . δάκη τῶν σίκυων' 1
φησίν, ἀπὸ εὐθείας τῆς σίκυς, ὡς στάχυς στάχυνος.

152

Hesych. τετράφων· ὄρνεὸν τι· 'Αλκαῖος·
tetrapʰōn ἄδονας 2

153 3

Vol. Et. Mag. Reitz. σισύρνας καὶ σισύρας· τὰ δασεὰ δέρματα
ta tetrixoména· kai 'Aλκαῖος ὁ μελοποῖος·
ἐνυθς σισύρναν

154 4

Zenob. Parocm. 1. 31 (cf. 2. 61)
ἀντὶ κάκω κύνος ὑπὶ ἀπαίτεις· 5
ἐπὶ τῶν κακὰ ὑπὸ τῶν κακῶν ἀπαιτοῦντων.

155 4

Apostol. Parocm. 2. 669 (cf. 2. 525)

Φεύγων τέφραν εἰς ἀνθρακίαν πέτεν· 7
ἐπὶ τῶν ἀπὸ ήττῶν νεκροὶ περιπεσώντων κακοῖς.

1 mss δάκη φησί τ. σικύων: σίκυων E or the example would not prove Ath.'s statement; cf. Sa. 87 2 Ἄ: mss ς
τετράδων· τ. τ. 'Α. | τετράδων· ἄδονας 3 added by Hfm.
412
ALCAEUS

151
Athenaeus *Doctors at Dinner* [on cucumbers]: In the Attic dialect the word is always of three syllables, but Alcaeus says:

... takes bites of the cucumbers;
σίκων being from a nominative σίκος, as στάχυσ 'ear of corn,'
genitive στάχυος.

152
Hesychius *Glossary*: Pheasant: A kind of bird; Alcaeus:
[compare] nightingales to pheasants [in song]

153
*Old Etymologicum Magnum*: σιφίρα and σιφίρα: thick skins covered with hair; compare the lyric poet Alcaeus:
clad in a skin

154
Zenobius *Proverbs*:

Asking for a pig in place of a bad dog;¹
a saying used of those who ask for a bad thing to replace a bad thing.

155
Apostolius *Proverbs*:

In fleeing the ashes he's fallen into the coals;
a saying used of those who fall from less into greater misfortune.

¹ ref. perh. to one of the tyrants

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4 added by E; metre 'Alcaic'  
5 mss κακοῦ, κακῆς and ἀπατεῖς  
6 mss also καλὰ  
7 mss τ. φ. and ἔπεσεν  

413
LYRA GRAECA

Θ' καὶ Ι'
ΣΚΟΛΙΩΝ

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Berlinier Klassikertexte 5. 2. 9810

' . . [πά χρή]ν ἀρύστηρ' ἐςκέραμεν μέγαν;
[τί τόσο]α μόχθης, τοῦτ ἐμεθεν σύνεις
[ὡς οὐ τί] μὴ τῶξανος ἀλλος
[ἀμμαρ ἐ]μοι μεθύων ἀείσης;

5 [τί δὴ θα]λάνσας φειδόμεθ', ὡς κάρον
[χειμω]νοείδην αἴθρον ἐπήμεροι;
[αἱ ὅ ἐν]τάθεντες ὡς τάχιστα
[τάν τε χ]άδον καμάκων ἔλοντες

[ἀπ νᾶα] λύσαμεν, προτ' ἐνώπια

10 [κέρα τρό]ποντες, καὶ κ' ἰδαρωτεροὶ
[φυλημ]εν ἰλλάεντι θύμῳ
[κατε κ' ἅ]μοστιδὸς ἔργον εἶν.

[vόθην] δ' ὅνάρτας χέρα σὺ μοι ἐμμάτων
['Ο παῖς,' ἐφαίσ]θῃ, ἐμφ ϕ[ερέ]τῳ κάρᾳ

e.g. [γνοφαλλοῦν· οὐ γὰρ] εἰστίθησιν
[eis τὸ πλοῖον μ', ὅ]δε τὰδ' ἀοίδα.

[οὔτοι σὺ τὸν νῶν,] ἀγρ' ἀ ธά, μοι
[κίνηα, ὅ γε βρύχων] ἀτε πῦρ μέγα
[oὔ βρατέραν ἔλαν] τίθησθα

20 [τάνδε φέρην, χαλεπτωτέραν δὲ.]

1 restored by E, C.R. 1909. 72, 1917. 9  2 adj.  3 handle,
From a Second-Century Papyrus:

'... What need to have mixed in the great bowl? Why labour so, when I tell you that I will never have you to waste the livelong day in wassailing and song? O why spare we to use the sea, suffering the winter-cool freshness of the morning to pass like a drunken sleep? If we had but gone quickly aboard, taken hold of the tiller, and loosed the ship from her moorings the while we turned the sailyard to front the breeze, then merrier should we be and light of heart, and it would be as easy work as a long draught of wine.' But hanging a [listless] arm upon my sleeve you cried, '[The lad] may bring [a cushion] for my head; for this fellow's song doth not put me [in his boat. Never think you disturb my mind,] you wild clamourer, [though with your roaring] like a great fire you make it [harder rather than easier to bear this heat.]

tiller, cf. χανδάω, λαβή λαμβάνω  
4 δ': P τ  
5 ἐλαν = ἐλάνυ, cf. Hesych. γέλαν (i.e. Φέλαν)
LYRA GRAECA

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Ath. 10. 430 a κατὰ γὰρ πᾶσαν ὄραν καὶ πᾶσαν περὶστασιν
πῶς ὁ ποιητὴς οὔτος (Ἀλκαῖος) εὐφρίσκεται: χειμώνος μὲν ἐν
τούτοις.

Νεῦει μὲν ὁ Ζεὺς, ἐν δὲ ὀραίῳ μέγας
χείμων, πεπάγαινιν δ᾽ ὕδατων ροϊν. ¹

5 κάββαλλε τὸν χείμων', ἐπὶ μὲν τίθεις
πῦρ, ἐν δὲ κέρναις οἴνον ἀφειδέως
μέλιχρον, αὐτὰρ ἀμφὶ κόρσα
μάλθακον ἀμφιδύω ² γνόφαλλον.

158

Ibid. . . ἐν δὲ τοῖς συμπτώμασιν.

Οὐ χρή κάκοισι θύμων ἐπιτρέπην ³
προκόψομεν γὰρ οὐδὲν, ἀσάμενοι
σ᾽, ⁴ ὁ Βύκχι· φάρμακον δ᾽ ἄριστον
οἶνον ἐνικαμένοις μεθύσθην.

159 ⁵

Ibid. 15. 674 c ἐκάλουν δὲ καὶ οἶς περιεδέουντο τὸν τράχηλον
στεφάνους ὑποθυμίδας, ὡς Ἀλκαῖος ἐν τούτοις.

ἀλλ᾽ ἀνήτω μὲν περὶ ταῖς δέραισι
περθέτω πλέκταις ὑπαθύμιδας τις,
καὶ δὲ χενάτω μῦρον ἄδυν κατ᾽ τῶν
στήθεως ἅμμι.

¹ νεῦει E, cf. Anacr. 6, Hor. Epod. 13. 1: mss δει, but rain
is incompatible with frost: Heck. νιφει: mss also ἐκ δ᾽
² imp. mid. E: mss ἀμφῖ, ἀμφὶ from above ³ θύμων
Steph: mss μῦθον ⁴ ασάμενοι σ᾽(ο) ⁵ E: mss ασάμενοι ἰδ.
ÁLCAEUS

157

Athenaeus Doctors at Dinner: For the poet Alcaeus is found drinking at every time and on every occasion; in the winter in these lines:

The Sky-God bows himself; there is a great storm in the heavens, the streams of water are frozen fast. . . . Defy the storm with a good fire and a bountiful mixing of honey-sweet wine, and then put a soft cushion on either side your brow.

158

The Same: . . . and in his misfortune, in this passage:

It is ill yielding the heart to mischance; for we shall make no advance if we weary of thee, O Bacchus, and the best medicine is to call for wine and drink deep.

159

The Same: They called the garlands which they used to tie round their necks hypothymides; compare Alcaeus:

But let them put garlands woven of anise about our necks and pour sweet myrrh over our bosoms.3

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1 cf. Hdn. π.μ.λ. 7. 27 Lentz, Long. Past. 3. 3
2 cf. Poll. 6. 107, Sch. Theoc. 7. 63, Ath. 678 d
3 ll. 3–4 put here by B from Ath. 687 d 'and that bravest and moreover most warlike of poets, Alcaeus, says "And pour, etc."

ἀσφανος δὲ 5 ll. 1–2 here, 3–4 Ibid. 687 d καὶ δ ἄνδρειδατος δὲ προσέτῃ δὲ καὶ πολέμικ <ωτατ> ος ποιηθης 'Αλκαῖος ἐφη 'καὶ κ.τ.λ.

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160

Arist. Pol. 1285 a 33 ἤρχον δὲ οἱ μὲν (τῶν αἰσυμνητῶν) διὰ βιοῦ τὴν ἄρχην ταβην, οἱ δὲ μέχρι τινῶν ὄρισμένων χρόνων ἢ πράξεων, οῖον εἰλοτὸ ποτε Μυτιληναίοι Πιττακὸν πρὸς τοὺς φυγάδας ἄν προειστήκεσαν Ἀριτμενίδης καὶ Ἀλκαῖος ὁ ποιητής. δηλοὶ δὲ Ἀλκαῖος δὲ τύραννον εἰλοτὸ τὸν Πιττακὸν ἐν τινὶ τῶν Σκολιῶν Μελὼν: ἐπιτιμᾷ γὰρ δτι:

. . . . φόνα γ' ἄθροις 1 τὸν κακοπάτριδα
Φιττακον 2 πόλιος τᾶς ἀχόλω καὶ βαρυδαίμονος
ἐστάσαντο τύραννον μεγ' ἐπαίνεντες 3 ἀνάλλεες.

161 4

tέττιξ | δρήφω εφεζάμενοι λιγυρὴν καταχεναὶ πανδήν | πυκνῶν
ύπο περύγων, ζηρεῖς καματάδες ὦρῃ, τήμος πιστατά τ' ἄγγες
καὶ ὀξιῶ σκιστος, | μαχλόται δὲ γυναικε, ἀθανάται δὲ τοι
ἀνδρες | εἰσιν, ἐπει κεφαλὴ καὶ γοῦνας Σείριος ἄζει]. τοιαῦτα δὲ
καὶ τὸν Ἀλκαίον ἀδειν

Τέγγε πλεύμονας οἰνῷ τὸ γὰρ ἀστρον περι
tέλλεται,
ἀ δ' ἄρα χαλέπα, πάντα δὲ δυναίον υπ' αὐτ
ματος,
ἀχη δ' ἐκ πετάλων Φάεα τέττιξ <ἐπιδεινδρίων> 5
ἀνθή δὲ σκόλυμος. νῦν δὲ γυναικες μιαρώταται 6
δ' λέπτοι δ' ἀνδρες ἐπει καὶ κεφαλαι καὶ γόνα
Σείριος
ἄζει 7 . . . .

1 Reis.-E from Plut. where the form φωναι, i.e. φωνα, shows that α. φ. is not his rendering of ἀνάλλεες: not in Arist. 2 E, so Sch. 41, Lesb. coin Mion. Sup. 6. p. 64, cf. Poll. 2. 175 where mss Ψππακὸν: mss here Πππ. 3 ἀχόλω Schn. 'restless,' cf. ξαλάω and Hesych. χαλάδα: ἰσχυλα: ἐπαίνεντες Ahr: mss -γένεες 4 πάντα κ.τ.λ. only in Ath. 5 Φάεα Graevius-Seid: mss τάδε ἀν: ἐπιδεινδρίων E, cf. Jul. Ep. 24: 418
ALCAEUS

160

Aristotle Politics: Some aesymnetes ruled for life, others only for definite periods or till they had accomplished definite tasks, as the Mytileneans chose Pittacus to deal with the exiles under Antimenidas and the poet Alcaeus. Now Alcaeus shows that Pittacus was elected tyrant in one of his Drinking-songs, where he chides his fellow-countrymen saying:

With one voice they have set up the base-born Pittacus to be tyrant of their spiritless and ill-starred country, shouting his praise by their thousands. 2

161

Proclus on Hesiod Works and Days ['When the artichoke flowers and the singing cricket sits upon the tree pouring down a sweet shrill song continually from beneath his wings, in the time when summer is wearisome, then are goats fattest and wine at its best, then are women most wanton, but men at their weakest; for Sirius parches head and knees']: Alcaeus sings in like strain:

Soak your throttle in wine; 4 for the star is coming round again, 5 the season is hard to bear with the world athirst because of the heat; the cricket sounds sweetly from the leaves of the tree-top, and lo! the artichoke is blowing; now are women at their sauciest, but men lean and weak because Sirius 5 parches both the head and the knees.

1 cf. Dion. Hal. 5. 73, Plut. Amat. 18 3 cf. Plut. Erot. 18
2 cf. Ath. 10. 430 b, 1. 22 e, Gell. 17. 11. 1, Macrob. Sat. 7. 15. 13, Plut. Symp. 7. 1, Eust. Od. 1612. 14, II. 890. 47, Plut. Stoic. repug. 29, Plin. N.H. 22. 43 4 throttle: the Greek is 'lungs' 5 i. e. the dog-days are coming

for 2 ¾ ll. read here by B see Sa. 94 6 mss ἀνθέει δὲ καλὸν 7 mss λέει δὲ τοι: ἐπεξ ἐπει: γόνα B, cf. Steph. Byz. s. γόνας: mss γόνατα

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E E 2
LYRA GRAECA

162
Ath. 1. 22 f (after 161. 1-2) . . . καὶ ἀλλαξοῦ.
Πώνωμεν,1 τὸ γὰρ ἀστρον περιτέλλεται.

163
Ibid. 10. 430 c τῶς οὖν ἔμελλεν ὁ ἐπὶ τοσοῦτον φιλοσόφης
(Ἀλκαῖος) νηφάλιος εἶναι καὶ καθ᾿ ἑνα καὶ δύο κυδόυς πίνειν; αὐτὸ
γοῦν τὸ ποιημάτιον, φησὶ Σίλευκος, ἀντιμαρτυρεῖ τοῖς οὕτως
ἐνδεχομένως· φησὶ γὰρ.
Πώνωμεν.1 τὶ τὰ λύχνον ὁμμένομεν; δάκτυλος
ἀμέρα.
καὶ ὃ ἀερρὲ κυλίχναις μεγάλαις, ἄιτ’, ἀπ᾿
οἰκίδος.2
οἱ οὖν γὰρ Σεμέλας καὶ Δίος νῖος λαθικάδεα
ἀνθρώποισιν ἔδωκ’ ἐγχεε κέρναις ἑνα καὶ δύο
5 πλῆαις κὰκ κεφάλας, ἀ ὃ ἀτέρα τὰν ἀτέραν
κύλιξ
ὄθητι . . . .
ἐνα πρὸς δύο ἤητ᾿ς κιρνάαι κελεύων.

1643
Ox. Pap. 1233. 32
Κὰτ τὰς πόλλα π[ἀθοίσας κεφάλας κάκχεε μοι
μύρον]
καὶ κατ’ τὸν πολ[ιώ στήθεος· αὶ γὰρ τισὶ κ’
ἄλγος ἦ,]

1 Mein: mss πίν.
2 E, cf. dokí̂s dimin. of dokós and E.M.
216. 48 Βύκχης· ὑγομα Αἰολικὸν παρὰ τὸ Βάκχος . . . ὃς ἵππος
ἵππις καὶ οἶκος οἰκίς: mss αἱ τὰ ποικίλα (ποικίλλις): odd. λέιτα,
420
ALCAEUS

162

Athenaeus *Doctors at Dinner* (after *fr*. 161. 1-2): . . . and in another place:

Let us drink, for the star is coming round.¹

163

The Same: How then was such a lover of drink (as Alcaeus) to be sober and take only one or two cups at a time (as Chamaeleon of Pontus interprets the phrase)? At any rate the actual song in which it occurs, testifies, as Seleucus points out, against this interpretation:

Let us drink; why wait for the lamp-lighting? the day has but a finger's breadth to go. Take down the great cups, beloved friend, from the cupboard; for the Son of Semele and Zeus gave wine to make us forget our cares. Pour bumpers in a mixture of one and two,² and let cup chase cup around hotfoot;³

thus bidding them expressly to mix the wine in a proportion of one to two.

164

From a Second-Century Papyrus:

Over my long-suffering head, over my hoary breast, pour me the unguent. If any man be in

¹ cf. p. 419 n. 5  
² *i.e.* one of wine to two of water  
³ cf. Ath. 10. 430 a, and 11. 481 a

*ποικίλται* ² 1–2 B–R (*C.R.* 1914. 77) from Plut. *Qu. Conv.* 3. 1: 3 (= 42 Bergk), 3–6 *E e.g.*
LYRA GRAECA

e.g. πωνόντων. κάκα [δὴ παίσι βρότοις ἐστ' ὁτ 'Ολυμπίων] ἔδοσαν, πέδα δ' ἄλλω[ν τόδε μοι κωκί μόνον πάθος]

ὅ ἀνθρώπων. ὃ δὲ μὴ φ[αίς ἄγαθον πώνεμεν ἐμεναι]

[k]ήμ[ὲ] φαίσθ' Ἐπ' οὐ γὰρ ἰσαίσθ' ἄγαθον οὐδ' ὃ μη'.]

165

Sch. II. 8. 177 [τείχεα ἅβληχρά]. ἄλλως δὲ ἡδη αὐτὸ τὸ βλη-χρόνη σημαίνει ὡς ἐπὶ τὸ πλεῖστον μᾶλλον τὸ ἀσθενές. Ἀλκαῖος θ'.

. . . . βλήχρων ἀνέμων ἀχείμαντοι πυόαι

166

Ath. 10. 430 b (after fr. 39. 1−2) . . . τοῦ δ' ἱλαρος.

'Ἡρος ἀνθεμόεντος ἐπάϊον ἀρχομένου. καὶ προελθὼν.

ἐν δὲ κέρνατε τῶ μελιάδεος ὅτι τάχιστα κράτηρα . . . .

167

Ibid. 10. 430 c (after fr. 42) . . . καὶ καθόλου δὲ συμβουλεύον φησίν.

Μήδεν ἀλλο φυτεύσης πρῶτον δένδριον ἀμ-πέλω.1

1 δένδριον Ahr : mss δένδρον

422
ALCAEUS

pain, then let him drink. [To all men soon or late
the Olympians] give misfortune, [and this woe of
mine I share] with other men. And as for him that
[says there is] no [good in drinking], you may say to
him 'Be hanged with you! [you know not good
from bad.']

165

Scholiast on the Iliad ['weak walls']: The meaning of the
simple form ἑληκόσως without the a is usually 'weak' or
'light'; compare Alcaeus Book IX:

... the stormless breath of light winds

166

Athenaeus Doctors at Dinner [following fr. 39. 1-2] ... and in the spring he says:

I heard the flowery Spring beginning;

and, a little further on:

make haste and mix a bowl of the honey-sweet.

167

The Same [following fr. 42] ... and indeed he gives the
following general advice:

Plant no tree sooner than the vine.

1 cf. Cram. A.O. 1. 95. 15, Eust. 705. 62

423
LYRA GRAECA

168

Ath. 2. 33e [π. μέθρα]: ἀν τοῦ κατὰ μέθρα δὲ καταστάματος καὶ ταιρᾷ παρεκάθιος τῶν Δίασποράς . . . καὶ παραλείπει διὰ τὸ πρῶς βίω τρέπεσθαι τοὺς ἐξαρθητες. 'Αλκαῖος

ἀλλατὰ μὲν μελιάδεοι, ἀλλοτὰ
δ’ ὀξυτέρω τραβόλων ὠρυτήμενοι.

eisai δ’ ἑν καὶ θυμικαὶ γίνονται τωνότις δὲ ὁ ταῖρος. Εἰρενείδης
(Bacch. 743). διὰ δὲ τὸ μάχημα καὶ θηρίαδες ἐπίπον γίνονται. ὃτεν
καὶ τὸ παραλαθεῖς.

169

Tzetzes ad Lyco. 212 οἱ εἰσυθέντες τὰ τοῦ λογισμοῦ
ἀπεργητα ἐξαφαίνουσιν δὴν καὶ Ἀλκάῖος φησι:

οίνος γὰρ ἀνθρώποις διόπτρον . . .

170, 171

Vet. Et. Mag. Miller 258 τῶ . . . ἔστι δὲ καὶ ἰσαμα προσ-
τακτικῶν παρὰ λειτουργὸν οἶνον.

Χαίρε καὶ πῶ τάνδε:

διὰ περ λέγεται ἐν ἐτέρῳ σύμπωθι. ² . . . οἶνον.

Δεύρο σύμπωθι. ³

172 ⁴

Ath. 11. 481 a [π. κυλίκων] . . . καὶ ἐν τῷ δεκάτῳ.

Λάταγης ποτέονται κυλίχνου ἀπὸ Θηίαν.

ὡς διαφόρων γινομένων καὶ ἐν Θείε κυλίκων.

¹ ἀνθρώποις Fick, metre as 124 or, reading διόπτρον as dissyll., 3rd line of 'Alcaic': mss -νους ² mss Vet. ἐτέροις σύμπωθι ³ E.M. om. δεύρο adding ἀντὶ τοῦ σύμπωθι ᾧ δὲ τοῦ πῶ τὸ πῶθι ⁴ cf. Ath. 5. 666 b, 668 d

424
ALCAEUS

168

Athenaeus Doctors at Dinner [on drunkenness]: It is from the condition of drunkenness that Dionysus is likened to a bull, and, through his making drunken persons violent, to a leopard. Compare Alcaeus:

drawing it sometimes honey-sweet, and sometimes as bitter as burdocks

Some men become angry; this is like the bull; compare Euripides (Bacchae 743). And some through quarrelsomeness become like wild beasts; whence the comparison to a leopard.

169

Tzetzes on Lycophron: Drunken people disclose the secrets of the mind; and this is why Alcaeus says:

for wine is a spying-hole unto man.  

170, 171

Old Etymologicum Magnum: πῶ (the adverb) . . . and it is also imperative of a verb in Aeolic; compare:

Hail, and drink this!

which is equivalent to σύμωθι in another passage; . . . compare:

Hither, and drink with me.

172

Athenaeus Doctors at Dinner [on cups, following fr. 164] . . . and in the tenth Book:

The heeltaps fly from Teian cups; 4

thus showing that a particular kind of cup was made at Teos.

1 cf. Eust. Od. 1910. 18  2 or like κάτωπρον, ‘mirror’?  3 cf. E.M. 698. 51  4 i.e. in the game ofcottabus

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LYRA GRAECA

168

Ath. 2. 38 ε [π. μέθης]: ἀπὸ τοῦ κατὰ μέθην δὲ καταστήματος καὶ ταῦτα παρεικάζονσι τὸν Διόνυσον . . . καὶ παράδει: διὰ τὸ πρὸς βίαν τρέπεσθαι τοὺς ἐξουσωθέντας. Ἀλκαῖος;

ἀλλοτα μὲν μελιάδεος, ἄλλοτα
d' ὀξυτέρω τριβόλων ἀρνητήμενοιː
eἰς δ' οἷ καὶ θυμικὸν γίνονται τοιοῦτος δὲ ταῦτα: Ἐυριτίδης (Bacch. 743). διὰ δὲ τὰ μάχιμα καὶ θηριώδεις ἔνοιο γίνονται: δὴν καὶ τὸ παρδαλώδες.

169

Tzetzes ad Lycothyr. 212 οἱ οἰνωθέντες τὰ τοῦ λογισμοῦ ἀπόρρητα ἐκφαίνουσι: δὴν καὶ Ἀλκαῖος φησιν: οἶνος γὰρ ἀνθρώποισι δίσπτρων . . . .

170, 171

Vet. Et. Mag. Miller 258 πῶ . . . ἐστι δὲ καὶ ῥῆμα προστακτικῶν παρὰ Αἰνολένων οἰνόν;

Χαῖρε καὶ πῶ τάνδε: ὑπὲρ λέγεται ἐν ἔτερῳ σύμπωθι . . . οἰνόν:

Δεῦρο σύμπωθι . . .

172

Ath. 11. 481 a [π. κυλίκων] . . . καὶ ἐν τῷ δεκάτῳ:

Λάταγες ποτέονται κυλίχυναν ἀπὸ Τηῖαν:

ὡς διαφόρων γινομένων καὶ ἐν Τήφ κυλίκων.

1 ἀνθρώποισι: Fick, metre as 124 or, reading δίσπτρων as disyll., 3rd line of 'Alcaic': mss τοῖς 2 mss Vet. ἐτέροις σύμπωθι 3 E.M. om. δεῦρο adding ἀντὶ τοῦ σύμπωθι ἢ ἐκ τοῦ πῶ τὸ πῶθι 4 cf. Ath. 5. 666 b, 668 d

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for wine is a spying-hole unto man.²

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¹ cf. Eust. Od. 1910. 18 ² or like κτωτττρον, 'mirror'? ³ cf. E.M. 698. 51 ⁴ i. e. in the game of cottabus
LYRA GRAECA

173

Et. Mag. 639. 17 οὐδές· ἱστεν ὅτι τοῦ ἐστι σύνθετον τῷ οὖ ὑμᾶς μέρη λόγου εἰσιν, τό τε ὡς καὶ τὸ δεῖς· οὐδὲ γὰρ ἔστι σύνθετον· εἰ γὰρ ἦν σύνθετον ἡμελλε πρὸς μίας ἔχειν τὸν τόνον . . . αὐτοῦ δὲ τοῦ δεὶς ἐστιν οὐδέτερον δὲν χωρίς τῆς οὖ παραθέσεως ἔχομεν παρὰ Ἀλκαῖον ἐν τῷ ἐνάτῳ·
καὶ κε' οὖδεν ἐκ δενός γένοιτο·
Ζηνόβιος.

174

Cram. A.P. 3. 121. 5 Π. 1. 39 [ἐρεψα]. ημῶν δὲ ἡμᾶς νεμεσητοῦς ἀποφήμες, ὡς εἰκῇ τὸ εἰραφωτῆς γράφουσα· οὐ γὰρ ἔστι τοῦ ποιητοῦ, ἀλλ' Ἀλκαῖον·
Ἐρραφεώτας γὰρ ἀναξ . . . . 3

175

Hdn. π.μ.λ. (2. 941. 15 Lentz) ὅτα εἰς· -ος λήγοντα οὐδέτερα διαφυλαξα, εἰ ἔχει πρὸς τέλους τὸ α, συνεσταλμένων πάντως αὐτὸ ἔχει, εἰ μὴ κατὰ διάλεκτον εἶν, δύσπερ τὸ πάρος·
ἐπὶ γὰρ πᾶρος ὀνίαρον ἱκνηται·
'Αλκαῖος φησι.

176 4

Poll. 6. 107 Ἀνακρέων . . . στεφανοῦσθαι φησι καὶ ἄνηθῳ, ὡς καὶ Ξαφνὺ καὶ Ἀλκαῖος· οὕτω δ' ἔρα καὶ σελίνοις.

Acro ad Hor. Od. 4. 11. 3 ['nectendis apium coronis']: vel quia Alcaeus frequenter se dicit apio coronari.

1 E: mss τὸ 2 E: mss οὖδες 3 Ερραφεώτας E: mss -του from οὖ γὰρ above 4 cf. 159

1 cf. Gram. Gr. 3. 301, Bek. A. 3. 1362 2 this epithet

426
ALCAEUS

173

Etymologicum Magnum [on the word ὀβεῖος ‘nobody’]: It should be noted that when it is equivalent to ὀβρῆς there are two parts of the word ὀβεῖος ‘nobody,’ namely ὄβ and ἐῖος; it is not a compound. If it were, it would have the accent on the syllable before . . . The neuter of the actual word ἐῖος (‘any man’) is found used apart from the ὄβ (‘not’) in the 9th Book of Alcaeus:

and nothing will come of anything;

Zenobius.

174

Cramer Inedita (Paris) on the Iliad [‘I roofed’]: Let no one blame us for writing εἰραφῶς without due consideration; for it is not Homer’s word but Alcaeus’; compare

for the Lord Eirapheotes

175

Herodian Words without Parallel: Diysyllabic neuters ending in -ος, if they have alpha in the penultimate always have it short, unless it be in dialect, as πᾶρος ‘decrepitude’ in Alcaeus; compare:

for woeful decrepitude is coming.

176

Pollux Vocabulary: Anacreon . . . says that he crowned himself with anise, and so say Sappho and Alcaeus; these two poets also speak in this connexion of celery (or parsley).

Acro on Horace [‘parsley for weaving garlands’] . . . or else because Alcaeus often speaks of his being crowned with parsley.

of Bacchus was variously explained, e. g. because after his premature birth he was ‘stitched up’ (ἐρράθαι) in the thigh of Zeus . . . metre 86
LYRA GRAECA

177
Ath. 11. 478 b ἐν ποτηρίων: τὰ μόνωτα ποτήρια κότυλοι,

ὅν καὶ Ἀλκαῖος μνήμονεῖ.
ALCAEUS

177

Athenaeus *Doctors at Dinner* [on drinking-cups]: One-handled drinking-cups were called κότυλοι goblets and are mentioned by Alcaeus.
### TABLES

Comparing the numeration adopted in this edition (E) with those followed by Bergk in his 'Poetae Lyrici Graeci' of 1882 (Bgrk.) and Hiller-Crusius in their 'Anthologia Lyrica' of 1913 (Hil.)

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LIST OF NEW FRAGMENTS

FRAGMENTS NOT INCLUDED IN BERGK'S EDITION OF 1882

| ALCMAN | 42 | 113B | 72 |
| 163    | 43 | 158* | 73 |
| 164    | 44 |      | 74 |
|        | 45 |      | 75 |
| 46     |    |      | 76 |
|        | 47 | ALCÆUS | 77 |
| SAPPHO | 65 | 11  | 120 |
| 1A     | 66 | 14  | 122 |
| 35†    | 82 | 17  | 128† |
| 36     | 83†| 26  | 134 |
| 37     | 84 | 27  | 143* |
| 38     | 85 | 68  | 153* |
| 39     | 86 | 69  | 154 |
| 40     | 89 | 70  | 155 |
| 41     | 113A | 71  | 156 |

FRAGMENTS NEWLY RESTORED EXEMPLI GRATIA FROM PARAPHRASES

| ALCMAN | 48† | 147 | 51 |
| 14     | 64  | 154†| 65 |
| 139    | 77  | 157 | 66 |
|        | 89  |      | 67 |
|        | 90  | ALCÆUS | 80 |
| SAPPHO | 91  |      | 93 |
| 11     | 92  |      | 95 |
| 24     | 100†| 4   | 96 |
| 29     | 107 | 28  | 97 |
| 30     | 109 | 29  | 121 |
| 31     | 110 | 30  | 133† |
| 33     | 142 | 48  | 150 |

* Included by Hiller-Crusius
† Partly 'new'
INDEX OF AUTHORS

ACHILLES ('Tatius'): 78; mathematician; A.D. 200; see Vita
Acro: 163, 313, 426; Latin commentator on Horace; A.D. 180
Acúsalids: 13, 383; mythologist; 550 B.C.
Adespota: 190, 286; anonymous fragments of Lyric Poets quoted by Bergk, Poetae Lyrici Graeci, vol. iii.
Aelian: 10, 26, 34, 44, 60, 104, 138, 146, 151; writer of miscellaneous; A.D. 200
Aelius Dionysius: 29; lexicographer; A.D. 120
Aeschylus: 94, 340, 348; writer of tragedy; 485 B.C.
Alcaeus: 390; writer of comedy; 390 B.C.
Alciphron: 153; writer of fictitious letters; A.D. 150
Alcmán: 3, 27, 41, 45 ff., 139, 165, 269, 289, 357, 383, 391
Alexander of Aetolia: 44; poet; 275 B.C.
Alexander Cornelius (Polyhistor): 5, 23, 49, 113; 65 B.C.
Alexandrides, see Anaxandrides.
Alexis: 191; writer of comedy; 350 B.C.
Ammonius: 77, 86, 196, 231; grammarian; A.D. 390
Anacreon: 3, 17, 145, 149, 161, 165, 169, 173, 177-9, 183, 225-7, 303, 311, 315, 385, 416; lyric poet; 550 B.C.
Anaxandrides (sic): 101; writer of comedy; 390 B.C.
Anthologia Palatina [A.P.]: 28, 44, 49, 158, 182-6, 174, 177, 249, 254, 280, 316; a large collection of Greek 'epigrams,' i.e. inscriptions and quasi-inscriptions, embodying the earlier compilations of Meleager and others, made by Constantine Cephalas about A.D. 920
Anthologia Planudea: 173, 280; a similar but shorter collection made by Maximus Planudes; A.D. 1301
Antigonus of Carystus: 72; sculptor, writer on art, biographer; 240 B.C.
Antipater of Sidon: 159, 165; epigrammatist; 150 B.C.
Antipater of Thessalonica: 45, 139 ?, 165 ?; epigrammatist; 10 B.C.
Antiphæna: 153; writer of comedy; 365 B.C.
Anytē: 165; a poetess, author of 'epigrams'; 280 B.C.?
Apollodōrus: 10, 14, 51, 71, 121, 311, 409; chronologer, grammarian, mythologist; 140 B.C.
Apollonius of Rhodes: 12, 14, 59, 66, 155, 196, 203, 237, 297, 381, 388; poet; 260 B.C.
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Apostolus: 31, 152-3, 412; compiler of a collection of proverbs; A.D. 1460
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* The dates are those of the floruit, i.e. about the 40th year

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**Arcadius**: 133; grammarian; between A.D. 200 and 600; the work on accentuation ascribed to him pert. belongs to Theodosius.

**Archilochus**: 23, 37–9, 107, 155, 159, 167, 355, 397; elegiac and iambic poet; 650 B.C.

**Archytas**: 119; of Mytilene; a writer on music; 330 B.C.? or 186 ff.

**Aristaeus**: 200; writer of fictitious letters; A.D. 450

**Aristarchus**: 75, 315; grammarian; 175 B.C.

**Aristides**: 66, 72, 80–2, 108, 128, 159, 192, 250, 338–40, 380; rhetorician; A.D. 170

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**Aristophanes** [Ar.]: 10, 31, 42, 73, 104, 138, 186, 206, 274, 311, 316, 352, 390, 399, 408; writer of comedy; 410 B.C.

**Aristophanes of Byzantium**: 111, 315, 377; grammarian; 215 B.C.

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**Aristoxenus**: 7, 125, 161, 179; writer on music; 320 B.C.

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**Arsenius**: 31, 81, 108, 359, 375; son of Apostolius; compiler of a collection of proverbs and sayings; A.D. 1600

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**Attius Fortunatianus**: 181, 256–7, 403; Latin writer on metre; A.D. 300?

**Ausonius**: 153; Roman poet; A.D. 350

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**Beren Papyri**: 376; quoted by van der Werffers *Lex. Suppl. s. r.*

**Berliner Klassiker texte**: 202–4, 238–46, 346, 414; vol. v. contains papyrus and vellum fragments of Greek poetry

**Bion**: 200; poet; 100 B.C.?

**Boissonade’s Anecdota Graeca**: 345; a collection of previously unedited Greek works, published 1829–38

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**Chamaeleon**: 119, 179, 301, 315; Peripatetic philosopher and grammarian; 310 B.C.

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Cramer’s Anecdotae Parisiensia: 33, 69, 76, 82, 111, 157–9, 287, 288, 340, 383, 393, 399, 407, 426; a collection of previously unedited Greek works from Paris MSS., published 1839–41
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Demetrius of Magnesia: 35; grammarian; 60 B.C.

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Coroneia: 325; a city of Boeotia
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Creesus: 145; king of Lydia 560–546 B.C.
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Cydrus: 155; apparently one of Sappho’s circle
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Cyllène: 321; a mountain of Arcadia
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Cyprus: 71, 105, 189, 227; easternmost island of the Mediterranean, containing many Greek cities
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Cyrus: 145; founder of the Persian empire; reigned 559–529 B.C.
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Hippocoon: 49, 51 (which see); stepbrother of Tyndareus whom he expelled from Sparta and usurped the throne. He was slain and T. restored, by Heracles

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