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LYRA GRAECA

I

—As the hyacinth which the shepherd tramples
on the hill
Lies upon the ground and lying bloometh
purple still.

SAPPHO





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 INCLUDING PINDAR

NEWLY EDITED AND TRANSLATED BY

J^W M^W EDMONDS

LATE FELLOW OF JESUS COLLEGE CAMBRIDGE

IN THREE VOLUMES

VOLUME I .

INCLUDING

TERPANDER ALCMAN SAPPHO AND ALCAEUS



LONDON : WILLIAM HEINEMANN
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ΜΑΘΗΤΡΙΑΙΣ
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 Δ of παί]δων, ΑΙ of πρώ]τα, ΤΟ before γάρ, and ΙC of ἄλλ]αις, 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

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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 Bergk¹ 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 *B.*

² *Blf.*

³ *Schn.*

⁴ *Schw.*

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

An account of the MS. tradition when the authors concerned run into the sixties is a formidable affair, and would be beyond the scope of this book. For the most important, the scholar will find much of what he requires in O. Hoffmann's *Griechische Dialekte* and in the introduction to A. C. Pearson's *Fragments of Sophocles*. The earlier history of the text has been ably worked out by Wilamowitz in the works mentioned in the Bibliography. But it should be borne in mind that statements on the Aeolic metres and dialect published before 1914 may need modification. I cannot hope that the many references in this book are quite exhaustive, modern, and correct. But I have done my best to make them so. A few not quite obvious errors, of which the worst is *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, Ibycus, Anacreon, and Simonides, and that Volume III, which is in preparation, will include Corinna, Bacchylides, Timotheus, the *Solia*, 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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- 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. Crusius *Anthologia Lyrica sive Lyricorum Graecorum veterum praeter Pindarum reliquiae potiores* Leipzig 1903; select text with a few critical notes; contains no new fragments
-
- U. von Wilamowitz-Moellendorff (1) *Textgeschichte der griechischen Lyriker* Berlin 1900; history of the text, (2) *Sappho und Simonides* Berlin 1913; various articles on certain of the Lyric Poets and their works, (3) *Griechische Verskunst* Berlin 1921; a study of Greek Metre¹
- 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 *Realencyklopädie* under *Alcman*, *Sappho*.¹ *Alcacus*, 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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ΠΙΝΔΑΡΕ Μουσάων ἱερὸν στόμα, καὶ λάλε Σειρήν
 ΒΑΚΧΥΛΙΔΗ, ΣΑΠΦΟΥΣ τ' Αἰολίδες χάριτες,
 γράμμα τ' ἈΝΑΚΡΕΙΟΝΤΟΣ, Ὀμηρικὸν ὅς τ' ἀπὸ
 ῥεῦμα
 ἔσπασας οἰκείοις ΣΤΗΣΙΧΟΡ' ἐν καμάτοις,
 ἦ τε ΣΙΜΩΝΙΔΕΩ γλυκερὴ σελίς, ἠδύ τε Πειθοῦς
 ἸΒΥΚΕ καὶ παίδων ἄνθος ἀμυσάμενε,
 καὶ ξίφος ἈΛΚΑΙΟΙΟ τὸ πολλὰκις αἶμα τυράννων
 ἔσπεισεν πάτρης θέσμια ῥυόμενον,
 θηλυμελεῖς τ' ἈΛΚΜΑΝΟΣ ἀηδόνες, ἴλατε, πάσης
 ἀρχὴν οἷ λυρικῆς καὶ πέρας ἐστάσατε.¹

¹ *Anth. Pal.* 9. 184
ditches' perhaps rightly

line 4 Jahn καπέτοις 'irrigation-
line 10 Mein: mss ἐσπάσατε

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)

ΟΛΥΜΠΙΟΥ

Βίος

Plut. *Mus.* 5 Ἀλέξανδρος δ' ἐν τῇ Συναγωγῇ τῶν Περὶ Φρυγίας κρούματα Ὀλυμπον ἔφη πρῶτον εἰς τοὺς Ἑλληνας κομίσει, ἔτι δὲ καὶ τοὺς Ἰδαίους Δακτύλους· Ὑαγνιν δὲ πρῶτον αὐλῆσαι, εἶτα τὸν τούτου υἱὸν Μαρσύαν, εἶτ' Ὀλυμπον.

Ibid. 7 [π. αὐλωδικῶν νόμων]· λέγεται γὰρ τὸν προειρημένον Ὀλυμπον, αὐλητὴν ὄντα τῶν ἐκ Φρυγίας, ποιῆσαι νόμον αὐλητικὸν εἰς Ἀπόλλωνα τὸν καλούμενον Πολυκέφαλον· εἶναι δὲ τὸν Ὀλυμπον τοῦτόν φασιν <ἔνιοι>¹ ἓνα τῶν ἀπὸ τοῦ πρώτου Ὀλύμπου τοῦ Μαρσίου πεποιηκότος εἰς τοὺς θεοὺς τοὺς νόμους· οὗτος γὰρ παιδικὰ γενόμενος Μαρσίου καὶ τὴν αὐλησιν μαθὼν παρ' αὐτοῦ τοὺς νόμους τοὺς ἀρμονικοὺς ἐξήνεγκεν εἰς τὴν Ἑλλάδα, οἷς νῦν χρῶνται οἱ Ἕλληνες ἐν ταῖς ἑορταῖς τῶν θεῶν. ἄλλοι δὲ Κράτητος εἶναί φασι τὸν Πολυκέφαλον νόμον, γενομένου μαθητοῦ Ὀλύμπου. ὁ δὲ Πρατίνας Ὀλύμπου φησὶν εἶναι τοῦ νεωτέρου τὸν νόμον

¹ E

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

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LIFE¹

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

The Same: [on lyre-sung 'nomes']: We are told that the Olympus of whom we spoke just now, a flute-player from Phrygia, composed a flute-nome² 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 nomes² 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 music² *i. e.* a certain type of air for the flute alone, not for flute and voice as above

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τούτου, τὸν δὲ καλούμενον Ἀρμάτιον νόμον λέγεται ποιῆσαι ὁ πρῶτος Ὀλυμπος, ὁ Μαρσίου μαθητής. . . . ὅτι δ' ἐστὶν Ὀλύμπου ὁ Ἀρμάτιος νόμος, ἐκ τῆς Γλαύκου Ἀναγραφῆς τῆς ὑπὲρ τῶν Ἀρχαίων Ποιητῶν μάθοι ἂν τις . . . ἄλλοι δέ τινες ὑπὸ Μυσῶν εὐρήσθαι τούτου τὸν νόμον· γεγονέναι γάρ τινας ἀρχαίους αὐλητὰς Μυσούς.

Plut. Mus. 11 Ὀλυμπος δὲ ὡς Ἀριστόξενός φησιν, ὑπολαμβάνεται ὑπὸ τῶν μουσικῶν τοῦ ἐναρμονίου γένους εὐρετῆς γεγενῆσθαι· τὰ γὰρ πρὸ ἐκείνου πάντα διάτονα καὶ χρωματικὰ ἦν. ὑπονοοῦσι δὲ τὴν εὐρεσιν τοιαύτην τινὰ γενέσθαι ἀναστρεφόμενον τὸν Ὀλυμπον ἐν τῷ διατόνῳ καὶ διαβιβάζοντα τὸ μέλος πολλάκις ἐπὶ τὴν διάτονον παρυπάτην, τότε μὲν ὑπὸ τῆς παραμέσης, τότε δ' ὑπὸ τῆς μέσης, καὶ παραβαίνοντα τὴν διάτονον λιχανὸν καταμαθεῖν τὸ κάλλος τοῦ ἤθους, καὶ οὕτω τὸ ἐκ τῆς ἀναλογίας συνεστηκὸς σύστημα θαυμάσαντα καὶ ἀποδεξάμενον ἐν τούτῳ ποιεῖν ἐπὶ τοῦ Δωρίου τόνου· οὔτε γὰρ τῶν τοῦ διατόνου ἰδίων οὔτε τῶν τοῦ χρώματος ἄπτεσθαι, ἀλλ' ἤδη τῶν τῆς ἀρμονίας. εἶναι δ' αὐτῷ τὰ πρῶτα τῶν ἐναρμονίων τοιαῦτα . . . φαίνεται δ' Ὀλυμπος αὐξήσας μουσικὴν τῷ ἀγέννητόν τι καὶ ἀγνοούμενον ὑπὸ τῶν ἔμπροσθεν εἰσαγαγεῖν, καὶ ἀρχηγὸς γενέσθαι τῆς Ἑλληνικῆς καὶ καλῆς μουσικῆς.

Ibid. 15 Ὀλυμπον γὰρ πρῶτον Ἀριστόξενος ἐν τῷ πρώτῳ περὶ Μουσικῆς ἐπὶ τῷ Πύθωνί φησιν ἐπικηδεῖον αὐληῆσαι Λυδιστί.

Ibid. 29 καὶ αὐτὸν δὲ τὸν Ὀλυμπον ἐκείνον, ᾧ δὴ τὴν ἀρχὴν τῆς Ἑλληνικῆς τε καὶ νομικῆς μου-

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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)¹ 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

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σης ἀποδιδόασι, τό τε τῆς ἁρμονίας γένος ἐξευρεῖν φασι, καὶ τῶν ῥυθμῶν τόν τε προσοδιακὸν ἐν ᾧ ὁ τοῦ Ἀρέως νόμος, καὶ τὸν χορείον ᾧ πολλῶ κέχρηται ἐν τοῖς Μητρώοις· ἔνιοι δὲ καὶ τὸν βακχεῖον Ὀλυμπον οἴονται εὐρηκέσαι. δηλοῖ δ' ἕκαστον τῶν ἀρχαίων μελῶν ὅτι ταῦθ' οὕτως ἔχει.

Plut. Mus. 33 οἶον Ὀλύμπω τὸ ἐναρμόνιον γένος ἐπὶ Φρυγίου τόνου τεθὲν παίωμι ἐπιβάτω μιχθέν· τοῦτο γὰρ τῆς ἀρχῆς τὸ ἦθος ἐγέννησεν ἐπὶ τῷ τῆς Ἀθηνᾶς νόμῳ· προσληφθείσης γὰρ μελοποιίας καὶ ῥυθμοποιίας τεχνικῶς δὲ μεταληφθέντος τοῦ ῥυθμοῦ μόνον αὐτοῦ καὶ γενομένου τροχαίου ἀντὶ παίωνος, συνέστη τὸ Ὀλύμπου ἐναρμόνιον γένος.

Ibid. 18 καὶ οἱ παλαιοὶ δὲ πάντες οὐκ ἀπείρως ἔχοντες πασῶν τῶν ἁρμονιῶν ἐνίαις ἐχρήσαντο· οὐ γὰρ ἡ ἄγνοια τῆς τοιαύτης στενοχωρίας καὶ ὀλιγοχορδίας αὐτοῖς αἰτία γεγένηται· οὐδὲ δι' ἄγνοιαν οἱ περὶ Ὀλυμπον καὶ Τέρπανδρον καὶ οἱ ἀκολουθήσαντες τῇ τούτων προαιρέσει περιεῖλον τὴν πολυχορδίαν τε καὶ ποικιλίαν. μαρτυρεῖ γοῦν τὰ Ὀλύμπου τε καὶ Τερπάνδρου ποιήματα καὶ τῶν τούτοις ὁμοιοτρόπων πάντων. ὀλιγόχορδα ¹ γὰρ ὄντα καὶ ἰπλᾶ διαφέρει τῶν ποικίλων καὶ πολυχόρδων, ὡς μηδένα δύνασθαι μιμήσασθαι τὸν Ὀλύμπου τρόπον, ὑστερίζει δὲ τούτου τοὺς ἐν τῷ πολυχόρδῳ τε καὶ πολυτρόπῳ καταγιγνομένους.

¹ Volkmann: mss τρίχορδα

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have invented not only the Enharmonic scale but the two rhythms known as the Prosodiac (---σ), which is that of the Nome of Ares, and the Choree (σσσ) which occurs so frequently in the tunes used in the worship of Cybelè. The Bacchius (σ---) 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 paeonic, 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' (σσ-σ) called δρόμιος or 'running' ³ or 'notes': the Greek word is intended to include the stops of the flute; so also below

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Arist. *Pol.* 8. 5 [π. μουσικῆς]: τοῦτο δ' ἂν εἶη δῆλον, εἰ ποιοί τινες τὰ ἦθη γιγνόμεθα δι' αὐτῆς. ἀλλὰ μὴν ὅτι γιγνόμεθα ποιοί τινες, φανερόν διὰ πολλῶν τῶν ἐτέρων, οὐχ ἦκιστα δὲ καὶ διὰ τῶν Ὀλύμπου μελῶν. ταῦτα γὰρ ὁμολογουμένως ποιεῖ τὰς ψυχὰς ἐνθουσιαστικός, ὁ δ' ἐνθουσιασμός τοῦ περὶ τὴν ψυχὴν ἦθους πάθος ἐστίν.

Suid. Ὀλυμπος· Φρύξ, νεώτερος, ἀύλητῆς γεγωνῶς ἐπὶ Μίδου τοῦ Γορδίου.

Hesych. Ὀλύμπου νόμος· τῶν ἀύλητικῶν τις.

Ar. *Eq.* 7 ΔΗ. ὦ κακόδαιμον, πῶς ἔχεις;

ΝΙ. κακῶς καθάπερ σύ.

ΔΗ. δεῦρο δὴ πρόσελθ', ἵνα

ξυναυλίαν κλαύσωμεν Οὐλύμπου νόμον.

ΔΗ. ΝΙ. μὴ μὴ μὴ μὴ μὴ μὴ μὴ μὴ μὴ μὴ.

Sch. ad loc. . . . ὁ δὲ Ὀλυμπος μουσικὸς ἦν, Μαρσίου μαθητῆς. ἔγραψε δὲ ἀύλητικούς καὶ θρηνητικούς νόμους.

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

Among their earliest lyric poets the Greeks numbered Olen, Linus, Pamphos, Orpheus, 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.

Ael. *V. H.* 13. 20, Ov. *Met.* 6. 393, Plin. *N. H.* 36. 5. 4, Hyg. *F.* 165, 273, Paus. 10. 30. 9.

for instance, *Ildt.* 4. 35, 7. 6. *Plato* *Crat.* 402 b, *Rep.* 364 e, *Arist.* *H.A.* 563 a 18, *Paus.* 1. 14. 3, 22. 7, 7. 21. 9, 9. 27. 2, 29. 7 f, 10. 7. 2, *Clem. Al. Str.* 1. 21. 131, *Procl. ap. Phot. Bibl.* 320.

ΕΥΜΗΛΟΥ

Βίος

Paus. 2. 1. 1. ἡ δὲ Κορινθία χώρα, μοῖρα οὖσα τῆς Ἀργείας ἀπὸ Κορίνθου τὸ ὄνομα ἔσχηκε. Διὸς δὲ εἶναι Κόρινθον οὐδένα οἶδα εἰπόντα πω σπουδῆ, πλὴν Κορινθίων τῶν πολλῶν. Εὐμηλος δὲ ὁ Ἀμφιλύτου τῶν Βακχιδῶν καλουμένων, ὃς καὶ τὰ ἔπη λέγεται ποιῆσαι, φησὶν ἐν τῇ Κορινθία Συγγραφῇ, εἰ δὴ Εὐμήλου γε ἢ συγγραφῆ, Ἐφύραν Ὀκεανοῦ θυγατέρα οἰκῆσαι πρῶτον ἐν τῇ γῆ ταύτῃ . . .

Sch. Ap. Rh. 1. 146 [Αἰτωλὶς Λήδη]. . . Γλαύκου δὲ αὐτὴν τοῦ Σισύφου ἐκ πατρὸς ἐν Κορινθιακοῖς λέγει Εὐμηλος καὶ Παντειδνίας μητρός.

Sch. Pind. O. 13. 74 διδάσκει δὲ τοῦτο Εὐμηλός τις ποιητῆς ἱστορικός . . .

Clem. Al. Str. 6. 267 τὰ δὲ Ἡσιόδου μετήλλαξαν εἰς πεζὸν λόγον καὶ ὡς ἴδια ἐξήνεγκαν Εὐμηλός τε καὶ Ἀκουσίλαος οἱ ἱστοριογράφοι.

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

Sch. Il. 6. 131 τῆς ἱστορίας πολλοὶ ἐμνήσθησαν, προηγουμένως δὲ ὁ τὴν Εὐρωπαϊαν πεποιηκὼς Εὐμηλος.

Paus. 9. 5. 8 ὁ δὲ τὰ ἔπη τὰ ἐς Εὐρώπην ποιήσας φησὶν Ἀμφίονα χρήσασθαι λύρα πρῶτον Ἐρμου διδάξαντος.

Ath. 7. 277 d . . . ὁ τὴν 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 (*Corinthiaca*), declares in the *Corinthian History*, if indeed his title to this is not false, that this country was first settled by Ephyra daughter of Oceanus . . .

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

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

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

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

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

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

I.YRA GRAECA

εἶτ' Εὐμηλός ἐστιν ὁ Κορίνθιος ἢ Ἀρκτῖνος ἢ ὅστις δήποτε χαίρει ὀνομαζόμενος.

Euseb. Ol. 4. 4 Eumelus poeta qui *Bugoniam* composuit et *Europian* cognoscebatur.

Clem. Al. *Str.* 1. 144 Εὐμηλος 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. *Op.* 1.

ΕΤΜΗΛΟΥ

1 Προσόδιον εἰς Δῆλον

Paus. 4. 4. 1 [π. Μεσσηνίων]. ἐπὶ δὲ φίντα τοῦ Συβότα πρῶτον Μεσσήνιοι¹ τῷ Ἀπόλλωνι ἐς Δῆλον θυσίαν καὶ ἀνδρῶν χορὸν ἀποστέλλουσι. τὸ δὲ σφισιν ἄσμα προσόδιον ἐς τὸν θεὸν ἐδίδαξεν Εὐμηλος· εἶναι τε ὡς ἀληθῶς Εὐμήλου νομίζεται μόνα τὰ ἔπη ταῦτα.

Ibid. 4. 33. 3 [π. Ἰθώμης]. ἄγουσι δὲ (Μεσσήνιοι) καὶ ἑορτὴν ἐπέτειον Ἰθωμαῖα· τὸ δὲ ἀρχαῖον καὶ ἀγῶνα ἐτίθεισαν μουσικῆς· τεκμαίρεσθαι δὲ ἐστὶν ἄλλοις τε καὶ Εὐμήλου τοῖς ἔπεσιν. ἐποίησε γοῦν καὶ τάδε ἐν τῷ προσοδίῳ τῷ ἐς Δῆλον·

τῷ γὰρ Ἰθωμάτα καταθύμιος ἔπλετο Μοῖσα·
ἀ καθαρὰν <κίθαριν> καὶ ἐλεύθερα σύμβαλ'
ἔχοισα.²

2

Ibid. 5. 19. 10 [π. λάρνακος τῆς Κυψέλου]. τὰ ἐπιγράμματα δὲ τὰ ἐπ' αὐτῆς τάχα μὲν πού καὶ ἄλλος τις ἂν εἶη πεποιηκώς, τῆς δὲ ὑπονοίας τὸ πολὺ ἐς Εὐμηλον τὸν Κορίνθιον εἶχεν ἡμῖν, ἄλλων τε ἔνεκα καὶ τοῦ προσοδίου μάλιστα ὃ ἐποίησεν ἐς Δῆλον.

¹ mss insert τότε

² B: mss ἀ καθαρὰ καὶ

¹ traditional date 734 or 757

² cf. Ibid. 2. 1. 1: ref. to

EUMELUS

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

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

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 Eumēlus, and the epic lines they sang are believed to be the only genuine work of Eumelus now extant.

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

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

2

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

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

ΤΕΡΠΑΝΔΡΟΥ

Βίος

Ath. 14. 635 d ἀγνοεῖ δ' ὁ Ποσειδώνιος ὅτι ἀρχαῖον ἐστὶν ὄργανον ἢ μάγαδις σαφῶς Πινδάρου λέγοντος τὸν Τέρπανδρον ἀντίφθογγον εὐρεῖν τῇ παρὰ Λυδοῖς πηκτίδι τὸν βάρβιτον (*fr.* 125). ' Τὸν ῥα Τέρπανδρός ποθ' ὁ Λέσβιος εὔρε, | πρῶτος ἐν δείπνοισι Λυδῶν | ψαλμὸν ἀντίφθογγον ὑψηλᾶς ἀκουῶν πηκτίδος.' πηκτίς δὲ καὶ μάγαδις ταυτόν . . . ὅτι δὲ καὶ Τέρπανδρος ἀρχαιότερος Ἀνακρέοντος δῆλον ἐκ τούτων· τὰ Κάρνεια πρῶτος πάντων Τέρπανδρος νικᾷ, ὡς Ἑλλάνικος ἱστορεῖ ἐν τε τοῖς ἐμμέτροις Καρνεονίκαις καὶ τοῖς καταλογάδην. ἐγένετο δὲ ἡ θέσις τῶν Καρνείων κατὰ τὴν ἕκτην καὶ εἰκοστὴν Ὀλυμπιάδα, ὡς Σωσίβιός φησιν ἐν τῷ Περὶ Χρόνων. Ἰερώνυμος δ' ἐν τῷ Περὶ Κιθαρῶδων, ὅπερ ἐστὶ πέμπτον Περὶ Ποιητῶν, κατὰ Λυκούργου τὸν νομοθέτην τὸν Τέρπανδρόν φησι γενέσθαι, ὃς ὑπὸ πάντων συμφώνως ἱστορεῖται μετὰ Ἰφίτου τοῦ Ἥλείου τὴν πρώτην ἀριθμείσαν τῶν Ὀλυμπίων θέσιν διαθεῖναι.

Mar. Par. 34 ἀφ' οὗ Τέρπανδρος ὁ Δερδένεος ὁ Λέσβιος τοὺς νόμους . . .¹ καὶ τὴν ἔμπροσθε

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

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 respond¹ 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? (*ὑπάτη* lit. 'highest' was according to our reckoning the lowest note in a Greek 'mode')

LYRA GRAECA

μουσικὴν μετέστησεν ἔτη ΗΗΗ|Ξ|ΔΔΔΙ ἄρχοντος
Ἀθήνησιν Δρωπίδου.

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

Tim. Pers. 234 πρῶτος ποικιλόμουσον Ὀρ-
φεὺς χέλυιν ἐτέκνωσεν
υἱὸς Καλλιόπας Πιερίας ἔπι.
Τέρπανδρος δ' ἐπὶ τῷ δέκα
ζεύξε μουσαν ἐν ᾠδαῖς·
Λέσβος δ' Αἰολία νιν Ἀν-
τίσσα γείνατο κλεινόν·
νῦν δὲ Τιμόθεος μέτροις
ῤυθμοῖς τ' ἑνδεκακρουμάτοις
κίθαριν ἐξανατέλλει.

Arist. Probl. 19. 32 διὰ τί διὰ πασῶν καλεῖται
ἄλλ' οὐ κατὰ τὸν ἀριθμὸν δι' ὀκτώ, ὥσπερ καὶ
διὰ τεττάρων καὶ διὰ πέντε; ἢ ὅτι ἑπτὰ ἦσαν αἱ
χορδαὶ τὸ ἀρχαῖον, εἴτ' ἐξελὼν τὴν τρίτην Τέρπαν-
δρος τὴν νήτην προσέθηκε, καὶ ἐπὶ τούτου ἐκλήθη
διὰ πασῶν ἄλλ' οὐ δι' ὀκτώ· δι' ἑπτὰ γὰρ ἦν.

Plut. Mus. 28 οἱ γὰρ ἱστορήσαντες τὰ τοιαῦτα
Τερπάνδρῳ μὲν τὴν τε Δώριον νήτην προσετί-
θεσαν, οὐ χρησαμένων αὐτῇ τῶν ἔμπροσθεν κατὰ
τὸ μέλος.

Ibid. 30 [π. Τιμοθέου]. οὗτος γὰρ ἑπταφθόγγου
τῆς λύρας ὑπαρχούσης ἕως εἰς Ἀριστοκλείδην,
τὸν Τερπάνδρειον τόνον¹ διέρριψεν εἰς πλείονας
φθόγγους.²

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

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. 617) 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 *nete* 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 Terpandrian mode into a greater number of notes.²

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

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

¹ Westphal -E: mss *ἕως εἰς Τέρπανδρον τὸν Ἀντισσαῖον*
² cf. *fr.* 5

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λέγοντες αὐτὸν τοῦ Φωκέως, τοῦ Εὐρυφῶντος, τοῦ Ὀμήρου· λυρικός, ὃς πρῶτος ἐπτάχορδον ἐποίησε τὴν λύραν καὶ νόμους λυρικοὺς πρῶτος ἔγραψεν, εἰ καὶ τινες Φιλάμμωνα θέλουσι γεγραφέναι.

Plut. *Mus.* 18.

Ibid. 3 Ἡρακλείδης δ' ἐν τῇ Συναγωγῇ τῶν ἐν Μουσικῇ τὴν κιθαρῳδίαν καὶ τὴν κιθαρῳδικὴν ποίησιν πρῶτόν φησιν Ἀμφίονα ἐπινοῆσαι τὸν Διὸς καὶ Ἀντιόπης, τοῦ πατρὸς δηλονότι διδάξαντος αὐτόν. πιστοῦται δὲ τοῦτο ἐκ τῆς ἀναγραφῆς τῆς ἐν Σικυῶνι ἀποκειμένης, δι' ἧς τὰς τε ἱερείας τὰς ἐν Ἀργεὶ καὶ τοὺς ποιητὰς καὶ τοὺς μουσικοὺς ὀνομάζει. κατὰ δὲ τὴν αὐτὴν ἡλικίαν καὶ Δίνον . . . λέγει καὶ Ἀνθην . . . καὶ Πίερον . . . ἄλλα καὶ Φιλάμμωνα . . . Θάμυριν δὲ . . . καὶ Δημόδοκον . . . καὶ Φήμιον . . . οὐ λελυμένην δ' εἶναι τῶν προειρημένων τὴν τῶν ποιημάτων λέξιν καὶ μέτρον οὐκ ἔχουσαν, ἀλλὰ καθάπερ Στησιχόρου τε καὶ τῶν ἀρχαίων μελοποιῶν, οἱ ποιοῦντες ἔπη, τούτοις μέλη περιετίθεσαν· καὶ γὰρ τὸν Τέρπανδρον ἔφη κιθαρῳδικῶν ποιητὴν ὄντα νόμων, κατὰ νόμον¹ ἕκαστον τοῖς ἔπεσι τοῖς ἑαυτοῦ καὶ τοῖς Ὀμήρου μέλη περιτιθέντα ἄδειν ἐν τοῖς ἀγῶσιν· ἀποφῆναι δὲ τοῦτον λέγει ὀνόματα πρῶτον τοὺς κιθαρῳδικοὺς νόμοις· ὁμοίως δὲ Τερπάνδρῳ Κλονᾶν, τὸν πρῶτον συστησάμενον τοὺς ἀλφωδικοὺς νόμους καὶ τὰ προσόδια, ἐλεγείων τε καὶ ἐπῶν ποιητὴν γεγυῆναι . . . οἱ δὲ νόμοι οἱ κατὰ τούτους, ἀγαθὸν Ὀνησίκρατες, ἀλφωδικοὶ ἦσαν . . . οἱ δὲ τῆς κιθαρῳδίας νόμοι πρότερον πολλῷ χρόνῳ τῶν ἀλφωδικῶν 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 Heracleides’ *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 Antiopè, 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 citharoedic or lyre-sung nome, and to whom he ascribes the naming of these nomes, in every one of them set his own or Homer’s epic lines to music for singing at the Games. In the same way Clonas, the first composer of flute-sung nomes and the originator of processional songs, used elegiac and epic verse. . . . The nomes of these flute-poets, my excellent Onesicrates, were sung to the flute, and are these. . . . The lyre-sung nomes, which were established much earlier, namely in the time

¹ Β προόμιον

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πάνδρον· ἐκεῖνος γοῦν τοὺς κιθαρωδικούς πρῶτος¹ ὠνόμασε, Βοιωτίον τινα καὶ Αἰόλιον Τροχαῖόν τε καὶ Ὁξὺν Κηπίωνά τε καὶ Τερπάνδρειον καλῶν, ἀλλὰ μὴν καὶ Τετραοίδιον. πεποιήται δὲ τῷ Τερπάνδρῳ καὶ προοίμια κιθαρωδικὰ ἐν ἔπεσιν. ὅτι δ' οἱ κιθαρωδικοὶ νόμοι οἱ πάλαι ἐξ ἑπῶν συνίσταντο, Τιμόθεος ἐδήλωσε· τοὺς γοῦν πρῶτους νόμους ἐν ἔπεσι διαμιγνύων διθυραμβικὴν λέξιν ἦδεν, ὅπως μὴ εὐθύς φανῆ παρανομῶν εἰς τὴν ἀρχαίαν μουσικὴν. ἔοικε δὲ κατὰ τὴν τέχνην τὴν κιθαρωδικὴν ὁ Τέρπανδρος διενηνοχένας· τὰ Πύθια γὰρ τετράκις ἐξῆς νενικηκῶς ἀναγέγραπται. καὶ τοῖς χρόνοις δὲ σφόδρα παλαιός ἐστι· πρεσβύτερον γοῦν αὐτὸν Ἀρχιλόχου ἀποφαίνει Γλαῦκος ὁ ἐξ Ἰταλίας ἐν συγγράμματί τινι, τῷ Περὶ τῶν Ἀρχαίων Ποιητῶν τε καὶ Μουσικῶν· φησὶ γὰρ αὐτὸν δεύτερον γενέσθαι μετὰ τοὺς πρῶτους ποιήσαντας αὐλητικὴν.²

Ἀλέξανδρος δ' ἐν τῇ Συναγωγῇ τῶν περὶ Φρυγίας κρούματα Ὀλυμπον ἔφη πρῶτον εἰς τοὺς Ἑλληνας κομίσει, ἔτι δὲ καὶ τοὺς Ἰδαίους Δακτύλους· Ἐαγνιν δὲ πρῶτον αὐλῆσαι, εἶτα τὸν τούτου υἱὸν Μαρσύαν, εἶπ' Ὀλυμπον· ἐξηλωκένας δὲ τὸν Τέρπανδρον Ὀμήρου μὲν τὰ ἔπη, Ὀρφέως δὲ τὰ μέλη. ὁ δ' Ὀρφεὺς οὐδένα φαίνεται μεμιμημένος· . . . τινὰς δὲ τῶν νόμων τῶν κιθαρωδικῶν τῶν ὑπὸ Τερπάνδρου πεποιημένων Φιλάμμωνά φασι τὸν ἀρχαῖον τὸν Δελφὸν συστήσασθαι.

τὸ δ' ὅλον ἢ μὲν κατὰ Τέρπανδρον κιθαρωδία καὶ μέχρι τῆς Φρύνιδος ἡλικίας παντελῶς ἀπλή τις οὔσα διετέλει· οὐ γὰρ ἐξῆν τὸ παλαιὸν οὔτω

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of Terpander, were first named by him, and are these: Boeotian, Aeolian, Trochaic, High-pitched, Cepion, Terpandrian, 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 Cybelè, 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

¹ mss πρότερος

² Westphal: mss ἀλφῶδιαν

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ποιεῖσθαι τὰς κιθαρῳδίας ὡς νῦν οὐδὲ μεταφέρειν τὰς ἄρμονίας καὶ τοὺς ῥυθμούς· ἐν γὰρ τοῖς νόμοις ἐκίστω διετήρουν τὴν οἰκείαν τάσιν· διὸ καὶ ταύτην ἐπωνυμίαν εἶχον· νόμοι γὰρ προσηγορεύθησαν, ἐπειδὴ οὐκ ἐξῆν παραβῆναι ὡς ἐβούλοντο¹ καθ' ἕκαστον νενομισμένοι εἶδος τῆς τάσεως. τὰ γὰρ πρὸς τοὺς θεοὺς ἀφοσιωσάμενοι ἐξέβαινον εὐθύς ἐπὶ τε τὴν Ὀμήρου καὶ τῶν ἄλλων ποίησιν· δῆλον δὲ τοῦτ' ἐστὶ διὰ τῶν Τερπάνδρου προοιμίων. ἐποιήθη δὲ καὶ τὸ σχῆμα τῆς κιθάρας πρῶτον κατὰ Κηπίωια τὸν Τερπάνδρου μαθητὴν· ἐκλήθη δ' Ἀσιάς διὰ τὸ κεχρῆσθαι τοὺς Λεσβίους αὐτῇ κιθαρῳδοὺς πρὸς τῇ Ἀσία κατοικοῦντας. τελευταῖον δὲ Περικλείτον φασι κιθαρῳδὸν νικῆσαι ἐν Λακεδαίμονι Κίρνεια τὸ γένος ὄντα Λέσβιον· τούτου δὲ τελευτήσαντος, τέλος λαβεῖν Λεσβίοις τὸ συνεχὲς τῆς κατὰ τὴν κιθαρῳδίαν διαδοχῆς.

Suid. νόμος· ὁ κιθαρῳδικὸς τρόπος τῆς μελωδίας, ἄρμονίαν ἔχων τακτὴν καὶ ῥυθμὸν ὠρισμένον. ἦσαν δὲ ἑπτὰ οἱ ὑπὸ Τερπάνδρου· ὧν εἰς ὄρθιος, τετραοίδιος,² ὀξύς.

Ibid. Μόσχος· . . . τὸ δὲ Βοιώτιον οὕτω καλούμενον εὔρε Τέρπανδρος, ὥσπερ καὶ τὸ Φρύγιον.

Ibid. ὄρθιον νόμον καὶ τροχαῖον· τοὺς δύο νόμους ἀπὸ τῶν ῥυθμῶν ἠνόμασε Τέρπανδρος. ἀνατετάμενοι ἦσαν καὶ εὔτονοι . . .

Plut. Mus. 28 ἔτι δέ, καθάπερ Πίνδαρός φησι, καὶ τῶν σκολιῶν μελῶν Τέρπανδρος εὔρετῆς ἦν.

¹ Westphal: mss ἄς βούλονται after θεοὺς ² mss τετράδιος

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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 . . .¹

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

The Same: Orthian and Trochaie Nomes: 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. ὄρθιος νόμος, Hdt. 1. 24

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Plut. *Mus.* 12 ἔστι δέ τις καὶ περὶ τῶν ῥυθμῶν λόγος· γένη γάρ τινα καὶ εἶδη ῥυθμῶν προσεξευρέθη, ἀλλὰ μὴν καὶ μελοποιῶν τε καὶ ῥυθμοποιῶν.¹ πρώτη² μὲν γὰρ ἡ Τερπάνδρου καινοτομία καλὸν τινα τρόπον εἰς τὴν μουσικὴν εἰσήγαγε· Πολύμναστος δὲ μετὰ τοῦ Τερπανδρείου τρόπου καινῶ³ ἐχρήσατο, καὶ αὐτὸς μέντοι ἐχόμενος τοῦ καλοῦ τύπου.

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

Ibid. 42 ὅτι δὲ καὶ ταῖς εὐνομωτάταις τῶν πόλεων ἐπιμελὲς γεγένηται φροντίδα ποιεῖσθαι τῆς γενναίας μουσικῆς, πολλὰ μὲν καὶ ἄλλα μαρτύρια παραθέσθαι ἔστι· Τέρπανδρον δ' ἄν τις παραλάβοι τὸν τὴν γενομένην ποτὲ παρὰ Λακεδαιμονίοις στάσιν καταλύσαντα.

Ael. *V.H.* 12. 50 Λακεδαιμόνιοι μουσικῆς ἀπείρως εἶχον· ἔμελε γὰρ αὐτοῖς γυμνασίων καὶ ὄπλων· εἰ δέ ποτε ἐδεήθησαν τῆς ἐκ Μουσῶν ἐπικουρίας ἢ νοσήσαντες ἢ παραφρονήσαντες ἢ ἄλλο τι τοιοῦτον δημοσίᾳ παθόντες, μετεπέμποντο ξένους ἄνδρας οἷον ἰατροὺς ἢ καθαρτὰς κατὰ πυθόχρηστον. μετεπέμψαντό γε μὴν Τέρπανδρον καὶ Θάλητα καὶ Τυρταῖον καὶ τὸν Κυδωνιάτην Νυμφαῖον καὶ Ἀλκμᾶνα.⁴

Suid. μετὰ Λέσβιον ᾠδὸν· παροιμία λεγομένη ἐπὶ τῶν τὰ δεύτερα φερομένων. οἱ γὰρ Λακεδαιμόνιοι τοὺς Λεσβίους κιθαρῳδοὺς πρώτους προσεκαλοῦντο. ἀκαταστατουσίης γὰρ τῆς πόλεως αὐτῶν, χρησμὸς ἐγένετο τὸν Λέσβιον ᾠδὸν μεταπέμπεσθαι· οἱ δ' ἐξ Ἀντίσσης Τέρπανδρον ἐφ'

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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 Terpandrian. 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, Tyrtacus, Nymphaeus of Cydonia, and Aleman.

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

¹ mss μελοποιῶν τε καὶ ῥυθμοποιῶν
³ E. Westphal: mss accus. and καὶ ᾤ
Mus. xx (on Stes. 71)

² mss προτέρα
⁴ cf. Philod.

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αἵματι φεύγοντα μεταπεμφόμενοι ἤκουον αὐτοῦ ἐν τοῖς συσσιτίοις καὶ κατεστάλησαν.—ὅτι οἱ Λακεδαιμόνιοι στασιάζοντες μετεπέμψαντο ἐκ Λέσβου τὸν μουσικὸν Τέρπανδρον, ὃς ἤρμοσεν αὐτῶν τὰς ψυχὰς καὶ τὴν στάσιν ἔπαυσεν. εἶποτε οὖν μετὰ ταῦτα μουσικοῦ τινος ἤκουον οἱ Λακεδαιμόνιοι, ἔλεγον ‘Μετὰ Λέσβιον ᾠδόν.’ <μέμνηται τῆς παροιμίας ταύτης Κρατῖνος ἐν Χείρωνι.>¹

Ael. Dion. ap. Eust. II. 1. 129 καὶ Ἀριστοτέλης ἐν τῇ Λακεδαιμονίων Πολιτείᾳ τὸ ‘Μετὰ Λέσβιον ᾠδόν’ τὸν Τέρπανδρόν φησι δηλοῦν, ἐκαλοῦντο δέ φασιν εἰς τὴν ἐκείνου τιμὴν πρῶτον μὲν ἀπόγονοι αὐτοῦ, εἶτα εἴ τις ἄλλος παρῆι Λέσβιος, εἴθ’ οὕτως οἱ λοιποὶ μετὰ Λέσβιον ᾠδόν, τὸν ἀπλῶς δηλαδὴ Λέσβιον.

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

Τέρπης εὐφόρμιγγα κρέκων σκιάδεσσιν ᾠοιδὰν
κάτθαν’ ἀνοστήσας ἐν Λακεδαιμονίαις,
οὐκ ἄορι πληγεῖς οὐδ’ ἐν βέλει ἄλλ’ ἐνὶ σύκῳ
χείλεα. φεῦ· προφάσεων οὐκ ἀπορεῖ θάνατος.

Plut Lyc. 28 διὸ καὶ φασιν ὕστερον ἐν τῇ Θηβαίων εἰς τὴν Λακωνικὴν στρατείᾳ τοὺς ἀλισκομένους Εἴλωτας κελευομένους ἄδειν τὰ Τερπανδρου καὶ Ἀλκμᾶνος καὶ Σπένδοντος τοῦ Λάκωνος παραιτεῖσθαι φάσκοντας οὐκ ἐθέλειν τοὺς δεσποσύνοους.

Vide Clem. Al. Str. 1. 16. 78, Plut. Mus. 28, Themist. Or. 26. 316, Eucl. Intr. Harm. 19, Philod. 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 honour¹ 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 Terpes² . . . :

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 Spondon the Laconian, on the plea that their masters never allowed it.

¹ Hesych. s. *μετὰ Λέσβ.* 'called first before the judges of the musical contests' ² apparently an abbreviation of Terpander, cf. Suid. s. *γλυκὸν μέλι*

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ΤΕΡΠΙΑΝΔΡΟΥ

1 εἰς Δία

Clem. Al. *Str.* 6. 784 ἡ τοίνυν ἄρμονία τοῦ βαρβάρου ψαλτηρίου, τὸ σεμνὸν ἐμφαίνουσα τοῦ μέλους, ἀρχαιοτάτη τυγχάνουσα, ὑποδείγμα Τερπάνδρῳ μάλιστα γίνεται πρὸς ἄρμονίαν τὴν Δάριον ὑμνοῦντι τὸν Δία ᾧδ' ἔως·

Ζεῦ, πάντων ἀρχά,
πάντων ἀγῆτορ,
Ζεῦ, σοὶ πέμπω
ταύταν ὕμνων ἀρχάν.¹

2 εἰς Ἀπόλλωνα

Suid. ἀμφιανακτίζειν· ἄδειν τὸν Τερπάνδρου νόμον τὸν καλούμενον ὕρθιον, οὗ τὸ προοίμιον ταύτην τὴν ἀρχὴν εἶχεν·

Ἀμφί μοι αὐτε Φάναχθ' ἑκατήβηλον ἄειδ', ᾧ
φρήν.²

3 εἰς Ἀπόλλωνα καὶ Μούσας

Keil *An. Gram.* 6. 6 [π. σπονδείου]· σπονδείος δ' ἐκλήθη ἀπὸ τοῦ ῥυθμοῦ τοῦ ἐν ταῖς σπονδαῖς ἐπαυλομένου τε καὶ ἐπαδομένου, οἶον·

Σπένδωμεν ταῖς Μνάμας
παισὶν Μώσαις
καὶ τῷ Μωσάρχῳ
Λατοῦς υἱεῖ.

¹ ἀγῆτορ : mss ἀγήτωρ, ἀγήτωρ ² αὐτε Herm : mss αὐτις, αὐτὸν, αὐ τὸν ἄειδ' ᾧ Crus : mss ἄδέτω, ἀειδέτω, ἀοιδέτω

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1 To ZEUS

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

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

2 To APOLLO

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

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

3³ 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 Τερπάνδρου προοιμίων), Hesych. ἀμφὶ ἄνακτα· ἀρχὴ κιθαραφδικοῦ νόμου ³ ascription doubtful

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4 ^ε_ι εἰς Διοσκόρους

Dion. Hal. *Compr.* 17 [π. ῥυθμῶν]· ὁ δ' ἐξ ἀπασῶν μακρῶν, μολοπτῶν δ' αὐτὸν οἱ μετρικοὶ καλοῦσιν, ὑψηλός τε καὶ ἀξιωματικός ἐστὶ καὶ διαβεβηκῶς ἐπὶ πολὺ· παραδείγμα δὲ αὐτοῦ τοιόνδε·

ᾠ Ζηνὸς καὶ Λήδας κάλλιστοι σωτήρῃς

5

Strab. 13. 618 [π. Μηθύμνης]· οὗτος μὲν οὖν (ὁ Ἄριων) καθαρωδός· καὶ Τέρπανδρον δὲ τῆς αὐτῆς μουσικῆς τεχνίτην γεγενῆσθαι φασὶν καὶ τῆς αὐτῆς νήσου, τὸν πρῶτον ἀντὶ τῆς τετραχόρδου λύρας ἐπταχόρδῳ χρησάμενον, καθάπερ καὶ ἐν τοῖς ἀναφερομένοις ἔπεσιν εἰς αὐτὸν λέγεται·

ἡμεῖς τοι τετράγηρυν ἀποστέρξαντες αἰοιδὰν¹
ἐπτατόνῳ φόρμιγγι νεοὺς κελαδήσομεν ὕμνους.

6

Plut. *Lycurg.* 21 ὅπως δὲ ἂν τις ἐπιστήσας τοῖς Λακωνικοῖς ποιήμασιν ὧν ἔτι καθ' ἡμᾶς ἔνια διεσώθη,² καὶ τοὺς ἐμβατηρίου ῥυθμοὺς ἀναλαβὼν οἷς ἐχρῶντο πρὸς τὸν αὐτὸν ἐπάγοντες τοῖς πολεμίοις, οὐ κακῶς ἠγήσασθαι καὶ τὸν Τέρπανδρον καὶ τὸν Πίνδαρον τὴν ἀνδρείαν τῇ μουσικῇ συνάπτειν. ὁ μὲν γὰρ οὕτως πεποίηκε περὶ τῶν Λακεδαιμονίων·

ἐνθ' αἰχμὰ τε νέων θάλλει καὶ Μῶσα λίγεια
καὶ Δίκα εὐρυίγυια καλῶν ἐπιτάρροθος ἔργων.

7

Joh. Lyd. *Mens.* 72 Τέρπανδρός γε μὴν ὁ Λέσβιος Νύσσαν λέγει τετιθηνηκέσθαι τὸν Διόνυσον τὸν ὑπὸ τινῶν Σαβάσιον ὀνομαζόμενον, ἐκ Διὸς καὶ Περσεφόνης γενόμενον, εἶτα ὑπὸ τῶν Τιτάνων σπαραχθέντα.

¹ so Eucl: Strab. σοὶ δ' ἡμεῖς and ἀποστρέψ. ² mss διεσώζετο

TERPANDER

4¹ TO THE DIOSCURI

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

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

5

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

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

6

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

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

7

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

¹ ascription doubtful ² cf. Eucl. *Intr. Harm.* 19, Cram. *A.P.* 1. 56. 10, Clem. *Al. Str.* 6. 814, Poll. 4. 66 ³ cf. Arr. *Tact. fin.* ⁴ cf. Inscr. *Theatr. Dion.* Keil *Philol.* 23 608

ΘΑΛΗΤΑ ἢ ΘΑΛΗΤΟΣ

Βίος

Diog. L. 1. 1. 11 γεγόνασι δὲ καὶ ἄλλοι Θαλαῖ, καθά φησι Δημήτριος ὁ Μάγνης ἐν τοῖς Ὀμωνύμοις, πέντε. ὧν . . . τρίτος ἀρχαῖος πάνυ κατὰ Ἡσίοδον καὶ Ὀμηρον καὶ Λυκούργον.

Plut. Lyc. 4 ἓνα δὲ τῶν νομιζομένων ἐκεῖ σοφῶν καὶ πολιτικῶν χάριτι καὶ φιλία 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 ὥδαι πρὸς εὐπείθειαν καὶ ὁμονοίαν ἀνακλητικοὶ διὰ μελῶν ἅμα καὶ ῥυθμῶν πολὺ τὸ κόσμιον ἐχόντων καὶ καταστατικόν . . .

Eph. ap. Str. 10. 48 [π. Κρητῶν]· ὡς δ' αὐτῶς καὶ τοῖς ῥυθμοῖς Κρητικοῖς χρῆσθαι κατὰ τὰς ὥδὰς συντονωτάτοις οὖσι, οὓς Θάλητα ἀνευρεῖν, ᾧ καὶ τοὺς παιάνας καὶ τὰς ἄλλας τὰς ἐπιχωρίας ὥδὰς ἀνατιθέασι καὶ πολλὰ τῶν νομίμων.

Paus. 1. 14. 4 Θαλῆς δὲ ὁ Λακεδαιμονίοις τὴν νόσον παύσας . . . Θαλῆτα δ' εἶναί φησι Γορτύνιον Πολύμναστος Κολοφώνιος ἔπη Λακεδαιμονίοις ἐς αὐτὸν ποιήσας.

Ael. V.H. 12. 50

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

¹ cf. Strabo 10. 482

THALETAS OR THALES

LIFE

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

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

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

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

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

Plutarch *On Music*: The first establishment of music at Sparta was due to Terpander. The second

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καταστήσαντος γεγένηται τῆς δευτέρας δὲ Θαλήτας τε ὁ Γορτύσιος καὶ Ξενόδαμος . . . καὶ Ξενόκριτος . . . καὶ Πολύμναστος . . . καὶ Σακάδας . . . μάλιστα αἰτίαν ἔχουσιν ἡγεμόνες γενέσθαι . . . τούτων γὰρ εἰσηγησαμένων τὰ περὶ τὰς Γυμνοπαιδίας τὰς ἐν Λακεδαίμονι λέγεται κατασταθῆναι . . . ἦσαν δ' οἱ περὶ Θαλήταν τε καὶ Ξενόδαμον καὶ Ξενόκριτον ποιηταὶ παιάνων . . .

Plut. Mus. 42 ὅτι δὲ καὶ ταῖς εὐνομοτάταις τῶν πόλεων ἐπιμελὲς γεγένηται φροντίδα ποιεῖσθαι τῆς γενναίας μουσικῆς, πολλὰ μὲν καὶ ἄλλα μαρτύρια ἔστι. Τέρπανδρον δ' ἄν τις παραλάβοι . . . καὶ Θαλήταν τὸν Κρήτα, ὃν φασὶ κατά τι πυθόχρηστον Λακεδαιμονίους παραγενόμενον διὰ μουσικῆς ἰασασθαι ἀπαλλάξαι τε τοῦ κατασχόντος λοιμοῦ τὴν Σπάρτην, καθάπερ φησὶ Πρατίνας.

Ibid. 10 καὶ περὶ Θαλήτα δὲ τοῦ Κρητός, εἰ παιάνων γεγένηται ποιητής, ἀμφισβητεῖται. Γλαῦκος γὰρ μετ' Ἀρχίλοχον φάσκων γεγενῆσθαι Θαλήταν μεμιμῆσθαι μὲν αὐτόν φησι τὰ Ἀρχιλόχου μέλη, ἐπὶ δὲ τὸ μακρότερον ἐκτεῖναι, καὶ Παιῶνα¹ καὶ Κρητικὸν ῥυθμὸν εἰς τὴν μελοποιίαν ἐνθεῖναι· οἷς Ἀρχίλοχον μὴ κεχρῆσθαι, ἀλλ' οὐδ' Ὀρφέα οὐδὲ Τέρπανδρον· ἐκ γὰρ τῆς Ὀλύμπου αὐλήσεως Θαλήταν φασὶν ἐξειργάσθαι ταῦτα καὶ δόξαι ποιήτην ἀγαθὸν γεγονέναι.

Porph. Vit. Pyth. 32 τὰς γοῦν διατριβὰς καὶ αὐτὸς ἔωθεν μὲν ἐπὶ τῆς οἰκίας ἐποιεῖτο, ἀρμοζόμενος πρὸς λύραν τὴν ἑαυτοῦ φωνὴν καὶ ᾄδων παιᾶνας ἀρχαίους τινὰς τῶν Θάλητος.

LIFE OF THALETAS OR THALES

is best ascribed to Thaletas of Gortyn, Xenodamus . . ., Xenocritus . . ., Polymnastus . . ., and Sacadas. For we are told that the Feast of Naked Youths at Sparta¹ . . . 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 Alc. p. 47)

¹ Ritschl: miss *μαρῶνα*

ΠΟΛΥΜΝΑΣΤΟΥ

Βίος

Str. 14. 643 [π. Κολοφῶνος]· λέγει δὲ Πίνδαρος καὶ Πολύμναστον τινα τῶν περὶ τὴν μουσικὴν ἐλλογίμων· 'Φθέγμα μὲν πάγκοινον ἔγνωκας Πολυμνάστου Κολοφωνίου ἀνδρός.'

Plut. Mus. 3 ὁμοίως δὲ Τερπάνδρῳ Κλονᾶν, τὸν πρῶτον συστησάμενον τοὺς αὐλωδικοὺς νόμους καὶ τὰ προσόδια, ἐλεγείων τε καὶ ἐπῶν ποιητὴν γεγονέναι. καὶ Πολύμναστον τὸν Κολοφώνιον τὸν μετὰ τούτου γενόμενον τοῖς αὐτοῖς χρήσασθαι ποιήμασιν. οἱ δὲ νόμοι οἱ κατὰ τούτους, ἀγαθὲ Ὀνησίκρατες, αὐλωδικοὶ ἦσαν, Ἀπόθετος, Ἐλεγος,¹ Κωμάρχιος, Σχοινίων, Κηπίων, Ἐπικήδειος,² καὶ Τριμελής· ὑστέρῳ δὲ χρόνῳ καὶ τὰ Πολυμνάστεια καλούμενα ἐξευρέθη.

Ibid. 5 μετὰ δὲ Τέρπανδρον καὶ Κλονᾶν Ἀρχίλοχος παραδίδοται γενέσθαι. ἄλλοι δὲ τινες τῶν συγγραφέων Ἄρδαλόν φασι Τροιζήνιον πρότερον Κλονᾶ τὴν αὐλωδικὴν συστήσασθαι μούσαν, γεγονέναι δὲ καὶ Πολύμναστον ποιητὴν Μέλητος τοῦ Κολοφωνίου υἱόν· ὃν τὸν Πολυμνήστειον νόμον³ ποιῆσαι. περὶ δὲ Κλονᾶ, ὅτι τὸν Ἀπόθετον νόμον καὶ Σχοινίωνα πεποιηκῶς εἶη, μνημονεύουσιν οἱ ἀναγεγραφότες· τοῦ δὲ Πολυμνάστου

¹ mss ἔλεγχοι ² Westphal: mss τε καὶ δεῖος
Πολύμνηστον (gloss on ὃν) τε καὶ Πολυμνήστην νόμους

³ mss ὃν

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.' ¹

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

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

¹ Pind. *fr.* 188

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καὶ Πίνδαρος καὶ Ἀλκμὰν οἱ τῶν μελῶν ποιηταὶ ἐμνημόνευσαν.

Paus. 1. 14. 4 · Θαλῆς δὲ ὁ Λακεδαιμονίοις τὴν νόσον παύσας . . . Θαλήτα δὲ εἶναί φησι Γορτύνιον Πολύμναστος Κολοφώνιος ἔπη Λακεδαιμονίοις ἐς αὐτὸν ποιήσας.

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

Ibid. 9 ἡ μὲν οὖν πρώτη κατάστασις τῶν περὶ τὴν μουσικὴν ἐν τῇ Σπάρτῃ Τερπάνδρου καταστήσαντος γεγένηται· τῆς δευτέρας δὲ Θαλήτας τε ὁ Γορτύνιος καὶ Ξενόδαμος ὁ Κυθήριος καὶ Ξενόκριτος ὁ Λοκρὸς καὶ Πολύμναστος ὁ Κολοφώνιος καὶ Σακάδας ὁ Ἀργεῖος μάλιστα αἰτίαν ἔχουσιν ἡγεμόνες γενέσθαι· τούτων γὰρ εἰσηγησαμένων τὰ περὶ τὰς Γυμνοπαιδίας τὰς ἐν Λακεδαίμονι λέγεται κατασταθῆναι, τὰ περὶ τὰς Ἀποδείξεις τὰς ἐν Ἀρκαδίᾳ, τῶν τε ἐν Ἀργεὶ τὰ Ἐνδυμάτια καλούμενα. ἦσαν δ' οἱ περὶ Θαλήταν τε καὶ Ξενόδαμον καὶ Ξενόκριτον ποιηταὶ παιάνων, οἱ δὲ περὶ Πολύμναστον τῶν ὀρθίων καλουμένων, οἱ δὲ περὶ Σακάδαν ἐλεγείων . . . καὶ Πολύμναστος δ' αὐλῶδικοὺς νόμους ἐποίησεν· εἰ δ' ἐν¹ τῷ ὀρθίῳ νόμῳ τῇ μελοποιίᾳ κέχρηται, καθάπερ οἱ ἀρμονικοὶ φασιν, οὐκ ἔχομεν ἀκριβῶς εἰπεῖν· οὐ γὰρ εἰρήκασιν οἱ ἀρχαῖοί τι περὶ τούτου.

Ibid. 29 Πολυμνάστῳ δὲ τόν θ' Ὑπολύδιον νῦν ὀνομαζόμενον τόνον ἀνατιθέασι, καὶ τὴν

¹ mss ἐν δὲ and ἔχομεν δ' below

LIFE OF POLYMNASTUS

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

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

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

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

The Same: Polymnastus is credited with the invention of what is now called the Hypolydian mode,

ἔκλυσιν καὶ τὴν ἐκβολὴν πολὺ μείζω πεποιηκέναι φασὶν αὐτόν.

Ar. Eq. 1281 . . . Ἀριφράδης πονηρός . . .
καὶ Πολυμνήστεια ποιῶν καὶ ξυνῶν Οἰωνίχῳ·
ὅστις οὖν τοιοῦτον ἄνδρα μὴ σφοδρὰ βδελύτ-
τεται
οὔποτ' ἐκ ταύτου μεθ' ἡμῶν πίεται ποτηρίου.

Hesych. Πολυμνήστειον ἄδειν· εἶδός τι μελο-
ποιίας τὸ Πολυμνήστειον. ἦν δὲ Κολοφώνιος
μελοποιὸς ὁ Πολύμνηστος εὐήμερος¹ πάνυ.

Suid. Πολύμνηστος . . . Πολυμνήστεια δὲ
<ἄσματα Πολυμνήστου ὅς> καὶ αὐτὸς² κωμω-
δεῖται ἐπὶ αἰσχροτήτι. Κρατῖνος· Ἐκαὶ Πολυ-
μνήστει' αἰεῖδει μουσικὴν τε μαυθάνει.'

¹ ms εὐμερῆς : al. εὐμερῆς, εὐμελῆς

² mss αἴτη

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

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

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

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

ΑΛΚΜΑΝΟΣ

Βίος

Suid. Ἄλκμάν. Λάκων ἀπὸ Μεσσήας, κατὰ δὲ τὸν Κράτητα πταίοντα Λυδὸς ἐκ Σάρδεων. λυρικός, υἱὸς Δάμαντος, ἢ Τιτάρου. ἦν δὲ ἐπὶ τῆς λζ' ¹ Ὀλυμπιάδος, βασιλεύοντος Λυδῶν Ἄρδυος τοῦ Ἀλυάττου πατρός. καὶ ὢν ἐρωτικὸς πάνυ εὐρετῆς γέγονε τῶν ἐρωτικῶν μελῶν. ἀπὸ οἰκετῶν δέ. ἔγραψε βιβλία σ' μέλη, ² πρῶτος δὲ εἰσήγαγε τὸ μὴ ἔξαμέτροις μελωδεῖν. κέχρηται δὲ Δωρίδι διαλέκτῳ, καθάπερ Λακεδαιμόνιος. ³

Ael. V.H. 12. 50

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

Anth. Pal. 7. 709 Ἄλεξάνδρου·

Σάρδιες ἀρχαῖαι, πατέρων νομός, εἰ μὲν ἐν ὑμῖν
 ἔτρεφόμαν, κερνᾶς ἦν τις ἂν ἢ βακέλας
 χρυσοφόρος, ῥήσων καλὰ τύμπανα· νῦν δέ μοι
 Ἄλκμάν

οὔνομα καὶ Σπάρτας εἰμὶ πολυτρίποδος,
 καὶ Μούσας ἐδάην Ἑλικωνίδας αἶ με τύραννον
 θῆκαν καὶ Γύγωω μείζονα Δασκυλίου. ⁴

Ibid. 7. 18 Ἀντιπάτρου Θεσσαλονικέως εἰς Ἄλκμᾶνα·

¹ mss κζ' ² mss add καὶ Κολυμβώσας ³ mss add ἔστι
 δὲ καὶ ἕτερος Ἄλκμάν, εἰς τῶν λυρικῶν, ὃν ἠνεγκεν ἢ Μεσσήνη
⁴ ms τυράννων θ. δυσκύλεω μ. κ. γ.

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 hexameter with music.¹ Being a Spartan, he uses the Doric dialect.

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

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

Palatine Anthology: Alexander of Aetolia:

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

The Same: Antipater of Thessalonica on Alcman:

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

LYRA GRAECA

Ἄνερα μὴ πέτρῃ τεκμαίρεο. λιτὸς ὁ τύμβος
ὀφθῆναι, μεγάλου δ' ὄστέα φωτὸς ἔχει.
εἰδήσεις Ἀλκμᾶνα, λύρης ἐλατῆρα Λακαίνης
ἔξοχον, ὃν Μουσέων ἐννέ' ἀριθμὸς ἔχει.¹
κεῖται δ' ἠπείροις διδύμοις ἕρις εἴθ' ὃ γε Λυδός,
εἴτε Λάκων· πολλαὶ μητέρες ὕμνοπόλων.

Heracl. Pont. Pol. 2 ὁ Ἀλκμᾶν οἰκετῆς ἦν
Ἀγησίδα, εὐφυῆς δὲ ὦν ἐλευθερώθη.

Euseb. Sync. 403. 14: Ol. 42. 2 Ἀλκμᾶν κατὰ
τινας ἐγνωρίζετο.

Ath. 15. 678 b [π. στεφάνων]: θυρεατικοί· οὕτω
καλοῦνται τινες στέφανοι παρὰ Λακεδαιμονίοις,
ὡς φησι Σωσίβιος ἐν τοῖς περὶ Θυσιῶν, ψιλίνους
αὐτοὺς φάσκων νῦν ὀνομάζεσθαι, ὄντας ἐκ φοινί-
κων. φέρειν δὲ αὐτοὺς ὑπόμνημα τῆς ἐν Θυρέᾳ
γενομένης νίκης τοὺς προστάτας τῶν ἀγομένων
χορῶν ἐν τῇ ἑορτῇ ταύτῃ, ὅτε καὶ τὰς Γυμνοπαι-
δίας ἐπιτελοῦσιν. χοροὶ δ' εἰσὶ <γ>, ὁ μὲν πρόσω
παίδων, <ὁ δ' ἐκ δεξιῶν γερόντων>, ὁ δ' ἐξ ἀρι-
στεροῦ ἀνδρῶν,² γυμνῶν ὀρχουμένων καὶ ἀδόντων
Θαλητᾶ καὶ Ἀλκμᾶνος ἄσματα καὶ τοὺς Διου-
σοδότου τοῦ Λάκωνος παιᾶνας.

Arist. H.A. 557 a 1 [π. φθειριάσεως]: ἐνίοις δὲ
τοῦτο συμβαίνει τῶν ἀνθρώπων νόσημα ὅταν
ὑγρασία πολλὴ ἐν τῷ σώματι ᾗ. καὶ διεφθάρησάν
τινες ἤδη τοῦτον τὸν τρόπον ὡσπερ Ἀλκμᾶνά τέ-
φασιν τὸν ποιητὴν καὶ Φερεκύδην τὸν Σύριον.

Paus. 3. 15. 1 [π. Σπάρτης]: ἔστι δὲ τῆς στοᾶς,
ἢ παρὰ τὸν Πλαταιιστᾶν πεποιήται, ταύτης

¹ perh. ὅς Μουσέων ἐννέα ῥυθμὸν ἔχει ² suppl. Kaib: mss
τὸ μὲν and ἀρίστου

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 *Gymnopaïdiae* 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 paeans 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

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ὄπισθεν ἠρώα, τὸ μὲν Ἄλκίμου, τὸ δὲ Ἐναρσφόρου καὶ ἀφεστηκὸς οὐ πολὺ Δορκέως, τὸ δὲ ἐπὶ τούτῳ Σεβροῦ· παῖδας δὲ Ἰπποκόωντος εἶναι λέγουσιν. ἀπὸ δὲ τοῦ Δορκέως κρήνην τὴν πλησίον τοῦ ἠρώου Δορκεΐαν, τὸ δὲ χωρίον τὸ Σέβριον καλοῦσιν ἀπὸ τοῦ Σεβροῦ. τοῦ Σεβρίου δὲ ἐστὶν ἐν δεξιᾷ μνήμα Ἄλκμᾶνος, ᾧ ποιήσαντι ἄσματα οὐδὲν ἐς ἠδονὴν αὐτῶν ἐλυμήνατο τῶν Λακῶνων ἢ γλῶσσα,¹ ἥκιστα παρεχομένη τὸ εὐφωνον. Ἐλένης δὲ ἱερὰ καὶ Ἡρακλέους, τῆς μὲν πλησίον τοῦ τάφου τοῦ Ἄλκμᾶνος, τοῦ δὲ ἐγγυτάτῳ τοῦ τείχους, ἐν αὐτῷ δὲ ἄγαλμα Ἡρακλέους ἐστὶν ὠπλισμένον· τὸ δὲ σχῆμα τοῦ ἀγάλματος διὰ τὴν πρὸς Ἰπποκόωντα καὶ τοὺς παῖδας μαχὴν γενέσθαι λέγουσι.

Ath. 14. 638 e καὶ ὁ τοὺς Εἴλωτας δὲ πεποικῶς φησιν·

τὰ Στησιχόρου τε καὶ Ἄλκμᾶνος Σιμωνίδου τε ἀρχαίου αἰεῖδεν. ὁ δὲ Γυνήσιππος ἔστ' ἀκούειν . . .

Suid. Φιλόχορος· . . . ἔγραψεν . . . περὶ Ἄλκμᾶνος.

Ath. 14. 646 a ὁμοίως καὶ Σωσίβιος ἐν τρίτῳ Περὶ Ἄλκμᾶνος.

Steph. Byz. Ἀράξαι· . . . ὡς Ἀλέξανδρος Κορνῆλιος ἐν τῷ περὶ Τῶν παρ' Ἄλκμᾶνι Τοπικῶς Εἰρημένων.

Heph. 138 π. Σημείων· ἡ δὲ διπλῆ ἢ ἕξω βλέπουσα παρὰ μὲν τοῖς κωμικοῖς καὶ τοῖς τραγικοῖς ἐστὶ πολλή, παρὰ δὲ τοῖς λυρικοῖς σπανία· παρὰ Ἀλκμᾶνι γοῦν εὐρίσκεται· γράψας

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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 Dorcean after Dorceus, and the plot near another, Sebrian after Sebrus. On the right of this plot is a monument to Alcman 'whose poems were not made the less sweet because he used the tongue of Sparta,' a dialect not too euphonious. The temples of Helen and Heracles lie the one near the tomb of Alcman, the other close to the wall. In the latter there is a statue of Heracles armed, this form being due, it is said, to the fight he had with 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 lyrists. It occurs in Alcman, who in writing a poem

¹ apparently the inser. ran Ἄλκμᾶνος τόδε σᾶμα τῷ (or μνᾶμα τόδ' Ἄλκμᾶϊνος ᾗ) ᾄσματα ποιήσαντι οὐδὲν ἐς ἕδοσύναν λυμάνατο γλωῶσσα Λακῶνων, but it would hardly be contemporary with A. (cf. *c. g. A.P.* 7. 3)

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γὰρ ἐκεῖνος δεκατεσσάρων στροφῶν ᾄσμα¹ τὸ μὲν ἡμισυ τοῦ αὐτοῦ μέτρου ἐποίησεν ἑπτάστροφον, τὸ δὲ ἡμισυ ἑτέρου· καὶ διὰ τοῦτο ἐπὶ ταῖς ἑπτὰ στροφαῖς ταῖς ἑτέραις τίθεται ἢ διπλῆ σημαίνουσα τὸ μεταβολικῶς τὸ ᾄσμα γεγράφθαι.

ΑΛΚΜΑΝΟΣ

ΜΕΛΩΝ Α' καὶ Β'

ΠΑΡΘΕΝΕΙΩΝ

1

Sch. Clem. Al. 4. 107 Klotz Ἴπποκόων τις ἐγένετο Λακεδαιμόνιος, οὗ υἱὸς ἀπὸ τοῦ πατρὸς λεγόμενοι Ἴπποκοωντίδαι ἐφόνευσαν τὸν Δικυμνίου υἱὸν Οἰωνὸν ὀνόματι, συνόντα τῷ Ἡρακλεῖ, ἀγανακτήσαντες ἐπὶ τῷ πεφονεύσθαι ὑπ' αὐτοῦ κύνα αὐτῶν· καὶ δὴ ἀγανακτήσας ἐπὶ τούτοις ὁ Ἡρακλῆς πόλεμον συγκροτεῖ κατ' αὐτῶν καὶ πολλοὺς ἀναιρεῖ, ὅτε καὶ αὐτὸς τὴν χεῖρα ἐπλήγη· μέμνηται καὶ Ἀλκμὰν ἐν α'.

Mariette Papyrus²:

.³
 [.]⁴ Πωλυδεύκης.
 [οὐκ ἐγὼ]ν ΛύκαιΦον⁵ ἐν καμοῖσιν ἀλέγω,
 [ἀλλ' Ἐνα]ρσφόρον τε καὶ Σέβρον ποδώκη

¹ mss ᾄσματα ὦν 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

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

See also A.P. 7. 19, *Plin. N.H.* 11. 112, *Plut. Sulla* 36, *Christod. Ecphr.* 395.

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 Alcman 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. Bibl.* 3. 10. 5: l. 1 no suggestion fits: l. 7 *Jur.* but without authority (must begin with a vowel) ⁵ so pap. cf. *πράφοες fr.* 36

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- [Ἐ]λκιμό]ν τε τὸν βιατὰν
 5 [Ἰ]ππόσ]ων τε τὸν κορυστὰν
 Εὐτείχη τε Φάνακτά¹ τ' Ἀρήϊον
 [Ἄ]κμον]ά τ' ἔξοχον ἡμισίαν.
- [ἦ] Σκαῖφο]ν τὸν ἀγρόταν
 [στρατῶ] μέγαν Εὐρυτόν τε
 10 [Ἄ]ρεος ἄ]ν πῶρω κλόνον
 [Ἄ]λκων]ά τε τῶς ἀρίστως
 [ἠ]ρόων]² παρήσομες ;
 [κράτῃσ]ε γὰρ Αἴσα παντῶν
 [καὶ Πόρο]ς γεραίτατοι
 15 [σιῶν· ἀπ]έδιλος ἀλκία.
 [μήτις ἀν]θρώπων ἐς ὠρανὸν ποτήσθω,
 [μηδὲ π]ηρήτω γάμεν τὰν Ἀφροδίταν
 [τὰν Πάφω] Φάναςσαν ἢ τιν'
 [ἀργυρεῖδ]η παῖδα Πόρκω
 20 [εἰναλίω· Χά]ριτες δὲ Διὸς δόμον
 [ἰαρὸν ἔ]χοι]σιν ἐρογλεφάροι.
- . . .]τάτοι
 . . .]γα³ δαίμων
 . . .]. φίλοις
 25 . . . δ]ῶκε δῶρα
 . . . ἄ]λγαρέον
 . . .]ώλεσ' ἦβα
 . . .]χρόνον
 . . . μ]αταῖās
 30 . . .]έβα· τῶν δ' ἄλλος ἰῶ
 [ἔ]φθιτ ἄλλος αὐτε]⁴ μαρμάρω μυλάκρω
 [ἔ]στ' ἄπαντας εἰ]λεν Ἄϊδας.
 [τοῖ σφειῖσι Κᾶρα]ς αὐτοῖ

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Hippotheüs the helmeted, Euteiches and chieftain
 Areüs, 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 Porcus¹ of
 the sea; inviolate also is that chamber of Zeus where
 dwell the Graces whose eyes look love²

.

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

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

¹ pap. *Φυλακτά* ² pap. prob. *ἠρώων* ³ less prob. *τα*
⁴ gap too wide 31-34 for quite certain restoration

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[ἀφραδίαισιν ἔπε]’σπον, ἄλαστα δὲ
35 ἔργα πάσον κακὰ μησάμενοι.

ἔστι τις σιῶν τίσις·
ὁ δ’ ὄλβιος ὅστις εὐφρων
ἀμέραν διαπλέκει
ἄκλαυστος. ἐγὼν δ’ αἰίδω

40 Ἀγιδῶς τὸ φῶς· ὀρῶ
F’ ὅτ’ ¹ ἄλιον ὄνπερ ἄμιν
Ἀγιδῶ μαρτύρεται
φαίνην· ἐμὲ δ’ οὐτ’ ἐπαίνεν ²
οὔτε μώμεσθαί νιν ³ ἄ κλεννὰ χοραγὸς
45 οὐδ’ ἀμῶς ἐῆ· δοκεῖ τ’ ἄρ’ ἦμεν αὐτὰ
ἐκπρέπης τῶς ὥπερ αἴ τις
ἐν βοτοῖς στάσειεν ἵππον
παγὸν ἀφεθλοφόρον ⁴ καναχάποδα
τοῖσιν ὑποπτεριδίῳν ⁵ ὀνειρών.

50 ἦ οὐχ ὄρης ; ὁ μὲν κέλῃς

Ἐνετικός· αἰ δὲ χαίτα
τᾶς ἐμᾶς ἀνεψιάς
Ἀγησιχόρας ἐπανθεῖ
χρυσὸς ὅτ’ ⁶ ἀκήρατος·

55 τό τ’ ἀργύριον πρόσωπον
διαφάδαν τί τοι λέγω ;
Ἀγησιχόρα μὲν αὐτὰ. ⁷

ἄ δὲ δευτέρα πεδ’ Ἀγιδῶν τὸ Φεῖδος
ἵππος Εἰβηνῶ Κολαξαῖος δραμεῖται·

60 ταὶ πελειάδες γὰρ ἄμιν
Ὀρθία φύρος ⁸ φεροίσαις

¹ pap. ἐ ὦιτ ² pap. ἐπὴνέν ³ pap. νιν· ⁴ pap. αεθλ.
⁵ E: pap., Sch., and E.M. τῶν ὑποπετριδίῳν, but in Gk.

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imagnations 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, I¹ 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.² 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 cattle³ of our dreams that fly.

See you not first that the courser is of Ænetic blood, and secondly that the tresses that bloom upon my cousin Hagesichora⁴ are like the purest gold? and as for her silvern face, how shall I put it you in express words? Such is Hagesichora; and yet she whose beauty shall run second not unto hers but unto Agido's, shall run as courser Colaxæan to pure Ibenian-bred; for as we bear along her robe to Orthia, these our Doves⁵ rise to fight for us⁶

¹ each of the performers ² the invocation was prob. part of the ritual and took place in dumb-show as these words were sung ³ *i. e.* horses ⁴ she takes her nickname from her position as Choir-leader, Agido being second in command; it was prob. part of the ritual that the dancers should be cousins (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 unsubstantial, not wonderfully fine, types (Sheppard) ⁶ pap. [.]ς ⁷ pap. *ἄντα* ⁸ *ορθία*: Sch.: text *ορθρία*; pap. *φᾶρος*; Hdn. π. μον. λέξ. 36. 31 *φᾶρος*

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νυκτα δι' ἀμβροσίαν ἄτε Σήριον
 ἄστρον ἀφειρομέναι¹ μάχονται.
 οὔτε² γάρ τι πορφύρας
 65 τόσσος κόρος ὥτ' ἀμύναι³
 οὔτε ποικίλος δράκων
 παγχρύσιος, οὐδὲ μίτρα
 Λυδία νεανίδων
 ἱανογλεφάρων ἄγαλμα·
 70 οὐδὲ ταὶ Ναννῶς κόμαι,
 ἀλλ' οὐδ' Ἀρέτα σιειδῆς,
 οὐδὲ Συλακίς τε καὶ Κλησισηῖρα·
 οὐδ' ἐς Αἰνησιμβρότας ἐνθοῖσα φασεῖς·
 "Ἄσταφίς τέ μοι γένοιτο
 75 καὶ ποτιγλέποι⁴ Φίλυλλα
 Δαμαρέτα τ' ἐρατά τε Γλιαυθεμίς,
 ἀλλ' Ἀγησιχόρα με τηρεῖ.
 οὐ γὰρ ἀκαλλίσφυρος
 Ἀγησιχόρα πᾶρ' αὐτεῖ,⁵
 80 Ἀγιδοῖ τ' ἴκταρ μένει
 Θωστήριά τ' ἄμ' ἐπαινεῖ ;
 ἀλλὰ τᾶν ἀράς, σιοί,
 δέξασθε· σιῶν γὰρ ἄνα.
 καὶ τέλος μάλ' ἐς τάφος
 85 εἴποιμί κ'· ἐγὼν μὲν αὐτὰ
 παρσένος μάταν ἀπὸ θράνω λέλακα
 γλαύξ· ἐγὼν δὲ τᾶ μὲν Ἀώτι μαλίστα
 ἀνδάνην ἐρῶ· πόνων γὰρ
 ἄμιν ἰάτωρ ἔγεντο·
 90 ἐξ Ἀγησιχόρας δὲ νεάνιδες
 [ἰρ]ήνας ἐράτας ἐπέβαν·
 [ὥ]τε⁶ γὰρ σηρ[αφόρ]ω⁷

¹ pap. σιριον (first i erased) ασ. αυειρ.

² pap. ουτι

³ pap.

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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 Aenesimbrotā'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

ἄσταμύναι ⁴ pap. ποτιβλεποι ⁵ pap. πὰρ'αὐτεῖ ⁶ pap.]στε
⁷ the brackets 92-101 mark very faint and uncertain traces

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α[ύ]τῶς ἔδ[ραν ἴκταρ ἄλλαι],
 τῷ¹ κυβερνά[τ]α δ' ἔχεν
 95 κῆν ναῖ² μα[κράν ὄπ]α χ[ρή].
 ἅ δὲ τᾶν Σηρη[νί]δων
 ἀοιδοτέρα μὲν [οὐχί].
 σιαὶ γάρ· ἀν[θρώπων δέ νιν]
 παίδων ἀέρ[αιμ' ὑπερθ]ι.³
 100 φθέγγεται δ' [ἄρ' ὄτ' ἐπὶ] Ξάνθῳ ῥοαῖσι
 κύκνος· ἅ δ' ἐ[πὶ σχερ]ῶ ξανθᾶ κομίσκα⁴

2 A-C εἰς Διοσκούρους

Steph. Byz. s. Ἐρυσίχη· πόλις Ἀκαρνανίας . . . τὸ ἔθνικόν Ἐρυσιχαῖος, περὶ οὗ πολὺς λόγος τοῖς ἀρχαίοις. ὁ τεχνικὸς γὰρ φησὶν ὅτι σεσημείωται τὸ Ἐρυσίχαιος προπαροξυνόμενον ἐν τοῖς ἔθνικοῖς· μήποτε οὖν τὸ χαῖον ἐγκείσθαι, ὃ ἐστὶν ἡ βουκολικὴ ῥάβδος, καὶ τὸν ἐρύσω μέλλοντα. διχῶς οὖν ἔσται, ὡς ἐστὶ δῆλον, παρ' Ἀλκμᾶνι ἐν ἀρχῇ τοῦ δευτέρου τῶν Παρθενείων ἀσμάτων· φησὶ γάρ·

οὐκ εἰς ἀνὴρ ἄγροικος⁵ οὐδὲ
 σκαιοὺς οὐδὲ παράσυφός τις⁶
 οὐδὲ Θεσσαλὸς γένος
 οὐδ' Ἐρυσιχαῖος οὐδὲ ποιμὴν,
 ἀλλὰ Σαρδίῳ ἀπ' ἀκράν.

εἰ γὰρ τῷ Θεσσαλὸς γένος συναπτέον, ἔθνικόν ἐστι καὶ προπερισπάσθω· Ἡρωδιανὸς ἐν ταῖς Καθόλου Πρῶσφδῖαις καὶ Πτολεμαῖος ἔφη· Εἰ δὲ τῷ οὐδὲ ποιμὴν συνάψειε τις λέγων 'οὐδ' Ἐρυσίχαιος οὐδὲ ποιμὴν,' πρόδηλον ὡς προπαροξυνθήσεται καὶ δηλοῖ τὸν Βουκόλον ἢ τὸν αἰπόλον, πρὸς ὃ τὸ ποιμὴν ἀρμόδιον ἐπαχθήσεται.

¹ pap. corrects to ται bec. Hages. is fem. ² pap. ν ἠ ἱ
³ aor. of αἶρω cf. Hesych. ἀέρης· ἄρης, βαστάσης, Sa. 148. 3: for -θι cf. Alc. 122. 10 ἄγι ⁴ a coronis or dividing-mark on the edge of the lost fourth column shows that there were 4 lines more to the poem ⁵ so Chrys. ἀποφ. 21 quoting l. 1: mss here ἄγριοι ⁶ E, cf. παράκοιτος, παράσιτος: mss παρὰ σοφοῖσιν: B sugg. παρὰ σύφοισι

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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 . . . ¹

2 A-C TO THE DIOSCURI

Stephanus of Byzantium *Lexicon*: Erysichè: A city of Acarnania . . . its adjective is Ἐρυσίχαῖος ‘Erysichaeian,’ about which there is much discussion in the old writers. For Herodian says that Ἐρυσίχαῖος 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 ἐρύω ‘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 Erysichaeian (*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.’”²

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 (Ἐρυσ. glossed Καλυδάνιος)

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2 B

Hdn. π. σχήμ. 61 Ἀλκμανικὸν σχῆμα τὸ μεσάζον τὴν ἐπαλλήλων ὀνομάτων¹ θέσιν πληθυντικοῖς ἢ δυϊκοῖς ὀνόμασιν ἢ ῥήμασι. τέσσαρα δὲ παρὰ τῷ ποιητῇ τοιαῦτα . . . πλεονάζει δε τοῦτο τὸ σχῆμα παρ' Ἀλκμᾶνι τῷ λυρικῷ, ὅθεν καὶ Ἀλκμανικὸν ὀνόμασται. εὐθὺς γοῦν ἐν τῇ δευτέρᾳ ᾠδῇ παρλείηται·

Κάστορ τε πώλων ὠκέων δαμάντορ' ἵπποτα
σοφῶ
καὶ Πολλυδεύκες κυδρὲ²

2 C

Heph. 3 [π. μακρῶν θέσει]. ἦτοι γὰρ λήγει εἰς δύο σύμφωνα, οἶον . . . καί·

καὶ κῆνος ἐν σάλεσσι πολλοῖς κήμενος μακαρς
ἀνῆρ³

3-7 εἰς Διοσκούρους (ἢ εἰς Δία Λυκαῖον)

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

4

Ael. *H. A.* 12. 3 Ὀμήρῳ μὲν οὖν φωνὴν Ξάνθῳ τῷ ἵππῳ δόντι συγγνώμην νέμειν ἄξιον· ποιητῆς γὰρ καὶ Ἀλκμᾶν δὲ μιμούμενος ἐν τοῖς τοιούτοις Ὀμηρον οὐκ ἂν φέροιτο αἰτίαν.

¹ mss ὄνομ. ἢ ῥημάτων. ² Κάστορ τε *E*: mss Κάστορε: *B* Κάστωρ τε ὠκέων: Sch. Pind. ταχέων δαμάντορε *E*: mss -τορες or -τῆρες: Sch. *Od.* ἐλατῆρες, Eust. ἐλατῆρε, Sch. Pind. δματῆρες Πολλυδεύκες *E*: mss Πολυδεύκεις, -ης: *B*

ALCMAN

2 B

Herodian *on Grammatical Figures*: The Alcmænic 'figure' is that whereby plural or dual nouns¹ 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 Polydeuces²

2 C

Hephaestion *Handbook of Metre* [on syllables long by position]: For either the word will end in two consonants, for instance . . . and μάκας '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. *Prøn.* 335b (Ἰαλκμᾶν)

Πωλυδεύκης κυδρὲ *E*: mss nom. ³ σάλεσσι: mss σάλεσιν
κήμενος *E*: mss κείμενος, ἥμενος πολλοῖς: Heph. om.

LYRA GRAECA

5

Paus. 1. 41. 5 [π. Ἀλκάθου]. Ἀλκμᾶν ποιήσας ᾄσμα ἐς τοὺς Διοσκούρους ὡς Ἀφίδνας¹ ἔλοιεν καὶ τὴν Θησέως ἀγῶγιον μητέρα αἰχμάλωτον, ὅμως Θησέα φησὶν αὐτὸν ἀπέιναι.

6

Hesych.

Ἀσανέων πόλιν . . .

τὰς Αφίδνας.

7

Paus. 3. 26. 2 [π. Πέφνου]. Θαλαμῶν δὲ ἀπέχει σταδίου εἴκοσιν ὀνομαζομένη Πέφνος ἐπὶ θαλάσῃ, προκείται δὲ νησὶς πέτρας τῶν μεγάλων οὐ μείζων, Πέφνος καὶ ταύτῃ τὸ ὄνομα τεχθῆναι δὲ ἐνταῦθα τοὺς Διοσκούρους φασὶν οἱ Θαλαμᾶται τοῦτο μὲν δὴ καὶ Ἀλκμᾶνα ἐν ᾄσματι οἶδα εἰπόντα, τραφῆναι δὲ οὐκέτι ἐν τῇ Πέφνῳ φασὶν αὐτοῦς, ἀλλ' Ἐρμῆν τὸν ἐς Πελλάναν κομίσαντα εἶναι.

8-15 εἰς Δία Λυκαῖον

Max. Plan. ad Herm. *Rh. Gr.* Walz 5. 510 στροφὴ καὶ ἀντί-στροφος καὶ ἐπὶ ὁδὸς συστήματα μέτρων ἐστὶν ἐν λυρικοῖς ποιήμασιν· ἡ μὲν οὖν στροφὴ ἐστὶν ἡ πρώτη τιθεμένη περίοδος ἐκ δύο ἢ πλειόνων κῶλων ὁμοίων ἢ ἀνομοίων συγκειμένη, ὡς παρὰ Ἀλκμᾶνι (43) αὕτη γὰρ ἡ στροφὴ ἐκ τριῶν ἐστὶ κῶλων δακτυλικῶν ἰσομέτρων συγκειμένη· ἐξ ἀνομοίων δὲ ὡς τῶδε·

Μῶσ' ἄγε, Μῶσα λίγεια πολυμμελὲς
αἰενάοιδε,² μέλος
νεοχμὸν ἄρχε παρσένοις αἰεῖδεν.

¹ mss Ἀθήνας

² B: mss αἰεὶ δὲ, αἰεν αἰεῖδε, αἰεν αἰεῖδε

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

8-15 TO LYCAEAN ZEUS

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

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

¹ cf. Sch. *Il.* 3. 242 ² cf. *E.M.* 589. 47, *Apoll. Synt.* 1. 4, *Erotian* 99. 2 (Ἄλκμαν ἐν ἄ μελῶν), *Prisc. Metr. Ter.* 2. 428 *Keil (Alcman in primo)*, *Him. Or.* 5. 3

LYRA GRAECA

9

Vita Arati Buhle 2. 437 ἀγνοοῦσι δὲ ὅτι καὶ Πίνδαρος κατε-
χρήσατο τῷ ἔπει τούτῳ λέγων· “Ὁθενπερ καὶ Ὀμηρίδαι ἄρχονται,
Διὸς ἐκ προοιμίου·” καὶ Ἀλκμάν·

. ἐγώνγα δ' αἰείσομαι
ἐκ Διὸς ἀρχομένα.¹

10

Apoll. Pron. 109. 23 πλείστα γοῦν ἔστι παρ' ἑτέροις εὐρεῖν
σφέτερον πατέρα ἀντὶ τοῦ ὑμέτερον . . . καὶ πάλιν παρ' αὐτῷ
ἀντὶ τοῦ σφωτῆτερον· Ἀλκμάν·

ὑμέ τε καὶ σφετέρως
ἵππως . . .

11

Sch. Eur. Tro. 210 οἰκητήριόν φασι τὰς Θεράπνας τῶν Διοσ-
κούρων παρ' ὅσον ὑπὸ τὴν γῆν τῆς Θεράπνης εἶναι λέγονται
ἀποθανόντες,² ὡς Ἀλκμάν φησιν.

¹ Valck. -B: mss ἐγὼ δὲ αἰεί σοι με ἐκ Δ. ἀρχόμενα ² mss
ζῶντες

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

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 poem unto Zeus,'¹ and Alcman:

But of this song of mine the beginning shall be Zeus.²

10

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

Ye³ and your horses

11

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

the Spartans when A. passed through Sparta on his way with the poem to the temple of Lycaean Zeus in Arcadia; cf. Him. 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 ἀγνὸς¹ εὐπύργω 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 Λάκωνος λέγοντος εἰς αὐτόν τε καὶ τὸν χορόν· Ἄ Μῶσα κ.τ.λ. . . . προστίθει δὲ κακείμενο, ὅτι αὐτῆς τῆς Μούσης δεηθεὶς κατ' ἀρχὰς ὁ ποιητής, ἵν' ἐνεργὸς ὑπ' αὐτῆς γένοιτο, εἶτα ὡσπερ ἐξέστη καὶ φησιν ὅτι τοῦτο ἐκείνο <ὁ> χορὸς αὐτὸς ἀντὶ τῆς Μούσης πεποίηκε.²

Ἄ Μῶσα κέκλαγ', Ἄ λίγεια Σειρήν.³

e.g.⁴ ἀλλά νιν οὐκ ἄρ' ἔδευε⁵ καλῆν ἐμέ,

τῶ Φόπα, παρθενικαί,

ὑμμες τοσαύταν ἐμπεπνεύκατ' αὐταί.⁶

15

Sch. Ap. Rh. 1. 146 [Αἰτωλίας . . . Λήδη]· Φερεκύδης δὲ ἐν τῇ β' ἐς Λαοφόντης τῆς Πλευρῶνος Λήδαν καὶ Ἀλθαίαν Θεοσίῳ γενέσθαι φησίν· ὅτι δὲ Γλαύκου ἐστὶ καὶ Ἀλκμᾶν⁷ αἰνίττεται λέγων·

. . . τὼς τέκε <Φοι> θυγάτηρ

Γλαύκω μάκαιρα⁸

¹ Herm. -B: mss ἀγνῶς ² E: mss γεγένηται ³ κέκλαγ'
 Ἄ Welck. -B: mss κεκλήγη or -ει ⁴ E: cf. Hes. *Th.* 31
⁵ cf. Sa. 2. 15 ἐπιδούφην ⁶ cf. 1. 95 ⁷ B: mss Ἀλθαίας
 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 φύκεσσι 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 Laophontè daughter of Pleuron ; but that Leda was daughter of Glaucus is implied by Alcman thus :

. . . his sons by the blessed daughter of Glaucus

¹ cf. Harp. 151. 14 (Ἄλκμαν ἐν ᾧ), Phot. and Suid. Θεράπναι, Paus. 3. 20. 1, Sch. Pind. I. 4. 3, Steph. Byz. Θεράπναι
² the calm sea ³ to a written speech of his own

LYRA GRAECA

16 εἰς Ἡραν¹

Ath. 15. 680f [π. ἐλιχρύσου]· μνημονεύει αὐτοῦ Ἄλκμᾶν ἐν τούτοις·

καὶ τὴν εὐχομαι φέροισα²
τόνδ' ἐλιχρύσω πυλεῶνα
κῆράτω κυπαίρω.³

17-23 εἰς Ἄρτεμιν

E.M. Vet. Miller Misc. 263 ῥύτειρα·

Ἄρταμι, ῥύτειρα τόξων⁴

18

Apoll. Pron. 75. 12 ἡ σέο καταβάλλει τὸ σ εἰς τὸ τ παρὰ Δωριεῦσιν. Ἄλκμᾶν·

Ἐμὲ Λατοῖδα τέο θ' ἀγεόχορον⁵

19

Sch. Il. 21. 485 περιάπτεται γὰρ νεβρίδας, Ἄλκμᾶν·

ἐπαμμένα περίρι⁶ δέρματα θηρῶν

20

E.M. 486. 39 καλά· τὸ καλά παρ' Ἄλκμᾶνι καλλὰ ἐστίν, ἴον

καλλὰ μελισδομένα

¹ Ath. 15. 678a ² τὴν *B*: mss τιν' ³ πυλεῶνα κῆρ.
Boiss: mss πίλεω ἀκῆράτων κυπαίρω Welck., cf. Eust.
Od. 1648. 7: mss κυπέρω ⁴ *B Adesp.* 46v ⁵ i.e. ἀγέχορον
E: mss δ' ἀχοσχορον ⁶ *B-E*: mss ἐπάμειαι (οἱ ἐσσαμένα)
παρὰ

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 ³ cf. Cram. *A.P.* 4. 63. 13, Apoll. *Adv.* 155. 9

LYRA GRAECA

21

Apoll. *Pron.* 50. 28 οἱ αὐτοὶ Δωριεῖς ἐγώνγα καὶ ἐγώνη·

οὐ γὰρ ἐγώνγα, Γάνασσα Διὸς θύγατερ¹

Ἄλκμάν.

22

Choer. ad Heph. 13 [π. παιωνικοῦ]: Ἡλιόδωρος δέ φησι
κοσμίαν εἶναι τῶν παιωνικῶν τὴν κατὰ πόδα τομήν . . . οἶον·

οὐδὲ τῷ Κνακάλῳ οὐδὲ τῷ Νυρσύλῳ

23

Ath. 14. 646a [π. κριβανῶν]: κριβάνας πλακοῦντάς τινας
ὀνομαστικῶς Ἀπολλόδωρος παρ' Ἀλκμᾶνι ὁμοίως καὶ Σωσίβιος ἐν
τρίτῳ Περὶ Ἀλκμᾶνος, τῷ σχήματι μαστοειδεῖς εἶναι φάσκων
αὐτούς· χρῆσθαι δ' αὐτοῖς Λάκωνας πρὸς τὰς τῶν γυναικῶν ἐστιά-
σεις, περιφέρειν τε αὐτοὺς ὅταν μέλλωσιν ἄδειν τὸ παρεσκευασ-
μένον ἐγκώμιον τῆς Παρθένου αἰ ἐν τῷ χορῷ ἀκόλοιθοι.

Ibid. 3. 114f [π. μαζῶν]: αἰ δὲ παρ' Ἀλκμᾶνι θριδακίσκαι
λεγόμεναι αἰ αὐταὶ εἰσι ταῖς Ἀττικαῖς θριδακίναῖς, λέγει δὲ οὕτως
ὁ Ἀλκμάν·

θριδακίσκας τε καὶ κριβάνας νῶντος²

24 εἰς Ἀφροδίτην

Str. 8. 340 [π. Ἡλίδος]: ποιητικῷ δέ τινι σχήματι συγκατα-
λέγειν τὸ μέρος τῷ ὄλφ φασι τὸν Ὅμηρον, ὡς τὸ 'ἀν' Ἑλλάδα
καὶ μέσον Ἄργος' . . . καὶ Ἀλκμᾶν δέ·

Κύπρον ἰμερτὰν λιποῖσα καὶ Πάφου περιρρύταν

¹ mss ἐγώνγα
κριβανωτὸς οἶ - τως

² B, cf. Phot. νῶντος· σωρεύοντος: mss

ALCMAN

21

Apollonius *Pronouns*: The same Dorians say ἐγώνγα and ἐγώνη 'I': compare:

Never [did] I, O queen born of Zeus

from Alcman.

22

Choeroboscus on Hephaestion *Handbook of Metre* [on the paeonic]: Heliodorus says that the foot-by-foot caesura is regular in paeonics, 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 θριδακίσκαι of Alcman are the same as the Attic θριδακῖναι 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 Aleman, 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 GRAECA

25

Ath. 9. 390a καλοῦνται δὲ οἱ πέρδικες ὑπ' ἐνίων κακκάβαι, ὡς καὶ ὑπ' Ἀλκμᾶνος, λέγοντος οὕτως·

ἔπη δέ γε¹ καὶ μέλος Ἀλκμᾶν
εἶρε² γεγλωσσάμενον
κακκαβίδων στόμα συνθέμενος,

σαφῶς ἐμφανίζων ὅτι παρὰ τῶν περδίκων ἄδειν ἐμάνθανε.

26

Ant. Car. Hist. Mir. 27 (23) τῶν δὲ ἀλκυνόνων οἱ ἄρσενες κηρύλοι καλοῦνται· ὅταν οὖν ὑπὸ τοῦ γήρως ἀσθενήσωσι καὶ μηκέτι δύνωνται πέτεσθαι, φέρουσιν αὐτοὺς αἱ θηλείαι ἐπὶ τῶν πετρῶν λαβοῦσαι· καὶ ἐστὶ τὸ ὑπὸ τοῦ Ἀλκμᾶνος λεγόμενον τούτῳ συνφκειωμένον· φησὶν γὰρ ἀσθενῆς ὢν διὰ τὸ γήρας καὶ τοῖς χοροῖς οὐ δυνάμενος συμπεριφέρεσθαι οὐδὲ τῇ τῶν παρθένων ὀρχήσει·

οὐ μ' ἔτι, παρθενικαὶ μελιγάρυες ἱερόφωνοι,³
γυῖα φέρειν δύναται· βάλε δὴ βάλε κηρύλος εἶην,
ὅς τ' ἐπὶ κύματος ἄνθος ἄμ' ἀλκυνόνεσσι ποτῆται
νηδεῖς⁴ ἦτορ ἔχων, ἀλιπόρφυρος εἶαρος⁵ ὄρυις.

27

Aristid. 2. 40 π. Ῥητορικῆς· τί δὲ ὁ τῶν παρθένων ἐπαινέτης τε καὶ σύμβουλος λέγει ὁ Λακεδαιμόνιος ποιητής;⁶

Πολλυλέγων⁷ ὄνυμ' ἀνδρί, γυναικὶ δὲ Πασιχάρηα.⁸
πολλά, φησὶν, ὁ ἀνὴρ λεγέτω, γυνὴ δὲ οἷς ἂν ἀκούσῃ χαίρετω.

¹ E: mss ἐπῆγε δὲ: B ἔπη τᾶδε

² Emperius: mss εἶρε

³ loud-voiced, cf. 1. 95

⁴ Boiss: mss νηλεῖς but Phot.

ἀδεῖς ⁵ if right, this use of the gen. of the noun instead of an adj. personifies spring; Heck. ἱαρὸς = ἱερὸς perh. rightly: the halcyon was popularly connected with winter

⁶ Sch. ὁ Ἀλκμᾶν

⁷ E, cf. Πολυμέδων: mss πολλά λέγων:

Herm. Πολλαλέγων

⁸ Herm: mss πᾶσι (πάσῃ) χαρῆά

ALCMAN

25

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

Aye, and Alcman did put together the tongued utterance of the *caccabis*, to make his twine of words and music,

clearly indicating that he learnt to sing from the partridges.¹

26

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

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

27

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

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

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

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. ἔρπυς*, *Ath.* 9. 347 d, *Zon.* 121 (Goettl.)

LYRA GRAECA

28-35

Ath. 9. 373e [π. ὀρνίθων]· ὅτι δὲ καὶ ἐπὶ τοῦ πληθυντικοῦ ὄρνεις λέγουσιν, πρόκειται τὸ Μενάνδρειον μαρτύριον· ἀλλὰ καὶ Ἄλκμάν που φησί·

δῦσαν δ' ἄπρακτα νεάνιδες ὄτ'
ὄρνις ἰέρακος ὑπερπταμένω.¹

29

Apoll. Pron. 58. 13 ἀλλὰ καὶ Ἄλκμάν πρωτῶ

Μάκαρς ἐκεῖνος

φησί.

30

Ibid. 366c ἡ σέ . . . Δωριεῖς διὰ τοῦ τ . . . Ἄλκμάν καὶ ἔτι μετὰ τοῦ ι . . . καὶ ἔτι κοινῶς·

σὲ γὰρ ἄζομαι.

31

Sch. Od. 6. 244 [αἱ γὰρ ἐμοὶ τοιοῦδε πόσις κεκλημένος εἴη ἐνθάδε ναιετάων, καὶ οἱ ἄδοι αὐτόθι μίμνεν]· ἄμφω μὲν ἀθετεῖ Ἀρίσταρχος· διατάζει δὲ περὶ τοῦ πρώτου ἐπεὶ καὶ Ἄλκμάν αὐτὸν μετέλαβε,² παρθένους λεγούσας εἰσάγων·

Ζεῦ πάτερ, αἱ γὰρ ἐμὸς πόσις εἴη

32

Apoll. Pron. 109. 23 πλείστα γούνη ἔστι παρ' ἑτέροις εὐρεῖν σφέτερον πατέρα ἀντὶ τοῦ ὑμέτερον . . . Ἄλκμάν (—*fr.* 10; *then*—)

σφεὰ δὲ προτὶ γούνατα πίπτω.³

¹ δῦσαν *B*, cf. *Il.* 18. 145: mss λῦσαν ² *Lehrs*: mss -έβαλε

³ προτὶ *Bek*: mss ποτὶ

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

ALCMAN

28-35¹

Athenaeus *Doctors at Dinner* [on poultry]: That they say ὄρνεις for ὄρνιθες '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.

29²

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

Blest is he

30³

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.⁴

31⁵

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!

32⁶

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

Before your knees I fall.

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

LYRA GRAECA

33

Cram. *A.P.* 4. 181. 27 εἶκω τὸ ὑποχωρῶ . . . ὡς Ἀλκμάν·
τῷ δὲ γυνὰ ταμία¹ σφεὰν ἔειξε χώραν.²

34

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

πλητρίον³

35

Eust. *Π.* 110. 25 μονῆρες δὲ ἐν θηλυκοῖς ἡ χεῖρ, ἥ κλίνεται
διχῶς, ποτὲ μὲν διὰ τοῦ ε . . . , ποτὲ δὲ διὰ τῆς εἰ διφθόγγου,
ποτὲ δὲ κατὰ Ἑρωδιανὸν καὶ μετατεθείσης αὐτῆς εἰς η, ᾤ μαρτυρεῖ
φησὶν Ἀλκμάν ἐν τῷ·

ἐπ' ἀριστερὰ χηρὸς ἔχων

36

Apoll. *Lex. Hom.* κνώδαλον . . . ἔνιοι δὲ θῆρας μὲν καὶ
θηρία λέγουσι⁴ λέοντας καὶ παρδάλεις καὶ λύκους καὶ πάντα τὰ
παραπλήσια τούτοις, ἔρπετὰ δὲ πάλιν κοινῶς τὰ γένη τῶν ὕφωι,
κνώδαλα δὲ τὰ θαλάσσια κήτη, φαλαίνας καὶ ὅσα τοιαῦτα, καθάπερ
καὶ Ἀλκμάν διαστέλλει λέγων οὕτως·

εὔδοισιν δ' ὀρέων κορυφαί τε καὶ φάραγγες
πρώφονές τε καὶ χαράδραι,⁵
φῦλά θ' ἔρπετὰ τόσσα⁶ τρέφει μέλαινα γαῖα,
θῆρες τ' ὀρεσκῶοι καὶ γένος μελισσᾶν,
καὶ κνώδαλ' ἐν βένθεσι πορφυρέας⁷ αἰλός·
εὔδοισιν δ' οἰωνῶν
φῦλα τανυπτερύγων.

¹ *B*, cf. *Od.* 7. 175: mss τὸ δὲ γύναι ταμίας ² *E*: mss
σφεὰς εἶξε χώρας (σφεὰς from ταμίας): ἔειξε Apoll. (τῷ ε
πλεονάζει) ³ *E*: mss πλήθριον: πλήτρον prob. Aeol. for
πλήκτρον; for simplification of consonant-compounds cf.
ὑθματα, ἔσλος ⁴ mss λέγοντες ⁵ Vill.-Baunack: mss

ALCMAN

33¹

Cyrrillus in Cramer's *Inedita* (*Paris*): εἶκω 'to withdraw' . . .
as Alcman:

And the housewife gave up her place to him.²

34

Cramer *Inedita* (*Oxford*): And πλῆτρον 'rudder,' and in the
diminutive-form Alcman said πλητρίον

'tiller' ³

35

Eustathius on Homer: χεῖρ '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 generically to the various kinds of
snakes, that of monster to cetaceans such as whales; which
is the distinction made by Alcman in the lines:

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

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

εὔδουσιν and φίλαγγες πρωτονέστε ⁶ Schoemann: inss φ.
τε ἔρπ. θ' ὄσσα ⁷ inss μελισσῶν and πορφυρήs

LYRA GRAECA

37

Apoll. *Prosp.* 95. 9 ἡ ἀμῶν παρὰ Δωριεῦσι, καὶ σύναρθρον γενικὴν σημαίνει ἀκόλουθον τῇ ἀμός· τῇ μέντοι διαιρέσει ἡ πρωτότυπος διαλλάσσει τῆς κτητικῆς . . . Ἄλκμάν·

ὄσαι δὲ παῖδες ἀμέων ἐντί, τὸν κιθαρίσταν αἰνέοντι . . .¹

38

Eust. *Il.* 1147. 1 λῆδος . . . ὃ Δωριεῖς λᾶδος φασιν ὡς Ἄλκμάν·

λᾶδος εἰμένα καλόν

ὃ ἔστιν λῆδιον ἐνδεδυμένη εὐειδές.

39

Eust. *Od.* 1618. 23 κατὰ δὲ τὴν παρὰ Ἑρωδιανῶ Ἀλκμανικὴν χρῆσιν καὶ Ἀρτέμιδος Ἀρτάμιτος,² οἶον·

Ἀρτάμιτος θεράποντα

οὔτω θέμις θέμιτος.

40

Ach. Tat. *Isag.* 2. 166 (Petavius *Uranologium*) εἰσὶν οὖν τέσσαρες σφαῖραι ἃ στοιχεῖα καλοῦσιν οἱ παλαιοὶ διὰ τὸ στυίχῳ καὶ τάξει ἕκαστον αὐτῶν ὑποκείσθαι ὡς που καὶ Ἄλκμάν

ὁμοιστοίχους

ἐκάλεσε τὰς ἐν τάξει χορευούσας παρθένους.

41

Suid. ψιλεύς· ἐπ' ἀκροῦ χοροῦ ἰστάμενος· ὅθεν καὶ

φιλόψιλος

παρ' Ἀλκμᾶνι ἢ φιλοῦσα ἐπ' ἀκροῦ χοροῦ ἴστασθαι.³

¹ mss παῖδες ² sugg. B (bis) : mss Ἀρτ:μ. ³ cf. ψίλον = πτίλον and Hesych. ψιλεῖς· οἱ ὕστατοι χρεῦντες

ALCMAN

37

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

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

38

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

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

39

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

minister of Artemis;

So θέμις, θέμιτος.

40

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

maidens all a-row

41

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

lover of the wings,

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

¹ the poet's choir to the poet

² cf. Phot. s. ψιλεύς

LYRA GRAECA

42

Bek. *An.* 2. 855 ὁ ὑποκορισμὸς ὄνομά ἐστι μικρότητος ἐμφαντικὸν καὶ κόραις ἐοικός· λαμβάνεται δὲ ἔνεκεν τοῦ πρέποντος ὡς παρ' Ἀλκμᾶνι . . . κόραι γὰρ αἱ λέγουσαι.

Γ'

43

Heph. 43 [π. δακτυλικοῦ]. Ἀλκμᾶν δὲ καὶ ὅλας στροφὰς τούτῳ τῷ μέτρῳ κατεμέτρησε·

Μῶσ' ἄγε, Καλλιόπα, θύγατερ Διός,
ἄρχ' ἐρατῶν ἐπέων, ἐπὶ δ' ἴμερον¹
ὑμνον καὶ χαρίεντα τίθει χορόν.²

44

Sch. *Od.* 3. 171 Ψυρίης· νησίδιον μικρὸν ἔχον λίμενα νηῶν εἴκοσιν· Ἀλκμᾶν·

πάρ θ' ἱερὸν σκόπελον παρά τε Ψύρα³

45

Aristid. 2. 509 π. τοῦ Παραφθέγματος· ἀλλαχῇ δὲ οὕτω σφόδρα ἐνθεὸς γίγνεται (ὁ Ἀλκμᾶν) ὥστε φαίης ἂν οὐδ' οὕτωςι κατὰ τὸ ῥῆμα ἐνθεὸς ἐστίν, ἀλλ' αὐτὸ δὴ τοῦτο ἄσπερ θεὸς τῶν ἀπὸ μηχανῆς λέγει·

εἶπατέ μοι τάδε, φῦλα βροτήσια.

¹ ἐφ' ἴμερον the phrase whence came ἐφίμερος ὕμνω ³ πάρ θ' Buttman: mss παρά τε

² Max.

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 Aleman: . . . ; for the speakers are girls.¹

BOOKS III²

43

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

Come, Muse Calliopè, 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 Aleman:

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 *θεός* 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, *Puroem.* 2. 540, Heph. 44 and Sch.

Ath. 10. 416c [π. πολυφαγίας]. καὶ Ἀλκμὰν δὲ ὁ ποιητῆς
 ἑαυτὸν ἀδηράγον εἶναι παραδίδωσιν ἐν τῷ τρίτῳ διὰ τούτων·

καὶ τόκα τοι δώσω τρίποδος κύτος,¹
 ὧ κ' ἐνὶ <δεῖπνον ἀολλέ'> ἀγείρης·²
 ἀλλ' ἔτι νῦν γ' ἄπυρος, τάχα δὲ πλέος
 ἔτνεος, οἶον ὁ παμφάγος Ἀλκμὰν
 ἠράσθη χλιερὸν πεδὰ³ τὰς τροπᾶς·
 οὔτι γὰρ ἠὺ τετυγμένον ἔσθαι,⁴
 ἀλλὰ τὰ κοινὰ γάρ, ὥσπερ ὁ δᾶμος,
 ζατεύει . . .⁵

Ibid. 11. 498f [π. σκύφου]. Ἀσκληπιάδης δὲ ὁ Μυρλεανὸς ἐν
 τῷ Περὶ τῆς Νεστορίδος φησὶν ὅτι τῷ σκύφει καὶ τῷ κισσυβίῳ τῶν
 μὲν ἐν ἄστει καὶ μετρίων οὐδεὶς ἐχρήτο, συβῶται δὲ καὶ νομεῖς καὶ
 οἱ ἐν ἀγρῷ . . . καὶ Ἀλκμὰν δέ φησι·

πολλάκι δ' ἐν κορυφαῖς ὀρέων, ὅκα
 θεοῖσι Γάδῃ πολύφανος ἑορτά,⁶
 χρύσιον ἄγγος ἔχοισα μέγαν σκύφον
 οἰά τε ποιμένες ἄνδρες ἔχοισιν,
 χερσὶ λεόντεον ἐν γάλα θείσα⁷
 τυρὸν ἐτυρήσας μέγαν ἄτρυφον
 ἀργιφόεντα . . .⁸

¹ τόκα sugg. B: mss πόκα ² δεῖπνον E, ἀολλέ' Jur: mss
 by haplogr. ᾧκένιλεα γειρης (ΔΕ for ΔΕ, cf. ΧΑ for ΧΑ below):
 B ἀγείραις perh. rightly ³ Cas: mss χαιερὸν παῖδα ⁴ mss
 also τετυμμ. ⁵ κοινὰ Cas: mss καινὰ ⁶ mss θεοῖς ἄδη
⁷ Fiorillo-Herm, cf. Aristid. 1. 49: mss ἐπαλαθεῖσα ⁸ E, cf.
 late poet Cram. A.P. 4. 350 (epithet of νῶπα θαλάσσης, mss
 ἀργυφ.): mss ἀργύφρον τε, ἀργιόφρονται, -φόνται: Gram. (see
 opp.) ἀργίφοντα

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 Aleman 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 δροσοβολεῖ γὰρ ταῖς πανσελήνοις μάλιστα διατηκόμενος (ὁ ἀήρ), ὡς που καὶ Ἄλκμᾶν ὁ μελοποιὸς αἰνιπτόμενος τὴν δρόσον ἀέρος θυγατέρα καὶ σελήνης·

οἶα Διὸς θυγάτηρ
ἔρσα τρέφει καὶ δίας Σελάνας¹

49

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

ἄγρωστιν δρόσος αὔξει
μήνας τε καὶ ἀέρος υἱός.²

50

Sch. *Il.* 13. 588 : . . . τῇ φι παραγωγῇ ὁ ποιητὴς κατὰ τριῶν κέχρηται πτώσεων, ἐπὶ γενικῆς, δοτικῆς, αἰτιατικῆς . . . ἐπὶ δὲ κλητικῆς Ἄλκμᾶν ὁ μελοποιὸς οὕτως·

Μῶσα Διὸς θύγατερ,
ὠρανίαφι λίγ' αἰέσομαι·

ἔστι γὰρ οὐρανία.

51

Sch. *Il.* 22. 305 [ἀλλὰ μέγα βέξας τι καὶ ἔσσομένοισι πυθέσθαι]· λείπει τὸ ἀγαθόν, ὡς Ἄλκμᾶν·

μέγα γείτονι γείτων.

¹ Bernardakis mss κ. ἀσελ : *Qu. Nat.* κ. Σ. δίας ² mss δρόσον αὔξ. 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 Moon¹

49

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

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

50

Scholiast on the *Iliad*: The termination $-\phi\iota$ 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 $\acute{\omega}\rho\alpha\nu\acute{\iota}\alpha\phi\iota$ stands for $\acute{\omega}\rho\alpha\nu\acute{\iota}\alpha$ 'heavenly.'³

51

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

Neighbour is a great thing unto neighbour.

Sch. *Il.* 2. 233, *Apoll. Adv.* 165. 7, *Cram. A.O.* 1. 293. 23 ($\acute{\omega}\rho\alpha\nu\acute{\iota}\alpha\phi\iota \gamma' \acute{\alpha}\epsilon\acute{\iota}\sigma\omicron\mu\alpha\iota$), *E.M.* 800. 10, *E.G.* 411. 16, but metre and grammar alike point to some early corruption, perh. of $\acute{\omega}\rho\alpha\nu\acute{\iota}\alpha \lambda\acute{\iota}\gamma' \acute{\alpha}\epsilon\acute{\iota}\sigma\omicron\mu\alpha\iota$

LYRA GRAECA

52

Apoll. *Prosp.* 83. 3 ἢ σέ ὁμοίως πρὸς πάντων κοινή· Δωριεῖς
διὰ τοῦ τ· . . . (132) Ἀλκμάν καὶ ἔτι μετὰ τοῦ ι·

τεὶ γὰρ Ἀλεξάνδρῳ δαμάσαι.¹

53

Sch. *Il.* 3. 39 Δύσπαρι· ἐπὶ κακῷ ὠνομασμένε Πάρι, κακὸν
Πάρι· καὶ Ἀλκμάν φησι·

Δύσπαρις, αἰνόπαρις, κακὸν Ἑλλάδι βωτιανείρα

54

Ibid. 16. 236 [ἤμην δή ποτ' ἐμὸν ἔπος ἔκλυες εὐχομένοιο]· τὴν
ἀπὸ τῆς μητρὸς δέησιν ἑαυτοῦ εὐχὴν νενόμικεν· ὁ γὰρ τὴν Θέτιν
αὐτῷ ἀνεῖς Ἀχιλλεὺς ἦν καὶ εἰς αὐτὸν ἄγεται <ἡ εὐχή>· καὶ
Ἀλκμάν γάρ φησι·

καί ποτ' Ὀδυσσῆος ταλασίφρονος ὡαθ' ἑταίρων
Κίρκα ἐπαλείψασα . . .²

οὐ γὰρ αὐτὴ ἤλειψεν, ἀλλ' ὑπέθετο Ὀδυσσεῖ.

55

Bek. *An.* 2. 566. 11 ἐξῆς ῥητέον ἐστὶ καὶ περὶ τοῦ ῥά·
Ἀλκμάν·

Τίς κα, τίς ποκα ῥὰ ἄλλω νόον ἀνδρὸς ἐνίσποι ;³

56

Ammon. *Ἰπες*· . . . Ἰκες δὲ τὰ διεσθίοντα τοὺς ὀφθαλμοὺς τῶν
ἀμπέλων· Ἀλκμάν·

καὶ ποικίλον ἴκα τὸν ὀφθαλμῶν ὀλετήρα⁴

¹ mss δάμασαι ² ὡαθ' Schn; mss ἀτά θ' : for ἐπόλ. cf. ἡλαίνω
ἀλαίνω ³ κα : mss ἄν : ἄλλω Bek : mss ἀλλά ⁴ Schn.;
mss ὀφθ. ἀμπέλων ὀλ. from above : for metre cf. Heph. 54

ALCMAN

52

Apollonius *Pronouns*: The pronoun σέ, 'thee,' occurs in all dialects—in the Dorian in the form τέ . . . (132), as Aleman says, and in the form τεί:

Thy overcoming shall fall to the lot of Paris.¹

53

Scholiast on the *Iliad*: Δύσπαρι: that is, 'called Paris for ill, evil Paris'; compare Aleman:

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

54

The Same [even as once thou heardst 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 Aleman 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 ῥά; compare Aleman:

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

56

Ammonius *Words Alike but Different*: ἰνες . . . But ἰνες are the creatures that eat through the buds of vines; compare Aleman:

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. μον. λέξ. 44. 10 [πιέζω]. παρὰ δὲ Ἀλκμᾶνα διὰ τοῦ α·
τῷ δὲ σκόλλυν θεὰ¹
καττὰν καρὰν λαβῶσ' ἐπίαζε.²

58

Apoll. Pron. 365 A [π. τῆς σοι]. ὀρθοτονεῖται δὲ καὶ παρ'
'Αλκμᾶνι συνηθῶς Δωριεῦσιν·

ἄδοι Διὸς νόφω χόρος ἀμὸς
καὶ τοί, Φάναξ.³

59

Ibid. 112. 20 πάλιν δὴ ὁ Ἀλκμᾶν τὸ σφέας ἀντὶ ἐνικουῦ ἔταξε
καὶ τὸ <σφοῖς>.⁴

σφοῖς ἀδελφιδεοῖς
κᾶρα καὶ φόνον⁵

60

E.M. Vet. (cf. Zon. 1338) μέγας παρὰ τὸ μήγας, ὃ μὴ ὦν ἐν
τῇ γῆ ἀλλ' ὑπερέχων αὐτῆς· τὸ δὲ μέ⁶ Ἀλκμᾶν·

εἶπε μὲ δαῦτε φαίδιμος Αἴας.

61

Ath. 15. 682 a [π. κάλχης ἄνθους]. τῶν δὲ καλχῶν μέμνηται
καὶ Ἀλκμᾶν ἐν τούτοις·

χρῦσιον ὄρμον ἔχων ραδινᾶν πετάλοισι
καλχᾶν⁷

¹ τῷ E: mss τῶ: σκ. θεὰ B: mss σκομύνθεα (B), σηομύνθια
Egenolff *Rh. Mus.* 35, 105 ² Nauck: inss κάτ' ἄν καρρὰν
μάβως ἐπ. ³ νόφω Sitz. -E: mss δόμφ (through νότφ): mss
ὁ χορὸς: Φάναξ Maittaire: mss γ' ἄναξ ⁴ E ⁵ κᾶρα Bek:
inss κάραν

⁶ sugg. E, originally μέγ 'greatly, loudly,' cf.
ὑπόδρα for ὑπόδρακ (ἔδρακον): mss μὴ context, με quotation:

ALCMAN

57

Herodian *On Peculiarities*: In Aleman the word πιέζω, 'to press,' takes the form πιάζω: compare:

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

58

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

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

59

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

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

60

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

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

61

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

wearing a golden chain of dainty-petalled calcha-flowers

¹ cf. 33

² cf. the death of Ajax son of Oïleus (called 'illustrious' *Il.* 23. 779) *Od.* 4. 499 ff., *E.M.* 574. 38, *Eust.*

Od. 1447. 10

B's suggestions leave no point in the illustration: mss δ' αὔτε

⁷ Dalecamp: mss ῥαδιῶν π. καλχᾶν

LYRA GRAECA

62

Plut. *Lycurg.* 21 μουσικωτάτους γὰρ ἅμα καὶ πολεμικωτάτους ἀποφαίνουσιν αὐτούς·

ρέπει γὰρ ἅντα τῷ σιδάρῳ
τὸ καλῶς κιθαρίσδην.¹

ὡς ὁ Λακωνικὸς ποιητῆς εἴρηκε.

63

Et. Γα. ap. Gais. E.M. p. 327 τὸ γὰρ Λακωνικόν ἐστὶν αἰείδην² ἢ αἰίδεν·

μηδέ μ' αἰείδην ἀπέρυκε.

64

Sch. Soph. *O.C.* 1248 [ἐννυχίαν ἀπὸ 'Ριπᾶν]· . . . λέγει δὲ αὐτὰ ἐννύχια διὰ τὸ πρὸς τῇ δύσει κεῖσθαι μέμνηται δὲ καὶ Ἄλκμᾶν λέγων οὕτω·

Ῥίπας ὄρος ἀιθέον ὕλα
νυκτὸς μελαίνας στέρνον³

65

Bek. *An.* 2. 490 παρ' Ἄλκμᾶνι·

ἦρα τὸν Φοῖβον ὄνειρον εἶδον ;

66

Plut. *Fort. Rom.* 4 οὐ μὲν γὰρ ἀπειθήσ κατα τὸν Πίνδαρον . . . ἀλλὰ μᾶλλον·

Εὐνομίας <τε> καὶ Πειθοῦς ἀδελφὰ
καὶ Προμαθείας θυγάτηρ,⁴

ὡς γενεαλογεῖ Ἄλκμᾶν.

¹ ῥέπει Scal: mss ἔρπει

² L (bis): mss αἰίδειν

³ Lobeck: mss ἔνθειν ὕλαι and στέρμων

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 *Etymologicum Magnum*: For the Laconian form is ἀείδην or ἀείδεν, 'to sing':

Nor yet stay me from singing.²

64

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

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

65

Bekker *Inedita*: In Alcman:

Then have I dreamt of Phoebus?

66

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

Sister of Orderliness and Persuasion, and daughter
of Foresight,

which is her pedigree in Alcman.

¹ cf. Plut. *Fort. Alex.* 2. 2, Terp. 6

² cf. Fav. 115

LYRA GRAECA

67

Sch. Pind. *I.* 1. 56 [ὁ πονήσαιοι δὲ νόῳ καὶ προμαθείαν φέρει]·
ὁ παθὼν καὶ τῷ νῷ προμαθῆς γίνεται· Ἀλκμάν·

πεῖρά τοι μαθήσιος ἀρχά.

68

Eust. *Od.* 1787. 43 λέγουσιν οἱ Αἰολεῖς ἐκ τοῦ φιλῶ μετοχῆν
φίλειαι . . . μήποτε οὖν καὶ τὸ εἶη ῥῆμα Αἰολικόν ἐστὶν ἀπὸ τῆς
εἰς μετοχῆς, ἧς κλίσειν παρὰ τοῖς ποιηταῖς εἰπὼν φυλάττεσθαι
(Ἡρακλείδης) παράγει χρῆσιν ἐξ Ἀλκμᾶνος τό·

ἔστι παρέντων μνᾶστιν ἐπιθέσθαι.

69

Apoll. Pron. 93. 5 ἄμεσ Δώριον· Ἀλκμάν·

ὡς ἄμεσ τὸ καλὸν μελίσκου . . .

οὐκ ἐπίληπτος δὲ ἡ τάσις.

70

Ath. 9. 374d [π. ὀρνίθων]· οἱ δὲ Δωριεῖς λέγοντες ὕριξ τὴν
γενικὴν διὰ τοῦ χ λέγουσιν ὕριχος· Ἀλκμάν δὲ διὰ τοῦ σ τὴν
εὐθειᾶν ἐκφέρει . . . (26. 4), καὶ τὴν γενικὴν <διὰ τοῦ χ>.¹

οἶδα δ' ὀρνίχων νόμωσ
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 Alcmān:

Trial surely is the beginning of wisdom.

68

Eustathius on the *Odyssey*: The Aeolians use as participle of φιλω̄, 'I love,' φιλεις . . . It may be therefore that the optative εἴη, 'would be,' is an Aeolic word derived from the participle εἶς, 'being, the declension of which, Heracleides says, is observed by the poets, and he gives the following instance of it from Alcmān:

Remembrance belongs to them that were there.

69

Apollonius *Pronouns*: ἀμε̄ς 'we' is Doric; compare Alcmān:

as we the pretty roundelay . . .

and the accentuation ἀμε̄ς is not to be censured.

70

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

I know the tunes of all the birds.

LYRA GRAECA

71

Bek. *An.* 3. 1182 ἀλλὰ καὶ τὸ Αἴας τὸ παρ' Ἀλκμᾶνι ἔχομεν σεσημειωμένον ὡς συστέλλον τὸ α . . .

δουρὶ δὲ ξυστῶ μέμνηεν Αἴας αἵματᾶ¹ τε Μέμνων.

. . . ἐν τῇ πέμπτῃ γὰρ χώρα κεῖται, ἐν ᾗ οὐ τίθεται σπονδείος ἐν τροχαϊκῷ μέτρῳ.

72

Sch. *Il.* 1. 222 οὕτως δαίμονας καλεῖ θεοὺς ἦτοι ὅτι . . . ἢ ὅτι διαιτηταί εἰσι καὶ διοικηταί τῶν ἀνθρώπων, ὡς Ἀλκμᾶν ὁ λυρικός φησιν·

ὅς Φέθεν πάλοισ ἐπαλε διανομάς τ' ἐδάσσατο·²
τοὺς μερισμούς, τὰς διαιρέσεις αὐτῶν.

73, 74

Ath. 4. 140c ἔτι φησὶν ὁ Πολέμων (ἐν Τῷ παρὰ Ξενοφῶντι Κανάθρῳ) καὶ τὸ δεῖπνον ὑπὸ τῶν Λακεδαιμονίων ἄϊκλον προσαγορεύεσθαι . . . Ἀλκμᾶν μὲν γὰρ οὕτω φησί·

κῆπὶ τᾶ μύλα δρυφᾶται³ κῆπὶ ταῖς συναικλίαις·
οὕτω τὰ συνδειπνια καλῶν· καὶ πάλιν

ἄϊκλον Ἀλκμάων ἀρμόξατο.⁴

75

Cram. *A.O.* 1. 159. 30 ἔσκε· . . . καὶ ὁ μὲν ποιητὴς τὴν ἀρχουσαν συστέλλει ἐν τῷ ἔσκεν, ὁ δὲ Ἀλκμᾶν φυλάττει·

ἦσκέ τις σκαφεὺς ἀνάσσων.

¹ Herm: mss αἶμα τὰ ² ὅς: mss also οἶ: mss ἔπαλλει: διανομάς B: mss δαίμονάς an ancient corruption, cf. Aesch. *Eum.* 727, Sch. Eur. *Alc.* 12: Nauck δαιμονάς ³ mss δρυφῆται, apparently δρυφᾶω 'tear the flesh, lament.' cf. δρύπτω ⁴ mss also ἀρμ.

Choerobosens in Bekker's *Inedita*: Moreover *Αἶας*, 'Ajax' we find marked in the texts of Aleman with the *a* short . . .

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

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

Scholias 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 Aleman says:

who hath allotted them with his own lots and divided unto them his own portions;

that is, divisions.²

Athenaeus *Doctors at Dinner*: Moreover Polemo (in his tract *on the Word ἰκάνειρον in Xenophon*) says that for *δειπνον* 'supper' the Spartans use *ἕϊκλον* . . . Aleman at any rate says:

He is mourned at the mill, he is mourned at the mess;³

meaning by *συνακλία* the public suppers: and again:

Aleman hath prepared himself a supper,
ἕϊκλον.

Cramer *Inedita (Oxford)*: And Homer shortens the vowel of the first syllable in the word *ἔσκεν* 'was,' but Aleman keeps it long:

There was once a ditcher was a king.

¹ cf. Zon. 564, Gram. *A.O.* 3. 283. 14, *E.M. Vet.* 92, Draco Stat. 12 and 64 ² cf. Crain. *A.O.* 4. 409. 16, Matr. *An.* 409, Sch. Cod. Vind. 49, Cod. Vind. 61 ³ *i. e.* by slave and freeman, cf. *Curia. Pop.* 43 Bergk



LYRA GRAECA

76

Apoll. *Mus. Bek. An.* 2. 563 πρόσθε, πρόσθα, καὶ παρ' Ἀλκμᾶνι οὕτω δεκτέον τὴν συναλοιφήν·

πρόσθ' Ἀπόλλωνος Λυκίῳ¹

77

H. M. Vet. ἀφθονέστατον . . . καὶ τὸ αἰδοιέστατον, ὡς παρ' Ἀλκμᾶνι, οἶον·

σίοισι κἀνθρώποισιν αἰδοιέστατον

78, 79

Apoll. *Prax.* 96. 23 ἡ ἄμιν Δωρικὴ ἐγκλινομένη συστέλλει τὸ ἰ ἐν οἷς προπερισπᾶται·

. . . αἶ γὰρ ἄμιν
τούτων μέλοι·

ὀξύνομέν τε·

ἄμιν δ' ὑπαυλήσει μέλος·

Ἀλκμᾶν.

80

Strab. 12. 580 λέγεται δέ τινα φύλι Φρύγια οὐδαμοῦ θεικνί-
μενα ὡσπερ οἱ Βερέκυντες· καὶ Ἀλκμᾶν λέγει·

Φρύγιον αὐλήσεν μέλος Κερβήσιον.²

81

Herh. 71 καὶ ὅλα μὲν οὖν ἄσματα γέγραπται ἰωνικά, ὡς παρ' Ἀλκμᾶνι·

ἑκατον μὲν Διὸς υἱὸν τάδε Μῶσαι κροκόπεπλοι³

¹ πρόσθ' Bast : mss πρὸς ² mss ἠέλησε : Κερβ. B : mss τὸ Κερβ. (Κερβ.) : Mein. Κερβ. cf. Hesych. Κερβιαῖον ³ ἑκατον Urs : mss ἑκατὸν

ALCMAN

76

Apollonius *Adverbs*: πρόσθε, 'before,' appears as πρόσθα, and the elision is to be so taken in Alcman:

before Lycean Apollo

77

Old Etymologicum Magnum: ἀφθονέστατον 'most plentiful': . . . and the superlative αἰδοιέστατον 'most reverend' as in Alcman, for instance:

most reverend unto Gods and men

78, 79

Apollonius *Pronouns*: The pronoun ἄμιν 'to us,' as declined in Doric, shortens the ι 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 Berecynthians; and Alcman says:

He piped a Phrygian tune Cerbesian.¹

81²

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

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

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

LYRA GRAECA

82

E. M. Vet.

λιγύκορτον πάλιν ἄχει¹

παρ' Ἀλκμῶνι ἀντὶ τοῦ λιγύκορτον μεταθέσει τοῦ ρ.

83

Plut. *Mus.* 14 οὐ μόνη δὲ κιθάρα Ἀπόλλωνος, ἀλλὰ καὶ αὐλητικῆς καὶ κιθαριστικῆς εὐρετῆς ὁ θεός . . . ἄλλοι δὲ καὶ αὐτὸν τὸν θεὸν φασιν αὐλῆσαι, καθάπερ ἱστορεῖ ὁ ἄριστος μελῶν ποιητῆς Ἀλκμάν.

84

Sch. Theocr. 5. 83 [Κάρνεα]. Πράξιλλα μὲν ἀπὸ Κάρνου φησὶν ὠνομάσθαι τοῦ Διὸς καὶ Εὐρώπης υἱοῦ . . . Ἀλκμάν δὲ ἀπὸ Καρνέου τινὸς Τρωϊκοῦ.

85, 86

Heph. 86 ἀπ' ἐλάσσονός τε ἐπιωνικὸν τρίμετρον ἔστι παρ' Ἀλκμῶνι· ὁ τὴν μὲν πρώτην ἔχει ἰαμβικὴν ἐξάσημον ἢ ἐπτάσημον, τὰς δὲ ἐξῆς δύο ἐξασήμους ἰωνικὰς καθαρὰς, οἶον·

περισσόν· αἱ γὰρ Ἀπόλλων ὁ Λύκης·

Ἴνὼ σαλασσομέδοισ', ἂν ἀπὸ μύσδων²

¹ *B*, cf. Hesych. κορτεῖν : mss λιγυκρῦτον (marg. λιγύκυρτον)· πάλιν παρ' Ἀ. ἔχει ἀντὶ τοῦ λιγύκυρτον κ.τ.λ. : cf. Suid. λιγυρώτατον· λιγύκορτον, where there has been omission and displacement : ἄχει intrans. as Theocr. 2. 36 ² ἂν Pors : mss σαλασσομέδοισάν, σάλας ὠμέδοισαν

ALCMAN

82

Old Etymologicum Magnum :

Sound anew the clear-twanging [lyre].

in Alcman ; λιγύκορτον 'clear-twanging,' instead of λιγύκοροσ by metathesis of ρ.

83

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

84

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

85, 86

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

too much ; for if Apollo Lycean

and

The sea-queen Ino, who from her breast ¹

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

LYRA GRAECA

87

Strab. 10. 482 [π. Κρήτης]. τὰ δὲ συσσίτια ἀνδρείαα παρὰ μὲν τοῖς Κρησὶν καὶ νῦν ἔτι καλεῖσθαι, παρὰ δὲ τοῖς Σπαρτιάταις μὴ διαμεῖναι καλούμενα ὁμοίως <ὡς> πρότερον· παρ' Ἀλκμᾶνι γοῦν οὕτω κείσθαι·

φοίναίς δὲ καὶ ἐν θιάσοισιν¹
ἀνδρείων παρὰ δαιτυμόνεσσι
πρέπει παιᾶνα κατάρχειν.²

88

Ath. 2. 39a [π. νέκταρος]. οἶδα δ' ὅτι Ἀλεξανδρίδης τὸ νέκταρ οὐ ποτὸν ἀλλὰ τροφήν εἶναι λέγει θεῶν . . . καὶ Ἀλκμᾶν δέ φησι·

τὸ νέκταρ ἔδμεναι αὐτως³

89

Sch. Pind. O. 1. 91 [ἄταν . . . ἂν οἱ πατήρ ὑπερ | κρέμασε κάρτερον αὐτῷ (Ταντάλω) λίθον]. Ἀλκαῖος δὲ καὶ Ἀλκμᾶν λίθον φασὶν ἐπαιωρεῖσθαι τῷ Ταντάλῳ· ὁ μὲν Ἀλκαῖος . . . , ὁ δὲ Ἀλκμᾶν οὕτως.⁴

ἀνὴρ δ' ἐν ἀρμένοισιν⁵
ἀλιτηρὸς ἦστ' ἐπὶ θάκας καταπέτρας⁶
ὀρέων μὲν οὐδὲν δοκέων δέ.

90

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

. . . ἔπετεν ὑπαι
Ἴππόλοχος, κλέος δ' ἔλαβεν
οὐ νῦν ἀπόσταν.⁷

ἀντὶ τοῦ πρότερον· βαρύνεται.

¹ mss also θοίναίς perh. rightly ² πρέπει Urs: mss πρέπε

³ E: mss αὐτούς ⁴ B: mss ὅπως or ὅπη part of quotation

⁵ Heck: mss ἀσμ. ⁶ E, θάκας = θάκον, cf. κατάγειος: mss θ. κατὰ π.

⁷ E: mss ὅποτε ὑπὸ τοῦ Ἴππολόχου κ. δ' ἔβαλλον ο. ν. ὑπεστάντων: cf. Hesych. υπαί· πρὸ τοῦ

ALCMAN

87

Strabo *Geography* [on Crete]: Ephorus says that the public mess is still called ἀνδρεῖα 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 ὕπαιθα]: This word is also used without the syllable θα in Alcman, and it means πρότερον 'formerly':

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

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

¹ cf. Eust. *Il.* 305. 34, *Men. Rh. Gr.* Walz 9. 135 ² cf. Eust. 1633. 1 ³ the feast was a phantom: cf. Eust. *Od.* 1701. 23

LYRA GRAECA

91

Apoll. *Synt.* 212 ἡ εὐκτική, ὡς ἔχει τὸ παρ' Ἀλκμᾶνι·
νικῶ δ' ὁ κάρρων.

92

E.M. 506. 20 Κέρκυρ . . . Ἀλκμάν φησι·
καὶ Κέρκυρος ἀγείται
ἀπὸ εὐθείας τῆς Κέρκυρ, ἀλλ' οὐκ εἴρηται.

93

Ibid. 620. 35

ὄκκα δὴ γυνὰ εἶην¹

παρὰ Ἀλκμᾶνι· τὸ ὅτε ὄκα λέγει ἡ διάλεκτος, εἶτα διπλασιάσασα
ὄκκα· περὶ Παθῶν.

94

Eust. Od. 1547. 60 λέγει δὲ καὶ Ἀλκμάν·

τὰν Μῶσαν καταύσεις²

ἀντὶ τοῦ ἀφανίσεις.

95

Sch. Il. 12. 66 στεῖνος· οὕτως καὶ τὸ κλειτός, οὐδέτερον γὰρ
γενόμενον βαρύνεται παρ' Ἀλκμᾶνι·

τῶν ἐν Θεσσαλίᾳ κλείτει³

¹ mss τύννη, Apoll. Bek. *An.* γυνή

² B: mss καταύσει

³ B: mss τῶ ἐν Θεσσαλίῳ κ. : cf. Suid. κλητός· δόξα, Hesych· κλειτή

ALCMAN

91

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

And may the better win!

92

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

And leads a Corcyraean;

from the nominative Κέρκυρα, which however does not occur.

93

The Same: Compare Alcman:

[Would that,] when I am a woman grown

The dialect uses ὄκα for ὅτε '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*: στεῖνος, '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. *An.* 606. 31
αῦω, 'to burn'

² he wrongly connects it with

LYRA GRAECA

96

E. M. Vet. ὑλακόμωροι· ὑλακτικοί, οἱ περὶ τὸ ὑλακτεῖν πονοῦ-
μενοι, τινὲς δὲ τοῦς ὀξυφάνους ὡς καὶ ἐγχεσιμῶρους διὰ τὴν
ὀξύτητα τῶν δοράτων· μόρον γὰρ λέγουσι Κύπριοι τὸ ὀξύ· βέλτιον
δὲ περὶ τὴν ὑλακὴν μεμορημένοι διὰ τὸ ἐγρηγορέναι· ἢ τὴν ὑλακὴν
ῶροῦντες,¹ ὅ ἐστιν ὀξεῖα χρώμενοι ὑλακῆ· Ἀλκμάν·

μελίσκον ἄτον ἔμ' ὠρῆ²

97

Sch. Ar. Pac. 457 [Ἄρει δὲ μή; Μή. Μηδ' Ἐνναλίῳ γε; Μή].
πρὸς τοὺς οἰομένους τῶν νεωτέρων τὸν αὐτὸν εἶναι Ἄρεα καὶ
Ἐννάλιον . . . Ἀλκμᾶνα δὲ λέγουσιν ὅτε μὲν τὸν αὐτὸν λέγειν,
ὅτε δὲ διαιρεῖν.

98

Paus. 3. 18. 6 [π. Ἀμυκλῶν]. ἐς Ἀμύκλας δὲ κατιοῦσιν ἐκ
Σπάρτης ποταμός ἐστι Τίασα . . . καὶ πρὸς αὐτῇ Χαρίτων ἐστὶν
ιερόν Φαέννας καὶ Κλητᾶς, καθὰ δὴ καὶ Ἀλκμᾶν ἐποίησεν.

99

Athenag. Leg. Christ. 14 Ἀλκμᾶν καὶ Ἡσίοδος Μήδειαν (θεὸν
φέρουσι).

100

Ael. V.H. 12. 36 εἰόκασιν οἱ ἀρχαῖοι ὑπὲρ τοῦ ἀριθμοῦ τῶν
τῆς Νιόβης παίδων μὴ συνῆδειν ἀλλήλοις . . . Ἀλκμᾶν δέκα
φησίν.

¹ *E*: ἰ. e. ἔωροῦντες οἱ αἰωροῦντες: mss τῇ ὑλακῇ ὠρ.

² *E*: ms μελισκόνα τὸν ἀμόρη

ALCMAN

96

Old Etymologicum Magnum: ὑλακόμωροι (an epithet of dog *Od.* 14. 29): given to barking busy with barking; or, according to another view, sharp-voiced, like ἐγχεσίμωρος, because of the sharpness of the spears (ἔγχη), for μόρος in the Cyprian dialect means sharp. But it is better to take it as toiling (μορέω) 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 tune¹

97

Scholiast on Aristophanes [Not to Ares? No. Nor yet to Enyalios? No]: This refers to those of the younger generation who identified Ares with Enyalios . . . 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 Phaëna and Cleta, as Alcman calls them in a poem.

99

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

100

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

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

LYRA GRAECA

101

Plut. *Hdt. mal.* 14 καίτοι τῶν παλαιῶν καὶ λογίων ἀνδρῶν οὐχ Ὅμηρος, οὐχ Ἡσίοδος, οὐκ Ἀρχίλοχος, οὐ Πείσανδρος, οὐ Στησίχορος, οὐκ Ἀλκμάν, οὐ Πίνδαρος, Αἴγυπτίου ἔσχον λόγον Ἡρακλέους ἢ Φοίνικος, ἀλλ' ἓνα τοῦτον ἴσασι πάντες Ἡρακλέα τὸν Βοιωτὸν ὁμοῦ καὶ Ἀργεῖον.

102

Tz. *Il.* 65. Herm: Θαλής, Πυθαγόρας, Πλάτων τε καὶ οἱ Στωϊκοὶ διαφορὰν ἴσασι δαιμόνων τε καὶ ἡρώων . . . Ὀρφεὺς δὲ καὶ Ὅμηρος, Ἡσίοδος τε καὶ Ἀλκμάν ὁ λυροποιὸς καὶ οἱ λοιποὶ ποιηταὶ ἀλλήν ἄλλως ταῦτα ἐκδέχονται.

103

Eust. *Il.* 1154. 25 καὶ ὅτι Ἀκμονίδαι οἱ Οὐρανίδαι δηλοῦσιν οἱ παλαιοί, ὡς δὲ Ἀκμων¹ ὁ οὐρανὸς ὁ Ἀλκμάν, φασιν, ἱστορεῖ.

104

Ath. 14. 624 b [π. τῆς Φρυγιστὶ ἀρμονίας]. ταύτην δὲ τὴν ἀρμονίαν Φρύγες πρῶτοι εὔρον καὶ μετεχειρίσαντο. διὸ καὶ τοὺς παρὰ τοῖς Ἑλλησιν αὐλητὰς Φρυγίους καὶ δουλοπρεπεῖς τὰς προσηγορίας ἔχειν· οἶός ἐστιν ὁ παρὰ Ἀλκμᾶνι Σάμβας καὶ Ἄδων καὶ Τῆλος.²

105

Sch. *Il.* 3. 250 [Λαομεδοντιάδῃ]. μήτηρ Πριάμου, ὡς φησι Πορφύριος ἐν τῷ Περὶ τῶν Παραλελειμμένων τῷ Ποιητῇ Ὀνομάτων, κατὰ μὲν Ἀλκμᾶνα τὸν μελοποιὸν Ζευξίππη, κατὰ δὲ Ἑλλάνικον Στρυμῶ.

106

Plut. *Mus.* 5 τοῦ δὲ Πολυμνάστου καὶ Πίνδαρος καὶ Ἀλκμάν οἱ τῶν μελῶν ποιηταὶ ἐμνημόνευσαν.

¹ B, cf. Eust. *Il.* 1150. 59, Hesych. ἄκμων: mss Ἀκρονος

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 Zeuxippè, but according to Hellanicus Strymo.

106

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

¹ Some make Acmon father of Heaven

Aristid. 2. 272 ὑπὲρ τῶν Τεττάρων· ἀλλ' ὅμως ἐὼ ταῦτα Πλάτωνος χάριν· ἔστω τὸ γειτόνημα ἄλμυρόν, ὡς φησιν.

Sch. *ad loc.* ἄλμυρόν γειτόνημα· Ἄλκμᾶν ὁ λυρικὸς τοῦτο εἶπεν· ἀντὶ τοῦ τι κακὸν ἐστὶν γείτονα ἔχειν τὴν θάλασσαν . . . λέγει οὖν ὁ ῥήτωρ· Συγχωρῶμεν, φησί, ταῖς Ἀθήναις τὴν θάλατταν προσοικεῖν.

Arsen. 43

ἄλμυρόν γειτόνημ' ἔμβλεπε πρόσω.¹

Aristid. 2. 508 π. τοῦ Παραφθέγματος· ἐτέρωθι τοίνυν, καλλωπιζόμενος παρ' ὅσοις εὐδοκιμεῖ τοσαῦτα καὶ τοιαῦτα ἔθνη καταλέγει (ὁ Ἄλκμᾶν), ὥστ' ἔτι νῦν τοὺς ἀθλίους γραμματιστὰς ζητεῖν οὐ γῆς ταῦτ' ἐστί,² λυσιτελεῖν δ' αὐτοῖς καὶ μακράν, ὡς ἔοικεν, ἀπελθεῖν ὁδὸν μᾶλλον ἢ περὶ τῶν Σκιαπόδων ἀνήνυτα πραγματεύεσθαι.

Strab. 1. 43 Ἡσίοδου δ' οὐκ ἄν τις αἰτιάσαιτο ἄγνοιαν, Ἡμίκκνας λέγοντος . . . οὐδ' Ἄλκμᾶνος Στεγανόποδας ἱστοροῦντος.

Diod. Sic. 4. 7 ταύτας γὰρ οἱ πλείστοι τῶν μυθογράφων καὶ μάλιστα δεδοκιμασμένοι φασὶ θυγατέρας εἶναι Διὸς καὶ Μνημοσύνης, ὀλίγοι δὲ τῶν ποιητῶν, ἐν οἷς ἐστὶ καὶ Ἄλκμᾶν, θυγατέρας ἀποφαίνονται Οὐράνου καὶ Γῆς.

¹ E, for metre cf. 131 : mss πόρρω

² mss εἶναι

ALCMAN

107

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

Scholiast on the passage: Brackish neighbour: from Aleman 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, Aleman 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 Aleman 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 Aleman, represent them as daughters of Heaven and Earth.³

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

LYRA GRAECA

111

Hesych.

ἄανθα·

εἶδος ἐνωτίου παρὰ Ἀλκμᾶνι, ὡς Ἀριστοφάνης.¹

112

Cram. *A.O.* 1. 55. 7 ἀγάζω . . . τὸ θαυμάζω, ὕπερ παρὰ ἀγῶ, ἔστιν δὲ παρ' Ἀλκμᾶνι·

αὐτὸν ἀγᾶ,

ἀφ' οὗ καὶ ἄγημι καὶ ἄγαμαι.

113

Eust. *Il.* 314. 41 [ἀγέρωχοι]· . . . δηλοῖ δέ φασιν οὕτως ἡ λέξις τοὺς σέμνους, ὡς Ἀλκμᾶν βούλεται.

114

Steph. Byz. Αἰγιαλός . . . τὸ ἐθνικὸν Αἰγιαλεύς, τὸ θηλυκὸν Αἰγιαλία, καὶ

Αἰγιαλίσ

παρ' Ἀλκμᾶνι.

115

Arg. Theocr. 12 καὶ Ἀλκμᾶν τὰς ἐπεράστους κόρας²

αἰτίας

λέγει.

¹ *B*: mss ἢ Ἀριστοφάνει ² there was an ancient corruption χορδάς appearing elsewhere in this *Arg.* and in *E.M.* 43. 40; cf. *E.G.* 23. 3. 12

ALCMAN

111

Hesychius *Glossary*: ἄνθα, 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 ἄγημι and ἄγαμαι.

113

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

114

Stephanus of Byzantium: Αἰγιαλός . . . the ethnic ad-
jective is Αἰγιαλεύς, with feminine Αἰγιαλέια and in Alcman
Αἰγιαλίσ,

woman of Aegialus

115

Argument to Theocritus: And Alcman calls beloved
maidens ἀϊτίαι

darlings.²

¹ cf. Cram. *A.P.* 4. 84. 18 (ἄνθα)
and 12

² cf. *E.G.* 25. 3

LYRA GRAECA

116

Hesych. ἀλιβάπτοις· <πορφυροῖς. |

ἀλίβαπτον·>¹

πορφυρᾶν ὕρην· Ἀλκαῖος καὶ Ἀλκμάν.²

117

Steph. Byz.

Ἀννίχωρον·

μέμνηται Ἀλκμάν· οἱ οἰκοῦντες Ἀννίχωροι καὶ Ἀννίχωρες, πλησίον Περσῶν κείμενοι.

118

Ibid.

Ἀράξαι

ἢ Ἀραξοί· ἔθνος Ἰλλυρίας, ὡς Ἀλέξανδρος Κορνήλιος ἐν τῷ περὶ τῶν Παρ' Ἀλκμᾶνι Τοπικῶς Εἰρημένων.

119

Ibid. Ἀρρυβα· τὸ ἐθνικὸν

Ἀρρύβας·

οὕτω καὶ Ἀλκμάν.³

120

Ibid.

Ἀσσός

. . . Ἀλέξανδρος δ' ὁ Κορνήλιος ἐν τῷ περὶ τῶν Παρ' Ἀλκμᾶνι Τοπικῶς Ἰστορημένων Μυτιληναίων ἄποικον ἐν τῇ Μυσίᾳ φησὶν Ἀσσόν, ὅπου ὁ σαρκοφάγος γίγνεται λίθος.

¹ two separate entries: so *B*

² mss Ἀχαιοὺς καὶ ἀλ. μάς

³ mss also Ἀρρυββα and Ἀρρύββας

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 'Ἀρρύβας,

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 Mytilenaeon colony in Mysia, where they find the sarcophagus or flesh-consuming stone.

LYRA GRAECA

121

Steph. Byz. Γάργαρα· πόλις τῆς Τρφάδος . . . Ἀλκμὰν δὲ
θηλυκῶς τὴν

Γάργαρον

φησίν.

122

Ibid. Γραικός· ὁ Ἑλλῆν, ὀξυτόνως, ὁ Θεσσαλοῦ υἱός, ἀφ' οὗ
Γραικοί οἱ Ἑλληνες.

Γραίκα

δὲ παρὰ Ἀλκμᾶνι ἢ τοῦ Ἑλλήνος μήτηρ.¹

123

Ibid. Ἴσσηδόνες· ἔθνος Σκυθικόν . . . Ἀλκμὰν δὲ μόνος

Ἴσσηδόνας²

αὐτούς φησιν· εὐρίσκεται δὲ ἡ δευτέρα παρ' ἄλλοις διὰ τοῦ ε.

124

E.G. 395. 52 μνήμη . . . Ἀλκμὰν δὲ

φρασίδορκον³

αὐτὴν καλεῖ· βλέπομεν γὰρ τῇ διανοίᾳ τὰ ἀρχαῖα.

125

Cram. A.O. 1. 55. 21 σεσημείωται τὸ κάρχαρος . . . καὶ τὸ
θηλυκὸν παρ' Ἀλκμᾶνι·

καρχύραισι φωναῖς⁴

¹ E: mss Γραῖκες (or Γραῖες) δ. π. Ἀ. αἱ τῶν Ἑλλήνων μητέρες
² mss also Ἀσσεδ., Ἀσεδ. ³ O. Müller: mss φασί δόρκον:
Headl. φασί δορκών, cf. Ἀγιδών (1), κινώ, φυσώ κ.τ.λ. 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: Γραικός, 'Graecus': Hellen—accented oxytone—the son of Thessalus, whence the Hellenes came to be called Greeks. And

Graeca

in Alcman is the mother of Hellen.

123

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

Essedones;

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

124

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

she that looks with the mind;

for we view the past with the eye of the intellect.

125

Cramer *Inedita (Oxford)*: The word κάρχαρος '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 ὁ Ἀλκμᾶν ἐχρήσατο ἀντὶ τοῦ κερκολύρα . . . τὸ δὲ κερκολύρα ἠχητικὴ λύρα· τὸ γὰρ κρέκε κρέκε ἦχος ἐστὶ τῆς κιθάρας.

127

Steph. Byz. Πιτυοῦσαι· νῆσοι διάφοροι, ἅς

Πιτυώδεις

καλεῖ Ἀλκμᾶν.

128

E.M. 663. 54

Περίηρος·

ἐκ τοῦ Περιήρης, ἄρον τὸ η Περιήρης· ταύτη ἔάν σοι προτεθῆ παρ' Ἀλκμᾶνι ὅτι κλίνον αὐτό, μὴ κλίνης· οὐ γὰρ ἀκολουθεῖ ἢ κατάληξις, εἰ γένοιτο Περιήρους, πρὸς τὴν Περιήρης¹ εὐθειᾶν. περὶ Παθῶν.

129

Suid. χθονία . . . καὶ παρ' Ἀλκμᾶνι δέ, ὅτε φησὶ

χθόνιον τέρας

ἐπὶ τῆς Ἐριδος, τινὲς ἀντὶ τοῦ στυγνὸν ἐδέξαντο, ἔνιοι δὲ ἀντὶ τοῦ μέγα, ἐπεὶ πρὸς αὐτὴν λέγει.

¹ mss Περιήρης

ALCMAN

126

Zonaras Lexicon : κερκόλυρα : Alcman used this form instead of κρεκόλυρα . . . it means

sounding lyre,

kreke-kreke being the sound of the cithara.¹

127

Stephanus of Byzantium : Pityussae : various islands, called

Pityōdes

by Alcman.²

128

Etymologicum Magnum : Περίηρς,

Periers,

from Περίηρς, '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 Περίηρς.³ (*On Inflexions.*)⁴

129

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

infernal 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. κερκόλυρα ² cf. Eust. *Il.* 355. 45

³ cf. μάκαρς (29) : P. was father of Tyndareüs ⁴ cf. *fr.* 133

LYRA GRAECA

Δ'

ἘΡΩΤΙΚΩΝ

130

Ath. 13. 600 f [π. ἔρωτος]: Ἀρχύτας δ' ὁ ἄρμονικός, ὡς φησὶ Χαμαιλέων, Ἀλκμᾶνα γεγονέναι τῶν ἐρωτικῶν μελῶν ἡγεμόνα καὶ ἐκδοῦναι πρῶτον μέλος ἀκόλαστον ὃν τὰ¹ περὶ τὰς γυναῖκας καὶ τὴν τοιαύτην μοῦσαν εἰς τὰς διατριβάς· διὸ καὶ λέγειν ἔν τινι τῶν μελῶν·

Ἐρως με δαῦτε Κύπριδος Φέκατι²
γλυκὺς κατεῖβων καρδίαν ἰαίνει.

λέγει δὲ καὶ ὡς τῆς Μεγαλοστράτης οὐ μετρίως ἐρασθείη,³ ποιητρίας μὲν οὔσης δυναμένης δὲ καὶ διὰ τὴν ὀμιλίαν τοὺς ἐραστὰς προσελκυσσασθαι· λέγει δὲ οὕτως περὶ αὐτῆς·

τῷ Φαδεῶν Μωσᾶν⁴ ἔδειξε
δῶρον μάκαιρα παρθένων⁵
ἠ ξανθὰ Μεγαλοστράτα.

131

Herh. 82 [π. κρητικοῦ]: καὶ εἶη ἂν ἐξάμετρον καταληκτικὸν τὸ καλούμενον τοῦ Ἀλκμᾶνος ἐκ μόνων ἀμφιμάκρων·

Ἀφροδίτα μὲν οὐκ ἔστι, μάργος δ' Ἐρως οἶα
<παῖς>⁶ παίσδει
ἄκρ' ἐπ' ἄρθρ' ἦκα βαίνων⁷ τὸ 'μή μοι θίγης
τῷ κυπαιρίσκῳ.'

¹ mss ὄντα καὶ ² B: mss δ' αὐτε and ἑκατι ³ μετρίως Schw: ἐρασθείη Cob: mss συμμέτρως ἐρασθείς ⁴ τῷ Φαδεῶν E, context requires 'me': Μωσᾶν Steph: mss τοῦ θ' ἀδείαν μοῦσαν ⁵ mss also μακάιρα παρθένῳ ⁶ Bent: ⁷ E: mss ἄνθη καβαίνων, ἄνθηκα βαίνων: Pauw ἄνθη καβαίνων, E once ἄνθρσκα βαίνων, but a child cannot walk on, or down on to, the tips of flowers

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 Aleman, 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 Megalotrata, 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 Megalotrata.

131

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 Aphroditè; 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 πλῦναι*, '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 ἢ σέ ὁμοίως πρὸς πάντων κοινή· Δωριεῖς
διὰ τοῦ τ . . .

πρὸς δὲ τὲ τῶν φίλων

Ἄλκμάν.

133

E.M. 622. 4 ὀλοοίτροχος . . . ἐκ δὲ τοῦ ὀλοός γίνεται ἡ
κλητική ὀλοέ, καὶ κατὰ συγκοπὴν ὀλέ, εἰάν δὲ ὀλός ἦ ἢ εὐθεία,
γένοιτ' ἂν ἡ κλητική ὀλέ καὶ οὐκ ἔστι συγκοπή· οἶον·

ἔχει μ' ἄχος, ὦ 'λὲ δαῖμον.¹

τοῦτο περὶ Παθῶν Ἡρωδιανός.

134

Prisc. 2. 17. 11 Keil: Hiatus quoque causa solebant illi
interponere F, quod ostendunt et poetae Aeolide usi,
Aleman:

καὶ χεῖμα πῦρ τε δάφιον

135

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

εἶκας μὲν ὠραίῳ λίνῳ.²

παρὰ Ἄλκμᾶνι.

136

Ath. 3. 81 f [π. μήλων]. Ἄλκμᾶν δὲ τὸ στρουθίον μῆλον,
ὅταν λέγῃ·

μῆρον ἢ κοδύμαλον·

Ἄπολλόδωρος δὲ καὶ Σωσίβιος τὸ Κυδώνιον μῆλον ἀκοίωσιν.

¹ ὦ 'λὲ: mss ὦ ὀλέ here, elsewh. ὦλε
1404, Hdn., οἶκας, elsewh. εἶκας

² mss here, Bek.

ALCMAN

132

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

By our friends I adjure thee

133

Etymologicum Magnum: The vocative of ὀλοός, 'destructive,' is ὀλοέ or by syncope ὀλέ, or if ὀλός be taken for the nominative then there is no syncope, as:

I am in pain, thou destroying spirit.¹

This comes from Herodian *On Inflections*.

134

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

And storm and destroying fire²

135

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

Thou 'rt like to ripe flax;

in Aleman.³

136

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

As small as a codymalon,⁴

though Apollodorus and Sosibius take it as a quince.

¹ cf. Cram. *A.O.* 2. 461. 32 (Ἀλκμανικόν), 1. 442, Sch. *Il.* 10. 134 ² cf. *Ibid.* 21 ³ cf. *Ibid.* 4. 368. 19, 415. 22, Bek. *An.* 3. 1294. 5, 1404, Choer. *Epim.* Gais. 2. 587, 871, Hdn. *μον.* λέξ. 24. 9 ⁴ perh. = medlar

LYRA GRAECA

Ε'

ΣΥΜΠΟΤΙΚΩΝ

137

Ath. 10. 416 d [π. πολυφαγίας τῆς Ἀλκμᾶνος]. κὰν τῷ ε' δὲ ἐμφανίζει αὐτοῦ τὸ ἀδηφάγον λέγων οὕτως·

ῶρας δ' ἔσηκε τρεῖς, θέρος
καὶ χεῖμα χῶπάραν¹ τρίταν,
καὶ τέτρατον τὸ Φῆρ, ὄκα²
σύλλει μὲν ἐσθίεν δ' ἄδαν³
οὐκ ἔστι . . .

138

Ibid. 3. 110 f μακωνίδων δ' ἄρτων μνημονεύει Ἀλκμᾶν ἐν τῷ πέμπτῳ⁴ οὕτως·

κλίνας μὲν ἕπτα καὶ τόσαι τρύπεσσαι
μακωνίδων ἄρτων ἐπίστεφεῖσαι
λίνω⁵ τε σασάμω τε, κῆν πελίχναις
πέδεσται χρυσόκολλα·⁶

ἔστι βρωμάτιον διὰ μέλιτος καὶ λίνου.

¹ cf. Boisacq s.v. ὀπώρα: mss χεῖμαχω παραν, χειμᾶν ὀπώραν

² Schw.-B: mss τὸ ηροκας, τὸ κρόκας ³ Pors: mss ἄλλ' εἰ μὲν ἔσθαι ἐν δάδαν ⁴ Schw: mss ε', ιεω, ἰεω, πεντεκαιδεκάτω

⁵ Kaib: mss ἐπιστεφοῖσαι λ., -φοι σε λ., -φείς σελίνψ: gen.

ALCMAN

BOOK V

DRINKING-SONGS

137

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

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

138

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

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

it is a sweetmeat made with honey and linseed.²

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

² *i. e.* these and poppy

Schu: mss dat: *πελίχνης*: cf. Ath. 11. 495 c
B: mss *πέδεσσι, πέδαισι*: χρυσ.: sc. *ἐκπέματα*

⁶ *πέδεστι*

Ath. 1. 31 c [π. οἰνῶν]. Ἄλκιμῶν δέ που ἄπυρον οἶνον καὶ ἄνθεος ὕσδοντά φησι τὸν ἐκ Πέντε λόφων, ὅς ἐστι τόπος Σπάρτης ἀπέχων στάδια ἑπτὰ, καὶ τὸν ἐκ Δευθιάδων, ἐρύματός τινος, καὶ τὸν ἐκ Καρύστου, ὅς ἐστι πλησίον Ἀρκαδίας,¹ καὶ τὸν ἐξ Οἰνοῦντος καὶ τὸν ἐξ Ὀνόγλων καὶ Σταθμῶν· χωρία δὲ ταῦτα πάντα πλησίον Πιτάνης· φησὶν οὖν οἶνον δ' Οἰνουντιάδαν ἢ Δένθιν ἢ Καρύστιον ἢ Ὀνογλιν² ἢ Σταθμίταν· ἄπυρον δὲ εἶπε τὸν οὐχ ἠψημένον.

e. g. ἄπυρον τε Φοῖνον κᾶνθεος
 ὅσδοντα, τὸν μὲν Πέντε λόφων,
 τὸν δὲ τὸν Φοιουντιάδαν
 ἢ Δένθιν ἢ Καρύστιον ἢ
 Ὀνογλιν ἢ Σταθμίταν.

Hesych. κλεψίαμβοι· Ἀριστόξενος· μέλη τινὰ παρ' Ἀλκμῶνι.

Ath. 14. 648 b πόλτου δὲ μνημονεύει Ἀλκμῶν οὕτως·

ἤδη παρέξει πυνάνιον τε πόλτον
 χίδρον τε λευκὸν κηρίναν θ' ὀπάραν.³

ἔστι δὲ τὸ πυνάνιον, ὡς φησι Σωσίβιος, πανσπερμία ἐν γλυκεῖ ἠψημένῃ, χίδρον δὲ οἱ ἐφθοῖ πυροί, κηρίναν δὲ ὀπώραν λέγει τὸ μέλι.

¹ καὶ τὸν ἐκ Καρ. — Ἀρκαδίας transp. Pors. from after Σταθμίταν ² cf. Hesych. ὀνιγλιν· εἶδος οἴνου and Δένθις· οἶνος· Λακῶνες ³ cf. 137: mss τ' ὀπώραν

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

ALCMAN

139

Athenaeus *Doctors at Dinner* [on wines]: Aleman 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 Denthiaades, a frontier-post, and that of Carystus, which is nearly in Arcadia, and that of Oenus, Onogli, and Stathmus, which are all in the neighbourhood of Pitane—in his own words:

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

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

140

Hesychius *Glossary*: κλεψιάμβοι, 'hidden iambs': according to Aristoxenus these are certain lyric poems in the works of Aleman.²

141

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

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

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

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

LYRA GRAECA

142

Cram. *A.O.* 1. 60. 24 ἔαν δ' ὦσιν ἐκ τοῦ ε οὐκέτι (γίνεται τροπή τοῦ η εἰς α μακρόν). ἔλατος ἰππήλατος· Ἄλκμάν·

λεπτά δ' ἄταρπος νηλεὴς δ' ἰνάγκα·¹

ἐκ γὰρ τοῦ ἐλεεινῆ.

143

Ath. 14. 636 f [π. μαγάδιδος]. καὶ Ἄλκμάν δέ φησι·

μύγαδιν δ' ὑποθέσθαι

144

E.M. 171. 7 αὔσιον· καὶ ὁ μὲν Ἰβυκος αὔσιον λέγει . . . ὁ δὲ Ἄλκμάν·

ταυσία πάλλα κέω.²

Σ'

145

Apoll. *Pron.* 107. 11 Αἰολεῖς μετὰ τοῦ *F* κατὰ πᾶσαν πτῶσιν καὶ γένος . . . καὶ Ἄλκμάν δὲ συνεχῶς Αἰολίζων φησί·

τὰ *F*ὰ κάδεα³

¹ νηλεὴς *B*: mss ἀνηλῆς
παλλακίω, πολλακίω

² *E* (perh. ταῦσία): mss

³ *F*ὰ *B*: mss εα

ALCMAN

142

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

Thin is the thread and pitiless the necessity;¹

for νηλεής, 'pitiless,' is derived from ἐλεεινή, 'pitiable.'

143

Athenaeus *Doctors at Dinner* [on the musical instrument called *magaulis*]: And Aleman, too, says:

to lay aside the lute

144

Etymologicum Magnum: αῦσιον, 'idle, useless': Ibycus uses this form . . . but Aleman 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 Aleman is regularly Aeolic in:

his own troubles

¹ thread *B*; 'one of the Fates was Ἄταρπώ 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

Sch. Aristid. ὑπὲρ τῶν Τεττάρων 3. 490 ὁ Κρήσ δὴ τὸν πόντον· παροιμία ἐπὶ τῶν εἰδότην μὲν προσποιουμένων δ' ἀγνοεῖν· ἀντὶ τοῦ νησιώτης ἀγνοεῖ τὴν θάλατταν . . . λέγεται δὲ ἡ παροιμία καὶ οὕτως· ὁ Σικελὸς τὴν θάλατταν . . . Ἄλκμᾶν δ' ὁ λυρικὸς μέμνηται τῆς παροιμίας.

147

E.M. 22. 23 ἄζω . . . ὁ δὲ Ἡρωδιανὸς ἐν τῷ περὶ Παθῶν λέγει ὅτι παράγωγόν ἐστὶν ἀπὸ τοῦ ἄγος ἀγίζω καὶ κατὰ συγκοπήν ἄζω . . . πόθεν δὲ δῆλον; ἐκ τοῦ τὸν Ἄλκμᾶνα εἰπεῖν

ἀγίσδεο

ἀντὶ τοῦ ἄζω.

148

Hesych.

βλήρ·

δέλεαρ· τὸ δὲ αὐτὸ καὶ αἰθμα·¹ παρὰ Ἄλκμᾶνι² ἢ λέξις.

149

E.M. 228. 25 γεργύρα· ὁ ὑπόνομος, κυρίως δι' οὗ τὰ ὕδατα φέρεται τὰ ὕμβρια . . . ζῆτει εἰς τὰ γόργυρα· ὁ δὲ Ἄλκμᾶν διὰ τοῦ ε

γεργύρα³

φησί.

150

Bek. *An.* 2. 949 τὸ

δοάν

παρ' Ἄλκμᾶνι Δωρικῶς ὀξύνεται, γεγονὸς οὕτω· δῆν, δάν, δοάν.

¹ Schmidt, cf. Hesych. αἰθμα· δέλεαρ: mss ἄσθμα ² Mein: mss Ἄλκμαίωσι ³ mss γέργυρα

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: ἄζω . . . Herodian in his treatise *On Inflections* declares that it is derived from ἄγος, 'guilt or expiation,'—ἀγίζω by syncope ἄζω . . . and why he says so, is clear from Alcman's use of ἀγίσδεο for ἄζεο

stand thou in awe

148

Hesychius *Glossary*: βλήρ

bait;

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

149

Etymologicum Magnum: γεργύρα:

underground;

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

150

Bekker *Inedita*: The word δοάν,

for a long while,

in Alcman has an acute accent on the last syllable, arriving at this form thus: δήν, δάν, δοάν.³

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

LYRA GRAECA

151 .

E.M. Vet. 136 τὸ δὲ

ζάτραφα

παρὰ Ἀλκμᾶνι κανονιστέον κατὰ μεταπλασμὸν ἀπὸ τοῦ ζάτροφον.

152

E.M. 420. 28 ἡδυμος . . . τὸ δὲ ὑπερθετικὸν

ἄδυμέστατον¹

Ἀλκμᾶν ἔφη.

153

Eust. Od. 1892. 44 ἔτι ἰστέον καὶ ὅτι τὸ εἰρημένον ἦν ἐπὶ τρίτου ἐνικοῦ προσώπου ὃ Ἀλκμᾶν

ἦς

λέγει μετειλημμένου τοῦ ν εἰς σ Δωρικῶς.

154

Cram. A.O. 1. 190. 20

ἦτί

δὲ λέγει Ἀλκμᾶν ἀντὶ τοῦ ἦσιν.

155

Eust II. 756. 30 . . . ἀντιθέσει τοῦ ν εἰς λ, ᾧ ἀντιστοιχοῦσι Δωριεῖς ἐν τῷ φίλτατος φίντατος . . . κέλετο

κέντο

παρὰ Ἀλκμᾶνι.

¹ mss ἡδυμέστατον

ALCMAN

151

Old Etymologicum Magnum : The form ζάτραφα¹

well-fed

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

152

Etymologicum Magnum : ἡδυμος, 'pleasant' ; . . . Alcman uses the superlative ἀδυμέστατον,

pleasantest

153

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

he was,

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

154

Cramer *Inedita (Oxford)* : Alcman uses the form ἦτί,

saith,

instead of ἦσί.

155

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

he prayed,

in Alcman.

¹ apparently acc. sing.

² cf. Fav. 234

LYRA GRAECA

156

Ath. 3. 81 d

Κυδωνίων μήλων

μνημονεύει Στησίχορος . . . καὶ Ἀλκμάν.

157

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

φησὶ παρὰ τὸ μασᾶσθαι.

158

Sch. Il. 17. 40 τὰ γὰρ εἰς τις λήγοντα θηλυκὰ δισύλλαβα, μὴ
ὄντα ἐπιθετικά, παραληγόμενα δὲ τῷ ο ἦτοι μόνῳ ἢ σὺν ἐτέρῳ
φωνήεντι, ὀξύνεσθαι θέλει, κοιτίς, . . .

οὐτίς

τὸ ζῶον παρ' Ἀλκμᾶνι.

159

E.M. Vet. πείρατα· πέρατα, καὶ παρ' Ἀλκμᾶνι

πέρασα·

<περὶ> Παθῶν.¹

160

Sch. Il. 12. 137 [αὔας]· ἴσως δὲ βεβαρυτόνηται, ἐπεὶ καὶ τὸ
ναῦος ἐβαρύνετο . . . καὶ τὸ

φαῦος²

παρ' Ἀλκμᾶνι.

¹ Reitz. cf. 128, 133: perh. A. said πέρατα
ψαῦος

² E: mss

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

μάστακες, from μασάομαι '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 κοιτίς, . . . and

outis,

the animal, in Alcman.¹

159

Old Etymologicum Magnum : πείρατα :

ends,

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

160

Scholiast on the *Iliad* : αἶας : perhaps it has been circumflexed on the first like ναῦος for ναός 'temple,' . . . and φαῦος for φάος,

light,

in Alcman.

¹ cf. Arc. 35. 3

LYRA GRAECA

161

Sch. Luc. *Anach.* 32

γέρρον

. . . Ἀλκμᾶν δὲ ἐπὶ τῶν οἰστῶν τέθεικε τὴν λέξιν.

162

E.M. Vct. βάλε . . . ὁ δὲ Ἀλκμᾶν τὸ ἀβάλε, οἶον·

ἀβάλε καὶ νοέοντα¹

γίνεται.

163

Hdn. *ον. λέξ.* 9. 31 (2. 915 Lentz) εὐρυπῶν· Ἀλκμᾶν·

οἴσι δ' εὐρυπῶν²

164

Sch. Theocr. 5. 92 [ἀνεμώννα]· . . . Σωσίβιος δὲ τὰς ἀνεμόνας
παρὰ Λάκωσι

φαινίδας

καλεῖσθαί φησιν.

165

Reitz. *Ind. Lect.* Rostock cod. Coislin. 394

ὀλκάς·

πλοῖον, <ναῦς φορτηγός,>³ καὶ παρὰ Ἀλκμᾶνι ἀηδῶν⁴ καὶ
Σειρήν.⁵

¹ ms νέοντα

³ Hesych.
mss εἰρήνη

² B: mss εὐρυοπῶν ἀλκμοῖς ἤδε ῥυπῶν

⁴ so Hesych: mss here ἀειδῶν

⁵ Voss:

ALCMAN

161

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

arrows

162

Old Etymologicum Magnum: βάλε 'would that': . . .
Alcman uses the form ἀβάλε, 'O would that,' for instance

O would that both discreet . . .

163

Herodian *Words without Parallel* εὐρυπῶν '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: ὀλέας: 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 Περίανδρος Κορίνθου. τῷ δὲ λέγουσι Κορίνθιοι—ὁμολογέουσι δέ σφι Λέσβιοι—ἐν τῷ βίῳ θῶμα μέγιστον παραστήναι, Ἄριονα τὸν Μηθυμναῖον ἐπὶ δελφίνοσ ἐξενειχθέντα ἐπὶ Ταίναρον, ἔοντα κιθαρωδὸν τῶν τότε ἔόντων οὐδενὸς δεύτερον καὶ διθύραμβον πρῶτον ἀνθρώπων τῶν ἡμεῖς ἴδμεν ποιήσαντά τε καὶ ὀνομάσαντα καὶ διδάξαντα ἐν Κορίνθῳ. τοῦτον τὸν Ἄριονα λέγουσι τὸν πολλὸν τοῦ χρόνου διατρίβοντα παρὰ Περιάνδρῳ, ἐπιθυμῆσαι πλῶσαι ἐς Ἰταλίην τε καὶ Σικελίην· ἐργασάμενον δὲ χρήματα μεγάλα θελήσαι ὀπίσω ἐς Κόρινθον ἀπικέσθαι· ὀρμᾶσθαι μὲν νυν ἐκ Τάραντος, πιστεύοντα δὲ οὐδαμοῖσι μᾶλλον ἢ Κορινθίοισι μισθώσασθαι πλοῖον ἀνδρῶν Κορινθίων· τοὺς δὲ ἐν τῷ πελάγει ἐπιβουλεύειν τὸν Ἄριονα ἐκβαλόντας ἔχειν τὰ χρήματα . . . τὸν δὲ ἐνδύντα τε πᾶσαν τὴν σκευὴν καὶ λαβόντα τὴν κιθάρην, στάντα ἐν τοῖσι ἐδωλίοισι διεξελθεῖν νόμον τὸν ὀρθιον· τελευτῶντος δὲ τοῦ νόμου ρίψαί μιν ἐς τὴν θάλασσαν ἑωυτὸν ὡς εἶχε σὺν τῇ σκευῇ πάσῃ· καὶ τοὺς μὲν ἀποπλέειν ἐς Κόρινθον· τὸν δὲ δελφίνα λέγουσι ὑπολαβόντα ἐξενεῖκαι ἐπὶ Ταίναρον . . . καὶ Ἄριονός ἐστι ἀνάθημα χάλκεον οὐ μέγα ἐπὶ Ταινάρῳ, ἐπὶ δελφίνοσ ἐπεὼν ἀνθρωπος.

ARION

LIFE

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

LYRA GRAECA

Procl. *Chrest.* ap. Phot. *Bibl.* p. 320 Bek. εὐρεθῆναι δὲ τὸν διθύραμβον Πίνδαρος ἐν Κορίνθῳ λέγει· τὸν δὲ ἀρξάμενον τῆς ᾠδῆς Ἀριστοκλῆς¹ Ἀρίονά φησιν εἶναι, ὃς πρῶτος τὸν κύκλιον ἤγαγε χορόν.

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

Sch. Ar. *Av.* 1403 [κυκλιοδιδάσκαλον]· Ἀντίπατρος καὶ Εὐφρόνιος . . . φασὶ τοὺς κυκλίους χοροὺς στήσαι πρῶτον Λασόν . . . οἱ δὲ ἀρχαιότεροι, Ἑλλάνικος καὶ Δικαίαρχος, Ἀρίονα τὸν Μηθυμναῖον, Δικαίαρχος μὲν ἐν τῷ Περὶ Μουσικῶν Ἀγώνων, Ἑλλάνικος δὲ ἐν τοῖς Καρνεονίκαις.²

Suid. Ἀρίων· Μηθυμναῖος, λυρικός, Κυκλέως υἱός, γέγονε κατὰ τὴν λή' Ὀλυμπιάδα. τινὲς δὲ καὶ μαθητὴν Ἀλκμᾶνος ἱστόρησαν αὐτόν. ἔγραψε δὲ ᾄσματα, προοίμια εἰς ἔπη β'. λέγεται καὶ τραγικοῦ τρόπου εὐρετῆς γενέσθαι, καὶ πρῶτος χορὸν στήσαι, καὶ διθύραμβον ᾄσαι καὶ ὀνομάσαι τὸ ἀδόμενον ὑπὸ τοῦ χοροῦ, καὶ Σατύρους εἰσενεγκεῖν ἔμμετρα 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 Ἀριστοτέλης

² mss Κραναϊκοῖς

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.

Scholias 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.*

ΣΑΠΦΟΥΣ

Βίος

Stob. Fl. 29. 58 Αἰλιανοῦ· Σόλων ὁ Ἀθηναῖος Ἐξηκεστίδου παρὰ πότον τοῦ ἀδελφίδου αὐτοῦ μέλος τι Σαπφοῦς ἄσαντος, ἤσθη τῷ μέλει καὶ προσέταξε τῷ μειρακίῳ διδάξαι αὐτόν. ἐρωτήσαντος δέ τινος διὰ ποίαν αἰτίαν τοῦτο ἐσπύδακεν, ὅδε ἔφη· “Ἴνα μαθὼν αὐτὸ ἀποθάνω.”

Hdt. 2. 135 Ῥοδῶπις δὲ ἐς Αἴγυπτον ἀπίκετο Ξάνθεω τοῦ Σαμίου κομίσαντος· ἀπικομένη δὲ κατ’ ἐργασίην ἐλύθη χρημάτων μεγάλων ὑπὸ ἀνδρὸς Μυτιληναίου Χαράξου τοῦ Σκαμανδρυνύμου παιδὸς ἀδελφεοῦ δὲ Σαπφοῦς τῆς μουσοποιού. . . . φιλέουσι δὲ κως ἐν τῇ Ναυκράτι ἐπαφρόδιτοι γίγνεσθαι αἰ ἐταῖραι· τοῦτο μὲν γὰρ αὕτη τῆς πέρι λέγεται ὅδε ὁ λόγος οὕτω δὴ τι κλεινὴ ἐγένετο ὡς καὶ πάντες οἱ Ἕλληνες Ῥοδῶπιος τὸ οὖνομα ἐξέμαθον . . . Χάραξος δὲ ὡς λυσάμενος Ῥοδῶπιν ἀπενόστησε ἐς Μυτιλήνην, ἐν μέλει Σαπφῶ κατεκερτόμησέ μιν.

Ibid. 134 κατὰ Ἀμασιν βασιλεύοντα ἦν ἀκμάζουσα Ῥοδῶπις.

Str. 17. 808 [π. πυραμίδων]· λέγεται δὲ τῆς ἐταίρας τάφος γεγονῶς ὑπὸ τῶν ἐραστῶν, ἦν Σαπφῶ μὲν ἢ τῶν μελῶν ποιήτρια καλεῖ Δωρίχαν, ἐρωμένην τοῦ ἀδελφοῦ αὐτῆς Χαράξου γεγονυῖαν,

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LIFE

Stobaeus *Anthology*: Aelian:—One evening over the wine, Execestides 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 Mytilenaeon named Charaxus, the son of Scamandronymus and brother of the poetess Sappho. . . . It seems that the courtesans of Naucratis 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

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οἶνον κατάγοντος εἰς Ναύκρατιν Λέσβιον κατ' ἔμπορίαν, ἄλλοι δ' ὀνομάζουσι Ῥοδῶπιν.

Ath. 10. 424 e ὠνοχόουν τε παρὰ τοῖς ἀρχαίοις οἱ εὐγενέστατοι παῖδες . . . Σαπφῷ τε ἢ καλῇ πολλαχοῦ Λάριχον τὸν ἀδελφὸν ἐπαιεῖ ὡς οἰνοχοοῦντα ἐν τῷ πρυτανείῳ τοῖς Μυτιληναίοις.

Str. 13. 617 [π. Μυτιλήνης]. συνήκμασε δὲ τούτοις (Πιπτακῶ καὶ Ἀλκαίῳ) καὶ ἢ Σαπφῷ, θαυμαστὸν τι χρῆμα· οὐ γὰρ ἴσμεν ἐν τῷ τοσοῦτῳ χρόνῳ τῷ μνημονευομένῳ φανείσαν τινα γυναῖκα ἐνάμιλλον οὐδὲ κατὰ μικρὸν ἐκείνη ποιήσεως χάριν.

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

Sch. Plat. *Phaedr.* 235 c Σαπφὼ λυρική ποιήτρια, Σκαμανδρωνύμου, Μυτιληναία.

Marm. Par. 36 ἀφ' οὗ Σαπφὼ ἐκ Μυτιλήνης εἰς Σικελίαν ἔπλευσε φυγοῦσα [τὸ δέυτερον]¹ [ἔτη ΗΗΗΔΔΔΙΙΙ, ἀρχο]ντος Ἀθήνησιν μὲν Κριτίου τοῦ προτέρου, ἐν Συρακούσσαις δὲ τῶν γαμόρων κατεχόντων τὴν ἀρχήν.

Euseb. *Ol.* 45. 2² Sappho et Alcaeus poetae clari habentur.

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

¹ cf. Suid. Αἴσωπος, Phot. *Lex.* Ῥοδῶπιδος ἀνάθημα, Ον.

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 Phantias, 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

² cf. Sch. *Il.* 20. 234

³ he would have mentioned S. had he believed her to have been born there

⁴ cf. Mosch. 3. 92

⁵ the date

occurs in a gap, but is prob. right; in any case it must lie betw. 605 and 591

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Hermes. ap. Ath. 598 b . . .

Λέσβιος Ἀλκαῖος δὲ πόσους ἀνεδέξατο κώμους
 Σαπφούς φορμίζων ἡμερόεντα πόθον
 γινώσκεις. ὁ δ' αἰοιδὸς ἀηδόνος ἡράσαθ' ὕμνων
 Τηϊῶν ἀλγύνων ἄνδρα πολυφραδίη . . .

Ath. 599 c ἐν τούτοις ὁ Ἑρμησιάναξ σφάλ-
 λεται συγχρονεῖν οἰόμενος Σαπφῶ καὶ Ἀνα-
 κρέοντα, τὸν μὲν κατὰ Κῦρον καὶ Πολυκράτην
 γενόμενον, τὴν δὲ κατ' Ἀλυάττην τὸν Κροῖσου
 πατέρα.

On. *Er.* 15. 61 [Sappho Phaoni]

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

Sch. Pind: εἰς τοὺς Ἑννέα Λυρικούς·

Ἑννέα τῶν πρώτων λυρικῶν πάτρην γενεὴν τε
 μάθανε, καὶ πατέρας καὶ διάλεκτον ἄθρει.
 ὦν Μυτιληναῖος μὲν ἔην γεραρώτερος ἄλλων
 Ἀλκαῖος πρότερος ἡχικὸς Αἰολίδης.
 ἡ δ' ἐπὶ τῷ ξυνήν πάτρην φωνήν τε δαεῖσα
 Σαπφῶ Κληΐδος καὶ πατρὸς Εὐρυγύου . . .

Suid. Σαπφῶ (α'). Σίμωνος· οἱ δὲ Εὐνομίνου.¹
 οἱ δὲ Εὐρυγύου.² οἱ δὲ Ἐκρύτου· οἱ δὲ Σήμου· οἱ
 δὲ Σκάμωνος.³ οἱ δὲ Εὐάρχου.⁴ οἱ δὲ Σκαμ-
 ανδρωνύμου· μητρὸς δὲ Κλειδός· Λεσβία ἐξ
 Ἐρέσου,⁵ λυρική· γεγονυῖα κατὰ τὴν μβ' Ὀλυμ-
 πιάδα, ὅτε καὶ Ἀλκαῖος ἦν καὶ Στησίχορος καὶ
 Πιπτακός. ἦσαν δὲ αὐτῇ ἀδελφοὶ τρεῖς Λάριχος,

¹ mss also Εὐμήνου

² mss Ἑριγύου but Eud. Εὐριγύου

³ mss Κάμωνος

⁴ mss Ἐτάρχου

⁵ mss and Str. 13. 618

Ἐρέσου but coins have σ

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

Athenaeus [on the Same]: In these lines Hermesianax is wrong in making Sappho contemporary with Anacreon. She belongs to the time of Alyattes father of Croesus, whereas he is coeval with Cyrus and Polycrates.

Ovid *Letters of the Heroines* [Sappho to Phaon]: I was but six years old when the bones of a parent received the too-early drink-offering of my tears.

Preserved by the Scholiast on Pindar: On the Nine Lyric Poets: Now shall you learn the birth-place and lineage of the great lyric poets, and behold both their fathers and their language. First was Alcaeus of Mytilene, the most honoured [*or* eldest] of them all, a resonant son of Aeolus; and next to him one of the same city and speech, Sappho daughter of Eurygyus and Cleïs . . .

Suidas *Lexicon*: Sappho (*1st notice*): Daughter of Simon or of Eunominus, or of Eurygyus,² or of Ecrytus, or of Semus, or of Scamon,³ or of Euarchus, or of Scamandronymus; mother's name Cleïs. A Lesbian of Eresus,⁴ a lyric poetess; flourished in the 42nd Olympiad (B.C. 612-609) along with Alcacus, Stesichorus, and Pittacus. She had three brothers,

¹ cf. Ov. *Ep.* 15. 29 ² the exact form of the name is doubtful; cf. 'Επίγυιος son of Larichus of Mytilene, *temp.* Alexander, Diod. 17. 27 ³ abbrev. of Scamandronymus
⁴ perh. wrong, see above

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Χάραξος, Εὐρύγυος.¹ ἐγαμήθη δὲ Κερκώλα² ἀνδρὶ πλουσιωτάτῳ, ὀρμωμένῳ ἀπὸ Ἄνδρου· καὶ θυγατέρα ἐποίησατο ἐξ αὐτοῦ ἢ Κλείς ὠνομάσθη. ἑταῖραι δὲ αὐτῆς καὶ φίλαι γεγόνασι τρεῖς, Ἄτθις, Τελεσίππα, Μεγάρα· πρὸς ἃς καὶ διαβολὴν ἔσχεν αἰσχρᾶς φιλίας. μαθήτριάι δὲ αὐτῆς Ἀναγόρα³ Μιλησία, Γογγύλα Κολοφονία, Εὐνείκα Σαλαμινία. ἔγραψε δὲ μελῶν λυρικῶν βιβλία θ'. καὶ πρώτη πληκτρον εὔρεν. ἔγραψε δὲ καὶ ἐπιγράμματα καὶ ἰάμβους καὶ μονωδίας.

Suid. Σαπφὼ (β'). Λεσβία ἐκ Μυτιλήνης, ψ' Ἄτρια. αὕτη δι' ἔρωτα Φάωνος τοῦ Μυτιληναίου ἐκ τοῦ Λευκάτου κατεπόντισεν ἑαυτήν. τινὲς δὲ καὶ ταύτης εἶναι λυρικὴν ἀνέγραψαν ποίησιν.

Ael. V.H. 12. 19 τὴν ποιήτριαν Σαπφὼ τὴν Σκαμανδρωνύμου θυγατέρα· ταύτην καὶ Πλάτων ὁ Ἀρίστωνος σοφὴν ἀναγράφει· πυνθάνομαι δὲ ὅτι καὶ ἑτέρα ἐν τῇ Λέσβῳ ἐγένετο Σαπφὼ, ἑταῖρα οὐ ποιήτρια.

Ath. 13. 571 d καλοῦσι γοῦν καὶ αἱ ἐλεύθεραι γυναῖκες ἔτι καὶ νῦν καὶ αἱ παρθένοι τὰς συνήθεις καὶ φίλας ἑταίρας, ὡς ἡ Σαπφὼ . . .

Ov. *Trist.* 2. 365

Lesbia quid docuit Sappho nisi amare puellas?
tuta tamen Sappho . . .

¹ mss Εὐρυγίου

² mss also Κερκύλα

³ Ἀνακτορία?

¹ or plied as a trader between A. (an Ionian city) and Lesbos? ² cf. Ov. *Ep.* 15. 70, 120 ³ Anactoria?

⁴ 'quill' prob. a mistake for *pēctis*, a kind of lyre, cf. Ath. 14. 635 e (below) ⁵ this must come from another source.

LIFE OF SAPPHO

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 slanderously 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 Mytilenaeon. Some authorities say that she too was a lyric poetess.

Aelian *Historical Miscellanies* [in the next article to that on Phaon⁶] : The poetess Sappho daughter of Scamandronymus : Even Plato son of Ariston calls her wise.⁷ I understand that there was another Sappho in Lesbos, a courtesan, not a poetess.

Athenaeus *Doctors at Dinner* : Freeborn women to this day, and girls, call their intimates and friends *hetaerae* or companions [the usual word for courtesan], as Sappho does in this passage (*fr.* 12).

Ovid *Songs of Sadness* : What lore did Sappho teach but how to love maidens? ⁸ Yet Sappho was safe . . .

as the term 'monodies' would cover most of the contents of her nine Books ⁶ n. b. he gives no other hint of a connexion between the two ⁷ the Greek means 'good at one's art or trade' ⁸ *or* teach her maidens but how to love

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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 ἤνεγκεν καὶ ἡ Ναύκρατις·
Δωρίχαν τε, ἣν ἡ καλὴ Σαπφῶ ἐρωμένην γεν-
ομένην Χαράξου τοῦ ἀδελφοῦ αὐτῆς κατ' ἐμπορίαν
εἰς τὴν Ναύκρατιν ἀπαίροντος διὰ τῆς ποιήσεως
διαβάλλει ὡς πολλὰ τοῦ Χαράξου νοσφισαμένην.
Ἡρόδοτος δ' αὐτὴν Ῥοδῶπιν καλεῖ,¹ ἀγνοῶν ὅτι
ἑτέρα τῆς Δωρίχης ἐστὶν αὕτη, ἣ καὶ τοὺς περι-
βοήτους ὀβελίσκους ἀναθεῖσα ἐν Δελφοῖς, ὧν
μέμνηται Κρατῖνος διὰ τούτων . . . εἰς δὲ τὴν
Δωρίχαν τόδ' ἐποίησε τοῦπίγραμμα Ποσειδίππος,
καίτοι καὶ ἐν τῇ Αἰσωπεΐα² πολλάκις αὐτῆς
μνημονεύσας. ἐστὶ δὲ τόδε·

Δωρίχα, ὅστέα μὲν σ' ἀπαλῆς κόσμησ' ἀπόδεσμα³
χαίτης ἢ τε μύρων ἔκπνοος ἀμπεχόνη
ἢ ποτε τὸν χαρίεντα περιστείλασα⁴ Χάραξον
σύγχρους ὀρθρίνων ἤψαο κισσυβίων.
Σαπφῶας⁵ δὲ μένουσι φίλης ἔτι καὶ μενέουσιν
ᾧδῆς αἱ λευκαὶ φθεγγόμεναι σελίδες·
οὔνομα σὸν μακάριστον, ὃ Ναύκρατις ᾧδε φυλάξει
ἔστ' ἀνίη Νείλου ναῦς ἔφαλος τενάγη.⁶

¹ cf. Str. 17. 808

² Wil: mss Αἰθιοπία

³ E, cf.

ἀπόδεσμος, δέσμα and for rhythm *A.P.* 12. 98. 1: mss ἀπαλά
(taking δέσμα for plur.) κοιμήσατο δεσμῶν (gen. due to ἀπὸ)

⁴ E: mss pres. ⁵ mss Σαπφῶαι ⁶ mss εἶσαν εἶη and γεγανη

LIFE OF SAPPHO

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*: Naucratis 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 Naucratis, 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 Naucratis 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 Ἀρχεδίκη δ' ἦν τις ἐκ τῆς Ναυκράτεως καὶ αὐτὴ ἑταίρα καλή . . . καὶ ἡ ἐξ Ἐρέσου δὲ τῆς <ἐτέρας Σαπφούς ὁμώνυμος> ἑταίρα¹ τοῦ καλοῦ Φάωνος ἐρασθεῖσα περιβόητος ἦν, ὡς φησι Νύμφις² ἐν Περίπλω Ἀσίας.

Str. 10. 452 [π. Λευκάδος]. ἔχει δὲ τὸ τοῦ Λευκάτα Ἀπόλλωνος ἱερὸν καὶ τὸ ἄλμα τὸ τοὺς ἔρωτας παύειν πεπιστευμένον, 'Οὐ δὴ λέγεται πρώτη Σαπφώ,' ὡς φησιν ὁ Μένανδρος,

τὸν ὑπέρκομπον θηρῶσα Φάων'
οἰστρῶντι πόθῳ ῥίψαι πέτρας
ἀπὸ τηλεφανοῦς· ἀλλὰ κατ' εὐχὴν
σόν, δέσποτ' ἄναξ, εὐφημείσθω
τέμενος περὶ Λευκάδος ἀκτῆς.³

ὁ μὲν οὖν Μένανδρος πρώτην ἀλέσθαι λέγει τὴν Σαπφώ, οἱ δ' ἔτι ἀρχαιολογικώτεροι Κέφαλόν φασιν ἐρασθέντα Πτερέλα τὸν Δηϊονέως. ἦν δὲ καὶ πάτριον τοῖς Λευκαδίοις κατ' ἐνιαυτὸν ἐν τῇ θυσίᾳ τοῦ Ἀπόλλωνος ἀπὸ τῆς σκοπῆς ῥιπτεῖσθαι τινα τῶν ἐν αἰτίαις ὄντων ἀποτροπῆς χάριν, ἐξαπτομένων ἐξ αὐτοῦ παντοδαπῶν πτερωτῶν⁴ καὶ ὀρνέων ἀνακουφίζειν δυναμένων τῇ πτήσει τὸ ἄλμα, ὑποδέχεσθαι δὲ κάτω μικραῖς ἀλιάσι κύκλῳ περιστῶτας πολλοὺς καὶ περισώζειν εἰς δύναμιν τῶν ὄρων ἔξω τὸν ἀναληφθέντα.

Serv. Verg. *Aen.* 3. 279 Phaon cum esset navi-
cularius solitus a Lesbo in continentem proximos
quosque mercede transvehere Venerem mutatam
in anuis formam gratis transvexit. quapropter ab ea
donatus unguenti alabastro, cum se indies inditum

¹ Kaib. -E: mss τῆς ἑταίρας Σαπφώ

² Wil. Νυμφόδωρος

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Archedicè of Naucratis, who was a beautiful courtesan. . . . And according to Nymphis in his *Voyage around Asia*, the courtesan of Eresus, who was a namesake of the other Sappho and lover of the fair Phaon, won great notoriety.

Strabo *Geography* [the Leucadian Cliff]: This rock is surmounted by the temple of Apollo 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 Deïoneus. 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. Σαπφώ

³ last line and a half added by Bentley from Hesych. Λευκάδος : σόν : mss σήν ⁴ E : mss πτερών

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ungeret, feminas in suum amorem trahebat, in quis fuit una quae de monte Leucate, cum potiri eius nequiret, abiecisse se dicitur, unde nunc auctorare se quotannis solent qui de eo monte iaciantur in pelagus.¹

Suid. Φάων· <Φάων ὑπάρχεις τῷ κάλλει καὶ τῷ τρόπῳ> φασὶν ἐπὶ τῶν ἐρασμίων καὶ ὑπερηφάνων. τοῦ γὰρ Φάωνος ἐρασθῆναί φασι σὺν πολλοῖς καὶ Σαπφῷ, οὐ τὴν ποιήτριαν, ἀλλὰ <ἄλλην> Λεσβίαν· καὶ ἀποτυγχάνουσιν ῥίψαι ἑαυτὴν ἀπὸ τῆς Λευκάδος πέτρας.

Ath. 2. 69 d Κρατῖνος δέ φησι Φάωνος ἐρασθεῖσαν τὴν Ἀφροδίτην ἐν ‘καλαῖς θριδακίναῖς’ αὐτὸν ἀποκρύψαι, Μαρσύας δ’ ὁ νεώτερος ἐν χλόῃ κριθῶν.

Ον. Ep. 15. 51

Nunc tibi Sicelides veniunt nova praeda puellae;
quid mihi cum Lesbo? Sicelis esse volo.

Ath. 10. 450 e ἐν δὲ Σαπφοῖ ὁ Ἀντιφάνης αὐτὴν τὴν ποιήτριαν προβάλλουσιν ποιεῖ γρίφους . . . :—13. 572 c Ἐφιππος ἐν Σαπφοῖ φησιν . . . :—8. 339 c καὶ Τιμοκλῆς δ’ ἐν Σαπφοῖ φησιν . . . :—13. 599 d καὶ γὰρ Δίφιλος ὁ κωμωδιοποιὸς πεποίηκεν ἐν Σαπφοῖ

¹ Ael. V.H. 12. 18 adds τὰ γε μὴν τελευταῖα ἀπεσφάγη μοιχεύων ἀλούς

¹ prob. basis of the plot of the *Phison* of the comedy-writer Plato ² Aelian adds ‘Finally he was taken in adultery and murdered’ ³ from Apostolius *Par.* 2. 707 who appends a slightly different version derived from *Epit. Palaeoph. Incred.*

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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.* Λευκάτης, Φάων, 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, Alciphr. 3. 1, Aus. *Id.* 6. 21. *Ep.* 92, Plin. *N.H.* 22. 9, Plaut. *Mil.* 1246

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δράματι Σαπφούς ἐραστὰς Ἀρχίλοχον καὶ Ἴππώνακτα.¹

Max. Tyr. 24 (18) ὁ τῆς Λεσβίας (ἔρωτος), εἴ τοι χρὴ πρεσβύτερα τοῖς νεοῖς εἰκάσαι, τί ἂν εἴη ἄλλο ἢ ἡ Σωκράτους τέχνη ἐρωτική; δοκοῦσι γάρ μοι τὴν κατὰ ταῦτὸ ἐκίτερος φιλίαν, ἢ μὲν γυναικῶν, ὁ δὲ ἄρρένων ἐπιτηδεῦσαι. καὶ γὰρ πολλῶν ἐρᾶν ἔλεγον καὶ ὑπὸ πάντων ἀλίσκεσθαι τῶν καλῶν. ὅτι γὰρ ἐκείνῳ Ἀλκιβιάδης καὶ Χαρμίδης καὶ Φαῖδρος, τοῦτο τῇ Λεσβίᾳ Γύρινα καὶ Ἄτθις καὶ Ἀιακτορία· καὶ ὅτιπερ Σωκράτει οἱ ἀντίτεχνοι Πρόδικος καὶ Γοργίας καὶ Θρασύμαχος καὶ Πρωταγόρας, τοῦτο τῇ Σαπφοῖ Γοργῶ καὶ Ἀνδρομέδα· νῦν μὲν ἐπιτιμᾶ ταύταις, νῦν δὲ ἐλέγχει καὶ εἰρωνεύεται αὐτὰ ἐκείνα τὰ Σωκράτους.

Ον. 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;
improbe, multarum quod fuit, unus habes.

¹ cf. Ibid. 11. 487 a
κυνδός

² mss also *Cydrho*, but see L. & S.

³ some mss *non*

¹ cf. Bek. *An.* p. 89, Poll. 7; it will be seen that the ancient testimony for connecting the poetess with the Lencadian 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 Jason and Hera Ap. Rhod. 3. 68) ² cf. Suid. Ἐπίρρα, Eust. *Il.* 2 p. 247 ³ or not without evil imputation

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Philostr. *Vit. Ap.* 1. 30 εἰσῆει μὲν δὴ (ὁ Ἀπολλώνιος) παραπεμπόμενος ὑπὸ πλειόνων· τουτὶ γὰρ ᾤοντο καὶ τῷ βασιλεῖ χαρίζεσθαι μαθόντες ὡς χαίροι ἀφιγμένω· διῶν δὲ ἐς τὰ βασίλεια οὐ διέβλεψεν ἐς οὐδὲν τῶν θαυμαζομένων, ἀλλ ὥσπερ ὁδοιπορῶν διῆει αὐτὰ, καὶ καλέσας τὸν Δάμιν Ἔρου με ἔφη ἑρώην, ὅτι ὄνομα ἦν τῇ Παμφύλῳ γυναικὶ ἣ δὴ Σαπφοῖ τε ὀμιλῆσαι λέγεται καὶ τοὺς ὕμνους οὓς ἐς τὴν Ἄρτεμιν τὴν Περγαίαν ἄδουσι συνθεῖναι τὸν Αἰολέων τε καὶ Παμφύλων τρόπον. Ἐρόμην ἔφη, τὸ δὲ ὄνομα οὐκ εἶπας. Οὐκ, ὦ χρηστέ, εἶπον ἀλλ' ἐξηγούμην σοι τοὺς νόμους τῶν ὕμνων καὶ τὰ ὀνόματα καὶ ὄπη τὰ Αἰολέων ἐς τὸ ἀκρότατόν τε καὶ τὸ ἴδιον Παμφύλων παρήλλαξε· πρὸς ἄλλῳ μετὰ ταῦτα ἐγενόμεθα, καὶ οὐκέτ' ἤρου με περὶ τοῦ ὀνόματος· καλεῖται τοίνυν ἡ σοφὴ αὕτη Δαμοφύλη, καὶ λέγεται τὸν Σαπφοῦς τρόπον παρθένους τε ὀμιλητρίας κτήσασθαι ποιήματά τε συνθεῖναι τὰ μὲν ἐρωτικά, τὰ δὲ ὕμνους. τά τοι ἐς τὴν Ἄρτεμιν καὶ παρῳδῆται αὐτῇ καὶ ἀπὸ τῶν Σαπφῶων 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* [Ill-omened was the day of your planting, good tree . . .]: How near was I to beholding the realm of gloomy Proserpine with Aeacus holding court, how near to seeing the abodes assigned the holy dead, with Sappho singing elegies to the Aeolian string upon the girls of her city, and thee, Alcaeus, chanting with fuller note and quill of gold . . .

Ov. *Ep.* 15. 201

Lesbides, infamem quae me fecistis amore,
desinite ad citharas turba venire meas.

Arist. *Rh.* 1398 b πάντες τοὺς σοφοὺς τιμῶσιν·
Πάριοι γοῦν Ἀρχίλοχον καίπερ βλάσφημον ὄντα
τετιμῆκασι, καὶ Χίιοι Ὅμηρον οὐκ ὄντα πολίτην,
καὶ Μυτιληναῖοι Σαπφῶ καίπερ γυναῖκα οὖσαν,
καὶ Λακεδαιμόνιοι Σίλωνα τῶν γερόντων ἐποίησαν
ἤκιστα φιλόλογοι ὄντες . . .

Poll. 9. 84 Μυτιληναῖοι Σαπφῶ τῷ νομίσματι
ἐνεχαράξαντο.

Anth. Pal. 7. 14 Ἀντιπάτρου Σιδωνίου εἰς
Σαπφῶ τὴν Μυτιληναίαν τὴν λυρικήν·

Σαπφῶ τοι κεύθεις, χθὼν Αἰολί, τὰν μετὰ
Μούσαις

ἀθανάταις θνατὰν Μοῦσαν ἀειδομένην,
ἂν Κύπρις καὶ Ἔρως συνάμ' ἔτραφον, ἄς μετὰ
Πειθῶ

ἔπλεκ' ἀείζωον Πιερίδων στέφανον,
Ἑλλάδι μὲν τέρψιν, σοὶ δὲ κλέος. ὦ τριέλικτον
Μοῖραι δινεῦσαι νῆμα κατ' ἠλακίας,
πῶς οὐκ ἐκλώσασθε πανάφθιτον ἡμᾶρ ἰοιδῶ
ἄφθιτα μησαμένα δῶρ' Ἑλικωνιάδων;

Plat. *Phaedr.* 235 b ΣΩ. Τοῦτο ἐγὼ σοι οὐκέτι
οἶος τ' ἔσομαι πίθεσθαι· παλαιοὶ γὰρ καὶ σοφοὶ
ἄνδρες τε καὶ γυναῖκες περὶ αὐτῶν εἰρηκότες καὶ
γεγραφότες ἐξελέγξουσιν με, εἴν 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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τούτων ἀκήκοας ;—ΣΩ. Νῦν μὲν οὕτως οὐκ ἔχω εἰπεῖν· δῆλον δὲ ὅτι τινῶν ἀκήκοα, ἢ που Σαπφοῦς τῆς καλῆς ἢ Ἀνακρέοντος τοῦ σοφοῦ ἢ καὶ συγγραφέων τινῶν.

Max. Tyr. 24 (18). 7 . . . Σαπφοῦς τῆς καλῆς—οὕτω γὰρ αὐτὴν ὀνομάζων χαίρει (ὁ Σωκράτης) διὰ τὴν ὄραν τῶν μελῶν, καίτοι μικρὰν οὔσαν καὶ μέλαιναν.

Ον. Ep. 15. 31

Si mihi difficilis formam natura negavit,
ingenio formae damna rependo meae :
nec me despicias, si sim tibi corpore parva
mensuramque brevis nominis ipsa feram¹ ;
sum brevis, at nomen quod terras impleat omnes
est mihi ; mensuram nominis ipsa fero.
candida si non sum, placuit Cephēia Perseo
Andromede, patriae fusca colore suae ;
et variis albae iunguntur saepe columbae,
et niger a viridi turtur amatur ave.

Luc. Imag. 18 [π. τὴν σοφίας καὶ συνέσεως εἰκόνα]. δεῦτερον δὲ καὶ τρίτον παράδειγμα Θεανῶ τε ἐκείνη καὶ ἡ Λεσβία μελοποιὸς καὶ Διοτίμα ἐπὶ ταύταις, ἢ μὲν τὸ μεγαλόνουν ἢ Θεανῶ συμβαλλομένη εἰς τὴν γραφήν, ἢ Σαπφῶ δὲ τὸ γλαφυρὸν τῆς προαιρέσεως . . .

Sch. ad loc. ὅσον εἰς σῶμα εἰδεχθεστίτη <ἢ> Σαπφῶ, μικρά τε καὶ μέλαινα ὄρωμένη, καὶ τί γὰρ ἄλλο ἢ ἀηδῶν ἀμόρφοις τοῖς πτίλοις ἐπὶ σμικρῶ τῷ σώματι περιειλημένη.

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 Ξανθίππῃ ὀδυρομένη ὅτε¹ ἀπέθνησκειν, ἢ δὲ Σαπφὼ τῇ θυγατρὶ·

οὐ γὰρ θέμις ἐν μοισσοπόλῳ οἰκίᾳ
θρῆνον θέμεν· οὐκ ἄμμι πρόπει τάδε.

Anth. Pal. 9. 506 Πλάτωνος εἰς Σαπφώ·
Ἐννέα τὰς Μούσας φασὶν τινες· ὡς ὀλιγῶρος·
ἠνίδε καὶ Σαπφὼ Λεσβόθεν ἢ δεκάτῃ.

Ibid. 7. 718: Νοσσίδος εἰς Νοσσίδα·
ᾠ ξεῖν', εἰ τύ γε πλείς ποτὶ καλλίχορον Μυτι-
λάναν

τὰν Σαπφούς χαρίτων αἶθος² ἐναυσαμένην,
εἰπὼν³ ὡς Μούσαισι φίλα τ' ἦν ἅ τε Λοκρὶς γὰ
τίκτε μ' ἴσαις δ' ὅτι μοι τούνομα Νόσσις, ἴθι.⁵

Ibid. 7. 407 Διοσκορίδου εἰς Σαπφὼ τὴν Μυτι-
ληναίαν, τὴν μελοποιόν, τὴν ἐν τῇ λυρικῇ ποιήσει
θαυμαζομένην·

Ἡδιστον φιλέουσι νέοις προσανάκλιμ' ἐρώτων,⁶
Σαπφώ, σὺν Μούσαις ἢ ῥά σε Πιερίῃ
ἢ Ἐλικῶν εὐκισσος ἴσα πνεΐουσαν ἐκείναις
κοσμεῖ, τὴν Ἐρέσω Μούσαν ἐν Αἰολίδι,
ἢ καὶ Ἰμῆν Ἰμῆναιος ἔχων εὐφεγγέα πεύκην
σύν σοι νυμφιδίων ἴσταθ' ὑπὲρ θαλάμων,

¹ mss ὅτι ² E: mss ἄνθος ³ E: mss εἰπεῖν ⁴ Mein:
mss φίλα (φίλαν) τῆναιτε λόκρισσα τίκτειν (τίκτεν, τίκτ' ἔμ')

⁵ ἴσαις 2nd person sing. as Theocr. 14. 34 E, al. partep.

⁶ Salm: mss πρὸς ἀνάκλιμ' ἐρ.

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points out in his writings that Sappho¹ and Alcaeus made comrades of their books.

Maximus of Tyre *Dissertations*: Socrates chides Xanthippè for weeping when he is about to die, and so does Sappho chide her daughter: 'No house that serveth the Muses hath room for grief, and so it ill-beseemeth this.'²

Palatine Anthology: Plato on Sappho: Some say there are nine Muses; but they should stop to think. Look at Sappho of Lesbos; she makes a tenth.

The Same: Nossis on herself: If you are bound for Mytilene, stranger, the city of fair dances which kindled the fierce flame of Sappho's lovelinesses,³ go not away till you have told them that I was dear to the Muses, and a daughter of Loeris, and that you know my name is Nossis.⁴

The Same: Dioscorides on Sappho of Mytilene, the lyric poetess, the wonder of lyric poetry: Sweetest of all love-pillows unto the burning young, sure am I that Pieria or ivied Helicon must honour thee, Sappho, along with the Muses, seeing that thy spirit is their spirit, thou Muse of Aeolian Erësus; or that Hymen God of Weddings hath thee with him when he standeth bright torch in hand over bridal beds,

¹ Acro says 'Anacreon' ² this little poem is printed here because it proves with its context that S. died quietly at home: for her age at death cf. *fr.* 42 ³ or 'Graces,' the name of her book? cf. *A.P.* 9. 184 ⁴ see also *A.P.* 5. 132

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ἡ Κινύρεω νέον ἔρνος ὀδυρομένη Ἀφροδίτη
 σύνθρηνος μακάρων ἱερὸν ἄλσος ὄρησ·
 πάντη, πότνια, χαῖρε θεοῖς ἴσα· σὰς γὰρ ἁοιδὰς¹
 ἀθανάτων ἄγομεν² νῦν ἔτι θυγατέρας.

Anth. Pal. 4. 1 Μελεάγρου στέφανος·
 Μοῦσα φίλα, τίνι τάνδε φέρεις πάγκαρπον ἁοιδᾶν;
 ἡ τίς ὁ καὶ τεύξας ὑμνοθετᾶν στέφανον;
 ἄνυσσε μὲν Μελεάγρος, ἀριζάλῳ δὲ Διοκλεῖ
 μναμόσυνον ταύταν ἐξεπόνησε χάριν,
 πολλὰ μὲν ἐμπλέξας Ἀνύτης κρίνα, πολλὰ δὲ
 Μοιροῦς
 λείρια, καὶ Σαπφούς βαιὰ μὲν ἀλλὰ ῥόδα . . .

Ibid. 7. 15 Ἀντιπάτρου εἰς τὴν αὐτήν·
 Οὔνομά μεν Σαπφῶ· τόσσον δ' ὑπερέσχον ἁοιδᾶν
 θηλειᾶν, ἀνδρῶν ὅσσον ὁ Μαιονίδας.³

Ibid. 9. 66 Ἀντιπάτρου Σιδωνίου εἰς Σαπφῶ
 τὴν Μυτιληναίαν ἐγκωμιαστικόν·
 Μναμοσύναν ἔλε θάμβος, ὅτ' ἔκλυε τᾶς μελιφώνου
 Σαπφούς, μὴ δεκάταν Μοῦσαν ἔχουσι βροτοί.

Ibid. 9. 571 Ἀδέσποτον· εἰς τοὺς Ἐννέα Λυρικ-
 οὺς·
 Ἐκλαγεν ἐκ Θηβῶν μέγα Πίνδαρος· ἔπνεε τερπνὰ
 ἠδυμελεῖ φθόγγῳ μοῦσα Σιμωνίδεω·
 λάμπε⁴ Στησίχορός τε καὶ Ἴβυκος· ἦν γλυκὺς
 Ἄλκμᾶν·
 λαρὰ δ' ἀπὸ στομάτων φθέγγετο Βακχυλίδης·

¹ Reiske-Tyrwhitt: mss θεοῖς γὰρ ἴσας ἁοιδὰς

² Heck :

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or Aphrodite with her when she bewails the fair young offspring of Cinýras in the sacred grove of the Blest. Howsœ'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 Poets: Pindar of Thebes clanged anian; 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

mss ἀθανάτας ἔχομεν ³ mss ἀοιδᾶν (-ῶν) θηλειᾶν (-ων), stone
-ων -ων ⁴ mss λάμπει

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Πειθὼ Ἀνακρείοντι συνέσπετο· ποικίλα δ' ἠΰδα¹
 Ἄλκαϊος πυκνῇ Λέσβιος Αἰολίδι.²
 ἀνδρῶν δ' οὐκ ἐνάτη Σαπφὼ πέλεν, ἀλλ' ἐρατειναῖς
 ἐν Μούσαις δεκάτη Μοῦσα καταγράφεται.

Cat. 35. 16 Sapphica puella
 Musa doctior.

Hor. Od. 4. 9. 11 spirat adhuc amor
 vivuntque commissi calores
 Aeoliae fidibus puellae.

Id. Ep. 1. 19. 28
 Temperat Archilochi Musam pede mascula Sappho.

Anth. Pal. 7. 16 Πινύτου εἰς Σαπφώ·
 Ὅστέα μὲν καὶ κωφὸν ἔχει τάφος οὖνομα Σαπφούς·
 αἱ δὲ σοφαὶ κείνης ῥήσιες ἀθάνατοι.

Ibid. 17 Τυλλίου Λαυρέα εἰς τὴν αὐτήν·
 Αἰολικὸν παρὰ τύμβον ἰών, ξένε, μὴ με θανοῦσαν
 τὰν Μυτιληναίαν ἔννεπ' αἰδοπόλον·
 τόνδε γὰρ ἀνθρώπων ἔκαμον χέρες, ἔργα δὲ φωτῶν
 εἰς ταχινὴν ἔρρει τοιάδε ληθεδόνα·
 ἦν δέ με Μουσάων ἐτάσης χάριν, ὧν ἀφ' ἐκάστης
 δαίμονος ἄνθος ἐμῇ θῆκα παρ' ἐννεάδι,
 γνῶσσαι ὡς Ἀΐδεω σκότον ἔκφυγον, οὐδέ τις ἔσται
 τῆς λυρικῆς Σαπφούς νώνυμος ἠέλιος.

Plut. Pyth. Or. 6 'οὐχ ὀράς,' εἶπεν, 'ὄσσην χάριν
 ἔχει τὰ Σαπφικὰ μέλη κηλοῦντα καὶ κατα-
 θέλγοντα τοὺς ἀκροωμένους ;'

¹ mss αὐδᾶ ² E c. g. or πτυκτῶ 'book' cf. πτυκτεῖον? :
 mss κυκνω (κύκνω) 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.¹ But Sappho was not ninth among the men; rather is she written tenth in the list of the lovely Muses.

Catullus: . . . thou maiden more cultured than the Sapphic Muse.

Horace: . . . Still breathes the love, still lives the flame, which the Aeolian maid confided to her strings.

The Same: The virile Sappho shapes her Muse with the metre of Archilochus.

Palatine Anthology: Pinytus on Sappho: This tomb hath the bones and the dumb name of Sappho, but her wise utterances are immortal.

The Same: Tullius Laureas on the same: When you pass my Aeolian grave, stranger, call not the songstress of Mytilene dead. For 'tis true this was built by the hands of men, and such works of human-kind sink swiftly into oblivion; yet if you ask after me for the sake of the holy Muses from each of whom I have taken a flower for my posy of nine,² you shall know that I have escaped the darkness of Death, and no sun shall ever be that keepeth not the name of the lyrist Sappho.

Plutarch *Pythian Oracles*: 'Do you not see,' he asked, 'what a charm the songs of Sappho have to enchant and bewitch the listener?'

¹ or in his Aeolian book?

² her nine 'Books'

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Plut. *Symp.* 7. 8. 2. [τίσι μάλιστα χρηστέον ἀκροάμασι παρὰ δεῖπνον]· ἡμεῖς γάρ ἐσμεν οἱ πρῶτοι τοῦ πράγματος εἰσαγομένου δυσχεράναντες ἐν Ῥώμῃ καὶ καθαψάμενοι τῶν ἀξιούντων Πλάτωνα διαγωγὴν ἐν οἴνῳ ποιεῖσθαι καὶ τῶν Πλάτωνος διαλόγων ἐπὶ τραγήμασι καὶ μύροις ἀκούειν διαπίνοντας· ὅτε καὶ Σαπφοῦς ἀναλεγομένης¹ καὶ τῶν Ἀνακρέοντος ἐγὼ μοι δοκῶ καταθέσθαι τὸ ποτήριον αἰδούμενος.

Id. *Amat.* 18 ἄξιον δὲ Σαπφοῦς παρὰ ταῖς Μούσαις μνημονεῦσαι· τὸν μὲν γὰρ Ἡφαίστου παῖδα Ῥωμαῖοι Κᾶκον ἱστοροῦσι πῦρ καὶ φλόγας ἀφιέναι διὰ τοῦ στόματος ἔξω ρεύσας· αὕτη δ' ἀληθῶς μεμειγμένα πυρὶ φθέγγεται καὶ διὰ τῶν μελῶν ἀναφέρει τὴν ἀπὸ τῆς καρδίας θερμότητα· Μούσαις εὐφώνοις ἰωμένη τὸν ἔρωτα· κατὰ Φιλόξενον.

Id. *Symp.* 1. 5. 1 Πῶς εἴρηται τὸ 'ποιητὴν δ' ἄρα Ἔρως διδάσκει κἂν ἄμουσος ἢ τὸ πρὶν' ἐζητεῖτο παρὰ Σοσσίῳ, Σαπφικῶν τινῶν ἀσθέντων . . .

Gell. 19. 3 Is (Antonius Julianus), ubi eduliis finis et poculis mox sermonibusque tempus fuit, desideravit exhiberi quos habere eum adolescentem sciebat, scitissimos 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 Wyttenbach : mss ἀναδεχ.

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Plutarch *Dinner-Table Problems* [on what is the best sort of entertainment during dinner]: We were the first to fall foul of the new fashion when it came to Rome, and to deprecate the use of Plato as an after-dinner diversion and his dialogues as things to be listened to over the wine and the dessert. Why, even when they recite us Sappho or Anacreon I feel I must put down my cup for very shame.

The Same *Amatorius*: Sappho fully deserves to be counted among the Muses. The Romans tell how Cacus son of Vulcan sent forth fire and flames from his mouth; and Sappho utters words really mingled with fire, and gives vent through her song to the heat that consumes her heart, thus 'healing' in the words of Philoxenus 'the pain of love with the melodies of the Muse.'¹

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 εἰ γυναιξὶν ἐκκλησία καὶ δικαστήρια καὶ πολιτικῶν πραγμάτων ἦν μετουσία, στρατηγὸς ἂν ἢ προστάτης ἐκεχειροτόνησο καὶ σε χαλκῶν ἀνδριάντων ἐν ταῖς ἀγοραῖς, ὧ Χαρίκλεις, ἐτίμων. σχεδὸν γὰρ οὐδὲ αὐταὶ περὶ αὐτῶν, ὅποσαι προὔχουσιν κατὰ σοφίαν ἐδόκουν, εἰ τις αὐταῖς τὴν τοῦ λέγειν ἐξουσίαν ἐφήκεν, οὕτω μετὰ σπουδῆς ἂν εἶπον, οὐχ ἢ Σπαρτιάταις ἀνθρωπισμένη Τελέσιλλα, δι' ἣν ἐν Ἄργει θεὸς ἀριθμεῖται γυναικῶν Ἄρης· οὐχὶ τὸ μελιχρὸν αὔχημα Λεσβίων Σαπφῶ καὶ ἢ τῆς Πυθαγορείου σοφίας θυγάτηρ Θεανώ· τάχα δ' οὐδὲ Περικλῆς οὕτως ἂν Ἀσπασία συνηγόρησεν.

Id. *Merc. Cond.* 36 καὶ γὰρ αὐτὴ καὶ τότε ὑπὸ τῶν γυναικῶν σπουδάζεται, τὸ εἶναί τινας αὐταῖς πεπαιδευμένους μισθοῦ ὑποτελεῖς ξυνόντας καὶ τῷ φορεῖω ἐπομένους· ἐν γάρ τι καὶ τοῦτο τῶν ἄλλων καλλωπισμῶν αὐταῖς δοκεῖ, ἣν λέγεται ὡς πεπαιδευμέναι τέ εἰσι καὶ φιλόσοφοι καὶ ποιούσιν ἄσματα οὐ πολὺ τῆς Σαπφούς 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

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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 (ἄρμονία) ἡ γλαφυρὰ καὶ θεατρικὴ καὶ τὸ κομψὸν αἴρουμένη πρὸ τοῦ σεμνοῦ τοιαύτη ὀνομάτων αἰεὶ βούλεται λαμβάνειν τὰ λειότατα καὶ μαλακώτατα, τὴν εὐφωρίαν θηρωμένη καὶ τὴν εὐμέλειαν, ἐξ αὐτῶν δὲ τὸ ἡδὺ. ἔπειτα οὐχ ὡς ἔτυχεν ἀξιοῖ ταῦτα τιθέναι οὐδὲ ἀπερισκέπτως συναρμόττειν θᾶτερα τοῖς ἑτέροις, ἀλλὰ διακρίνουσα τὰ ποῖα τοῖς ποίοις παρατιθέμενα μουσικωτέρους ποιεῖν δυνήσεται τοὺς ἡχους, καὶ σκοποῦσα κατὰ ποῖον σχῆμα ληφθέντα χαριεστέρας ἀποτελέσει τὰς συζυγίας, οὕτως συναρμόττειν ἕκαστα πειρᾶται, πολλὴν σφόδρα ποιουμένη φροντίδα τοῦ συνέχεσθαι² καὶ συνηλεῖσθαι καὶ προπετεῖς ἀπάντων αὐτῶν εἶναι τὰς ἄρμονίας . . . τοιαυτὰ τινὰ μοι καὶ ταύτης εἶναι φαίνεται χαρακτηριστικὰ τῆς ἄρμονίας. παραδείγματα δ' αὐτῆς ποιούμαι ποιητῶν μὲν Ἡσίοδόν τε καὶ Σαπφὸν καὶ Ἀνακρέοντα, τῶν δὲ πεζῆν λέξει χρησαμένων Ἴσοκράτην τε τὸν Ἀθηναῖον καὶ τοὺς ἐκείνῳ πλησιάσαντας.

Demetr. Eloc. 132 τὰ μὲν οὖν εἶδη τῶν χαρίτων τοσάδε καὶ τοιάδε. εἰσιν δὲ αἱ μὲν ἐν τοῖς πράγμασι χάριτες οἷον νυμφαῖοι κῆποι, ὑμέναιοι, ἔρωτες, ὅλη ἡ Σαπφουῦς ποίησις. τὰ γὰρ τοιαυτὰ

¹ mss *sustulisset* which some edd. keep, reading *una* for *non*

² mss *συνέξ*.

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Greek couplet inscribed upon the base, which this cultured Grecian who can really criticise such things, who is the only man who understands such things, would never have dreamt of leaving behind if he had known a single letter of the Greek alphabet. For the inscription on the empty base declares to-day what the statue was, thus proclaiming the theft.¹

Dionysius of Halicarnassus² *Demosthenes*: Next comes the finished or decorative style, the style which makes for elegance rather than grandeur. In the first place it invariably prefers the smoothest and gentlest words, seeking euphony and melodiousness and their resultant charm. Secondly, it does not put its words just as they come or combine them without consideration, but first decides what elements will combine to give the most musical effect, and what arrangement will produce the most taking combinations, paying very great attention to the coherence of the parts and the perfection of the joinery. . . . Such appear to me to be the characteristics of this style. For examples of it I may mention, in poetry, Hesiod, Sappho, and Anacreon, and in prose, Isocrates the Athenian and his school.

Demetrius *on Style*: The forms, then, of literary charm are many and various. But charm may also reside in the subject. For instance, it may be the Gardens of the Nymphs, a wedding, a love-affair, in short the entire subject-matter of the poetry of Sappho. Such themes are charming even if treated

¹ Plin. *N.H.* 35, 34 mentions a picture of S. by Leon, on which (?) cf. *Anth. Plan.* 310; see also *Tat. adv. Gr.* 130

² see also *Comp.* 19, 23

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κᾶν ὑπὸ Ἰππώνακτος λέγεται, χαρίεντά ἐστι καὶ αὐτὸ ἰλαρὸν τὸ πρᾶγμα ἐξ ἑαυτοῦ· οὐδεὶς γὰρ ἂν ὑμέναιον ἄδοι ὀργιζόμενος, οὐδὲ τὸν Ἔρωτα Ἐρινὺν ποιήσειεν τῇ ἐρμηνείᾳ ἢ Γίγαντα, οὐδὲ τὸ γελᾶν κλαίειν.

Him. Or. 1. 4 Οὐκοῦν ὥρα καὶ ἡμῖν, ὦ παῖδες, ἐπεὶ καὶ τὰς ἡμετέρας καλοῦμεν Μούσας πρὸς γαμήλιον χόρον καὶ ἔρωτα, ἀνεῖναι τὴν ἀρμονίαν τὴν σύντονον, ἵν' ἅμα μετὰ παρθένων ἐπ' Ἀφροδίτῃ χορεύσωμεν. ὅτι δὲ μέγας ὁ κίνδυνος οὕτως ἀπαλὸν μέλος εὐρεῖν ὡς τὴν θεὸν ἀρέσαι τῷ μέλει, παρ' αὐτῶν ποιητῶν μανθάνειν ἔξεστιν, <ὦν> οἱ πλείους οἶμαι δεινοὶ τὰ ἐρωτικὰ γενόμενοι, κατὰ μὲν ἠϊθέους καὶ παρθένους ἐπιτολμώσαντες¹ τὴν Ἥραν ἔδειξαν, τὰ δὲ Ἀφροδίτης ὄργια μόνῃ παρήκαν τῇ Λεσβίᾳ Σαπφοῖ καὶ ἄδειν πρὸς λύραν καὶ ποιεῖν τὸν ἐπιθαλάμιον.² ἢ καὶ εἰσῆλθε μετὰ τοὺς ἀγῶνας εἰς θάλαμον, πλέκει παστάδα, τὸ λέχος στρώννυσι, ἀγείρει παρθένους <εἰς> νυμφεῖον, ἄγει καὶ Ἀφροδίτην ἐφ' ἄρματι χαρίτων καὶ χόρον Ἐρώτων συμπαίστορα· καὶ τῆς μὲν ὑακίνθῳ τὰς κόμας σφίγξασα, πλὴν ὅσαι μετώπῳ μερίζονται, τὰς λοιπὰς ταῖς αὔραις ἀφήκεν ὑποκυμαίνειν ἢ πνεύσαιεν.³ τῶν δὲ τὰ πτέρα καὶ τοὺς βοστρύχους χρυσῷ κοσμήσασα πρὸ τοῦ δίφρου σπεύδει πομπεύοντας καὶ δᾶδα κινούοντας μετάρσιον.

Anth. Pal. 9. 189 ἄδηλον εἰς Σαπφῶ τὴν Μυτιληναίαν μελοποιόν·

¹ mss ἠϊθέων κ. παρθένων ἐπιτολμῶσαν

² mss θάλαμον

³ mss εἰ πλήττοιεν

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by an Hipponax, the subject being pleasing in its nature. It is as impossible to sing a wedding-song in a rage, or make Love a Fury or a Giant by mere choice of expression, as it is to turn laughter into tears.

Himerius Orations: So it is time for us, my children, since we are summoning our Muses to marriage-dance and marriage-love, to relax the graveness of our music, so that we may the better trip it with the maidens in honour of Aphrodite. How hard it is to find a tune gentle enough to please the Goddess, we may judge from the poets themselves, most of whom, though past masters in love-poetry, went as bravely to the description of Hera as any boy or girl, but when it came to the rites of Aphrodite, left the song for the lyre and the making of the epithalamy entirely to Sappho, who when the contests¹ 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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Ἔλθετε πρὸς τέμενος ταυρώπιδος¹ ἀγλαὸν
Ἡρῆς,

Λεσβίδες, ἀβρὰ ποδῶν βήμαθ' ἐλισσόμεναι,
ἔνθα καλὸν στήσεσθε² θεῆν χόρον· ὕμμι δ'
ἀπάρξει

Σαπφῶ χρυσεῖην χερσὶν ἔχουσα λύρην.
ὄλβιαι ὀρχηθμοῦ πολυγηθέος· ἢ γλυκὺν ὕμνου
εἰσαΐειν αὐτῆς δόξετε Καλλιόπης.

Jul. Ep. 30 Ἄλυπίω· ἤδη μὲν ἐτύγχανον ἀνει-
μένος τῆς νόσου, τὴν γεωγραφίαν ὅτε ἀπέστειλας·
οὐ μὴν ἔλαττον διὰ τοῦτο ἠδέως ἐδεξάμην τὸ
παρὰ σου πινάκιον ἀποσταλέν. ἔχει γὰρ καὶ τὰ
διαγράμματα τῶν πρόσθεν βελτίω, καὶ κατεμου-
σώσας αὐτὸ προσθεῖς τοῦς ἰάμβους, οὐ μάχην
αἰείδοντας τὴν Βουπάλειον κατὰ τὸν Κυρηναῖον
ποιητὴν, ἀλλ' οἴους ἢ καλὴ Σαπφῶ βούλεται τοῖς
νόμοις ἀρμόττειν.

Paus. 1. 25. 1 . . . Ἀνακρέων ὁ Τηϊός, πρῶτος
μετὰ Σαπφῶ τὴν Λεσβίαν τὰ πολλὰ ὧν ἔγραψεν
ἔρωτικὰ ποιήσας.

Ath. 13. 605 e κἀγὼ δὲ κατὰ τὴν Ἐπικράτους
Ἀντιλαΐδα

τάρωτίκ' ἐκμεμάθηκα πάντα³ παντελῶς
Σαπφούς, Μελήτου, Κλεομένους, Λαμυνθίου.

Ibid. 14. 639 a Κλέαρχος δὲ ἐν δευτέρῳ Ἐρω-
τικῶν τὰ ἐρωτικά φησὶν ἄσματα καὶ τὰ Λοκρικὰ
καλούμενα οὐδὲν τῶν Σαπφούς καὶ Ἀνακρέοντος
διαφέρειν.

¹ Heck. cf. Nonn. 9. 68 : mss γλαυκῶπ.

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 delightsome 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 iambs 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 Lamythius.'

The Same: Clearchus, in the second Book of his *Treatise on Love Poetry*, declares that the love-songs of Gnesippus and his *Locrian Ditties*, as they are called, are quite as good as Sappho's or Anacreon's.

¹ cf. *A.P.* 7. 407 (above) ² *i. e.* the choliambics prefixed by Callim. to his *Iambics* referring to Hipponax' lampoons (in that metre) on Bupalus and containing the words *φέρων λαμβον οὐ μάχην αἰδίδοντα | τὴν Βουπάλειον*, cf. *Ox. Pap.* 1011

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Them. Or. 13. p. 170 d . . . καὶ τὸ καλὸν δὲ αὐτὸ σὺν τῇ ἀληθείᾳ καλὸν ἐστὶ, ψεύδους δὲ οὐδὲν καλόν, οὔτε θωπεΐα οὔτε κολακεία. Σαπφοῖ μὲν γὰρ καὶ Ἀνακρέοντι συγχωροῦμεν ἀμέτρους εἶναι καὶ ὑπερμέτρους ἐν τοῖς ἐπαίνοις τῶν παιδικῶν· σωμάτων γὰρ ἤρων ἰδιωτικῶν ἰδιῶται καὶ οὐδεὶς κίνδυνος ἐπὴν εἰ χαννωθεῖεν ὑπὸ τοῦ ἐπαίνου αὐτοῖς οἱ ἐρώμενοι. ἐνταῦθα δὲ βασιλικὸς μὲν ὁ ἔρως, βασιλικὸς δὲ ὁ ἐρώμενος . . .

Plut. Mus. 16 καὶ ἡ Μιξολύδιος (ἄρμονία) παθητικὴ τίς ἐστὶ τραγωδίαις ἄρμόζουσα. Ἀριστόξενος δὲ φησὶ Σαπφῶ πρώτην εὔρασθαι τὴν Μίξολυδιστί, παρ' ἧς τοὺς τραγωδοποιοὺς μαθεῖν.

Ath. 14. 635 e καὶ τὴν Σαπφῶ δὲ φησιν οὗτος (ὁ Μέναιχμος ὁ Σικυώνιος ἐν τοῖς Περὶ Τεχνιτῶν) . . . πρώτην χρῆσασθαι τῇ πηκτίδι.

Ibid. 13. 599 c Χαμαιλεῶν δὲ ἐν τῷ Περὶ Σαπφοῦς . . .

Suid. Δράκων Στρατονικεὺς· γραμματικός . . . Περὶ τῶν Σαπφοῦς Μέτρων.

Phot. Bibl. ἀνεγνώθησαν ἐκλογαὶ διάφοροι ἐν βιβλίοις ἰβ' Σωπάτρου σοφιστοῦ. συνείλεκται δὲ αὐτῷ τὸ βιβλίον ἐκ πολλῶν καὶ διαφόρων ἱστοριῶν καὶ γραμμάτων . . . ὁ δὲ δεῦτερος (λόγος) ἐκ τε τῶν Σωτηρίδα Παμφίλης Ἐπιτομῶν πρώτου λόγου . . . καὶ ἐκ τῶν Ἀρτέμωνος τοῦ Μάγνητος τῶν Κατ' Ἀρετὴν Γυναιξὶ Πεπραγματευμένων Διηγημάτων, ἔτι 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

LIFE OF SAPPHO

Themistius *Oration*s: ¹ . . . 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. ² . . .

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. ³

Athenaeus *Doctors at Dinner*: Menaechmus of Sicyon in his *Treatise on Artists* declares that Sappho was the first to use the *pēctis*. ⁴

The Same: Chamaeleon in his treatise *On Sappho*. . . .

Suidas *Lexicon*: Dracon of Stratoniceia:—A grammarian, the writer of books . . . *On the Metres of Sappho*.

Photius *Library*: Excellent selections were read from the twelve Books of Sopater the Sophist. The work is a compilation from many excellent histories and tracts. . . . The second Book includes passages from the first Book of the *Epitomes* of Pamphila daughter of Soteridas . . ., from Artemon the Magnesian’s *Tales of Feminine Virtue*, and from the

fingers (Ibid. 635 b, d), confused by Suidas (above) with the *πληκτρον* or quill

LYRA GRAECA

Διογένους τοῦ Κυνικοῦ Ἀποφθεγμάτων . . .
ἀλλά γε καὶ ἀπὸ ὀγδόου λόγου τῆς Σαπφούς.

Heph. 43 ἐπιχοριαμβικὸν μὲν οὖν τὸ Σαπφικὸν
καλούμενον ἑνδεκασύλλαβον οἶον (*fr.* 1) . . . ἔστι
δὲ καὶ παρ' Ἀλκαίῳ—καὶ ἄδηλον ὁποτέρου ἔστιν
εὔρημα, εἰ καὶ Σαπφικὸν καλεῖται.

Sch. Heph. 293. Cons. [π. διαφορῶν τοῦ
ἠρωϊκοῦ]: Σαπφικὸν δὲ ἔστι τὸ ἀρχόμενον ἀπὸ
σπονδείου καὶ λήγον εἰς σπονδεῖον οἶον (*Il.* 2. 1) . . .

Heph. 60 [π. ποιήματος]: κοινὰ δὲ (τὰ ποιή-
ματα) ὅσα ὑπὸ συστήματος μὲν καταμετρεῖται,
<τοῖς> αὐτο<ῖς>¹ δὲ τὸ σύστημα ἔχει πληρού-
μενον, οἷά ἐστι τὰ ἐν τῷ δευτέρῳ καὶ τρίτῳ
Σαπφούς· ἐν οἷς καταμετρεῖται μὲν ὑπὸ διστιχίας
αὕτη δὲ ἢ διστιχία ὁμοία ἐστί.²

ΣΑΠΦΟΥΣ ΜΕΛΩΝ

1a

Mus. Ital. Ant. Class. vi:

Ἀερίων ἐπέων ἄρχομαι ἀλλ' ὀνάτων.³

¹ *E* ² see also *Dion. Hal. Comp.* 19, *Dion Chr. Or.* 2. 24

³ *E*: vase *ἠερίων 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

SAPPHO

Obiter Dicta of Diogenes the Cynic . . ., and lastly from the eighth Book of Sappho.¹

Hephaestion *Handbook of Metre*: First the epi-choriambic, 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 Ἐπεα πτερόεντα 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.

subject ² see also for S.’s metres Heph. etc. Consrunch *passim*, Atil. Fort., Terent., Mar. Vict., Plot. ³ this introductory poem apparently stood first in S.’s own collection of her poems; cf. Jul. *Ep.* 30 quoted p. 176

Α'

1 εἰς Ἀφροδίτην

Dion. H. *Comp.* 23 ἡ δὲ γλαφυρὰ καὶ ἀνθηρὰ σύνθεσις . . .
 χαρακτῆρα τοιόνδε ἔχει . . . ἀκόλουθον δ' ἂν εἶη καὶ τοὺς ἐν
 αὐτῇ πρωτεύσαντας καταριθμήσασθαι. ἐποποιῶν μὲν οὖν ἕμοιγε
 κάλλιστα τουτονὶ δοκεῖ τὸν χαρακτῆρα ἐξεργάσασθαι Ἡσίοδος,
 μελοποιῶν δὲ Σαπφώ, καὶ μετ' αὐτὴν Ἀνακρέων τε καὶ Σιμωνίδης·
 τραγῳδοποιῶν δὲ μόνος Εὐριπίδης· συγγραφέων δὲ ἀκριβῶς μὲν
 οὐδεὶς, μᾶλλον δὲ τῶν πολλῶν Ἐφορός τε καὶ Θεόπομπος, ῥητόρων
 τε Ἴσοκράτης. θήσω δὲ καὶ ταύτης παραδείγματα τῆς ἁρμονίας,
 ποιητῶν μὲν προχειρισάμενος Σαπφώ, ῥητόρων δὲ Ἴσοκράτην.
 ἄρξομαι δὲ ἀπὸ τῆς μελοποιουῦ·

Ποικιλόθρον' ἀθάνατ' Ἀφρόδιτα,
 παῖ Δίος δολόπλοκα, λίσσομαί σε·¹
 μή μ' ἄσαισι μηδ' οὐνίαισι δάμνα,
 πότνια, θῦμον,

5 ἄλλὰ τυίδ' ἔλθ', αἶ ποτα κἀτέρωτα
 τᾶς ἕμας αὖδως αἴοισα πήλυι
 ἔκλυες, πάτρος δὲ δόμον λίποισα
 χρύσιον ἦλθες

ἄρμ' ὑπασδεύξαισα, κάλω² δέ σ' ἄγον
 10 ὄκεε στρούθω προτὶ γᾶν μέλαιναν³
 πύκνα δίννευτε πτέρ' ἀπ' ὀρράνω αἴθε-
 ρος διὰ μέσσω,

¹ mss also ποικίλοφρον (less likely in view of δολόπλοκα):
 δολοπλόκα Chœr. on Heph. 85 (251 Consb.) cf: 134: mss here
 δολοπλόκε ² (9-11) dual Piccolomini -*E Proc. Camb. Philol.*
Soc. 1920 ³ προτὶ γᾶν μέλαιναν *E l.c.*: mss περι γᾶς (Ald.
 πτέριγας) (τὰς) μελαίνας: apogr. Viet. π. γᾶν μέλαιναν

SAPPHO

BOOK I

I TO APHRODITE

Dionysius of Halicarnassus *Literary Composition*:¹ The finished and brilliant style of composition has the following characteristics: It would not be out of place for me to enumerate here the finest exponents of it. Among epic writers I should give the first place in this style to Hesiod, among lyricists to Sappho, with Anacreon and Simonides next to her; among tragic poets there is only one example, Euripides. Among historians, to be exact, there is none, but Ephorus and Theopompus show it more than most; among the orators I should choose Isocrates. I will now give illustrations of this style, taking Sappho to represent the poets and Isocrates the orators; and I will begin with the lyricist:

Aphrodite splendour-throned² immortal, wile-weaving child of Zeus, to thee is my prayer. Whelm not my heart, O Queen, with suffering and sorrow, but come hither I pray thee, if ever ere this thou hast heard and marked my voice afar, and stepping from thy Father's house harnessed a golden chariot, and the strong pinions of thy two swans³ fair and swift, whirring from heaven through mid-sky, have

¹ cf. Heph. 83 with sch., Prise. 1. 37, Hdn. 2. 948 Lentz, *E.M.* 485. 41, Ath. 9. 391 e, Hesych. ὠκείες στρουῦθοι: used by Heph. to illustrate the metre, and hence to be regarded as the 1st ode of S.'s 1st Book in the (?) Alexandrian edition, which was entirely composed of poems in this metre

² prob. = 'sitting on a throne of inlaid wood or metal'

³ cf. 172, Alc. 2. : not sparrows, see *Proc.* (opp.), Stat. *S.* 1. 2.

LYRA GRAECA

- αἶψα δ' ἐξίκοντο· σὺ δ', ὦ μίκαιρα,
 μειδιήσασις' ἀθανάτῳ προσώπῳ
 15 ἦρε' ὅττι δηῦτε πέπονθα, κῶττι
 δηῦτε κάλημι,
 κῶττ' ἔμῳ μάλιστα θέλω γένεσθαι
 μαινόλα θύμῳ· 'τίνα δηῦτε πείθῳ
 καὶ σ' ἄγην ἐς Φάν φιλότατα; τίς τ', ὦ
 20 Ψάπφ', ἀδικήει;¹
 καὶ γὰρ αἰ φεύγει, ταχέως διώξει,
 αἰ δὲ δῶρα μὴ δέκετ', ἀλλὰ δώσει,
 αἰ δὲ μὴ φίλει, ταχέως φιλήσει
 κῶνκ ἐθέλοισα·'
 25 ἔλθε μοι καὶ νῦν, χαλέπαν δὲ λῦσον
 ἐκ μερίμναν, ὅσσα δέ μοι τέλεσσαι
 θῦμος ἰμμέρρει, τέλεσον, σὺ δ' αὐτὰ
 σύμμαχος ἔσσο.

ταύτης τῆς λέξεως ἡ εὐέπεια καὶ ἡ χάρις ἐν τῇ συνεχεῖ καὶ
 λειότητι γέγονε τῶν ἀρμονιῶν. παρακεῖται γὰρ ἀλλήλοις τὰ
 ὀνόματα καὶ συνύφονται κατὰ τινος οἰκειότητος καὶ συζυγίας
 φυσικῶς τῶν γραμμάτων . . .

2

[Longin.] *Subl.* 10 οὐκοῦν ἐπειδὴ πᾶσι τοῖς πράγμασι φύσει
 συνεδρεῦει τινὰ μόρια ταῖς ὕλαις συνυπάρχοντα, ἐξ ἀνάγκης γένοιτ'
 ἂν ἡμῖν ὕψους αἴτιον τὸ τῶν ἐμφερομένων ἐκλέγειν αἰεὶ τὰ καιριώ-
 τατα, καὶ ταῦτα τῇ πρὸς ἄλληλα ἐπισυνθέσει καθάπερ ἔν τι σῶμα
 πρῶτον δύνασθαι· τὸ μὲν γὰρ τῇ ἐκλογῇ τὸν ἀκρατὴν τῶν λημμά-
 των, τὸ δὲ τῇ πυκνώσει τῶν ἐκλελεγμένων προσάγεται. οἷον ἡ
 Σαπφῶ τὰ συμβαίνοντα ταῖς ἐρωτικαῖς μανίαις παθήματα ἐκ τῶν
 παρεπομένων καὶ ἐκ τῆς ἀληθείας αὐτῆς ἐκάστοτε λαμβάνει. ποῦ
 δὲ τὴν ἀρετὴν ἀποδείκνυται; ὅτε τὰ ἄκρα αὐτῶν καὶ ὑπερτεταμένα
 δεινῇ <γίγνεται> καὶ ἐκλέξαι καὶ εἰς ἄλληλα συνδῆσαι.

¹ *E* (*Ibid.*): mss καὶ, καὶ (not καί), or μα: (from above)
 corrected to καὶ, then σαγήνεσαν, σαγηνεύσαν, σαγήν εσσαν, or
 σαγήνεσσαν κ.τ.λ. : σ' emph. τ' *E*: mss (cf. above) σ or omit

SAPPHO

drawn thee towards the dark earth, and lo! were there; and thou, blest Lady, with a smile on that immortal face, didst gently ask what ailed me, and why I called, and what this wild heart would have done, and 'Whom shall I make to give thee room in her heart's love, who is it, Sappho, that does thee wrong? for even if she flees thee, she shall soon pursue; if she will not take thy gifts, she yet shall give; and if she loves not, soon love she shall, whether or no;'

O come to me now as thou camest then, to assuage my sore trouble and do what my heart would fain have done, thyself my stay in battle.

The verbal beauty and the charm of this passage lie in the cohesion and smoothness of the joinery. Word follows word inwoven according to certain natural affinities and groupings of the letters . . .

2

[Longinus] *The Sublime*: Since everything is naturally accompanied by certain affixes or accidents coexistent with its substance, it follows that we should find the source of sublimity in the invariable choice of the most suitable ideas, and the power to make these a single whole by combining them together. The first attracts the listener by the choice of subject-matter, the second by the cohesion of the ideas we choose. Sappho, for instance, always expresses the emotions proper to love-madness by means of its actual and visible concomitants. If you ask where she displays her excellence, I reply that it is where she shows her skill, first in choosing, and then in combining, the best and the most marked of those concomitants. Compare this:

LYRA GRAECA

Φαίνεται μοι κῆνος ἴσος θεοῖσιν
 ἔμμεν ὦνηρ ὅττις ἐνάντιός τοι
 ἰζάνει καὶ πλάσιον ἄδου φωνεί-
 σας ὑπακούει

5 καὶ γελαίσας ἰμμέροεν, τὸ δὴ ἴμαν¹
 κάρζαν ἐν στήθεσσιν ἐπεπτόασεν.²
 ὡς γὰρ ἔς τ' ἴδω, Βρόχε', ὡς με φώνας
 οὔδεν ἔτ' ἴκει,³

ἀλλὰ καὶ μὲν γλῶσσα φέαγε, λέπτον⁴
 10 δ' αὐτίκα χρωῦ πῦρ ὑπαδεδρόμακεν,⁵
 ὀππάτεσσι δ' οὔδεν ὄρημ', ἐπιρρόμ-
 βεισι δ' ἄκουαι,

ἀ δέ μ' ἴδρως κακχέεται,⁶ τρόμος δὲ
 παῖσαν ἄγρη, χλωροτέρα δὲ ποίας
 15 ἔμμι, τεθνάκην δ' ὀλίγω ἴπιδεύφη⁷
 φαίνομαι.—ἀλλὰ

πάντ<α νῦν τ>ολμάτε', ἐπεὶ πένησα.⁸

.

οὐ θαυμάσεις, ὡς ὑπὸ τὸ αὐτὸ τὴν ψυχὴν, τὸ σῶμα, τὰς ἀκοάς, τὴν
 γλῶσσαν, τὰς ὕψεις, τὴν χροάν, πάνθ' ὡς ἀλλότρια διοιχόμενα
 ἐπιζητεῖ, καὶ καθ' ὑπεναντιώσεις ἅμα ψύχεται καίεται, ἀλογιστεῖ
 φρονεῖ, ἧ γὰρ φοβεῖται μὴ⁹ παρ' ὀλίγον τεθνήκεν, ἵνα μὴ ἐν τι
 περὶ αὐτὴν πάθος φαίνεται, παθῶν δὲ σύνοδος; πάντα μὲν τοιαῦτα
 γίνεται περὶ τοὺς ἐρῶντας. ἡ λῆψις δ', ὡς ἔφην, τῶν ἄκρων καὶ
 ἢ εἰς ταὐτὸ συναίρεσις ἀπειργάσατο τὴν ἐξοχήν.

¹ Ahr: mss μὴ μὰν ² Robortelli -E (Camb. Philol. Soc. Proc. 1920), cf. *E.M.* 407. 22: mss καρδίαν ἐν στήθεσσιν (-εσιν) ἐπτόασεν (corr. in one to ἐποπτόασεν) ³ E (Ibid.): mss ὡς γ. σῖδω βρόχεως (βροχέως) κ.τ.λ. ⁴ or γλῶσσ' ἐάγη ἢν δὲ λέπτον Ald. with Plut. ⁵ α perh. for αι = η cf. αἰμίονος

SAPPHO

It is to be a God, methinks, to sit before you and listen close by to the sweet accents and winning laughter which have made the heart in my breast beat so fast and high. When I look on you, Brocheo,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 βραχύς, cf. Catull. and see *Camb. Philol. Soc. Proc.* 1920 ² the Greek is 'my tongue is broken up' ³ cf. *Macbeth* 1. 7 ⁴ the Greek words for swooning are mostly metaphors from dying ⁵ 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' ⁶ cf. Plut. *Pr. in Virt.* 10, Cram. *A.O.* 1. 39, Plut. *Erot.* 18, *Demetr.* 38, Cram. *A.O.* 1. 208. 15, Sch. *Il.* 22. 2, Catull. 51

Wil. ⁶ Long. (cf. ψύχεται below) apparently read καὶ δ' ἴδρωσ ψῦχος χέεται: his mss ἐκ δὲ (ἐκαθε) μ' ἰδ. ψ. κακχέεται: but μοι is necessary and the above is quoted Cram. *A.O.* 1. 208 to show ἰδ. is fem. ⁷ *E* (Ibid.): mss πιδευσην, πιδευην, or πιδευκην ⁸ *E* (Ibid.): mss ἀ. παντόλματον ἐ. (ἐ. καλ) πένητα ⁹ Heller -*E*: mss ἡ γὰρ φοβεῖται ἡ

LYRA GRAECA

3

Eust. 729. 20 (Il. 8. 555) ἰστέν δὲ ὅτι ἐν τῷ 'φαιεινὴν ἀμφὶ σελήνην' οὐ τὴν πλησιφαῆ νοητέον καὶ πληροσελήνην· ἐν αὐτῇ γὰρ ἀμαυρά εἰσι τὰ ἄστρα ὡς ὑπεραυγαζόμενα, καθὰ καὶ ἡ Σαπφώ που φησί·

Ἄστερες μὲν ἀμφὶ κάλαν σελάινναν
 ἀψ ἀπυκρύπτοισι φάεννον εἶδος,
 ὅπποτα πλήθοισα μάλιστα λάμπησ'
 ἀργυρία γὰν.¹

4

Hermog. π. ἰδεῶν (Rhet. Gr. Walz 3. 315) [π. γλυκύτητος]· καὶ τὰς μὲν οὐκ αἰσχρὰς (τῶν ἡδονῶν) ἔστιν ἀπλῶς ἐκφράζειν, οἷον κάλλος χωρίου καὶ φυτείας διαφόραν καὶ βρυμάτων ποικιλίαν καὶ ὅσα τοιαῦτα. ταῦτα γὰρ καὶ τῇ ἔψει προσβάλλει ἡδονὴν ὀρώμενα καὶ τῇ ἀκοῇ ὅτε ἐξαγγέλλει τις. ὡσπερ ἡ Σαπφώ·

. . . . ἀμφὶ δ' ὕδωρ
 ψῦχρον <ᾧνεμος>² κελίδει δι' ὕσδων
 μαλίνων, αἰθυσσομένων δὲ φύλλων
 κῶμα κατάρρει.³

καὶ ὅσα πρὸ τούτων γε καὶ μετὰ ταῦτα εἴρηται.

5⁴ εἰς Ἀφροδίτην

Str. 1. 40 εἰ δὲ Φοίνικας εἰπὼν ὀνομάζει ('Ομηρος) καὶ Σιδανίους τὴν μητρόπολιν αὐτῶν, σχήματι συνήθει χρηταὶ ὡς . . . "Ἰδην δ' ἴκανεν καὶ Γάργαρον' καὶ Σαπφώ·

Αἴ σε Κύπρος καὶ Πάφος ἢ Πάνορμος . . .⁵

¹ λάμπησ' ἀ. γ. (οἱ ἄργυρα γαῖαν?) Blf. -E, cf. Jul. Ep. 19 Σ. ἡ καλὴ τὴν σελήνην ἀργυρέαν φησὶ καὶ διὰ τοῦτο τῶν ἄλλων ἀστέρων ἀποκρύπτειν τὴν ὕψιν: mss λάμπη γὰν ² E (wrongly read as ὦν ἐμὸς and then cut out) ³ mss καὶ αἰθ. κ.τ.λ.

⁴ cf. Men. Rh. Gr. Walz 9. 135 (π. τῶν κλητικῶν) ἅμα μὲν γὰρ ἐκ πολλῶν τόπων τοὺς θεοὺς ἐπικαλεῖν ἔξεστιν, ὡς παρὰ τῇ Σ. . . . πολλαχοῦ εὐρίσκομεν ⁵ αἴ E: mss ἢ καὶ B: mss ἢ

SAPPHO

3¹

Eustathius on the *Iliad*: Note that in the words 'around the bright moon' we are not to understand the moon at her full; for then the stars are dim because they are outshone, as Sappho somewhere says:

Around the fair moon the bright beauty of the stars is lost when her silver light illumines the world at its fullest.

4²

Hermogenes *Kinds of Style* [on sweetness or charm]: All clean and honest pleasures may be described simply, as for instance the beauty of a place, the variety of trees and plants, the sweet diversity of rivers and brooks. Such things give pleasure to the eye when they are seen, and to the ear when they are told of. Compare Sappho:

. . . And by the cool waterside the breeze rustles amid the apple-branches, and the quivering leaves shed lethargy;

and all that precedes and follows this.

5 TO APHRODITE

Strabo *Geography*: Now if in speaking of the Phoenicians Homer [*Od.* 4. 83] adds mention of the inhabitants of their mother city Sidon, he is using a common form of speech, as for instance, . . . and 'he came to Ida and Gargarus' (*Il.* 8. 48) and Sappho's line:

Whether thou [art at] Cyprus and Paphos or at Panormus . . .³

¹ cf. Cram. *A.P.* 3. 233, 31 ² cf. *Sch. Hermog. Rh. Gr.* 7. 883 Walz (see *fr.* 150) ³ doubtless from an invocation to Cypris, perh. 1st line of 6

LYRA GRAECA

6 εἰς Ἀφροδίτην

Ath. 11. 463c διόπερ σινιοῦσι καὶ ἡμῖν ἐπὶ τὰς Διονυσικάς ταύτας λαλιάς 'οὐδὲ εἰς ἂν εὐλόγως φθονήσαι νοῦν ἔχων' κατὰ τοὺς Ἀλέξιδος Ταραντίνους· 'οἱ τῶν πέλας | οὐδέν' ἀδικοῦμεν οὐδέν . . . ὅς δ' ἂν πλεῖστα γελάσῃ καὶ πῆρ | καὶ τῆς Ἀφροδίτης ἀντιλάβηται τὸν χρόνον | τοῦτον δὲ ἀφείται, κὰν τύχη γ', ἐράνου τινος, | πανηγυρίσας ἥδιστ' ἀπῆλθεν οἴκαδε.' καὶ κατὰ τὴν καλὴν οὔν Σαπφώ·

. . . . ἔλθε, Κύπρι,
 χρυσίαισιν ἐν κυλίκεσσιν ἄβραις¹
 συμμεμείγμενον θαλίαισι νέκταρ
 οἶνοχόεῖσα

5 τοῖς ἐταίροις τοῖσδεσ' ἔμοις τε καὶ σοῖς.² . . .

7 [εἰς Ἀφροδίτην] and 8

Apoll. Pron. 81. 23 σοί· Ἀττικῶς. Ἰωνες, Αἰολεῖς ὁμοίως·

σοὶ δ' ἔγω λεύκας ἐπὶ δᾶμον αἴγος
 <πίονα καύσω>,³

Σαπφώ· καὶ τὸ κατὰ πολὺ τὸ⁴ διὰ τοῦ τ·

κἀπιλείψω τοι . . .

9 εἰς Ἀφροδίτην

Id. Synt. 350 (247) εἰσὶ τῆς εὐχῆς ἐπιρρηματα παραστατικά·

Αἴθ' ἔγω, χρυσοστέφαν' Ἀφρόδιτα,
 τόνδε τὸν πάλον λαχόν⁵ . . .

¹ Blf. : mss ἄβραις from l. 5 ² τοῖσδεσ(ι) E, cf. Alc. 126, Od. 10. 268, 21. 93, Ad. 51 : mss τοῦτοισι τοῖς ἐταίροις ἔμοις τε καὶ σοῖς (masc. an adaptation? or see opp.) ³ Ahr : mss ἐπιδωμον αἴγ.
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*: σοί 'to thee' Attic. Ionic and Aeolic have alike this form—compare Sappho:

and to thee I [will burn the rich] fat of a white goat,—²

and the form usual to them with τ, as

and I will leave behind for thee . . .

9³ TO APHRODITE

Id. Syntax: There are hortatory adverbs of supplication; compare:

O golden-wreathed Aphrodite, would that such a lot as this were mine . . . !

quoter's company (he proceeds 'for whose [masculine] benefit I must now remark'), or this was once the introductory poem to Sappho's *Epithalamia*, the masculine including the feminine: the nectar is of course metaphorical ² white goats were sacrificed to Aphrodite Pandemos, cf. Luc. *D. Mer.* 7 ³ cf. Hdn. π. παθ. 2. 280. 31 Lentz, *E.M.* 558. 28

LYRA GRAECA

10

Apoll. *Prón.* 113. 8 Αἰολεῖς ἀμμέτερον καὶ ἄμμον καὶ ὕμμον
καὶ σφόν. Σαπφώ.

αἶ με τιμίαν ἐπόησαν ἔργα
τὰ σφὰ δοῖσαι . . .

11

Aristid. 2. 508 π. Παραφθέγματος· οἶμαι δέ σε καὶ Σαπφοῦς
ἀκηκοέναι πρὸς τινὰς τῶν εὐδαιμόνων δοκουσῶν εἶναι γυναικῶν
μεγαλαυχουμένης καὶ λεγούσης ὡς αὐτὴν αἱ Μοῦσαι τῷ ὕντι ὀλβίαν
τε καὶ ζηλωτὴν ἐποίησαν, καὶ ὡς οὐδ' ἀποθανούσης ἔσται λήθη.

e. g. ἀλλ' ἔμ' ὀλβίαν ἀδόλως ἔθηκαν
| χρύσiai Μοῖσαι οὐδ' ἔμεθεν θανοίσας
| ἔσσεται λίθα.

12

Ath. 13. 571 d καλοῦσι γοῦν καὶ αἱ ἐλεύθεραι γυναῖκες ἔτι καὶ
νῦν καὶ αἱ παρθένοι τὰς συνήθεις καὶ φίλας ἑταίρας, ὡς ἡ Σαπφώ.

. . . τάδε νῦν ἑταίραις
ταῖς ἔμαισι τέρπνα κάλως ἀείσω.¹

13

Et. Mag. 449. 36 ὡσπερ δαμῶ δαμείω, οὕτω θῶ θέω· καὶ παρὰ
Σαπφοῖ.

. . . ὅττινας γὰρ
εὖ θέω, κῆνοι με μάλιστα σίννον-
ται . . .

¹ ἔμοισι Seid : mss ἔμαις

SAPPHO

10

Apollonius *Pronouns*: Aeolic has the forms ἀμμέτερος and ἄμμος 'our,' ὕμμος '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 δαμῶ 'subdue' we find δαμείω, so for θῶ 'do' we find θέω; compare Sappho:

For those I have done good to, do me the greatest
wrong.

¹ prob. from a poem introductory to a 'Book' of poems to her friends ² cf. Chor. 259; wrongly identified by Wil. with *Ox. Pap.* 1231. 16 (see 15 below)

LYRA GRAECA

14

Apoll. *Pron.* 98. 2 ὕμνιν Αἰολεῖς·

ταῖς κάλαις ὕμνιν <τὸ> νόημα τῶμον
οὐ διάμειπτον.¹

15²

Oxyrh. *Pap.* 1231. 16. 11-12

.]λαν· ἔγων δ' ἔμ' αὐτα
τοῦτο σύνοιδα·
.

16

Sch. Pind. *P.* 1. 10 [Διὸς αἰετός]· πάνν γὰρ διετύπωσεν, ὅτι
δὴ ὁ αἰετὸς ἐπικαθήμενος τῷ τοῦ Διὸς σκήπτρῳ καὶ κατακηλούμενος
ταῖς μουσικαῖς ψαῖς εἰς ὕπνον κατὰγεται, ἀμφοτέρας χαλάσας τὰς
πτέρυγας . . . ἢ δὲ Σαπφῶ ἐπὶ τοῦ ἐναντίου ἐπὶ τῶν περιστερῶν·

ταῖσι <δὲ> ψαῦκρος μὲν ἔγεντο θῦμος,
πὰρ δ' ἴεισι τὰ πτέρα . . .³

17

Vet. El. Mag. Miller p. 213 μελεδῶναι αἱ τὰ μέλη ἔδουσαι
φροντίδες . . . καὶ αἱ Αἰολεῖς σταλαγμόν τὴν ὀδύνην λέγουσιν·
Σαπφῶ·

. κατ' ἔμον στέλεγμα⁴

ἀποστάξουσι γὰρ καὶ ῥέουσι.

¹ τὸ Bek. ² so Apoll. *Pron.* 51. 1, but 80. 10 ἔμ' αὐτα
τοῦτ' ἔγων συνόιδα: *Pap.* εγωδεμ' [. . . |]νοῖδα
³ ψαῦκρος Fick from Hesych: mss ψυχρὸς ⁴ σταλαγμόν and
στελεγμόν mss; the first, the form the word would take in
Attic, is necessary to the etymology; in the quotation perh.

SAPPHO

14

Apollonius *Pronouns*: The form ὑμῖν 'to you' is used in Aeolic; compare:

Towards you pretty ones this mind of mine can never change.

15¹

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

17³

Old Etymologicum Magnum: μελεδῶναι '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
nest? ³ cf. *E.M.* 576. 22

² when they reach the

στέλυγμον *E.*, cf. ἀνασταλύζω and Hesych. ἀστυλάζει (sic) and ἀσταλυχεῖν

LYRA GRAECA

18

Et. Mag. 335. 38 τὰ γὰρ δύο σσ εἰς ζ τρέπουσιν οἱ Αἰολεῖς·
τὸ γὰρ ἐπιπλήσσω ἐπιπλάζω· Σαπφώ·

τὸν δ' ἐπιπλάζοντ' ἄνοαι φέροιεν
καὶ μελέδωναι.¹

19

Amin. π. διαφ. λέξ. 23 ἄρτι καὶ ἀρτίως διαφέρει. ἄρτι μὲν
γὰρ ἐστὶ χρονικὸν ἐπίρρημα, τὸ δ' ἀρτίως ἐπὶ τοῦ ἀπηρτισμένου
ἔργου τελείως. ὥστε ἀμαρτάνει Σαπφὼ λέγουσα·

Ἄρτίως μ' ἀ χρυσοπέδιλλος αὔως
<ἦλθε καὶ>² . . .

ἀντὶ <τοῦ> χρονικοῦ ἐπιρρήματος.

20

Sch. Ar. Pac. 1174 διαφέρουσι γὰρ αἱ Λυδικαὶ βυφαί· . . .
καὶ Σαπφώ·

. πόδας δὲ
ποίκιλος μύσλης ἐπέτευνε, Λύδι-
ον κάλον ἔργον.³

21

Sch. Ar. Rh. 1. 727 ἐρευθήεσσα δὲ ἀντὶ τοῦ πυρρά, ὑπέρυθρος,
καὶ ἔστι παρὰ τὸ Σαπφικόν·

. παντοδύπαις μεμειγμέ-
να χροΐαισιν

¹ *Hdn.* ἐπιπλάζοντες: ἄνοαι = ἄνοαι (for pl. cf. *μανίαι*) *E*:
mss ἀνεμοί, *Hdn.* ἂν ἐμοί: καὶ μελ. only in *Hdn.* ² μ' ἀ
Seid: mss μὲν ἄ: ἦλθε κ. *E*, cf. [*Theocr.*] *Meg.* 121 ³ mss
μάσθλης but cf. *Heph.* 12: ἐπέτευνε *E*, cf. *Eur. Bacch.* 936:
mss *Sch.* ἐκάλυπτε, *Poll.* εἶπε (both from corruption ἐπε)

SAPPHO

18¹

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*: ἄρτι differs from ἀρτίως; for ἄρτι is an adverb of time, whereas ἀρτίως 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.

20²

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*: ἐρευθήεσσα [epithet of Jason's mantle] is used instead of πυρρά, ὑπέρυθρος, '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 αἱ χρήσεις παρὰ Αἰολεῦσιν·
(124).

. ἢ τίν' ἄλλον
<μᾶλλον> ἀνθρώπων ἔμεθεν φίλησθα ;¹

23

Et. Mag. 485. 45 οἱ Αἰολεῖς . . . ποθέω ποθήω, οἶον·
καὶ ποθήω καὶ μάομαι . . .

24 εἰς Ἑκάτην

Philod. π. εὐσεβ. 42 Gomperz [Σαπ]φῶ δὲ τ[ὴν θεὸν]
χρυσοφαῆ θερ[άπαι]αν Ἀφροδίτ[ης] (εἶναι λέγει).

e. g. Χρυσόφαυες ὦ Ἑκάτα θέραπνα
| Ἀφροδίτας . . .²

25

Mar. Plot. *Art. Gram.* 6. 516 Keil [de dactylico metro]:
Adonium dimetrum dactylicum catalecticum à Sappho in-
ventum est, unde etiam Sapphicum nuncupatur monosche-
matistum, semper enim dactylo et spondeo percutitur ;

ὦ τὸν Ἀδωνιν.

26

Apoll. *Pron.* 82. 16 [π. τῆς οἴ]: Αἰολεῖς σὺν τῷ F·

φαίνεταιαί Φοι κῆνος³

¹ μᾶλλον B ² for ā in voc. cf. Hfm. *Gr. Dial.* 2. 538 :
cf. Hesych. θερᾶπνη ³ probably not a variant of 2. 1

SAPPHO

22

Apollonius *Pronouns*: ἔμεθεν 'of me'; it occurs frequently in the Aeolic writers; compare (124) and:

. . . O whom in all the world do you love better than me?

23¹

Etymologicum Magnum: The Aeolic writers use . . . and ποθήω for ποθέω '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 οἱ 'to him']: Aeolic writers use the form with digamma (*v*):

That man seems to himself . . .

¹ also in *Et. Gud.* 294. 40

LYRA GRAECA

27

Apoll. *Pron.* 100. 5 ἄμμε Αἰολεῖς·

. . . ὄπταις ἄμμε

Σαπφῶ πρώτῳ.

28

Max. Tyr. 24 (18). 9 Διοτίμα λέγει, ὅτι θάλλει μὲν Ἔρωσ ἐυπορῶν, ἀποθνήσκει δὲ ἀπορῶν· τοῦτο Σαπφῶ συλλαβοῦσα εἶπε γλυκύπικρον (81) καὶ

ἀλγεσίδωρον·

τὸν Ἔρωτα Σωκράτης σοφίστην λέγει, Σαπφῶ

μυθόπλοκον.

29

Jul. *Ep.* 18 ἀλλ' εἰς αὐτοὺς ἂν τῶν ὑμετέρων ὀρῶν τοὺς πρόποδας ἔπτην, ἵνα σε, τὸ μέλημα τοῦμόν, ὡς φησιν ἡ Σαπφῶ, περιπτύξωμαι.

e. g. ὡς τε, μέλημα τῶμόν,
| περιπτύγω¹

30

Philostr. *Im.* 2. 1 τοσοῦτον ἀμιλλῶνται (αἱ παρθένοι) ῥοδοπήχεις καὶ ἐλικώπιδες καὶ καλλιπάρηοι καὶ μελίφωνοι, Σαπφοῦς τοῦτο δὴ τὸ ἡδὺ πρόσφθεγμα.

Aristaen. 1. 10 πρὸ τῆς παστάδος τὸν ὑμέναιον ἦδον αἱ μουσικώτεροι τῶν παρθένων καὶ μειλιχοφωνότεραι,² τοῦτο δὴ Σαπφοῦς τὸ ἡδιστον φθέγμα.

e. g. παρθένοισι
| μελλιχοφώναις³

¹ perh. imitated by Bion 1. 44 ² E: mss -φωνοι ³ so E: Ar. prob. found the more easily corruptible μελλιχοφ. in his copy of Phil.

SAPPHO

27

Apollonius *Pronouns*: ἄμμε, '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 εἰς Ἑρωτα

Sch. Ap. Rh. 3. 26 [παιδὶ ἐφ', *i. e.* Κύπριδος]· Ἀπολλώνιος μὲν Ἀφροδίτης τὸν Ἑρωτα γενεαλογεῖ, Σαπφῶ δὲ Γῆς καὶ Οὐράνου.

Sch. Theocr. 13. 2 [ᾤτινι τοῦτο θεῶν ποκα τέκνον ἔγεντο]· ἀμφιβάλλει τίνος υἱὸν εἶπη τὸν Ἑρωτα· Ἡσίοδος μὲν γὰρ . . . Σαπφῶ Ἀφροδίτης <ἢ Γῆς>¹ καὶ Οὐράνου.

Paus. 9. 27. 2 Ἡσίοδον δὲ . . . οἶδα γράψαντα ὡς Χάος πρῶτον, ἐπὶ δὲ αὐτῷ Γῆ τε καὶ Τάρταρος καὶ Ἑρως γένοιτο. Σαπφῶ δὲ ἢ Λεσβία πολλά τε καὶ οὐχ ὁμολογοῦντα ἀλλήλοις ἐς Ἑρωτα ᾄσε.

e. g. Φίλτατον Γαίας γένος Ὀρράνω τε

32 εἰς Ἑσπερον

Him. Or. 13. 9 ἀστὴρ οἶμαι σύ τις ἐσπέριος,

Ἄστέρων πάντων ὁ κάλιστος² . . .

Σαπφουὺς τοῦτο δὴ τὸ εἰς Ἑσπερον ᾄσμα.

33 [εἰς Πειθῶ]

Sch. Hes. Op. 73 [πότνια Πειθῶ]· Σαπφῶ δὲ φησι τὴν Πειθῶ Ἀφροδίτης θυγατέρα.

e. g. ὦ γένος θελξίμβροτον Ἀφροδίτας

34

Berl. Klassikertexte 5 P 5006

. . . . .	]θε θῦμον
. . . . .	]μι πάμπαν
. . . . .	] δύνᾱμαι
.]
. . . . .	]ας κεν ἦ μοι
. . . . .	]ς ἀντιλάμπην

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

32¹ To HESPERUS

Himerius *Declamations*: You must be as it were an evening star,

Fairest of all the stars that shine,

as Sappho says in her Ode to Hesperus.

33 [To PERSUASION]

Scholiast on Hesiod *Works and Days*: ['queenly Persuasion']: Sappho calls Persuasion the daughter of Aphrodite.

e. g. Man-beguiling daughter of Aphrodite

34

From a Seventh-Century Manuscript:

. . . . heart altogether [if]
I can shall be to me shine back

¹ cf. Him. 3. 17

¹ Wil.

² B: mss κάλλιστος

LYRA GRAECA

. κά]λον πρόσωπον
]
]έ]γχοροῖσθεις
][. .]ροσ

35 [πρὸς Χάραξον]

Berl. Klassikertexte 5 P 5006 verso + *Oxyrh. Pap.* 424¹

.]δώσην.
 [αἰ κλ]ύτων μὲν τ' ἐπ[πότεαι πεδ' ἀνδρων]
 [κωὺ κ]άλων κάσλων, ἐ[νέπεισ δὲ χαίρην]
 [τοῖσ φι]λοῖσ, λύπης τέ μ[ε σοὶ γένεσθαι]
 5 [φαῖσ ἐ]μ' ὄνειδος,
 [ἦτορ] οἰδήσαισ, ἐπὶ τα[ῦτ' ἀρέσκεο]
 [καρδι]ᾶν. ἄσαιο· τὸ γὰρ ν[όημα]
 [τῷ]μον οὐκ οὔτω μ[αλάκωσ χόλα παί-]
 [δων] διάκηται·
 10 [ἀλλὰ] μὴ δόραζε· [γέροντασ ὄρνισ]
 [οὐκ ἄγρη βρό]χισ· συνίημ['] ἔγω σε
 [οἶ πρὶν ἐσπό]λησ² κακότατο[σ, οἴω]
 [δ' ἀντετέθ]ημεν
 [δαίω. σὺ δ' ὦ]ν ἀτέραισ με[μῆλων]
 15 [λρόνων τίθ]η φρένασ· εὔ[κολον γὰρ]
 [νῶν τράφοισ]α τοῖσ μάκα[ρασ σάφ' οἶδ' ἔ-]
 [μοι παρέοντασ.]³

26 εἰς Νηρηΐδασ

Ox. Pap. 7

[Χρύσαι] ⁴ Νηρηΐδεσ, ἀβλάβη[ν μοι]
 [τὸν κασί]γνητον δότε τυίδ' ἴκεσθα[ι.]

¹ identification due to E. Lobel ² i. e. ἐστάλης ³ re-
 stored by Blass, Buecheler, *B.* and *E.*; cf. *C.R.* 1909, 1921
⁴ epithet uncertain; Κύπρι καὶ is too long

SAPPHO

. fair face en-
grained

35¹ [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.

36² 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

[κὰ μὲν] ᾧ θύμῳ κε θέλη γένεσθαι,
[ταῦτα τέ]λέσθην.¹

5 [ὄσσα δὲ πρ]όσθ' ἄμβροτε, πάντα λῦσα[ι,]
[καὶ φίλοι]σι Φοῖσι χάραν γένεσθαι
[καὶ δύαν ἔ]χθροισι· γένοιτο δ' ἄμμι
[δύσκλεα μ]ήδεις.

[τὰν κασιγ]νήταν δὲ θέλοι πόησθα[ι]
10 [ἔμμορον] τίμας.² ὀνίαν δὲ λύγραν
[καὶ λόγοις] ὄτοισι πάροισ' ἀχεύων
[ἄμμον ἐδά]μνα

[κῆρ ὄνειδο]ς εἰσαΐων τό κ' ἐν χρῶ
[κέρρεν,³ ἀλ]λ' ἐπ' ἀγ[λαί]α πολίταν
15 [ἀββάλην ἀ]λλως, [ὄτα] νῆ κε δαῦτ' οὐ-
[δεν διὰ μά]κρω·

[καὶ συνάορ]ον, αἶ κ[ε θέλη, ἀξίοι]σι
[ἐν λέχεσσ' ἔ]χην.⁴ σὺ [δέ], κύνν['] ἔ]ρε[μ]να,⁵
[ρῖνα πρὸς γά]α θεμ[έν]α κακάν[θην]⁶
20 [ἄλλα πεδάγρ]η.⁷

37⁸ [πρὸς Χάραξον]

Ox. Pap. 1231. 1. i. (a)

. . . Κύπρι, καί σε πι[κροτέρ]αν ἔπευρε·
10 οἱ δὲ καυχάσαντο τόδ' ἐννέ[ποντες·]
‘ Δωρίχα τὸ δεύτερον ὡς πόθε[ννον]
[εἰς] ἔρον ἦλθε.’

¹ or κῶσα μὲν ² replacement of fibre now makes θέλοι certain ³ Bell now admits]s as poss., and rejects]λ

⁴ or ἀξίαισι ἐν κόραις εὔρην ⁵ E, for κύν-ια cf. Κύννα Hesych., *Ar. Eq.* 765 and for single ν in P. ὕρανος for ὕρρανος κ.τ.λ. : Bell agrees κυν[is poss. ⁶ for flattened accent cf. χάραν above

⁷ restored by Blass, Diels, Jurenka, Smyth, Wil, E; cf. *C.Q.* '09. 249, *C.R.* '20. 4, Bell *ibid.* 63, *Journ. Eg. Arch.*

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 mirth¹ to cast them clean away, and to have a mate, if he desire one, in wedlock due and worthy;² and as for thee, thou black and baleful she-dog,³ thou mayst set that evil snout to the ground and go a-hunting other prey.

37 [TO CHARAXUS]

From a Second-Century Papyrus:

. . . O Cypris, and he found thee more bitter.
And the others, they boasted loud and said: 'What a delightful love-match hath Doricha made this second time!' ³

¹ at a feast of welcome? ² or find a mate . . . among worthy maids ³ Doricha or Rhodopis a famous courtesan beloved by S.'s brother Charaxus in Egypt; see p. 149

¹21. 88 Lobel *C.Q.* '21. 164 ² 1-8 fragmentary, containing μάκαιρα (1), [ἄμ]βροτε (5): 9-10 Wil, 11-12 Hunt

LYRA GRAECA

38¹ πρὸς Ἀνακτορίαν

Ox. Pap. 1231. 1. i. (β)

Οἱ μὲν ἱππήων στρότον οἱ δὲ πῆσδων
οἱ δὲ νάων φαῖσ' ἐπὶ γᾶν μέλαιναν
ἔμμεναι κάλιστον· ἔγω δὲ κῆν' ὄ-
τω τις ἔραται.

5 πάγχυ δ' εὐμαρες σύνετον πόησαι
πάντι τοῦτ'· ἄ γὰρ πόλυ περσκόπεισα
κάλλος ἀνθρώπων Ἐλένα τὸν ἄνδρα
[κρίννε κάλ]ιστον

[ὄς τὸ πᾶν] σέβας Τροΐας ὄλεσσε,
10 [κωῦδὲ πα]ίδος οὐδὲ φίλων τοκῆων
[μᾶλλον] ἐμνάσθη, ἀλλὰ παρᾶγαγ' αὐταν
[πῆλε φίλει]σαν

[³Ωρος· εὐκ]αμπτον γὰρ [ἀεὶ τὸ θῆλυ]
[αἴ κέ] τις κούφως τ[ὸ πάρον ν]οήση·
15 [ἄμ]με νυν, Ἐνακτορί[α, τὺ] μέμναι-
[σ' οὐ] παρεοίσαις,²

[τᾶ]ς κε βολλοίμαν ἔρατόν τε βᾶμα
καμάρυγμα λάμπρον ἴδην προσώπω
ἦ τὰ Λύδων ἄρματα κᾶν ὄπλοισι
20 [πεσδομ]άχεντας·

[εὖ μὲν ἴδ]μεν οὐ δύνατον γένεσθαι
e. g. [λῶστ'] ὃν ἀνθρώποις· πεδέχην δ' ἄρασθαι
| [τῶν πέδηχόν ἐστι βρότοισι λῶον]
| [ἦ λελάθεσθαι.]

¹ restored by Hunt, Rackham, Wil, and E cf. *C.R.* 1914.
73, 1919. 125 ² P παρεοίσας

SAPPHO

38 TO ANACTORIA¹

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 belovèd. 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 we² 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.]³

¹ a complete letter to Anaetoria who has apparently gone with a soldier husband to Lydia, cf. 86 ² S. and Atthis?
³ ref. to the old friendship between her and S.

Or. Pap. 1231. 1. ii (α)

. . . τ' ἐξ ἀδοκίτῳ.

40¹ [εἰς Ἦραν]

(β)

Πλάσιον δὴ μ[οι κατ' ὄναρ παρείη,]
 πότνι' Ἦρα, σὰ χ[αρίεσσα μόρφα,]
 τὰν ἀράταν Ἀτρ[εΐδαι Φίδου κλή-]
 τοι βασίλῃες

5 ἐκτελέσσαντες [Τροΐας ὄλεθρον]:
 πρῶτα μὲν πα[ρ' ὠκυρόω Σκαμάνδρῳ]
 τυίδ' ἀπορμάθε[ντες ἐπ' οἶκον ἴκην]
 οὐκ ἐδύνατο,

πρὶν σὲ καὶ Δί' ἀντ[ιάσαι μέγιστον]

10 καὶ Θυῶνας ἱμμ[ερόεντα παῖδα.]

e. g. νῦν δὲ κ[ἄγω, πότνια, λίσσομαί σε]
 κατ τὸ πά[ροισεν]

ἄγνα καὶ κά[λ' ἐν Μυτιλαναίαισι]
 [π]αρθ[ένοισ με δρᾶν πάλιν, αἷς χορεύην]

15 [ἄ]μφι σ[αῖσι πόλλ' ἐδίδαξ' ἐόρταις]
 [πόλλα τ' αἰείδην.]

[ὥς τε νᾶας Ἀτρέϊδαι σὺν ὑμμι]

ἄραν Ἰλ[ίῳ, κέλομαί σε κᾄμοι]

ἔμμεν[αι πρὸς οἶκον ἀπυπλεόισα, Ἦρ']

20 ἥπι', [ἄρωγον.]

¹ cf. *Pap. della Soc. ital.* 2. 123: 1-10 restored by Wil. and E: 11-20 by *E e. g.* cf. *A.P.* 9. 189 above (p. 174)

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

41¹

Ox. Pap. 1231. 9

- e. g.* [ἐν θυέλλαισι ζαφ]έλοισι ναῦται
 [ἐκφοβήθεντες] μεγάλαις ἀήται[s]
 [ἄββαλον τὰ φόρτι]α κἀπὶ χέρσω
 [πλοῖον ὄκελλαν·]
- 5 [μὴ μάλιστ' ἔγωγ' ἀ]μοθεν πλέοιμ[ι]
 [χειμάσαντος, μη]δὲ τὰ φόρτι' εἶκ[ᾶ]
 [ἐς βάθηα πόντο]ν ἄτιμ' ἐπέικη
 [πάντα βάλοιμι·]
- [αἰ δε Νήρηϊ προ]ρέοντι πόμπα
 10 [ἐννάλω τᾶμ' ἐξέσει]αι δέκε[σθαι]
 [φόρτι']

42²

Ibid. 10

- . . . [αἰ δέ μοι γάλακτο]ς ἐπάβολ' ἦσ[κε]
 [τωῦθατ' ἦ παίδω]ν δόλοφυν³ [ποίησ]ει
 [ἀρμένα, τότ' οὐ] τρομέροις πρ[ὸς]ἄλλα
 [λέκτρα κε πόσσι]
- 5 [ἤρχομαν· νῦν δὲ] χροά γῆρας ἦδη
 [μυρίαν ἄμμον ρύτι]ν ἀμφιβάσκει,
 [κωὺ πρὸς ἄμμ' Ἴερο]ς πέταται διώκων
 [ἀλγεσίδωρος.⁴]
-]τᾶς ἀγαίας
 10]μα· λάβοισα
]ἄεισον ἄμμι
 τὰν ἰόκολπον⁵

SAPPHO

41

From a Second-Century Papyrus :

e. g. When tempests rage, the mariner, for fear of
the great blasts of the wind, doth cast his
cargo overboard and drive his vessel ashore ;
as for me, I pray I may be bound nowhither
in time of storm,¹ nor be fain to cast all my
cargo, precious or not, into the deep ; but if
so be it should fall to Nereus in his flowing
pageant of the sea to receive the gift of my
goods. . . .

42

From the Same :

. . . If my paps could still give suck and my womb
were able to bear children, then would I come to
another marriage-bed with unfaltering feet ; but nay,
age now maketh a thousand wrinkles to go upon my
flesh, and Love is in no haste to fly to me with his
gift of pain.—. of the noble . . . taking
. . . O sing us the praises of her of the violet-sweet
breast. . . .²

¹ cf. Theocr. 9. 10. ² this mutilated sentence does not necessarily belong to the same poem

¹ *E. 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 = δελφύς, cf. κίνδυν, φόρκυ
⁴ ἀλγεσιδωρος : from 28 ⁵ the last two words from Apoll. *Pron.* 384 B (see Alc. 138)

LYRA GRAECA

43¹

Ox. Pap. 1231. 13

. . . [αἴσ' ἔγων ἔφ]αν· ' "Αγα[ναι γυναῖκες,]
 [οἶα μ]εμνάσεσθ' ἄ[ῖ μέχρι γήρᾱς]
 [ὄττιν' ἄ]μμες ἐν νεό[τατι λάμπρα]
 [σῦνε]πόημμεν·

5 [ἄγνα μ]ὲν γὰρ καὶ κά[λα πόλλ' ἐν αὐτα]
 [δράσα]μεν· πόλι[ν δ' ἀ]πυλιππᾶνοῖσᾶι'
 [σφῶϊν] ὀ[ξ]είαις δ[άκεν ἴ]μμερός μοι
 [θῦμον ἄ]σαισι.'

44²

Ibid. 14

.]ἔρωτος ἤλγ[ει]
]

[ὄττα γάρ κ' ἐνάν]τιον εἰσίδω σ[ε]
 [τόττ' ἔμοι οὐ φύνν' Ἐ]ρμιόνα τεαύ[τα]³
 5 [φαίνεται,] ξάνθα δ' Ἐλένα σ' εἴσ[κ]ην
 [ἔστιν ἔπει]κες

[κωὺ κόρ]αις θνάταις· τόδε δ' ἴσ[θι], τᾶ σᾱ
 [καλλόνα] παῖσᾶν κε με τᾶν μερίμνᾶν
 [ταῖς θυήλ]αις ἀντιδ[ι]δων, πό[θοις δὲ]
 10 [παῖσί σε τίην.]⁴

¹ so *E*, cf. *C.R.* 1916. 100

² *E*, *C.R.* 1916. 101

³ = τοιαύτη

⁴ Sch. τ[ί]ην σε (a variant)

SAPPHO

43

From a Second-Century Papyrus :

And then 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

45¹ πρὸς Γογγύλην

Ox. Papy. 1231. 15

[Γ]ὰν τ[αχίσταν, ὦ κ]έλομαί σ' ὄ[νελθε,]
 [Γό]γγυλα β[ρόδ]αιθι, λίβοισα μάν[δυν]
 [γλα]κτίναν· σὲ δηῦτε πόθος τι[ς ἄμος]
 ἀμφιπότηται

5 τὰν κάλαν· ἀ γὰρ κατάγωγις αὐτα
 ἐπτόαισ' ἴδοισαν,² ἔγω δὲ χαίρω.
 καὶ γὰρ αὐτα δὴ π[οτ'] ἐμεμ[φόμαν τὰν]
 [Κ]υπρογέν[ηαν·]

[τ]ᾶς ἄρᾶμα[ι μὴ χάριν ἀβφέρην μοι]
 10 τοῦτο τῶ[πος, ἀλλά σε, τὰν μάλιστα]
 [β]όλλομα[ι θνάταν κατίδην γυναίκων]
 [ἄψ πάλιν ἔλκην.]

46³

Ibid. 50

[. . .] καὶ γὰρ [οὔδεν ἄεικες ἦσκεν]
 [αἴ τ]ινες μέμ[φοντό σ' ἄ μοι προσῆλθες]
 [ἦ] ζαλέξᾶ, κα[ἴστισι μὴ πρόσηκεν]
 [ἄ]δρα χαρίσᾶ[.]

5 [σ]τείχομεν γὰρ [πάντοσ'· ἔγω δὲ φῶμεν]
 [κα]ὶ σὺ τοῦτ'· Ἄλλ[ῃ] δύνατον βρότοισι]
 [πα]ρ[θ]ένοις ἀπ[εμμεν ἕκας γυναίκων]
 [αἴς κ]εν ἔχοιεν [;]

¹ *E* (*Ibid.*)

² ἐπτόαισι = ἐπιπτοιῖ

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. Pap. 1231. 56

. . . νύξ . [. . .] . [. . . .]

e. g. | πάρθενοι δ[ὲ ταίσδεσι πρὸς θύραισι]
 | παννυχίσδομ[εν, πολύολβε γάμβρε,]
 | σὰν αἰείδοι[σαι φιλότατα καὶ νύμ-]¹
 | 5 φας ἰοκόλπω.

| ἀλλ' ἐγέρθε[ις εὐτ' ἐπίησιν αὔωσ]
 | στείχε, σοῖς [δ' ἄγοι πόδας αὐτος Ἔρμας]
 | ἦπερ ὄσσον ἄ[μμορος ἔσσε' ὄσσον]²
 | ὕπνον ἴδωμε[ν.]

μελῶν α'

χηγηδδ'

B'

48 πρὸς Ἄτθίδα

Heph. 45 [π. Αἰολικοῦ ἔπους]. τῶν δὲ ἀκαταλήκτων τὸ μὲν πεντάμετρον καλεῖται Σαπφικὸν τεσσαρεσκαίδεκάσύλλαβον, ὧ τὸ δεύτερον ὄλον Σαπφούς γέγραπται. Ἡράμαν . . . ποτά.

Plut. Αἰμαί. 5 χάρις γὰρ οὖν ἢ τοῦ θήλεος ὑπειξίς τῷ ἄρρени κέκληται πρὸς τῶν παλαιῶν, ὡς καὶ Πίνδαρος ἔφη (*P.* 2. 78) τὸν Κένταυρον ἄνευ χαρίτων ἐκ τῆς Ἑρας γενέσθαι, καὶ τὴν οὐπω γάμον ἔχουσαν ὦραν ἢ Σαπφῶν προσαγορεύουσά φησιν, ὅτι Σμίκρα . . . κᾶχαρις.

¹ so Wil: for the other restorations see *C.R.* *Ibid.*

² = τύσσον . . . ὄσσον cf. *Theocr.* 4. 39

¹ this being apparently an epithalamy, one would expect to find it in Book IX; there were perh. two editions current in Roman times, one arranged according to metre, the other

SAPPHO

47¹

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 Metre* [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

Ter. Maur. *de metr.* 6. 390 Keil: (Sappho) . . . cordi quando fuisse sibi canit Atthida | parvam, florea virginitas sua cum foret.

Ἡράμαν μὲν ἔγω σέθειν, Ἄτθι, πάλαι ποτιά,
[ἄς ἔμ' ἀνθεμόεσσ' ἔτι παρθενία σὺ δὲ] ¹
σμίκρα μοι πάϊς ἔμμεν ἐφαίνεο κάχαρις.

49, 50

Apoll. *Pron.* 93. 23 ὑμεῖς . . . Αἰολεῖς ὕμμες.

οὐ τι μ' ὕμμες ² . . .

ἄς θέλετ' ὕμμες . . .

ἐν δευτέρῳ Σαπφώ.

51

Hdn. π.μ.λ. 2. 932. 23 Lentz μᾶλλον· οὐδὲν ὅμοιον τῷ μᾶλλον κατὰ χρόνον. τὸ γὰρ α εἰ ἔχοι ἐν ἐπιφορᾷ διπλασιαζόμενον τὸ λλ ἐν μιᾷ λέξει, συστέλλεσθαι φιλεῖ, χωρὶς εἰ μὴ τροπή τις εἴη τοῦ η εἰς α παρὰ διαλέκτῳ . . . ἐφυλαξάμην δὲ διαλέκτους διὰ τόδ'.

ἀλλ' ὄν μὴ μεγαλύννεο δακτυλίῳ πέρι.³

52

Chrys. π. ἀποφατ. col. 14 fr. 23 (Letronne, *Notices et Extraits*): εἰ Σαπφῶ οὕτως ἀποφαινομένη·

Οὐκ οἶδ' ὅττι θέω· δύο μοι τὰ νοήματα . . .

¹ so Neue -E from Ter. Maur. see *Camb. Philol. Soc. Proc.* 1916 ² = *Il.* 1. 335 and perh. does not belong to S: μ' = μοι (mss μοι) ³ Hartung: mss ἀλλ' ἄν (cf. *Ox. Pap.* 1231. 1. ii. 23) μοι μεγαλύννεο: Hdn. apparently mistakes this rare use (cf. *Il.* 18. 178) of ἀλλ' ἄνα for an instance (ἄλλα voc.

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*: ὑμεῖς 'you,' Aeolic ὑμμες; 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*: μάλλον 'rather': There is no parallel to this word as regards quantity; for if *a* is followed by *ll* 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.

52²

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 ἄλλος = ἡλέος which does occur in his next quotation (*fr.* 93)

Hdn. π.μ.λ. 2. 912. 10 Lentz οὐρανός· τὰ εἰς vos λήγοντα ὀνόματα τρισύλλαβα ὀξυνόμενα καὶ ἔχοντα τὸ α συνεσταλμένον πρὸ τέλους μὴ καθαρεῦον οὐδέποτε τὴν ἄρχουσαν ἔχει φύσει μάκρην . . . σημειῶδες ἄρα τὸ οὐρανός, ὅτι ἤρξατο ἀπὸ φύσει μακρῆς. Ἀλκαῖος δὲ εἰς ω <καὶ εἰς ο>¹ ἀποφαίνεται τὸ ὄνομα, καὶ ὠρανός λέγων κατὰ τροπὴν τῆς ου διφθόγγου εἰς τὸ ω, καὶ ἄνευ τοῦ υ ὀρανός, ὥστε τὸ ἐπιζήτούμενον παρ' αὐτῆς λελύσθαι. καὶ Σαπφώ·

ψαύην δ' οὐ δοκίμοιμ' ὀράνω ἔσσα διπάχεια.²

Max. Tyr. 24. 9 ἐκβακχεύεται (ὁ Σωκράτης) ἐπὶ Φαίδρῳ ὑπὸ τοῦ ἔρωτος, τῇ δὲ (Σαπφοῖ) ὁ ἔρως ἐτίναξε τὰς φρένας ὡς ἄνεμος κατάρης δρύσιν ἐμπεσῶν·

e. g. ἔμοι δ' ὡς ἄνεμος κατάρης δρύσιν ἐμπέτων
| ἐτίναξεν ἔρος φρένας³

Thes. Corn. et Hort. Ailon. Ald. 268 b . . . οἶον ἢ Σαπφῶ τῆς Σαπφῶς καὶ ἢ Λητώ τῆς Λητώσ, καὶ δηλοῦσιν αἱ χρήσεις οὕτως ἔχουσαι· (Ad. 62)· καὶ παρ' αὐτῇ τῇ Σαπφοῖ·

. μάλα δὴ κεκορημένοις
Γόργως⁴

Hdn. π.μ.λ. 2. 945. 8 Lentz [τὰ εἰς λη λήγοντα]· ἀναδράμωμεν ἐπὶ τὸ προκείμενον, παραθέμενοι τὸ τύλη, ὑπερ οὐκ ἦν παρ' Ἀπτικοῖς, ἀλλὰ μέμνηται Σαπφῶ ἐν δευτέρῳ·

¹ E ² δοκίμοιμ' (opt.) Ahr. -B: mss δοκεῖ μοι: ὀρ. ε. δ. E: mss ὠρανῶ δυσπαχεία: B δύσι πάχεσιν cf. Ps.-Callisth. 2. 20 but δυσί is only late ³ E: κατάρης Nauck from Eust. II. 603. 39: mss κατ' ἔρος (his): (see Alc. 46) ⁴ B κεκορημένας

SAPPHO

53¹

Herodian *Words without Parallel*: οὐρανός 'heaven': Oxytone trisyllabic nouns ending in *-nos* preceded by *ᾶ* which has a consonant before it, never have the first syllable long by nature. . . . And so οὐρανός is remarkable in beginning with a syllable which is long by nature. But Alcaeus uses the form with either *ᾶ* or *ῶ*, saying ὠρανός with the change of the diphthong *ou* to *ᾶ*, and also, without the *u*, ὀρανός, so that the exception we are discussing does not hold in his case. And Sappho says, using the form with *ῶ*:

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, Σαπφώ 'Sappho' genitive Σαπφῶς and Λητώ 'Leto' genitive Λητῶς, as is shown by such instances as (*Adespota* 62. Bgk.), and from Sappho herself:

. . . having had enough of Gorgo

56, 57

Herodian *Words without Parallel* (on nouns in *-lē*): 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:

¹ cf. Herodas 4. 75, Plut. *Demetr.* 22, Synes. *Ep.* 142. Herch.

LYRA GRAECA

. ἔγω δ' ἐπὶ μαλθάκαν
 τύλαν ὀσπολέω μέλε(α)¹

<καὶ>.²

καίναν μὲν τε τύλαν κατὰ σὰ σπολέω μέλεα.³
 οὐ γὰρ ὁ τέ σύνδεσμος.

58

Galen *Protr.* 8 ἄμεινον οὖν ἐστίν, ἐγνωκότας τὴν μὲν τῶν
 μειρακίων ἄραν τοῖς ἠρινοῖς ἀνθεσιν ἔοικυῖαν ὀλιγοχρόνιον τε τὴν
 τέρψιν ἔχουσαν, ἐπαινεῖν τε τὴν Λεσβίαν λέγουσαν·

ὁ μὲν γὰρ κάλος <εἰς κάλος>⁴ ὅσον ἴδην
 πέλει,
 ὁ δὲ κᾶγαθος αὐτίκα καὶ κάλος ἔσσειται⁵

59, 60, 61

Demetr. *Eloc.* 161 [π. ὑπερβολῆς]: ἐκ δὲ ὑπερβολῶν χάριτες
 μάλιστα αἱ ἐν ταῖς κωμυδίαις, πᾶσα δὲ ὑπερβολὴ ἀδύνατος, ὡς
 Ἀριστοφάνης. . . . τοῦ δὲ αὐτοῦ εἴδους καὶ τὰ τοιαυτὰ ἐστίν·
 ὑγιέστερος κολοκύντης, καὶ φαλακρότερος εὐδίας, καὶ τὰ Σαπφικά·

. πόλυ πάκτιδος ἀδυμελεστέρα,
 χρύσω χρυσοτέρα⁶

Greg. ad Hermog. *Rhet. Gr.* 7. 1236 Walz αἰσχροῦς μὲν
 κολακεύει τὴν ἀκοὴν ἐκείνα ὅσα ἐστὶν ἐρωτικά, οἷον τὰ Ἀνα-
 κρέοντος, τὰ Σαπφούς, οἷον γάλακτος λευκοτέρα, ὕδατος ἀπαλωτέρα,
 πηκτίδων ἐμμελεστέρα, ἵππου γαυροτέρα, ῥόδων ἀβροτέρα, ἑανοῦ
 μαλακωτέρα,⁷ χρυσοῦ τιμιωτέρα.

c. g. ἰάνω μαλακωτέρα⁸

¹ E: ὀσπ. = ἀναστελῶ cf. ἀνακλίνω, ἀναπίπτω: mss σπολέω

² E ³ E: mss κᾶν μὲν τε τύλαγκας ασπόλεα ⁴ E:

εἶς = ὦν Eust. 1787. 45: mss κάλ. ὕσ. ἰ. πέλεται (-εται from
 below) ⁵ κᾶγαθος: for καὶ cf. Plat. *Phaedr.* 23 a and

Heindorf's note (Neue) ⁶ i. e. χρυσοτέρα ⁷ E: mss

ἰματίου ἑανοῦ μ. ⁸ E, cf. Hesych. ἰανον (sic)· ἰμάτιον

SAPPHO

. . . And I will set [you] reclining on soft cushions ;

and

You shall lie on new cushions ;

where it should be noted that $\tau\epsilon$ 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 $\mu\acute{\epsilon}\nu\ \tau\epsilon$ cf. 35. 2

² cf. Demetr. *Eloc.* 127

LYRA GRAECA

62

Ath. 2. 57 d [π. ῥων]: Σαπφῶ δ' αὐτὸ τρισυλλάβως καλεῖ·
(97) καὶ πάλιν·

ὦϊώ πόλυ λευκότερον. . . .

63

Antiatt. Bek. An. 1. 108. 22:

μύρραν

τὴν σμύρναν Σαπφῶ δευτέρῃ.

64

Poll. 6. 107 Ἀνακρέων . . . στεφανοῦσθαί φησι καὶ . . . καὶ
ἀνήτῳ, ὡς καὶ Σαπφῶ (117) καὶ Ἀλκαῖος· οὗτοι δὲ ἄρα καὶ σελίνοις

e. g. . . . στεφάνοισι σελιννίνοις¹

65

Ox. Pap. 1232. 1. i. 8-9

[.] ἄλλ' ἄγιτ', ὦ φίλαι,
e. g. [ἰοίδας ἀπυλήξομεν²], ἄγχι γὰρ ἀμέρα.

(Σα[φοῦς μ]ε[λῶν])³

66⁴ <Ἐκτορος καὶ Ἀνδρομάχης γάμοι>

Ibid. 1232. 1. ii

. . . Κύπρο.[.]
κᾶρουξ ἡλθ[ε] θό[ων ουνάμι μ]ελέ[ων] ἔθεις

¹ E: cf. σέλινα Cram. A.O. 2. 258. 6 ² E, cf. C.R. 1919. 127: ἀπυλήξομεν 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

SAPPHO

62¹

Athenaeus *Doctors at Dinner* [on eggs]: Sappho makes three syllables of *ᾠδὸν* 'egg' as (97), and again:

far whiter than an egg . . .

63

Antiatticist: Sappho uses *μύρρα*

myrrh

for *σμίρρα* in her second Book.

64

Pollux *Vocabulary*: Anacreon says that anise, too, was used for garlands, as indeed by Sappho (117) and Alcaeus; the two latter, moreover, speak also of celery.

e. g. . . . garlands of celery

65

From a Third-Century Papyrus:

. . . But come, dear maidens, [let us end our song],
for day is at hand.

([END OF?]) THE POEMS OF SAPPHO)²

66 [MARRIAGE OF HECTOR AND ANDROMACHE]

From the Same:

. . . Cyprus came a herald sped by
the might of his swift legs bringing speedily these

¹ cf. Eust. *Od.* 1686. 49

² see opp. n. 3

perh. current in antiquity see on 13 and 48; this *may* be the end of the last book (ix) in the edition arranged according to subject-matter (hence *μέλη* not *μελῶν* below as title of the whole collection?) ⁴ restored by Hunt, Lobel, Wil. and *E* (*Ibid.*)

LYRA GRAECA

Ἰδαίοις τάδε κ[ᾶ]λα φ[όρ]εις τάχυσ ἄγγελος¹

τᾶς τ' ἄλλας Ἀσίας τ[ά]δ' ἔσαν κλέος
ἄφθιτον.

5 Ἐκτωρ κοί² συνέταιροι ἄγοισ' ἑλικώπιδα
Θήβας ἐξ ἰάρας Πλακίας τ' ἀπ' αἰνάω
ἄβραν Ἀνδρομάχην ἐνὶ ναῦσιν ἐπ' ἄλμυρον
πόντον· πόλλα δ' [ἐλί]γματα χρύσια κάμ-

ματα
πορφύρ[ᾶ]. λία τ' αὖ τ[ρό]να, ποίκιλ'
ἀθρήματα,³

10 ἀργύρ[α τ'] ἀνάριθμα ποτήρια κἀλέφαις.⁴
ὡς εἶπ'· ὀτραλέως δ' ὀνόρουσε⁵ πάτ[ηρ] φίλος,
φάμα δ' ἦλθε κατὰ πτόλιν εὐρύχορον Γίλω.⁶
αὐτικ' Ἰλιάδαι σατίνας ὑπ' εὐτρόχοις
ἄγον αἰμιόνοις, ἐπέβαινε δὲ παῖς ὄχλος

15 γυναίκων τ' ἄμα παρθενίκαν τε ταυνοσφύρων·
χωρίς δ' αὖ Περάμοιο θύγατρες [ἐπήϊσαν.]
ἵππ[οις] δ' ἄνδρες ὑπαγον ὑπ' ἄρ[ματα, σὺν
δ' ἴσαν]

π[άντ]ες αἰθεοὶ· μέγλωστι δ' [ἴεν μέγας]
δ[ᾶμος] κἀνίοχοι φ[αλάροισ]ι [κεκαδμέναις]

20 π[ώλοισ ἐ]΄ ξαγο[ν].⁷

Fr. 2 [ὅτα δεῦτ' ὀχέων ἐπέβαν ἰ]κελοι θεοί[ς]
e. g. [Ἐκτωρ Ἀνδρομάχᾳ τε, σὺν]αγνον ἀόλ[λεες]⁸
| [Τρῶες Τρωάδες τ' ἐρ' ἔτε]νον ἐς Ἰλιο[ν.]
[.]τον ἐμίγνυ[σαν]
5 [.] ὡς δ' ἄρα πάρ[θενοι]
[.]νεδε...[
[.]⁹

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 Placia,
 by ship upon the briny sea, the dainty Andromache
 of the glancing eye; and many are the golden
 bracelets, and the purple robes, aye and the fine
 smooth 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 wheelèd 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*: P και
² ἀθρήματα *E*, cf. Hesych: P ἀθύρματα ³ Ath. 460 d
³ P ανορουσε ⁴ *Fίλω E (Ibid.): P φιλοις.*
 lines lost unknown ⁵ number of
 ἀγνεῖν ⁶ for συναγνεον (-νιον), cf. Hesych.
⁷ number of lines lost unknown

LYRA GRAECA

Fr. 1 [.....]φ[.]α[.]ο[ν εὐ]ρνεδε[..]..εακ[.].[
 col. [..... κα]ἰ κασία λίβανός τ' ὄνελίχυντο.¹
 iii γύναικες δ' ἐλέλυσδον ὅσαι προγενέστεραι
 πάντες δ' ἄνδρες ἐπήρατον ἴαχον ὄρθιον
 5 πάων' ² ὀγκαλέοντες ἐκάβολον εὐλύραν,
 ὕμνην δ' Ἔκτορα κ' Ἀνδρομάχαν θεοεικέλο[ις.]

(Σαφ[ο]ῦς μέλη)

67

Sch. Ar. *Thesm.* 401 νεωτέρων καὶ ἐρωτικῶν τὸ στεφανη-
 πλοκεῖν· πρὸς τὸ ἔθος, ὅτι ἐστεφανηπλόκουσι αἱ παλαιαί. Σαφώ·

αἶ τ' ὄραι στεφαναπλόκην.³

Γ'

68 εἰς τὰς Χάριτας

Arg. *Theocr.* 28 γέγραπται δὲ Αἰολίδι διαλέκτῳ παρὰ τὸ
 Σαπφικὸν ἑκκαίδεκάσύλλαβον τό·

Βροδοπάχες ἄγναι Χάριτες δεῦτε Δίος κόραι.

¹ so P: cf. λίγνυσι and μείχυνντες Alc. 73. 13 ² P πάων'

³ E: i. e. ἄραιαι, cf. *Compr.* 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 ³ as it is taken as an example of the metre, this is probably the 1st line of the 1st poem of the Book: see also Philostr. *Im.* 2. 1, Eust. *Od.* 1429. 58 and cf. Heph. 35 ($\tilde{\varphi}$ τὸ τρίτον ὅλον Σαπφοῦς γέγραπται)

Poll. 10. 124 πρώτην δέ φασι χλαμύδα ὀνομάσαι Σαπφῶ ἐπὶ τοῦ Ἑρωτος εἰπούσαν·

. . . ἔλθοντ' ἐξ ὀράνω πορφυρίαν προιέμενον
χλάμυν.¹

Prisc. *Inst. Gram.* 2. 277 Keil: Et contra tamen in quibusdam *es* productam terminantibus fecerunt Graeci poetae, *eus* pro *es* proferentes. . . . Ἄρευς pro Ἄρης ut Sappho;

ὁ δ' Ἄρευς φαίσι κεν Ἄφαιστον ἄγην βία.

Stob. *Fl.* 4. 12 [π. ἀφροσύνης]: Σαπφοῦς· πρὸς ἀπαίδευτον γυναῖκα·

κατθάνοισα δὲ κείσεται οὐδέ τι μναμνοσύνα
σέθεν

ἔσσετ' οὐδέ ποτ' <εἰς> ὕστερον.² οὐ γὰρ πεδ-
έχεις βρόδων

τῶν ἐκ Πιερίας, ἀλλ' ἀφάνης κῆν Ἀίδα δόμοις³
φοιτάσεις πεδ' ἀμαύρων νεκύων ἐππεποταμένα.⁴

¹ πορφ. Bent. : mss π. ἔχοντα προιέμ. E: mss προίεμ. : Seid. περθέμ. line 1 perh. νύκτι τῆδ' ὕναρ, Ἄτθ', εἶδον Ἑρον τὸν δολομάχανον E, cf. Theocr. 30. 25 ² οὐδέ τι E: mss St. οὐδέ ποκα (from below), Pl. οὐδέ τις: eis Grotius (mss Pl. ἔσεται οὐ γὰρ π.) ³ mss also δομο, whence Fick δόμφ perh. rightly ⁴ E: mss ἐκπεπ.

SAPPHO

69

Pollux *Vocabulary*: It is said that the first mention of the word *χλαμύς* '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 *ēs* the Greek poets give *-eus* for *-ēs*, as . . . Areus for Ares, for instance Sappho:

And Areus says that he could carry off Hephaestus by force.

71²

Stobaeus *Anthology* [on folly]: Sappho, to a woman of no education:

When you are dead you will lie unremembered for evermore; for you have no part in the roses that come from Pieria; nay, obscure here, you will move obscure in the house of Death, and flit to and fro among such of the dead as have no fame.

¹ perh. line 1 ran 'I dreamt last night, Atthis, that I saw the wily Love come' etc: cf. Didymus ap. Anm. 147
² cf. Plut. *Præc. Con.* 48 where S. is said to have written it 'to a wealthy woman,' and *Qu. Conv.* 3. 1. 2 where it is 'to a woman of no refinement or learning'

LYRA GRAECA

72

Chrys. π. ἀποφατ. col. 8 fr. 13 (cf. 52) εἰ Σαπφῶ οὕτως ἀπεφήνατο·

οὔδιαν δοκίμωμι προσίδοισαν φάος ἀλίω¹
 ἔσσεσθαι σοφία² πάρθενον εἰς οὔδενά ποι χρόνον
 τοιαύταν²

73

Thes. Corn. et Hort. Adon. Ald. 268 b τὴν δὲ αἰτιατικὴν οἱ Αἰολεῖς καὶ μόνοι προσθέσει τοῦ ν ἐποίουσαν τὴν Δητῶν, ὡς καὶ ἡ χρῆσις δηλοῖ·

Ἦρων ἐξεδιδάξ' ἐγ Γυάρων τὰν ἀνυόδρομον·³
 αἰτιατικῶς γὰρ ἐστὶν ἀπὸ εὐθείας τῆς Ἠρώ.

Δ'

74

Et. Mag. 2. 43 ἀβακῆς . . . κέχρηται δὲ αὐτῷ Σαπφῶ, οἶον·
 . . . ἀλλά τις οὐκ ἔμμι παλίγκοτος
 ὄργαν,⁴ ἀλλ' ἀβάκην τὰν φρέν' ἔχω

75

Max. Tyr. 24 (18). 9 τὸν Ἑρωτά φησιν ἡ Διοτίμα τῷ Σωκράτει οὐ παῖδα, ἀλλ' ἀκόλουθον τῆς Ἀφροδίτης καὶ θεράποντα εἶναι· λέγει που καὶ Σαπφοῖ ἡ Ἀφροδίτη ἐν ἄσματι·

<⁵Ω Ψάπφοι>,⁵ σύ τε κάμμος θεράπων Ἑρος

¹ δοκίμωμι Ahr: P-οιμι ² σοφία E: mss -ίαν awkward with τοιαύταν: ποι (= που) E: mss πω unlikely with fut.
³ Fick: mss ἐξεδίδαξε Γ. κ.τ.λ. ⁴ Urs: mss παλιγκότων

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: ἀβακῆς 'infantile' . . . and Sappho has used it, for instance:

. . . Yet I am not resentful in spirit, but have the heart of a little child.

75

Maximus of Tyre *Dissertations*: Diotima [in Plato's *Symposium*] tells Socrates that Love is not the child but the attendant and servitor of Aphrodite; and Aphrodite somewhere says to Sappho in a poem:

My servitor Love and thou, O Sappho

ἀργάνων: Neue's -κότων ὄργαν (accus.) unlikely without τῶν
5 E

LYRA GRAECA

76, 77

Dio Chr. 37. 47 :

Μνάσεσθαί τινά φαιμ' ὕστερον ἀμμέων.¹

πάνυ γὰρ καλῶς εἶπεν ἡ Σαπφώ· καὶ πόλυ κάλλιον Ἑσίοδος (Or. 763-4). 'Φήμη δ' οὔτις πάμπαν ἀπόλλυται, ἦντινα πολλοὶ | λαοὶ φημίξωσι· θεὸς νύ τίς ἐστι καὶ αὐτή.' ἐγὼ σε ἀναστήσω παρὰ τῇ θεῶ, ὅθεν οὐδεὶς σε μὴ καθέλη, οὐ σεισμός, οὐκ ἄνεμος, οὐ νιφετός, οὐκ ὕμβρος, οὐ φθόνος, οὐκ ἐχθρός, ἀλλὰ καὶ νῦν σε καταλαμβάνω ἐστηκότα. λάθα² μὲν γὰρ ἤδη τινὰς καὶ ἑτέρους ἔσφηλε καὶ ἐψεύσατο, γνώμη δ' ἀνδρῶν ἀγαθῶν οὐδένα, ἧ κατ' ἀνδρα μοι ὀρθὸς ἐστηκας.

e. g. λάθα μὲν τινὰς ἐψεύσατο κατέροις
 | ἀ δ' ἀνδρῶν ἀγάθων οὔδενα πρόποτα
 | γνώμα

78

Sch. Ap. Rh. 1. 1123 χέραδος ἢ τῶν βραχέων λίθων συλλογή
 . . . ἢ χεράδες λέγονται οἱ μικροὶ σωροὶ τῶν λίθων . . . μνημο-
 νεύει καὶ Σαπφώ·

μὴ κίνη χέραδας.³

79

Apoll. Pron. 107. 11 (π. τῆς ὄς) : Αἰολεῖς μετὰ τοῦ *F* κατὰ
 πᾶσαν πτώσιν καὶ γένος·

τὸν *F*ὸν παῖδα κάλει.⁴

Σαπφώ.

¹ μνάσεσθαι Cas : mss -σασθαι φαιμ(ι) B : mss φάμη
 ὕστερον Volg. -E : mss καὶ ἕτερον (correction of φήμηστερον
 from φαιμυστερον) ² note the form ³ So Ahr : mss μὴ
 κενὴ χέραδος : mss E.M. μὴ κίνει χεράδας (τά παραθαλάσσια
 σκύβαλα) ⁴ *F*ὸν Heyne : mss εον

SAPPHO

76, 77

Dio Chrysostom *Discourses* :

Somebody, I tell you, will remember us hereafter ;
as Sappho has well said, and, as Hesiod has better said
(*Works and Days*, 763) : ' No fame told of by many peoples is
altogether lost ; for Fame is a God even as others are.' I
will dedicate you [his present oration] in the temple of this
Goddess, whence nothing shall ever remove you, neither
earthquake, nor wind, nor snow, nor rain, nor envy, nor
enemy—nay, I believe you are there already ; for
[others have been disappointed by oblivion, but
never one by the judgment of good men,¹]
and in that, methinks, you for your part stand upright.

78

Scholiast on Apollonius of Rhodes *Argonautica* : *χέραδος* is
a gathering of small stones . . . or small heaps of stones are
known as *χεράδες* . . . compare also Sappho :

Stir not the jetsam.²

79

Apollonius *Pronouns* [on *ὄς* 'his' or 'her'] : The Aeolic
writers use the form with digamma (*w*) in every gender and
case ; compare :

. . . whom she calls her child ;

Sappho.

¹ that is, disappointed of their hopes of undying fame by
the (good) opinion of good judges ; prob. a slightly adapted
version of lines from the same poem of S. ² *i. e.* or you will
find something noisome ; = 'let sleeping dogs lie' : cf. *E.M.*
808. 37 (explained as 'seashore refuse')

E'

80

Hermog. π. ιδεῶν *Rhet. Gr.* 3. 317 Walz [π. γλυκύτητος].
 . . . καὶ ὅταν τὴν λύραν ἐρωτᾷ ἡ Σαπφῶ καὶ ὅταν αὕτη ἀποκρίνηται,
 οἶον·

Ἄγε δῖα χέλυννά μοι
 φωνάεσσά τε γίγνεο.¹

καὶ τὰ ἐξῆς.

81 πρὸς Ἀθθίδα

Hermh. 46 [π. Αἰολικοῦ ἔπους]: τὸ δὲ τετράμετρον ἀκατάληκτόν
 ἐστι τοιοῦτον·

Ἔρος δαυτέ μ' ὀ λυσιμέλης δόνει
 γλυκύπικρον ἀμάχανον ὄρπετον,
 Ἄθθι, σοὶ δ' ἔμεθεν μὲν ἀπήχθετο
 φροντίσδην, ἐπὶ δ' Ἀνδρομέδαν πότῃ.

82² [πρὸς Ἀθθίδα?]

Berl. Klassikertexte P 9722. 1

. . . 'Ψάπφ', ἧ μὰν οὕτως ἔγω οὐ σε φιλήσω.
 ὦ φαῖν' ἄμμι, κῆξ εὖναν λυῖε τέαν

πεφιλημμ[έν]αν ἴσχυν, ὕδατι δὲ
 κρίνον [ὡς ἀ]κήρατον παρὰ κράναν
 5 πέπλον Χῖον ἀπύσχοισα λούεο.

¹ so Neue -E cf. *fr.* 190 : mss Herm. ἀ. χέλυ δ. μ. (ἀ. δ. χ.)
 λέγε φ. δὲ γίγνεο, Eust. ἀ. μ. δ. χέλυ φ. γένοιο : opt. with ἄγε
 unparalleled ² very tentatively restored by E; many
 words even outside the brackets are very doubtfully legible,

SAPPHO

BOOK V

80¹

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. *Il.* 9. 41 ² *B* divides the fragment saying
l. 3 begins a poem, but δέ belies this ³ see opp. note 2

especially after l. 9, cf. *C.R.* 1916. 131 : separation of the
strophes uncertain

LYRA GRAECA

καὶ Κλεῖις¹ σάων καβφέροισα γρυῦταν
κροκόεντα λώπεά σ' ἐββάλη καὶ
πέπλον πορφύριον· κάββεβλημμένα

χλαίνα πέρ σ' ἐξ[ακ]ρισάντων ἄνθινοι
10 στέφανοι περ[ὶ κρᾶτά σοι] δέθεντες,
κάλλθ' ὅσα μαίν[ησ μ' ἄδεα καλλ]όνα.

φρῦσσον, ὦ Πρα[ξίνω, κάρ]υ' ἄμμιν, ὡς
παρθένων πό[του ἀδίω π]οήσω·
ἔκ τινος γὰρ θεῶν [ταῦτ' ἄ]μμι, τέκνον·

15 ἦ μὰν τᾶδ' ἀμέρ[α προτὶ] φιλτάταν
Μυτιλάνναν π[ολίων η]ῦξατ' ἤδη
γυναίκων ἀ κα[λίστα Ψ]άφ' ἀπύβην

πεδ' ἀμμέω[ν, ἀ μάτ]ηρ πεδὰ τῶν τέκνων.²
φίλτα[τ' Ἄτθι, μῶν ἄρα] ταῦτα τὰ πρὶν

20 ἐπι[λάθειαι πάντ' ἦ] ὀμμναίσα' ἔτι ; . . .

83² [πρὸς Ἄτθίδα?]

Berl. Klassikertexte P. 9722. 2.

[Ἄτθιδ' οὔποτ' ἄρ' ὄ]ψ[ομαι,]³
τεθνάκην δ' ἀδόλως θέλω.

ἄ με ψισδομένα κατελίππανεν

πόλλα, καὶ τόδ' ἔειπέ μ[οι·]

5 Ἄτιμ', ὡς δεῖνα πεπ[όνθ]αμεν·

Ψάφ', ἦ μὰν σ' ἀέκοισ' ἀπυλιππάνω.

¹ better Κλεῖις? ² cf. *C.R.* 1916. 129, 1909. 100 ³ *E*
c.g. : ll. 11–13 *E*, 14 Fraccaroli : ll. 16–17 Ath. 15. 674 d : ll.
18–21 *E* : cf. Ath. 15. 690 e : ll. 23–25 *E.g.*

SAPPHO

Cleïs shall bring down from your presses saffron smock and purple robe; and let a mantle be put over you and crowned with a wreath of flowers tied about your head; and so come, sweet with all the beauty with which you make me mad. And do you, Praxinoa, roast us nuts, so that I may make the maidens a sweeter breakfast;¹ for one of the Gods, child, has vouchsafed us a boon. This very day has Sappho the fairest of all women vowed that she will surely return unto Mytilene the dearest of all towns—return with us, the mother with her children.’

Dearest Atthis, can you then forget all this that happened in the old days? . . .²

83 [To ATTHIS?]

From the reverse of the same Manuscript :

So I shall never see Atthis more, and in sooth I might as well be dead. And yet she wept full sore to leave me behind and said ‘Alas! how sad our lot; Sappho, I swear ’tis all against my will I leave

¹ the ordinary Greek breakfast was bread dipped in wine; this, the day of S.’s return (from the first exile at Pyrrha?), is a great day ² doubtfully restored; see p. 238, n. 2: the speaker of the main portion is apparently Atthis

τὰν δ' ἔγω τὰδ' ἀμειβόμεν·
 Χαίροισ' ἔρχεο κάμεθεν
 μέμναισ'· οἶσθα γὰρ ὡς <τ'> ἐπεδήπομεν.

- 10 αἰ δὲ μὴ, ἀλλά σ' ἔγω θέλω
 ὄμναισαι τ[ὰ σ]ὺ [λά]θραι,
 ὅσσ' ἄμμ[ες φίλα] καὶ κάλ' ἐπάσχομεν·
 πό[λλοις ἀ στεφάν]οις ἴων
 καὶ βρ[όδων γλυ]κίων γ' ὕμοι
 15 κὰπ π[λόκων] πὰρ ἔμοι περεθήκαο,¹
 καὶ πόλλαις ὑπαθύμιδας
 πλέκταις ἀμφ' ἀπαλα δέρα
 ἀνθέων ἔκ[ατον] πεπονημέναις,
 καὶ πόλλω ν[έαρο]ν σὺ χρῶ
 20 βρενθείω πρ[οχόω μύρ]ω
 ἐξαλείψαο κα[ὶ βασιληίω,]
 e. g. καὶ στρώμν[ας ἔπι κημένα]
 ἀπάλαν πὰν² [ὄνηάτων]³
 ἐξίης πόθο[ν ἦδε πότων γλυκίων] . . .

84⁴

Berl. Klassikertexte P 9722. 3

- e. g. [. . . . καὶ ταῦτά σ' ἀμειβόμεν ἔγ]ω·
 [‘Νὴ θεάν ἔγω σοι τόδ' ὁμώ]μοκα,
 [ὡς οὐδ' αὐτα πόλλαις, ἀ]λλ' ἴαν ἦχον
 5 [μόναν ἀπ τῶ Δίος τὰν] παρθενίαν,
 [ἕμωσ δ' οὐκ ὄδδον] ὠρρώδων⁵ ὑπὲρ ὄν
 [ἀπύ μοί F' ἐπέσκ]ηψ'³ Ἡρα βάλεσθαι.
 [ταῦτ' ἔγω σ' ἠ]ὑφραν' ἄρ' ὠξυβόων δ'·
 [‘Ἀμμι μάν,] πάρθεν', ἀ νύξ οὐκὶ βάρυ
 10 [φαίνεται]' ἔμμεν· ὥστ' οὐ μὴ σὺ γ' ἀτύξῃ'. . .

¹ περεθήκαο Jurenka : ms παρεθηκας

² πὰν 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 many¹ 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, c. g.*, cf. *C.R.* 1916, p. 132: separation of strophes doubtful ⁵ we should perh. read ὠπρώδην here and ὠξυβόην below

Lib. Or. i. 402 εἰ οὖν Σαπφῶ τὴν Λεσβίαν οὐδὲν ἐκώλυσεν
εὔξασθαι νύκτα αὐτῇ γενέσθαι διπλασίαν, ἐξέστω καὶ μοί παραπλήσιον
αἰτῆσαι.

e. g. τοῦτο δ' ἴσθι, διπλασίαν
| κήναν νύκτ' ἄρασθαί μ' ἄμμι γένεσθαι.

Berl. Klassikertexte P 9722. 4

. . . ἦρ' ἀ[. . .
δῆρα τῶ[. . .

e. g. Γογγύλα τ[' ἔφατ' : ' Οὐ τι πα τόδ' ἔγνωσ ;]

ἦ τι σᾶμ' ἐθέλ[ης δεικνύναι τέαις]
5 παῖσι ; ' Μάλιστ' , ἀμ[ειβόμεν ἔγω. ' Ερ-]
μας γ' εἰσηλθ' . ἐπὶ [δὲ βλέποισ' ἔγω Fe]

εἶπον· ὦ δέσποτ' , ἔπ[παν ἀπωλόμαν·]
[ο]ὐ μὰ γὰρ μάκαιραν [ἔγω θέαν]
[ο]ὐδεν ἄδομ' ἔπαρθ' ἄγα[ν ἔτ' ὄλβω,]

10 κατθάνην δ' ἡμμερός τις ἄ[γρεσέ με·]²
λῶ στᾶσ' εἰς δροσόεντ' ἄγ[ρον σέ μ' οἶ]
' Ἀτρήδαν Ἀγαμ[έμνον' ἄγαγες πρὶν]

[πά]ν τε ταῖρη[τον ἄνθος Ἀχαιίων·]³
[χ]ρῆ δὲ τοῦτ[ἀπυλιππίνην με φαῦ-]
15 [ο]ς, ἄτις ὀ[.]

¹ E ibid.

² ms η[

³ ms]νδεθαιρη[

SAPPHO

84 A¹

Libanius *Orationes*: If therefore Sappho the Lesbian could wish the length of her night doubled, I may make a similar prayer.

e. g. . . . Nay, I tell you, I prayed that night of
| ours might be made twice as long.

85

From the reverse of the above Manuscript :

. . . [‘It cannot be] long now,’ [said I. ‘Surely,’
said] Gongyla, [‘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 leddest Atreus’ son Agamemnon and all
the chosen flower of the Achaeans. I must [leave]
this [light of day,] seeing that I . . .”’

¹ perh. from the same poem

LYRA GRAECA

86¹ [πρὸς Ἄτθίδα]

Berl. *Klassikertexte* P 9722. 5

[Ἄτθι, σοὶ κᾶμ' Ἀνακτορία φίλα]²
 [πηλόροισ' ἐνὶ] Σάρδε[σιν]
 [ναίει, πό]λλακι τυίδε [ν]ῶν ἔχοισα,³

ὥς ποτ' ἐζώομεν βίον, ἄς ἔχε
 5 σὲ θεῶν Φικέλαν ἀρι-
 -γνώτα, σῆ δὲ μάλιστ' ἔχαιρε μόλπα.

νῦν δὲ Λύδαισιν ἐμπρέπεται γυναί-
 κεσσιν ὥς ποτ' ἀελίῳ
 δύντος ἀ βροδοδάκτυλος σελάμμα

10 πὰρ τὰ περρέχοισ' ἄστρα,⁴ φάος δ' ἐπί-
 σχει θάλασσαν ἐπ' ἀλμύραν
 ἴσως καὶ πολυανθέμοις ἀρούραις,

ἀ δ' ἐέρσα κύλα κέχυται τεθά-
 λαισι δὲ βρόδα κᾶπαλ' ἄν-
 15 θρυσκα καὶ μελίλωτος ἀνθεμώδης.

πόλλα δὲ ζαφοίταισ' ἀγάνας ἐπι-
 μνάσθεις' Ἀτθίδος ἡμέρω,
 λέπταν ποι φρένα κῆρ' ἄσα βόρηται.⁵

κῆθι τ' ἔλθην ἄμμ' ὄξυβόη· τὰ δ' οὐ
 20 νῶν γ' ἄπυστα νύξ πολύω[ς]
 γαρυίει δι' ἄλος πα[ρε]νρη[ί]σας.⁶

¹ cf. *C.R.* 1916. 130 ² *E*, e. g. ³ πηλόροισ ἐνὶ and
 ναίει *E* ⁴ i. e. ἄστρα ἃ περιέχουσι ⁵ ms κῆρ', i. e. κῆρι
 adv. cf. Hom. ⁶ κῆθι Wil: ms κῆθι: perh. κῆσι, = 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 oftentime 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

LYRÀ GRAECA

87¹ πρὸς Τιμάδα

Ath. 9. 410 e Σαπφῶ δ' ὕταν λέγῃ ἐν τῷ πέμπτῳ τῶν Μελῶν πρὸς τὴν Ἀφροδίτην·

. . . χερρόμακτρα δὲ καὶ γενύων.²
 πορφύρα καταρτάμενα, τὰ Τίμας
 εἷς <τ'> ἔπεμψ' ἀπὺ Φωκίας,³
 δῶρα τίμια·

κόσμον λέγει κεφαλῆς τὰ χειρόμακτρα, ὡς καὶ Ἐκαταῖος δηλοῖ ἢ ὁ γεγραφώς τὰς Περιηγήσεις ἐν τῇ Ἀσίᾳ ἐπιγραφομένας.⁴ 'γυναῖκες δ' ἐπὶ τῆς κεφαλῆς ἔχουσι χειρόμακτρα.'

88

Hesych.

. . . . Τιμαδία·

μικρὰ Τιμάς.⁵

89

Jul. Ep. 60 :

Ἦλθες· κεῦ ἐποίησας· ἔγω δέ σε
 μαόμαν, ὃν δ' ἔφλαξας ἔμαν φρένα
 κανομένην πόθῳ· χαῖρ' ἄμμι, <χαῖρε>
 πόλλα καὶ Φισᾶριθμα τόσῳ χρόνῳ
 ὃ ἀλλάλαν ἀπελείφθημεν.⁶ — υ —

¹ see *Proc. Class. Assoc.* 1921 ² Ahr.-Wil.: mss καγγωνων (repeated after τίμια) ³ Il. 2-3 E; Τίμας cf. 144: εἷς cf. Il. 15. 402. Od. 6. 175: τε = σε, cf. Hoff. *Gr. Dial.* 2. 13: mss πορφυρᾶ καταυταμενὰτατιμασεις ἔπ. Previous lines ran e. g. Νύκτι τᾶδε σύ μ' εἶσας, | ὦ χρυσοστέφαν' Ἀφρόδιτ', | ὕναρ ἀθανάτῳ τέῳ πλέκοισα | κρᾶτος ἀμβροσίαν κόμαν, ⁴ mss -νη
⁵ E: mss τιμή: cf. Ἰγρᾶδιος, Παλλᾶδιος ⁶ so E: εἶ ἐπ. cf. 100 ἔφλαξας = ἔφλεξας cf. Alc. 116, Theocr. 4. 35: τόσῳ = ὅσῳ: mss ἦλθες καὶ ἔπ. ἦλθες γὰρ δὴ καὶ ἀπὼν οἷς γράφεις· ἐγὼ δέ σε μὰ ὦμαν· ἂν δ' ἐφύλαξας ἐ. φ. καιομ. π. and later χαῖρε δὲ καὶ αὐτὸς ἡμῖν πολλά, καθάπερ ἢ καλὴ ὤ. φησιν, καὶ οὐκ ἰσάριθμα μόνον τῷ χρόνῳ ὃν ἀλλήλων ἀπελείφθημεν, ἀλλὰ γὰρ καὶ αἰεὶ χαῖρε: metre cf. 82, 85

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. *Jr.* 123): 'Last night thou appearedst to me in a dream, O golden-wreathed Aphrodite, plaiting the ambrosial hair of thy immortal head,' ² Jul. inserts 'for come you truly have in your letter, though you are far away' ³ the latter half of the fragment is preserved further on in this adaptation, 'Bless you also, I say, thrice over, as the beautiful S. says, and not only for just so long as you and I have been parted, but rather for ever'

Aristid. 1. 425 [μονωδία ἐπὶ Σμύρῃ]. . . τὸ ὑπὲρ πάσης τῆς πόλεως ἐστηκὸς γάνος οὐ διαφθεῖρον τὰς ὕψεις, ὡς ἔφη Σαπφώ. ἀλλ' αὖξον καὶ στέφον καὶ ἄρδον ἅμα εὐθυμίᾳ· ὑακινθίνῳ μὲν ἄνθει¹ οὐδαμῶς ὅμοιον, ἀλλ' οἶον οὐδὲν πώποτε γῆ καὶ ἥλιος ἀνθρώποις ἔφηναν.

e. g. ζάφθερον ταῖς ὄψιας γάνος — υ²

Arist. *Rhet.* 2. 23 . . . ἢ ὥσπερ Σαπφώ, ὅτι τὸ ἀποθνήσκειν κακόν· οἱ θεοὶ γὰρ οὕτω κεκρίκασιν· ἀπέθνησκον γὰρ ἄν.

e. g. τὸ θναίσκην κάκον· οἱ θεοὶ γὰρ οὕτω
| κεκρίκασιν· θάνον κε γάρ.³

Eust. *Op.* 345. 52 τούτους σου τοὺς κατασκόπους οὐ πόρνη κατὰ τὴν ὑμνουμένην Ἰεριχουντίαν ἐκείνην τῷ τοῦ ἐμοῦ τόπου καλῷ παρενέριψε, φιλία τις δηλαδὴ πολυρέμβαστος καὶ καλὸν δοκοῦσα, εἶποι ἂν ἡ Σαπφώ, δημόσιον, ἀλλὰ καὶ καθαρὰ, καὶ κατὰ τὴν παρ' Ἡσιόδῳ Δίκην παρθένοσ, καὶ <τοῖς>⁴ πολλοῖς ἀνομίλητος.

e. g. ᾧ⁵
| πολυρέμβαστον φιλίαν μέμειξαι
καὶ κάλον δόκεισαν τὸ δαμόσιον.⁵

Hdn. π.μ.λ. 2. 932. 29 Lentz (for fuller context see 51): ἐφυλαξάμην δὲ διαλέκτους διὰ τόδε· (51)· καί·

Ἄλλα, μὴ κάμπτε στέραν φρένα⁶

¹ from *Od.* 6. 231 ² metre 82: ὄψιας cf. ἄκουαι 2. 12
³ for metre cf. 86: Greg adds εἶπερ ἦν καλὸν τὸ ἀποθνήσκειν, but the ellipse is idiomatic ⁴ E ⁵ metre 82 ⁶ E:
στέραν = στερέαν: μεσ ἄλλαν (see 51) μὴ καμειστεραν φ. (τι over εσ meant to correct to κάμπτι, for wh. cf. Alc. 122. 10)

SAPPHO

90

Aristides *Orations* [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.

e. g. . . . a glamour blinding the eyes

91¹

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.

e. g. . . . with whom you are mingled in a vagrant
| friendship which deems that beautiful which
| any man may have for the asking.²

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

Demetr. *Eloc.* 142 (cf. on Sa. 149) πολλὰς δ' ἂν τις καὶ ἄλλας <τοιαύτας>¹ ἐκφέρρι χάριτας. γίνονται καὶ ἀπὸ λέξεως χάριτες ἢ ἐκ μεταφορᾶς, ὡς ἐπὶ τοῦ τέττιγος·

. . . . πτερύγων δ' ὑπακακχέει
λιγύραν αἰοῖδαν, ὅποτα φλόγι
<ὁ θε>ος κατέτα <γάα>ν
ἐπι<πε>πτάμενος καταύγη . . .

ἢ ἐκ κ.τ.λ.²

Zenob. (*Paroem.* 1. 58)

Γέλλως παιδοφιλωτέρα·

ἐπὶ τῶν ἀώρως τελευτησάντων, ἦτοι ἐπὶ τῶν φιλοτέκνων μὲν τρυφῇ <δὲ> διαφθειρόντων αὐτά· Γελλῶ γάρ τις ἦν παρθένος· καὶ ἐπειδὴ ἀώρως ἐτελεύτησε, φασὶν οἱ Λέσβιοι αὐτῆς τὸ φάντασμα ἐπιφοιτᾶν ἐπὶ τὰ παιδιά καὶ τοὺς τῶν ἀώρων θανάτους αὐτῇ ἀνατίθεασιν μέμνηται ταύτης Σαπφώ.

Hdn. π.μ.λ. 2. 932. 29 Lentz (after fr. 93. where see context) καί·

Ἄβρα δηῦτ' ἐπ' ἄγκ' αἶς πάλαι ἀλλόμαν.³

ἀντὶ τοῦ ἠλλόμην.

E.M. 822. 39 ὠϊόν· δεῖ γινώσκειν ὅτι τὸ φόν τὸ ἰ ἔχει, πρῶτον μὲν ὅτι εὔρηται τὸ ἰ κατὰ διάστασιν παρὰ τῆ' Σαπφοῦ·

Φαῖσι δὴ ποτα Λήδαν ὑακίνθινον
πεπυκάδμενον ὠϊόν
εὔρην⁴ . . .

¹ Weil ² *E*: καταύγη from καταύγημι cf. ἕρημι 2. 11: for metre of last line cf. Heph. 33: mss ὅ τι ποτ' ἂν φλόγιον καθέταν (καθέτως) ἐπιπτάμενον καταυδείη (ἢ Finckh) ³ *E*: ἄγκα = ἀγκύλας, cf. ἀγκάς, ἀγκάσι: ἀλλόμαν = ἠλεόμην: mss ἄβρα· δεῦτε πάγχης π, ἀ. ⁴ Neue: ποτα Neue: mss ποτέ, ποταμόν

SAPPHO

. 94¹

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-shed² flame outspread :

or from, etc.

95³

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

ἀλλόμαν 'shunned' is for ἡλλόμην.

97⁵

Etymologicum Magnum : ᾠόν 'egg' ; it should be understood that this word has the *i*, first because the *i* is found as a separate syllable in Sappho :

They say that once upon a time Leda found hidden an egg of hyacinthine hue. . . .

¹ inserted by *B* in Alc. 39 (my 161), but cf. Wil. *Herm.* '05 124 : metrical arrangement and emendation doubtful, but cf. 82 ff. ² or perh. in the later sense 'perpendicular' ³ cf. Suid, *E.M.* 795. 9 (Γελῶ), Hesych. Γελῶ and Γελλῶ ⁴ reading doubtful ⁵ cf. Ath. 2. 57 d, Eust. *Od.* 1686. 49

Ath. 1. 21 b ἔμελε δ' αὐτοῖς καὶ τοῦ κοσμίως ἀναλαμβάνειν τὴν ἐσθῆτα καὶ τοὺς μὴ τοῦτο ποιοῦντας ἔσκωπτον. Πλάτωρ. . . . Σαπφῶ περὶ Ἀνδρομέδας σκώπτει

. τίς δὲ
 ἄγροιώτις ἄγροιώτιν ἐπεμμένα
 σπόλαν <τέον> θαλύει νόον,
 οὐκ ἐπισταμένα τὰ βράκε' ἔλκην ἐπὶ τῶν σφύρων ;¹

Stob. Fl. 71. 4 [ὅτι ἐν τοῖς γάμοις τὰς τῶν συναπτομένων ἡλικίας χρῆ σκοπεῖν]. Σαπφοῦς.²

. . . ἄλλ' ἔων φίλος ἄμμιν
 λέχος ἄρνυσο νεώτερον.³
 οὐ γὰρ τλάσομ' ἔγω συνοί-
 κην νέω ἔσσα⁴ γεραιτέρα.

Sch. Pind. O. 2. 96 [ὁ μὲν πλοῦτος ἀρεταῖς δεδαιδαλμένος | φέρει τῶν τε καὶ τῶν | καιρῶν]. ὁ νοῖς· ὁ δὲ πλοῦτος οὐ μόνος ὦν καθ' ἑαυτόν, ἀλλὰ καὶ ἀρετῇ κεκοσμημένος, καιρίως τῶν τε ἑαυτοῦ ἀγαθῶν καὶ τῆς ἀρετῆς ἀπολαύει, συνετὴν ἔχων τὴν φροντίδα πρὸς τὰ ἀγρέυειν τὰ καλὰ. τούτων γὰρ τὸ ἕτερον καθ' ἑαυτὸ οὐχ ἡδύ· ὡς καὶ Καλλιμάχος (H. in Jov. 95), καὶ ἡ Σαπφῶ.

¹ E: cf. A.P. 7. 411 ἄγροιώτιν ὕλαν, Od. 22. 184 σάκος γέρον, Hesych. θαλύεσθαι· φλέγεσθαι, θαλυσσόμενος· φλεγόμενος : mss Ath., Eust. τίς δ' ἄγροιώτις (-ώτατον) θέλγει νόον οὐκ κ.τ.λ., Max. τίς δὲ ἀγροιωτεῖν ἐπεμμένα στολήν : Eust. paraphr. ποία γυνὴ χαριτική, ἐζωσμένη ἀγροικικώτερον (-τατον?) ἐφέλκεται ἔραστήν ; ² so arr. Weir-Smyth : metre Catull. 61 ³ cf. νῶν = νόον 86 ⁴ mss ἔσσα, οὔσα, νέ' οὔσα

SAPPHO

98¹

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

99³

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.

100⁴

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

Pausanias . . . ὁ πλοῦτος <δ> ἄνευ ἀρέτας
 οὐκ ἀσίγητος πάροικος.¹
 ἂ δὲ κρᾶσις ἀμφοτέρων²
 δαιμονίαν ἄκραν ἔχει.³

τοῦτο προσεῖναι τῷ Θήρῳι μαρτυρεῖ.

101 εἰς τὰς Χάριτας καὶ τὰς Μούσας

Heph. 56 [π. χοριαμβικῶν]: τὰ δὲ (περαιοῦται) εἰς τὸν ἀμφίβραχυν ἢ βακχείον· ὅσον δίμετρα μὲν . . . , τρίμετρα δὲ . . . , τετράμετρα δὲ, ἃ καὶ συνεχέστερά ἐστιν, οἷα ταυτὶ τὰ Σαπφούς·

Δεῦτέ νῦν ἄβραι Χάριτες καλλίκομοί τε Μοῖσαι.

102

At. Fort. 359 *De Metris Hor.* (6. 301 Keil) ad *Hor. Od.* i. 8: Apud Anacreontem (est metrum choriambicum dimetrum catalecticum); . . . , Sappho;

. πάρθενον ἀδύφωνον

103

Heph. 64 [π. ἀντισπαστικῶν]: τῶν δὲ τετραμέτρων τὸ μὲν καταληκτικὸν καθαρὸν ἐστὶ τὸ τοιοῦτον·

κατθναίσκει, Κυθήρη', ἄβρος Ἄδωνις· τί κε θεῖμεν;
 καττύπτεσθε, κόραι, καὶ κατερείκεσθε χίτωνας.⁴

104

Paus. 9. 29. 8 Πάμφως δὲ ὁ δὲ Ἀθηναίους τῶν ὕμνων ἐποίησε τοὺς ἀρχαιοτάτους, οὗτος ἀκμάζοντος ἐπὶ τῷ Λίνῳ τοῦ πένθους Οἰτολίνου ἐκάλεσεν αὐτόν· Σαπφῶ δὲ ἡ Λεσβία τοῦ Οἰτολίνου τὸ ὄνομα ἐκ τῶν ἐπῶν τῶν Πάμφω μαθοῦσα, Ἄδωνιν ὁμοῦ καὶ Οἰτολίνον ᾄσει.

¹ cf. 89. 1: mss Sch. O. πλοῦτος, P. ὁ πλ., Plut. εὐγένεια: mss Sch. O. also ἀγαθὸς σύννοικ. ² E: mss ἡ δὲ ἐξ ἀμφοτέρων κρᾶσις ³ E', cf. Hesych. δαιμονίαν ἄκραν· μακαρίαν θειοτάτην (so read): mss εὐδαιμονίας ἔχει τὸ ἄκραν· (Plut. om. τό)
⁴ κατερείκ. Pauw: mss -ερούκ.

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.

101¹ TO THE GRACES AND THE MUSES

Hephaestion *Handbook of Metre* [on the choriambic]: Some on the other hand end with an amphibrach or a bacchius, for example the dimeter , the trimeter , and the tetrameter—which is used in longer sequences—, such as the lines of Sappho beginning

O hither, soft Graces and lovely-tressèd Muses.

102

Atilius Fortunatianus *On the Metres of Horace* [Horace's *Lyliu, elic per omnes*]: In Anacreon we find it (the choriambic dimeter catalectic): , and in Sappho:

a sweet-voicèd maiden

103²

Hephaestion *Ibid*: Of the (antispastic) tetrameter the pure catalectic is like this:

The delicate Adonis is dying, Cytherea; what can
we do?

Beat your breasts, maidens, and rend your garments.

104

Pausanias *Description of Greece*: Pamphōs, who composed the oldest Athenian hymns, called Linus 'Oetolinus' or 'Linus Dead' at the climax of the mourning for him. And Sappho of Lesbos, having learnt the name of 'Linus Dead' from the lines of Pamphos, sang of 'Adonis' and 'Linus Dead' both together.

¹ cf. At. Fort. 259 who read *νῦν* ² ascription based on Paus. 9. 29. 8 (see below); one of the chorus seems to have played the Goddess

Poll. 7. 73 [π. λινῶν ἐσθήτων καὶ ἀμοργίνων]. ἐν δὲ τῷ πέμπτῳ τῶν Σαπφούς Μελῶν ἔστιν εὐρεῖν·

ἀμφὶ δ' ἄβροις λασίοισ' εὖ F' ἐπύκασσε . . .¹
καὶ φασὶν εἶναι ταῦτα σινδόνια ἐπεστραμμένα.

Diogen. (*Paroem.* 1. 279):

Μήτ' ἔμοι μέλι μήτε μελίσσαις.²
ἐπὶ τῶν μὴ βουλομένων παθεῖν τι φαῦλον μετὰ ἀγαθῶν.

Clearch. ap. Ath. 12. 554b [διὰ τί μετὰ χεῖρας ἄνθη . . . φέρομεν;]. . . ἢ πάντες οἱ ἐρῶντες οἷον ἐκτροφῶντες ὑπὸ τοῦ πάθους καὶ ἄρριανόμενοι τοῖς ἁραίοις ἀβρύνονται. φυσικὸν γὰρ δὴ τι τὸ τοὺς οἰομένους εἶναι καλοὺς καὶ ἁραίους ἀνθολογεῖν. ὅθεν αἶ τε περὶ τὴν Περσεφόνην ἀνθολογεῖν λέγονται, καὶ Σαπφῷ φησὶν ἰδεῖν ἄνθε' ἀμέργουσαν παῖδ' ἄγαν ἀπαλάν.

e. g. Εὐιδόν ποτ' ἄνθε' ἀμέρ-
| γοισαν παῖδ' ἄγαν ἀπάλαν ἔγω.

Max. Tyr. 18. 9 [τίς ἢ Σωκράτους ἐρωτική;]. ἀναίθεται (ὁ Σωκράτης) τῇ Ξανθίππῃ ὀδυρομένη ὅτε³ ἀπέθνησκεν, ἢ δὲ Σαπφῷ τῇ θυγατρὶ·

οὐ γὰρ θέμις ἐν μοισσοπόλῳ οἰκίᾳ
θρηῖνον θέμεν· οὐκ ἄμμι πρέπει τάδε.⁴

¹ B: mss λασίοις εὖ ἐπύκασσε μέλισσα (or -σας), others add ἐμοί ² mss Diog. μηδὲ μ. μηδὲ ³ ms ὅτι ⁴ μοισσοπόλῳ
Neue: mss μοισσοπόλων; θέμεν E, cf. *Od.* 9. 235: mss εἶναι (correction of θέμις from above)

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 *Centurics 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 Athenacus *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

Paus. 8. 18. 5 [π. Στυγός]. κεράτινα δὲ καὶ ὀστέϊνα, σίδηρό τε καὶ χαλκός, ἔτι δὲ μόλιβδος καὶ κασσίτερος καὶ ἄργυρος καὶ τὸ ἤλεκτρον ὑπὸ τούτου σήπεται τοῦ ὕδατος· τὸ δὲ αὐτὸ μετὰ τοῖς τοῖς πᾶσι καὶ ὁ χρυσοῦς πέπονθε· καίτοι γε καθαρεύειν γε τὸ χρυσοῦν τοῦ ἰοῦ,² ἢ τε ποιητρία μάρτυς ἐστὶν ἢ Λεσβιά καὶ αὐτὸς χρυσοῦς ἐπιδείκνυσιν. ἔδωκε δ' ἄρα ὁ θεὸς τοῖς μάλιστα ἀπερριμμένον κρατεῖν τῶν ὑπερηρότων τῇ δόξῃ.

e. g. κόθαρὸς γὰρ ὁ χρῦσος ἴω.³

Sch. Pind. P. 4. 410 [ἄφθιτον στρωμνάν]. ἄφθιτον δὲ αὐτὸ εἶπε καθὸ χρυσοῦν ἦν· ὁ δὲ χρυσοῦς ἄφθατος· καὶ ἡ Σαπφῶ ὅτι Διὸς παῖς ὁ χρυσοῦς, κείνον οὐ σῆς οὐδὲ κῖς δάπτει, βροτέαν † φρέν κρᾶτιστον φρένων. †

e. g. Διὸς γὰρ πάϊς ἐστ' ὁ χρῦσος·
κῆνον οὐ σέες οὐδὲ κῖς
δαρδάπτεισ'· ὁ δὲ δάμναται
καὶ φρένων βροτέαν κρᾶτιστον.⁴

Heph. 70 [π. ἰωνικοῦ τοῦ ἀπὸ μείζονος]. ἐνίοτε δὲ ἐναλλάξ τὰ ἰωνικὰς ταῖς τροχαϊκαῖς παραλαμβάνουσιν, ἀντὶ μὲν τῶν ἰωνικῶ ἔσθ' ὅτε τὰς δευτέρας παιωνικὰς παραλαμβάνοντες, ἀντὶ δὲ τῶν ἑξασημῶν τροχαϊκῶν ἔσθ' ὅτε τὰς ἑπτασήμους τροχαϊκάς, οἶον·

¹ mss ἐν μ. ² E: mss ὑπὸ τοῦ ἰοῦ ³ metre cf. Heph. 3
⁴ E, cf. Sch. Hes. below: κῖς = κῖες cf. πόλις Hfm. 541
φρένα incorp. correction of φρένων, βροτέαν being though
accus.: mss δάπτει due to κῖς being thought sing.: metr
cf. 109: some edd. supposing Sappho-citation lost and com
paring Sch. Hes. Op. 428 (τοῦτο καὶ Πίνδαρον οὕτω καλεῖν περ

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 paeon 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 (Σαπφούς)

τοῦ χρυσοῦ λέγοντα: κείνον σῆς οὐ κίς δάμναται, ὡς ἄσηπτον
κίς δάπτει, βροτέαν) ascribe Διὸς κ.τ.λ. to Pind. (*fr.* 222 Bgk.),
perh. rightly

LYRA GRAECA

Δέδυκε μὲν ἄ σέλαννα
καὶ Πληϊάδες, μέσαι δὲ
νύκτες, παρὰ δ' ἔρχετ' ὦρα,
ἔγω δὲ μόνα κατεύδω.

112

Heph. 68 [π. ἰωνικοῦ τοῦ ἀπὸ μείζονος]: καὶ τρίμετρα βραχυ-
κατάληκτα τὰ καλούμενα Πραξιλλεῖα, ἃ τὴν μὲν πρώτην ἔχει
ἰωνικὴν, τὴν δὲ δευτέραν τροχαϊκὴν, οἷά ἐστι τὰ τοιαῦτα Σαφφοῦς:

πλήρης μὲν ἐφαίνεται ἄ σέλαννα,
αἱ δ' ὡς περὶ βῶμον ἐστάθησαν . . .

113 A and B

Ox. Pap. 220. 9 [π. Ἀνακρεοντείου]: ἐπομέ]νως δὲ καὶ παρα-
πλησίως καὶ τοῦ Πραξιλλεῖου στίχου τεμῶν τις δύο τὰς πρώτας
συλλαβὰς ποιήσει τὸ Ἀνακρεόντειον· καθόλου δὲ κατὰ τούτου
πάσας ἀφελῶν τις τὰς ἐκ τῆς πρώτης χώρας παρὰ μίαν βραχεῖαν
ἀποτελέσει τὸ μέτρον ὁμοίως· σκόπει γοῦν τὰδε καταλελοιπότα
τὰς πρώτας συλλαβὰς· μὲν εφαινεθ α σελανα (112)· ονιαν τε και
υγειαν· σα φυγοιμι παιδες ηβα.

[Εὐδαιμ]ονίαν τε κὺγίειαν¹

[Γῆρας] ζαφύγοιμι, παῖδες· ἦβα¹

114

Heph. 68 [π. ἰωνικοῦ τοῦ ἀπὸ μείζονος]: τὰ δὲ τρίμετρα ἀκατά-
ληκτα διχῶς συνέθεσαν οἱ Αἰολεῖς· τὰ μὲν γὰρ ἐκ δύο ἰωνικῶν καὶ
τροχαϊκῆς ἐποίησαν, οἷον·

¹ E: all three are prob. first lines

SAPPHO

The Moon is gone
And the Pleiads set,
Midnight is nigh;
Time passes on,
And passes; yet
Alone I lie.¹

112

Hephaestion *Handbook of Metre* [The *Ionicum a majore*]:
And there are brachycatalectic trimeters, namely what are
called Praxilleans, which have the first meter ionic and the
second trochaic, such as the following lines of Sappho:

The Moon rose full, and the maidens, taking their
stand about the altar . . .²

113 A and B

From a Papyrus of about A.D. 100 [on the Anacreontic
metre]: Similarly with the 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 foot³
except one short. Consider the following lines when docked
of their first syllables (—*fr.* 112 *then*—):

Both happiness and health . . .

I pray I may escape [old age], my children;
youth⁴ . . .

114

Hephaestion *Handbook of Metre* [the *Ionicum a majore*]:
The Aeolic poets made acatalectic trimeters in two ways,
first, of two ionics and a trochaic, as:

¹ Heph. arranges as 2 lines ² S. wrote much in this
metre; cf. *fr.* 113 and Trich. 7 (Heph. 392 Cons.) ³ pre-
sumably — — ⁴ the words 'happiness' and 'old age'
were in the part cut off, and so are not quite certain

Κρήσσαι νύ ποτ' ὦδ' ἐμμελέως πόδεσσιν
ὄρχηντ' ἀπάλοισ' ἀμφ' ἐρόεντα βῶμον,
πόας τέρεν ἄνθος μάλακον ματεῖσαι.¹

115 πρὸς Μνησιδίκην

Heph. 69 [π. ἰωνικοῦ τοῦ ἀπὸ μείζονος]: καὶ τετράμετρα δὲ ἀκατάληκτα διαφόρως συνέθεσαν· ἡ γὰρ τρισὶν ἰωνικαῖς μίαν τροχαϊκὴν τὴν τελευταίαν ἐπήγαγον—καλεῖται δὲ Αἰολικόν, ὅτι Σαπφῶ πολλῶ αὐτῷ ἐχρήσατο—οἶον·

Εὐμορφοτέρα Μνασιδίκα τᾶς ἀπάλας Γυρίννως

116 εἰς Εἰρήνην

Ibid.

Ἄσαροτέρας οὐδαμά ποι Εἶρηνα σέθεν τύχοισα . . .²

117 πρὸς Μνησιδίκην

Ath. 15. 674 d [π. στεφάνων]: Αἴσχυλος δὲ . . . σαφῶς φησιν ὅτι ἐπὶ τιμῇ τοῦ Προμηθέως τὸν στέφανον περιτίθεμεν τῇ κεφαλῇ, ἀντίποινα τοῦ ἐκείνου δεσμοῦ . . . Σαπφῶ δ' ἀπλούστερον τὴν αἰτίαν ἀποδίδωσιν τοῦ στεφανοῦσθαι ἡμᾶς, λέγουσα τάδε·

σὺ δὲ στεφάνοις, ὦ Δίκα, πέρθεσσ' ἐράταις
φόβαισιν
ὄρπακας ἀνήτοιο συνέρραισ' ἀπάλαισι χέρσιν.³

¹ cf. Alc. 76. 2, Hesych. (after *μανῶν*) ματεῖ· πατεῖ, Theocr. 29. 15 ² οὐδ. π. Εἶ.: so Hfm. -E: or πα ᾶ Εἶρ. ? Choer. ad loc.

paraphr. βλαβερωτέρας οὐδαμῶς πού ποτε, Εἶρηνῃ, σοῦ ἐπιτυχοῦσα (or -αν) and vouches for εἶρηνᾶ: mss Ch. -άπα εἶρηνᾶ, ἀπώρανα, Heph. ἄ. πῶρανα, -απ' ὠρανα: Blf. -ά πω, ῥαννα (name): τύχοισα: mss also -σαν ³ περθεσσ(ο) E: mss παρθεσθ'

SAPPHO

Thus of old did the dainty feet of Cretan maidens
dance pat to the music beside some lovely altar,
pressing the soft smooth bloom of the grass.¹

115² TO MNESIDICÉ

Hephaestion *Handbook of Metre* [the *Ionicum a majore*]:
Moreover they composed acatalectic tetrameters of various
kinds; for either they added a single final trochaic to three
ionics—and this is called Aeolic because Sappho often used
it—as:

Mnasidica, of fairer form than the dainty
Gyrinno

116³ TO PEACE

The Same: And this:

Having never, methinks, found thee more irk-
some, O Peace⁴ . . .

117⁵ TO MNESIDICÉ

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.
Longin. *Prolog.* Heph. 3, *Thes. Corn.* Ald. 268 b, *E.M.* 243 51,
Max. Tyr. 24 (18). 9 ³ cf. *Dikaiomata* (Halle Pap.) 182
⁴ perh. a name cf. Clem. Al. 4. 19. 122, but reading doubtful
without sequel ⁵ cf. Sch. Theocr. 7. 63, Poll. 6. 107

LYRA GRAECA

ταῦάνθεα γὰρ <παρ>πέλεται καὶ Χάριτας
 μάκαιρα<ς>
 μᾶλλον προτόρην.¹ ἄστεφανώτοισι δ' ἀπυστρέ-
 φονται.

ὡς <τὸ> εὐανθέστερον γὰρ καὶ κεχαρισμένον μᾶλλον <ὄν> τοῖς θεοῖς, παραγγέλλει στεφανοῦσθαι τοὺς θύοντας.

118

Ath. 15. 687 a ὑμεῖς δὲ οἴεσθε τὴν ἀβρότητα χωρὶς ἀρετῆς ἔχειν τι τερπνόν²; καίτοι Σαπφῶ, γυνὴ μὲν πρὸς ἀλήθειαν οὔσα καὶ ποιητρία, ὅμως ἠδέσθη τὸ καλὸν τῆς ἀβρότητος ἀφελεῖν, λέγουσα ὧδε·

. ἔγω δὲ
 φίλημ' ἀβροσύναν, καί μοι τὸ λάμπρον
 ἔρος ἀελίῳ καὶ τὸ κάλον λέλογχε·

φανερὸν ποιοῦσα πᾶσιν ὡς ἡ τοῦ ζῆν ἐπιθυμία τὸ λαμπρὸν καὶ τὸ καλὸν εἶχεν αὐτῇ· ταῦτα δὲ ἐστὶν οἰκειὰ τῆς ἀρετῆς.

119 πρὸς Ἀλκαῖον

Arist. *Rhet.* 1. 9 τὰ γὰρ αἰσχροῦ αἰσχύνονται καὶ λέγοντες καὶ ποιοῦντες καὶ μέλλοντες, ὥσπερ καὶ Σαπφῶ πεποίηκεν εἰπόντος τοῦ Ἀλκαίου· 'θέλω τι Φείπην ἀλλά με κωλύει αἶδως.'³

αἶ δ' ἦχες ἔσλων ἴμμερον ἠ' κύλων
 καὶ μὴ τι Φείπην γλῶσσο' ἐκύκα κάκον,
 αἶδως κεν οὐκί σ' ἦχεν ὄππατ',⁴
 ἀλλ' ἔλεγες περὶ τῷ δικαίως.⁵

¹ E (or keep μάκ. as voc.): παρπ. = πάρεστι cf. Soph. *Ant.* 478: mss εὐάνθεα γ. πέλεται κ. Χάριτες μάκαιρα: Fick εὐάνθεα γ. κ. Μέλεται ('Muses') κ. Χάριτες, μάκαιρα: προτόρην Seid. = προσορᾶν cf. *πρωτί* Alc. 156: mss προτέρην: Fick προσόρηντ'

² E, see context: mss τρυφερόν from above ³ Alc. fr. 124

⁴ E: mss α. κ. σε οὐκ εἶχεν ⁵ B = φ̄ ἐδικαίους: mss τῷ (ῶ, φ̄) δικαίω

SAPPHO

too, are more apt to look with favour on that which is adorned with flowers, whereas they turn away from ail that goes ungarlanded ;

for she urges the makers of the sacrifice to wreathe their heads on the plea that that which is the more adorned with flowers is the more pleasing to the Gods.

118

Athenaeus *Doctors at Dinner* : Do you think that delicacy or refinement without virtue is a thing to be desired ? Why, Sappho, who was a woman out and out and a poetess, too, hesitated nevertheless to separate refinement from honour, for she says :

. . . But I love delicacy, and the bright and the beautiful belong for me to the desire of the sunlight ;¹

making it clear that the desire to live comprehended for her the bright or famous and the beautiful or honourable ; and these belong to virtue.

119² To ALCAEUS

Aristotle *Rhctoric* : 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 amoebocic poem of S.)

Ath. 13. 564 d [π. ὄμματα τὰ τῶν ἐρωμένων]. καὶ ἡ Σαπφῶ δὲ πρὸς τὸν ὑπερβαλλόντως θαυμαζόμενον τὴν μορφήν καὶ καλὸν εἶναι νομιζόμενον φησιν·

ὄσταθι κᾶντα <θᾶ με φίλαν> φίλος¹
καὶ τὰν ἐπ' ὄσσοισ' ὀμπέτασον χάριν.

Max. Tyr. 24 (18). 9 καὶ ὅτιπερ Σωκράτει οἱ ἀντίτεχνοι, Πρόδικος καὶ Γοργίας καὶ Θρασύμαχος, τοῦτο τῇ Σαπφοῖ Γοργῶ καὶ Ἀνδρομέδα· νῦν μὲν ἐπιτιμᾷ ταύταις, νῦν δὲ ἐλέγχει καὶ εἰρωνεύεται αὐτὰ ἐκεῖνα τὰ Σωκράτους. 'Τὸν Ἴωνα χαίρειν' φησὶν ὁ Σωκράτης·

. πόλλα μοι τὰν
πολλυανάκτιδα παῖδα χαίρην.²

Σαπφῶ λέγει.

Herh. 72 [π. τοῦ ἀπ' ἐλάσσονος ἰωνικοῦ]. καὶ ὅλα μὲν οὖν ἄσματα γέγραπται ἰωνικά, ὡσπερ Ἀλκμᾶνι . . ., Σαπφοῖ δέ·

Τί με Πανδίωνις ὄρρανα χελίδω . . .³ ;

¹ ὄσταθι = ἀνάστηθι *E*, cf. Hesych. ὄστασαν: mss στᾶθι: suppl. *E*, cf. 66. 10 and Ath. 460 d for loss of words in Ath.'s quotations

² πολλυ. *E* (λλ Ηfm.): mss πολυανάκτιδα: the word-order shows it is an epithet: edd. Πολ., Πωλ.

³ *E*: = οὐρανία cf. Hesych. (so read) ὠράνα χελίδω <οὐρανία χελίδων | ὠροφος· > ὀροφή (*i. e.* ἡ ὀρ.) and κόννα: σποδός (*i. e.* κόνια): mss ὠράνα χελίδων: next line *E c. g.* ὀνίαι (vb.) νέαν πάλιν ὠραν ἐπάγοισα;

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* 530 a: the syntax suggests formality ran perh. thus: 'by bringing in the new season?' S. wrote much in this metre, cf. Trich. 8 (Heph. 395 Cons.)

² l. 2

LYRA GRAECA

123

Heph. 74 [π. τοῦ ἀπ' ἐλάσσονος ἰωνικοῦ]: τῶν δε τριμέτρων τὸ μὲν ἀκατάληκτον·

Διελεξάμαν ὄναρ Κυπρογενήα.¹

παρὰ τῇ Σαπφοῖ . . .

124

Apoll. Pron. 66. 3 ἐμέθεν· πυκνῶς αἱ χρήσεις παρὰ Αἰολεῦσιν·

. ἔμεθεν δ' ἔχεισθα λάθαν.

125, 126

Heph. 87 [π. τοῦ ἀπ' ἐλάσσονος ἰωνικοῦ]: ἀνακλωμένον δὲ ὄντος αὐτοῦ, προταχθεῖσα ἰαμβικὴ ἐξάσημος ἢ ἐπτάσημος ποιεῖ τὸ τοιοῦτον, οἷον παρὰ Σαπφοῖ·

Ἐχει μὲν Ἀνδρομέδα κάλαν ἀμοίβαν . . .

Ψάπφοι, τί τὰν πολύολβον Ἀφροδίταν
[ἀτίμασας;]²

Z'

127

Ibid. 89 [π. ἀσυναρτήτων]: δύναται δὲ καὶ εἰς τρίπουν ἀναπαιστικὸν³ διαιρεῖσθαι, εἰ ἀπὸ σπονδείου ἄρχοιτο, οἷον τὸ Σαπφοῦς·

αὐτὰ δὲ σύ, Καλλιόπα ≈ - - - - ≈,

τοῦ προσοδιακοῦ ὃν καὶ τοῦτο εἶδος.

¹ E: mss ζαελ., προσελ., the former a metrical emendation of a hyper-aeolising ζαλ. (ζά and διά were both Aeol.): Ahr. ζά δ' ἐλ. (but δέ is out of place in an obvious first line)

² E, e. g. ³ Hense: mss τρίτον ἀνάπαιστον

SAPPHO

123¹

Hephaestion *Handbook of Metre* [the *Ionicum a minore*]: Of the trimeters the acatalectic is exemplified by:

I dreamt that I talked with the Cyprus-born ;
in Sappho.

124

Apollonius *Pronouns*: ἐμέθεν 'of me'; it occurs frequently in the Aeolic writers; compare

. . . and forgettest me.

125, 126

Hephaestion *Handbook of Metre*: But when the ionic is 'broken' or 'impure,'² an iambic meter of six or seven 'times' precedes it giving the following result, as in Sappho:

Andromeda has driven a fine bargain ;
and :

Why, Sappho, [do you disdain] Aphrodite of the many blessings ?

BOOK VII

127

The Same [metres combining two 'heterogeneous' parts]: And it (the earlier half of a certain 'heterogeneous' line) can also be divided as a three-foot anapaestic, if it begins with a spondee, as in Sappho's:

And thou thyself, Calliope . . . ,
this, too, being a form of the prosodiac.

¹ cf. Sch. Heph.

² e. g. πολύολβον below

Et. Mag. 250. 10 δαύω· τὸ κοιμῶμαι· Σαπφώ·

Δαύοις ἀπάλας ἐτάρας ἐν στήθεσιν - - - ¹

λέγει δὲ Ἑρωδιανός, ὅτι ἀπαξ κεῖται ἡ λέξις παρὰ Σαπφοῖ.

129 εἰς τὰς Μούσας

Heph. 106 [π. ἀσυναρτήτων]· καὶ τὸ ἐξ ἰθυφαλλικῶν δύο ἢ Σαπφῶ πεποίηκε·

Δεῦρο δηῦτε, Μοῖσαι, χρύσιον λίποισαι
[δῶμα] ²

130 πρὸς Κληῖν

Ibid. 98 ἄλλο ἀσυνάρτητον ὁμοίως κατὰ τὴν πρώτην ἀντιπάθειαν, ἐκ τροχαϊκοῦ διμέτρου ἀκαταλήκτου καὶ ἰαμβικοῦ ἐφθημιμεροῦς, ὅπερ ἔαν παραλλάξῃ τὴν τομὴν, γίγνεται τροχαϊκὸν προκαταληκτικόν·

Ἔστι μοι κάλα πάϊς χρυσίοισιν ἀνθέμοισιν
ἐμφέρην ἔχοισα μόρφαν, Κλεῦις ἀγαπάτα, ³
ἀντὶ τᾶς ἔγω οὐδὲ Λυδίαν παῖσαν οὐδ' ἐράνναν
[Λέσβον ἀγρέην κε] ⁴

τούτων δὲ τὸ μὲν δεύτερον δῆλόν ἐστιν ἀπὸ τῆς τομῆς ὅτι οὕτως συγκεῖται ὡς προείρηται, ἐκ τοῦ τροχαϊκοῦ διμέτρου ἀκαταλήκτου καὶ τοῦ ἐφθημιμεροῦς ἰαμβικοῦ, τὸ δὲ πρῶτον, διὰ τὸ πρὸ συλλαβῆς ἔχειν τὴν τομὴν, ἐγένετο προκαταληκτικόν, ἐκ τροχαϊκοῦ ἐφθημιμεροῦς, 'ἔστι μοι κάλα πάϊς,' καὶ διμέτρου ἀκαταλήκτου τοῦ 'χρυσίοισιν ἀνθέμοισιν·' τὸ δὲ τρίτον ἐξ ὑπερκαταλήκτου, 'ἀντὶ τᾶς ἔγω οὐδὲ Λυδίαν,' καὶ βραχυκαταλήκτου, 'πᾶσαν οὐδ' ἐράνναν.'

¹ δαύοισ(α)? *B* ² *E*, *e. g.* ³ mss Κλεῖς, but *H.* apparently read Κλέενις or Κλέειῖς: prob. abbrev. for some compound of κλέος with alternative form Κλεῖς or Κλεῖῖς (so 82) ⁴ Λέσ. *B*, cf. *Mosch.* 3. 89: ἀγ. *E e. g.*, opt. of ἄγρημι, cf. *Eur. H.F.* 643

SAPPHO

128

Etymologicum Magnum: δαύω '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] . . .

130¹ TO CLEÏS

The Same: Another kind of 'unconnectable' line which similarly involves the first 'antipathy,' is formed from a trochaic dimeter acatalectic and an iambic of three feet and a half which by a shifting of the caesura becomes a trochaic procatalectic:

I have a pretty little daughter who looks like a golden flower, my darling 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 dimeter acatalectic and the iambic of three feet and a half; the first, having the caesura a syllable earlier, becomes procatalectic, composed of a trochaic of three feet and a half, 'ἔστι μοι κάλα παῖς.' and a dimeter acatalectic, 'χρυσίοισιν ἀνθέμοισιν'; while the third consists of a hypercatalectic trochaic, 'ἀντὶ τῆς ἔγω οὐδὲ Λυδῖαν,' and a brachycatalectic, 'πᾶσαν οὐδ' ἐρίνναν.'

¹ cf. Sch. Heph: the ancient metrists made Κλ. υ - 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., Κλεῖς and Λύδ. as 2

LYRA GRAECA

131

Sch. Ar. *Plut.* 729 ἡμιτύβιον· ἀντὶ τοῦ σουδάριον, ῥάκος
ἡμιτριβῆς λινοῦν τι οἶον ἐκμαγεῖον, καὶ Σαπφώ·

ἡμιτύβιον στέλασσον.¹

ἢ δίκροσσον φακίολιον.

132

E. M. 759. 35 οἱ μέντοι Αἰολεῖς φασὶ

Τίοισιν ὀφθαλμοῖσιν . . . ;

ὡς παρὰ Σαπφοῖ.

133

Dem. Eloc. 164 τὸ μὲν γὰρ εὐχαρι μετὰ κόσμου ἐκφέρεται καὶ
δι' ὀνομάτων καλῶν ἃ μάλιστα ποιεῖ τὰς χάριτας, οἶον τό·

Ποικίλλεται μὲν γαῖα πολυστέφανος.

134

Arist. Eth. Nic. 1149 b 15 ἡ δ' ἐπιθυμία, καθάπερ τὴν
Ἄφροδίτην φασί·

Ἐολοπλόκας γὰρ Κυπρογένεος πρόπολον²

¹ Hemst.-*E* (cf. 17): mss σταλάσσω ² δολοπλόκας: cf.
1. 2: Κυπρογένεος πρόπολον *B* from Hesych. Κ. π. προαγωγόν:
mss Κυπρογενοῦς without πρόπολον

SAPPHO

131

Scholiast on Aristophanes *ἡμιτύβιον*: equivalent to *sudarium*, a half-worn linen cloth like a dishcloth, compare Sappho:

. . . a dripping clout;

or a two-fringed bandage.

132

Etymologicum Magnum: The Aeolic writers, however, (using *τίους* for *τίσι*) say:

With what eyes . . . ?¹

as it is in Sappho.

133

Demetrius *On Style*: Charm is produced along with ornament and by means of beautiful words most conducive to that effect; compare:

The many-garlanded earth puts on her broidery.

134

Aristotle *Nicomachean Ethics*: But desire is cunning, as they say of Aphrodite:

for the servant of the wile-weaving Cyprus-born . . .²

¹ *e. g.* 'with what eyes will you look at me?' *i. e.* 'how will you be able to look me in the face?' ² Persuasion; cf. *fr.* 33: this and the previous frag. prob. from the same poem are claimed for S. by Wil.

LYRA GRAECA

135

Heph. 65 [π. ἀντισπαστικοῦ]: ἔστι δὲ πυκνὸν καὶ τὸ τὴν δευτέραν μόνην ἀντισπαστικὴν ἔχον (τετράμετρον), ᾧ μέτρῳ ἔγραψαν ᾄσματα· καὶ Σαπφῶ¹ ἐπὶ τέλους τοῦ ἐβδόμου·

Γλύκη μαῖτερ, οὐ τοι δύναμαι κρέκην τὸν ἴστον
πόθῳ δάμεισα παίδος βραδίνῳ δι' Ἀφροδίταν.²

H'

136

Mar. Plot. *de Metr.* (6. 517 Keil): Hymenaicum dimetrum dactylicum Sapphicum monoschematistum est; semper enim duobus dactylis constat:

τεσσεραμήνιον³
ὦ τὸν Ἀδώνιον.⁴

137

Plut. *de Coh. Ira* 7 καὶ παρὰ πότον μὲν ὁ σιωπῶν ἐπαχθῆς τοῖς συνοῦσι καὶ φορτικός, ἐν ὄργῃ δὲ σεμνότερον οὐδὲν ἡσυχίας, ὡς ἡ Σαπφῶ παραινεῖ:

σκιδναμένας ἐν στήθεσιν ὄργας
γλώσσαν μαψυλάκαν πεφύλαχθε.⁵

138

Sch. Soph. *El.* 149 (= Suid. ἀηδών). τὸ δὲ Διὸς ἄγγελος (ἡ ἀηδών) ὅτι τὸ ἕαρ σημαίνει, καὶ Σαπφῶ:

ἦρος ἄγγελος ἡμερόφωνος ἀήδω⁶

¹ *E*: mss ἔγραψεν ᾄσματα καὶ Σ. τέλους τ. *B*: mss τῆς τοῦ, τε του, τοῦ, τῆς ² βραδίνῳ *B*, cf. Theocr. 10. 24: mss -αν ³ reading doubtful, but context shows lines belong together: *E*, cf. τεσσαράβιος: mss indicate τεσσερυμήναον 'four times wedded' or 'to whom we cry Hymenaeus four times' but?: mss υεσζερμηνιον, υεσσερυιηνιον ⁴ cf. Bek. *An.* 346 ⁵ Volg. -*B*, cf. Pind. *N.* 7. 105: mss πεφυλάχθαι (Plut.'s adaptation) γ. μαψυλάκταν ⁶ *E* (or voc. as Sapphic?): mss -δών, cf. Sch. Soph. *Ai.* 628, Küster on Suid.

SAPPHO

135¹

Hephaestion *Handbook of Metre* [on the antispast]: A frequent type (of tetrameter) has only its second meter antispastic, a measure in which they wrote whole poems; for instance Sappho at the end of her Seventh Book:

Sweet mother, I truly cannot weave my web; for I am o'erwhelmed through Aphrodite with love of a slender youth.

BOOK VIII²

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!³

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.⁴

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. ἀγγελος means 'messenger sent by' Zeus, in Sappho 'announcer of' Spring

LYRA GRAECA

139

Ath. 2. 54 f ἐρέβινθοι· . . . Σαφφώ·

χρύσειοι <δ'> ἐρέβινθοι ἐπ' αἰόνων ἐφύοντο.

140

Ibid. 13. 571 d: (fr. 12) καὶ ἔτι·

Λάτω καὶ Νιόβα μάλα μὲν φίλαι ἦσαν
ἑταίραι . . .¹

141

Apoll. Pron. 99. 17 καὶ σὺν τῷ α λέγεται (ἢ σφίν) παρ'
Αἰολεῦσιν·

. . . . ὅτα πάννυχος ἄσφι κατάγει
[ὄππατ' ἄωρος]²

141 A

Et. Mag. 117. 14 ὤρος καὶ ἄωρος, κατὰ πλεονασμὸν τοῦ α
μηδὲν πλέον σημαίνοντος· ὤρος γὰρ ὁ ὕπνος· Καλλίμαχος· . . .
καὶ Σαφφώ·

. . . ὀφθαλμοῖς δὲ μέλαις χύτο νύκτος ἄωρος.³

142

Hdn. 2. 187. 16 (= *E. M.* 662. 32) πέπταμαι· ἐκ τοῦ ἵπτημι
γίνεται ὁ παθητικὸς παρακείμενος ἔπταμαι ἔπτασαι ἔπταται καὶ
πλεονασμῷ τοῦ π πέπταμαι Αἰολικῶς· οἱ γὰρ Αἰολεῖς εἰώθασιν
προστιθέναι σύμφωνον, ὥσπερ τὸ ἐπτερύγωμαι πεπτερύγωμαι οἶον·

ὡς δὲ πᾶις πεδὰ μίτερα πεπτερύγωμαι.

¹ cf. 168 ² *E.*, cf. 141 A and καθιλιέω ³ mss χύτ' ἄ.,
νυκτὸς ἄ. (Cod. Aug. καὶ Σ. νυκτὸς ἄωρον)

SAPPHO

139¹

Athenaeus *Doctors at Dinner* [among instances of ἐρέβινθος '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, . . .²

141

Apollonius *Pronouns*: And σφίν 'to them' is used in Aeolic with *a* before it; compare

. when night-long [sleep] closes their [eyes]

141 A³

Etymologicum Magnum: ὄσπος and, with pleonastic *a*, ἄσπος; for ὄσπος means 'sleep'; compare Callimachus:; and Sappho:

and night's black slumber was shed upon [their] eyes.

142

Herodian *On Inflexions* πέπταμαι 'I have flown': the verb ἵπτημι has a perfect passive ἔπταμαι ἔπτασαι ἔπταται, and with a pleonastic π in Aeolic πέπταμαι. For the Aeolians add a consonant, as πεπτερύγωμαι for ἔπτερύγωμαι; compare

and I have flown [to you] like a child to its mother.⁴

¹ cf. Eust. 948. 44 ² prob. sarcastic ³ cf. Cod. Aug.
ap. Tittm. Zonar. cxxiv ⁴ cf. Sch. *ad loc.*, Zon. 1540, Greg.
 Cor. 638

LYRA GRAECA

143 εἰς παῖδα ἀνώνυμον

Anth. Pal. 6. 269 ὡς Σαπφούς.¹

Παῖς ἔτ' ἄφωνος ἔοισα τόρ' ἐννέπω αἶ τις
ἔρηται²

φώναν ἀκαμάταν κατθεμένα πρὸ πόδων·
Αἰθοπία με κόρα Λάτως ὀνέθηκεν Ἀρίστω³
'Ερμοκλειταία τῷ Σαῦναϊάδα⁴

5 σὰ πρόπολος, δέσποινα γυναικῶν· ᾗ σὺ
χάρεῖσα
πρόφρων ἀμμετέραν ἐκλέϊσον γειάν.

144 εἰς Τιμάδα

Ibid. 7. 489 (*Plan.* p. 229)· Σαπφούς· εἰς Τιμάδα ὁμοίως πρὸ
γάμου τελευτήσασαν·

Τίμαδος ἄδε κόνις,⁵ τὰν δὴ πρὸ γάμοιο θάνοισαν
δέξατο Φερσεφόνας κυάνιος θάλαμος,
ᾗς καὶ ἄπυφθιμένας⁶ παῖσαι νεόθαγι σιδάρῳ⁷
ἄλικες ἱμμέρταν κρᾶτος ἔθεντο κόμαν.

145⁸ εἰς Πελάγωνα

Ibid. 7. 505 (*Plan.* p. 196)· εἰς Πελάγωνα Σαπφούς·

Τῷ γρίππει Πελάγωνι πάτηρ ἐπέθηκε Μένισκος
κύρτον καὶ κώπαν, μνᾶμα κακοζοῖας.⁹

¹ Schol. εἰς τὸ ἀντιβόλον οὐ κεῖται τοῦ κυροῦ Μιχαηλοῦ πόθεν
οὖν ἐγράφη οὐκ οἶδα ² παῖς ἔτ' d'Orv. : ms παῖδες : τορ(ά)
Paton : ms τετ' : d'Orv. τὰδ' ³ Bent. : ms Ἀριστα (Paus.
1. 29. 2 apparently read wrongly Ἀρίστα, unless we read
there with Wel. -B ἔπη τὰ Πίμφω for ἐ. τ. Σαπφούς, cf. Paus.
8. 35. 8) ⁴ d'Orv. -B, cf. Hfm 588 : ms ἔρμοκλείταιο τὰσ ἀνν
αἰάδα ⁵ perh. Τιμαδί' E, cf. 88 and *Proc. Class. Assoc.* 1921
⁶ perh. ἄπυθι φθ. E, cf. 87 and Hesych. ἄποθεν, but see *Il.* 5.
62 : mss καὶ ἀπὸ φθ. ⁷ *Plan.* 2nd hand νεοθηγεί χαλκῶ, but
cf. *A.P.* 7. 181 ⁸ cf. *Od.* 12. 14 ⁹ Scal. : mss κακοζῶας

SAPPHO

143 ON A NAMELESS INFANT

Palatine Anthology: Ascribed to Sappho:¹

I am a little maid who cannot talk, but yet, if I am asked a question, I say plain enough with the voice that never wearies of speech at my feet: 'I was dedicated to the Aethopian Child of Leto by Aristo daughter of Hermocleitus son of Saunaïdas, 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,² who was received into Persephone's black chamber all unwed, and for whose death³ all her fair companions took knife and shore the lovely hair of their heads.

145⁴ 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

Θ'

ΕΠΙΘΑΛΑΜΙΑ

146

Ath. 10. 425 c (cf. 11. 475 a). τοῖς δὲ θεοῖς οἰνοχοοῦσάν τινες ἱστοροῦσι τὴν Ἀρμονίαν. . . Ἀλκαῖος δὲ καὶ τὸν Ἑρμῆν εἰσάγει αὐτῶν οἰνοχόον (Alc. 5), ὡς καὶ Σαπφῶ λέγουσα.¹

κῆ δ' ἀμβροσίας μὲν κράτηρ ἐκέκρατο,
 Ἑρμῆ δ' ἔλεν ὄλπιν² θέοισ' οἰνοχόησαι.
 κῆνοι δ' ἄρα πάντες καρχῆσι³ ὄνηχον³
 κάλειβον, ἀράσαντο δὲ πύμπαν ἔσλα γάμβρω.⁴

147⁵

Him. Or. 1. 20 εἰ δὲ καὶ ἀδῆς ἐδέησεν, ἔδωκα ἂν καὶ μέλος τοῖνδε· Νύμφα ῥοδέων ἐρώτων βρύουσα, νύμφα Παφίης ἄγαλμα κάλλιστον, ἴθι πρὸς εὐνήν, ἴθι πρὸς λέχος, μείλιχα παίζουσα, γλυκεῖα νυμφίω. Ἐσπερός σ' ἔκοῦσαν ἄγοι, ἀργυρόθρονον ζυγίαν Ἦραν θαυμάζουσαν.

c. g. ὦ βρύοισ' ἔρων βροδίω
 νύμφα, τῆς Παφίας ἀνάσ-
 σασ ἀγαλμα κάλλιστον,

πρὸς εὐναν ἴθι, πρὸς λέχος,
 ὦτε μέλλιχα παίσειαι
 παίγνα γλύκηα γάμβρω.

Ἐσπερος δ' ἔκοισαν ἄγοι σ'
 ἀργυρόθρονον ζυγίαν
 Ἦραν θαυμανέοισαν.

¹ ll. 3, 4 ap. Ath. 11 μνημονεύει δὲ τῶν καρχησίων καὶ Σαπφῶ

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-thronèd Lady of Wedlock.³

¹ in grouping these here regardless of metre we perh. confuse two ancient editions; cf. 162 and on 48 ² ll. 3, 4 (not quite certainly to be joined directly to 2) from Ath. 'Sappho, too, mentions this kind of cup in the lines: And then' etc.: cf. Macr. 5. 21. 6, Ath. 2. 39 a, 5. 192 c, 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 ἔρπιν ³ ἕνηχον Hfm.
-Ε': mss ἔχον, ἔσχον ⁴ mss τῶ γ. ⁵ *E e.g.*: the voc.
form νύμφα, and the metre of H.'s last sentence show that
we are very near S.'s own words: παῖγνα i.e. παίγνια cf.
χρυσότερα: θανμ. fut. of θανμαίνω: metre Catull. 61

LYRA GRAECA

148¹

Demetr. *Eloc.* 148, 146 ἔστι δέ τις ἰδίως χάρις Σαπφικὴ ἐκ μεταβολῆς, ὅταν τι εἰποῦσα μεταβάλληται καὶ ὥσπερ μετανοήσῃ· οἶον·

Ἴψοι δὴ τὸ μέλαθρον²
 Ὕμῆναον,
 ἄερρατε, τέκτονες ἄνδρες,
 Ὕμῆναον·
 5 γάμβρος Φίσσος Ἄρευϊ,³
 <Ὕμῆναον,>
 ἄνδρος μεγάλω πόλυ μείζων,
 <Ὕμῆναον,>
 πέρροχος ὡς ὅτ' αἰιδος
 10 <Ὕμῆναον,>
 ὁ Λέσβιος ἀλλοδώποισιν,
 <Ὕμῆναον.>

ὥσπερ ἐπιλαμβανομένη ἑαυτῆς ὅτι ἀδυνάτω ἐχρήσατο ὑπερβολῇ καὶ ὅτι οὐδεὶς τῷ Ἀρηϊ ἴσος ἐστί.

149⁴

Ibid. 141 χαριεντίζεται δέ ποτε (ἢ Σαπφώ) καὶ ἐξ ἀναφορᾶς, ὡς ἐπὶ τοῦ Ἑσπέρου·

Ἑσπερε πάντα φέρων,⁵ ὅσα φαίνολις ἐσκέδασ'
 αὖως,

¹ 9-11 placed here from Demetr. *El.* 146 ἐκ δὲ παραβολῆς καὶ ἐπὶ τοῦ ἐξέχοντος ἄνδρος ἢ Σ. φησι· Περρ. κ.τ.λ. ἐνταῦθα γὰρ χάριν ἐποίησεν ἢ παραβολὴ μᾶλλον ἢ μέγεθος Bent. -E.

² (1-8) cf. Heph. 132 where read μεσσημνικόν ³ so Hfm. : mss γ. ἔρχεται (εἰσέρχεται) ἴσ. Ἄ. ⁴ so arranged by Wil.

⁵ mss also φέρεις

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.

149²

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

φέρεις οἶν,

φέρεις αἶγα, φέρεις ἀπὺ Fὸν μάτερι παιῖδα.¹

καὶ γὰρ ἐνταῦθα ἡ χάρις ἐστὶν ἐκ τῆς λέξεως τῆς φέρεις ἐπὶ τὸ αὐτὸ ἀναφερομένης.

150

Sch. Hermog. π. ιδεῶν 1. 1. *Rhet. Gr.* (7. 883 Walz). αἱ μὲν γὰρ τῶν ιδεῶν μονοειδεῖς ἔχουσι τὰς ἐννοίας, ὡς ἡ καθαρότης, αἱ δὲ καὶ μέχρι τριῶν καὶ τεττάρων προέρχονται τρόπων, ὡς ἡ σεμνότης καὶ εἴ τινες ἕτεραι ταύτῃ ὅμοιαι, ὡς αἱ ἱστορικαί· καὶ γὰρ αὗται διὰ τὸν χρόνον πλησιάζουσι ταῖς μυθικαῖς, ὡς καὶ Θεουκυδίδης φησὶ· καὶ ὅσαι τὰ ταῖς αἰσθήσεσιν ἠδέα ἐκφράζουσιν, ὕψει, ἀκοῇ, ὀσφρήσει, γεύσει, ἀφῆ, ὡς Ὀμηρος· (*Il.* 8. 377-8)· καὶ Σαμφώ· (4)· καί·

οἶον τὸ γλυκύμαλον ἐρεύθεται ἄκρω ἐπ' ὕσδω
ἄκρον ἐπ' ἀκροτάτῳ, λελάθοντο δὲ μαλοδρόπῃες.
οὐ μὰν ἐκλελάθοντ', ἀλλ' οὐκ ἐδύναντ' ἐπί-
κεσθαι·

καὶ Θεόκριτος· (8. 78) καί· (3. 54).

151

Demetr. *Eloc.* 106 τὸ δὲ ἐπιφώνημα καλούμενον ὀρίζοιτο μὲν ἂν τις λέξιν ἐπικοσμοῦσαν· ἐστὶ δὲ τὸ μεγαλοπρεπέστατον ἐν τοῖς λόγοις· τῆς γὰρ λέξεως ἡ μὲν ὑπηρετεῖ, ἡ δὲ ἐπικοσμεῖ· ὑπηρετεῖ μὲν ἡ τοιάδε· οἶαν . . . καταστείβοισι· ἐπικοσμεῖ δὲ τὸ ἐπιφερόμενον τό· χάμαι . . . ἄνθη. ἐπενήνεγκται τοῦτο τοῖς προλελεγμένοις² κόσμος σαφῶς καὶ κάλλος . . . καὶ καθόλου τὸ ἐπιφώνημα τοῖς τῶν πλουσίων ἔοικεν ἐπιδείγμασιν, γείσοις λέγω καὶ τριγλύφοις καὶ πορφύραις πλατεταῖς· οἶον γὰρ τι καὶ αὐτὸ τοῦ ἐν λόγοις πλούτου σημειῖόν ἐστιν.

¹ ἀπὺ Fὸν E (or print FFδν?) cf. Theocr. 12. 33, *Ad.* 32, Hom. ἀπὸ ἔθεν, ἀπὸ ἔο, πόσει φ, and for metre Alc. 112 B: mss ἄποιον (Dem. om.) ² Finckh: mss προενηνεγ.

¹ the sequel was prob. 'Even so to-night bring thou home

SAPPHO

thou bringest the goat, thou bringest her child home
to the mother ;¹

here the charm lies in the repetition of the word 'bringest.'

150

Scholiast on Hermogenes *Kinds of Style*: For some kinds of style express but one sort of idea, for instance the pure or simple kind ; others two, three, or even four, for instance the noble and those which resemble it, such as the kinds used by historians—which, indeed, as Thucydides says, approximate to those employed by mythographers because they are concerned with chronology—, or such as give pleasure to the senses, sight, hearing, smell, taste, touch, as Homer : (*Iliad* 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 ὑάκινθον ἐν ὄρρεσι ποίμενες ἄνδρες
 πόσσι καταστείβοισι, χάμαι δ' ἔτι πορφύρα
 ἄνθη.¹

152

Cram. *A.O.* 1. 71. 19 αἰεί . . . ὁ δ' Αἰολεὺς τριχῶς <αἰ>·

ἀὑπάρθενος ἔσσομαι.²

καὶ αἰεὶ καὶ αἰέν.

153

Ibid. 1. 190. 19 ἦσι·

Δώσομεν, ἦσι πάτηρ,³

φησὶν ἡ Σαπφώ, ἠτί δὲ λέγει Ἀλκμὰν ἀντὶ τοῦ ἦσι.

154

Heph. 45 [π. δακτυλικοῦ]· τὸ δὲ τετράμετρον (Αἰολικὸν κατα-
 ληκτικόν)·

Θυρώρω πόδες ἐπτορόγυιοι,
 τὰ δὲ σύμβαλα πεμπεβόηα
 πέσσυγγοι δὲ δέκ' ἐξεπόνασαν·

e. g. κὼ πάτηρ τὰ μὲν ἄλλα μέτερρος

5 ὑπὲρ δ' εὐγενίας βίου ἀμφισ-
 βάτεις τῷ Κέκροπι ζατέλεσσε.⁴

¹ *E*, cf. Long. *Past.* 4. 8 : ἄνθη vb. : for \bar{a} bef. $\check{\alpha}$ cf. κλέα
 ἄνδρων *Il.* 9. 189 : mss χ . δέ τε (so apparently Demetr.)
 πόρφυρον ἄνθος ² for the compound cf. Cram. *A.P.* 3. 321.
Hdn. Epim. 184 Boiss. ³ mss ἦσι δώσομεν· ἦ. π. ⁴ *Il.* 4-6

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): ἀεί 'ever' . . . and in Aeolic it has three forms—ἀί, for instance:

I shall be ever-maiden ;

αἰεί, and αἰέν.

153

Ibid. ἦσι 'quoth':

'We will give,' quoth the father,

says Sappho: and Alcman uses ἦτι for ἦσί.

154

Hephaestion *Handbook of Metre* [on dactyls]: 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' ἔτι 'and still' ² see p. 291

E e. g., see p. 290: μέτερος *E.M.* 587. 12, ἀμφισβάταις (partep.) *Hfm.* 282: cf. *Luc. Tim.* 23 εὐγενέστερον τοῦ Κέκροπος ἢ Κόδρου

LYRA GRAECA

Demetr. *Eloc.* 167 (cf. Sa. 165): ἄλλως δὲ σκώπτει (ἢ Σαπφώ) τὸν ἄγροικον νυμφίον καὶ τὸν θυρωρὸν τὸν ἐν τοῖς γάμοις εὐτελέστατα καὶ ἐν τοῖς πέζοις ὀνόμασι μᾶλλον ἢ ἐν ποιητικοῖς. ὥστε αὐτῆς μᾶλλον ἐστὶ τὰ ποιήματα ταῦτα διαλέγεσθαι ἢ ἄδειν, οὐδ' ἂν ἀρμόσαι πρὸς τὸν χόρον ἢ πρὸς τὴν λύραν, εἰ μὴ τις εἶη χόρος διαλεκτικός.

Synes. *Er.* 3. 158 d ὁ δὲ ἀδικούμενος Ἀρμόνιος ἐστὶν ὁ τοῦ θυρωροῦ πατήρ, ὡς ἂν εἶποι Σαπφώ· τὰ μὲν ἄλλα σώφρων καὶ μέτριος ἐν τῷ καθ' ἑαυτὸν βίῳ γενόμενος, ἀλλ' ὑπὲρ εὐγενείας ἀμφισβητῶν τῷ Κέκροπι διετέλεσεν.

155, 156

Heph. 107 [π. ἀσυναρτήτων]· καὶ τὸ ἐκ χοριαμβικῶν ἐφθμημερῶν τῶν εἰς τὴν λαμβικὴν κατάκλειδα ἢ αὐτὴ ποιήτρια (Σαπφώ)·

᾽Ολβιε γάμβρε, σοὶ μὲν δὴ γάμος, ὡς ἄρᾱο
ἐκτετέλεστ', ἔχεις δὲ πᾶρθενον, ἂν ἄραο·

κάσθ' ὅπου¹ συνῆψε τὴν λέξιν·

μελλίχιος² δ' ἐπ' ἰμμέρτω κέχυται προσώπῳ . . .

157

Him. *Or.* 1 φέρε οὖν εἴσω τοῦ θαλάμου παραγαγόντες αὐτὸν (τὸν λόγον) ἐντυχεῖν τῷ κάλλει τῆς νύμφης πείσομεν· ὦ καλὴ ὦ χαρίεσσα· πρέπει γάρ σοι τὰ τῆς Λεσβίας ἐγκώμια. σοὶ μὲν γὰρ ῥοδόσφυροι χάριτες χρυσῆ τ' Ἀφροδίτη συμπαίζουσι, Ἔρα δὲ λιμῶνας βρῦουσι κ τ. λ.

¹ Thiemann: mss καὶ ὁ ποῦς or om.—λέξιν ² Herm: mss μελλίχροος, μελίχρος, -χρως, -χρονος

¹ prob. only Sappho's fun; mocking the bridegroom was part of the ceremony ² the halting effect of the metre is

SAPPHO

Demetrius *On Style*: Very different is the style in which she (Sappho) mocks the boorish¹ bridegroom and the keeper of the wedding-door. It is quite commonplace, and the words are better suited to prose than to poetry. Indeed these poems of hers can be better spoken than sung, and would not be fitting for the dance or the lyre, unless for a sort of speaking-dance.²

Synesius *Letters*: The name which is wronged by the ill-behaviour (of a certain bride at her uncle's funeral) is that of Harmonius, Master Doorkeeper's father, who, as Sappho would say, in other respects lived a decent and honest life, but claimed to be better born than Cecrops himself.

155, 156

Hephaestion *Handbook of Metre* [on 'unconnectable' metres]: And the same poetess (Sappho) uses the choriambic of three feet and a half with the iambic close:

Happy bridegroom, the marriage is accomplished
as you prayed it should be, and the maiden you
prayed for is yours;

and in some places she lets a word overlap into the second part of the line:

and soft and gentle is shed over her delightful
face. . . .³

157

Himerius *Epithalamy of Severus*: Come then, let us take this discourse of ours into the chamber and introduce it to the beauty of the bride. 'O beauteous one, etc. . . . (for thou deservest the praise of the Lesbian poetess), thine it is, etc.'⁴

due to the licence regularly allowed in the 1st foot (cf. Heph. 44): according to the Scholiast Thyrōrus ('Doorkeeper') was the name of a brother of the deceased (who was son of Syn.'s friend H. and uncle of the bride) ³ probably from the same poem; the subject of the verb is probably 'love'
⁴ metre Catull. 61

LYRA GRAECA

c. g. ὦ κάλ', ὦ χαριεσσα, σοὶ
 αἰ βροδόσφυροι Χάριτες
 χρύσια τ' Ἀφρόδιτα
 συμπαίζουσι¹

158

Choric. ap. Graux *Textes Grecs* 97 ἐγὼ οὖν τὴν νύμφην, ἵνα σοὶ πάλιν χαρίσωμαι, Σαπφικῇ μελωδίᾳ κοσμήσω·

. . . σοὶ χάριεν μὲν εἶδος
 κῶππατα μελλιχόχροα
 <νύμφ', > ἔρος δὲ <τέω> κάλω
 περκέχεται προσώπω,
 ὃ καί σε τέτικεν ἐξόχως
 Ἀφρόδιτα — υ υ —²

159

Apoll. Coni. 223. 25 ἐξῆς ῥητέον περὶ τῶν διαπορητικῶν ἄρα· οὗτος κατὰ πᾶσαν διάλεκτον ὑπεσταλμένης τῆς κοινῆς καὶ Ἀττικῆς ἦρα λέγεται·

ἦρ' ἔτι παρθευίας ἐπιβάλλομαι;³
 Σαπφώ·

160

Heph. 27 [π. ἀποθέσεως μέτρων]· καταληκτικὰ δὲ (καλεῖται μέτρα), ὅσα μεμειωμένον ἔχει τὸν τελευταῖον πόδα, οἷον ἐπὶ ἱαμβικοῦ·

χαίροι τ' ἄ νύμφᾱ, χαιρέτω τ' ὁ γάμβρος·⁴

ἐνταῦθα γὰρ ἡ βρος τελευταία συλλαβὴ ἀντὶ ὄλου ποδὸς ἱαμβικοῦ κεῖται.

¹ *E. e. g.* ² *E*: οἱ μελλιχόχροα? mss καὶ ὄμματα μελιχρὰ, περικέχ., and καὶ σὲ τετίμηκεν ἔ. ³ mss Ap. παρθευίας, Dion. -ικὰς ⁴ *E*: mss χαίροις ἀνύμφα (ἀν.) χ. δ': Aeol. confused nom. and voc.

SAPPHO

e. g. O beauteous one, O lovely one, thine it is
| to sport with the rose-ankled Graces and
| Aphrodite the golden . . .

158

Choricus *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.

159¹

Apollonius *Conjunctions*: We must now take the conjunctions expressing hesitation. $\tilde{\alpha}\rho\alpha$: this conjunction takes the form $\tilde{\eta}\rho\alpha$ 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.
'Hail to the bride,' etc.

² or

LYRA GRAECA

161

Heph. 44 [π. δακτυλικού]· πεντάμετρα δὲ (Αἰολικά) καταληκτικὰ εἰς δισύλλαβον·

Τίω σ', ὦ φίλε γάμβρε, κάλως εἰκάσδω ;
ὄρπακι βραδίνω σε κάλιστ' εἰκάσδω.¹

162

Serv. Verg. *G.* 1.31: Generum vero pro maritum positum multi accipiunt iuxta Sappho, quae in libro quae inscribitur Ἐπιθαλάμια ait :

. χαῖρε, νύμφα,
χαῖρε, τίμιε γάμβρε, πόλλα.²

163

Dionys. *Comp.* 25 τὸ συμπλεκόμενον τούτῳ πάλιν κῶλον ἐκ δυοῖν συνέστηκε μετρῶν· 'μήτε μικρὸν ὀρῶντά τι καὶ φαῦλον ἀμάρτημα, ἐτοίμως οὕτως ἐπὶ τούτῳ.' εἴ γε τοι <τὸ> Σαπφικόν τις ἐπιθαλάμιον τουτί·

οὐ γὰρ ἦν ἄτερα πάϊς, ὦ γάμβρε, τοαῦτα.³

καὶ τοῦ κωμικοῦ τετραμέτρου λεγομένου δὲ Ἀριστοφανείου τουδί· 'ὅτ' ἐγὼ τὰ δίκαια λέγων ἤνθουν καὶ σωφροσύνη ἑνεόμιστο.' τοὺς τε τελευταίους πόδας τρεῖς καὶ τὴν κατάληξιν, <ἀπόθεσιν> ἔμβαλῶν. συνάψειε τοῦτον τὸν τρόπον· 'οὐ γὰρ ἦν ἄτερα πάϊς ὦ γάμβρε τοαῦτα καὶ σωφροσύνη ἑνεόμιστο.' οὐδὲν διοίσει τοῦ· 'μήτε μικρὸν . . . τούτῳ.'

164

Demetr. *Eloc.* 140 αἱ δὲ ἀπὸ τῶν σχημάτων χάριτες δηλαῖ εἰσι καὶ πλεῖσται παρὰ Σαπφοῖ· οἷον ἐκ τῆς ἀναδιπλώσεως, ὅπου νύμφη πρὸς τὴν παρθενίαν φησί·

¹ κάλιστ' B: mss μάλ. ² metre cf. Heph. 62 ³ Blf.
-B from context: mss ο. γ. ἄτερα ἦν (οἱ νῦν) παῖς κ.τ.λ.
⁴ E

SAPPHO

161

Hephaestion *Handbook* [on dactyls]: And the Aeolic dactylic pentameter catalectic with a disyllable:

To what, dear bridegroom, may I well liken thee?
To a slender sapling do I best liken thee.

162

Servius on Vergil: Many commentators hold that *son-in-law* is here used for *husband*, as it is by Sappho, who in the Book entitled *Epithalamies* says:

Farewell, bride, and farewell, honoured bridegroom!¹

163

Dionysius *On Literary Composition* [on Demosthenes *Against Aristocrates* 1]: The clause which follows this consists of two metres put together: 'μήτε μικρὸν ὀρῶντά τι καὶ φαῦλον ἀμάρτημ' ἐτοίμως οὕτως ἐπὶ τούτῳ.' Now if we take this line of a wedding-song of Sappho's:

For never, bridegroom, was there another maiden such as this;

and after inserting a 'rest' join it with the last three feet and the incomplete final foot of the comic tetrameter—known as the Aristophanean—in the following way: οὐ γὰρ ἦν ἀτέρα πάϊς ὦ γάμβρε τοῦτα [rest] καὶ σωφροσύνη 'νερόμιστο, we shall find the resulting metre the same as that of 'μήτε μικρὸν' κ.τ.λ.

164

Demetrius *On Style*: The charm which comes from the use of figures of speech is obvious and manifold in Sappho: for instance, from repetition, where a bride says to her virginity:

¹ γαμβρός 'one connected by marriage' is used by some Greek poets to mean bridegroom

LYRA GRAECA

Παρθενία, παρθενία, ποῖ με λίποισ' ἀποίχη; ¹

ἢ δὲ ἀποκρίνεται πρὸς αὐτὴν τῷ αὐτῷ σχήματι·

Οὐκέτι, νύμφα, προτὶ σ' ἴξω, προτὶ σ' οὐκέτ'
ἴξω. ²

πλείων γὰρ χάρις ἐμφαίνεται ἢ εἴπερ ἅπαξ ἐλέχθη καὶ ἄνευ τοῦ σχήματος. καίτοι ἢ ἀναδίπλωσις πρὸς δεινότητος μᾶλλον δοκεῖ εὐρηθῆσαι, ἢ δὲ καὶ τοῖς δεινοτάτοις καταχρῆται ἐπιχαρίτως. ³

165

Demetr. *Eloc.* 166 διὸ καὶ ἡ Σαπφὼ περὶ μὲν κάλλους ἄδουσα καλλιεπής ἐστι καὶ ἡδεῖα, καὶ περὶ ἐρώτων δὲ καὶ ἔαρος καὶ περὶ ἀλκύνος, καὶ ἅπαν καλὸν ὄνομα ἐνύφανται αὐτῆς τῇ ποιήσει, τὰ δὲ καὶ αὐτὴ εἰργάσατο.

166

Strab. 13. 615 Κάναι δὲ πολίχνιον Λοκρῶν τῶν ἐκ Κύνου, κατὰ τὰ ἄκρα τῆς Λέσβου τὰ νοτιώτατα, κείμενον ἐν τῇ Καναίῳ. αὐτὴ δὲ μέχρι τῶν Ἀργινοουσσῶν διήκει καὶ τῆς ὑπερκειμένης ἄκρας, ἣν Αἰγάτινες ὀνομάζουσι ὀμωνύμως τῷ ζῳῷ· δεῖ δὲ μακρῶς τὴν δευτέραν συλλαβὴν ἐκφέρειν Αἰγάν ὡς ἀκτάν καὶ ἀρχάν· οὕτω καὶ τὸ ὕρος ὄλον ὀνομάζετο, ὃ νῦν Κάνην καὶ Κάνας λέγουσιν. . . ὕστερον δὲ αὐτὸ τὸ ἀκρωτήριον Αἰγά κεκλήθηται <δοκεῖ>, ⁴ ὡς Σαπφῶ φησι, τὸ δὲ λοιπὸν Κάνη καὶ Κάναι.

167

Sch. Ap. Rh. 4. 57 [οὐκ ἄρ' ἐγὼ μούνη μετὰ Λάτμιον ἄντρον ἀλύσκω]· . . . περὶ δὲ τοῦ τῆς Σελήνης ἔρωτος ἱστοροῦσι Σαπφῶ καὶ Νίκανδρος ἐν δευτέρῳ Εὐρώπης· λέγεται δὲ κατέρχεσθαι ἐς τοῦτο τὸ ἄντρον τὴν Σελήνην πρὸς Ἐνδυμίωνα.

¹ Blf: mss λιπούσα οἴχη ² so Seid. -B (cf. Alc. 156. 9): mss οὐκ ἔτι ἦξω πρὸς σέ, ο. ἐ. ἦ. ³ Finckh: mss ἐπὶ χάριτος

⁴ Mein.

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,¹ but Sappho employs even what is most forceful in a charming way.

165

Demetrius *On Style*: And that is why when Sappho sings of beauty her words are full of beauty and sweetness, and the same when she sings of love and springtime and the halcyon, and the pattern of her poetry is inwoven with every beautiful word there is, some of them made by herself.

166²

Strabo *Geography*: Canae is a little town of the Locrians of Cynus opposite the southernmost Cape of Lesbos, situated in Canaea, a district which extends as far as the islands of Arginusae and the cape which lies near them. This cape is called by some writers Aiga 'the goat,' after the animal; but the second syllable ought rather to be made long, Aigā, like ἀκτά and ἀρχά; for that is the name of the whole mountain which is now called Cane or Canae; . . . later the actual promontory seems to have been known as Aigā, as Sappho gives it, and eventually as Cane or Canae.

167

Scholiast on Apollonius of Rhodes *Argonautica* ['So I am not the only visitant of the Latmian cave']: . . . The love of the Moon-goddess is told of by Sappho, and by Nicander in the 2nd Book of the *Europa*; and it is said that the Moon comes down to Endymion in this cave.

¹ cf. Rhys Roberts *ad loc.*

² cf. Steph. Byz. αἰγά

LYRA GRAECA

168

Gell. 20. 7 [de Niobae liberis]: Nam Homerus pueros puellasque eius bis senos dicit fuisse, 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 dii duo mala immiserunt terris, febres¹ et morbos, sicut et Sappho et Hesiodus memorant.

171

Philostr. *Ep.* 51 ἡ Σαπφῶ τοῦ ῥόδου ἐρᾷ καὶ στεφανοῖ αὐτὸ ἀεὶ τινι ἐγκωμίᾳ, τὰς καλὰς τῶν παρθένων ἐκείνῳ ὁμοιοῦσα. ὁμοιοῖ δὲ αὐτὸ καὶ τοῖς τῶν Χαρίτων πῆχουσιν ἐπειδὴν ἀποδύσῃσι² σφῶν τὰς ὠλένας.

172

Himer. *Or.* 13. 7 τὰ δὲ σὰ νῦν δέον καὶ αὐτῶ τῶ Μουσαγέτῃ εἰκάζεσθαι, οἷον αὐτὸν καὶ Σαπφῶ καὶ Πίνδαρος ἐν ᾧδῃ κόμη τε χρυσῇ καὶ λύρα³ κοσμήσαντες κύκνοις ἔποχον εἰς Ἑλικῶνα πέμπουσιν, Μούσαις Χάρισί τε ὁμοῦ συγχορεύοντα,⁴ ἢ οἷον τὸν Βακχειάτην (οὕτω γὰρ αὐτὸν ἡ λύρα καλεῖ, τὸν Διόνυσον λέγουσα) ἦρος ἄρτι τὸ πρῶτον ἐκλάμπαντος, ἄνθεσί τ' εἰαρινοῖσι⁵ καὶ κίσσου κορύμβοις Μούσαις κατοχοῖ ποιηταὶ στέφαντες, νῦν μὲν ἐπ' ἄκρας κορυφὰς Καυκάσου καὶ Λυδίας τέμπη, νῦν δ' ἐπὶ Παρνάσου σκοπέλους καὶ Δελφίδα πέτραν ἄγουσι. . . .

¹ corrupt: *B* sugg. *feminos*: 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 ἡρίνοισι

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 *Orationes*: Your case is now to be likened to the choir-leader of the Muses himself, such as he is when both Sappho and Pindar send him in a poem, adorned with golden hair and with a lyre and drawn by swans, to dance with the Muses and Graces on Mount Helicon; or such again as is the Great Reveller—as the lyre calls Dionysus—when the Muse-inspired poets lead him in the first dawn of Spring, crowned 'with Springtime blossoms' and ivy-clusters, now to the topmost heights of Caucasus and the valleys of Lydia. now to the crags of Parnassus and the Rock of Delphi. . . .³

¹ Sappho probably in 140

² *B* suggests *woman*

³ some of H.'s phrases are borrowed, *e. g.* 'springtime blossoms' from *Il.* 2. 89

LYRA GRAECA

173

Phot. (Reitz.) p. 57

ἄκακος·

ὁ κακοῦ μὴ πεπειράμενος, οὐχ ὁ χρηστοθήτης· οὕτω Σαπφώ.

174

Et. Mag. 77. 1 ἀμαμαξύς· ἡ ἀναδενδράς . . . Σαπφῶ διὰ τοῦ δ

ἀμαμάξυδες

λέγει.

175

Orion 3. 12

ἀμάρα·

. . . παρὰ τὸ τῆ ἄμη¹ αἶρεσθαι καὶ ὀρύττεσθαι· οὕτως ἐν ὑπομνήματι Σαπφοῦς.

176

Apoll. Adv. 182. 22 ὃν τρόπον καὶ ἐπ' ὀνομάτων μεταπλασμοὶ γίνονται, καθάπερ τὸ ἐρυσάρματες, τὸ λίτα, τὸ παρὰ Σαπφοῖ

αὔα²

Et Mag. 174. 38 αὔω· . . . εἴρηται παρὰ τὸ αὔα Αἰολικῶς τὸ ἡμέραν·³ [τὴν γὰρ ἡώ οἱ Αἰολεῖς αὔαν φασί.]⁴

¹ mss *E.M.* and *E. Gud.*, which add ἄμη δέ ἐστιν ἐργαλεῖον οἰκοδομικόν or the like; mss *Or.* ἄμεν ² mss *Ap.* αὔα
³ *E.* mss π. τὴν αὔαν *A.* τὴν ἡμέραν ⁴ τὴν γὰρ κ.τ.λ. incorrect, probably a gloss; the nom. was αὔω with metaplastic acc. αὔα cf. Hom. ἡώ δῖαν (= ἄφῶα)

SAPPHO

173

Photius *Lexicon*: ἄκακος :

ingenuous

‘without experience in evil,’ not ‘good-natured.’ So Sappho.

174¹

Etymologicum Magnum: ἀμαμαξίς : . . .

the tree-climber vines ;

Sappho uses the form with *d* in the plural.

175

Orion *Etymologicum*: ἀμάρα,

conduit,

from its being raised (αἴρεσθαι) or thrown up by means of a spade (ἄμη). So the *Notes on Sappho*.²

176

Apollonius *Adverbs*: The way in which metaplasms are found in nouns, for instance ἐρυσάρματες ‘drawing chariots,’ λίτα ‘linen cloth,’ and Sappho’s ἀῦα,

dawn

Etymologicum Magnum: The Aeolic for ἡμέραν ‘day’ is αἶα ; [for the Aeolic writers use αῦα for ἠώ ‘dawn’].

¹ cf. Choer. 1. 357, Suid. ἀμάμυξις, ἀναδενδράδα
Chamaeleon’s tract *On Sappho* Ath. 13. 599 c

² prob.

LYRA GRAECA

177

Et. Muγ. 174. 42 αὔωσ· ἡ ἡώς, τουτέστιν ἡ ἡμέρα· οὔτω λέγεται παρὰ τοῖς Αἰολεῦσι Σαπφῶ

Πότνι' αὔωσ . . .

178

Ath. 4. 182 e [π. μάγαδιν]. Εὐφροριῶν δὲ ὁ ἐποποιὸς ἐν τῷ Περὶ Ἴσθμίων 'οἱ νῦν' φησιν 'καλούμενοι ναβλισταὶ καὶ πανδουρισταὶ καὶ σαμβυκισταὶ καινῶ μὲν οὐδενὶ χρωῶνται ὀργάνῳ.' τὸν γὰρ βάρωμον καὶ βάρβιτον, ὧν Σαπφῶ καὶ Ἀνακρέων μνημονεύουσι, καὶ τὴν μάγαδιν καὶ τὰ τρίγωνα καὶ τὰς σαμβύκας ἀρχαῖα εἶναι.

179

Poll. 7. 49.

βεῦδος,

ὡς Σαπφῶ, κιμβερικόν, ἔστι δὲ τὸ κιμβερικὸν διαφανῆς τις χιτωνίσκος.

180

Phryn. Bek. An. 1. 34. 2 Σαπφῶ δὲ

γρύταν

καλεῖ τὴν μύρων καὶ γυναικείων τινῶν θήκην.¹

181

Hesych. ἔκτορες· πάσσαλοι ἐν ῥυμφί, Σαπφῶ δὲ τὸν Δία, Λεωνίδης τὸν κροκύφαντον.

182

Cram. A.O. 4. 325. 28 καὶ ἀνώπαλιν παρὰ τοῖς Αἰολεῦσιν ἀντὶ τοῦ δ ζ παραλαμβάνεται, ὡς ὅταν τὸ διάβατον ἢ Σαπφῶ

ζάβατον

λέγη.

¹ cf. 82. 6: mss γρύτην

SAPPHO

177

Etymologicum Magnum αὔωσ : 'dawn,' that is 'day' ; this form was used in Aeolic ; compare Sappho :

The queenly Dawn. . . .

178

Athenæus *Doctors at Dinner* [on the word *magadis*] : the epic writer Euphorion, in his book *The Isthmian Festival*, says that those who are now called players of the *nabla* or the *pandoura* or the *sambūca* are not players of new instruments. For the *barōmos* and *barbitos* mentioned by Sappho and Anacreon, and the *magadis*, *trigōnon*, and *sambūca*, are all ancient.¹

179

Pollux *Vocabulary* : Sappho's word *beudos*,
shift,

is equivalent to *κιμβερικόν*, which is a transparent vest.

180

Phrynichus *Introduction to Learning* : Sappho calls by the name of *grutè*,

hutch,

the chest in which unguents and women's articles are kept.

181

Hesychius *Glossary* : ἔκτορες '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 ζάβατον for διάβατον,

fordable

¹ cf. Ath. 14. 636 c, *E.M.* 188. 21

Sch. *Il.* 14. 241 [ἐπισχοίης]· τῶ δὲ χαράκτηρι γενόμενον ὅμοιον τῶ ἰοίην καὶ

ἀγαγοίην

παρὰ Σαπφοῖ . . . εἰκότως ἐβαρυτονήθη τὸ ἐπισχοίης.

Choer. *Gram. Gr.* 4. 1. 270 Lentz [π. τῶν εἰς υν ληγόντων]·
. . . κίνδυν, κίνδυνος, κίνδυνα· οὕτως δὲ ἔφη Σαπφῶ τὸ κίνδυνος·
ὁ γοῦν Ἀλκαῖος τὴν δοτικὴν ἔφη τὸ κίνδυνι.¹

Joh. Alex. *Gram. Gr.* 4. 30 Dind. ἡ ὀξεῖα ἢ ἐν τέλει τίθεται ἢ πρὸ μιᾶς τοῦ τέλους ἢ πρὸ δύο, πρὸ τριῶν δ' οὐκέτι· τὸ γὰρ

Μήδεῖα

παρὰ Σαπφοῖ πεπονθὸς παραιτούμεθα, ὅτι τὴν εἰ δίφθογγον διεῖλεν.

Cram. *A.O.* 1. 278. 17 καὶ ἡ γενικὴ τῶν πληθυντικῶν Μωσάων παρὰ Λάκωσι, παρὰ δὲ Σαπφοῖ

Μοισάων

Phryn. 273 (361 Ruth.)

νίτρον·

τοῦτο Αἰολεὺς μὲν ἂν εἶποι, ὥσπερ οὖν καὶ ἡ Σαπφῶ, διὰ τοῦ ν,
'Αθηναῖος δὲ διὰ τοῦ λ λίτρον.

¹ *E*: mss κ. κ. κ. ὡς καὶ Σ. ἔφη τὸν κίνδυνα (οἱ κίνδυν κίνδυνος οὕτως δὲ ἔφη Σ. τὸν κίνδυνον) . . . τῶ κίνδυνι

SAPPHO

183

Scholiast on the *Iliad* [ἐπισχοίης πόδας 'mightest set thy feet upon']: Resembling in type the forms *ἰοίην* 'I might go' and *ἀγαγοίην*,

I might lead,

in Sappho . . ., the word ἐπισχοίης was rightly accented paroxytone.

184

Choeroboscus *On the Canons of Theodosius* [on nouns in -υν]: κίνδον '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 *Μήδεια*,

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 *Μοισάων*,

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 *n*, but by an Athenian with an *l*.

Sch. Π. 3. 219 [αἰδρεῖ]. . . αἰδρις ταύτης δὲ τῆς εὐθείας ὀφείλει γενικῆ ἐκπίπτειν αἰδρεος, καὶ αἰδρεῖ. οὐ γὰρ δὴ γε διὰ τοῦ δ, οὐ γὰρ ἐστὶ παρώνυμον μακρῷ παραληγόμενον, ἀλλ' ὡς τὸ ἔχισ, πόσις, ὕφισ, οὕτως ὀφείλει κλίνεσθαι· ὥστε ἐκ τοῦ ἐναντίου ἀμάρτημα τὸ παρὰ τῇ Σαπφοὶ τὸ

πολυίδριδι,

εἰ μὴ ἄρα ὁμοίως τοῖς Ἀπτικοῖς ἐκλίθη· ὁ γὰρ Σοφοκλῆς ἰδριδα ἔφη τὴν αἰτιατικὴν, ὃ τε Φρύνιχος τὴν εὐθεῖαν ἰδριδες.

Sch. Theocr. 2. 88 [καὶ μεν χρῶς μὲν ὁμοίος ἐγίνετο πολλάκι θάψψ]. χλωρὸς ἢ ξανθὸς· θάψος δὲ ἐστὶν εἶδος ξύλου ὃ καλεῖται σκυθάριον, ὡς φησι Σαπφῶ· τούτῳ δὲ τὰ ἔρια βάπτουσι. τινὲς τὸ Σκυθικὸν ξύλον.

σκούθαρρον.¹

Orion 28. 15 ὡς παρὰ Σαπφοῖ χελώνη χελύνη.

χέλυννα²

Poll. 6. 98 μεσόμφαλοι δὲ φιάλαι καὶ βαλανειόμφαλοι³ τὸ σχῆμα προσηγορίαν ἔχουσι, χρυσόμφαλοι δὲ τὴν ὕλην, ὡς αἱ Σαπφοῦς χρυσαστράγαλοι.

e. g. . . . χρυσαστράγαλοι φιάλαι . . .

¹ *E*; οοο not found in Lesbian poetry: mss σκυθάριον
² cf. *fr.* 80, Lachm. Babr. 115. 4 where mss χέλυννα, and Cram. *A.O.* 2 101. 5 ³ cf. Mein. on Cratin. *Δραπ.* 9, Ath. 11. 501 d, Hesych.; there was perh. confusion betw. βαλανιόμφ. 'acorn-bossed' and βαλανειόμφ. 'bath-stopper'

SAPPHO

188

Scholiast on *Iliad* [ἄιδρεῖ 'unknowing, ignorant']: The genitive to the nominative ἄιδρις ought to be ἄιδρεος and the dative ἄιδρει; 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 ἔχισ, πόσις, and ὕφισ; and therefore the form πολυίδριδι,

learned,

used by Sappho is wrong; unless indeed this was declined as it was in Attic, for Sophocles used the accusative ἰδριδα and Phrynichus the nominative plural ἰδριδες.

189¹

Scholiast on Theocritus ['my skin went often the colour of boxwood']: 'Green' or 'yellow'; θάψος is a kind of wood which is called, according to Sappho,

scytharium-wood;

it is used for dyeing; some call it Scythian-wood.

190

Orion *Etymologicum*: . . . as in Sappho χελύνη 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 . . .²

¹ cf. Phot. θάψος 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

ΑΛΚΑΙΟΥ

Βίος

Str. 13. 617 ἔχει δὲ ἡ Μυτιλήνη λίμενας δύο, ὧν ὁ νότιος κλειστὸς τριηρικὸς ναυσὶ πεντήκοντα, ὁ δὲ βόρειος μέγας καὶ βαθύς, χῶματι σκεπαζόμενος· προκεῖται δ' ἀμφοῖν νησίον μέρος τῆς πόλεως ἔχον αὐτόθι συνοικούμενον· κατεσκευάσται δὲ τοῖς πᾶσι καλῶς. ἄνδρας δ' ἔσχεν ἐνδόξους τὸ παλαιὸν μὲν Πιπτακόν, ἓνα τῶν ἑπτα σοφῶν, καὶ τὸν ποιητὴν Ἀλκαῖον καὶ τὸν ἀδελφὸν Ἀντιμενίδα· . . . ἐτυραννήθη δὲ ἡ πόλις κατὰ τοὺς χρόνους τούτους ὑπὸ πλειόνων διὰ τὰς διχοστασίας, καὶ τὰ Στασιωτικὰ καλούμενα τοῦ Ἀλκαίου ποιήματα περὶ τούτων ἐστίν· ἐν δὲ τοῖς τυράννοις καὶ ὁ Πιπτακὸς ἐγένετο. Ἀλκαῖος μὲν οὖν ὁμοίως ἐλοιδορεῖτο καὶ τούτῳ καὶ τοῖς ἄλλοις, Μυρσίλῳ καὶ Μελάγχρῳ καὶ τοῖς Κλεανακτίδαις καὶ ἄλλοις τισίν, οὐδ' αὐτὸς καθαρεύων τῶν τοιούτων νεωτερισμῶν. Πιπτακὸς δὲ εἰς μὲν τὴν τῶν δυναστειῶν κατάλυσιν ἐχρήσατο τῇ μοναρχίᾳ καὶ αὐτός, καταλύσας δὲ ἀπέδωκε τὴν αὐτονομίαν τῇ πόλει.

Diog. Laert. 1. 74 [π. Πιπτακοῦ]· οὗτος μετὰ τῶν Ἀλκαίου γένομενος ἀδελφῶν Μέλαγχρον καθεῖλε τὸν τῆς Λέσβου τύραννον· καὶ περὶ τῆς

¹ see on Sappho, p. 143 ² see also *fr.* 121, 161 and Arist. *Pol.* 1311 b ³ of Mytilene according to Suidas s. *Pittacus*,

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 Antimenidas¹ . . . In those days, as the result of disensions, the city was ruled from time to time by tyrants, who form the theme of the *Political Songs*, as they are called, of Alcaeus. The aforesaid Pittacus, being one of their number, did not escape the abuse of Alcaeus any more than the rest, Myrsilus, Melanchrus, the Cleanactids and others, although the poet was not free himself of the imputation of playing the revolutionary, while Pittacus made use of the monarchy only as a means of overthrowing arbitrary power and gave the city back its self-government as soon as his object was achieved.²

Diogenes Laertius *Lives of the Philosophers* [on Pittacus]: This man was associated with the brothers of Alcaeus in the overthrow of Melanchrus despot of Lesbos.³ In the war between Mytilene and

who gives the date as Ol. 42 (B.C. 612-609); A. himself was too young, cf. *fr.* 75

Ἀχιλλείτιδος χώρας μαχομένων Ἀθηναίων καὶ Μυτιληναίων ἐστρατήγει μὲν αὐτός, Ἀθηναίων δὲ Φρύνων παγκρατιαστῆς Ὀλυμπιονίκης. συνέθετο δὴ μονομαχῆσαι πρὸς αὐτόν· καὶ δίκτυον ἔχων ὑπὸ τὴν ἀσπίδα, λαθραίως περιέβαλε τὸν Φρύωνα καὶ κτείνας ἀνεσώσατο τὸ χωρίον. ὕστερον μέντοι φησὶν Ἀπολλόδωρος ἐν τοῖς Χρόνικοῖς διαδικασθῆναι τοὺς Ἀθηναίους περὶ τοῦ χωρίου πρὸς τοὺς Μυτιληναίους, ἀκούοντος τῆς δίκης Περιάνδρου, ὃν καὶ τοῖς Ἀθηναίοις προσκρίναι. τότε δ' οὖν τὸν Πιπτακὸν ἰσχυρῶς ἐτίμησαν οἱ Μυτιληναῖοι, καὶ τὴν ἀρχὴν ἐνεχείρησαν αὐτῷ. ὁ δὲ δέκα ἔτη κατασχὼν καὶ εἰς τάξιν ἀγαγὼν τὸ πολίτευμα κατέθετο τὴν ἀρχήν, καὶ δέκα ἐπεβίω ἄλλα.

Diog. Laert. 75 Ἡράκλειτος δέ φησιν Ἀλκαῖον ὑποχείριον λαβόντα καὶ ἀπολύσαντα φάναι Ἑσσυγνώμη τιμωρίας κρείσσων.

Ibid. 77 ἐτελεύτησε δ' (ὁ Πιπτακὸς) ἐπὶ Ἀριστομένους τῷ τρίτῳ ἔτει τῆς πεντηκόστης δευτέρας Ὀλυμπιάδος, βιοὺς ὑπὲρ ἔτη ἑβδομήκοντα.¹

Euseb. Ol. 46. 2: Sappho et Alcaeus poetae cognoscebantur.

Ath. 15. 694 a [π. σκολίων] . . . ὡς Ἀριστοφάνης παρίστησιν ἐν Δαιταλεῦσιν λέγων οὕτως·

Ἄσον δὴ μοι σκόλιόν τι λαβὼν Ἀλκαίου
κ' Ἀνακρέοντος.

¹ mss addl ἤδη γηραιός au old variant

LIFE OF ALCAEUS

Athens for the possession of the Achilleïd (or district of Sigeum in the Troad), he was in command on the one side and the Olympian champion Phrynon on the other. The two generals coming to single combat, Pittacus enveloped his antagonist unawares in a net which he carried under his shield, and killed him, thus saving the district for Mytilene. Later, however, if we may believe the *Chronicles* of Apollodorus, it became the subject of arbitration between the two cities, and Periander, who acted as judge, awarded it to Athens. However that may be, Pittacus was highly honoured thereafter by his countrymen, and made head of the state. After holding office ten years, during which he brought order into the administration, he resigned it and lived for ten years more as a private citizen.¹

Diogenes Laertius *Lives of the Philosophers*: According to Heracleitus, when Alcaeus fell into his hands Pittacus set him at liberty with the words 'Forgiveness is better than punishment.'

The Same: Pittacus . . . died in the archonship of Aristomenes, the third year of the 52nd Olympiad (B.C. 570), at the age of over seventy.

Eusebius *Chronicle*: Olympiad 46. 2 (B.C. 595): Flourished the poets Sappho and Alcaeus.²

Athenaeus *Doctors at Dinner* [on drinking-songs]: Compare what Aristophanes says in the *Banqueters*, 'Take and sing me a drinking-song of Alcaeus or Anacreon.'

¹ see below on *fr.* 160 ² cf. Suid. on Sappho (p. 145)

LYRA GRAECA

Cic. *Tusc. Disp.* 4. 71 Fortis vir in sua republica cognitus quae de iuvenum amore scribit Alcaeus!

Hor. *Od.* 1. 32. 3 . . . age dic Latinum,
 barbite, carmen,
 Lesbio 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: Ἀλκαίου δὲ σκόπει τὸ μεγαλοφυῆς καὶ βραχὺ καὶ ἡδὺ ὅσον αὐτῆς μὴ τῇ διαλέκτῳ τι κεκάκωται· καὶ πρὸ ἀπάντων τὸ τῶν Πολιτικῶν ἀσμάτων¹ ἦθος. πολλαχοῦ γοῦν τὸ μέτρον τις εἰ περιέλοι ῥητορικὴν ἢ εὖροι 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.

the ship of state ³ cf. Hor. *Od.* 4. 9. 7, *Ep.* 1. 19-29, 2. 2. 99, Porph. and Acr. *ad loc.*, and Jul. *Mis.* p. 433 H.

⁴ cf. *Comp.* 24, Synes. *Somn.* 156.

Heph. π. Σημείων 138 καὶ μάλιστα εἶωθεν ὁ ἀστερίσκος τίθεσθαι ἐὰν ἑτερόμετρον ἢ τὸ ᾄσμα τὸ ἐξῆς· ὃ καὶ μᾶλλον ἐπὶ τῶν ποιημάτων <τῶν κατὰ περικοπὴν ἢ>¹ τῶν μονοστροφικῶν γίνεται <τῶν> Σαπφούς τε καὶ Ἀνακρέοντος καὶ Ἀλκαίου· ἐπὶ δὲ τῶν Ἀλκαίου² ἰδίως κατὰ μὲν τὴν Ἀριστοφάνειον ἔκδοσιν ἀστερίσκος ἐπὶ ἑτερομετρίας 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 Ἀλκαίου τοῦ μελοποιουῦ λεχθέντα ἐπὶ νοῦν βαλλόμενος· φησὶ γάρ που οὗτος· "Ἐγχεε κέρναις ἕνα καὶ δύο." ἐν τούτοις γάρ τινες οὐ τὴν κράσιν οἴονται λέγειν αὐτόν, ἀλλὰ σωφρονικὸν ὄντα καθ' ἕνα κύαθον ἄκρατον πίνειν καὶ πάλιν κατὰ δύο. τοῦτο δὲ ὁ Ποντικὸς Χαμαιλέων ἐκδέδεκται τῆς Ἀλκαίου φιλοινίας ἀπείρως ἔχων.

Ibid. 15. 668 e [π. κοττάβου]· ὅτι δὲ ἐσπούδαστο παρὰ Σικελιώταις ὁ κότταβος, δῆλον ἐκ τοῦ καὶ οἰκήματα ἐπιτήδεια τῇ παιδιᾷ κατασκευάζεσθαι ὡς ἱστορεῖ Δικαίαρχος ἐν τῷ Περὶ Ἀλκαίου.

Str. 13. 618 [π. Λέσβου]· . . . καὶ Ἑλλάνικος δὲ Λέσβιος ὁ συγγραφεὺς καὶ Καλλίας ὁ τὴν Σαπφὸν καὶ τὸν Ἀλκαίου ἐξηγησάμενος.

¹ Consbruch -E

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 Helanicus, too, was a Lesbian, and Callias the commentator on Sappho and Alcaeus.³

¹ cf. *fr.* 164

² cf. *fr.* 85 and Ath. 15. 636 b, 11. 460 f

³ cf. *fr.* 85

LYRA GRAECA

Suid. Δράκων Στρατονικεύς· γραμματικός.
. . . Περὶ τῶν Πινδάρου Μελῶν, Περὶ τῶν
Σαπφούς Μέντρων, Περὶ τῶν Ἀλκαίου Μελῶν.

Ibid. Ὀραπόλλων· . . . γραμματικὸς διδάξας
ἐν Ἀλεξανδρείᾳ καὶ ἐν Αἰγύπτῳ, εἶτα ἐν Κωνσταν-
τινουπόλει ἐπὶ Θεοδοσίου. ἔγραψε . . . Ὑπό-
μνημα Σοφοκλέους, Ἀλκαίου, εἰς Ὀμηρον.

Vide *A.P.* 9. 184, 571, *Max. Tyr.* 37, *Ar. Byz.*
on *Ar. Thesm.* 162, *Ath.* 10. 429 a, *Him.* ap. *Schenkl*

ΑΛΚΑΙΟΥ ΜΕΛΩΝ

A'

ΤΜΝΩΝ

I εἰς Ἀπόλλωνα

Him. Or. 14. 10 ἐθέλω δὲ ὑμῖν καὶ Ἀλκαίου τινὰ λόγον εἰπεῖν
δὲν ἐκεῖνος ἦσεν ἐν μέλεσι παιᾶνα γράφων Ἀπόλλωνι. ἐρῶ δὲ ὑμῖν
οὐ κατὰ τὰ μέλη τὰ Λέσβια, ἐπεὶ μὴδὲ ποιητικὸς τις ἐγώ, ἀλλὰ τὸ
μέτρον αὐτὸ λύσας εἰς λόγον τῆς λύρας. ὅτε Ἀπόλλων ἐγένετο,
κοσμήσας αὐτὸν ὁ Ζεὺς μίτρῃ τε χρυσοῦ καὶ λύρῃ, δούς τε ἐπὶ
τούτοις ἄρμα ἐλαύνειν, κύκνοι δὲ ἦσαν τὸ ἄρμα, εἰς Δέλφους
πέμπει καὶ Κασταλίας νάματα ἐκεῖθεν προφητεύοντα δίκην καὶ
θέμιν τοῖς Ἑλλησιν· ὁ δὲ ἐπιβὰς ἐπὶ τῶν ἀρμάτων ἐφῆκε τοὺς
κύκνους εἰς Ὑπερβορέους πέτεσθαι. Δέλφοι μὲν οὖν, ὡς ἦσθοντο,
παιᾶνα συνθέντες καὶ μέλος καὶ χόρους ἡϊθέων περὶ τὸν τρίποδα

¹ cf. *fr.* 85 ² he speaks of the inventory of a temple-
treasury found at Delos containing θήκην τρίγωνον ἔχουσαν
βιβλία Ἀλκαίου 'a three-cornered roll-box or book-case con-
taining the Books of Aleaeus'; this shape would suit ten
rolls, and the tenth is the highest numbered Book of

ALCAEUS

Suidas *Lexicon*: Dracon of Stratoniceia: A grammarian, writer of books . . . *On the Poems of Pindar, On the Metres of Sappho, On the Poems of Alcaeus*.¹

The Same: Horapollon: . . . 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 *Orationes*: 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 inser. is not given, but it looks as if *fr.* 1 was to the Delian and not the Pythian Apollo.

LYRA GRAECA

στήσαντες, ἐκάλουν τὸν θεὸν ἐξ Ὑπερβορέων ἐλθεῖν· ὁ δὲ ἔτος ὅλον παρὰ τοῖς ἐκεῖ θεμιστεύσας ἀνθρώποις, ἐπειδὴ καιρὸν ἐνόμιζε καὶ τοὺς Δελφικοὺς ἠχῆσαι τρίποδας, αὐθις κελεύει τοῖς κύκνοις ἐξ Ὑπερβορέων ἀφίπτασθαι. ἦν μὲν οὖν θέρος καὶ τοῦ θέρους τὸ μέσον αὐτό, ὅτε ἐξ Ὑπερβορέων Ἀλκαῖος ἄγει τὸν Ἀπόλλωνα, ὅθεν δὴ θέρους ἐκλάμποιτος καὶ ἐπιδημοῦντος Ἀπόλλωνος θερινόν τι καὶ ἡ λύρα περὶ τὸν θεὸν ἀβρύνεται· ἄδουσι μὲν ἀηδόνες αὐτῷ, ὁποῖον εἰκὸς ᾄσαι παρ' Ἀλκαίῳ τὰς ὕρνιας· ἄδουσι δὲ καὶ χελιδόνες καὶ τέττιγες, οὐ τὴν ἑαυτῶν τύχην τὴν ἐν ἀνθρώπων ἀγγέλλουσαι, ἀλλὰ πάντα τὰ μέλη κατὰ θεοῦ φθειγγόμεναι· βρεῖ καὶ ἀργοροῖς ἢ Κασταλία κατὰ ποίησιν νάμασι καὶ Κηφισσοῦς μέγας αἴρεται πορφύρων τοῖς κύμασι, τὸν Ἐυπέα τοῦ Ὀμήρου μιμούμενος. βιάζεται μὲν γὰρ Ἀλκαῖος ὁμοίως Ὀμήρῳ ποιῆσαι καὶ ὕδωρ θεῶν ἐπιδημίαν αἰσθέσθαι δυνάμενον.

Herh. 84 ἐπιωνικὸν δὲ ἀπὸ μείζονος τρίμετρον καταληκτικὸν ἐστί, τὸ καλούμενον Ἀλκαϊκὸν ἐνδεκασύλλαβον . . . οἶον·

e. g.¹ ὦ ἄναξ Ἀπόλλων, παῖ μεγάλῳ Δίῳ,
ὄν ἐξεκόσμη γιγνόμενον πάτηρ
μίτρα τε χρύσα καὶ χελύνα²
δοῖς τ' ἐπὶ τοῖσδεσιν³ ἄρμ' ἐλαύνην

5 κυκνόςστυτον,⁴ Δέλφοις μὲν ἔπεμπε καὶ
Κηφισσόδωρον Κασταλίας ὕδωρ⁵
δίκαν προφατεύσοντα κῆθα⁶
καὶ θέμιν Ἑλλάδεσιν· σὺ δ' ἔββαις

κύκνοις ἔπηκας πτέσθ' ἐπ' Ὑπερβόροις·
10 Δέλφοις δ' ἄρ', ὡς ἄσθοντο, παίονα
αὔλοισ⁷ τε σύνθεντες χόροισι
πὲρ τρίποδ' αἰθέων κέλονται

¹ Il. 2-24, *E* from Him.

² χελ. Sa. 190

³ see on Sa. 6

⁴ cf. θεόςστυτος, αὐτόςστυτος and Sa. 172

⁵ cf. Paus. 10.

8. 5. ἤκουσα . . . τὸ ὕδωρ τῆ Κασταλίζ ποταμοῦ δῶρον εἶναι τοῦ Κηφισσοῦ· τοῦτο ἐποίησε καὶ Ἀλκαῖος ἐν προοιμίῳ τῷ εἰς Ἀπόλλωνα

⁶ Hdn. π. 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 epiconic 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'

LYRA GRAECA

e. g. Ὑπερβόρων σ' ἔλθην· σὺ δ' ὄλον Γέτος
 κήθην θεμιστεύσαις, ὅτα καῖρος ἦν
 15 καὶ Δελφίκοις ἄχην τρίποσσιν,
 αὐθι¹ κύκνοις ἐκέλω ἀππέτεσθαι.
 ἦν μὰν θέρος καὶ τῶ θέρεος μέσον,
 ὅτ' ἐξ Ὑπερβόρων πάλιν ἴκεο·
 ἄδόν τ' ἀήδω καὶ χελίδω
 20 φθειγγομένα τε βρότοισι τέττιξ
 τέαν τύχαν, καὶ Κασταλία ἀργύροις
 ρῆ νάμασιν καὶ πορφυροκύματος²
 ἄρθη μέγαις Κάφισσος εὖ Φεί-
 δων θεόν οὐκ ἀπόδαμον ἔντα³ . . .

2-5 εἰς Ἑρμῆν

Heph. 83 ἐπιχοριαμβικὸν μὲν οὖν τὸ Σαπφικὸν καλούμενον
 ἑνδεκασύλλαβον οἶον· (Sa. 1) . . . ἔστι δὲ καὶ παρ' Ἀλκαίῳ—
 καὶ ἄδηλον ὁποτέρου ἐστὶν εὔρημα, εἰ καὶ Σαπφικὸν καλεῖται—
 οἶον·

Χαῖρε Κυλλάνας ὃ μέδεις,⁴ σὲ γάρ μοι
 θῦμος ὕμνην, τὸν κορύφαισιν αὐφαῖς⁵
 Μαῖα γέννατο Κρονίδα μάεισα⁶
 παμβασίλῃ.

¹ cf. Thess. inscr. αἰθε Hfm. 48, Alc. 122. 10 ἄγι, Apoll. Adv. 163. 2, Hdn. 2. 932. 20 ² cf. χρυσάρματος ³ Pind. P. 4. 5 ⁴ mss Choer. also μέδων : ll. 2-4 only in Choerob. on Heph. l.c. ⁵ some mss κορυφᾶσιν αὐφαῖς = ἀφαῖς E, cf. ἄημι, Hesych. ἄος· πνεῦμα, Theocr. 30. 5 παραύφαῖς (ms παραύλ.) = παρηαῖς : mss αὐγαῖς, ἄγναις : B αὐται ⁶ μάεισα

ALCAEUS

e. g. thence, yet for a whole year dealtest thou law in that country; then when it was time for the tripods of Delphi, too, to give sound, thou badest the swans fly back thither. Now it was summer and the midst of summer when thou returnedst from the Hyperboreans; the nightingale sang and the swallow, the cricket sang also to tell mankind of thy fortunes, while Castaly flowed with springs of silver, and great Cephissus lifted his shining waves well knowing that a God was come home.

2-5 TO HERMES

Hephaestion *Handbook of Metre*: As an epichoriambic type of this kind of verse we may compare the so-called Sapphic eleven-syllable, for instance: (Sa. 1) . . .; it also occurs in Alcaeus—and it is uncertain which of the two poets invented it, though it is called Sapphic—, for instance: ¹

Hail, thou ruler of Cyllene! thee it is my will to sing, whom Maia bare upon the breezy heights unto the love of the omnipotent Son of Cronus.

¹ Heph. tells us this was Ode 2 of Book I: cf. Choer. on Heph., Apoll. *Synt.* 93 (*Gram. Gr.* 2. 2. 78) who discusses whether μέδεις is verb or partep.: perh. cf. for the rest Philostr. *Vit. Ap.* 5. 15, *Im.* 1. 25

(δέδαα δαείς. μέμαα μαείς) 'desired, loved,' Michelangeli -E
mss μαεία, μέγιστα: B μίγισα

LYRA GRAECA

3

Men. *Encom. Rh. Gr.* 9. 149 Walz [π. γενεαλογικῶν]: ἀλλ' ἐπεὶ εὕρηται καὶ τοῦτο τὸ εἶδος τῶν ὕμνων παρὰ τοῖς ἀρχαίοις καὶ ἤδη τινὲς καὶ Διονύσου γονὰς ὕμνησαν καὶ Ἀπόλλωνος γονὰς ἕτεροι καὶ Ἀλκαῖος <καὶ> Ἡφαίστου καὶ πάλιν Ἑρμοῦ, καὶ τοῦτ' ἀποτετμήμεθα τὸ μέρος . . . ἔστι δὲ ποιητῆ ἡ μὲν¹ καθ' αὐτὸν² μόνον τὸ εἶδος χρήσιμον, συγγραφεῖ δὲ οὐδέποτε. ὁ μὲν γὰρ καὶ Χάριτας μαιουμένας καὶ Ὀρας ὑποδεχομένας καὶ τὰ τοιαῦτα πραγματεύεται, ὁ δ' ἐπ' ἀνάγκης ὅτι βραχύτατα ἐρεῖ.

4

Paus. 7. 20. 2 βουσι γὰρ χαίρειν μάλιστα Ἀπόλλωνα Ἀλκαῖός τε ἐδήλωσεν ἐν ὕμνῳ τῷ εἰς Ἑρμῆν, γράψας ὡς ὁ Ἑρμῆς βοῦς 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 amotas, 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. *Il.* 15. 256 [Ἀπόλλωνα χρυσάορον]. Ἑρμῆς ὁ Διὸς καὶ Μαΐας τῆς Ἀτλαντος εἶρε λύραν, καὶ τοὺς Ἀπόλλωνος βόας κλέψας εὐρέθη ὑπὸ τοῦ θεοῦ διὰ τῆς μαντικῆς. ἀπειλοῦντος δὲ τοῦ Ἀπόλλωνος ἔκλειπεν αὐτοῦ καὶ τὰ ἐπὶ τῶν ὤμων τόξα· μειδιάσας δὲ ὁ θεὸς ἔδωκεν αὐτῷ τὴν μαντικὴν ῥάβδον, ἀφ' ἧς καὶ χρυσόραπισ ὁ Ἑρμῆς προσηγορεύθη· ἔλαβε δὲ παρ' αὐτοῦ τὴν λύραν ὅθεν καὶ χρυσάωρ ὠνομάσθη ἀπὸ τοῦ τῆς κιθάρας ἀορτῆρος.³

¹ mss ὡς π. μ. (from marginal correction of previous line)
² E: mss αὐτὸ ³ see p. 324

ALCAEUS

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.

Porphyrion on Horace Ode 1. 10 ['Mercury, thou eloquent son of Atlas' daughter']: A hymn to Mercury by the lyric poet Alcaeus.

The Same ['Thee it was, at whom once Apollo smiled when as a babe thou tookest his quiver while he sought to terrify thee with threats because of thy theft of his oxen']: This story (the theft of the quiver) originated with Alcaeus, and thus for the second time Mercury is made the discoverer of thieving because of the deception wrought by oratory, the art he invented.

Scholiast on *Iliad* ['Apollo wielder of gold']: Hermes, the son of Zeus and Maia daughter of Atlas, discovered the lyre, and having stolen the oxen of Apollo was found out by the God's power of divination. But when Apollo threatened him, he stole the very bow and arrows that were upon his shoulder. Whereat the God smiled, and gave him the divining-staff from which Hermes came to be called 'God of the golden wand,' and received from him the lyre which has given him the name of 'the wielder of gold' from the strap to which the lyre is fastened.²

¹ Men. seems to imply that A. did not write a hymn to Dionysus, but cf. 174 ² see next page footnote

LYRA GRAECA

*e. g.*¹ κῶτ' Ἀπόλλωνος βόας ἐξέκλεψας
 εὔρε μὲν σφε μάντις ἄναξ, ἐπεὶ δὲ
 δεῖνά σ' ἀπείλη, τότα δὴ σὺ καὶ τὰπ-
 ομμάδι' αὐτῷ
 5 ἐξέκλεψας τόξ'.² ὁ δὲ μειδιάσας
 μαντίκαν σοι ῥάβδον ἔδωκ', ἀπ' ἧς τὴν
 καὶ κλύεις χρυσόραπιδες ἐν βρότοισι,
 κάλαβεν αὐτός
 ἀπ' σέθεν χέλυν, τόθεν ὠνύμασται
 10 χρυσάωρ . . .

5

Ath. 10, 425 c [π. οἰνοχοῶν]: τοῖς δὲ θεοῖς οἰνοχοοῦσάν τινες ἱστοροῦσι τὴν Ἀρμονίαν . . . Ἀλκαῖος δὲ καὶ τὸν Ἑρμῆν εἰσάγει αὐτῶν οἰνοχόον ὡς καὶ Σαπφῶ λέγουσα (Sa. 146).

6 εἰς Ἀθηναίων

Strab. 9, 411 [π. Κορωνείας]: κρατήσαντες δὲ (οἱ Βοιωτοί) τῆς Κορωνείας ἐν τῷ πρὸ αὐτῆς πεδίῳ τὴν τῆς Ἰτωνίας Ἀθηναίων ἱερὸν ἰδρύσαντο ὀμόφυλλον τῷ Θεσσαλικῷ καὶ τὸν παραρρέοντα ποταμὸν Κουάριον προσηγόρευσαν ὀμοφώνως τῷ ἐκεῖ. Ἀλκαῖος δὲ καλεῖ Κωφάλιον³ λέγων·

ὦ Ἔνασσ' Ἀθανία πολε[μάδοκε],⁴
 ἅ ποι Κορωνείας ἐπιφείδω
 ναύω πάροιθεν ἀμφι[κλύστῳ]⁵
 Κωφαλίῳ³ ποτάμῳ παρ' ὕχθοις . . .

ἐνταῦθα δὲ καὶ τὰ Παμβοιώτια συνετέλουν.

¹ *E* from Sch. *Il.* ² cf. Theocr. 29, 29. ³ *E*, cf. κῶας : mss Κωρ. : Call. *Pall.* 5, 63 Κουρ. ⁴ Wel. -Ahr. : mss λέγων ἄσσ' ἀθάνα ἀπολε . . . ⁵ ἅ ποι Κορ. Wel : mss ἀπὸ Κοιρωνίας :

ALCAEUS

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 Bocotians built in the plain which lies before it the temple of Itonian Athena, calling it after the Thessalian one, and named the river which flows beside it Cuarius after the river in Thessaly. But Alcaeus calls it Coälius, saying:

O Queen Athena, upholder of War, who standest, we know, watching over Coronea before a stream-flanked temple on the banks of the Coälius . . .

And it is here that they used to hold the Pan-Boeotian festival.

ἐπιφείδω *E*, cf. for gen. προοράω: *B* ἐπὶ πισέων: ναύω Wel: mss ἐπιδεων αυω: ἀμφικλ. *E* (in a bend of the river): Wel. ἀμφιβαίνεις: mss ἀμφλ . . .

LYRA GRAECA

7

Strab. 9. 412 [π. Ὀγχηστοῦ]: οὐκ εὔδ' ὁ Ἀλκαῖος, ὥσπερ τὸ τοῦ ποταμοῦ ἕνομα παρέτρεψε τοῦ Κουαρίου, οὕτω καὶ τοῦ Ὀγχηστοῦ κατέψευσται, πρὸς ταῖς ἐσχατιαῖς τοῦ Ἐλικῶνος αὐτὸν τιθείς· ὁ δ' ἐστὶν ἄπωθεν ἰκανῶς τούτου τοῦ ὕρου.

8

Apoll. Pron. 76. 32 σαφὲς ὅτι καὶ τὸ Αἰολικὸν δίγαμμα ταῖς κατὰ τὸ τρίτον πρόσωπον προσνέμεται, καθὼ καὶ αἱ ἀπὸ φωνήεντος ἀρχόμεναι δασύνονται. Ἀλκαῖος·

. . . . ὥστε θεῶν μῆδεν' Ὀλυμπίων
 λῦσ' ἄτερ Φέθεν¹

9 εἰς Ἡφαιστον

[*I*de 3]

10 εἰς Ἄρη

Cram. *A.O.* 3. 237. 1 ζητοῦμεν καὶ τὴν τοῦ Ἄρης, Ἄρεος γενικὴν, πῶς εὔρηται διὰ διφθόγγου· λέγομεν Ἄρενος, Ἄρευι· (24)· ἢ κλητικὴ·

. . . . Ἄρευ, δι' ᾧ φόβος δαίκτηρ²

11 [εἰς Ἀφροδίτην]

Ox. Pap. 1233. 12. 5-9

[. τέ]μενος λίχοισ[α]
 [. κ]ορύφαν πόλῃος
 [.]ν Ἀφρόδιτα
 [.]

¹ Bek. (but λῦσαι ἄτερ): mss λυσεατερ γεθεν
 mss διακ.

² Cram:

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7¹

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 ὝΑρεος the genitive of ὝΑρης 'War' is found with a diphthong, ὝΑρευος, [and the dative] ὝΑρευι; 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
cf. *Od.* 8. 266 ff

² prob. Hephaestus' aid;

LYRA GRAECA

12

Apoll. Pron. 395 A ἡ τεός Δωρικὴ τῆ σός ὄμωνυμει . . . καὶ παρ' Αἰολεῦσιν· Ἀλκαῖος ἐν πρώτῳ·

τὸ δ' ἔργον ἀγίησαιτο τέα κόρα¹

13 [εἰς Ἑρωτά?]

Et. Gud. 278. 17 τὰ γὰρ ἄνθη λέγεται ἡμέρα² ἐπεὶ ἐν τῷ ἔαρι φύονται ὅτε καὶ τὰ ἔρωτικά θερμότερά ἐστι. τούτου χάριν καὶ ὁ Ἀλκαῖος Ζεφύρου καὶ Ἰριδος τὸν Ἑρωτά φησιν.

Plut. Amator. 20 τὰ μὲν οὖν πολλὰ ποιητὰ προσπαίζοντες εὐόικασι τῷ θεῷ γράφειν περὶ αὐτοῦ καὶ ᾄδειν ἐπικωμάζοντες, ὀλίγα δὲ εἴρηται μετὰ σπουδῆς αὐτοῖς, εἴτε κατὰ νοῦν καὶ λογισμὸν εἴτε σὺν θεῷ τῆς ἀληθείας ἀψαμένοις· ὧν ἐν ἐστί καὶ περὶ τῆς γενέσεως·

. δεινότατον θεῶν
 <τὸν> γέννατ' εὐπέδιλλος Ἰρις
 χρυσοκόμα Ζεφύρῳ μίγισα.³

εἰ μὴ τι καὶ ὑμᾶς ἀναπεπέικασιν οἱ γραμματικοὶ λέγοντες πρὸς τὸ ποικίλον τοῦ πάθους καὶ τὸ ἀνθηρὸν γεγενῆσθαι τὴν εἰκασίαν.

14 εἰς Διοσκούρους

Ox. Pap. 1233. 4

[Δεῦτ' Ὀλυμπον ἀστέρ]οπο[ν] λίποντε[ς]
 [παῖδες ἴφθ]ιμοι Δίος ἠδὲ Λήδας⁴
 [ἰλλάῳ] θύμῳ προ[φά]νητε Κάστορ
 καὶ Πολύδευκες,

5 οἱ κατ' εὔρηαν χθόνα καὶ θάλασσαν
 παῖσαν ἔρχ[εσθ'] ὦ[κ]υπό]δων ἐπ' ἵππων,
 ρῆα δ' ἀνθρώ[ποις] θανάτῳ ρύεσθε
 δακρυόεντος⁵

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 enterprise¹

13² [TO LOVE?]

Etymologicum Gudianum: For flowers are called gentle [that is, cultivated as opposed to wild,] because they grow in the Spring which is the particular season of love. And that is why Alcaeus calls Love the child of Zephyr or the West-Wind and Iris or the Rainbow.

Plutarch *Amatorius*: Although the poets generally seem to write and sing praise of Love in a jesting mood, sometimes, whether of their own choice and reflexion or by the grace of God, they get at the truth and treat of him seriously, as for instance in the matter of his birth:

. . . awfulest of Gods, whom sandalled Iris bore to Zephyr of the golden hair

—unless indeed you follow the grammarians in holding that the description is aimed at the motley and various nature of the passion.

14 TO THE DIOSCURI

From a Second-Century Papyrus:

Come ye hither from star-bright Olympus, ye stalwart children of Zeus and Leda, and shine forth in propitious wise, O Castor and Polydeuces, who go on swift-footed horses over broad earth and all the sea, and do so easily save men from lamentable death

¹ prob. Persuasion, cf. Sa. 33 ² cf. *E.M.* 470. 28, Theocr. 13 *Arg.* (*Ἐριδος* for *Ἰριδος*), Eust. *Il.* 391. 24, 555. 30

¹ ἀγήσαιτο Bast: mss -ατο ² mss ἴμερα ³ γέννατ' B: mss γείνατ': μίγαισα Pors: mss μιχθείσα ⁴ ll. 1-3 Hunt-Wil.

⁵ P ζακρ. hyperaeol. ? Wil. keeps as compd. of κρυόεις

εὐσδύ[γ]ων¹ θρώσκοντ[ες ὄν] ἄκρα νάων
 10 [π]ήλοθεν λάμπροι προτό[νοισ' ἴσο]ντες²
 ἄργαλέα δ' ἐν νύκτι φ[άος φέ]ροντες
 νᾷ μελαίνα. . . .

15 εἰς Ἀχιλλέα

Eust. ad Dion. Perieg. 306 ἄλλοι δέ φασιν ἕτερον εἶναι τοῦτον Ἀχιλλέα παρὰ Σκύθαις βασιλέα τῶν τόπων, ὃς ἠράσθη τε τῆς Ἰφιγενείας καὶ πεμφθεῖσαν ἐκείσε ἔμεινεν ἐπιδιώξας,³ ἐξ οὗ ὁ τόπος Ἀχιλλεῖον. οἱ δὲ τοῦτο λέγοντες παραφέρουσι μάρτυρα τὸν Ἀλκαῖον λέγοντα:

ᾠ ἴναξ Ἀχιλλεὺ ὃς γᾶς Σκυθῆικας μέδεις . . .⁴

16 εἰς τὰς Νύμφας

Heph. 66 [π. ἀντισπαστικουῦ]· τὸ δὲ ἀκατάληκτον (τετράμετροι) καλεῖται Σαπφικὸν ἐκκαϊδεκασύλλαβον, ᾧ τὸ τρίτον ὄλον Σαπφουῦς γέγραπται, πολλὰ δὲ καὶ Ἀλκαῖον ἄσματα:

Νύμφαι,⁵ ταῖς Δίος ἐξ αἰγιόχω φαῖσι τετυγμένας . . .

17 [εἰς Ἥλιον?]

Ox. Pap. 1233. 3. 8-11⁶

[Πάντροφ'] Ἄλι', ὃς ποτάμων παρ' ἄ[κταις]
 [ἦλθες ἦ παρ] πορφυρίαν θάλασσαν
 [ἄ κλύδων ἐρ]ευγόμενος ζαλαίαν
 [ἄονα τ]ύ[πτε]ι.

¹ cf. C.R. 1916. 103 ² Hunt -E (l.c.) ³ E: mss ἴφ. πεμφθείσης ἐκεῖ καὶ ἐμ. ἐπιδιώκων ⁴ ᾠ ἴναξ E: mss om. (intermediate stage ᾠν ἀχ.): γᾶς B: mss τᾶς ⁵ E (like all H.'s citations where possible, the line is the first of a poem): mss -ais ⁶ Hunt -E (C.R. 1916, 103)

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 ship¹ . . .

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 remained 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?] ²

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

LYRA GRAECA

5 [κάνθα] πόλλαι παρθένικαι πέρ[εσταν]
 [καὶ κά]λων μήρων ἀπάλαισι χέρ[σι]
 [δέρμ]α θέλγονται τόθεν ὡς ἄλει[φαρ]
 [ἥπιο]ν ὕδωρ
 [κακχέοισαι]

18 εἰς Πενίαν

Stob. Fl. 96. 17 [πενίας ψόγος]. Ἄλκαίου ποιητοῦ.

Ἄργάλεον Πενία κάκον ἄσχετον, ἃ μέγαν
 δάμναις λᾶον Ἀμαχανία συν ἀδελφία¹ . . .

B'

ΠΟΛΕΜΙΚΩΝ

19

Ath. 14. 627 a [π. μουσικῆς]. τὸ δ' ἀρχαῖον ἢ μουσικὴ ἐπ' ἀνδρείαν προτροπὴ ἦν. Ἄλκαῖος γοῦν ὁ ποιητής, εἰ τις καὶ ἄλλος μουσικώτατος γενόμενος, πρότερα τῶν κατὰ ποιητικὴν τὰ κατὰ τὴν ἀνδρείαν τίθεται, μᾶλλον τοῦ δέοντος πολεμικὸς γενόμενος. διὸ καὶ ἐπὶ τοῖς τοιούτοις σεμνυνόμενός φησιν.

μαρμαίρει δὲ μέγας δόμος χάλκῳ· παῖσα δ'
 Ἄρη κεκόσμηται στέγα
 λάμπραισιν² κυνίαισι, κατ τᾶν λεῦκοι κατύ-
 περθεν ἵππιοι λόφοι
 νεύοισιν κεφάλαισιν ἄνδρων ἀγάλματα· χάλκiai
 δὲ πασσύλοις

¹ ἀργάλεον Blass: μέγαν: mss also μέγα: δάμναις B: mss
 -νησι ² mss λάμπρασι(ν)

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

19²

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. *Il.* 1319. 67

LYRA GRAECA

κρύπτοισιν περικείμεναι λάμπραι κνύμιδες,
 ἄρκος ἰσχύρω βέλεος,¹
 5 θόρρακές τε νέω λίνω κούιλαί² τε κατ' ἄσπιδες
 βεβλήμεναι,
 πὰρ δὲ Χαλκίδικαι σπάθαι, πὰρ δὲ ζώματα³
 πόλλα καὶ κυπίσσιδες·
 τῶν οὐκ ἔστι λάθεσθ', ἐπειδὴ πρῶτιστ' ὑπὰ
 Φέργον ἔσταμεν⁴ τόδε.

καίτοι μᾶλλον ἴσως ἤρμοττε τὴν οἰκίαν πλήρη εἶναι μουσικῶν ὀργάνων. ἀλλ' οἱ παλαιοὶ τὴν ἀνδρείαν ὑπελάμβανον εἶναι μεγίστην τῶν πολιτικῶν ἀρετῶν κ.τ.λ.

20

Strab. 14. 661 [π. Καρῶν]· τοῦ δὲ περὶ τὰ στρατιωτικὰ ζήλου τὰ τε ὕχανα ποιοῦνται τεκμήρια καὶ τὰ ἐπίσημα καὶ τοὺς λόφους· ἅπαντα γὰρ λέγεται Καρικὰ· . . . ὁ δὲ Ἄλκαϊος·

λόφον τε σείων Κάρικον

21

Hdn. π.μ.λ. 2. 929. 15 Lentz παρητησάμεθα δὲ Αἰολίδα διάλεκτον διὰ τὸ πτάζω·

ἔπταζον ὥστ' ὄρνιθες ὦκυν
 αἶετον ἔξαπίνας φάνεντα.⁵

22, 23, 24

Choer. Gram. Gr. 4. 214. 20 ἀλλ' ἐπειδὴ τὰ εἰς εὐς ἀποβάλλουσι τὸ υ κατὰ τὴν γενικὴν . . . χωρὶς τοῦ Ἄρευς Ἄρευος· τοῦτο γὰρ ἐφύλαξε τὸ υ παρὰ τοῖς Αἰολεῦσιν, οἶον·

. . . . Ἄρευος στροτιωτέροις⁶

¹ mss ἰ. βέλεος, ἰσχυροβελές : ἄρκος : mss also ἔρκος
 κοιλαι ² mss ζώματα ³ mss ζώματα ⁴ subjunct. = ἐστᾶμεν ⁵ B :
 mss ἔπταζον· ὡς τὸ· and ἔξαπτήνας ⁶ mss στρατ.

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.

20¹

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 *πράζω* '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' *Ἄπευος* 'War,' for this has kept the *u* in Aeolic, as:

greater warriors than the War-God

¹ cf. Eust. *Il.* 367. 25.

LYRA GRAECA

καὶ πάλιν·

· · · · · τὸ γὰρ
 Ἄρευι κατθάνην κάλον · · · ·

καὶ πάλιν·

μεῖξαν τ' ἐς ἀλλάλοις Ἄρευα.¹

25²

Hesych. ἐπιπνεύων·³ . . . Ἀλκαῖος·

ἦ ποι σὺν ἀνδρῶν ἀγε <δε>δάσμενον
 στρότον, νόμισμ' ἐπ' οἱ πνεόισα.⁴

26⁵

Ox. Pap. 1233. 8. 3-5

[. . .] εὐτέ με γῆρας τε[τόρη] ἀλγάρεον, ἐνθ'
 ἔμοι]
 [μὴ γένοι]το λάθε[σθ]αι χ[ά]ρ[ιτος τῶν προτέρου
 φίλων.]

27⁶ [εἰς Μυτιλήνην]

Ibid. 5-12

[Νῦν παί]δων ἀπάλων σ' ὑμν[έομεν γὰ] τρόφ',
 ὅσοι στίχι]
 [τᾶ] πρῶ]τᾶ πολιάταν, ὀλιγον σφ[ῶν πεποήμ-
 μνοι]
 [ἔξισαν·] τὸ γὰρ ἐμμόρμενον ὄρ[γον θέσαν
 ἀνδρεσι]

¹ mss also μίξαντες ἀλλήλοισιν Ἄρευι (Ἄρευα) ² cf. *Camb. Philol. Soc. Proc.* 1916 ³ ms ὀπιπεύων, see Schmidt

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 ἥπουσυναγαγδρωνδάσμενον στρατὸν νομισμένοι
πνέοισα ⁵ *E*, *C.R.* 1916. 103 ⁶ so *E*, *l.c.*

LYRA GRAECA

[μὴ ἄλλ]αισ' ἄνδρεςι τοῖς γεινο[μένοις δια-
νοίαις.]

5 [αἰ πάντ]ᾱ σόφος ἦ καὶ φρέσι πύκνα[ις ἴκελος
θέω,]

[οὐδὲ κ' ὦ]ς παρὰ μοῖραν Δίος οὐδὲ τρίχ'
[ἐτιλλόμαν,]

[ἄνδρες τ'] ὄντες ἄσαις μει[χρύνεθ' ἀνδρο-
πρέπεσιν βίον.]

[νέοισιν δ]ὲ φέρεσθαι βάθυ[ν ἐς πῶρον
'Αρηΐω]

e. g. [οὐκ ἔοικε κλόνω· οὔτοι δ', ὅτ' ἔπηλθεν
δυσεπήβολος]

[στρότος τὰν πόλιν, οὐκ ἐξεφόβεντ', ἀλλὰ σὺν
ἔντεσι]. . .

28¹

Aristid. 1. 821 δι' ἅ πάντα χρῆ καὶ τὸ συμβεβηκὸς ἐνεγκεῖν
ὡς πρῶτατα, καὶ τῶν δευτέρων ἐρρωμένως ἀντέχεσθαι, καὶ τὸν
λόγον βεβαιῶσαι, ὅτι·

Οὐκ οἴκται κάλως τετεγασμένοι
λίθοι τε τειχέων εὖ δεδομήμενοι²
οὐδὲ στένωποι καὶ νεώρι'
ἂ πόλις, ἀλλ' ἄνερες χράεσθαι

5 τοῖς αἰ πάρεισι δυννάμενοι . . .

29¹

Nicol. *Progymn.* 1. 277 Walz πρὸς ἃ δὴ βλέπων Ἀλκαῖος ὁ
ποιητῆς οὐ ξύλα καὶ λίθους ἀλλ' ἄνδρας ἐφιλοσόφησε πόλεως
σύστασιν.

¹ *E, Camb. Philol. Soc. Proc.* 1916: mss . . . ἐστεγασμένοι
. . . οὐδὲ λίθοι . . . στενωποί τε καὶ . . . ἄνδρες χρῆσθαι . . .
ἀεὶ παροῦσι δυνάμ. ² οἱ ἢ δεδομήμενοι?

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. . . .]

28²

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.

29²

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. τῶν Τεττάρων· . . . τὸν λόγον ὃν πάλαι μὲν Ἀλκαῖος ὁ ποιητῆς εἶπεν, ὕστερον δὲ οἱ πολλοὶ παραλαβόντες ἐχρήσαντο ὡς ἄρα·

οὐ λίθοι ξύλα τ', οὐ τέχνα
τεκτόνων πόλις, ἀλλ' ὅπα
ποττά κ' ἔωσιν ἄνδρες
αὐτοῖς σῶζην εἶδοτες, ἐν-
5 ταῦθα τείχεα καὶ πόλις.¹

30²

Sch. Aesch. *Sept.* 398 [οὐδ' ἐλκοποιὰ γίνεται τὰ σήματα]·
ταῦτα παρ' Ἀλκαίου·

οὐ <γὰρ> τιτρώσκει τὰπίσαμ' οὐδ'
αὐτα κατ' αὐτ' ἐδύναν ἔχοισιν
αἰ μὴ αὐτος ὄχων αἰ κε γέναιος ἦ.³

31

Cram. *A.P.* 4. 61. 13 ἄρκος· οὐδέτερον, οὐ μέμνηται Ἀλκαῖος·
. τῶ ἀχάλινον⁴
ἄρκος ἔση

32

Apoll. *Pron.* 101. 3 ἄσφαι Αἰολεῖς·

. . . . ὅτ' ἄσφ' ἀπολλυμένοις σάως·⁵

Ἀλκαῖος δευτέρῳ·

¹ mss οὐδὲ ξύλα οὐδὲ τέχνη αἰ πόλεις εἶεν ἀλλ' ὅπου ποτ' ἂν ᾶσιν . . . ἐντ. καὶ τείχη καὶ πόλεις ² *E, Camb. Philol. Soc. Proc.* 1916 ³ mss . . . τὰ ἐπίσημα ὅπλα οὐδὲ αὐτὰ καθ' ἑαυτὰ δύναμιν ἔχει εἰ μὴ ἄρα ὁ φέρων αὐτὰ ἐὰν γενναῖος ἦ : ἐδύναν = ὀδύνην ⁴ *E, i. e.* ἀχάλινον (the quotation must

ALCAEUS

Aristides *The Four Great Athenians*: . . . the saying which the poet Alcaeus said long ago, but which has since been used by all and sundry, that

Not stone and timber, nor the craft of the joiner, make the city; but wheresoever are men who know how to keep themselves safe, there are walls and there a city.

30

Scholiast on Aeschylus [Blazons make no wounds]: This comes from Alcaeus:

For blazons wound not nor of themselves carry pain, except he that wields them, if *he* be a noble man.

31

Cramer *Inedita (Paris)* ἄρκος 'defence': neuter; used by Alcaeus:

. . . to whom you shall be an unbridleable defence.¹

32

Apollonius *Pronouns*: ἄσφε 'them' is Acolic; compare Alcaeus, Book II:

. . . when thou savest them from destruction.

¹ *i. e.* irresistible

have proved ἄ. neuter): cf. χαλίνοσ *E. G.* 561. 4: mss τὸν χάλινον: metre 'Alcaic' ⁵ 2nd. pers. sing. of σώωμι (or σώωσ, of σαώω?) *E*

LYRA GRAECA

33

Cram. *A.O.* 1. 298. 17 Αἰολεῖς νάεσσι.¹

κῆπιπλεύφην νάεσσιν

Ἄλκαῖος.

34

Ibid. 4. 336. 6

Ἄρέως

ἀπὸ Ἄρεως. εὐρέθη δὲ παρὰ Ἄλκαίῳ.

35

Poll. 4. 169

κύπρον

δὲ τὸ οὕτω καλούμενον μέτρον εὔροισ ἂν καὶ παρὰ Ἄλκαίῳ ἐν δευτέρῳ Μελῶν.

Γ' καὶ Δ'

ΣΤΑΣΙΩΤΙΚΩΝ

36

Apoll. *Idyl.* 197. 12 τῆδε γὰρ ἔχει καὶ τὸ ἐπίρημα παρ' Αἰολεῦσι τὸ μέσοι·

. . . γαίας καὶ νιφόεντος ὀρράνω μέσοι·

τῆδε ἔχει καὶ ἀπὸ τοῦ τήλοθι τὸ πήλοι.²

¹ νάεσσιν *El*: mss *A.O.* νέασσι: -πλεύφην *E*, cf. on 2. 2: mss -πλεύσειν: *B* -πλεύση ² cf. Ibid. 177. 5 τὸ γὰρ παρὰ τοῖς περὶ τὸν Ἄλκαῖον μέσοι . . . ὃν τρόπον παρὰ τὸ οἶκος τὸ οἶκοι ἐγένετο σημαῖνον τὸ ἐν οἴκῳ

ALCAEUS

33¹

Cramer *Incalita* (*Oxford*): The Aeolic form is *νάεσσι* ('in ships'); compare Alcaeus:

. . . and to sail thither in ships

34²

Ibid. *Ἄρεως*

of Ares

from *Ἄρεως*, which is found in Alcaeus.

35³

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 *μέσσι* 'amid' or 'between':

. . . between earth and snowy sky;

and it is the same with *πήλοι* from *τήλοθι* 'afar.'⁴

¹ cf. *E.M.* 605. 27 ² cf. *Eust. II.* 118. 35 ³ cf. *Poll.* 10. 113 ⁴ cf. the Same: For the word *μέσσι*, used by Alcaeus . . . in the same way as *οἴκοι* '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 ἱκανοῖς δὲ καὶ τὸν Μυτιληναῖον μελοποιὸν εὐρήσομεν ἀλληγοροῦντα. τὰς γὰρ τυραννικὰς ταραχὰς ἐξ ἴσου χειμερίῳ προσεικάζει καταστήματι θαλάσσης·

Ἄσυννέτημι τῶν ἀνέμων στάσιν.¹
τὸ μὲν γὰρ ἔνθεν κῦμα κυλίνδεται,
τὸ δ' ἔνθεν· ἄμμες δ' ὄν τὸ μέσσον
νᾶϊ φορήμεθα σὺν μελαίνα

ᾧ χείμωνι μόχθεντες μεγάλῳ μάλα·
πὲρ μὲν γὰρ ἄντλος ἱστοπέδαν ἔχει,
λαῖφος δὲ πᾶν ζάδηλον ἤδη
καὶ λάκιδες μέγαλαι κατ' αὐτο,
χόλαισι δ' ἄγκονναι.²

τίς οὐκ ἂν εὐθύς ἐκ τῆς προτρεχούσης περὶ τὸν πόντον εἰκασίας ἀνδρῶν πλωζομένων θαλάττιον εἶναι νομίσειε φόβον; ἀλλ' οὐχ οὕτως ἔχει. Μυρσίλος γὰρ ὁ δηλούμενός ἐστι καὶ τυραννικὴ κατὰ Μυτιληναίων ἐγειρομένη σύστασις. ὁμοίως δὲ τὰ ὑπὸ τούτου <πραττόμενα>³ αἰνιττόμενος ἐτέρωθί που λέγει·

τὸ δηῦτε κῦμα τὸ προτιάνεμον⁴
στείχει, παρέξει δ' ἄμμι πόνον πόλυν
ἄντλην, ἐπεὶ κε νᾶος ἔββα.⁵

κατακόρως ἐν ταῖς ἀλληγορίαις ὁ νησιώτης θαλασσεύει καὶ τὰ πλεῖστα τῶν διὰ τοὺς τυράννους ἐπεχόντων κακῶν πελαγίοις χειμῶσιν εἰκάζει.

Hesych.

. . . . τετραέλικτον ἄλμαν⁶

ἤγουν τρικυμίαν.

¹ mss ἄσυννέτην νῆ (καὶ) κ.τ.λ. ² ἄγκονναι B-E ἰ.ε. ἀγκοῖναι cf. Hesych.: mss ἄγκυραι ³ E ⁴ ἰ.ε. προσήνεμον E, Cimb. *Philol. Soc. Proc.* 1916: mss τῷ προτέρῳ νέμῳ correction of τῷ πρώτῳ ἀνέμῳ ⁵ ἔββα E l.c.: Seid. ἔμβα: mss ἐμβαίνει

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 *ἀλμαν*: cf. Sch. Pind. *I.* 1. 52

LYRA GRAECA

49

Hdn. π.μ.λ. (2. 916. 12 Lentz) εἴρηται δὲ ὁ δαίμων παρ' Ἀλκαίου διὰ τοῦ α μένοντος τοῦ σ Ποσειδαν·

. οὐδέ πω Ποσειδαν
ἄλμυρον ἐστυφέλιξε πόντον.

41¹ [εἰς τὴν Πατρίδα]

Berl. Klassikertexte 5. 2. 12 (a) and *Aberdeen Papyri*¹ (b)

- (a) [Τίς γνώμα σ' ἐσέ]δν καὶ διανοιῖα
[ἂ τόσσον τετάρ]αι χρόνον, ὦ π[ά]τρι ;
[θάρση· οὐ φᾶσε γ]ὰρ αὐτος Κρονίδα[ς χρέων]
[ἔμμεναιί σ' Ἄρε' ὅπ]πα κέ σ' ἔλη τρέ[μην,]
5 [οὐδ' ἀμφικτίον'] οὐδ' ² οὖν ἄλα π[ή]λ[ορον]
[ζαπλεύσαντ' ἐρ]έταν δῆ[θ'] ἐκατη[βόλω]
[τενέην δόρρος ἄε]θλον πολυπή[μονα,]
[αἰ μὴ πάντα ἀρ]ίστησ ἀπυκρ[ιν]έη[ς]
[αὔτα τῶν σέθεν ε]ἰς μάκρον ἀπει[μένα.]
10 ἄνδρες γὰρ πόλιος πύργος Ἄρεύιος· ³
[νῦν δέ σ' οὐδεν ἔ]τ' ὡς κῆνος ἐβόλλετο
[δρᾶσαν ὄκεα δῆ] μοῖρα κατέσχ[εθε,]
[καὶ βρύτηρες ἐ]πίει σοι ἦμεν ἐπέι[μενοι]
[ἀπ σέθεν παράγ]ων Ζεὺς ὑπελ[εν πάλι]ν·
15 [βεβόλλετο γὰρ] αὔτω· τά τ' ἔχεις [κάκ]ων
[νῦν ὅτις κε θέλη]σ' ἐβφερέτω λ[ύσιν.]
[τὸν ἐψησάμενον τοῖς] πυάν[οις δέει]
(b) [καὶ φάγην· τάδε δ' ἄμμ' ο]ὔ[κί] μ[έμηλ' ἔτι.]

¹ *E*, cf. *C.R.* 1917 33; (a) from phot. only ² P ουτ'

³ cf. Sch. Aesch. *Pers.* 347, Sch. Soph. *O.T.* 56 (Ἀλκαῖος)

ALCAEUS

40

Herodian *Words without Parallel*: The God Poseidon has the *a* and the *s* in Alcaeus:

. . . nor had Poseidan yet roughened the salt sea.

41 [TO HIS COUNTRY]

From a First-Century Papyrus:

tone is vaguely reminiscent of
Horace's
Romulus
Odes
3.2. & 3.3

What purpose or intent is in thee, my Country, that thou hast been so long time distraught? Be of good cheer; for the son of Cronus himself¹ did tell thee that thou hadst no need to fear warfare howsoever it should seize thee, nor should neighbour foeman, nay nor oarsman from over the far-bounded sea, maintain for long the woeful conflict of the far-flung spear, unless thou shouldst of thyself send afar all the best of thy people, to sunder them from thee.² For 'tis men that are a city's tower in war. But alas! thou no longer 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, Phaias, Antimenidas, 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

LYRA GRAECA

- 20 [οὐδ' ἄεικες ἄρ' ἄτι]ς τόδ' ἔησι [κᾶρ]
 [ἴησιν· Τενάγη]ς γὰρ τάδε σοι ἄ[ρχετ]ο
 [Ἄολίω]ν, ὃν ἄδε]λφος Μάκαρ ἔγχε[ϊ]
 [κατέκτεννε π]άροιθεν βαρυλ[ει]ψάνω.
 [τᾶς ἔγω πέρι το]σσοτον ἐπεύ[χ]ομαι,
 [οὔτω μήκετ' ἴδ]εσθαι ἀελίω φάος¹
- 25 [ὄλεσθαι δὲ τάχ', α]ἴ γε Κλεανακτίδαν
 [ἢ τὸν χιρραπόδαν] ἢ ῥχεανακτίδαν
 [ζῶν ἔγω περιίδω], τὸν μελιάδεα
 [πόλις καὶ στάσις ὑμ]μάλικος ὄλεσαν.²

42

Ath. 10. 430 a κατὰ γὰρ πᾶσαν ὥραν καὶ πᾶσαν περίστασιν πίνων ὁ ποιητῆς οὗτος (Ἄλκαϊος) εὐρίσκεται· χειμῶνος μὲν ἐν τούτοις· (157)· . . . ἐν δὲ τοῖς συμπτώμασιν· (158)· . . . ἐν δὲ ταῖς εὐφροσύναις·³

Νῦν χρῆ μεθύσθην καὶ τινα πρὸς βίαν
 πόνην,⁴ ἐπειδὴ κάτθανε Μύρσιλος.

43, 44

Apoll. Pron. 97. 20 [ἄμμιν κ.τ.λ.]· τὰ γὰρ παρ' Αἰολεῦσιν ἐνεκα τῆς συντάξεως πολλακίς ἀποβάλλει τὸ ν διὰ εὐφωρίαν· (Sa. 42)·

αἰ δέ κ' ἄμμιν Ζεὺς τελέση νόημα·

Ἄλκαϊος. μένει τε ἐπὶ τοῦ·

. . . . ἄμμιν ἀθάνατοι θεοὶ
 νίκαν <ἔδωκαν>·⁵

Ἄλκαϊος τρίτῳ, καὶ ἐπ' ἄλλων πλειόνων.

¹ P]ησθ', i. e. ἴδησθε due to misinterpretation of elided diphthong

² P prob. ο]μη: P]μηκιλος: cf. Theocr. 29

³ Mein: mss εὐφρόναις

⁴ Ahr. πάνην 'drink,'

but if τινα were subj. of the 2nd vb. it would be subj. of the 1st, and so could not follow καὶ: for this meaning cf.

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is that sendeth this trouble, 'tis sent with good reason. These woes began for thee with Tenages, son of Aeolus, that was slain of yore by the sword of his brother Macar,¹ a sword that left sorrow behind it. And now I make this prayer concerning thee: that I may no longer see the daylight, if the son of Cleanax² or yonder Splitfoot³ or the son of Archeanax be suffered yet to live by one whom his dear sweet native-land, and factious strife as old as itself, together have done away.

42

Athenaeus *Doctors at Dinner*: For at every time and on every occasion the poet Alcaeus is found drinking; in the winter, in these lines: (157): . . . ; in his misfortune, in these: (158): . . . ; and in his rejoicing, in these:

'Tis time for wine and time for women, now that Myrsilus is dead.

43, 44

Apollonius *Pronouns* (on ἄμμιν '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. *Il.* 24. 544: founder of the Greek colony of Lesbos ² Myrsilus ³ Pittacus

Hesych. πονεῖν· ἐνεργεῖν *E*: mss πονεῖν, a very old reading, cf. Soph. *Fr.* 655 N ⁵ *E* (lost by haplogr.)

LYRA GRAECA

45

Harpoer. 1. 288 Dind. τετύφωμαι . . . ἀντὶ τοῦ ἐμβεβρόν-
τημαι, ἕξω τῶν φρενῶν γέγονα . . . καὶ γὰρ Ἀλκαῖός φησι

πάμπαν δ' ἐτύφωσ' ἐκ δ' ἔλετο φρένας.¹

46

Eust. II. 603. 39 λέγει ὁ αὐτὸς (Ἀριστοφάνης ὁ γραμματικός)
καὶ ὅτι τὸ συνεστραμμένον πνεῦμα καὶ κατάρασσον ἄνεμον

κατάρη

λέγουσιν ὁ Ἀλκαῖος καὶ ἡ Σαπφῶ διὰ τὸ κατωφερῆ ὁρμὴν ἔχειν.

47

Heph. 84 ἐπιωνικὸν δὲ ἀπὸ μείζονος τρίμετρον καταληκτικὸν
ἐστί, τὸ καλούμενον Ἀλκαϊκὸν ἑνδεκασύλλαβον, . . . οἷον (fr. 1).

Μέλαγχρος, αἶδως ἄξιός εἰς πόλι²

48

Sch. Nic. Theor. 613 [καὶ μυρίκης λάξιοιο νέον πανακαρπέα
θάμνον | μάντιν ἐν αἰζήοῖσι γεράσμιον] . . . καὶ ἐν Λέσβῳ δὲ ὁ
Ἀπόλλων μυρίκης κλάδους ἔχει· ὅθεν καὶ μυρिकाῖος καλεῖται. καὶ
Ἀλκαῖός φησιν ἐν τοῖς περὶ Ἀρχεανακτίδην³ καὶ τὸν πρὸς Ἐρυθ-
ραίους πόλεμον φανῆναι τὸν Ἀπόλλωνα καθ' ὕπνον ἔχοντα μυρικῆς
κλῶνα.

e. g. ἔμοι γὰρ πολέμεντι πρὸς Ἐρυθραίοις
Ἀπόλλων κατ' ὕπνον κλῶνα μυρίκινον
ἦλθ' ἔχων

¹ Pors: mss π. δὲ τύφωσ ἐκ δὲ λέγετο φ.
mss εἰς πόλιν ³ cf. 41. 26

² E, εἰς = ὦν:

ALCAEUS

45

Harpocration *Lexicon to the Attic Orators*: τετύφωμαι: . . . equivalent to ἐμβεβρόντημαι 'to be out of one's mind' . . . ; compare Alcaeus:

He struck him mad altogether and took his wits away.

46¹

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.

47²

Hephaestion *On Poems*: The epionic trimeter a *major* 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 αἰδῶς ἄξιος ἀντὶ τοῦ αἰδοῦς

LYRA GRAECA

49

Apoll. Pron. 100. 12 ὕμμε Αἰολεῖς·

τὸ γὰρ θεῶν ἰότατ' ὕμμε λάχον τῶν ἀφάτων γέρας
θήσει¹

50

Sch. Ar. Vesp. 1234 παρὰ τὰ Ἀλκαίου·

᾽Ωνηρ οὗτος ὁ μαιόμενος τὸ μέγα κρέτος²
ὄντρέψει τάχα τὰν πόλιν· ἂ δ' ἔχεται ρόπας·³

ἀντὶ τοῦ ζητῶν μέγα κράτος· ἐκ τῶν Ἀλκαίου δὲ παρφδεῖ εἰς
Κλέωνα ὡς μαινόμενον.

51

Diog. Laert. 1. 81 τοῦτον (Πιπτακόν) Ἀλκαῖος σάραποδα μὲν
καὶ σάραπον ἀποκαλεῖ διὰ τὸ πλατύπουν εἶναι καὶ <σαίρειν καὶ >⁴
ἐπισύρειν τῷ πόδε, χιρροπόδαν⁵ δὲ διὰ τὰς ἐν τοῖς ποσὶν βραγάδας,
ὡς χιράδας ἐκάλουν, γαύρακα⁶ δὲ ὡς εἰκῆ γαυριῶντα, φύσκωνα
δὲ καὶ γάστρωνα ὅτι παχὺς ἦν, ἀλλὰ μὲν καὶ ζοφοδορπίδαν⁷ ὡς
ἄλυχνον, ἀγάσυστον δὲ ὡς ἐπισεσυρμένον καὶ ῥυπαρόν.

e. g. . . . οἱ σάραπον καὶ χιρροπόδαν τινί,
γαύρακα, φύσκωνα, ζοφοδορπίδαν,
κάλον μάλ' ἄνδρα κ' ἀγάσυστον,
θήκατ' ἔμας πόλιος μόναρχον.

¹ E, cf. Il. 23. 79, Pind. P. 2. 50: mss λαχόντων αφυτον θ. γ.

² mss κράτος ³ mss ἀνατρέψει and ροπᾶς ⁴ E ⁵ mss
χειροπόδην, cf. E.M. 810. 27 χεῖραι (read χῖραι)· αἱ ἐν τοῖς ποσὶ
βραγάδες· καὶ χειρόποδες οἱ οὕτω τοὺς πόδας κατερρωγότες, Eust.
Il. 194. 49 ⁶ Hfm. from Hesych. γαύρηξ· ὁ γαυριῶν: mss
γαύρικα ⁷ cf. Hesych. ζοφοδερκίας· <ὁ ἐν σκότῳ βλέπων |
ζοφοδορπίδας· > σκοτόδειπνος, λαθροφάγος (so read

ALCAEUS

49

Apollonius *Pronouns*: ὑμμε '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;

κρέτος 'power' instead of κράτος; he is parodying Alcaeus in reference to Cleon, as being a madman.²

51³

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 *μαϊόμενος* 'longing for' with *μαινόμενος* 'mad on' ³ cf. Suid. *σαράπους*, 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 τὸν ἐφιάλτην

ἐπιάλταν

κατὰ παλαιὰν παρασημείωσιν ὁ Ἀλκαῖος λέγει.

52

Id. 314. 43 (*Il.* 2. 654) Ἀλκαῖος δέ, φασί, καὶ Ἀρχίλοχος

ἀγέρωχον

τὸν ἄκοσμον καὶ ἀλαζόνα οἶδε.

53 πρὸς Πιπτακόν (?)

Heph. 68 [π. ἰωνικοῦ τοῦ ἀπὸ μείζονος]. ἔνια δὲ (τῶν τριμέτρων ἀκαταλήκτων) ἐκ μιᾶς ἰωνικῆς καὶ δύο τροχαϊκῶν οἶον·

Τριβόλλετερ·¹ οὐ γὰρ Ἀρκάδεσσι λώβα . . .

54

Artem. *ὄνειρ.* 2. 25 ταύτης γὰρ (τῆς δρυός) τὸν καρπὸν ἤσθιον οἱ Ἀρκάδες· καὶ ὁ Ἀλκαῖος φησι·

. . . Ἀρκαδες ἔσσαν βαλανήφαγοι.

55

Apoll. *Pror.* 105. 31 ἡ τεός Δωρικῆ τῆ σός δμωνυμεῖ . . . καὶ παρ' Αἰολεῦσιν· Ἀλκαῖος ἐν πρώτῳ· (12)· καί·

οἴκῳ τε πὲρ σῶ καὶ πὲρ ἀτιμίαις . . . :

ὁ αὐτὸς κοινῶ ἔθει.

¹ mss Heph. τριβωλ., Choer. τριβολ. adding ἔστι δὲ εἶδος ἀκάνθης : if it were τριβ. Heph. would have remarked it, cf. *Ibid.* 70 : did τριβη = thorn?

ALCAEUS

51 A¹

Eustathius on the *Odyssey*: According to the ancient marginal note Alcaeus says ἐπιάλτας

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 haws²—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 τεός 'thy' is equivalent in Doric to σός . . . ; 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 σός.

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

Eust. *Od.* 1. 107. (1397. 32) [πεσσοῖσι . . . θυμὸν ἔτερπον]. τοὺς δὲ πεσσοὺς λέγει (ὁ τὰ Περὶ Ἑλληνικῆς Παιδείας γράψας) ψήφους εἶναι πέντε αἷς ἐπὶ πέντε γραμμῶν ἔπαιζον ἐκατέρωθεν, ἵνα ἕκαστος τῶν πεττεούντων ἔχη τὰς καθ' ἑαυτὸν . . . παρετείνετο δὲ, φησί, δι' αὐτῶν καὶ μέση γράμμη, ἣν ἱερὰν ὠνόμαζον . . . ἐπεὶ ὁ νικῶμενος ἐπ' ἐσχάτην ἵεται ὅθεν καὶ παροιμία 'κινεῖν τὸν ἀφ' ἱερᾶς λίθον,' δηλαδὴ ἐπὶ τῶν ἀπεγνωσμένων καὶ ἐσχάτης βοηθείας δεομένων. Σώφρων . . . Ἀλκαῖος δὲ φησιν ἐκ πλήρους:

. . . . νῦν δ' οὗτος ἐπικρέτει¹
κινήσαις τὸν ἀπ' ἱρας πύκινος λίθον.²

Sch. Pind. *O.* 1. 91 [ἄταν ὑπέροπλον ἄν οἱ πατὴρ ὑπερ κρέμασε κάρτερον αὐτῷ λίθον]: περὶ μὲν τῆς τοῦ Ταντάλου κολάσεως ἕτεροι: ἑτέρως λέγουσιν . . . καὶ Ἀλκαῖος δὲ καὶ Ἀλκμὰν λίθον φασὶν ἐπαιωρεῖσθαι τῷ Ταντάλῳ <ὁ μὲν Ἀλκαῖος>

. . . . Ταντάλῳ>
κεῖτ' ὑπὲρ κεφαλᾶς μέγας, ὦ Αἰσιμίδα, λίθος.³
ὁ δὲ Ἀλκμάν· (Alcm. 89).

Herh. 94 [π. ἀσυναρτήτων]. ἔνδοξόν ἐστιν ἐπισύνθετον καὶ τὸ διπενθημιμερὲς τὸ ἐγκωμιολογικὸν καλούμενον, ὅπερ ἐστιν ἐκ δακτυλικοῦ πενθημιμεροῦς καὶ ἰαμβικοῦ τοῦ ἴσου, ᾧ κέχρηται μὲν καὶ Ἀλκαῖος ἐν ἄσματι οὗ ἡ ἀρχή:

Ἦρ' ἔτι Διννομένη τῷ τ' Ἰρραδείῳ⁴
τᾶρμενα λάμπρα κέαυτ' ἐν μυρσινῇ;⁵

¹ *B*: mss -κρέκει ² ἀπ' ἱρας *B*: mss πῆρας (πέϊρας) a corruption which Eust. (633. 61) wrongly supposes a playful substitution for ἱερᾶς: πύκινος *E*: mss -ον ³ κεῖτ' ὑπὲρ *E*: mss κείσθαι παρ (περὶ, παρὰ) through κεῖθ' ὑπέρ: Ahr. κείσθα. περ (= ὑπέρ) but this equation rests on a misunderstanding

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

⁴ Seid: cf. Cram. *A.O.* 4. 326. 30, Hfm. *Gr. Dial.* 2. 588: mss τῶ τυρρακῆφ ⁵ κέαντ' B: mss κέατ'

LYRA GRAECA

59 πρὸς Πιπτακόν (?)

Ath. 11. 460 d [π. ποτηρίων]· καὶ Ἀλκαῖος·

. ἐκ δὲ ποτήρια¹
πώνης Διυνομένη παρίσδων.

60, 61

Sch. *Il.* 22. 68 [ῥεθέων]· . . . Αἰολεῖς δὲ τὸ πρόσωπον καὶ

ῥεθομαλίδας

τοὺς εὐπροσώπους φασί.

Eust. *Od.* 1571. 43 τὶς δὲ τῶν μεθ' Ὀμηρον τὸ μὲν μῆλον
Δωρίσας εἰς μᾶλον, τὴν δὲ ὕψιν εἰς εἶδος μεταλαβὼν καὶ συνθεῖς²
τὰς λέξεις—Ἀλκαῖος δ' ἦν ἐκείνος ὁ λυρικός³—,

Φιδομαλίδαν⁴

ἔφη σκωπτικῶς τινα, διὰ τὸ καλλωπίζεσθαι τὰ μῆλα τῆς ὕψεως,
ἐρευθόμενον δηλαδὴ κορικώτερον.

62

Paroem. 2. 765

. πάλιν ταῖς⁵
ὕς παρορίννει·

ἐπὶ τῶν παρακινούντων τινὰ εἰπεῖν καὶ ἄκοντα ἅ οὐ βούλεται.
Ἀλκαίου ἢ παροιμία.

63

Apoll. Pron. 97. 11 καθάπερ γὰρ τῷ ταχεῖς παρακεῖται τὸ
ταχέσιν οὕτω καὶ τὸ ἡμεῖς τὸ ἡμέσιν τό τε ἐν τετάρτῳ Ἀλκαίου

ἄμμεσιν πεδίορον

οὕτω φέρεσθαι ἀπὸ τοῦ ἡμέσιν.

¹ *E*: mss -ων ² συνθεῖς *E*: mss μεταθ. ³ mss κωμικός

⁴ mss εἰδομαλίδην: that this is not a corruption of ῥεθομ. appears from Hesych. ἰδομαλίαδαι (sic)· οἱ τὰς ὕψεις κοσμούμενοι and ἴδοι· ὀφθαλμοί (*B*) ⁵ ταῖς *E*: mss here ἢ (through ταῖς), elsewhere om.

ALCAEUS

59 TO PITTACUS (?)

Athenaeus *Doctors at Dinner* [on cups]: . . . and Alcaeus :
 . . . and you drain goblets sitting beside Dinno-
 menes.

60, 61¹

Scholias on the *Iliad* [ῥεθέων 'limbs']: . . . But the
 Aeolic writers use ῥέθος for the face, and call pretty persons

apple-faced

Eustathius on the *Odyssey*: One of the later poets Doricised
 the word μῆλον 'apple,' changed ὄψις 'face' into εἶδος, and
 putting the two together—the poet in question is the lyricist
 Alcaeus—called a person in jest

apple-cheeked,

because he prided himself on the apples of his cheeks, that
 is his rather maiden-like blushes.

62²

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
 ταχέσιν so with ἡμεῖς 'we' we have ἡμέσιν 'to us,' and the
 form ἄμμεσιν 'to us,' used in the fourth Book of Alcaeus,

high above us

comes from ἡμέσιν.

¹ cf. Eust. *Od.* 1412. 32, Suet. Miller *Mel.* 415 ² cf.
 Simp. ad Arist. *de Caelo* 35 b Ald., *Paroem.* I. 318 (ἐπὶ τῶν
 βιαίων λέγεται καὶ ἐριστικῶν), Arsen. 460: metre 'Sapphic'

Ath. 7. 311 a [π. λαβράκων]. Ἀλκαῖος δὲ ὁ μελοποιὸς μετεωρόν φησιν αὐτὸν νήχεσθαι.

Aristid. 2. 155 [π. ῥητορικῆς]. εἰ δέ τινες καὶ ἄλλοι περιβοῶντες ῥητορικὴν ψέγουσι, μᾶλλον δὲ τονθορύζοντες ἐκ τοῦ ψέφως¹ <τε> τοξεύοντες κατὰ Ἀλκαῖον . . . τοσοῦτόν μοι πρὸς τούτους ἀποκεκρίσθω, ὅτι ῥητορικῇ παρὰ πόδας διδῶσιν τὴν δίκην.

c. g. . . . οἱ τονθορύζον ἐκ ψέφως τ' ἀὶ
| τόξευον ἀμμέων

Plut. *Def. Or.* 2 νεωστὶ δὲ γεγονῶς παρ' Ἀμμωνα, τὰ μὲν ἄλλα τῶν ἐκεῖ δῆλος ἦν μὴ πάνυ τεθαυμακῶς, περὶ δὲ τοῦ λύχνου τοῦ ἀσβέστου διηγείτο λόγον ἄξιον σπουδῆς λεγόμενον ὑπὸ τῶν ἱερέων· αἰεὶ γὰρ ἔλαττον ἀναλίσκειν ἔλαιον ἔτους ἐκάστου, καὶ τοῦτο ποιεῖσθαι τεκμήριον ἐκείνους τῆς τῶν ἐνιαύτων ἀνωμαλίας, τὸν ἕτερον τοῦ προάγοντος αἰεὶ τῷ χρόνῳ βραχύτερον ποιούσης· εἰκὸς γὰρ ἐν ἐλάττονι χρόνῳ τὸ δαπανώμενον ἔλαττον εἶναι. θαυμασάντων δὲ τῶν παρόντων, τοῦ δὲ Δημητρίου καὶ γέλοιον φήσαντος εἶναι ἀπὸ μικρῶν πραγμάτων οὕτω μεγάλα θηρᾶν, οὐ κατ' Ἀλκαῖον ἐξ ὄνυχος τὸν λέοντα γράφοντες, ἀλλὰ θρυαλλίδι καὶ λύχνῳ τὸν οὐρανὸν ὁμοῦ τι σύμπαντα μεθίσταντας καὶ τὴν μαθηματικὴν ἄρδην ἀναιροῦντας . . .

c. g. ἐξ ὄνυχος δὲ λέοντα γράψαις

¹ ψέφως Lobeck -E cf. Gal. 8. 780, Hesych. ψεφαίαις : mss 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

Sch. Soph. *O.C.* 954 [θυμοῦ γὰρ οὐδὲν γῆράς ἐστιν ἄλλο πλὴν | θανεῖν]: οἶον οὐκ ἔστι θυμοῦ κρατῆσαι ἄνθρωπον ἕντα· οὐ καταγηράσκει τὸ ὤμδν τοῦ θυμοῦ, εἰ μὴ ἐξέλθοι τοῦ βίου ὁ ἄνθρωπος· ἀδύνατον γὰρ ἐστι ζῶντα ἄνθρωπον μὴ θυμῷ χρήσασθαι· τοῦτο δὲ παροιμιακῶς λέγεται, ὅτι ὁ θυμὸς ἔσχατον γηράσκει· λέγεται δὲ διὰ τοὺς πρεσβυτέρους, ὅσῳ γὰρ γηράσκουσι, τὸν θυμὸν ἐρρωμενέστερον ἔχουσιν· καὶ Ἀλκαῖος, ὡς λέγομεν, οὕτω κατὰ κοινὸν¹ αὐτοῦ μιμνήσκειται.

e.g. θῦμον ἔσχατον λόγος ἐστὶ γήραν

68² [εἰς Δία]

Οκ. Παρ. 1234. 1 a

. . . οὐ[κὶ προ]ταίρει.³

π[ὸ]ν *Φεκ*]άβολον, πάτερ, ἀπ[λάνην τε]
κα[ρδία]ν κήνω, πάτερ, ἀ[λλὰ πάντας]
το[ίς κεν] ὠναίσχυντος ἐπ[ιπνέησι]
ᾧ μ[ὲ]σος ἄλιτρον.

69⁴ εἰς Δία

Ibid. 1 b

Ζεῦ πάτερ, Δύδοι μὲν ἐπ' ἀ[λλοτέρραις]
συμφόραισι δισχελίοις στά[τηρας]
ἄμμ' ἔδωκαν αἶ κε δυναίμεθ' ἴρ[αν]
ἐς πόλιν ἔλθην,

¹ mss Sch. also ὡς λέγεται ο. κ. κοινού, Suid. ὡς λεγομένου κατὰ τὸ κοινόν

² Hunt -E, *C.L.* 1919. 108, *Οκ. Παρ.* xi

³ = προσάρει

⁴ Hunt -Wil. -E *ibid.*

ALCAEUS

67¹

Scholiast on Sophocles [‘for anger knows no old age but death’]: That is, no mortal man can overcome anger. The fierceness of anger does not grow old unless the man dies, because it is impossible for a living man not to become angry. It is put proverbially in the words ‘anger grows old last.’ This is said because of the aged, since the older they grow the stronger grows their anger. Alcaeus gives the statement in general terms as we do.

e. g. 'Tis said that'wrath is the last thing in a
| man to grow old.

68 [To ZEUS]

From a Second-Century Papyrus:

. . . he doth not take up. Make thou far-darting,
Father, and unerring the heart of yonder man, Father,
but all such as are inspired by the shameless one
make thou a sinful thing of hate.

69 To ZEUS

From the Same:

Father Zeus, though the Lydians, in other men's
time of misfortune and having received no benefit
at our hands and knowing us not at all, gave us

¹ cf. Suid. θυμὸς ἑπταβύειος

LYRA GRAECA

5 οὐ πάθοντες οὐδ' ἄμα πω 'σλον οὐδεν
οὐδὲ γινώσκοντες· ὁ δ' ὡς ἀλώπαξ
ποικιλόφρων εὐμάρεα προλέξαις
ἤλπετο λάσην

e.g.¹ μὴ 'κτελέσσαις τοῖσι Φέοις πολίταις.

70

Oe. Par. 1234. 2. i. a

. . . τρ[ύ]τῳ τὰδ' εἶπην· 'Ὁ δηῦτ['] ἔταρητ[α]²
ἀείκει πεδέχων συμποσίων [κάκων]
βᾶσμος, φιλώνων πεδ' ἄλεμ[ατωτάτων]
εὐωχήμενος αὐτοισιν ἐπά[κρισε.']

5 κῆνος δὲ γαώθεις Ἀτρεΐδα[ν γάμῳ]³
δαπτέτω πόλιν ὡς καὶ πεδὰ Μυρσίλω,
θᾶς κ' ἄμμε βόλλητ' Ἄρευσ ἐπιτεύχεας
τρόπην, ἐκ δὲ χόλω τῶδε λαθοιμεθα,⁴

χαλάσσομεν δὲ τᾶς θυμοβόρω δύας
10 ἐμφύλω τε μάχας, τάν τις Ὀλυμπίων
ἐνῶρσε, δᾶμον μὲν εἰς ἀφάταν⁵ ἄγων
Φιττάκῳ δὲ δίδοις κῦδος ἐπήρατον.

71

Ibid. 2. i. b⁶

Φίλος μὲν ἦσθα κἀπ' ἔριφον κάλην
καὶ χοῖρον· οὕτω τοῦτο νομίσδεται.

¹ *E* ² ll. 1-4 *E*, *C.R.* 1916. 104 ³ Hunt from schol.

⁴ Wil. λαθώμεθα and χαλάσσομεν perh. rightly ⁵ Πανάταν

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

ALCAEUS

two thousand staters in the hope we might reach the sacred city,¹ this fellow like a cunning-hearted fox made fair promises [to his own fellow-citizens] and then reckoned he would escape scotfree [if he failed to perform them].

70

From a Second-Century Papyrus:

. . . to say to him: 'He who shared evil revels with an unseemly crew, as a mere stone of the base, now, by making merry with good-fellows of the idlest and vainest, has become the headstone over them all.' And in the pride of his marriage with a daughter of Atreus² 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.

71³

From the Same:

You were friends enough with me once to be invited to sup on kid and pork; this is the way of the world.⁴

money he refused it' ² the scholiast tells us that Pittacus married a sister of Dracon a descendant of Atreus, *i. e.* of the Atreid founders of Lesbos ³ an accusation of ingratitude ⁴ the scholiast says this became a proverb

LYRA GRAECA

72¹ [πρὸς Πιπτακόν ?]

Ox. Pap. 1234. 2. ii

. . . [λά]βρως δὲ συσπέλλα[ις τὰ Fὰ λ]αῖ ἄπαν
 πίμπλειςιν ἀκράτω [δόμ' ἐ]π' ἀμέρα
 καὶ νύκτι, πλάφλασμ[οι τ'] ἔσαχθεν
 5 ἔνθα νόμος θάμ' ἔωθ[ε φ]ώνην.

κῆνος δὲ τούτων οὐκ ἐπελάθετο
 ὦνηρ ἐπειδὴ πρῶτον ὀνέτροπε,
 παίσαις γὰρ ὀννώρινε³ νύκτας,
 τῷ δὲ πίσθω πατάγεσκ' ὁ πύθμην.

10 σὺ δὴ τεαύτας⁴ ἐκγεγόνων ἔχης
 τὰν δόξαν οἶαν ἄνδρες ἐλεύθεροι
 ἔσλων ἔοντες ἐκ τοκῆων . . .

73⁵

Ibid. 3

. . . πὰν φόρτιον δ' ἔ[ρριψαν αὐτοῖς]
 [δ'] ὅττι μάλιστα σάο[ισι ναῦται·]
 καὶ κύματι πλάγεις[α βαρυκτύπῳ]
 ὄμβρῳ μάχεσθαι χε[ίματι τ' οὔκετι]
 5 φαῖσ' οὐδεν ἰμμέρρη[ν, ἔκοισα]
 [δ'] ἔρματι τυπτομ[ένα κε δύννην.]
 κῆνα μὲν ἐν τούτ[ῳ ἵστίν· ἔγω δέ κε]
 τούτων λελάθων, ὧ φ[ίλοι αὐται,]

¹ connexion with 75 is impossible: restored by *E, C.R.*
 1916. 77 (λάβρως Hunt) ² = συστείλας *E* ³ = ἀνώρινε
⁴ = τοιαύτης ⁵ restored by Hunt, Wil., Hicks, *E, C.R.*
 1914. 77

ALCAEUS

72 [To PITTACUS?]

*] Alcaeus
uses symposi-
to as a
literary
free*

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. γεγενᾶς : his father was a Thracian, his mother a Lesbian ³ of State

LYRA GRAECA

σύν τ' ὕμμι τέρπ[εσθ]α[ι θέλοιμι]
 10 καὶ πεδὰ Βύκχιδος αὐθι [δαίτος,]
 τῶ ¹ δ' ἄμμες ἐς τὰν ἀψ ἔρον ἄ[γρεμεν,]
 αἰ καὶ τις ἄφ[ρων π]άντα τ[άραξέ Φοι]
 μείχυννυτε[ς ;]

74² [εἰς Μυτιλήνην]

Ox. Pap. 1234. 4. 6-17

. . . [οὐδ' αὐ σφρί]γαις ἄ πὰν [τέ]κνον [ἀκλέων]
 [σφρίγαι τοκ]ήων ἐς φαίκροισ ³ [δόμοις]
 [στρώφασθ'] ἔδαπτέ σ'. ἐν [δ]' ἀσ[ά]μ[οισ']
 [ᾶν ⁴ ἔτι Φοί]κεος ἦσκ' ὄνεκτον.
 10 [ἀλλ' ὡς] προτ' ⁵ ὕβριν καὶ μεγάθε[ι] π[όθ]εις
 [δραίη] τά τ' ἄνδρες δραιῖσιν ἀτάσθαλοι,
 [τούτω]ν κεν ἦσκ' ὄνεκτον [οὔ]δε[ν].
 [νῦν δ' ὄ]τα πόλλακισ ἐσφάλημεν
 [τύχαν ὀ]ν[ο]ρθώθημε[ν ἐπ' ἀρχίαν].
 15 [αἰ γὰρ] μέμεικται τῶ [ὄξυτέρω τάδε]
 [τὰ Φάδε', ἀ]λλά πα τι δαί[μων]
e. g. [παῖσὶ μόρ' ἐνν ἄγαθοισι χέρρον.]

75⁶

Ibid. 6. 7-13

. . . [κᾶγω μὲν οὐ μέ]μναιμ'. ἔτι γὰρ πάϊς
 [τρόφω 'πὶ γόνν]ω σμῖκρος ἐπίσδανον.
 [πάτρος δ' ἀκούω]ν οἶδα τίμ[α]ν
 10 [τὰν ἔλαβεν παρὰ] Πενθίληος

¹ *i. e.* τίψ = τίμι 'for what?'
E, C.R. 1916. 106, 1919. 128
cf. φαικός ⁴ εἰς? ⁵ P ποτ'

² restored by Hunt, *Wil.*,
³ letter-traces doubtful;
⁶ restored by Hunt, *E,*

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

LYRA GRAECA

[κῆνος πάροιθα·] νῦν δ' ὁ πεδέτρ[οπε]
 [τυραννέοντα¹ τὸ]ν κακοπάτριδα
 e. g. [Μελάγχροον καῦτος² τ]υράννευ-
 | [ων ἔλαθ' ἄμμετέρας πόληος.]

76³ πρὸς Μυτιληναίους

Ox. Pap. 1360. 1

[.] ὁ δὲ πλάτυ
 [ἕμμαις ὑπερστείχων] κεφάλαις μάτει,
 [ἕμμες δὲ σίγατ' ὥτε μύσται]
 [τὸν κάλεσαν νέκυν εἰσίδο]ντες.
 ὦ [ἀλλ', ὦ πόλιται, θᾶς ἔτι τ]ὸ ξύλον
 [κάπνον παρ' ἕμμεσιν] προῖει μόνον,
 [κασβέσσατ' ὡς τάχιστα, μὴ πα]
 [λαμπρότερον τὸ φάος γένηται.]

77⁴

Ibid. 2, 9-13

Οὐ πάντ' ἦς ἀπ[άτηλῶς υ υ - υ ζ]
 οὐδ' ἀσύνητος, ἄμμεσσι⁵ δ' ἀ[πομμόσαις]⁶
 βώμῳ Λατοῖδα τοῦτ' ἐφυλάξα[ο]
 μὴ τις τῶν κακοπατρίδαν⁷

ὦ εἴσεται φανέρα⁸ τοῖσιν ἀπ' ἀρχάω[. . .

¹ = τυραννέοντα ² P prob. Μελάγχρον αἴτος ³ re-
 stored by Hunt, *E* (C.R. 1919. 129) from scholia ἡμεῖς
 δὲ σιγατέ ὡσπερ νεκρῶν ἱεροὶ μύσται (these two words are
 doubtful) οὐδὲν δυνάμενοι ἀντιστῆναι τῷ τυράννῳ and ἀλλ', ὦ
 Μυτιληναῖοι, ἕως ἔτι κάπνον μόνον ἀφήσει τὸ ξύλον, τοῦτ' ἐστὶν
 ἕως οὐδέπω τυραννεύει, κατάσβητε καὶ καταπαύσατε ταχέως μὴ

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.* ποτά or πέρυσιν), and a voc.

λαμπρότερον τὸ φῶς γένηται ⁴ *E, C.R. l.c.* ⁵ Π α μ μ ο ι σ ι
⁶ = ἀπομόσας ⁷ mock-patronymic? a substitution for Ἀτρεΐδαν, founders of Lesbos, to whom P.'s wife belonged
⁸ adv. cf. λάθρα

LYRA GRAECA

78

Apoll. *Pron.* 95. 14 [ἡ ἀμῶν παρὰ Δωριεῦσι]· . . . ἀμέων·
ὁμοίως Αἰολεῖς· Ἀλκαῖος·

μηδ' ὀνίαις τοῖς πλέασ' ἀμμέων¹ παρέχην. . . .

79

Ibid. 96. 1 Αἰολεῖς ὑμμέων. Ἀλκαῖος·

. . . . ὅττινες ἔσλοι
ὑμμέων τε καὶ ἀμμέων.

80

Zenob. (*Paroem.* 2. 145) Πιτάνη εἰμί· αὕτη παρ' Ἀλκαίῳ
κεῖται· λέγεται δὲ κατὰ τῶν πυκναῖς συμφοραῖς περιπιπτόντων ἅμα
καὶ εὐπραγίαις· παρ' ὅσον καὶ τῇ Πιτάνῃ τοιαῦτα συνέβη πράγματα,
ᾧ καὶ Ἑλλάνικος μέμνηται· φησὶ γὰρ αὐτὴν ὑπὸ Πελασγῶν
ἀνδραποδισθῆναι καὶ πάλιν ὑπὸ Ἐρυθραίων ἐλευθερωθῆναι.

e.g. . . . Πιτάνα δ' ἔμμι . . .

E'

.

S'

81

Sch. Pind. *I.* 2. 17 [τὸ τ' Ὠυγείου φυλάξαι | ῥῆμ' ἀλαθείας ἐτᾶς
ἄγχιστα βαῖνον, | 'Χρήματα χρήματ' ἀνήρ' δς φᾶ κτεάνων θ' ἅμα
λειφθεῖς καὶ φίλων]· τοῦτο ἀναγράφεται μὲν εἰς τὰς Παροιμίας ὑπ'
ἐνίων, ἀπόφθεγμα δὲ ἔστιν Ἀριστοδήμου καθάπερ φησὶ Χρῦσιππος

¹ E': = πλείοσι cf. πλέας (acc.) *II.* 2. 129, Mytil. Inscr. Collitz *Gr. Dial.* 213. 9-11: mss τοι σπλεας ὑμεων: Hase τοῖς πέλας ἄ.

ALCAEUS

78

Apollonius *Pronouns* [the form ἀμῶν 'of us' in Doric]: . . . ἀμέων. Similarly in Aeolic; compare Alcaeus:

. . . nor make troubles for those who are more than we.

79

The Same: The Aeolic form is ὑμέων 'of you'; compare Alcaeus:

. . . whoever of you and us are good men.¹

80²

Zenobius *Proverbs*:

I am Pitane;

this proverb is in Alcaeus; it is used of those who get frequent good and bad fortune, because this was the lot of the city of Pitane, as indeed we learn from Hellanicus, according to whom it was captured by the Pelasgians and set free again by the Erythraeans.

BOOK V

BOOK VI³

81

Scholiast on Pindar ['To keep the saying that goes nearest to the real truth, "Money, money is the man," the saying of the Argive who had lost both his goods and his friends']: This is ascribed by some commentators to the *Proverbs*, but it is really an apophthegm of Aristodennus, as Chrysippus tells

¹ metre Hor. *Od.* 1. 5

² cf. Phot 2. 91, Suid. Πιτάνη

³ the subject of this Book being unknown, I have placed here unclassifiable fragments of a general type

LYRA GRAECA

ἐν τῷ περὶ Παροιμιῶν· τοῦτον δὲ τὸν Ἀριστόδημον Πίνδαρος μὲν οὐ τίθησιν ἐξ ὀνόματος, ὡς δῆλον ὕψος ὅς ἐστιν ὁ τοῦτο εἰπών, μόνον δὲ ἐσημειώσατο τὴν πατρίδα, ὅτι Ἀργεῖος· Ἀλκαῖος δὲ καὶ τὸ ὄνομα καὶ τὴν πατρίδα τίθησιν, οὐκ Ἄργος ἀλλὰ Σπάρτην·

ὡς γὰρ δὴ ποτ' Ἀριστόδαμον
φαῖς' οὐκ ἀπάλαμνον ἐν Σπάρτα λόγον
εἶπην, χρήματ' ἄνηρ, πένιχρος
δ' οὔδεις πέλετ' ἔσλος οὐδὲ τίμιος.¹

82²

Demetr. π. ποιημάτων (*Vol. Hercul. Oron.* 1. 122)

. . . ἐδόκ]η δ' ἄρεσ[το]ν ἔμμεναι
πώνην· τῷ δέ κεν ἦσι³ τ[όσσο]ς
πὲρ ταῖς φρένας οἶνος, οὐ δῖω τόος·⁴
κάτω γὰρ κεφάλαν κατίσχει⁵
ᾧ τὸν Φον θάμα θῦμον αἰτιάμενος⁶
πεδά τ' οὐόμενος⁷ τά κεν θῆ,
τὸ δ' οὐκέτι Φά[νδα]νεν πεπαιτάτῃ.

καὶ τοιαῦτα καὶ Ἰβυκο[ς].

83

Heph. 66 [π. ἀντισπαστικοῦ]· ὁ δὲ Ἀλκαῖος καὶ πενταμέτρῳ ἀκαταλήκτῳ ἐχρήσατο·

Κρονίδα βασίλῃος γένος Αἴαν, τὸν ἄριστον πεδ'
Ἀχιλλέα

¹ Diogenes' word-order, so *B*: Sch. and Suid. both differ
² *E* from phot. cf. *Camb. Philol. Soc. Proc.*, 1916; cf. *Vogliano Stud. It. Fil. Cl.* 1910. 285 (Bursian 1920) ³ P ηι
⁴ P περι: δῖω = ζῶ *i.e.* ζῶει, or ζῶ 3rd pers. sing. of ζῶμι, cf. *σάως* 32 and *ἐνδεδίωκε* Inscr. Heracl. (read *δίως* = *διώης* for *ζῶης* Theocr. 29. 19) ⁵ P *κατισχε* from *Φάνδανεν* below

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 . . .

¹ cf. Diog. Laert. 1. 31, Suid. *χρήματα*. Arsen. 476, *Paroem.* 2. 129 ² cf. Choer. *Gram. Gr.* 4. 123. 25

⁶ P -μενας ⁷ = μετοιόμενός τε: Hesych. *πεδαλευόμενος* records old variant

Vet. Et. Mag. σείω· ἔστι γὰρ σεεύς¹ παρ' Ἀλκαίῳ, οἶον·

. . . . γᾶς γὰρ πέλεται σέευσ·²

καὶ ἐκ τούτου γίνεται σέω καὶ σείω, ὡς πλέω πλείω καὶ πνέω πνείω. . . .

Ath. 3. 85 f [π. ὀστρακοδέρμων]· . . . Ἀριστοφάνης ὁ γραμματικὸς . . . ὁμοίως φησὶν εἶναι τὰς λεπάδας ταῖς καλουμέναις τελλίναις. Καλλίας δ' ὁ Μυτιληναῖος ἐν τῷ περὶ τῆς παρ' Ἀλκαίῳ Λεπάδος φησὶν εἶναι ῥῶδην ἧς ἡ ἀρχή·

Πέτρας καὶ πολίας θαλάσσας
τέκνον ,

ἧς ἐπὶ τέλει γεγράφθαι·

. ἐκ δὲ παίσας³
χαύνοις φρένας, ἃ θαλασσία λέπας.

ὁ δὲ Ἀριστοφάνης γράφει ἀντὶ τοῦ λεπὰς χέλυς, καὶ φησιν οὐκ εὔδικαίραρον ἐκδεξάμενον λέγειν τὸ λεπὰς,⁴ τὰ παιδάρια δὲ ἡνίκ' ἀν εἰς τὸ στόμα λάβωσιν αὐλεῖν ἐν ταύταις καὶ παίζεῖν, καθάπερ καὶ παρ' ἡμῖν τὰ σπερμολόγα τῶν παιδαρίων ταῖς καλουμέναις τελλίναις.

Heph. 72 [π. τ. ἀπ' ἐλάσσονος ἰωνικοῦ]· καὶ ὅλα μὲν οὖν ἄσματα γέγραπται ἰωνικά, ὥσπερ Ἀλκαίῳ δὲ πολλὰ, ὥσπερ καὶ τόδε·

ἔμε δειλᾶν, ἔμε παῖσαν κακότετα πεδέχοισαν

¹ *E*, cf. σεεὶ δύο *Par. Ber.* 953. 5: mss σέω (σέος) ὡς
² σέευσ *E*: mss σέω and σέως (from above) ³ *E*: mss ἐκ
λεπάδων through corruption ἐκ δὲ παῖδας (-ων): *Ahr.* ἐκ δὲ
παίδων misunderstanding the whole passage, and if ἐκ is in
tmesis a genitive is unlikely ⁴ *E*: mss λέγ. τὰς λεπάδας
from corruption in 3

ALCAEUS

84

Old Etymologivum Magnum: σείω 'to shake'; there is a word σεεῖς 'shaker' in Alcaeus, for instance:

For he is the shaker of the earth;

and from this comes σέω or σείω; compare πλέω πλείω and πνέω πνείω . . .

85

Athenaeus *Doctors at Dinner* [on shellfish]: . . . Aristophanes the grammarian . . . declares the *lepas* to resemble what is called the *tellina*. But Callias of Mytilene, in his tract *On the Lepas of Alcaeus*, says that there is a song in Alcaeus beginning:

Child of the rock and the grey sea

and ending:

. . . and thou fillest all hearts with pride, thou *lepas* of the sea.¹

Instead of *lepas*, however, Aristophanes reads *chelys*, '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*.

86⁴

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. σάλπιγξ) 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 ἤνασσαν, Φάνασσαν·

. . . καὶ πλείστοισι Φάνασσε λάοις.¹

Ἀλκαῖος.

88

Heph. 47 [π. δακτυλικοῦ]· ἔστι δέ τινα καὶ λογαοιδικὰ καλούμενα δακτυλικά, ἅπερ ἐν μὲν ταῖς ἄλλαις χώραις δακτύλους ἔχει, τελευταίαν δὲ τροχαϊκὴν συζυγίαν. ἔστι δὲ αὐτῶν ἐπισημότατα τό τε πρὸς δύο δακτύλους ἔχον τροχαϊκὴν συζυγίαν, καλούμενον δὲ Ἄλκαϊκὸν δεκασύλλαβον·

καί τις ἐπ' ἐσχατίαισιν οἴκεις²

89³

Zon. μάλευρον· τὸ ἄλευρον καὶ πλεονασμῶ τοῦ μ μάλευρον·

μίγδα μάλευρον

90

Comm. Arat. Phaen. Iriarte Reg. Bibl. Matr. Codd. Gr. 239

. καὶ τὰδ'
ὡς λόγος ἐκ πατέρων ὄρωρε·

κατ' Ἀλκαῖον.

91

Vet. Et. Mag. Miller 94 and *E.M.* 290. 42 δυσί· . . . ἔστι δὲ εἰπεῖν ὅτι πολλάκις αἱ διάλεκτοι κλίνουσι ταῦτα, ὡς παρὰ Ἄλκαίῳ·

. . . εἰς τῶν δυοκαιδέκων

¹ Bek. -E; Aeol. rarely fails to distinguish dat. and acc. pl.: mss *Et.* πλείστοις ἐάν., *A.O.* πλ. ἔν. corrected to ἄν.: mss *A.O.* λεοῖς perh. indicating λάοις ² mss οἴκοις, οἴκεις : cf. *A.O.*

³ Phot. μάλευρον· τὸ ἄλευρον Ἀλκαῖος (so *B* : mss Ἀχαιῖδος)

ALCAEUS

87

Etymologicum Gudianum: ἡνασσειν 'ruled' is found in the form *Φάνασσειν*; 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 outskirts¹

89²

Zonaras Lexicon: μάλευρον 'wheat-flour'; the same as *aleuron* with a pleonastic *m*; compare

wheat-flour mingled

90

Commentator on Aratus *Phaenomena*: As Alcaeus says:

These things began, 'tis said, with our fathers.

91³

Old Etymologicum Magnum: δυοί '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 οὔκεις partep. ² cf. Phot. 1. 404 who gives the author's name (mss Ἀχαιός) ³ cf. *E.M.* 290, 49

LYRA GRAECA

92

Sch. Soph. *O. T.* 153 [ἐκτέταμαι φοβερὰν φρένα]· ἐκπέπληγμαι, φοβερὰν δὲ τὴν περίφοβον. καὶ Ἀλκαῖος·

ἐλάφω δὲ βρόμος ἐν στήθεσι φυίει φόβηρος·¹

ἀντὶ τοῦ περίφοβος.

92 A

Str. 13. 606 τὴν δὲ Ἀνταυδρον Ἀλκαῖος μὲν καλεῖ Λελέγων πόλιν·

Πρώτα μὲν Ἀνταυδρος Λελέγων πόλις

93

Sch. Theocr. 7. 112 [Ἐβρον παρ ποταμὸν]· Ἀλκαῖός φησι ὅτι Ἐβρος κάλλιστος ποταμῶν.

c. g. ποτάμων ἀπάντων
| Ἐβρε κάλιστε

94

Zenob. (*Paroem.* 1. 36) αἰξ Σκυρία· Χρύσιππος φησιν ἐπὶ τῶν τὰς εὐεργεσίας ἀνατρεπόντων τετάχθαι τὴν παροιμίαν, ἐπειδὴ πολλάκις τὰ ἀγγεῖα ἀνατρέπει ἢ αἰξ· ἄλλοι δὲ φασιν ἐπὶ τῶν ὀνησιφόρων λέγεσθαι, διὰ τὸ πολὺ γάλα φέρειν τὰς Σκυρίας αἰγας. μέμνηται Πίνδαρος καὶ Ἀλκαῖος.

95

Sch. Ap. Rh. 1. 957 [κρήνη ὑπ' Ἀρτακίῃ]· Ἀρτακία κρήνη περὶ Κύζικον, ἧς καὶ Ἀλκαῖος μέμνηται καὶ Καλλίμαχος ὅτι τῆς Δολιονίας ἐστίν.

c. g. Κύζικον Δολιουίαν

¹ βρόμος: Blf. τρόμος: B' τέτρομος for δὲ βρ. cf. Apoll. *Proem.* 334 (2. 1. 1. 58 Lentz)

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 Dolionia.

e. g. . . . Dolionian Cyzicus

¹ metre Heph. 72 ² perh. in connexion with the death of Orpheus and the carrying of his head by the current to Lesbos Verg. *Geo.* 4

Sch. Ap. Rh. 4. 992 [αἵματος Οὐρανίου γένος Φαίηκες
 ἔασι] . . . καὶ Ἀλκαῖος δὲ κατὰ τὰ αὐτὰ Ἀκουσιλάφ λέγει
 τοὺς Φαίηκας ἔχειν τὸ γένος ἐκ τῶν σταγόνων τοῦ Οὐράνου.

e.g. Φαίηκες ὀρράνων σταγόνων γένος¹

Sch. Hes. Theog. 313 [τὸ τρίτον Ἵδρην αὖτις ἐγένετο]· τὴν
 Ἵδραν δὲ Ἀλκαῖος μὲν ἐννεακέφαλόν φησί, Σιμωνίδης δὲ πεντη-
 κοντακέφαλον.

e.g. . . . Ἵδραν ἐννεακέφαλον οἱ . . . ἐννακέ-
 φαλλος Ἵδρα²

Phot. 7. 15

ἄγωνος·

κατὰ σχηματισμὸν ἀντὶ τοῦ ὀ γῶν· ἀπὸ δὲ γενικῆς ἐσχηματίσθη·
 οὕτως Ἀλκαῖος ὀ λυρικὸς πολλάκις ἐχρήσαο.

Hesych. ἀλιβάπτοις· <πορφυροῖς |

ἀλίβαπτον·>

πορφυρῶν ὄρνιν. Ἀλκαῖος καὶ Ἀλκμάν.³

Et. Mag. 76. 51

ἀμάνδαλον

τὸ ἀφανὲς παρὰ Ἀλκαίφ· ἀμαλδύνω, <ἀμαλδῦνον καὶ>⁴ ἀμάλδαλον
 τὸ ἀφανὲς καὶ ἀφανιζόμενον· καὶ ὑπερθέσει ἀμάνδαλον.

¹ ὀρράνων = οὐρανίων E, cf. Sa. 122 ² i. e. with ictus-
 lengthening E, cf. ὀγκρέμμασαν 121, ὀννώρινε 72, Sa. 121,
 τρικέφαλον Hes. Th. 287 (οοοοο not found in Lesbian)

³ B: mss Ἀχαιὶδς κ. ἀλμ.άς ⁴ E

ALCAEUS

96

Scholiast on Apollonius of Rhodes [‘The Phaeacians are sprung from the blood of Heaven’]: . . . and moreover Alcaeus agrees with Aeusilaüs in saying that the Phaeacians take their descent from the drops that fell from Uranus or Heaven.¹

e. g. . . . The Phaeacians, sprung from drops
| celestial

97

Scholiast on Hesiod [‘And for a third bore she Hydra’]: Alcaeus calls the

Hydra nine-headed

Simonides ‘fifty-headed.’

98

Photius *Lexicon*: ἄγωνος

conflict:

by ‘adaptation’ for ἄγων; it is ‘adapted’ from the genitive; it is often used thus by the lyric poet Alcaeus.

99

Hesychius *Glossary*: ἀλιβάπτοις, purple. | ἀλίβαπτον

sea-dipt

a purple bird; Alcaeus and Aleman.

100²

Etymologicum Magnum: ἀμάνδαλον; used in the sense of

unseen

by Alcaeus. From ἀμαλδύνω ‘to destroy’; ἀμαλδύνον or ἀμάλδανον ‘that which is unseen or disappearing’; and by transposition ἀμάνδαλον.

¹ *i. e.* when he was mutilated

² cf. Cram. *A.P.* 4. 8. 16

LYRA GRAECA

101

Hesych.

αὐφολλαι.¹

ἄελλαι· παρὰ Ἀλκαίῳ.²

102

Cram. *A.O.* 1. 253. 20: ζητοῦμεν οὖν καὶ τὸ τοῖσδεσσι πῶς εἴρηται· καὶ ἄμεινον λέγειν ἐπέκτασιν· τοῦτο μιμούμενος Ἀλκαῖός φησι

τῶνδεων

103

Eust. *Od.* 1759. 27 [ἦα]· λέγει δὲ (Ἡρακλείδης) καὶ χρῆσιν εἶναι τοῦ

ἔον

παρὰ Ἀλκαίῳ.

104

Et. Mag. 377. 19 ἔρρεντι· παρὰ Ἀλκαίῳ· ἀπὸ τοῦ ἔρρω ἢ ἔρρω περισπωμένου, ἢ μετοχῇ ἔρρείς ἔρρέντος, καὶ ὡς παρὰ τὸ ἐθέλοντος ἐθέλοντί, οὕτω καὶ παρὰ τὸ ἔρρέντος

ἔρρεντι³

105

Ibid. 385. 9 ἐσυνῆκεν· Ἀλκαῖος

ἐσύνηκεν

καὶ Ἀνακρέων ἐξυνῆκεν πλεονασμῶ.

¹ *E*, = ἀφέολαι cf. σπολέω and στελώ, ἀόλλης and ἀέλλης, Αἴολος = ἄφολος for ἀφέολος: for υφ cf. 33: mss αὐεοῦλλαι

² Ahr: mss ἄκλω ³ mss ἔρρεντί bis

ALCAEUS

101

Hesychius *Glossary*: αὐφολλαι : for ἄλλαι

storms

found in Alcaeus.

102

Cramer *Inedita (Oxford)*: We inquire therefore how it is that we find the form τοῖσδεσι 'to these.' It is best to call it 'lengthening.' On this pattern Alcaeus says τῶνδεων

of these

103¹

Eustathius on the *Odyssey*: Heracleides says that there is an occurrence of the form εἶον

I was

in Alcaeus.

104²

Etymologicum Magnum: The word ἔρρευτι is used by Alcaeus; it is from ἔρρω or ἔρρῶ 'to go,' 'to go slowly' or 'to perish,' participle ἔρρείς ἔρρέντος, and from ἔρρέντος the adverb ἔρρευτι³ like ἐθέλοντί 'willingly' from ἐθέλοντος 'willing.'

105

The Same: ἐσυνῆκεν: Alcaeus uses the form ἐσύνηκεν

he understood

and Anacreon ἐξυνῆκε, 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 τὸ

ὦ Εὐρυδάμαν¹

παρὰ τῷ Ἀλκαίῳ, μετὰ τοῦ ν λεγόμενον κατὰ τὴν κλητικὴν.

107

El. May. 319. 30. ἔθηκε· σημαίνει δύο, τὸ προκατέθηκεν ἢ ἐποίησεν . . . ἀφ' οὗ καὶ

θέσις

ἢ ποίησις παρὰ Ἀλκαίῳ.

108

Cram. A.P. 3. 278. 9 . . . οἶόν ἐστι παρὰ τῷ Ἀλκαίῳ τὸ

κάλλιον

ἀντὶ τοῦ κάλλιον.

108 A

Sch. Od. 11. 521 [Κήτειοι]· . . . ἦν γὰρ ὁ Τήλεφος Μυσίας βασιλεύς, καὶ Ἀλκαῖος δέ φησι τὸν

Κήτειον

ἀντὶ τοῦ Μυσόν.

109

Choer. *Gram. Gr.* 4. 1. 27 a Lentz [π. τῶν εἰς υν ληγόντων]· κίνδυν κίνδυνος, κίνδυνα· οὕτως δὲ ἔφη Σαπφὴ τὸ κίνδυνος. ὁ γοῦν Ἀλκαῖος τὴν δοτικὴν ἔφη τὸ

κίνδυνι²

¹ Const. L. Πολυδάμαν

² for mss reading cf. Sa. 184

ALCAEUS

106¹

Choeroboscus on Theodosius :

O Eurydaman

is found in Alcaeus for *O Eurydamas*, ending with *n* in the vocative.

107

Etymologicum Magnum : ἔθηκε has two meanings, 'he placed' and 'he did' . . . ; hence Alcaeus uses the noun θέσις for ποιήσις

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 -ων] : κίνδυν 'danger,' genitive κίνδυνος, accusative κίνδυνα ; Sappho thus declined the noun κίνδυνος. Alcaeus used the dative κίνδυνη

by danger

¹ cf. Constant. Lascar. *Nom. et Verb.* 116 b

LYRA GRAECA

110

Eust. *Od.* 1648. 6 καὶ ἐκ τοῦ κτείνω

κταίνω

Δωρικώτερον πᾶρὰ Ἀλκαίω.

111¹

Phot.

μετρῆσαι

ἐπὶ τοῦ ἀριθμῆσαι· Ἀλκαῖος

112

Et. Mag. 344. 6 ἔννεον· ἔστ τὸ ῥῆμα νέω· Ἀλκαῖος·

αὐτὰρ ἐπεὶ χέρρεσσι νέον . . .²

ὁ παρατατικὸς ἔνεον καὶ πλεονασμῶ τοῦ ν ἔννεον.

112 A

Ox. Pap. 221. 11. 9 Schol. *Il.* 21. 219 οὐδέ τί πη δύναμαι
προχέειν ῥόον εἰς ἄλα δῖαν | στεινόμενος νεκύεσσι· στενοχωρού-
μενος· παρὰ ταῦτα Ἀλκαῖος·

στένω μὰν Ξάνθω ῥόος ἐς θάλασσαν ἵκανε.³

113

Hdn. π.μ.λ. (2. 930. 20 Lentz) οἱ γὰρ περὶ Ἀλκαῖον

ᾄδα

λέγουσι τρισυλλάβως.

¹ cf. Theocr. 16. 60, 30. 25 ² *E*: some mss om. Ἀλκ.—
νέον: mss *E.M.* αὐτῆς ἐπεὶ χείρεσσι, *Vet.* αὐτὰρ ἐπῆν χείρεσι:
ἔννεον apparently from *Il.* 21. 11: *B* ascr. to *Od.* 5. 344,
thinking the quotation from *A.* is lost ³ metre cf. *Sa.* 149. 3

ALCAEUS

110

Eustathius on the *Odyssey*: And from κτείνω comes the rather Doric form κταίνω

to kill

in Alcaeus.

111

Photius *Lexicon*:

to measure

in the sense of 'to count'; Alcaeus.

112¹

Etymologicum Magnum: ἔννεον they swam: the verb is νέω 'to swim'; compare Alcaeus:

but when they swam with their hands . . . ;

the imperfect is ἔνεον or with pleonastic *n* ἔννεον.

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

114¹

Sch. Ar. Av. 1648 [διαβάλλεται ἰσ' ὁ θεῖος]: ἐπὶ τοῦ ἐξαπατᾶν
 . . . παρόμοιον δὲ καὶ τὸ Ὀμηρικόν . . . καὶ παρ' Ἀλκαίῳ

παραβάλλεται σε

115

Cram. A.O. 1. 366. 22 . . . ἢ ἀπὸ τοῦ πέφυγα ἢ μετοχὴ
 πεφυγῶς: ὁ γοῦν Ἀλκαῖος μετατιθεῖς τὸ σίγμα εἰς τὸ ν κατὰ
 πλεονασμὸν ἐτέρου γ φησὶ

πεφύγγων

116

Hdn. π.μ.λ. (2. 949. 23 Lentz) πιέζω· τὰ εἰς -ζω λήγοντα
 ῥήματα ὑπὲρ δυὸ συλλαβὰς βαρύντονα οὐδέποτε τῷ ε παραλήγεσθαι
 θέλει . . . σημειῶδες ἄρα παρ' Ἀττικοῖς καὶ τοῖς Ἰωσὶ λεγόμενον
 διὰ τοῦ ε τὸ πιέζω, ὡσπερ καὶ παρὰ τῷ ποιητῇ . . . προσέθηκα δὲ
 καὶ τὰς διαλέκτους, ἐπεὶ παρ' Ἀλκαίῳ διχῶς λεγέται, παρὰ δὲ
 Ἀλκμᾶνι διὰ τοῦ α.

117

Tryphon πίθη λέξεων 11 (*Mus. Crit. Cant.* 1. 34) [π. προσ-
 θέσεως]: ἅπαξ δὲ παρ' Ἀλκαίῳ τὸ ῥῆξις

Ῥᾶξις²

λέγεται.

118

Cram. A.O. 1. 342. 1 ἀπὸ τῶν εἰς -ος τὴν

τεμένηος

παρὰ Ἀλκαίῳ ἅπαξ χρῆσαμένῳ.

¹ cf. Hesych. ζαβάλλειν· ἐξαπατᾶν (B): perh. the comic
 poet Alcaeus (Mein.) ² miss οὔρηξις

ALCAEUS

114

Scholiast on Aristophanes [‘Your uncle imposes on you’]: that is ‘deceives’ . . . ; similarly in Homer . . . ; and in Alcaeus:

he cheats you

115¹

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*.

117²

Tryphon *Changes in Words* [prefixing of letters]: In one place in Alcaeus *ρήξις*

breaking

appears as *Φρᾶξις*.

118

Cramer *Inedita (Oxford)*: From the nouns in *-ος* Alcaeus once uses the genitive *τεμένηος* for *τεμένεος*

of the precinct

¹ cf. Eust. *Od.* 1596. 5, Fav. 357, Cram. *A.O.* 1. 325. 30

² cf. Lascar. *Op. Gram.* 133 v. where *Φρήξεις* ἀντὶ *ρήξεις*

Eust. *Il.* 1155. 40 τείρεα δὲ ἢ παρὰ τὸ εἶρειν . . . ἢ . . . παρὰ τὸ τείρειν, καθὰ καὶ τοῦτο ἐν τοῖς τοῦ Γεωργίου κείμεναι. πολλοὶ γάρ, φησὶν, ἐκ τῶν ἀστέρων καταπονοῦνται . . . ἐφανερώσε δέ, φησί, τὸ εἶναι Ἀλκαῖος εἰπῶν

τερέων

δίχα τοῦ ι.

119 A

Prisc. *Inst. Gram.* 7. 7 (*Gram. Lat.* Keil) [de vocativo]:
. . . in femininis etiam Alcaeus

Νήρη

pro Νηρηί¹ posuit, et Theopompus Χάρη pro Χάρης.

120²

Ox. Pap. 1233. 2. ii.

. . . ὡς λόγος κάκων ἀ[πύφυιε Φέργων]
Περράμω καὶ παῖσ[ι Τρόεσσιν ἄλμα³]
ἐκ Φέθεν πίκρον.⁴ π[ερὶ δ' ἔλλατο φλόξ]
Ἴλιον ἴραν.

5 οὐ τεαύταν⁵ Αἰακίδ[αις πόθεννον]
πάντας ἐς γάμον μάκ[αρας καλέσσαις]
ἄγετ' ἐκ Νήρηος ἔλων [μελάθρων]
πάρθενον ἄβραν

¹ mss νερη pro νερης

² restored by Hunt, Wil., and E,

ALCAEUS

119¹

Eustathius on the *Iliad*: *τείρεα* 'constellations' comes either from *εἶρειν* 'to string' . . . or from *τείρειν* 'to rub or wear out,'—on which point the following occurs in the writings of Georgius²: '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 *τειρέων*

of the constellations

without the *ι*.'

119 A

Priscian *Grammar* [on the Vocative]: . . . Even in a feminine noun Alcaeus uses *Νήρη*

O daughter of Nereus

for *Νηρηῖ*, while Theopompus makes the vocative of *Χάρης* 'Chares,' *Χάρη*.

120

From a Second-Century Papyrus:

. . . Through Helen 'tis said there sprang from evil deeds a branch bitter unto Priam and all the Trojans, and a flame rolled around sacred Ilium. Not such was the dainty maiden whom the son of Aeacus, with all the Gods gathered at his longed-for espousals, took from the palace of Nereus and

¹ cf. Cram. *A.P.* 4. 192. 10

² Choeroboscus

C.R. 1914. 76, 1919. 127 ³ = *κλάδος* cf. *E.M.* 69. 27

⁴ *ἐκ Φέθεν Ε*: P *εξ* (corr. to *εκ*) *σεθεν* *ἔλλατο*: cf. *ἔλσα*, *ἤλσατο*, *Hfm. Gr. Dial.* 2. 486 ⁵ = *τοιαύταν*

LYRA GRAECA

ἐς δόμον Χέρρωνος· ἔλ[υσε δ' ἄγνα]
 10 ζῶμμα πάρθενω φιλό[τας ἀγαύω]
 Πήλεος καὶ Νηρείδων ἀρίστ[ας,]
 ἐς δ' ἐνίαυτου

 παῖδα γένηατ' αἰμιθέων [κράτιστον]
 ὄλβιον ξάνθαν ἐλάτη[ρα πώλων·]
 15 οἱ δ' ἀπόλουτ' ἀμφ' Ἐ[λένα Τρόες τε]
 καὶ πόλις αὐτῶν.

Z'

ΕΡΩΤΙΚΩΝ

121 πρὸς Μελάνιππον

Hdt. 5. 95 πολεμόντων δέ σφρων (Μυτιληναίων καὶ Ἀθηναίων)
 . . . Ἀλκαῖος ὁ ποιητῆς συμβολῆς γενομένης καὶ νικόντων
 Ἀθηναίων αὐτὸς μὲν φεύγων ἐκφεύγει· τὰ δέ οἱ ὄπλα ἰσχυοσι
 Ἀθηναῖοι καὶ σφρα ἀνεκρέμασαν πρὸς τὸ Ἀθήναιον τὸ ἐν Σιγείῳ·
 ταῦτα δὲ Ἀλκαῖος ἐν μέλει ποιήσας ἐπιτιθεῖ ἐς Μυτιλήνην,
 ἐξαγγελλόμενος τὸ ἐωντοῦ πάθος Μελανίππῳ ἀνδρὶ ἐταίρῳ.

Strabo 13. 600 Πίττακος δὲ ὁ Μυτιληναῖος πλεύσας ἐπὶ τὸν
 φρύνωνα στρατηγὸν (τῶν Ἀθηναίων) διεπολέμει τέως, διατιθεὶς
 καὶ πάσχων κακῶς· ὅτε καὶ Ἀλκαῖός φησιν ὁ ποιητῆς ἑαυτὸν ἔν
 τινι ἀγῶνι κακῶς φερόμενον τὰ ὄπλα ῥίψαντα φυγεῖν· λέγει δὲ
 πρὸς τινα κήρυκα κελεύσας ἀγγεῖλαι τοῖς ἐν οἴκῳ Ἀλκαῖος σῶς
 κ.τ.λ.

¹ Thetis

² Achilles

³ a letter

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 *Historics*: 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

e.g.¹ [Κᾶρυξ, εἰς Μυτιλάνναν ἐράταν συθεὶς
 φιλτάτῳ Μελανίππῳ φάθ' ὄτ'] "Αλκαος
 σάος ἄρ' οἱ ἔντεα δ' οὔ· κῦτον ἀληκτόφιν²
 εἰς Γλαυκώπιον ὀγκρέμασαν "Αττικοί.³

122⁴ πρὸς Μελάνιππον

(*Or. Par.* 1233. 1. ii. 8-20)

Τί ὦν ἔ[μμεν ἄρᾱ] Μελάνιππ', ἄμ' ἔμοι; τί
 [δὲ]
 διννάεντ' ὕτα κ' [εἰς] 'Αχέροντα⁵ μ' ἔη[σι
 κᾶρ]

ζάβαι[ς ἄ]ελίῳ κόθαρων φάος [ἐλπίσω]
 ὄψεσθ'; ἀλλ' ἄγι, μὴ μεγάλων ἐπ[ιβάλλεο.]

5 καὶ γὰρ Σίσυφος Αἰολίδαις βασίλευς [ἔφα]
 ἀνδρῶν πλείστα νοησάμενος [θάνατον φύγην.]

ἀλλὰ καὶ πολυῖδρις ἔων ὑπὰ κᾶρι [δῖς]
 [διν]νάεντ' 'Αχέροντ' ἐπέραισε· μ[όρεν δέ Φοι]
 [κάτ]ω μ[όχ]θον ἔχην Κρονίδαις βά[ρυν
 ἔξοχα]

10 [μέ]λαινας χθόνος. ἀλλ' ἄγι, μὴ τά[δ'
 ὀδύρρεο.]

[ἄσ]σα⁶ βάσομεν αἶ ποτα κάλλοτα ν[ῦν
 μάται.]

[ἀλλ'] ἦν ὅττινα τῶνδε πάθην τα[λασιφρόνως]

[πρόσηκ' ὅττ' ἀνε]μος βορίαις ἐπι[τέλλεται,]

e.g. [οὐ σόφων ὀνάγην σκίφος εὔρεαν εἰς ἄλλα.]

¹ E ² σάος Hfm., ἄρ' οἱ E: mss σόος ἄροι, σῶς ἄρει, σσσαροι: ἔντεα δ' Wel: mss ἐνθάδ', ἐνθάδε, ἔνθα δὲ: οὔ· κῦτον

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 woofullest 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

E (= σκῦτον cf. Hom. ἐκέδασσε for ἐσκέδ., κάπετος from σκάπτω, and Arch. ἐγκῦτι, Lat. *cūlis*): mss οὐκυτόν, οὐχυτον, οὐκ αὐτόν, οὐ κείται: ἀληκτύφιν *E*: mss -ρίν, -ρήν ³ *E* (Γλ. Dind.): for -κρέμμ. cf.: Hfm. 296, ὀννώρινε 72: mss ἐς γλαυκωπὸν ἱερὸν ὃν ἐκρέμασαν⁴ A. ⁴ restored by Hunt, Wil., *E*, *C.R.* 1914. 75 ⁵ Ρ οταμε . . . δινναενταχεροντα against metre ⁶ Ρ]τα ἰ. ε. ἄττα

LYRA GRAECA

123 πρὸς Μένωνα

Heph. 44 [π. δακτυλικού]. τὸ μὲν οὖν Αἰολικὸν ἔπος τὸ καταληκτικὸν τοιοῦτόν ἐστι·

Κέλομαί τινα τὸν χαρίεντα Μένωνα κάλεσσαι,
αἰ χρῆ συμποσίας ἐπόνασιν ἔμοι Fe γένεσθαι.¹

124

Ibid. [π. ἐπιωνικού τοῦ ἀπὸ μείζονος]. τρίμετρον δὲ ἀκατάληκτον τὸ τούτου [i. e. fr. 47] περιπεῦον συλλαβῇ τῇ τελευταίᾳ, καλούμενον δὲ Ἀλκαϊκὸν δωδεκασύλλαβον, οἶον·

Ἰόπλοκ' ἄγνα μελλιχόμεϊδε Σάπφοι,
θέλω τι φείπην ἀλλά με κωλύει αἶδως.²

125

Ibid. 32 [π. ἰαμβικού]. ἔστι δὲ ἐπίσημα ἐν αὐτῷ ἀκατάληκτα μὲν δίμετρα οἶον . . ., τετράμετρον δὲ οἶον τὸ Ἀλκαίου·

Δέξαι με κωμάζοντα, δέξαι, λίσσομαί σε, λίσσομαι.

126

Sch. Plat. *Symp.* 217e 'οἶνος καὶ ἀλήθεια,' ἐπὶ τῶν ἐν μέθῃ τὴν ἀλήθειαν λεγόντων· ἔστι δὲ ἄσματος Ἀλκαίου ἀρχή·

Οἶνος, ὦ φίλε παῖ, καὶ ἀλάθεια³

καὶ Θεόκριτος.

¹ E: mss γεγενῆσθαι: Fick γε γένεσθαι ² l. 2 only in Arist: φείπην Herm: mss τ' εἰπήν ³ (so Theocr.) Matthiae: mss ἀλάθεια

ALCAEUS

123 TO MENON¹

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 acatalectic 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.²

125³

The Same [on the iambic]: The best-known acatalectic 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.⁴

¹ an invitation ² l. 2 from Arist. *Rhet.* 1. 9 (see Sa. 119); cf. Cram. *A.P.* 1. 266. 25 ³ cf. Sch. Heph., Sch. Ar. *Plut.* 302, *Paroem.* 2. 363 ⁴ 29. 1

127

Sch. Pind. *O.* 11. 15 [Ζεφυρίων Λόκοων γενεὰν ἀλέγων]·
ἀλέγων· μεριμνῶν.¹ καὶ Ἀλκαῖος·

. οὐ <γὰρ> ἔγω Λύκον
ἐν Μοίσαιοις ἀλέγω·

παρὰ τὸ ἀλέγειν καὶ φροντίδα ποιεῖν.

128²

Ox. Pap. 1233. 33. 5-7

Ἔπετον Κυπρογενήας παλάμαισιν
*e. g.*³ [δολομήδεσσι τύπεις·] ὄππροςέ κ[εν γὰρ]
[ἄλος ἢ γὰς προφύγω, κῆσ]ε πόλω[ν⁴ με]
[κίχεν ὦρος]

129

Cram. *A.O.* 1. 413. 23 ζητεῖται <τὸ>³ παρὰ τῷ Ἀλκαίῳ
θηλυκόν

τερένας ἄνθος ὀπώρας

πῶς ἡ τέρενα εἶρηκεν, καὶ ἔστιν εἰπεῖν ὅτι ἀπὸ τοῦ τέρην ἢ γενικὴ
τέρενος· καὶ μετὰγεται ἡ γενικὴ εἰς εὐθειαν ὁ τέρενος· ἀπὸ τούτου
θηλυκὸν τερένη, τερένης, καὶ Αἰολικῶς <τερένας>³ τερένας κ.τ.λ.

130, 131

Apoll. Pion. 80. 17 . . . καὶ ἔτι ὁμοίως (ἐν συνθέσει) παρὰ
τῷ αὐτῷ Ἀλκαίῳ ἐν ἐβδόμῳ·

. σὺ δὲ σαύτῳ τομίας ἔση.⁵

. ἀλλὰ σαύτῳ πεδέχων ἄφως
πρὸς πόσιν⁶

¹ mss ὕμνον ² line 1 from Cram. *A.O.* 1. 144-5 ³ *E*
⁴ πόλεις? ⁵ τομίας Bast: mss το. μαις ⁶ ἀλλὰ σὺ σαύτῳ?
ἄφως E = *αὔως* (gen.): or *ἄφας* from *αὔα* (new nom. from
acc. *αὔα* cf. Sa. 176) cf. *ἄας* Zenod. *Il.* 8. 470: mss *αβας*

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 τέρενα 'soft, smooth'; and the answer is that the genitive of τέρην is τέρενος, and the genitive is transferred to the nominative which thus becomes τέρενος 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 pueri delectat Alcaeus* etc.

² the quotation illustrates a different meaning ³ cf. Cram. *A.O.* 1. 144. 5, *E.M.* 666. 51, *Fav.* 354 ⁴ *i. e.* eat and drink whatever you like? ⁵ *i. e.* alone

Heph. 14 [π. κοινῆς]. εἰς μέντοι ἐν τῇ προτέρᾳ συλλαβῇ τελικὸν ἦ τὸ ἄφωρον, τῆς δὲ δευτέρας ἀρκτικὸν τὸ ὑγρόν, οὐκέτι γίνεται κοινὴ <ῆ> συλλαβή, ἀλλὰ ἄντικρυς μάκρα, ὡς παρὰ Ἀλκαίῳ·

Ἔκ μ' ἑλαῖσας ἀλγέων

H'

ΕΠΑΙΝΗΣΙΩΝ¹

133² πρὸς Ἀντιμενίδα

Strabo 13. 617 ἄνδρας δ' ἔσχευ (ἢ Μιτυλήνη) ἐνδόξους τὸ παλαιὸν μὲν Πιπτακόν, ἓνα τῶν Ἑπτὰ Σοφῶν, καὶ τὸν ποιητὴν Ἀλκαῖον καὶ τὸν ἀδελφὸν Ἀντιμενίδα, ὃν φησιν Ἀλκαῖος Βαβυλωνίοις συμμαχοῦντα τελέσαι μέγαν ἄθλον καὶ ἐκ πόνων αὐτοῦς ῥύσασθαι κτείναντα ἄνδρα μαχαίταν βασιληῶν παλαισιάν, ὡς φησι, κ.τ.λ.

Heph. 63 [π. ἀντισπαστικῶ]. τὸ δὲ ἀκατάληκτον (τῶν τριμέτρων) τὸ μόνην τὴν τελευταίαν ἔχον ἰαμβικὴν καλεῖται Ἀσκληπιάδειον, οἷον τὸ Ἀλκαίου·

Ἦλθες ἐκ περάτων γᾶς ἐλεφαντίαν
λάβαν τῷ ξίφειος 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. 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 ἐκ; 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) τετραμαρήων· πλίνθων· τετρα. πλ. κατὰ τέγματα· Ἀλκαῖος (so B-E, cf. τετεγάσμενοι 28: mss τετραβαρ. πλ. καὶ τάγματα)

LYRA GRAECA

c. g. [φίλ' Ἀντιμμενίδα, τῷ ποτὰ χράμενος]¹
 τοῖσι τετραμαρήων κατὰ τέγματα
 5 πλίνθων ναιετάοισιν Βαβυλωνίοις
 συμμάχεις ἐτέλεσσας μέγαν αὔεθλον
 κάκ πόλλαν οὐίαν ἄσφε² Φερύσσαο
 κτένναις ἄνδρα μαχαίταν βασιληῶν³
 παλαίσταν ἀπυλείποντα μόναν ἴαν⁴
 10 παχέων ἀπὸ πέμπων

134

Or. Par. 1233. 11. 10-11

.] Βαβύλωνος ἴρας
] ν' Ἀσκήλωνα

135

Harpor. 168 Σκυθικάι . . . εἶδος τι ὑποδήματος εἰσιν αἱ
 Σκυθικάι καὶ Ἀλκαῖος ἐν ἡ'.⁵

καὶ Σκυθίκαῖς ὑπαδησάμενος

136

Et. Mag. 513. 33

Κίκις⁶

σημαίνει τὸν ἀδελφὸν τοῦ Ἀλκαίου· γίνεται παρὰ τὸ κίκυς ὃ
 σημαίνει τὴν ἰσχύν.

¹ Ἀντιμμ. cf. ὀγκρέμμασαν 121, ὀννάρινε 72: τῷ relative
 supplying needed epithet to τῷ ξίφειος ² necessary to the
 syntax ³ B: mss -ηων ⁴ μόναν ἴαν Ahr: mss μόνον μίαν
⁵ mss also ἐν νή, ἐν κ' ⁶ prob. dimin. of *c. g.* Κίκερμος Fick:
 mss κίκις . . . κίκυς

ALCAEUS

Antimenidas,] with the gold-bound ivory hilt 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

Harpoeration *Lexicon to the Attic Orators*: Σκυθικαί . . .
'Scythians' are a kind of shoe; compare Alcaeus Book viii:

and shod with Scythians

136

Etymologicum Magnum :

Cicis

is the brother of Alcaeus; from κῆκος, 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 A and B

Apoll. *Prop.* 80. 14 [ἐαυτόν κ.τ.λ.]· καὶ παρὰ τοῖς Αἰολικοῖς δὲ ὡς ἐν παραθέσει ἀνεγνώσθη· (Sa. 15)·

ἔμ' αὐτῷ παλαμάσομαι

ἀλλὰ μίχεται ¹ τό·

· · · · · νόον δὲ Φαύτω
πάμπαν ἀέρρει.²

ἄπερ ἀσύνηθες ἐν ἀπλότητι μὴ οὐχὶ τὸ ε προσλαμβάνειν, καὶ ἔτι ὁμοίως παρὰ τῷ αὐτῷ Ἀλκαίῳ (130)

138

Hesych. ἐπαίνους· τὰς κρίσεις καὶ τὰς συμβουλίας καὶ τὰς ἀρχ<αιρ>εσίας. Σοφοκλῆς Θυέστη Σικυωνίῳ καὶ Ἀλκαῖος ταῖς Ἐπαινήσεσιν.³

139

Vet. Et. Mag. Miller 57 ἀχνάσδημι, ὡς παρ' Ἀλκαίῳ·

Ἀχνάσδημι κάλως· οὔτι γὰρ οἱ φίλοι.⁴

140

Procl. Hes. *Op.* 719 [εἰ δὲ κάκον εἶπης, τάχα κ' αὐτὸς μείζον ἀκούσαιοι]· Ἀλκαῖος·

· · · · αἰ Φείποις τὰ θέλῃς, ἀκούσαιοι
τά κ' οὐ θέλῃς.⁵

¹ mss ἐμάχετο ² νόον Bast: mss νόω: δὲ Φαύτω Ahr: mss δ' ἐαυτῷ: Ap. read δὲ αὐτῷ ³ E 'in the *Encomia*' (see p. 402 n. 1): mss ἀλκείοι ταῖς ἐπαινῆταισιν (ται corr. to τε)

⁴ E, cf. Plat. *Symp.* 194 a εὖ καὶ μάλ' ἂν φόβοιο, *Theact.* 156 a μάλ' εὖ ἄμουσοι, *Deuil Adonis* 32: mss κακῶς: οὔτι E.M.: *Vet. E.M.* οὔτε ⁵ (subjunctive) E bis: mss θέλεισ

ALCAEUS

137 A¹ and B

Apollonius *Pronouns* [on reflexives]: And in Aeolic the reflexive is read as two words, as (Sa. 15) and

I shall contrive for myself

but the following is contrary:

and he heartens himself altogether;

which is unusual in having the simple form without the *e*; and moreover similarly in the same Alcaeus: (*fr.* 130).

138

Hesychius ἐπαίρους 'praises': decisions, recommendations, elections: Sophocles in the *Thyestes Sicyonius*; and Alcaeus in the *Encomia*.

139²

Old Etymologicum Magnum: ἀχλάσδημι '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

Sch. Ar. Ar. 1410 [ὄρνιθες τίνες οἷδ' οὐδὲν ἔχοντες πτερο-
ποικίλοι, ταυυσίπτερε ποικίλα χελιδοῖ;]· τινὲς παρὰ τὸ Ἄλκαϊου·

Ὅρνιθες τίνες οἷδ' ὠκεάνω γᾶς τ' ὑπὸ περράτων
ἦλθον πανέλοπες ποικιλόδερροι ταυυσίπτεροι ;¹

Hdn. π.μ.λ. (2. 933. 14 Lentz) ὁ γοῦν Ἄλκαϊος κείνοθεν
ἐστὶν ὅπου ἀποφῆνατο αὐτό·

αἶ γὰρ κάλλοθεν ἔλθη αἶ δὲ φάη κήνοθεν
ἔμμεναι²

Sch. Il. 21. 319 (Nicole I. 203) : χέραδος· Ἀπολλόδωρος τὸ
πλήθος τῶν θαλασσιῶν καὶ ποταμίων λίθων, οὓς ἡμεῖς τριχάλους·
οἱ δὲ χεράδια³ καλοῦσιν ὕντας χειροπληθεῖς· ἔστι δὲ ἡ λέξις παρὰ
Ἄλκαϊω·

αἶ δὴ μὰν χέραδος μὴ εὖ βεβᾶωτ' ἐργάσιμον
λίθον
κίνησ,⁴ καί κε Γίσωσ τὰν κεφάλαν ἀργαλίαν
ἔχοις.

Sch. Od. 21. 71 [ἐπισχεσίην]· καὶ Ἄλκαϊος·

οὐδέ τι μυννάμενος ἄλλυι τὸ νόημα⁵

ἀντὶ τοῦ προφασιζόμενος, ἀλλαχοῦ ἀποτρέπων τὸ ἑαυτοῦ νόημα.

¹ γᾶς τ' Heck.-Blf. : mss γὰρ : ἦλθον : mss also ἦνθον
² αἶ δὲ φάη (opt.) E, αἶ = αεί, δέ in apod. : mss δὲ φοι : B τὸδε
φαῖ (= φαίη) ³ ms χερμάδια ⁴ E (or μὴ βεβᾶωτ' ? cf.
Hesych. βεβᾶως· βεβηκῶς, ἰστάμενος) : mss μὴ βεβᾶως κ.τ.λ :
ἔχοις : ms ἔχοι ⁵ μύνν. pres. partep. μυνάομαι Hfm. : mss
μυν. : ἄλλυι Seid. : mss Sch. ἄλλα, Eust. ἄλλο

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 κείνοθεν '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*: χέρηδος '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 χεράδια 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 elsewhere.

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

Vet. Et. Mag. Reitz. δῆω· σημαίνει τὸ εὐρίσκω ἀπὸ τοῦ δέω, ὃ σημαίνει τὸ εὐρίσκειν, οὗ μέμνηται Ἄλκαϊος·

ἔγω μὲν οὐ δέω τάδε μαρτύρεντας·¹

κατ' ἕκτασιν δῆω.

146

Hdn. π.μ.λ. (2. 941. 28 Lentz) . . . μάθος· Ἄλκαϊος·

ἄπ πατέρων μάθος²

147, 148

Apoll. Pron. 95. 14 [ἀμέων]· ὁμοίως Αἰολεῖς· Ἄλκαϊος· (78)· ἐπὶ δὲ τῆς συνάρθρου·

πατέρων ἄμμων

καὶ τῇ ἐντελεστέρι·

ἄμμετέρων ἀχέων³

149

Strabo 1. 37 [π. Νείλου]· τὸ δὲ πλείοσι στόμασιν ἐκδιδόναι κοινὸν καὶ πλειόνων, ὥστ' οὐκ ἄξιον μνήμης ὑπέλαβε (ὁ Ὀμηρος), καὶ ταῦτα πρὸς εἰδότας· καθάπερ οὐδ' Ἄλκαϊος, καίτοι φήσας ἀφίχθαι καὶ αὐτὸς εἰς Αἴγυπτον.

150⁴

Plut. Div. Am. 5 χάριεν γὰρ ἅμα ταῖς ἡδοναῖς συνεκλιπεῖν τὰς ἐπιθυμίας, ἅς μήτε ἄνδρα φησὶν Ἄλκαϊος διαφυγεῖν μήτε γυναῖκα.

e. ff. . . . ὧν ἐπιθυμίαις
| οὐτ' ἄνηρ ζαπέφυγγ' οὔτε γύνα ποτά.

¹ mss also μέν κ' οὐ and ταῦτα: Hesych. expl. δῆεις and

ALCAEUS

145¹

Old Etymologicum Magnum: δῆω 'I find,' from δέω with the same meaning used by Alcaeus:

For my part I find no witnesses of this;²
lengthened to δήω.

146

Herodian Words without Parallel: μάθος 'learning'; compare Alcaeus:

We learn from our fathers.³

147, 148

Apollonius Pronouns [ἀμεῶν 'of us']; Similarly in Aeolic: compare Alcaeus (78); and in the adjectival form ἄμμων; compare:

of our fathers

and the fuller form ἀμμετέρων; compare

of our troubles

149

Strabo Geography [on the Nile]: Its entering the sea by several mouths, however, is a characteristic it shares with other rivers, so that Homer did not consider it worthy of mention, particularly as it was well-known to his audience. Nor is Alcaeus more communicative, although he declares that he had been in Egypt himself.

150

Plutarch Love of Riches: For it is a good thing that we leave behind along with the pleasures (of love) the desires that belong to them, desires which according to Alcaeus are escaped neither by man nor woman.

¹ cf. *E.M.* 264. 19 ² or 'I shall find' ³ or perh.
'We learn by suffering'

δήετε as futures in sense ² Nauek ἀπ παθέων μ. cf. proverb
πάθος μάθος ³ mss ἀχαιῶν ⁴ cf. 115: ζαπ. = διαπέφευγε

LYRA GRAECA

151

Ath. 3. 73e [π. σικύου]. Ἀττικοὶ μὲν οὖν ἀεὶ τρισυλλάβως,
Ἄλκαϊος δέ·

. . . . δάκη τῶν σίκυων.¹

φησίν, ἀπὸ εὐθείας τῆς σίκυς, ὡς στάχυς στάχυος.

152

Hesych. τετράφων· ὕρνεόν τι· Ἄλκαϊος·

τετράφωσιν ἀήδονας²

153³

Γετ. Et. Mag. Reitz. σισύρνας καὶ σισύρας· τὰ δασέα δέρματα
τὰ τετριχωμένα· καὶ Ἄλκαϊος ὁ μελοποιός·

ἔνδυσ σισύρναν

154⁴

Zenob. *Paroem.* 1. 31 (cf. 2. 61)

ἀντὶ κάκω κύνος ὕν ἀπαίτεις.⁵

ἐπὶ τῶν κακὰ⁶ ἀντὶ τῶν κακῶν ἀπαιτούντων.

155⁴

Apostol. *Paroem.* 2. 669 (cf. 2. 525)

φεύγων τέφραν εἰς ἀνθρακίαν πέτεν.⁷

ἐπὶ τῶν ἀπὸ ἡττόνων χείροσι περιπεσόγων κακοῖς.

¹ mss δάκη φησί τ. σικύων: σίκυων E or the example would not prove Ath.'s statement; cf. Sa. 87 ² B-E: mss τετράδαν· ὁ. τι· Ἄ. | τετράδυσιν· ἀήδονας ³ added by Hfm.

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;

σίκνων being from a nominative *σίκνος*, as *στάχυς* 'ear of corn,' genitive *στάχυνος*.

152

Hesychius *Glossary*: Pheasant: A kind of bird; Alcaeus: [compare] nightingales to pheasants [in song]

153

Old Etymologicum Magnum: *σισύρνα* and *σισύρα*: 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

⁴ added by *E*; metre 'Alcaic' ⁵ mss *κακοῦ, κακῆς* and *ἀπαιτεῖς* ⁶ mss also *καλὰ* ⁷ mss *τ. φ.* and *ἔπεσεν*

Θ' καὶ Ι'

ΣΚΟΛΙΩΝ

156¹

Berliner Klassikertexte 5. 2. 9810

‘ . . [πᾶ χρῆ]ν ἀρύστηρ' ἐσκέραμεν μέγαν ;
 [τί τόσσ]α μόχθης, τοῦτ' ἔμεθεν σύνεις
 [ὡς οὐ τι] μὴ τῶξαιος² ἄλλως
 [ἄμμαρ ἔ]μοι μεθύων ἀείσης ;

5 [τί δὴ θα]λάσσας φειδόμεθ', ὡς κίρον
 [χειμω]γοείδην αἶθρον ἐπήμενοι ;
 [αἰ δ' ἐνσ]τάθεντες ὡς τάχιστα
 [τάν τε χ]άδον³ καμάκων ἔλοντες

[ἄπ νᾶα] λύσαμεν, προτ' ἐνώπια
 10 [κέρα τρό]ποντες, καί κ' ἰθαρώτεροι
 [φυίημ]εν ἰλλάεντι θύμῳ
 [κάτε κ' ἀ]μύστιδος ἔργον εἶη·

[νώθην] δ'⁴ ὀνάρταις χέρρα σύ μοι ἐμμάτων
 [‘ Ὅ παῖς, ἔφαισ]θ', ‘ ἔμῳ φ[ερέ]τω κέρα
 e.g. [γνόφαλλον· οὐ γὰρ] εἰστίθησιν
 [εἰς τὸ πλοῖον μ' ὄ]δε τᾶδ' ἀοίδα·

[οὔτοι σὺν τὸν νῶν,] ἄγρι' ἄϋτά, μοι
 [κίνης, ὃ γε βρύχων] ἄτε πῦρ μέγα
 [οὐ βρατέραν ἔλαν⁵] τίθησθα
 20 [τάνδε φέρην, χαλεπωτέραν δέ.]

¹ restored by *E. C. R.* 1909. 72, 1917. 9 ² adj. ³ handle,

ALCAEUS

BOOKS IX AND X

DRINKING SONGS

156

From a Second-Century Papyrus :

‘ . . . What need to have mixed in the great bowl ?
Why labour so, when I tell you that I will never
have you to waste the livelong day in wassailing
and song ? O why spare we to use the sea, suffering
the winter-cool freshness of the morning to pass
like a drunken sleep ? If we had but gone quickly
aboard, taken hold of the tiller, and loosed the ship
from her moorings the while we turned the sailyard
to front the breeze, then merrier should we be and
light of heart, and it would be as easy work as a
long draught of wine.’ But hanging a [listless] arm
upon my sleeve you cried, ‘ [The lad] may bring [a
cushion] for my head ; for this fellow’s song doth not
put me [in his boat. Never think you disturb my
mind,] you wild clamourer, [though with your roaring]
like a great fire you make it [harder rather than
easier to bear this heat.]’

tiller, cf. *χανδάνω*, *λαβή λαμβάνω* ⁴ δ' : P τ ⁵ *έλαν* = *είλην*,
cf. Hesych. *γέλαν* (i. e. *φέλαν*)

LYRA GRAECA

157

Ath. 10. 430 a κατὰ γὰρ πᾶσαν ὥραν καὶ πᾶσαν περίστασιν
πίνων ὁ ποιητῆς οὗτος (Ἄλκαῖος) εὕρσκεται· χειμῶνος μὲν ἐν
τούτοις·

Νεύει μὲν ὁ Ζεὺς, ἐν δ' ὀράνω μέγας
χείμων, πεπάγαισιν δ' ὑδάτων ροαί·¹

· · · · ·
· · · · ·

5 κάββαλλε τὸν χεῖμων', ἐπὶ μὲν τίθεις
πῦρ, ἐν δὲ κέρναις οἶνον ἀφειδέως
μέλιχρον, αὐτὰρ ἀμφὶ κόρσα
μάλθακον ἀμφιδύω² γνόφαλλον.

158

Ibid. . . . ἐν δὲ τοῖς συμπτώμασιν·

Οὐ χρῆ κάκοισι θῦμον ἐπιτρέπην·³
προκόψομεν γὰρ οὐδεν, ἀσάμενοι
σ',⁴ ὦ Βύκχι· φάρμακον δ' ἄριστον
οἶνον ἐνικαμένοις μεθύσθην.

159⁵

Ibid. 15. 674 c ἐκάλουν δὲ καὶ οἷς περιεδέοντο τὸν τράχηλον
στεφάνους ὑποθυμίδας, ὡς Ἄλκαῖος ἐν τούτοις·

ἀλλ' ἀνήτω μὲν περὶ ταῖς δέraisι
περθέτω πλέκταις ὑπαθύμιδός τις,
καδ δὲ χευάτω μύρον ἄδου κατ τῶ
στήθεος ἄμμι.

¹ νεύει *E*, cf. Anacr. 6, Hor. *Epid.* 13. 1 : mss ὕει, but rain is incompatible with frost: Heck. νίφει: mss also ἐκ δ'
² imp. mid. *E*: mss ἀμφι, ἀμφὶ from above ³ θῦμον
Steph: mss μῦθον ⁴ ἀσάμενοι σ(οὶ) ὦ *E*: mss ασαμενοι ὦ,

ALCAEUS

157¹

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.

159²

The Same: They called the garlands which they used to tie round their necks *hypothymides*; compare Alcaeus:

But let them put garlands woven of anise about our necks and pour sweet myrrh over our bosoms.³

¹ cf. Hdn. π.μ.λ. 7. 27 Lentz, Long. *Past.* 3. 3 ² cf. Poll. 6. 107, Sch. Theocr. 7. 63, Ath. 678 d ³ ll. 3-4 put here by *B* from Ath. 687 d 'and that bravest and moreover most warlike of poets, Alcaeus, says "And pour, etc."'

ἀσάμενος ὦ ⁵ ll. 1-2 here, 3-4 Ibid. 687 d καὶ ὁ ἀνδρειότατος δὲ προσέτι δὲ καὶ πολεμικ<ώτατ>ος ποιητῆς Ἀλκαῖος ἔφη 'καὶ κ.τ.λ.

Arist. *Pol.* 1285a 33 ἤρχον δ' οἱ μὲν (τῶν αἰσυνμητῶν) διὰ βίου τὴν ἀρχὴν ταύτην, οἱ δὲ μέχρι τινῶν ὠρισμένων χρόνων ἢ πράξεων, οἷον εἴλοντό ποτε Μυτιληναῖοι Πιπτακὸν πρὸς τοὺς φυγάδας ὧν προειστήκεσαν Ἀντιμενίδης καὶ Ἀλκαῖος ὁ ποιητής. δηλοῖ δ' Ἀλκαῖος ὅτι τύραννον εἴλοντο τὸν Πιπτακὸν ἕν τιμι τῶν Σκολιῶν Μελῶν· ἐπιτιμᾷ γὰρ ὅτι·

. . . . φῶνα δ' ἀθρόα¹ τὸν κακοπάτριδα
Φίπτακον² πόλιος τᾶς ἀχόλω καὶ βαρυδαίμονος
ἐστάσαντο τύραννον μέγ' ἐπαίνεντες³ ἀόλλεες.

Procl. Hes. *Op.* 584 [ἦμος δὲ σκόλυμός τ' ἀνθεῖ καὶ ἤχετα τέττιξ | δενδρέφ' ἐφεζόμενος λιγυρὴν καταχεύατ' αἰοιδὴν | πυκνὸν ὑπὸ πτερύγων, θέρεος καματάδεος ὦρη, τῆμος πιόταταί τ' αἰγες καὶ οἶνος ἄριστος, | μαχλόταται δὲ γυναῖκες, ἀφανρότατοι δέ τοι ἄνδρες | εἰσίν, ἐπεὶ κεφαλὴν καὶ γούνατα Σείριος ἄζει]. τοιαῦτα δὲ καὶ τὸν Ἀλκαῖον ἄδειν·

Τέγγε πλεύμονας οἴνω· τὸ γὰρ ἄστρον περι-
τέλλεται,
ἀ δ' ὦρα χαλέπα, πάντα δὲ δίψαισ' ὑπὰ καύ-
ματος,
ἄχη δ' ἐκ πετάλων Φάδεα τέττιξ <ἐπιδενδρίων>⁵
ἄνθη δὲ σκόλυμος· νῦν δὲ γυναῖκες μιαρῶταται⁶
ἅ λεπτοὶ δ' ἄνδρες ἐπεὶ καὶ κεφάλαν καὶ γόνα
Σείριος
ἄζει⁷

¹ Reis.-E from Plut. where the form φωναί, i. e. φῶνα, shows that ἀ. φ. is not his rendering of ἀόλλεες: not in Arist.
² E, so Sch. 41, Lesb. coin Mion. *Sup.* 6. p. 64, cf. Poll. 2. 175 where mss Ψιπτακόν: mss here Πιπτ. ³ ἀχόλω Schn. 'restless,' cf. χαλάω and Hesych. χαλιά· ἡσυχία: ἐπαίνεντες Ahr: mss -νέοντες ⁴ πάντα κ.τ.λ. only in Ath. ⁵ Φάδεα Graevius-Seid: mss τάδε ἄν: ἐπιδενδρίων E, cf. Jul. *Er.* 24:

ALCAEUS

160¹

Aristotle *Politics*: Some aesymentes 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

161³

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 Sirius⁵ parches both the head and the knees.

¹ cf. Dion. Hal. 5. 73, Plut. *Amat.* 18 ² cf. Plut. *Erot.* 18
³ cf. Ath. 10. 430b, 1. 22e, Gell. 17. 11. 1, Macrob. *Sat.* 7. 15. 13, Plut. *Symp.* 7. 1, Eust. *Od.* 1612. 14, Il. 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 2½ ll. read here by *B* see Sa. 94 ⁶ mss ἀνθεῖ δὲ καὶ σ.
 and μίαρ. γυν. ⁷ mss λεπ. δέ τοι: ἐπεὶ καὶ: mss ἐπεὶ: γόνα *B*,
 cf. Steph. Byz. s. γόννος: mss γόνατα

LYRA GRAECA

162

Ath. 1. 22 f (after 161. 1-2) . . . καὶ ἀλλαχοῦ·

Πώνωμεν,¹ τὸ γὰρ ἄστρον περιτέλλεται.

163

Ibid. 10. 430 c πῶς οὖν ἔμελλεν ὁ ἐπὶ τοσοῦτον φιλοπότης (Ἄλκαϊος) νηφάλιος εἶναι καὶ καθ' ἓνα καὶ δύο κυάθους πίνειν; αὐτὸ γοῦν τὸ ποιημάτιον, φησὶ Σέλευκος, ἀντιμαρτυρεῖ τοῖς οὕτως ἐνδεχομένοις· φησὶ γάρ·

Πώνωμεν·¹ τί τὰ λύχν' ὀμμένομεν; δάκτυλος
ἀμέρα.

καὶ δ' ἄερρε κυλίχναις μεγάλαις, αἴτ', ἀπ'
οἴκιδος·²

οἶνον γὰρ Σεμέλας καὶ Δίος υἱὸς λαθικάδεα
ἀνθρώποισιν ἔδωκ'· ἔγχεε κέρναις ἓνα καὶ δύο
5 πλῆλαις καὶ κεφάλας, ἃ δ' ἀτέρα τὰν ἀτέραν
κύλιξ
ὠθήτω·

ἓνα πρὸς δύο ῥητῶς κινάναι κελεύων.

164³

Or. Ραρ. 1233. 32

Καὶ τὰς πόλλα π[αθοίσας κεφάλας κύκχεε μοι
μύρον]

καὶ καὶ τῷ πολ[ίῳ στήθεος· αἱ γὰρ τισὶ κ'
ἄλγος ἦ,]

¹ Mein: mss πίν. ² E, cf. δοκίς dimin. of δοκός and E.M. 216. 48 Βύκχης· ὄνομα Αἰολικὸν παρὰ τὸ Βάκχος . . . ὡς ἵππος ἵππις καὶ οἶκος οἰκίς: mss αἱ τὰ ποικίλα (ποικίλλις): edd. αἴτα,

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

ποικίλαις ³ 1-2 *B-E* (*C.R.* 1914. 77) from Plut. *Qu. Conv.*
3. 1. 3 (= 42 Bergk), 3-6 *E c. g.*

LYRA GRAECA

e. g. πωνόντων. κάκα [δὴ παῖσι βρότοις ἔστ' ὅτ
 Ὀλύμπιοι]
 ἔδοσαν, πέδα δ' ἄλλω[ν τόδε μοι κωὺκὶ μόνω
 πάθος]
 5 ἀνθρώπων. ὁ δὲ μὴ φ[αῖς ἄγαθον πώνεμεν
 ἔμμεναι]
 [κ]ήν[ω] φαῖσθ' 'Ἀπόλ[οι]. οὐ γὰρ ἴσαισθ'
 ὄγαθον οὐδ' ὀ μή.']

165

Sch. Il. 8. 177 [τείχεα ἀβληχρά]. ἄλλως δὲ ἤδη αὐτὸ τὸ βλη-
 χρός σημαίνει ὡς ἐπὶ τὸ πλείστον μᾶλλον τὸ ἀσθενές. Ἀλκαῖος θ'.

. . . . βλήχρων ἀνέμων ἀχείμαντοι πνόαι

166

Ath. 10. 430 b (after fr. 39. 1-2) . . . τοῦ δ' ἔαρος.

Ἡρος ἀνθεμόεντος ἐπάϊου ἀρχομένοιο.

καὶ προελθών.

ἐν δὲ κέρνατε τῷ μελιάδεος ὅττι τάχιστα
 κράτηρα

167

Ibid. 10. 430 c (after fr. 42) . . . καὶ καθόλου δὲ συμβουλευέων
 φησίν.

Μῆδεν ἄλλο φυτεύσης πρότερον δένδριον ἀμ-
 πέλω.¹

¹ δένδριον Ahr : mss δένδρον

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.]’]

165¹

Scholiast on the *Iliad* [‘weak walls’]: The meaning of the simple form βληχρός without the α 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

LYRA GRAECA

168

Ath. 2. 38 e [π. μέθης]· ἀπὸ τοῦ κατὰ μέθην δὲ καταστήματος καὶ ταύρῳ παρεικάζουσι τὸν Διόνυσον . . . καὶ παρδάλει διὰ τὸ πρὸς βίαν τρέπεσθαι τοὺς ἐξοινωθέντας. Ἄλκαϊος·

ἄλλοτα μὲν μελιάδεος, ἄλλοτα
δ' ὄξυτέρῳ τριβόλων ἀρυτήμενοι·

εἰσὶ δ' οἱ καὶ θυμικοὶ γίνονται· τοιοῦτος δὲ ὁ ταῦρος· Εὐριπίδης (*Bacch.* 743). διὰ δὲ τὸ μάχιμον καὶ θηριώδεις ἔνιοι γίνονται· ὅθεν καὶ τὸ παρδαλῶδες.

169

Tzetztes ad Lycophr. 212 οἱ οἰνωθέντες τὰ τοῦ λογιμοῦ ἀπόρρητα ἐκφαίνουσιν· ὅθεν καὶ Ἄλκαϊός φησιν·

οἶνος γὰρ ἀνθρώποισι δίοπτρον¹

170, 171

Vet. Et. Mag. Miller 258 πῶ . . . ἔστι δὲ καὶ ῥῆμα προστακτικὸν παρὰ Αἰολεῦσιν οἶον·

Χαῖρε καὶ πῶ τάνδε·

ὅπερ λέγεται ἐν ἐτέρῳ σύμπωθι² . . . οἶον·

Δεῦρο σύμπωθι.³

172⁴

Ath. 11. 481 a [π. κυλίκων] . . . καὶ ἐν τῷ δεκάτῳ·

Λάταγες ποτέονται κυλίχραν ἀπὸ Τηϊάν·

ὡς διαφόρων γινομένων καὶ ἐν Τέφ κυλίκων.

¹ ἀνθρώποισι Fick, metre as 124 or, reading δίοπτρον as disyll., 3rd line of 'Alcaic': mss -ποις ² mss *Vet.* ἐτέροις σύμπωθι ³ *E.M.* om. δεῦρο adding ἀντὶ τοῦ σύμποθι ἢ ἐκ τοῦ πῶ τὸ πῶθι ⁴ cf. Ath. 5. 666 b, 668 d

ALCAEUS

168¹

Athenaeus *Doctors at Dinner* [on drunkenness]: It is from the condition of drunkenness that Dionysus is likened to a bull, and, through his making drunken persons violent, to a leopard. Compare Alcaeus:

drawing it sometimes honey-sweet, and sometimes as bitter as burdocks

Some men become angry; this is like the bull; compare Euripides (*Bacchae* 743). And some through quarrelsomeness become like wild beasts; whence the comparison to a leopard.

169

Tzetzes on Lycophron: Drunken people disclose the secrets of the mind; and this is why Alcaeus says:

for wine is a spying-hole unto man.²

170,³ 171

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 σύμπωθι in another passage; . . . compare:

Hither, and drink with me.

172

Athenaeus *Doctors at Dinner* [on cups, following *fr.* 164] . . . and in the tenth Book:

The heeltaps fly from Teian cups;⁴

thus showing that a particular kind of cup was made at Teos.

¹ cf. Eust. *Od.* 1910. 18

² or like κάτοπτρον, 'mirror'?

³ cf. *E.M.* 698. 51

⁴ *i. e.* in the game of cottabus

LYRA GRAECA

173

Et. Mag. 639. 17 οὐδείς· ἰστέον ὅτι τοῦ¹ οὐδείς ὅτε ἰσοδυναμεί τῶ οὔτις δύο μέρη λόγου εἰσι, τό τε οὔ καὶ τὸ δείς· οὐδὲ γάρ ἐστι σύνθετον· εἰ γὰρ ἦν σύνθετον ἤμελλε πρὸ μιᾶς ἔχειν τὸν τόνον . . . αὐτοῦ δὲ τοῦ δείς² τὸ οὐδέτερον δέν χωρὶς τῆς ου παραθέσεως ἔχομεν παρὰ Ἀλκαίῳ ἐν τῶ ἐνάτῳ·

καί κ' οὔδεν ἐκ δένος γένοιτο·

Ζηνόβιος.

174

Cram. A.P. 3. 121. 5 *Il.* 1. 39 [ἔρεψα]· μηδεὶς δὲ ἡμᾶς νεμεσητοὺς ἀποφήνειεν, ὡς εἰκῆ τὸ εἰραφιώτης γράψαντας· οὐ γάρ ἐστι τοῦ ποιητοῦ, ἀλλ' Ἀλκαίου·

Ἐρραφείωτας γὰρ ἄναξ³

175

Hdn. π.μ.λ. (2. 941. 15 *Lentz*) τὰ εἰς -ος λήγοντα οὐδέτερα δισύλλαβα, εἰ ἔχοι πρὸ τέλους τὸ α, συνεσταλμένον πάντως αὐτὸ ἔχει, εἰ μὴ κατὰ διάλεκτον εἶη, ὥσπερ τὸ πᾶρος·

ἐπὶ γὰρ πᾶρος οὐίαρον ἴκνηται·

Ἀλκαῖός φησι.

176⁴

Poll. 6. 107 Ἀνακρέων . . . στεφανοῦσθαί φησι καὶ ἀνήτῳ, ὡς καὶ Σαπφῶ καὶ Ἀλκαῖος· οὔτοι δ' ἄρα 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 οὐδείς ³ Ἐρραφείωτας *E*: mss
-του from οὐ γὰρ above ⁴ cf. 159

¹ cf. *Gram. Gr.* 3. 301, *Bek. A.* 3. 1362

² this epithet

ALCAEUS

173¹

Etymologicum Magnum [on the word οὐδείς 'nobody']: It should be noted that when it is equivalent to οὐτις there are two parts of the word οὐδείς 'nobody,' namely οὐ and δείς; it is not a compound. If it were, it would have the accent on the syllable before . . . The neuter of the actual word δείς ('any man') is found used apart from the οὐ ('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 εἰραφιώτης without due consideration; for it is not Homer's word but Alcaeus'; compare

for the Lord Eirapheotes²

175

Herodian *Words without Parallel*: Disyllabic 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.³

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 eclery (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, *c. g.* because after his premature birth he was 'stitched up' (ἐρράφθαι) in the thigh of Zeus³ metre 86

LYRA GRAECA

177

Ath. II. 478 b [π. ποτηρίων]· τὰ μόνωτα ποτήρια

κότυλοι,

ᾧν καὶ Ἀλκαῖος μνημονεύει.

ALCAEUS

177

Athenaeus *Doctors at Dinner* [on drinking-cups]: One-handed drinking-cups were called κότυλοι

goblets

and are mentioned by Alcaeus.

TABLES

COMPARING THE NUMERATION ADOPTED IN THIS EDITION
(*E*) WITH THOSE FOLLOWED BY BERGK IN HIS
'POETAE LYRICI GRAECI' OF 1882 (B_{GK}.) AND
HILLER-CRUSIUS IN THEIR 'ANTHOLOGIA LYRICA' OF
1913 (HIL.)

ALCMAN

B _{GK} .	<i>E</i>	B _{GK} .	<i>E</i>	B _{GK} .	<i>E</i>	B _{GK} .	<i>E</i>
1	8	26	26	51	21	75	141
2	9	27	27	52	132	76	137
3	10	28	28	53	52	77	78
4	12	29	31	54	30	78	79
5	11	30	32	55	133	79	134
6	13	31	33	56 _A	59	80	135
7	14	32	35	56 _B	60	81	142
8	15	33	46	57	63	82	80
9	2 _B	34	47	58	64	83	85
10	2 _C	35	62	59	50	84	86
11	29	36	130	60	36	85 _A	81
12	3	37		61	65	85 _B	82
13	{ 5 6	38	131	62	66	86	58
14		39	61	63	67	87	89
15	7	40	53	64	68	88	90
16	1	41	54	65	69	89	91
17	16	42	55	66	37	90	136
18	18	43	56	67	70	91	143
19	19	44	57	68	71	92	144
20	22	45	43	69	72	93	92
21	23	46	44	70	73	94	93
22	24	47	45	71	74	95	94
23	87	48	48	72	75	96	95
24	1	49	Anacr.	73	76	97	38
25	2 _A			44	74 _A	77	98	20
26	25	50	51	74 _B	138	99	145

Bgk.-E] NUMERATION TABLES

Bgk.	E	Bgk.	E	Bgk.	E	Bgk.	E
100	88	115	146	129	120	144	157
101A	39	116	107	130	148	145	124
101B	96	117	139	131	121	146A	40
102	83	118	{ 108	132	149	146B	158
103	84			{ 109	133	161	147A	159
104	97	119	110	134	122	147B	127
105	98	120	111	135	150	148	34
106	99	121	112	136A	123	149	128
107	101	122	113	136B	151	150	23
108	102	123	147	137	152	151	129
109	100	124	114	138	153	152	41
110	4	125	115	139	154	153	160
111	103	126	116	140	125	p. 78 {	42
112	104	127	117	141	155		162
113	105	128A	118	142	126		163
114	106	128B	119	143	156		

Hil.	E	Hil.	E	Hil.	E	Hil.	E
1	{ 8	17	46	35	72	54	22
	{ 12	18	47	36	73	55	23
	{ 13	19	44	37	74	56	131
2	2 _B	20	45	38	71	57	81
3	9	21	69	39	75	58	82
4	16	22	<i>Adesp.</i>	40	76	59	25
5	1	23	31	41	77	60	62
6	29	24	19	42	2 _C	61	130
7	2 _A	25	<i>Anacr.</i>	43	14	62	48
7a	18		44	44	130	63	64
8	26	26	52	45	138	64	50
9	27	27	60	46	141	65	36
10	53	28	10	47	142	66	66
11	54	29	<i>Adesp.</i>	48	78	67	37
12	55	30	28	49	137	68	70
13	<i>Adesp.</i>	31	32	50	79	69	58
14	21	32	87	51	134	70	89
15	61	33	56	52	135	71	59
16	43	34	24	53	<i>Adesp.</i>	72	57

ALCMAN

[Hil.-E

Hil.	E	Hil.	E	Hil.	E	Hil.	E
73	15	82	67	90	144	99	39
74	33	83	68	91	92	100	<i>Adesp.</i>
75	35	84	80	92	93	101	<i>Ad.</i>
76	51	85	85	93	94	102	<i>Ad.</i>
77	132	86	86	94	95	103	<i>Ad.</i>
78	30	87	91	95	38	104	<i>Ad.</i>
79	133	88	136	96	20	105	<i>Ad.</i>
80	63	88a	162	97	145		
81	65	89	143	98	88		

E	Bgk.	Hil.	E	Bgk.	Hil.	E	Bgk.	Hil.
1	23	5	24	21	34	50	59	64
2 _A	24	7	25	25	59	51	50	76
2 _B	9	2	26	26	8	52	53	26
2 _C	10	42	27	27	9	53	40	10
3	12	—	28	28	30	54	41	11
4	110	—	29	11	6	55	42	12
5	13	—	30	54	78	56	43	33
6		—	31	29	23	57	44	72
7	14	—	32	30	31	58	86	69
8	1	1	33	31	74	59	56 _A	71
9	2	3	34	148	—	60	56 _B	27
10	3	28	35	32	75	61	39	15
11	5	—	36	60	65	62	35	60
12	4	} 1	37	66	67	63	57	80
13	6		38	97	48	64	58	63
14	7	43	39	101 _A	99	65	61	81
15	8	73	40	146 _A	—	66	62	66
16	16	4	41	152	—	67	63	82
17	<i>Adesp.</i>	<i>Ad.</i>	42	p. 78	—	68	64	83
	46 _B	13	43	45	16	69	65	21
18	17	7a	44	46	19	70	67	68
19	18	24	45	47	20	71	68	38
20	98	96	46	33	17	72	69	35
21	51	14	47	34	18	73	70	36
22	19	54	48	48	62	74	71	37
23	20	55	49	48 _n	—	75	72	39

E-Bgk.-Hil.] NUMERATION TABLES

<i>E</i>	Bgk.	Hil.	<i>E</i>	Bgk.	Hil.	<i>E</i>	Bgk.	Hil.
76	73	40	106	114	—	135	80	52
77	74 _A	41	107	116	—	136	90	88
78	77	48	108	118	—	137	76	49
79	78	50	109			138	74 _B	45
80	82	84	110	119	—	139	117	—
81	85 _A	57	111	120	—	140	74 _{Bn}	—
82	85 _B	58	112	121	—	141	75	46
83	102	—	113	122	—	142	81	47
84	103	—	114	124	—	143	91	89
85	83	85	115	125	—	144	92	90
86	84	86	116	126	—	145	99	97
87	22	32	117	127	—	146	115	—
88	100	98	118	128 _A	—	147	123	—
89	87	70	119	128 _B	—	148	130	—
90	88	—	120	129	—	149	132	—
91	89	87	121	131	—	150	135	—
92	93	91	122	134	—	151	136 _B	—
93	94	92	123	136 _A	—	152	137	—
94	95	93	124	145	—	153	138	—
95	96	94	125	140	—	154	139	—
96	101 _B	—	126	142	—	155	141	—
97	104	—	127	147 _B	—	156	143	—
98	105	—	128	149	—	157	144	—
99	106	—	129	151	—	158	146 _B	—
100	109	—	130	36	44	159	147 _A	—
101	107	—				37	160	153
102	108	—	131	38	56	161	133	—
103	111	—	132	52	77	162	26 _n	88 _a
104	112	—	133	55	79			
105	113	—	134	79	51			

SAPPHO

Bgk.	<i>E</i>	Bgk.	<i>E</i>	Bgk.	<i>E</i>	Bgk.	<i>E</i>
1	1	6	5	11	12	16	16
2	2	7	7	12	13	17	18
3	3	8	8	13	38		
4	4	9	9	14	14	18	19
5	6	10	10	15	15	19	20

SAPPHO

[Bgk.-E

Bgk.	E	Bgk.	E	Bgk.	E	Bgk.	E
20	21	58	125	97	153	134	167
21	124	59	126	98	154	135	33
22	22	60	101	99	155	136	108
23	23	61	102	100	156	137	91
24	49	62	103	101	58	138	p. 148
25	50	63	25	102	159	139	p. 142
27	137	64	69	103	160	140	p. 153n
28	119	65	68	104	161	141	109
29	120	66	70	105	162	142	110
30	139	67	66	106	163	143	168
31	140	68	71	107	136	144	169
32	76	69	72	108		145	170
33	48	70	98	109	164	146	171
34		71	73	110	93	147	172
35	51	72	74	111	26	148	92
36	52	73	67	112	62	149	173
37	53	74	75	113	106	150	174
38	142	75	99	114	78	151	175
39	138	76	115	115	27	152	176
40	81	77	116	116	131	153	177
41		78	117	117	79	154	178
42	{ 54	79	118	118	143	155	179
	{ 160	80	100	119	144	156	180
43	140	81	57	120	145	157	181
44	87	82	127	121	107	158	182
45	80	83	128	122	59	159	183
46	83	84	129			123	60
47	95	85	130	124	61		
48	55	86	121			165	162
49	83	87	123	125	28	163	63
50	56	88	122	126	29	164	186
51	146	89	105	127	90	165	187
52	111	90	135	128	64	166	188
53	112	91	148	129	30	167	189
54	114	92		130	84 _A	168	132
55	96	93	150	131	166	169	190
56	97	94	151	132	31	170	142
57	141	95	149	133	32		
57 _A	24	96	152			147	

Hil.-E] NUMERATION TABLES

Hil.	E	Hil.	E	Hil.	E	Hil.	E
1	1	30	51	58	125	86	122
2	2	31	52	59	126	87	105
3	3	32	58	60	124	88	135
4	4	33	56	61	101	89	148
5	6	34	66	62	102	90	
6	5	35	54	63	103	91	150
7	7	36	142	64	25	92	151
8	9	37	138	65	97	93	149
9	10	38	81	66	69	94	153
10	12	39		67	68	95	154
11	13	40	140	68	70	96	155
12	14	41	87	69	71	97	156
13	16	42	80	70	72	98	159
14	17	43	83	71	98	99	160
15	18	44	95	72	73	100	161
16	19	45	55	73	74	101	162
17	20	46	83	74	75	102	163
18	21	47	99	75	115	103	164
19	32	48	146	76	116	103a	152
20	22	49		77	117	— b	53
22	137	50	111	78	118	— c	96
23	119	51	112	79	100	— d	62
24	121	52	114	80	57	— e	106
25	139	53		81	127	— f	78
26	140	54	67	82	128	— g	27
27	76	55	141	83	129	— h	131
28	48	56	24	84	130	— i	79
29		57	120	85	123	— k	108

E	Bgk.	Hil.	E	Bgk.	Hil.	E	Bgk.	Hil.
1	1	1	8	8	—	15	15	—
2	2	2	9	9	8	16	16	13
3	3	3	10	10	9	17	17	14
4	4	4	11	68 _n	—	18	17	15
5	6	6	12	11	10	19	18	16
6	5	5	13	12	11	20	19	17
7	7	7	14	14	12	21	20	18

SAPPHO

[E-Bgk.-Hil.]

<i>E</i>	Bgk.	Hil.	<i>E</i>	Bgk.	Hil.	<i>E</i>	Bgk.	Hil.	
22	22	20	71	68	69	110	142	—	
23	23	—	72	69	70	111	52	50	
24	57 _A	56	73	71	72	112	53	51	
25	63	64	74	72	73	114	54	{ 52	
26	111	—	75	74	74			{ 53	
27	115	103 _g	76	32	27	115	76	75	
28	125	—	77	76 _n	— _f	116	77	76	
29	126	—	78	114	103 _i	117	78	77	
30	129	—	79	117	103	118	79	78	
31	132	—	80	45	42	119	28	23	
32	133	—	81	{ 40	38	120	29	57	
33	135	—		{ 41	39	121	86	24	
34	} <i>Adesp.</i>	—	83	{ 46	43	122	88	86	
35			{ 56		{ 49	—	123	87	85
38	13	—	84 _A	130	—	124	21	60	
48	{ 33	28	87	44	41	125	58	58	
	{ 34		88	119 _n	—	126	59	59	
49	24	—	90	127	—	127	82	81	
50	25	—	91	137	—	128	83	82	
51	35	30	92	148	—	129	84	83	
52	36	31	93	110	—	130	85	84	
53	37	103 _b	94	<i>Ale.</i>	<i>Ale.</i>	131	116	103 _h	
54	42	35		39	43	132	168	—	
55	48	45	95	47	44	133	<i>Adesp.</i>	<i>Ad.</i>	
56	50	33	96	55	103 _c		104	55	
57	81	80	97	56	65	134	<i>Ad.</i> 129	—	
58	101	32	98	70	71	135	90	88	
59	} 122	—	99	75	47	136	{ 107	—	
60				100	80	79		{ 108	—
61			123	—	101	60	61	137	27	22
62	112	103 _d	102	61	62	138	39	37	
63	163	—	103	62	63	139	30	25	
64	128	—	104	62 _n	—	140	31	26	
66	67	34	105	89	87	141	43	40	
67	73	54	106	113	103 _e	141 _A	57	—	
68	65	67	107	121	—	142	38	36	
69	64	66	108	136	103 _k	143	118	104	
70	66	68	109	141	—	144	119	105	

E-B_{gk.}-Hil.] NUMERATION TABLES

<i>E</i>	B _{gk.}	Hil.	<i>E</i>	B _{gk.}	Hil.	<i>E</i>	B _{gk.}	Hil.
145	120	106	160	103	99	176	152	—
146	51	{ 48	161	104	100	177	153	—
		{ 49	162	105	101	178	154	—
147	133 _B	—	163	106	102	179	155	—
148	91	89	164	109	103	180	156	—
149	95	93	165	124	—	181	157	—
150	93	91	166	131	—	182	158	—
151	94	92	167	134	—	183	159	—
152	96	103 _a	168	143	—	184	161	—
153	97	94	169	144	—	185	162	—
154	98	95	170	145	—	186	164	—
155	99	96	171	146	—	187	165	—
156	100	97	172	147	—	188	166	—
157	93 _n	—	173	149	—	189	167	—
158	—	97	174	150	—	190	169	—
159	102	98	175	151	—	191	170	—

ALCAEUS

B _{gk.}	<i>E</i>	B _{gk.}	<i>E</i>	B _{gk.}	<i>E</i>	B _{gk.}	<i>E</i>
1	1	18	37	35	158	50	82
2		19	38	36	159	51	85
3	1 _n	20	42	37 _A	160	52	59
4	1	21	47	37 _B	51	53	169
5	2	22	20	38	53	54 _A	170
6	3	23	41	39	{ 161	54 _B	171
7	4	24	30		{ Sa. 94	55	124
8	5	25	50	40	162	56	125
9	6	26	{ 40	41	163	57	126
10	7		{ 84	42	164	58	127
11	8	27	21	43	172	59	86
12	9	28	10	44	167	60	128
13 _A	49	29	22	45	166	61	129
13 _B	13	30	23	46	123	62	<i>Adesp.</i>
14	12	31	24	47	168	63	Sa. 42
15	19	32	121	48 _A	83	64	87
16	165	33	133	48 _B	15	65	92 _A
17	36	34	157	49	81	66	25

ALCAEUS

[Bgk.-E

Bgk.	<i>E</i>	Bgk.	<i>E</i>	Bgk.	<i>E</i>	Bgk.	<i>E</i>
67	31	90	174	112	65	135	46
68	45	91	54	113	66	136	108 _A
69	88	92	18	114	80	137	136
70	89	93	57	115	95	138	109
71	90	94	58	116	96	139	177
72	137 _A	95	132	117	67	140	110
73	32	96	79	118	97	141	35
74	55	97	92	119	48	142	111
75	91	98	175	120	52	143	112
76	173	99	62	121	98	144	119 _A
77	44	100	63	122	99	145	113
78	137 _B	101	131	123	100	146	114
79	33	102	145	124	34	147	115
80	43	103	135	125	101	148	116
81	139	104	146	126	102	149	117
82	56	105 _A	147	127	103	150	f 61
83	140	105 _B	148	128	138	150	{ 60
84	141	106	149	129	51 _A	151	151
85	16	107	64	130	104	152	118
86	142	108	150	131	105	153	133
87	130	109	93	132	106	154	152
88	78	110	94	133	107	155	119
89	144	111	176	134	108		

Hil.	<i>E</i>	Hil.	<i>E</i>	Hil.	<i>E</i>	Hil.	<i>E</i>
1	1	12	21	24	55	36	133
2	2	13	10	25	173	37	
3	6	14	23	26	33	38	162
4	12	15	24	27	32	39	139
4a	25	16	157	28	159	40	56
5	13	17	158	29		41	49
6	37	18	169	30	Sa. 42	42	160
7	38	19	125	31	170	42a	143
8	42	20	92 _A	32	44	43	161
9	47	21	45	33	137 _B	44	163
10	20	22	88	34	124	45	164
11	40	23	90	35	41	46	167

Hil.	E	Hil.	E	Hil.	E	Hil.	E
47	140	60	85	73	18	86	131
48	141	61	87	74	50	87	125
49	16	62	8	75	15	88	58
50	142	63	83	76	57	89	132
51	84	64	43	77	168	90	63
52	91	65	172	78	135	91	145
53	130	66	79	79	126	92	144
54	78	67	22	80	86	93	146
55	174	68	137 _A	81	128	94	151
56	19	69	59	82	129	95	153
57	165	70	<i>Adesp.</i>	83	92		
58	36	71	166	84	175		
59	81	72	123	85	62		

E	Bgk.	Hil.	E	Bgk.	Hil.	E	Bgk.	Hil.
	1	1	24	31	15	48	119	—
1	2	—	25	66	4 _a	49	13 _A	41
	4	—	28	23 _n	—	50	25	74
2	5	2	29			51	37 _B	—
3	6	—	30	24	—	52	120	—
4	7	—	31	67	—	53	38	—
5	8	—	32	73	27	54	91	—
6	9	3	33	79	26	55	74	24
7	10	—	34	124	—	56	82	40
8	11	62	35	141	—	57	93	76
9	12	—	36	17	58	58	94	88
10	28	13	37	18	6	59	52	69
12	14	4	38	19	7	60	150	—
13	13 _B	5	39	154	—	61		
15	48 _B	75	40	26	11	62	99	85
16	85	49	41	23	35	63	100	90
18	92	73	42	20	8	64	107	—
19	15	56	43	80	64	65	112	—
20	22	10	44	77	32	66	113	—
21	27	12	45	68	21	67	117	—
22	29	67	46	135	—	78	88	54
23	30	14	47	21	9	79	96	66

ALCAEUS

[E-Bgk.-Hil.]

<i>E</i>	Bgk.	Hil.	<i>E</i>	Bgk.	Hil.	<i>E</i>	Bgk.	Hil.
80	114	—	112	143	—	144	89	92
81	49	59	113	145	—	145	102	91
82	50	—	114	146	—	146	104	93
83	48 _A	63	115	147	—	147	105 _A	—
84	26	51	116	148	—	148	105 _B	—
85	51	60	117	149	—	149	106	—
86	59	80	118	152	—	150	108	—
87	64	61	119	155	—	151	151	94
88	69	22	119 _A	144	—	152	154	—
89	70	—	121	32	—	153	—	95
90	71	23	123	46	72	157	34	16
91	75	52	124	55	f 19	158	35	17
92	97	83			\ 34	159	36	{ 28
92 _A	65	20	125	56	87			{ 29
93	109	—	126	57	79	160	37 _A	42
94	110	—	127	58	—	161	39	43
95	115	—	128	60	81	162	40	38
96	116	—	129	61	82	163	41	44
97	118	—	130	87	53	164	42	45
98	121	—	131	101	86	165	16	57
99	122	—	132	95	89	166	45	71
100	123	—				167	44	46
101	125	—	133	f 33	36	168	47	77
102	126	—		\ 153	37	169	53	18
103	127	—	135	103	78	170	54 _A	31
104	130	—	136	137	—	171	54 _B	—
105	131	—	137 _A	72	68	172	43	65
106	132	—	137 _B	78	33	173	76	25
107	133	—	138	128	—	174	90	55
108	134	—	139	81	39	175	98	84
109	138	—	140	83	47	176	111	—
110	140	—	141	84	48	177	139	—
111	142	—	142	86	50			
			143	—	42 _a			

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	ALCAEUS	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		80
SAPPHO	91	ALCAEUS	93
11	92	1	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
Acūsilaüs: 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 miscellanies; A.D. 200
Aelius Dionysius: 29; lexicographer; A.D. 120
Aeschylus: 94, 340, 346; writer of tragedy; 485 B.C.
Alcaeus: 3, 58, 101, 113, 142, 143, 145, 157, 163-5, 181, 190, 222-3, 226-7, 230, 248-50, 253, 264, 267, 283, 286, 305, 309 ff.
Alcaeus: 390; writer of comedy; 390 B.C.
Alciphron: 153; writer of fictitious letters; A.D. 150
Alcmān: 3, 27, 41, 45 ff., 139, 165, 269, 289, 357, 383, 391
Alexander of Actolia: 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; 530 B.C.
Anaxandrides (sic): 101; writer of comedy; 360 B.C.
Anthologia Palatina [A.P.]: 28, 44, 49, 158, 162-6, 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. 1391
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.
Antiphānes: 153; writer of comedy; 365 B.C.
Anÿtē: 165; a poetess, author of 'epigrams'; 280 B.C.?
Apollodōrus: 10, 14, 51, 71, 121, 311, 409; chronologer, grammarian, mythologist; 140 B.C.
Apollonius (Dyscōlus): 61-3, 69, 70, 74-8, 85-8, 92, 96, 102, 120, 126, 190-5, 198, 200, 213, 220, 236, 270, 278, 292, 300, 321, 326-8, 340-2, 348, 352-4, 358, 372, 400, 406, 410; grammarian; A.D. 110
Apollonius of Rhodes: 12, 14, 59, 66, 155, 196, 203, 237, 297, 381, 383; poet; 260 B.C.
Apollonius (son of Archebius): 77; grammarian and lexicographer; A.D. 1
Apostolius: 31, 152-3, 412; compiler of a collection of proverbs; A.D. 1460
Apuleius: 149; Roman philosopher and novelist; A.D. 130

* The dates are those of the *floruit*, *i. e.* about the 40th year

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- Arätus : 64, 379; didactic poet; 270 B.C.; see *Vita*
- Arcadius : 133; grammarian; between A.D. 200 and 600; the work on accentuation ascribed to him perh. belongs to Theodosius.
- Archilöchus : 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.?
- Arion : 136 ff.
- Aristaenëtus : 200; writer of fictitious letters; A.D. 450
- Aristarchus : 75, 315; grammarian; 175 B.C.
- Aristides : 66, 72, 80-2, 108, 128, 159, 192, 250, 338-40, 360; rhetorician; A.D. 170
- Aristöcles : 139; grammarian; 20 B.C.
- Aristophänes [Ar.] : 10, 31, 42, 73, 104, 138, 196, 206, 274, 311, 316, 352, 390, 399, 408; writer of comedy; 410 B.C.
- Aristophänes of Byzantium : 111, 315, 377; grammarian; 215 B.C.
- Aristotle [Arist.] : 10, 18, 46, 87, 158, 250, 266, 274, 308, 359, 399, 418; philosopher; 345 B.C.
- Aristoxénus : 7, 125, 161, 179; writer on music; 320 B.C.
- Arrian : 33; historian; A.D. 130
- Arsenius : 31, 81, 108, 359, 375; son of Apostolius; compiler of a collection of proverbs and sayings; A.D. 1500
- Artemidörus : 354; of Ephesus or of Daldia; a writer on dreams; A.D. 160
- Artëmon of Magnesia : 179; a writer of unknown date
- Asclepiädés of Myrleia : 83; grammarian; 70 B.C.
- Athenaeus [Ath.] : 12, 16, 37, 46-8, 68-74, 82, 88, 92-4, 100, 106, 118-26, 132, 142-8, 151, 176, 183, 190-2, 226, 229, 240, 248, 253-4, 264-8, 278, 282, 301-3, 310, 314-6, 324, 332, 348, 358-60, 376-7, 386, 412, 416-24, 428; writer of miscellanies; A.D. 220
- Athenagöras : 104; Christian writer; A.D. 180
- Atilius Fortunatianus : 181, 256, 7, 403; Latin writer on metre A.D. 300?
- Ausonius : 153; Roman poet A.D. 350
- Babrius : 306; writer of fables in iambic verse; A.D. 200
- Baccheius : 43; writer on music A.D. 320
- Bacchylides : 3, 165, 299; lyric poet; 470 B.C.
- Bekker's Anecdöta* : 73, 80, 86, 90, 94, 102-3, 121, 128-9, 154, 276, 302, 426; a collection of previously unedited Greek works, published 1814-21
- Berlin Papyri* : 376; quoted by van Herwerden *Lex. Suppl. s. 1*
- Berliner Klassikertexte* : 202-4, 238, 46, 346, 414; vol. v. contains papyrus and vellum fragments of Greek poetry
- Bion : 200; poet; 100 B.C.?
- Boissonade's Anecdöta Graeca* : 345 a collection of previously unedited Greek works, published 1829-33
- Callias : 315, 377; grammarian 250 B.C.?
- Callimächus : 177, 255, 279, 324, 381; poet; 270 B.C.
- [Callisthënes] : 222; historian 330 B.C.; the extant work ascribed to him are spurious
- Carmina Popularia* : 95; folksong in Bergk's *Poetae Lyrici Graeci* vol. iii.
- Catullus : 166, 187, 254, 283, 291; Roman poet; 60 B.C.
- Chamaeleon : 119, 179, 301, 315 Peripatetic philosopher and grammarian; 310 B.C.
- Choeroboscus, Georgius : 70, 121, 182, 193, 264, 301, 304, 321, 334, 355, 375, 386, 393; grammarian; A.D. 600
- Choricus : 292; rhetorician; A.D. 520
- Christodörus : 51; poet; A.D. 500
- Chrysippus : 58, 220, 234, 373, 381 the Stoic philosopher; 240

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- B.C.; the fragmentary work *On Negatives* is perh. not his
- Cicero: 170, 312, 313, 401; Roman orator and philosopher; 60 B.C.
- Clearchus: 177, 258; Peripatetic philosopher; 300 B.C.
- Clement of Alexandria: 12, 14, 28, 30, 33, 50; Christian writer; A.D. 200
- Cleomènes: 177; a dithyrambic and erotic poet; 420 B.C.?
- Cramer's Anecdōta Oroniensia*: 51, 73, 76, 81, 85, 94-5, 100, 109, 114, 120-1, 126, 130, 187, 226, 243, 285, 288, 304-6, 326, 337, 342, 351, 357, 379, 384, 390-1, 400-1, 423; a collection of previously unedited Greek works from Oxford MSS., published 1835-7
- Cramer's Anecdōta Parisiensia*: 33, 69, 76, 82, 111, 187-9, 267, 288, 340, 383, 393, 399, 407, 426; a collection of previously unedited Greek works from Paris MSS., published 1839-41
- Crates of Mallus: 45; grammarian; 170 B.C.
- Cratinus: 29, 43, 149, 153, 278; writer of comedy; 450 B.C.
- Cyrillus: 407; of Alexandria; author of a glossary; A.D. 420?
- Demetrius: 172, 224-5, 252, 274, 284, 290, 294-6; rhetorician; A.D. 50?
- Demetrius of Byzantium: 375; Peripatetic philosopher; 190 B.C.?
- Demetrius of Magnesia: 35; grammarian; 60 B.C.
- Demosthenes: 173, 295; the great Athenian orator and statesman; 340 B.C.
- Dicaearchus: 139, 315, 377; Peripatetic philosopher, historian, grammarian; 310 B.C.
- Didymus: 149, 231; grammarian; 30 B.C.
- Dio Chrysostom: 180, 236; rhetorician; A.D. 80
- Diodorus of Sicily: 19, 108, 145; historian; 40 B.C.
- Diogēnes Laertius [Diog. L.]: 34, 308-10, 352, 364, 375; biographer; A.D. 220
- [Diogenian]: 258; grammarian; prob. not the author of the collection of proverbs under his name
- Dionysius of Halicarnassus: 32, 172, 180-2, 294, 312, 419; historian and grammarian; 20 B.C.
- Dionysius of Thrace: 293; grammarian; 125 B.C.
- Dionysius Periēgētes: 331; geographer; 300 B.C.
- Dioscorides: 162; epigrammatist; 180 B.C.
- Diphilus: 153; writer of comedy; 310 B.C.
- Dracon: 95, 179, 317; grammarian; A.D. 180
- Ephippus: 153; writer of comedy; 350 B.C.
- Ephorus: 34, 101, 183; historian; 350 B.C.
- Epicrates: 177; writer of comedy; 360 B.C.
- Erotian: 63; lexicographer; A.D. 60
- Etymologicum Gudianum* [E.G.]: 85, 110-11, 114, 199, 277, 285, 300, 328, 378; etymological lexicon; A.D. 1100
- Etymologicum Magnum* [E.M.]: 63, 73, 85, 102, 110, 116-7, 120, 126-8, 130, 183, 191, 195-8, 234, 252-3, 265, 272-4, 277-8, 285, 289, 300-3, 329, 343, 352, 355, 369, 378-9, 382-8, 393, 401, 404, 407-10, 420, 424-6; etymological lexicon; A.D. 1200
- Etymologicum Magnum Vetus* [also called *Et. Florentinum* and *Et. Genuinum*]: 66, 88, 96-8, 104, 132-4, 194, 285, 376-8, 385, 388-9, 406, 410-12, 424; an etymological lexicon compiled under the direction of Photius c. A.D. 870
- Euclid (Eucleides): 28, 33; mathematician; 300 B.C.
- Eudocia: 144; Greek Empress [her lexicon, *Violarium*, is really a work of the 16th cent.]; A.D. 1060
- Eumelus: 13 ff.

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- Euphorion : 303; poet and writer of learned works; 235 B.C.
- Euphronius : 139; grammarian; 250 B.C.
- Euripides : 10, 64, 94, 183, 196, 272, 285, 299, 425; writer of tragedy; 440 B.C.
- Eusebius : 14, 18, 46, 138, 142, 310; chronologer [mostly survives only in Jerome's Latin version and the Armenian translation]; A.D. 305
- Eustathius : 28, 61, 68, 76-8, 87, 92, 101-2, 106, 117, 124-5, 130, 155, 188, 222-4, 231, 239, 250, 253-5, 279, 329-30, 333-5, 343, 350-6, 359, 384, 388, 391-2, 409, 419, 423-5; grammarian and historian; A.D. 1160
- Favorinus (*or* Guarino) : 91, 131, 385, 391, 401; scholar and lexicographer; A.D. 1520
- Galen : 224, 360; writer on medicine, philosophy, grammar, criticism; A.D. 170
- Gellius, Aulus : 168, 419; writer of miscellanies; A.D. 170
- Glaucus of Rhegium : 7, 23, 37; writer on music and poetry; 420 B.C.
- Gnēsippus : 49, 177; an erotic lyric poet; 450 B.C.
- Gorgias : 155, 269; a Sicilian orator and teacher of rhetoric who visited Athens in 427 B.C. and after
- Grammarians, Anonymous* : 83, 97
- Grammatici Graeci* (Herodian, Apollonius Dyscolus, etc., edited by Lentz); 426, and see under *author's names*
- Gregorius (Pardus) : 224, 251; grammarian; A.D. 1150
- Harpocration : 67, 350, 404; grammarian; A.D. 170
- Heliodōrus : 71; metrician; 30 B.C.
- Hellānicus : 17, 107, 139, 315, 373; historian; 420 B.C.
- Hephaestion : 48, 60, 70, 80-1, 86, 96-8, 118, 180-3, 218, 231, 238, 252, 256, 260-5, 268-73, 276, 284, 288-94, 314, 318-21, 330, 350, 354-6, 374-8, 381, 398, 402; metrician; A.D. 170
- Heracleides : 385; grammarian; A.D. 380
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- Hippolochus**: 101; (1) son of Bellerophon; (2) son of the Trojan Antimachus; slain by Agamemnon, *Il.* 11. 105; (3) son of Neleus; (4) son of the Trojan Antenor: (The ref. on p. 101 is uncertain; perh. there is confusion with Antilochus who died in battle with Ajax and Memnon for his father's sake, *Pind. P.* 6)
- Hippocon**: 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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- Marsyas**: 5, 11, 23; an early flute-player; according to some accounts he came from Phrygia and was the teacher of Olympus (*see* Hyagnis)
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