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ELEGY AND IAMBUS

WITH THE

ANACREONTEA

II



# ELEGY AND IAMBUS

BEING THE REMAINS OF ALL THE  
GREEK ELEGIAC AND IAMBIC POETS

FROM  
CALLINUS TO CRATES  
EXCEPTING THE CHOLIAMBIC WRITERS

WITH THE  
ANACREONTEA

IN TWO VOLUMES  
NEWLY EDITED AND TRANSLATED BY  
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VOLUME II



LONDON WILLIAM HEINEMANN LTD  
NEW YORK G. P. PUTNAM'S SONS

MCMXXXI

*Printed in Great Britain*

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ELEGY AND IAMBUS

II

PART I—(*continued*)

Elegiac Poets of the Fourth Century

## ΠΛΑΤΩΝΟΣ

### Βίος

Suid. Πλάτων· Ἄριστωνος τοῦ Ἀριστοκλέους καὶ Περικτιόνης . . τὸ γένος ἑλκούσης ἀπὸ Σόλωνος . . ἐτέχθη δὲ ἐν Αἰγίνῃ ἐν τῇ πῆ Ὀλυμπιάδι, μετὰ τὰ προίμια τοῦ Πελοποννησιακοῦ πολέμου. καὶ ἐβίω ἔτη β' καὶ π'. τελευτᾷ δὲ ἐπὶ τῆς ρῆ Ὀλυμπιάδος . . καὶ τὰ μὲν πρῶτα γράμματα διδάσκεται παρά τινι Διονυσίῳ· ἐγυμνάσθη δὲ τὰ εἰς παλαίστραν παρ' Ἀρίστωνι τῷ Ἀργεῖῳ· εἶτα μαθὼν ποιητικὴν γράφει διθυράμβους καὶ τραγωδίας· ἀπογνοὺς δὲ τούτων ἐφιλοσόφησε παρὰ Σωκράτει ἐπὶ ἔτη κ' . τρὶς δὲ ἐν Σικελίᾳ Πλάτων ἦλθε πρὸς τοὺς τυράννους Διονυσίους· καὶ ἐπράθη ὑπὸ τοῦ τυράννου. ἐπρίατο δὲ αὐτὸν Ἀννίκερις Λίβυς καὶ ἀφήκε διέτριβε δὲ ἐν τῇ Ἀκαδημείᾳ παιδεύων· καὶ διεδέξαντο τὴν σχολὴν αὐτοῦ καθ' ἓνα οἶδε, Σπεύσιππος, Ξενοκράτης, Πολέμων, Κράντωρ, Κράτης . εἰσὶ δὲ οἱ γνήσιοι αὐτοῦ Διάλογοι πάντες νς' . .

### ΕΠΙΓΡΑΜΜΑΤΩΝ

#### 1-9

Diog L 3. 29 Ἀρίστιππος δ' ἐν τῷ τετάρτῳ Περὶ Παλαιᾶς Τρυφῆς φησιν αὐτὸν Ἀστέρος μειρακίου τινὸς ἀστρολογεῖν συνασκουμένου ἔρασθῆναι, ἀλλὰ καὶ Δίωνος τοῦ προειρημένου ἔνιοι καὶ



## PLATO

### LIFE

Suidas Plato —Son of Ariston son of Aristocles, and Perictionè . . . who was a descendant of Solon . . . He was born in Aegina in the 88th Olympiad (428-5 B.C.), just after the outbreak of the Peloponnesian War. He lived to be eighty-two, dying in the 108th Olympiad (348-5) His first lessons were given him by a certain Dionysius, and he learnt gymnastics of Ariston of Argos. Later, he learnt the art of poetry, and wrote dithyrambs and tragedies, but in the end he threw this up in favour of philosophy, which he studied under Socrates for twenty years. . . Plato made three journeys to Sicily, to the courts of the two despots Dionysius, and was sold as a slave by one of them, being bought by Anniceris the Libyan, who set him free. He spent his life teaching in the Academy. His successors to that school were these, Speusippus, Xenocrates, Polemo, Crantor, Crates . . . His genuine *Dialogues* number fifty-six . .

### INSCRIPTIONS

#### 1-9

Diogenes Laertius *Lives of the Philosophers* [Plato]: In the 4th Book of his *Luxury of the Ancients* Aristippus tells us that Plato became attached to a youth named *Aster* or *Star* with whom he studied astronomy, and also to the above-mentioned Dion

## ELEGY AND IAMBUS

Φαίδρου φασί δηλοῦν δὲ τὸν ἔρωτα αὐτοῦ τάδε τὰ ἐπιγράμματα ἂ καὶ πρὸς αὐτοῦ γενέσθαι εἰς αὐτούς

Ἄστéρας εἰσαθρεῖς ἄστῆρ ἐμός· εἴθε γεινοίμην  
οὐρανός, ὡς πολλοῖς ὄμμασιν εἰς σὲ βλέπω<sup>1</sup>

καὶ ἄλλο

Ἄστῆρ πρὶν μὲν ἔλαμπες ἐνὶ ζωοῖσιν Ἐῶος,  
νῦν δὲ θανῶν λάμπεις Ἐσπερος ἐν φθιμένοις.

εἰς δὲ τὸν Δίωνα ᾧδε

Δάκρυα μὲν Ἐκάβῃ τε καὶ Ἰλιάδεσσι γυναιξὶ  
Μοῖραι ἐπέκλωσαν δὴ ποτε<sup>2</sup> γεινομέναις·  
σοὶ δέ, Δίωv, ῥέξαντι καλῶν ἐπινίκιον ἔργων  
δαίμονες εὐρείας<sup>3</sup> ἐλπίδας ἐξέχεαν·  
κεῖσαι δ' εὐρυχόρῳ ἐν πατρίδι τίμιος ἀστοῖς,  
ᾧ ἐμὸν ἐκμήνας θυμὸν ἔρωτι Δίωv.

τοῦτο καὶ ἐπιγεγράφθαι φησὶν ἐν Συρακούσαις ἐπὶ τῇ τάφῳ Ἄλλὰ καὶ Ἀλεξίδος, φασίν, ἔρασθεις καὶ Φαίδρου τοῦτον ἐπέυησε τὸν τρόπον

Νῦν ὅτε μηδὲν Ἀλεξίς ὅσον μόνον εἶφ' ὅτι καλός,  
ᾧπται καὶ πάντῃ πᾶς τις ἐπιστρέφεται<sup>4</sup>  
θυμέ, τί μηνύεις κυσὶν ὀστέον; εἴτ' ἀνιήσει<sup>5</sup>  
ὑστερον· οὐχ οὕτω Φαίδρον ἀπωλέσαμεν;

ἔχειν τε Ἀρχεάνασσαν, εἰς ἣν καὶ αὐτὴν οὕτω ποιῆσαι

<sup>1</sup> Wil ὁς πολλοῖς and βλέπει

<sup>2</sup> Pal, Suid τότε

<sup>3</sup> ἐδραίας Ἐ, see opp

<sup>4</sup> Anth and one ms of Apul

πᾶσι περιβλέπεται, but cf Theophr Chær 2 2

<sup>5</sup> so one

ms of Apul others -εις

<sup>1</sup> cf Apul Apol 10 (with the next), A P 7 669 εἰς Ἀστέρα τὸν μαθητὴν, Plan (Π τοῦ φιλοσόφου), translated by Ausonius Ep 144

<sup>2</sup> cf A P 7. 670

<sup>3</sup> or, emending the Gk firm-

set, like (pointed-ended) amphorae in the soil of a wine-cellar, cf Dem. 55. 24 ἀποκλιθῆναι

<sup>4</sup> at Plato's first visit to

## PLATO

(and as some say, to Phaedrus), the depth of his affection being revealed in the following ' inscriptions ' or epigrams which he wrote upon them

Thou gazest at the stars, my star; would I were Heaven, that I might gaze at thee with many eyes ! <sup>1</sup>

And thus

Even as you shone once the Star of Morn among the living, so in death you shine now the Star of Eve among the dead <sup>2</sup>

And on Dion this

The Fates once decreed tears unto Hecuba and the women of Troy at their birth; thy widespread <sup>3</sup> hopes, Dion, the Gods did spill upon the ground when thou hadst triumphed in the doing of noble deeds; and so in the spacious city that bare thee best thou honoured by thy fellow-countrymen, O Dion who didst make my heart mad with love of thee.<sup>4</sup>

This, according to Aristippus, was inscribed on Dion's tomb at Syracuse It is also said that when enamoured of Alexis <sup>5</sup> and Phaedrus <sup>6</sup> he wrote in the following way

Now, when I have but whispered <sup>7</sup> that Alexis is fair, he is the observed of all observers; why, my heart, dost reveal the dogs a bone? Thou 'lt be sorry for it afterwards; was it not thus we lost Phaedrus? <sup>8</sup>

He is said, too, to have had a mistress, Archeanassa, on whom he wrote thus .

Syracuse he was about 40 and D about 20, cf *A P* 7 99, Suid *γενναμένος* (1-2), Apul *Apol* 10 <sup>5</sup> this might be the comic poet born c 394 when Plato was 31 <sup>6</sup> Ph seems to have been a younger contemporary of Socrates rather than of Plato <sup>7</sup> *lit* said just (*ὄσον*, cf the use with numerals) only nothing <sup>8</sup> cf Apul *Apol* 10, *A P* 7 100

## ELEGY AND IAMBUS

Ἄρχεάνασσαν ἔχω τὴν ἐκ Κολοφῶνος ἐταῖραν,  
 ἧς καὶ ἐπὶ ῥυτίδων πικρὸς ἔπεστιν<sup>1</sup> ἔρως  
 ἃ δειλοὶ νεότητος ἀπαντήσαντες ἐκείνης  
 πρωτοπλόου, δι' ὅσης ἤλθετε πυρκαϊῆς.<sup>2</sup>

ἀλλὰ καὶ εἰς Ἀγάθωνα

Τὴν ψυχὴν Ἀγάθωνα φιλῶν ἐπὶ χείλεσιν ἔσχον<sup>3</sup>  
 ἦλθε γὰρ ἡ τλήμων ὡς διαβησομένη<sup>4</sup>

καὶ ἄλλο·

Τῷ μῆλῳ βάλλω σε· σὺ δ' εἰ μὲν ἐκούσα φιλεῖς με,  
 δεξαμένη τῆς σῆς παρθενίης μετάδος·  
 εἰ δ' ἄρ' ὃ μὴ γίγνοιτο νοεῖς, τοῦτ' αὐτὸ λαβοῦσα  
 σκέψαι τὴν ὄρην ὡς ὀλιγοχρόνιος.

<καὶ ἄλλο >

Μῆλον ἐγὼ· βάλλει με φιλῶν σέ τις· ἀλλ' ἐπί-  
 νευσον,  
 Ξανθίππη· κἀγὼ καὶ σὺ μαραινόμεθα.

φασὶ δὲ καὶ τὸ εἰς τοὺς Ἐρετριέας τοὺς σαγηνευθέντας αὐτοῦ  
 εἶναι

Εὐβοίης γένος ἐσμεν Ἐρετρικόν, ἄγχι δὲ Σούσων  
 κείμεθα, φεῦ γαίης ὄσσον ἀφ' ἡμετέρης.<sup>5</sup>

<sup>1</sup> Diog. ἔξετε δριμύς (cf. Theocr. 1. 18), *Anth.* Suid. ὁ γλυκὺς ἔξετ' read δριμύς ἐφίξει? *E.*, cf. *Critias* 2. 11. <sup>2</sup> after line 2 *Anth.* cod. P inserts *Ἐρ* 218 3-4 and then has ἄς νέον ἤβης ἄνθος ἀποδρέψαντες, ἐρασταί, | πρωτοβόλου δισσὰς (corr. δι' ὅσης) ἤλθετε π, other mss of *Anth.* πρωτοβόλου, *Ath.* -πόρου

<sup>3</sup> Diog. εἶχ

<sup>4</sup> *An. Par.* γὰρ ἡδὺς ἔρως ἰε ἡ δυσέρως (*B.*)

<sup>5</sup> *A. O.* Suid. Εὐβοέων, Diog. εἶμεν ἢ ἡμεν, *A. O.* αἴης τοῦ γαίης

## PLATO

My mistress is Archeanassa of Colophon, on whose  
very wrinkles there is bitter love. O hapless ye  
that met such beauty on its first voyage; through  
what a burning did ye pass! <sup>1</sup>

There is this too on Agathon. <sup>2</sup>

When I kiss Agathon my soul is on my lips,  
whither it comes, poor thing, hoping to cross over. <sup>3</sup>

And another

I cast the apple at you, and if you truly love me,  
take it and give me of your maidenhood; but if your  
thoughts be what I pray they are not, then too take  
it and consider how short-lived is beauty. <sup>4</sup>

<And this.>

I am an apple; one that loves you casts me at you.  
Say yes, Xanthippè; we fade, both you and I. <sup>5</sup>

It is also said that the lines on the Eretrians who were swept  
into captivity <sup>6</sup> are his.

We are Eretrians of Euboea, but we lie near  
Susa, alas, how far from home! <sup>7</sup>

<sup>1</sup> cf Ath 13 589 c, *A P.* 7. 217 (Ἀσκληπιάδου), Suid ῥντίς (2)  
<sup>2</sup> as A. was born 20 years before Plato, this poem, like the  
next but one, seems to have been written, like the *Dialogues*,  
by Plato personating Socrates cf. Gell 19. 11. 1, Macr. *Sat*  
2. 2 15, *A.P.* 5 77, Cram. *A.P.* 4. 384. 1 <sup>3</sup> i. e. like a  
soul across the Styx into Elysium <sup>4</sup> cf *A.P.* 5. 78 <sup>5</sup> cf  
*A P.* 5 79 (*Plan.* Φιλοδήμου) <sup>6</sup> by the Persians in 490 B C,  
cf Hdt 6 101; the burial (if this is Plato's) is metaphorical  
<sup>7</sup> cf *A P.* 7 259 (εἰς τοὺς Εὐβοεῖς τοὺς ἐν Σούσοις τελευτήσαντας),  
Sch Hermog *Rh. Gr.* 7 l. 193 W, Cram. *A.O.* 4 154 10, Suid.  
Ἰππίας, the next poem ascribed to Plato by Diog (= *A P.* 9  
39) cannot be his

## ELEGY AND IAMBUS

10

*Ibid* καὶ ἄλλο

Χρυσὸν ἀνὴρ εὐρῶν ἔλιπεν βρόχον· αὐτὰρ ὁ χρυσὸν  
ὄν λίπεν οὐχ εὐρῶν ἦψεν ὄν εὔρε βρόχον

11

*Anth Plan (Pal. 6 1 Πλάτωνος) ἐπὶ κατόπτρῳ ἀνατεθέντι  
παρὰ Λαίδος*

Ἴ σοβαρὸν γελάσασα καθ' Ἑλλάδος, ἧ ποτ'<sup>1</sup>  
ἔραστῶν  
ἔσμον ἐνὶ προθύροις Λαῖς ἔχουσα νέων,  
τῇ Παφίῃ τὸ κατόπτρον· ἐπεὶ τοίῃ μὲν ὀρᾶσθαι  
οὐκ ἐθέλω, οἷη δ' ἦν πάρος οὐ δύναμαι

12

*Anth. Pal 7 35 Πλάτωνος* <sup>2</sup>

Ἄρμενος<sup>3</sup> ἦν ξείνοισιν ἀνὴρ ὄδε καὶ φίλος ἀστοῖς,  
Πίνδαρος, εὐφώνων Πιερίδων πρόπολος.

13

*Ibid 256 Πλάτωνος εἰς τοὺς Ἑρετριεῖς τοὺς ἐν Ἐκβατάνοις  
κειμένους*

Ὅδε ποτ' Αἰγαίοιο βαρὺβρομον οἶδμα λιπόντες  
Ἐκβατάνων πεδίῳ κείμεθ' ἐνὶ μεσάτῳ·  
χαῖρε κλυτὴ ποτε πατρίς Ἑρέτρια, χαίрет' Ἀθῆναι  
γείτονες Εὐβοίης, χαῖρε θάλασσα φίλη.

<sup>1</sup> Cob mss τῶν      <sup>2</sup> so 7 316 here (and *Plan.*) Δεωνίδου  
<sup>3</sup> so 7 316 here (and *Plan*) ἥπιος

## PLATO

10

The Same · And again :

One that found some gold left a halter, and he who did not find the gold he had left put on the halter he had found <sup>1</sup>

11

*Planudean and Palatine Anthologies*. Plato, inscribed on a mirror dedicated by Laïs

She that laughed so disdainfully at Greece, she that once kept a swarm of young lovers at her door, Laïs offers this mirror to the Paphian <sup>2</sup> because she has no wish to see herself as she is, and cannot see herself as she was.<sup>3</sup>

12

*Palatine Anthology* Plato

This man was pleasing to strangers and dear to his countrymen—Pindar, the servitor of the melodious Muses.<sup>4</sup>

13

The Same Plato, on the Eretrians who lie at Ecbatana ·

To lie here amidst the plains of Ecbatana we once left the sounding waves of the Aegean Fare thee well renowned Eretria once our country, fare thee well Euboea's neighbour Athens, fare thee well dear Sea <sup>5</sup>

<sup>1</sup> cf *A P* 9 44 (Στατυλλίου Φλάκκου) for *Aphrodite* makes the ascription doubtful <sup>2</sup> this expression in [Plat] *Alc* 1 p 31 (3-4), translated by Ausonius *Ep* 65 <sup>3</sup> cf Olymp <sup>4</sup> Pindar died c 440, Plato was born 427 cf Plut *An Procr* 33 Πλ τῷ Πινδάρῳ ποιήσας ἐπικήδειον (1) <sup>5</sup> cf 9 and *A P*

## ELEGY AND IAMBUS

14

Ibid. 265 Πλάτωνος εἰς ἕτερον ναυηγόν  
 Ναυκλήρου<sup>1</sup> τάφος εἰμί· ὁ δ' ἀντίον ἐστὶ γεωργοῦ·  
 ὡς ἀλλὶ καὶ γαίῃ ξυνὸς ὕπεστ' Ἀίδης.

15

Ibid 269 Πλάτωνος εἰς ἕτερον ναυηγόν  
 Πλωτῆρες σῶξοισθε καὶ εἰν ἀλλὶ καὶ κατὰ γαίαν·  
 ἴστε δὲ ναυηγοῦ σῆμα παρερχόμενοι.

16

*Anth. Plan (Pal 9 506 Πλάτωνος) εἰς Σαπφῶ*  
 Ἐννέα τὰς Μούσας φασὶν τινες· ὡς ὀλιγώρως·  
 ἦνιδε καὶ Σαπφῶ Λεσβόθεν ἡ δεκάτη

17

*Anth Plan 162<sup>2</sup>*  
 Ἄ Κύπρις τὰν Κύπριν ἐνὶ Κνίδῳ εἶπεν ἰδοῦσα·  
 φεῦ φεῦ, ποῦ γυμνὰν εἶδέ με Πραξιτέλης ;<sup>3</sup>

18

Thom Mag. *Vit Ar.* 160 W καὶ ἐπίγραμμα δὲ τοιοῦτον εἰς  
 Ἄριστοφάνους αὐτὸς (δὲ Πλάτων) πεποίηκεν  
 Αἰ Χάριτες τέμενός τι λαβεῖν ὄπερ οὐχὶ πεσεῖται  
 διζόμεναι, ψυχὴν εὖρον Ἄριστοφάνους<sup>4</sup>

<sup>1</sup> *E* mss ναυηγοῦ (from 266)      <sup>2</sup> lemma 162 ἀδελον, 161  
 (see *B*) τοῦ αὐτοῦ (Πλάτωνος) cod Iiaite inverts, giving 162  
 without title and then 161 τοῦ αὐτοῦ (Πλάτωνος)      <sup>3</sup> mss ποῦ  
 γυμνήν κτλ      <sup>4</sup> διζόμεναι OI II OI I ζηλοῦσαι, Th ζητοῦσαι



## PLATO

### 14

The Same : Plato ; on another lost at sea

I am the tomb of a sailor ;<sup>1</sup> the tomb opposite is a farmer's ; for the same death is beneath the land as beneath the sea

### 15

The Same : Plato ; on another lost at sea .

May ye be safe, ye seamen, both by sea and land ; yet I would have you know that the tomb ye pass is a shipwrecked man's.

### 16

*Planudean and Palatine Anthologies* Plato, on Sappho .

Some say there are nine Muses ; but they should stop to think Look at Sappho of Lesbos ; she makes a tenth.<sup>2</sup>

### 17

*Planudean Anthology* <sup>3</sup>

When Cypris saw Cypris at Cnidus, ' Alas ! ' said she, ' where did Praxiteles see me naked ? '

### 18

Thomas Magister *Life of Aristophanes* . Plato himself wrote the following ' inscription ' on Aristophanes :

The Graces, seeking for themselves a shine that would not fall, found the soul of Aristophanes <sup>4</sup>

<sup>1</sup> or, keeping the ms.-reading, shipwrecked man      <sup>2</sup> cf. Auson *Ep* 32      <sup>3</sup> after two on the same subject wrongly ascribed to Plato the lemma gives ' unknown ' ; the ref. is to the famous statue by Praxiteles      <sup>4</sup> cf. Olymp. *Vit Plat* 1 and 11

## ΣΙΜΜΙΟΥ ΘΗΒΑΙΟΥ

### ΕΠΙΓΡΑΜΜΑΤΑ

Suid Σιμμίας Θηβαῖος φιλόσοφος, μαθητῆς Σωκράτους  
ἔγραψε Περὶ Σοφίας Περὶ Μουσικῆς . καὶ ἄλλα φιλόσοφα

Diog L 2 124 15 Σιμμίας Θηβαῖος καὶ τούτου φέρονται  
ἐν ἐνὶ βιβλίῳ Διάλογοι τρεῖς καὶ εἴκοσι Περὶ Ἐπῶν Τί  
τὸ καλόν

Plat *Phaedr* 242a ΣΩ Θεῖος γ' εἶπε περὶ τοὺς λόγους, ὦ  
Φαῖδρε, καὶ ἀτεχνῶς θαυμάσιος οἶμαι γὰρ ἐγὼ τῶν ἐπὶ τοῦ σοῦ  
βίου γεγονότων λόγων μηδένα πλείους ἢ σὲ πεποιημέναι γεγενῆσθαι  
ἤτοι αὐτὸν λέγοντα ἢ ἄλλους ἐνὶ γέ τῳ τρόπῳ προσαναγκάζοντα—  
Σιμμίαν Θηβαῖον ἔξαιρῶ λόγου τῶν δὲ ἄλλων πάμπλου κρατεῖς—  
καὶ νῦν αὖ δοκεῖς αἰτίος μοι γεγενῆσθαι λόγῳ τινὶ βῆθῆναι

### 1

*Anth Pal* 7 21 Σιμμίου Θηβαίου<sup>1</sup> εἰς Σοφοκλέα

Τὸν σὲ<sup>2</sup> χοροῖς μέλψαντα Σοφοκλέα παιῖδα Σοφίλλου,

τὸν τραγικῆς Μούσης ἀστέρα Κεκρόπιον,  
πολλάκις δὲ<sup>3</sup> θυμέλησι καὶ ἐν σκηνηῆσι τεθηλῶς  
βλαισὸς Ἀχαρνίτης κισσὸς ἔρεψε κόμην,  
τύμβος ἔχει καὶ γῆς ὀλίγον μέρος· ἀλλ' ὁ περισσὸς  
αἰῶν ἀθανάτοις δέρκεται ἐν σελίσιν.

<sup>1</sup> Θηβ added by corrector  
mss ἐν

<sup>2</sup> cf Crit 7 1

<sup>3</sup> Emp

## SIMMIAS OF THEBES

### INSCRIPTIONS

Sudas *Lexicon* Simmias of Thebes —Philosopher, pupil of Socrates He wrote *On Wisdom* *On 'Music'* . . . and other works of philosophy

Diogenes Laertius *Lives of the Philosophers* Simmias.— of Thebes, twenty-three Dialogues of his are extant in one Book, . *On Epic Poetry* . *The Nature of the Beautiful*

Plato *Phaedrus* · SOCRATES You are an extraordinary person with your speeches, Phaedrus, quite wonderful I really think that of all the speeches composed during your lifetime, more owe their existence to you than to anyone else, whether they be of your own making or made, somehow, because you would have it so—I except Simmias of Thebes, but otherwise you are easily first—, and now again it seems you have been the cause of still another

### 1

*Palatine Anthology* Simmias of Thebes on Sophocles . <sup>1</sup>

Thee the singer to the dance, Sophocles child of Sophillus, the Tragic Muse's Ceciopian <sup>2</sup> star, whose locks were so often crowned with the crooked Achaïan ivy that blooms amid the altar and the stage, a tomb holdeth thee now and a little plot of earth, but the over-measure of thy life still sees in thy immortal pages <sup>3</sup>

<sup>1</sup> ascription doubtful, given by some editors to Simmias of Rhodes, the second is rather Alexandrian in tone, but both may well fall, in any case, within the scope of this book (cf e.g. the Chaeronea epitaphs) <sup>2</sup> Athenian <sup>3</sup> cf Suid Κέκροψ, Ἀχαρνείτης, βλαισός, θυμέλη

## ELEGY AND IAMBUS

### 2

Ibid. 22 τοῦ αὐτοῦ εἰς τὸν αὐτὸν Σοφοκλέα·

Ἡρέμ' ὑπὲρ τύμβοιο Σοφοκλέος, ἠρέμα, κισσέ,  
 ἐρπύζοις χλοερούς ἐκπροχέων πλοκάμους,  
 καὶ πέταλον πάντη θάλλοι ῥόδου, ἥ τε φιλορρῶξ  
 ἄμπελος ὕγρα πέριξ κλήματα χευαμένη,  
 εἵνεκεν εὐμαθίης<sup>1</sup> πιτυτόφρονος, ἣν ὁ μελιχρὸς<sup>2</sup>  
 ἤσκησ' ἐν<sup>3</sup> Μουσῶν ἄμμιγα καὶ Χαρίτων.<sup>4</sup>

### 3

*Antē Pal.* 7 60 Σιμμίου<sup>5</sup> εἰς Πλάτωνα τὸν φιλόσοφον

Σωφροσύνη προφέρων θνητῶν ἦθει τε δικαίῳ  
 ἐνθάδε κείται ἀνὴρ<sup>6</sup> θεῖος Ἀριστοκλῆς·  
 εἰ δέ τις ἐκ πάντων σοφίης μέγαν ἔσχεν ἔπαινον,  
 οὗτος ἔχει πλεῖστον, καὶ φθόνου οὐ φέρεται.<sup>7</sup>

<sup>1</sup> mss also εὐεπίης    <sup>2</sup> mss also μελίχρους    <sup>3</sup> E, cf Ar  
*Nub* 972 ἐν παιδοτρίβου, *Isae* 5 41 ἐν Πυθίου mss ἤσκησεν  
<sup>4</sup> cf *IG* 5 1. 726 κλαίει γαμέτης ἄμμιγα καὶ γενέτης (Sitz)  
<sup>5</sup> mss also τοῦ αὐτοῦ (?) i.e. Julian of Egypt, no name in

## SIMMIAS OF THEBES

### 2

The Same The Same, also on Sophocles

Creep gently, ivy, gently, as thou lavishest thy green tresses o'er the tomb of Sophocles, and all about be the flower of the rose blooming, and the dotting mother of grapes with the embrace of her lush tendrils; because of the wise-hearted nimbleness of wit which the delicious singer did train in the school both of the Muses and of the Graces.<sup>1</sup>

### 3

*Palatine Anthology* Simmias, on Plato the philosopher.

Here lies the divine man Aristocles,<sup>2</sup> who surpassed the world in temperance and justice; and if any man hath ever had great praise of all men for wisdom, that hath he most of all, and getteth no envy.<sup>3</sup>

<sup>1</sup> cf Suid *ἄμμιγα, πινυτός*    <sup>2</sup> Plato's real name    <sup>3</sup> cf Diog L 3 43

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*Plan*, Diog            <sup>6</sup> Diog δὴ κείται            <sup>7</sup> πλείστον Diog  
others *πολύν*    Diog *φθόγος οὐχ ἔπεται*

## ΠΡΑΞΙΤΕΛΟΥΣ

### ΕΠΙΓΡΑΜΜΑ

Plin *N H* 34. 8 (19) 50 Olympiade cui florueit Praxiteles, Euphranor .

Ibid 69 Praxiteles quoque, qui marmoie felicior, ideo et clarior fuit, fecit tamen et ex aere pulcherrima opera, etc

Paus 5 17 1 [π 'Ηραίου τοῦ ἐν Ὀλυμπίᾳ] χρόνῳ δὲ ὕστερον καὶ ἄλλα ἀνέθεσαν ἐς τὸ Ἡραῖον, Ἑρμῆν λίθου, Διόνυσον δὲ φέρει νήπιον τέχνη δὲ ἐστὶ Πραξιτελοῦς

Ath 13 591 a [π Φρύνης] καὶ Πραξιτέλης δὲ ὁ ἀγαλαματοποιὸς ἐρῶν αὐτῆς τὴν Κνιδίαν Ἀφροδίτην ἀπ' αὐτῆς ἐπλάσαστο καὶ ἐν τῇ τοῦ Ἑρωτος βάσει τῇ ὑπὸ τὴν σκηνὴν τοῦ θεάτρου ἐπέγραψε

Πραξιτέλης ὃν ἔπασχε διηκρίβωσεν ἔρωτα  
ἐξ ἰδίης ἔλκων ἀρχέτυπον κραδίης,  
Φρύνη μισθὸν ἐμείῳ διδοὺς ἐμέ· φίλτρα δὲ βάλλω  
οὐκέτ' ὀιστεύων<sup>1</sup> ἄλλ' ἀτενιζόμενος.

<sup>1</sup> Plin *τίκτω οὐκέτι τοξεύων*

## PRAXITELES

### INSCRIPTION

Pliny *Natural History*. In the 103rd Olympiad (368-5 B.C.) flourished Praxiteles, Euphranor

The Same . . . Praxiteles, too, whose work in marble was his most successful and therefore his most famous, produced, however, some extremely fine work in bronze . . .

Pausanias *Description of Greece* [on the temple of Hera at Olympia]. Later, they dedicated other works in the Heraeum, including a Hermes in marble holding the infant Dionysus, this is the work of Praxiteles <sup>1</sup>

Athenaeus *Doctors at Dinner* When Praxiteles the sculptor was in love with Phrynè he took her for the model of his Cnidian Aphrodite, and upon the base of his statue of Love below the stage in the theatre inscribed these lines .

Taking his own heart for the pattern, Praxiteles portrayed the love he felt, and gave me to Phrynè as the price of myself; and so the love-spell I cast comes no longer of my own bow but of another's gaze <sup>2</sup>

<sup>1</sup> discovered there in 1877 and still to be seen at Olympia  
<sup>2</sup> ascription doubtful, but the poem is of his time cf. *A. Plan.*  
204 (Σίμωνίδου)

## ΠΑΡΡΑΣΙΟΥ

### ΕΠΙΓΡΑΜΜΑΤΑ

Quint 12 10 4 [de pictoribus]: Post Zeuxis atque Parrhasius non multum aetate distantes circa Peloponnesiaca ambo tempora (nam cum Parrhasio sermo Socratis apud Xenophontem invenitur<sup>1</sup>) plurimum arti addiderunt quoium prior secundus examinasse subtilius lineas traditur . . . ille vero ita circumscrisit omnia, ut eum legum latorem vocent, quia deorum atque heroum effigies, quales ab eo sunt traditae, ceteri tanquam ita necesse sit sequuntur

Ἡρακλῆς Παρράσιος Ἰόβας δὲ ἐν ὀγδόῃ Περι Ζωγράφων  
. . . φησὶν αὐτὸν εἶναι υἱὸν καὶ μαθητὴν Εὐθύνορος, Ἐφέσιον δὲ τὸ γένος.

Plin *NH* 35 60 Nonagesima Olympiade fuere . . Evenor pater Parrhasii et praeceptor maximi pictoris

### 1-3

Ath 12 543c Οὕτω δὲ παρὰ τοῖς ἀρχαίοις τὰ τῆς τρυφῆς καὶ τῆς πολυτελείας ἠσκέετο ὡς καὶ Παρράσιον τὸν ζωγράφον πορφύραν ἀμπέχεσθαι, χρυσοῦν στέφανον ἐπὶ τῆς κεφαλῆς ἔχοντα, ὡς ἱστορεῖ Κλέαρχος ἐν τοῖς Βίοις οὗτος γὰρ παρὰ μέλος ὑπὲρ τὴν γραφικὴν τρυφήσας λόγῳ τῆς ἀρετῆς ἀντελαμβάνετο καὶ ἐπέγραφε τοῖς ὑπ' αὐτοῦ ἐπιτελουμένοις ἔργοις

Ἐβροδίαιτος ἀνὴρ ἀρετὴν τε σέβων τὰδ' ἔγραψεν·

καὶ τις ὑπεραλλήσας ἐπὶ τούτῳ παρέγραψεν Ἐβροδίαιτος ἀνὴρ·  
ἐπέγραψεν δ' ἐπὶ πολλῶν ἔργων αὐτοῦ καὶ τάδε

<sup>1</sup> Xen *Mem* 3 10



## PARRHASIUS

### INSCRIPTIONS

Quintilian *Elements of Oratory* [on painters]. Next come Zeuxis and Parrhasius who are nearly contemporaries, being both of the time of the Peloponnesian War—for a conversation of Socrates with Parrhasius may be found in Xenophon—and did much to advance their art. The former is said . . . , and the latter to have paid particular attention to line, indeed Parrhasius so systematised the art that he is known as the lawgiver, because the representations of Gods and heroes deriving from him are followed by other painters as though of necessity.

Harpocration *Lexicon to the Attic Orators* Parrhasius :— According to Juba in the 8th Book of his treatise *On the Painters* . . . he was the son and pupil of Euenor, and by extraction an Ephesian.

Pliny *Natural History* : In the 90th Olympiad (420–17 B.C.) flourished . . . Euenor, father and teacher of the great painter Parrhasius.

### 1-3

Athenaeus *Doctors at Dinner*. Luxury and extravagance were so much practised among the ancients that even the painter Parrhasius wore a purple cloak and a golden crown, as we may learn from the *Lives* of Clearchus. Though he was given to a luxury entirely out of keeping with his art, he paid lip-service to virtue and inscribed upon his works the line .

The painter of this lived in style and worshipped virtue ;

and somebody, highly indignant, changed it to *lived by stile* [an instrument used in encaustic painting]. Indeed he inscribed many of his works with the following lines .

## ELEGY AND IAMBUS

Ἄβροδίαιτος ἀνὴρ ἀρετὴν τε σέβων τάδ' ἔγραψα<sup>1</sup>  
 Παρράσιος κλεινῆς πατρίδος ἔξ' Ἐφέσου.  
 οὐδὲ πατρὸς λαθόμην Εὐήνορος, ὅς ῥα μ' ἔφυσε<sup>2</sup>  
 γνήσιον, Ἑλλήνων πρῶτα φέροντα τέχνης

*ἠύχητε δ' ἀνεμεσήτας ἐν τούτοις*

Εἰ καὶ ἄπιστα<sup>3</sup> κλύουσι, λέγω τάδε· φημὶ γὰρ ἤδη  
 τέχνης εὐρήσθαι τέρματα τῆσδε σαφῆ  
 χεῖρὸς ὑφ' ἡμετέρης· ἀνυπέμβλητος δὲ πέπηγεν  
 οὖρος. ἀμώμητον δ' οὐδὲν ἔγεντο βροτοῖς.

. . . *τεραπευόμενος δὲ ἔλεγεν, ὅτε τὸν ἐν Λίνδῳ Ἑρακλέα ἔγραφεν, ὡς ὕναρ αὐτῷ ἐπιφαιόμενος ὁ θεὸς σχημάτιζοι αὐτὸν πρὸς τὴν τῆς γραφῆς ἐπιτηδειότητα ὕθεν καὶ ἐπέγραψεν τῷ πίνακι*

οἶος δ' ἐννύχιος<sup>4</sup> φαντάζετο πολλάκι φοιτῶν  
 Παρρασίῳ δι' ὕπνου, τοῖος ὅδ' ἔστιν ὄραν.

<sup>1</sup> Jahn mss -ψεν

<sup>2</sup> Mein mss ὅς (ὅς γ') ἀνέφυσε

<sup>3</sup> Schw mss ἐν (ἐπὶ) τούτοις (Aristid τοιουτοῦ ἐί) καὶ ἀπιστα

<sup>4</sup> Cob mss -ον

## PARRHASIUS

The painter of this lived in style and worshipped virtue, his name Parrhasius, his birthplace far-famed Ephesus; nor was he forgetful of Euenor who not only begot him in wedlock but made him the first artist in Greece

He also made the following quite unobjectionable boast :

Believe it or not, I tell you this : The limits, I say, of this art have now been discovered plain by my hand, and the bounds are fixed that none may pass  
Yet is nothing without blame in the world of men <sup>1</sup>

And when he was painting the Heracles of Lindus he made the very strange claim that the God was appearing to him in his dreams and posing for him, and indeed he wrote upon the picture

And such you may see him as he appeared often to Parrhasius in his sleep at night.<sup>2</sup>

<sup>1</sup> cf Aristid 2 520 (*ζωγράφου τι ἐπίγραμμα*), Plin *N H* 35.  
71      <sup>2</sup> cf Themist *Or.* 2 34

## ΖΕΥΞΙΔΟΣ

### ΕΠΙΓΡΑΜΜΑΤΑ

Ar. Ach. 989 ΧΟΡΟΣ

ὦ Κύπριδι τῇ καλῇ  
καὶ Χάρισι ταῖς φίλαις  
ξύντροφε Διαλλαγή,  
ὡς καλὸν ἔχουσα τὸ πρόσωπον ἄρ' ἐλάνθανες.  
πῶς ἂν ἔμε καὶ σέ τις Ἔρως συνάγοι λαβών,  
ὥσπερ ὁ γεγραμμένος ἔχων στέφανον ἀνθέμων.

Sch. ad loc. Ζευξίς ὁ ζωγράφος ἐν τῷ ναῷ τῆς Ἀφροδίτης ἐν ταῖς Ἀθήναις ἔγραψεν Ἐρωτα ὠραιότατον ἐστεμμένον ῥόδοις.

Quint. 12 10 4 [de pictoribus] . Zeuxis atque Parrhasius [see above] . quorum prior luminum umbrarumque invenisse rationem . traditur. nam Zeuxis plus membris corporis dedit, id amplius atque augustius ratus, ut existimant Homerum secutus, cui validissima quaeque forma etiam in feminis placet

### 1

Aristid. 2 521 ἄκουε δὴ καὶ ἑτέρου ζωγράφου, ὡς μὲν σὺ φαίης ἂν, ἀλαζονευομένου, ὡς δὲ οἱ ταῦτα δεινοὶ λέγουσιν, οὐ μείζον ἢ προσῆκον φρονήσαντος λέγει δὲ τί,

Ἑράκλεια πατρίς, Ζευξίς δ' ὄνομ'· εἰ δέ τις ἀνδρῶν  
ἡμετέρης τέχνης πείρατά φησιw ἔχειw,  
δείξας νικάτω  
· · · · ·  
· · · · · δοκῶ δ' ἡμᾶς οὐχὶ τὰ δεύτερ' ἔχειw.

## ZEUXIS

### INSCRIPTIONS

Aristophanes *Acharnians*: CHORUS ·

Foster-sister of the Graces  
And of Cypris throned above,  
Holy Reconciliation,  
So much fairer than we knew,  
O that somehow as they paint him,  
With a wreath of roses, Love,  
Love might take our hands and join us,  
You to me and me to you !

Scholast *on the passage*: In the temple of Aphrodite at Athens the painter Zeuxis depicted Love as an extremely blooming youth wreathed with roses.

Quintilian *Elements of Oratory* [on painters]: . . . Zeuxis and Parrhasius [see p. 18] . . . of whom the former is said to have discovered the principles of light and shade . . . For Zeuxis gave greater breadth than Parrhasius to the limbs of the body, holding that this produces a fuller and more majestic effect, and imitating, as is believed, Homer, who delights in all strong bodies even in the case of women.

### 1

Aristides *On the Extemporised Addition* Hear now another painter, in your opinion doubtless a braggart, but, according to those who know, a perfectly sensible man, and what says he ?

Heraclea my birthplace, Zeuxis my name, and if any man say he holds the ends of my art,<sup>1</sup> let him prove it ere he be believed . . .<sup>2</sup> To my thinking, I hold no second place.

<sup>1</sup> *ie* has control of, is master of, such an art as mine of. Theogn. 140, Mimn. 2. 6 n, Archil. 55      <sup>2</sup> two half-lines lost

## ELEGY AND IAMBUS

### 2

Plin. *N H* 35 9 62 [de Zeuxide] Fecit athleticam, adeoque sibi in illo placuit ut versum subscriberet celebriem ex eo, 'invisurum aliquem facilius quam imitatumum'

Μωμήσεταιί τις μάλλον ἢ μιμήσεται.<sup>1</sup>

<sup>1</sup> this original of Pliny's Latin is quoted and ascribed to Apollodorus by Plutarch *Glor Ath* 2, Hesych *σκιαγραφίαν*, cf Diogen 6.74

## ZEUXIS

### 2

Pliny *Natural History* [Zeuxis] He painted . . . an athlete, and was so proud of his work that he wrote beneath it the line which has since become famous :

Criticism comes easier than craftsmanship.<sup>1</sup>

<sup>1</sup> *more literally* It is easier to find fault than to imitate (*i e.* it is easier to say a thing's ill done than to do it as well), *or more particularly* This will be found fault with rather than imitated, cf Theogn 369

## ΩΣ ΘΟΥΚΥΔΙΔΟΥ

### ΕΠΙΓΡΑΜΜΑ

*Νιλ. Τηλις* Θουκυδίδης Ἀθηναῖος Ὀλόρου ἦν παῖς, Θράκιον δὲ αὐτῷ τὸ γένος· καὶ γὰρ ὁ πατὴρ αὐτῷ Ὀλορος ἐκ Θράκης εἶχε τοῦνομα . γέγονε δὲ Ἀντιφῶντος τοῦ Ῥαμνουσίου μαθητῆς . στρατηγικὸς δὲ ἀνὴρ ὁ Θουκυδίδης γενόμενος καὶ τὰ περὶ Θάσον πιστευθεὶς μέταλλα πλούσιος μὲν ἦν καὶ μέγα ἐδύνατο, ἐν δὲ τῷ Πελοποννησιακῷ πολέμῳ αἰτίαν ἔσχε προδοσίας ἐκ βραδυτήτος τε καὶ ὀλιγωρίας . . . γενόμενος δὲ φυγὰς ὁ Θουκυδίδης ἐσχόλαζε τῇ Συγγραφῇ τοῦ Πελοποννησιακοῦ Πολέμου . πληρώσας δὲ τὴν ὀγδόην ἱστορίαν ἀπέθανε νόσῳ . τελευταίῃσας δ', ἐν Ἀθήνησιν ἐτάφη πλησίον τῶν Μελιτίδων πυλῶν

### εἰς Εὐριπίδην

*Νιλ. Ευριπ* 135W ἐτάφη ἐν Μακεδονίᾳ, κενοτάφιον δ' αὐτοῦ Ἀθήνησιν ἐγένετο καὶ ἐπίγραμμα ἐπέγεγραπτο Θουκυδίδου τοῦ ἱστοριογράφου ποιήσαντος ἢ Τιμοθέου τοῦ μελοποιῦ

Μνήμα μὲν Ἑλλάς ἅπασ' Εὐριπίδου, ὅστέα δ' ἴσχει  
γῆ Μακέδων, ἧπερ δέξατο τέρμα βίου<sup>1</sup>  
πατρὶς δ' Ἑλλάδος Ἑλλάς, Ἀθῆναι· πλεῖστα δὲ  
Μούσαις  
τέρψας ἐκ πολλῶν καὶ τὸν ἔπαινον ἔχει.

<sup>1</sup> for ἧπερ *Antil.* has ἧ (ἡ, ἦ) γὰρ, whence *B* τῆ γὰρ



## THUCYDIDES (?)

### INSCRIPTION

*Life of Thucydides* The Athenian Thucydides was a son of Olorus, a Thracian by extraction, his father deriving the name of Olorus from Thrace. . . . He was a pupil of the orator Antiphon of Rhamnus . . . Thucydides was a born soldier, and having the care of the mines of Thasos was rich and powerful, but in the Peloponnesian War he incurred a charge of treason because of his dilatory and neglectful conduct. . . . Becoming an exile, Thucydides occupied himself with his *History of the Peloponnesian War*. . . . After completing the eighth Book he died of disease. . . He was buried at Athens near the Melitean Gates

### ON EURIPIDES

*Life of Euripides* · He was buried in Macedonia, but there was a cenotaph to him at Athens with an inscription written either by the historian Thucydides or by the lyric poet Timotheus

Though his bones lie in Macedon where his life was ended, the whole of Greece is the monument of Euripides; but his birthplace was Athens, the Greece of Greece, and giving much joy by his Muses, he hath the thanks for it from many men.<sup>1</sup>

<sup>1</sup> cf *A P.* 7 45 ('Thucydides the historian'), *Plan* ('Anonymous'), Ath 5 187 d ('Thucydides'), but it should be remembered that Timotheus, the other claimant, was a great friend of Euripides

## ΑΠΟΛΛΟΔΩΡΟΥ

### ΕΠΙΓΡΑΜΜΑ

Plin *NH* 35 9 62 [de Zeuxide] In eum Apollodorus supra scriptus versus fecit artem ipsi<sup>1</sup> ablatam Zeuxin ferre secum.

*e.g.*<sup>2</sup> Ημετέραν τέχνην Ζεῦξις ἀπήλθε φέρων.

<sup>1</sup> sugg *B*: mss *ipsis*

<sup>2</sup> *E* (οἱ τὴν γὰρ ἐμήν)

## APOLLODORUS

### INSCRIPTION

Pliny *Natural History* [on Zeuxis] The above-mentioned Apollodorus composed some lines in which he accused Zeuxis of stealing and going off with his art

*e g.* Zeuxis hath stolen and gone off with my art.

## ΔΙΟΝΥΣΙΟΥ ΤΟΥ ΝΕΩΤΕΡΟΥ

### Βίος

*Marm. Par* 74 (86) ἀφ' οὗ Διονύσιος Σικελιώτης ἐτελεύτησεν, ὁ δὲ υἱὸς Διονύσιος ἐτυράννευσεν . . . ἔτη ΗΙΙΙ, ἄρχοντας Ἀθήνησιν Ναυσιγένους.

*Diod.* 15 73 5 τὴν δὲ ἀρχὴν διαδεξάμενος ὁ υἱὸς Διονύσιος ἐτυράννευσεν ἔτη δώδεκα.

*Suid.* Διονύσιος· υἱὸς τοῦ Σικελίας τυράννου, καὶ αὐτὸς τύραννος καὶ φιλόσοφος. Ἐπιστολάς, καὶ Περὶ τῶν Ποιημάτων Ἐπιχάρμου.

*Plut Aphth Reg* 176d [Διονυσίου]· ἐκπεσῶν δὲ τῆς ἀρχῆς πρὸς μὲν τὸν εἰπόντα 'Τί σε Πλάτων καὶ φιλοσοφία ὠφέλησε;' 'Τὸ τηλικαύτην' ἔφη 'τύχης μεταβολὴν ῥαδίως ὑπομένειν.'

*Cic T D.* 3. 12 Dionysius quidem tyrannus, Syracusis expulsus, Corinthi pueros docebat.

*Ael V H* 12. 60 συνουσία ποτὲ ἐγένετο Διονυσίῳ τῷ δευτέρῳ καὶ Φιλίππῳ τῷ Ἀμύντου. πολλοὶ μὲν οὖν, ὡς τὸ εἰκός, καὶ ἄλλοι λόγοι ἐπέρρευσαν, ἐν δὲ τοῖς καὶ ἐκεῖνο ἤρετο ὁ Φίλιππος τὸν Διονύσιον πῶς τοσαύτην παρὰ τοῦ πατρὸς λαβὼν ἀρχὴν εἶτα οὐ διεσώσατο αὐτήν· ὁ δὲ ἀπεκρίνατο οὐκ ἔξω μέλους ὅτι 'Τὰ μὲν ἄλλα μοι κατέλιπεν ὁ πατήρ, τὴν δὲ τύχην ἢ ταῦτα ἐκτήσατο καὶ διεφύλαξεν οὐκέτι.'

## DIONYSIUS THE YOUNGER

### LIFE

*Parian Chronicle*: From the time when Dionysius the Sicilian died and his son Dionysius reigned in his stead . . . 104 years, in the archonship of Nausigenes at Athens (368 B.C.).

Diodorus of Sicily *Historical Library*: His son Dionysius succeeded him and reigned twelve years.

Suidas *Lexicon*: Dionysius.—Son of the Sicilian despot, himself a despot and a philosopher. His writings are *Letters* and a treatise *On the Poems of Epicharmus*.

Plutarch *Sayings of Kings* [Dionysius]. When he was driven from power he was asked 'What good have Plato and philosophy been to you?' and replied 'They have taught me to bear patiently a reversal of fortune such as this.'

Cicero *Tusculan Disputations* Dionysius the despot when expelled from Syracuse taught school at Corinth.

Aelian *Historical Miscellanies*: Dionysius the Second once spent some time with Philip son of Amyntas, in the course of which, naturally enough, points arose for discussion, among others this. Philip asked his guest how it was that having inherited so great a position he had been unable to keep it. The answer was apt enough: 'My father left me all he had with one exception, and that was the luck with which he had won and kept the rest.'

## ELEGY AND IAMBUS

Plut Dion. 18 18 χρόνου δὲ προϊόντος ὁ Διονύσιος ζηλοτυπῶν καὶ δεδοικῶς τοῦ Δίωνος τὴν παρὰ τοῖς Ἑλλησιν εὐνοίαν ἐπαύσατο τὰς προσόδους ἀποστέλλων καὶ τὴν οὐσίαν ἀπέδωκεν ἰδίῳ ἐπιτρόποις. βουλόμενος δὲ καὶ τὴν εἰς τοὺς φιλοσόφους διὰ Πλάτωνα κακοδοξίαν ἀναμάχεσθαι, πολλοὺς συνῆγε τῶν πεπαιδευσθαι δοκούντων, φιλοτιμούμενος δὲ τῷ διαλέγεσθαι περιεῖναι πάντων ἠνάγκαζετο τοῖς Πλάτωνος παρακούσμασι κακῶς χρῆσθαι. καὶ πύλιν ἐκείνου ἐπόθει καὶ κατεγίνωσκεν αὐτὸς αὐτοῦ μὴ προσχρησάμενος παρόντι μηδὲ διακούσας ὅσα καλῶς εἶχεν. οἷα δὲ τύραννος, ἔμπληκτος αἰεὶ ταῖς ἐπιθυμίαις καὶ πρὸς πᾶσαν ὀξύρροπος σπουδῆν, εὐθύς ὄρμησεν ἐπὶ τὸν Πλάτωνα καὶ πᾶσαν μηχανὴν αἴρων συνέπεισε τοὺς περὶ Ἀρχύταν Πυθαγορικοὺς τῶν ὁμολογουμένων ἀναδόχους γενομένους καλεῖν Πλάτωνα· δι' ἐκείνου γὰρ αὐτοῖς ἐγγένοι φιλία καὶ ξενία τὸ πρῶτον· οἱ δ' ἔπεμψαν Ἀρχέδημον παρ' αὐτόν. ἔπεμψε δὲ καὶ Διονύσιος τριήρη<sup>1</sup> καὶ φίλους δεησομένους τοῦ Πλάτωνος, αὐτὸς τε σαφῶς καὶ διαρρήδη ἔγραψεν ὡς οὐδὲν ἂν γένοιτο τῶν μετρίων Δίῳ μὴ πεισθέντος Πλάτωνος ἐλθεῖν εἰς Σικελίαν, πεισθέντος δὲ πάντα πολλὰ δ' ἀφίκοντο πρὸς Δίωνα παρὰ τῆς ἀδελφῆς καὶ γυναικὸς ἐπισκήψεις δεῖσθαι Πλάτωνος ὑπακούσαι Διονυσίῳ καὶ μὴ πρόφασιν παρασχεῖν. οὕτω μὲν δὴ φησιν ὁ Πλάτων ἐλθεῖν τὸ τρίτον εἰς τὸν πορθμὸν τὸν περὶ Σκύλλαν,

‘ὄφρ’ ἔτι τὴν ὅλοην ἀναμετρήσειε Χάρυβδιν’

## LIFE OF DIONYSIUS THE YOUNGER

Plutarch *Life of Dion*. As time wore on, Dionysius, growing both jealous of Dion and fearful of his popularity in Greece, kept back his revenues and entrusted his wealth to his own stewards. Desiring to repair the ill-name he had with the philosophers because of Plato, he now gathered about him many of the reputed wise and learned, and being ambitious of the first place in dialectic, was constrained to make ill use of his misunderstandings of Plato's teaching. Moreover he began to wish for him once more, and to blame himself for making so poor use of him when he had him, nor paying heed to him as he ought. And like the despot he was, always at the mercy of his own caprices and quick to respond to every impulse, it was suddenly all Plato with him, and after using every means in his power he persuaded Archytas the Pythagorean, who had first brought them together, to be his security for his *bona fides* and summon Plato to his side. Archytas sent off Archedemus to Plato, and Dionysius also dispatched a trireme and some friends of his to beg him to come, and himself wrote in no ambiguous terms to say that it would not go well with Dion if Plato refused to come to Sicily, whereas if he came it would be to his friend's great profit. Many requests too reached Dion from his wife and sister to entreat Plato to comply and to take no excuse. Thus, as Plato says, he came for the third time into the strait of Scylla.

So to retrace the path of dire Charybdis <sup>1</sup>

See also Plat *Epp.* 1-3, 13, Justin 21. 5, Ael. *V.H.* 4. 18, Plut. *Dion* 9 ff, Diog L 3. 21, 23, 2. 61, 66 ff, Luc. *Menipp* 13, *Paras* 32 f, Ath. 12. 541.

## ELEGY AND IAMBUS

### ΕΠΙΓΡΑΜΜΑ

#### 1

Plut *Alex Virt* 2 5 Διολύσιος δὲ Ἀπόλλωνος υἷον αὐτὸν  
ὠνόμασεν ἐπιγράψας

Δωρίδος ἐκ μητρὸς Φοίβου κοινώμασι βλαστῶν

### ΠΑΙΑΝΩΝ

#### 2

εἰς Ἀπόλλωνα

Plat *Ep* 3, *ad Dionysium* σὺ μὲν γὰρ δὴ καὶ τὸν θεόν, ὡς  
ἤγγειλαν οἱ τότε θεωροῦντες, προσείπες ἐν Δελφοῖς αὐτῷ τούτῳ  
θαπεύσας τῷ ῥήματι (χαῖρε) καὶ γέγραφας, ὡς φασί

Χαῖρε, καὶ ἠδόμενον βίοτον διάσωζε τυράννου.

#### 3

εἰς Ἀσκληπιῶν

Tim. ap Ath. 6 250c [π Δημοκλέους] . . ἔφησεν τὴν  
διαφορὰν γενεσθαι αὐτῷ πρὸς τοὺς συμπρέσβεις, ὅτι μετὰ τὸ  
δεῖπνον ἐκεῖνοι μὲν τῶν Φρυγίχου καὶ Σησιχόρου, ἔτι δὲ Πινδάρου  
παϊάνων τῶν ναυτῶν τινὰς ἀνείληφύτες ἦδον, αὐτὸς δὲ μετὰ τῶν  
βουλομένων τοὺς ὑπὸ τοῦ Διονυσίου πεποιημένους διεπερίνετο,  
καὶ τούτου σαφῆ τὸν ἔλεγχον παρεξείν ἐπηγγείλατο τοὺς μὲν  
γὰρ αὐτοῦ κατηγοροὺς οὐδὲ τὸν ἀριθμὸν τῶν ἄσμάτων κατέχειν,  
αὐτὸς δ' ἔτοιμος εἶναι πάντας ἐφεξῆς ἄδειν λήξαντος δὲ τῆς  
ὀργῆς τοῦ Διονυσίου πάλιν ὁ Δημοκλῆς ἔφη 'Χαρίσαίο δ' ἔν  
μοί τι, Διονύσιε, κελεύσας τιτὶ τῶν ἐπισταμένων διδάξαι με τὸν  
πεποιημένον εἰς τὸν Ἀσκληπιῶν παιᾶνα ἀκούω γὰρ σε πεπραγ-  
ματεῦσθαι περὶ τούτου'



# DIONYSIUS THE YOUNGER

## INSCRIPTION

### 1

Plutarch *The Fortune of Alexander*. Dionysius named himself a son of Apollo, writing on his tomb

sprung from a Doian mother's converse with Phoebus <sup>1</sup>

## PAEANS

### 2 TO APOLLO

Plato *Letter to Dionysius*. For when you addressed the God at Delphi, as those who were then enquiring of the oracle reported, you flattered him by using this very word (*Hail*), and, as I am told, you have written

Hail, and preserve in happiness the life of a despot

### 3 TO ASCLEPIUS

Timaeus in Athenaeus *Doctors at Dinner* [on Democles the flatterer of Dionysius]. . He said that the difference between him and his fellow-ambassadors arose because after supper his colleagues got some of the crew to join them in singing some of the Paeans of Phrynichus and Stesichorus and even of Pindar, whereas he, with the aid of any of the guests who chose, went through the Paeans composed by Dionysius himself. And he undertook to prove his statement. While his accusers, he declared, could remember not even the number of those songs, he himself was ready to sing them all from beginning to end. This calmed Dionysius, and Democles went on 'You would do me a favour, Dionysius, if you were to ask one of the professional musicians <sup>2</sup> to teach me the Paean you have composed to Asclepius, for this, I understand, is what you have been engaged upon.'

<sup>1</sup> cf. *Ep. Socr.* 35 ἀνδρὸς Φοίβου κοινώμασι βλαστόντος  
<sup>2</sup> or someone who knows it

## ΜΑΜΕΡΚΟΥ

### ΕΠΙΓΡΑΜΜΑ

Plut *Tim* 13 καὶ γὰρ πόλεις εὐθὺς ἐπιπρεσβευόμεναι προσετίθεντο τῷ Τιμολέοντι, καὶ Μάμερκος ὁ Κατάνης τύραννος, πολεμιστῆς ἀνὴρ καὶ χρήμασιν ἔρρωμενος, ἔδωκεν αὐτὸν εἰς συμμαχίαν

Polyaen 5 12 2 Τιμολέων πολιορκῶν Μάμερκον<sup>1</sup> τὸν τύραννον πολλοὺς ἐξαπατήσαντα καὶ παρὰ τοὺς ὄρκους ἀποκτείναντα κατεστρατήγησεν ὁ μὲν τύραννος <ὠμόλογησε Τιμολέοντι παραδώσειν ἑαυτὸν ἐφ' ᾧ τε><sup>2</sup> κριθῆναι παρὰ Συρακουσίοις μὴ κατηγοροῦντος Τιμολέοντος, ὁ δὲ ὤμοσε μὴ κατηγορήσειν ἐπὶ τούτοις ὁ Μάμερκος ἦκεν εἰς τὰς Συρακούσας Τιμολέων προαγαγὼν αὐτὸν εἰς τὴν ἐκκλησίαν 'Κατηγορήσω μὲν οὐδαμῶς' ἔφη 'τούτο γὰρ συνεθέμην ἀποκτεῖναι δὲ τὴν ταχίστην αὐτὸν κελεύω τοῦ γὰρ πολλοὺς ἐξαπατήσαντα δίκαιον ἂν εἶη καὶ αὐτὸν ἅπαξ ὁμοίως ἐξαπατηθῆναι'

Plut *Vit Timol.* 31 οἱ δὲ πολλοὶ τῶν Συρακουσίων ἐχυλοπαινον ὑπὸ τῶν τυράννων προπηλακίζόμενοι καὶ γὰρ ὁ Μάμερκος ἐπὶ τῷ ποίηματι γράφειν καὶ τραγωδίᾳ μέγα φρονῶν ἐκόμπαζε νικήσας τοὺς μισθοφόρους, καὶ τὰς ἀσπίδας ἀναθεῖς τοῖς θεοῖς ἐλεγείῳν ὑβριστικῶν ἐπέγραψε

Τάσδ' ὄστρειογραφεῖς καὶ χρυσελεφαντηλέκτρους  
ἀσπίδας ἀσπιδίοις εἴλομεν εὐτελέσι.

<sup>1</sup> Cas. mss Μίλαρκον    <sup>2</sup> Cas from Plut *Tim.* 34

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See also Plut. *Tim.* 30, 34, Nep *Timol* 2, and Diod. Sic. 16. 69 (344 B.C.), where Hiller v. Gatt. would keep the MS. form of the name, 'Marcus,' comparing

## MAMERCUS

### INSCRIPTION

Plutarch *Life of Timoleon* For cities immediately sent envoys to ask if they might join him, and Mamercus, the despot of Catania, a military ruler with plenty of money, made alliance with him

Polyaenus *Stratagems* When Timoleon was besieging the despot Mamercus, who had deceived and put to death a large number of people whom he had sworn to spare, he succeeded in outwitting him. The despot had agreed to surrender to him on condition that he should stand his trial before the Syracusans, Timoleon not to be the accuser, and Timoleon took an oath that he would not. The condition accepted, Mamercus came to Syracuse. Bringing him into the assembly, Timoleon said 'I shall not accuse him, for that I have promised, but I bid you put him immediately to death. It is only just that one who has deceived others so many times should in like manner be deceived once himself.'

Plutarch *Life of Timoleon*. Most of the Syracusans were incensed by the contumely of the tyrants. For even Mamercus, who plumed himself on the poems and tragedies he wrote, when he defeated the mercenaries boasted of it, and when he dedicated their shields to the Gods, inscribed upon them the following insulting couplet.

These purple-painted shields of gold and ivory and electrum we took with little shields that cost us cheap.

I G. 4 1504 which prob. refers to a son of this man called after his father; the two are doubtless forms of the same name

## ΑΣΤΥΔΑΜΑΝΤΟΣ

### ΕΠΙΓΡΑΜΜΑ

Suid Ἀστυδάμας ὁ πρεσβύτης υἱὸς Μορσίου τοῦ Φιλοκλέους, τραγικῶν ἀμφοτέρων, Ἀθηναῖος, τραγικός ἔγραψε τραγωδίας σμ', ἐνίκησε ἑ', ἀκροασάμενος δὲ ἦν Ἰσοκράτους, καὶ ἐτράπη ἐπὶ τραγωδίαν

Diod Sic 14 p 420 a Ἀστυδάμας δ' ὁ τραγωδιογράφος τότε πρῶτον ἐδίδαξεν ἔζησε δὲ ἔτη ἐξήκοντα <sup>1</sup>

*Marin Par* 83 (71) ἀφ' οὗ Ἀστυδάμας Ἀθήνησιν ἐνίκησεν ἔτη ΗΓΙΙΙ, ἀρχοντας Ἀθήνησιν Ἀστείου

Diog L 2. 43 καὶ Ἀστυδάμαντα πρότερον τῶν περὶ Αἰσχύλον ἐτίμησαν (οἱ Ἀθηναῖοι) εἰκόνη χαλκῇ

Phot *Lev* 502 21 σαυτὴν ἐπαινεῖς ὡςπερ Ἀστυδάμας ποτὲ Ἀστυδάμῃ τῷ Μορσίμου εὐημερήσαντι ἐπὶ τριγυδίας διδασκαλίᾳ Παρθειοπαίου δοθῆναι ὑπ' Ἀθηναίων εἰκόνας ἀνάθεσιν ἐν θεάτρῳ τὸν δὲ εἰς αὐτὸν ἐπίγραμμα ποιῆσαι ἀλαζονικὸν τοῦτο

Εἴθ' ἐγὼ ἐν κείνοις γενόμην ἢ κείνοι ἄμ' ἡμῖν,  
οἷ γλώσσης τερπνῆς πρῶτα δοκοῦσι φέρειν,  
ὡς ἐπ' ἀληθείας ἐκρίθην ἀφεθεὶς παράμιλλος·  
νῦν δὲ χρόνῳ προέχουσ' οἷς φθόνος οὐχ ἔπεται

<sup>1</sup> *B* sugg ἐνενηκοντα

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<sup>1</sup> inscriptions mention the performance of his tragedies in 348, 342, and 341 (*Parthenopaeus*) cf Dittenb 1078, we should therefore prob read his age above as 90, but there has perh

## ASTYDAMAS

### INSCRIPTION

Suidas *Lexicon* Astydamos the Elder —Son of Morsimus son of Philocles, both writers of tragedy, of Athens, writer of tragedy, wrote 240 plays, was 15 times victorious, he was a disciple of Isocrates, and changed his subject for tragedy.

Diodorus of Sicily *Historical Library* At this time (398 B C) Astydamos the tragedy-writer produced his first play He lived to be sixty (?) years of age

*Parian Chronicle*: From the time when Astydamos won at Athens 109 years, in the archonship of Asterus at Athens (373 B C) <sup>1</sup>

Diogenes Laertius *Lives of the Philosophers* 2 43 The Athenians honoured Astydamos above poets like Aeschylus by giving him a bronze statue

Photius *Lexicon* You praise yourself like old Astydamos.—Astydamos son of Morsimus, having won the prize with his tragedy *Parthenopaeus*, was accorded by the Athenians the right of dedicating his portrait in the Theatre, and composed on himself the following boastful inscription.

Would I had lived in their day or they in mine,  
who bear the palm for a happy tongue: then should  
I have been truly judged if I had come off first; but  
alas! the competitors beyond cavil were before my  
day.<sup>2</sup>

been confusion between A and his son of the same name  
<sup>2</sup> cf Suid *σαυτήν ἐπαινεῖς*, Zenob 5 100

## ΦΙΛΙΣΚΟΥ

### ΕΠΙΓΡΑΜΜΑ

Suid Φιλίσκος Μιλήσιος, ῥήτωρ, Ἴσοκράτους ἀκουστῆς τοῦ ῥήτορος ἐγένετο δὲ πρότερον αὐλητῆς παραδοξότατος διὸ καὶ Αὐλοτρόπην Ἴσοκράτης αὐτὸν ἐκάλει γέγραπται δὲ αὐτῷ τὰδε Μιλησιακός, Ἀμφικτυονικός, Τέχνη Ῥητορική ἐν βιβλίοις β', Ἴσοκράτους Ἀπόφασις

Ibid. Τίμαιος Ἀνδρομάχου, Ταυρομενείτης Φιλίσκου μαθητῆς τοῦ Μιλησίου . . ἔγραψεν Ἰταλικά καὶ Σικελικά ἐν βιβλίοις ἧ', κτλ

Plut. Vit. X. Orat. Lys 3 ἐποίησε δὲ καὶ ἐς αὐτὸν (Λυσίαν) ἐπίγραμμα Φιλίσκος δ' Ἴσοκράτους μὲν γινώριμος, ἑταῖρος δὲ Λυσίου, δι' οὗ φανερὸν ὡς προέλαβε τοῖς ἔτεσιν, ὡς καὶ ἐκ τῶν ὑπὸ Πλάτωνος εἰρημένων ἀποδείκνυται ἔχει δὲ οὕτως

<Νῦν><sup>1</sup> ὦ Καλλιόπης θύγατερ, πολυηγόρε Φρόντι,  
δείξεις εἴ τι φρονεῖς καὶ τι περισσὸν ἔχεις·  
τὸν γὰρ ἐς ἄλλο σχῆμα μεθαρμοσθέντα καὶ ἄλλοις  
ἐν κόσμοισι βίου σῶμα λαχόνθ' <sup>2</sup> ἔτερον,  
δεῖ σ' ἀρετῆς κήρυκα τεκεῖν τινα Λυσία ὕμνον  
ζῶν τε κατὰ φθιμένων κὰν ζόφῳ <sup>3</sup> ἀθάνατον,  
ὃς τό τ' ἐμῆς ψυχῆς δείξει <sup>4</sup> φιλέταιρον ἅπασιν,  
καὶ τὴν τοῦ φθιμένου πᾶσι βροτοῖς ἀρετήν.

<sup>1</sup> Jac  
mss δῶρα καταφθιμένων καὶ σοφῶ

<sup>2</sup> Heck · mss λαβ

<sup>3</sup> Wytt.-Sint -E ·  
<sup>4</sup> Brunck mss δείξει

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See also Cic. *de Orat.* 2. 23 94, Dion. Hal. *Ep. Amm.* 2.

## PHILISCUS

### INSCRIPTION

Suidas *Lexicon*: Philiscus:—Of Miletus, orator, disciple of the orator Isocrates; he had formerly been a marvellous flute-player, and therefore Isocrates named him *Aulotrypes* or Flute-borer . . . His writings are these *The Milesian Oration*, *The Amphictyonic*, *The Art of Rhetoric* in two Books, *An Answer to Isocrates*.<sup>1</sup>

The Same. Timaeus —Son of Andromachus, of Tauro-menium . . . pupil of Philiscus of Miletus. . . He wrote a *History of Italy and Sicily* in eight Books, etc.<sup>2</sup>

Plutarch *Lives of the Ten Orators* [Lysias]: An inscription was written for him by Philiscus the friend of Isocrates and comrade of Lysias, whereby it is proved that he was his senior, as indeed is manifest from what is said by Plato, it is as follows

Now glib Thought, daughter of Callhopè, wilt thou show what wisdom and mastery are thine; for one that hath adopted a new dress and taken another body in other realms of life<sup>3</sup>—for Lysias must thou bring forth, to proclaim his virtues, a hymn that shall live among the dead and be immortal in the darkness, and shall show to all men the love that is in my heart and the virtues which were his that is gone.

<sup>1</sup> cf Hes Mil s v    <sup>2</sup> cf Suid Νεάνθης, P wrote a *Life of Lycurgus* (the orator), cf Olymp ad Plat *Gorg* ap Lambec *Comm. Bibl Caes* 7 127    <sup>3</sup> the accus is *pendens*, besides a ref. to Pythagorean eschatology there is prob a play on the double meanings 'dress' and rhetorical 'figure,' 'world' (or something like it, 'of life' is perh necessary to this meaning), and rhetorical 'ornament'

## ΑΦΑΡΕΥΣ

### ΕΠΙΓΡΑΜΜΑ

Suid Ἀφαρεύς Ἀθηναῖος, ῥήτωρ, υἱὸς τοῦ σοφιστοῦ Ἰππίου καὶ Πλαθάνης, πρόγονος δὲ Ἴσοκράτους τοῦ ῥήτορος, ἀκμάσας κατὰ τὴν ἐνενηκοστὴν πέμπτῃν Ὀλυμπιάδα, ὅτε καὶ Πλάτων ὁ φιλόσοφος

Plut *Vit X Orat Isocr.* 839 c ὁ δ' Ἀφαρεύς συνέγραψε μὲν λόγους, οὐ πολλοὺς δέ, δικαιοκούς τε καὶ συμβουλευτικούς ἐποίησε δὲ καὶ τραγωδίας περὶ ἑπτὰ καὶ τριάκοντα, ὧν ἀντιλέγονται δύο ἀρξάμενος δὲ ἀπὸ Λυσιστράτου διδάσκειν ἄχρι Σωσιγένοῦς ἐν ἔτεσιν εἰκοσιονεῦντα διδασκαλίας ἀστικὰς καθῆκεν ἕξ, καὶ δις ἐνίκησε διὰ Διονυσίου καθεῖς, καὶ δι' ἑτέρων ἑτέρας δύο Ληναϊκάς

Ibid. 839 b ἔπειτα Πλαθάνῃ τὴν Ἰππίου τοῦ ῥήτορος γυναῖκα ἠγάγετο, τρεῖς παῖδας ἔχουσας, ὧν τὸν Ἀφαρέα, ὡς προεῖρηται, ἐποίησατο, ὃς καὶ εἰκόνα αὐτοῦ χαλκῆν ἀνέθηκε πρὸς τῷ Ὀλυμπιεῖω ἐπὶ κίονος, καὶ ἐπέγραψεν

Ἴσοκράτους Ἀφαρεύς πατρὸς εἰκόνα τήνδ' ἀνέθηκεν  
Ζηνί, θεοὺς τε σέβων καὶ γονέων ἀρετήν

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See also Isocr *Ep* 8 1, Dem. 47 31, 52 14, Harp. s.v., Plut *Vit. Orat* 838, Dion Hal *Isocr* 18, *Dem.* 13, *Dem. et Arist* 2, Phot *Bibl* 487 b 23, 488 a 8, *C.I.A.* 2 977 b. 5



## APHAREUS

### INSCRIPTION

Sudas *Lexicon* Aphareus —Of Athens, orator, son of the sophist Hippias and Plathanè, stepson of the orator Isocrates, he flourished in the 95th Olympiad (400–397 B C ) along with Plato the philosopher

Plutarch *Lives of the Ten Orators* [Isocrates] It is true that Aphareus wrote speeches both forensic and deliberative, but these were not many, he also wrote about 37 tragedies, two of which are of doubtful authenticity His first play was produced in the archonship of Lysistatus (369), and in the 27 years down to that of Sosigenes (342) he entered six tetralogies at the City Dionysia and won there twice under the name of Dionysius, and twice at the Lenaea under other names <sup>1</sup>

The Same Isocrates then married Plathanè, the widow of the orator Hippias, a woman with three children, of whom he adopted, as aforesaid, Aphareus, who set up a bronze statue of him upon a pillar near the Olympieum, with the following inscription

This image of his father Isocrates was dedicated to Zeus by Aphareus in honour of the Gods and the virtues of his parents

<sup>1</sup> he prob wrote a life of Isocrates, cf *Vit Isocr* W 258

## ΣΠΕΤΣΙΠΠΟΤ

### ΕΠΙΓΡΑΜΜΑ

Suid Σπεύσιππος Εὐρυμέδοντος, ἀδελφδοῦς Πλάτωνος τοῦ φιλοσόφου . ἀκουστῆς αὐτοῦ τοῦ Πλάτωνος καὶ διάδοχος γενόμενος τῆς Ἀκαδημείας ἐπὶ τῆς ρη' Ὀλυμπιάδος συνέγραψε πλείστα καὶ μάλιστα φιλόσοφα αὐστηρὸς τὴν γνώμην καὶ εἰς ἄκρον ὀξύθυμος

Philostr. *Vit. Ap* 19. 30 Κ Σπεύσιππον τὸν Ἀθηναῖον οὕτω τι ἐρασιχρήματον γενέσθαι φασίν, ὡς ἐπὶ τὸν Κασάνδρου γάμον ἐς Μακεδονίαν κωμάσαι ποιήματα ψυχρὰ συνθέντα καὶ δημοσίᾳ ταῦθ' ὑπὲρ χρημάτων ἔσαι

Diog L 4. 4 [Σπευσίππου βίος] καταλέλοιπε δὲ πᾶμπλειστα ἴπομνήματα καὶ Διαλόγους πλείονας, ἐν οἷς καὶ Πλάτωνος Ἐγκώμιον

*Anth Plan* 31 Σπευσίππου

Σῶμα μὲν ἐν κόλποις κατέχει τόδε γαῖα Πλάτωνος,  
ψυχὴ δ' ἰσόθεος τάξιν ἔχει μακάρων<sup>1</sup>

<sup>1</sup> Diog κόλπῳ κρύπτει and δ' ἀθανάτων, adding υἱοῦ Ἀρίστωνος, τὸν τις καὶ τηλόθι ναίων | τιμᾶ ἀνὴρ ἀγαθός, θεῖον ἰδόντα βίον

## SPEUSIPPUS

### INSCRIPTION

Sudas *Lexicon* Speusippus —Son of Eurymedon, nephew of Plato the philosopher . . . disciple of Plato himself, and his successor in the Academy in the 108th Olympiad (348–5 B C ) He wrote a great many works, particularly on philosophy. He was austere in disposition and exceedingly quick-tempered.

Philostratus *Life of Apollonius* : It is said that the Athenian Speusippus was so fond of money that he composed frigid poems to celebrate Casander's marriage and went and sang them publicly in Macedonia for a fee.

Diogenes Laertius *Lives of the Philosophers* [Speusippus] : He left a very large number of *Notes* and several *Dialogues* including . . . a *Eulogy of Plato*.

*Planudean Anthology* : Speusippus :—

Plato's body lies here in the bosom of Earth, but his godlike soul hath her place among the Blessed.<sup>1</sup>

<sup>1</sup> cf. Diog L 3 44, who adds 'the son of Ariston, whom good men honour though they dwell afar, because he discerned the life divine'

## ΑΡΙΣΤΟΤΕΛΟΥΣ

### ΕΠΗ ΚΑΙ ΕΛΕΓΕΙΑ

Suid Ἀριστοτέλης υἱὸς Νικομάχου καὶ Φαιστιάδος ἐκ Σταγείρων, πόλεως τῆς Θρόκης, φιλόσοφος, μαθητὴς Πλάτωνος ἤρξε δὲ ἔτη γ' τῆς Περιπατητικῆς κληθείσης φιλοσοφίας, διὰ τὸ ἐν περιπάτῳ, ἤτοι κήπῳ, διδάξαι ἀναχωρήσαντα τῆς Ἀκαδημείας, ἐν ᾗ Πλάτων ἐδίδουξεν ἐγεινήθη δὲ ἐν τῇ ἐνενηκοστῇ ἐννάτῃ Ὀλυμπιάδι, καὶ ἀπεθανεν ἀκόνιτον πιὼν ἐν Χαλκιδί, διότι ἐκαλεῖτο πρὸς εὐθύνας ἔπε δὴ ἔγραψε Παιῶνα εἰς Ἑρμείαν τὸν εὐνοῦχον οἱ δὲ φασὶ νόσφ' αὐτὸν τελευτῆσαι βίωσαντα ἔτη ο'

### 1, 2

Diog L 5 21 συνέγραψε δὲ πάμπλειστα βιβλία, ἅπερ ἀκόλουθον ἡγησάμην ὑπογράψαι διὰ τὴν περὶ πάντας λόγους τἄνδρὸς ἀρετῆν Ἐπη ὦν ἀρχή

Ἄγνὲ θεῶν πρέσβισθ' ἑκατηβόλε . . .

Ἐλεγεία ὦν ἀρχή

Καλλιτέχνου μητρὸς θύγατερ . .

### 3

Olymp in Plat *Geog.* 41 οὐ μόνον δὲ ἐγκώμιον ποιήσας (ὁ Ἀριστοτέλης) αὐτοῦ (Πλάτωνος) ἐπαινεῖ αὐτόν, ἀλλὰ καὶ ἐν τοῖς Ἐλεγείοις τοῖς πρὸς Εὐδῆμον αὐτὸν ἐπαινῶν Πλάτωνα ἐγκωμιάζει γράφων οὕτως

## ARISTOTLE

### EPIC AND ELEGIAC POEMS

Sudas *Lexicon*. Aristotle —Son of Nicomachus and Phaestias . of Stageira a city of Thrace, philosopher, pupil of Plato . . He was for thirteen years head of the school of philosophy which was known as the Peripatetic because he taught in the walk or garden after he withdrew from the Academy, which was the teaching-place of Plato He was born in the 99th Olympiad (384-1 B C ), and died at Chalcis of a draught of aconite which he took because he was impeached for writing a Paeon in honour of Hermeias the Eunuch Some writers, however, declare that he died of disease at the age of seventy <sup>1</sup>

#### 1, 2

Diogenes Laertius *Lives of the Philosophers* [Aristotle] He wrote a very great number of works, the names of which, in view of the man's excellence in every kind, I have thought it to the purpose to subjoin *Epic Poems* <sup>2</sup> beginning

Holy one, Chiefest of Gods, far-darting . . . <sup>3</sup>

*Elegiac Poems* <sup>2</sup> beginning

Daughter of a Mother of fair offspring <sup>4</sup>

#### 3

Olympiodorus on Plato Not only does Aristotle praise Plato in a *Eulogy*, but in the *Elegiacs to Eudemus* he eulogises Plato in his praise of Eudemus, writing as follows

## ELEGY AND IAMBUS

ἐλθὼν δ' ἔς κλεινὸν Κεκροπίης δάπεδον  
 εὖσεβέων σεμνήν φιλίην<sup>1</sup> ἰδρύσατο<sup>2</sup> βωμὸν<sup>3</sup>  
 ἀνδρὸς ὃν οὐδ' αἰνεῖν τοῖσι κακοῖσι θέμις·  
 ὃς μόνος ἢ πρῶτος θνητῶν κατέδειξεν ἑναργῶς  
 οἰκείῳ τε βίῳ καὶ μεθόδοισι λόγων, 5  
 ὡς ἀγαθός τε καὶ εὐδαίμων ἅμα γίνεται ἀνὴρ·  
 οὗ δ' ἄνευ<sup>4</sup> ἔστι λαβεῖν οὐδενὶ ταῦτα ποτέ.

### 4

Diog. L 5. 5 ὑπεξήλθεν εἰς Χαλκίδα, Εὐρυμέδοντος αὐτὸν τοῦ  
 ἱεροφάντου δίκην ἀσεβείας γραψαμένου, ἢ Δημοφίλου ὡς φησι  
 Φαβωρίνος ἐν Παντοδαπῇ Ἱστορίᾳ, ἐπειδήπερ τὸν Ἔμνον ἐποιήσεν  
 εἰς τὸν προειρημένον Ἑρμείαν, ἀλλὰ καὶ Ἐπίγραμμα ἐπὶ τοῦ ἐν  
 Δελφοῖς ἀνδριάντος τοιοῦτον

Τόνδε ποτ' οὐχ ὀσίως παραβὰς μακάρων θέμιν  
 ἄγνην  
 ἔκτεινεν Περσῶν τοξοφόρων βασιλεύς,  
 οὗ φανερώς λόγῃς<sup>5</sup> φονίοις ἐν ἀγῶσι κρατήσας  
 ἀλλ' ἀνδρὸς πίστει χρησάμενος δολίου.

<sup>1</sup> Immisch: mss εὖσεβέως and gen <sup>2</sup> ἰδρύσαο sugg B  
<sup>3</sup> for this line Amm and Scholl Arist γινε βωμὸν (σηκόν)  
 Ἄριστοτέλης ἐνιδρύσατο (ἰδρύσατο) τόνδε Πλάτωνος <sup>4</sup> E  
 mss οὐ νῦν δ' <sup>5</sup> Par φανερῶς λόγῃς (the rest of the line  
 is lost): mss -ρῶς λόγῃ

## ARISTOTLE

And coming to the renowned plain of Cecropia he built<sup>1</sup> an altar in honour of the holy Friendship of one whom it were not right for the bad even to praise, one who was the first if not the only man to show forth plainly by his own life and methods of discourse how we may become both good and happy, and without whom no man can ever receive this blessing.<sup>2</sup>

### 4

Diogenes Laertius *Lives of the Philosophers* [Aristotle]. He withdrew to Chalcis because he was indicted for impiety by the hierophant Eurymedon—or according to the *Miscellaneous History* of Favorinus, by Demophilus, the accusation being that he had composed the *Hymn*<sup>3</sup> to the aforesaid Hermeias, and also the following inscription for his statue at Delphi

This man in impious violation of the sacred law of the Blessed was slain by the king of the bowmen of Persia, who overcame him not in bloody spear-fight openly, but by use of his trust in a treacherous man.<sup>4</sup>

<sup>1</sup> a slight and not improbable emendation makes this 'thou didst build', in either case the subj. is presumably Eudemus (of Cyprus)    <sup>2</sup> i.e. be both good and happy cf. Ammon *Vit Arist.* 399 W ('because he dedicated an altar to Plato' on which he wrote '2-3') and Scholia to Arist.    <sup>3</sup> see *L G.* iii. 410    <sup>4</sup> cf Pap Didym in Dem 6 36 *Berl Klass. Texte* 1 27

## ΚΡΑΤΗΤΟΣ

### Βίος

Diog. L. 6 85 Κράτης Ἀσκώνδου Θηβαῖος· καὶ οὗτος τῶν ἐλλογίμων τοῦ κυνὸς μαθητῶν . . ἤκμαζε δὲ κατὰ τὴν τρίτην καὶ δεκάτην καὶ ἑκατοστὴν Ὀλυμπιάδα.

Ath. 13 591 b αὐτῆς δὲ τῆς Φρύνης οἱ περικτίονες (Θεσπιῶν) ἀνδριάντα ποιήσαντες ἀνέθηκαν ἐν Δελφοῖς χρύσειον ἐπὶ κίονος Πεντελικοῦ· κατεσκεύασε δ' αὐτὸν Πραξιτέλης. ὃν καὶ θεασάμενος Κράτης ὁ κυνικὸς ἔφη τῆς τῶν Ἑλλήνων ἀκρασίας ἀνάθημα.

Plut. *Inim Util.* 2 ἔνιοι δὲ καὶ πατρίδος στέρησιν καὶ χρημάτων ἀποβολὴν ἐφόδιον σχολῆς ἐποίησαντο καὶ φιλοσοφίας, ὡς Διογένης καὶ Κράτης

Plut. *Adul ab Amic* 28 λέγεται δὲ καὶ Δημήτριος ὁ Φαληρεὺς ὅτε τῆς πατρίδος ἐξέπεσε καὶ περὶ Θήβας ἀδοξῶν καὶ ταπεινὰ πράττων διήγεν, οὐχ ἠδέως ἰδεῖν προσιόντα Κράτητα, παρρησίαν κυνικὴν καὶ λόγους τραχεῖς προσδεχόμενος· ἐντυχόντος δὲ πρῶως αὐτῷ τοῦ Κράτητος καὶ διαλεχθέντος περὶ φυγῆς ὡς οὐδὲν ἔχει κακὸν οὐδ' ἄξιον φέρειν βαρέως πραγμάτων σφαλερῶν καὶ ἀβε-



## CRATES

### LIFE

Diogenes Laertius *Lives of the Philosophers*: Crates.—Son of Ascondas, of Thebes. He too was one of the famous disciples of the Dog (*i. e.* Diogenes) . . . He flourished in the 113th Olympiad (328–5 B.C.)

Athenaeus *Doctors at Dinner*. Of Phrynè herself the Thespians made a gold statue and dedicated it upon a column of Pentelic marble at Delphi; it was the work of Praxiteles. When Crates the Cynic saw it he exclaimed ‘Dedicated by the incontinence of the Greeks.’<sup>1</sup>

Plutarch *How to Benefit by our Enemies*: Some have made exile and loss of their goods a means to leisure and the study of philosophy, for instance Diogenes and Crates.<sup>2</sup>

The Same *How to tell a Flatterer from a Friend*. We are told that when Demetrius of Phalerum was banished his country and was living in obscurity and mean circumstances near Thebes, he was little pleased to see Crates approach, expecting to be treated with the outspokenness and harshness of the Cynics. But when Crates addressed him kindly and spoke of banishment, saying that it had no sting, and a man rid once for all of dangers and uncertainties

<sup>1</sup> cf. Plut. *Pyth. Or.* 14, *Alex. Fort.* 2. 3      <sup>2</sup> cf. Luc. *D.M.* 11, 27, Plut. wrote a *Life of Crates*, cf. *Jul. Or.* 6. 200 b, *Apost.* 17 75

## ELEGY AND IAMBUS

βαίων ἀπηλλαγμένον, ἅμα δὲ θαρρεῖν ἑαυτῷ καὶ τῇ διαθέσει παρακαλοῦντος, ἡδίων γενόμενος καὶ ἀναθαρρήσας πρὸς τοὺς φίλους εἶπε ‘Φεῦ τῶν πράξεων καὶ ἀσχολιῶν δι’ ἃς ἄνδρα τοιοῦτον οὐκ ἔγνωμεν.’

Apostol 10 5 ‘Κράτης ἀπολύει τὰ Κράτητος ἵνα μὴ τὰ Κράτητος κρατήσῃ τὸν Κράτητα’ οὗτος γὰρ ἐκ Βοιωτίας ἔλκων τὸ γένος, φιλοσοφῆσαι θέλων τὴν Κυνικὴν φιλοσοφίαν λαβὼν τὰ ὑπάρχοντα αὐτοῦ ἔρριψε τῷ δήμῳ, εἰπὼν τὸν παροιμιώδη τοῦτον λόγον.

### ΠΑΙΓΝΙΩΝ

#### [Α'] ΕΛΕΓΕΙΩΝ

##### 1

Jul. Or 6 199c ἵνα δὲ μὴ τις ὑπολάβῃ με ταῦτα ἄλλως λέγειν, ἐκ τῶν Παιγνίων Κράτητος ὀλίγα σοι παραγράψω

Μνημοσύνης καὶ Ζηνὸς Ὀλυμπίου ἀγλαὰ τέκνα,  
Μοῦσαι Πιερίδες, κλυτέ μοι εὐχομένω·  
χόρτον ἐμῇ συνεχῶς<sup>1</sup> δότε γαστέρι, ἦτε μοι αἰεὶ  
χωρὶς δουλοσύνης λιτὸν ἔθηκε βίου.<sup>2</sup>

ὠφέλιμον δὲ φίλοις, μὴ γλυκερὸν τίθετε. 5  
χρήματα δ' οὐκ ἐθέλω συνάγειν κλυτά, κανθάρου  
ὄλβου  
μύρμηκός τ' ἄφενος χρήματα μαιόμενος,

<sup>1</sup> Jul also -χῆ  
ἢ δὴ λιτὸν κτλ

<sup>2</sup> Jul also γασ καὶ δότε χωρὶς | δουλ.

## CRATES

had no cause to bewail his lot, and at the same time urging him to have confidence in himself and his condition, he took heart of grace and exclaimed to his friends 'Fie on the labours and distractions which prevented me from knowing such a man as this!'

Apostolius *Proverbs*: 'Crates lets go of Crates' goods lest Crates' goods out-Crates Crates';<sup>1</sup> It seems that Crates, a Boeotian by extraction, desiring to adopt the Cynic philosophy, took his possessions and threw them to the people, making the above proverb-like pronouncement<sup>2</sup>

See also Sext. Emp. *Hypot* 3. 200, Ath. 10 422c, Luc. *Gall.* 20, Plut. *Tranq* 4, Demetr. *Eloc* 170 and C.'s *Life* in Diogenes Laertius.

### Toys

#### [1] ELEGIAC POEMS

##### 1

Julian *Orations*. Lest anyone think me to be speaking without book, I will subjoin a few passages from the *Toys* or Humorous Poems of Crates<sup>3</sup>

Splendid Children of Memory and Olympian Zeus, give ear, Pierian Muses, unto my prayer. Grant fodder without fail unto my belly, which hath ever made my living of the frugalest short of slavery. . .<sup>4</sup> Make me rather profitable than pleasant to my friends. Fine possessions I wish not to gather, as who should crave the wealth of a beetle or the riches

<sup>1</sup> *lit* overcome Crates; but there is a pun in the Gk.

<sup>2</sup> cf. fr 20

<sup>3</sup> parody of Sol fr. 13: cf. Jul. *Or.* 7. 213a

<sup>4</sup> one line (prob. only one, cf Sol) lost

## ELEGY AND IAMBUS

ἀλλὰ δικαιοσύνης μετέχειν καὶ πλοῦτον ἀγινεῖν<sup>1</sup>  
 εὐφορον, εὐκτητον, τίμιον εἰς ἀρετὴν. 9  
 τῶν δὲ τυχῶν Ἑρμῆν καὶ Μούσας ἰλάσομ' ἀγνάς  
 οὐ δαπάναις τρυφεραῖς, ἀλλ' ἀρεταῖς ὀσίαις.

### 2 ὕμνος εἰς Εὐτέλειαν

Ibid 199 a καὶ ὁ Κράτης μέντοι πεποίηκεν ὕμνον εἰς τὴν  
 Εὐτέλειαν

Χαῖρε, θεὰ δέσποινα, σοφῶν ἀνδρῶν ἀγάπημα,<sup>2</sup>  
 Εὐτελίη, κλεινῆς ἔγγονε Σωφροσύνης,  
 σὴν ἀρετὴν τιμῶσιν, ὅσοι τὰ δίκαι' ἀσκοῦσιν

[B'] ΕΠΩΝ

### 3

Plut *Orb Lupa* 25 ἀλλὰ σὺ, τὸν Ἀρίσταρχον ἀγαπῶν αἰεὶ  
 καὶ θαυμάζων, οὐκ ἀκούεις Κράτητος ἀναγιγνώσκοντος

Ὀκεανός, ὅσπερ γένεσις πάντεσσι τέτυκται<sup>3</sup>  
 ἀνδράσιν ἠδὲ θεοῖς, πλείστην ἐπὶ γαίαν ἴησιν.

### 4

Diog L 2 118 [π Στίλπωνος] πάλιν δὲ ἰδὼν τὸν Κράτητα  
 χειμῶνος συγκεκαυμένον, ὧ Κράτης' εἶπε, 'δοκεῖς μοι χρεῖαν ἔχειν  
 ἱματίου καινοῦ' (ὅπερ ἦν νοῦ καὶ ἱματίου) καὶ τὸν ἀχθεσθέντα<sup>4</sup>  
 παρφθῆσαι εἰς αὐτὸν οὕτω

Καὶ μὴν Στίλπων' εἰσεῖδον χαλέπ' ἄλγε' ἔχοντα  
 ἐν Μεγάρους, ὅθι φασὶ Τυφώεος ἔμμεναι εὐνάς.

<sup>1</sup> Petav mss ἀγίειν      <sup>2</sup> *Anthol.* ἀνδρῶν ἀγαθῶν ἀγάπ  
<sup>3</sup> *Il* 14 246 (but Ὀκεανοῦ)      <sup>4</sup> *Emperius* mss αἰδεσθέντα

<sup>1</sup> Jul. has lines 1-2, *A P.* 10. 104. 1-3, cf. Clem. Al. *Paed.*  
 3. 53 3, *Apost* 8. 13a      <sup>2</sup> parody of Homer, Plut.  
 playfully suggests that line 2 was interpolated by C into the

## CRATES

of an ant, but my prayer is to partake of righteousness and win a prosperity that is borne easily and gotten easily, valuable unto virtue The which if I get, I will propitiate Hermes and the holy Muses not with rich spendings but with pure virtues

### 2 HYMN TO THRIFT

The Same . Crates moreover composed a *Hymn to Thrift* <sup>1</sup>

Hail, thou Goddess Queen, darling of the wise,  
Thrift that art sprung of renownèd Temperance;  
thy virtues are honoured by all who practise  
righteousness.

### [11] EPIC POEMS

#### 3

Plutarch *The Face in the Moon*: But you, who think so much of Aristarchus, turn a deaf ear to Crates when he reads.  
Ocean, that is the father of them all,  
Both men and Gods, pours over much o' th' earth.<sup>2</sup>

#### 4

Diogenes Laertius *Lives of the Philosophers* [Stilpo]: And again, on seeing Crates pinched with the cold in winter, he remarked ' You seem to me, Crates, to need a *new coat* ' [which also means a *coat and wits*, or as we might put it ' Why not weave the wool you gather? '], annoyed by this, Crates replied with the following parody <sup>3</sup>

And Stilpo eke saw I in toilsome woe  
At Megara,<sup>4</sup> where 'tis said Typhoeus sleeps,<sup>5</sup>

text <sup>3</sup> cf Hes Mil. 52 the 1st line substitutes *Stilpo* for the *Tantalus* of *Od* 11 582 (cf Plat *Prot* 315 c), the 2nd at *Megara* for *among the Arimi* in *Il* 5 783, the 3rd *there wrangled he* for *he shall lie wounded* in *Il* 8. 537 <sup>4</sup> the Gk also means *in the mansion* <sup>5</sup> the discomfort of the Titan Typhoeus under Etna was said to cause the eruptions, cf Pind *P.* 1 15

## ELEGY AND IAMBUS

ἐνθ' ἔτ' <sup>1</sup> ἐρίξεσκειν, πολέες <sup>2</sup> δ' ἀμφ' αὐτὸν ἐταῖροι·  
τῆν δ' ἀρετὴν παρὰ γράμμα διώκοντες κατέτριβον.

### 5

Ibid 126 φαίνεται δὴ ὁ Μενέδημος σεμνὸς ἱκανῶς γενέσθαι,  
ὄθεν αὐτὸν Κράτης παρψδῶν φησι

Φλειάσιόν τ' Ἀσκληπιάδην καὶ ταῦρον Ἐρετρῆ <sup>3</sup>

### 6

Plut *de Vit Aere Al.* 7 Οὐχ ὄρῃς ὡς πολλὰ μὲν γῆ παρέχει,  
πολλὰ δὲ θάλαττα, 'καὶ μὴν Μικύλον εἰσεῖδον' φησιν ὁ Κράτης  
'τῶν' κτλ

Καὶ μὴν Μικύλον εἰσεῖδον . . .  
τῶν ἐρίων ξαίνοντα γυναῖκά τε συγξαίνουσαν,  
τὸν λιμὸν φεύγοντας ἐν αἰνῇ δημοσίῃ.

### 7 Πήρη

Diog L 6 85 [π Κράτητος] τούτου παίγνια φέρεται τάδε  
Πήρη τις πόλις ἐστὶ μέσῳ ἐνὶ οἴνοπι τύφῳ  
καλὴ καὶ πίειρα, περίρρυπος, <sup>4</sup> οὐδὲν ἔχουσα,  
εἰς ἣν οὔτε τις εἰσπλεῖ ἀνὴρ μωρὸς παράσιτος,  
οὔτε λίχνος πόρνης <sup>5</sup> ἐπαγαλλόμενος πυγῆσιν· <sup>4</sup>  
ἀλλὰ θύμον καὶ σκόρδα φέρει καὶ σῦκα καὶ ἄρτους·  
ἐξ ἧς <sup>6</sup> οὐ πολεμοῦσι πρὸς ἀλλήλους περὶ τούτων,  
οὐχ ὄπλα κέκτληται περὶ κέρματος, οὐ περὶ δόξης.

<sup>1</sup> Diels mss ἐνθε τ', ἐνθα τ'      <sup>2</sup> so *Il* 8 537 mss πολλοὶ  
<sup>3</sup> B· mss Ἐρέτρην      <sup>4</sup> Steph· mss -τος      <sup>5</sup> Diels· Diog.  
-νης, Clem -vos      <sup>6</sup> E mss ὦν

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<sup>1</sup> cf. Arist. *Rhet* 3 11; τὸ παρὰ γράμμα is used loosely of any  
kind of pun      <sup>2</sup> cf Hes *Mil* 36 parodying the story of Theseus  
and the Marathonian Bull, Eretria being M.'s birthplace and  
Ascl. the friend with whom he attended, after abandoning  
Plato, the lectures of Stilpo at Megara      <sup>3</sup> without need to

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There wrangled he, with comrades thronged, and ran  
A letter-shifting goose-chase after Virtue.<sup>1</sup>

### 5

The Same [Menedemus] He appears to have thought quite enough of himself, and so is thus taken off by Crates ·

Asclepiades of Phlius and the Bull Eretrian <sup>2</sup>

### 6

Plutarch *Against Borrowing*. Do you not see that there is much to be got both from land and sea? <sup>3</sup> And yet in Crates' words . <sup>4</sup>

And Micylus saw I <sup>5</sup> . . . . .  
Carding some wool, his goodwife carding too,  
Fleeing from Famine in a death-grip dire.<sup>6</sup>

## 7 THE WALLET

Diogenes Laertius *Lives of the Philosophers* [Crates]. The following *Toys* or humorous verses of his are well known :

Wallet 's a town i' th' wine-dark sea of Folly ;  
Fair 'tis and fat, all dirt,<sup>7</sup> and ne'er a groat in 't  
Thither ne'er sails the foolish parasite  
Nor lickerish catamite with watering mouth,  
But thyme it bears and garlic, figs and loaves ;  
O'er these things ne'er do her possessors quarrel  
Nor stand to arms for farthings or for fame <sup>8</sup>

borrow <sup>4</sup> Plut. takes *καὶ μὴν* which in Crates means *and moreover* as meaning *and yet* <sup>5</sup> half a line left out by Plut ; parody of *Od* 11. 593 'And Sisyphus saw I in bitter woe' ; M is a poor tailor in Callim *Ep* 26 and in Luc *Gall.* and *Catapl* <sup>6</sup> parody of *Od* 12 257 'stretching to me their hands in death-grip dire,' of the companions of Odysseus being devoured by Scylla <sup>7</sup> parody of *Od*. 19 172 'Crete is a country in the wine-dark sea, | Fair 'tis and fat, sea-girt' <sup>8</sup> cf. Demetr *Eloc* 259 (1), Apul. *Apol.* 22 (1), Clem. Al *Paed.* 2 93. 4

## ELEGY AND IAMBUS

8, 9

Clem Al *Str* 2. 492 καὶ Ἀντισθένης δὲ μανῆναι μᾶλλον ἢ ἡσθῆναι αἰρεῖται, ὅ τε Θεβαῖος Κράτης φησί

τῶν δὲ κρατεῖ<sup>1</sup> ψυχῆς ἤθει ἀγαλλομένη,<sup>2</sup>  
οὐθ' ὑπὸ χρυσείων δουλούμενοι<sup>3</sup> οὐθ' ὑπ' ἐρώτων  
τηξιπόθων<sup>4</sup> οὐδ' αὖ τι συνέμπορόν ἐστι<sup>5</sup> φίλυβρι.  
καὶ τὸ ὄλον ἐπιλέγει

ἡδοιῆ ἀνδραποδώδει ἀδούλωτοι καὶ ἄκαμπτοι<sup>6</sup>  
ἀθάνατον<sup>7</sup> βασιλείαν Ἐλευθερίαν ἀγαπῶσιν<sup>8</sup>

10

Plut *Sapit* 7 ὁ μὲν οὖν Κράτης διὰ τρυφήν καὶ πολυτέλειαν αἰόμενος οὐχ ἤκιστα τὰς στάσεις καὶ τὰς τυραννίδας ἐμφύεσθαι ταῖς πόλεσι μετὰ παιδιᾶς παρῆναι

μὴ πρὸ φακῆς λοπάδ' αὐξων  
ἐς στάσιν ἄμμε βάλῃς.

11

Teles ap Stob *Fl.* 5 67 καὶ τί ἔχει δυσχερὲς ἢ ἐπίπονον ἢ πενία, ἢ οὐ Κράτης καὶ Διογένης πένητες ἦσαν, καὶ ὡς<sup>9</sup> βραδίως διεξήγαγον ἄτυφοι γενόμενοι καὶ ἐπαῖται καὶ διαίτη εὐτελεῖ καὶ λιτῇ δυνάμενοι χρήσασθαι ἀπορία καὶ δάνεια περιέσθηεν,

Κόγχον καὶ κύαμον σύναγ' <ἄγγει>,<sup>10</sup> κὰν τάδε  
δράσης  
ῥηιδίως στήσεις πενίας κάθ', <ἐταῖρε,><sup>11</sup> τρόπαιον·  
(φησιν ὁ Κράτης )

<sup>1</sup> Hart. mss κράτει      <sup>2</sup> the presence of this pentameter suggests confusion of two citations, and yet the 5 lines hang well together, the subjct of κρατεῖ being made clear to the reader of Clem only by line 5, there may have been a line or lines betw 3 and 4      <sup>3</sup> mss -νη      <sup>4</sup> B τηξιόνων  
<sup>5</sup> Syl.-E: mss οὐδ' ἔτι -ροί εἰσι (-οι orig correction of δουλου-



## CRATES

### 8, 9 [ON FREEDOM]

Clement of Alexandria *Miscellanies*. And Antisthenes prefers madness to pleasure, and the Theban Crates says.

And those she sways in pride that such they be  
Serve neither gold nor loves that waste the wits,  
Nor have they truck with wanton violence ;

and he sums up thus .

Unbound, unbent by Pleasure's servitude,  
Their queen 's immortal Freedom whom they love.<sup>1</sup>

### 10

Plutarch *Precepts of Health* Now Crates, who believed that discord and despotism were chiefly due to luxury and extravagance, gave the following humorous advice :

Embroid us not by making more  
Of pot than pottage <sup>2</sup>

### 11

Teles in Stobaeus *Anthology* And what is there distressing or painful about poverty ? Were not Crates and Diogenes poor ? Yet how easily did they live ! They became humble men and beggars, and able to put up with a cheap and simple way of life. Are you oppressed with difficulties and debts ? Then in Crates' words,

Gather but beans and cockles in a pot,  
And you shall triumph over Penury

<sup>1</sup> cf. Theodoret *Gr. Aff.* 12. 49

<sup>2</sup> cf. Ath. 4. 158b

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μένη ?) <sup>6</sup> so Theod. Clem ἄκναπτοι <sup>7</sup> Wil. -των  
<sup>8</sup> mss τ' ἀγ <sup>9</sup> mss πῶς <sup>10</sup> Kalinka . mss συνάγαγε φησὶν  
ὁ Κ καὶ τὰ τούτοις πρόσφορα <sup>11</sup> E mss ῥαδίως στήσ τρ  
κατὰ πενίας

## ELEGY AND IAMBUS

12

DIOG. L 6. 86 [π Κράτητος] ἔστιν αὐτοῦ καὶ τόδε  
 Ταῦτ' ἔχω, ὅσσοι ἔμαθον καὶ ἐφρόντισα καὶ μετὰ  
 Μουσῶν  
 σέμν' ἐδάην· τὰ δὲ πολλὰ καὶ ὄλβια τύφος<sup>1</sup>  
 ἔμαρψεν.

13

Ibid. 90 [π. Κράτητος] ἐν Θήβαις ὑπὸ τοῦ γυμνασιάρχου  
 μαστιγωθεῖς, οἱ δὲ ἐν Κορίνθῳ ὑπὸ Εὐθυκράτους, καὶ ἐλκόμενος τοῦ  
 ποδός, ἐπέλεγεν ἀφροντιστῶν  
 Ἔλκε ποδὸς τεταγῶν διὰ βηλοῦ θεσπεσίοιο.<sup>2</sup>

14

Ibid. 92 [π. Κράτητος] συναισθόμενος ὅτι ἀποθνήσκει, ἐπῆδε  
 πρὸς αὐτὸν λέγων  
 Στείχεις δὴ, κυρτῶν, εἰς Ἀίδαο δόμους.<sup>3</sup>  
 ἦν γὰρ κυφὸς ὑπὸ χρόνου

14A

Stob Fl 14. 16 [π. κολακείας] Κράτης τοὺς κολακὰς φησι  
 συγκατανευσιφάγους

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<sup>1</sup> *A. Plan* τύμβος, *Pal* τάφος    <sup>2</sup> Hom ῥῦψε and ἀπὸ βηλ  
<sup>3</sup> *E*· mss have incorporated gloss κυφὸς διὰ γῆρας after δόμους,  
 and then added φίλε after δὴ, βαίνεις before εἰς, and ὄρᾶν  
 (which became ἄρην) after κυφὸς, in an attempt to make it  
 metrical

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<sup>1</sup> parody of the paraphrase of part of the supposed inscription on the tomb of Sardanapalus: Strabo 14. 672 gives Choerilus' translation (?) of the Assyrian as 'Eat, drink, play;

## CRATES

### 12

Diogenes Laertius *Lives of the Philosophers* [Crates]. There is also this of his .

My lore, my thoughts, and what the Muse hath given  
Of pride, are mine; my great wealth 's gone to  
smoke.<sup>1</sup>

### 13

The Same [Crates]. When he had been flogged by the gymnasium-master at Thebes—or according to another version by Euthycrates at Corinth—and was being dragged by the heels, he remarked unconcernedly .

Hale by the foot across the heavenly threshold! <sup>2</sup>

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### 14

The Same [Crates]: Feeling that death was near, he sang himself the following incantation .

Hunchback, you're on the way to Hades' home.

For time had bowed his back.

### 14A

Stobaeus *Anthology* [on flattery] Crates calls flatterers *syncataneusiphagous*, that is

eaters by mutual consent <sup>3</sup>

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for all else is not worth this ' (i e a snap of the fingers), adding ' moreover the following epic version is current " My food, my triumphs, and what Love hath given | Of joy, are mine, my great wealth all is gone "' (A P 7. 325 for *triumphs* reads *drink*, but see Choer ap Str); cf Cram. A.O 4 219, Plut. *de Se Laud* 17, A P 7 326, Sch Ar Av 1021, Chrysipp ap Ath. 7. 337 a, Phoen Col ap Ath 530e <sup>2</sup> from *Il* 1 591 where Hephaestus says ' hurled (me) by the foot from off the heavenly threshold ' <sup>3</sup> i e they get their keep in return for their flattery

## ELEGY AND IAMBUS

[IAMBΩN]

15

Diog L. 6. 86 [π Κράτητος] ἔστι καὶ Ἐφημερίς ἡ θρυλουμένη  
οὕτως ἔχουσα

Τίθει μαγείρω μνᾶς δέκ', ἰατρῷ δραχμῆν,  
κόλακι τάλαντα πέντε, συμβούλῳ καπνόν,  
πόρνη τάλαντον, φιλοσόφῳ τριώβολον.

16

Teles ap Stob Fl 97. 31 οὐκ ἀηδῶς γὰρ Κράτης φησί

Οὐκ οἶσθα, πῆρα δύναμιν ἡλικίην ἔχει  
θέρμων τε χοῖνιξ καὶ τὸ μηδεὺς μέλειν.

17

Diog L 6 86 [π Κράτητος] φέρεται δ' αὐτοῦ κακείνα

Ἔρωτα παύει<sup>1</sup> λιμός, εἰ δὲ μή, χρόνος·  
ἐὰν δὲ τούτοις μὴ δύνη χρησθαι, βρόχος.<sup>2</sup>

18

Stob Fl 116 31 [π γήρως] Κράτητος

ὁ γὰρ χρόνος μ' ἔκαμψε, τέκτων μὲν σοφός,  
ἅπαντα δ' ἐργαζόμενος ἀσθενέστερα.

<sup>1</sup> Jul λύει      <sup>2</sup> *Αἰη* ἐὰν δὲ μηδὲ ταῦτα τὴν φλόγα σβέσῃ  
| θεραπεία (-πεῖα) σοι τὸ λοιπὸν ἠρτήσθω βρόχος

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<sup>1</sup> see fr. 23 n2      <sup>2</sup> cf Diog. L. 6 86      <sup>3</sup> cf Jul Or 6.  
198 d, Suid Κράτης, *Paroem* 2 p 754, Clem. Al *Str* 2 121. 2,  
62

## CRATES

[IAMBIC] <sup>1</sup>

15

Diogenes Laertius *Lives of the Philosophers* [Crates]: There is also the well-known *Ledger* which runs as follows:

Put down 'Cook—forty pounds; Surgeon—a shilling; Flatterer—a thousand guineas; Mentor—smoke; Harlot—two hundred pounds; Wise man—three pence'

16

Teles in Stobaeus *Anthology* What Crates says savours well

Thou know'st not how great strength there lies in these—

A wallet, a peck of pease, and never a care.<sup>2</sup>

17

Diogenes Laertius *Lives of the Philosophers* [Crates]: This also of his is well known.

Love's checked by hunger, failing that, by time;  
And if you cannot wait, a running noose.<sup>3</sup>

18

Stobaeus *Anthology* [old age]. Crates.—

I'm bent by Time, the great artificer  
Who being deft yet weakens all he makes.

Theodoret 12 172, *A P.* 9 497 expands line 2 into 'and if this will not quench the flame, your sole resource is to knot a halter' (but there are difficulties in the Gk. text)

## ELEGY AND IAMBUS

### 19

Ibid 115 9 Κράτητος ἐξ Ἀντιφάνους <sup>1</sup>

᾽Ωνειδισάς μοι γῆρας ὡς κακὸν μέγα,  
οὐ μὴ τυχόντι θάνατός ἐσθ' ἢ ζῆμια,  
οὐ πάντες ἐπιθυμοῦμεν ἂν δ' ἔλθῃ ποτέ,  
ἀνιώμεθ'· οὕτως ἐσμὲν ἀχάριστοι φύσει.

### 20, 21

Suppl in Epict 64 καὶ πενία δέ, εἶποι ἂν ὁ Ἐπίκτητος, οὐδὲν δεινὸν ἐπεὶ καὶ Κράτητι ἂν ἔδοξε τῷ Θεβαίῳ δεινόν, ὃς τῶν ἑαυτοῦ τῇ πόλει παραχωρήσας καὶ εἰπὼν 'Κράτης ἀποστέρει,' τότε ἔδοξεν ἐλευθεροῦσθαι καὶ στέφανον ὡς ἐπὶ ἐλευθερία περιεβάλετο, ὅτι τὴν πενίαν ἀντὶ τῆς εὐπορίας ἠλλάξατο

Isid. Pel *Err* 2. 146 Κράτης . . φήσας 'Κράτης Κράτητα Θεβαῖον ἐλευθεροῖ'

Ap. *Flor.* 14 (47) . . in forum exiit, rem familiarem abicit velut onus stercoris magis labori quam usui dein coetu facto maximum exclamat: 'Crates Cratetem <sup>2</sup> manumittit'

Joan Dam Tannery *Rév. des Et Gr.* 6 274 Κράτης φιλόσοφος . . φιλοσοφῆσας ἔφη 'Κράτης ἀπολλύει τὰ Κράτητος, ἵνα μὴ κρατήσῃ τοῦ κρατοῦντος τὰ κρείττονα.'

Greg. Naz *Carth. Lib.* 1 228 Κράτης δ' ὁμοίως χρημάτων ὑπερτιθεῖς | αὐτὸν μεθεῖς τε μηλόβοτον τὴν οὐσίαν | ὡς ἂν κακίας ὑπηρέτιν καὶ σωμάτων | ἀρθεῖς ὑπὲρ βωμοῦ μεγάλῳ κηρύγματι | ἀνεῖπεν αὐτὸν ὡς ἐν Ὀλυμπία μέσῃ | τὸ θαυμάσιον δὴ τοῦτο καὶ βοῶμενος | 'ἐλευθεροῖ Κράτητα Θεβαῖον Κράτης,' | δουλείαν εἰδὼς τὸ κρατεῖσθαι χρημάτων

Suid Κράτης οὗτος καταλιπὼν τὴν οὐσίαν μηλόβοτον ἀρθεῖς ἐπὶ τοῦ βωμοῦ εἶπεν· 'Ἐλευθεροῖ Κράτητα' κτλ

Κράτης Κράτητα χρημάτων ἀποστέρει,  
ἵνα μὴ κρατήσῃ τὸν κρατοῦντα κρείττονα <sup>3</sup>

Ἐλευθεροῖ Κράτητα Θεβαῖον Κράτης.

<sup>1</sup> ἐκ <τοῦ εἰς> Ἀντιφάνην? cf. Plat *Lys.* 205 d ἄδεις εἰς σαυτὸν ἐγκώμιον, *E* <sup>2</sup> Rohde: mss *Crates* *te* <sup>3</sup> τὸν κρατοῦντα *E*, Diels omits τὰ. Joan D as above

## CRATES

19

The Same Crates from Antiphanes :—<sup>1</sup>

You taunt me with my age as 't were an ill;  
Yet he that gets not Eld is put to death,  
And all desire it, but and if it come  
We are sorry, such is man's ingratitude<sup>2</sup>

20, 21

Simplicius on Epictetus And even poverty, Epictetus would say, is nothing terrible, or it would have seemed so to Crates of Thebes, who only considered himself free when he had given up his possessions to his country Then, saying 'Crates robs,' etc he put a wreath as of freedom upon his head because he had exchanged poverty for affluence.

Isidore of Pelusium *Letters* Crates . . saying 'Crates of Thebes sets Crates free'

Apuleius *Florida* . . rushing out into the marketplace, he threw away his possessions like a load of refuse that gave more trouble than it was worth, and cried to the crowd that gathered 'Crates sets Crates free'

John of Damascus Crates the philosopher philosophising said 'Crates sets free the goods of Crates lest they come to be the possessor and he the possessed'

Gregory of Nazianzus *Poems* Crates in like manner setting himself above riches, and turning his goods into a sheepwalk<sup>3</sup> as being abettors of vice and makers of slaves, rose above an altar and made loud proclamation as though in the midst of Olympia, to this wondrous effect, 'Crates of Thebes' etc, knowing that the possession of goods is servitude

Suidas *Lexicon* Crates —This man turned his goods into a sheepwalk, and rising upon the altar said 'Crates of Thebes,' etc

Crates robs Crates of his chattels, lest  
They come to be possessor, he possess  
Crates of Thebes hereby sets Crates free.<sup>4</sup>

<sup>1</sup> or, emending the *Gk* from the poem to Antiphanes  
<sup>2</sup> of Theogn 819      <sup>3</sup> i e laying them waste, destroying them  
<sup>4</sup> the passage of Simplicius seems to imply that 21 came near to 20, but it was not necessarily part of the same piece

## ELEGY AND IAMBUS

### 21A

Greg Naz *Ibid* φασίν τὸν αὐτὸν (ὡς τινες δ' ἄλλον τινὰ | τῶν φιλοσοφούντων ἐξ ἴσου φρονήματος) | πλέοντα τοῦ κλυδωνοῦ ἀγριουμένου, | ἔπειτα φόρτῳ τῆς νεῶς βαρουμένης, | ῥίπτειν προθύμως εἰς βυθὸν τὰ χρήματα, | τοῦτον δ' ἐπειπεῖν ἄξιον μνήμης λόγον

Εὖ γ', ὦ Τύχη μοι τῶν καλῶν διδάσκαλε,  
ὡς εἰς τρίβωνα ῥαδίως συστέλλομαι.

### 22

Jul *Mis* 369 b εἰ δὲ τοσαῦτα μέτρα θέρους ἦν παρ' ὑμῖν τοῦ νομίσματος, τί προσδοκᾶν ἔδει τηρικαῦτα, ἠνίκα, φησὶν ὁ Βουώτιος ποιητής,

Χαλεπὸν γενέσθαι λιμὸν ἐπὶ τῷ δράγματι.<sup>1</sup>

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### ΤΡΑΓΩΔΙΩΝ

### 23

Diog. L. 6 98 φέρεται δὲ τοῦ Κράτητος βιβλίον Ἐπιστολαί, ἐν αἷς ἀριστα φιλοσοφεῖ, τὴν λέξιν ἔστιν ὅτε παραπλήσιος Πλάτωνι γέγραφε καὶ Τραγωδίας ὑψηλότατον ἐχούσας φιλοσοφίας χαρακτηῖρα, οἷόν ἐστι κάκεῖνα·

Οὐχ εἰς πάτρας μοι πύργος, οὐ μίᾳ στέγη,  
πάσης δὲ χέρσου καὶ πόλισμα καὶ δόμος  
ἔτοιμος ἡμῖν ἐνδαιτᾶσθαι πάρα

<sup>1</sup> mss τὸν λιμὸν

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<sup>1</sup> in the Greek there is prob a play on two meanings of *συστέλλομαι*, to cut down or reduce, and to wrap up <sup>2</sup> some



## CRATES

### 21A

Gregory of Nazianzus (*continuing*). It is said that the same Crates—or, as some say, another philosopher equally wise—when a storm arose at sea and the ship was in danger of foundering because of her freight, threw his goods (*or money*) overboard with this memorable remark

Thanks to thee, Luck, who 'st taught me what is good,  
How easily a smock holds all I am! <sup>1</sup>

### 22

Juhan *Beard-hater* If that quantity of corn was sold at that price in your city in summer, what were you to expect at the season of the year when, in the words of the Boeotian poet,

'Tis hard there should be dearth in harvest-time.

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## TRAGEDIES <sup>2</sup>

### 23

Diogenes Laertius *Lives of the Philosophers* There is also current a work of Crates entitled *Letters*, containing excellent philosophy and in a style sometimes approaching Plato's. He also wrote *Tragedies*, which display a philosophy of a very high type, compare

Not one tower only hath my home, nor roof;  
The house and citadel of all dry land  
Is, for the taking, mine to dwell therein.<sup>3</sup>

of the above iambic fragments may belong under this heading  
<sup>2</sup> Dümmler compares Anon. Trag. 392 Nauck (prob the orig of C.'s lines) and Teles ap Stob. *Fl.* 40. 8 (which suggests that the speaker is Heracles)

## ΚΑΣΤΟΡΙΩΝΟΣ

### 1 εἰς Πᾶνα

Ath 10 454 τὸ δὲ Καστορίωνος τοῦ Σολέως, ὡς ὁ Κλέαρχος φησιν, εἰς τὸν Πᾶνα ποίημα τοιοῦτόν ἐστιν τῶν ποδῶν ἐκάστου<sup>1</sup> ὅλοις ὀνόμασιν περιειλημμένου<sup>1</sup> πάντας ὁμοίως ἡγεμονικοὺς καὶ ἀκολουθητικούς (τὸ ποίημα) ἔχει τοὺς πόδας οἷον

Σὲ τὸν βολαῖς νιφοκτύποις δυσχείμερον  
ναῖονθ' ἔδραν,<sup>2</sup> θηρονόμε Πᾶν, χθόν' Ἀρκάδων,  
κλήσω γραφῆ τῆδ' ἐν σοφῆ<sup>3</sup> πάγκλειτ' ἔπη  
συυθείς, ἄναξ, δύσγνωστα μὴ σοφῶ<sup>4</sup> κλύειν,  
μωσοπόλε<sup>5</sup> θήρ, κηρόχυτον ὃς μείλιγμ' ἴεις. .

καὶ τὰ λοιπὰ τὸν αὐτὸν τρόπον τούτων δὲ ἕκαστον τῶν ποδῶν, ὡς ἂν τῆ τάξει θῆς, τὸ αὐτὸ μέτρον ἀποδώσει, οὕτως

σὲ τὸν βολαῖς νιφοκτύποις δυσχείμερον,  
νιφοκτύποις σὲ τὸν βολαῖς δυσχείμερον  
καὶ ὅτι τῶν ποδῶν ἕκαστός ἐστιν ἑνδεκαγράμματος.<sup>6</sup>

### 2 εἰς Διόνυσον

Ibid 12 542 e [π Δημητρίου τοῦ Φαληρέως] ἐν δὲ τῇ πομπῇ τῶν Διονυσίων ἦν ἐπεμψεν ἄρχων γενόμενος, ἦδεν ὁ χορὸς εἰς αὐτὸν ποιήματα †Σείρωνος†<sup>7</sup> τοῦ Σολέως ἐν οἷς ἠλιόμορφος προσηγορεύετο

ἔξόχως δ' εὐγενέτας ἠλιόμορφος ζαθείοις  
ἄρχων σε τιμαῖσι γεραίρει

<sup>1</sup> mss nom                      <sup>2</sup> Cob mss ὁδος (Scal ἔδος)                      <sup>3</sup> Pors  
mss τῆδε σοφῆ                      <sup>4</sup> Mein mss σοφοῖς                      <sup>5</sup> Cob. mss μωσο  
(but see below)                      <sup>6</sup> Schev mss δεκαγρ                      <sup>7</sup> Leopardi  
Καστορίωνος

<sup>1</sup> the Gk has 'feet,' but this must be a mistake, a 'meter' contains two feet    <sup>2</sup> the translation attempts no more than  
68

## CASTORION

### 1 To PAN

Athenaeus *Doctors at Dinner* The poem to Pan by Castorion of Soli, according to Clearchus, is of this kind each of its feet beginning and ending without breaking a word, it has all its 'meters'<sup>1</sup> interchangeable (*i e* interchangeable in the same line), thus<sup>2</sup>

O Thou that hast thy dwelling in Arcadia's snow-storm-beaten land, Thee Pan, thou herdsman of wild beasts, will I praise with an all-famous compound of verse in this cunning style, verse hard, Lord, for the unskilled to understand; O Beast that servest the Muses, and utterest wax-poured<sup>3</sup> charms . .

and the rest in the same way Now each of these 'meters,'<sup>1</sup> whatever its position in the line, will give the same metre or rhythm, thus

σὲ τὸν βολαῖς νιφοκτύποις δυσχείμερον

and

νιφοκτύποις σὲ τὸν βολαῖς δυσχείμερον

Note too that each of the 'meters' consists of eleven letters<sup>4</sup>

### 2 To DIONYSUS

The Same [on Demetrius of Phalerum] In the procession of the Dionysia which he celebrated when he was archon (in 309 B C) the chorus sang in his honour a poem by Castorion<sup>5</sup> of Soli, in which he was called Sun-like, thus

and before all others the high-born Sun-like Archon extolleth Thee with holy honours.<sup>6</sup>

an English version of the Gk words<sup>3</sup> *i e* poured from the wax-jointed Pan-pipes<sup>4</sup> true except for the last line, where therefore we should read the Doric form *μωσοπόλε* for *μουσοπόλε*<sup>5</sup> the mss have *Seiron* or omit the name<sup>6</sup> the metre is melic

## ΚΛΕΩΝΟΣ

### ΕΛΕΓΕΙΩΝ

*Et. Mag. 389 24* εὐβύριον τὸ εὖοικον . εἴρηται ὅτι κατὰ τὴν Βαυρίαν, ἢ κατὰ τοὺς Μεσσαπίους σημαίνει τὴν οἰκίαν, ὡς φησι Κλέων ὁ ἐλεγειοποιός

Τοῦτο μὲν οὖν ῥέξαντες ἀολλέες ἠγερέθοντο  
βαυριόθεν βριαροὶ Γοργοφόνου<sup>1</sup> νέποδες

<sup>1</sup> Mein mss -νοι

## CLEON<sup>1</sup>

### ELEGIAC POEMS

*Etymologicum Magnum* εὐβύριον 'Well-housed' . . . from βαυρία which in Messapian means 'house'; compare Cleon the elegiac writer.

This done, they assembled themselves together from their houses, the sturdy young of the Gorgon-slayer.<sup>2</sup>

<sup>1</sup> cf. Curt. 8 5. 8 for a long story connecting him with Alexander    <sup>2</sup> perh. means the Persians with a pun on *Perseus*

## ΘΕΟΚΡΙΤΟΥ ΤΟΥ ΧΙΟΥ

### ΕΠΙΓΡΑΜΜΑ

Suid Θεόκριτος Χίος, ρήτωρ, μαθητής Μητροδώρου του Ἰσοκρατικοῦ ἔγραψε Χρείας ἀντεπολιτευσατο δὲ Θεοπόμπῳ τῷ ἱστορικῷ φέρεται αὐτοῦ Ἱστορία Λιβύης, καὶ Ἐπιστολαὶ Θαυμάσιαι

Plut Ρυει, Εἰδικ 11 Β Ἀντίγονον δὲ τὸν βασιλέα τῶν Μακεδόνων ἐτερόφθαλμον ὄντα τὴν πῆρωσιν προφέρων (ὁ Θεόκριτος) εἰς οὐ μετρίαν ὀργὴν κατέστησε τὸν γὰρ ἀρχιμάγειρον Εὐτροπίωνα <πέμψας ὁ βασιλεὺς πρὸς αὐτὸν οὕτω><sup>1</sup> γενηθέντων ἐν τάξει, παραγενέσθαι πρὸς αὐτὸν ἡξίου καὶ λόγον δοῦναι καὶ λαβεῖν ταῦτα δ' ἀπαγγέλλοντος ἐκείνου πρὸς αὐτὸν καὶ πολλάκις προσιόντος 'Εὖ οἶδα' ἔφησεν 'ὅτι ὡμὸν με θέλεις τῷ Κύκλωπι παραθεῖναι,' ὀνειδίζων τὸν μὲν ὅτι πηρός, τὸν δ' ὅτι μάγειρος ἦν κἀκείνος 'Τοιγαροῦν' εἰπὼν 'τὴν κεφαλὴν οὐχ ἔξεις ἀλλὰ τῆς ἀθυροστομίας ταύτης καὶ μανίας δώσεις δίκην,' ἀπήγγειλε τὰ εἰρημμένα τῷ βασιλεῖ, ὁ δὲ πέμψας ἀνείλε τὸν Θεόκριτον

Ath 12 539 f ἔγραψεν δὲ καὶ ποτε Ἀλέξανδρος ταῖς ἐν Ἰωνίᾳ πόλεσιν καὶ πρώτοις Χίοις, ὅπως αὐτῷ πορφύραν ἀποστείλωσιν ἤθελεν γὰρ τοὺς ἑταίρους ἅπαντας ἀλουργὰς ἐνδύσαι στολὰς ἀναγνωθείσης δὲ τῆς ἐπιστολῆς Χίοις παρὼν Θεόκριτος ὁ σοφιστῆς νῦν ἐγνωκέναι ἔφη τὸ παρ' Ὀμήρῳ εἰρημένον<sup>2</sup>

ἔλλαβε πορφύρεος θάνατος καὶ μοῖρα κραταιή

Plut Vit Ρυὺ 14 ὡς Θεόκριτος, δυεῖν παρ' αὐτοῦ ἐν βαλανείῳ στεγγυῖδα κίχραμένων, τοῦ μὲν ξένου, τοῦ δὲ γνωρίμου κλέπτου, μετὰ παιδιᾶς ἀμφοτέρους διεκρούσατ' εἰπὼν 'Σὲ μὲν οὐκ οἶδα, σὲ δ' οἶδα'

Ath 6 230 f Θεόπομπος δ' ὁ Χίος ἐν ταῖς πρὸς Ἀλέξανδρον Συμβούλαις περὶ Θεοκρίτου τοῦ πολίτου τὸν λόγον ποιούμενός φησιν 'Ἐξ ἀργυρωμάτων δὲ καὶ χρυσῶν πίνει καὶ τοῖς σκεύεσιν χρῆται

<sup>1</sup> E

<sup>2</sup> 11 5 83

<sup>1</sup> cf Str. 14. 645, Theop. also was a Chian <sup>2</sup> the original  
72

## THEOCRITUS OF CHIOS

### INSCRIPTION

Suidas *Lexicon* Theocritus —Of Chios orator; pupil of Metrodorus of the school of Isocrates He wrote *Maxims* or *Citations*. He was a political opponent of the historian Theopompus<sup>1</sup> His works now current are a *History of Libya* and *Wonderful Letters*

Plutarch *Education* [on Theocritus] Antigonus the one-eyed king of Macedon he greatly provoked by reproaching him with his defect One day, when Theocritus was not yet in his place at table, the king sent his chief cook Eutropion to request him to come to him and explain matters When the cook had come and given his message more than once, Theocritus exclaimed 'I know you're willing to serve me up raw to the Cyclops,' thus reproaching the king with his defect and the cook with his profession 'Very well,' rejoined the cook, 'you'll pay for not keeping your silly mouth shut by losing your head,' and so went back and told the king, who sent and put Theocritus to death

Athenaeus *Doctors at Dinner* Once, too, Alexander wrote to the cities of Ionia, beginning with Chios, to send him purple, his object being to clothe all his suite in purple robes Theocritus the sophist was present when the letter was read to the Chians, and exclaimed that he now understood Homer's line

was ta'en of purple death and forceful fate<sup>2</sup>

Plutarch *Shamefacedness* . . like Theocritus who, when two men, one a stranger and the other a known thief, asked the loan of his strigil or skin-scraper at the baths, put them off with a jest, exclaiming 'You I don't know and you I do'

Athenaeus *Doctors at Dinner* Theopompus of Chios in his *Counsels to Alexander* says of his fellow-citizen Theocritus 'He drinks out of silver and gold and uses other such vessels for

is 'his eyes were ta'en,' etc , the meaning of *purple* in this passage is still in doubt . cf *A P* 9. 434

## ELEGY AND IAMBUS

τοῖς ἐπὶ τῆς τραπέζης ἑτέροις τοιούτοις, ὁ πρότερον οὐχ ὅπως ἐξ ἀργυρωμάτων οὐκ ἔχων πίνειν ἀλλ' οὐδε χαλκῶν, ἀλλ' ἐκ κεραμείων καὶ τούτων ἐνίοτε κολοβῶν.<sup>1</sup>

Stob. *App Fl Mon* 204 Θεόκριτος ὁ Χίος ἐρωτηθεὶς πῶς ἄριστα καὶ δικαιοτάτα βιώσομεν, 'Ἐὰν ἂ τοῖς ἄλλοις' ἔφη 'ἐπιτιμῶμεν, αὐτοὶ μὴ ποιῶμεν.'

Apost 8 91 k θράσει μὲν οὐδεὶς οὐδέπω, πόνω δὲ καὶ γενναϊότητι καὶ ἐπιεικείᾳ ἀρετὴν ἐπεκτήσατο Θεοκρίτου

Pap Didym in Dem 6 34 Berl *Klass texte* 1 27 καὶ φησι Βρ[ύ]ω[ν] ἐν τῷ Περί Θεοκρίτου ἐπίγραμ[μ]ά τι Θεόκριτον [τὸν Χίον εἰς αὐτὸν ποιῆ]σαι <sup>1</sup>

Ἐρμίου εὐνούχου τε καὶ Εὐβούλου τόδε δούλου  
 μνήμα <sup>2</sup> κενὸν κενόφρων τεύξεν <sup>3</sup> Ἀριστοτέλης·  
 ὃς γαστρὸς τιμῶν ἄνομον φύσιν <sup>4</sup> εἴλετο ναίειν  
 ἀντ' Ἀκαδημείας Βορβόρου ἐν προχοαῖς

Plut *Exil.* 10 Ἀριστοτέλην δὲ καὶ λειοδόρηκε Θεόκριτος ὁ Χίος, ὅτι τὴν παρὰ Φιλίππῳ καὶ Ἀλεξάνδρῳ δίαιταν ἀγαπήσας 'εἴλετο . . προχοαῖς' ἔστι γὰρ ποταμὸς περὶ Πέλλην, ὃν Μακεδόνες Βόρβρον καλοῦσι.

<sup>1</sup> there are gaps in the Pap <sup>2</sup> so Euseb: in Pap space favours μνήμα Diog σῆμα <sup>3</sup> so Diog· Eust Ap θῆκεν, Pap lost <sup>4</sup> Pap ὃς [γα]στρὸς τιμῶν ἄνομ[ον] . . Plut. Diog. ὃς διὰ τὴν ἀκρατῆ γαστρὸς φύσιν

<sup>1</sup> including excellence of all kinds <sup>2</sup> the citation as it stands is very nearly metrical <sup>3</sup> other cit have 'un-



## THEOCRITUS OF CHIOS

the service of the table, though once, far from being able to drink from cups of silver, he could not even afford cups of bronze, but had to be content with earthenware, and that often half-broken'

[Stobaeus] *Munich Anthology*: Theocritus of Chios, when asked how we should live the best and most righteous lives, answered 'If we refrain from doing ourselves what we blame others for doing.'

Apostolius *Proverbs* 'No man ever won virtue<sup>1</sup> by audacity, but rather by nobility of character and reasonableness' Theocritus<sup>2</sup>

Didymus *On Demosthenes*, from a 2nd-Century Papyrus. According to Bryon in his treatise *On Theocritus*, Theocritus of Chios composed an *Inscription* upon him:

To Hermias the Eunuch, slave of Eubulus, this empty tomb was raised by the empty-minded Aristotle, who respecting the lawless<sup>3</sup> nature of his belly chose to dwell at the mouth of the Borborus instead of in the Academy.<sup>4</sup>

Plutarch *Exile*. Aristotle was abused by Theocritus of Chios because he was content with his life at the courts of Philip and Alexander, saying 'chose to dwell' etc. It seems there is a river near Pella called by the Macedonians Borborus or Mud<sup>5</sup>

restrained' <sup>4</sup> the suggestion is that Arist withdrew to Macedonia because he could not earn a livelihood at Athens  
<sup>5</sup> cf. Euseb. *Praep Ev.* 15 793, Apost 6 38 a; Diog L 5 11 (1-2)

# MENANΔΡΟΥ

## ΕΠΙΓΡΑΜΜΑΤΑ

*Marm Par B 18 (14)* ἀφ' οὗ Κάσσανδρος εἰς Μακεδονίαν  
κατηήλθεν ἔτη ΠΙΙ, ἄρχοντας Ἀθήνησι Δημοκλείδου ἐνίκα  
δὲ καὶ Μένανδρος ὁ κωμφοποιὸς Ἀθήνησιν τότε πρῶτον

*Ar Byz. ap Sch Hermog Rh Gr 4 101 W* ὦ Μένανδρε  
καὶ βίε, πότερος ἄρ' ὑμῶν πότερον<sup>1</sup> ἐμιμήσατο,

### 1

*Anth Pal 7 72* Μενάνδρου κωμικοῦ εἰς Επίκουρον καὶ  
Θεμιστοκλέα

Χαίρε Νεοκλείδα δίδυμον γένος, ὧν ὁ μὲν ἡμῖν<sup>2</sup>  
πατρίδα δουλοσύνας ῥύσαθ', ὁ δ' ἀφροσύνας.

### 2

*Aus, Ep 145 ex Menandro*

Re fruerе ut natus mortalis; dilige sed rem  
Tanquam immortalis, sors est in utroque verenda<sup>3</sup>

<sup>1</sup> Scal: mss πρότερον      <sup>2</sup> E (B sugg ἡμῶν) mss ὑμῶν  
<sup>3</sup> cf Luc. A P 10 26 ὡς τεθνηξόμενος τῶν σῶν ἀγαθῶν ἀπόλαυε, |  
ὡς δὲ βιωσόμενος φείδεο τῶν κτεάνων | ἔστι δ' ἀνὴρ σοφὸς οὗτος,  
ὃς ἄμφω ταῦτα νοήσας | φειδοῖ καὶ δαπάνη μέτρον ἐφηρμόσατο

## MENANDER

### INSCRIPTIONS

*Parian Chronicle* . From the time when Cassander returned to Macedonia . . . 52 years, in the archonship of Democleides at Athens (316-3 B C) This was the year when the comic poet Menander won his first victory at Athens

Aristophanes of Byzantium . O Menander and Life, which of you imitated the other ?

#### 1

*Palatine Anthology* . Menander the comic poet, on Epicurus and Themistocles

Hail twin Neocleids, saviours of our country, the one from servitude, the other from senselessness! <sup>1</sup>

#### 2

Ausonius *Epigrams* From Menander

Enjoy your goods as mortal, see to them as though immortal, in both there is fate to be feared.<sup>2</sup>

<sup>1</sup> both had fathers called Neocles    <sup>2</sup> the lost original was prob before Lucian (?) when he wrote 'Enjoy thy goods as about to die, but spare them as though about to live, wise is he who measures thrift and unthrift with understanding of both these things'; perh M wrote 'in both there's due measure (καίρός) to be observed'

## ΠΑΝΑΡΚΟΥΣ

### ΓΡΙΦΟΣ

Ath 10. 452 c καὶ τὸ Πανάρκους δ' ἐστὶ τοιοῦτον, ὡς φησι Κλέαρχος ἐν τῷ Περὶ Γρίφων, ὅτι βάλοι ξύλω τε καὶ οὐ ξύλω κτλ

Plat. Rep. 5 479 c τοῖς ἐν ταῖς ἐστιάσεσιν, ἔφη, ἐπαμφοτερίζουσιν ἔοικεν, καὶ τῷ τῶν παίδων αἰνίγματι τῷ περὶ τοῦ εὐνούχου, τῆς βολῆς πέρι τῆς νυκτερίδος, ᾧ καὶ ἐφ' οὗ αὐτὸν αὐτὴν αἰνίττονται βαλεῖν

Sch. ad loc Κλεάρχου γρίφος

Αἶνός τις ἐστίν, ὡς ἀνὴρ τε κοῦκ ἀνὴρ  
ὄρνιθα κοῦκ ὄρνιθ' ἰδὼν τε κοῦκ ἰδὼν  
ἐπὶ ξύλου τε κοῦ ξύλου καθημένην,  
λίθω τε κοῦ λίθω βάλοι τε κοῦ βάλοι.

νυκτερίδα ὁ εὐνούχος νάρθηκος κισήρει

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<sup>1</sup> the word translated 'strike' can mean both 'to aim at' and 'to hit', cf Sch Arist 4. 14, Eust 713. 10, Sud. αἶνος, Trypho Rh Gr 8. 736 W, Choerob Rh Gr. Spengel 3. 253, Phot νυκτερίδος αἶνος

## PANARCES

### RIDDLE

Athenaeus *Doctors at Dinner* [on riddles]. And there is the following one by Panarces, according to Clearchus in his treatise *On Riddles*, that etc

Plato *Republic* It is like the *equivokes* at a dinner-party, or the children's riddle about the eunuch who struck at the bat and what it was perched on and what the missile was.

Scholast *on the passage*. A riddle (recorded) by Clearchus

'Tis fabled that a man and not a man  
Saw and saw not a bird and not a bird  
Upon a tree and no tree, and struck at it  
And struck not with a stone and not a stone.

. that is, a eunuch, a bat, a fennel, and a bit of pumice.<sup>1</sup>

For mentions of other Elegiac poems or poets of the Athenian Age see Paus 5. 25 4 (HIPPIAS), Diog. L 2 104 (THEODORUS, cf. Ath. 3. 122 b, 14. 618 e<sup>2</sup>), Aeschin. *in Tim* 136 (AESCHINES)



PART II  
THE IAMBIC POETS  
(EXCEPTING THE CHOLIAMBIC WRITERS)  
FROM  
ARCHILOCHUS TO SCYTHINUS

## ΑΡΧΙΛΟΧΟΥ

βίος

Pind P. 2 99

εἶδον γὰρ ἑκάς ἔων τὰ πόλλ' ἐν ἀμαχανία  
ψογερόν Ἀρχίλοχον βαρυλόγοις ἔχθεσιν  
παινόμενον.

Hdt 1 12 Γύγης, τοῦ καὶ Ἀρχίλοχος ὁ  
Πάριος κατὰ τὸν αὐτὸν χρόνον γενόμενος ἐν ἰάμβῳ  
τριμέτρῳ ἐπεμνήσθη.

Mairn Par. 33 ἀφ' οὗ [Ἀρχίλοχ]ο[ς ὁ ἰαμβο-  
ποιὸς ἐφάνη] ἔτη ΗΗΗΗΔΓΙΙΙ ἄρχοντος Ἀθή-  
νησι Λυσιά[δου].<sup>1</sup>

Clem Al St i 21 141S [π. Ὀμήρου] Ἀρίσταρ-  
χος δὲ ἐν τοῖς Ἀρχιλοχείοις Ὑπομνήμασι κατὰ  
τὴν Ἰωνικὴν ἀποικίαν φησὶ φέρεσθαι αὐτόν.

Paus 10 28 3 [π. γραφὰς τὰς τῆς ἐν Δελφοῖς  
λέσχης]. οἱ δὲ ἐπιβεβηκότες τῆς νεῶς οὐκ  
ἐπιφανεῖς ἐς ἅπαν εἰσὶν οἷς προσήκουσι. Τέλλης  
μὲν ἡλικίαν ἐφήβου γεγονῶς φαίνεται, Κλεόβοια  
δὲ ἔτι παρθένος, ἔχει δὲ ἐν τοῖς γόνασι κιβωτόν,  
ὁποίας ποιεῖσθαι νομίζουσι Δήμητρι· ἐς μὲν δὴ  
τὸν Τέλλιν τοσοῦτον ἤκουσα, ὡς ὁ ποιητῆς  
Ἀρχίλοχος ἀπόγονος εἴη τρίτος Τέλλιδος· Κλεό-  
βοιαν δὲ ἐς Θάσον τὰ ὄργια τῆς Δήμητρος  
ἐνεγκεῖν πρῶτην ἐκ Πάρου φασίν.

<sup>1</sup> suppl Hiller v. Gartringen



## ARCHILOCHUS

### LIFE

Pindar *Pythians*: Far though I be, I have seen the chiding Archilochus in manifold want, with nought to fatten him but heavy-worded hatreds.

Herodotus *Histories*: . . . Gyges, who is mentioned in an iambic trimeter by his contemporary Archilochus of Paros (fr. 25) <sup>1</sup>

*Parian Chronicle*: From the [coming into fame of Archil]o[chus the iambic poet] 418 years, in the archonship of Lysiades at Athens <sup>2</sup>

Clement of Alexandria *Miscellanies*: But Aristarchus in his *Notes on Archilochus* makes Homer contemporary with the colonisation of Ionia.

Pausanias *Description of Greece* [on the frescoes of Polygnotus in the Delphian Colonnade]: It is not quite clear with what the passengers (in Charon's boat) are concerned <sup>3</sup> Tellis <sup>4</sup> appears to be about eighteen years of age, Cleoboea still a girl, and is holding in her lap a casket of the shape of those made for Demeter. With regard to Tellis I was told this much, that the poet Archilochus was descended from him in the second generation; and it was Cleoboea, they say, who introduced the worship of Demeter into Thasos from Paros

<sup>1</sup> cf Phot *Bibl* 319. b 27      <sup>2</sup> 681 B C (Cyril *c. Jul.* 1  
12 gives Ol 23, *i.e.* 678-5)      <sup>3</sup> *i.e.* what they have to do  
with the picture of Odysseus in Hades      <sup>4</sup> prob. a short  
form of Telesicles (*see below*)

## ELEGY AND IAMBUS

Steph. Byz. Θάσος· . . ὅτι δὲ καὶ ἀερία ἡ  
Θάσος δῆλον ἐκ τοῦ χρησιμοῦ τοῦ δοθέντος πατρὶ  
τοῦ Ἀρχιλόχου·

Ἄγγειλον Παρίοις, Τελεσίκλειε,<sup>1</sup> ὡς σε κελεύω  
νήσῳ ἐν ἡερίῃ κτίξειν εὐδείελον ἄστν.

Ath. 4 164 e ὡς ὁ Κρατῖνος ἐν Τοῖς Ἀρχιλόχοις  
ἔφη.

Clem. Al. Str. 133 S Ἰαμβον ἐπενόησεν Ἀρχί-  
λοχος ὁ Πάριος.

Ibid 144 S.

Callim fr 233 p 466 Schneider  
τοῦ μεθυπλήγος  
φροίμιον Ἀρχιλόχου.<sup>2</sup>

Diogen 2 95 Ἀρχίλοχον πατεῖς· ἐπὶ τῶν  
λοιδορούντων τοιοῦτος γὰρ ὁ Ἀρχίλοχος.<sup>3</sup>

Hor. Epod 6 13

Cave, cave, namque in malos asperimus  
parata tollo cornua,  
qualis Lycambae spretus infido gener  
aut acer hostis Bupalō.

Sch. *ad loc* . Archilochum significat, qui Lycamben  
probris versibus usque eo insectatus est, ut ille  
mortem sibi conscisceret hoc autem eo fecit, quod  
ille filiam suam in matrimonium promissam mox  
denegasset.

## LIFE OF ARCHILOCHUS

Stephanus of Byzantium *Lexicon*: Thasos: .  
The great height of Thasos appears from the oracle given to the father of Archilochus:

Tell unto the Parians, O son of Telesicles, that I bid thee found a far-seen city in a lofty isle

Athenaeus *Doctors at Dinner*: As Cratinus says in his *Archilochuses* <sup>1</sup>

Clement of Alexandria *Miscellanies*. The iambus is the invention of Archilochus of Paros.

The Same (see on Callinus, vol 1. p 44).

Callimachus.

. the hymn of the wine-stricken Archilochus.

Diogen *Proverbs*: You are thumbing <sup>2</sup> Archilochus—a proverb applied to those who revile others, Archilochus being one of these

Horace *Epodes* Beware, beware! I'm a tough fellow with horns ready for the wicked, like him to whom the false Lycambes would not give his daughter, or him that was so fierce a foe to Bupalus

Scholast *on the passage* He means Archilochus, who attacked Lycambes so bitterly with abusive verses that he committed suicide Archilochus attacked him because he denied him his daughter's hand after promising it

<sup>1</sup> cf Plut *Cim* 10 3, Ath 14 644 b (Alexis' comedy *Archilochus*)      <sup>2</sup> or treading on

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<sup>1</sup> sic      <sup>2</sup> Ruhnck: mss 'Αντιλόχου      <sup>3</sup> cf Apost 4 2, where mss 'Αρχιλόχου πατρός (πατρός, πατεῖς) with the same explanation, and Eust 1684 45 ('Α πεπάτηκας)

## ELEGY AND IAMBUS

Id. *Ep.* 1. 19. 23

Parios ego primus iambos  
ostendi Latio, numerosque secutus  
Archilochi, non res et agentia verba Lycamben.  
ac ne me folius ideo brevioribus ornes,  
quod tui mutare modos et carminis artem,  
temperat Archilochi Musam pede mascula Sappho,  
temperat Alcaeus, sed rebus et ordine dispar,  
nec socerum quaerit quem versibus oblinat atris,  
nec sponsae laqueum famoso carmine nectit.

Id. *A.P.* 79

Archilochum proprio rabies armavit iambo.

Ovid. *Ib.* 53

postmodo, si perges, in te mihi liber iambus  
tincta Lycambeo sanguine tela dabit.

Eust. in *Od.* 1684. 45 ἰστέον δὲ ὅτι πολλῶν  
προσώπων ἀψαμένων βρόχους ἐπὶ λύπαις ἔπαθον  
οὕτω κατὰ τὴν παλαιὰν ἱστορίαν καὶ αἱ Λυ-  
καμβίδες,<sup>1</sup> ἐπὶ τοῖς Ἀρχιλόχου ποιήμασι μὴ  
φέρουσαι τὴν ἐπιφορὰν τῶν ἐκείνου σκωμμάτων.

Val. Max. 6. 3. Ext. 1 Lacedaemoni libros  
Archilochi e civitate sua exportare iusserunt, quod  
eorum parum verecundam ac pudicam lectionem  
arbitrabantur; noluerunt enim ea liberorum suorum  
animos imbui, ne plus moribus noceret quam ingenus  
prodesset.

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

<sup>1</sup> mss οἱ -βίδαι and φέροντες

## LIFE OF ARCHILOCHUS

The Same *Epistles* : I it was that first gave Latium the Parian Iambic, copying Archilochus in metre and spirit, but not in matter nor the words that assailed Lycambes And should you be disposed to skimp my crown because I have feared to change the rule and rhythm of his song, remember, pray, that virile Sappho shapes her Muse by his measure, and Alcaeus too, yet his themes are different and the order of his lines; he seeks no father-in-law to bespatter with black verse nor knots a halter of defaming song for his bride-to-be.<sup>1</sup>

The Same *Art of Poetry* : Wrath armed Archilochus with her own Iambic.

Ovid *Ibis* : Some day, if you stay not your hand, my outspoken iambic will furnish me against you with arrows dipt in Lycambean blood.

Eustathius *On the Odyssey* : It should be noted that literature has many cases of self-hanging for grief, and this was the death, according to the old story, of the daughters<sup>2</sup> of Lycambes, who could not withstand the onslaught of the satire of Archilochus.

Valerius Maximus *Memorable Deeds and Sayings* : The Spartans ordered that the books of Archilochus should be removed from their state because they considered them indecent, and would not have their children indoctrinated with writings which might do more harm to their morals than good to their wits

Plutarch *Music* : Moreover, if we may believe Pindar, Terpander was the originator of drinking-songs. But it must be remembered that further

<sup>1</sup> of Hor *Sat.* 2. 3. 12, Jul. *Mis.* 337 a, Euseb. *Praep. Ev.* 5 228 ff      <sup>2</sup> mss 'sons'

## ELEGY AND IAMBUS

ἀλλὰ μὴν καὶ Ἀρχίλοχος τὴν τῶν τριμέτρων  
 ῥυθμοποιίαν προσεξεύρε καὶ τὴν εἰς τοὺς οὐχ  
 ὁμογενεῖς ῥυθμοὺς ἔντασιν καὶ τὴν παρακατα-  
 λογὴν καὶ τὴν περὶ ταῦτα κρούσιν· πρῶτῳ δ'  
 αὐτῷ τὰ τ' ἐπ' ὠδὰ καὶ τὰ τετράμετρα καὶ τὸ  
 κρητικὸν καὶ τὸ προσοδιακὸν ἀποδέδοται καὶ ἡ  
 τοῦ ἡρώου αὐξησης, ὑπ' ἐνίων δὲ καὶ τὸ ἐλεγεῖον,  
 πρὸς δὲ τούτοις ἢ τε τοῦ ἱαμβείου πρὸς τὸν  
 ἐπιβατὸν παιῶνα ἔντασις καὶ ἡ τοῦ ἠύξημένου  
 ἡρώου εἰς τε τὸ προσοδιακὸν καὶ τὸ κρητικόν·  
 ἔτι δὲ τῶν ἱαμβείων τὸ τὰ μὲν λέγεσθαι παρὰ  
 τὴν κρούσιν τὰ δ' ἄδασθαι, Ἀρχίλοχόν φασι  
 καταδειξαι, εἰθ' οὕτω χρήσασθαι τοὺς τραγικούς  
 ποιητάς, Κρέξον δὲ λαβόντα εἰς διθυράμβων  
 χρήσιν ἀγαγεῖν. οἴονται δὲ καὶ τὴν κρούσιν τὴν  
 ὑπὸ τὴν ὠδὴν τοῦτον πρῶτον εὔρειν, τοὺς δ'  
 ἀρχαίους πάντας πρόσχορδα κρούειν.

Ath. 14 620 c

Ibid Κλέαρχος δ' ἐν τῷ προτέρῳ Περὶ Γρίφων  
 'τὰ Ἀρχιλόχου' φησὶν 'Σιμωνίδης ὁ Ζακύνθιος  
 ἐν τοῖς θεάτροις ἐπὶ δίφρου καθήμενος ἔραψάδει.'

Mar. Vict. Gr Lat 6 1 p 85 K quod si uno  
 pede brevius quam nunc est fuerit, erit ithyphallicum  
 metrum, inventum ab Archilochō, e tribus  
 trochaicis coniunctis, ut *Bacche plaude Bacche*, quod  
 in honorem eiusdem dei poetae compositum pro-  
 tulerunt

Ibid p 81 [de iambico] dimetrus quoque quod  
 Archilochius vocatur *beatus ille qui procul*

<sup>1</sup> cf. Ath 14. 636 b

<sup>2</sup> cf Ael V H 12 50

## LIFE OF ARCHILOCHUS

innovations were made by Archilochus, the trimeter, the combination of unlike measures, the recitative or rhythmical recitation of poetry to music,<sup>1</sup> and the style of music to which recitative was set. To him also are ascribed the epode, the tetrameter, the cretic, the prosodiac, and the lengthening of the 'heroic' or dactylic hexameter; and some authorities would add the elegiac, and not only that, but the combination of the epibatic paeon with the iambic, and that of the lengthened 'heroic' with the prosodiac and the cretic. He is also credited with the device of reciting some of a number of iambic lines to music and singing the others, a device afterwards employed by the tragic poets and introduced by Cræxus into the dithyramb. He is also thought to have been the first to set the music of the accompanying instrument an octave higher than the voice, instead of in the same register with it as had been the custom before his day<sup>2</sup>

Athenæus *Doctors at Dinner* (see on Mimnermus, vol 1 p 86)

The Same Compare Clearchus in the first of his two Books *On Riddles*. 'It was the habit of Simonides of Zacynthus to recite the poems of Archilochus seated in a chair at the theatre.'

Marius Victorinus *Art of Grammar* A foot less and it will be the ithyphallic, which was invented by Archilochus and consists of three trochees, e g. *Bacche plaude Bacche*, a rhythm composed, they say, by the poet in honour of the God herein addressed

The Same [on the iambic]. There is also the dimeter called Archilochian, e g. *beatus ille qui procul*

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Ibid. p. 104 nam perfecto poetae levia et sonora sectanda sunt; quae autem fragosa et aspera, dicis causa, non ut imitentur, sed ut vitentur, noscenda sunt. quorum, sicut et aliorum complurium, auctor et parens fertur Archilochus, singularis artificii in excogitandis ac formandis novis metris, qui primus epodos excitavit alios breviores, alios longiores, detrahens unum pedem seu colum metro, ut illi subiceret id quod ex ipso detractum esse videbatur; ut in heroo, a quo primum coepit, tanquam *diffugere nives, redeunt iam gramina campis*; dehinc epodus sui generis, *arboribusque comae*.

Heracleides *Pol.* 8 (*F.H.G.* 2. 214) Ἀρχιλόχου τὸν ποιητὴν Κόραξ ὄνομα ἔκτεινε, πρὸς ὃν φασιν εἰπεῖν τὴν Πυθίαν ‘Ἐξίθι νηοῦ,’ τοῦτον δ’ εἰπεῖν ‘Ἄλλὰ καθαρὸς εἶμι, ἄναξ· ἐν χειρῶν γὰρ νόμφῳ ἔκτεινα.’

Plut *Sera Num Vind* 17 (π. Κόρακος τοῦ Ναξίου). ὁ γὰρ ἀποκτείνων ἐν τῇ μάχῃ τὸν Ἀρχιλόχον ἐκαλεῖτο Καλλώνδης, ὡς ἔοικεν, ἦν δ’ αὐτῷ Κόραξ ἐπωνύμιον. ἐπιβληθεὶς δὲ τὸ πρῶτον ὑπὸ τῆς Πυθίας ὡς ἱερὸν ἄνδρα τῶν Μουσῶν ἀννηρηκῶς, εἶτα χρησάμενος λιταῖς τισι καὶ προστροπαῖς μετὰ δικαιολογίας ἐκελεύσθη πορευθεὶς ἐπὶ τὴν τοῦ τέττιγος οἴκησιν ἰλάσασθαι τὴν τοῦ Ἀρχιλόχου ψυχὴν· τοῦτο δ’ ἦν ὁ Ταίναρος· ἐκεῖ γὰρ φασιν ἐλθόντα μετὰ στόλου Τέττιγα τὸν Κρήτα πόλιν κτίσαι καὶ κατοικῆσαι παρὰ τὸ ψυχοπομπεῖον

<sup>1</sup> Euseb *Praep Ev.* 5 33. 227 ff (*q.v.*) calls him *Archias* and speaks of the poet as ‘long dead’ at the time <sup>2</sup> the  
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The Same: A perfect poet should have his 'breaks' or rhythmic modulations smooth and sonorous. Those which are the reverse should be learnt, one may say, not to be imitated but to be avoided. Of these latter, as of several others, the parent and originator, we are told, was Archilochus, who showed a talent quite unique for inventing and constructing new metres, and was the first to employ 'epodes,' that is, stanzas of a long and a short line, taking a single colon from his metre and putting it underneath; for instance in the heroic with which he begins, *e.g. diffugere nives redeunt iam gramina campi*, followed by an epode of the same metrical type, *arboribusque comae*.

Heracleides *Constitutions*: The poet Archilochus was killed by a man named Corax or Crow, to whom, we are told, the Pythian priestess gave the answer 'Leave the temple,' whereupon he cried 'But, Lord, I am pure of ill, I slew him in fair fight.'

Plutarch *The Slow Vengeance of the Deity* [on Corax of Naxos]: The man who killed Archilochus in the fight was called, it seems, Callondes,<sup>1</sup> but nicknamed Corax. Accused by the priestess of having slain a man sacred to the Muses, he fell a-praying and a-supplicating with protests of innocence, and was bidden go to the 'dwelling-place of the cricket' (*tettix*) to appease Archilochus' ghost. This was Taenarum, whither they say Tettix the Cretan came by sea and founded a city hard by the Place of Ghost-Raising <sup>2</sup>

oracle was ambiguous, A's nickname seems to have been *The Cricket*, from his comparison of himself to a *tettix*, cf fr.

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Dio Chrys. 33 p. 397 M [π. Ἀρχιλόχου]. τὸν μὲν γ' ἀποκτείναντα αὐτὸν ὁ Ἀπόλλων ἐξελαίνων ἐκ τοῦ νεῶ Μουσῶν αὐτὸν ἀνεῖπε θεράποντα ἀνηρηκέσαι, καὶ τὸ δεύτερον ὡς ἀπελογοῖτο ἐν πολέμῳ λέγων ἀποκτεῖναι πάλιν Μουσῶν θεράποντα ἔφη τὸν Ἀρχιλόχον· τῷ πατρὶ δὲ αὐτοῦ χρωμένῳ πρὸ τῆς γενέσεως ἀθάνατόν οἱ παῖδα γενήσεσθαι προεῖπεν<sup>1</sup>

Arist. *Rh.* 1398b Πάριοι γοῦν Ἀρχιλόχον καίπερ βλάσφημον ὄντα τετιμήκασιν.

Ath 11. 505e Ἐρμιππος δὲ ἐν τῷ Περὶ Γοργίου ὡς ἐπεδήμησε φησὶ ταῖς Ἀθήναις Γοργίας μετὰ τὸ ποιήσασθαι τὴν ἀνάθεσιν τῆς ἐν Δελφοῖς ἑαυτοῦ χρυσοῦς εἰκόνας, εἰπόντος τοῦ Πλάτωνος ὅτε εἶδεν αὐτόν· Ἦκει ἡμῖν ὁ καλὸς τε καὶ χρυσοῦς Γοργίας, ἔφη ὁ Γοργίας· Ἦ καλὸν γαί Ἀθῆναι νέον τοῦτον Ἀρχιλόχον ἐνηνόχασιν.

Mel. *A.P.* 4. 1

ἐν δὲ καὶ ἐκ φοβερῆς<sup>2</sup> σκολιότριχος ἄνθος ἀκάνθης Ἀρχιλόχου, μικρὰς στράγγας ἀπ' ὠκεανοῦ.

Cic. *Fin.* 2 114 sed quaero num existimes, non dico Homerum, Archilochum, Pindarum, sed Phidiam, Polycletum, Zeuxin, ad voluptatem artes suas direxisse?

Id *Att* 16 11. 2 quod vereis ne ἀδόλεσχος, mihi tu? quis minus? cui ut Aristophani Archilochi iambus, sic epistola longissima quaeque optima videtur.

<sup>1</sup> cf Suid Ἀρχιλόχος, Gal *Protr* 9 22 (Μουσῶν θεράποντα κατέκτανες ἔξιθι νηοῦ), Hesych τέττιγος <sup>2</sup> Vavassor mss φορβῆς

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Dio Chrysostom *Orations* [on Archilochus]: The man who killed him was driven from his temple by Apollo, who gave answer that he had slain a servitor of the Muses, and when he protested that it was in war, said again 'Archilochus a servitor of the Muses;' moreover when the poet's father had enquired of the God before his birth, Apollo had foretold that he would beget a son who should be immortal.

Aristotle *Rhetoric* The Parians have honoured Archilochus despite his slanderous tongue <sup>1</sup>

Athenaeus *Doctors at Dinner*: According to Hermippus in his tract *On Gorgias*, when Gorgias visited Athens after dedicating the golden portrait of himself at Delphi, Plato at sight of him exclaimed 'The good and golden Gorgias is come to visit us,' and Gorgias cried 'I congratulate Athens on the birth of a new Archilochus'

Meleager *Garland* Therein too the flower of the dread crisp-haired thistle of Archilochus, little drops from the ocean <sup>2</sup>

Cicero *On the Chief Good and the Chief Evil*: But I ask you whether—I do not say Homer, Pindar, or Archilochus, but—Pheidias, Polykleitus, or Zeuxis, appear to you to have practised their respective arts for the sake of pleasure? <sup>3</sup>

The Same *Letters to Atticus* As for you fearing you prove garrulous, is that likely between me and you? No, no, the longer your letters the better, as Aristophanes said of the iambic poems of Archilochus.

<sup>1</sup> cf Plat *Ion* 531a      <sup>2</sup> i.e. few epigrams in comparison with all he wrote, cf *AP* 9 185 (a title-motto for A's works)      <sup>3</sup> cf Dio Chr 2 18

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Ibid. 2. 20. 6 comitia Bibulus cum Archilochio edicto in ante diem xv Kal. Novembr. distulit.

Quint. 10 1. 59 itaque ex tribus receptis Aristarchi iudicio scriptoribus iamborum ad ἕξιν maxime pertinere Archilochus. summa in hoc vis elocutionis, cum validae tum breves vibrantesque sententiae, plurimum sanguinis atque neivorum, adeo ut videatur quibusdam, quod quoquam minor est, materiae esse non ingenu vitium.

[Longin.] *Subl* 13. 3 μόνος Ἡρόδοτος Ὀμηρικώτατος ἐγένετο; Στησίχορος ἔτι πρότερον ὄτε Ἀρχιλόχος . .

Ibid. 33. 4 . . ἄρ' οὖν Ἀπολλώνιος ἀν μᾶλλον ἢ Ὀμηρος ἐθέλοις γενέσθαι,<sup>1</sup> τί δέ; Ἐρατοσθένης ἐν τῇ Ἡριγόνη (διὰ πάντων γὰρ ἀμώμητον τὸ ποημάτιον) Ἀρχιλόχου, πολλὰ καὶ ἀνοικονόμητα παρασύροντος κἀκεῖνα ἐκ τῆς ἐμβολῆς<sup>2</sup> τοῦ δαιμονίου πνεύματος ἦν ὑπὸ νόμον τάξαι δύσκολον, ἄρα δὴ μείζων ποιητῆς;

Jul. *Or.* 7. 207a εἴλκυσαν ἐντεῦθεν (ἀπὸ τοῦ μύθου) οἱ ποιηταὶ τὸν αἶνον . . ὁ δὲ μετὰ τοῦτον (Ἡσίοδου) Ἀρχιλόχος ὥσπερ ἡδυσμαῖ τι περιτιθεὶς τῇ ποιήσει μύθοις<sup>3</sup> <οὐκ> ὀλιγάκις ἐχρήσατο.

Ath 10 451d . . Ἀπολλώνιος ὁ Ῥόδιος ἐν τῷ Περὶ Ἀρχιλόχου.

Plut *Cat.* 7 ὁ δὲ Κάτων σφόδρα παροξυνθεὶς

<sup>1</sup> mss invert "Ομ and 'Απ, which Cob keeps but reads ἀρ' οὖν οὐχ  
<sup>2</sup> Toup-E. mss κἀκείνης τῆς ἐκβολῆς (i.e. an omitted ἐκ supplied in marg. and taken as correction of

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The Same: Bibulus, in a truly Archilochian edict, has postponed the elections to the 18th October.

Quintilian *Guide to Oratory*: Thus out of the three iambic writers of Aristarchus' canon, the writer that attains the highest degree of facility is Archilochus, in whom we find the greatest force of expression, a phrasing not only telling but terse and vigorous, and abundance of blood and muscle; indeed some critics hold that where he falls short it is a defect rather of his theme than of his genius.

[Longinus] *On the Sublime*: Was Herodotus the only true imitator of Homer? Stesichorus was that before him, and Archilochus. .

The Same: . . . Would you therefore rather be Apollonius than Homer? Again, Eratosthenes in the *Erigonè*, in every respect a flawless little poem,— is he a greater poet than Archilochus, who carries along with his flood so much which is lacking in arrangement and yet comes from the almost uncontrollable inflow of the divine spirit?

Juhan *Orations*: It was from this source (the Myth or Tale) that the poets derived the Fable . . . Next to Hesiod comes Archilochus, who not infrequently used the Myth<sup>1</sup> as a sort of relish to his poetry.

Athenaeus *Doctors at Dinner*: . . . Apollonius of Rhodes in his treatise *On Archilochus*.

Plutarch *Life of Cato the Younger*. Cato was so consumed with indignation (at being baulked of his

<sup>1</sup> the Fable?

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ἐμῆ), the metaphor is from two rivers in flood, one tributary to the other <sup>3</sup> α'vois?

## ELEGY AND IAMBUS

καὶ διακαεῖς ἐπεχείρησε μὲν ἐπεξελθεῖν διὰ δίκης,  
ὡς δὲ οἱ φίλοι τοῦτο ἐκώλυσαν, ὀργῇ καὶ νεότητι  
τρέψας ἑαυτὸν εἰς ἰάμβους πολλὰ τὸν Σκηπίωνα  
καθύβρισε, τῷ πικρῷ προσχρησάμενος τοῦ Ἄρχι-  
λόχου, τὸ δὲ ἀκόλαστον ἀφείσκει καὶ παιδαριῶδες.

*A P.* 7 664 Λεωνίδου·

Ἄρχιλόχον καὶ στᾶθι καὶ εἴσιδε τὸν πάλαι ποιητὰν  
τὸν τῶν ἰάμβων, οὐ τὸ μύριον κλέος  
διῆλθε κῆπι νύκτα καὶ ποτ' ἄω.  
ἦ ρά νιν αἱ Μοῖσαι καὶ ὁ Δάλιος ἠγάπευν Ἀπόλλων,  
ὡς ἐμμελής τ' ἐγένετο κῆπιδέξιος  
ἔπεά τε ποιεῖν πρὸς λύραν τ' αἰεidein.

*Ibid.* 71 Γαιτουλικού·

Σῆμα τόδ' Ἀρχιλόχου παραπόντιον, ὅς ποτε πικρὴν  
Μοῦσαν ἐχιδναίῳ πρῶτος ἔβαψε χόλω,  
αἰμάξας Ἑλικῶνα τὸν ἡμερον· οἶδε Λυκάμβης,  
μυρόμενος τρισσῶν ἄμματα θυγατέρων·  
ἠρέμα δὴ παράμειψον, ὄδοιπόρε, μὴ ποτε τοῦδε  
κινήσης τύμβω σφήκας ἐφεζόμενους.

## ΑΡΧΙΛΟΧΟΥ

### ΕΛΕΓΕΙΩΝ

#### 1

Ath 14 627 c ἀλλ' οἱ παλαιοὶ τὴν ἀνδρείαν ὑπελάμβανον  
εἶναι μεγίστην τῶν πολιτικῶν ἀρετῶν Ἄρχιλόχος γοῦν ἀγαθὸς  
ὢν ποιητὴς πρῶτον ἐκαυχῆσατο τὸ δύνασθαι μετέχειν τῶν πολι-

<sup>1</sup> inscription for a statue, also ascribed to Theocritus  
<sup>2</sup> cf Plut *Phoc.* 7, Themist *Or* 15 185, *A P* 9 389, Theod  
Prod in *Excerpt Bibli Par.* 6. 528 (θεοῖο and ἐρατόν)

## ARCHILOCHUS

bride) that he at first sought to have the law of Scipio, and when his friends dissuaded him betook himself in a storm of anger to the writing of iambic verse, in which he showered insults upon him, employing the venom of Archilochus without the licence or the naïveté.

*Palatine Anthology*. Leonidas:<sup>1</sup>—Stand and look at Archilochus, the old maker of iambic verse, whose infinite renown hath spread both to utmost East and furthest West. Sure the Muses and Delian Apollo liked him well, such taste and skill had he to bring both to the framing of the words and to the singing of them to the lyre.

The Same: Gaetulicus.—This tomb by the sea is the grave of Archilochus, who first dipt a bitter Muse in snake-venom and stained gentle Helicon with blood; witness Lycambes bewailing the hanging of daughters three. Pass softly by, good wayfarer, or you'll rouse the wasps that settle on his tomb.

See also Orig. *Cels.* 3. 125, Phot *Bibl* 437 b. 36, *AP* 7 69, 70, 351-2, 664, 674, 11 20, Luc *Am.* 3, Mart 7. 26, Mar. Vict. *Gr. Lat.* 6. 1. p 79 K, Vell. 1. 5, Diog L 9. 1, Plut. *Aud. Poet* 13. 45 a, Philod. *ap. de Falco Aegyptus* 1922. p 287.

## ARCHILOCHUS

### ELEGIAC POEMS

#### 1

Athenaeus *Doctors at Dinner*<sup>2</sup> But the ancients held valour to be the greatest of the civic virtues . . . Archilochus, for instance, who was an excellent poet, first boasts of his ability

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τικῶν ἀγώνων, δεύτερον δ' ἐμνήσθη τῶν περὶ τὴν ποιητικὴν  
ὑπαρχόντων αὐτῷ, λέγων

εἰμὶ δ' ἐγὼ θεράπων μὲν Ἐνναλίιοι ἀνακτος,  
καὶ Μουσέων ἐρατὸν δῶρον ἐπιστάμενος.<sup>1</sup>

### 2

Ibid 1 30f Ἀρχίλοχος τὸν Νάξιον οἶνον τῷ νέκταρι παρα-  
βάλλει ὅς καὶ πού φησιν·

Ἐν δορὶ μὲν μοι μᾶζα μεμαγμένη, ἐν δορὶ δ' οἶνος  
Ἴσμαρικός, πίνω δ' ἐν δορὶ κεκλιμένος.

### 3

Plut. *Vit. Thes* 5 οἱ δὲ Ἄβαντες ἐκείραντο πρῶτοι τὸν  
τρόπον τοῦτον, οὐχ ὑπ' Ἀράβων διδαχθέντες, ὡς ἔνιοι νομίζουσι,  
οὐδὲ Μυσοῦς ζηλώσαντες, ἀλλ' ὄντες πολεμικοὶ καὶ ἀγχέμαχοι καὶ  
μάλιστα δὴ πάντων εἰς χεῖρας ὠθειῖσθαι τοῖς ἐναντίοις μεμαθηκότες,  
ὡς μαρτυρεῖ καὶ Ἀρχίλοχος ἐν τούτοις

οὐ τοι πόλλ' ἐπὶ τόξα ταυύσσεται οὐδὲ θαμείαι  
σφενδόνας, εὖτ' ἂν δὴ μῶλον Ἄρης συνάγῃ  
ἐν πεδίῳ· ξιφέων δὲ πολύστονον ἔσσειται ἔργον  
ταύτης γὰρ κείνοι δαίμονές <sup>2</sup> εἰσι μάχης  
δεσπότηαι Εὐβοίης δουρικλυτοί

ὅπως οὖν μὴ παρέχοιεν ἐκ τῶν τριχῶν ἀντίληψιν τοῖς πολεμίοις  
ἀπεκείραντο.

### 4

Ath 11 483 b κῶθων Λακωνικὸν ποτήριον μνημονεύει  
αὐτοῦ καὶ Ἀρχίλοχος ἐν Ἐλεγείοις ὡς ποτηρίου οὕτως

ἀλλ' ἄγε, σὺν κῶθωνι θοῆς διὰ σέλματα νηὸς  
φοίτα καὶ κοίλων πώματ' ἄφελκε κάδων,  
ἄγρει δ' οἶνον ἐρυθρὸν ἀπὸ τρυγός· οὐδὲ γὰρ ἡμεῖς  
νήφειν ἐν φυλακῇ τῆδε δυνησόμεθα.

<sup>1</sup> Plut, Them, Theod ἀμφότερον for εἰμὶ δ' ἐγὼ, and θεοῖο  
for ἀνακτος, Plut ἐρατῶν <sup>2</sup> mss also δαήμονες

<sup>1</sup> cf Eust. *Od* 1633. 48, Synes *Ep* 129b <sup>2</sup> ref to the  
Lelantine War between Chalcis and Eretria (c 790 B C), who  
agreed not to use missile weapons, cf A.R. Burn *J H S* 1929.  
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to take part in political struggles, and then remembers his gift for poetry, in the words

But I am a servitor of Lord Enyalus, and yet I am skilled in the lovely gift of the Muses

### 2<sup>1</sup>

The Same Archilochus compares the wine of Naxos to nectar, compare

In the spear is my kneaded bread, in the spear my Ismarian wine. I recline when I drink on the spear.

### 3

Plutarch *Life of Theseus* The Abantians were the first to cut their hair in this fashion, not as some writers believe because they learnt it from the Arabs, nor yet in emulation of the Mysians, but because they were warlike and willing to fight hand to hand, and had learnt better than any other people to bring their enemy to close quarters Compare Archilochus

Not so many bows shall be stretched nor slings so many slung when the War-God makes his melody in the plain, but then shall be the woeful work of the sword; for this is the sort of battle the spear-famed lords of Euboea are masters in<sup>2</sup>

Thus they cut their hair short so as not to give their enemies a hold of their heads

### 4<sup>3</sup>

Athenaeus *Doctors at Dinner* The *cothon* was a Spartan cup . . . it is mentioned as a cup by Archilochus in his *Elegiac Poems* thus

Come, go then with a cup all along the benches of the swift ship and draw drink from the hollow tuns, draining the red wine to the lees; for we no more than other men can stay sober on this watch.

33, Str 10 448      <sup>3</sup> occurs in *Ox Papp* 854 preceded by 5 fragmentary lines containing 'strangers,' 'supper,' 'nor to me as,' of which the 2nd prob begins the poem, and is marked with the numeral 800

## ELEGY AND IAMBUS

5

Sch *Il* 9 7 [παρέξ]· μετὰ γοῦν τῆς διὰ οὔσα ἢ ἐξ οὐ τρέπει  
τὸ ξ

διεξ̄ σωλήμος ἐς ἄγγος<sup>1</sup>

6

Plut *Lac Inst* Ἀρχίλοχον τὸν ποιητὴν ἐν Λακεδαίμονι  
γενόμενον αὐτῆς ἔβρας ἐδίωξαν, διότι ἐπέγνωσαν αὐτὸν πεποιηκότα  
ὡς κρεῖττόν ἐστιν ἀποβαλεῖν τὰ ὄπλα ἢ ἀποθανεῖν

Ἀσπίδι μὲν Σαῖτων τις ἀγάλλεται, ἣν παρὰ θάμνω<sup>2</sup>  
ἔντος<sup>3</sup> ἀμώμητον κάλλιπον οὐκ ἐθέλων·  
αὐτὸν δ' ἔκ μ' ἐσάωσα<sup>4</sup> τί μοι μέλει ἀσπίς ἐκείνη;  
ἐρρέτω· ἐξαυτίς<sup>5</sup> κτήσομαι οὐ κακίω

7

Sch Soph. *El* 96 [ὄν φοίνιος Ἄρης οὐκ ἐξένισεν] ξένια γὰρ  
Ἄρεως τραύματα καὶ φόνοι· καὶ Ἀρχίλοχος

ξείνια δυσμενέσιν λυγρὰ χαριζόμενος<sup>6</sup>

8

Orion 55 22 ἐπίρρησις ὁ ψόγος καὶ ἡ κατηγορία ἐνθεν  
λοιπὸν καὶ ἐπίρρητος Ἀρχίλοχος ἐν Ἐλεγείοις

Αἰσιμίδη, δήμου μὲν ἐπίρρησιν μελεδαίνων<sup>7</sup>  
οὐδεὶς ἂν μάλα πόλλ' ἱμερόεντα πάθοι.

<sup>1</sup> *B* mss eis ἄγγ <sup>2</sup> Plut περι for παρὰ, Str. 10  
ἀνείλετο (-ατο), ἀφείλατο, ἀγείλετο, τὴν π θάμνω (-ον), 12  
ἀνείλετο τὴν περὶ θάμνον <sup>3</sup> Brunck. mss ἐντὸς <sup>4</sup> *E*,  
from Ar (ψυχὴν for αὐτὸν), Olynip. in Plat *Gorg* p 284 J  
(μὲν μεσάωσα), Sch Arist. 4 8b, Cram *A.P.* 4 412. 31  
(μ' ἐξεσάωσα) Sext. αὐτὸς δ' ἐξέφυγον θανάτου τέλος, Plut  
omits αὐτὸν το μέλει <sup>5</sup> Schaef mss -θις <sup>6</sup> so Suid  
Sch -οι <sup>7</sup> δήμου μὲν Elms mss δηλούμεν mss ἐπίρρησι  
(*EM* -σις)

## ARCHILOCHUS

5<sup>1</sup>

Scholast on the *Iliad* [παρέξ] When it comes after the preposition διά, the preposition ἐξ does not change the ξ to κ: into a vessel through a pipe<sup>2</sup>

6<sup>3</sup>

Plutarch *Spartan Institutions* When the poet Archilochus visited Sparta he was driven out of the city at a moment's notice because they discovered that he had said in a poem that it was better to throw away one's arms than be slain

The shield I left because I must, poor blameless armament<sup>1</sup> beside a bush, gives joy now to some Saian,<sup>4</sup> but myself I have saved. What care I for that shield<sup>2</sup> It shall go with a curse. I'll get me another e'en as good.

7<sup>5</sup>

Scholast on Sophocles *Electra* [whom bloody Ares slew not, οὐκ ἐξέμισεν]. Wounds and slaughterings are the guest-gifts (ξένια) of Ares; compare Archilochus:

favouring the foe with woesome guest-gifts

8<sup>6</sup>

Orion *Etymologicum* ἐπίρρησις — censure or slander; whence moreover comes ἐπίρρητος, censured or slandered; compare Archilochus in the *Elegiacs*

No man, Aesimides, would enjoy very many delights who heeded the censure of the people.

<sup>1</sup> cf. *E.M.* 324 (Archilochus), *O.P.* 1087 col. 2. 56 τὸ σωλήνος παρ' Ἀνανίω <sup>2</sup> prob of wine from a cask <sup>3</sup> cf. *Str.* 10. 457, 12. 549, *Vit Arat* 76 M, *Ar Pac* 1298 and *Sch.*, *Sext Emp. Hypot* 3. 182, *Philostr Vit Ap.* 2 7, *Ael. V.H.* 10 13, *Eust ad Dion* 5 533 <sup>4</sup> a people of Thrace <sup>5</sup> cf. *Sud.* ἐξέμισεν and ξένια <sup>6</sup> cf. *E.M.* 363 44

## ELEGY AND IAMBUS

### 9-13

Stob. *Fl* 124 30 [παρηγορικά] Αρχιλόχου·

Κήδεα μὲν στονούοντα, Περικλέες, οὔτε τις ἀστῶν  
 μεμφόμενος θαλίσης τέρψεται οὔτε<sup>1</sup> πόλις·  
 τοίους γὰρ κατὰ κύμα πολυφλοίσβοιο θαλάσσης  
 ἔκλυσεν, οἰδαλέους δ' ἀμφ' ὀδύνης ἔχομεν<sup>2</sup> 4  
 πνεύμονας· ἀλλὰ θεοὶ γὰρ ἀνηκέστοισι κακοῖσιν,  
 ᾧ φίλ', ἐπὶ κρατερὴν τλημοσύνην ἔθεσαν  
 φάρμακον· ἄλλοτε δ' ἄλλον ἔχει τάδε·<sup>3</sup> νῦν μὲν  
 ἐς ἡμέας  
 ἐτράπεθ', αἱματόεν δ' ἔλκος ἀναστένομεν,  
 ἐξαυτίς δ' ἐτέρους ἐπαμείψεται· ἀλλὰ τάχιστα  
 τλήτε γυναικείου πένθος ἀπωσάμενοι. 10

### 10

Sch. Aesch *P V* 616 τὸ δὲ δωρεὰν ἐπὶ συμφορᾶς λαμβάνεται  
 καὶ ἐπὶ κακοῦ ὡς καὶ Ἀρχιλόχος  
 κρύπτωμεν <δ> ἀνιηρὰ Ποσειδάωνος ἄνακτος  
 δῶρα.

### 11

Sch. *Ar Rh.* 1 824 [θεσσάμενοι παίδων γένος] θεσσάμενοι, ἐξ  
 αἰτήσεως ἀναλαβόντες, αἰτήσαντες καὶ Ἀρχιλόχος  
 Παλλάδ' εὐπλόκαμον<sup>4</sup> πολιῆς ἁλὸς ἐν πελάγεσσι  
 θεσσάμενοι γλυκερὸν νόστον

### 12

Plut *Aud Poet* 6 23a οἶον εὐθύς ὁ Ἀρχιλόχος, ὅταν μὲν  
 εὐχόμενος λέγη [fr 75] αὐτὸν τὸν θεὸν ἐπικαλούμενος δῆγός  
 ἔστιν ὅταν δὲ τὸν ἄνδρα τῆς ἀδελφῆς ἠφανισμένον ἐν θαλάττῃ καὶ

<sup>1</sup> mss οὐδὲ Mein μυρόμενος for μεμφ.      <sup>2</sup> Gaisf mss  
 ἴσχομεν ἀμφ' ὀδύνη, ἀμφ' ὀδύνη (-νης) ἴσχομεν      <sup>3</sup> Bethe-  
 Liebel mss -ος ἔχει τόδε      <sup>4</sup> Heck mss πολλά δ' εὐπλοκάμου

## ARCHILOCHUS

9-13

Stobaeus *Anthology* [consolations]: Archilochus.<sup>1</sup>—

If he keep complaining of woeful misfortunes,<sup>2</sup>  
Pericles, no citizen will take pleasure in feasting,<sup>3</sup>  
nay, nor city neither. 'Tis true these noble souls  
have been whelmed in the roaring sea and our hearts  
swell with grief, yet to woes incurable, my friend,  
the Gods have ordained the remedy of staunch  
endurance. Such things possess one man to-day,  
another to-morrow; and now they have turned  
our way and we bewail a bloody wound, but soon  
they will pass to others. Then quickly put thou  
womanish grief away, thou and thine, and endure.

10

Scholiast on Aeschylus. The word 'gift' is understood of  
bad fortune as well as good, compare Archilochus

but let us hide the dreadful gifts of Lord Poseidon.<sup>4</sup>

11

Scholiast on Apollonius of Rhodes ['asking for the children']  
*θεοσάμενοι* 'taking at request, begging for', compare Archi-  
lochus

in the deeps of the gray brine beseeching the fair-  
tressed <Pallas><sup>5</sup> for sweet return.

12

Plutarch *How the Young should Listen to Poetry* For in-  
stance Archilochus, when he says, praying (fr 75), is clearly  
calling upon the God Himself, but when lamenting his

<sup>1</sup> of Philostr *Vit Ap* 7 26, [Longin] *Subl* 10      <sup>2</sup> of 66,  
*or, emending the Greek*, lamenting sad funerals      <sup>3</sup> prob. the  
occasion of this song      <sup>4</sup> corpses of the drowned      <sup>5</sup> *or*,  
*without emendation*, long in the deeps, etc beseeching the  
fair-tressed . for sweet return

## ELEGY AND IAMBUS

μη̄ τυχόντα νομίμου ταφῆς θρηνῶν λέγη μετριώτερον ἢν τῆν  
συμφορὰν ἐνεγκεῖν,

εἰ κείνου κεφαλὴν καὶ χαρίεντα μέλεα  
Ἕφαιστος καθαροῖσιν ἐν εἵμασιν ἀμφεπονήθη

τὸ πῦρ οὐτως οὐ τὸν θεὸν προσηγόρευσεν

### 13

Ibid 12 33 b πάλιν δ' Ἀρχίλοχος οὐκ ἐπαινεῖται λυπούμενος  
μὲν ἐπὶ τῷ ἀνδρὶ τῆς ἀδελφῆς διεφθαρμένῳ κατὰ θάλατταν, οἷνῳ δὲ  
καὶ παιδιᾷ πρὸς τὴν λύπην μάχεσθαι διανοούμενος αἰτίαν μέντοι  
λόγον ἔχουσαν εἶρηκεν

οὔτε τι γὰρ κλαίων ἰήσομαι οὔτε κάκιον  
θήσω τερπωλὰς καὶ θαλίας ἐφέπων.<sup>1</sup>

εἰ γὰρ ἐκείνος οὐδὲν ἐνόμιζεν ποιήσειεν κάκιον τερπωλὰς καὶ θαλίας  
ἐφέπων, πῶς ἡμῖν τὰ παρόντα χεῖρον ἔξει φιλοσοφοῦσι κτλ

### 14

Arist. *Eud. Eth.* 1236 a 33 τούτων ἢ μὲν διὰ τὸ χρησιμὸν ἔστιν  
ἢ τῶν πλείστων φιλία· διὰ γὰρ τὸ χρησίμους<sup>2</sup> εἶναι φιλοῦσιν  
ἀλλήλους καὶ μέχρι τούτου, ὥσπερ ἡ παροιμία·

Γλαῦκ', ἐπίκουρος ἀνὴρ τόσσον φίλος ἔστε μά-  
χηται<sup>3</sup>

### 15

Joan. Sic. *Rhet. Gr.* W. 6. 96 πάντα γὰρ πόνος τεύχει  
θνητοῖς, κατ' Ἀρχίλοχον, μελέτη τ' ἀρίστη.

Πάντα πόνος τεύχει θνητοῖς μελέτη τε βροτείη<sup>4</sup>

<sup>1</sup> Tz. θάλειαν ἐφ <sup>2</sup> mss -μον (from above), -μοι (corr of  
-μον) <sup>3</sup> B-Fick: mss τὸν σὸν (τὸν σοφὸν) φίλον and ἔσκε  
<sup>4</sup> so Max (Ald. τεύχει δὲ βροτοῖς μελέτη δὲ). Joan. only as  
above

## ARCHILOCHUS

sister's husband that was lost at sea and had no proper burial, he says that he would bear the disaster more patiently

if his head and his comely limbs had had Hephaestus' ministry in pure clean raiment <sup>1</sup>

by this he means fire and not the Fire-God.

### 13 <sup>2</sup>

The Same Archilochus again is not praised for combining grief at the loss of his sister's husband, who perished at sea, with thinking how to fight the grief with wine and jest, and yet he gives a reasonable excuse

for I shall no more heal a wound by weeping than make it worse by pursuing joys and feasts.

Now if Archilochus considered that he would make nothing worse by being merry, we surely shall not be the worse off for putting up with what has befallen us and pursuing our studies, etc.

---

### 14

Aristotle *Eudemian Ethics* Of these kinds of friendships, the interested kind is that of the generality of men; for most of us love one another because, and only so far as, the other is useful to us, as the saying has it :

A soldier of fortune, Glaucus, is your friend till he comes to fight.

### 15 <sup>3</sup>

Joannes of Sicily For in the words of Archilochus,

All things are made for mortals by human toil and care.

<sup>1</sup> corpses were clad in white      <sup>2</sup> cf Tz ap Matr *An.* 216  
<sup>3</sup> cf. Max. Plan. *Rhet. Gr.* 5. 441 W (where it is apparently ascribed to Phocyl), Syrian. in *Hermog* i 6. 12 R

## ELEGY AND IAMBUS

16

Stob *Ecl* 1 6 3 [π τύχης ἢ ταῦτομάτου]  
 Πάντα τύχη καὶ μοῖρα, Περίκλεες, ἀνδρὶ δίδωσιν.

17

Ath 13 59±c [π Πλαγγόνος καὶ Βακχίδος] καὶ τοῦ λοιποῦ  
 φίλαι ἐγένοντο, κοινῶς περιεπουσαι τὸν ἐραστήν. ἐφ' οἷς Ἴανες  
 ἀγασθέντες, ὡς φησι Μενέτωρ ἐν τῷ Περι Ἀναθημάτων, Πασιφίλαν  
 ἐκάλεσαν τὴν Πλαγγόνα μαρτυρεῖ δὲ καὶ Ἀρχίλοχος περὶ αὐτῆς ἐν  
 τούτοις

Συκῆ πετραίη πολλὰς βόσκουσα κορώνας  
 εὐήθης ξείνων δέκτρια Πασιφίλη.

### ΕΠΙΓΡΑΜΜΑΤΩΝ

18

*Anth Pal.* 7. 441 Ἀρχιλόχου  
 Ὑψηλοὺς Μεγάτιμον Ἀριστοφώντά τε Νάξου  
 κίονας, ᾧ μεγάλη γαί', ὑπένερθεν ἔχεις.

19

*Ibid* 6 133 Ἀρχιλόχου  
 Ἀλκιβίη πλοκάμων ἱερὴν ἀνέθηκε καλύπτρην  
 Ἡρῆ κουριδίω ἐὺτ' ἐκύρησε γάμων.

### ΙΑΜΒΩΝ

[Α'] ΤΡΙΜΕΤΡΩΝ

20

Str. 14 647 [π Μαγνήτων]. Ἀρχίλοχος δὲ ἤδη φαίνεται  
 γνωρίζων τὴν γενομένην αὐτοῖς συμφορὰν

Κλαίω τὰ Θασίων, οὐ<sup>1</sup> τὰ Μαγνήτων κακά.

<sup>1</sup> Tyl whitt-B mss κλαίει θάσων οὐδ (Heracl. κλαίω θαλασσῶν οὐδ)



## ARCHILOCHUS

### 16

Stobaeus *Selections* [on fortune or accident].

'Tis fortune and fate, Pericles, that give a man all things.

### 17

Athenaeus *Doctors at Dinner* [on Plangon and Bacchus]. And ever after they were friends, sharing the man's love between them. The Ionians, as we find in Menetor's treatise *On Offerings*, thought this so extraordinary that they nicknamed Plangon Pasiphila or Friend-of-all, a name attested by Archilochus in the lines

As the fig-tree on its rock feeds many crows, so doth the simple Pasiphilè receive strangers.

## INSCRIPTIONS

### 18

*Palatine Anthology* Archilochus · <sup>1</sup>

Thou hast upon thee, great Earth, the high pillars of Naxos, Megatimus to wit and Aristophon.

### 19

The Same Archilochus <sup>1</sup>

Alcibia dedicated to Hera the holy veil of her hair when she became a wedded wife.

## IAMBI

### [1] TRIMETERS

### 20 <sup>2</sup>

Strabo *Geography* [on the Magnesians] <sup>3</sup> Archilochus, however, clearly knows of their destruction when he says.

I bewail the misfortunes of Thasos, not of Magnesia.

<sup>1</sup> ascription doubtful      <sup>2</sup> cf Heracl Pont. *Pol* 22, Suid  
τὰ Μαγν κακά, *Ars* 442, Clem Al *Str* 1 397, Ath 12 525c  
<sup>3</sup> see on Callinus, vol 1 p 42

## ELEGY AND IAMBUS

### 21

Plut. *Exil* 12 καθάπερ Ἀρχίλοχος τῆς Θάσου τὰ καρποφόρα  
καὶ οἰνόπεδα παρορῶν διὰ τὸ τραχὺ καὶ ἀνώμαλον διεβαλε τὴν νῆσον,  
εἰπὼν·

ἦδε δ' ὥστ' ὄνου ῥάχισ  
ἔστηκεν ὕλης ἀγρίης ἐπιστεφής·

οὕτω τῆς φυγῆς πρὸς ἓν μέρος τὸ ἄδοξον ἐντεινόμενοι παρορῶμεν  
τὴν ἀπραγμοσύνην καὶ τὴν σχολὴν καὶ τὴν ἐλευθερίαν.

### 21A

Ath 12 523 b καὶ Ἀρχίλοχος δ' ὁ ποιητῆς ὑπερθεαύμακε τὴν  
χώραν τῶν Σιριτῶν διὰ τὴν εὐδαιμονίαν· περὶ γούν τῆς Θάσου λέγων  
ὡς ἦσσανός φησιν·

οὐ γάρ τι καλὸς χώρος οὐδ' ἐπίμερος<sup>1</sup>  
οὐδ' ἐρατός, οἶος ἀμφὶ Σίριος ῥοάς.

### 22

Tzetz ap. Metr. *An* 216 καὶ τότε καὶ βραχύχρονος εἶναι τῷ  
βίῳ μέλλων | ποιεῖ ὅπερ καὶ ὕστερον Ἀρχίλοχος ἐκείνος | σφῆς  
ἀδελφῆς γὰρ σύζυγον πνιγέντα τῇ θαλάσῃ | περιπαθῶς ὠδύρετο  
γράφειν μὴ θέλων ὄλωσ, | λέγων πρὸς τοὺς βιάζοντας συγγράμμασιν  
ἐγκύπτειν |

καί μ' οὐτ' ἰάμβων οὐτε τερπωλέων μέλει·  
ὡς δὲ δακρύων κέκμηκε μάτην, εἰρήκει τάδε· [fr. 13]

### 23

Sch Ar *Ran* 704 [κυμάτων ἐν ἀγκάλαις]. Δίδυμός φησι παρὰ  
τῷ Αἰσχύλῳ, ἔστι δὲ ὄντως παρὰ Ἀρχιλόχῳ

ψυχὰς ἔχοντες κυμάτων ἐν ἀγκάλαις

<sup>1</sup> Schn mss ἐφίμz

## ARCHILOCHUS

### 21

Plutarch *Exile*: But we, like Archilochus, who disregards the wheat-lands and vineyards of Thasos and reproaches the island for being so rugged and mountainous, saying :

but this isle stands like the backbone of an ass,  
crowned with savage wood ;

even so, I say, we think only of one part of exile, its disgrace,  
and disregard the tranquillity, leisure, and freedom of it.

### 21A<sup>1</sup>

Athenaeus *Doctors at Dinner* : And the poet Archilochus is greatly struck with the blessedness of the country of the Sirites, contrasting it favourably with Thasos he says :

for there's no country so rich or desirable or lovely  
as the banks of the Siris.

### 22

Tzetzes [on the *Iliad* Bk 24] And then, being about to enjoy but a short span of life, he does what was done later by Archilochus, who when his sister's husband perished at sea was deeply affected and would not write a line, saying to those who urged him to devote himself to his compositions -

and I care neither for *iambi* nor for rejoicings ;  
but when he was tired of vain tears, said - (fr. 13)

### 23

Scholast on Aristophanes ['in the arms of the waves'] Didymus claims this for Aeschylus, but it really occurs in Archilochus, thus -

with their lives in the arms of the waves

<sup>1</sup> cf. Hesych. ἀμφ' Ἀκίριος, Plin. *NH* 3. 97, Str. 6. 264  
109

## ELEGY AND IAMBUS

### 24

Sch. Plat *Lach* 187 b [σκοπεῖν χρῆ μὴ οὐκ ἐν τῷ Καρὶ ὑμῖν ὁ κίνδυνος κινδυνεύεται, ἀλλ' ἐν τοῖς ὑέσι] ἐπὶ τῶν ἐπισηφαλέστερον καὶ ἐν ἀλλοτρίοις κινδύνουσι κινδυνεύοντων Κᾶρες γὰρ δοκοῦσι πρῶτον μισθοφορῆσαι . μέμνηται δ' αὐτῆς Ἀρχίλοχος λέγων

καὶ δὴ 'πίκουρος ὥστε Κὰρ κεκλήσομαι

### 25

Arist *Rh* 1418 42 b εἰς δὲ τὸ ἦθος, ἐπεὶ ἕνα περὶ αὐτοῦ λέγειν ἢ ἐπίφθονον ἢ μακρολογίαν ἢ ἀντιλογίαν ἔχει, καὶ περὶ ἄλλου ἢ λοιδορίαν ἢ ἀγροικίαν, ἕτερον χρῆ λέγοντα ποιεῖν, ὅπερ Ἴσοκράτης ποιεῖ ἐν τῷ Φιλίππῳ καὶ τῇ Ἀντιδόσει καὶ ὡς Ἀρχίλοχος ψέγει· ποιεῖ γὰρ . λέγοντα (fr 74) καὶ τὸν Χάρωνα τὸν τέκτονα ἐν τῷ ἰάμβῳ οὗ ἡ ἀρχή

Οὐ μοι τὰ Γύγῳ τοῦ πολυχρύσου μέλει,  
οὐδ' εἰλέ πῶ με ζῆλος, οὐδ' ἀγαιοίμαι  
θεῶν ἔργα, μεγάλης δ' οὐκ ἐρέω τυραννίδος·  
ἀπόπροθεν γάρ ἐστιν ὀφθαλμῶν ἐμῶν.

### 26

Sch Eur *Med* 708 καρτερεῖν ἀντὶ τοῦ κρατεῖν καὶ ἀντέχειν καὶ τὸν ἐγκρατῆ λέγουσι καρτερόν Ἀρχίλοχος

ὁ δ' Ἀσίης καρτερὸς μηλοτρόφος

### 27

Macr *Sat* 1 17 Alii cognominatum Apollinem putant ὡς ἀπολλύντα τὰ ζῶα exanimat enim et perimit animantes

<sup>1</sup> cf Sch *Il* 9 378 <sup>2</sup> Aristotle quotes only the first half-line, the rest is cited anonymously by Plutarch *Tranq* 10 470c (Plut implies that *here* A is speaking *in propria persona*),

## ARCHILOCHUS

24<sup>1</sup>

Scholias on Plato *Laches* [‘ You must mind you are not “ putting the risk on the Carian ” but on your sons ’] This expression is used of those who run too great risks where the danger is other people’s The Carians appear to have been the first mercenaries Archilochus thus employs it .

and I shall be called a soldier of fortune like a Carian

25<sup>2</sup>

Aristotle *Rhetoric* With regard to the ‘ character ’ in which a thing is said, since there are some things which if you said them of yourself would be invidious or tedious or provocative of contradiction, and if you said them of another would be slanderous or impolite, such things should be put into another’s mouth, as is done by Isocrates in the *Philip* and in the *Exchange*, and by Archilochus, who in his censure makes say (fr 74 l) and makes Charon the carpenter speak in the Iambic poem which begins

I care not for the wealth of golden Gyges, nor ever have envied him ; I am not jealous of the works of Gods, and I have no desire for lofty despotism , for such things are far beyond my ken

26<sup>3</sup>

Scholias on Euripides *καρτερεῖν* that is, overcome, withstand, and he that is master of anything is *καρτερός* , compare Archilochus

and he is master of sheep-rearing Asia.

27

Macrobius *Saturnalia* Some hold that Apollo is so called because he destroys (*ἀπολλύνα*) living creatures, for he kills

cf *Anacreont* 8, Jub ap Rufin *Gr Lat* 6 2 p. 563 K, Sch. Aesch *P V* 224, Arg Soph *O T*, *E G* 537. 26, *E M* 771 54  
<sup>3</sup> cf. Sch *Od* 15. 534, Cram *A P* 3 496 13, Eust 1790 7

## ELEGY AND IAMBUS

cum pestem intemperie immittit, ut Euripides. item Archilochus:

Ἄναξ Ἄπολλον, καὶ σὺ τοὺς μὲν αἰτίους<sup>1</sup>  
σήμαινε καὶ σφραγὸν ὄλλυ' ὥσπερ ὀλλύεις.

28

Sch. *Il* 11 786 ἡ διπλή οὖτις Ἄρχιλοχος ὑπερτέραν τὴν νεωτέραν ἐδέξατο

οἶνον Λυκάμβρω<sup>2</sup> παῖδα τὴν ὑπερτέραν.

29

Synes *Laud. Calv* 75 b καὶ ὁ κάλλιστος ποιητῶν Ἄρχιλοχος ἐπαινέσας αὐτὴν (τὴν κόμην) ἐπαινεῖ μὲν οὖσαν ἐν ἑταίρας σώματι, λέγει δὲ οὕτως ' ἡ δὲ οἶ . μετάφρενα '

Ammon 123 ῥόδον καὶ ῥοδωνιά καὶ ῥοδῆ διαφέρει ῥόδον μὲν γάρ τὸ ἄνθος, ῥοδωνιά δὲ ὁ τόπος, ῥοδῆ δὲ τὸ φυτόν. Ἄρχιλοχος

ἔχουσα θαλλὸν μυρσίνης ἐτέρπετο  
ῥοδῆς τε καλὸν ἄνθος, ἡ δὲ οἶ κόμη  
ἴμους κατεσκίαζε καὶ μετάφρενα.

30

Ath. 15 688 c [π μύρου] καὶ ἀλλαχοῦ δ' (Ἄρχιλοχος) ἔφη·

ἐσμυρισμέναι<sup>3</sup> κόμας  
καὶ στῆθος, ὡς ἂν καὶ γέρων ἠράσσατο

31

Plut *Vit Pericl.* 28 ὁ δὲ Περικλῆς καταστρεψάμενος τὴν Σάμον ὡς ἐπανήλθεν εἰς τὰς Ἀθήνας, ταφάς τε τῶν ἀποθανόντων

<sup>1</sup> B. mss σίτοις    <sup>2</sup> Elms mss -βεις    <sup>3</sup> B, cf Hesych. ἐσμυριγμένοι: mss -νας, Wakef -νη

---

<sup>1</sup> perh it really meant taller, cf Hesych ὑπερτέρα    <sup>2</sup> cf Philem 63, Fav ῥόδον, Bachm *An* 2. 379, Sch. Theocr. 4.

## ARCHILOCHUS

and destroys them when he sends a plague in time of great heat, compare Euripides . . . and Archilochus .

Lord Apollo, reveal Thou the guilty and destroy them as Thou ever dost

### 28

Scholast on Homer The mark is because Archilochus uses *ὑπερτέρα* for *νεωτέρα* 'younger,' thus :

only the younger daughter of Lycambes <sup>1</sup>

### 29 <sup>2</sup>

Synesius *In Praise of Baldness* . And the finest of poets, Archilochus, when he praises the hair, praises it on the head of a harlot, crying 'while her hair,' etc

Ammonius *Words Alike but Different* . *ρόδον* means the flower, rose, *ρόδωνιά* the place, rosary, *ρόδῆ* the plant, rose-tree, Archilochus —

She rejoiced with a branch of myrtle and the fair flower of the rose-tree in her hands,<sup>3</sup> while her hair veiled her shoulders and her back.

### 30

Athenaeus *Doctors at Dinner* [on perfume, after fr 31] And in another passage Archilochus says

perfumed so of hair and bosom that e'en an old man would have loved them <sup>4</sup>

### 31 <sup>5</sup>

Plutarch *Life of Pericles* When Pericles returned to Athens after his reduction of Samos, he honoured the fallen with a public funeral, at which he won very great admiration

45, *E M* 441 49, Ath. 2 52 f, Eust 1963 49 <sup>3</sup> here ends A's citation <sup>4</sup> or perhaps her <sup>5</sup> cf Ath 15 688c, Eust *Il.* 1300 41

## ELEGY AND IAMBUS

κατὰ τὸν πόλεμον ἐνδόξους ἐποίησε καὶ τὸν λόγον εἰπὼν, ὡς περ ἔθος ἐστίν, ἐπὶ τῶν σημάτων ἐθαυμάσθη καταβαίοντα δ' αὐτὸν ἀπὸ τοῦ βήματος αἱ μὲν ἄλλαι γυναῖκες ἐδεξιούντο καὶ στεφάνοις ἀνέδουν καὶ ταυῖαις ὡς περ ἀθλητὴν νικηφόρον, ἥ δ' Ἑλληνική προσελθοῦσα πλησίον 'Ταῦτ' ἔφη 'θαυμαστά, Περικλείς, καὶ ἄξια στεφάνων, ὅς ἡμῖν πολλοὺς καὶ ἀγαθοὺς ἀπαλέσας πολίτας οὐ Φοῖνιξι πολεμῶν οὐδὲ Μήδοις ὡς περ οὐμὸς ἀδελφὸς Κίμων, ἀλλὰ σύμμαχον καὶ συγγενὴ πόλιν καταστρεφόμενος' ταῦτα τῆς Ἑλληνικῆς λεγούσης, ὃ Περικλῆς μειδιάσας ἀτρέμα λέγεται τὸ τοῦ Ἀρχιλόχου πρὸς αὐτὴν εἰπεῖν

οὐκ ἂν μύροισι γρηῦς ἐοῦσ' ἠλείφειο<sup>1</sup>

32

Ath 10 447 b τὸν δὲ κρίθινον οἶνον καὶ βρῦτόν τινας καλοῦσιν —  
 . . Ἀρχίλοχος

ὡς περ <παρ><sup>2</sup> αὐλῶ βρῦτον ἢ Θρηῖξ ἀνὴρ  
 ἢ Φρύξ ἔβρυζε,<sup>3</sup> κύβδα δ' ἦν πονευμένη<sup>4</sup>

33

Orion 37 4 βάβαξ ὁ λάλος Ἀρχίλοχος·

κατ' οἶκον ἐστρωφᾶτο μισητὸς<sup>5</sup> βάβαξ

34

Harp. 143 7 παλίνσκιον· . Ἀρχίλοχος Τριμέτροις

πρὸς τοῖχον ἐκλίθησαν ἐν παλινσκίῳ.

ἀντὶ τοῦ ἐν σκοτεινῷ

<sup>1</sup> Ath. -ετο Κνωχ γρηῦς ἐγῦσ' ἦλ <sup>2</sup> Dind. <sup>3</sup> cf  
 βρύλλειν and βρῦν εἰπεῖν Κνωχ ἔβρυζεν ἢ Φρύξ <sup>4</sup> cf Alc  
 42 and 77 B (*Lyra Graeca* 1 pp 348, 446 Ed 2) <sup>5</sup> so *EM*,  
*E V* Orion δυσμενής

<sup>1</sup> the word translated 'drank' most prob means 'swallowed down' (Boisacq), and was apparently a colloquial word for what was otherwise known as ἄμυστις or drinking without



## ARCHILOCHUS

for the speech he delivered, in accordance with custom, at the tomb. As he stepped down from the platform, most of the women clasped his hand and put wreaths and ribbons upon his head as though he had been a winner in the Games, but Elpinicè went up to him and said 'You indeed deserve wreaths, Pericles, for the great things you have done, seeing that you have lost us many brave citizens, not in war with Medes or Phoenicians like my brother Cimon, but subduing an allied and kindred people' Thereupon Pericles with a gentle smile, it is said, quoted to her the words of Archilochus

Too old art thou to scent thyself with perfumes.

### 32

Athenaeus *Doctors at Dinner* The wine made of barley is called by some writers 'ale' . compare Archilochus

She drank to the tune of the flute as a Thracian  
or Phrygian drinks his ale <sup>1</sup>

### 33 <sup>2</sup>

Orion *Etymologicum*· βάβαξ —talkative, compare Archilochus

The talkative lecher <sup>3</sup> went to and fro in the  
house

### 34 <sup>4</sup>

Harpocration *Lexicon to the Ten Orators* παλίνσκιον ·  
Archilochus in the *Trimeters*

They leant against the wall in the shadow ,  
that is, in the dark

stopping for breath, a trick of the symposium, originally Thracian, which was done to the sound of the flute, cf Ath 11 783d ff, the Greek adds a still more reprehensible trait, *et a tergo percutiebatur*, see opp <sup>2</sup> cf *E M* 183 50, *Et Vind. Cod* 131 <sup>3</sup> meaning doubtful, the words might also mean 'hated eunuch,' cf Hesych *βάβακα*, but cf *μισηρία* and Hesych *μισητός* <sup>4</sup> cf Phot 374 10, Suid *παλίνσκιον*

## ELEGY AND IAMBUS

35

Phot. *Lex.* 193. 22 *κύψαι· ἀντι τοῦ ἀπάγξασθαι Ἄρχιλοχος·  
κύψαντες ὕβριν ἀθρόην ἀπέφλυσαν.*<sup>1</sup>

36

Clem. Al *Str* 6 739 Ἄρχιλόχου τε ὁμοίως εἰρηκότος  
ἄλλ' ἄλλος ἄλλῃ καρδίην λαίνεται·  
παρὰ τὸ Ὀμηρικόν (*Od* 14 228)

37

*Et Mag* 311 40 ἐγκυτί ἐπίρρημα σημαῖνον τὸ ἐν χρῶ·  
Ἄρχιλοχος  
χαίτην ἀπ' ὤμων ἐγκυτί κεκαρμένος  
τουτέστι πρὸς αὐτῷ τῷ δέρματι

38

Ibid 32 26 αἰηνές τὸ δεινὸν καὶ πολύστονον Ἄρχιλοχος·  
προὔθηκε παισὶ δεῖπνον αἰηνές φέρων.

39

Ibid 530 27 κορωνός ὁ γαῦρος καὶ ὑφανθενῶν . Ἄρχι-  
λοχος  
Βοῦς ἐστὶν ἡμῖν ἐργάτης ἐν οἰκίῃ  
κορωνός, ἔργων ἴδρις οὐδ' ἀρ<οῦν θέλων>.<sup>2</sup>

<sup>1</sup> Schn mss -οσαν      <sup>2</sup> *E Et* ap. Reitz *Ind. Rost* 1891  
*ἴδρις οὐδ' ἀρ, Et Mag Vet ἴδρις οὐδαμῶς, others ἴδρις (correc-*  
*tions of οὐδ' ἀρ' οὐν θ )*

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<sup>1</sup> cf φλύω and Ap Rh 3 582 with Sch, *AP* 7. 351-2,  
masculine precludes ref to the daughters of Lycambes; or,  
116      6

## ARCHILOCHUS

35

Photius *Lexicon*. κύψαι —that is, to hang oneself, compare Archilochus

They hung their heads and spued out <sup>1</sup> all their pride.

36 <sup>2</sup>

Clement of Alexandria *Miscellanies* Archilochus says :

But various are the things which cheer men's hearts,  
in imitation of Homer.

37 <sup>3</sup>

*Etymologicum Magnum* ἐγκυτί —a word meaning ἐν χρω̄  
'skin-close'; compare Archilochus.

his hair (or mane) shorn skin-close from his shoulders

38

The Same αἰγνές —terrible or lamentable; compare Archilochus

brought and set before his children a lamentable feast <sup>4</sup>

39 <sup>5</sup>

The Same κορωνός —haughty and head-in-air, . . .  
compare Archilochus

We have a working ox that is haughty, knowing his work but unwilling to plough.

keeping the Greek, 'sloughed' (like a snake), cf φλόα Nic. *Al.* 302 and φλοῖος <sup>2</sup> cf Sext Emp *Math* 11 44, Cram *A.P.* 3 488 17 <sup>3</sup> cf *Et Mag. Vet.*, Callim ap Hdn 1 511 22 <sup>4</sup> the Eagle and the Vixen's young in the Fable (Schn), see p 142 <sup>5</sup> cf Hesych κορωνός, *Et Gud* 339. 31, Cram *A.P.* 4 76 30, *E.M. Vet*

## ELEGY AND IAMBUS

40

Sch *Il.* 9 476 τὸ περιβῆιν τοῦτο δηλοῖ (περιέχειν πανταχόθεν)  
οἶον καὶ Ἀρχίλοχος δηλοῖ ποιήσας

τοῖον γὰρ αὐλὴν ἔρκος ἀμφιδέδρομεν

41

Apoll Dyse *Adi Gram Gr* 2 1 1 161 [π τῶν εἰς ι  
ληγόντων ἐπρρημάτων] τὸ γοῦν Ἀρχιλόχειον συνεστάλη·

ἀμισθὶ γάρ σε πάμπαν οὐ διάξομεν

42

Sch *Theocri* 2 48 [ἵππομανές] . . λέγει γὰρ καὶ Ἀρχίλοχος  
τὸ φῦμα φυτόν

ἔσθλην γὰρ ἄλλην οἶδα τοιούτου φυτοῦ  
ἦσιν.<sup>1</sup>

43

[Longin.] *Subl* 10 5 ὁ δὲ Ὅμηρος πῶς, ἐν γὰρ ἀπὸ πολλῶν  
λεγέσθω ἑ τρομέουσι δέ τε φρένα ναῦται | δειδιότες τυτθὸν  
γὰρ ὑπέκ θανάτιο φέρονται, ὁ δὲ ποιητὴς οὐκ εἰς ἀπαξ  
παρορίζει τὸ δεινόν, ἀλλὰ τοὺς αἰεὶ καὶ μόνον οὐχὶ κατὰ πᾶν κύμα  
πολλάκις ἀπολλυμένους εἰκονογραφεῖ καὶ μὴν τὰς προθέσεις  
ἀσυνθέτους οὔσας συναναγκάσας παρὰ φύσιν καὶ εἰς ἀλλήλας  
συμβιασάμενος ἑπέκ θανάτιο, τῷ μὲν συνεπιπτόντι πάθει τὸ  
ἔπος ὁμοίως ἐβασάνισε, τῇ δὲ τοῦ ἔπους συνθλίψει τὸ πάθος ἄκρω  
ἀπεπλάσατο, καὶ μόνον οὐκ ἐνετύπωσε τῇ λέξει τοῦ κινδύνου τὸ  
ιδίωμα<sup>2</sup> οὐκ ἄλλως ὁ Ἀρχίλοχος ἐπὶ τοῦ ναυαγίου

*Eti Mag* 424 18 ἦκη ἡ ὀξύτης τοῦ σιδήρου Ἀρχίλοχος

ἔστη<sup>3</sup> κατ' ἠκὴν κύματός τε κᾶνέμου.

<sup>1</sup> Τουρ mss εἴκασιν

<sup>2</sup> mss add ὑπέκ θανάτιο φέρονται

<sup>3</sup> mss ἴστη, *Eti Vind* ἰστήκει

## ARCHILOCHUS

40

Scholast on Homer. περιθεῖν 'to run round' means this ('to surround on all sides'), as Archilochus shows, compare :

For such a fence runs round the courtyard

41<sup>1</sup>

Apollonius Dyscolus *Adverbs* [on adverbs ending in iota] : the Archilochian citation gives it short .

For we will never carry thee across without pay<sup>2</sup>

42<sup>3</sup>

Scholast on Theocritus [*ἱππομανέης*] : . . for Archilochus uses φυτόν (usually meaning 'plant') in the sense of 'tumour or growth'

For I know of another good cure for such a growth.

43<sup>4</sup>

[Longinus] *On the Sublime* And what of Homer? Let one example suffice<sup>5</sup> . . and the hearts of the sailors tremble for fear, for by but a little ride they from beneath death' . . Homer does not set a limit to the danger once for all, but paints men continually about to be swallowed up by every successive wave Nay, by forcing the two prepositions ὑπό and ἐκ together unnaturally, he has tortured the verse to answer to the agony it describes, and by compressing the line has described the calamity surpassingly well, and all but stamped the peculiar nature of the peril on the words he employs Archilochus does the same in the shipwreck

*Etymologicum Magnum* ἤκη —the sharpness or edge of iron . compare Archilochus

stood on the edge between sea and wind

<sup>1</sup> cf Cram *A O* 3 300 24      <sup>2</sup> referring to the story of Nessus      <sup>3</sup> cf Hesych φυτόν φύματος      <sup>4</sup> cf. *Et Mag* 47 22, *Et Vind Cod* 158, Zon 983, Fav 190      <sup>5</sup> *Il* 15 624

## ELEGY AND IAMBUS

44

Sch Pind. *Oi* 12. 10 συμβόλους δὲ λέγομεν παρμους ἢ φήμας  
ἢ ἀπαντήσεις· ὡς Ἀρχίλοχος

μετέρχομαί σε σύμβολον ποιεύμενος.<sup>1</sup>

45

Ammon in Porph *Isag Proem* 9. 8 ἐπειδὴ γὰρ ἐκείνοι  
σοφὸν ὠνόμαζον τὸν ἡντιοῦν ἐπιόντα τέχνην, ὧν εἰς ἦν καὶ Ἀρχί-  
λοχος λέγων

τρίαιναν ἐσθλὸς <sup>2</sup> καὶ κυβερνήτης σοφός

46

Eust *Od.* 1889 1 φηλήτου <sup>3</sup> δὲ τοῦ εἰρημένου χρήσις μὲν παρά  
τε Ἡσιόδω καὶ παρὰ Ἀρχιλόχῳ ἐν τῷ

Φηλήτα <sup>3</sup> νύκτωρ περὶ πόλιν πωλεύμενε <sup>4</sup>

ἦγουν κλέπτη νυκτιλόχῳ.

47

Hdn π. κλίσι ὄνομα 2 679. 5 μύκης . σημαίνει δὲ καὶ τὸ  
αἰδοῖον τοῦ ἀνθρώπου, ὅπερ ἰσοσύλλαβως ἐκλίωεν Ἀρχίλοχος·

ἀλλ' ἀπερρώγασί <μοι> <sup>5</sup>

μύκῳ τένοντες

48

Eust *Il* 518 28 κλίνεται δὲ καὶ ὡς σπουδειακόν, Ἄρης, Ἄρου,  
ὅθεν κατ' Ἰάδα διάλεκτον ἐπεκτείνας Ἀρχίλοχος ἔφη ἐν τοῖς Τρι-  
μέτροις

παῖδ' Ἄρεω μιηφόνου

<sup>1</sup> mss also -μένη

<sup>4</sup> Fick mss πολευμένῳ

<sup>2</sup> mss also -λόν

<sup>5</sup> Cob.

<sup>3</sup> mss φίλ

## ARCHILOCHUS

### 44<sup>1</sup>

Scholast on Pindar We call by the name of tokens or omens sneezes or sayings or meetings · compare Archilochus :

I seek thee making an omen<sup>2</sup>

### 45

Ammonius · They, it seems, called a man σοφός, wise or skilled, who pursued any art or craft, and among them was Archilochus who says .

a good man and a skilled steersman . . . a three-sailed boat

### 46

Eustathius on the *Odyssey* The aforesaid word φηλήτης ‘ thief ’ occurs in Hesiod, and in Archilochus in the following line

Thief that prowlest round the city in the night,  
that is, a thief that lies in wait by night

### 47<sup>3</sup>

Herodian *The Accentuation of Nouns* · μύκης :— . . . the male organ, declined by Archilochus with the same number of syllables,<sup>4</sup> thus

fracti sunt nervi mentulae <meae>.

### 48

Eustathius on the *Iliad* It is also declined as a spondee Ἄρης, Ἄρου (‘ of Ares ’), whence extending it according to the Ionic dialect Archilochus gives in his *Trimeters* the form Ἄρεω thus

son of bloody Ares

<sup>1</sup> of Sch. *Il* 23. 199                      <sup>2</sup> or I supplicate thee, etc. ,  
another scholion indicates the source of this note to be  
Philochorus                      <sup>3</sup> cf Cram *A O.* 3 231 5                      <sup>4</sup> i.e. not  
with gen μύκητος

## ELEGY AND IAMBUS

48A

Cedren *Hist. Comp.* 2. 612 9 : πρεσβευτικῆς  
 ἡλικίας, ἦτινι συμφέρειν τὴν ἀπραγμοσύνην Ἄρχιλοχος ὁ ποιητῆς  
 ἀπεφῆνατο.

*Et Magn. Vet.* μακκοῶν διαλέγεσθαι . οἶον

βίος δ' ἀπράγμων τοῖς γέρουσι συμφέρει  
 μάλιστα δ' εἰ τύχοιεν ἀπλόοι τρόποις  
 ἢ μακκοῶν μέλλοιεν ἢ ληρεῖν ὄλωσ,  
 ὅπερ γερόντων ἐστίν

49

Paus. 7. 10 6

Σαπαίων

δὲ τούτων καὶ Ἄρχιλοχος ἐν ἱαμβείῳ μνήμην ἔσχε

[B'] ΤΕΤΡΑΜΕΤΡΩΝ

50

Sch. Ar. *Pac* 603 [ὡ σοφώτατοι γεωργοί, τὰμὰ δὴ ξυνίετε |  
 ῥήματα] πρὸς ταῦτα καὶ Κρατῖνος ἐν Πυτίνῃ πεποίηκεν ' Ω  
 λιπερνήτες πολῖται, τὰμὰ δὴ ξυνίετε ' <sup>1</sup> ἔστι δὲ πρὸς τὰ Ἄρχιλόχου

< Ω > <sup>2</sup> λιπερνήτες πολῖται, τὰμὰ δὴ ξυνίετε  
 ῥήματ'.

51

Ath 3. 76 b τῶν δ' ἐν Πάρῳ τῇ νήσῳ (σύκων) Ἄρχιλοχος  
 μνημονεύει, λέγων οὕτως

ἔα Πάρρον καὶ σύκα κείνα καὶ θαλάσσιον βίου.

<sup>1</sup> the identity of the ll of C and A throws suspicion on  
 the soundness of the line attributed to C <sup>2</sup> B sugg 'A  
 cf. *Et Gud* 371. 22 ἀλιπέρνητες

<sup>1</sup> ascription doubtful

<sup>2</sup> Eust ad Dion 767., Str 10  
 457, Euseb *Praep. Ev.* 5. 229 (σαβαῖοι)

<sup>3</sup> the



## ARCHILOCHUS

48A

Cedren *Compendium of Histories* . . . the time of old age,  
for which the poet Archilochus declares idleness to be good

*Old Etymologicum Magnum* μακκοῦν —to converse (?)  
compare

An idle life is good for the aged, the more so if  
they be simple in their ways or be like to be stupid  
or to speak nought but foolishness. as old men will.<sup>1</sup>

49<sup>2</sup>

Pausanias *Description of Greece* These

Sapaeans

are mentioned by Archilochus in an iambic poem.

[ii] TETRAMETERS<sup>3</sup>

50<sup>4</sup>

Scholast on Aristophanes *Peace* [‘ O wise and witty farmers,  
understand these words of mine ’]: Cratinus has imitated the  
same line in the *Flask*, thus, ‘ O most desolate fellow-townsmen,  
men,’ etc It comes from Archilochus

O most desolate fellow-townsmen, understand  
these words of mine

51

Athenaeus *Doctors at Dinner* The figs in Paros . are  
mentioned by Archilochus, thus

Heed not Paros and those figs and the life of the  
sea

metre is really trochaic, but the Alexandrian editors class  
iambic and trochaic together as iambic in naming Books, and  
before their day the word *ἰαμβος* had a more than merely  
metrical connotation <sup>4</sup> cf *EM* 566 53, *E. Gud*

371 28

## ELEGY AND IAMBUS

### 52

Str 8 370 Ἡσίοδον μέντοι καὶ Ἀρχίλοχον ἤδη εἰδέναι (φησὶν Ἀπολλόδωρος) καὶ Ἕλληνας λεγομένους τοὺς σύμπαντας καὶ Πανέλληνας τὸν μὲν περὶ τῶν Προιτίδων λέγοντα, ὡς Πανέλληνας ἐμνήστειον αὐτάς, τὸν δὲ

ὡς Πανελλήνων οἰζὺς ἐς Θάσον συνέδραμεν.

### 53

Sch Pind *Oi* 1 97 . . Ἀλκαῖος καὶ Ἀλκμᾶν λίθον φασὶν  
ἐπαιωρεῖσθαι τῷ Ταντάλῳ ἐποίησε δὲ καὶ Ἀρχίλοχος

μηδ' ὁ Ταντάλου λίθος  
τῆσδ' ὑπὲρ νήσου κρεμάσθω

### 54

Heracl *All Hom.* 5 . καθάπερ Ἀρχίλοχος μὲν τοῖς  
Θρακικοῖς ἀπειλημμένος δεινοῖς τὸν πόλεμον εἰκάξει θαλαττίῳ  
κλύδωνι, λέγων ὧδέ πως

Γλαῦχ',<sup>1</sup> ὄρα· βαθὺς γὰρ ἤδη κύμασιν ταράσσεται  
πόντος, ἀμφὶ δ' ἄκρα Γυρέων ὀρθὸν<sup>2</sup> ἴσταται νέφος,  
σῆμα χειμῶνος· κιχάνει δ' ἐξ ἀελπτίης φόβος.

### 55

Clem Al. *Str* 6 739 [π Ἀρχιλόχου] ἔτι κακῆϊνο μεταφράζων  
'Νίκης ἀνθρώποισι θεῶν ἐκ πείρατα κείται' διὰ τοῦδε τοῦ ἰάμβου  
δηλὸς ἐστὶ

καὶ νέους θάρσυνε<sup>3</sup> νίκης δ' ἐν θεοῖσι πείρατα

<sup>1</sup> most mss γλαυκε (to avoid its being read as γλαυκα)

<sup>2</sup> mss of Heracl ὄρπον

<sup>3</sup> Elms mss θαρρῶναι

<sup>1</sup> cf Plut *Praec Reip* 6, Paus 10 31 12    <sup>2</sup> cf Plut. *Superst* 8, Sch Hermog. *Rh. Gr.* 5 526 W, Theophr. *Sigra* 3.

## ARCHILOCHUS

52

Strabo *Geography* · Hesiod, however, and Archilochus, according to Apollodorus, already know that they are called collectively both 'Greeks' and 'All-Greeks,' the one using the latter word of the suitors of the daughters of Proetus, the other thus.

How hath the misery of all Greece gathered in Thasos!

53<sup>1</sup>

Scholast on Pindar [on Tantalus]: Alcaeus and Alcman say that a stone was hung over him, . . . and Archilochus writes

nor let the stone of Tantalus overhang this isle.

54<sup>2</sup>

Heracleitus *Homeric Allegories* . . . just as Archilochus, entangled in the Thracian troubles, likens the war to a storm at sea, somehow thus

Look, Glaucus; the waves e'en now run high, and upright about the tops of the Gyrae stands a cloud, the token of a storm; fear cometh of the unexpected.<sup>3</sup>

55

Clement of Alexandria *Miscellanies* [Archilochus] Moreover he clearly adapts the following line, 'The ends of victory lie for man in the hands of the Gods,'<sup>4</sup> in the Iambic

and hearten the young; the ends of victory are among the Gods.<sup>5</sup>

8, Cic. *Att.* 5 12 (where *B* sugg. ἄκρα Γυρέων) <sup>3</sup> *ie* be warned in time <sup>4</sup> apparently misquoted from *Il.* 7 102

<sup>5</sup> *ie* the victory is in their hands to decide

## ELEGY AND IAMBUS

56

Stob. *Fl.* 105 24 [ὅτι ἀβέβαιος ἢ τῶν ἀνθρώπων εὐπραξία μεταπιπτούσης ῥαδίως τῆς τύχης] Ἄρχιλόχου

Τοῖς θεοῖς τιθεῖο<sup>1</sup> πάντα· πολλάκις μὲν ἐκ κακῶν  
 ἄνδρας ὀρθοῦσιν μελαίνῃ κειμένους ἐπὶ χθονί,  
 πολλάκις δ' ἀνατρέπουσι καὶ μάλ' εὖ βεβηκότας  
 ὑπτίους κλίνουσ'<sup>2</sup> ἔπειτα πολλὰ γίγνεται κακά,  
 καὶ βίου χρήμη πλανᾶται καὶ νόου παρήγορος

57

Sch *II* 24 81 οἱ νεώτεροι κέρας τὴν συμπλοκὴν τῶν τριχῶν  
 ὁμοίαν κέρατι

Τὸν κεροπλάστην ἄειδε Γλαῦκου

Plut *Soll. An* 24 κέρας γὰρ τὴν τρίχα λέγεσθαι καὶ τὸ  
 κείρασθαι διὰ τοῦτο καὶ τὴν κουράν καὶ τὸν παρ' Ἄρχιλόχῳ κερο-  
 πλάστην φιλόκοσμον εἶναι περὶ κόμην καὶ καλλωπιστήν

58

Dio Chrys 2 456 ὁ δὲ Ἄρχιλόχος . περὶ στρατηγοῦ λέγων  
 οὕτω φησὶν·

Οὐ φιλέω μέγαν στρατηγὸν οὐδὲ διαπεπλιγμένον<sup>3</sup>  
 οὐδὲ βοστρύχοισι γαῦρον οὐδ' ὑπεξυρημένον,  
 ἀλλὰ μοι σμικρὸς τις εἴη καὶ περὶ κνήμας ἰδεῖν  
 ῥοικός,<sup>4</sup> ἀσφαλῆως βεβηκῶς ποσσί, καρδίης πλέως.<sup>5</sup>

<sup>1</sup> *E* mss τίθει, τ' εἰθεῖα    <sup>2</sup> Valck mss κνωθῶς'    <sup>3</sup> Hemst  
 Dio -πλεγμένον, Gal. -πηγμένον    <sup>4</sup> so Gal Dio ῥαμβός, cf.  
 Poll 2 193    <sup>5</sup> so Gal Dio καὶ ἐπὶ κνήμαισιν δασύς (perh  
 corruption of καπὶ κόρσαισιν δ, for καρδίης πλέως is by no  
 means certain, *E*)

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<sup>1</sup> cf Hesych κεροπλάστης, Poll 2 31    <sup>2</sup> cf Gal in  
 Hippocr *de Artic* 3 vol. 18. 1 537 K, 604, Erotian 13 32  
 126

## ARCHILOCHUS

56

Stobaeus *Anthology* [that human prosperity is uncertain, because fortune easily changes] Archilochus.—

Thou shouldest entrust all things to the Gods; often they raise upright those that be laid low on the black earth through misfortunes, and often they overthrow men and lay them on their backs though they stand firm enough; then cometh much trouble, and a man wanders in need of food and distraught in mind

57<sup>1</sup>

Scholast on the *Iliad* Later writers call by the name of κέρας or 'horn' the hornlike bunching-together of the hair of the head, compare Archilochus.

Sing of Glaucus the horn-fashioner

Plutarch *Sagacity of Animals* [on the same passage of Homer] For some writers say that the hair is called κέρας or 'horn,' whence come κείρασθαι 'to be shorn' and κουρά 'cutting of the hair,' and explain the 'horn-fashioner' of Archilochus as 'vain of one's hair' or 'foppish'

58<sup>2</sup>

Dio Chrysostom *Orationes* Archilochus . speaking of a general, says:

I love not a tall general nor a straddling, nor one proud of his hair nor one part-shaven,<sup>3</sup> for me a man should be short and bowlegged to behold, set firm on his feet, full of heart<sup>4</sup>

Klein, Sch Theocr 4. 49, Philostr *Vit Soph* 238 K <sup>3</sup> prob with shaven upper-lip <sup>4</sup> so Galen's version, perh. = full of pith, 'heart,' if right, can hardly mean courage here. or, emending Dio's version shaggy-browed (cf 1 2)

## ELEGY AND IAMBUS

59

Plut *Vit. Galb* 27 ἀλλὰ γὰρ καὶ τούτου τὴν κεφαλὴν ἀποτε-  
μόντες καὶ Δάκωνος ἐκόμισαν πρὸς τὸν Ὀθωνα δωρεὰς αἰτούντες.  
ὡς δὲ φησιν Ἀρχίλοχος

ἐπτὰ γὰρ νεκρῶν πεσόντων, οὓς ἐμάρψαμεν ποσίην,  
χίλιοι φονῆς ἐσμέν·

οὕτως τότε πολλοὶ τοῦ φόνου μὴ συνεφαιμάμενοι, χεῖρας δὲ καὶ  
ξίφη καθαιμάσσοντες ἐπεδείκνυντο καὶ δωρεὰς ἤθουν βιβλία διδόντες  
τῷ Ὀθωνι.

60

*Anecd Var Schoell* 1 206 3 ὁ δὲ τροχαῖος (ἐκλήθη) ὅτι  
τροχαλὸν ἔχει τὸν ῥυθμὸν καὶ γὰρ Ἀρχίλοχος ἐπὶ τῶν θερμῶν ὑπο-  
θέσεων αὐτῷ κέχρηται, ὡς ἐν τῷ

Ἐρξίη, πῆ δηῦτ' ἄνολβος ἀθροίζεται στρατός,

61

Plut *Quaest Conv* 3. 10 2 [π σῆψιν κρέων] τὸν δὲ  
ἦλιον ἀναρπάζειν μᾶλλον ἐκ τῶν σωμάτων τὸ νοτερόν διὰ τὴν  
πύρωσιν· πρὸς ὃ καὶ τὸν Ἀρχίλοχον εἰρηκέναι φυσικῶς

ἔλπομαι, πολλοὺς μὲν αὐτῶν Σείριος καταυανεῖ  
ὄξυς ἐλλάμπων.

62

Clem Al. *Str.* 6 739 καθάπερ ἀμέλει κάκεινο τὸ ἔπος  
(*Il.* 18 309) 'ξυνὸς Ἐννάλιος καί τε κτανέοντα κατέκτα,' μεταποιῶν  
αὐτὸς (ὁ Ἀρχίλοχος) ὧδέ πως ἐξήνεγκεν

ἐρξάτω δ'·<sup>1</sup> ἐτήτυμον γὰρ ξυνὸς ἀνθρώποις Ἄρης.

<sup>1</sup> E, or ἐρρέτω δ' mss ἔρξω

<sup>1</sup> cf Heph 6 2 p 18 C and Sch 271 8, Mar. Viet *Gr Lat.*  
6. 84. 26, *E M Vet.* (ascribes it to Callimachus) <sup>2</sup> Marius

## ARCHILOCHUS

59

Plutarch *Life of Galba* But nevertheless they cut off Vinius' head and Laco's too, and took them to Otho to ask for rewards. But as Archilochus says .

Of seven that lie dead whom we overtook in the pursuit, we are the thousand slayers.

In like manner then many that had no hand in the murder bloodied their hands and swords to show to Otho, and thrusting papers upon him, asked for rewards.

60<sup>1</sup>

Schoell's *Anecdota Varia* It is called a trochee because it has a running rhythm, for Archilochus uses it when his theme is 'hot' or excited, as in the line<sup>2</sup>

Where, O where, Erxias, is the luckless host mustering?

61<sup>3</sup>

Plutarch *Dinner-Table Problems* [on the rotting of meat]:  
. . . but the sun rather takes up the moisture from the carcasses by its burning heat; wherefore Archilochus speaks scientifically where he says .

Many of them I hope the Dog-Star<sup>4</sup> will wither up with his keen rays.

62

Clement of Alexandria *Miscellanies* . . . just as the line 'The War-God is alike to all and slayeth him that would slay' is adapted thus by Archilochus :

Let him do it; for truly Ares is alike to all.

Vict says that the catalectic tetrameter 'which is called Archilochian' is *aptum festinis narrationibus*<sup>3</sup> cf. Hesych *Σείπιος*<sup>4</sup> i. e. the sun in the time of the Dog-Star

## ELEGY AND IAMBUS

63

Stob. *Fl* 126 4 [ὅτι τῶν πλείστων μετὰ θάνατον ἢ μνήμη  
διαρρεῖ ταχέως] Ἄρχιλόχου

Οὐ τις αἰδοῖος μετ' ἀστῶν οὐδὲ<sup>1</sup> περίφημος θανῶν  
γίγνεται· χάριν δὲ μᾶλλον τοῦ ζοῦ διώκομεν  
ζῶντες ἔτι·<sup>2</sup> κάκιστα δ' αἰεὶ<sup>3</sup> τῷ θανόντι γίγνεται

64

Ibid. 125 5 [ὅτι οὐ χρὴ παραινέειν εἰς τοὺς τετελευτηκότας]·  
Ἄρχιλόχου

οὐ γὰρ ἐσθλὰ κατθανοῦσι κερτομεῖν ἐπ' ἀνδράσιν.

65

Theophil *Autol* 2 37. 377 [ὅτι οἱ τὰ ἄδικα πράσσοντες  
μέλλουσιν κολάζεσθαι] ὁμοίως καὶ Ἄρχιλόχος

ἐν δ' ἐπίσταμαι μέγα,  
τὸν κακῶς <με><sup>4</sup> δρώντα δέννοις<sup>5</sup> ἀνταμείβεσθαι  
κακοῖς.

66

Stob *Fl* 20 28 [π ὀργῆς]·

Θυμέ, θύμ' ἀμηχάνοισι κήδεσιν κυκῶμενε,  
ἀνάδν,<sup>6</sup> δυσμενῶν δ' ἀλέξεν προσβαλὼν ἐναντίον  
στέρνου ἐνδόκοισιν,<sup>7</sup> ἐχθρῶν πλησίον κατασταθεὶς  
ἀσφαλῶς καὶ μήτε νικῶν ἀμφάδην ἀγάλλεο  
μήτε νικηθεὶς ἐν οἴκῳ καταπεσῶν ὀδύρεο·  
ἀλλὰ χαρτοῖσίν τε χαῖρε καὶ κακαῖσιν ἀσχάλα  
μὴ λίην· γίγνωσκε δ' οἶος ῥυσμὸς ἀνθρώπους ἔχει.

<sup>1</sup> mss καὶ

<sup>2</sup> E mss ζωοι (correction of hapl ζῶντι)

<sup>3</sup> mss δέει, δέ

<sup>4</sup> Heck

<sup>5</sup> Herzog mss δεινοῖς

<sup>6</sup> Büch mss ἀναδεν

<sup>7</sup> Valck cf Hesych ἐνδοκος

ἐνέδρα mss ἐν δοκοῖσιν(ιν)



## ARCHILOCHUS

63

Stobaeus *Anthology* [that after death most of us are quickly forgotten]. Archilochus —

No man getteth honour or glory of his countrymen once he be dead; rather do we pursue the favour of the living while we live; the dead getteth ever the worst part.

64<sup>1</sup>

The Same [that we ought not to make a mock of the dead]: Archilochus —

It is not good to revile dead men

65

Theophilus of Antioch *To Autolycus* [that those who do wrong will be punished]. Similarly Archilochus:—

One great thing I know,<sup>2</sup> how to recompense with evil reproaches him that doeth me evil.

66<sup>3</sup>

Stobaeus *Anthology* [on anger]: Archilochus.—

Soul, my soul, that art confounded with hopeless troubles, look up and defend thyself against thy enemies, setting a bold front against ambushes and standing nigh unto the foe firm-planted; and exult not openly if thou prevail, nor if thou prevail not be wailing at home, but rejoice not overmuch in delightful things nor be vexed overmuch in ill, knowing what sort of temper<sup>4</sup> possesseth man.

<sup>1</sup> cf. Clem Al *Str* 6 5. 10. 425, Sch *Od* 23 412    <sup>2</sup> cf. the Fox and the Hedgehog, fr. 118    <sup>3</sup> cf. Dion. Hal *Comp.* 17, Apost. 18 8a    <sup>4</sup> *ie* temperament, the Gk. is 'rhythm,' cf. Theogn 966

## ELEGY AND IAMBUS

67

Arist *Pol* 7 1328 a 1 πρὸς γὰρ τοὺς συνήθεις καὶ φίλους ὁ θυμὸς αἵρεται μᾶλλον ἢ πρὸς τοὺς ἀγνώτας ὀλιγωρεῖσθαι νομίσας διὸ καὶ Ἄρχιλόχος προσηκόντως τοῖς φίλοις ἐγκαλῶν διαλέγεται πρὸς τὸν θυμὸν

σύ γὰρ δὴ παρὰ φίλων ἀπάγχει.<sup>1</sup>

68

Ath 10 433 e [π. δίψης μεταφορικῶς] τῆς δὲ δίψης οὐδέν ἐστι πολυποθητότερον. διόπερ καὶ τὸ Ἄργος πολυδίψιον ὁ ποιητῆς ἔφη, τὸ πολυπόθητον διὰ τὸν χρόνον διὸ καὶ ὁ Σοφοκλῆς φησι . καὶ ὁ Ἄρχιλόχος·

μάχης δὲ τῆς σῆς, ὥστε διψέων πιεῖν,  
ὡς ἐρέω.

69

Hdn π σχημ 57 2 [π τοῦ πολυπτώτου] ἔστι δὲ τὸ τοιοῦτον σχῆμα καὶ παρὰ τισι τῶν ποιητῶν, ὡς παρὰ Ἄρχιλόχου  
νῦν δὲ Λεῶφίλος μὲν ἄρχει, Λεῶφίλος δ' ἐπικρατεῖ,  
Λεῶφίλω δὲ πάντα κείται, Λεῶφίλος δ' ἀκουέτω<sup>2</sup>

70

Theon *Prog* 1 153 W Ὅμηρον μεταφράζων, ὅτε φησί  
' τοῖος γὰρ νόος ἐστὶν ἐπιχθονίων ἀνθρώπων, | οἷον ἐπ' ἡμαρ ἀγῆσι  
πατῆρ ἀνδρῶν τε θεῶν τε' (*Od* 18 135), ὁ Ἄρχιλόχος

Τοῖος ἀνθρώποισι θυμός, Γλαῦκε, Λεπτινέω πάι,  
γίγνεται θνητοῖς, ὀκοίου<sup>3</sup> Ζεὺς ἐφ' ἡμέρην ἄγῃ,  
καὶ φρονεῦσι τοῖ' ὀκοίοις ἐγκυρέωσιν ἔργμασιν<sup>4</sup>

<sup>1</sup> mss οὐ γ δ περιὶ φ ἀπάγχε(το), -εαι      <sup>2</sup> B mss ἄκουε  
<sup>3</sup> v.l in Sch Herm and Stob other cit ὀκοίην      <sup>4</sup> 1 3 add.  
Jac. from Plat. *Eryx* 397e (cf Stob *Fl* 92. 21, Apost 12 97d)

## ARCHILOCHUS

67

Aristotle *Politics*: When we think we are slighted, our anger rises more against friends and acquaintance than against strangers. And so Archilochus is quite right when he thus addresses his soul in blame of his friends:

For 'tis thy friends make <sup>1</sup> thee choke thyself.<sup>2</sup>

68

Athenaeus *Doctors at Dinner* [on the metaphor of thirst]: There is no desire more imperious than that of thirst, and that is why Homer calls Argos 'much-thirsted-after,' as being greatly desired owing to lapse of time [to the absent Greeks]. And so too Sophocles says . . . and Archilochus

I long to fight with thee even as when I am thirsty I long to drink.

69

Herodian *Figures of Speech* [repetition of a word in various cases] It occurs also in certain of the poets, as in Archilochus thus

But now the rule is with Leophilus, the power is with Leophilus, all belongeth to Leophilus, and I address Leophilus.

70<sup>3</sup>

Theon *First Course in Grammar* Adapting Homer where he says 'such is the mind of earthly man as the Father of Gods and men may bring him for the day,' Archilochus says this:

Such, Glaucus son of Leptines, becometh the mind of mortal man as Zeus may bring him for the day, and he thinketh such things as the deeds he meeteth.

<sup>1</sup> or made    <sup>2</sup> or hang thyself    <sup>3</sup> of Sch Hermog. *Rh. Gr.* 7 934 W, Diog L 9 71, Suid Πυρρώνειοι, Stob. *Ecl. Phys.* 1 38, Plut *Nobil.* 22, *Vit Hom Gale Opusc.* 366, Sext *Emp. Math.* 7. 218

## ELEGY AND IAMBUS

71

Plut *de E* 5 ' εἰ γὰρ ὠφέλον' φησὶν ἕκαστος τῶν εὐχομένων,  
καὶ Ἀρχίλοχος

εἰ γὰρ ὡς ἐμοὶ γένοιτο χεῖρα<sup>1</sup> Νεοβούλης θιγεῖν.

72

Sch Eur. *Med* 679 ἀσκὸν τοῖνον λέγει τὸν περὶ τὴν γαστέρα  
τόπον Ἀρχίλοχος·

καὶ πεσεῖν δρῆστην ἐπ' ἀσκὸν κἀπὶ γαστρὶ γαστέρα  
προσβαλεῖν μηρούς τε μηροῖς.

73

Clem *Al Str.* 6. 739 αὐθὶς τε ὁ Ἀρχίλοχος τὸ Ὀμηρικὸν  
ἐκεῖνο μεταφέρων (*Il* 9. 116) ' ἀασάμην οὐδ' αὐτὸς ἀναίνομαι,  
ἀντί νυ πολλῶν' ὠδὲ πως γράφει

ἤμβλακον, καὶ πού τιν' ἄλλον ἢδ' ἄτη κιχήσατο<sup>2</sup>

74

Arist *Rhet* 3 1418 b. 28 καὶ ὡς Ἀρχίλοχος ψέγει· ποιεῖ  
γὰρ τὸν πατέρα λέγοντα περὶ τῆς θυγατρὸς ἐν τῷ ἰάμβῳ

Χρημάτων ἀελπτον οὐδέν ἐστιν οὐδ' ἀπώμοτον  
οὐδὲ θαυμάσιον, ἐπειδὴ Ζεὺς πατὴρ Ὀλυμπίων  
ἐκ μεσημβρίας ἔθηκε νύκτ' ἀποκρύψας φάος  
ἠλίῳ λάμποντι.<sup>3</sup> λυγρὸν δ' ἦλθ' ἐπ' ἀνθρώπους δέος.  
ἐκ δὲ τοῦ καὶ πιστὰ<sup>4</sup> πάντα κἀπίελπτα γίγνεται 5  
ἀνδράσιν· μηδεὶς ἔθ' ὑμῶν εἰσορῶν θαυμαζέτω,  
μηδ' ὅταν<sup>5</sup> δελφῖσι θῆρες ἀνταμείψωνται νομὸν  
ἐνάλιον καὶ σφιν θαλάσσης ἠχέεοντα κύματα  
φίλτερ' ἠπέιρου γένηται τοῖσι τ'<sup>6</sup> ἠδὲ ἦν ὄρος.

<sup>1</sup> Elms χειρὶ <sup>2</sup> for ἄτη *B* compares ἀτέει Callim *fr* 537

<sup>3</sup> Haupt mss -ου λάμποντος -ον λάμποντα (cf Hdt 7 28,  
Aesch *P V* 625) <sup>4</sup> *E* <sup>5</sup> Liebel mss τοῦ οὐκ ἄπιστα

<sup>6</sup> *B.* mss ἴνα <sup>6</sup> *E* (τοῖσι τε rel.) mss δ'

<sup>1</sup> perh the 'so' used in prayers to imply a precedent vow  
<sup>2</sup> or, emending the unusual Greek, touch N with my hand

## ARCHILOCHUS

71

Plutarch *On the E at Delphi*: 'I would that' says every man that prays, and Archilochus says

I would that so<sup>1</sup> I might be granted to touch Neobulè's hand.<sup>2</sup>

72

Scholast on Euripides · Thus *ἀσκός* (bag made of skin) is here used of the region of the belly, compare Archilochus:

et impigrum in utrem cadeie et ventrem trudere in ventrem, femora in femora.

73

Clement of Alexandria *Miscellanes* And again Archilochus, adapting the Homeric line 'I was infatuate, I myself deny it not, worth many hosts . . .', writes

I sinned, and methinks this retribution hath overtaken another.

74<sup>3</sup>

Aristotle *Rhetoric* (see fr 25) Archilochus, who in his censure makes the father speak of the daughter in the Iambic poem<sup>4</sup>

There is nothing in the world unexpected, nothing to be sworn impossible nor yet marvellous, now that Zeus the Father of the Olympians hath made night of noon by hiding the light of the shining Sun so that sore fear came upon mankind. Henceforth is anything whatsoever to be believed or expected. Let not one of you marvel, nay, though he see the beasts of the field exchange pasture with the dolphins of the deep, and the roaring waves of the sea become dearer than the land to such as loved the hill<sup>5</sup>

<sup>3</sup> cf. Stob *Fl* 110 10, Plut. *Fac Lun.* 19 (quoted Murn. 20)

<sup>4</sup> ll 2-9 are found only in Stobaeus <sup>5</sup> prob ref. to the eclipse usually dated 6th Apr 648 BC but recently put at 5th Apr 647, that of June 27 660, which was total at Thasos and not at Paros, would also fall in A's lifetime (Günzel)

## ELEGY AND IAMBUS

75

Plut *Aud. Poet* 6 . . οἶον εὐθύς ὁ Ἀρχίλοχος ὅταν μὲν  
εὐχόμενος λέγῃ·

Κλυθ' ἀναξ Ἥφαιστε καί μοι σύμμαχος γου-  
νουμένῳ

ἴλαος γενεῦ,<sup>1</sup> χαρίζευ δ' οἶά περ χαρίζεαι

76

Ath 4. (5) 180 e, p 414 Kai b τὸ γὰρ ἐξάρχειν τῆς φόρμιγγος  
ἴδιον διόπερ ὁ μὲν Ἡσιόδός φησιν . καὶ ὁ Ἀρχίλοχος·

αὐτὸς ἐξάρχων πρὸς αὐτὸν Λέσβιον παιήονα

77

Ibid 14 628 a Φιλόχορος δέ φησιν ὡς οἱ παλαιοὶ σπένδοντες  
οὐκ αἰεὶ διθυραμβοῦσαν, ἀλλ' ὅταν σπένδωσι, τὸν μὲν Διόνυσον ἐν  
οἴῳ καὶ μέθη τὸν δὲ Ἀπόλλωνα μεθ' ἡσυχίας καὶ τάξεως μέλλοντες  
Ἀρχίλοχος γοῦν φησιν·

Ὡς Διωνύσοι ἄνακτος καλὸν ἐξάρξαι μέλος  
οἶδα διθύραμβον οἴῳ συγκεραυνωθεὶς φρένας

78

Ibid 1. 7 f περὶ Περικλέους φησὶν Ἀρχίλοχος . ὡς ἀκλήτου  
ἐπεισοπαύοντος εἰς τὰ συμπόσια Μυκονίων δίκην<sup>2</sup> . .

πολλὸν δὲ πίνων καὶ χαλίκρητον μέθυ,<sup>3</sup>  
οὔτε τιμον εἰσενέγκας<sup>4</sup> . . .  
οὐδὲ μὴν κληθεὶς <ἐσ>ἦλθες οἶα δὴ <ς φίλους><sup>5</sup>  
φίλος  
ἀλλὰ σ' εὐ<sup>6</sup> γαστήρ νόον τε καὶ φρένας παρήγαγεν  
εἰς ἀναιδείην

<sup>1</sup> or γενέῳ? mss γενοῦ <sup>2</sup> cf Suid Μυκόνιος γείτων .  
παροιμία· Μυκωνίων δίκην ἐπεισοπέπαικεν εἰς τὰ συμπόσια  
<sup>3</sup> Cas : mss μεθύων <sup>4</sup> Schw mss εἰσήνεγκας <sup>5</sup> Ribb  
(but φίλων), cf Zenob 2 46 ἀκλητὶ κωμάζουσιν εἰς φίλους φίλοι  
<sup>6</sup> E, cf Plat *Theaet* 169 b μάλ' εὐ με συγκεκόφασιν, *Sympr*  
194 a, *Dead Adonis* 31 mss σευ

<sup>1</sup> taking χαρίζεαι as subjunctive, cf. Hdt 5. 23 συνέχαι,  
136

## ARCHILOCHUS

75

Plutarch *How the Young should listen to Poetry* . . . As for instance when Archilochus prays :

Give ear, Lord Hephaestus, be a propitious aider  
in the fray unto thy suppliant, and grant me what  
Thou shalt grant; <sup>1</sup>

he clearly is calling on the God, but when . . . (see fr 12)

76

Athenaeus *Doctors at Dinner*: The term ἐξάργειν 'to lead off' is peculiar to the lyre, thus Hesiod says . . . and Archilochus.

myself leading off the Lesbian Paean to the sound  
of the flute.<sup>2</sup>

77

The Same . According to Philochorus the ancients do not always sing a dithyramb when pouring the libation, but when the libation has been poured, thus praising Apollo quietly and with decorum and Dionysus amid wine and jollity Compare Archilochus

For I know how to lead off the pretty tune of Lord  
Dionysus, my wits thunderstricken with wine.<sup>3</sup>

78<sup>4</sup>

The Same Archilochus speaks of Pericles as breaking into banquets uninvited like the Mycomans .

drinking much and unmingled wine, neither contributing thy cost [nor . . .]; nor yet enterest thou invited as a friend unto friends, but thy belly hath sore beguiled thy mind and thy wits to have no shame<sup>5</sup>

Aesch *Cho* 780, Sa 46 8 *LG* 1 Ed 2, but it may be 'what thou grantest (habitually),' cf fr 27<sup>2</sup> if the context is sound, the line is cited to show that A. thought it necessary to mention the flute as exceptional<sup>3</sup> i.e. 'after men have well drunken'<sup>4</sup> cf Eust *Il* 1148 38<sup>5</sup> the 3rd-Cent. B C Papyrus containing the ends of 8 tetrameters perh. of Archilochus, Milne *Cat Lat Pap Brit Mus* 55 p 43, is unfortunately too fragmentary to be included in this book

## ELEGY AND IAMBUS

[Γ'] ΤΕΤΡΑΜΕΤΡΩΝ ΑΣΥΝΑΡΤΗΤΩΝ

79, 80, 81, 82

Heph. 15 2 p 47 Cons. [π ἀσυναρτήτων] πρῶτος δὲ καὶ τούτοις Ἀρχίλοχος κέχρηται πῆ μὲν γὰρ ἐποίησεν ἐκ τε ἀναπαιστικοῦ ἐφθήμεμεροῦς καὶ τροχαικοῦ ἡμιολίου τοῦ καλουμένου ἰθυφαλλικοῦ ‘Ἐρασμονίδη,’ κτλ τούτο δὲ οἱ μετ’ αὐτὸν οὐχ ὁμοίως αὐτῷ ἔγραψαν. οὗτος μὲν γὰρ τῇ τε τομῇ δι’ ὅλου κέχρηται<sup>1</sup> καὶ σπονδείους παρέλαβεν ἐν τῷ ἀναπαιστικῷ κώλω οἷον ‘ἀστῶν δὲ’ κτλ, οἱ δὲ μετ’ αὐτὸν τῇ μὲν τομῇ ἀδιαφόρως ἐχρήσαντο, ὡσπερ Κρατῖνος .

Ibid 6 p 49 ἵπονοήσσει δ’ ἂν τις καὶ τρίτην διαφορὰν εἶναι τῷ Ἀρχιλόχῳ πρὸς τοὺς μετ’ αὐτόν, καθ’ ἣν ἀναπαίστω δοκεῖ τῷ πρῶτῳ χρῆσθαι, ‘ἐρέω’ κτλ, ‘φιλέειν’ κτλ, ἧ οὐκ ἐχρήσαντο ἐκείνοι φαίνεται δὲ οὐδ’ αὐτὸς κεχρημένος δύναται γὰρ ἀμφοτέρα κατὰ συνεκφήνησιν εἰς ἱαμβον περιίστασθαι

Ibid. 8 7. p. 27 [π ἀναπαιστικοῦ] πρῶτος δὲ Ἀρχίλοχος ἐχρήσατο τῷ μεγέθει τούτῳ, ἐν τοῖς Τετραμέτροις προτάξας αὐτὸ τοῦ ἰθυφαλλικοῦ τὸ γὰρ ‘Ἐρασμονίδη Χαρίλαε,’ ἐφθήμεμερές ἐστιν ἀναπαιστικόν ἐχρήσατο δὲ τῷ πρῶτῳ ποδὶ καὶ ἰάμβῳ, ὡς καὶ ἐκ τοῦ παραδείγματός ἐστι δῆλον, καὶ σπονδεῖω ‘Δήμητρι’ κτλ ἀναπαίστω δὲ τῷ πρῶτῳ ἐπὶ δύο μόνων στίχων κεχρησθαι δοκεῖ ‘ἐρέω’ κτλ καὶ ‘φιλέειν’ κτλ ταῦτα δὲ ἀμφοτέρα κατὰ συνεκφήνησιν ἱαμβον ἔχει τὸν πρῶτον πόδα

Ἐρασμονίδη Χαρίλαε, χρῆμά τοι γελοῖον  
ἐρέω, πολὺ φίλταθ’ ἑταίρων, τέρψεται δ’ ἀκούων.

φιλέειν στυγνὸν περ ἔοντα μηδὲ διαλέγεσθαι  
ἀστῶν δ’ οἱ μὲν κατόπισθεν ᾗσαν, οἱ δὲ πολλοὶ  
Δήμητρί τε χεῖρας ἀνέξων

<sup>1</sup> Consb. mss insert (τοῦ) ἐφθήμεμεροῦς

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<sup>1</sup> i.e. compounded of two parts properly ‘unconnectable’



## ARCHILOCHUS

[iii] ASYNARTETE<sup>1</sup> TETRAMETERS

79, 80, 81, 82<sup>2</sup>

Hephaestion *Handbook of Metre* [on 'unconnectable' metres] These too were first used by Archilochus. For in some places he combined the 3½-foot anapaestic and the 1½-foot trochaic called ithyphallic, thus 'Charilaus,' etc. But his successors did not write it in the same way. For while he employed the caesura (or word-separation) only at the end of the colon, and admitted spondees in the anapaestic part of the line as 'And some of the citizens' etc, his successors employed the caesura promiscuously; compare Cratinus. . .

The Same: And one might take it there is a third point of difference between Archilochus and his successors, namely that he appears to use an anapaest in the first foot, thus 'I will tell' etc. and 'To love him though hateful' etc, which they did not. But this is probably wrong, because in both cases the apparent anapaest becomes an iambus by synecphonesis or combination of vowels.

The Same [on the anapaestic]. Archilochus was the first to use an anapaestic with this number of feet, putting it before the ithyphallic in the *Tetrameters*, for 'Charilaus son of Erasmon' is a 3½-foot anapaestic, and he also used an iambus in the first foot, as is clear from the example just quoted, and even a spondee as 'about to raise' etc. The first-foot anapaest seems to be found only in two lines, 'I will tell' etc and 'To love him though hateful' etc, but in both lines the anapaest is really an iambus by synecphonesis.

Charilaus son of Erasmon, I'll tell thee a droll thing,  
thou much the dearest of my comrades, and the  
hearing of it shall delight thee . . .

to love him though hateful and not talk with . . .

and some of the citizens went behind but most of  
them . . .

about to raise hands to Demeter . . .

<sup>2</sup> of Heph pp 48-9 C, Sch. Pind. *P. arg.* 9. 12, *Is. arg.* 3 5, Sud. Εὐγένιος

## ELEGY AND IAMBUS

82A

Ath. 10. 415 d *περὶ δὲ Θυὸς τοῦ Παφλαγόνων βασιλέως ὅτι καὶ αὐτὸς ἦν πολυφάγος προειρήκαμεν* (4 144 f) Ἄρχιλοχος δ' ἐν Τετραμέτροις Χαρίλαν εἰς τὰ ὅμοια διαβέβληκεν

83

Gram *ap.* Welcker *Opusc.* 4. 50 . . τὰ παρὰ τῇ γραφῇ διαφορούμενα· εἰσὶ ταῦτα . εἴκελος ἀστεροπῆ καὶ τὸ ἴκελος βακχεῖα<sup>1</sup> καὶ

ἔωθεν ἕκαστος ἔπινεν· ἐν δὲ βακχίησιν<sup>2</sup>  
Ἄρχιλοχος

### ΕΠΩΙΔΩΝ

84

Stob *Fl* 64. 12. [ψόγος Ἄφροδίτης· καὶ ὅτι φαῦλον ὁ ἔρωσ καὶ πόσων εἶη κακῶν γεγονώς αἴτιος] Ἄρχιλόχου·

Δύστηνος ἔγκειμαι πόθῳ  
ἄψυχος, χαλεπῆσι θεῶν ὀδύνησιν ἔκητι  
πεπαρμένος δι' ὀστέων.

85

Heph 15 9 p 50 Cons. τρίτον δέ ἐστι παρὰ Ἄρχιλόχου ἀσυνάρτητον ἐκ δακτυλικοῦ πενθημιμεροῦς καὶ ἰαμβικοῦ διμέτρου ἀκαταλήκτου

ἀλλὰ μ' ὁ λυσιμελής,<sup>3</sup> ὦ ταῖρε, δάμναται πόθος.

86

Ammon. 6 Valck. *Words alike but Different* αἶνος καὶ παροιμία ὁ μὲν γὰρ αἶνός ἐστι λόγος κατὰ ἀναπόλησιν μυθικὴν ἀπὸ ἀλόγων ζώων ἢ φυτῶν πρὸς ἀνθρώπους εἰρημένος, ὡς φησι

<sup>1</sup> ms βακχεῖα    <sup>2</sup> B mss ἔξωθεν and βακχίη    <sup>3</sup> mss -τελής

<sup>1</sup> cf Ael *V H.* 1 27, Eust 1630. 4    <sup>2</sup> cf. Diogen. *Paroem Praef* 178, *Rh Gr W* 2 11, *E Gud.* 19. 22, Eust. *Il.*

## ARCHILOCHUS

82A

Athenaeus *Doctors at Dinner*: We have already spoken of the gluttony of Thys the king of the Paphlagonians . . . And Archilochus in the *Tetrameters* has reproached Charilas with the same thing <sup>1</sup>

83

Grammarians in Welcker's *Opuscula* . . . The words that differ in the spelling these are . . . *είκελος* 'like' in 'like lightning,' and *ϊκελος*, *βακχεία* 'Bacchic revelry' and *βακχία* in Archilochus' line:

each man drank from dawn onward, and in Bacchic revelries . .

### EPODES

84

Stobaeus *Anthology* [censure of Aphrodite; and that love is a poor thing and of how many ills the cause] Archilochus.—

Wretched I lie, dead with desire, pierced through my bones with the bitter pains the Gods have given me.

85

Hephaestion *Handbook of Metre*. There is a third 'un-connectable' line in Archilochus, consisting of a 2½-foot dactylic and an iambic dimeter acatalectic:

but Desire that looseth our limbs, my comrade, overwhelmeth me.

86<sup>2</sup>

Ammonius *Words alike but Different* *αἶνος* 'fable' and *παροιμία* 'proverb' —the Fable is a fictitious narrative concerning the animal or vegetable creation applied to man,

855 4, *Od* 1768 61, Sch *Od* 14 508, Cram *A P.* 3 371. 13, *Apoll Dys. de Dubat* 490 B, Sch *Il* 19. 407, Philostr. *Im* 298 K, Sch *Ar Av* 651, *Prisc Gr Lat.* 2 430 6 K, Aesop 5, *Phaedr* 1 28, *Theon Prog.* 1 10

## ELEGY AND IAMBUS

Δούκιος Ταρραίος ἐν πρώτῳ Παροιμιῶν, ὅσον ἀπὸ μὲν ἀλόγων  
ζώων ὡς παρ' Ἀρχιλόχῳ

Αἶνός τις ἀνθρώπων ὄδε  
ὡς ἄρ' ἀλώπηξ καίετος ξυωνυίην  
ἔμειξαν.

87

Atticus ap. Euseb. *Præp. Ev.* 15 795 a

‘Ὁρᾶς ἴν’ ἔστ’ ἐκεῖνος ὑψηλὸς πάγος  
τρηχὺς τε καὶ παλίγκοτος ;  
ἐν τῷ κάθημαι<sup>1</sup> σὴν ἐλαφρίζων μάχην.’

ἐπὶ τοῦτον τὸν ὑψηλὸν πάγον τὸ δριμὺ καὶ πανοὔργον ἐκεῖνο  
θηρίον ἀνελθεῖν ἀδύνατον ἵνα δὲ εἰς ταῦτόν ἔλθῃ τοῖς ἀετοῦ  
γεννήμασιν ἀλώπηξ, ἣ τύχη τινὶ δεῖ χρησαμένους ἐκεῖνους πονηρᾶ  
καταπεσεῖν εἰς γῆν τῶν οἴκων<sup>2</sup> αὐτοῖς φθαρέντων, ἣ φύσασαν  
αὐτὴν ἂ μὴ πέφυκε φύειν, λαιψηρὰ κυκλῶσαι πτερά, καὶ οὕτως  
ἀρθεῖσαν ἐκ γῆς ἀναπτέσθαι πρὸς τὸν ὑψηλὸν πάγον ἕως δὲ  
ἐκάτερον ἐπὶ τῆς οἰκείας μένει τάξεως, οὐκ ἐν κοινωνίᾳ τοῖς γῆς  
πρὸς τὰ οὐρανοῦ θρέμματα.

e.g.<sup>3</sup> [ . . . ἣ τύχη τινὶ  
κείνους πονηρᾶ καταπεσεῖν εἰς γῆν δέει<sup>4</sup>  
οἴκου φθαρέντος, ἣ σέ γε  
φύειν ἂ μὴ πέφυκε φύσασαν, τότεν  
λαιψηρὰ κυκλῶσαι πτερά.  
ἕως δὲ νῶν ἐκάτερος ἐνθ’ ἔστιν μένη,  
τέως οὐκ ἐν ξυωνυίᾳ  
τοῖς θρέμμασιν γῆς πρὸς τὰ θρέμματ’  
οὐρανοῦ ’ ]

88<sup>5</sup>

Stob. *Ecl. Phys* 1 3. 34 [π δίκης παρὰ τοῦ θεοῦ τεταγμένης  
ἐποπτεύειν τὰ ἐπὶ γῆς γιγνόμενα ὑπὸ τῶν ἀνθρώπων, τιμωρόν  
οὖσαν τῶν ἀμαρτανόντων] Ἀρχιλόχου<sup>6</sup>

<sup>1</sup> mss κάθηται (rightly, adapting citation)      <sup>2</sup> mss  
οἰκείων (from below)      <sup>3</sup> E, from the above close para-

## ARCHILOCHUS

according to Lucius Tarrhaeus in the 1st Book of his *Proverbs*, compare, for an instance of the animal sort, Archilochus :

This is a fable among men, that a Fox and an Eagle made friends together.

### 87

Atticus in Eusebius

‘Dost thou see that high rock yonder, rough and malignant? Therein I sit preparing battle against thee.’

This high rock it is impossible for the shrewd and knavish beast to climb, and for the Fox to come at the Eagle’s young, either they must by some evil chance lose their home and fall to the ground, or the Fox must grow limbs contrary to nature, and whirl swift wings, and thus rise from the ground and fly up to the high rock. So long as either abides in his proper place, there is no association between the creatures of the earth and those of the sky

[e g ‘ either by some evil hap must their home needs be destroyed and they thrown to earth, or thou must grow what nature denies thee and whirl hence swift wings; but so long as either of us shall abide where he is, there is no intercourse between the creatures of earth and the creatures of sky ’]

### 88

Stobaeus *Selections* [on God’s setting Justice to watch mankind’s doings on earth and to take vengeance on evil-doers] Archilochus<sup>1</sup> .—

<sup>1</sup> mss have Aeschylus or Antiochus (‘ Archilochus’ in Clement)

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phrase <sup>4</sup> for rhythm of 114 2 4 <sup>5</sup> of Clem. Al. *Str.* 5 127 1 (Archilochus), Euseb *Praep. Ev.* 13. 687 <sup>6</sup> mss Αἰσχύλου or Ἀντιλόχου, but cf Clem Al.

## ELEGY AND IAMBUS

‘ὦ Ζεῦ, πάτερ Ζεῦ, σὸν μὲν οὐρανοῦ κράτος,  
 σὺ δ’ ἔργ’ ἐπ’ ἀνθρώπων ὄρας  
 λεωργὰ καὶ θεμιστά,<sup>1</sup> σοὶ δὲ θηρίων  
 ὕβρις τε καὶ δίκη μέλει.’

89<sup>2</sup>

Ammon 6 Valck. [π Ἀρχιλόχου] . . καὶ πάλιν ὅταν  
 λέγη

Ἐρέω τιν’ ὑμῖν αἶνον, ὦ Κηρυκίδη,  
 ἀχθυμένη σκυτάλη<sup>3</sup>  
 πίθηκος ἦει θηρίων ἀποκριθεὶς  
 μούνος ἀν’ ἐσχατίην·  
 τῷ δ’ ἄρ’ ἀλώπηξ κερδαλέη συνήντητο  
 πυκνὸν ἔχουσα νόον.

90

*Ei. Magn.* 715. 44 σκανδάληθρον τὸ πέταυρον τῶν παγίδων  
 . ἔστι δὲ τὸ ἐν τῇ παγίδι καμπύλον ξύλον ᾧ ἐρείδεται Ἀρχί-  
 λοχος δὲ ῥόπτρον ἔφη, οἶον

ῥόπτρω ἐρειδόμενον

91

Sch Ar *Ach* 120 [τοιόνδε δ’, ὦ πίθηκε, τὸν πάγων ἔχων |  
 εὐνούχος ἡμῖν ἦλθεσ ἐσκευασμένος,] καὶ τοῦτο παρῴδηκεν ἐκ τῶν  
 Ἀρχιλόχου Ἐπωδῶν<sup>4</sup>

‘ τοίηνδε δ’, ὦ πίθηκε, τὴν πυγὴν ἔχων . . . ’

<sup>1</sup> Liebel mss καθέμι(σ)τα, τε καὶ ἀθέμιστα, καὶ ἃ θέμις  
<sup>2</sup> cf Cram *A P.* 3 371. 13, *Apost. Praef.*, Eust. 1769 1,  
*Demetr. Eloc.* 5, Sch Pind *O* 6 154, Plut *Sept Sap* 8,  
*Ars* 89, Ath 10 451 d, 3. 85 e, *E Gud.* 19 23, Plat *Rep*  
 365 c, Dio Chr *Or* 74 vol 2 745, Ael *H.A* 6 64, Basil *Leg.*  
*Gent* 2 183 <sup>3</sup> *A P.*, *Apost* dative <sup>4</sup> Huschke  
 mss ἐπῶν

## ARCHILOCHUS

‘O Zeus, Father Zeus, Thine is the rule of Heaven,  
Thou overseest the deeds of men, alike knavish and  
lawful; Thou takest count of the right-doing or  
wrong-doing of beasts.’<sup>1</sup>

89

Ammonius *Words Alike but Different* [on Archilochus] .  
. . . and again when he says ‘Like’ etc , then he adds ‘The  
Ape,’ etc

Like a grieved message-stick, thou son of a  
Herald,<sup>2</sup> I will tell thee and thine a fable: The Ape  
parted from the other beasts and was walking alone  
in the borderland,<sup>3</sup> when the crafty Fox met him with  
cunning in his heart.<sup>4</sup>

90<sup>5</sup>

*Etymologicum Magnum* . σκανδάληθρον : . . it is the bent  
piece of wood in a trap, on which it leans , Archilochus calls it  
ρόπτρον .

leaning on the trap-stick<sup>6</sup>

91

Scholast on Aristophanes [‘with such a beard, thou ape,  
thou, dost thou, a eunuch, come?’] This too he parodies  
from the *Epodes* of Archilochus .

with such a rump, thou Ape . . .<sup>7</sup>

<sup>1</sup> prob the Fox is speaking      <sup>2</sup> prob a mock-patronymic  
like Alcaeus’ Κακοπατρίδαν      <sup>3</sup> or wilderness? cf Hesych.  
ἐσχατιά ἐρημία      <sup>4</sup> cf Aesop 43, Babr. 81 (not the same  
story), which suggest ‘it is easy to lie about one’s ancestors’  
<sup>5</sup> cf Sch Ar. *Ach.* 678, Suid σκανδάληθρα      <sup>6</sup> cf Aesop  
44 (the Fox and the Ape-King) and the next fr      <sup>7</sup> in  
the paraphrase of the Aesopian Fable (44) of the Fox and  
the Ape the corresponding question runs thus, ‘With such  
[poor] wits (ψυχῆν) wilt thou be king of the animals?’ whence  
some would read ‘wits’ for ‘rump’ here, perch rightly

## ELEGY AND IAMBUS

92

Cram *A.P.* 4 55 12 καταπροίξασθαι ἀπὸ τοῦ προικός, ἣν διαιροῦντες οἱ Ἰωνες προίκα λέγουσιν, ὡσπερ ἡ προίξ <οὐ> δωρεάν δίδοται, φησίν, οὐ<δ' ἐν> δῶρ<ου μέ>ρει<sup>1</sup> μου καταγνώσεται τις, ἀλλ' ἀποδώσει μισθὸν ὧν ἐπράξατο καὶ ὁ ἐπαιτῆς καὶ ὁ προίκα αἰτῶν προίκτης λέγεται οὕτω εὖρον ἐν Ἰπομνήματι Ἐπωδῶν Ἀρχιλόχου

*E' Magn* 689. 1 προίκτης τινὲς δὲ παρὰ τὸ ἴζεσθαι, δωρεάν τινα λαμβάνειν, ὡς Ἀρχιλόχος

ἐμεῦ δ' ἐκεῖνος οὐ καταπροίξεται.

93

Plut *Vit. Demetr* 35 οὐ μὴν ἀλλὰ ἡ Τύχη, καθάπερ ἡ παρ' Ἀρχιλόχῳ γυνή

τῇ μὲν ὕδωρ ἐφόρει

δολοφρονέουσα χειρί, θῆτῆρῃ δὲ πῦρ·

δεινοῖς αὐτὸν οὕτω καὶ φοβεροῖς ἀγγέλμασιν ἀποστήσασα τῆς Λακεδαιμόνος εὐθὺς ἐτέρας πραγμάτων καινῶν καὶ μεγάλων ἐπήνεγκεν ἐλπίδας ἐκ τοιαύτης αἰτίας

94

Heph π ποιημ 7 2 p 71 Cons εἰσὶ δὲ ἐν τοῖς ποιήμασι καὶ οἱ ἀρρενικῶς οὕτω καλούμενοι ἐπωδοί, ὅταν μεγάλῳ στίχῳ ἔλαττόν<sup>2</sup> τι ἐπιφέρηται οἶον

Πάτερ Λυκάμβα, ποῖον ἐφράσω τόδε ;

τίς σὰς παρήειρε φρένας

ἦς τὸ πρὶν ἠρήρεισθα ; νῦν δὲ πολὺς

ἀστοῖσι φαίνεται γέλως.

<sup>1</sup> *E* ms προίξ δωρεάν δίδοται οὐ φασιν οὐ δωρει περιτόν

<sup>2</sup> mss

<sup>1</sup> cf Zon 1573-8, Fav 383, Sud καταπροίξεται, *Et. Vind.* cod 32, *E Gud* 305, *E M Vet* 179, Orion 82 23 <sup>2</sup> cf Plut *Prim Frig* 14, *Adv Stoic* 23 <sup>3</sup> cf Sch Hermog *Rh Gr.* 7 820 W, Mar Vict *Gr Lat* 6 170 5, Sch Heph 262, 267, 146 -



## ARCHILOCHUS

92<sup>1</sup>

Cramer's *Inedita (Paris)* καταπροΐξασθαι:—From προικός, of which the Ionians make three syllables like their disyllabic nominative προΐξ. He says 'It is not given gratis, nor shall I be condemned as having taken a bribe, but he shall pay for what he has had done.' And the word ἐπαίτης 'beggar' and he who asks to have a thing gratis (προΐκα αἰτῶν) are called προΐκτης. Thus I find it stated in the *Notes on the Epodes of Archilochus*.

*Etymologicum Magnum*. προΐκτης: some derive it from ἴξεσθαι 'to be about to come,' that is, to receive some gift; compare Archilochus:

And he shall not come off scot-free for what he hath done unto me.

93<sup>2</sup>

Plutarch *Life of Demetrius* All the same, Fortune, like the woman in Archilochus who

carried water in the one hand, the wily one, and fire in the other,

had no sooner by these dread tidings taken Sparta from him, than she gave him fresh hopes of new and great things from the following circumstance

94<sup>3</sup>

Hephaestion *On Poems* There are also poems called, with the masculine termination, ἐπωδοί or 'epodes,' in which a shorter line follows a longer; compare: <sup>4</sup>

Father Lycambes, what, pray, is this thou hast imagined? Who hath perverted the wits thou wast endowed with? Thou seem'st matter for much laughter to thy fellows now.<sup>5</sup>

282 C, *Ibid App* 312, Plot *Gr Lat* 6 518 5, 522 6, Jub. ap. Rufin *Gr Lat* 6 261. 13, Demetr *Eloc* 5, Sch. Ar Ran 384, Sch Pind *P* 5, 6, 7 (Arg), Joan Sic *Rh. Gr* 6 128 W  
<sup>4</sup> ll 3-4 only in Sch Hermog <sup>5</sup> see 143 n., this poem, of which 95 probably, and 143 possibly, are parts, prob stood first in the Book of Epodes used by Hephaestion

# ELEGY AND IAMBUS

94A

Hesych

Δωτάδης

Δώτου υἱός, ὁ Λυκάμβας

95

*Et. Magn.* 752 15 n [π. τὸ τέο ἀντὶ τοῦ τίνος] τοῦτο τὸ τέω τετόλμηται καὶ τέου οἶον

Τίς ἄρα δαίμων καὶ τέου χολούμενος . . .<sup>1</sup>

96

Orig *adv Cels* 2 21 K τίς γὰρ οὐκ οἶδεν ὅτι πολλοὶ κοιωνήσαντες ἄλων καὶ τραπέζης ἐπεβούλευσαν τοῖς συνεστίοις; καὶ πλήρης ἐστὶν ἡ Ἑλλήνων καὶ βαρβάρων ἱστορία τοιούτων παραδειγμάτων. καὶ ὀνειδίζων γε ὁ Πάριος ἰαμβοποιὸς τὸν Λυκάμβην κατὰ ἄλας καὶ τράπεζαν συνθήκας ἀβετήσαντά φησι πρὸς αὐτόν

ὄρκου δ' ἐνοσφίσθης μέγαν  
ἄλας τε καὶ τράπεζαν

Dio Chrys 74 16 τὸν Ἀρχιλόχου οὐδὲν ᾤνησαν οἱ ἄλας καὶ ἡ τράπεζα πρὸς τὴν ὁμολογίαν τῶν γάμων, ὡς φησιν αὐτός.

97

Eust. *Od* 1597 28 κήλων μὲν πεποιήται ἀπὸ τῶν ὀχευτῶν ὄνων· Ἀρχιλόχος ἔωστ' ὄνου· κτλ.

*Et. Magn.* 167 25 τρύγη δέ ἐστὶν ὁ Δημητριακὸς καρπός, ὡσπερ ἔωστ' ὄνου κήλωνος ὀτρυγηφάγου· ἀντὶ τοῦ κριθοφάγου κατὰ πλεονασμὸν τοῦ ο, ὡς ἐπὶ τοῦ κρούεις ὀκρούεις ὡς παρὰ Ἀρχιλόχῳ

*Et. Sorb ap. Gaisf* p 166. 21 n. Ἀρχιλόχος·

ἡ δέ οἱ σάθη

ὡσεὶ τ' ὄνου Πριηνέος  
κήλωνος<sup>2</sup> ἐπλήμμυρεν ὀτρυγηφάγου.

<sup>1</sup> ms τέω (τέο *EM Vet*) τετ. καὶ τεοῦ (*bis*)  
citations κώλωνος or κόλωνος

<sup>2</sup> some

## ARCHILOCHUS

94A

Hesychius *Glossary*

Dotades

Lycambes son of Dotus.

95<sup>1</sup>

*Etymologicum Magnum* [τέο for τίνος]: This form τέω 'to whom' has been ventured on, and τέου 'of whom,' for instance.

What God, pray, and with whom angered . . . ?

96

Origen *Against Celsus* For, as is well known, many that have shared salt and table have plotted against their fellow-guests, and the literature of the world is full of examples. Moreover the Parian iambic-writer thus reproaches Lycambes for annulling an agreement made by 'salt and table'.

And hast thou turned thy back on a great oath made by salt and table ?<sup>2</sup>

Dio Chrysostom *Orations* The salt and the table did nothing for Archilochus towards the granting of his marriage, as he says himself

97<sup>3</sup>

Eustathius on the *Odyssey*. κήλων comes from he-asses; compare Archilochus 'Like,' etc.

*Etymologicum Magnum*. τρύγη is the fruit of Demeter (*i. e.* corn) as in 'he-ass that eateth corn' where it stands for 'barley-eating,' with pleonasm of ο like κρυβεις and δκρυβεις; compare Archilochus

*Etymologicum Sorbonianum* Archilochus —

tumebat mentula eius like that of a he-ass of Prienè that eateth corn.

<sup>1</sup> cf. *E. M. Vet* 280, Fav 581, Cram *A O* 1 409. 5      <sup>2</sup> or  
And thou hast, etc, cf. Heliod 6. 2      <sup>3</sup> cf. Cram.  
*A P* 4 61 26, *E. M.* 271. 28 n, Miller *Mél* 88, Phot 355 24,  
Sch. *Il.* 13. 291, Hesych. ἀτρογηφάγου, ὄτρ, Eust *Il* 1003 16

ELEGY AND IAMBUS

97A

*Par Argentorat. Sitz. b. Berl Akad. 1899. 857<sup>1</sup>*

κύμ[ατι] πλα[ζόμ]ενος,  
 κὰν Σαλμυδησῶ γυμνὸν εὐφρονέω[ν ἐτέων]<sup>2</sup>  
 Θρήικες ἀκρόκομοι  
 λάβοιεν, ἔνθα πόλλ' ἀναπλήσει κακὰ  
 δούλιον ἄρτον ἔδων,  
 ῥίγει πεπηγότ' αὐτόν,<sup>3</sup> ἐκ δὲ τοῦ ῥόθου  
 φυκία πόλλ' ἐπ[έ]χοι,<sup>4</sup>  
 κροτέοι δ' ὀδόντας, ὡς κύων ἐπὶ στόμα  
 κείμενος ἀκρασίη  
 ἄκρον παρὰ ῥηγμῖνα, κῦμα δ' [ἐξ]εμέοι.  
 ταῦτ' ἐθέλοιμ' ἂν ἰδεῖν,  
 ὅς μ' ἠδίκησε λαξ δ' ἐφ' ὀρκίοις<sup>5</sup> ἔβη  
 τὸ πρὶν ἐταῖρος ἑών.

97B

*Ibid*<sup>6</sup>

Ἡ χλαῖν[α δηλοῖ σ]χετλίη, [σ' ἐσταλμένη]<sup>7</sup>  
 κυρτόν, ὀ[τέοισι] φιλεῖς  
 ἀγχοῦ καθῆσθαι ταῦτα δ' Ἴππῶνα[ξ σκαφεὺς]<sup>8</sup>  
 [ο]ἶδεν ἄριστα βροτῶν,  
 [οἶ]δεν δὲ κ' Ἀρίφαντος· ἄ μάκαρ ὄτ[ις]<sup>9</sup>  
 [μ]ήδαμά κως<sup>10</sup> εἶδε

<sup>1</sup> restored mostly by Reitz-Wil-Diels-Blass  
 (from new photogr)  
<sup>2</sup> BI -E  
 added to resume  
<sup>3</sup> Sch  
 ἐπέι (ἔστιν) ἢ πό(λις) and traces read doubtfully as *τεναγώδης*  
 or the like, with which Diels compares Scymn 724  
<sup>4</sup> P  
 εφορκίους glossed *επιορκίους*  
 by Reitz-Wil-Diels-Blass  
<sup>5</sup> ll. 3-10 restored mostly  
 by Reitz-Wil-Diels-Blass  
<sup>6</sup> E (from new photogr.)

## ARCHILOCHUS

### 97A

From a Papyrus of the 2nd Century .

driven out of his course by the waves; and at Salmydessus may the top-knotted Thracians seize him bare of friendly [kinsfolk<sup>1</sup>], there to eat the bread of servitude and fill the measure of many ills, seize him frozen with the cold;<sup>2</sup> and may he have upon him much tangle<sup>3</sup> of the surges, and his teeth be chattering, as he lies on his belly<sup>4</sup> like a dog, helpless on the edge of the surf, spewing out the wave This I fain would behold, because he wronged me and trod a covenant underfoot, he that once was my friend<sup>5</sup>

### 97B

From the Same .

The [tell-tale] fold of thy robe,<sup>6</sup> miserable woman, showeth whom thou sittest next Delvei Hipponax, he knoweth it better than any man And Ariphantus knoweth it too. Happy he, that he never saw the

<sup>1</sup> cf Aesch *Pers* 1037 (Bl), *Od* 2. 33      <sup>2</sup> cf Timoth *Pers* (*L G* III) 94, 110, 145, Hor *Epod.* 10, shipwrecked Greeks threw off their clothes to swim, cf Theophr *Char* 25 2  
<sup>3</sup> Mediterranean waters grow a seaweed that consists of long, narrow, thin ribbons which cling to the body      <sup>4</sup> *lit* face-foremost      <sup>5</sup> scholion which must refer to this or the next (not printed) poem, has been doubtfully read 'the poet means Bupalus,' whence some would ascribe these papyrus fragments to Hipponax, cf 97 B 3, but this poem was prob addressed by A to Lycambes, cf 96      <sup>6</sup> *lit* thy robe arranged bulging (*i e* showing pregnancy)

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<sup>8</sup> Sch maig γεωρομ[      <sup>9</sup> Sch maig μακαριος[ . for -κᾶρ  
 cf Sol 14      <sup>10</sup> P κῶς ι ε κῶ σ'

## ELEGY AND IAMBUS

[γ]ρ[άσ]ου<sup>1</sup> πνέοντα φῶρα· τῷ χυτρεῖ[δ' ὄτε]<sup>2</sup>  
 Αἰσχυλίδη πολέμει,<sup>3</sup>  
 ἐκεῖνος ἤμερσέν [σε παρθενη]ίης,<sup>4</sup>  
 πᾶς δὲ πέφηνε<sup>5</sup> λό[γος.]

10

98

Heph 7. 2 p 21 Cons τὸ τετράμετρον (δακτυλικόν) εἰς  
 δισύλλαβον καταληκτικόν, φῆ πρῶτος μὲν ἐχρήσατο Ἀρχίλοχος ἐν  
 Ἐπωδοῖς·

φαινόμενον κακὸν οἴκαδ' ἄγεσθαι

98A

Philod. Mus. 20 K . . τὸ μέλος καὶ [στάσεων κ]αὶ παραχῶν  
 εἰ[να κ]αταπαυστικόν . . διὸ καὶ τὸν Ἀρχίλοχον λέγειν·

κηλ[εῖ]ται δ' ὅτις [ἔστι]ν αἰοδαῖς.

99

Heph 6 2 p 18 τρίμετρον δὲ καταληκτικόν (τροχαικόν),  
 οἶόν ἐστι τὸ Ἀρχίλοχου, ὃ τινες ἀκέφαλον ἰαμβικόν καλοῦσι

Ζεῦ πάτερ, γάμον μὲν οὐκ ἔδαισάμην.

100

Ibid 3 p 19 ἔστι δὲ ἐν αὐτῷ (τῷ τροχαικῷ) ἐπίσημον κα  
 τὸ δίμετρον βραχυκατάληκτον, τὸ καλούμενον ἰθυφαλλικόν φῆ  
 πρῶτος μὲν Ἀρχίλοχος κέχρηται, συζεύξας αὐτὸ δακτυλικῷ  
 τετραμέτρῳ οὕτως

Οὐκέθ' ὁμῶς θάλλεις ἀπαλὸν χροῶ· κάρφεται  
 γὰρ ἡδὴ

<sup>1</sup> Wil πράσου too long    <sup>2</sup> E    <sup>3</sup> so P    <sup>4</sup> R B.  
 Onians P ἐν (and presumably παρθενη]ίης)    <sup>5</sup> Schi above  
 φανερος (ἔστιν)

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<sup>1</sup> i e it is lucky for A that he did not catch his supplanter  
 H. red-handed (one who had stolen a he-goat would smell of  
 152

## ARCHILOCHUS

thief a-stinking of he-goat !<sup>1</sup> [But while] he was at war with the potter Aeschylus, Hipponax reft [thee of thy virginity];<sup>2</sup> and now all the tale's made clear.<sup>3</sup>

98<sup>4</sup>

Hephaestion *Handbook of Metre* The dactylic tetrameter with disyllabic catalexy (or shortening), first used by Archilochus in the *Epodes*

to take to wife a patent evil

98A

From a Papyrus of the 1st Century B.C., Philodemus *On Music*. Music has power to check faction and disturbance . . . and so Archilochus says .

and whoso liveth is soothed by song.

99<sup>5</sup>

Hephaestion. The trochaic trimeter catalectic, like this of Archilochus, called by some the headless iambic

O Father Zeus, 'twas no wedding I feasted at!

100<sup>6</sup>

The Same · Notable too in the form of the trochaic is the brachycatalectic dimeter called ithyphallic, first used by Archilochus, who combines it with the dactylic tetrameter thus :

No longer doth thy soft skin bloom as it did; 'tis withering now.

it), for instead of the aggrieved (A) punishing the aggressor (H), A is such a poor creature that H. would have reversed the process <sup>2</sup> i.e. while A was taken up with thwarting another rival, H stepped in and forestalled him <sup>3</sup> the poem ends here <sup>4</sup> cf Sch Heph p 273 C <sup>5</sup> cf Sch Heph p. 270 C, Trich. 12, Sch Arg Pind *O.* 12, *N* 8, 11 <sup>6</sup> cf Heph 7. 4 22 C, 15 8 50, Sch pp. 123, 270, 273, At. Fort *Gr. Lat.* 6. 1. 298 K

## ELEGY AND IAMBUS

101

Ath. 7 299 a 'Ομήρου εἰπόντος (*Il* 21 353) 'τείροντ'  
ἐγγέλυές τε καὶ ἰχθύες' ἀκολούθῳ ἐποίησε καὶ Ἀρχιλόχος\*

πολλὰς δὲ τυφλὰς ἐγγέλυας<sup>1</sup> ἐδέξω.

102

Sch Arat. 1009 τὸ γὰρ ἀπτερόνται οἶονεὶ τὰ περὰ χαλάσαντες  
ἀντὶ τοῦ διασείουσι τὰς πτέρυγας ὑποστρέψαντες διακινουοῦσι γὰρ  
τὰς πτέρυγας ἤτοι ὑφ' ἡδονῆς τὴν κοίτην καταλαβόντες ἢ τὴν ἐκ  
τοῦ ἀέρος διαπνέσσοντες ἰκμάδα καὶ παρ' Ἀρχιλόχῳ ἢ ὑφ'  
ἡδονῆς σαλευομένη κορώνη

. . . ὡς<sup>2</sup> κηρύλος  
πέτρης ἐπὶ προβλήτος ἀπτερόσσετο.

103

Stob *Fl* 64 11 [ψόγος Ἀφροδίτης καὶ ὅτι φαῦλον ὁ ἔρωσ  
καὶ πόσων εἶη κακῶν γεγονῶς αἴτιος] Ἀρχιλόχου

τοιοῦς γὰρ φιλότητος ἔρωσ ὑπὸ καρδίην ἔλυσθεῖς  
πολλὴν κατ' ἀχλὺν ὀμμάτων ἔχευεν,  
κλέψας ἐκ στηθῶν ἀπαλὰς φρένας

104<sup>3</sup>

Heph π ποιημ 7 2 p 71 Cons . . καὶ ἔτι 'εὔτε πρὸς'  
κτλ

Id *Ench* 4 2 p 13 Cons [π καταληκτικῶν] ἐὰν δὲ  
τρισύλλαβος ἢ ὁ πὺς ὁ τὸ μέτρον συνιστάς, δύναιται καὶ παρὰ δύο  
συλλαβὰς εἶναι τὸ καταληκτικόν, οἷον ἐπὶ δακτυλικοῦ 'ἐν δὲ' κτλ  
ἐνταῦθα γὰρ ἡ δης συλλαβὴ ἀντὶ τρισυλλάβου κείται

Εὔτε<sup>4</sup> πρὸς ἄεθλα δῆμος ἠθροίζετο,  
ἐν δὲ Βατουσιᾶδης

<sup>1</sup> Wil ἐγγέλυς    <sup>2</sup> mss ὡσπερ    <sup>3</sup> cf *Ibid* p 22 C, Sch.  
272, Sch Ar *Nub* 275, *Prisc Gr Lat* 2 411, *Plot Gr Lat*  
6 2 512-7    <sup>4</sup> Bent mss εὔ τι (τοι)



## ARCHILOCHUS

### 101

Athenaeus *Doctors at Dinner* Homer says 'the eels and fishes were afflicted' (by the fire), and Archilochus similarly many a blind eel hast thou entertained. <sup>1</sup>

### 102 <sup>2</sup>

Scholast on Aratus *Phaenomena* The ravens are said ἀπτερέεσθαι, as slackening their flight The word is used instead of διασείουσι, 'shake' their wings in coming to the end of their flight, for they flap them either through pleasure at reaching their nest or in order to shake out the moisture of the air. And in Archilochus the Crow shaking with joy

flapped her wings like a halcyon on a jutting rock. <sup>3</sup>

### 103

Stobaeus *Anthology* [censure of Aphrodite, and that love is a poor thing and of how many ills the cause] Archilochus.—

For such was the desire of love that twisted itself <sup>4</sup> beneath thy (?) heart and poured a thick mist over thine eyes, stealing the gentle wits from thy head <sup>5</sup>

### 104

Hephaestion *On Poems* (after fr. 94) . . . and again 'When,' etc. (line 1)

Id *Handbook of Metre* [on catalectic lines] But if the foot which composes the metre be trisyllabic, the catalexis or shortening can extend to two syllables as in the dactylic line 'and among them' etc, here the last syllable stands instead of a dactyl

When the people gathered for the Games, and among them Batusiades <sup>6</sup> .

<sup>1</sup> i. e. thy corpse has fed eels at the bottom of the water ?  
<sup>2</sup> cf fr 141      <sup>3</sup> prob from a Fable      <sup>4</sup> like Odysseus under the ram, *Od* 9 433      <sup>5</sup> the Greek is bosom      <sup>6</sup> cf. Hesych Σελληνιάδεω (see next fr)

## ELEGY AND IAMBUS

104A

Hesych

Σελληιάδεω

Σελλέως υἱὸς ὁ μάντις Βατουσιάδης τὸ ὄνομα.

104B

Aristid. *Or.* 2 51 πρόκειται τὰ πράγματ' αὐτοῖς (τοῖς θεοῖς) ὡσπερ ἐν ὀφθαλμοῖς διὰ τοῦτο 'Ζεὺς ἐν θεοῖσι' κτλ, καὶ ὅτι γε δ' αὐτὸ τοῦτο ὁ αὐτὸς οὗτος ποιητῆς μαρτυρεῖ τὸ γὰρ δευτέρων ἔστιν αὐτῷ 'καὶ τέλος' κτλ.

Ζεὺς ἐν θεοῖσι μάντις ἀψευδέστατος  
καὶ τέλος αὐτὸς ἔχει.

105

Mar Plot. *Gr Lat.* 6 2 527 K [de pentametro iambico catalecto] Hoc potest dividī in dimetrum acatalectum Archilochium, de quo supra docui,

φάβ' οὐλος εἴ<λκυσ>ας φίλους.<sup>1</sup>

106

Ath 9 388 f [π περδίκων] τοῦ δὲ ὀνόματος αὐτῶν ἔνιοι συστέλλουσι τὴν μέσην συλλαβὴν, ὡς 'Ἀρχίλοχος'

πτώσσουσαν ὥστε πέρδικα

107

Ibid 14 653 d γενναῖα λέγει τὰ εὐγενῆ ὁ φιλόσοφος, ὡς καὶ 'Ἀρχίλοχος

πάρελθε, γενναῖος γὰρ εἶς.

<sup>1</sup> *E*: mss ΦΑΒΟΥΛΟΕΕ(οι)ΙΞΘΘΙΛΟΙΟΙ, ΦΑΒΘΥΑΟΟΘΘΙ-ΑΘΥΟ

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<sup>1</sup> prob. a mock-patronymic from Σελλός a guardian of the  
156

## ARCHILOCHUS

104A

Hesychius *Glossary*:

of Selleiades<sup>1</sup>

the son of Selleus, the seer by name Batusiades.

104B<sup>2</sup>

*Aristides Orations* The future lies before the Gods, as it were before their eyes; for this reason 'Zeus' etc, and moreover because this very thing is testified to by the same poet; for his second line is 'and himself' etc

Zeus is the surest prophet among the Gods, and himself holdeth the fulfilment.<sup>3</sup>

105

Marius Plotius [the iambic pentameter catalectic]. This can be divided into the acatalectic Archilochian dimeter, of which I have spoken above:

Thou hast drawn friends to thee as a sheaf the dove<sup>4</sup>

106

Athenaeus *Doctors at Dinner* [on partridges]: Their name is sometimes given with the middle syllable short, compare Archilochus:

cowering<sup>5</sup> like a partridge

107

The Same: Plato says that what is well-born is noble; compare Archilochus.

Pass by, for thou art a noble<sup>6</sup> man.

oracle of Zeus at Dodona      <sup>2</sup> ascription doubtful      <sup>3</sup> i.e.  
he is in the position of being able to fulfil his own prophecies      <sup>4</sup> emendation uncertain      <sup>5</sup> feminine      <sup>6</sup> apparently used by A. to mean of high birth

ELEGY AND IAMBUS

108

Suid

ναὶ ναὶ μὰ μήκωνος χλόην·  
ὄρκος ἐπὶ χλευασμῶ

109

*Et. Magn* 26 23 θωγή ἔχει δὲ τὸ ι ἐκ παραδόσεως, ἐπειδὴ  
εὔρηται θωιή, ὡς παρ' Ἀρχιλόχῳ  
ὡς δ' ἄν σε θωιή λάβοι

110

*Sch Il* 24 315 εἴωθε καὶ ὁ Ἀρχιλόχος μελάμπυγον τοῦτον  
(τόν ἀετόν) καλεῖν  
μή<sup>1</sup> τευ μελαμπύγου τύχης<sup>2</sup>

111

*Apoll Soph* 67 ἔμπλην· ἔμπελάδην, σύνεγγυς, ἦ, ὡς ἔνιοι,  
χωρίς καὶ Ἀρχιλόχος ἐπὶ τοῦ χωρίς  
ἔμπλην ἐμοῦ τε καὶ Φόλου<sup>3</sup>

112

*Phot Lex* λεακώρητος· ὁ ἐξωλοθρευμένος τὸ γὰρ λέως ἐστὶ  
τελέως Ἀρχιλόχος  
λείως γὰρ οὐδὲν ἐφρόνουν

113

*Hesych* Θαργήλια Ἀπόλλωνος ἑορτὴ καὶ ὄλος ὁ μὴν ἱερὸς  
τοῦ θεοῦ ἐν δὲ τοῖς Θαργηλίοις τὰς ἀπαρχὰς τῶν φυομένων<sup>4</sup>

<sup>1</sup> *B* from *Hesych* and *Suid* *Sch* ἦ <sup>2</sup> some citations -χοις  
<sup>3</sup> *Schn* *Sch Nic.* ἐφόλου (φόλου), *Ap* φίλου <sup>4</sup> *Voss* · mss  
φαιν

<sup>1</sup> cf *Ath* 9 370 b <sup>2</sup> cf *Hesych* μήτ' εὐμελ τύχοις, *Suid.*  
μελ and *Zenob* 5 10 (μή σύ γε), *Mill Mél* 367 <sup>3</sup> the Fox  
158

## ARCHILOCHUS

108

Sudas *Lexicon*·

Yes, yes, by the green of the poppy ;

a jesting oath <sup>1</sup>

109

*Etymologicum Magnum*. θωή 'retribution'.—this word has the iota by tradition, since it is found in the form θωιή, as for instance in Archilochus .

and in order that retribution may take thee

110<sup>2</sup>

Scholast on the *Iliad*: Archilochus too calls the eagle black-rumped

lest thou meet a black-rumped creature <sup>3</sup>

111<sup>4</sup>

Apollonius the Sophist *Homeric Lexicon* ἐμπλην — ἐμπελάδην 'close to,' οι, as some use it, 'apart from'; the latter use occurs in Archilochus

apart from Pholus and me

112<sup>5</sup>

Photius *Lexicon*· λεωκόρητος — 'utterly destroyed,' for λέως is equivalent to τελέως 'completely', compare Archilochus

for they had no sense at all.

113

Hesychius *Glossary* Thargelia — A feast of Apollo, and the whole month sacred to the God, at the Thargelia they

to its Cub? but Hesychius and the *Greek Proverbs* explain it by 'lest you meet somebody brave and strong,' i. e. Heracles  
<sup>4</sup> cf Sch Nic *Ther* 322                    <sup>5</sup> cf Apoll *Pron Gram. Gr.*

211 5811

## ELEGY AND IAMBUS

ποιοῦνται καὶ περικομίζουσι ταῦτα δὲ Θαρρήλια φασιν καὶ μὴν Θαρρηλίων καὶ τὴν εὐετηρίαν<sup>1</sup> ἐκάλουν Θαρρηλόν καὶ Ἀρχίλοχος

Φησὶν', ἕως φᾶ· νῦν ἄγει Θαρρήλια.<sup>2</sup>

114 (1)—(14)

Phylarch ap Ath 13 606d Κοίρανος ὁ Μιλήσιος ἰδὼν ἀλιέας τῷ δικτῷ λαβόντας δελφίνα καὶ μέλλοντας κατακόπτειν, ἀργύριον δούς καὶ παραιτησάμενος ἀφήκεν ἐς τὸ πέλαγος. καὶ μετὰ ταῦτα ναυαγία χρησάμενος περὶ Μύκονον καὶ πάντων ἀπολομένων μόνος ὑπὸ δελφίνος ἐσώθη ὁ Κοίρανος τελευτήσας δ' αὐτοῦ γηραιοῦ ἐν τῇ πατρίδι καὶ τῆς ἐκφορᾶς παρὰ τὴν θάλατταν γιγνομένης, κατὰ τύχην<sup>3</sup> ἐν τῷ λιμένι πλῆθος δελφίνων ἐφάνη ἐν τῇ ἡμέρᾳ ἐκείνῃ μικρὸν ἀπωτέρω τῶν ἐκκομίζοντων τὸν Κοίρανον, ὡσεὶ συνεκφερόντων καὶ συγκηδεύοντων τὸν ἄνθρωπον

Ael N.A. 8 3 Κοίρανος ὄνομα, τὸ γένος ἐκ Παρου, δελφίνων τινῶν ἐν Βυζαντίῳ βόλῃ περιπεσόντων καὶ ἐαλωκότων, δούς ἀργύριον οἰοεὶ λῦτρα τοῖς ἡγρευκόσιν ἀφήκεν αὐτοὺς ἐλευθέρους, ἀνθ' ὧν τὴν χάριν ἀπέληφεν ἔπλει γοῦν ποτε πεντηκόντορον ἔχων, ὡς λόγος, Μιλησίους τινὰς ἄγουσαν ἄνδρας, ἐν δὲ τῷ μεταξὺ <Νάξου καὶ><sup>4</sup> Πάρου πορθμῷ τῆς νεὸς ἀνατραπέισης καὶ τῶν ἄλλων διαφθαρέντων, τὸν Κοίρανον ἔσωσαν δελφίνες ὑπὲρ ἧς εἶχον εὐεργεσίας φθάσαντες<sup>5</sup> τὴν ἴσην ἀντιδιδόντες καὶ ἔνθα ἐξενήξαντο ὀχοῦντες αὐτὸν ἔκρα δέικνυται καὶ ὕπαντρος πέτρα, καὶ καλεῖται ὁ χῶρος Κοιράνειος χρόνῳ δὲ ὕστερον τεθνεῶτα τόνδε τὸν Κοίρανον θαλάττης πλησίον ἔκαον εἶτα μέντοι αἰσθόμενοι ποθεν οἱ δελφίνες ἠθροίσθησαν, ὥσπερ οὖν ἐπὶ τὸ κῆδος ἦκοντες, καὶ ἐς ὅσον ἡ πυρὰ ἐνήκμαζε καομένη, παρέμειναν ὡς φίλῳ φίλος πιστός εἶτα μέντοι κατασβεσθείσης οἶδε ἀπενήξαντο

Plut Soll An 36 Κοίρανος . Πάριος γὰρ ὧν τὸ γένος ἐν Βυζαντίῳ δελφίνων βόλον, εἰς χεθόντων σαγήνην καὶ κινδυνευόντων κατακοπήναι, πριάμενος μεθήκε πάντας ὀλίγῳ δὲ ὕστερον ἔπλει πεντηκόντορον ἔχων, ὡς φασί, Μιλησίῳ<sup>6</sup> ἄνδρας ἄγουσαν, ἐν δὲ

<sup>1</sup> Schow · mss βυετ      <sup>2</sup> B-E mss φησὶν ὡς φαίε νῦν ἄγει τὰ Θ ; for φησίνος cf IG 3 5741, CIA 407, C.I.G 2. 2242, Arr. An 3 2 5 (mss Φισινόν); for φάω cf fr 160      <sup>3</sup> mss here incorporate gloss ἐν τῇ Μιλήτῳ ὀν πατρίδι      <sup>4</sup> Wesseling  
<sup>5</sup> mss ἦς φθάσ. εἶχ. εὐεργ.      <sup>6</sup> Rohde (see below) mss ληστῶν

## ARCHILOCHUS

offer and carry round firstfruits of all that grows, and these they call Thargelia, the month being known as Thargelion. Moreover, a good season was called Thargelian. Compare Archilochus

Dawn breaks, Pheisus, it is the Thargelia.<sup>1</sup>

### 114 (1)-(14)

Phylarchus Coeranus of Miletus, seeing one day some fishermen who had taken a dolphin about to cut it in pieces, begged it off by a gift of money and let it go out to sea. Some time afterwards he was shipwrecked off Myconos and was saved by a dolphin when all hands were lost but he. When he died an old man in his native country and the funeral was being held near the seashore, a shoal of dolphins happened to appear in the harbour on the very day, within a stone's throw of the funeral procession, as though accompanying Coeranus to his grave and sharing the grief of the mourners.

*Aelian Natural History*: One day at Byzantium some dolphins which had been netted and taken, were ransomed, as it were, by a Parian named Coeranus who gave their captors some money and set them free. His kindness did not go unrewarded. For he was sailing one day, we are told, in a fifty-oared galley which was conveying some Milesians, when, in the strait between Naxos and Paros, the ship capsized and all aboard perished except Coeranus, who was saved by dolphins—a prompt return for his kindly action. A promontory and a cliff with a cave in it are shown where they swam ashore with him, and the place is called after him. Some time afterwards, when this man Coeranus died and his body was being burnt near the sea, the dolphins somehow learnt of it and assembled as though they had come to the funeral, and remained, like faithful friends, till the fire burnt itself out.

*Plutarch Sagacity of Animals*: Coeranus, who was by birth a Parian,<sup>2</sup> when one day at Byzantium a number of dolphins became entangled in a net and were about to be cut to pieces, bought them and let them all go. Soon afterwards, they say, he was at sea in a fifty-oared galley, which was carrying certain of the Milesians, when, in the strait between Naxos

<sup>1</sup> with imperis ἀγει cf. Theophr. *Char.* 4. 12. *νοῦμῆσαν ἀγει* (subject was originally 'the king,' cf. *ῥεῖ* and *ῥεῖ Ζεὺς*).<sup>2</sup> so Aelian. Phylarchus makes him a Milesian, which is clearly right (see below).

## ELEGY AND IAMBUS

τῷ μεταξὺ Νάξου καὶ Πάρου πορθμῷ τῆς νεῶς ἀνατραπέισης καὶ τῶν ἄλλων διαφθαρέντων, ἐκεῖνον λέγουσι δελφίνος ὑποδραμόντος αὐτῷ καὶ ἀνακουφίζοντος ἐξενεχθῆναι τῆς Σικύνθου κατὰ σπήλαιον ὃ δεικνύται μέχρι νῦν καὶ καλεῖται Κοιράνειον ἐπὶ τούτῳ δὲ λέγεται ποιῆσαι τὸν Ἀρχίλοχον· ‘Πεντηκοντ’ ἀνδρῶν’ κτλ ἐπεὶ δὲ ὕστερον ἀποθανόντος αὐτοῦ τὸ σῶμα πλησίον τῆς θαλάττης οἱ προσήκοντες ἔκαον, ἐπεφαίνοντο πολλοὶ δελφίνες παρὰ τὸν αἰγιαλόν, ὥσπερ ἐπιδεικνύντες ἑαυτοὺς ἦκοντας ἐπὶ τὰς ταφάς, καὶ παραμειναντες ἄχρι οὗ συνετελέσθησαν

*Inscr Gr. 12 5. 445 + p 315 (A 1st Cent B C, letters about ¼ inch high, B transcript of stone now lost, said to have been ‘of Macedonian or Roman times’)*<sup>1</sup>

A Col 1

[συ]νέγραφεν ὁ Δημέας οὐ μόνον περὶ τῆ[ν ἄλλων δό-]  
[ξ]αν ἀλλὰ καὶ τοῦ ποιητοῦ Ἀρχιλόχου τὰς ἀρετὰς [καὶ τῆς]  
λαμπρυνόμενης εὐσεβίας καὶ τῆς περὶ τὴν Πάρ[ον φιλοπα-]  
τρίας καὶ τῶν ὑπ’ αὐτοῦ<sup>2</sup> πεπραγμένων [ὑπὲρ τῶν Παρί-]  
ων πολλῶν καὶ μεγάλων ἀγαθῶν δ[έκα βυβλία] (5)

παρὲκ τοῦ ἀνηγαγώχτος ταῦτα εἰς ἄρχ[οντας τοὺς]  
ἐτησίους. γέγραφεν δὲ ὁ Δημέας ἕκαστα τῶ[ν πεπραγμέ-]  
νων καὶ γεγραμμένων ὑπὸ Ἀρχιλόχου κατ’ ἄρ[χοντα]  
ἕκαστον καὶ ἦρκται ἀπὸ ἄρχοντος πρώτον Εὐρ[έου, ἐφ’ οὗ]  
δοκεῖ πεντηκόντορος Μιλησίων πρέσβεις ἀγα[γούσα] (10)

καὶ ἀνακομιζομένη ἐπὶ<sup>3</sup> Μιλήτου διαφθαρήνα[ι ἐν πόρῳ]  
τῷ Ναξιακῷ, καὶ σωθῆναι ἓνα τινὰ αὐτῶν, φῶ τὸ ὄ[νομα<sup>4</sup> Κοίρα-]  
νος, ὑπὸ δελφίνος ἀναλημφθέντα, καὶ ἐκπεσόν[τα ἐπὶ τὰ]  
e g Ἐπισυρίων<sup>5</sup> παράκτια εἰς τι σπήλαιον, σὺν φύ[λακι ἐαθῆναι]  
ἐκείθεν ἀθῶνον κατὰ πρεσβευτησίαν τὸ δὲ σπή[λαιον τοῦτο] (15)  
ἔτι νῦν ἱερὸν ἔχομεν, καὶ ἀπ’ αὐτοῦ Κοιράνειον [καλεῖται]  
καὶ ἀπόκλισε μετ’ Ἀρχιλόχου ὁ Κοίρανος ἐν τῷ [δευτέρῳ]  
ἀποικισμῷ τῆς Θάσου καὶ ἐν τῷ πολέμῳ, οὗ μνημῆν [ποιεῖ-]  
ται ὁ Ἀρχίλοχος τήνδε (1)

<sup>1</sup> read and emended by Hiller von Gartringen-Wil -Leo-Jurenka, and *E* (see *Appendix*): here printed according to the lines of the stones except where verse occurs <sup>2</sup> stone autων with ου above <sup>3</sup> corr from απο, itself corr from απ by adding small ο (afterwards changed to ι) near right top of μ <sup>4</sup> first ο of ονομα written above <sup>5</sup> a name for the district, see Admiralty Chart



## ARCHILOCHUS

and Paros, the ship capsizing and all but he being lost, it is said that a dolphin ran under him and supported him, and put him ashore in a cave of Sicynthus<sup>1</sup> which is shown to this day and called after him. It is on this episode that Archilochus is said to have written 'Out of fifty,' etc. And when Coeranus came to die and his kinsmen were burning his body near the sea, a shoal of dolphins appeared off the shore as though to show that they had come to the funeral, and waited near by till all was over.

*From two exemplars of an Inscription on the bases of lost statues or other monuments of Archilochus at Paros dedicated by a priest of Zeus the King and Heracles the Victorious*<sup>2</sup>

### A Col. 1

Demeas wrote an account not only of the fame of others, but of the virtues of the poet Archilochus, his outstanding piety,<sup>3</sup> the love he bore to his country, Paros, and the many great benefits he bestowed on the Parians—about these he wrote five Books, besides the Book which assigns them to the Archon of each year. And Demeas has given each of the things done and written of by Archilochus under the name of the archon to whose year it belongs, beginning with the first archonship of Eureka, when it seems that a fifty-oared galley which had brought ambassadors from the Milesians and was on the way back to Miletus, was lost in the [strait] of Naxos and only one of her company saved, a man named Coeranus, who was taken on its back by a dolphin, and cast up into *e g* a cave on the coast of the Syra-ward district,<sup>4</sup> whence he [was allowed] safe-conduct under guard by right of his status as ambassador. And we hold the cave sacred to this day, and it is called after him the Cave of Coeranus. This Coeranus was associated with Archilochus in the [second] colonisation of Thasos and in the war, of which the poet makes the following mention (1)

<sup>1</sup> prob. = Paros (*see below*), as Plut. adds a similar story told 'by the Zacynthians' of Telemachus, there may have been some old confusion between Sicynthus and Zacynthus.  
<sup>2</sup> I have been obliged here, in order to avoid dividing the chief inscription, to disregard the metrical arrangement of the Books.  
<sup>3</sup> genitive due to confusion. <sup>4</sup> *see Appendix*, p. 321.

## ELEGY AND IAMBUS

Πεντήκοντ' ἀνδρῶν λίπε Κ[οίρανον] ἦπιος  
Ποσειδῶν<sup>1</sup>

<sup>e g</sup> ναυαγίας σωθέντ' ἓνα,<sup>2</sup>  
| ὄ[ς τ' ἔλαχυν-]πτέρυγον δελφῖν' <sup>3</sup> ἐκελήτισ' εἰς  
| Σίκυν[θον.<sup>4</sup>]  
(18 lines almost wholly lost)

. . . . . χρυσὸν δὲ τέμν[οντας ἦ] (40)  
φέροντας τοὺς Θρᾶκας ἂν στερῶσιν Πάριοι, πάντ[α πάλιν]  
αποκαταστήσασθαι <sup>5</sup> αὐτοῖς διασαφεῖ δὲ ταῦ[τα πάν-]  
τα οὕτως ὁ Ἀρχίλοχος σκώπτων ὅτι ἐψευδό[ρηξαν] (2)

Τόλμαν ἐκπρέπουσαν εἶδεν, εἴ τις ἦν ἀναιβάτης,  
ἰν|γράφη τ' ἔτης Ἀρῆος Ἑξακεστομαλκιδῶν.<sup>6</sup>  
ὡς φόα<sup>7</sup> χρο|λι προσίζει, τῶς <sup>8</sup> ὁ παῖς Πεισιστράτου  
ἄνδρας εὖ | νωμῶντας αὐλὸν καὶ λύρην ἀνῆρ' <sup>9</sup> ἄγων  
εἰς Θάσον, φωσι| Θρέξιιν<sup>10</sup> δῶρ' ἔχων ἀκήρατον <sup>5</sup>  
χρυσόν· οἰκείω<sup>11</sup> | δὲ κέρδει ξύν' ἐποίησαν κακά.

ὅτι τοὺς Θρᾶκας  
ἀποκτείναντες αὐτοὶ οἱ μ'ν αὐτῶν ὑπὸ Παρί- (50)  
ων ἀπεπνίχθησαν, οἱ <δὲ> δρῆσται ἀπά<χθη>σ<αν><sup>12</sup> ὑπὸ τῶν

Θρᾶ-  
κῶν μετὰ ταῦτα πάλιν γίεται ἄρχων Ἀμ-  
φίτιμος, καὶ ἐν τούτοις διασαφεῖ πάλιν ὡς  
ἐνίκησαν καρτέρωσ τοὺς Ναξίους, λέγων (55)  
οὕτω (3)

τῶν δ' ἀνωτάτη Τύχη<sup>13</sup>  
ἴλαος παρασταθεῖσα | φᾶ τ' ἔβαινέ θ', ἦ τ' ἦη  
ἄρχεν, ἦν τ' αἰεὶν αὐτῆς τῆς πολυ|τλαντος λεῶ·

<sup>1</sup> this line in Plut *σβοιε* <sup>2</sup> stone ελιπε and σωθεντα <sup>3</sup> st  
-φειν <sup>4</sup> cf. Pind. *P* 4 16 and χρυσάρματος, for rhythm cf 103  
<sup>5</sup> stone -στας <sup>6</sup> stone εξηκεστομαλκιδων corr to εξακ.  
cf Hesych Ἑξηκεστομαλκίδαι (sic) <οἱ> περὶ Ἑξηκεσιδίην καὶ  
Ἀλκίδην (sic) τοὺς κιθαρῳδοὺς <sup>7</sup> cf Hesych φόα ἐξανθήματα  
ἐν τῷ σώματι <sup>8</sup> stone των <sup>9</sup> 'set off,' 'started,' cf αἰρειν  
<sup>10</sup> stone θρηξιιν <sup>11</sup> stone οικειως <sup>12</sup> st δρα corr to δρη,  
and after ται σο erased, the cutter began απασα, traces of  
correction in text and above <sup>13</sup> st η τυχη

## ARCHILOCHUS

Out of fifty shipwrecked the kindly Poseidon left to be saved only Coeranus [who rode a little-winged dolphin cock-horse to Sicynthus ]<sup>1</sup>

(18 lines almost wholly lost)

And if the Parians deprive the Thracians of any gold they may be digging or carrying away, they are to restore it all to them' All this is proved by Archilochus, who thus satirises them for perjuring themselves (2)

Outstanding courage did he witness who was in the fleet<sup>2</sup> and enrolled as war-cousin<sup>3</sup> in the clan of Exacestus and Malcis (?) Like tatters settling on the skin, even so set off the son of Peisistratus with a company of doughty wielders of flute and lyre<sup>4</sup> for Thasos, bearing a gift of pure gold<sup>5</sup> for the Thracians; and they made misfortune for their fellows<sup>6</sup> by their own gain<sup>7</sup>

This is because they (afterwards) killed the Thracians, and all of them were themselves either drowned by the Parians or carried off as slaves by the Thracians In the following year Amphitimus is archon again, and at this time the poet proves again that they (the Parians) won a great victory over the Naxians, in the following words. (3)

And highest of all,<sup>8</sup> taking her stand propitious near by, Fortune shone forth, and went, and where'er she came bore rule; and up rose the war-cry of a

<sup>1</sup> prob = Paros (Rubensohn, from Plut and Steph Byz who gives a list of poetical synonyms for P including Ζάκυνθος)  
<sup>2</sup> i e one of the overseas expedition to Thasos  
<sup>3</sup> i e comrade-in-arms  
<sup>4</sup> rather than of spear and shield (i e meddling non-combatants)  
<sup>5</sup> i e the (alleged) intention of giving the Thracians a share in working the mines (written after the above treaty was made, as a protest)  
<sup>6</sup> i e fellow-countrymen in general  
<sup>7</sup> sarcastic, i e much good did it do them  
<sup>8</sup> or high above them

## ELEGY AND IAMBUS

κοῦτις ἦν<sup>1</sup> τῶν ρίψακόντων οὐκ<sup>2</sup> ἐφήμμενη σερίς,<sup>3</sup>  
 ἀλλ' ἀκόντισαν· τόσοι τ' ἄρ' ἀθρόοις ἐξάλαμασι 5  
 τῆλ' ἐπέκθεον, τόσ' ἔλλαβ'<sup>4</sup> Αἴδης ἐλώρια.  
 ὄν τ' . . . |

Col iv.<sup>5</sup>

e.g. [ὡς φησιν δ']  
 Δημέας, ἀλλὰ [ἐνίκησαν ὅτι δ' ἀληθῆ λέγει] (1)  
 δηλοῖ ὁ ποιητῆς [οὔτω] (4)

[Τροπαῖον ἔστηκ'· εὐφρόνη<sup>6</sup>] | δ' ἐπὶ στρατὸν  
 ἦ[λθ', οὐδὲ χεῖρον' ὦν ἐόλπμεν τὰ] | νῦν  
 ἐεργμέν', ἀ[λλὰ τῆσδε γῆς κρατήσατε]  
 [ὄ]|πη μ' ἔσωσε ῥα[χίης Ποσειδέων,]  
 [οὔ χωρὶς οὐκ ἂν τέ]|μενος ἀλλ' ἀνωφελ[ῆ] 5  
 [γῆν εἴχεθ' οἴας μὴ θεοὶ συνοικεῖ]|ται.

ὅτι δὲ Γλαῦκος [τὸν στρατηγὸν τῶν Θρακῶν (?) μονα-] (6)  
 χὸν μάχῃ κρατήσα[ς ἀπέκτεινεν, ὡς φησιν ὁ Δημέας,]  
 δηλοῖ ὁ ποιητῆς [διὰ τῶν ἰάμβων οὔτω] (5)

[Γλαῦκ', οὐ σὺ γυῖ]|ου καὶ φρένας τρέσ[εις ἰών]  
 [ἔς ὄψιν Ἀρέως· οὐ γ<ὰρ ἦσθα τ>ἄρ' ὄτις]  
 [σῆς] | γῆς ἐπιμνήσαιο ῥα[θυμῶν μόνου,]  
 [ἦ παρὰ πότον τὰ δει]|νὰ τολμήσας μέθ[η]  
 e.g. [Ἄρει τραπέιης νῶτον· ἀλλ' ἠγήτορα] | 5  
 | ἀνεῖλες αἰχμῆ, καὶ μ[όνος μαχεύμενος]  
 [πολλῶν κρατεῖς·]|σὸν δ' ἔσκε καὶ χόλ[φ<sup>7</sup> φοβεῖν.]

[ἐκδημία δ' ἦν αὐτῷ οὐδεμία]  
 εἰ μὴ οἱ εἰς τὴν Θάσον [πλοῖ, οὓς ἐπλευσε πολλούς, φοι-] (14)

<sup>1</sup> ν added above      <sup>2</sup> some correction in st.      <sup>3</sup> st  
 first omitted one μ; σερίς (cf Hesych. *σερί<s>*· *ζωστήρ* and  
*σερίδες σεράι*) is glossed *μας* (α under λ of *πολυ*)      <sup>4</sup> stone -*βεν*  
<sup>5</sup> Col ii is entirely lost, Col iii almost entirely; Col iv now  
 contains rather less than half of the letters of each line, but  
 includes a recurring formula which is of great assistance to  
 the restorer (see *Appendix*, p 316)      <sup>6</sup> Cf. Hesych *εὐφρόνη*·  
*νύξ καὶ εὐφροσύνη*, cf *δυσφρόνη*      <sup>7</sup> stone *εσκεν* and (first) *χαλ*

## ARCHILOCHUS

doughty people; and not one of the javelneers but had his hold of the thong,<sup>1</sup> for they all cast their javelns; aye, and every one of the many that ran ahead leaping forth against us, Death had surely for his prey And whomsoever . . .

Col 1v

*e g* according to Demeas, but [they defeated them;] and that Demeas is right is proved by the poet [thus:] (4)

[The trophy's up,<sup>2</sup> and joy] hath come upon the host; and what is now accomplished [is all as good as we hoped; for ye have won this land] where I was rescued from the surf [by Poseidon, without whose aid<sup>3</sup> ye would not possess a] holy precinct, but an unprofitable [land such as the Gods share not with man.]

And that Glaucus defeated [and killed the Thracian (?) general] in single combat, as we are told by Demeas, is proved by the poet [in his iambs thus ] (5)

[You, Glaucus,] will not tremble in limb and wit [when you come to face Ares. For you, I trow, were not of old the man who] bethought him of his country [only] when he was at his ease, or dared great deeds in his cups [only to turn tail before the War-God; nay, but] you slew with your spear [the chief of an host,<sup>4</sup> and overcame a multitude single-handed ] It was yours [to put men to rout] with your very wrath.

[The poet spent no time abroad] except for his [frequent voyages] to Thasos, where he visited among others a courtesan

<sup>1</sup> *i e* all gripped their javelns firmly by the thong used for throwing them (elsewh called ἀγκύλη, ἄμμα, ἔναμμα) <sup>2</sup> *i.e.* victory is ours <sup>3</sup> and, by implication, without the poet's

<sup>4</sup> doubtfully restored

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τῆσας καὶ παρ' ἐταίρ[αν τινὰ θυγατέρα οὖσαν<sup>1</sup> ταύτης] (15)  
 τῆς γαύρας ἤτιν[ι ὀνειδίξει διὰ τῶν ἰάμβων οὕτω] (6)

e.g. Πῶς δὴ τοιαῦτα βή[σομ' ἀγκαλίσματα ;]  
 | [οὐ σύχ' ἔλωμαι πρό]τερον<sup>2</sup> ἀχραδινέ[ων ;]<sup>3</sup>

[ὡς δ' ὁ Δημέας φησί, συνήγαγεν ἀπι-]  
 ὦν τῆς Θάσου καὶ δ[άμαρτι<sup>4</sup> ἐχρήσθη αὐτῇ καὶ οὐ παλ-]  
 λακῇ ὅτι δ' ἀληθ[ῆ λέγει ὁ Δημέας ταῦτα γράφων] (20)  
 ὑπὲρ ταύτης τῆς πα[λλακῆς, δηλοῖ ὁ Ἀρχίλοχος παρὰ]  
 τάδε (7)

Χιλίους γὰρ ἄνδ[ρας εἶχες, ἥτις ἄνδρ' ἔχεις ἕνα.]  
[καὶ] (22)

ταῦτα (8)

Γυναϊκά σ' εἶλ[ον γαμέτιν,<sup>5</sup> ἥς λεωφόρου]  
 e.g. [τύχησα,] | ταῖς μαίαισι δ' ἥς τέξ[αις<sup>6</sup> γουῆς]  
 [πιστός τις ὦν πέφνηα] | παιδαναιρέτης.  
 με[τὰ δ' ἑπτὰ ἔτη, ὡς φησι Δημέας, διέ-] (25)  
 στησαν ὅτι δ' ἀληθ[ῆ λέγει, δηλοῖ ὁ ποιητῆς λέγων]  
 τὰδ<sup>7</sup>. (9)

Ἔτεξας,<sup>6</sup> ὦ Τέρεινα, [τῆν ἐγὼ θορῆν]  
 [ἔν σοι γάμφῳ φύτευ]σα παραφερνησίω<sup>7</sup>  
κ[αὶ παρὰ τάδε·] (10) (28)

[Ἦν πρόσφατον ποίη-]σα τεταριχευμέν[ην]<sup>8</sup>  
 [τοῦμπροσθε κέρκω μν]|ρία Καβαρινίδι,  
 ἀκή[ρατος συνῶρος ἑπτὰ ταῦτ' ἔτη] |  
 ἔχω μίαν γυναϊκά σ'· ἀ[λλ' ὠραζέαι]  
 [διαφρονεύσα,<sup>9</sup> καὶ] | κασαλβάδας δέκα 5  
 ἀ[πέροντι δώμαθ' ἕκε' εἰσάγουσά] | μοι.  
 μεταμφίευν δὲ κᾶξ[ιθι πρὸς ἐσπέραν,]  
 [καὶ] | κῶλ' ἀρεῦ βινεῦσιν ἠθ[έοις πάλιν.]

<sup>1</sup> φοιτάω cannot take παρά and genitive, hence the daughter  
<sup>2</sup> stone inserts ἦ <sup>3</sup> dimin, of *Achradina*, κορακίνος, Κλεο-  
 βουλῆνη <sup>4</sup> cf Lys 1 94 30 who (perh using old legal  
 word) contrasts γαμεταὶ γυναῖκες with παλλακαί <sup>5</sup> cf A P.  
 5 180 <sup>6</sup> cf Ar Lys 553 ἐντέξῃ (Sch paraphr παράσχη)  
<sup>7</sup> cf παράφερνα, *Panlect*, Hesych εἴλιον παράφερνον <sup>8</sup> st.  
 -ρείχ.  
<sup>9</sup> cf Hesych, *Lyr. Alex. Adesp* 37 2 Powell

## ARCHILOCHUS

[who was the daughter] of the disdainful woman whom [he upbraids in his iambs thus ] (6)

*e g* How shall [I] betake [me to such embraces ?  
| Shall I not chose figs] before wild pears ?<sup>1</sup>

[And according to Demeas he took her (the daughter) with him] when he left Thasos, and made her his wedded wife. And that Demeas is right in saying this about this courtesan, the poet proves in these words (7)

For [thou hadst] a thousand husbands [who now hast one ;]  
[and] in these : (8)

*e g* I took thee [for my wedded] wife [whom I found a harlot,] and to the midwives [I have ever been known for a sure] acknowledger of the children thou barest<sup>2</sup>

but according to [Demeas they parted] after [seven years.] And that he is right the poet proves thus : (9)

Thou barest fruit, Tereina, [of the seed thou hadst] of an over-dowered marriage with me.<sup>3</sup>

And again (10)

[Thee that I made fresh] who [before] was staled<sup>4</sup> by many and many a Cabarnian<sup>5</sup> [lover,] thee I have possessed [these seven years (?)] and none but thee, [thy helpmeet] undefiled. But now [thou giv'st thyself airs (?)] and wranglest with me (?), and hast brought] ten harlots [into] my house [while I was abroad] Change thy garments<sup>6</sup> and make sport [once more] for such as be no woman's husband.<sup>7</sup>

<sup>1</sup> *v.e* sweet before sour      <sup>2</sup> *lit* taker-up of children, if when a child was born the father took it up it was a sign that he acknowledged it      <sup>3</sup> *v.e* he was paid high to take her ?  
<sup>4</sup> metaphor from fresh and salted fish      <sup>5</sup> *v.e* Parian      <sup>6</sup> *v.e.* put on clothes characteristic of the courtesan      <sup>7</sup> *lit* caelibibus viris crua tua tolle

## ELEGY AND IAMBUS

e.g.

[καὶ ταῦτα] (11) (34)

Πῆ βήσσαι νέορτον ἐ[πιγαμέειν πόσιν ;]  
 [τίθει δ' ὀ]χῆα<sup>1</sup> βατράχῳ Σεριφίῳ·  
 κ[αὶ] εὐπορήσεις διψέουσ', ἐὰν | δ' ἄρα  
 βινητήσης, στριφνὰ β[ινηθήσαι·]

[ὡς δέ φησιν ὁ Δη-]  
 μέας, ἐπ' Ἀκραιφνίοις ἐ[στρατεύσαντο εὐτυχῶς ὡς]  
 δὲ ἀληθῆ ἄ φησιν, ὁ Ἄρχ[ίλοχος διασαφεί σκώπτων πα-] (39)  
 ρὰ τάδε (12)

Ἄκραιφνί, πῶ[ς] ἔχεις σὺ τῶν πολιτέων ;]

[ἔκα-]  
 στα δὲ ταῦτα διασαφ[εῖ ὅτι ἀληθῆ ἐστὶν ὁ ποιητῆς] (41)  
 παρὰ τάδε (13)

Ἐπεὶ τὰ δειν[ὰ μηδὲν ἠγνόευν ἔτι,]  
 [σαγῶν] | ἀγόρασαν ἄλφιστα, ξύρη[σα δὲ]  
 [τμήξας ἀπ' ἵτνος] | ὄχμ',<sup>2</sup> ἵνα στύφω δέρας  
 [τῆμῃ γυναικὶ γηραῶν μυρ] | μηκιῶν  
 μηδ' ἀμπέχ[ω<sup>3</sup> καρίδα (?) ]

[καὶ τάδε·] (14) (45)

[Ἐπεὶ δὲ] | χειρῶν δούρατ' ἔκπα[λλον, κρέων<sup>4</sup>]  
 [γαύροις λόγοις] | ὄρινε· τῶν δ' ἐδάμνα[το]  
 [ὑβρις· πέλας γὰρ στᾶσ'] | Ἀθηναίῃ Διὸς<sup>5</sup>  
 ἀμφ' [ἦμιν ὑψὶ νεῦσεν, Αἰολεῖς δ' ἄρα] |  
 θέσαν πρόχουν τριγχ[οῖσι,<sup>6</sup> κοῦκ Ἴάουες.] 5

<sup>1</sup> the cutter prob. read this with the δ, δοχῆα, = ὀχήματα as Demarch. ap Harp., cf ὀχεία, ὀχεύω <sup>2</sup> cf Hesych ὄχμα πόρπημα, and ἔχμα <sup>3</sup> stone ἀμφεχ <sup>4</sup> or Κρέων? <sup>5</sup> cf. Soph Aj 172 <sup>6</sup> σ inserted before τ, perh rightly, cf. Hesych.



## ARCHILOCHUS

And again : (11)

*e.g.* Whither wilt thou go [to find thee] a new  
[husband ?] Go bed thee with a Seriphian frog :<sup>1</sup>  
and [then when thou'rt dry thou shalt have thy  
fill, and if] thou wouldst have more than that,  
[that too.]<sup>2</sup>

[And according to] Demeas they (the Parians) sent [a  
successful expedition] against the Acraephnians,<sup>3</sup> and  
that he is right in this Archilochus proves in these [jesting]  
words (12)

Acraephnis, how [art thou off for citizens ?]

And each of these things the poet proves thus (13)

When they [knew the full depth of their woe,]  
they (the enemy) bartered [their arms] for food ;  
[and I cut] the leathern handle [from a shield]  
and shaved off [the hair of it], that it might serve  
me to smooth out [the aged] wrinkles<sup>4</sup> from [my  
wife's] skin,<sup>5</sup> so that [I] might not have [a  
prawn (?)] to embrace<sup>6</sup>

And again (14)

And when [they] began to cast the javelins from  
their hands, [their king]<sup>7</sup> exhorted them [with  
disdainful words] But their [pride] was humbled.  
For Athena, daughter of Zeus, [stood] nigh [above  
us and gave her nod, and 'twas not Ionians<sup>8</sup> that]  
set an ewer on the coping-stone,<sup>9</sup> [but Aeolians.<sup>10</sup>

<sup>1</sup> the frogs of this island were said never to croak, and the frog in general was proverbially the typical water-drinker, A was too fond of wine and song to please his wife, and, to her thinking, kept her short of drink      <sup>2</sup> *lit* seu cupies subigitari, bene rigide subigitaris      <sup>3</sup> a city of Boeotia  
<sup>4</sup> *lit* ant-runs      <sup>5</sup> *i.e.* to beat her with      <sup>6</sup> cf Theocr 10  
18, where it is a mantis, strange evidence for the taking of a town, but A was a humorist      <sup>7</sup> or Creon      <sup>8</sup> *i.e.* Parians  
<sup>9</sup> *i.e.* ploughed the sands, failed      <sup>10</sup> *i.e.* Acraephnians

## ELEGY AND IAMBUS

[ἐπεὶ δ' ἔ]|ρηκτο πύργος ἀμφαδῆ[ν<sup>1</sup> σφισιν,]  
 [ὄν Κᾶρες ἦσαν θέσει]| βαρδίστη<sup>2</sup> λίθων  
 ἰδρῶ[ντες,<sup>3</sup> ἡμῖν ἡπύη<sup>4</sup> πάσας ἀνά]  
 [φυ]|λὰς ἄορτο<sup>5</sup> Λεσβίων [φορμυγκτέων,]  
 [χεῖρας δὲ]| θέντες χερσὶν ὄρ[χεύντο στρατός·] 10  
 [κάπεκτύπη]|σε Ζεὺς Ὀλυμπίων [πατήρ.]  
 [τῶν δ' οὔτις ἐς τὸ λοι]|πὸν ἦν ἐπήβολο[ς]  
 [τῶν πρόσθεν εἰχ', ἀλλ']<sup>6</sup> ἔστασαν πονεύ[μενοι]  
 [καὶ σφέας ἀποσβείσ']<sup>7</sup> ἔφθαν' ἦν ἀμφρά[σστατο]<sup>8</sup>  
 [ἕκαστος ἐλπίς οὐ πάλιν]| φανευμένη, 15  
 καθή[μενοι δ' ἄβριγδα<sup>9</sup> τήρεον φάος.]

B Col 1v

. . . [Ἀπολ]λῶνιο[  
 . . . . . τῆς]  
 μητρὸς αὐτῆς[  
 . . . . . ]

(2 lines lost)

καὶ με[τὰ<sup>9</sup> . . . . . ] (6)  
 [. . . . . τῆς πατρίδος καὶ Ἀρχιλόχου ἐνταῦθα π[άλιν]  
 [μέμνηται ὁ Δημέας (°) . . . . . ]

(2 lines lost)

Τίς σε τὸν ἐν πέτρῃ Μουσῶν θεράπωντ' ἐχάραξεν (10)  
 καὶ Τελεσικλῆος κούρε καταγλαῖσας,  
 λέξω δὴ σοὶ ἐγὼ μάλ' ἐτήτυμα, εἰ σὺ μὴ οἶδας·  
 ἔσθλός ἐᾶν ἀρετῆς τ' οὐκ ὑπολειπόμενος  
 Σωσθεὺς Προσθένου υἱὸς ἐμὴν πολ[ύ]μ[νον] ἀοιδῶν  
 τιμῶν ἀενάων αἴσαν ὑπεσπάσατο

(followed, after a space, by four elegiac (°) lines, the first two beginning with Σωφροσύνης οἶακα ἀπὸ ἐμέο (°), and the last ending Πάρος.)

### 115

Heph 15. 8 p 50 Cons. [π ἀσυναρτήτων] γίνεται δὲ ὁ τελευταῖος τῆς τετραποδίας διὰ τὴν ἐπὶ τέλους ἀδιάφορον καὶ κρητικός·

<sup>1</sup> η added above    <sup>2</sup> corr from βραδ    <sup>3</sup> st εἰδρω    <sup>4</sup> cf Hesych ἡπύη φωνή    <sup>5</sup> εορται first cut    <sup>6</sup> st prob εἰχεν-αλλα  
<sup>7</sup> st prob ἀποσβείσα    <sup>8</sup> cf Hesych ἀμφράστατο ἐγνώρισεν.  
<sup>9</sup> cf ἄβριξ, ἄπριξ, ἄπριγδα, or ἀπνί, cf fr. 41

## ARCHILOCHUS

And when] their wall of defence, [which the Carians had bullded] sweating at the long slow [laying] of stones, was broke open, [as for us, among all our] tribes<sup>1</sup> arose [the music] of Lesbian [lyre-players, and] laying [hand] on hand [the host] set up the dance, while Zeus [the Father] of the Olympians [thundered his favour] Meanwhile of the foe no man] was to be master any moie [of what had been his, but] they all stood sore troubled, [the hope each] had fostered [had gone out] ere he knew it, [never] to be lit again, and they sat [still and waited sleepless for the dawn ]

B Col iv

. . [Apoi]lonus . . . of her mother (or of his—or her—mother herself) .

(2 lines lost)

and after (?) .

(1 line lost)

of his (or her) country and Archilochus [Demeas makes mention] there again .

(2 lines lost)

Who hath honoured thee by carving thee, 'the servitor of the Muses' that art in the stone, thou son of Telesicles? I will tell thee right truly if thou knowest not. Being a good man and not left behind by Virtue, Sostheus<sup>2</sup> son of Prostheneas hath stolen my tuneful song to make him a destiny of eternal fame.

(followed by two couplets beginning *The helm of Wisdom and ending Paros*<sup>3</sup>)

### 115

Hephaestion *Handbook of Metre* [on 'unconnectable' metres] The last foot of the dactylic tetrapody becomes, with the last syllable *anceps*, a cretic, compare

<sup>1</sup> or, as we should say, regiments      <sup>2</sup> known from other inscriptions  
<sup>3</sup> prob containing the name of the author of the above lines, perhaps a schoolmaster

## ELEGY AND IAMBUS

καὶ βήσσας ὀρέων δυσπαιπάλους<sup>1</sup> οἶος ἦν ἐπ ἧβης

116

Ibid 5. 3 p 16 [π. λαμβικοῦ καταληκτικοῦ]. τρίμετρον δὲ οἶον τὸ Ἄρχιλόχου

ὄγμος, κακοῦ δὲ γήραος καθαιρεῖ

117

Steph Byz Πάρος· νῆσος, ἦν καὶ

πόλιον

Ἄρχιλόχος καλεῖ ἐν τοῖς Ἐπωδοῖς

118

Zenob 5. 68

πόλλ' οἶδ' ἀλώπηξ, ἀλλ' ἐχῆνος ἐν μέγα.

μέμνηται ταύτης Ἄρχιλόχος ἐν ἐπωδῇ . . λέγεται δὲ ἡ παροιμία ἐπὶ τῶν πανουρογυάτων

### ΥΜΝΩΝ

119 ὕμνος εἰς Ἡρακλέα

Pind *Ol* 9 τὸ μὲν Ἄρχιλόχου μέλος | φωνᾶεν Ὀλυμπία | καλλίνικος ὁ τριπλῶς κεχλαδῶς | ἄρκεσε Κρόνιον παρ' ὄχθον | ἀγεμονεῦσαι κωμάζοντι φίλοις Ἐφάρ- | μόστῳ σὺν ἑταίροις | ἀλλὰ νῦν, κτλ.

Sch *ad loc* (α') . ἔθος δὲ ἦν κωμάζειν τὴν νίκην τοῖς νικηφόροις μετ' αὐλητοῦ μὴ παρόντος δὲ αὐλητοῦ εἰς τῶν ἑταίρων ἀνακρουόμενος ἔλεγε 'τῆνελλα καλλίνικε.'—(β') τὸ μὲν Ἄρχιλόχου μέλος, ὃ τοῖς νικῶσι τὰ Ὀλύμπια ἐπήδετο, ἦν τρίστροφον, κοινῶς δυναμένον ἀρμόζειν ἐπὶ παντός νικηφόρου διὰ τὸ κατὰ τῆς πράξεως αὐτῆς ψιλὸν ἔχειν τὸν λόγον, μήτε δὲ ὄνομα μήτε ἰδιῶμα ἀγωνισ-

<sup>1</sup> Schroed -λος as acc. pl. (prob rightly)

<sup>1</sup> supply *roaming* or the like    <sup>2</sup> cf. At Fort. *Gr. Lat.* 6 1. 299 K    <sup>3</sup> cf. Plut *Soll. An.* 16    <sup>4</sup> *ie* to roll himself into

## ARCHILOCHUS

and <sup>1</sup> the steep glens of the hills, such as he was in youth

116 <sup>2</sup>

The Same [on the catalectic iambic]. The trimeter, as for instance in Archilochus.

. row, and destroys the . . . of evil eld

117

Stephanus of Byzantium *Lexicon* Paros :—an island which is also called a

city

by Archilochus in the *Epodes*.

118 <sup>3</sup>

Zenobius *Proverbs* .

The Fox knoweth many things, the Hedgehog one great thing <sup>4</sup>

This saying occurs in an Epode of Archilochus It is used of the greatest scoundrels

## HYMNS

### 119 HYMN TO HERACLES <sup>5</sup>

Pindar *Olympians* The sounding chant of Archilochus at Olympia, the threefold rolling victory-song, sufficed to lead Epharmostus when he went in triumph past the Cronian hill with his dear companions, but now, etc.

Scholiasts *on the passage* (a) It was the custom for the winner to celebrate his victory in the evening with a flute-player, and if there was no fluteplayer present, one of the winner's companions struck up by speaking the words *τήνελλα καλλίνικε* (that is, 'ting-a-ling victorious')—(b) The chant of Archilochus which was sung in honour of winners at the Olympian Games had three strophes, being of such a nature as to be able to apply generally to any winner because its words contained no mention of the event it celebrated, nor the name of the winner or the nature of the contest. The refrain

a ball of spines, cf. fr 65 <sup>5</sup> cf Ar *Ach* 1227 ff and Sch, Sch Pind *N* 3 1, Tz *Chil.* 1. 690, Suid. *τήνελλα*, Callim *Ox. Pap.* 1793 col 8 4 and fr. 223

## ELEGY AND IAMBUS

ματος. ἐφυμνίω δὲ κατεχρώντο τούτῳ 'τήνελλα καλλίνικε'.  
 —(γ') τὸ δὲ τριπλὸς ὅτι τρεῖς ἐπεκελεύουσι τὸ καλλίνικε οὐ καθόλου δὲ τρεῖς, ἀλλ' ὅτι τριπλὴν ἔχει τὴν στροφὴν καὶ πάλιν ἀναλαμβάνεται Ἐρατοσθένους δὲ φησι μὴ ἐπινίκιον εἶναι τὸ Ἀρχιλόχου μέλος, ἀλλ' ὕμνον εἰς Ἡρακλέα τρίπλοον δὲ οὐ διὰ τὸ ἐκ τριῶν στροφῶν συγκεῖσθαι, ἀλλὰ διὰ τὸ τρεῖς ἐφυμνιάζεσθαι τὸ καλλίνικε περὶ δὲ τοῦ τήνελλα Ἐρατοσθένους φησὶν ὅτι ὅτε ὁ αὐλητὴς ἢ ὁ κιθαριστὴς μὴ παρῆν, ὁ ἔξαρχος αὐτὸ μεταλαβὼν ἔλεγεν ἔξω τοῦ μέλους, ὁ δὲ τῶν κωμαστῶν χορὸς ἐπέβαλλε τὸ καλλίνικε, καὶ οὕτω συνειρόμενον γέγονε τὸ 'τήνελλα καλλίνικε.' ἢ δὲ ἀρχὴ τοῦ μέλους ἐστὶν 'ὦ καλλίνικε' κτλ —(δ') Ἀρχίλοχος τῷ Ἡρακλεῖ ὕμνον <ποιήσας>, ἀπορήσας κιθαρῳδοῦ διὰ τινος λέξεως τὸ μέλος ἐμιμήσατο συντάξας οὖν τοῦτο τὸ κόμμα τήνελλα, οὕτως τὰ ἐξῆς ἀνεβάλλετο, καὶ αὐτὸς μὲν τὸ μέλος τῆς κιθάρας ἐν μέσῳ τῶ χορῶ ἔλεγε, τὸ τήνελλα, ὁ δὲ χορὸς τὰ ἐπίλοιπα ἐκ τούτου τὸ λοιπὸν οἱ ἀποροῦντες κιθαρῳδῶν τούτῳ τῷ κόμματι ἐχρώντο τῷ τήνελλα. τὸ δὲ ὅλον οὕτως 'τήνελλα' κτλ

Ar. Ar 1764 ἀλαλααὶ ἰὴ Παιῶν, | τήνελλα καλλίνικος, ὦ |  
 δαιμόνων ὑπέργατε

Sch ad loc τὸ τήνελλα μίμησις ἐστὶ φωνῆς κρούματος αὐλοῦ ποιᾶς ἀπὸ τοῦ ἐφυμνίου οὐ εἶπεν Ἀρχίλοχος εἰς τὸν Ἡρακλέα μετὰ τὸν ἄθλον Αὐγέου, 'τήνελλα' κτλ δοκεῖ δὲ πρῶτος Ἀρχίλοχος νικήσας ἐν Πάρῳ τὸν Δήμητρος ὕμνον ἑαυτῷ τούτον ἐπιπεφωνηκέαι.

Τήνελλα καλλίνικε,  
 χαῖρ' ἀναξ' Ἡράκλεες,  
 αὐτὸς τε καὶ Ἰόλαος, αἰχμητὰ δύο.  
 τήνελλα καλλίνικε  
 χαῖρ' ἀναξ' Ἡράκλεες.<sup>1</sup>

ΙΟΒΑΚΧΩΝ

120<sup>2</sup>

Heph 15. 16 p 52 Cons ἄλλο ἀσυνάρτητον ὁμοίως κατὰ τὴν πρῶτην ἀντιπάθειαν ἐξ ἰαμβικοῦ διμέτρου ἀκαταλήκτου καὶ τροχαικοῦ ἐφθημμεροῦς, τοῦ καλουμένου Εὐριπιδείου, οἷον τὸ ἐν τοῖς ἀναφερομένοις εἰς Ἀρχίλοχον Ἰοβάκχοις

<sup>1</sup> so Erat ap. Sch Pind (but χαῖρε and Ἡράκλεις) another version has ὦ καλλίνικε, but the exact form of the hymn remains uncertain

<sup>2</sup> see opposite, some citations add O before victorious cf Sch Ar Av 1764, Hom H. Dem 492

## ARCHILOCHUS

employed was this, *τήνελλα καλλίνικε*.—(c) The word 'threefold' is used because they shouted the word *καλλίνικε* thrice, that is not to say thrice in immediate succession, but the strophe is threefold and the refrain repeated with each. But according to Eratosthenes the chant of Archilochus is not really a victory-song but a hymn to Heracles, and the word 'threefold' does not refer to its being composed of three strophes, but because the word *καλλίνικε* was used three times as a refrain. With regard to the word *τήνελλα* we are told by Eratosthenes that when the flute-player or lyre-player was not present the chorus-leader took it up and spoke it 'outside of the song,' and then the chorus of revellers joined in with *καλλίνικε*, and thus came the combination *τήνελλα καλλίνικε*. The song begins 'O hail victorious,' etc.—(d) Having composed a hymn to Heracles, Archilochus was at a loss for a lyre-player and imitated the tune in speech. Thus he made this word *τήνελλα* as a start for what followed, and himself spoke the tune of the lyre, that is *τήνελλα*, in the midst of the chorus, and they did the rest. From this it came about that when a lyre-player was not to be had, this word *τήνελλα* was used instead. The whole song is as follows:—  
'Ting-a-ling,' etc.

Aristophanes *Birds* Alalalai! hail Thou Healer, *τήνελλα καλλίνικος*, Most excellent of Deities!

Scholast on the *passage* The word *τήνελλα* is the representation of a certain musical sound of the flute taken from the refrain which Archilochus repeated in honour of Heracles after the Labour of the Augean Stables 'Ting-a-ling,' etc. It appears that Archilochus first used this refrain for himself, when he won the competition for the Hymn to Demeter at Paros.

Ting-a-ling victorious! all hail Lord Heracles,  
Thyself and Iolaus, warriors twain,  
Ting-a-ling victorious! all hail Lord Heracles!

### IOBACCHI

120<sup>2</sup>

Hephaestion *Handbook of Metre* There is another 'un-connectable' metre with the first antipathy or 'opposition,' consisting of an iambic dimeter acatalectic and a 3½-foot trochaic, known as the Euripidean, as for instance in the *Iobacchi* ascribed to Archilochus

## ELEGY AND IAMBUS

Δήμητρος ἀγνῆς καὶ Κόρης τὴν πανήγυριν σέβων

121

Steph. Byz. Βέχειρ .

χρυσοθέθειρ

παρ' Ἀρχιλόχῳ ἐν Ἰοβάκχοις, ὅπερ ἀποκέκοπται τοῦ χρυσοθέθειρος.

122

Erot 117 K σκύτα· τὸ μεταξὺ τῶν τευόντων τοῦ τραχήλου  
καὶ Ἀρχιλόχως

πῶς ἀπέπρισε σκύτα ;<sup>1</sup>

123

Sch II. 18 492 ἡ ὑπὸ ἀντὶ τῆς μετά, μετά δάδων Ἀρχιλόχος·  
ἄδων ὑπ' αὐλητήηρος

124

Ath 3 122 b Κηφισόδωρος γοῦν ὁ Ἰσοκράτους τοῦ ρήτορος  
μαθητῆς ἐν τῷ τρίτῳ τῶν Πρὸς Ἀριστοτέλην λέγει, ὅτι εὔροι τις ἀν  
ὑπὸ τῶν ἄλλων ποιητῶν ἢ καὶ σοφιστῶν ἐν ἧ δύο γοῦν πονηρῶς  
εἰρημένα, οἷα παρὰ μὲν Ἀρχιλόχῳ τό

Πᾶς ἀνὴρ ἀπεσκόλυπτεν<sup>2</sup>

125

Et Magn Vet. αὐόνη· ξηρότης, Ἀρχιλόχος, οἶον  
κακὴν σφιν Ζεὺς ἔδωκεν αὐόνην.

<sup>1</sup> sugg B mss ἀπέπρησε τὰν σκύταν  
πάντα δ' ἀνδρ' ἀποσκόλυπτεν

<sup>2</sup> mss (rightly)

<sup>1</sup> the remaining fragments have not been classified by B, 124, 135, 136, 137, 140, 142 prob. belong to the *Tetrameters*, and  
178 ~



## ARCHILOCHUS

Celebrating the feast of the holy Demeter and Corè

121

Stephanus of Byzantium *Lexicon* · Βέχειρ . . χρυσοέθειρ  
golden-haired

in the *Iobacchi* of Archilochus, a shortened form of  
χρυσοέθειρος.

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122<sup>1</sup>

Erotian *Glossary to Hippocrates* . σκότα —the part between  
the tendons of the neck . compare Archilochus .

how did he saw off<sup>2</sup> the nape of the neck ?

123<sup>3</sup>

Scholast on Homer The preposition *ὑπό* is used instead of  
*μετά*, 'by the light of torches'; compare Archilochus .

singing to the fluteplayer's accompaniment

124<sup>4</sup>

Athenaeus *Doctors at Dinner* Cephisodorus the pupil of  
the orator Isocrates, in the 3rd Book of his treatise *To Aristotle*,  
declares that in the other poets or sophists you may find at  
least one or two things ill said, for instance in Archilochus .

omnes tentigo cepit

125

*Old Etymologicum Magnum* : ἀόνη : — dryness; Archi-  
lochus, compare

Zeus gave them an evil drought.

160 to the *Epodes* <sup>2</sup> i.e. sever or perh burn off, as  
Hesychius seems to have read, explaining 'lamented, blew  
off, made to wither off,' all prob traditional attempts cf.  
*EM* 720. 38, *EG*. 505 53, Hesych *σκότα*, Psell *Prolog* Zon  
118, Hesych. ἀπέπρησεν <sup>3</sup> cf Sch Ar Av 1426 <sup>4</sup> cf.  
Hesych ἀπεσκόλυπτεν

179

## ELEGY AND IAMBUS

126

Sch. Ar *Ach* 279 *φέβαλοι γάρ εἰσιν οἱ σπυνηήρες . . καὶ*  
*παρὰ Ἀρχιλόχῳ δὲ κείται·*

*πυρὸς δ' ἔ' αὐτῶ φεψάλυξ.<sup>1</sup>*

127

*Et Magn.* 731 46 *στύπος Λυκόφρων καλεῖται τὸ πρέμ-*  
*νον τῆς ἀμπέλου, ἀφ' οὗ Ἀρχίλοχος*

*θυρέων ἀπεστύπαζον*

128

Sch Nic *Theo* 158 *ἀμυδρόν· νῦν τὸ χαλεπὸν λέγεται, ὡς καὶ*  
*Ἀρχίλοχος*

*ἀμυδρὴν χοιράδ' ἐξαλεύμενος*

129

Eust *Od* 1542 49 *αἱ συνθέσεις τοῦ τρις ἐπιρρήματος . .*  
*πλήθος σημαίνουσιν ὡς . . καὶ*

*Θάσον δὲ τὴν τρισυζύρην πόλιν*

*παρ' Ἀρχιλόχῳ*

130

*Et Magn* 689 1 *προῖκτης προσαίτης ἢ πρό ἀντὶ τῆς παρὰ*  
*παρὰ τὸ προικνεῖσθαι . (fr 92) . ὁ δὲ Ἡρωδιανὸς παρὰ τὸ*  
*ἴσσω, ὡς Ἀρχίλοχος*

*προτείνω χεῖρα καὶ προίσσομαι.*

131

Ath. 3 107f *δασυντέον δὲ λέγοντας τὸ ἦπαρ, καὶ γὰρ ἡ*  
*συναλοφὴ ἐστὶ παρ' Ἀρχιλόχῳ διὰ δασέος φησὶ γὰρ*

*χολὴν γὰρ οὐκ ἔχεις ἐφ' ἠπατι.*

<sup>1</sup> *ἐα E*, cf *Od.* 14 22 mss *ἦν*

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<sup>1</sup> cf *Suid.* *φεψάλω*      <sup>2</sup> cf *EM* 120 3, *EM. Vet.* 37  
(*θύρασι*), Sch *Ar Rh* 1 1117, *Hesych ἀπεσούπαζον*      <sup>3</sup> cf.  
*EM* 297 17, *EG* 585 14      <sup>4</sup> cf *fr.* 19      <sup>5</sup> cf. *Zon.*

## ARCHILOCHUS

126<sup>1</sup>

Scholast on Aristophanes. *φέψαλοι* are sparks . . . and the word is found in Archilochus

and I was a spark of fire to him.

127<sup>2</sup>

*Etymologicum Magnum* *στύπος* —Lycophron . . . the stump of the vine is so called, whence Archilochus.

(I) cudgelled (him) from the door.

128

Scholast on Nicander *Venomous Bites*. *ἀμυδρόν* —In this passage it means 'difficult or troublesome' (?), as in Archilochus:

avoiding a dim-seen reef.

129<sup>3</sup>

Eustathius on the *Odyssey*. Compounds of the prefix *τρις-* 'thrice' mean 'very much', compare and this

and the thrice miserable city of Thasos;

in Archilochus<sup>4</sup>

130<sup>5</sup>

*Etymologicum Magnum*. *προΐκτης* —'beggar' the preposition *πρό* instead of *παρά*; from *προΐκνέισθαι*, 'to come before'. (see fr. 92) . . . But Herodian makes it from *ἴσσω*, as in Archilochus:

I put forth my hand and beg.

131

Athenaeus *Doctors at Dinner*. The word *ἥπαρ* 'liver' must be aspirated, for synaloephè (of *ἐπί*) occurs in Archilochus with the *φ*, thus:

for thou hast no gall in thy liver.<sup>6</sup>

1573, Suid *καταπροΐξεται*, *Et Vind* cod 32 *προΐκτης*, Fav. 383

<sup>6</sup> B compares Aesop *Fab* 183, where the Camel and the Elephant fight 'for the crown,' and the Ape declares them both unsuitable, the Camel because he has no gall (*ἴε* anger) against evil-doers, other creatures believed to have no gall were the stag and the antelope

## ELEGY AND IAMBUS

### 132

Plut *Garr* 2 ὅθεν αὐτοῖς συμβαίνει μήτε παρὰ δειπνον συγκλι-  
τῶν μήτε συσκήνων τυγχάνειν προθύμων, ὅταν ὀδοιπορώσιν ἢ  
πλέωσιν, ἀλλ' ἀναγκαστῶν πρόσκειται γὰρ (ὁ λάλος) ἀπανταχοῦ,  
τῶν ἱματίων ἀντιλαμβανόμενος, τοῦ γενείου, τὴν πλευρὰν θυροκοπῶν  
τῇ χειρὶ

πόδες δὴ κείθι τιμιώτατοι

κατὰ Ἀρχίλοχον.

### 133

Heracleid. *de Politi* 3 ὅτι δὲ ἀρχαιοτάτη τῶν πολιτειῶν ἡ  
Κρητικὴ ἐμφαίνει καὶ Ὅμηρος, λέγων τὰς πόλεις αὐτῶν εὐναιεταῶ-  
σας καὶ Ἀρχίλοχος δὲ ἐν οἷς ἐπισκώπτων τινὰ φησιν

νόμους δὲ Κρητικοὺς διδάσκεται.

### 134

Hdn καθ. προσ *Gram Gr* 3 1 525 θέλουσι δὲ τὸ πεδότρυψ  
ἐκτείνειν, πλανώμενοι ἐκ τοῦ παρ' Ἀρχιλόχῳ

ἄνδρας ὡς ἀμφιτρίβας

### 135

Suid. δ σημαίνει δὲ καὶ τὸ πολὺ καὶ μέγα παρ' Ἀρχιλόχῳ

ἄ ἕαδ' εἷς τε ταύρους<sup>1</sup>

### 136

Gram. *A O.* i. 164 24 [φύω]· ἀφ' οὗ τό

φῦμα μηνίων μεταξὺ

Ἀρχίλοχος.

<sup>1</sup> so Sch. Plat. and *A P.*, Suid. δ δέκα τ. (for the corrup-  
tion see Bast in Greg p 245)

## ARCHILOCHUS

### 132

Plutarch *Garrulity* · And so it is that the garrulous can never meet with any willing to share a dining-couch or tent with them on a journey by land or sea—they will only do so of necessity, for one of this sort is ever at you, plucking your coat or tweaking your beard or knocking at the door of your ribs, aye,

feet are the most valuable there ;<sup>1</sup>

as Archilochus says.

### 133

Heracleides *Constitutions* · That the Cretan constitution is the most ancient is shown by Homer, who calls the cities of Crete ‘well-inhabited.’ Archilochus shows the same thing in the lines in which he mocks at somebody, saying :

and he’s learning the laws of Crete<sup>2</sup>

### 134<sup>3</sup>

Herodian *Complete Prosody* They wish to lengthen the iota of *πεδοτριψ* ‘wearer-out-of-fetters,’ in spite of Archilochus’

like scoundrelly knaves

### 135<sup>4</sup>

Sudas *Lexicon* δ, ‘Ah’.— . . . it is used also to mean ‘much’ and ‘great’ by Archilochus

Much was he pleased, and in among the bulls . . .<sup>5</sup>

### 136

Cramer *Inedita* (*Oxford*) [*φύω*, to grow] . . . from which comes Archilochus’

a tumour betwixt the thighs

<sup>1</sup> on land ? prob. from a Fable still at school      <sup>2</sup> he is, as it were, cf Hesych *ἀμφιτριβας*      <sup>3</sup> cf Sch Plat 393, Cram. *A.P.* 4 84 10      <sup>4</sup> cf Sch      <sup>5</sup> perh he is the Lion of Babr. *Fab* 44

## ELEGY AND IAMBUS

137

Ibid. 441 21 ἡ φθειροῖ δοτικὴ συνέστη παρὰ Ἀρχιλόχῳ  
φθειροῖ μοχθίζοντα

138

*Et Magna* μέλαια τὰ αἰδοῖα, ὅτι μέσα εἰσὶ τῆς οὐράς, μέσσα  
ὄντα Ἡσιόδος (*op* 510), ὡς καὶ Ἀρχιλόχος

Ἴνας δ' ἀπέθρισεν μεδέων<sup>1</sup>

ἢ κατὰ μετάθεσιν τοῦ δ εἰς ζ μέδεα<sup>2</sup>

139

Sch Ar *Lys* 1257 [πολὺς δ' ἀμφὶ τὰς γέννας ἀφρὸς ἦνσει].  
πρὸς τὸ παρὰ τῷ Ἀρχιλόχῳ

πολλὸς<sup>3</sup> δ' ἀφρὸς ἦν περὶ στόμα.

140

Sch. Ar. *Pac.* 1148 παρδακὸν δὲ δίνυρον . . καὶ Ἀρχιλόχου  
παρδοκὸν δι' ἡπιόλιον<sup>4</sup>

141

Ael. *H A* 12 9 [π κίγκλου]. κινεῖ δὲ οἱ τὰ οὐραῖα πετερά,  
ὥσπερ οὖν ὁ παρὰ τῷ Ἀρχιλόχῳ

κηρύλος

<sup>1</sup> mss δὲ μεδ ἀπέθρ      <sup>2</sup> these words should prob. precede  
ὡς καὶ      <sup>3</sup> Pors mss πολὺς      <sup>4</sup> ἡπιόλιον<sup>5</sup> E

<sup>1</sup> prob. ref to the Fable, not of the Fox and the Lice, for the Fox is always feminine, but of the Countryman and the Lice (*App B. Civ.* 1 101).—'Lice were once biting a country-

## ARCHILOCHUS

137

Ibid. The dative *φθειροί* occurs in Archilochus :  
afflicted with lice <sup>1</sup>

138 <sup>2</sup>

*Etymologicum Magnum* μέζεα —the genitals, because they lie in the midst of the tail-parts—Hesiod μέσσεα—as in Archilochus

and severed the sinews of his genitals , <sup>3</sup>  
with exchange of ζ and δ, μέδεα.

139

Scholast on Aristophanes *Lysistrata* [‘and much foam blooms about his jaws ’] · This refers to the line of Archilochus  
and much foam was about his mouth.

140

Scholast on Aristophanes *Peace* : *παρδοκόν* — soaking wet . . . and Archilochus

[                    ] <sup>4</sup>

141 <sup>5</sup>

Aelian *Natural History* [the wagtail] · Its tail-feathers wag, like those of Archilochus’

ceyl

or cock-halcyon.

man ploughing, and he twice left his plough to clear his shirt of them; but he was bitten again, and so, to prevent too frequent interruptions of his work, he burnt his shirt’ <sup>2</sup> cf. *E G* 390, 48 Bek *An* 3. 1438 n <sup>3</sup> prob ref to the Fable of the Beaver, Aesop 189 Halm <sup>4</sup> corrupt, perh. ‘because of a soaking (sweating?) nightmare (or ague)’ <sup>5</sup> cf fr 102 and Apost 9. 82

## ELEGY AND IAMBUS

### 142

*Ibid.* 4 12 πολλάκις τὰ κατ' ὀβολὸν μετὰ πολλῶν πόνων συναχθέντα χρήματα, κατὰ Ἀρχίλοχον, εἰς πόρνης γυναικὸς ἔντερον καταύρουσιν.<sup>1</sup>

*Nicet. Chon Hist* 300 (582 M) καὶ τὸ τοῦ Ἀρχιλόχου ἀντικρὺς ἐπεραίνετο, ὃ φησιν, εἰς ἔντερον πόρνης πολλάκις μεταρρυΐσκεσθαι τὰ χρόνω καὶ πόνω συλλεγένητα μακρῶ.

πολλὰ δ' εἰς πόρνης γυναικὸς ἐρρυΐσκειτ' ἔντερον  
τὰ χρόνω μακρῶ πόνω τε συλλεγένητα χρήματα.<sup>2</sup>

### 143

*Luc Pseudol* 1 τὸ δὲ τοῦ Ἀρχιλόχου ἐκείνο ἤδη σοι λέγω, ὅτι τέττιγα τοῦ πτεροῦ συνείληφας, εἶπερ τινὰ ποιητὴν ἰάμβων ἀκούεις Ἀρχίλοχον, Πάριον τὸ γένος, ἄνδρα κομιδῇ ἐλεύθερον καὶ παρρησίᾳ συνόντα, μηδὲν ὀκνοῦντα ὀνειδίξειν, εἰ καὶ ὅτι μάλιστα λυπήσειν ἔμελλον τοὺς περιπετεῖς ἐσομένους τῇ χολῇ τῶν ἰάμβων αὐτοῦ. ἐκείνος τοίνυν πρὸς τινος τῶν τοιοῦτων ἀκούσας κακῶς, τέττιγα εἶπε τὸν ἄνδρα εἰληφέναι πτεροῦ, εἰκάζων ἑαυτὸν τῷ τέττιγι ὃ Ἀρχίλοχος, φύσει μὲν ἄλαλ' ὄντι καὶ ἄνευ τινος ἀνάγκης, ὅσταν δὲ τοῦ πτεροῦ ληφθῆι, γεγωνότερον βοῶντι 'καὶ σὺ δέ' εἶπε 'ὦ κακὸδαίμον ἄνθρωπε, τί βουλόμενος ποιητὴν ἄλλον παροξύνεις εἰς σεαυτὸν, αἰτίας ζητοῦντα καὶ ὑποθέσεις τοῖς ἰάμβοις,

τέττιγα δ' ἐδράξω πτεροῦ<sup>3</sup>

### 144

*Arist* 2 137 καὶ ὁ μὲν γε κατ' ἰσχὸν προφέρων, εἰ καὶ ἐνὸς εἴη κρείττων, ὑπὸ δύοιν γ' ἂν αὐτὸν κατείργεσθαι φησι καὶ Ἀρχίλοχος καὶ ἡ παροιμία

*Sch. ad loc* ἡ μὲν παροιμία φησὶν 'οὐδὲ Ἡρακλῆς πρὸς δύο ' τὸ δὲ Ἀρχιλόχου ῥητὸν οἶον μὲν ἔστιν οὐκ ἴσμεν, ἴσως δ' ἂν εἴη τοιοῦτον

<sup>1</sup> *B* sugg. καταρρέουσιν  
κετο *B* from Hesych

<sup>2</sup> *E* from paraphr ἐρρυΐσκειτ'  
<sup>3</sup> *Wil*, cf *Matr An.* 2 628

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<sup>1</sup> some of the wording given here comes from Nicetas; both paraphrases have often for much      <sup>2</sup> cf *Apost.* 16. 32, *Ars.* 186



## ARCHILOCHUS

142

The Same : As Archilochus says,

And much was the wealth which, gathered with long time and labour, he would pour into the lap of a harlot.<sup>1</sup>

Nicetas Choniata *History* And they did exactly what Archilochus speaks of (paraphrase of the above).

143<sup>2</sup>

Lucian *The Liar* : I will employ the expression used by Archilochus

thou hast taken a cricket by the wing ;

if, that is, you have ever heard of an iambic poet of Paros called Archilochus, a man of great frankness and outspokenness, who never hesitated to utter a reproach however much it would hurt the victims of the bitterness of his lines Well, this Archilochus, being slandered by one of these people, said that the man had taken a cricket by the wing, likening himself to the cricket, which chatters naturally and without compulsion, but shouts the louder when it is taken by the wing. 'And you' says he, 'what are you at, inciting a talkative poet against you by seeking reasons and themes for his iambs?'<sup>3</sup>

144

Aristides *Orationes* Now the man who excels in strength, though he were stronger than one, would be kept down by two, as we are told by Archilochus and the proverb.

Scholiast on the passage The proverb is 'Not even Heracles against two'; what Archilochus said is unknown, but it was probably something similar

444<sup>3</sup> prob a paraphrase of A's words in the same poem; cf. Catull 40, which would seem to bring together frags 94, 95, and 143 as all parts of one poem addressed to Lycambes (Hendrickson *Class Philol.* 1925 155), cf p 91

## ELEGY AND IAMBUS

145

Ath. 4 167 d τοιοῦτος ἐγένετο καὶ Αἰθίοψ ὁ Κορίνθιος, ὡς φησι Δημήτριος ὁ Σκήψιος, οὗ μνημονεύει Ἀρχίλοχος ὑπὸ φιληδονίας γὰρ καὶ ἀκρασίας καὶ οὗτος, μετ' Ἀρχίου πλέων εἰς Σικελίαν, ὅτε ἔμελλε κτίζειν Συρακούσας, τῷ ἑαυτοῦ συσσίτῳ μελιττοῦτης ἀπέδοτο τὸν κληρὸν ὃν ἐν Συρακούσαις λαχὼν ἔμελλεν ἔξειν.

146

Harp. 171. 4 Στρώμη· μνημονεύει τῶν Θεσίων πρὸς Μαρωνείτας περὶ τῆς Στρώμης ἀμφισβητήσεως Φιλόχορος ἐν ε' Ἀρχίλοχον ἐπαγόμενος μάρτυρα.

147

Dio Chrys OI. 60 II 666 [π Νέσσου καὶ Δηιανείρας] φασὶ γὰρ οἱ μὲν τὸν Ἀρχίλοχον ληρεῖν ποιῶντα τὴν Δηιάνειραν ἐν τῷ βιάζεσθαι ὑπὸ τοῦ Κενταύρου πρὸς τὸν Ἡρακλέα βαιψωδοῦσαν, ἀναμμηθήσκουσαν τῆς τοῦ Ἀχελφύου μνηστείας καὶ τῶν τότε γενομένων ὥστε πολλὴν σχολὴν εἶναι τῷ Νέσσῳ ὅτι ἐβούλετο πράξει.

Sch. Ap. Rh 1. 1212 Ἡρακλῆς γήμας Δηιάνειραν τὴν Οἰνέως θυγατέρα καὶ διάγων ἐν Καλυδῶνι παρὰ τῷ Οἰνεί ἐν συμποσίῳ Κύαθον<sup>1</sup> τὸν Οἰνέως οἰνοχόον, Ἀρχιτέλους δὲ παῖδα, πλήξας κονδύλω ἀνείλεν, ὅτι αὐτῷ τὰ ποδόνηπτρα ὕδατα ἀγνοῶν ἐπὶ τῶν χειρῶν ἐπέχεεν φεύγων οὖν τὸν φόνον καὶ σὺν τῇ γαμετῇ στελλόμενος ἀνείλεν ἐν Εὐήνῳ ποταμῷ Νέσσον Κένταυρον, ὡς καὶ Ἀρχίλοχος ἱστορεῖ

Sch. II 21 237 Ἀρχίλοχος μὲν οὐκ ἐτόλμησεν Ἀχελῶν ὡς ποταμὸν Ἡρακλεί συμβαλεῖν, ἀλλ' ὡς ταῦρον

148

Plut. Vit Mar Μασσαλιήτας μέντοι λέγουσι τοῖς ὀστέοις περιθριγκῶσαι τοὺς ἀμπελῶνας, τὴν δὲ γῆν τῶν νεκρῶν καταναλωθέντων ἐν αὐτῇ καὶ διὰ χειμῶνος ὄμβρων ἐπιπεσόντων, οὕτως ἐκλιπαυθῆναι καὶ γενέσθαι διὰ βάθους περίπλευ τῆς σηπεδόνης ἐνδύσης, ὥστε καρπῶν ὑπερβάλλον εἰς ὥρας πλήθους ἐξενεγκεῖν, καὶ μαρτυρῆσαι τῷ Ἀρχιλόχῳ λέγοντι παινεσθαι πρὸς τοῦ τοιοῦτου τὰς ἀρούρας.

e.g.<sup>2</sup> πρὸς τοῦ τοιοῦτου δ' ἦροσις πιαίνεται.

<sup>1</sup> mss insert ἦτοι

<sup>2</sup> E

## ARCHILOCHUS

145

Athenaeus *Doctors at Dinner*: Such was Aethiops the Corinthian (as we are told by Demetrius of Scepsis), who is mentioned by Archilochus. It seems that he was led by his love of pleasure and want of self-control, when voyaging with Archias to Sicily to found Syracuse, to barter the allotment of land he was to receive when they got there, for a honey-cake

146

Harpocration *Leucon to the Ten Orators*. Strymè — In his 5th Book Philochorus, citing the authority of Archilochus, mentions the dissension between the Thasians and the Maronites about Strymè.

147

Dio Chrysostom *Orations* [on Nessus and Deïaneira]. According to some writers Archilochus is wrong to make Deïaneira, in the episode of her forcing by the Centaur, recite poetry to Heracles in which she reminds him of her wooing by Achelous and what then took place, so that Nessus has plenty of time to do what he wishes

Scholias on Apollonius of Rhodes. When Heracles wedded Oeneus' daughter Deïaneira and was living at his father-in-law's at Calydon, he killed the winebearer Cyathus son of Architeles with a blow of his fist, because at a feast he unintentionally poured the foot-wash over his hands, and then fleeing with his wife killed the Centaur Nessus in the river Euenus. This is the account given by Archilochus

Scholias on the *Iliad*. Archilochus could not bring himself to make Achelous fight Heracles as a river, and so made him a bull

148

Plutarch *Life of Marius*. It said that (after Marius' defeat of the Teutons) the Massaliots used the bones to fence their vines, and what with the bodies rotting in the soil and the rains which fell upon them that winter, the earth became so rich and so deeply charged with putrid matter that in due season it bore an incredible crop, thus proving the truth of the words of Archilochus

With such a man the field is fattened

## ELEGY AND IAMBUS

149

Ael. V.H. 10 13 αἰτιᾶται Κριτίας Ἀρχίλοχον ὅτι κάκιστα ἑαυτὸν εἶπεν· εἰ γὰρ μὴ, φησὶν, ἐκεῖνος τοιαύτην δόξαν ὑπὲρ ἑαυτοῦ εἰς τοὺς Ἕλληνας ἐξήνεγκεν, οὐκ ἂν ἐπυθόμεθα ἡμεῖς οὔτε ὅτι Ἐνυποῦς υἱὸς ἦν δούλης, οὔθ' ὅτι καταλιπὼν Πάρον διὰ πείναν καὶ ἀπορίαν ἦλθεν εἰς Θάσον, οὔθ' ὅτι ἐλθὼν τοῖς ἐνταῦθα ἐχθρὸς ἐγένετο. πρὸς δὲ τούτοις, ἦ δ' ὅς, οὔτε ὅτι μοιχὸς ἦν ἠδεδίμεν ἂν, εἰ μὴ παρ' αὐτοῦ μαθόντες οὔτε ὅτι λάγνος καὶ ὑβριστής· καὶ τὸ ἔτι τούτων αἰσχιστον, ὅτι τὴν ἀσπίδα ἀπέβαλεν οὐκ ἄρα ἀγαθὸς ἦν ὁ Ἀρχίλοχος· μάρτυς ἑαυτῷ, τοιοῦτον κλέος ἀπολιπὼν καὶ τοιαύτην ἑαυτῷ φήμην ταῦτα οὐκ ἐγὼ τὸν Ἀρχίλοχον αἰτιῶμαι, ἀλλὰ Κριτίας.

150

Malalas *Chron* 4 p 68 [π βασιλέας τοὺς Ἀργείων]  
ὅστις Λυγκείας πολεμήσας τῷ Δαναῶν βασιλεῖ τούτον ἐφόνησε καὶ ὤλεσε τὴν βασιλείαν καὶ τὴν θυγατέρα αὐτοῦ, καθὼς ὁ Ἀρχίλοχος ὁ σοφώτατος συνεγράψατο.

151

Ath. i 30 f Ἀρχίλοχος τὸν Νάξιον οἶνον τῷ νέκταρι παραβάλλει.

152

Hesych. Κάρπαθος τὸν μάρτυρα παροιμία· Καρπάθιος δὲ λαγὼν <λέγεται>, κατ' ἔλλειψιν τοῦ ἐπηγάγετο διὰ γὰρ τὸ μὴ εἶναι λαγωὺς ἐν τῇ χώρᾳ ἐπηγάγοντο αὐτοί, καὶ τοσοῦτοι ἐγένοντο ὥστε τὸν τε σίτον αὐτῶν καὶ τὰς ἀμπέλους ὑπ' αὐτῶν βλάπτεσθαι· ὁ γοῦν Ἀρχίλοχος παρὰ ταύτην τὴν παροιμίαν ἔφη.

Κάρπαθος<sup>1</sup> τὸν μάρτυρα.

Zenob 4 48 Καρπάθιος τὸν λαγὼν παροιμία διὰ γὰρ κτλ. ὑπ' αὐτῶν βλαβῆναι ὁ γοῦν Ἀρχίλοχος ταύτην τὴν παροιμίαν ἔφη.

<sup>1</sup> B mss Καρπάθιος

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<sup>1</sup> cf Eust. *Od* 16 33 48      <sup>2</sup> cf Zen. 4. 48      <sup>3</sup> the original proverb seems to have been 'The man of Carpathus

## ARCHILOCHUS

149

*Aelian Natural History*. Critias accuses Archilochus of slandering himself 'If' says he 'Archilochus had not published such an account of himself abroad in Greece, we should never have known that he was the son of the slave-woman Enipo, nor that through poverty and perplexity he left Paros for Thasos, nor that when he arrived there he quarrelled with the inhabitants, and more, we should not know, had he not told us himself, that he was an adulterer, nor lecherous and wantonly violent, nor worst of all, that he threw away his shield; and thus, according to him, Archilochus was but a poor witness in his own behalf, leaving all this fame behind him Herein it is not I that blame Archilochus, but Critias.

150

*Malalas Chronography* [on the Argive kings] Lynceus, according to the wise Archilochus' account, made war on King Danaus and slew him and then took the kingdom and his daughter

151 <sup>1</sup>

*Athenaeus Doctors at Dinner* Archilochus compares the wine of Naxos to nectar.

152 <sup>2</sup>

*Hesychius Glossary* Carpathus and the witness.—a proverb in the form 'the man of Carpathus the hare,' *supply* 'introduced', there being no hares in the island, the people introduced them, and they became so numerous that their corn and vines were damaged Archilochus plays on the proverb, saying

Carpathus and the witness.

*Zenobius Proverbs*. 'The man of Carpathus and the hare'; there being no hares, etc. (*as above*), this proverb is given by Archilochus.<sup>3</sup>

and the hare,' and A. changed it to 'Carpathus and the witness'

## ELEGY AND IAMBUS

153

Eustr ad Arist. *Eth. Nic* 6. 7 παράγει δ' εἰς μαρτυρίαν . .  
ποίησιν Μαργίτην ὀνομαζομένην Ὀμήρου μνημονεύει δ' αὐτῆς  
οὐ μόνον αὐτὸς Ἀριστοτέλης ἐν τῷ πρώτῳ Περὶ Ποιημάτων, ἀλλὰ  
καὶ Ἀρχιλόχος καὶ Κρατῖνος καὶ Καλλίμαχος ἐν τοῖς Ἐπιγράμ-  
μασιν μαρτυροῦσιν Ὀμήρου εἶναι τὸ ποίημα.

154

Eust. 314 43 Ἄλκαϊος δὲ φασὶ καὶ Ἀρχιλόχος

*ἀγέρωχον*

τὸν ἄκοσμον καὶ ἀλαζόνα οἶδε.

155

Hesych.

*ἀγόμενος*

δοῦλος παρὰ Ἀρχιλόχῳ

156

Ibid. <ἀηδονιδεύς> ἀηδόνος νεοσσός, καὶ τὸ τῆς γυναικὸς  
αἰδοῖον παρὰ Ἀρχιλόχῳ

Ἀήδων ἢ Ἀθηνᾶ παρὰ Παμφυλίοις

157

Ibid.

*ἄζυγα*<sup>1</sup>

ἄζευκτον Ἀρχιλόχος

158

Ibid.

*ἄκομψον*

ἀπάνουργον, ἀπλοῦν, Ἀρχιλόχος. οὐκ εὔ διακείμενον.

159

Poll 6 187 .

*ἀμφίβολος*

δὲ ἀμοιβή ἔστι μὲν παρ' Ἀρχιλόχῳ

<sup>1</sup> Salm ms ἄζυγία

## ARCHILOCHUS

153

Eustratius on Aristotle. He cites the authority of . . . the *Margites*, a poem ascribed to Homer, which is not only mentioned by Aristotle himself in the 1st Book of the treatise *On Poems*, but ascribed to Homer by Archilochus and Cratinus, and by Callimachus in his *Epigrams*

154

Eustathius on the *Iliad* It is said that Alcaeus and Archilochus knew the unruly and insolent as ἀγέρωχοι or

overweening

155

Hesychius *Glossary*: ἀγόμενος 'led':—

a slave

in Archilochus

156

The Same ἀηδονιδεύς —the young of the nightingale, and pudenda muliebria in Archilochus <sup>1</sup>

'Αἴθων —Athena, in the Pamphylian dialect

157

The Same . ἄζυγα

unyoked

Archilochus.

158

The Same ἀκομφον —not knavish,

single-minded

Archilochus, not well disposed.

159

Pollux *Onomasticon* . . . and ἀμφίβολος means

requital

or payment, at any rate it is so used by Archilochus.

<sup>1</sup> the part referring to A. belongs more prob. to the second of these glosses

ELEGY AND IAMBUS

160

Sch Nic *Theor.* 213 ἀργίλιπες δ' ἤτοι ἔκλευκοι ὡς Ἀρχί-  
λοχος

ἀργιλιπῆς δ' ἔφαε.<sup>1</sup>

161

Hesych.

γυμνόν

ἀνυπόδητον<sup>2</sup> ἢ ἀπεσκυθισμένον, ὡς Ἀρχίλοχος.

162

Poll 2 27 βόστρυχος, ἀφ' οὗ καὶ

διαβεβοστρυχωμένον

παρὰ Ἀρχιλόχῳ

163

Hesych.

δὺς τόση

τῇ ἡλικίᾳ Ἀρχίλοχος.

164

*Et Magn* 324 14 ἡ ἐξ πρόθεσις, ὅταν αὐτῇ σύμφωνον ἐπι-  
φέρηται, τρέπει τὸ ξ εἰς κ δεῖ δὲ προσθεῖναι, χωρὶς εἰ μὴ εὐρεθῆ  
μετὰ παρέλκοντος οἶον ὡς παρ' Ἀρχιλόχῳ (fr 5) καὶ πάλιν

διεῖξ τὸ μύρτον

ἀντὶ τοῦ διὰ τὸ μύρτον. σημαίνει δὲ τὴν μυρσίνην.

165

Poll. 2 34

ἐκτενισμένοι

μὲν εἴρηκεν Ἀρχίλοχος.

<sup>1</sup> *E*, cf fr. 113. mss δὲ φάσις, δ' ἐφᾶ, φησι

<sup>2</sup> ms ἀνύ-  
δητον



## ARCHILOCHUS

160

Scholast on Nicander *Venomous Bites*. ἀργίλιπες 'quite white' as in Archilochus :

and it shone full white.<sup>1</sup>

161

Hesychius *Glossary* : γυμνόν (usually 'naked' or 'half-clad').—unshod or

shaven bare

as in Archilochus.

162

Pollux *Onomasticon* : βόστρυχος 'lock of hair', from which we find the word

becurled<sup>2</sup>

in Archilochus.

163

Hesychius *Glossary* · Twice as much (or as great).—Used of a man's age,

to one that is twice my age;<sup>3</sup>

Archilochus.

164

*Etymologicum Magnum* The preposition ἐξ, when followed by a consonant, changes the ξ to κ, but not, it should be added, if it is found in redundancy; for instance, in Archilochus (fr 5), and again

through the myrtle,

which here means the myrtle-branch

165

Pollux *Onomasticon* ·

combed<sup>4</sup>

says Archilochus.

<sup>1</sup> sc. the dawn, cf. fr 113      <sup>2</sup> masculine      <sup>3</sup> feminine  
<sup>4</sup> masculine plural

## ELEGY AND IAMBUS

166

Hesych

ἔτρεψεν

ἔπέτρεψεν, ἠπάτησεν, παρέτρεψεν Ἄρχιλοχος

167

Ibid

ἡμισυ τρίτον

δύο ἡμισυ Ἄρχιλοχος.

168

Cyr. Cram *A.P.* 4 183. 21

Θριαθρίκη

Ἄρχιλοχος καὶ ὅτι ἀπὸ Θριῶν τῶν Διὸς θυγατέρων διωνομάσθησαν, ὡς Φερुकύδης ἱστορεῖ.

169

Poll 10 135 καὶ ἵπος τὸ πιέζον τὰς ἐσθήτας ἐν τῷ γναφεῖψ, ὡς Ἄρχιλοχος

κέαται δ' ἐν ἵπψ.

170

Cram *A.O.* 1 249 27 παρὰ τὸ ἐκείθι, κείθι καὶ

κεῖ

παρὰ Ἄρχιλόχψ.

171

Eust *II* 851 53 καὶ ἔοικεν ὁ σκορπιώδης τὴν γλώσσαν Ἄρχιλοχος

ἀπαλὸν κέρας

τὸ αἰδοῖον εἰπών, ἐντεῦθεν τὴν λέξιν πορίσασθαι.

<sup>1</sup> unexplained, cf. Ibid. θριαθρική μάνειαι καὶ ψῆφοι 'divinations and pebbles (or voting pebbles),' *Adesp.* 3A <sup>2</sup> cf.

## ARCHILOCHUS

166

Hesychius *Glossary*: ἔτρεψεν · — he entrusted (?), he deceived,

(he) misled

Archilochus

167

The Same: 'Half the third' is used for  
two-and-a-half

by Archilochus.

168

Cyrillus in Cramer's *Inedita (Paris)*

Thriathricè

Archilochus; and they were called after the Thriaë, the daughters of Zeus, as we learn from Pherecydes.<sup>1</sup>

169<sup>2</sup>

Pollux *Onomasticon* · ἴπος is that which presses clothes in a fuller's shop, compare Archilochus

and it lieth in the press.

170

Cramer's *Inedita (Oxford)* Besides ἐκκεῖθι, we find κεῖθι, and κεῖ

there

in Archilochus

171

Eustathius on the *Iliad*: The scorpion-tongued Archilochus cum mentulam

cornu tenerum

appellat, seems to derive the expression from this<sup>3</sup>

*Ibid.* 741<sup>3</sup> Diomed addressing Paris, *Il* 11 385, calls him κέρρα ἀγλαέ, which prob means 'resplendent with thy lovelock,' cf fr. 57

## ELEGY AND IAMBUS

172

Poll 4. 71 ὁ δὲ τοῖς αὐλοῖς χρώμενος αὐλητῆς καὶ  
κεραυλῆς  
κατὰ τὸν Ἀρχίλοχον.

173

Ibid 1 232 χρῆται δὲ καὶ Ἀρχίλοχος τῶ τῶν  
κοκκυμήλων  
ὀνόματι.

174

Et. Magn 529 12  
κοπόεν ξίφος  
παρὰ Ἀρχιλόχῳ ἀπὸ τοῦ κόπτειν.<sup>1</sup>

175

Steph Byz. Κρήτη· ἡ μεγίστη νῆσος, ἣν  
Κρείτην  
ἔφη Ἀρχίλοχος κατὰ πλεονασμόν.

176

Sch II 6 507 οἱ νεώτεροι ἐπιθυμῶν τὸ  
κροαίνειν  
ὡς Ἀρχίλοχος.

177

Poll 10 160 ἀλλὰ μὴν καὶ  
κύρτη σιδηρᾶ  
αγγείον τι, οἶον οἰκίσκος ὀρνίθειος, παρὰ Ἡροδότῃ καὶ Ἀρχιλόχῳ.

<sup>1</sup> B mss κοπάγειν

## ARCHILOCHUS

172

Pollux *Onomasticon* The fluteplayer performing on his flutes is also called *κεραυλῆς* or

hornblower

in Archilochus' phrase.

173

The Same : Archilochus, too, uses the word

damsons

174

*Etymologicum Magnum* . *κοπέεν ξίφος*

the sword that brings suffering

in Archilochus, from *κόπτειν* 'to cut.'

175<sup>1</sup>

. Stephanus of Byzantium *Lexicon* .

Crete ;

the largest of the islands, called by Archilochus, with 'pleonasm,' *Κρήτη*.

176<sup>2</sup>

Scholast on the *Iliad* . The later poets use the word *κροαίνειν* to mean

to desire

as in Archilochus.

177

Pollux *Onomasticon* : But *κύρτη σιδηρά*

weel of iron

is a receptacle such as a birdcage in Herodotus and Archilochus.

<sup>1</sup> cf. Eust ad Dion Per 498

<sup>2</sup> cf. Cram *A.P.* 3. 284 7

## ELEGY AND IAMBUS

178

Sch. Ar. *Plut.* 476

κύφων

· Ἄρχιλοχος δὲ ἀντὶ τοῦ κακὸς καὶ δλέθριος

179

*Eti. Magn* 152 52 Ἐπαφρόδιτος δὲ παρὰ τὸ λέχος λεγαίνειν, τὸ λέχους ἐπιθυμῆν, καὶ κατὰ τροπὴν λεγαίνειν ἔθεν Ἄρχιλοχος

λέγαι δὲ γυναῖκες

ἀντὶ τοῦ ἀκόλαστοι.

180

Poll 6. 80

μέσπιλα

ᾧ καὶ ὄα καλεῖται καὶ τοῦνομά ἐστι παρὰ Πλάτωνι τοῦτο ὡς παρ' Ἄρχιλόχῳ ἐκείνο

181

Hesych

μουνόκερα<sup>1</sup>

τὸ μηκέτι ἔχον τὴν ἀλκὴν ὡς Ἄρχιλοχος

182

Suid. μυδαλέας διαβρόχους, μυδαλέα δάκρυσι, καὶ

μυδάλεον

δίνυρον, παρὰ Ἄρχιλόχῳ διάβροχον, λέγει δὲ τὸ ἐπίδακρυ καὶ κάθυγρον ὄμμα,<sup>2</sup> τὸ ἐννότερον,

ῥυπαρόν

<sup>1</sup> μουνόκερα and τῶ . . ἔχοντι? *E* (the accent would mislead)  
<sup>2</sup> Mein: mss αἶμα

## ARCHILOCHUS

178<sup>1</sup>

Scholias on Aristophanes: *κύφων* —used by Archilochus to mean evil,

deadly

179

*Etymologicum Magnum*: Epaphroditus derives from *λέχος* 'bed' the word *λεγαίνειν* 'to desire the bed,' becoming by change *λεγαίνειν*,<sup>2</sup> whence Archilochus *λέγαι*.

and lewd women

180

Pollux *Onomasticon* · *μέσπιλα*

medlars

also called *δα*, which is the word found in Plato<sup>3</sup>, Archilochus uses the former.

181

Hesychius *Glossary*: *μουνόκερα*

one-horned

'no longer having its strength'; Archilochus.

182<sup>4</sup>

Suidas *Lexicon*. *μυδαλέας*:—'wet,' as 'wet with tears,' and *μυδάλεον*

sodden

in Archilochus, and he calls a tear-wet, moist eye *ῥυπαρός* or

dirty

<sup>1</sup> cf Sch. Luc *Pseudol* 17, Suid. *κύφωνες*      <sup>2</sup> derivation unlikely  
<sup>3</sup> *Symp* 190d (spelt *δά*), P seems to confuse medlars with sorb-apples  
<sup>4</sup> cf Phot 273 13

## ELEGY AND IAMBUS

183

Tzetz Lycophr 771 οἱ δὲ μύκλους φασὶ τοὺς κατωφερεῖς  
πρὸς γυναῖκας εἴρηται δὲ ἀπὸ ἐνός

Μύκλου

αὐλητοῦ κατωφεροῦς εἰς γυναῖκας καὶ κωμωδηθέντος ἐπὶ μαχλότητι  
ὑπ' Ἀρχιλόχου.

184

Suid

μυσάχνη

ἡ πόρνη παρὰ Ἀρχιλόχῳ καὶ

ἐργάτις

καὶ

δῆμος

καὶ

παχεῖα

Hesych. ἐργάτις τὴν Νεοβούλην<sup>1</sup> λέγει ὡς παχεῖαν.

Sch Ar. Av 1620 μισητίαν δὲ οἱ μὲν περὶ Ἀριστοφάνη τὴν  
εἰς τὰ ἀφροδίσια ἀκρασίαν, καὶ τὸ

περὶ σφυρὸν παχεῖα μισητήτη γυνή

οὕτως ἐξηγοῦνται.

185

Hesych

μύσχησις

εὖρος, ὡς Ἀρχιλόχος<sup>2</sup>

186

Sch II 6 201 καὶ ἔγχεα ὀξύοντα τὰ ἐξ ὀξύας τοῦ δένδρου  
ὡς καὶ Ἀρχιλόχος

ὀξύη ποτᾶτο

<sup>1</sup> miss νεοβούλειαν

<sup>2</sup> Alb ms Ἀμφίλ



## ARCHILOCHUS

183

Tzetzes on Lycophron : The word *μύκλος* is used to describe those who are too much given to women; it is derived from one

Myclus,

a fluteplayer of that character who is lampooned for his lewdness by Archilochus.

184<sup>1</sup>

Suidas *Lexicon* : *μωσάχνη* :—

harlot

in Archilochus, who also uses the words *ἐργάτις*

hired woman

and *δῆμος*

the common sort

and *παχεῖα*

fat one

Hesychius *Glossary* *ἐργάτις* : 'hired woman'; he (Archilochus<sup>2</sup>) calls Neobulè this as being fat.

Scholast on Aristophanes : *μωστήαν* is used by Aristophanes for lack of self-control in matters of love, and the line

lewd fat-ankled woman

is so explained.<sup>2</sup>

185

Hesychius *Glossary* . *μύσχης*

width<sup>3</sup>

Archilochus.

186

Scholast on the *Iliad* . *ἔγχεα δξυόεντα* are spears made of beechwood, as in Archilochus .

the beechwood flew<sup>4</sup>

<sup>1</sup> cf. Suet Miller *Mél* 415, Eust. 1329 37, 1088 39 <sup>2</sup> *i. e.* *μωστήος* as meaning 'lewd' not 'hated', ascription not certain  
<sup>3</sup> prob corrupt, see Hesych *μύσχον* <sup>4</sup> *i. e.* beechen spear

## ELEGY AND IAMBUS

186A

*Lex. Messan ap. Rabe Rh Mus. 47 409 [ὄρεσκῶς] . .*  
ὄτε γοῦν γίνεται

ὄρέσκοος

ὡς παρ' Ἀρχιλόχῳ, καὶ παροξύνεται.

187

Poll 10 27 ἢ ὡς Ἀρχίλοχος

πακτῶσαι

τὸ κλείσαι.

188

*Eust Il 711 32 λέγει δ' αὐτὸς καὶ τὰς πρόκας παρ' Ἀρχι-  
λόχῳ ἐπὶ ἐλάφου τεθεῖσθαι, παρ' ᾧ καὶ τις διὰ δειλίαν προσωνο-  
μάσθη*

πρόξ

189

Tzetz Lycophr.

πύγαργον

δειλὸν ἢ αἰσχρὸν ἢ ἄρπαγα εἰσὶ γὰρ μελάμπυγοι, πύγαργοι εἶδη  
ἀετῶν κατ' Ἀρχίλοχον

190

*Hesych πυρριχίζειν τὸν ἐνόπλιον ὄρχησιν καὶ σύντονον  
πυρρίχην ἔλεγον. οἱ μὲν ἀπὸ Πυρρικοῦ τοῦ Κρητός, οἱ δὲ .  
ἀπὸ*

Πύρρου

τοῦ Ἀχιλλέως ἐφησθέντα γὰρ τῷ Εὐρυπίλου φόνῳ ὄρχήσασθαι  
φησὶν Ἀρχίλοχος

191

*Choerob Gram Gi 4 296 8 εὐρίσκομεν δὲ καὶ ἐπὶ τῆς  
σταφυλῆς διὰ τοῦ ω λεγόμενον*

ῥώξ

ῥωγὸς παρὰ Ἀρχιλόχῳ.

## ARCHILOCHUS

186A

*Lexicon* first published by Rabe in 1892 [ὄρεσκῶος  
When it occurs in the form ὄρέσκους

mountain-dwelling

as in Archilochus, it is accented paroxytone

187

Pollux *Onomasticon* Compare Archilochus παλτώσαι

to lock

188

Eustathius on the *Iliad* Aristophanes of Byzantium  
declares that πρόκες are 'does' in Archilochus, who calls a  
coward

doe

189

Tzetzes on Lycophron πύγαργος

white-rumped

that is, cowardly or base or covetous, for there are both  
black-rumped and white-rumped eagles in Archilochus <sup>1</sup>

190

Hesychius *Glossary*. πυρριχίζειν —the vigorous dance-at-  
arms called πυρρίχη, which is derived by some from Pyrrhus  
the Cretan, by others . . . from

Pyrrhus

son of Achilles, said by Archilochus to have danced it for joy  
at the slaying of Eurypylos

191

Choeroboscus *On the Canons of Theodosius*. We find the  
word ῥάξ used with ω, ῥώξ, ῥωγός, of the

grape

by Archilochus.

<sup>1</sup> cf fr 110

## ELEGY AND IAMBUS

192

Hesych

σάλπιγξ

. . τινές δὲ ὄρνυ ποιόν καὶ ὄργανον πολεμικόν, καὶ θαλασσίαν  
σάλπιγγα παρ' Ἀρχιλόχῳ δὲ τὸν στρόμβον.

193

Ibid

σκελήπερον

νήπιον Ἀρχιλόχος

194

Eust. Od. 1828 11

συκοτραγίδης

παρὰ Ἰππώνακτι καὶ Ἀρχιλόχῳ διὰ τὸ εὐτελὲς τοῦ βρώματος.

195

Erot 124 K

τράμιν

τὸν ὄρρον . . μέμνηται καὶ Ἀρχιλόχος.

196

Poll 2 23 καὶ οὐλότριχες παρ' Ἡροδότῃ, Ἀρχιλόχος δὲ  
ἀναστρέψας

τρίχουλον

εἴρηκεν

197

Eust Od 1746 8 . . κατὰ γένος οὐδέτερον ὁμοίως τῷ . .  
φλώ

φλύος

παρ' Ἀρχιλόχῳ ἐπὶ φλυαρίας.

206

## ARCHILOCHUS

192

Hesychius *Glossary* *σάλπιγξ* [usually meaning *trumpet*]:  
 . some say it is used to mean a kind of bird; also a martial  
 instrument, and a sea-trumpet or conch, in Archilochus the  
 snail<sup>1</sup>

193

Ibid.: *σκελήπερον* :—<sup>2</sup>

silly little

Archilochus.

194

Eustathius on the *Odyssey*. *συκοτραγίδης*

fig-nibbler<sup>3</sup>

is used by Archilochus and Hipponax of those who eat cheap.

195

Erotian *Glossary* to *Hippocrates* *τράμυς* the

rump

. . . a word used by Archilochus.

196

Pollux *Onomasticon* *οἰλότριχες* in Herodotus, but Archi-  
 lochus reverses the two parts of the word, making it  
*τρίχουλον*,

curly-haired

197

Eustathius on the *Odyssey* . . neuter, like . . *φλύος*  
 from the verb *φλώω*, used by Archilochus to mean

nonsense

<sup>1</sup> or less likely whirlwind      <sup>2</sup> doubtful word, perh.  
 equivalent to *σκληρόν* 'slender,' cf. *σκελεφόρος*      <sup>3</sup> or son  
 of a fig-nibbler (a mock-patronymic)

## ELEGY AND IAMBUS

198

Ath 3 86 b καὶ Ἀρχίλοχος δὲ τῆς  
*χηράμβης*  
*μέμνηται*

199

Hesych.  
*ψαιστά* Ἀρχίλοχος.<sup>1</sup>  
*ψαιστά*

200

Mar Plot. *Gram Lat* p 521 K [de Alcmanio trimetro brachycatalecto coluro] Hinc si addiderimus alterum pedem disyllabum iambum, erit trimetrum iambicum purum acatalectum Archilochium, de quo paulo ante tractavi,

Ἄσπις μὲν οὐκέτ' ἐστίν, οὐδ' ἵχνος βέω<sup>2</sup>  
*e.g.* [φίλων ἑταίρων]

201

Ibid Trimetrum catalecticum iambicum fit hoc modo, cum una syllaba deest ut sex pedes iambici binis iunctis trimetrum faciant, ut est

Ἄντω τι, Μοῦσα, πρὸς μέσον λάλησον.<sup>3</sup>

202

O P 8 1087. II 38 [π. παρωνύμων]· τὸ  
*ἄτμενος*

*παρ' Ἀρχιλόχῳ.*

<sup>1</sup> Mus -B ms ψαιστὰ Ἀρχίας      <sup>2</sup> Scal -E (βέω = βάω, whence Cratin. 126 K προβῶντες, ἐπίβα Theogn 847, πρόβα Ar *Ach* 262, = βαίνω) mss IXNOXBATH, IXNOCBEE  
<sup>3</sup> Scal -E (ἄντω = ἄντομαι) mss ΠΡΟΙΜΗCON, ΠΠΟCΑΛΗCON

## ARCHILOCHUS

198

Athenaeus *Doctors at Dinner* Archilochus speaks of the *χηράμβη*, a sort of

mussel

199

Hesychius *Glossary* *ψαυστά* —used for *ψαιστά*

barley-cakes

by Archilochus.

200

Marius Plotius *Art of Grammar* [on the 'docked' Alcmanian trimeter brachycatalectic] If to this we add a second iambus, it will be the pure Archilochian iambic trimeter acatalectic which I have dealt with above:

My shield is no more, nor follow I in the steps [of my dear comrades].<sup>1</sup>

201

The Same The catalectic iambic trimeter is made when six iambic feet joined in pairs, less one syllable, are combined in a trimeter, thus

I beg thee, Muse, to say somewhat to the company<sup>2</sup>

202

From a Papyrus of the Last Century B C [on derivative 2nd-Declension words whose nominative is also the genitive of cognate 3rd-Declension words] For instance (from *ἀτμήν*, *ἀτμένος*) the nominative *ἄτμενος*

slave

in Archilochus<sup>3</sup>

<sup>1</sup> these 4 words purely conjectural      <sup>2</sup> ascription only probable, but the use of *ἄνω* for *ἄνωμαι* betrays Plotius' own hand      <sup>3</sup> cf. *E.M.* 164 32, Eust 1750 62, Hesych.

## ΣΗΜΩΝΙΔΟΥ

### Βίος

Suid. (s. Σιμωνίδης et Σιμμίας). Σημωνίδης<sup>1</sup> Κρίννω Ἀμοργίνος, λαμβογράφος. ἦν δὲ τὸ ἐξ ἀρχῆς Σάμιος· ἐν δὲ τῷ ἀποικισμῷ τῆς Ἀμοργοῦ ἐστάλη καὶ αὐτὸς ἡγεμὼν ὑπὸ Σαμίων ἔκτισε δὲ Ἀμοργὸν εἰς γ' πόλεις, Μινώαν, Αἰγιαλόν, Ἀρκεσίμην. γέγονε δὲ μετὰ ἐνενήκοντα καὶ τριακόσια ἔτη τῶν Τρωικῶν. ἔγραψε κατὰ τινος πρώτος ἰάμβους, Ἀρχαιολογίαν τε τῶν Σαμίων δι' ἐλεγείας ἐν βιβλίοις β',<sup>2</sup> καὶ ἄλλα διάφορα.<sup>3</sup>

Str. 10 487 ἔστι δὲ καὶ Ἀμοργὸς τῶν Σποράδων ὅθεν ἦν Σημωνίδης<sup>1</sup> ὁ τῶν ἰάμβων ποιητής.

Clem. Al. Str. 144 S

Steph. Byz Ἀμοργός· νῆσος μία τῶν Κυκλάδων ἔχουσα πόλεις τρεῖς Ἀρκεσίμην, Μινώαν, Αἰγιαλήν . . ἀπὸ τῆς Μινώας ἦν Σημωνίδης<sup>1</sup> ὁ λαμβοποιὸς Ἀμοργίνος καλούμενος . .

Luc. Pseudol. 2 . . σοὶ δὲ μυρία συνειδῶς ἰάμβων ἄξια βεβιωμένα, πρὸς ἃ μοι δοκεῖ οὐδ' ὁ

<sup>1</sup> mss Σιμ      <sup>2</sup> these five words added by Bern from mss s Σιμμίας which have ἔγραψεν ἐλεγείαν ἐν βιβλίοις β' after λαμβογράφος      <sup>3</sup> transp Bern. mss after ἰάμβους

<sup>1</sup> the spelling with an e is vouched for by *Vol Herc* P. 1074 105. col 3, *Coll Alt* 4 201, as well as by *Et Mag* s v. (Choero-



## SEMONIDES<sup>1</sup>

### LIFE

Suidas *Lexicon* · Semonides<sup>1</sup>:—Son of Crines, of Amorgos, writer of iambic verse; in origin he was of Samos, but was sent out by the Samians at the head of the colony they planted in Amorgos, founding three cities there, Minoa, Aegialus, and Arcesimè. He flourished 390 years after the Trojan War.<sup>2</sup> According to some authorities he was the first writer of iambs, and he wrote a *History of Samos* in two Books, in Elegiac verse, and other poetry of various kinds.

Strabo *Geography* · Amorgos is one of the Sporades and was the home of Semonides the iambic poet.

Clement of Alexandria *Miscellanies* (see on Callinus, vol 1, p 44).

Stephanus of Byzantium *Lexicon*. Amorgos:—an island, one of the Cyclades, containing three cities, Arcesinè, Minoa, and Aegialè . . . Of Minoa was Semonides the iambic writer called of Amorgos<sup>3</sup>

Lucian *The Liar* . . I know too well that your life has been marked by innumerable deeds worthy of

boscus), though everywhere else we find *Simonides*, I have adopted the distinctive spelling throughout <sup>2</sup> cf. Syncell. p. 213 <sup>3</sup> cf. Tz. *Chil.* 12 52, Phot. *Bibl.* 319 b. 28

## ELEGY AND IAMBUS

Ἄρχιλοχος αὐτὸς διαρκέσαι προσκαλέσας καὶ τὸν Σημωνίδην<sup>1</sup> καὶ τὸν Ἴππώνακτα συμποιεῖν μετ' αὐτοῦ κἄν ἔν τι τῶν προσόντων σοι κακῶν οὔτως σύ γε παιδιᾶς<sup>2</sup> ἀπέφηνας ἐν πάσῃ βδελυρίᾳ τὸν Ὀροδοικίδην καὶ τὸν Λυκάμβην καὶ τὸν Βούπαλον, τοὺς ἐκείνων ἰάμβους.

Cyril. c. Jul 1. p. 12 εἰκοστῇ ἐννάτῃ Ὀλυμπιάδι . . Σημωνίδην<sup>1</sup> φασὶ γενέσθαι.

### ΣΗΜΩΝΙΔΟΥ

#### IAMBON

A' καὶ B'

#### 1

Stob Fl 98 16 [π τοῦ βίου ὅτι βραχὺς καὶ εὐτελής καὶ φροντίδων ἀνάμεστος] Σημωνίδου

- ᾧ παῖ, τέλος μὲν Ζεὺς ἔχει βαρύκτυπος  
 πάντων ὅσ' ἔστι, καὶ τίθησ' ὄκη θέλει  
 νόος δ' οὐκ ἐπ' ἀνθρώποισιν, ἀλλ' ἐπήμεροι  
 ἦ δὴ βοτὰ ζώομεν,<sup>3</sup> οὐδὲν εἰδότες  
 5 ὅκως ἕκαστον ἐκτελευτήσει θεός.  
 ἔλπις δὲ πάντας κάπιπειθείη τρέφει  
 ἄπρηκτον ὀρμαίνοντας οἱ μὲν ἡμέρην  
 μένουσιν ἐλθεῖν, οἱ δ' ἐτέων περιτροπᾶς.  
 νέωτα δ' οὐδεὶς ὅστις οὐ δοκεῖ βροτόν  
 10 πλούτῳ τε κάγαθοῖσιν ἕξεσθαι πτίλος.<sup>4</sup>  
 φθάνει δὲ τὸν μὲν γῆρας ἄζηλον λαβόν,

<sup>1</sup> mss Σιμ  
 mss ἄδη (δῆ) βοτὰ (βροτῆ) ζώομεν  
 Galen, cf Pind P 8 89 ff mss φίλος

<sup>2</sup> E mss παῖδας

<sup>3</sup> E-Fick, cf 17

<sup>4</sup> E, used metaph by

## SEMONIDES

satire,<sup>1</sup> deeds such that I believe Archilochus himself could not cope with even one of them, though he should call in the aid of Semonides and Hipponax. Why, *their* satires—Ordoecides, Lycambes, Bupalus—you have made mere child's play in every sort of beastliness.<sup>2</sup>

Cyril *Against Julian* Semonides is said to have been born (or flourished) in the 29th Olympiad (664-1 B.C.)

See also Eust. ad Dion. P. 525, Sch. II. 2 219.

## SEMONIDES

### IAMBI

#### BOOKS I AND II

#### I

Stobaeus *Anthology* [that life is short, of little account, and full of care]. Semonides —<sup>3</sup>

Thundering Zeus, lad, hath the ends of all things there be, and doeth with them what he will. There 's no mind in us men, but we live each day as it cometh like grazing cattle, knowing no whit how God shall end it. Yet Hope and Trust keep us all a-pondering the impracticable; some abide till a day come, others for the turning of years. There 's none alive but thinketh he will come home winged with wealth and good things next year; yet one of us ere he reach

<sup>1</sup> lit iambic poems    <sup>2</sup> cf. Censor fr 9    <sup>3</sup> see p. 211,  
n 1

## ELEGY AND IAMBUS

- πρὶν τέρμ' ἴκηται.<sup>1</sup> τοῖς δὲ δύστηνοι νόσοι  
 φθείρουσι θυμόν.<sup>2</sup> τοὺς δ' Ἄρει δεδμημένους  
 πέμπει μελαίνης Ἀίδης ὑπὸ χθονός·
- 15 οἱ δ' ἐν θαλάσῃ λαίλαπι κλονούμενοι  
 καὶ κύμασιν πολλοῖσι πορφυρῆς ἄλδος  
 θνήσκουσιν, εὐτ' ἂν νῆα νήσωνται ζοῆ<sup>3</sup>  
 οἱ δ' ἀγχόνην ἄψαντο δυστήνῳ λόφῳ<sup>4</sup>  
 καυτάγρετοι λείπουσιν ἡλίου φάος.
- 20 οὕτω κακῶν ἅπ' οὐδέεν ἄλλὰ μυρίαί  
 βροτοῖσι κῆρες κἀνεπίφραστοι δῦαι  
 καὶ πῆματ' ἐστίν· εἰ δ' ἐμοὶ πιθοίατο,  
 οὐκ ἂν καλῶν<sup>5</sup> ἐρῶμεν, οὐδ' ἐπ' ἄλγεσι  
 κακοῖς ἔχοντες θυμὸν αἰκίζοίμεθα.

### 2

Ibid. 124 5 [παρηγορικά] Σημωνίδου

τοῦ μὲν θανόντος οὐκ ἂν ἐνθυμοίμεθα,  
 εἴ τι φρονοῦμεν, πλείον ἡμέρης μῆης.

### 3

Ibid. 121 1 [σύγκρισις ζωῆς καὶ θανάτου] Σημωνίδου

πολλὸς γὰρ ἡμῖν ἐστι τεθνάναι χρόνος,  
 ζῶμεν δ' ἀριθμῶ παῦρα <καὶ> κακῶς ἔτεια.

### 4

Ibid. 105 7 [ὅτι ἀβέβαιος ἡ τῶν ἀνθρώπων εὐπραξία μετα-  
 πιπτοῦσης ῥαδίως τῆς τύχης] Σημωνίδου

πάμπαν δ' ἄμωμος οὔτις οὐδ' ἀκήριος.

<sup>1</sup> Sitz *ἐκέσθαι*      <sup>2</sup> B-E, cf Mim 2 15 mss τοὺς (from below) and v. φθ βροτῶν θνητῶν      <sup>3</sup> Sitz (cf Il 9. 137): mss μὴ δυνήσωνται ζοεῖν      <sup>4</sup> E mss μόρφ (impossible expression for S's time) · Maas ἤψαντο      <sup>5</sup> E mss κακῶν (a common corruption)

## SEMONIDES

his goal is taken with unenvied Age, another's mind is wasted by miserable Disease, or Death sendeth him below dark Earth whelmed by War. Some die at sea when they have laden a ship with their substance, confounded by storm and the many waves of the purple brine; others tie a noose about their miserable neck and leave the sunlight of their free choice. So true is it that nothing is without ills, nay, ten thousand the Dooms of men, and their woes and sorrows past reckoning. If they would be advised by me, we should not set our hearts on good things, nor yet do ourselves despite by letting our minds dwell upon evil troubles.

### 2

The Same [consolations]: Semonides.—

Were he to die we should not take it to heart, if we were wise, for more than a single day.<sup>1</sup>

### 3

The Same [comparison of life and death]: Semonides.—

There 's much time for us to be dead in, yet we live years few in number and live them ill

### 4<sup>2</sup>

The Same [that the prosperity of man is uncertain, because fortune easily changes]. Semonides —

No man is altogether without blame nor without harm.<sup>3</sup>

<sup>1</sup> or now that he is dead we shall not . . . if we are wise . . . (cf. Theogn *passim*)    <sup>2</sup> cf. Apost 13. 86 b    <sup>3</sup> meaning of ἀκρίβιος uncertain, but as ἀμωμος refers to what he does, it prob. refers to what happens to him, *lit* unaffected by the Κῆρες or Doom-Spirits (cf 1 21)

## ELEGY AND IAMBUS

### 5

Plut *Prof Virt* 14 ἀλλ' ὃ γε προκόπτων ἀληθῶς, μᾶλλον ἔργοις καὶ πράξεσιν ἀνδρὸς ἀγαθοῦ καὶ τελείου παραβάλλον ἑαυτόν, ἅμα τῷ συνειδότει τοῦ ἐνδεοῦς δακνόμενος καὶ δι' ἐλπίδα καὶ πόθον χαίρων καὶ μεστός ὢν ὀρμῆς οὐκ ἡρεμούσης οἶός τ' ἐστὶ κατὰ τὸν Σημωνίδην 'ἄθλος τρέχειν,' τῷ ἀγαθῷ μόνον οὐχὶ συμφύναι γλιχόμενος

ἄθλος ἵππῳ πῶλος ὡς ἅμα τρέχει.

### 6

Clem. Al *Str.* 6 744 'Ἡσιόδου δ' εἰπόντος 'Οὐ μὲν γάρ τι γυναικὸς ἀνὴρ ληΐζετ' ἄμεινον | τῆς ἀγαθῆς, τῆς δ' αὖτε κακῆς οὐ ρίγιον ἄλλο,' Σημωνίδης εἶπεν

γυναικὸς οὐδὲν χοῆμ' ἀνὴρ ληΐζεται  
ἐσθλῆς ἄμεινον οὐδὲ ρίγιον κακῆς.

### 7

Stob *Fl* 73 61 [ψόγος γυναικῶν, ἔτι καὶ π. γάμου] Σημωνίδου

Χωρὶς γυναικὸς θεὸς ἐποίησεν νόον  
τὰ πρῶτα. τὴν μὲν ἐξ ὑδὸς τανύτριχος,  
τῇ πάντ' ἀν' οἶκον βορβόρῳ πεφυρμένα  
ἄκοσμα κεῖται καὶ κυλιυδεῖται χαμαί.  
5 αὐτὴ δ' ἄλουτος ἀπλύτοις τ' ἐν εὔμασιν  
ἐν κοπρήσιν ἡμένη πιαίνεται.

τὴν δ' ἐξ ἀλιτρῆς θεὸς ἔθηκ' ἀλώπεκος  
γυναῖκα πάντων ἴδριν· οὐδέ μιν κακῶν  
λέληθεν οὐδὲν οὐδὲ τῶν ἀμεινόνων.

10 τὸ μὲν γὰρ αὐτῶν εἶπε πολλακίς κακόν,  
τὸ δ' ἐσθλόν ὀργῆν δ' ἄλλοτ' ἀλλοίην ἔχει.

## SEMONIDES

### 5<sup>1</sup>

Plutarch *How a Man knows he is progressing in Virtue*. But he who is making true progress, comparing himself rather with the deeds and actions of a good and perfect man than with his words, and at the same time being pricked with the knowledge of his deficiency and glad with hope and desire, full of an impulse that will not rest—he is able, in Semonides' phrase,

to run like a sucking foal beside his mother  
craving almost to be one with his good friend.

### 6<sup>2</sup>

Clement of Alexandria *Miscellanies*. Hesiod says 'For a man wins himself nought better than a good wife nor worse than a bad,' and Semonides after him

A man wins himself nothing whatsoever that is  
better than a good wife nor worse than a bad

### 7

Stobaeus *Anthology* [censure of women, and concerning marriage]. Semonides —

In the beginning God made woman's mind apart  
from man's.

One made He of a bristly Sow, all that is in her  
house lies disorderly, defiled with dirt, and rolling  
upon the floor, and she groweth fat a-sitting among  
the middens in garments as unwashed as herself.

Another did God make of a knavish Vixen, a  
woman knowing in all things, who taketh note of all,  
be it bad or good; for the bad often calleth she good  
and the good bad, and she hath now this mood and  
now that

<sup>1</sup> of Plut *An Sen* 12, *Es Carn* 2 2, *Virt Mor* 7, *Tuend.*  
*San* 22, *Apost* 11 98, *Stob Fl* 115 18      <sup>2</sup> of Euseb.  
*Praep Ev.* 10 466 d (ζ. ἐν ἐνδεκάτω), *Apost* 5 77 c, Boiss.  
*An* 1 22 (Θέογνις)

ELEGY AND IAMBUS

- τῆμ δ' ἐκ κυνὸς λιτοεργόν,<sup>1</sup> αὐτομήτορα,  
 ἢ πάντ' ἀκούσαι, πάντα δ' εἰδέναι θέλει,  
 πάντῃ δὲ παπταίνουσα καὶ πλανωμένη  
 15 λέληκεν, ἣν καὶ μηδὲν ἀνθρώπων ὄρᾶ  
 παύσειε δ' ἄν μιν οὔτ' ἀπειλήσας ἀνὴρ  
 οὐδ' εἰ χολωθεὶς ἐξαράξειεν λίθῳ  
 ὀδόντας, οὔτ' <sup>2</sup> ἄν μειλίχως μυθεύμενος,  
 οὐδ' εἰ παρὰ ξείνοισιν ἡμένη τύχη·  
 20 ἀλλ' ἐμπέδως ἄπρηκτον αὐονὴν ἔχει.  
 τὴν δὲ πλάσαντες γηῖνῃ Ὀλύμπιοι  
 ἔδωκαν ἀνδρὶ πηρόν· οὔτε γὰρ κακὸν  
 οὔτ' ἐσθλὸν οὐδὲν οἶδε τοιαύτη γυνή·  
 ἔργον<sup>3</sup> δὲ μῦνον ἐσθίειν ἐπίσταται  
 25 κοῦδ' ἦν<sup>4</sup> κακὸν χειμῶνα ποιήσῃ θεός,  
 ῥιγῶσα δίφρον ἄσσου ἔλκεται πυρός  
 τὴν δ' ἐκ θαλάσσης, ἣ δὴ ἐν φρεσὶν νοεῖ·  
 τὴν μὲν γελᾷ τε καὶ γέγηθεν ἡμέρην·  
 ἐπαινέσει μιν<sup>5</sup> ξείνος ἐν δόμοις ἰδών·  
 30 'Οὐκ ἔστιν ἄλλη τῆσδε λωίων γυνή  
 ἐν πᾶσιν ἀνθρώποισιν οὐδὲ καλλίων·'  
 τὴν δ' οὐκ ἀνεκτὸς οὔτ'<sup>6</sup> ἐν ὀφθαλμοῖς ἰδεῖν  
 οὔτ' ἄσσου ἐλθεῖν, ἀλλὰ μαινεται τότε  
 ἄπλητον ὥσπερ ἀμφὶ τέκνοισιν κύων·  
 35 ἀμείλιχος δὲ πᾶσι κάποθυμή  
 ἐχθροῖσιν ἴσα καὶ φίλοισι γίγνεται·  
 ὥσπερ θάλασσα πολλάκις μὲν ἀτρεμῆς  
 ἔστηκε ἀπήμων χάρμα ναύτησιν μέγα  
 θέρεος ἐν ὥρῃ, πολλάκις δὲ μαινεται  
 40 βαρυκτύποισι κύμασιν φορευμένη·

<sup>1</sup> see opp. ; cf *E M.* 567 38 λίταργος κυνὸν σημαίνει τὸν ταχύν, 127 8 ἀπολιταργεῖν τὸ ἀπελθεῖν ταχέως, Hes λιτοεργόν· κακοῦργον mss λιτοεργόν (from above) <sup>2</sup> *B.* mss οὐδ'



## SEMONIDES

Another of a Bitch, a busybody<sup>1</sup> like her mother, one that would fain hear all, know all, and peering and prying everywhere barketh e'en though she see nobody; a man cannot check her with threats, no, not if in anger he dash her teeth out with a stone, nor yet though he speak gently with her, even though she be sitting among strangers—she must needs keep up her idle baying.

Another the Olympians fashioned of Earth, and gave to her husband all wanting in wits; such a woman knoweth neither evil nor good; her only art is to eat; and never though God give a bad winter draweth she her stool nigher the fire for the cold.

Another of the Sea, whose thoughts are in two minds; one day she laughs and is gay—a stranger seeing her within will praise her, saying 'There's no better wife in all the world, nay, nor comelier'; the next she is intolerable to behold or draw nigh to, for then she rageth unapproachably, like a bitch with young; implacable and nasty is she to all, alike foe and friend. Even as the sea in summertime often will stand calm and harmless, to the great joy of the mariners, yet often will rage and toss with roaring

<sup>1</sup> the mss have *λιτοργόν*, a form which occurs nowhere else and is prob. corrupt, two ancient glosses prob. belong here, one, *λίταργον*, explained by 'running fast,' seems etymologically unsound, the other, *λιτουργόν* (*λειτουργόν*?), explained by 'scoundrelly,' can hardly have that meaning; but the latter, besides its official use as 'doer of public works,' may have had the meaning given above

<sup>3</sup> mss also *-ων*  
mss *μὲν* (from above)

<sup>4</sup> Schn mss *κοῦτ' ἄν, χῶταν*  
<sup>6</sup> mss *οὐδ'*

<sup>5</sup> Valck:

## ELEGY AND IAMBUS

- ταύτη μάλιστ' ἔοικε τοιαύτη γυνή  
 ὀργήν, φυήν δὲ πόντος οὐκ ἄλλην<sup>1</sup> ἔχει.  
 τὴν δ' ἐκ σταδαίης<sup>2</sup> καὶ παλιυτριβέως ὄνου,  
 ἢ σὺν τ' ἀνάγκῃ σὺν τ' ἐνιπήσι μόγισ  
 45 ἔρεξεν<sup>3</sup> ὧν ἅπαντα καὶ πονήσατο  
 ἄρεκτα.<sup>4</sup> τόφρα δ' ἐσθίει μὲν ἐν μυχῶ  
 προνῦξ προήμαρ, ἐσθίει δ' ἐν ἐσχάρῃ·  
 ὁμῶς δὲ καὶ πρὸς ἔργον ἀφροδίσιον  
 ἐλθούθ' ἑταῖρον ὄντινῶν ἐδέξατο.  
 50 τὴν δ' ἐκ γαλῆς, δύστηνον οἰζυρὸν γένος·  
 κείνη γὰρ οὐ τι καλὸν οὐδ' ἐπίμερον  
 πρόσσεστιν οὐδὲ τερπνὸν οὐδ' ἐράσμιον·  
 εὐνῆς δ' ἀληνῆς ἐστὶν ἀφροδισίης,  
 τὸν δ' ἄνδρα τὸν παρόντα ναυσίῃ διδοῖ.  
 55 κλέπτουσα δ' ἔρδει πολλὰ γείτονας κακά,  
 ἄθυστα δ' ἱρὰ πολλάκις κατεσθίει.  
 τὴν δ' ἵππος ἀβρῆ χαιτέεσσ' ἐγείνατο,  
 ἢ δούλι' ἔργα καὶ δύνῃ περιτρέπει,  
 κοῦτ' ἂν μύλης ψαύσειεν οὔτε κόσκινον  
 60 ἄρειεν οὔτε κόπρον ἐξ οἴκου βάλοι,  
 οὔτε πρὸς ἵπνῳ ἀσβόλην ἀλευμένη  
 ἴζοιτ'. ἀνάγκῃ δ' ἄνδρα ποιεῖται φίλον  
 λούται δὲ πάσης ἡμέρης ἀπο ρύπον  
 δῖς, ἄλλοτε τρίς, καὶ μύροις ἀλείφεται·  
 65 αἰεὶ δὲ χαίτην ἐκτενισμένην φορεῖ  
 βαθεῖαν ἀνθέμοισιν ἐσκιασμένην.  
 καλὸν μὲν ὧν θέημα τοιαύτη γυνή  
 ἄλλοισι, τῷ δ' ἔχοντι γίγνεται κακὸν  
 ἦν μή τις ἢ τύραννος ἢ σκηπτούχος ἦ,  
 70 ὅστις τοιούτοις θυμὸν ἀγλαΐζεται.

<sup>1</sup> E: mss π. ἀλλοίην

<sup>2</sup> E (colour-words, eg σποδείης,

## SEMONIDES

waves, most like unto it is such a woman in disposition, nor hath the ocean a nature of other sort than hers.<sup>1</sup>

Another 's made of a stubborn<sup>2</sup> and belaboured She-Ass; everything she doeth is hardly done, of necessity and after threats, and then 'tis left unfinished, meanwhile eateth she day in day out, in bower and in hall, and all men alike are welcome to her bed

Another of a Cat, a woeful and miserable sort; for in her there 's nought of fair or lovely or pleasant or desirable; she is wood<sup>3</sup> for a love-mate, and yet when she hath him turneth his stomach; she doeth her neighbours much harm underhand, and often eateth up unaccepted offerings<sup>4</sup>

Another<sup>5</sup> is the child of a dainty long-maned Mare; she refuseth menial tasks and toil; she 'll neither set hand to mill nor take up sieve, nor cast forth the muck, nor, for that she shunneth the soot, will she sit beside the oven. She taketh a mate only of necessity Every day will she wash herself twice, or even thrice, and anointeth her with unguents She ever weareth her hair deep-combed and wreathed with flowers Such a wife may be a fair sight for other men, but she 's an ill to her husband if he be not a despot or a king, such as take pride in adornments like to her

<sup>1</sup> or *keeping the Greek* but the ocean hath a different nature  
<sup>2</sup> reading doubtful      <sup>3</sup> mad      <sup>4</sup> cf Ath 5 179 d (π τῆς ἀκόσμου γυναικὸς)  
<sup>5</sup> ll 57-70 are also in Ael H A 16. 24, cf ll 36

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cannot be right) mss τε σποδιῆς      <sup>3</sup> mss also ἔεργεν, ἔστεργεν  
<sup>4</sup> Hart (but ἀρρ.) mss ἀρεστα

## ELEGY AND IAMBUS

- τὴν δ' ἐκ πιθήκου· τούτο δὴ διακριδὸν  
 Ζεὺς ἀνδράσιν μέγιστον ὤπασεν κακόν·  
 αἰσχιστα μὲν πρόσωπα· τοιαύτη γυνή  
 εἰσιν δι' ἄστρος πᾶσιν ἀνθρώποις γέλως  
 75 ἐπ' αὐχένα βραχεῖα<sup>1</sup> κινεῖται μόγις,  
 ἄπυγος, αὐόκωλος·<sup>2</sup> αἰ' τάλας<sup>3</sup> ἀνήρ,  
 ὅστις κακὸν τοιοῦτον ἀγκαλίζεται  
 δήνεα δὲ πάντα καὶ τρόπους ἐπίσταται,  
 ὥσπερ πίθηκος, οὐδέ οἱ γέλως μέλει.  
 80 οὐδ' ἂν τιν' εὖ ἔρξειεν, ἀλλὰ τοῦθ' ὄρα,  
 καὶ τοῦτο πᾶσαν ἡμέρην βουλεύεται,  
 ὄκως τιν' ὡς<sup>4</sup> μέγιστον ἔρξειεν κακόν.  
 τὴν δ' ἐκ μελίσσης· τήν τις εὐτυχεῖ λαβῶν·  
 κείνη γὰρ οἷη μῶμος οὐ προσιζάνει,  
 85 θάλλει δ' ὑπ' αὐτῆς κάπαέξεται βίος·  
 φίλη δὲ σὺν φιλεῦντι γηράσκει πόσι,  
 τεκοῦσα καλὸν κούνομάκλυτον γένος·  
 κάριπρεπῆς μὲν ἐν γυναιξὶ γίγνεται  
 πάσησι, θεΐη δ' ἀμφιδέδρομεν χάρις·  
 90 οὐδ' ἐν γυναιξὶν ἤδεται καθημένη,  
 ὄκου λέγουσιν ἀφροδισίους λόγους  
 τοίας γυναῖκας ἀνδράσιν χαρίζεται  
 Ζεὺς τὰς ἀρίστας καὶ πολυφραδεστάτας  
 τὰ δ' ἄλλα φύλα ταῦτα μηχανῇ Διὸς  
 95 ἔστιν τε πῆμα,<sup>5</sup> καὶ πᾶρ' ἀνδράσιν μένει.  
 Ζεὺς γὰρ μέγιστον τοῦτ' ἐποίησεν κακόν,  
 γυναῖκας· ἦν τι καὶ δοκῶσιν ὠφελεῖν,  
 ἔχοντί τω<sup>6</sup> μάλιστα γίγνεται κακόν·  
 οὐ γάρ κοτ' εὐφρων ἡμέρην διέρχεται  
 100 ἅπασαν, ὅστις σὺν γυναικὶ νάσσεται<sup>7</sup>  
 οὐδ' αἰψα λιμὸν οἰκίης ἀπώσεται,  
 ἐχθρὸν συνοικητῆρα, δυσμενέα θεόν.<sup>8</sup>

## SEMONIDES

Another cometh of an Ape; she is the greatest ill of all Zeus giveth man Foul of face, such a woman maketh laughter for all men as she goeth through the town; short in neck, she moveth hardly, hipless, lean-shanked—alas for the wretched man that claspeth such a mischief! Like an ape she knoweth all arts and wiles, nor recketh of men's laughter Neither will she do a man any kindness; all her care, all her considering, is how she shall do the greatest ill she may

Another of a Bee; and happy he that getteth her. On her alone alighteth there no blame, and life doth flourish and increase because of her; loving and loved groweth she old with her husband, the mother of a fair and name-honoured progeny; she is pre-eminent among all the women, and a divine grace pervadeth her; neither taketh she delight in sitting among women where they tell tales of venery. Such wives are the best and wisest that Zeus bestoweth upon men; these other kinds, thanks unto Him, both are and will ever be a mischief in the world.

For this is the greatest ill that Zeus hath made, women. Even though they may seem to advantage us, a wife is more than all else a mischief to him that possesseth her; for whoso dwelleth with a woman, he never passeth a whole day glad, nor quickly shall he thrust out of doors Hunger the hated housefellow

<sup>1</sup> for constr of *Curm Pop* 20 5 *L G*  $\mu\iota$  ἐπὶ νῶτα μέλαινα  
<sup>2</sup> Haupt: mss ἀτόκ. <sup>3</sup> *B*, cf. *Theognost* 155. 30: mss  
 αὐτάλας, ἀντάλας, ἀτάλας <sup>4</sup> Mein: mss τί χ' ὡς, στίχων  
<sup>5</sup> Ribb: mss πάντα <sup>6</sup> mss τῶ, τῶ <sup>7</sup> *E* mss γ. πέλεται  
 (correction of hapl γυνάσσειται) <sup>8</sup> Grot: mss θεῶν

## ELEGY AND IAMBUS

- ἀνὴρ δ' ὅταν μάλιστα θυμηδεῖν δοκῇ  
 κατ' οἶκον ἢ θεοῦ μοῖραν ἢ ἄνθρωπου χάριν,  
 105 εὐρούσα μῶμον ἐς μάχην κορύσσεται  
 ὄκου γυνὴ γάρ ἐστιν, οὐδ' ἐς οἰκίην  
 ξεῖνον μολόντα προφρόνως δεχοῖατο  
 ἥτις δέ τοι μάλιστα σωφρονεῖν δοκεῖ,  
 αὕτη μέγιστα τυγχάει λωβωμένη·  
 110 κεχηνότος γὰρ ἀνδρὸς—οἱ δὲ γείτονες  
 χαίρουσ' ὀρώντες καὶ τόν, ὡς ἀμαρτάνει.  
 τὴν ἦν δ' ἕκαστος αἰνέσει μεμνημένος  
 γυναῖκα, τὴν δὲ τοῦτέρου μωμῆσεται·  
 ἴσην δ' ἔχοντες μοῖραν οὐ<sup>1</sup> γιγνώσκουμεν.  
 115 Ζεὺς γὰρ μέγιστον τοῦτ' ἐποίησεν κακόν,  
 καὶ δεσμὸν ἀμφέθηκεν ἀρρήκτου πέδης,<sup>2</sup>  
 ἐξ οὗ τε τοὺς μὲν Ἄϊδος ἐδέξατο  
 γυναικὸς εἵνεκ' ἀμφιδηριωμένους.

8, 9

Ath 7 299 c Σημωνίδης δ' ἐν Ἰάμβοις·

ὥσπερ ἔγγελος κατὰ γλοιοῦ  
 καὶ τὴν αἰτιατικὴν·

ἔρωδιὸς γὰρ ἔγγελον Μαιανδρίην  
 τρίορχον εὐρῶν ἐσθίουτ' ἀφείλετο.

10

Sch Eur *Phoen.* 207 κατενάσθη τινὲς ἀντὶ τοῦ κατανασθή-  
 σομαι καὶ Σημωνίδης ἐν τοῖς Ἰάμβοις

τί ταῦτα μακρῶν διὰ<sup>3</sup> λόγων ἀνέδραμον ;  
 ἀντὶ τοῦ ἀναδραμεῖν μέλλω.

<sup>1</sup> Knox εὖ, perh rightly

<sup>2</sup> Mein mss -τον πέδη

<sup>3</sup> B· mss διὰ μακρῶν

## SEMONIDES

and hostile deity. But when a man thinketh within-doors to be gladdest at heart by grace of God or favour of man, then of all times will she find cause for blame and gird herself for battle. For where a woman is, they e'en cannot receive a stranger heartily. And she that most seemeth to be discreet, she is all the time doing the greatest harm; her husband is all agape for her, but the neighbours rejoice that yet another is deceived. And no man but will praise his own wife when he speaketh of her,<sup>1</sup> and blame another's, yet we cannot see<sup>2</sup> that we be all alike. Aye, this is the greatest ill that Zeus hath made, this hath he put about us as the bondage of a fetter irrefragable, ever since Death received them that went a-warring for a woman<sup>3</sup>

8, 9<sup>4</sup>

Athenaeus *Doctors at Dinner*, Semonides in the *Iambi*:—

like an eel in the sediment<sup>5</sup>

and the accusative :

For a heron that hath found a hawk eating a Maeandrian eel hath taken it from him.<sup>6</sup>

10

Scholias on Euripides Some take *κατενάσθην* 'I took up my abode' as equivalent to the future 'I shall take up my abode.' Compare Semonides in the *Iambi*

Why have I let my story run to a long tale?

where *ἀνέδραμον* stands for *ἀναδραμῆν μέλλω*

<sup>1</sup> not when he remembers her after her death (which would be put more explicitly)      <sup>2</sup> *σ*, emending the *Gk* we know well      <sup>3</sup> Helen, cf Hes *Op* 165 ff      <sup>4</sup> cf Clem. Al *Paed.* 2. 164      <sup>5</sup> the only sediment of a public bath      <sup>6</sup> prob metaphorical, but it might be the beginning of a Fable

## ELEGY AND IAMBUS

### 11

Ath 2 57 d [π φοῦ τρισυλλάβως] Σημωνίδης ἐν δευτέρῳ  
ἰάμβων

οἶόν τε χηνὸς ὄρου Μαιανδρίου

### 12

Hdn. π. ὄνομ. 2. 626 30 L [π τῶν εἰς ν] ἀλλ' ἔστιν ἰκτινος ἢ  
εὐθεία . . . τούτου ἢ γενικὴ ἰκτινοῦ, ὡς παρὰ Σημωνίδη

σπλάγχχ' ἀμπέχοντες αὐτίκ' ἰκτινοῦ δίκην

### 13

EM 413 28 ζῳδιον γράφεται δὲ μετὰ τοῦ ἰῶτα, ἐπειδὴ  
εὔρηται κατὰ διάστασιν, ὡς παρὰ Σημωνίδη

'Οἶον τόδ' <sup>1</sup> ἡμῖν ἐρπετὸν παρέπτατο  
τὸν <sup>2</sup> ζῳτῶν κάκιστον ἔκτῆται βίον.'

### 14

Gal in Hippocr *Epist* 2 l 17. 1. 897 K . . . μὴ γινώσκων  
ὑπὸ τῶν Ἰώνων τὸ στενὸν ὀνομάζεσθαι στενυγρόν ἀλλὰ τοῦτό γε  
μαρτύριόν ἐστιν αὐταρκές τὸ παρὰ Σημωνίδη γεγραμμένον ἐν  
τοιοῦδε τοῖς ἔπεσιν

οὐκ ἂν τις οὕτω δασκίους ἐν οὔρεσιν  
ἀνὴρ λέοντ' ἔδεισεν οὐδὲ πάρδαλιν,  
μῦνος στενυγρῆ συμπεσῶν ἐν ἀτραπῶ.

### 15

Ath 3 106 d κουρίδας δὲ τὰς καρίδας εἶρηκε Σώφρων .  
'Ἐπίχαρμος δ' ἐν Γᾶ καὶ Θαλάσῃ ἐν δὲ Λόγῳ καὶ Λογίᾳ διὰ τοῦ  
ω εἶρηκεν . Σημωνίδης δέ

θύννοισι τευθίς, κωβίοισι κωρίδες

<sup>1</sup> mss οἶον τόδ'

<sup>2</sup> mss τὸ

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<sup>1</sup> cf Eust 1686. 51    <sup>2</sup> cf. *E. M. Vet.* 167    <sup>3</sup> *lit.* putting  
on like a garment, but the reading may be wrong    <sup>4</sup> cf.



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### 11<sup>1</sup>

Athenaeus *Doctors at Dinner* [ᾠόν 'egg' as a trisyllable]:  
Semonides in the Second Book of the *Iambi*.

like to the egg of a Maeandrian goose

### 12<sup>2</sup>

Herodian *Nouns* [on nouns in -ν] The nominative is  
ἰκτίνος . . . the genitive of it being ἰκτίνου as in Semonides

forthwith plunging among<sup>3</sup> the entrails like a kite

### 13<sup>4</sup>

*Etymologicum Magnum*. ζῆδιον — 'carved or painted  
figure', it is written with the iota because it is found in  
*diaeresi*, as in Semonides for instance:

'What a creature is this that hath flown to us! it  
hath the worst life of all living things'.<sup>5</sup>

### 14<sup>6</sup>

Galen on *Hippocrates* . . . not knowing that the Iomans  
say στενυγρόν for στενόν 'narrow', yet we have self-sufficient  
authority in what we find in the following lines of Semonides

<If so,> no man would have so feared a lion in the  
shadowy hills nor yet a leopard if he met him alone  
in a narrow way.

### 15

Athenaeus *Doctors at Dinner*. Sophron uses the form  
κουρίδες for καρίδες 'prawns' . . . and so Epicharmus in  
*Land and Sea*, but in *Logos and Logina* he uses the form with  
ω as does Semonides:

cuttlefish with tunnies, prawns with gudgeons<sup>7</sup>

Zon 967<sup>5</sup> Fable of Zeus and the Crab? cf. Sch. II 18.  
407 'said the Crab' <sup>6</sup> cf. Gal 18 1 411 (οὐπω τις οὐτω)  
<sup>7</sup> do not mate?

## ELEGY AND IAMBUS

16

*Clem Al Paed.* 2. 207 Σημωνίδης δὲ ἐν τοῖς Ἰάμβοις οὐκ αἰδεῖται λέγων

κῆλειφόμενην μώροισι καὶ θυώμασι  
καὶ βακκάρι· καὶ γάρ τις ἔμπορος παρήν.

17

*Et Mag.* 634 1 ὀρσοθύρη· θυρίς, δι' ἧς εἰς ὑπερφῶν ὑπάρχει ἀνάβασις παρὰ τὸ ὄρω, ὄρσω, καὶ τὸ θύρα . . εἴρηται παρὰ τὸ ὄρούεω ἐπ' αὐτήν λέγει δὲ καὶ Σημωνίδης κακοσχόλως

καὶ τῆς ὀπισθεν ὀρθύρης ἐελσάμην.<sup>1</sup>

18

*Et. Mag* 270. 45 διασαυλούμενος παρὰ τὸν σαῦλον, τὸν τρυφερόν καὶ γαῦρον Σημωνίδης ἐν Ἰάμβοις·

καὶ σαῦλα βαίνων, ἵππος ὡς κορωνίης<sup>2</sup>

19

*Poll.* 2. 65 σκνιπὸν δὲ τὸν ἀμυδρῶς βλέποντα Σημωνίδης ὁ ἰαμβοποιός·

ἢ τυφλὸς ἢ τις σκνιπὸς ἢ λέγα<sup>3</sup> βλέπων

20

*Sch. Od* 14 435 . καὶ Σημωνίδης θύειν αὐτούς (τοὺς ποιμένας) φησι Νύμφαις καὶ Μαιάδος κτλ

θύουσι Νύμφης ἠδὲ<sup>4</sup> Μαιάδος τόκω  
οὔτοι γὰρ ἀνδρῶν τίμ<sup>5</sup> ἔχουσι ποιμένων.

<sup>1</sup> *B-E* (see opp) : mss ὀρσοθύρης ἠλσάμην <sup>2</sup> *B* mss κορωνίτης <sup>3</sup> *E* mss μέγα <sup>4</sup> *Ahr.* mss -φαις καὶ <sup>5</sup> *E* (τίμα from τίω as μήνιμα from μηνίω) mss αἶμα

<sup>1</sup> cf Ath 15 699 c  
at the foot of the stairs

<sup>2</sup> the Gk suggests that the door is  
<sup>3</sup> improbable derivation; it is

## SEMONIDES

16<sup>1</sup>

Clement of Alexandria *Paedagogus* : Semonides in his *Iambi* has no compunction in saying

and I anointed myself with unguents and spices and baccaris ; for a merchant was there.

17

*Etymologicum Magnum* ὀρσοθύρη —a little door which gives access to <sup>2</sup> an upper chamber, from ὄρω, ὄρωω, and θύρα . . . so called because people move or rush (ὀρούειν) towards it, <sup>3</sup> Semonides uses it in a 'lazy' form (i e drops the middle syllable as in ἀμφορεύς for ἀμφιφορεύς)

and I let myself out by <sup>4</sup> the back staircase-door.

18<sup>5</sup>

*Etymologicum Magnum* διασαυλούμενος 'strutting' :—from σαῦλος, which means effeminate and disdainful ; Semonides in the *Iambi* .

and with a swaggering gait like a horse with arching neck

19

Pollux *Onomasticon* : σκλιπός is used by Semonides the writer of iambics in the sense of one that does not see clearly :

either blind or bleary-eyed or leering.<sup>6</sup>

20<sup>7</sup>

Scholiast on the *Odyssey* . According to Semonides 'they (the shepherds) sacrifice,' etc.

They sacrifice to the Nymphs and to the offspring of Maia ; <sup>8</sup> for these have honour <sup>9</sup> of shepherd folk.

prob. for ὀρθοθύρη because it opened not on the level but upon the last step of a staircase or ladder, cf Hesych. ὀρσοθύρα ; the form ὀρσοθύρη (cf. ὀρσόθριξ) occurs in *Od* 22. 126, 132, 333 <sup>4</sup> lit shut myself from <sup>5</sup> cf Zon 539 <sup>6</sup> last word doubtful : if rightly emended it means 'with lewd looks' <sup>7</sup> cf. Eust. 1766. 1 <sup>8</sup> Hermes <sup>9</sup> emendation doubtful

## ELEGY AND IAMBUS

### 21

Str. 13 619 . . και τὸ Σημωνίδου  
 σὺν πορδακοῖσιν ἐκπεσόντες εἶμασιν  
 ἀντὶ τοῦ διαβρόχοις

### 21A

Sch Ar Pac 1148 παρδακὸν δὲ δίλυρον· οὕτω γὰρ και  
 Ἀρχίλοχος και παρὰ Σημωνίδῃ τῷ Ἀμοργίῳ  
 σὺν παρδακοῖσιν εἶμασιν σεσαγμένοι<sup>1</sup>

### 22, 23

Ath 14 658 b και ὁ Τρομυλικὸς δὲ τυρὸς ἔνδοξός ἐστι περι  
 οὗ φησι Δημήτριος ὁ Σκήψιος ἐν δευτέρῳ Τρωικοῦ Διακόσμου  
 οὕτως τῆς Ἀχαΐας πόλις Τρομίλεια περι ἣν γίνεται τυρὸς αἷγειος  
 ἡδιστος, οὐκ ἔχων σύγκρισιν πρὸς ἕτερον, ὁ προσαγορευόμενος  
 Τρομυλικός οὗ και Σημωνίδης μνημονεύει ἐν ἰάμβῳ οὗ ἡ ἀρχή

<ᾠΗ><sup>2</sup> πολλὰ μὲν δὴ προεκπονῆ, Τηλέμβροτε  
 γράφων·

ἐνταῦθα μέντοι τυρὸς ἐξ Ἀχαΐης  
 Τρομίλιος θαυμαστός, ὃν κατήγαγον.

### 24

Ibid 659d οὐδὲν οὖν ἦν παράδοξον, εἰ και θυτικῆς ἦσαν  
 ἔμπειροι οἱ παλαιότεροι μάγειροι προϊστάντο γούν και γαμῶν και  
 θυσιῶν . . και παρὰ δὲ Σημωνίδῃ φησὶν ἕτερος

ἦν δ' ὡς<sup>3</sup> ἄφευσα χῶς ἐμιστύλα κρέα  
 ἱρωστί<sup>4</sup> και γὰρ οὐ κακῶς ἐπίσταμαι.

### 25

Ibid 10 424 c [π. κνάθους] καλοῦνται δὲ και ἀρυστήρες και  
 ἀρυστικοὶ Σημωνίδῃς

ἔδωκεν οὐδεὶς οὐδ' ἀρυστήρα τρυγός.

<sup>1</sup> Dind: mss συμπαρδακῆσιν ἴμασιν σεσαγμένοι <sup>2</sup> B  
<sup>3</sup> B-E mss χῶς <sup>4</sup> Heck: mss εἰδῶς τι

## SEMONIDES

### 21

Strabo *Geography* . . . and Semonides' phrase  
cast forth with sodden clothes  
that is, wet through.

### 21A

Scholast on Aristophanes *Peace*: *παρδακός* means 'wet through,' for so it is used by Archilochus, and by Semonides of Amorgos thus

laden with sodden clothes

### 22, 23

Athenaeus *Doctors at Dinner*: The Tromilean cheese is famous; of it Demetrius of Scepsis speaks in the 2nd Book of the *Forces of the Trojans* as follows. Tromileia is a city of Achaia in the district of which is made a very good goat's-milk cheese which has no rival, and is called Tromilean, it is mentioned by Semonides in the Iambic poem which begins.

Many the things thou dost finish, Telembrotus,  
ere . . .

and he says of it

But there (stood?) a wondrous Tromilean cheese  
from Achaia which they had brought down.

### 24

The Same: No wonder therefore that the cooks of old times were skilled *haruspices* (or diviners by entrails); for they had the management both of weddings and sacrifices; . . . and another says in Semonides

And the pig, how I singed it and cut it up in  
ritual fashion; I'm no 'prentice.

### 25

The Same [on cups] They are also called *ἀρυστήρες* and *ἀρυστιχοί* (which generally mean 'ladles'), compare Semonides

No man gave (me) so much as a cup of wine-lees.

## ELEGY AND IAMBUS

### 26

Ibid 11. 460 b [π κυλίκων] ποτήρια δὲ πρῶτον οἶδα ὀνομά-  
σαντα τὸν Ἀμόργιον ποιητὴν Σημωνίδην ἐν Ἰάμβοις οὕτως·

ἀπὸ τράπεζαν εἶλεν, ἧ<sup>1</sup> ποτήρια.

### 27

Sch. Il 2. 219 φοξὸς ἔην κεφαλὴν (sc Θεοσίτης)· (α') εἶρηται  
ἀπὸ τῶν κεραμικῶν ἀγγείων τῶν ἐν τῇ καμίνῳ ἀπὸ τοῦ ὠτὸς<sup>2</sup>  
ἀπωξυμένων, καθά φησι καὶ Σημωνίδης

αὕτη δὲ φοξίχηλος<sup>3</sup> Ἀργεῖη κύλιξ·

ἐνιοὶ δὲ κυρίως τὸν ἐπὶ τὰ φάη, τουτέστι τὰ ὄμματα ἀπωξυμένην  
ἔχοντα τὴν κεφαλὴν (β') φοξὰ κυρίως εἰσὶ τὰ πυρορραγῆ (πυριρ)  
ὄστρακα, φλοξά (φαοξά) τινα ὄντα

### 28

Sch. Ar. Ach 740 οὐ μόνον Ἀριστοφάνης ἐπὶ τῶν χοίρων τὰς  
ὄπλὰς εἶρηκεν, ἀλλὰ καὶ Σημωνίδης ὁμοίως ἐπὶ χοίρου

ὄπλὰς ἐκίνει τῶν ὀπισθίων ποδῶν

### 29

Ath 7. 318f Δωριεῖς δ' αὐτὸν διὰ τοῦ ω καλοῦσι πῶλυπον, ὡς  
Ἐπίχαρμος καὶ Σημωνίδης δ' ἔφη

πῶλυπον διζήμενος

### 30

Et. Mag 250 18 δαύω τὸ καίω παρὰ Σημωνίδην  
μηρίων δεδαυμένων

<sup>1</sup> Wil mss εἶλέ νιν      <sup>2</sup> E mss φωτὸς (due to confusion  
with the etymology given below ?)      <sup>3</sup> E, cf for the cor-  
ruption ἀγκυλοχίλης, λεπτοχειλής, ὀνόχηλος, παχυχειλής (πρό-  
χειλος, ἰσόχειλος only late) mss and Ath (cf Ibid 11 480 d)  
and Matr An φοξίχειλος, Zon and E G φοξόχειλος (both  
impossible forms), A P φοξίχειρος, Ar φοξή χειρὸς. Ath.  
paraphr ἡ εἰς ὄξυ ἀνηγγμένη ('brought to a point') οἰοί εἶσιν οἱ  
ἀμβικες καλούμενοι

## SEMONIDES

26

The Same [on cups] · I know that the poet Semonides of Amorgos is the first to call them ποτήρια, which he does in his *Iambi* thus .

He took away the table whither he had taken the cups.<sup>1</sup>

27<sup>2</sup>

Scholias on the *Iliad*. φoξός [of Thersites' head] :—(a) This use comes from pottery tapered off at the kiln from the handle downwards,<sup>3</sup> compare Semonides :

But this is a taper-footed Argive cup ;

but some writers explain it as one that has his head tapering (όξός) towards his eyes (φάη). (b) φoξός is properly applied to fire-cracked pottery, being as it were φλοξός or *flamy*<sup>4</sup>

28<sup>5</sup>

Scholias on Aristophanes : Aristophanes is not alone in using όπλαί, 'hoofs,' of pigs, Semonides also does so, thus :

waggled the hoofs of his hind-legs<sup>6</sup>

29<sup>7</sup>

Athenaeus *Doctors at Dinner* : The Dorians give the octopus an ω, πώλυπος, for instance Epicharmus ; and Semonides too .

looking for an octopus

30<sup>8</sup>

*Etymologicum Magnum* : δαύω :—'to burn' in Semonides :

burnt thigh-bones<sup>9</sup>

<sup>1</sup> *lit* by the path by which, etc., or to which the cups . . . the tops of Gk tables were removable <sup>2</sup> cf *E M.* 798 20, *Zon.* 1817, *Apoll Soph* 164 21, *EG* 560 22, *Cram A P* 3 279. 8, *Matr. An* 467, *Ath* 11 480d <sup>3</sup> reading and meaning doubtful <sup>4</sup> a variant is φασξός, which apparently comes from the first etymology <sup>5</sup> cf *Suid* όπληγ <sup>6</sup> from a *Fable* ? <sup>7</sup> cf *Eust* 1541 31 <sup>8</sup> cf *Cram A O* 1. 106. 1 <sup>9</sup> these, wrapped in some of the fat, were the parts of the victim which the Greeks burnt at a sacrifice, the rest being eaten by the company

## ELEGY AND IAMBUS

31

*Et Mag Vet* 124 ἔπληντ' ἀλλήλοισι ἐκ τοῦ πλῶ τὸ πλησιάζω,  
ὁ παρακείμενος πέπληκα λέγεται καὶ πέπλακα· ὁ παθητικὸς πέπλη-  
μαι, καὶ παρὰ Σημωνίδῃ πεπλήγεται

τὰ δ' ἄλλα πεπλήγεται<sup>1</sup> ξύλα

31A

Sch Lycophr 633 σίσυρνα παχὺ περιβόλαιον ἢ δερμάτινον  
ἱμάτιον, ἦντινα Σημωνίδης ὑποκοριστικῶς εἶπε

σίσυν παχεῖαν

32

Sch. *Il* 13 203 ἦια βρώματα, οὐ τὰ ἐν οἴκῳ δὲ ἐσθιόμενα,  
ἀλλὰ τὰ ἐν ὁδῷ καὶ πλῶ 'δεῦτε φίλοι, ἦια φερώμεθα' Σημω-  
νίδης . .

33

Hesych

κάρκαρα

. . πίτυρα παρὰ Σημωνίδῃ.

34

Suet ap Miller *Mél* 417 κέρκωπες· οἱ πανοῦργοι καὶ ἀπα-  
τηλοί καὶ

κερκωπία

ἢ ἀπατή κατὰ Σημωνίδην

35

Antiatt ap Bekk *An* 1 105 3

κορδύλη

τὸ ἔπαρμα Σημωνίδης δευτέρῳ

<sup>1</sup> mss and *EM* πεπλήγεται

---

<sup>1</sup> cf *EM* 36 37      <sup>2</sup> i.e. the opposing shields in a battle,  
*Il* 4 449      <sup>3</sup> the etymologist appears to have taken this



## SEMONIDES

### 31<sup>1</sup>

*Old Etymologicum Magnum*. ἐπληντ' ἀλλήλησι 'they drew near to one another' <sup>2</sup> from πλῶ to approach, the perfect is πέπληκα and πέπλακα, the passive πέπλημαι, πέπληται, and in Semonides πεπλήγεται

the other benches are full <sup>3</sup>

### 31A<sup>4</sup>

Scholast in Lycophron *σίσυρα* is a thick mantle or leathern cloak, which Semonides calls *σίσυς* for short, thus.

a thick plaidie

### 32

Scholast on the *Iliad* ἦϊα

victuals

not what you eat at home but what you eat on a journey, compare the *Odyssey* (2 410) and Semonides <sup>5</sup>

### 33

*Hesychius Glossary*. κάρκαρα

bran

in Semonides.

### 34

Suetonius· κέρκωπες.—scoundrels and cheats; and κερκωπία

deception

in Semonides.

### 35

*Anti-Atticist* κορδύλη a

tumour

in Semonides' 2nd Book

to mean 'the other timbers have drawn nigh,' but there must be some mistake <sup>4</sup> cf Hesych *σίσυς*, Sch Ar. *Ar.* 122

<sup>5</sup> citation lost, but we at least know that S used the word

## ELEGY AND IAMBUS

36

Phot. 183 1

κύβηβον

\*Ἴωνες δὲ τὸν μητραγύρτην καὶ γάλλον νῦν καλούμενον οὕτως  
Σημωνίδης

37

Harp

Μυσῶν λείαν

Δημοσθένης ἐν τῷ Ὑπὲρ Κτησιφῶντος παροιμία τις ἐστὶν οὕτω  
λεγομένη, ἣν φησὶ Δήμων ἐν α΄ Περὶ Παροιμιῶν τὴν ἀρχὴν λαβεῖν  
ἀπὸ τῶν καταδραμόντων ἀστυγειτόνων τε καὶ ληστῶν τὴν Μυσίαν  
κατὰ τὴν Τηλέφου τοῦ βασιλέως ἀποδημίαν κέχρηται δὲ τῇ  
παροιμίᾳ ἄλλοι τε καὶ Στράττις ἐν Μηδείᾳ καὶ Σημωνίδης ἐν  
Ἰάμβοις.

38

Gram ap Bekk. An 3 1402

νήστης

οὕτως εἶρηκεν Σημωνίδης . . . οὕτως Ἑρωδιανὸς ἐν Ἐπιμε-  
ρισμοῖς

39

*Ei Mag* 764 25 τρασιά . . καὶ ταρσιά, ὡς παρὰ Σημωνίδη·

ταρσιή

40

Ibid 813. 53

ψηνός

ὁ φαλακρὸς παρὰ Σημωνίδη

41

*Cod Athen* 1083 ap Crus *Paiosm* ὁ Λέσβιος Πρύλις·  
ταύτη καθ' ὁμοίωσιν Σημωνίδης κέχρηται

ἐνεύδεται ὥσπερ Λέσβιος Πρύλις

<sup>1</sup> the proverb was used of anything that may be plundered  
with impunity      <sup>2</sup> cf *Orion App* 187. 29, *E G* 408. 40,  
*Matro ap Ath* 4 134 f      <sup>3</sup> cf Hesych *ταρσιήν*, *E G* 256

<sup>4</sup> cf. *Orion* 168 9      <sup>5</sup> for a possible ref to S's Book II see

## SEMONIDES

36

Photius *Lexicon* · κύβηθον . . . The Ionians use this to mean what is now called a

begging priest

or *Gallus*, thus Semonides.

37

Harpocration *Lexicon to the Ten Orators* .

booty of the Mysians

Demosthenes in the speech *On behalf of Ctesiphon*, a proverb runs thus, which according to Demon in the 1st Book of his treatise *On Proverbs* takes its origin from the inroads of the border peoples and robbers into Mysia during the absence of King Telephus. Notable users of the proverb are Strattis in his *Medea* and Semonides in his *Iambi*.<sup>1</sup>

38<sup>2</sup>

Grammarians in Bekker's *Anecdota* νήστης

starving

or fasting, so Semonides . . . according to Herodian in his *Homophones*

39<sup>3</sup>

*Etymologicum Magnum* . τρασιά

drying-crate

for figs. . . also in the form τρασιά (i.e. τρασινή), which occurs in Semonides.

40<sup>4</sup>

The Same . ψηνός

baldhead

in Semonides.

41<sup>5</sup>

Athens MS. in Crusius *Paroemiographica*: The Lesbian Prylis this saying is adapted by Semonides .

. . . ye sleep in . . like Lesbian Prylis<sup>6</sup> . . .

Xenophanes fr 21 n <sup>6</sup> of Sch Lycophr 219 and Milne *Cat Lit Pap Brit Mus* 53 p 40, a frag too mutilated to be included here

## ΕΡΜΙΠΠΟΤ

### ΙΑΜΒΩΝ

Suid "Ερμιππος Ἀθηναῖος, κωμικός τῆς ἀρχαίας κωμωδίας, ἑτερόφθαλμος, ἀδελφὸς δὲ Μυρτίλου τοῦ κωμικοῦ· δράματα διδάξας μ'.

Plut *Pericl* 32 περὶ δὲ τοῦτον τὸν χρόνον Ἀσπασία δίκην ἔφευγεν ἀσεβείας, Ἐρμίππου τοῦ κωμωδοποιοῦ διώκοντος, καὶ προσκατηγοροῦντος ὡς Περικλεῖ γυναῖκας ἐλευθέρως εἰς τὸ αὐτὸ φοιτώσας ὑποδέχοιτο . . . Ἀσπασίαν μὲν οὖν ἐξητήσατο (ὁ Περικλῆς), πολλὰ πάνυ παρὰ τὴν δίκην, ὡς Αἰσχίνης φησίν, ἀφείς ὑπὲρ αὐτῆς δάκρυα καὶ δεηθεῖς τῶν δικαστῶν

Ar. *Nub.* 557 εἶθ' Ἐρμιππος αὐθις ἐποίησεν εἰς Ἵπέρβολον.

Polemon ap Ath. 15. 699a πεποίηκε δὲ Παρωδίας καὶ Ἐρμιππος ὁ τῆς ἀρχαίας κωμωδίας ποιητῆς.

### ΤΡΙΜΕΤΡΩΝ

#### 1

Sch. A1 *Plut* 701 ἐπεὶ καὶ Ἐρμιππος ἐν τῷ πρώτῳ ἴαμβῳ τῶν Τριμέτρων Ἀσκληπιοῦ καὶ Λαμπετίας τῆς Ἥλιου λέγει Μαχάονα καὶ Ποδαλείριον καὶ Ἰασῶν καὶ Πανάκειαν καὶ Αἴγλην νεωτάτην.

#### 2

Ath 3 76c λευκερίνεως<sup>1</sup> δέ τι εἶδος ἐστὶ συκῆς, καὶ ἴσως αὕτη ἐστὶν ἢ τὰ λευκὰ σῦκα φέρουσα. μνημονεύει δ' αὐτῆς Ἐρμιππος ἐν Ἰάμβοις οὕτως·

τὰς λευκερίνεως<sup>1</sup> δὲ χωρὶς ἰσχάδας

<sup>1</sup> mss -ινῶς

## HERMIPPUS

### I AMBI

Suidas *Lexicon* · Hermippus —Of Athens, comic poet of the Old Comedy, a one-eyed man, brother of the comic poet Myrtilus, <sup>1</sup> he produced forty plays.<sup>2</sup>

Plutarch *Life of Pericles* · About this time Aspasia was prosecuted for impiety at the instance of the comedy-writer Hermippus, who included in the indictment the charge of making her house a place of assignation for Pericles with freeborn women. . . Pericles secured her acquittal very much against the evidence, according to Aeschines, by shedding tears for her and appealing to the jurors.

Aristophanes *Clouds* : Then Hermippus again lampooned Hyperbolus.

Polemon in Athenaeus · Hermippus too, the poet of the Old Comedy, wrote *Parodies*.

### TRIMETERS

#### 1

Scholast on Aristophanes *Plutus* [on Iaso] Hermippus in the first iambic poem in his *Trimeters* gives the children of Aesclepius by Lampetia daughter of the Sun as Machaon, Podalirius, Iaso, Panacea, and the youngest Aeglè.

#### 2

Athenaeus *Doctors at Dinner* ‘White-fig’ is the name of a sort of fig-tree, and it may be this which produces the white figs. Hermippus speaks of it in his *Iambi* thus

but the dried figs of the white-fig tree apart

<sup>1</sup> cf. Suid Μυρτίλος (‘son of Lysis’) <sup>2</sup> in two lists of comic poets Herm comes after Pherecrates, who flourished 430 B.C (Wilhelm *Urkund Dram. in Athen* 107, 123)

## ELEGY AND IAMBUS

### 3

Sch. Ar. *Av.* 1150 [π τοῦ ὑπαγωγέως] εἰ μὴ ἄρα πηλόν τινα ὑπαγωγέα καλοῦσι τοιοῦτον γάρ τι Ἐρμυππος ἐν τοῖς Τριμέτροις ἐμφανίζει.

Suid ὑπαγωγεύς . οἱ δὲ πηλόν τινα καθὼς καὶ Ἐρμυππος  
ξύνεστι γὰρ δὴ δεσμῶ μὲν οὐδενί,  
μόνοισι δ' ὑπαγωγεύσι τοῖς αὐτοῦ τρόποις.<sup>1</sup>

### ΤΕΤΡΑΜΕΤΡΩΝ

#### 4

Ath II 461e κυλικηγορήσων ἔρχομαι οὐ τῶν Κυλικράνων εἰς ὑπάρχων; οὓς χλευάζων Ἐρμυππος ὁ κωμωδωποῖος ἐν τοῖς Ἰάμβοις φησὶν

εἰς τὸ Κυλικράνων βαδίζων σπληνόπεδον ἀφικόμην·  
εἶδον οὖν τὴν Ἑρακλείαν καὶ μάλ' ὠραίαν πόλιν.

Ἑρακλεῶται δ' εἰσὶν οὗτοι οἱ ὑπὸ τῇ Οἴτῃ κατοικοῦντες, ὡς φησὶ Νίκανδρος ὁ Θυατειρηὸς ὀνομασθῆναι φάσκων αὐτοὺς ἀπὸ τινος Κύλικος γένος Λυδοῦ, ἐνὸς τῶν Ἑρακλεῖ συστρατευσαμένων.

#### 5

Sch. Ar. *Vesp.* 1169 [ἄνυσόν ποθ' ὑποδησάμενος εἶτα πλουσίως | ὡδὶ προβάς τρυφερόν διασαλακώνισον] διασαλακώνισον ἀβρύνθητι καὶ διαβρύνθητι . ὁμοίως δ' ἐστὶ καὶ παρ' Ἐρμίππῳ ἐν τοῖς Τετραμέτροις

ὑστερον δ' αὐτοστράτηγον<sup>2</sup> οὔσαν εἰλωτημένην<sup>3</sup>  
καὶ κασαλβάζουσαν εἶδον καὶ σεσαλακωνισμένην<sup>4</sup>

<sup>1</sup> B mss δεσμῶ and τοῖσι δ' ὑπ <sup>2</sup> sugg B mss αὐτὸν  
στρατηγόν <sup>3</sup> Fritzsche . mss οὓς ἀνεῖλ <sup>4</sup> mss -νη

<sup>1</sup> cf Hesych ὑπαγωγεύς, but the ancient explanation is doubtful, ὑπαγ is more likely to mean the tool with which the stones were brought flush with one another, i e he is as it were

## HERMIPPUS

### 3

Scholast on Aristophanes *Birds* [ὑπαγωγεύς 'trowel'] :  
. . . unless indeed they call by this name a kind of mud (or mortar) like Hermippus in his *Trimeters*.

Suidas *Lexicon*. ὑπαγωγεύς . . . , according to others a sort of mortar, compare Hermippus .

He's built without clamps, only with the ὑπαγωγεῖς of his own habits <sup>1</sup>

### TETRAMETERS

### 4

Athenaeus *Doctors at Dinner* : I come to talk over my cups, not as one of the Cylcranes ridiculed by the comedy-writer Hermippus in his *Iambi* thus :

I have come afoot into the spleen-yards <sup>2</sup> of the Cylcranes, and so beheld the beautiful city of Heraclea.

These, according to Nicander of Thyateira, are the Heraclians who live at the foot of Mt Oeta, being so named from a certain Lydian called Cylux (cup), who was one of the comrades who fought with Heracles.

### 5

Scholast on Aristophanes *Wasps* [ ' Quick, get the shoes on, and then step out opulently like this, with a lordly and delicate strut ' ] : διασαλακωνίζω is used in the same way by Hermippus in the *Tetrameters* :

But afterwards when she was quite the general I saw her turned Helot and playing the harlot and walking with a strut <sup>3</sup>

building with stones laid ' dry ' and without clamps <sup>2</sup> prob. a play on οἰνόπεδα ' vineyards,' *Cylcranes* being taken to mean κυλικοκρανεῖς ' cup-mixers,' and the whole thing means ' I am suffering from a debauch ' of Hesych. κυλικράνων and Scyth. p 244 <sup>3</sup> reading and translation doubtful, some edd connect with fr. 4

## ELEGY AND IAMBUS

### 6

Sch Ar *Av* 303 κεβλήπυρις μήποτε οὐχ ἔν ἐστιν ἀλλὰ δύο, φησὶν ὁ Σύμμαχος καὶ ἐν τοῖς Καλλιμάχου γὰρ ἀναγράφεται κέβλη Ἐρμίππου Τετραμέτροις

καὶ Θεμιστοκλέους κοπρῶνος <ὄσ>τισοῦν κεβλήπυρις

τις ὀνομάζεται. ὥστε ἐνθάδε ἢ ἐκεῖ ἀμάρτηται τὸ ἐν παρὰ τῆ γραφῆ

### 7

Ath 15 667 d [π ἄθλων τῶν προκειμένων τῶ εὖ προομένων τὸν κότταβον] . . φὰ γὰρ ἐστὶ καὶ πεμμάτια καὶ τραγήματα ὁμοίως δὲ διεξέρχονται . καὶ Εὐπόλις Ἐρμυπός τε ἐν Ἰάμβοις

### 8

Ibid 700 d Ἐρμυππος ὁ κωμωδιοποιὸς δ' ἐν τοῖς Ἰάμβοις τὸ στρατιωτικὸν λυχνεῖον

σύνθετον<sup>1</sup>

οὕτως ὀνομάζει

<sup>1</sup> Schw. σύνθετον, cf. Antiph 3 57M τῶν δ' ἀκοντίων | συνδοῦντες ὀρθὰ τρία λυχνεῖω χρώμεθα



## HERMIPPUS

### 6

Scholast on Aristophanes *Birds*. It is possible, according to Symmachus, that *κεβλήπυρις* (generally translated 'red-cap') is the name not of one bird but of two (*τ ε κέβλη* and *πυρίς*), anyhow the *κέβλη* is recorded by Callimachus . . . Compare Hermippus in the *Tetrameters*, where a man is spoken of thus

and any *κεβλήπυρις* of the dunghill of Themistocles ; so that it would seem there is a mistake in one or other of these passages.

### 7

Athenaeus *Doctors at Dinner* [on prizes in the game of cottabus] . . Eggs and cakes and dried fruits. The same account is given by . . and Eupolis, and Hermippus in the *Iambi*.

### 8

The Same . Hermippus the comedy-writer calls the  
soldier's lamp  
*σύνθετον* or *combination*, in the *Iambi*

## ΣΚΥΘΙΝΟΤ

### ΙΑΜΒΩΝ

Steph Byz Τέως πόλις Ἰωνίας . ἀφ' οὗ Πρωταγόρας Τήϊος καὶ Σκυθίνος ὁ ἰάμβων ποιητῆς Τήϊος.

Diog. L 9. 16 [π Ἑρακλείτου] Ἰερωνύμος δέ φησι καὶ Σκυθίνον τὸν τῶν ἰάμβων ποιητὴν ἐπιβαλέσθαι τὸν ἐκείνου λόγον διὰ μέτρου ἐκφέρειν<sup>1</sup>

Ath 11. 461f [π Κυλικράνων] μνημονεύει δ' αὐτῶν καὶ Σκυθίνος ὁ Τήϊος ἐν τῇ ἐπιγραφομένῃ Ἱστορίῃ λέγων οὕτως 'Ἑρακλῆς λαβὼν Εὐρυτον καὶ τὸν υἱὸν ἔκτεινε φόρους πρήσσοντας παρ' Εὐβοέων, Κυλικρῆνας <δ> ἐξεπόρθησε ληζομένους καὶ αὐτόθι πόλιν ἐδείματο Ἑράκλειαν τὴν Τρηχινίαν καλεομένην.'

## Περὶ Φύσεως

### 1, 2

Plut *Pyth O* 16 ὕστερον μέντοι (οἱ Μεγαρεῖς) πλήκτρον ἀνέθηκαν τῷ θεῷ χρυσοῦν, ἐπιστήσαντες, ὡς εἶκε, Σκυθινῶ λέγοντι περὶ τῆς λύρης,

ἣν ἀρμόζεται

Ζηνὸς εὐειδῆς Ἀπόλλων πᾶσιν<sup>2</sup> ἀρχὴν καὶ τέλος συλλαβῶν, ἔχει δὲ λαμπρὸν πλήκτρον ἡλίου φάος.

<sup>1</sup> mss -βαλεῖν      <sup>2</sup> Diels (Ed 1) · mss πᾶσαν, note the 'comic' rhythm of this line

## SCYTHINUS

### IAMBI

Stephanus of Byzantium *Lexicon*: Teos —A city of Ionia . . . from this place came Protagoras the Teian and Scythinus the iambic poet <sup>1</sup>

Diogenes Laertius *Lives of the Philosophers* [on Heraclitus]: Hieronymus declares that Scythinus the writer of iambic poetry took upon himself to put the discourse of Heraclitus into verse.

Athenaeus *Doctors at Dinner* [on the Cycranes]: They are mentioned by Scythinus of Teos in the book entitled *History*, in the following words 'Heracles took Eurytus and his son and slew them for exacting tribute from the Euboeans, and laid waste the country of the Cycranes for plundering their neighbours, and built in their territory a city known as the Trachinian Heracleia.'

### ON NATURE

#### 1, 2

Plutarch *The Pythian Oracle*. At a later time, however, the Megarians dedicated to Apollo a gold plectrum or quill for striking the lyre, because it would seem they gave heed to the words of Scythinus about that instrument,

which the beauteous Apollo attuneth unto Zeus comprising the beginning and end of every thing and hath for quill the bright light of the Sun.

<sup>1</sup> Anacreon's father bore the same name

## ELEGY AND IAMBUS

Stob. *Ecl* 1 8 43 [π. χρόνου οὐσίας] ἐκ τοῦ Σκυθίνου Περὶ Φύσεως

Ἔστατον πρῶτον τε πάντων ἐστὶν <ἀνθρώ-  
ποις> χρόνος,  
πάντ' ἔχων ἐν αὐτῷ, κάστιν εἰς κοῦκ ἔστ' αἰί.  
καὶ παρωχωκῶς <πάρεστι καὶ παρεῶν παροί-  
χεται,>  
ἐκ <δ'> ἐνέοντος αὐτὸς αὐτῷ <νεῖτ'> ἐναντίην  
ὁδόν.  
τωῦριον γὰρ ἡμῖν ἔργω χθές, τὸ δὲ χθές αὔριον.<sup>1</sup>

<sup>1</sup> *E* mss χρόνος ἐστὶν ἔστατον καὶ πρῶτον πάντων καὶ ἔχει ἐν αὐτῷ πάντα καὶ ἔστιν εἰς αἰί καὶ οὐκ ἔστιν ὁ παροιχόμενος ἐκ τοῦ ἐόντος (ἐνόητος) αὐτῷ ἐναντίην ὁδὸν παρεωνιατῶν (remains of marginal supplement to l 3<sup>o</sup>) τὸ γὰρ αὔριον ἢ μὲν τῷ ἔργω ἐχθές ἐστὶν τὸ δ' ἐχθές αὔριον

## SCYTHINUS

Stobaeus *Physical Eclogues* [on the nature of Time]: From the poem *On Nature* by Scythinus

Time 's first and last of all things unto men,  
Hath all things in 't, is one and not-one ever,  
Is here when past 'tis, past when it is here,  
Inside itself it is and thence to itself  
Runs counter,<sup>1</sup> and what seems to-day, in sooth  
Is yesterday, and yesterday to-day.<sup>2</sup>

<sup>1</sup> *lit* out of itself being inside itself it runs an opposite way to itself ( $\alpha\upsilon\tau\hat{\omega} = \alpha\delta\tau\hat{\omega}$  and does double duty) <sup>2</sup> the Epigrams ascribed to S. in the Anthology (12 22 and 232) are certainly by a later hand

For the Iambic fragments of CHARES, who, as possibly pre-Alexandrian, might be included in this book, see Powell *Collectanea Alexandrina*, p. 223.

END OF PART II



PART III  
ANONYMOUS INSCRIPTIONS  
AND  
OTHER ADESPOTA

## ΕΠΙΓΡΑΜΜΑΤΩΝ ΑΔΕΣΠΟΤΩΝ ΕΚΛΟΓΗ

### 1

Paus. 5 17 2 [π λάρνακος τῆς Κυψέλου] . : λάρναξ κέδρου μὲν πεποιήται, ζῳδία δὲ ἐλέφαντος ἐπ' αὐτῆς, τὰ δὲ χρυσοῦ, τὰ δὲ καὶ ἐξ αὐτῆς ἐστὶν εἴργασμένα τῆς κέδρου. ἐς ταύτην τὴν λάρνακα Κύψελον τὸν Κορίνθου τυραννέουσαντα ἀπέκρυψεν ἢ μήτηρ, ἠγίκα τεχθέντα ἀνευρεῖν αὐτὸν σπουδῆν ἐποιοῦντο οἱ Βακχίδαι τῆς μὲν δὴ σωτηρίας ἔνεκα τοῦ Κυψέλου τὸ ἀπ' αὐτοῦ γένος οἱ ὀνομαζόμενοι Κυψελίδαι τὴν λάρνακα ἐς Ὀλύμπιον ἀνέθεσαν, τὰς δὲ λάρνακας οἱ τότε ἐκάλουον Κορίνθιοι κυψέλας ἀπὸ τούτου δὲ καὶ ὄνομα Κύψελον τῷ παιδὶ θέσθαι λέγουσι τῶν δὲ ἐπὶ τῇ λάρνακι ἐπιγράμματα ἔπεστι τοῖς πλείοσι γράμμασι τοῖς ἀρχαίοις γεγραμμένα καὶ τὰ μὲν ἐς εὐθὺ αὐτῶν ἔχει, σχήματα δὲ ἄλλα τῶν γραμμάτων βουστροφθδὸν καλοῦσιν Ἕλληνες τὸ δὲ ἐστὶ τοιόνδε ἀπὸ τοῦ πέρατος τοῦ ἔπους ἐπιστρέφει τῶν ἐπῶν τὸ δεῦτερον ὡσπερ ἐν διαύλου δρόμῳ γέγραπται δὲ ἐπὶ τῇ λάρνακι καὶ ἄλλως τὰ ἐπιγράμματα ἐλιγμοῖς συμβαλέσθαι χαλεποῖς . . τὰ δὲ ἐς τὸν ἄνδρα τε καὶ γυναῖκα ἐπομένην αὐτῷ τὰ ἔπη δηλοῖ τὰ ἐξάμετρα λέγει γὰρ δὴ οὕτως

*Ἴδας Μάρπησσαν καλλίσφυρον, ἄν οἱ Ἄπόλλων  
ἄρπασε, τὰν ἐκ ναοῦ ἄγει πάλιν<sup>1</sup> οὐκ ἀέκουσαι.*

. Μηδείας δὲ ἐπὶ θρόνου καθημένης Ἰάσων ἐν δεξιᾷ, τῇ δὲ Ἄφροδίτῃ παρόσθηκε γέγραπται δὲ καὶ ἐπίγραμμα ἐπ' αὐτοῖς

*Μήδειαν Ἰάσων γαμέει, κέλεται δ' Ἄφροδίτα.*

<sup>1</sup> Mus mss πάλιν ἄγει

---

<sup>1</sup> mainly from the collections of Kaibel and Cougny; for those preserved in the *Palatine* and *Planudean Anthologies*



## A SELECTION FROM THE ANONYMOUS INSCRIPTIONS <sup>1</sup>

### 1

Pausanias *Description of Greece* (Pieger 186) [the Chest of Cypselus] . . . The Chest is made of cedar with figures of ivory upon it, some also of gold, and others carved in the wood itself. This is the chest in which Cypselus despot of Corinth was hidden by his mother when the Bacchidae searched for him after his birth. Because it thus saved his life, it was dedicated at Olympia by his descendants, who are known as the Cypselids, *cypselè* being the contemporary Corinthian word for a chest, and the child himself, it is said, named Cypselus for this reason. To most of what is depicted thereon there are explanatory inscriptions in the ancient letters, some of which are written straight and others in the style which the Greeks call *βουστροφῆδον* (or to and fro like oxen ploughing), that is to say that the second line begins on the turn at the end of the first, as we run the *δίαιλος* or two-lap race, others of the inscriptions are written in spirals difficult to make out <sup>2</sup>. The man and a woman who follows him are explained by the hexameters, which say

Marpessa the fan-ankled whom Apollo had taken from him is brought back again by Idas from the temple a willing follower.

. Medea is seated in a chair with Jason standing on her right and Aphroditè on her left, with the following inscription

Jason weds Medea, and Aphroditè counsels them.

see Paton *The Greek Anthology* in the Loeb Series, see also inser. ascribed to Sappho, Anacreon, Simonides, etc in *Lyra Graeca* <sup>2</sup> there follows a detailed description of the carvings

## ELEGY AND IAMBUS

πεποιήνται δὲ καὶ ἄδουσαι <αἱ> Μοῦσαι καὶ Ἀπόλλων ἐξάρχων τῆς  
 ᾄδης καὶ σφισιν ἐπίγραμμα γέγραπται

Λατοίδας οὗτός γα ἄναξ<sup>1</sup> ἐκάεργος Ἀπόλλων,  
 Μοῦσαι δ' ἄμφ' αὐτόν, χαρίεις χορός, αἴσι κατάρχει.

Ἄτλας δὲ ἐπὶ μὲν τῶν ὤμων κατὰ τὰ λεγόμενα οὐρανὸν τε ἀνέχει  
 καὶ γῆν, φέρει δὲ καὶ τὰ Ἑσπεριδῶν μήλα ὅστις δὲ ἐστὶν ὁ ἀνὴρ  
 ὁ ἔχων τὸ ξίφος καὶ ἐπὶ τὸν Ἄτλαντα ἐρχόμενος, ἰδίᾳ μὲν ἐπ' αὐτῷ  
 γεγραμμένον ἐστὶν οὐδέν, δῆλα δὲ ἐς ἅπαντας Ἡρακλέα εἶναι.  
 γέγραπται δὲ καὶ ἐπὶ τούτοις

Ἄτλας οὐρανὸν οὗτος ἔχει, τὰ δὲ μᾶλα μεθήσει.

. . εἰσὶ δὲ ἐπὶ τῇ λάρνακι Διοσκοῦροι, ὁ ἕτερος οὐκ ἔχων πω  
 γένεια, μέση δὲ αὐτῶν Ἑλένη. Αἶθρα δὲ ἡ Πιτθέως ὑπὸ τῆς  
 Ἑλένης τοῖς ποσὶν ἐς ἔδαφος καταβεβλημένη μέλαιναν ἔχουσά  
 ἐστὶν ἐσθήτα. ἐπιγεγραμμένα δὲ ἐπ' αὐτοῖς ἔπος τε ἐξάμετρον  
 καὶ ὀνόματός ἐστιν ἐνὸς ἐπὶ τῷ ἐξαμέτρῳ προσθήκη

Τυνδαρίδα Ἑλέναν φέρετον, Αἶθραν δ' Ἀφίδναθεν  
 ἔλκετον.<sup>2</sup>

τοῦτο μὲν δὴ τὸ ἔπος οὕτω πεποιήται, Ἰφιδάμαντος δὲ τοῦ  
 Ἀντήνορος κειμένου μαχόμενος πρὸς Ἀγαμέμνονα ὑπὲρ αὐτοῦ  
 Κόων ἐστὶ φόβος δὲ ἐπὶ τοῦ Ἀγαμέμνονος τῇ ἄσπιδι ἔπεστιν  
 ἔχων τὴν κεφαλὴν λέοντος. ἐπιγράμματα δὲ ὑπὲρ μὲν τοῦ  
 Ἰφιδάμαντος νεκροῦ

Ἰφιδάμας οὗτός γα<sup>3</sup> Κόων περιμάρνεται αὐτοῦ  
 τοῦ Ἀγαμέμνονος δὲ ἐπὶ τῇ ἄσπιδι

Οὗτος μὲν Φόβος ἐστὶ βροτῶν, ὁ δ' ἔχων  
 Ἀγαμέμνων.

ἄγει δὲ καὶ Ἑρμῆς παρ' Ἀλέξανδρον τὸν Πριάμου τὰς θεὰς κριθη-  
 σομένης ὑπὲρ τοῦ κάλλους καὶ ἐστὶν ἐπίγραμμα καὶ τούτοις

Ἑρμείας ὄδ' Ἀλεξάνδρῳ δείκνυσι διαιτῆν  
 τοῦ εἶδους Ἦραν καὶ Ἀθάναν καὶ<sup>4</sup> Ἀφροδίταν.

<sup>1</sup> Haupt, *ve* ΓΑΦΑΝΑΞ, misread by P mss τάχ' ἄναξ

<sup>2</sup> B mss δ' ἔλκ. Ἀθάναν: Dind. δ' ἀπ' Ἀθανᾶν ἔλκ.

<sup>3</sup> Heyne-Pieger mss τε <sup>4</sup> Menrad ἡδ': Ἀθαναίαν  
 κάφροδίταν? cf *Harmodius-Song* L G. III 566 κἀριστογείτων, E

## ANONYMOUS INSCRIPTIONS

And the Muses are depicted singing and Apollo leading the song,<sup>1</sup> and the inscription is :

This is the far-shooting Lord Apollo Son of Leto, and about him the Muses, whom he leadeth in a delightful dance.

Moreover there is Atlas holding up Heaven and Earth upon his shoulders as in the story, and bringing the apples of the Hesperides. And who the man is who is coming towards him with the sword is not explained by any particular inscription, but he is clearly Heracles. The following is the inscription on the whole scene .

This is Atlas upholding the Heavens and about to give up the apples.

. . . The Chest also depicts the Dioscuri, one of them still beardless, and between them Helen, at whose feet lies Aethra daughter of Pittheus, in black garments. The inscription is an hexameter line with one word over

The sons of Tyndareus bring Helen, and carry off Aethra from Aphidna.

So runs the verse, and there is Coon fighting with Agamemnon for the corpse of Iphidamas son of Antenor; and Agamemnon's shield is blazoned with Fear with a lion's head. The inscription on Iphidamas is thus :

This is Iphidamas; Coon fighteth for him;  
and that on the shield of Agamemnon

This is men's Fear and he that holdeth him  
Agamemnon.

And there is Hermes, too, bringing the Goddesses to be judged for their beauty by Alexander<sup>2</sup> son of Priam; the inscription runs thus

Hermes here showeth Hera and Athena and  
Aphrodite unto Alexander for to judge of their  
beauty.

<sup>1</sup> i e dancing lyre in hand

<sup>2</sup> i e Paris

## ELEGY AND IAMBUS

. . . πεποιήται δὲ καὶ Κασσάνδραν ἀπὸ τοῦ ἀγάλματος Αἴας τῆς Ἀθηναῖς ἔλκων ἐπ' αὐτῷ δὲ καὶ ἐπίγραμμα ἔστιν

Αἴας Κασσάνδραν ἀπ' Ἀθαναίας Λοκρὸς ἔλκει.

τὸν μὲν δὴ τὴν λάρνακα κατειργασμένον ὅστις ἦν, οὐδαμῶς ἡμῖν δυνατὰ ἦν συμβαλέσθαι τὰ ἐπιγράμματα δὲ τὰ ἐπ' αὐτῆς τάχα μὲν που καὶ ἄλλος τις ἂν εἶη πεποιηκώς, τῆς δὲ ὑπονοίας τὸ πολὺ ἐς Εὐμηλον τὸν Κορίνθιον εἶχεν ἡμῖν, ἄλλων τε ἕνεκα καὶ τοῦ Προσοδίου μάλιστα ὃ ἐποίησεν ἐς Δῆλον.

### 2

Paus 5 10 3 [π Ὀλυμπιείου τοῦ ἐν Ὀλυμπίᾳ] κέραμος δὲ οὐ γῆς ὀπτῆς ἔστιν, ἀλλὰ κεράμου τρόπον λίθος ὃ Πεντέλῃσιν εἰργασμένος τὸ δὲ εὖρημα ἀνδρὸς Ναξίου λέγουσιν εἶναι Βύζου, οὐ φασιν ἐν Νάξῳ τὰ ἀγάλματα ἐφ' ὧν ἐπίγραμμα εἶναι

Νάξιος Εὐεργὸς με γένει Λητοῦς πόρε, Βύζεω  
παῖς, ὃς πρῶτιστος τεῦξε λίθου κέραμον.

ἡλικίαν δὲ ὃ Βύζης οὗτος κατὰ Ἀλυάττην <ἦν> τὸν Λυδὸν καὶ Ἀστυάγην τοῦ Κναξάρου βασιλεύοντα ἐν Μήδοις.

### 3

Kaibel 179, Cougny 2. 7.

Τιοῦ Τλασίαφο Μενεκράτεος τόδε σᾶμα,  
Οἶανθέος γενεάν, τόδε δ' αὐτῷ δᾶμος ἐποίει  
ἥς γὰρ πρόξενφος δάμου φίλος· ἀλλ' ἐνὶ πόντῳ  
ᾔλετο, δαμόσιον δὲ κακὸν πρό[λις ἄδε κέκαδε.]<sup>1</sup>  
Πραξιμένης δ' αὐτῷ γαίας ἀπὸ πατρίδος ἐνθῶν  
σὺν δάμῳ τόδε σᾶμα κασιγνήτοιο πονήθη.

<sup>1</sup> E, cf Tyrt 12 28, for the second κ of κακόν the stone has koppa, and punctuates where I give colons and full stop

## ANONYMOUS INSCRIPTIONS

. . . There is also a representation of Ajax dragging Cassandra from the image of Athena, thus inscribed :

The Locrian Ajax draggeth Cassandra from Athena.

Now we could by no means guess who was the maker of the Chest, but as for the author of the inscriptions upon it, while they may, of course, be the work of some other man, my impressions on the whole point to Eumelus of Corinth, particularly in view of his *Processional to Delos* <sup>1</sup>

### 2

Pausanias *Description of Greece* (Preger 106) [the temple of Zeus at Olympia] The roofing tiles are not of burnt clay but of Pentelic <sup>2</sup> marble in the shape of tiles, an invention, it is said, of a Naxian Byzes, <sup>3</sup> who is reported to have made the images at Naxos which are inscribed thus .

I was given to the Offspring of Leto by Euergus of Naxos son of Byzes, who was the first to make tiles of stone

The life of this Byzes <sup>3</sup> (*sic*) lies in the reigns of Alyattes of Lydia and Astyages son of Cyaxares of Media <sup>4</sup>

### 3

Corcyra, early 6th Cent.

This is the monument of Tlasias son of Menecrates of Oeantè, made for him by the people because he was a *proxenus* dear to them but perished at sea, and this city is sore with a public sorrow And it was his brother Praximenes who came from his native land and fashioned this monument together with the people

<sup>1</sup> see *Lyra Graeca* 1 p 14, the dates are against P's view  
<sup>2</sup> prob first Naxian, though Pentelic in P's time (cf. Frazer *ad loc*)  
<sup>3</sup> there is some mistake either in transmission or on the part of P's informant  
<sup>4</sup> c 570 B.C.

## ELEGY AND IAMBUS

4

Kaibel 181, Cougny 2 2.

Στάλα Ξενφάρεος τοῦ Μείξιός εἰμ' ἐπὶ τύμφω.<sup>1</sup>

5

Kaibel *Add* 1 a.

Παι[δὸς ἀπ]οφθιμένοιο Κ[λεοί]του τοῦ Μενεσαί-  
χμου  
μνήμ' ἐσορῶν οἴκτιρ' ὡς καλὸς ὦν ἔθανε.<sup>2</sup>

6

Kaibel 6, Cougny 3. 69

Σῆμα Φρασικλείας· κούρη κεκλή[σο]μαι αἰεί,  
ἀντὶ γάμων παρὰ θεῶν τοῦτο λαχοῖσ' ὄνομα.

7

Kaibel 11, Cougny 2. 14.

[Λοι]μῶ θανούσης εἰμὶ [σῆ]μα Μυρίνης.<sup>2</sup>

7A

Geffcken *Griech. Epigr* 41

"Ἀνθρῶφ' ὃς στείχεις καθ' ὁδὸν φρασὶν ἄλλα  
μενοινῶν,  
στῆθι καὶ οἴκτιρον σῆμα Θράσωνος ἰδών.<sup>3</sup>

8

Plin. *N. H.* 36 4 2 [de Bupalō et Athenide]. Complura enim in finitimis insulis simulacra postea fecere, sicut in Delo, quibus subiecerunt carmen 'non vitibus tantum censeri Chium, sed operibus Archermi<sup>4</sup> filiorum.'

*e g* <sup>5</sup> [Οὐ μόνον οἰνάνθαις τίεται πόλις Οἰνοπίωνος,  
ἀλλὰ καὶ Ἀρχέρμου ἔργμασι τῶν ὑέων.]

## ANONYMOUS INSCRIPTIONS

4

Coreyra, 6th Cent. :

I am a post upon the tomb of Xenares son of Meixis.

5

Athens, 6th Cent. :

When you look on the monument of Cleoetas son of Menesaechmus who died a boy, pity him for dying so beautiful.

6

Attica (?), 6th Cent :

The tomb of Phrasicleia; I shall ever be called maiden, because the Gods ordained me that name instead of marriage.

7

Attica, 6th Cent

I am the tomb of Myrrhina who died of the plague.

7A

Athens, 6th Cent :

Man who walkest the way thinking of other things, stand and pity when thou seest the tomb of Thrason.

8

Pliny *Natural History* [on Bupalus and Athenis] They afterwards made many statues in the islands adjoining Chios, for instance in Delos, beneath which they inscribed lines saying

The city of Oenopion is valued not only by her vines but by the works of the sons of Archermus.

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<sup>1</sup> or *τυμοι*    <sup>2</sup> suppl Kirchhoif    <sup>3</sup> stone *ανθρωπι* and *αλα*  
<sup>4</sup> mss *Archenni*    <sup>5</sup> *E* (but *οὐ μόνον* is doubtful for 6th-Cent. verse)

## ELEGY AND IAMBUS

8A

Kaiibel 740, Cougny 1 17

Παῖ Διός, Ἐκφάντω δέξαι τόδ' ἀμεμφές<sup>1</sup> ἄγαλμα·  
σοὶ γὰρ ἐπευχόμενος τοῦτ' ἐτέλεσσε γρόφων.

9

Kaiibel 463 a

ΔΦεινία τόδε [σᾶμα], τὸν ὤλεσε πόντος ἀναι[δής.]

10

Anticleides ap Ath 13. 609 συνέβη δέ, ὡς φησι, τὸν Χάρμον  
ἔραστην τοῦ Ἴππίου γενέσθαι καὶ τὸν πρὸς Ἀκαδημία Ἔρωτος  
<βωμόν><sup>2</sup> ἰδρύσασθαι πρῶτον, ἐφ' οὗ ἐπιγέγραπται

Ποικιλομήχαν' Ἔρωτος, σοὶ τόνδ' ἰδρύσατο πρῶτος<sup>3</sup>  
Χάρμος ἐπὶ σκιεροῖς τέρμασι γυμνασίου

11

Paus 6. 10 2 Δαμαρέτω δὲ Ἑρραεῖ υἱῷ τε τοῦ Δαμαρέτου  
καὶ υἱωνῶ δύο ἐν Ὀλυμπίᾳ γεγόνασιν ἐκάστω νῖκαι, Δαμαρέτω  
μὲν πέμπτη ἐπὶ ταῖς ἐξήκοντα Ὀλυμπιάδι, ὅτε ἐνομίσθη πρῶτον  
ὁ τοῦ ὄπλου δράμος, καὶ ὡσαύτως τῇ ἐφεξῆς —πεποιήται ὁ  
ἀνδριάς ἀσπίδα τε κατὰ τὰ αὐτὰ ἔχων τοῖς ἐφ' ἡμῶν καὶ κράνος  
ἐπὶ τῇ κεφαλῇ καὶ κνημίδας ἐπὶ τοῖς ποσὶ ταῦτα μὲν δὴ ἀνὰ  
χρόνον ὑπὸ τε Ἑλλείων καὶ ὑπὸ Ἑλλήνων τῶν ἄλλων ἀφῆρέθη τοῦ  
δρόμου —Θεοπόμπῳ δὲ τῷ Δαμαρέτου καὶ αὐτῆς ἐκείνου παιδὶ  
ὀμωνύμῳ ἐπὶ πεντάθλῳ, Θεοπόμπῳ δὲ τῷ δευτέρῳ πάλης ἐγένοντο  
αἱ νῖκαι τὴν δὲ εἰκόνα Θεοπόμπου μὲν τοῦ παλαίσαντος τὸν  
ποιήσαντα οὐκ ἴσμεν τὰς δὲ τοῦ πατρὸς αὐτοῦ καὶ τοῦ πάππου  
φησὶ τὸ ἐπίγραμμα Εὐτελίδα τε εἶναι καὶ Χρυσοθέμιδος Ἀργείων.  
οὐ μὴν παρ' ὅτω γε ἐδιδάχθησαν δεδήλωκεν ἔχει γὰρ δὲ οὕτως

<sup>1</sup> stone αμεμφές    <sup>2</sup> Siebelis, cf Paus 1 30. 1 : mss ἔρωτα

<sup>3</sup> Hecker mss βωμόν



## ANONYMOUS INSCRIPTIONS

8A

Melos, 6th Cent. .

Child of Zeus,<sup>1</sup> receive from Ephantus this perfect offering; for it was to Thee he prayed as he finished painting it.<sup>2</sup>

9

Corinth, 6th Cent :

This is the tomb of Demias slain by the ruthless sea.

10

Anticleides in Athenaeus (Preger 70): Now Charmus (the polemarch) is said to have been the lover of Hippas, and the original builder of the Altar of Love next the Academy, which bears the inscription .

To thee, O Love, thou maker of divers devices, did Charmus first set up this altar upon the shady bounds of the wrestling-school.<sup>3</sup>

11

Pausanias *Description of Greece* (Preger 174) Damaretus of Heraea and his son and grandson each won two victories at Olympia, Damaretus [in the race in armour] in the 65th Olympiad (519 B C), when that race was first introduced, and likewise in the 66th—the statue holds a shield, as in our own day, and also wears a helmet and greaves, which later were disused in the race both by the Eleans and the other Greeks—and Theopompus son of Damaretus and his son of like name, the former in the five-events and the latter in wrestling. Who made the statue of Theopompus the wrestler we do not know; but those of his father and grandfather, according to the inscription, are the work of the Argives Eutelidas and Chrysothemis. The trainers are not mentioned. The inscription runs thus

<sup>1</sup> prob Aphrodite                      <sup>2</sup> or finished it by painting it, inscribed on a column                      <sup>3</sup> cf Paus 1 30 1 (βωμὸς Ἐρωτος)  
Plut *Sol.* 1. (ἀγάλμα τοῦ Ἐρωτος)

## ELEGY AND IAMBUS

Εὐτελίδας καὶ Χρυσόθεμις τάδε ἔργα τέλεισαν  
 Ἄργεῖοι τέχνην εἰδότες ἐκ προτέρων.<sup>1</sup>

### 12

Thuc 6. 54 Πεισίστρατος ὁ Ἰππίου τοῦ τυραννεύσαντος υἱός, τοῦ πάππου ἔχων τὸ ὄνομα, τῶν δώδεκα Θεῶν βωμῶν τὸν ἐν τῇ ἀγορᾷ ἄρχων ἀνέθηκε καὶ τὸν Ἀπόλλωνος ἐν Πυθίῳ . . . τοῦ δ' ἐν Πυθίῳ ἐτι καὶ νῦν δῆλόν ἐστιν ἀμυδροῖς γράμμασι λέγον τάδε·

Μνήμη τὸδ' ἦς ἀρχῆς Πεισίστρατος Ἰππίου υἱὸς  
 θῆκεν Ἀπόλλωνος Πυθίου ἐν τεμένει.

### 13

Kaibel 843, Cougny 1. 24

Ἵρρίππω<sup>2</sup> Μεγαρήῃς με δαίφρονι τεῖδ' <sup>3</sup> ἀρίδηλον  
 μνήμα θέσαν φάμα Δελφίδι πειθόμενοι,  
 ὃς δὴ μακίστους μὲν ὄρους ἀπελύσατο πάτρα  
 πολλὰν δυσμενέων γὰν ἀποτεμνομένων.<sup>4</sup>  
 πρῶτος δ' <sup>5</sup> Ἑλλάνων ἐν Ὀλυμπία ἐστεφανώθη  
 γυμνὸς ζωννυμένων τῶν πρὶν ἐνὶ σταδίῳ.

### 14

Suid Φάυλλος . . . πένταθλος, ἐφ' οὗ καὶ ἐπίγραμμα

Πέντ' ἐπὶ πεντήκοντα πόδας πήδησε Φάυλλος  
 δίσκευσε δ' ἑκατὸν πέντ' ἀπολειπομένων.<sup>6</sup>

<sup>1</sup> Schubart πατέρων    <sup>2</sup> so stone Sch Ὀρο    <sup>3</sup> Boeckh  
 stone τηδε, Sch τηδε    <sup>4</sup> ll 3-4 om Sch    <sup>5</sup> Sch  
 πρῶτος θ'    <sup>6</sup> Sch Ar. -πόμενος

<sup>1</sup> or, emending the Gk, their fathers    <sup>2</sup> prob the  
 colour with which they were inlaid had worn off, they are  
 otherwise quite clear to-day    <sup>3</sup> the stone was found in  
 1877, this grandson of the great Peisistratus was archon

## ANONYMOUS INSCRIPTIONS

These works were made by Eutelidas and Chrysothemis of Argos, who had learnt their art from them that went before.<sup>1</sup>

### 12

Thucydides *Histories* (Preger 71) Peisistratus the son of the despot Hippias, who bore the name of his grandfather, dedicated in his archonship the Altar of the Twelve Gods in the marketplace and that of Apollo in the Pythian Precinct . . . The inscription on the latter is still legible in letters difficult to read,<sup>2</sup> which say .

This memorial of his rule was set up by Peisistratus son of Hippias in the close of Pythian Apollo<sup>3</sup>

### 13

Megara, in *Byzantine lettering*, but clearly a restoration of a very much older inscription<sup>4</sup> (Preger 151)

The Megarians set me up here in obedience to the Delphic Voice as a far-seen memorial to the shrewd Orsippus, who freed the furthest bounds of his country from foemen who ravaged it far and wide, and was the first Greek to be crowned at Olympia naked for victory in the race-course where before men had gone girded<sup>5</sup>

### 14

Sudas *Lexicon* (Preger 142) Phayllus — . . Five-event champion, upon whom was written the following inscription .

Phayllus leapt five-and-fifty feet and threw the quoit five-and-ninety<sup>6</sup>

some time between 523 and 510 B C <sup>4</sup> cf Simon 134 LG, Sch Thuc 1 6 (*Μεγαρήs μεγαλόφρονι* and omits ll 3-4), Paus 1 44 1 (misunderstands l 4) <sup>5</sup> he won in the 15th Olympiad = 720 B C, but the orig inscr was prob not so old <sup>6</sup> cf Sch Ar Ach 214, Sch Plat. *Cratyl* 413 a, Phot *Lex. ὑπὲρ τὰ ἑκαμμμένα*, the Pythian victor who commanded the Crotoniates' single ship at Salamis, cf Hdt 8 47, Paus 10 9 2

## ELEGY AND IAMBUS

### 14A

Paus 5 25 13 τῷ δὲ ἀναθήματι τῷ ἐς Ὀλυμπίαν Θασίων  
ἔπεστιν ἔλεγειον·

Τῖὸς μὲν με Μίκωνος Ὀνάτας ἐξετέλεσσε  
αὐτὸς ἐν Αἰγίνῃ δώματα ναιετάων.

### 15

Plut *Vit Aristid* 20 [μετὰ τὴν ἐν Πλαταιαῖς μάχην] περὶ  
δὲ θυσίας ἐρομένοις αὐτοῖς ἀνείλεν ὁ Πύθιος Διὸς Ἐλευθερίου  
βωμὸν ἰδρύσασθαι, θῦσαι δὲ μὴ πρότερον ἢ τὸ κατὰ τὴν χώραν  
πῦρ ἀποσβέσαντας ὡς ὑπὸ τῶν βαρβάρων μεμιασμένον ἐναύσασθαι  
καθαρόν ἐκ Δελφῶν ἀπὸ τῆς κοινῆς ἐστίας. οἱ μὲν οὖν ἄρχοντες  
τῶν Ἑλλήνων περιϋόντες εὐθὺς ἠγάγκαζον ἀποσβεννύειν τὰ πυρὰ  
πάντα τοὺς χρωμένους, ἐκ δὲ Πλαταιέων Εὐχίδας ὑποσχόμενος ὡς  
ἐνδέχεται τάχιστα κομῆειν τὸ παρὰ τοῦ θεοῦ πῦρ ἤκεν εἰς Δελφούς  
ἀγνίσας δὲ τὸ σῶμα καὶ περιρρανάμενος ἐστεφανώσατο δάφνη, καὶ  
λαβὼν ἀπὸ τοῦ βωμοῦ τὸ πῦρ δρόμῳ πάλιν εἰς τὰς Πλαταιὰς  
ἐχώρει καὶ πρὸ ἡλίου δυσμῶν ἐπανῆλθε, τῆς αὐτῆς ἡμέρας χιλίους  
σταδίους κατανύσας ἀσπασάμενος δὲ τοὺς πολίτας καὶ τὸ πῦρ  
παραδοὺς εὐθὺς ἔπεσε καὶ μετὰ μικρὸν ἐξέπνευσεν ἀγάμενοι δ'  
αὐτὸν οἱ Πλαταιεῖς ἔθαψαν ἐν τῷ ἱερῷ τῆς Εὐκλείας Ἀρτεμιδος,  
ἐπιγράψαντες τόδε τὸ τετράμετρον

Εὐχίδας Πυθῶδε θρέξας ἦλθε τᾶδ' αὐθάμερον.<sup>1</sup>

### 16

Kaibel 747

.. Ἀπόλλωνι θεῷ [στάσαντ'] ἀνάθημ' ἀπὸ Μήδων.

<sup>1</sup> Preger: mss αὐθήμ.

<sup>1</sup> a bronze statue of Heracles    <sup>2</sup> the Gk has '1000 stades,'  
i.e. 112 miles; as the crow flies the distance there and back is

## ANONYMOUS INSCRIPTIONS

### 14a

The Same (Preger 176 b) The statue<sup>1</sup> dedicated at Olympia by the Thasians bears the following couplet :

I am the very work of Onatas son of Micon who had his dwelling in Aegina.

### 15

Plutarch *Life of Aristides* (Preger 77) [after the battle of Plataea]. When the Greeks enquired of the Oracle what sacrifices they should make, the God replied that they should build an altar to Zeus Elcuthernus, and not sacrifice upon it till they had extinguished all fire, as being defiled by the Barbarians, throughout the country, and kindle a pure flame thereon from the common hearth at Delphi. The Greek commanders accordingly went round and had all fires put out, and the Plataean Euchidas, who undertook to fetch the fire from the God with all possible speed, departed to Delphi. There, after purifying and besprinkling himself and setting a wreath of laurel on his head, he took the fire from the altar, and running back again reached Plataea before sunset, thus covering more than a hundred miles<sup>2</sup> in one day. And no sooner had he greeted his fellow-citizens and handed them the fire than he fell to the ground and shortly after expired. In their admiration the Plataeans gave him burial in the precinct of Artemis Euclera, and inscribed upon the tomb the following tetrameter.

Euchidas to Pytho ran and back the selfsame day.

### 16

On the Plataea Monument at Delphi

. . . set up from the Medes as an offering to the God Apollo<sup>3</sup>

92 miles    <sup>3</sup> this line was substituted by the Spartans for the eulogy of Pausanias (Simon 16, 7 *L.G.*), the grammatical subject is the list of cities on the 'Serpent Column' now at Constantinople

## ELEGY AND IAMBUS

### 17

Nymph. Heracl ap Ath. 12. 536 Πανσανίας . περι Βυζάντιον διατρίβων τὸν χαλκοῦν κρατήρα τὸν ἀνακείμενον τοῖς θεοῖς τοῖς ἐπὶ τοῦ στόματος ἰδρυμένοις, ὃν ἔτι καὶ νῦν εἶναι συμβαίνει, ἐτολμησεν ἐπιγράψαι ὡς αὐτὸς ἀναβείη,<sup>1</sup> ὑποθεῖς τὸδε τὸ ἐπίγραμμα . .

Μνᾶμ' ἀρετᾶς ἀνέθηκε Ποσειδάωνι ἄνακτι  
Πανσανίας ἄρχων Ἑλλάδος εὐρυχόρου<sup>2</sup>

Hdt 4 81 ἐν τούτῳ τῷ χώρῳ (Ἐξαμπαίῳ) κέεται χαλκῆϊον μεγάθει καὶ ἔξαπλήσιον τοῦ ἐπὶ στόματι τοῦ Πόντου κρητήρος τὸν Πανσανίας ὁ Κλεομβρότου ἀνέθηκε

### 18

Kabel 745

Ἰάρων ὁ Δεινομένεος  
καὶ τοὶ Συρακόσιοι  
τῷ Δι Τύρραν' ἀπὸ Κύμας.<sup>3</sup>

### 19

Kabel 182, Cougny 2 20

Προκλείδας<sup>4</sup> τὸδε σᾶμα κεκλήσεται ἐγγυὸς ὁδοῖο,  
ὃς περὶ τᾶς αὐτοῦ γᾶς θᾶνε βαρνάμενος.

### 20

Paus 5. 10 4 [π' Ὀλυμπιεῖοι τοῦ ἐν Ὀλυμπίᾳ] . . . καὶ Νίκη κατὰ μέσον μάλιστα ἔστηκε τὸν ἀετὸν, ἐπίχρυσος καὶ αὐτὴ ὑπὸ δὲ τῆς Νίκης τὸ ἄγαλμα ἀσπίς ἀνακείται χρυσῆ, Μέδουσαν τὴν Γοργόνα ἔχουσα ἐπειρασμένην τὸ ἐπίγραμμα δὲ τὸ ἐπὶ τῇ ἀσπίδι τοὺς τε ἀναθέντας δηλοῖ καὶ καθ' ἡντινα αἰτίαν ἀνέθεσαν λέγει γὰρ οὕτω·

<sup>1</sup> Wil mss -θεῖς    <sup>2</sup> the next couplet πόντου ἐπ' Εὐξείνου Λακεδαιμόνιος γένος υἱὸς | Κλεομβρότου ἀρχαῖας Ἑρακλέους γενεᾶς 'at the Euxine Sea, the Spartan, son of Cleombrotus of the ancient line of Heracles' betrays itself as an addition, cf Simon. 123 n L G    <sup>3</sup> the inscr. has τυρραν    <sup>4</sup> genitive

## ANONYMOUS INSCRIPTIONS

### 17

Nymphis of Heraclea (Preger 100) Pausanias . . . when he was in the parts round Byzantium, went so far as to inscribe his own name upon the bronze bowl—which still exists—dedicated to the Gods whose images stand at the entrance of the Black Sea, and beneath it the following lines

This memorial of his prowess was set up unto Lord Poseidon by Pausanias the ruler of spacious Greece.

Herodotus *Historiæ* Here (at Evampaeus) is a bronze vessel full six times the size of the mixing-bowl dedicated by Pausanias son of Cleombrotus at the mouth of the Black Sea.

### 18

On a bronze helmet in the British Museum

Hiero son of Deinomenes and the Syracusans (dedicated) unto Zeus (these) Etruscan spoils from Cumæ.<sup>1</sup>

### 19

Acarnania, 5th Cent

This wayside tomb shall be called the tomb of Procleidas, who died fighting for his country.

### 20

Pausanias *Description of Greece* (Preger 59) [the temple of Zeus at Olympia] and a Victory stands in the very middle of the pediment, also gilded And under it is dedicated a gold shield with the Gorgon Medusa upon it The inscription referring to the shield tells who dedicated it and why, it runs thus

<sup>1</sup> perh the originally suggested form of the mschr was a simple hexameter (omitting *ó*) and 'and the Syracusans,' an insertion which spoilt the metre of the Spartans and Pausanias' mschr on the Plataean offering, Thuc 1. 132 (see *L G* II p 352), Hiero defeated the Etruscans off Cumæ in 474 B.C

## ELEGY AND IAMBUS

Ναὸς μὲν φιάλαν χρυσέαν ἔχει, ἐκ δὲ Ταναάγρας  
τοὶ Λακεδαιμόνιοι συμμαχία τ' ἀνέθεν  
δῶρον ἀπ' Ἀργείων καὶ Ἀθηναίων καὶ Ἴωνων  
τὰν δεκάταν νίκας εἵνεκα τοῦ πολέμου.<sup>1</sup>

### 21

*Suppl. Epigr i 424*

Αὐδὴ τεχνήεσσα λίθου, λέγε, τίς τόδ' [ἄγαλμα]<sup>2</sup>  
στῆσεν Ἀπόλλωνος βωμὸν ἐπαγλαί[σας];<sup>3</sup>  
—Παναμύης υἱὸς Κασβώλλιος, εἴ μ' ἐπ[ιθυμείς]<sup>4</sup>  
ἔξειπειν, δεκάτην τήνδ' ἀνέθηκε [θεῶ].<sup>2</sup>

### 22

*Cougny 1. 28*

᾽Ωδε στὰς ὁ Πελασγὸς ἐπ' Ἀλφειῶ ποκα πύκτας  
τὸν Πολυδεύκειον χερσὶν ἔφανε νόμον,  
ἄμος ἐκαρύχθη νικαφόρος· ἀλλά, πατὴρ Ζεῦ,  
καὶ πάλιν Ἀρκαδία καλὸν ἄμειβε κλέος,  
τίμασον δὲ Φίλιππον, ὃς ἐνθάδε τοὺς ἀπὸ νάσων  
τέσσαρας εὐθεία παῖδας ἔκλινε μάχα.

### 23

*Kaibel 21, Cougny 2. 19*

Ἄνδρας μὲν πόλις ἦδε ποθεῖ καὶ δ[ῆμος Ἐρεχθέως,]  
πρόσθε Ποτειδαίας οὐ θάνον ἐν πρ[ομάχοις,]  
παῖδες Ἀθηναίων, ψύχας δ' ἀντίρρο[πα θέντες]  
ἠ[λλ]άξαντ' ἀρετὴν καὶ πατ[ρίδ'] εὐκλ[είσαν] <sup>5</sup>

<sup>1</sup> so stone, found at Olympia: Paus τῶ πολέμῳ      <sup>2</sup> Wil.  
<sup>3</sup> Crus: Wil. -ῶν, but the aor is idiomatic, cf Plat. *Phaed.* 60 c εἴ γ' ἐποιήσας ἀναμνήσας με      <sup>4</sup> E cf ἐθέλω with acc. and inf. Wil. ἐποτρύνεις      <sup>5</sup> suppl Boeckh



## ANONYMOUS INSCRIPTIONS

The temple hath a golden ewer<sup>1</sup> which the Spartans and their allies dedicated as a gift from Tanagra, being the tithe of their spoils of the Argives, Athenians, and Ionians, because of their victory in the war.<sup>2</sup>

### 21

Halicarnassus, mid-5th Cent :

Tell, hand-wrought voice of stone, who set this offering up to grace Apollo's altar.—If thou wouldst have me say, 'twas Panamyes son of Casbolis who dedicated this, for a tithe unto the God.

### 22

Olympia, c 430 B C

Standing thus beside Alpheus Pelagus a-boxing once showed with his hands the rules of Polydeuces when he was proclaimed victor; and now, O Father Zeus, hand Thou unto Arcady again a noble fame, and honour Philippos, who here did throw four boys of the Isles in straight fight.<sup>3</sup>

### 23

Athens, 5th Cent. (*now in the British Museum*).

This city and people of Erechtheus mourn those who died, sons of the men of Athens, in the vanguard before Potidaea, exchanging their lives for prowess and giving fame unto the land of their birth<sup>4</sup>

<sup>1</sup> i.e. the shield      <sup>2</sup> cf Simon. 135 *L G.*, the Spartans and Boeotians defeated Athens and her allies at Tanagra in Boeotia in 457 B C.      <sup>3</sup> cf Paus. 8. 1 2 ('Pelagus first king of Arcadia'), 6 8 5 ('Philippos the Azanian of Pellana won the boxing for boys . the statue is by Myron')      <sup>4</sup> one of three inscriptions on those who died before Potidaea in 430 B C

## ELEGY AND IAMBUS

### 24

Ath. 11 782 b (p 19 Kaib) ἔνδοξοι δὲ τορευταί . . . καὶ  
 Μῦς, οὗ εἶδομεν σκύφον Ἑρακλεωτικὸν τεχνικῶς ἔχοντα Ἰλίου  
 ἐντετορευμένῃν πόρθησιν, ἔχοντα ἐπίγραμμα τόδε

Γραμμαὶ<sup>1</sup> Παρρασίοιο, τέχνη Μυός· ἐμμί δὲ εἰκῶν<sup>2</sup>  
 Ἰλίου αἰπεινᾶς, ἂν ἔλον Αἰακίδαι.

### 25

Ibid 10 454 Νεοπτόλεμος δ' ὁ Παριανὸς ἐν τῷ Περὶ Ἐπι-  
 γραμμάτων ἐν Χαλκηδόνι φησὶν ἐπὶ τοῦ Θρασυμάχου τοῦ σοφιστοῦ  
 μνήματος ἐπιγεγράφθαι τόδε τὸ ἐπίγραμμα

Τοῦνομα θῆτα ρῶ ἄλφα σὰν ὦ μῦ ἄλφα χὶ οὐ σάν,  
 πατρὶς Χαλκηδών, ἧ δὲ τέχνη σοφίη.

### 26

Kaibel 1099

Ἐξηκτίας ἔγραψε κάποησε ἐμέ.

### 27

Kaibel 759, Cougny 1 34

Πύθων Ἑρμῆ ἄγαλμ' Ἑρμοστράτου Ἀβδηρίτης  
 ἔστησεν πολλὰς θησάμενος πόλιας.<sup>3</sup>  
 Εὐφρων ἐξεποίησ' οὐκ ἄδαῆς Πάριος.

### 28

Kaibel 751

Τόνδε Πύρης ἀνέθηκε Πολυμνήστου φίλος υἱός,  
 εὐξάμενος δεκάτην Παλλάδι Τριτογενεῖ.  
 Κυδωνιάτης Κρησίλας εἰργάσσατο.

<sup>1</sup> B: mss γράμμα· Meirick γράμμα τὸ  
 ἔργον <sup>3</sup> stone πολῆας

<sup>2</sup> Mein: mss

## ANONYMOUS INSCRIPTIONS

### 24

Athenaeus *Doctors at Dinner* (Preger 185) The famous workers in relief are these, . and Mys, of whom we have seen an Heracleotic bowl with the Sack of Troy chased artistically upon it, and bearing this inscription .

The lines are of Parrhasius, the workmanship of Mys ; I represent the lofty Troy which was taken by the sons of Aeacus.<sup>1</sup>

### 25

The Same (Preger 260) According to Neoptolemus of Parum in his treatise *On Inscriptions* the monument of the sophist Thrasymachus at Chalcedon bears the following inscription

T, H, R, A, S, Y, M, A,  
C, H, U, S do make my name ;  
Chalcedon gave me to the day,  
And wisdom was my food and fame.

### 26

On an amphora in the British Museum, 5th Cent :  
Execias both made and painted me

### 27

Peraeus, 5th Cent. :

Python son of Hermostratus of Abdera set up an offering to Hermes after seeing many cities  
Made by Euphron a Parian of no mean skill.

### 28

Athens, 5th Cent. .<sup>2</sup>

This tripod was dedicated for a tithe, as he had vowed, by Polymnestus' dear son Pyres unto Tritoborn Pallas.

Made by Cresilas of Cydoma.

<sup>1</sup> i e Achilles and Neoptolemus, *lines* means the design, cf. Paus 1 28 2      <sup>2</sup> also in *Anth Pal* 13 13

## ELEGY AND IAMBUS

29

Aeschin *Otes.* 187 ἐν τοίνυν τῷ Μητρώῳ παρὰ τὸ βουλευτήριον, ἦν ἔδοτε δωρεὰν τοῖς ἀπὸ Φυλῆς φεύγοντα τὸν δῆμον καταγαγοῦσιν, ἔστιν ἰδεῖν . . . 190 ἀναγνώσεται ὑμῖν ὁ γραμματεὺς τὸ ἐπίγραμμα ὃ ἐπιγέγραπται τοῖς ἀπὸ Φυλῆς τὸν δῆμον καταγαγοῦσι

Τοῦσδ' ἀρετῆς ἔνεκα στεφάνοις ἐγέραρε<sup>1</sup> παλαι-  
χθων  
δῆμος Ἀθηναίων, οἳ ποτε τοὺς ἀδίκους  
θεσμοῖς ἄρξαντας πόλεως πρῶτοι καταπαύειν  
ἤρξαν κίνδυνον σώμασιν ἀράμενοι.

Sch ad 187 ἐν αὐτῷ τῷ ἱερῷ, ἐν ᾧ τὸ βουλευτήριον ἔστιν, ἀνάκεινται γεγραμμένοι οἱ ἀπὸ Φυλῆς τὸν δῆμον καταγαγόντες.

29A

Clem *Al Sti* 5 652 καὶ τοῦτο ἦν ὃ ἠνίκατο ὅστις ἄρα ἦν ἐκεῖνος ὃ ἐπιγράψας τῇ εἰσόδῳ τοῦ ἐν Ἐπιδάουρῳ νεῷ

Ἄγνὸν χρῆ νηοῖο θυώδεος ἐντὸς ἰόντα  
ἔμμεναι· ἀγνείῃ δ' ἐστὶ φρονεῖν ὅσια.

30

Kaibel 844, Cougny 1. 76

Ἐξ οὗ Κέκροπα λαὸς Ἀθηναίων ὀνομάξ[ει]  
καὶ χώραν Παλλὰς τήνδ' ἔκτισε δῆμῳ Ἀ[θηνῶν],  
οὐδεὶς Σωσιβίου καὶ Πύρρα μείζονα θνητ[ῶν]  
φυλὴν Κεκροπιδῶν ἔργῳ ἔδρασ' ἀγαθῆ

ἔδοξεν τῇ Κεκροπιδί φυλῇ ἐπὶ Χαρισάνδ[ρου ἄρχοντος] τῇ κυρία ἀγορᾷ κρύβδην ψηφισαμένων τῶν φυλετῶν ἐν ἀκροπόλει ] Ὀνήτωρ Κηφισοδώρου Μελιτεὺς εἶπ[εν Ἐπειδ]ῆ Πύρρα[as . . . . ἀνὴρ ἀγαθὸς] γεγένηται περὶ τὴν φυλὴν καὶ τὰ κοιν[ά, ἐπανέσα]ι αὐτὸ[ν ἀρετῆς ἔνεκεν καὶ] χρυσῷ στεφάνῳ ἀπὸ πεντακοσίων στεφανώσαι, κτλ.

<sup>1</sup> mss -ραιρε

## ANONYMOUS INSCRIPTIONS

### 29

Aeschines *Against Ctesiphon* (Preger 154): Now in the Metroon, beside the Council House, you may see the gift you gave to the men who restored the democracy from Phylê. . . The clerk will read you the inscription written for those who restored the democracy from Phylê <sup>1</sup>

By reason of their prowess the people of Athens' ancient land hath honoured with crowns the men who at peril of their lives first set about to overthrow them that had ruled the city with unjust ordinances.

Scholast *on the first passage* In the actual precinct in which the Council House stands a list is set up of those who restored the democracy from Phylê.

### 29A

Clement of Alexandria *Miscellanies* (Preger 207). This was the inner meaning of the writer, whoever he was, of the inscription upon the entrance of the temple at Epidaurus:

Pure should he be that entereth the fragrant temple, and purity is to have righteous thoughts.<sup>2</sup>

### 30

Athens, 4th Cent .

From the day when the Athenian people first spoke of Cecrops, and Pallas founded this land for the folk of Athens, no mortal man hath done the tribe of the Cecropidae greater benefits than Sosibius and Pyrrhas.

Resolved by the tribe Cecropis in the archonship of Charisander<sup>3</sup> by secret vote of the tribesmen in a general meeting in the Acropolis Onetor son of Cephisodorus of Melitè said 'Whereas Pyrrhas . hath distinguished himself on behalf of the tribe and the city, it is resolved to thank him for his goodness and to crown him with a gold crown worth 500 drachmas, etc'

<sup>1</sup> ref to Thrasybulus and his exiles in 404 B.C.    <sup>2</sup> cf Porphyr *Abst.* 3, the date of the temple is c. 380 B.C.  
<sup>3</sup> 375 B.C.

ELEGY AND IAMBUS

31

Kaibel 375 a, Cougny 1 72

Χαρμαντίδου Γοργίας Λεοντίνος

Γοργίου ἀσκήσαι ψυχὴν ἀρετῆς ἐς ἀγῶνας  
οὐδείς πω θνητῶν καλλίον' εὖρε τέχνην·  
οὐ καὶ Ἀπόλλωνος γυάλοις εἰκὼν ἀνακεῖται  
οὐ πλοῦτου παράδειγμ' εὐσεβίας δὲ τρόπου.

32

Kaibel 24, Cougny 2 39, 1 75

Εἰ τοιῶνδ' ἀνδρῶν εἴη πόλις, οὔποτ' ἂν αὐ[τῆς]  
ἐχθροὶ στήσαιεν Ζηνὶ τρόπαιον ἔδος.

[K]τ[ὴ] μ[ε]νον εὐκλειαν δορὶ καὶ χερὶ τόνδε πρὸς  
ἀνδρὸς  
ἐχθροῦ Ἀριστόκριτον ὤλεσε θούρος Ἄρης.

33

Paus 9 15 5 τῷ δὲ ἀνδριάντι τοῦ Ἐπαμεινώνδου καὶ ἐλεγεία  
ἔπεισιν ἄλλα τε ἐς αὐτὸν λέγοντα καὶ ὅτι Μεσσήνης γένοιτο  
οἰκιστῆς καὶ τοῖς Ἕλλησιν ὑπάρξειεν ἐλευθερία δι' αὐτοῦ· καὶ  
οὕτως ἐχεῖ τὰ ἐλεγεία·

Ἡμετέραις βουλαῖς Σπάρτη μὲν ἐκείρατο δόξαν,  
Μεσσήνη δ' ἱερὴ τέκνα χρόνῳ δέχεται,  
Θήβης<sup>1</sup> δ' ὄπλοισιν Μεγάλῃ πόλις ἐστεφάνωται,  
αὐτόνομος δ' Ἑλλάς πᾶσ' ἐν ἐλευθερίῃ.<sup>2</sup>

<sup>1</sup> mss Θῆβαι

<sup>2</sup> ll 2-4 om. Sch Plut. Cic, ll 3-4 om Aristid.

<sup>1</sup> cf. Paus. 6 17. 7, Plat *Gorg* 58, 488, Plin. *NH* 34. 4  
says that G. was the first to dedicate a statue of himself in  
272

## ANONYMOUS INSCRIPTIONS

### 31

Olympia, early 4th Cent.

Gorgias son of Charmantidas of Leontini

No mortal man hath ever found a better art for the training of the soul for the contests of virtue than Gorgias, whose image is dedicated in the vale of Apollo to prove not his wealth but his piety.<sup>1</sup>

### 32

Athens, before the mid-4th Cent

If there were a city made of such men as these, her enemies could never dedicate a trophy unto Zeus.

---

Swift Ares slew Aristocritus as he won fame with spear and arm from an enemy.<sup>2</sup>

### 33

Pausanias *Description of Greece* (Preger 161) The statue of Epameinondas is inscribed with elegiac verses which declare among other things relating to him that he founded Messenè and secured freedom for the Greeks, they run thus .

By my counsels Sparta hath been shorn of her glory, holy Messenè receiveth her children after long years, Megalopolis hath been crowned with the arms of Thebes, and all Greece ruleth herself in freedom.<sup>3</sup>

solid gold at Delphi. this is the 2nd of two inscriptions under the above title, the first implies that they were both inscribed by G's grandson Eumolpus <sup>2</sup> cf. Aesch Ag 110 <sup>3</sup> cf Ibid 9 12. 6, Aristid 2. 541, Sch Aeschm 3 211, Plut *Non posse* 1098 a, Cic. *T D* 5 49

## ELEGY AND IAMBUS

34

Olympiod. *Vit. Plat.* ἀποθανόντος δὲ πολυτελῶς αὐτὸν ἔθαψαν οἱ Ἀθηναῖοι καὶ ἐπέγραψαν ἐν τῷ τάφῳ αὐτοῦ

Τοὺς δὴ Ἀπόλλων φῦσ', Ἀσκληπιὸν ἠδὲ Πλάτωνα,  
τὸν μὲν ἵνα ψυχὴν, τὸν δ' ἵνα σῶμα σώοι.

35

*Anth. Pal* 7. 245

ᾠ Χρόνε, παντοίων θνητοῖς πανεπίσκοπε δαῖμον,  
ἄγγελος ἡμετέρων πᾶσι γενοῦ παθέων,  
ὡς ἱερὰν σφάζειν πειρώμενοι Ἑλλάδα χώραν  
Βοιωτῶν κλεινοῖς θνήσκομεν ἐν δαπέδοις.

36

Dem. *Cor* 289 [π. τῶν ἐν Χαιρωνείᾳ ἀποθανόντων]: λέγε δὲ αὐτῷ τοῦτ' ἐπίγραμμα ὃ δημοσίᾳ προεἶλεθ' ἢ πόλις αὐτοῖς ἐπιγράψαι . .

Οἶδε πάτρας μὲν ἐκάς<sup>1</sup> σφετέρας εἰς δῆριν ἔθεντο  
ὄπλα καὶ ἀντιπάλων ὕβριν ἀπεσκέδασαν  
κρινόμενοι<sup>2</sup> δ' ἀρετῆς καὶ δειμάτος οὐκ ἐσάωσαν  
ψυχάς, ἀλλ' Αἴδην κοινὸν ἔθεντο βραβῆ,<sup>3</sup>  
5 οὔνεκεν Ἑλλήνων, ὡς μὴ ζυγὸν ἀυχέει θέντες<sup>4</sup>  
δουλοσύνης στυγερὰν ἀμφὶς ἔχωσιν ὕβριν.  
γαῖα δὲ πατὴρ ἔχει κόλποις τῶν πλείστα καμόντων  
ὅστ' ἐπεί<sup>5</sup> θνητοῖς ἐκ Διὸς ἦδε κρίσις·  
μηδὲν ἀμαρτεῖν ἐστὶ θεῶν καὶ πάντα κατορθοῦν  
ἐν βιοτῇ, μοῖραν δ' οὔ τι φυγεῖν ἔπορευ

<sup>1</sup> Weil mss ἔνεκα    <sup>2</sup> E. mss μαρνάμενοι    <sup>3</sup> Schneid : mss -βῆν  
<sup>4</sup> B δύστες perh rightly, cf. *App Plan* 5, Hes. *Op.* 815    <sup>5</sup> E, cf. Polyb. . mss σώματα (correction of ὅστ' ἐπεί?)

<sup>1</sup> cf Diog L 3. 45, Suid s *σίου*    <sup>2</sup> ascribed in the mss to Gaetulicus, but in part surviving in letters of 350-300 B C on a stone found near the Olympieum at Athens prob. ref. to Chaeronea    <sup>3</sup> these words are carefully chosen; they did



## ANONYMOUS INSCRIPTIONS

### 34

Olympiodorus *Life of Plato* (Preger 262): When he died his countrymen buried him sumptuously and inscribed these words upon his tomb:

Apollo begat two sons, Asclepius and Plato, the one to save the body and the other the soul.<sup>1</sup>

### 35

*Palatine Anthology*.

O Time, divine arch-overseer of every sort of things in the world of man, be thou messenger of our fate to all men, and tell how we died in the renowned plains of Boeotia because we sought to save the sacred land of Greece.<sup>2</sup>

### 36

Demosthenes *On the Crown* (Preger 271) [on those who fell at Chaeronea]: Recite him the epitaph which the city chose for inscribing on their monument . . .

Far from their country these drew sword and put to rout the pride of the foe; <sup>3</sup> aye, standing their trial for valour or cowardice, hoarded not their lives but made Death their impartial umpire, that the Greeks might not wear the yoke of slavery and have hated tyranny on either hand.<sup>4</sup> But the bones of those that have borne the brunt lie in the bosom of their country; <sup>5</sup> for it is the judgment of Zeus unto men that to make no slip in life and accomplish all things is for Gods, and He hath not granted unto man to escape destiny.<sup>6</sup>

not put to flight the enemy (for they were defeated), but the enemy's pride (by their brave and unexpected resistance)  
<sup>4</sup> cf. *Od* 3. 486 <sup>5</sup> the bones were collected after cremation by Antipater, presumably for sending to Athens (Polyb 5. 10. 4)  
<sup>6</sup> the Greeks were defeated by Philip of Macedon at Chaeronea in Boeotia in 338 B C, cf. *Aristid* 1 592, *Liban Ep* 1554, *Themist. Or.* 22 335, *Sch Greg Naz Or in Jul* 169 d (*Σμικωνίδης*), *Suid συγγνώμονα*, *Phalar Ep* 126

ELEGY AND IAMBUS

37

Steph Byz. Θούριοι . . . λέγεται καὶ Θουρία καὶ Θούριον  
ὡς ἐν τῷ Ἡροδότου ἐπιγράμματι

Ἡρόδοτον Λύξεω κρύπτει κόνις ἦδε θανόντα,  
Ἰάδος ἀρχαίης ἱστορίας πρύτανιν,  
Δωριέων<sup>1</sup> πάτρης βλαστόντ' ἄπο· τῶν<sup>2</sup> γὰρ ἄπλη-  
τον  
μῶμον ὑπεκπροφυγῶν<sup>3</sup> Θούριον ἔσχε πάτρην.

38

Kaibel 847, Cougny 1 100

οὐδὲ Τύχης σ' ἐδάμασσε πάλιν κλίναντα τάλαντα  
δυσμενέων ὀλοὴν ὕβριν ἀλευόμενον·  
ἦ σε<sup>4</sup> τέλος θανάτοιο [θελούσιον εἰς]εκίχανεν<sup>5</sup>  
ὡς παύρους προτέρων ἀνέρας ἀγχιθέων·  
τῷ ῥὰ καὶ ἀζόμενος σοφίης ἐὼν ἠγητῆρα  
στήσεν Ἀλέξανδρος<sup>6</sup> κλεινὸς ἅπασι θεός.<sup>7</sup>

39

Kaibel 848, Cougny 1 101

Τῖον Νικομάχου σοφίης ἐπίστορα πάσης  
στήσεν Ἀλέξανδρος θεῖος<sup>8</sup> Ἀριστοτέλην.

<sup>1</sup> Mus mss Δωρίδος ἐκ <sup>2</sup> Brunck. mss τῷ (Tz τὼς γὰρ  
ἄπλητον) <sup>3</sup> so Tz: Steph ἀπεκπρ <sup>4</sup> cf Simon. 159  
L.G. <sup>5</sup> E <sup>6</sup> Welck stone -δρον <sup>7</sup> E· stone  
-νον απ θεον <sup>8</sup> E. stone θειον

## ANONYMOUS INSCRIPTIONS

### 37

Stephanus of Byzantium *Lexicon* (Preger 38). Thuru —  
. . . also called Thuria and Thurium as in the inscription on  
Herodotus

This dust doth cover the body of Herodotus son of  
Lyxes, lord of the ancient Ionian lore, who sprang of  
a town of Dorians:<sup>1</sup> for to escape their monstrous  
blame he made Thuru his fatherland <sup>2</sup>

### 38

Athens, 4th Cent

. . . nor did the sinking scales of Fortune over-  
whelm thee shunning the baleful outrage of a foe;  
nay, self-willed came Death's end upon thee, as  
upon few of the heroes before thee. Wherefore to  
honour thee <sup>3</sup> the world-renowned God Alexander  
hath set up here the guide of his wisdom <sup>4</sup>

### 39

Athens, 4th Cent

Aristotle son of Nicomachus, the expert in all  
knowledge, was here set up by the divine Alexander <sup>5</sup>

<sup>1</sup> Halicarnassus <sup>2</sup> cf Sch Tz. *Chil* 1 19, not earlier than  
c 330 B.C <sup>3</sup> the Gk. suggests 'as a son honours his father'  
<sup>4</sup> prob put up to Aristotle by a Macedonian (hardly Antipater,  
who disapproved of the deification of Alexander) or on the  
proposal of a pro-Macedonian Athenian about 320, Alexander,  
who died before Aristotle, being a God is immortal; not in  
the new *Corpus*, stone now lost <sup>5</sup> see n 4, *or, keeping  
the text*, The divine Aristotle, etc was set up by Alexander  
(i.e. the infant son of Al the Great, the real dedicator being  
Antipater)

## ELEGY AND IAMBUS

40

Kaibel 1043, Cougny 3 46

[Πόσσον ἄπ]εστ' εἶσ[η, πα]ρ' ὄτ[ω] μνημεῖον<sup>1</sup>  
 ἀληθές  
 [γράμμασι] σημαίνει[ι] μῆκ[ος] ὀδοιπορίας.<sup>2</sup>  
 [ἔστιν γὰρ τ]ὸ μεταξὺ θεῶν πρὸς δώδεκα βωμὸν  
 [πέντ' ἐπί] πεντήκοντ' ἐγ λιμένος στάδιοι.<sup>3</sup>

41

Kaibel 63, Cougny 2. 145

Κρίος

Οὗτος ὃς ἐνθάδε κείται ἔχει μὲν τοῦνομα κριοῦ,  
 φωτὸς δὲ ψυχὴν ἔσχε δικαίωτατον.

42

Kaibel 76, Cougny 2. 146

Πένθος κουριδίω τε πόσει καὶ μητρὶ λιπούσα  
 καὶ πατρὶ τῷ φύσαντι Πολυξένη ἐνθάδε κείται.

43

Cougny *Add.* 2 131 b

Πάντων ὧν θέμις ἐστὶ τυχεῖν εὐδαίμοσι θνητοῖς  
 ζῶσά τ' ἐκοινώνουν καὶ φθιμένη μετέχω·  
 ἡλικίας δὲ πόθον νεαρᾶς μνήμην τε λιπούσα  
 σωφροσύνης ἔθανον Λογχίς ἐπωνυμίαν.

44

Kaibel 75, Cougny 2 603

Πολλὰ μεθ' ἡλικίας ὁμοῆλικος ἠδέα παίσας  
 ἐκ γαίας βλαστὼν γαῖα πάλιν γέγονα·  
 εἰμὶ δ' Ἀριστοκλῆς Πειραιεὺς παῖς δὲ Μένωνος.

<sup>1</sup> Boeckh ]εστεισ . . . ροτ . . . μνη . . . πι . . . οδ, but sugg σημαίνει[ιν μέ]τ[ρον] δδ. <sup>2</sup> Boeckh ]σημαινε <sup>3</sup> ll. 1-2  
 suppl. E, ll. 3-4 Buttm -Mull.-Boeckh

## ANONYMOUS INSCRIPTIONS

40

Athens, 4th Cent <sup>1</sup>

How far it is you shall know. since you have a true record which shows the length of your journey by letters; from the harbour to the Altar of the Twelve Gods is five-and-fifty furlongs.<sup>2</sup>

41

Athens, 4th Cent.

Crus (Ram)

The man who lies here bears the name of a ram, but he had the soul of a very righteous man.<sup>3</sup>

42

Athens, 4th Cent. (?) <sup>4</sup>

Here lies Polyxenè, who hath left sorrow with her wedded husband and her mother and the father that begat her.

43

Salamis, 4th Cent. .

Of all that 'tis right for happy mortals to enjoy I partook in life and share in death; when I died I left regret for my youth and memory of my virtue; and my name is Lonchus.

44

Athens, 4th or 3rd Cent.

After many pleasant games with them of like age, I that grew from earth have become earth again,<sup>5</sup> and my name is Aristocles of the Peiræus, son of Menon.

<sup>1</sup> said to be, or to have been, in the wall of the Propylææ, but doubtless originally at the Altar of the Twelve Gods in the agora, not in the new *Corpus* <sup>2</sup> rather over 6 miles <sup>3</sup> of Sosith <sup>2</sup> Nauck <sup>4</sup> in archaistic letters <sup>5</sup> cf. Theogn 878

ELEGY AND IAMBUS

45

Kaibel 56, Cougny 2 136

Καλλιστώ

Σῶμα σὸν ἐν κόλποις, Καλλιστοῖ, γαῖα καλύπτει,  
σῆς δ' ἀρετῆς μνήμην σοῖσι φίλοις ἔλιπες.

Εὐκολίγη

46

Kaibel 70, Cougny 1. 73

Πόλυλλος Πολυλλίδου Παιανεύς

Εἰκόνα τήνδ' ἀνέθηκε Πολύστρατος αὐτοῦ  
ἀδελφόν,  
μνημοσύνην θνητοῦ σώματος ἀθάνατον.

## ANONYMOUS INSCRIPTIONS

45

Peiraeus, 4th Cent (?)

Callisto

Thy body, Callisto, is wrapt in the bosom of earth,  
but thou hast left with thy friends the memory of  
thy virtues.

Eucolinè

46

Athens, 4th Cent (?)

Polyllus son of Polyllides of Paeana

This image of his brother was dedicated by  
Polystratus as an immortal monument of his mortal  
body.

## ΑΛΛΑ ΑΔΕΣΠΟΤΑ

### Α' ΕΛΕΓΕΙΑ ΚΑΙ ΕΠΗ

#### 1

Plut *Qu Collu.* i 4 3 [π συμποσιάρχου] . παραβαλεί τῇ σπουδῇ τὴν παιδιάν, ὅπως οἱ τε παίζοντες ἀμωσγέπως σπουδῆς τινος ἔχωνται καὶ πάλιν οἱ σπουδάζοντες ἀναθαρρῶσιν, ὥσπερ οἱ ναυτιῶντες ἐγγύθεν εἰς γῆν τὴν παιδιάν ἀποβλέποντες ἔστι γὰρ καὶ γέλωτι χρῆσθαι πρὸς πολλὰ τῶν ὠφελίμων καὶ σπουδῆν ἠδείαν παρασχεῖν

ὡς ἀν' ἐχινόποδας καὶ ἀνὰ τρηχεῖαν ὄνωνιν  
φύονται μαλάκων ἄνθεα λευκοῖων.

#### 2

Sch Eur *Andr* 184 [κακὸν γε θνητοῖς τὸ νέον] διὰ τὴν προπέτειαν κακὸν τὸ νέον

ἡ νεότης ἀσύφηλος ἀεὶ θνητοῖσι τέτυκται·  
εἰ δὲ δίκην βλάβῃ, πούλῃ χερειοτέρη.<sup>1</sup>

#### 2A

Plut *Cons Ar* 26 τί οὖν; ἀρά γ' ἡμεῖς διὰ τοῦ λόγου μαθεῖν οὐ δυνάμεθα, οὐδ' ἐπιλογίσασθαι ὅτι 'πλείη μὲν γαῖα κακῶν πλείη δὲ θάλασσα' καὶ τὰ

τοιάδε τοι θνητοῖσι κάκ' ἔλλαχεν,<sup>2</sup> ἀμφί τε κῆρες  
εἰλεῦνται, κενέη δ' εἰσδυσις οὐδ' ἀθέρι.<sup>3</sup>

<sup>1</sup> Cob: mss χειροτέρη      <sup>2</sup> E (or λάχος κακά?) mss κακά κακῶν (from above?)      <sup>3</sup> Wil (who reads κακῶν κακά but does not explain it) mss αἰθέρι

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<sup>1</sup> the Epic, Elegiac, and Iambic Fragments included under Folk-Songs and *Scolia* in *Lyra Graeca* iii are omitted



## OTHER ANONYMOUS FRAGMENTS<sup>1</sup>

### 1 ELEGIAC AND EPIC

#### 1

Plutarch *Dinner-Table Problems* [the master of the feast]  
He will so put fun next earnest that the playful may somehow  
keep hold of seriousness, and the serious be cheered by viewing  
the fun like seasick persons the near-lying shore. For  
laughter may be employed for many useful purposes and  
grave discourse made sweet,

Even as amid urchin-foot and spiny rest-harrow<sup>2</sup>  
spring the blooms of the soft white gillyflower.<sup>3</sup>

#### 2

Scholast on Euripides [‘youth is an ill to man’]. Youth is  
made an ill by indiscretion:

Youth is ever headstrong, but if it harm the  
Right, then is it a thing far worse.

#### 2A

Plutarch *Consolation to Apollonius*. Well then, cannot we  
learn of our reason, and conclude that ‘Earth is full, and full  
the sea, of ill,’<sup>4</sup> and that

Such are the ills which fall to the lot of man;<sup>5</sup>  
thick is he swathed about with dooms, and vain it is  
even for a barley-awn to try to enter.<sup>6</sup>

<sup>2</sup> prickly plants                   <sup>3</sup> cf Plut *Aud Poet* 3, *Frat Am* 13,  
Ath 3 97 d                   <sup>4</sup> Hes *Op* 101                   <sup>5</sup> reading doubtful

<sup>6</sup> the metaphor seems to be taken from an infant so tightly  
swathed that not even the beard of a barley-ear (such as all of  
us who are country-bred have sometimes put up another’s  
sleeve, to climb to his discomfort) can get between the folds

## ELEGY AND IAMBUS

### 3

Hdn. *Gram Gr* 2 645 29 τὸ νῆς ἢ γρηῦς διηρημένον κατὰ τοὺς Ἴωνας οὐκ ἐκλίθη, τὴν δὲ αἰτιατικὴν καὶ κλητικὴν ἔχει  
Θριαί, <ταί><sup>1</sup> τὴν γρηῦν ἐπιπυείουσι κορώνην

### 4

Plut *Frat Am* 2 οὕτως ἀδελφῶν ὁμοφροσύνη καὶ γένος καὶ οἶκος ὑγιαίνει καὶ τέθηλε, καὶ φίλοι καὶ συνήθεις ὥσπερ ἐμμελῆς χορὸς οὐδὲν οὔτε πράσσουσιν ἐναντίον οὔτε λέγουσιν οὔτε φρονοῦσιν

ἐν δὲ διχοστασίῃ καὶ ὁ πάγκακος ἔμμορε<sup>2</sup> τιμῆς.

### 5

Chrys Ἐποφ. 9 εἰ ποιητὴς τις οὕτως ἀπεφῆνατο

Οὐ μοι ἔτ' εὐκελάδων ὕμνων μέλει, οὐδ' ἔτι μολπῆς.

### 6

Arist *Eth Eud.* 1242 b, 25 καὶ ὥσπερ αἱ πόλεις ἀλλήλαις φίλαι, οὕτω καὶ οἱ πολῆται καὶ ὁμοίως

Οὐκέτι γιγνώσκουσιν Ἀθηναῖοι Μεγαρήϊας.

### 7

Ath 8 337 d Λυγκεὺς δ' ὁ Σάμιος ὁ Θεοφράστου μὲν μαθητῆς, Δούριδος δὲ ἀδελφὸς τοῦ τὰς ἱστορίας γράψαντος καὶ τυραννεύσαντος τῆς πατρίδος, ἐν τοῖς Ἀποφθέγμασιν Δωρίωνι τῷ

<sup>1</sup> Schneid

<sup>2</sup> some citations ἔλλαχε

## OTHER ANONYMOUS FRAGMENTS

### 3

Cramer *Inedita (Oxford)* Forms such as *νής* and *γρηῦς* with diaeresis are not declined in Ionic save that they have an accusative and a vocative, as in

The Thrian Nymphs who inspire the aged crow

### 4

Plutarch *Brotherly Love* No true is it that sympathy between brothers gives health and prosperity both to family and to household, and makes friends and acquaintance like an harmonious chorus, for they neither do nor say nor think contrary to one another, whereas

In time of discord even the villain receiveth honour.<sup>1</sup>

### 5

Chrysippus *Negatives* If a poet thus expressed himself :

No longer care I for melodious hymns, no longer for the dance.<sup>2</sup>

### 6

Aristotle *Eudemian Ethics* : As cities are friendly one with another, so are their inhabitants, and similarly

Men of Athens no longer recognise men of Megara.<sup>3</sup>

### 7

Athenaeus *Doctors at Dinner* . Lynceus of Samos, a pupil of Theophrastus, and brother of Duris the historian and despot of his country, writes in his *Apophthegms* that when somebody once remarked to the fluteplayer Dorion that the skate was a

<sup>1</sup> cf Zenob 3 77, Plut *Vit Nic* 11, *Lyc et Sull* 1, *Alex* 53

<sup>2</sup> this use of *μολπή* 'song-dance' as in the *Ihad*, indicates a very ancient author, e.g. Archilochus

<sup>3</sup> cf *Ibid* 2

## ELEGY AND IAMBUS

αὐλητῆ φάσκοκτός τινος ἀγαθὸν ἰχθὺν εἶναι βατίδα, ‘ ὡσπερ ἂν εἴ  
τις ἔφη ἔφθον τρίβωνα ἐσθίοι’<sup>1</sup>. οὐκ ἀνοήσας γε τοῦτο φήσας  
ὁ αὐλητής· λόγος παλαιὸς ὡς οὗ·

Ἄνδρὶ μὲν αὐλητῆρι θεοὶ νόον εἰ καὶ ἔφυσαν.<sup>2</sup>  
ἄλλ ἅμα τῷ φυσῆν χῶ νόος ἐκπέταται.

### 8

Polyb 15. 16 ἔστι μὲν γὰρ ὅτε καὶ ταυτόματον ἀντέπραξε  
ταῖς ἐπιβολαῖς τῶν ἀγαθῶν ἀνδρῶν, ἔστιν δ’ ὅτε πάλιν κατὰ τὴν  
παροιμίαν

ἐσθλὸς ἐὼν ἄλλου κρείττονος ἀντέτυχεν.

### 8A

Stob. Fl 51 8 [π. τόλμης]:

τόλμα δὴ,<sup>3</sup> κἄν τι τρηχὺ νέμωσι θεοί.

### 9

Hdn π μ λ Gram. Gr 946 8 λέγεται δὲ καὶ κρέσσων μῆ  
πλεονάζοντος τοῦ ι . . . καί·

Ἦν θεὸς ἧ κρέσσων δὴ τις· ὀνήσομεθα.<sup>4</sup>

### 10

Anth. Pal. 12 96 ἄδηλον Οὐτι μάταν θνατοῖσι φάτις τοιάδε  
βοᾶται | ὡς

Οὐ<sup>5</sup> πάντα θεοὶ πᾶσιν ἔδωκαν ἔχειν.

<sup>1</sup> the intervening story seems to have been misplaced  
<sup>2</sup> Jac mss οὐκ ἐνέφυσαν <sup>3</sup> B· mss τόλμ’ ἀεὶ <sup>4</sup> δὴ τις B:  
mss δέ τι <sup>5</sup> perh the original had οὔτοι

## OTHER ANONYMOUS FRAGMENTS

good fish, he replied 'Yes, about as good as if you were to eat a boiled cloak' . . . The rejoinder of the fluteplayer was really not at all bad, for there's an old saying :

Though the Gods have given a fluteplayer wits, his wits fly away when he blows his flutes.

### 8

Polybius *Histories* Sometimes chance has made against the designs of good men, sometimes again it is like the proverb .

Good though he be, he has met a better man.

### 8A

Stobaeus *Anthology* [on courage] <sup>1</sup>

Be patient, albeit the Gods give thee a hard lot.

### 9

Herodian *Words without Parallel* The form *κρέσσων* 'stronger' is found without the redundant iota (which we see in *κρείσσων*), compare . . . and :

There 's God after all, or someone stronger ; we shall succeed.

### 10

*Palatine Anthology*. Anonymous.—True enough is the saying current among men.

The Gods have not granted to all men to possess all things.

<sup>1</sup> the mss add 'from Euripides' *Telephus*, which can hardly be correct

## ELEGY AND IAMBUS

11

Arist *Eth Nic* 1106 b 35 *καὶ διὰ ταῦτ' οὖν τῆς μὲν κακίας ἢ ὑπερβολῆ καὶ ἢ ἔλλειψις, τῆς δὲ ἀρετῆς ἢ μεσότης*

*ἔσθλοὶ μὲν γὰρ ἀπλῶς, παντοδαπῶς δὲ κακοί.*

11A

Suid 'τοῦτο ποιήσας ἐν' κατὰ τὴν παροιμίαν 'τῶν ἀδίκων ἔργων δικαιοτάτον'

*τοῦτο ποιήσας  
τῶν ἀδίκων ἔργων ἐν τὸ δικαιοτάτον.<sup>1</sup>*

12

Macar 8 39

*Τὸν φρουρὸν φρουρεῖν χρή, τὸν ἐρῶντα δ' ἐρᾶν.*

13

Mar Vict *Gr Lat* 6 112 20 hoc quoque notandum in enuntiatione pentametri elegiaci, nam plerumque aurem fallit, ut in illo Graeco versu

*ἡμεῖς δ' εἰς Ἑλλῆς πόντον ἀπεπλέομεν*  
nam si coniunctim Ἑλλήσποντον enuntiarimus effugerit aurium sensum, ut nequaquam versus esse credatur.

14

Dion Hal. *Compr* 25 [*πενταμέτρου ἐλεγιακοῦ ἐν πέζῃ λέξει εἰρημένου*] ὅμοιον τούτοις

*κοῦραι ἐλαφρὰ ποδῶν<sup>2</sup> ἔχνε' ἀειράμεναι*

15

Hdn ap. Moer 475 (Pierson)

*ὀλίγης ἐστὶ διδασκαλίας*  
*ἀντὶ τοῦ ὀλίγων δεῖται πρὸς μάθησιν*

<sup>1</sup> B

<sup>2</sup> some mss ἐλαφροπόδων

## OTHER ANONYMOUS FRAGMENTS

### 11

Aristotle *Nicomachean Ethics*. And this accounts for the excess and defect we see in vice contrasted with the mean we see in virtue

For the good are good in one way, and the bad bad in many

### 11A

Suidas *Lexicon*. According to the proverb :

Thus doing one most righteous deed among his unrighteous.<sup>1</sup>

### 12

Macarius *Proverbs*

The watchman should watch and the lover love.<sup>2</sup>

### 13

Marius Victorinus *Art of Grammar*. This too should be observed in the delivery of the elegiac pentameter; it often deceives the ear, as in the Greek line

and we to the Sea of Hellè sailed away<sup>3</sup>

For if we pronounce *Hellespontus* as one word, it escapes the ear, so that it is not felt as a verse at all

### 14

Dionysius of Halicarnassus *Composition* [on the elegiac pentameter occurring in prose] . . . like

maidens stepping light and high.<sup>4</sup>

### 15

Herodian

'Tis but of little learning ;

that is, easy to learn<sup>5</sup>

<sup>1</sup> cf Polyb 4 18, 15 25 (which prove this the right translation) <sup>2</sup> i e you can't do two things at once <sup>3</sup> Vict. supposes *Helles-pontus* to be separated by the pause, but this is not really necessary <sup>4</sup> in the dance <sup>5</sup> the descriptive genitive behes an early date

## ELEGY AND IAMBUS

16

*Et Gud.* 256 τρασιά·

τρασιῆς ψευδόμενον φύλακα

17

Teles ap Stob. *Fl.* 108 82 ἡ τύχη ὡσπερ ποιήτριά τις οὔσα παντοδαπὰ ποιεῖ πρόσωπα, ναυαγοῦ, πτωχοῦ, φυγάδος, ἐνδόξου, ἀδόξου δεῖ οὖν τὸν ἀγαθὸν ἄνδρα πᾶν ὅτι ἂν αὐτῇ περιθῆ καλῶς ἀγωνίζεσθαι· ναυαγὸς γέγονας, εὖ τὸν ναυαγὸν πένης ἐξ εὐπόρου, εὖ τὸν πένητα·

Ἄρμενος ἐν μικροῖσι καὶ ἄρμενος ἐν μεγάλοισιν.

17A

Dem. *Coi.* 259 [π Αἰσχίνου] ἀνὴρ δὲ γενόμενος τῇ μητρὶ τελοῦσῃ τὰς βίβλους ἀνεγίνωσκες καὶ τᾶλλα συνεσκευωροῦ, τὴν μὲν νύκτα νεβρίζων καὶ κρατηρίζων καὶ καθαίρων τοὺς τελοῦμένους κάπομάττων τῷ πηλῶ καὶ τοῖς πιτύροις, καὶ ἀνιστὰς ἀπὸ τοῦ καθαρμοῦ κελεύων λέγειν·

ἔφυγον κακόν, εὐρον ἄμεινον,

ἐπὶ τῷ μηδένα πώποτε τηλικούτ' ὀλολύξαι σεμνυνόμενος

Zenob. *Paroem. Gr* 3 98 αὕτη τάττεται ἐπὶ τῶν μεταβολῆν ἐν ἑαυτοῖς κρείττονα οἰωνιζομένων Ἰαθῆνησι γὰρ ἐν τοῖς γάμοις ἔθος ἦν, ἀμφιβαλῆ παῖδα ἀκάνθας μετὰ δρυῖνων καρπῶν στέφεσθαι καὶ λίκνον ἄρτων πλήρες περιφέροντα λέγειν Ἔφυγον, κτλ. ἐσήμαινον δὲ ὡς ἀπόσαντο μὲν τὴν ἀγρίαν καὶ παλαιὰν διαίταν, εὐρήκασιν δὲ τὴν ἡμερον τροφήν

<sup>1</sup> translated by the brothers Vince, *Loeb Library*  
civilised fare, cf. Hesych. ἔφυγον, κτλ

<sup>2</sup> or



## OTHER ANONYMOUS FRAGMENTS

16

*Etymologicum Gudranum* τρασιά 'crate,' also 'fig-drying place' . . .

a cheating watcher of the fig-drying

17

Teles in Stobaeus *Anthology*. Fortune, as if she were a poet, creates all kinds of characters, shipwrecked man, poor man, exile, man of note, obscure man. So it behoves the good man to act whatever part she assigns him. If you are shipwrecked, act the shipwrecked well; if your wealth has turned to poverty, act the poor man well,

Meet in little and meet in great

17A

Demosthenes *On the Crown* [Aeschines]. On arriving at manhood you assisted your mother in her initiations, reading the service-book while she performed the ritual, and helping generally with the paraphernalia. At night it was your duty to mix the libation, to clothe the catechumens in fawn-skin, to wash their bodies, to scour them with the loam and the bran, and, when their lustration was duly performed, to set them on their legs, and give out the hymn

Here I leave my sins behind,

Here the better way I find,

and it was your pride that no one ever emitted that holy ululation so powerfully as yourself <sup>1</sup>

Zenobius *Proverbs*. This saying is prescribed in the case of those who divine in themselves a change for the better. It seems that it was the custom at Athenian weddings for a child, whose parents were both living, to be crowned with thistles and acorns and to carry round (the bridal pair) a winnowing-fan full of loaves, saying, 'Here I leave,' etc., signifying that they rejected the old wild way of life and had found that of civilisation <sup>2</sup>

## ELEGY AND IAMBUS

### 18

Plat. *Prot.* 341d τῷ μὲν γὰρ ἐσθλῷ ἐγχωρεῖ κακῶ γενέσθαι, ὡσπερ καὶ παρ' ἄλλου ποιητοῦ μαρτυρεῖται τοῦ εἰπόντος·

αὐτὰρ ἀνὴρ ἀγαθὸς τοτὲ μὲν κακός, ἄλλοτε δ'  
ἐσθλός.

### 19

Plat. *Vit. Them.* 18 πρὸς δέ τινα τῶν καλῶν γεγονότων, Ἀντιφάτην, ὑπερφάνως αὐτῷ κεκρημένον πρότερον ὕστερον δὲ θεραπεύοντα διὰ τὴν δόξαν, ὦ μειράκιον, εἶπεν,

Ὅψὲ μὲν, ἀμφοτέροι δ' ἅμα νοῦν ἐσχίκαμεν . .

### 20

Plat. *Phaedr.* 241d ταῦτά τε οὖν χρή, ὦ παῖ, συννοεῖν, καὶ εἰδέναί τὴν ἔραστοῦ φιλίαν ὅτι οὐ μετ' εὐνοίας γίνεταί, ἀλλὰ σιτίου τρόπον χάριν πλησμονῆς

Ὡς λύκοι ἄρν' ἀγαπῶσ',<sup>1</sup> ὡς παῖδα φιλοῦσιν  
ἔρασταί.

### 21, 22

Arist. *Poet.* 1458b 8 ὥστε οὐκ ὀρθῶς ψέγουσιν οἱ ἐπιτιμῶντες τῷ τοιούτῳ τρόπῳ τῆς διαλέκτου καὶ διακωμωδοῦντες τὸν ποιητὴν, οἷον Εὐκλείδης ὁ ἀρχαῖος, ὡς ῥάδιον ποιεῖν εἴ τις δώσει ἐκτείνειν ἐφ' ὅποσον βούλεται, ἐλεγειοποιήσας<sup>2</sup> ἐν αὐτῇ τῇ λέξει

Ἐπίχαριν<sup>3</sup> εἶδον Μαραθῶνάδε βαδίζοντα,  
καί·

Οὐκ ἄν γ' ἐράμενος ἔπιεν ἑλλέβορον.

<sup>1</sup> Bek: mss ἄρνας ἀγαπῶσιν or ἄρνα φιλοῦσ' (so Hermog), Sch Hermog αἰγ' ἀγαπῶσιν: Sch *Il.* 22 263 ἄρνα φιλοῦσι λύκοι νέον ὡς φιλοῦσιν ἔρασταί <sup>2</sup> E. mss ἰαμβοποιήσας

<sup>3</sup> E, cf. *C I G* 3 6524, *Rén des Et. gr.* 12. 74 A. 73 (Ἐπίχαρις fem.), Ἐπιχαρίδης *C I G* 1. 167, not necessarily fem (cf Fick-Becht p 289): mss εἴ τι (ἦται) χάριν

## OTHER ANONYMOUS FRAGMENTS

### 18

Plato *Protagoras* For the good man has it in his power to be bad, witness another poet, who says

But a good man is sometimes bad and sometimes good<sup>1</sup>

### 19

Plutarch *Life of Themistocles* To Antiphates, who had enjoyed a reputation for beauty, and had used him disdainfully while it lasted and afterwards sought his favour because he had become great, he said, My boy,

We have both come to our senses at long last.

### 20

Plato *Phaedrus* · You should realise these things, my lad, and understand that a lover's friendship is not given out of kindness but to get as it were a bellyful

As wolves a lamb so lovers love the fair.<sup>2</sup>

### 21, 22

Aristotle *Poetics* And therefore those are wrong who censure the poet's style in this way and satirise him as the elder Euclides<sup>3</sup> does, saying that the writing of poetry is easy enough if we allow a man to lengthen his short vowels at will, and actually writing elegiacs on this principle

I saw Epicharis on the way to Marathon  
and

He would not have drunk the hellebore had he been in love.<sup>4</sup>

---

<sup>1</sup> cf Xen *Mem* 1 2 20                      <sup>2</sup> cf Hermog. *Rh Gr* 3  
321 W, Sch Hermog. 5 487              <sup>3</sup> perh the archon of 403 B C.  
(Bywater), cf also Ath 3 a, 242 b (Wil.)      <sup>4</sup> the translation  
merely gives the English of the Greek

## ELEGY AND IAMBUS

23

Ath. 10. 455 d ἔστιν εὐπορήσαι καὶ ἄλλων γρίφων·

Ἐν φανεράῳ γενόμεαν, πάτραν δέ μου ἄλμυρόν  
ὔδωρ

ἀμφὶς ἔχει· μήτηρ δ' ἔστ' ἀριθμοῖο πάις.

φανερᾶ μὲν οὖν λέγει τῇ Δήλῳ, ἣτις ὑπὸ θαλάσσης περιέχεται,  
μήτηρ δ' ἡ Δητώ, ἣτις Κοίου ἔστι θυγάτηρ, Μακεδόνες δὲ τὸν  
ἀριθμὸν κοῖον προσαγορεύουσι

24, 24A

Trypho π τρόπων Rh Gr. 8 733 W [π αίνιγματος] δια-  
φέρει δὲ ἀλληγορίας ὅτι ἡ μὲν ἀμαυροῦται ἢ λέξει ἢ διανοίᾳ, τὸ  
δὲ καθ' ἑκάτερον, οἶον

Ἦσσω ἀλγήσας παῖδα τὸν ἐκ Θέτιδος·

ἦσσω γὰρ ὁ χείρων, ἀλγήσας πονήσας ἔστι δὲ ὅτι Χείρων ὁ  
Κένταυρος ἐξέθρεψε τὸν Ἀχιλλέα καὶ πάλιν

Γῆς ἔθανεν καταδέσμου ὄτ' ἀγγείων ἀφάμαρτεν·

ἀντὶ τοῦ Αἴας ὁ Τελαμώνος ἐτελεύτησεν ὅτε τῶν ὄπλων ἀπέτυχε  
γῆς γὰρ αἴας γίνεται, καταδέσμου τελαμώνος, ἀγγείων δὲ τῶν  
ὄπλων.

25

Theophr Venet. 49 οἱ δὲ νυκτερινοὶ βορέαι τριταῖοι πίπτουσι,  
ὄθεν ἡ παροιμία λέγεται ὡς·

Οὔποτε νυκτερινὸς βορέας τρίτου ἵκετο φέγγος.

26

Ibid 50 . . μετὰ δὲ χιόνα καὶ πάχνην <νότος>, ὄθεν καὶ ἡ  
παροιμία

Φιλεῖ δὲ νότος μετὰ πάχνην.

## OTHER ANONYMOUS FRAGMENTS

### 23

Athenaeus *Doctors at Dinner*. There are plenty of other riddles :

In clear was I born, my birthplace is in the midst of the biine, and my mother is the daughter of number.

Now *clear* means 'Delos,' which means 'clear' and is surrounded by the sea, and *mother* means 'Leto,' who was daughter of *Coeus*, which is the Macedonian word for 'number.'<sup>1</sup>

### 24, 24A

Tryphon *On Tropes* [the riddle] It differs from allegory in this, that allegory is obscure either in style or in meaning, and the riddle in both, for instance .

Less having suffered the son of Thetis ;

For *less* is 'worse' and *worse* is 'cheiron,' and *suffered* is 'made,' and it means that Cheiron the centaur brought up Achilles And again

Died of earth of belt when he lost pots ;

meaning Aias (also = *of earth*) son of Telamon (also = *of belt*) died when he lost his arms (also = *pots*)

---

### 25

Theophrastus *Winds and Weather-Signs* Northwinds that blow at night abate after two days, hence the proverb .

Northwind o' nights

Ne'er sees three lights<sup>2</sup>

### 26

The Same after snow and frost the Southwind, hence the proverb

After rime

Is the Southwind's time.

<sup>1</sup> cf. Eust. 1558. 3

<sup>2</sup> cf. Arist. *Prob.* 26 9, 14

## ELEGY AND IAMBUS

27

Ibid. 51 διὰ τοῦτο καὶ τὰ τῶν ἐν παροιμίᾳ λεγομένων πρὸς  
τινας τόπους εἰσὶν, ὡς περὶ τοῦ ἀργέστου καὶ λιβός, ἧ χρωῖνται  
μαλίστα περὶ Κνίδον καὶ Ῥόδον

Λιψ ἄνεμος ταχὺ μὲν νεφέλας, ταχὺ δ' αἴθρια  
ποιεῖ,  
ἀργέστη δ' ἀνέμῳ πᾶσ' ἔπεται νεφέλη.

28

Id H P. 8 7 καὶ ὅλως ἡ τοῦ ἔτους κατάστασις (πρὸς αὔξησιν  
συμβάλλεται) . , δι' ὃ καὶ παροιμαζόμενοι λέγουσιν ὅτι

Ἔτος φέρει οὐχὶ ἄρουρα.

29

Arist Proḗ 26 46 διὰ τί λέγεται·

Εἰ δ' ὁ νότος βορέαν προκαλέσεται, αὐτίκα  
χείμων.<sup>1</sup>

∴ διὸ λέγεται·

Εἰ βορρᾶς πηλὸν καταλήφεται, αὐτίκα χείμων.

30

Ibid. 26. 20, 43, 47 διὰ τί ὁ νότος, ὅταν μὲν ἐλάττων ἦ,  
αἰθριὸς ἔστιν, ὅταν δὲ μέγας, νεφώδης, . ἧ ὅτι ἐλάττων  
ἀρχόμενός ἐστιν . , ἐπὶ τέλει δὲ εἴωθε γίνεσθαι μέγας, διὸ καὶ  
παροιμιάζονται

Ἀρχομένου γε νότου καὶ λήγοντος βορέαο.

<sup>1</sup> Plut νύφει

## OTHER ANONYMOUS FRAGMENTS

### 27

The Same For this reason what is referred to in the proverbial saying applies to particular places, for instance that about the Northwest and Southwest Winds, which is mostly used in connexion with Cnidus and Rhodes . . .

The Southwest shifts 'tween cloud and clear,  
The Northwest nought but cloud doth bear.

### 28

The Same *History of Plants* And speaking generally the nature of the season contributes to growth , which is the reason of the saying

Season, not soil,  
Rewards thy toil <sup>1</sup>

### 29

Aristotle *Problems* Why do we say .

If Southwind call up North,  
A storm will come forth.<sup>2</sup>

. which is why we say .

If Northwind find mire,  
A storm will be nigher.<sup>3</sup>

### 30

The Same Why when the Southwind is light does it bring fine weather, and when high, cloudy? or is it because it blows light at first . and high at last? which is the meaning of the saying

When South comes on  
Or when North's nigh done

<sup>1</sup> cf. Theophr *CP* 3 23      <sup>2</sup> Plut *Prim. Frag* 11 gives the 2nd line as 'Snow will soon come forth'      <sup>3</sup> cf. Theophr *Vent* 46

## ELEGY AND IAMBUS

31

Ibid. 26 57 *διὰ τί λέγεται*

Μήποτ' ἀπ' ἠπείρου δείσης νέφος ἀλλ' ἀπὸ πόντου  
χειμῶνος, θέρους δὲ ἀπ' ἠπείροιο μελαίνης.

32

Sch. Ar Pac 1001 [σικύων πρῶων] ὅτι δὲ καλοὶ οἱ  
πρώϊμοι σικύαι καὶ ἡ παροιμία δηλοῖ

Ἄρχομένων σικύων καὶ ληγουσῶν κολοκυντῶν.

33

Arist. Prob 20 2 *διὰ τί λέγεται*

Μίνθην ἐν πολέμῳ μῆτ' ἔσθιε μῆτε φύτευε.

34

Suid *τέγγε*

Οἴνω πνεύμονα τέγγε, φίλης δ' ἀπέχου Κυθερείης.

35

Joan Dam ap Stob Fl 4 230 M † ωκειῶν †<sup>1</sup>

Αἰδῶς τοι ξυνετοῖσιν ἐπὶ βλεφάροισι κάθηται,  
ὑβρις δ' ἀξυνετοῖσι· σοφὸς δέ κε τοῦτο δαείη.

36

Sch Eur Andr 100 [ἄχρη δ' οὔποτ' εἰπεῖν οὐδέν' ὄλβιον  
βροτῶν | πρὶν ἂν θανόντος τὴν τελευταίαν ἡδῆς | ὅπως περάσας  
ἡμέραν ἤξει κάτω<sup>2</sup>]

Μήποτέ τις <βροτὸν><sup>2</sup> ἄνδρα πανόλβιον αὐδήσειε  
πρὶν <κεν><sup>3</sup> ἴδη πῶς κείνου ἔλοι ποτε πότμος<sup>4</sup>  
ἀπήμων.

<sup>1</sup> B ἐκ τῶν Φωκυλιδείων    <sup>2</sup> Cob    <sup>3</sup> Dind    <sup>4</sup> B  
mss ἔχει π πότμον

<sup>1</sup> cf Ibid 25 7



## OTHER ANONYMOUS FRAGMENTS

31

The Same : Why do we say

'Ware clouds from the sea  
In winter wild,  
'Ware clouds from the shore  
In summer mild.<sup>1</sup>

32

Scholast on Aristophanes *Peace* ['early figs'] That the early figs are fine ones is shown by the saying

When figs are begun  
Or pumpkins nigh done

33

Aristotle *Problems* Why do we say

Eat munt nor sow 't  
When war's afoot.

34

Sudas *Lexicon* .

Toss pot on high  
But let love go by.

---

35

John of Damascus .

Modesty sitteth on the knowing eyelid, and  
effrontery on the unknowing; and wise is any that  
hath learnt this

36

Scholast on Euripides ['Call no man happy ere you have  
seen how his last day is ended']

Never say that any mortal man is all-happy ere  
thou see how a fate without trouble hath come upon  
him at the last

## ELEGY AND IAMBUS

### 37

Philo *Incorr Munda* 500 εἰ μὲν γὰρ χείρων ὁ κόσμος, χείρων καὶ ὁ δημιουργὸς ἀμώμητα δὲ καὶ ἀνεξέλεγκτα τὰ τοῦ θεοῦ, τελειοτάτη τέχνη καὶ ἐπιστήμη δημιουργηθέντα. Οὐδὲ γὰρ γυνή, φησί, κτλ

Οὐδὲ γυνὴ τοσσόνδε νόου ἐπιδεύεται ἐσθλοῦ  
ὥστε χερείων ἐλέσθαι ἀμεινοτέρων <παρεόντων>.

### 38

Themist *Oi*, 21 25S διὰ ταύτην οὖν τὴν διπλόην καὶ θηρίου γίνεται ἄνθρωπος δυσμεταχειριστότερον τε καὶ ἀγριώτερον ἀκούομεν γὰρ σχετλιαζόντων τῶν ποιητῶν ὅτι

ὄφιν μὲν ἐν οὖρῃσιν ἠδὲ λέοντα  
θηρητῆρ ἄϊων τε καὶ εἰσορόων κ' ἀλέοιτο·  
γνωστὴ μὲν γὰρ τῶν βουλή, γνωστὸν δὲ νόημα·  
ἄνηρ δ' ἄλλα κέκευθεν ἐνὶ φρεσίν, ἄλλα δὲ βάζει·  
μῦθοι μὲν λείοι καὶ μείλιχοι, ἐχθρὰ δὲ ἔργα.

### 39

Ath 5 186 b (p 405 K) τὰ δ' ἐν Σπάρτῃ φιδίτια καὶ τὰ παρὰ τοῖς Κρησίν ἄνδρεια μετὰ πάσης ἐπιμελείας αἱ πόλεις συνήγον διὸ καὶ τις οὐ κακῶς ἔφη

Οὐ χρὴ συμποσίοιο<sup>1</sup> φίλους ἀπέχεσθαι ἐταίρους  
δηρόν· ἀνάμνησις δὲ πέλει χαριστάτη αὕτη.

### 40

Ibid 13 592a Σοφοκλῆς δ' ὁ τραγωδοποιὸς ἤδη γέρων ὦν ἠράσθη Θεωρίδος τῆς ἐταίρας ἰκετεύων οὖν τὴν Ἀφροδίτην φησί

Κλυθί μευ εὐχομένου, κουροτρόφε, δὸς δὲ γυναῖκα  
τηνδε νέων μὲν ἀναίνεσθαι φιλότητα καὶ εὐνήν·  
ἢ δ' ἐπιτερπέσθω πολιοκροτάφοισι γέρουσιν,  
ὦν ἰσχὺς<sup>2</sup> μὲν ἀπάμβλυνται θυμὸς δὲ μενοινᾶ.

<sup>1</sup> Cas mss -ίοιοι  
Phot 361 16)

<sup>2</sup> Vit. Hom ὦρη, Eust οὐραὶ (cf

## OTHER ANONYMOUS FRAGMENTS

### 37

Philo *The Incorructibility of the World*: For imperfection of the created world implies imperfection in the creator, and the works of God are flawless and irreproachable, created with an art and knowledge entirely complete, compare.

Not even a woman is so wanting in good wits as to choose the worse when she may have the better.

### 38

Themistius *Orationes* Now it is owing to this duplicity that man becomes more unmanageable and savage than an animal. For we hear the poets complaining that:

A snake and a lion in the hills a hunter may hear and see when he avoideth them, for their will and likewise their intent may be learnt, but a man hideth one thing in his heart and speaketh another, his words are smooth and gentle, but his works an enemy's.

### 39

Athenaeus *Doctors at Dinner* The guests at the public meals in Sparta and Crete were chosen by the cities with all possible care. Well has someone said

'Tis wrong that dear comrades should refrain long from the revel; for of such is the recollection most delightful.

### 40

The Same The tragic poet Sophocles fell in love in his old age with the courtesan Theoris, and he prays to Aphrodite as follows <sup>1</sup>

Give ear to my prayer, great Nursing-Mother, and grant that this woman may reject the love and bed of the young, let her rather rejoice in old men of hoary temples, whose strength may be blunted but their heart desireth.<sup>2</sup>

<sup>1</sup> ascription almost certainly incorrect  
p. 15, Eust 1968 41

<sup>2</sup> cf. *Vit. Hom.*

## ELEGY AND IAMBUS

41

Arist *Eth Nic* 1157 b 13 ἔαν δὲ χρόνιος ἡ ἀπουσία γίνηται,  
καὶ τῆς φιλίας δοκεῖ λήθην ποιεῖν ὅθεν εἴρηται

πολλὰς δὴ φιλίας ἀπροσηγορία διέλυσεν.

B' IAMBIKA

42

Suid θύραζε οἱ μὲν διὰ πλῆθος οἰκετῶν Καρικῶν εἰρησθαί  
φασιν, ὡς ἐν τοῖς Ἀνθεστηρίοις εὐωχομένων αὐτῶν καὶ οὐκ  
ἐργαζομένων τῆς οὖν ἑορτῆς τελεσθείσης λέγειν ἐπὶ τὰ ἔργα  
ἐκπέμποντας αὐτούς, Ὁύραζε Κἄρες, οὐκέτ' Ἀνθεστήρια ἑ  
τινὲς  
δὲ οὕτω τὴν παροιμίαν φασί.

Θύραζε Κῆρες, οὐκέτ' Ἀνθεστήρια.<sup>1</sup>

ὡς κατὰ τὴν πόλιν τοῖς Ἀνθεστηρίοις τῶν ψυχῶν περιερχομένων  
[εἴρηται δὲ ἡ παροιμία ἐπὶ τῶν τὰ αὐτὰ ἐπιζητούντων πάντοτε  
λαμβάνειν]

43

Ruf *Gr Lat* 6 561 15 Iuba in libro quarto sic dicit  
Iamborum itaque exempla quae maxime frequentata sunt  
subdidi:

Ξάνθη παλαιῇ γρηὶ πολλῆσιν φίλη

44

*Et Mag* 201 19, *Et. Fl* Mill 66 βλώσις οἶον

δίφρου τέτυκται βλώσις εὐζυγον κτέρας.<sup>2</sup>

ἡ ἔδρα.

45

Luc *Scyth.* 9 . . ἰδὼν πόλιν ἀκμάζουσαν ἀκμῇ τοσαύτῃ καὶ  
κατὰ τὸν ποιητὴν ἐκεῖνον

ἀνθεῦσαν ἀγαθοῖς πᾶσιν οἷς θάλλη<sup>3</sup> πόλις

<sup>1</sup> mss οὐκ ἐν Ἀν.

<sup>2</sup> B. mss τέρας

<sup>3</sup> B mss -ει

## OTHER ANONYMOUS FRAGMENTS

### 41

Aristotle *Nicomachean Ethics*. If the absence is long, it seems to make the friendship forgotten; hence the saying

There's many a friendship lost for lack of speaking.<sup>1</sup>

### II IAMBIC

### 42<sup>2</sup>

Sudas *Lexicon* θύραζε 'begone'. According to some writers this saying arose from the great number of Carian slaves, because they feasted and made holiday at the Anthesteria. When the festival was over, their masters sent them out to their work saying 'Begone, Carians, 'tis no more the Anthesteria' Other authorities give the proverb thus

Begone, ye Spirits,<sup>3</sup> 'tis no more the Anthesteria; referring to the souls (of the departed) who haunt the city at that festival The proverb is used of those who expect to get the same things always.<sup>4</sup>

### 43

Rufinus *The Metres of Terence* Juba in his 4th Book writes thus: I therefore give the most commonly used examples of iambic lines (Archil 94. 1, Eur. *Fr* p 240 N and)

to Xanthè, that ancient crone so dear to many women

### 44

*Etymologicum Magnum* βλωσις —seat, compare

(his) seat is a chair, a well-matched possession<sup>5</sup>

### 45

Lucian *The Scythian* when I saw a city in so prosperous case, in the words of the poet,

blooming with all the good things that make a city flourish

<sup>1</sup> cf. Apost 14 59 a      <sup>2</sup> cf Zen 4 33      <sup>3</sup> the Gk word generally means *Doom-Spirits*      <sup>4</sup> this sentence only in Zen      <sup>5</sup> or, without emendation, marvel, ref to the two parts of the chair, which was like a camp-stool of Hesych βλωσις

## ELEGY AND IAMBUS

46

Hesych.

Πριηπίδος τε τῆς πρὸ Βοσπόρου πόλεως  
Ἑλλησποντιακῆς <Πριάπου, ἦν> τὸν Πριάπον τὸν Διονύσου καὶ  
Περκώτης<sup>1</sup> φασὶν οἰκῆσαι

47

Cic *Att* 5 3 Tu autem abes longe gentium  
πολλὰ δ' ἐν μεταιχμίῳ  
νότος κυλίνδει κύματ' εὐρείης ἁλός.

48

Chrys Ἐποφαιτ 19 εἰ οὕτως ἀπεφαίνεταιο τις τῶν ποιητῶν  
Οὐκ ἀξιῶ μικκῶν<sup>2</sup> σε· μεγάλα δ' οὐκ ἔχω.

49

Plut. *Νον ροσε* 21 ἐν δὲ πομπαῖς καὶ θυσίαις οὐ μόνον ἑ γέρων  
καὶ γρηῦς,<sup>3</sup> οὐδὲ πένης καὶ ἰδιώτης, ἀλλὰ  
καὶ παχυσκελῆς ἀλετρὶς πρὸς μύλην κινουμένη  
καὶ οἰκότριβες καὶ θῆτες ὑπὸ γῆθους καὶ χαρμοσύνης ἀναφέρονται

50

Id *Colub* *Ira* 9 τοὺς δὲ ἠπίως καὶ λείως ὀμλοῦντας ὀργαῖς  
κάλλιστα μὲν ἀκούσματα κάλλιστα δὲ θεάματα ποιούμενος,  
ἄρχομαι καταφρονεῖν τῶν λεγόντων· “Ἄνδρ' ἠδίκησας ἄνδρ'<sup>3</sup>  
ἀνεκτέον τόδε,” καὶ

βαῖνε λάξ, ἐπὶ τραχήλου βαῖνε καὶ πέλα χθονί,  
καὶ τᾶλλα παροξυντικά, δι' ὧν ἐνοι τὸν θυμὸν <τὸν> ἐκ τῆς γυναι-  
κωνίτιδος εἰς τὴν ἀνδρωνίτιν οὐκ εὖ μετοικίζουσιν

<sup>1</sup> mss περικώτης    <sup>2</sup> Pap μικων perh rightly    <sup>3</sup> ἀρ' ὅ E

<sup>1</sup> cf. Str. 13. 587, 590    <sup>2</sup> i e to give thee    <sup>3</sup> cf. Callim.

## OTHER ANONYMOUS FRAGMENTS

46

*Hesychius Glossary :*

and of the Priapean city which fronts the Bosphorus that is, Priapus on the Hellespont, a city which they say was founded by Priapus son of Dionysus and Percotè.<sup>1</sup>

47

*Cicero Letters to Atticus* You are far away

and many are the waves of the wide sea that the Southwind rolls between us

48

*Chrysippus On Negatives* If one of the poets were to express himself thus

I do not deem thee worthy of little, yet I have not much<sup>2</sup>

49

*Plutarch That a Life according to Epicurus is not Worth Living* In pageants and festivals not only 'greybeard and crone,'<sup>3</sup> nor yet poor man and layman, but

the sturdy grinding-wench busy at the mill  
and house-slaves<sup>4</sup> and seifs, are transported with joy and gladness.

50

*The Same On Restraining Anger* I now provide you with things good both to hear and see, namely persons who carry themselves mildly and gently in their wrath, and I will first express my contempt for such as say 'You have wronged a man, should man bear such a wrong?'<sup>5</sup> and

Put your foot upon his neck, bring him to the ground,

and other such provocative speeches, whereby some transplant so unhappily the spirit of the women's quarters to the dining-hall

Schneid 386                   <sup>4</sup> i e slaves born in the house                   <sup>5</sup> or,  
*emending*, should such a wrong be borne? Nauck 912

## ELEGY AND IAMBUS

51

Joan. Al 32, 33 καὶ τὸ βαῦ κατὰ μίμησιν κυνὸς ὀξύνεται

βαῦ βαῦ καὶ κυνὸς φωνὴν ἴεις.

ἐξ οὗ καὶ τὸ βαύζω ῥῆμα

52

Et. Mag 231 2 γηρῶ, γηρᾶς καὶ γηρεῖς ἢ μετοχή

γηρεῖς ἐν οἰκίοισιν

53

Hesych

πατρόθεν πορδηκίδαί<sup>1</sup>

ὅτι πατέρων ὄνων εἰσὶν ἡμίονοι.

54

Ibid

<τὴν> ἐπ' Αἰνύρων ὁδόν<sup>2</sup>

Αἶνυρα χωρίον τῆς Θράκης ἀπὸ Αἰνύρου ὀνομασθέν

55

Plin *NH* 35 12 154 *Plastae laudatissimi fuere Damophilus et Gorgasus, idem pictores, qui Cereris aedem Romiae ad Circum Maximum utroque genere artis suae excoluerant, versibus inscriptis Graece, quibus significarent ab dextra Damophili esse ab laeva Gorgasi*

*e.g.*<sup>3</sup> Δαμόφιλος εἰσιόντι τὴν μὲν δεξιὰν  
ἔγραψε, Γόργασος δὲ τὴν ἀριστεράν.

<sup>1</sup> mss πορδικάδαι      <sup>2</sup> B, cf Hdt 6. 47 mss ἐπ' Αἰνύρων ὁδῶν  
<sup>3</sup> B from the Latin



## OTHER ANONYMOUS FRAGMENTS

51

John of Alexandria The word βαύ in imitation of a dog's bark is oxytone

Bow-wow you say, like a dog.<sup>1</sup>

Hence the verb βαύζω 'to bark'

52

*Etymologicum Magnum* γηρῶ 'to grow old,' second person γηρᾶς or γηρείς, participle γηρείς, compare:<sup>2</sup>

growing old within the house

53

Hesychius *Glossary* :

Fitz-Stinkards<sup>3</sup> on the father's side

because mules are the offspring of asses.

54

The Same

the road to Aenyra

Aenyra is a place in Thrace called after Aenyra.

55

Pliny *Natural History* There were two very famous sculptors called Damophilus and Gorgasus, who were also painters, and who adorned the temple of Ceres<sup>4</sup> near the Circus Maximus at Rome with both kinds of their art, inscribing their works with Greek verses to signify that on the right they were made by Damophilus, on the left by Gorgasus<sup>5</sup>

<sup>1</sup> perh choliambic  
a mock-patronymic

<sup>2</sup> cf Cram *AO* 4 339

<sup>4</sup> dedicated 493 B.C.

<sup>3</sup> prob  
<sup>5</sup> there

are perh more fragments of the Iambic Poets among the Tragic Fragments collected by Nauck, but it is impossible to distinguish them

## ELEGY AND IAMBUS

56

Plut *Qu. Nat* 16 Διὰ τί λέγεται·

Σίτον ἐν πηλῶ φύτευε,<sup>1</sup> τὴν δὲ κριθὴν ἐν κόνει.

57

Poll 4 102· καὶ βίβασις δέ τι εἶδος Λακωνικῆς ὀρχήσεως, ἧς  
καὶ τὰ ἄθλα προτιθέντο οὐ τοῖς παισὶ μόνον, ἀλλὰ καὶ ταῖς κόραις  
ἔδει δὲ ἄλλεσθαι καὶ ψαύειν τοῖς ποσὶ πρὸς τὰς πυγὰς, καὶ ἠριθμεῖτο  
τὰ πηδήματα, ὅθεν καὶ ἐπὶ μῆς ἦν ἐπίγραμμα

. . χίλι' ἄ ποκ' ἄ βιβάνδα, πλείστα δὴ τῶν πή-  
ποκα<sup>2</sup>

58, 59

Gal 5 878 [π ἱατρικῆς καὶ γυμναστικῆς]

Παχεῖα γαστήρ λεπτόν οὐ τίκτει νόον.

Μωρὸς παλαιὸς φρόνιμον οὐ ποιεῖ νέον.

60

Arist *Eth Nic* 1113 b 15 τὸ δὲ λέγειν ὡς·

Οὐδεὶς ἐκὼν πονηρὸς οὐδ' ἄκων μάκαρ·

ἔοικε τὸ μὲν ψευδεῖ, τὸ δ' ἀληθεῖ μακάριος μὲν γὰρ οὐδεὶς ἄκων, ἢ  
δὲ μοχθηρία ἐκούσιον

61

Apost *Paroem Gr* 2 778

Φιλεῖν ἀκαίρως ἐστὶ τῶ μισεῖν ἴσον.<sup>3</sup>

<sup>1</sup> *B* mss φυτεύετε      <sup>2</sup> Bek -*E* (ā apparently = āe 'fulfilled,' cf ἄμεναι *Il.* 21 70, or = ἦε 'went' with ā for η as in Elean for βιβάνδα of a game, cf ψηλαφίνδα). mss χιλιά ποκα βιβάντι      <sup>3</sup> sugg *B* mss ἴσον ἐστὶ τ μ which is accepted by Knox (reading ἴσον) as choliambic

## OTHER ANONYMOUS FRAGMENTS

56

Plutarch *Nature-Problems*: Why do we say .

Sow wheat in mire,  
    'Twill grow the higher ;  
Sow barley in dust,  
    'Twill never know rust.<sup>1</sup>

57

Pollux *Onomasticon*: There was a Spartan dance called *bibasis* competed in not only by children but by the older girls. The dancers had to leap and touch the buttocks with the feet, the leaps being counted up, hence the inscription in honour of one of these girls

. . . who once did a thousand at *bibasis*, the most ever done.

58, 59

Galen [medicine and gymnastics]

Gross bellies do not make fine wits

Old fools do not make young wiseacres.

60

Aristotle *Nicomachean Ethics*: To say that

No man fares ill for choice, nor well perforce,  
seems partly false and partly true, for no one is happy against  
his will, whereas misery is voluntary

61

Apostolus *Proverbs*

Untimely love is all as good as hate.

<sup>1</sup> the ref is not to heavy and light soil, but to wet and dry ;  
cf. the previous chapter of Plut.

## ELEGY AND IAMBUS

62

Plut *Cons Apoll.* 5 ζητεῖν οὖν ἐν ἀβεβαίοις βέβαιόν τι  
λογιζομένων ἐστὶ περὶ τῶν πραγμάτων οὐκ ὀρθῶς·

Τροχοῦ περιστείχοντος ἄλλοθ' ἡτέρα  
ἀψίς ὑπερθε γίγνεται, ἄλλοθ' ἡτέρα.

63

Macar *Paroem Gr* 2 209 σοφὸν ὁ βοῦς, ἔφασκε δ' ἀστράβην  
ιδῶν οὐ προσήκειν αὐτῷ τὸ σκεῦος

Diogen *Ibid* 1 288 οὐκ ἔστ' ἐμὸν, κτλ ἐπὶ τῶν ἀπραγμόνων  
Σοφῶς ὁ βοῦς ἔφασκεν ἀστράβην ιδῶν·  
'Οὐκ ἔστ' ἐμὸν τὸ πρᾶγμα· πολλὰ χαιρέτω.'<sup>1</sup>

64

Prisc *Gram* 356 13 Attici:

"Ἴππος ὄνω·<sup>2</sup> 'Πρὸς κέντρα μὴ λάκτιζέ πω.'<sup>3</sup>

65

*Paroem. Gr* 1 *App.* 1 18

'Ἄλλ' ἢ λύκος τὰς αἴγας <ἐκ>καλεῖ μολών.<sup>4</sup>  
ἐπὶ τῶν ἐν ὑποκρίσει ἐξαπατᾶν πειρώμενοι

66, 67

Ath. 10. 453 b ἀρχαιοτάτος δ' ἐστὶ λογικὸς γρίφος καὶ τῆς  
τοῦ γριφεύειν φύσεως οἰκειότατος

Τί πάντες οὐκ ἐπιστάμενοι διδάσκομεν ;  
καί·

Τί ταῦτόν <ἐστίν> οὐδαμοῦ καὶ πανταχοῦ ;

<sup>1</sup> joined and emended by Crus, cf Quint 5 11. 21, Cic. *Att* 5 15 <sup>2</sup> Buch mss πποσονωι and πρὸς τὰ κ <sup>3</sup> Crus: mss λακτιζέτω <sup>4</sup> Crus mss καλεῖ τὰς αἴγας μολών

## OTHER ANONYMOUS FRAGMENTS

62

Plutarch *Consolation to Apollonius*. And thus to seek permanence in the fleeting, marks the man who has wrong views on life

When wheels turn, one half 's up and t' other 's down.

63

Macarius *Proverbs* Wise was the ox, and he said, when he saw the saddle, that that piece of furniture did not belong to him

Diogenian *Proverbs*. 'This is not' etc—Said of the apathetic

Well said the ox when he saw the saddle 'This is not mine; I bid it a very good day.'<sup>1</sup>

64

Priscian *Elements of Grammar*: The Athenians say  
Says horse to ass 'Kick not against the goad.'

65

*Greek Proverbs*

The wolf has come to call the goats from fold;  
used of those who try to play the part of a deceiver.

---

66, 67

Athenaeus *Doctors at Dinner*. The logical riddle is very ancient and most characteristic of its species

What is it that we all teach without knowing  
how to do it?  
and.

What is the same nowhere and everywhere?

<sup>1</sup> cf Hesych ἀστράβη

## ELEGY AND IAMBUS

. . τὸ δὲ χρόνον σημαίνει· ἄμα γὰρ παρὰ πᾶσιν ὁ αὐτὸς καὶ οὐδαμοῦ, διὰ τὸ μὴ ἐν ἐνὶ τόπῳ τὴν φύσιν ἔχειν τὸ δὲ προάγον ἐστὶ ψυχὰς ἔχειν· τοῦτο γὰρ οὐθεὶς ἡμῶν ἐπιστάμενος διδάσκει τὸν πλησίον

68

Ibid. 455 d [π. γρίφων]· καὶ ἐπὶ τῆς πτισάνης

Κριθῆς ἀφλοίου χυλὸν ὀργάσας πίε.

---

69

Anon. *Vit Arist* Buhle p 67

Σμικρὸς φαλακρὸς τραυλὸς ὁ Σταγειρίτης,  
λαγνὸς προγάστῳ παλλακαῖς συνημμένος.

## OTHER ANONYMOUS FRAGMENTS

. the answer to the latter is 'Time,' which is the same for all and is nowhere, because it has not its nature (or existence) in one place, and to the former 'preservation of life,' because everyone teaches it to his neighbour without knowing how to do it in his own case

68

The Same [on riddles]. And that about the barley-water:  
Knead the peeled barley-corn and drink its juice.

---

69

*Life of Aristotle:*

A lispng lecher, short and bald and fat,  
Whose whoring's cheap, the Stagirite is that.<sup>1</sup>

<sup>1</sup> there was a distinction between *παλλακή* and *ἑταίρα*

END OF  
*ELEGY AND IAMBUS*

δόκος δ' ἐπὶ πᾶσι τέτυκται  
XENOPHANES



## APPENDIX

### THE ARCHILOCHUS MONUMENT<sup>1</sup>

THIS great inscription,<sup>2</sup> which has long been known to contain citations of the poet's works not extant elsewhere,<sup>3</sup> is in many parts extremely difficult to read. The stone, a large block of Parian marble preserved in the museum at Paroikia, was used a second time in antiquity, and even apart from what has been cut away, much of the first inscription, which dates from the last century B C, has been partly erased and not a little of it entirely scraped off. When, therefore, with the kind help of Mr. H G Payne and Mr. W A Heurtley of the British School at Athens, I took 'squeezes' of the stone in April of 1930, in spite of the *Corpus* editor's expression of dissatisfaction with his reading, I did not hope to be able to add much to what had already been done. When, however, I came to study the squeezes, I found that not only, as I had suspected, were there several places where the stone had been misread, to the detriment of sense and metre, but in spite of the many lacunæ a good many new lines of Archilochus' poetry could be restored, if not to life, at least to the semi-consciousness of square brackets.

That such a result as the latter of these two is worth attaining is perhaps a matter of opinion. For myself, I can only say that after long experience of similar

<sup>1</sup> adapted from a paper read before the Cambridge Philological Society 6 Nov 1930, a second squeeze, kindly made for me since by Dr Werner Peek, has enabled me to make a number of corrections of my earlier readings, and I now omit a few lines of my restoration as too conjectural for publication in this book

<sup>2</sup> Archil 114, *I G* 12 5 445 + p 315

<sup>3</sup> for the accepted version see Diehl *Anthol Lyr* (Teubner), Archil. 51

## APPENDIX

work on papyri it is my belief that Greek—and particularly the Greek of the earlier poets—with its simple style, its genders, its cases, and personal endings, its phonetic rules and strict laws of metre, its unseparated words, and above all its frequent polysyllables, is far easier, in such a case, both to read and to restore with plausibility than a modern foreign text would be—say, English for a Frenchman—if it were in similar plight. It is just this difference, I think, which makes the attempt to restore such texts worth while. And in this inscription we are greatly aided where we need aid most by the form of the document. Not only does the statement of the chronicler or his authority often help the reading and restoration of the verses which illustrate it, but his prose contains repeated formulæ, thus making the proportion of lost to extant letters in any given line no true index of the probability of our restoration of it. It is unfortunate that the lines are not, as in some Greek inscriptions, of uniform length, and that the lacunæ are on the right. But this does not mean that there is no limit to the length of our supplements. As may be seen in the latter half of col 1, the mutilated lines merely ended as they would in typescript, and not as they would in print, and thus, if we count the letters, allowing for narrow letters such as ι and ρ and for narrow pairs of letters such as γα, and observe the habits of the stone-cutter in dividing words, etc, once we have become familiar with the script<sup>1</sup> we cannot go far wrong as to the length of a supplement, provided that its letter-total comes within two or three of the totals of its neighbours.<sup>2</sup>

All this applies to both columns, but in different degrees. In col. 1 the missing letters vary in number from 9 to 5 in ll. 1–20 (cf ll. 7 and 8), and from 6 to 5 in ll. 40–43 (cf. l. 42). ll. 44–59 (or perhaps 60) are

<sup>1</sup> it took me three weeks      <sup>2</sup> the counting was done here on either side of a vertical line drawn, in imagination, an inch or two from the break in the stone on the extant side

## THE ARCHILOCHUS MONUMENT

complete. Of the same column the extant part is mostly clear in ll 1-13 and ll 42-57. In col. iv, on the other hand, although the lines where the extant part may be described as mostly clear are rather more, namely 1-16, 19-23, and 46-58, the missing letters vary between 18 and about 28 in a line of about 40. This difference is serious. Yet I think it would be a mistake to suppress my readings and conjectures for the latter column, if only because of my reading of its extant part, which often can be read plausibly only in connexion with a restored context. Square brackets [ ] enclose the lost parts, angular < > any letters omitted or presumed to have been omitted by the stone-cutter. An upright line by the side indicates passages which, though in part extant, are not clear in that part, or places where restoration, for other reasons, is particularly hazardous. The extant but dark parts can usually be read only by writing out many suggestions backwards in the cutter's script and placing them below the traces on the inverted squeeze in variously-directed lights.

The lines classed above as mostly clear will be found, apart from my corrections, in Diehl. In the other lines of col. i we have at either end a few letters which are sometimes but not always certainly legible (see the *Corpus*), while in the middle there are traces which, though at first sight entirely uncertain, *after long study of the whole stone and its script* are legible if we have a clue to the contents. For instance, of the first citation—that about the dolphin—we know the first line from Plutarch, Πεντήκοντ' ἀνδρῶν λίπε Κοίρανον ἤπιος Ποσειδῶν. When we have found λίπε, near the end of l 19, we can find, except for most of Κοίρανον, which is cut off, a good many of the letters both before and after it <sup>1</sup>. In the next line of the stone the letters ενχο are clear at the

<sup>1</sup> it was my successful reading of these letters which made me think it possible to get more out of the inscription than had been done before

## APPENDIX

end, and after many alternative suggestions have been written out and placed below the line on the squeeze, we decide on *ναυαγιας σωθεντα* as satisfying the traces in the middle. In the next line most of *δελφειν* and *σικυνθον* is legible, and we can find traces consistent with the *κ* and *η* of *εκελητις*.<sup>1</sup> For ll 40–41 we use similar methods, the chief clues here being *χρυσον* (40), the *subjunctive* -*ωσι* (41), and the fact that l. 42, which is mostly clear, is prose and not verse. In the dark parts of col. iv we are greatly aided by the alternation of prose and verse, the former, as we have seen, generally containing repeated formulæ. In iv 48 *Ἀθηναίη Διός* is glossed *θυγατήρ*, and we thus know that the lacuna contained either an unusual word for ‘daughter’ or—more likely—none at all; over the next line there seems to be an explanation of the proverb, but I have not made it out.<sup>2</sup>

Real corroboration of my results can be got only from fresh discoveries, but corroboration of a kind came to me in the course of my work. The following instances are worth recording if only as illustrations of my methods. Let us turn first to citations 11 and 12. I was working on the column for the second time, and had confirmed my previous reading *βατράχῳ Σεριφίῳ* and accepted provisionally what I had thought of for the line above it; l 37, as it stood after my first attempt, was unsatisfactory, but the letters in the middle of l 38, as my greater experience of the script now read them, could hardly be anything but *ακραιφν*. Since the context above was concerned with the poet’s wife, and the Seriphian frog had been shown to be adaptable to such a context, I

<sup>1</sup> it has been objected that the line is not ‘asynartete,’ but neither is Archil 103, for there *ὑπό* must go closely with *ἔλυσθεις*, cf *Od* 9 433

<sup>2</sup> it is these interlinear—and sometimes interlateral—corrections or glosses, which, added to the ornamental apices and ligatures and frequent corrections of the letters of the text, have sometimes misled previous editors, most of them still await elucidation

## THE ARCHILOCHUS MONUMENT

naturally thought of the adjective ἀκραίφνης 'pure' or 'free from,' and tried to connect it by fresh conjectural restoration with the lines about the frog, but without success. I then looked ahead to where the darkness ends at l. 46 and a long citation seems to begin, of which the theme is war. I now checked my restoration of ll. 46-58, and then concluded that somewhere between ll. 37 and 45, in spite of my first version of these lines, there must be some prose forming a transition to the new theme. This prose would naturally involve ποιητής, or Ἀρχίλοχος, and Δημέας, and as the usual formula was too long to be contained in the lost part of any given line, some of it must be extant. Thus I gradually built up a fresh and more satisfactory reading of ll. 41-45, leaving the problem of ἀκραίφν for the moment unsolved.

It now occurred to me that the name of the city which forms the subject of the military passage below would naturally occur somewhere, and citation 14, which I had already restored, did not seem to contain it. Nor was it anywhere in ll. 41-45, though they were by this time established as being military too. It must therefore be somewhere in the neighbourhood of l. 39. This suggested that ἀκραίφν, instead of being part of the adjective—which resisted, as we have seen, all my attempts to assimilate it to the frog-context—might belong to the name of a place or a people. Pape-Benseler gave me Ἀκραίφνια, an ancient city of Boeotia. Now if Ἀκραίφνια was the city to which the military citation (14) referred, and to which citation 13, as restored, might also refer, the frog-citation (11) must end sooner than I had thought, in order to make room for a transition formula. By this time it was necessary to find a more certain restoration of citation 11. This I did, and then found what might be μεας επ at the beginning of l. 38. Now επ' Ἀκραίφνίοις is hardly metrical, at any rate for Archilochus; it therefore must belong to the chronicler's prose. His habit is to state a fact

## APPENDIX

as given by Demeas and then support it with ὅτι δ' ἀληθῆ ἄ φησιν, ὁ ποιητής, κτλ. or the like. This helped me to l. 39 and the τὰδε of l. 40. Now comes what I call the corroboration. The word τὰδε, I thought, is most likely here to stand for 'as follows.' There is room only for an iambic line, and only for one; therefore we probably know the scansion. It must refer to Acraephnia because it illustrates the fact stated in l. 38. Now Ἀκραίφνια or the like may occur before or after the bracket, if before, we ought to be able to find traces to fit it, and we have a pattern for these syllables in l. 38; that is, we have only to copy part of l. 38 and place our copy below l. 40 on the squeeze. If the letters are there we shall probably see some of the very characteristic parts of ρ and φ; and if after φ the traces suit ν we have done it, for φν is a comparatively rare combination. Thus we find Ἀκραίφνι, vocative presumably of the patron-deity of Acraephnia, in a line quoted in support of a prose statement involving Acraephnia.

That is what I call corroboration of my readings of the places which are extant but dark. I now give an instance for a non-extant place, l. 50 of col. iv, which is ll. 6-7 of citation 14. For various reasons, including space, metre, and grammar, I decided that the subject of ἦρξν must be Κῆρες. At that time I had no idea that the so-called prehistoric walls of Greek cities were ascribed in antiquity to anybody but the Cyclopes. It was what I call a corroboration of my conjecture when I found on enquiry that the Carians had on general grounds every right to be where I had put them.

Lastly, a corroboration in connexion with metre. In a paper read to the Cambridge Philological Society in 1926 Mr. A. D. Knox made a valuable collection and tabulation of the metrical shapes of the iambic as it is used by Archilochus. When I began work on my squeezes I resolved not to look his paper up till after I had made my restorations. When I did I found that

## THE ARCHILOCHUS MONUMENT

in only three places in about 60 lines was any re-adjustment necessary, and in every case this proved quite easy. When one thinks how the Archilochean iambic differs in shape from the iambic of the three tragedians, which is the pattern of iambic I have been teaching my pupils nearly all my life, and is therefore likely to dominate my Greek verse-making subconsciously, one may surely regard this as an indication that, taking them as a whole, these restorations contain more of Archilochus than might be supposed. I cannot, of course, and do not claim that they are certain, but I do claim that here a method not entirely objective is not only necessary but right. If you try to make out a badly written epistle by purely objective methods, that is, taking each letter of it on its own merits and not inventing possible contexts, you will understand why a printed edition of this inscription contains such absurdities as *συνφύγειν* in l 14 of col 1 (escaping, *with* the dolphin which had saved him, from the shore to a cave in Syra and then across miles of fresh sea to Paros), ascribes to Archilochus of all people a tetrameter without a caesura in l 55 of the same column, and makes him break Porson's law in l 52 of col iv so as to be able to end a tetrameter with *ὄς*. This is what comes of putting the imagination in a strait-waistcoat and treating the art of criticism as if it were a science.

I add a note on the Cave of Coeranus. I was told by the innkeeper at Paroikia that 'the cave where the poet Archilochus used to write his poems' (*sic*) was outside the harbour, not far from the lighthouse on Phikas point. I had not time to visit it, but saw what I suppose to be it from the steamer. The tradition is in all probability quite modern; but if this is the Cave of Coeranus, a glance at the Admiralty Chart proves the accuracy of the description 'on the coast of the Syra-ward district', for here a hilly district running parallel to the coast is separated by low ground from

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the rest of the island, and from the inn, which stands on rising ground slightly S.W. of the town, Syra, which is a high island, can be seen just above the low hills of the promontory where this cave is. There is no cave on the N. side of the harbour, nor if there were is it perhaps very likely that a man shipwrecked in the Strait of Naxos, that is E. of Paros, and supported, let us say, by an oar, would be carried by a current not only round the N. end of Paros but round the promontory of Phikas to come ashore inside a harbour which faces W. It may be worth noting, however, as evidence for the sanctity of such caves in Paros, that at the foot of the low cliffs between the town and the Asclepieion, which lies S.W. of it, there is a cave partly awash in which there is a chapel dedicated to St. John.



## TABLES

COMPARING THE NUMERATION ADOPTED IN THIS EDITION  
(*E*) WITH THOSE FOLLOWED BY BERGK IN HIS  
'POETAE LYRICI GRAECI' OF 1882 (B<sub>GK</sub>), DIEHL  
IN HIS 'ANTHOLOGIA LYRICA' OF 1922-5 (D<sub>L</sub>),  
KAIBEL (KAIB) IN HIS 'EPIGRAMMATA GRAECA EX  
LAPIDIBUS CONLECTA' OF 1877, COUGNY (CY) IN HIS  
'EPIGRAMMATUM ANTHOLOGIAE PALATINAE APPENDIX  
NOVA'<sup>1</sup> OF 1890, AND PREGER (PR) IN HIS 'IN-  
SCRIPTIONES GRAECAE METRICAE' OF 1891

### PLATO

B <sub>GK</sub>	<i>E</i>	B <sub>GK</sub>	<i>L</i>	B <sub>GK</sub>	<i>E</i>	B <sub>GK</sub>	<i>E</i>
1	6	7	3	13	15	27	17
2	7	8	4	14	1	29	18
3	8	9	13	15	2	30	5
4	11	10	9	17	10		
6	12	11	14	20	16		

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<i>E</i>	B <sub>GK</sub>	<i>E</i>	B <sub>GK</sub>	<i>E</i>	B <sub>GK</sub>	<i>E</i>	B <sub>GK</sub>
1	14	6	1	11	4	16	20
2	15	7	2	12	6	17	27
3	7	8	3	13	9	18	29
4	8	9	10	14	11		
5	30	10	17	15	13		

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D <sub>L</sub>	<i>E</i>	D <sub>L</sub>	<i>E</i>	D <sub>L</sub>	<i>E</i>	D <sub>L</sub>	<i>E</i>
1	6	6	3	11	10	24	17
2	7	7	4	14	18	28	14
3	8	8	5	15	11	30	15
4	1	9	9	16	16		
5	2	10	13	17	12		

<sup>1</sup> Vol. III of the Didot edition of the Greek Anthology

PLATO : CRATES

<i>E</i>	Dl	<i>E</i>	Dl	<i>E</i>	Dl	<i>E</i>	Dl
1	4	6	1	11	15	16	16
2	5	7	2	12	17	17	24
3	6	8	3	13	10	18	14
4	7	9	9	14	28		
5	8	10	11	15	30		

ZEUXIS

<i>E</i>	Bgk
2	1n

APOLLODORUS

<i>E</i>	Bgk
1	Zeux 1n

CRATES

Bgk	<i>E</i>	Bgk	<i>E</i>	<i>E</i>	Bgk	<i>E</i>	Bgk
3	8	22	23	8	3, 8	21	20n
8	8 3			14A	p 372	23	22

Dl	<i>E</i>	Dl	<i>E</i>	Dl	<i>E</i>	Dl	<i>E</i>
3	4	8	10	14	17	18	16
4	5	9	11	15	23	19	22
5	6	10	12	16a	20 1	21	19
6	7	11	14	16b	21		
7	{ 8 2	12	13	16c	21A		
	( 9	13	15	17	18		

<i>E</i>	Dl	<i>E</i>	Dl	<i>E</i>	Dl	<i>E</i>	Dl
4	3	10	8	16	18	21A	16c
5	4	11	9	17	14	22	19
6	5	12	10	18	17	23	15
7	6	13	12	19	21		
8 2	} 7	14	11	20 1	16a		
9		15	13	21	16b		

# ARCHILOCHUS

## PANARCES

<i>E</i>	Bgk		<i>E</i>	Dl
1	<i>Car m Pop</i> 34		1	<i>Iamb Ad</i> 17a

## ARCHILOCHUS

Bgk	<i>E</i>	Bgk	<i>E</i>	Bgk.	<i>E</i>	Bgk
17	18	104n	104A	17	18	<i>Adesp</i>
18	19			18, 19	17, 18	17A
19	17			94A	94n	} P 437
94n	94A			104A	104n	

Dl	<i>E</i>	Dl	<i>E</i>	Dl	<i>E</i>	Dl	<i>E</i>
4	7	26	30	49	102	71-8	71-8
5a	4	27	31	50	48A	79	97A
5b	5	28	32	51	114	80	97B
6	6	29	99	52	50	81	89
7	9	30	27	53	51	82, 83	90, 91
8	16	31	48	54	52	84	108B
9	8	32	33	55	53	85	104
10	12, 13	33	34	56	54	86	93
11	10	34	47	57	55	87	92
12	11	35	40	58	56	88	94
13	14	36	46	59	57	89	86
14	15	37	35	60	58	90	38
15	17	38	62	61	59	91	109
16	18	39	37	62	60	92a	} 87
17	19	40	24	63	61	92b	
18	21	41	36	64	63	93	110
19	20	42	42	65	64	94	88
20	22	43	43	66	65	95	96
21	23	44	45	67a	66	96	131
22	25	45	95	67b	67	97	107
23	26	46	44	68	70	98	105
24	28	47	41	69	68	99	108
25	29	48	39	70	69	100	111

## ARCHILOCHUS

D1	<i>E</i>	D1	<i>E</i>	D1	<i>E</i>	D1	<i>E</i>
101	112	106	98 <sub>A</sub>	111	83	116	115
102	97	107	79	112	103	117	114
103	118	108	80	113	100	118	85
104	84	109	81	114	116	119	120
105	98	110	82	115	101	120	119

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<i>E</i>	D1	<i>E</i>	D1	<i>E</i>	D1	<i>E</i>	D1
4	5 <sub>a</sub>	31	27	59	61	86	89
5	5 <sub>b</sub>	32	28	60	62	87	92
6	6	33	32	61	63	88	94
7	4	34	33	62	38	89	81
8	9	35	37	63	64	90	82
9	7	36	41	64	65	91	83
10	11	37	39	65	66	92	87
11	12	38	90	66	67 <sub>a</sub>	93	86
12	10	39	48	67	67 <sub>b</sub>	94	88
13		40	35	68	69	95	45
14	13	41	47	69	70	96	95
15	14	42	42	70	68	97	102
16	8	43	43	71	71	97 <sub>A</sub>	79
17	15	44	46	72	72	97 <sub>B</sub>	80
18	16	45	44	73	73	98	105
19	17	46	36	74	74	98 <sub>A</sub>	106
20	19	47	34	75	75	99	29
21	18	48	31	76	76	100	113
21 <sub>A</sub>		48 <sub>A</sub>	50	77	77	101	115
22	20	50	52	78	78	102	49
23	21	51	53	79	107	103	112
24	40	52	54	80	108	104	85
25	22	53	55	81	109	104 <sub>A</sub>	85 <sub>n</sub>
26	23	54	56	82	110	104 <sub>B</sub>	84
27	30	55	57	82 <sub>A</sub>	107 <sub>n</sub>	106	98
28	24	56	58	83	111	107	97
29	25	57	59	84	104	108	99
30	26	58	60	85	118	109	91

## ARCHILOCHUS : SEMONIDES

<i>E</i>	Dl	<i>E</i>	Dl	<i>E</i>	Dl	<i>E</i>	Dl
110	93	114	{ 51 117	116	114	120	119
111	100			118	103	131	96
112	101	115	116	119	120	184	<i>Adesp</i> 1

## SEMONIDES

				<i>E</i>			B <sub>gk</sub>		
				21 <sub>A</sub>			21 <sub>n</sub>		
-----									
Dl	<i>E</i>	Dl	<i>E</i>	Dl	<i>E</i>	Dl	<i>E</i>		
8	9	15	17	21	24	27	Simon.		
9	10	16	18	22	25	53			
10	12	17	19	23	26	28	11		
11	13	18	20	24	27	29	Simon		
12, 13	14, 15	19	21	25	28	97			
14	16	20	22-23	26	41				
-----									

<i>E</i>	Dl	<i>E</i>	Dl	<i>E</i>	Dl	<i>E</i>	Dl
9	8	14	12	19	17	24, 25	21, 22
10	9	15	13	20	18	26	23
11	28	16	14	21	19	27	24
12	10	17	15	22	} 20	28	25
13	11	18	16	23		41	26

## HERMIPPUS

Dl	<i>E</i>	Dl	<i>E</i>	<i>E</i>	Dl	<i>E</i>	Dl
1	2	3	{ 4	2	1	4	} 3
2	3	3	{ 5	3	2	5	

## ANONYMOUS INSCRIPTIONS

Kaib	<i>E</i>	Kaib	<i>E</i>	Kaib	<i>E</i>	Kaib	<i>E</i>
6	6	70	46	463a	9	844	30
11	7	75	44	740	8 <sub>A</sub>	847	38
21	23	76	42	745	18	848	39
24	{ 32	179	3	747	16	1043	40
	{ 32 <sub>A</sub>	181	4	751	28	1099	26
56	45	182	19	759	27	Add 1a	5
63	41	375a	31	843	13		

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Cy	<i>E</i>	Cy	<i>E</i>	Cy	<i>E</i>	Cy	<i>E</i>
1 9	2	1 72	31	2 19	23	3 28	14
1 17	8 <sub>A</sub>	1 73	46	2 20,21	19,37	3 32	29
1 22	11	1 75	32 <sub>A</sub>	2 39	32	3 34	34
1.24	13	1 76	30	2 52	36	3 37	33
1 28	22	1 100	38	2 136	45	3 46	40
1 31	10	1 101	39	2 145	41	3 69	6
1 34	27	2 2	4	2 146	42	4 18	29 <sub>A</sub>
1 42	14 <sub>A</sub>	2 7	3	2 603	44	5 9	25
1 51	12	2 14	7	3 4	1	Add	43
1.53	20	2 18	15	3 23	24	2 131b	

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Pr	<i>E</i>	Pr	<i>E</i>	Pr	<i>E</i>	Pr	<i>E</i>
38	37	100	17	161	33	207	29 <sub>A</sub>
59	20	106	2	174	11	260	25
70	10	142	14	176b	14 <sub>A</sub>	262	34
71	12	151	13	185	24	271	36
77	15	154	29	186	1		

### OTHER ADESPOTA

Bgk	<i>E</i>	Bgk.	<i>E</i>	Bgk	<i>E</i>	Bgk	<i>E</i>
16	43	17 <sub>B</sub>	44	20 <sub>A</sub>	47	22	50
17 <sub>A</sub>	Archil	18	45	20 <sub>B</sub>	48	26 <sub>A</sub>	51
	184	19	46	21	49	26 <sub>B</sub>	52

## OTHER ADESPOTA

<i>E</i>	Bkg	<i>E</i>	Bkg	<i>E</i>	Bkg	<i>E</i>	Bkg	
16	Semon	25	}	40	p 248	57	<i>Car m.</i>	
	39n	26		41	p 690		<i>Pop</i>	
17	} p 735	27		43	16		p 683	
18		28		<i>Car m</i>	44		17B	58
19		29	<i>Pop</i>	45, 46	18, 19	} p 738		
20	p. 736	30	40 and	47, 48	20A, B		60	
21	<i>Poet El</i>	31	n	49	21	61	} p 740	
22	p. 376	32		50	22	62		
23	<i>Car m</i>	33	} Phocyl	51	26A	66	<i>Car m.</i>	
	<i>Pop</i>	34		52	26B		<i>Pop</i>	
	29	35		53	} p 741		67	31, 32
24	<i>Car m P</i>	36		54		<i>Car m.</i>		
	30	37		17n	55	p 319	68	<i>Pop</i>
24	<i>Car m P</i>	38			56	<i>Car m P</i>		33
	30n	39			39			

DI	<i>E</i>	DI	<i>E</i>	DI	<i>E</i>	DI	<i>E</i>
<i>Elegiaca</i>		<i>Iambica</i>		<i>Iambica</i>		<i>Car m Pop</i>	
1, 2	1, 2	1	Aichil	22	47	8	66
4	Simon	2	184	23	48	9	67
5	199	5	46	25	52	11	24
6	2A	5	45	26	50	16	56
7, 8	11A	8	43	27	54	17-25	<i>L G III</i>
9	3, 4	10	Anacr	28	49	26	42
10	5	12	100	33	53	27	<i>L G III</i>
11	12	12	63	<i>Car m Pop</i>		28	17A
14	6	13	64	1)	<i>L G III</i>	29-48	<i>L G III</i>
15	8	14	65	2)		49	Terp
16	9	16	58	3	27	3	
17	11	17 <sup>a</sup>	Pan-	4	7	50)	<i>L G III</i>
18	13		ances	5	<i>L G III</i>	51	
19	14	20	44	6	23	53)	
	15			7	68		

## OTHER ADESPOTA

<i>E</i>	D1	<i>E</i>	D1.	<i>E</i>	D1	<i>E</i>	D1
	<i>Eleg</i>		<i>Eleg</i>		<i>Carm P</i>	53	33
1,2	1,2	11	16	42	26	54	27
2 <sub>A</sub>	5	11 <sub>A</sub>	6		<i>Iamb</i>		<i>Carm P.</i>
3	7	12	10	43	8	56	16
4	8	13	17	44	20		<i>Iamb</i>
5	9	14	18	45	5	58	16
6	11	15	19	46	2	63, 64	12,13
	<i>Carm P</i>		<i>Carm P</i>	47	22	65	14
7	4	17 <sub>A</sub>	28	48	23		<i>Carm P</i>
	<i>Eleg</i>	23	6	49	28	66,67	8,9
8	14	24	11	50	26	68	7
9	15	27	3	52	25		



## FRAGMENTS

NOT INCLUDED IN BERGK'S EDITION OF 1882

<p>CRATES</p> <p style="padding-left: 40px;">3</p> <p style="padding-left: 40px;">11 2</p> <p style="padding-left: 40px;">20 2</p> <p style="padding-left: 40px;">21<sup>A</sup></p> <p style="padding-left: 40px;">22</p> <p>ARCHILOCHUS</p> <p style="padding-left: 40px;">48<sup>A</sup></p> <p style="padding-left: 40px;">97<sup>A</sup></p> <p style="padding-left: 40px;">97<sup>B</sup></p> <p style="padding-left: 40px;">98<sup>A</sup></p> <p style="padding-left: 40px;">102</p> <p style="padding-left: 40px;">104<sup>B</sup></p> <p style="padding-left: 40px;">114 (1) 2-3</p> <p style="padding-left: 40px;">114 (2-14)</p> <p style="padding-left: 40px;">186<sup>A</sup></p> <p style="padding-left: 40px;">202</p>		<p>SEMONIDES</p> <p style="padding-left: 40px;">41</p> <p>SCYTHINUS</p> <p style="padding-left: 40px;">2</p> <p>'OTHER <i>ADESPOTA</i>'</p> <p style="padding-left: 40px;">17<sup>A</sup></p> <p style="padding-left: 40px;">41</p> <p style="padding-left: 40px;">42</p> <p style="padding-left: 40px;">63</p> <p style="padding-left: 40px;">64</p> <p style="padding-left: 40px;">65</p> <p style="padding-left: 40px;">69</p>
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FRAGMENTS NEWLY RESTORED *EXEMPLI GRATIA*  
FROM PARAPHRASES

<p>APOLLODORUS</p> <p style="padding-left: 40px;">1</p> <p>CRATES</p> <p style="padding-left: 40px;">11 2</p> <p style="padding-left: 40px;">20 2</p>		<p>ARCHILOCHUS</p> <p style="padding-left: 40px;">87<sup>b</sup></p> <p style="padding-left: 40px;">142</p> <p style="padding-left: 40px;">148</p> <p>SCYTHINUS</p> <p style="padding-left: 40px;">2</p> <p>ANON INSCR.</p> <p style="padding-left: 40px;">8</p>
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|---|--|



PRINTED IN GREAT BRITAIN BY  
RICHARD CLAY & SONS, LIMITED,  
BUNGAY, SUFFOLK



THE ANACREONTEA  
OR  
ANACREONTIC POEMS





## PREFACE

THIS edition of the *Anacreontea* was intended for the third volume of *Lyra Graeca* in the same series. But the unexpected length of that volume made it necessary to break with Bergk's tradition of printing them with the Lyric Fragments, and to transfer them to a book containing several works too short to make a single volume of themselves. In a way it is better so. Not one of these little songs can be dated as high as the Athenian Age ; so their exclusion from a collection that ends with the year 330 is easily justified. Moreover, pretty as they often are, their silver-gilt could not but suffer by close comparison with the true gold. Taken by themselves, removed from all suggestion of pretending to be what they are not, their charms can have full play. Few who know the real thing would call them beautiful, but pretty they undoubtedly are. And it is this very character of mere prettiness which calls for a verse-translation. Certainly poetry of true beauty, if it is sufficiently simple, can best be rendered in verse, but it can always stand being put into prose. A merely pretty poem, if you deprive it of its metre, may be left an empty shell. My reasons for choosing Herrick as my chief model will be found in the Introduction. The translation of the Odes he had chosen to translate himself presented a difficulty. No translator would

## PREFACE

have been so rash as to mix Herrick's versions with his own. The solution I found was to avoid reading those renderings of his again till my own translations of them were done. Any resemblance mine may have to his is therefore due rather to reminiscence than to immediate imitation. My translation was written as long ago as 1912. When, after long exceeding Horace's *nonus annus*, I took it out to prepare it for the press, I found myself, as I expected, far from being satisfied with the rendering of certain Odes, notably *The Dove's Errand*; but alas!—I suppose from lack of practice—I have not been able to better them. I console myself with the reflexion that it may well be inevitable that the unevenness natural to a collection that covers eight or nine centuries should in some degree be passed on to its translator.

J. M. EDMONDS.

CAMBRIDGE, 14th July 1927

Since the above words were written it has become necessary to find the following pages yet another home. This time the move has brought the *Anacreontea* nearer again to the place they hold in Bergk's great book; and though their nameless authors are not of an age to mix with the bigger people of these volumes, keeping as they do to their own part of the house they will at least do their elders no harm

J. M. E

11th June 1931.

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### *Books useful to the Student*

*Editions*: V. Rose, Lipsius (Teubner) 1868–1890 (with an Introduction dealing with the history of the ms, etc) and its revision by C Preisendanz, 1912 (good as giving a complete account of the readings of the ms, but omits to record a large number of excellent suggestions of earlier scholars, from Stephanus to Rose).

*Comment*: F. G. Welcker *Kleine Schriften*. Bonn, 1844–1867, II pp 356 ff.

H. Flach. *Geschichte der Griechischen Lyrik*. Tübingen, 1884, pp 551 ff.

O. Crusius' article *Anakreon* in Pauly-Wissowa *Real-Encyclopadie* Stuttgart, 1894, I. pp 2044 ff. (gives valuable references to the work of Hanssen, Ribbeck, Rossbach, and others).

Alfred et Maurice Croiset: *Histoire de la Littérature Grecque*. Paris, 1910–1928, II pp. 265 ff.

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## THE BOOK AND THE TRANSLATION

THE fame of the great Ionian poet Anacreon, who lived in the 6th Century before Christ, rests, for modern Europe, not on the few fragments of his works extant in quotation,<sup>a</sup> but on a collection of poems that are clearly, perhaps confessedly, imitations of the most popular part of his five Books,—his songs of love, wine, and regret for past youth. This confusion of the copy with the original speaks ill for the literary judgment of the scholars of the 16th and 17th Centuries, but they were not the first to make the mistake. The Odes numbered 4 and 8 in this edition appeared under the name of Anacreon in the book from which Cephalas took them into his *Anthology* in the 10th Century; and even in the 2nd Century one of them is ascribed to Anacreon by Aulus Gellius, who, to judge by the contrast he draws between *scriptor classicus* and *scriptor proletarius*,<sup>b</sup> ought to have known better. Modern scholars are unanimous in their condemnation. Apart from grammar and vocabulary, which alone are conclusive, we have such indications as these.—Bacchus is not called Lyaeus, nor Aphrodite Cythera, till the Alexandrian Age, none of the songs, despite the mention of historical persons like Anacreon and Bathyllus, is written for one definite occasion, but all are just ‘nice pieces’ to be sung by anybody at any time;

<sup>a</sup> *Lyra Graeca*, vol. II.

<sup>b</sup> XIV 8. 15

## THE TEXT

no one who knows a song of the real Anacreon<sup>a</sup> can fail, when he reads these, to be struck by their slightness and prettiness compared with its earnestness and beauty

It is not fair, however, to condemn the collection for pretending to be what we now know that it is not. The first poem in the book might, it is true, be taken to mean 'Here, reader, are songs of Anacreon', but it may also mean 'Here are songs inspired by Anacreon.' In any case the term 'spurious' should not be allowed to carry its suggestion of dishonesty further than the early editors of the collection. Most modern readers who judge the poems on their merits will probably agree with the French critic<sup>b</sup> who says, 'After having perhaps over-admired them we now over-despise them' To say with Mahaffy<sup>c</sup> that they have been edited with more care than they deserve, is surely too unkind. This anthology, of which but one manuscript<sup>d</sup> exists, has gone through many vicissitudes. Not only has it suffered from careless copying, uncritical emendation, and interpolation, but it has passed like some of our own similar compilations—for instance, *Hymns Ancient and Modern*—through hands less literary than musical. The result is that there is scarcely a song in it that does not call aloud for emendation. And if these songs were written, not by the Greeks who made European culture, but by the Greeks who transmitted it, that is no reason why they should not be treated with consideration. The emendator should,

<sup>a</sup> *Lyræ Graeca* 11      <sup>b</sup> Croiset, *Hist. Litt. Grecoque*, ii. 269.

<sup>c</sup> *Hist. Class. Greek Lit.* 11. 219.

<sup>d</sup> Part of the ms containing the *Palatine Anthology*, of the early 10th Century, one or two Odes are also preserved elsewhere, see critical notes.

## TRANSLATIONS

of course, proceed with more than usual caution; he must not judge poems of the age of Justinian by the standards of Periclean Athens. Language, music, metre, all change with the centuries; archaistic imitation may play him strange tricks; it is never very easy for him to decide to what period a given song belongs. But he should not hold his hand.<sup>a</sup>

In spite of all its drawbacks, this little song-book, first printed by Stephanus in 1554, has exerted a wide influence on modern literature. It was admired and imitated in France from the days of Ronsard till the mid-19th Century; in England, beginning with a great vogue in the best days of our lyric poetry, its popularity continued to the time of Thomas Moore, but since then, although less famous translations than his have sometimes appeared, it has fallen into some disrepute. Of its effect upon English literature we must be content with one example, its influence on Robert Herrick. In *The Apparition of his Mistressse calling him to Elizium*, in

. . . the Grove  
Where Poets sing the stories of our love,

after references to Musaeus, Homer, Linus, and Pindar, we read

. . . and that done,  
He bring thee, Herrick, to Anacreon,  
Quaffing his full-crown'd bowles of burning Wine,  
And in his raptures speaking Lines of Thine,  
Like to his subject.

Apart from translations, more or less direct, of which there are nine,<sup>b</sup> the *Hesperides* show the influence

<sup>a</sup> Rose-Preisendanz, Teubner, 1912, is too conservative, see *C.R.*, 1914, 132.

<sup>b</sup> 81 (33), 139 (35), 169 (8), 230 (6), 520 (40), 528 (51), 853 (7), 997 (50), 1018 (1)

## HISTORY OF THE BOOK

of 'Anacreon' on many and many a page, and in seeking for a style of translation which shall satisfy the reader in simplicity, dignity, singable-ness, and, what is most important of all, the homeliness that comes with the suggestion of a native *genre*, I have had no hesitation in taking Herrick as my model.<sup>a</sup>

The history of the *Anacreontea* is best traced backwards. They were imitated by the iambic novel-writer Nicetas Eugenianus<sup>b</sup> in the 12th Century. They are mentioned by Suidas in the 10th. They are quoted or paraphrased by Gregory of Corinth<sup>c</sup> about 1150; by Himerius<sup>d</sup> about 350; by Hippolytus<sup>e</sup> and Clement<sup>f</sup> about 200; and by Aulus Gellus<sup>g</sup> about 160. All these writers, with the possible exceptions of Nicetas and Suidas, used different collections from ours<sup>h</sup>. The two Odes, 4 and 8, numbered 48 and 47 in the 11th Book of the *Palatine Anthology*, may have come there, to judge from the neighbouring epigrams, from the collection made by Philippus of Thessalonica, probably in the latter half of the 1st Century. Both of these Odes were then in a shorter form, apparently, than they are now. The passage of Aulus Gellius' *Attic Nights* may be translated thus

“A young man of equestrian rank from Asia, of a happy disposition, of good education, and considerable fortune, and moreover, a gifted and enthusiastic lover of music, one day, by way of celebrating his

<sup>a</sup> My translation was made in 1912

<sup>b</sup> *Erotici Scriptores Graeci*, Hercher, II. 435 ff

<sup>c</sup> 396. <sup>d</sup> *Or.* XIV 4 <sup>e</sup> *Haer* p 107 Miller.

<sup>f</sup> *Str.* VI 745 <sup>g</sup> *VIX* 9.

<sup>h</sup> Nicetas imitates Odes 6, 19, 22, 24, 25, 29, 35, for possible differences of his *text* from ours see the critical notes.



## ANCIENT CITATIONS

birthday, gave a dinner in a little suburban retreat to a company of his friends and instructors. Among the guests, besides myself, was a Spanish rhetorician named Antonius Julian, a public teacher distinguished for his eloquence and well read in ancient history and literature. 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<sup>a</sup> and Sappho, but also of some charming erotic elegies, as they are called, of modern composers. There was one piece which more than any other took the fancy of the audience, an extremely pretty little ode of the aged Anacreon, which I quote here to enable the burner of the midnight oil for a moment to exchange his labours for the rest and relief that come with music. 'Take your tools, but make for me,' etc<sup>b</sup>''

This poem, then, existed in the middle of the 2nd Century of our era and possibly in the middle of the 1st. Ode 8, too, as we have seen, may belong to the 1st Century. On the other hand, Ode 6 is ascribed in Planudes' *Anthology* to one Julian whom the Aldine edition interprets as Julian prefect of a division of Egypt in the 6th Century, the author of seventy extant epigrams. This poorly attested ascription, as we shall see, cannot be accepted. Of the two lines quoted to illustrate the 'Catalectic Iambic Dimeter called the Anacreontean'

<sup>a</sup> 'Ανακρέοντεια.

<sup>b</sup> Ode 4, but omitting some lines.

## THE PROBLEM OF THE DATE

by Hephaestion,<sup>a</sup> ὁ μὲν θέλων μάχεσθαι, | πάρεστι γάρ, μαχέσθω, the first is quoted for the same purpose by the anonymous author of the Oxyrhynchus Fragment on Metre<sup>b</sup> Hephaestion flourished in A D 170. The Anonymus must have written between the time of Callimachus (*fl.* 250 B C) and the end of the 1st Century of our era. Both are clearly quoting from Anacreon himself, and, as is naturally done by metricians in such cases, from the beginning of a poem. The writer of Ode 47, therefore, where these lines come eighth and ninth, is plagiarizing; and we must not conclude from these passages that Hephaestion or the Anonymus knew the *Anacreontea*. The same is to be remarked of the Scholiast on Aristophanes,<sup>c</sup> who appears to be drawing from the same source as Hephaestion, and ascribes the lines to Anacreon.

These passages, then, cannot help us; and in order to find out when these songs were written we have to resort to internal evidence. Style and matter preclude an earlier date for any poem than 150, or at most 200, B C. On the other hand the Anacreontic poems of such writers as Gregory of Nazianzus, Synesius, Joannes of Gaza, Paul the Silentiary, Sophronius, and Leo Magister, whose dates are known, all show, except the first two, a metrical development—or degeneration?—more marked than almost any in this book. Let us take these simple tests, one at least of which has been made before<sup>d</sup> —

The comparative frequency

(A) of lines divided as μόνον | ποῶ | λογίστην and  
 Βρομίου | πειν | ἀμυστί (counting as words word-

<sup>a</sup> 16 Consbr

<sup>b</sup> O P 220 x 1 ff

<sup>c</sup> *Plut.* 302.

<sup>d</sup> See Crusius' article *Anacreon* in Pauly-Wissowa.

## METRICAL TESTS

groups which include the article, prepositions, καί, δέ, etc., and enclitics),

(B) of lines ending with a word whose accent is not on the penultimate,

(C) of the rising accent (´) on the third syllable of the line if it begins with ≍, on the fourth if it begins with ~,

(D) of lines containing a break, major or minor, in the sense, anywhere but at the end

The following averages, which begin with Anacreon himself and continue to the 10th Century, show pretty clearly the trend of development, which was doubtless due in part to changes in the natural accentuation of the language (*I star statistics derived from less than ten lines; all such evidence obviously is to be taken with reserve*).

		Fl	Word division	Penulti- mate accent	Rising accent	Break in sense
			A	B	C	D
Anacreon fr. 69-77 <sup>a</sup>	B C	500	9 00	2 43	3 00	2 76
Euripides <i>Cycl.</i> 496 ff		440	9 00	1 80	1 28	9 00
*Callimachus <i>A P</i> 13.7		270	<i>n</i> <sup>b</sup>	2 00	<i>n</i>	6 00
Dosiadas <i>Ara</i> <sup>c</sup>		?	10 00	2 50	2 50	5 00
<i>The Dead Adonis</i> <sup>c</sup>		?	5 75	2 70	2 55	<i>n</i>
*Vestinus <i>Ara</i> <sup>c</sup>	A D	100	<i>n</i>	3 00	3 00	3 00
Lucian <i>Tragoedop.</i> 30 ff.		165	5 25	2 40	2 55	24 00
4th-cent Papyrus <sup>d</sup>		350 <sup>?</sup>	7 00	3 33	2 60	<i>n</i>
Gregory of Nazianzus <sup>e</sup>		370	3 77	4 53	2 81	33 33
Synesius <sup>e</sup>		400	10 13	3 64	1 97	16 75
Joannes of Gaza <sup>f</sup>		540	3 44	22 25	1 47	84 66
Paul the Silentiary <sup>g</sup>		560	3 17	21 11	1 77	63 33
Sophronius <sup>e</sup>		630	3 09	15 33	2 60	88 00
Leo Magister <sup>f</sup>		900	2 07	97 00	1 21	34 16

<sup>a</sup> *Lyra Graeca*, vol. II fr 69 ff.

<sup>c</sup> *ap Bucol. Gr.* pp. 480, 506

<sup>b</sup> infinity.

<sup>d</sup> Vitelli, *Stud Ital* 14

<sup>e</sup> W. Christ, *Anth Gr Carm. Christ*

<sup>f</sup> Bergk, *P L G.* III pp. 339 ff.

<sup>g</sup> *Anth. App.* IV. 75 Cougny

## PHILIPPUS : GELLIUS : SYNESIUS

That is to say that in Gregory, for instance, (A) in one line in three-and-three-quarters there is a disyllable before the last three syllables ; (B) in one line in four-and-a-half the accent is *not* on the penultimate ; (C) in one line in two-and-three-quarters the rising accent is on the 3rd syllable if it begins with  $\cup$  and on the 4th if it begins with  $\sim$  ; (D) in one line in thirty-three-and-a-third there is a major or minor break in the sense otherwise than at the end To show the constancy of most of these figures in any one at least of the later authors, compare :

		A	B	C
Synesius	i	9 60	3 43	1 94
	ii	10 66	3 95	2 00
Joan. Gaz.	i	2 93	17 50	1 29
	ii	2 82	22 00	1 42
	v	3 50	28 00	1 60
Sophronius	i	3 14	12.50	2 09
	ii	3 14	17.00	1 45

It is clear that some writers are old-fashioned in some respects and new-fashioned in others, but the trend is on the whole unmistakable, *especially in B*. Now compare with these the Ode quoted by Gellius (4), and the Ode which with it may have formed part of Philippus' *Anthology* (8)

	A	B	C
Ode 4 in Gellius' version	8 00	2 00	1 77
„ in Philippus' version	11 00	2 20	1 83
Ode 8 in „ „	2 00	1 66	1 66

These figures suggest that where B is low (let us say 2.66 and under) an Ode is probably pre-Gellian, and that where a low B is accompanied by a high A the probability is particularly great, D, as we shall see, may sometimes give corroborative evidence, but

## ‘ ISOSYLLABIC ’ ODES

nothing much is to be got from C. With the help of A and B we can now—with some margin of uncertainty, particularly for the Odes of less than ten lines, *which I start*—eliminate from the earlier strata of the book the following Odes, which, by a slight anticipation, I will at once call GROUP IV (I add the subject, W for ‘wine,’ L for ‘love,’ the metrical beginning, the initial letter, and remarks)

	Subject	Ode	Initial	A	B	Remarks
(iv)	WL	κ 12	O	4 00	12 00	
	*WL	κ 18a	Δ	3 00	4 50	
	*L	κ 18b	Π	4 00	8 00	<i>Bathyllus mentioned</i>
	*W	κ 21	H(Π?)	3 50	7 00	
	L	κ 22	H	2 00	4 00	
	*L	κ 26	Σ	2 33	7 00	
	L	κ 31	T	5 00	11 00	
	L	κ 37	Δ	<i>n</i>	4 66	
	WL	κ 42	Π	5 50	17 00	6 Ionics in 17 ll. = 2 93
	W	κ 46	I	2 25	4 25	4 Ionics in 13 ll. = 3 25
	W	κ 50	O	1 81	9 00	8 Ionics in 27 ll. = 3 37: one 2nd-foot spondee
	*WL	κ 52a	T	6 00	<i>n</i>	2 Ionics in 8 ll. = 4 00
		κ 59	T	3 57	12 50	1 Ionic? Vintage Song: one l begins ~ for ~

To these we may perhaps add the abnormal Ode 20 on the strength of its initial H, which indicates a common source for it and Odes 21 and 22. It was probably brought into the collection because of its mention of Anacreon. To the later Odes we may also add the following, because they show the beginning of ‘syllable-counting’ (*i.e.* a line is composed of so many syllables almost regardless of quantity); but as Gregory writes entire poems in this style and Synesius has a line ending *θεὸν εἰδὺν* (for ~~~), they are not necessarily to be regarded as younger than the rest of the group; I call them ISOSYLLABIC:

## OTHER GROUPINGS

Subject	Ode	Initial	Remarks
WL	≈ 5	K	5 <i>Acatalectics in 19 ll</i>
W	≈ 40	E	
L	≈ 41	T	
W	≈ 44	Σ	
W	≈ 52b	Π	
	≈ 58	O	DORIC · 7 <i>Acatalectics in 35 ll</i> : Subject, Music and Riches

The remaining Odes, some of which, as we have seen, are pre-Gellian, seem to divide themselves into three groups thus :

(i) 1-19 (16 Odes); (ii) 21-34 (10 Odes); (iii) 35-60b (18 Odes).

Ode 19, which is abnormal both in subject and metre, seems to mark the close of Group i, just as the *Ode to the Cricket* (34), whose subject is abnormal, marks that of Group ii<sup>a</sup>; it should be noted, too, that Ode 19 is preceded by an Ode (17) whose metre is also slightly abnormal (2 lines out of 46 begin – instead of ∪) Group i is also differentiated from Group ii by its mentions of Anacreon and Bathyllus. Groups i and ii are both distinguished from Group iii by their subject matter, love rather than wine, and by the latter's sporadic use of Doric forms, which presumably, as has long been pointed out, mark a different tradition coming ultimately from the Bucolic writers, and also by the frequency in iii of Ionic lines, which are not found in ii and only doubtfully in i<sup>b</sup>. A com-

<sup>a</sup> Cf. the Ode on an abnormal subject (58) last but one in Group iv, and the similar Odes near the end of Group iii.

<sup>b</sup> The futures ψαλιξω and ἐλθεριξω in Ode 10 are of a different type from the other Doricisms of this book.

## DORIC ODES

parison of these three Groups shows the following averages .

	A	B
(i)	5.38	2.41
(ii)	5.35	2.65
(iii)	5.29	2.57

or, without the last three Odes, which all begin with the letter A and may therefore come from some other source,

(iii)	4.56	2.63
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These figures are clearly too close for us to draw any distinction of date. In each case I have perforce omitted to reckon certain Odes for A, viz 4, 24, 43, 54, where A is infinity ( $n$ ).

Group iii, with its Doric forms, may be compared with the *Dead Adonis*

	A	B
(iii)	5.29	2.57
<i>Adonis</i>	5.75	2.70

We may contrast the averages for Group iv without the Isosyllabic Odes

	A	B
(iv)	3.58	8.40

This shows a distinctly nearer approach to Joannes .

Joan.	3.44	22.25
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I now give a table of the FIRST THREE GROUPS, which, it should be remembered, do *not* represent a chronological arrangement :

## THE FIRST THREE GROUPS

Subject	Ode	Initial	A	B	Remarks
(i)		κ 1	A	5 66	2 43 <i>Anacreon mentioned</i>
		⌋ 2	Δ	3 66	3 33 Introductory
*		⌋ 3	A	n	2 66 Introductory <sup>2</sup>
W		κ 4	T	11 00	2 20 (L added later <sup>2</sup> )
*L		κ 6	Σ	7 00	2 33
W		κ 7	Δ	11·00	3 66 Monosyll. end εἰ: <i>Anacr.</i>
W		κ 8	O	2 50	1 66
W		κ 9	A	3 16	2 37 Monosyll. κτάς
L		κ 10	T	2 50	2 50 DORIC <sup>2</sup> <i>Bathyllus</i>
L		κ 11	E	4 00	2 26 Monosyll λῆς
L		κ 13	Θ	2 50	2 22
L		κ 14	E	3 37	1 55 Monosyll θές
L		κ 15	E	7 40	2·17 <i>Anacreon and Bathyllus</i>
L		⌋ 16	A	6 60	2 26 one Ionic in 34 ll <sup>2</sup>
L		⌋ 17	Γ	5 85	2 41 2 ll. out of 46 begin — instead of ⌋: one Ionic in 46 ll <sup>2</sup> <i>Bathyllus</i>
		19	A		all Ionics Inscription for Picture
(ii)	L	κ 23	Θ	12 00	2 00
	L	κ 24	Φ	n	2 60
	L	κ 25	Σ	3·80	1 90
	*L	κ 27	E	8 00	2 00
	L	⌋ 28	O	4 25	2 83 one l begins ⌋ for ⌋
	L	⌋ 29	X	4 66	2 33
	L	⌋ 30	E	2 50	3 33
	WL	⌋ 32	E	3 00	3 60 Monosyll ζῶ
	L	⌋ 33	M	6 40	3 55 Monosyll νῶν
		⌋ 34	M	3 60	2 43 Song to the Cricket
(iii)	L	κ 35	E	16 00	2 28 DORIC
	WL	κ 36	O	5 50	2 66 DORIC one — — — — — and 2 Ionics
	W	⌋ 38	A	10 00	3 50 DORIC one Ionic in earlier version (21 ll)
	*W	κ 39	Φ	1 66	1 66 one — — — — —
	W	⌋ 43	Σ	n	3 20 DORIC 4 Ionics in 16 ll., one line begins —
	W	κ 45	O	2·50	2 00 2 <i>Acatalectics</i> in 10 ll.
	W	κ 47	E	2 80	1 75 3 — — — — —
	W	κ 48	O	2 33	3 33 last 3 ll begin ⌋
	WL	κ 49	T(O <sup>2</sup> )	4 00	3 33 DORIC. 2 Ionics in 10 ll.



## THE INITIAL FOOT: IONICS

Subject	Ode	Initial	A	B	Remarks
*L	≈ 51	M	2 33	2 00	DORIC: 4 — ∪ ∪ — ∪ — — and one Ionic in 8 ll.
W	∪ 53	O	3 30	2 80	DORIC. 2 Ionics in 13 ll.
	≈ 54	O	n 3 33	one — ∪ ∪ — ∪ — — and one Ionic in 10 ll.	
	∪ 55	Σ	7 16	2 26	DORIC: Monosyll <i>Zēvs</i> , <i>χθών</i> Song of the Rose one Ionic in 43 ll <sup>2</sup>
	∪ 56	O	7 00	2 80	Vintage-Song
	∪ 57	A	9 00	2 23	DORIC ∪ ∪ ∪ begins 3 lines. 2 Ionics in 29 ll
	∪ 60a	A	3 28	2 87	Description of Picture Story of Apollo and Daphne
	∪ 60b	A	2 60	1 83	<i>Anacreon</i> · Introductory

It will be seen that apart from Odes 2 and 3 (of which Ode 2 perhaps owes its position to its introductory character, and Ode 3 to a fancied similarity to it) both Group i and Group ii begin with a series of ≈ and end with a series of ∪; Group iii, with a few exceptions, does the same. In i, ≈ predominates; in ii, ≈ is to ∪ as 4 to 6; in iii, they are about equal; in iv, as in Gregory, Synesius, and Joannes, but not as in Paul, ∪ greatly predominates.

All the Odes of the first three Groups contain Odes with occasional monosyllabic endings (not counting enclitics); apart from *ὦ παῖ* there are none in Group iv. This is paralleled by Gregory, etc., and by Paul. Group i contains one doubtful Ionic line (*i.e.* ending — ∪ ∪) and one Ode composed of Ionics; Group ii contains no Ionics; Group iii contains several Odes with some Ionics, and is peculiar in having several Odes containing lines of the scansion — ∪ ∪ ∪.

Ode 5, which being Isosyllabic belongs clearly to Group iv, owes its position, presumably, to the final editor. An early editor who seems to have liked to

## ALPHABETICAL ARRANGEMENT

put similar themes together is probably responsible for the position of Ode 2, an introductory poem. The final editor perhaps put Ode 3 after it, through a confusion between *νόμους* and *νομούς*.<sup>a</sup> The same Ode was itself once perhaps introductory to a book or part of a book from which some of these Odes were taken

Lastly, it should be observed that certain groups of initial letters suggest that some of the sources were arranged alphabetically. This occurs particularly in the latter part of Group 1. Alphabetical arrangement is suggested for the source of Groups i and ii as well as for that of Group iii by the following figures :

Group 1.	Initials from A to Θ	11 Odes = one in 1 45
"   ii.	"   "   "   "   "	5 Odes = one in 2 50
"   iii. <sup>b</sup>	"   "   "   "   "	2 Odes = one in 7 00.

We thus have two fairly distinct stages :

Groups i, ii, iii, taken together, of which the older stratum is probably pre-Gellian and the latter probably pre-Synesian ;

Group iv, probably post-Synesian, but not much if at all later than Sophronius (*Odes of this group will be found marked with a † in the text*)

With regard to the pre-Gellian stratum it should be noted that one Ode (14) looks as if it might belong to the Alexandrian Age. In its list of towns it speaks of Alexandria but not of Rome. If it is pre-Roman it must be earlier than the destruction of Corinth in 146 B.C., and the contrast between Athens and Achaia favours this view. Now Corinth was part of the pre-Roman Achaia for the half-

<sup>a</sup> Both accented *νόμους* in ms.

<sup>b</sup> Not counting the last three.

## CONCLUSIONS

century before its destruction. This Ode may belong, then, to the first half of the 2nd Century B C. Yet the figures for this Ode do not differ very remarkably from those for Ode 4

	A	B
Ode 4 (Gellius)	8 00	2 00
„ (Philippus)	11 00	2 20
Ode 14	3 37	1 55,

for, as we have seen, B is a truer indication than A. The Ode which mentions the Parthians (27), whose figures, A 12·00 and B 2 00, are very close to those of Ode 4, may have been written at any time after, say, 50 B C.

For the popularity of this form in the 1st and 2nd Centuries we may compare Terentianus Maurus *On Metre*, 2489 ff. and 2849 ff. Writing about A D. 180 he speaks of the Anacreontic metre as frequent in Petronius<sup>a</sup> and found in several other Latin poets. And there are two epitaphs and one dedication in Bucheler's collection of Latin Metrical Inscriptions. These include Hadrian's epitaph on his horse Borysthenes<sup>b</sup> and a poem which probably refers to Marcus Aurelius and Lucius Verus<sup>c</sup>. Hadrian's poem<sup>d</sup> has 7 lines which scan  $\sim\sim\sim\sim$ , the remaining 7 are hemiambic ( $\sim$ ). The other epitaph<sup>e</sup> has 5 Ionics in 9 lines (=1·80) and begins  $\sim$  in all lines but two ( $\sim$ ). The dedication<sup>f</sup> has 5 Ionics in 14 lines (=2·80), and the beginnings are equally divided between  $\sim$  and  $\sim$ <sup>g</sup>.

On the whole we may decide that the oldest Odes

<sup>a</sup> Died 66.                      <sup>b</sup> H reigned 117-138.                      <sup>c</sup> 161-169.

<sup>d</sup> Buch 1522.                      <sup>e</sup> Buch. 1521.                      <sup>f</sup> 1519.

<sup>g</sup> Cf. also the gems described *CIG* 7293 ff. λέγουσιν ἀθέλουσιν | λεγέτωσαν' οὐ μέλει μοι | σὺ φίλει με συμφέρεи σοι.

## CONCLUSIONS

of the pre-Gellian stratum belong, at the earliest, to the 2nd Century before Christ. They are probably mostly of the century between 50 B.C. and A.D. 50. These, as we have seen, appear to be those which combine a low B with a high A (but we must star as less certain the Odes of less than ten lines).

3\*, 4, 6\*, 13, 16 (perhaps by the author of 3, *cf.* ll. 1 and 6), 23, 24, 27\*, 35, 55, 56, 57 ;

and there is also some presumption in favour of the higher antiquity of any Ode of this class where B is remarkably low :

8, 14 (also connected alphabetically with 15), 39\*, 45, 47, 51\*, 60b.

A fourth test, which we have called D,<sup>a</sup> favours among these the greater age of 3\*, 23, and 35 (each early, be it noted, in its Group), and also of 11. Besides these there are three Odes whose brevity makes it possible that they are older than the AB test would make them :

18a\*, 18b,\* 26\* (all in Group IV).

The lower antiquity of four more short Odes, 30, 54, 21, 52a, is suggested by their seeming alphabetical connexion with later Odes.

This gives us for the oldest stratum—of which 4 are perhaps older than the rest—out of a total of 63 Odes, at most 23, at least 14. These we may take, with the reservation in the case of short Odes, to range from the 2nd Century B.C. to the middle of the 1st A.D. The later stratum of these three Groups, probably pre-Gregorian, would take us to about 350, the best perhaps belonging to the age

<sup>a</sup> See pp. 131-2.

## CONCLUSIONS

of Plutarch and Lucian (A. D. 50-180). The period of Group IV, mostly perhaps post-Gregorian but probably pre-Johannine, would seem to lie between 350 and 580. The oldest of these are apparently 18*a*, 18*b*, 21\*, 22, 26, 37, 46. It is interesting to find that in this collection from a period of perhaps 600 years the more memorable Odes are not confined to any one age. The fourth Group contains songs still worth singing, some of them isosyllabic; the famous *Song to the Cricket* may be younger than Plutarch. And it is satisfactory to find among what our tests make the three oldest in the book, one of the songs chosen for translation by HEINICK, *The Wounded Cupid*.

# ΑΝΑΚΡΕΟΝΤΕΙΑ

## 1

Ἄνακρέων ἰδὼν με  
ὁ Τήσιος μελωδὸς  
ὄναρ γελῶν προσεῖπεν<sup>1</sup>.  
κἀγὼ δραμῶν πρὸς αὐτὸν  
5 περιπλάκην φιλήσας.  
γέρων μὲν ἦν, καλὸς δέ,  
καλὸς δὲ καὶ φίλιμος<sup>2</sup>.  
τὸ χεῖλος ὤζεν οἴνου,  
τρέμοντα δ' αὐτὸν ἤδη  
10 Ἔρωσ ἐχειραγώγει  
ὁ δ' ἐξελὼν καρῆνου  
ἐμοὶ στέφος δίδωσι.  
τὸ δ' ὤζ' Ἄνακρέοντος  
ἐγὼ δ' ὁ μωρὸς ἄρας  
15 ἐδησάμην μετώπῳ  
καὶ δῆθεν ἄχρι καὶ νῦν  
ἔρωτος οὐ πέπαυμαι.

TITLE OF BOOK: ms (A) Ἄνακρέοντος Τηΐου συμποσιακὰ ἡμάμβια  
καὶ Ἄνακρέοντια καὶ τρίμετρα, and at end of book τέλος τῶν  
Ἄνακρέοντος συμποσιακῶν 1 <sup>1</sup> Steph -B. ms λέγων προεῖπεν

<sup>2</sup> Brossius: ms φίλιμος, which some would translate 'fond  
of the marriage-bed,' but the immediate context is of drink

# THE ANACREONTEA

## 1

THE Teian lord of minstrelsy  
Hailed me gaily in a dream ;  
I ran and kissed him tenderly  
Old he was, but fair did seem,  
Fair and fond of merriment ;  
Love his tottering footsteps led,  
His lip of wine was redolent.  
There was a garland on his head ;  
He snatcht it off and held it out ;  
It smelt of him ; and (silly lout !)  
I took and bound it my fool brows above ;  
And from that hour I've never ceased to love.<sup>a</sup>

The ms has the TITLE 'Convivial Half-Iambics of Anacreon of Teos and Anacreontea and Trimeters' ; and at the end of the book 'End of the Convivial Poems of Anacreon' ; *Anacreontea* may be an alternative title, *Trimeters* that of a section which the scribe failed to copy out.

<sup>a</sup> INTRODUCTORY. Probably the introduction to the book from which the oldest of the poems were selected

## THE ANACREONTEA

### 2

Δότε μοι λύρην Ὀμήρου  
 φονίης ἄνευθε χορδῆς·  
 φέρε μοι κύπελλα θεσμῶν,  
 φέρε, καὶ<sup>1</sup> νόμους κεράσσω,  
 5 μεθύων ὅπως χορεύσω,  
 ὑπὸ σῶφρονος δὲ λύσσης  
 μετὰ βαρβίτων αἰείδων  
 τὸ παροίνιον βοήσω.  
 δότε μοι λύρην Ὀμήρου  
 10 φονίης ἄνευθε χορδῆς.

### 3

Ἄγε, ζωγράφων ἄριστε,  
 λυρικῆς ἄκουε Μούσης  
 γράφε τὰς πόλεις τὸ πρῶτον  
 ἰλαρὰς τε καὶ γελώσας,<sup>1</sup>  
 5 φιλοπαίγμονας δὲ Βακχῶν  
 ἑτεροχρόων ἐναύλους<sup>2</sup>.

2 tit τοῦ αὐτοῦ βασιλιόν 'by the same, a song of the master of the feast' <sup>1</sup> E. ms μοι from above <sup>3</sup> not separated from ode 2 in ms <sup>1</sup> Scal: ll 3-4 follow l 6 in the ms <sup>2</sup> E. ms φιλοπαίγμονες δὲ Βάκχαι | ἑτεροπνόους (marg ἐτεροπόρους) εν



## INTRODUCTORY ODES

### 2

Comrades, give me Homer's lyre,  
But change the chord of blood and fire ; <sup>a</sup>  
    Bring cups to-day  
    Of laws, not wine,  
    That so I may  
    The drink divine  
    Mingle in  
    Due 'rithmetic,  
    Not too thin  
    Nor yet too thick <sup>b</sup>  
    I'd tippling be  
    And dance and sing  
    (But decently)  
    To th' merry string <sup>c</sup>  
Comrades, give me Homer's lyre,  
But change the chord of blood and fire.

### 3

Come, best of hummers, lend an ear  
    To th' lyric Maid's decree .  
Limn me the towns the palm that bear  
    For laughter and for glee,  
Limn me the jolly landscape where  
    Pied Bacchanals be rovers,

<sup>a</sup> ANOTHER INTRODUCTION. *Lit.* without the murderous string, *i.e.* eliminate the warlike element.

<sup>b</sup> *lit.* bring me cups of ordinances, and let me mingle rules—perhaps a poem to the book from which some of these songs were taken.

<sup>c</sup> *lit.* that I may dance tipsy, and may shout the drinking-song singing to the lyres in a decent frenzy.

## THE ANACREONTEA

ὁ δὲ κηρὸς ἄν δύνηται,<sup>3</sup>  
γράφει καὶ νομοὺς φιλοῦντων.<sup>4</sup>

4

Τὸν ἄργυρον τορεύων<sup>1</sup>  
Ἦφαιστέ μοι ποιήσον  
πανοπλίαν μὲν οὐχί<sup>2</sup>·  
τί γὰρ μάχαισι κάμοι<sup>3</sup>;  
5 ποτήριον δὲ κοῖλον  
ὅσον δύνη βαθύνας<sup>4</sup>.  
ποίει δέ μοι<sup>5</sup> κατ' αὐτὸ<sup>6</sup>  
μήτ' ἄστρα μήτ' Ἄμαξαν,  
μὴ στυγνὸν Ὠρίωνα.<sup>7</sup>  
10 τί Πλειάδων μέλει μοι,  
τί δ' ἀστέρος Βοώτew;<sup>8</sup>  
ἀλλ' ἀμπέλους χλοώσας  
καὶ βότρυνας γελῶντας<sup>9</sup>  
καὶ Μαινάδας τρυγώσας.  
15 ποίει δὲ ληνὸν οἴνου<sup>10</sup>  
καὶ χρυσέους πατοῦντας  
ὄμοῦ καλῶ Λυαίῳ  
Ἔρωτα καὶ Βάθυλλον<sup>11</sup>.

<sup>3</sup> Barnes, cf 16 8. ms δύναιτο      <sup>4</sup> E ms νόμους φιλ.  
<sup>4</sup> tit τοῦ αὐτοῦ εἰς ποτήριον ἄργυροῦν, 'on a silver cup',  
<sup>1</sup> so A. other mss τορεύσας      <sup>2</sup> om A P. xi, Cr  
<sup>3</sup> om A P xi, Cr      <sup>4</sup> so A: othei mss βάθυνον  
<sup>5</sup> G καὶ μὴ ποίει      <sup>6</sup> αὐτὸ G: other mss αὐτοῦ      <sup>7</sup> om G  
<sup>8</sup> ll 10-11 om A P xi, Pl, Cr      A τί γὰρ καλοῦ Βοώτου  
<sup>9</sup> ll 12-13 A, G ποιήσον ἀμπ μοι | καὶ β κατ' αὐτῶν (G αὐτὸ)  
A. P xi, Pl, Cr end after l 13 with σὺν τῷ καλῶ Λυαίῳ  
<sup>10</sup> om G      <sup>11</sup> after l 15 A ends with ληνοβάτας πατοῦντας, |  
τοὺς σατύρους γελῶντας | καὶ χρυσοὺς τοὺς Ἔρωτας | καὶ Κυθήρην  
γελῶσαν | ὄμοῦ καλῶ Λυαίῳ | Ἔρωτα κ' Ἀφροδίτην

## THE WINE-CUP

And, if the pencil so may dare,  
The pasture-lands of lovers.<sup>a</sup>

4<sup>b</sup>

Take your tools, but make for me,  
Vulcan, no silver panoply ;<sup>c</sup>  
For what care I for wai's array ?  
Make me the deepest cup you may.  
No stars upon it, if you please,  
Arcturus nor the Pleiades,  
Nor yet the Wain ; Orion grim,  
What have I to do with him ?<sup>d</sup>  
But grave me on't the clambering vine  
And the laughing clusters fine,<sup>e</sup>  
And, gathering them, a Maenad crew ;  
And make a winepress on it too,  
And three gold figures treading there,  
Love, Bacchus, and my fairest fair<sup>f</sup>

<sup>a</sup> ANOTHER INTRODUCTION ; AS DIRECTION TO A PAINTER OF A LANDSCAPE OF WINE AND LOVE. Pencil the Greek is 'wai,' referring to the process of painting known as encaustic. The position of this ode next to (in our ms, as part of) the preceding, is probably due to a confusion between νόμους, 'laws,' and νομούς, 'pasture-lands'

<sup>b</sup> TO THE GRAVER, TO MAKE HIM A WINE-CUP. Cf. Gell N.A. XIX. 9, *A P* 11 48 and *Plan*, *Cram An. Par.* IV 376

<sup>c</sup> *lit.* working the silver in relief make me no, etc.

<sup>d</sup> Cf. the Shield of Achilles in Homer, *Il* XVIII. 482 ff.

<sup>e</sup> The shortest (and oldest ?) version omits Arcturus and the Pleiades, and ends here with the line 'And with them the fair God of Wine'

<sup>f</sup> The Greek is 'with the fair Lyaeus Love and Bathyllus.'

THE ANACREONTEA

5†

Καλλιτέχνα, τόρευσον  
 ἦρος κύπελλον ἤδη<sup>1</sup>  
 τὴν πρῶτ' ἡμῖν τὰ τερπνὰ<sup>2</sup>  
 ῥόδα φέρουσαν ὄρην  
 5 ἀργυρέην διπλώσας<sup>3</sup>  
 ποτὸν ποίει μοι τερπνόν  
 τὰς τελετὰς παραινῶ,<sup>4</sup>  
 μὴ ξένον μοι τορεύσης,  
 μὴ φευκτὸν ἰστόρημα  
 10 μᾶλλον ποίει Διὸς γόνον,  
 Βάκχον Εὐϊον ἡμῖν,  
 μύστιν τε νάματος Κύπριν  
 ὑμεναίους κροτοῦσαν<sup>5</sup>  
 15 χάρασ' Ἐρωτας ἀνόπλους  
 καὶ Χάριτας γελώσας  
 ὑπ' ἄμπελον εὐπέταλον  
 εὐβότρουον κομῶσαν  
 σύναπτε κούρους εὐπρεπεῖς,  
 οἷς ἂν Φοῖβος ἀθύροι.<sup>6</sup>

6

Στέφος πλέκων ποτ' εὔρον  
 ἐν τοῖς ῥόδοις Ἐρωτα,

5 tit ἄλλο εἰς τὸ αὐτὸ ποτήριον τοῦ αὐτοῦ Ἄνακρέοντος  
 'another of Anacreon on the same cup' ISOSYLI ABIC  
<sup>1</sup> ἦρος: ms ἔαρος <sup>2</sup> τὴν E: ms τὰ <sup>3</sup> E: ms ἀργύρεον  
 (marg ἀργυρέων μοι) δ' ἀπλώσας <sup>4</sup> E, cf 9 l ms gen  
<sup>5</sup> E. ms μύστις ναμ ἢ Κύπρις | υμεναίους κροτῶσα (corruption  
 following loss of *τεν* after *τω*) <sup>6</sup> E, cf Pind P 5. 23  
 Ἄπολλώνιον ἄθυρμα • ms ἂν μὴ Φ ἀθύρη 6 tit (A) τοῦ  
 αὐτοῦ εἰς Ἐρωτα 'the same on Love,' (Pl) Ἰουλιανοῦ 'by

## THE FLY IN THE CUP

5<sup>a</sup>

Graver famous, graver feat,  
Make a cup the Spring to greet  
The season that to man hath sent  
The rose, that sweetest ornament,  
Pray duplicate in silver line  
To make my dinking sweet and fine  
By all that 's holy I adjure ye  
Grave me no unfamiliar story;<sup>b</sup>  
But grave me Bacchus, son of Jove,  
    To whom the jocund Maenad cries,  
Grave me the Mystagogue of Love,<sup>c</sup>  
    Chantress of epithalamies;  
Then Cupids (but unarmed, I pray)  
And the Graces laughing gay;  
Last, 'neath leafy vine outspread  
With clusters dangling overhead,  
Some uchns dancing in a ring  
Fit toys for Phoebus' dallying

6

Weaving a crown of posies  
I found Love in the roses ;

<sup>a</sup> AN IMITATION OF THE SAME.

<sup>b</sup> *lit.* I advise you by the Mysteries do not 'chase' for me a strange or repulsive tale

<sup>c</sup> The Greek is 'Cypris, mystic of the (marriage-)bath.'

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Julianus,' ed Ald 'Ιουλιανού ἀπὸ ὑπάρχων Αἰγύπτου 'by Julian Ex-prefect of a division of Egypt,' the author of 70 epigrams in the *Anthology*, fl A.D. 532, but the ode is prob much earlier † See page 14

THE ANACREONTEA

καὶ τῶν πτερῶν κατασχῶν  
 ἐβάπτισ' εἰς τὸν οἶνον,  
 5 λαβῶν δ' ἔπινον αὐτόν<sup>1</sup>.  
 καὶ νῦν ἔσω μελῶν μου  
 πτέροισι γαργαλίζει.

7

Λέγουσιν αἱ γυναῖκες·  
 'Ἄνάκρεον, γέρων εἶ·  
 λαβῶν ἔσοπτρον ἄθρει  
 κόμας μὲν οὐκέτ' οὔσας  
 5 ψιλὸν δέ σευ μέτωπον.  
 ἐγὼ δὲ τὰς κόμας μὲν,  
 εἴτ' εἰσὶν εἴτ' ἀπήλθον,  
 οὐκ οἶδα· τοῦτο δ' οἶδα,<sup>1</sup>  
 ὡς τῷ γέροντι μᾶλλον  
 10 πρέπει τὸ τερπνὰ παίζειν,  
 ὅσῳ πέλας τὰ Μοίρης.

8

Οὐ μοι μέλει τὰ Γύγῳ  
 τοῦ Σάρδεων ἀνακτος·  
 οὔθ' αἰρέει με χρυσός,<sup>1</sup>  
 οὔτε φθονῶ τυράννοισ.<sup>2</sup>  
 5 ἐμοὶ μέλει μύροισιν  
 καταβρέχειν ὑπήνην,

<sup>1</sup> Barnes: ms ἐπιον, Ald ἐπιθον 7 tit ἄλλο εἰς ἑαυτόν  
 'another on himself' <sup>1</sup> St: ms τὸ δὲ οἶδα 8 tit.  
 εἰς τὸ ἀφθύνως ζῆν 'on being contented' <sup>1</sup> A οὐδ' εἰλέ  
 πῶ με ζῆλος (gloss from Archil 25 Bgk) <sup>2</sup> so A Pl  
 (but οὐδέ): Cr. οὐ φθονέω τυράννοισ, A P xi οὐκ αἰνέω τ.  
 26

## AGE CAN STILL PLAY

By th' wings I caught him up  
And popped him in the cup ;  
Then took and quaffed  
It at a draught ;  
And now, my heart within,  
His wings play tickle-chin <sup>a</sup>

### 7

' You're old, Anacreon,'  
The ladies say ; ' look on  
' Your forehead in the glass, and see  
' How thin your love-locks be.'

As for my hair, I wot  
Not whe'r 'tis thin or not ,  
But this I know, the nigher Death's day  
The more should old men play <sup>b</sup>

### 8<sup>c</sup>

Give me not Gyges' Sardian gold ;  
Kings may keep their wealth untold ;  
But give me nard  
Upon my beard,

<sup>a</sup> CUPID AS A FLY IN THE CUP. Cf. *Anth. Plan.* Bk. vii fin., Anacr. 81, Nicet Eugen. iii. 139.

<sup>b</sup> AGE CAN STILL PLAY

<sup>c</sup> WINE BETTER THAN WEALTH. Cf. *Anth. Pal.* xi. 47, *Plan.* fol. 277, *Cram. A P.* iv. 376, *Cod. Par.* 1630.

## THE ANACREONTEA

ἔμοι μέλει ῥόδοισιν  
 καταστέφειν κάρηνα·  
 τὸ σημερινὸν μέλει μοι,  
 10 τὸ δ' αὖριον τίς οἶδεν;  
 ὡς οὖν ἔτ' εὐδία 'στιν,<sup>3</sup>  
 καὶ πῖνε καὶ κύβευε  
 καὶ σπένδε τῷ Λυαίῳ,  
 μὴ νοῦσος, ἣν τις ἔλθη,  
 15 λέγῃ σε μηδὲ πίνειν.<sup>4</sup>

### 9

Ἄφες με, τοὺς θεοὺς σοι,  
 πιεῖν, πιεῖν ἀμυστί·  
 θέλω, θέλω μανῆναι.  
 ἐμαίνετ' Ἄλκμαῖων τε  
 5 χῶ λευκόπους Ὀρέστης  
 τὰς μητέρας κτανόντες·  
 ἐγὼ δὲ μηδένα κτάς,  
 πῶν δ' ἐρυθρὸν<sup>1</sup> οἶνον,  
 θέλω, θέλω μανῆναι.  
 10 ἐμαίνετ' Ἡρακλῆς πρὶν  
 δεινὴν κλονῶν φαρέτρην  
 καὶ τόξον Ἰφίτειον·  
 ἐμαίνετο πρὶν Αἴας

<sup>3</sup> ll. 11-15 om *A.P.* xi, *Pl*, *Cr.* εὐδία 'στιν *B*: ms εὐδί' ἔστιν (ὡς=έως) <sup>4</sup> *Scal*, cf *Soph Phil* 101, *Ag* 1047· ms λέγει σε μὴ δεῖ π <sup>9</sup> tit eis éautòn μεμεθυσμένον, 'on himself when drunk' <sup>1</sup> marg λευκὸν



## A SWEET MADNESS

And roses round my brow. My care's to-day ;  
To-morrow tell who may <sup>a</sup>

So while the days are calm and fine,  
Come and toast the God of Wine ;  
Let cups be tost,  
Stakes won and lost,  
Lest sickness come and say ' The time is up ;  
Put down the festive cup ' <sup>b</sup>

9<sup>c</sup>

By the Gods I conjure thee,  
Let me drink and drink again ; <sup>d</sup>  
For frenzied, frenzied would I be  
O'er the blood of mother slain  
Alcmaeon and the wild-footèd  
Orestes did their frenzy gain ; <sup>e</sup>  
I, by taking no man's head.  
But by draughts of liquor red—  
Thus, thus would I be frenzied.

Hercules of yore ran mad  
With the quiver and the bow  
Of his friend th' Oechalian lad <sup>f</sup> ;  
Mad ran Ajax once alsò

<sup>a</sup> *lit* I care not for the things of Gyges, king of Sardis ; gold takes me not, nor do I envy despots , my care is to wet the hair of my lip with unguents, my care is to wreath my head with roses , my care is to-day ; who knows the morrow ?

<sup>b</sup> *lit.* while it is still fine weather, drink and play dice and pour libations to Lyæus, lest if any disease come it may tell thee not even to drink The other versions omit the last five lines.

<sup>c</sup> DRINK MAKES SWEET MADNESS.

<sup>d</sup> The Greek is ' drink bumpers '

<sup>e</sup> Alcmaeon slew Eriphyle, and Orestes Clytemnestra.

<sup>f</sup> Iphitus.

THE ANACREONTEA

15 μετ' ἀσπίδος κραδαίνων  
 τὴν Ἑκτορος μάχαιραν·  
 ἐγὼ δ' ἔχων<sup>2</sup> κύπελλον  
 καὶ στέμμα τοῦτο χαίτης,  
 οὐ τόξον, οὐ μάχαιραν,  
 θέλω, θέλω μανῆναι

10

Τί σοι θέλεις ποιήσω,  
 τί σοι, λάλ' ὦ χελιδόν<sup>1</sup>;  
 τὰ παρσά σευ τὰ κοῦφα  
 θέλεις λαβὼν ψαλίξω;  
 5 ἢ μᾶλλον ἔνδοθέν σευ  
 τὴν γλῶσσαν, ὡς ὁ Τηρεὺς  
 ἐκεῖνος, ἐκθερίζω;  
 τί μευ καλῶν ὀνείρων  
 ὑπορθρίαισι φωναῖς  
 10 ἀφήρπασας Βάθυλλον;

11

Ἔρωτα κήρινόν τις  
 νεηνίης ἐπώλει·  
 ἐγὼ δέ οἱ παραστὰς  
 'Πόσου θέλεις' ἔφην 'σοὶ'  
 5 τὸ τευχθὲν ἐκπρίωμαι,  
 ὁ δ' εἶπε Δωριάζων

<sup>2</sup> St: ms ἔχω 10 tit τοῦ αὐτοῦ εἰς χελιδόνα <sup>1</sup> λάλ' ὦ  
 St. ms λάλευ from below 11 tit τοῦ αὐτοῦ εἰς Ἔρωτα κήρινον  
 'the same on a waxen Cupid'

## TO THE SWALLOW

Brandishing the sword and shield  
Of doughty Hector erst laid low ;<sup>a</sup>  
But cup would I and garland wield  
Leaving sword and bow afield—  
Thus, thus would I to frenzy yield.

10<sup>b</sup>

How shall I serve you, chattering Swallow ?  
Clip your wayward wings about ?  
Or Tereus follow  
And your glib tongue cut out ?  
Why should your matin talk above<sup>c</sup>  
Rob my sweet dreams of my love ?<sup>d</sup>

11<sup>e</sup>

This morn I spied a peddling lout  
That hawked a waxen Love about.  
I went to him ; ' How much ? ' I said  
In his own tongue<sup>f</sup> he answerèd

<sup>a</sup> The sword with which A. slew himself had been given him by Hector as a present.

<sup>b</sup> TO THE SWALLOW, NOT TO DISTURB HIS LOVE-DREAMS.

<sup>c</sup> *v. l.* in the eaves.

<sup>d</sup> My love : the Greek is ' Bathyllus.' What was dreamt just before dawn was supposed to come true.

<sup>e</sup> THE PEDLAR WHO SOLD CUPIDS.

<sup>f</sup> The Greek is ' in the Doric dialect '

THE ANACREONTEA

- ‘ Λάβ’ αὐτὸν ὀππόσου λῆς,  
 ὄκως ἂν ἐκλάθω νιν<sup>1</sup>  
 οὐκ εἰμὶ κηροτέχνας,<sup>2</sup>  
 10 ἀλλ’ οὐ τι λῶ<sup>3</sup> συνοικεῖν  
 Ἐρωτι παντορέκτα,  
 ‘ Δὸς οὖν, δὸς αὐτὸν ἡμῖν  
 δραχμῆς, καλὸν σύνευνον.’  
 Ἐρωσ, σὺ δ’ εὐθέως με  
 15 πύρωσον· εἰ δὲ μή, σὺ  
 κατὰ φλογὸς τακῆση

12†

- Οἱ μὲν καλὴν Κυβήβην  
 τὸν ἡμίθην Ἄττιν  
 ἐν οὔρεσιν βοῶντα  
 λέγουσιν ἐκμανῆναι.
- 5 οἱ δὲ Κλάρου παρ’ ὄχθαις  
 δαφνηφόροιο Φοίβου  
 λάλον πιόντες ὕδωρ  
 μεμνηότες βοῶσιν.
- ἐγὼ δὲ τοῦ Λυαίου  
 10 καὶ τοῦ μύρου κορεσθεῖς  
 καὶ τῆς ἐμῆς ἐταίρης  
 θέλω, θέλω μανῆναι.

<sup>1</sup> E: ms ὄπως (corr to ὄμως) and ἐκμάθης νιν (corr. to πᾶν)  
<sup>2</sup> ms -τέχνης <sup>3</sup> Pauw: ms οὐ θέλω 12 tit eis Ἄττιν  
 τοῦ αὐτοῦ ‘the same on Attis’

## A SWEET SURFEIT

' Ony 's the price that ye shall pay,<sup>a</sup>  
' Gin I forget him frae this day ;  
' For I'm nae toyman ; all I'm willin'  
' Is to rid me of a villan ' <sup>b</sup>  
' Then take a shilling,' answered I,  
    ' A shilling for a pretty elf.' <sup>c</sup>  
And now, Love, haste and make me fry,  
    Or you shall melt in flames yourself.

12<sup>d</sup>

'Twas Cybelè the fair, 'tis said,  
That o'er the mountains raving made  
    Half-woman Attis rove ;<sup>e</sup>

And who by holy Clarus' hill  
Taste laurell'd Phoebus' wordy rill <sup>f</sup>  
    Do shrieking madmen prove.

And what shall be my madding-stuff ?  
A surfeit sweeter than enough  
    Of wine and myrrh and love.<sup>g</sup>

<sup>a</sup> *lit* take him for what price you like.

<sup>b</sup> *lit.* I do not like to live with all-doing (*i e.* stick-at-nothing) Love

<sup>c</sup> *lit* bedfellow.

<sup>d</sup> WINE AND LOVE THE SWEETEST OF SURFEITS.

<sup>e</sup> *lit.* Some say it was shouting fair Cybelè that A. went mad in the hills.

<sup>f</sup> The priestess prophesied after drinking of the sacred spring, *cf* Luc. *Bis Acc* 1, Tac. *An* 11 54.

<sup>g</sup> *lit* but as for me, I wish, I wish to go mad surfeited with Lyaeus, with unguent, and with my girl-comrade.

THE ANACREONTEA

13

Θέλω, θέλω φιλήσαι.  
 ἔπειθ' Ἔρως φιλεῖν με·  
 ἐγὼ δ' ἔχων νόημα  
 ἄβουλον οὐκ ἐπέισθην.  
 5 ὁ δ' εὐθὺ τόξον ἄρας  
 καὶ χρυσέην<sup>1</sup> φαρέτρην  
 μάχη με προῦκαλεῖτο.  
 κἀγὼ λαβὼν ἐπ' ὤμων  
 θώρηχ', ὅπως Ἀχιλλεύς,  
 10 καὶ δοῦρα καὶ βοεῖην  
 ἐμαρνάμην Ἔρωτι.  
 ἔβαλλ', ἐγὼ δ' ἔφευγον·  
 ὡς δ' οὐκέτ' εἶχ' ὀιστούς,  
 ἤσχαλλεν, εἶτ' ἑαυτὸν  
 15 ἀφήκεν εἰς<sup>2</sup> βέλεμνον·  
 μέσος δὲ καρδίης μευ  
 ἔδυνε καὶ μ' ἔλησεν<sup>3</sup>.  
 μάτην δ' ἐχὼ βοεῖην·  
 τί γὰρ βάλω μιν<sup>4</sup> ἔξω,  
 20 μάχης ἔσω μ' ἐχούσης;

14

Εἰ φύλλα πάντα δένδρων  
 ἐπίστασαι κατειπεῖν,  
 εἰ κυματωγῆς<sup>1</sup> εὐρεῖν  
 τὸ τῆς ὄλης θαλάσσης,

13 tit. τοῦ αὐτοῦ εἰς Ἔρωτα, 'the same on Love' <sup>1</sup> ms  
 χρυσίην <sup>2</sup> 'for, to serve as', oi read ὡς? <sup>3</sup> Jacobs:  
 ms ἔλυσεν <sup>4</sup> B (or φορῶ μιν? E): ms βάλωμεν 14 tit  
 τοῦ αὐτοῦ εἰς ἔρωτας, 'the same on loves' <sup>1</sup> i e κυματοαγῆς  
 E, cf. Soph. O C 1243: ms κυματωδης

## A FIGHT WITH CUPID

13

I dearly long to love. One day  
Love bade me do 't,  
I, like a fool, said nay

He took his quiver gold-bedight  
And bow to boot,  
And challenged me to fight.

Like Peleus' son cuirass I sought  
And armament  
Of shield and spear, and fought.

He shot, I ran ; his shafts all sped,  
Angered he sent  
Himself at me instead.

He pierced my inmost heart, and laid  
Me wasted quite ;  
My buckler 's useless made

For what is outward equipage,  
When he the fight  
Doth still within me wage ?<sup>a</sup>

14<sup>b</sup>

If you can count the leaves of all the trees,  
The sands of all the seas,

<sup>a</sup> THE FIGHT WITH CUPID. *lit.* why (or what) should I cast at him outside when battle possesses me within? But a more probable reading makes 'why should I wear it (the shield) outside, when,' etc.

<sup>b</sup> A CATALOGUE OF LOVES.

THE ANACREONTEA

- 5 σὲ τῶν ἐμῶν ἐρώτων  
μόνον ποῶ λογιστήν.  
πρῶτον μὲν ἐξ Ἀθηνῶν  
ἔρωτας εἴκοσιν θές  
καὶ πεντεκαίδεκ' ἄλλους.
- 10 ἔπειτα δ' ἐκ Κορίνθου  
θές ὄρμαθους ἐρώτων·  
Ἀχαΐης γάρ ἐστιν,  
ὅπου καλαὶ γυναῖκες.  
τίθει δὲ Λεσβίους μοι
- 15 καὶ μέχρι τῶν Ἰώνων  
καὶ Καρίης Ῥόδου τε<sup>2</sup>  
δισχιλίους ἔρωτας  
τί φῆς; ἐκηριώθης<sup>3</sup>,  
οὔπω Σύρους ἔλεξα,
- 20 οὔπω πόθους Κανώβου,  
οὐ τῆς ἅπαντ' ἐχούσης  
Κρήτης,<sup>4</sup> ὅπου πόλεσσιν  
Ἔρως ἐποργιάζει.  
τί σοι θέλεις <μ'> ἀριθμεῖν<sup>5</sup>
- 25 καὶ τοὺς πέρα Γαδεύρων<sup>6</sup>  
τῶν Βακτριῶν τε κ' Ἰνδῶν<sup>7</sup>  
ψυχῆς ἐμῆς ἔρωτας;

15

- Ἐρασμίη πέλεια,  
πόθεν, πόθεν πετᾶσαι<sup>1</sup>;  
πόθεν μύρων τοσοῦτων  
ἐπ' ἠέρος θέουσα
- 5 πνεῖεις τε καὶ ψεκάζεις;  
τί ἐστὶ σοι μέλει δέ<sup>2</sup>;



## A CATALOGUE OF LOVES

Then will I have you Lord High Reckoner be  
 Of loves to me  
 First twenty loves, nay, thirty-five set down  
 From Athens town,  
 And loves in bunches then from Corinth city  
 (Achaean girls are pretty);<sup>a</sup>

To Lesbos, Rhodes, Ionia, Caria come  
 And fifty score's the sum  
 What? does your poor head swim? there's Syria yet,  
 And don't forget  
 Egypt, nor Crete,<sup>b</sup> where all wares may be had  
 And Love runs mad.<sup>c</sup>  
 Shall I add loves beyond Gadire that fall,  
 Ind, Bactria, and all?<sup>d</sup>

15<sup>e</sup>

Whence come you, Dove so dear,  
 Whence through the airy sphere  
 Your course have bent  
 All balm-bespright?  
 What is your errand here?

<sup>a</sup> *lit.*, it is in Achaea, where the women are pretty.

<sup>b</sup> An ancient variant was 'Rome,' but the sequel proves  
 'Crete' the older reading

<sup>c</sup> *lit.* Love revels among the cities.

<sup>d</sup> Gadire is Cadiz, Bactria Afghanistan.

<sup>e</sup> THE DOVE'S ERRAND.

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<sup>2</sup> St: ms Καρίην 'Ρόδον τε    <sup>3</sup> B: ms ἀει κηρωθείς    <sup>4</sup> ms  
 marg 'Ρώμης    <sup>5</sup> μ' sugg. Preisendanz    <sup>6</sup> E: ms  
 τ Γαδείρων ἐκτός    <sup>7</sup> τῶν: Brunck τοῦς    15 tit. τοῦ  
 αὐτοῦ εἰς περιστέρα, 'the same on a dove'    <sup>1</sup> Pauw. ms  
 πέτασαι    <sup>2</sup> E, cf. Ar. *Thesm* 193: ms τίς ἐστι, κτλ

THE ANACREONTEA

- ‘ Ἀνακρέων μ’ ἔπεμψε  
 πρὸς παῖδα, πρὸς Βάθυλλον,  
 τὸν ἄρτι τῶν ἀπάντων  
 10 κρατοῦντα καὶ τύραννον.  
 πέπρακέ μ’ ἡ Κυθήρη<sup>3</sup>  
 λαβοῦσα μικρὸν ὕμνον·  
 ἐγὼ δ’ Ἀνακρέοντι  
 διακονῶ τοσοῦτου.<sup>4</sup>  
 15 καὶ νῦν, ὄρᾱς,<sup>5</sup> ἐκείνου  
 ἐπιστολὰς κομίζω·  
 καὶ φησιν εὐθέως με  
 ἐλευθέρην ποιήσειν  
 ἐγὼ δέ, κῆν ἀφή με,  
 20 δούλη μενῶ παρ’ αὐτῷ  
 τί γάρ με δεῖ πετᾶσθαι<sup>6</sup>  
 ὄρη τε καὶ κατ’ ἀγροῦς  
 κἂν<sup>7</sup> δένδρεσιν καθίζειν  
 φαγοῦσαν ἄγριόν τ ;  
 25 τὰ νῦν ἔδω μὲν ἄρτον  
 ἀφαρπάσασα χειρῶν  
 Ἀνακρέοντος αὐτοῦ·  
 πιεῖν δέ μοι δίδωσι  
 τὸν οἶνον ὃν προπίνει·  
 30 πιούσα δ’ ἀγχορεύω<sup>8</sup>  
 καὶ δεσπότη κρέκοντι<sup>9</sup>  
 πτεροῖσι συγκολάπτω<sup>10</sup>.  
 κοιμωμένου<sup>11</sup> δ’ ἐπ’ αὐτῷ  
 τῷ βαρβίτῳ καθεύδω [over]

<sup>3</sup> Faber: ms με K      <sup>4</sup> E, ‘and that’s the price A paid  
 for my services’: ms τοσαῦτα      <sup>5</sup> St: ms οἶας      <sup>6</sup> Sitz:  
 ms πέτασθαι      <sup>7</sup> Pauw: ms καὶ      <sup>8</sup> Hanssen: ms ἄν  
 χορεύσω      <sup>9</sup> B-E: ms δεσπότην Ἀνακρέοντα      <sup>10</sup> E: ms  
 σὺν καλύψω glossed συσκιάσω      <sup>11</sup> B: ms -νη

## THE DOVE'S ERRAND

' Anacreon's business brings  
' This way my wandering wings  
    ' To 's heart's delight,  
    ' Bathyllus hight,  
' Now king of all his kings.

' Of Venus bought he me,  
' His courier to be,  
    ' For one poor song ;  
    ' He says ere long  
' He 'll set his courier free.<sup>a</sup>

' E'en so, in servitude  
' I'll stay : o'er wold and wood  
    ' Why vagrant it  
    ' On trees to sit  
' And feed on wild-birds' food ?

' Now, bread 's my meat in store  
' From his own hands, and more,  
    ' Red wine I sup  
    ' From out the cup  
' Where he hath supped before.

' Then to his verse's chime  
' I clap my wings in time ;<sup>b</sup>  
    ' And soon, when sleep  
    ' His eye doth steep,  
' Dream on his lyre sublime.                    [over]

<sup>a</sup> The Greek is ' Cytherea has sold me for a little song, and I serve Anacreon for that price, and now, as you see, I carry his letters ; and he says that he will presently set me free.'

<sup>b</sup> The ref. is apparently to the antics of a dove when it coos, but ' clapping the wings ' does not suit this very well, and the reading is not certain

THE ANACREONTEA

35 ἔχεις ἅπαντ'· ἄπελθε·  
λαλιστέραν μ' ἔθηκας,  
ἄνθρωπε, καὶ κορώνης<sup>7</sup>

16

Ἄγε, ζωγράφων ἄριστε,<sup>1</sup>  
γράφε, ζωγράφων ἄριστε,  
Ῥοδίας<sup>2</sup> κοίρανε τέχνης,<sup>3</sup>  
ἀπεοῦσαν, ὡς ἂν εἶπω,  
5 γράφε τὴν ἐμὴν ἑταίρην.  
γράφε μοι τρίχας τὸ πρῶτον  
ἀπαλάς τε καὶ μελαίνας  
ὁ δὲ κηρὸς ἂν δύνηται,  
γράφε καὶ μύρου πνεούσας.  
10 γράφε δ' ἐξ ὅλης παρειῆς  
ὑπὸ πορφυραῖσι χαίταις  
ἐλεφάντινον μέτωπον.  
τὸ μεσόφρυον δὲ μή μοι  
διάκοπτε μηδὲ<sup>4</sup> μίσηγε,  
15 ἐχέτω δ', ὅπως ἐκείνη,  
τὸ λεληθότως σύνοφρυ<sup>5</sup>  
βλεφάρων ἴτυς κελαινὴ<sup>6</sup>  
τὸ δὲ βλέμμα νῦν ἀληθῶς  
ἀπὸ τοῦ πυρὸς ποίησον,  
20 ἅμα γλαυκὸν ὡς Ἀθήνης,  
ἅμα δ' ὑγρὸν ὡς Κυθήρης.  
γράφε ῥῖνα<sup>7</sup> καὶ παρειὰς  
ῥόδα τῷ γάλακτι μίξας

16 tit τοῦ αὐτοῦ εἰς κόρην, 'the same on a girl' <sup>1</sup> this  
line perhaps an incorporated gloss from Ode 3 <sup>2</sup> St  
ms ῥοδέης <sup>3</sup> this line being the only Ionic in an Ode  
of 34 lines is perhaps an addition <sup>4</sup> ms μήτε <sup>5</sup> St

## TO A PAINTER

' Now, Sir, I've said my say ;  
' You 've made me prate all day ;  
    ' No talking crow  
    ' Would chatter so ;  
' Enough ; pray go your way.'<sup>a</sup>

16<sup>b</sup>

Come, master of the Rhodian art<sup>c</sup>  
And draw the darling of my heart,  
She's absent, but your paint lay on  
To her swain's dictation  
Make soft and black the hair of her  
And, if brush may,<sup>d</sup> to smell of myrrh ;  
Make her full-face, the locks of jet  
Over ivory temples set ;  
Her eyebrows neither join nor sever,  
But make (as 'tis) that selvage never  
Clearly one nor surely two ;<sup>e</sup>  
Her glance be fire (no mimic hue)  
Like Pallas grey, like Venus tender ;  
For her cheeks and nose to render  
Mingle rose-leaves with the cream ;

<sup>a</sup> The Greek is ' you have all, go your way ; you have made me more talkative, sir, than a very crow.'

<sup>b</sup> TO A PAINTER, HOW TO PAINT HIS BELOVED.

<sup>c</sup> Painting.

<sup>d</sup> The Greek is ' if wax may, to smell of perfume.'

<sup>e</sup> Cf. Theocr. viii. 72, *lit.* divide not nor mingle, pray, the mid-eyebrow, but let the black edging of her eyes have, as it has (in reality), the hardly noticeable joined-eyebrowness.

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or keep ms -*vv* as neuter? *E*, see on 28 6

<sup>6</sup> *E*. ms acc.

<sup>7</sup> St: ms *βίνας*

## THE ANACREONTEA

25 γράφε χεῖλος οἶα Πειθοῦς  
 προκαλούμενον φίλημα.  
 τρυφεροῦ δ' ἔσω γενείου  
 περι λυγδίῳ τραχήλῳ  
 Χάριτες πέτοιτο πᾶσαι.  
 30 στόλισον τὸ λοιπὸν αὐτῆν  
 ὑποπορφύροισι πέπλοις,  
 διαφαινέτω δὲ σαρκῶν  
 ὀλίγον, τὸ σῶμ' ἐλέγχον.  
 ἀπέχει βλέπω γὰρ αὐτῆν·  
 τάχα, κηρέ, καὶ λαλήσεις.

### 17

Γράφε μοι Βάθυλλον οὔτω  
 τὸν ἑταῖρον ὡς διδάσκω·  
 λιπαρὰς κόμας ποιήσον,  
 τὰ μὲν ἔνδοθεν μελαίνας,  
 5 τὰ δ' ἐς ἄκρον ἠλιώσας·<sup>1</sup>  
 ἔλικας δ' ἐλευθέρους μοι  
 πλοκάμων ἄτακτα συνθεῖς  
 ἄφες ὡς θέλωσι κείσθαι  
 ἀπαλὸν δὲ καὶ δροσῶδες  
 10 στεφέτω μέτωπον ὄφρ' οὐς  
 κυανωτέρῃ δρακόντων  
 μέλαν ὄμμα γοργὸν ἔστω  
 κεκερασμένον γαλήνῃ,  
 τὸ μὲν ἐξ Ἄρηος ἔλκον,<sup>2</sup>  
 15 τὸ δὲ τῆς καλῆς Κυθήρης,  
 ἵνα τις τὸ μὲν φοβῆται<sup>3</sup>

17 tit. εἰς νεώτερον Βάθυλλον, 'on the younger Bathyllus'

<sup>1</sup> τὰ μὲν . . . τὰ δ' St. ms τὰς μὲν . . . τὰς δ' <sup>2</sup> St: ms -ων

<sup>3</sup> St: ms -εῖται

## TO A PAINTER

And that the lip like hers may seem,  
Make it what Persuasion's is,<sup>a</sup>  
Provocation to a kiss ;  
And then beneath a shapely chin  
Let every Grace fly out and in  
About a marble throat ; the rest  
Be in a chastened purple drest,  
But let her flesh peep here and there  
The lines of beauty to declare.<sup>b</sup>  
You've limned her to the life, so take your price ;<sup>c</sup>  
You, colours, will be speaking in a trice.

17<sup>d</sup>

Limn me thus the lad I love<sup>e</sup>  
Sleek and shining make his hair,  
Dark beneath, sun-bright above,  
And let the love-locks free as air  
Lie as they will, disordered, there ;  
Make his forehead soft as dew  
And wreath 't with brows of snaky hue ;  
For 's dark eyes mix fierceness bright  
With a calm and gentle light,  
This from the mighty War-God brought,  
That in Cytherea sought,  
This to affright us when he looks,

<sup>a</sup> The Greek is 'and make her lip like Persuasion's'

<sup>b</sup> *lit.* let a little of the flesh show through, proving (the existence of) the body.

<sup>c</sup> The Greek is 'it is enough, for I see herself'

<sup>d</sup> AN IMITATION OF THE SAME.

<sup>e</sup> Lad : the Greek is 'Bathyllus.'

THE ANACREONTEA

- τὸ δ'<sup>4</sup> ἀπ' ἐλπίδος κρεμάται<sup>5</sup>  
 ῥόδεον<sup>6</sup> δ' ὅποια μῆλον  
 χνοίην ποίει παρειήν·  
 20 ἐρύθημα δ' ὡς ἂν Αἰδοῦς,  
 δύνασαι γάρ, ἐμποίησον.<sup>7</sup>  
 τὸ δὲ χεῖλος οὐκέτ' οἶδα  
 τί μοι τρόπῳ ποιήσεις  
 ἀπαλὸν γέμον τε πειθοῦς<sup>8</sup>  
 25 τὸ δὲ πᾶν ὁ κηρὸς αὐτὸ<sup>9</sup>  
 ἐχέτω λαλοῦν σιωπῇ.<sup>10</sup>  
 μετὰ δὲ πρόσωπον ἔστω  
 τὸν Ἀδώνιδος παρελθῶν<sup>11</sup>  
 ἐλεφάντινος τράχηλος  
 30 μεταμάζιον δὲ ποίει  
 διδύμας τε χεῖρας Ἑρμοῦ,  
 Πολυδεύκεος δὲ μηρούς,  
 Διονυσίην δὲ νηδύν·  
 ἀπαλῶν δ' ὑπερθε μηρῶν,  
 35 μηρῶν τὸ πῦρ ἐχόντων,  
 ἀφελῆ ποιήσον αἰδῶ  
 Παφίην θέλουσαν ἤδη  
 φθονερὴν ἔχεις δὲ τέχνην,  
 ὅτι μὴ<sup>12</sup> τὰ νῶτα δεῖξαι  
 40 δύνασαι· τὰ δ' ἦν ἀμείνω.  
 τί με δεῖ πόδας διδάσκειν;  
 λάβε μισθὸν ὅσσον εἴπηρς,<sup>13</sup>  
 τὸν Ἀπόλλωνα δὲ τοῦτον  
 καθελὼν ποίει Βάθυλλον·  
 45 ἦν δ' ἐς Σάμον ποτ' ἔλθης,  
 γράφε Φοῖβον ἐκ Βαθύλλου.

<sup>4</sup> St: ms τοῦ δ'  
 ῥοδινην corr. to ῥοδέην

<sup>5</sup> St ms κρέματα

<sup>6</sup> r

<sup>7</sup> B: ms δ. βαλεῖν ποίησ



## TO A PAINTER

To keep us that on tenterhooks.  
 Sample for his downy cheek  
 In a rosy apple seek ;  
 For the blush that on it lies,  
 Take, as you may take, Modesty's ;  
 The lip, I know not how you'll draw 't  
 With softness and persuasion fraught,  
 But let the silent colours be  
 A speaking taciturnity  
 So far the face ; let the neck's charms  
 Out-ivory Adon's ; breast and arms  
 From Mercury take ; let Pollux tell ye  
 Where to get thighs, and Bacchus belly ;  
 Where those tender thighs commence  
 Mix love with shamefast innocence <sup>a</sup>  
 Your art 's a niggard ; else it would  
 Add back to front, and better good.  
 What need to tell how 's feet to make ?  
 Enough ; the fee 's whate'er you 'll take.  
 Lift yon Phoebus from his nail ;  
     There Bathyllus' pattern is ;  
 And if to Samos e'er you sail.  
     Take Phoebus' portraiture from his.<sup>b</sup>

<sup>a</sup> *lit* and above the tender thighs, thighs which possess fire, make a simple shame (*or* modesty) that already desires the Paphian.

<sup>b</sup> Metre suggests that line 35 and the last 4 of the Ode are additions.

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<sup>8</sup> τε St: ms τὸ      <sup>9</sup> Ε (τὸ πᾶν adverbial): ms αὐτὸς  
<sup>10</sup> λαλοῦν B ms -ῶν      <sup>11</sup> Salm. ms τὸ δ' Α παρῆλθ(ε)  
<sup>12</sup> St. ms μοι      <sup>13</sup> ὄσσον St: ms ὄσον

## THE ANACREONTEA

18A†

Δότε μοι, δότ', ὦ γυναῖκες,  
 Βρομίῳ πιεῖν ἀμυστί·  
 ἀπὸ καύματος γὰρ ἤδη  
 πυρεθεῖς<sup>1</sup> ἀναστενάζω.  
 5 δότε δ' ἀνθέων ἐκείνου  
 στεφάνους οἷοις πυκάσω<sup>2</sup>  
 τὰ μέτωπά μου ἴπικαυτα<sup>3</sup>.  
 τὸ δὲ καῦμα τῶν ἐρώτων  
 κραδίη τίμη σκεπάσω;<sup>4</sup>

18B†

Παρὰ τὴν σκιὴν Βαθύλλου  
 καθίσω· καλὸν τὸ δένδρον,  
 ἀπαλὰς σίει δὲ χαίτας<sup>1</sup>  
 μαλακωτάτων κλαδίσκων.<sup>2</sup>  
 5 παρὰ δ' αὐτὸν ἠρεμίζει<sup>3</sup>  
 πηγὴ ῥέουσα πειθῶ.<sup>4</sup>  
 τίς ἂν οὖν ὄρων παρέλθοι  
 καταγώγιον τοιοῦτο;

19

Αἰ Μοῦσαι τὸν Ἔρωτα  
 δήσασαι στεφάνοισι  
 τῷ Κάλλει παρέδωκαν·

18a tit. τοῦ αὐτοῦ ἐρωτικὸν ψῆδάριον, 'by the same, a little love-poem' <sup>1</sup> from πυρέσσω, E: ms πυρωθεῖς corr. to προδοθεῖς <sup>2</sup> E (or ὅπως?): ms δ' οἷους πυκάζω B δόθ' ὡς πυκάζω <sup>3</sup> E, cf. ἐπιλαίω: ms μου ἴπικαίει (ει corr. to ω) <sup>4</sup> ms κραδίη (as voc Longepierre) τίμη σκεπάζω (ζ corr to σ)  
 18b tit. ἄλλο εἰς τὸν αὐτὸν (sc. Βαθύλλον) 'another to Bathyllus'  
<sup>1</sup> St., cf. Anacr. 50· ms δ' ἔσεισε χ <sup>2</sup> B. ms dat. sing.  
<sup>3</sup> E· ms ἐρεθίζει <sup>4</sup> E: ms πιθοῦς (i.e. πειθοῦς) 19 tit. ἄλλο εἰς Ἔρωτα, τοῦ αὐτοῦ, 'by the same, another on Love'

## BATHYLLUS' BEAUTY

### 18A

Give me the Wine-God's bowl,  
Ladies, I would drink deep :  
These fever-fostering hours  
Do make me weep

Give me the Wine-God's flowers  
My burning brow to cover ;  
But what can shade the soul  
Of fevered lover ?<sup>a</sup>

### 18B<sup>b</sup>

Beneath Bathyllus' shade I'll sit ;  
'Tis prettiest of trees,  
And soft the dainty sprays of it  
Toss on the breeze ;

Beside it sweet Persuasion's brook  
Goes peacefully ;  
What wayfarer so fair a nook<sup>c</sup>  
Could see and pass it by ?

### 19<sup>d</sup>

Young Love the Muses nine  
Bound once in flowery twine  
And made him Beauty's slave ;

<sup>a</sup> TO THE LADIES, TO COMFORT HIS LOVE WITH WINE

<sup>b</sup> BATHYLLUS' BEAUTY.

<sup>c</sup> The Greek is 'inn.'

<sup>d</sup> CUPID BEAUTY'S SLAVE Cf Nicet Eugen. II. 227.  
Apparently an inscription for a picture.

## THE ANACREONTEA

καὶ νῦν ἢ Κυθήρεια  
 ζητεῖ λύτρα φέρουσα  
 λύσασθαι τὸν Ἔρωτα.  
 κἄν λύσῃ δέ τις αὐτόν,  
 οὐκ ἔξεισι, μενεῖ δέ<sup>1</sup>  
 δουλεύειν δεδίδακται.

20†

Ἡδυμελῆς Ἀνακρέων,  
 ἠδυμελῆς δὲ Σαπφώ·  
 Πινδαρικόν τι δέ μοι μέλος<sup>1</sup>  
 συγκεράσας τις ἐγχείοι.  
 5 τὰ τρία ταῦτά μοι δοκεῖ  
 καὶ Διόνυσος ἐλθῶν<sup>2</sup>  
 καὶ Παφίη λιπαρόχροος  
 καὐτὸς Ἔρωσ ἀν ἐκπιεῖν.<sup>3</sup>

21†

Πηγὴν μὲν αἶα πίνει,  
 πίνει δὲ δένδρε' αἶαν<sup>1</sup>  
 πίνει θάλασσο' ἀναύρους,<sup>2</sup>  
 ὁ δ' ἥλιος θάλασσαν,  
 5 τὸν δ' ἥλιον σελήνη·  
 τί μοι μάχεσθ', ἑταῖροι,  
 καὐτῷ θέλουσι πίνειν;

22†

Ἡ Ταντάλου ποτ' ἔστη  
 λίθος Φρυγῶν ἐν ὄχθαις,

<sup>1</sup> μενεῖ St ms μένει 20 tit. ἄλλο 'another' <sup>1</sup> τι δέ E:  
 ms τόδε <sup>2</sup> Herm. ms εἰσελθῶν <sup>3</sup> Herm: ms ἀν ἐπίειν  
 21 tit ἄλλο 'another' <sup>1</sup> E, C.R., 1914, 132: ms ἡ γῆ

## A PRESCRIPTION

- Now Venus would him free,  
And ransom brings ; but he  
Grown used to slavery  
His mistress will not leave.<sup>a</sup>

20

Anacreon's wine is sweet enough,  
And Sappho's sweet may be ,  
But add a drop of Pindar's stuff  
Before you fill for me.

These three together mixed, methinks,  
Would draw Gods from above ;  
Bacchus would quaff this drink of drinks,  
Bright Venus, yea, and Love.<sup>b</sup>

21

Earth drinks the brook, and tree  
The earth ; and even so  
The sea the river, sun the sea,  
And moon the sun Then why make ye,  
My comrades, this ado,  
If I 'ld be drinking too ?<sup>c</sup>

22<sup>d</sup>

A stone on Phrygia's hills, they say,  
Was daughter of an Argive king ;<sup>e</sup>

<sup>a</sup> The Greek adds ' even if he be loosed.'

<sup>b</sup> A PRESCRIPTION FOR SONGS OF LOVE AND WINE.  
Apparently a poem introductory to a collection of Love-Eulogies.

<sup>c</sup> TO HIS COMRADES, TO JUSTIFY HIMSELF IN DRINKING.

<sup>d</sup> TO HIS BELOVED, THAT HE WOULD FAIN BE HER SERVANT.

<sup>e</sup> The Greek is ' the daughter of Tantalus (Niobe) once stood as a stone in the hills of Phrygia.'

---

μέλαινα π , π δένδρα δ' αὐτῆν <sup>2</sup> Heskin, cf 31 4. ms  
θάλασσα δ' αὐρας 22 tit. ἄλλο εἰς κόρην 'another, to a girl'

THE ANACREONTEA

καὶ παῖς ποτ' ὄρνις ἔπτη  
Πανδίονος χελιδών.

- 5 ἐγὼ δ' ἔσοπτρον εἶην  
ὅπως αἰεὶ βλέπης με·  
ἐγὼ χίτων γενοίμην  
ὅπως αἰεὶ φορῆς με·  
ὔδωρ θέλω γενέσθαι  
10 ὅπως σε<sup>1</sup> χρώτα λούσω·  
μύρον, γύναι, γενοίμην  
ὅπως ἐγὼ σ' ἀλείψω<sup>2</sup>.  
καὶ ταινίη δὲ μασθῶ  
καὶ μάργαρον τραχήλῳ  
15 καὶ σάνδαλον γενοίμην·  
μόνον ποσὶν πάτει με.

23

- Θέλω λέγειν Ἀτρείδας,  
θέλω δὲ Κάδμον ἄδειν,  
ἃ βάρβιτος δὲ χορδαῖς  
Ἔρωτα μούνον ἤχει  
5 ἤμειψα νεῦρα πρῶην  
καὶ τὴν λύρην ἅπασαν·  
καγὼ μὲν ἦδον ἄθλους  
Ἡρακλέους λύρη δὲ  
ἔρωτας ἀντεφώνει  
10 χαίροιτε λοιπὸν ἡμῖν,  
ἦρωες<sup>1</sup>· ἡ λύρη γὰρ  
μόνους ἔρωτας ἄδει.

<sup>1</sup> σε St. ms σεῦ      <sup>2</sup> Brunck ms ἀλείψω  
κιθάραν τοῦ αὐτοῦ 'by the same, on his lyre'  
ἔρωτες

23 tit eis  
<sup>1</sup> St: ms

## THE DISOBEDIENT LYRE

Pandion's child <sup>a</sup> once passed away  
To be a swallow on the wing.  
My wish it were your glass to be,  
That you might ever gaze on me ;  
And I would be your lawny vest,  
That you might aye be in me drest ;  
And I would turn to watery wave  
That I your pretty cheek might lave ;  
And then I 'ld fain become, my dear,  
A box of nard to anoint your hair ;  
Then pearl for throat, then silken twine  
Swelling bosom to confine ; <sup>b</sup>  
Then sandal, and pray don't forget  
On your sandal foot to set.

23 <sup>c</sup>

Of Atreus' sons I 'ld sing,  
Of Cadmus tell ;  
My lute  
For all but Love is mute.

When once I changed each string,  
Then lyre as well,  
Fain of Alcides' might <sup>d</sup>  
To indite,

Love's chime alone would ring  
Ye great, farewell !  
My lyre  
Love only doth inspire.

<sup>a</sup> Procne.

<sup>b</sup> Cf. Nic. Eugen. ii. 327, to whom apparently ll. 13-14 were unknown.

<sup>c</sup> OF HIS LYRE ; THAT IT WILL PLAY ONLY OF LOVE

<sup>d</sup> The Greek is ' the Labours of Heracles.'

THE ANACREONTEA

24

Φύσις κέρατα ταύροις,  
 ὄπλᾶς δ' ἔδωκεν ἵπποις,  
 ποδωκίην λαγωοῖς,  
 λέουσι χάσμ' ὀδόντων,  
 5 τοῖς ἰχθύσιν τὸ νηκτόν,  
 τοῖς ὀρνέοις πετᾶσθαι,<sup>1</sup>  
 τοῖς ἀνδράσιν φρόνημα.  
 γυναιξίν οὐκ ἐπέιχεν<sup>2</sup>;  
 τί οὐ; δίδωσι κάλλος<sup>3</sup>  
 10 ἀντ' ἀσπίδων ἀπασῶν,  
 ἀντ' ἐγγέων ἀπάντων·  
 νικᾷ δὲ καὶ σίδηρον  
 καὶ πῦρ καλή τις οὔσα.

25

Σὺ μὲν, φίλη<sup>1</sup> χελιδόν,  
 ἔτησίη μολοῦσα  
 θέρει πλέκεις καλήν<sup>2</sup>  
 χειμῶνι δ' εἰς ἄφαντος  
 5 ἢ Νεῖλον ἢ πὶ Μέμφιν.<sup>3</sup>  
 Ἔρωσ δ' αἰεὶ πλέκει μεν  
 ἐν καρδίῃ καλήν<sup>4</sup>.  
 Πόθος δ' ὁ μὲν πτεροῦται,  
 ὁ δ' ὦόν ἐστιν ἀκμήν,  
 10 ὁ δ' ἡμίλεπτος<sup>5</sup> ἤδη·  
 βοή δὲ γίνετ' αἰεὶ  
 κεχηγνότων νεοτῶν·

24 ti. ἄλλο ἐρωτικόν 'another love-poem'  
 πέτασθαι<sup>1</sup> Sitz: ms  
 2 Davies, 'did she pay no attention to  
 women?': ms οὐκέτ' εἶχεν  
 3 E, τί οὐ = 'yes'. ms τί



## THE POWER OF BEAUTY

24

Nature gave horns to bull and hooves to horse,  
 Gave lions ravening jaws, gave hares swift course,  
     Made fish to swim, birds fly,  
     Man to be wise.  
 Then passed she woman by ?  
 Nay, gave her, strong as any sword or shield,  
     Beauty, to whose fair eyes  
     Both steel and flame do yield <sup>a</sup>

25 <sup>b</sup>

You come, dear Swallow, with each Spring,  
     And build and stay awhile ; <sup>c</sup>  
 Each autumn sends you on the wing  
     To Memphis or the Nile.  
 But Love, alas ! within my breast  
 Hath got an ever-building nest ;  
 And one chick 's well-nigh fledged, and one  
 Unhatched, another's callow grown,  
 And gaping younglings ne'er give o'er  
 Their chirping infant cries, and more,

<sup>a</sup> THE POWER OF BEAUTY Cf. Nicet. Eugen. v. 149.

<sup>b</sup> THE NEST OF LOVE. Cf. Nicet. Eugen. v. 131.

<sup>c</sup> Nic. apparently read 'build one nest for two young ones'; but this version is better, for the contrast is between the short nesting-time of the swallow and the never-ending nest-building of Love; on the other hand his omission of ll. 13-14, 'the lesser by the great are fed,' is an improvement on the above, and may well be correct

οὐν δίδωσι. κάλλος      25 τίτ τοῦ αὐτοῦ εἰς χελιδόνα, 'the same on a swallow'      <sup>1</sup> Nic. καλή for φίλη      <sup>2</sup> B. supplies a line from Nic διπτοῖς μίαν νεοττοῖς      <sup>3</sup> l. 5 apparently unknown to Nic · ἡ's Νείλον ? E      <sup>4</sup> καρδίη St. ms καρδίη  
<sup>5</sup> St. ms ἡμῶν ληπτὸς

THE ANACREONTEA

Ἐρωτιδεῖς δὲ μικροῦς  
οἱ μείζονες τρέφουσιν,<sup>6</sup>  
15 οἱ δὲ τραφέντες εὐθύς  
πάλιν κύουσιν ἄλλους.  
τί μῆχος οὖν γένηται;  
οὐ γὰρ σθένω τοσοῦτους  
Ἐρωτας ἐκποῆσαι<sup>7</sup>

26†

Σὺ μὲν λέγεις τὰ Θήβης,  
ὁ δ' αὖ Φρυγῶν αὐτάς,  
ἐγὼ δ' ἐμὰς ἀλώσεις.  
οὐχ ἵππος ὤλεσέν με,  
5 οὐ πεζός, οὐχὶ νῆες,  
στρατὸς δὲ καινὸς ἄλλος  
ἀπ' ὁμμάτων με βάλλον.

27

Ἐν ἰσχύις μὲν ἵπποι  
πυρὸς χάραγμ' ἔχουσιν,  
καὶ Παρθίους τις ἄνδρας  
ἐγνώρισεν τιάραις.  
5 ἐγὼ δὲ τοὺς ἐρώντας  
ἰδὼν ἐπίσταμ' εὐθύς·  
ἔχουσι γάρ τι λεπτὸν  
ψυχῆς ἔσω χάραγμα.

<sup>6</sup> ll. 13-14 unknown to Nic. <sup>7</sup> Scal ms ἐλβοῆσαι.  
what Nic. had is not clear (Ἐρωτιδεῖς γὰρ οὐ τοσοῦτους  
ἰσχύει | αἰεὶ τολεύειν, ζωπυρεῖν, φέρειν, τρέφειν), prob. εκ-  
πονῆσαι (Sitz), though this would really require Ἐρωσι; 26 tit.  
it might however be a corruption of ἐκποῆσαι  
ἄλλο ἐρωτικὸν ὠδάριον 'another little love-poem' 27 joined  
to 26 in ms

## BEAUTY'S EYES

The lesser by the great are fed,  
And all no sooner featherèd  
Than these with those do mate, and lay  
    New eggs and rear fresh broods.  
What can I do ? I can't away  
    With Love in multitudes <sup>a</sup>

26 <sup>b</sup>

Thebes doth your verse employ,  
Another's, frays of Troy ;  
    My tale shall be  
    The Sack of Me <sup>c</sup>

No ships were my undoing,  
Nor horse nor foot my ruin,  
    But barbarous foes  
    With eyes for bows

27 <sup>d</sup>

By 's mark your horse you'll own,<sup>e</sup>  
By 's hat a Parthian 's known ;  
When I a lover see,  
He 's straightway known to me ;  
For in his soul doth stand  
A certain little brand.

<sup>a</sup> ms reading doubtful ; perhaps the meaning is more particular, ' put out to adoption ' or ' sell '

<sup>b</sup> BEAUTY'S EYES.      <sup>c</sup> Ref. to the *Sack of Troy*, a poem.

<sup>d</sup> THE MARK OF LOVE.

<sup>e</sup> The Greek is ' horses have a brand on their haunches.'

THE ANACREONTEA

28

"Οτ'<sup>1</sup> ἀνὴρ ὁ τῆς Κυθήρης  
 παρὰ Λημνίαις καμίνοις  
 τὰ βέλη τὰ τῶν Ἐρώτων  
 ἐπόει λαβὼν σίδηρον,  
 5 ἀκίδας ἔβαπτε Κύπρις<sup>2</sup>  
 μέλι τὸ γλυκὺ<sup>3</sup> λαβοῦσα·  
 ὁ δ' Ἔρωσ χολὴν ἔμισγε  
 ὁ δ' Ἄρης ποτ' ἐξ αὐτῆς  
 στιβαρὸν δόρυ κραδαίνων  
 10 βέλος ἠὲτέλιζ' Ἐρωτος·  
 ὁ δ' Ἔρωσ 'Τὸ δ' ἐστίν' εἶπεν  
 'βαρὺ· πειράσας νοήσεις·'  
 ἔλαβεν βέλεμον Ἄρης·  
 ὑπεμειδίασε Κύπρις.  
 15 ὁ δ' Ἄρης ἀναστενάξας  
 'Βαρὺ' φησὶν 'ἄρον αὐτό·'  
 ὁ δ' Ἔρωσ 'Ἐχ' αὐτό' φησὶν.

29

Χαλεπὸν τὸ μὴ φιλήσαι,  
 χαλεπὸν δὲ καὶ φιλήσαι,  
 χαλεπώτερον δὲ πάντων  
 ἀποτυγχάνειν φιλοῦντα.  
 5 γένος οὐδὲν εἰς ἔρωτα  
 σοφίη, τρόπος πατεῖται  
 μόνον ἄργυρον βλέπουσιν.  
 ἀπόλοιτο πρῶτος αὐτὸς  
 ὁ τὸν ἄργυρον φιλήσας.  
 10 διὰ τοῦτον οὐκ ἀδελφός,  
 διὰ τοῦτον οὐ τοκῆς  
 πόλεμοι, φόνοι δι' αὐτόν.

## CUPID AND MARS

28 <sup>a</sup>

•

When beside the Lemnian fire  
 Venus' spouse of iron wrought  
     The arrows of desire,  
 Venus the sweetest honey sought  
 And dipt the arrows in it ; but her boy  
 With bitter gall the honey did alloy.

When great Mars with massy spear  
 One day returning from the fight  
     Flouted Love's puny gear,  
 Quoth Love ' You shall not find it light.' <sup>b</sup>  
 Mars took it, but cried out (while Venus smiled)  
 ' Take 't back ; 'tis heavy.' ' Keep it,' said the child.

29

Woe 'tis to love not, and to love is woe ;  
     But worst it is of woes  
     To love and lose.  
 Goes birth for aught in Love's account ? Oh 'no,  
     Nor disposition ; wit,  
     Love tramples it.

Pelf 's all they 'll see ; perish who loved it first !  
     For hence is lost us brother,  
     Father, mother ;  
 Hence wars and murders got, and, what is worst,

<sup>a</sup> CUPID AND MARS.

<sup>b</sup> The Greek is ' but it is heavy ; by trying you shall learn.'

28 tit. ἄλλο τοῦ αὐτοῦ εἰς βέλος 'another by the same on a dart' <sup>1</sup> ὅτ' E: ms ὁ <sup>2</sup> E, cf. 57 ll. 4, 8, 15 ms ἀκ δ' ἔβ. K. <sup>3</sup> γλυκὸν as neuter? E, cf. Kaib. Ep Gr 718; or βλίσασα? 29 joined to 28 in the ms

THE ANACREONTEA

τὸ δὲ χεῖρον, ὀλλύμεσθα  
διὰ τοῦτον οἱ φιλοῦντες.

30

Ἐδόκουν ὄναρ τροχάζειν  
πτέρυγας φέρων ἐπ' ὤμων·  
ὁ δ' Ἔρωσ ἔχων μόλιβδον  
περὶ τοῖς καλοῖς ποδίσκοις  
5 ἐδίωκε καὶ κίχανεν.

τί θέλει δ' ὄναρ τόδ' εἶναι,<sup>1</sup>  
δοκέω δ' ἔγωγε πολλοῖς  
ἐν ἔρωσί με πλακέντα<sup>2</sup>  
διολισθάνειν μὲν ἄλλους,  
10 ἐνὶ τῷδε συνδεθῆναι.

31†

Ἰακινθίνῃ με ῥάβδῳ  
χαλεπῶς Ἔρωσ ῥαπίζων<sup>1</sup>  
ἐκέλευε συντροχάζειν.  
διὰ δ' ὀξέων μ' ἀναύρων  
5 ξυλόχων τε καὶ φαράγγων  
τροχάοντα τεῖρεν ἰδρώς<sup>2</sup>  
κραδίῃ δὲ ῥινόσ ἄχρισ  
ἀνέβαινε, κἄν ἀπέσβην·  
ὁ δ' Ἔρωσ μέτωπα παίων<sup>3</sup>

30 tit τοῦ αὐτοῦ ὄναρ, 'by the same, a dream' <sup>1</sup> St. ms  
τὸ δ' ὄναρ εἶναι <sup>2</sup> for πλέεσθαι = *misceri* cf. Vett. Val

119. 22 31 tit ἄλλο ἐρωτικόν, 'another love-poem'

<sup>1</sup> Brunck: ms βαδίζων <sup>2</sup> τεῖρεν Salm. ms πείρ.

<sup>3</sup> E. ms σείων (em. from μετωπαιων)

## A RACE WITH CUPID

Through love of pelf die we  
That lovers be.<sup>a</sup>

30

I dreamt I went with wings away  
And fled  
The little God ;  
And though his pretty feet were shod  
With lead  
He caught his prey  
What means this dream ? to me full plain  
It is :  
By loves so many  
Harried before nor caught by any,  
By this  
I 'm prisoner ta'en<sup>b</sup>

31<sup>c</sup>

With rushy rod  
The little God  
Struck me and bid me follow.  
Through rivers quick  
And copses thick  
O'er hill I sweat and hollow.  
My labouring breath  
Was nigh to death,<sup>d</sup>  
But with his dainty wing then

<sup>a</sup> LOVE IN BONDAGE TO PElf. Cf. Nic. Eugen. v. 147.

<sup>b</sup> THE PURSUING CUPID · A DREAM.

<sup>c</sup> A RACE WITH CUPID. Cf. Alcman 131.

<sup>d</sup> The Greek is ' my heart came up to my nose, and I should have died.'

THE ANACREONTEA

- 10 ἀπαλοῖς πτεροῖσί μ' εἶπεν<sup>4</sup>,  
'Σὺ γὰρ οὐ δύνη φιλήσαι,'

32

- Ἐπὶ μυρσίναις τερείναις  
ἐπὶ λωτίναις τε ποίαις  
στορέσας<sup>1</sup> θέλω προπίνειν·  
ὁ δ' ἔρωσ χιτῶνα δήσας  
5 ὑπὲρ αὐχένος παπύρω  
μέθυ μοι διακονεῖτω.<sup>2</sup>  
τροχὸς ἄρματος γὰρ οἶα<sup>3</sup>  
βίοτος τρέχει κυλισθεῖς,  
ὀλίγη δὲ κεισόμεσθα  
10 κόνις ὀστέων λυθέντων.  
τί σε δεῖ λίθον μυρίζειν;  
τί δὲ γῆ χέειν<sup>4</sup> μάταια;  
ἐμὲ μᾶλλον ὡς ἔτι ζῶ  
μύρισον, ῥόδοις δὲ κρᾶτα  
15 πύκασον, κάλει δ' ἑταίρην  
πρὶν ἐκεῖσε δεῖν μ' ἀπελθεῖν  
ἐπὶ νερτέρων χορείας<sup>5</sup>  
σκεδάσαι θέλω μερίμνας.

33

Μεσονυκτίοις ποτ' ὄραις  
στρέφεται ἡνίκ' Ἄρκτος ἦδη<sup>1</sup>  
κατὰ χεῖρα τὴν Βοώτου,  
μερόπων δὲ φύλα πάντα

<sup>4</sup> πτεροῖσί μ' *E*. ms πτεροῖσιν 32 tit. ἄλλο ἐρωτικὸν τοῦ αὐτοῦ, 'another love-poem by the same' <sup>1</sup> sc. κλίην

<sup>2</sup> St: ms -εἶτο <sup>3</sup> St. ms γὰρ ἄρμ οἶα <sup>4</sup> χέειν St: ms καίειν <sup>5</sup> Brunck-*E*: ms πρὶν ἔρωσ ἐκεῖ μ' ἀπ. ὑπὸ κτλ.



FOR TO-MORROW WE DIE

He smites my brow  
And cries 'How now ?  
'Is love so hard a thing, then ?'

32<sup>a</sup>

On lotus-leaves and myrtles fine  
I'll lean, and the Love-lad  
In apron clad<sup>b</sup>  
Shall stand and serve me wine.  
Like wheels our running lives are sped,  
And lie we shall and must  
A little dust  
Of bones uncemented.  
Why at my grave your unguents pour ?  
Why vain anointment give ?  
While yet I live  
Embalm my forehead o'er.  
Bring roses, and some maiden fair ;  
For ere to join I go  
The rout below,  
I fan would banish care.

33

'Twas at the mid of night,  
Whenas the Wain doth wheel  
Close on Arcturus' heel,  
And every mortal wight

<sup>a</sup> LET'S DRINK AND LOVE ERE IT BE TOO LATE.

<sup>b</sup> The Greek is 'with a tunic tied over his neck with a papyrus-ribbon'

---

(μ' shows δει or δειν was once there) 33 tit. άλλο,  
'another' <sup>1</sup> B ms στρεφέτην ὄτ' ἄτλ. (through στρέφει  
ἦν ὄτ')

THE ANACREONTEA

- 5 κέαται κόπω δαμέντα,  
 τότ' Ἔρωσ ἐπισταθείς μεν  
 θυρέων ἔκοπτ' ὀχῆας.  
 ' Τίς ' ἔφην ' θύρας ἀράσσει  
 κατά μεν σχίσας<sup>2</sup> ὀνειρούς, '  
 10 ὁ δ' Ἔρωσ ' Ἄνοιγε ' φησίν·  
 ' βρέφος εἰμί· μὴ σοβήσης<sup>3</sup>·  
 βρέχομαι δὲ κἀσέληνον  
 κατὰ νύκτα πεπλάνημαι.'  
 15 ἀνὰ δ' εὐθὺ λύχνον ἄψιας  
 ἀνέωξα, καὶ βρέφος μὲν  
 ἐσορώ, φέρον δὲ τόξον<sup>4</sup>  
 πτέρυγάς τε καὶ φαρέτρην.  
 παρὰ δ' ἰστίην καθίσα,<sup>5</sup>  
 20 παλάμαις<sup>6</sup> τε χεῖρας αὐτοῦ  
 ἀνέθαλπον, ἐκ δὲ χαίτης  
 ἀπέθλιβον ὑγρὸν ὕδωρ.  
 ὁ δ', ἐπεὶ κρύος μεθῆκε,  
 ' Φέρε ' φησὶ ' πειράσωμεν  
 25 τόδε τόξον, εἴ τί' μοι νῦν  
 βλάβεται βραχεῖσα νευρή.'  
 τανύει δέ, καί με τύπτει  
 μέσον ἦπαρ, ὥσπερ οἰστρος·  
 ἀνὰ δ' ἄλλεται καχάζων·  
 30 ' Ξένε ' δ' εἶπε, ' συγχάρηθι·  
 κέρας ἀβλαβὲς μὲν <ῆν> μοι,<sup>8</sup>  
 σὺ δὲ καρδίην πονήσεις.'

<sup>2</sup> σχίσας Barnes · ms σχίσεις      <sup>3</sup> E · ms φοβῆσαι  
<sup>4</sup> St: ms φέροντα τ.      <sup>5</sup> Mehlhorn · ms καθίσας corr.  
 to καθίξας      <sup>6</sup> Mehl · ms -as      <sup>7</sup> St. ms ἔστι  
<sup>8</sup> Rose: ms μὲν ἐμοὶ

## THE UNGENTLE GUEST

I sunk in slumber ; then  
    One stood my gate beside  
    And knocked. ' Who 's there ? ' I cried,  
' Who rends my dreams in twain ? '

Says Love ('t was he) ' Pray let  
    ' Me in, nor send his ways  
    ' A babe forlorn that strays  
' This night so dark and wet '

Eftsoons I fetched a light,  
    And opening did descry  
    A babe, but winged to fly  
With bow and arrows dight.

By th' ingle then and there  
    I set him, chafed amain  
    His hands, and wrung the rain  
From out his dripping hair.

And when he found him warm,  
    ' Go to, let 's try together '  
    Says he ' if this foul weather  
' Hath done my bowstring harm.'

This said, he drew the string,  
    And straight with madding arrow  
    Had pierced my very marrow ,  
Then laughing loud took wing,

And cried as off he flew  
    ' Rejoice, my friend, with me ;  
    ' My bow is sound, I see,  
' And pain 's in store for you.'<sup>a</sup>

<sup>a</sup> CUPID THE UNGENTLE GUEST.

THE ANACREONTEA

34

Μακαρίζομέν σε, τέττιξ,  
 ὅτι<sup>1</sup> δεινρέων ἐπ' ἄκρων  
 ὀλίγην δρόσον πεπωκῶς  
 βασιλεὺς ὅπως αἰείδεις.  
 5 σὰ γάρ ἐστι κείνα πάντα<sup>2</sup>  
 ὀπόσα<sup>3</sup> βλέπεις ἐν ἀγροῖς  
 κῶπόσα φέρουσι ὠραι<sup>4</sup>.  
 σὺ δὲ φίλτατος γεωργοῖς<sup>5</sup>  
 ἀπὸ μηδενός τι βλάπτων·  
 10 σὺ δὲ τίμιος βροτοῖσι  
 θέρεος γλυκὺς προφήτης.  
 φιλέουσι μὲν σε Μοῦσαι,  
 φιλέει δὲ Φοῖβος αὐτός,  
 λιγυρὴν δ' ἔδωκεν οὔμην.<sup>6</sup>  
 15 τὸ δὲ γῆρας οὐ σε τείρει,<sup>7</sup>  
 σοφέ, γηγενές, φίλυμνε,<sup>8</sup>  
 ἀπαθῆς ἀναιμόσαρκος<sup>9</sup>  
 σχεδὸν εἰ θεοῖς ὅμοιος.

35

Ἔρωσ ποτ' ἐν ῥόδοισι  
 κοιμωμένην μέλιτταν  
 οὐκ εἶδεν, ἀλλ' ἐτρώθη·  
 τὸν δάκτυλον παταχθεὶς  
 5 τᾶς χειρός<sup>1</sup> ὠλόλυξε.

34 tit. ἄλλο εἰς τέττιγα ῥόδουρον 'another, a little poem to the cricket' <sup>1</sup> cf. *Ar Vesp* 1275. ms ὅτε <sup>2</sup> St: ms λαινὰ π. <sup>3</sup> Barnes χῶπόσα <sup>4</sup> ὠραι corr. to ἡλαι in ms <sup>5</sup> Rose-Richards-E: ms φίλια γεωργῶν Stadtm. δ' ὀμίλια γεωργῶν <sup>6</sup> ἔδωκεν οὔμην ? E <sup>7</sup> St. ms γέρας εἶσε τηρεῖ <sup>8</sup> St.-Rose ms γηγενῆ φίλυμνε <sup>9</sup> St.-Rose ms ἀπαθῆς ἀναιμόσαρκε 35 tit. ἄλλο εἰς Ἔρωτα,

## TO THE CRICKET

34

Sweet Cricket, here's a health to you,  
While on the high tree-top you sing,  
Made merry with a drop of dew,  
As happy as a king.

For all the landscape hath is yours  
Whate'er in farm or field you see ;  
And all the gifts of all the Hours  
You hold in simple fee.

You're friends with them that plant and sow  
Because you take nor prize nor prey ;  
You're dear to all men, for we know  
From you that it is May.

The Muses love you, pretty thing,  
And great Apollo loves you too ;  
For they that make all musicking  
Gave your sweet voice to you

Time flies, but age can wear you not,  
Deft minstrel-offspring of the sod ,  
Sans blood and passions blood-begot  
You're more than half a God.<sup>a</sup>

35

Once on a day, rose-leaves among,  
Young Love did fail to see  
A sleeping bee,  
And in the hand was stung.

<sup>a</sup> TO THE CRICKET.

'another, on Love'  
(cori. to τὰς) χεῖρας

<sup>1</sup> St. (*i.e.* not his toe): ms τὰς

## THE ANACREONTEA

δραμῶν δὲ καὶ πετασθεῖς  
 πρὸς τὴν καλὴν Κυθήρην  
 ‘Ὀλωλα, μῆτερ,’ εἶπεν,  
 ‘ὄλωλα κάποθνήσκω  
 10 ὄφρις μ’ ἔτυψε μικρὸς  
 πτερωτός, ὃν καλοῦσιν  
 μέλιτταν οἱ γεωργοί’  
 ἃ δ’ εἶπεν.<sup>2</sup> ‘Εἰ τὸ κέντρον  
 πονεῖς<sup>3</sup> τὸ τᾶς μελίττας,  
 15 πόσον δοκεῖς πονοῦσιν,  
 Ἔρωσ, ὅσους σὺ βάλλεις;’

36

Ὁ πλοῦτος εἶ γε χρυσοῦ<sup>1</sup>  
 τὸ ζῆν παρεῖχε θνητοῖς,  
 ἐκαρτέρουν φυλάττων,  
 ἴν’, ἂν Μόρος προσέλθῃ,<sup>2</sup>  
 5 λάβῃ τι καὶ παρέλθῃ·  
 εἰ δ’ οὖν μὴ τὸ πρίασθαι  
 τὸ ζῆν ἔνεστι θνητοῖς,  
 τί καὶ μάτην στενάζω,  
 τί καὶ γόους προπέμπω;  
 10 θανεῖν γὰρ εἰ πέπρωται  
 τί χρυσοὸς ὠφέλει με,  
 ἐμοὶ γένοιτο πίνειν,  
 πίνοντι<sup>3</sup> δ’ οἶνον ἡδὺν

<sup>2</sup> Nic (ἀλλ’ ἡ καλὴ Κυθήρα τῷ πεπληγμένῳ | ἀστεῖον ἐγγελωσα λοιπὸν ἀντέφη) apparently had ἃ δ’ ἐγγελωσ’ ἐκείνῳ | ἀντέπεν (Sitz) or ἃ δ’ ἀβρόν ἐγγελωσα | ἀντ. (E, cf 43. 3)

<sup>3</sup> E· ms πονεῖ 36 tit eis φιλάργυρον, ‘on a miser’  
<sup>1</sup> cf. Hdt ii 121 πλοῦτον ἀργύρου μέγαν <sup>2</sup> E· ms ἴν’  
 ἀσθενεῖν ἐπέλθῃ (emendation of μοπροσέλθῃ?) <sup>3</sup> Pauw.  
 ms aor.

## THE WOUNDED CUPID

He shrieked, and running both and flying  
Sped to fair Venus' side  
And 'Mother' cried,  
'Out, out, alas! I'm dying.  
'A little snake that goes with wings'  
'And as a bee is known  
'To th' simple clown,  
'Hath bit me.' 'If such things,'  
His mother answered, 'make you woe,  
'What then do you suppose  
'Can be the woes  
'Of them you harry so?'<sup>a</sup>

36<sup>b</sup>

If wealth of gold  
Gave mortals breath,  
Then I should hold  
It, that if Death  
Should come to me,  
Then I might say  
'Take your fee  
'And go your way'  
But if his years  
No mortal buys,  
Then wherefore tears,  
And wherefore sighs?  
If we must die  
Doth gold avail?  
Rather may I  
Drink good brown ale<sup>c</sup>

<sup>a</sup> THE WOUNDED CUPID Cf Nicet. Eugen. iv 313, to whom apparently ll. 5 ('he shrieked') and 9 ('I'm dying') were unknown

<sup>b</sup> MIRTH BETTER THAN RICHES.

<sup>c</sup> The Greek is 'sweet wine.'

THE ANACREONTEA

15 ἐμοῖς φίλοις συνεῖναι,  
 ἐν δ' ἀπαλαῖσι κοίταις<sup>1</sup>  
 τελεῖν τὰν Ἀφροδίταν.

37†

Διὰ νυκτὸς<sup>1</sup> ἐγκαθεύδων  
 ἀλιπορφύροις τάπησι  
 γεγανυμένος<sup>2</sup> Λυαίω,  
 ἐδόκουν ἄκροισι ταρσῶν  
 5 δρόμον ὠκὺν ἐκτανύειν  
 μετὰ παρθένων ἀθύρων·  
 ἐπεκερτόμουν δὲ παῖδες  
 ἀπαλώτεροι Λυαίου  
 10 δακέθυμά μοι λέγοντες  
 διὰ τὰς καλὰς ἐκείνας.  
 ἐθέλοντα<sup>3</sup> δ' ἐκφιλῆσαι<sup>4</sup>  
 φύγον ἐξ ὕπνου με πάντες<sup>5</sup>  
 μεμονωμένος δ' ὁ τλήμων  
 πάλιν ἤθελον καθεύδειν.

38

Λιαρὸν πίωμεν οἶνον<sup>1</sup>  
 ἀναμέλψομεν δὲ Βάκχον,  
 τὸν ἐφευρετὰν χορείας,  
 5 τὸν ὄλον<sup>2</sup> ποθοῦντα μολπὰς,  
 [τὸν ὁμότροφον<sup>3</sup> Ἐρώτων,]  
 τὸν ἐρώμενον Κυθήρης,  
 δι' ὃν ἡ Μέθη ἵλοχεύθη,  
 [δι' ὃν ἡ Χάρις ἐτέχθη,]

<sup>1</sup> metre cf 47. 6      37 tit τοῦ αὐτοῦ θναρ, 'by the same, a dream'  
<sup>2</sup> St ms διανυκτῶν      <sup>3</sup> γεγανώμενος<sup>2</sup>      <sup>4</sup> St:  
 ms dat.      <sup>5</sup> δ' ἐκφιλ Rich. (cf A P. 211 250. 4) · ms δὲ



## A DREAM

With my best friends,  
And when day ends,  
Go to bed  
Love-shepherded <sup>a</sup>

37

One night begun with joy of wine,  
'Neath coverlet incarnadine  
Methought, as nimble light and gay  
I ran a goal with girls at play,  
Some boys as Bacchus smooth and soft  
Pierced my heart with tauntings oft  
For sporting with fair maidens so.  
Then I for kisses sued, and lo <sup>1</sup>  
They all were fled from out my slumber's ken,  
And left alone I wept to sleep agen.<sup>b</sup>

38

Let's quaff the cheering wine  
And praise its Lord divine.  
Inventor of the measure,  
True lover of the lyre,  
Mate of Desire,  
And Cytherea's pleasure,  
He gave the Wassail birth  
And midwived Mirth,

<sup>a</sup> The Greek is 'fulfil Aphrodite on a soft bed.'

<sup>b</sup> A RACE WITH MAIDENS A DREAM.

---

φιλ. <sup>5</sup> με St ms μοι 38 tit. άλλο του αυτού εις συμπόσιον,  
'another by the same, on a drinking-bout' <sup>1</sup> St.  
perh. we should read *πίομεθ'*, comparing ll. 5, 8, 9, 10, 16,  
but cf. 26 ms *πίομεν οίν.* <sup>2</sup> E, cf 41. 8: ms *δλας*  
<sup>3</sup> Barnes: ms *-τροπον*

THE ANACREONTEA

- [δι' ὃν ἀμπαύεται Λύπα,]  
 10 [δι' ὃν εὐνάζετ' Ἀνία.]  
 τὸ μὲν οὖν πῶμα κερασθὲν  
 ἀπαλοὶ φέρουσι παῖδες,  
 τὸ δ' ἄχος πέφευγε μιχθὲν  
 ἀνεμοστρόφῳ<sup>4</sup> θύελλῃ.  
 15 [τὸ μὲν οὖν πῶμα λάβωμεν,]  
 [τὰς δὲ φροντίδας μεθῶμεν.]  
 τί γάρ ἐστί σοι <τὸ> κέρδος  
 ὀδυνωμένῳ<sup>5</sup> μερίμναις;  
 πόθεν οἶδαμεν τὸ μέλλον;  
 20 ὁ βίος βροτοῖς ἄδηλος.  
 μεθύων θέλω χορεύειν,  
 μεμυρισμένος δὲ παίζειν  
 <μετὰ τῶν καλῶν ἐφήβων><sup>6</sup>  
 μετὰ καὶ καλῶν γυναικῶν.  
 μελέτω δὲ τοῖς θέλουσι,  
 25 ὅσον ἐστὶν ἐν μερίμναις  
 λιαρὸν<sup>7</sup> πίνωμεν οἶνον,  
 ἀναμέλψομεν δὲ Βάκχον.

39

- Φιλῶ γέροντα τερπνόν,  
 φιλω νέον χορευτήν.  
 ἂν δ' ὁ γέρων χορεύῃ,<sup>1</sup>  
 τρίχας γέρων μὲν ἐστίν,  
 5 τὰς δὲ φρένας νεάζει.

<sup>4</sup> Fab: ms ἀνεμοσρόφω corr. to -φω      <sup>5</sup> Portus: ms nom  
<sup>6</sup> Barnes *e g.*      <sup>7</sup> ms ἰλαροὶ but *cf.* imit.  
 39 tit. ἄλλο εἰς ἑαυτὸν ἢ εἰς ἐταῖρον πρεσβύτην, 'another on himself, or on an old comrade'      <sup>1</sup> metre *cf.* 47. 6, 12.  
 Sitz ἂν γὰρ γέρων κτλ.

## A DRINKING-SONG

Killed Pain, and Sorrihed  
Did put to bed ;  
So we, when mixèd bowl  
The dainty lads do bring  
To th' storm-winds fling  
All sickness of the soul

Let's drink then, me and you,  
And give our thoughts relief ;  
From pain and grief  
What profit doth accrue ?  
No mortal man may see  
Futurity ,  
I'll e'en put cup to hp  
And measures trip,  
Pour balm and play my fill  
With pretty girls or boys ;  
With all annoys  
Concern himself who will.

Let's quaff the cheering wine  
And praise its Lord divine.<sup>a</sup>

### 39

An old man merry gives me joy,  
I love a dancing boy ,  
If the old man dance boys among,  
Though 's hair be old, his heart is young<sup>b</sup>

<sup>a</sup> ON BACCHUS : A DRINKING-SONG. Lines 5, 8, 9, 10, 15, 16, being isosyllabic and easily inserted, are probably late additions.

<sup>b</sup> AGE AND MIRTH.

THE ANACREONTEA

40†

Ἐπειδὴ βροτὸς ἐτύχθη  
βιότου τρίβον ὀδεύειν,  
χρόνον ἔγγων ὃν παρήλθον,  
ὃν δ' ἔχω δραμεῖν οὐκ οἶδα,  
5 ἐμὲ μέθετε<sup>1</sup> φροντίδες·  
μηδέν μοι καὶ ὑμῖν ἔστω  
πρὶν ἐμὲ φθάσῃ τὸ τέλος,  
παίξω, γελάσω, χορεύσω  
μετὰ τοῦ καλοῦ Λυαίου.

41†

Τὶ καλὸν ἐστὶ βαδίζειν  
ὅπου λειμῶνες κομῶσιν,  
ὅπου λεπτὸς<sup>1</sup> ἡδυτάτην  
ἀναπνεῖ Ζέφυρος αὔρην,  
5 κλῆμα τὸ Βάκχιον εἰδεῖν,<sup>2</sup>  
χρὺπὸ τὰ πέταλα δύναι  
ἀπαλὴν παῖδα κατέχων  
<τῆν><sup>3</sup> Κύπριν ὄλην πνέουσαν

42†

Ποθέω μὲν Διονύσου  
φιλοπαίγμονος χορείας,  
φιλέω δ' ἐὰν<sup>1</sup> ἐφήβου  
μετὰ συμπότου λυρίζω  
5 στεφανίσκους δ' ὑακίνθων  
κροτάφοισιν ἀμφιπλέξας  
μετὰ παρθένων ἀθύρειν  
φιλέω μάλιστα πάντων·

40 tit. ἄλλο εἰς ἑαυτὸν, 'another, on himself' ISOSYLLABIC  
<sup>1</sup> E: ms μέθετε με 41 τοῦ αὐτοῦ εἰς τὸ ἔαρ ἦτοι καλοκαίριον  
72

## A SPRING-SONG

40

Since I am mortal made  
     Life's path to tread,  
     What 's past I know,  
 But not what 's yet to go.  
 Cares, let me be ; with you  
     I 've naught to do  
     With wine I 'll play,  
 Laugh, dance, till end of day <sup>a</sup>

41

O merry 'tis to stray  
 Where meads are green and gay,  
 And where the gentle West  
     Blows sweetliest,  
 To see the mantling vine  
 And 'neath its leaves recline  
 With a fair maid whose breath  
     Love perfumeth.<sup>b</sup>

42

I love old Bacchus' antic ring,  
 I like with lads to sweep the string  
     And drink the merry night away ;  
 But most of all I'm fain to set  
 Flower-de-luce for coronet  
     On maidens' brows and share their play ;

<sup>a</sup> TO HIMSELF, TO BE MERRY

<sup>b</sup> A SPRING-SONG OF LOVE.

---

'by the same, on the spring or summer', καλ. is Byz  
 ISOSYLLABIC   <sup>1</sup> E ms λεπτήν   <sup>2</sup> i.e. ιδεῖν   <sup>3</sup> E  
 42 tit. τοῦ αὐτοῦ ἐρωτικὸν ᾠδόμενον, 'by the same, a little love-  
 poem'   <sup>1</sup> E ms ὄτ' ἄν (corr of δὲ ἄν)

THE ANACREONTEA

10 φθόνον οὐκ οἶδ' ἐμὸν ἦτορ,  
 φθόνον οὐκ οἶδε δαικτῆν,<sup>2</sup>  
 φιλολοιδόροιο<sup>3</sup> γλώττης  
 φεύγω<sup>4</sup> βέλεμνα κοῦφα  
 στυγέω μάχας παροίνους  
 πολυκώμους κατὰ δαίτας  
 15 νεοθήλεσιν<sup>5</sup> ἄμα κούραις  
 ὑπὸ βαρβίτῳ χορεύων  
 βίον ἥσυχον φεροίμην.<sup>6</sup>

43

Στεφάνους μὲν κροτάφοισι  
 ῥοδίνους συναρμόσαντες  
 ἄβρα πίνομεν γελῶντες.<sup>1</sup>  
 ὑπὸ βαρβίτῳ δὲ κούρα  
 5 κατακίσσοισι βρύνοντας<sup>2</sup>  
 πλοκάμοις φέρουσα θύρσους  
 χλιδανόσφυρος χορεύει  
 ἄβροχαίτας δ' ἄμα κούρος<sup>3</sup>  
 στομάτων ἀδὺ πνεόντων  
 10 μετὰ<sup>4</sup> πηκτίδων ἀθύρει<sup>5</sup>  
 προχέων λίγειαν ὀμφάν  
 ὁ δ' Ἔρωσ ὁ χρυσοχαίτας  
 μετὰ τοῦ καλοῦ Λυαίου  
 καὶ τῆς καλῆς Κυθήρης<sup>6</sup>  
 15 τὸν ἐπήρατον γεραιοῖς  
 κῶμον μέτεισι χαίρων.<sup>7</sup>

<sup>2</sup> Pauw-E, or omit l 9? ms οἶδα δαικτάν  
 -όροισι <sup>4</sup> St (or ἐφυγον?) · ms ἔφευγε <sup>5</sup> E νεοθήλοις,  
 cf Aesch Eum. 450? <sup>6</sup> B: ms φέρωμεν <sup>7</sup> tit.  
 ἄλλο ἐρωτικὸν ψῆδάριον, 'another little love-poem' <sup>1</sup> E:  
 ms μεθύομεν ἄβρα γ <sup>2</sup> Barnes: ms βρέμ <sup>3</sup> St:

## A DRINKING-BOUT

No murderous envy knows my heart,  
I shun the caviller's random dart,  
I hate the quarrel o'er the wine ;

A life of feast and dance and song  
With maidens fresh and maidens young,  
A life of gentle joy be mine <sup>a</sup>

### 43

Roses we 've twined, and roses we  
About our brows have knit ;  
We laugh as merry as can be  
And tipple it.

And now a pretty maiden comes  
With ivy-tressèd thyrsè,  
And to the lyre she trips  
Delicately  
A lad with lovely ringlets thrums  
The strings, and doth rehearse  
With honey-breathing lips  
Gay melody.

Fair Bacchus, Venus fair, and her sweet son,  
The boy with hair like gold,  
Do join them blithely to the fun  
Belov'd o' th' old. <sup>b</sup>

<sup>a</sup> IN PRAISE OF MAIDENS : A DRINKING-SONG.

<sup>b</sup> A DRINKING-BOUT.

---

ms pl.

<sup>4</sup> B. ms κατὰ  
Κυθρηϊας (ει corr to ι)

<sup>5</sup> St. ms -ειν

<sup>7</sup> St ms μεθίσι χ

<sup>6</sup> St. ms

THE ANACREONTEA

44†

Τὸ ῥόδον τὸ τῶν Ἐρώτων  
 μίξωμεν <τῷ> Διονύσω<sup>1</sup>  
 τὸ ῥόδον τὸ καλλίφυλλον  
 κροτάφοισιν ἀρμόσαντες  
 5 πίνωμεν ἀβρὰ γελῶντες  
 ῥόδον ᾧ φέριστον ἄνθος,  
 ῥόδον εἶαρος μέλημα,  
 ῥόδα καὶ θεοῖσι τερπνά,  
 ῥόδον ᾧ<sup>2</sup> παῖς ὁ Κυθήρης  
 10 στέφεται καλοὺς ἰούλους<sup>3</sup>  
 Χαρίτεσσι συγχορεύων·  
 στέψον οὖν με, καὶ λυρίζων<sup>4</sup>  
 παρὰ σοῖς, Λυαῖε,<sup>5</sup> σηκοῖς  
 μετὰ κούρης βαθυκόλπου  
 15 ῥοδίνοισι στεφανίσκοις  
 πεπυκασμένος χορεύσω.

45

Ὅταν πῖω τὸν οἶνον,<sup>1</sup>  
 εὔδουσιν αἱ μέριμναι.  
 τί μοι γόων, τί μοι πόνων,  
 τί μοι μέλει μεριμνῶν,  
 5 θανεῖν με δεῖ κἄν μὴ θέλω  
 τί τὸν βίον πλανῶμαι,<sup>2</sup>  
 πῖωμεν οὖν τὸν οἶνον  
 τὸν τοῦ καλοῦ Λυαίου  
 σὺν τῷ πιεῖν γὰρ ἡμᾶς<sup>3</sup>  
 10 εὔδουσιν αἱ μέριμναι.

44 tit ἄλλο ὁμοίως ψῆδάριον εἰς τὸ ῥόδον, 'similarly another little poem, on the rose', ISOSYLLABIC <sup>1</sup> E, cf. ll 5 and 12 <sup>2</sup> Herm· ms ὁ <sup>3</sup> Pauw: ms dat <sup>4</sup> Pauw: ms -ζω <sup>5</sup> ms Διόνυσε 45 tit τοῦ αὐτοῦ εἰς οἶνον ψῆδάριον, 76



## THE ROSE

44

The rose belov'd of Loves, the rose  
 Let's mingle with the wine ;  
 Let's quaff and laugh and round our brows  
 The sweet-leav'd roses twine.

For O !

'Tis darling of the Spring, the rose,  
 'Tis Heaven's dearest thing, the rose ;  
 When Venus' brat wi' th' Graces three  
     A-dancing goes,  
 Around his love-locks he  
     Doth bind the rose.

Then ho !

Bring garlands, and the lyre shall grace  
 The Wine-God's holy place ;  
 With some plump lass I'll fling my toes  
 Crowned with the rose, the rose <sup>a</sup>

45

Whene'er the wine I drink  
 My cares to sleep do sink  
 What then of cares or tears reck I,  
 What reck I then of toils  
     And coils ?  
 If willy-nilly I must die,  
     Wherefore  
 Over life's riddle pore ?  
 Let's drink fair Bacchus' best,  
 For then our cares find rest <sup>b</sup>

<sup>a</sup> THE ROSE . A DRINKING-SONG.

<sup>b</sup> TO HIMSELF, TO DROWN HIS CARES.

' by the same, a little poem on wine'

ms πίνω <sup>2</sup> Barnes . ms τί δὲ τὸν κτλ

σὺν τῷ δὲ πίνειν ἡμᾶς

<sup>1</sup> πίνω Barnes :

<sup>3</sup> Scal : ms

THE ANACREONTEA

46†

Ἴδε πῶς φανέντος ἤρος<sup>1</sup>  
 Χάριτες ῥόδα βρύουσιν·  
 ἴδε πῶς κῦμα θαλάσσης  
 ἀπαλύνεται γαλήνη·  
 5 ἴδε πῶς νῆσσα κολυμβᾷ·  
 ἴδε πῶς γέρανός<sup>2</sup> ὀδεύει  
 ζαφελῶς<sup>3</sup> δ' ἔλαμψε Τιτάν,  
 νεφελῶν σκιαὶ δονοῦνται,  
 τὰ βροτῶν δ' ἔλαμψεν ἔργα  
 10 ἐλάας βρύον προκύπτει,<sup>4</sup>  
 Βρομιοστεφές τε νᾶμα<sup>5</sup>  
 κατὰ φύλλον κατὰ κλῶνα<sup>6</sup>  
 καθαρῶν ἤνθισε καρπός<sup>7</sup>

47

Ἐγὼ γέρων μὲν εἶμι,  
 νέων πλέον δὲ πίνω·  
 κᾶν με δέη χορεύειν,<sup>1</sup>  
 Σειληγὸν ἐν μέσοισι  
 5 μιμούμενος χορεύσω<sup>2</sup>  
 σκῆπτρον ἔχων τὸν ἀσκόν·  
 νάρθηκος οὐδὲν ἡμῖν.<sup>3</sup>  
 ὁ μὲν θέλων μάχεσθαι,

46 tit. εἰς τὸ ξαρ, 'on the spring' <sup>1</sup> Herm ms ἔαρως  
 φαν. <sup>2</sup> γέρην E, cf. Ael Dion 104 <sup>3</sup> B ms ἀφελῶς  
<sup>4</sup> E e.g. ms καρποῖσι γαῖα προκύπτει | καρπὸς ἐλαίας προκύπτει,  
 one of which is prob an incorporated variant; in any case  
 καρπός cannot be right in this context <sup>5</sup> E ms Βρομίου  
 στέφεται νᾶμα <sup>6</sup> St: ms κλόνον <sup>7</sup> καθαρῶν (fut. of  
 καθαίρω) E: ms καθελῶν ἤνθισε Barnes. ms ἤνθησε  
 47 tit εἰς εαυτόν, 'on himself' <sup>1</sup> E, cf. 6, 12, 39 3, 36

## THE COMING OF SPRING

46<sup>a</sup>

See how at break of Spring  
The Graces rosebuds fling,  
See how the stilly waves repose,  
See how the duck a-diving goes,  
And crane takes wing

Hot sun drives clouds away ;  
The fields of man look gay ;  
The olive-tree doth push her bud ;  
The fruit that pures the wine-crown'd flood  
Shows leaf and spray.<sup>b</sup>

47<sup>c</sup>

I'm old, in sooth,  
But I can outdrnk youth.

If there be dancing tow'rd  
I'll trip the sward  
Like old Silene among his pack,<sup>d</sup>  
And take for sceptre (staff I'll lack)  
The skin that holds the wine.

He that doth take delight  
In fray or fight,

<sup>a</sup> THE COMING OF SPRING ; A DRINKING-SONG.

<sup>b</sup> In the last two sentences the reading is doubtful, in the version here adopted the wine is regarded as purifying the water with which it was mixed.

<sup>c</sup> ON HIMSELF, THAT HE CAN STILL BE MERRY. Cf. Heph 16 Consbr, Plot. *Gram Lat.* vi. 520 K., Sch. Ar *Plut.* 302.

<sup>d</sup> The Satyrs.

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15. ms κἀν δεήσῃ με χ.

<sup>2</sup> ll. 4-5 here Lachmann. ms ἀτ

end <sup>3</sup> E, cf. 52. 2. τί μοι λόγων ; ms ὁ νάρθηξ δ' οὐδέν ἐστιν (an isosyllabic emendation<sup>2</sup>)

THE ANACREONTEA

10 πάρεστι γάρ, μαχέσθω<sup>4</sup>  
 ἔμοι κύπελλον, ὦ παῖ,  
 μελιχρόν<sup>5</sup> οἶνον ἠδὺν  
 ἐγκεράσας φόρησον.  
 ἐγὼ γέρων μὲν εἶμι  
 <νέων πλέον δὲ πίνω>.<sup>6</sup>

48

Ὅταν μ' ὁ Βάκχος ἔλθῃ,<sup>1</sup>  
 εὐδουσιν αἶ μέριμναι,  
 δοκῶ δ' ἔχειν τὰ Κροίσου.  
 θέλω καλῶς ἀεῖδειν,  
 5 κισσοστεφῆς δὲ κείμει,  
 πατῶ δ' ἅπαντα θυμῶ.  
 ὄπλιζ'· ἐγὼ πιοῦμαι.<sup>2</sup>  
 φέρε μοι κύπελλον, ὦ παῖ,  
 μεθύοντα γάρ με κείσθαι  
 10 πολὺ κρεῖσσον ἢ θανόντα.

49

[Τοῦ Διὸς ὁ παῖς ὁ Βάκχος]<sup>1</sup>  
 ὁ λυσίφρων Λυαῖος,<sup>2</sup>  
 ὅταν φρένας τὰς ἀμὰς<sup>3</sup>  
 εἰσέλθῃ μεθυδῶτας,  
 5 διδάσκει με χορεύειν  
 ἔχω δὲ τέρπνιόν τι<sup>4</sup>  
 ὁ τὰς μέθας ἐραστάς

<sup>4</sup> so Heph, Sch Ar *Plut.* 302 quoting prob Anacr 106 (where it doubtless began a poem), here imitated. ms here παρέστω και μ ; φοι γάρ preceding imp cf. Anacr. 31

<sup>5</sup> Barnes · ms μελίχρον <sup>6</sup> B 48 tit ἄλλο εἰς φιλοπότην, τοῦ αὐτοῦ, 'another by the same, on a toper' <sup>1</sup> ms

ὅταν ὁ B εἰσέλθῃ or read with Bergk ὅταν εἰσέλθῃ μ' ὁ Βάκχος (but there is no other such line in the ode)? or with Barnes ὅτ' εἰς με Βάκχος ἔλθῃ? <sup>2</sup> E: ms ἐγὼ δὲ πίνω 49 tit

## THE POOR MAN'S WEALTH

Let him go to ; he 's free to do 't ;  
Cup, ho ' for me ; and pour into 't  
The sweetness of the vine.

I'm old, in sooth,  
But I can outdrink youth.

48<sup>a</sup>

At Bacchus' entering  
Caes go to bed ;  
I'm rich as Sardis' king,  
Rare songs would sing,  
With ivy crown my head ;  
In thought I put  
The whole world underfoot.  
Then drink prepare, my lad,  
The wine-cup bring,  
For I far rather had  
Lie drunk than dead.<sup>b</sup>

49

When Bacchus son of Jove,  
Who fies the mind of pain,  
Enters this heart of mine  
And frenzy brings along,  
I learn to tip the measure ;  
And there's a sweeter pleasure  
For lovers of the vine :

<sup>a</sup> WINE THE POOR MAN'S WEALTH.

<sup>b</sup> Lie . the ancients reclined when they ate or drank ; but metre suggests that the last 3 ll are an addition.

---

τοῦ αὐτοῦ εἰς Διόνυσον ἡγοῦν οἶνον, ' by the same, on Dionysus, that is on wine ' <sup>1</sup> probably an incorporated gloss ; the resolution is very unlikely (E)

<sup>2</sup> Barnes: ms ὁ Δ.

<sup>3</sup> Baxter-E. ms εἰς φρ τὰς ἐμὰς

<sup>4</sup> E, cf. τέρπνιστος Call.

ap. E.M. 753 21: ms δέ τι καὶ τερπνὸν

THE ANACREONTEA

μετὰ κρότων μετ' ὠδᾶς  
 τέρπει με κ' Ἀφροδίτα·  
 10 πάλιν<sup>5</sup> θέλω χορεύειν.

50†

“Ὅτ' ἐγὼ πῖω τὸν οἶνον,  
 τότε μ' εἰς ἦτορ ἰανθεῖς  
 θεὸς ἄρχεται χλιαίνειν<sup>1</sup>

5 ὄτ' ἐγὼ πῖω τὸν οἶνον,  
 ἀπορίπτονται μέριμναι  
 πολυφρόντιδές τε βουλαὶ  
 εἰς ἀλικτύπους ἀήτας·

10 ὄτ' ἐγὼ πῖω τὸν οἶνον,  
 λυροπαίγμων<sup>2</sup> τότε Βάκχος  
 πολυανθέσιν μ' ἐν ὥραις<sup>3</sup>  
 δονέει μέθη γανώσας·

15 ὄτ' ἐγὼ πῖω τὸν οἶνον,  
 στεφάνους ἄνθεσι πλέξας  
 ἐπιθεῖς δὲ τῷ καρῆνῳ  
 βιότου πλέω γαλήμην·<sup>4</sup>

ὄτ' ἐγὼ πῖω τὸν οἶνον,  
 μύρω εὐώδει τέγξας  
 δέμας ἀγκάλαις<sup>5</sup> δὲ κούρην  
 κατέχων Κύπριν αἰίδω·

20 ὄτ' ἐγὼ πῖω τὸν οἶνον,  
 ἀνακύρτοισι κυπέλλοις<sup>6</sup>  
 τὸν ἐμὸν νοῦν ἀναπλώσας<sup>7</sup>  
 θιάσῳ γέγηθα<sup>8</sup> κούρων

## THE JOYS OF WINE

After the dance and song  
There come the joys of Love.  
Come let me dance again <sup>a</sup>

50 <sup>b</sup>

When I drink wine,  
A God doth straight begin  
To warm my soul within ,

When I drink wine,  
Cares, plots, devices go  
Where the wild sea-winds blow ;

When I drink wine,  
The God that loves the lay <sup>c</sup>  
Thrills me and makes it May ;

When I drink wine,  
With flowers I garland me  
And sail life's calmest sea ,

When I drink wine,  
I balm upon me fling,  
Make love, and Cyprus sing ;

When I drink wine,  
The bumpers ope my heart  
In routs to bear my part ;

<sup>a</sup> WINE AND LOVE.    <sup>b</sup> THE JOYS OF WINE.    <sup>c</sup> Bacchus.

<sup>5</sup> Heinsius. ms και π.    50 tit εις συμπόσιον του αυτού,  
'by the same, on a drinking-bout'    <sup>1</sup> E e.g. ms τ. μὲν  
ἦ. ἰανθὲν | λιγαίνειν ἀρχεται Μούσας (through μὲν μ' ἐν [lost by  
haplogr.] ἦτορι ἀνθεῖς | θεὸς [lost by haplogr.] ἀρχ. λιγαίνειν?),  
but perch a line is lost    <sup>2</sup> Herm. ms λυσιπ.    <sup>3</sup> Salm.  
ms αἰραῖς    <sup>4</sup> πλέω E ms μέλπω    <sup>5</sup> St: ms-as    <sup>6</sup> E:  
ms ὑπὸ κυρτοῖς δὲ κ.    <sup>7</sup> E (and independently Sitz.). ms  
νόον ἀπλώσας    <sup>8</sup> Barnes: ms τέρπομαι

## THE ANACREONTEA

25 ὄτ' ἐγὼ πῖω τὸν οἶνον,  
 τόδε<sup>9</sup> μοι μόνῳ τὸ κέρδος  
 τὸ δ'<sup>10</sup> ἐγὼ λαβῶν ἀποιίσω·  
 τὸ θανεῖν γὰρ μετὰ πάντων.<sup>11</sup>

51

Μή με φύγῃς ὀρώσα  
 τὰν πολιὰν ἔθειραν·  
 μηδ' ὅτι σοι πάρεστιν  
 ἄνθος ἀκμαῖον ἤβας<sup>1</sup>  
 5 τὰ φίλτρα μου διώσης.<sup>2</sup>  
 ὄρα, κὰν στεφάνοισιν  
 ὅπως πρέπει τὰ λευκὰ  
 ῥόδοις κρίνα πλακέντα.

52A†

Τί με τοὺς νόμους διδάσκεις  
 καὶ ῥητόρων ἀνάγκας;  
 τί δέ μοι λόγων τοσοῦτων  
 τῶν μηδὲν ὠφελούντων,  
 5 μᾶλλον δίδασκε πίνειν  
 ἀπαλοῦ<sup>1</sup> πῶμα Λυαίου,  
 μᾶλλον δίδασκε παίζειν  
 μετὰ χρυσῆς Ἀφροδίτης.

52 B†

Πολιαιὶ στέφουσι κάραν<sup>1</sup>.

<sup>9</sup> St ms τοῦτο      <sup>10</sup> E. ms τοῦτ'      <sup>11</sup> μετὰ ms μετὰ  
 corr. to δεῖ      51 tit eis κόρην, τοῦ αὐτοῦ, 'the same on a  
 girl'      <sup>1</sup> Baines: ms τὰς ἐμάς      <sup>2</sup> Fab.-E. ms δῶρα  
 τὰ φίλτρα διώξεις      52 a tit. τοῦ αὐτοῦ eis τὸ ἀνέτως ζῆν  
 84



## AN OLD MAN'S LOVE-GIFT

When I drink wine,  
The gain 's my own to keep ;  
All share in death's long sleep.

51

Nay, shun me not when you discern  
My locks of gray ;  
Nor, for that you  
Are in youth's own heyday,  
My love-gift spurn ;  
But see how true  
'Tis, e'en of posies,  
That lilies white look best 'mid roses.<sup>a</sup>

52A

Why teach me laws and rules,  
And logic of the schools ?  
What to me, pray,  
Are all these strings  
Of words that useless prove ?  
Teach me the gentler things,  
Wine, and to play  
With golden Love.<sup>b</sup>

52 B<sup>c</sup>

The gray hairs on my head  
Shall serve for crown ;

<sup>a</sup> TO A LADY, WITH AN OLD MAN'S LOVE-GIFT.

<sup>b</sup> TO HIS PRECEPTORS TO TEACH HIM SOMETHING BETTER.

<sup>c</sup> AGE AND WINE.

<sup>1</sup> *E*, cf 37. 8 : ms -δν

52 b separated from the last ode

by Crus. ISOSYLLABIC

<sup>1</sup> Barnes κάραν στ., but

κάραν is Byz. and cf. l. 3

THE ANACREONTEA

δὸς ὕδωρ, βάλ'<sup>2</sup> οἶνον, ὦ παῖ  
 τὴν ψυχὴν <δέ> μου κάρωσον<sup>3</sup>  
 βραχὺ με ζῶντα κάλυπτε<sup>4</sup>  
 5 ὁ θανῶν οὐκ ἐπιθυμεῖ

53

“Ὅτ’ ἐγὼ νέοις ὀμιλῶν<sup>1</sup>  
 ἐσορῶ,<sup>2</sup> πάρεστιν ἦβα·  
 τότε δὴ, τότε ἐς χορείην  
 ὁ γέρων ἐγὼ πτεροῦμαι  
 5 περιμαίνει με Κυβήβα<sup>3</sup>  
 ῥόδα δός<sup>4</sup> θέλω στέφεσθαι·  
 πολὺν δὲ γήρας ἐκδύς<sup>5</sup>  
 νέος ἐν νέοις χορεύσω.  
 Διονυσίης<sup>6</sup> δέ μοί τις  
 10 φερέτω ῥοὰν ὀπώρης,<sup>7</sup>  
 ἴν’ ἴδης<sup>8</sup> γέροντος ἀλκὴν  
 δεδαηκότος μὲν εἰπεῖν,  
 δεδαηκότος δὲ πίνειν,  
 χαριέντως δὲ μανῆναι

54

Ὅ ταῦρος οὗτος, ὦ παῖ,  
 δοκεῖ τις εἶναί μοι Ζεὺς

<sup>2</sup> βάλ' St ms βαλῶν <sup>3</sup> E <sup>4</sup> με E ms μὴ κάλυπτε  
 E· ms -τεις 53 tit. ἄλλο εἰς ἑαυτὸν ὁμοίως, 'another  
 similarly on himself' <sup>1</sup> E· ms ἐγὼ σε (ε erased)  
 ὀμίλου <sup>2</sup> St ms -ων <sup>3</sup> E ms περιμεινόν (corr  
 to παραμεινω) με K. and in margin ζήτει <sup>4</sup> St· ms παράδος  
<sup>5</sup> B, cf. Dos. Ar 15. ms ἐλάς corr. to ἐλάς <sup>6</sup> St: ms  
 -σίοις <sup>7</sup> Baxt ms ροιάν (corr to ῥοον) ἀπ' ὀπ. <sup>8</sup> E.  
 ms ἴδη 54 tit. εἰς τὴν Εὐρώπην, 'on Europa'

## WINE MAKES THE OLD YOUNG

Bring wine, boy, mix the bowl,  
And o'er my soul  
Let stupefaction fall.  
Awhile empall  
My living corse<sup>a</sup>; the dead  
Desire hath none.

53<sup>b</sup>

When I young blood do see,  
My youth returns to me;  
Then imp'd<sup>c</sup> am I  
The dance to ply,  
Then mads me Cybelè.

Bring me the roses red,  
And let me wreath my head;  
I'll slough my years,  
And peer with peers  
Foot it comminglèd

Fetch Bacchus' juice, and you  
Shall see what age can do,  
How tell his crack,<sup>d</sup>  
And quaff his sack,  
And keep good manners too.

54<sup>e</sup>

The bull which here you see,  
The king of Gods must be;

<sup>a</sup> The Greek is 'hide me for a little while I live,' but *καλύπτω* 'to hide' often means 'to bury,' *cf.* Aesch *Sept* 1040.

<sup>b</sup> WINE MAKES THE OLD YOUNG.

<sup>c</sup> Imp'd = winged.    <sup>d</sup> Story.    <sup>e</sup> LINES FOR A PICTURE.

THE ANACREONTEA

φέρει γὰρ ἀμφὶ νώτοις  
 Σιδωνίαν γυναῖκα,  
 5 περᾶ δέ<sup>1</sup> πόντον εὐρύν,  
 τέμνει δὲ κῦμα χηλαῖς  
 οὐκ ἂν δέ<sup>2</sup> ταῦρος ἄλλος  
 ἐξ ἀγέλης λιασθεῖς<sup>3</sup>  
 10 ἔπλευσε τὴν θάλασσαν,  
 εἰ μὴ μῦθος ἐκείνος.

55

Στεφανηφόρου μετ' ἦρος<sup>1</sup>  
 μέλομαι ῥόδον τέρεινον,  
 συνέταιρε λοξέ,<sup>2</sup> μέλπειν.  
 τόδε γὰρ θεῶν ἄημα,<sup>3</sup>  
 5 τόδε καὶ βροτοῖσι χάρμα,<sup>4</sup>  
 Χάρισίν τ' ἀγαλμ' ἐνώροις,<sup>5</sup>  
 πολυανθέων Ἐρώτων  
 Ἀφροδίσιόν τ' ἄθυρμα·  
 10 τόδε καὶ μέλημα μύθοις  
 χαρίεν φυτόν τε Μουσῶν.  
 γλυκὴ καὶ ποιοῦντι πείραν<sup>6</sup>  
 ἐν ἀκανθίναις ἀταρποῖς,  
 γλυκὴ δ' αὖ λαβόντι<sup>7</sup> θάλπειν  
 μαλακαῖσι χερσὶ κούφους  
 15 προσάγοντ' ἔρωτας ἄνθη<sup>8</sup>  
 θαλίαις τί κἂν<sup>9</sup> τραπέζαις  
 Διονυσίαις τ' ἑορταῖς  
 δίχα τοῦ ῥόδου γένοιτ' ἂν,

<sup>1</sup> St. ms παρὰ δὲ (corr to δὴ)      <sup>2</sup> St ms οὖν  
<sup>3</sup> B, for metre cf. 51 ms ελασθεῖς      55 tit. eis τὸ ῥόδον  
 'on the rose'      <sup>4</sup> St ms -φόρον μ. ἦ.      <sup>5</sup> B, cf

## A SONG OF THE ROSE

A Tyrian maid <sup>a</sup> he hath  
On 's back ; a path  
His hooves do cleave him o'er  
The wide sea's floor ;  
No bull from herd would rove,  
To pass the sea, but Jove.

55<sup>b</sup>

Now that the Spring  
Has brought the posies,  
Coy comrade, let me sing  
A song of roses.

The dainty rose is this,  
God's darling, mortal's joy,  
The wreathèd Love-lads' bliss,  
Great Venus' toy ;  
'Tis every buxom Grace's glory,  
'Tis theme of Poesy and Story.

On wooing or winning days  
By briary paths 'tis sweet  
To fondle flowers that raise  
Light fancy's heat ;  
Without the rose what would befall  
The Wine-God's rite convivial ?

<sup>a</sup> Europa · the Greek is ' Sidonian.'

<sup>b</sup> TO HIS BELOVED, A SONG OF THE ROSE.

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Anacr. 84. 1: ms *σύνεταιρῆι ἀΐξει* <sup>3</sup> cf. *ἀίτης, εἰσπνηλος*  
<sup>4</sup> Bothe: ms *βροτῶν χ.* <sup>5</sup> Rose = *ώραλαῖς*: ms *ἐν ὤραις*  
<sup>6</sup> Bax. ('to one wooing a maid'). ms *ποιῶντα π.* <sup>7</sup> Bax.  
( 'when she is won' ) ms acc. <sup>8</sup> E: ms *κούφαις προσ-*  
*άγωντ'* "Ερωτος ἄνθος <sup>9</sup> Rose · ms *τε καὶ*

THE ANACREONTEA

- 20 ῥοδοδάκτυλος μὲν Ἥως,  
 ῥοδοπήχες δὲ Νύμφαι,  
 ῥοδόχρους δὲ κ' Ἀφροδίτα  
 παρὰ τῶν σοφῶν καλεῖται·  
 ἀσόφῳ τὸδ' αὐτὸ τερπνόν<sup>10</sup>  
 τόδε καὶ νοσοῦσιν ἀρκεῖ,  
 25 τόδε καὶ νεκροῖς ἀμύνει,  
 τόδε καὶ χρόνον βιάται  
 χαρίεν ῥόδων δὲ γῆρας  
 νεότητος ἔσχεν ὄδμῆν  
 φέρε δὴ φύσιν<sup>11</sup> λέγωμεν  
 30 χαροπῆς ὅτ' ἐκ θαλάττης  
 δεδροσωμένην Κυθήρην  
 ἐλόχευε πόντος ἀφρῶ,  
 πολεμόκλονόν τ' Ἀθήνην  
 κορυφῆς ἐδείκνυε Ζεὺς<sup>12</sup>  
 35 φοβερὰν θεάν Ὀλύμπῳ,  
 τότε καὶ ῥόδων ἀγητῶν<sup>13</sup>  
 νέον ἔρνος ἦνθισέ χθῶν,  
 πολυδαίδαλον λόχευμα·  
 μακάρων θεῶν δ' ὅμοιον  
 40 ῥόδον ὡς γένοιτο, νέκταρ  
 ἐπέτεγξε<sup>14</sup> κἀνέθηλεν  
 ἀγέρωχος<sup>15</sup> ἐξ ἀκάνθης  
 φυτὸν ἄμβροτον Λυαῖος<sup>16</sup>

<sup>10</sup> this line follows l 15 in ms corr Preisendanz ἀσόφῳ  
 Bothe· ms ὠσοσφῶ with ζ (i.e. ζήτει) in marg αὐτὸ St:  
 ms -τῶ <sup>11</sup> corr. to φύην in ms <sup>12</sup> corr to ἐδείξεν ὁ  
 Z. in ms <sup>13</sup> St ms ῥόδων ἀγητῶν <sup>14</sup> St-E: ms  
 ἐπετέξας ἀνε (a single Ionic in so long an ode is unlikely)  
<sup>15</sup> E: ms -ον <sup>16</sup> ms λυαίῳ corr to -ου

## A SONG OF THE ROSE

Of Nymphs with arms rose-red,  
Of Venus' roseate cheeks,  
Of Dawn rose-fingerèd  
The poet speaks ;  
But others who no poets be  
Do pleasure find in this same tree.

For this the sick doth aid.  
This guards the confined corse ;  
E'en Time by this is made  
To yield perforce,  
For roses old in years as well  
As roses young do sweetly smell

And now shall I  
To you recall  
The rose's high  
Original ?

When wet from the blue sea  
Came Venus, when Jove's head  
Brought forth the War-Lady  
That was Heav'n's dread,  
Then too first bloomed from out the earth  
This cunning work, this marvellous birth.

And that the same, once born,  
Like Gods might ever live,  
When Bacchus to the thorn  
The rose did give,  
He 'still'd Heav'n's nectar o'er the tree,  
And so 't has immortality.<sup>a</sup>

<sup>a</sup> The Greek is 'that the rose might be like the blessed Gods, noble Lyaeus distilled nectar and so made it spring from the thorn an immortal plant.'

THE ANACREONTEA

56

Ὅ τὸν ἐν πόνοις ἀπειρῆ,  
 νέον ἐν πόθοις ἀταρβῆ,  
 καλὸν ἐν πότοις χορευτὴν  
 τελέων θεὸς κατήλθε,  
 5 ἀπαλὸν βροτοῖσι φίλτρον,  
 πότον<sup>1</sup> ἄστονον κομίζων,  
 γόνον ἀμπέλου τὸν οἶνον,  
 ἐπὶ κλημάτων ὀπώρας  
 πεπεδημένον φυλάττων,<sup>2</sup>  
 10 ἦν<sup>3</sup>, ὅταν τέμωσι βότρυν,<sup>3</sup>  
 ἄνοσοι μένωσι πάντες,  
 ἄνοσοι δέμας θεητόν,  
 ἄνοσοι γλυκύν τε θυμὸν  
 εἰς ἕτους φανέντος ἄλλου<sup>4</sup>

57

Ἄρα<sup>1</sup> τις τόρευσε πόντον,  
 ἄρα τις μανείσα τέχνα  
 ἀνέχευε κῦμα δίσκῳ,<sup>2</sup>  
 ἄρα τις ὑπερθε γλαυκᾶς<sup>3</sup>  
 5 νόος εἰς θεοῦς ἀερθεῖς  
 ἀπαλὰν χάραξε Κύπριον,<sup>4</sup>  
 μακάρων φύσηος<sup>5</sup> ἀρχάν,

56 tit. ἄλλο εἰς Διόνυσον, 'another, on Dionysus' <sup>1</sup> St.  
 ms πόθον <sup>2</sup> St-B. ms ἐ. λ φυλάττειν (sic) | πεπ. ὀπ.  
<sup>3</sup> τέμωσι St. ms τέμν. <sup>4</sup> εἰς takes the construction of  
 μέχρι 57 tit εἰς δίσκον ἔχοντα Ἀφροδίτην 'on a dish with  
 Aphrodite on it' <sup>1</sup> for initial ἄρα cf. Vett Val 305 20  
<sup>2</sup> ms inserts ἐπὶ νῶτα τῆς θαλάττης (arising from gloss on  
 γλαυκᾶς<sup>2</sup>) <sup>3</sup> E, sc θαλάσσης as Hes Th 440. ms λευκᾶν  
 from l 12 <sup>4</sup> E ms inverts ll. 5 and 6 <sup>5</sup> E ms φύσιος



## A VINTAGE-SONG

56

The mighty God that makes  
The labourer never stale,  
Young lovers never fail,  
Feat dancers o'er wassail,

Has come down for our sakes,  
And brought that philtre fine,  
That liquor anodyne,  
The offspring of the vine,

Keeping it safe as yet  
Enfettered in the fruit  
Upon the twining shoot,  
That when they take knife to 't

Mankind may never get  
Or ill of body bright  
Or ill of gentle sprite  
Till the new vintage-time <sup>a</sup>

57 <sup>b</sup>

And hath some moulder made the sea ?  
And hath some art in ecstasy  
Poured the ocean on a dish ?  
And hath some brain half-devilish <sup>c</sup>  
Sweet Venus on the blue engrav'n,  
Dear Genesis of peopled heav'n ?

<sup>a</sup> A VINTAGE-SONG.

<sup>b</sup> A DISH ENGRAVEN WITH VENUS SWIMMING.

<sup>c</sup> The Greek is 'some mind raised to the Gods' (i.e. their equal in skill).

THE ANACREONTEA

ὁ δέ νιν ἔδειξε γυμνόν,  
 ὄσα μὴ θέμις δ' ὄρασθαι  
 10 μόνα κύμασιν καλύπτει.  
 ἀλαλημένα<sup>6</sup> δ' ἐπ' αὐτὰ  
 βρύον ὡς, ὑπερθε λευκᾶς<sup>7</sup>  
 ἀπαλόχροον γαλήνας<sup>8</sup>  
 15 δέμας εἰς πλόον φέρουσα,  
 ῥόθιον ὄπισθεν ἔλκει<sup>9</sup>  
 ῥοδέων δ' ὑπερθε μαζῶν  
 ἀπαλῆς ἔνερθε δειρῆς  
 μέγα κῦμα χρώτα τέμνει.<sup>10</sup>  
 μέσον αὐλακος δὲ Κύπρις  
 20 κρίνον ὡς ἴοις ἐλιχθέν  
 διαφαίνεται γαλήνας.  
 ὑπὲρ ἀργύρου δ' ὀχοῦνται<sup>11</sup>  
 ἐπὶ δελφίσι χορευταῖς<sup>12</sup>  
 δολερὸν Πόθος μετώπῳ<sup>13</sup>  
 25 Ἔρος<sup>14</sup> Ἰμερος γελῶντες,  
 χορὸς ἰχθύων τε κυρτὸς  
 ἐπὶ κυμάτων κυβιστῶν  
 Παφίῃ κῶμος ὀπαδεῖ,<sup>15</sup>  
 ἵνα νήχεται γελῶσα.

58†

Ὁ δραπέτας με<sup>1</sup> Χρυσὸς  
 ὅταν πεφεύγῃ<sup>2</sup> κραιπνοῖς  
 διηνέμοις τε ταρσοῖς  
 (ἀεὶ δ', ἀεὶ με φεύγει)  
 5 οὐ μιν<sup>3</sup> διώκω· τίς γὰρ  
 μισῶν θέλει τι θηρᾶν<sup>4</sup>,

## VENUS SWIMMING

Naked (but what 's not to see  
 The waves conceal), like tangle free  
 Along that smooth and summer way  
 She brings her soft limbs into play,  
 And leaves a wake of plashing spray.  
 'Twixt rosy breast and shapely chin  
 A great wave comes dividing in ;  
 She through the furrowed calm goes shining  
 Lily like 'mid violets twining.  
 O'er the silver surface wide,  
 On dolphin-revellers perched astride,  
 A slyly-smiling vanguard ride,  
 Passion, Desire and Love ;  
 While tumbling the waves above  
 Bow-back'd fishes, following  
 The laughing swimmer in a ring,  
 Give her frolic convoying.<sup>a</sup>

58<sup>b</sup>

When truant Gold away doth wing  
 Swift as the wind ('tis no rare thing)  
 I go not after him ; for who  
 Game he hateth will pursue ?

<sup>a</sup> A DISH ENGRAVEN WITH VENUS SWIMMING.

<sup>b</sup> MUSIC BETTER THAN RICHES.

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<sup>6</sup> St-Hanssen ms -os      <sup>7</sup> B ms -αν      <sup>8</sup> B. ms  
 -χρόους γ.      <sup>9</sup> E ms πάροιθεν ε      <sup>10</sup> Sitz. ms  
 πρώτα τ.      <sup>11</sup> ἀργύρου E. ms -ω      ὀχούνται St: ms  
 ὄρχ.      <sup>12</sup> ms δελφίσιν      <sup>13</sup> B (μετ = 'in front') ms νόον  
 μερόπων      <sup>14</sup> Bax ms ἔρωσ      <sup>15</sup> E ms Παφίης τε  
 σῶμα παίζει      58 tit. εἰς χρυσὸν τοῦ αὐτοῦ ἄλλο, 'another by  
 the same, on gold'      ISOSYLLABIC      <sup>1</sup> με E. ms μ' ὀ  
<sup>2</sup> E, cf. 5 and 17. ms με φεύγη      <sup>3</sup> St. ms μην      <sup>4</sup> τι  
 St: ms το

THE ANACREONTEA

- ἐγὼ δ' ἄφαρ λιασθεῖς<sup>5</sup>  
 ἐμῶν φρενῶν μὲν αὔραις  
 φέρειν ἔδωκα λύπας,  
 10 λύρην δ' ἐλὼν αἰεῖδω  
 ἐρωτικὰς αἰοιδάς<sup>6</sup>  
 πάλιν δ' ὅταν με θυμὸς  
 ὑπερφρονεῖν διδάξῃ,  
 ἄφνω πρόσεισ'<sup>7</sup> ὁ δραπέτας  
 15 φέρων μέθαν μοι<sup>8</sup> φροντίδων,  
 ἐλὼν μιν ὡς μεθήμων<sup>9</sup>  
 λύρης γένωμαι λαροῦ.<sup>10</sup>  
 ἄπιστ', ἄπιστε Χρυσέ,  
 μάταν<sup>11</sup> δόλοισ με θέλγεις  
 20 χρυσοῦ πλέον τὰ νεῦρα<sup>12</sup>  
 πόθους, κέκλυθι, ἄδει.<sup>13</sup>  
 σὺ γὰρ δόλων, σὺ τοι φθόνων<sup>14</sup>  
 ἔρωτ' ἔθηκας ἀνδράσιν  
 λύρη<sup>15</sup> δ' ἄλυπα παστάδων  
 25 φιλαμάτων τε κεδνῶν  
 πόθω κύπελλα κερναῖ.<sup>16</sup>  
 ὅταν θέλης δέ, φεῦγε,<sup>17</sup>  
 λύρης δ' ἐμῆς αἰοιδὰν  
 οὐκ ἂν λίποιμι τυτθόν  
 30 τοὺς δ' οὐχὶ Μουσῶν ἀγγίμους<sup>18</sup>  
 δόλοισ ἀπίστοις ἄνδαν<sup>19</sup>.  
 ἐμοὶ δὲ τῷ λυροκτύπῃ  
 Μοῦσαι φρεσὶν πάροικοι.<sup>20</sup>  
 ἀχανδέας δ' ὀρίνοις<sup>21</sup>  
 35 αἴγλα τε λαμπαδουχοῖς<sup>22</sup>

<sup>5</sup> ms adds τῷ δραπέτῃ τῷ χρυσῷ    <sup>6</sup> ms -ās -ās    <sup>7</sup> Sitz  
 ms προσείπ'    <sup>8</sup> A. Faber ms δοι    <sup>9</sup> A. Fab; ms  
 μεθήμων    <sup>10</sup> Pauw ms λαρον    <sup>11</sup> B. ms μετ' ἄν

## MUSIC AND RICHES

I go within, fling care to th' breeze,  
 Take lute and troll love-melodies.  
 But when my pride takes heart of grace,  
 Then lo ! the truant 's in his place,  
 And drugs my wayward wit till I  
 Forget the dulcet quill to ply.<sup>a</sup>  
 Fie, faithless Gold ! your cozenings fail ;  
 The strings afford me more regale.  
 Love of envy and deceit,  
 That 's what you give man for meat ;  
 The lute doth mix him happier cheer,  
 Desire of bowers and kisses dear.  
 Play me truant when you will ;  
 My lyre shall be my comrade still  
 You wiles on those you're free to use  
 Who be no neighbours of the Muse ,  
 With sweepers of the string like me  
 The Muse keeps ever company  
 If you would stir a leaky pot, you may,  
 Or take a taper to the light of day.

<sup>a</sup> The Greek is ' become heedless of the sweet lyre.'

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<sup>12</sup> *B.* ms πλέον χρυσοῦ ν. <sup>13</sup> *Rose* ms αἰεὶς <sup>14</sup> the rest was placed here by Barnes, in the ms it follows Ode 61 ; δόλων and φθόνων *B* ms dat. sing. <sup>15</sup> *Rose*: ms -ην  
<sup>16</sup> πόθῳ *E* ms -ων κινῶ *Dacier-B* ms κρίνει corr. to κρίνη <sup>17</sup> *E* ms -γης <sup>18</sup> *E*, cf 21. ms ξείνοισιν σὲ δ' ἀγχιμουσῶν (emendation following corruption τοῖς δ' ἀγχιμουσῶν ?) <sup>19</sup> *E*. ms δολίοις ἀπ' ἀνδάνεις <sup>20</sup> *E*: ms μούσαις φ' ἀποίλους <sup>21</sup> sc. χύτρας *E* <sup>22</sup> *E* ms αἴγλαν τελαμ-πριυχαν with οἰς over ρι

THE ANACREONTEA

59†

Τὸν μελανόχρωτα βότρυν<sup>1</sup>  
 ταλάροις φέρουσιν<sup>2</sup> ἄνδρες  
 μετὰ παρθένων ἐπ' ὤμων,  
 κατὰ ληνὸν δὲ βαλόντες<sup>3</sup>  
 5 μόνον ἄρσενες πατοῦσιν  
 σταφυλήν, λύνοντες οἶνον,  
 μέγα τὸν θεὸν κροτοῦντες  
 ἐπιληνίοισιν ὕμνοις,  
 10 ἐρατὸν πίθους<sup>4</sup> ὀρώντες  
 νέον ἐσζέοντα Βάκχον,  
 ὃν ὅταν πίνῃ<sup>5</sup> γεραιός,  
 τρομέροις ποσὶν χορεύει  
 πολιὰς τρίχας τινάσσων.  
 ὁ δὲ παρθένον λοχήσας  
 15 ἐρατῶ<sup>6</sup> νέος <Λυαίω  
 ὑπὸ καρδίην><sup>7</sup> ἐλυσθεῖς  
 ἀπαλὸν δέμας χυθείσαν  
 σκιερῶν ἔνερθε<sup>8</sup> φύλλων  
 βεβαρημένην ἐς ὕπνον,  
 20 ὃν Ἔρως ἄωρα θέλγει<sup>9</sup>  
 προδότην γάμων γενέσθαι,  
 ὃδε<sup>10</sup> μὴ λόγοισι πείθων  
 τότε μὴ θέλουσαν ἄγχει  
 μετὰ γὰρ νέων ὁ Βάκχος  
 25 μεθύσων<sup>11</sup> ἄτακτα παίζει.

59 tit. *eis oīnon*, 'on wine'      <sup>1</sup> metre suggests corruption  
<sup>2</sup> St-B. ms -οντες      <sup>3</sup> the only Ionic in a long ode:  
 ληνὸν ἐμβαλόντες?      <sup>4</sup> E ms -οις      <sup>5</sup> Barnes ms πίνη  
<sup>6</sup> ερατῶ E. ms -ος      <sup>7</sup> suppl. E, cf Archil. 103 Bgk.  
 (lost owing to similarity of *λυαίω* and *ελυσθεῖς*)      <sup>8</sup> E:

## A VINTAGE-SONG

59 <sup>a</sup>

Men and maidens shoulder-high  
 Bring the vine's swart progeny,  
 Cast it in the press, and then  
 (Not the maidens but the men)  
 Tread the grape and free the wine,  
 To the Vintage-Loid divine  
 Shouting songs of jubilee  
 When foaming into butt they see  
 The jolly must, which elders taking  
 Trip it with old limbs a-quaking,  
 Trip it with gray locks a-shaking ;

And if youth, when wine's caress  
 Doth his inmost heart possess,  
 Hath reluctant lass waylaid  
 Where she lies 'neath leafy shade,  
 Her soft limbs sunk in a day-sleep  
 Which Love suborns (lest she should keep  
 Wedlock waiting) to betray her,<sup>b</sup>  
 He without or plea or prayer  
 His unwilling fair embraces ,  
 For when cups do flush young faces  
 Bacchus plays with leg o'er traces <sup>c</sup>

<sup>a</sup> ANOTHER VINTAGE-SONG.

<sup>b</sup> The Greek is 'sunken in a sleep which Love cozens at the wrong time (i.e. in the daytime) to become a betrayer of (i.e. into) wedlock.'

<sup>c</sup> The Greek is 'with tipsy young people Bacchus plays a disorderly game.'

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ms ὑπερθε <sup>9</sup> E ms ó δ' and θέλων  
 ó δὲ <sup>11</sup> E. ms μεθύων

<sup>10</sup> E: ms

THE ANACREONTEA

60A

Ἄνὰ βάρβιτον δονήσω·  
 ἄεθλος μὲν οὐ πρόκειται,  
 μελέτη δ' ἔπεστι παντὶ<sup>1</sup>  
 σοφίης λαχεῖν<sup>2</sup> ἄωτον  
 5 ἔλεφαντίνῳ δὲ πλήκτρῳ  
 λιγυρὸν μέλος κροαίνων  
 Φρυγίῳ ῥυθμῷ βοήσω,  
 ἄτε τις κύκνος Καύστρου  
 πολιοῖς<sup>3</sup> πτεροῖσι μέλπων  
 10 ἀνέμου σύναυλος ἤχη  
 σὺ δέ, Μοῦσα, συγχόρευε  
 (ἱερὸν γάρ ἐστι Φοῖβου  
 κιθάρη δάφνη τρίπους τε)  
 λαλέουσ'<sup>4</sup> ἔρωτα Φοῖβου,  
 15 ἀνεμώλιον τὸν οἶστρον·  
 σαόφρων γάρ ἐστ' ἀκοῦσαι<sup>5</sup>  
 τὰ μὲν ἐκπέφευγε κέντρα<sup>6</sup>  
 φύσεως δ' ἄμειψε<sup>7</sup> μορφήν,  
 φυτὸν εὐθαλὲς δ' ἐπηχεῖ  
 20 ὁ δὲ Φοῖβος ἦε,<sup>8</sup> Φοῖβος,  
 κρατέειν κόρην νομίζων,  
 χλοερὸν δρέπων δὲ φύλλον  
 ἐδόκει τελεῖν Κυθήρην

60B

Ἄγε, θυμέ, πῆ μέμηνας  
 μανίην μανεῖς ἀρίστην,

60 a tit. eis Ἀπόλλωνα, 'on Apollo' <sup>1</sup> St-E ms  
 μελέτη δ' ἐπέστω πάντη <sup>2</sup> E. ms λαχῶν <sup>3</sup> St ms  
 ποικίλον <sup>4</sup> E. ms λαλέων <sup>5</sup> E ms εστ' ἀκούσας with  
 εἶπ' ἀκούσης in marg. <sup>6</sup> τὰ Hiller. ms τὸν <sup>7</sup> ελεπέφυγε



## APOLLO AND DAPHNE

60A<sup>a</sup>

The quivering lute I'll play ;  
 Contest there 's none to-day,  
 But all who practise will  
 Can win the flower of skill  
 With ivory point I'll chime  
 And cly the Phrygian rhyme <sup>b</sup>  
 As swan with plumage hoar  
 Upon Cayster's shore  
 Flutes to the fifing breeze.  
 Help, Muse, an if 't you please,  
 (For tripod, bay, and song  
 To Phoebus do belong)  
 And Phoebus' love proclaim  
 And ineffectual flame ;  
 For chaste it will appear  
 To each and every ear  
 His flame <sup>c</sup> did him escape  
 And changed her native shape  
 And stood a rustling tree :  
 And Phoebus, even he,  
 Pursued a maidenhead,  
 When Love's imaginèd  
 Fulfilment lo <sup>l</sup> was seen  
 To be a leaf of green.

60B<sup>d</sup>

Why, my heart, O tell me why  
 This ecstatic frenzy high <sup>p</sup>

<sup>a</sup> A SONG OF APOLLO AND DAPHNE

<sup>b</sup> The Greek is 'with ivory *plectrum* striking a clear tune I will shout in Phrygian rhythm,' *i e* the Cybelean metre (*cf* the Galliambic, Catull 65) <sup>c</sup> Daphne. <sup>d</sup> THE WINE OF POESY.

St ms -γα    <sup>7</sup> St: ms -ψα    <sup>8</sup> Port ms ηê    60 b separated from the preceding ode by B

## THE ANACREONTEA

τὶ<sup>1</sup> βέλος, φέρε, κράτυνον  
 σκοπὸν ὡς βαλῶν ἀπέλθης·  
 5 τὸ δὲ τόξον Ἀφροδίτης  
 ἄφες, ᾧ<sup>2</sup> θεοὺς ἐνίκα  
 τὸν Ἀνακρέοντα μιμοῦ,  
 τὸν αἰδιμον μελιστήν·  
 10 φιάλην πρόπινε παισίν,  
 φιάλην λόγων ἔρανην.  
 ἀπὸ νέκταρος ποτοῖο  
 παραμύθιον λαβόντες  
 φλογερὸν φύγωμεν ἄστρον.<sup>3</sup>

---

<sup>1</sup> *E*: ms τὸ  
 φυγόντες ἅ  
 Ἀνακρέοντος συμποσιακῶν  
 'end of the Drinking-songs of  
 Anacreon'

<sup>2</sup> Port: ms ὡς

<sup>3</sup> Mehl. ms

at the end (i.e. 58. 36) ms has τέλος

## THE WINE OF POESY

•Wield some weapon an you will,  
If you fain would hit to kill ;  
But not the bow with which Queen Love  
Overcame the Gods above.  
From famed Anacreon take your cue,  
He's the pattern baid for you :  
Pledge the fair in wine with me,  
But be it wine of poesy ;  
We'll seek the nectar of the vine  
When the sun too hot shall shine.<sup>a</sup>

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<sup>a</sup> The Greek is ' taking comfort from potable nectar, we will escape the burning (Dog-)star '

## ΑΛΛΩΝ ΕΚΔΟΣΕΩΝ ΑΠΟΣΠΑΣΜΑΤΙΑ

61

Clem. Al. *Str* vi 745 'Ανακρέοντος γὰρ ποιήσαντος·

τὸν Ἔρωτα γὰρ τὸν ἄβρὸν  
μέλομαι<sup>1</sup> βρύνοντα μίτραις  
πολυανθέμοις ἀείδειν.

5 ὄδε γὰρ<sup>2</sup> θεῶν δυναστής,  
ὄδε καὶ<sup>3</sup> βροτοὺς δαμάζει·

Εὐριπίδης γράφει Ἔρως γὰρ ἄνδρας οὐ μόνους ἐπέρχεται

62

Hippol *Haer* 107 Miller τοῦτο, φησίν, ἐστὶ τὸ ποτήριον τὸ κόνδυ, ἐν ᾧ βασιλεὺς πίνων οἰωνίζεται τοῦτο, φησί, κεκρυμμένον εὐρέθη ἐν τοῖς καλοῖς τοῦ Βενιαμὴν σπέρμασι. λέγουσι δ' αὐτὸ καὶ Ἕλληνας, φησίν, οὕτως μαινομένῳ στόματι

Φέρ' ὕδωρ, φέρ' οἶνον, ᾧ παῖ,  
μέθυσον με καὶ κάρωσον·

61 <sup>1</sup> Herm : mss μέλπ. <sup>2</sup> B mss καὶ <sup>3</sup> this use  
of καὶ belies the ascription to Anacreon

## FRAGMENTS OF OTHER EDITIONS

61

Clement of Alexandria, *Miscellanies* : While Anacreon says •

For I would fain sing of the dainty Love so blooming with flowery garlands , for he is the master of Gods and the subduer of men ,

Euipides writes, ‘ Love cometh not upon men alone.’

62

Hippolytus *Against All the Heresies* : ‘ Is not this,’ he says, ‘ the cup (called *κύπελλον*) in which my lord drunketh, and whereby indeed he divineth ? This is the cup found hidden in Benjamin’s sack of corn.<sup>a</sup> And moreover the Greeks, he says, mention it in this wild utterance :

Bring water, bring wine, lad , make me drunken

<sup>a</sup> Cf. *Gen.* xlv. 2, 5

## THE ANACREONTEA

τὸ ποτήριον λέγει μοι<sup>1</sup>  
 ἀλάλῳ λαλοῦν χελύνη<sup>2</sup>  
 5 ποδαπὸν με δεῖ γενέσθαι.

τοῦτο, φησίν, ἤρκει μόνον νοσηθὲν ἀνθρώποις, τὸ τοῦ Ἀνακρέοντος ποτήριον ἀλάλως λαλοῦν μυστήριον ἄρρητον, ἄλαλον γάρ, φησὶ, τὸ Ἀνακρέοντος ποτήριον, ὅπερ αὐτῷ φησὶν Ἀνακρέων λαλεῖ ἀλάλῳ φθέγματι ποδαπὸν αὐτὸν δεῖ γενέσθαι, κτλ

63

Sch. Cod. Gud. Eur. Hec 1141<sup>3</sup>

Τί με τὸν γέροντα φεύγεις<sup>4</sup>;

64

Greg. Cor. 396 [π. Ἰάδος] τοῖς παρατακτικοῖς καὶ τοῖς ἐνεστώσιν ὁμοίως καὶ ταῖς μετοχαῖς, καὶ ἀπλῶς εἰπεῖν πάσαις ἐγκλίσεσιν τῶν περισπωμένων<sup>5</sup> ἐντελῶς κέχρηται ὡς ἐν τοῖς Ἀνακρεοντείοις, οἷον

δοκέει κλύειν γὰρ ἦδε,  
 λαλέειν τις εἰ θελήσει:

65

Him Or 14 4 νῦν ἔδει μοι Τητίων μελῶν, νῦν ἔδει μοι τῆς Ἀνακρέοντος λύρας, ἣν ἔδαν ὑπὸ παιδικῶν ἐκεῖνος ὑπεροφθῆ ποτε, καὶ κατ' αὐτοῦ Ἔρωτος<sup>6</sup> οἶδεν ἀρμόσασθαι εἶπον ἂν πρὸς αὐτοῦς τὰ ἐκεῖνου ῥήματα Ἐβρισται καὶ ἀτάσθαλοι καὶ οὐκ εἰδότες ἐφ'

62 <sup>1</sup> Reitzenstein *Poim* p 91 ms μου <sup>2</sup> Cruce-*E*  
 from below 63 <sup>3</sup> I print this on B's authority, I have  
 not found the passage <sup>4</sup> ms φεύγεις τὸν γ. 64 <sup>5</sup> after  
 μετοχαῖς in the ms <sup>6</sup> ms plural

## FRAGMENTS OF OTHER EDITIONS

and drowsy. My cup, speaking with an unspeaking lip, tells me what is in store for me.'

'This,' he says, 'would suffice if only men would understand it, Anacreon's mute cup that nevertheless told a secret mystery.' He says that Anacreon's cup was unspeaking, the cup which Anacreon says speaks to him with an unspeaking voice, telling him what is to become of him, etc.

### 63

Scholiast on Euripides *Hecuba* :

Why fleest thou my gray hairs ?<sup>a</sup>

### 64

Gregory of Corinth [on the Ionic dialect] : These writers employ the contracted forms of the imperfects, presents, participles, and indeed nearly all parts of the circumflexed verbs, as in the *Anacreontea*, for instance :

For she seems to hear if one choose to speak.

### 65

Himerius, *Orations* [on Hermogenes, Proconsul of Greece]. Now had I need of Teian songs, now had I need of the lyre Anacreon knew how to tune against Love when his beloved flouted him. Then should I have said to these what he said : 'Outrageous and wicked ones, that know not whom to make the mark of your arrows ;'

<sup>a</sup> The Greek is 'from me the old man.'

## THE ANACREONTEA

οὐς τὰ βέλη κυκλώσασθε' τάχα δ' ἂν καὶ ἠπειλήσα τήν' ἀπειλήν  
 ἦν Ἀνακρέων ἀπειλεῖ τῷ Ἔρωτι<sup>1</sup> ἐκείνος γάρ ποτε ερασθεῖς  
 ἐφήβου καλοῦ, ἐπειδήπερ ἑώρα τὸν ἔφηβον ὀλίγον αὐτοῦ φροντί-  
 ζοντα, λύραν ἀρμόσας ἠπεῖλει τῷ Ἔρωτι,<sup>1</sup> εἰ μὴ αὐτῷ τιτρώσκοι<sup>1</sup>  
 αὐτίκα τὸν ἔφηβον, μηκέτι μέλος εὐφημον εἰς αὐτὸν ἀνακρούσασθαι

*e g* <sup>2</sup> ἔφην δ' ἔ"Ερωσ ὑβριστὰ  
 κατὰσθαλ,' οὐδέν εἰδὼς  
 ἐφ' οὐς βέλη κυκλώσει,<sup>3</sup>  
 οὐ φημι τοὺς θεοὺς σοι,<sup>4</sup>  
 ὅ ἦν μὴ καλὸν Βάθυλλον  
 ἔμοιγ' αὐτίκα τρώσης,  
 μηδέν σοι μέλος ἄλλο  
 εὐφημον ἀμβαλεῖσθαι

65 <sup>1</sup> sing. *E* mss pl. from H's adaptation <sup>2</sup> *E*  
<sup>3</sup> this use is too late for Anacreon <sup>4</sup> cf. 9. 1, 5. 7



## FRAGMENTS OF OTHER EDITIONS

and maybe I should have used to them Anacreon's threat to Love It seems that once when he was enamoured of a fair youth, seeing him neglectful of him he tuned his lyre, and threatened that if Love would not immediately wound the lad for him, he would never again play a tune in his honour.

*e.g.* And I said 'Outrageous and wicked Love,  
who knowest not whom to make thy mark,  
I call the Gods to witness that if thou wound  
not me the fair Bathyllus forthwith, I will  
never again play tune in thy honour.'

---



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*Printed in Great Britain by R & R CLARK, LIMITED, Edinburgh.*