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ATHENAEUS

V

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ATHENAEUS

THE LEARNED BANQUETERS

BOOKS 10.420e–11

EDITED AND TRANSLATED BY

S. DOUGLAS OLSON



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PREFACE

For a general introduction to Athenaeus and *The Learned Banqueters*, and to my citation conventions, see the beginning of Volumes I and III. I have altered Casaubon's numbering of the text at one point, where he chose to use 459a to refer to both one of the final sections of Book 10 and the very beginning of Book 11 (my 11.459d). In addition, I have (like all previous editors) tacitly added a handful of section-divisions accidentally omitted from Casaubon's text. Two passages missing from manuscript A have been supplied from the Epitome, one (referred to by Casaubon numbers 11.781b–784d) following the first part of 11.466d, and the other (unnumbered) following the first part of 11.502b.

Thanks are due my research assistant Timothy Beck, and my undergraduate students Joseph McDonald, William Blessing, and Andrew Gerstenberger for their many hours of reference-checking, proofreading, formatting assistance, and the like. Final work on the manuscript was completed at the National Humanities Center, an ideal research environment. This volume is dedicated to my beloved, brave, and beautiful Rachel for the same reasons that Volume I was and now for many more as well.

ABBREVIATIONS

- Berve H. Berve, *Das Alexanderreich auf prosopographischer Grundlage ii Prosopographie* (Munich, 1926)
- Billows R. A. Billows, *Antigonos the One-Eyed and the Creation of the Hellenistic State* (Berkeley, Los Angeles, and London, 1990)
- Bradford A. S. Bradford, *A Prosopography of Lacedaimonians from the Death of Alexander the Great, 323 B.C., to the Sack of Sparta by Alaric, A.D. 396* (Vestigia 27; Munich, 1977)
- FGE D. L. Page (ed.), *Further Greek Epigrams* (Cambridge, 1981)
- FGrH F. Jacoby (ed.), *Die Fragmente der Griechischen Historiker* (Leiden, 1923–69)
- FHG C. and T. Müller, *Fragmenta Historicorum Graecorum* (4 vols.: Paris, 1841–70)
- HE A. S. F. Gow and D. L. Page (eds.), *The Greek Anthology: Hellenistic Epigrams* (Cambridge, 1965)
- IG *Inscriptiones Graecae*
- K–A R. Kassel and C. Austin (eds.), *Poetae Comici Graeci* (Berlin and New York, 1983–2001)

ABBREVIATIONS

- O'Connor J. B. O'Connor, *Chapters in the History of Actors and Acting in Ancient Greece together with a Prosopographia Histrionum Graecorum* (Chicago, 1908)
- PA J. Kirchner, *Prosopographia Attica* (Berlin, 1901-3)
- PAA J. Traill (ed.), *Persons of Ancient Athens* (Toronto, 1994-)
- PMG D. L. Page (ed.), *Poetae Melici Graeci* (Oxford, 1962)
- Poralla P. Poralla, *A Prosopography of Lacedaemonians from the Earliest Times to the Death of Alexander the Great (X-323 B.C.)*² (revised by A. S. Bradford: Chicago, 1985)
- SH H. Lloyd-Jones and P. Parsons (eds.), *Supplementum Hellenisticum* (Texte und Kommentar, Band 11: Berlin and New York, 1983)
- SSR G. Giannantoni, *Socratis et Socraticorum Reliquiae* (4 vols.; n.p., 1990)
- Stephanis I. E. Stephanis, *Διονυσιακοὶ Τεχνίται* (Herakleion, 1988)
- SVF J. van Arnim (ed.), *Stoicorum Veterum Fragmenta* (3 vols.; Leipzig, 1921, 1903)
- TrGF B. Snell et al. (eds.), *Tragicorum Graecorum Fragmenta* (Göttingen, 1971-2004)

THE CHARACTERS

ATHENAEUS, the narrator; also a guest at the dinner party

TIMOCRATES, Athenaeus' interlocutor

AEMILIANUS MAURUS, grammarian (e.g. 3.126b)

ALCEIDES OF ALEXANDRIA, musician (1.1f; 4.174b)

AMOEBEUS, citharode (14.622d–e)

ARRIAN, grammarian (3.113a)

CYNULCUS, Cynic philosopher whose given name is Theodorus (e.g. 1.1d; 3.97c)

DAPHNUS OF EPHEBUS, physician (e.g. 1.1e; 2.51a)

DEMOCRITUS OF NICOMEDIA, philosopher (1.1e; 3.83c)

DIONYSOCLES, physician (3.96d, 116d)

GALEN OF PERGAMUM, physician (e.g. 1.1e–f, 26c)

LARENSIUS, Roman official and also host of the party (e.g. 1.2b–3c; 2.50f)

LEONIDAS OF ELIS, grammarian (1.1d; 3.96d)

MAGNUS (e.g. 3.74c)

MASURIUS, jurist, poet, musician (e.g. 1.1c; 14.623e)

MYRTILUS OF THESSALY, grammarian (e.g. 3.83a)

PALAMEDES THE ELEATIC, lexicographer (9.379a)

PHILADELPHUS OF PTOLEMAIS, philosopher (1.1d)*

CHARACTERS

PLUTARCH OF ALEXANDRIA, grammarian (e.g. 1.1c-d; 3.83b)

PONTIANUS OF NICOMEDIA, philosopher (1.1d; 3.109b)

RUFINUS OF NICAEA, physician (1.1f)*

ULPIAN OF TYRE, grammarian and also symposiarch (e.g. 1.1d-e; 2.49a)

VARUS, grammarian (3.118d)

ZOILUS, grammarian (e.g. 1.1d; 7.277c)

* Neither Philadelphus nor Rufinus is said to speak anywhere in the preserved text of *The Learned Banqueters*, and most likely some of the anonymous speeches in 1.2a-3.73e (represented in the Epitome manuscripts only) belong to them.

THE LEARNED BANQUETERS

I

420e Οἱ δὲ νῦν συνάγοντες ἐπὶ τὰ δεῖπνα καὶ μάλιστα οἱ ἀπὸ τῆς καλῆς Ἀλεξανδρείας βοῶσι, κεκράγασι, βλασφημοῦσι τὸν οἰνοχόον, τὸν διάκονον, τὸν μάγειρον· κλαίουσι δ' οἱ παῖδες τυπτόμενοι κονδύλοις ἄλλος ἄλλοθεν. καὶ οὐχ οἶον οἱ κεκλημένοι μετὰ πάσης ἀηδίας δειπνοῦσιν, ἀλλὰ κἂν τύχη θυσία τις οὔσα, παρακαλυψάμενος ὁ θεὸς οἰχήσεται καταλιπὼν οὐ μόνον τὸν οἶκον, ἀλλὰ καὶ τὴν ἰ πόλιν ἅπασαν· γελοῖον γάρ ἐστιν αὐτὸν <τὸν>¹ εὐφημίαν κηρύξαντα καταρᾶσθαι τῇ γυναικὶ καὶ τοῖς τέκνοις. καὶ τοῖς δειπνοῦσι δ' ἂν εἴποι ὁ τοιοῦτος·

νῦν δ' ἔρχεσθ' ἐπὶ δεῖπνον, ἵνα ξυνάγωμεν Ἄρηα.

τῷ γὰρ τοιούτῳ ὁ οἶκος

421 ὁμοῦ μὲν θυμιαμάτων γέμει, ἢ
ὁμοῦ δὲ παιάνων τε καὶ στεναγμάτων.

τούτων λεχθέντων ἔφη τις τῶν παρόντων· παραιτητέον εἰς ταῦτ' ἀποβλέποντάς ἐστι τὸ γαστρίζεσθαι.

¹ add. Meineke

¹ Sc. in embarrassment at being associated with such a place.

BOOK X.420e

People who invite guests to dinner nowadays, and in particular the inhabitants of the lovely city of Alexandria, shout, scream, and swear at the wine-steward, the waiter, and the cook, while their slaves cry out in pain throughout the room when they are punched. And not only are the guests thoroughly disgusted as they consume their meal, but if this is a sacrificial rite, the god will cover his face¹ and leave, abandoning not just the house, but the entire city; for it is ridiculous that the same person who called for “words of good omen only”² is now cursing his wife and his children. A man like this might say to the others eating with him (*Il.* 2.381):³

But now go to your dinner, so that we can join battle.

For the house of someone like this (*S. OT* 4–5)

is simultaneously full of incense
and of paeans and cries of lament.

After these remarks were made, one of the guests said: If we pay attention to this, we ought to refuse to stuff ourselves. Because

² Standard preliminary procedure when making a sacrifice.

³ Quoted also at 8.364a, in a very similar context.

ἀτελὲς δὲ δεῖπνον οὐ ποεῖ παροιμίαν,

ὡς Ἄμφις φησὶν ἐν Πανί, οὐδὲ ὕβρεις καὶ προπηλακισμούς, ὡς Ἄλεξις ἐν Ὀδυσσεῖ Ἰφθαίνοντι μαρτυρεῖ διὰ τούτων·

(A.) φιλεῖ γὰρ ἡ μακρὰ συνουσία
καὶ τὰ συμπόσια τὰ πολλὰ καὶ καθ' ἡμέραν |
b ποεῖν

σκῶψιν, ἡ σκῶψις δὲ λυπεῖ πλείον ἢ τέρπει
πολύ.

τοῦ κακῶς λέγειν γὰρ ἀρχὴ γίγνεται· ἂν δ' εἴπῃς
ἄπαξ,

εὐθύς ἀντήκουσας· ἤδη λοιδορεῖσθαι λείπεται,
εἶτα τύπτεσθαι δέδεικται καὶ παροινεῖν. (B.)

ταῦτα γὰρ

κατὰ φύσιν πέφυκεν οὕτως· καὶ τί μάντεως ἔδει;

καὶ Μνησίμαχος δὲ ἐν Φιλίππῳ διὰ τὸν ὑπερβάλλοντα
κόρον ἐν τοῖς δεῖπνοις παράγει τι συμπόσιον πολέμου
παρασκευὴν ἐπαγγελλόμενον καὶ ὡς ἀληθῶς κατὰ τὸν
c χαριέστατον Ξενοφῶντα πολέμου | ἐργαστήριον. λέ-
γει δ' οὕτως·

ἄρ' οἶσθ' ὅτιν' πρὸς ἄνδρας ἐστὶ σοι μάχη,
οἷ τὰ ξίφη δειπνοῦμεν ἠκουημένα,
ῥῆσον δὲ δᾶδας ἠμμένας καταπίνομεν;
ἐντεῦθεν εὐθύς ἐπιφέρει τραγήματα
ἡμῖν ὁ παῖς μετὰ δεῖπνον ἀκίδας Κρητικὰς,
ὡσπερ ἐρεβίνθους, δορατίων τε λείψανα
κατεαγόν', ἀσπίδας δὲ προσκεφάλαια καὶ
θώρακας ἔχομεν, πρὸς ποδῶν δὲ σφενδόνας
καὶ τόξα, καταπάλταισι δ' ἐστεφανώμεθα. |

BOOK X

An inexpensive dinner produces no bad, drunken
behavior,

as Amphis says in *Pan* (fr. 29), nor any outrageous actions or abusive comments, as Alexis insists in *Odysseus Weaving* (fr. 160), in the following passage:

(A.) Since extended socializing
and lots of parties every day tend to produce
mockery; and mockery produces way more grief than
pleasure.

This is how verbal abuse begins; the minute you say
something,

you immediately hear it back. Next comes name-
calling;

and then you see people punching each other and
acting like drunken idiots. (B.) Yeah;

that's the natural course of events. What need was
there for a seer?

So the overwhelming excess seen at banquets motivated Mnesimachus in *Philip* to introduce a drinking party he describes as a preparation for hostilities and a genuine workshop of war, as the delightful Xenophon (*HG* 3.4.17) puts it. Mnesimachus says the following (fr. 7):

So do you realize you'll be fighting men
who eat sharpened swords for dinner
and gobble down flaming torches as a side-dish?
Then right after that the slave brings us
Cretan arrowheads as an after-dinner snack,
like chickpeas, plus some shattered fragments
of javelins; and we use shields and breastplates
as pillows, and put slings and bows
by our feet, and wear catapults as garlands.

d καὶ ὁ Κολοφώνιος δὲ Φοῖνιξ φησίν·

Νίνου κάδοι μάχαιρα καὶ κύλιξ αἰχμή,
κῦμβη δὲ τόξα, δήιοι δὲ κρητῆρες,
ἵπποι δ' ἄκρητος, κάλαλῆ "μύρον χεῖτε."

ἐν δὲ τῷ Παρασίτῳ Ἄλεξις περὶ πολυφάγου τινὸς
διαλεγόμενός φησι·

καλοῦσι δ' αὐτὸν πάντες οἱ νεώτεροι
Παράσιτον ὑποκόρισμα· τῷ δ' οὐδὲν μέλει.
δειπνῆί δ' ἄφωνος Τήλεφος, νεύων μόνον
πρὸς τοὺς ἐπερωτῶντάς τι, ὥστε πολλάκις |
e αὐτὸν ὁ κεκληκῶς τὰ Σαμοθράκι' εὐχεται
λῆξαι πνέοντα καὶ γαληνίσαι ποτέ.
χειμῶν ὁ μειρακίσκος ἐστὶ τοῖς φίλοις.

Δίφιλος δ' ἐν Ἡρακλεί περὶ τινος τῶν ὁμοίων δια-
λεγόμενος διέξεισιν·

ἐμὲ μὲν οὐχ ὄρᾳς πεπωκότα
ἤδη τ' ἀκροθώρακ' ὄντα καὶ θυμούμενον,
τονδὶ δὲ ναστὸν Ἀστκερλίωνος μείζονα
ἤδη σχεδὸν δωδέκατον ἤρισθηκότα;

f διὸ καλῶς ἔλεγεν ὁ Βορυσθενίτης Βίων οὐ δεῖν ἀπὸ |
τῆς τραπέζης τὰς ἡδονὰς πορίζεσθαι, ἀλλ' ἀπὸ τοῦ

⁴ After Telephus murdered his maternal uncles (Hyg. *Fab.* 244.2), he fled to Mysia, where as a polluted murderer he was not allowed to speak to anyone; cf. Amphis fr. 30 (quoted at 6.224d-e).

⁵ The "Samothracian gods" offered protection during storms at sea; cf. Olson on Ar. *Pax* 276-9.

⁶ Apparently a reference to one of the Giants, who was killed by Athena.

BOOK X

Phoenix of Colophon (fr. 3, p. 234 Powell) as well says:

Wine-jars are Ninos' dagger; his spear is a drinking-cup;
his bow is a wine-bowl; his enemies are mixing-bowls;
his horses are unmixed wine; and his battle-cry is
"Pour the perfume!"

In his *The Parasite* (fr. 183) Alexis discusses a gluttonous individual and says:

All the younger men refer to him
by the nickname "Parasite"; but he doesn't care.
He eats dinner like a mute Telephus,⁴ nodding to
people
who ask him a question, but not doing anything else,
so that his hosts
routinely repeat the prayers offered to the gods from
Samothrace,⁵
asking that he eventually stop blowing and calm
down.
The boy affects his friends like a storm.

Diphilus in *Heracles* (fr. 45) discusses someone similar and describes him as follows:

Don't you see that I've been drinking,
and that I'm a bit wrecked and angry now,
and that this is now almost the twelfth cake
bigger than Asterion⁶ that I've had for lunch?

Bion of Borysthenes (fr. 14 Kindstrand) was therefore right to argue that we ought to get our pleasure not from

φρουεῖν. ὁ δ' Εὐριπίδης φησί·

φαύλη διαίτη προσβαλὼν ἤσθη στόμα,
ὡς τῆς ἀπὸ τῶν προσφορῶν τέρψεως περὶ τὸ στόμα
μᾶλλον γινομένης. Αἰσχύλος τ' ἐν Φινεῖ·

καὶ ψευδόδειπνα πολλὰ μαργώσης γνάθου
ἐρρυσίαζον στόματος ἐν πρώτῃ χαρᾷ.

ἐν Σθενεβοΐα δ' ὁ Εὐριπίδης περὶ εὐτελείας λέγων·

βίος δὲ πορφυροῦς θαλάσσιος ||
422 οὐκ εὐτράπεζος, ἀλλ' ἐπάκτιοι φάτναι.
ὑγρὰ δὲ μήτηρ, οὐ πεδοστιβῆς τροφὸς
θάλασσα· τήνδ' ἀρουῦμεν, ἐκ ταύτης βίος
βρόχοισι καὶ πέδαισιν οἴκαδ' ἔρχεται.

μέγα γὰρ ἀνθρώποις κακὸν ἢ γαστήρ, περὶ ἧς φησιν
Ἄλεξις ἐν Συναποθνήσκουσι·

μάθοις τ' ἂν οἷον ἀνθρώποις κακὸν
ἔστιν ἢ γαστήρ, διδάσκει δ' οἷ' ἀναγκάζει θ'
ὅσα.

εἴ τις ἀφέλοι τοῦτ' ἀφ' ἡμῶν τὸ μέρος ἀπὸ τοῦ
σώματος, |

b οὐτ' ἂν ἀδικοῖτ' οὐδὲν οὐδεὶς οὐθ' ὑβρίζει τᾶν
ἐκῶν.

νῦν δὲ διὰ ταύτην ἅπαντα γίγνεται τὰ δυσχερῆ.

Δίφιλος δ' ἐν Παρασίτῳ·

⁷ A longer version of the fragment is cited at Stob. 4.20.2, where it is identified as coming from *Antiope*.

BOOK X

the dinner table, but from intellectual activity. Euripides (fr. 213.4)⁷ says:

He made his mouth happy by attacking a nasty meal,
as if the pleasure derived from food was most closely associated with the mouth. Also Aeschylus in *Phineus* (fr. 258):⁸

They seized many cheating dinners from my ravening
jaw as my mouth was about to enjoy them.

Euripides in *Stheneboea* (fr. 670), discussing thrift:

The living that comes from the surging sea
is not luxurious; our mangers are on the beach.
The sea is a moist mother, not an earth-trodding
nurse. We plow her, and our livelihood comes home
from her by means of our nets and traps.

For the belly causes people tremendous trouble. Alexis says the following about it in *Men Who Were Dying Together* (fr. 215):

And you could learn the sort of trouble
people's bellies
cause them, and the kind of lessons it teaches us, and
everything it forces us to do.
If you removed this part of our anatomy,
no one would deliberately commit a crime or abuse
anyone else.
But as it is, it's the cause of all our difficulties.

Diphilus in *The Parasite* (fr. 60):

⁸ Describing the Harpies, which snatched Phineus' food before he could consume it.

εὖ γ' ὁ κατάχρυσος εἶπε πόλλ' Εὐριπίδης·
 "νικᾷ δὲ χρεῖα μ' ἢ ταλαιπωρός τέ μου
 γαστήρ." ταλαιπωρότερον οὐδέν ἐστι γὰρ
 τῆς γαστροῦ· εἰς ἣν πρῶτον ἐμβαλεῖς < . . . >
 ἀλλ' οὐχ ἕτερον ἀγγεῖον. ἐν πῆρᾳ φέροις |
 c ἄρτους ἄν, ἀλλ' οὐ ζυμόν, ἢ διαφθερεῖς.
 εἰς σπυρίδα μάζας ἐμβαλεῖς, ἀλλ' οὐ φακῆν·
 οἰνάριον εἰς λάγνον, ἀλλ' οὐ κάραβον.
 εἰς τὴν θεοῖς ἐχθρὰν δὲ ταύτην εἰσφόρει
 ἅπανθ' ἑαυτοῖς μηδὲν ὁμολογούμενα.
 κοῦ προστίθῃμι τᾶλλα, διότι πανταχοῦ
 διὰ τὴν τάλαιναν πάντα ταύτην γίνεται.

καὶ Κράτης δ' ὁ κυνικός, ὡς φησι Σωσικράτης ἐν ταῖς
 d Διαδοχαῖς, ἐπερράπισε Δημήτριον τὸν Φαληρέα | σὺν
 τῇ πῆρᾳ τῶν ἄρτων καὶ λάγνον πέμψαντα οἶνον· "εἴθε
 γάρ", ἔφη, "τὰς κρήνας καὶ ἄρτους ἦν φέρειν." Στίλ-
 πων δ' οὐ κατεπλάγη τὴν ἐγκράτειαν καταφαγῶν
 σκόροδα καὶ κατακοιμηθεὶς ἐν τῷ τῆς μητρὸς τῶν
 θεῶν ἱερῷ· ἀπείρητο δὲ τῷ τούτων τι φαγόντι μηδὲ
 εἰσιέναι. ἐπιστάσης δὲ αὐτῷ τῆς θεοῦ κατὰ τοὺς
 ὕπνου καὶ εἰπούσης ὅτι "φιλόσοφος ὢν, ὦ Στίλπων,
 παραβαίνεις τὰ νόμιμα," καὶ τὸν δοκεῖν ἀποκρίνασθαι
 κατὰ τοὺς ὕπνου². "σὺ δέ μοι παρέχε ἐσθίειν καὶ
 σκορόδοις οὐ χρήσομαι." |

² κατὰ τοὺς ὕπνου del. Meineke

⁹ = E. fr. 915.1-2.

¹⁰ Very similar material is preserved at D.L. 6.90.

¹¹ Since all he actually wanted to drink was water.

BOOK X

The silver-tongued Euripides offered many fine remarks:

“Poverty and my miserable belly have got the upper hand

over me.”⁹ Because nothing’s more miserable than your belly. First of all, you’ll put . . . into it, but not into any other container. You could carry bread

around in a beggar’s-bag, but not soup; if you do, you’ll ruin it.

You’ll put barley-cakes in a basket, but not lentil-porridge;

and wine in a wine-flask, but not a crayfish.

Whereas you toss anything, in a complete jumble, into this goddamned part of your anatomy.

Nothing else counts; because this rotten belly of ours makes everything happen everywhere.

So too the Cynic Crates, according to Sosicrates in his *Successions* (fr. 22, *FHG* iv.503 = *SSR* V H 33), reprimanded Demetrius of Phaleron (fr. 58b Wehrli = 33a Fortenbaugh–Schütrumpf)¹⁰ when the latter sent him a flask of wine along with his beggar’s-bag stuffed full of bread. “If only the springs also produced bread!”, he said.¹¹ Stilpo’s (*SSR* II O 21) frugal lifestyle did not lead to him being terrified when he ate some garlic and fell asleep in the temple of the Mother of the Gods. (Anyone who ate food like this was forbidden to enter the place.) When the goddess appeared to him in his sleep and said, “Even though you’re a philosopher, Stilpo, you’re violating my rules!”, he thought that he answered, while still asleep: “Well, give me something to eat, and I’ll avoid garlic.”

e Ἐπὶ τούτοις ὁ Οὐλλπιανὸς ἔφη· ἐπεὶ δεδείπναμεν
(εἶρηκε δὲ οὕτως Ἄλεξις ἐν Κουρίδι·

< . . . > ἐπεὶ πάλαι δεδείπναμεν.

Εὐβουλος Προκρίδι·

< . . . > ἡμεῖς δ' οὐδέπω δεδείπναμεν.

καὶ πάλιν·

< . . . > ὃν χρὴ δεδειπνάσαι πάλαι.

καὶ Ἀντιφάνης ἐν Λεωνίδῃ·

ἀλλὰ πρὶν δεδειπνάσαι

ἡμᾶς παρέσται.

καὶ Ἀριστοφάνης ἐν Προαγῶνι·

ᾧρα βαδίζειν μούστιν ἐπὶ τὸν δεσπότην·

ἤδη γὰρ αὐτοὺς οἶομαι δεδειπνάσαι.

καὶ ἐν Δαναίσι· |

f ἤδη παροινεῖς <εἰς> ἐμὲ πρὶν δεδειπνάσαι.

καὶ Πλάτων Σοφισταῖς· < . . . >. καὶ Ἐπικράτης ὁ
Ἀμβρακιώτης—μέσης δ' ἐστὶ κωμωδίας ποιητής—ἐν
Ἀμαζόσιν·

δεδειπνάσαι γὰρ ἄνδρες εὐκαίρως πάνυ
δοκοῦσί μοι.

¹² Sc. rather than the expected *dedeipnēkamen* (infinitive *dedeipnēkenai*).

¹³ The quotation has dropped out of the text.

BOOK X

Ulpian responded by saying: Since we have finished our dinner (*dedeipnamen*)—this is the form of the verb used by Alexis in *The Female Barber* (fr. 114):¹²

since we finished dinner (*dedeipnamen*) long ago.

Eubulus in *Procris* (fr. 90):

We haven't finished dinner (*dedeipnamen*) yet.

And again (fr. 91):

who should have finished dinner (*dedeipnanai*) long ago.

Also Antiphanes in *Leonides* (fr. 141):

But he'll be here before
we've finished dinner (*dedeipnanai*).

And Aristophanes in *The Proagon* (fr. 480):

It's time for me to go find my master;
I expect they've finished dinner (*dedeipnanai*) by
now.

And in *Danaids* (fr. 260):

You're already acting like a nasty drunk to me, even
before you've finished dinner (*dedeipnanai*)!

Also Plato in *Sophists* (fr. 157):¹³ . . . And Epicrates of Ambracia (test. 2)—he is a Middle Comic poet—in *Amazons* (fr. 1):

Because my impression is that the men have had a
very leisurely dinner (*dedeipnanai*).

καὶ ἤρισταμεν δ' εἶρηκεν Ἀριστοφάνης ἐν Ταγηνισταῖς·

ὑποπεπόκαμεν < ... >, ὦνδρες, καὶ καλῶς
ἤρισταμεν. ||

423 καὶ Ἑρμιππος ἐν Στρατιώταις· ἤριστάναί † καὶ παρ-
ιστάναί τουτί. † Θεόπομπος Καλλιίσχρω·

ἤρισταμεν· δεῖ γὰρ συνάπτειν τὸν λόγον.

καταριστάν δὲ εἶρηκεν ἐν τῷ Πολιτικῷ Ἀντιφῶν
οὕτως· ὅτ' ἂν τις πράγματα τὰ ἑαυτοῦ ἢ τὰ τῶν φίλων
κατηρίστηκεν. παραδεδειπνημένος δ' εἶρηκεν Ἄμφις
ἐν Πλάνῳ οὕτως·

< ... > παραδεδειπνημένος, παῖδες, πάλαι.)—

b τοῖς οὖν θεοῖς, κατὰ τὸν Πλάτωνα, ὡς ἐν Φιλήβῳ
φησίν, εὐχόμενοι κεραυνύωμεν, | εἶτε Διόνυσος εἶθ'
Ἑφαιστος εἶθ' ὅστις θεῶν ταύτην τὴν τιμὴν εἴληχε
τῆς συγκράσεως. καθάπερ γὰρ ἡμῖν οἰνοχόοις τισὶν
παρεστᾶσιν κρῆναι, καὶ μέλιτος μὲν ἂν ἀπεικάζοι τις
τὴν τῆς ἡδονῆς, τὴν δὲ τῆς φρονήσεως νηφαντικὴν καὶ
ἄοινον αὐστηροῦ τινος καὶ ὑγιεινοῦ ὕδατος· ἅς προ-
θυμητέον ὡς κάλλιστα συμμιγνύναι. ὦρα οὖν πίνειν
ἡμῖν ἔστι, καὶ τῶν παίδων τις ἐκ τοῦ κυλικείου τῶν
ποτηρίων παραφερέτω· ὁρῶ γὰρ πλήθος καλῶν καὶ

¹⁴ Sc. rather than the expected *ēristēkamen*.

¹⁵ Quoted again at 10.424d, where see n.

BOOK X

Aristophanes in *Frying-Pan Men* (fr. 513) also uses the form *ēristamen*:¹⁴

We've had a bit to drink, gentlemen, and we've had a nice lunch (*ēristamen*).

Likewise Hermippus in *Soldiers* (fr. 60, corrupt and unmetrical): to have had lunch (*ēristanai*) † and to stand beside this †. Theopompus in *Callaeschrus* (fr. 23):

We've had lunch (*ēristamen*); because I need to keep the story short.

Antipho in his *The Statesman* (87 B 73 D–K) uses *kataristan* (“to squander money on lunch”), as follows: Whenever someone's squandered his own property or that of his friends on lunch (*katēristēken*). And Amphis uses *paradedeipnēmenos* (“having gone without dinner”) in *The Vagabond Actor* (fr. 31), as follows:

having been dinnerless (*paradedeipnēmenos*) for a long time now, slaves.

Let us accordingly pray to the gods, as Plato puts it in the *Philebus* (61b–c),¹⁵ and mix some wine, whether the honor associated with the mixing belongs to Dionysus, or Hephaestus, or some other deity. For two springs are set beside us, as they are sometimes beside wine-stewards, and one might compare the one that produces pleasure to a spring of honey, and the one that produces contemplation, and that sobers us up and contains no wine, to a spring of hard, healthy water; our task is to mix them together in the best possible proportion. It is therefore time for us to begin drinking. So let one of the slaves bring us a goblet from the cup-stand; for I see a large number of

- c ποικίλων ἐκπωμάτων. δοθέντος | οὖν ποτηρίου μεγά-
λου ἔφη· ἀλλ' ἀκρατέστερόν μοι, ὦ παῖ, τῷ κνάθῳ
πληρῶν ἔγχει εἰς τὴν κύλικα, μὴ κατὰ τὸν κωμω-
διοποιὸν Ἀντιφάνην, ὃς ἐν Διδύμοις φησί·

τὸ ποτήριόν μοι τὸ μέγα προσφέρει λαβών.
ἐπεχεάμην ἀκρατον· ἔγχει, παιδίον,
κνάθους θεῶν τε καὶ θειαινῶν μυρίους·
ἔπειτ' ἐπὶ τούτοις πᾶσι τῆς σεμνῆς θεᾶς
καὶ τοῦ γλυκυτάτου βασιλέως διμοιρίαν.”

- d ἐμοὶ οὖν, ὦ παῖ, ζωρότερον κέραιρε· οὐπω γὰρ |
λέγομεν περὶ ἀριθμοῦ κνάθων. δείξω δὲ ὅτι καὶ ὁ
κνάθος εἴρηται καὶ τὸ ἀκρατέστερον, καὶ περὶ οἰνο-
χόων. πρότερον δέ μοι λελέξεται περὶ τοῦ ζωρότερον.
Ἀντιφάνης Μελανίωσι·

τοῦτον ἐγὼ κρίνω μετανιπτρίδα τῆς Ὑγιείας
πίνειν ζωροτέρῳ χρώμενον οἰνοχόῳ.

ἐν δὲ Λάμπωνι·

ὁ δεῖν', Ἰάπυξ, κέρασον εὐζωρέστερον.

Ἐφίππος Ἐφήβοις·

¹⁶ Presumably Alexander the Great (thus Meineke).

¹⁷ An echo of *Il.* 9.203 (quoted at 10.423e).

¹⁸ Sc. of wine and water required to produce an appropriate mixture. The topic is eventually taken up at 10.426b.

¹⁹ Literally “[wine] mixed with less [water]”.

²⁰ Sc. by what the learned banqueters would have called “ancient authors”.

beautiful, elaborately-wrought drinking vessels. Then after he was handed a large cup, he said: Fill your ladle (*kuathos*) with rather strong wine (*akratesteron*) for me, slave, and pour it into my cup! Do not follow the comic poet Antiphanes, who says in *Twins* (fr. 81):

He gets the big cup and brings it to me.
I poured unmixed wine into it for myself. "Pour us
endless
ladlesful in honor of the gods and goddesses, slave!
And then, after all of those, pour us one with twice as
much
in honor of the sacred goddess and our beloved
king!"¹⁶

So then, slave, mix me some stronger (*zōroteros*) wine,¹⁷ because we are not yet discussing the number of ladles.¹⁸ I intend to demonstrate that the terms *kuathos* ("ladle, ladleful") and *akratesteron*¹⁹ are used,²⁰ and I will also discuss wine-stewards. But first I will offer some remarks about the word *zōroteros* ("stronger"). Antiphanes in *Melanion* (fr. 147):

I believe this guy should use a *zōroteros* wine-
steward
and consume an after-washing cup dedicated to
Hygieia ("Health").

And in *Lampon* (fr. 137):

Whatever your name is—Iapyx!—mix some nice
zōresteros wine!

Ephippus in *Ephebes* (fr. 10):

φιάλην ἑκατέρα |

e ἔδωκε κεράσας ζωρότερον Ὀμηρικῶς.

τινὲς δὲ καὶ τὸ παρ' Ὀμήρῳ

ζωρότερον δὲ κέραιρε

οὐκ ἄκρατον σημαίνειν φασίν, ἀλλὰ θερμόν, ἀπὸ τοῦ ζωτικοῦ καὶ τῆς ζέσεως· ἐταίρων γὰρ παρόντων νέον ἐξ ὑπαρχῆς κεράνυσθαι κρατῆρα ἄτοπον. ἄλλοι δὲ τὸ εὐκρατον, ὡσπερ τὸ δεξιτερόν ἀντὶ τοῦ δεξιοῦ. τινὲς δέ, ἐπεὶ οἱ ἐνιαυτοὶ ὄροι λέγονται καὶ τὸ ζα- ὅτι μέγεθος ἢ πλήθος σημαίνει, ζωρόν τὸν πολυέτη λέγεσθαι. Δίφιλος δ' ἐν Παιδερασταῖς φησιν |

f (A.) ἔγχεον σὺ δὴ πιεῖν.

(B.) εὐζωρότερόν γε νῆ Δί', ὦ παῖ, δός· τὸ γὰρ ὑδαρές ἅπαν τοῦτ' ἐστὶ τῇ ψυχῇ κακόν.

Θεόφραστος δ' ἐν τῷ Περὶ Μέθης ζωρότερόν φησιν εἶναι τὸ κεκραμένον, παρατιθέμενος Ἐμπεδοκλέους τάδε ||

424 αἶψα δὲ θνήτ' ἐφύοντο, τὰ πρὶν μάθον ἀθάνατ' εἶναι,

²¹ I.e. *za-hōros*. The last two arguments, treated as alternatives by Athenaeus (or his source), must instead be taken together: *zōros* means "old," and the comparative form *zōroteros* stands in for the positive, in the same way that comparative *dexiteros* sometimes stands in for positive *dexios*, allowing *zōroteros* to be understood as meaning simply "old". But these are in any case all false etymologies.

BOOK X

He mixed a *zōroteros*
libation-bowl for each woman in the Homeric style
and gave it to her.

Some authorities claim that the Homeric (*Il.* 9.203)
and mix it *zōroteros*

refers not to wine with no water mixed in, but to hot wine, deriving the word from *zōtikos* ("full of life") and *zesis* ("boiling"), on the ground that it is unusual to have a fresh bowl mixed all over again when company is present. Others claim that the word means "well-mixed", comparing the use of *dexiteros* ("more to the right") in place of *dexios* ("to the right"). And some argue that years are referred to as *hōroi*, and that the prefix *za-* indicates size or number, so that old wine is called *zōros*.²¹ Diphilus says in *Pederasts* (fr. 57):

(A.) You! Pour us a drink!

(B.) Give us some nice *zōroteros* wine, by Zeus, slave!
All

this watery stuff's bad for our souls.

Theophrastus in his *On Drunkenness* (fr. 574 Fortenbaugh) claims that anything mixed with another substance is *zōroteros*, citing the following passage from Empedocles (31 B 35.14–15 D–K):²²

And at once mortal substances, which they previously
understood to be immortal, came into being,

²² Part of a much larger quotation from *On Nature* preserved (with several variants from the text as quoted here) by Simplicius. Arist. *Po.* 1461^a24–5 also cites portions of these two verses in isolation.

ζωρά τε τὰ πρὶν ἄκρητα, διαλλάζοντα κελεύθους.
 κύαθον δ' ἐπὶ τοῦ ἀντλητήρος Πλάτων εἴρηκεν ἐν
 Φάωνι οὕτως:

< ... > τῷ στόματι τὸν κύαθον ᾧδ' εἰληφότες.
 καὶ ἐν Πρέσβεσι:

< ... > κυάθους ὅσους ἐκλέπτεθ' ἐκάστοτε.
 Ἄρχιππος Ἰχθύσι:

< ... > κύαθον ἐπριάμην παρὰ Δαισίου. |
 b τοιοῦτόν ἐστιν καὶ τὸ ἐν Εἰρήνῃ Ἀριστοφάνους:

ὑπωπιασμένοι
 < ἀπαξάπασαι καὶ κυάθους προσκείμεναι >³.

τὰ γὰρ ὑπώπια τοῖς κυάθοις περιθλώμενα ἀμαυροῦται.
 μνημονεύει τοῦ κυάθου καὶ Ξενοφῶν ἐν πρώτῳ Παι-
 δείας καὶ Κρατίνος, ἔτι δ' Ἀριστοφάνης πολλαχοῦ καὶ
 Εὐβουλος ἐν Ὀρθάνῃ. Φερεκράτης δ' ἐν Δήροις ἀρ-
 γυροῦν κύαθον ὠνόμασε. Τίμων δ' ἐν δευτέρῳ Σίλλων
 ἀρυσάινας κέκληκε τοὺς κυάθους φάσκων οὕτωςί:

< ... > ἀπληστοίονος τ' ἀρυταίνας,
 ἀπὸ τοῦ ἀρύσασθαι ὀνομάσας. καλοῦνται δὲ καὶ ἀρυ-
 c στήρες καὶ | ἀρύστιχοι. Σιμωνίδης:

³ add. Schweighäuser

²³ The discussion now moves on abruptly to the second topic announced at 10.423d. ²⁴ Cf. 10.452b-c with n.

²⁵ An excerpt from a longer fragment quoted at 10.445e.

BOOK X

and substances that were previously unmixed became *zōra*, changing course.

Plato in *Phaon* (fr. 192)²³ uses *kuathos* to refer to a vessel used for ladling, as follows:

having seized the *kuathos* by its lip, like this.

Also in *Ambassadors* (fr. 128):

however many *kuathoi* you stole at any point.

Archippus in *Fish* (fr. 21):

I bought a *kuathos* from Daesius.

This is the type of vessel referred to in Aristophanes' *Peace* (541–2):

each and every one of them
with black eyes and applying *kuathoi* to themselves.

Because black eyes disappear when pressure is applied to them with a *kuathos*.²⁴ Xenophon also mentions a *kuathos* in Book I of the *Education* (*Cyr.* 1.3.9), as does Cratinus (fr. 464); Aristophanes (*Ach.* 1053; *Lys.* 444) also refers to them frequently, as does Eubulus in *Orthannes* (fr. 79). Pherecrates in *Frills* (fr. 112) mentioned a silver *kuathos*. Timo in Book II of the *Silloi* (*SH* 778.3)²⁵ refers to *kuathoi* as *arusainai*, saying the following:

and *arutainai* that could never be too full of wine,

deriving the word from *arusasthai* ("to draw liquid for oneself"). They are also referred to as *arustēres* and *arustichoi*. Simonides (*Sem.* fr. 25 West²):

ἔδωκεν οὐδεὶς οὐδ' ἀρυστήρα τρυγός.

Ἀριστοφάνης δ' ἐν Σφηξίν·

ἐγὼ γὰρ εἶχον τούσδε τοὺς ἀρυστίχους.

Φρόνιχος Ποαστρίαῖς·

< ... > κύλικ' ἀρυστίχον.

ἔθθεν καὶ ἡ ἀρύταινα. ἔλεγον δὲ καὶ ἔφηβον <τὸ>
 τοιοῦτον σκεῦος, ὡς Ζηνοφάνης ἐν τῷ Συγγενικῷ.
 Πολύβιος δ' ἐν τῇ ἐνάτῃ τῶν Ἱστοριῶν καὶ ποταμόν
 d τῖνα ἀναγράφει Κύαθον καλούμενον περὶ Ἰαρσινόην
 πόλιν Αἰτωλίας. τῷ δὲ ἀκρατέστερον Ὑπερείδης κέ-
 χρηται ἐν τῷ Κατὰ Δημοσθένους γράφων οὕτως· εἰ
 μὲν τις ἀκρατέστερον ἔπιεν, ἐλύπει σέ. τούτῳ ὁμοίον
 ἐστὶ τὸ ἀνηρέστερον καὶ τὸ ἐν Ἡλιάσιμ Αἰσχύλου

< ... > ἀφθονέστερον λίβα.

καὶ Ἐπίχαρμος δὲ ἐν Πύρρα εὐωνέστερον ἔφη· καὶ ἐν
 τῷ Κατὰ Δημάδου δὲ ὁ Ὑπερείδης εἶρηκε ῥαδιεστέραν
 τὴν πόλιν. τῷ δὲ κεραυνύειν κέχρηται Πλάτων μὲν ἐν
 Φιλήβῳ· τοῖς δὲ θεοῖς, ὧ Πρώταρχε, εὐχόμενοι κε-
 e ραννύωμεν. καὶ Ἀλκαῖος ἐν Ἱερῷ Γάμῳ·

²⁶ Cf. 11.469a–b.

²⁷ Aeschylus fr. 72 (cited below) is also quoted—although with the words in the nominative rather than the accusative—by the *Et. Gen.*, which identifies Philoxenus as its source. Theodorides accordingly attributed all the material that follows (to the end of the quote from Hyperides in 10.424d) to Philoxenus (= fr. *338) on that basis. ²⁸ See 10.423d n.

²⁹ I.e. rather than *kerannunai* from the standard form of the verb, *kerannumi* (which would yield third-person plural present active indicative *kerannuasín* rather than *kerannuousín* [below]).

BOOK X

No one even gave me an *arustēr* of grape-must.

Aristophanes in *Wasps* (855):

Because I've got these *arustichoi*.

Phrynichus in *Female Grass-Cutters* (fr. 42):

an *arustichos* cup.

This is the source of the word *arutaina* ("cup" or "ladle"). They also referred to a vessel of this type as an *ephēbos*,²⁶ according to Zenophanes in his *Cognate Vocabulary*. Polybius in Book IX (vol. III p. 50 Buettner-Wobst) of his *History* records a river known as the Cyathus near the city of Arsinoe in Aetolia.²⁷ Hyperides uses the word *akrateron*²⁸ in his *Against Demosthenes* (p. 24 Jensen), where he writes as follows: If anyone drank *akrateron*, it upset you. The form *aniēresteron* ("more troublesome, annoying") is similar to this, as is the phrase

an *aphonesteron* ("less begrudging") stream

in Aeschylus' *Daughters of the Sun* (fr. 72). So too Epicharmus in *Pyrrha* (fr. 119) used the word *euōnesteron* ("cheaper"), while Hyperides in his *Against Demades* (fr. 86 Jensen) describes the city as *rhaidiēstera* ("more easy-going"). Plato uses *kerannuein*²⁹ ("to mix") in the *Philebus* (61b-c):³⁰ Let's pray to the gods, Protarchus, and mix (*kerannuōmen*) (some wine)! Also Alcaeus in *The Sacred Marriage* (Alc. Com. fr. 15):

³⁰ Quoted also (in a slightly less direct form) at 10.423a-b, a context in which the observations that follow are more apposite.

< . . . > κεραννύουσιν ἀφανίζουσί τε.

Ἵπερείδης Δηλιακῶ· καὶ τὸν κρατῆρα τὸν Πανιώνιον κοινῇ οἱ Ἕλληνες κεραννύουσιν. ὄνοχόουν τε παρὰ τοῖς ἀρχαίοις οἱ εὐγενέστατοι παῖδες, ὡς ὁ τοῦ Με- νελάου υἱός·

οἰνοχόει δ' υἱὸς Μενελάου κυδαλίμοιο.

καὶ Εὐριπίδης δ' ὁ ποιητῆς ἐν παισὶν ὄνοχόησε. Θεόφραστος γοῦν ἐν τῷ Περὶ Μέθης φησί· πυν- θάνομαι δ' ἔγωγε καὶ Εὐριπίδην τὸν ποιητὴν οἰνοχοεῖν
 f Ἀθήνησι τοῖς ὀρχησταῖς καλουμένοις. ὠρχοῦντο | δὲ οὔτοι περὶ τὸν τοῦ Ἀπόλλωνος νεῶν τοῦ Δηλίου τῶν πρῶτων ὄντες Ἀθηναίων καὶ ἐνεδύοντο ἱμάτια τῶν Θηραϊκῶν. ὁ δὲ Ἀπόλλων οὗτός ἐστιν ᾧ τὰ Θαργήλια ἄγουσι, καὶ διασφίζεται Φλυήσιν ἐν τῷ Δαφνηφορείῳ γραφῇ περὶ τούτων. τὰ αὐτὰ ἱστορεῖ καὶ Ἰερώνυμος ὁ Ῥόδιος Ἀριστοτέλους ὡν μαθητῆς, καὶ οὗτος ἐν τῷ Περὶ Μέθης. Σαπφώ τε ἢ καλὴ πολλαχοῦ Λάριχον τὸν
 425 ἀδελφὸν || ἐπαινεῖ ὡς οἰνοχοοῦντα ἐν τῷ πρυτανείῳ τοῖς Μυτιληναίοις. καὶ παρὰ Ῥωμαίοις δὲ οἱ εὐγε- νέστατοι τῶν παίδων τὴν λειτουργίαν ταύτην ἐκτε- λούσιν ἐν ταῖς δημοτελέσι τῶν θυσιῶν, πάντα τοὺς Αἰολεῖς μιμούμενοι, ὡς καὶ κατὰ τοὺς τόνους τῆς φωνῆς. τοσαύτη δ' ἦν ἢ τῶν παλαιότερων τρυφῇ περὶ

³¹ Cited (but not quoted) also at 1.18b; 5.192b-c.

³² Phlya was Euripides' ancestral deme, and "the Laurel-Bearer" was a cult-name of Apollo. The Thargelia festival was celebrated in Athens in late May and was common to a number of Ionian cities, hence presumably the connection to the temple specifically of Delian Apollo.

BOOK X

They mix (*kerannuousin*) (wine) and make it disappear.

Hyperides in *On Delos* (fr. 69 Jensen): And the Greeks collectively mix (*kerannuousin*) the Panionian mixing-bowl. Among the ancients, the boys from the best families used to pour the wine, as for example Menelaus' son (*Od.* 15.141):³¹

And the son of famous Menelaus poured the wine.

The poet Euripides (test. 20) was also one of the boys who poured wine. Theophrastus, at any rate, says in his *On Drunkenness* (fr. 576 Fortenbaugh = E. test. 33b): I myself have heard that the poet Euripides used to pour wine in Athens for the so-called "dancers". These were members of the most distinguished Athenian families, who danced around the temple of Delian Apollo wearing Thracian robes. This is the Apollo in whose honor they celebrate the Thargelia festival, and a painting that depicts these events is preserved in the sanctuary of the Laurel-Bearer in Phlya.³² Hieronymus of Rhodes, who was a pupil of Aristotle, tells the same story in his *On Drunkenness* (fr. 28 Wehrli). The lovely Sappho (fr. 203a) repeatedly praises her brother Larichus for pouring wine in the town-hall for the Mytileneans. Among the Romans as well, the sons of the noblest families perform this duty at public sacrifices, imitating the Aeolians in all respects, including in the accent with which they speak.³³ The luxury the ancients en-

³¹ Latin was believed by some ancient authorities to be a dialect of Greek and in particular to be most closely related to Aeolian (in which Sappho wrote); cf. Stevens, *CJ* 102 (2006/7) 115-44.

τὰς πολυτελείας ὥστε μὴ μόνον οἰνοχόους ἔχειν, ἀλλὰ καὶ οἰνόπτας. ἀρχὴ γοῦν ἐστὶν οἱ οἰνόπται παρὰ Ἀθηναίους, ἧς μνημονεύει ἐν ταῖς Πόλεσιν Εὐπόλις ἐν τούτοις: |

- b οὓς δ' οὐκ ἂν εἴλεσθ' οὐδ' ἂν οἰνόπτας πρὸ τοῦ, νυνὶ στρατηγούς < . . . >. ὦ πόλις, πόλις, ὡς εὐτυχῆς εἶ μᾶλλον ἢ καλῶς φρονεῖς.

οἱ δὲ οἰνόπται οὗτοι ἐφεώρων τὰ ἐν τοῖς δείπνοις, εἰ κατ' ἴσον πίνουσι οἱ συνόντες. καὶ ἦν ἡ ἀρχὴ εὐτελής, ὡς ὁ ῥήτωρ φησὶ Φιλίνος ἐν τῇ Κροκωνιδῶν Διαδικασίᾳ: καὶ ὅτι τρεῖς ἦσαν οἱ οἰνόπται, οἵτινες καὶ παρέιχον τοῖς δειπνοῦσι λύχνους καὶ θρυαλλίδας.

- c ἐκάλουν δὲ τινες τούτους καὶ ὀφθαλμούς. | παρὰ δὲ Ἐφεσίοις οἱ οἰνοχοοῦντες ἤθεοι τῇ τοῦ Ποσειδῶνος ἑορτῇ ταῦροι ἐκαλοῦντο, ὡς Ἀμερίας φησί. Ἕλλησπόντιοι δ' ἐπεγχύτην ὀνομάζουσι τὸν οἰνοχόον καὶ τὴν κρεανομίαν κρεωδαισίαν, ὡς φησὶ Δημήτριος ὁ Σκῆψιος ἐν ἕκτῳ καὶ εἰκοστῷ τοῦ Τρωϊκοῦ Διακόσμου. τοῖς δὲ θεοῖς οἰνοχοοῦσάν τινες ἱστοροῦσι τὴν Ἀρμονίαν, ὡς Καπίτων ἱστορεῖ ὁ ἔποποιός, Ἀλεξανδρεὺς δὲ γένος, ἐν δευτέρῳ Ἑρωτικῶν. Ἀλκαῖος δὲ καὶ τὸν Ἑρμῆν εἰσάγει αὐτῶν οἰνοχόον, ὡς καὶ Σαπφῶ λέγουσα:

- d κῆ δ' | ἀμβροσίας μὲν

³⁴ < *epencheō*, "pour in from above".

³⁵ Various portions of the same fragment are quoted at 2.39a; 11.475a; cf. 5.192c.

joyed was so extravagantly expensive that they had not just wine-pourers, but wine-inspectors. The wine-inspectors, at any rate, were a class of magistrates in Athens, and the office is mentioned by Eupolis in his *Cities* (fr. 219), in the following passage:

men you wouldn't have chosen previously as wine-
inspectors,
but are now generals . . . Oh city, city!
You're lucky rather than clever!

These wine-inspectors kept an eye on what went on at dinner parties, making sure that the guests drank equal amounts. The office was an undistinguished one, as the orator Philinus notes in his *Lawsuit Involving the Croconidae* (II, ii.219 Baiter-Sauppe); he also says that there were three wine-inspectors, who supplied the dinner-guests with lamps and wicks. Some people referred to them instead as "eyes". The young men who poured wine at the festival of Poseidon in Ephesus were known as "bulls", according to Amerias (p. 6 Hoffmann). The inhabitants of the Hellespont refer to the boy who pours wine as an *epenchtēs*,³⁴ and to the woman who divides the meat among the guests as a *kreōdaisia* ("meat-distributer"), according to Demetrius of Scepsis in Book XXVI of his *Trojan Battle-Order* (fr. 16 Gaede). Some authorities report that Harmonia pours wine for the gods, according to the epic poet Capito, whose family was from Alexandria, in Book II of the *Erotica*. But Alcaeus (fr. 447) introduces Hermes as their wine-pourer, as does Sappho (fr. 141.1-3)³⁵ when she says:

A bowl of ambrosia

κράτηρ ἐκέκρατ',
 Ἕρμαις δ' ἔλων ὄλπιw θέοισ' εἰνοχόησε.

οἱ δὲ παλαιοὶ τοὺς πρὸς ταῖς ὑπηρεσίαις ταύταις κήρυκας ἐκάλουν. Ὅμηρος:

κήρυκες δ' ἀνὰ ἄστῳ φέρον θεῶν⁴ ὄρκια πιστά,
 ἄρνε δύω καὶ οἶνον εὐφρονα, καρπὸν ἀρούρης,
 ἀσκῶ ἐν αἰγείῳ· φέρε δὲ κρητῆρα φαεινὸν
 κήρυξ Ἴδαῖος ἠδὲ χρύσεια κύπελλα.

καὶ πάλιν |

e ἀτὰρ κήρυκες ἀγανοὶ
 ὄρκια πιστὰ θεῶν σύναγον, κρητῆρι δὲ οἶνον
 μίσγον, ἀτὰρ βασιλευσιν ὕδωρ ἐπὶ χεῖρας
 ἔχευαν.

f Κλειδήμος δὲ τοὺς μαγείρους κήρυκας φησι καλεῖσθαι. καὶ τὴν Ἥβην δέ τινες ἀνέπλασαν οἰνοχοοῦσαν αὐτοῖς, ἴσως διὰ τὸ ἠβητήρια καλεῖσθαι τὰ συμπόσια. Κλεινοῦς δὲ τῆς οἰνοχόου Πτολεμαίου τοῦ βασιλέως, ἐπὶ κλην δὲ Φιλαδέλφου, μνημονεύει Πτολεμαῖος ὁ τοῦ Ἀγησάρχου | ἐν τῇ τρίτῃ τῶν Περὶ

⁴ The manuscripts of Homer have θεῶν φέρον.

³⁶ The second half of the verse is quoted also at 2.40a.

³⁷ A much fuller account of Cleidemus' speculations is preserved at 14.660a–e.

³⁸ The remark ought to follow directly on the reference to Hermes as wine-pourer in Alcaeus and Sappho above, marking the material on heralds that intervenes as drawn from a different source.

had been mixed up there,
 and Hermes picked up a vessel and poured wine
 for the gods.

The ancients referred to the individuals assigned to provide these services as heralds. Homer (*Il.* 3.245–8):

And heralds brought the gods' pledge-victims, by
 which trust is established, through the city,
 that is, two lambs and cheerful wine, crop of the
 field,³⁶

in a goatskin bag. And the herald Idaeus brought
 a shining mixing-bowl and gold goblets.

And again (*Il.* 3.268–70):

But the noble heralds
 assembled the gods' pledge-victims, by which trust is
 established, and mixed
 wine in a bowl, and poured water over the kings'
 hands.

Cleidemus (*FGRH* 323 F 5c)³⁷ claims that cooks were referred to as heralds. But some sources represented Hebe as pouring wine for them instead,³⁸ perhaps because drinking parties are referred to *hēbētēria*.³⁹ Cleino, the woman who poured wine for King Ptolemy (nicknamed Philadelphus),⁴⁰ is mentioned by Ptolemy son of Agesarchus in Book III of his *History Involving Philopator*

³⁹ Cf. *Hdt.* 2.133.4, quoted at 10.438b (although the traditional text of Herodotus has *enēbētēria*).

⁴⁰ Ptolemy II (reigned 285/3–246 BCE).

Φιλοπάτορα Ἱστοριῶν. Πολύβιος δὲ ἐν τῇ τεσσαρεσ-
καιδεκάτῃ τῶν Ἱστοριῶν καὶ ἀνδριάντας αὐτῆς ἐν
Ἀλεξανδρείᾳ ἐστάναι φησὶ κατὰ πολλὰ μέρη τῆς
πόλεως μονοχίτωνας, ῥυτὸν κρατοῦντας ἐν ταῖς χερ-
σίν.

Ἐπὶ τούτοις τοῖς λόγοις ἐκπίνων τὸ ποτήριον ὁ
Οὐλπιανὸς ἔφη· ἢ

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(A.) τήνδ' ἐγὼ

μεστήν ἅπαξ ἐπονομάσας προπίομαι
συγγενέσι πίστωμα φιλίας.

πρὸς ὃν ἔτι πίνοντα τῶν παρόντων τις προσέθηκε τὰ
λειπόμενα ἰαμβεῖα·

πιῶν ἐρῶ

τὰ λοιπά· πνίγομαι γάρ. (B.) ἀλλ' ἐπιρρόφει.

καὶ ὁ Οὐλπιανὸς ἐκπιῶν ἔφη· ταῦτα μὲν Κλέαρχος ἐν
Κιθαρῳδῷ. ἐγὼ δὲ κατὰ τοὺς Ἀμφιδος Ἐρίθους παρα-
κελεύομαι·

ὁ παῖς σοβείτω τοῖς ποτηρίοις συχνούς.

καί· |

- b πῖμπλα σὺ μὲν ἐμοί, σοὶ δ' ἐγὼ δώσω πιεῖν·
ἀμυγδαλῇ μὲν παιζέτω παρ' ἀμυγδαλῆν.

ταῦτα δ' ἔφη Ξέναρχος ἐν Διδύμοις. αἰτούντων οὖν

⁴¹ Cleino is otherwise unknown. But her position as Ptolemy's wine-pourer is unusual enough that, given his appreciation of her physical beauty (cf. the report from Polybius that follows), the historian must have mentioned her as one of the king's lovers; cf. 13.577f.

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(FGrH 161 F 3).⁴¹ Polybius in Book XIV (11.2) of his *History* reports that statues of her wearing nothing but a tunic and holding a drinking-horn in her hands stood in Alexandria in many parts of the city.⁴²

After he made these remarks, Ulpian began to drain his cup and said:

(A.) After I recite their names,
I'm going to drink this cup full of wine as a toast
that represents a pledge of my affection for my
relatives.

While he was still drinking, one of the other guests responded by adding the rest of the iambic passage:

And after I empty it, I'll tell you
the rest; because I'm choking. (B.) Well—bottoms
up!

After he finished his drink, Ulpian said: Clearchus (said) this in *The Citharode* (fr. 1). But I have some advice drawn from Amphis' *Day-Laborers* (fr. 18):

Let the slave drive us on repeatedly with the cups!

And:

You fill a cup for me, and I'll give you a drink!
Let the almonds play side-by-side!

Xenarchus said this in *Twins* (fr. 3). Some members of the

⁴² The same passage is quoted at 13.576f (in the course of a discussion specifically of Ptolemy's appreciation of beautiful women).

τῶν μὲν πλέον οἴνου, τῶν δὲ ἴσον ἴσῳ φασκόντων
κίρνασθαι, καὶ εἰπόντος τινὸς Ἄρχιππον εἰρηκέναι ἐν
δευτέρῳ Ἀμφιτρύωνι·

τίς ἐκέρασε σφῶν, ᾧ κακόδαιμον, ἴσον ἴσῳ;
καὶ Κρατῖνος ἐν Πυτίνῃ·

- τὸν δ' ἴσον ἴσῳ φέροντ'. ἐγὼ δ' ἐκτῆκομαι,
c ἔδοξε πᾶσι λέγειν περὶ τῶν κράσεων | τῶν παρὰ τοῖς
ἀρχαίοις. καὶ τινος εἰπόντος ὅτι Μένανδρος ἐν Ἡρωί
ἔφη·

χοῦς κεκραμένου
οἴνου· λαβὼν ἔκπιθι τοῦτον,

ὁ Δημόκριτος ἔφη· Ἡσίοδος μὲν, ᾧ ἑταῖροι, παραινεῖ
τρὶς ὕδατος προχέειν, τὸ δὲ τέτρατον ἰέμεν οἴνου.

δι' ὃν καὶ Ἀναξίλας ἐν Νηρεῖ ἔφη·

καίτοι πολὺ γ' ἐστ' ἡδίων· οὐ γὰρ ἂν ποτε
ἔπινον <ἂν> τρὶς ὕδατος, οἴνου δ' ἐν μόνον.

Ἄλεξις δ' ἐν Τιθηῇ ἔτι σωφρονικώτερον κερνάει
παρακελεύεται· |

- d (A.) ἰδού, πάρεστιν οἶνος· οὐκοῦν ἐγχείω
† κρίτωνα †; (B.) πολὺ βέλτιον ἓνα καὶ τέτταρας.

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group requested more wine, while others asked for it to be mixed one-to-one; and after someone observed that Archippus says in *Amphitryon II* (fr. 2):

Which of them mixed the wine one-to-one, you
bastard?,

and that Cratinus says in *The Wine-Flask* (fr. 196):

wine that can take being mixed one-to-one; but I'm
wasting away,

everyone agreed to discuss how the ancients mixed their wine. When one person observed that Menander said in *The Hero* (fr. 4 Sandbach):

a pitcher of mixed
wine; take it and drink it up!,

Democritus said: Hesiod (*Op.* 596), my friends, advises us

to pour three parts of water, and put in the fourth of
wine.

Anaxilas in *Nereus* (fr. 23) was alluding to him when he said:

even though it's a lot more delicious; because I'd
never
drink three parts of water and only one of wine.

But Alexis in *The Wet-Nurse* (fr. 228) encourages us to mix it even more moderately:

(A.) Look—here's some wine; should I pour it in
[corrupt]? (B.) One-to-four's a lot better.

(A.) ὕδαρῆ λέγεις· ὅμως δὲ ταύτην ἐκπιῶν
 † λέγε τι καὶ † διατριβὴν τε τῷ πότῳ
 ποιῶμεν.

καὶ Διοκλῆς ἐν Μελίσσαις·

(A.) πῶς δὲ καὶ κεκραμένον
 πίνειν τὸν οἶνον δεῖ με; (B.) τέτταρα καὶ δύο.

ἡ δ' οὖν κράσις αὕτη παρὰ τὸ ἔθος οὔσα ἐπέμνησε
 τάχα καὶ τὴν θρυλουμένην παροιμίαν·

ἡ πέντε πίνειν ἢ τρεῖς ἢ μὴ τέτταρα·

e ἡ γὰρ δύο πρὸς ἑπέντε πίνειν φασι δεῖν ἢ ἓνα πρὸς
 τρεῖς. περὶ δὲ ταύτης τῆς κράσεως Ἴων ὁ ποιητὴς ἐν
 τῷ Περὶ Χίου φησὶν ὅτι εὐρών ὁ μάντις Παλαμῆδης
 ἐμαντεύσατο πλοῦν ἔσεσθαι τοῖς Ἑλλησι πίνουσιν
 τρεῖς πρὸς ἓνα κυάθους. οἱ δ' ἐπιτεταμένως χρώμενοι
 τῷ ποτῷ δύο οἴνου ἔπινον πρὸς πέντε ὕδατος. Νικο-
 χάρης γοῦν ἐν Ἀμυμώνῃ πρὸς τοῦνομα παίζων ἔφη·

f Οἰνόμαος ἢ οὔτος, χαῖρε· πέντε καὶ δύο,
 καὶ γὰρ τε καὶ σὺ συμπόται γενοίμεθα.

τὰ παραπλήσια εἶρηκε καὶ ἐν Δημνίαις. Ἀμειφίας δ' ἐν
 Ἀποκοτταβίζουσιν· † ἐγὼ δὲ Διόνυσος πᾶσιν ὑμῖν εἰμὶ
 πέντε καὶ δύο. † Εὐπόλις Αἰξί·

Διόνυσε χαῖρε· μὴ τι πέντε καὶ δύο;

⁴³ Sc. to Troy.

⁴⁴ The first element in the other man's name is *oinos* ("wine"), hence the speaker's enthusiasm at having met him.

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(A.) That's a watery mixture you're describing. But all
the same, after you drink this
† say something and † and let's get busy
drinking!

Also Diocles in *Honey-Bees* (fr. 7):

(A.) How should I mix
the wine I'm drinking? (B.) Four-to-two.

Because this proportion was unusual, it immediately reminded us of the well-known proverb (adesp. com. fr. *732):

Drink either five or three, but at any rate not four.

Because people claim that you should drink either five-to-two or three-to-one. As for the latter proportion, the poet Ion in his *On Chios* (*FGrH* 392 F 2) claims that after the seer Palamedes discovered it, he prophesied that the Greeks would have a successful voyage⁴³ if they drank three ladles (of water) for each one (of wine). People who were drinking hard, on the other hand, used to consume two parts of wine to five of water. Nicochares in *Amymon* (fr. 2), for example, played on a character's name and said:

Hey Oenomaus⁴⁴—greetings! Five-to-two;
let's you and me become drinking buddies.

He says something similar in *Lemnian Women* (fr. 16). Amipsias in *Cottabus-Players* (fr. 4, unmetrical): † But I am Dionysus for all of you five-to-two. † Eupolis in *Nanny-Goats* (fr. 6):

Greetings, Dionysus! Maybe five-to-two?

Ἑρμῆπος Θεοῖς·

ἔπειθ' ὅταν πινώμεθ' ἢ διψώμεθα,
 427 εὐχόμεθα πρὸς τοῦθ' † ὁ οἶνος ωκαιρας γενου ||
 οὐκ ἄστου καὶ πηλουγω † φέρω παίζων ἅμα
 καυθεῖς γεγένηται τοῦτο πέντε καὶ δύο.

παρὰ δὲ Ἀνακρέοντι εἰς οἴνου πρὸς δύο ὕδατος·

ἄγε δὴ φέρ' ἡμῖν ὦ παῖ
 κέλεβην, ὅκως ἄμυστιν
 προπίω, τὰ μὲν δέκ' ἐγχείας
 ὕδατος, τὰ πέντε δ' οἴνου
 κυάθους ὡς ἂν † ὑβριστιῶς †
 ἀνὰ δηῦτε βασσαρήσω.

καὶ προελθὼν τὴν ἀκρατοποσίαν Σκυθικὴν καλεῖ πό-
 σιν·

ἄγε δηῦτε μηκέτ' οὕτω
 πατάγω τε κάλαλητῶ
 b Σκυθικὴν πόσιν | παρ' οἴνω
 μελετῶμεν, ἀλλὰ καλοῖς
 ὑποπίνουτες ἐν ὕμνοις.

καὶ Λακεδαιμόνιοι δ', ὡς φησιν Ἡρόδοτος ἐν τῇ ἕκτῃ,
 Κλεομένη τὸν βασιλέα Σκύθαις ὁμιλήσαντα καὶ
 ἀκρατοπότην γενόμενον ἐκ τῆς μέθης φασὶ μανῆναι.
 καὶ αὐτοὶ δ' οἱ Λάκωνες ὅταν βούλωνται ἀκρατέστερον
 πίνειν, ἐπισκυθίσαι λέγουσι. Χαμαιλέων γοῦν ὁ Ἡρα-
 κλεώτης ἐν τῷ Περὶ Μέθης περὶ τούτων οὕτως γράφει·

⁴⁵ A slightly shorter version of the fragment is quoted at 11.475c. ⁴⁶ Cf. 11.499f. ⁴⁷ Cleomenes I (Poralla #436), reigned c.520–490 BCE. Cf. 10.436e.

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Hermippus in *Gods* (fr. 24):

Then whenever we drink or we're thirsty,
we pray to this † the wine [corrupt]
not [corrupt] and [corrupt] † I bring, joking that
when it
got hot, it turned into five-to-two.

But in Anacreon (*PMG* 356(a))⁴⁵ the mixture is one part wine to two parts water:

Come on, slave—bring us
a pot, so I can drink a toast
without pausing to breathe, after I pour in ten
ladles of water, followed by five of
wine, letting me † violently †
turn into a drunken madman.

And further on (*PMG* 356(b)) he refers to consuming un-mixed wine as “Scythian drinking”:⁴⁶

Come on—let's not practice
Scythian drinking any longer,
while we're consuming wine, with banging
and shouting; instead, let's drink a bit
to the accompaniment of beautiful hymns.

According to Herodotus in Book VI (84.1), the Spartans too claim that after their king Cleomenes⁴⁷ spent time with some Scythians and took up drinking unmixed wine, his drunkenness drove him crazy. And whenever the Spartans themselves want to drink particularly strong wine (*akrates-teron*), they say that they are drinking Scythian style. Chamaeleon of Heracleia in his *On Drunkenness* (fr. 10 Wehrli), at any rate, writes the following about them: since

c ἐπεὶ καὶ Κλεομένη τὸν Σπαρτιάτην φασὶν οἱ Λάκωνες
μανῆναι διὰ τὸ Σκύθαις ὀμιλήσαντα | μαθεῖν ἀκρα-
τοποτεῖν. ὅθεν ὅταν βούλωνται πιεῖν ἀκρατέστερον,
“ἐπισκύθισον” λέγουσιν. Ἀχαιοὺς δ’ ἐν Αἴθωνι σατυ-
ρικῶ τοὺς σατύρους ποιεῖ δυσχεραίνοντας ἐπὶ τῷ
ὑδαρῇ πίνειν καὶ λέγοντας·

(A.) μῶν Ἀχελῶος ἦν κεκραμένος πολὺς;

(B.) ἀλλ’ οὐδὲ λείξαι τοῦδε τῷ γένει θέμις.

(A.) καλῶς μὲν οὖν † ἄγειν σκύθη † πιεῖν.

d Ἦσαν δ’ αἱ τῶν ἀκρατοποτῶν ἐπιχύσεις, ὡς φησι
Θεόφραστος ἐν τῷ Περὶ Μέθης, οὐ παλαιαί· ἀλλ’ ἦν
ἀπ’ ἀρχῆς τὸ μὲν σπένδειν ἀποδοδεμένον τοῖς θεοῖς, ὁ
δὲ κότταβος τοῖς ἐρωμένοις. ἐχρῶντο γὰρ ἐπιμελῶς τῷ
κοτταβίζειν ὄντος τοῦ παιγνίου Σικελικοῦ, καθάπερ
καὶ Ἀνακρέων ὁ Τήμιος πεποίηκε·

Σικελὸν κότταβον ἀγκύλη † δαΐζων †.

διὸ καὶ τὰ σκολιὰ καλούμενα μέλη τῶν ἀρχαίων
ποιητῶν πλήρη ἐστὶ λέγω δ’ οἶον καὶ Πίνδαρος πε-
ποίηκε·

χάριτάς τ’ Ἀφροδισίων ἐρώτων,
ὄφρα σὺν Χειμάρῳ μεθύων Ἀγαθωνίδα
βάλω κότταβον.

⁴⁸ The longest Greek river; it ran between Acarnania and Aetolia, and empties into the Ionian Sea at the extreme northwest end of the Gulf of Corinth.

⁴⁹ A drinking game that involved tossing wine-lees at a target; discussed at length at 15.665d–8f.

⁵⁰ Sc. of references to cottabus and love together (see above), the preceding remark about the Sicilian origins of the game hav-

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the Spartans claim that Cleomenes the Spartiate went crazy because he spent time with Scythians and learned to drink unmixed wine. As a consequence, whenever they want to drink particularly strong wine (*akratesteron*), they say "Mix it Scythian style!" Achaeus in the satyr play *Aethon* (*TrGF* 20 F 9) represents the satyrs as being unhappy about drinking watery wine and saying:

(A.) A lot of Acheloüs⁴⁸ wasn't mixed into it, was it?

(B.) Our family's not allowed even to soil our tongues with this!

(A.) Well, then, it's alright † to bring Scythian † to drink.

According to Theophrastus in his *On Drunkenness* (fr. 570 Fortenbaugh), it was not the ancient practice to pour toasts while drinking unmixed wine. Instead, the initial libations were reserved for the gods, while *cottabus*⁴⁹ was for the people you were in love with. Because they devoted considerable attention to *cottabus*, which was a Sicilian game, according to a passage of Anacreon of Teos (*PMG* 415):

† dividing † the Sicilian *cottabus* with his wrist.

This is why the lyrics of the ancient poets known as *skolia* are full (of this).⁵⁰ I am referring to passages like the one composed by Pindar (fr. *128):

and the pleasures of physical love,
so that I can get drunk with Cheimaros and throw
cottabus for Agathonidas.

ing been inserted from a different source. For *skolia*, see 15.693f-6d.

e τοῖς δὲ τετελευτηκόσι τῶν φίλων | ἀπένεμον τὰ πίπτον-
τα τῆς τροφῆς ἀπὸ τῶν τραπεζῶν. διὸ καὶ Εὐριπίδης
περὶ τῆς Σθeneβοίας φησίν, ἐπειδὴ νομίζει τὸν Βελ-
λεροφόντην τεθνάναι·

πεσὸν δέ νιν λέληθεν οὐδὲν ἐκ χερός,
ἀλλ' εὐθύς αὐδᾶ· “τῷ Κορινθίῳ ξένῳ.”

Οὐκ ἐμέθνον δ' οἱ πάλαι, ἀλλὰ καὶ Πιπτακὸς Περι-
άνδρῳ τῷ Κορινθίῳ παρήγει μὴ μεθύσκεσθαι μηδὲ
f κωμάζειν, “ἴν”, ἔφη, “μὴ γνωσθῆς | οἶος ὢν τυγχάνεις,
ἀλλ' οὐχ οἶος προσποιῆ.”

κάτοπτρον (γὰρ) εἶδους χαλκός ἐστ', οἶνος δὲ
νοῦ.

διὸ καὶ καλῶς οἱ παροιμαζόμενοι λέγουσι τὸν οἶνον
οὐκ ἔχειν πηδάλια. Ξενοφῶν γοῦν ὁ Γρύλου παρὰ
Διονυσίῳ ποτὲ τῷ Σικελιώτῃ πίνειν ἀναγκάζοντος τοῦ
οἰνοχόου προσαγορεύσας ὀνομαστὶ τὸν τύραννον, “τί
428 δῆ,” ἔφη, “ὦ Διονύσιε, ἢ οὐχὶ καὶ ὁ ὀψοποιὸς ἀγαθὸς
ὢν καὶ ποικίλος ἀναγκάζει ἡμᾶς εὐχουμένους ἐσθίειν
καὶ μὴ βουλομένους, ἀλλὰ κοσμίως ἡμῖν παρατίθησι
τὴν τράπεζαν σιγῶν;” καὶ ὁ Σοφοκλῆς δὲ ἐν σατυρικῷ
φησιν ὡς ἄρα

⁵¹ Stheneboea was the wife of King Proetus of Tiryns, but fell in love with Bellerophon, a visitor from Corinth. When Bellerophon refused to sleep with her, she accused him of rape, and he was sent off to King Iobates of Lycia with orders that a way be found to assure his death. The second verse of the fragment is parodied at Cratin. fr. 299.4 (quoted at 11.782e).

⁵² Pittacus of Mitylene (c.650–570 BCE) was a politician and one of the traditional Seven Sages, as was the less savory Periander of Corinth (tyrant c.627–587 BCE).

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They dedicated the bits of food that fell off the table to their dead friends. This explains what Euripides (fr. 664) says about Stheneboea, when she believes that Bellerophon is dead:⁵¹

She notices every crumb that drops from her hand,
and immediately says: "For the Corinthian stranger!"

People did not get drunk in the old days, and Pittacus in fact advised Periander of Corinth not to get drunk or become involved in wild parties, "So that no one realizes", he said, "the sort of person you actually are, letting you pretend to be the sort of person you aren't."⁵² For (A. fr. 393)

Bronze reflects your appearance, but wine reflects
the mind.⁵³

This is why people who like to quote proverbs are right to say that wine lacks rudders (Strömberg p. 30). When Xenophon the son of Gryllus,⁵⁴ at any rate, was visiting Dionysius of Sicily once, and the wine-pourer tried to force him to drink, he addressed the tyrant by name and said: "Why is it, Dionysius, that your chef, who's talented and inventive, doesn't force us to eat when we're at a feast and don't want anything, but instead keeps quiet and calmly sets the table beside us?" Sophocles as well says in a satyr play (fr. 735) that in fact

⁵³ The fragment is assigned to Aeschylus by Stobaeus.

⁵⁴ I.e. the famous Xenophon of Athens (FAA 734300). The Dionysius in question may well be Dionysius II (tyrant of Syracuse 367–357 BCE), who was both interested in philosophy and a heavy drinker, in which case the anecdote belongs to the final years of Xenophon's life.

ATHENAEUS

τὸ πρὸς βίαν
 πίνειν ἴσον πέφυκε τῷ διψῆν κακόν.

ὅθεν εἴρηται καὶ τὸ οἶνος ἄνωγε γέροντα καὶ οὐκ
 ἐθέλοντα χορεύειν. Σθένελός τε ὁ ποιητῆς οὐ κακῶς
 εἴρηκεν·

οἶνος καὶ φρονέοντας ἐς ἀφροσύνην ἀναβάλλει. |

b ὁ δὲ Φωκυλίδης ἔφη·

χρῆ δ' ἐν συμποσίῳ κυλίκων περινισομενάων
 ἡδέα κοτίλλοντα καθήμενον οἰνοποτάζειν.

ἔτι δὲ καὶ νῦν τοῦτο παραμένει παρ' ἐνίοις τῶν Ἑλ-
 λήνων. ἐπεὶ δὲ τρυφᾶν ἤρξαντο καὶ χλίδησαι⁵, κατερ-
 ρύησαν ἀπὸ τῶν δίφρων ἐπὶ τὰς κλίνας καὶ λαβόντες
 σύμμαχον τὴν ἀνάπαυσιν καὶ ραστώνην ἀνειμένως
 ἤδη καὶ ἀτάκτως ἐχρῶντο τῇ μέθῃ, ὀδηγούσης οἶμαι
 τῆς παρασκευῆς εἰς τὰς ἡδονάς. διὸ καὶ Ἡσίοδος ἐν
 ταῖς Ἑοίαις εἶπεν |

c οἶα Διώνυσος δῶκ' ἀνδράσι χάρμα καὶ ἄχθος.
 ὅστις ἄδην πίνῃ, οἶνος δέ οἱ ἔπλετο μάργος,
 σὺν δὲ πόδας χεῖράς τε δέει γλώσσάν τε νόον τε
 δεσμοῖς ἀφράστοισι, φιλεῖ δέ ἐ μαλθακὸς ὕπνος.

καὶ Θεόγνις δέ φησιν⁶

ἦκω δ' ὡς οἶνος χαριέστατος ἀνδρὶ πεπόσθαι
 οὔτε τι νήφων εἴμ' οὔτε λίαν μεθύων.

⁵ χλίδησαι Olson: χλιδῶσι A

⁶ The version of the text preserved by Athenaeus varies widely from the traditional one preserved in the manuscripts and printed by West.

BOOK X

being forced to
drink is just as bad as being thirsty.

This is the source of the saying that wine encourages an old man to dance even when he does not want to.⁵⁵ The poet Sthenelus (*TrGF* 32 T 4 = *SH* 736) was not wrong to say:

Wine drives even thoughtful people to thoughtless
behavior.

And Phocylides (fr. 14 Diehl³) said:

As the cups are going around at a party, you should
sit there and chatter pleasantly as you drink your
wine.

This is still the custom even today among some Greeks. But when they began to live a pampered, luxurious life-style, they slipped off their chairs onto couches; made relaxation and leisure their allies; and began to get drunk in a careless, sloppy way, being led into hedonism, in my opinion, by their possessions. This is why Hesiod in the *Ehoiai* (fr. 239) said:

Just as Dionysus gave men both pleasure and trouble.
If someone drinks as much as he wants, the wine
assaults him like a madman,
and wraps his feet, hands, tongue, and mind
in invisible bonds, and soft sleep welcomes him.

Theognis (477–86) as well says:

I have come like wine a man is delighted to drink;
I am not the least bit sober, but neither am I too
drunk.

⁵⁵ Cf. Eriph. fr. 1 (quoted at 4.134c); Macar. 6.25.

ὅς δ' ἂν ὑπερβάλλῃ πόσιος μέτρον, οὐκέτ'
ἐκείνος |

- d τῆς αὐτοῦ γνώμης καρτερὸς οὐδὲ νόου
μυθεῖται δ' ἀπάλαμνα, τὰ νήφοσι γίγνεται
αἰσχροῦ,
αἰδεῖται δ' ἔρδων οὐδὲν ὅταν μεθύῃ,
τὸ πρὶν ἐὼν σώφρων τε καὶ ἥπιος. ἀλλὰ σὺ
ταῦτα
γιγνώσκων μὴ πῖν' οἶνον ὑπερβολάδην,
πρὶν μεθύειν ἄρξῃ δ', ἀπανίστασο, μὴ σε
βιάσθω
γαστήρ ὥστε κακὸν λάτριον ἐφημέριον.

- e Ἀνάχαρσις τε ὁ σοφὸς ἐπιδεικνύμενος τὴν τῆς ἀμ-
πέλου δύναμιν τῷ τῶν Σκυθῶν βασιλεῖ καὶ τὰ κλή-
ματα | αὐτῆς δεκνὺς ἔλεγεν ὡς εἰ μὴ καθ' ἕκαστον
ἔτος ἔτεμονοι οἱ Ἕλληνες τὴν ἀμπελον, ἤδη καὶ ἐν
Σκύθαις ἦν.

- Οὐ καλῶς δὲ οἱ πλάττοντες καὶ γράφοντες τὸν
Διόνυσον, ἔτι τε οἱ ἄγοντες ἐπὶ τῆς ἀμάξης διὰ μέσης
τῆς ἀγορᾶς οἰνωμένον ἐπιδείκνυνται γὰρ τοῖς θεαταῖς
ὅτι καὶ τοῦ θεοῦ κρείττων ἐστὶν ὁ οἶνος. καίτοι γ' οὐδ'
ἂν, οἶμαι, ἄνθρωπος σπουδαῖος τοῦθ' ὑπομείνειεν. εἰ δ'
ὅτι κατέδειξεν ἡμῖν τὸν οἶνον, διὰ τοῦτο ποιούσιν
f αὐτὸν οὕτως διακείμενον, δῆλον ὅτι καὶ τὴν | Δήμητρα
θερίζουσαν ἢ ἐσθίουσαν ποιήσουσιν. ἐπεὶ καὶ τὸν
Αἰσχύλον ἐγὼ φαίην ἂν τοῦτο διαμαρτάνειν· πρῶτος

⁵⁶ A legendary Scythian wise man, mentioned already by Herodotus (4.46.1, 76-7); cf. 4.159c; 10.437f-8a, 445f; 14.613d.

⁵⁷ For Scythia as a land without grapevines, cf. Antiph. fr. 58 (quoted at 10.441d). But the Scythians certainly enjoyed wine when they imported it from elsewhere (10.427a-c).

BOOK X

If someone drinks more than is appropriate, he is no longer
in control of his thoughts and his mind;
he makes foolish remarks that embarrass sober people,
and his behavior is shameless when he is drunk,
even if he was previously sensible and gentle. But since you understand
this, do not drink excessive amounts of wine;
get up and leave before you start feeling drunk, so that your stomach
does not turn on you, as if you were a low-born day-laborer.

When the wise Anacharsis⁵⁶ (fr. A24 Kindstrand) explained the power of the grapevine to the Scythian king, he showed him its tendrils and said that if the Greeks did not cut their vines back every year, they would already have made their way to Scythia.⁵⁷

The sculptors and painters who represent Dionysus as intoxicated are making a mistake, as are the people who drag him through the middle of the marketplace on a wagon in the same condition;⁵⁸ because they are sending a message to the audience that the god is less powerful than his wine. No serious person, I am convinced, would accept this. And if (the claim is) that they represent him in this condition because he taught us about wine, they will obviously want to represent Demeter as harvesting or eating grain! Since I would say that Aeschylus (test. 117a) makes

⁵⁸ Sc. as part of a festival procession in honor of the god.

γὰρ ἐκεῖνος καὶ οὐχ, ὡς ἔνιοί φασιν, Εὐριπίδης παρ-
 ἤγαγε τὴν τῶν μεθύοντων ὄψιν εἰς τραγωδίαν· ἐν γὰρ
 τοῖς Καβείροις εἰσάγει τοὺς περὶ τὸν Ἰάσονα μεθύ-
 οντας. ἃ δ' αὐτὸς ὁ τραγωδιοποιὸς ἐποίει, ταῦτα τοῖς
 ἤρωσι περιέθηκε· μεθύων γοῦν ἔγραφε τὰς τραγωδίας.
 διὸ καὶ Σοφοκλῆς αὐτῷ μεμφόμενος ἔλεγεν ὅτι “ὦ
 Αἰσχύλε, εἰ καὶ τὰ δέοντα ποιεῖς, ἀλλ' οὖν οὐκ εἰδώς γε
 ποιεῖς,” ὡς ἱστορεῖ Χαμαιλέων ἐν τῷ Περὶ Αἰσχύλου.
 429 ἀγνοοῦσί τε οἱ λέγοντες πρῶτον Ἐπίχαρμον ἢ ἐπὶ τὴν
 σκηνὴν παραγαγεῖν μεθύοντα, μεθ' ὃν Κράτητα ἐν
 Γείτοσι. καὶ Ἀλκαῖος δὲ ὁ μελοποιὸς καὶ Ἀριστοφάνης
 ὁ κωμωδιοποιὸς μεθύοντες ἔγραφον τὰ ποιήματα, πολ-
 λοὶ δὲ καὶ ἄλλοι μεθυσκόμενοι λαμπρότερον ἐν τῷ
 πολέμῳ ἠγωνίσαντο. παρὰ δὲ Λοκροῖς τοῖς Ἐπιζεφυ-
 ρίοις εἴ τις ἄκρατον ἔπιε μὴ προστάξαντος ἰατροῦ
 θεραπείας ἔνεκα, θάνατος ἦν ἢ ζημία Ζαλεύκου τὸν
 νόμον θέντος. παρὰ δὲ Μασσαλιήταις ἄλλος νόμος
 τὰς γυναῖκας ὑδροποτεῖν. ἐν δὲ Μιλήτῳ ἔτι καὶ νῦν
 b φησι Θεόφραστος ἢ τοῦτ' εἶναι τὸ νόμιμον. παρὰ δὲ
 Ῥωμαίοις οὔτε οἰκέτης οἶνον ἔπιεν οὔτε γυνὴ ἐλευ-
 θέρα οὔτε τῶν ἐλευθέρων οἱ ἔφηβοι μέχρι τριάκοντα
 ἐτῶν. ἄτοπος δὲ ὁ Ἀνακρέων ὁ πάσαν αὐτοῦ τὴν
 ποίησιν ἐξαρτήσας μέθης· τῇ γὰρ μαλακία καὶ τῇ

⁵⁹ Cf. Radt on Aeschylus' *Cabeiroi* (*TrGF* III p. 214).

⁶⁰ A condensed (epitomized) version of the same material is preserved at 1.22a–b.

⁶¹ According to Arist. *Po.* 1449b5–9 (drawing on what hard evidence, if any, we do not know), Crates' new, structurally more sophisticated style of comedy was directly dependent on the work of the Sicilian poets.

this mistake; because he—and not Euripides, as some authorities assert—was the first to bring the spectacle of drunks onto the tragic stage, given that he brings Jason's companions onstage drunk in his *Cabeiroi*.⁵⁹ The tragic poet attributed the same behavior to his heroes as he indulged in himself; at any rate, he used to write his tragedies drunk, which is why Sophocles (test. 52a) criticized him and said: "Aeschylus, even if you find the right words, you do so unconsciously," according to Chamaeleon in his *On Aeschylus* (fr. 40a Wehrli).⁶⁰ Those who claim that Epicharmus, followed by Crates in *Neighbors*,⁶¹ was the first to bring a drunk on stage, are similarly ill-informed.⁶² The lyric poet Alcaeus and the comic poet Aristophanes also produced their poetry while drunk, and many other men fought more brilliantly in war when drunk. In Epizypherian Locris, if anyone drank unmixed wine without a doctor requiring him to do so for medicinal purposes, the penalty was death; the law was proposed by Zaleucus.⁶³ In Massilia there is a different law, which specifies that women are to drink nothing but water; this is still the custom even today in Miletus, according to Theophrastus (fr. 579b Fortenbaugh). In Rome no slave or free woman used to drink wine, and neither did any free boy under the age of 30. Anacreon, who connected all his poetry to drunkenness, is an unusual case; he is maligned for surrendering

⁶² The testimonium (like the mention of Aristophanes in the sentence that follows) is omitted in Kassel–Austin.

⁶³ Zaleucus (mid-7th century BCE) was the great lawgiver of Epizypherian Locris and was famous for his severity. Ael. *VH* 2.37–8 appears to be drawing on the same source (through the description of Roman drinking habits).

τρυφή ἐπιδοὺς ἑαυτὸν ἐν τοῖς ποιήμασι διαβέβληται, οὐκ εἰδότες τῶν πολλῶν ὅτι νήφων ἐν τῷ γράφειν καὶ ἀγαθὸς ὢν προσποιεῖται μεθύειν οὐκ οὔσης ἀνάγκης.

Οἱ δὲ ἀγνοοῦντες τὴν τοῦ οἴνου δύναμιν τὸν Διόνυσον φάσκουσιν μανιῶν εἶναι αἴτιον τοῖς ἀνθρώποις, | βλασφημοῦντες οὐ μετρίως. ὅθεν ὁ Μελαν-
c
ιπίδης ἔφη·

πάντες δ' ἀπεστύγεον ὕδωρ
τὸ πρὶν ἔοντες αἰδρίες οἴνου·
τάχα δὴ τάχα τοὶ μὲν οὖν ἀπωλλύοντο,
τοὶ δὲ παράπληκτον χέρον ὀμφάν.

Ἄριστοτέλης δ' ἐν τῷ Περὶ Μέθης φησὶν· εἰ ὁ οἶνος μετρίως ἀφεψηθείη, πινόμενος ἦττον μεθύσκει τὴν γὰρ δύναμιν ἀφεψηθέντος αὐτοῦ ἀσθενεστέραν γίνεσθαι. μεθύσκονται τε, φησὶν, οἱ γεραίτεροι τάχιστα δι' ὀλιγότητα καὶ ἀσθένειαν τοῦ περὶ αὐτοὺς ἐννάρ-
d
χοντος φύσει θερμοῦ. καὶ οἱ παντελῶς δὲ | νέοι τάχιον μεθύσκονται διὰ τὸ πλῆθος τοῦ ἐννάρχοντος θερμοῦ· τῷ γὰρ ἐκ τοῦ οἴνου προσγινομένῳ κρατοῦνται ῥαδίως. μεθύσκονται δὲ καὶ τοῖς ἀλόγοις ζῴοις ὅς μὲν σταφυλῆς στεμφύλων χορτασθέντες καὶ τὸ τῶν κοράκων καὶ τῶν κυνῶν γένος τὴν οἰνούτταν καλουμένην φαγόντα βοτάνην, πίθηκος δὲ καὶ ἐλέφας πιόντες οἶνον. διὸ καὶ τὰς θήρας ποιοῦνται τῶν πιθήκων καὶ τῶν κοράκων μεθυσθέντων, τῶν μὲν οἴνω, τῶν δὲ τῆ οἰνούττα.

τὸ δ' ἐνδελεχῶς μεθύειν,

BOOK X

himself to effeminate luxury in his poetry, but most people are unaware that he was sober when he composed, and merely pretended to be drunk, despite being a decent person, when there was no need to do so.

Those who misunderstand the power of wine claim that Dionysus is responsible for people going insane, which is an extraordinarily blasphemous assertion. This is why Melanippides (*PMG* 760) said:

They all came to despise water,
despite having previously known nothing of wine;
and very very soon some of them died,
while others began to talk like lunatics.

Aristotle says in his *On Drunkenness* (fr. 669): If wine is boiled down a bit, it is less intoxicating when consumed; because its strength is reduced when it is boiled. Older people, he claims, get drunk more rapidly, because they have less natural heat inside them and the heat is weaker. The very young, on the other hand, get drunk quite rapidly because of the large amount of heat inside them; for they are easily overpowered by the additional heat that comes from the wine. Of the irrational animals, pigs get drunk when fed grape pomace, as do ravens and dogs when they eat the plant known as *oinoutta*,⁶⁴ and monkeys and elephants when they drink wine. This is why people hunt monkeys and ravens when the animals are drunk, the former on wine, the latter on *oinoutta*.

But what pleasure is there,

⁶⁴ Cognate with *oinos* ("wine").

BOOK X

says Crobylus in *The Woman Who Was Trying to Leave Her Husband*⁶⁵ (fr. 3),

in being constantly drunk,
if it means depriving yourself, while you're still alive,
of the ability to think clearly,
which is our best natural feature?

Alexis as well says in the revised version of his *The Phrygian* (fr. 257):

If we had the hangover before
we got drunk, no one would ever consume
more wine than he should. But as it is, we
don't expect there to be any penalty for
getting drunk, so we readily drink unmixed wines.

Aristotle (fr. 670) claims that if as little as three cups of what is referred to as Samagorean wine is mixed (with water), it can get more than 40 men drunk.

After he completed these remarks and had a drink, Democritus said: If anyone wants to object to anything I have said, let him step forward! Because the response he will get is, to quote Evenus (fr. 1.4 West²):⁶⁶

You can think that, but I think something else!

But since I digressed in my discussion of ancient mixing-proportions, I will return to my main topic, taking to heart the comment of the lyric poet Alcaeus (fr. 346.4), who says somewhere:⁶⁷

Mix it one-to-two, and pour it in the cup!

⁶⁷ The entire fragment is quoted at 10.430c-d, and most of it appears again at 11.481a.

ἐν τούτοις γάρ τινες οὐ τὴν κρᾶσιν οἴονται λέγειν αὐτόν, ἀλλὰ σωφρονικὸν ὄντα καθ' ἓνα κύαθον⁷ πίνειν καὶ πάλιν κατὰ δύο. τοῦτο δὲ ὁ Ποντικὸς Χαμαιλέων ἐκδέδεκται τῆς Ἀλκαίου φιλοινίας ἀπείρως ἔχων. κατὰ γὰρ πᾶσαν ὥραν καὶ πᾶσαν περίστασιν πίνων ὁ ποιητῆς οὗτος εὐρίσκεται· χειμῶνος μὲν ἐν τούτοις·

b ὕει μὲν ὁ Ζεὺς, ἐκ δ' ὀράνω μέγας
χειμῶν, πεπάγαισιν δ' ὑδάτων | ῥοαί

* * *

κάββαλλε τὸν χειμῶν', ἐπὶ μὲν τίθει
πῦρ, ἐν δὲ κέρναις οἶνον ἀφειδέως
μέλιχρον, αὐτὰρ ἀμφὶ κόρσα
μόλθακον ἀμφικ . . . > γνόφαλλον.

θέρους δέ·

τέγγε πλεύμονας οἴνω, τὸ γὰρ ἄστρον
περιτέλλεται,
ἀ δ' ὥρα χαλέπα, πάντα δὲ δίψαισ' ὑπὰ
καύματος.

τοῦ δ' ἕαρος·

ἦρος ἀνθεμόεντος ἐπάιον ἐρχομένοιο.

καὶ προελθών·

ἐν δὲ κέρνατε τῷ μελιάδεος ὅττι τάχιστα
κράτηρα.

⁷ κύαθον ἄκρατον A: ἄκρατον del. Olson

BOOK X

For some authorities do not believe that he is referring in this passage to how the wine should be mixed, but insist that, being a temperate individual, he is encouraging his addressee to drink one ladleful at a time, and then two at a time. This is the interpretation of Chamaeleon of Pontus (fr. 12 Wehrli), who is unacquainted with Alcaeus' fondness for wine. Because this poet can be found drinking in every season and situation: during the winter (*cheimōn*), in the following passage (fr. 338.1-2, 5-8):

Zeus is pouring rain, a great storm (*cheimōn*) is
descending
from the sky, and the rivers' streams are frozen.

 * * *
Defeat the storm (*cheimōn*) by heaping wood on
the fire and mixing up plenty of honey-like
wine; and . . . soft wool
 around your brow.

And in summer (fr. 347.1-2):⁶⁸

Moisten your lungs with wine. For the star⁶⁹ is rising,
the season is a harsh one, and the heat makes
 everything thirsty.

And in the spring (fr. 367.1):

I realized that flowery spring was coming.

And further on (fr. 367.2-3):

Mix up a bowl of honey-sweet wine as quick
as you can!

⁶⁸ Quoted also at 1.22e-f.

⁶⁹ Sirius; see 1.22e n.

ἐν δὲ τοῖς συμπτώμασιν·

οὐ χρή κάκοισι θῦμον ἐπιτρέπην.
 προκόψομεν γὰρ οὐδὲν ἀσάμενοι, |
 c ὦ Βύκχι· φάρμακον δ' ἄριστον
 οἶνον ἐνεικαμένους μεθύσθην.

ἐν δὲ ταῖς εὐφρόναις·

νῦν χρή μεθύσθην καὶ τινα πρὸς βίαν
 πώνην, ἐπεὶ δὴ κάτθανε Μύρσιλος.

καὶ καθόλου δὲ συμβουλευῶν φησὶν·

μηδὲν ἄλλο φυτεύσης πρότερον δένδρεον
 ἀμπέλω.

πῶς οὖν ἔμελλεν ὁ ἐπὶ τοσοῦτον φιλοπότης νηφάλιος
 εἶναι καὶ καθ' ἓνα καὶ δύο κνάθους πίνειν; αὐτὸ γοῦν
 τὸ ποιημάτιον, φησὶ Σέλευκος, ἀντιμαρτυρεῖ τοῖς οὐ-
 τως ἐκδεχομένοις. φησὶ γάρ·

d πῶνῶμεν τί τὰ λύχν' | ὀμμένομεν; δάκτυλος
 ἡμέρα.

καὶ δ' ἄερρε κυλίχλαις μεγάλαις, αἵτα,
 ποικίλαις·

οἶνον γὰρ Σεμέλας καὶ Δίος υἱὸς λαθικάδεα
 ἀνθρώποισιν ἔδωκ'. ἔγχεε κέρναις ἓνα καὶ δύο
 πλήαις κακ κεφάλαις, <ἀ> δ' ἀτέρα τὰν ἀτέραν
 κύλιξ
 ὠθήτω,

BOOK X

In misfortune (fr. 335):

We should not surrender our heart to troubles;
for we'll get nowhere by being miserable,
Bucchis. The best remedy
is to fetch some wine and get drunk.

And in happy times (fr. 332):

Now everyone should get drunk and be forced
to drink, since the fact is that Myrsilus is dead.

And in general his advice is (fr. 342):

Plant no other tree before a grapevine.

How likely is it, then, that someone this fond of drinking is a teetotaler who consumes only one or two ladlesful at a time? The poem itself, at any rate, says Seleucus (fr. 79 Müller), contradicts those who interpret it this way. Because the poet says (Alc. fr. 346):⁷⁰

Let's drink! Why are we waiting for the lamps?

There's only a sliver of daylight left.

Take down the fancy large cups, sweet boy;

for the son of Semele and Zeus⁷¹ gave human beings
wine

to help them forget their troubles. Mix it one-to-two,
and pour it in the cup,

filling it to the brim! Let the cups crowd against
one another!,

⁷⁰ A shorter version of the fragment is quoted at 11.481a.

⁷¹ Dionysus.

ἓνα πρὸς δύο ῥητῶς κερνάει κελεύων. ὁ δ' Ἀνακρέων
ἔτι ζωρότερον ἐν οἷς φησι

καθαρῇ δ' ἐν κελέβη πέντε <τε> καὶ τρεῖς
ἀναχέισθω.

Φιλέταιρος δ' ἐν Τηρεῖ δύο ὕδατος πρὸς τρεῖς ἀκρά-
του. λέγει δὲ οὕτως·

e πεπωκέναι δοκεῖ τὸν | κατὰ δύο
καὶ τρεῖς ἀκράτου.

Φερεκράτης δ' ἐν Κοριαννοῖ δύο ὕδατος πρὸς τέσσα-
ρας οἶνον, λέγων ᾧδε·

(A.) ἄποτος, ᾧ Γλύκη.

(Γλ.) ὕδαρῇ ἑνέχέεν σοι; (A.) παντάπασι μὲν οὖν
ὑδωρ.

(Γλ.) τί ἡργάσω; πῶς ᾧ κατάρατε <δ' > ἐνέχεας;
(B.) δὺ ὕδατος, ᾧ μάμμη. (Γλ.) τί δ' οἶνου; (Γλ.)
τέτταρας.

(Γλ.) ἔρρ' ἐς κόρακας. βατράχοισιν οἰνοχοεῖν σ'
ἔδει.

f Ἐφιππος δ' ἐν Κίρκῃ | τρεῖς πρὸς τέτταρας·

(A.) οἶνον πίοις ἂν ἀσφαλέστερον πολὺ
ὑδαρῇ. (B.) μὰ τὴν γῆν, ἀλλὰ τρία καὶ τέτταρα.

(A.) οὕτως ἄκρατον, εἰπέ μοι, πῆ; (B.) τί φῆς;

ἴσον ἴσῳ δὲ Τιμοκλῆς ἐν Κομισάλῳ·

⁷² The discussion of proportions of wine and water that follows appears to come from the same source as the very similar collection of material that breaks off at 10.427a.

⁷³ Sc. "because *they* appreciate water!"

thus specifically ordering that the wine be mixed one-to-two.⁷² Anacreon (*PMG* 409) asks for it to be even stronger in the passage where he says:

Let five-to-three be poured into a clean cup!

Philetaerus in *Tereus* (fr. 15) (mentions) two parts water to three parts unmixed wine, putting it as follows:

He appears to have drunk the combination of two
parts (water)
with three parts unmixed wine.

Pherecrates in *Corianno* (fr. 76) (mentions) two parts water to four of wine, putting it this way:

(A.) It's undrinkable, Glyce.

(Glyce) Did she pour something watery into your
cup? (A.) Actually, it's *entirely* water.

(Glyce) What did you do? How did you mix it for her,
you nasty creature?

(B.) Two parts water, ma'am—(Glyce) And how much
wine? (B.) Four parts.

(Glyce) Damn you to hell! You ought to be pouring
wine for frogs!⁷³

Ephippus in *Circe* (fr. 11) (mentions) three-to-four:

(A.) You'd be much safer drinking watery
wine. (B.) No, by earth! Three-to-four!

(A.) Tell me—you really drink it that strong? (B.)
What do you mean?

Timocles in *Conisalus* (fr. 22) (mentions) a mix of one-to-one:

πατάξω τ' ἴσον ἴσῳ ποτηρίοις
μεγάλοις ἅπασαν τὴν ἀλήθειαν φράσαι. ||

431 καὶ Ἄλεξις ἐν Δορκίδι ἢ Ποππιζούσῃ·

τρῆις φιλοτήσιας ἐγὼ
μεστὰς προπίνω <γ> ἴσον ἴσῳ κεκραμένας.
καὶ Ξέναρχος ἢ Τιμοκλῆς ἐν Πορφύρα·
μὰ τὸν Διόνυσον, <ὄν> σὺ λάπτεις ἴσον ἴσῳ.

Σώφιλος δ' ἐν Ἐγχειριδίῳ·

συνεχῆς ἄκρατος ἐδίδοτ' ἴσον ἴσῳ· πάλιν
τὴν μείζον' ἤτουν.

Ἄλεξις Τοκιστῇ ἢ Καταψευδομένῳ·

(Τρ.) μὴ παντελῶς αὐτῷ δίδου |
b ὕδαρῆ. κατανοεῖς; ἴσον ἴσῳ μικροῦ. καλῶς.
(Α.) ἠδύ γε τὸ πῶμα. ποταπὸς ὁ Βρόμιος, Τρύφη;
(Τρ.) Θάσιος. (Α.) ὁμοιον. καὶ δίκαιον τοὺς
ξένους
πίνειν ξενικόν, τοὺς δ' ἐγγενεῖς ἐπιχώριον.

ἐν δὲ Ἐποβολιμαίῳ·

ἀπνευστί τ' ἐκπιὼν
ὡς ἂν τις ἠδιστ' ἴσον ἴσῳ κεκραμένον.

⁷⁴ Athenaeus (or his source) expresses similar doubts about the authorship of the play at 7.319a (quoting fr. 8), but at 6.225c (quoting fr. 7) assigns it unambiguously to Xenarchus.

⁷⁵ I.e. "Dionysus" (and thus here metonymically "wine"). Thasian wine (below) was regarded as being of particularly high quality.

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I'll smack you into telling me
the whole truth, by using big cups mixed one-to-one.

Also Alexis in *Dorcis or The Girl Who Popped Her Lips*
(fr. 59):

I'm proposing a toast of three
full friendship-cups mixed one-to-one.

And Xenarchus (fr. 9) or Timocles in *Porphyra*:⁷⁴

No, by Dionysus—whom you lap up one-to-one!

Sophilus in *The Dagger* (fr. 4):

Strong wine mixed one-to-one was being offered
constantly; on top of that,
they kept asking for the larger cup.

Alexis in *The Loan-Shark or The Liar* (fr. 232):

(Tryphe) Don't offer him wine that's mixed real
watery. Do you understand? About one-to-one. Fine.

(A.) What I'm drinking tastes good! Where's your
Bromius⁷⁵ from, Tryphe?

(Tryphe) Thasos. (A.) It's all the same. It's right for
foreigners
to drink foreign wine, and for natives to drink the
local variety.

And in *The Supposititious Child* (fr. 246.3-4):⁷⁶

emptying them without pausing for a breath,
mixed one-to-one, the most delicious proportion
possible.

Μένανδρος Ἀδελφοῖς·

c ὀκτώ τις ὑποχεῖν ἀνεβόα καὶ δώδεκα |
κνάθους, ἕως κατέσεισε φιλοτιμούμενος.

κατασεῖειν δὲ ἔλεγον ἐπὶ τῶν ἐν τοῖς πότοις προ-
πινόντων, τὴν μεταφορὰν λαμβάνοντες ἀπὸ τῶν τοὺς
καρποὺς κατασειόντων. Ἄλεξις δ' ἐν Ἀποκοπτομένῃ

οὐ συμποσίαρχος ἦν γάρ, ἀλλὰ δῆμος
ὁ Χαιρέας, κνάθους προπίνων εἴκοσιν.

Διόδωρος δ' ὁ Σινωπεὺς ἐν Αὐλητρίδι·

d ἐπὶ κνάθους πίνῃ τις, ὦ Κρίτων, δέκα, |
ἀεὶ παρ' ἕκαστον ἐνδελεχῶς ποτήριον
πίνει τὸ λοιπὸν, τοὺς λογισμοὺς δ' ἐξέμεί.
ταῦτα σκόπει πρὸς σαυτόν.

οὐκ ἀγλαφύρως δὲ Λύσανδρος ὁ Σπαρτιάτης, ὡς
φῆσιν Ἡγήσανδρος ἐν Ὑπομνήμασι, τὸν οἶνον ὑδαρῇ
πωλούντων τῶν καπήλων ἐν τῷ στρατοπέδῳ, κεκρα-
μένον ἐκέλευσε αὐτὸν πωλεῖν, ἵν' αὐτὸν ἀκρατέστε-
ρον ὠνοῖντο. τὸ παραπλήσιον καὶ Ἄλεξις εἶρηκεν ἐν
Αἰσώπῳ οὕτως·

e (Αι.) κομφόν γε τοῦτ' ἐστὶν παρ' ὑμῖν, ὦ Σόλων, |
ἐν ταῖς Ἀθήναις, δεξιῶς θ' εὐρημένον.
(Σο.) τὸ ποῖον; (Αι.) ἐν τοῖς συμποσίοις οὐ πίνετε

76 A longer version of the fragment is quoted at 11.502b-c.

77 Literally "to shake down".

78 Cited at 13.562d as *The Man Who Was Mutilated*.

79 Lysander (Poralla #504) was Sparta's greatest commander in the final phase of the Peloponnesian War; he died in 395 BCE.

Menander in *Brothers* (fr. 2):

Someone kept shouting for them to pour eight ladles,
or
twelve, until his taste for competition knocked them
down (*kateseise*) on the floor.

They used the verb *kataseiein*⁷⁷ to describe individuals who proposed toasts at drinking parties, borrowing the image from people who shake fruit out of trees. Alexis in *The Girl Who Was Mutilated*⁷⁸ (fr. 21):

Because Chaereas wasn't a symposiarch, but a public executioner, proposing 20 cups as toasts.

Diodorus of Sinope in *The Pipe-Girl* (fr. 1):

When someone drinks ten ladles, Crito,
after that, along with each cup that he goes on
drinking, he pukes out his brains.
Think about how that might apply to you.

According to Hegesander in his *Commentaries* (fr. 22, *FHG* iv.417), Lysander the Spartiate⁷⁹ was being quite subtle when he ordered the merchants selling diluted wine in the army camp to offer it as already mixed, in order to force them to buy it stronger in the first place. Alexis says something similar in *Aesop* (fr. 9), as follows:

(Aesop) This is an ingenious idea you've got in
Athens,
Solon, and cleverly conceived.
(Solon) What specifically? (Aesop) You don't drink
unmixed wine

ἄκρατον. (Σο.) οὐ γὰρ ῥάδιον πωλοῦσι γὰρ
 ἐν ταῖς ἀμάξαις εὐθέως κεκραμένον,
 οὐχ ἵνα τι κερδαίνωσι, τῶν δ' ὠνουμένων
 προνοούμενοι τοῦ τὰς κεφαλὰς ὑγιεῖς ἔχειν
 ἐκ κραιπάλης. τοῦτ' ἔσθ', ὄρας, Ἑλληνικὸς
 πότος, μετρίοισι χρωμένους ποτηρίοις
 λαλεῖν τι καὶ ληρεῖν πρὸς αὐτοὺς ἡδέως. |
 f τὸ μὲν γὰρ ἕτερον λουτρόν ἐστιν, οὐ πότος,
 ψυκτῆρι πίνειν καὶ κάδοις. (Αι.) θάνατος μὲν οὖν.

432 πίνειν δ' εἰς μέθην, φησὶν ἐν ἔκτῳ Νόμων Πλάτων,
 οὔτε ἄλλοθί που πρέπει πλην ἐν ταῖς τοῦ τὸν οἶνον
 δόντος θεοῦ ἐορταῖς οὐδ' ἀσφαλές, οὔτ' οὖν περὶ
 γάμους ἐσπουδακότα, ἐν οἷς ἔμφρονα εἶναι πρέπει
 μάλιστα νύμφην καὶ νυμφίον μεταβολὴν βίου οὐ
 μικρὰν μεταλλάττοντας, ἅμα δὲ καὶ τὸ γεννώμενον
 ὅπως ὅτι μάλιστα ἐξ ἐμφρόνων αἰεὶ γίγνηται. || σχε-
 δὸν γὰρ ἄδηλον ὅποια νύξ ἢ φῶς αὐτὸ γεννήσει. κὰν
 τῷ πρώτῳ δὲ τῶν Νόμων φησί· μέθης δὲ αὐτῆς, ὥσπερ
 Λυδοὶ χρώνται καὶ Πέρσαι καὶ Καρχηδόσιοι καὶ Κελ-
 τοὶ καὶ Ἰβηρες καὶ Θρᾶκες καὶ τὰ τοιαῦτα γένη,
 καθάπερ ὑμεῖς, ὦ Λακεδαιμόνιοι, τὸ παράπαν ἀπ-
 ἔχεσθε. Σκύθαι δὲ καὶ Θρᾶκες ἀκράτῳ παντάπασι
 χρώμενοι, γυναικῆς τε καὶ πάντες αὐτοί, καὶ κατὰ τῶν
 ἱματίων καταχεόμενοι καλὸν καὶ εὐδαιμον ἐπιτήδευμα
 ἐπιτηδεύειν νενομίκασι. Πέρσαι δὲ καὶ σφόδρα μὲν
 χρώνται καὶ ταῖς ἄλλαις τρυφαῖς, ἃς ὑμεῖς ἀπο-

⁸⁰ I.e. in the marketplace.

⁸¹ The text is slightly condensed and thus garbled.

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at your parties. (Solon) Yeah—because it's not easy to! They sell it in the wagons⁸⁰ already mixed—not to make a profit, but because they're looking out for the buyers, to keep them from having a headache after they drink all night. You see, this is the Greek way of drinking: use cups of a modest size, and have a bit of banter and nice conversation with one another.

The other style amounts to bathing, not drinking—I mean, drinking from a wine-cooling vessel or buckets. (Aesop) Actually, it amounts to death!

According to Plato in Book VI of the *Laws* (775b-c), drinking until you are intoxicated is not appropriate or safe anywhere except at the festivals celebrated in honor of the god who gave us wine. Nor should it be encouraged at weddings, where the bride and groom ought certainly to have their wits about them, since a major change is taking place in their lives, and in order that their offspring may be produced by the most thoughtful individuals possible; for it is entirely unclear what day or night will produce them. And in Book I of his *Laws* (637d-e) he says:⁸¹ of drunkenness itself, as the Lydians, Persians, Carthaginians, Celts, Iberians, Thracians, and similar peoples engage in it, just as you, Spartans, avoid it completely. The Scythians and Thracians universally, men and women alike, drink wine with no water in it at all, and as they spill it over their clothing, they think they are engaged in wonderful behavior that shows how lucky they are. The Persians as well indulge in many other luxuries you reject, but do so in a more orderly way

- b βάλλετε, | ἐν τάξει δὲ μᾶλλον τούτων. ἔπινον πολλοὺς⁸
καὶ ἄλφιστα ἐπιβάλλοντες τῷ οἴνω, ὡς ὁ Δελφὸς
Ἡγήσανδρος φησίν. Ἐπίνικος γοῦν, Μνησιπτολέμου
ἀνάγνωσιν ποιησαμένου τῶν Ἱστοριῶν, ἐν αἷς ἐγέ-
γραπτο ὡς Σέλευκος ἐπηλφίτωσε, γράψας δρᾶμα
Μνησιπτόλεμον καὶ κωμῳδῶν αὐτὸν καὶ περὶ τῆς
πόσεως ταῖς ἐκείνου χρώμενος φωναῖς ἐποίησε λέ-
γοντα·

- c ἐπ' ἀλφίτου πίνοντα τοῦ θέρους ποτὲ |
ιδῶν Σέλευκον ἠδέως τὸν βασιλέα
ἔγραψα, καὶ παρέδειξα τοῖς πολλοῖς ὅτι,
κἂν τὸ τυχὸν ἢ πραγμάτιον ἢ σφόδρ' εὐτελές,
σεμνὸν δύναται τοῦθ' ἢ δύναμις ἢ ἄμῃ ποεῖν.
“γέροντα Θάσιον τόν τε γῆς ἀπ' Ἀτθίδος
ἔσμον μελίσσης τῆς ἀκραχόλου γλυκὴν
συγκυρκανήσας ἐν σκύφῃ χυτῆς λίθου,
Δήμητρος ἀκτῆ πᾶν γεφυρώσας ὑγρὸν
κατησίμωσε πῶμα, καύματος λύσιν.”

- d ὁ δ' αὐτὸς ἱστορεῖ κἂν Θηράσι ταῖς νήσοις ἐπι-
πάττοντας λέκιθον ἀντὶ ἀλφίτου πίνειν, καὶ λέγεσθαι |
ταύτην τὴν πόσιν καλλίονα τῆς ἐξ ἀλφίτων.

Προπόσεις δὲ τὰς γινομένας ἐν τοῖς συμποσίοις
Λακεδαιμονίοις οὐκ ἦν ἔθος ποιεῖν οὐδὲ φιλοτησίας

⁸ πολλοὶ tantum CE: οἱ πολλοὶ A

⁸² The Seleucus in question might be either Seleucus II (reigned 246/5–225 BCE) or Seleucus III (reigned 225–222 BCE).

⁸³ The “aged Thasian” is old Thasian wine (a particularly fine variety); the “efflux of the bee” is honey (the Attic variety being

than these other nations. Many people used to sprinkle barley groats on the wine they drank, according to Hegesander of Delphi (fr. 23, *FHG* iv.418). When Mnesiptolemus (*FGrH* 164 T 2), for example, gave a reading of his *History*, in which he recorded that Seleucus⁸² sprinkled barley groats on his wine, Epinicus wrote a play entitled *Mnesiptolemus* (fr. 1), in which he made fun of him and had a character quote what Mnesiptolemus said about Seleucus' drinking:

In the summer once I saw King Seleucus
happily drinking wine mixed with barley groats, and
I wrote about it, making it clear to the masses that
even if the event itself was no big deal, or utterly
insignificant,
my powers can render it important.
"Enmixing an aged Thasian and the
sweet Attic efflux of the irascible
bee in a vessel of cast stone,⁸³
and spanning the entire liquid drink with Demeter's
corn, he sent it to its fate as a solution to solar
warmth."

The same author⁸⁴ records that in the Therad islands they sprinkle gruel rather than barley groats on their wine when they drink it, and that this way of consuming it is allegedly better than when groats are used.

It was not the Spartan custom to offer the toasts that are generally part of drinking parties, or to drink the associ-

generally judged the best in the world); and the "vessel of cast stone" is a ceramic cup.

⁸⁴ Hegesander.

διὰ τούτων πρὸς ἀλλήλους ποιεῖσθαι. δηλοῖ δὲ ταῦτα
Κριτίας ἐν τοῖς Ἑλεγείοις·

καὶ τόδ' ἔθος Σπάρτη μελέτημά τε κείμενόν ἐστι·
πίνειν τὴν αὐτὴν οἰνοφόρον κύλικα,
μηδ' ἀποδωρεῖσθαι προπόσεις ὀνομαστὶ λέγοντα |
e μηδ' ἐπὶ δεξιτερὰν χεῖρα κύκλω θιάσου

* * *

ἄγγεα Λυδὴ χεῖρ ἠὺρ' Ἀσιατογενής,
καὶ προπόσεις ὀρέγειν ἐπιδέξια, καὶ
προκαλεῖσθαι

ἔξονομακλήδην ᾧ προπιεῖν ἐθέλει.
εἴτ' ἀπὸ τοιούτων πόσεων γλώσσας τε λύουσι
εἰς αἰσχροὺς μύθους σῶμά τ' ἀμαυρότερον
τεύχουσιν· πρὸς δ' ὄμμ' ἀχλὺς ἀμβλωπὸς ἐφίξει,
λήστις δ' ἐκτῆκει μνημοσύνην πραπίδων, |
f νοῦς δὲ παρέσφαλται· δμῶες δ' ἀκόλαστον
ἔχουσιν

ἦθος· ἐπεισπίπτει δ' οἰκοτριβῆς δαπάνη.
οἱ Λακεδαιμονίων δὲ κόροι πίνουσι τοσούτων
ὥστε φρέν' εἰς ἰλαρὰν † ἀσπίδα † πάντ'
ἀπάγειν
εἷς τε φιλοφροσύνην γλώσσαν μέτριόν τε
γέλωτα.
τοιαύτη δὲ πόσις σώματί τ' ὠφέλιμος

⁸⁵ The reference is now to Athenians (rather than Spartans, as in the first four verses and again below).

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ated friendship cups in one another's honor. Critias makes this clear in his *Elegies* (fr. B 6 West², encompassing both quotations):

This is an established custom and practice in Sparta:
to drink from one's own wine-cup,
and not to offer toasts, mentioning individuals by
name
or going from left to right in a circle around the
party.

* * *

An Asian-born Lydian hand invented their
vessels,⁸⁵
along with the idea of extending toasts from left to
right, and of calling
on the man one wishes to toast by name.
Then the result of this sort of drinking is that their
tongues are set loose
to make ugly remarks, and their bodies are
rendered
weaker. A dark mist settles over their eyes;
forgetfulness leaches memory from their minds;
and their intelligence is hobbled. Their slaves behave
wildly, and the extravagance that lays a house
waste descends upon them.
Sparta's young men, on the other hand, drink only
enough
to transport their mind entirely to cheerful †
shield †,
and their tongue to friendly behavior and restrained
laughter.
This type of drinking is good for one's body,

γνώμη τε κτήσει τε· καλῶς δ' εἰς ἔργ' Ἀφρο-
δίτης ἥ

433

πρὸς θ' ὕπνον ἤρμους, τὸν καμάτων λιμένα,
πρὸς τὴν τερπνοτάτην τε θεῶν θνητοῖς Ἰγίειαν,
καὶ τὴν Εὐσεβίης γείτονα Σωφροσύνην.

ἐξῆς τε πάλιν φησίν·

αἱ γὰρ ὑπὲρ τὸ μέτρον κυλίκων προπόσεις
παραχρήμα

τέρψασαι λυποῦσ' εἰς τὸν ἅπαντα χρόνον·
ἢ Λακεδαιμονίων δὲ δίαίθ' ὁμαλῶς διάκειται, |

b

ἔσθειν καὶ πίνειν σύμμετρα πρὸς τὸ φρονεῖν
καὶ τὸ πονεῖν εἶναι δυνατούς· οὐκ ἔστ' ἀπότακτος
ἡμέρα οἰνώσαι σῶμ' ἀμέτροισι πότοις.

Φίλοιος δ' ἐστὶν ὁ πρὸς οἶνον ἔτοιμος, φιλοπότης
δὲ ὁ πρὸς πότους, κωθωνιστής δὲ ὁ μέχρι μέθης.
πλείστον δὲ ἔπινε τῶν μὲν ἡρώων Νέστωρ ὁ τριγέρων
φανερῶς γὰρ αὐτὸς προσέκειτο τῶν ἄλλων μᾶλλον τῷ
οἴνω καὶ τοῦ Ἀγαμέμνονος αὐτοῦ, ὃν ὡς πολυπότην
ἐπιπλήσσει ὁ Ἀχιλλεύς. ὁ δὲ Νέστωρ καὶ τῆς μεγί-
c στης μάχης ἐνεστηκυίας οὐκ ἀπέχεται | καὶ τοῦ πίνειν.
φησὶ γοῦν Ὅμηρος·

Νέστορα δ' οὐκ ἔλαθεν ἰαχὴ πίνοντά περ ἔμπης.
καὶ μόνου δὲ τούτου τῶν ἡρώων τὸ ποτήριον ἡρμή-

⁸⁶ Cognate with *kōthōn* (a wine-flask of some sort; see 11.483a-4c).

BOOK X

mind, and property; it is also nicely suited to
sex and to sleep, which is the harbor for fatigue,
and to Health, who is the most pleasant god for
mortals,
and to Piety's neighbor Self-Restraint.

And again immediately after this, he says:

Because an excessive number of cups drunk as toasts
offers pleasure
in the short term, but causes pain in the long run.
The Spartan way of life rests on an even keel:
eating and drinking moderate amounts, so that
one can
think straight and work hard. No day is
set aside to intoxicate one's body with endless
drinking.

Someone who is eager for wine (*oinos*) is *philoinos*; someone eager to have drinking parties (*potoi*) is *philopotos*; and someone who drinks until he is drunk is a *kōthōnistēs*.⁸⁶ Nestor drank more than any other hero, despite being extremely old; because he openly applied himself to wine more than the rest did, including Agamemnon himself, whom Achilles attacks for drinking so much (*Il.* 1.225). Even when an extremely important battle is going on, Nestor does not stop drinking. Homer says, at any rate (*Il.* 14.1):

Even though Nestor was drinking, he did not fail to
hear the sound of battle.

Nestor's cup is also the only one Homer describes (*Il.*

νευκεν, ὡς τὴν ἀσπίδα.⁹ ἐστρατεύετο γὰρ μετ' αὐτοῦ καθάπερ καὶ τῆς ἀσπίδος ἐκείνης, ἧς φησιν ὁ Ἔκτωρ καὶ μέχρι οὐρανοῦ ἤκειν τὸ κλέος. οὐκ ἂν ἀμάρτοι δέ τις καὶ τὸ ποτήριον αὐτοῦ λέγων φιάλην Ἄρεως κατὰ τὸν Ἀντιφάνους Καινέα, ἐν ᾧ λέγεται οὕτως·

d εἶτ' ἦδη δὸς φιάλην Ἄρεως,
κατὰ Τιμόθεον, ξυστόν τε | βέλος.

ἀλλὰ μὴν καὶ διὰ τὴν φιλοποσίαν ὁ Νέστωρ καὶ παρ' Ἀχιλλέως φιάλην λαμβάνει δῶρον ἐν τῷ Ἐπὶ Πατρόκλῳ Ἐπιτελουμένῳ Ἀγῶνι, † οὐχ ὅτι καὶ οὐχὶ τῷ νικηθέντι ἔδωκε δέπας ὁ Ἀχιλλεύς (τοῖς γὰρ φιλοπόταις οὐ παρέπεται τὸ νικᾶν διὰ τὸ ράθυμον), ἢ ὅτι διὰ δύψαν μάλιστα λείπονται οἱ πύκται διὰ τὸ βαρεῖσθαι τὰς χεῖρας ἀνατείνοντες. ὁ δὲ Εὐμηλος λαμβάνει θώρακα δραμῶν ἄθλον ἐπισφαλῶς καὶ ἀμυχθείς, ἀσφαλείας ὄπλον.

e Τῆς δὲ δύψης οὐδέν | ἐστὶ πολυποθητότερον. διόπερ καὶ τὸ Ἄργος πολυδύψιον ὁ ποιητὴς ἔφη, τὸ πολυπόθητον διὰ τὸν χρόνον· τὸ δύψος γὰρ πᾶσιν ἰσχυρὰν ἐπιθυμίαν ἐμποιεῖ τῆς περιττῆς ἀπολαύσεως. διὸ καὶ ὁ Σοφοκλῆς φησι·

⁹ τὴν Ἀχιλλέως ἀσπίδα ACE: Ἀχιλλέως del. Olson

⁸⁷ The manuscripts have "in the same way he does Achilles' shield" (cf. *Il.* 18.478–608), which must represent a misguided gloss that has intruded into the text, as the reference that follows specifically to Nestor's shield makes clear.

⁸⁸ This passage is discussed at length at 11.487f–94b.

⁸⁹ Something has gone seriously wrong with the text at this point, perhaps via a combination of intrusive notes and the loss of some lines. Nestor does not take part in the chariot-racing contest

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11.632–7), just as he does his shield;⁸⁷ because Nestor brought his cup with him on the expedition (*Il.* 11.632), precisely as he brought his famous shield, the reputation of which, according to Hector, “reached heaven” (*Il.* 8.192).⁸⁸ It would not be a mistake to refer to his cup as “Ares’ libation-bowl”, to quote Antiphanes’ *Caineus* (fr. 110 = *Timoth. PMG* 797), where the following is said:

Then at this point give me Ares’ libation bowl,
to quote Timotheus, and a shaved missile.

Nestor gets a libation-bowl, in fact, as a gift from Achilles in *The Contest Celebrated in Honor of Patroclus* (*Il.* 23.615–24) because he liked to drink,⁸⁹ † not because Achilles gave him a goblet when he was not defeated—for heavy drinkers tend not to win athletic contests, since they grow careless—or because boxers generally lose when they grow thirsty, because their hands grow heavy when they hold them out. Whereas Eumelus gets a breast-plate (*Il.* 23.560–2), which is a piece of protective equipment, because he fell during the course of the race and was injured (*Il.* 23.394–7).

No desire is more urgent than thirst. This is why the poet referred to Argos as “thirsty” (*Il.* 4.171), which is to say “much-longed-for” as a result of the lapse of time;⁹⁰ because thirst always produces a powerful desire for full satisfaction. This is why Sophocles (fr. 763 = *adesp. com. fr.* *120) says:

(although his son Antilochus did), and when Achilles gives him a libation-bowl as a gift of honor afterward, he says that he does so because Nestor’s advanced age renders him unable to compete in many sports such as boxing.

⁹⁰ Sc. “since the Achaeans had been gone from there”.

διψῶντι γάρ τοι πάντα προσφέρων σοφὰ
οὐκ ἂν πλέον τέρψειας ἢ πιεῖν διδούς.

καὶ ὁ Ἀρχίλοχος·

μάχης δὲ τῆς σῆς, ὥστε διψέων πιεῖν,
ὡς ἐρέω.

καὶ τῶν τραγικῶν δέ τις ἔφη·¹

f ἴσχειν κελεύω χεῖρα διψῶσαν φόνου.

καὶ Ἀνακρέων·

φίλη γὰρ εἰς ξείνοισιν· ἔασον δέ με διψέοντα
πιεῖν.

καὶ Ξενοφῶν δ' ἐν τῷ τρίτῳ τῆς Παιδείας ποιεῖ τὸν
Κύρον τάδε λέγοντα· ἐγὼ ὑμῖν διψῶ χαρίσασθαι.
Πλάτων δ' ἐν τῇ Πολιτείᾳ· ὅταν, οἶμαι, δημοκρατου-
μένη πόλις ἐλευθερίας διψήσασα κακῶν οἰνοχόων
προστατούντων τύχη καὶ πορρωτέρω τοῦ δέοντος
434 ἀκράτου μεθυσθῇ. ἢ ἔπινε δὲ καὶ Πρωτέας ὁ Μακεδὼν
πλείστον, ὡς φησιν Ἐφιππος ἐν τῷ Περὶ τῆς Ἀλεξάν-
δρου καὶ Ἡφαιστίωνος Ταφῆς, καὶ εὐρώστῳ τῷ σώ-
ματι διῆγε, καίτοι τῷ πιεῖν ἐγγεγυμνασμένος ὢν.
Ἀλέξανδρος γοῦν αἰτήσας ποτὲ ποτήριον δίχουν καὶ
πιὼν προῦπτε τῷ Πρωτέᾳ. καὶ ὃς λαβὼν καὶ πολλὰ
ὑμνήσας τὸν βασιλέα ἔπιεν, ὡς ὑπὸ πάντων κρο-

⁹¹ Quoted at greater length at 10.443f-4a; cf. 11.505d.

⁹² Proteas (Berve i #664) grew up with Alexander the Great and was one of his closest associates; cf. 4.129a (probably an oblique reference to the passage of Ehippos cited here).

⁹³ A *chous* was a liquid measure, equivalent (on the Attic standard) to about three quarts.

BOOK X

Because, let me assure you, if you offered a thirsty man wisdom of every sort, you'd give him less pleasure than by offering him a drink.

Also Archilochus (fr. 125 West²):

I'm as eager to fight you as a thirsty man is for a drink.

So too one of the tragedians said (adesp. tr. fr. 96):

I urge you to restrain your hand, which is thirsty for bloodshed.

Also Anacreon (*PMG* 389):

For you are a friend to strangers; allow me, thirsty as I am, to drink.

Likewise Xenophon in Book III of his *Education* (*Cyr.* 5.1.1) represents Cyrus as saying the following: I'm thirsty to do you favors. Plato in his *Republic* (562c-d):⁹¹ whenever, I suppose, a democratically governed city thirsty for freedom has had wine-pourers in charge, and gets more drunk on unmixed wine than it should. Proteas of Macedon⁹² was also a heavy drinker, according to Ephippus in his *On the Burial of Alexander and Hephaestion* (*FGrH* 126 F 3); he was in good physical health his entire life, despite the fact that he spent much of his time drinking. At one point, for example, Alexander asked for a cup that could hold two *choēs*,⁹³ drained it, and toasted Proteas. Proteas took the cup, praised the king at length, and emptied it; and everyone applauded. Shortly

ταλισθῆναι. καὶ μετ' ὀλίγον τὸ αὐτὸ ποτήριον αἰτήσας ὁ Πρωτέας καὶ πάλιν πῶν προὔπιε τῷ βασιλεῖ. ὁ δὲ
 b Ἀλέξανδρος λαβὼν | ἔσπασε μὲν γενναίως, οὐ μὴν ὑπήνεγκεν, ἀλλ' ἀπέκλινεν ἐπὶ τὸ προσκεφάλαιον ἀφείς τῶν χειρῶν τὸ ποτήριον. καὶ ἐκ τούτου νοσήσας ἀπέθανε, τοῦ Διονύσου, φησί, μηνίσαντος αὐτῷ, διότι τὴν πατρίδα αὐτοῦ τὰς Θήβας ἐπολιόρκησεν. ἔπινε δὲ ὁ Ἀλέξανδρος πλείστον, ὡς καὶ ἀπὸ τῆς μέθης συνεχῶς κοιμᾶσθαι δύο ἡμέρας καὶ δύο νύκτας. δηλοῦται δὲ τοῦτο ἐν ταῖς Ἐφημερίσιν αὐτοῦ, ἃς ἀνέγραψαν Εὐμένης τε ὁ Καρδιανὸς καὶ Διόδωτος ὁ Ἐρυθραῖος. Μένανδρος δὲ ἐν Κόλακί φησι

c (Βι.) κοτύλας | χωροῦν δέκα
 ἐν Καππαδοκίᾳ κόνδῳ χρυσοῦν, Στρουθία,
 τρὶς ἐπέπιον μεστόν γε. (Στ.) Ἀλεξάνδρου πλεον
 τοῦ βασιλέως πέπωκας. (Βι.) οὐκ ἔλαττον, οὐ
 μὰ τὴν Ἀθηῶν. (Στ.) μέγα γε.

Νικοβούλη δὲ ἢ ὁ ἀναθεὶς ταύτη τὰ συγγράμματά φησιν ὅτι παρὰ Μηδείῳ τῷ Θεσσαλῷ δειπνῶν ὁ Ἀλέξανδρος εἴκοσιν οὔσι ἐν τῷ συμποσίῳ πᾶσι προὔπιε, παρὰ πάντων τὰ ἴσα λαμβάνων, καὶ ἀναστὰς

⁹⁴ Thebes was not just besieged, but destroyed and enslaved by Alexander when it revolted from him in 335 BCE. Alexander died in Babylon in 323 BCE.

⁹⁵ Eumenes (Berve i #317) was probably the secretary (*grammateus*) first of Alexander's father Philip, and then of Alexander himself. Diodotus (Berve i #272) is otherwise unknown.

⁹⁶ Bias is a braggart soldier, and Strouthias is the eponymous flatterer. The first two verses are quoted also at 11.477f.

thereafter, Proteas asked for the same cup, and again drained it and toasted the king. Alexander took the cup and made a concerted effort to empty it, but could not manage the feat, and instead collapsed on his pillow and let the cup slip from his hands. He fell sick and died as a consequence, says Ephippus, because Dionysus was angry at him, since he besieged the god's native city of Thebes.⁹⁴ Alexander used to drink heavily, to the extent that he sometimes got so drunk that he slept for two days and nights straight. This is revealed in his *Journals* (*FGrH* 117 F 2b), which were composed by Eumenes of Cardia (*FGrH* 117 T 1) and Diodotus of Erythrae.⁹⁵ Menander says in *The Flatterer* (*Kolax* fr. 2 Sandbach):⁹⁶

(Bias) In Cappadocia, Strouthias, I
drained a gold cup that held ten ladles—
I did it three times, and it was full! (Strouthias)
You've drunk
more than King Alexander! (Bias) Certainly no less,
by Athena! (Strouthias) That's a lot!

Nicoboule⁹⁷—or whoever assigned her treatises to her—claims (*FGrH* 127 T 1, F 1) that when Alexander was having dinner with Medeios of Thessaly,⁹⁸ he drank a toast to everyone in the party. There were 20 of them, and they all

⁹⁷ Presumably a famous courtesan known to have associated with Alexander, and who could therefore be presented as an eyewitness of his final hours. Athenaeus cites the same treatise again at 12.537d.

⁹⁸ Medeios (or Medius) of Larissa (Berve i #521) was another member of Alexander's inner circle, and the party referred to is the one (also mentioned above) after which he fell sick and died.

<ἐκ> τοῦ συμποσίου μετ' οὐ πολὺ ἀνεπαύετο. Καλλισθένης δὲ ὁ σοφιστής, ὡς Λυγκεὺς ὁ Σάμιός φησιν
 d ἐν τοῖς Ἀπομνημονεύμασι | καὶ Ἀριστόβουλος καὶ
 Χάρης ἐν ταῖς Ἱστορίαις, ἐν τῷ συμποσίῳ τοῦ
 Ἀλεξάνδρου τῆς τοῦ ἀκράτου κύλικος εἰς αὐτὸν
 ἐλθούσης ὡς διωθείτο, εἰπόντος τέ τινος αὐτῷ, “διὰ τί
 οὐ πίνεις;”, “οὐδὲν δέομαι”, ἔφη, “Ἀλεξάνδρου πῶν
 τοῦ Ἀσκληπιοῦ δέισθαι.” Δαρεῖος δὲ ὁ τοὺς μάγους
 ἀνελὼν ἐπιγεγραμμένον εἶχεν ἐπὶ τοῦ μνήματος
 ἠδυνάμην καὶ οἶνον πίνειν πολὺν καὶ τοῦτον φέρειν
 e βασιλεῖ μεθυσθῆναι. | παρὰ δὲ Πέρσαις τῷ βασιλεῖ
 ἐφίεται μεθύσκεσθαι μιᾷ ἡμέρᾳ, ἐν ἧ θύουσι τῷ
 Μίθρῃ. γράφει δὲ οὕτως περὶ τούτου Δοῦρις ἐν τῇ
 ἑβδόμῃ τῶν Ἱστοριῶν· ἐν μόνῃ τῶν ἑορτῶν τῶν ἀγο-
 μένων ὑπὸ Περσῶν τῷ Μίθρῃ βασιλεὺς μεθύσκειται
 καὶ τὸ Περσικὸν ὀρχεῖται· τῶν δὲ λοιπῶν οὐδεὶς κατὰ
 τὴν Ἀσίαν, ἀλλὰ πάντες ἀπέχονται κατὰ τὴν ἡμέραν
 ταύτην τῆς ὀρχήσεως. Πέρσαι γὰρ ὥσπερ ἰππεύειν
 οὕτω καὶ ὀρχεῖσθαι μανθάνουσι καὶ νομίζουσι τὴν |
 f τῆς ἐργασίας ταύτης κίνησιν ἐμμελῆ τινα λαμβάνειν
 γυμνασίαν τῆς τοῦ σώματος ῥώμης. εἰς τοσοῦτον δὲ
 Ἀλέξανδρος ἐμέθνευ, ὡς φησι Καρύστιος ὁ Περγα-
 μηνὸς ἐν Ἱστορικοῖς Ἵπομνήμασιν, ὡς καὶ ἐπὶ ὄνων
 ἄρματος κωμάζειν· ἐποίουν δὲ τοῦτο, φησί, καὶ οἱ τῶν

⁹⁹ Or perhaps “died”.

¹⁰⁰ Callisthenes of Olynthus (Berve i #408) was a companion of Alexander from the beginning of his campaigns, but the outspokenness and lack of social grace evident in this anecdote eventually led to his downfall.

¹⁰¹ The god of medicine (as opposed to the supposedly divine Alexander).

responded in the same way; shortly thereafter he left the party and fell asleep.⁹⁹ According to Lynceus of Samos in his *Memoirs* (fr. 34 Dalby) and Aristobulus (*FGrH* 139 F 32) and Chares (*FGrH* 125 F 13) in their *Histories*, when the cup of unmixed wine came to the sophist Callisthenes¹⁰⁰ (*FGrH* 124 T 12) at a drinking party given by Alexander, and he tried to refuse it, someone said to him, "Why aren't you drinking?" He responded: "I've got no desire, when I'm drinking Alexander's wine, to need Asclepius'¹⁰¹ assistance instead." The Darius who put the Magi to death¹⁰² had inscribed on his tomb: "I was able to drink lots of wine and handle it well." Ctesias (*FGrH* 688 F 50) says that in India the king is not allowed to get drunk, whereas in Persia the king is allowed to get drunk on only one day, when they sacrifice to Mithra. Duris writes as follows about this topic in Book VII of his *History* (*FGrH* 76 F 5): At only one of the festivals the Persians celebrate, that in honor of Mithra, does the king get drunk and perform the Persian dance.¹⁰³ No one else in Asia does this; instead, they all avoid dancing on that day. For the Persians learn to dance in the same way they learn to ride horses,¹⁰⁴ and they believe that the movement this activity involves includes exercise that promotes physical strength. According to Carystius of Pergamum in the *Historical Commentary* (fr. 4, *FHG* iv.357), Alexander used to get so drunk, that he traveled on a donkey-cart when he went revelling; the Per-

¹⁰² Darius I of Persia (reigned 522/1–486 BCE); implicitly distinguished here from Darius III, whom Alexander overthrew.

¹⁰³ Cf. 1.16a (quoting Xenophon); 14.629d.

¹⁰⁴ I.e. as a fundamental part of their education; cf. *Hdt.* 1.136.2.

Περσῶν βασιλείς. μήποτ' οὖν διὰ τοῦτο οὐδὲ πρὸς τὰ ἀφροδίσια εἶχεν ὄρμην· ἐξυδαροῦσθαι γάρ φησιν ὁ Ἀριστοτέλης ἐν τοῖς Φυσικοῖς Προβλήμασι τῶν τοιούτων τὴν γονήν. || Ἱερώνυμός τε ἐν ταῖς Ἐπιστολαῖς Θεόφραστον φησι λέγειν ὅτι Ἀλέξανδρος οὐκ εὖ διέκειτο πρὸς τὰ ἀφροδίσια, Ὀλυμπιάδος γοῦν καὶ παρανακλινάσης αὐτῷ Καλλιξείαν τὴν Θετταλὴν ἑταίραν περικαλλεστάτην οὔσαν, συνειδότης τοῦτο καὶ τοῦ Φιλίππου (εὐλαβοῦντο γὰρ μὴ γύννις εἶη), πολλάκις ἤτει αὐτῇ τὸν Ἀλέξανδρον συγγενέσθαι. καὶ Φίλιππος δ' ὁ τοῦ Ἀλεξάνδρου πατὴρ φιλοπότης ἦν, ὡς ἱστορεῖ Θεόπομπος ἐν τῇ ἕκτῃ καὶ εἰκοστῇ τῶν Ἱστοριῶν. καὶ ἄλλῳ δὲ μέρει τῆς Ἱστορίας | γράφει Φίλιππος ἦν τὰ μὲν φύσει μανικὸς καὶ προπετὴς ἐπὶ τῶν κινδύνων, τὰ δὲ διὰ μέθην· ἦν γὰρ πολυπότης καὶ πολλάκις μεθύων ἐξεβοήθει. ἐν δὲ τῷ τρίτῃ καὶ πεντηκοστῇ περὶ τῶν ἐν Χαιρωνείᾳ γενομένων εἰπὼν καὶ ὡς ἐπὶ δεῖπνον ἐκάλεσε τοὺς παραγενομένους τῶν Ἀθηναίων πρέσβεις φησίν· ὁ δὲ Φίλιππος ἀποχωρησάντων ἐκείνων εὐθέως μετεπέμπετό τινας τῶν ἑταίρων, καλεῖν δ' ἐκέλευε τὰς αὐλητρίδας καὶ Ἀριστόνικον τὸν κιθαρῳδὸν καὶ Δωρίωνα τὸν αὐλητὴν | καὶ τοὺς ἄλλους τοὺς εἰθισμένους αὐτῷ συμπίνειν· περιήγετο γὰρ πανταχοῦ τοὺς τοιοῦτους ὁ Φίλιππος καὶ κατασκευασάμενος ἦν ὄργανα πολλὰ συμποσίου καὶ συνουσίας. ὦν γὰρ φιλοπότης καὶ τὸν τρόπον ἀκόλαστος καὶ βωμο-

¹⁰⁵ Berve i #406 (otherwise unknown). Olympias (Berve i #581) was Alexander's mother.

¹⁰⁶ Where Philip crushed Athens and Thebes in 338 BCE.

¹⁰⁷ Berve i #132; Stephanis #367.

BOOK X

sian kings, he claims, did the same. This may be why Alexander had no sex-drive; because Aristotle in his *Physical Problems* (872^b20–5) reports that the semen of men who behave this way becomes watery. So too Hieronymus in his *Letters* (fr. 38 Wehrli) says that Theophrastus (fr. 578 Fortenbaugh) claims that Alexander was impotent. Olympias, at any rate, had the Thessalian courtesan Calixeina,¹⁰⁵ who was extremely beautiful, lie down beside him—Philip was also aware of what was going on—since they were worried that he was a pansy; and she frequently begged Alexander to have sex with the girl. Alexander's father Philip also liked to drink, according to Theopompus in Book XXVI of his *History* (*FGrH* 115 F 163). So too in another part of his *History* he writes (*FGrH* 115 F 282): Philip was manic and prone to rushing head-long into danger, in part because this was his nature, but in part because of his heavy drinking; for he consumed large amounts of wine and often went into battle drunk. And in Book LIII (*FGrH* 115 F 236), after describing what happened at Chaeronea¹⁰⁶ and how Philip invited the Athenian ambassadors who came to see him to dinner, he says: As soon as they were gone, Philip summoned some of the members of his inner circle, and told them to fetch the pipe-girls, Aristonicus the citharode,¹⁰⁷ Dorion the pipe-player,¹⁰⁸ and the others who routinely drank with him; for Philip took people like this around with him everywhere, and had plenty of equipment ready for drinking parties and festivities. Because since he liked to drink and was personally

¹⁰⁸ Stephanis #805; presumably to be identified with the Dorion about whom numerous anecdotes are preserved at 8.337b–8b.

λόχους εἶχε περὶ αὐτὸν συχνούς καὶ τῶν περὶ τὴν μουσικὴν ὄντων καὶ τῶν τὰ γέλοια λεγόντων. πίων δὲ τὴν νύκτα πᾶσαν καὶ μεθυσθεὶς πολὺ καὶ ἀφείς¹⁰ ἅπαντας τοὺς ἄλλους ἀπαλλάττεσθαι ἤδη πρὸς ἡμέραν ἐκώμαζεν ὡς τοὺς πρέσβεις | τοὺς τῶν Ἀθηναίων. Καρύστιος δὲ ἐν τοῖς Ἱστορικοῖς Ὑπομνήμασιν, ὅτε, φησί, μεθύειν προηρέϊτο Φίλιππος, τοῦτ' ἔλεγε· "χρὴ πίνειν Ἀντίπατρος γὰρ ἰκανός ἐστι νήφων." κυβεύοντος δὲ ποτε αὐτοῦ καὶ τινος ἀγγείλαντος ὡς Ἀντίπατρος πάρεστι, διαπορήσας ὤσεν ὑπὸ τὴν κλίνην τὸν ἄβακα.

Φιλοπότας δὲ καὶ μεθύσους καταλέγει Θεόπομπος Διονύσιον τὸν νεώτερον, Σικελίας τύραννον, ὃν καὶ τὰς ὄψεις ὑπὸ τοῦ οἴνου διαφθαρῆναι. Ἀριστοτέλης δ' ἐν τῇ Συρακοσίων Πολιτείᾳ | καὶ συνεχῶς φησιν αὐτὸν ἔσθ' ὅτε ἐπὶ ἡμέρας ἐνενήκοντα μεθύειν· διὸ καὶ ἀμβλυωπότερον γενέσθαι τὰς ὄψεις. Θεόφραστος δὲ φησι καὶ τοὺς ἐταίρους αὐτοῦ κολακεύοντας τὴν τυραννίδα προσποιεῖσθαι μῆτε τὰ παρατιθέμενα τῶν ἐδεσμάτων μῆτε τὰς κύλικας ὄραν καὶ ὑπ' αὐτοῦ τοῦ Διονυσίου χειραγωγεῖσθαι.¹¹ διὸ κληθῆναι Διονυσιοκόλακας. ἔπινε δὲ πλείστον καὶ Νυσαῖος ὁ τυραννῆσας Συρακοσίων καὶ Ἀπολλοκράτης· Διονυσίου δὲ

¹⁰ καὶ πατάξας ἀφείς A: καὶ παίξας ἀφείς CE: πατάξας/παίξας del. Olson

¹¹ προσποιεῖσθαι μὴ βλέπειν καὶ ὑπ' αὐτοῦ τοῦ Διονυσίου χειραγωγεῖσθαι καὶ μῆτε τὰ παρατιθέμενα τῶν ἐδεσμάτων μῆτε τὰς κύλικας ὄραν ACE

undisciplined, he was surrounded by large numbers of smart-asses, musicians, and comedians. After he drank all night and became extremely intoxicated, he let everyone else leave and now, as day was breaking, wandered off drunk to visit the Athenian ambassadors. Carystius says in his *Historical Commentaries* (fr. 3, *FHG* iv.357): When Philip decided to get drunk, he used to say the following: "We need to start drinking; because if Antipater's¹⁰⁹ sober, that's enough." On one occasion, when he was shooting dice and someone announced that Antipater had arrived, he had no idea what to do and shoved the board he was using to keep score under his couch.

Theopompus (*FGrH* 115 F 283a) includes in his list of people who liked to drink wine and get drunk the Sicilian tyrant Dionysius the Younger,¹¹⁰ whose vision was damaged by the wine.¹¹¹ Aristotle in his *Constitution of the Syracusans* (fr. 605.1) claims that Dionysius was sometimes drunk for 90 days straight, which is why his vision deteriorated. Theophrastus (fr. 548 Fortenbaugh) says that the members of his inner circle, as a way of flattering his power, pretended to be unable to see the food they were served or the cups, and that Dionysius himself directed them to them; they were accordingly referred to as "Dionysius-flatterers".¹¹² The Syracusan tyrant Nysaeus also drank a great deal, as did Apollocrates; they were sons

¹⁰⁹ Antipater (Berve i #94) was one of Philip's senior advisors and later served as Alexander's regent in Greece.

¹¹⁰ Reigned 367–357 BCE.

¹¹¹ Cf. Ael. *VH* 6.12. A condensed version of what follows (to 10.440b) is preserved at Ael. *VH* 2.41.

¹¹² Cf. 6.249e–f (drawing on Hegesander) with n.

- f τοῦ ἰ προτέρου οὔτοι υἱοί, ὡς ὁ Θεόπομπος ἱστορεῖ ἐν τῇ τεσσαρακοστῇ κὰν τῇ ἐξῆς τῶν Ἱστοριῶν. γράφει δὲ οὕτως περὶ τοῦ Νυσαίου· Νυσαῖος ὁ τυραννήσας ὑστερον Συρακοσίων ὥσπερ ἐπὶ θανάτῳ συνειλημμένος καὶ προειδὼς ὅτι μῆνας ὀλίγους ἤμελλε ἐπιβιώσεσθαι γαστριζόμενος καὶ μεθύων διῆγεν. ἐν δὲ τῇ τριακοστῇ ἐνάτῃ φησὶν· Ἀπολλοκράτης ὁ Διονυσίου
- 436 τοῦ τυράννου υἱὸς ἀκόλαστος ἢ ἦν καὶ φιλοπότης· καὶ τῶν κολακευόντων τινὲς αὐτὸν παρεσκευάζον ὡς ἐν μάλιστα ἄλλοτριώτατα πρὸς τὸν πατέρα διακεῖσθαι. καὶ Ἰππαρίνον δὲ τὸν Διονυσίου φησὶν ὑπὸ μέθης τυραννοῦντα ἀποσφαγῆναι. περὶ δὲ τοῦ Νυσαίου καὶ τάδε γράφει· Νυσαῖος ὁ Διονυσίου τοῦ προτέρου υἱὸς κύριος τῶν ἐν Συρακούσαις γενόμενος πραγμάτων κατεσκευάσατο τέθριππον καὶ τὴν ἐσθήτα τὴν ποικίλην ἀνέλαβεν, ἔτι δὲ καὶ τὴν ὀσφογαγίαν καὶ τὴν οἰνοφλυγίαν καὶ τὴν τῶν ἰ παιδῶν καὶ τὴν τῶν γυναικῶν ὕβριν καὶ τὴν τῶν ἄλλων ὅσα συντελῆ τούτοις πέφυκε καὶ τὴν δίαιταν διῆγεν οὕτως. ἐν δὲ τῇ τεσσαρακοστῇ πέμπτῃ ὁ αὐτὸς περὶ Τιμολάου λέγων τοῦ Θηβαίου φησὶν· οὐκ ὀλίγων γὰρ ἤδη γενομένων ἀσελγῶν περὶ τὸν βίον τὸν καθ' ἡμέραν καὶ τοὺς πότους οὐδένα νομίζω τῶν ἐν ταῖς πολιτείαις ὄντων οὔτ' ἀκρατέστερον οὔτε λιχνότερον οὔτε δούλον γεγονέναι μᾶλλον τῶν ἡδονῶν, εἰ μὴ, ὥσπερ εἶπον, Τιμόλαον. ἐν δὲ τῇ τρίτῃ καὶ εἰκοστῇ περὶ Χαριδήμου τοῦ
- c Ὀρείτου ἰ διηγούμενος, ὃν Ἀθηναῖοι πολίτην ἐποι-

113 Dionysius I was tyrant of Syracuse from the end of the 5th century BCE until his death in 367. Hipparinus (who ruled Syracuse for several years beginning in 353) and Nysaeus (who took over power after Hipparinus' assassination) were half-brothers of

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of Dionysius I,¹¹³ according to Theopompus in Books XL and XLI of his *History*. He writes as follows about Nysaeus (*FGrH* 115 F 188): Nysaeus, who later became tyrant of Syracuse, acted as if he had been arrested on a capital charge and knew beforehand that he had only a few months to live, and spent his time gorging himself and getting drunk. And in Book XXXIX he says (*FGrH* 115 F 185): Apollocrates, the son of the tyrant Dionysius, was out of control and liked to drink; some of his flatterers tried to make him as hostile as possible to his father. He also reports (*FGrH* 115 F 186) that Dionysius' son Hipparinus was murdered because he ran the city drunk. And as for Nysaeus, he writes the following (*FGrH* 115 F 187): After Nysaeus, the son of Dionysius I, took political control of Syracuse, he got a four-horse chariot for himself, adopted elaborately embroidered clothing, along with gluttony, wine-guzzling, sexual abuse of boys and women, and everything else that goes along with such behavior, and spent his time that way. In Book XLV (*FGrH* 115 F 210) the same author, in his discussion of Timolaus of Thebes,¹¹⁴ says: For although there had already up to this point been quite a few individuals who showed no restraint in their day-to-day life and their drinking, in my opinion no one who exercised political power ever showed less self-control, or was more of a glutton or more enslaved to pleasure than, as I said, Timolaus. And in Book XXIII (*FGrH* 115 F 143), in his description of Charidemus of Oreus, whom the Athe-

Dionysius II, while Apollocrates was actually the son of Dionysius II rather than of Dionysius I.

¹¹⁴ Timolaus was a (most likely pro-Macedonian) Theban general who was somehow held responsible for the disastrous revolt of 335 BCE.

ἦσαντο, φησίν· τήν τε γὰρ δίαιταν ἑωρᾶτο τήν καθ' ἡμέραν ἀσελγῆ καὶ τοιαύτην ποιούμενος ὥστε πίνειν καὶ μεθύειν αἰεὶ, καὶ γυναικάς ἐλευθέρας ἐτόλμα διαφθείρειν· καὶ εἰς τοσοῦτον προῆλθεν ἀκρασίας ὥστε μειράκιόν τι παρὰ τῆς βουλῆς τῆς τῶν Ὀλυνθίων αἰτεῖν ἐπεχείρησεν, ὃ τήν μὲν ὄψιν ἦν εὐειδὲς καὶ χάριεν, ἐτύγχανε δὲ μετὰ Δέρδου τοῦ Μακεδόνοσ ἀιχμάλωτον γεγεννημένον. ἔπινε δὲ πλείστον καὶ d Ἄρκαδίῳν (ἄδηλον δ' ἢ εἰ ὁ Φιλίππῳ διεχθρεύσας), ὡς τὸ ἐπίγραμμα δηλοῖ ὅπερ ἀνέγραψε Πολέμων ἐν τῷ Περὶ τῶν Κατὰ Πόλεις Ἐπιγραμμάτων·

τοῦ πολυκώθωνοσ τοῦτ' ἠρίον Ἄρκαδίῳνοσ
ἄστεοσ ὄρθωσαν τᾶδε παρ' ἀτραπιτῷ
υἱῆεσ Δόρκων καὶ Χαρμύλοσ. ἔφθιτο δ' ὠνήρ,
ἄνθρωφ', ἐκ χανδὸν ζωροποτῶν κύλικασ.

Ἐρασίξενον δὲ τινα πεπωκέναι πλείστον φησι τὸ ἐπ' αὐτῷ ἐπίγραμμα·

e οὐ¹² βαθὺν οἰνοπότην Ἐρασίξενον ἠ δις ἐφεξῆσ ἢ
ἀκρήτου φανερώσ ὄχετ' ἔχουσα κύλιξ.

ἔπινε δὲ πλείστον καὶ Ἄλκέτασ ὁ Μακεδῶν, ὡσ φησιν

¹² Callimachus probably wrote τὸν (thus the corrector to the Palatine Anthology, followed by Gow–Page).

¹¹⁵ Charidemus of Oreus (Berve i #823), a city on the island of Euboea, was a mercenary commander; the grant of Athenian citizenship came most likely in 357/6 BCE (D. 23.65, etc.), but is perhaps to be dated to the mid-360s instead.

¹¹⁶ Derdas was a member of the royal house of Elimeia, and

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nians made a citizen,¹¹⁵ he says: Because he openly led a depraved existence, to the extent that he was constantly drinking and in a stupor, and he went so far as to seduce free women. He became so reckless that he attempted to ask the Olynthian city council for a boy who was good-looking and graceful, and who had happened to be taken prisoner along with Derdas of Macedon.¹¹⁶ Arcadion as well drank large amounts—it is unclear if this is Philip's bitter enemy¹¹⁷—as the epigram (anon. *FGE* 1624–7) copied by Polemon in his *On Epigrams by City* (fr. 79 Preller) makes clear:

This tomb, which belongs to Arcadion of the many
cups,
was erected here beside the path that leads to the
city
by his sons Dorcon and Charmylus. The man died,
sir, by gulping down six cups of strong wine.

A certain Erasixenus drank a lot, according to his epigram (Call. *HE* 1325–6 = *AP* 7.454):¹¹⁸

Because Erasixenus was not a serious drinker, two
cups
in a row of unmixed wine patently carried him off.

Alcetas of Macedon¹¹⁹ also drank large amounts, according

fought for Philip II of Macedon in his war with Olynthus in 349–348 BCE. ¹¹⁷ Arcadion of Achaëa; cf. 6.249c–d.

¹¹⁸ Athenaeus' version of the text is substantially different from that preserved elsewhere.

¹¹⁹ A late 6th-century BCE king of Macedon (father of Amyntas I).

Ἄριστος ὁ Σαλαμίνιος, καὶ Διότιμος ὁ Ἀθηναῖος. οὗτος δὲ καὶ Χώνη ἐπεκαλεῖτο· ἐντιθέμενος γὰρ τῷ στόματι χώνην ἀπαύστως ἔπινεν ἐπιχεομένου οἴνου, ὅθεν καὶ Χώνη ἐπεκλήθη, ὡς φησι Πολέμων. Κλεομένης δὲ ὁ Λακεδαιμόνιος ὅτι καὶ ἀκρατοπότης ἦν προείρηται· ὅτι δὲ διὰ μέθην ἑαυτὸν καὶ μαχαίρα
 f κατέτεμεν Ἡρόδοτος | ἰστόρησε. καὶ Ἀλκαῖος δ' ὁ ποιητῆς φιλοπότης ἦν, ὡς προεῖπον. Βάτων δ' ὁ Σινωπεὺς ἐν τοῖς Περὶ Ἴωνος τοῦ Ποιητοῦ φιλοπότην φησὶ γενέσθαι καὶ ἐρωτικώτατον τὸν Ἴωνα. καὶ αὐτὸς δὲ ἐν τοῖς Ἐλεγείοις ἐρᾶν μὲν ὁμολογεῖ Χρυσίλλης τῆς Κορινθίας, Τελέου δὲ θυγατρὸς· ἧς καὶ Περικλέα τὸν Ὀλύμπιον ἐρᾶν φησι Τηλεκλείδης ἐν Ἡσιόδοις. Ξέναρχος δ' ὁ Ῥόδιος διὰ τὴν πολυποσίαν Μετρητῆς ἐπεκαλεῖτο· μνημονεύει αὐτοῦ Εὐφορίων ὁ ἐποποιὸς ἐν Χιλιάσι. Χάρης δ' ὁ Μυτιληναῖος ἐν ταῖς Περὶ
 437 Ἀλέξανδρον Ἱστορίαις περὶ Καλάνου || εἰπὼν τοῦ Ἰνδοῦ φιλοσόφου, ὅτι ῥύψας ἑαυτὸν εἰς πυρὰν νενημένην ἀπέθανε, φησὶν ὅτι καὶ ἐπὶ τῷ μνήματι αὐτοῦ διέθηκεν Ἀλέξανδρος γυμνικὸν ἀγῶνα καὶ μουσικὸν ἐγκωμίων. ἔθηκε δέ, φησί, καὶ διὰ τὴν φιλοινίαν τῶν Ἰνδῶν καὶ ἀκρατοποσίας ἀγῶνα, καὶ ἦν ἄθλον τῷ μὲν πρώτῳ τάλαντον, τῷ δὲ δευτέρῳ τριάκοντα μναῖ καὶ τῷ τρίτῳ δέκα. τῶν οὖν πίνοντων τὸν οἶνον παραχρῆμα μὲν

¹²⁰ PAA 365385; unidentified, but since the other men referred to in this section of Athenaeus were all prominent generals or politicians, most likely he was as well (cf. PAA 365395, 365850, 365865). ¹²¹ Cf. the modern "beer-bong".

¹²² The comic poets referred to the late 5th-century BCE Athenian statesman Pericles (PAA 772645) as "Olympian" because of the enormous power he exercised; cf. *Ar. Ach.* 530 with Olson ad loc.

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to Aristus of Salamis (*FGrH* 143 F 3), as did Diotimus of Athens.¹²⁰ The latter was nicknamed Funnel; because he would put a funnel in his mouth and drink non-stop as wine was poured into it,¹²¹ as a consequence of which he was nicknamed Funnel, according to Polemon (fr. 79 Preller, continued). That Cleomenes of Sparta drank unmixed wine was noted earlier (10.427b); Herodotus (6.75) claimed that his drunkenness led to him castrating himself. The poet Alcaeus also liked to drink, as I noted earlier (10.429a, 430a–d). Bato of Sinope in his *On the Poet Ion* (*FGrH* 268 F 6) claims that Ion liked to drink and was very interested in sex. Ion himself in his *Elegies* (fr. 31 West²) admits to being in love with Chryzilla of Corinth, the daughter of Teleus; according to Teleclides in *Hesiods* (fr. 18), Olympian Pericles¹²² was also in love with her. Xenarchus of Rhodes was nicknamed Amphora because he drank so much; the epic poet Euphorion mentions him in the *Chiliads* (fr. 49, p. 39 Powell). Chares of Mytilene in his *History Involving Alexander* (*FGrH* 125 F 19), after describing how the Indian philosopher Calanus threw himself onto a heaped-up pyre and died, says that Alexander held athletic competitions and a musical contest in the singing of praise-songs at his tomb.¹²³ Because the Indians love wine, he claims, he also held a contest in drinking it unmixed; first prize was a talent, second prize was 30 *minas*,¹²⁴ and third prize was 10. 35 of those who drank the

¹²³ A much fuller version of the anecdote is preserved at Plu. *Alex.* 69.3–70.1. Calanus (Berve i #396) died near Susa in 324 BCE.

¹²⁴ I.e. ½ talent.

- ἔτελεύτησαν ὑπὸ τοῦ ψύχους τριάκοντα καὶ πέντε, μικρὸν δὲ διαλιπόντες ἐν ταῖς σκηναῖς ἕξ. ὁ δὲ
- b πλείστον πῶν καὶ | νικήσας ἔπιδε μὲν ἀκράτου χοᾶς τέσσαρας καὶ τὸ τάλαντον ἔλαβεν, ἐπεβίωσε δὲ ἡμέρας τέσσαρας· ἐκαλεῖτο δὲ Πρόμαχος. Τίμαιος δὲ φησιν ὡς Διονύσιος ὁ τύραννος τῇ τῶν Χοῶν ἑορτῇ τῷ πρώτῳ ἐκπιόντι χοᾶ ἄθλον ἔθηκε στεφάνον χρυσοῦν καὶ ὅτι πρῶτος ἐξέπιδε Ξενοκράτης ὁ φιλόσοφος καὶ λαβὼν τὸν χρυσοῦν στεφάνον καὶ ἀναλύων τῷ Ἑρμῇ τῷ ἰδρυμένῳ ἐπὶ τῆς αὐλῆς ἐπέθηκεν, ὥπερ εἰώθει καὶ τοὺς ἀνθινοὺς ἐκάστοτε ἐπιτιθέναι στεφάνους ἐσπέρας ἀπαλλασσόμενος ὡς αὐτόν. καὶ ἐπὶ τούτῳ ἔθραυμάσθη.
- c τὴν δὲ τῶν Χοῶν ἑορτὴν τὴν Ἀθήνησιν | ἐπιτελουμένην Φανόδημος φησι Δημοφῶντα τὸν βασιλέα < . . . > βουλόμενον ὑποδέξασθαι παραγενόμενον τὸν Ὀρέστην Ἀθήναζε. πρὸς δὲ τὰ ἱερὰ οὐ θέλων αὐτὸν προσίεναι οὐδ' ὁμοσπονδον γενέσθαι μήπω δικασθέντα ἐκέλευσε συγκλεισθῆναί τε τὰ ἱερὰ καὶ χοᾶ οἴνου ἐκάστῳ παρατεθῆναι, τῷ πρώτῳ ἐκπιόντι εἰπὼν ἄθλον δοθήσεσθαι πλακοῦντα. παρήγγειλέ τε καὶ τοῦ πότου παυσαμένους τοὺς μὲν στεφάνους οἷς ἐστεφάνωντο
- d πρὸς τὰ ἱερὰ μὴ τιθέναι διὰ | τὸ ὁμορόφους γενέσθαι τῷ Ὀρέστη, περὶ δὲ τὸν χοᾶ τὸν ἑαυτοῦ ἕκαστον περιθεῖναι καὶ τῇ ἱερείᾳ ἀποφέρειν τοὺς στεφάνους

¹²⁵ Berve i #660. ¹²⁶ Dionysius II of Syracuse (as in all the anecdotes that follow), for whom cf. 10.435d n.

¹²⁷ Xenocrates of Chalcedon, who became head of the Academy in 339 BCE and was famous for his *sōphrosunē*.

¹²⁸ Philodemus preserves a very similar anecdote (= Timae. FG^{GrH} 566 F 158b).

¹²⁹ Demophon (a son of Theseus) was an early king of Athens,

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wine died on the spot from a chill, and another six did so after lingering briefly in their tents. The man who drank the most and took the prize consumed four pitchers of unmixed wine and was awarded the talent, and survived for four days; his name was Promachus.¹²⁵ Timaeus (*FCrH* 566 F 158a) reports that the tyrant Dionysius¹²⁶ set a gold garland as the prize for the first man to drain his pitcher at the Choes festival; the first person to finish his wine was the philosopher Xenocrates,¹²⁷ who took the gold garland and hung it on the herm located in front of his courtyard, on which he normally hung his garlands made of flowers when he came home in the evening.¹²⁸ People were astonished at this. As for the Choes festival celebrated in Athens, Phanodemus (*FCrH* 325 F 11) claims that King Demophon . . . because he wanted to entertain Orestes when he visited Athens.¹²⁹ Because Demophon was unwilling to allow Orestes to enter the temples or participate in any libations, since his trial had not yet been held, he ordered that all the temples were to be locked and that each man was to be served his own pitcher (*chous*) of wine, and announced that a cake would be awarded as a prize to the first person to finish his pitcher. He also announced that, after they finished drinking, they were not to dedicate the garlands they were wearing in the temples, given that they had been under the same roof as Orestes. Instead, they were to put their garlands around their individual pitchers and take them to the sanctuary in the Marshes for the

where Orestes came to be tried for the murder of Clytaemestra. The story that follows is an aetiological myth intended to explain some of the odd features of the Athenian version of the Choes festival.

πρὸς τὸ ἐν Λίμναις τέμενος, ἔπειτα θύειν ἐν τῷ ἱερῷ τὰ ἐπίλοιπα. καὶ ἔκτοτε τὴν ἑορτὴν κληθῆναι Χοᾶς. τῇ δὲ ἑορτῇ τῶν Χοᾶν ἔθος ἐστὶν Ἀθήνησι πέμπεσθαι δῶρά τε καὶ τοὺς μισθοὺς τοῖς σοφισταῖς, οἵπερ καὶ αὐτοὶ συνεκάλουν ἐπὶ ξένια τοὺς γνωρίμους, ὡς φησιν Εὐβουλίδης ὁ διαλεκτικὸς ἐν δράματι Κωμασταῖς οὕτως·

σοφιστιᾶς, κάκιστε, καὶ Χοᾶν δέη |
e τῶν μισθοδώρων † οὐκ ἀδείπνων ἐν τρυφῇ †.

Ἀντίγονος δ' ὁ Καρύστιος ἐν τῷ Περὶ τοῦ Διονυσίου Βίου τοῦ Ἡρακλεώτου τοῦ Ἐπικληθέντος Μεταθεμένου φησὶ τὸν Διονύσιον τοῖς οἰκέταις συνεορτάζοντα ἐν τῇ τῶν Χοᾶν ἑορτῇ καὶ μὴ δυνάμενον διὰ γῆρας χρῆσθαι ἢ παρειλήφεσαν ἑταίρα ὑποστρέψαντα εἰπεῖν πρὸς τοὺς συνδειπνοῦντας·

< . . . > οὐ δύναμαι τανύσαι, λαβέτω δὲ καὶ ἄλλος.

ἦν δὲ ὁ Διονύσιος ἔτι ἐκ νέου, ὡς φησι Νικίας ὁ Νικαεὺς ἐν ταῖς Διαδοχαῖς, πρὸς τὰ ἀφροδίσια |
f ἐκμανῆς καὶ πρὸς τὰς δημοσίας εἰσῆει παιδίσκας ἀδιαφόρως. καὶ ποτε πορευόμενος μετὰ τινων γνωρίμων ὡς ἐγένετο κατὰ τὸ παιδισκείον, εἰς ὃ τῇ προτεραία παρεληλυθὼς ὄφειλε χαλκοῦς, ἔχων τότε κατὰ τύχην ἐκτείνας τὴν χεῖρα πάντων ὀρώντων ἀπεδίδου. Ἀνάχαρσις δ' ὁ Σκύθης παρὰ Περιάνδρῳ τεθέντος ἄθλου περὶ τοῦ πίνειν ἤτησε τὸ νικητήριον πρῶτος

130 Because he left the Stoa to follow Epicurus; see 7.281d–e. He lived to be 80.

131 Adapted from *Od.* 21.152.

priestess, and were then to carry out the rest of the ritual inside the temple. Ever since that time, the festival has been known as the Choes. It is the custom in Athens for presents to be sent to the sophists during the Choes festival, along with their wages. The sophists for their part used to invite their students to dinner, according to Eubulides the dialectician in his play *Revellers* (fr. 1), as follows:

You want to be a sophist, you bastard, and you're
eager for the Choes,
when wages are given † not of dinnerless in luxury †.

Antigonus of Carystus in his *On the Life of Dionysius of Heracleia, Nicknamed Deserter*¹³⁰ (p. 126 Wilamowitz = fr. 41 Dorandi = Dion. Heracl. fr. 428, SVF i.94) says that when Dionysius was celebrating the Choes festival with the members of his household, and his advanced age prevented him from having sex with the prostitute they had invited to join them, he turned around and said to the men having dinner with him:

I am unable to make it taut; someone else can have
her.¹³¹

Even as a young man, according to Nicias of Nicaea in his *Successions* (*FHG* iv.464), Dionysius was crazy about sex and visited common prostitutes indiscriminately. At one point, he was walking along the street with some students and came to the brothel he had visited the previous day, where he owed a small sum of money; since he happened to have it with him then, he extended his hand and paid his debt in full view of everyone. Anacharsis the Scythian was visiting Periander, and when a drinking-contest was held, he tried to claim the prize on the ground that he

438 μεθυσθεὶς τῶν συμπαρόντων, ἢ ὡς ὄντος τέλους τούτου καὶ τῆς ἐν τῷ πότῳ νίκης ὥσπερ καὶ τῆς ἐν τῷ τρέχειν. Λακύνδης δὲ καὶ Τίμων οἱ φιλόσοφοι κληθέντες πρὸς τινα τῶν γνωρίμων ἐπὶ δύο ἡμέρας καὶ βουλόμενοι συμπεριφέρεσθαι τοῖς παρούσιν ἔπινον προθυμότερον. τῇ μὲν οὖν πρώτῃ τῶν ἡμερῶν ὁ Λακύνδης ἀπῆγει πρότερος ἐπιπολάσας αὐτῷ τοῦ ποτοῦ, καὶ ὁ Τίμων ὁρῶν αὐτὸν ἀπιόντα ἔφη·

ἡράμεθα μέγα κῦδος· ἐπέφνομεν Ἑκτορα δῖον.

τῇ δ' ὑστεραία προαπιόντος τοῦ Τίμωνος διὰ τὸ μὴ
b δυνηθῆναι ἐκπιεῖν τὴν προποθείσαν αὐτῷ κύλικα ἢ ὁ
Λακύνδης ἰδὼν αὐτὸν ἐπανάγοντα εἶπε·

δυστήνων δέ τε παῖδες ἐμῷ μένει ἀντίωσιν.

Μυκερίνον δὲ τὸν Λιγύπτιον ὁ Ἡρόδοτος ἱστορεῖ διὰ τῆς δευτέρας ἀκούσαντα παρὰ τῶν μάντεων ὅτι ὀλιγοχρόνιός ἐστι, λύχνα ποιησάμενον πολλὰ ὅποτε γένοιτο νύξ πίνειν καὶ εὐπαθεῖν οὔτε ἡμέρας οὔτε νυκτὸς ἀνιέντα· καὶ εἰς τὰ ἔλεα δὲ καὶ τὰ ἄλσῃ νεμόμενον, ἔτι τε ὅπου πύθοιτο ἡβητήρια εἶναι μεθύσκεσθαι. καὶ Ἄμασιν δὲ τὸν καὶ αὐτὸν Αἰγυπτίων βασιλέα Ἡρόδοτος πολλὰ πεπωκέναι φησίν. Ἑρμείας ἢ
c δ' ὁ Μηθυμναῖος ἐν τρίτῃ Σικελικῶν φιλοπότην φησὶ γενέσθαι Νικοτέλη τὸν Κορίνθιον. Φαινίας δὲ ὁ Ἑρέ-

¹³² Plu. *Mor.* 155f–6a preserves a slightly fuller version of a very similar anecdote. For Periander, see 10.427e n.

¹³³ Lacydes (PAA 601060) became head of the Academy in 241/0 BCE and died in 206/5. Timo of Phlius (also a resident of Athens; PAA 890905) died in 230 BCE.

¹³⁴ Reigned 2539/2489–2511/2451 BCE.

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was the first person there who got drunk, as if this were the goal and a drinking-contest could be won in the same way a footrace is.¹³² The philosophers Lacydes and Timo¹³³ were invited to the house of one of their pupils for two days, and since they wanted to fit in with the other guests, they drank aggressively. On the first day, Lacydes left before anyone else, since the wine upset his stomach, and when Timo saw him going out, he said (*Il.* 22.393):

We achieved great glory; we killed brilliant Hector.

The next day, Timo left before the others, because he was unable to finish the cup that was given to him as a toast, and when Lacydes saw him heading out, he said (*Il.* 6.127):

Wretched are those whose children confront my
might!

Herodotus in Book II (133.4) reports that when Mycerinus of Egypt¹³⁴ heard from his seers that he was not going to live long, he surrounded himself with lamps when evening came, and drank and enjoyed himself constantly day and night; and he wandered around in the marshes, the woods, and anywhere he heard that parties (*hēbētēria*)¹³⁵ were going on, and got drunk. Herodotus (2.173.1, 174.1) also claims that Amasis, another king of Egypt,¹³⁶ drank large amounts. Hermeias of Methymna in Book III of the *History of Sicily* (*FGrH* 558 F 1) says that Nicoteles of Corinth¹³⁷ liked to drink. Phaenias of Eresus in his work

¹³² Cf. 10.425e with n.

¹³³ Reigned 570–526 BCE.

¹³⁴ According to D.S. 14.10.3, Nicoteles of Corinth was one of the leaders of the Syracusan revolt against Dionysius I; he was killed in 404 BCE.

σιος ἐν τῷ ἐπιγραφομένῳ Τυράννων Ἀναίρεσις ἐκ Τιμωρίας Σκόπαν φησὶ τὸν Κρέοντος μὲν υἱόν, Σκόπα δὲ τοῦ παλαιοῦ ὕδοῦν φιλοποτοῦντα διατελέσαι καὶ τὴν ἐπάνοδον τὴν ἀπὸ τῶν συμποσίων ποιείσθαι ἐπὶ θρόνον καθήμενον καὶ ὑπὸ τεσσάρων βασταζόμενον οὕτως οἴκαδε ἀπιέναι. Φύλαρχος δὲ ἐν τῇ ἕκτη τῶν Ἱστοριῶν Ἀντιόχον φησὶ τὸν βασιλέα φίλοινον γενόμενον | μεθύσκεσθαι τε καὶ κοιμᾶσθαι ἐπὶ πλέον, εἴθ' ἐσπέρας πάλιν ἀφυπνιζόμενον ἐπιπίνειν. ἐχρημάτιζέ τε, φησὶ, νήφων μὲν βραχέα τελέως, μεθύων δὲ τὰ πολλά. διὸ περὶ αὐτὸν δύο ἦσαν οἱ διοικούντες τὴν βασιλείαν, Ἄριστος καὶ Θεμίσων, Κύπριοι μὲν γένος καὶ ἀδελφοί, ἐρώμενοι δὲ ἀμφότεροι τοῦ Ἀντιόχου. πολυπότης δὲ ἦν καὶ Ἀντιόχος ὁ βασιλεὺς ὁ κληθεὶς Ἐπιφανής, ὁ ὀμηρέυσας παρὰ Ῥωμαίοις, ὃν ἱστορεῖ Πτολεμαῖος ὁ Εὐεργέτης ἐν τῷ τρίτῳ τῶν Ὑπομνημάτων κὰν τῷ πέμπτῳ | φάσκων αὐτὸν εἰς τοὺς Ἰνδικοὺς κώμους καὶ μέθας τραπέντα πολλὰ ἀναλίσκειν. καὶ τὰ περιλειπόμενα δὲ τῶν χρημάτων μεθ' ἡμέραν κωμάζων ὅτε μὲν ἐξέχει, ἄλλοτε δὲ ἐν ταῖς δημοσίαις ὁδοῖς ἱστάμενος ἔλεγε "τίνι ἢ τύχη δίδωσι, λαβέτω" καὶ ρύψας τὸ ἀργύριον ᾗχετο. πολλάκις δὲ καὶ πλεκτὸν στέφανον ῥόδων ἔχων ἐπὶ τῆς κεφαλῆς καὶ χρυσοῦφῃ τήβενναν φορῶν μόνος ἐρέμβετο λίθους ὑπὸ μάλης ἔχων, οἷς ἔβαλλε τῶν ἰδιωτῶν τοὺς ἀκολουθοῦντας

138 The Scopadae ruled the Thessalian city of Crannon in the 6th century BCE; cf. *Pl. Prt.* 339a–b (quoting a fragment of poetry attributed to Simonides).

139 The location of this fragment in Book VI suggests that the Antiochus in question is Antiochus II (reigned 261–246 BCE).

140 For Themison, cf. 7.289f–90a.

BOOK X

entitled *Revenge-Killings of Tyrants* (fr. 14 Wehrli) says that Scopas,¹³⁸ who was the son of Creon and the grandson of the elder Scopas, enjoyed drinking throughout his life and used to return from parties seated on a litter and carried by four men, and that this is how he got home. Phylarchus in Book VI of his *History* (FGrH 81 F 6) claims that King Antiochus¹³⁹ liked wine, and that he got drunk and slept a lot, and then in the evening would wake up again and drink some more. Antiochus did not do much business at all sober, he says, but instead did most of it drunk. This is why he had two assistants who managed his kingdom, Aristus and Themison,¹⁴⁰ who were brothers from Cyprus and were both Antiochus' boyfriends. The King Antiochus known as Epiphanes,¹⁴¹ who was held hostage in Rome, also drank large amounts; Ptolemy Euergetes discusses him in Books III and V of his *Commentaries* (FGrH 234 F 3) and reports that after he became interested in Indian parties and drinking-bouts, he began to spend large amounts of money. When he was wandering around drunk after the sun came up, he would sometimes dump the rest of his money on the ground, while at other times he would stand in the city streets and say: "Whoever chance gives it to can have it!" And then he would throw his money in the air and leave. He often wandered around alone, with a garland woven out of roses on his head and wearing a toga into which gold had been worked, and carrying stones under his arm, which he threw at the private citizens who trailed him.¹⁴² He used to bathe in the public

¹⁴¹ Antiochus IV (reigned 175–164 BCE).

¹⁴² Presumably waiting for the moment when he would abruptly empty his pockets.

- αὐτῷ. ἐλούετο δὲ καὶ εἰς τοὺς κοινούς λουτρῶνας
 f μύροις | ἀλειφόμενος, ὅτε καὶ ποτε συνιδῶν τις αὐτὸν
 ἰδιώτης ἔφη, “μακάριος εἶ, ὦ βασιλεῦ· πολυτελὲς
 ὄξεις.” καὶ ὃς ἤσθεις, “ἐγὼ σε”, φησίν, “ὑπέκκορον
 τούτου ποιήσω.” καὶ κατὰ τῆς κεφαλῆς αὐτοῦ ὑδρί-
 σκην ὑπὲρ δύο χοῶς ἔχουσιν παχέος μύρου κατα-
 χυθῆναι ἐκέλευσεν, ὡς καὶ τὸ πλῆθος τῶν ἀγοραιο-
 τέρων εἰς τὸ ἐκχυθῆν συγκυλισθῆναι. ὀλίσθου τε
 439 γενομένου αὐτὸς τε ὁ Ἀντίοχος ἔπεσε καγχάζων καὶ οἱ
 πλείστοι τῶν λουομένων τὸ αὐτὸ ἔπασχον. || Πολύβιος
 δ’ ἐν τῇ ἕκτη καὶ εἰκοστῇ τῶν Ἱστοριῶν καλεῖ αὐτὸν
 Ἐπιμανῆ καὶ οὐκ Ἐπιφανῆ διὰ τὰς πράξεις· οὐ μόνον
 γὰρ μετὰ δημοτῶν ἀνθρώπων κατέβαινε εἰς ὁμιλίαις,
 ἀλλὰ καὶ μετὰ τῶν παρεπιδημούντων ξένων τῶν εὐ-
 τελεστάτων¹³ συνέπιπεν. εἰ δὲ καὶ τῶν νεωτέρων, φησί,
 αἰσθητοῦ τινος συνευωχουμένους ὅπουδῆποτε, παρῆν
 μετὰ κερατίου καὶ συμφωνίας, ὥστε τοὺς πολλοὺς διὰ
 τὸ παράδοξον ἀνισταμένους φεύγειν. πολλάκις δὲ καὶ
 b τὴν βασιλικὴν ἐσθῆτα | ἀποβαλὼν τήβενναν ἀναλα-
 βῶν περιήει τὴν ἀγοράν. ἐν δὲ τῇ πρώτῃ καὶ τριακο-
 στῇ ὁ αὐτὸς Πολύβιός φησι συντελοῦντα αὐτὸν ἐν τῇ
 Ἀντιοχείᾳ ἀγῶνας συγκαλέσαι πάντας Ἑλληνας καὶ
 τῶν βουλομένων τοὺς πολλοὺς ἐπὶ τὴν θέαν. καὶ
 πλείστων παραγινομένων ἐν τοῖς γυμνασίοις, πάντας
 ἐκ χρυσῶν ὀλκείων ἤλειφε κροκίνῳ μύρῳ καὶ κιννα-
 μωμίνῳ καὶ ναρδίνῳ καὶ ἀμαρακίνῳ καὶ ἱρίνῳ. καὶ

¹³ καὶ τῶν εὐτελεστάτων A: καὶ μετὰ τῶν εὐτελεστάτων
 CE; cf. 5.193d μετὰ τῶν παρεπιδημούντων . . . τῶν εὐτελε-
 στάτων

baths and cover himself with perfume, and on one occasion a private citizen saw him and said: "You're a lucky man, your majesty; you smell like money!" Antiochus was pleased and responded: "I'll fill you to the brim with this!", and ordered a pitcher that contained more than two *choēs* of thick perfume to be dumped over the man's head, so that all the common people were able to roll around in the perfume that had been poured out. The floor became slippery, and Antiochus himself fell down laughing, as did most of those who were having a bath.¹⁴³ Polybius in Book XXVI (1^a) of his *History*¹⁴⁴ refers to him as Epimanes ("the Madman") rather than Epiphanes ("God Apparent") because of his behavior; for not only did he associate with average people, but he drank with the least distinguished strangers who were visiting the country. And if he heard, says (Polybius), that some young men were having a feast somewhere, he showed up with a drinking-horn and a group of musicians, causing most of them to leap up in surprise and try to run away. He also frequently discarded his royal robes, put on a toga, and circulated through the marketplace. The same Polybius says in Book XXXI (Plb. 30.26) that when Antiochus held games in Antioch, he invited all the Greeks and many others who were interested to watch them.¹⁴⁵ Although there were large crowds in the competition sites, he covered them all with crocus-, cinnamon-, nard-, marjoram-, and iris-perfumes drawn from

¹⁴³ A different version of this anecdote is preserved at 5.194a-c, where it (like the material below) is attributed to Polybius Book XXVI.

¹⁴⁴ Cf. 5.193c-e (a fuller version).

¹⁴⁵ Material virtually identical to what follows is preserved at 5.194c, 195c-f.

συγκαλῶν αὐτοὺς εἰς εὐωχίαν ποτὲ μὲν χίλια τρίκλινα,
 c ποτὲ δὲ χίλια πεντακόσια | συνεπλήρου μετὰ πολυ-
 τελεστάτης κατασκευῆς. καὶ ὁ χειρισμὸς τῆς δια-
 κουίας δι' αὐτοῦ ἐγένετο· κατὰ γὰρ τὰς εἰσόδους
 ἐφιστάμενος οὓς μὲν εἰσῆγεν, οὓς δ' ἀνέκλινεν, καὶ
 τοὺς διακόνοὺς δὲ τοὺς τὰς παραθέσεις εἰσφέροντας
 αὐτὸς εἰσῆγε, καὶ περιπορευόμενος οὗ μὲν προσεκάθι-
 ζεν, οὗ δὲ προσανέπιπτε. καὶ ποτὲ μὲν ἀποθήμενος
 μεταξὺ τὸν ψωμόν, ποτὲ δὲ τὸ ποτήριον ἀνεπήδα καὶ
 d βάνων ὀρθὸς ἄλλοτε | παρ' ἄλλοις, ἅμα δὲ τοῖς ἀκρο-
 άμασι προσπαίζων. καὶ ὑπὸ τῶν μίμων εἰσεφέρετο
 ὄλος συγκεκαλυμμένος καὶ ἐτίθετο εἰς τὴν γῆν ὡς εἰς
 ὦν τῶν μίμων· καὶ τῆς συμφωνίας προκαλουμένης ὁ
 βασιλεὺς ἀναπηδήσας ὠρχεῖτο καὶ προσέπαιζε τοῖς
 μίμοις, ὥστε πάντας αἰσχύνεσθαι. τοιαῦτα ἀπεργάζε-
 ται τοὺς ταλαιπώρους ἢ πρὸς τῇ μέθῃ ἀπαιδευσία.
 φιλοπότης δ' ἦν καὶ ὁ ὁμώνυμος αὐτῷ Ἀντίοχος, ὁ ἐν
 Μηδία πρὸς Ἀρσάκην πολεμήσας, ὡς ἱστορεῖ Ποσει-
 e δώνιος ὁ Ἀπαμεὺς | ἐν τῇ ἑκκαίδεκάτῃ τῶν Ἱστοριῶν.
 ἀναιρεθέντος γοῦν αὐτοῦ τὸν Ἀρσάκην θάπτοντα
 αὐτὸν λέγειν· “ἔσφηλέν σε, Ἀντίοχε, θάρσος καὶ μέθη·
 ἤλπιζες γὰρ ἐν μεγάλοις ποτηρίοις τὴν Ἀρσάκου
 βασιλείαν ἐκπιεῖν.” Ἀντίοχος δὲ ὁ μέγας ἐπικαλού-
 μενος, ὃν Ῥωμαῖοι καθείλον, ὡς ἱστορεῖ Πολύβιος ἐν
 τῇ εἰκοστῇ, παρελθὼν εἰς Χαλκίδα τῆς Εὐβοίας συν-
 ετέλει γάμους, πεντήκοντα μὲν ἔτη γεγονῶς καὶ δύο τὰ
 μέγιστα τῶν ἔργων ἀνειληφώς, τὴν τε τῶν Ἑλλήνων

¹⁴⁶ Antiochus VII Sidetes; he invaded Media in 130 BCE, and was killed there in 129. Arsaces is the dynastic name of the Parthian king Phraates II; cf. 4.153a n.

BOOK X

gold bowls. He also invited them to feasts, on one occasion filling 1000 banqueting-rooms with extremely expensive fixtures, on another 1500. In addition, he supervised all the serving himself: he stood at the entrance, and guided some people in and settled others in their couches; he personally led the servants who brought the food into the room; and he circulated around, sitting next to someone here and lying down next to someone else there. And sometimes he would put down a bit of food when he was halfway done with it, or a cup, and would leap up and change his position, or make his way around the party, standing beside various people and accepting toasts, while simultaneously participating in the entertainment. He was in fact carried in by the mimes, entirely wrapped up, and set on the ground as if he were one of them; and when the musicians gave a signal, the king leapt up and began to dance and act along with the mimes, which embarrassed everyone. This is what unsophisticated drunken behavior does to its unfortunate victims. The Antiochus who shared his name,¹⁴⁶ and who fought a war against Arsaces in Media, also liked to drink, according to Posidonius of Apameia in Book XVI of his *History* (*FGrH* 87 F 11 = fr. 63 Edelstein-Kidd). After he was killed, therefore, Arsaces said as he was burying him: "Your boldness and your drunkenness tripped you up, Antiochus; because you thought you were going to swallow up Arsaces' kingdom in large cups." According to Polybius in Book XX (8), after Antiochus (nicknamed the Great; this is the man the Romans overthrew)¹⁴⁷ arrived in Euboean Chalcis, he got married; he was 50 years old and had already undertaken his two greatest tasks, the liberation of

¹⁴⁷ Reigned 222–187 BCE.

- f ἔλευθέρωσιν, ὡς αὐτὸς ἐπηγγέλλετο, καὶ τὸν | πρὸς Ῥωμαίους πόλεμον. ἔρασθεις οὖν παρθένου Χαλκιδικῆς κατὰ τὸν τοῦ πολέμου καιρὸν ἐφιλοτιμήσατο γῆμαι αὐτήν, οἰνοπότης ὢν καὶ μέθαις χαίρων ἦν δ' αὐτῆ Κλεοπτολέμου μὲν θυγάτηρ ἐνὸς τῶν ἐπιφανῶν, κάλλει δὲ πάσας ὑπερβάλλουσα. καὶ τοὺς γάμους συντελῶν ἐν τῇ Χαλκίδι αὐτόθι διέτρυψε τὸν χειμῶνα, τῶν ἐνεστώτων οὐδ' ἦντινοῦν ποιούμενος πρόνοιαν ἔθετο δὲ καὶ τῇ παιδί ὄνομα Εὐβοίαν. ἡττηθεὶς οὖν τῷ πολέμῳ ἔφυγεν εἰς Ἔφεσον μετὰ τῆς νεογάμου. ἐν δὲ 440 τῇ δευτέρᾳ ὁ αὐτὸς Πολύβιος ἱστορεῖ || Ἄγρωνα τὸν Ἰλλυριῶν βασιλέα ἡσθέντα ἐπὶ τῷ νενικηκέναι τοὺς μέγα φρονοῦντας Αἰτωλοὺς πολυπότην ὄντα καὶ εἰς μέθας καὶ εὐωχίας τραπέντα πλευρίτιδι ληφθέντα ἀποθανεῖν. ἐν δὲ τῇ ἐνάτῃ καὶ εἰκοστῇ ὁ αὐτὸς Γενθίωνά φησι τὸν τῶν Ἰλλυριῶν βασιλέα διὰ τὴν πολυποσίαν πολλὰ ποιεῖν ἀσελγῆ κατὰ τὸν βίον, νύκτωρ τε αἰεὶ καὶ μεθ' ἡμέραν μεθύοντα. ἀποκτείναντα δὲ καὶ Πλεύρατον τὸν ἀδελφὸν γαμεῖν μέλλοντα τὴν Μονουρίου θυγατέρα αὐτὸν γῆμαι τὴν παῖδα καὶ ὡμῶς b χρῆσθαι | τοῖς ἀρχομένοις. καὶ Δημήτριον δὲ φησι τὸν ἐκ τῆς Ῥώμης τὴν ὀμηρείαν διαφυγόντα ἐν τῇ τρίτῃ καὶ τριακοστῇ βασιλεύσαντα Σύρων πολυπότην ὄντα τὸ πλείστον τῆς ἡμέρας μεθύσκεσθαι. Ὀροφέρην τε ὀλίγον χρόνον Καππαδοκίας βασιλεύσαντα καὶ παριδόντα τὰς πατρίους ἀγωγὰς φησιν ἐν τῇ τριακοστῇ δευτέρᾳ εἰσαγαγεῖν τὴν Ἰακὴν καὶ τεχνικὴν ἀσωτίαν.

148 In autumn 231 BCE. 149 c.181 BCE; Genthius' brother was in fact probably named Plator rather than Pleuratus.

150 Demetrius I Soter of Syria (reigned 161–151/0 BCE).

BOOK X

the Greeks, as he himself referred to it, and his war against the Romans. He fell in love, then, with a young Chalcidian woman while this war was still going on, and became fixated on marrying her, even though he was a wine-drinker who liked to get drunk. She was a daughter of Cleoptolemus, who belonged to the upper class, and was the most beautiful woman in the city. He spent the winter there in Chalcis in order to complete the marriage, paying no attention whatsoever to larger developments; he referred to the girl as Euboea. After he lost the war, then, he escaped to Ephesus with his new bride. In Book II (4.6) the same Polybius reports that the Illyrian king Agron, who was delighted to have defeated the proud Aetolians, but who consumed large amounts of wine and spent his time at drinking parties and feasts, caught pneumonia and died.¹⁴⁸ In Book XXIX (13) the same author claims that the Illyrian king Genthion drank so much that he engaged in a great deal of ugly behavior throughout his life and was constantly intoxicated day and night. After he killed his brother Pleuratus,¹⁴⁹ who was about to marry Monounius' daughter, he married the girl himself and treated his subjects cruelly. In Book XXXIII (19) Polybius says that Demetrius, who escaped when he was being held hostage in Rome and became king of Syria,¹⁵⁰ drank large amounts and spent most of the day intoxicated. And in Book XXXII (11.10) he claims that Orophernes, who was briefly king of Cappadocia¹⁵¹ and rejected the traditional local customs, introduced the elaborate Ionian style of debauchery.¹⁵²

¹⁵¹ c.160–c.155 BCE.

¹⁵² For the Ionians' alleged addiction to luxury, see 12.523e–4c, 524f–5e.

Διόπερ ὁ θειότατος Πλάτων καλῶς νομοθετεῖ ἐν τῷ
 δευτέρῳ τοὺς παῖδας μέχρι ἐτῶν ὀκτωκαίδεκα τὸ
 παράπαν οἴνου μὴ γεύεσθαι· οὐ γὰρ χρὴ πῦρ ἐπὶ πῦρ
 c ὀχετεύειν· οἴνου δὲ μετρίου γεύεσθαι | μέχρι τριάκοντα
 ἐτῶν, μέθης δὲ καὶ πολυοινίας τὸ παράπαν τὸν νέον
 ἀπέχεσθαι· τετταράκοντα δὲ ἐπιβαίνοντα ἐτῶν ἐν τοῖς
 συσσιτίοις εὐωχηθέντα καλεῖν τοὺς τε ἄλλους θεοὺς
 καὶ δὴ <καὶ>¹⁴ Διόνυσον παρακαλεῖν εἰς τὴν τῶν
 πρεσβυτῶν τελετὴν ἅμα καὶ παιδιάν, ἣν τοῖς ἀνθρώ-
 ποις ἐπίκουρον τῆς τοῦ γήρωσ ἀσστηρότητος ἔδωρή-
 σατο τὸν οἶνον¹⁵ φάρμακον, ὥστε ἀνηβᾶν ἡμᾶς καὶ
 δυσθυμίας λήθην γίγνεσθαι· καὶ ἐξῆς δέ φησι· λόγος |
 d καὶ φήμη ὑπορρεῖ, ὡς ὁ θεὸς οὗτος ὑπὸ τῆς μητριᾶς
 Ἑρας διεφορήθη τῆς ψυχῆς τὴν γνώμην· διὸ τὰς τε
 βακχείας καὶ τὴν μανικὴν πᾶσαν ἐμβάλλει χορείαν
 τιμωρούμενος, ὅθεν καὶ τὸν οἶνον ἐπὶ τοῦτ' αὐτὸ δεδώ-
 ρηται.

Φάλαικος δ' ἐν τοῖς Ἐπιγράμμασι γυναικᾶ τινὰ
 ἀναγράφει πολυπότιν Κλεῶ ὄνομα·

χρυσωτὸν κροκόεντα περιζώσασα χιτῶνα
 τόνδε Διωνύσω δῶρον ἔδωκε Κλεῶ
 οὐνεκα συμποσίοισι μετέπρεπεν, ἴσα δὲ πίνειν |
 e οὔτις οἱ ἀνθρώπων ἤρισεν οὐδαμὰ πω.

ὅτι δὲ φίλοινον τὸ τῶν γυναικῶν γένος κοινόν· οὐκ

¹⁴ added from the traditional text of Plato

¹⁵ τὸν οἶνον (omitted in my translation) is also preserved in the traditional text of Plato, but is difficult to incorporate into the syntax of the sentence and most likely represents a misguided superlinear note that made its way into the text.

BOOK X

This is why the wonderful Plato in Book II (*Lg.* 666a–b, condensed and adapted) is right to make it a law that boys are not even to taste wine until they are 18 years old; for there is no reason to add fire to fire.¹⁵³ A young man may consume a limited amount of wine up to the age of 30, but should completely avoid becoming intoxicated or drinking large quantities. Once a man reaches age 40, he may invoke the gods after he dines in the common mess, and in particular may summon Dionysus to the rite celebrated by the elders and to the good times they have; Dionysus granted this to human beings as a drug to help us deal with the bitterness of old age, allowing us to recover our youth and forget our discouragement. And immediately after this he says (*Lg.* 672b): A legend and a rumor circulate quietly, to the effect that this god's sanity was stripped from him by his stepmother Hera. This is why, when he punishes people, he forces them to act like bacchantes and to engage in wild dancing of all kinds; he has accordingly given us wine for this very purpose.

Phalaeus in his *Epigrams* (*HE* 2935–8) describes a woman named Cleo who drinks large amounts:

After she wrapped this gold-spangled, saffron-colored
tunic about
herself, Cleo offered it as a gift to Dionysus
because she stood out at drinking parties, and no one
ever
came close to consuming as much wine as she did.

That women like wine is a commonplace. Xenarchus in his

¹⁵³ I.e. "to bring coals to Newcastle".

ἀχαρίτως δὲ καὶ ὁ Ξέναρχος ἐν τῷ Πεντάθλω γυναικὰ
τινα παράγει φρικτότατον ὄρκον ὀμνύουσαν τόνδε·

<οὕτως> ἐμοὶ γένοιτο σοῦ ζώσης, τέκνον,
ἐλευθέριον πιούσαν οἶνον ἀποθανεῖν.

- παρὰ Ῥωμαίοις δέ, ὡς φησι Πολύβιος ἐν τῇ ἕκτη, ἀπείρηται γυναιξὶ πίνειν οἶνον· τὸ δὲ καλούμενον πάσσον πίνουσι. τοῦτο δὲ ποιεῖται μὲν ἐκ τῆς ἀσταφίδος καὶ ἐστὶ παραπλήσιος πινόμενος τῷ Αἰγιοσθενεῖ
f τῷ | γλυκεῖ καὶ τῷ Κρητικῷ· διὸ πρὸς τὸ κατεπέιγον τοῦ δάψους χρώνται αὐτῷ. λαθεῖν δ' ἐστὶν ἀδύνατον τὴν γυναικὰ πιούσαν οἶνον· πρῶτον μὲν γὰρ οὐδ' ἔχει οἴνου κυρείαν ἢ γυνή· πρὸς δὲ τούτοις φιλεῖν δεῖ τοὺς συγγενεῖς τοὺς ἑαυτῆς καὶ τοὺς τοῦ ἀνδρὸς ἕως ἐξανεψιῶν καὶ τοῦτο ποιεῖν καθ' ἡμέραν, ὁπόταν ἴδῃ πρῶτον. λοιπὸν ἀδήλου τῆς ἐντυχίας οὔσης τίσιν ἀπαντήσει φυλάσσεται· τὸ γὰρ πρᾶγμα κἂν γεύσῃται
441 μόνον οὐ προσδεῖ διαβολῆς. || Ἄλκιμος δ' ὁ Σικελιώτης ἐν τῇ ἐπιγραφομένῃ τῶν βίβλων Ἰταλικῇ πάσας φησὶ τὰς ἐν Ἰταλίᾳ γυναικὰς μὴ πίνειν οἶνον ἀπὸ τοιαύτης αἰτίας· Ἡρακλῆς περὶ τὴν Κροτωνιάτιν γενόμενος ἐπεὶ πρὸς τινα οἰκίαν οὔσαν παρὰ τὴν ὁδὸν διψῶν ἀφίκετο, προσελθὼν ἤπει πειεῖν ἐντεῦθεν. ἔτυχε δ' ἡ γυνὴ τοῦ τὴν οἰκίαν κεκτημένου πίθου οἴνου λαθραίως ὑποίξασα· καὶ πρὸς μὲν τὸν ἄνδρα δεινὸν ἔφη ποιήσειν αὐτόν, εἰ ξένου χάριν τὸν πίθου τοῦτον ἀνοιξείεν, ὕδωρ δ' ἐκέλευσεν αὐτὸν προσενεγκεῖν. |
b Ἡρακλῆς δ' ἐπὶ θύραις ἐστῶς καὶ ἀκούσας ταῦτα τὸν μὲν ἄνδρα αὐτῆς σφόδρα ἐπήνεσεν, ὃν ἐκέλευσεν

154 In place of the expected "water of freedom".

155 Latin *passum*.

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The Pentathlete (fr. 5) quite amusingly brings a woman on-stage swearing the following absolutely horrifying oath:

Thus might it be granted me, my child, while you are
still alive,
to die once I drink the wine of freedom.¹⁵⁴

In Rome, according to Polybius in Book VI (11a.4), women are forbidden to drink wine; they drink what is referred to as *passon*¹⁵⁵ instead. *Passon* is made from raisins, and when you drink it, it resembles Aegosthenic or Cretan grape-must; this is why people consume it when they are desperately thirsty. A woman cannot go undetected when she drinks wine; this is because, first of all, women are unable to hold their wine, and on top of that they are required to kiss their own relatives and their husband's relatives as far extended as first cousins once removed, and to do so every day, whenever they first see them. Moreover, since who she is going to run into is entirely a matter of chance, she stays on her guard; because even if she only has a taste, that is enough to ruin her reputation. Alcimus of Sicily in his book entitled *The History of Italy* (FCrH 560 F 2) claims that no Italian woman drinks wine for the following reason: Heracles was near Croton and was thirsty, and when he came to a house that stood beside the road, he went up to it and asked the people who lived there to give him a drink. The wife of the man whose house it was happened to have opened a storage-jar of wine without his knowledge, and she told her husband that it would be a terrible mistake to open this jar for the sake of a stranger, and encouraged him to offer their visitor water. Heracles was standing by the door and heard what she said, and he warmly praised

αὐτὸν παρελθόντα εἴσω σκοπεῖν τὸν πίθον· καὶ ὅς
εἰσελθὼν λίθινον εὔρε τὸν πίθον γεγονότα. τοῦτο δὲ τὸ
σημείον ἔτι καὶ νῦν ἐστὶν ἐν ταῖς ἐπιχωρίαις γυναιξὶν
πάσαις ἐν αἰσχροῦ κείσθαι τὸ πίνειν οἶνον διὰ τὴν
προκειμένην αἰτίαν. οἶαι δ' εἰσὶ παρὰ τοῖς Ἑλλησι
μεθύουσαι αἱ γυναῖκες παραδίδωσιν Ἀντιφάνης μὲν ἐν
τῇ Ἀκοντιζομένη οὕτω·

γείτων ἐστὶ τις |

- c κάπηλος· οὗτος εὐθύς ὅταν ἔλθω ποτὲ
διψῶσα, μόνος οἶδ' ὡς γ' ἐμοὶ κεράννυται.
οὔθ' ὕδαρες οὔτ' ἄκρατον οἶδ' ἐγὼ ποτε
πιούσα.

καὶ ἐν Μύστιδι· γυναῖκες δὲ εἰσιν αἱ διαλεγόμεναι·

(A.) βούλει καὶ σύ, φιλτάτη, πιεῖν;

(B.) καλῶς ἔχει μοι. (A.) τοιγαροῦν <ἐμοὶ> φέρε·
μέχρι γὰρ τριῶν <δεῖν> φασι τιμᾶν τοὺς θεούς.

Ἄλεξις δὲ Ὀρχηστρίδι·

- d (A.) γυναιξὶ δ' ἀρκεί πάντ', ἐὰν οἶνος παρῆ
πίνειν διαρκῆς. (B.) ἀλλὰ μήν, νῆ τὸ θεῶ, |
ἔσται γ' ὅσον ἂν βουλώμεθ', ἔσται καὶ μάλα
ἠδύς γ', ὀδόντας οὐκ ἔχων, ἤδη σαπρός,
πέπων, γέρων γε δαιμονίως. (A.) ἀσπάζομαι
γραῦν Σφίγγα· πρὸς ἐμέ † ὡς αἰνίγματα.
λέγε καὶ τὰ λοιπά.

156 Sc. for resisting his wife's suggestion.

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the woman's husband¹⁵⁶ and told him to go inside and have a look at the storage-jar; when the man did so, he discovered that the jar had turned to stone. Even today this is regarded as evidence among all the local women that drinking wine is unacceptable behavior, for the reason described above. Antiphanes in his *The Girl Who Was Hit by a Javelin* (fr. 25) conveys what Greek women are like when they get drunk, as follows:

There's a neighborhood
bartender; whenever I'm thirsty and I go in there,
he's
the only one who knows how I like my wine mixed.
I don't think I've ever had it too watery or
straight.

Also in *The Female Initiate* (fr. 163); women are speaking:

(A.) Would you like a drink, my dear?
(B.) That's fine by me! (A.) Alright then, bring me
one;
because people say we ought to honor the gods up to
three times.

Alexis in *The Dancing-Girl* (fr. 172):

(A.) Women have everything they need, provided
there's enough
wine to drink. (B.) Let me assure you, by the two
goddesses,
we'll have as much as we want, and it'll be absolutely
delicious: no teeth, fully fermented,
ripe, and devilishly old. (A.) Hello,
you old Sphinx! To me † like riddles;
tell me the rest!

ἐν δὲ Δίῳ Πενθοῦντι Ζωπύρας τινὸς μνημονεύων φησί·
καὶ Ζωπύρα,
οἴνηρόν ἀγγεῖον.

Ἀντιφάνης Βάκχαις·

ἐπεὶ δὲ τοῦτ' οὐκ ἔστι, κακοδαίμων σφόδρα
ὅστις γαμεί γυναῖκα, πλὴν ἐν τοῖς Σκύθαις·
ἐκεῖ μόνον γὰρ οὐχὶ φύετ' ἄμπελος. |

e Ξέναρχος Πεντάθλω·

ὄρκον δ' ἐγὼ γυναικὸς εἰς οἶνον γράφω.

Πλάτων Φάωνι διηγούμενος ὅσα διὰ τὸν οἶνον συμβαίνει ταῖς γυναιξί φησιν·

εἰέν, γυναῖκες < . . . > ὡς ὑμῖν πάλαι
οἶνον γενέσθαι τὴν ἀνοίαν εὔχομαι.
ὑμῖν γὰρ οὐδέν, καθάπερ ἡ παροιμία,
ἐν τῷ καπήλῳ νοῦς ἐνεῖναί μοι δοκεῖ.
εἰ γὰρ Φάωνα δεῖσθ' ἰδεῖν, προτέλεια δεῖ
ὑμᾶς ποῆσαι πολλὰ πρότερον τοιαδί· |

f πρῶτα μὲν ἐμοὶ γὰρ Κουροτρόφῳ προθύεται
πλακοῦς ἐνόρχης, ἄμυλος ἐγκύμων, κίχλαι
ἐκκαίδεχ' ὀλόκληροι μέλιτι μεμιγμένοι,
λαγῶα δώδεκ' ἐπισέληνα. τᾶλλα δὲ
ἤδη † ταῦτ' εὐτελέστατα· † ἄκουε δή.

157 In place of the expected "in water".

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And in *Grieving Twice* (fr. 56) he mentions someone named Zopyra and says:

and Zopyra,
who's a pot full of wine.

Antiphanes in *Bacchants* (fr. 58):

But since this is impossible, anyone who gets married is in terrible trouble—except in Scythia; because that's the only place where grapevines don't grow!

Xenarchus in *The Pentathlete* (fr. 6):

I write a woman's oath in wine.¹⁵⁷

Plato in *Phaon* (fr. 188), describing everything that happens to women because of wine, says:

Alright, ladies . . . I've been praying for a long time for your foolishness to turn into wine; because your mind doesn't look to me to be in the wineshop, as the saying goes. If you want to see Phaon, you have to make lots of preliminary sacrifices of the following sort first.

Number one, a preliminary offering is made to me, the Rearer of Children: an uncastrated cake, a pregnant wheat-paste cake, 16 perfect thrushes in honey-sauce, and 12 moon-shaped bits of hare-meat. As for the rest now † these items very cheap †. Pay attention!

442 βολβῶν μὲν Ὀρθάννη τρί' ἡμίεκτα,
 Κομισάλῳ δὲ καὶ παραστάταιν δυοῖν ||
 μύρτων πινακίσκος χειρὶ παρατετιλμένων·
 λύχνων γὰρ ὄσμᾶς οὐ φιλοῦσι δαίμονες.
 † πυργῆς τετάρτης † Κυσί τε καὶ Κυνηγάταις,
 Αόρδωνι δραχμή, Κυβδάσῳ τριώβολον,
 ἤρῳ Κέλητι δέρμα καὶ θυλήματα.
 ταῦτ' ἔστι τὰναλώματ'. εἰ μὲν οὖν τάδε
 προσοίσειτ', εἰσέλθοιτ' ἄν· εἰ δὲ μή, μάτην
 ἕξεστιν ὑμῖν διὰ κενῆς βινητιᾶν.

Ἀξιόνικος δ' ἐν Φιλίννῃ φησί·

γυναικὶ δὴ πίστευε μὴ πίνειν ὕδωρ.

b Καὶ ὅλα δὲ ἔθνη περὶ μέθας διατρίβοντα | μνήμης
 ἠξίωται. Βαίτων γοῦν ὁ Ἀλεξάνδρου βηματιστῆς ἐν
 τῷ ἐπιγραφομένῳ Σταθμοὶ τῆς Ἀλεξάνδρου Πορείας
 καὶ Ἀμύντας ἐν τοῖς Σταθμοῖς τὸ τῶν Ταπύρων ἔθνος
 φησὶν οὕτω φίλοινον εἶναι ὡς καὶ ἀλείμματι ἄλλω
 μηδενὶ χρῆσθαι ἢ τῷ οἴνῳ. τὰ δ' αὐτὰ ἱστορεῖ καὶ
 Κτησίας ἐν τῷ Περὶ τῶν Κατὰ τὴν Ἀσίαν Φόρων

¹⁵⁸ Thought to be an aphrodisiac (cf. 1.5c [quoting another passage from the same play]; 2.63e–4b); Orthannes was an ithyphallic fertility deity.

¹⁵⁹ A pun on *murton* (“clitoris”), with an allusion to the partial pubic depilation practiced by fashionable Athenian women and accomplished either by plucking the hair by hand or singeing it off with a lamp. Conisalus was another ithyphallic fertility deity. But the word translated here as “attendants” can also mean “testicles” (cf. 9.395f), so that part of the joke is that Conisalus’ name stands in for his most prominent physical feature: an erect penis.

¹⁶⁰ Also mentioned in an early 4th-century Athenian inscription (IG II² 4962.9–10; deities associated

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Three half-measures of hyacinth bulbs¹⁵⁸ for
 Orthannes,
 and a little platter of myrtle berries¹⁵⁹ plucked
 by hand for Conisalus and his two attendants;
 because the deities dislike the smell of lamps.
 † [corrupt] four † for the Hounds and the
 Huntsmen;¹⁶⁰
 a drachma for Lordon; three obols for Cybdasus;
 a hide and sacrificial barley-cakes for the hero
 Celes.¹⁶¹

This is what you have to spend. If you brought
 these items, you'd get in. Otherwise, you can
 long in vain to be fucked.

Axionicus says in *Philine* (fr. 5):

Trust a woman—not to drink water!

Whole peoples, moreover, have been thought to de-
 serve being described as spending all their time drunk.
 Alexander's quartermaster Baiton,¹⁶² for example, in his
 treatise entitled *Stages of Alexander's Journey* (*FGrH* 119
 F 1), along with Amyntas in his *Stages* (*FGrH* 122 F 5),
 claim that the Tapyrians like wine so much that they anoint
 themselves with nothing else. Ctesias in his *On the Trib-*

with Asclepius). But exactly who the Hounds and Huntsmen
 were—and thus the point of what must be another sexually ori-
 ented joke—is obscure, although cf. Hsch. κ 4763 "Hound: this
 refers to the male genitals".

¹⁶¹ Lordon, Cybdasus, and Celes are invented names that re-
 call terms for three sexual positions, in which the woman threw
 her head back and her pelvis forward; bent forward "doggy style";
 and sat astride the man, respectively. ¹⁶² Berve i #198.

οὗτος δὲ καὶ δικαιοτάτους αὐτοὺς λέγει εἶναι. Ἀρμόδιος δὲ ὁ Δεπρεάτης ἐν τῷ Περὶ τῶν Παρὰ Φιγαλεῦσι Νομίμων φιλοπότας φησὶ γενέσθαι Φιγαλεῖς Μεσσηνίοις ἀστυγείτονας ὄντας | καὶ ἀποδημῆν ἐθισθέντας. Φύλαρχος δ' ἐν ἕκτῃ Βυζαντίους οἰνόφλυγας ὄντας ἐν τοῖς καπηλείοις οἰκεῖν, ἐκμισθώσαντας τοὺς ἑαυτῶν θαλάμους μετὰ τῶν γυναικῶν τοῖς ξένοις, πολεμίας σάλπιγγος οὐδὲ ἐν ὑπνοῖς ὑπομένοντας ἀκοῦσαι. διὸ καὶ πολεμουμένων ποτὲ αὐτῶν καὶ οὐ προσκαρτερούντων τοῖς τείχεσι Δεωνίδης ὁ στρατηγὸς ἐκέλευσε τὰ καπηλεία ἐπὶ τῶν τειχῶν σκηνοπηγεῖν, καὶ μόλις ποτὲ ἐπαύσαντο λιποτακτοῦντες, ὥς φησι Δάμων ἐν τῷ Περὶ Βυζαντίου. Μένανδρος δ' ἐν Ἀρρηφόρῳ ἢ Αὐλητρίδι· |

d πάντα μεθύσους τοὺς ἐμπόρους
ποιεῖ τὸ Βυζάντιον. ὅλην ἐπίνομεν
τὴν νύκτα διὰ σὲ καὶ σφόδρ' ἄκρατόν μοι δοκῶ
ἀνίσταμαι γοῦν τέτταρας κεφαλὰς ἔχων.

κωμωδοῦνται δὲ ὡς μέθυσοι Ἀργεῖοι μὲν καὶ Τιρύνθιοι
ὑπὸ Ἐφίππου ἐν Βουσίριδι. ποιεῖ δὲ τὸν Ἡρακλέα
λέγοντα·

(Ἡρ.) οὐκ οἶσθά μ' ὄντα, πρὸς θεῶν, Τιρύνθιον
Ἀργεῖον; οἱ μεθύοντες αἰεὶ τὰς μάχας |
e πάσας μάχονται. (Β.) τοιγαροῦν φεύγουσ' αἰεὶ.

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utes Paid throughout Asia (FGrH 688 F 54) records the same information; he also claims that they are the most honest people in the world. Harmodius of Lepreum in his *On the Customs in Phigaleia* (FGrH 319 F 2) claims that the Phigaleians, whose city is on the Messenian border and who are used to being away from home, like to drink. Phylarchus in Book VI (FGrH 81 F 7) (says) that because the inhabitants of Byzantium guzzle wine, they live in the bars and rent out their own bedrooms, wives and all, to foreigners, and cannot stand to hear a war-trumpet even in their dreams. This is why, when they were being attacked at one point and failed to show any courage in defending their walls, their general Leonides ordered bars to be set up under canopies on top of the walls, and even then they barely stopped deserting their positions, according to Damon in his *On Byzantium* (FGrH 389 F 1). Menander in *The Arrhephoros* or *The Pipe-Girl* (fr. 66):

Byzantium gets all the
merchants drunk. We drank all night
long because of you—and awfully strong wine, it
seems to me!

At any rate, I'm getting up with four heads.

The Argives and the Tirynthians are ridiculed for being drunks by Ephippus in *Bousiris* (fr. 2). He represents Heracles as saying:

(Heracles) Aren't you aware, by the gods, that I'm a
Tirynthian
Argive? They always fight all their
battles drunk. (B.) Which is why they always run
away!

Μιλησίους δ' Εὐβουλος ἐν Κατακολλωμένῳ ὑβριστὰς εἶναι φησι μεθυσθέντας. Πολέμων δὲ ἐν τῷ Περὶ τῶν Κατὰ Πόλεις Ἐπιγραμμάτων περὶ Ἑλείων λέγων παρατίθεται τόδε τὸ ἐπίγραμμα:

Ἦλις καὶ μεθύει καὶ ψεύδεται. οἶος ἐκάστου οἶκος, τοιαύτη καὶ συνάπασα πόλις.

Θεόπομπος δ' ἐν τῇ δευτέρᾳ καὶ εἰκοστῇ περὶ Χαλκιδέων ἱστορῶν τῶν ἐν Θράκῃ φησίν· ἐτύγχανον γὰρ f τῶν μὲν βελτίστων ἐπιτηδευμάτων ὑπερορῶντες, ἰ ἐπὶ δὲ τοὺς πότους καὶ ῥαθυμίαν καὶ πολλὴν ἀκολασίαν ὠρμηκότες ἐπιεικῶς. ὅτι δ' εἰσὶ πάντες οἱ Θράκες πολυπόται <κοινόν>¹⁶. διὸ καὶ Καλλίμαχος ἔφη·

καὶ γὰρ ὁ Θρηϊκίην μὲν ἀπέστρυγε χανδὸν
ἄμυστιν
οἰνοποτεῖν, ὀλίγῳ δ' ἦδετο κισσυβίῳ.

ἐν δὲ τῇ πεντηκοστῇ ὁ Θεόπομπος περὶ Μηθυμναίων τάδε λέγει· καὶ τὰ μὲν ἐπιτήδεια προσφερομένους πολυτελῶς, μετὰ τοῦ κατακείσθαι καὶ πίνειν, ἔργον δ' οὐδὲν ἄξιον τῶν ἀναλωμάτων ποιοῦντας. ἔπαυσεν οὖν 443 αὐτοὺς τούτων Κλεομένης ἢ ὁ τύραννος, ὁ καὶ τὰς μαστροποὺς τὰς εἰθισμένας προαγωγέειν τὰς ἐλευθέρων γυναικῶν <καὶ>¹⁷ τρεῖς ἢ τέτταρας τὰς ἐπιφανέστατα πορνεομένας ἐνδήσας εἰς σάκκους καταποντί-

¹⁶ add. Kaibel

¹⁷ add. Wilamowitz

¹⁶³ A rustic drinking-cup of some sort; cf. 11.477c (where these verses are quoted again, along with two more).

¹⁶⁴ Probably in power by the 340s BCE.

¹⁶⁵ Sc. for the local men.

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Eubulus in *The Man Who Was Glued to the Spot* (fr. 49) claims that the Milesians get out of control when drunk. Polemon in his discussion of the Eleans in his *On Epigrams by City* (fr. 80 Preller) quotes the following epigram (FGE 1628–9):

Elis is drunk and full of lies. The character of the
 individual
 households is the same as that of the city as a
 whole.

Theopompus says in Book XXII (FGrH 115 F 139), in his account of the Chalcideans who live in Thrace: Because the fact was that they showed disdain for better habits, and had instead got deeply involved in drinking parties, laziness, and a considerable amount of undisciplined behavior. That all Thracians like to drink is a commonplace. This is why Callimachus (fr. 178.11–12 Pfeiffer) said:

For he hated to drink wine greedily in a long
 Thracian
 draft, but enjoyed a small *kissubion*.¹⁶³

In Book L (FGrH 115 F 227) Theopompus says the following about the inhabitants of Methymna: consuming their provisions in an expensive style, while lying down and drinking, but accomplishing nothing worth the amount of money they spent. The tyrant Cleomenes¹⁶⁴ made them stop behaving this way; he also ordered certain individuals to tie up the women who had made a business of arranging illicit sexual liaisons with the wives and daughters of free men,¹⁶⁵ along with three or four of those who had prostituted themselves most overtly, in sacks, and drown

- σαι τιςιν προστάξας. καὶ Ἑρμιππος δὲ ἐν τοῖς Περὶ τῶν Ἑπτὰ Σοφῶν Περιάνδρον τὸ αὐτὸ ποιῆσαι. ἐν δὲ τῇ δευτέρᾳ τῶν Φιλιππικῶν, Ἰλλυριοί, φησί, δειπνοῦσι καθήμενοι καὶ πίνουσιν, ἄγουσι δὲ καὶ τὰς γυναῖκας εἰς τὰς συνουσίας, καὶ καλὸν αὐταῖς προπίνειν οἷς
- b ἂν τύχωσι τῶν παρόντων· ἐκ δὲ τῶν συμποσίων | αὐταὶ τοὺς ἄνδρας ἀπάγουσι. καὶ κακόβιοι δὲ πάντες εἰσὶ καὶ ζώννυνται τὰς κοιλίας ζῶναις πλατείαις ὅταν πίνωσι. καὶ τοῦτο μὲν πρῶτον μετρίως ποιοῦσιν, ἐπειδὴν δὲ σφοδρότερον πίνωσι, μᾶλλον αἰεὶ συνάγουσι τὴν ζώνην. Ἄρδιαῖοι δέ, φησί, κέκτηνται προσπελατῶν ὥσπερ εἰλώτων τριάκοντα μυριάδας. καθ' ἑκάστην δὲ ἡμέραν μεθύουσιν καὶ ποιοῦνται συνουσίας καὶ
- c διακείνται πρὸς ἔδωδὴν καὶ πόσιν ἀκρατέστερον. διὸ καὶ Κελτοὶ πολεμοῦντες αὐτοῖς καὶ εἰδότες αὐτῶν τὴν ἀκρασίαν παρήγγειλαν | ἅπασιν τοῖς στρατιώταις δείπνον ὡς λαμπρότατον παρασκευάσαντας κατὰ σκηνὴν ἐμβαλεῖν εἰς τὰ σιτία πῶαν τινὰ φαρμακώδη δυναμένην διακόπτειν τὰς κοιλίας καὶ διακαθαίρειν. γενομένου δὲ τούτου οἱ μὲν αὐτῶν καταληφθέντες ὑπὸ τῶν Κελτῶν ἀπώλοντο, οἱ δὲ καὶ εἰς τοὺς ποταμοὺς αὐτοὺς ἔρριψαν, ἀκράτορες τῶν γαστέρων γενόμενοι.
- d Τοιαῦτα πολλὰ ἐφεξῆς καταλέξαντος τοῦ Δημοκρίτου ὁ Ποντιανὸς ἔφη πάντων τούτων εἶναι τῶν δεινῶν μητρόπολιν τὸν οἶνον, δι' ὃν καὶ | τὰς μέθας καὶ τὰς

166 See 10.427e n.

167 Literally "neighbors".

168 The serf-class in Sparta, who were little better than slaves. This sentence from Theopompus is quoted also at 6.271e.

169 Sc. where they drowned. The story as Athenaeus preserves it is so truncated as to be almost incoherent. But the implication is

them in the sea. Hermippus in his *On the Seven Wise Men* (fr. 13 Wehrli) (reports that) Periander¹⁶⁶ did this as well. (Theopompus) says in Book II of his *History of Philip* (FGrH 115 F 39): The Illyrians eat dinner and drink sitting down, and bring their wives to their parties. It is acceptable for the women to drink toasts in honor of anyone who happens to be there, and they guide their husbands home from their drinking parties. They all live a hard life, and they wrap wide belts around their bellies when they drink. Initially they do not fasten them very tight; but once they start drinking more seriously, they constantly cinch their belts tighter and tighter. The inhabitants of Ardia, he claims, own 300,000 *prospelatai*,¹⁶⁷ who resemble helots¹⁶⁸. They get drunk and have parties every day, and are completely undisciplined when it comes to food and drink. When the Celts, who were aware of the Ardians' lack of self-discipline, were at war with them, therefore, they sent around orders to all their soldiers to prepare the most fantastic dinner possible in their tents, but to add to the food an herb with a medicinal quality that caused it to disturb the intestines and empty them out. After this happened, some of the Ardians were captured by the Celts and executed, while others lost control of their bowels and threw themselves into the rivers.¹⁶⁹

After Democritus offered a long series of remarks along these lines, Pontianus observed that wine is the fundamental source¹⁷⁰ of all these horrors, and is responsible

that the enemy were allowed to capture the Celtic camp; gorged themselves on the food they found there; and then became too sick to resist when a counter-attack was mounted.

¹⁷⁰ Literally "mother-city".

μανίας, ἔτι δὲ καὶ τὰς παροιμίας γίνεσθαι οὐ τοὺς ἐκπαθῶς μεταλαμβάνοντας οὐ κακῶς ὁ Χαλκοῦς ἐπι-καλούμενος Διονύσιος ἐν τοῖς Ἑλεγείοις κυλίκων ἐρέ-τας ἔφη·

καὶ τινες οἶνον ἄγοντες ἐν εἰρεσίᾳ Διονύσου,
συμποσίου ναῦται καὶ κυλίκων ἐρέται,
< . . . > περὶ τοῦδε· τὸ γὰρ φίλον οὐκ ἀπόλωλε.

Ἄλεξις δ' ἐν Κουρίδι περὶ τινος πλέον πίνοντος δια-λεγόμενός φησιν·

e ὁ μὲν οὖν ἐμὸς υἱός, οἶον ὑμεῖς ἀρτίως
εἶδετε, τοιοῦτος γέγονεν, Οἰνοπίων | τις ἦ
Μάρων τις ἦ Κάπηλος ἦ <καὶ> Τιμοκλῆς·
μεθύει γάρ, οὐδὲν ἕτερον. ὁ δ' ἕτερος—τί ἂν
τύχοιμ' ὀνομάσας; βῶλος, ἄροτρον, γηγενῆς
ἄνθρωπος.

χαλεπὸν οὖν ἐστίν, ἄνδρες φίλοι, τὸ μεθύειν· καὶ
καλῶς πρὸς τοὺς οὕτως λάπτοντας τὸν οἶνον ὁ αὐτὸς
Ἄλεξις ἐν Ὀπώρα (ἑταίρας δ' ὄνομα τὸ δράμα ἔχει)
φησίν·

οἶνον πολὺν
οὐ κεκραμένον <σὺ> πίνεις μεστὸς ὧν κοῦκ
ἔξεμεῖς;

κἂν Δακτυλίῳ·

¹⁷¹ Oenopion was a son of Dionysus (cf. I.26b-c); Maron gave Odysseus the extraordinarily strong wine that got the Cyclops drunk (*Od.* 9.196-212); and Timocles may be the late 4th-century comic poet (PAA 887000). Capelus is not an Athenian name and

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for drunkenness and insanity, as well as for boorish behavior. The Dionysius nicknamed Chalcous was quite right to refer in his *Elegies* (fr. 5 West²) to those who consume it eagerly as “rowers of cups”:

And some who transport wine in Dionysus' oarage,
drinking-party sailors and rowers of cups,
. . . about this; for what they love has not vanished.

Alexis in *The Female Barber* (fr. 113), discussing someone who drinks more than he should, says:

As for my son, as you've just
seen, this is what he's turned into: an Oenopion,
a Maron, a Capelus, or even a Timocles.¹⁷¹
Because he's drunk; that's all there is to it. And the
other guy—what
would be the right word for him? A clod, a plow,
someone
born from the earth!

Getting drunk, my friends, is accordingly problematic behavior. The same Alexis in *Opora* (fr. 169)—the play's title is the name of a courtesan—is quite right to say about people who lap up their wine this way:

So you're drinking
lots of unmixed wine, even though you're full—and
you're not throwing up?

And in *The Ring* (fr. 44):

ought perhaps to be printed without an initial capital and translated “and a bartender, wine-merchant”.

f εἴτ' οὐχ ἀπάντων ἐστὶ τὸ μεθύειν κακὸν |
 μέγιστον ἀνθρώποισι καὶ βλαβερώτατον;

κάν Ἐπιτρόπῳ δ' ἔφη·

πολὺς γὰρ οἶνος πόλλ' ἀμαρτάνειν ποεῖ.

Κρώβυλός τ' ἐν Ἀπολιπούσῃ·

τὸ γὰρ ἐνδελεχῶς μεθύειν τίν' ἡδονὴν ἔχει
 ἀποστεροῦντα ζῶνθ' ἑαυτὸν τοῦ φρονεῖν,
 ὃ μέγιστον ἡμῶν ἀγαθὸν ἔσχεν ἢ φύσις;

444 οὐ χρὴ οὖν μεθύειν. καὶ γὰρ <ὅταν>¹⁸ δημοκρατουμένη
 πόλις, φησὶν ὁ Πλάτων ἐν ὀγδῶ Πολιτείας, || ἐλευ-
 θερίας διψήσασα κακῶν οἰνοχόων προσστατούντων
 τύχη καὶ πορρωτέρῳ τοῦ δέοντος ἀκράτου αὐτῆς
 μεθυσθῆ, τοὺς ἄρχοντας δὴ, ἂν μὴ πάνυ πρᾶοι ὦσι καὶ
 πολλὴν παρέχῳσι τὴν ἐλευθερίαν, κολάζει αἰτιωμένη
 ὡς μιαρούς τε καὶ ὀλιγαρχικούς, τοὺς δὲ κατηκόους
 τῶν ἀρχόντων προπηλακίζει. ἐν δὲ τῷ τῶν Νόμων ἔκτῳ
 φησί· τὴν πόλιν εἶναι δεῖ δίκην κεκραμένην κρατῆρος,
 οὗ μαινόμενος μὲν ὁ οἶνος ἐγκεχυμένος ζεῖ, κολαζό-
 μενος δὲ ὑπὸ νήφοντος ἐτέρου θεοῦ καλὴν | κοινωνίαν
 λαβὼν ἀγαθὸν πῶμα καὶ μέτριον ἀπεργάζεται. τὸ γὰρ
 παροινεῖν ἐκ τοῦ μεθύειν γίνεται. διὸ καὶ Ἀντιφάνης ἐν
 Ἄρκαδίᾳ φησὶν·

¹⁸ add. Kaibel ex Platone

¹⁷² A slightly abbreviated version of this fragment is quoted at 10.429e.

¹⁷³ A shorter quotation from the same passage appears at 10.433f.

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So isn't getting drunk the biggest problem people have, and the one that does them the most damage?

And in *The Guardian* (fr. 82) as well he said:

Because lots of wine leads to lots of mistakes.

Also Crobylus in *The Woman Who Left Her Husband* (fr. 3):¹⁷²

Because what's so nice about being constantly drunk, when it means depriving yourself, while you're still alive, of the ability to think clearly, which is our best natural feature?

You should therefore not get drunk. For according to Plato in Book VIII of the *Republic* (562c-d),¹⁷³ whenever a democratically governed city thirsty for freedom has bad wine-pourers in charge of it, and gets more drunk on strong wine than it should, unless its officials are extremely mild and give it considerable freedom, it punishes them, complaining that they are nasty and oligarchically-inclined, and brutalizes any citizens who obey the officials. And in Book VI of his *Laws* (773c-d) he says: The city needs to be tempered like a mixing-bowl: when the wine is poured into it, it bubbles madly, but when it is disciplined by a different, sober god, it yields a nice combination of the two and produces something good and not too strong to drink. For getting drunk leads to boorish behavior. This is why Antiphanes in *Arcadia*¹⁷⁴ (fr. 42) says:

¹⁷⁴ The title of the play is given as *Arcas* (or *The Arcadian*) at 13.586a.

οὔτε γὰρ νήφοντα δεῖ
 οὐδαμοῦ, πάτερ, παροινεῖν, οὔθ' ὅταν πίνειν δέη
 νοῦν ἔχειν. ὅστις δὲ μείζον ἢ κατ' ἀνθρωπον
 φρονεῖ,

c < . . . > μικρῶ πεποιθὸς ἀθλίῳ νομίσματι,
 εἰς ἄφοδον ἐλθὼν ὅμοιον πᾶσιν αὐτὸν ὄψεται, |
 ἂν σκοπῇ τὰ τῶν ἰατρῶν τοῦ βίου τεκμήρια
 τὰς φλέβας < θ' > ὅποι φέρονται, τὰς ἄνω καὶ τὰς
 κάτω
 τεταμένας, δι' ὧν ὁ θνητὸς πᾶς κυβερνᾶται βίος.

ἐν δὲ Αἰόλῳ διαβάλλων ὅσα δεινὰ πράττουσιν οἱ
 πλέον πίνοντές φησι·

d Μακαρεὺς ἔρωτι τῶν ὁμοσπόρων μιᾶς
 πληγῆς τέως μὲν ἐπεκράτει τῆς συμφορᾶς
 κατεῖχε θ' αὐτόν· εἶτα παραλαβὼν ποτε
 οἶνον στρατηγόν, ὃς μόνος θνητῶν ἄγει |
 τὴν τόλμαν εἰς τὸ πρόσθε τῆς εὐβουλίας,
 νύκτωρ ἀναστὰς ἔτυχεν ὧν ἠβούλετο.

καλῶς οὖν ἄρα καὶ Ἀριστοφάνης Ἀφροδίτης γάλα τὸν
 οἶνον ἔφη εἰπών·

ἠδύς τε πίνειν οἶνος, Ἀφροδίτης γάλα,

175 Macareus, a son of Aeolus, the Homeric king of the winds, fell in love with and eventually raped his sister Canace; cf. E. *Aiolos* (fr. 13a-41) with testimonia; Ar. *Nu.* 1371-3; *Ra.* 1078-81; *Plu. Mor.* 312c-d.

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Because when you're sober, you should
never act like a drunken boor, honored sir, and when
you should be drinking,
you shouldn't act sensibly. If someone's prouder than
a human being should be,
and relies on a bit of nasty money,
when he goes to the toilet, he'll see that he's just like
everyone else,
if he examines the biological evidence the doctors
discuss
and where his veins head, some of them extending
up,
others down, which control our entire mortal
existence.

And in *Aeolus* (fr. 19), expressing his disgust for all the terrible behavior of people who drink too much, he says:

Macareus¹⁷⁵ was stung with love for one of his
sisters, and for a while he stayed in control of the
situation
and restrained himself. But then one day he drafted
wine—
which is the leading cause of mortal recklessness
getting
out ahead of intelligent behavior—as his general,
and he left his bed that night and got what he
wanted.

Aristophanes (fr. 613) was accordingly quite right to refer to wine as “Aphrodite's milk” when he said:

and wine that's nice to drink, Aphrodite's milk,

ὄν πολλὸν σπῶντες ἔνιοι παρανόμων ἀφροδισίων
ὄρεξιν λαμβάνουσιν.

Ἦγήσανδρος δ' ὁ Δελφὸς καὶ ἐξοίους τινὰς κέ-
κληκε λέγων οὕτως· Κόμων καὶ Ῥοδοφῶν τῶν ἐν Ῥόδῳ
πολιτευσαμένων ὄντες ἦσαν ἐξοίνοι. καὶ ὁ Κόμων εἰς
e κυβευτὴν σκώπτων | τὸν Ῥοδοφῶντα ἔλεγεν·

ὦ γέρον, ἦ μάλα δὴ σε νέοι τείρουσι κυβευταί,

Ῥοδοφῶν <τε ἐκείνῳ>¹⁹ τὴν περὶ τὰς γυναῖκας σπου-
δὴν καὶ τὴν ἀκρασίαν ὠνείδιζεν οὐδεμιᾶς ἀπεχόμενος
λοιδορίας. Θεόπομπος δ' ἐν τῇ ἐκκαίδεκάτῃ τῶν Ἱστο-
ριῶν περὶ ἄλλου Ῥοδίου διαλεγόμενός φησι· τοῦ δὲ
Ἦγησιλόχου τὰ μὲν ἀχρείου γεγονότος ὑπὸ οἰνο-
φλυγίας καὶ κύβων καὶ παντάπασι οὐκ ἔχοντος
ἀξίωμα παρὰ τοῖς Ῥοδίοις, ἀλλὰ διαβεβλημένου διὰ
f τὴν ἀσωτίαν τὴν τοῦ βίου καὶ παρὰ | τοῖς ἐταίροις καὶ
παρὰ τοῖς ἄλλοις πολίταις. εἶθ' ἐξῆς λέγων περὶ τῆς
ὀλιγαρχίας ἣν κατεστήσατο μετὰ τῶν φίλων ἐπιφέρει·
καὶ πολλὰς μὲν γυναῖκας εὐγενεῖς καὶ τῶν πρώτων
ἀνδρῶν ἤσχυναν, οὐκ ὀλίγους δὲ παῖδας καὶ νεα-
νίσκους διέφθειραν. εἰς τοῦτο δὲ προέβησαν ἀσελ-
γείας, ὥστε καὶ κυβεύειν ἠξίωσαν πρὸς ἀλλήλους περὶ
τῶν γυναικῶν τῶν ἐλευθέρων καὶ διωμολογοῦντο τοὺς

¹⁹ Ῥοδοφῶν <τε ἐκείνῳ> Schweighäuser: Ῥοδοφῶντα ἔλε-
γεν A

¹⁷⁶ For the word, cf. 8.349a (Macho); 14.613c; Arnott on Alex.
fr. 64.

¹⁷⁷ Rhodophon (mid-2nd century BCE) was pro-Roman (Plb.
27.7.3 with Walbank ad loc.), and Comon was thus presumably a
member of Rhodes' anti-Roman faction.

since it gives some people an appetite for illicit sex, if they consume large quantities of it.

Hegesander of Delphi (fr. 20, *FHG* iv.417) refers to certain individuals as *exoinoi* ("complete drunks"),¹⁷⁶ saying the following: Comon and Rhodophon, who were members of the political class in Rhodes,¹⁷⁷ were *exoinoi*. Comon made fun of Rhodophon for shooting dice, saying:

Old man, young dice-players are pressing you very hard,¹⁷⁸

while Rhodophon criticized Comon for his interest in women and his lack of self-control, insulting him in every possible way. Theopompus in Book XVI of his *History* (*FGrH* 115 F 121, encompassing both quotations) discusses another Rhodian and says:¹⁷⁹ since Hegesilochus was worthless because he guzzled wine, shot dice, and had a terrible reputation on Rhodes, and was instead criticized by the members of his own faction, as well as the other citizens, for the profligate life he led. Then immediately after this, discussing the oligarchy Hegesilochus and his friends established, he continues: They also disgraced many women who came from good families and from the houses of leading citizens, and corrupted substantial numbers of boys and young men. They became so depraved, that they considered it acceptable to shoot dice with one another for the control of free women, and made agreements among

¹⁷⁸ A parody of *Il.* 8.102 (Diomedes to Nestor), where the subject of the verb is "spearsmen". ¹⁷⁹ The reference is to events in the late 350s BCE, when an oligarchic faction on Rhodes, supported by the Carian satrap Mausolus, led the island into revolt from the Second Athenian League.

- 445 ἐλάττω τοῖς ἀστραγάλοις βάλλοντας ἦντινα χρῆ τῶν πολιτίδων ἢ τῷ νικῶντι εἰς συνουσίαν ἀγαγεῖν, οὐδεμίαν ὑπεξαιρούμενοι πρόφασιν, ἀλλ' ὅπως ἕκαστος²⁰ εἴη δυνατὸς πείθων ἢ βιαζόμενος, οὕτω προστάττοντες ἄγειν. καὶ ταύτην τὴν κυβείαν ἔπαιζον μὲν καὶ τῶν ἄλλων Ῥοδίων τινές, ἐπιφανέστατα δὲ καὶ πλειστάκις αὐτὸς ὁ Ἡγησίλοχος ὁ προστατεῖν τῆς πόλεως ἀξίων. Ἀνθέας δὲ ὁ Λίνδιος, συγγενὴς δὲ εἶναι φάσκων Κλεοβούλου τοῦ σοφοῦ, ὡς φησι Φιλόμνηστος ἐν τῷ Περὶ τῶν Ἐν Ῥόδῳ Σμινθείων, πρεσβύτερος καὶ εὐδαίμων ἄνθρωπος ἢ εὐφνῆς τε περὶ ποίησιν ὧν πάντα τὸν βίον ἐδιονυσίαζεν, ἐσθῆτά τε Διονυσιακὴν φορῶν καὶ πολλοὺς τρέφων συμβάκχους, ἐξῆγέν τε κῶμον αἰεὶ μεθ' ἡμέραν καὶ νύκτωρ. καὶ πρῶτος εὔρε τὴν διὰ τῶν συνθέτων ὀνομάτων ποίησιν, ἣ Ἄσωπόδωρος ὁ Φλιάσιος ὕστερον ἐχρήσατο ἐν τοῖς Καταλογάδην Ἰάμβοις. οὗτος δὲ καὶ κωμωδίας ἐποίει καὶ ἄλλα πολλὰ ἐν τούτῳ τῷ τρόπῳ τῶν ποιημάτων, ἃ ἐξῆρχε τοῖς μεθ' αὐτοῦ φαλλοφοροῦσι.
- c Τούτων ἀκούσας ὁ Οὐλπιανός, ὁ δὲ πάροις, ἢ ἔφη, καλέ μου Ποντιανέ, παρὰ τίνι κέεται; καὶ ὃς ἔφη·

ἀπολείς μ' ἐρωτῶν,

κατὰ τὸν καλὸν Ἀγάθωνα,

²⁰ ὅπως ἂν ἕκαστος ACE: del. Meineke

¹⁸⁰ Used like dice, except that they had only four sides.

¹⁸¹ One of the Seven Wise Men; see 8.360d n.; 10.448b n.

¹⁸² Although Kassel-Austin include Antheas among the comic poets, no fragments of his comedies survive and Meineke was rightly dubious that he wrote actual stage-dramas.

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themselves that those who had the lowest total when they were playing knucklebones¹⁸⁰ had to bring whichever citizen-woman was requested for the winner to have sex with. Nor did they accept any excuses; instead, they ordered each man to bring them using whatever power of persuasion or physical force he could apply. Other Rhodians also played this game, but most overtly and most often Hegesilochus himself—who thought that he deserved to be the leading man in the city! According to Philomnestus in his *On the Smintheian Festival in Rhodes* (*FGrH* 527 F *2), Antheas of Lindus (*SH* 46), who claimed to be related to the sage Cleoboulus,¹⁸¹ was very old and rich, and a talented poet. He imitated Dionysus throughout his entire life by wearing Dionysiac clothing and maintaining a large number of fellow-bacchantes, and was always at the head of a revelling-band day and night. Antheas invented the style of poetry that featured compound words, which Asopodorus of Phlius later used in his *Prose Iambus* (*SH* 222). He also wrote comedies¹⁸² and many other poems of this type, and performed the leading parts in them for the phallic processions that accompanied him.

When he heard this, Ulpian asked: Where is the word *paroinos* (“abusively drunk”)¹⁸³ attested, my good Pontianus? And (Pontianus) responded:

You’ll be the death of me with these questions,
to quote the noble Agathon (*TrGF* 39 F 13),

¹⁸³ Pontianus used the cognate verb *paroineō* twice at 10.444b, including in Antiph. fr. 42.2.

καὶ σὺ χῶ νέος τρόπος
ἐν οὐ πρόποντι τοῖς λόγοισι χρώμενος.

ἐπεὶ δὲ πάντων ἡμᾶς εὐθύνας σοι διδόναι κέκριται,
Ἀντιφάνης ἐν Λυδῶ εἶρηκε·

< . . . > Κολχὶς ἄνθρωπος πάροιος.

- σὺ δὲ παροινῶν καὶ μεθύων οὐδέπω κόρον ἔχεις οὐδ'
ἐπὶ νοῦν λαμβάνεις ὅτι ὑπὸ μέθης ἀπέθανεν Εὐμένης ὁ
d Περγαμηνὸς ὁ | Φιλεταίρου τοῦ Περγάμου βασιλευ-
σαντος ἀδελφιδούς, ὡς ἱστορεῖ Κτησικλῆς ἐν τρίτῳ
Χρόνων. ἀλλ' οὐ Περσεὺς ὁ ὑπὸ Ῥωμαίων καθαί-
ρθεὶς· κατ' οὐδὲν γὰρ τὸν πατέρα Φίλιππον ἐμιμή-
σατο. οὔτε γὰρ περὶ γυναῖκας ἐσπουδάκει οὔτε φίλοι-
νος ἦν, ἀλλὰ καὶ οὐ μόνον αὐτὸς μέτριον ἔπινε
δειπνῶν, ἀλλὰ καὶ οἱ συνόντες αὐτῷ φίλοι, ὡς ἱστορεῖ
Πολύβιος ἐν τῇ ἕκτῃ καὶ εἰκοστῇ. σὺ δέ, ὦ Οὐλπιανέ,
e οὕτως γὰρ ἐκείνος ὠνόμασε τοὺς τὸν πολὺν | σπῶντας
οἶνον ἄκρατον ἐν τῷ δευτέρῳ τῶν Σίλλων·

ἢ βαρὺν βουπλήγα τομώτερον ἢ Λυκόοργος,
ὅς ῥα Διωνύσου ἀρρυθμοπότας ἐπέκοπτεν,
ἐκ δὲ ῥυτὰ ρίπτασκεν ἀπληστοίλους τ'
ἀρυταίνας·

184 Reigned 263–241 BCE; Philetaerus preceded him on the throne.

185 Perseus was the last king of Macedon (reigned 179–168 BCE); his father was Philip V (reigned 222–179).

186 The final portion of the third verse is quoted also at 10.424b.

187 A mythological Thracian king, who attacked the young Di-

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you and your modern fashion
of using words inappropriately.

But since a decision has been made that we must be scrutinized by you on every subject, Antiphanes says in *The Lydian* (fr. 144):

a *paroinos* Colchian.

You, however, never have enough of being *paroinos* and drunk, and you fail to take into account the fact that Eumenes of Pergamum,¹⁸⁴ the nephew of Philetaerus, king of Pergamum, died from excessive drinking, according to Ctesicles in Book III of the *Annals* (*FGrH* 245 F 2). The Perseus¹⁸⁵ who was deposed by the Romans, on the other hand, did not; because he did not resemble his father Philip in any way. For he was uninterested in women, and did not like wine; instead, not only did he himself drink only a modest amount at dinner, but the same was true of the friends who were with him, according to Polybius in Book XXVI (XXV.3.7). Whereas you, Ulpian, are an "arrhythmic drinker", to quote Timo of Phlius. Because this is how he referred in Book II of the *Silloi* (*SH* 778)¹⁸⁶ to people who gulp down large amounts of unmixed wine:

or a heavy ax for killing bulls, sharper than

Lycurgus,¹⁸⁷

who of course cut down Dionysus' arrhythmic
drinkers

and tossed away the drinking-horns and the ladles
that could never be too full of wine.

onysus and his nurses with an ax of the sort referred to here and was driven mad as a consequence (*Il.* 6.130–40).

οὐ ποτικὸς δέ. ὠνόμασε δὲ ποτικὸν Ἀλκαῖος Γανυμή-
 δει οὕτως < . . . > ὅτι δὲ τὸ μεθύειν καὶ τὰς ὄψεις ἡμῶν
 f πλανᾷ σαφῶς ἔδειξεν Ἀνάχαρσις | δι' ὧν εἶρηκε,
 δηλώσας ὅτι ψευδεῖς δόξαι τοῖς μεθύουσι γίνονται.
 συμπότης γάρ τις ἰδὼν αὐτοῦ τὴν γυναῖκα ἐν τῷ
 συμποσίῳ ἔφη· “ὦ Ἀνάχαρσι, γυναῖκα γεγάμηκας
 αἰσχροάν.” καὶ ὃς ἔφη· “πάνυ γε κάμοι δοκεῖ· ἀλλά μοι
 ἔγχεον, ὦ παῖ, ποτήριον ἀκρατέστερον, ὅπως αὐτὴν
 καλὴν ποιήσω.”

Μετὰ ταῦτα ὁ Οὐλπιανὸς προπιῶν τινι τῶν ἐταίρων
 ἔφη· ἀλλὰ κατὰ τὸν Ἀντιφάνην, ὦ φιλότης, ὃς ἐν
 Ἀγροΐκοις φησίν· ||

446 (A.) ὄλην μύσας ἔκπινε. (B.) μέγα τὸ φορτίον.

(A.) οὐχ ὅστις αὐτῆς ἐστὶν ἐμπείρως ἔχων,

πίθι οὖν, ὦ ἐταῖρε. καὶ

(A.) μὴ μεστὰς αἰεὶ

ἔλκωμεν,

ὁ αὐτὸς φησιν Ἀντιφάνης ἐν τῷ Τραυματία,

ἀλλὰ καὶ λογισμὸς εἰς μέσον
 παταξάτω τις, καὶ τι καὶ μελίσκιον,
 στροφή λόγων παρελθέτω τις. ἡδύ τοι
 ἔστιν μεταβολὴ παντὸς ἔργου πλὴν ἐνὸς
 < . . . > παραδίδου δ' ἐξῆς ἐμοὶ

188 A rare adjective formed from the verb *pinō* (“drink [wine]”), here apparently to be taken in the sense “merely fond of drinking”, or perhaps “fun to drink with”.

189 The quotation has fallen out of the text.

190 Sex.

BOOK X

On the other hand, you are not *potikos*.¹⁸⁸ Alcaeus in *Ganymede* (fr. 9) used the word *potikos*, as follows:¹⁸⁹ . . . That being drunk confuses our vision was made clear by Anacharsis' remark (fr. A31A Kindstrand), when he brought out the fact that drunks perceive the world incorrectly. Someone who was at a drinking party with him saw his wife there and said: "Anacharsis, you're married to an ugly woman." And Anacharsis said: "I agree entirely. Pour me a cup full of stronger wine, slave, so I can make her attractive!"

After this, Ulpian drank a toast to one of the other guests and said: To quote Antiphanes, my friend, who says in *Rustics* (fr. 4):

(A.) Shut your eyes and drink the whole cup! (B.)
That's a big load.

(A.) Not for someone who's got experience with it.

So drink up (*pithi*), my friend, and

(A.) Let's not always keep emptying
full cups,

as the same Antiphanes puts it in *The Wounded Man* (fr. 205),

but let's have a bit of conversation
bounce around between us instead, and a little
singing;
and let's have some clever remarks present
themselves! It's nice
to have a change from activities of all kinds—except
one.¹⁹⁰

. . . And after that, hand me

- τὸν ἀρκεσίγχιον, ὡς ἔφασκ' Εὐριπίδης.
 b (B.) Εὐριπίδης γὰρ τοῦτ' ἔφασκεν; | (A.) ἀλλὰ
 τίς;
 (B.) Φιλόξενος δῆπουθεν. (A.) οὐθὲν διαφέρει,
 ὦ τᾶν ἐλέγχεις μ' ἔνεκα συλλαβῆς μιᾶς.

καὶ ὅς, τὸ δὲ πῖθι τίς εἶρηκεν; ἀπεσκοτώθης, φίλτατε,
 ἔφη ὁ Οὐλπιανός, σπάσας οἴνου τοσοῦτον. παρὰ Κρα-
 τίνῳ ἔχεις ἐν Ὀδυσσεύσι·

τῇ νῦν τόδε πῖθι λαβὼν ἤδη, καὶ τοῦνομά μ'
 εὐθύς ἐρώτα.

καὶ Ἀντιφάνης ἐν Μύστιδι· |

- c (A.) σὺ δ' ἀλλὰ πῖθι. (B.) τοῦτο μὲν σοι
 πείσομαι
 καὶ γὰρ ἐπαγωγόν, ὦ θεοί, τὸ σχῆμά πως
 τῆς κύλικός ἐστιν ἄξιόν τε τοῦ κλέους
 τοῦ τῆς ἑορτῆς. οὐ μὲν ἦμεν ἄρτι γὰρ
 ἐξ ὀξυβαφίων κεραμεῶν ἐπίνομεν·
 τούτῳ δέ, τέκνον, πολλὰ καγάθ' οἱ θεοὶ
 τῷ δημιουργῷ δοῖεν ὅς ἐποίησέ σε, |
 d τῆς συμμετρίας καὶ τῆς ἀφελείας οὐνεκα.

καὶ Δίφιλος ἐν Βαλανείῳ·

ἔγχεον μεστήν· τὸ θνητὸν περικάλυπτε τῷ θεῷ.
 πῖθι· ταῦτα γὰρ <παρ'> ἡμῶν Διὸς Ἑταιρείου,
 πάτερ.

191 PMG 832.

192 Odysseus addresses the Cyclops.

193 Quoted again at 11.494d.

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the limb-strengthenener, as Euripides put it.

(B.) Euripides actually said that? (A.) Who else?

(B.) Philoxenus,¹⁹¹ I imagine. (A.) It doesn't make any difference,

buddy; you're criticizing me because of a single syllable.

But the other man said: Who uses the form *pithi* ("drink!")? You blacked out, my dear sir, replied Ulpian, from gulping down so much wine. You can find the word in Cratinus' *Odysseuses* (fr. 145):¹⁹²

Here—take this now, and drink (*pithi*) it, and immediately ask me my name!

Also Antiphanes in *The Female Initiate* (fr. 161):¹⁹³

(A.) But as for you—drink (*pithi*)! (B.) I'll do what you say;

because the fact is, by the gods, that the shape of the cup

is rather attractive and fits the reputation of the festival. Because where we were just now, we were drinking out of ceramic cruets!

May the gods grant many blessings, my child, to the craftsman who produced you, on account of your simple, symmetrical shape.

And Diphilus in *The Bathman* (fr. 20):

Pour a full cup! Wrap your mortal part in the god!
Drink (*pithi*)! Because this is what we have to offer from Zeus Patron of Comrades, old sir!

Ἀμειψίας Σφενδόνη·

λαγὸν ταράξας πῖθι τὸν θαλάσσιον.

Μένανδρος Αὐλητρίσι·

(Α.) ἐλλέβορον ἤδη πώποτ' ἔπιες, Σωσία;

(Σω.) ἄπαξ. (Α.) πάλιν νῦν πῖθι· μαίνει γὰρ
κακῶς.

Πίομαι δὲ ἄνευ τοῦ ὑ λεκτέον, ἐκτείνοντας δὲ τὸ ἰ.
οὔτω γὰρ ἔχει καὶ τὸ Ὀμηρικόν·

πίομεν' ἐκ βοτάνης.

καὶ Ἀριστοφάνης Ἰππεύσιν· |

e οὔποτ' ἐκ ταύτου <μεθ' ἡμῶν πίεται> ποτηρίου.

καὶ ἐν ἄλλοις·

πικρότατον οἶνον τήμερον πῖη τάχα.²¹

ἐνίοτε δὲ καὶ συστέλλουσι τὸ ἰ, ὡς Πλάτων ἐν Ταῖς
Ἄφ' Ἱερῶν·

οὐδ' ὅστις αὐτῆς ἐκπίεται τὰ χρήματα.

καὶ ἐν Σύρφακι·

< . . . > καὶ πίεσθ' ὕδωρ πολὺ.

²¹ πίε. τάχα ὡς ἀπὸ τοῦ πιούμαι Α: τάχα κτλ. del. Dindorf

¹⁹⁴ Quoted (but without the name of the poet or the play) also at 9.400c. ¹⁹⁵ Referred to as *The Arrhephoros* or *The Pipe-Girl* at 10.442c; 13.559d. ¹⁹⁶ I.e. not *πιουμαι*.

¹⁹⁷ The metrical value of the *iota* cannot in fact be determined in this line.

BOOK X

Amipsias in *The Sling* (fr. 17):¹⁹⁴

Stir up the sea-hare and drink (*pithi*) it!

Menander in *Pipe-Girls*¹⁹⁵ (fr. 69):

(A.) Did you ever drink hellebore at any point,
Sosias?

(Sosias) Just once. (A.) Drink (*pithi*) it again now;
because you're seriously insane!

The word should be pronounced *piomai* ("I will drink"), without the *upsilon*¹⁹⁶ and with the *iota* lengthened. Because this is how the Homeric form is spelled (*Il.* 13.493):

in order to drink (*piomen'*), leaving the grass.

Also Aristophanes in *Knights* (1289):

Never will he drink (*pietai*) with us from the same
cup.

And in another passage (fr. 614):¹⁹⁷

You may perhaps drink (*piēi*) very bitter wine today.

But sometimes they shorten the *iota*, for example Plato in *Women Coming from a Sacrifice* (fr. 9):

and not someone who'll drink up (*ekpietai*) her
money.

And in *The Rabble* (fr. 179):

And you'll drink (*piesth'*) lots of water.

πίε δὲ δισυλλάβως Μένανδρος ἐν Ἐγχειριδίῳ·

(A.) <πίε.> (B.) πιεῖν ἀναγκάσω
τὴν ἱερόσυλον πρῶτα. |

f καί·

< . . . > τῆ, πίε.²²

καὶ σὺ οὖν, ὦ ἑταῖρε, κατὰ τὸν Ἄλεξι, ὃς ἐν Διδύμοις
φησί·

τούτῳ πρόπιθ', ἵνα καὺτὸς ἄλλω·

καὶ γένηται ἢ παρ' Ἀνακρέοντι καλουμένη ἐπίστιος.
φησὶ γὰρ ὁ μελοποιός· ||

447 μηδ' ὥστε κῦμα πόντιον
λάλαζε, τῆ πολυκρότῃ
σὺν Γαστροδώρῃ καταχύδην
πίνουσα τὴν ἐπίστιον.

τοῦτο δ' ἡμεῖς ἀνίσωμά φαμεν. σὺ δὲ πῶν μὴ φοβη-
θῆς ὡς εἰς τοῦπίσω μέλλων καταπεσεῖσθαι· τοῦτο γὰρ
παθεῖν οὐ δύναται οἱ τὸν κατὰ Σιμωνίδην πίνοντες
οἶνον

< . . . > ἀμύντορα δυσφροσυνάων.

ἀλλ', ὡς φησιν Ἀριστοτέλης ἐν τῷ Περὶ Μέθης, εἰς τὰ

²² πίε καὶ πῖνε A: καὶ πῖνε del. Meineke

¹⁹⁸ If Dindorf's correction of the manuscripts' *anisōna* is right, the word (otherwise unattested) would seem to mean "an equal share" (cognate with *anisoō*), i.e. "[a cup] shared by everyone".

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Menander uses the disyllabic form *pie* in *The Dagger* (fr. 138 Koerte):

(A.) Drink (*pie*)! (B.) First I'm going to force
the woman who committed sacrilege to drink.

Also (*Od.* 9.347):

Here! Drink (*pie*)!

So you too (should drink), my friend, to quote Alexis, who says in *Twins* (fr. 55):

Drink a toast to him, so he can drink one to someone
else!

Then we could have what is referred to in Anacreon as an *epistios* ("hearthside [cup], fireside [cup]"). Because the lyric poet says (*PMG* 427):

And don't jabber like the sea's
wave, drinking your
epistios in great gulps in the company
of the wily *Gastrodora*.

We, on the other hand, refer to this as an *anisōma*.¹⁹⁸ As for you, do not worry that you are likely to fall over backward after you drink; because this is impossible for people who drink the wine Simonides (fr. 23 West²) refers to as

a bulwark against unhappy thoughts.

According to Aristotle in his *On Drunkenness* (fr. 671),¹⁹⁹ it

¹⁹⁹ Cf. 1.34b, where the philosopher's remarks are quoted more briefly.

νῶτα καταπίπτουσιν οἱ τὸν κρίθινον πεπωκότες, ὃν
 πῖνον καλοῦσι, λέγων οὕτως· πλὴν ἰδιόν τι συμβαίνει
 b περὶ τὰς τῶν κριθῶν, | τὸ καλούμενον πῖνον. ὑπὸ μὲν
 γὰρ τῶν λοιπῶν τε καὶ μεθυστικῶν οἱ μεθυσθέντες ἐπὶ
 πάντα τὰ μέρη πίπτουσι· καὶ γὰρ ἐπὶ τὰ ἀριστερὰ καὶ
 δεξιὰ καὶ πρηνεῖς καὶ ὕπτιοι. μόνοι δὲ οἱ τῷ πίνῳ
 μεθυσθέντες εἰς τοῦπίσω καὶ ὕπτιοι κλίνονται. τὸν δὲ
 κρίθινον οἶνον καὶ βρῦτόν τινες καλοῦσιν, ὡς Σοφο-
 κλῆς ἐν Τριπτολέμῳ·

βρῦτον δὲ τὸν χερσαῖον † οὐ δυνεῖν †.

καὶ Ἀρχίλοχος·

ὥσπερ αὐλῶ βρῦτον ἢ Θρείξ ἀνῆρ
 ἢ Φρῦξ ἔμυξε· κύβδα δ' ἦν πονεομένη.

c μνημονεύει | τοῦ πώματος Αἰσχύλος ἐν Λυκούργῳ·

κάκ τῶνδ' ἔπινε βρῦτον ἰσχυαίνων χρόνῳ
 κάσμενοκόμπει τοῦτ' ἐν ἀνδρεία τιθείς.

Ἑλλάνικος δ' ἐν Κτίσεσι, καὶ ἐκ ρίζων, φησί, κατα-
 σκευάζεται τὸ βρῦτον, γράφων ὧδε· πίνουσι δὲ βρῦτον
 ἔκ τινων ρίζων, καθάπερ οἱ Θράκες ἐκ τῶν κριθῶν.
 Ἐκαταῖος δ' ἐν δευτέρῳ Περιηγήσεως εἰπὼν περὶ
 Αἰγυπτίων ὡς ἀρτοφάγοι εἰσὶν ἐπιφέρει· τὰς κριθὰς ἐς
 τὸ πῶμα καταλέουσιν. ἐν δὲ τῇ τῆς Εὐρώπης Περιόδῳ

²⁰⁰ Beer.

²⁰¹ Used when drinking beer, to avoid swallowing the barley-lees. Archilochus, however, is describing a blowjob.

²⁰² The word is here treated as neuter rather than masculine.

²⁰³ Cf. 10.418e.

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is instead those who drink barley-wine²⁰⁰ (known as *pinos*) who collapse on their backs. He puts it as follows: except that something peculiar happens in the case of substances derived from barley, by which I mean what is referred to as *pinos*. For individuals who get drunk on other intoxicants collapse onto various parts of their anatomy, to the left, or the right, or onto their faces or their backs. By contrast, only those who get drunk on *pinos* fall over backward and lie supine. Some authorities refer to barley-wine as *brutos*, for example Sophocles in *Triptolemus* (fr. 610):

and the mainland *brutos* † not to go down †.

Also Archilochus (fr. 42 West²):

She was sucking away like a Thracian or a Phrygian
consuming
brutos with a straw;²⁰¹ she was bent over and working
hard.

Aeschylus mentions the drink in *Lycurgus* (fr. 124):

He was drinking *brutos* from them, and eventually
drained them dry;
and he swaggered around, acting like he'd
accomplished a brave deed.

Hellanicus in the *Foundations* (FGrH 4 F 66), on the other hand, claims that *bruton*²⁰² is made from roots. He writes as follows: They drink *bruton* made from certain roots, in the same way that the Thracians drink it made from barley. Hecataeus in Book II of the *Tour* (FGrH 1 F 323a)²⁰³ reports that the Egyptians eat bread, and then continues: They grind up barley to produce the substance they drink. And in his *Journey through Europe* (FGrH 1 F 154)

- d Παίονάς φησι | πίνειν βρῦτον ἀπὸ τῶν κριθῶν καὶ
 παραβίην ἀπὸ κέγχρου καὶ κοινύζης²³. αἰλείφονται δέ,
 φησί, ἐλαίῳ ἀπὸ γάλακτος. καὶ ταῦτα μὲν ταύτη.

Τῷ δ' ἡμετέρῳ χορῷ οἶνος φίλος † ον †

θυρσοφόρος μέγα πρεσβέων Διόνυσος,

φησὶν Ἴων ὁ Χίος ἐν τοῖς Ἐλεγείοις·

αὕτη γὰρ πρόφασις παντοδαπῶν λογίων,
 αἶ τε Πανελλήνων ἀγοραὶ θαλῖαι τε ἀνάκτων,
 ἐξ οὗ βοτρυόεσσ' οἴνας ὑπὸ χθονίων |

- e πτόρθον ἀνασχομένη θαλερῷ ἐπτύξατο πήχει
 αἰθέρος· ὀφθαλμῶν δ' ἐξέθορον πυκινοὶ
 παῖδες, φωνήεντες ὅταν πέση ἄλλος ἐπ' ἄλλῳ,
 πρὶν δὲ σιωπῶσιν· παυσάμενοι δὲ βοῆς
 νέκταρ ἀμέλγονται, πόνον ὄλβιον ἀνθρώποισιν,
 ξυγὸν τοῦ χαίρειν φάρμακον αὐτοφνές.

τοῦ θαλῖαι, φίλα τέκνα, φιλοφροσύνη τε χοροὶ

τε |

- f τῶν ἀγαθῶν

* * *

βασιλεὺς οἶνος ἔδειξε φύσιν.

τῷ σύ, πάτερ Διόνυσε, φιλοστεφάνοισιν ἀρέσκων

²³ κοινύζης Musurus: κόνυζαν A

204 Butter.

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he says that the Paeonians drink *brutos* made from barley, and *parabiē* made from millet and fleabane; and they smear themselves, he claims, with oil made from milk.²⁰⁴ So much for these topics.

To our group friendly wine † [corrupt] †

thyrsus-bearing, widely powerful Dionysus,

says Ion of Chios in his *Elegies* (fr. 26 West²);

because this is an excuse for eloquence of all
kinds,
along with the gatherings of all the Greek peoples
and feasts celebrated by their kings,
ever since the grape-cluster-covered vine raised its
shoot,
assisted by the earth-gods, and enwrapped the air in
its
vigorous arm; and children leapt forth, one after
another,
from its eyes, crying out when they fell on top of each
other,
although formerly silent. But after they cease to
shout,
they are pressed to produce nectar, hard work that
brings human beings blessings,
a natural drug associated with happiness.
Feasts belong to it, as do beloved children, and
friendliness, and dances
performed by good people.

* * *

King Wine reveals character.

Therefore, Father Dionysus, you who please garland-
loving

ἀνδράσιν, εὐθύμων συμποσίων πρῦτανι,
 χαῖρε· δίδου δ' αἰῶνα, καλῶν ἐπιήρανε ἔργων,
 πίνειν καὶ παίζειν καὶ τὰ δίκαια φρονεῖν.

Ἄμφις δ' ἐν Φιλαδέλφοις ἐπαινῶν τὸν τῶν φιλοποτῶν
 φησι βίον ἥ

- 448 κατὰ πόλλ' ἐπαινῶ μᾶλλον ἡμῶν τὸν βίον
 τὸν τῶν φιλοποτῶν ἥπερ ὑμῶν τῶν μόνον
 ἐν τῷ μετώπῳ νοῦν ἔχειν εἰωθότων.
 ἡ μὲν γὰρ ἐπὶ τοῦ συντετάχθαι διὰ τέλους
 φρόνησις οὔσα διὰ τὸ λεπτῶς καὶ πυκνῶς
 πάντ' ἐξετάζειν δέδιεν ἐπὶ τὰ πράγματα
 ὀρμᾶν προχείρως, ἡ δὲ διὰ τὸ μὴ σαφῶς
 τί ποτ' ἀφ' ἑκάστου πράγματος συμβήσεται
 διαλελογίσθαι δρᾶ τι καὶ νεανικὸν ἢ
 b καὶ θερμόν.

- Μέλλοντος δέ τι τούτοις προστιθέναί τοῦ Οὐλπια-
 νοῦ ὁ Αἰμιλιανὸς ἔφη· ὦρα ἡμῖν, ἄνδρες φίλοι, ζητεῖν
 τι καὶ περὶ γρίφων, ἵνα τι κἂν βραχὺ διαστῶμεν ἀπὸ
 τῶν ποτηρίων, οὐ κατὰ τὴν Καλλίου τοῦ Ἀθηναίου
 ἐπιγραφομένην Γραμματικὴν Τραγωδίαν. ἀλλ' ἡμεῖς
 ζητήσωμεν πρότερον μὲν τίς ὁ ὄρος τοῦ γρίφου, τίνα
 δὲ Κλεοβουλίνῃ ἢ Λινδία προὔβαλλεν ἐν τοῖς Αἰ-
 νίγμασιν· ἱκανῶς γὰρ εἴρηκε περὶ αὐτῶν ὁ ἐταῖρος ἢ
 c ἡμῶν Διότιμος ὁ Ὀλυμπηνός· ἀλλὰ πῶς οἱ κομφοδιο-

²⁰⁵ A glancing allusion to the next topic to be taken up (cf. 10.459b; 11.460a–b).

²⁰⁶ For *The Literal Tragedy*, see 7.276a; 10.453c–4a with nn.

²⁰⁷ The daughter of Cleoboulus of Lindus (8.360d n.; cf. 10.445a). For her lost *Obscure Sayings* (in dactylic hexameter, like many riddles), see D.L. 1.89.

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men, president of cheerful drinking parties—
hail to you! Grant us the time, assistant in good
deeds,
to drink, and to play, and to have just thoughts!

Amphis in *Men Who Loved Their Brothers* (fr. 33) praises the life of people who like to drink and says:

I've got lots of reasons for recommending the life
of us who like to drink over the life of you who're
merely
used to maintaining a sensible attitude inside your
heads.

Because the mentality that always stresses
order, since it examines everything in
a careful, thoughtful way, lacks the courage to rush
into matters headlong. Whereas the opposite
mentality, since it
doesn't calculate the likely outcome of every
eventuality
precisely, accomplishes something fresh
and bold.

As Ulpian was on the verge of adding further remarks to the above, Aemilianus said: It is time, my friends, for us to take up the question of riddles (*griphoi*), allowing us a break, even if a brief one, from our cups,²⁰⁵ although (we will) not (pursue the matter) in the style of the play by Callias of Athens entitled *The Literal Tragedy*.²⁰⁶ Instead, let us first consider what the definition of a riddle is, and what riddles Cleoboulina of Lindus²⁰⁷ posed in her *Obscure Sayings*—for our friend Diotimus of Olympene discusses them at considerable length—and also what refer-

ποιὸι αὐτῶν μέμνηται, καὶ τίνα κόλασιν ὑπέμενον οἱ
 μὴ λύσαντες. καὶ ὁ Λαρήνσιος ἔφη· ὁ μὲν Σολεὺς
 Κλέαρχος οὕτως ὀρίζεται· γρίφος πρόβλημά ἐστι
 παιστικόν, προστακτικόν τοῦ διὰ ζητήσεως εὐρεῖν τῆ
 διανοία τὸ προβληθὲν τιμῆς ἢ ἐπιζημίου χάριν εἰρη-
 μένον. ἐν δὲ τῷ Περι Γρίφων ὁ αὐτὸς Κλέαρχός φησιν
 ἑπτὰ εἶδη εἶναι γρίφων. ἐν γράμματι μὲν, οἷον ἐροῦμεν
 ἀπὸ τοῦ *α*, ὡς ὄνομά τι ἰχθύος ἢ φυτοῦ, ὁμοίως δὲ καὶ |
 d ἔχειν τι κελεύη τῶν γραμμάτων ἢ μὴ ἔχειν, καθάπερ οἱ
 ἄσιγμοι καλούμενοι τῶν γρίφων· ὅθεν καὶ Πίνδαρος
 πρὸς τὸ *σ* ἐποίησεν ᾠδὴν, οἰοεὶ γρίφου τινὸς ἐν
 μελοποιίᾳ προβληθέντος. ἐν συλλαβῇ δὲ λέγονται
 γρίφοι, οἷον ἐροῦμεν ἔμμετρον ὀτιδήποτε οὐ ἡγείται
 βα-, οἷον βασιλεύς, ἢ ὧν ἔχει τελευτήν τὸ -ναξ, ὡς
 Καλλιάναξ, ἢ ὧν τὸν λέοντα καθηγείσθαι, οἷον Λεωνί-
 δης, ἢ ἔμπαλιν τελικὸν εἶναι, οἷον Θρασυλέων. ἐν
 ὀνόματι δέ, οἷον ἐροῦμεν ὀνόματα ἀπλᾶ ἢ σύνθετα
 e δισύλλαβα, | οὐ μορφή τις ἐμφαίνεται τραγικῇ ἢ
 πάλιν ταπεινῇ, ἢ ἄθεα ὀνόματα, οἷον Κλεώνυμος, ἢ
 θεοφόρα, οἷον Διονύσιος, καὶ τοῦτο ἦτοι ἐξ ἑνὸς θεοῦ ἢ
 πλεόνων, οἷον Ἐρμαφρόδιτος· ἢ ἀπὸ Διὸς ἄρχεσθαι,
 Διοκλῆς, ἢ Ἐρμου, Ἐρμόδωρος· ἢ λήγειν εἰ τύχοι εἰς -

208 See 10.455b–c, 467b (quoting part of the poem).

209 Literally “a metrical word”.

210 Like Leonides and Thrasyleon (below), a personal name.

211 Genitive *Dios*, whence Diocles.

ence the comic poets make to them, and how individuals who failed to solve them were punished. Larensius responded: Clearchus of Soli (fr. 86 Wehrli, including the material from *On Riddles* below) offers the following definition: A *griphos* is a facetious question that requires one to use a process of intellectual inquiry to discover what is being referred to, and that is articulated with an eye to a reward or a punishment. In his *On Riddles*, on the other hand, the same Clearchus claims that there are seven types of riddles. First are those that involve an individual letter, for example when we are asked to come up with words that begin with *alpha*, such as the name of a fish or a plant, or similarly if (the riddle-poser) specifies that the word is to contain a particular letter, or not contain it, as in the case of what are referred to as asigmatic riddles. This is why Pindar (fr. 79) composed a song directed against *sigma*,²⁰⁸ posing a riddle, as it were, within a lyric poem. Next, riddles are posed syllabically, for example when we are asked to come up with some word used in poetry²⁰⁹ that begins with *ba-*, such as *basileus* ("king"), or with words that end with *-nax*, like Callianax,²¹⁰ or that begin with *leōn* ("lion"), for example Leonides, or alternatively that end with it, for example Thrasyleon. Next (are riddles that) involve specific nouns, for example when we are asked to come up with simple or compound bisyllabic nouns whose form appears to be tragic or the opposite, colloquial; or with names that have no divine element in them, for example Cleonymus, or that contain a divine name, for example Dionysius, and in the latter case either the name of one god or of more than one, for example Hermaphroditus; or with names that begin with Zeus,²¹¹ for example, Diocles, or with Hermes, for example, Hermodorus; or perhaps

νικος. οἱ δὲ μὴ εἰπόντες ὡς προσετάττετο ἔπινον τὸ ποτήριον. καὶ ὁ μὲν Κλέαρχος οὕτως ὠρίσατο· τί δέ ἐστι τοῦτο τὸ ποτήριον, καλέ μου Οὐλπιανέ, ζήτηι. περὶ δὲ τῶν γρίφων Ἀντιφάνης μὲν ἐν Κνωιθιδεῖ ἢ
f Γάστρωνί | φησιν·

ἐγὼ πρότερον μὲν τοὺς κελεύοντας λέγειν
γρίφους παρὰ πότον ὥομην ληρεῖν σαφῶς
λέγοντας οὐδέν· ὁπότε προστάξειέ τις
εἰπεῖν ἐφεξῆς ὅ τι φέρων τις μὴ φέρει,
ἐγέλων νομίζων λῆρον, οὐκ ἂν γενόμενον
οὐδέποτε γ', οἶμαι, πρᾶγμα παντελῶς λέγειν, ||
449 ἐνέδρας δ' ἔνεκα. νυνὶ δὲ τοῦτ' ἔγνωχ' ὅτι
ἀληθὲς ἦν· φέρομεν γὰρ ἄνθρωποι δέκα
ἔρανον τιν', οὐ φέρει δὲ τούτων τὴν φορὰν
οὐδεὶς. σαφῶς οὖν ὅ τι φέρων τις μὴ φέρει,
τοῦτ' ἔστιν, ἦν θ' ὁ γρίφος ἐνταῦθα ῥέπων.
καὶ τοῦτο μὲν δὴ κάστι συγγνώμην ἔχον
ἀλλ' οἷα λογοποιοῦσιν ἐν τῷ πράγματι
οἱ τὰργύριον μὴ κατατιθέντες. ὡς σφόδρα |
b ὁ Φίλιππος ἄρ' ἦν εὐτυχῆς τις, νῆ Δία.

ἐν δὲ Ἀφροδισίῳ·

²¹² E.g. Hellenicus.

²¹³ The discussion of cups is ultimately put off until the next day; cf. 10.459b.

²¹⁴ There may be a lacuna in the text after verse 14 (thus Dindorf). If not, the point is obscure, but the reference must be to Philip II of Macedon, who was—from the Athenian perspective, at any rate—a notorious liar.

²¹⁵ A learned cook is speaking with the man who has hired him to produce a meal.

BOOK X

with one that ends in *-nikos*.²¹² Anyone who failed to respond as requested drank the contents of the cup. This is how Clearchus defined the word; but you, my good Ulpian, must take up the question of what the cup in question is.²¹³ On the subject of riddles, Antiphanes in *The Man from Mt. Cnoithideus or Pot-Belly* (fr. 122) says:

Before this, I thought that people who tried to get
 others to respond to riddles
 while they were drinking were talking nonsense and
 obviously
 making no sense. Whenever someone ordered me
 to answer and tell him what a man doesn't carry when
 he's carrying it,
 I laughed, because I thought he was talking
 nonsense, describing
 something that could absolutely never happen, as far
 as I could tell,
 just to trick me. But now I realize this
 was true! Because there are ten of us bearing the cost
 of a dinner party, and not one of the ten is carrying
 his share
 of the burden. So this is obviously a case of someone
 carrying something
 but not carrying it, which is what the riddle was
 hinting at.

There's an excuse for this, however;
 but the wild stories the people who don't pay
 their money tell in the course of the business . . .

 What a
 really lucky guy Philip is, by Zeus!²¹⁴

And in *The Sex-Fiend* (fr. 55):²¹⁵

- (A.) πότερ' ὅταν μέλλω λέγειν σοι τὴν χύτραν,
 <χύτραν> λέγω
 ἢ τροχοῦ ῥύμαισι τευκτὸν κοιλοσώματος κύτος,
 πλαστὸν ἐκ γαίης, ἐν ἄλλῃ μητρὸς ὀπτηθὲν
 στέγῃ,
 νεογενοῦς ποιίμνης δ' ἐν αὐτῇ πνικτὰ
 γαλατοθρέμματα,
 τακερόχρωτ' εἶδη κύουσαν; (B.) Ἡράκλεις,
 ἀποκτενεῖς
 ἄρα μ', εἰ μὴ γνωρίμως μοι πάνυ φράσεις κρεῶν
 χύτραν.
- c (A.) εὖ λέγεις. | ξουθῆς μελίσσης νάμασιν δὲ
 συμμιγῇ
 μηκάδων αἰγῶν ἀπόρρον θρόμβον, ἐγκαθειμένον
 εἰς πλατὺ στέγαστρον ἀγνῆς παρθένου Δηοῦς
 κόρης,
 λεπτοσυνθέτοις τρυφῶντα μυρίοις καλύμμασιν,
 ἢ σαφῶς πλακοῦντα φράζω σοι; (B.) πλακοῦντα
 βούλομαι.
- (A.) Βρομιάδος δ' ἰδρῶτα πηγῆς; (B.) οἶνον εἰπέ
 συντεμών.
- (A.) λιβάδα νυμφαίαν δροσώδη; (B.) παραλιπὼν
 ὕδωρ φάθι. |
- d (A.) κασιόπνου δ' αὔραν δι' αἴθρας; (B.)
 σμύρναν εἰπέ, μὴ μακράν,
 μηδὲ τοιοῦτ' ἄλλο μηδέν, μηδὲ τοῦμπαλι λέγων,
 ὅτι δοκεῖ τοῦτ' ἔργον εἶναι μείζον, ὥς φασίν
 τινες,
 αὐτὸ μὲν μηδέν, παρ' αὐτὸ δ' ἄλλα συστρέφειν
 πυκνά.

BOOK X

(A.) When I'm about to mention the cookpot to you—should I say “a cookpot” or “a hollow-bodied concavity, forged under the impulse of a wheel, moulded of earth, baked in a separate chamber sprung from its mother, and pregnant within with casseroled, milk-nourished portions of a new-born flock, tender-fleshed forms”? (B.) Heracles! You'll be the death of me, if you don't refer in a perfectly intelligible way to a “cookpot full of meat”.

(A.) Very good. Should I refer to “a curdled mass that flows from bleating she-goats, mingled with streams spawned by a tawny honeybee, nested in a broad wrapper belonging to Deo's sacred virgin daughter, and luxuriant with countless fine-textured veilings”; or should I describe it clearly to you as “a cake”? (B.) I prefer “a cake”.

(A.) “The sweat of Bromius' spring”? (B.) Keep it short—say “wine”!

(A.) “A dewy nymphaic font”? (B.) Drop that and use the word “water”!

(A.) “A cassia-breathing trans-ethereal waft”? (B.) Say “incense”; don't stretch it out, and don't say anything else like that—or the opposite, either; because this looks like a lot of work, to talk like some people do, not actually naming anything, but putting together a mass of other words that allude to it.

καὶ Ἀλεξίς δὲ ἐν Ὑπνω τοιοῦτους γρίφους προβάλλει·

(A.) οὐ θνητὸς οὐδ' ἀθάνατος, ἀλλ' ἔχων τινὰ
σύγκρασιον, ὥστε μήτ' ἐν ἀνθρώπῳ μέρει
μήτ' ἐν θεοῦ ζῆν, ἀλλὰ φύεσθαι τ' αἰεὶ |

e καινῶς φθίνειν τε τὴν παρουσίαν πάλιν,
ἀόρατος ὄψιν, γνώριμος δ' ἅπασιν ὦν.

(B.) αἰεὶ σὺ χαίρεις, ὦ γύναι, μ' αἰνίγμασι—

(A.) καὶ μὴν ἀπλᾶ γε καὶ σαφῆ λέγω μαθεῖν.

(B.) τίς οὖν τοιαύτην παῖς ἔχων ἔσται φύσιν;

(A.) ὕπνος, βροτείων, ὦ κόρη, παυστήρ πόνων.

Εὐβουλος δ' ἐν Σφιγγοκαρίῳ τοιοῦτους γρίφους
προβάλλει, αὐτὸς καὶ ἐπιλύων αὐτούς·

(A.) ἔστι λαλῶν ἄγλωσσος, ὁμώνυμος ἄρρεν
θῆλυς,

f οἰκείων ἀνέμων ταμίας, δασύς, ἄλλοτε λείος, |
ἀξύνετα ξυνετοῖσι λέγων, νόμον ἐκ νόμου ἔλκων·
ἐν δ' ἔστιν καὶ πολλὰ καὶ ἂν τρώσῃ τις ἄτρωτος.

τί ἔστι τοῦτο; τί ἀπορεῖς; (B.) Καλλίστρατος.

(A.) πρωκτὸς μὲν οὖν οὗτός <γε> σὺ δὲ ληρεῖς
ἔχων.

οὔτος γὰρ αὐτός ἐστιν ἄγλωττος λάλος,

²¹⁶ Since, as Speaker B sees it, Callistratus (PAA 561575; a prominent Athenian politician in the first half of the 4th century BCE) is a babbler (verses 1–3), an effeminate (verse 1), devoted to generating endless legislation (verse 3), and impervious to criticism (verse 4).

²¹⁷ Sc. when it produces farts.

BOOK X

Alexis in *Sleep* (fr. 242) also poses riddles of this type:

(A.) Not mortal or immortal, but containing a mixture, so as to live neither in the human sphere nor in the divine, but to always both be coming into being

afresh and nonetheless diminishing its presence, unseen by eyes, but recognized by all.

(B.) You're always happy to use riddles, woman, to make me—

(A.) In fact, what I'm saying is simple and easy to understand.

(B.) So what child could ever be like this?

(A.) Sleep, my girl, who puts an end to mortal troubles.

Eubulus in *Sphinx-Carion* (fr. 106) poses riddles of this type, but solves them himself:

(A.) It is something that lacks a tongue, but speaks;
the female shares a name with the male;

it safeguards many winds; is hairy, but at other times hairless;

says what makes no sense to the sensible; and extracts one law from another.

It is one and many; and if someone wounds it, it remains unwounded.

What is it? Why are you puzzled? (B.) It's Callistratus!²¹⁶

(A.) No—it's an asshole. You're always talking nonsense.

An asshole's both tongueless and capable of speech;²¹⁷

ἐν ὄνομα πολλοῖς, τρωτὸς ἄτρωτος, δασὺς
 λείος. τί βούλει; πνευμάτων πολλῶν φύλαξ ||

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* * *

ἀπτελεβόφθαλμος, † μὴ πρόστομος †,
 ἀμφικέφαλος,
 αἰχμητής, παίδων ἀγόνων γόνον ἐξαφανίζων.

ἰχνεύμων Αἰγύπτιος·

τῶν γὰρ κροκοδίλων οὗτος ᾧ λαμβάνων
 πρὶν θηριοῦσθαι τὸν γόνον καταγνύει,
 ἔπειτ' ἀφανίζει. διότι δ' <ἔστ' > ἀμφίστομος;
 κεντεῖ κάτωθε, τοῖς δὲ χείλεσιν δάκνει

* * *

οἶδ' ἐγὼ ὅς νέος ὢν ἔστιν βαρὺς, ἂν δὲ γέρων ᾗ,
 ἀπτερος ὢν κούφως πέταται καὶ γῆν ἀφανίζει.

πάππος ἀπ' ἀκάνθης· οὗτος γὰρ

b νέος μὲν ὢν | ἔστηκεν ἐν τῷ σπέρματι,
 ὅταν δ' ἀποβάλῃ τοῦτο, πέτεται κούφος ὢν,
 δήπουθεν ὑπὸ τῶν παιδίων φνισώμενος.

* * *

ἔστιν ἄγαλμα μεμυκὸς ἄνω, τὰ κάτω δὲ κεχηνός,
 εἰς πόδας ἐκ κεφαλῆς τετρημένον ὄξυ διαπρό,
 ἀνθρώπους τίκτον κατὰ τὴν πυγῆν ἐν ἑκάστων,

²¹⁸ Sc. when penetrated by a penis.

²¹⁹ The solution to the riddle, which follows in the next four verses, is in iambic trimeter, unlike the riddle itself (above), which is—as often; cf. 10.448b n.—in dactylic hexameter. Cf. below.

²²⁰ Sc. by eating them. But the sense of the line-and-a-half that follows is obscure.

²²¹ The solution to the riddle is again in iambic trimeter rather than dactylic hexameter; cf. above.

BOOK X

they all share a single name;
when wounded,²¹⁸ it's unwounded; it's hairy and
hairless. What more do you want? It's a guardian of
many winds.

* * *

locust-eyed, † without protruding lips †, two-headed,
a spearsman, which makes the spawn of unborn
young vanish.

An Egyptian mongoose;²¹⁹

Because this creature gets crocodile eggs
and breaks them before the spawn turns into a beast,
and then makes them vanish.²²⁰ Why is it two-
mouthed?

It stings from beneath, and it bites with its lips.

* * *

I know something that is heavy when young; but
when it is old,
it flies off lightly, despite lacking wings, and makes
the earth disappear.

Thistle-down; because this²²¹

is attached to the seed when young;
but once it releases its seed, it flies off lightly,
when children blow on it, obviously.

* * *

There is an extraordinary object that is closed tight
on top, but wide open on the bottom,
and is pierced straight through from head to foot,
and produces one person at a time from its butt.

ὦν οἱ μὲν μοίρας ἔλαχον βίου, οἱ δὲ πλανῶνται,
 † αὐτὸ δ' ἕκαστος ἔχων αὐτόν, καλέω δὲ
 φυλάττειν †. |

- c ταῦτα δ' ὅτι κληρωτικὸν σημαίνει ὑμεῖς διακρίνατε,
 ἵνα μὴ πάντα παρὰ τοῦ Εὐβούλου λαμβάνωμεν. Ἀντι-
 φάνης δ' ἐν τῷ Προβλήματί φησιν

(A.) ἰχθύσιν ἀμφίβληστρον ἀνήρ πολλοῖς
 περιβάλλειν
 οἰθηθεὶς μεγάλην δαπάνην μίαν εἴλκυσε πέρκην·
 καὶ ταύτην ψευσθεὶς ἄλλην κεστρεὺς † ἴσον
 αὐτὴν

ἤγεν. βουλομένη δ' ἔπεται πέρκη μελανούρω.

(B.) κεστρεὺς, ἀνήρ, μελάνουρος, οὐκ οἶδ' ὅ τι
 λέγεις·

- d οὐδὲν λέγεις γάρ. (A.) ἀλλ' ἐγὼ σαφῶς φράσω. |
 ἔστι τις ὃς τὰ μὲν ὄντα διδοὺς οὐκ οἶδε δεδωκῶς
 οἷσι δέδωκ' οὐδ' αὐτὸς ἔχων ὦν οὐδὲν ἐδέειτο.
 (B.) διδοὺς τις οὐκ ἔδωκεν οὐδ' ἔχων ἔχει;
 οὐκ οἶδα τούτων οὐδέν. (A.) οὐκοῦν ταῦτα καὶ
 ὁ γρίφος ἔλεγεν. ὅσα γὰρ οἶσθ' οὐκ οἶσθα νῦν

²²² I.e. a *klērotērion*, used to allot jurors to particular courts in Athens by means of balls dropped in from the top; see Rhodes on [Arist.] *Ath.* 64.2–3 (with further bibliography). Jurors who were chosen to serve were paid for their time; others could return and try again the next day.

²²³ “A perch follows a *melanouros*” (an unidentified fish) is identified as a proverb at 7.319c.

²²⁴ These two verses (like the second exchange between the speakers below) are in iambic trimeter, whereas the various riddles and mock-riddles are all in dactylic hexameter; cf. 10.448b n.

BOOK X

Some of them are allotted the right to life, while
others are made to wander off.

† itself each one having him, and I summon to stand
guard †.

You may judge for yourselves that these verses refer to
an allotment-machine,²²² keeping me from having to cite
the entire passage from Eubulus. Antiphanes says in *The
Puzzle* (fr. 192):

(A.) A man who expected to cast a net around a large
number

of fish caught a single perch at enormous expense;
and a gray mullet who was disappointed in the perch
brought another † equal

her. A perch willingly follows a *melanouros*.²²³

(B.) A gray mullet, sir, a *melanouros*—I don't know
what you're talking about;

you're not making sense. (A.) Then I'll explain it
clearly.²²⁴

There is a man who, when he gives what he has, is
unaware that he has given it
to those he has given it to, nor that he has what he
did not need at all.

(B.) Someone giving something didn't give it, and he's
got it even though he doesn't?

I don't understand a word of this. (A.) Well, that's
exactly what

the riddle said. Because now you don't know what
you know,

οὐδ' ὅσα δέδωκας οὐδ' ὅσ' ἀντ' αὐτῶν ἔχεις.
 τοιοῦτο τοῦτ' ἦν. (B.) τοιγαροῦν κἀγὼ τινα
 εἰπέιν πρὸς ὑμᾶς βούλομαι γρίφον. (A.) λέγε.
 (B.) πίννη καὶ τρίγλη φωνὰς ἰχθύ δὺ' ἔχουσαι |
 e πόλλ' ἐλάλουν, περὶ ὧν δὲ πρὸς ὄν τ' ᾤοντο
 λέγειν τι,
 οὐκ ἐλάλουν· οὐδὲν γὰρ ἐμάνθανεν, ὥστε πρὸς ὄν
 μὲν
 ἦν αὐταῖς ὁ λόγος, πρὸς δ' αὐτὰς πολλὰ
 λαλούσας—
 αὐτὰς ἀμφοτέρας ἢ Δημήτηρ ἐπιτρέψαι.

ἐν δὲ Σαπφοῖ ὁ Ἀντιφάνης αὐτὴν τὴν ποιήτριαν προ-
 βάλλουσαν ποιεῖ γρίφους τόνδε τὸν τρόπον, ἐπιλυ-
 μένου τινὸς οὕτως. ἢ μὲν γὰρ φησιν·

(Σα.) ἔστι φύσις θήλεια βρέφη σῶζουσ' ὑπὸ
 κόλποις |
 f αὐτῆς, ὄντα δ' ἄφωνα βοῆν ἴστησι γεγωνὸν
 καὶ διὰ πόντιον οἶδμα καὶ ἠπίερον διὰ πάσης
 οἷς ἐθέλει θνητῶν, τοῖς δ' οὐδὲ παροῦσιν ἀκούειν
 ἔξεστιν· κωφὴν δ' ἀκοῆς αἰσθησι εἰχουσι.

ταῦτά τις ἐπιλυόμενός φησιν·

(B.) ἢ μὲν φύσις γὰρ ἦν λέγεις ἐστὶν πόλις,
 βρέφη δ' ἐν αὐτῇ διατρέφει τοὺς ῥήτορας.

or what you've given, or what you got in return for it.
That's what it was. (B.) Alright, I want
to tell *you* a riddle. (A.) Go ahead.

(B.) A pinna and red mullet—two fish that have
voices—
were having a long discussion, but were not talking
about what they thought they
were, or to the person they thought they were. For
he understood nothing, and as a consequence
the conversation
was with him, but they were having a long discussion
with one another—
and I hope Demeter smashes them both!

In *Sappho* (fr. 194, encompassing all three passages) Antiphanes represents the poetess herself as posing riddles in this way, while a male character tries to solve them, as follows. For she says:

(Sappho) It is a female creature that keeps its
children safe beneath the folds
of its garment. And though they are mute, they raise
a resounding cry
through the sea-surge and the whole mainland
to whichever mortals they wish, and even those who
are not there
can hear them, deaf though their perception is.

The man trying to solve the riddles says the following:

(B.) Yes—because the object you're describing is a
city,
and the children she nourishes inside herself are the
politicians.

οὔτοι κεκραγότες δὲ τὰ διαπόντια
 τὰκ τῆς Ἀσίας καὶ τὰπὸ Θράκης λήμματα ||
 451 ἔλκουσι δεῦρο. νεμομένων δὲ πλησίον
 αὐτῶν κάθηται λοιδορουμένων τ' αἰεὶ
 ὁ δῆμος οὐδὲν οὔτ' ἀκούων οὔθ' ὄρων.
 (Σα.) < . . . > πῶς γὰρ γένοιτ' ἄν, ὦ πάτερ,
 ῥήτωρ ἄφανος; (Β.) ἦν ἄλῶ τρὶς παρανόμων.
 < . . . > καὶ μὴν ἀκριβῶς ὥδημην
 ἐγνωκέμαι τὸ ῥηθέν. ἀλλὰ δὴ λέγε.

ἔπειτα ποιεῖ τὴν Σαπφῶ διαλυομένην τὸν γρίφον
 οὕτως:

(Σα.) θήλεια μὲν νυν ἔστι φύσις ἐπιστολή,
 βρέφη δ' ἐν αὐτῇ περιφέρει τὰ γράμματα. |
 b ἄφωνα δ' ὄντα <ταῦτα> τοῖς πόρρω λαλεῖ
 οἷς βούλεθ'. ἕτερος δ' ἂν τύχη τις πλησίον
 ἐστὼς ἀναγιγνώσκοντος οὐκ ἀκούσεται.

Δίφιλος δ' ἐν Θησεῖ τρεῖς ποτε κόρας Σαμίας φησὶν
 Ἀδωνίουισιν γριφεύειν παρὰ πότον· προβαλεῖν δ' αὐ-
 ταῖσι τὸν γρίφον, “τί πάντων ἰσχυρότατον;” καὶ τὰν
 μὲν εἰπεῖν, “ὁ σίδηρος,” καὶ φέρειν τούτου λόγου τὰν
 ἀπόδειξιν, διότι τούτῳ πάντ' ὀρύσσουσιν τε καὶ
 τέμνουσι καὶ χρωῶντ' εἰς ἅπαντα. εὐδοκιμούσα δ' ἐπ-
 c ἀγειν τὰν δευτέραν | φάσκειν τε τὸν χαλκῆα πολὺ
 κρείττω φέρειν ἰσχύν· ἐπεὶ τούτου κατεργαζόμενον καὶ

²²⁵ Referring to the *graphē paranomōn*, an Athenian legal procedure that allowed for the prosecution of a person who proposed a law or decree contrary to an existing law or decree. Anyone convicted three times on such a charge lost the right to participate in the city's political deliberations. ²²⁶ Important evidence for silent reading already in the 4th century BCE.

BOOK X

They shout and bring the overseas
revenues from Asia and Thrace
to us here. And while they're splitting the money up
among themselves and constantly calling each other
names,
the people sit nearby, and don't hear or see anything.
(Sappho) . . . For how, old sir, could
a politician lack a voice? (B.) If he's convicted three
times of making an illegal proposal!²²⁵
. . . And yet I thought I'd figured out
exactly what you said. But tell me (the answer).

Then he represents Sappho as offering the correct solution to the riddle, as follows:

(Sappho) The female creature is a writing tablet,
and the children she carries around inside herself are
the letters.

Even though they're mute, they speak to anyone they
want
who's far away. And if someone else happens to be
standing
nearby, he won't hear the man who's reading.²²⁶

Diphilus in *Theseus* (fr. 49) claims that once upon a time three Samian girls were telling riddles at the Adonia festival over drinks, and one of them posed the riddle, "What's the strongest thing in the world?" The first girl said "Iron," and offered as an explanation for her answer that it can dig or cut anything, and is used for purposes of all sorts. She got a positive response for this; but the second girl spoke next and said that a blacksmith is much more powerful, because in the course of his work he bends iron, no matter

τὸν σίδηρον τὸν σφοδρὸν κάμπτειν, μαλάσσειν, ὅ τι ἂν χρήζη ποεῖν. τὰν δὲ τρίταν ἀποφῆναι πέος ἰσχυρότατον πάντων, διδάσκειν δ' ὅτι καὶ τὸν χαλκέα στένοντα πυγίζουσι τούτῳ. Ἀχαιοὺς δ' ὁ Ἐρετριεὺς γλαφυρὸς ὢν ποιητῆς περὶ τὴν σύνθεσιν ἔσθ' ὅτε καὶ μελαίνει τὴν φράσιν καὶ πολλὰ αἰνιγματωδῶς ἐκφέρει, ὥσπερ ἐν Ἰριδι σατυρικῇ. λέγει γάρ·

λιθάργυρος |

d ὄλην παρηωρεῖτο χρίματος πλέα
τὸν Σπαρτιάτην γραπτὸν ἐν διπλῷ ξύλῳ
κύρβιν.

τὸν γὰρ λευκὸν ἱμάντα βουληθεὶς εἰπεῖν, ἐξ οὗ ἡ ἀργυρᾶ λήκυθος ἐξήρτητο, Σπαρτιάτην γραπτὸν ἔφη²⁴ ἀντὶ τοῦ Σπαρτιάτιν σκυτάλην. ὅτι δὲ λευκῷ ἱμάντι περιειλοῦντες τὴν σκυτάλην οἱ Λάκωνες ἔγραφον ἃ ἠβούλοντο εἶρηκεν ἰκανῶς Ἀπολλώνιος ὁ Ῥόδιος ἐν τῷ Περὶ Ἀρχιλόχου. καὶ Στησίχορος δ' ἐν Ἑλένη

< . . . > λιθαργύρεον ποδανιπτῆρα

ἔφη. Ἴων δὲ ἐν Φοίνικι ἢ Καινεῖ δρυὸς ἰδρώτα εἶρηκε τὸν ἰξὸν ἐν τούτοις·

²⁴ ἔφη κύρβιν ACE: κύρβιν del. Olson

²²⁷ An oxide of lead, created by heating lead in air, and used for vessels because of its yellowish or reddish color.

²²⁸ The thong—Plutarch refers to it instead as a long strip of papyrus—was removed from the dispatch-stick after the message was written on it, and was sent off by itself; it could be read only

how strong it is, and softens it, and does whatever he wants with it. But the third girl insisted that the strongest object in the world is a dick, and explained that when someone sticks his dick up the blacksmith's ass, it makes him groan. Although Achaeus of Eretria (*TrGF* 20 T 7) is a poet who composes elegantly, he occasionally uses obscure language and expresses himself in a confusing fashion, as for example in the satyr play *Iris* (*TrGF* 20 F 19), where he says:

A flask made of
litharge²²⁷ and full of ointment was suspended
alongside
the inscribed Spartiate tablet on a double
peg.

Because when he wanted to refer to the white thong from which the silver oil-flask was hanging, he referred to it as an "inscribed Spartiate" rather than as a "Spartan message-staff". As for the fact that the Spartans wrapped their message-staffs in white thongs and wrote what they wanted on them,²²⁸ Apollonius of Rhodes discusses this at length in his *On Archilochus*. So too Stesichorus in *Helen* (*PMG* 188) used the phrase

a foot-washing basin made of litharge.

Ion in *Phoenix or Caineus* (*TrGF* 19 F 40) referred to mistletoe as "oak-sweat" in the following passage:

when wrapped around another stick of precisely the same diameter, and thus provided a modestly secure means for the Spartans to communicate with their military commanders in the field. Cf. *Plu. Lys.* 19.5-7.

- e δρυός μ' ἰδρῶς
καὶ θαμνομήκης ράβδος | ἢ τ' Αἴγυπτία
βόσκει λιουλικὸς χλαίνα θήραγρος πέδη.

Θεοδέκτην δὲ τὸν Φασηλίτην φησὶν Ἑρμιππος ἐν τοῖς
Περὶ τῶν Ἰσοκράτους Μαθητῶν ἰκανώτατον γεγονέναι
ἀνευρεῖν τὸν προβληθέντα γρίφον καὶ αὐτὸν προ-
βαλεῖν ἐτέροις ἐπιδεξίως, οἷον τὸν περὶ τῆς σκιᾶς· ἔφη
γὰρ εἶναί τινα φύσιν, ἣ περὶ τὴν γένεσιν καὶ φθίσιν
ἐστὶ μέγιστη, περὶ δὲ τὴν ἀκμὴν ἐλαχίστη. λέγει δ'
οὕτως· |

- f τίς φύσις οὐθ' ὅσα γαῖα φέρει τροφὸς οὐθ' ὅσα
πόντος

οὔτε βροτοῖσιν ἔχει γυίων αὔξησιν ὁμοίαν,
ἀλλ' ἐν μὲν γενέσει πρωτοσπόρῳ ἐστὶ μέγιστη,
ἐν δὲ μέσαις ἀκμαῖς μικρά, γήρα δὲ πρὸς αὐτῷ
μορφῇ καὶ μεγέθει μείζων πάλιν ἐστὶν ἀπάντων;

κὰν τῷ Οἰδίποδι δὲ τῇ τραγωδίᾳ τὴν νύκτα καὶ τὴν
ἡμέραν εἴρηκεν αἰνιττόμενος·

εἰσὶ κασίγνηται δισσαί, ὧν ἡ μία τίκτει ||

- 452 τὴν ἐτέραυ, αὐτὴ δὲ τεκούσ' ὑπὸ τῆσδε τεκνοῦται.

τοιούτῳν τι καὶ Καλλισθένης ἐν ταῖς Ἑλληνικαῖς
φησιν, ὡς Ἀρκάδων πολιορκούντων Κρῶμον (πο-
λίχιον δ' ἐστὶν ἰδρυμένον πλησίον Μεγάλης πόλεως)

229 Mistletoe berries were boiled and used to produce an adhesive substance ("birdlime"), which was smeared on the end of sticks and used to trap small birds; cf. *Ar. Av.* 527 with Dunbar ad loc.

230 I.e. a hunting-net? Flax was not widely grown in Greece, and linen made from it was instead imported from Egypt.

231 Called Cromne below.

BOOK X

Oak-sweat, and
a stick as long as a bush is wide,²²⁹ and my Egyptian
cloak
of spun flax,²³⁰ the shackle I use to catch wild
creatures, keep me fed.

According to Hermippus in his *On Isocrates' Students* (fr. 77 Wehrli), Theodectas of Phaselis (*TrGF* 72 T 10) was quite talented at figuring out any riddle presented to him and at posing clever riddles for others, for example the one about the shadow; because he said that there was a creature that is biggest when it is born and when it dies, but smallest at its prime. He puts it as follows (*TrGF* 72 F 18):

What creature is not among those the nourishing
earth or the sea produces,
and has limbs that do not grow like those of mortal
beings,
but is instead largest at its first-sown birth,
tiny at its mid-most prime, and in extreme old age
once again larger than at any other point in shape and
size?

And in his tragedy *Oedipus* (*TrGF* 72 F 4) he refers in a riddling way to night and day:

There are twin sisters, one of whom gives birth to
the other, and after giving birth she is herself born
from the one she bore.

Callisthenes in his *History of Greece* (*FGrH* 124 F 13) offers a story along the following lines: When the Arcadians were besieging Cromnus²³¹—this is a small fortified site

Ἰππόδαμος ὁ Λάκων εἰς ὧν τῶν πολιορκουμένων δι-
 κελεύετο τῷ παρὰ Λακεδαιμονίων πρὸς αὐτοὺς ἤκουτι
 κήρυκι, δηλῶν ἐν αἰνιγμῷ τὴν περὶ αὐτοὺς κατάστα-
 σιν, ἀπαγγέλλειν τῇ μητρὶ λύεσθαι τὸ γύναιον δέχ'
 ἡμερῶν τὸ ἐν Ἀπολλωνίῳ δεδεμένον, ὡς οὐκ ἔτι |
 b λύσιμον ἐσόμενον εἰάν αὐται παρέλθωσι. καὶ διὰ ταύ-
 τῆς τῆς γνώμης ἐμήνυεν σαφῶς τὸ μήνυμα· αὕτη γάρ
 ἐστὶν ἐν τῷ Ἀπολλωνίῳ παρὰ τὸν τοῦ Ἀπόλλωνος
 θρόνον διὰ γραφῆς ἀπομεμιμημένος Λιμὸς ἔχων γυ-
 ναικὸς μορφήν. φανερόν οὖν ἐγένετο πᾶσιν ὅτι δέκα
 ἡμέρας ἔτι καρτερῆσαι δύνανται οἱ πολιορκούμενοι
 διὰ τὸν λιμὸν· συνέντες οὖν οἱ Λάκωνες τὸ λεχθὲν
 ἐβοήθησαν κατὰ κράτος τοῖς ἐν τῇ Κρῶμνῃ, πολλοὶ δὲ
 <τῶν>²⁵ γρίφων καὶ τοιοῦτοὶ τινές εἰσιν οἶον·

ἄνδρ' εἶδον πυρὶ χαλκὸν ἐπ' ἀνέρι κολλήσαντα |
 c οὕτω συγκόλλως ὥστε σύναμα ποεῖν.

τοῦτο δὲ σημαίνει σικύας προσβολήν. καὶ τὸ Πανάρ-
 κους δ' ἐστὶ τοιοῦτον, ὡς φησι Κλέαρχος ἐν τῷ Περὶ
 Γρίφων, ὅτι βάλοι ξύλω τε καὶ οὐ ξύλω καθημένην
 ὄρνιθα καὶ οὐκ ὄρνιθα ἀνὴρ τε κοῦκ ἀνὴρ λίθω τε καὶ
 οὐ λίθω· τούτων γάρ ἐστι τὸ μὲν νάρθηξ, τὸ δὲ
 νυκτερίς, τὸ δὲ εὐνοῦχος, τὸ δὲ κίσσηρις. καὶ Πλάτων δ'
 ἐν πέμπτῳ Νόμων μνημονεύει τοὺς τῶν τεχνυδρίων

²⁵ add. Kaibel

²³² Poralla #389; the events in question took place in 364 BCE. Although Athenaeus does not say as much, the story assumes that Hippodamus was speaking from the city's walls, in full hearing of the Arcadians.

²³³ Heated cupping glasses were used to draw blood to the

located near Megalopolis—Hippodamus of Sparta,²³² who was one of the people trapped by the siege, used a riddle to make their situation clear, by ordering the herald the Spartans had sent to them to take a message to his mother, telling her that she needed to set the woman who was tied up inside Apollo's precinct free within ten days, since after ten days were up, it would no longer be possible to free her. He used this oblique way of speaking to get his message across clearly; because the woman in question was the figure Famine, who was depicted in a woman's form in a painting beside Apollo's throne within his precinct. It was thus apparent to everyone that the people under siege could hold out for only ten more days, because they were running out of food; and the Spartans, who understood what they were told, accordingly came in full force to relieve the men in Cromne. Many riddles are of this type, for example:

I saw a man who was using fire to glue bronze to
 another man
 so tightly that he bound them together by blood.

This refers to the application of a cupping glass.²³³ Panarces' riddle is of the same sort, according to Clearchus in his *On Riddles* (fr. 94 Wehrli): On a stick that was no stick sat a bird that was no bird, and a man who was no man hit it with a stone that was no stone; the objects in question are a fennel-stalk, a bat, a eunuch, and a pumice-stone. Plato too mentions this riddle in Book V of the *Laws*;²³⁴ phi-

surface of the skin for blood-letting and the like; cf. 6.257a n.; 10.424b; Olson on *Ar. Pax* 541–2.

²³⁴ The reference is in fact to Book V of the *Republic* (479b–c), where Plato is discussing not philosophers but the essential ambiguity of evaluative adjectives.

d φιλοσόφους τοῖς ἐν ταῖς ἐστιάσεσιν ἔφη ἐπαμφο-
 τερίζουσιν εὐοικῆναι καὶ τῷ τῶν παίδων | αἰνίγματι τῷ
 περὶ τοῦ εὐνούχου τῆς βολῆς πέρι τῆς νυκτερίδος, ᾧ
 καὶ ἐφ' οὗ αὐτὸν αὐτὴν αἰνίττονται βαλεῖν. καὶ τὰ
 Πυθαγόρου δὲ αἰνίγματα τοιαυτὰ ἐστίν, ὡς φησι Δη-
 μήτριος ὁ Βυζάντιος ἐν τετάρτῳ Περὶ Ποιημάτων
 καρδίαν μὴ ἐσθίειν ἀντὶ τοῦ ἀλυπίας ἀσκεῖν. πῦρ
 μαχαίρα μὴ σκαλεύειν ἀντὶ τοῦ τεθυμωμένον ἄνδρα
 μὴ ἐριδαίνειν· πῦρ γὰρ ὁ θυμός, ἡ δὲ ἔρις μάχαιρα.
 ζυγὸν μὴ ὑπερβαίνειν ἀντὶ τοῦ πᾶσαν πλεονεξίαν
 e φεύγειν καὶ στυγεῖν, ζητεῖν δὲ | τὸ ἴσον. λεωφόρους²⁶
 μὴ στείχειν ἀντὶ τοῦ γνώμη <τῶν>²⁷ πολλῶν μὴ ἀκο-
 λουθεῖν· εἰκῆ γὰρ ἕκαστος ὃ τι ἂν δόξῃ ἀποκρίνεται
 τὴν δ' εὐθείαν ἄγειν ἠγεμόνι χρώμενον τῷ νῶ. μὴ
 καθῆσθαι ἐπὶ χοίρικα ἀντὶ τοῦ μὴ σκοπεῖν τὰ ἐφ'
 ἡμέραν, ἀλλὰ τὴν ἐπιούσαν αἰεὶ προσδέχεσθαι. <ἀπο-
 δημοῦντα ἐπὶ τοῖς ὄροις μὴ ἐπιστρέφεσθαι.²⁸ ἀντὶ τοῦ
 . . . > ὄρια γὰρ καὶ πέρας ζωῆς ὁ θάνατος· τοῦτον οὖν
 οὐκ ἔα μετὰ λύπης καὶ φροντίδος προσίεσθαι. τῷ δὲ
 Θεοδέκτῃ παραπλησίως ἔπαιζε γρίφους καὶ Δρομέας
 f ὁ Κῶος, ὡς φησι Κλέαρχος, | καὶ Ἀριστῶνυμος ὁ
 ψιλοκιθαριστῆς, ἔτι δὲ Κλέων ὁ Μίμαυλος ἐπικα-
 λούμενος, ὅσπερ καὶ τῶν Ἰταλικῶν μίμων ἄριστος

²⁶ λεωφόρους ὁδοὺς ACE: ὁδοὺς om. D.L. 8.17

²⁷ add. Schweighäuser

²⁸ add. Schweighäuser (cf. D.L. 8.17)

²³⁵ Longer versions of very similar material are preserved at Arist. fr. 159 (from Porphyry's *Life of Pythagoras*); D.L. 8.17–18.

²³⁶ Perhaps to be identified with the otherwise unknown parasite mentioned by Hegesander of Delphi at 4.132c.

losophers who occupy themselves with trivial matters, he claimed, are like people who pose ambiguous questions at banquets, or like the children's riddle about the eunuch and how he throws something at the bat, asking what he hit it with and what it was sitting on. Pythagoras' puzzles are also of this type, according to Demetrius of Byzantium in Book IV of *On Poems* (FHG ii.624):²³⁵ "Don't eat your heart" means "Try not to get upset"; "Don't poke at the fire with a knife" means "Don't pick a fight with a man who's already angry" (because "the fire" stands for "anger", and "a knife" stands for "an argument"); "Don't cheat a scale" means "Avoid and abhor any type of greed, and aim to be fair"; "Don't walk on the main roads" means "Don't follow popular opinion" (because everyone gives what he takes to be the right answer, without thinking about it) "but follow a straight course and be guided by your intelligence"; "Don't sit on a measuring-cup" means "Don't think about the short term; always anticipate tomorrow"; "When you're leaving a place, don't turn back at the border" means . . . (because death is the boundary and edge of life, and he thus forbids us to approach it with grief or worry). According to Clearchus (fr. 93 Wehrli), Dromeas of Cos²³⁶ played with riddles in much the same way that Theodectas did,²³⁷ as was also true of Aristonymus the solo lyre-player,²³⁸ as well as of Cleon (nicknamed "the Mime-Actor"),²³⁹ who was the best Italian mime-actor to perform without a

²³⁷ Cf. 10.451e-2a.

²³⁸ Stephanis #398; cf. 12.538e. For solo lyre-playing, see 14.637f-8a.

²³⁹ Stephanis #1457.

γέγονεν αὐτοπρόσωπος ὑποκριτής· καὶ γὰρ Νυμφο-
 δώρου περιῆν ἐν τῷ μνημονευομένῳ μίμῳ. τούτου δὲ
 καὶ Ἰσχομάχος ὁ κῆρυξ ἐγένετο ζηλωτής, ὃς ἐν τοῖς
 κύκλοις ἐποιεῖτο τὰς μιμήσεις· ὡς δ' εὐδοκίμει, μετα-
 βὰς ἐν τοῖς θαύμασιν ὑπεκρίνετο μίμους. τοιοῦτοι δ'
 453 ἦσαν οὓς ἐποίουν γρίφους, ἢ οἶον ἀγροίκου τινὸς
 ὑπερπλησθέντος καὶ κακῶς ἔχοντος, ὡς ἡρώτα αὐτὸν
 ὁ ἰατρὸς μὴ εἰς ἔμετον ἐδείπνησεν, “οὐκ ἔγωγε,” εἰπεῖν,
 “ἀλλ' εἰς τὴν κοιλίαν.” καὶ πτωχῆς τινος τὴν γαστέρα
 πονούσης, ἐπεὶ ὁ ἰατρὸς ἐπνυθάνετο μὴ ἐν γαστρὶ ἔχει,
 “πῶς γάρ,” εἶπε, “τριταῖα μὴ βεβρωκυῖα;” τῶν
 Ἀριστωνύμου . . . ὧν δ' ἦν εὐπαρύφων λόγων. καὶ
 Σωσιφάνης ὁ ποιητὴς εἰς Κηφισοκλέα τὸν ὑποκριτὴν
 εἶπεν λοιδορῶν αὐτὸν ὡς εὐρύστομον· “ἐνέβαλον γὰρ
 ἄν σου”, φησὶν, “εἰς τὰ ἰσχία λίθον, εἰ μὴ καταρ-
 raίεναι ἐμελλον | τοὺς περιεστηκότας.” ἀρχαιότατος δ'
 b ἐστὶ λογικὸς γρίφος καὶ τῆς τοῦ γριφεύειν φύσεως
 οἰκειότατος· “τί πάντες οὐκ ἐπιστάμενοι διδάσκομεν;”
 καὶ “τί ταῦτὸν οὐδαμοῦ καὶ πανταχοῦ;” καὶ πρὸς
 τούτοις “τί ταῦτὸν ἐν οὐρανῷ καὶ ἐπὶ γῆς καὶ ἐν
 θαλάττῃ;” τοῦτο δ' ἐστὶν ὁμωνυμία· καὶ γὰρ ἄρκτος
 καὶ ὄφεις καὶ αἰετὸς καὶ κύων ἐστὶν ἐν οὐρανῷ καὶ ἐν γῆ
 καὶ ἐν θαλάσσῃ. τὸ δὲ χρόνον σημαίνει· ἅμα γὰρ
 παρὰ πᾶσιν ὁ αὐτὸς καὶ οὐδαμοῦ διὰ τὸ μὴ ἐν ἐνὶ τόπῳ

²⁴⁰ Stephanis #1894; cf. 1.19f.

²⁴¹ Stephanis #1304.

²⁴² Stephanis #1400.

²⁴³ Sc. because he was a *lakkoprōktos* (literally “cistern-ass”), as a result of having been buggered so often and so hard.

²⁴⁴ Cf. Ar. V. 21–3.

²⁴⁵ Sc. because *arktos* (“bear”) can also refer to the constellation known today as the Great Bear or Big Dipper, as well as to a type of crab; *ophis* (“serpent”) can also

mask; he was even better than Nymphodorus²⁴⁰ in the mime-style just referred to. The herald Ischomachus²⁴¹ was his follower; originally he did impersonations in the marketplace, but after he got a reputation, he changed course and performed mimes in stage-shows. The riddles they performed were of the following sort: for example, a country bumpkin ate too much and felt sick, and when the doctor asked him if he had eaten until he threw up, he said: "No; actually, I was tossing my food *down*." And when an old beggar-woman had an upset stomach, and the doctor asked if perhaps she was pregnant, she said: "How's that possible, when my belly's been empty for three days now?" Of Aristonymus' . . . was of the crudest remarks. When the poet Sosiphanes (*TrGF* 92 T 3) was insulting the actor Cephisocles²⁴² for being a loud-mouth, he said: "I would have thrown a stone at your rear end, if there weren't a risk of splattering the bystanders."²⁴³ There is a very old type of riddle that involves logic and is closely connected to the essential character of posing such questions: "What do we all teach, even though we don't know it?", and "What's simultaneously nowhere and everywhere?", and in addition "What's found in the sky, on the earth, and in the sea?"²⁴⁴ The final example involves words with multiple meanings; because an *arktos*, an *ophis*, an *aietos*, and a *kuōn* can all be found in the sky, the earth, and the sea.²⁴⁵ (The one before that) alludes to time, which is simultaneously everywhere and nowhere, because it does not exist in any specific spot.

refer to the constellation Draco, as well as to various kinds of eel; *aietos* ("eagle") can also refer to the constellation Aquila, as well as to the eagle ray; and *kuōn* ("dog") can also refer to Sirius (the "Dog Star"), as well as to a dogfish.

- c τὴν φύσιν ἴχειν. τὸ δὲ προάγον ἐστὶ ψυχὰς ἔχειν· τοῦτο γὰρ οὐθεὶς ἡμῶν ἐπιστάμενος διδάσκει τὸν πλησίον.

Ὁ δὲ Ἀθηναῖος Καλλίας (ἐζητοῦμεν γὰρ ἔτι πρότερον περὶ αὐτοῦ) μικρὸν ἔμπροσθεν γενόμενος τοῖς χρόνοις Στράττιδος ἐποίησε τὴν καλουμένην Γραμματικὴν Θεωρίαν οὕτω διατάξας. πρόλογος μὲν αὐτῆς ἐστὶν ἐκ τῶν στοιχείων, ὃν χρὴ λέγειν²⁹ διαιρούντας κατὰ τὰς παραγραφὰς καὶ τὴν τελευτὴν καταστροφικῶς ποιουμένους εἰς τὰλλα·

- d <τὸ ἄλφα>, βῆτα, γάμμα, ἰ δέλτα, θεοῦ γὰρ εἶ, ζῆτ', ἦτα, θῆτ', ἰῶτα, κάππα, λάβδα, μῦ, νῦ, ξεῖ, τὸ οὐ, πέι, ῥῶ, τὸ σίγμα, ταῦ, <τὸ> ῥι, παρὸν <τὸ> φεῖ, <τὸ> χεῖ τε τῶ ψεῖ εἰς τὸ ῶ.

ὁ χορὸς δὲ γυναικῶν ἐκ τῶν σύνδυο πεποιημένος αὐτῶ ἐστὶν ἔμμετρος ἅμα καὶ μεμελοπεποιημένος τόνδε τὸν τρόπον· βῆτα ἄλφα βα, βῆτα εἶ βε, βῆτα ἦτα βη, βῆτα ἰῶτα βι, βῆτα οὐ βο, βῆτα ῥι βυ, βῆτα ῶ βω, καὶ

²⁹ ἐκ τῶν στοιχείων, ὃν χρὴ λέγειν ἐκ τῶν στοιχείων A: ἐκ τῶν στοιχείων² del. Petitus

²⁴⁶ I.e. "a personality". Or perhaps the Greek means "having breath", in which case what follows must mean "because even though none of us knows about this (i.e. about whether his breath stinks or not), whoever stands close to him knows at once."

²⁴⁷ Strattis appears to belong to the very end of the 5th century BCE or the beginning of the 4th (his *Anthroporestes* dates to after 408, and his *Atalantus* or *Atalanta* is said to have been staged "much later" than Aristophanes' *Frogs* in 405), whereas the comic playwright Callias dates to the 440s and 430s or so (test. 3-5) and is thus perhaps someone different from the poet referred to here

And the initial example refers to having a soul;²⁴⁶ because even though none of us knows his soul, he informs anyone who comes in contact with him about it.

Callias of Athens (Call. Com. test. *7)—we explored some questions having to do with him previously (7.276a; 10.448b)—was a bit earlier than Strattis (test. 3)²⁴⁷ and wrote the so-called *Literal Review*, which he organized as follows. The play's prologue consists of letters, and when you read it aloud, you need to follow the punctuation and bring it all full circle, ending with *alpha*:

The letter *alpha*, *bēta*, *gamma*, *delta*, *ei* (which belongs to a god),²⁴⁸
zēta, *ēta*, *thēta*, *iōta*, *kappa*, *labda*, *mu*,
nu, *xei*, the letter *ou*, *pei*, *rhō*, the letter *sigma*, *tau*,
 the letter *u*,
 also the letters *phei* and *chei*, followed by the letter
psei and ending in the letter *ō*.

His chorus²⁴⁹ consisted of women who represented pairs of letters and sang in meter, in a lyric style, in the following way: *bēta alpha ba*, *bēta ei be*, *bēta ēta bē*, *bēta iōta bi*, *bēta ou bo*, *bēta u bu*, *bēta ō bō*, and likewise in the antistro-

(= TrGF 233). The plays by Euripides and Sophocles mentioned below and supposedly influenced by the *Literal Review*, on the other hand, date to 431 BCE and perhaps the early 420s, respectively.

²⁴⁸ Sc. to Apollo, upon whose temple an image of the letter E was somehow suspended (Plu. *Mor.* 384d–94c, esp. 384f–5a).

²⁴⁹ "Chorus" is apparently used here and below to refer not just to the 24 individuals (one per letter) who sang and danced in the *orchestra*, but to their initial entrance song (normally called the *parodos*).

πάλιν ἐν ἀντιστρόφῳ τοῦ μέλους καὶ τοῦ μέτρον
 γάμμα ἄλφα <γα>, γάμμα εἶ <γε>, γάμμα ἦτα <γη>,
 γάμμα ἰῶτα <γι>, γάμμα οὖ <γο>, γάμμα ὕ <γυ>,
 e γάμμα ὦ <γω>, καὶ ἐπὶ τῶν λοιπῶν συλλαβῶν | ὁμοίως
 ἐκάστων τό τε μέτρον καὶ τὸ μέλος ἐν ἀντιστρόφοις
 ἔχουσι πᾶσαι ταυτόν. ὥστε τὸν Εὐριπίδην μὴ μόνον
 ὑπονοεῖσθαι τὴν Μήδειαν ἐντεῦθεν πεποικηκέναι πᾶ-
 σαν, ἀλλὰ καὶ τὸ μέλος αὐτὸ μετενηνοχότα φανερόν
 εἶναι. τὸν δὲ Σοφοκλέα διελεῖν φασιν ἀποτολμῆσαι τὸ
 ποίημα τῷ μέτρῳ τοῦτ' ἀκούσαντα καὶ ποιῆσαι ἐν τῷ
 Οἰδίποδι οὕτως·

ἐγὼ οὔτ' ἐμαυτὸν οὔτε σ' ἀλγυνῶ < . . . > ταῦτ'
 < . . . > ἐλεγχθεῖς.³⁰

f διόπερ οἱ λοιποὶ τὰς ἀντιστρόφους ἀπὸ τούτου παρ-
 εδέχοντο πάντες, ὡς ἕοικεν, εἰς τὰς τραγωδίας. | καὶ
 μετὰ τὸν χορὸν εἰσάγει πάλιν ἐκ τῶν φωνηέντων
 ῥῆσιν οὕτως (ἦν δεῖ κατὰ τὰς παραγραφὰς ὁμοίως
 τοῖς πρόσθεν λέγοντα διαιρεῖν, ἔν' ἡ τοῦ ποιήσαντος
 ὑπόκρισις σῶζεται κατὰ τὴν δύναμιν).

(A.) ἄλφα μόνον, ὦ γυναῖκες, εἶ τε δεύτερον
 λέγειν μόνον χρή. (Χο.) καὶ τρίτον μόνον γ'
 ἐρεῖς.

³⁰ Sophocles actually wrote ἐγὼ οὔτ' ἐμαυτὸν οὔτε σ' ἀλγυνῶ. τί ταῦτ' ἄλλως ἐλέγχεις;

²⁵⁰ An almost incomprehensibly odd assertion (also made at 7.276a, where the information is specifically said to be drawn from Book I of Clearchus' *On Riddles*, which must again be Athenaeus' source here).

phic portion of the song and the meter: *gamma alpha ga*, *gamma ei ge*, *gamma eta gē*, *gamma iota gi*, *gamma ou go*, *gamma u gu*, *gamma o gō*, and so on similarly through each of the other syllables, all of which have the same metrical and lyrical structure organized in antistrophic form. Euripides is accordingly not only suspected of having composed his entire *Medea* using this as his source, but has also patently borrowed the song itself.²⁵⁰ And people say that after Sophocles (test. 175b) heard this song, he got up the nerve to put his work into verse and wrote the following in his *Oedipus* (332–3):

I will cause pain neither to myself nor to you if
convicted
of these crimes.²⁵¹

As a consequence, apparently, all the other (poets) adopted antistrophic songs into their tragedies from this source. After the chorus,²⁵² moreover, he introduces a speech made up of vowels (you need to follow the punctuation when you read it aloud, as with the passage discussed above,²⁵³ so that the delivery-style intended by the poet is preserved to the extent possible); it goes as follows:

(A.) You must pronounce “*alpha*” all by itself, ladies,
and after that
“*ei*” all by itself. (Chorus) You’ll pronounce the third
one all by itself.

²⁵¹ Sc. of stealing poetic material? But the argument is obscure (and, to the extent it is clear, ridiculous).

²⁵² I.e. the chorus’ opening processional song; see above.

²⁵³ At 10.453c–d.

(A.) ἦτ' ἄρα φήσω. (Χο.) τό τε τέταρτόν αὖ
μόνον

ἰῶτα, πέμπτον οὖ, τό θ' ἕκτον ὕ μόνον

λέγει. (A.) λούσθιον <λέγειν> δὲ φωνῶ σοι τὸ ᾧ

τῶν ἑπτὰ φωνῶν, ἑπτὰ δ' ἐν μέτροις μόνον. ||

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καὶ τοῦτο λέξασ' εἶτα δὴ σαυτῆ ἄλει.

Δεδήλωκε δὲ καὶ διὰ τῶν ἱαμβείων γράμμα πρώτος οὗτος ἀκολαστότερον μὲν κατὰ τὴν διάνοιαν, πεφρασμένον δὲ τὸν τρόπον τούτον·

κύω γὰρ, ᾧ γυναῖκες. ἀλλ' αἰδοί, φίλαι,

ἐν γράμμασι σφῶν τοῦνομ' ἐξερῶ βρέφους.

ὀρθὴ μακρὰ γραμμὴ ἔστιν· ἐκ δ' αὐτῆς μέσης

μικρὰ παρεστῶσ' ἐκατέρωθεν ὑπτία.

ἔπειτα κύκλος πόδας ἔχων βραχεῖς δύο.

ὅθεν ὕστερον, ὡς <ἄν>³¹ ὑπονοήσειέ τις, Μαιάνδριος
b μὲν ὁ | συγγραφεὺς μικρὸν διὰ τῆς ἐρμηνείας τῆ
μιμήσει παρεγκλίνας συνέγραψεν ἐν τῶν Παραγγελ-
μάτων φορτικώτερον τοῦ ῥηθέντος, Εὐριπίδης δὲ τὴν
ἐν τῷ Θησεῖ τὴν ἐγγράμματον ἔοικε ποιῆσαι ῥῆσιν.
βοτῆρ δ' ἐστὶν ἀγράμματος αὐτόθι δηλῶν τοῦνομα τοῦ
Θησεῶς ἐπιγεγραμμένον οὕτως·

ἐγὼ πέφυκα γραμμάτων μὲν οὐκ ἴδρις,

μορφὰς δὲ λέξω καὶ σαφῆ τεκμήρια.

³¹ add. Meineke

²⁵⁴ Literally "a letter"; but the style in this section is extremely awkward, and the author (presumably the routinely opaque Clearchus) is plainly referring to a set of letters rather than only one.

²⁵⁵ I.e. ΨΩ, which Dalechamp took to be the first two letters of ψῶα ("rotten stench" and thus here "fart").

BOOK X

(A.) Right; I'll say "ēta". (Chorus) And then
 pronounce the fourth all
 by itself, "iōta"; and the fifth, "ou"; and the sixth, "u",
 all by itself. (A.) I urge you to pronounce "ō" as the
 last
 of the seven vowels, seven in meter all by themselves.
 And after you've pronounced that one, say it to
 yourself.

This author was the first to use iambic verse to describe
 a word²⁵⁴ that has a rather crude meaning, but is alluded to
 in the following fashion:

For I'm pregnant, ladies. But since I'm embarrassed,
 my friends,
 I'll tell you the baby's name by spelling it.
 There's a big letter that stands up straight, and
 emerging from its middle
 on either side are small parts that lean backward.
 Then there's a circle with two tiny feet.²⁵⁵

This is the source, one might suspect, on which the prose-
 author Maeandrius drew later on (although he deviated a
 bit from the original when he imitated it, by way of inter-
 pretation) when he made one of his *Precepts* (FGrH 491 F
 6) even cruder than the passage discussed above. Euripi-
 des as well appears to have used this as the basis for the
 speech that describes the shape of individual letters in his
Theseus (fr. 382). An illiterate shepherd is there, trying to
 describe an inscription that reads "Theseus", as follows:

I don't know how to read or write,
 but I'll describe their shapes and offer you a clear
 account.

- κύκλος τις ὡς τόρνοισιν ἐκμετρούμενος,
 οὗτος δ' ἔχει σημείον ἐν μέσῳ σαφές· |
 c τὸ δεύτερον δὲ πρῶτα μὲν γραμμαὶ δύο,
 ταύτας διείργει δ' ἐν μέσαις ἄλλη μία·
 τρίτον δὲ βόστρυχός τις ὡς εἰλιγμένος·
 τὸ δ' αὖ τέταρτον ἢ μὲν εἰς ὀρθὸν μία,
 λοξαὶ δ' ἐπ' αὐτῆς τρεῖς κατεστηριγμέναι
 εἴσιν· τὸ πέμπτον δ' οὐκ ἐν εὐμαρεί φράσαι·
 γραμμαὶ γάρ εἰσιν ἐκ διεστῶτων δύο,
 αὗται δὲ συντρέχουσιν εἰς μίαν βᾶσιν·
 τὸ λοιπὸν δὲ τῷ τρίτῳ προσεμφερές·
- d τὸ δ' αὐτὸ πεποίηκε καὶ Ἀγάθων ὁ τραγωδιοποιὸς | ἐν
 τῷ Τηλέφῳ· ἀγράμματος γάρ τις κἀνταῦθα δηλοῖ τὴν
 τοῦ Θησέως ἐπιγραφὴν οὕτως·

γραφῆς ὁ πρῶτος ἦν μεσόμφαλος κύκλος·
 ὀρθοὶ τε κανόνες ἐζυγωμένοι δύο,
 Σκυθικῶ τε τόξῳ <τὸ> τρίτον ἦν προσεμφερές·
 ἔπειτα τριόδους πλάγιος ἦν προσκείμενος·
 ἐφ' ἐνός τε κανόνος ἦσαν < . . . > δύο·
 ὅπερ δὲ τὸ τρίτον, ἦν τελευταῖον πάλιν.

- e καὶ Θεοδέκτης δ' ὁ Φασηλίτης ἄγροικόν τινα ἀγράμ-
 ματον | παράγει καὶ τοῦτον τὸ τοῦ Θησέως ὄνομα
 διασημαίνοντα·

γραφῆς ὁ πρῶτος ἦν † μαλακόφθαλμος †
 κύκλος.
 ἔπειτα δισσοὶ κανόνες ἰσόμετροι πάνυ,

256 I.e. ΘΗΣΕΥΣ ("Theseus").

BOOK X

There's a circle neatly measured out, as if turned on a
lathe,
with a prominent mark in the middle.
As for the second letter, there are two lines, first of
all,
and one more, in the middle, that connects them.
The third resembles a curling lock of hair;
as for the fourth, one line stands up straight,
and three crooked ones are propped up
against it. The fifth letter's not easy to describe:
there are two lines that are separate from one
another,
although they merge into a single base.
And the last letter's like the third.²⁵⁶

The tragic poet Agathon has a similar passage in his *Telephus* (*TrGF* 39 F 4). For there as well an illiterate person describes an inscription that reads "Theseus," as follows:

The first letter in the inscription was a circle with a
dot in the center;
there were also two upright bars attached to one
another,
and the third letter looked like a Scythian bow.
Next was a trident turned sideways;
and two . . . were on a single bar.
The third letter appeared again as the last.

Theodectas of Phaselis (*TrGF* 72 F 6) also brings an illiterate peasant onstage, and he too describes Theseus' name:

The first letter in the inscription was a circle † with a
soft eye †.
Then there were two bars of exactly the same length,

τούτους δὲ πλάγιος διαμέτρου συνδεῖ κανών,
 τρίτον δ' ἑλικτῶ βοστρύχῳ προσεμφερές.
 ἔπειτα τριόδους πλάγιος ὡς ἐφαίνετο,
 πέμπται δ' ἄνωθεν ἰσόμετροι ῥάβδοι δύο,
 αὗται δὲ συντείνουσιν εἰς βάσιν μίαν |

f ἕκτον δ' ὅπερ καὶ πρόσθεν εἶφ', ὁ βόστρυχος.

καὶ Σοφοκλῆς δὲ τούτῳ παραπλήσιον ἐποίησεν ἐν Ἀμφιαράῳ σατυρικῶ τὰ γράμματα παράγων ὀρχούμενον.

Νεοπτόλεμος δὲ ὁ Παριανὸς ἐν τῷ Περὶ Ἐπιγραμμάτων ἐν Χαλκηδόνι φησὶν ἐπὶ τοῦ Θρασυμάχου τοῦ σοφιστοῦ μνήματος ἐπιγεγράφθαι τόδε τὸ ἐπίγραμμα:

τοῦνομα θῆτα ῥῶ ἄλφα σὰν ὕ μῦ ἄλφα χεῖ οὐ
 σάν,

πατρὶς Χαλκηδών· ἡ δὲ τέχνη σοφίη.

τὸ δὲ Καστορίωνος τοῦ Σολέως, ὡς ὁ Κλέαρχος φησιν, εἰς τὸν Πάνα ποίημα τοιοῦτόν ἐστι τῶν ποδῶν ||
 455 ἕκαστος ὅλοις ὀνόμασιν περιειλημένος πάντας ὁμοίως ἡγεμονικοὺς καὶ ἀκολουθητικοὺς ἔχει τοὺς πόδας, οἶον·

σὲ τὸν βολαῖς νιφοκτύποις δυσχείμερον
 ναίονθ' ἔδραν, θηρονόμε Πάν, χθόν' Ἀρκάδων,
 κλήσω γραφῆ τῆδ' ἐν σοφῆ πάγκλειτ' ἔπη

²⁵⁷ Presumably the Thrasymachus of Chalcedon who appears in Plato's *Republic* (85 A 8 D-K). The epigram violates the otherwise firm rule that the deceased's native land is not named unless he is buried abroad, casting doubt on its authenticity.

²⁵⁸ I.e. ΘΡΑΣΥΜΑΧΟΣ ("Thrasymachus").

BOOK X

and a sideways bar in between connected them.
 The third letter resembled a twisting lock of hair.
 Then came what looked like a trident turned
 sideways;
 and fifth were two bars of equal length on top,
 which converged into a single base.
 And the sixth was what I described earlier, the lock of
 hair.

Sophocles as well has a similar passage in the satyr play *Amphiaraus* (fr. 121), where he brings a man onstage who dances the letters.

Neoptolemus of Parium in his *On Epigrams* (fr. 7 Mette) claims that the following epigram (anon. *FGE* 1568–9) is inscribed on the tomb of the sophist Thrasymachus²⁵⁷ in Chalcedon:

My name is *thēta, rhō, alpha, san, u, mu, alpha, xei,*
 *ou, san,*²⁵⁸
 my fatherland is Chalcedon; and my trade is
 wisdom.

According to Clearchus (fr. 88 Wehrli), Castorion of Soli's poem in honor of Pan (*SH* 310) is composed in the following way. Each foot consists of complete words, and all the feet it contains can stand either at the head of the line or within it, for example:

You who inhabit an abode made wintry by bolts
 of rattling snow, Pan, tender of wild beasts, the land
 of Arcadia,
 I shall invoke you by knitting together in this clever
 composition,

συνθείς, ἄναξ, δύσγνωστα μὴ σοφῶ κλύειν,
 μωσοπόλε θήρ, κηρόχυτον ὃς μείλιγμ' ἰείς,

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

σὲ τὸν βολαῖς νιφοκτύποις δυσχείμερον, |
 b νιφοκτύποις σὲ τὸν βολαῖς δυσχείμερον.

καὶ ὅτι τῶν ποδῶν ἕκαστός ἐστι ἑνδεκαγράμματος.
 ἔστι καὶ μὴ τούτον τὸν τρόπον ἀλλ' ἑτέρως ποιῆσαι,
 ὥστε πλείω πρὸς τὴν χρῆσιν ἐκ τοῦ ἑνὸς ἔχειν οὕτω
 λέγοντας·

μέτρον φράσον μοι τῶν ποδῶν <μέτρον λαβῶν>.
 λαβῶν μέτρον μοι τῶν ποδῶν μέτρον φράσον.
 οὐ βούλομαι γὰρ τῶν ποδῶν μέτρον λαβεῖν.
 λαβεῖν μέτρον γὰρ τῶν ποδῶν οὐ βούλομαι.

Πίνδαρος δὲ πρὸς τὴν ἀσιγμοποιηθεῖσαν ᾠδὴν, |
 c ὡς ὁ αὐτός φησι Κλέαρχος, οἶονεὶ γρίφου τινὸς ἐν
 μελοποιίᾳ προβληθέντος, ὡς πολλῶν τούτῳ προσ-
 κρουόντων διὰ τὸ ἀδύνατον εἶναι ἀποσχέσθαι τοῦ
 σίγμα καὶ διὰ τὸ μὴ δοκιμάζειν, ἐποίησε.³²

³² A truncated version of the text, which ought to read αἰοιδὰ
 διθυράμβων / καὶ τὸ σὰν κίβδηλον ἀνθρώποισιν ἀπὸ στο-
 μάτων.

²⁵⁹ Counting what is printed in our text as *iota*-subscript as a
 letter.

BOOK X

lord, widely-renowned phrases that are difficult for
dull listeners,
poetic beast, you who produce a soothing song
moulded from wax.

The rest is similar. But each foot will produce the same
metrical pattern, no matter where you place it in the line,
as follows:

You who inhabit an abode made wintry by bolts,
You who an abode inhabit by bolts made wintry.

In addition, each foot contains eleven letters.²⁵⁹ It is also
possible to compose in a different way than this, allowing
for the creation of a number of lines out of one, by putting
it thus:

Tell me the meter after you measure the feet.
After you measure the feet, tell me the meter.
Because I do not wish to measure the feet.
Because to measure the feet I do not wish.

According to the same Clearchus (fr. 88 Wehrli, contin-
ued),²⁶⁰ Pindar was referring to the asigmatic style of po-
etry, and a sort of riddle, as it were, is posed in his lyrics,
since many people became upset with him as a result of his
inability to avoid the letter *sigma* and because they disap-
proved of this tendency, when he wrote (fr. 70b.1-3, lacun-
ose):²⁶¹

²⁶⁰ Cf. 10.448c-d (also quoting Clearchus and referring to,
but not quoting, Pindar).

²⁶¹ Quoted again at 11.467b (also lacunose).

πρὶν μὲν ἔρπε σχοινοτένειά τ' αἰοιδὰ < . . . >
καὶ τὸ σὰν κίβδηλον ἀνθρώποις.

ταῦτα σημειώσασαι' ἂν τις πρὸς τοὺς νοθεύοντας
Λάσου τοῦ Ἑρμοιόεως τὴν ἄσιγμον ᾠδὴν, ἣτις ἐπι-
γράφεται Κένταυροι. καὶ ὁ εἰς τὴν Δήμητρα δὲ τὴν ἐν
Ἑρμιόνη ποιηθεὶς τῷ Λάσῳ ὕμνος ἄσιγμός ἐστιν, ὡς
d φησιν Ἑρακλείδης | ὁ Ποντικός ἐν τρίτῳ Περὶ Μου-
σικῆς, οὗ ἐστιν ἀρχή·

Δάματρα μέλπῳ Κόραν τε Κλυμένοι' ἄλοχον.
ἔστιν εὐπορηῆσαι καὶ ἄλλων γρίφων·

ἐν Φανερά γενομένη, πάτραν δέ μου ἀλμυρὸν
ὔδωρ
ἀμφὶς ἔχει μήτηρ δ' ἔστ' Ἀριθμοῖο πάις.

Φανερά μὲν οὖν λέγει τῇ Δήλῳ, ἣτις ὑπὸ θαλάσσης
περιέχεται, μήτηρ δ' ἡ Δητώ, ἣτις Κοίου ἐστὶ θυ-
γάτηρ· Μακεδόνες δὲ τὸν ἀριθμὸν κοῖον προσαγο-
e ρεύουσι. | καὶ ἐπὶ τῆς πτισάνης·

κριθῆς ἀφλοίου χυλὸν ὀργάσας πίε.

πεποιήται δὲ τῆς πτισάνης τὸ ὄνομα ἀπὸ τοῦ πίσισειν
καὶ ἀνεῖν. καὶ ἐπὶ τοῦ κοχλίου· φέρεται δὲ τοῦτο καὶ ἐν
τοῖς Τεύκρου Ὀρισμοῖς·

²⁶² At 14.624e-f, Athenaeus, again citing Heracleides, quotes a slightly different—but still asigmatic—version of the fragment.

²⁶³ I.e. Hades (as god of the dead, better left unnamed). Kora is a Doric form of Korē (“the Girl”), i.e. Demeter’s daughter Persephone.

²⁶⁴ Apollo or Artemis.

²⁶⁵ Because

“Delos” is literally “clear, apparent”, and the adjective *phaneros* (feminine *phanera*) means “visible, evident” *vel sim.*

Before this, song walked a straight line . . .
and people regarded the letter *san* as dishonest.

One might point to this passage in responding to those who question the authenticity of the asigmatic song entitled *Centaurs* attributed to Lasus of Hermione (PMG 704). The hymn Lasus wrote in honor of Demeter of Hermione is also asigmatic, according to Heracleides of Pontus in Book III of *On Music* (fr. 161 Wehrli). Its opening line is (PMG 702.1):²⁶²

I celebrate Demeter and Kora, wife of the Well-
Known One.²⁶³

One can also find many other riddles:

I was born on Phanera, and saltwater enfolds my
fatherland. But my mother is Number's child.

By Phanera the speaker²⁶⁴ means Delos,²⁶⁵ which is surrounded by the sea, while the speaker's mother is Leto, who is the daughter of Coius;²⁶⁶ and the Macedonians use the word *koios* to mean "number". And referring to barley-gruel:

Soften up the juice of husked barley and drink it.

The noun *ptisanē* ("barley-gruel") is formed from *ptissein* ("to pound, rough-mill [grain]") and *anein* (also "to pound, rough-mill [grain]").²⁶⁷ And referring to a snail; this one is preserved in Teucrus' *Definitions* (FGrH 274 F 3):

²⁶⁶ Cf. Hes. *Th.* 404-6.

²⁶⁷ *ptisanē* is in fact related to *ptissein*, but has no connection to *anein*.

ζῶον ἄπουν ἀνάκανθον ἀνόστεον ὄστρακόνωτον
ὄμματά τ' ἐκκύπτοντα προμήκεα κείσκύπτοντα.

Ἄντιφάνης δ' ἐν Αὐτοῦ Ἐρωῶντί φησι· |

f τροφαλίδας τε λινοσάρκους, μανθάνεις; τυρὸν
λέγω.

Ἄναξανδρίδης Αἰσχρᾶ·

ἀρτίως διηρτάμηκε, καὶ τὰ μὲν διανεκῆ
σώματος μέρη δαμάζετ' ἐν πυρικτίτοισι γᾶς·
Τιμόθεος ἔφη ποτ', ἄνδρες, τὴν χύτραν, οἶμαι,
λέγων.

Τιμοκλῆς δ' ἐν Ἑρωσιν·

(A.) ὡς δ' ἦν ἡρμένη

βίου τιθήνη, πολεμία λιμοῦ, φύλαξ
456 φιλίας, ἱατρὸς ἐκλύτου βουλιμίας, ||
τράπεζα. (B.) περιέργως <γε>, νῆ τὸν οὐρανόν·
ἔξὸν φράσαι "τράπεζα" συντόμως.

Πλάτων δ' ἐν τῷ Ἀδώνιδι χρησμὸν δοθῆναι λέγων
Κινύρα ὑπὲρ Ἀδώνιδος τοῦ υἱοῦ φησιν·

ὦ Κινύρα, βασιλεῦ Κυπρίων, ἀνδρῶν
δασυπρώκτων,

παῖς σοι κάλλιστος μὲν ἔφην θαυμαστότατός τε
πάντων ἀνθρώπων, δύο δ' αὐτὸν δαίμον' ὀλεῖτον, |
b ἢ μὲν ἐλαυνομένη λαθρίους ἐρετμοῖς, ὁ δ'
ἐλαύνων.

²⁶⁸ Cf. the very similar riddle at 2.63b with n.

²⁶⁹ Because the cheese in question was set in linen netting to
dry. ²⁷⁰ = PMG 798.

BOOK X

An animal with no foot, or spine, or bones, but with a
back made of shell,
and that pops its long eyes in and out.²⁶⁸

Antiphanes says in *The Man Who Was in Love with Himself* (fr. 51):

and linen-fleshed curdlings. Do you understand? I'm
referring to cheese.²⁶⁹

Anaxandrides in *Aeschra* (fr. 6):

He's just now finished the butchering, and the long-
cut
portions of flesh are being subdued in fire-formed
bits of earth;
thus Timotheus at some point, gentlemen, referring,
I believe, to a cookpot.²⁷⁰

Timocles in *Heroes* (fr. 13):

(A.) And thus was carried away
the nurse of life, enemy of starvation, guardian
of friendship, healer of unbounded ravenousness—
the table. (B.) Elaborately expressed, by heaven—
when you could've just said "the table"!

Plato in his *Adonis* (fr. 3) reports that Cinyras received an
oracle about his son Adonis, and says:

Cinyras, king of the hairy-assed Cyprians,
your son is the most amazingly beautiful person
in the entire world. But two divinities will bring
about his ruin,
the goddess by being rowed with secret oars, the god
by rowing.

λέγει δ' Ἀφροδίτην καὶ Διόνυσον· ἀμφότεροι γὰρ ἤρων τοῦ Ἀδωνίδος. καὶ τὸ τῆς Σφιγγὸς δὲ αἶνιγμα Ἀσκληπιάδης ἐν τοῖς Τραγωδουμένοις τοιοῦτον εἶναί φησιν·

ἔστι δίπουν ἐπὶ γῆς καὶ τετράπον, οὗ μία φωνή,
καὶ τρίπον, ἀλλάσσει δὲ φύσιν μόνον ὅσσ' ἐπὶ
γαῖαν

έρπετὰ γίνονται καὶ ἀν' αἰθέρα καὶ κατὰ πόντον.
ἀλλ' ὅποταν πλείστοισιν ἐρειδόμενον ποσὶ βαινῆ,
ἔνθα τάχος γυίοισιν ἀφαιρότατον πέλει αὐτοῦ. |

- c γριφώδη δ' ἐστὶ καὶ Σιμωνίδη ταῦτα πεποιημένα, ὡς φησι Χαμαιλέων ὁ Ἡρακλεώτης ἐν τῷ Περὶ Σιμωνίδου·

μξονόμου τε πατῆρ ἐρίφου καὶ σχέτλιος ἰχθὺς
πλησίον ἠρέισαντο καρῆατα· παῖδα δὲ νυκτὸς
δεξάμενοι βλεφάροισι Διωνύσοιο ἄνακτος
βουφόνον οὐκ ἐθέλουσι τιθηνεῖσθαι θεράποντα.

- φασὶ δ' οἱ μὲν ἐπὶ τινος τῶν ἀρχαίων ἀναθημάτων ἐν Χαλκίδι τοῦτ' ἐπιγεγράφθαι, πεποιῆσθαι δ' ἐν αὐτῷ
d τράγον καὶ δελφίνα, περὶ ὧν εἶναι τὸν λόγον | τοῦτον. οἱ δὲ εἰς ἐπιγόνειον³³ ψαλτήριον δελφίνα καὶ τράγον εἰργασμένον εἰρῆσθαι, καὶ εἶναι τὸν βουφόνον καὶ τοῦ Διωνύσου θεράποντα τὸν διθύραμβον. οἱ δὲ φασιν ἐν

³³ ἐπιγόνειον West: ἐπιτόνιον ACE

²⁷¹ Sc. and had sex with him, Aphrodite (who was "rowed") being a passive partner, Dionysus (who did the "rowing") an active one. For Adonis and Aphrodite, cf. 2.69b-d with n.

²⁷² The solution is "Man"; cf. 2.49c with n.

He is referring to Aphrodite and Dionysus; because they were both in love with Adonis.²⁷¹ Asclepiades in his *Stories Told in Tragedy* (FGrH 12 F 7a = AP 14.64) claims that the riddle of the Sphinx went as follows:

There is a creature upon the earth that has two feet
and four, a single voice,
and three feet as well; of all that moves on land,
and through the air, and in the sea, it alone alters its
nature.

But when it makes its way propped on the largest
number of feet,
then the swiftness in its limbs is the weakest.²⁷²

The following passage composed by Simonides (fr. 69 Diehl) also has a riddling character, according to Chamaeleon of Heracleia in his *On Simonides* (fr. 34 Wehrli):

The father of a kid that grazes on anything and a
miserable fish
lean their heads close to one another. But when they
take a child
of night in with their eyes, they are unwilling to tend
to
the ox-slaying servant of King Dionysus.

Some authorities claim that this text was inscribed on one of the ancient dedications in Chalcis, and that a billy-goat and a dolphin were depicted on this dedication and these lines describe them. Others maintain that the reference is to a dolphin and a billy-goat carved on an *epigoneion* harp,²⁷³ and that the "ox-slaying servant of Dionysus" is a

²⁷³ Cf. 4.183c (whence West's correction of the text).

Ἰουλίδι τὸν τῷ Διονύσῳ θυόμενον βοῦν ὑπό τινος τῶν νεανίσκων παίεσθαι πελέκει. πλησίον δὲ τῆς ἑορτῆς οὔσης εἰς χαλκεῖον δοθῆναι τὸν πέλεκυν τὸν οὖν Σιμωνίδην ἔτι νέον ὄντα βαδίσει πρὸς τὸν χαλκέα κομιούμενον αὐτόν. ἰδόντα δὲ καὶ τὸν τεχνίτην κοιμώμενον καὶ τὸν ἀσκὸν καὶ τὸν καρκίνον εἰκῆ κείμενον
 e καὶ ἐπαλλήλως ἔχοντα τὰ ἔμπροσθεν, | οὕτως ἐλθόντα εἰπεῖν πρὸς τοὺς συνήθεις τὸ προειρημένον πρόβλημα. τὸν μὲν γὰρ τοῦ ἐρίφου πατέρα τὸν ἀσκὸν εἶναι, σχέτλιον δὲ ἰχθύν τὸν καρκίνον, νυκτὸς δὲ παῖδα τὸν ὕπνον, βουφόνον δὲ καὶ Διονύσου θεράποντα τὸν πέλεκυν. πεποίηκε δὲ καὶ ἕτερον ἐπίγραμμα ὁ Σιμωνίδης, ὃ παρέχει τοῖς ἀπείροις τῆς ἱστορίας ἀπορίαν·

φημί τὸν οὐκ ἐθέλοντα φέρειν τέττιγος ἄεθλον
 τῷ Πανοπηιάδῃ δώσειν μέγα δείπνον Ἐπειῶ. |

f λέγεται δὲ ἐν τῇ Καρθαίᾳ διατρίβοντα αὐτὸν διδάσκειν τοὺς χορούς, εἶναι δὲ τὸ χορηγεῖον ἄνω πρὸς Ἀπόλλωνος ἱερῶ μακρὰν τῆς θαλάσσης. ὑδρεύεσθαι οὖν καὶ τοὺς ἄλλους καὶ τοὺς περὶ τὸν Σιμωνίδην κάτωθεν, ἔνθα ἦν ἡ κρήνη. ἀνακομίζοντος δ' αὐτοῖς τὸ ὕδωρ ὄνου, ὃν ἐκάλουν Ἐπειὸν διὰ τὸ μυθολογεῖσθαι τοῦτο δρᾶν ἐκείνον καὶ ἀναγεγράφθαι ἐν τῷ τοῦ Ἀπόλλωνος ἱερῶ τὸν Τρωϊκὸν μῦθον, ἐν ᾧ ὁ Ἐπειὸς
 457 ὑδροφορεῖ τοῖς Ἀτρείδαις, || ὡς καὶ Στησίχορός φησιν·

274 Simonides' home-town, on the island of Ceos.

275 Sc. to be sharpened.

276 From which the bellows were made.

277 Because the word (*karkinos*) also means "crab".

BOOK X

dithyramb. And others say that when an ox is sacrificed to Dionysus in Iulis,²⁷⁴ it is struck with an ax by one of the young men. The festival was approaching, and the ax was sent to the blacksmith's shop;²⁷⁵ Simonides, who was still young, accordingly went there to fetch it. When he saw the craftsman asleep, and his bellows and tongs scattered on the ground with their business ends facing one another, he went to his friends and told them the riddle quoted above; because the "father of a kid" is a goat-skin sack;²⁷⁶ the "miserable fish" is the tongs;²⁷⁷ the "child of night" is sleep; and the "ox-slaying servant of Dionysus" is the ax. Simonides also wrote another epigram (fr. 70 Diehl) that baffles those unfamiliar with history:

I declare that he who is unwilling to endure the
cicada's task
will provide a large dinner for Epeius son of
Panopeus.

The story goes that he was spending time in Carthaea training their choruses, and the chorus-school was on high ground next to Apollo's temple, a long way from the sea. Everyone, including Simonides' students, accordingly had to fetch their water from down below, where the spring was. A donkey brought their water up for them, and they called it Epeius, because legend had it that Epeius used to do this, and because there was a painting in Apollo's temple depicting the story of the Trojan War, in which he could be seen fetching water for the Atreidae, as Stesichorus (*PMG* 200) says:

ῥκτιρε γὰρ αὐτὸν ὕδωρ
αἰεὶ φορέοντα Διὸς κούρα βασιλεῦσιν.

ὑπαρχόντων οὖν τούτων ταχθῆναί φασι τῷ μὴ παρα-
γνομένῳ τῶν χορευτῶν εἰς τὴν ὠρισμένην ὥραν παρ-
έχειν τῷ ὄνῳ χοίνικα κριθῶν. τοῦτ' οὖν κὰν τῷ ποιή-
ματι λέγεσθαι, καὶ εἶναι τὸν μὲν οὐ φέροντα τὸ τοῦ
τέττιγος ἄεθλον τὸν οὐκ ἐθέλοντα ἄδειν, Πανοπηιάδην
δὲ τὸν ὄνον, μέγα δὲ δείπνον τὴν χοίνικα τῶν κριθῶν.
τοιούτον ἐστὶ καὶ τὸ Θεόγνιδος τοῦ ποιητοῦ· |

- b ἤδη γὰρ με κέκληκε θαλάσσιος οἴκαδε νεκρός,
τεθνηκῶς ζωῷ φθεγγόμενος στόματι.

σημαίνει γὰρ κόχλον. τοιούτον δ' ἐστὶν καὶ τὸ ῥήματα
λέγειν ἀνθρώπων ὀνόμασιν ὅμοια, οἶον·

λαβὼν ἀριστόνικον ἐν μάχῃ κράτος.

καὶ τὸ περιφερόμενον·

πέντ' ἄνδρες δέκα ναυσὶ κατέδραμον εἰς ἓνα.
χῶρον, |

- c ἐν δὲ λίθοις ἐμάχοντο, λίθον δ' οὐκ ἦν
ἀνελέσθαι.

²⁷⁸ Epeius son of Panopeus was distinguished enough to compete in Patroclus' funeral games (*Il.* 23.664–99, 829–40), and ultimately built the wooden horse that brought the war to an end (*Od.* 8.492–3). Stesichorus thus presumably used the phrase “carrying water” figuratively, to mean “working for in a subordinate position”.

²⁷⁹ Literally “a *choenix*” (a standard dry measure).

BOOK X

For the daughter of Zeus

pitted him, since he was always carrying water for
the kings.²⁷⁸

Under these circumstances, they say, any member of the chorus who failed to arrive on time had to provide the donkey with a measure²⁷⁹ of barley. This is accordingly what the poem means, and the man "who does not endure the cicada's task" is someone unwilling to sing; "the son of Panopeus" is the donkey; and the "large dinner" is the measure of barley. The passage by the poet Theognis (1229-30) is similar:

For now the corpse from the sea summons me home,
speaking with a living voice, though dead.

Because the reference is to a conch-shell.²⁸⁰ Using words that are identical with the names of individual persons is similar, for example (adesp. tr. fr. 97):

getting the upper hand, which brings glorious victory
(*aristonikos*)²⁸¹ in battle.

Also the commonplace:

Ten men in five ships²⁸² descended to a single place
and fought among stones, although no stone could be
lifted.

²⁸⁰ Sc. which is being used as a trumpet.

²⁸¹ Cf. the personal name Aristonicus (e.g. 10.435b).

²⁸² Or perhaps "five men in ten ships", which would fit the paradoxical character of the rest of the riddle.

δίψη δ' ἐξώλλυντο, ὕδωρ δ' ὑπερείχε γενείου.

τίνα δὲ κόλασιν ὑπέμενον Ἀθηναῖοι οἱ μὴ λύσαντες τὸν προτεθέντα γρίφον, εἴ γε ἔπινον φιάλην <ἄλμη>³⁴ κεκερασμένην, ὡς καὶ ὁ Κλέαρχος προεῖπεν ἐν τῷ ὄρω; < . . . > καὶ τῷ πρώτῳ δὲ Περὶ Παροιμιῶν γράφει οὕτως· τῶν γρίφων ἢ ζήτησις οὐκ ἀλλοτρία φιλοσοφίας ἐστὶ, καὶ οἱ παλαιοὶ τὴν τῆς παιδείας ἀπόδειξιν
 d ἐν τούτοις ἐποιοῦντο. προέβαλλον | γὰρ παρὰ τοὺς πότους οὐχ ὥσπερ οἱ νῦν ἐρωτῶντες ἀλλήλους, τίς τῶν ἀφροδισιαστικῶν συνδυασμῶν ἢ τίς ἢ ποῖος ἰχθὺς ἠδιστος ἢ τίς ἀκμαιότατος, ἔτι δὲ τίς μετ' Ἀρκτοῦρον ἢ μετὰ Πλειάδα ἢ τίς μετὰ Κύνᾳ μάλιστα βρωτός; καὶ ἐπὶ τούτοις ἄθλα μὲν τοῖς νικῶσι φιλήματα μίσους ἄξια τοῖς ἐλευθέραν αἴσθησιν ἔχουσι, ζημίαν δὲ τοῖς ἠττηθεῖσιν τάττουσιν ἄκρατον πιεῖν, ὃν ἠδῖον τῆς Ἑγυείας πίνουσι· κομιδῇ γάρ ἐστι ταῦτά γε τινος τοῖς Φιλαινίδος καὶ τοῖς Ἀρχεστράτου συγγράμμασιν |
 e ἐνωκκηκός, ἔτι δὲ περὶ τὰς καλουμένας Γαστρο-

³⁴ add. Dobree

²⁸³ Diels suggested that the solution to the riddle is that the men fought among reefs, upon which they were stranded after their boats sank, and that they died of thirst in the middle of the sea. Caponigro, on the other hand, took the men to be almonds in their shells, and the stones teeth, and argued that the man who ate the almonds followed them with a cup of water.

²⁸⁴ Sc. of a proverb. Cf. 10.448c (although Clearchus is not quoted there as saying anything of the sort), 458f-9b (where the question is at last taken up, after another long digression).

²⁸⁵ In mid-September, mid-May, and mid-July, respectively.

BOOK X

They were perishing of thirst, but the water rose
above their chins.²⁸³

How were Athenians who failed to solve the riddle they were set punished, if they drank a libation-bowl (of wine) mixed with saltwater, as Cleachus said above in his definition?²⁸⁴ . . . So too in Book I of *On Proverbs* (fr. 63.I Wehrli) he writes as follows: Inquiry into riddles is not alien to philosophy, and the ancients used them to show off their education. For as they were drinking, they used to pose questions—not, however, as people do today, when they ask one another which sexual position, or which fish or variety of fish is the most delicious or the most precisely in season, and then which one is particularly good eating after Arcturus rises, or the Pleiades, or the Dog-Star.²⁸⁵ And they reward those who answer these questions correctly with kisses that would disgust anyone of decent sensibilities, and penalize those who get their question wrong by requiring them to drink unmixed wine, which they enjoy more than the cup dedicated to Hygieia (“Health”). For such behavior is, in fact, characteristic of an individual who has spent time with the treatises of Philaenis and Archestratus²⁸⁶ (test. 4 Olson-Sens) and who has, moreover, devoted himself to the so-called *Gastrologies*.²⁸⁷ In-

²⁸⁶ Philaenis of Samos or Leucas (probably early 4th century BCE) wrote an explicit treatise on sexual behavior referred to also at 5.220f; 8.335b, d–e (quoting Chrysippus). Archestratus was a gastronomic poet particularly interested in seafood; almost everything known of him is preserved in Athenaeus (e.g. 9.384b, 399d–e).

²⁸⁷ Cf. 8.337b (the first *Gastrology* said to have been composed by Archestratus’ teacher, the otherwise obscure Terpsion).

λογίας ἐσπουδακός· ἀλλὰ μᾶλλον τὰς τοιαύτας, τῷ πρώτῳ ἔπος <ἦ>³⁵ ἱαμβεῖον εἰπόντι τὸ ἐχόμενον ἕκαστον λέγειν καὶ τῷ κεφάλαιον εἰπόντι ἀντειπεῖν τὸ ἐτέρου ποιητοῦ τινος, <ὅτι>³⁶ εἰς τὴν αὐτὴν εἶπε γνώμην· ἔτι δὲ λέγειν ἕκαστον ἱαμβεῖον. πρὸς τε τούτοις ἕκαστον εἰπεῖν ὅσων ἂν προσταχθῆ συλλαβῶν ἔμμετρον, καὶ ὅσα ἀπὸ τῆς τῶν γραμμάτων καὶ συλλαβῶν ἔχεται θεωρίας. ὁμοίως δὲ τοῖς εἰρημένοις ἡγεμόνος ἕκαστον³⁷ λέγειν ὄνομα τῶν ἐπὶ Τροίαν ἢ τῶν Τρώων, καὶ πόλεως ὄνομα τῶν ἐν τῇ Ἀσίᾳ λέγειν ἀπὸ |
 f τοῦ δοθέντος γράμματος, τὸν δ' ἐχόμενον τῶν ἐν τῇ Εὐρώπῃ καὶ τοὺς λοιποὺς ἐναλλάξαι, ἂν τε Ἑλληνίδος ἂν τε βαρβάρου τάξῃ τις. ὥστε τὴν παιδιὰν μὴ ἄσκειτον οὖσαν μηνύματα γίνεσθαι τῆς ἐκάστου πρὸς παιδείαν οἰκειότητος· ἐφ' οἷς ἄθλον ἐτίθεσαν στέφανον καὶ εὐφημίαν, οἷς μάλιστα γλυκαίνεται τὸ φιλεῖν ἀλλήλους.

458 Ταῦτα μὲν οὖν Κλέαρχος ἢ εἶρηκε. καὶ ἂ προβάλλειν δεῖ τοιαυτὰ τινα εἶναι ἡγοῦμαι· στίχον εἰπεῖν Ὀμηρικὸν ἀπὸ τοῦ ἄλφα ἀρχόμενον καὶ εἰς τὸ αὐτὸ στοιχείον καταλήγοντα·

ἀγχοῦ δ' ἰσταμένη ἔπεα πτερόεντα προσηύδα.
 ἀλλ' ἄγε νῦν μᾶστιγα καὶ ἡγία σιγαλόεντα.
 ἀσπίδας εὐκύκλους λαισηϊά τε πτερόεντα.

³⁵ add. Meineke

³⁶ add. Kaibel

³⁷ ἕκαστον Olson: ἐκάστου A

BOOK X

stead, they preferred riddles of the following sort: After the first man recited a line of epic or iambic poetry, everyone had to respond by giving the line that came next; or if the first man offered the gist of a passage, they had to cite in turn something from another poet that expressed the same opinion, and each man had to quote an iambic line as well. In addition, everyone had to recite a poetic line that contained a specified number of syllables, or a set number of lines that featured a particular combination of letters and syllables. Along the same lines as the riddles mentioned earlier, everyone might be required to give the name of a commander of the forces that attacked Troy, or of the Trojan forces; or he might be asked to name a city in Asia that began with a specific letter, while the next man and those who followed would take turns giving the names of cities in Europe, either Greek or barbarian, as ordered. The game thus required considerable thinking and was informative about how well-educated each member of the group was. The prizes they set for these contests were garlands and congratulations, which made their mutual affection even more enjoyable.

This is what Clearchus has to say. In my estimation, the challenges they were expected to pose were of the following sort: To recite a Homeric line that begins with *alpha* and ends with the same letter:

And standing close beside him she spoke winged
words. (*Il.* 4.92)

But come now, the whip and the shining reins. (*Il.*
5.226)

circular shields and flapping animal-skins. (*Il.* 5.453)

καὶ πάλιν ὁμοίως ἱαμβεῖα·

ἀγαθὸς ἀνὴρ λέγοιτ' ἂν ὁ φέρων τὰγαθά.
ἀγαθὸς ἂν εἶη χῶ φέρων καλῶς κακά. |

b Ὅμηρικοί ἀπὸ τοῦ ε̄ ἐπὶ τὸ ε̄·

εὔρε Λυκάονος υἱὸν ἀμύμονά τε κρατερόν τε.
ἐν πόλει ὑμετέρῃ, ἐπεὶ οὐκ ἄρ' ἔμελλον ἐγὼ γε.

ὁμοίως καὶ ἱαμβεῖα·

εὐκαταφρόνητός ἐστι πηνία, Δερκύλε.
ἐπὶ τοῖς παροῦσι τὸν βίον < . . . > διάπλεκε.

Ὅμηρου ἀπὸ ἧ ἐπὶ τὸ ἧ·

c ἧ μὲν ἄρ' ὡς εἰποῦσ' ἀπέβη γλαυκῶπις Ἀθήνη. |
ἧ δ' ἐν γούνασι πίπτε Διώνης δι' Ἀφροδίτη.

ἱαμβοί·

ἧ τῶν φίλων σοι πίστις ἔστω κεκριμένη.

ἀπὸ τοῦ ἰ ἐπὶ τὸ ἰ Ὅμηρον·

Ἴλιον ἐξαπολοίατ' ἀκήδεστοι καὶ ἄφαντοι.
Ἴππόλοχος δ' ἔμ' ἔτικτε, καὶ ἐκ τοῦ φημι
γενέσθαι.

ἀπὸ τοῦ σ̄ εἰς τὸ σ̄·

συμπάντων Δαναῶν, οὐδ' ἦν Ἀγαμέμνονα εἴπης.

BOOK X

And again iambic lines (adesp. com. fr. 121.1–2) in the same way:

He who bears good fortune well would be called a
good man.

He who bears troubles well would also be good.

Homeric lines beginning and ending with *epsilon*:

She found Lycaon's faultless, powerful son. (*Il.* 4.89)
in your city; since I was unlikely. (*Il.* 5.686)

Also iambic lines (adesp. com. fr. 121.3–4) in the same way:

It's easy to look down on poverty, Dercylus.

Weave your life using the materials you have.

Lines from Homer beginning and ending with *ēta*:

After speaking thus, gray-eyed Athena departed. (*Il.*
5.133)

Bright Aphrodite fell upon Dione's knees. (*Il.* 5.370)

Iambic lines (adesp. com. fr. 121.5):

Let it be determined how faithful your friends are.

Lines beginning and ending with *iōta* from Homer:

Might they vanish from Ilium, uncared-for and
obscure. (*Il.* 6.60)

Hippolochus sired me, and I claim to be his child. (*Il.*
6.206)

Beginning and ending with *sigma*:

of all the Danaans—not even if you name
Agamemnon. (*Il.* 1.90)

σοφός ἐστιν ὁ φέρων τὰπὸ <τῆς> τύχης καλῶς. |

d ἀπὸ τοῦ ᾠ εἰς τὸ ᾠ·

ὡς δ' ὅτ' ἀπ' Οὐλύμπου νέφος ἔρχεται οὐρανὸν
εἴσω.

ὠρθωμένην πρὸς ἅπαντα τὴν ψυχὴν ἔχω.

προβάλλειν δὲ δεῖ καὶ στίχους ἀσίγμους, οἶον·

πάντ' ἐθέλω δόμεναι, καὶ ἔτ' οἴκοθεν ἄλλ'
ἐπιθεῖναι.

καὶ πάλιν στίχους Ὀμηρικοὺς ἀπὸ τῆς πρώτης συλ-
λαβῆς καὶ τῆς ἐσχάτης δηλοῦντας ὄνομα, οἶον·

Αἴας δ' ἐκ Σαλαμῖνος ἄγεν δυοκαίδεκα νῆας. |

e <Αἴας>. ³⁸

Φυλείδης, ὃν τίκτε δίφιλος ἱππότα Φυλεύς.

<Φυλεύς>. ³⁹

ἰητῆρ' ἀγαθῷ, Ποδαλείριος ἠδὲ Μαχάων.

Ἴων. εἰσὶ καὶ ἄλλοι στίχοι Ὀμηρικοὶ δηλοῦντες σκευ-
ῶν ὀνόματα ἀπὸ τῆς πρώτης καὶ ἐσχάτης συλλαβῆς,
οἶον·

ὄλλυμένων Δαναῶν ὀλοφύρεται ἐν φρεσὶ θυμός.

ὄλμος.

³⁸ add. Kaibel

³⁹ add. Kaibel

BOOK X

Wise is he who bears easily what fortune gives.
(adesp. com. fr. 121.6)

Beginning and ending with *ōmega*:

As when a cloud rises into the sky from Olympus. (*Il.*
16.364)

My spirit meets every challenge head-on. (adesp.
com. fr. 121.7)

They were also expected to call for asigmatic lines, for example:

I am willing to turn them all over, and to add even
more from my house. (*Il.* 7.364)

Likewise Homeric lines whose first and last syllables combined produce a name, for example:

Ajax brought twelve ships from Salamis (*Il.* 2.557),
yielding "Ajax".

Phyleides, whom the horseman Phyleus, dear to
Zeus, sired (*Il.* 2.628),

yielding "Phyleus".

A pair of fine physicians, Podaleirius and Machaon
(*Il.* 2.732),

yielding "Ion". There is also another set of Homeric lines whose first and last syllables combined produce the names of utensils, for example:

The heart in your breast mourns for the Danaans,
who are perishing (*Il.* 8.202),

yielding "mortar".

μυθεῖται κατὰ μοῖραν, ἃ πέρ κ' οἶοιτο καὶ ἄλλος.
 μύλος.

λυγρὸς ἑὼν, μή πού τι κακὸν καὶ μείζον ἐπαύρη.
 f λύρη. | ἄλλοι στίχοι δηλοῦντες ἀπὸ τῆς ἀρχῆς καὶ τοῦ
 τέλους τῶν ἐδωδύμων τί·

ἀργυρόπεζα Θέτις, θυγάτηρ ἀλίοιο γέροντος.
 ἄρτος.

μή τι σὺ ταῦτα ἕκαστα διείρεο μηδὲ μετᾶλλα.
 μῆλα.

Ἐπεὶ δὲ ἱκανὴν παρέκβασιν πεποιήμεθα περὶ τῶν
 γρίφων, λεκτέον ἤδη καὶ τίνα κόλασιν ὑπέμενον οἱ μὴ
 λύσαντες τὸν προτεθέντα γρίφον. ἔπινον οὗτοι ἄλμην
 παραμισγομένην τῷ αὐτῶν ποτῷ καὶ ἔδει προσενέγ-
 459 κασθαι⁴⁰ τὸ ποτήριον ἀπνευστί, ὡς Ἀντιφάνης || δηλοῖ
 ἐν Γανυμήδει διὰ τούτων·

(A.) οἴμοι περιπλοκὰς
 λίαν ἐρωτᾶς. (Δα.) ἀλλ' ἐγὼ σαφῶς φράσω
 τῆς ἀρπαγῆς τοῦ παιδὸς εἰ ξύνοισθά τι,
 ταχέως λέγειν χρὴ πρὶν κρέμασθαι. (Α.) πότερά
 μοι

⁴⁰ μὴ προσενέγκασθαι A; μὴ del. Olson

²⁸⁸ Returning to the topic proposed at 10.457c (cf. 10.448c).

²⁸⁹ Ganymede (the son of Laomedon, king of Troy) was kidnapped by Zeus; cf. *Il.* 5.265–7; 20.232–5 (cf. 13.566c–d); *h. Ven.* 202–17 (although in all these passages his father is called Tros); *Il. Parv.* fr. 29 Bernabé; *E. Tr.* 820–2.

BOOK X

What he says is right, and he thinks what anyone else would (*Od.* 17.580),

yielding “millstone”.

sorry creature that you are, lest perhaps some even greater trouble come to you (*Od.* 18.107),

yielding “lyre”. Other lines have first and last syllables that produce an edible object:

silver-footed Thetis, daughter of the old man of the sea (*Il.* 1.538),

yielding “bread”.

Do not inquire into each of these matters or ask me about them (*Il.* 1.550),

yielding “apples”.

Having digressed at considerable length on the topic of riddles, I must now say something about how they were punished if they failed to solve the riddle they were set.²⁸⁸ People in this situation drank saltwater mixed into their wine and were expected to empty the cup without taking a breath, as Antiphanes makes clear in the following passage from *Ganymede* (fr. 75):²⁸⁹

(A.) Poor me! You're asking much too complicated questions. (Laomedon) Alright, I'll say it clearly:

if you know anything about the kidnapping of my child,

you need to tell me quickly, before you're hung up.

(A.) Are you posing

- γρίφον προβάλλεις τοῦτον εἰπεῖν, δέσποτα,
 τῆς ἀρπαγῆς τοῦ παιδὸς εἰ ξύνοιδά τι,
 ἢ τί δύναται τὸ ῥηθέν; (Λα.) ἔξω τις δότω
 ἱμάντα ταχέως. (Α.) εἶέν· οὐκ ἔγνω ἴσως.
 ἔπειτα τοῦτο ζημοῖς με; μηδαμῶς· |
 b ἄλμης δ' ἐχρήν τι παραφέρειν ποτήριον.
 (Λα.) οἴσθ' οὖν ὅπως δεῖ τοῦτό σ' ἐκπιεῖν; (Α.)
 ἐγώ;
 κομιδῆ γε. (Λα.) πῶς; (Α.) ἐνέχυρον ἀποφέροντά
 <σον>.
 (Λα.) οὐκ, ἀλλ' ὀπίσω τῷ χεῖρε ποιήσαντα δεῖ
 ἔλκειν ἀπνευστί.

τοσαῦτα καὶ περὶ τῶν γρίφων εἰπόντων τῶν δειπνο-
 σοφιστῶν, ἐπειδὴ καὶ ἡμᾶς ἐσπέρα καταλαμβάνει
 ἀναπερπαζομένους τὰ εἰρημένα, τὸν περὶ τῶν ἐκπω-
 μάτων λόγον εἰς αὔριον ἀναβαλώμεθα. κατὰ γὰρ τὸν
 Μεταγένου Φιλοθύτην·

- c κατ' ἐπεισόδιον | μεταβάλλω τὸν λόγον, ὡς ἂν
 καιναῖσι παροψίσι καὶ πολλαῖς εὐωχῆσω τὸ
 θέατρον .

περὶ τῶν ἐκπωμάτων τὸν λόγον ἐξῆς ποιούμενος.

BOOK X

this to me as a riddle to solve, master, (when you ask)
if I know anything about the kidnapping of your
child?

If not, what's the point of what you said? (Laomedon)
Someone hurry up and

bring me out a strap! (A.) Okay—maybe I didn't
figure it out.

So are you punishing me for this? Don't!
You should've been passing a cup of saltwater
around.

(Laomedon) Well, do you know how you have to
drink it? (A.) Me?

I certainly do. (Laomedon) How? (A.) I have to get a
guarantee of safety from you!

(Laomedon) No; you have to put your hands behind
your back
and empty it without taking a breath.

This is the extent of the learned banqueters' remarks about
riddles.²⁹⁰ But since evening is overtaking us, as we mull
over their comments, let us defer a report of their conver-
sation about drinking-vessels until tomorrow. For to quote
Metagenes' *The Man Who Loved Sacrifices* (fr. 15),²⁹¹

I vary my plot interlude by interlude, in order
to feast my audience on many novel appetizers,
by offering my account of drinking-vessels next.

²⁹⁰ The speaker of these closing words is the overall narrator
"Athenaeus", addressing his friend Timocrates.

²⁹¹ Cf. 10.411b n.

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459d Ἄγε δὴ, τίς ἀρχὴ τῶν λόγων γενήσεται;,
κατὰ τὸν κωμωδιοποιὸν Κηφισόδωρον, ἑταῖρε Τιμό-
κρατες. συναχθέντων γὰρ ἡμῶν καθ' ὥραν μετὰ σπου-
δῆς διὰ τὰ ἐκπώματα ὁ Οὐλπιανός, ἔτι καθημένων
ἀπάντων, πρὶν καὶ τι διαλεχθῆναι ἔφη· παρὰ μὲν τῷ
Ἄδράστῳ, ἄνδρες φίλοι, καθίσαντες οἱ ἀριστεῖς
δειπνοῦσιν, ὁ δὲ Πολύιδος ἱερὰ θύων ἐν ὁδῷ παραπο-
ρευόμενον τὸν Πετεὸν κατέσχευε καὶ κατακλίνας ἐν τῇ
460 τῶν τυθέντων. καὶ τῷ Αὐτολύκῳ ἥ ἐλθόντι

< . . . > Ἰθάκης ἐς πίονα δῆμον

ἡ τροφὸς καθημένῳ δηλονότι—οὕτως γὰρ ἐδείπνουν οἱ
τότε—τὸν Ὀδυσσεά, φησὶν ὁ ποιητής,

¹ I.e. both by anticipation of the discussion of cups of all sorts announced at 10.459b and recorded in this Book (see 11.460a–b with n.), and by the prospect of the drinking party that was to accompany it. ² I.e. before they reclined on their couches, when the actual drinking began; cf. 11.461e.

³ Athenaeus repeatedly cites Antimachus of Colophon's *Thebaid* in Book XI (also 468a–b, 475d–e, 482f, 486a), and Wyss accordingly identified this as fr. 18 Matthews. For other fragments of scholarly discussions of the question of whether the ancients sat to eat, see 1.11f, 17f.

⁴ Polyidus was an Corinthian seer, while Peteus was an early
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BOOK XI

Alright—where should my account begin?

to quote the comic poet Cephisodorus (fr. 13), my friend Timocrates. Because we had gathered on time and with considerable excitement, motivated by the drinking vessels;¹ and while everyone was still seated,² and before there had been any conversation, Ulpian said: In Adrastus' house, my friends, the nobles eat dinner seated,³ whereas when Polyidus was making a sacrifice beside a road, he stopped Peteus, who was traveling along it; had him lie down on the grass; broke up some twigs to serve as a table; and served him a portion of the meat.⁴ And when Autolycus⁵ came (*Od.* 19.399)

to the rich land of Ithaca

and was sitting there, obviously—because that is how people in those days ate dinner—the nurse, according to Homer, set Odysseus (*Od.* 19.400–2):⁶

king of Athens; but the story to which Athenaeus refers is otherwise unattested. ⁵ Odysseus' maternal grandfather, who gave the hero his name in the incident to which these verses refer.

⁶ The quotation helps document Ulpian's claim that people in ancient times ate while seated rather than reclining, but disrupts the syntax of the sentence and seems to have been spliced awkwardly into it.

παῖδα νέον γεγαῶτα κιχήσατο θυγατέρος ἧς·
τόν ῥά οἱ Εὐρύκλεια φίλοις ἐπὶ γούνασι θῆκε
πανομένῳ δόρπιοι,

ἐκάθισεν ἐπὶ τῶν γονάτων καὶ οὐχὶ παρὰ τοῖς γόνασιν
ἔστησεν. ἡμεῖς οὖν μὴ διατρίβωμεν, ἀλλ' ἤδη κατα-
b κλινώμεθα, ἔν' ἡμῖν ὁ Πλούταρχος | περὶ ὧν ἐπαγ-
γέλλεται ποτηρίων ἀποδοῦς τὸν λόγον καὶ τὰς κύλικας
πλήρεις ἅπασι προπιῆ. ποτήρια δὲ πρῶτον οἶδα ὀνο-
μάσαντα τὸν Ἀμόργιον ποιητὴν Σιμωνίδην ἐν Ἰάμ-
βοις οὕτως·

ἀπὸ τράπεζαν εἶλέ † νιν † ποτήρια.

καὶ ὁ τὴν Ἀλκμαιωνίδα δὲ ποιήσας φησίν·

νέκυς δὲ χαμαιστρώτου ἔπι τείνας
εὐρέης στιβάδος, παρέθηκ' αὐτοῖσι θάλειαν
δαῖτα ποτήριά τε, στεφάνους δ' ἐπὶ κρασὶν
ἔθηκεν.

ἄπερ ὀνομάσθη ἀπὸ τῆς πόσεως, ὡς τὸ ἔκπωμα οἱ
c Ἀττικοί, ἐπεὶ ὑδροποτεῖν καὶ οἰνοποτεῖν | λέγουσιν.
Ἀριστοφάνης ἐν Ἰππεῦσιν·

γαμφηλήσι δράκοντα κοάλεμον αἵματοπώτην.

κάν τῷ αὐτῷ δὲ ἔφη·

⁷ Plutarch begins to speak only at 11.461e, after the group finally lies down. Although a discussion of cups is promised at 10.459b, the words are those of the external narrator Athenaeus rather than of Plutarch.

⁸ For the *kulix* (a common term for a drinking cup), see 11.480b–1c.

BOOK XI

He found his daughter's new-born son;
Eurycleia set the child on his knees
as he was finishing dinner,

on his knees, rather than beside his knees. So let us not waste any time, but lie down at once, so that Plutarch can offer us a speech about cups (*potēria*), as he promises,⁷ and can toast us all with full *kulikes*.⁸ It is my understanding that the first author to use the term *potēria* is the poet Simonides of Amorgus in the *Iambs* (Semon. fr. 26 West²), as follows:

He removed the table † him † *potēria*.

So too the author of the *Alcmaeonis* (fr. 2 Bernabé) says:

He stretched their corpses out on a broad
camp-bed spread on the ground, set a rich meal and
potēria beside them, and placed garlands on their
heads.

The word is derived from *posis* ("drink");⁹ compare the use of *ekpōma* ("drinking vessel") by Attic authors, who employ the verbs *hudropotein* ("to drink water") and *oinopotein* ("to drink wine"). Aristophanes in *Knights* (198):

a stupid blood-drinking (*haimatopōtēs*) serpent in its
beak.

He also said in the same play (124):

⁹ *potēria*, *posis*, and all the words cited below, along with the common verb *pinō* ("to drink"), can in fact be traced to a single Indo-European root that refers to drinking.

πολλῶ γ' ὁ Βάκισ διεχρήτο¹ τῶ ποτηρίῳ.
καὶ Φερεκράτης ἐν Τυραννίδι·

< . . . > κρείττων < . . . > μί' ἐστὶ χιλίων
ποτηρίων.

ὁ δὲ Ἀνακρέων ἔφη·

οἰνοπότης δὲ πεποίημαι.

ἔστι δὲ τὸ ῥήμα καὶ παρὰ τῷ ποιητῇ· οἰνοποτάζων |
d γὰρ εἶρηκε. καὶ Σαπφῶ δ' ἐν τῷ δευτέρῳ ἔφη·

† πολλὰ² † δ' ἀνάριθμα ποτήρια κάλέφαις.

καὶ Ἀλκαῖος·

ἐκ δὲ ποτήριον πώνης Δινομένη παρίσδων.

τιμᾶται δὲ καὶ ἐν Ἀχαΐα Δημήτηρ Ποτηριοφόρος κατὰ
τὴν Ἀνθέων χώραν, ὡς Αὐτοκράτης ἱστορεῖ ἐν δευτέρῳ
Ἀχαϊκῶν. ἄξιον δὲ εἶναι νομίζω ζητῆσαι ὑμᾶς πρὸ τοῦ
καταλόγου τῶν ποτηρίων, ὧν πλήρῆς ἐστὶ τὸ κυλικεῖον
τοδί—εἶρηται γὰρ οὕτως ἢ τῶν ποτηρίων σκευοθήκη
παρ' Ἀριστοφάνει μὲν ἐν Γεωργοῖς· |

e ὥσπερ κυλικεῖου τοῦθόνιον προπέπταται.

ἔστι καὶ παρὰ Ἀναξανδρίδῃ ἐν Μελιλώτῳ < . . . >.
Εὐβουλος δ' ἐν Λήδα·

¹ The manuscripts of Aristophanes have ἐχρήτο.

² POxy. 1232 has ἀργύρα τ' ἀνάριθμα.

¹⁰ An extract from a much larger fragment quoted at 11.481b-d.
¹¹ The question is identified only at the end of 11.460f, after the digression on cupstands.

BOOK XI

Bakis certainly got a lot of use out of that *potērion*!

Also Pherecrates in *Tyranny* (fr. 152.10):¹⁰

But that “single cup” is larger than 1000 normal
potēria!

And Anacreon (eleg. fr. 4 West²) said:

I’ve turned into a wine-drinker (*oinopotēs*).

Homer also uses the word; for he says *oinopotazōn* (“when drinking wine”) (*Il.* 20.84). Sappho as well said in Book II (fr. 44.10):

† many † countless *potēria* and ivory.

Also Alcaeus (fr. 376):

You sit beside Dinnomene and drain your *potērion*.

Demeter Potēriophoros (“Cup-Bearer”) is worshipped in Achaëa in the area around Anthea, according to Autocrates in Book II of the *History of Achaëa* (FGrH 297 F 1). Another question I feel we should take up before your catalogue of cups, which fill this cupstand (*kulikeion*) here¹¹—this is the term Aristophanes uses in *Farmers* (fr. 106) for a cabinet that holds *potēria*:

It’s stretched out in front, like the linen curtain on a
kulikeion.

The word is also found in Anaxandrides’ *Melilot* (fr. 30):¹²
... Eubulus in *Leda* (fr. 62):

¹² The quotation has fallen out of the text.

ὡσπερὲι σπονδὴν διδοὺς
 ἐν τῷ κυλικείῳ συντέτριφεν τὰ ποτήρια.
 κὰν Ψαλτρία δ' ἔφη·

τὰ κυλικεία δὲ
 ἐξεύρεν ἡμῖν.

ἐν δὲ Σεμέλῃ ἢ Διονύσῳ·

Ἐρμῆς ὁ Μαίας λίθινος, ὃν προσεύγμασιν
 ἐν τῷ κυλικείῳ λαμπρὸν ἐκτετριμμένον. |

f Κρατῖνος δ' ὁ νεώτερος ἐν Χείρωνι·

πολλοστῶ δ' ἔτει
 ἐκ τῶν πολεμίων οἴκαδ' ἦκω, συγγενεῖς
 καὶ φράτερας καὶ δημότας εὐρῶν μόλις
 εἰς τὸ κυλικεῖον ἐνεγράφη· Ζεὺς ἔστι μοι
 Ἐρκεῖος, ἔστι Φράτριος, τὰ τέλη τελεῶ.

Ἄξιον δ' ἔστι ζητῆσαι εἰ οἱ ἀρχαῖοι μεγάλοι
 ἔπινον ποτηρίοις. Δικαίαρχος μὲν γὰρ ὁ Μεσσήμιος ||
 461 ὁ Ἀριστοτέλους μαθητῆς ἐν τῷ Περὶ Ἀλκαίου μικροῖς
 φησιν αὐτοὺς ἐκπώμασι κεχρησθαι καὶ ὑδαρέστερον
 πεπωκέσαι. Χαμαιλέων δ' ὁ Ἡρακλεώτης ἐν τῷ Περὶ
 Μέθης, εἴ γε τῆς φωνῆς μνημονεύω, φησὶν· εἰ δὲ οἱ
 ταῖς ἐξουσίαις χρώμενοι καὶ τῷ πλουτεῖν προτιμῶσι

¹³ I.e. the people who would normally be able to attest to the fact that the long-lost speaker was an Athenian.

¹⁴ Zeus Herkeios ("of the Courtyard") was the patron god of an individual household, while Zeus Phratrios was the patron god of the phratry (an ill-understood Athenian kinship group).

¹⁵ Resuming the construction temporarily abandoned at 11.460d.

BOOK XI

Just like someone making a treaty,
he smashed the cups that were in the *kulikeion*.

In *The Harp-Girl* (fr. 116) as well he said:

And he found
the *kulikeia* for us.

And in *Semele or Dionysus* (fr. 95):

Hermes the son of Maia, made of stone, whom with
prayers
polished till he shines in the *kulikeion*.

Cratinus Junior in *Cheiron* (fr. 9):

After many years I've
escaped from our enemies and come home; since I
had trouble
locating any relatives or members of my phratry or
my deme,¹³
I enrolled myself in the *kulikeion*. This is my Zeus
Herkeios and my Zeus Phratrios,¹⁴ and where I pay
my dues.

A question that deserves discussion¹⁵ is whether the ancients used large cups when they drank. Because Aristotle's student Dicaearchus of Messene in his *On Alcaeus* (fr. 98 Wehrli) claims that they used small drinking vessels and drank their wine mixed with a considerable amount of water. Chamaeleon of Heracleia in his *On Drunkenness* (fr. 9 Wehrli), on the other hand—if I can remember how he puts it—says: If powerful, wealthy people prize the drunkenness discussed here, that comes as no surprise.

- τὴν μέθην ταύτην, οὐδὲν θαυμαστόν. οὐκ ἔχοντες γὰρ ἑτέραν ἡδονὴν ταύτης καλλίω οὐδὲ μᾶλλον εὐχερῆ καταφεύγουσιν εικότως ἐπὶ τὸν οἶνον ὄθεν δὴ καὶ τὰ μεγάλα τῶν ἐκπωμάτων ἐπιχώρια γέγονε τοῖς
- b δυνάσταις. | οὐ γὰρ παλαιὸν οὐδὲ τοῦτό γέ ἐστι παρὰ τοῖς Ἑλλησιν, ἀλλὰ νεωστὶ εὐρέθη πεμφθὲν ἐκ τῶν βαρβάρων· ἐκεῖνοι γὰρ ἀπεστερημένοι τῆς παιδείας ὀρμῶσιν ἐπὶ τὸν πολὺν οἶνον καὶ πορίζονται τροφὰς περιέργους καὶ παντοίας. ἐν δὲ τοῖς περὶ τὴν Ἑλλάδα τόποις οὗτ' ἐν γραφαῖς οὗτ' < . . . > ἐπὶ τῶν πρότερον εὐρήσομεν ποτήριον εὐμέγεθες εἰργασμένον πλὴν τῶν ἐπὶ τοῖς ἥρωικοῖς· τὸ γὰρ ῥυτὸν ὀνομαζόμενον μόνοις τοῖς ἥρωσιν ἀπέδιδον.
- c ὁ καὶ δόξει τισὶν ἔχειν ἀπορίαν, εἰ μὴ τις ἄρα φήσειε διὰ τὴν | ὀξύτητα τῆς ἐπιφανείας τῶν δαιμόνων καταδειχθῆναι τοῦτο. χαλεπὸς γὰρ καὶ πλήκτας τοὺς ἥρωας νομίζουσι καὶ μᾶλλον νύκτωρ ἢ μεθ' ἡμέραν ὅπως οὖν μὴ διὰ τὸν τρόπον, ἀλλὰ διὰ τὴν μέθην φαίνωνται τοιοῦτοι, δημιουργοῦσιν αὐτοὺς πίνοντας ἐκπώμασι μεγάλοις. καὶ μοι δοκοῦσι λέγειν οὐ κακῶς οἱ φάσκοντες τὸ μέγα ποτήριον φρέαρ ἀργυροῦν εἶναι. ἐν τούτοις ἀγνοεῖν ἔοικεν ὁ Χαμαιλέων ὅτι οὐκ ἐστὶ μικρὸν τὸ παρ' Ὀμήρῳ διδόμενον τῷ Κύκλωπι ὑπ' Ὀδυσσεῶς κισσύβιον. | οὐ γὰρ ἂν τρεῖς πιών οὕτως κατηνέχθη ὑπὸ μέθης τηλικούτος ὢν. ἦν οὖν καὶ τότε μέγала ποτήρια,
- d

¹⁶ Drinking-horns; cf. 11.496f–7e, especially 11.497e, where this observation is attributed to Theophrastus (another member of Aristotle's school).

¹⁷ Cf. 5.192a (apparently referring to the same passage, which is most naturally taken as drawn from Chamaeleon, although it patently interrupts the course of the discussion here).

BOOK XI

Because the fact that they have no pleasure that is finer or easier to indulge in than this means that they take refuge in wine, as one might expect; as a consequence, the largest drinking vessels tend to belong to rulers. For this is not an ancient custom among the Greeks, but a new discovery foisted upon them by the barbarians, whose lack of education inclines them to drink large amounts and to fix themselves all kinds of odd food. But nowhere in Greece, either in paintings or . . . , will we find a large cup manufactured in ancient times, with the exception of those referred to in heroic tales; because they gave what are referred to as *rhyta*¹⁶ exclusively to heroes. Some people will regard this as puzzling, unless they have it explained to them that this image reflects the fierceness typical of appearances by minor divinities. For heroes are thought to be harsh and violent, and to be seen more often at night than during the day; and in order that they might appear to act thus not by inclination, but because they are drunk, they are depicted as drinking out of large vessels. In my opinion, authorities who claim that a large cup is a "silver well" are correct.¹⁷ In this passage, Chamaeleon seems unaware that the *kissubion* Odysseus offers the Cyclops in Homer (*Od.* 9.346)¹⁸ is not a small vessel; if it were, he would not have got so drunk after three drinks, given his size.¹⁹ These were accordingly large cups, unless one tries to pin the re-

¹⁸ Quoted at 11.477b, in the middle of an extended discussion of the vessel, to which the remarks that follow properly belong as well.

¹⁹ A virtually identical remark appears at 11.481e.

εἰ μὴ αἰτιάσεταιί τις τὴν δύναμιν τοῦ οἴνου, ἣν αὐτὸς Ὅμηρος ἐξηγήσατο, ἢ τὸ ἄηθες τῆς πόσεως τοῦ Κύκλωπος, ἐπεὶ τὰ πολλὰ ἐγαλακτοπότει. ἢ τάχα καὶ βαρβαρικὸν ἦν τὸ ἔκπωμα, εἴπερ μέγα ἦν, ἐκ τῆς Κικόνων εἰλημμένον λείας. τί οὖν ἔχομεν λέγειν περὶ τοῦ Νέστορος ποτηρίου, ὃ μόλις ἂν νέος βαστάσαι ἴσχυεν,

< ... > Νέστωρ δ' ὁ γέρων ἀμογητὶ ἄειρε,

e περὶ οὗ καὶ αὐτοῦ διδάξει τι ἡμᾶς | ὁ Πλούταρχος; ὦρα οὖν κατακλίνεσθαι.

Καὶ κατακλιθέντων, ἀλλὰ μὴν, ὁ Πλούταρχος ἔφη, κατὰ τὸν Φλιάσιον ποιητὴν Πρατίαν,

οὐ γὰν ἀυλακισμέναν
ἀρῶν, ἀλλ' ἄσκαφον ματεύων,

κυλικηγορήσων ἔρχομαι, οὐ τῶν Κυλικράνων εἰς ὑπάρχων, οὓς χλευάζων Ἑρμιππος ὁ κωμωδιοποιὸς ἐν τοῖς Ἰάμβοις φησίν·

εἰς τὸ Κυλικράνων βαδίζων σπληννόπεδον
ἀφικόμην·
εἶδον οὖν τὴν Ἡράκλειαν, καὶ μάλ' ὠραίαν
πόλιν.

²⁰ Most of the passage is quoted at 11.465b-c.

²¹ In fact, Homer's Cyclopes are quite familiar with wine, as Polyphemus himself makes clear (*Od.* 9.357-8).

²² Whence also, in a slightly round-about fashion, the wine itself (*Od.* 9.196-201). Homer never says where the *kissubion* is from, but the most obvious reading of the story is that Odysseus finds it in the Cyclops' cave.

sponsibility on the strength of the wine, which Homer himself described (*Od.* 9.209–11),²⁰ or on the Cyclops' lack of experience with drinking, since he generally consumed milk (cf. *Od.* 9.248–9, 297).²¹ Or perhaps this was a barbarian vessel, if it was in fact large, and was part of the plunder taken from the Ciconians²² (cf. *Od.* 9.41–2). What then can we say about Nestor's cup, which young men could barely lift, even though (*Il.* 11.637)

the aged Nestor hoisted it easily,

and about which Plutarch will offer us some instruction.²³ It is accordingly now time for us to take our couches.²⁴

After we lay down, Plutarch said: I am indeed here to discuss cups (*kulikēgorēsōn*)²⁵ and, to quote the poet Pratinas of Phlius (*PMG* 710), am

not plowing land that has already
been broken, but seeking virgin soil.

I am nonetheless not one of the Culicranoi²⁶ the comic poet Hermippus makes fun of in his *Iambs* (fr. 4 West²), when he says:

As I went along I came to the splenetic plain of the
Culicranoi;
I thus saw Heracleia, which is quite a lovely city.

²³ The question of Nestor's cup is taken up at great length at 11.477f–93e (drawing in particular on Asclepiades of Myrlea).

²⁴ Cf. 11.459d with n.

²⁵ For the verb (attested outside of Athenaeus only at Poll. 6.29), cf. 11.480b.

²⁶ As if the name were cognate with *kultix* (cf. 11.480b–1c, to which the material that follows would seem properly to belong).

Ἡρακλεῶται δ' εἰσὶν οὗτοι οἱ ὑπὸ τῇ Οἴτῃ κατοικοῦν-
 τες, ὡς φησι Νίκανδρος ὁ Θυατειρηνός, ὀνομασθῆναι
 f φάσκων αὐτοὺς ἀπὸ τινος Κύλικος | γένος Λυδοῦ, ἐνὸς
 τῶν Ἡρακλεί συστρατευσαμένων. μνημονεύει δ' αὐ-
 τῶν καὶ Σκυθῖνος ὁ Τήσιος ἐν τῇ ἐπιγραφομένῃ
 Ἱστορίῃ λέγων οὕτως· Ἡρακλῆς λαβὼν Εὐρυτον καὶ
 τὸν υἱὸν ἔκτεινε φόρους πρήσσοντας παρ' Εὐβοέων.
 462 Κυλικρῆνας ἐξεπόρθησε ληζομένους καὶ αὐτόθι πόλιν
 ἐδείματο Ἡράκλειαν || τὴν Τρηχινίαν καλεομένην.
 Πολέμων δ' ἐν τῷ πρώτῳ τῶν Πρὸς Ἀδαίου καὶ Ἀντί-
 γονόν φησιν οὕτως· τῆς δ' Ἡρακλείας τῆς ὑπὸ τὴν
 Οἴτην καὶ Τραχῖνος τῶν οἰκητόρων μεθ' Ἡρακλέους
 τινὲς ἀφικόμενοι ἐκ Λυδίας Κυλικρᾶνες, οἱ δ' Ἀθα-
 μᾶνες, ἀφ' ὧν οἱ τόποι διαμένουσιν· οἷς οὐδὲ τῆς
 πολιτείας μετέδοσαν οἱ Ἡρακλεῶται συνοικοῦσιν, ἀλ-
 λοφύλους ὑπολαβόντες. Κυλικρᾶνες δὲ λέγονται, ὅτι
 τοὺς ὤμους κεχαραγμένοι κύλικας ἦσαν. οἶδα δὲ καὶ
 b Ἑλλάνικον ἐν Ἐθνῶν Ὀνομασίαις λέγοντα | ὅτι Λι-
 βύων τῶν νομάδων τινὲς οὐδὲν ἄλλο κέκτηνται ἢ
 κύλικα καὶ μάχαιραν καὶ ὑδρίαν, καὶ ὅτι οἰκίας ἔχου-
 σιν ἐξ ἀνθερίκου πεποιημένας μικρὰς ὅσον σκιᾶς
 ἕνεκα, ἃς καὶ περιφέρουσιν ὅπου ἂν πορεύωνται. πολ-
 λοῖς δὲ καὶ ὁ ἐν Ἰλλυριοῖς τόπος διαβόητός ἐστιν ὁ
 καλούμενος Κύλικες, παρ' ᾧ ἐστι τὸ Κάδμου καὶ
 Ἀρμονίας μνημεῖον, ὡς ἱστορεῖ Φύλαρχος ἐν τῇ δευ-
 τέρῃ καὶ εἰκοστῇ τῶν Ἱστοριῶν. καὶ Πολέμων δ' ἐν τῷ
 Περὶ τοῦ Μορύχου ἐν Συρακούσαις φησὶν ἐπ' ἄκρα τῇ

27 Cadmus and Harmonia were the king and queen of Thebes, but were forced into exile as a result of Dionysus' wrath; A.R. 4.516-17 and [Apollod.] *Bib.* 3.5.4 agree that they settled in Illyria, and Apollonius refers specifically to their tomb.

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The Heracleots in question live in the foothills of Mt. Oeta, according to Nicander of Thyateira (*FGrH* 343 F 12), who claims that they got their name from a certain Cylix; he was a Lydian by birth and was one of the men who fought alongside Heracles. Scythinus of Teos also mentions them in his work entitled the *History* (*FGrH* 13 F 1), where he says the following: After Heracles captured Eurytus and his son, who were trying to extract tribute from the Euboeans, he killed them. He sacked the territory of the Culicranoi, who survive by raiding others, and founded the city known as Trachinian Heracleia there. Polemon says the following in Book I of his *Response to Adaeus and Antigonus* (fr. 56 Preller): Some of the inhabitants of the Heracleia located in the foothills of Oeta and of Trachis were Culicranes who came from Lydia with Heracles, while others were Athamanes, from whom the area continues (to get its name). When the Athamanes tried to settle there, the Heracleots refused to share political power with them, and instead treated them like aliens; they are known as Culicranes because they had cups (*kulikes*) tattooed on their shoulders. I am also aware that Hellanicus in *Names of Ethnic Groups* (*FGrH* 4 F 67) claims that some Libyan nomads own nothing but a *kulix*, a knife, and a water-jar, and have tiny houses made of asphodel-stem which are just large enough to offer provide some shade, and which they carry around with them wherever they go. Many people also know of the existence of an area in Illyria known as Cylices, where the tomb of Cadmus and Harmonia²⁷ is located, according to Phylarchus in Book XXII of his *History* (*FGrH* 81 F 39). So too Polemon in his *On Morychus* (fr. 75 Preller) says that there is a hearth in the temple of Olympian Earth located outside the city walls in Syracuse,

c νήσω πρὸς τῷ Γῆς Ὀλυμπίας | ἱερῶ ἐκτὸς τοῦ τείχους
 ἐσχάραν τινὰ εἶναι, ἀφ' ἧς, φησί, τὴν κύλικα ναυστο-
 λούσιν ἀναπλέοντες μέχρι τοῦ γενέσθαι τὴν ἐπὶ τοῦ
 νεῶ τῆς Ἀθηνᾶς ἀόρατον ἀσπίδα· καὶ οὕτως ἀφιάσιν
 εἰς τὴν θάλασσαν κεραμέαν κύλικα, καθέντες εἰς αὐ-
 τὴν ἄνθεα καὶ κηρία καὶ λιβανωτὸν ἄτμητον καὶ ἄλλα
 ἅττα μετὰ τούτων ἀρώματα.

Ὅρων οὖν ὑμῶν καὶ αὐτὸς τὸ συμπόσιον κατὰ τὸν
 Κολοφώνιον Ξενοφάνη πλήρες ὄν πάσης θυμηδίας· |

d νῦν γὰρ δὴ ζάπεδον καθαρὸν καὶ χεῖρες ἀπάντων
 καὶ κύλικες· πλεκτοὺς δ' ἀμφιτιθεῖ στεφάνους,
 ἄλλος δ' εὐώδες μύρον ἐν φιάλῃ παρατείνει·
 κρητῆρ δ' ἔστηκεν μεστὸς εὐφροσύνης·
 ἄλλος δ' οἶνος ἐτοῖμος, ὃς οὐποτέ φησι
 προδώσειν,

μείλιχος ἐν κεράμοις, ἄνθεος ὀζόμενος·
 ἐν δὲ μέσοις ἀγνὴν ὀδμὴν λιβανωτὸς ἴησιν,
 ψυχρὸν δ' ἐστὶν ὕδωρ καὶ γλυκὺ καὶ καθαρὸν· |

e παρκέεται δ' ἄρτοι ξανθοὶ γεραρή τε τράπεζα
 τυροῦ καὶ μέλιτος πίονος ἀχθομένη·
 βωμὸς δ' ἄνθεσιν ἂν τὸ μέσον πάντη

πεπύκασται,
 μολπὴ δ' ἀμφὶς ἔχει δώματα καὶ θαλίη.
 χρῆ δὲ πρῶτον μὲν θεὸν ὑμνεῖν εὐφρονας ἄνδρας
 εὐφήμοις μύθοις καὶ καθαροῖσι λόγοις, |

²⁸ The construction is left dangling here, but the thread of the argument resumes at 11.463c.

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at the very tip of the island, and that when they put out to sea, they take a *kulix* from there and keep it with them until the shield on the temple of Athena is no longer visible. At that point, they drop the cup (which is made of terracotta) into the sea, after putting flowers, honeycomb, solid chunks of frankincense, and various other spices as well, into it.

Since I can see for myself, then, that your party is full of happiness of every sort,²⁸ as in the description offered by Xenophanes of Colophon (fr. B 1 West²):

For now the floor is clean, as are everyone's hands
and the cups. (One slave) places woven garlands
around (our heads),

while another offers us fragrant perfume in a bowl;
and a mixing-bowl full of good cheer stands in the
middle.

Another type of wine, sweet as honey and smelling of
flowers,
is ready in the jars, and promises that we will
never run out of it.

In our midst is frankincense that produces a sacred
scent;

and the water is cold, delicious, and pure.

Golden-brown loaves of bread have been set beside
us, along with a table full of honor
and heavy with cheese and dense honey.

In the middle is an altar covered on all sides with
flowers;

song and dance and celebration fill the house.

Reasonable men should begin by offering a hymn in
the god's honor,

using respectable vocabulary and clean words,

f σπείσαντάς τε καὶ εὐξαμένους τὰ δίκαια
 δύνασθαι
 πρήσσειν· ταῦτα γὰρ ὦν ἐστὶ προχειρότερον,
 οὐχ ὕβρεις· πίνειν δ' ὅποσον κεν ἔχων ἀφίκαιο
 οἴκαδ' ἄνευ προπόλου μὴ πάνυ γηραλέος.
 ἀνδρῶν δ' αἰνεῖν τοῦτον ὃς ἐσθλὰ πῶν
 ἀναφαίνει,
 ὡς ἦ μνημοσύνη καὶ τόνος ἀμφ' ἀρετῆς,
 οὐ τι μάχας διέπειν Τιτῆνων οὐδὲ Γιγάντων
 οὐδὲ < . . . > κενταύρων, πλάσμακτα > τῶν
 προτέρων,
 ἢ στάσιας σφεδανάς· τοῖς οὐδὲν χρηστὸν
 ἔνεστιν· ||

463 θεῶν <δὲ> προμηθεῖν αἰὲν ἔχειν ἀγαθὴν.

καὶ ὁ χαρίεις δ' Ἀνακρέων φησὶν·

οὐ φιλέω, ὃς κρητῆρι παρὰ πλέω οἰνοποτάζων
 νείκεα καὶ πόλεμον δακρυνέοντα λέγει,
 ἀλλ' ὅστις Μουσέων τε καὶ ἀγλαὰ δῶρ'
 Ἀφροδίτης
 συμμίσγων ἐρατῆς μνήσκεται εὐφροσύνης. |

b καὶ Ἴων δὲ ὁ Χίος φησιν·

χαιρέτω ἡμέτερος βασιλεὺς σωτήρ τε πατήρ τε
 ἡμῶν δὲ κρητῆρ' οἰνοχόοι θέραπες

²⁹ Most of verses 2–3 are quoted again at 11.496c, in a discussion of the vessel known as a *prochutēs*; despite Athenaeus (or his source) there, the word in this passage clearly means “pouring vessel, pitcher”, not “drinking vessel, cup”.

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after they pour a libation and pray for the power to
do

what is right; for this is what one ought to prefer,
rather than ugly words and actions. Then they should
drink as much as a person can and still
make it home without a servant's assistance, unless
he is extremely old.

They should also praise the man who behaves well
when he drinks,

so that excellence is recalled and aspired to.
But they ought not to spend their time describing
battles fought by Titans, or Giants,
or centaurs, stories our ancestors made up,
or their violent quarrels; topics of this sort are
worthless.

Instead, they should always have good forethought
for the gods.

So too the witty Anacreon says (eleg. fr. 2 West²):

I dislike the man who talks of quarrels and war,
which is full of tears,
as he drinks wine beside a full mixing-bowl;
better someone who combines the Muses' glorious
gifts with those of
Aphrodite, and fixes his mind on the cheer we all
desire.

Ion of Chios (fr. 27 West²)²⁹ as well says:

Hail to our king, savior, and father!
Let the servants who pour the wine mix up a

κιρνάντων προχύταισιν ἐν ἀργυρείοις· † ὁ δὲ
χρυσὸς

c οἶνον ἔχων χειρῶν νιζέτω εἰς ἔδαφος. † |
σπένδοντες δ' ἀγνώως Ἡρακλεῖ τ' Ἀλκμήνῃ τε,
Προκλεῖ Περσείδαις τ' ἐκ Διὸς ἀρχόμενοι
πίνωμεν, παίζωμεν· ἴτω διὰ νυκτὸς αἰοιδῆ,
ὀρχείσθω τις· ἐκὼν δ' ἄρχε φιλοφροσύνης.
ὄντινα δ' εὐειδῆς μίμνει θήλεια πάρευνος,
κέϊνος τῶν ἄλλων κυδρότερον πίεται.

ἐποιοῦντο δὲ καὶ οἱ ἑπτὰ καλούμενοι σοφοὶ συμπο-
τικὰς ὁμιλίας. παραμυθείται γὰρ ὁ οἶνος καὶ τὴν τοῦ
γῆρως δυσθυμίαν φησὶ Θεόφραστος ἐν τῷ Περὶ Μέ-
θης, διόπερ συνιοῦσι καὶ ἡμῖν ἐπὶ τὰς Διονυσιακὰς
ταύτας λαλιὰς

οὐδὲ εἰς ἄν εὐλόγως

< ... > φθονήσαι νοῦν ἔχων,

κατὰ τοὺς Ἀλέξιδος Ταραντίνους,

d οἱ τῶν πέλας
οὐδέν' ἀδικοῦμεν οὐδέν. ἄρ' <οὐκ> οἶσθ' ὅτι
τὸ καλούμενον ζῆν τοῦτο διατριβῆς χάριν |
ὄνομ' ἐστίν, ὑποκόρισμα τῆς ἀνθρωπίνης
μοίρας; ἐγὼ γάρ, εἰ μὲν εὖ τις ἢ κακῶς
φήσει με κρίνειν, οὐκ ἔχοιμ' ἄν <σοι> φράσαι.

³⁰ Procles (a descendant of Heracles) was the mythical founder of one of the Spartan royal houses, while Perseus established the royal dynasty in Argos.

³¹ Thales of Miletus, Bias of Priene, Cleobulus of Rhodian Lindos, Pittacus of Mitylene, Solon of Athens, Chilon of Sparta, and Periander of Corinth (all early 6th century BCE).

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bowl for us using silver pitchers (*prochutai*); † and
the gold
having wine of hands let it wash onto the floor! †
Let us pour holy libations to Heracles and Alcmena,
and to Procles and the descendants of Perseus,³⁰
although we begin with Zeus;
and let us drink and enjoy ourselves! Let the songs go
on all night;
and let someone dance, and volunteer to lead the
celebration!
If anyone has a beautiful woman waiting in his bed,
he will drink more boldly than the rest.

The so-called Seven Wise Men³¹ also held drinking parties. For wine offers consolation for the misery of old age, according to Theophrastus in his *On Drunkenness* (fr. 569 Fortenbaugh), which is why,³² when we gather for these Dionysiac conversations,

no one with any sense would have
reasonable grounds for resenting our behavior,

to quote Alexis' *Men of Tarentum* (fr. 222, including what follows),

since we're not hurting
the people around us. Don't you realize that this
"life", as it's called, is just a word designed
to amuse us, a nice way of referring to our fate
as human beings? Whether someone will say
I'm right or I'm wrong, I can't tell you that.

³² See 11.462c n., 463e with n.

ἔγνωκα δ' οὖν οὕτως ἐπισκοπούμενος,
 εἶναι μανιώδη πάντα τὰνθρώπων ὄλως,
 ἀποδημίας δὲ τυγχάνειν ἡμᾶς αἰεὶ
 τοὺς ζῶντας, ὥσπερ εἰς πανήγυριν τινα,
 ἀφειμένους ἐκ τοῦ θανάτου καὶ τοῦ σκότους
 εἰς τὴν διατριβὴν εἰς τὸ φῶς τε τοῦθ', ὃ δὴ
 ὀρώμεν. ὃς δ' ἂν πλεῖστα γελάσῃ καὶ πῖνῃ |
 e καὶ τῆς Ἀφροδίτης ἀντιλάβηται τὸν χρόνον
 τοῦτον ὃν ἀφείται, κὰν τύχῃ γ', ἐράνου τινός,
 πανηγυρίσας ἥδιστ' ἀπήλθεν οἴκαδε.

καὶ κατὰ τὴν καλὴν οὖν Σαπφώ³

ἔλθε, Κύπρι,
 χρυσίαισιν ἐν κυλίκεσσιν ἄβρωσ
 συμμεμίχμενον θαλίαισι νέκταρ
 οἰνοχόεισα

τούτοις τοῖς ἐταίροις ἐμοῖς τε καὶ σοῖς.

Πρὸς οὓς λεκτέον ὅτι τρόποι εἰσὶ πόσεων κατὰ
 πόλεις ἴδιοι, ὡς Κριτίας παρίστησιν ἐν τῇ Λακεδαι-
 μονίῳν Πολιτείᾳ διὰ τούτων· ὁ μὲν Χῖος καὶ Θάσιος ἐκ
 μεγάλων κυλίκων ἐπιδέξια, ὁ δ' Ἀττικὸς ἐκ μικρῶν
 f ἐπιδέξια, ὁ δὲ Θετταλικὸς | ἐκπώματα προπίνει ὅτῳ ἂν
 βούλωνται μεγάλα. Λακεδαιμόνιοι δὲ τὴν παρ' αὐτῷ
 ἕκαστος πίνει, ὁ δὲ παῖς ὁ οἰνοχόος ὅσον ἂν ἀποπῖν.

³ These verses are also preserved in a papyrus, which offers
 ἐνθα δὴ σὺ † συ αν † ἔλοισα Κύπρι in v. 12 and ἐμμίχμενον
 (ὁμμίχμενον Norsa) at the beginning of v. 14.

³³ Aphrodite. ³⁴ I.e. those who might be tempted to
 criticize a party of this sort (11.463c). ³⁵ I.e. passing a sin-
 gle cup around the circle counter-clockwise.

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But I've thought about it, and I've come to the
following conclusion:
human existence is entirely, completely insane,
and as long as we're alive, we're enjoying
a reprieve, like going to a festival;
we've been released from death and darkness,
and allowed to have a party in this light
we see. And whoever laughs the most, and drinks the
most,
and grabs Aphrodite during the time
he's released, or a dinner party if he gets the
chance—
he's the happiest when he goes home after the
festival.

So to quote the lovely Sappho (fr. 2.13–16):

Come, Cypris,³³
and daintily pour nectar mixed
with celebrations into gold
cups

for these friends of yours and mine.

In response to such people,³⁴ we should note that drinking-styles vary by city, as Critias establishes in his *Constitution of the Spartans* (88 B 33 D–K), in the following passage: Chians and Thasians (drink) from left to right,³⁵ from large cups; Athenians (drink) from left to right, from small cups; and Thessalians propose toasts with large vessels to anyone they want. The Spartans, however, drink from individual cups, and the slave who pours the wine (replaces) whatever they drink. Anaxandrides in *Rus-*

τοῦ δ' ἐπιδέξια πίνειν μνημονεύει καὶ Ἀναξανδρίδης ἐν Ἀγροίοις οὕτως· ἢ

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(A.) τίνα δὴ παρεσκευασμένοι

πίνειν τρόπον νῦν ἔστε; λέγετε. (B.) τίνα τρόπον ἡμεῖς; τοιοῦτον οἶον ἂν καὶ σοὶ δοκῇ.

(A.) βούλεσθε δήπου τὸν ἐπιδέξι', ὦ πάτερ, λέγειν ἐπὶ τῷ πίνοντι; (B.) τὸν ἐπιδέξια λέγειν; Ἄπολλον, ὥσπερ ἐπὶ τεθνηκότι;

παραιτητέον δ' ἡμῖν τὰ κεράμια ποτήρια· καὶ γὰρ Κτησίας, παρὰ Πέρσαις, φησὶν, ὃν ἂν βασιλεὺς ἀτιμάσῃ, κεραμέοις χρῆται. Χοιρίλος δ' ὁ ἐποποιός ἢ φησι·

χθέζινον⁴ ὄλβον ἔχω κύλικος τρύφος ἀμφὶς
ἐαγός,

ἀνδρῶν δαιτυμόνων νανάγιον, οἷά τε πολλὰ
πνεῦμα Διωνύσοιο πρὸς Ἔβριος ἔκβαλεν ἀκτάς.

ἐγὼ δὲ εὖ οἶδα ὅτι ἡδιστα πολλάκις ἐστὶ τὰ κεράμια ἐκπάματα, ὡς καὶ τὰ παρ' ἡμῖν ἐκ τῆς Κόπτου καταγόμενα· μετὰ γὰρ ἀρωμάτων συμφυραθείσης τῆς γῆς ὀπτᾶται. καὶ Ἀριστοτέλης δὲ ἐν τῷ ἢ Περὶ Μέθης, αἰ Ῥοδιακαί, φησί, προσαγορευόμεναι χυτρίδες διὰ τε

⁴ χθέζινον Olson: χερσὶν ACE

³⁶ Simply a respectful form of address for any older man; Speaker A and Speaker B are not necessarily related.

³⁷ A reference to the *perideipnon*, an ill-attested funeral rite in the course of which the dead man was eulogized.

³⁸ Coptos was a major transit-point in Upper Egypt for goods

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tics (fr. 1) refers to the practice of drinking from left to right, as follows:

(A.) What style are you ready to drink in now? Tell me! (B.) What style are we ready for? Whatever style you'd like.

(A.) I suppose, father,³⁶ that you want us to go from left to right

and speak in honor of the man who's drinking? (B.)

Go

from left to right and speak? Apollo! Like over a corpse?³⁷

We should refuse to use ceramic cups; Ctesias (*FGrH* 688 F 40), in fact, claims that in Persia anyone the king is unhappy with uses vessels of this sort. And the epic poet Choerilus (fr. 9 Bernabé) says:

In my hands is yesterday's happiness—a fragment of a shattered cup,
a bit of driftwood left by dinner-party guests, like those Dionysus'
gusts cast up in large numbers on the coast of
Outrage.

But I am well aware that people often prefer ceramic drinking vessels, for example those brought downriver to us from Coptos;³⁸ because the clay is mixed with spices before the cups are fired. So too Aristotle says in his *On Drunkenness* (fr. 672, encompassing both quotations): What are referred to as Rhodian cookpots are brought to

moving between the Red Sea region and Alexandria (the hometown of Plutarch, who is speaking here).

τὴν ἡδονὴν εἰς τὰς μέθας παρεισφέρονται καὶ διὰ τὸ
 θερμαινομένας τὸν οἶνον ἤττον ποιεῖν μεθύσκειν·
 σμύρνης γὰρ καὶ σχοίνου καὶ τῶν τοιούτων ἐτέρων εἰς
 ὕδωρ ἐμβληθέντων ἔψονται καὶ παραχεόντων εἰς τὸν
 οἶνον ἤττον μεθύσκουσιν. κὰν ἄλλω δὲ μέρει φησὶν· αἱ
 Ῥοδιακαὶ χυτρίδες γίνονται σμύρνης, σχοίνου, ἀνή-
 θου, κρόκου, βαλσάμου, ἀμώμου, κινναμώμου συνεψη-
 θέντων· ἀφ' ὧν τὸ γινόμενον τῷ οἴνῳ παραχυθὲν οὕτω
 d <τὰς>⁵ μέθας | ἴστησιν ὥστε καὶ τῶν ἀφροδισίων
 παραλύειν τὰ πνεύματα πέττον. οὐ δεῖ οὖν ἡμᾶς
 ἐκμανῶς πίνειν ἀποβλέποντας εἰς τὸ πλῆθος τῶν
 καλῶν τούτων καὶ παντοδαπῶν κατὰ τὰς τέχνας
 ἐκπωμάτων. τὴν δὲ μανίαν τοὺς πολλοὺς φησὶν ὁ
 Χρῦσιππος ἐν τῇ Εἰσαγωγικῇ Περί Ἀγαθῶν Καὶ
 Κακῶν Πραγματείᾳ τοῖς πλείστοις προσάπτειν.
 καλεῖσθαι γοῦν τὴν μὲν γυναικομανίαν, τὴν δ'
 ὀρτυγομανίαν· τινὲς δὲ καὶ δοξομανεῖς καλοῦσι τοὺς
 φιλοδόξους, καθάπερ τοὺς φιλογύννας γυναικομανεῖς
 e καὶ τοὺς φιλόρνηθας | ὀρνηθομανεῖς, τὸ αὐτὸ
 σημαίνοντων τῶν ὀνομάτων τούτων, ὥστε καὶ τὰ
 λοιπὰ μὴ ἀλλοτρίως καλεῖσθαι τὸν τρόπον τούτον. καὶ
 γὰρ ὁ φίλοψος καὶ ὁ ὀψοφάγος οἶον ὀψομανῆς ἐστὶ καὶ
 ὁ φίλοινος οἰνομανῆς καὶ ὡσαύτως ἐπὶ τῶν ὁμοίων,
 οὐκ ἀλλοτρίως τῆς μανίας κειμένης ἐπ' αὐτοῖς ὡς
 ἀμαρτάνουσι μανικῶς καὶ τῆς ἀληθείας ἐπὶ πλείστον
 ἀπαρτωμένοις. ἡμεῖς οὖν, ὡς καὶ παρ' Ἀθηναίοις
 ἐγίνετο, ἅμα ἀκροώμενοι τῶν γελωτοποιῶν τούτων καὶ

⁵ add. Kaibel

³⁹ Cf. the word *erōtomanēs* ("crazy about love") at 13.599e.

drinking parties both because people enjoy using them and because they make the wine less intoxicating when warmed up; for they add myrrh, aromatic rush, and other similar substances to the water before bringing it to a boil, and when they pour the water into the wine, they get less drunk. And in another section he says: Rhodian cookpots are prepared by boiling together myrrh, aromatic rush, anise, saffron, costmary, Siam cardamom, and cinnamon. When the liquid produced using these substances is poured into the wine, it prevents one from getting drunk so effectively that it even paralyzes sexual desire by modifying the forces that inspire it. We should not, therefore, drink insanely (*ekmanōs*), as we gaze at this massive collection of beautiful drinking vessels produced in every imaginable way. As for the word *mania* ("madness, insanity"), Chrysippus in his *Introductory Treatise on Goods and Evils* (fr. 667, SVF iii.167) says that people routinely attach it to a large number of other terms.³⁹ They refer, for example, to *gunaikomania* ("being crazy about women") and *ortugomania* ("being crazy about quail"); and some refer to individuals who are eager for a good reputation (*doxa*) as *doxomaneis*, much as they refer to those who like women (*gunaikes*) as *gunaikomaneis* or those who like birds (*ornithes*) as *ornithomaneis*, these being parallel terms, so that it comes as no surprise that others are formed this way as well. And in fact someone who likes fish (*opson*) and eats it greedily is *opsomanēs*, as it were; someone who likes wine (*oinos*) is *oinomanēs*; and so on in similar cases, where it is unsurprising that the word *mania* is applied to the individuals in question, since they make crazy mistakes and are substantially detached from reality. So let us then have something to drink, as we listen to these comics and mimes, and to the

- f μίμων, ἔτι δὲ τῶν ἄλλων τεχνιτῶν ὑποπίνωμεν. | λέγει δὲ περὶ τούτων ὁ Φιλόχορος οὕτως· Ἀθηναῖοι τοῖς Διονυσιακοῖς ἀγῶσι τὸ μὲν πρῶτον ἡριστηκότες καὶ πεπωκότες ἐβάδιζον ἐπὶ τὴν θεάν καὶ ἐστεφανωμένοι ἐθεώρουν, παρὰ δὲ τὸν ἀγῶνα πάντα οἶνος αὐτοῖς ὠνοχοεῖτο καὶ τραγήματα παρεφέρετο, καὶ τοῖς χοροῖς εἰσιούσιν ἐνέχεον πίνειν καὶ διηγωνισμένοις ὅτ' ἐξεπορεύοντο ἐνέχεον πάλιν· μαρτυρεῖν δὲ τούτοις καὶ Φερεκράτη τὸν κωμικόν, ὅτι μέχρι τῆς καθ' ἑαυτὸν ἡλικίας οὐκ ἀσίτους εἶναι τοὺς θεωροῦντας.
- 465 Φανόδημος || δὲ πρὸς τὸ ἱερόν φησι τοῦ ἐν Λίμναις Διονύσου τὸ γλεῦκος φέροντας τοὺς Ἀθηναίους ἐκ τῶν πίθων τῷ θεῷ κερνάειν, εἰτ' αὐτοὺς προσφέρεισθαι ὄθεν καὶ Διμναῖον κληθῆναι τὸν Διόνυσον, ὅτι μιχθὲν τὸ γλεῦκος τῷ ὕδατι τότε πρῶτον ἐπόθη κεκραμένον. διόπερ ὀνομασθῆναι τὰς νύμφας⁶ καὶ τιθήνας τοῦ Διονύσου, ὅτι τὸν οἶνον αὐξάνει τὸ ὕδωρ κερνάμενον. ἡσθέντες οὖν τῇ κράσει ἐν ὕδαϊς ἔμελπον τὸν Διόνυσον, χορεύοντες καὶ ἀνακαλοῦντες Εὐάν τε⁷ καὶ
- b Διθύραμβον καὶ Βακχευτὰν | καὶ Βρόμιον. καὶ Θεόφραστος δ' ἐν τῷ Περὶ Μέθης φησὶν ὅτι τοῦ Διονύσου τροφοὶ αἱ νύμφαι κατ' ἀλήθειαν· αἱ γὰρ ἄμπελοι πλείστον ὑγρὸν χέουσι τεμνόμεναι καὶ κατὰ

⁶ τὰς πηγὰς νύμφας ACE: πηγὰς del. Kaibel

⁷ Εὐάν τε Kaibel (cf. Hsch. ε 6709): Εὐάνθη A

⁴⁰ Quoted at 11.485d.

⁴¹ Sc. as part of the Pithoigia festival; cf. 10.437b-c (again citing Phanodemus).

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other artists as well, just as the Athenians did. Philochorus (*FGrH* 328 F 171) says the following about them: During their Dionysiac contests, the Athenians used to have lunch and something to drink before attending the show, and they watched the performances with garlands on their heads. Wine was poured for them and snacks were served throughout the entire competition, and when the choruses entered, they offered them a drink, and after they finished and were on their way out, they offered them another. The comic author Pherecrates (fr. 101)⁴⁰ also attests to the fact that up to his own time the spectators never went hungry. Phanodemus (*FGrH* 325 F 12) reports that the Athenians brought grape-must drawn from their storage-jars to the sanctuary of Dionysus in the Marshes (*en Limnais*), mixed it for the god, and then consumed it themselves.⁴¹ This is why Dionysus has the epithet *Limnaios* ("of the Marsh"), because this is the first time that grape-must was combined with water and drunk mixed with something else. This is the reason the nymphs are referred to as Dionysus' nurses, because when water is mixed with the wine, it increases its volume.⁴² So because they liked the mixing, they sang songs in Dionysus' honor, dancing and invoking him as *Euas*, *Dithurambos*, *Bakcheutas*, and *Bromios*.⁴³ Theophrastus in his *On Drunkenness* (fr. 573 Fortenbaugh) also claims that the nymphs are in fact Dionysus' nurses; because when grapevines are pruned, they emit a considerable quantity of liquid and seemingly weep.

⁴² Cf. 2.38c-d; 15.693d-e (citing Philochorus). This comment interrupts the flow of Phanodemus' narrative and has presumably been inserted into it by Athenaeus.

⁴³ These are all cult-titles of the god.

φύσιν δακρύουσι. διόπερ καὶ Εὐριπίδης ἓνα τῶν τοῦ
Ἥλιου ἵππων φησὶν εἶναι

Βακχίου φιλανθέμου
Αἴθοπα πεπαίνοντ' ὀρχάτους ὄπωρινούς·
ἐξ οὗ βροτοὶ καλοῦσιν οἶνον αἴθοπα.

καὶ Ὀδυσσεὺς ᾤπασεν

μελιηδέα οἶνον ἐρυθρόν, |
c ἐν δέπας ἐμπλήσας, ὕδατος δ⁸ ἀνὰ εἴκοσι μέτρα
χευ', ὁδμῇ δ' ἠδεῖα ἀπὸ κρητῆρος ὀδώδει.

Τιμόθεος δ' ἐν Κύκλωπι·

ἔγχευε δ' ἐν μὲν δέπας κίσσινον μελαίνας
σταγόνας ἀμβρότας ἀφρῶ βρυάζον,
εἴκοσιν δὲ μέτρ' ἐνέχευ', ἀνέμισγε
δ' αἶμα Βακχίου νεορρύτοισιν
δακρύοισι νυμφᾶν.

οἶδα δὲ τινας, ἄνδρες θιασῶται, καὶ μέγα φρονήσαν-
τας οὐχ οὕτως ἐπὶ πλούτῳ ὡς ἐπὶ τῷ κεκτηῆσθαι πολλὰ
ἐκπώματα ἀργυρᾶ τε καὶ χρυσᾶ. ὧν εἷς ἐστὶ καὶ
d Πυθίας | ὁ Ἄρκας ἐκ Φιγαλείας, ὃς καὶ ἀποθνήσκων
οὐκ ᾤκησεν ὑποθέσθαι τοῖς οἰκείοις ἐπιγράψαι αὐτοῦ
τῷ μνήματι τάδε·

⁸ δ' is absent from the traditional text of Homer.

44 Sc. that carry his sun-chariot through the sky. But the connection between this remark and the argument that surrounds it is unclear; cf. 1.26b.

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This is why Euripides (fr. 896) claims that one of Helios' horses⁴⁴ is

Aethops, who ripens the rows of vines
that belong to the flower-loving Bacchic god in the
autumn;
mortals accordingly refer to wine as *aithops* ("fiery").

And Odysseus provided⁴⁵ (*Od.* 9.208–10)

honey-sweet red wine,
filling a single goblet; and he poured 20 measures of
water
over it, and a delicious smell rose from the mixing-
bowl.

Timotheus in *Cyclops* (*PMG* 780):

He poured in a single ivy-wood⁴⁶ goblet of dark,
ambrosial drops—the goblet was filled with foam—
and poured 20 measures over it, mixing together
the Bacchic god's blood with the fresh-shed
tears of the nymphs.

I am aware, my fellow-revellers, that some people are less proud of being rich than they are of owning large numbers of silver and gold drinking vessels. One example is Pytheas of Arcadian Phigaleia who, when he was dying, did not hesitate to require his family to inscribe the following on his tomb (*FGE* 315–18):

⁴⁵ Sc. to the *Cyclops*. But in Homer the subject is actually Maron, from whom Odysseus got the wine.

⁴⁶ *kissinos*; apparently intended as a learned gloss of the problematic Homeric word *kissubion* (discussed at 11.476f–7e).

Πυθία μνήμα τόδ' ἔστ', ἀγαθοῦ καὶ σώφρονος
ἀνδρός,

ὃς κυλίκων ἔσχευ πληθὸς ἀπειρέσιον
ἀργυρέων χρυσοῦ τε καὶ ἠλέκτροιο φαεινοῦ,
τῶν προτέρων πάντων πλείονα πασάμενος.

τοῦτο δ' ἱστορεῖ Ἀρμόδιος ὁ Λεπρεάτης ἐν τῷ Περὶ |
e Τῶν Κατὰ Φιγάλειαν Νομίμων. Ξενοφῶν δ' ἐν ὀγδόῳ
Παιδείας περὶ Περσῶν λέγων γράφει καὶ ταῦτα· καὶ
μὴν ἐκπώματα ἦν μὲν ὡς πλείστα ἔχουσιν, τούτῳ
καλλωπίζονται· ἦν δ' ἐξ ἀδίκων φανερώς ἢ μεμηχανη-
μένα, οὐδὲν τούτῳ αἰσχύνονται· πολὺ γὰρ ἠΰξηται ἐν
αὐτοῖς ἡ ἀδικία τε καὶ αἰσχροκέρδεια. ὁ δὲ Οἰδίπους
δι' ἐκπώματα τοῖς υἱοῖς κατηράσατο, ὡς ὁ τὴν κυκλι-
κὴν Θηβαΐδα πεποικῶς φησιν, ὅτι αὐτῷ παρέθηκεν
ἔκπωμα ὃ ἀπηγορεύκει, λέγων οὕτως· |

f αὐτὰρ ὁ διογενὴς ἦρωσ ξανθὸς Πολυνείκης
πρῶτα μὲν Οἰδιπόδῃ καλὴν παρέθηκε τράπεζαν
ἀργυρέην Κάδμοιο θεόφρονος· αὐτὰρ ἔπειτα
χρύσειον ἔμπλησεν καλὸν δέπας ἠδέος οἴνου.
αὐτὰρ ὁ γ' ὡς φράσθη παρακείμενα πατρὸς ἐοῖο
τιμήεντα γέρα, μέγα οἱ κακὸν ἔμπεσε θυμῷ, ||
466 αἴψα δὲ παισὶν ἐοῖσι ἐπ' ἀμφοτέροισιν ἐπαρὰς
ἀργαλέας ἠράτο· θοὴν δ' οὐ λάνθαν' Ἐρινύν·
ὡς οὐ οἱ πατρώϊ' ἐνηεῖ <ἐν> φιλότῃτι
δάσσαιντ', ἀμφοτέροισι δ' αἰεὶ πόλεμοί τε μάχαι
τε.

BOOK XI

This is the tomb of Pytheas, a good, thoughtful man
who owned an enormous number of cups
made of silver, as well as of gold and glistening
electrum,
having acquired a larger collection than anyone
before him.

Harmodius of Lepreum reports this in his *On the Customs in Phigaleia* (FGrH 319 F 3). Xenophon in Book VIII (8.18) of the *Education* writes the following in the course of his discussion of the Persians: Moreover, if they own a particularly large number of drinking vessels, they are extremely proud of the fact. And if they have accomplished this in a patently dishonest way, they feel no shame on that account; because they regard crime and greed as quite glorious. According to the author of the *Thebaid* (fr. 2 Bernabé), which is part of the epic cycle, Oedipus cursed his sons on account of some drinking vessels, because they set a vessel beside him that he had forbidden them to use. The poet puts it as follows:

But the divinely-sired hero, blond Polynices,
first placed a beautiful silver table which had
belonged
to reverent Cadmus beside Oedipus, and then
filled a fine gold goblet with delicious wine.
But when (Oedipus) noticed his father's precious
possession set beside him, tremendous grief invaded
his heart,
and immediately he called down fearsome curses
on both his sons—nor did the swift Fury ignore
him—
asking that they not divide their inheritance in gentle
friendship, but both have endless wars and battles.

- Καικίλιος δὲ ὁ ῥήτωρ ὁ ἀπὸ Καλῆς ἀκτῆς ἐν τῷ Περὶ Ἱστορίας Ἀγαθοκλέα φησὶ τὸν τύραννον ἐκπώματα χρυσᾶ ἐπιδεικνύντα τοῖς ἐταίροις φάσκειν ἐξ ὧν ἐκε-
 b ράμευσε κατεσκευακέναι ταῦτα. ἢ ὁ δὲ παρὰ Σοφοκλεῖ ἐν τοῖς Λαρισαίοις Ἀκρίσιος καὶ αὐτὸς ἐκπώματα ὅσα πλεῖστα εἶχεν, ὡς φησιν ὁ τραγικός·

πολὺν δ' ἀγῶνα πάγξενον κηρύσσεται,
 χαλκηλάτους λέβητας ἐκτιθεὶς φέρειν
 καὶ κοῖλα χρυσόκολλα καὶ πανάργυρα
 ἐκπώματ', εἰς ἀριθμὸν ἐξήκοντα δῖς. ἢ

- c Ποσειδώνιος δ' ἐν ἕκτη καὶ δεκάτῃ⁹ τῶν Ἱστοριῶν Λυσίμαχόν φησι τὸν Βαβυλώνιον, καλέσαντα ἐπὶ δείπνον Ἱμερον τὸν τυραννήσαντα οὐ μόνον Βαβυλωνίων ἀλλὰ καὶ Σελευκῶν μετὰ τριακοσίων, μετὰ τὸ τὰς τραπέζας ἀρθῆναι τετράμνον ἑκάστῳ τῶν τριακοσίων ἐκπώμα δοῦναι ἀργυροῦν, καὶ σπονδοποιησάμενον προπιεῖν ἅμα πᾶσιν· καὶ ἀποφέρεσθαι ἔδωκε τὰ ποτήρια. Ἀντικλείδης δ' ὁ Ἀθηναῖος ἐν τῷ ἕκτῳ καὶ δεκάτῳ Νόστων περὶ Γρᾶ διηγούμενος τοῦ τὴν ἀποικίαν εἰς Λέσβον στείλαντος σὺν ἄλλοις βασιλεῦσι,

⁹ ἕκτη καὶ δεκάτη (i.e. ις') Müller: εἴκοσι καὶ ἕκτη (i.e. κς') A

⁴⁷ Literally "that he had worked as a potter", as again at 11.781d. Agathocles ruled Syracuse for several decades at the end of the 4th century BCE and the beginning of the 3rd; his father had owned a large pottery workshop.

⁴⁸ Doubtless the contest at which Acrisius, who was in exile in Larisa, was accidentally killed by a discus thrown by Perseus.

⁴⁹ Emended from the manuscript's "Book XXVI" by Müller on the ground that the passage ought to stand immediately after the

The orator Caecilius of Calacte in his *On History* (*FGrH* 183 F 2) claims that when the tyrant Agathocles showed off his gold drinking vessels to his inner circle, he used to say that he had had to get his hands dirty⁴⁷ to produce them. The Acrisius who appears in Sophocles' *Men of Larisa* (fr. 378) also owned an enormous number of drinking vessels, according to the tragic poet:

He is announcing a great contest,⁴⁸ open to all
 comers,
 and is setting out as the prizes basins of hammered
 bronze,
 hollow cups inlaid with gold, and drinking vessels of
 solid silver, twice 60 in number.

Posidonius in Book XVI⁴⁹ of his *History* (*FGrH* 87 F 13 = fr. 65 Edelstein-Kidd) reports that Lysimachus of Babylon invited Himerus, who controlled not just Babylon, but Seleucia as well, to dinner along with 300 other people. After the tables had been removed,⁵⁰ he presented each of his 300 guests with a silver drinking vessel that weighed four pounds;⁵¹ poured a libation; toasted them all simultaneously; and gave them their cups to take home. Anticleides of Athens in Book XVI of the *Homecomings* (*FGrH* 140 F 4),⁵² in the course of his discussion of Gras, who along with some other kings led the colony that set off

description of Himerus' drunken ambition and death in *FGrH* 87 F 11 = fr. 63 Edelstein-Kidd (quoted at 10.439d-e). The anecdote thus apparently belongs in 129 BCE.

⁵⁰ Sc. at the end of the meal, when the drinking party was about to begin.

⁵¹ Literally "four *minas*"; cf. 11.782a n.

⁵² Plu. *Mor.* 163a-d offers another version of the story.

καὶ ὅτι χρησμὸς ἦν αὐτοῖς δηλώσας καθεῖναι δια-
 πλέοντας τῷ Ποσειδῶνι εἰς τὸ πέλαγος παρθένου,
 γράφει καὶ ταῦτα· μυθολογοῦσι δὲ τῶν¹⁰ ἐν Μηθύμνῃ
 τινὲς περὶ τῆς ἀφεθείσης εἰς τὴν θάλασσαν παρθένου
 d καὶ φασὶν ἢ ἔρασθέντα αὐτῆς τῶν ἡγεμόνων τινά, ᾧ ἦν
 τοῦνομα Ἐναλος, ἐκκολυμβῆσαι βουλόμενον ἀνασῶ-
 σαι τὴν παιδίσκη. τότε μὲν οὖν ὑπὸ κύματος αὐτοὺς
 ἀμφοτέρους κρυφθέντας ἀφανεῖς γενέσθαι, χρόνῳ δ'
 ὕστερον ἤδη τῆς Μηθύμνης οἰκουμένης παραγενέσθαι
 τὸν Ἐναλον καὶ διηγείσθαι τὸν τρόπον < . . . >, καὶ ὅτι
 ἢ μὲν παρθένος παρὰ ταῖς Νηρήσι διέτριβεν, αὐτὸς δὲ
 τὰς τοῦ Ποσειδῶνος ἔβροσκει ἵππους· καὶ ποτε καὶ
 κύματος¹¹ ||

ΕΚ ΤΟΥ ΙΑ

781b ἐπιφερομένου μεγάλου συγκολυμβήσαντα αὐτὸν ἐκ-
 c βῆναι ἢ ἔχοντα κύπελλον χρυσοῦ οὕτω θαυμασίον ὡς
 τὸν παρ' αὐτοῖς αὐτῷ παραβαλλόμενον οὐδὲν διάφο-
 ρον εἶναι χαλκοῦ. τιμώτατον δ' ἦν πάσαι τὸ τῶν
 ἐκπωμάτων κτήμα. Ἀχιλλεὺς οὖν ὡς ἐξαιρετόν τι εἶχεν
 ἀνάθημα δέπας,

οὐδέ τις ἄλλος

οὐτ' ἀνδρῶν πίνεσκεν ἀπ' αὐτοῦ < . . . >

οὐτέ τεω σπένδεσκε < . . . >, ὅτε μὴ Δί.

¹⁰ δὲ περὶ τῶν A: περὶ del. Meineke

¹¹ A number of leaves were missing from the manuscript from which the text in A was drawn, and the text that follows is drawn from the Epitome (which has its own system of Casaubon page-numbers). Manuscript A resumes following the section numbered 784d.

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for Lesbos, reports that they had an oracle specifying that as they were crossing the sea, they were to drop a young woman into it for Poseidon. He then writes as follows: Some of the inhabitants of Methymna⁵³ tell a story about the young woman who was thrown into the sea, and say that one of the leaders of the expedition, who was named Enalus,⁵⁴ had fallen in love with the girl and wanted to swim out and rescue her. At that point they were both covered by a wave and disappeared; but later on, after Methymna had been settled, Enalus appeared and described how . . . , and (told them) that the girl was living with the Nereids, and that he himself was a groom for Poseidon's horses. And then when a large wave

FROM BOOK ELEVEN

came along, he dived down along with it and emerged holding a goblet made of such extraordinary gold that what they had was no better than bronze in comparison to it. In ancient times, owning drinking vessels brought enormous prestige. Achilles accordingly treated his goblet as a special, sacred object (*Il.* 16.225-7):⁵⁵

and neither did any other
man drink from it . . .
nor did he pour libations to anyone . . . except to
Zeus.

⁵³ A city on Lesbos, where the colony was heading.

⁵⁴ Literally "In-the-Sea", an unsurprising name for a minor sea-divinity.

⁵⁵ The passage is referred to again at 11.783a-b.

καὶ ὁ Πρίαμος δὲ τὸν υἱὸν λυτρούμενος τοῖς ἐπισημοτάτοις κειμηλίοις καὶ δέπας δίδωσι περικαλλές. αὐτὸς γε μὴν ὁ Ζεὺς τῆς Ἡρακλέους γενέσεως ἄξιον ἡγείται δῶρον Ἀλκμήνῃ δοθῆναι ποτήριον, ὅπερ Ἀμφιτρύωνι εἰκασθεὶς δίδωσιν, |

d ἃ δ' ὑποδεξαμένα θαήσατο χρύσειον αἴψα ποτήριον.

τὸν δὲ Ἥλιον ὁ Στησίχορος ποτηρίῳ διαπλεῖν φησὶ τὸν ὠκεανόν, ᾧ καὶ τὸν Ἡρακλέα περαιωθῆναι ἐπὶ τὰς Γηρυόνου βόας ὀρμώντα. οἶδαμεν δὲ καὶ τὸ Βαθυκλέους τοῦ Ἀρκάδος ποτήριον, ὁ σοφίας ἄθλον ὁ Βαθυκλῆς τῷ κριθέντι ἀρίστῳ τῶν καλουμένων <ἑπτά>¹² σοφῶν ἀπέλιπε. τὸ δὲ Νέστορος ποτήριον πολλοὶ κεραμεύουσι· πλείστοι γὰρ περὶ αὐτοῦ συνεγράψαντο. καὶ θεοφιλὲς δὲ τὸ ποτήριον·

χρυσέοις (γούν) δεπάεσσιν

< . . . > ἀλλήλους

δεξιούνται. ἐλευθέριον δέ, φησί, καὶ ἐμμελῶς ἐν οἴνῳ διάγειν, μὴ κωθωνιζόμενον μηδὲ Θρακίῳ νόμῳ ἄμν-

¹² add. Meineke

⁵⁶ The dead Hector.

⁵⁷ Alcmena's mortal husband. For the story, cf. 11.474f (citing Pherecydes and Herodorus of Heracleia), 475b-c (citing Charon of Lampsacus).

⁵⁸ Quoted at 11.469e-f, in the course of an extended discussion of the story.

⁵⁹ The Sun-god, who used the cup as a way to get back to his rising-place in the East at night. It was thus available to take

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So too Priam, when he tries to ransom his son⁵⁶ with his most brilliant treasures, offers (*Il.* 24.234) a beautiful goblet. Zeus himself, moreover, regards a cup as an appropriate gift to offer Alcmene in return for producing Heracles, and presents it to her, disguised as Amphitryon⁵⁷ (*adesp. PMG* 952):

And she accepted the gold cup and was immediately
astonished by it.

Stesichorus (*PMG* 185)⁵⁸ claims that Helios⁵⁹ used to sail across the ocean in a drinking cup, and that Heracles as well used it to get to the other side when he set off after the cattle of Geryon. I am also familiar with the cup that belonged to Bathycles of Arcadia, which he left behind as a prize for whoever was judged the best of the so-called Seven Wise Men.⁶⁰ Many people get their hands dirty⁶¹ with Nestor's cup, by which I mean that a large number of people produced treatises discussing it.⁶² The gods also like cups; at any rate they toast (*Il.* 4.3–4)

one another with gold

goblets.

A mark of a free man, says (Athenaeus), is to drink one's wine carefully, not consuming large amounts at one time or gulping the wine without pausing to breathe, as the

Heracles to the furthest western edge of the world, where Geryon lived. ⁶⁰ For the Seven Wise Men, see 11.463c n. For the story of Bathycles' cup, see D.L. 1.28–9; the prize went to Thales (cf. 11.495d).

⁶¹ For the image, cf. 11.466a with n.

⁶² See 11.461d n.

στιν οἰνοποτεῖν, ἀλλὰ τῷ πόματι φάρμακον ὑγείας ἐγκιρνάσαι τὸν λόγον. |

- e Ὅτι διὰ σπουδῆς εἶχον οἱ ἀρχαῖοι ἐγκόλαπτον ἱστορίαν ἔχειν ἐν ἐκπώμασιν ἐν ταύτῃ δὲ τῇ τέχνῃ εὐδοκίμησαν Κίμων καὶ Ἀθηνοκλῆς. ἐχρῶντο δὲ καὶ λιθοκολλήτοις ἐκπώμασι. Μένανδρος δὲ πού φησι καὶ ποτήριον τορνευτὸν καὶ τορευτά. Ἀντιφάνης·

ἄλλοι δὲ καὶ δὴ βακχίου παλαιγενεοῦς
ἀφρῶ † σκιὰ καὶ † χρυσοκόλλητον δέπας
μεστόν, κύκλω χορεῖον, ἔλκουσι γνάθῳιν
ὄλκοις ἀπαύστοις, παντελῶς ἐστραμμένον |

- f τᾶνω κάτω δεικνύντες.

φησὶ πρὸς τινα Νικόμαχος·

ὦ <χαῖρε> χρυσοκλυστα καὶ χρυσοῦς ἐμῶν.

Φιλιππίδης·

τὰ ποτήρι' ἂν ἴδης τὰ παρεσκευασμένα,
ἅπαντα χρυσᾶ, τρόφιμε, νῆ τὸν οὐρανόν,
ὑπερήφαν', ἀγὼ μὲν παρεξέστην ἰδῶν
κρατῆρες ἀργυροῖ, κάδοι μείζους ἐμοῦ.

- 782 Ὅτι Παρμενίων συγκεφαλαιούμενος ἐν ταῖς Πρὸς Ἀλέξανδρον Ἐπιστολαῖς τὰ Περσικὰ λάφυρα, ποτηρίων, || φησί, χρυσῶν σταθμὸς τέλαντα Βαβυλώνια

⁶³ Wilamowitz suggested that a poetic quotation lurks behind these words.

⁶⁴ Also mentioned in the catalogue of famous engravers at 11.782b.

⁶⁵ There were 60 *minas* in an Attic talent, and a Babylonian

Thracians do, but mixing conversation into the drinking, like a drug intended to keep you healthy.⁶³

The ancients were interested in having stories engraved on their drinking vessels; Cimon and Athenocles⁶⁴ were famous for work of this sort. They also used vessels with inset jewels. Menander (fr. 438) refers somewhere to a cup produced on a lathe and to those decorated with relief work. Antiphanes (fr. 234):

Others use jaws that never cease to work
to drain a goblet inlaid with gold that dances in a
circle
and is full of ancient-born, Bacchic liquid
with foam † and a shadow †, and exhibit it turned
completely upside-down.

Nicomachus (fr. 4) says to someone:

Hello there, you who vomit up gold-inlaid (cups) and
gold . . .

Philippides (fr. 28):

If you see the cups they've got ready,
young master—they're all made of gold, by heaven,
and they're gorgeous; I was knocked out when I saw
them.

Silver mixing-bowls! Wine-jars bigger than me!

Parmenion in his *Letters to Alexander*, totaling up the spoils taken from the Persians, says: The weight of the gold cups: 73 Babylonian talents, 52 *minas*.⁶⁵ The weight of the

talent was 20% larger and thus weighed about 72 pounds (Hdt. 3.89.2; Ael. *VH* 1.22). For Parmenion, see 11.508e n.

ἑβδομήκοντα καὶ τρία, μναὶ πενήκοντα καὶ δύο. ποτηρίων λιθοκολλήτων σταθμὸς τάλαντα Βαβυλώνια πενήκοντα καὶ ἕξ, μναὶ τριάκοντα καὶ τέσσαρες. ἔθος δ' ἦν πρότερον ἐν τῷ ποτηρίῳ ὕδωρ ἐμβάλλεσθαι, μεθ' ὃ τὸν οἶνον. Ξενοφάνης·

οὐδέ κεν ἐν κύλικι πρότερον κεράσειέ τις οἶνον
ἐγχείας, ἀλλ' ὕδωρ καὶ καθύπερθε μέθυ.

Ἀνακρέων·

φέρ' ὕδωρ φέρ' οἶνον, ὦ παῖ, φέρε <δ' >
ἀνθεμόεντας ἡμῖν
στεφάνους ἔνεικον, ὡς δὴ πρὸς Ἔρωτα
πυκταλίζω.

πρὸ δὲ τούτων Ἡσίοδος·

κρήνης τ' αἰεάου καὶ ἀπορρύντου, ἧ τ' ἀθόλωτος,
τρὶς ὕδατος προχέειν, τὸ δὲ τέτρατον ἰέμεν οἶνον.

- b Θεόφραστος· ἐπεὶ καὶ τὰ περὶ τὴν ἰκράσιον ἐναντίως εἶχε τὸ παλαιὸν τῷ νῦν παρ' Ἑλλησιν ὑπάρχοντι οὐ γὰρ τὸ ὕδωρ ἐπὶ τὸν οἶνον ἐπέχεον, ἀλλ' ἐπὶ τὸ ὕδωρ τὸν οἶνον, ὅπως ἐν τῷ πίνειν ὕδαρεστέρῳ χρωῖντο τῷ ποτῷ καὶ τούτου ποιησάμενοι τὴν ἀπόλαυσιν ἦττον ὀρέγοντο τοῦ λοιποῦ. καὶ τὸ πλείστον δὲ εἰς τοὺς κοττάβους κατανήλισκον.

Ἐνδοξοὶ δὲ τορευταὶ Ἀθηνοκλῆς, Κράτης, Στρατόνικος, Μυρμηκίδης ὁ Μιλήσιος, Καλλικράτης ὁ

⁶⁶ Presumably from *On Drunkenness* (the title of the work having been removed by the Epitomator, like most of the titles in this section).

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cups set with jewels: 56 Babylonian talents, 34 *minas*. It was standard practice in the past to put water in one's cup first, and add the wine afterward. Xenophanes (fr. B 5 West²):

No one would pour wine into his cup first and then
mix it; instead, water with wine on top of it.

Anacreon (*PMG* 396):

Bring water, slave! Bring wine! Come!—bring us
garlands
woven of flowers, so that I can box with Eros!

And before them Hesiod (*Op.* 595–6):

Pour three parts of water drawn from a spring that
flows continually
without stopping and is clear, and add the fourth part,
of wine.

Theophrastus (fr. 571):⁶⁶ Since in ancient times the method of mixing wine was the opposite of what prevails among Greeks today. Because they did not pour the water into the wine, but the wine into the water, so that when they were drinking they could consume something more diluted, and so that after they enjoyed this, they would have a diminished appetite for more. They also wasted most of it playing *cottabus*.⁶⁷

Athenocles,⁶⁸ Crates, Stratonicus, Myrmecides of Miletus, Callicrates of Sparta,⁶⁹ and Mys were famous en-

⁶⁷ A drinking-party game that involved throwing one's wine-les at a target; cf. 11.479c–e with nn.; 15.665b–8f.

⁶⁸ Mentioned in a similar context at 11.781e.

⁶⁹ Poralla #406.

Λάκων καὶ Μῦς, οὗ εἶδομεν σκύφον Ἡρακλεωτικὸν τεχνικῶς ἔχοντα Ἰλίου ἐντετορευμένην πόρθησιν, ἔχοντα ἐπίγραμμα τόδε·

γραμμὰ Παρρασίω, τέχνα Μνός. εἰμὶ δὲ ἔργον
Ἰλίου αἰπεινάς, ἂν ἔλον Αἰακίδαί. |

- c Ὅτι κλεινοὶ λέγονται παρὰ Κρησὶν οἱ ἐρώμενοι. σπουδὴ δὲ αὐτοῖς παῖδας ἀρπάζειν· καὶ τοῖς καλοῖς παρ' αὐτοῖς ἄδοξόν ἐστιν ἔραστοῦ μὴ τυχεῖν. καλοῦνται δὲ οἱ ἀρπασθέντες παρασταθέντες. διδόασιν δὲ τῷ ἀρπασθέντι στολὴν καὶ βούν καὶ ποτήριον· ἦν καὶ πρεσβύτεροι γενόμενοι φέρουσιν, ἵνα δῆλοι ὡς κλεινοὶ γενόμενοι.

ὄρᾱς δ',¹³ ὅταν πίνωσιν ἄνθρωποι, τότε πλουτοῦσι, διαπράττουσι, νικῶσιν δίκας, εὐδαιμονοῦσιν, ὠφελούσι τοὺς φίλους. |

- d αὔξει γὰρ καὶ τρέφει μεγαλύνει τε τὴν ψυχὴν ἢ ἐν τοῖς πότοις διατριβή, ἀναζωπυροῦσα καὶ ἀνεγείρουσα μετὰ φρονήσεως τὸν ἐκάστου νοῦν, ὡς φησιν ὁ Πίνδαρος·

ἀνὶκ' ἀνθρώπων καματώδεις οἴχονται μέριμναι
στηθέων ἔξω· πελάγει δ' ἐν πολυχρύσοιο
πλούτου

¹³ The traditional text of Aristophanes omits δ' and punctuates ὄρᾱς;

⁷⁰ For the painter Parrhasius (PAA 767505; late 5th/early 4th century BCE), cf. 12.543c–4a; 15.687b–c. The sculptor Mys is PAA 663415.

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gravers. I saw a Heracleot *skuphos* produced by the latter that featured a finely engraved Sack of Troy and had the following inscribed upon it (anon. *FGE* 1852-3):

Parrhasius⁷⁰ sketched the design, while Mys did the work. I depict events at lofty Ilium, which the Aeacidae⁷¹ captured.

On Crete, boys who have adult male lovers are known as *kleinoi*.⁷² The Cretans are very interested in kidnapping boys, and it is embarrassing in their country for the good-looking ones not to have an adult lover. The boys who have been kidnapped are known as *parastathentes* ("companions" *vel sim.*). When they kidnap a boy, they give him a robe, an ox, and a cup;⁷³ after they get older, they still wear the robe, as a way of making it obvious that they are *kleinoi*.

When people drink, you see, that's when they get rich, are successful, win their lawsuits, are happy, and help their friends. (*Ar. Eq.* 92-4)

Because spending time drinking expands, nourishes, and enlarges one's soul, by invigorating an individual's mind and waking it up, making him think, as Pindar (fr. 124b.5-8) says:⁷⁴

when the cares that wear human beings out vanish from their breasts. All of us alike swim in a sea

⁷¹ I.e. Achilles and his son Neoptolemus.

⁷² Literally "famous ones".

⁷³ Cf. 11.502b (citing Hermonax).

⁷⁴ The four verses that precede these (Pi. fr. 124a) are preserved at 11.480c, where see n.

πάντες ἴσα νέομεν ψευδῆ πρὸς ἀκτάν·
ὄς μὲν ἀχρήμων, ἀφνεὸς τότε, τοὶ δ' αὖ
πλουτέοντες.

εἶτ' ἐπάγει·

< . . . > ἀέξονται φρένας ἀμπελίνοις τόξοις
δαμέντες.

Ἄγκυλη. ποτήριον πρὸς τὴν τῶν κοττάβων παιδιὰν
χρήσιμον. Κρατῖνος·

πιεῖν δὲ θάνατος οἶνον ἦν ὕδωρ ἐπῆ.
ἀλλ' ἴσον ἴσῳ μάλιστ' ἀκράτον δύο χοᾶς
πίνουσ' ἀπ' ἀγκύλης, ἐπονομάζουσα < . . . >, |
e ἴησι λάταγας τῷ Κορινθίῳ πέει.

καὶ Βακχυλίδης·

εὔτε

τὴν ἀπ' ἀγκύλης ἴησι < . . . > τοῖς νεαυίαις,
λευκὸν ἀντέινασα πῆχυν.

ἐντεῦθεν ἐννοοῦμεν τοὺς παρ' Αἰσχύλῳ ἀγκυλητοὺς
κοττάβους. λέγονται δὲ καὶ δόρατα ἀγκυλητὰ καὶ
μεσάγκυλα ἄλλα ἀπὸ ἀγκύλης ἦτοι τῆς δεξιᾶς χειρός.
καὶ ἡ κύλιξ δὲ ἀγκύλη¹⁴ διὰ τὸ ἐπαγκυλοῦν τὴν δεξιὰν

¹⁴ ἡ ἀγκύλη CE: ἡ del. Kaibel

⁷⁵ This quotation must originally have served to introduce (and justify) the long catalogue of cups that makes up most of the rest of this Book.

⁷⁶ This is a misinterpretation, as the passages cited below—in all of which the word is more easily taken as having its normal sense “bend of the wrist”—make clear. For the drinking-game known as cottabus, see 11.479c–e with nn.; 15.665b–8f.

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of gilded wealth toward a treacherous coast;
he who is now poor was once rich, while the wealthy
for their part . . .

After which he continues (fr. 124b.9):

will grow haughty, mastered by the grapevine's
arrows.⁷⁵

Ankulē. A cup used to play cottabus.⁷⁶ Cratinus (fr. 299):⁷⁷

It would kill her to drink wine with water in it.
Instead, she drinks two pitchers of strong stuff, mixed
one-to-one; and she calls out his name and tosses her
wine-lees
from her *ankulē* in honor of the Corinthian dick.

Also Bacchylides (fr. 17):⁷⁸

when
she extends her white forearm and makes
the from-the-*ankulē* toss for the young men.

On this basis we can make sense of the Aeschylean (fr. 179.4)⁷⁹ *ankulētoi kottaboi*. Certain spears are referred to as *ankulēta*, while others are *mesankula*, the words being derived from *ankulē* in the sense "right hand".⁸⁰ The cup

⁷⁷ The subject is Stheneboea, who is in love with the Corinthian stranger Bellerophon; cf. 10.427d-e (quoting the passage from Euripides from which Cratinus' fourth verse is adapted) with n.

⁷⁸ Quoted also, in slightly more complete form, at 15.667c.

⁷⁹ From a fragment quoted at 15.667c-d.

⁸⁰ In fact, the adjectives are derived from *ankulē* in the sense "throwing-thong"; cf. 12.534e with n.

χειρα ἐν τῇ προέσει. ἦν γὰρ τοῖς παλαιοῖς πεφροντισμένον καλῶς καὶ εὐσχημόνως κότταβον προῖεσθαι καὶ οἱ πολλοὶ ἐπὶ τούτῳ μᾶλλον ἐφρόνουν μέγα ἢ ἐπὶ τῷ εὐ ἀκουτίξειν. ὠνομάσθη οὖν ἀπὸ τοῦ τῆς χειρὸς σχηματισμοῦ, ὃν ποιούμενοι εὐρύθμως ἐρρίπτουν εἰς τὸ κοττάβιον. | καὶ οἴκους δὲ ἐπιτηδείους κατεσκευάζον εἰς ταύτην τὴν παιδιάν.

Ἔστι παρὰ Τιμαχίδα αἰακὶς ἡ κύλιξ καλεῖται.

Ἄκατος. ποτήριον ἑοικὸς πλοῖω. Ἐπικράτης·

κατάβαλλε τὰκάτεια, <καὶ τὰ> κιλίκια
αἴρου τὰ μείζω, κεῦθ' οὗτοῦ καρχησίου
ἀνελκε τὴν γραῦν, τὴν νέαν δ' ἐπουρίσας
πλήρωσον, εὐτρεπῆ τε τὸν κουτὸν ποοῦ
καὶ τοὺς κάλως ἔκλυε καὶ χάλα πόδα. ||

783 Ἄωτον. παρὰ Κυπρίους τὸ ἔκπωμα, ὡς Πάμφιλος.
Φιλητᾶς δὲ ποτήριον οὗς οὐκ ἔχον.

Ἄροκλον. ἡ φιάλη παρὰ τῷ Κολοφωνίῳ Νικάνδρῳ.

Ἄλεισον καὶ δέπας τὸ αὐτό. Ὅμηρος ἐν Ὀδυσσεΐᾳ
περὶ Πεισιστράτου·

ἐν δ' οἶνον ἔχευε

χρυσείῳ δέπαϊ.

εἶτα παρακατιῶν τὸ αὐτό·

⁸¹ Cf. 11.479d–e (material very similar to this and what follows, drawn from Hegesander of Delphi).

⁸² Literally “skiff”. Cf. 11.702a.

⁸³ *akateia* (punning on *akatos* in the sense “drinking cup”).

⁸⁴ *karchēsion*, another cup-name (11.474e–5c).

⁸⁵ The fragment is omitted by Schmidt.

⁸⁶ As if the word were formed from a privative *alpha* + *ous*

(*kulix*) as well is called an *ankulē* because the right hand bends at the wrist (*epankuloun*) during the throw. For the ancients had given careful thought to how to throw cottabus gracefully and elegantly; many people were prouder of this than of throwing a javelin well.⁸¹ (The cup) thus got its name from the motion of the hand produced when they tossed (its contents) at the target in a smooth motion. They also built rooms specifically for this game.

A cup (*kulix*) is referred to as an *aiakis* in Timachidas (fr. 20 Blinkenberg).

Akatos.⁸² A cup that resembles a boat. Epicrates (fr. 9):

Drop the small sails,⁸³ and raise the larger ones
made of goat-hair! Hoist the old woman
straight up the masthead,⁸⁴ fill the younger one up,
and full speed ahead! Get the pole ready,
let out the reefs, and ease off on the sheets!

Aōton. A Cyprian term for a drinking vessel, according to Pamphilus.⁸⁵ Philetas (fr. 2 Dettori = fr. 30 Spanoudakis) describes it as a cup that lacks a handle.⁸⁶

Aroklon. Used by Nicander of Colophon (fr. 129 Schneider) to refer to a bowl (*phialē*).

Aleison and *depas* ("goblet") describe the same object. Homer in the *Odyssey* (3.40-1), referring to Pisistratus:

He poured wine into

a gold *depas*.

Then further on, in regard to the same vessel (*Od.* 3.50):

("ear, handle")—as it in fact almost certainly is. Cf. 11.483a (citing Simaristus, who may thus be Philetas' source); Hsch. *α* 8997, 9000; Suda *α* 2860.

τοῦνεκα σοὶ < . . . > δώσω χρύσειον ἄλεισον.

καὶ ἐξῆς τὸ αὐτὸ πάλιν·

δῶκε δὲ Τηλεμάχῳ καλὸν δέπας.

φησὶν οὖν Ἀσκληπιάδης ὁ Μυρλεανός· δοκεῖ μοι
 b φιαλῶδες εἶναι τὸ δέπας· σπένδουσι γὰρ ἐν αὐτῷ. |
 λέγει γοῦν Ὀμηρος δέπας, δι' οὗ Διὶ μόνῳ σπένδεσκεν
 Ἀχιλλεύς. καλεῖται δὲ δέπας ἦτοι ὅτι δίδεται πᾶσι
 τοῖς σπένδειν βουλομένοις εἴτε καὶ τοῖς πίνειν, ἢ ὅτι
 δύο ὄπας εἶχε· ταῦτα δὲ ἂν εἶη τὰ ὄπα. τὸ δὲ ἄλεισον
 ἦτοι ἀπὸ τοῦ ἄγαν λείον εἶναι ἢ ὅτι ἀλίζεται ἐν αὐτῷ
 τὸ ὑγρόν. ὅτι δὲ δύο ὄπα εἶχε δῆλον·

ἢ τοι ὁ καλὸν ἄλεισον ἀναιρήσεσθαι ἔμελλε,
 χρύσειον ἄμφωτον.

ἀμφικύπελλον δὲ λέγων αὐτὸ οὐδὲν ἄλλο σημαίνει ἢ
 ὅτι ἦν ἀμφίκυρτον. Σιληνὸς δὲ ἀμφικύπελλον φησι τὸ
 μὴ ἔχον ὄπα. ἄλλοι δὲ τὴν ἀμφὶ ἀντὶ τῆς περι εἶναι, ἢ
 ἢ περίποτον, τὸ πανταχόθεν πίνειν ἐπιτήδειον. Παρ-
 c θένιος δὲ διὰ τὸ περικεκυρτώσθαι τὰ ὠτάρια· | κυφὸν
 γὰρ εἶναι τὸ κυρτόν. Ἀνίκητος δὲ τὸ μὲν κύπελλον

⁸⁷ The subject at this point is Athena disguised as Mentor.

⁸⁸ Presumably in *On Nestor's Cup* (a vessel described by Homer specifically as a *depas*), cited at length at 11.488a–93c.

⁸⁹ Quoted at 11.781c.

⁹⁰ Cf. *EM* p. 61.32–5, where a closely related view is assigned to Apollonius the son (or student) of Archibius.

⁹¹ These are all false etymologies.

⁹² The adjective is used exclusively in Homer of the *depas*. A jumble of closely related material is preserved at 11.482e–3a, where *Od.* 22.9–10 is quoted again.

I will accordingly give you the gold *aleison*.

And shortly thereafter, referring again to the same vessel (*Od.* 3.63):⁸⁷

And she gave Telemachus the beautiful *depas*.

Asclepiades of Myrlea⁸⁸ accordingly says: In my opinion, a *depas* resembles a *phialē* ("bowl"); because they use it to pour libations. Homer (*Il.* 16.225–7)⁸⁹ refers, for example, to the *depas* Achilles used to pour libations for Zeus alone. The vessel is referred to as a *depas* either because it is offered to everyone (*didotai pasi*) who wants to make a libation or have a drink, or because it had two faces (*duo ōpas*), which is to say two handles (*ōtas*). It is referred to as an *aleison* either because it is extremely shallow (*agan leion*),⁹⁰ or because the liquid is collected (*halizetai . . . hugron*) in it.⁹¹ That it had two handles is apparent (*Od.* 22.9–10):

He was in fact just about to lift a beautiful gold
two-handled *aleison*.

When he refers to it as *amphikupellos*⁹² (e.g. *Od.* 3.63), he means specifically that both ends were hollow (*amphikurtos*).⁹³ Silenus, however, claims that a vessel that is *amphikupellos* lacks handles, while other authorities assert that *amphi-* is used in place of *peri-*, making the compound equivalent to *peripotos*, i.e. "suitable for drinking from from every side". Parthenius (says) that the adjective reflects the fact that the handles are convex; because *kuphos* means "convex". Whereas Anicetus claims that *kupellos*

⁹³ Cf. 11.482e with n.

φησι φιάλην εἶναι, τὸ δ' ἀμφικύπελλον ὑπερφίαλον, τὸ ὑπερήφανον καὶ καλόν. εἰ μὴ ἄρα τὸ ποικίλον τῇ κατασκευῇ ἄλεισον θέλει τις ἀκούειν, ἔξω λειότητος ὄν. Πείσανδρος δέ φησιν Ἡρακλέα Τελαμῶνι τῆς ἐπὶ Ἴλιον στρατείας ἀριστεῖον ἄλεισον δοῦναι.

Ὅτι ἐστὶ ποτήριον Ἀμαλθείας κέρας καὶ ἐνιαυτὸς καλούμενον. |

d Ἀμφωτις.¹⁵ ξύλινον ποτήριον, ᾧ χρῆσθαι τοὺς ἀγροίκους Φιλητᾶς φησι, τοὺς ἀμέλγοντας εἰς αὐτὸ καὶ οὕτως πίνοντας.

Ἀμυστις. καλεῖται μὲν οὕτω πόσις τις, ἣν ἔστιν ἀπνευστὶ πίνειν μὴ μύσαντα. καλοῦσι δ' οὕτω καὶ τὰ ποτήρια, ἀφ' ὧν ἔστι πιεῖν εὐμαρῶς. καὶ τὸ ῥῆμα δὲ ἐξημύστισε φασί, τὸ ἐφ' ἐν πνεῦμα πιεῖν, ὡς ὁ κωμικὸς Πλάτων·

λύσας † δὲ ἀργὴν † στάμνον εὐώδους ποτοῦ
ἴησιν εὐθύς κύλικος εἰς κοῖλον κύτος·

¹⁵ Hsch. a 4166 has the word (followed by a very similar definition) in the form ἄμφωξις.

⁹⁴ As if the word were formed from privative-*alpha* + *leios* ("smooth, plain"). These are all false etymologies.

⁹⁵ I.e. during Heracles' expedition against the city, which ended with the death of Priam's father Laomedon. Telamon (the father of Salaminian Ajax) entered Troy before Heracles during the sack, and Heracles was so insulted that he almost killed him ([Apollod.] *Bib.* 2.6.4). Cf. *PMG* 899 (quoted at 15.695c).

⁹⁶ An error, more likely by the Epitomator than by Athenaeus himself, who apparently cited Callixenus' mention at 5.198a (in a description of an extraordinary procession organized by Ptolemy

is a term for a *phialē* ("bowl"), and that *amphikupellos* is equivalent to *hyperphialos* ("proud, overbearing"), i.e. "magnificent and beautiful". Alternatively, one might choose to take *aleison* to mean an elaborately crafted object, which thus cannot be referred to as *leios*.⁹⁴ Pisander (fr. 11 Bernabé) claims that Heracles gave an *aleison* to Telamon as a prize for his outstanding service during the expedition against Troy.⁹⁵

There is a type of cup referred to as an Amaltheia's horn and an *eniautos* ("year").⁹⁶

Amphōtis. According to Philetas (fr. 1 Dettori = fr. 29 Spanoudakis), a wooden cup used by peasants, who milk into it and therefore drink from it.

Amustis. This is a term for a style of drinking, specifically when someone drinks with his mouth wide open⁹⁷ without stopping to take a breath. Cups from which one can drink easily are also referred to this way. In addition, people use the term *exēmustise*, meaning "to drink without pausing for a breath", for example the comic author Plato (fr. 205):

After he opens a † white † cask of fragrant drink,
he pours it straight into the cup's hollow cavity.

II Philadelphus) of a man who "was carrying a golden horn of Amaltheia; he was called 'The Year'." Cf. 11.472a, 474e, 483e-f. Amaltheia's horn (used to feed the infant Zeus) was much like our horn of plenty (e.g. Cratin. fr. 261 with K-A ad loc.; adesp. com. fr. 708; Anacr. *PMG* 361.1-2); cf. 11.497c, 503b; 12.542a; 14.643a.

⁹⁷ *mē musanta*, with *amustis* thus understood to be derived from privative-*alpha* + *muō* ("close one's mouth").

ἔπειτ' ἄκρατον κοῦ τεταργανωμένον
ἔπινε κάξημύστισεν. |

- e ἔπινον δὲ τὴν ἄμυστιν μετὰ μέλους, μεμετρημένου
πρὸς ὠκύτητα χρόνου. ὡς Ἀμειβίας·

(A.) αὔλει μοι μέλος,

σὺ δ' ἄδε πρὸς τήνδ'· ἐκπίομαι δ' ἐγὼ τέως.

(B.) αὔλει σύ, καὶ <σὺ> τὴν ἄμυστιν λάμβανε.

“οὐ χρὴ πολλ' ἔχειν θνητὸν ἄνθρωπον,

ἀλλ' ἔρᾶν καὶ κατεσθίειν· σὺ δὲ κάρτα φείδῃ.”

Ἄντιγονίς. ἔκπωμα ἀπὸ τοῦ βασιλέως Ἄντιγόνου,
ὡς ἀπὸ Σελεύκου Σελευκίς καὶ ἀπὸ Προυσίου Πρου-
σιάς¹⁶. |

- f Ἄναφαία. ἡ θερμοποτις παρὰ Κρησίην.

Ἄρύβαλλος. ποτήριον κάτωθεν εὐρύτερον, ἄνω δὲ
συνηγμένον, ὡς τὰ συσπαστὰ βαλάντια, ἃ καὶ αὐτὰ
διὰ τὴν ὁμοιότητα ἀρυβάλλους τινὲς καλοῦσιν. Ἄρι-
στοφάνης Ἰππεῦσι·

κατασπένδειν κατὰ τῆς κεφαλῆς ἀρυβάλλω
ἀμβροσίαν.

οὐ πόρρω δὲ ἐστὶ τοῦ ἀρυστίχου ὁ ἀρύβαλλος· ἀπὸ
τοῦ ἀρύτειν καὶ βάλλειν. λέγουσι δὲ καὶ πρόχουν
ἄρυστιν. Σοφοκλής·

¹⁶ Προυσιάς Schweighäuser (cf. 11.475f): προυσίς CE

⁹⁸ The quotation = anon. PMG 913; but the final phrase may
be the speaker's own addition to it.

⁹⁹ Cf. 11.497f (citing Apollodorus of Athens).

¹⁰⁰ An unlikely but not impossible etymology.

BOOK XI

Then he began to drink unmixed wine that lacked
any taste
of vinegar, and drained the cup without pausing for a
breath (*exēmustisen*).

They drank this way to music, keeping track of who drank
the fastest. For example Amipsias (fr. 21):

(A.) Play some pipe-music for me!
And you—sing along with her! Meanwhile, I'm going
to empty my cup.
(B.) You—play the pipes! And you—get the *amustis*!
“A mortal creature doesn't need much—
just making love and eating a lot. But you're really
cheap!”⁹⁸

Antigonis. A drinking vessel named after King Antigonus, in the same way that a *Seleukis* is named after Seleucus, and a *Prousius* is named after Prousius.⁹⁹

Anaphaia. A Cretan term for a cup used for hot drinks.

Aruballos. A cup that is wider at the bottom and narrower at the top, like the type of purses that are closed with a drawstring, which some authorities refer to as *aruballoi* because of the resemblance. Aristophanes in *Knights* (1094–5):

and to be using an *aruballos* to pour ambrosia
over your head.

An *aruballos* is not much different from an *arustichos*; the word is formed from *arutein* (“to draw, dip [liquid]”) and *ballein* (“to throw”).¹⁰⁰ People also refer to a pitcher (*prochous*) as an *arustis*. Sophocles (fr. 764):

784 κακῶς σὺ πρὸς θεῶν ὀλουμένη, ||
ἢ τὰς ἀρύστεις ᾧδ' ἔχουσ' ἐκόμασας.

ἔστι δὲ καὶ πόλις Ἰώνων Ἄρυστις.

Ἄργυρίς. εἶδος ποτηρίου, οὐ μόνον ἐξ ἀργύρου.
Ἄναξίλας·

< ... > καὶ πίνειν ἐξ ἀργυρίδων χρυσῶν.

Βατιάκιον, λαβρώνιος, τραγέλαφος, πρίστις. ποτη-
ρίων ὀνόματα. Περσικὴ δὲ φιάλη ἢ βατιάκη. Ἀλεξάν-
δρου δὲ τοῦ βασιλέως ἐν ταῖς Ἐπιστολαῖς ταῖς Πρὸς
τοὺς Ἐν τῇ Ἀσίᾳ Σατράπας φέρεται τις ἐπιστολὴ ἐν ἣ
ταῦτα γέγραπται· βατιάκαι ἀργυραὶ κατάχρυσοι
τρεῖς. κόνδνα ἀργυρᾶ ἑκατὸν καὶ ἑβδομήκοντα καὶ ἐξ-
b τούτων ἐπίχρυσα τριάκοντα καὶ τρία. τισιγίτης ἀργυ-
ροῦς εἷς. | μύστροι ἀργυροὶ κατάχρυσοι τριάκοντα καὶ
δύο. λαγνοθήκη ἀργυρᾶ μία. οἰνοφόρον βαρβαρικὸν
ἀργυροῦν ποικίλον ἓν. ἄλλα ποτήρια παντοδαπὰ
μικρὰ εἴκοσι καὶ ἑννέα, ῥυτὰ¹⁷ καὶ βατιάκαι Λυκι-
ουργεῖς ἐπίχρυσοι καὶ θυματήρια καὶ τρυβλία.

Βῆσσα. ποτήριον παρ' Ἀλεξανδρεῦσι πλατύτερον
ἐκ τῶν κάτω μερῶν, ἐστενωμένον ἄνωθεν.

Βαυκαλῖς. ἐν Ἀλεξανδρείᾳ καὶ αὕτη, ὡς Σώπατρος
ὁ παρωδός· † βαυκαλῖς ἢ τετράκυκλος †. καὶ πάλιν·

νᾶμα μελισσῶν ἠδὺ μὲν ὄρθρου
καταβαυκαλίσαι τοῖς ὑπὸ πολλῆς
κραιπαλοβόσκου δίψης κατόχοις. |

¹⁷ ἄλλα ποτήρια μικρὰ ῥυτὰ CE: ἄλλα ποτήρια μικρὰ del.
Wilamowitz

You goddamned bitch—
wandering the streets drunk holding your *arusteis*
like this!

There is also a city in Ionia known as Arustis.

Arguris. A type of cup, not made exclusively of silver (*arguros*). Anaxilas (fr. 39):

and to drink from gold *argurides*.

Batiakion, *labrōnios*, *tragelaphos*, *pristis*. Names of cups.¹⁰¹ A *batiakē* is a Persian bowl (*phialē*). A letter from King Alexander preserved in his *Letters to the Satraps in Asia* contains the following passage: Gilded silver *batiakai*: three. Silver *kondua*: 176, 33 of them gilded. One silver *tisigitēs*. Gilded silver spoons: 32. One silver *lagynos*-case. One elaborately decorated silver barbarian-style wine-jar. Other small cups of all sorts: 29, including *rhyta*, gilded Lycian-made *batiakai*, incense-burners, and bowls.

Bēssa. An Alexandrian term for a cup that is wider toward the bottom and narrower on top.¹⁰²

Baukalis. This is another Alexandrian vessel, for example the parodist Sopater (fr. 24, unmetrical): † the four-ringed *baukalis* †. Again (fr. 25):

It's nice, first thing in the morning, to *baukalis*-down
a bee-stream¹⁰³ as a way of dealing with the
oppressive
thirst that results from an all-night drinking party,

¹⁰¹ In origin this must be a gloss on Diph. fr. 81.1 (quoted at 11.484e).

¹⁰² Perhaps to be connected with the drinking-horn shaped like the Egyptian dancer Bēsas mentioned in the epigram preserved at 11.497d.

¹⁰³ I.e. some honey.

c κατασκευάζουσι δέ, φησίν, οἱ ἐν Ἀλεξανδρείᾳ τὴν ὕαλον μεταρρυθμίζοντες πολλαῖς καὶ ποικίλαις ἰδέαις ποτηρίων, παντὸς τοῦ πανταχόθεν κατακομιζόμενου κεράμου τὴν ἰδέαν μιμούμενοι. Λύσιππον τὸν ἀνδριαντοποιὸν φασὶ Κασάνδρῳ χαριζόμενον, ὅτε συνώκισε τὴν Κασάνδρειαν, φιλοδοξοῦντι καὶ βουλομένῳ ἴδιόν τινα εὐρέσθαι κέραμον διὰ τὸ πολὺν ἐξάγεσθαι τὸν Μενδαῖον οἶνον ἐκ τῆς πόλεως, φιλοτιμηθῆναι καὶ πολλὰ καὶ παντοδαπὰ γένη παραθέμενον κεραμίων ἐξ ἐκάστου ἀποπλασάμενον ἴδιον ποιῆσαι πλάσμα. |

d Βίκος. Ξενοφῶν Ἀναβάσεως πρώτῳ Κῦρος ἔπεμπε βίκους οἶνου ἡμιδεεῖς. ἐστὶ δὲ φιαλῶδες ποτήριον κατὰ τὸν Παριανὸν Πολυδεύκην.

Βομβυλιός. θηρίκλειον Ῥοδιακόν, οὗ περὶ τῆς ἰδέας Σωκράτης φησίν· οἱ μὲν ἐκ φιάλης πίνοντες ὅσον θέλουσι τάχιστ' ἀπαλλαγῆσονται, οἱ δ' ἐκ βομβυλιοῦ κατὰ μικρὸν στάζοντος < . . . > ἐστὶ δὲ καὶ ζῳόν τι.

Βρομιάδες. ἔκπωμα ὅμοιον τοῖς μακροτέροις τῶν σκύφων.

Γραμματικόν. ἔκπωμα τὸ γράμματα ἔχον ἐγκεχαραγμένα. Ἀλεξίς.¹⁸

¹⁸ Manuscript A resumés at this point.

¹⁰⁴ Cassander founded Cassandreia in 316 BCE (D.S. 19.52), and if this story is not apocryphal, it must belong at the very end of Lysippus' career. Mendaeian wine was one of the most famous ancient varieties (e.g. Eub. fr. 123.4, quoted at 1.23b).

¹⁰⁵ In fact, a *bikos* is a transport-jar most often used for wine, as the quotation from Xenophon makes clear.

The inhabitants of Alexandria, (Athenaeus) reports, work with glass, transforming it into cups of a wide variety of shapes and imitating the look of all the types of pottery imported from every corner of the world. They say that the sculptor Lysippus did a favor for Cassander when Cassander founded Cassandreia and wanted to establish his reputation by inventing a distinctive pottery shape, since he was exporting Mendaean wine from his city on a massive scale;¹⁰⁴ Lysippus got hard to work, assembled a large number of pots of various sorts, made casts of them all, and produced a distinctive form.

Bikos. Xenophon in Book I (9.25) of the *Anabasis*: Cyrus used to send *bikoi* half-full of wine. According to Polydeuces of Parium, this is a cup that resembles a *phialē* ("bowl").¹⁰⁵

Bombulios. A Rhodian Thericleian¹⁰⁶ (cup), about whose shape Socrates (Antisth. SSR V A 64) says: People who drink as much as they want from a bowl (*phialē*) will finish sooner, whereas those who drink from a *bombulios*, whose contents trickle out slowly . . . The word also refers to a living creature.¹⁰⁷

Bromiades.¹⁰⁸ A drinking vessel that resembles the larger types of *skuphoi*.

Grammatikon. A drinking vessel with letters (*grammata*) engraved on it. Alexis (fr. 272):

¹⁰⁶ For Thericleian pottery, see 11.470d-2d.

¹⁰⁷ A bumblebee.

¹⁰⁸ Cognate with the divine name Bromius (i.e. Dionysus).

- 466d (A.) τὴν ὄψιν εἶπω τοῦ ποτηρίου γέ σοι
 πρώτιστον. ἦν γὰρ στρογγύλον, μικρὸν πάνυ,
 παλαιόν, ὧτα συντεθλασμένον σφόδρα, |
 e ἔχον κύκλω τε γράμματ'. (B.) ἀρά γ' ἔνδεκα
 χρυσᾶ, Διὸς Σωτήρος; (A.) οὐκ ἄλλον μὲν οὔν.

τοιούτον εἶδομεν ποτήριον γραμματικὸν ἀνακείμενον
 ἐν Καπύῃ τῆς Καμπανίας τῇ Ἀρτέμιδι, ἀργυροῦν, ἐκ
 τῶν Ὀμηρικῶν ἐπῶν κατεσκευασμένον καὶ ἐντετυπω-
 μένα ἔχον τὰ ἔπη χρυσοῖς γράμμασιν, ὡς τὸ Νέστο-
 ρος ὄν. Ἀχαιοὺς δ' ὁ τραγικὸς ἐν Ὀμφάλῃ καὶ αὐτὸς
 περὶ γραμματικῷ ποτηρίου ποιεῖ τοὺς σατύρους τάδε
 λέγοντας: |

- f ὁ δὲ σκύφος με τοῦ θεοῦ καλεῖ πάλαι
 τὸ γράμμα φαίνων· δέλτ', ἰῶτα καὶ τρίτον
 οὔ, νῦ τό τ' ὕ πάρεστι, κοῦκ ἀπουσίαν
 ἐκ τοῦπέκεινα σὰν τό τ' οὔ κηρύσσετον.

- ἐν τούτοις λείπει τὸ ὕ στοιχείον, ἐπεὶ πάντες οἱ ἀρχαῖ-
 οὶ τῷ ὀ ἀπεχρῶντο οὐ μόνον ἐφ' ἧς νῦν τάττεται ||
 467 δυνάμεως, ἀλλὰ καὶ ὅτε τὴν δίφθογγον ἔδει σημαίνειν
 διὰ τοῦ ὀ μόνου γράφουσι. παραπλησίως δὲ καὶ τὸ ε
 γράφουσιν καὶ ὅταν καθ' αὐτὸ μόνον ἐκφωνῆται καὶ

¹⁰⁹ Cf. 11.489b–c (from the extended discussion of Nestor's cup), where the same information is expressed, but in almost entirely different words.

¹¹⁰ A less complete version of the first verse is quoted also at 11.498e.

¹¹¹ Spelling ΔΙΟΝΤΣΟ (“[Property] of Dionysus”; see below).

BOOK XI

BOOK ELEVEN

(A.) First of all, let me tell you what the cup looked like. It was globular; quite small; old; its handles were badly damaged; and it had letters around the exterior. (B.) Eleven letters?
of gold? saying "Property of Zeus the Savior?" (A.)
That's the name.

I saw a *grammatikon* cup of this type dedicated to Artemis in Capua in Campania; it was made of silver, the design was inspired by the Homeric poems, and it had the verses engraved on it in gold letters that identified it as Nestor's property.¹⁰⁹ The tragic author Achaëus in *Omphale* (*TGrF* 20 F 33)¹¹⁰ also represents the satyrs as saying the following about a *grammatikon* cup:

The god's *skuphos* has been summoning me for a long
time now
by showing me its inscription: *delta*; *iota*; third comes
ou; *nu* and *u* are there; and after them
san and *ou* announce their presence.¹¹¹

The letter *upsilon* is missing in this passage, since the ancients universally did not use the letter *omicron* only for the purpose it serves today, but use *omicron* alone when they want to indicate the diphthong.¹¹² Similarly, they write the letter *epsilon* both when the vowel is pro-

¹¹² I.e. the combination of *omicron-epsilon* (which is what one would expect as the genitive ending of "Dionysus", rather than the bare *omicron*—which the speaker of this fragment refers to misleadingly as an "ou").

- ὅταν συζευγνυμένου τοῦ ἰ. κὰν τοῖς προκειμένοις οὖν οἱ σάτυροι τοῦ Διονύσου τὴν τελευταίαν συλλαβὴν διὰ τοῦ ὀ μόνου ὡς βραχέος ἐγκεχαραγμένου ἐδήλωσαν ὅτι συνυπακούεσθαι δεῖ καὶ τὸ υ, ἢν ᾗ Διονύσου. τὸ δὲ σὰν ἀντὶ τοῦ σίγμα Δωρικῶς εἰρήκασιν· οἱ γὰρ μουσικοί, καθάπερ πολλάκις Ἀριστοξενός φησι, τὸ
- b σίγμα λέγειν | παρηγοῦντο διὰ τὸ σκληρόστομον εἶναι καὶ ἀνεπιτήδειον αὐλῶ. τὸ δὲ ρ διὰ τὸ εὐκολον πολλάκις παραλαμβάνουσι. καὶ τοὺς ἵππους τοὺς τὸ σ ἐγκεχαραγμένον ἔχοντας σαμφόρας καλοῦσιν. Ἀριστοφάνης Νεφέλαις·

οὔτ' αὐτὸς οὔθ' ὁ ζύγιος οὔθ' ὁ σαμφόρας.

καὶ Πίνδαρος δέ φησι·

πρὶν μὲν ἔρπε σχοινοτένειά τ' αἰοιδὰ < . . . >
καὶ τὸ σὰν κίβδηλον < . . . > ἀπὸ στομάτων.¹⁹

μνημονεύει δὲ τοῦ γραμματικοῦ ἐκπώματος ὡς οὕτως καλουμένου Εὐβουλος ἐν Νεοττίδι οὕτως· |

- c (A.) μισῶ κάκιστον γραμματικὸν ἐκπωμ' αἰεί·
ἀτὰρ ὡς ὅμοιον οὐμὸς υἱὸς ᾤχετο
ἔχων φιάλιον τῷδε. (B.) πολλὰ γίνεται
ὅμοια.

¹⁹ The text is also preserved in a papyrus, which has αἰοιδὰ διθυράμβων and κίβδηλον ἀνθρώποισιν ἀπὸ στομάτων.

¹¹³ What Aristoxenus meant, however, was that the poets tried to avoid using the *sound* represented by the letter *sigma/san*, not that they tried to avoid saying “*sigma*”. On the poets’ occasional attempts to compose asigmatically, see 10.455b–d.

¹¹⁴ Cf. 10.448d (where the passage is merely alluded to),

nounced by itself and when it forms a diphthong with *iōta*. In the passage cited above, therefore, the satyrs made it clear in regard to the final syllable of the genitive form of *Dionusos* that, although the inscription features only what would appear to be the short vowel *omicron*, the letter *upsilon* needs to be heard along with it, yielding *Dionusou* (“[Property] of Dionysus”). They use the Doric *san* rather than *sigma*; because, as Aristoxenus notes repeatedly (fr. 87 Wehrli), the poets tried to avoid saying “*sigma*”, since the letter is difficult to pronounce and ill-suited to the pipes.¹¹³ They frequently incorporate *rho*, on the other hand, because it is easily pronounced. They refer to horses with a *sigma*-brand as *samphoroi* (“*san*-bearers”). Aristophanes in *Clouds* (122):

neither you yourself, nor your yoke-horse, nor your
samphoras.

Pindar (fr. 70b.1–3, lacunose)¹¹⁴ as well says:

Before an extended song . . . and the false
san emerged . . . from their mouths.

Eubulus in *Neottis* (fr. 69) refers to a *grammatikon* drinking vessel specifically by this name, as follows:

(A.) I’ve always hated a nasty *grammatikon* drinking
vessel.

But the little bowl my son had when he left
was a lot like this one! (B.) Lots of them look
the same.

455b–c (quoting a slightly different, but still asigmatic version of the lines).

Γνάλας. Φιλητᾶς ἐν Ἀτάκτοις Μεγαρέας οὕτω φησὶ καλεῖν τὰ ποτήρια, γνάλας. Παρθένιος δ' ὁ τοῦ Διονυσίου ἐν πρώτῳ Περί τῶν Παρὰ τοῖς Ἱστορικοῖς Λέξεων Ζητουμένων φησὶ γνάλας. ποτηρίου εἶδος, ὡς Μαρσύας γράφει ὁ ἱερεὺς τοῦ Ἡρακλέους οὕτως· ὅταν εἰσῆ ὁ βασιλεὺς εἰς τὴν πόλιν, ὑπαντᾶν οἴνου πλήρη γνάλαν ἔχοντά τινα, τὸν δὲ λαβόντα σπένδειν. |

d Δίνος.²⁰ Διονύσιος²¹ ὁ Σινωπεὺς ἐν Σφζούση καταλέγων ὀνόματα ποτηρίων μνημονεύει καὶ τούτου λέγων οὕτως·

(A.) ὅσα δ' ἐστὶν εἶδη Θηρικλείων τῶν καλῶν, γνάλαι δικότυλοι, τρικότυλοι, δίνος μέγας χωρῶν μετρητήν, κυμβίον, σκύφοι, ῥυτά.

(B.) ποτήρι' ἢ γραῦς, ἄλλο δ' οὐδὲ ἐν βλέπει.

e Κλεάνθης δ' ὁ φιλόσοφος ἐν τῷ Περί Μεταλήψεως | ἀπὸ τῶν κατασκευασάντων φησὶν ὀνομασθῆναι τὴν τε Θηρίκλειον κύλικα καὶ τὴν Δεινιάδα. Σέλευκος δ' εἰπὼν ἐκπώματος εἶναι γένος τὸν δῖνον παρατίθεται Σπράττιδος ἐκ Μηδείας·

οἶσθ' ᾧ προσέοικεν, ᾧ Κρέων, τὸ βρέγμα σου; ἐγῶδα· δίνῳ περικάτω τετραμμένῳ.

Ἀρχέδικος δ' ἐν Διαμαρτάνοντι παράγων οἰκέτην τινα περὶ ἑταιρίδων διαλεγόμενόν φησι·

²⁰ Δεῖνος A (as all three manuscripts throughout this section)

²¹ ὅτι καὶ τοῦτο ποτηρίου ὄνομα Διονύσιος A: ὅτι . . . ὄνομα del. Dindorf

¹¹⁵ Sc. of Macedon.

¹¹⁶ Quoted again, at greater length, at 11.471b.

BOOK XI

Gualas. Philetas in the *Miscellany* (fr. 3 Dettori = fr. 31 Spanoudakis) says that this is a Megarian term for cups, *gualas*. Dionysius' student Parthenius says in Book I of *On Problematic Words in the Historians: Gualas*. A type of cup, as Marsyas the priest of Heracles (*FGrH* 135/6 F 21) writes in the following passage: Whenever the king¹¹⁵ enters the city, someone is to meet him holding a *gualas* full of wine, and he is to take it and pour a libation.

Dinos. Dionysius of Sinope in *The Girl Who Was Rescued* (fr. 5) offers a list of names of cups and mentions this one, saying the following:

(A.) All the types of nice Thericleian cups:
gualai with a capacity of two *kotuloi*, or three; a big
dinos

that could hold an amphora; a *kumbion*; *skuphoi*;
drinking horns.

(B.) The old woman's got an eye for cups—but
nothing else!

The philosopher Cleanthes in his *On Substitution* (fr. 591, *SVF* i.133)¹¹⁶ says that Thericleian cups and *Deiniades* got their names from the people who manufactured them. Seleucus (fr. 48 Müller) first identifies the *dinos* as a type of drinking vessel, and then cites a passage from Strattis' *Medea* (fr. 35):

Do you know what your forehead looks like, Creon?
I do: like a *dinos* turned upside-down!

Archedicus in *The Man Who Made Mistakes* (fr. 1) brings a slave onstage discussing courtesans, and says:

- (A.) Νικοστράτην τιν' ἤγαγον πρώην σφόδρα
 γρυπὴν, Σκοτοδίνην ἐπικαλουμένην, ὅτι |
 f δῖνον ποτ' ἤρεν ἀργυροῦν ἐν τῷ σκότῳ.
 (B.) δῖνον; < . . . > δεινόν, ᾧ θεοί.

ἐστὶ καὶ γένος ὀρχήσεως, ὡς Ἀπολλοφάνης ἐν Δαλίδι
 παρίστησιν·

- (A.) οὔτοσὶ δῖνος. (B.) τί δῖνος; (A.) καὶ
 καλαθίσκος οὔτοσί.

Τελέσιλλα δὲ ἡ Ἀργεία καὶ τὴν ἄλω καλεῖ δῖνον.
 Κυρηναῖοι δὲ τὸν ποδονιπτῆρα δῖνον ὀνομάζουσιν, ὡς
 Φιλητᾶς φησιν ἐν Ἀτάκτοις. ||

- 468 Δέπαστρον. Σιληνὸς καὶ Κλείταρχος ἐν Γλώσσαις
 παρὰ Κλειτορίοις τὰ ποτήρια καλεῖσθαι. Ἀντίμαχος
 δ' ὁ Κολοφώνιος ἐν πέμπτῳ Θηβαῖδος φησί·

πάντα μάλ', ὅσσο' Ἄδρηστος ἐποιχομένους
 ἐκέλευσε

- b ῥεζέμεν· ἐν μὲν ὕδωρ, ἐν δ' ἀσκηθὲς μέλι χεῦαν
 ἀργυρέῳ κρητῆρι, περιφραδέως κερύοντες· |
 νόμησαν δὲ δέπαστρα θοῶς βασιλεύσιν Ἀχαιῶν
 ἐνοσχερῶ ἐστηῶσι, καὶ ἐς λοιβὴν χέον εἶθαρ
 χρυσεῖη προχόῳ.

καὶ πάλιν·

117 Literally a "twirl, whirl".

118 Literally a "little basket"; mentioned at 14.630a as another
 type of dance.

BOOK XI

(A.) Two days ago I brought a girl named Nicostrate,
who had a real

hook-nose; her nickname was Scotodine, because she
once stole a silver *dinos* when it was dark (*skotos*).

(B.) A *dinos*? . . . dangerous, by the gods!

A *dinos*¹¹⁷ is also a type of dance, as Apollophanes establishes in *The Fool* (fr. 1):

(A.) This here's a *dinos*. (B.) What's a *dinos*? (A.) And
this here's a *kalathiskos*.¹¹⁸

Telesilla of Argos (*PMG* 723) also refers to a threshing-floor as a *dinos*. The inhabitants of Cyrene call a foot-washing basin a *dinos*, according to Philetas in the *Miscellany* (fr. 4 Dettori = fr. 21 Spanoudakis).

Depastron. Silenus and Cleitarchus in the *Glossary* claim that the inhabitants of Cleitoria use this as a term for cups. Antimachus of Colophon says in Book V of the *Thebaid* (fr. 21 Matthews):

absolutely everything that Adrastus ordered them to
do

as they approached. They poured water and virgin
honey

into a silver mixing-bowl, combining them carefully;
and they quickly distributed *depastra* to the Achaean
kings

who stood in a row, and immediately poured them
enough for a libation

with a gold pitcher.

And again (fr. 19.8–10 Matthews):

ἄλλοι δὲ κρητῆρα πανάργυρον ἠδὲ δέπαστρα
οἰσόντων χρύσεια, τὰ τ' ἐν μεγάροισιν ἐμοῖσι
κείταιι.

κὰν τοῖς ἐξῆς δέ φησι

καὶ χρύσεια δέπαστρα καὶ ἀσκηθῆς κελέβειον
ἔμπλειον μέλιτος τὸ ῥά οἱ προφερέστερον εἶη. |

- c Δακτυλωτόν. ἔκπωμα οὕτως καλούμενον παρὰ
Ἴωνι ἐν Ἀγαμέμνονι.

οἴση δὲ δῶρον ἄξιον δραμήματος
ἔκπωμα δακτυλωτόν, ἄχραντον πυρί,
Πελίου μέγ' ἄθλον, Καστορος δ' ἔργον ποδῶν.

Ἐπιγένης μὲν οὖν ἀκούει τὸ ἄμφωτον ποτήριον, εἰς ὃ
οἶόν τε τοὺς δακτύλους διείρειν ἐκατέρωθεν ἄλλοι δὲ
τὸ ἐν κύκλῳ τύπους ἔχον οἶον δακτύλους, ἢ τὸ ἔχον
ἐξοχὰς οἶα τὰ Σιδώνια ποτήρια, ἢ τὸ λεῖον. "ἄχραντον
δὲ πυρί" παρὰ τὸ Ὀμηρικόν.

- d < . . . > ἄπυρον | κατέθηκε λέβητα,

τὸ ἐπιτήδειον εἰς ψυχρῶν ὑδάτων ὑποδοχὴν ἢ τὸ πρὸς
ψυχροποσίαν εὐθετον. τινὲς δὲ τὸ κέρασ. περὶ δὲ τὴν
Μολοσσίδα οἱ βόες ὑπερφυῆ ἱστοροῦνται κέρατα

119 The cup in question belonged to Pelias, king of Iolcus, and was offered as the prize in the footrace at his funeral games (cf. below), which Castor won. It is now being offered to someone else for a cognate service, perhaps to a messenger who has brought Clytemnestra news of Agamemnon's return.

120 Repeated virtually word-for-word at 11.468f (at the very end of this entry), but with the definition credited to Philemon rather than Epigenes.

BOOK XI

Let others fetch a solid silver mixing-bowl and
gold *depastra*, which are stored in my
house!

And in the lines immediately after this he says (fr. 23.5–6
Matthews):

and gold *depastra* and an untouched jar
full of the finest honey he had.

Daktulōtos. A drinking vessel is referred to this way in
Ion's *Agamemnon* (TrGF 19 F 1):

You will carry off a gift worthy of the race you ran,
a *daktulōtos* drinking vessel, untouched by fire,
a prize cherished by Pelias, to commemorate what
Castor's feet accomplished.¹¹⁹

Epigenes takes this as a reference to a cup with two handles, into which one can insert one's fingers (*daktuloi*) from either side. But other authorities (maintain) that it is a cup with impressions resembling fingers all around it,¹²⁰ or one with embossed decoration, like Sidonian cups, or one that is smooth. "Untouched by fire" is an allusion to the Homeric phrase (*Il.* 23.267):

he set as a prize a basin that had never felt the fire,

i.e., one suitable for having cold water poured into it, or appropriate for cold drinks. But some authorities (believe) that a drinking horn is in question.¹²¹ The cows in Molossia

¹²¹ The comment is repeated below, suggesting that several scholarly sources have been crudely combined here.

ἔχειν· περὶ ὧν τῆς κατασκευῆς Θεόπομπος ἱστορεῖ· ἐξ ὧν πιθανὸν καὶ αὐτὸν ἐσχηκέναί. πλησίον δὲ τῆς Μολοσσίας ἢ Ἴωλκός, ἐν ᾗ ὁ ἐπὶ Πελία ἀγὼν ἐτέθη. βέλτιον δὲ λέγειν, φησὶν ὁ Δίδυμος ἐν τῷ τοῦ δράματος ἐξηγητικῷ, ὅτι παρήκουσεν Ὀμήρου λέγοντος· |

e πέμπτῳ δ' ἀμφίθετον φιάλην ἀπύρωτον ἔθηκεν.

ἔδοξε γὰρ ἔκπωμα εἶναι· ἐστὶ δὲ χαλκίον ἐκπέταλον λεβητῶδες, ἐπιτηδείως ἔχον πρὸς ὑδάτων ψυχρῶν ὑποδοχάς. δακτυλωτὸν δ' οἶον κύκλῳ τὴν φιάλην κοιλότητας ἔχουσαν ἔνδοθεν οἶον δακτύλων, ἣ ἐπεὶ περιείληπται τοῖς τῶν πινόντων δακτύλοις. τινὲς δὲ “ἀπύρωτον φιάλην” τὸ κέρας· οὐ γὰρ γίνεται διὰ πυρός. λέγοι δ' ἂν ἴσως κατὰ μεταφορὰν ἔκπωμα τὴν φιάλην. Φιλήμων δ' ἐν τοῖς Ἀττικοῖς Ὀνόμασιν ἢ

f Γλώτταις προθεῖς “καλπίς” | φησι δακτυλωτὸν ἔκπωμα καὶ τὸ ἀμφωτον, εἰς ὃ ἐστὶν οἶον τε τοὺς δακτύλους ἐκατέρωθεν διείρειν. οἱ δὲ τὸ ἔχον κύκλῳ δακτυλοειδεῖς τύπους τινάς.

Ἐλέφας. οὕτως ἐκαλεῖτο ποτήριόν τι, ὡς Δαμόξενός φησιν ἐν Αὐτὸν Πενθοῦντι·

(A.) εἰ δ' οὐχ ἱκανόν σοι, τὸν ἐλέφανθ' ἦκει
φέρων

ὁ παῖς. (B.) τί δ' ἐστὶ τοῦτο, πρὸς θεῶν; (A.)
ῥυτὸν ||

¹²² Cf. 11.468c with n.

¹²³ Literally “elephant” or (more appropriate here) “elephant’s tusk”.

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are reported to have exceptionally long horns—Theopompus (*FGrH* 115 F 284) describes how they are made (into drinking vessels)—and it is plausible that the speaker had one of these; Iolcus, where Pelias' funeral games were held, is near Molossia. A better interpretation, according to Didymus in his commentary on the play (p. 89 Schmidt), is that Ion misunderstood Homer when he said (*Il.* 23.270):

and he set a two-handled *phialē* untouched by fire as fifth prize.

Because he took this to be a drinking vessel, whereas it is in fact an open bronze vessel that resembles a basin and is suited to having cold water poured into it. The *phialē* is *daktulōtos* in that it has depressions all around its interior, like those produced by fingers (*daktuloi*), or else because people grasp it with their fingers when they drink from it. Some authorities claim that a "*phialē* untouched by fire" is a drinking-horn, because fire is not used to produce drinking-horns. But perhaps he is referring metaphorically to the *phialē* as a drinking vessel. Philemon in his *Attic Vocabulary* or *Glossary* begins with the lemma *kalpis* and says: A *daktulōtos* drinking vessel with two handles, into which one can insert one's fingers from either side; but other authorities believe that this is a cup with impressions resembling fingers all around it.¹²²

Elephas.¹²³ This was a term for a cup of some sort, as Damoxenus says in *The Man Who Mourned for Himself* (fr. 1):

(A.) If that's not enough for you, the slave's here with the *elephas*. (B.) What's that, by the gods? (A.) A drinking-horn

469 δίκρουνον ἠλίκον τι τρεῖς χωροῦν χοᾶς,
 Ἄλκωνος ἔργον. προῦπιεν δέ μοι ποτὲ
 ἐν Κυφέλοις Ἀδαῖος.

μνημονεῦει τοῦ ποτηρίου τούτου καὶ Ἐπίνικος ἐν Ἵπο-
 βαλλομέναις, οὗ τὸ μαρτύριον παρέξομαι ἐν τῷ περὶ
 τοῦ ῥυτοῦ λόγῳ.

Ἐφηβος. τὸ καλούμενον ποτήριον ἐμβασικοῖταν
 οὕτως φησὶ καλεῖσθαι Φιλήμων ὁ Ἀθηναῖος ἐν τῷ
 Περὶ Ἀττικῶν Ὀνομάτων ἢ Γλωσσῶν. Στέφανος δ' ὁ
 κωμικὸς ἐν Φιλολάκωνί φησι. |

- b (Σω.) τούτῳ προέπιεν ὁ βασιλεὺς κώμην τινά.
 (B.) καινόν τι τοῦτο γέγονε νῦν ποτήριον;
 (Σω.) κώμη μὲν οὖν τις ἐστὶ περὶ τὴν Θουρίαν.
 (B.) εἰς τὰς Ῥοδιακὰς ὄλος ἀπηνέχθη ἐγὼ
 καὶ τοὺς ἐφήβους, Σωσία, τοὺς δυσχερεῖς.

Ἰδρυποτίδες. ταύτας φησὶν ὁ Σάμιος Λυγκεὺς Ῥο-
 δίους ἀντιδημιουργήσασθαι πρὸς τὰς Ἀθήνησι Θηρι-
 κλείους, Ἀθηναίων μὲν²² τοῖς πλουσίοις διὰ τὰ βάρη
 χαλκευσαμένων τὸν ῥυθμὸν τούτου, Ῥοδίων δὲ διὰ τὴν
 c ἐλαφρότητα τῶν ποτηρίων | καὶ τοῖς πένησι τοῦ καλ-
 λωπισμοῦ τούτου μεταδιδόντων. μνημονεῦει δ' αὐτῶν
 καὶ Ἐπιγένης ἐν Ἡρωίῃ διὰ τούτων

²² μὲν αὐτοῖς πλουσίως A: μὲν αὐτὰς τοῖς πλουσίοις
 Musurus: μὲν τοῖς πλουσίοις tantum Olson

¹²⁴ At 11.497a.

¹²⁵ The word "ephebe" is normally used to describe a young
 man who is just on the edge of becoming an adult; cf. 11.494f.

¹²⁶ The verb more often means "toasted", hence the joke that
 follows.

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with two mouths and big enough to hold three *choes*;
Alcon made it, and Adaeus once toasted
me with it in Cypsela.

Epinicus in *Women Who Try to Pass off Supposititious Children* (fr. 2.4) also mentions this cup; I will cite his testimony when I discuss drinking-horns.¹²⁴

Ephēbos.¹²⁵ Philemon of Athens in his *On Attic Vocabulary* or *Glossary* says that this is another name for the cup referred to as an *embasikoittas*. The comic author Stephanus says in *The Man Who Loved Sparta* (fr. 1):

(Sosias) The king presented him¹²⁶ with a village.

(B.) Is this some new kind of cup?

(Sosias) No—it's an actual village near Thuria.

(B.) I was totally carried away, Sosias, to the Rhodian cups and the aggravating *ephēboi*.

Hēdupotides.¹²⁷ Lynceus of Samos (fr. 16a Dalby)¹²⁸ claims that the Rhodians produced these to compete with the Thericleian cups made in Athens; but whereas the Athenians produced this shape only for the rich, because of the amount of metal required, the Rhodians offered the poor an opportunity to participate in this fashion as well, since their cups were so light. Epigenes mentions them in *The Heroine* (fr. 5.3–4), in the following passage:¹²⁹

¹²⁷ Literally "cups for delicious drinks" *vel sim*.

¹²⁸ Clearly another fragment of the *Letter to Diagoras* cited at e.g. 3.109d–e; 7.285e–f, 295a–b; 14.654a.

¹²⁹ Two additional verses of the same fragment, along with an abbreviated and slightly different version of the third, are quoted at 11.502e.

ψυκτήρια, κύαθον, κυμβία, ῥυτὰ τέτταρα,
ἡδυποτίδας τρεῖς, ἡθμὸν ἀργυροῦν.

Σῆμος δ' ἐν πέμπτῃ Δηλιάδος ἀνακείσθαι φησιν ἐν
Δήλῳ χρυσῆν ἡδυποτίδα Ἐχενίκης ἐπιχωρίας γυναι-
κός, ἧς μνημονεύει καὶ ἐν τῇ ὀγδόῃ. Κρατῖνος δ' ὁ
νεώτερός φησι·

παρ' Ἀρχεφῶντος ἡδυποτίδας δώδεκα.

- d Ἡράκλειον. Πείσανδρος ἐν δευτέρῳ Ἡρακλείας | τὸ
δέπας ἐν ᾧ διέπλευσεν ὁ Ἡρακλῆς τὸν ὠκεανὸν εἶναι
μὲν φησιν Ἡλίον, λαβεῖν δ' αὐτὸ παρ' Ὠκεανοῦ τὸν
Ἡρακλέα. μήποτε δὲ ἐπεὶ μεγάλοις ἔχαιρε ποτηρίοις ὁ
ἦρως, διὰ τὸ μέγεθος παίζοντες οἱ ποιηταὶ καὶ συγ-
γραφεῖς πλείν αὐτὸν ἐν ποτηρίῳ ἐμυθολόγησαν.
Παινάσις δ' ἐν πρώτῳ Ἡρακλείας παρὰ Νηρέως φησὶ
τὴν τοῦ Ἡλίου φιάλην κομίσασθαι τὸν Ἡρακλέα καὶ
διαπλεύσαι εἰς Ἐρύθειαν. ὅτι δὲ εἷς ἦν ὁ Ἡρακλῆς τῶν
πλείστον πινόντων προείπομεν. ὅτι δὲ καὶ ὁ Ἥλιος ἐπὶ
e ποτηρίῳ | διεκομίζετο ἐπὶ τὴν δύσιν Στησίχορος μὲν
οὕτως φησίν·

Ἄελιος δ' Ὑπεριονίδας δέπας ἐσκατέβαινε
χρῦσεον, ὄφρα δι' ὠκεανοῖο περάσας
ἀφίκοιθ' ἰαράς ποτὶ βένθεα νυκτὸς ἐρεμνάς,
ποτὶ ματέρα κουριδίαν τ' ἄλοχον παῖδας τε
φίλους,

¹³⁰ She was a member of a politically prominent local family, and the cup appears to be mentioned in several Delian temple inscriptions.

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cooling-vessels, a ladle, *kumbia*, four drinking-horns,
three *hēdupotides*, a silver wine-strainer.

Semus in Book V of the *History of Delos* (FGrH 396 F 9) reports that a gold *hēdupotis* that belonged to a local woman named Echenice¹³⁰ is dedicated on Delos; he mentions her in Book VIII as well (FGrH 396 F 15). Cratinus Junior (fr. 14) says:

a dozen *hēdupotides* from Archephon.¹³¹

Hērakleion. Pisander in Book II of the *Epic of Heracles* (fr. 5 Bernabé) claims that the goblet in which Heracles sailed across the ocean belonged to Helios, although Heracles got it from Ocean. But perhaps the fact that the hero liked large cups led poets and prose-authors to play on the idea of their size and come up with the story that he sailed in one. Panyasis in Book I of the *Epic of Heracles* (fr. 9 Bernabé) says that Heracles got Helios' *phialē* from Nereus and sailed over to Erytheia.¹³² I noted earlier (10.412b, 441a–b) that Heracles was an extremely heavy drinker. Stesichorus (PMG 185)¹³³ claims that Helios used to travel to the West in a cup, as follows:

Hyperion's son Aelios embarked in a gold
goblet, in order to cross the ocean
and come to the depths of the sacred, gloomy night,
and to his mother, and the wife he married when she
was a girl, and the children he loved.

¹³¹ PAA 211865; described as a parasite at 6.244a–d (citing Macho).

¹³² Sc. to steal Geryon's cattle (one of his 12 Labors).

¹³³ Alluded to (but not quoted) also at 11.781d, where see n.

f ὁ δ' ἐς ἄλλος ἔβα δάφναισι κατάσκιον |
ποσὶ παῖς Διός.

καὶ Ἀντίμαχος δ' οὕτωςι λέγει·

τότε δὴ χρυσέω ἐν δέπαι
Ἥελιον πόμπευεν ἀγακλυμένη Ἐρύθεια.

καὶ Αἰσχύλος ἐν Ἡλιάσιν·

ἔνθ' ἐπὶ δυσμαῖς

† ἰσου † πατρὸς Ἡφαιστοτευχῆς

δέπας, ἐν τῷ διαβάλλει

πολὺν οἰδματόεντα

† φέρει δρόμου πόρον οὐθεις †

μελανίππου προφυγῶν

ἱεράς νυκτὸς ἀμολγόν. ||

- 470 Μίνερμος δὲ Ναννοῖ ἐν εὐνῇ φησι χρυσῇ κατεσκευ-
ασμένη πρὸς τὴν χρεῖαν ταύτην ὑπὸ Ἡφαίστου τὸν
Ἥλιον καθεύδοντα περαιούσθαι πρὸς τὰς ἀνατολάς,
αἰνισσόμενος τὸ κοῖλον τοῦ ποτηρίου. λέγει δ' οὕτως·

Ἥελιος μὲν γὰρ ἔλαχεν πόνον ἤματα πάντα,

οὐδέ ποτ' ἄμπαυσις γίνεται οὐδεμία

ἵπποισιν τε καὶ αὐτῷ, ἐπὴν ῥοδοδάκτυλος Ἥως

ὠκεανὸν προλιποῦσ' οὐρανὸν εἰσαναβῆ. |

b τὸν μὲν γὰρ διὰ κῦμα φέρει πολυήρατος εὐνή,

ποικίλη, Ἡφαίστου χερσὶν ἐληλαμένη,

χρυσοῦ τιμήεντος, ὑπόπτερος, ἄκρον ἐφ' ὕδωρ

εὔδονθ' ἀρπαλέως χώρου ἀφ' Ἑσπερίδων

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Meanwhile the son of Zeus strode into the sacred
grove
shaded with laurel trees.

Antimachus (fr. 86 Matthews) as well says the following:

At that time, in fact, renowned Erytheia
was sending Ēlios off in a gold goblet.

Aeschylus too in *The Daughters of Helios* (fr. 69):

there in the West
[corrupt] his father's goblet, fashioned
by Hephaestus, in which he traverses
the vast, wave-swollen
† he bears of a course a way no one †
after escaping the gloom of sacred
night with its dark horses.

Mimnermus in *Nanno* (fr. 12 West²) makes a riddling allusion to the hollow shape of the cup, claiming that Helios goes to sleep in a gold bed Hephaestus made specifically for this purpose, and travels to the East in it. He puts it as follows:

Ēlios had eternal hard work assigned to him,
nor is there ever any rest
for him or his horses, once rosy-fingered Dawn
leaves the ocean and mounts into the sky.
For he is carried through the waves on a lovely,
elaborately crafted
bed forged by Hephaestus' hands
from precious gold and equipped with wings. As he
sleeps, it takes
him rapidly over the water's surface, from the
Hesperides' country

γαίαν ἐς Αἰθιοπῶν, ἵνα δὴ θοὸν ἄρμα καὶ ἵπποι
 ἐστᾶσ', ὄφρ' Ἡὼς ἠριγένεια μόλη·
 ἐνθ' ἐπέβη ἑτέρων ὀχέων Ὑπερίωνος υἱός.

- Θεόλυτος δ' ἐν δευτέρῳ Ὄρων ἐπὶ λέβητός φησιν |
 αὐτὸν διαπλευσαι, τοῦτο πρῶτον εἰπόντος τοῦ τῆν
 c Τιτανομαχίαν ποιήσαντος. Φερεκύδης δ' ἐν τῇ τρίτῃ
 τῶν Ἱστοριῶν προειπὼν περὶ τοῦ Ὠκεανοῦ ἐπιφέρει ὁ
 δ' Ἡρακλῆς ἔλκεται ἐπ' αὐτὸν τὸ τόξον ὡς βαλῶν, καὶ
 ὁ Ἥλιος παύσασθαι κελεύει, ὁ δὲ δείσας παύεται.
 Ἥλιος δὲ ἀντὶ τούτου δίδωσιν αὐτῷ τὸ δέπας τὸ
 χρύσειον, ὃ αὐτὸν ἐφόρει σὺν ταῖς ἵπποις, ἐπὴν δύνῃ,
 διὰ τοῦ Ὠκεανοῦ τὴν νύκτα πρὸς ἑώην, ἵν' ἀνίσχει.²³
 ἔπειτα πορεύεται Ἡρακλῆς ἐν τῷ δέπῃ τούτῳ ἐς τὴν
 d Ἐρύθειον. | καὶ ὅτε δὲ ἦν ἐν τῷ πελάγει, Ὠκεανὸς
 πειρώμενος αὐτοῦ κυμαίνει τὸ δέπας φανταζόμενος. ὁ
 δὲ τοξεύειν αὐτὸν μέλλει, καὶ αὐτὸν δείσας Ὠκεανὸς
 παύσασθαι κελεύει.

Ἡθάνιον. Ἑλλάνικος ἐν Αἰγυπτιακοῖς οὕτως γρά-
 φει. Αἰγυπτίων ἐν τοῖς οἴκοις κείται φιάλη χαλκῆ καὶ
 κύαθος χαλκοῦς καὶ ἠθάνιον χάλκεον.

Ἡμίτομος. ἔκπωμά τι παρ' Ἀττικοῖς ἀπὸ τοῦ σχή-
 ματος ὀνομασθέν, φησὶν Πάμφιλος ἐν Γλώσσαις.

- e Θηρίκλειος. ἡ κύλιξ | αὕτη ἐγκάθηται περὶ τὰς
 λαγόννας ἰκανῶς βαθυνομένη ὡτά τε ἔχει βραχέα ὡς

²³ ἀνίσχει ὁ ἥλιος A: ὁ ἥλιος del. Kaibel

¹³⁴ I.e. from the extreme West to the extreme East.

¹³⁵ What follows is garbled and appears to represent two ver-
 sions of the story run awkwardly together.

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to the land of the Ethiopians,¹³⁴ where his swift
chariot and horses
stand waiting until early-born Dawn arrives.
Then Hyperion's son embarks into a different vehicle.

Theolytus in Book II of the *Annals* (FGrH 478 F 1), on the other hand, claims that (Heracles) crossed the ocean in a cauldron, the first person to say this having been the author of the *Titanomachy* (fr. 8 Bernabé). Pherecydes in Book III of his *History* (FGrH 3 F 18a) first discusses Ocean and then continues:¹³⁵ Heracles aimed his bow at him, as if intending to shoot him; but Helios ordered him to stop, and he was frightened and did so. In return, Helios gave Heracles the gold goblet that carried him and his horses, after he set, through the ocean by night to Dawn's country, where he rises. Heracles then traveled to Erytheia in this goblet. While he was at sea, Ocean tested him by appearing and trying to swamp the goblet; Heracles was on the verge of shooting him with his bow, but Ocean was frightened and told him to stop.

Ēthanion.¹³⁶ Hellanicus in the *History of Egypt* (FGrH 4 F 53) writes as follows: In their homes the Egyptians have a bronze *phialē*, a bronze ladle, and a bronze *ēthanion*.

Hēmítomos.¹³⁷ An Attic drinking vessel that gets its name from its shape, according to Pamphilus in the *Glossary* (fr. VIII Schmidt).

Thericleian. This *kulix* has concave sides, is fairly deep, and has short handles, inasmuch as it is a *kulix*. Alexis in

¹³⁶ "small strainer".

¹³⁷ Literally "half-section".

ἂν κύλιξ οὔσα. καὶ μήποτε Ἄλεξις ἐν Ἑσιόνη Θηρικλείῳ ποιεῖ τὸν Ἑρακλέα πίνοντα, ὅταν οὕτωςι λέγῃ·

γενόμενος δ' ἔννοος μόλις
ἤτησε κύλικα, καὶ λαβὼν ἐξῆς πυκνὰς
ἔλκει καταντλεῖ, κατὰ τε τὴν παροιμίαν
αἰεὶ ποτ' εὖ μὲν ἀσκός, εὖ δὲ θύλακος
ἄνθρωπός ἐστιν.

ὅτι δὲ κύλιξ ἐστὶν ἡ Θηρικόλειος σαφῶς παρίστησιν ἰ
f Θεόφραστος ἐν τῇ Περὶ Φυτῶν Ἱστορίᾳ. διηγούμενος
γὰρ περὶ τῆς τερμίνθου φησί· τερνεύεσθαι δὲ ἐξ αὐτῆς
καὶ κύλικας Θηρικλείους, ὥστε μηδένα <ἂν> διαγνώ-
ναι πρὸς τὰς κεραμέας. κατασκευάσαι δὲ λέγεται τὴν
κύλικα ταύτην Θηρικλῆς ὁ Κορίνθιος κεραμεύς, ἀφ' οὗ
καὶ τοῦνομα ἔχει, γεγυνώς τοῖς χρόνοις κατὰ τὸν
κωμικὸν Ἀριστοφάνη. μνημονεύει δὲ τῆς κύλικος Θεό-
πομπος μὲν ἐν Νεμέᾳ οὕτως·

(Σπ.) χάρει σὺ δεῦρο, Θηρικλέους πιστὸν τέκνον,
γενναῖον εἶδος· ὄνομά σοι τί θώμεθα; ||
471 ἀρ' εἰ κάτοπτρον φύσεος, ἦν πλήρες δοθῆς;
οὐδέν ποτ' ἄλλο. δεῦρο δὴ, γεμίσω σ' ἐγώ.
γραῦ Θεολύτη, γραῦ. (Θε.) τί με καλεῖς σύ; (Σπ.)
φιλτάτη,
ἵν' ἀσπάζωμαι. δεῦρο παρ' ἐμέ, Θεολύτη,
παρὰ τὸν νέον ξύνδουλον. οὕτωςι καλῶς.

138 Aristophanes lived c.448–388 BCE.

BOOK XI

Hesione (fr. 88) perhaps represents Heracles as drinking from a Thericleian when he says the following:

The moment he regained consciousness,
 he asked for a *kulix*; and as soon as he got it, he drank
 down
 and emptied off plenty of them. As the proverb says,
 this guy's always good at being a wineskin, and
 equally good
 at being a grain-sack.

Theophrastus in his *Inquiry into Plants* (5.3.2) establishes beyond any doubt that a Theracleian is a type of *kulix*. For in the course of his description of the terebinth tree he says: Thericleian *kulikes* can be produced on a lathe from the wood of this tree, and no one would be able to distinguish them from the ceramic variety. The Corinthian potter Thericles is said to have manufactured this type of *kulix*, to which he lent his name; he was a contemporary of the comic author Aristophanes.¹³⁸ Theopompus in *Nemea* (fr. 33) mentions this *kulix*, as follows:

(Spinther) Come over here, trustworthy child of
 Thericles,
 noble shape! What should we call you?
 Maybe "a mirror of an individual's character", if
 you're full when you're handed to him?
 That's definitely it. Come here, let me fill you up!
 Old Theolyte! Old woman! (Theolyte) Why are you
 calling me? (Spinther) So
 I can say hello to you, sweetheart. Come here to me,
 Theolyte;
 meet your new fellow-slave! Like that; very nice.

(Θε.) Σπινθήρ τάλας, πειράς με; (Σπ.) ναί,
τοιούτό τι

φιλοτησίαν δὲ <τήνδε> σοι προπίομαι.

δέξαι· πιούσα δ' ὅποσον ἄν σοι θυμὸς ἦ, |

b ἐμοὶ παράδος τὸ πρῶτον.

Κλεάνθης δ' ἐν τῷ Περὶ Μεταλήψεως συγγράμματι
φησι τὰ τοῖνυν εὐρήματα καὶ ὅσα τοιαῦτα ἔτι καὶ τὰ
λοιπά ἐστιν, οἷον Θηρίκλειος, Δεινιάς, Ἴφικρατίς· ταῦ-
τα γὰρ πρότερον συνιστορεῖν τοὺς εὐρόντας. φαίνεται
δ' ἔτι καὶ νῦν· εἰ δὲ μὴ ποιεῖ τοῦτο, μεταβεβληκὸς ἄν
εἶη μικρὸν τοῦνομα. ἀλλά, καθάπερ εἴρηται, οὐκ ἔστιν
πιστεῦσαι τῷ τυχόντι. ἄλλοι δ' ἱστοροῦσι Θηρίκλειον
ὀνομασθῆναι τὸ ποτήριον διὰ τὸ δορὰς θηρίων αὐτῷ
c ἐντετυπῶσθαι. | Πάμφιλος δ' ὁ Ἀλεξανδρεὺς ἀπὸ τοῦ
τὸν Διόνυσον τοὺς θῆρας κλονεῖν σπένδοντα ταῖς
κύλιξι ταύταις κατ' αὐτῶν. μνημονεῦει τοῦ ἐκπώματος
καὶ Ἀντιφάνης ἐν Ὁμοίοις οὕτως·

ὡς δ' ἐδείπνησαν (συνάψαι βούλομαι γὰρ τὰν
μέσῳ)

καὶ Διὸς Σωτήρος ἦλθε Θηρίκλειον ὄργανον,
τῆς τρυφερᾶς ἀπὸ Λέσβου σεμνογόνου σταγόνος
πλήρες, ἀφρίζον, ἕκαστος δεξιτερᾶ δ' ἔλαβεν.

καὶ Εὐβουλος ἐν μὲν Δόλωνι·

διένυμα δ' οὐδὲν σκεῦος οὐδεπώποτε· |

139 Cf. 11.467d–e.

140 Sc. to provide a reliable etymology in such cases.

141 Called *Women Who Looked Like One Another* at 4.158c. Meineke combined these verses with the passage from the same play preserved at 14.642a to produce fr. 172.

(Theolyte) Spinther, you bastard—are you making a pass at me? (Spinther) Yeah—something like that.

I'm proposing a toast to you, with this friendship cup. Take it—and after you drink as much as you want, give it back right away!

Cleanthes in his treatise *On Substitution* (fr. 591, SVF i.133):¹³⁹ the inventions, therefore, and whatever else belongs in the same category, such as a Thericleian, a Deinias, or an Iphicratis; because in the past these carried their inventors' identities with them. This is true even today; and if this is not the case, the name may have changed a bit. But, as has been noted, you cannot trust people at random.¹⁴⁰ Other authorities report that this style of cup came to be referred to as a Thericleian because the skins of wild animals (*thēria*) were embossed on it. But Pamphilus of Alexandria (fr. X Schmidt) (claims that the name came) from the fact that Dionysus drives the wild animals crazy (*thēras klonein*) by pouring libations over them with this type of *kulix*. Antiphanes in *Men Who Looked Like Each Other*¹⁴¹ (fr. 172.1–4) mentions this vessel, as follows:

They dined this way—I want to give a summary
account of what happened in the middle—
and a Thericleian vessel dedicated to Zeus the Savior
came,
full of the luxurious, nobly-born drop
from Lesbos, and foaming. Each man took it in his
right hand.

Also Eubulus in *Dolon* (fr. 30):

I never, ever washed a dish;

d καθαρώτερον γὰρ τὸν κέραμον ἤργαζόμεν
ἢ Θηρικλῆς τὰς κύλικας, ἤνικ' ἦν νέος.

ἐν δὲ Κυβευταῖς·

ἄρτι μὲν μάλ' ἀνδρικὴν
τῶν Θηρικλείων ὑπεραφρίζουσιν † παρα †,
κωθωνοχειλῆ, ψηφοπεριβομβήτριαν,
μέλαιναν, εὐκύκλωτον, ὄξυπύνδακα,
στίλβουσιν, ἀνταγοῦσαν, ἐκνευμένην,
κισσῶ κάρα βρύουσιν, ἐπικαλούμενοι |
e εἶλκον Διὸς Σωτήρος.

Ἄραρὸς δ' ἢ Εὐβουλος ἐν Καμπυλίῳ·

ὦ γαῖα κεραμί, τίς σε Θηρικλῆς ποτε
ἔτευξε κοίλης λαγόνος εὐρύνας βάθος;
ἢ που κατειδὼς τὴν γυναικίαν φύσιν,
ὡς οὐχὶ μικροῖς ἤδεται ποτηρίοις.

Ἄλεξις δ' ἐν Ἰππεί·

καὶ Θηρίκλειός τις κύλιξ, στέφανον κύκλω
ἔχουσα χρυσοῦν· οὐ γὰρ ἐπίτηκτόν τινα.

καὶ ἐν Ἰππίσκῳ·

μεστὴν ἀκράτου Θηρίκλειον ἔσπασε
κοίλην ὑπερθύουσιν. |

f Τίμαιος δ' ἐν τῇ ὀγδόῃ καὶ εἰκοστῇ τῶν Ἱστοριῶν

¹⁴² Athenaeus also expresses doubts about the authorship of the play at 13.562c, but assigns it unambiguously to Eubulus at 7.295e; 13.571f; 14.642c.

¹⁴³ Referred to as *Agonis* or *The Brooch* at 8.339c; 15.678e (simply *The Brooch* also at 3.120b; 11.502e–3a).

BOOK XI

because I used to make my pottery cleaner
than Thericles made his *kulikes*, when I was young.

And in *Dice-Players* (fr. 56):

A moment ago they were draining a
muscular Thericleian with foam running over the top
[corrupt]
and a brim like a Spartan flask, which rattles when a
pebble's rolled around inside it,
and is black and round and pointed on the bottom,
and shines and gleams and has been carefully
washed,
and is covered on top with ivy; and they were
invoking
Zeus the Savior.

Araros or Eubulus (fr. 42) in *Campylion*:¹⁴²

Potter's earth, what Thericles was it who made
you, drawing broad the depth of your hollow side?
Perhaps someone familiar with a woman's nature,
who knew they don't like tiny cups!

Alexis in *The Knight* (fr. 101):

And a Thericleian *kulix*, with a gold garland
around it; because it wasn't just gilded!

And in *The Brooch*¹⁴³ (fr. 5):

He drained a hollow Thericleian cup that was full
to overflowing of unmixed wine.

Timaeus in Book XXVIII of the *History* (FGrH 566 F 33)

Θηρικλείαν καλεῖ τὴν κύλικα γράφων οὕτως· Πολύξενος τις τῶν ἐκ Ταυρομενίου μεθεσθηκότων ταχθεὶς ἐπὶ τὴν πρεσβείαν ἕτερα ἢ δῶρα παρὰ τοῦ Νικοδήμου καὶ κύλικα Θηρικλείαν λαβὼν ἐπανήκεν. Ἀδαῖος δ' ἐν τοῖς Περὶ Διαθέσεως τὸ αὐτὸ ὑπολαμβάνει Θηρίκλειον εἶναι καὶ καρχήσιον. ὅτι δὲ διαφέρει σαφῶς παρ-
 472 ἴστησι || Καλλίξεινος ἐν τοῖς Περὶ Ἀλεξανδρείας φάσκων τινὰς ἔχοντας Θηρικλείους πομπεύειν, τοὺς δὲ καρχήσια. ὁποῖον δ' ἐστὶ τὸ καρχήσιον ἐν τοῖς ἐξῆς λεχθήσεται. καλεῖται δέ τις καὶ Θηρίκλειος κρατήρ, οὗ μνημονεύει Ἀλεξίς ἐν Κύκνῳ·

φαιδρὸς δὲ κρατήρ Θηρίκλειος ἐν μέσῳ ἔστηκε, λευκοῦ νέκταρος παλαιγενοῦς πλήρης, ἀφρίζων· ὃν λαβὼν ἐγὼ κενὸν τρύψας, ποήσας λαμπρόν, ἀσφαλῆ βάσιον στήσας, συνάψας καρπίμοις κισσοῦ κλάδοις ἔσπεσα. |

b θηλυκῶς δὲ τὴν Θηρίκλειον εἶπε Μένανδρος ἐν Θεοφορουμένῃ·

μέσῳ μεθύων <τὴν> Θηρίκλειον ἔσπασε.

καὶ ἐν Μηναγύρτῃ·

¹⁴⁴ The events in question probably belong to the early 330s BCE and involve Timoleon's military and political intervention on Sicily.

¹⁴⁵ A reference to two details from the long description of Ptolemy II's procession in Alexandria, the first preserved also at 5.199b, the other alluded to also at 11.474e. Cf. 11.783c n.

¹⁴⁶ At 11.474e-5c. ¹⁴⁷ But the definite article—which is the only evidence of what Menander took to be the grammatical gender of the object in question (doubtless a *kulix*)—must be supplied, and the masculine would do just as well.

refers to a Thericleian *kulix*, writing as follows: Polyxenus, who was one of the people from Tauromenium who had changed sides, was assigned to go on the embassy, and he returned with gifts from Nicodemus that included a Thericleian *kulix*.¹⁴⁴ Adaeus in his *On the Sense of Words* understands a Thericleian to be identical to a *karchēsion*. But Callixeinus establishes beyond any doubt that they are different in his *On Alexandria* (FGrH 627 F 2a), when he says that some members of the procession carried Thericleians, while others carried *karchēsia*.¹⁴⁵ What a *karchēsion* is will be discussed below.¹⁴⁶ There is also something known as a Thericleian mixing-bowl, which Alexis mentions in *Cycnus* (fr. 124):

A shining Thericleian mixing-bowl stood
in the middle, full of ancient-born, white
nectar, and foaming over. I took it when it was empty
and polished it, buffed it, and set it firmly on
its base, and wove together some berry-covered ivy
twigs,
which I wrapped around it.

Menander in *The Girl Who Was Possessed by a God* (*Theophor.* fr. 4 Körte-Thierfelder) referred to a Thericleian in the feminine:¹⁴⁷

Although he was half-way drunk, he drained the
Thericleian.

And in *The Mendicant Priest of Rhea* (fr. 235):¹⁴⁸

¹⁴⁸ Nothing in the fragment as it is preserved in the manuscripts suggests the gender of the Thericleian.

< ... > προπίνων Θηρίκλειον τρικότυλον.

καὶ Διώξιππος ἐν Φιλαργύρῳ·

(A.) τῆς Θηρικλείου τῆς μεγάλης χρεία ἴστί μοι.
(B.) εὖ οἶδα. (A.) καὶ τῶν Ῥοδιακῶν ἥδιστα γὰρ
ἐκ τῶν τοιούτων † αἴσχεια † ποτηρίων
εἴωθα πίνειν.

c Πολέμων δ' ἐν πρώτῳ Περὶ τῆς Ἀθήνησιν Ἀκρο-
πόλεως | οὐδετέρως ὠνόμασεν εἰπὼν τὰ χρυσᾶ Θηρί-
κλεια ὑπόξυλα Νεοπτόλεμος ἀνέθηκεν. Ἀπολλόδωρος
δ' ὁ Γελῶος ἐν Φιλαδέλφοις ἢ Ἀποκαρτεροῦντί φησιν·

ἐφεξῆς στρώματ', ἀργυρώματα,
Θηρίκλειοι <καὶ> τορευτὰ πολυτελῆ ποτήρια
ἕτερα.

Ἄριστοφῶν δ' ἐν Φιλωνίδῃ·

d (A.) τοιγαροῦν ἐμοὶ μὲν ἀρτίως ὁ δεσπότης
δι' ἀρετὴν τῶν Θηρικλείων εὐκύκλωτον ἀσπίδα, |
ὑπεραφρίζουσαν, τρυφῶσαν, ἴσον ἴσῳ
κεκραμένην,
προσφέρων ἔδωκεν. (B.) οἶμαι, χρηστότητος
οὔνεκα.
(A.) εἶτ' ἐλευθέραν ἀφήκε βαπτίσας ἐρρωμένως.

Θεόφιλος δ' ἐν Βοιωτία·

¹⁴⁹ Cf. 11.469b, where this verse is referred to (but not quoted).

¹⁵⁰ The question of the grammatical gender of the word is abruptly abandoned in what follows, presumably marking Athenaeus' return to his initial source.

BOOK XI

offering a Thericleian that held three *kotylai* as a toast.

Also Dioxippus in *The Miser* (fr. 4):

(A.) I need the big (fem.) Thericleian.

(B.) I realize that. (A.) The Rhodians¹⁴⁹ too—because
I tend

to be happiest when I'm drinking out of cups

[corrupt]

like that.

But Polemon in Book I of *On the Athenian Acropolis* (fr. 1 Preller) used the word as a neuter, saying: Neoptolemus dedicated the gold (neut.) Thericleians with wooden cores.¹⁵⁰ Apollodorus of Gela says in *Men Who Loved Their Brothers or The Man Who Starved to Death* (fr. 4):

after that, bed-clothes, silver vessels,
Thericleians, and other expensive cups
with relief work.

Aristophon in *Philonides* (fr. 13):

(A.) So as a reward for my courage, my master just
now

brought a perfectly round Thericleian shield,
foaming over at the top, dainty, and mixed one-to-
one,

and gave it to me. (B.) Because you were so helpful, I
suppose.

(A.) And then he gave me a vigorous soaking—and
set me free!

Theophilus in *The Girl from Boeotia* (fr. 2):

τετρακότυλον δὲ κύλικα κεραμεῶν τινα
τῶν Θηρικλείων, πῶς δοκεῖς, κεραννύει
καλῶς, ἀφρῶ ζέουσαν· οὐδ' ἂν Αὐτοκλήης
οὕτως μὰ τὴν γῆν εὐρύθμως τῇ δεξιᾷ
ἄρας ἐνώμα. |

e ἐν δὲ Προιτίσι·

καὶ κύλικα < . . . > Θηρίκλειον εἰσφέρει
πλέον ἢ κοτύλας χωροῦσαν ἕπτ' Ἀγαθῆς Τύχης.

Ἴσθμιον. Πάμφιλος ἐν τοῖς Περί Ὀνομάτων Κυ-
πρίους τὸ ποτήριον οὕτως καλεῖν.

Κάδος. Συμμίας ποτήριον, παρατιθέμενος Ἀνα-
κρέοντος·

ἡρίστησα μὲν ἱτρίον λεπτοῦ < μικρὸν > ἀποκλάς,
οἴνου δ' ἐξέπιον κάδον.

Ἐπιγένης δ' ἐν Μνηματίῳ φησίν·

(A.) κρατῆρες, κάδοι,
ὄλκεια, κρουναί. (B.) ἔστι † δὲ † κρουναί; (A.)
ναί.

f < . . . > ἀλλὰ τί καθ' ἑκάστον δεῖ λέγειν;
ᾧψι γὰρ αὐτός. (B.) βασιλέως υἱὸν λέγεις
< Καρῶν > ἀφίχθαι; (A.) δηλαδή, Πιζώδαρον.

Ἡδύλος Ἐπιγράμμασι·

151 Unidentified; the name is a common one.

152 Quoted also at 14.646d (in the context of a discussion of *itrion*, "sesame-cake"). A *kados* is generally a "jar", not a "cup".

153 Smaller portions of the fragment are quoted also at 11.480a, 486b-c.

154 The word (cognate with *krounos*, "spring"; presumably another vessel associated with drinking

BOOK XI

One of those ceramic Thericleian *kulikes*
that holds four *kotulai*, if you can believe it—he's
mixing it
nicely, so it bubbles and foams. Not even Autocles,¹⁵¹
by earth, could pick it up and move it that smoothly
with his right hand!

And in *The Daughters of Proetis* (fr. 10):

And he brings in a Thericleian *kulix* dedicated to
Good Luck that holds more than seven *kotulai*.

Isthmion. Pamphilus in his *On Nouns* (fr. XI Schmidt)
says that this is a Cyprian term for a cup.

Kados. Simmias (identifies this as) a cup, citing
Anacreon (*PMG* 373.1–2):¹⁵²

I broke off a bit of crisp sesame-cake and had it for
lunch,
and I drank a *kados* of wine.

Epigenes says in *The Tomb* (fr. 6):¹⁵³

(A.) Mixing-bowls, *kadoi*,
basins, *krouneia*.¹⁵⁴ (B.) There are † but † *krouneia*?

(A.) Yeah—
but why should I list them individually?
You'll see for yourself. (B.) You say the Carian king's
son's arrived? (A.) Absolutely; his name's Pixodarus.¹⁵⁵

Hedylus in the *Epigrams* (*HE* 1853–6):

wine) is not attested elsewhere, hence perhaps the lack of an entry
for it in Athenaeus' catalogue.

¹⁵⁵ Satrap of Caria 340/39–335/4 BCE.

473 πίνωμεν, καὶ γάρ τι νέον, καὶ γάρ τι παρ' οἶνον ||
 εὔροίμ' ἂν λεπτόν καὶ τι μελιχρόν ἔπος.
 ἀλλὰ κάδοις Χίου με κατάβρεχε καὶ λέγε,
 "παίξε,
 Ἡδύλε" μισῶ ζῆν ἐς κενὸν οὐ μεθύων.

καὶ ἐν ἄλλῳ·

ἐξ ἡοῦς εἰς νύκτα καὶ ἐκ νυκτὸς πάλι Σωκλῆς
 εἰς ἡοῦν πίνει τετραχόοισι κάδοις,
 εἴτ' ἐξαίφνης που τυχὸν οἴχεται ἀλλὰ παρ'
 οἶνον

b Σικελίδεω παίζει πουλὺ μελιχρότερον, |
 ἐστὶ δὲ † δὴ πολὺ † στιβαρώτερος· ὡς δ'
 ἐπιλάμπει
 ἢ χάρις ὥστε, φίλος, καὶ γράφε καὶ μέθνε.

Κλείταρχος δ' ἐν ταῖς Γλώσσαις τὸ κεράμιόν φησιν
 Ἴωνας κάδον καλεῖν. Ἡρόδοτος δ' ἐν τῇ τρίτῃ, φοι-
 νικηίου, φησίν, οἴνου κάδον.

c Καδίσκος. Φιλήμων ἐν τῷ προειρημένῳ συγγράμ-
 ματι ποτηρίου εἶδος. ἀγγείου δ' ἐστὶν ἐν ᾧ τοὺς
 Κτησίους Δίας ἐγκαθιδρύνουσιν, ὡς Ἀντικλείδης φη-
 σὶν ἐν τῷ Ἐξηγητικῷ γράφων | οὕτως· Διὸς Κτησίου

¹⁵⁶ Unidentified.

¹⁵⁷ I.e. the epigrammatist Asclepiades of Samos; cf. Theoc.
7.40 with Gow ad loc.

¹⁵⁸ A diminutive form of *kados* (above).

¹⁵⁹ His *Attic Vocabulary* or *Glossary*, cited at 11.469a.

¹⁶⁰ If the author's name is emended to Autocleides (to match
the reference to Autocleides' *Expository Treatise* at Plu. *Nic.* 23)
here, it ought to be emended at 9.409f–10a as well.

BOOK XI

Let's drink! Because when I'm drinking, I'm capable
of inventing
something new and clever and as sweet as honey
to say.

So drench me with *kadoi* of Chian wine, and say:
"Write a poem,
Hedylus!" I hate being sober and living for
nothing.

And in another passage (*HE* 1857–62):

From dawn to nightfall, and again from nightfall to
dawn,
Socles¹⁵⁶ drinks, using *kadoi* that hold four *choes*;
and then suddenly, somehow or other—he's gone!
But when he's drinking,
he writes poetry that's much more delicious than
what Sicelidas¹⁵⁷ produces,
and he's † a whole lot † sturdier. As long as you've got
the gift, my friend, stay drunk and write!

Cleitarchus in his *Glossary* reports that the Ionians refer to
a wine-jar (*keramion*) as a *kados*. And Herodotus says in
Book III (20.1): a *kados* of date-wine.

Kadiskos.¹⁵⁸ Philemon in the treatise cited earlier¹⁵⁹
(identifies this as) a type of cup. This is a vessel people use
when they establish a cult of Zeus Ktēsias, according to
Anticleides in his *Expository Treatise* ([Anticleides] *FGrH*
140 F 22 = Autocleides *FGrH* 353 F *1),¹⁶⁰ where he
writes as follows: Cult-images of Zeus Ktēsias should be

σημεία ἰδρύνεσθαι χρή ὦδε· καδίσκον καινὸν δίωτον ἐπιθηματοῦντα στέψαι τὰ ὠτα ἐρίῳ λευκῷ καὶ ἐκ τοῦ ὤμου τοῦ δεξιοῦ καὶ ἐκ τοῦ μετώπου < . . . > τοῦ κροκίου, καὶ ἐσθεῖναι ὅ τι ἂν εὖρης καὶ εἰσχέαι ἀμβροσίαν. ἢ δ' ἀμβροσία ὕδωρ ἀκραιφνές, ἔλαιον, παγκαρπία· ἅπερ ἔμβαλε. μνημονεύει τοῦ καδίσκου καὶ Στράττις ὁ κωμικὸς ἐν Δημνομέδᾳ λέγων οὕτως·

Ἐρμῆς, ὃν ἔλκουσ' οἱ μὲν ἐκ προχοιδίου,
οἱ δ' ἐκ καδίσκου < γ' > ἴσον ἴσῳ κεκραμένον. |

- d Κάνθαρος. ὅτι μὲν πλοίου ὄνομα κοινόν, ὅτι δὲ καὶ ποτήριόν τι οὕτω καλεῖται Ἀμειψίας ἐν Ἀποκοτταβίζουσί φησι·

ἢ Μανία, φέρ' ὀξύβαφα καὶ κανθάρους.

Ἄλεξις δ' ἐν Κρατεία—ὁ δὲ λόγος περὶ τινος ἐν καπηλείῳ πίνοντος·

εἶθ' ὀρώ τὸν Ἐρμαῖσκον τῶν ἀδρῶν τούτων τινὰ
κάνθαρον καταστρέφοντα, πλησίον δὲ κείμενον
στρωματέα καὶ γύλιον αὐτοῦ. |

- e Εὐβουλος δ' ἐν Παμφίλῳ πολλάκις μεμνημένος τοῦ ὀνόματός φησιν·

ἐγὼ δέ, καὶ γὰρ ἔτυχεν ὃν κατ' ἀντικρὺ
τῆς οἰκίας καινὸν καπηλείου μέγα,

161 Alluded to (but not quoted) at 1.32b, where "Hermes" is said to be a beverage of some type.

162 Cf. Ar. *Pax* 143, quoted at 11.486e.

163 Quoted at slightly greater length at 15.667f.

established as follows. Place a lid on a new two-handled *kadiskos*; wrap the handles with white wool, and from the right shoulder and the front . . . of the piece of wool; put whatever you find into it; and pour in ambrosia. Ambrosia is clean water, olive oil, and fruit of all sorts; place these items inside it. The comic author Strattis in *Lemnomena* (fr. 23)¹⁶¹ also mentions a *kadiskos*, saying the following:

Hermes, which some people drink from a little
pitcher,
while others drink it mixed one-to-one from a
kadiskos.

Kanthalos. That this is the name of a boat is a commonplace.¹⁶² But Amipsias in *Cottabus-Players* (fr. 2.1)¹⁶³ says that there is also a type of cup referred to this way:

Mania! Bring some vinegar cruets and *kanthaloi*!

Alexis in *Crateia*¹⁶⁴ (fr. 120)—the plot involves a person drinking in a bar:

Then I see Hermaiscus turning one of these fat
kanthaloi upside-down, and his bed-clothes and
backpack are lying next to him.

Eubulus in *Pamphilus* (fr. 80, encompassing all three quotations) uses the word repeatedly and says:

And as for me—because a big new wineshop
happened to be directly opposite the house—

¹⁶⁴ Athenaeus generally refers elsewhere to the play as *Crateia* or *The Pharmacist* (3.107a; 6.254a; 8.340a; 15.678c; simply as *Crateia* also at 8.340c).

ἐνταῦθ' ἐπετήρουν τὴν τροφὸν τῆς παρθένου,
κεράσαι κελεύσας τὸν κάπηλόν μοι χοᾶ
ὀβολοῦ, παραθεῖναί θ' ὡς μέγιστον κάνθαρον.

καὶ πάλιν·

ὁ δὲ κάνθαρος πάλαι κενός· ὡς ξηραίνεται.

καὶ ἔτι·

f ἄμα δὲ λαβοῦσ' ἠφάνικε πηλίκον | τινὰ
οἷεσθε μέγεθος † ἄρειαυ † μέγαν πάνυ
καὶ ξηρὸν ἐποίησ' εὐθέως τὸν κάνθαρον.

Ξέναρχος δ' ἐν Πριάπῳ φησὶ τάδε·

(A.) σὺ δὲ μηκέτ' ἔγχει, παιδάριον, εἰς ἀργυροῦν,
εἰς τὸ βαθὺ δ' ἐπανάγωμεν εἰς τὸν κάνθαρον, ||
474 παιδάριον, ἔγχει. (B.) νῆ Δί', εἰς τὸν κάνθαρον.

Ἐπιγένης Ἡρώϊνῃ·

ἀλλ' οὐδὲ κεραμεύουσι νῦν τοὺς κανθάρους,
ᾧ τάλαν, ἐκείνους τοὺς ἀδρούς, ταπεινὰ δὲ
καὶ γλαφυρὰ πάντες < . . . > ὡσπερὶ
αὐτὰ τὰ ποτήρι', οὐ τὸν οἶνον πióμενοι.

Σωσικράτης Φιλαδέλφοις·

b λεπτὴ δὲ κυρτοῖς ἐγγελῶσα κύμασιν
αὔρα, κόρη Σκείρωνος, ἡσύχῃ ποδὶ |
προσῆγε πρᾶως καὶ καλῶς τὸν κάνθαρον.

165 Probably a comment by the nurse, who is still thirsty.

166 I.e. blowing from the direction of the so-called Scironian Rocks, from the Megarid into the Saronic Gulf (Thphr. *Vent.* 62; Hsch. σ 894). The passage is most naturally taken as referring to a ship rather than a cup.

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I kept an eye out there for the girl's nurse;
and I told the bartender to mix me a pitcher of wine
that cost an obol, and to set the biggest *kantharos* he
had beside me.

And again:¹⁶⁵

The *kantharos* has been empty for a long time now!
How dry it is!

And also:

As soon as she took hold of a remarkably big
[corrupt],
really big, she's made it disappear;
and she immediately drained the *kantharos*.

Xenarchus in *Priapus* (fr. 10) says the following:

(A.) Don't pour any more into the silver cup, boy;
let's head off into the deep sea! Pour it into the
kantharos, boy! (B.) Right, by Zeus! Into the
kantharos!

Epigenes in *The Heroine* (fr. 4):

But nowadays they're not manufacturing those fat
kantharoi, fool; they're all making
fancy shallow ones, as if
they were planning to drink the cups rather than the
wine.

Sosicrates in *Men Who Loved Their Brothers* (fr. 2):

A light breeze—Sciron's daughter¹⁶⁶—laughing
among the curling waves, gently and carefully,
on quiet foot, brought the *kantharos*.

Φρύνιχος Κωμασταίς·

εἶτα κεραμεύων ἄν οἴκοι σωφρόνως
Χαιρέστρατος
ἑκατὸν <ἄν> τῆς ἡμέρας † ἔκλαιεν † οἴνου
κανθάρους.

Νικόστρατος Διαβόλω·

(A.) ἡ ναῦς δὲ πότερον εἰκόσορός ἐστ' ἢ κύκνος,
ἢ κάνθαρος; τουτὶ γὰρ ἄν πύθωμ' ἔτι,
αὐτὸς περανῶ τὰ πάντ'. (B.) ἀμέλει
κυκνοκάνθαρος
ἐξ ἀμφοτέρων τούτων κεκεραμευμένος.²⁴

Μένανδρος δὲ Ναυκλήρῳ·

(A.) ἦκει λιπὼν Αἰγαῖον ἀλμυρὸν βάθος |
c Θεόφιλος ἡμῖν. ὦ Στράτων, ὡς εἰς καλὸν
τὸν υἱὸν εὐτυχοῦντα καὶ σεσωμένον
πρῶτος λέγω σοι τὸν τε χρυσοῦν κάνθαρον.
(Στρ.) ποῖον; (A.) τὸ πλοῖον.

καὶ μετ' ὀλίγα·

(Στρ.) τὴν ναῦν σεσῶσθαί μοι λέγεις; (A.) ἔγωγε
μῆν'
† κείνην ναῦν Καλλικλῆς ἐποίησε
τὸν καλούμενον †, Εὐφράνωρ <δ' > ἐκυβέρνα
Θούριος.

²⁴ The fourth verse should perhaps be deleted (thus Dindorf).

¹⁶⁷ Literally "swan".

¹⁶⁸ The first verse is borrowed from E. Tr. I (quoted also at

Phrynichus in *Revellers* (fr. 15):

Then Chaerestratus, modestly producing pots at home,
would be † wailing † 100 *kantharoi* of wine per day.

Nicostratus in *The Slanderer* (fr. 9):

(A.) The ship—is it a 20-oared *kuknos*¹⁶⁷
or a *kantharos*? If I get this additional information,
I'll work out all the rest for myself. (B.) Don't
worry—it's a *kuknokantharos*
that's formed from both of these.

Menander in *The Ship-Owner* (fr. 246, encompassing both quotations):¹⁶⁸

(A.) Theophilus has come, leaving the salty depth of
the Aegean
to visit us. Straton, it's so wonderful that
I can be the first to inform you that your son's
good luck has held, and he's safe—as is your gold
kantharos!

(Straton) What *kantharos*? (A.) Your ship.

And shortly after this:

(Straton) You're saying my ship got home safe? (A.) I
certainly am!
† that ship Callicles built
the man known as; † and Euphranor of Thurii was
the helmsman.

1.4a), while a slightly more complete version of the fifth is preserved at Macrob. *Sat.* 5.21.15.

Πολέμων δ' ἐν τοῖς Πρὸς Ἀντίγονον Περὶ Ζωγράφων
 φησὶν· Ἀθήνησιν ἐν τῷ τοῦ Πειρίθου γάμῳ πεποίηκεν
 d Ἴππυς²⁵ τὴν μὲν οἰνοχόην καὶ τὸ κύπελλον | λίθινα,
 χρυσῷ τὰ χεῖλη περιτεραμνίσας, τὰς δὲ κλισίας ἐλα-
 τίνας χαμᾶζε ποικίλοις στρώμασι κεκοσμημένας,
 ἐκπώματα δὲ κεραμέους καυθάρους, καὶ τὸν λύχνον
 ὁμοίως <τὸν> ἐκ τῆς ὀροφῆς ἐξηρητημένον, ἀνακε-
 χυμένας ἔχοντα τὰς φλόγας. ὅτι δὲ καὶ ἀπὸ Καυθάρου
 κεραμέως ὠνομάσθη τὸ ἔκπωμα Φιλέταιρός φησιν ἐν
 Ἀχιλλεΐ·

Πηλεύς· ὁ Πηλεὺς δ' ἐστὶν ὄνομα κεραμέως, |
 e ξηροῦ λυχνοποιουῦ, Καυθάρου, πενιχροῦ πάνν,
 ἀλλ' οὐ τυράννου νῆ Δία.

ὅτι δὲ καὶ γυναικεῖον κοσμάριον ἐστὶν κάνθαρος Ἀντι-
 φάνης εἴρηκεν ἐν Βοιωτία.

Καρχήσιον. Καλλίξεινος ὁ Ῥόδιος ἐν τοῖς Περὶ
 Ἀλεξανδρείας φησὶν ὅτι ποτήριον ἐστὶν ἐπίμηκες,
 συνηγμένον εἰς μέσον ἐπιεικῶς, ὧτα ἔχον μέχρι τοῦ
 πυθμένος καθήκοντα· καὶ τάχα²⁶ διὰ τὸ ἀνατετάσθαι
 f οὕτως ὠνομάσται. ἀρχαιότατον | δ' ἐστὶ ποτήριον τὸ
 καρχήσιον, εἴ γε ὁ Ζεὺς ὀμιλήσας Ἀλκμήνη ἔδωκε

²⁵ Ἴππυς Dindorf: Ἴππεύς ACE

²⁶ ἐστὶ δὲ ἰκανῶς ἐπίμηκες ποτήριον τὸ καρχήσιον, καὶ
 τάχα A: ἐστὶ δὲ κτλ. om. CE, del. Kaibel

169 For the title of the work, see 11.497f n.

170 Plin. *Nat.* 35.141 mentions a Hippius who painted a Posei-
 don and a Victory, hence Dindorf's emendation of the manu-
 scripts' Hippeus (otherwise unknown). The scene combines rus-
 ticity and ostentation, as befits the wedding party of the Lapith

Polemon says in his *Response to Antigonus on Painters* (fr. 63 Preller):¹⁶⁹ In his Wedding of Pirithous in Athens, Hippias¹⁷⁰ represents the wine-pitcher and the cup as made of stone, although he gilds their lips; the couches as made of fir-limbs laid on the ground, even if covered with embroidered bed-clothes; and the drinking vessels as ceramic *kantharoi*, as also in the case of the lamp suspended from the ceiling, with its flames projecting in various directions. Philetaerus in *Achilleus* (fr. 4) claims that the drinking vessel is called after a potter named Cantharus:

Peleus; Peleus is the name of a potter¹⁷¹—
a skinny lampmaker called Cantharus, who's really
poor.

But it's not a tyrant's name, by Zeus!

Antiphanes in *The Girl from Boeotia* (fr. 62) says that a *kantharos* is also an item of jewelry worn by women.

Karchēsion. Callixenus of Rhodes in his *On Alexandria* (FGrH 627 F 3)¹⁷² reports that this is a tall cup that is fairly narrow in the middle and has handles that extend down to its base; perhaps it gets its name from how long and thin it is.¹⁷³ The *karchēsion* is a very old type of cup, if Zeus gave one to Alcmena after he slept with her, as a gift in re-

king Pirithous, where the guest-list included the Centaurs (cf. 11.476b with n.; 14.613a–b with n.).

¹⁷¹ Punning on *pēlos* ("mud", i.e. "potter's clay"), as also at 9.383b–c and in a fragment of epic parody at 15.699b.

¹⁷² See 11.472a n.

¹⁷³ Because the word was also used for a mast-tip; see the fragment of Asclepiades of Myrlea cited below.

δῶρον αὐτὸ τῆς μίξεως, ὡς Φερεκίδης ἐν τῇ δευτέρᾳ ἱστορεῖ καὶ Ἡρόδωρος ὁ Ἡρακλεώτης. Ἀσκληπιάδης δ' ὁ Μυρλεανὸς κεκλήσθαι φησιν αὐτὸ ἀπὸ τινος τῶν ἐν τῇ νηὶ κατασκευασμάτων· τοῦ γὰρ ἱστοῦ τὸ μὲν κατωτάτω πτέρνα καλεῖται, ἣ ἐμπίπτει εἰς τὴν ληνόν, τὸ δ' οἶον εἰς μέσον τράχηλος, τὸ δὲ πρὸς τῷ τέλει 475 καρχήσιον. ἢ ἔχει δὲ τοῦτο κεραίας ἄνωθεν νευούσας ἐφ' ἑκάτερα τὰ μέρη, καὶ ἐπίκειται τὸ λεγόμενον αὐτῷ θωράκιον, τετράγωνον πάντῃ πλὴν τῆς βάσεως καὶ τῆς κορυφῆς· αὗται δὲ προὔχουσι μικρὸν ἐπ' εὐθείας ἐξωτέρω. ἐπὶ δὲ τοῦ θωρακίου εἰς ὕψος ἀνήκουσα καὶ ὀξεῖα γιγνομένη ἐστὶν ἡ λεγομένη ἡλακάτη. μνημονεύει δὲ τῶν καρχησίων καὶ Σαπφῶ ἐν τούτοις·

κῆνοι δ' ἄρα πάντες
καρχάσι' ἦχον
κάλειβον· ἀράσαντο δὲ πάμπαν ἔσλα
γάμβρω.

Σοφοκλῆς Τυροῦ·

προσβῆναι μέσῃν
τράπεζαν ἀμφὶ σίτα καὶ καρχήσια, |

- b πρὸς τὴν τράπεζαν φάσκων προσεληλυθέναι τοὺς δράκοντας καὶ γενέσθαι περὶ τὰ σιτία καὶ τὰ καρχήσια· ἔθος γὰρ ἦν τοῖς ἀρχαίοις ἐπὶ τῶν τραπέζων

¹⁷⁴ For the story, cf. 11.781c-d, 475b-d.

¹⁷⁵ Most likely another fragment of *On Nestor's Cup*; cf. 11.783a-b n., 477f-93e; Macrob. *Sat.* 5.21.5.

¹⁷⁶ The first three verses of the fragment (joined to this passage by Ahrens) are quoted at 2.39a; 10.425c-d; cf. 5.192c.

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turn for the sex, as Pherecydes in Book II (*FGrH* 3 F 13a) and Herodorus of Heracleia (*FGrH* 31 F 16) report.¹⁷⁴ Asclepiades of Myrlea¹⁷⁵ claims that the name comes from one of the items of gear in a ship; because the lowest part of the mast, where it sits in the mast-socket, is referred to as the *pterna* ("heel"); the central section is the *trachēlos* ("neck"); and the part near the tip is the *karchēsia*. This part supports yard-arms that bend downward on either side, and the so-called *thōrakion* ("crow's-nest"), which is rectilinear everywhere except in its base and its upper section (which extend straight out a bit further on either side), sits on top of it. On top of the *thōrakion* is the so-called *ēlakatē* ("distaff"), which extends straight up and ends in a point. Sappho (fr. 141.4–6)¹⁷⁶ mentions *karchēsia* in the following passage:

So they all
held *karchasia*
and poured a libation; and they prayed that
everything good might come to the
bridegroom.¹⁷⁷

Sophocles in *Tyro* (fr. 660):

to approach the middle of
the table, around the food and the *karchēsia*,

by which he meant that the snakes had come up the table and were in the vicinity of the food and the *karchēsia*,¹⁷⁸ because the ancients, as Homer represents

¹⁷⁷ Kaibel (following Macrobius) misguidedly added Cratin. fr. 40 to the text of Athenaeus at this point.

¹⁷⁸ Presumably a miraculous sign of some sort.

κεκραμένα τιθέναι ποτήρια, καθὰ καὶ Ὅμηρος ποιεί. ὠνομάσθη δὲ τὸ καρχήσιον διὰ τὸ τραχύσματα ἔχειν κεγχροειδῆ, καὶ εἴρηται κατὰ ἐναλλαγὴν τοῦ ἔ πρὸς τὸ $\bar{\alpha}$ ἀντὶ τοῦ κερχήσιον· διὸ καὶ Ὅμηρος τοὺς ὑπὸ δῖψους κρατουμένους καρχαλέους εἶπεν. Χάρων δ' ὁ Λαμψακηνὸς ἐν τοῖς Ὀροῖς παρὰ Λακεδαιμονίους
 c φησὶν | ἔτι καὶ εἰς αὐτὸν δείκνυσθαι τὸ δέπας τὸ δοθὲν Ἀλκμήνῃ ὑπὸ Διός, ὅτε Ἀμφιτρύωνι εἰκάσθη.

Κάλπιον. ποτηρίου τι γένος Ἐρυθραίου, ὡς φησι Πάμφιλος· εἶναι δ' αὐτὸ οἶόν ἐστι τὸ σκαφίον.

Κελέβη. τούτου τοῦ ἐκπώματος Ἀνακρέων μνημονεύει·

ἄγε δὴ φέρ' ἡμῖν, ὦ παῖ,
 κελέβην, ὅκως ἄμυστιν
 προπίω, τὰ μὲν δέκ' ἐγχείας
 ὕδατος, τὰ πέντε δ' οἴνου
 κνάθους.

ἄδηλον δὲ πότερον εἶδός ἐστι ποτηρίου ἢ πᾶν ποτήριον κελέβη καλεῖται ἀπὸ τοῦ χέειν εἰς αὐτὸ τὴν λουβὴν ἥτοι λείβειν· τοῦτο δὲ ἐπὶ τοῦ ὑγροῦ συνήθως |
 d ἔταπτον, ἀφ' οὗ λέγεται καὶ ὁ λέβης. Σιληνὸς δὲ καὶ Κλείταρχος τοὺς Αἰολεῖς φασιν οὕτω καλεῖν τὸ ποτήριον. Πάμφιλος δὲ τὸ ποτήριον θερμοποτίδα καλούμενον τὴν κελέβην εἶναι. Νίκανδρος δ' ὁ Κολοφώνιος ἐν ταῖς Γλώσσαις ποιμενικὸν ἀγγεῖον μελιτηρὸν τὴν

179 Literally "rough", i.e. "rough-throated, raspy".

180 Cf. 11.474f (where this comment clearly belongs, everything in between having presumably been added from a different source) with n.

181 Quoted at slightly greater length at 10.427a.

them, made it a habit to set cups full of mixed wine on the table. The *karchēasion* got its name from the fact that it has rough sections that look like grains of millet (*kenchros*), although it is pronounced with an *alpha* substituted for the *epsilon* in the expected *kerchēasion*. This is why Homer (*Il.* 21.541) referred to people who are desperately thirsty as *karchaleoi*.¹⁷⁹ Charon of Lampsacus in his *Annals* (*FGrH* 262 F 2) claims that even up to his own day the goblet Zeus in disguise as Amphitryon gave to Alcmene was on display in Sparta.¹⁸⁰

Kalpion. A type of Erythraean cup, according to Pamphilus (fr. XII Schmidt); it resembles a small bowl (*skaphion*).

Kelebē. Anacreon (*PMG* 356(a).1–5)¹⁸¹ mentions this vessel:

Come on, slave—bring us
 a *kelebē*, so I can drink a toast
 without pausing to breathe, after I pour in ten
 ladles of water, followed by five of
 wine.

It is unclear whether this is a specific type of cup, or whether any cup can be referred to as a *kelebē* because wine is poured (*cheein*) into it for a libation (*loibē*) or to make a libation (*leibein*); they routinely used this verb to refer to any liquid, hence the word *lebēs* (“cauldron, basin”). Silenus and Cleitarchus claim that the Aeolians use this term for a cup; Pamphilus (fr. XIII Schmidt) (says) that the cup referred to as a *thermopotis* is identical with a *kelebē*, while Nicander of Colophon in his *Glossary* (fr. 138 Schneider) (claims) that a *kelebē* is a cup used by shep-

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κελέβην εἶναι. καὶ γὰρ Ἀντίμαχος ὁ Κολοφώνιος ἐν πέμπτῳ Θηβαΐδος φησί·

κῆρυκας ἀθανάτοισι φέρειν μέλανος οἴνοιο
 ἀσκὸν ἐνίπλειον κελέβειόν <θ'> ὅτι φέριστον |
 e οἴσιν ἐνὶ μεγάροις κέιτο μέλιτος πεπληθός.

καὶ πάλιν·

ἀτὰρ ἀμφίθετον κελέβειον ἐλόντες
 ἔμπλειον μέλιτος τὸ ῥά οἱ προφερέστερον ἦεν.

ἀλλαχοῦ δέ φησιν·

καὶ χρύσεια δέπαστρα καὶ ἀσκηθῆς κελέβειον
 ἔμπλειον μέλιτος τὸ ῥά οἱ προφερέστερον εἶη.

σαφῶς γὰρ νῦν κελέβειον ἀντὶ ἀγγείου τινὸς τέθεικε,
 προειπῶν ποτήρια δέπαστρα. Θεόκριτος δ' ὁ Συρα-
 κόσιος ἐν ταῖς Φαρμακευτρίαις φησίν·

στέφον τὰν κελέβαν φοινικέω οἴδς ἀώτῳ. |

f καὶ Εὐφορίων·

ἠὲ πόθεν ποταμῶν κελέβη ἀποήφυσας ὕδωρ;

Ἀνακρέων·

οἴνοχόει δ' ἀμφίπολος μελιχρὸν
 οἶνον τρικύαθον κελέβην ἔχουσα.

Διονύσιος δ' ὁ Λεπτὸς ἐξηγούμενος Θεοδωρίδα τὸ εἰς
 τὸν Ἔρωτα μέλος τὴν κελέβην φησὶ τίθεσθαι ἐπὶ τοῦ

¹⁸² Quoted also at 11.468b.

¹⁸³ Literally "the Skinny". The note is expanded a bit (but with

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herds to hold honey. And in fact Antimachus of Colophon says in Book V of the *Thebaid* (fr. 22 Matthews):

heralds to bring a skin-bag full of dark
wine for the immortals, and the best *kelebeion*
that lay within his house, full of honey.

And again (fr. 20.2-3 Matthews):

but taking a two-handed *kelebeion*
full of honey, the finest one he had.

And elsewhere he says (fr. 23.5-6 Matthews):¹⁸²

and gold goblets and an untouched *kelebeion*
full of the finest honey he had.

He thus clearly used *kelebeion* here to refer to a storage vessel of some sort, since he mentioned goblets before this. Theocritus of Syracuse says in his *Women Practicing Witchcraft* (*Id.* 2.2):

Cover the *keleba* with purple sheep's wool!

Also Euphorion (fr. 131, p. 52 Powell):

Or from what river did you draw water with a *kelebē*?

Anacreon (*PMG* 383):

A slave-girl holding a three-*kuathos* *kelebē*
pours wine as sweet as honey.

Dionysius Leptos,¹⁸³ in the course of explicating Theodoridas' lyric poem in honor of Eros (*SH* 741), says that

no reference to Dionysius or Theodoridas) at 11.496d. For Thericleians, cf. 11.470d-2e.

ὀρθοῦ ποτηρίου οἶον Προουσιάδος καὶ Θηρικλείου. ||

- 476 Κέρας. τοὺς πρώτους λέγεται τοῖς κέρασι τῶν βοῶν πίνειν ἀφ' οὗ τὸν Διόνυσον κερατοφυτῆ πλάττεσθαι ἔτι τε ταῦρον καλεῖσθαι ὑπὸ πολλῶν ποιητῶν. ἐν δὲ Κυζίκῳ καὶ ταυρόμορφος ἴδρυται. ὅτι δὲ τοῖς κέρασιν ἔπινον δηλὸν ἐκ τοῦ καὶ μέχρι νῦν λέγεσθαι, ὅταν συμμίσγῳσι τῷ οἴνῳ τὸ ὕδωρ, κέρασαι φάσκοντες. καὶ τὸ ἀγγεῖον δ' ἐν ᾧ κερνᾶται ὁ οἶνος κρατῆρ ἀπὸ
 b τοῦ συγκερνᾶσθαι ἐν αὐτῷ τὸ ὕδωρ, | <ῆ>²⁷ ἀπὸ τοῦ κέρατος, οἶον κερατῆρ, ἀπὸ τοῦ εἰς τὸ κέρας ἐγχεῖσθαι τὸ πόμα. διαμένει δὲ ἔτι καὶ νῦν ἢ τῶν κεράτων κατασκευῆ καλοῦσι γοῦν ἔνιοι ταῦτα ῥητά. καὶ τῶν ποιητῶν δὲ πολλοὶ παράγουσι πίνοντας τοὺς ἀρχαίους κέρασι. Πίνδαρος μὲν ἐπὶ τῶν Κενταύρων λέγων

<ἀνδρ>οδάμαν<τα> δ' ἐπεὶ Φῆρες δάεν

ῥίπαν μελιαδέος οἴνου,

- c ἔσσυμένως ἀπὸ μὲν λευκὸν | γάλα χερσὶ
 τραπέζαν

ᾧθεον, αὐτόματοι δ' ἐξ ἀργυρέων κεράτων
 πίνοντες ἐπλάζοντο.

καὶ Ξενοφῶν δ' ἐν τῇ ἐβδόμῃ τῆς Ἀναβάσεως διηγούμενος τὸ παρὰ τῷ Θρακὶ Σεύθῃ συμπόσιον γράφει

²⁷ add. Kaibel

¹⁸⁴ Literally "horn".

¹⁸⁵ Cf. E. Ba. 100 with Dodds ad loc., 920–1.

¹⁸⁶ This is the correct etymology; cf. 3.123a.

¹⁸⁷ Cf. 11.496f–7e.

the word *kelebē* is used of a tall cup like a Prousius or a Thericleian.

Keras.¹⁸⁴ It is said that people originally drank using cows' horns; as a consequence, statues of Dionysus have horns, and many poets also refer to him as a bull.¹⁸⁵ In Cyzicus he is worshipped in the form of a bull. That people used to drink using horns (*kerades*) is apparent from the vocabulary used even today, in that when they combine the water and the wine, they say that they are mixing (*kerasai*) them. In addition, the vessel in which the wine is mixed (*kirnatai*) is referred to as a *kratēr*, because the water is mixed (with wine) in it;¹⁸⁶ alternatively, the word may be from *keras* ("horn"), as if it were *keratēr*, from the fact that what they drink is poured into the horn. Drinking-horns are still manufactured today, although some people refer to them as *rhuta*.¹⁸⁷ Many poets also represent the ancients as drinking out of horns. Pindar, referring to the Centaurs (fr. 166):

When the Phēres¹⁸⁸ caught the man-taming
scent of the honey-sweet wine,
they quickly shoved the white milk off the tables
with their hands, and began to reel about uninvited,
drinking
from silver horns.

Likewise Xenophon in Book VII (2.23) of his *Anabasis*, in the course of describing the party given by Seuthes the

¹⁸⁸ Another name for the Centaurs. The reference is to the wedding of Pirithous (11.474c–d n.), where the Centaurs ran wild.

οὕτως· ἐπεὶ δὲ Ξενοφῶν σὺν τοῖς μετ' αὐτοῦ εἰσῆλθε πρὸς τὸν Σεύθην, ἡσπάζοντο μὲν πρῶτον ἀλλήλους καὶ κατὰ τὸν Θράκιον νόμον κέρατα οἴνου προὔτεινον. ἐν δὲ τῇ ἕκτῃ περὶ Παφλαγόνων διηγούμενός φησι κατακείμενοι δ' ἐν στιβάσιν ἐδείπνουν καὶ ἔπινον κερατίνοις ποτηρίοις. Αἰσχύλος δ' ἐν Περραιβίσι τοὺς Περραιβοὺς παρίστησιν ἀντὶ ποτηρίων τοῖς κέρασι χρωμένους διὰ τούτων·

ἀργυρηλάτοις

κέρασι χρυσᾶ στόμια προσβεβλημένοις.

καὶ Σοφοκλῆς Πανδώρα·

καὶ πλήρες ἐκπιόντι χρύσειον κέρας |
d τρύβει † γέμοντα † μαλθακῆς ὑπ' ὠλένης.

Ἑρμῆπος Μοίραις·

οἶσθα νῦν ὃ μοι πόησον; τήνδε νῦν μῆ μοι δίδου,
ἐκ δὲ τοῦ κέρατος αὖ μοι δὸς πιεῖν ἅπαξ μόνον.

Λυκούργος δ' ὁ ῥήτωρ ἐν τῷ Κατὰ Δημάδου Φίλιππόν φησι τὸν βασιλέα προπίνειν κέρατι τούτοις οἷς ἐφιλοφρονεῖτο. τοὺς δὲ Παιόνων βασιλεῖς φησι Θεόπομος ἐν δευτέρᾳ Φιλιππικῶν, τῶν βοῶν τῶν παρ' αὐτοῖς γινομένων μεγάλα κέρατα φύοντων, ὡς χωρεῖν τρεῖς καὶ τέτταρας χόας, ἐκπώματα ποιεῖν ἐξ αὐτῶν, τὰ

189 In fact, the quotation (slightly different from what the manuscripts of Xenophon preserve) represents Xenophon's description of how his negotiations with Seuthes began, and the dinner (a substantial portion of the description of which is quoted at 4.150f-1e) took place the next day. Cf. 1.15e for similar confusion involving Xenophon's account of Seuthes' party.

BOOK XI

Thracian,¹⁸⁹ writes as follows: When Xenophon and his companions entered Seuthes' house, they began by greeting one another and drinking horns of wine in one another's honor, in the Thracian style. And in Book VI (1.4), in the course of describing the Paphlagonians,¹⁹⁰ he says: They lay down on camp-beds and had dinner, and drank out of cups made of horn. Aeschylus in *The Women of Perrhaebia* (fr. 185) establishes that the Perrhaebi use horns rather than cups, in the following passage:

horns of hammered
silver with gold rims attached.

Also Sophocles in *Pandora* (fr. 483):

and after he empties a full gold horn,
she'll smash it † teeming † under her soft arm.

Hermippus in *Fates* (fr. 44):

Do you know what you need to do for me? Don't
offer me this one now;
instead, let me drink just once out of the horn.

The orator Lycurgus in his *Against Demades* (fr. 59 Conomis) claims that King Philip would drink toasts from a horn in honor of people he was well-disposed to. But Theopompus in Book II of the *History of Philip* (FGrH 115 F 38) says that because Paeonian cows produce horns large enough to hold three or four *choes*, their kings make

¹⁹⁰ Xenophon is actually describing the behavior of the Greeks while they were in Paphlagonian territory, although he notes that they had not brought the drinking-horns they used with them, but had found them in the country.

- e χεῖλη περιαργυροῦντας καὶ χρυσοῦντας. | καὶ Φιλόξενος δ' ὁ Κυθήριος ἐν τῷ ἐπιγραφομένῳ Δείπνῳ φησὶν·

πίνετο νεκτάρεον
 πῶμ' ἐν χρυσαῖς προτομαῖς
 † τε ἄλλων † κεράτων,
 † ἔβρεχον δὲ κατὰ μικρόν †.

Ἀθηναῖοι δὲ καὶ ἀργυρᾷ ποιοῦντες κέρατα ἔπινον ἐξ αὐτῶν. ἔστι γοῦν τοῦτο εὐρεῖν ἐν τοῖς Δημοπρατοῖς ἀναγεγραμμένοι οὕτως < . . . > ἐκ στήλης ἀνακειμένης ἐν ἀκροπόλει ἢ τὰ ἀναθήματα περιέχει· κέρας ἔκπωμα ἀργυροῦν, καὶ περισκελὶς πρόσεστι.

- f Κέρνος. ἀγγεῖον κεραμεοῦν, ἔχον ἐν αὐτῷ πολλοὺς κοτυλίσκους κεκολλημένους, ἐν οἷς, φησὶν, μήκωνες λευκοί, πυροί, | κριθαί, πισοί, λάθυροι, ὄχροι, φακοί. ὁ δὲ βαστάσας αὐτὸ οἶον λικνοφορήσας τούτων γεύεται, ὡς ἱστορεῖ Ἀμμώνιος ἐν τρίτῳ Περὶ Βωμῶν καὶ Οὐσιῶν.

Κισσύβιον. τὸ μόνωτον ποτήριον Φιλήμων. Νεοπτόλεμος δ' ὁ Παριανὸς ἐν τρίτῳ Γλωσσῶν τὸ κίσσινον ποτήριον σημαίνει παρ' Εὐριπίδῃ ἐν Ἀνδρομέδῃ· ||

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πᾶς δὲ ποιμένων ἔρρει λεώς,
 ὁ μὲν γάλακτος κίσσινον φέρων σκύφος,
 πόνων ἀναψυκτῆρ', ὁ δ' ἀμπέλων γάνος.

191 The quotation has fallen out of the text.

192 For what follows, cf. 11.478c–d, which makes it clear that this material is drawn from Polemon's *On the Sacred Fleece*.

drinking vessels out of them, covering the lips with silver or gold. So too Philoxenus of Cythera says in his poem entitled *The Dinner Party* (Philox. Leuc. *PMG* 836(d)):

A nectar-like drink

was being consumed from gold animal-head cups

† and of others † made from horns,

† and they were drenching little by little †.

The Athenians used to make silver horns and drink from them. The following, for example, can be found inscribed in the records of the public auctions thus:¹⁹¹ . . . from a stele set up on the Acropolis that contains a list of the dedications (*IG II² 1407.38*): a silver drinking-horn, and a decorative band is attached to it.

Kernos.¹⁹² A ceramic vessel that contains a large number of smaller cups attached to one another, in which, he reports (Polemon fr. 88 Preller), are white poppy-seed, grains of wheat and barley, peas, vetch-seeds, birds' pease, and lentils. The man who carries it, in the same way that someone might carry a sacred winnowing-shovel, tastes these, according to Ammonius in Book III of *On Altars and Sacrifices* (*FGrH* 361 F 2).

Kissubion. A cup with a single handle, according to Philemon. Neoptolemus of Parium in Book III of the *Glossary* (fr. 10a Mette) (claims) that the word is used in Euripides' *Andromeda* (fr. 146) to refer to a cup made of ivy wood (*kissinos*):

All the shepherd-folk wandered in;

one man brought an ivy-wood bowl (*kissinos skuphos*)
full of milk,

which offers refreshment after hard work, another
the gleaming product of the vines.

τὸ γὰρ κισσύβιον, φησί, λέγεται ἐπὶ συνόδου ἀγροικικῆς, ἔνθα προσήκει μάλιστα τὸ ξύλινον ποτήριον. Κλείταρχος δὲ φησιν Αἰολεῖς τὸν σκύφον κισσύβιον καλεῖν. Μαρσύας δὲ κύπελλον καὶ τὸ ξύλινον ποτήριον. Εὐμόλπος δὲ γένος τι ποτηρίου, ἴσως, φησί, κατ' ἀρχὰς ἐκ κισσίνου κατασκευασθὲν ξύλου. Νίκανδρος δὲ ὁ Κολοφώνιος ἐν τῷ | πρώτῳ τῶν Αἰτωλικῶν γράφει ἐν τῇ ἱεροποιίᾳ τοῦ Διδυμαίου Διὸς κισσοῦ σπονδοποιεῖονται πετάλοισιν, ὅθεν τὰ ἀρχαῖα ἐκπώματα κισσύβια φωνέεται. Ὅμηρος·

κισσύβιον μετὰ χερσὶν ἔχων μέλανος οἴνιοιο.

Ἀσκληπιάδης δ' ὁ Μυρλεανὸς ἐν τῷ Περὶ τῆς Νεστορίδος, σκύφει, φησί, καὶ κισσυβίῳ τῶν μὲν ἐν ἄστει καὶ μετρίων οὐδεὶς ἐχρήτο, συβῶται δὲ καὶ νομεῖς καὶ οἱ ἐν ἀγρῷ. Πολύφημος μὲν τῷ κισσυβίῳ, θατέρῳ δὲ Εὐμαιος. Καλλίμαχος δ' ἔοικε | διαμαρτάνειν ἐν τῇ συγγραΐσει τῶν ὀνομάτων, λέγων ἐπὶ τοῦ Ἴκιου ξένου τοῦ παρὰ τῷ Ἀθηναίῳ Πόλλιδι συνεστιασθέντος αὐτῷ·

καὶ γὰρ ὁ Θρηϊκίην μὲν ἀνήγατο χανδὸν ἄμυστιν
ζωροποτεῖν²⁸, ὀλίγῳ δ' ἤδετο κισσυβίῳ.

²⁸ 10.442f (supported by a papyrus) has ἀπέστρυγε χανδὸν ἄμυστιν / οἶνοποτεῖν.

¹⁹³ Quoted again at 11.498f (along with *Od.* 14.112–13, which is more relevant to the discussion there).

¹⁹⁴ Sc. at *Od.* 9.346–61. Homer never says where the cup comes from, but the obvious implication of the text is that Odysseus found it in the Cyclops' cave.

BOOK XI

Because the word *kissubion*, he says, is used in connection with gatherings of country-folk, when a wooden cup is most appropriate. Cleitarchus claims that the Aeolians refer to a bowl (*skuphos*) as a *kissubion*, whereas Marsyas (*FGrH* 135/6 F 22) says that another word for a wooden cup is *kupellos*. Eumolpus (identifies) this as a type of cup, perhaps, he says, originally made of ivy (*kissinos*) wood. Nicander of Colophon writes in Book I of his *History of Aetolia* (fr. 1 Schneider): In the ritual in honor of Didymean Zeus, they pour libations from ivy (*kissos*) leaves, which is why ancient drinking vessels are referred to as *kissubia*. Homer (*Od.* 9.346):

holding a *kissubion* of dark wine in my hands.

Asclepiades of Myrlea says in his *On Nestor's Cup*:¹⁹³ No one from the city or who was even moderately well-to-do used a bowl (*skuphos*) or a *kissubion*. Instead it was swineherds, shepherds, and country-folk: Polyphemus used a *kissubion*,¹⁹⁴ while Eumaeus (*Od.* 14.112) used a *skuphos*. Callimachus (fr. 178.11–14 Pfeiffer)¹⁹⁵ seemingly uses the words incorrectly, when he says of the stranger from Icus who was entertained along with him¹⁹⁶ in the house of Pollis of Athens:

For he in fact hated drinking strong wine greedily in
a long
Thracian draft, but liked a small *kissubion*.

¹⁹³ Verses 11–12 are quoted also at 10.442f, while verses 15–16 are quoted at 1.32b–c.

¹⁹⁶ I.e. the poem's narrator.

τῷ μὲν ἐγὼ τόδ' ἔλεξα περιστέιχοντος ἀλείσου
τὸ τρίτον.

ὁ γὰρ λέγων ἄλεισον τὸ αὐτὸ καὶ κισσύβιον τὴν
ἀκριβῆ θέσιν τῶν ὀνομάτων οὐ διαφυλάττει. εἰκάσειε |
d δ' ἂν τις τὸ κισσύβιον τὸ πρῶτον ὑπὸ ποιμένων
ἐργασθῆναι ἐκ κισσίνου ξύλου. ἄλλοι δὲ ἐτυμολο-
γοῦσιν αὐτὸ ἀπὸ τοῦ χεῖσθαι, τὸ δ' ἐστὶ χωρεῖν·

οὐδὸς δ' ἀμφοτέρους ὅδε χεῖσεται.

καὶ ἡ τοῦ ὄφεως κατάδυσις χειή, ἡ καταδεχομένη τὸ
ζῶον· καὶ κήθιον τὸ χήτιον τὸ χωροῦν τοὺς ἀστρα-
γάλους. Διονύσιος δ' ὁ Σάμιος ἐν τοῖς Περὶ τοῦ
Κύκλου τὸ Ὀμηρικὸν κισσύβιον κυμβίον ἔφη γράφω
e οὕτως· | καὶ αὐτὸν Ὀδυσσεὺς ὀρών ταῦτα ποιοῦντα
πληρώσας τοῦ οἴνου κυμβίον δίδωσι πιεῖν.

Κιβώριον. Ἡγήσανδρος ὁ Δελφὸς Εὐφορίωνα
φησι τὸν ποιητὴν παρὰ Πρυτάνιδι δειπνοῦντα καὶ
ἐπιδεικνυμένου τοῦ Πρυτάνιδος κιβώριά τινα δοκοῦν-
τα πεποιῆσθαι πολυτελῶς, τοῦ κώθωνος εὖ μάλα προ-
βεβηκότος, λαβῶν ἐν τῶν κιβωρίων ὡς ἐξοινῶν καὶ
μεθύων ἐνεούρησε. Δίδυμος δὲ φησι ποτηρίου εἶδος
εἶναι, καὶ τάχ' ἂν εἴη τὰ λεγόμενα σκυφία διὰ τὸ

197 Deponent future infinitive of *chandanō* ("hold, contain").

198 The word is used at *Il.* 22.93, 95.

199 The word is not attested elsewhere in the sense "box" with a *chi*, and the odd spelling must be a product of the awkward attempt to derive *kissubion* from *cheisthai*.

200 Cited again at 11.481e. The Cycle in question is the Epic Cycle (including but not limited to the *Iliad* and the *Odyssey*).

To him I said the following, as the bowl (*aleison*) was
going around
for the third time.

For anyone who refers to an *aleison* and a *kissubion* as identical is not respecting the precise sense of the words. One might conjecture that *kissubia* were originally made of ivy (*kissinos*) wood by shepherds. But other authorities derive the word from *cheisthai*,¹⁹⁷ in the sense “to have room for” (*Od.* 18.17):

This threshold will accommodate (*cheisetai*) us both.

The place snakes descend to, that gives the creature somewhere to hide, is also a *cheiē* (“hole”);¹⁹⁸ and the little *chētos*¹⁹⁹ used to store knucklebones is a *kēthion* (“dice-box”). Dionysius of Samos in his *On the Cycle* (*FGrH* 15 F 4a)²⁰⁰ wrote as follows, claiming that the Homeric *kissubion* is a *kumbion*:²⁰¹ And when Odysseus sees him doing this, he fills a *kumbion* with the wine and offers it to him to drink.

Kibōrion. Hegesander of Delphi (fr. 21, *FHG* iv.417) claims that the poet Euphorion was having dinner with Prytanis, and Prytanis showed him some *kibōria* that seemed to be very expensively made. After the party had gone on for a long time, Euphorion, who had consumed a large amount of wine and was drunk, took one of the *kibōria* and urinated in it. Didymus (p. 75 Schmidt) says that this was a type of cup; perhaps it is to be identified

²⁰¹ Apparently a comment on *Od.* 9.345–6; what Odysseus has just seen Polyphemus do is snatch two more members of his crew and prepare them for dinner (*Od.* 9.344).

f κάτωθεν εἰς στενὸν | συνήχθαι ὡς τὰ Αἰγύπτια κιβώρια.

Κόνδου. ποτήριον Ἀσιατικόν. Μένανδρος Κόλακι·

κοτύλας χωροῦν δέκα

ἐν Καππαδοκίᾳ κόνδου χρυσοῦν, Στρουθία.

Ἴππαρχος Ἀνασφζομένοις·

(A.) προσέχεις τι τούτῳ τῷ στρατιώτῃ; † τοῦ δε
δειου †

ἀργύριον οὗτος; οὐδαμόθεν, εὖ οἶδ' ἐγώ,

ἀλλ' ἢ δαπίδιον ἐν ἀγαπητὸν ποικίλον,

Πέρσας ἔχον καὶ γρύπας ἐξώλεις τινὰς ||

478 τῶν Περσικῶν. (B.) ἐς κόρακας, ᾧ μαστιγία.

(A.) καὶ κόνδου καὶ ψυκτήριον καὶ κυμβίον.

Νικόμαχος δ' ἐν πρώτῳ Περὶ Ἑορτῶν Αἰγυπτίων φησί· τὸ δὲ κόνδου ἐστὶ μὲν Περσικόν, τὴν δὲ ἀρχὴν † ἦν Ἑρμιππος ἀστρολογικὸς ὡς ὁ κόσμος ἐξ οὗ τῶν θεῶν τὰ θαύματα καὶ τὰ καρπώσιμα γίνεσθαι ἐπὶ γῆς † διὸ ἐκ τούτου σπένδεσθαι. Παγκράτης δ' ἐν πρώτῳ Βοκχορηίδος·

αὐτὰρ ὁ γε σπείσας ἐκ κόνδου ἀργυφέοιο |

b νέκταρ ἐπ' ἀλλοδαπὴν οἶμον ἔβαινε πόδα.

Κωνώνειος. Ἴστρος ὁ Καλλιμάχειος ἐν πρώτῳ Πτολεμαίδος τῆς Ἐν Αἰγύπτῳ Πόλεως γράφει οὕτως· κυλίκων Κωνωνείων ζεύγος καὶ Θηρικλείων χρυσοκλύστων ζεύγος.

²⁰² Cf. 3.72a-b.

²⁰³ Quoted at greater length at 10.434b-c.

²⁰⁴ See 11.486c (on the supposed origin of the name).

BOOK XI

with what are called *skuphia* because the lower part tapers to a nub like an Egyptian bean (*kibōrion*).²⁰²

Kondu. An Asiatic cup. Menander in *The Flatterer* (*Kol. fr. 2.1–2 Körte–Thierfelder*):²⁰³

in Cappadocia, Strouthias,
a gold *kondu* that held ten ladles.

Hipparchus in *Men Who Were Returning Home Safely* (fr. 1):

(A.) Are you paying any attention to this soldier?
[corrupt]

silver . . . this guy? From nowhere, I'm sure of that—
except one nice embroidered rug
with Persians and some damned Persian
griffins on it. (B.) To hell with you, you lowlife!

(A.) And a *kondu*, a wine-cooling vessel, and a
kumbion.

Nicomachus says in Book I of *On Egyptian Festivals* (*FGrH* 662 F 1): The *kondu* is a Persian vessel, but originally † which the astrologer Hermippus (*SH* 486 = fr. 102 Wehrli) that the created order from which the marvels and profitable deeds of the gods occurred on earth, † which is why it is used to pour libations. Pancrates in Book I of the *Bocchoreïs* (*SH* 602):

But after he poured a libation of nectar from a silver *kondu*, he set off on a journey to another land.

Konōneios.²⁰⁴ Callimachus' student Istrus writes as follows in Book I of *The Egyptian City of Ptolemaïs* (*FGrH* 334 F 47): a pair of *Konōneis kulikes* and a pair of gilded Thericleians.

Κότυλος. τὰ μόνωτα ποτήρια κότυλοι, ὧν καὶ Ἄλ-
καῖος μνημονεύει. Διόδωρος δ' ἐν τῷ πρὸς Λυκόφρονα
παρὰ Σικυωνίοις καὶ Ταραντίνοις ἐπιπολάζειν φησὶ τὸ
ἔκπωμα, εἶναι δ' αὐτὸ λουτηρίῳ ἑοικὸς βαθεῖ· ἔχει δὲ
καὶ οὓς ἐνιαχῆ. μνημονεύει δὲ αὐτοῦ καὶ Ἴων ὁ Χίος

< . . . > κότυλον οἴνου πλέον

c λέγων. | Ἐρμιππος δὲ ἐν Θεοῖς·

τόν τε κότυλον πρῶτον ἤνεγκ' ἐνέχυρον τῶν
γειτόνων.

καὶ Πλάτων ἐν Διὶ Κακουμένῳ

< . . . > τὸν κότυλον φέρει

φησί. καὶ Ἀριστοφάνης ἐν Βαβυλωνίοις· < . . . >
Εὐβουλος δ' ἐν Ὀδυσσεῖ ἢ Πανόπταις·

ὁ δ' ἱερεὺς Εὐήγορος
ἐν μέσοις αὐτοῖσιν ἐστὼς τὴν καλὴν σκευὴν
ἔχων
οἴνον ἐξέσπενδε κοτύλῳ.

Πάμφιλος δὲ ποτηρίου φησὶν εἶναι γένος, ἴδιον δ'
εἶναι Διονύσου. Πολέμων δ' ἐν τῷ Περὶ τοῦ Δίου
Κωδίου φησί· μετὰ δὲ ταῦτα τὴν τελετὴν ποιεῖ καὶ
αἰρεῖ τὰ ἐκ τῆς θαλάμης καὶ νέμει ὅσοι ἄνω τὸ κέρνος
d περιενηνοχότες. τοῦτο | δ' ἐστὶν ἀγγεῖον κεραμεῶν
ἔχον ἐν αὐτῷ πολλοὺς κοτυλίσκους κεκολλημένους·

²⁰⁵ Cf. 11.478e (clearly drawn from the same passage).

²⁰⁶ The quotation has fallen out of the text, but is preserved at
Poll. 10.85.

Kotulos. *Kotuloi* are cups with a single handle, and are mentioned by Alcaeus (fr. 417). Diodorus in his *To Lycophron* (Gloss. Ital. 128 K-A) says that this vessel is common in Sicyon and Tarentum, and resembles a deep *loutērion*; sometimes it has a handle.²⁰⁵ Ion of Chios (*TrGF* 19 F 51) also mentions it, saying:

a *kotulos* full of wine.

Hermippus in *Gods* (fr. 29):

And first he brought the *kotulos* as security from his neighbors.

And Plato says in *Zeus Abused* (fr. 48):

He brings the *kotulos*.

Also Aristophanes in *Babylonians* (fr. 68):²⁰⁶ . . . Eubulus in *Odysseus or Men Who See Everything* (fr. 71):

The priest Euagorus
was standing in their midst holding a beautiful vessel
and pouring a libation of wine from a *kotulos*.

Pamphilus (fr. XVII Schmidt) claims that this is a type of cup associated with Dionysus in particular. Polemon says in his *On the Sacred Fleece* (fr. 88 Preller):²⁰⁷ After this, he carries out the ritual, removing what is in the sacred chamber and dividing the contents among everyone who has helped hold the *kernos* up and carry it around. The latter is a ceramic vessel that contains a large number of smaller cups (*kotuliskoi*) attached to one another; in these are

²⁰⁷ Cf. 11.476e-f (a slightly condensed version of the same material) with n.

ἐνεῖσι δ' ἐν αὐτοῖς ὄρμινοι, μήκωνες λευκοί, πυροί, κριθαί, πισοί, λάθυροι, ὦχροι, φακοί, κύαμοι, ζεαί, βρόμος, παλάθιον, μέλι, ἔλαιον, οἶνος, γάλα, οἶον ἔριον ἄπλυτον. ὁ δὲ τοῦτο βαστάσας οἶον λικνοφορήσας τούτων γεύεται.

Κοτύλη. Ἀριστοφάνης Κωκάλω † ἄλλαι ὑποπρεσβύτεραι γρᾶες Θασίου μέλανος μεστὸν κεραμευομέναις κοτύλαις μεγάλαις ἔγχεον ἐς σφέτερον δέμας οὐδὲν ἀκόσμον, ἔρωτι βιαζόμεναι μέλανος | οἶνον ἀκράτου. † Σιληνὸς καὶ Κλείταρχος ἔτι τε Ζηνόδοτος τὴν κύλικα·

πάντη δ' ἀμφὶ νέκυν κοτυλήρυτον ἔρρεεν αἶμα.

καί·

πολλὰ μεταξὺ πέλει κοτύλης καὶ χείλεος ἄκρον.

Σιμάριστος δὲ τὸ λεπτὸν ποτήριον οὕτως καλεῖσθαι. Διόδωρος δὲ τὸν παρά τισι κότυλον κοτύλην ὠνομακέναι τὸν ποιητὴν·

< . . . > πύρνον καὶ κοτύλην.²⁹

ὃν κύλικα μὲν οὐκ εἶναι, οὐ γὰρ ἔχειν ὦτα, παραπλήσιον δ' ὑπάρχειν λουτηρίῳ βαθεῖ, ποτηρίου δὲ εἶδος εἶναι. δύνασθαι δὲ | καὶ τὸν παρὰ τοῖς Αἰτωλοῖς καὶ τισι τῶν Ἰώνων λεγόμενον κότυλον, ὃν ὅμοιον ὄντα τῷ προειρημένῳ ἐν οὗς ἔχειν. μνημονεύει δ' αὐτοῦ Κράτης ἐν Παιδιαῖς καὶ Ἑρμιππος ἐν Θεοῖς. Ἀθηναῖοι

²⁹ The traditional text of Homer has κοτύλην καὶ πύρνον.

²⁰⁸ Cf. Zenob. 5.71 (who, however, has *kulikos* for Athenaeus' *kotulēs*). ²⁰⁹ Literally "the poet".

sage, white poppy-seed, grains of wheat and barley, peas, vetch-seeds, birds' pease, lentils, beans, emmer, oats, a cake of dried fruit, honey, olive oil, wine, milk, and a bit of unwashed sheep's wool. The man who carries it, in the same way that someone might carry a sacred winnowing-shovel, tastes these items.

Kotulē. Aristophanes in *Cocalus* (fr. 364, unmetrical and lacunose): † Other elderly hags were using large ceramic *kotuloi* to pour . . . full of dark Thasian (wine) into their bodies, not at all indecorous, driven by their desire for unmixed dark wine. † Silenus and Cleitarchus, along with Zenodotus, (identify this with) a *kulix* (*Il.* 23.34):

And blood was flowing everywhere around the corpse
by the cupful (*kotulēruton*).

Also:²⁰⁸

There's many a slip 'twixt the *kotulē* and the lip.

Simaristus (claims) that this is a term for a small, fine cup. Diodorus says that Homer²⁰⁹ (*Od.* 15.312) refers to what some people call a *kotulos* as a *kotulē*:

wheat-bread and a *kotulē*.

This, (he says,) is not a *kulix*, since it lacks handles, but resembles a deep *loutērion* and is a type of cup;²¹⁰ it might also be what the Aetolians and some Ionians refer to as a *kotulos*, which resembled the vessel discussed above, but has a single handle. Crates mentions it in *Children's Games* (fr. 29), as does Hermippus in *Gods* (fr. 29).²¹¹

²¹⁰ Cf. 11.478b (where the work in question is identified as Diodorus' *To Lycophron*) with n.

²¹¹ Quoted at 11.478c.

δὲ μέτρον τι καλοῦσι κοτύλην. Θουκυδίδης· ἐδίδοσαν μὲν αὐτῶν ἐκάστῳ ἐπὶ ὀκτὼ μῆνας κοτύλην ὕδατος καὶ δύο κοτύλας σίτου. Ἀριστοφάνης Προάγων·

ὁ δ' ἀλφίτων < . . . > πριάμενος τρεῖς χοίνικας
κοτύλης δεούσας ἐκτέα λογίζεται. ||

- 479 Ἀπολλόδωρος δὲ ποτηρίου τι γένος ὑψηλὸν καὶ ἔγκοιλον. πᾶν δὲ τὸ κοῖλον κοτύλην, φησὶν, ἐκάλουσι οἱ παλαιοί, ὡς καὶ τὸ τῶν χειρῶν κοῖλον· ὅθεν καὶ κοτυλήρυτον αἶμα τὸ ἀμφοτέραις ταῖς χερσὶν ἀρυσθῆναι δυνάμενον. καὶ ἐν κοτύλῃ δὲ τις παιδιὰ καλεῖται, ἐν ᾗ κοιλάναντες τὰς χεῖρας δέχονται τὰ γόνατα τῶν νενικηκότων οἱ νενικημένοι καὶ βαστάζουσιν αὐτούς. Διόδωρος δ' ἐν Ἰταλικαῖς Γλώσσαις καὶ Ἡράκλειτος, ὡς φησι Πάμφιλος, τὴν κοτύλην καλεῖσθαι καὶ ἡμίαν, παρατιθέμενος Ἐπιχάρμον· |

b καὶ πιεῖν ὕδωρ διπλάσιον χλιαρόν, ἡμίνας δύο.

καὶ Σώφρων· κατάστρεψον, τέκνον, τὰν ἡμίαν. κοτυλίσκη δ' εἶρηκε Φερεκράτης ἐν Κοριαννοῖ·

< . . . > (B.) τὴν κοτυλίσκη. (A.) μηδαμῶς.

Ἀριστοφάνης ἐν Ἀχαρνέυσι·

κοτυλίσκιον τὸ χεῖλος ἀποκεκρουμένον.

²¹² Sc. per day; referring to the Athenian prisoners held in the stone-quarries in Syracuse after the failure of the Sicilian Expedition. ²¹³ A reference to *Il.* 23.34 (quoted at 11.478e).

²¹⁴ Thus presumably Crates in *Children's Games*, cited above.

²¹⁵ That the word is cited from Epicharmus and Sophron but from no one else leaves little doubt that it is a bit of Western Greek vocabulary. ²¹⁶ Quoted also at 14.648d.

BOOK XI

The Athenians refer to a unit of measure as a *kotulē*. Thucydides (7.87.2): For eight months they gave each of them a *kotulē* of water and two *kotulai* of grain.²¹² Aristophanes in *The Proagon* (fr. 481):

He bought three *choinikes* of barley-groats
minus one *kotulē*, but he's charging me for a *hekteus*!

Apollodorus (*FGrH* 244 F 254) (identifies this as) a type of high, deep cup. The ancients, he says, referred to anything hollow, for example the hollow of one's hands, as a *kotulē*; blood that can be scooped up in one's cupped hands is accordingly referred to as *kotulērutos*.²¹³ There is also a game known as "In a *kotulē*", in which the losers have to cup their hands, take the knees of the winners in them, and pick them up.²¹⁴ According to Pamphilus (fr. VIII Schmidt), Diodorus in the *Italian Glossary* and Heracleitus (say) that a *kotulē* is also referred to as a *hēmina*.²¹⁵ He cites a passage from Epicharmus (fr. 289):²¹⁶

and to drink twice as much warm water, two *hēminai*.

Also Sophron (fr. 100): Turn the *hēmina* upside-down, child! Pherecrates uses the diminutive *kotuliskē* in *Corianno* (fr. 75.4):²¹⁷

(B.) the *kotuliskē*. (A.) Don't!

Aristophanes in *Acharnians* (459):²¹⁸

a little *kotuliskē* with a chipped rim.

²¹⁷ An extract from a fragment quoted at greater length at 11.481a-b (where the manuscripts, however, offer the accusative form of *kuliskē* rather than of *kotuliskē*).
²¹⁸ The manuscripts of Aristophanes have *kuliskion* or variants thereof, rather than Athenaeus' *kotuliskion* (which is probably correct).

κοτύλη δὲ καλεῖται καὶ ἡ τοῦ ἰσχύου κοιλότης, καὶ αἱ τοῦ πολύποδος ἐν ταῖς πλεκτάναις ἐπιφύσεις παραγωγῶς κοτυληδόνες. καὶ τὰ κύμβαλα δ' Αἰσχύλος ἐν Ἴδωνοῖς κοτύλας εἶρηκεν·

ὁ δὲ χαλκοδέτοις κοτύλαις ὄτοβεῖ.

- c Μαρσύας δὲ φησι | τὸ ἐν τῷ ἰσχύῳ ὄστουν καλεῖσθαι ἄλεισον καὶ κύλικα. κοτυλίσκος δὲ καλεῖται ὁ ἱερὸς τοῦ Διονύσου κρατηρίσκος, καὶ οἷς χρῶνται οἱ μύσται, ὡς Νικανδρὸς φησιν ὁ Θυατειρηνὸς παρατιθέμενος τὸ ἐκ Νεφελῶν Ἀριστοφάνους·

< . . . > μηδὲ στέψω κοτυλίσκον.

Σιμμίας δὲ ἀποδίδωσι τὴν κοτύλην ἄλεισον.

- Κοτταβίς. Ἀρμόδιος ὁ Λεπρεάτης ἐν τῷ Περὶ τῶν Κατὰ Φιγάλειαν Νομίμων διεξιῶν περὶ τῶν ἐπιχωρίων δείπνων γράφει καὶ ταῦτα· καθαγισάντων ταῦτα ἐν
 d κεραμέα κοτταβίδι πιεῖν ἐκάστῳ | μικρόν, καὶ ὁ προσφέρων ἀνεῖπεν “εὐδειπνίας.” Ἡγήσανδρος δ' ὁ Δελφὸς ἐν Ἵπομνήμασιν, ὧν ἀρχή, Ἐν τῇ ἀρίστη πολιτεία, φησίν· ὁ καλούμενος κότταβος παρήλθεν εἰς τὰ συμπόσια τῶν περὶ Σικελίαν, ὡς φησιν Δικαίαρχος, πρῶτον εἰσαγαγόντων. τοσαύτη δὲ ἐγένετο σπουδὴ περὶ τὸ ἐπιτήδευμα ὥστε εἰς τὰ συμπόσια παρεισφέρειν ἄθλα κοτταβεῖα καλούμενα. εἶτα κύλικες αἱ πρὸς τὸ πρᾶγμα

²¹⁹ A reference to *Il.* 5.305–6. ²²⁰ From the lost original version of the play (rather than the revised version preserved for us today).

²²¹ An extract from a much longer fragment quoted at 4.148f–9d (this section at 4.149a–b).

²²² Cf. 11.782e–f (from the Epitomator, with no mention of Hegesander) with n. For cottabus, see 15.665d–8f.

BOOK XI

The hollow part of the hip-joint is also called the *kotulē*,²¹⁹ and the sucker-pads on an octopus' tentacles are referred to (e.g. *Od.* 5.433) with a term derived from this, *kotulē-dones*. In addition, Aeschylus in *Edonians* (fr. 57.6) refers to cymbals as *kotulai*:

and another creates an uproar with bronze-edged
kotulai.

But Marsyas (*FGrH* 135/6 F 23) says that the hip-bone is referred to as an *aleison* or *kulix*. The small sacred mixing-bowl of Dionysus used by the initiates is called a *kotuliskos*, according to Nicander of Thyateira (*FGrH* 343 F 13), who cites the verse from Aristophanes' *Clouds* (fr. 395):²²⁰

and that I not garland a *kotuliskos*.

Simmiās glosses *kotulē* as *aleison*.

Kottabis. Harmodius of Lepreum in his *On the Customs in Phigaleia* (*FGrH* 319 F 1.15–16),²²¹ in the course of offering details of the local dining practices, writes the following: After they dedicated these items, each guest was given a little wine to drink in a ceramic *kottabis*; the man who served it would say "Enjoy your dinner!" Hegesander of Delphi in his *Commentaries*, which begin with the words "In the best state", says (fr. 32, *FHG* iv.419):²²² What is known as cottabus was a later addition to drinking parties; according to Dicaearchus (fr. 97 Wehrli), the Sicilians were the first to introduce it. They were so devoted to this activity that they also introduced prizes, known as *kottabeia*, to their parties. Subsequently, the cups that ap-

e χρήσιμα μάλιστα εἶναι δοκοῦσαι κατεσκευάζοντο, κα-
 λούμεναι κοτταβίδες. πρὸς δὲ | τούτοις οἴκοι κατεσκευ-
 άζοντο κυκλοτερεῖς, ἵνα πάντες εἰς τὸ μέσον τοῦ
 κοττάβου τεθέντος ἐξ ἀποστήματος ἴσου καὶ τόπων
 ὁμοίων ἀγωνίζοντο περὶ τῆς νίκης. οὐ γὰρ μόνον
 ἐφιλοτιμοῦντο βάλλειν ἐπὶ τὸν σκοπόν, ἀλλὰ καὶ
 καλῶς ἕκαστα αὐτῶν ἔδει γὰρ εἰς τὸν ἀριστερὸν
 ἀγκῶνα ἐρείσαντα καὶ τὴν δεξιὰν ἀγκυλώσαντα
 ὑγρῶς ἀφείναι τὴν λάταγα· οὕτω γὰρ ἐκάλουν τὸ
 πίπτον ἐκ τῆς κύλικος ὑγρόν. ὥστε ἔνιοι μείζον ἐφρό-
 νουν ἐπὶ τῷ καλῶς κοτταβίζειν τῶν ἐπὶ τῷ ἀκοντίζειν
 μέγα φρονούντων.

f Κρατάκιον. μήποτε τὸ νῦν καλούμενον κρατίον
 ἔκπωμα οὕτως ὠνόμαζον | οἱ ἀρχαῖοι. Πολέμων γοῦν ἢ
 ὅστις ἐστὶν ὁ ποιήσας τὸν ἐπιγραφόμενον Ἑλλαδικὸν
 περὶ τοῦ ἐν Ὀλυμπίᾳ λέγων Μεταποντίνων ναοῦ
 γράφει καὶ ταῦτα· ναὸς Μεταποντίνων, ἐν ᾧ φιάλαι
 ἀργυραῖ ἑκατὸν καὶ τριάκοντα καὶ δύο, οἰνοχόαι ἀργυ-
 ραῖ δύο, ἀποθυστάκιον ἀργυροῦν, φιάλαι τρεῖς ἐπί-
 480 χρυσοὶ. ναὸς Βυζαντιῶν, || ἐν ᾧ Τρίτων κυπαρίσσινος
 ἔχων κρατάκιον ἀργυροῦν, Σειρῆν ἀργυρᾶ, καρχήσια
 δύο ἀργυρᾶ, κύλιξ ἀργυρᾶ, οἰνοχόη χρυσῆ, κέρατα
 δύο. ἐν δὲ τῷ ναῷ τῆς Ἥρας τῷ παλαιῷ φιάλαι
 ἀργυραῖ τριάκοντα, κρατάκια ἀργυρᾶ δύο, χύτρος
 ἀργυροῦς, ἀποθυστάκιον χρυσοῦν, κρατήρ χρυσοῦς,
 Κυρηναίων ἀνάθημα, βατιάκιον ἀργυροῦν.

Κρουεῖα. Ἐπιγένης Μνηματίω·

peared to be best suited to the business began to be produced; these were known as *kottabides*. In addition, round rooms began to be constructed, so that when the target²²³ was placed in the middle, everyone would be able to compete for the prize from an equal distance and identical locations. They were anxious not only to hit the mark, but to carry out the entire activity gracefully; because the participants had to lean on their left elbow, bend their right wrist, and toss the *latax*—this was their term for the liquid that fell from the cup—fluidly. As a consequence, some people were prouder of playing cottabus well than others were of throwing the javelin.

Kratanion. Perhaps this is the term the ancients used for the drinking vessel referred to today as a *kranion*. Polemon (fr. 22 Preller), at any rate—or whoever the author of the work entitled *An Account of Hellas* is—writes the following about the treasury of the Metapontians at Olympia: A treasury belonging to the Metapontians, within which are: 132 silver *phialai*; 2 silver wine-pitchers; a silver *apothustanion*; and three gilt *phialai*. A treasury belonging to the Byzantines, within which are: a Triton made of cypress-wood, holding a silver *kratanion*; a silver Siren; two silver *karchēsia*; a silver *kulix*; a gold wine-pitcher; and two drinking-horns. Inside the old temple of Hera are: 30 silver *phialai*; two silver *kratania*; a silver cook-pot; a gold *apothustanion*; a gold mixing-bowl, dedicated by the people of Cyrene; and a silver *batiakion*.

Krouneia. Epigenes in *The Tomb* (fr. 6.1–2):²²⁴

²²³ Literally “the *kottabos*”.

²²⁴ An excerpt from a longer fragment quoted at 11.472e–f (but with the second verse corrupt); cf. 11.486b–c.

(A.) κρατήρες, κάδοι,
ὀλκεία, κρουναί'. (B.) ἔστι γὰρ κρουναία; (A.) ναί.

- b Κναθίς. κοτυλώδες ἀγγεῖον. | Σώφρων ἐν τῷ ἐπι-
γραφομένῳ μίμῳ Γυναῖκες Αἰ τὰν Θεόν Φαντι Ἐξε-
λάν ὑποκατώρυκται δὲ ἐν κναθίδι τρικτὺς ἀλεξιφαρ-
μάκων.

Κύλιξ. Φερεκράτης Δουλοδιδασκάλῳ·

νυνὶ δ' ἀπόνιζε τὴν κύλικα δώσων πιεῖν,
ἔγχει τ' ἐπιθεῖς τὸν ἥθμόν.

ταῦτα δ' ἔστι κεράμεα ποτήρια καὶ λέγεται ἀπὸ τοῦ
κυλίεσθαι τῷ τροχῷ ἀφ' ὧν καλεῖται τό τε κυλικεῖον,
ἐν ᾧ τίθεται τόπῳ τὰ ποτήρια, κὰν ἀργυρᾷ τυγχάνη

- c ὄντα, καὶ τὸ κυλικηγορεῖν, ὅταν ἐπὶ τῇ | κύλικί τις
ἀγορεύῃ. Ἀθηναῖοι δὲ καὶ τὴν ἰατρικὴν πυξίδα καλοῦ-
σι κυλιχνίδα διὰ τὸ τῷ τόρνῳ κεκυλίσθαι. ἐγένοντο δ'
ἐπίσημοι κύλικες αἱ τε Ἀργεῖαι καὶ αἱ Ἀττικάι. καὶ
τῶν μὲν Ἀττικῶν μνημονεύει Πίνδαρος ἐν τοῖσδε·

ὦ Θρασύβουλ', ἐρατᾶν ὄχημ' αἰοιδᾶν
τούτῳ <τοι> πέμπῳ μεταδόρπιον. ἐν ξυνῶ κεν εἴη
συμπόταισιν τε γλυκερὸν καὶ Διωνύσοιο καρπῷ
καὶ κυλίκεσσιν Ἀθηναίαισι κέντρον.

- d αἱ δ' Ἀργεῖαι δοκοῦσι καὶ τὸν τύπον ἔχειν διάφορον
πρὸς τὰς | Ἀττικάς. φοξαὶ γοῦν ἦσαν τὸ χεῖλος, ὡς
Σιμωνίδης φησὶν ὁ Ἀμόργιος·

²²⁵ A false etymology.

²²⁶ Cf. 11.460d-f.

²²⁷ Cf. 11.461e with n. ²²⁸ Other portions of the frag-
ment are preserved at 11.782d; 14.641b-c.

BOOK XI

(A.) Mixing-bowls, *kadoi*,
 basins, *krouneia*. (B.) There are really *krouneia*? (A.)
 Yeah.

Kuathis. A vessel that resembles a *kotulē*. Sophron in the mime entitled *Women Who Claim to Be Driving out the Goddess* (fr. 3): A three-fold sacrifice of healing drugs has been buried beneath it in a *kuathis*.

Kulix. Pherecrates in *The Slave Teacher* (fr. 45):

Now wash out the *kulix*, so you can give me a drink;
 and put a strainer over it and pour some wine.

These are ceramic cups which get their name from the fact that they are turned (*kuliesthai*) on a potter's wheel,²²⁵ they in turn are the source of the terms *kulikeion* (the place where cups are stored, even if they are made of silver)²²⁶ and *kulikēgorein* (when someone makes a speech while drinking from a *kulix*).²²⁷ The Athenians also refer to a physician's storage box as a *kulichnis*, because it has been turned (*kekulisthai*) on a lathe. Argive and Attic *kulikes* were much sought-after. Pindar (fr. 124a)²²⁸ mentions the Attic variety in the following passage:

Thrasybulus, I send you this carriage
 of lovely songs as an after-dinner treat. At your party
 it might be
 a pleasant spur for your guests, for Dionysus'
 fruit, and for your Athenian *kulikes*.

The Argive variety apparently have a different shape than the Attic. They had a pointed (*phoxai*) rim, at any rate, according to Simonides of Amorgos (Semon. fr. 27 West²):

αὐτῆ δὲ φοξῆ χεῖλος <Ἀργεῖη κύλιξ>,³⁰

ἢ εἰς ὄξυν ἀνηγμένη, οἰοί εἰσιν οἱ ἄμβικες καλούμενοι. τὸ γὰρ φοξὸν ἐπὶ τούτου τάττουσι, καθότι Ὅμηρος ἐπὶ τοῦ Θερσίτου·

φοξὸς ἔην κεφαλὴν.

καὶ ἔστιν οἶον φαοξός, ὁ πρὸς τὰ φάη ὄξυν ὁρώμενος. διάφοροι δὲ κύλικες γίνονται καὶ ἐν τῇ τοῦ συσσίτου
 e ἡμῶν Ἀθηναίου πατρίδι Ναυκράτει. | εἰσὶν γὰρ φια-
 λώδεις μὲν, οὐ κατὰ τόρνον, ἀλλ' ὥσπερ δακτύλω
 πεποιημένοι, καὶ ἔχουσιν ὦτα τέσσαρα, πυθμένα εἰς
 πλάτος ἐκτεταμένοι (πολλοὶ δ' ἐν τῇ Ναυκράτει κερα-
 μεῖς ἀφ' ὧν καὶ ἡ πλησίον τῶν κεραμείων πύλη
 Κεραμικὴ καλεῖται) καὶ βάπτονται εἰς τὸ δοκεῖν εἶναι
 ἀργυραῖ. ἐπαινοῦνται δὲ καὶ αἱ Χῖαι κύλικες, ὧν μνη-
 μονεύει Ἑρμιππος ἐν Στρατιώταις·

Χῖα δὲ κύλιξ ὑψοῦ κρέματα
 περὶ πασσαλόφιν.

Γλαύκων δ' ἐν ταῖς Γλώσσαις Κυπρίου φησὶ τὴν
 f κοτύλην κύλικα | καλεῖν. Ἑρμῶναξ δ' ἐν Συνωνύμοις
 οὕτως γράφει· ἄλεισον, ποτήριον, κύπελλον, ἄμφωτις,
 σκύφος, κύλιξ, κώθων, καρχήσιον, φιάλη. Ἀχαιὸς δὲ ὁ
 Ἑρετριεὺς ἐν Ἀλκμαίῳ ἀντὶ τοῦ κύλικες παραγωγῶς
 κυλιχνίδας εἶρηκε διὰ τούτων·

ἀλλ' ὡς τάχιστα μέλανα δεῦρ' ἀμνὸν φέρειν
 κοινόν τε χρῆ κρατῆρα καὶ κυλιχνίδας.

³⁰ The final two words of the quotation (which are necessary to the sense in Athenaeus and must have been lost accidentally) are preserved at Σ II. 2.219 (cited below).

This is an Argive *kulix* with a pointed rim,
that is, one with a sharp tip, like what are referred to as
ambikes. Because this is how they use the adjective *phoxos*,
as Homer does in his description of Thersites (*Il.* 2.219):

He had a pointed (*phoxos*) head.

The word is, as it were, *phaoxos*, "someone who appears
sharp around his eyes" (*phaē oxus*).²²⁹ Excellent *kulikes*
can also be found in Naucratis, the native city of our fel-
low-guest Athenaeus. They resemble *phialai*, but are made
not on a lathe, but by hand, as it were; and they have four
handles and a broadly extended base—there are many
potters in Naucratis, and the gate nearest to the potters'
quarter is called the Ceramic Gate because of them—and
are painted to make them resemble silver. Chian *kulikes*
also have a good reputation; Hermippus mentions them in
Soldiers (fr. 55):

A Chian *kulix* is hanging high up
on a wall-peg.

Glaucon in his *Glossary* says that the Cyprians refer to
a *kotulē* as a *kulix*. Hermonax writes as follows in *Syn-
onyms*: *aleison*, *potērion*, *kupellon*, *amphōtis*, *skuphos*,
kulix, *kōthōn*, *karchēsion*, *phialē*. Achaeus of Eretria
in *Alcmaeon* (*TrGF* 20 F 14) uses the derivative form
kulichnides rather than *kulikes* in the following passage:

But as fast as you can, you need to bring a black lamb
here, and a mixing-bowl we can share, and some
kulichnides.

²²⁹ A false etymology.

481 καὶ Ἀλκαῖος ἢ κυλίχνας·

πώνωμεν· τί τὰ λύχν' ὀμμένομεν; δάκτυλος
ἀμέρα·

καὶ δ' ἄερρε κυλίχνας μεγάλαις, αἶτα,
ποικίλαις·

οἶνον γὰρ Σεμέλας καὶ Δίος <υῖος> λαθικάδεα
ἀνθρώποισιν ἔδωκ'. ἔγχεε κέρναις ἕνα καὶ <... >
πλήαις.

καὶ ἐν τῷ δεκάτῳ·

λάταγες ποτέονται κυλίχναν ἀπὸ Τηίαν,

ὡς διαφόρων γινομένων καὶ ἐν Τέῳ κυλίκων.

Φερεκράτης Κοριαννοῦ·

(A.) ἐκ τοῦ βαλανείου γὰρ δῖεφθος ἔρχομαι,
ξηρὰν ἔχουσα τὴν φάρυγα. (B.) δώσω πιεῖν.

(A.) γλίσχρον γέ μουστί τὸ σίαλον νῆ τῷ θεῷ. |

b (B.) † εἰ λάβω κυρισσοὶ † τὴν κυλίσκην. (A.)
μηδαμῶς

μικρὰν γε κινεῖται γὰρ εὐθύς μοι χολή,
ἔξ οὐπερ ἔπιον ἐκ τοιαύτης φάρμακον.

ἔς τὴν ἐμὴν νῦν ἔγχεον τὴν μείζονα.

ὅτι δὲ μεγάλοις ποτηρίοις αἱ γυναῖκες ἐχρῶντο ὁ
αὐτὸς εἶρηκε Φερεκράτης ἐν Τυραννίδι διὰ τούτων·

εἰτ' ἔκεραμεύσαντο τοῖς μὲν ἀνδράσιν ποτήρια |
c πλατέα, τοίχους οὐκ ἔχοντ' ἀλλ' αὐτὸ τοῦδαφος
μόνον,

²³⁰ Quoted at slightly greater length at 10.430c–d; cf. 10.430a.

²³¹ Dionysus.

²³² Part of verse 4 is quoted also (in a slightly different form) at 11.479b.

And Alcaeus (fr. 346.1–5)²³⁰ (used the form) *kulichnes*:

Let's drink! Why are we waiting for the lamps?

There's only a sliver of daylight left.

Take down the fancy large *kulichnai*, sweet boy;
for the son of Semele and Zeus²³¹ gave human beings

wine

to help them forget their troubles. Mix it one . . .
filling it!

Also in Book X (fr. 322):

Drops of wine are flying from Teian *kulichnes*;

for excellent *kulikes* can also be found on Teos.

Pherecrates in *Corianno* (fr. 75):²³²

(A.) Because I'm coming from the bathhouse, having
been boiled to death;

my throat's dry. (B.) I'll give you something to drink.

(A.) My spit's sticky, by the two goddesses!

(B.) † If I get [corrupt] † the *kuliskē*. (A.) Don't (use)
the little one! My stomach's been upset
ever since I drank medicine out of a cup like that.

This time pour my drink into this bigger one I've got!

The same Pherecrates claims that women used large cups,
in the following passage from *Tyranny* (fr. 152):²³³

Then they had flat cups made for their
husbands with no sides, just a bottom

²³³ Although the word *kulikes* occurs in the fourth line of this fragment, it is only marginally relevant to the topic at hand. The final verse is quoted also at 11.460c.

κούχι χωροῦντ' οὐδὲ κόγχην, ἐμφερῆ
 γευστηρίοις·
 σφίσι δέ <γ> αὐταῖσιν βαθείας κύλικας ὥσπερ
 ὀλκάδας
 οἴναγωγούς, περιφερείς, λεπτάς, μέσας
 γαστρούδας,
 οὐκ ἀβούλως, ἀλλὰ πόρρωθεν κατεσκευασμένα
 αὐθ', ὅπως ἀνεκλογίστως πλείστος οἶνος ἐκποθῆ. |
 d εἶθ' ὅταν τὸν οἶνον αὐτὰς αἰτιώμεθ' ἐκπιεῖν,
 λοιδοροῦνται κῶμνύουσι μὴ πιεῖν ἀλλ' ἢ μίαν.
 ἡ δὲ κρείττων ἡ μί' ἐστὶ χιλίων ποτηρίων.

Κυμβία. τὰ κοῖλα ποτήρια καὶ μικρὰ Σιμάριστος.
 Δωρόθεος δέ· γένος ποτηρίων βαθέων τὰ κυμβία καὶ
 ὀρθῶν, πυθμένα μὴ ἔχόντων μηδὲ ὦτα. Πτολεμαῖος δὲ
 ὁ τοῦ Ἀριστονίκου τὰ κυφά. Νίκανδρος δ' ὁ Θυατει-
 ρηνὸς τὸ χωρὶς ὠτίων ποτήριον ὠνομακέναι Θεόπομ-
 πον ἐν Μήδῳ. Φιλήμων Φάσματι·

e ἐπιεν ἡ Ῥόδη
 κυμβίον | ἀκράτου· κατασέσειχ' ὑμᾶς ἄνω.

Διονύσιος δ' ὁ Σάμιος ἐν ἔκτῳ Περὶ τοῦ Κύκλου τὸ
 αὐτὸ οἶται εἶναι κισσύβιον καὶ κυμβίον· φησὶ γὰρ ὡς
 Ὀδυσσεὺς πληρώσας κυμβίον ἀκράτου ὤρεξε τῷ Κύ-
 κλωπι. οὐκ ἔστι δὲ μικρὸν τὸ διδόμενον αὐτῷ κισσύ-

²³⁴ Or "son".

²³⁵ Cf. 11.477d-e (a reference to the same passage) with n.

²³⁶ Homer uses the word *kissubion*, hence Athenaeus' conclu-
 sion that Dionysius equated the two terms.

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that wouldn't even hold a sip, like sampling-bowls.
 But for themselves they ordered *kulikes* as deep as
 wine-transport
 ships, nice and round, with thin walls that swell out in
 the middle into pot-bellies.

And that wasn't a mistake; they'd planned it long
 ago, so they could drink lots of wine and no one
 would notice.

Then whenever we accuse them of consuming it all,
 they call us names and swear they only had a single
 cup.

But that "single cup" is bigger than 1000 normal
 ones!

Kumbia. Small concave cups, according to Simaristus.
 Dorotheus: *Kumbia* are a type of tall, deep cup with
 no base or handles. Ptolemy the student²³⁴ of Aristonicus
 (Aristonic. test. 4 Razzetti) (claims that these are) cups
 with a slumped shape. Nicander of Thyateira (*FGrH* 343 F
 14) (says that) Theopompus in *The Mede* (fr. 32) uses the
 word to refer to a cup that lacks handles. Philemon in *The
 Phantom* (fr. 87):

Rhode drank

a *kumbion* of unmixed wine; she's knocked you onto
 your feet.

Dionysius of Samos in Book VI of *On the Cycle* (*FGrH* 15
 F 4b)²³⁵ believes that a *kissubion* is identical to a *kumbion*;
 because he says that after (*Od.* 9.346) Odysseus filled a
*kumbion*²³⁶ of unmixed wine, he offered it to the Cyclops.
 The *kissubion* offered to the Cyclops in Homer cannot be a
 small vessel; because (if it were), he would not have be-

βιον παρ' Ὀμήρῳ· οὐ γὰρ ἂν τρὶς πίων μέγιστος ἂν τὸ
 σῶμα ταχέως ἂν ὑπὸ τῆς μέθης κατηνέχθη. τοῦ κυμ-
 βίου μνημονεύει καὶ Δημοσθένης ἐν τῷ Κατὰ Μειδίου
 ἀκολουθεῖν αὐτῷ φάσκων ῥυτὰ καὶ κυμβία. καὶ ἐν τῷ
 f Κατὰ Εὐέργου | καὶ Μνησιβούλου. φησὶ δὲ Δίδυμος ὁ
 γραμματικὸς ἐπίμηκες εἶναι τὸ ποτήριον καὶ στενὸν
 τῷ σχήματι, παρόμοιον πλοῖω. καὶ Ἀναξανδρίδης ἐν
 Ἀγροίκους·

(A.) μεγάλ' ἴσως ποτήρια
 προπινόμενα καὶ μέστ' ἀκράτου κυμβία
 ἐκάρωσεν ὑμᾶς. (B.) ἀνακεχαίτικεν μὲν οὖν.

Ἄλεξις Ἰππεῖ·

(A.) τά τε κυμβία
 482 <ἄρ' > ἦν || πρόσωπ' ἔχοντα χρυσᾶ παρθένων;
 (B.) νῆ τὸν Δί, ἦν γάρ. (A.) ὦ τάλαιν' ἐγὼ
 κακῶν.

Ἐρατοσθένης δ' ἐν τῇ Πρὸς Ἀγήτορα τὸν Λάκωνα
 Ἐπιστολῇ ὡς κυαθῶδες ἀγγεῖον τὸ κυμβίον παρα-
 δίδωσι γράφων οὕτως· θαυμάζουσι δὲ οἱ αὐτοὶ καὶ πῶς
 κύαθον μὴ κεκτημένος, ἀλλὰ κυμβίον μόνον, φιάλην
 προσεκέκτητο. δοκεῖ δὴ μοι τὸ μὲν τῆς τῶν ἀνθρώπων
 χρείας ἕνεκα, τὸ δὲ τῆς τῶν θεῶν τιμῆς εἰς τὴν κτήσιν
 παρειληφέναι. κυάθῳ μὲν οὖν οὐδὲν ἐχρῶντο τότε οὐδὲ
 b κοτύλῃ· | κρατῆρα γὰρ ἴστασαν τοῖς θεοῖς, οὐκ ἀργυ-
 ροῦν οὐδὲ λιθοκόλλητον, ἀλλὰ γῆς Κωλιάδος. τοῦτον
 δ' ὁσάκις ἐπὶ τι πληρώσαιεν, ἀποσπείσαντες τοῖς
 θεοῖς ἐκ τῆς φιάλης ὠνοχόουν ἐφεξῆς, τὸν νεοκράτα

²³⁷ Kaibel misguidedly inserted additional references to Demosthenes drawn from Macrob. 5.21.9 here.

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come drunk so quickly after having had three drinks, given how large he is. Demosthenes in his *Against Meidias* (21.158) mentions a *kumbion*, saying that drinking-horns and *kumbia* accompany him everywhere.²³⁷ So too in his *Against Euergus and Mnesibulus* (47.58). The grammarian Didymus (p. 75 Schmidt) argues that the cup has a long, narrow shape, like a ship. Also Anaxandrides in *Rustics* (fr. 3):

(A.) Perhaps the big cups that were offered as toasts and the *kumbia* full of unmixed wine stunned you. (B.) Actually, they knocked us off our feet!

Alexis in *The Knight* (fr. 100):

(A.) And did the *kumbia* have girls' faces made of gold on them?
(B.) Yes, by Zeus, they did. (A.) Oh miserable me!
What problems I've got!

Eratosthenes in his *Letter in Response to Agetor of Sparta* (p. 201 Bernhardt), on the other hand, writes as follows, implying that a *kumbion* is a vessel that resembles a *kuathos*: The same people are amazed at the fact that, if he did not own a *kuathos*, but only a *kumbion*, he also owned a *phialē*. In my opinion, the former was for human beings to use, whereas he had acquired the latter in addition in order to honor the gods. In those days, they did not use a ladle (*kuathos*) or a cup (*kotulē*); instead, they set up a mixing-bowl—and not one made of silver or with inset jewels, but one made of clay from Colias—in honor of the gods. And every time they filled it for some reason, they poured a libation to the gods with the *phialē*, and then poured wine

βάπτοντες τῷ κυμβίῳ, καθὰ καὶ νῦν παρ' ὑμῖν ποιού-
σιν ἐν τοῖς φιδιτίοις. εἰ δέ ποτε πλείον πειν βουλη-
θεῖεν, προσπαρετίθεσαν τοὺς καλουμένους κοτύλους,
κάλλιστα καὶ εὐποτώτατα ἐκπωμάτων. ἦσαν δὲ καὶ
οὔτοι τῆς αὐτῆς κεραμείας. ὅταν δ' Ἐφιππος ἐν Ἐφή-
βοις λέγη·¹

- c οὐ κύλικας ἐπὶ τὰ δεῖπνα Χαιρήμων φέρει;
οὐ κυμβίοισι πεπολέμηκ' Εὐριπίδης;;

οὐ τὸν τραγικὸν λέγει ποιητὴν, ἀλλὰ τινα ὁμώνυμον
αὐτῷ, ἥτοι φίλοιόν τινα ἢ αἰτίαν ἔχοντα οὐ χρηστήν,
ὡς φησιν Ἀντίοχος ὁ Ἀλεξανδρεὺς ἐν τῷ Περὶ τῶν Ἐν
τῇ Μέσῃ Κωμῳδίᾳ Κωμῳδουμένων Ποιητῶν τὸ γὰρ
ἐπάγεσθαι κατὰ τὰς ἐστιάσεις κυμβία καὶ δοκεῖν
τούτοις διαμάχεσθαι εἰς ἑκάτερα τείνει. μνημονεύει δ'
αὐτοῦ καὶ Ἀναξανδρίδης ἐν Νηρησίῳ·¹

- d (A.) δὸς δὴ τὸν χοῶ
αὐτῷ σύ, Κῶμε, καὶ τὸ κυμβίον φέρων.
(B.) Εὐριπίδης τις τήμερον γενήσεται.

καὶ Ἐφιππος ἐν Ὀμοίοις ἢ Ὀβελιαφόροις·

Διονυσίου δὲ δράματ' ἐκμαθεῖν δέοι
καὶ Δημοφῶντος ἅττι' ἐπόησεν εἰς Κότυν,
ρήσεις τε κατὰ δεῖπνον Θεόδωρός μοι λέγοι,
Λάχητί τ' οἰκήσαιμι τὴν ἐξῆς θύραν,

²³⁸ I.e. in Sparta. For the Spartan messes, see 4.138b–41f, esp. 141a–e.

²³⁹ Sc. as the mixing-bowl.

²⁴⁰ PAA 444547; known only from the passages quoted below. Chaeremon is perhaps the tragic poet (*TrGF* 71).

²⁴¹ Dionysius is Dionysius I, tyrant of Syracuse and would-be tragic poet (PAA 350340; *TrGF* 76 T 5). Nothing else is known of Demophon (PAA 321650) or Laches (PAA 602162). But the Cotys 342

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for everyone, one person after the next, using the *kumbion* to dip out the wine they had just mixed, just as people do nowadays in your country²³⁸ at the men's messes. And if they ever wanted to drink more, they also set out what were known as *kotuloi*, which were their finest vessels and the easiest to drink from. These were made from the same material.²³⁹ When Ephippus says in *Epebes* (fr. 9):

Doesn't Chaeremon bring *kulikes* to dinner parties?
Doesn't Euripides wage war with *kumbia*?

he is not referring to the tragic poet, but to another individual by the same name,²⁴⁰ either someone who likes wine or someone with a bad reputation, according to Antiochus of Alexandria in his *On the Poets Ridiculed in Middle Comedy*; because the charge of bringing *kumbia* to feasts and of having a reputation for using them as weapons would apply in either case. Anaxandrides also mentions this Euripides in *Nereids* (fr. 33):

(A.) Give him the pitcher,
Comus—and bring the *kumbion* too!
(B.) He's going to turn into a Euripides today!

Also Ephippus in *Men Who Looked Like One Another or Spitbearers* (fr. 16):

May I have to memorize Dionysius' plays,
along with everything Demophon wrote about Cotys;
may Theodorus recite speeches to me during dinner;
may I live next door to Laches;²⁴¹

in question is presumably the 4th-century BCE king of Thrace (see 4.131a n.), while Theodorus must be the mid-4th-century tragic actor (O'Connor #230; Stephanis #1157; PAA 506155).

κυμβία τε παρέχοιμ' ἐστιῶν Εὐριπίδῃ.

ὅτι δὲ καὶ πλοῖον ἢ κύμβη Σοφοκλῆς ἐν Ἀνδρομέδᾳ φησίν·¹

e ἵπποισιν ἢ κύμβαισι ναυστολεῖς χθόνα;

κύββα ποτήριον Ἀπολλόδωρος Παφίους.

Κύπελλον. τοῦτο πότερόν ἐστιν ταῦτόν τῳ ἀλείσῳ καὶ τῳ δέπαι <καὶ μόνον> ὀνόματι διαλλάσσει·

τοὺς μὲν ἄρα χρυσεῖοσι κυπέλλοις νῆες Ἀχαιῶν δειδέχατ' ἄλλοθεν ἄλλος ἀνασταδόν;

ἢ διάφορος ἦν ὁ τύπος καὶ οὐχ ὥσπερ τὸ δέπας καὶ τὸ ἄλεισον ἀμφικύπελλον, οὕτω δὲ καὶ τοῦτο † κυφόν δὲ μόνον †; ἀπὸ γὰρ τῆς κυφότητος τὸ κύπελλον, ὥσπερ f καὶ τὸ ἀμφικύπελλον. | ἢ ὅτι παραπλήσιοι ἦν ταῖς πέλλαις, συνηγμένον μᾶλλον εἰς τὴν κυφότητα; ἢ ἀμφικύπελλα οἷον ἀμφίκυρτα ἀπὸ τῶν ὠτων, διὰ τὸ τοιαῦτα εἶναι τῇ κατασκευῇ. φησὶ γὰρ καὶ ὁ ποιητής·

ἢ τοι ὁ καλὸν ἄλεισον ἀναιρήσεσθαι ἔμελλε,
χρῦσεον ἄμφωτον.

Ἀντίμαχος δ' ἐν πέμπτῳ Θηβαΐδος·

πᾶσιν δ' ἡγεμόνεσσιν ἐποιχόμενοι κήρυκες
χρῦσεα καλὰ κύπελλα τετυγμένα νωμήσαντο.

²⁴² Cited also at 11.483a.

²⁴³ Cf. 11.783a-c (perhaps from the same source, and certainly a closely related discussion).

²⁴⁴ These are false etymologies.

²⁴⁵ Cf. *EM* p. 90.43-6 (citing Aristarchus).

²⁴⁶ Quoted also at 11.783b.

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and may I furnish Euripides with *kumbia* when I'm giving a feast!

Sophocles in *Andromeda* (fr. 127) says that a *kumbē* is also a boat:

Do you travel the earth on horseback or on *kumbai*?

Apollodorus (*FGrH* 244 F 224)²⁴² (reports that) the Paphians (refer to) a cup as a *kubba*.

Kupellon. Is this the same as an *aleison* or a *depas*,²⁴³ and is the only difference the name:

The sons of the Achaeans then stood up and toasted them

from all sides with gold *kupella* (*Il.* 9.670–1)?

Or is the shape different, and is a *kupellon* not *amphikupellon*, like a *depas* or an *aleison*, but is it thus † but only bulging †? Because the word *kupellos* is derived from *kuphotēs* (“bentness, squatness”), as is *amphikupellos*.²⁴⁴ Or did it resemble *pellai*, although it was more compressed and thus more squat? Or are they called *amphikupella* in the sense *amphikurta* (“gibbous, convex on both sides”), referring to the handles, because this is how they are constructed?²⁴⁵ For Homer says (*Od.* 22.9–10):²⁴⁶

He was in fact just about to lift a beautiful gold two-handled *aleison*.

Antimachus in Book V of the *Thebaid* (fr. 24 Matthews):

The heralds approached all the commanders and distributed beautiful *kupella* made of gold.

Σιληνὸς δέ φησι· κύπελλα ἐκπώματα σκύφοις ὅμοια,
ὡς καὶ Νίκανδρος ὁ Κολοφώνιος, < . . . > 11

483 < . . . > κύπελλα δὲ νεῖμε συβώτης.

Εὐμόλπος δὲ ποτηρίου γένος, ἀπὸ τοῦ κυφὸν εἶναι.
Σιμάριστος δὲ τὸ δῖωτον ποτήριον Κυπρίου, τὸ δὲ
δῖωτον καὶ τετράωτον Κρήτας. Φιλητᾶς δὲ Συρακοσί-
ους κύπελλα καλεῖν τὰ τῆς μάζης καὶ τῶν ἄρτων ἐπὶ
τῆς τραπέζης καταλείμματα.

Κύμβη. Φιλήμων ἐν ταῖς Ἀττικαῖς Φωναῖς κύλικος
εἶδος. Ἀπολλόδωρος δ' ἐν τῷ Περὶ Ἑτυμολογιῶν Πα-
φίους τὸ ποτήριον καλεῖν κύββα.

- b Κώθων. Λακωνικὸν ποτήριον, | οὗ μνημονεύει Ξενο-
φῶν ἐν πρώτῳ Κύρου Παιδείας. Κριτίας δ' ἐν Λακεδαι-
μονίῳ Πολιτεία γράφει οὕτως· χωρὶς δὲ τούτων τὰ
σμικρότατα εἰς τὴν δίαιταν· ὑποδήματα ἄριστα Λακω-
νικὰ < καὶ > ἱμάτια φορεῖν ἥδιστα καὶ χρησιμώτατα·
κώθων Λακωνικός, ἔκπωμα ἐπιτηδειότατον εἰς στρα-
τείαν καὶ εὐφορώτατον ἐν γυλιῷ. οὗ δὲ ἔνεκα στρατιω-
τικόν, πολλάκις ἀνάγκη ὕδωρ πίνειν οὐ καθαρὸν.
πρώτον μὲν οὖν τὸ μὴ λίαν κατάδηλον εἶναι τὸ πόμα·
c εἶτα ἄμβωνας ὁ κώθων ἔχων ὑπολείπει | τὸ οὐ καθαρὸν
ἐν αὐτῷ. καὶ Πολέμων δ' ἐν τῇ < . . . >³¹ τῶν Πρὸς
Ἀδαῖον καὶ Ἀντίγονον, ὅτι κεραμέοις ἀγγείοις ἐχρῶν-

³¹ ἐν τῷ πρώτῳ Preller

²⁴⁷ The quotation has fallen out of the text, along with the reference to Homer that followed.

²⁴⁸ Cited also at 11.482e.

²⁴⁹ Sc. deserve commendation.

²⁵⁰ Sc. when one is drinking from a *kōthōn*. Cf. Plu. *Lyc.* 9.4-5.

But Silenus says: *Kupella* are drinking vessels that resemble *skuphoi*, for example Nicander of Colophon (fr. 140 Schneider):²⁴⁷ . . . (*Od.* 20.253):

The swineherd distributed *kupella*.

Eumolpus, on the other hand, (claims that a *kupellon* is) a type of cup (and that the name comes) from the fact that it is *kuphos* ("squat"). Simaristus (says that) the Cyprians (use the term *kupellon* for) a two-handled cup, while the Cretans (use it for) a two- or four-handled cup. But Philetas (fr. 10 Dettori = fr. 38 Spanoudakis = Gloss. Ital. 29 K-A) (claims that) the Syracusans refer to the scraps of barley-cake and bread left on the table as *kupella*.

Kumbē. Philemon in his *Attic Vocabulary* (says that this is) a type of *kulix*. Apollodorus in his *On Etymologies* (*FGrH* 244 F 224)²⁴⁸ (reports that) the Paphians refer to a cup as a *kubba*.

Kōthōn. A Spartan cup, mentioned by Xenophon in Book I (2.8) of the *Education of Cyrus*. Critias writes as follows in the *Constitution of the Spartans* (88 B 34 D-K): Apart from these matters, the smallest details of their way of life.²⁴⁹ The best shoes, as well as the robes that are most comfortable to wear and convenient, are the Spartan variety; the *kōthōn*, a drinking vessel particularly well-suited to military campaigning and easily carried in a backpack, is also characteristic of Sparta. The reason it is well-suited to military use is that soldiers are frequently forced to drink dirty water. In the first place, then, it is not easy to see what one is drinking;²⁵⁰ second, the fact that the *kōthōn* has a rim that curves in means that the muck is trapped inside it. So too Polemon in Book . . . of his *Response to Adaeus and Antigonus* (fr. 61 Preller) writes as follows, (arguing) that

το οἱ Λακεδαιμόνιοι γράφει οὕτως· ἀλλὰ μὴν ὅτι ἀρχαῖκόν ἦν τὸ τοιοῦτον τῆς ἀγωγῆς γένος, ὃ καὶ νῦν δρᾶται παρά τισι τῶν Ἑλλήνων· ἐν Ἄργει μὲν ἐν ταῖς δημοσίαις θοίναις, ἐν Λακεδαίμονι δὲ κατὰ τὰς ἐορτάς, ἔν τε τοῖς ἐπινικίοις καὶ τοῖς γάμοις τῶν παρθένων, πίνουσιν ἐκ κεραμέων ποτηρίων· ἐν δὲ τοῖς ἄλλοις συμποσίοις καὶ φιδιτίοις ἐν πιθάκναις < . . . > μνημονεύει | αὐτοῦ καὶ Ἀρχίλοχος ἐν Ἑλεγείοις ὡς ποτηρίου οὕτως·

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

ὡς τῆς κύλικος λεγομένης κώθωνος. Ἀριστοφάνης
Ἴππεῦσιν·

εἰς τὰς ἵππαγωγούς εἰσεπήδων ἀνδρικῶς,
e πριάμενοι κώθωνας, οἱ δὲ <καὶ> σκόροδα | καὶ
κρόμμουα.

Ἡνίοχος Γοργόσι·

πιεῖν πιεῖν τις ἐγχείτω λαβῶν
† πυριγενῇ κυκλοτερῇ βραχύωτον παχύστομον
κώθωνα παῖδα φάρυγος.

Θεόπομπος Στρατιώτισιν·

ἐγὼ γὰρ <ἂν> κώθωνος ἐκ στρεψαύχενος
πίοιμι τὸν τράχηλον ἀνακεκλασμένη;

the Spartans used ceramic vessels: In fact, this sort of education, which some Greeks practice even today, was traditional: at the public feasts in Argos, and at the public festivals in Sparta, as well as at their victory celebrations and the wedding feasts for their girls, they drink out of ceramic cups. Whereas at their other parties and at the men's messes in casks . . . Archilochus in the *Elegies* (fr. 4.6–9 West²) refers to a *kōthōn* as a type of cup, as follows:

But come now—take a *kōthōn* and make your way
 through the rowing-benches of the swift
 ship; draw something to drink from the hollow
 jars;
 and separate the red wine from the lees. Because we
 are not
 going to be able to stay sober during this watch,

treating the *kōthōn* like what is generally called a *kulix*.
 Aristophanes in *Knights* (599–600):

They bought *kōthōnes* and jumped bravely into
 the horse-transport, while others purchased garlic
 and onions.

Heniochus in *Gorgons* (fr. 1):

Let someone fetch † a fire-born, rounded, short-
 handled,
 thick-lipped *kōthōn*, a slave to serve my throat,
 and pour me something to drink, to drink!

Theopompus in *Female Soldiers* (fr. 55):

Because I'd bend my neck back
 and drink out of a throat-twisting *kōthōn*?

Ἄλεξις Ἐρίθους·

εἶτα τετρακότυλον ἐπεσόβει κώθωνά μοι,
παλαιὸν οἴκων κτῆμα.

ἀπὸ δὲ τοῦ ποτηρίου τούτου καὶ ἀκρατοκώθωνας κα-
λουσι τοὺς πλέονα ἄκρατον σπῶντας, ὡς Ἵπερείδης
f ἐν τῷ Κατὰ Δημοσθένους. Καλλίξεινος δ' ἐν τετάρτῳ
Περὶ Ἀλεξανδρείας ἀναγράφων τὴν τοῦ Φιλαδέλφου
πομπὴν καὶ καταλέγων πολλὰ ἐκπώματα γράφει καὶ
τάδε· κώθωνες διμέτρητοι δύο. περὶ δὲ τοῦ κωθωνί-
ζεσθαι καὶ ὅτι χρήσιμός ἐστι διὰ χρόνου ὁ κωθω-
νισμὸς Μνησίθεος ὁ Ἀθηναῖος ἰατρὸς ἐν τῇ Περὶ
Κωθωνισμοῦ Ἐπιστολῇ φησιν οὕτως· συμβαίνει τοὺς
484 μὲν πολλὴν ἄκρατον ἐν ταῖς συνουσίαις πίνοντας
μεγάλα βλάπτεσθαι καὶ τὸ σῶμα καὶ τὴν ψυχὴν. ἢ τὸ
μέντοι κωθωνίζεσθαι διὰ τινων ἡμερῶν δοκεῖ μοι ποι-
εῖν τινα καὶ τοῦ σώματος κάθαρσιν καὶ τῆς ψυχῆς
ἄνεσιν. γίνονται γάρ τινες ἡμῖν ἐκ τῶν καθ' ἡμέραν
συμποσίων ἐπιπόλαιοι δριμύτητες· ταύταις οὖν ἐστι
τῶν μὲν πόρων οἰκειότατος ὁ διὰ τῆς οὐρήσεως, τῶν δὲ
καθάρσεων ἢ διὰ τῶν κωθωνισμῶν πρέπει μάλιστα.
κατανίξεται γὰρ τὸ σῶμα τοῖς οἴνοις· ὑγρὸν γὰρ καὶ
θερμὸν ὁ οἶνος· τὸ δὲ ἀφ' ἡμῶν διηθούμενον οὐρόν
ἐστιν δριμύ. τὰ γοῦν ἱμάτια τούτῳ χρώμενοι ῥύμματι |

²⁵¹ Athenaeus generally refers elsewhere to the play as *The All-Night Festival or Day-Laborers* (3.96a; 4.170b; 6.248a; 12.516d; simply as *The All-Night Festival* also at 9.385f).

²⁵² A quotation of *E. Med.* 49.

²⁵³ Cf. 6.246a.

²⁵⁴ Another extract from the work quoted at length at 5.196a–203b (5.199e–f for the specific passage quoted here) and alluded to repeatedly in this Book; cf. 11.783c n.

Alexis in *Day-Laborers*²⁵¹ (fr. 181):

Then he started shooing a four-*kotuloi kōthōn*, "the
ancient
property of my house,"²⁵² at me.

The name of this cup is the source of the term *akrato-kōthōnes*, which they apply to people who gulp down large quantities of unmixed wine (*akratos*), as for example Hyperides in his *Against Demosthenes* (p. 24 Jensen).²⁵³ Callixeinus in Book IV of *On Alexandria* (FGrH 627 F 2c)²⁵⁴ writes the following in the course of offering an account of Philadelphus' procession and listing a large number of drinking vessels: two *kōthōnes* with a capacity of two amphoras. As for drinking large amounts (*kōthōnizesthai*) and the fact that doing so occasionally is good for one's health, the Athenian physician Mnesitheus says the following in his *Letter on the Subject of Drinking Large Amounts* (*Kōthōnismos*) (fr. 45 Bertier): The fact is that some people suffer considerable physical and mental damage when they drink large quantities of unmixed wine at parties. In my opinion, however, drinking large amounts (*kōthōnizesthai*) from time to time cleanses the body somehow and relaxes the mind. Our routine drinking parties leave us with certain superficial acridities. The most effective means of excreting these is via urination, whereas the best means of clearing them out is by drinking large amounts. For wine washes the body clean, since it is moist and warm, whereas the urine that is filtered out of us is acrid. Fullers, for example, use it as a detergent to wash robes. Keep

- b πλύνουσιν οἱ γναφεῖς. τρία δὲ παραφύλαττε ὅταν κωθωνίζῃ· μὴ πονηρὸν οἶνον πίνειν μηδὲ ἄκρατον μηδὲ τραγηματίζεσθαι ἐν τοῖς κωθωνισμοῖς. ὅταν δ' ἱκανῶς ἔχῃς ἤδη, μὴ κοιμῶ πρὶν ἂν ἐμέσῃς πλέον ἢ ἔλαττον. εἶτα ἂν μὲν ἐμέσῃς ἱκανῶς, ἀναπαύου μικρὸν περιχεάμενος· ἂν δὲ μὴ δυνηθῆς ἱκανῶς κενῶσαι σαυτὸν, πλείονι χρήσαι τῷ λουτρῷ καὶ εἰς τὴν πύελον κατακλίθῃσι σφόδρα εἰς θερμὸν ὕδωρ. Πολέμων δ' ἐν πέμπτῳ τῶν Πρὸς Ἀδαῖον καὶ Ἀντίγονόν |
- c φησι· Διόνυσος Τέλειος καθήμενος ἐπὶ πέτρας· ἐξ εὐωνύμων δ' αὐτοῦ σάτυρος φαλακρός, ἐν τῇ δεξιᾷ κώθωνα μόνωτον ῥαβδωτὸν κρατῶν.

Λαβρώνια. ἐκπώματος Περσικοῦ εἶδος ἀπὸ τῆς ἐν τῷ πίνειν λαβρότητος ὠνομασμένον. πλατὺ δ' ἐστὶ τῇ κατασκευῇ καὶ μέγα· ἔχει δὲ καὶ ὠτα μεγάλα. Μένανδρος Ἀλιεῖ·

- d εὐποροῦμεν, οὐδὲ μετρίως· ἐκ Κυῖνδων χρυσίου, |
Περσικαὶ στολαὶ δ' ἐκείναι πορφυραῖ, τορεύματα ἔνδον ἔστ', ἄνδρες, † ποτηρίδια τορεύματα † κάκτυπωμάτων πρόσωπα, τραγέλαφοι, λαβρώνια.

ἐν δὲ Φιλαδέλφοις·

ἤδη δ' ἐπιχύσεις διάλιθοι, λαβρώνιοι,
Πέρσαι δ' ἔχοντες μνισσόβας εἰστήκεσαν.

Ἴππαρχος δ' ἐν Θαΐδι·

(A.) ὁ λαβρώνιος δ' ἔσθ' οὗτος ὄρνις; (B.)
Ἑράκλεις· |

three things in mind when you drink large amounts (*kōthō-nizēi*). Do not drink low-quality wine or unmixed wine, and do not eat snacks when you are drinking large amounts (*en tois kōthōnismois*). When you have finally had enough, do not go to sleep until you vomit at least a bit; afterward, if you vomit enough, take a bath and rest a little. But if you are unable to empty your stomach sufficiently, take a longer bath and lie in the tub in particularly warm water. Polemon says in Book V of his *Response to Adaeus and Antigonus* (fr. 60 Preller): Dionysus Teleios sitting on a rock; to his left is a bald satyr holding a one-handled, ribbed *kōthōn* in his right hand.

Labrōnia. A type of Persian drinking vessel that gets its name from the greediness (*labrotēs*) with which people drink.²⁵⁵ It is broad and large in its design, and has big handles. Menander in *The Fisherman* (fr. 26):²⁵⁶

We're rich—really rich! Inside the house, gentlemen,
is Cyindian gold, the famous purple Persian
robes, engraved cups, † little engraved cups †
and figures worked in relief, goat-stag cups, *labrōnia*.

And in *Men Who Loved Their Brothers* (fr. 395):

Now there are wine-jugs set with precious stones,
and *labrōnia*;
and Persians are standing there holding fly-whisks.

Hipparchus in *Thais* (fr. 3):

(A.) This *labrōnios*—is it a bird? (B.) Heracles!

²⁵⁵ A false etymology; cf. 7.310f (a very similar etymology offered for *labrax*, "sea-bass").

²⁵⁶ The end of the fourth verse is quoted also at 11.500e (where the manuscripts, however, offer *labrōnioi* rather than *labrōnia*).

- e ποτήριον χρυσοῦς διακοσίους ἄγον.
(A.) ὦ περιβοήτου, φιλάτη, λαβρωνίου.

Δίφιλος Τιθραύστη καὶ ἄλλα γένη καταλέγων ποτηρίων φησί:

(A.) πρίστις, τραγέλαφος, βατιάκη, λαβρώνιος.
† ἀνδραποδιον † δὴ ταῦθ', ὀρᾶς, ἥκιστά γε,
ἐκπωμάτων δ' ὀνόματα. (B.) πρὸς τῆς Ἑστίας.
(A.) ὁ λαβρώνιος χρυσῶν δέ, παῖδες, εἴκοσι.

- f Δίδυμος δ' ὅμοιον εἶναί φησιν αὐτὸ βομβυλιῶ ἢ βατιακίῳ.

Δάκαινοι. κυλίκων εἶδος οὕτως λεγόμενον ἢ ἀπὸ τοῦ κεράμου, ὡς τὰ Ἀττικὰ σκευή, ἢ ἀπὸ τοῦ σχήματος ἐπιχωριάσαντος ἐκεῖ, ὥσπερ < . . . > αἱ Θηρίκλειαι λέγονται. Ἀριστοφάνης Δαιταλεῦσι

Συβαρίτιδάς τ' εὐωχίας καὶ "Χίον ἐκ Λακαινᾶν"
† κυλίκων μέθην ἠδέως καὶ φίλως †.

- 485 Λεπαστή. οἱ μὲν ὀξύνουσι τὴν τελευταίαν, ὡς καλή,
οἱ δὲ παροξύνουσιν, ὡς μεγάλη. ἢ τοῦτο δὲ τὸ ποτήριον ὠνομάσθη ἀπὸ τῶν εἰς τὰς μέθας καὶ τὰς ἀσωτίας πολλὰ ἀναλισκόντων, οὓς λαφύκτας καλοῦμεν. κύλικες δ' ἦσαν μεγάλαι. Ἀριστοφάνης Εἰρήνη

²⁵⁷ Cf. 11.784a (originally a gloss on this verse).

²⁵⁸ Or "slaves". ²⁵⁹ Literally "Spartans". Discussion of the *lagynos* belongs here alphabetically, but is omitted and taken up instead at 11.499b-e.

²⁶⁰ The first three verses of the fragment are quoted at 12.527c.

²⁶¹ Like the connection of the word to *lapsai* (< *laptō*) below, a false etymology.

It's a cup, and it weighs 200 gold staters!
(A.) Oh, my dear—what a famous *labrōnios*!

Diphilus in *Tithraustes* (fr. 81) lists various types of cups and says:

(A.) A *pristis*, a goat-stag cup, a *batiakē*, a
labrōnios.²⁵⁷

† a slave † in fact, you see, these aren't at all;
they're the names of drinking vessels. (B.) By Hestia!

(A.) And the *labrōnios*, children,²⁵⁸ cost 20 gold
coins!

Didymus (p. 75 Schmidt) says that it resembles a *bombulios* or a *batiakion*.

Lakainai.²⁵⁹ A type of *kulix* that gets its name either from the fabric, like Attic vessels, or from the shape, which is indigenous there, just as . . . Thericleians get their name. Aristophanes in *Banqueters* (fr. 225.3–4):²⁶⁰

and Sybaritic feasts and "Chian (wine) from
Lakainai"

† of cups wine in a pleasant, friendly way †.

Lepastē. Some authorities place an acute accent on the final syllable, as with *kalé* ("beautiful"), whereas others place it on the penult, as with *megálē* ("large"). This cup got its name from the people who spend large amounts of money on drinking parties and other profligate behavior, and whom we refer to as *laphuktai*.²⁶¹ They were large *kulikes*.²⁶² Aristophanes in *Peace* (916):

²⁶² Thus Aristophanes of Byzantium and Apollodorus of Athens, cited at 11.485d.

† τί δῆτα πίοις οἴνου κύλικα † λεπαστήν,³²

ἀφ' ἧς ἔστι λάψαι, τουτέστιν ἀθρόως πιεῖν, κατεναν-
τίον τῷ λεγομένῳ βομβυλιῶ. φησὶν γάρ που ὁ αὐτός·

τὸ δ' αἶμα λέλαφας τοῦμόν, ὠναξ δέσποτα,
οἶον "ἄθρουν μ' ἐξέπιες". ἐν δὲ Γηρυτάδῃ·

b τὸ πρᾶγμα' ἐορτή· περιέφερε † δὲ | κύκλω
λεπαστήν ἡμῖν † ἦν δὲ
ταχὺ προσφέρων παῖς † ἐνέχει τε † σφόδρα
κυανοβενθῆ,

τὸ βάθος παρίστησιν ὁ κωμικὸς τοῦ ποτηρίου. Ἀντι-
φάνης δὲ ἐν Ἀσκληπιῶ·

τὴν δὲ γραῦν τὴν ἀσθενοῦσαν πάνυ πάλαι, τὴν
βρυτικήν,
ρίζιον τρίψας τι μικρὸν δελεάσας τε γεννικῆ
τὸ μέγεθος κοίλῃ λεπαστῆ, τοῦτ' ἐπόησεν
ἐκπιεῖν.

Φιλύλλιος Αὔγη·

πάντα γὰρ ἦν
μέστ' ἀνδρῶν <καὶ> μειρακίων
πινόντων ὁμοῦ † δ' ἄλλων †

³² A garbled and unmetrical version of the line, which ought most likely to read τί δῆτ', ἐπειδὰν ἐκπίης οἴνον νέου λεπαστήν;

²⁶³ Literally "to lap up". ²⁶⁴ Cf. 11.784d.

²⁶⁵ For *bruton* as a word for beer, cf. 10.447b-c.

BOOK XI

† Why indeed might you drink a *kulix* of wine † a
lepastē?

The name is the source of the verb *lapsai*,²⁶³ i.e., “to drink all at once”, which is the opposite (of how one drinks) with what is referred to as a *bombulios*.²⁶⁴ Because the same author says somewhere (Ar. fr. 615):

You’ve lapped up (*lelaphas*) my blood, lord and
master!

as if to say “You’ve drunk me up with one gulp!” And in *Gerytades* (fr. 174) the comic author emphasizes the depth of the cup:

The occasion

was a festival. A slave was bringing † a *lepastē* around
in a circle to us †
and serving us rapidly † and was pouring it in † very
dark blue depths.

Antiphanes in *Asclepius* (fr. 47):

And as for the old woman who’d been sick for a really
long time, the one who drinks a lot of beer
(*brutikē*),²⁶⁵
he ground up a little bit of root and used a hollow
lepastē of generous
proportions as a lure to make her drink it up.

Philyllius in *Auge* (fr. 5):

Because the whole place was
full of men and boys
drinking; and along with them † of others †

γραδίων ἦν μεγάλαισιν οἴ-
νου χαίροντα λεπασταῖς.

Θεόπομπος Παμφίλῃ·

- c σπόγγος, | λεκάνη, πτερόν, λεπαστή πάνυ πυκνή,
ἦν ἐκπιούσ' ἄκρατον Ἀγαθοῦ Δαίμονος
τέττιξ κελαδεῖ.

καὶ ἐν Μήδῳ·

- ὥς ποτ' ἐκήλησεν Καλλίστρατος υἱας Ἀχαιῶν,
κέρμα φίλον διαδούς, ὅτε συμμαχίαν ἐρέεινεν
οἶον δ' οὐ κήλησε δέμας λεπτόν Ῥαδάμανθυν |
d Λύσανδρον κώθωνι, πρὶν αὐτῷ δῶκε λεπαστήν.

- Ἀμερίας δέ φησι τὴν οἰνοχόην λεπαστὴν καλεῖσθαι.
Ἀριστοφάνης δὲ καὶ Ἀπολλόδωρος γένος εἶναι κύλι-
κος. Φερεκράτης Κραπατάλλοις· † τῶν θεατῶν δ' ὅστις
διψῆ λεπαστὴν λαψάμενος μεστήν ἐκκαρυβδίσαι. †
Νίκανδρος δ' ὁ Κολοφώνιός φησιν Δόλοπας οὕτω
καλεῖν τὴν κύλικα. Λυκόφρων δ' ἐν τῷ ἐνάτῳ *Περὶ*
Κωμωδίας παραθέμενος τὰ Φερεκράτους καὶ αὐτὸς
e εἶναί | φησι γένος κύλικος τὴν λεπαστήν. Μόσχος δ'

²⁶⁶ The standard equipment used to make oneself vomit and then clean up afterwards.

²⁶⁷ Dactylic hexameter, and containing a certain amount of Homeric language.

²⁶⁸ Probably a reference to the organization of the Second Delian League in 378/7 BCE; Callistratus is PAA 561575. Rhadamanthys was a Cretan lawgiver and eventually a judge in Elysium (*Od.* 4.563–4); but who the Lysander to whom he is assimilated is, is unclear.

²⁶⁹ Cf. 11.464f.

BOOK XI

there was . . . of old women
 enjoying large
lepastai of wine.

Theopompus in *Pamphile* (fr. 41):

a sponge, a basin, a feather,²⁶⁶ and a solidly built
lepastē,
 which she used to drink unmixed wine dedicated to
 the Good Divinity,
 and is now singing like a cicada.

And in *The Mede* (fr. 31):²⁶⁷

As Callistratus once bewitched the sons of the
 Achaeans,
 by handing out small change of the type they like,
 when he was asking for an alliance;²⁶⁸
 it was only the thin Rhadamanthys—that's
 Lysander—that he
 didn't charm with his *kōthōn*, until he gave him a
lepastē.

Amerias (p. 10 Hoffmann) says that a wine-pitcher is referred to as a *lepastē*, whereas Aristophanes (Ar. Byz. fr. 411 Slater) and Apollodorus (*FCrH* 244 F 258) claim that it is a type of *kulix*. Pherecrates in *Small Change* (fr. 101, corrupt and unmetrical):²⁶⁹ † Anyone in the audience who's thirsty, after he laps up a full *lepastē*, to swallow down like Charybdis †. Nicander of Colophon (fr. 142 Schneider) says that this is the word the Dolopes use for a *kulix*. Lycophron in Book IX of *On Comedy* (fr. 85 Strecker) cites the passage from Pherecrates (fr. 101, quoted above) and expresses his own opinion that a *lepastē* is a type of *kulix*. Moschus in the explanatory notes to the

ἐν ἐξηγήσει Ῥοδιακῶν Λέξεων κεραμεοῦν ἀγγεῖόν φησιν αὐτὸ εἶναι, εἰκὸς ταῖς λεγομέναις πτωματίσιν, ἐκπεταλώτερον δέ. Ἀρτεμίδωρος δ' ὁ Ἀριστοφάνειος ποτήριον ποιόν. Ἀπολλοφάνης δὲ Κρησί·

καὶ λεπαστά μ' ἀδύοινοσ εὐφρανεί δι' ἀμέρασ.

Θεόπομπος Παμφίλη·

λεπαστὴ μάλα συχνή, |

f ἦν ἐκπιούσ' ἄκρατον Ἀγαθοῦ Δαίμονοσ
περίστατον βοῶσα τὴν κόμην ποεῖ.

Νίκανδροσ δ' ὁ Θυατειρηνόσ, κύλιξ, φησί, μείζων,
παρατιθέμενοσ Τηλεκλείδου ἐκ Πρυτάνεων·

καὶ μελιχρὸν οἶνον ἔλκειν
ἐξ ἠδύπνου λεπαστῆσ. ||

486 Ἐρμιπποσ Μοίραισ·

ἦν ἐγὼ πάθω τι τήνδε τὴν λεπαστὴν ἐκπιών,
τῷ Διονύσῳ πάντα τὰμαυτοῦ δίδωμι χρήματα.

Λοιβάσιον. κύλιξ, ὡσ φησι Κλείταρχοσ καὶ Νίκανδροσ ὁ Θυατειρηνόσ, < . . . > ᾧ τὸ ἔλαιον ἐπισπένδουσι τοῖσ ἱεροῖσ, σπονδεῖον δὲ ᾧ τὸν οἶνον, καλεῖσθαι λέγων καὶ λοιβίδασ τὰ σπονδεῖα ὑπὸ Ἀντιμάχου τοῦ Κολοφωνίου.

²⁷⁰ Presumably from his work on culinary terms; cf. 1.5b n.

²⁷¹ Doric dialect.

²⁷² Strikingly similar to fr. 41 (quoted

at 11.485b–c, and supposedly from the same play).

²⁷³ A third verse probably from the same fragment is quoted at 4.170d.

²⁷⁴ Cognate with *leibō*, “pour”.

²⁷⁵ Cognate with *spendō*, “make a drink-offering”.

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Rhodian Vocabulary says that it is a ceramic vessel that resembles what are referred to as *ptōmatides*, but has a more extended shape. Aristophanes' student Artemidorus²⁷⁰ (says that it is) a cup of some type. Apollophanes in *Cretans* (fr. 7):²⁷¹

And a *lepastē* of sweet wine will keep me happy all day long.

Theopompus in *Pamphile* (fr. 42):²⁷²

and a really large *lepastē*,
which she used to drink unmixed wine dedicated to
the Good Divinity,
and is now making the village aghast with her racket.

Nicander of Thyateira (*FGrH* 343 F 15) says: A rather large *kulix*, and cites a passage from Teleclides' *Prytaneis* (fr. 27.1-2):²⁷³

and to drink honey-sweet wine
from a *lepastē* that puts you pleasantly to sleep.

Hermippus in *Fates* (fr. 45):

If I die before I finish drinking the contents of this
lepastē,
I leave all my money to Dionysus.

Loibasion.²⁷⁴ A *kulix*, according to Cleitarchus and Nicander of Thyateira (*FGrH* 343 F 16) . . . which they use to pour libations of olive oil during rituals, whereas a *spondeion*²⁷⁵ is used for libations of wine; he notes that *spondeia* are referred to as *loibides* by Antimachus of Colophon (fr. 26 Matthews).

Λέσβιος. ὅτι ποτηρίου εἶδος, Ἡδύλος παρίστησιν ἐν Ἐπιγράμμασιν οὕτωςι λέγων· |

- b ἡ διαπινομένη Καλλίστιον ἀνδράσι, θαῦμα
 κοῦ ψευδές, νῆστις τρεῖς χόας ἐξέπιεν
 ἧς τόδε σοί, Παφίη, † ζωρεσμιτρησι † θυωθέν
 κείται πορφυρέης Λέσβιον ἐξ ὑέλου.
 ἦν <σὺ> σάου πάντως ὡς καὶ † πάντων ἀπ'
 ἐκείνης †
 σοὶ τοίχου γλυκερῶν σῦλα φέρωσι πότων.

Λουτήριον. Ἐπιγένης Μνηματίῳ ἐν τῷ τῶν ποτηρίων καταλόγῳ φησί·

- (A.) κρατῆρες, κάδοι, |
 c ὀλκεία, <κρουνεῖ ᾽. (B.) ἔστι γὰρ> κρουνεῖα; (A.)
 ναί.
 λουτήρι'. ἀλλὰ τί καθ' ἕκαστον δεῖ λέγειν;
 ὄψει γὰρ αὐτός.

Λυκιουργεῖς. φιάλαι τινὲς οὕτως καλοῦνται ἀπὸ Λύκωνος τοῦ κατεσκευασμένου, ὡς καὶ Κονώνειοι αἱ ὑπὸ Κόνωνος ποιηθεῖσαι. μνημονεῖ τοῦ Λύκωνος Δημοσθένης ἐν τῷ Περὶ τοῦ Στεφάνου κὰν τῷ Πρὸς Τιμόθεον Ὑπὲρ Χρέως λέγων οὕτως· φιάλας Λυκιουργεῖς δύο. ἐν δὲ τῷ Πρὸς Τιμόθεον γράφει· δίδωσιν

²⁷⁶ Literally "Lesbian".

²⁷⁷ Aphrodite, called "Paphian" from her cult-center Paphos on Cyprus.

²⁷⁸ Cognate with *louō*, "wash".

²⁷⁹ A slightly longer version of the fragment (which however omits the word *loutēri(a)* at the beginning of the third verse) is quoted at 11.472e-f; cf. 11.480a.

²⁸⁰ In fact, Lycon is not mentioned in the text of either speech

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Lesbios.²⁷⁶ Hedylus in the *Epigrams* (HE 1837–42) (establishes) that this is a type of cup, saying the following:

Callistion, who keeps up with the men when she
 drinks—an amazing boast,
 but true—drank three pitchers on an empty
 stomach.

This is her *Lesbion*, Paphian goddess,²⁷⁷ made of red
 glass
 and full of the sweet scent of [corrupt], which is
 dedicated to you.

Therefore keep her wholly safe, so that also † of
 everything from her †
 your walls might be loaded with the plunder of
 her happy drinking parties.

Loutērion.²⁷⁸ Epigenes in *The Tomb* (fr. 6.1–4),²⁷⁹ in his
 list of cups, says:

(A.) Mixing-bowls, *kadoi*,
 basins, *krouneia*. (B.) There are really *krouneia*? (A.)
 Yeah—
 and *loutēria*. But why should I list them individually?
 You'll see for yourself.

Lukiourgeis. Certain *phialai* are referred to this way, the name coming from Lycon, who produced them, just as *Konōneioi* are *phialai* made by Conon. Demosthenes mentions Lycon in his *On the Crown* and his *Against Timotheus on Account of a Debt*:²⁸⁰ two *Lukiourgeis phialai*. And in his *Against Timotheus* he writes: Along

as we have it, and the brief quotation that follows comes from [D.] 49.31.

d ἀποθεῖναι τῷ Φορμίωνι μετὰ τῶν χρημάτων καὶ ἄλλας
 φιάλας Λυκιουργεῖς | δύο. Ἡρόδοτος δ' ἐν ἑβδόμῃ
 προβόλους δύο Λυκιουργίδας ἡμιεργέας. ὅτι ἀκόντια
 ἐστί πρὸς λύκων θήραν ἐπιτήδεια <ἦ> ἐν Λυκία εἰρ-
 γασμένα. ὅπερ ἐξηγούμενος Δίδυμος ὁ γραμματικὸς
 τὰς ὑπὸ Λυκίου φησὶ κατεσκευασμένας· ἦν δὲ οὗτος τὸ
 γένος Βοιωτίας ἐξ Ἐλευθερῶν, υἱὸς Μύρωνος τοῦ ἀν-
 δριαντοποιοῦ, ὡς Πολέμων φησὶν ἐν πρώτῳ Περὶ
 Ἀκροπόλεως. ἀγνοεῖ δ' ὁ γραμματικὸς ὅτι τὸν τοι-
 οῦτον σχηματισμὸν ἀπὸ κυρίων ὀνομάτων οὐκ ἄν τις
 e εὔροι γινόμενον, ἀλλ' ἀπὸ πόλεων | ἢ ἔθνων· Ἀρι-
 στοφάνης τε γὰρ ἐν Εἰρήνῃ φησί·

τὸ δὲ πλοῖον ἔσται Ναξιουργῆς κἀνθαρος.

Κριτίας τε ἐν τῇ Λακεδαιμονίων Πολιτείᾳ· κλίνη Μι-
 λησιουργῆς καὶ δίφρος Μιλησιουργῆς, κλίνη Χιουρ-
 γῆς καὶ τράπεζα Ῥηνιοεργῆς. Ἡρόδοτός τε ἐν τῇ
 ἑβδόμῃ φησί· προβόλους δύο Λυκοεργέας. μήποτ' οὖν
 καὶ παρὰ <τῷ Ἡροδότῳ ὡς καὶ παρὰ>³³ τῷ Δημοσθένει
 γραπτέου Λυκοεργέας, ἵν' ἀκούηται τὰ ἐν Λυκία
 εἰργασμένα.

Μέλη. οὕτω καλεῖται τινα ποτήρια, ὧν μνημονεύει
 Ἀνάξιππος ἐν Φρέατι λέγων οὕτως· |

³³ add. Schweighäuser

²⁸¹ The text of Herodotus—quoted again below, in a different form—is defective at this point, and does not include the word translated “half-finished” here (presumably an intrusive gloss on *lukourgides*).

²⁸² PAA 610500 (fl. c.450–430 BCE?); the floruit of Lycius' father Myron (PAA 663220) is c.470–440 BCE.

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with these objects, he gives Phormio two additional *phialai*, which were *Lukiourgeis*, to store. Herodotus in Book VII (76):²⁸¹ two half-finished *lukiourgides* spears. These are javelins of a type used to hunt wolves (*lukoi*), or else they were made in Lycia. The grammarian Didymus, in his explication of the passage (pp. 314–15 Schmidt), says that these are *phialai* produced by Lycius;²⁸² Lycius' family was from Boeotian Eleutherai, and his father was the sculptor Myron, according to Polemon in Book I of *On the Acropolis* (fr. 2 Preller). The grammarian is unaware that such formations are nowhere attested as based on personal names, but are always drawn from the names of cities or peoples. Thus Aristophanes says in *Peace* (143):

And my ship will be a *Naxiourgēs* ("Naxian-made")
beetle-craft.²⁸³

And Critias in the *Constitution of the Spartans* (88 B 35 D–K):²⁸⁴ a *Milēsiourgēs* ("Milesian-made") couch and a *Milēsiourgēs* stool; a *Chiourgēs* ("Chian-made") couch, and a *Rhēnioergēs* ("Rhenian-made") table. And Herodotus in Book VII (76): two *Lykoergeis* spears. Perhaps, therefore, one ought to write *Lukioergeis* in Herodotus,²⁸⁵ just as in Demosthenes, so that the reference is to spears manufactured in Lycia.

Melē. This is a term for certain cups, which are mentioned by Anaxippus in *The Well* (fr. 8), as follows:

²⁸³ *kantharos*; cf. 11.473d.

²⁸⁴ Cf. Critias fr. B 2 West² (quoted at 1.28b–c).

²⁸⁵ As in the other quotation of the passage, above.

- f σὺ δὲ τὴν μέλην, Συρίσκει, ταυτηνὶ λαβῶν
 ἔνεγκον ἐπὶ τὸ μνήμ' ἐκείνη, μανθάνεις;
 καὶ κατάχεον.

Μετάνιπτρον. ἢ μετὰ τὸ δεῖπνον ἐπὴν ἀπονύβωνται
 διδομένη κύλιξ. Ἀντιφάνης Λαμπαδί·

Δαίμονος

Ἄγαθοῦ μετάνιπτρον, ἐντραγεῖν, σπονδῆ, κρότος. ||

- 487 Δίφιλος Σαπφοῖ·

Ἀρχίλοχε, δέξαι τήνδε τὴν μετανιπτρίδα
 μεστήν Διὸς Σωτήρος, Ἄγαθοῦ Δαίμονος.

ἔνιοι δὲ τὴν μετὰ τὸ νύψασθαι πόσιν, ὡς Σέλευκος ἐν
 Γλώσσαις. Καλλίας δ' ἐν Κύκλωψι·

καὶ δέξαι τηνδὶ μετανιπτρίδα τῆς Ἑγείας.

Φιλέταιρος Ἀσκληπιῶ·

ἐνέσεισε μεστήν ἴσον ἴσῳ μετανιπτρίδα
 μεγάλην, ἐπειπὼν τῆς Ἑγείας τοῦνομα.

- Φιλόξενος δ' ὁ διθυραμβοποιὸς ἐν τῷ ἐπιγραφομένῳ
 b Δείπνῳ μετὰ τὸ ἀπονύψασθαι τὰς χεῖρας | προπίνων
 τινὶ φησι·

σὺ δὲ τάνδ' † εκβακχία †
 εὐδροσον πλήρη μετανιπτρίδα δέξαι·

286 A separate, partially overlapping version of the fragment is quoted at 11.487b.

287 I.e. dedicating the contents to the goddess by that name.

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And you, Syriacus—take this *melē*
and carry it to the tomb for her, do you understand?
And pour out the contents.

Metaniptron. The *kulix* offered after (*meta*) dinner,
when they wash their hands (*aponipsōntai*). Antiphanes in
Lampas (fr. 135.1–2):²⁸⁶

a *metaniptron* dedicated to
the Good Divinity, (something) to nibble on, a
libation, applause.

Diphilus in *Sappho* (fr. 70):

Archilochus, take this *metaniptris*
full of Zeus the Savior, the Good Divinity!

But some authorities claim that the word refers to the wine
they drink after they wash their hands (*meta to nipsasthai*),
for example Seleucus in the *Glossary* (fr. 59 Müller).
Callias in *Cyclopes* (fr. 9):

And accept this *metaniptris* here dedicated to
Hygieia (“Health”).

Philetaerus in *Asclepius* (fr. 1):

He brandished a large *metaniptris* full of wine mixed
one-to-one, pronouncing the name of Hygieia
 (“Health”) over it.²⁸⁷

The dithyrambic poet Philoxenus in his poem entitled
The Dinner Party (PMG 836(c)) toasts someone after they
wash their hands and says:

But you—accept this [corrupt]
metaniptris drenched in dew and full;

πραῦ τί τοι Βρόμιος
γάνος τόδε δούς ἐπὶ τέρ-
ψιν πάντας ἄγει.

Ἀντιφάνης Λαμπαδί·

τράπεζα † φυστημινεῖς † ἀλλὰ μὴν Δαίμονος
Ἄγαθοῦ μετάνιπτρον.

Νικόστρατος Ἀντερώση·

μετανιπτρίδ' αὐτῶ τῆς Ὑγιείας ἔγχεον.

Μαστός. Ἀπολλόδωρος ὁ Κυρηνάιος, ὡς Πάμφιλός
φησι, Παφίους τὸ ποτήριον οὕτως καλεῖν.

c Μαθαλίδας Βλαῖσος ἐν | Σατούρνῳ φησὶν·

ἐπτὰ μαθαλίδας ἐπίχου ἡμῖν τῷ γλυκυτάτῳ.

Πάμφιλος δέ φησι· μήποτε ἐκπώματός ἐστιν εἶδος, ἢ
μέτρον οἶον κύαθος. Διόδωρος δέ κύλικα ἀποδίδωσι.

Μάνης. ποτηρίου εἶδος. Νίκων Κιθαρῳδῶ·

καὶ πάνν τις εὐκαίρως “προπίνω”, φησί, “<σοί>,
πατριῶτα.” μάνην δ' εἶχε κεραμεοῦν ἀδρόν,
χωροῦντα κοτύλας πέντ' ἴσως. ἐδεξάμην.

d παρέθετο τὰ ἰαμβεῖα καὶ Δίδυμος καὶ Πάμφιλος. |
καλεῖται δὲ μάνης καὶ τὸ ἐπὶ τοῦ κοττάβου ἐφεστηκός,

288 Dionysus.

289 A separate, partially overlapping version of the fragment is quoted at 11.486f.

290 An identical verse is quoted at 15.693a, as part of a larger fragment assigned to Nicostratus' *Pandrosus* (= fr. 18.2).

291 Literally “breast” (presumably from its shape).

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by offering this gentle, refreshing drink,
Bromius²⁸⁸ induces everyone
to enjoy themselves.

Antiphanes in *Lampas* (fr. 135.1-2):²⁸⁹

a table [corrupt] but certainly a *metaniptron*
dedicated to
the Good Divinity.

Nicostratus in *The Female Rival in Love* (fr. 3):²⁹⁰

Pour him a *metaniptris* dedicated to Hygieia
("Health")!

Mastos.²⁹¹ According to Pamphilus (fr. XXI Schmidt),
Apollodorus of Cyrene (fr. 5 Dyck) (claims that) the inhab-
itants of Cyrene use this as a term for a cup.

Blaesus uses the word *mathalides* in *Saturnus* (fr. 2):

Pour us seven *mathalides* of your sweetest wine!

Pamphilus (fr. XIX Schmidt) says: Perhaps this is a type
of drinking vessel, or a unit of measure, like a *kuathos*.
Diodorus glosses it "*kulix*".

Manēs. A type of cup. Nico in *The Citharode* (fr. 1):

And at just the right moment someone says: "I drink
to you,
my fellow-countryman!" He had a large ceramic
manēs
that held maybe five *kotylai*. I accepted it.

Didymus (pp. 73-5 Schmidt) and Pamphilus (fr. XX
Schmidt) both cited these lines. The term *manēs* is also
used for the object that rests on top of the cottabus-stand,

ἐφ' οὗ τὰς λάταγας ἐν παιδιᾷ ἔπεμπον· ὅπερ ὁ Σοφοκλῆς ἐν Σαλμωνεῖ χάλκειον ἔφη κάρα, λέγων οὕτως·

τάδ' ἐστὶ κνισμὸς καὶ φιλημάτων ψόφος·
τῷ καλλικοσσαβοῦντι νικητήρια
τίθημι καὶ βαλόντι χάλκειον κάρα.

Ἀντιφάνης Ἀφροδίτης Γουαῖς·

(A.) ἐγὼ διδάξω καθ' ὅσον ἂν τὸν κότταβον
ἀφείς ἐπὶ τὴν πλάστιγγα < . . . >

(B.) < . . . > ποίαν; (A.) τοῦτο τοῦπικείμενον |
e ἄνω τὸ μικρὸν (B.) τὸ πινακίσκιον λέγεις;
(A.) τοῦτ' ἐστὶ πλάστιγγ—οὗτος ὁ κρατῶν
γίγνεται.

(B.) πῶς δ' εἴσεται τις τοῦτ'; (A.) ἐὰν θίγῃ μόνον
αὐτῆς, ἐπὶ τὸν μάνην πεσεῖται καὶ ψόφος
ἔσται πάνν πολὺς. (B.) πρὸς θεῶν, τῷ κοττάβῳ
πρόσεστι καὶ Μάνης τις ὥσπερ οἰκέτης;

Ἑρμιππος Μοίραις·

ῥάβδον δ' ὄψει (φησί) τὴν κοτταβικὴν
ἐν τοῖς ἀχύροισι κυλινδομένην,
μάνης δ' οὐδὲν λατάγων αἰεῖ·
f τὴν δὲ τάλαιναν πλάστιγγ' | ἂν ἴδοις
παρὰ τὸν στροφέα τῆς κηπαίας
ἐν τοῖσι κορήμασιν οὔσαν.

292 An extract from a longer fragment quoted at 15.666f–7a.

293 A common Athenian slave-name.

294 An extract from a longer fragment quoted at 15.668a.

295 Literally “the chaff, the husks”.

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at which they throw their wine-lees in the course of the game. Sophocles in *Salmeoneus* (fr. 537) referred to this as a "bronze head", putting it as follows:

What you have here is titillation and the sound of
kisses;

I'm setting this as the prize for whoever's the best
cottabus-player and hits the bronze head.

Antiphanes in *The Birth of Aphrodite* (fr. 57.5-13):²⁹²

(A.) I'll teach you. To the extent that someone throws
his

kottabos onto the disk—

(B.) What disk? (A.) This little object
set on top— (B.) Are you talking about the little
platter?

(A.) That's the disk;—this guy wins.

(B.) How's anyone going to know? (A.) If he just
touches

it, it'll fall onto the *manēs*, and there'll be
an enormous clatter. (B.) By the gods—does the
kottabos

also have a *Manēs*²⁹³ to serve it?

Hermippus says in *Fates* (fr. 48.5-10):²⁹⁴

You'll see the cottabus-stand
rolling around in the dust,²⁹⁵
and the *manēs* no longer pays attention to the wine-
lees.

You'd also notice the poor disk
lying in the trash beside
the hinge of the back door.

Νεστορίς. περὶ τῆς ἰδέας τοῦ Νέστορος ποτηρίου
φησὶν ὁ ποιητής·

παρ δὲ δέπας περικαλλές, ὃ οἴκοθεν ἦγ' ὁ
γεραῖός,

χρυσείους ἦλοισι πεπαρμένον· οὐατα δ' αὐτοῦ
τέσσαρ' ἔσαν, δοιαὶ δὲ πελειάδες ἀμφὶς ἕκαστον
χρύσειαι νεμέθοντο, δύω δ' ὑπὸ πυθμένες ἦσαν. ||

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ἄλλος μὲν μογέων ἀποκινήσασκε τραπέζης
πλείον ἔόν, Νέστωρ δ' ὁ γέρων ἀμογητὶ ἄειρεν.

ἐν τούτοις ζητεῖται πρῶτον μὲν τί ποτ' ἐστὶ τὸ χρυ-
σείοις ἦλοισι πεπαρμένον, ἔπειτα τί τὸ οὐατα δ' αὐτοῦ
τέσσαρ' ἔσαν· τὰ γὰρ ἄλλα ποτήριά φησιν ὁ Μυρ-
λεανὸς Ἀσκληπιάδης ἐν τῷ Περὶ τῆς Νεστορίδος δύο
ῶτα ἔχειν. πελειάδας δὲ πῶς ἂν τις ὑπόθοιτο νεμο-
μένας περὶ ἕκαστον τῶν ὠτων; πῶς δὲ καὶ λέγει δύο
πυθμένας εἶναι τοῦ ποτηρίου; ἰδίως δὲ καὶ τοῦτο
b λέγεται ὅτι οἱ μὲν ἄλλοι μογοῦντες | ἐβάσταζον τὸ
ποτήριον, Νέστωρ δ' ὁ γέρων ἀμογητὶ ἄειρεν. ταῦτα
προθέμενος ὁ Ἀσκληπιάδης ζητεῖ περὶ τῶν ἦλων, πῶς
πεπαρμένους αὐτοὺς δεῖ δέχεσθαι. οἱ μὲν οὖν λέγουσιν
ἔξωθεν δεῖν ἐμπείρεσθαι τοὺς χρυσοὺς ἦλους τῷ
ἀργυρῷ ἐκπώματι κατὰ τὸν τῆς ἐμπαιστικῆς τέχνης
λόγον, ὡς καὶ ἐπὶ τοῦ Ἀχιλλέως σκῆπτρον·

²⁹⁶ Literally "the poet".
even greater length at 11.492e-3a.

²⁹⁷ The passage is quoted at

²⁹⁸ Sc. that are mentioned by Homer.

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Nestoris. As for what Nestor's cup looked like, Homer²⁹⁶ says (*Il.* 11.632-7):²⁹⁷

And (she set) beside them an exquisitely beautiful
goblet, which the old man had brought from
home.

It was pierced with gold studs, and had four
handles, with a pair of gold doves feeding
on either side of each; and there were two bases
beneath it.

Another man would have had difficulty raising it from
the table
when it was full. But the aged Nestor hoisted it easily.

The first question that arises in connection with this passage is what "pierced with gold studs" means, and after that, what the claim that it "had four handles" means; because the other cups²⁹⁸ have two handles, according to Asclepiades of Myrlea in his *On the Nestoris*. And how is one to understand the doves that are feeding under each handle? And what does he mean by saying that the cup had two bases? This is another odd remark, when he claims that other people lifted the cup only with difficulty, "but the aged Nestor hoisted it easily". Asclepiades first poses these questions, and then takes up the problem of the studs, that is, how we ought to understand the assertion that the cup was pierced by them. Some authorities claim that the gold studs must be driven into the silver cup from the outside, in the style of embossed work, as also in the case of Achilles' staff (*Il.* 1.245-6):

ὡς φάτο χῳόμενος³⁴, ποτὶ δὲ σκῆπτρον βάλε
γαίῃ
χρυσείοις ἥλοισι πεπαρμένον.

ἐμφαίνεται γὰρ ὡς τῶν ἥλων ἐμπεπερουνημένων |
c καθάπερ ἐπὶ τῶν ροπάλων. καὶ ἐπὶ τοῦ ξίφους τοῦ
Ἀγαμέμνονος·

ἀμφὶ δ' ἄρ' ὤμοισιν βάλετο ξίφος· ἐν δέ οἱ ἥλοι
χρῦσειοι πάμφαινον, ἀτὰρ περὶ κουλεὸν ἦεν
ἀργύρεον.

Ἀπελλῆς μὲν οὖν ὁ τορευτῆς ἐπεδείκνυεν, φησὶν, ἡμῖν
ἐν τισὶ Κορινθιακοῖς ἔργοις τὴν τῶν ἥλων θέσιν·
ἐξοχή δ' ἦν ὀλίγη τοῖς κολαπτήρσιν ἐπηρμένη καὶ
οἰονεὶ κεφαλίδας ἥλων ἀποτελοῦσα. πεπάρθαι δὲ λέγε-
ται τοὺς ἥλους ὑπὸ τοῦ ποιητοῦ οὐχ ὅτι ἔξωθεν πρόσ-
d κεινται καὶ | πεπαρμένοι εἰσὶν, ἀλλ' ὅτι ἐμπεπαρμένοι
εἰοικασιν ἔξω τε ὀλίγω προὔχουσι, μετέωροι τῆς ἄλλης
ἐπιφανείας ὄντες. καὶ περὶ τῶν ὠτων οὕτως διορί-
ζονται, ὅτι εἶχεν μὲν δύο ὠτα ἄνω, καθότι καὶ τᾶλλα
ποτήρια, ἄλλα δὲ δύο κατὰ τὸ κύρτωμα μέσον ἐξ
ἀμφοῖν τοῖν μεροῖν μικρά, παρόμοια ταῖς Κοριν-
θιακαῖς ὑδρίαῖς. ὁ δὲ Ἀπελλῆς ἐντέχνως ἄγαν ὑπέδειξε
τὴν τῶν τεσσάρων ὠτων σχέσιν ἔχουσαν ᾧδε. ἐκ μᾶς
οἰονεὶ ρίζης, ἣτις τῷ πυθμένι προσκυρεῖ, καθ' ἑκάτε-
e ρον τὸ οὖς διασχιδεῖς εἰσι | ράβδοι ἐπ' ἀμφοῖν, οὐ
πολὺν ἀπ' ἀλλήλων διεστῶσαι διάστημα. αὗται μέχρι
τοῦ χείλους διήκουσαι τοῦ ποτηρίου καὶ μικρὸν ἔτι
μετεωριζόμεναι κατὰ μὲν τὴν ἀπόστασιν τοῦ ἀγγείου
φυλάττουσι τὴν διάσχισιν, κατὰ δὲ τὸ ἀπολήγον πρὸς

³⁴ The traditional text of Homer has Πηλείδης.

BOOK XI

Thus he spoke, in anger; and he hurled the staff,
which was pierced
with gold studs, to the ground.

Because it is apparent that the studs are attached (to the staff) in the same way they sometimes are to clubs. So too in the case of Agamemnon's sword (*Il.* 11.29-31):

And he threw a sword about his shoulder. The gold
studs
shone on it, and it was silver around the
scabbard.

The metal-worker Apelles, he says, showed us how the studs were placed in some pieces he produced in Corinth: there were tiny bumps that had been produced by a punch, and which terminated in what might have been nail-heads. Homer says that the cup was pierced by the studs not because they are attached to it from the outside and driven through, but because they seem to have been driven in from the interior and project out a bit, so that they are elevated above the rest of the surface. As for the handles, they offer the following conclusions: It had two handles on top, like the other cups, and two other, smaller handles on its two sides, in the middle, where the belly swells out, like those on Corinthian water-jars. Apelles very artfully showed the position of the four handles, which was as follows: From a single root, as it were, attached to the base, extend split coils of clay on either side of the vessel, one per handle and not very far apart from one another. These stretch as high as the lip of the cup, and in fact rise a bit above it; as long as they are separated from the vessel, they maintain their distance from one another, whereas near

τὴν τοῦ χεῖλους ἔρεισιν πάλιν συμφνεῖς <εἰσιν>. καὶ γίνεται τὸν τρόπον τοῦτον τέτταρα ὄτα. τοῦτο δὲ οὐκ ἐπὶ πάντων, ἀλλ' ἐπ' ἐνίων ποτηρίων τὸ εἶδος τῆς κατασκευῆς θεωρεῖται, μάλιστα δὲ τῶν λεγομένων Σελευκίδων. τὸ δ' ἐπὶ τῶν δυεῖν πυθμένων ζητούμενον, |
 f πῶς λέγεται τὸ δύω δ' ὑπὸ πυθμένες ἦσαν, διαλύουσιν οὕτως τινές. τῶν ποτηρίων τινὰ μὲν ἓνα πυθμένα ἔχειν τὸν φυσικὸν καὶ συγκεχαλκευμένον τῷ ὄλῳ ποτηρίῳ, καθότι τὰ λεγόμενα κυμβία καὶ τὰς φιάλας καὶ εἴ τι φιαλωδές ἐστι τὴν ιδέαν· τινὰ δὲ δύο, ὥσπερ τὰ ὠσοκύφια καὶ τὰ κανθάρια καὶ τὰς Σελευκίδας καὶ τὰ καρρήσια καὶ τὰ τούτοις ὅμοια· ἓνα μὲν γὰρ εἶναι πυθμένα τὸν κατὰ τὸ κύτος συγκεχαλκευμένον ὄλῳ τῷ ἀγγείῳ, ἕτερον δὲ τὸν πρόσθετον, ἀπὸ ὀξέος ἀρχόμενον, καταλήγοντα δ' εἰς πλατύτερον, ἐφ' οὗ ἴσταται
 489 τὸ ποτήριον. || καὶ τὸ τοῦ Νέστορος οὖν δέπας φασὶν εἶναι τοιοῦτον. δύναται δὲ καὶ δύο πυθμένας ὑποτίθεσθαι, τὸν μὲν οἶον τοῦ ποτηρίου φέροντα τὸν ὄλον ὄγκον καὶ κατὰ μείζονα κυκλοειδῆ περιγραφὴν ἔξαρσιν ἔχοντα τοῦ ὕψους σύμμετρον, τὸν δὲ κατ' ἐλάττω κύκλον συνεχόμενον ἐν τῷ μείζονι, καθ' ὅσον συνευείει συμβέβηκεν εἰς ὄξυ τὸν φυσικὸν τοῦ ποτηρίου πυθμένα, ὥστε ὑπὸ δυοῖν πυθμένοιιν φέρεσθαι τὸ ἔκπωμα. Διονύσιος δὲ ὁ Θραξ ἐν Ῥόδῳ λέγεται τὴν Νεστορίδα κατασκευάσαι τῶν μαθητῶν αὐτῷ συν-
 b ενεγκάντων | τὰργύριον· ὅπερ Προμαθίδας ὁ Ἡρακλεώτης ἐξηγούμενος τὴν κατὰ τὸν Διονύσιον διάταξιν φησὶν σκύφον εἶναι παρακειμένως ἔχοντα τὰ ὄτα, καθάπερ αἱ δίπρωροι τῶν νεῶν, περὶ δὲ τὰ ὄτα τὰς περιστεράς· ὥσπερὶ δὲ τινα ῥοπάλια δύο ὑποκεῖσθαι

²⁹⁹ This sentence is quoted again at 11.503e-f.

the end, when they are about to touch the lip, they come back together. There are thus four handles. This style of construction is not seen in the case of all cups, but only in certain types, notably what are referred to as *Seleukides*. As for the question concerning the two bases, that is, what it means to say that "there were two bases beneath it", some authorities resolve the matter as follows: Some cups have a single base that is an organic part of the vessel as a whole and is attached directly to it, as for example what are referred to as *kumbia*, *phialai*, and anything shaped like a *phialē*. But others have two bases, such as *ōioskuphia*, *kantharia*, *Seleukides*, *karchēsia*, and the like; because the first base is the one that is located beneath the bowl and is attached directly to the vessel as a whole, whereas the second base is the one that has been added to it, and that begins with a pointed section and ends in a broader part, upon which the cup stands.²⁹⁹ Nestor's goblet, they claim, was of the latter sort. But it is also possible that two bases are meant, the first, as it were, supporting the entire weight of the cup and at its point of maximum circumference extending as far out as the vessel is tall, while the other disk, which has a smaller circumference, is attached to the larger one, at the point where the natural base of the cup contracts to a nub, with the result that the cup is supported by two bases. Dionysius Thrax (test. 5 Linke) is said to have constructed a model of the *Nestoris*, the silver having been contributed by his students; Promathidas of Heracleia (*FGrH* 430 F 8), in his description of Dionysius' design, says that it was a *skuphos* with pairs of handles set beside one another, like ships with two prows, and that the doves were placed on either side of the handles. Objects

τῷ ποτηρίῳ πλάγια διὰ μήκους· ταῦτα δ' εἶναι τοὺς δύο πυθμένας. ὁποῖόν τι καὶ νῦν ἔστιν ἰδεῖν ἐν Καπύῃ πόλει τῆς Καμπανίας ἀνακείμενον τῇ Ἀρτέμιδι ποτήριον, ὅπερ λέγουσιν ἐκεῖνοι Νέστορος γεγονέναι· ἔστι δὲ ἀργύρεον, χρυσοῖς γράμμασιν | ἐντετυπωμένα ἔχον τὰ Ὀμηρικὰ ἔπη.

Ἐγὼ δέ, φησὶν ὁ Μυρλεανός, τάδε λέγω περὶ τοῦ ποτηρίου. οἱ παλαιοὶ καὶ τὰ περὶ τὴν ἡμερον τροφήν πρῶτοι διαταξάμενοι τοῖς ἀνθρώποις, πειθόμενοι τὸν κόσμον εἶναι σφαιροειδῆ, λαμβάνοντες ἕκ τε τοῦ ἡλίου καὶ τῆς σελήνης σχήματος ἐναργεῖς τὰς φαντασίας, καὶ τὰ περὶ τὴν ἰδίον³⁵ τροφήν τῷ περιέχοντι κατὰ τὴν ἰδέαν τοῦ σχήματος ἀφομοιοῦν εἶναι δίκαιον ἐνόμιζον. διὸ τὴν τράπεζαν κυκλοειδῆ κατεσκευάσαντο καὶ τοὺς τρίποδας τοὺς τοῖς θεοῖς | καθαγιζομένους, φθόεις κυκλοτερεῖς καὶ ἀστέρας ἔχοντας, οὓς καὶ καλοῦσι σελήνας. καὶ τὸν ἄρτον δ' ἐκάλεσαν ὅτι τῶν σχημάτων ὁ κύκλος ἀπήρτισται καὶ ἔστι τέλειος. καὶ τὸ ποτήριον οὖν τὸ δεχόμενον τὴν ὑγρὰν τροφήν κυκλοτερές ἐποίησαν κατὰ μίμημα τοῦ κόσμου. τὸ δὲ τοῦ Νέστορος καὶ ἰδιαίτερόν ἐστιν. ἔχει γὰρ καὶ ἀστέρας, οὓς ἡλοῖς ὁ ποιητὴς ἀπεικάζει διὰ τὸ τοὺς ἀστέρας περιφερεῖς εἶναι τοῖς ἡλοῖς ὁμοίως καὶ ὥσπερ ἐμπεπηγέειν τῷ οὐρανῷ, καθὼς καὶ Ἄρατος φησὶν ἐπ' αὐτῶν |

³⁵ ἰδίον Schweighäuser: αἰδίον A

³⁰⁰ Cf. II.466c with n.

³⁰¹ "the created order", i.e. "the world, the universe" *vel sim.*

³⁰² For the *phoïs* (a cheese-and-honey cake), see I4.647d-e.

resembling two rods were attached to the bottom of the cup, running horizontally lengthwise; these were the two bases. A cup like this is on display today in the city of Capua in Campania; it is dedicated to Artemis, and the locals claim that it is actually Nestor's cup. It is made of silver and has the Homeric lines embossed on it in gold letters.³⁰⁰

But I for my part, says the Myrlean, have the following to say about the cup. The ancients were the first to organize a civilized style of dining for human beings, and because they believed that the *kosmos*³⁰¹ was shaped like a sphere, given that they got their clearest impression of its form from the sun and the moon, they thought it right to make everything associated with their own dining style resemble what the world that surrounded them looked like. They accordingly made their tables and the tripods they dedicated to the gods round, and made their pastries (*phoïdes*)³⁰² circular and decorated them with stars (which they refer to as *selēnai*³⁰³). They also adopted the term *artos* ("loaf of bread"), because its circular shape is regular (*apērtistai*)³⁰⁴ and perfect; and they made the cup that held their liquid nourishment round, to imitate the shape of the *kosmos*. Nestor's cup, however, is rather unusual, since it has stars, which the poet compares to studs on account of the fact that stars are round, just as studs are, and seem to have been stuck into the sky, just as Aratus (*Phaen.* 453) says in regard to them:

³⁰³ Literally "moons"; cf. Hsch. σ 379 "*selēnas*: sacrificial cakes (*popana*) that resemble a star, baked cakes".

³⁰⁴ A false etymology.

- e οὐρανῷ αἰὲν ἄρηρεν³⁶ ἀγάλματα νυκτὸς ἰούσης.
 περιπτῶς δὲ καὶ τοῦτ' ἔφρασεν ὁ ποιητής, τοὺς χρυ-
 σοὺς ἤλους παρατιθεῖς τῇ τοῦ ἀργυροῦ ἐκπώματος
 φύσει, τὴν τῶν ἀστέρων καὶ τοῦ οὐρανοῦ ἐκτυπῶν
 κατὰ τὴν ἰδέαν τῆς χροᾶς οὐσίας· ὁ μὲν γὰρ οὐρανὸς
 ἀργύρῳ προσέοικεν, οἱ δὲ ἀστέρες χρυσῷ διὰ τὸ
 πυρῶδες. ὑποθέμενος οὖν κατηστερισμένον τὸ τοῦ
 Νέστορος ποτήριον μεταβαίνει καὶ ἐπὶ τὰ κράτιστα
 τῶν ἀπλανῶν ἀστέρων, οἷς δὴ τεκμαίρονται τὰ περι-
 f τὴν ζωὴν οἱ ἄνθρωποι. | λέγω δὲ τὰς πελειάδας· ὅταν
 γὰρ εἴπη·

δύο³⁷ δὲ πελειάδες ἀμφὶς ἕκαστον
 χρύσειαι νεμέθοντο,

πελειάδας οὐ σημαίνει τὰς ὄρνιθας, ἅς τινες ὑπονο-
 οῦσι περιστεράς εἶναι, ἀμαρτάνοντες· ἕτερον γὰρ
 εἶναί φησιν Ἀριστοτέλης πελειάδα καὶ ἕτερον περι-
 στεράν. πελειάδας δ' ὁ ποιητής καλεῖ νῦν τὰς Πλει-
 άδας, πρὸς ἃς σπόρος τε καὶ ἀμητὸς καὶ τῶν καρπῶν,
 ἀρχὴ γενέσεως καὶ συναιρέσεως, καθά φησι καὶ Ἡσί-
 οδος·

490 Πληιάδων Ἀτλαγενέων ἐπιτελλομενάων ||
 ἄρχεσθ' ἀμητοῖ, ἀρότιοι δὲ δυσομενάων.

καὶ Ἄρατος·

αἱ μὲν ὁμῶς ὀλίγαι καὶ ἀφεγγέες, ἀλλ'
 ὀνομασταὶ

³⁶ The traditional text of Aratus has εἶ ἐνάρηρεν.

³⁷ The traditional text of Homer has δοιαί (as at 11.487f).

always fixed in the sky, as ornaments of the passing
night.

Homer was very careful about how he described this, contrasting the gold studs to the rest of the vessel, which was made of silver, and creating an impression of the stars and the sky that matches what can be seen of their actual color; because the sky resembles silver, while the fiery nature of the stars makes them look like gold. After hinting, then, that Nestor's cup is covered with stars, the poet moves on to the most important fixed stars, which human beings use as a source of information about their lives. I refer to the "doves"; for when he says (*Il.* 11.634-5):

with a pair of gold doves (*peleiades*) feeding
on either side of each,

he does not mean the birds known as *peleiades*, which some authorities take to be pigeons (*peristerai*); this is an error, since Aristotle (*HA* 544^b1-2) says that a *peleias* is different from a *peristeras*. Instead, the poet is here using the term *peleiades* to refer to the Pleiades, which fix the times for sowing and harvesting crops, the point at which they begin to be generated and gathered in, just as Hesiod (*Op.* 383-4) says:

Begin your harvest when the Pleiades, daughters of
Atlas,
are on the rise, and your plowing when they start to
set.

Also Aratus (*Phaen.* 264-7):

Although few and faint, they are nonetheless much-
discussed

ἦρι καὶ ἐσπέριαι, Ζεὺς δ' αἴτιος, εἰλίσσονται,
ὅς³⁸ σφισι καὶ θέρεος καὶ χείματος ἀρχομένοιο
σημαίνειν ἐπένευσεν ἐπερχομένου τ' ἀρότιο.

- τὰς οὖν τῆς τῶν καρπῶν γενέσεως καὶ τελειώσεως
προσημαντικὰς Πλειάδας οἰκείως ἐνετόρευσεν τῷ τοῦ
σοφωτάτου Νέστορος ὁ ποιητῆς ποτηρίῳ· καὶ γὰρ |
b τοῦτο τῆς ἐτέρας τροφῆς δεκτικὸν ἀγγεῖον. διὸ καὶ τῷ
Διὶ τὴν ἀμβροσίαν τὰς Πελειάδας φέρειν φησί·

τῇ μὲν τ' οὐδὲ ποτητὰ παρέρχεται οὐδὲ Πέλειαι
τρήρωνες, ταί τ' ἀμβροσίην Διὶ πατρὶ φέρουσιν.

οὐ γὰρ τὰς πελειάδας τὰς ὄρνεις φέρειν νομιστέον τῷ
Διὶ τὴν ἀμβροσίαν, ὡς <οί>³⁹ πολλοὶ δοξάζουσιν
(ἄσεμνον γάρ), ἀλλὰ τὰς Πλειάδας· οἰκείον γὰρ τὰς
προσημαινούσας τῷ τῶν ἀνθρώπων γένει τὰς ὄρας,
ταύτας καὶ τῷ Διὶ φέρειν τὴν ἀμβροσίαν. διόπερ ἀπὸ
τῶν πτηνῶν αὐτὰς χωρίζει λέγων· |

- c τῇ μὲν τ' οὐδὲ ποτητὰ παρέρχεται οὐδὲ Πέλειαι.

ὅτι δὲ τὰς Πλειάδας τὸ ἐνδοξότατον τῶν ἀπλανῶν
ἄστρων ὑπέιληφε, δῆλον ἐκ τοῦ προτάττειν αὐτὰς
κατὰ τὴν τῶν ἄλλων συναρίθμησιν·

ἐν δὲ τὰ τείρεα πάντα, τὰ τ' οὐρανὸς
ἐστεφάνωται,

³⁸ Although the manuscripts of Aratus are divided, with some supporting Athenaeus, the proper reading is most likely ὁ σφισι.

³⁹ add. Dobree

BOOK XI

as they move around in the morning and the evening,
and Zeus is responsible,
since he gave his consent that they were to mark the
beginning
of summer and winter, and the arrival of plowing-
season.

Homer thus quite aptly embossed the Pleiades, which herald the birth and the maturity of our crops, on the cup of the supremely wise Nestor; for this vessel held other types of food as well. This is why he claims that the Peleiades bring Zeus his ambrosia (*Od.* 12.62-3):

Not even birds can get by via this route, not even the
timid
Peleiai, which bring ambrosia to father Zeus.

Because one ought not to imagine that the birds known as *peleiades* bring Zeus his ambrosia, as many authorities suppose—this would be undignified—but that the Pleiades do; for it is appropriate that the figures who herald the beginning of the seasons to human beings also bring Zeus his ambrosia. This is why Homer distinguishes them from the birds, by saying (*Od.* 12.62):

Not even birds can get by via this route, not even the
Peleiai.

As for the fact that he judged the Pleiades to be the most important of the fixed stars, this is apparent from the fact that he puts them first when he enumerates them along with the others (*Il.* 18.485-7):

And in it were all the signs with which the sky is
wreathed,

Πληϊάδας θ' Ἰάδας τε τό τε σθένος Ὀρίωνος
 Ἄρκτου θ', ἣν καὶ Ἀμαξαν ἐπικλήσιν καλέουσιν. |

- d ἐπλανήθησαν δ' οἱ πολλοὶ νομίζοντες τὰς Πελειάδας ὄρνεις εἶναι πρῶτον μὲν ἐκ τοῦ ποιητικοῦ σχηματισμοῦ τοῦ κατὰ τὴν πρόσθεσιν τοῦ γράμματος· ἔπειτα δ' ὅτι τὸ τρήρωνες μόνον ἐδέξαντο εἶναι ἐπίθετον πελειάδων, ἐπεὶ διὰ τὴν ἀσθένειαν εὐλαβῆς ἢ ὄρνις αὕτη· τρεῖν δ' ἐστὶ τὸ εὐλαβεῖσθαι. πιθανὸν δ' ἐστὶ τὸ ἐπίθετον καὶ ἐπὶ τῶν Πλειάδων τιθέμενον· μυθεύονται γὰρ καὶ αὐταὶ τὸν Ὀρίωνα φεύγειν, διωκομένης τῆς
- e μητρὸς αὐτῶν Πληϊόνης ὑπὸ τοῦ Ὀρίωνος. | ἡ δὲ τοῦ ὀνόματος ἐκτροπή, καθ' ἣν αἱ Πλειάδες λέγονται Πέλειαι καὶ Πελειάδες, παρὰ πολλοῖς ἐστὶ τῶν ποιητῶν. πρώτη δὲ Μοιρῶ ἢ Βυζαντία καλῶς ἐδέξατο τὸν νοῦν τῶν Ὀμήρου ποιημάτων ἐν τῇ Μνημοσύνη ἐπιγραφομένη φάσκουσα τὴν ἀμβροσίαν τῷ Διὶ τὰς Πλειάδας κομίζειν· Κράτης δ' ὁ κριτικὸς σφετερισάμενος αὐτῆς τὴν δόξαν ὡς ἴδιον ἐκφέρει τὸν λόγον. καὶ Σιμωνίδης δὲ τὰς Πλειάδας Πελειάδας εἴρηκεν ἐν τούτοις.⁴⁰
- f δίδωτι δ' εὐ < . . . > | Ἑρμᾶς ἐναγώνιος,
 Μαιάδο>ς εὐπλοκάμοιο παῖς,
 ἔτικτε δ' Ἄτλας ἑπτὰ ἰσπλοκάμων φιλᾶν
 θυγατρῶν
 τάν γ' ἕξοχον εἶδος, ταὶ καλέονται
 Πελειάδες οὐράνιαι.

⁴⁰ The fragment as Athenaeus preserves it is badly corrupt.

³⁰⁵ Quoted at 11.491a–c. ³⁰⁶ Literally “Memory”, but presumably referring to the goddess by that name, who was the mother of the Muses (e.g. Hes. *Th.* 52–61). Cf. 11.503f with n.

BOOK XI

the Pleiades, the Hyades, mighty Orion,
and the Bear, which some refer to by the name "the
Wagon".

Many authorities went wrong by taking the Pleiades to be birds, being misled first by the poetic form of the word, which involves the addition of a letter, and then because they assumed that the adjective *trērōn* ("timid") is an epithet applied exclusively to doves, since this bird is cautious as a consequence of its lack of strength, and the verb *trein* means "to be cautious". But the epithet can reasonably be applied to the Pleiades as well, since the traditional story is that they are trying to get away from Orion, who is chasing their mother Pleionē. The variation in the name, by which the Pleiades are referred to as Peleiai and Peleiades, occurs in many poets. The first to correctly grasp what the Homeric lines mean was Moero of Byzantium (fr. 1, p. 21 Powell),³⁰⁵ who said in her poem entitled *Mnemosyne*³⁰⁶ that the Pleiades bring Zeus his ambrosia. The literary scholar Crates (fr. 59 Broggiato) appropriated her interpretation and published it as if it were his own argument. Simonides (*PMG* 555)³⁰⁷ as well refers to the Pleiades as Peleiades in the following passage:

Hermes god of contests, the child of
fair-tressed Maia, grants well . . . ;
she was the most beautiful of the seven beloved dark-
haired
daughters born to Atlas, who are referred to as
the heavenly Peleiades.

³⁰⁷ The second verse in particular is preserved by other sources in a significantly different—and seemingly better—form.

σαφῶς γὰρ τὰς Πλειάδας οὔσας Ἄτλαντος θυγατέρας
Πελειάδας καλεῖ, καθάπερ καὶ Πίνδαρος·

ἐστὶ δ' εἰκόδς

ὄρειαν γε Πελειάδων
μὴ τηλόθεν Ὠρίωνα νεῖσθαι.

491 σύνεγγυς γάρ ἐστιν ὁ Ὠρίων τῇ ἀστροθεσίᾳ τῶν
Πλειάδων· διὸ καὶ ὁ περὶ ταύτας μῦθος, ὅτι φεύγουσι
μετὰ τῆς μητρὸς τῆς Πληϊόνης τὸν Ὠρίωνα. ὄρειας δὲ
λέγει τὰς Πλειάδας ἐν ἴσῳ τῷ οὐρείας κατὰ παράλει-
ψιν τοῦ ὕ, ἐπειδὴ κείνται ἐπὶ ἢ τῆς οὐρᾶς τοῦ Ταύρου.
καὶ Αἰσχύλος δ' ἐκφανέστερον προσπαίζων τῷ ὀνό-
ματι κατὰ τὴν ὁμοφωνίαν·

αἱ δ' ἐπ' Ἄτλαντος παῖδες ὠνομασμένοι
πατρὸς μέγιστον ἄθλον οὐρανοστεγῇ
κλαίεσκον, ἔνθα νυκτέρων φαντασμάτων
ἔχουσι μορφὰς ἄπτεροι Πελειάδες.

ἄπτερούς γὰρ αὐτὰς εἶρηκε διὰ τὴν πρὸς τὰς ὄρνεις
ὁμωνυμίαν. ἡ δὲ Μοιρῶ καὶ αὐτὴ τὸν τρόπον τοῦτόν
φησι·

b Ζεὺς δ' ἄρ' ἐνὶ Κρήτῃ τρέφετο μέγας, οὐδ' ἄρα
τίς νιν
ἠεῖδει μακάρων ὁ δ' ἀέξετο πᾶσι μέλεσσι.
τὸν μὲν ἄρα τρήρωνες ὑπὸ ζαθέῳ τράφον ἄντρῳ
ἀμβροσίην φορέουσιν ἀπ' Ὠκεανοῖο ῥοάων·

308 Cf. 11.490e.

He thus patently refers to the Pleiades, who are Atlas' daughters, as Peleïades, as Pindar (*N.* 2.10–12) does as well:

It is reasonable
that Orion not travel far from
the mountain-dwelling Peleïades;

for Orion is located close to the constellation of the Pleiades, hence the traditional story about them, which is that they are trying to get away from Orion along with their mother Pleionē. His reference to the Pleiades as *oreiai* ("mountain-dwelling") is equivalent to calling them *oureiai*, with the *upsilon* omitted, because they are located next to Taurus' tail (*oura*). So too Aeschylus (fr. 312), playing even more openly on the name and relying on the similar pronunciation:

They who are called the seven daughters of Atlas
wailed constantly for their father's immense labor
in supporting the roof of the sky, where they have the
shape
of night-time visions, the wingless Peleïades.

For he referred to them as wingless because of the fact that they share a name with the birds. Moero herself (fr. 1, p. 21 Powell)³⁰⁸ puts it as follows:

Zeus, then, grew up on Crete, and none of the
blessed ones
knew about him; but all his limbs grew ever larger.
The timid ones, then, fed him within the sacred cave,
bringing ambrosia from Ocean's streams;

νέκταρ δ' ἐκ πέτρης μέγας αἰετὸς αἰὲν ἀφύσσω
 γαμφηλῆς φορέεσκε ποτὸν Διὶ μητιόεντι.
 τῷ καὶ νικήσας πατέρα Κρόνον εὐρύοπα Ζεὺς
 ἀθάνατον ποίησε καὶ οὐρανῷ ἐγκατένασσε.
 ὡς δ' αὐτως τρήρωσι Πελειάσιν ὅπασε τιμῆν, |
 c αἱ δὴ τοι θέρεος καὶ χείματος ἄγγελοί εἰσιν.

καὶ Σιμμίας δ' ἐν τῇ Γοργοῖ φησιν·

αἰθέρος ὠκείαι πρόπολοι πίνναντο Πέλειαι.

Ποσείδιππὸς τ' ἐν τῇ Ἀσωπία·

οὐδέ τοι ἀκρόνυχοι ψυχραὶ δύνουσι Πέλειαι.

Λαμπροκλῆς δ' ὁ διθυραμβοποιὸς καὶ ῥητῶς αὐτὰς
 εἶπεν ὁμώνυμῶν ταῖς περιστεραῖς ἐν τούτοις·

αἶ τε ποταναῖς

ὁμώνυμοι πελειάσιν αἰθέρι κείσθε.

καὶ ὁ τὴν εἰς Ἡσίοδον δὲ ἀναφερομένην ποιήσας
 Ἀστρονομίαν αἰεὶ Πελειάδας αὐτὰς λέγει· |

d < ... > τὰς δὲ βροτοὶ καλέουσι Πελειάδας.

καὶ πάλιν·

< ... > χειμέριαι δύνουσι Πελειάδες.

καὶ πάλιν·

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and a great eagle always scooped up nectar from a
rock
and fetched it in its beak for wily Zeus to drink.
After he defeated his father Cronus, therefore, wide-
voiced Zeus
made the eagle immortal and settled him in heaven.
So too he bestowed an honor on the timid Peleïades,
who bring news of summer and winter.

Simmiās as well says in his *Gorgo* (fr. 7, p. 112 Powell):

The Peleïai, swift servants of the upper air, were
drawing near.

Also Posidippus in his *Story of Aesop* (Posidipp. 145 Austin-Bastianini = *SH* 698):

Nor indeed are the cold Peleïai, who rise at dusk,
setting.

The dithyrambic poet Lamprocles (*PMG* 736) said expressly that they share a name with the pigeons (*peristerai*), in the following passage:

And you who share a name
with winged doves (*peleïades*) are set in the sky.

So too the author of the *Astronomy* attributed to Hesiod (fr. 288) always calls them Peleïades:

whom mortals refer to as Peleïades.

And again (fr. 289):

The wintry Peleïades are setting.

And again (fr. 290):

< . . . > τῆμος ἀποκρύπτουσι Πελειάδες.

οὐδὲν οὖν ἄπιστον καὶ Ὅμηρον τὰς Πλειάδας κατὰ ποιητικὸν νόμον Πελειάδας ὠνομακέναι. ἀποδεδειγμένου οὖν τοῦ ὅτι Πλειάδες ἦσαν ἐντετορευμένοι τῷ ποτηρίῳ, καθ' ἕκαστον τῶν ὠτων δύο ὑποθετέον εἶτε βούλεται τις ὀρνιθοφνεῖς κόρας εἶτ' αὐτὰ καὶ ἀνθρωποειδεῖς, ἄστροις δὲ πεποικιλμένας. | τὸ μέντοι

ἀμφὶς ἕκαστον

χρῦσαι νεμέθοντο

οὐχ ὡς περὶ ἐν ἕκαστον ἀκουστέον· γενήσονται γὰρ οὕτως ὀκτῶ τὸν ἀριθμὸν· ἀλλ' ἐπεὶ ἔσχισται μὲν ἑκάτερον τῶν ὠτων εἰς δύο σχίσεις, τούτων δ' αὖ συνάφεια κατὰ τὴν τελευταίαν ὑπόληξιν, ἕκαστον μὲν ἂν λέγοιτο καθὸ τέτταρες αἱ πᾶσαι σχίσεις τῶν ὠτων, ἑκάτερον δὲ καθὸ συμφυῆ πάλιν ἐπὶ τέλει γίνεται τῆς ἀποστάσεως αὐτῶν. ὅταν οὖν εἴπῃ·

δοιαί δὲ πελειάδες ἀμφὶς ἕκαστον

χρῦσαι νεμέθοντο, δύο δ' ὑπὸ πυθμένες ἦσαν,

f καθ' ἑκατέραν | τὴν σχίσιν τῶν ὠτων ἀκουσόμεθα μίαν Πελειάδα· ἃς δοιὰς εἶπεν καθὸ συμφυεῖς εἰσιν ἀλλήλαις καὶ συνεζευγμέναι. τὸ γὰρ δοιοὶ καὶ δοιαί σημαίνει καὶ τὸ κατ' ἀριθμὸν εἶδος, τὸ δύο, οἶον·

δοιοὺς δὲ τρίποδας, δέκα δὲ χρυσοῖο τάλαντα.

καί·

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at the time when the Peleïades disappear.

It is therefore not at all unbelievable that Homer as well refers to the Pleiades, as poets do, as Peleïades. Now that it has been demonstrated that the Pleiades were engraved on the cup, we must assume that there were two of them per handle, regardless of whether one wants to conceive of them as girls who resemble birds, or as having a human shape but covered with stars. The phrase

with gold (doves) feeding

on either side of each,

moreover, should not be understood as referring to each individual handle-section; because in that case there will be eight of them. But since each handle is divided into two parts, and they connect again at the very end, the word "each" must be used in a way consistent with the fact that the total number of handle-sections is four, although each pair comes together again when they are done being separated. So when he says (*Il.* 11.634-5):

with a pair of gold doves feeding
on either side of each; and there were two bases
beneath it,

we should understand that there is only one Peleïad per handle-section, and that he referred to them as a "pair" only because they are connected and associated with one another. For the words *doiōi* and *doiāi* refer to numerical character, i.e. "two", for example (*Od.* 4.129):

two (*doiōi*) tripods, and ten talents of gold.

And (*Od.* 16.253):

< . . . > δειῶν θεράποντες.

σημαίνει δὲ καὶ τὸ συμφυῆς καὶ τὸ συνεζευγμένον κατ' ἀριθμὸν, ὡς ἐν τούτοις·

δοιούς δ' ἄρ' ὑπήλυθε θάμνους
ἐξ ὁμόθεν πεφυῶτας· ὁ μὲν φυλῆς, ὁ δ' ἐλαίης. ||

492 γενήσονται οὖν ἐπὶ τῶν ὄτων τέσσαρες Πελειάδες.
ἔπειθ' ὅταν ἐπενέγκῃ τὸ

δοιαὶ δὲ πελειάδες ἀμφὶς ἕκαστον
χρῦσαι νεμέθοντο, δύο δ' ὑπὸ πυθμένες ἦσαν,

ἀκουστέον οὐ πυθμένας δύο, ἀλλ' οὐδὲ κατὰ διαίρεσιν
ἀναγνωστέον, ὡς ὁ Θραξ Διονύσιος, ἀλλὰ κατὰ σύν-
θετον ὑποπυθμένες, ὅπως ἐπὶ τῶν Πελειάδων ἀκούω-
μεν, ὅτι τέσσαρες μὲν ἦσαν ἐπὶ τῶν ὄτων, δύο δὲ
ὑποπυθμένες, τουτέστιν ὑπὸ τῷ πυθμένι οἶον ὑπο-
b πυθμένιοι· ὥστε διακρατεῖσθαι τὸ δέπας ὑπὸ | δυνεῖν
Πελειάδων ὑποκειμένων τῷ πυθμένι, ἐξ δὲ τὰς πάσας
γενέσθαι Πλειάδας, ἐπεὶ περ ὁρῶνται τοσαῦται, λέγον-
ται δὲ ἑπτὰ, καθότι καὶ Ἄρατος φησιν·

ἑπτάποροι δὴ ταί γε μετ' ἀνθρώποις⁴¹
καλέονται⁴²,

ἐξ οἷαί περ εἶναι ἐπόψιαι ὀφθαλμοῖσιν.

⁴¹ Although the manuscripts of Aratus are divided, with some supporting Athenaeus, the proper reading is most likely ἀνθρώπους.

⁴² The manuscripts of Aratus have ὑδέονται (a much rarer word with a similar sense).

two (*doiō*) servants.

The word also signifies something that has merged and been closely associated when counted, as in the following passage (*Od.* 5.476–7):

he crawled in beneath a pair (*doiōi*) of bushes
that had grown together; one was wild olive, the
other domesticated.

There must accordingly be four Peleïades. Then when he adds the comment (*Il.* 11.634–5):

with a pair of gold doves feeding
on either side of each; and there were two (*duō*)
bases beneath it (*hupo puthmenes ēsan*),

we should not take this to mean that there were two bases, and neither should we read the words separately, as Dionysius Thrax does. Instead, we need to read this as the compound adjective *hupoputhmenes* (“under-base”) and thus understand, as regards the Peleïades, that there were four of them on the handles, while two more were “under-base”, which is to say that they were placed on the base underneath (*hupo tōi puthmeni*), as if the word were *hupoputhmenioi*. The goblet was thus supported by a pair of Peleïades located beneath the base, and there were a total of six Peleïades, since this is how many are visible, although there are said to be seven, as Aratus (*Phaen.* 257–61) notes:

People in fact refer to them as moving along seven
paths,
although only six are visible to the eye.

οὐ μὲν πως ἀπόλωλεν ἀπευθῆς ἐκ Διὸς ἀστήρ,
 ἐξ οὗ καὶ γενεήθην ἀκούομεν, ἀλλὰ μάλ' αὐτως
 εἴρεται. ἐπτὰ δὲ κεῖναι ἐπιρρήδην καλέονται.⁴³ |

- c τὸ ὀρώμενον οὖν ἐν τοῖς ἄστροις καὶ ἐν τῇ φαινομένῃ
 κατασκευῇ προσηκόντως ἐτόρευσε. τοῦτο μέντοι καὶ
 ἐπὶ τοῦ Διὸς σημαίνειν πείθονται τὸν ποιητὴν ὅταν
 λέγῃ·

τῇ μὲν τ' οὐδὲ ποτητὰ παρέρχεται οὐδὲ πέλειαι
 τρήρωνες, ταὶ τ' ἀμβροσίην Διὶ πατρὶ φέρουσιν,
 ἀλλὰ τε καὶ τῶν αἰὲν ἀφαιρεῖται λῖς πέτρῃ·
 ἀλλ' ἄλλην ἐνίησι πατὴρ ἐναριθμοῖν εἶναι, |

- d ὑπὸ τῆς ὀξύτητος τῶν πλαγκτῶν πετρῶν καὶ τῆς
 λειότητος ἀφαιρεῖσθαι λέγων μίαν τῶν Πλειάδων,
 ἄλλην δὲ πρὸς τοῦ Διὸς ἐνίεσθαι χάριν τοῦ σώζειν τὸν
 ἀριθμὸν αὐτῶν, ποιητικῶς αἰνιττόμενος ὅτι τῶν Πλει-
 άδων ἐξ ὀρωμένων ὅμως ὁ ἀριθμὸς αὐτῶν οὐκ ἀπόλ-
 λυται, λέγονται δὲ καὶ τῷ ἀριθμῷ καὶ τοῖς ὀνόμασιν
 ἐπτὰ. πρὸς δὲ τοὺς λέγοντας οὐκ οἰκείως τῷ ποτηρίῳ
 ἐντετυπῶσθαι τὰς Πλειάδας, ξηρῶν τροφῶν οὔσας
 σημαντικὰς, λεκτέον ὅτι τὸ δέπας ἀμφοτέρων τῶν
 e τροφῶν | ἐστὶν δεκτικόν· κυκεῶν γὰρ ἐν αὐτῷ γίνεται
 τοῦτο δ' ἐστὶ πόσις ἐν τῷ κράματι τυρὸν ἔχουσα καὶ
 ἄλφιτον. ἄμφω δὲ ταῦτα κυκώμενα καὶ οὕτω πινώμενα
 λέγει ὁ ποιητής·

⁴³ After this verse, Athenaeus offers ἐξ οἰαί περ εἴουσαι
 ἐπόψιαι ὀφθαλμοῖσιν (= v. 258, repeated in error).

³⁰⁹ The word Homer uses for Nestor's cup.

³¹⁰ Portions of this passage are quoted and discussed also at
 I.10a-b, 24f-5a.

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It is by no means the case that any star has vanished
without notice from the sky
from the time when we first heard of them. But that
is precisely what
is said, and they are explicitly referred to as seven.

(Homer) thus accurately engraved what is seen among the stars into the pattern visible (on Nestor's cup). (Some authorities) are in fact convinced that the poet is referring to Zeus' behavior, when he says (*Od.* 12.62–5):

Not even birds can get by via this route, including the
timid
Peleiai that bring ambrosia to father Zeus;
for the smooth rock always takes away one of them.
But the father adds another, to maintain their
number.

For by saying that one of Pleiades is taken away by the sharpness and smoothness of the Wandering Rocks, but that Zeus adds another, to keep up their number, he alludes poetically to the fact that although only six Pleiades are visible, their number nonetheless remains the same, and they are said to be seven in both number and name. In response to those who claim that it is inappropriate for the Pleiades to be engraved on the cup, since they mark the seasons for the production of dry foods, it should be noted that a *depas*³⁰⁹ is used to hold both types of food; because *kukeōn*, which is a drink made from a mixture of cheese and barley-groats, is produced in it. Homer refers to both ingredients as being mixed together (*kukōmena*) and drunk like that (*Il.* 11.624, 628–32, 638–41).³¹⁰

τοῖσι δὲ τεύχε κυκειῶ ἐνπλόκαμος Ἑκαμήδη,

* * *

ἢ σφωιν < . . . > μὲν ἐπιπροΐηλε τράπεζαν

< . . . > εὐξοον, ἀντὰρ ἐπ' αὐτῆς

χάλκειον κάνεον, ἐπὶ δὲ κρόμνον ποτῶ⁴⁴ ὄψον

ἠδὲ μέλι χλωρόν, παρὰ δ' ἀλφίτου ἱεροῦ ἀκτῆν, |

f παρ δὲ δέπας περικαλλές, ὃ οἴκοθεν ἦγγ' ὃ
γεραιός,

* * *

ἐν τῷ ρά σφι κύκησε γυνῆ εἰκυῖα θεῆσιν

οἴνῳ Πραμνείῳ, ἐπὶ δ' αἴγειον κνή τυρόν

κνήστι χαλκείῃ, ἐπὶ δ' ἄλφιστα λευκὰ πάλυνεν·

πινόμεναι δ' ἐκέλευεν⁴⁵, ἐπεὶ ῥ' ὤπλισσε κυκειῶ.

τὸ δὲ

ἄλλος μὲν μογέων ἀποκινήσασκε τραπέζης ||

493 πλείον ἐόν, Νέστωρ δ' ὁ γέρων ἀμογητὶ ἄειρεν

οὐκ ἀκουστέον ἐπὶ μόνων Μαχάονος καὶ Νέστορος, ὡς
οἴονται τινες, τὸ ὅς ἀντὶ τοῦ ὃ λαμβάνοντες ἐπὶ τοῦ
Μαχάονος·

ἀλλ' ὃς μὲν μογέων ἀποκινήσασκε τραπέζης,

ἐκ τοῦ μογέων δηλοῦσθαι νομίζοντες, ἐπειδὴ τέτρωται.

⁴⁴ Contrast the reading ποτοῦ at 1.24f with n.

⁴⁵ Although the manuscripts of Aratus are divided, with some supporting Athenaeus, the proper reading is most likely ἐκέλευσεν.

³¹¹ The warrior drinking with Nestor at this point in the story.

³¹² The expected form of the masculine nominative singular relative pronoun.

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Fair-tressed Hecamede made them a *kukeiōn*,

* * *

and she set . . . a polished table beside
 . . . them, and a bronze bread-basket
 upon it, along with an onion and pale honey,
 to eat as they drank; and (she set) beside them sacred
 barley-groats,
 as well as an exquisitely beautiful cup, which the old
 man had brought from home.

* * *

In it, then, the woman who resembled goddesses
 mixed them a *kukeiōn*
 using Pramneian wine; and she grated goat-cheese
 over it
 with a bronze grater, and sprinkled white barley-
 groats on top,
 and encouraged them to drink after she prepared the
kukeiōn.

But as for the remark (*Il.* 11.636–7):

Another (*allos*) man would have had difficulty raising
 it from the table
 when it was full. But the aged Nestor hoisted it easily,
 this should not be taken as referring exclusively to
 Machaon³¹¹ and Nestor, as some authorities believe, tak-
 ing *hos* as standing for *ho*,³¹² in reference to Machaon, and
 reading (*Il.* 11.636):

But he (*all' hos*) would have had difficulty raising it
 from the table,
 on the ground that the reference to the “difficulty” makes

ὅτι δὲ καθ' Ὅμηρον ὁ Μαχάων οὐ τέτρωται ἐν ἄλλοις
 δειχθήσεται. ἀγνοοῦσιν δ' ὅτι τὸ ἄλλος Ὅμηρος οὐκ
 ἐπὶ μόνων Μαχάωνος καὶ Νέστορος ἔθηκε, δύο γὰρ
 b οὗτοι πίνουσιν, | ἀλλ' εἶπεν ἂν "ἕτερος". τούτο γὰρ ἐπὶ
 δύο τάσσεσθαι πέφυκεν, ὡς καὶ ἐπὶ τούτων·

οἴσετε δ' ἄρν', ἕτερον λευκόν, ἐτέρην δὲ
 μέλαιναν.

ἔπειτα δὲ τὸ ὅς ἀντὶ προτακτικοῦ τοῦ ὁ Ὅμηρος
 οὐδέποτε τίθησι τοῦμπαλιν δὲ ἀντὶ τοῦ ὅς ὑποτακτι-
 κοῦ παραλαμβάνει τὸ προτακτικὸν ὅ, οἶον·

ἔνθα δὲ Σίσυφος ἔσκειν, ὁ κέρδιστος γένητ'
 ἀνδρῶν.

ἐλλείπει οὖν τό τις μόριον· τὸ γὰρ πλήρες ἐστίν· ἄλλος
 c μὲν τις μογέων ἀποκινήσασκε | τραπέζης πλείον ἔόν,
 Νέστωρ δ' ὁ γέρων ἀμογητὶ ἄειρεν, ὡς παντὸς ἀνθρώ-
 που μόλις ἂν ἀποκινήσαντος ἀπὸ τῆς τραπέζης τὸ
 ποτήριον, τοῦ δὲ Νέστορος αὐτὸ ῥαδίως βαστάζοντος
 δίχα πόνου καὶ κακοπαθείας. τὸ γὰρ ποτήριον ὑφίστα-
 ται μέγα κατὰ τὸ κύτος καὶ βαρὺ τὴν ὀλκὴν, ὅπερ
 φιλοπότης ὢν ὁ Νέστωρ ἐκ τῆς συνεχοῦς συνηθείας
 ῥαδίως βαστάζειν ἔσθενε. Σωσίβιος δ' ὁ λυτικὸς προ-
 θεὶς τὰ ἔπη·

ἄλλος μὲν μογέων ἀποκινήσασκε τραπέζης |
 d πλείον ἔόν, Νέστωρ δ' ὁ γέρων ἀμογητὶ ἄειρεν,

313 I.e. elsewhere in the work of Asclepiades of Myrlea (or whoever is being excerpted here), not elsewhere in the *Learned Banqueters*.

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it clear (that this interpretation is right), since Machaon had been wounded. That Homer does not actually claim that Machaon has been wounded will be demonstrated elsewhere.³¹³ These people, however, are unaware that Homer did not use *allos* ("another man") to refer to Machaon and Nestor alone; for there are two of them drinking, and in that case he would have said *heteros* ("the other"), since this is the word employed when two individuals are involved, as in the following passage (*Il.* 3.103):

Fetch lambs, one (*heteros*) a white male, the other
(*heterē*) a black female!

In addition, Homer never uses *hos* in place of an initial *ho*. On the other hand, he does use a properly initial *ho* in place of a subordinate *hos*, for example (*Il.* 6.153):

There dwelt Sisyphus, who (*ho*) was the canniest man
that ever lived.

The missing element is thus *tis*; because the full sense is, "Any other (*allos . . . tis*) man would have had difficulty raising it from the table when it was full. But the aged Nestor hoisted it easily," meaning that anyone else would have had difficulty raising the cup from the table, but Nestor picked it up easily, without trouble or effort. For the cup has a large bowl and is heavy, but because Nestor liked to drink, he had considerable practice at picking it up and was thus strong enough to do so easily. Sosibius (*FGrH* 595 F 26), whose specialty is resolving literary puzzles, begins by citing these verses (*Il.* 11.636-7):

Another man would have had difficulty raising it from
the table
when it was full. But the aged Nestor hoisted it easily,

γράφει κατὰ λέξιν· νῦν τὸ μὲν ἐπιτιμώμενόν ἐστι τῷ ποιητῇ ὅτι τοὺς μὲν λοιποὺς εἶπε μογέοντας ἀείρειν τὸ δέπας, τὸν δὲ Νέστορα μόνον ἀμογητί. ἄλογον δ' <ἀν>⁴⁶ ἐδόκει Διομήδους καὶ Αἴαντος, ἔτι δ' Ἀχιλλέως παρόντων εἰσάγεσθαι τὸν Νέστορα γενναιότερον, τῇ ἡλικίᾳ προβεβηκότα. τούτων τοίνυν οὕτως κατηγοροῦμένων τῇ ἀναστροφῇ χρησάμενοι ἀπολύομεν τὸν ποιητήν. ἀπὸ γὰρ τούτου τοῦ ἕξαμέτρου· |

e πλείον ἔόν, Νέστωρ δ' ὁ γέρων ἀμογητὶ ἄειρεν,

ἀπὸ τοῦ μέσου ἐξελόντες τὸ γέρων τάξομεν τοῦ πρώτου στίχου πρὸς τὴν ἀρχὴν ὑπὸ τὸ ἄλλος μὲν, εἶτα τὸ ἐξ ἀρχῆς συνερῶμεν· ἄλλος μὲν γέρων μογέων ἀποκινήσασκε τραπέζης πλείον ἔόν, ὁ δὲ Νέστωρ ἀπονητὶ ἄειρεν. νῦν οὖν οὕτω τεταγμένων ὁ Νέστωρ φαίνεται τῶν μὲν λοιπῶν πρεσβυτῶν μόνος τὸ δέπας ἀμογητὶ ἀείρων. ταῦτα καὶ ὁ θαυμάσιος λυτικὸς Σωσίβιος, ὃν οὐκ ἀχαρίτως διέπαιξε διὰ τὰς πολυθρυλήτους ταύτας

f καὶ τὰς τοιαύτας | λύσεις Πτολεμαῖος ὁ Φιλάδελφος βασιλεύς. λαμβάνοντος γὰρ αὐτοῦ σύνταξιν βασιλικήν, μεταπεμφάμενος τοὺς ταμίας ἐκέλευσεν, εἰὰ παραγένηται ὁ Σωσίβιος ἐπὶ τὴν ἀπαίτησιν τῆς συντάξεως, λέγειν αὐτῷ ὅτι ἀπέιληφε. καὶ μετ' οὐ πολὺ παραγενομένῳ καὶ αἰτοῦντι εἰπόντες δεδωκέναι αὐτῷ τὰς ἡσυχίας εἶχον, ὁ δὲ τῷ βασιλεῖ προσελθὼν κατεμέμφετο τοὺς ταμίας. Πτολεμαῖος <δὲ> μεταπεμφάμενος αὐτοὺς καὶ ἤκειν κελεύσας μετὰ τῶν βιβλίων, ||

⁴⁶ add. Olson

³¹⁴ Ptolemy II of Egypt (reigned 285/3–246 BCE), founder of the Museum and of the Library at Alexandria.

and then writes specifically as follows: The poet is criticized nowadays for saying that the others would have lifted the goblet only with difficulty, whereas Nestor alone hoisted it effortlessly. And it might seem illogical, when Diomedes and Ajax, as well as Achilles, are there, to refer to Nestor, who was an extremely old man, as being better than them. But by making use of the technique of *anastrophe* ("inversion, rearrangement"), I find the poet not guilty of these charges that are brought against him. For if we remove the word *gerōn* ("aged") from the middle of the following hexameter (*Il.* 11.637):

when it was full. But the aged Nestor hoisted it easily,
and put it near the beginning of the first line (*Il.* 11.636), after *allos men*, we will then construe the beginning: Another old man would have had difficulty raising it from the table when it was full, but Nestor hoisted it without any trouble. So if the words are arranged thus, Nestor is presented as the only individual within the subset of old men who can hoist the goblet effortlessly. Thus Sosibius (*FGrH* 595 T 4), the extraordinary resolver of literary puzzles, of whom King Ptolemy Philadelphus³¹⁴ made witty fun because of this famous solution and others like it. Sosibius was drawing a royal stipend, and Ptolemy summoned his paymasters and told them that, if Sosibius came to ask for his money, they were to tell him that he had already received it. Shortly thereafter Sosibius appeared and asked to be paid, and they told him that they had given him his money, and refused to discuss the matter further. Sosibius therefore went to the king and complained about his paymasters, and Ptolemy summoned them and told them to bring with them the books that listed everyone who re-

494 ἐν οἷς αἱ ἀναγραφαί εἰσι τῶν τὰς συντάξεις λαμβανόντων, λαβὼν ταύτας εἰς χεῖρας καὶ⁴⁷ κατιδὼν ἔφη καὶ αὐτὸς ἀπειληφέναι αὐτὸν οὕτως· ἦν ὀνόματα ἐγγεγραμμένα ταῦτα, Σωτήρος Σωσιγένους Βίωνος Ἀπολλωνίου⁴⁸. εἰς ἃ ἀποβλέψας ὁ βασιλεὺς εἶπεν, “ὦ θαυμάσιε λυτικέ, ἐὰν ἀφέλῃς τοῦ Σωτήρος τὸ σω- καὶ τοῦ Σωσιγένους τὸ -σι- καὶ τοῦ Βίωνος τὴν πρώτην συλλαβὴν⁴⁹ καὶ τὴν τελευταίαν τοῦ Ἀπολλωνίου, εὐρήσεις σαυτὸν ἀπειληφότα κατὰ τὰς σὰς ἐπινοίας. καὶ

b ταῦτ' οὐχ | ὑπ' ἄλλων, ἀλλὰ τοῖς αὐτοῦ⁵⁰
πτεροῖς,

κατὰ τὸν θαυμάσιον Αἰσχύλον, ἀλίσκη, ἀπροσδι-
νούσους λύσεις πραγματευόμενος.”

“Ὀλμος. ποτήριον κερατίου τρόπον εἰργασμένον. Μενεσθένης ἐν τετάρτῳ Πολιτικῶν γράφει οὕτως· Ἀλβατάνης δὲ στρεπτὸν καὶ ὄλμον χρυσοῦν. ὁ δὲ ὄλμος ἐστὶ ποτήριον κερατίου τρόπον εἰργασμένον, ὕψος ὡς πυγοναῖον.

⁴⁷ εἰς χεῖρας ὁ βασιλεὺς καὶ A: ὁ βασιλεὺς om. CE, del. Kaibel ⁴⁸ Ἀπολλωνίου Lehrs: Ἀπόλλωνος Δίωνος A: Ἀπόλλωνος tantum CE

⁴⁹ συλλαβὴν βι A: βι om. CE, del. Herwerden

⁵⁰ The correct reading is almost certain the plural αὐτῶν.

³¹⁵ The story is slightly garbled; what the list should contain is the names of everyone who had recently been paid, not everyone who regularly drew a royal stipend.

³¹⁶ Referring to an eagle hit by an arrow fletched with its own feathers. Cf. Ar. Av. 808 with Dunbar ad loc.

ceived a stipend.³¹⁵ He took the books in his hands and inspected them, and said that he too believed that Sosibius had got his money, for the following reason: The names on the list were Soterus, Sosigenes, Bion, and Apollonius, and after the king looked them over, he said: "My extraordinary puzzle-solver, if you take the So- from Soterus, the -si- from Sosigenes, the initial syllable from Bion, and the final syllable from Apollonius, you will find, by applying your own methods, that you have already got your money. You are caught

thus not by others, but by means of your own
feathers,

to quote the marvellous Aeschylus (fr. 139.4),³¹⁶ since you spend your time producing unpoetic solutions³¹⁷ to poetic problems."

Holmos. A cup made in the same style as a small drinking-horn.³¹⁸ Menesthenes writes as follows in Book IV of the *Politics* (*FHG* iv.451-2): a chain-mail collar from Albatane and a gold *holmos*. A *holmos* is a cup made in the same style as a small drinking-horn, and is about 15 inches³¹⁹ tall.

³¹⁷ Literally "nothing-to-do-with-Dionysus solutions".

³¹⁸ This definition is repeated word-for-word below, and the most economical explanation would seem to be that Athenaeus has drawn it straight—and clumsily—from Menesthenes. A *holmos* is normally a "mortar".

³¹⁹ Literally "a *pugōn*" (also known as a "bare cubit"), the distance from the elbow to the first joint of the fingers, = 5/6 of a cubit.

᾽Οξύβαφον. ἡ μὲν κοινὴ συνήθεια οὕτως καλεῖ τὸ ὄξους δεκτικὸν σκεύος. ἐστὶ δὲ καὶ ὄνομα ποτηρίου, οὗ
 c μνημονεύει Κρατῖνος μὲν ἐν Πυτίνῃ | οὕτως:

πῶς τις αὐτόν, πῶς τις ἂν
 ἀπὸ τοῦ πότου παύσειε, τοῦ λίαν πότου;
 ἐγῶδα· συντρίψω γὰρ αὐτοῦ τοὺς χοᾶς
 καὶ τοὺς καδίσκους συγκεραυνώσω σποδῶν
 καὶ τᾶλλα πάντ' ἀγγεῖα τὰ περὶ τὸν πότον,
 κοῦδ' ὄξύβαφον οἰνηρὸν ἔτι κεκτήσεται.

ὅτι δὲ ἐστὶ τὸ ὄξύβαφον εἶδος κύλικος μικρᾶς κερα-
 μέας σαφῶς παρίστησιν Ἀντιφάνης ἐν Μύστιδι διὰ
 τούτων· γραῦς ἐστὶ φίλοινος ἐπαινοῦσα κύλικα με-
 γάλην καὶ ἐξευτελίζουσα τὸ ὄξύβαφον ὡς βραχύ. εἰ-
 d πόντος | οὖν τινος πρὸς αὐτήν·

<(A.) σὺ δ' ἀλλὰ πίθι,

λέγει>⁵¹.

(B.) τοῦτο μὲν σοι πείσομαι
 καὶ γὰρ ἐπαγωγόν, ᾧ θεοί, τὸ σχῆμά πως
 τῆς κύλικός ἐστιν ἄξιόν τε τοῦ κλέους
 τοῦ τῆς ἑορτῆς. οὐ μὲν ἡμεν ἄρτι γὰρ
 ἐξ ὄξυβαφίων κεραμῶν ἐπίνομεν·
 τούτῳ δέ, τέκνον, πολλὰ κάγαθ' οἱ θεοὶ
 τῷ δημιουργῶ δοῖεν ὅς ἐποίησέ σε,
 τῆς συμμετρίας καὶ τῆς † ἀσφαλείας⁵² † οὔνεκα.

⁵¹ add. Schweighäuser

⁵² At 10.446c Athenaeus offers the correct reading ἀφελείας.

BOOK XI

Oxubaphon. Common usage refers in this way to a vessel that holds vinegar (*oxos*). But this is also the name of a cup mentioned by Cratinus in *Wine-Flask* (fr. 199), as follows:

How, how could someone
put a stop to his drinking, his excessive drinking?
I know—I'll crush his pitchers,
and smash his wine-buckets and all
the other vessels he uses when he drinks to bits;
he won't even own an *oxubaphon* that holds wine
after this!

Antiphanes in *The Female Initiate* (fr. 161)³²⁰ establishes unambiguously that an *oxubaphon* is a type of small ceramic cup, in the following passage. After someone says to a woman:

(A.) But as for you—drink!,

she says:

(B.) I'll do what you say;
because the fact is, by the gods, that the cup's shape
is rather attractive, and it fits the festival's
reputation. Because where we were just now,
we were drinking out of ceramic *oxubapha*!
May the gods grant many blessings, my child,
to the craftsman who produced you,
on account of your symmetrical shape and †
security †.

³²⁰ Quoted also at 10.446c (but with the correct reading in the final verse).

κὰν τοῖς Βαβυλωνίοις οὖν τοῖς Ἀριστοφάνους ἀκου-
 σόμεθα ποτήριον τὸ ὀξύβαφον, ὅταν ὁ Διόνυσος λέγῃ |
 e περὶ τῶν Ἀθήνησι δημαγωγῶν ὡς αὐτὸν ἤτουν ἐπὶ
 τὴν δίκην ἀπελθόντα ὀξυβάφω δύο· οὐ γὰρ ἄλλο τι
 ἠγγτέον εἶναι ἢ ὅτι ἐκπώματα ἤτουν. καὶ τὸ τοῖς
 ἀποκοτταβίζουσι δὲ ὀξύβαφον τιθέμενον εἰς ὃ τὰς
 λάταγας ἐγχεύουσιν οὐκ ἄλλο τι ἂν εἴη ἢ ἐκπέταλον
 ποτήριον. μνημονεύει δὲ τοῦ ὀξυβάφου ὡς ποτηρίου
 καὶ Εὐβουλος ἐν Μυλωθρίδι·

καὶ πιεῖν χωρὶς † μέτρῳ †
 ὀξύβαφον εἰς τὸ κοινόν· εἶθ' ὑπώμνυτο
 ὁ μὲν οἶνος ὄξος αὐτὸν εἶναι γνήσιον, |
 f τὸ δ' ὄξος οἶνον αὐτὸ μᾶλλον θατέρου.

Οἰνιστηρία. οἱ μέλλοντες ἀποκείρειν τὸν σκόλλην
 ἔφηβοι, φησὶ Πάμφιλος, εἰσφέρουσι τῷ Ἡρακλεῖ
 μέγα ποτήριον πληρώσαντες οἴνου, ὃ καλοῦσιν οἰν-
 στηρίαν, καὶ σπέισαντες τοῖς συνελθοῦσι διδόασιν
 πιεῖν.

Ὅλλιξ. Πάμφιλος ἐν Ἀττικαῖς Δέξεσι τὸ ξύλινον
 ποτήριον ἀποδίδωσι.

Παναθηναϊκόν. Ποσειδώνιος ὁ φιλόσοφος ἐν ἕκτη
 καὶ τριακοστῇ τῶν Ἱστοριῶν ὡς οὕτω καλουμένων
 495 τινῶν ποτηρίων μέμνηται γράφων οὕτως· ἥσαν δὲ
 καὶ ὀνύχινοι σκύφοι καὶ συνδέσεις τούτων μέχρι δικο-
 τύλων· καὶ Παναθηναϊκὰ μέγιστα, τὰ μὲν δίχροα, τὰ δὲ
 καὶ μείζονα.

321 Sc. because Dionysus was the god of wine and drinking.

322 Cf. 15.667e-f.

323 See 11.469a n.

BOOK XI

In Aristophanes' *Babylonians* (fr. 75) as well, therefore, we will take the word *oxubaphon* to refer to a cup, when Dionysus describes how the Athenian demagogues asked him for two *oxubapha* after he went to court for his trial; for it is impossible to conclude that they asked for anything other than drinking vessels.³²¹ So too the *oxubaphon* set out for people playing cottabus to dump their wine-lees into³²² could scarcely be anything other than a broad, shallow cup. Eubulus in *The Girl Who Worked a Mill* (fr. 65) also refers to an *oxubaphon* as a cup:

and to drink separately † two measures †
an *oxubaphon* in common. Then the wine offered a
motion
that the trial be postponed, on the ground that it was
itself legitimate vinegar,
while the vinegar argued that it was more wine than
it was the opposite.

Oinistēria. According to Pamphilus (fr. XXIV Schmidt), ephebes³²³ who are about to cut their long hair short fill a large cup referred to as an *oinistēria* with wine (*oinos*) as an offering to Heracles, and after they pour a libation, they offer a drink to the people who accompany them.

Ollix. Pamphilus in *Attic Vocabulary* (fr. XXV Schmidt) defines this as a wooden cup.

Panathenaikon ("Panathenaic [cup]"). The philosopher Posidonius in Book XXXVI of his *History* (*FGrH* 87 F 25 = fr. 76 Edelstein-Kidd) mentions certain cups as referred to this way, writing as follows: There were also *skuphoi* made of onyx, and sets of these that held as much as two *kotuloi*; also very large *Panathenaika*, some with a capacity of two *choes*, others even larger.

Πρόαρον. κρατήρ ξύλινος, εἰς ὃν τὸν οἶνον κιν-
νᾶσιν οἱ Ἀττικοί.

κοίλοις ἐν προάροις,

φησὶ Πάμφιλος.

Πελίκαι. Καλλίστρατος ἐν Ἑπομνήμασι Θραπτῶν
Κρατίνου ἀποδίδωσι κύλικα. Κράτης δ' ἐν δευτέρῳ
Ἀττικῆς Διαλέκτου γράφει οὕτως· οἱ χόες πελίκαι,
καθάπερ εἶπομεν, ὠνομάζοντο. ὁ δὲ τύπος ἦν τοῦ
b ἀγγείου πρότερον μὲν τοῖς Παναθηναϊκοῖς ἰσοκῶς,
ἠνίκα ἐκαλεῖτο πελίκη, ὕστερον δὲ ἔσχεν οἰνοχόης
σχῆμα, οἰοί εἰσιν οἱ ἐν τῇ ἑορτῇ παρατιθέμενοι, ὁποί-
ους δὴ ποτε ὄλπας ἐκάλουν, χρώμενοι πρὸς τὴν τοῦ
οἴνου ἔγχυσιν, καθάπερ Ἴων ὁ Χίος ἐν Εὐρυτίδαις
φησὶν·

ἐκ ζαθέων πιθακνῶν ἀφύσαντες ὄλπαις
οἶνον ὑπερφίαλον κελαρύζετε.

ννὶ δὲ τὸ μὲν τοιοῦτον ἀγγεῖον καθιερωμένον τινὰ
τρόπον ἐν τῇ ἑορτῇ παρατίθεται μόνον, τὸ δ' ἐς τὴν
χρείαν πίπτει μετεσχημάτισται, ἀρυταίνη μάλιστα
c ἰσοκῶς, ὃ δὴ καλοῦμεν χόα. τὴν δὲ ἰσοκῶν Κλείταρχος
Κορινθίους μὲν φησὶ καὶ Βυζαντίους καὶ Κυπρίους
τὴν λήκυθον ἀποδιδόναι, Θεσσαλοὺς δὲ τὴν πρόχοον.
Σέλευκος δὲ πελίχναν Βοιωτοὺς μὲν τὴν κύλικα, Εὐ-
φρόνιος δὲ ἐν Ἑπομνήμασι τοὺς χόας.

³²⁴ Seemingly formed from *pro-* ("forward, forth") + *aruō* ("draw liquid").

³²⁵ A fragment of some anonymous epic or elegiac poet quoted by Pamphilus for the sake of this word. ³²⁶ I.e., presumably, the Choes festival in Athens; cf. 10.437b-d.

Proaron.³²⁴ A wooden mixing-bowl, in which the inhabitants of Attica mix wine. Pamphilus (fr. XXX Schmidt) says (*SH* 1011):³²⁵

in hollow *proara*.

Pelikai. Callistratus in the *Commentary on Cratinus' Thracian Women* (p. 325 in Nauck (ed.), *Aristophanis Byzantii . . . fragmenta* = Cratin. fr. 88) defines this as a *kulix*. But Crates in Book II of the *Attic Dialect* (FGrH 362 F 8 = fr. 108 Broggiato) writes as follows: Pitchers (*choes*) were referred to, as I noted, as *pelikai*. The shape of the vessel was previously like that of a *Panathenaikon* (at which time it was referred to as a *pelikē*), but later it took on the look of an *oinochoē* ("wine-pitcher"), like those set beside people at the festival.³²⁶ These were the type they referred to in those days as *olpai*, and which were used to pour wine, as Ion of Chios says in *The Sons of Eurytus* (TrGF 19 F 10):

Draw potent wine from sacred jars
and pour it gurgling forth from *olpai*!

Whereas nowadays the use of vessels of this type is restricted, as it were, and they are only set beside us at the festival, while the shape of the type that has come into common use (and which we refer to as a *chous*) has evolved, and is more like an *arutaina* ("dipper"). Cleitarchus claims that the Corinthians, Byzantines, and Cypriots refer to a *lēkuthos* as an *olpē*, while the Thesalians use this as a term for a *prochoos*. But Seleucus (says) that the Boeotians refer to a *kulix* as a *pelichna*, whereas Euphronius in the *Commentaries* (fr. 107 Strecker) (says) that they use the term for *choes*.

Πέλλα. ἀγγεῖον σκυφοειδές, πυθμένα ἔχον πλατύ-
τερον, εἰς ὃ ἤμελγον τὸ γάλα. Ὅμηρος·

ὡς ὅτε μυῖαι
σταθμῶ ἐνι βρομέωσι ἐνυλαγέας⁵³ κατὰ πέλλας.
τοῦτο δὲ Ἰππῶναξ λέγει πελλίδα· |

- d ἐκ πελλίδος πίνοντες· οὐ γὰρ ἦν αὐτῇ
κύλιξ, ὃ παῖς γὰρ ἐμπεσὼν κατήραξε,
δῆλον, οἶμαι, ποιῶν ὅτι ποτήριον μὲν οὐκ ἦν, δι'
ἀπορίαν δὲ κύλικος ἐχρῶντο τῇ πελλίδι. καὶ πάλιν·

ἐκ δὲ τῆς πέλλης
ἔπινον· ἄλλοτ' αὐτός, ἄλλοτ' Ἀρήτη
προὔπιεν.

Φοῖνιξ δ' ὁ Κολοφώνιος ἐν τοῖς Ἰάμβοις ἐπὶ φιάλης
τίθησι τὴν λέξιν λέγων οὕτως·

Θαλῆς γάρ, ὅστις ἀστέρων < ... >
< ... > ὀνήιστος
καὶ τῶν τότε, ὡς λέγουσι, πολλὸν ἀνθρώπων
ἐὼν ἄριστος, ἔλαβε πελλίδα χρυσοῦν. |

- e καὶ ἐν ἄλλῳ δὲ μέρει φησὶν·

ἐκ πελλίδος < γὰρ > τάργανον κατηγυῖης
χωλοῖσι δακτύλοισι τῆτέρῃ σπένδει,
τρέμων οἶόν περ ἐν βορηίῳ νωδός.

⁵³ The traditional text of Homer has περιγλαγέας.

BOOK XI

Pella. A vessel shaped like a *skuphos*, but with a broader base, which was used for milking. Homer (*Il.* 16.641–2):

as when flies
buzz around the *pellai* full of milk in a barn.

Hipponax (fr. 21 Degani) refers to this vessel as a *pellis*:

drinking from a *pellis*; because she didn't have
a *kulix*, since her slave had tripped and broken it,

thus making it clear, I think, that a *pellis* was not a cup, but was something they used when they lacked a *kulix*. And again (fr. 22 Degani):

They were drinking from
the *pellē*, and sometimes he was toasting Arete, and
sometimes
she was toasting him.

Phoenix of Colophon in his *Iambs* (fr. 4, p. 234 Powell) uses the word to refer to a *phialē*, putting it as follows:

Because Thales, who of stars . . .
. . . and was the most useful
and far and away the best, so they say, of people
in those times, got a gold *pellis*.³²⁷

And elsewhere (fr. 5, p. 235 Powell) he says:

For he pours a libation of vinegar from a broken
pellis with the gnarled fingers of one hand,
shivering like a broken-down old man in a north
wind.

³²⁷ For Thales' prize, cf. 11.781d n.

Κλείταρχος δὲ ἐν ταῖς Γλώσσαις πελλητήρα μὲν καλεῖν Θεσσαλοὺς καὶ Αἰολεῖς τὸν ἀμολγέα, πέλλαν δὲ τὸ ποτήριον. Φιλητᾶς δ' ἐν Ἀτάκτοις τὴν κύλικα Βοιωτοῦς.

Πενταπλόα. μνημονεῖ αὐτῆς Φιλόχορος ἐν δευτέρᾳ Ἀτθίδος. Ἀριστόδημος δ' ἐν τρίτῳ | Περὶ Πινδάρου τοῖς Σκίροις φησὶν Ἀθήναζε ἀγῶνα ἐπιτελεῖσθαι τῶν ἐφήβων δρόμον· τρέχειν δ' αὐτοὺς ἔχοντας ἀμπέλου κλάδον κατάκαρπον τὸν καλούμενον ὦσχον. τρέχουσι δ' ἐκ τοῦ ἱεροῦ τοῦ Διονύσου μέχρι τοῦ τῆς Σκιράδος Ἀθηναῶς ἱεροῦ, καὶ ὁ νικήσας λαμβάνει κύλικα τὴν λεγομένην πενταπλόαν καὶ κωμάζει μετὰ χοροῦ. || πενταπλόα δ' ἡ κύλιξ καλεῖται καθ' ὅσον οἶνον ἔχει καὶ μέλι καὶ τυρὸν καὶ ἀλφίτων καὶ ἐλαίου βραχύ.

Πέταχνον. ποτήριον ἐκπέταλον, οὗ μνημονεῖ Ἀλεξίς ἐν Δρωπίδῃ· πρόκειται δὲ τὸ μαρτύριον. μνημονεῖ αὐτοῦ καὶ Ἀριστοφάνης ἐν Δράμασι λέγων·

< ... > πάντες δ' ἔνδον πεταχνοῦνται.

Πλημοχόη. σκεῦος κεραμεοῦν βεμβικῶδες ἐδραῖον ἡσυχῆ, ὃ κοτυλίσκον ἔνιοι προσαγορεύουσιν, ὡς φησι Πάμφιλος. χρῶνται δὲ αὐτῷ ἐν Ἐλευσίνι τῇ τελευταίᾳ τῶν μυστηρίων ἡμέρα, ἣν καὶ ἀπ' αὐτοῦ | προσ-
αγορεύουσι Πλημοχόας· ἐν ἣ δύο πλημοχόας πληρώσαντες τὴν μὲν πρὸς ἀνατολάς, τὴν δὲ πρὸς δύσιν

328 Celebrated on 12 Skirophorion (late June/early July); see Austin-Olson on *Ar. Th.* 834-5.

329 Literally "fivefold", for the five edible substances it held.

330 I.e., presumably, "getting drunk"; cf. Phot. p. 426.9.

Cleitarchus in his *Glossary* (claims that) the Thessalians and Aeolians refer to a milk-pail as a *pellētēr*, and to a cup as a *pella*. But Philetas in the *Miscellany* (fr. 5 Dettori = fr. 33 Spanoudakis) (claims that) the Boeotians use the term for a *kulix*.

Pentaploa. Philochorus mentions this in Book II of the *History of Attica* (FGrH 328 F 15). Aristodemus in Book III of *On Pindar* (FGrH 383 F 9) says that a footrace for ephebes is held at the Skira festival in Athens,³²⁸ and that they run holding a bit of grapevine with grape-clusters attached, which is referred to as an *ōschos*. They run from the temple of Dionysus to the temple of Athena Skiras, and the winner gets the *kulix* known as a *pentaploa* and celebrates with a chorus. The *kulix* is referred to as *pentaploa*³²⁹ because of the fact that it contains wine, honey, cheese, barley-groats, and a little olive oil.

Petachnon. A broad, shallow cup mentioned by Alexis in *Dropides* (fr. 60); the passage was cited earlier (3.125f). Aristophanes also refers to it in *Dramas* (fr. 301), saying:

Everyone inside is petachnizing.³³⁰

Plēmochoē.³³¹ A ceramic vessel that resembles a top, but is relatively stable; some people employ the term *kotuliskos* for it, according to Pamphilus (fr. XXVIII Schmidt). It is used at Eleusis on the final day of the Mysteries, which is accordingly referred to as *Plēmochoai*.³³² On this day they fill two *plēmochoai*, and standing facing east in the case of one, and facing west in the case of

³³¹ The first element in the name is cognate with the verb *pimplēmi*, "fill". ³³² Poll. 10.74 preserves similar information, but in almost entirely different words.

< . . . > ἀνιστάμενοι ἀνατρέπουσίν τε ἐπιλέγοντες
 ῥῆσιν μυστικῆν. μνημονεύει αὐτῶν καὶ ὁ τὸν Πειρί-
 θουν γράψας, εἴτε Κριτίας ἐστὶν ὁ τύραννος ἢ Εὐριπί-
 δης, λέγων οὕτως·

ἵνα πλημοχόας τάσδ' εἰς χθόνιον
 χάσμ' εὐφήμως προχέωμεν.

Πρίστις. ὅτι ποτηρίου εἶδος προείρηται ἐν τῷ περὶ
 τοῦ βατιακίου λόγῳ.

c Προχύτης. εἶδος ἐκπάματος, | ὡς Σιμάριστος ἐν
 τετάρτῳ Συνωνύμων. Ἴων δ' ὁ Χίος ἐν Ἐλεγείοις·

ἡμῖν δὲ κρητῆρ' οἴνοχοοὶ θέραπες
 κερνάντων προχύταισιν ἐν ἀργυρείοις.

Φιλητᾶς δ' ἐν Ἀτάκτοις ἀγγεῖον ξύλινον, ἀφ' οὗ τοὺς
 ἀγροίκους πίνειν. μνημονεύει αὐτοῦ καὶ Ἀλέξανδρος
 ἐν Ἀντιγόῃ⁵⁴. Ξενοφῶν δ' ἐν ὀγδόῳ Παιδείας προ-
 χοΐδας τινὰς λέγει κύλικας γράφων ὧδε (ὁ δὲ λόγος
 ἐστὶν αὐτῷ περὶ Περσῶν)· ἦν δὲ αὐτοῖς νόμιμον μὴ
 d προχοΐδας εἰσφέρεσθαι εἰς τὰ | συμπόσια, δηλὸν ὅτι
 νομίζοντες τὸ μὴ ὑπερπίνειν ἦττον ἂν καὶ σώματα καὶ
 γνώμας σφάλλειν· νῦν δὲ τὸ μὲν μὴ εἰσφέρεσθαι ἔτι
 αὐτῷ καταμένει· τοσοῦτον δὲ πίνουσιν ὥστε ἀντὶ τοῦ
 εἰσφέρειν αὐτοὶ ἐκφέρονται, ἐπειδὴν μηκέτι δύνωνται
 ὀρθοῦμενοι ἐξιέναι.

⁵⁴ Ἀντιγόη Kaibel: τιγони A

333 Not accepted as Euripidean by Kannicht in *TrGF*.

334 At 11.784a, where see n.

335 An excerpt from a much longer fragment quoted at 11.463b-c, where see n.

the other . . . and turn them upside down, reciting a formula associated with the Mysteries. They are mentioned by the author of the *Pirithous*, who may be either the tyrant Critias (*TrGF* 43 F 2 = 88 B 17 D-K) or Euripides (fr. 592 Nauck²),³³³ and who says the following:

in order that we may silently pour these
plēmochoes into the chasm in the earth.

Pristis. That this is a type of cup was noted earlier, in our discussion of the *batiakion*.³³⁴

Prochutēs. A type of drinking vessel, according to Simaristus in Book IV of *Synonyms*. Ion of Chios in the *Elegiacs* (fr. 27.2-3 West²):³³⁵

Let the servants who pour the wine mix a
bowl for us using silver *prochutai*.

Philetas in the *Miscellany* (fr. 6 Dettori = fr. 34 Spanoudakis) (claims that) this is a wooden vessel from which country people drink. Alexander mentions it in *Antigone* (Alex. Aet. fr. dub. 22, p. 129 Powell = Alexand. Com. fr. dub. 4). Xenophon in Book VIII (8.10) of the *Education* mentions a type of *kulikes* known as *prochoides*, writing as follows—his topic is the Persians: They did not regard it as appropriate for *prochoides* to be brought into their drinking parties, obviously believing that if they did not drink too much, they would suffer less physical and mental damage. Nowadays, on the other hand, the rule about not bringing (these specific vessels) in is still respected, but they drink so much that rather than bringing anything in, they are themselves carried out when they can no longer stand up straight and leave.

Προυσίας. ὅτι τὸ ποτήριον τοῦτο ἕξορθόν ἐστι προείρηται. καὶ ὅτι τὴν προσηγορίαν ἔσχεν ἀπὸ Προυσίου τοῦ Βιθυνίας βασιλεύσαντος καὶ ἐπὶ τρυφῇ καὶ μαλακίᾳ διαβοήτου γενομένου ἱστορεῖ Νίκανδρος
 e ὁ Καλχηδόνιος | ἐν τετάρτῳ Προυσίου Συμπρωμάτων.

ῥέοντα. οὕτως ποτήριά τινα ἐκαλείτο. μνημονεύει δ' αὐτῶν Ἀστυδάμας ἐν Ἑρμῇ λέγων οὕτως:

κρατῆρε μὲν πρότιστον ἀργυρῶ δύο,
 φιάλας δὲ πεντήκοντα, δέκα δὲ κυμβία,
 ῥέοντα δώδεχ', ὧν τὰ μὲν δέκ' ἀργυρᾶ
 ἦν, δύο δὲ χρυσᾶ, γρῦψ, τὸ δ' ἕτερον Πήγασος.

ῥυσίς. φιάλη χρυσῆ, Θεόδωρος. Κρατῖνος ἐν Νόμοις·

ῥυσίδι⁵⁵ σπένδων.

ῥοδιάς. Δίφιλος Αἰρησιτεῖχει (τὸ δὲ δράμα τοῦτο
 f Καλλιμάχος | ἐπιγράφει Εὐνούχον) λέγει δὲ οὕτως·

⁵⁵ At 11.502a Athenaeus offers the correct reading *χρυσίδι*.

³³⁶ Cf. 11.475f (where this is, however, merely implied rather than stated specifically).

³³⁷ Cf. 11.783e.

³³⁸ Quoted again, in a more complete form and with a different spelling of the name of the vessel (see next n.), at 11.502b.

³³⁹ The text ought, however, to read *chrusis* (as at 11.502b; cf. Hsch. χ 791), meaning that Athenaeus' entire entry ought almost certainly to be deleted as a scholarly misunderstanding based on a manuscript error. Theodorus was the author of an *Attic Vocabulary* cited several times elsewhere in the *Learned Banqueters* (14.646c; 15.677b, 678d; cf. 15.691c), and it seems unlikely that

Prousius. That this cup stands upright was noted earlier.³³⁶ That it got its name from Prousius, who was the king of Bithynia and was notorious for his addiction to luxury and his effeminate behavior, is recorded by Nicander of Calchedon in Book IV of the *Adventures of Prousius* (FGrH 700 F 1).³³⁷

Rheonta. This was the name of cups of some sort. Astydamas mentions them in *Hermes* (TrGF 60 F 3), putting it as follows:

two silver mixing-bowls, first of all,
and 50 *phialai*, ten *kumbia*,
and a dozen *rheonta*, ten of them made of
silver, two of gold—one a griffin, the other a Pegasus.

Rhysis. A gold *phialē*, (according to) Theodorus (FGrH 346 F 4). Cratinus in *The Laws* (fr. 132.1):³³⁸

pouring a libation using a *rhysis*.³³⁹

Rhodias.³⁴⁰ Diphilus in *The Man Who Captured Walls* (fr. 5.1–2)³⁴¹—Callimachus (fr. 440 Pfeiffer) gives the title of this play as *The Eunuch*—says the following:

he had any authority for the word *rhysis* outside of the text of Cratinus.

³⁴⁰ See also 11.497f (citing Polemon fr. 57 Preller).

³⁴¹ Quoted again immediately below in a more complete (and slightly different) form and with a more detailed discussion of the relationship of the play to *The Eunuch*. Although K–A treat these as a single fragment from a single play, they ought perhaps to be treated instead as separate fragments from related plays, as Athenaeus suggests.

πιεῖν γέ τι

ἄδρότερον, ἢ τῶν Ῥοδιακῶν ἢ τῶν ῤυτῶν.

μνημονεύει αὐτῶν καὶ Διώξιππος ἐν Φιλαργύρῳ καὶ Ἀριστοτέλης ἐν τῷ Περὶ Μέθης Λυγκεύς τε ὁ Σάμιος ἐν ταῖς Ἐπιστολαῖς.

Ῥυτόν. ἔχει τὸ ὕ βραχὺ καὶ ὀξύνεται. Δημοσθένης ἐν τῷ Κατὰ Μειδίου, ῤυτὰ καὶ κυμβία, φησί, καὶ φιάλας. Δίφιλος δ' ἐν Εὐνούχῳ ἢ Στρατιώτῃ (ἔστι δὲ τὸ δρᾶμα διασκευὴ τοῦ Αἰρησιτείου): ||

497 ἔσθ' ὑποχέασθαι πλείονας· πιεῖν γέ τι
ἄδρότερον, ἢ τῶν Ῥοδιακῶν ἢ τῶν ῤυτῶν.

Ἐπίνικος δ' ἐν Ἑποβαλλομέναις·

(A.) καὶ τῶν ῤυτῶν τὰ μέγιστα τῶν ὄντων τρία
πίνειν δεήσει τήμερον πρὸς κλεψύδραν

κροννιζόμενον. (B.) ἀμφότερα δ' οἰωνίζομαι.

(A.) † ἔστιν δ' ἐλέφας. (B.) ἐλέφαντας περιάγει;

(A.) ῤυτόν

χωροῦντα δύο χοᾶς, ὃν οὐδ' ἂν ἐλέφας ἐκπίοι. |

b ἐγὼ τοῦτο πέπωκα πολλάκις. †

(B.) οὐδὲν ἐλέφαντος γὰρ διαφέρεις οὐδὲ σύ.

(A.) ἕτερον τριήρης· τοῦτ' ἴσως χωρεῖ χοᾶ.

περὶ δὲ τοῦ τρίτου λέγων φησίν·

³⁴² The entire fragment is quoted at 11.472b.

³⁴³ Cf. 11.469b.

³⁴⁴ A type of ceramic drinking-horn, as the discussion that follows makes clear. The word is cognate with the verb *rheō*, "flow".

³⁴⁵ Referred to in passing also at 11.469a (where the drinking vessel known as an *elephas* is being discussed), 500f (on the *triērēs*, "trireme"), with a cross-reference in both cases to this passage.

to drink a bit

harder than from *Rhodiaka* or drinking-horns.

Dioxippus in *The Miser* (fr. 4.2)³⁴² also mentions them, as do Aristotle in his *On Drunkenness* (fr. 673) and Lynceus of Samos in his *Letters* (fr. 16b Dalby).³⁴³

Rhuton.³⁴⁴ The word has a short *upsilon* and an acute accent on the final syllable. Demosthenes says in his *Against Meidias* (21.158): *rhuta*, *kumbia*, and *phialai*. Diphilus in *The Eunuch or The Soldier* (fr. 5)—the play is a revised version of *The Man Who Captured Walls*:

We can have more (cups) poured; to drink a bit harder than from *Rhodiaka* or drinking-horns.

Epinicus in *Women Who Try to Pass off Supposititious Children* (fr. 2, encompassing both quotations):³⁴⁵

(A.) And today he'll have to drink the contents of the three

biggest *rhuta* there are, while the waterclock's running. (B.) I'd call those both bad omens.

(A.) † There's an *elephas*. (B.) He's surrounding us with elephants? (A.) a *rhuton*

that can hold two *choes*; not even an elephant could drink that much.

I've drained it many times myself. †

(B.) Because you're no different from an elephant.

(A.) The next one's a *triērēs*; it holds maybe a *chous*.

And when he discusses the third one, he says:

(A.) ὁ Βελλεροφόντης ἐστὶν ἀπὸ τοῦ Πηγάσου
τὴν πύρπνου Χίμαιραν εἰσηκοντικῶς.
εἶέν· δέχου καὶ τοῦτο.

ἐκαλεῖτο δὲ τὸ ῥυτὸν πρότερον κέρας. δοκεῖ δὲ σκευο-
ποιηθῆναι ὑπὸ πρώτου τοῦ Φιλαδέλφου Πτολεμαίου
βασιλέως φορήματα γενέσθαι τῶν Ἀρσινόης εἰκόνων·
c τῇ γὰρ | εὐωνύμῳ χειρὶ τοιοῦτον φέρει δημιούργημα
πάντων τῶν ὠραίων πλήρες, ἐμφαινόντων τῶν δημι-
ουργῶν ὡς καὶ τοῦ τῆς Ἀμαλθείας ἐστὶν ὀλβιώτερον
τὸ κέρας τοῦτο. μνημονεύει αὐτοῦ Θεοκλῆς ἐν Ἴθυ-
φάλλοις οὕτως·

ἐθύσαμεν γὰρ σήμερον Σωτήρια
πάντες οἱ τεχνῖται·
μεθ' ὧν πῶν τὸ δίκηρας ὡς τὸν φίλτατον
βασιλέα πάρειμι.

Διονύσιος δ' ὁ Σινωπεὺς ἐν Σφιζούσῃ καταλέγων τινα
d ποτήρια καὶ τοῦ ῥυτοῦ ἐμνήσθη, ὡς προείπον. | Ἡδύ-
λος δ' ἐν Ἐπιγράμμασι περὶ τοῦ κατασκευασθέντος
ὑπὸ Κτησιβίου τοῦ μηχανοποιοῦ ῥυτοῦ μνημονεύων
φησί·

ζωροπόται καὶ τοῦτο φιλοζεφύρου κατὰ νηδὸν
τὸ ῥυτὸν αἰδοίης δευτ' ἴδειτ' Ἀρσινόης,
ὀρχηστὴν Βησᾶν Αἰγύπτιον, ὃς λιγὺν ἦχον
σαλπίζει κρουνοῦ πρὸς ῥύσιν οἰγομένου,

346 Cf. the similar remark at 11.476b. 347 Ptolemy
Philadelphus is Ptolemy II of Egypt (reigned 285/3–246 BCE);
Arsinoe I was his queen. 348 For Amaltheia's horn, see
11.783c n. 349 For Ctesibius, cf. 4.174b–e with nn. For the
temple of Arsinoe referred to in this epigram, cf. 7.318b–d.

BOOK XI

(A.) It's Bellerophon spearing the fire-breathing
Chimaera from Pegasus' back.
Alright—take this one too!

Rhuta were referred to in the past as *kerata* ("horns").³⁴⁶ The shape was apparently first produced by King Ptolemy Philadelphus to be carried by Arsinoe in the statues of her;³⁴⁷ because in her left hand she carries an object of this sort, full of ripe fruit of all types, as if the artists were trying to show that this horn she has contains more wealth than the one that belonged to Amaltheia.³⁴⁸ Theocles mentions this vessel in the *Ithyphallics* (p. 173 Powell), as follows:

For today all us craftsmen made the sacrifice
that's part of the Soteria festival;
I drank the double-horn along with them, and
I'm here to visit our beloved king.

Dionysius of Sinope in *The Girl Who Was Being Rescued* (fr. 5) listed a number of types of cups and mentioned the *rhuton*, as I noted earlier (11.467d). Hedylus in the *Epi-grams* (HE 1843–52) refers to the *rhuton* made by the engineer Ctesibius³⁴⁹ and says:

Come, lovers of strong wine, and behold this *rhuton*
in the temple of the venerable Arsinoe, dear to
the West Wind;
it represents the Egyptian dancer Besas,³⁵⁰ who
trumpets a shrill
blast when the stream is opened up, allowing the
wine to flow.

³⁵⁰ A minor Egyptian fertility god, popular in the Greek world in the Hellenistic period. Cf. 11.784b with n.

οὐ πολέμον σύνθημα, διὰ χρυσεῦν δὲ γέγωνεν
 κώδωνος κώμου σύμβολα καὶ θαλής,
 Νείλος ὀκοῖον ἄναξ μύσταις φίλον ἱεραγωγῶν
 εὔρε μέλος θείων πάτριον ἐξ ὑδάτων. |
 e ἀλλὰ Κτησιβίου σοφὸν εὔρεμα τίετε τοῦτο—
 δεῦτε, νέου—νηῶ τῷδε παρ' Ἀρσινόης.

Θεόφραστος δ' ἐν τῷ Περὶ Μέθης τὸ ῥυτόν φησιν
 ὀνομαζόμενον ποτήριον τοῖς ἥρωσι μόνοις ἀποδίδο-
 σθαι. Δωρόθεος δ' ὁ Σιδώνιος φησιν τὰ ῥυτὰ κέρασιν
 ὅμοια εἶναι, διατηρημένα δ' εἶναι, ἐξ ὧν κροννιζόντων
 λεπτῶς κάτωθεν πίνουσιν, ὀνομάσθαι τε ἀπὸ τῆς
 ῥύσεως.

Σαννάκια⁵⁶. Κράτης ἐν πέμπτῳ Ἀττικῆς Διαλέκτου
 ἔκπωμά φησιν εἶναι οὕτως καλούμενον· ἐστὶ δὲ Περ-
 f σικόν. | Φιλήμων δ' ἐν τῇ Χήρα βατιακιῶν⁵⁷ μνησθεῖς
 καὶ τῇ γελοιότητι τοῦ ὀνόματος προσπαίξας φησί·

ἵπποτραγέλαφοι, βατιάκια,⁵⁸

σαννάκια.

⁵⁶ Σαννάκια Kaibel: Σαννάκρα ACE

⁵⁷ βατιακιῶν Olson: βατιακῶν A

⁵⁸ ACE have σαννάκρα (del. Kaibel) at the beginning of the line.

³⁵¹ One basic function of the *salpinx* (referred to obliquely above in the verb *salpizet*, “trumpets”) was to provide battle-signals.

³⁵² Cf. 11.461b–c (where this idea is assigned, however, to the *On Drunkenness* of Chamaeleon).

This is no signal for war;³⁵¹ through its gold bell
 resounds the summons to celebrations and
 festivities,
 like the beloved traditional song King Nile produces
 from his sacred waters for those who celebrate his
 mysteries.
 But honor this clever invention of Ctesibius—
 come, young men!—in this temple of Arsinoe.

But Theophrastus in his *On Drunkenness* (fr. 575 Fortenbaugh) claims that the cup known as a *rhuton* is assigned exclusively to heroes.³⁵² Dorotheus of Sidon³⁵³ says that *rhuta* are similar to drinking-horns (*kerata*), but have holes drilled through them, allowing people to drink out of the bottom as the wine slowly leaks out, and that they get their name from the trickle (*rhysis*) of liquid.

Sannakia. Crates in Book V of the *Attic Dialect* (FGrH 362 F 10 = fr. 110 Broggiato)³⁵⁴ claims that a type of drinking vessel is referred to this way; it comes from Persia. Philemon in his *The Widow* (fr. 90) first mentions *batiakia*³⁵⁵ and then makes a joke about how ridiculous the name is, saying:

horse-goat-stag cups,³⁵⁶ *batiakia*,
sannakia.

³⁵³ Probably an error; the intended reference seems more likely to be to the lexicographer and grammarian Dorotheus of Ascalon than to the astronomer-poet Dorotheus of Sidon.

³⁵⁴ Most likely simply drawing on Philemon (quoted below), since the word appears to be otherwise unattested.

³⁵⁵ Drinking vessels of some sort; cf. 11.784a–b.

³⁵⁶ Cf. 11.500e–f (on “goat-stag cups”).

Σελευκίς. ὅτι ἀπὸ Σελεύκου τοῦ βασιλέως τὴν προσηγορίαν ἔσχεν τὸ ἔκπωμα προείρηται, ἱστοροῦντος τοῦτο καὶ Ἀπολλοδώρου τοῦ Ἀθηναίου. Πολέμων δ' ἐν πρώτῳ τῶν Πρὸς Ἀδαίου, ποτήρια, φησί, παραπλήσια Σελευκίς, Ῥοδιάς, Ἀντιγονίς. ||

498 Σκαλλίον. κυλίκιον μικρόν, ᾧ σπένδουσιν Αἰολεῖς, ὡς Φιλητᾶς φησιν ἐν Ἀτάκτοις.

Σκύφος. τούτου τινὲς τὴν γενικὴν σὺν τῷ σ̄ προφέρονται διὰ παντός, οὐκ εὖ· ὅτε γὰρ ἀρσενικόν ἐστὶν ὁ σκύφος, ὡς λύχνος, ἄνευ τοῦ σ̄ προοισόμεθα, ὅτε δὲ οὐδέτερον τὸ σκύφος, σὺν τῷ σ̄ κλινοῦμεν σκύφος σκύφους, ὡς τείχος τείχους. οἱ δ' Ἀττικοὶ τὴν εὐθείαν καὶ ἀρσενικῶς καὶ οὐδετέρως λέγουσιν. Ἡσίοδος δ' ἐν τῷ δευτέρῳ Μελαμποδίας σὺν τῷ π̄ σκύφον λέγει·

τῷ δὲ Μάρης θοὸς ἄγγελος ἦλθε δι' οἴκου, |
b πλήσας δ' ἀργύρεον σκύφον φέρε, δῶκε δ'
ἄνακτι.

καὶ πάλιν·

καὶ τότε μάντις μὲν δεσμὸν βοὸς αἴνυτο χερσίν,
Ἴφικλος δ' ἐπὶ νῶτ' ἐπεμαίετο τῷ δ' ἐπ' ὀπισθεν

³⁵⁷ Generally referred to elsewhere as the *Response to Adaeus and Antigonis* (e.g. 5.210a; 11.462a); called the *Response to Antigonis on Painters* at 11.474c. ³⁵⁸ Cf. Hsch. σ 817.

³⁵⁹ I.e. as *skuphous* (as if the word were a third-declension neuter like *genos*). ³⁶⁰ Sc. in the genitive singular, *skuphou*.

³⁶¹ *skuphos* and *teixos* are the nominative singular forms, while *skuphous* and *teichous* are the genitive singular forms.

³⁶² I.e., presumably, they offer both masculine accusative singular *skuphon* and the metrically indistinguishable neuter accusative singular *skuphos*.

Seleukis. That this drinking vessel got its name from King Seleucus was noted earlier (11.783e); the source of the information is Apollodorus of Athens (*FGrH* 244 F 273). And Polemon says in Book I of his *Response to Adaeus*³⁵⁷ (fr. 57 Preller): The *Seleukis*, *Rhodias*, and *Antigonis* are similar types of cups.

Skallion. A tiny little *kulix* used by Aeolians to pour libations, according to Philetas in the *Miscellany* (fr. 7 Dettori = fr. 35 Spanoudakis).³⁵⁸

Skuphos. Some authorities pronounce the genitive of this word with a *sigma*³⁵⁹ in all circumstances. This is incorrect; because when *skuphos* is treated as masculine, like *luchnos* ("lamp"), we should pronounce it without the *sigma*,³⁶⁰ whereas when it is treated as neuter, we should decline it with the *sigma*, *skuphos*, *skuphous*, like *teixos* ("wall"), *teichous*.³⁶¹ But Attic authors give the accusative in both masculine and neuter forms.³⁶² Hesiod in Book II of the *Melampodia* (fr. 271) offers *skupphos*, with a *pi*.³⁶³

Marēs went through the house for him as
a swift messenger,
and he filled a silver *skupphos*, and brought it and
gave it to the king.

And again (fr. 272):

And then the seer took a thong of ox-hide in his
hands,
while Iphichlus grabbed him by the back. And from
behind him,

³⁶³ The additional consonant allows the word to be used more easily in dactylic hexameter, as in the passages cited below.

σκύφον ἔχων ἑτέρη, ἑτέρη δὲ σκῆπτρον αἰείρας
ἔστειχεν Φύλακος καὶ ἐνὶ δμώεσσιν ἔειπεν.

- c ὁμοίως δὲ καὶ Ἀναξίμανδρος ἐν τῇ Ἡρωολογίᾳ λέγων |
ὦδε Ἀμφιτρυῶν δὲ τὴν λείην δασάμενος τοῖς συμ-
μάχοις καὶ τὸν σκύφον ἔχων ὃν εἴλετο αὐτῷ. καὶ
πάλιν τὸν δὲ σκύφον Τηλεβόη δίδωσι Ποσειδῶν
παιδὶ τῷ ἑαυτοῦ, Τηλεβόης δὲ Πτερέλεω· τοῦτον ἔλὼν
ἀπέπλεεν. ὁμοίως εἶρηκε καὶ Ἀνακρέων·

ἐγὼ δ' ἔχων σκύφον Ἐρξίῳνι
τῷ λευκολόφῳ μεστὸν ἐξέπινον,

ἀντὶ τοῦ προέπινον· κυρίως γάρ ἐστι τοῦτο προπίνειν,
τὸ ἑτέρῳ πρὸ ἑαυτοῦ δοῦναι πιεῖν. καὶ ὁ Ὀδυσσεὺς δὲ
παρὰ τῷ Ὀμήρῳ τῇ |

- d Ἀρήτῃ δ' ἐν χερσὶ⁵⁹ τίθει δέπας ἀμφικύπελλον.
καὶ ἐν Ἰλιάδι·

πλησάμενος δ' οἴνοιο δέπας δείδεκτ' Ἀχιλλῆα.

πληροῦντες γὰρ προέπινον ἀλλήλοις μετὰ προσαγο-
ρεύσεως. Πανύασσις τρίτῳ Ἡρακλείας φησὶν·

⁵⁹ The traditional text of Homer has *χειρί*.

³⁶⁴ For Amphitryon's expedition against the Teleboans, see [Apollod.] *Bib.* 2.4.7; Paus. 1.37.6. For the vessel itself, cf. Plaut. *Amphitr.* 260–1. The two passages from Anaximander appear to be closely related, with the second tracing the history of the cup referred to in the first.

³⁶⁵ Returning to the discussion of different forms of the word *skuphos/skupphos*, after the brief excursus on the meaning of *propinō*.

BOOK XI

holding a *skupphos* in one hand, and wielding a staff
in the other,
came Phylacus, and he spoke among his slaves.

Likewise Anaximander in his *Story of the Heroes* (FGrH 9 F 1, encompassing both quotations), saying the following:³⁶⁴ after Amphitryon divided the plunder among his allies and was holding the *skupphos* he had taken for himself. And again: Poseidon gave the *skupphos* to his son Teleboes, and Teleboes gave it Ptereleus; and after he got it, he began to sail away. Likewise Anacreon (PMG 433) says:

But I was holding a full *skupphos* and was
draining it (*exepinon*) in honor of white-crested
Erxion.

He uses this verb in place of *proepinon*, because this is, strictly speaking, what drinking a toast (*propinein*) involves, that is, giving the other person something to drink (*piein*) before (*pro*) one drinks oneself. So too the Homeric Odysseus (*Od.* 13.57)

placed a two-handled goblet in Arete's hands.

And in the *Iliad* (9.224):

He filled a goblet with wine and toasted Achilleus.

Because they used to fill their cups and toast (*proepinon*) one another as they exchanged words. Panyassis says in Book III of *The Epic of Heracles* (fr. 7 Bernabé).³⁶⁵

τοῦ κεράσας κρητῆρα μέγαν χρυσοῖο φαεινὸν
σκύφους αἰνύμενος θαμέας ποτὸν ἠδὺν ἔπινεν.

Εὐριπίδης δ' ἐν Εὐρυσθεῖ ἀρσενικῶς ἔφη·

< ... > σκύφος τε μακρός.

καὶ Ἀχαιὸς δ' ἐν Ὀμφάλῃ· |

e ὁ δὲ σκύφος με τοῦ θεοῦ καλεῖ.

Σιμωνίδης δὲ

< ... > οὐατόεντα σκύφον

ἔφη. Ἴων δ' ἐν Ὀμφάλῃ·

οἶνος οὐκ ἔνι

ἐν τῷ σκύφει,

τὸ σκύφει ἰδίως ἀπὸ τοῦ σκύφος σχηματίσας οὐδε-
τέρως ἔφη. ὁμοίως καὶ Ἐπίχαρμος ἐν Κύκλωπι·

< ... > φέρ' ἐγχεάς ἐς τὸ σκύφος.

καὶ Ἀλεξίς ἐν Λευκαδία·

οἶνον γεραιοῖς χείλεσιν μέγα σκύφος.

καὶ Ἐπιγένης ἐν Βακχίδι·

τὸ σκύφος ἔχαιρον δεχόμενος.

Φαίδιμός τε ἐν πρώτῳ Ἡρακλείας·

δουράτεον σκύφος εὐρὺ μελιζώροιο ποτοῖο. |

³⁶⁶ An extract from a longer quotation preserved at 11.466f (which makes it clear that the verb must be treated as something approaching a perfect).

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After he mixed a large, glistening gold mixing-bowl of
this, he took
numerous *skupphoi* and drank the sweet drink.

Euripides in *Eurystheus* (fr. 379) used the word as a masculine:

and a large *skuphos*.

So too Achaëus in *Omphale* (TrGF 20 F 33.1):³⁶⁶

The god's *skuphos* (masc.) has been summoning me.

And Simonides (PMG 631) said:

a *skuphos* (masc.) with handles.

But Ion in *Omphale* (TrGF 19 F 26) said:

There's no wine
in the *skuphos*,

producing an eccentric dative form *skuphei* from *skuphos*,
and treating the word as neuter. Likewise Epicharmus in
Cyclops (fr. 72):

Pour (some wine) into the *skuphos* (neut.) and bring
it (to me)!

Also Alexis in *The Girl from Leucas* (fr. 135):

a large *skuphos* (neut.) of wine with aged lips.

And Epigenes in *Bacchis* (fr. 3):

I was happy when I got the *skuphos* (neut.).

Also Phaëdimus in Book I of the *Epic of Heracles* (SH 669):

a broad wooden *skuphos* (neut.) full of wine sweet as
honey.

f καὶ παρ' Ὀμήρῳ δ' Ἀριστοφάνης ὁ Βυζάντιος γράφει.⁶⁰

πλησάμενος δ' ἄρα οἱ δῶκε σκύφος, ᾧ περ
ἔπινεν.

Ἀρίσταρχος δέ·

πλησάμενος δ' ἄρα οἱ δῶκε σκύφον, ᾧ περ
ἔπινεν.

Ἀσκληπιάδης δ' ὁ Μυρλεανὸς ἐν τῷ Περὶ τῆς Νεστο-
ρίδος φησὶν ὅτι τῷ σκύφει καὶ τῷ κισσυβίῳ τῶν μὲν ἐν
ἄστει καὶ μετρίων οὐδεὶς ἐχρήτο, συβῶται δὲ καὶ
νομαῖς καὶ οἱ ἐν ἀγρῷ, ὡς ὁ Εὐμαιος

πλησάμενος δῶκε σκύφος, ᾧ περ ἔπινεν,
οἴνου ἐνίπλειον.

καὶ Ἀλκμᾶν δέ φησι· ||

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πολλάκι δ' ἐν κορυφαῖς ὀρέων, ὄκα
σιωῖσι φάδη πολύφανος ἑορτά,
χρύσιον ἄγγος ἔχοισα, μέγαν σκύφον,
οἶά τε ποιμένες ἄνδρες ἔχοισιν,
χερσὶ λεόντεον ἐν γάλα θείσα
τυρὸν ἐτύρησας μέγαν ἄτρυφον Ἀργειφόντα.

Αἰσχύλος δ' ἐν Περραιβίσι φησί·

⁶⁰ The traditional text of Homer has καὶ οἱ πλησάμενος δῶκε σκύφος, ᾧ περ ἔπινεν.

³⁶⁷ Presumably a reference to *Od.* 14.112. But neither Aristophanes' version of the text nor Aristarchus' is accepted by mod-

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So too in the text of Homer³⁶⁷ Aristophanes of Byzantium (p. 201 Slater) writes:

So he filled a *skuphos* (neut.), from which he himself drank, and gave it to him.

But Aristarchus (writes):

So he filled a *skuphos* (masc.), from which he himself drank, and gave it to him.

Asclepiades of Myrlea in his *On Nestor's Cup*³⁶⁸ says that no one from the city or who was even moderately well-to-do used a *skuphos* or a *kissubion*. Instead it was swineherds, shepherds, and country-folk, as for example Eumaeus (*Od.* 14.112–13)

filled a *skuphos* (neut.), from which he himself drank, and gave it to him,
full of wine.

Alcman (*PMG* 56) as well says:

Often on the mountain-tops, when
the festival full of torches delights the gods,
you held a gold vessel, a large *skuphos*,
the type that shepherds own,
and you took lion-milk into your hands,
and made a large, solid cheese for Argeiophontes.³⁶⁹

And Aeschylus says in *Women of Perrhaebi* (fr. 184):

ern editors, who instead print it in the form in which it is given by Asclepiades of Myrlea, below.

³⁶⁸ Also quoted at 11.477b, where see n.

³⁶⁹ Hermes.

ποῦ μοι τὰ πολλὰ δῶρα κάκροθίνια;
 ποῦ χρυσότευκτα κάργυρᾶ σκυφώματα;

Στησίχορος δὲ τὸ παρὰ Φόλῳ τῷ κενταύρῳ ποτήριον
 σκύφιον δέπας καλεῖ ἐν ἴσῳ τῷ σκυφοειδές· λέγει δ'
 ἐπὶ τοῦ Ἡρακλέους· |

- b σκύφιον δὲ λαβῶν δέπας ἔμμετρον ὡς
 τριλάγνον
 πῖ' ἐπισχόμενος, τό ρά οἱ παρέθηκε Φόλος
 κεράσας.

καὶ Ἄρχιππος δὲ ἐν Ἀμφιτρύωνι οὐδετέρως εἴρηκε.
 λάγνον δὲ μέτρον λέγουσιν εἶναι ὄνομα παρὰ τοῖς
 Ἑλλησιν, ὡς χοὸς καὶ κοτύλης· χωρεῖν δ' αὐτὸ κοτύ-
 λας Ἀττικὰς δώδεκα. καὶ ἐν Πάτραις δέ φασι τοῦτ'
 εἶναι τὸ μέτρον τὴν λάγνον. ἀρσενικῶς δὲ εἴρηκε τὸν
 λάγνον Νικόστρατος μὲν ἐν Ἑκάτῃ·

(A.) τῶν κατεσταμμισμένων |

- c ἡμῖν λαγύνων πηλικοί τινές; (B.) τρίχους.

καὶ πάλιν·

τὸν μεστὸν ἡμῖν φέρε λάγνον.

καὶ ἐν τῇ ἐπιγραφομένῃ Κλίνῃ·

³⁷⁰ The fragment is identified at 11.499e as coming from the *Geryoneis*.

³⁷¹ Pholus entertained Heracles in the course of his Labors, but the wine he served attracted the other centaurs, and a battle between them and Heracles resulted ([Apollod.] *Bib.* 2.5.4, associating the visit to Pholus' cave with the capture of the Erymanthian Boar).

Where are my many gifts and dedications?

Where are my *skuphōmata* made of gold and silver?

Stesichorus (*PMG* 181)³⁷⁰ refers to the cup in the house of Pholus the centaur³⁷¹ as a *skuphion depas*, meaning that it looks like a *skuphos*. He says about Heracles:

He took the *skuphion depas* that held about three
lagunoi,
 and which Pholus had mixed and set beside him, and
 put it to his lips and drank.

Archippus in *Amphitryon* (fr. 7) also uses the word in the neuter.³⁷² They say that a *lagunos* is the name of a Greek unit of measure, like a *chous* and a *kotulē*, and is equivalent to twelve Attic *kotulai*.³⁷³ They also say that this unit, the *lagunos* (fem.), is used in Patras. But Nicostratus in *Hecate* (fr. 10, encompassing both quotations) has the word as masculine:

(A.) How large (masc.) are the *lagunoi*
 we transferred from the wine-jars? (B.) They hold
 three *choes*.

And again:

Bring us the full *lagunos* (masc.)!

And in his play entitled *The Couch* (fr. 14):

³⁷² A quotation has perhaps fallen out of the text. This is clearly a final fragment of the source that deals with the grammatical gender of *skuphos* quoted at 11.498a–f, and sits awkwardly in the discussion here.

³⁷³ About three quarts.

καὶ δυσχερῆς λάγυνος οὗτος πλησίον
ᾧξους.

Δίφιλος ἐν Ἀνασῳζομένοις·

λάγυνον ἔχω κενόν, ᾧ γραῦ, θύλακον δὲ μεστόν.

Λυγκεὺς δ' ὁ Σάμιος ἐν τῇ Πρὸς Διαγόραν Ἐπιστολῇ
γράφει καθ' ὃν χρόνον ἐπεδήμησας <ἐν>⁶¹ Σάμῳ, Δια-
γόρα, πολλάκις οἶδά σε παραγινόμενον εἰς τοὺς παρ'
ἐμοὶ πότους, ἐν οἷς λάγυνος κατ' ἄνδρα κείμενος |
d οἰνοχοεῖτο, πρὸς ἡδονὴν διδοὺς ἐκάστῳ ποτήριον.
Ἀριστοτέλης δ' ἐν τῇ Θετταλῶν Πολιτεία θηλυκῶς
λέγεσθαι φησιν ὑπὸ Θετταλῶν τὴν λάγυνον. καὶ Ῥια-
νὸς ὁ ἐποποιὸς ἐν Ἐπιγράμμασιν·

ἤμισυ μὲν πίσεως κωνίτιδος, ἤμισυ δ' οἴνου,
Ἄρχιν', ἀτρεκέως ἦδε λάγυνος ἔχει,
λεπτοτέρης δ' οὐκ οἶδ' ἐρίφου κρέα· πλὴν ὁ γε
πέμψας
αἰνεῖσθαι πάντων ἄξιος Ἴπποκράτης.

οὐδετέρως δὲ Δίφιλος ἐν Ἀδελφοῖς εἶρηκεν· |

e ᾧ τοιχωρύχον
ἐκείνο καὶ τῶν δυναμένων λαγύνιον·
ἔχον βαδίζειν εἰς τὰ γεύμαθ' ὑπὸ μάλης,
καὶ τοῦτο πωλεῖν μέχρι ἂν ὥσπερ ἐν ἐράνῳ

⁶¹ add. Musurus

³⁷⁴ The sense of the fragment is obscure, and the fact that the diminutive *lagunion* is used as neuter shows nothing about what Diphilus took to be the grammatical gender of *lagynos*.

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This *lagunos* (masc.) full of vinegar that's next to us is also disgusting.

Diphilus in *Men Trying to Get Home Safe* (fr. 12):

I've got an empty *lagunos* (masc./neut.), old woman,
and a full grain-sack.

Lynceus of Samos writes in his *Letter to Diagoras* (fr. 6 Dalby): During the time you visited Samos, Diagoras, I know that you were often at my drinking parties; at them, a *lagunos* (masc.) lay beside each man, full of wine, offering every person a cup whenever he felt like one. But Aristotle in his *Constitution of the Thessalians* (fr. 503) claims that the Thessalians use the word as feminine. Likewise the epic poet Rhianus in the *Epigrams* (fr. 75, p. 21 Powell = *HE* 3246-9):

This *lagunos* (fem.), Archinus, contains precisely one-half
pine-cone resin, and one-half wine,
and I've never seen meat from a skinnier kid. But
Hippocrates, who
sent these gifts, deserves our praise on all
accounts.

Diphilus in *Brothers* (fr. 3), on the other hand, uses it as neuter:³⁷⁴

What a crooked
lagunion that is, that belongs to powerful people!
To go to the wine-sampling area with it under her
arm,
and sell it until, just like what happens at dinner
parties,

εἰς λοιπὸς ἢ κάπηλος ἡδικημένος
ὑπ' οἰνοπώλου.

τὸ δ' ἐν Γηρυονηίδι Στησιχόρου

< ... > ἔμμετρον ὡς τριλάγνον

τὴν τῶν τριῶν γενῶν ἀμφιβολίαν ἔχει. Ἐρατοσθένης
δέ φησι λέγεσθαι τὴν πέτασον καὶ τὴν στάμνον ὑπό
τινων. τὸ δὲ σκύφος ὠνομάσθη ἀπὸ τῆς σκαφίδος. καὶ
τοῦτο δ' ἐστὶν ὁμοίως ἀγγεῖον ξύλινον στρογγύλον
f γάλα καὶ ὄρον | δεχόμενον, ὡς καὶ παρ' Ὀμήρῳ
λέγεται:

ναῖον δ' ὄρῳ ἄγγεα πάντα,
γαυλοὶ τε σκαφίδες τε, τετυγμένα, τοῖς
ἐνάμελγεν.

εἰ μὴ σκύφος οἶον σκύθος τις διὰ τὸ τοὺς Σκύθας
περαιτέρω τοῦ δέοντος μεθύσκεσθαι. Ἱερώνυμος δ' ὁ
Ῥόδιος ἐν τῷ Περὶ Μέθης καὶ τὸ μεθύσαι Σκυθίσαι
500 φησί· συγγενὲς γὰρ εἶναι τὸ φ̄ || τῷ θ̄. ὕστερον δὲ κατὰ
μίμησιν εἰργάσαντο κεραμέους τε καὶ ἀργυροῦς σκύ-
φους. ὧν πρῶτοι μὲν ἐγένοντο καὶ κλέος ἔλαβον οἱ

³⁷⁵ An extract from a longer fragment quoted at 11.499b (but without the title of the work). ³⁷⁶ Sc. because it is simply an element in the compound adjective *trilagunos*.

³⁷⁷ Both nouns are normally masculine; but the comment appears otherwise out of place here.

³⁷⁸ The etymology of *skuphos* is obscure, and whether there is a connection with *skaphos* (cognate with *skaptō*, “dig”) is unclear.

³⁷⁹ For Scythian drinking, see 10.427a–c; cf. 12.524c. This discussion of the supposed—in fact chimerical—relationship between the words *skuphos* and *skuthos* (resumed below, after a

there's only one bartender left who's been cheated
by a wine-merchant!

But as for the phrase

that held about three *lagunoi*

in Stesichorus' *Geryoneis* (PMG 181.1),³⁷⁵ it is unclear which of the three genders the word belongs to.³⁷⁶ Eratosthenes (fr. 82, p. 54 Strecker) claims that some people use *petasos* ("broad-brimmed hat") and *stamnos* ("wine-jar") as feminines.³⁷⁷ The *skuphos* gets its name from the *skaphis*,³⁷⁸ which is also a round wooden vessel used to hold milk and whey, as Homer says (*Od.* 9.222-3):

and all the vessels ran with whey,
the milk-pails and the *skaphides*, which he had made,
and into which he did his milking.

Unless a *skuphos* is, as it were, a *skuthos*, because of the fact that the Scythians get more drunk than they should.³⁷⁹ Hieronymus of Rhodes in his *On Drunkenness* (fr. 27 Wehrli) glosses *methusai* ("to be drunk") as *Skuthisai* ("to act like a Scythian"); for *phi* and *theta* are cognate sounds.³⁸⁰ Later on they produced ceramic and silver *skuphoi* that imitated them.³⁸¹ The earliest and best-

brief interruption; see the next note) is clearly drawn from a different source than what precedes it. Cf. 11.500b (citing Parmenon).³⁸⁰ This explains why *skuphos* and *skuthos* are (allegedly) the same word, marking the reference to Hieronymus as a clumsy Athenaeus insertion into his source document.

³⁸¹ I.e. the wooden *skaphides* mentioned above, in a source-document to which Athenaeus now returns, and to which *skuphoi* are supposed to be both etymologically and historically related.

Βοιωῖτιοι λεγόμενοι, χρησαμένου κατὰ τὰς στρατείας
 πρώτου Ἡρακλέους τῷ γένει· διὸ καὶ Ἡρακλεωτικοὶ
 πρὸς τινῶν καλοῦνται· ἔχουσι μέντοι πρὸς τοὺς ἄλ-
 λους διαφορὰν· ἔπεισι γὰρ ἐπὶ τῶν ὠτων αὐτοῖς ὁ
 λεγόμενος Ἡράκλειος δεσμός· μνημονεύει δὲ τῶν Βοι-
 ωτίων σκύφων Βακχυλίδης ἐν τούτοις ποιούμενος τὸν
 b λόγον πρὸς τοὺς Διοσκόρους, καλῶν | αὐτοὺς ἐπὶ
 ξένια·

οὐ βοῶν πάρεστι σώματ', οὔτε χρυσός,
 οὔτε πορφύρειοι τάπητες,
 ἀλλὰ θυμὸς εὐμενής,
 Μοῦσά τε γλυκεῖα, καὶ Βοιωτίοισιν
 ἐν σκύφοισιν οἶνος ἠδύς.

διήνεγκαν δὲ μετὰ τοὺς Βοιωτίους οἱ Ῥοδιακοὶ λεγόμε-
 νοι Δαμοκράτους δημιουργήσαντος· τρίτοι δ' εἰσὶν
 οἱ Συρακόσιοι· καλεῖται δ' ὁ σκύφος ὑπὸ Ἡπειρωτῶν,
 ὡς φησι Σέλευκος, λυρτός, ὑπὸ δὲ Μηθυμναίων, ὡς
 Παρμένων φησὶν ἐν τῷ Περὶ Διαλέκτου, σκύθος· ἐκα-
 c λέιτο δὲ καὶ Δερκυλλίδας ὁ Λακεδαιμόνιος | Σκύφος,
 ὡς φησὶν Ἐφορος ἐν τῇ ὀκτωκαιδεκάτῃ λέγων οὕτως·
 Λακεδαιμόνιοι ἀντὶ Θίμβρωνος Δερκυλλίδα ἐπεμψαν
 εἰς τὴν Ἀσίαν, ἀκούοντες ὅτι πάντα πράττειν εἰώθασιν
 οἱ περὶ τὴν Ἀσίαν βάρβαροι μετὰ ἀπάτης καὶ δόλου·
 διόπερ Δερκυλλίδα ἐπεμψαν ἥκιστα νομίζοντες
 ἐξαπατηθήσεσθαι· ἦν γὰρ οὐδὲν ἐν τῷ τρόπῳ Λακ-
 ωνικὸν οὐδ' ἀπλοῦν ἔχων, ἀλλὰ πολὺ τὸ πανούργον καὶ

382 Cf. 4.137e n.; 6.237e; 9.372a.

383 "Scythian"; cf. 11.499f-500a.

384 X. *HG* 3.1.8 reports that Dercyllidas (Poralla #228) was actually nicknamed Sisyphus, after the arch-trickster of Greek mythology. But Athenaeus' version of the story would seem intended

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known of these were the so-called Boeotians; Heracles was the first to use this type, during his military campaigns, and some authorities accordingly refer to them as Heracleotic *skuphoi*. They are actually different from the others, because they have the so-called Heracles-band on their handles. Bacchylides (fr. 21) mentions Boeotian *skuphoi* in the following passage, in which he addresses the Dioscuri and invites them to dinner:³⁸²

There are no sides of beef here, no gold,
and no purple tapestries.
But there is a kind heart,
and a sweet Muse, and delicious wine
in Boeotian *skuphoi*.

After the Boeotians, the next most distinguished variety were the so-called Rhodians, which were manufactured by Damocrates; the Syracusan type came third. According to Seleucus (fr. 47 Müller), the Epirotes refer to a *skuphos* as a *lurtos*, whereas the Methymnians, according to Parmenon in his *On Dialect*, call it a *skuthos*.³⁸³ The Spartan Dercyllidas was also known as Skuphos,³⁸⁴ according to Ephorus in Book XVIII (*FGrH* 70 F 71), where he says the following: The Spartans sent Dercyllidas rather than Thimbron³⁸⁵ to Asia, since they heard that the barbarians in Asia tended to do everything by means of treachery and deceit. They accordingly sent Dercyllidas, because they felt that he was very unlikely to be tricked, since he did not behave like a Spartan at all and was not straightforward,

to lend further support to the notion that *skuphos* and *skuthos* are in origin the same word, meaning that Dercyllidas was really nicknamed "the Scythian".

³⁸⁵ Poralla #374.

τὸ θηριῶδες. διὸ καὶ Σκύφον αὐτὸν οἱ Λακεδαιμόνιοι προσηγόρευον.

- d Ταβαίτη. Ἀμύντας | ἐν τῷ πρώτῳ τῶν τῆς Ἀσίας Σταθμῶν περὶ τοῦ ἀερομέλιτος καλουμένου διαλεγόμενος γράφει οὕτως· σὺν τοῖς φύλλοις δρέποντες συντιθέασιν εἰς παλάθης Συριακῆς τρόπον πλάττοντες, οἱ δὲ σφαίρας ποιῶντες. καὶ ἐπειδὰν μέλλωσι προσφέρεισθαι, ἀποκλάσαντες ἀπ' αὐτῶν ἐν τοῖς ξυλίνοις ποτηρίοις, οὓς καλοῦσι ταβαίτας, προβρέχουσι καὶ διηθήσαντες πίνουσι. καὶ ἔστιν ὅμοιον ὡς ἂν τις μέλι πῖνοι διεῖς, τούτου δὲ καὶ πολὺ ἤδιον.

- e Τραγέλαφος. οὕτω τινὰ καλεῖται | ποτήρια, ὧν μνημονεύει Ἄλεξις μὲν ἐν Κονιατῇ·

κυμβία,

φιάλαι, τραγέλαφοι, κύλικες.

Εὐβουλος δ' ἐν Κατακολλωμένῳ·

ἀλλ' εἰσὶ φιάλαι πέντε, τραγέλαφοι δύο.

Μένανδρος δ' ἐν Ἀλιεῖ φησι·

< . . . > τραγέλαφοι, λαβρώνιοι.

Ἀντιφάνης Χρυσίδι·

(A.) < τῷ > σατραποπλούτῳ δ', ὡς λέγουσι,

νυμφίῳ,

κεκτημένῳ τάλαντα, παῖδας, ἐπιτρόπους,

ζεύγη, καμήλους, στρώματ', ἀργυρώματα,

386 Sc. in wine.

387 Literally a "goat-stag (cup)". Cf. the "horse-goat-stag cup" mentioned in Philem. fr. 90 (quoted at 11.497f).

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but was instead quite wily and brutal. This is why the Spartans called him Skuphos.

Tabaitē. Amyntas in Book I of his *Way-Station in Asia* (FGrH 122 F 1) writes as follows in his discussion of what is referred to as oak-manna: They strip it off, along with the leaves, and compress and mould it in the same way you would to make a Syrian cake of dried fruit, although others make it into balls. When they are ready to serve it, they break off chunks of the cakes and soak them ahead of time in wooden cups, which they refer to as *tabaitai*, and then strain the liquid and drink it. It is like drinking honey that has been soaked,³⁸⁶ but is considerably sweeter.

Tragelaphos.³⁸⁷ This is a term for certain cups mentioned by Alexis in *The Plasterer* (fr. 111):

kumbia,
phialai, tragelaphoi, kulikes.

Eubulus in *The Man Who Was Glued to the Spot* (fr. 47):

But there are five *phialai*, two *tragelaphoi*.

And Menander says in *The Fisherman* (fr. 26.4):³⁸⁸

tragelaphoi, labrōnioi.

Antiphanes in *Chrysis* (fr. 223):

(A.) for the bridegroom who's as rich as a satrap,
people say,
who owns talents of silver, slaves, overseers,
ox-teams, camels, bed-clothes, silver vessels,

³⁸⁸ An excerpt from a longer fragment quoted at 11.484c-d, where see n.

f φιάλας, τριήρεις, τραγελάφους, καρχήσια, |
 γαυλοὺς ὀλοχρύσους (B.) πλοῖα; (A.) τοὺς
 κάδους μὲν οὖν
 καλοῦσι γαυλοὺς πάντες οἱ προγᾶστορες.

Τριήρης. ὅτι καὶ τριήρης εἶδος ἐκπώματος Ἐπί-
 νικος ἐν Ὑποβαλλομέναις δεδήλωκε· προείρηται δὲ τὸ
 μαρτύριον.

Ἰστιακόν. ποτήριον ποιὸν Ῥίνθων ἐν Ἡρακλεῖ·

ἐν ὑστιακῷ τε καθαρὸν ἐλατήρα < . . . >
 καθαρῶν τ' ἀλήτων κάλφίτων ἀπερρόφεις.

Φιάλη. Ὅμηρος μὲν ὅταν λέγῃ·

< . . . > ἀμφίθετον φιάλην ἀπύρωτον ἔθηκεν, ||

501 καὶ

< . . . > χρυσὴν φιάλην καὶ δίπλακα δημόν,

οὐ τὸ ποτήριον λέγει, ἀλλὰ χαλκίον τι καὶ ἐκπέταλον
 λεβητῶδες, ἴσως δύο ὦτα ἔχον ἐξ ἀμφοτέρων τῶν
 μερῶν. Παρθένιος δ' ὁ τοῦ Διονυσίου ἀμφίθετον ἀκού-
 ει τὴν ἀπύθμενον φιάλην. Ἀπολλόδωρος δ' ὁ Ἀθη-
 ναῖος ἐν τῷ Περὶ τοῦ Κρατήρος ῥησειδίῳ τὴν κατὰ τὸν

³⁸⁹ As Speaker B's question makes clear, the word *gaulos* is more often used of a type of large Phoenician merchant-ship; cf. *triēreis* (literally "triremes").

³⁹⁰ Literally a "trireme"; cf. *akatos* (literally "skiff"), *gaulos* (above), and *kantharos* (also the name of a type of boat).

³⁹¹ A broad, flat cake of some sort; cf. Olson on *Ar. Ach.* 245-6. The passage in fact suggests that *hustiakon* was a word for a mixing-bowl or mortar, presumably in Tarentum, where Rhinton was from.

phialai, triēreis, tragelaphoi, karchēsia,
*gauloi*³⁸⁹ made of solid gold. (B.) You mean ships?

(A.) All the fat guys
 refer to wine-jars (*kadoi*) as *gauloi*.

Triērēs.³⁹⁰ Epinicus in *Women Who Try to Pass off Supposititious Children* (fr. 2.8) makes it clear that a *triērēs* is a type of drinking vessel; the passage was cited earlier (11.497b).

Hustiakon. Rhinton in *Heracles* (fr. 3) (refers to this as) a cup of some sort:

you swallowed down an *elatēr*³⁹¹ made of bran-free
 flour
 in a *hustiakon* and . . . of white meal and barley-
 groats.

Phialē. When Homer (*Il.* 23.270) says:

He set an *amphithetos phialē* that had never been
 placed over a fire (*apurōtos*),

and (cf. *Il.* 23.243):

a gold *phialē* and fat folded double,

he is not referring to a cup, but to a shallow bronze vessel that resembles a cauldron and perhaps has two handles on either side.³⁹² Dionysius' student Parthenius understands *amphithetos* to mean a *phialē* that lacks a base. But Apollodorus of Athens in his short essay³⁹³ *On the Mixing-*

³⁹² I.e. as if *amphithetos* meant "[with handles] set on either side".

³⁹³ Literally "speech".

- πυθμένα μὴ δυναμένην τίθεσθαι καὶ ἐρείδεσθαι, ἀλλὰ κατὰ τὸ στόμα. τινὲς δὲ φασιν, ὃν τρόπον ἀμφιφορεὺς λέγεται ὁ ἀμφοτέρωθεν κατὰ τὰ ὄτα δυνάμενος |
 b φέρεσθαι, οὕτως καὶ τὴν ἀμφίθετον φιάλην. Ἀρίσταρχος δὲ τὴν δυναμένην ἐξ ἀμφοτέρων τῶν μερῶν τίθεσθαι, κατὰ τὸν πυθμένα καὶ κατὰ τὸ στόμα. Διονύσιος δ' ὁ Θραξ τὴν στρογγύλην, τὴν ἀμφιθέουσαν κυκλωτερεὶ τῷ σχήματι. Ἀσκληπιάδης δ' ὁ Μυρλεανός, ἡ μὲν φιάλη, φησί, κατ' ἀντιστοιχίαν ἐστὶ πιάλη, ἡ τὸ πιεῖν ἄλις παρέχουσα· μείζων γὰρ τοῦ ποτηρίου. ἡ δὲ ἀμφίθετος καὶ ἀπύρωτος ἢ ψυχρήλατος ἢ ἐπὶ πῦρ οὐκ
 c ἐπιτιθεμένη, καθότι καὶ λέβητα καλεῖ ὁ ποιητὴς | τὸν μὲν ἐμπυριβήτην, τὸν δὲ ἄπυρον·

καὶ δὲ λέβητ' ἄπυρον, βοδὸς ἄξιον, ἀνθεμόεντα,

τὸν δεχόμενον ἴσως ὕδωρ ψυχρόν, ὥστε καὶ τὴν φιάλην εἶναι χαλκίῳ προσεικνύαν ἐκπετάλω, δεχομένην ψυχρὸν ὕδωρ. τὴν δ' ἀμφίθετον πότερα δύο βάσεις ἔχειν δεῖ νομίζειν ἐξ ἑκατέρου μέρους, ἢ τὸ μὲν ἀμφὶ σημαίνει τὸ περί, τοῦτο δ' αὖ τὸ περιπτόν; ὥστε λέγεσθαι τὴν περιπτῶς πεποιημένην ἀμφίθετον, ἐπεὶ

394 The actual meaning of the word is uncertain.

395 Perhaps another fragment of *On Nestor's Cup*.

396 Literally "the poet".

397 Literally "fire-less", i.e. "never exposed to fire". Cf. the similar remarks at 2.37f.

398 "about", but also "beyond".

Bowl (FGrH 244 F 220) (takes it to be) a *phialē* that cannot be set on its base and made to stand firm that way, but one that must be set on its rim. Whereas some authorities claim that, in the same way that a vessel that can be picked up from both sides and transported (*amphoterōthen pheresthai*) by means of its handles is called an *amphiphoreus* ("amphora"), so too in the case of an *amphithetos phialē*. Thus Aristarchus (argues that) this is a *phialē* that can be set (*tithesthai*) on either end, that is, on its base, but also on its rim. Dionysius Thrax (fr. 28 Linke), on the other hand, (maintains that) this is a round *phialē*, which runs around (*amphitheousa*) in a circular shape.³⁹⁴ But Asclepiades of Myrlea says:³⁹⁵ A *phialē* is, via substitution of a letter, a *piālē*, that is, a cup that provides one with enough to drink (*piein halis*); because it is larger than an ordinary cup. As for a *phialē* that is *amphithetos* and *apurōtos*, the latter means that it has either been cold-forged or has never been placed over a fire, in the same way that Homer³⁹⁶ refers to a cauldron as either (*Il.* 23.702) *empuribētēs* ("having gone over a fire") or *apuros*³⁹⁷ (*Il.* 23.885):

And he set down an *apuros* cauldron, which was
worth an ox and had a floral design worked
into it,

perhaps meaning one used to hold cold water, so that the *phialē* in question resembles a shallow bronze vessel and is used to hold cold water. As for a *phialē* that is *amphithetos*, should we imagine that it has two bases, one on either side? Or is *amphi* used here in the sense of *peri*,³⁹⁸ which is in turn to be understood *peritton* ("extraordinary")? In that case, an exquisitely made *phialē* could be referred to

d τὸ ποιῆσαι θείναι πρὸς τῶν ἀρχαίων ἐλέγετο. δύναται |
 δὲ καὶ ἡ ἐπὶ τὸν πυθμένα καὶ τὸ στόμα τιθεμένη· ἡ δὲ
 τοιαύτη θέσις τῶν φιαλῶν Ἴωνική ἐστι καὶ ἀρχαία. ἔτι
 γοῦν καὶ νῦν οὕτως Μασσαλιῆται τιθέασι τὰς φιάλας
 ἐπὶ πρόσωπον. Κρατίνου δ' εἰπόντος ἐν Δραπέτισι·

δέχεσθε φιάλας τάσδε βαλανειομφάλους,

Ἐρατοσθένης ἐν τῷ ἐνδεκάτῳ Περὶ Κωμωδίας τὴν
 λέξιν ἀγνοεῖν φησι Λυκόφρονα· τῶν γὰρ φιαλῶν οἱ
 ὀμφαλοὶ καὶ τῶν βαλανείων οἱ θόλοι παρόμοιοι, εἰς δὲ
 e τὸ εἶδος οὐκ ἀρύθμως παίζονται. Ἀπίων δὲ | καὶ
 Διδώωρος φησι· φιάλαι ποιαί, ὧν ὁ ὀμφαλὸς παρα-
 πλῆσιος ἤθμῳ. ὁ δὲ Μυρλεανὸς Ἀσκληπιάδης ἐν τοῖς
 Περὶ Κρατίνου, βαλανειόμφαλοι, φησίν, λέγονται, ὅτι
 οἱ ὀμφαλοὶ αὐτῶν καὶ τῶν βαλανείων οἱ θόλοι ὅμοιοί
 εἰσιν. καὶ Δίδυμος δὲ τὰ αὐτὰ εἰπὼν παρατίθεται
 <τὰ>⁶² Λυκόφρονος οὕτως ἔχοντα· ἀπὸ τῶν ὀμφαλῶν
 τῶν ἐν ταῖς γυναικείαις πνέλοις, ὅθεν τοῖς σκαφίοις
 ἀρούουσιν. Τίμαρχος δ' ἐν τετάρτῳ Περὶ τοῦ Ἐρατο-
 σθένου Ἐρμού, πεπαῖχθαί τις ἂν οἰηθείη, φησί, τὴν
 f λέξιν, διότι τὰ | πλείστα τῶν Ἀθήνησι βαλανείων
 κυκλοειδῆ ταῖς κατασκευαῖς ὄντα τοὺς ἐξαγωγοὺς ἔχει
 κατὰ μέσον, ἐφ' οὗ χαλκοῦς ὀμφαλὸς ἔπεστιν. Ἴων δ'
 ἐν Ὀμφάλῃ·

62 add. Toup

³⁹⁹ Quoted again below, at 11.501f.

⁴⁰⁰ The two are cited together again at 14.642d-e.

⁴⁰¹ Cf. Powell pp. 58-9 (who mistakenly cites this passage as coming from Timarchus' Book X); Susemihl proposed reading "Timachidas" rather than "Timarchus".

as *amphithetos*, since the ancients used *theinai* ("to put, set, place") to mean *poiēsai* ("to make"). But the reference might be instead to a *phialē* that is set on either its base or its lip, which is an ancient Ionian way of storing *phialai*. Even today, in fact, the Massaliotes store their *phialai* upside-down. When Cratinus in *Runaway Slave-Girls* (fr. 54)³⁹⁹ said:

Take these *balaneiomphaloi phialai!*,

Eratosthenes in Book XI of *On Comedy* (fr. 25, p. 31 Strecker) claims that Lycophron misunderstands the word; because the central bosses (*omphaloi*) on *phialai* resemble bathhouse (*balaneia*) drains, and this is thus a fairly sophisticated joke about the form of the vessel. Apion (*FGrH* 616 F 49), along with Diodorus,⁴⁰⁰ says: a type of *phialai*, the central boss on which resembles a wine-strainer. But Asclepiades of Myrlea says in his *On Cratinus* (Cratin. test. *40): They are referred to as *balaneiomphaloi* because their central bosses resemble bathhouse (*balaneia*) drains. Didymus (pp. 42–4 Schmidt) too says the same thing and then cites Lycophron's comment, which runs as follows: (The image is drawn) from the *omphaloi* in women's bathtubs, which are drained using bowls. Timarchus says in Book IV of *On Eratosthenes' Hermes*:⁴⁰¹ This might be taken as a play on words, because the majority of Athenian bathhouses are round and have drain-holes in the middle, with a bronze *omphalos* set on top. Ion in *Omphale* (*TrGF* 19 F 20):

ἴτ' ἐκφορεῖτε, παρθένοι, κύπελλα καὶ
μεσομφάλους.

οὕτω δ' εἶρηκε τὰς βαλανειομφάλους, ὧν Κρατῖνος
μνημονεύει·

δέχεσθε φιάλας τάσδε βαλανειομφάλους.

καὶ Θεόπομπος δ' ἐν Ἀλθαίᾳ ἔφη· ||

502 λαβούσα πλήρη χρυσέαν μεσόμφαλον
φιάλην· Τελέστῃς δ' ἄκατον ὠνόμαζέ νιν,

ὡς τοῦ Τελέστου ἄκατον τὴν φιάλην εἰρηκότος. Φερε-
κράτης δὲ ἢ ὁ πεποικῶς τοὺς εἰς αὐτὸν ἀναφερο-
μένους Πέρσας φησί·

στεφάνους τε πᾶσι κῶμφαλωτὰς χρυσίδας.

Ἀθηναῖοι δὲ τὰς μὲν ἀργυρᾶς φιάλας ἀργυρίδας λέ-
γουσι, χρυσίδας δὲ τὰς χρυσᾶς. τῆς δὲ ἀργυρίδος⁶³
Φερεκράτης μὲν ἐν Πέρσαις οὕτως μνημονεύει· |

b οὗτος σύ, ποῖ τὴν ἀργυρίδα τῆνδὶ φέρεις;

χρυσίδος δὲ Κρατῖνος ἐν Νόμοις·

χρυσίδι σπένδων † γέγραφε † τοῖς ὄφεσι πιεῖν
διδούς.

⁶³ ἀργυρίδος φιάλης A: φιάλης del. Meineke

⁴⁰² Quoted once already in this discussion, at 11.501d.

⁴⁰³ = PMG 811. For *akatos* (literally "skiff") as a cup-name, cf. 11.782f.

⁴⁰⁴ For doubts about the authorship of *Persians*, see 3.78d n.

BOOK XI

Come, girls—bring forth goblets and cups with
central bosses (*mesomphaloi*)!

This is how he refers to the *balaneiomphaloi* vessels mentioned by Cratinus (fr. 54):⁴⁰²

Take these *balaneiomphaloi phialai*!

So too Theopompus said in *Althaea* (fr. 4):

Taking a full gold *phialē* with a central boss
(*mesomphalos*);

Telestes used to refer to it as an *akatos*,

as if Telestes referred to a *phialē* as an *akatos*.⁴⁰³ Pherecrates (fr. 134)—or whoever the author of the *Persians* attributed to him is⁴⁰⁴—says:

and garlands and *chrusides* with bosses (*omphalōtai*)
for everyone.

The Athenians refer to their silver (*argurai*) *phialai* as *argurides*, and to their gold (*chrusai*) *phialai* as *chrusides*. Pherecrates in *Persians* (fr. 135) mentions an *arguris*, as follows:

Hey you—where are you taking this *arguris*?

And Cratinus mentions a *chrusis* in *Laws* (fr. 132):⁴⁰⁵

pouring a libation with a *chrusis* † he has written †
giving snakes a drink.

⁴⁰⁵ The first two words of the fragment are quoted also, with the name of the vessel given in a slightly different form, at 11.496e, where see n.

καὶ Ἑρμῆπος ἐν Κέρκωφι·

χρυσίδ' οἶνον πανσέληνον ἐκπιὼν ὑφείλετο.

καὶ ὁ γε ἐ < . . . >⁶⁴

ΕΚ ΤΟΥ ΙΑ

ἐκαλείτο δέ τις καὶ βαλανωτὴ φιάλη, ἧς τῷ πυθμένι χρυσοῖ ὑπέκειντο ἀστράγαλοι. Σῆμος δ' ἐν Δήλῳ ἀνακείσθαι φησι χαλκοῦν φοίνικα, Ναξίων ἀνάθημα, καὶ καρνωτὰς φιάλας χρυσᾶς. Ἀναξανδρίδης δὲ φιάλας Ἄρεος καλεῖ τὰ ποτήρια ταῦτα. Αἰολεῖς δὲ τὴν φιάλην ἄρακιν καλοῦσι.

Φθοῖς. πλατεῖαι φιάλαι ὀμφαλωτοί. Εὐπόλις·

σὺν φθοῖσι προσπεπωκώς.

ἔδει δὲ ὀξύνεσθαι ὡς Καρσί, παισί, φθειρσί.

Φιλοτησία. κύλιξ τις, ἣν κατὰ φιλίαν προὔπινον, ὡς φησι Πάμφιλος. Δημοσθένης δὲ φησι· καὶ φιλοτησίας προὔπινεν. Ἀλεξίς·

φιλοτησίαν σοι τήνδ' ἐγὼ
ιδία τε καὶ κοινῇ κύλικα προπίομαι.

⁶⁴ A folio was missing at this point from the manuscript from which the text in A was drawn, and the section of text that follows is drawn from the Epitome.

⁴⁰⁶ Cognate with *balanos*, "acorn".

⁴⁰⁷ Cf. Antiph. fr. 110.1 (quoted at 10.433c-d).

⁴⁰⁸ Sc. in the dative plural, as in *phthoisi* in the quotation above (although modern editors place a circumflex on the penult rather than an acute on the ultima, as is recommended here).

BOOK XI

Also Hermippus in *Cercopes* (fr. 38):

After he drank wine out of a *chrusis* as round as a full moon, he stole it.

And who was . . .

FROM BOOK ELEVEN

There was also a type of *phialē* referred to as a *balanōtē*,⁴⁰⁶ which had gold feet that resembled knucklebones set beneath its base. Semus (*FGrH* 396 F 18) says that a bronze palm-tree given by the Naxians was among the dedications on Delos, and was accompanied by gold *phialai* decorated with dates. Anaxandrides (fr. dub. 82)⁴⁰⁷ calls cups of this sort Ares' *phialai*. The Aeolians refer to a *phialē* as an *arakis*.

Phthois. Flat *phialai* with a central boss. Eupolis (fr. 382):

having collapsed along with the *phthoides*.

The word ought to have an acute accent on the final syllable,⁴⁰⁸ like *Karsí* ("Carians"), *paisí* ("children"), and *phtheirsí* ("fleas").

Philotēsia. A type of *kulix*, which they used to drink toasts of friendship (*philia*), according to Pamphilus (fr. XXXVIII Schmidt). Demosthenes (19.128) says: and he drank toasts out of *philotēsia*. Alexis (fr. 293):

I'll toast you with this *philotēsia*
kulix both individually and as a group.

ἐκαλείτο δὲ καὶ τὸ ἐταιρικὸν συννεωχούμενον φιλο-
τήσιον. Ἀριστοφάνης·

ἐπτάπους γοῦν ἡ σκιά ἔστιν
† ἡ πὶ τὸ δειπνον· ὡς ἤδη καλεῖ μ'
ὁ χορὸς ὁ φιλοτήσιος.

διὰ δὲ τὴν τοιαύτην πρόποσιν ἐκαλείτο καὶ κύλιξ
φιλοτησία, ὡς ἐν Λυσιστράτῃ·

δέσποινα Πειθοῖ καὶ κύλιξ φιλοτησία.

Χόννοι. παρὰ Γορτυνίοις ποτηρίου εἶδος, ὅμοιον
Θηρικλείῳ, χάλκεον· ὃ δίδοσθαι τῷ ἀρπασθέντι ὑπὸ
τοῦ ἐραστοῦ φησιν Ἑρμῶναξ.

Χαλκιδικά. ποτήρια, ἴσως ἀπὸ τῆς Χαλκίδος τῆς
Θρακικῆς, εὐδοκιμούντα.

Χυτρίδες. < Ἄλεξις ἐν Ἐπο>βολιμαίῳ.⁶⁵ |

IA

502b

ἐγὼ Πτολεμαίου τοῦ βασιλέως τέτταρα
χυτρίδι ἀκράτου τῆς τ' ἀδελφῆς προσλαβὼν
τῆς τοῦ βασιλέως ταῦτ', ἀπνευστί τ' ἐκπιῶν
ὡς ἂν τις ἤδιστ' ἴσον ἴσῳ κεκραμένον, |

⁶⁵ Manuscript A resumes at this point.

⁴⁰⁹ For the context, cf. 11.782c.

⁴¹⁰ Probably supported in the original form of the text by a reference to the *Chalkidikion potērion* mentioned at Ar. Eq. 237.

⁴¹¹ Properly "small pots" (diminutive of *chutra*, normally "cooking pot").

BOOK XI

A group of friends having a feast together was also described as *philotēsios*. Aristophanes (fr. 695):

That shadow † that calls us to dinner,
at any rate, is seven feet long; so now my chorus
of friends (*philotēsios*) is summoning me.

It was referred to as a *philotēsia kulix* because of toasting of this sort, for example in *Lysistrata* (203):

Lady Persuasion and *philotēsia kulix*.

Chonnoi. The inhabitants of Gortyn (refer thus to) a type of cup that resembles a Thericleian and is made of bronze; it is given by an adult lover to the boy he kidnaps,⁴⁰⁹ according to Hermonax.

Chalkidika. Cups with a good reputation, perhaps from Chalcis in Thrace.⁴¹⁰

Chutrides.⁴¹¹ Alexis in *The Supposititious Child* (fr. 246):⁴¹²

BOOK ELEVEN

Now that I've had four *chutridia* of strong wine
in honor of King Ptolemy,⁴¹³ and the same number in
honor
of the king's sister, emptying them without pausing
for a breath,
mixed one-to-one, the most delicious proportion
possible,

⁴¹² Much of the third and the fourth verses are quoted also at 10.431b. ⁴¹³ I.e. Ptolemy II Philadelphus (reigned 285/3–246 BCE), whose sister Arsinoe (verse 3) was also his wife.

- c καὶ τῆς Ὁμοιοῖας δύο, τί νῦν μὴ κωμάσω
ἄνευ λυχνούχου πρὸς τὸ τηλικούτο φῶς;

Ἡρόδοτος δ' ἐν τῇ πέμπτῃ τῶν Ἱστοριῶν νόμον φησὶ θέσθαι Ἀργείους καὶ Αἰγινήτας Ἀττικὸν μηδὲν προσφέρειν πρὸς τὰς θυσίας μηδὲ κέραμον, ἀλλ' ἐκ χυτρίδων ἐπιχωρίων τὸ λοιπὸν αὐτόθι εἶναι πίνειν. καὶ Μελέαγρος δ' ὁ κυνικὸς ἐν τῷ Συμποσίῳ οὕτως γράφει· κὰν τοσοῦτῳ πρόποσιν αὐτῷ βαρείαν διέδωκε, χυτρίδια βαθέα δώδεκα.

- d Ψυγὸς ἢ ψυκτῆρ. Πλάτων | Συμποσίῳ “ἀλλὰ φέρε, παῖ”, φάναι, “τὸν ψυκτῆρα ἐκείνον,” ἰδόντα αὐτὸν πλέον ἢ ὀκτὼ κοτύλας χωροῦντα. τοῦτον οὖν ἐμπλησάμενον πρῶτον μὲν αὐτὸν ἐκπιεῖν, ἔπειτα τῷ Σωκράτει κελεύειν ἐγχεῖν. παραμηκύνειν ἐγχειροῦντος τοῦ Ἀρχεβούλου, εὐκαιρότατα προχέων ὁ παῖς τοῦ οἴναριου ἀνατρέπει τὸν ψυκτῆρα. Ἀλεξίς ἐν Εἰσοικιζομένῳ φησὶ † τρικόντυλον ψυγέα †. Διώξιππος Φιλαργύρῳ

παρ' Ὀλυμπίχου δὲ Θηρικλείους ἔλαβεν ἕξ,
† ιτάτους † δύο ψυκτῆρας.

- e Μένανδρος δ' ἐν τῷ ἐπιγραφομένῳ | δράματι Χαλκεΐα φησιν·

τοῦτο δὴ τὸ νῦν ἔθος,
“ἄκρατον” ἐβόων, “τὴν μεγάλην.” ψυκτῆρά τις
προῦπινεν αὐτοῖς ἀθλίους ἀπολλύων.

⁴¹⁴ Literally a “cooler”, i.e. a vessel that was packed with ice, snow, or chilled water, and in which a wine-jar was floated.

⁴¹⁵ About two quarts.

BOOK XI

plus two more in honor of Concord—why shouldn't I
wander the streets drunk
with no lamp, in light as bright as this?

Herodotus in Book V (88.2) of his *History* claims that the Argives and the Aeginetans passed a law that nothing made in Attica, including pottery, was to be brought to their sacrifices, and that in the future people there would be required to drink from local *chutrides*. Meleager the Cynic as well in his *Symposium* (fr. 1 Riese) writes as follows: In so grave a situation, he assigned him a toast to match: a dozen deep *chutridia*.

Psugeus or *psuktēr*.⁴¹⁴ Plato in the *Symposium* (213e, condensed): "But come, slave", he said, "—that *psuktēr* there!", since he saw that it held more than eight *kotulai*.⁴¹⁵ So after he filled it, he first drained it himself, and then ordered them to pour wine into it for Socrates. When Archebulus was trying to make (the party) last longer, the slave who was doing the pouring knocked over the *psuktēr* of wine in the nick of time. Alexis says in *The Man Who Was Moving In* (fr. 65, unmetrical): † a *psugeus* that holds three *kotylai* †. Dioxippus in *The Miser* (fr. 5):

He got six Thericleians from Olympichus,
[corrupt] two *psuktēres*.

Menander says in his play entitled *The Chalkeia Festival* (fr. 401):

As people do nowadays,
they started shouting: "Unmixed wine!" "The big
cup!" Someone kept toasting
them with a *psuktēr* and murdered the poor bastards.

Ἐπιγένης δ' ἐν Ἑρωίνῃ καταλέγων πολλὰ ποτήρια
καὶ τοῦ ψυγέως οὕτως μνημονεύει·

τὴν Θηρίκλειον δεῦρο καὶ τὰ Ῥοδιακὰ
κόμισον λαβὼν τοὺς παῖδας. εἶτ' οἴσεις μόνος
ψυκτῆρα, κύαθον, κυμβία.

Στράτις Ψυχασταῖς·

ὁ δέ τις ψυκτῆρ', ὁ δέ τις κύαθον
χαλκοῦν κλέψας ἀπορῶν κείται,
κοτύλη δ' ἀνὰ χοίνικα μάττει.

f Ἄλεξις | δ' ἐν Ἰππίσκῳ ψυκτηρίδιον καλεῖ διὰ τούτων·

ἀπῆντων τῷ ξένῳ
εἰς τὴν κατάλυσιν † ἡσονην † αἶθων ἀνῆρ.
τοῖς παισὶ τ' εἶπα (δύο γὰρ ἦγον οἴκοθεν)
τάκπώματ' εἰς τὸ φανερόν ἐκλελιτρωμένα
θεῖναι· κύαθος δ' ἦν ἀργυροῦς † τάκπώματα †
ἦγεν δύο δραχμάς, κυμβίον δὲ τέτταρας, ||
503 < . . . > ψυκτηρίδιον τὲ δὴ⁶⁶ ὀβολούς,
Φιλιππίδου λεπτότερον.

Ἡρακλέων δὲ ὁ Ἐφέσιος, ὃν ἡμεῖς, φησί, ψυγέα
καλοῦμεν, ψυκτηρίαν τινὲς ὀνομάζουσιν. τοὺς δ' Ἄττι-

⁶⁶ δέκ' 6.230c

⁴¹⁶ A more complete version of the third verse (with a minor variant), followed by a fourth, is quoted at 11.469c.

⁴¹⁷ Obscure (perhaps a proverb).

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Epigenes in *The Heroine* (fr. 5.1–3)⁴¹⁶ lists many types of cups and refers as follows to a *psugeus*:

Get the slaves, and bring the Thericleian
and the *Rhodiaka* here! And you all by yourself bring
a *psuktēr*, a ladle, *kumbia*!

Strattis in *Men Who Keep Cool* (fr. 62):

One guy steals a *psuktēr*, while another steals
a bronze ladle and lies there confused.
A cup kneads by the *choinix*.⁴¹⁷

Alexis in *The Brooch* (fr. 2.1–8)⁴¹⁸ refers to the vessel as a *psuktēridion* in the following passage:

I was meeting the stranger
at the place I was staying [corrupt] an impetuous
man.
And I told my slaves—I brought two of them from
home—
to clean my drinking vessels and set them out where
everyone
could see them. There was a silver ladle, † the
drinking vessels †
weighed two drachmas; a *kumbion* weighed four
. . . ; and a *psuktēridion* that weighed two obols
and was thinner than Philippides.

Heracleon of Ephesus (fr. 7 Berndt) says: What we call a *psugeus* is referred to by some people as a *psuktēria*; Attic-

⁴¹⁶ Verses 3–9 of the fragment are quoted at 6.230b–c (with a slight variant in verse 7), where see nn. Philippides is PA 14351. For the title of the play, see 11.471e n.

κοὺς καὶ κωμωδεῖν τὸν ψυγέα ὡς ξενικὸν ὄνομα.
 Εὐφρων ἐν Ἀποδιδούσῃ·

- (Πν.) ἐπὰν δὲ καλέσῃ ψυγέα τὴν ψυκτηρίαν,
 τὸ τευτλίον δὲ σεῦτλα, φακέαν τὴν φακὴν,
 τί δεῖ ποεῖν; σὺ γὰρ εἶπον. (B.) ὥσπερ χρυσίου |
 b φωνῆς ἀπότεισον, Πυργόθεμι, καταλλαγὴν.

Ἀντιφάνης Ἴππεῦσι·

(A.) πῶς οὖν διαιτώμεσθα; (B.) τὸ μὲν ἐφίππιον
 στρώμ' ἐστὶν ἡμῖν, ὃ δὲ καλὸς πῖλος κάδος,
 ψυκτήρ· τί βούλει; πάντ', Ἀμαλθείας κέρας.

ἐν δὲ τῇ Καρίνῃ σαφῶς δηλοῦται, ὅτι τούτῳ ἐχρῶντο
 οἰνοχοοῦντες κνάθῳ· εἰπὼν γὰρ

τρίποδα καὶ κάδον
 παραθέμενος ψυκτηῆρά τ' οἴνου < . . . >
 μεθύσκειται,

ἐν τοῖς ἐξῆς ποιεῖ αὐτὸν λέγοντα·

- c πότης | ἔσται < . . . >
 σφοδρότερος· οὐκοῦν, εἰ φράσαι τις, οὐκέτι
 ἕξεστι κναθίζειν γὰρ < . . . >
 τὸν δὲ κάδον ἕξω καὶ τὸ ποτήριον λαβὼν
 ἀπόφερε τὰλλα πάντα.

419 For Amaltheia's horn (a horn of plenty), cf. 11.783c n.

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speakers in fact make fun of *psugeus* as a foreign word. Euphro in *The Girl Who Was Repaying a Debt* (fr. 3):

(Pyrgothemis) When you call a *psuktēria* a *psugeus*,
a *teutlion* ("beet") a *seutla*, and *phakē* ("lentil-soup")
phakea—

what am I supposed to do? That's how you talk! (B.)

Repay me,

Pyrgothemis, with a novel word of your own, as if you
were changing money.

Antiphanes in *Knights* (fr. 108):

(A.) So how are we going to live? (B.) The saddle-
cloth

is what we'll lie on; the nice helmet's our wine-jar
or our *psuktēr*. What do you want? We've got
everything—Amaltheia's horn.⁴¹⁹

In *The Female Dirge-Singer* he makes it absolutely clear
that they used this vessel by pouring wine into it with a
ladle. Because after he says (fr. 112):

He had a table and
a wine-jug and a *psuktēr* of wine set beside him,
and he's getting drunk,

he represents the man as saying in the lines that follow
immediately afterward (fr. 113):

It's going to be a
really wild party. So if anyone claims, it's
no longer possible to ladle it out because . . .
take the wine-jug and the cup outside,
and remove everything else!

ATHENAEUS

Διονύσιος δὲ ὁ τοῦ Τρύφωνος ἐν τῷ Περὶ Ὀνομάτων, τὸν ψυγέα, φησὶν, ἐκάλουν οἱ ἀρχαῖοι δῖνον. Νίκανδρος δ' ὁ Θυατειρηνὸς καλεῖσθαι φησι ψυκτῆρια καὶ τοὺς ἀλσώδεις καὶ συσκίους τόπους τοὺς τοῖς θεοῖς ἀνειμένους, ἐν οἷς ἔστιν ἀναψῦξαι. Αἰσχύλος Νεανίσκοις·

< . . . > αὔρας ὑποσκίοισιν⁶⁷ ἐν ψυκτηρίοις.

d Εὐριπίδης | Φαέθοντι

ψυκτῆρια

δένδρη φίλαισιν ὠλέναισι δέξεται.

καὶ ὁ τὸν Αἰγίμιον δὲ ποιήσας εἶθ' Ἑσίοδος ἔστιν ἢ Κέρκωψ ὁ Μιλήσιος·

ἔνθά ποτ' ἔσται ἐμὸν ψυκτῆριον, ὄρχαμε λαῶν.

Ἦδος. οὕτως ἐκαλεῖτο τὸ ποτήριον, φησὶ Τρύφων ἐν τοῖς Ὀνοματικοῖς, τὸ ἐπὶ τῷ σκολίῳ διδόμενον, ὡς Ἀντιφάνης παρίστησιν ἐν Διπλασίοις·

e (A.) τί οὖν ἐνέσται τοῖς θεοῖσιν; (B.) οὐδὲ ἔν, |
 ἂν μὴ κεράση τις. (A.) ἴσχε, τὸν ᾧδὸν λάμβανε.
 ἔπειτα μηδὲν τῶν ἀπηρχαιωμένων

⁶⁷ ὑποσκίοισιν CE: ὑπηκόοισιν A (which may be what Aeschylus wrote, but is unlikely to be what Athenaeus offered here)

Tryphon's student Dionysius says in his *On Nouns*: The ancients referred to a *psugeus* as a *dinos*. Nicander of Thyateira (*FGrH* 343 F 17) claims that shady, tree-filled spots dedicated to the gods in which you could cool off (*anapsuxai*) were also referred to as *psuktēria*. Aeschylus in *Young Men* (fr. 146):

breezes in cool, shaded places (*psuktēria*).

Euripides in *Phaethon* (fr. 782):

Cooling (*psuktēria*)

trees will receive you in their loving arms.

So too the author of the *Aegimius*, whether this is Hesiod (fr. 301) or Cercops of Miletus:

In this place someday will be my *psuktērion*,
marshaller of the host!

Ōidos. According to Tryphon in his *On Terminology* (fr. 115 Velsen), this was the term for the cup offered when a *skolion* is sung,⁴²⁰ as Antiphanes establishes in *Men Who Were Twice as Big* (fr. 85):

(A.) What'll be in it, then, for the gods? (B.) Nothing,
unless someone mixes some wine. (A.) Hold on. Take
hold of the *ōidos*;
and then don't recite one of these

⁴²⁰ For *skolia*, see 15.693f-6a.

τούτων περάνης, τὸν Τελαμῶνα, μηδὲ τὸν
Παιῶνα, μηδ' Ἀρμόδιον.

Ῥοσκούφια. περὶ τῆς ιδέας τῶν ποτηρίων Ἀσκλη-
πιάδης ὁ Μυρλεανὸς ἐν τῷ Περὶ τῆς Νεστορίδος
φησὶν ὅτι δύο πυθμένας ἔχει, ἓνα μὲν τὸν κατὰ τὸ
κύτος αὐτῷ συγκεχαλκευμένον, ἕτερον δὲ τὸν πρόσ-
θετον ἀπ' ὀξέος ἀρχόμενον, καταλήγοντα δὲ εἰς πλα-
f τύτερον, ἐφ' ἧς οὐ ἴσταται τὸ ποτήριον.

Ῥόν. Δίνων ἐν τρίτῃ Περσικῶν φησιν οὕτως· ἐστὶ
δὲ ποτίβαζις ἄρτος κρίθινος καὶ πύρινος ὀπτὸς καὶ
κυπαρίσσου στέφανος καὶ οἶνος κεκραμένος ἐν ὧῳ
χρυσῷ, οὗ αὐτὸς βασιλεὺς πίνει.

Τοσαῦτα εἰπὼν ὁ Πλούταρχος καὶ ὑπὸ πάντων
κροταλισθεὶς ἤτησε φιάλην, ἀφ' ἧς σπέισας ταῖς
Μούσαις καὶ τῇ τούτων Μνημοσύνη μητρὶ προὔπιε
πᾶσι φιλοτησίαν. ἐπειπὼν <δέ>

504 φιάλαν ἢ ὡς εἴ τις ἀφνειᾶς ἀπὸ χειρὸς ἐλὼν
ἔνδον ἀμπέλου καχλάζοισαν < . . . >
δωρήσεται,

οὐ μόνον

⁴²¹ Telamon was the father of Salaminian Ajax; a skolion that praises him is preserved at 15.695c. Cf. 11.783c n. For singing paeans (hymns in honour of Paian, a god often associated with Apollo) at dinner parties and symposia, see Alc. PMG 98; Antiph. fr. 3.1 (quoted at 15.692f); Pl. Smp. 176a with Dover ad loc. Harmodius of Aphidnae (PAA 203425) and his lover Aristogiton assassinated Hipparchus son of Pisistratus in 514 and were remembered (inaccurately) as having freed Athens from the tyrants and established a democracy; see 13.602a; Th. 1.20.2;

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old-fashioned pieces, the Telamon, or the Paeon, or the Harmodius.⁴²¹

Ōioskuphia.⁴²² As for the shape of these cups, Asclepiades of Myrlea in his *On Nestor's Cup*⁴²³ says that they have two bases, one beneath the belly and organically integrated with it, while the cup stands on the other, which is attached to it, and which begins with a slender shaft and ends up being much broader.

Ōion.⁴²⁴ Dinon in Book III of the *History of Persia* (FGrH 690 F 4) says the following: There is *potibazis*, which is baked barley- and wheat-bread, and a wreath made of cypress, and wine mixed in a gold *ōion*, which the king himself drinks.

After Plutarch completed these extended remarks and was applauded by everyone, he asked for a *phialē*; after he poured a libation to the Muses and their mother Mnemosyne,⁴²⁵ and toasted everyone with a *philotēsia* ("friendship cup"), he continued (Pi. O. 7.1–3):

As when someone takes a *phiala* boiling
within with . . . of the vine and offers it
from his wealthy hand,

not only (Pi. O. 7.4)

6.53.3–59; Olson on Ar. *Ach.* 978–9. Four skolia praising them are preserved at 15.695a–b; cf. Antiph. fr. 3.1 (quoted at 15.692f).

⁴²² Literally "egg-skuphia".

⁴²³ Quoted in context at 11.488f–9a.

⁴²⁴ Literally "egg".

⁴²⁵ Cf. 11.490e n.; appropriately invoked here to celebrate Plutarch's achievement in presenting his long catalogue of names of cups and related texts.

νεανία γαμβρῶ προπίνων,

ἀλλὰ καὶ πᾶσι τοῖς φιλάτοις, ἔδωκε τῷ παιδὶ περισοβείν κελεύσας⁶⁸, τὸ κύκλω πίνειν τοῦτ' εἶναι λέγων, παρατιθέμενος Μενάνδρον ἐκ Περιπθίας·

οὐδεμίαν ἢ γραῦς ὄλως
κύλικα παρήκεν, ἀλλὰ πίνει τὴν κύκλω.

καὶ πάλιν ἐκ Θεοφορουμένης·

καὶ ταχὺ
πάλιν τὸ πρῶτον περισόβει ποτήριον
αὐτοῖς ἀκράτου. |

b καὶ Εὐριπίδης δ' ἐν Κρήσσαις·

τὰ δ' ἄλλα χαῖρε κύλικος ἐρπούσης κύκλω.

αἰτοῦντος δὲ τοῦ γραμματικοῦ Λεωνίδου μείζον ποτήριον καὶ εἰπόντος, κρατηρίζωμεν, ἄνδρες φίλοι < . . . > οὕτως δὲ τοὺς πότους Λυσανίας φησὶν ὁ Κυρηναῖος Ἡρόδωρον εἰρηκέσαι ἐν τούτοις· ἐπεὶ δὲ θύσαντες πρὸς δεῖπνον καὶ κρατῆρα καὶ εὐχὰς καὶ παιῶνας ἐτρέποντο. καὶ ὁ τοὺς μίμους δὲ πεποιηκῶς, οὓς αἰεὶ διὰ χειρὸς ἔχειν Δοῦρίς φησι τὸν σοφὸν Πλάτωνα, λέγει
c που “κῆκρατηρίχημες” ἀντὶ τοῦ ἐπεπώκειμεν. | ἀλλὰ μὴν, πρὸς θεῶν, ὁ Ποντιανὸς ἔφη, οὐ δεόντως ἐκ

⁶⁸ περισοβείν ἐν κύκλω κελεύσας A: ἐν κύκλω del. Nauck

⁴²⁶ *perisobein*; cf. 4.130c, where the verb is used in a very similar context.

⁴²⁷ *kratēr*, “mixing-bowl”.

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toasting his young son-in-law,

but also all his family and friends; and he gave it to the slave and ordered him "to shoo it around",⁴²⁶ which he claimed meant "to drink around the circle", citing a passage from Menander's *The Girl from Perinthus* (*Perinth.* fr. 4 Sandbach):

The old woman didn't ignore a single
kulix, but drank from every one that went around the
circle.

And again in *The Girl Who Was Possessed by a God* (*Theoph.* fr. 3 Sandbach):

And again he
begins by quickly shooing around (*perisobei*) a cup
of unmixed wine to them.

So too Euripides in *Cretan Women* (fr. 468):

Otherwise, take joy in the cup making its way around
the circle!

When the grammarian Leonidas asked for a larger cup and said: We ought to be drinking straight from the mixing-bowl, my friends . . . Lysanias of Cyrene claims that Herodorus (*FGrH* 31 F 59) uses this term⁴²⁷ for a drinking party in the following passage: when, after making sacrifice, they turned their attention to dinner, the *kratēr*, prayers, and paeans. So too the author of the mimes that, according to Duris (*FGrH* 76 F 72 = *Sophr.* test. 5), the wise Plato always had with him, somewhere says (*Sophr.* fr. 101) "and we drank straight from the mixing-bowl" to mean "we got drunk". No, by the gods, said Pompeianus;

μεγάλων πίνετε ποτηρίων, τὸν ἡδιστον καὶ χαριέστατον
 Ξενοφῶντα πρὸ ὀφθαλμῶν ἔχοντες, ὃς ἐν τῷ
 Συμποσίῳ φησίν· ὁ δ' αὖ Σωκράτης εἶπεν· “ἀλλὰ
 πίνειν μὲν, ὧ ἄνδρες, καὶ ἐμοὶ πάνν δοκεῖ. τῷ γὰρ ὄντι
 ὁ οἶνος ἄρδων τὰς ψυχὰς τὰς μὲν λύπας ὥσπερ ὁ
 μανδραγόρας ἀνθρώπους κοιμίζει, τὰς δὲ φλόγας
 ἐγείρει. δοκεῖ μέντοι μοι καὶ τὰ τῶν ἀνθρώπων σώ-
 ματα τὰ αὐτὰ πάσχειν ἄπερ καὶ τὰ τῶν ἐν γῆ φνομέ-
 νων. καὶ γὰρ ἐκεῖνα, | ὅταν μὲν ὁ θεὸς αὐτὰ ἄγαν
 ἀθρόως ποτίζη, οὐ δύναται ὀρθοῦσθαι οὐδὲ ταῖς ὥραις
 διαπλοῦσθαι· ὅταν δὲ ὄσω ἡδεται τοσοῦτο πίνῃ, καὶ
 μάλα ὀρθά τε αὖξεται καὶ θάλλοντα ἀφικνεῖται εἰς τὴν
 καρπογονίαν. οὕτω δὴ καὶ ἡμεῖς, ἦν μὲν ἀθρόον τὸ
 ποτὸν ἐγχεώμεθα, ταχὺ ἡμῶν καὶ τὰ σώματα καὶ αἱ
 γνῶμαι σφαλοῦνται, καὶ οὐδ' ἀναπνεῖν μὴ ὅτι λέγειν
 δυνασόμεθα· ἦν δὲ ἡμῖν οἱ παῖδες μικραῖς κύλιξι
 μικρὰ ἐπιφακάζωσιν, ἵνα καὶ ἐγὼ Γοργιεῖοις ῥήμασιν
 εἶπω, οὕτως οὐ βιαζόμενοι μεθύειν | ὑπὸ τοῦ οἴνου,
 ἀλλ' ἀναπειθόμενοι πρὸς τὸ παιγνιδέστερον ἀφιζό-
 μεθα.” εἰς ταῦτά τις ἀποβλέπων τὰ τοῦ καλοῦ Ξενο-
 φῶντος ἐπιγινώσκειν δυνήσεται ἦν εἶχε πρὸς αὐτὸν ὁ
 λαμπρότατος Πλάτων ζηλοτυπίαν, ἣ τάχα φιλονίκως
 εἶχον ἀρχῆθεν πρὸς ἑαυτοὺς οἱ ἄνδρες οὗτοι, αἰσθό-
 μενοι τῆς ἰδίας ἐκάτερος ἀρετῆς, καὶ ἴσως καὶ περὶ
 πρωτείων διεφέροντο, οὐ μόνον ἐξ ὧν περὶ Κύρου
 εἰρήκασι τεκμαιρομένοις ἡμῖν, ἀλλὰ καὶ τῶν αὐτῶν
 ὑποθέσεων. Συμπόσια μὲν γὰρ γεγράφασιν ἀμφό-
 f τεροι, | καὶ ἐν αὐτοῖς ὁ μὲν τὰς αὐλητρίδας ἐκβάλλει, ὁ

428 Much of what follows (to 11.509e) appears to be taken
 (perhaps via a secondary source) from Herodicus the Cratetean
 (pp. 24–5, 30–40 Düring); cf. 5.218e–19a (from the same essay).

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you should not drink from large cups, at least not if you focus your attention on the delightful, witty Xenophon, who says in his *Symposium* (2.24–6): But Socrates responded: “Well, gentlemen, I too am very much of the opinion that we ought to be drinking. Because by watering our souls, wine does in fact put our cares to sleep, as mandrake does to people generally, while also rousing our fires. It seems to me, in fact, that human bodies are affected in the same way as plants growing in the earth are. Because when the latter get too much rain at any one time, they cannot stand up straight or open their blossoms at the right moment; whereas if they get exactly the right amount to drink, they grow quite straight and are flourishing when they reach the point where they produce their crop. So too with us: if we constantly pour ourselves one drink after another, our bodies and our minds will soon cease to function, and we will become incapable of speaking or even breathing. But if the slaves sprinkle only a little on us (if I may use a Gorgianic expression) using tiny cups, the wine will not force us to get drunk, and we will instead be persuaded to attain a rather playful condition.” Anyone who studies this passage from the noble Xenophon will be able to recognize how jealous the distinguished Plato was of him—or perhaps how competitive these men were with each other from the very first, since they both saw where they excelled personally.⁴²⁸ And it may be that they were also divided by their desire to be the most important, as we can tell not only from what they have to say about Cyrus, but also from their essays on similar topics. Because they both wrote *Symposia*, but within them one author expels pipe-girls from the party,

δὲ εἰσάγει. καὶ ὁ μὲν, ὡς πρόκειται, παραιτεῖται πίνειν
 μεγάλοις ποτηρίοις, ὁ δὲ τὸν Σωκράτην παράγει τῷ
 ψυκτῆρι πίνοντα μέχρι τῆς ἕω. καὶ τῷ Περι Ψυχῆς δὲ
 ὁ Πλάτων καταλεγόμενος ἕκαστον τῶν παρατυχόντων
 οὐδὲ κατὰ μικρὸν τοῦ Ξενοφῶντος μέμνηται. καὶ περὶ
 τοῦ Κύρου οὖν ὁ μὲν λέγει ὡς ἐκ πρώτης ἡλικίας
 ἐπεπαιδευτο πάντα τὰ πάτρια, ὁ δὲ Πλάτων ὡσπερ
 505 ἐναντιούμενος ἐν τρίτῳ Νόμων φησί· || μαντεύομαι δὲ
 περὶ Κύρου τὰ μὲν ἄλλα στρατηγὸν αὐτὸν ἀγαθὸν
 εἶναι καὶ φιλόπονον, παιδείας δ' ὀρθῆς οὐδὲ ἠφθαι τὸ
 παράπαν, οἰκονομία δ' οὐδ' ἡτινιοῦν προσεσχικέαι.
 ἔοικε δ' ἐκ νέου στρατεύεσθαι, παραδούς τε τοὺς
 παῖδας ταῖς γυναιξὶ τρέφειν. πάλιν ὁ μὲν Ξενοφῶν
 συναναβὰς Κύρῳ εἰς Πέρσας μετὰ τῶν μυρίων Ἑλλή-
 νων καὶ ἀκριβῶς εἰδὼς τὴν προδοσίαν τοῦ Θεσσαλοῦ
 Μένωνος, ὅτι αὐτὸς αἴτιος ἐγένετο τοῖς περὶ Κλέαρχον
 b τῆς ἀπωλείας τῆς ὑπὸ Τισσαφέρνου γενομένης, | καὶ
 οἶός τις ἦν τὸν τρόπον, ὡς χαλεπός, ὡς ἀσελγής,
 διηγησαμένου· ὁ καλὸς Πλάτων μονονουχὶ εἰπών·

οὐκ ἔστ' ἔτυμος λόγος οὗτος,

ἐγκώμια αὐτοῦ διεξέρχεται, ὁ τοὺς ἄλλους ἀπαξαπλῶς
 κακολογήσας, ἐν μὲν τῇ Πολιτεία Ὅμηρον ἐκβάλλων

429 For the story, see X. An. 2.5.27–34, 2.6.1. Clearchus was lured to dinner by the satrap Tissaphernes and murdered along with most of the men who accompanied him—except Meno, whom Xenophon denounces at length (and claims was ultimately tortured to death by the King) at 2.6.21–9.

430 The first line of the *Palinode* (rejecting the tradition that Helen went to Troy), quoted also at 5.216b, in a very similar context, and at greater length by Plato himself (*Phdr.* 243a).

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while the other includes them. And—as was noted above (11.504d)—one author declines to drink out of large cups, while the other represents Socrates as drinking from a cooling-vessel (*psuktēr*) until the sun comes up (Pl. *Smp.* 213e–14a, 223c). And in his *On the Soul* (*Phd.* 59b) Plato lists everyone who was there, but makes no mention whatsoever of Xenophon. On the subject of Cyrus, at any rate, the one author (*X. Cyr.* 1.3.1) claims that he was educated in all the traditional subjects from his earliest childhood, whereas Plato in Book III (694c–d) of the *Laws*, as if deliberately contradicting him, says: As for Cyrus, I gather that he is a generally good general and willing to work hard, but has never received any formal education whatsoever, and has never paid the slightest attention to how to manage his household. He seems to have been on campaign constantly ever since he was a young man, and to have turned his children over to his women to raise. Again, Xenophon marched inland to attack the Persians along with Cyrus and accompanied by 10,000 Greeks, and had precise knowledge of how Meno of Thebes betrayed them; and he described how Meno was responsible for the death at Tissaphernes' hands of the men who were with Clearchus, and what a harsh and depraved individual he was.⁴²⁹ The noble Plato, on the other hand, all but admitting that (*Stesich. PMG* 192.1):⁴³⁰

This tale is not true,

offers an extended encomium of the man⁴³¹—although he relentlessly slanders other people, expelling Homer and mimetic poetry generally in his *Republic* (e.g. 606e–7a),

⁴³¹ Sc. in the dialogue that bears his name.

- καὶ τὴν μιμητικὴν ποίησιν, αὐτὸς δὲ τοὺς διαλόγους μιμητικῶς γράψας, ὧν τῆς ἰδέας οὐδ' αὐτὸς εὗρετῆς ἔστιν. πρὸ γὰρ αὐτοῦ τοῦθ' εὗρε τὸ εἶδος τῶν λόγων ὁ Τῆσιος Ἀλεξαμενός, ὡς Νικίας ὁ Νικαεὺς ἱστορεῖ καὶ
- c Σωτίων. | Ἀριστοτέλης δ' ἐν τῷ Περὶ Ποιητῶν οὕτως γράφει· οὐκοῦν οὐδὲ ἐμμέτρους <όντας>⁶⁹ τοὺς καλουμένους Σώφρονος Μίμους μὴ φῶμεν εἶναι λόγων καὶ μιμήσεις, ἢ τοὺς Ἀλεξαμενοῦ τοῦ Τηίου τοὺς πρότερον⁷⁰ γραφέντας τῶν Σωκρατικῶν διαλόγους⁷¹, ἀντικρυσ φάσκων ὁ πολυμαθέστατος Ἀριστοτέλης πρὸ Πλάτωνος διαλόγους γεγραφέναι τὸν Ἀλεξαμενόν. διαβάλλει δὲ ὁ Πλάτων καὶ Θρασύμαχον τὸν Χαλκηδόνιον σοφιστὴν ὅμοιον εἶναι λέγων τῷ ὀνόματι, ἔτι δ'
- d Ἴππίαν καὶ Γοργίαν | καὶ Παρμενίδην καὶ ἐνὶ διαλόγῳ τῷ Πρωταγόρα πολλοὺς, ὁ τοιαῦτα ἐν τῇ Πολιτείᾳ εἰπών· ὅταν, οἶμαι, δημοκρατουμένη πόλις ἐλευθερίας διψήσασα κακῶν οἰνοχόων τύχη καὶ ἀκράτου αὐτῆς μεθυσθῇ. λέγεται δὲ ὡς καὶ ὁ Γοργίας αὐτὸς ἀναγνοὺς τὸν ὁμώνυμον αὐτῷ διάλογον πρὸς τοὺς συνήθεις ἔφη “ὡς καλῶς οἶδε Πλάτων ἰαμβίζειν.” Ἐρμῆπιπος δὲ ἐν τῷ Περὶ Γοργίου, ὡς ἐπεδήμησε, φησί, ταῖς Ἀθήναις Γοργίας μετὰ τὸ ποιήσασθαι τὴν ἀνάθεσιν τῆς ἐν
- e Δελφοῖς ἑαυτοῦ χρυσοῦς εἰκόνας, εἰπόντος | τοῦ Πλά-

⁶⁹ add. Kaibel

⁷⁰ πρότερον Bergk: πρώτους A

⁷¹ διαλόγους Bake: διαλόγων A

⁴³² If these dialogues ever existed, no trace of them survives except here; in a papyrus fragment that once again cites Aristotle's testimony (*POxy.* xliv 3219 fr. 1 = *Sophr. test.* 4); and at D.L. 3.48 (citing Favorinus, who knew Herodicus).

despite the fact that he himself wrote dialogues that imitate real life! Nor did he invent the genre; because this type of literature was first produced before him, by Alexamenus of Teos, according to Nicias of Nicaea (*FHG* iv.464) and Sotion (fr. 14 Wehrli). And Aristotle in his *On Poets* (fr. 15) writes as follows: Should we, then, deny that the so-called *Mimes* of Sophron (test. 3), which lack a metrical character, are imitations of actual conversations, or that the same is true of the dialogues of Alexamenus of Teos, which were written before those that feature Socrates?—which amounts to the deeply learned Aristotle saying outright that Alexamenus wrote dialogues before Plato did.⁴³² Plato also mounts an ugly personal attack on the sophist Thrasymachus of Chalcedon, by saying that he deserved his name,⁴³³ as well as on Hippias, Gorgias, Parmenides, and many others in his dialogue *Protagoras*, and by saying something along the following lines in his *Republic* (562c–d):⁴³⁴ whenever, I suppose, a democratically governed city thirsty for freedom has bad wine-pourers, and gets drunk on its strong wine. The story goes that when Gorgias himself read the dialogue named after him, he said to his friends: “Plato’s quite talented at writing abuse-poetry!” Hermippus says in his *On Gorgias* (fr. 63 Wehrli): When Gorgias visited Athens after dedicating the gold statue of himself in Delphi,⁴³⁵ and Plato saw him and said:

⁴³³ Literally “Bold Fighter”; cf. Arist. *Rh.* 1400b19–20.

⁴³⁴ Quoted more accurately at 10.433f, 443f–4a.

⁴³⁵ For the statue, cf. Paus. 10.18.7 (= 82 A 7 D–K). Gorgias visited Athens in 427 BCE.

τωνος ὅτε εἶδεν αὐτόν, “ἤκει ἡμῖν ὁ καλός τε καὶ χρυσοῦς Γοργίας,” ἔφη ὁ Γοργίας· “ἦ καλόν γε αἰ Ἀθηναίαι καὶ νέον τοῦτον Ἀρχίλοχον ἐνηνόχασιν.” ἄλλοι δέ φασιν ὡς ἀναγνούς ὁ Γοργίας τὸν Πλάτωνος διάλογον πρὸς τοὺς παρόντας εἶπεν ὅτι οὐδὲν τούτων οὐτ’ εἶπεν οὐτ’ ἤκουσε⁷². ταῦτά φασι καὶ Φαίδωνα εἰπεῖν ἀναγνόντα τὸν Περὶ Ψυχῆς. διὸ καλῶς ὁ Τίμων περὶ αὐτοῦ ἔφη·

ὡς ἀνέπλασσε Πλάτων ὁ πεπλασμένα θαύματα εἰδώς.

- f Παρμενίδη μὲν γὰρ καὶ ἐλθεῖν | εἰς λόγους τὸν τοῦ Πλάτωνος Σωκράτην μόλις ἢ ἡλικία συγχωρεῖ, οὐχ ὡς καὶ τοιοῦτους εἰπεῖν ἢ ἀκοῦσαι λόγους. τὸ δὲ πάντων σχετλιώτατον καὶ τὸ εἰπεῖν οὐδεμιᾶς κατεπειγούσης χρείας ὅτι παιδικὰ γεγονότι τοῦ Παρμενίδου Ζήνων ὁ πολίτης αὐτοῦ. ἀδύνατον δὲ καὶ Φαίδρον οὐ μόνον κατὰ Σωκράτην εἶναι, ἢ πού γε καὶ ἐρώμενον αὐτοῦ γεγονέναι. ἀλλὰ μὴν οὐ δύνανται Πάραλος καὶ
- 506 Ξάνθιππος οἱ Περικλέους υἱοὶ⁷³ || Πρωταγόρα διαλέγεσθαι, ὅτε <τὸ>⁷⁴ δεύτερον ἐπεδήμησε ταῖς Ἀθήναις, οἱ ἔτι πρότερον τελευτήσαντες. πολλὰ δ’ ἔστι καὶ ἄλλα λέγειν περὶ αὐτοῦ καὶ δεικνύναι ὡς ἔπλαττε τοὺς διαλόγους. ὅτι δὲ καὶ δυσμενῆς ἦν πρὸς ἅπαντας,

⁷² οὐτ’ ἤκουσε παρὰ Πλάτωνος ACE: παρὰ Πλάτωνος del. Rossi ⁷³ υἱοὶ τελευτήσαντες τῷ λοιμῷ ACE: τελευτήσαντες τῷ λοιμῷ del. Kaibel ⁷⁴ add. Kaibel

⁴³⁶ Famous above all else for his abuse-poetry.

⁴³⁷ I.e. of the sort made in the dialogue that bears Parmenides' name. Plato (*Prm.* 127b–c) claims that Zenon was about 65, and

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“Our fine, gold Gorgias has arrived!”, Gorgias responded: “And this is a fine new Archilochus⁴³⁶ that Athens has produced!” Other authorities claim that after Gorgias read Plato’s dialogue, he told the people present that he had not spoken or heard a word of this, and they say that Phaedo had the same reaction after he read *On the Soul*. Timo’s (SH 793) remark about him is thus quite apt:

What fabrications the marvellous forger Plato
produced!

Their relative dates would barely allow Plato’s Socrates to have a conversation with Parmenides, and certainly not to make and listen to speeches of this sort.⁴³⁷ But the nastiest feature of all is that he claims—when there was absolutely no need to do so—that Parmenides’ fellow-citizen Zeno had also been his boyfriend.⁴³⁸ It is likewise impossible that Phaedrus was Socrates’ contemporary, to say nothing of being a young man he was in love with. Nor could Pericles’ sons Paralus and Xanthippus⁴³⁹ have had a conversation with Protagoras the second time he visited Athens, since they were already dead before then. Much else could also be said about him, to show that his dialogues are fabrications.⁴⁴⁰ As for the fact that he was hostile to everyone,

that Socrates was very young when the two men met, putting the encounter around 450 BCE. Why Herodicus thought this impossible is unclear, and it is tempting to believe that he has simply ignored Plato’s attempt at chronological verisimilitude.

⁴³⁸ *Prm.* 127b; this is, however, merely presented as a rumor.

⁴³⁹ Paralus is PAA 765275, while Xanthippus is PAA 730515. Both died of the plague in 430 BCE.

⁴⁴⁰ Cf. 5.215c–18e (5.218b–e on the dramatic date of the *Protagoras*).

δῆλον καὶ ἐκ τῶν ἐν τῷ Ἴωνι ἐπιγραφομένῳ, ἐν ᾧ
 πρῶτον μὲν κακολογεῖ πάντας τοὺς ποιητάς, ἔπειτα
 καὶ τοὺς ὑπὸ τοῦ δήμου προαγομένους, Φανοσθένη τὸν
 Ἄνδριον κάπολλόδωρον τὸν Κυζικηνόν, ἔτι δὲ τὸν
 Κλαζομένιον Ἡρακλείδην. ἐν δὲ τῷ Μένωνι καὶ τοὺς
 b μεγίστους | παρ' Ἀθηναίοις γενομένους Ἀριστείδην
 καὶ Θεμιστοκλέα, Μένωνα δὲ ἐπαινεῖ τὸν τοὺς Ἑλλη-
 νας προδόντα. ἐν δὲ τῷ Εὐθύδημῳ <Εὐθύδημον>⁷⁵ καὶ
 τὸν ἀδελφὸν αὐτοῦ Διονυσόδωρον προπηλακίζων καὶ
 καλῶν ὀψιμαθεῖς ἔτι τε ἐριστὰς ὀνομάζων ὀνειδίζει
 αὐτοῖς καὶ τὴν ἐκ Χίου τῆς πατρίδος φυγὴν, ἀφ' ἧς ἐν
 Θουρίοις κατωκίσθησαν. ἐν δὲ τῷ Περὶ Ἀνδρείας
 Μελησίαν τὸν Θουκυδίδου τοῦ ἀντιπολιτευσαμένου
 Περικλεῖ καὶ Αὐσίμαχον τὸν Ἀριστείδου τοῦ δικαίου,
 c τῆς τῶν πατέρων ἀρετῆς ἀναξίους εἶναι φάσκων. | ἃ δὲ
 περὶ Ἀλκιβιάδου εἴρηκεν ἐν τῷ Συμποσίῳ οὐδ' εἰς φῶς
 λέγεσθαί ἐστιν ἄξιον, ἔν τε τῷ προτέρῳ τῶν εἰς αὐτὸν
 διαλόγων· ὁ γὰρ δεῦτερος ὑπὸ τινῶν Ξενοφῶντος εἶναι
 λέγεται, ὡς καὶ ἡ Ἀλκυῶν Λέοντος τοῦ Ἀκαδημαϊκοῦ,
 ὡς φησι Νικίας ὁ Νικαεύς. τὰ μὲν οὖν κατὰ Ἀλκι-

⁷⁵ add. Dindorf

⁴⁴¹ PA 14083, PAA 143545, and PAA 486295, respectively. All three men were elected to serve as Athenian generals, despite being from other cities, and there is in fact no hint of disparagement in Socrates' remarks.

⁴⁴² Aristides "the Just" (PAA 165170; 530s/520s–c.467 BCE) and Themistocles (PAA 502610; c.525–459 BCE) were two of Athens' most distinguished early 5th-century political and military leaders. ⁴⁴³ See 11.505a–b n.

⁴⁴⁴ Melesias is PAA 639150, while Lysimachus is PAA 616305.

this is also apparent from what goes on in his work entitled *Ion*, in which he disparages (533c-4e) first all the poets, and then (541c-d) the individuals the people selected for important offices: Phanosthenes of Andros, Apollodorus of Cyzicus, and even Heraclides of Clazomenae.⁴⁴¹ In his *Meno* (he attacks) the greatest Athenians who ever lived, Aristides and Themistocles,⁴⁴² but praises Meno,⁴⁴³ who betrayed the Greeks. In his *Euthydemus* he tramples Euthydemus and his brother Dionysodorus, calling them pedants, as well as referring to them as quibblers, and criticizes them for having been driven into exile from their native island of Chios (271c), which they left to settle in Thurii. And in his *On Courage* (*La.* 179c-d) (he abuses) Melesias, the son of the Thucydides who was Pericles' political opponent, as well as Lysimachus the son of Aristides the Just,⁴⁴⁴ claiming that they failed to live up to their fathers' reputations. But as for what he says about Alcibiades⁴⁴⁵ in his *Symposium*, that ought not even to be mentioned in public, any more than what is said in the first dialogue addressed to him; because some authorities claim that the second dialogue was written by Xenophon,⁴⁴⁶ just as the *Alcyon* is sometimes assigned to Leon of the Academy, according to Nicias of Nicaea (*FHG* iv.464).⁴⁴⁷ I pass

⁴⁴⁵ PAA 121625. Cf. the very similar remarks below and at 5.182a with n.

⁴⁴⁶ *Alcibiades II* is universally regarded today as spurious.

⁴⁴⁷ D.L. 3.62 (citing Favorinus, who knew Herodicus) makes very similar comments. The *Alcyon* was also attributed in antiquity to Lucian, and is included in the seventh volume of the Loeb edition of that author (pp. 303-17, with an introduction that takes up the problem of the identity of the obscure "Leon of the Academy").

βιάδου λεχθέντα σιωπῶ· ὅτι δὲ τὸν Ἀθηναίων δῆμον
 εἰκαῖον εἶρηκε κριτὴν ἔτι τε πρόκωπον, Λακεδαιμο-
 νίους δὲ ἐπαινῶν ἐπαινεί καὶ τοὺς πάντων Ἑλλήνων
 ἐχθροὺς Πέρσας. καὶ τὸν ἀδελφὸν δὲ τοῦ Ἀλκιβιάδου
 d Κλεινίαν μαινόμενόν | τε ἀποφαίνει καὶ τοὺς υἱοὺς
 αὐτοῦ ἠλιθίους Μειδίαν τε ὀρτυγοκόπον, καὶ τὸν τῶν
 Ἀθηναίων δῆμον εὐπρόσωπον μὲν εἶναι, δεῖν δ' αὐτὸν
 ἀποδύσαντας θεωρεῖν· ὀφθήσεται γάρ, φησί, περι-
 βλεπτον ἀξίωμα περικείμενος κάλλους οὐκ ἀληθινοῦ.
 ἐν δὲ τῷ Κίμωνι οὐδὲ τῆς Θεμιστοκλέους φείδεται
 κατηγορίας οὐδὲ τῆς Ἀλκιβιάδου καὶ Μυρωνίδου, ἀλλ'
 οὐδ' αὐτοῦ τοῦ Κίμωνος. καὶ ὁ Κρίτων δ' αὐτοῦ
 <Κρίτωνος, ἣ δὲ Πολιτεία καὶ>⁷⁶ Σοφοκλέους περιέχει
 καταδρομὴν, ὁ δὲ Γοργίας οὐ μόνον ἀφ' οὗ τὸ ἐπί-
 e γραμμα, ἀλλὰ καὶ Ἀρχελάου τοῦ Μακεδονίας | βασι-
 λέως, ὃν οὐ μόνον ἐπονείδιστον γένος ἔχειν, ἀλλ' ὅτι
 καὶ ἀπέκτεινε τὸν δεσπότην. οὗτος δ' ἐστὶ Πλάτων, ὃν
 Σπεύσιππὸς φησι φίλτατον ὄντα Φιλίππῳ⁷⁷ τῆς βασι-
 λείας αἴτιον γενέσθαι. γράφει γοῦν Καρύστιος ὁ Περ-
 γαμηνὸς ἐν τοῖς Ἱστορικοῖς Ἵπομνήμασιν οὕτως·

⁷⁶ add. Wilamowitz

⁷⁷ Ἀρχελάω Φιλίππῳ ACE: Ἀρχελάω del. Gomperz

448 The reference is in fact to Pericles' sons (*Alc. I* 118e).

449 PAA 637170; mentioned also *inter alia* at *Ar. Av.* 1297–9, where see Dunbar's n.

450 This final remark is not in the text of Plato.

451 No work by this title is included in the Platonic corpus.

452 For Themistocles and Alcibiades, see 11.506b n. and 11.506c n., respectively. Myronides (PAA 663265; cf. *Ar. Lys.* 801–3 [ignored in PAA] with Henderson *ad loc.*) was an Athenian

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over in silence the criticisms he offers of Alcibiades. But (I do note) that he calls the Athenian people rash, even over-eager judges, and that in the course of praising the Spartans he also praises the Persians, the universal enemies of the Greeks. He also portrays Alcibiades' brother Cleinias as a lunatic (*Alc. I* 118e), his sons as fools,⁴⁴⁸ and Meidias⁴⁴⁹ as a gambler (*Alc. I* 120a); and (he says) that although the Athenian people have a pretty face, you need to see them with their clothes off (*Alc. I* 132a). Because it will be apparent, he says, that they are wrapped in an admirable reputation that has nothing to do with genuine beauty.⁴⁵⁰ In his *Cimon*⁴⁵¹ he spares no criticism of Themistocles, or of Alcibiades and Myronides, or even of Cimon himself.⁴⁵² So too his *Crito* contains an attack on Crito himself, while his *Republic* attacks Sophocles,⁴⁵³ and his *Gorgias* attacks not just the man who gave the work its title, but also the Macedonian king Archelaus,⁴⁵⁴ who is said not only to be from a quite unsavory family, but to have killed his master (471a–b). And this is the Plato who, Speusippus claims, was Philip's⁴⁵⁵ good friend and was responsible for him becoming king! Carystius of Pergamum, at any rate, writes as follows in his *Historical Commentary* (fr. 1, *FHG* iv.356–7

general in the early 450s BCE. Cimon (*PAA* 569795) was one of Athens' most important political and military leaders in the early 470s–461 (when he was ostracized), and then again after his return in the late 450s.

⁴⁵³ Apparently a reference to *R.* 329b–c, which can scarcely, however, be understood as a personal attack, any more than Plato's characterization of Crito can.

⁴⁵⁴ Archelaus I, reigned c.413–399 BCE.

⁴⁵⁵ Philip II of Macedon (reigned 360/59–336 BCE).

Σπεύσιππος πυνθανόμενος Φίλιππον βλασφημῆν
 περὶ Πλάτωνος εἰς ἐπιστολὴν ἔγραψέ τι τοιοῦτον
 ὡσπερ ἀγνοοῦντας τοὺς ἀνθρώπους ὅτι καὶ τὴν ἀρχὴν
 τῆς βασιλείας Φίλιππος διὰ Πλάτωνος ἔσχευ. Εὐ-
 φραῖον γὰρ ἀπέστειλε τὸν Ἰ' Ωρείτην πρὸς Περδίκκαν
 Πλάτων, ὃς ἔπεισεν ἀπομερίσαι τινὰ χώραν Φιλίππῳ.
 διατρέφων δ' ἐνταῦθα δύναμιν, ὡς ἀπέθανε Περδίκκας,
 ἐξ ἐτοίμου δυνάμεως ὑπαρχούσης ἐπέπεσε τοῖς
 πράγμασι. τοῦτο δ' εἶπερ οὕτως ἀληθείας ἔχει, θεὸς ἂν
 εἰδείη. ὁ δὲ καλὸς αὐτοῦ Πρωταγόρας πρὸς τῷ κατα-
 δρομῆν ἔχειν πολλῶν ποιητῶν καὶ σοφῶν ἀνδρῶν
 ἐκθεατριζόμενον ἔχει καὶ τὸν Καλλίου βίον μᾶλλον
 τῶν Εὐπόλιδος Κολάκων. ἐν δὲ τῷ Μενεξένῳ οὐ μόνον
 Ἰππίας ὁ Ἡλείος χλευάζεται, ἀλλὰ καὶ ὁ Ῥαμνούσιος
 Ἄντιφῶν καὶ ὁ μουσικὸς Λάμπρος. ἐπιλίποι δ' ἂν με ἢ
 507 ἡμέρα, εἰ πάντας ἐθελήσαιμι || ἐπελθεῖν τοὺς κακῶς
 ἀκούσαντας ὑπὸ τοῦ σοφοῦ. ἀλλὰ μὴν οὐδ' Ἄντισθένη
 ἐπαινῶ καὶ γὰρ καὶ οὗτος πολλοὺς εἰπῶν κακῶς οὐδ'
 αὐτοῦ τοῦ Πλάτωνος ἀπέσχετο, ἀλλὰ καλέσας αὐτὸν
 φορτικῶς Σάθωνα τὸν ταύτην ἔχοντα τὴν ἐπιγραφήν
 διάλογον ἐξέδωκεν. Ἠγήσανδρος δὲ ὁ Δελφὸς ἐν τοῖς
 Ὑπομνήμασι περὶ τῆς πρὸς πάντας τοῦ Πλάτωνος
 κακοηθείας λέγων γράφει καὶ ταῦτα· μετὰ τὴν Σω-
 κράτους τελευτὴν ἐπὶ πλείον τῶν συνήθων ἀθυμούν-
 των ἐν τινι συνουσίᾳ Πλάτων συμπαρῶν λαβὼν τὸ |

⁴⁵⁶ Speusippus was Plato's nephew (as well as his successor as head of the Academy), hence his eagerness to stand up for him.

⁴⁵⁷ Perdikkas III ruled Macedon 367/5–360/59 BCE; he died in a campaign against the Illyrians. For Euphraeus in Perdikkas' court, cf. 11.508d–e.

⁴⁵⁸ Cf. 5.218b–c (also drawn from Herodicus).

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= Speusipp. test. 48 Tarán): When Speusippus⁴⁵⁶ heard that Philip was making hostile comments about Plato, he wrote something along the following lines in a letter: as if people were unaware that Plato was responsible for Philip getting initial control of his kingship! For Plato sent Euphraeus of Oreus to Perdiccas,⁴⁵⁷ and Euphraeus convinced him to give Philip control of a bit of territory. Philip maintained troops there, and when Perdiccas died, because Philip had an army ready to go, he seized political power. As for whether this is true or not, only a god would know. But his lovely *Protagoras*, in addition to disparaging numerous poets and other clever men, holds Callias' life-style up for public consideration more than Eupolis' *Flatterers* (test. ii) does.⁴⁵⁸ And in his *Menexenus* it is not just Hippias of Elis who is made fun of,⁴⁵⁹ but also (236a) Antiphon of Rhamnous and the musician Lamprus.⁴⁶⁰ There would not be enough hours in the day for me, however, if I wanted to list everyone about whom the philosopher makes ugly comments. Nor do I have any praise for Antisthenes (*SSR V A 147*);⁴⁶¹ because the fact is that he too made nasty remarks about many people and did not leave even Plato himself alone, but referred to him in low-class way as Sathō ("dick") and published a dialogue with this as its title. Hegesander of Delphi in his *Commentaries* (fr. 1, *FHG iv.412-13*) discusses Plato's nasty attitude toward everyone, writing as follows: After Socrates' death, his friends were extremely discouraged. Plato was at one of

⁴⁵⁹ Hippias is not, in fact, mentioned in the dialogue.

⁴⁶⁰ Antiphon is *PAA 138625*, while Lamprus is *PAA 601647*.

⁴⁶¹ A heavily condensed version of material preserved also at 5.220c-e, esp. d-e.

- b ποτήριον παρεκάλει μὴ ἀθυμῆν αὐτούς, ὡς ἱκανὸς αὐτὸς εἶη ἡγείσθαι τῆς σχολῆς, καὶ προέπιεν Ἀπολλοδώρῳ. καὶ ὃς εἶπεν “ἦδιον ἂν παρὰ Σωκράτους τὴν τοῦ φαρμάκου κύλικα εἰλήφειν ἢ παρὰ σοῦ τὴν τοῦ οἴνου πρόποσιν.” ἔδοκει γὰρ Πλάτων φθονερός εἶναι καὶ κατὰ τὸ ἦθος οὐδαμῶς εὐδοκιμῆν· καὶ γὰρ Ἀριστιππον πρὸς Διονύσιον ἀποδημήσαντα ἔσκωπτεν, αὐτὸς τρεῖς εἰς Σικελίαν ἐκπλεύσας, ἅπαξ μὲν τῶν ῥυάκων χάριν, ὅτε καὶ τῷ πρεσβυτέρῳ Διονυσίῳ συγγενόμενος ἐκινδύνευσεν, δις δὲ πρὸς τὸν ἰ νεώτερον Διονύσιον. Αἰσχίνου τε πένητος ὄντος καὶ μαθητὴν ἓνα ἔχοντος Ξενοκράτην, τούτου περιέσπασεν. καὶ Φαίδωνι δὲ τὴν τῆς δουλείας ἐφιστὰς δίκην ἐφωράθη· καὶ τὸ καθόλου πᾶσι τοῖς Σωκράτους μαθηταῖς ἐπεφύκει μητρυιᾶς ἔχων διάθεσιν. διόπερ Σωκράτης οὐκ ἀηδῶς περὶ αὐτοῦ στοχαζόμενος ἐνύπνιον ἔφησεν ἑωρακένας πλειόνων παρόντων. “δοκεῖν γάρ”, ἔφη “τὸν Πλάτωνα κορώνην γενόμενον ἐπὶ τὴν κεφαλὴν μου ἀναπηδήσαντα τὸ φαλακρόν μου κατασκαριφᾶν καὶ κρώζειν περιβλέπουσαν. ἰ δοκῶ οὖν σε, ὦ Πλάτων, πολλὰ κατὰ τῆς ἐμῆς ψεύσεσθαι κεφαλῆς.” ἦν δὲ ὁ Πλάτων πρὸς τῇ κακοηθείᾳ καὶ φιλόδοξος, ὅστις ἔφησεν “ἔσχατον τὸν τῆς φιλοδοξίας χιτῶνα ἐν τῷ
- c
- d

⁴⁶² Apollodorus (PAA 143280) was a member of Socrates' circle, and *inter alia* serves as the narrator for the *Symposium*.

⁴⁶³ For Aristippus of Cyrene (another member of Socrates' circle) in the court of Dionysius I of Syracuse (d. 367 BCE), see 12.544a–e with n. For the hostility between Aristippus and Plato, see also 8.343c–d; cf. 11.508c–d.

⁴⁶⁴ Sc. from an eruption on Mt. Aetna.

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their parties and took the cup; told them not to worry, since he was capable of leading the school himself; and toasted Apollodorus.⁴⁶² Apollodorus responded: "I would rather have taken the cup of poison from Socrates than accept this toast of wine from you," because Plato was regarded as jealous and as having a thoroughly bad reputation as far as his personal behavior was concerned. He made hostile jokes about Aristippus (*SSR* IV A 26), for example, when the latter went to visit Dionysius,⁴⁶³ despite the fact that he sailed to Sicily three times himself, once to see the lava,⁴⁶⁴ when he and the elder Dionysius almost lost their lives, and twice to visit the younger Dionysius.⁴⁶⁵ And despite the fact that Aeschines (*SSR* III A 4) was poor and had only one student, Xenocrates,⁴⁶⁶ Plato took Xenocrates away from him. He was also caught red-handed bringing the suit against Phaedo that charged him with being a slave, and he was in general as cruel as a stepmother to all Socrates' students. This is why Socrates in the presence of many witnesses described a dream he had and offered a rather amusing conjecture about him. "Because I imagined", he said, "that Plato had turned into a raven and had hopped up on top of my head, and was pecking at my bald-spot and looking in all directions and cawing. So I suspect, Plato, that you're going to bury me in lies!" In addition to being unpleasant, Plato was very concerned about his reputation. This is the man who, according to Dioscurides in his *Memoirs* (*FGrH* 594 F 7), said: "The final garment we

⁴⁶⁵ Dionysius II of Syracuse (reigned 367–357 BCE).

⁴⁶⁶ *PAA* 732995; he became head of the Academy after Speusippus.

θανάτῳ αὐτῷ ἀποδυνόμεθα, ἐν διαθήκαις, ἐν ἐκκομιδαῖς, ἐν τάφοις," ὡς φησι Διοσκουρίδης ἐν τοῖς Ἀπομνημονεύμασιν. καὶ τὸ πόλιν δὲ θελήσαι κτίσαι καὶ τὸ νομοθετῆσαι τίς οὐ φήσει πάθος εἶναι φιλοδοξίας; δῆλον δ' ἐστὶ τοῦτο ἐξ ὧν ἐν τῷ Τιμαίῳ λέγει πέπονθά τι πάθος πρὸς τὴν πολιτείαν, ὥσπερ ἂν εἰ
 e ζωγράφος ἐβούλετο | τὰ ἑαυτοῦ ἔργα κινούμενα καὶ ἐνεργὰ ἰδεῖν, οὕτω κἀγὼ τοὺς πολίτας οὓς διαγράφω. περὶ δὲ τῶν ἐν τοῖς διαλόγοις αὐτοῦ κεκλεμμένων τί ἂν καὶ λέγοι τις; ἢ μὲν γὰρ ψυχὴ ἢ διαπλαττομένη ἀθάνατος ὑπ' αὐτοῦ καὶ κατὰ τὴν ἀπόλυσιν χωριζομένη τοῦ σώματος παρὰ προτέρῳ εἴρηται Ὀμήρῳ. οὗτος γὰρ εἶπεν ὡς ἡ τοῦ Πατρόκλου ψυχὴ

Ἄϊδόσδε κατῆλθεν⁷⁸,

ὄν πότμον γοόωσα, λιπούσ' ἀνδροτῆτα καὶ ἦβην.

εἰ δ' οὖν καὶ Πλάτωνος φήσειέν τις εἶναι τὸν λόγον,
 f οὐχ | ὀρώ τίν' ἐσχέκαμεν ἀπ' αὐτοῦ ὠφέλειαν· ἔαν γὰρ καὶ συγχωρήσῃ τις μεθίστασθαι τὰς τῶν τετελευτηκότων ψυχὰς εἰς ἄλλας φύσεις ἢ πρὸς τὸν μετεωρότερον καὶ καθαρώτερον ἀνέρχεσθαι τόπον, ἅτε κούφότητος μετεχούσας, τί πλέον ἡμῖν; ὧν γὰρ μήτ' ἀνάμνησις ἐστὶν οὐ ποτε ἡμεν μήτ' αἴσθησις, εἰ καὶ τὸ σύνολον ἡμεν, τίς χάρις ταύτης τῆς ἀθανασίας; οἱ δὲ
 508 ἢ Πολιτεία || τί πεποιήκασιν; καίτοι γε ἔδει καθάπερ τὸν Λυκούργον τοὺς Λακεδαιμονίους καὶ τὸν Σόλωνα

⁷⁸ The traditional text of Homer has βεβήκει.

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shed, at the moment we die, in our will, our funeral procession, and our burial, is our reputation." And will anyone deny that a desire to found a city and establish its laws is symptomatic of a hunger for glory? This is obvious from what he says in his *Timaeus* (19b, heavily adapted): My feeling about my republic is like that of a painter, who would like to see his creations moving and active; that's how I feel about the citizens I describe. And what could one say about the material in his dialogues that is stolen from other sources? Because the idea he cobbled together of an immortal soul that is separated from the body at death is found earlier than him, in Homer. For Homer (*Il.* 16.856-7) claimed that Patroclus' soul

descended to Hades,
lamenting its fate, and leaving behind manhood and
youth.

And even if one were to attribute the doctrine to Plato, I do not see what good he has done us. Because if one agrees that the souls of the dead are transformed into beings of a different sort, or ascend to his higher and purer place, since lightness is one of their characteristics—what difference does this make to us? For if we have no recollection or consciousness of where we were once, or even if we existed at all, what happiness do we derive from this type of immortality? And what have the *Laws* he composed, and the *Republic* even earlier than that, accomplished? If (his laws) were of any value, he should have been able to convince some of the Greeks to use them, as Lycurgus convinced the Spartans, and Solon convinced the Athenians,

τοὺς Ἀθηναίους καὶ τὸν Ζάλευκον τοὺς Θουρίους, καὶ
 αὐτόν, εἶπερ ἦσαν χρήσιμοι, πείσαι τινας τῶν Ἑλλή-
 νων αὐτοῖς χρῆσασθαι. νόμος γάρ ἐστιν, ὡς φησιν
 Ἀριστοτέλης, λόγος ὠρισμένος καθ' ὁμολογίαν κοι-
 νὴν πόλεως, μηνύων πῶς δεῖ πράττειν ἕκαστα. ὁ δὲ
 Πλάτων πῶς; οὐκ ἄτοπον τριῶν Ἀθηναίων γενομένων
 νομοθετῶν τῶν γε δὴ γνωριζομένων, Δράκοντος καὶ
 αὐτοῦ τοῦ Πλάτωνος καὶ Σόλωνος, τῶν μὲν τοῖς |
 b νόμοις ἐμμένειν τοὺς πολίτας, τῶν δὲ τοῦ Πλάτωνος
 καὶ προσκαταγελᾶν; ὁ δ' αὐτὸς λόγος καὶ περὶ τῆς
 πολιτείας· εἰ καὶ πασῶν εἴη αὕτη βελτίων, μὴ πείθοι δ'
 ἡμᾶς, τί πλέον; ἔοικεν οὖν ὁ Πλάτων οὐ τοῖς οὖσιν
 ἀνθρώποις γράψαι τοὺς Νόμους, ἀλλὰ τοῖς ὑπ' αὐτοῦ
 διαπλαττομένοις, ὥστε καὶ ζητέισθαι τοὺς χρησο-
 μένους. ἐχρῆν οὖν ἂ πείσει λέγων ταῦτα καὶ γράφειν
 καὶ μὴ ταῦτὰ ποιεῖν τοῖς εὐχομένοις, ἀλλὰ τοῖς τῶν
 ἐνδεχομένων ἀντεχομένοις. χωρὶς τοίνυν τούτων εἴ τις
 c διεξίει τοὺς Τιμαίους | αὐτοῦ καὶ τοὺς Γοργίας, καὶ
 τοὺς ἄλλους δὲ τοὺς τοιούτους διαλόγους, ἐν οἷς καὶ
 περὶ τῶν ἐν τοῖς μαθήμασι διεξέρχεται καὶ περὶ τῶν
 κατὰ φύσιν καὶ περὶ πλειόνων ἄλλων, οὐδ' ὡς διὰ
 ταῦτα θαυμαστός ἐστίν. ἔχει γάρ τις καὶ παρ' ἐτέρων
 ταῦτα λαβεῖν ἢ βέλτιον λεχθέντα ἢ μὴ χεῖρον. καὶ
 γὰρ Θεόπομπος ὁ Χίος ἐν τῷ Κατὰ τῆς Πλάτωνος
 Διατριβῆς, τοὺς πολλοὺς, φησί, τῶν διαλόγων αὐτοῦ

⁴⁶⁷ Lycurgus (Poralla #499) was the legendary founder of the Spartan constitution, while Solon (PAA 827640; fl. 590s–560s BCE) carried out important revisions of the Athenian constitution. Zaleucus (mid-7th century BCE) is normally associated with Epizephrian Locri (Ephor. *FGrH* 70 F 139; Arist. *Pol.* 1274^a22–3; cf. 10.429a) rather than with Thurii (founded only in 444/3).

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and Zaleucus convinced the inhabitants of Thurii.⁴⁶⁷ Because a law, according to Aristotle (*Rh. Al.* 1420^a25–7), is a statement ratified by general agreement of the city that tells us how we ought to do this or that. But what does this have to do with Plato? Is it not strange that of the three Athenians generally recognized to have been lawgivers, that is, Draco,⁴⁶⁸ Plato himself, and Solon, the citizens adhere to the laws of the other two, but laugh at Plato's? The same argument applies to his republic: even if this is the best possible form, but he fails to convince us of the fact, what is the gain? Plato thus appears to have written his *Laws* not for actual human beings, but for those he made up, requiring us to institute a search for someone who might find them useful. He should accordingly have written down only the arguments he was likely to be successful with, and not have behaved like people who are merely boasting, but instead like those with a firm grasp of the possible. Quite apart from this, if one were to work through his works like the *Timaeus* and the *Gorgias* and other, similar dialogues, in which he goes on at length about his teachings having to do with nature and numerous other subjects, he deserves no particular respect on this count either. Because one could get the same material from other sources, where it is expressed better or at least no worse. In fact, Theopompus of Chios says in his *Against Plato's School* (*FGrH* 115 F 259): One would find that the ma-

⁴⁶⁸ Draco (*PAA* 374190) dates to the late 6th century BCE; his law-code was notoriously severe, hence English "Draconian".

- d ἀχρείους καὶ ψευδεῖς ἂν τις εὔροι· ἀλλοτρίους δὲ τοὺς
 πλείους, ὄντας ἐκ τῶν Ἀριστίππου διατριβῶν, | ἐνίους
 δὲ κακ τῶν Ἀντισθένης, πολλοὺς δὲ κακ τῶν Βρύσων
 τοῦ Ἡρακλεώτου. ἀλλὰ τὰ κατὰ τὸν ἄνθρωπον
 ἅπερ ἐπαγγέλλεται καὶ ἡμεῖς ζητοῦμεν ἐκ τῶν ἐκείνου
 λόγων, οὐχ⁷⁹ εὐρίσκομεν, ἀλλὰ συμπόσια μὲν καὶ
 λόγους ὑπὲρ ἔρωτος εἰρημένους καὶ μάλα ἀπρεπεῖς,
 οὓς καταφρονῶν τῶν ἀναγνωσομένων συνέθηκεν,
 ὥσπερ καὶ οἱ πολλοὶ τῶν μαθητῶν αὐτοῦ τυραννικοὶ
 τινες καὶ διάβολοι γενόμενοι. Εὐφραῖος μὲν γὰρ παρὰ
 e Περδίκκα τῷ βασιλεῖ διατρίβων | ἐν Μακεδονίᾳ οὐχ
 ἦττον αὐτοῦ ἐβασίλευε φαῦλος ὢν καὶ διάβολος, ὃς
 οὕτω ψυχρῶς συνέταξε τὴν ἑταιρίαν τοῦ βασιλέως
 ὥστε οὐκ ἐξῆν τοῦ συσσιτίου μετασχεῖν, εἰ μὴ τις
 ἐπίσταιτο γεωμετεῖν ἢ φιλοσοφεῖν. ὅθεν Φιλίππου
 τὴν ἀρχὴν παραλαβόντος Παρμενίων αὐτὸν ἐν Ὀρεῶ
 λαβὼν ἀπέκτεινε, ὡς φησι Καρύστιος ἐν Ἱστορικοῖς
 Ἵπομνήμασι. καὶ Κάλλιππος δ' ὁ Ἀθηναῖος, μαθητῆς
 καὶ αὐτὸς Πλάτωνος, ἑταῖρος Δίωνος καὶ συμμαθητῆς
 f γενόμενος καὶ συναποδημήσας αὐτῷ | εἰς Συρακού-

⁷⁹ ὅπερ οὐχ A: ὅπερ del. Dobree

⁴⁶⁹ For Aristippus, cf. 11.507b n. Antisthenes (PAA 136800) was another member of Socrates' circle, and an intellectual predecessor of the Stoic and Cynic movements. Bryson of Heraclea Pontica (early 4th century BCE) was associated with the Megarian school (although cf. Ephipp. fr. 14.3, quoted at 11.509c); the reference here = fr. 207 Döring.

⁴⁷⁰ A hostile characterization of the contents of the *Symposium*. ⁴⁷¹ Cf. 11.506e–f with n.

⁴⁷² For a very different version of the story, in which

jority of his dialogues are useless or full of lies. Most of them are actually by other authors, and are excerpts from Aristippus' treatises, while others come from Antisthenes' works, or from the works of Bryson of Heraclea in a number of cases.⁴⁶⁹ And as for the discussions of human nature he promises, I have looked for them in his dialogues but have not discovered them. Instead, I find descriptions of drinking parties and extraordinarily inappropriate speeches about love,⁴⁷⁰ which he composed as a means of expressing his contempt for his future readers, in the same way that many of his students turned out to be tyrants and slanderers. Because when Euphraeus spent time with King Perdiccas in Macedon,⁴⁷¹ he acted like a king himself, even though he came from an undistinguished family and had nothing good to say about anyone; he organized life within the king's inner circle so pedantically that it was impossible to have a meal with them, unless you understood geometry and philosophy. When Philip seized power, therefore, Parmenion arrested Euphraeus in Oreus and put him to death, according to Carystius in his *Historical Commentaries* (fr. 2, *FHG* iv.357).⁴⁷² So too Callippus of Athens,⁴⁷³ another one of Plato's students, was a friend and fellow-student of Dion, and visited Syracuse with him. When

Euphraeus is a democratic hero ultimately driven to suicide, when the people of his city turn on him, see D. 9.59–62. Parmenion (who served both Philip and his son Alexander) is Berve i #606; cf. 11.781f–2a.

⁴⁷³ PAA 559250. Callippus in fact got control of Syracuse in 353 BCE, and ruled for 13 months before being expelled by Dion's son; he was murdered in c. 350. Dion was also one of Plato's students (Plu. *Dio* 17.1–5; D.L. 3.46).

σας, ὁρῶν ἤδη τὸν Δίωνα ἐξιδιοποιούμενον τὴν μοναρχίαν ἀποκτείνας αὐτὸν καὶ αὐτὸς τυραννεῖν ἐπιχειρήσας ἀπεσφάγη. Εὐάγων δ' ὁ Λαμψακηνός, ὡς φησιν Εὐρύπυλος καὶ Δικαιοκλῆς ὁ Κνίδιος ἐνενηκοστῷ καὶ πρώτῳ Διατριβῶν, ἔτι δὲ Δημοχάρης ὁ ῥήτωρ ἐν τῷ Ἑπερ Σοφοκλέους Πρὸς Φίλωνα, δανείσας τῇ πατρίδι ἀργύριον ἐπὶ ἐνεχύρῳ τῇ ἀκροπόλει καὶ ἀφυστερησάσης τυραννεῖν ἐβουλευέτο, ἕως συνδραμόντες ἐπ' αὐτὸν οἱ Λαμψακηνοὶ καὶ τὰ χρήματα ἀποδόντες ἐξέβαλον. || Τίμαιος δ' ὁ Κυζικηνός, ὡς ὁ αὐτὸς Δημοχάρης φησίν, χρήματα καὶ σίτον ἐπιδούς τοῖς πολίταις καὶ διὰ ταῦτα πιστευθεὶς εἶναι χρηστὸς παρὰ τοῖς Κυζικηνοῖς, μικρὸν ἐπισχῶν χρόνον ἐπέθετο τῇ πολιτείᾳ δι' Ἀριδαίου κριθεὶς δὲ καὶ ἀλούς καὶ ἀδοξήσας ἐν μὲν τῇ πόλει ἐπέμενε πολίδ⁸⁰ καταγεγρακῶς, ἀτίμως δὲ καὶ ἀδόξως διαζῶν. τοιοῦτοι δ' εἰσὶ καὶ νῦν τῶν Ἀκαδημαϊκῶν τινες, ἀνοσίως καὶ ἀδόξως βιοῦντες· χρημάτων γὰρ ἐξ ἀσεβείας καὶ παρὰ φύσιν κυριεύσαντες | διὰ γοητείαν νῦν εἰσιν περίβλεπτοι. ὡσπερ καὶ Χαίρων ὁ Πελληνεύς, ὃς οὐ μόνῳ Πλάτωνι ἐσχόλακεν, ἀλλὰ καὶ Ξενοκράτει· καὶ οὗτος οὖν τῆς πατρίδος πικρῶς τυραννήσας οὐ μόνον τοὺς ἀρίστους τῶν πολιτῶν ἐξήλασεν, ἀλλὰ καὶ τοῖς τούτων δούλοις τὰ χρήματα τῶν δεσποτῶν χαρισάμενος καὶ τὰς ἐκείνων γυναῖκας συνῶκισεν πρὸς γάμου κοινωνίαν, ταῦτ'

⁸⁰ πολίδ^ς Olson: παλαιὸς ACE

⁴⁷⁴ Included in the list of Plato's students at D.L. 3.46, where his name is, however, given as Euaion.

⁴⁷⁵ The Sophocles in question is supposed to have expelled the philosophers from Attica; cf. 5.187d, 215c (in both cases seemingly drawing on Herodicus); 13.610e-f.

he saw that Dion was already trying to get control of the monarchy, he killed him and attempted to become tyrant himself, and was murdered. Euagon of Lampsacus,⁴⁷⁴ according to Eurypylus and Dicaeocles of Cnidus in Book XCI of the *Treatises*, as well as the orator Demochares in his *On Behalf of Sophocles against Philo*⁴⁷⁵ (fr. I.1, p. 341 Baiter-Sauppe), loaned his native land money and took the acropolis as surety; when the city failed to repay him on time, he wanted to become tyrant, until the Lampsacenes joined forces against him, returned his money, and threw him out. Timaeus of Cyzicus,⁴⁷⁶ according to the same Demochares, provided his fellow-citizens with money and grain, and accordingly came to be regarded by the Cyzicenes as a decent person; then after waiting a little while, he used Aridaeus to mount an assault on their form of government. After he was tried and convicted, and had fallen into disgrace, he remained in the city after he had become a gray-haired old man, living in dishonor and disgrace. This is what some representatives of the Academy are like even today, living in an unholy and disgraceful fashion; because they got money through fraud, by acting impiously and unnaturally, and are now prominent people. Chaeron of Pellene, for example, who studied not only with Plato, but also with Xenocrates—he was a cruel tyrant of his fatherland, and not only drove the best citizens into exile, but gave their slaves their masters' property, and

⁴⁷⁶ Included in the list of Plato's students at D.L. 3.46, where his name is, however, given as Timolaus. The Aridaeus referred to below must be the Macedonian satrap of Hellespontine Phrygia (Berve i #145), whose attack on Cyzicus is mentioned at Marmor Parium *FGrH* 239 B12 (319/8 BCE); D.S. 18.51.

ὠφεληθεὶς ἐκ τῆς καλῆς Πολιτείας καὶ τῶν παρανόμων Νόμων.

Διὸ καὶ Ἐφιππος ὁ κωμωδιοποιὸς ἐν Ναυάγῳ Πλά-
 c τωνα ἰ τε αὐτὸν καὶ τῶν γνωρίμων τινὰς κεκωμώδηκεν
 ὡς καὶ ἐπ' ἀργυρίῳ συκοφαντοῦντας, ἐμφαίνων ὅτι καὶ
 πολυτελῶς ἤσκουντο καὶ ὅτι τῆς εὐμορφίας τῶν καθ'
 ἡμᾶς ἀσελγῶν πλείονα πρόνοιαν ἐποιούντο. λέγει δ'
 οὕτως·

ἔπειτ' ἀναστὰς εὐστοχος νεανίας
 τῶν ἐξ Ἀκαδημείας τις ὑπὸ Πλάτωνα καὶ
 Βρυσωνοθρασυμαχειοληψικερμάτων
 πληγεὶς ἀνάγκη, † λυσιγομισθῶ † τέχνη |
 d συνῶν τις, οὐκ ἄσκεπτα δυνάμενος λέγειν,
 εὖ μὲν μαχαίρα ξύστ' ἔχων τριχῶματα,
 εὖ δ' ὑποκαθίεις ἄτομα πώγωνος βάθη,
 εὖ δ' ἐν πεδίλῳ πόδα τιθεὶς † ὑπὸ ξυρόν †
 κνήμης ἱμάντων ἰσομέτροις ἐλίγμασι,
 ὄγκῳ τε χλανίδος εὖ τεθωρακισμένος,
 σχῆμ' ἀξιόχρεων ἐπικαθεὶς βακτηρία,
 ἀλλότριον, οὐκ οἰκείον, ὡς ἐμοὶ δοκεῖ, |
 e ἔλεξεν· “ἄνδρες τῆς Ἀθηναίων χθονός.”

μέχρι τούτων ἡμῖν πεπεραιώσθω καὶ ἦδε ἡ συναγωγή,
 φίλτατε Τιμόκρατες· ἐξῆς δὲ ἐρουῦμεν περὶ τῶν ἐπὶ
 τρυφῇ διαβοήτων γενομένων.

477 Chaeron (Moretti #432 [he was a wrestler; Berve i #818]), supported by Alexander the Great, apparently seized power sometime in the mid-330s BCE; cf. D. 17.10; Paus. 7.27.7.

478 For Bryson, see 11.508c–d n.; the reference to him here = fr. 206 Döring. Thrasymachus of Chalcedon (late 5th century BCE; D–K 85) was likewise not a member of Plato's school, although he appears as a character in the *Republic*.

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forced their wives to live with them, as if they were married.⁴⁷⁷ This is how he benefitted from the lovely *Republic* and the lawless *Laws*!

This is why the comic poet Ephippus in *The Shipwreck Victim* (fr. 14) makes fun of Plato himself and of some of his students for abusing the legal system to extort money, bringing out the fact that they dressed expensively and were more concerned with how they looked than the degenerates in our own time are. He puts it as follows:

Then a sharp young man stood up,
someone from the Academy who'd studied with Plato
and
was driven by the need for Brysono-Thrasyma-
chian-⁴⁷⁸

money-grubbing, an individual familiar with the trick
[corrupt] and incapable of saying anything
unconsidered.

His hair was carefully trimmed with a razor;
his beard hung carefully down, heavy and
untrimmed;

his feet were carefully set in sandals [corrupt]
with twisted straps of equal length around his shins;
his chest was carefully wrapped in a heavy robe;
and he leaned his handsome frame on a staff
and made a speech composed, in my opinion, by
someone

other than himself: "Men of the land of Athens."

Let this compilation of mine come to an end at this point, my good friend Timocrates; in what follows, I will tell you about individuals notorious for their addiction to luxury.

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