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

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

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

NEWLY EDITED AND TRANSLATED BY

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IN THREE VOLUMES

VOLUME I.

INCLUDING

TERPANDER ALCMAN SAPPHO AND ALCAEUS

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ΣΥΜΜΑΘΗΤΗΣ
PREFACE

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

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

The arrangement of the Fragments follows, where this can be inferred, the arrangement of the editions current in the later antiquity; but it must not be understood as certainly reproducing it. Cross-references to the numerations of Bergk and Hiller-Crusius will be found on page 431. I have added a separate index of the ancient authors, including those to whom we are indebted for most of our knowledge of these poets and their works. Among the modern writers who have collected, emended, and interpreted the Fragments, next to Bergk and those on whom he drew—Ahrens, Bekker, Benseler, Bentley, Blomfield, Boissonade, Brunck, Cobet, Cramer, Gaisford, Hartung, Hecker, Hermann, Keil, Kock, Matthiae, Meineke, O. Müller, Nauck, Neue, Porson, Reiske, Schneidewin, Schweighäuser, Seidler, Ursinus, Volger, Voss, Welcker, Wolf—I owe most to E. P. Grenfell, A. S. Hunt, Kaibel and U. von Wilamowitz-Moellendorff. My obligations to these, as to other recent and living scholars, are indicated in the notes. I must here record my thanks to the Director of the British Museum for permission to reproduce the Sotades vase, and to the Council of the Egypt Exploration Fund for allowing me to print the Oxyrhynchus Fragments; to D. Bassi, J. Harrower, W. Schubart, and the Directors of the Bibliothèque Nationale and of Graz University, for supplying me with photographs of papyri and other MSS. in their care. And I gratefully acknowledge the help and

1 B, 2 Elf, 3 Schn, 4 Schw.
encouragement I have received from Mrs. Adam, H. I. Bell, S. G. Campbell, A. B. Cook, R. D. Hicks, H. Rackham and A. J. B. Wace.

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

J. M. E.

Cambridge,

December 22, 1921.
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1 For early poets such as Orpheus see note on page 10
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Theodor Bergk Poetae Lyrici Gracci Leipzig 1882 vol. III (reprinted without correction 1914); text with contexts and Latin notes

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

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

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

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

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

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

J. W. Mackail Lectures on Greek Poetry London 1910

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

1 These reached me too late for me to profit by them in preparing my first volume
ΠΙΝΔΑΡΕ Μουσάων ἱερὸν στώμα, καὶ λάλε Σειρήν
ΒΑΚΧΥΛΙΔΗ, ΣΑΙΠΦΟΥΣ τ' Αιολίδες χάριτες,
γράμμα τ' ἈΝΑΚΡΕΙΟΝΤΟΣ, 'Ομηρικὸν ὡς τ' ἀπὸ
ῥέμα
ἐσπασάς σικείοις ΣΤΗΣΙΧΟΡ' ἐν καμάτοις,
ἡ τε ΣΙΜΩΝΙΔΕΩ γλυκερὴ σελίς, ἥδυ τε Πειθοῦς
ἸΒΥΚΕ καὶ παιδῶν ἄνθος ἀμησάμενε,
καὶ ξίφος ΑΛΚΑΙΟΙΟ το πολλάκις αἷμα τυράννων
ἐσπεισὲν πάτρις θέσμα ρνόμενον,
θηλυμελεῖς τ' ἈΛΚΜΑΝΟΣ ἄγδονες, ἱλατε, πάσις
ἀρχὴν οἴ λυρικὴς καὶ πέρας ἐστάσατε.¹

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¹ Anth. Pal. 9, 184 line 4 Jahn καπέτοις 'irrigation-ditches' perhaps rightly line 10 Mein: mss ἐσπάσατε
That holy mouth of the Muses Pindar, that sweetly
prattling Siren Bacchylides, those Acolian Graces of
Sappho; the book Anacreon wrote, Stesichorus
whose work was fed from the stream of Homer;
the delicious scroll of Simonides, Ibycus gatherer
of the bloom of Persuasion and of lads, the sword
Alcaeus used, to shed tyrant blood and save his
country's rights, the maiden-tuned nightingales of
Alcman; I pray you all be gracious unto me, ye that
have established the beginning and the ending of all
lyric song.\footnote{Palatine Anthology: probably the motto for a book of
selections from the Nine Lyric Poets; cf. 9. 571 (p. 165)}
The text is not fully legible due to the quality of the image. However, it appears to be discussing ancient times when there was some confusion between the elder and younger musicians of the same name. Both seem to have been musicians pure and simple, but are included here.

1 ibid. 7 [π. αὐλωδικῶν νόμων]: ἀρετὴν τὸν προειρημένον ὁ Ολυμποῦ, αὐλητὴν ἄντα τῶν Ἐν Φρυγίας, ποιήσαι νόμον αὐλητικὸν εἰς Ἀπόλλωνα τὸν καλούμενον Πολυκέφαλον εἶναι δὲ τὸν ὁ Ολυμποῦ τοῦτὸν φασιν ἑνοι. 1 ἐνα τῶν ἀπὸ τοῦ πρῶτον ὁ Ολυμποῦ τοῦ Μαρσύου πεποιηκότος εἰς τὸν θεῶς τοὺς νόμους: οὖτος γὰρ παιδικὰ γενόμενος Μαρσύου καὶ τὴν αὐλησιν μαθὼν παρ’ αὐτοῦ τοὺς νόμους τοὺς ἀρμονικοὺς ἐξήνεγκεν εἰς τὴν Ἐλλάδα, ὥσι νῦν χρωται οῖ Ἐλληνες ἐν ταῖς ἐσταῖς τῶν θεῶν. άλλου δὲ Κράτητος εἶναι φασι τὸν Πολυκέφαλον νόμου, γενομένου μαθητοῦ ὁ Ολυμποῦ. ὁ δὲ Πρατῖνας ὁ Ολυμποῦ φησίν εἶναι τοῦ νεωτέρου τῶν νόμου

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

Life

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

The Same: [on lyre-sung 'nomes']: We are told that the Olympus of whom we spoke just now, a flute-player from Phrygia, composed a flute-nome to Apollo which is known as the Many-Headed. This Olympus, however, is said by some authorities to have been a descendant of the first Olympus, son of Marsyas, who composed the nomes to the Gods.—This earlier Olympus was in his boyhood a favourite of Marsyas, and learning flute-playing of him, introduced the musical nomes into Greece, where they are now used at the festivals of the Gods.—According to another account, however, the Many-Headed nome is the work of Crates 'a pupil of Olympus,' though Pratinas declares it to be the work of Olympus the Second. The Harmatian because the development of Greek lyric poetry is hardly separable in its early stages from that of Greek music i.e. a certain type of air for the flute alone, not for flute and voice as above
τοῦτον, τὸν δὲ καλοῦμενον Ἀρμάτιον νόμον λέγεται ποιήσαι ὁ πρῶτος Ὁλυμπος, ὁ Μαρσύου μαθητής. . . ὅτι δ’ ἔστιν Ὁλυμποῦ ὁ Ἀρμάτιος νόμος, ἐκ τῆς Γλαύκου Ἀναγραφῆς τῆς ὑπὲρ τῶν Ἀρχαίων Ποιητῶν μάθοι ἂν τις . . . ἀλλοί δὲ τινες ὑπὸ Μυσῶν εὑρίσθαι τοῦτον τὸν νόμον γεγονέναι γὰρ τινας Ἀρχαίους αὐλητάς Μυσοὺς.

Plut. Mus. 11 ὙΛΥΜΠΟΣ δὲ ὡς Ἀριστόξενος φησιν, ὑπολαμβάνεται ὑπὸ τῶν μουσικῶν τοῦ ἐναρμονίου γένους εὐρετῆς γεγενήσθαι τὰ γὰρ πρὸ ἐκείνου πάντα διάτονα καὶ χρωματικὰ ἦν. ὑπονοοῦσι δὲ τὴν εὐρεσιν τοιαύτην τινὰ γενέσθαι· ἀναστρέφομεν τὸν ὉΛΥΜΠΟΥ ἐν τῷ διατόνῳ καὶ διαβιβάζοντα τὸ μέλος πολλάκις ἐπὶ τὴν διάτονον παρυπάτην, τότε μὲν ἀπὸ τῆς παραμέσης, τότε δ’ ἀπὸ τῆς μέσης, καὶ παραβαίνοντα τὴν διάτονον λιχανὸν καταμαθεῖν τὸ κάλλος τοῦ ῥῆθος, καὶ οὕτω τὸ ἐκ τῆς ἀναλογίας συνεστηκὸς σύστημα θαυμάσαντα καὶ ἀποδεξάμενον ἐν τούτῳ ποιεῖν ἐπὶ τοῦ Δωρίου τόνον. οὕτε γὰρ τῶν τοῦ διατόνου ὕδιων οὕτε τῶν τὸν χρώματος ἀπτεσθαί, ἀλλ’ ἤδη τῶν τῆς ἀρμονίας. εἶναι δ’ αὐτῷ τὰ πρῶτα τῶν ἐναρμονίων τοιαύτα . . . φαίνεται δ’ ὙΛΥΜΠΟΣ αὐξήσας μουσικὴν τῷ ἀγενήτον τι καὶ ἀγνοούμενον ὑπὸ τῶν ἐμπροσθὲν εἰσαγαγεῖν, καὶ ἀρχηγὸς γενέσθαι τῆς ἙΛΛΗΝΙΚΗΣ καὶ καλῆς μουσικῆς.

Ibid. 15 ὙΛΥΜΠΟΥ γὰρ πρῶτον ἈΡΙΣΤΟΞΕΝΟΣ ἐν τῷ πρῶτῳ περὶ ΜΟΥΣΙΚΗΣ ἐπὶ τῷ ΠΥTHONΥ ΦΗΣΙΝ ἐπικηθείοιν αὐλῆσαι Λυδιστὶ.

Ibid. 29 καὶ αὐτὸν δὲ τοῦ ὙΛΥΜΠΟΥ ἐκείνου, ὡς δὴ τὴν ἄρχῃν τῆς ἙΛΛΗΝΙΚΗΣ τε καὶ νομικῆς μου-
LIFE OF OLYMPUS

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

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

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

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

1 the dash indicates a quarter-tone
σης ἀποδιδόασι, τὸ τε τῆς ἄρμονίας γένος ἑξευρεῖν 
factionis, καὶ τῶν ῥυθμῶν τὸν τε προσοδιάκον ἐν ὃ 
τοῦ 'Ἀρέως νόμος, καὶ τὸν χορεῖον ὡς πολλῷ 
κέχρηται ἐν τοῖς Μητρῷοις· ἔνιοι δὲ καὶ τὸν βακ- 
χεῖον Ὀλυμπον οἴονται εὐρηκέναι. δηλοὶ δ' 
ἐκαστὸν τῶν ἀρχαίων μελῶν ὅτι ταῦθ' οὕτως ἔχει. 

Plut. Mus. 33 οἴον Ὀλυμπῷ τὸ ἐναρμόνιον γένος 
ἐπὶ Фρυγίου τόνον τεθέν παῖσιν ὑπεράτω μιχθέν 
tούτῳ γὰρ τῆς ἀρχής τὸ ἢθος ἐγέννησεν ἐπὶ τῷ 
tῆς Ἀθηνᾶς νόμῳ· προσληφθείης γὰρ μελο- 
pοιίας καὶ ῥυθμοποιίας τεχνικῶς δὲ μεταληφθέντος 
tοῦ ῥυθμοῦ μόνον αὐτοῦ καὶ γενομένου τροχαίου 
ἀντὶ παῖσιν, συνέστη τὸ Ὀλυμπὸν ἐναρμόνιον 
γένος.

Ibid. 18 καὶ οἱ παλαιοὶ δὲ πάντες οὐκ ἀπείρως 
ἐχοντες πασῶν τῶν ἀρμονιῶν ἐνίας ἐχρήσαντο· 
οὐ γὰρ ἡ ἀγνοία τῆς τοιαύτης στενοχωρίας καὶ 
ὁλυγοχωρίας αὐτοῖς αἰτία γεγένηται; οὐδὲ δὲ 
ἀγνοιαν οἱ περὶ Ὀλυμπον καὶ Τέρπανδρον καὶ οἱ 
ἀκολουθήσαντες τῇ τούτων προαίρεσι περιείλον 
tῆς ἀλυγοχωρίαν τε καὶ ποικιλίαν. μαρτυρεὶ 
γοῦν τὰ Ὀλυμπον τε καὶ Τερπάνδρον ποιήματα 
καὶ τῶν τούτων ὀμοιοτρόπων πάντων. ὀλυγο- 
χορδα 1 γὰρ ὄντα καὶ ἀπλὰ διαφέρει τῶν ποικίλων 
καὶ πολυχώρδων, ὡς μηδένα δύνασθαι μιμήσασθαι 
tῶν Ὀλυμπον τρόπον, ὑπερίζευν δὲ τούτων τοὺς 
ἐν τῷ πολυχώρδῳ τε καὶ πολυτρόπῳ κατα- 
γιγνομένους.

1 Volkmann: mss τρίχορδα
LIFE OF OLYMPUS

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

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

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

1 see also Plut. Mus. 10 (on Thaletas p. 37) 2 perh. the '3rd Paeon' (○○○) called δρόμιος or 'running' 3 or 'notes'; the Greek word is intended to include the stops of the flute; so also below
Arist. Pol. 8. 5 [π. μουσικῆς]. τούτο δ' ἂν εἰη δῆλουν, εἰ ποιοὶ τινες τὰ ἡθη γιγνόμεθα δι’ αὐτῆς. ἄλλα μὴν ὁτι γιγνόμεθα ποιοὶ τινες, φανερὸν διὰ πολλῶν τῶν ἑτέρων, οὐχ ἥκιστα δὲ καὶ διὰ τῶν Ὄλυμπου μελῶν. ταῦτα γὰρ ὁμολογομένως ποιεῖ τὰς ψυχὰς ἐνθουσιαστικάς, ὁ δ’ ἐνθουσιασμὸς τοῦ περὶ τὴν ψυχὴν ἥθους πάθος ἐστίν.

Suid. 'Ολυμπος. Φρύξ, νεώτερος, αὐλητής γεγονός ἐπὶ Μίδου τοῦ Γορδίου.

Hesych. 'Ολυμποῦ νόμος' τῶν αὐλητικῶν τις.

Ar. Eq. 7 ΔΗ. ὁ κακόδαιμον, πῶς ἔχεις; NI. κακῶς καθάπερ σὺ.

ΔΗ. δεῦρο δὴ πρόσελθ', ἢν ἐναντίλιαν κλαύσωμεν Ὄλυμποῦ νόμον.

ΔΗ. NI. μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μῦ μ于一体 in antiquity. See,
LIFE OF OLYMPUS

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

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

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

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

[They hum a few bars.]

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

1 died B.C. 693.


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ΕΤΜΗΛΩΤ

Βίος

Paus. 2. 1. 1. ἡ δὲ Κορινθία χώρα, μοῖρα οὖσα τῆς Ἀργείας ἀπὸ Κορίνθου τὸ όνομα ἔσχηκε. Διὸς δὲ εἰναι Κόρινθον οὐδένα οἶδα εἰπόντα πῶς σπουδῇ, πλὴν Κορινθίων τῶν πολλῶν. Εὐμηλὸς δὲ ὁ Ἀμφιλύτου τῶν Βακχιδῶν καλουμένων, ὃς καὶ τὰ ἐπὶ λέγεται ποιήσαι, φησίν ἐν τῇ Κορινθία Συγγραφῆ, εἰ δὴ Εὐμήλου γε ἡ συγγραφὴ, Ἐφύραν Ὡκεανοῦ θυγατέρα οἰκήσαι πρῶτον ἐν τῇ γῇ ταύτῃ . . .


Sch. Pind. O. 13. 74 διδάσκει δὲ τοῦτο Εὐμηλὸς τις ποιητής ἰστορικός . . .

Clem. Al. Str. 6. 267 τὰ δὲ Ἦσιόδου μετῆλλαξαν εἰς πεζῶν λόγων καὶ ὅς έδια ἐξήνεγκαν Εὐμηλὸς τε καὶ Ἀκουσίλαος οἱ ἰστοριογράφοι.

Ibid. 1. 151 ἀλλὰ καὶ ὁ τῆς Εὐρωπίας ποιήσας ἰστορεῖ τὸ ἐν Δελφοῖς ἀγαλμα Ἀπόλλωνος κίονα εἰναι διὰ τῶνδε . . .

Sch. II. 6. 131 τῆς ἰστορίας πολλοὶ ἐμνῆσθησαν, προηγούμενως δὲ ὁ τῆς Εὐρωπίας πεποιηκὼς Εὐμηλὸς.

Paus. 9. 5. 8 ὁ δὲ τὰ ἐπὶ τα ἐς Εὐρώπην ποιήσας φησίν Ἀμφιόνα χρήσασθαι λύρα πρῶτον Ἐρμοῦ διδάξαντος.

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

Life

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

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

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

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

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

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

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

Athenaeus Doctors at Dinner: The poet of the
I.YRA GRAECA

ei't Eύμηλος ἔστιν ὁ Κορώνθιος ἦ 'Αρκτῖνος ἦ ὀστῖς δῆποτε χαίρει ὄνομαξόμενος.

Euseb. Ol. 4. 4 Eumelus poeta qui Bugeoniam composuit et Europiam cognosebatur.

Clem. Al. Str. 1. 144 Εύμηλος δὲ ὁ Κορώνθιος . . . ἐπιβεβληκέναι Ἀρχία τῷ Συρακούσας κτίσαντι.


ΕΤΜΗΛΟΤ

1 Προσόδιον εἰς Δῆλον

Paus. 4. 4. 1 [π. Μεσσηνίων]. ἔπτ' δὲ φίντα τοῦ Συμβότα πρῶτον Μεσσήνιοι τῷ Ἀπόλλωνι ἦς Δῆλον θυσίαν καὶ ἄνδρῶν χορὸν ἀποστέλλουσι. τὸ δὲ σφίσιν ἁσμα προσόδιον ἦς τῶν θεῶν ἐδίδαξεν Εύμηλος: εἶναι τε ὠς ἀληθῶς Εὐμήλου νομίζεται μόνα τὰ ἐπὶ ταύτα.

Ibid. 4. 33. 3 [π. Ἰθώμης]. ἁγοὺσι δὲ (Μεσσήνιοι) καὶ ἑορτὴν ἐπέτειον Ἰθώματα τῷ δὲ ἄρχαιον καὶ ἁγώνα ἐτίθεσαν μονοικής· τεκμαίρεσθαι δὲ ἐστὶν ἄλλως τε καὶ Εὐμήλου τοῦ ἐπεσιν. ἐποίησε γοῦν καὶ τάδε ἐν τῷ προσόδιῳ τῷ ἦς Δῆλον:

τῷ γὰρ Ἰθώματα καταθύμιοι ἐπιλετο Μοίσα· ἀ καθαράν <κίθαριν> καὶ ἐλεύθερα σάμβαλ' ἐχοισα.2

2

Ibid. 5. 19. 10 [π. λάρνακος τῆς Κυψέλης]. τὰ ἐπιγράμματα δὲ τὰ ἔπτ' αὐτὴς τάχα μέν που καὶ ἄλλος τις ἄν εἰη πεποιηκάς, τῆς δὲ ὑπνοιαὶ τὸ πολὺ ἦς Εὐμήλου τῶν Κορώνθιον ἦχεν ήμῖν, ἄλλων τε ἐνεκα καὶ τοῦ προσοδίου μάλιστα δ ἐποίησεν ἦς Δῆλον.

1 mss insert τότε 2 B: mss ἄ καθαρὰ καὶ

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

14
EUMELUS

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

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

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

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

EUMELUS

1 Processional to Delos

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

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

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

2

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

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

15
ΤΕΡΠΑΝΔΡΟΤ

Βίος

Αθ. 14. 635 d ἄγνοεῖ δ’ ὁ Ποσειδώνιος ὅτι ἀρχαῖον ἐστὶν ὄργανον ή μάγαδις σαφῶς Πυνδάρου λέγοντος τῶν Τέρπανδρον ἀντίφθογγον εὑρεῖν τῇ παρὰ Λυδοῖς πηκτίδι τῶν βάρβατων (fr. 125). Ὁ Τόν ῥα Τέρπανδρος ποθ’ ὁ Δέσβιος εὑρε, | πρῶτος ἐν δείπνουσι Λυδῶν | ψαλμῶν ἀντίφθογγον ύψηλάς ἀκουόν πηκτίδος,’ πηκτίς δὲ καὶ μάγαδις ταύτων . . . ὅτι δὲ καὶ Τέρπανδρος ἀρχαῖστερος Ἀνακρέοντος δῆλον ἐκ τούτων· τὰ Κάρνεια πρῶτος πάντων Τέρπανδρος νικά, ὡς Ἐλλανικὸς ἱστορεῖ ἐν τῇ ποῖᾳ ἐμμέτροις Καρνεονικαὶ κἀκεῖ ἐκ τοῖς καταλογιζέται ἐγένετο δὲ ἡ θέσις τῶν Κάρνειων κατὰ τὴν ἐκτιμα ἐκ τοῦ Ὠλυμπιάδα, ὡς Σωσίβιος φησιν ἐν τῷ Περὶ Χρόνον. Ἰερώνυμος δ’ ἐν τῷ Περὶ Κιθαροδῶν, ὅπερ ἐστὶν πέμπτον Περὶ Ποιητῶν, κατὰ Λυκοῦργον τὸν νομοθέτην τῶν Τέρπανδρον φησι γενέσθαι, ὅσ ὑπὸ πάντων συμφώνως ἱστορεῖται μετὰ Ἰφίτου τοῦ Ἡλείου τήν πρωτήν ἀριθμεῖσαν τῶν Ὀλυμπίων θέσιν διαθέναι.

Mar. Par. 34 ἄφ’ οὗ Τέρπανδρος ὁ Δερδένεος ὁ Δέσβιος τοὺς νόμους . . . ¹ καὶ τὴν ἐμπροσθέ

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

Life

Athenaeus, *Doctors at Dinner*: When Poscidonius says this, he does not realise that the *magadis* is an ancient instrument, because Pindar plainly states that Terpander invented the *barbitos* or lyre to respond¹ to the Lydian *pectis* or lute, in the words 'Which Lesbian Terpander invented of old to vibrate in answer to the low-pitched lute at the feasts of the Lydians;' and the *pectis* and the *magadis* are the same... It is clear that Terpander was earlier than Anacreon from the following considerations. According to Hellanicus both in his metrical and in his formal lists of Victors at the Carneian Festival, the first recorded name is Terpander's; and we know from Sosibius' *Chronology* that the festival was founded in the 26th Olympiad (B.C. 676–673), while Hieronymus' tract *On Singers to the Lyre*, which forms the fifth Book of his *Treatise on the Poets*, assigns him to the time of the lawgiver Lycurgus, who is admitted on all hands to have arranged with Iphitus of Elis the first Olympic Games reckoned in the list (B.C. 776).

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

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

πρώτος ποικιλόμοισον Ὄρφεος χέλνως ἔτεκνόσεν
νίος Καλλιόπας Πιερίας ἐπὶ.
Τέρπανδρος δ' ἐπὶ τῷ δέκα
ζεῦξε μούσαν ἐν φόδαις.
Αὔσβος δ' Αἰολίᾳ νῦν Ἀν-
τίσσα γεώνατο κλεινών.

Arist. Probl. 19. 32 διὰ τί διὰ πασῶν καλεῖται
ἀλλ' οὐ κατὰ τῶν ἀριθμῶν δι' ὀκτῶ, ὅστερ καὶ
diὰ τεττάρων καὶ διὰ πέντε; ἦν τρίτην Ἀρχαῖον,
ἐπὶ ἔξελῶν τὴν τρίτην Τέρπαν-
δρος τήν νήτην προσέθηκε, καὶ ἔπὶ τούτου ἐκλήθη
diὰ πασῶν ἀλλ' οὐ δι' ὀκτῶ δι' ἔπτα γὰρ ἦν.

Plut. Mus. 28 οἱ γὰρ ἱστορήσαντες τὰ τοιαῦτα
Τερπάνδρῳ μὲν τὴν τε Ἀρχαῖον ἐποτήρι-
θεσαν, οὐ χρησαμένων αὐτὴ τῶν ἐμπροσθεν κατὰ
tὸ μέλος.

Ibid. 30 [π. Τιμοθέου]: οὕτως γὰρ ἐπταφθόγγοι
τῆς Λύρας ὑπαρχοῦσης ἔως εἰς Ἀριστοκλείδην,
tὸν Τερπάνδρειον τόνον ἐπέρριψεν εἰς πλείονας
φθόγγους. 2

Suid. Τερπάνδρος Ἀρναῖος, ἔ Λεσβιος ἀπὸ
Ἀντίσσης, ἔ Κυμαῖος: οἱ δὲ καὶ ἀπόγονον
Ησιόδον ἀνέγραψαν ἄλλοι δὲ Ὀμήρου, Βοίου
18
and changed the style of music 381 years, in the archonship of Dropides at Athens (B.C. 615).

Eusebius Chronicle: Olympiad 33. 2 (B.C. 617) Flourished Terpander the singer to the lyre.

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

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

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

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

Suidas Lexicon: Terpander: Variously described as of Arne, a Lesbian of Antissa, and of Cymê³; according to some authorities a descendant of Hesiod, or again of Homer, with the pedigree

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

¹ Westphal -E: mss ἐως εἰς Τέρπανδρον τοῦ Ἀντισσαίου
² cf. fr. 5
λέγοντες αὐτὸν τοῦ Φωκέως, τοῦ Ἐυρυφόντος, τοῦ Ὄμηρον λυρικός, ὅς πρῶτος ἐπτάχορδον ἐποίησε τὴν λύραν καὶ νόμους λυρικοὺς πρῶτος ἐγραψεν, εἰ καὶ τίνες Φιλάμμωνα θέλουσι γεγραφέναι.

Plut. Mus. 18.

Ibid. 3 Ἡρακλείδης δ’ ἐν τῇ Συναγωγῇ τῶν ἐν Μουσικῇ τὴν κιθαρῳδίαν καὶ τὴν κιθαρῳδικὴν ποίησιν πρῶτον φησιν Ἀμφίων ἐπινόησε τὸν Διὸς καὶ Ἀντιόπης, τοῦ πατρὸς δηλοῦστι διδάξαντος αὐτῶν. πιστοῦται δὲ τούτο ἐκ τῆς ἀναγραφῆς τῆς ἐν Σικυώνι ἀποκειμένης, δι’ ἓς τὰς τε ιερείας τὰς ἐν Ἀργεί καὶ τοῖς ποιηταῖς καὶ τοὺς μουσικοὺς ὁνομάζει. κατὰ δὲ τὴν αὐτὴν ἡλικίαν καὶ Δίνων . . . λέγει καὶ Ἀνθην . . . καὶ Πίερων . . . ἀλλὰ καὶ Φιλάμμωνα . . . Θάμυριν δὲ . . . καὶ Δημόδοκον . . . καὶ Φήμων . . . οὐ λευκεμένη δ’ εἶναι τῶν προειρημένων τῆς τῶν ποιημάτων λέξεως καὶ μέτρου οὐκ ἔχουσαν, ἀλλὰ καθάπερ Στησιχόρου τε καὶ τῶν ἁρχαίων μελοποιῶν, οἱ ποιοῦντες ἐπὶ, τούτοις μέλη περιεπεθέσαν καὶ γὰρ τὸν Τέρπανδρον ἐφ’ κιθαρῳδικὸς ποιητὴν ὅντα νόμουν, κατὰ νόμον1 ἐκαστον τοῖς ἐπεσι τοῖς ἑαυτοῦ καὶ τοῖς Ὅμηρον μὲλη περιτιθέντα ἦδεν ἐν τοῖς ἀγώσιν ἀποφημαί δὲ τοῦτον λέγει ὁνόματα πρῶτον τοὺς κιθαρῳδικοὺς νόμοις ὁμοίως δὲ Τερπάνδρῳ Κλονάιν, τὸν πρῶτον συστησάμενον τοὺς αὐλῳδικοὺς νόμους καὶ τὰ προσόδια, ἐλεγείον τε καὶ ἕπον ποιητὴν γεγονέναι . . . οἱ δὲ νόμοι οἱ κατὰ τούτους, ἀγαθὲ Ὁμησίκρατες, αὐλῳδικοὶ ἦσαν . . . οἱ δὲ τῆς κιθαρῳδίας νόμοι πρῶτον πολλῷ χρόνῳ τῶν αὐλῳδικῶν κατεστάθησαν ἐπὶ Τερ-
LIFE OF TERPANDER

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

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

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

1 Προοίμιον
πάντρου· ἐκεῖνος γοῦν τοὺς κιθαρῳδικοὺς πρῶτος ὁ ἐκόμισε, Βοιώτιόν τινα καὶ Λιόλιον Τροχαίον τε καὶ Ὄξυν Κηπίων τε καὶ Τερπάνδρειον καλῶν, ἀλλὰ μὴν καὶ Τετραόιδιον. πεποίηται δὲ τῷ Τερπάνδρῳ καὶ προοίμια κιθαρῳδικὰ ἐν ἔπεσιν. ὅτι δ’ οἱ κιθαρῳδικὸι νόμοι οἱ πάλαι ἔξι ἐπῶν συνίσταντο, Τιμόθεος ἐδήλωσε· τοὺς γοῦν πρῶτους νόμους ἐν ἔπεσι διαμονὴν διθυραμβικὴν λέγειν ἤδεν, ὅπως μὴ εὐθὺς φαύνῃ παρανόμων εἰς τὴν ἀρχαίαν μουσικήν. ἔσχε δὲ κατὰ τὴν τέχνην τὴν κιθαρῳδικὴν ὁ Τέρπανδρος διεννυχέχειν: τὰ Πῦθια γὰρ τετράκις ἔξις νευκηκῶς ἀναγέρταται. καὶ τοῖς χρόνοις δὲ σφόδρα παλαιὸς ἐστὶ· πρεσβύτερον γοῦν αὐτὸν Ἀρχιλόχου ἀποφαίνει Γλαῦκος ὁ ἐξ Ἰταλίας ἐν συγγράμματι τινι, τῷ Περὶ τῶν Ἀρχαίων Ποιητῶν τε καὶ Μουσικῶν· φησὶ γὰρ αὐτὸν δεύτερον γενέσθαι μετὰ τοὺς πρῶτους ποιήσαντας αὐλητικὰν. 2

Αλέξανδρος δ’ ἐν τῇ Συναγωγῇ τῶν περὶ Φρυγίας κρούματα "Ολυμπὸν ἐφὶ πρῶτον εἰς τοὺς Ἐλλήνας κομίσαι, ἔτι δὲ καὶ τοὺς Ἰδαίους Δακτύλους· ὁ Ἀγιν ἐπὶ πρῶτον αὐλῆσαι, ἐτὰ τῶν τούτων ὑπὸ Μαρσύαν, ἐτ’ ὁ Λυμπὸν ἐξηλωκεῖνα δὲ τὸν Τέρπανδρον ὁ Ομήρος μὲν τὰ ἔπη, ὁ Ὀρφέως δὲ τὰ μέλη. ὃ δ’ Ὁρφέως οὐδένα φαίνεται μεμημένος· . . . τινὰς δὲ τῶν νόμων τῶν κιθαρῳδικῶν τῶν ὑπὸ Τερπάνδρου πεποιημένων Φελάμμωνφας τὸν ἀρχαίον τὸν Δελφὸν συστήσασθαι.

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

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

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

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1 mss πρώτερος 2 Westphal: mss αὐλοφιάν
LYRA GRAECA

ποιεῖσθαι τὰς κιθαρωδίας ὡς νῦν οὐδὲ μεταφέρειν τὰς ἀρμονίας καὶ τοὺς ῥυθμοὺς· ἐν γὰρ τοῖς νόμοις ἐκάστω διετήρουν τὴν ὁικείαν τάσιν· διὸ καὶ ταύτην ἐποιούμειαν εἶχον νόμοι γὰρ προσηγορεύθησαν, ἐπειδὴ οὐκ ἔξεσθαι νὰ παραβίωται ὡς ἐβούλοντο καθ' ἐκαστὸν νεομισμένον εἴδος τῆς τάσεως. τὰ γὰρ πρὸς τοὺς θεοὺς ἀφοσιωσάμενοι ἔξεβαινον εὐθὺς ἐπὶ τε τὴν Ὁμήρου καὶ τῶν ἄλλων ποίησιν όμοιὸν δῆλον δὲ τούτο εὔστω διὰ τῶν Τερπάνδρου προσημών. ἐποιηθῆ δὲ καὶ τὸ σχῆμα τῆς κιθάρας πρῶτον κατὰ Κηπίωνα τὸν Τερπάνδρον μαθητήν ἐκλήθη δ' Ἀσίας διὰ τὸ κεχρήσθαι τοὺς λεσβίους αὐτῆς κιθαρωδίες πρὸς τῇ Ἀσία κατοικοῦτας, τελευταίον δὲ Περίκλειτον φασὶ κιθαρωδὸν νικήσας ἐν Λακεδαιμονίᾳ Κάρνεια τὸ γένος ὴντα λεσβίον τούτον δὲ τελευτήσαντος, τέλος λαβεῖν λεσβίους τὸ συνεχὲς τῆς κατὰ τὴν κιθαρωδίαν διαδοχής.

Suid. νόμος ὁ κιθαρωδικὸς τρόπος τῆς μελωδίας, ἀρμονίαν ἔχων τακτὴν καὶ ῥυθμὸν ὁρισμένον. ἦσαν δὲ ἐπταὶ οἱ ὑπὸ Τερπάνδρου· ὅν εἰς ὰρθός, τετραοίδιος, ὀξὺς.

Ibid. Μόσχος· τὸ δὲ Βοιώτιον οὕτω καλούμενον εὑρε Τερπάνδρος, ὦσπερ καὶ τὸ Φρύγιον.

Ibid. ὀρθόν νόμον καὶ τροχαίων· τοὺς δύο νόμους ἀπὸ τῶν ῥυθμῶν ὁνομάσας Τερπάνδρος. ἀνατετάμενοι ἦσαν καὶ εὐτοιον . . .

Plut. Mus. 28 ἐτὶ δὲ, καθάπερ Πίνδαρος φησί, καὶ τῶν σκολιῶν μελῶν Τερπάνδρος εὐρετής ἦν.

1 Westphal: mss ὡς βούλονται after θεοὺς  2 mss τετράδιος
as they do now with frequent change of mode or rhythm. They maintained in the names the scale proper to each, which indeed is the reason of that name, these compositions being called ‘nomes’ or ‘laws’ because it was not permitted to go beyond the proper scale. As soon as the composer had done his duty by the Gods, he passed on to the poetry of Homer and other epic poets. This is proved by the Preludes of Terpander. As for the form of the lyre, that was established in the time of Cepion the pupil of Terpander; and it was called ‘Asian’ because it was used in Lesbos which is adjacent to Asia. The last Lesbian lyrist to win the prize at the Spartan Carneia was Pericleitus. His death put an end to the continuous succession of Lesbian singers to the lyre.

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

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

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

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

1 the list is incomplete, and the High-pitched was probably identical with the Orthian; cf. also Suid. and Hesych. s. ὄρθιος νόμος, Hdt. 1. 24
Plut. Mus. 12 ἐστὶ δὲ τὶς καὶ περὶ τῶν ῥυθμῶν λόγος· γένη γὰρ τινα καὶ εἶδη ῥυθμῶν προσεξ- ευρέθη, ἄλλα μὴν καὶ μελοποιών τε καὶ ῥυθμοποιών.¹ πρώτη ἢ Τερπάνδρου καινοτομία καλὸν τινα τρόπον εἰς τὴν μουσικὴν εἰσήγαγε. Πολύμναστος δὲ μετὰ τοῦ Τερπανδρείου τρόπου καὶ τοῦ ἕχριστο, καὶ αὐτὸς μέντοι ἐχόμειος τοῦ καλοῦ τύπου.

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

Ibid. 42 ὅτι δὲ καὶ ταῖς εὐνομωτάταις τῶν πόλεων ἐπιμελέσεις γεγένηται φροντίδα ποιεῖσθαι τῆς γενναίας μουσικῆς, πολλὰ μὲν καὶ ἄλλα μαρτύρια παραθέσθαι ἐστὶ: Τερπάνδρον ὅ ἄν τις παραλάβῃ τοῦ τῆς γενομένην ποτὲ παρὰ Λακεδαιμονίοις στάσις καταλύσατα.

Ael. V.H. 12. 50 Λακεδαιμόνιοι μουσικῆς ἀπείρως εἰχον· ἐμελεὶ γὰρ αὐτῶις ὑμνασίων καὶ ὀπλῶν· εἰ δὲ ποτὲ ἔδειησαν τῆς ἐκ Μουσῶν ἐπικούρίας ἡ νοσήσαντες ἢ παραφρονήσαντες ἢ ἕτοι τοιοῦτον δημοσία παθόντες, μετεπέμπωντο ἕνους ἄνδρας οἰνον ἱπτομένου ἡ καθαρτὰς κατὰ πυθόχρηστον. μετεπέμψαντό γε μὴν Τερπάνδρον καὶ Θάλητα καὶ Τυρταίον καὶ τὸν Κυδωνιάτην Νυμφαίον καὶ 'Αλκμάνα.⁴

Suid. μετὰ Δέσβιον ὁδὸν παροιμία λεγομένη ἐπὶ τῶν τὰ δεύτερα φερομένων. οἱ γὰρ Λακε- δαιμόνιοι τοὺς Δεσβίους κιθαροδοῦς πρώτους προσεκαλοῦντο. ἀκαταστατούσης γὰρ τῆς πόλεως αὐτῶν, χρησμὸς ἔγενετο τὸν Δέσβιον ὁδὸν μετα- πέμπεσθαι· οἱ δ' εἰς Ἀντίσσης Τερπάνδρον ἐφ' 26
LIFE OF TERPANDER

Plutarch on Music: Something also should be said about rhythms. For there have been innovations in the form or kind of rhythms, and indeed of methods of metre and rhythm. Terpander first broke new ground by introducing into music a beautiful style of rhythm called after him the Terpandrean. Polymnastus who followed him employed a new rhythm as well as his, but preserved throughout the same beautiful style...

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

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

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

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

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1 mss μελοποιῶν τέ καὶ ῥυθμοποιῶν
2 mss προτέρα
3 E. Westphal: mss accus. and καὶ ἤ
4 cf. Philod.

Mus. xx (on Stes. 71)

27
α’ματι φεύγουτα μεταπεμψάμενοι ἥκονον αὐτοῦ ἐν τοῖς συνστιτίοις καὶ κατεστάλησαν.—οτι οἱ Λακεδαιμόνιοι στασίαξοντες μετεπέμψαντο ἐκ Λέσβου τὸν μονικὸν Τέρπανδρον, ὃς ἤρμοσεν αὐτῶν τὰς ψυχὰς καὶ τὴν στάσιν ἔπαυσεν. εἰποτε οὖν μετὰ ταῦτα μονικοῦ τινος ἥκονον οἱ Λακεδαιμόνιοι, ἐλεγον 'Μετὰ Λέσβιον φόδον.'

<μέμνηται τῆς παροιμίας ταύτης Κρατίνος ἐν Χείρων.>¹

Ael. Dion. ap. Fast. II. 1. 129 καὶ Ἀριστοτέλης ἐν τῇ Λακεδαιμονίων Πολιτείᾳ τὸ 'Μετὰ Λέσβιον φόδον' τὸν Τέρπανδρον φησι δηλοῦν, ἐκαλούντο δὲ φασιν εἰς τὴν ἐκείνου τιμὴν πρῶτον μὲν ἀπόγονοι αὐτοῦ, εἶτα εἰ τὸς ἄλλος παρείη Λέσβιος, εἴθ' οὗτος οἱ λοιποὶ μετὰ Λέσβιον φόδον, τὸν ἄπλον δηλαδὴ Λέσβιον.

Ανθ. Pal. 9. 488 Τρυφώνος εἰς Τέρπην κιθαριδών . . .

Τέρπης εὐφόρμυγγα κρέκων σκιάδεσσιν ἀοίδαν κάτθαν ἀνοστήσας εἰς Λακεδαιμονίας, οὐκ ἄροι πληγεῖς οὐδ' ἐν βέλει ἄλλ' ἐνι σύκῳ χείλεα. φεῦ προφάσεων οὐκ ἀπορεῖ θάνατος.

Plut. Lyce. 28 διὸ καὶ φασιν ύστερον ἐν τῇ Θηβαίοις εἰς τὴν Λακωνικήν στρατεία τοὺς ἀλ-σκομένους Εἰλωτας κελευομένους ᾧδειν τὰ Τερπανδρον καὶ Αλκμάνος καὶ Σπένδωντος τοῦ Λάκωνος παρατεῖσθαι φάσκοντας οὐκ ἑθέλειν τοὺς δεσποσύνους.


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

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

Palatine Anthology: Tryphon on the lyrist Terpes:

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

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

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

ΤΕΡΠΑΝΔΡΟΣ

1 eis Δία

Clem. Al. Str. 6. 784 ἡ τοικοφόροι τοῦ βαρβάρου ψαλτήριον, τὸ σεμνὸν ἐμφανίσας τοῦ μέλους, ἀρχαιοτάτη τυχόνοισα, ὑποδείγμα Τερπάνδρῳ μᾶλιστα γίνεται πρὸς ἀρμοιῶν τὴν Δώρου ὑμνοῦντι τὸν Δία ὡδὲ πως:

Zeû, πάντων ἄρχα, πάντων ἀγήτωρ, Zeû, σοὶ πέμπω ταύταν ὑμῖν ἄρχαιν.¹

2 eis Ἀπόλλωνα

Suid. ἀμφιανακτίζειν ἄδειν τὸν Τερπάνδρον νόμον τὸν καλούμενον ὀρθῶν, οὗ τὸ προφίλιον ταύτην τὴν ἄρχην εἶχεν.

'Αμφί μοι αὐτὲ Φώναξθ' ἐκατηβολοῦν ἂείδ', ὡ φρήν.²

3 eis Ἀπόλλωνα καὶ Μοῦσας

Keil Λ. p. 6. 6 [π. σπονδείου]: σπονδείος ὡ ἐκλήθη ἀπὸ τοῦ ἱεροῦ τοῦ ἐν ταῖς σπονδαῖς ἔπαιλαμένου τε καὶ ἐπαθομένου, οἴον'

Σπένδωμεν ταῖς Μνάμας παίσιν Μώσασι καὶ τῷ Μωσάρχῳ Λατοῦς νιέι.

¹ ἀγήτωρ: mss ἀγήτωρ, ἀγήτωρ ² αὐτὲ Herm: mss αὐτὶς, αυτὸν, αὖ τὸν ἂείδ' ὧ Crus: mss ἄδετω, ἂειδέτω, ἄοιδέτω
1 To Zeus

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

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

2 To Apollo

Suidas Lexicon: ἀνακτήσεως: to sing the Name of Terpander called the Orthian or High-pitched, of which the prelude begins:

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

3 To Apollo and the Muses

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

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

¹ the solemnity is partly due to the absence of short syllables if the words are really T.'s the meaning of 'all' is prob. not cosmogonic cf. Ars. 261; Apostol. 3. 29 ε ² cf. Suid. ad loc. Sch. Ar. Vub. 595 (ἐκ τῶν Τερπάνδρου προομίων), Hesych. ἀμφί αὐακτὰ ἀρχὴ κιθαριδικοῦ νόμον ³ ascription doubtful
4 εἰς Διοσκορέους

Dion. Hal. Comp. 17 [π. ῥυθμῶν]. ο ὃ εἰς ἀπασῶν μακρὸν, μολοστὸν δ', αὐτὸν οἱ μετρικὴ καλοῦσιν, ὑψηλὸς τε καὶ ἄξιωματικὸς ἐστὶ καὶ διαβεβηκὼς ἐπὶ πολὺ παραδείγμα δὲ αὐτοῦ τοίνυπε.

Ω Ζηνὸς καὶ Λήδας καλλιστοὶ σωτῆρες

5

Strab. 13. 618 [π. Μηθύμης]. οὕτως μὲν οὖν (ὁ Άρλών) κιθαρῳδός καὶ Τέρπανδρον δὲ τῆς αὐτῆς μουσικῆς τεχνίτην γεγονέναι φασίν καὶ τῆς αὐτῆς νῆσον, τῶν πρώτων ἀντὶ τῆς τετραχόρδου λύρας ἐπταχόρδῳ χρησάμενον, καθάπερ καὶ ἐν τοῖς ἀναφερομένοις ἔπεισιν εἰς αὐτὸν λέγεται.

ἡμεῖς τοι τετράγγυρυν ἀποστέρξαντες ἀοίδαν ἑπτατόνῳ φόρμιγγι νεοὺς κελαδήσομεν ὕμνους.

6

Plut. Lycurg. 21 ὅλως δὲ ἂν τις ἐπιστήσας τοῖς Λακωνικοῖς ποιήμασιν ἢν ἐπὶ καθ' ἡμᾶς ἐνια διεσώθη, καὶ τοὺς ἐμπαθητίους ρυθμοὺς ἀναλαβὼν ὡς ἐχθρῶς πρὸς τὸν αὐλὸν ἐπάγοντες τοῖς πολεμίοις, οὐ κακῶς ὑγίσατο καὶ τὸν Τέρπανδρον καὶ τὸν Πίνδαρον τὴν ἀνδρείαν τῆς μουσικῆς συνάπτειν. ὁ μὲν γὰρ οὕτως πεποίηκε περὶ τῶν Λακεδαιμονίων.

ἐνθ' αἰχμὰ τε νέων θύλλει καὶ Μῶσα Λίγεια καὶ Δίκα εὐρυάγμια καλῶν ἐπιτάρροθος ἔργων.

7

Joh. Lyd. Mnis. 72 Τέρπανδρός γε μὴν ὁ Λέσβιος Νύσσαν λέγει τετιθηκέναι τῶν Διόνυσον τῶν ἐπὶ τῶν Σαβάζιον ἁνομαζόμενον, ἐκ Διόδι καὶ Περσεσφόνης γενόμενον, εἶτα ἐπὶ τῶν Τιτάνων σπαραχθέντα.

1 so Eucl.: Strab. sol δ' ἡμεῖς and ἀποστερῆψ. 2 mss dieσώζετο
**TERPANDER**

4 To the Dioscuri

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

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

5

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

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

6

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

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

7

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

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Βίος

Diog. L. 1. 1. 11 γεγόνασι δὲ καὶ ἄλλοι Θαλαί, καθά φησι Δημήτριος ὁ Μάγγης ἐν τοῖς Ὄμωνύμοις, πέντε. ὃν . . . τρίτος ἄρχαίος πάνυ κατὰ Ἡσίόδου καὶ Ὄμηρου καὶ Δυκαὐργον.

Plut. Lyc. 4 ἕνα δὲ τῶν νομιζόμενων ἐκεῖ σοφῶν καὶ πολιτικῶν χάριτι καὶ φιλίᾳ πείσας ἀπέστειλεν εἰς τὴν Σπάρτην, Θάλητα, ποιητὴν μὲν δοκοῦντα λυρικῶν μελῶν καὶ πρόσχημα τὴν τέχνην ταύτην πεποιημένον, ἕργῳ δὲ ἄπερ οἱ κράτιστοι τῶν νομοθετῶν διαπραττόμενον. λόγοι γὰρ ἤσαν αὐτοὶ διὰ μελῶν ἁμα καὶ ρυθμῶν πολὺ τὸ κόσμων ἐχόντων καὶ καταστατικῶν . . .

Eph. ap. Str. 10. 48 [π. Κρητῶν]: ὃς δ' αὐτῶς καὶ τοῖς ρυθμοῖς Κρητικοῖς χρήσθαι κατὰ τὰς φόδας συντονωτάτοις οὕσιν, οὐς Θάλητα ἀνευρέιν, ὁ καὶ τοὺς παιάνας καὶ τὰς ἄλλας τὰς ἐπιχωρίας φόδας ἀνατιθέασι καὶ πολλὰ τῶν νομίμων.

Paus. 1. 14. 4 Θαλῆς δὲ ὁ Λακεδαίμονιος τὴν νόσον παύσας . . . Θάλητα δ' εἶναι φησι Γορτύνιον Πολύμναστος Κολοφώνιος ἐπὶ Λακεδαιμονίοις ἐς αὐτὸν ποιήσας.

Ael. V.H. 12. 50

Plut. Mus. 9 ἤ μὲν οὖν πρῶτῃ κατάστασις τῶν περὶ τὴν μουσικὴν ἐν τῇ Σπάρτῃ Τερπάνδρου

1 cf. Strabo 10. 482
THALETAS or THALES

Life

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

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

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

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

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

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

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LYRA GRAECA

καταστήσαντος γεγένηται: τῆς δευτέρας δὲ Θαλήτας τε ὁ Γορτύνιος καὶ Ξενόδαμος καὶ Ξενόκριτος καὶ Πολύμνας καὶ Σακάδας μάλιστα αἰτίαν ἔχουσιν ἵγεμόνες γενέσθαι... τούτων γὰρ εἰσηγησαμένων τὰ περὶ τὰς Γυμνοπαιδίας τὰς ἐν Δακεδαίμονι λέγεται κατασταθήναι... ἢσαν δὲ οἱ περὶ Θαλήταν τε καὶ Ξενόδαμον καὶ Ξενόκριτον ποιηταὶ παιῶνων...

Plut. Mus. 42 ὅτι δὲ καὶ ταῖς εὐνομωτάταις τῶν πόλεων ἐπιμελέσις γεγένηται φροντίδα ποιεῖσθαι τῆς γενναίας μούσικῆς, πολλὰ μὲν καὶ ἄλλα μαρτύρια ἔστι. Τέρπανδρον δ' ἄν τις παραλίβοι... καὶ Θαλήταν τὸν Κρήτα, ὃν φασὶ κατὰ τι πυθόχρηστον Δακεδαίμονι παραγενόμενον διὰ μούσικῆς ἱσασθαι ἀπαλλάξαι τε τοῦ κατασχόντος λοιμοῦ τὴν Σπάρτην, καθάπερ φησὶ Πρατίνας.

Ibid. 10 καὶ περὶ Θαλήτα δὲ τοῦ Κρήτος, εἰ παιῶνων γεγένηται ποιητῆς, ἀμφίσβητεῖται. Γλαύκος γὰρ μετ' Ἀρχίλοχον φάσκων γεγενήθησαί Θαλήταν μεμιμῆσθαι μὲν αὐτοῦ φησὶ τὰ Ἀρχίλόχον μέλη, ἐπὶ δὲ τὸ μακρότερον ἑκτεῖναι, καὶ Παίδωνα καὶ Κρητικὸν ῥυθμὸν εἰς τὴν μελοποιίαν ἐνθείναι: οὔτε Ἀρχίλοχον μὴ κεχρῆσθαι, ἀλλ' οὔτε Ὀρφέα οὐδὲ Τέρπανδρον ἐκ γὰρ τῆς Ὀλύμπου αὐλήσεως Θαλήταν φασὶν ἕξειργάσθαι ταῦτα καὶ δόξαι ποιήτην ἀγαθὸν γεγονόταν.

Porph. Vit. Pyth. 32 τὰς γούν διατριβᾶς καὶ αὐτὸς ἐσώθει μὲν ἐπὶ τῆς οἰκίας ἐποιεῖτο, ἀμμοζόμενος πρὸς λύραν τὴν έαυτοῦ φωνῆν καὶ ἀδων παιῶνας ἀρχαίους τινας τῶν Θάλητος.
LIFE OF THALETAS OR THALES

best ascribed to Thaletas of Gortyn, Xenodamus . . , Xenocrates . . , Polymnastus . . , and Sacadas. For we are told that the Feast of Naked Youths at Sparta was due to these musicians . . Thaletas, Xenodamus, and Xenocrates were composers of Paeans.

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

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

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

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

1 cf. Ath. 15. 678 b (on Alem. p. 47)

1 Ritschl: miss μαρῶνa
ΠΟΛΥΜΝΑΣΤΟΤ

Βίος

Str. 14. 643 [π. Κολοφώνος]. Λέγει δὲ Πίνδαρος καὶ Πολύμναστόν τινα τῶν περὶ τὴν μουσικὴν ἐλλογίμων: 'Φθέγμα μὲν πάγκοινου ἐγνωκας Πολυμνάστου Κολοφωνίου ἄνδρος.'

Plut. Mus. 3 ὁμοίως δὲ Τερπάνδρῳ Κλονᾶ, τὸν πρῶτον συστησάμενον τοὺς αὐλωδικοὺς νόμους καὶ τὰ προσόδια, ἐλεγεῖν τε καὶ ἐπῶν ποιητὴν γεγονέναι. καὶ Πολύμναστον τὸν Κολοφώνιον τὸν μετὰ τοῦτον γενόμενον τοὺς αὐτοῖς χρῆσασθαι ποιήμασιν. οὶ δὲ νόμοι οἱ κατὰ τούτους, ἀγαθὲ Ὀυνησίκρατες, αὐλωδικοὶ ἦσαν, Ἀπόθετος, "Ελεγος,1 Κωμάρχιος, Σχοίνων, Κηπίων, 'Επικήδειος,2 καὶ Τριμελῆς: ὑστέρῳ δὲ χρόνῳ καὶ τὰ Πολυμνάστεια καλούμενα ἔξευρέθη.

Ibid. 5 μετὰ δὲ Τερπάνδρου καὶ Κλονᾶν Ἀρχιλοχος παραδίδοται γενέσθαι. ἄλλοι δὲ τινες τῶν συγγραφέων Ἄρδαλὸν φασι Τροιζήνιον πρότερον Κλονᾶ τὴν αὐλωδικὴν συστήσασθαι μοῦσαν, γεγονέναι δὲ καὶ Πολύμναστον ποιητὴν Μέλητος τοῦ Κολοφωνίου νίον ὅν τὸν Πολυμνήστειον νόμον3 ποιῆσαι. περὶ δὲ Κλονᾶ, ὅτι τὸν Ἀπόθετον νόμον καὶ Σχοίνωνα πεποιηκῶς εἶ, μημονεύοντιν οἱ ἀναγεγραφότες τοῦ δὲ Πολυμνάστου

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

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POLYMNASTUS

Life

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

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

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

1 Pind. fr. 188
καὶ Πίνδαρος καὶ Ἀλκμᾶν οἱ τῶν μελῶν ποιηταὶ ἐμνημόνευσαν.

Paus. 1. 14. 4 Ὁαλῆς δὲ ὁ Λακεδαιμονίως τὴν νόσουν παύσας . . . Θαλῆτα δὲ εἰναί φησι Γορτύνιον Πολύμναστος Κολοφώνιος ἔτη Λακε-
δαιμονίως ἐς αὐτὸν ποιῆσας.

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

Ibid. 9 ἢ μὲν οὖν πρώτη κατάστασις τῶν περὶ τὴν μουσικὴν ἐν τῇ Σπάρτῃ Τερπάνδρου κατα-
στήσατος γεγένηται τῆς δευτέρας δὲ Θαλῆτας τε ὁ Γορτύνιος καὶ Ξενόδαμος ὁ Κυθηρίος καὶ
Ξενόκριτος ὁ Δοκρός καὶ Πολύμναστος ὁ Κολο-
φώνιος καὶ Σακάδας ὁ Ἀργεῖος μάλιστα αἰτίαν ἔχουσιν ἥγεμόνες γενέσθαι τούτων γὰρ εἰσηγη-
σαμένοι τὰ περὶ τὰς Γυμνοπαιδίας τὰς ἐν
Λακεδαιμονίι λέγεται κατασταθήναι, τὰ περὶ τὰς
Ἀποδείξεις τὰς ἐν Ἀρκαδίᾳ, τῶν τε ἐν Ἀργεὶ τὰ
Ἐνδυμάτια καλούμενα. ἢ σαν δ’ οἱ περὶ Θαλῆταν
tε καὶ Ξενόδαμον καὶ Ξενόκριτον ποιηταὶ
pαιὰνων, οἱ δὲ περὶ Πολύμναστον τῶν ὀρθῶν
cαλομένων, οἱ δὲ περὶ Σακάδαν ἐλεγείων . . .
καὶ Πολύμναστος δ’ αὐλρδικῶς νόμους ἐποίησεν
εἰ δ’ ἐν τῷ ὀρθῷ νόμῳ τῇ μελοποιίᾳ κέχρηται,
καθάπερ οἱ ἀρμονικὸς φασίν, οὐκ ἔχομεν ἀκριβῶς
ἐπείν· οὐ γὰρ εἰρήκασιν οἱ ἀρχαῖοι τι περὶ
tούτου.

Ibid. 29 Πολυμνάστῳ δὲ τῶν θ’ Ἑπολύδιον
νῦν ὀνομαζόμενον τόνων ἀνατιθέασι, καὶ τὴν

1 mss ἐν δὲ and ἔχομεν δ’ below
LIFE OF POLYMNASTUS

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

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

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

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

The Same: Polymnastus is credited with the invention of what is now called the Hypolydian mode,
ἔκλυσιν καὶ τὴν ἐκβολὴν πολὺ μεῖξω πεποιηκέναι φασὶν αὐτῶν.

Ar. Eq. 1281 . . . Ἀριφράδης πονηρός . . . καὶ Πολυμνὴστεια ποιῶν καὶ ξυνῶν Οἰωνίχως ὡστὶς οὐν τοιοῦτον ἄνδρα μὴ σφοδρὰ βδελύτ-τεται
οὕποτ' ἐκ ταύτοι μεθ' ἡμῶν πίεται ποτηρίου.

Hesych. Πολυμνήστειον ἢδειν' εἰδὸς τι μελο-ποίοις τὸ Πολυμνήστειον. ἢν δὲ Κολοφώνιος μελοποιὸς ὁ Πολύμνηστος εὐήμερος1 πάνυ.

Suid. Πολύμνηστος . . . Πολυμνήστεια δὲ <ἀσματα Πολυμνήστου ὅς> καὶ αὐτὸς2 κωμῳ-δεῖται ἐπὶ αἰσχρότητι. Κρατίνος: 'Καὶ Πολυ-μνήστει' ἀείδει μουσικήν τε μανθάνει.'

1 ms εὐήμερης: al. εὐμερῆς, εὐμελῆς  
2 mss αὐτη
LIFE OF POLYMNASTUS

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

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

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

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

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

Βίος

Suid. Ἀλκμάν. Λάκων ἀπὸ Μεσσόας, κατὰ δὲ τὸν Κράτητα πταίοντα Λυδὸς ἐκ Σάρδεων. λυρικὸς, νιὸς Δάμαντος, ἦ Γεώργιον. ἦν δὲ ἐπὶ τῆς λέξεως Ὀλυμπιάδος, βασιλεύοντος Λυδῶν Ἀρδανος τοῦ Ἀλνάττου πατρός. καὶ ὃν ἐρωτικὸς πάντα εὐρετής γέγονε τῶν ἐρωτικῶν μελῶν. ἀπὸ οἰκετῶν δέ. ἐγραψε βιβλία σ' μέλη, πρῶτος δὲ εἰσήγαγε τὸ μή ἐξαμέτρους μελῳδεῖν. κέχρηται δὲ Δωρίδε διαλέκτῳ, καθάπερ Λακεδαιμόνιος.

Ael. V. H. 12. 50

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

Anth. Pal. 7. 709 Ἀλεξάνδρου:

Σάρδιες ἀρχαίαι, πατέρων νομός, εἰ μὲν ἐν ὑμῖν ἐτρεφόμαν, κερνᾶς ἦν τις ἄν ἦ βακέλας χρυσοφόρος, βῆσσων καλὰ τύμπανα: νῦν δὲ μοι Ἀλκμάν

οὐνομα καὶ Σπάρτας εἰμὶ πολυτριπόδος. καὶ Μοῦσας ἐδάφνη Ἐλικωνίδας αἰ' με τύραννον θήκαν καὶ Γύγεω μείζονα Δασκυλίου.

Ibid. 7. 18 Ἀντιπάτρου Θεσσαλονικέως εἰς Ἀλκμάνα:

1 mss κέ 2 mss add καὶ Κολυμβώσας 3 mss add ἐστὶ δὲ καὶ ἔτερος Ἀλκμάν, εἰς τῶν λυρικῶν, ὃν ἦνεγκεν ἡ Μεσσήνη 4 mss τυραννῶν θ. δυσκύλεω μ. κ. γ.
ALCMAN

LIFE

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

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

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

Palatine Anthology: Alexander of Aetolia:

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

The Same: Antipater of Thessalonica on Alcman:

\(^1\) or: ‘of singing to the lyre or flute songs whose (chief) metre was not hexameter?’
'Ανέρα μη πέτρη τεκμαίρει. λιτὸς ὁ τύμβος ὄφθηναι, μεγάλου δ' ὀστέα φωτὸς ἔχει.
εἴδησεις Ἀλκμάνα, λύρης ἐλατήρα Δακάνης ξέγοχον, ὃν Μουσέων ἐννε' ἀριθμὸς ἔχει. ¹
κεῖται δ' ἥπειροις διδύμοις ἔρις εἰ'θ' ὃ γε Λυδός,
εἴτε Λάκων' πολλαὶ μητέρες ὑμνοπόλων.

Heracle Pont. Pol. 2 ὁ Ἀλκμᾶν οἰκετής ὑπ' Ἀγγείδα, εὐφυῆς δὲ ὃν ἐλευθερώθη.

Euseb. Sync. 403. 14: Ol. 42. 2 Ὅλ' Ἀλκμᾶν κατὰ τινας ἐγγωρίζετο.

Ath. 15. 678 β [π. στεφάνων]: θυρεατικοῖ' οὕτω καλοῦνται τινες στέφανοι παρὰ Δακεδαιμονίους, ὡς φησί Σωσίβιος ἐν τοῖς περὶ Θυσίων, ψυλίνους αὐτοὺς φάσκων νῦν ὁνομάξεσθαι, ὄντας ἐκ φοινίκων. φέρειν δὲ αὐτοὺς ὑπόμνημα τῆς ἐν Θυρέα γενομένης ἕκας τοῦς προστάτας τῶν ἀγομένων χορῶν ἐν τῇ ἑορτῇ ταύτῃ, ὅτε καὶ τᾶς Γυμνοπαίδιάς ἐπιτελοῦσιν. χοροῖ δ' εἰσὶ <γ'>, ὃ μὲν πρόσω παίδων, <ὁ δ' ἐκ δεξιοῦ γεροντῶν>, ὃ δ' ἐξ ἀριστεροῦ ἀνδρῶν,² γυμνῶν ὄρχουμένων καὶ ἀδῶντων Θαλητᾶ καὶ Ἀλκμάνος ἀφιματά καὶ τοὺς Διονυσιοῦδοτοῦ τοῦ Δάκωνος παίανας.

Arist. H. A. 557 a 1 [π. φθειρίασεωσ]: ἐνίοις δὲ τούτο συμβαίνει τῶν ἀνθρώπων νόσημα ὅταν ὑγρασία πολλῇ ἐν τῷ σώματι γ. καὶ διεφθάρησαν τινες ἥδη τοῦτον τῶν τρόπον ὠσπερ Ἀλκμάνα τέ φασι τὸν ποιητὴν καὶ Φερεκύδην τὸν Σύρουν.

Paus. 3. 15. 1 [π. Σπάρτης]: ἔστι δὲ τῆς στοάς, ἣ παρὰ τὸν Πλατανιστὰν πεποίηται, ταύτης

¹ perh. ὃς Μουσέων ἐννε' ῥυθμὸν ἔχει ² suppl. Kaib: mss τὸ μὲν and ἀριστοῦ
LIFE OF ALCMAN

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

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

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

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

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

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

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1 or 'who hath in him the disposition of the nine Muses'?  
2 the names of both his 'fathers,' however, are Greek
όπισθεν ἠρφα, τὸ μὲν Ἀλκίμον, τὸ δὲ Ἑναρσφόρου καὶ ἀφεστηκὸς οὐ πολὺ Δορκέως, τὸ δὲ ἐπὶ τοῦτῳ Σεβροῦ παῖδας δὲ Ἰπποκόωντος εἶναι λέγουσιν. ἀπὸ δὲ τοῦ Δορκέως κρήνην τὴν πλησίον τοῦ ἠρφοῦ Δορκείαν, τὸ δὲ χαρίον τὸ Σεβριον καλοῦσιν ἀπὸ τοῦ Σεβροῦ. τοῦ Σεβρίου δὲ ἐστιν ἐν δεξίᾳ μνήμα Ἀλκμάνως, ὁ ποιήσαντι ἄσματα οὐδὲν ἐς ἠδονὴν αὐτῶν ἐλυμήνυντο τῶν Λακώνων ἡ γλῶσσα, ἣν εἴστη παρεχομένη τὸ εὐφωνον. Ἐλένης δὲ ἴερα καὶ Ἡρακλέους, τῆς μὲν πλησίον τοῦ τάφου τοῦ Ἀλκμάνος, τοῦ δὲ ἐγγυτάτω τοῦ τείχους, ἐν αὐτῷ δὲ ἀγαλμα Ἡρακλέους ἐστὶν ὀπλισμένον· τὸ δὲ σχῆμα τοῦ ἀγάλματος διὰ τὴν πρὸς Ἰπποκόωντα καὶ τοὺς παῖδας μαχὴν γενέσθαι λέγουσι.

Ath. 14. 638ε καὶ ὁ τοὺς Εὐλωτας δὲ πεποιηκός φήσιν:

τὰ Στησιχόρου τε καὶ Ἀλκβάνος Σιμωνίδου τε ἁρχαίον ἀείδειν. οἱ δὲ Γυνήσιππος ἐστὶν ἀκούειν ...

Suid. Φιλόχορος: . . . ἐγραψεν . . . περὶ Ἀλκμάνος.

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

Steph. Byz. Ἀράξαν . . . ὡς Ἀλέξανδρος Κορνήλιος ἐν τῷ περὶ Τῶν παρ᾽ Ἀλκμάνι Τοπικῶς Εἰρημένων.

Heph. 138 π. Σημείων ἢ δὲ διπλῆ ἢ ἐξω βλέπουσα παρὰ μὲν τοῖς κωμικοῖς καὶ τοῖς τραγικοῖς ἐστὶν πολλῆ, παρὰ δὲ τοῖς λυρικοῖς σπανία· παρὰ Αλκμάνι γοῦν εὐρίσκεται γράψας 48
there are shrines of Alcimus and Enarsphorus and, close by, one of Dorceus, and adjoining this again one of Sebrus, all of whom are said to have been sons of Hippocoon. The spring near one of them is called Dorccian after Dorceus, and the plot near another, Sebrian after Sebrus. On the right of this plot is a monument to Alcman whose poems were not made the less sweet because he used the tongue of Sparta, a dialect not too euphonious. The temples of Helen and Heracles lie the one near the tomb of Alcman, the other close to the wall. In the latter there is a statue of Heracles armed, this form being due, it is said, to the fight he had with Hippocoon and his sons.

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

Suidas *Lexicon*: Philochorus ... wrote ... a treatise on Aleman.

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

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

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

\[ \text{\textsuperscript{1}} \text{apparently the inser. ran 'Αλκμάνος τόδε σάμα τῷ (or μνάμα τῷ 'Αλκμαίωνος ἃ) ἄτματα ποιήσαντι οὐδὲν ἐσ υδοσύναν λυμάνατο γλώσσα Δακώνων, but it would hardly be contemporay with A. (cf. c. g. A. P. 7. 3) } \]
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γὰρ ἐκείνος δεκατεσσάρων στροφῶν ἀσμα 1 τὸ μὲν ἤμισυ τοῦ αὐτοῦ μέτρου ἐποίησεν ἐπτάστροφον, τὸ δὲ ἤμισυ ἐτέρου καὶ διὰ τούτο ἐπὶ ταῖς ἐπτὰ στροφαῖς ταῖς ἐτέρας τίθεται ἡ διπλὴ σημαίνουσα τὸ μεταβολικὸς τὸ ἀσμα γεγράφθαι.

ΔΑΚΜΑΝΟΣ
ΜΕΛΩΝ Α' καὶ Β'
ΠΑΡΘΕΝΕΙΩΝ

1
Sch. Clem. Al. 4. 107 Klotz Ἱπποκόων τις ἐγένετο Λακεδαιμόνιος, οὗ νυεὶ ἀπὸ τοῦ πατρὸς λεγόμενου Ἱπποκοσωντίδαι ἐφούνομαι τὸν Δικυμίου νυεὶ Οἰωνὸν ὀνόματι, συνόντα τῷ Ἡρακλεί, ἀγανάκτησαντες ἐπὶ τῷ πεφονεῦσθαι ὑπὸ αὐτοῦ κύνα αὐτῶν καὶ δὴ ἀγανάκτησαν ἐπὶ τούτοις ὁ Ἡρακλῆς πόλεμον συγκροτεῖ κατ' αὐτῶν καὶ πολλὸν ἀναρεῖ, ὅτε καὶ αὐτὸς τὴν χείρα ἐπιλήγη μέμνηται καὶ Ἀλκμάν ἐν α'.

Mariette Papyrus2:

[. . . . .] 4 Πωλυδεύκης.
[ὁνκ ἐγὼν]ν ΔύκαιΦον 5 ἐν καμοίσιν ἀλέγων,
[ἀλλ] 'Ενα]ρσφόρον τε καὶ Σέβρον ποδόκη

1 mss ἀσμα τα ἄν 2 the new readings come of a detailed study of an excellent photograph and of a revision in the light of a still better one, kindly sent me by the Bibliothèque Nationale in 1913 and 1914. I regret that I have not yet been able to confirm them by the actual papyrus 3 half of the first strophe, and prob. one or more whole strophes before it, missing 4 I have tested 50
of fourteen stanzas made the first seven alike of one metre, and the rest alike of another; in these the diploc is placed where the second part begins, to indicate that the poem is written in two different metres.


THE POEMS OF ALCMAN

BOOKS I AND II

MAIDEN-SONGS

1

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

From a First-Century Papyrus:

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

1 Heracles was aided by Tyndareius and the Dioscuri
["Αλκιμό]ν τε τὸν βιατὰν
5 ["Ιππόσ]ον τε τὸν κορυστὰν
Εὐνείχη τε Φάνακτα  
['Αρηίον
["Ακμον]ά τ' ἔξωχον ἤμισιῶν.

[ἡ Σκαίφο]ν τὸν ὄγρόταν
[στρατῶ] μέγαν Εὐρυτόν τε
10 ['Άρεος ἃ]ν πόρω κλόνον
['Αλκων]ά τε τῶς ἀρίστως
[ἡρόων]  ² παρήσομες;
[κράτησ]ε γὰρ Αἴσα παντῶν
[kai Πόρος]ς γέραίτατοι
15 [σιών. ἀπ] ἑδίλος ἄλκα.
[μῆτις ἄν]θρόπων ἐς ὀρανὸν ποτήσθω,
[μηδὲ π]ηρήτω γάμεν τὰν 'Αφροδίταν
[τὰν Πάφῳ F]ἀνασσαν ἦ τιν'
[ἀργυρεῖδ]ῃ παῖδα Πόρκω
20 [εῦναλῶ. Χά]ριτες δὲ Διὸς δόμον
[ιαρὸν ἔχοι]σιν ἐροτῆλεφάροι.

. . ]τάτοι
. . ]γα³ δαίμων
. . ]]. φίλοις
25. . δ]ῶκε δῶρα
. . ]λγαρέων
. . ]]όλεσ' ἦβα
. . ]χρόνου
. . ]μ]αταίας
30. . ]ἔβα. τῶν δ' ἄλλος ᾧ
[ἔφθιτ ἄλλος ἀυτε] ⁴ μαρμάρῳ μυλάκρῳ
[ἐστ' ἀπαντας εῖ]λευ Ἀιδας.
[toι σφεαῖσι Κάρα]ς αὐτοῖ
Hippothoüs the helmeted, Euteiches and chieftain Areïus, and [Acmon] noblest of demigods. And shall we pass Scaeus by, that was so great a captain of the host, and Eurytus and Alcon that were supremest of heroes in the tumult of the battle-mellay? Not so; vanquished were they all by the eldest of Gods, to wit by Destiny and Device, and their strength had not so much as a shoe to her foot. Nay, mortal man may not go soaring to the heavens, nor seek to wed the Queen of Paphos or to wive any silver-shining daughter of Porcus¹ of the sea; inviolate also is that chamber of Zeus where dwell the Graces whose eyes look love².

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

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

¹ pap. Fuvraxta ² pap. prob. ἡρώων ³ less prob. τα ⁴ gap too wide 31-34 for quite certain restoration

53
[ἀφραδίαισιν ἐπε]σπον, ἀλαστα δὲ
35 ἔργα πάσον κακὰ μησάμενοι.

ἐστὶ τις σιῶν τίσις;  
ὁ δ' ὦλβιος ὀστὶς εὔφρων  
ἀμέραν διαπλέκει  
ἀκλαυστος. ἐγὼν δ' ἀείδω

40 Ἀγιδῶς τὸ φῶς· ὅρῳ  
Φ' ὦτ' ἀλιον ὄντερ ἄμιν  
Ἀγιδὼ μαρτύρεται  
φαίνην· ἐμε δ' ούτ' ἐπαίνεν  
οὔτε μώμεσθαί νυν 3 ἀ κλεννα χοραγός

45 οὔτ' ἀμῶς ἐχ' δοκεὶ τ' ἀρ' ἑμεν αὐτα  
ἐκπρέπης τώς ὄπερ α' τις  
ἐν βοτοῖς στάσειν ἵππον  
παγὸν Ἀθελόφορον 4 καναχάποδα  
τόσιν ὑπόπτεριδίων 5 ὀνείρων.

50 ἤ οὐχ ὀρης; ὁ μὲν κέλης  
Ἐνετικός· ἡ δὲ χαίτα  
τάς ἐμᾶς ἀνεψίας  
Ἀγησιχώρας ἐπανθεὶ  
χρυσὸς ὦτ' 6 ἀκήρατος·

55 τὸ τ' ἀργύριον πρόσωπον  
διαφάδαν τι τοι λέγω ;  
Ἀγησιχώρα μὲν αὕτα.7  
ἀ δὲ δευτέρα πεδ' Ἀγιδῶν τὸ Φείδος  
ἵππος Ὀιβηνῳ Ἀσκαλαῖος δραμέται·  
60 ταῖ πελειάδες γὰρ ἄμιν  
Ὀρθία φάρος 8 φεροίσαις

1 pap. ἐ ὦτ 2 pap. επίνεν 3 pap. νυν 4 pap. αεθλ.  
5 E: pap., Sch., and E.M. τῶν ὑπόπτεριδίων, but in Gk.
imaginations brought them into suffering never to be forgot.

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

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

1 each of the performers 2 the invocation was prob. part of the ritual and took place in dumb-show as these words were sung 3 i. e. horses 4 she takes her nickname from her position as Choir-leader, Agido being second in command; it was prob. part of the ritual that the dancers should be cousins (cf. Pind. Parth., Procl. ap. Phot. Bibl. 239 5 the leader and her second were apparently called, and perhaps dressed as, doves; this was also the name of the constellation of the Pleiades; Orthia (later Artemis Orthia) was a bird-goddess 6 against the competing choruses
νυκτα δε ἀμβροσίαν ἅτε Σήριον
ἀστρον ἀθειρομέναι 1 μάχονται.
οὔτε 2 γάρ τι πορφύρας
65 τόσσος κόρος ὡτ' ἀμύναι 3
οὔτε ποικίλος δράκων
παγχρύσιος, οὐδὲ μίτρα
Λυδία νεανίδων
ιανογλεφάρων ἀγαλμα·
70 οὐδὲ ταῖ Ναυνώς κόμαι,
ἀλλ' οὔτ' Ἀρέτα σιειδής,
οὐδὲ Συλακίς τε καὶ Κλενσισήρα·
οὔτ' ἐσ Αἰνησιμβρότας ἐνθοίσα φασεῖς·
'Ασταφίς τέ μοι γένοιτο
75 καὶ ποτηγλέπτοι 4 Φιλυλλα
Δαμαρέτα τ' ἐρατά τε Γιανθεμίς,
ἀλλ' 'Αγησιχόρα με τηρεῖ.
οῦ γὰρ ἀ καλλίσφυρος
'Αγησιχόρα πάρ' αυτεί, 5
80 'Αγιδοί τ' ἱκταρ μένει
Θωστηρία τ' ἀμ' ἐπαινεῖ·
ἀλλὰ τὰν ἀράς, σιοί,
δέξασθε· σιῶν γὰρ ἀνα.
καὶ τέλος μάλ' ἐς τάφος
85 εἴποιμί κ'· ἐγὼν μὲν αὐτὰ
παρσένοις μᾶταν ἀπὸ θράυνο λέλακα
γλαυξ· ἐγὼν δὲ τὰ μὲν 'Αωτὶ μαλίστα
ἀνδάνην ἐρῶ· πόνων γὰρ
ἀμυν ἱάτωρ ἐγεντο·
90 ἐξ 'Αγησιχόρας δὲ νεάνιδες
[ϊρ]ήνας·ἐράτας ἐπέβαινε·
[ὡ]τε 6 γὰρ σηρ[αφόρο]φ 7

1 pap. σιριον (first i erased) ας. αυείρ.
2 pap. οὔτε
3 pap.
amid the ambrosial night not as those heavenly Doves but brighter, aye even as Sirius himself.

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

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

For ’tis true the others have run well beside her

---

1 this strophe names the chorus and their teacher, and
describes their dress

2 from defeat in the competition

3 the festival of Orthia, of which this song and dance was
part of the ritual

4 (the a is long) epithet of Orthia prob. meaning ‘dawn-goddess,’ cf. the invocation of the sun mentioned l. 41; the procession seems to have taken place at daybreak

5 the ritual was apparently apotropaic

6 either a modest way of describing their expected victory, or ref. to
the object of the ritual

7 the brackets 92-101 mark very faint and uncertain traces
2 A–C eis Διοσκούρων

Steph. Byz. s. 'Ερυσίχης πόλις Ἀκαουνίας ... τὸ ἐθνικὸν Ἐρυσίχαιος, περὶ οὗ πολὺς λόγος τοῖς ἄρχαιοις. ὁ τεχνικὸς γὰρ φήσιν ὅτι σημειώσατο τὸ Ἐρυσίχαιος προπαροξύνομεν ἐν τοῖς ἐθνικοῖς: μήποτε οὖν τὸ χαῖον ἐγκεῖσθαι, οἶ ἐστιν ἡ Βουκολική ράβδος, καὶ τὸν ἔρυσον μέλλοντα. διὰ διὶ οὖν ἔσται, ἡς ἐστὶ δὴν, παρ' Ἀλκαμάνι ἐν ἀρχῇ τοῦ δευτέρου τῶν Παρθενεῖων ἀσμάτων: φησὶ γὰρ:

οὐκ εἶς ἄνηρ ἀγροίκος οὔδε σκαῖος οὔδε παράσυφος τις οὔδε Θέσσαλος γένος οὔδ' Ἐρυσίχαιος οὔδε ποιµήν; ἀλλὰ Σαρδίων ἀπ' ἀκράν.

eἰ γὰρ τῷ Θέσσαλῶς γένος συναπτέον, ἐθνικὸν ἔστι καὶ προπερισπάσθω. 'Ἡρωδιανὸς ἐν ταῖς Καθόλου Προσῳδίαις καὶ Πτολεμαῖος ἔφη: Εἰ δὲ τῷ οὔδε ποιµῆν συνάψειε τις λέγων 'οὔδ' Ἐρυσίχαιος οὔδε ποιµήν, πράδηλου ἡς προπαροξυνόμεναι καὶ δῆλοι τῶν Βουκολῶν ἤ τὸν αἰπόλου, πρὸς δ' τὸ ποιµῆν ἄρμοδιον ἐπαχθήσεται.

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

58
even as horses beside the trace-horse; but here as on shipboard the steersman must needs have a good loud voice, and Hagesichora—she may not outsing the Sirens, for they are Gods, but I would set her higher than any child of human breed. Aye, she sings like a very swan beside the yellow streams of Xanthus, and she that cometh next to that knot of yellow hair . . .

2 A–C To the Dioscuri

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

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

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

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

Hdn. π. σχῆμ. 61 'Αλκμανίκδον σχῆμα τὸ μεσάζον τὴν ἐπαλλήλων ὁνομάτων 1 θέσιν πληθυντικοίς ὑ δυϊκοίς ὁνόμασιν ὑ ῥήμασι. τέσσαρα δὲ παρὰ τῷ ποιητῇ τοιαύτα . . . πλεονάζει δὲ τούτῳ τὸ σχῆμα παρ' 'Αλκμάν τῷ λυρικῷ, ὅθεν καὶ 'Αλκμανίκδον ὄνομασται. εὐθὺς γοῦν ἐν τῇ δευτέρᾳ ὑδῇ παρεῖληπται:

Κάστορ τε πῶλων ὁκέων δαμάντορ' ἵππωτα σοφῶ καὶ Πολλυδεύκες κυδρὲ 2

2 C

Heph. 3 [π. μακρῷν θέσει]. ἦτοι γὰρ λήγει εἰς δύο σύμφωνα, οἷον . . . καὶ:

καὶ κήνος ἐν σάλεσσι πολλοῖς κήμενος μακάρς ἀνήρ 3

3–7 εἰς Διοσκούρους (ἡ εἰς Δία Δυκαίον)


4

Ael. H.A. 12. 3 'Ομήρῳ μὲν οὖν φωνῇ Ξάνθῳ τῷ ἵππῳ δὸντι συγγραφὴν νέμειν ἄξιον ποιητῆς γάρ καὶ 'Αλκμᾶν δὲ μιμούμενος ἐν τοῖς τοιούτοις ὁμήρῳ οὖν ἐν φέροιτο αἰτίαν.

1 mss ὀνομ. ἡ ῥημάτων 2 Κάστορ τε Ε': mss Κάστορε: Β' Κάστωρ τε ὁκέων: Sch. Pind. ταχέων δαμάντορε Ε': mss -τοπες οὐκ -τηρες: Sch. Od. ἑλατῆρες, Eust. ἑλατήρες, Sch. Pind. δματῆρες Πολλυδεύκες Ε': mss Πολυδεύκεις, -ης: Β' 60
Herodian on Grammatical Figures: The Alcmanic ‘figure’ is that whereby plural or dual nouns\(^1\) or verbs are placed between singular nouns which go together. It occurs four times in Homer...; but it is more frequent in the lyric poet Alcman; whence its name. One has only to go as far as his second ode to find:

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

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

And reclining yonder in manifold content among the Blest...

3–7 To the Dioscuri (or To Lycaean Zeus)

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

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

\(^1\) includes adjectives \(^2\) cf. Sch. Pind. P. 4. 318, Sch. Od. 10. 513, Eust. Od. 1667. 34 \(^3\) ref. to Heracles

\[\text{Πωλυδεύκης κυδρὲ} E: \text{mss nom.} \text{σάλεσι: mss σάλεσων κήμενος} E: \text{mss κείμενος,} \text{ημενος} \text{πολλοῖς: Heph. om.}\]
LYRA GRAECA

5

Paus. 1. 41. 5 [π. 'Αλκάθου]: Ἀλκμάν ποιήσας ἢμα ἐσ τοὺς Διοσκόρους ὡς 'Αφίδνας ἕλουεν καὶ τὴν Θησέως ἀγάγιοι μητέρα αἰχμάλωτον, ὡμος Θησέα φησίν αὐτὸν ἀπείναι.

6

Hesych.

'Ασανέων πόλιν ...

τὰς Αφίδνας.

7

Paus. 3. 26. 2 [π. Πέφνου]: Ὁλαμών δὲ ἀπέχει σταδίους εἰκοσι ὄνομαζομένη Πέφνος ἐπὶ θαλάσσῃ, προκειται δὲ νησίς πέτρας τῶν μεγάλων ὡς μείζων, Πέφνος καὶ ταύτη τὸ ὄνομα τεχθήναι δὲ ἑνταῦθα τοὺς Διοσκόρους φασίν οἱ Θαλαμᾶται τούτο μὲν δὴ καὶ Ἀλκμάνα ἐν ἄσματι οἶδα εἰπόντα, τραφήναι δὲ οὐκέτι ἐν τῇ Πέφνῳ φασίν αὐτοὺς, ἀλλ' Ἐρμήν τὸν ἐσ Πελλάναν κομίσαντα εἶναι.

8–15 εἰς Δία Δυκαίον

Max. Plan. ad Herm. RH. Gr. Walz 5. 510 στροφῆ καὶ ἀντί- στροφος καὶ ἐπιφόδος συστήματα μέτρων ἐστὶν ἐν λυρικοῖς ποιήμασιν· ή μὲν οὖν στροφῆ ἐστὶν ἡ πρώτη τιθεμένη περιόδος ἐκ δύο ἡ πλειόνων κάλων ὁμοίων ἡ ἀνομοίων συγκειμένη, ὡς παρὰ Ἀλκμάνι: (43) αὕτη γὰρ ἡ στροφῆ ἐκ τριῶν ἐστὶ κάλων δακτυλικῶν ἱσομέτρων συγκειμένη· εἰς ἀνομοίων δὲ ὡς τόδε·

Μῶσο' ἄγε, Μῶσα λύγεια πολυμελές αἰενάοιδε,2 μέλος νεοχμὸν ἀρχε παρσένοις αἰείδεν.

1 mss 'Αθήνας 2 B: mss ἄει δὲ, ἄειν αἰείδε, αἰεν ἄειδε

62
PAUSANIAS Description of Greece [on Alcathous]: Alcman in a song to the Dioscuri tells us how they seized Aphidnae and took prisoner the mother of Theseus, but says that Theseus himself was not there.¹

Hesychius Glossary:

City of the Athenians:

that is, Aphidnae.

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

8–15 To Lycaean Zeus

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

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

Vita Arati Buhle 2. 437 ἀγνοοῦσι δὲ ὅτι καὶ Πίνδαρος κατεχρήσατο τῷ ἔπει τούτῳ λέγων: 'Ὅθενπερ καὶ 'Ομηρίδαι ἀρχονται, Δίὸς ἐκ προοιμίου· καὶ 'Αλκμᾶν.

. . . . . ἐγώνγα δ' ἀείσομαι
ἐκ Δίως ἀρχομένα. 1

10

Apoll. Pron. 109. 23 πλείστα γοῦν ἐστὶ παρ' ἑτέροις εὑρείν σφέτερον πατέρα ἀντὶ τοῦ ὑμετέρου . . . καὶ πάλιν παρ' αὐτῷ ἀντὶ τοῦ σφωτέρου· 'Αλκμᾶν.

ὑμὲ τε καὶ σφετέρως
ἵππος . . .

11

Sch. Eur. Tro. 210 οἰκητηριῶν φασὶ τὰς Θεράπνας τῶν Διοσκοῦρων παρ' ἀυτοῦ· ὅπο τῆν γῆν τῆς Θεράπνης εἶναι λέγονται ἀποθανόντες, 2 ὡς 'Αλκμᾶν φησίν.

1 Valck. -B: mss ἐγὼ δὲ ἀεί σοι με ἐκ Δ. ἀρχόμενα  2 mss ζώντες

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

64
ALCMAN

9

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

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

10

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

Ye and your horses

11

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

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

12, 13

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

cal vaðs ágnοs ¹ eύπυργον Σεράπινας,
hie quarto loco spondeum habet. Similiter

χερσόνδε κωφόν εν φύκεσσι πιτυεί
quarto loco spondeum posuit, nam φυ produceitur . . .

14

Aristid. 2. 508 τοῦ Παραφθέγματος: ἄκουέις δὲ καὶ τοῦ Λάκωνος λέγοντος εἰς αὐτὸν τε καὶ τοῦ χορὸν: Ἄρτι Μώσα κ.τ.λ. . . .

προστίθει δὲ κάκεινο, ὥστε αὐτῆς τῆς Μουσῆς δεηθές κατ᾽ ἀρχαῖοι ἡ ποιητὴς, ἣν ἐνεργὸν ὑπὸ αὐτῆς γένοιτο, εἰτα ἄσπερ ἐξέστη καὶ φησιν ὅτι τοῦτο ἐκείνον <δ> χόρος αὐτὸς ἀντὶ τῆς Μουσῆς πεποίηκε. ²

ἀ Μώσα κέκλαγ' ἀ λάγεια Σειρήν.³

e.g.⁴ ἀλλὰ νῦν οὐκ ἀρ' ἐδειν ⁵ καλήν ἐμὲ,

τῷ Φόπα, παρθενικαί,

ὑμεῖς τοσαύταν ἐμπεπνεύκατ' αὐταί.⁶

15

Sch. Ap. Rh. 1. 146 [Αἰτωλίς . . . Λήδη]: Φερεκύδης δὲ ἐν τῇ Β' ἐ ε Λαοφόντης τῆς Πλευρώνος Λήδαν καὶ 'Αλβαίαν Θεστίῳ γενέσθαι φησίν' ὅτι δὲ Γλαύκου ἔστι καὶ 'Αλκιμᾶν ⁷ αἰνιττεται λέγων:

. . . τῶς τέκε <Foi> θυγάτηρ

Γλαύκω μάκαιρα

¹ Herm. -B: mss ἀγνᾶς ² E: mss γεγένηται ³ κέκλαγ' á Welck. -B: mss κεκλήγην or -ει ⁴ E: cf. Hes. Th. 31 ⁵ cf. Sa. 2. 15 ἐπίδειδε Φήν ⁶ cf. 1. 95 ⁷ B: mss 'Αλβαίας from above ⁸ suppl. B

66
ALCMAN

12, 13

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

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

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

14

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

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

15

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

... his sons by the blessed daughter of Glaucus

---

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

16 eis Ἡραν

Ath. 15. 680f [π. ἐλιχρύσου]. μημονεύει αὐτοῦ Ἀλκμάν ἐν τούτοις:

καὶ τίν εὔχομαι φέροισα
tóνδ’ ἐλιχρύσῳ πυλεῖνα
κηράτω κυπαίρῳ.

17-23 eis Ἀρτεμίν

E.M. Vet. Miller Misc. 263 ῥῦτειρα:

"Ἀρταμι, ῥὺτειρα τόξων"

18

Apoll. Pron. 75. 12 ἡ σεό καταβάλλει τὸ σ εἰς τὸ τ παρὰ Δωρίδσιν. Ἀλκμάν.

'Εμὲ Δατοίδα τέο θ’ ἀγεόχορον

19

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

ἐπαμμένα πέρι δέρματα θηρῶν

20

E.M. 486. 39 καλὰ τὸ καλὰ παρ’ Ἀλκμᾶν καλλὰ ἐστὶν,

καλλὰ μελισδομένα

1 Ath. 15. 678a 2 τίν B: mss τίν’ 3 πυλεῖνα κηρ. Boiss: mss πύλεω ἀκράτων κυπαίρῳ Welck., cf. Eust. Od. 1648. 7: mss κυπέρω 4 B Adesp. 46b 5 i.e. ἀγιόχορον E: mss δ’ αχοσχορον 6 B-E: mss ἐπάμειαι (or ἐσσαμένα) παρὰ

68
ALCMAN

16 To Hera

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

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

17–23 To Artemis

*Old Etymologicum Magnum*: Drawer :

O Artemis, drawer of bowstrings

18

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

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

19

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

clad in the skins of the beasts of the field

20

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

sung of so prettily

1 I thus translate because it was used for lying on (at meals), though it is not our bedstraw; sometimes translated 'galingale'

2 all these fragments are not necessarily from the same hymn

LYRA GRAECA

21

Apoll. Pron. 50. 28 οἱ αὐτοὶ Δωριής ἐγώνυα καὶ ἐγώνη
οὐ γὰρ ἐγώνυα, Γάναςσα Διὸς θύγατερ 1
'Ἀλκμάν.

22

Choer. ad Heph. 13 [π. παιωνικοῦ]: 'Ἡλίδωρος δὲ φησὶ
kosμίαν εἶναι τῶν παιωνικῶν τὴν κατὰ πόδα τομήν . . . οἶον:
οὐδὲ τῶ Κυνακάλω οὐδὲ τῶ Νυρσύλα

23

Ath. 14. 646a [π. κριβανῶν]: κριβάνας πλακοῦντας τινας
όνομαστικῶς 'Ἀπολλόδωρος παρ' Ἀλκμάνι ὁμοίως καὶ Σωσίβιος ἐν
τρίτῳ Περὶ Ἀλκμάνα, τῷ σχήματι μαστοειδεῖς εἶναι φάσκων
αὐτοῦς' χρὴσθαι δ' αὐτοῖς Λάκωνας πρὸς τὰς τῶν γυναικῶν ἔστια-
σεις, περιφέρειν τε αὐτοῖς ὅταν μέλλωσιν ἔδειν τὸ παρεσκευασ-
μένον ἐγκάμιον τῆς Παρθένου αἱ ἐν τῷ χορῷ ἀκόλουθοι.
Ibid. 3. 114f [π. μαζῶν]: αἱ δὲ παρ' Ἀλκμάνι θριάκισκαὶ
λεγόμεναι αἱ αὐταί εἰσὶ ταῖς Ἀττικαῖς θριάκιναι, λέγει δὲ οὕτως
δ' Ἀλκμάν.

θριάκισκας τε καὶ κριβάνας νῦντος 2

24 eis 'Αφροδίτην

Str. S. 340 [π. Ἡλίδος]: ποιητικὰ δὲ τωι σχήματι συγκατα-
λέγειν τὸ μέρος τῷ ὑλῷ φασὶ τῶν ὁμηρον, ὡς τὸ 'ἂν' Ἑλλάδα
καὶ μέσον Ἀργος' . . . καὶ Ἐλκμάν δὲ.

Κύπρον ἱμερτὰν λιποῖσα καὶ Πάφου περιρρύταν

ALCMAN

21

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

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

22

Choeroboscus on Hephaestion Handbook of Metre [on the paenic]: Heliodorus says that the foot-by-foot caesura is regular in paonics, as for instance:

nor yet from Cnacalus nor yet from Nyrsylas

23

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

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

making a pile of lettuces and pan-baked loaves

24 To Aphrodite

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

From the lovely Cyprus and the sea-girt Paphos

---

1 haunts of Artemis, cf. Paus. S. 23, 4  
2 cf. Men. Ἁθ. Gr. Walz 9. 135 (on hymns of invocation: 'calls Aphrodite from Cyprus, Cnidus,' etc.)
lyra graeca

25
Ath. 9. 390a καλοῦνται δὲ οἱ πέρδικες ὑπ’ ἐνίων κακκάβαι, ὡς καὶ ὑπ’ Ἀλκμὰνος, λέγοντος οὕτως:

ἐπὶ δὲ γε 1 καὶ μέλος Ἀλκμὰν
eître 2 γεγλωσσάμενου
κακκαβίδων στόμα συνθέμενος,

σαφῶς ἐμφανίζων ὦτι παρὰ τῶν περθίκων ἄδειν ἐμάνθαιε.

26
Ant. Car. Hist. Min. 27 (23) τῶν δὲ ἀλκνόων οἱ ἄρσενες κηρύλοι καλοῦνται: ὅταν οὖν ὑπὸ τοῦ γῆρας ἀσθενήσωσι καὶ μηκέτι δύνωνται πέτεσθαι, φέρουσιν αὐτοὺς αἱ θηλεῖαι ἐπὶ τῶν πτερών λαβοῦσαι καὶ ἐστὶ τὸ ὑπὸ τοῦ Ἀλκμὰνος λεγόμενον τοῦτο συνφκεισμένον: φησὶν γὰρ ἀσθενῆς ἂν διὰ τὸ γῆρας καὶ τοῖς χαροίς οὗ δυνάμενος συμπεριφέρεσθαι οὐδὲ τῇ τῶν παρθένων ὀρχὴσθαι:

οὐ μ’ ἐτί, παρθενικαὶ μελιγάρνες ἱερόφωνοι, 3
γυνία φέρειν δύναται. βάλε δὴ βάλε κηρύλος εἶην,
ὁς τ’ ἐπὶ κύματος ἄνθος αὐτῷ ἀλκνόωσι ποτήται

υήδες 4 ἦτορ ἱχων, ἀληπόρφυρος εἰαρος 5 ὀρνίς.

27
Aristid. 2. 40 π. Ἑπτορικῆς: τι δὲ τῶν παρθένων ἐπαινέτης
tε καὶ σύμβουλος λέγει ὁ Λακεδαιμόνιος ποιητῆς; 6

Πολλυλέγων 7 ὀνυμὶ ἀνδρί, γυναικὶ δὲ Πασιχάρη. 8

πολλὰ, φησίν, ὁ ἀνήρ λεγέτω, γυνὴ δὲ ὡς ἰν ἀκούσῃ χαίρετω.

1 E: mss ἐπηγε dē: B ἐπη τάδε 2 Emperius: mss εἴρε 3 loud-voiced, cf. 1. 95 4 Boiss: mss νηλεῖς but Phot. ἀδεῖς 5 if right, this use of the gen. of the noun instead of an adj. personifies spring: Heck. iapōs = ierōs perh. rightly: the halcyon was popularly connected with winter 6 Sch. ὁ Ἀλκμὰν 7 E, cf. Πολυμέδων: mss πολλὰ λέγων: Herm. Polllalégwn 8 Herm: mss πᾶς (πάση) χαρηνά

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ALCMAN

25

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

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

26

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

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

27

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

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

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

¹ the poet is jestingly praising his choir at his own expense ² cf. Bek. Ἀν. 2. 522, 568, 946, Cram. A.O. 1. 263, 1, E.M. 186. 43, Sch. Ar. Ἀρ. 259, 299, Suid. κηρύλος, Phot. s. ὄρνυς, Ath. 9. 347d, Zon. 121 (Goettl.)
28–35

Ath. 9. 373e [π. ὄρνιθων]: ὅτι δὲ καὶ ἐπὶ τοῦ πληθυντικοῦ ὄρνεις λέγουσι, πρόκειται τὸ Μενάνδρειον μαρτύριον; ἀλλὰ καὶ Ἀλκμάν ποιος φησί·

δῦσαν δὲ ἄπρακτα νεώνιδες ὄντ’ ὄρνις ἱέρακος ὑπερπταμένω.¹

29

Apol. Pron. 58. 13 ἀλλὰ καὶ Ἀλκμάν πρωτῷ
Μάκαρς ἐκεῖνος
φησί.

30

Ibid. 366c ἣ σὲ . . . Δωρίεϊς διὰ τοῦ τ . . . Ἀλκμάν καὶ ἔτι μετὰ τοῦ ἰ . . . καὶ ἔτι κοινώς·

σὲ γὰρ ἄζομαι.

31

Sch. Od. 6. 244 [αἱ γὰρ ἐμοὶ τοιόσοδε πόσις κεκλημένος εἰη ἐνθάδε ναιετάνω, καὶ οἱ ἁδοὶ αὐτὸθι μιμνεῖν]; ἄμφω μὲν ἄθετει Ἀρισταρχὸς: διστάξει δὲ περὶ τοῦ πρῶτου ἐπελ καὶ Ἀλκμάν αὐτὸν μετέλαβε,² παρβένους λεγούσας εἰςάγων.

Ζεῦ πάτερ, αἱ γὰρ ἐμὸς πόσις εἰη

32

Apol. Pron. 109. 23 πλείστα γοῦν ἐστὶ παρ’ ἐτέροις εὐρέιν σφέτερον πατέρα ἀντὶ τοῦ ύμέτερον . . . Ἀλκμάν (—fr. 10; then—)

σφεϊὰ δὲ προτι γούνατα πίπτω.³

¹ δῦσαν L, cf. Il. 18. 145: mss λῦσαν ² Lehrs: mss -ἐβάλε ³ prob. from a poem dealing with Nausicaa and Odysseus' entertainment by Alcinous, Od. 6 and 7: with 28 cf. Od. 6. 138
Athenaeus *Doctors at Dinner* [on poultry]: That they say ὅρνεα for ὅρνεες ‘birds’ in the plural is obvious from the above testimony of Menander; but Alcman also says somewhere:

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

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

Blest is he

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

For of thee stand I in awe.4

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

O Father Zeus! that he were but my husband!

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

Before your knees I fall.


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LYRA GRAECA

33
Cram. A.P. 4, 181. 27 εἶκω τὸ ὑποχρφῶ . . . ὡς Ἄλκμᾶν·
tῷ δὲ γυνὰ ταμία 1 σφεὰν ἔειξε χώραν.2

34
Id. A.O. 1. 343. 11 καὶ πλήτρον τὸ πηδάλιον, καὶ ὑποκορι-
stικῶς εἶπεν Ἄλκμᾶν
πλήτριον3

35
Eust. Π. 110. 25 μονήρες δὲ ἐν θηλυκῶις ἡ χεῖρ, ἡ κλίνεται
diχως, ποτὲ μὲν διὰ τοῦ ε . . ., ποτὲ δὲ διὰ τῆς εἰ διφθόγγον, ποτὲ δὲ κατὰ Ἡρωδιανὸν καὶ μετατεθείσης αὐτῆς εἰς η, ὃ μαρτυρεῖ
φησιν Ἄλκμᾶν ἐν τῷ.
ἐπ' ἁρίστερὰ χηρὸς ἕχων

36
Apoll. Lex. Hom. κνώδαλον. . . ἐνοικό εἶ δὲ θῆρας μὲν καὶ
θηρία λέγοντι4 λέοντας καὶ παρδάλεις καὶ λύκους καὶ πάντα τὰ
παραπλήσια τούτοις, ἔρπετα δὲ πάλιν κοινῶς τὰ γένη τῶν ὧφεων, κνώδαλα δὲ τὰ θαλάσσια κήτη, φαλαίνας καὶ ὅσα τοιαύτα, καθάπερ
καὶ Ἄλκμᾶν διαστέλλει λέγων οὕτως:
eὔδοισιν δ' ὀρέων κορυφαῖ τε καὶ φάραγγες
πρῶθονες τε καὶ χαράδραι,5
φῦλά θ' ἔρπετα τόσσα ἐτέρφει μέλαινα γαῖα,
θῆρες τ' ἄρσεκφοι καὶ γένος μελισσῶν,
καὶ κνώδαλ' ἐν βένθεσι πορφυρέας 7 ἀλόσ·
eὔδοισιν δ' οἰωνών
φῦλα τανυπτερύγων.

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

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ALCMAN

33

Cyrillus in Cramer's *Inedita (Paris)*: εἰκὼ 'to withdraw' . . . as Alcman:

And the housewife gave up her place to him.

34

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

'tiller'

35

Eustathius on Homer: χείρ 'hand' is peculiar among feminines in being declined in two ways, both with ε and with ή, and, according to Herodian, with the change to η, for which he quotes Alcman:

having upon his left hand

36

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

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


εὐδουσίν and φίλαγγες πρωτονέστε 6 Schoemann: mss φ. τε ἑρπ. θ' ὀσσα 7 mss μελισσῶν and παρφυρῆς
37

Apoll. Pron. 95. 9 ἥ ἁμὼν παρὰ Δωριέσσι, καὶ σύναρθρον γενικὴν σημαίνει ἀκόλουθον τῇ ἁμὸς. τῇ μέντοι διαφέρει ἡ πρωτότυπος διαλάσσει τῆς κτητικῆς . . . 'Αλκμάν.

ὅσαι δὲ παῖδες ἁμέων ἐντί, τὸν κιθαρίσταν αἰνέοντι . . . ¹

38

Eust. Il. 1147. 1 λῆδος . . . ὃ Δωριές λάδος φασίν ὡς 'Αλκμάν.

λάδος εἰμένα καλόν

ὁ ἐστὶν λήδιον ἐνδεδυμένη εὐειδές.

39

Eust. Od. 1618. 23 κατὰ δὲ τὴν παρὰ Ἡρωδιανῷ Ἀλκμανίκην χρήσιν καὶ Ἀρτέμιδος Ἀρτάμιτος,² οἶον.

Ἀρτάμιτος θεράπουτα

οὔτω θέμις θέμιτος.

40

Ach. Tat. Isag. 2. 166 (Petavius Uranologia) εἰσὶν οὖν τέσσαρες σφαίραι: ἀ στοιχεία καλοῦσιν οἱ παλαιοὶ διὰ τὸ στοιχὲο καὶ τὰς ἑκαστὰν αὐτῶν ὑποκείσθαι ὡς πον καὶ 'Αλκμάν ὀμοιότοιχος

ἐκάλεσε τὰς ἐν τάξει χορευόντας παρβένους.

41

Suid. ψιλεύς· ἐπὶ ἀκροῦ χοροῦ ἵσταμενος· ὥθεν καὶ

φιλόψιλος

παρ' 'Αλκμάνιν ὁ φιλόψιλος ἐπὶ ἀκροῦ χοροῦ ἵστασθαι.³

¹ mss παῖδες ² sugg. B (bis): mss Ἀρτάμιτος. ³ cf. ψίλον = πτῖλον and Hesych. ψιλεύς· οἱ ύστατοι χορεύοντες

78
Apollonius Pronoun: The pronoun ἄμῶν is Doric, and shows an articular genitive corresponding to ἄμφος. But the primitive, ἄμών 'us,' is distinguished from the possessive, ἄμῶν 'our,' by diaeresis. 

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

Eustathius on the Iliad: ληδόσ 'muslin gown' . . . which the Dorians call λάδοσ, as Alcman:

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

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

minister of Artemis;

So θέμις, θέμιτος.

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

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

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

¹ the poet's choir to the poet ² cf. Phot. s. ψιλεῦς

79
LYRA GRAECA

42

Bek. An. 2. 855 ὁ ὑποκορισμός ὄνομα ἐστὶ μικρότητος ἐμφαντικὸν καὶ κόραις ἐοικὸς: λαμβάνεται δὲ ἑνεκεν τοῦ πρέποντος ὡς παρ’ Ἀλκμάν: . . . κόραι γὰρ αἱ λέγουσαι.

Γ’

43

Heph. 43 [π. δακτυλικοῦ]. Ἀλκμᾶν δὲ καὶ ὅλος στροφᾶς τούτῳ τῷ μέτρῳ κατεμέτρησεν:

Μῶσ’ ἀγε, Καλλιόπα, θύγατερ Διός, ἀρχ’ ἐρατῶν ἐπέευν, ἐπὶ δ’ ἵμερον¹ ὦμνον καὶ χαρίευτα τίθει χορόν.²

44

Sch. Od. 3. 171 Ψυρίς: νησίδιον μικρὸν ἔχον λίμενα νηῶν εἰκοσιν’ Ἀλκμᾶν.

πάρ θ’ ἱερὸν σκόπελον παρά τε Ψύρα ³

45

Aristid. 2. 509 π. τοῦ Παραφθέγματος: ἄλλαχή δὲ οὕτω σφόδρα ἐνθεος γίγνεται (ὁ Ἀλκμᾶν) ὡστε φαίης ἂν οὖδ’ οὕτωςι κατὰ τὸ ῥῆμα ἐνθεὸς ἐστίν, ἄλλ’ αὐτὸ δὴ τοῦτο ἄσπερ θεὸς τῶν ἀπὸ μηχανῆς λέγει:

εἴπατέ μοι τάδε, φῦλα βροτῆσια.

¹ ἐφ’ ἵμερον the phrase whence came ἐφίμερος ² Max. ὦμνω ³ πάρ θ’ Buttmann: mss παρά τε
Bekker *Inedita*: The diminutive or pet-name is a name expressive of smallness and suitable to girls. It is used for this reason, for instance, by Alcman: . . . ; for the speakers are girls.¹

**Books III ²**

43

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

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

44

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

to the sacred rock, to Psyra

45

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

Tell me this, ye mortal breeds.

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

46

Ath. 10. 416c [π. πολυφαγίας]: καὶ Ἀλκαῖον ὁ ποιητὴς ἐκεῖνον ἀδημάγον εἶναι παραδίδωσιν ἐν τῷ τρίτῳ διὰ τούτων:

καὶ τόκα τοι δῶσω τρίποδος κῦτος,1 ὦ κ’ ἐνι <δεῖπνον ἀολλὲ> ἁγεῖρης;2 ἀλλ’ ἐτι νῦν γ’ ἀπυρος, τάχα δὲ πλέος ἐτνεος, οἶον ὁ παμφάγος Ἀλκαίον ἡράσθη χλιερὸν πεδὰ 3 τὰς τροπὰς· οὔτι γὰρ ἧν τετυμμένου ἔσθει, 4 ἀλλὰ τὰ κοινὰ γάρ, ὦσπερ ὁ δάμος, ζατεύει . . . .

47

Ibid. 11. 498 f [π. σκύφου]: Ἀσκληπιάδης δὲ ὁ Μυρλέανδος ἐν τῷ Περὶ τῆς Νεστορίδου φησίν ὅτι τῷ σκύφει καὶ τῷ κασυβῆ τῶν μὲν ἐν ἄστει καὶ μετρίων οὐδεὶς ἔχριτο, συβῶται δὲ καὶ νομεῖς καὶ οἱ ἐν ἀγρῷ . . . . καὶ Ἀλκαῖον δὲ φησί:

πολλάκι δ’ ἐν κορυφαῖς ὀρέων, ὥσα θερίσι Φάδη πολύφανος ἑορτά,6 χρύσιον ἀγγος ἐξοισα μέγαν σκύφον οἰα τε ποιμένες ἀνδρες ἐχοισιν, χερσὶ λεώντεον ἐν γάλα θεία 7 τυρὸν ἐτυρήσας μέγαν ἀτρυφον ἀργιφόντα . . . .

1 τόκα sugg. Β: mss πόκα 2 δεῖπνον Ε, ἀολλὲ Jur: mss by haplogr. ἅκενιλετα ἱείρης (ΔΕ for ΔΕ, cf. ΧΑ for ΧΔ below): Β ἁγεῖραις perh. rightly 3 Cas: mss χαιερον παίδα 4 mss also τετυμμ. 5 κοινά Cas: mss καίνα 6 mss θεοὶς ἁδη 7 Fiorillo-Herm, cf. Aristid. 1. 49: mss ἐπαλαθείσα 8 E, cf. late poet Cram. Α.Π. 4. 350 (epithet of νάτα θαλάσσας, mss ἄργυφ.): mss ἄργυφεον τε, ἄργυειόφεονται, -φονται: Gram. (see opp.) ἄργιφοντα

82
Athenaeus *Doctors at Dinner* [on voracity]: And in his third Book the poet Alcman records that he was a glutton, thus:

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

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

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

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

48

Plut. Qu. Conv. 3. 10. 3 δροσοβολεῖ γὰρ ταῖς πανσελήνοις μάλιστα διατηρόμενος (ὁ ἄντρι), ὡς ποῦ καὶ Ἀλκμάν ὁ μελοποιὸς αἰνιττόμενος τὴν δρόσουν ἀέρος θυγατέρα καὶ σελήνης:

οἷα Δίος θυγάτηρ
ἐρσα τρέφει καὶ δίας Σελάνας

49

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

ἀγρωστὶν δρόσου αὔξει
μήνας τε καὶ ἀέρος υἱὸς.

50

Sch. Il. 13. 588: ... τῇ φί παραγωγῇ ὁ ποιητὴς κατὰ τριῶν κέχρηται πτῶσεων, ἐπὶ γενικῆς, δοτικῆς, αἰτιατικῆς ... ἐπὶ δὲ κλητικῆς Ἀλκμάν ὁ μελοποιὸς οὕτως:

Μῶσα Διὸς θύγατερ,
ὡρανίαφι λίγ' ἦείσομαι:

ἐστὶ γὰρ οὐρανία.

51

Sch. Il. 22. 305 [ἀλλὰ μέγα μέξα τι καὶ ἑσομένουι πνεύσθαι]:
λείπει τὸ ἄγαθον, ὡς Ἀλκμάν:
μέγα γείτονι γείτων.

1 Bernardakis mss κ. ἀσελ: Qu. Nat. κ. Ζ. δίας 2 mss δρόσουν αὐξ. μὲν μήνης

1 cf. Plut. Fac. Orb. 25, Qu. Nat. 24, Macr. Sat. 7. 16 2 the bona fides of this author is open to doubt 3 cf. 84
PLUTARCH
Dinner-Table Problems: For the melting air drops the most dew at full moon, as the lyric poet Alcman implies when he says that the dew is daughter of the Air and the Moon:

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

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

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

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

Muse, daughter of Zeus, heavenly Muse, sweet and clear will I sing;
for ὦπανίαφι stands for ὦπανία 'heavenly.'

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

Neighbour is a great thing unto neighbour.
LYRA GRAECA

52

Apoll. Pron. 83. 3 ή σέ όμοις πρὸς πάνταν κοινή: Δωριὲτς διὰ τοῦ τούτον (132) Ἀλκμάν καὶ ἔτι μετὰ τοῦ τούτου τεὶ γὰρ Ἀλεξάνδρῳ δαμάσαι.

53

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

54

Ibid. 16. 236 [ἡμεν δύποιτ’ ἐμὸν ἐπος ἐκλυης εὐχομένα] τὴν ἀπὸ τῆς μητρὸς δέησιν ἑαυτοῦ εὐχήν νευμικε—ὁ γὰρ τὴν Θείτην αὐτῷ ἀνεῖς Ἀχιλλεὺς ἢν καὶ εἰς αὐτὸν ἅγεται <ἡ εὐχή> καὶ Ἀλκμάν γὰρ φησι· καὶ ποτ’ Ὄδυσσης ταλασίφρονος ὁαθ’ ἐταῖρων. Κύρκα ἐπαλείψασα . .

55

οὐ γὰρ αὐτὴ ἥλεψεν, ἀλλ’ ὑπέθετο Ὄδυσσεῖ.

56

Bek. An. 2. 566. 11 ἐξῆς ῥητέον ἔστι καὶ περὶ τοῦ ρᾶ: Ἀλκμάν.

Τίς κα, τῖς ποκα ρά ἄλλω νόον ἀνδρὸς εὐηυποι; 3

Ammon. ἰτες . . ἰκει δὲ τὰ διεσθίοντα τοὺς ὀφθαλμοὺς τῶν ἁμπέλων Ἀλκμάν.

καὶ ποικίλον ἱκα τοῦ ὀφθαλμῶν ὀλετήρα 4

1 mss δάμασαι 2 ὁαθ’ Schn: mss ἀτά β': for ἐπολ. cf. ἡλαιῶ ἀλαίνω 3 κα: mss ἀν: ἄλλω Bek: mss ἀλλά 4 Schn.: mss ὀφθ. ἁμπέλων ὅλ. from above: for metre cf. Heph. 54

86
Alcman

52

Apollonius Pronouns: The pronoun \( \sigma \epsilon \), 'thee,' occurs in all dialects—in the Dorian in the form \( \tau \epsilon \) . . . (132), as Alcman says, and in the form \( \tau \epsilon i \) :

Thy overcoming shall fall to the lot of Paris.\(^1\)

53

Scholiast on the Iliad: \( \Delta \nu \sigma \pi a r i \): that is, 'called Paris for ill, evil Paris'; compare Alcman:

Paris-of-ill, Paris-of-dread, an evil unto Greece, the nurse of heroes.\(^2\)

54

The Same [even as once thou heardest my voice in prayer]: He reckons his mother's prayer (Il. 1. 503) as his own.\(^3\) For it was Achilles who sent Thetis up to Zeus and the prayer is transferred to him. Similarly Alcman says:

And Circè once, having anointed the ears of the comrades of strong-heart Odysseus . . ., though she did not anoint them herself but charged Odysseus to anoint them.

55

Apollonius Adverbs: Next we must treat of the adverb \( \dot{p} \dot{g} \); compare Alcman:

And prithee who may read with ease the mind of another? \(^3\)

56

Ammonius Words Alike but Different: \( \iota \pi \varepsilon \) . . . But \( \iota \kappa \varepsilon \) are the creatures that eat through the buds of vines; compare Alcman:

and the wily worm that destroyeth the buds

\(^1\) prob. addressed to Achilles, cf. Arist. Rh. 135\(^a\) a. 3
\(^2\) cf. Eust. Il. 379. 38
\(^3\) cf. Theocr. 25. 67
LYRA GRAECA

57
Hdn. μον. λέξ. 44. 10 [πιέζω]: para ὁ Ἀλκμάνα διὰ τοῦ α: τῶ δὲ σκόλλην θεὰ 1 καττὰν καρὰν λαβῶσ᾽ ἐπίαζε.2

58
Apol. Pron. 365 α [π. τῆς σοι]: ὀρθοτονεῖται δὲ καὶ παρ᾽ Ἀλκμάνι συνηθῶς Δωριένσιν

ἀδιν Δἰὸς νόηθο χόρος ἀμός καὶ τοῖ, Φάναξ.3

59
Ibid. 112. 20 πάλιν δὴ ὁ Ἀλκμάν τὸ σφέασ ἀντὶ ἐνικοῦ ἐταξε καὶ τὸ <σφοῖς>.4

σφοῖς ἀδελφίδεοῖς κάρα καὶ φόνου 5

60

ἐπὶ μὲ δαύτε φαίδιμος Αἰας.

61
Ath. 15. 682 a [π. κάλχης ἀνθοῦς]: τῶν δὲ καλχῶν μέμνηται καὶ Ἀλκμάν ἐν τούτοις:

χρύσιον ὄρμου ἐχὼν ραδινᾶν πετάλοισι καλχὰν 7

1 τῶ E: mss τῷ: σκ. θεὰ B: mss σκομύνθεα (B), σημομνθία Egenolff Rh. Mus. 35, 105
2 Nauck: mss κατ᾽ ἀν κατάν μάθως ἐπ. 3 νόηθο Sitz. -E: mss δόμῳ (through νότῳ): mss ο χόρδοι: Fánax Maiitaire: mss γ᾽ ᾿ἀναξ
4 E 5 κάρα Bek: mss κάραν 6 sugg. E, originally μέγ ‘greatly, loudly,’ cf. ὑπόδρα for ὑπόδρακ (ἐδρακον): mss μὴ context, με quotation:
ALCMAN

57

Herodian On Peculiarities: In Aulean the word πιέξω, 'to press,' takes the form πιάξω: compare:

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

58

Apollonius Pronouns [on the pronoun σοι]: τοί 'to thee' is accented by Aulean, in accordance with Doric idiom:

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

59

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

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

60

Old Etymologicum Magnum: μέγας, 'great,' is for μηγας, 'that which is not in the earth (μηγγος) but extends above it'; Aulean uses the form μέ:

Lo! the illustrious Ajax bragged (talked great).

61

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

wearing a golden chain of dainty-petalled calcha-flowers

1 cf. 33 2 cf. the death of Ajax son of Oileus (called 'illustrious' II. 25. 779) Od. 4. 499 ff., E.M. 574. 38, Eust. Od. 1447. 10

I've suggestions leave no point in the illustration: mss δ' αδτε

7 Dalecamp: mss ῥαδιναν π. καλχαν
LYRA GRAECA

Plut. Lycurg. 21 μονοσικατάτους γὰρ ἀμα καὶ πολεμικάτους ἀποφαίνουσιν αὐτούς:

ῥέπει γὰρ ἀντα τῷ σιδάρῳ
tὸ καλὸς κιθαρίσδην.¹

ὡς ὁ Δακωνίκος ποιητὴς εἶρηκε.

63

El. Γα. ap. Gais. E.M. p. 327 τὸ γὰρ Δακωνίκον ἔστιν ἀείδην² ἢ ἀείδεν.

μηδὲ μ’ ἀείδην ἀπέρυκε.

64

Sch. Soph. O.C. 1248 [ἐννυχίαν ἀπὸ ’Ριπάν]. . . . λέγει δὲ αὐτά ἐννῦχια διὰ τὸ πρὸς τῇ δύσει κεϊσθαι μέμνηται δὲ καὶ Ἀλκμάν λέγων οὕτως;

’Ῥιπάς ὁρος ἅλθεὖν ὑλα
νυκτὸς μελαίνας στέρνου³

65

Bek. An. 2. 490 παρ’ Ἀλκμάν.

ἡρα τὸν Φοῖβον οὐνειρον εἶδον ;

66

Plut. Fort. Rom. 4 οὐ μὲν γὰρ ἀπείδης κατὰ τὸν Πίνδαρον . . . ἀλλὰ μᾶλλον.

Εὐνομίας <τε> καὶ Πειθοῦς αὐδελφὰ
kai Προμαθείας θυγάτηρ,⁴

ὡς γενεαλογεῖ Ἀλκμάν.

¹ ῥέπει Scal: mss ἔρπει ² L (bis): mss ἀείδειν ³ Lobeck: mss ἐνθειν ὑλαί and στέρνου ⁴ τε B
Plutarch Life of Lycurgus: These quotations show that the Spartans were at once most musical and very warlike: *For to play well upon the lyre weigheth even-poise with the steel,* as the Spartan poet has said.¹

MS. in Gaisford's Etymologicum Magnum: For the Laconian form is ἄληθιν or ἄληθεν, 'to sing':

*Nor yet stay me from singing.*²

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

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

Bekker Inedita: In Alcman:

*Then have I dreamt of Phoebus?*

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

Sister of Orderliness and Persuasion, and daughter of Foresight,

which is her pedigree in Alcman.

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

67

Sch. Pind. I. 1. 56 [ὁ πονήσας δὲ νῦν καὶ προμαθεῖαν φέρει]: ὁ παθὼν καὶ τῷ νῷ προμαθῆς γίνεται Ἀλκμάν.

πείρά τοι μαθήσιος ἥρμα.

68

Eust. Od. 1787. 43 λέγουσιν οἱ Αἰολεῶς ἐκ τοῦ φιλῶ μετοχῆ φιλεῖς . . . μὴ ποτε οὐν καὶ τὸ εἴη ῥῆμα Αἰολικῶν ἐστίν ἀπὸ τῆς εἰς μετοχῆς, ἂς κλίσιν παρὰ τοῖς ποιηταῖς εἰπὼν φυλάττεσθαι ('Ἡρακλείδης) παράγει χρήσιν εἰς Ἀλκμάνος τὸ:

ἐστὶ παρέντων μνὰστίν ἐπιθέσθαι.

69

Apoll. Pron. 93. 5 ἁμεῖς Δύριος Ἀλκμάν.

ὡς ἀμὲς τὸ καλὸν μελίσκον . . .

οὐκ ἐπιληπτός δὲ ἡ τάσις.

70

Ath. 9. 374 d [π. ὅρνιθων]. οἱ δὲ Δυριεῖς λέγουσιν ὅρνιξ τὴν γενικὴν διὰ τοῦ χ λέγουσιν ὅρνιχος. Ἀλκμάν δὲ διὰ τοῦ σ τὴν εὐθείαν ἕκφερε. . . (26. 4), καὶ τὴν γενικὴν <διὰ τοῦ χ>. 1

οὐδὰ δ’ ὅρνιχων νόμως πάντων. 2

1 E 2 Ὅριν: mss δ.’
Scholiast on Pindar [For he who has suffered, beareth for it forethought in his mind]: A man's mind wins forethought or prudence by his experience; compare Alcman:

Trial surely is the beginning of wisdom.

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

Remembrance belongs to them that were there.

Apollonius Pronouns: ἄμεσ 'we' is Doric; compare Alcman:

as we the pretty roundelay...

and the accentuation ἄμεσ is not to be censured.

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

I know the tunes of all the birds.
LYRA GRAECA

71

Bek. An. 3. 1182 ἀλλὰ καὶ τὸ Ἀἰας τὸ παρ’ Ἀλκμάνι ἔχουμεν σεσημειωμένον ὡς συστέλλον τὸ α... 

dουρί δὲ ἔνοστό ἑμήνεν Αἴας αἴματά ἡ τε Μέμνων.

... ἐν τῇ πέμπτῃ γὰρ χώρα κεῖται, ἐν ἔν τιθεται σπονδεῖος ἐν τροχαῖκῳ μέτρῳ.

72

Sch. II. 1. 222 οὕτως δαίμονας καλεῖ θεοῦς ἦτοι δότι... ἢ ὑτὶ διαιτητὰί εἰσι καὶ διοικηταὶ τῶν ἀνθρώπων, ὡς Ἀλκμᾶν ὁ λυρικός φησιν:

dος Φέθεν πάλαις ἐπάλε διανομάς τ’ ἐδάσσατο τοὺς μερισµούς, τὰς διαίρεσις αὐτῶν.

73, 74

Ath. 4. 140 c ἅτι φησίν ὁ Πολέμων (ἐν Τῷ παρά Ξενοφῶντι Κανάθρῳ) καὶ τὸ δεῖπνον ὑπὸ τῶν Λακεδαιμονίων αἰκλον προσαγο- 

ρεύσθαι... Ἄλκμᾶν μὲν γὰρ οὕτω φῆσιν:

κηπὶ τὰ μῦλα δρυφάται κῆπὶ ταῖς συναικλίαισι;

οὕτω τὰ συνδείπνια καλῶν καὶ πάλιν

ἀικλον Ἄλκμάων ἀρμόξατο.

75

Cram. A. O. 1. 159. 30 ἐσκε... καὶ ὁ μὲν ποιητής τὴν ἀρχουσαν συστέλλει εἰν τῇ ἐσκε, ὁ δὲ Ἄλκμᾶν φυλάττει:

ἡσκέ τις σκαφεὺς ἀνάσσων.

ALCMAN

71

Cheiroboscoius in Bekker's Iliad: Moreover Aias, 'Ajax,' we find marked in the texts of Alemann, with the a short . . .

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

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

72

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

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

that is, divisions. 2

73, 74

Athenaeus Doctors at Dinner: Moreover Polemo (in his treat on the Word ἱέματα in Xenophon) says that for ἐπίπτωσις 'supper' the Spartans use ἵκλαιον . . . Alemann at any rate says:

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

meaning by συναθλιο: the public suppers: and again:

Alemann hath prepared himself a supper, ἵκλαιον.

75

Cramer Iliada (Oxford): And Homer shortens the vowel of the first syllable in the word ἐσαγε 'was,' but Alemann keeps it long:

There was once a ditcher was a king.

3 i.e. by slave and freeman, cf. Curr. Pop. 43 Bergk
LYRA GRAECA

76


πρόσθ’ Ἀπόλλωνος Λυκῆς

77

Ἑ.Μ. Βετ. ἀφθονέστατον . . . καὶ τὸ αἰδοιέστατον, ὡς παρ’ Ἀλκάμων, οἶον:

σῖοισι κανθρώποισιν αἰδοιέστατον

78, 79

Apost. Proor. 96. 23 ἢ ἀμιν Δωρικῆ ἐγκλινομένη συστέλλει τὸ εἰν οἷς προπεριστάται

. . . αἱ ἀμῖν τούτων μέλοι:

δικύρως τε:

ἀμῖν δ’ υπευληθεὶς μέλος:

Ἀλκάμων.

80

Steph. 12. 580 ξύγητα. δὲ τίνα φύλες Ψυγία οὐδαμῶν πειναλλευμέναι ὤσπερ οἱ Βερέκυντες: καὶ Ἀλκάμων λέγει:

Φρύγιοι αὐλησεν μέλος Κερβηδίοιον.

81

Herrh. 71 καὶ ὥσα μὲν οὖν ἄσματα γέγραπτοι ἵνα εἰς, ὡς παρ’ Ἀλκάμων:

ἐκατον μὲν Διὸς νῦν τάδε Μῶσας κροκόπεπλοι ἢ


96
Apollonius Adverbs: πρόσθε, 'before,' appears as πρόσθα, and the elision is to be so taken in Alcman:

before Lycean Apollo

Old Etymologicum Magnum: ἀφθονέστατον 'most plentiful':

... and the superlative αἴδιοέστατον 'most reverend' as in Alcman, for instance:

most reverend unto Gods and men

Apollonius Pronouns: The pronoun ἄμων 'to us,' as declined in Doric, shortens the i when it is circumflexed upon the last syllable but one:

Would this were business of ours!

and an acute accent also is put upon the last:

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

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

He piped a Phrygian tune Cerbesian.

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

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

1 see Lewis and Short Berecyntus

LYRA GRAECA

82

E.M. Vet.

λιγύκροτον πάλιν ἀχει ¹

παρ’ Ἀλκμάνι ἀντὶ τοῦ λιγύκροτον μεταθέσει τοῦ ρ.

83

Plut. Mus. 14 οὐ μόνη δὲ κιθάρα Ἀπόλλωνος, ἀλλὰ καὶ αὐλητικὴς καὶ κιθαριστικῆς εὐρετῆς ὁ θεὸς ... ἄλλοι δὲ καὶ αὐτῶν τοῦ θεοῦ φασὶν αὐλήσαι, καθάπερ ἰστορεῖ ὁ ἀριστος μελῶν ποιητῆς Ἀλκμάν.

84

Sch. Theocr. 3. 83 [Κάρνεα]: Πράξιλλα μὲν ἀπὸ Κάρνου φησὶν ἄνομασθαί τοῦ Δίδ καὶ Εὐρώπης νιὸ ᾧ Ἀλκμαν δὲ ἀπὸ Καρνεομ τινὸς Τρώκου.

85, 86

Heph. 86 ἀπ’ ἐλάσσονός τε ἐπιωνικῶν τρίμετρών ἐστὶ παρ’ Ἀλκμάν: ὁ τὴν μὲν πρώτην ἔχει λαμβικὴν ἐξάσημον ἡ ἐπτάσημον, τὰς δὲ ἐξῆς δῦο ἐξασῆμοι ἱωνικὰς καθαρᾶς, οἶον:

περισσὸν· αἱ γὰρ Ἀπόλλων ὁ Δύκης:

’Ἰνὸν σαλασσομέδοισ’, ἄν ἀπὸ μᾶσδων ²

¹ B, cf. Hesych. κορτείν: mss λιγυκρύτων (marg. λιγύκυρτων): πάλιν παρ’ Ἄ. ἔχει ἀντὶ τοῦ λιγύκυρτων κ.τ.λ.: cf. Suid. λιγυρωτατον: λιγύκροτον, where there has been omission and displacement: ἀχει intrans. as Theocr. 2. 36

² ἀν Pors: mss σαλασσομέδοισαν, σάλας ὑμέδοισαν
ALCMAN

82

*Old Etymologicum Magnum*:

Sound anew the clear-twanging [lyre].

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

83

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

84

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

85, 86

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

too much; for if Apollo Lycean

and

The sea-queen Ino, who from her breast

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

87
Strab. 10. 482 [π. Κρήτης]. 
τὰ δὲ συσσίτια ἀνδρεία παρὰ μὲν
toῖς Κρητην καὶ νῦν ἕτι καλεῖσθαι, παρὰ δὲ τοῖς Σπαρτιάταις μὴ
diaμεῖναι καλοῦμενα ὅμοιως <ὡς> πρότερον. παρ" Ἀλκμάνι γοῦν
οὔτω κεῖσθαι:

φοίνιας δὲ καὶ ἐν θιάσουσιν

ἀνδρείων παρὰ δαιτυμόνεσσιν

πρέπει παιάνα κατάρχειν. 2

88
Ath. 2. 39a [π. νέκταρος].
οίδα δ’ ὃτι Ἀλεξανδρίδης τὸ
νέκταρ οὗ ποτὸν ἀλλὰ τροφὴν εἶναι λέγει θεῶν... καὶ Ἀλκμάν
de φησι:

tὸ νέκταρ ἐδμεναί αὐτῶς 3

89
Sch. Pind. O. 1. 91 [ἤταν... ἀν οἱ πατήρ ὕπερ | κρέμασε

καρτερον αὐτῷ (Ταντάλῳ) λίθον]. Ἀλκαῖος δὲ καὶ Ἀλκμάν

λίθον φασὶν ἐπαιωρεῖσθαι τῷ Ταντάλῳ: ὃ μὲν Ἀλκαῖος... ὃ
de Ἀλκμάν οὔτως. 4

ἀνὰρ δ’ ἐν ἀρμενοισιν

ἀλιτηρὸς ἡστ’ ἐπὶ θάκας κατατέτας

ὁρέων μὲν οὐδὲν δοκέων δὲ.

90
Cram. A.O. 1. 418. 8 [ὑπαίθα]. λέγεται δὲ καὶ ἀνευ τῆς θα

παρὰ Ἀλκμάνι καὶ σημαίνει τὸ πρότερον:

... ἐπέτευν ὑπαί

ἲππολόχος, κλέος δ’ ἔλαβεν

οὐ νῦν ᾧπόσται. 7

ἀντὶ τοῦ πρότερον. βαρύνεται.

1 mss also boīnais perh. rightly 2 πρέπει Urs: mss πρέπε
3 E: mss αὐτοὺς 4 E: mss ὅπες or ὅπη part of quotation
5 Heck: mss ἁσμ. 6 E, θάκας = θάκου, cf. κατάγειος: mss

θ. κατὰ π. 7 E: mss ὑποτε ὑπὸ τοῦ ἰππολόχου κ. δ’ ἔβαλλον

ο. ν. ὑπεστάντων: cf. Hesych. ὑπαί: πρὸ τοῦ

100
Strabo Geography [on Crete]: Ephorus says that the public mess is still called ἄνδρεία or 'the men's mess' in Crete, but that at Sparta that name is obsolete, though it occurs in Alcman as follows:

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

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

to do nothing but eat of the nectar. ²

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

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

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

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

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

LYRA GRAECA

91
Apoll. Synt. 212 ἢ εὐκτικὴ, ὃς ἔχει τὸ παρ᾽ Ἀλκμᾶν· νικῶ δ᾽ ὁ κάρρων.

92
E.M. 506. 20 Κέρκυρ· . . . Ἀλκμᾶν φησι· καὶ Κέρκυρος ἀγεῖται
ἀπὸ εὐθείας τῆς Κέρκυρ, ἄλλ᾽ οὐκ εἰρηται.

93
Ibid. 620. 35

ὅκκα δὴ γυνὰ εἶην ¹
παρὰ Ἁλκμᾶν· τὸ ὅτε οὐκ αἴγει ἢ διάλεκτος, εἶτα διπλασιάσασα ὅκκα· περὶ Παθών.

94
Eust. Od. 1547. 60 λέγει δὲ καὶ Ἁλκμᾶν·
tὰν Μώσαν καταὐσεῖς.²
ἀντὶ τοῦ ἀφανίσεις.

95
Sch. P. 12. 66 στεῖνος· οὕτως καὶ τὸ κλειτός, οὕδετερον γὰρ γενόμενον βαρύνεται παρ᾽ Ἁλκμᾶν·
tῶν ἐν Θεσσαλίᾳ κλείτει ³

¹ mss τῶν, Apoll. Bek. An. γυνή ² B: mss καταὐσεῖς
³ B: mss τῷ ὑπὸ Θεσσαλίῳ κ.: cf. Suid. κλῆτος· δόξα, Hesych κλειτῆ

I02
Apollonius *Syntax*: The optative, as it is in Alcman:
And may the better win!

*Etymologicum Magnum*: Κέρκυρ, ‘Coreyraean’: . . . compare Alcman:
And leads a Coreyraean;
from the nominative Κέρκυρ, which however does not occur.

The Same: Compare Alcman:

[Would that,] when I am a woman grown
The dialect uses ὅρα for ὅτε ‘when,’ and then doubles the κ (On Inflexions).¹

Eustathius on the *Iliad*: And Alcman says:
Thou’lt shout down the Muse;
instead of ‘consume.’²

Scholiast on the *Iliad*: στεῖνος, ‘a narrow place’: so too
the adjective κλεῖτος, ‘famous,’ when it becomes a neuter noun, is accented on the first syllable, as in Alcman:
by whose fame in Thessaly

¹ cf. Bek. *An.* 606. 31 ² he wrongly connects it with
αβω, ‘to burn’
LYRA GRAECA

96

E.M. Vet. ύλακόμωροι: ύλακτικοί, οἱ περὶ τὸ ύλακτεῖν πονούμενοι, τινὲς δὲ τοὺς ὄξυφώνους ὡς καὶ ἐγχεσιμώρους διὰ τὴν ὀξύτητα τῶν δοράτων μόρον γὰρ λέγουσι Κύπριοι τὸ ὄξυ· Βέλτιον δὲ περὶ τὴν ύλακτικὴν μεμορημένοι διὰ τὸ ἐγρηγορέα: ἦ τὴν ύλακτικὴν ὕφοδοιτε, ἦ ἐστὶν ὄξεις χρώμενοι ύλακῆ. 'Αλκμᾶν

μελίσκουν ἀτον ἐμ' ὑφὴ ²

97

Sch. Ar. Pac. 457 ["Αρεί δὲ μή; Μή. Μῆδ' Ἑνυαλίῳ γε; Μή]

πρὸς τοὺς οἰομένους τῶν νεωτέρων τῶν αὐτῶν εἶναι 'Αρεὰ καὶ Ἐνυάλιον. . . . 'Αλκμᾶν δὲ λέγουσιν ὅτε μὲν τὸν αὐτὸν λέγειν, ὅτε δὲ διαίρειν.

98

Paus. 3. 18. 6 [π. 'Αμυκλῶν]: ἐσ 'Αμύκλας δὲ κατιούσιν ἐκ Σπάρτης ποταμός ἐστὶ Τίασα . . . καὶ πρὸς αὐτῇ Χαρίτων ἐστὶν ἱερὸν Φαέννας καὶ Κλητᾶς, καθὰ δὴ καὶ Ἀλκμᾶν ἐποίησεν.

99


100

Ael. V.H. 12. 36 ὕφοδοιτε οἱ ἀρχαῖοι ὑπὲρ τοῦ ἀριθμοῦ τῶν τῆς Νιόβης παιδῶν μὴ συνῦδειν ἀλλῆλοις . . . 'Αλκμᾶν δέκα φησίν.

¹ E: i.e. ἐφρούντες or αἰωροῦντες: mss τῇ ύλακῇ ὑρ.
² E: ms μελισκόνα τὸν ἀμόρη
ALCMAN

96

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

raises for me his insatiable little tune

97

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

98

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

99

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

100

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

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

101

Plut. Hîll. maî. 14 καίτοι τῶν παλαιῶν καὶ λογίων ἀνδρῶν οὐκ ὢμηρος, οὐκ Ἡσίοδος, οὐκ Ἀρχίλοχος, οὐκ Πείσανδρος, οὐκ Στησίχορος, οὐκ Ἀλκμάν, οὐκ Πίνδαρος, Αἰγυπτίου ἔσχον λόγον Ἡρακλέους ἡ Φολνίκος, ἀλλ' ἐνα τούτων ἰσασὶ πάντες Ἡρακλέα τὸν Βοῖωτον ὄμοι καὶ Ἀργείων.

102

Τz. I. 65. Herm: Ὁσῆς, Πυθαγόρας, Πλάτων τε καὶ οἱ Στοικοὶ διαφοράν ἰσασὶ δαιμόνων τε καὶ ἤρων . . . Ὅρφεὺς δὲ καὶ ὢμηρος, Ἡσίοδος τε καὶ Ἀλκμάν ὁ λυροποίος καὶ οἱ λοιποὶ ποιηταὶ ἀλλήν ἀλλως ταύτα ἐκδέχονται.

103

Eust. I. 1154. 25 καὶ ὅτι Ἀκμονίδαι οἱ Οὐρανίδαι δηλοῦσιν οἱ παλαιοὶ, ὡς δὲ Ἀκμῶν ὁ οὐρανὸς ὁ Ἀλκμάν, φασιν, ἰστορεῖ.

104

Ath. 14. 624 b [π. τῆς Φρυγιστῆς ἀρμονίας]: ταύτην δὲ τήν ἁρμονίαν Φρύγες πρῶτοι έβρον καὶ μεταχειρίσαντο. διό καὶ τούς παρὰ τούς Ἐλλησίων αὐλητὰς Φρυγίους καὶ δουλουπρεπεῖς τὰς προσηγορίας ἐχειν. οἶος ἐστίν ὁ παρὰ Ἀλκμάν Σάμβας καὶ Ἀδων καὶ Τῆλος.2

105

Sch. I. 3. 250 [Δαμεδοντιάδη]: μῆτηρ Πριάμου, ὡς φησὶ Πορφύριος ἐν τῷ Περὶ τῶν Παραλειμμένων τῷ Ποιητῇ Ὀνομάσων, κατὰ μὲν Ἀλκμᾶν τὸν μελοποίον Ζευξίππη, κατὰ δὲ Ἐλλανίκου Στρυμᾶ.

106

Plut. Mîs. 5 τοῦ δὲ Πολυμνάστου καὶ Πίνδαρος καὶ Ἀλκμᾶν οἱ τῶν μελῶν ποιηταὶ ἐμνημόνευσαν.

1 B, cf. Eust. I. 1150. 59, Hesych. ᾠκμῶν: mss Ἀκρόνος
2 B sugg. Τὼλος
Plutarch *Malignity of Herodotus*: And yet among the ancient men of letters neither Homer, nor Hesiod, nor Archilochus, nor Peisander, nor Stesichorus, nor Alcman, nor Pindar, knew anything of an Egyptian or Phoenician Heracles, but all know this one Heracles who was both of Boeotia and of Argos.

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

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

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

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

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

1 Some make Acmon father of Heaven
LYRA GRAECA

107

Aristid. 2. 272 ὑπὲρ τῶν Τεττάρων ἀλλ' ὅμως ἐὰν ταῦτα Πλάτωνος χάριν ἔστω τὸ γειτόνημα ἁλμυρόν, ὡς φήσιν.  
Sch. ad loc. ἁλμυρὸν γειτόνημα Ὁλκμάν ὁ λυρικὸς τοῦτο εἶπεν ἀντὶ τοῦ τι κακὸν ἐστιν γειτόνα ἔχειν τὴν θάλασσαν ... λέγει οὖν ὁ βήτωρ. Συγχωρᾶμεν, φησί, ταῖς Ἀθηναῖς τὴν θάλατταν προσοικείν.  
Arsen. 43  

ἄλμυρὸν γειτόνημ' ἐμβλεπε πρόσω. ¹

108

Aristid. 2. 508 π. τοῦ Παραφθέγματος: ἐτέρωθι τοῖνυν, καλλωπίζομενος παρ' ὅσιοι εὐδοκιμεῖ τοσάντα καὶ τοιάντα ἐθνόν καταλέγει (ὅ Ὁλκμάν), ὥστ' ἔτι νῦν τοὺς ἀθλίους γραμματιστὰς ζητεῖν οὐ γῆς ταῦτ' ἐστὶ, ² λυσιτελεῖν δ' αὐτοῖς καὶ μακράν, ὡς οὕκειν, ἀπελθεῖν ὁδὸν μᾶλλον ἡ περὶ τῶν Ἐκιαπόδων ἀνήνυτα πραγματεύομαι.

109

Strab. 1. 43 Ἑσίοδου δ' οὖν ἄν τις αἰτιάσαιτο ἄγνοιαν, Ὁμίκυννας λέγοντος ... οὐδ' Ὁλκμάνος Στεγανόποδας ἱστοροῦντος.

110

Diod. Sic. 4. 7 ταῦτας γάρ οἱ πλείστοι τῶν μυθογράφων καὶ μάλιστα δεδοκιμασμένοι φασὶ θυγατέρας εἶναι Δίδα καὶ Μνημοσύνης, ὁλίγοι δὲ τῶν ποιητῶν, ἐν οἷς ἐστὶ καὶ Ὁλκμάν, θυγατέρας ἀποφαίνονται Οὐράνου καὶ Γῆς.  

¹ E, for metre cf. 131: mss πόρρω ² mss εἶναι
Aristides *The Four Great Athenians* 1: But I will admit this in Plato’s favour; granted the ‘brackish [or bitter] neighbour,’ as he calls it (*Laws* 475 a).

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

Arsenius *Violet-Bed*:

Look thou from afar upon a brackish neighbour.

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

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

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

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

111

Hesych.

ἀανθᾳ:
eἰδὸς ἐνωτίου παρὰ Ἄλκμανι, ὡς Ἀριστοφάνης.¹

112

Cram. Ἁ.Ὁ. 1. 55. 7 ἀγάζω . . τὸ θαυμάζω, ὑπερ παρὰ ἀγώ, ἑστὶν δὲ παρ᾽ Ἄλκμαν:

αὐτῶν ἀγᾶ,

ἀφ᾽ οὗ καὶ ἅγημι καὶ ἅγαμαί.

113

Eust. Ἡ. 314. 41 [ἀγέρωξοι]. . . δηλοί δὲ φασίν οὕτως ἡ λέξις τοὺς σέμνους, ὡς Ἄλκμαν βούλεται.

114

Steph. Byz. Αἰγιαλός . . . τὸ ἑθνικὸν Αἰγιαλεύς, τὸ θηλυκὸν Αἰγιάλεια, καὶ

Αἰγιαλός

παρ᾽ Ἄλκμαν.

115

Ἀργ. Θεοκρ. 12 καὶ Ἄλκμαν τὰς ἐπεράστους κόρας ἁπτίας

λέγει.

¹ B: mss Ἕ Ἀριστοφάνει
² there was an ancient corruption χορδᾶς appearing elsewhere in this Arg. and in E.M. 43. 40; cf. E.Θ. 23. 3. 12
ALCMAN

111

Hesychius Glossary: ἄανθα, a kind of earring in Alcman, according to Aristophanes.¹

112

Cramer Inedila (Oxford): ἄγάζω ... 'to wonder,' from ἄγω, which occurs in Alcman; compare:

marvels at him;
from this come ἄγημι and ἄγαμαι.

113

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

114

Stephanus of Byzantium: Αἰγιαλός ... the ethnic adjective is Αἰγιαλέως, with feminine Αἰγιάλεια and in Alcman Αἰγιάλης,

woman of Aegialus

115

Argument to Theocritus: And Alcman calls beloved maidens ἄιτιαι

darlings.²

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

116
Hesych. ἀλβάπτοις <πορφυροῖς. |

ἀλβαπτοῦν'>¹

πορφυρὰν ὤριν. Ἀλκαῖος καὶ Ἀλκμάν.²

117
Steph. Byz.

Ἀννίχωρον

μέμνηται Ἀλκμάν οἱ οἰκούντες Ἀννίχωροι καὶ Ἀννίχωρες, πλησίον Περσῶν κείμενοι.

118
Ibid.

Ἀράξαι

ἣ Ἀράξαι ἔθνος Ἰλλυρίας, ὡς Ἀλέξανδρος Κορνήλιος ἐν τῷ περὶ τῶν Παρ' Ἀλκμάνι Τοπικῷς Εἰρημένων.

119
Ibid. Ἀρρυβα. τῷ ἑθνικῷ

Ἀρρυβάς

οὕτω καὶ Ἀλκμάν.³

120
Ibid.

Ἀσσός

... Ἀλέξανδρος δ' ὁ Κορνήλιος ἐν τῷ περὶ τῶν Παρ' Ἀλκμάνι Τοπικῷς Ἰστορημένων Μυτιληναίων ἀποικον ἐν τῇ Μυσίᾳ φησὶν Ἀσσόν, ὅπου ὁ σαρκοφάγος γίγνεται λίθος.

¹ two separate entries: so B ² mss Ἀχαιὸς καὶ ἀλ. μᾶς 
³ mss also Ἀρρυβα and Ἀρρύβας
ALCMAN

116
Hesychius Glossary:

Dipt-in-the-Sea:
a purple bird, Alcaeus and Alcman.

117
Stephanus of Byzantium Lexicon:

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

118
The Same:

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

119
The Same: Arrhyba: the adjective is Ἀρρύβας,
Arrhyban,
for it is so in Alcman.

120
The Same:

Assus

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

121
Steph. Byz. Γάργαρα: πόλις τῆς Τρφάδος... Ἀλκμᾶν δὲ θηλυκῶς τὴν
Γάργαρον

φησίν.

122
Ibid. Γραικός: ὁ Ἑλλήν, δεξιόνως, ὁ Θεσσαλοῦ νῖος, ἂφ' οὗ Γραικὸς οἱ "Ἑλληνες.

Γραικα
de παρὰ Ἀλκμᾶν ἢ τοῦ Ἑλλήνος μήτηρ.1

123
Ibid. Ἰσηδόνες: έθνος Σκυθικὸν... Ἀλκμᾶν δὲ μόνος Ἑσηδόνας 2
αὐτοὺς φησιν' εὐρίσκεται δὲ ἢ δευτέρα παρ' ἄλλοις διὰ τοῦ e.

124
E.G. 395. 52 μνήμη... Ἀλκμᾶν δὲ φρασίδορκον 3
αὐτὴν καλεῖ· βλέπομεν γάρ τῇ διανοίᾳ τὰ ἀρχαῖα.

125
Cram. Α.Ο. 1. 55. 21 σεσημείωται τὸ κάρχαρος... καὶ τὸ θηλυκόν παρ' Ἀλκμᾶν·

καρχάραις φωναῖς 4

1 E: mss Γραῖκες (or Γραῖες) δ. π. 'Α. αἱ τῶν Ἑλλήνων μητέρες
2 mss also 'Ασσεδ., 'Ασεδ.
4 mss καρχάρεσσι φ.
ALCMAN

121

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

Gargarus

of the feminine gender.

122

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

Graeca

in Alcman is the mother of Hellen.

123

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

Essedones;

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

124

Etymologicum Gudianum: μνήμη, ‘Memory’: Alcman calls her

she that looks with the mind;

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

125

Cramer Inedita (Oxford): The word κάρχαρος ‘sharp’ has been marked in our texts . . . and it is found in the feminine in Alcman; compare

with sharp voices
LYRA GRAECA

126

Zonar. 1190

κερκολύραν

οὕτως ὁ Ἀλκμαῖος ἔχρησεν ταύτῃ τοῦ κρεκολύραν... τὸ δὲ κερκολύραν ἡχητική λύραν τὸ γὰρ κρέκε κρέκε ἡχός ἦστι τῆς κιθάρας.

127

Steph. Byz. Πιτυνώσαι νῆσοι διάφοροι, ὡς

Πιτυνώδεις

καλεῖ Ἀλκμαῖον.

128

Ε.Μ. 663. 54

Περὶ ἤρης

ἕκ τοῦ Περὶ ἤρης, ἄρον τὸ ἡ Περὶ ἤρης ταύτῃ ἐὰν σοι προτεθῇ παρ᾿ Ἀλκμαῖον ὅτι κλίνον αὐτῷ. μὴ κλίνῃς. οὐ γὰρ ἀκολούθει ἡ κατάληξις, εἰ γένοιτο Περὶ ἤρης, πρὸς τὴν Περὶ ἤρης ἕθεείν. περὶ Παθῶν.

129

Suid. χθονία... καὶ παρ᾿ Ἀλκμαῖον δὲ, ὡς φησὶ

χθονίου τέρας

ἐπὶ τῇς Ἔριδος, τινὲς ἀντὶ τοῦ στυγνοῦ ἐδέξαντο, ἔνιοι δὲ ἀντὶ τοῦ μέγα, ἐπεὶ πρὸς αὐτὴν λέγει.

1 mss Περὶ ἤρης

116
Zonaras Lexicon: κερκολύρα: Alcman used this form instead of κρεκολύρα . . . it means

sounding lyre,
krekê-krekê being the sound of the cithara.¹

Stephanus of Byzantium: Pityussae: various islands, called

Pityôdes

by Alcman.²

Etymologicum Magnum: Περιήρας,

Periers,

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

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

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

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

'ΕΡΩΤΙΚΩΝ

130

Ath. 13. 600 f [π. ἐρωτος]. 'Ἀρχύτας δ' ὁ ἀρμονικός, ὡς φησὶ Χαμαιλέων, Ἀλκμάνα γεγονέναι τῶν ἑρωτικῶν μελῶν ἡγεμόνα καὶ ἐκδούναι πρῶτον μέλος ἀκόλουστον ὑπ' τὰ 1 περί τὰς γυναίκας καὶ τὴν τοιαύτην μουσάν εἰς τὰς διατριβάς· διὸ καὶ λέγειν ἐν τινὶ τῶν μελῶν.

"Ερως με δαίτε Κύπριδος Φέκατι 2 γυνακὸς κατείβων καρδίαν ιανείς.

λέγει δὲ καὶ ὡς τῆς Μεγαλοστράτης οὐ μετρίως ἐρασθείη, 3 ποιητρίας μὲν οὐσίας δυναμένης δὲ καὶ διὰ τὴν ὁμιλίαν τούτου ἐραστὰς προσελκύσασθαι· λέγει δὲ οὕτως περὶ αὐτῆς:

τὸ Φαδεάν Μωσάν 4 ἐδείξε δὸρον μάκαιρα παρθένων 5 ἀ ξανθᾶ Μεγαλοστράτα.

131

Heph. 82 [π. κρητικοῦ]. καὶ εἴη ἂν ἐξάμετρον καταληκτικὸν τὸ καλούμενον τοῦ Ἀλκμάνος ἐκ μόνων ἀμφιμάκρων.

'Αφροδίτα μὲν οὖν ἔστι, μάργος δ' Ἐρως σία <παίς> 6 παίσδει

ἀκρ' ἐπ' ἀρθρ' ἤκα βαίνων 7 τὸ ' μή μοι θύγης τῶ κυπαιρίσκω.

1 mss ὄντα καλ 2 B: mss δ' αὔτε ἐνδικατε 3 μετρίως Schw: ἐρασθεῖη Cob: mss συμμέτρως ἐρασθεῖς 4 τὸ Φαδεάν E, context requires 'me': Μωσάν Steph: mss τοῦ δ' ἀδείαν μουσάν 5 mss also μακαρὰ παρθένω 6 Bent: 7 E: mss ἄνθης καββαίνων, ἄνθηκα βαίνων: Ραῦω ἄνθη καββαίνων, E once ἄνθρῳσκα βαίνων, but a child cannot walk on, or down on to, the tips of flowers

118
ALCMAN

Book IV

LOVE-SONGS

130

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

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

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

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

131

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

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

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

132

Apoll. Pron. 83. 3 ἡ σε ὁμοίως πρὸς πάντων κοινή: Δωρεῖς διὰ τοῦ τ...πρὸς δὲ τε τῶν φίλων

'Αλκμᾶν.

133

Ε.Μ. 622. 44 ὀλοοπροχος... ἐκ δὲ τοῦ ὅλου γίνεται ἡ κλητική ὅλος, καὶ κατὰ συγκοπήν ὅλε, ἐὰν δὲ ὅλος ἢ ἡ εὐθεία, γένοιτ' ἃν ἡ κλητική ὅλε καὶ οὐκ ἐστὶ συγκοπή: οἶνον

ἐχει μ' ἄχος, ὦ 'λε δαἰμον.1
tοῦτο περὶ Παθῶν Ἡρωδιανὸς.

134

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

καὶ χείμα πῦρ τε δάφιον

135

Cram. Λ.Ο. 1. 287. 4 καὶ εἶκα, ὦ σημαίνει τὸ ὄμοιω

εἰκας μὲν ὥραιω λίνω:2

παρὰ 'Αλκμᾶν.

136

Ath. 3. 81f [π. μῆλων]: 'Αλκμᾶν δὲ τὸ στροβῆλον μῆλων, ὅταν λέγῃ:

μῆλον ἡ κοδύμαλον

'Απελλάδωρος δὲ καὶ Ξαοῖς τὸ Κυδώνιον μῆλον ἀειοσω.ε.ω.

1 ὄ'λε: mss ὄ ὀλὴ here, elsewh. ὀλε 2 mss here, Pek. 1404, Ἡδν., οἶκας, elsewhere εἰκας

120
132
Apollonius *Pronouns*: The pronoun σέ, 'thee,' occurs in all dialects—in the Dorian in the form τε; compare Alcman:

By our friends I adjure thee

133
*Etymologicum Magnum*: The vocative of δλοός, 'destructive,' is δλος or by syncope δλέ, or if δλός be taken for the nominative then there is no syncope, as:

I am in pain, thou destroying spirit.¹

This comes from Herodian *On Inflexions*.

134
Priscian *Principles of Grammar*: To avoid hiatus, too, they inserted digamma, as the poets who use Aeolic show, for instance Alcman:

And storm and destroying fire ²

135
Cramer *Inedita (Oxford)*: And είκα, which means 'to be like,' as

Thou 'rt like to ripe flax;

in Alcman.³

136
Athenaeus *Doctors at Dinner* [on apples]: Alcman means the struthian apple when he says:

As small as a codymalon,⁴ though Apollodorus and Sosibius take it as a quince.

Ε'

ΣΤΜΠΟΤΙΚΩΝ

137

Ath. 10. 416 d [π. πολυφαγίας τῆς 'Αλκμᾶνος]. καὶ τῷ ε' δὲ εἴμφανίζει αὐτοῦ τὸ ἀδηφάγον λέγον οὕτως.

οὖρας δ' ἐσηκε τρεῖς, θέρος
καὶ χείμα χωπάραι τρίταιν,
καὶ τέτρατον τὸ Φηρ, ὅκα
σύλλει μὲν ἐσθίεν δ' ἄδαν
οὐκ ἔστι

138

Ibid. 3. 110 f μακωνίδων δ' ἄρτων μνημονεύει 'Αλκμᾶν ἐν τῷ πέμπτῳ οὕτως.

κλίναι μὲν ἔπτα καὶ τόσαι τριπέσδαι
μακωνίδων ἄρτων ἐπιστεφεῖσαι
λίνω 5 τε σασάμω τε, κῆν 
πέδεστι χρυσὸκολλα.

ἔστι βρωμάτων διὰ μέλιτος καὶ λίνου.

1 cf. Boisacq s.v. ὀπάρα: mss χείμαχω παραν, χείμαν ὀπάραι
2 Schw.-B: mss τὸ ηρυκας, τὸ κρόκας
3 Pors: mss ἀλλὰ εἰ μὲν ἐσθεῖ ἐν δάδαν
4 Schw: mss ε', ιεω, ιεω, πεντεκαίδεκάτῳ
Athenaeus *Doctors at Dinner* [on the voracity of Alcman]: And in his fifth Book he shows his gluttony thus:

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

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

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

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

139

Ath. 1. 31 c [π. οίνων]: 'Αλκμὰν δὲ ποιν ἀπορον οἶνον καὶ ἄνθεος ωδὸντα φήσι τὸν ἔκ Πέντε λόφων, ὡς ἐστὶ τόπος Σπάρτης ἀπέχων στάδια ἐπτά, καὶ τὸν ἐκ Δευθίδων, ἐρύματος τινος, καὶ τὸν ἐκ Καρύστου, ὡς ἐστὶ πλησίον 'Αρκαδίας, καὶ τὸν ἐς Οἰνοῦντος καὶ τὸν ἐς Ὀνόγλων καὶ Σταθμῶν. χαρία δὲ ταῦτα πάντα πλησίον Πιτάνης: φησὶν οὖν οἶνον δ᾽ Οἰνοοντάς δὲ Δένθιν δὲ Καρύστιον δὲ Ὀνογλίν 2 δὲ Σταθμίταν: ἀπορον δὲ εἶπε τὸν οὖχ ἡψημένον.

e. g. ἀπορον τε Φοίνου καύθεος
οὐσοντα, τὸν μὲν Πέντε λόφων,
tὸν δὲ τὸν Φοίνουντάδαν
ἡ Δένθιν ἡ Καρύστιον ἡ
"Ονογλίν ἡ Σταθμίταν.

140

Hesych. κλεψάμμοεi 'Αριστόξενος: μέλη ὑπά παρ' 'Αλκμαίν.

141

Ath. 14. 648 b πόλτον δὲ μνημονεύει 'Αλκμὰν οὖτως:
ἡδὴ παρέξει πνεύμιον τε πόλτον
χίδρον τε λευκὸν κηρίναν θ' ὀπάραν: 3
ἐστι δὲ τὸ πνεύμιον, ὡς φησι Σωσίβιος, παντερμία ἐν γυλυκεὶ ἡψημένη, χίδρον δὲ οἱ ἐφθοὶ πυροί, κηρίναν δὲ ὀπάραν λέγει τὸ μελί.

1 καὶ τὸν ἔκ Καρ.— 'Αρκαδίας transp. Pors. from after Σταθμίταν 2 cf. Hesych. Ὥνυγλίν εἶδος οἶνον and Δένθιος: οἶνος: Λακώνες 3 cf. 137: mss τ' ὀπάραν

1 cf. Strab. 10. 446, Eust. II. 281. 10, 1449. 12, 1633. 51, Steph. Byz. Κάρυστος 2 these iambic fragments may be of 124
Athenaeus *Doctors at Dinner* [on wines]: Alcman says, I think: 'That wine unfired and of finest scent which comes from the Five Hills,' which is about a mile from Sparta, and that of Denthiades, a frontier-post, and that of Carystus, which is nearly in Arcadia, and that of Oenus, Onogli, and Stathmus, which are all in the neighbourhood of Pitane—in his own words:

That wine unfired and of the finest scent, either that which comes from the Five Hills, or that which is the wine of Oenus, or else the Denthian or the Carystian, or the wine of Onogli or of Stathmi . . . where by 'unfired' he means 'not boiled.'

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

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

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

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

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

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³ cf. Eust. *Od*. 1563. 1, 1735. 50
LYRA GRAECA

142

Cram. A.0. 1. 60. 24 ἐὰν δ' ἀδιν ἐκ τοῦ ε ὑκέτι (γίνεται τροπῆ τοῦ η εἰς α μακρόν) ἐλατος ἵππαλατος. Ἁλκμάν.

λεπτὰ δ' ἀπαρπος υπλέης δ' ἀνάγκα:  

ἐκ γὰρ τού ἑλεινῆ.

143


μάγαδιν δ' ἀποθέσθαι

144

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

ταυσία πάλλα κέω.

S'

145

Apoll. Pron. 107. 11 Ἀἰολεΐς μετὰ τοῦ Φ κατὰ πᾶσαν πτώσιν καὶ γένος . . . καὶ Ἁλκμάν δὲ συνεχῶς Αἰολίων φησί.

τὰ Φὰ κάδεα  

1 νυλεῆς B: mss ἀνηλῆς  

2 E (perh. ταυσία): mss παλλακίω, πολλακίω  

3 Φὰ B: mss ea
ALCMAN

142

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

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

143

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

to lay aside the lute

144

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

I will lie an idle ball.²

Book VI ³

145

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

his own troubles

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

146

Sch. Aristid. ὑπὲρ τῶν Τεσσάρων 3. 490 ὁ Κρῆς ὁ δὴ τῶν πόντων παροιμία ἐπὶ τῶν εἰδώτων μὲν προσποιομένων δὲ ἄγνοείν· ἀντὶ τοῦ νησιώτης ἄγνοεί τὴν θάλασσαν . . . λέγεται δὲ ἡ παροιμία καὶ οὕτως. ὁ Σικελὸς τὴν θαλάσσαν . . . Ἀλκμᾶν δὴ ὁ λυρικὸς μέμνηται τῆς παροιμίας.

147

E. M. 22. 23 ἀξω . . . δὲ Ἡρωδιανὸς ἐν τῷ περὶ Παθῶν λέγει ὅτι παράγωγόν ἐστὶν ἀπὸ τοῦ ἄγος ἀγίω καὶ κατὰ συγκόπην ἀξω . . . πόθεν δὲ δῆλον; ἐκ τοῦ τὸν Ἀλκμᾶν εἰπεῖν ἀγίσδεο ἀντὶ τοῦ ἀξεο.

148

Hesych.

βλήρ.

dέλεαρ τὸ δὲ αὐτὸ καὶ ἀλθμα: 1 παρὰ Ἀλκμᾶν 2 ἡ λέξις.

149

E. M. 228. 25 γεργύρα: ὁ ὑπόνομος, κυρίως δὲ τὰ υδάτα φέρεται τὰ υμβρια . . . ζητεῖ εἰς τὰ γόργυρα: ὁ δὲ Ἀλκμᾶν διὰ τοῦ ε φησι.

150

Bek. An. 2. 949 τὸ δοῦν

παρ' Ἀλκμᾶν Δωρικῶς δεξύνεται, γεγονός οὕτω δήν, δάν, δοᾶν.

1 Schmidt, cf. Hesych. ἀλθμα: δέλεαρ: mss ἀσθμα 2 Mein: mss 'Ἀλκμαῖν 3 mss γέργυρα
Scholiast on Aristides *On behalf of the Four Great Athenians*: The Cretan and the sea: Proverbial of those who know but pretend they do not; it means ‘the islander does not know the sea’... The proverb also has this form: ‘The Sicilian and the sea’... It is mentioned by the lyric poet Alcman.

Herodian in his treatise *On Inflexions* declares that it is derived from ἄγος, ‘guilt or expiation’,—ἀγίςω by syncope ἄζω... and why he says so, is clear from Alcman’s use of ἄγισθο for ἄζο

Stand thou in awe

Hesychius *Glossary*: βλήρι

bait;

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

*Etymologicum Magnum*: γεργύρα:

underground;

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

Bekker *Inedita*: The word δόσω,

for a long while,

in Alcman has an acute accent on the last syllable, arriving at this form thus: δην, δάν, δόσω.

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


LYRA GRAECA

151.

E.M. Vel. 136 τὸ δὲ
ζάτραφα
παρὰ Ἀλκμάνι κανονιστέον κατὰ μεταπλασμὸν ἀπὸ τοῦ ζάτραφον.

152

E.M. 420. 28 ἡδυμος . . . τὸ δὲ ύπερθετικῶν
ἀδυμέστατον

'Ἀλκμᾶν ἐφη.

153

Eust. Od. 1892. 44 ἔτι ἵστεον καὶ ὅτι τὸ εἰρημένον ἦν ἐπὶ
τρίτου ἐνικοῦ προσώπου ὁ 'Ἀλκμᾶν

ἡς

λέγει μετειλημμένον τοῦ ν ἐις σ Δωρίκᾶς.

154

Cram. A.O. 1. 190. 20

ἡτί

δὲ λέγει Ἐλκμᾶν ἀντὶ τοῦ ἦσσιν.

155

Eust II. 756. 30 . . . ἀντιθέσει τοῦ ν ἐἰς λ, ὃ ἀντιστοιχοῦσι
Δωρεῖς ἐν τῷ φίλτατος φίντατος . . . κέλετο

κέντο

παρὰ Ἀλκμάνι.

130

mss ἡδυμέστατον
ALCMAN

151

Old Etymologicum Magnum: The form ζάτραφα well-fed
in Alcman is to be classed as a metaplasma of ζάτροφον.

152

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

pleasantest

153

Eustathius on the Odyssey: It should be understood, too, that the third person singular ἤν takes the form ἤς,

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

154

Cramer Inedita (Oxford): Alcman uses the form ἣτι, saith,

instead of ἥσι.

155

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

he prayed,
in Alcman.

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

156

Ath. 3. 81 d

Κυδωνίων μήλων

μουμονευει Στησίχορος . . . καὶ Ἀλκμάν.

157

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

μάστακας

φησὶ παρὰ τὸ μασάσθαι.

158

Sch. Il. 17. 40 τὰ γάρ εἰς τις λήγοντα θηλυκά δισύλλαβα, μή ὄντα ἐπιθετικά, παραληγόμενα δὲ τῷ ὁ ἥτοι μόνῳ ἢ σὺν ἐτέρῳ

φωνητὶ, δεύνεσθαι βέλει, κοιτίς, . . .

οὐτίς

tὸ ζῆνον παρ' Ἀλκμάνι.

159

E.M. Vel. πείρατα: πέρατα, καὶ παρ' Ἀλκμάνι

πέρασα·

<περὶ> Παθῶν.1

160

Sch. Il. 12. 137 [αὔας]: ίσως δὲ βεβαρυτόνηται, ἐπέλ καὶ τὸ ναῦος ἐβαρύνετο . . . καὶ τὸ

φαῖος 2

παρ' Ἀλκμάνι.

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

132
ALCMAN

156

Athenaeus *Doctors at Dinner*:

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

157

Scholiast on the *Odyssey*: Alcman calls the

\( \mu \alpha \sigma \tau \alpha \kappa \varepsilon \), from \( \mu \alpha \sigma \dot{\alpha} \mu \alpha i \) 'to chew.'

158

Scholiast on the *Iliad*: Feminine disyllables ending in -\( \tau i s \),
which are not epithets and of which the penultimate syllable
contains \( o \) either simple or in a diphthong, have the acute
accent on the last syllable, for instance \( k o i t i s \), . . . and

\( \text{outis,} \)
the animal, in Alcman. \(^1\)

159

*Old Etymologicum Magnum*: \( \pi \dot{e} \rho a \tau a \):

ends,
and in Alcman in the form \( \pi \dot{e} \rho a \tau a \). (On Inflexions).

160

Scholiast on the *Iliad*: \( \alpha \delta a s \): perhaps it has been cir-
cumflexed on the first like \( v \alpha \dot{o} s \) for \( v \alpha \dot{o} s \) 'temple,' . . . and

\( \phi \alpha \dot{o} s \) for \( \phi \dot{o} s \),

light,
in Alcman.

\(^1\) cf. Arc. 35. 3
LYRA GRAECA

161
Sch. Luc. Anach. 32
γέρρον
... Ἀλκμᾶν δὲ ἐπὶ τῶν οἰστῶν τεθεικε τὴν λέξιν.

162
E. M. Vict. βάλε... ὁ δὲ Ἀλκμᾶν τὸ ἀβάλε, οἶον:
ἀβάλε καὶ νοεοῦτα¹
gίνεται.

163
Hdn. ὁν. λέξ. 9. 31 (2. 915 Lentz) εὑρυπῶν Ἀλκμᾶν:
oἰσι δ' εὑρυπῶν²

164
Sch. Theocr. 5. 92 [ἀνεμώνα]... Σωσίβιος δὲ τὰς ἀνεμώνας
παρὰ Λάκωσι

φαινίδας
καλεῖσθαι φησιν.

165

ὁλκάς
πλοίον, <ναῦς φορτηγός,>³ καὶ παρὰ Ἀλκμᾶν ἀηδῶν⁴ καὶ
Σειρήν.⁵

¹ ms νέοντα ² B: ms μευρυπῶν ἀλκμοῖς ἢδὲ ὑπῶν
³ Hesych. ⁴ so Hesych: ms here ἀειδῶν ⁵ Voss:
ms εἰρήνη

134
ALCMAN

161

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

162

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

163

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

164

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

165

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

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

Βίος

Hdt. 1. 23 ἐπικύρωσε δὲ ὁ Περιάνδρος Κορίνθιος ἧ τῶ ἔλεγοντο  Κορίνθιοι—ομολογοῦσι δὲ σφι Λέσβιοι—ἐν τῷ βίῳ θῶμα μέγιστον παραστήναι, Ἄριονα τὸν Μηθυμναίον ἐπὶ δελφίνος ἑξειδικήθεντα ἐπὶ Ταίναρων, ἐόντα κιθαρίζον τῶν τότε ἐόντων οὐδενὸς δέυτερον καὶ διθύραμβον πρῶτον ἀνθρώπων τῶν ἤμεις ἤδειμεν ποιήσαντά τε καὶ ὀνομάσαντα καὶ διδάξαντα ἐν Κορίνθῳ, τούτων τὸν Ἄριονα λέγοντι τὸν πολλῶν τοῦ χρόνου διατρίβοντα παρὰ Περιάνδρῳ, ἐπιθυμήσασθαι πλώσαι ἑστὶν Ἰταλίην τε καὶ Σικελίην ἐργασάμενον δὲ χρήματα μεγάλα θελήσασθαι ὅπίσω ἐς Κορίνθων ἀπικέσθαι ορμᾶσθαι μὲν γὰρ ἐκ Τάραντος, πιστεύοντα δὲ οὐδαμοῖς μᾶλλον ἡ Κορινθίους μισθώσασθαι πλοίον ἀνδρῶν Κορινθίων τοὺς δὲ ἐν τῷ πελάγει ἐπιβουλεύειν τὸν Ἄριονα ἐκβαλόντας ἔχειν τὰ χρήματα . . . τοὺς δὲ ἐνδύνατα τε πάσαιν τὴν σκεφὴν καὶ λαβόντα τὴν κιθάρην, στάντα ἐν τοῖς ἐδωλίοις διεξελθεῖν νόμον τοῦ ὀρθῶν τελευτῶντος δὲ τοῦ νόμου ῥίψατε γὰρ ἐς τὴν θάλασσαν ἐστοῦν ὡς εἰχε σὺν τῇ σκεφή πάσῃ καὶ τοὺς μὲν ἀποπλέειν ἐς Κορίνθον τῶν δὲ δελφίνα λέγοντι ὑπολαβόντα ἑξενεῖκαί ἐπὶ Ταίναρων . . . καὶ Ἄριονός ἐστὶ ἀνάθημα χάλκεον οὐ μέγα ἐπὶ Ταίναρῳ, ἐπὶ δελφίνος ἐπεδώ ἀνθρώπως.
ARION

Life

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


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

Sch. Ar. Av. 1403 [κυκλοδιδάσκαλος]. Ἀντίπατρος καὶ Εὐφρόνιος . . . φασὶ τοὺς κυκλίους χοροὺς στήσας πρῶτον Λασὸν . . . οἱ δὲ ἀρχαιότεροι, Ἑλλάνικος καὶ Δικαίαρχος, Ἀρίονα τὸν Μηθυμναίον, Δικαίαρχος μὲν ἐν τῷ Περὶ Μουσικῶν Ἀγώνων, Ἑλλάνικος δὲ ἐν τοῖς Καρνεονίκαις.

Suid. Ἀρίων· Μηθυμναῖος, λυρικός, Κυκλέως υἱός, γένονε κατὰ τὴν λη' Ὺνυμπτιάδα. τινὲς δὲ καὶ μαθητὴν Ἀλκμάνος ἱστορήσαν αὐτὸν. ἔγραψε δὲ ἀσματα, προοίμια εἰς ἐπη β'. λέγεται καὶ τραγικὸν τρόπου εὑρετής γενέσθαι, καὶ πρῶτος χορὸν στήσας, καὶ διθύραμβον ἄσαι καὶ ὄνομάσαι τὸ ἁδόμενον ὑπὸ τοῦ χοροῦ, καὶ Σατύρους εἰσενεγκεῖν ἐμμετρα λέγοντας.

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

1 mss 'Αριστοτέλης 2 mss Κραναίκοις

138
LIFE OF ARION

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

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

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

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

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

Βίος

Stob. Fl. 29. 58 Ἀλιανὸν: Σόλων ὁ Ἀθηναῖος Ἐξηκεστίδου παρὰ πότον τοῦ ἀδελφιδοῦ αὐτοῦ μέλος τι Σαπφοῦς ἄσαντος, ἥσθη τῷ μέλει καὶ προσέταξε τῷ μειρακίῳ διδάξαι αὐτὸν. ἔρωτήσαντος δὲ τινὸς διὰ ποιαν αἰτίαν τούτο ἐσπόουδακεν, ὁδὲ ἔφη: Ἔνα μαθῶν αὐτὸ ἀποθάνω.'

Hdt. 2. 135 Ὁ Ῥοδόπης δὲ ἐσ Ὄλυμπον ἀπίκετο Ξάνθεω τοῦ Σαμίου κομίσαντος· ἀπικομένη δὲ κατ᾽ ἐργασίην ἐλύθη χρημάτων μεγάλων ὑπὸ ἀνδρὸς Μυτιληναίου Χαράξου τοῦ Σκαμανδρωνύμου παιδὸς ἀδελφεοῦ δὲ Σαπφοῦς τῆς μουσοποιοῦ. ... φιλέουσι δὲ κως ἐν τῇ Ναυκράτῃ ἐπαφρόδιτοι γίγνεσθαι αἱ ἑταίραι τοῦτο μὲν γὰρ αὕτη τῆς πέρι λέγεται ὁδὲ ὁ λόγος οὕτω δὴ τι κλεινὴ ἐγένετο ὡς καὶ πάντες οἱ Ἐλληνες Ὁ Ῥοδόπης τοῦ οὗνομα ἐξεμάθον ... Χάραξος δὲ ὡς λυσάμενος Ὁ Ῥοδόπης ἀπενόστησε ἔν Μυτιλῆνην, ἐν μέλεὶ Σαπφὸ κατεκερτόμησε μν.

Ibid. 134 κατὰ Ὀμασιν βασιλεύουντα ἢν ἀκμάζουσα Ὁ Ῥοδόπης.

Str. 17. 808 [π. πυραμίδων]. λέγεται δὲ τῆς ἑταίρας τάφος γεγονὼς ὑπὸ τῶν ἑραστῶν, ἢν Σαπφὸ μὲν ἢ τῶν μελῶν ποιήτρια καλεῖ Δωρίχαν, ἐρωμένην τοῦ ἀδελφοῦ αὐτῆς Χαράξου γεγονύιαν,
**SAPPHO**

**Life**

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

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

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

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

Ath. 10. 424 ε ἄνοχόουν τε παρὰ τοῖς ἀρχαίοις οἱ εὐγενεστατοὶ παῖδες . . . Σαπφό τε ή καλὴ πολλαχοῦ Δάριχον τὸν ἄδελφον ἐπαινεῖ ὡς οἰνοχοῦντα ἐν τῷ πρυτανείῳ τοῖς Μυτιληναῖοις.

Str. 13. 617 [π. Μυτιλήνης]· συνήκμασε δὲ τούτοις (Πιττακῷ καὶ Ἀλκαῖῳ) καὶ ἡ Σαπφό, θαυμαστὸν τι χρήμα· οὐ γὰρ ἐσμέν ἐν τῷ τοσοῦτῳ χρόνῳ τῷ μνημονευομένῳ φανείσαν τινα γυναίκα ἐνάμιλλον οὐδὲ κατὰ μικρὸν ἐκεῖνη ποιήσεως χάριν.

Ibid. 618 [π. 'Ερέσου]· ἓξ 'Ερέσου δ' ἦσαν Θεόφραστός τε καὶ Φανίας οἱ ἐκ τῶν περιπάτων φιλόσοφοι.

Sch. Plat. Phaedr. 235 c Σαπφὸ λυρικὴ ποιήτρια, Σκαμανδρωνύμου, Μυτιληναία.

Marm. Par. 36 ἀφ' οὗ Σαπφὸ ἐκ Μυτιλήνης εἰς Σικελίαν ἐπλευσε φυγοῦσα [τὸ δεύτερον]ον ¹ [ἐτη ΗΗΗΔΔΔΙΗΠΙ, ἀρχο]ντος 'Αθήνησιν μὲν Κριτίου τοῦ πρωτέρου, ἐν Σύρακούσσαις δὲ τῶν γαμόρων κατεχόντων τὴν ἄρχην.

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

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

¹ cf. Suid. Αἰσώπος, Phot. Lex. Ῥοδώπιδος ἀνάθημα, Ov.
his mistress on one of his visits to Naucratis with a cargo of Lesbian wine.\textsuperscript{1}

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

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

The Same [on Eresus]: This was the birthplace of Theophrastus and Phianias, the Peripatetic philosophers.\textsuperscript{3}

Scholiast on Plato *Phaedrus*: Sappho: A lyric poetess, daughter of Scamandronymus; a native of Mytilene.\textsuperscript{4}

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

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

\textsuperscript{1} he would have mentioned S. had he believed her to have been born there
\textsuperscript{2} cf. Sch. II. 20. 234
\textsuperscript{3} the date occurs in a gap, but is prob. right; in any case it must lie betw. 605 and 591
\textsuperscript{4} cf. Mosch. 3. 92
\textsuperscript{5} cf. Sch. II. 20. 234
Hermes. ap. Ath. 598 b . . .

Δέσβιος Ἀλκαῖος δὲ πόσους ἀνεδέξατο κώμους Σαπφόνος φορμίζων ἰμερόεντα πόθον γινώσκεις. ὦ δ' ἀοιδὸς ἄηδόνος ἱράσαθ' ύμων Τήιον ἀλγύνων ἀνδρα πολυφραδίῃ . . .

Ath. 599 c ἐν τούτοις ὁ 'Ερμησιάναξ σφαλ-λεται συγχρονείων οἴομενος Σαπφῶ καὶ 'Ανα-κρέουτα, τὸν μὲν κατὰ Κῦρον καὶ Πολυκράτην γενόμενον, τὴν δὲ κατ᾽ 'Αλνάττην τὸν Κροίσου πατέρα.

Ov. Ep. 15. 61 [Sappho Phaoni]

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

Sch. Pind: εἰς τοὺς 'Εννέα Δυρικοὺς.

'Εννέα τῶν πρώτων λυρικῶν πάτρην γενεῖν τε μάνθανε, καὶ πατέρας καὶ διάλεκτον ἄθρει.

ὁν Μυτιληναίος μὲν ἐν γεραρώτερος ἄλλων Ἀλκαῖος πρότερος ἡχικός Αἰσιλίδης.

ἡ δ' ἐπὶ τῷ ξυνήν πάτρην φωνήν τε δαείσα Σαπφῶ Κληρίδος καὶ πατρὸς Εὐρυγύου . . .

Suid. Σαπφῶ (α'). Σίμωνος: οἱ δὲ Εὐνομίνου. οἱ δὲ Εὐρυγύου. οἱ δὲ 'Εκρύτου. οἱ δὲ Σήμου. οἱ δὲ Σκάμωνος. οἱ δὲ Εὐάρχου. οἱ δὲ Σκαμ-ανδρονύμου. μητρὸς δὲ Κλειδός. Δεσβία ἐξ Ἐρέσου, λυρική γεγονυία κατὰ τὴν μβ' Ὀλυμπίαδα, ὅτε καὶ Ἀλκαῖος ἦν καὶ Στησίχορος καὶ Πιττακός. ἦσαν δὲ αὐτῇ ἀδελφοὶ τρεῖς Δάριχος.

1 mss also Εὐμήνου 2 mss Ἡεριγύου but Eud. Εὐριγύου
3 mss Κάμωνος 4 mss Ἐτάρχου 5 mss and Str. 13. 618 Ἐρέσου but coins have σ

I 144
LIFE OF SAPPHO

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

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

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

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

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

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

Xáraξos, Εὐρύγυουs.1 ἐγαμήθη δὲ Κερκώλα 2 ἀνδρὶ πλουσιωτάτῳ, ὀρμωμένῳ ἀπὸ Ἀνδρον καὶ θυγατέρα ἐποίησατο ἐξ αὐτοῦ ἡ Κλεις ὠνομάσθη. ἐταῖραι δὲ αὐτῆς καὶ φίλαι γεγονασὶ ἀγαθὰς, Ἀθηνᾶς, Τελεσίππα, Μεγάρα: πρὸς ἀς καὶ διαβολὴν ἐσχεν αἰσχρὰς φιλίας. μαθήτριαι δὲ αὐτῆς Ἀναγόρα 3 Μίλησία, Γογγύλα Κολοσσαί, Εὐνείκα Σαλαμινία. ἔγραψε δὲ μελῶν λυρικῶν βιβλία θ'. καὶ πρώτῃ πλήκτρον εὗρεν. ἔγραψε δὲ καὶ ἑπιγράμματα καὶ ἱάμβους καὶ μονώδιας.

Suid. Σαπφῶ (β'). Λεσβία ἐκ Μυτιλήνης, ἡ ἄτρια. αὐτὴ δὲ ἔρωτα Φῶνος τοῦ Μυτιληναίου ἐκ τοῦ Δενκάτου κατεπόντισεν ἑαυτὴν. τινὲς δὲ καὶ ταύτης εἶναι λυρικὴν ἀνέγραψαν ποίησιν.


Ath. 13. 571 d καλοῦσι γοῦν καὶ αἱ ἑλεύθεραι γυναῖκες ἐτι καὶ νῦν καὶ αἱ παρθένοι τὰς συνήθεις καὶ φιλᾶς ἑταῖρας, ὡς ἡ Σαπφῶ . . .

Ov. Trist. 2. 365 Lesbia quid docuit Sappho nisi amare puellas? tuta tamen Sappho . . .

1 mss Εὐρυγύου 2 mss also Κερκύλα 3 Ἀνακτορία?

1 or plied as a trader between A. (an Ionian city) and Lesbos? 2 cf. Ov. Ep. 15. 70, 120 3 Anactoria? 4 'quill' prob. a mistake for πετίς, a kind of lyre, cf. Ath. 14. 635 e (below) 5 this must come from another source.
Larichus, Charaxus, Eurygyus. She was married to a very rich man called Cercōlas [or Cercylas] who came from Andros, and had by him a daughter named Cleīs. She had three companions or friends, Atthis, Telesippa, and Megara, to whom she was slanderously declared to be bound by an impure affection. Her pupils or disciples were Anagora of Miletus, Gongyla of Colophon, Euneica of Salamis. She wrote nine Books of Lyric Poems, and was the inventor of the quill for striking the lyre. [She wrote also 'inscriptions,' iambic verse, and monodies.]

Suidas Lexicon: Sappho (2nd notice): A Lesbian of Mytilene, a lyre-player. She threw herself from the Leucadian Cliff for love of Phaon the Mytilenean. Some authorities say that she too was a lyric poetess.

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

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

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

as the term 'monodies' would cover most of the contents of her nine Books n.b. he gives no other hint of a connexion between the two the Greek means 'good at one's art or trade' or teach her maidens but how to love
Sen. Ep. 88 quattuur milia librorum Didymus grammaticus scripsit. misererer si tam multa super-vacua legisset. in his libris de patria Homeri quaeritur, in his de Aeneae matre vera, in his libidinosior Anacreon an ebriosior vixerit, in his an Sappho publica fuerit, et alia quae erant dediscenda si scires; i nunc et longam esse vitam nega.

Ath. 13. 596 b ένδοξος δε έταϊρας και έπι κάλλει διαφερούσας ήμεγκεν και η Ναύκρατις: Δωρίχαν τε, ήν η καλή Σαπφώ έρωμένην γενομένην Χαράξου τοΰ άδελφοϋ αύτής κατ' έμπορίαν είς την Ναύκρατιν άπαίροντος δια τής ποιήσεως διαβάλλει ως πολλα τοΰ Χαράξου νοσφισαμένην. Ηρόδοτος δ' αυτήν Ποдώπιν καλεί, άγνοον οτι ετέρα τής Δωρίχης εστίν αύτη, ή και τους περιβοήτους οβελίσκους άναθείσα εν Δελφοίς, ον μέμνηται Κρατίνος δια τούτων . . . είς δε την Δωρίχαν τοΰ εποίησε τουπίγραμμα Ποσείδιππος, καίτοι και εν τη Αισυπεία 2 πολλάκις αύτής μνημονεύσας. εστι δε τόδε:

Δωρίχα, οστέα μεν σ' άπαλλής κόσμησ' άπόδεσμα 3 χαίτης ή τε μύρων έκπνουσ άμπεχόνη 
η ποτε τον χαρίεντα περιστείλασα 4 Χαράξου σύγχρους άρθρινων ήψαο κισσυβίων.

Σαπφώς 5 δε μένουσι φίλης έτι και μενέουσιν 
φύης αι λευκαϊ φθεγγόμεναι σελίδες: 
ούνομα σον μακάριστον, ο Ναύκρατις άδε φυλάξει 
esian άνιη Νείλου ναυς έφαλος τενάγη. 6

1 cf. Str. 17. 808 2 Wil : mss Αίδητοπιά 3 E, cf. άπόδεσμος, δέσμα and for rhythm A.P. 12. 98. 1 : mss άπαλλά (taking δέσμα for plur.) κοιμήσατο δεσμών (gen. due to άπο) 4 E: mss pres. 5 mss Σαπφώ 6 mss εσταν είη and γεγανη

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Seneca *Letters to Lucilius*: The grammarian Didymus wrote four thousand books. I should pity him if he had merely read so many useless works. The list includes treatises in which he discusses the birthplace of Homer, the true mother of Aeneas, whether Anacreon was more of a rake than a sot, whether Sappho was a prostitute, and other questions the answers to which you ought to forget if you knew them. And then people complain that life is short.¹

Athenaeus *Doctors at Dinner*: Naucratis too was the home of some famous and extremely beautiful courtesans. Doricha, who became the mistress of Sappho's brother Charaxus when his business took him to Naucratis, is trounced by his sister in a poem for having fleeced him.² But Herodotus calls her Rhodopis,³ not understanding that Doricha is not the same as the woman who dedicated at Delphi the famous spits mentioned by Cratinus . . . ⁴ The following epigram was written on Doricha by Poseidippus, who speaks of her many times in the *Aesopeia*:

'Tis but your bones they adorn now, Doricha, that band for your dainty hair, that spice-breathing mantle you wrapped the fair Charaxus in, to lie breast to breast with you till 'twas time for the morning cup; yet the white speaking pages of Sappho's dear song abides and ever will. Happy your name, which Naucratis thus will keep for her own so long as sea-going ship sails up the shallows of the Nile.'⁵ Moreover there was a certain

¹ cf. Mart. 7. 69, 10. 35, Apul. *Apol.* 413, Ov. *A.A.* 3. 331, Rem. 761 ² cf. Ov. *Ep.* 15. 63, 117 ³ cf. Str. 17. 808 ⁴ quotation lost ⁵ i.e. steers its way among the lagoons; N. was 30 miles from the sea.
καὶ Ἀρχεδίκη δ’ ἦν τις ἑκ τῆς Ναυκράτεως καὶ αὐτῇ ἐταίρα καλὴ . . . καὶ ἡ ἔξ’ Ἑρέσου δὲ τῆς <ἐτέρας Σαπφοῦς ὀμόνυμος> ἐταίρα ¹ τοῦ καλοῦ Φάωνος ἐρασθείσα περιβόητος ἦν, ὡς φησὶ Νύμφις ² ἐν Περίπλω Ἄσιας.

Str. 10. 452 [π. Λευκάδος]: ἔχει δὲ τὸ τοῦ Λευκάτα Ἀπόλλωνος ἱερὸν καὶ τὸ ἅλμα τὸ τοὺς ἑρωτας παύειν πεπιστευμένον, ὡς οὖν δὴ λέγεται πρώτη Σαπφῶ, ὡς φησὶν ὁ Μέναυδρος, τὸν ὑπέρκομπον θηρῶσα Φάων’ οἰστρῶντι πόθῳ ρίψαι πέτρας ἀπὸ τηλεφανοῦς· ἀλλὰ κατ’ εὐχήν σῶν, δέσποτ’ ἄναξ, εὐφημείσθω τέμενος περὶ Λευκάδος ἀκτῆς.³

ὁ μὲν οὖν Μέναυδρος πρώτην ἀλέσθαι λέγει τὴν Σαπφῶ, οἱ δ’ ἐτὶ ἀρχαιολογικῶτεροι Κέφαλον φασίν ἐρασθείνα Πετρέλα τοῦ Δηιώνεως. ἤν δὲ καὶ πάτριον τοῖς Λευκαδίοις κατ’ ἐνιαυτὸν ἐν τῇ θυσίᾳ τοῦ Ἀπόλλωνος ἀπὸ τῆς σκοπῆς ῥυπτεῖσθαι τών τῶν ἐν αὐτίας ὄντων ἀποτροπῆς χῶρῳ, ἐξαποτομένων ἐξ αὐτοῦ παντοδαπῶν πτερωτῶν ¹ καὶ ὀρνέων ἀνακουφίζειν δυναμένων τῇ πτήσει τὸ ἅλμα, ὑποδέχεσθαι δὲ κάτω μικράς ἀλίασι κύκλῳ περιεστῶτας πολλοὺς καὶ περισσόζειν εἰς δύναμιν τῶν ὄρων ἐξῳ τῶν ἀναληψέωτα.

Serv. Verg. Aen. 3. 279 Phaon cum esset navi-

iscularius solitus a Lesbo in continentem proximos

quosque mercede transvehere Venerem mutatam

in anuis formam gratis transvexit. quapropter ab ea
donatus unguenti alabastro, cum se indies inditum

¹ Kaib. -E: mss τῆς ἑταίρας Σαπφῶ ² Wil. Νυμφόδωρος ³ 150
LIFE OF SAPPHO

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

Strabo Geography [the Leucadian Cliff]: This rock is surmounted by the temple of Apollo Leucætes, and from it is the leap which is supposed to cure love, 'Where Sappho first,' to quote Menander, 'in wild love-chase of the proud Phaon, leapt from the far-seen rock. But now in accordance with my vow shall thy precinct be praised, great Lord, by reason of the Cliff Leucadian.'¹ Though Menander thus gives priority to Sappho, greater antiquaries than he assign it to Cephalus son of Deioneus. It was an old custom of the Leucadians, every year at the sacrifice to Apollo, as an apotropaic or averting rite, to throw from the cliff some guilty person to whom they had previously fastened all sorts of birds and other winged creatures which by their fluttering might break his fall, a large crowd waiting below in small boats to pick him up and if possible carry him off to safety beyond the frontier.

Servius on the *Aeneid*: Phaon, who was a ferryman plying for hire between Lesbos and the mainland, one day ferried over for nothing the Goddess Venus in the guise of an old woman, and received from her for the service an alabaster box of unguent

¹ cf. Hesych. Mil. Ἐσπόφω

³ last line and a half added by Bentley from Hesych. Λευκάδος: σῶν: mss σῆν

⁴ E: mss περῶν
ungeret, feminas in suum amorem trahetbat, in quis fuit una quae de monte Leucate, cum potiri eius nequiret, abiecisse se dicitur, unde nunc auctorare se quotannis solent qui de eo monte iaciantur in pelagus.¹

Suid. Φῶν. <Φῶν ὑπάρχεις τῷ κάλλει καὶ τῷ τρόπῳ> φασίν ἐπὶ τῶν ἐρασμῶν καὶ ὑπερφάνων. τοῦ γὰρ Φῶνος ἐρασθηναι φασὶ σὺν πολλοῖς καὶ Σαπφῶ, οὗ τὴν ποιήτριαν, ἀλλὰ <ἀλλην> Λεσβίαν καὶ ἀποτυγχάνουσαν ρίψαι ἑαυτὴν ἀπὸ τῆς Λευκάδος πέτρας.

Ath. 2. 69 d Κρατῖνος δὲ φησι Φῶνος ἐρασθείσαν τὴν Ἀφροδίτην ἐν 'καλαῖς θριδακίναις' αὐτὸν ἀποκρύψαι, Μαρσύας δ' ὁ νεώτερος ἐν χλόῃ κριθῶν.

Ov. Ep. 15. 51

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

Ath. 10. 450 c ἐν δὲ Σαπφοὶ ὁ Ἀντιφάνης αὐτὴν τὴν ποιήτριαν προβάλλουσαν ποιεῖ γρίφους. . . . — 13. 572 c Ἐφιππος ἐν Σαπφοὶ φησιν. . . . — 8. 339 c καὶ Τιμοκλῆς δ' ἐν Σαπφοὶ φησιν. . . . — 13. 599 d καὶ γὰρ Δίφιλος ὁ κωμῳδιοποίος πεποίηκεν ἐν Σαπφοὶ

¹ Dei. V. H. 12. 18 adds τὰ γε μὴν τελευταῖα ἀπεσφάη μοιχεύων ἀλούσ

¹ prob. basis of the plot of the Phaon of the comedy-writer Plato ² Aelian adds 'Finally he was taken in adultery and murdered' ³ from Apostolius Par. 2. 707 who appends a slightly different version derived from Epit. Palaeph. Incele.
the daily use of which made women fall in love with him. Among those who did so was one who in her disappointment is said to have thrown herself from Mount Leucates, and from this came the custom now in vogue of hiring people once a year to throw themselves from that place into the sea.2

Suidas Lexicon: Phaon: <You are a Phaon both in looks and deeds>3; this proverb is used of those who are lovely and disdainful. They say that this Phaon was beloved by many women, among them Sappho, not the poetess but another Lesbian, who failing to win him threw herself from the Leucadian Cliff.

Athenaeus Doctors at Dinner: According to Cratinus, Aphrodite when beloved by Phaon concealed him among the 'fair wild-lettuces'; but according to the younger Marsyas the hiding-place was among the growing barley.

* Ovid Letters of the Heroines [Sappho to Phaon]: The maidens of Sicily are now thy prey; what have I to do with Lesbos? I am fain to be a Sicilian.

Athenaeus Doctors at Dinner: Antiphanes in his Sappho makes the poetess propound riddles . . . ;—To quote the Sappho of Ephippus . . . ;—Compare Timocles' Sappho . . . ;—Diphilus, the 49 with the inconsistent addition, 'this is the P. in whose honour as her lover many a song has been written by Sappho'; cf. Phot. Lex. Λευκάτης, Φάω, Phot. Bibl. 153 (list of Leucadian Cliff leapers without mention of S.), Luc. D. Mort. 9. 2 (substitutes Chios for Lesbos), Ov. Ep. 15. 175f (confuses the 'two Sapphos'), Am. 2. 18. 34, Stat. Silv. 5. 3. 155 (substitutes Calchis (sic) for Leucas), Apost. Paroem. 17. 80, Alciphr. 3. 1, Aus. Id. 6. 21. Ep. 92, Plin. N.H. 22. 9, Plant. Mil. 1246

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δράματι Σαπφοῦς ἔραστᾶς Ἀρχίλοχον καὶ Ἰτττόνακτα.

Max. Tyr. 24 (18) ὁ τῆς Λεσβίας (ἐρως), εἶ τοι χρή πρεσβύτερα τοῖς νεοῖς εἰκάσαι, τί ἂν εἶη ἄλλο ἢ ἡ Σωκράτους τέχνη ἐρωτική; δοκοῦσι γὰρ μοι τὴν κατὰ ταύτῳ ἐκάτερος φιλίαν, ἢ μὲν γυναικῶν, ὃ δὲ ἄρρενων ἐπιτήδευσαι. καὶ γὰρ πολλῶν ἔραν ἔλεγον καὶ ὕπο πάντων ἀλίσκεςθαι τῶν καλῶν. ὥστι γὰρ ἐκεῖνῳ ἐλκυσθῆ ὧς Χαρμίδης καὶ Χαρμίδης καὶ Φαϊδρος, τότῳ τῇ Λεσβίᾳ Γύρηνα καὶ Ἀθήνα καὶ Ἀιακτορία καὶ ὅσπερ Σωκράτει οἱ ἀντίτεχνοι Πρόδικος καὶ Γοργίας καὶ Θρασύ- μαχος καὶ Πρωταγόρας, τότῳ τῇ Σαπφῶι Γοργῶ καὶ Ἀνδρομέδα· νῦν μὲν ἐπιτιμᾶ ταύταις, νῦν δὲ ἔλεγχε καὶ εἰρωνεύεται αὕτα ἐκεῖνα τὰ Σωκράτους.

Ov. Ep. 15. 15

Nec me Pyrrhiades Methymiadesve puellae nec me Lesbiadum cetera turba iuvant:

vilis Anactorie, vilis mihi candida Cydro, 2

non oculis grata est Atthis ut ante meis,
atque aliae centum, quas hic 3 sine crimine amavi;
improve, multarum quod fuit, unus habes.

1 cf. Ibid. 11. 487 a 2 mss also Cydno, but see L. & S.
kυνός 3 some mss non

1 cf. Bek. An. p. 89, Poll. 7; it will be seen that the ancient testimony for connecting the poetess with the Lencadian Cliff and with Phaon is conflicting; there were many White Rocks, and her leap, which if it was more than a threat or a
writer of comedies, in his play Sappho has made the poetess beloved by Archilochus and Hipponax.¹

Maximus of Tyre Dissertations: The love of the fair Lesbian, if it is right to argue from one age to another, was surely the same as the art of love pursued by Socrates. They both appear to me to have practised the same sort of friendship, he of males, she of females, both declaring that their beloved were many in number and that they were captivated by all beautiful persons. What Alcibiades, Charmides, and Phaedrus were to him, Gyrinna,² Atthis, and Anactoria were to her, and what his rival craftsmen, Prodicus, Gorgias, Thrasymachus and Protagoras were to Socrates, that Gorgo and Andromeda were to Sappho, who sometimes takes them to task and at others refutes them and dissembles with them exactly like Socrates.

Ovid Letters of the Heroines [Sappho to Phaon]:
I take no pleasure in the maids of Pyrrha or Methymna nor in any of the daughters of Lesbos; Anactoria is a paltry jade, and so is the fair Cydro; my eyes see no beauty now in Atthis, or in a hundred others whom I have loved here so innocently.³ Bold man! what once belonged to many is now thine alone.

metaphor, can hardly have been fatal (cf. Max. Tyr. 18. 9 below), was apparently transferred to Leucates from one of these; the second Sappho is prob. a late invention intended to reconcile the testimony of S.’s own works with the dramatic adaptations of the popular tradition to the myth of Phaon and the Goddess (cf. Jason and Hera Ap. Rhod. 3. 68) ² cf. Suid. Ἡπαννα, Eust. Η. 2 p. 247 ³ or not without evil imputation
Philostr. Vit. Ap. 1. 30 εἰς ἕτερον μὲν δὴ (ὁ Ἀπολ-λώνιος) παραπεμπόμενος ὑπὸ πλειόνων· τοιτὶ γὰρ φῶντο καὶ τῷ βασίλει ἥρανεσθαι μαθόντες ὡς χάρισμα ἀφιγμένων· διϊδόν δὲ ἐς τὰ βασίλεια οὐ διεβλέπειν ἐν οὐδὲν τῶν θαυμαζομένων, ἀλλὰ ὀστερὸν ὀδοιπορῶν διῆκε αὐτὰ, καὶ καλέσας τὸν Δάμιν ὁ Ηρού μὲν ἐφή πρώην, ὅτι ὄνομα ἵνα τῇ Παμφύλῳ γυναικί ἡ δὴ Σαπφοὶ τε ὀμιλῆσαι λέγεται καὶ τοὺς ὑμνουσ γιός ἐς τὴν Ἁρτεμιν τὴν Περγαμαῖαν ἕδουσι συνθεῖναι τὸν Αἰολέων τε καὶ Παμφύλων τρόποιν. ὁ Ηρόμην ἐφη, τὸ δὲ ὄνομα οὐκ εἶπας. ὦν, ὃς χρηστός, εἶπον ἀλλες ἐξηγούμην σοι τοὺς νόμους τῶν ὑμνων καὶ τὰ ὀνόματα καὶ ὅπη τὰ Αἰολέων ἐς τὸ ἀκρότατον τε καὶ τὸ ἵδιον Παμφύλων παρῆλλαξε· πρὸς ἀλλῳ μετὰ ταῦτα ἐγενόμεθα, καὶ οὐκετε' ἤρου με περὶ τοῦ ὀνόματος· καλεῖται τοῖνυν ἡ σοφὴ αὐτὴ Δαμοφύλη, καὶ λέγεται τὸν Ἁρτεμιν τοῦ Σαπφοῦς τρόπον παρθένους τε ὀμιλητρίας κτήσασθαι ποιήματα τε συνθεῖναι τὰ μὲν ἑρωτικά, τὰ δὲ ὑμνους. τὰ τοι ἐς τὴν Ἁρτεμιν καὶ παρόρθηται αὐτῇ καὶ ἀπὸ τῶν Σαπφόων ἦσται.'

Hor. Od. 2. 13. 21 [Ille et nefasto te posuit die . . ., arbos . . . ]:

Quam paene furvae regna Proserpinae et iudicantem vidimus Aeaecum sedesque discriptas piorum et Aeoliiis fidibus quercantem Sappho puellis de popularibus et te sonantem plenius aureo, Alcaee, plectro . . .
Philostratus *Life of Apollonius of Tyana*: So Apollonius entered the king's palace, accompanied by a number of people who, knowing that he had been pleased to hear of his arrival in Babylon, thought that this would gratify the king. As he passed in however, the philosopher paid no attention whatever to the wonders of the house, but walking by them as though he were travelling on the high road, called Damis to him and said: 'You asked me the other day the name of the fair Pamphylian who is said to have been associated with Sappho and to have composed the hymns they sing to Artemis of Perga in the Aeolian and Pamphylian modes.' 'So I did,' he replied; 'but received no answer.' 'No, my friend, but you received an account of the tunes of the hymns and the names they are known by, and how she changed the Aeolian peculiarities into her own noble Pamphylian. We then turned to something else, and you did not repeat your original request. Well, this clever woman's name was Damophyla, and she is said to have had girl-companions like Sappho, and to have composed love-poems and hymns just as she did. The hymns to Artemis are her adaptations of her teacher's work, deriving ultimately from Sapphic originals.'

Horace *Odes* [Ill-omened was the day of your planting, good tree . . .]: How near was I to holding the realm of gloomy Proserpine with Aeacus holding court, how near to seeing the abodes assigned the holy dead, with Sappho singing elegies to the Aeolian string upon the girls of her city, and thee, Alcaeus, chanting with fuller note and quill of gold . . .
LYRA GRAECA

Ov. Ep. 15. 201

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

Arist. Rh. 1398 b  πάντες τοὺς σοφοὺς τιμῶσιν:
Πάριοι γοῦν Ἀρχίλοχον καὶ περ βλάσφημον ὄντα
tetimēkasi, καὶ Χίοι ὁμηρόν ὄντα πολίτην,
καὶ Μυτιληναῖοι Σαπφὼ καὶ περ γυναῖκα οὖσαν,
καὶ Δακεδαιμόνιοι Χίλωνα τῶν γερόντων ἐποίησαν
ἡκιστα φιλόλογοι ὄντες . . .

Poll. 9. 84  Μυτιληναῖοι Σαπφὼ τῷ νομίσματι
ἐνεχαράξαντο.

Anth. Pal. 7. 14  Ἀντιπάτρου Σιδωνίου εἰς
Σαπφὼ τὴν Μυτιληναίαν τὴν λυρικῆν;
Σαπφὼ τοι κεύθεις, χθῶν Αἰολί, τὰν μετὰ
Μοῦσας
ἀθανάταις θνατὰν Μοῦσαν ἀειδομέναν,
ἀν Κύπρις καὶ Ἕρως συνάμ' ἔτραφον, ἂς μέτα
Πειθῶ
ἐπλεκ' ἀείζων Πιερίδων στέφανον,
'Ελλάδι μὲν τέρψω, σοι δὲ κλέος. ὃ τριελικτον
Μοῖραι δινεῦσαι νῆμα κατ' ἡλακάτας,
πῶς οὖν ἐκλώσασθε πανάφθιτον ἡμαρ ἀοίδῳ
ἀφθιτα μησαμενα δὸρ' Ἔλικωνιάδων ;

Plat. Phaedr. 235 b  ΣΩ. Τοῦτο ἐγὼ σοι οὐκέτι
οἶος τ' ἔσομαι πίθεσθαι: παλαιοὶ γὰρ καὶ σοφοὶ
ἀνδρες τε καὶ γυναῖκες περὶ αὐτῶν εἰρηκότες καὶ
γεγραφότες ἐξελέγξουσι με, ἐώς σοι χαριζόμενος
συγχωρῶ.—ΦΑΙ. Τίνες οὖντοι; καὶ ποῦ σὺ βελτίω
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Ovid Letters of the Heroines [Sappho to Phaon]: Daughters of Lesbos, whose love has made me of ill-report, throng ye no more to hear my lyre.

Aristotle Rhetoric: . . . The wise are honoured universally. The Parians have honoured Archilochus despite his slanderous tongue, the Chians Homer though he was not of their city, and the Mytileneans Sappho for all she was a woman; 1 while the Spartans, who have no love for learning, elected Chilon of their senate . . . 2

Pollux Vocabulary: The Mytileneans engraved Sappho on their coinage. 3

Palatine Anthology: Antipater of Sidon on Sappho the lyric poetess of Mytilene: That which thou coverest, Aeolian soil, is Sappho, 4 one that is sung for a mortal Muse among Muses immortal, one that was reared by Cypris and by Eros too, one that helped Persuasion weave the everlasting garland of the Pierian Maids, a delight unto Greece, a glory unto thee. O ye Fates that twirl the three-ply thread from the distaff, why span ye not a never-dying day for the songstress who devised the deathless gifts of the Daughters of Helicon?

Plato Phaedrus: Socrates: I cannot go so far with you as that. There are wise ancients, both men and women, whose sayings or writings will refute me if I allow you to persuade me of it.—Phaedrus: Who may these be? and where have they given you

1 n.b. he does not say 'an evil woman' 2 cf. Aristid. 12. 85 3 where she may still be seen, as also on that of Eresus; in both cases the coins are of Imperial times 4 Antipater (c. 120 B.C.) evidently believed that S. died in Lesbos; cf. Max. Tyr. 18. 9 below
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tōutōn ἄκήκοας; —ΣΩ. Νῦν μὲν οὕτως οὐκ ἔχω εἰπεῖν· δῆλον δὲ ὧτι τινὸν ἄκήκοα, ἣ ποῦ Σαπφοῦς τῆς καλῆς ἢ Ἀνακρέοντος τοῦ σοφοῦ ἢ καὶ συγγραφέων τινῶν.


Ov. Ep. 15. 31
Si mihi difficilis formam natura negavit,
ingeniō formae damna rependo meae:
nec me despicias, si sim tibi corpore parva
mensuramque brevis nominis ipsa feram 1;
sum brevis, at nomen quod terras impleat omnes
est mihi; mensuram nominis ipsa fero.
candida si non sum, placuit Cepheia Perseo
Andromede, patriae fusca colore suae;
et variis albae iunguntur saepe columiae,
et niger a viridi turtur amatur ave.

Luc. Imag. 18 [τ. τὴν σοφίας καὶ συνέσεως εἰκόνα]: δεύτερον δὲ καὶ τρίτον παράδειγμα Θεανῷ τε ἔκειν καὶ ἡ Δεσβία μελοποίος καὶ Διοτίμα ἐπὶ ταῦτας, ἢ μὲν τὸ μεγαλόνουν ἡ Θεανώ συμβαλλομένη εἰς τὴν γραφήν, ἡ Σαπφὼ δὲ τὸ ἀλαφυρὸν τῆς προαιρέσεως . . .

Sch. ad loc. ὡςον εἰς σῶμα εἰδεχθεστάτη <ἡ> Σαπφὼ, μικρὰ τε καὶ μέλαινα ὀρωμένη, καὶ τί γὰρ ἄλλο ἢ ἀγδῶν ἀμόρφοις τοῖς πτίλοις ἐπὶ σμικρῷ τῷ σώματι περιελημένη.

Porph. Hor. Sat. 2. 1. 30 [ille velut fidis arcana sodalibus olim | credebat libris]: Aristoxeni sententia

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better information in this matter?—Socrates: I cannot say off-hand; but I have certainly got it from one of them, from the beautiful Sappho perhaps, or from the wise Anacreon, or some writer of history.

Maximus of Tyre: . . . the beautiful Sappho, for so Socrates rejoices to call her because of the beauty of her lyric verse, although she was small and dark.

Ovid *Letters of the Heroines* [Sappho to Phaon]: If crabbed Nature has denied me beauty, I make up for the lack of it with wit; nor should you despise me for one that hath both small stature and little fame. Little I am indeed, but I have a name which fills the world, and ‘tis by the measure of that I go. If I am not fair, remember that Cepheian Andromeda found favour with Perseus, dark though she was with the hue of her birthplace, remember that white doves mate with pied, dark turtle-doves with green.

Lucian *Portraits* [on an ideal picture of Wit and Wisdom]: For a second and third model (after Aspasia) we might take Theano and the Lesbian lyrist, and for a fourth Diotima, Theano contributing to our picture greatness of mind and Sappho refinement of character . . .

Scholiast on the passage: Physically Sappho was very ill-favoured, being small and dark, like a nightingale with ill-shapen wings enfolding a tiny body.

Porphyrio on Horace [Lucilius used to confide his secrets to his books as though to a faithful comrade]: This idea comes from Aristoxenus, who

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1 *mss fero*
est; ille enim in suis scriptis ostendit Sapphonem et Alcaeum volumina sua loco sodalium habuisse.

Max. Tyr. 24 (18). 9 ἀναίθεται (ὁ Σωκράτης) τῇ Ἐιανθίππη ὄδυρομένη ὅτε ἀπέθυμηκεν, ἢ δὲ Σαπφὼ τῇ θυγατρί.

οὐ γὰρ θέμις ἐν μοισοπόλῳ οἰκίᾳ θρήνον θέμεν· οὐκ ἄμμι πρέπει τάδε.

Anth. Pal. 9. 506 Πλάτωνος εἰς Σαπφὼ· Ἐννέα τὰς Μοῦσας φασίν τινες· ὡς ὅλυγώρως· ἣνίδε καὶ Σαπφὼ Λεσβόθεν ἢ δεκάτη.

Ibid. 7. 718: Νοσσίδος εἰς Νοσσίδα· Ὁ ἔσιν', εἰ τύ γε πλεῖς ποτὶ καλλιχορον Μυτιλήναν·

τὰν Σαπφοῦς χαρίτων αἴθος ἐναυσαμένων, εἰπὼν 3 ὡς Μοῦσαις φίλα τῇ ἦν α τε Δοκρίς γὰ τίκτε μ' 4 ἵσαις δ' ὅτι μοι τούνομα Νόσσης, ἵθι. 5

Ibid. 7. 407 Διοσκορίδου εἰς Σαπφὼ τῇ Μυτιληναίαν, τῇ μελοποιον, τῇ ἐν τῇ λυρικῇ ποιήσει θαυμαζομένην·

Ἡδιστόν φιλέουσι νέοις προσανάκλιμ' ἐρωτῶν, 6

Σαπφώ, σὺν Μοῦσαις ἢ ρά σε Πιερίαν.

ἡ Ἕλλικων εὐκίσσος ἵσα πνείουσαν ἐκείναις κοσμεῖ, τῇ Ἐρέσῳ Μοῦσαν ἐν Λισίλιδι, ἡ καὶ Ἰμήν Ἰμέναιος ἐχον εὐφεγγέα πεῦκην σὺν σοι νυμφίδιών ἱσταθ' ὑπὲρ θαλάμων,

1 mss ὅτι 2 E: mss ἀνθος 3 E: mss εἰπεῖν 4 Mein: mss φίλα (φίλαν) τὴνατε λυκρίσσα τίκτειν (τίκτεν, τίκτ' ἤμ') 5 ἵσαις 2nd person sing. as Theocr. 14. 34 E, al. partcp. 6 Salm: mss πρὸς ἀνάκλιν' ἔρ.
points out in his writings that Sappho and Alcaeus made comrades of their books.

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

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

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

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

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1 *Acro* says 'Anacreon'
2 This little poem is printed here because it proves with its context that S. died quietly at home: for her age at death cf. /r. 42 3 or 'Graces,' the name of her book? cf. *A.P.* 9. 184 4 See also *A.P.* 5. 132
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ἡ Κινύρεω νέον ἔρνος ὀδυρομένη Ἀφροδίτη σύνθηρνος μακάρων ἱερὸν ἀλὸς ὀρῆς· πάντη, πότνια, χαίρε θεοίς ἰσα· σὰς γὰρ ἀοιδὰς ἠθανάτων ἀγομεν 2 νῦν ἐτὶ θυγατέρας.

Anth. Pal. 4. 1 Μελεάγρου στέφανος· Μοῦσα φίλα, τίνι τάνδε φέρεις πάγκαρπον ἀοιδὰν; ἡ τίς ὁ καὶ τεύξας ὑμνοθέταν στέφανον; ἄνυσε μὲν Μελέαγρος, ὁριζάλφ δὲ Διοκλεῖ ὑμναμόσυνον ταύταν ἐξεπόνησε χάριν, πολλὰ μὲν ἐμπλέξας Ἀνύτης κρίνα, πολλὰ δὲ Μοιρός λείρια, καὶ Σαπφοῦς βαιὰ μὲν ἀλλὰ ῥόδα...

Ibid. 7. 15 'Ἀντιπάτρου εἰς τὴν αὐτήν· Ὀνυμαί μεν Σαπφῶ· τόσον δ᾽ ὑπερέσχον ἀοιδὰν θηλειαν, ἀνδρῶν ὄσσον ὁ Μαιονίδας.3

Ibid. 9. 66 'Ἀντιπάτρου Σιδωνίου εἰς Σαπφῶ τὴν Μυτηληναίαν ἐγκωμιαστικόν· Μναμοσύναν ἔλες θάμβος, ὅτ᾽ ἐκλυνε τὰς μελιφώνου Σαπφοὺς, μὴ δεκατάν Μοῦσαν ἐχουσι βροτοῖ.

Ibid. 9. 571 'Αδεσποτοὺς εἰς τοὺς Ἐννέα Λυρικοὺς· Ἕκλαγεν ἐκ Θηβῶν μέγα Πύνδαρος· ἔπνεε τερπνὴ ὡδυμελεῖ φθόγγον μοῦσα Σιμωνίδεω· λάμπε 4 Στησίχορος τε καὶ Ἰβυκὸς· ἤν γλυκὺς Ἀλκιμᾶν· λαρὰ δ᾽ ἀπὸ στομάτων φθέγξατο Βακχυλίδης.

1 Reiske-Tyrwhitt: mss θεοῖς γὰρ ἰσα ἀοιδὰς 2 Heck: 164
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or Aphrodite with her when she bewails the fair young offspring of Cinýras in the sacred grove of the Blest. Howsoe'er it be, I bid thee all hail, Great Lady, even as any God; for we still hold thy songs to be daughters of an Immortal.

*Palatine Anthology*: The Garland of Meleager: To whom, dear Muse, bring you this song so rich in fruit? and who is the fashioner of this your garland of minstrels? It is the work of Meleager, and he hath made it to be a keepsake for the admired Diocles. Inwoven here is many a lily of Anytê’s, many a white lily of Moero’s, and of the flowers of Sappho few, but roses . . .

The Same: Antipater on Sappho: My name is Sappho, and my song surpasses the songs of women even as Homer’s the songs of men.

The Same: Antipater of Sidon, encomium on Sappho of Mytilene: Memory was astonished when she heard the honey-voiced Sappho, wondering whether mankind possessed a tenth Muse.

The Same: Anonymous on the Nine Lyric Poets: Pindar of Thebes clanged amain; the Muse of Simonides breathed a joy of delicious-noted sound; Stesichorus and Ibycus rang clear; Alcman was sweet; and the lips of Bacchylides uttered pleasant

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1 poem introductory to M.'s collection of Greek 'Epigrams,' in which each poet's works are likened to a flower

mss ἄθανάτας ἐξομεν

3 mss ἄοιδαν (-ἀν) θηλειαν (-ων), stone

-ων -ων

4 mss λάμπει

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Πειθώ Ἀνακρεόντι συνέσπετο· ποικίλα δ' ηύδα
'Αλκαῖος πυκνὴ Λέσβιος Αἰολίδι.  
ἀνδρών δ' οὐκ ἐνάτη Σαπφώ πέλεν, ἀλλ' ἔρατειναίς
eν Μοῦσαις δεκάτη Μοῦσα καταγράφεται.

Cat. 35. 16 . . . . . Sapphica puella
Musa doctior.

Hor. Od. 4. 9. 11 . . . . spirat adhuc amor
vivuntque commissi calores
Αεολίαι θύδωρ πουλλαί.

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

Anth. Pal. 7. 16 Πινύτου εἰς Σαπφώ.
Ὀστέα μὲν καὶ κωφὸν ἔχει τάφος οὖν ομ Σαπφοῦς·
aὶ δὲ σοφαί κείνης ρήσιες άθάνατοι.

Ibid. 17 Τυλλίου Λαυρέα εἰς τὴν αὐτήν.
Αἰολικόν παρὰ τύμβου ἰῶν, ξένης, μη με θανοῦσαν
tὰν Μυτιληναίαν ἔνωσ' ἀοιδοπόλον·
tόνδε γὰρ άνθρώπων ἕκαμον ἄρεσ, ἔργα δὲ φωτῶν
ἐς παῦσῃν ἔρρει τοιάδε λιθεδόνα·
ἡν δὲ με Μοῦσάων ἐτάσης χάριν, ὑπ' ἔκάστης
δαίμονος άνθος ἔμη θῆκα παρ' ἐννεάδι,
γνώσει ὡς 'Αἰδέω σκότον ἐκφυγον, οὐδὲ τις ἐσται
τῆς Λυρικῆς Σαπφοῦς νόινυμος ἥλιος.

Plut. Pyth. Or. 6 'οὐχ ὀρᾶς,' εἶπεν, 'ἀσην χάριν
ἔχει τὰ Σαπφικὰ μέλη κηλοῦντα καὶ κατα-
θέλοντα τοὺς ἀκροωμένους,'

1 mss αὐδα  2 E c. g. "or πυκτῷ 'book ' cf. πυκτείων ?:
mss κυκω (κύκωφ) L. αἰολίδι, κύκνος L. Αἰολίδιν

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things; Anacreon was attended by Persuasion; and Lesbian Alcaeus spake varied notes unto the wise Aeolian dame.¹ But Sappho was not ninth among the men; rather is she written tenth in the list of the lovely Muses.

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

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

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

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

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

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

¹ or in his Aeolian book? 
² her nine 'Books'
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Plut. Symp. 7. 8. 2. [τισι μάλιστα χρηστέου ἀκροάμασι παρὰ δείπνον]. ἡμεῖς γὰρ ἐσμεν οἱ πρῶτοι τοῦ πράγματος εἰσαγομένου δυσχεράνατες ἐν Ἦρῳ καὶ καθαψάμενοι τῶν ἀξιοῦντῶν Πλάτωνα διαγωγήν ἐν οὖν ποιεῖσθαι καὶ τῶν Πλάτωνος διαλόγων ἐπὶ τραγήμασι καὶ μύροις ἀκούειν διαπίνοντας· ὅτε καὶ Σαπφοῦς ἀναλεγομένης 1 καὶ τῶν 'Ἀνακρεόντως ἐγώ μοι δοκῶ καταθέσθαι τὸ ποτήριον αἰδούμενος.

Id. Amal. 18 ἄξιου δὲ Σαπφοῦς παρὰ ταῖς Μοῦσαις μυημονεύσαι· τὸν μὲν γὰρ Ἦρᾳ.HTTPSTOΠΑΙΔΑ Ῥωμαίοι Κάκον ἰστοροῦσι πῦρ καὶ φλόγας ἀφιέναι διὰ τοῦ στόματος ἐξω ρεούσας· αὐτὴ δ' ἀληθῶς μεμειγμένα πυρὶ φθέγγεται καὶ διὰ τῶν μελῶν ἀναφέρει τὴν ἀπὸ τῆς καρδίας θερμότητα 'Μοῦσαις εὐφώνοις ἱωμένη τὸν ἐρωτα' κατὰ Φιλόξενον.

Id. Symp. 1. 5. 1 Πῶς εὑρηταί τὸ 'ποιητὴν δ' ἀρα 'Ερως διδάσκει κἂν ἀμοισὸς ἢ τὸ πρὶν ἐξητεῖτο παρὰ Σοσσίῳ, Σαπφικῶν τινῶν ἀσθέντων . . .

Gell. 19. 3 Ισ (Antonius Julianus), ubi eduliiis finis et poculis mox sermonibusque tempus fuit, desideravit exhiberi quos habere eum adulescentem sciebat, scitissimos utriusque sexus qui canerent voce et qui psallerent. Ac posteaquam introducti pueri puellaeque sunt, iucundum in modum 'Ἀνακρεόντεια plerisque et Sapphica et poetarum quoque recentium ἑλεγεία quaedam erotica dulcia et venusta cecinerunt.

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

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

The Same Dinner-Table Problems: One day at Sossius's, after the singing of some songs of Sappho's, a discussion arose of the line 'Love makes a poet of the veriest boor.'

Aulus Gellius Attic Nights: When the chief courses were disposed of and the time was come for wine and conversation, Antonius expressed a wish that we might be favoured with a performance by the first-rate singers and players of both sexes whom he knew our young friend to have at command. In due time the young musicians were summoned, and proceeded to give delightful renderings not only of a number of the songs of Anacreon and Sappho but also of some charming erotic elegies, as they are called, of modern composers.

1 see fr. 2
Luc. Am. 30 ei γυναιξίν ἐκκλησία καὶ δικα-στηρία καὶ πολιτικῶν πραγμάτων ἢ μετουσία, στρατηγὸς ἄν ἐκ προστάτης ἐκεχειροτόνησο καὶ σε χαλκῶν ἀνδριάντων ἐν ταῖς ἀγοραῖς, ὁ Χαρίκλεις, ἐτίμων. σχεδὸν γὰρ οὔδε αὐταὶ περὶ αὐτῶν, ὡπόσαι προὔχειν κατὰ σοφίαν ἐδόκουν, εἰ τις αὐτা�ὶ τὴν τοῦ λέγειν ἐξουσίαν ἐφῆκεν, οὕτω μετὰ σπουδῆς ἄν εἰπον, οὐχ ἡ Σπαρτιάταις ἀνθωπλισμένῃ Τελέσιλλα, δι’ ἣν ἐν 'Αργεὶ θεὸς ἀριθμεῖται γυναικῶν 'Αρης: οὐχὶ τὸ μελιχρὸν αὐχήμα λεσβίων Σαπφῶ καὶ ἡ τῆς Πυθαγορείου σοφίας θυγάτηρ Θεανῶ· τάχα δ’ οὖν Ἐπικλῆς οὕτως ἄν Ασπασία συνηγόρησεν.

Id. Merc. Cond. 36 καὶ γὰρ αὐθαίρετο ὑπὸ τῶν γυναίκῶν σπουδᾶται, τὸ εἶναι τινὰς αὐταῖς πεπαιδευμένους μισθοῦ ὑποτελείσ ξυνόντας καὶ τῷ φορεῖῳ ἐπομένους· ἐν γὰρ τι καὶ τούτῳ τῶν ἀλλων καλλωπισμάτων αὐταῖς δοκεῖν, ήμι λέγηται ὥς πεπαιδευμέναι τε εἰσὶ καὶ φιλόσοφοι καὶ ποιοῦσιν ἀσματα οὐ πολὺ τῆς Σαπφοῦς ἀποδέουντα.

Cic. Verr. 2. 4. 57 Nam Sappho, quae sublata de prytaneo est, dat tibi instam excuseationem, prope ut concedendum atque ignoscendum esse videatur. Silanionis opus tam perfectum, tam elegans, tam elaboratum, quisquam non modo privatus sed populus potius haberet, quam homo elegantissimus atque eruditissimus Verres? . . . atque haec Sappho sublata quantum desiderium sui reliquerit, dici vix potest. nam cum ipsa fuit egregie facta, tum

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1 this, with the ref. to Syracuse in the Parian Chronicle
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Lucian Loves: If women had a parliament and law-courts and a share in politics, you would have been elected general or president, Charicles, and they would have put up bronze statues in your honour in the market-place. Indeed, had all the wisest and cleverest of their own sex been given the opportunity, they could hardly have proved better champions of its cause, not even Telesilla, who took arms against the Spartan nobles and thus caused Ares to be reckoned at Argos a woman's God, nor yet Sappho, the delicious glory of the Lesbians, or Theano the daughter of the wisdom of Pythagoras. Nay, Pericles could hardly have made out so good a case for Aspasia.

The Same On Paid Companions: For ladies make a great point of having persons of education in their pay, to attend upon them and accompany them when they go abroad in their chairs, since there is nothing on which they pride themselves more than that it should be said that they are ladies of culture and learning and write poems almost as good as Sappho's.

Cicero Orations against Verres: The Sappho which was stolen from the town-hall of Syracuse,¹ that, I admit, almost grants you extenuation. Could this work of Silanion, so perfect, so refined, so finished, be in fitter hands public or private than those of a man so refined and cultured as Verres? . . . And how sorely this stolen Sappho was missed is almost more than words can tell. Not only was the poetess exquisitely portrayed, but there was a world-famous (above), is thought to be an indication that Sappho's Sicilian exile was spent at Syracuse
epigramma Graecum pernobile incisum habuit in basi, quod iste eruditus homo et Graeculus, qui haec subtiliter iudicat, qui solus intelligit, si unam litteram Graecam scisset, certe non reliquist.\(^1\) nunc enim, quod inscriptum est inani in basi, declarat quid fuerit et id ablatum indicat.

Dion. Hal. Dem. 40 \(\eta\) \(\delta e\) \(\tau e\) \(\tau a u t h n (\alpha r m o v i a)\) \(\eta\) \(\gamma l a f v r a\) ka\(\iota\) \(\theta e a t r i k h\) kai \(\tau o\) \(\kappa o m f j o u\) a\(\iota r o u m e n h\) \(p r o\) \(\tau o u\) \(s e m n o u\) \(t o i a u t h n\) \(\o n o m a t o w\) \(a i e i\) \(b o u l e t a i\) \(l a m b e n e i n\) \(t a\) \(l e i o t a t a\) kai \(m a l a k w t a t a\), \(t h n\) \(e u f w n i a n\) \(\theta e r o m e n h\) kai \(t h n\) \(e u m e l e i a n\), \(e\xi\) \(a u t o w\) \(d e\) \(\tau o\) \(\eta d u\). \(\epsilon p e i t a\) \(o u\) \(\chi h\) \(w s\) \(\epsilon t u c h e n\) \(a\xi i o i\) \(t a u t a\) \(t i d e n a i\) \(o u d e\) \(\alpha p e r i s k e p t o w s\) \(s u n a r m o t t e w n\) \(\theta a t e r a\) \(t o i w s\) \(e t e r o u s\), \(a l l a\) \(d i a k r i n o u s a\) \(t a\) \(p o i a\) \(t o i w s\) \(p o i o i w s\) \(p a r a t i d e m e n a\) \(m o u s i k o t e r o w s\) \(p o i e i n\) \(d v n i s e t a i\) \(t o u s\) \(\iota h h o u s\), kai \(s k o p o u s a\) kata \(p o i o n\) \(s c h h m a\) \(l h f e n t a\) \(c h a r i e s t e r a s\) \(a p o t e l e s e i t\) \(t a s\) \(s u z u g i a s\), \(o u t o w s\) \(s u n a r m o t t e w n\) \(e k a s t a\) \(p e i r a t a i\), \(p o l l h n\) \(s f \delta r a\) \(p o i o u m e n h\) \(f r o n t i d a\) \(t o u\) \(s u n e x e s i a i\)\(^2\) kai \(s u n n h l e f b h a i\) kai \(p r o p e t e i s\) \(a p \ant o t w w a n\) \(a u t o w e n\) \(e i n a i\) \(t a s\) \(\alpha r m o n i a s\) . . . \(t o i a u t a t i n a\) \(m o i\) kai \(t a u t h n e i n a\) \(f a i n e t a i\) \(c h a r a k t e r i s t i k h a\) \(t h s\) \(\alpha r m o n i a s\). \(p a r a d e i g m a t a\) \(d e\) \(a u t h s\) \(p o i o u m a i\) \(p o i u t o w w m e n\) \(' H o i o d o n\) \(t e\) \(k a i\) \(S a p f h o\) \(k a i\) \(A n a k r e o n t a, t o w d e\) \(p e \xi \) \(l e \xi e i\) \(c h r e s a m e n w w n\) \(I s o k r a t h n\) \(t e\) \(t o w n\) \(\' A t h e n a i o w k a i\) \(t o w w s\) \(e k e i n w p l e s i a s a n t a s\).

Demetr. Eloc. 132 \(t a\) \(m e n\) \(o u n\) \(e i d h t o w n\) \(c h a r i t o w w t o s a d e\) kai \(t o i a d e\). \(e i s i n d e\) \(a i\) \(m e n\) \(e n\) \(t o i w s\) \(p r a \gamma m a s i\) \(c h a r i t e s\) \(o i o w n\) \(v u m f a i o w k h p o i, w m e n a w o i, e r w t e s, o l h h S a p f h o w s p o i h s i s\). \(t a\) \(g a r\) \(t o i a u t a\)

\(^1\) mss sustulisset which some edd. keep, reading una for non
\(^2\) mss suvegg.
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Greek couplet inscribed upon the base, which this cultured Grecian who can really criticise such things, who is the only man who understands such things, would never have dreamt of leaving behind if he had known a single letter of the Greek alphabet. For the inscription on the empty base declares to-day what the statue was, thus proclaiming the theft.¹

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

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

¹ Plin. N.H. 35, 34 mentions a picture of S. by Leon, on which (?) cf. Anth. Plan. 310; see also Tat. adv. Gr. 130
² see also Comp. 19. 23
καὶ ὑπὸ Ἰππώνακτος λέγεται, χαρίεντα ἐστὶ καὶ ἀυτὸ ἱλαρὸν τὸ πράγμα ἐξ ἑαυτοῦ· οὔδεὶς γὰρ ἂν ὑμέναιον ἄδοι ὅργιζόμενος, οὔδὲ τὸν Ἐρωτα Ἐρινύν ποιήσειεν τῇ ἐρμηνείᾳ ἡ Γίγαντα, οὔδὲ τὸ γελᾶν κλαίειν.

Him. Or. 1. 4 Όὐκούν ὠρα καί ἡμῖν, ὁ παῖδες, ἐπεὶ καὶ τὰς ἴμετέρας καλοῦμεν Μοῦσας πρὸς γαμήλιον χόρον καὶ ἔρωτα, ἀνεῖναι τὴν ἀρμονίαν τὴν σύντονον, ἵνα ἀμα μετὰ παρθένων ἐπ᾽ Ἀφροδίτης χορεύσωμεν. ὅτι δὲ μέγας ὁ κίνδυνος οὕτως ἀπαλὸν μέλος εὑρεῖν ὡς τὴν θεόν ἁρέσαι τῷ μέλει, παρ᾽ αὐτῶν ποιητῶν μανθάνειν ἔξεστιν, <ὁν> οἱ πλείους οὐμαί δεινοὶ τὰ ἐρωτικὰ γενόμενοι, κατὰ μὲν ήθέους καὶ παρθένους ἔπιτολμῶσαντες ἐπὶ Ἰεραπετρίου καὶ ἔρωτα, ἀνέθεσεν τὸν Ἐπιθαλάμιον. ἦ καὶ εἰς ἠλθειόθε μετὰ τοῦ ἄγώνας εἰς θάλαμον, πλέκει παστάδα, τὸ λέχος στρώνυσι, ἀγείρει παρθένους <εἰς> νυμφέων, ἀγεί καὶ Ἀφροδίτην ἐφ᾽ ἀρματί χαρίτων καὶ χόρον Ἐρώτων συμπαίστορα· καὶ τῆς μὲν ὑπαίθρῳ τὰς κόμας σφίξασα, πλὴν ὅσι μετώπῳ μερίζονται, τὰς λοιπὰς ταῖς αὐραίς ἀφίκεν ὑποκυπαίνεις ἣν πνεύσαιεν· τῶν δὲ τὰ πτέρα καὶ τοὺς βοστρύχους χρυσῷ κομμὴσασα πρὸ τοῦ δίφρου σπεύδει πομπεύοντας καὶ ἐδάδα κινοῦντας μετάριστοιν.

Anlh. Pal. 9. 189 ἀδηλουν εἰς Σαπφώ τὴν Μυτιληναίαν μελοποιόν·

1 mss ἡθέων κ. παρθένων ἐπιτολμῶσαν 2 mss θάλαμον 3 mss ei πλήστοιεν
by an Hipponax, the subject being pleasing in its nature. It is as impossible to sing a wedding-song in a rage, or make Love a Fury or a Giant by mere choice of expression, as it is to turn laughter into tears.

Himerius *Orations*: So it is time for us, my children, since we are summoning our Muses to marriage-dance and marriage-love, to relax the graveness of our music, so that we may the better trip it with the maidens in honour of Aphrodite. How hard it is to find a tune gentle enough to please the Goddess, we may judge from the poets themselves, most of whom, though past masters in love-poetry, went as bravely to the description of Hera as any boy or girl, but when it came to the rites of Aphrodite, left the song for the lyre and the making of the epithalamy entirely to Sappho, who when the contests¹ are over enters the chamber, weaves the bower, makes the bride-bed, gathers the maidens into the bride-chamber, and brings Aphrodite in her Grace-drawn car with a bevy of Loves to be her playfellows; and her she adorns with hyacinths about the hair, leaving all but what is parted by the brow to float free upon the wayward breeze, and them she decks with gold on wing and tress and makes to go on before the car and wave their torches on high.²

*Palatine Anthology*: Anonymous on Sappho the lyric poetess of Mytilene: Come, ye daughters of

'Ελθετε πρὸς τέμενος ταυρώπιδος ἰ ἀγλαδὸν Ὁρῆς,
Λεσβίδες, ἀβρὰ ποδῶν βήμαθ᾽ ἐλισσόμεναι,
ἐνθα καλὸν στήσεσθε θεῇ χόρον ὑμῖν δ᾽ ἀπάρξει
Σαπφῶ χρυσεῖν χερσίν ἐχουσα λύρην.
οἶλβιαι ὀρχηθμοῦ πολυγνηθέος ἡ γλυκύν ὕμνον
eἰσάειν αὐτῆς δόξετε Καλλιότης.

Jul. Ep. 30 'Αλυπία: ἦδη μὲν ἑτὺ/χανον ἀνεί-
μένος τῆς νόσου, τὴν γεωγραφίαιν ὅτε ἀπέστειλας·
οὐ μὴν ἐλαττὼν διὰ τούτῳ ἠδέως ἐδεξάμην τὸ
παρὰ σου πινάκιον ἀποσταλέν. ἔχει γὰρ καὶ τὰ
diαγράμματα τῶν πρόσθεν βελτίω, καὶ κατεμο-
σώσας αὐτὸ προσθείς τοὺς ἱάμβους, οὐ μάχην
ἀείδοντας τὴν Βουταλείου κατὰ τὸν Κυρηναίον
ποιητὴν, ἀλλ' οἴους ἡ καλὴ Σαπφῶ βουλεταὶ τοὺς
νόμους ἀρμόττειν.

Paus. 1. 25. 1 . . . 'Ανακρέων ο Τήσος, πρῶτος
μετὰ Σαπφῶ τὴν Λεσβίαν τὰ πολλὰ ὅν ἐγράφειν
ἐρωτικὰ ποιήσας.

Ath. 13. 605 ε καγὼ δὲ κατὰ τὴν Ἐπικράτους
'Ἀντιλαίδα
tάρωτίκ' ἐκμεμάθηκα πάντα παντελῶς
Σαπφῶς, Μελήτου, Κλεομένους, Λαμπυθίου.

Ibid. 14. 639 a Κλέαρχος δὲ ἐν δευτέρῳ Ἐρω-
tικῶν τὰ ἐρωτικὰ φησίν ἀσματα καὶ τὰ Δοκρικὰ
καλούμενα οὐδὲν τῶν Σαπφῶς καὶ Ἀνακρέοντος
dιαφέρειν.

1 Heck. cf. Nonn. 9. 68 : mss γλαυκῶτ. 2 mss στήσασθε
3 mss ταῦτα
Lesbos, trip it delicately in the whirling measure on your way to the shining precinct of the bull-faced Hera, and there take up the fair dance unto the Goddess with Sappho for your leader golden lyre in hand. Happy ye in that delightsome round! ye shall think, for sure, that ye are hearing some sweet hymn of Calliopè herself.¹

Julian Letters: To Alypius:—I was already recovered when I received the Geography, though your missive was none the less welcome for that. Not only are the maps in it better done, but you have given it a touch of literary distinction by prefixing the iambic motto—not such iambics as sing the fight with Bupalus, to adapt Callimachus,² but of the sort which the beautiful Sappho chooses to fit to her melodies.

Pausanias Description of Greece: . . . Anacreon of Teos, who was the first poet after Sappho to make love his principal theme.

Athenaeus Doctors at Dinner: I, too, to quote Epierates' Anti-Laïs 'am letter-perfect in all the love-songs of Sappho, Meletus, Cleomenes, and Lamythius.'

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

¹ cf. A. P. 7. 407 (above) ² i. c. the choliambics prefixed by Callim. to his Iambics referring to Hipponax' lampoons (in that metre) on Bupalus and containing the words φέρειν γάμμων οὐ μάχην δείδοντα τὴν Βουτάλειον, cf. Ov. Pap. 1011
Them. Or. 13. p. 170 d. . . . καὶ τὸ καλὸν ἀντὶ σὺν τῇ ἀληθείᾳ καλὸν ἐστὶ, ψεύδος δὲ οὐδὲν καλὸν, οὔτε θωπεία οὔτε κολακεία. Σαπφοὶ μὲν γὰρ καὶ Ἀνακρέοντι συγχωροῦμεν ἀμέτρους εἶναι καὶ ὑπερμέτρους ἐν τοῖς ἐπαίνοις τῶν παιδικῶν· σωμάτων γὰρ ἢμων ἰδιωτικῶν ἰδιώται καὶ οὖδεὶς κύδυνος ἐπὶν εἰ χαννώθειν ὑπὸ τοῦ ἐπαίνου ἀυτοῖς οἱ ἐρώμενοι. ἐνταῦθα δὲ βασιλικὸς μὲν ὁ ἔρως, βασιλικὸς δὲ οἱ ἐρώμενος . . .

Plut. Mis. 16 καὶ ἡ Μιξολύδιος (ὕμωνια) παθητικὴ τῖς ἐστὶ τραγῳδίαις ὑμηροῦσα. Ἀριστοξενος δὲ φησι Σαπφῶν πρώτην εὑρασθαι τὴν Μιξολυδιστὶ, παρ' ᾧ τοὺς τραγῳδοποιούς μαθεῖν.

Ath. 14. 635 ε καὶ τὴν Σαπφῶν δὲ φησιν οὕτως (ὁ Μέναιχμος ὁ Σικνώνιος ἐν τοῖς Περὶ Τεχνῶν) . . . πρώτην χρήσασθαι τῇ πηκτίδι.

Ibid. 13. 599 ε Χαμαιλεὼν δὲ ἐν τῷ Περὶ Σαπφοῦς . . .

Suid. Δράκων Στρατονικεύς γραμματικὸς . . . Περὶ τῶν Σαπφοῦς Μέτρων.

Phot. Bibl. ἀνεγνώσθησαν ἐκλογαὶ διάφοροι ἐν βιβλίοις ιβ' Σωπάτρου σοφιστοῦ. συνείλεκται δὲ αὐτῷ τὸ βιβλίον ἐκ πολλῶν καὶ διαφόρων ἱστοριῶν καὶ γραμμάτων . . . ὁ δὲ δεύτερος (λόγος) ἐκ τῶν Σωτηρίδα Παμφίλης Ἐπιτομῶν πρώτου λόγου . . . καὶ ἐκ τῶν Ἀρτέμωνος τοῦ Μάγνητος τῶν Κατ' Ἀρετῆν Γυναικί. Πεπραγματευμένων Διηγημάτων, ἐτί δὲ καὶ ἐκ τῶν

1 see also Ibid. 20. 36 2 Gratian 3 ascribed however 4 a kind of lyre played with the
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Themistius *Orations*:¹ ... And beauty itself is beautiful only when accompanied by truth, whereas no falsehood is beautiful, be it called cajolery or adulation. We may acquiesce in the unbounded—or shall I say excessive—praises given their beloved by Sappho and Anacreon, because both loved and lover were private individuals and there was no danger to be apprehended if their praises should turn the beloved head. But the love of which I speak now is Imperial, and so is the beloved.² ...

Plutarch *On Music*: The Mixolydian 'mode' is particularly sensuous or emotional, suited to tragedy. According to Aristoxenus this mode was invented by Sappho, from whom it was taken by the writers of tragedy.³

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

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

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

Photius *Library*: Excellent selections were read from the twelve Books of Sopater the Sophist. The work is a compilation from many excellent histories and tracts. . . . The second Book includes passages from the first Book of the *Epitomes* of Pamphila daughter of Soteridas . . ., from Artemon the Magnesian's *Tales of Feminine Virtue*, and from the fingers (Ibid. 635 b, d), confused by Suidas (above) with the πληκτρον or quill
Διογένους τοῦ Κυνικοῦ 'Αποφθεγμάτων . . . ἀλλὰ γε καὶ ἀπὸ ὑγδόον λόγου τῆς Σαπφοῦς.

Heph. 43 ἐπιχοριαμβικὸν μὲν ὅν τὸ Σαπφικὸν καλούμενον ἐνδεκασύλλαβον οἶον (ἡμ. 1) . . . ἐστὶ δὲ καὶ παρ’ Ἀλκαῖο—καὶ ἄδηλον ὀποτέρον ἐστὶν εὑρήμα, εἰ καὶ Σαπφικὸν καλεῖται.

Sch. Heph. 293. Cons. [π. διαφορῶν τοῦ ἡρωίκοῦ]: Σαπφικὸν δὲ ἐστὶ τὸ ἀρχόμενον ἀπὸ σπονδείου καὶ λήγου εἰς σπονδείου οἶον (II. 2. 1) . . .

Heph. 60 [π. ποιήματος]: κοινὰ δὲ (τὰ ποιήματα) ὅσα ὑπὸ συστήματος μὲν καταμετρεῖται, <τοῖς> αὐτὸ<ῖς> 1 δὲ τὸ σύστημα ἔχει πληροῦμενον, οἷά ἐστι τὰ ἐν τῷ δευτέρῳ καὶ τρίτῳ Σαπφοῦς: ἐν οἷς καταμετρεῖται μὲν ὑπὸ διστιχίας αὐτῆς δὲ ἡ διστιχία ὀμοία ἐστὶ.2

ΣΑΠΦΟΤΣ ΜΕΛΩΝ

1a

Mus. Ital. Ant. Class. vi:

'Αερίων ἐπέων ἀρχομαι ἀλλ' ὀνάτων.3

1 E 2 see also Dion. Hal. Comp. 19, Dion Chr. Or. 2. 24
3 E: vase ηεριων κ.τ.λ. see C. Q. 1922

1 this seems to indicate the existence of an edition of S.'s works arranged not according to metre but according to 180
Sappho

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

Hephaestion Handbook of Metre: First the epichoriambic, called the Sapphic eleven-syllable, as (fr. 1) . . . It occurs also in Alcaeus—and it is uncertain which of the two poets invented it, though it is called after Sappho.

Scholiast on the Same [on varieties of the heroic hexameter]: The Sapphic variety is the line which both begins and ends with a spondee, thus (Iliad 2. 1) . . .

Hephaestion Handbook [on poems]: Poems are called 'common' when they are formed of 'systems' or stanzas and have those systems all composed of lines in the same metre, as for instance the poems in the Second and Third Books of Sappho, in which the stanzas are of two lines and those lines similar.²

THE POEMS OF SAPPHO

1 a

Column i. of a book entitled 'Επεροφεντα or Winged Words held by Sappho in an Attic vase-picture c. 430 B.C. ;³

The words I begin are words of air, but, for all that, good to hear.


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Λ'

1 εἰς Ἀφροδίτην

Dion. H. Comp. 23 η δὲ γλαφυρὰ καὶ ἀνθηρὰ σύνθεσις ... χαρακτήρα τοιῶν ἐξει' ... ἀκόλουθον δ' ἂν εἰς καὶ τοὺς ἐν αὐτῇ πρωτεύσαντας καταριθμῆσασθαι. ἐποποιῶν μὲν οὖν ἐνωγε κάλλιστα συντονί δοξεὶ τὸν χαρακτήρα ἐξεργάσασθαι Ἡσίοδος, μελοποιῶν δὲ Σαπφὼ, καὶ μετ' αὐτὴν Ἀνακρέον τε καὶ Σιμωνίδης τραγῳδοποιῶν δὲ μόνος Εὐριπίδης' συγγραφέων δὲ ἀκριβῶς μὲν οὖδεῖς, μᾶλλον δὲ τῶν πολλῶν' Ἐφορός τε καὶ Θέσπομπος, ἤθεροιν τε Ἰσοκράτης. θῆσω δὲ καὶ τάυτας παραδείγματα τῆς ἄρμονίας, ποιητῶν μὲν προχειρισάμενοι Σαπφὼ, ἤθεροιν δὲ Ἰσοκράτην. ἀρξομαι δὲ ἀπὸ τῆς μελοποιοῦν.

Ποικιλόθρον ἀθανατ' Ἀφροδίτα, παῦλος δολόπλοκα, λίσσομαι σε. 1 μη μ' ἄσασι μηδ' οὐνασι δάμνα, πότνια, θύμον,

5 ἀλλὰ τυίδ' ἐλθ', αἰ ποτα κατέρροτα τὰς ἑρᾶς αὐθῶς αἵουσα πῆλν ἐκλυνε, πάτρος δὲ δόμον λίποισα χρύσιον ἦλθες ἅμη ὑπασδεύξαισα, κάλω 2 δὲ σ' ἅγουν 10 ὥκεε στρούθω προτὶ γὰν μέλαιναν 3 πῦκνα δίνεντε πτέρ' ὁπ' ὄρρανῳ αἴθε- ρος διὰ μέσσω,


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BOOK I

1 To Aphrodite

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

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

1 cf. Heph. 83 with sch., Prisc. 1. 37, Hdn. 2. 948 Lentz, E.M. 485. 41, Ath. 9. 391 e, Hesych. ώκεες στρουθοι: used by Heph. to illustrate the metre, and hence to be regarded as the 1st ode of S.'s 1st Book in the (?) Alexandrian edition, which was entirely composed of poems in this metre
2 prob. = 'sitting on a throne of inlaid wood or metal'
3 cf. 172, Alc. 2: not sparrows, see Proc. (opp.), Stat. S. 1. 2.
LYRA GRAECA

αἶψα δ' ἐξίκοντο· σὺ δ', ὦ μάκαιρα, 
μειδιάσαι' ἀθανάτῳ προσώπῳ
15 ἢρε' ὅτι δὴντε πέπονθα, κǒττι 
δητεί κάλημι,
κώττ' ἐμῳ μάλιστα θέλω γένεσθαι 
μανινόλα θύμῳ· 'τίνα δητέ πείθω 
καὶ σ' ἄγην ἐσ Fᾶν φιλότατα; τῆς τ', ὦ
20 Ψάφφ', ἀδικήει;

καὶ γὰρ αἱ φεῦγει, ταχέως διώξει,
αἱ δὲ δῶρα μὴ δέκετ', ἀλλὰ δώσει,
αἱ δὲ μὴ φίλει, ταχέως φιλήσει 
kων ἐθέλοισα'

25 ἐλθὲ μοι καὶ νῦν, χαλέπαν δὲ λῦσον 
ἐκ μερίμναν, ὀσσα δὲ μοι τέλεσσαι 
θύμος ἱμμέρρει, τέλεσον, σὺ δ' αὐτὰ 
σύμμαχος ἔσσο.

ταύτης τῆς λέξεως ἡ εὐπεπεὶ καὶ ἡ χάρις ἐν τῇ συνεχείᾳ καὶ 
λειτοτήτι γέγονε τῶν ἁρμονίων. παραχείται γὰρ ἀλλήλοις τὰ 
ὄνόματα καὶ συνύφανται κατὰ τινασ οἰκείοτητας καὶ συζύγιας 
φυσικὰς τῶν γραμμάτων ...

2

[Longin.] Subl. 10 οὐκοίν ἐπειδὴ τὰς πράγμασιν φύσει 
συνεδρεύει τινὰ μόρια ταῖς υλαίς συνυπάρχοντα, ἕξ ἀνάγκης γένοντ' 
ἂν ἦμιν ὤφεως αὖτιον τὸ τῶν ἐμφερομένων ἐκλέγειν ἀεὶ τὰ καριω-
τατα, καὶ ταῦτα τῇ πρὸς ἄλλῃλα ἐπισυνθέσει καθάπερ ἐν τὶ σῶμα 
πουεῖν δύνασθαι: τὸ μὲν γὰρ τῇ ἐκλογῇ τῶν ἀκρατῆς τῶν ἁμμα-
τῶν, τὸ δὲ τῇ πυκνώτει τῶν ἐκλελεγμένων προσάγεται. οἷον ἡ 
Σαπφὼ τὰ συμβαίνοντα ταῖς ἑρωτικαῖς μανίαις παθήματα ἐκ τῶν 
παρεπομένων καὶ ἐκ τῆς ἀλθείας αὐτῆς ἐκάστοτε λαμβάνει. ποῦ 
δὲ τὴν ἀρετὴν ἀπαύδεικνυται; οὔτε τὰ ἀκρὰ αὐτῶν καὶ ὑπερτεταμένα 
δεινὴ <γίγνεται> καὶ ἐκλέξει καὶ εἰς ἄλληλα συνδῆσαι·

1 E (Ibid.): mss καλ, καὶ (not καὶ), or μαι (from above) 
corrected to καὶ, then σαγήνεσσαν, σαγήνευσαν, σαγὴν εσον, or 
σαγήνεσαν κ.τ.λ.: σ' emph. 2 E: mss (cf. above) σ or omit 
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drawn thee towards the dark earth, and lo! were there; and thou, blest Lady, with a smile on that immortal face, didst gently ask what ailed me, and why I called, and what this wild heart would have done, and 'Whom shall I make to give thee room in her heart's love, who is it, Sappho, that does thee wrong? for even if she flees thee, she shall soon pursue; if she will not take thy gifts, she yet shall give; and if she loves not, soon love she shall, whether or no;'

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

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

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

Φαινεται μοι κήνος ἵσος θέρισιν ἔμμεν ὄψηρ ὀττις ἐνάντιος τοι ἵζάνει καὶ πλάσιον ἄδυ φωνεῖ-σας ὑπακούει.

5 καὶ γελαίσας ἰμμέρσεν, τὸ δὴ μαν ¹ κάρζαν ἐν στήθεσιν ἐπεττόασεν. ² ὡς γὰρ ἐσ τʹ ἴδων, Βρόχε', ὦς με φώνας οὖδεν ἔτ' ἱκεῖ, ³ ἀλλὰ κὰμ μὲν γλώσσα Φέαγε, λέπτουν ⁴ δ' αὐτίκα χρω πῦρ ὑπαδεδρόμακεν, ⁵ ὡς ἔπατεσσι δ' οὖδεν ὄρημ', ἐπιρρόμ-βεισι δ' ἄκουαι, ἀ δὲ μ' ἵδρως κακχέεται, ⁶ τρόμος δὲ παῖσαν ἀγρη, χλωροτέρα δὲ ποιας 15 ἔμμι, τεθνάκην δ' ὀλίγω' τιδεύφην ⁷ φαίνομαι,—ἀλλὰ πάντ<α νῦν τ>ολμάτε', ἐπεὶ πένησα. ⁸

οὐ θανάξεις, ὡς ὑπὸ τὸ αὐτὸ τὴν ψυχὴν, τὸ σώμα, τὰς ἄκοας, τὴν γλώσσαν, τὰς υψεῖς, τὴν χρόνι, πάνθ' ὡς ἀλλότρια διώκομενα ἐπιζητεῖ, καὶ καθ' ὑπεναντίωσεις ἀμα ψυχεῖται καὶ τε, ἀλογιστεῖ φρονεῖ, ἢ γὰρ φοβεῖται μή ⁹ παρ' ὀλίγων τεθνήκειν, ἵνα μὴ ἐν τι περὶ αὐτὴν πάθος φαίνηται, παθῶν δὲ σύνοδος; πάντα μὲν τοιαῦτα γίνεται περὶ τοὺς ἐρώτας. ἢ λήψις δ', ὡς ἐφην, τῶν ἄκρων καὶ ἥ εἰς ταῦτα συνάρεσις ἀπειργάσατο τὴν ἐξοχὴν.

¹ Ahr: mss μὴ μᾶν ² Robortelli -Ε (Camb. Philol. Soc. Proc. 1920), cf. Ε.Μ. 407. 22; mss καρθίαν ἐν στήθεσιν (-εσι) ἐπτόασεν (corr. in one to ἐποπτόασεν) ³ Ε (Ibid.): mss ὡς γ. σίδω βρόχεως (βροχέως) κ.τ.λ. ⁴ or γλώσσα' ἐάγη ὅν δὲ λέπτον Ald. with Plut. ⁵ a perh. for αι = η cf. αἰμίνων

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SAPPHO

It is to be a God, methinks, to sit before you and listen close by to the sweet accents and winning laughter which have made the heart in my breast beat so fast and high. When I look on you, Broceho, my speech comes short or fails me quite; in a moment a delicate fire has overrun my flesh, my eyes grow dim and my ears sing, the sweat runs down me and a trembling takes me altogether, till I am as green and pale as the grass, and death itself seems not very far away;—but now that I am poor, I must fain be content.

Is it not marvellous how she has recourse at once to spirit, body, hearing, tongue, sight, flesh, all as quite separate things, and by contraries both freezes and burns, raves and is sane, and indeed is afraid she is nearly dead, so that she expresses not one emotion but a concourse of emotions? Now all such things are characteristic of the lover, but it is the choice, as I said, of the best and the combination of them into a single whole, that has produced the excellence of the piece.

1 (or Brochea) dimin. of a compd. of βραχύς, cf. Catull. and see Camb. Philol. Soc. Proc. 1920 2 the Greek is 'my tongue is broken up' 3 cf. Macbeth 1. 7 4 the Greek words for swooning are mostly metaphors from dying 5 metaphorical ('beggars can't be choosers') and explained by the lost sequel; = 'if I cannot see you face to face I must fain be content with distant reverence' 6 cf. Plut. Pr. in Virt. 10, Crain. A.P. 1. 39, Plut. Enot. 18, Demetr. 38, Crain. A.O. 1. 208. 15, Sch. II. 22. 2, Catull. 51

Wil. 6 Long. (cf. ψύχεται below) apparently read καὶ δ' ἑδρός ψυχρός χέεται: his mss εκ δὲ (ἐκάδε) μ' ιδ. υ. κακχέεται: but μοι is necessary and the above is quoted Crain. A.O. 1. 208 to show ιδ. is fem. 7 E (Ibid.): mss πιδευσιν, πιδευν, or πιδευκην 8 E (Ibid.): mss ἴ. παντόλιματον ἐ. (ἐ. καί) πένητα 9 Heller -E: mss ἦ γὰρ φοβεῖται ἦ
3

Eust. 729. 20 (II. 8. 555) ἵστεν δὲ ὅτι ἐν τῷ 'φαεινῷ ἀμφὶ σελήνῃ' οὐ τὴν πλησιφαῖ ὑποτέων καὶ πληροσελήνῃ ἐν αὐτῇ γὰρ ἁμαρτά εἰσι τὰ ἀστρα ὡς ὑπεραυγαζόμενα, καθὰ καὶ ἦ Σαπφῶν φησίν.

"Ἀστερεῖς μὲν ἀμφὶ κάλαν σελάνναν ἀψ ἀπυκρύπτοιοι φάεννοι εἴδος, ὀπτότα πλῆθουσα μάλιστα λάμπησ' ἀργυρία γαν."

4

Hermog. π. ἱδεὼν (Rhet. Gr. Walz 3. 315) [π. γλυκύτητος] καὶ τὰς μὲν ὅνικ αἰσχρὰς (τῶν ἡδωνῶν) ἐστιν ἀπλῶς ἐκφράζειν, οἶνον κάλλος χαρίαν καὶ φυτείας διαφόραν καὶ ρεματῶν ποικιλιὰν καὶ ὁσα τοιαῦτα. ταῦτα γὰρ καὶ τῇ ᾠτεί προσβάλλει ἡδωνὴν ὁράμενα καὶ τῇ ἀκοῆ ὑπὲ έξιγγέλλει τις. ἰδοςὲρ ἦ Σαπφῶν.

. . . . ἀμφὶ δ' ὕδωρ ψύχρων <ὑνεμος> 2 κελάδει δι' ὕσδων μαλινων, αἰθυσομενων δε φύλλων κωμα κατάρρειν 3 καὶ ὡσα πρδ τοιτων γε καὶ μετὰ ταῦτων εἱρηται.

5 4 εἰς Ἀφροδίτην

Str. 1. 40 εἰ δὲ Φοίνικας εἰπὼν ὀνομάζει ('Ομηρος) καὶ Σιδώνιος τὴν μητρόπολιν αὐτῶν, σχήματι συνήθει χρήται ὡς ... 'Ἰδην δ' ἰκανεν καὶ Γάργαρον καὶ Σαπφῶν.

Αliğini Κύπρος καὶ Ηάφος ἢ Πάνορμος . . 5


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SAPPHO

3

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

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

4

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

... And by the cool waterside the breeze rustles amid the apple-branches, and the quivering leaves shed lethargy;
and all that precedes and follows this.

5 To Aphrodite

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

Whether thou [art at] Cyprus and Paphos or at Panormus ...

6 eis 'Aphroditēn

Ath. 11. 463c διόπερ σενιοῦσι καὶ ἡμῖν ἐπὶ τᾶς Διονυσικὰς ταύτας λαλιάς 'οὐδὲ εἰς ἀν εὐλόγως φθονήσαι νοῦν ἔχων' κατὰ τοὺς Ἀλέξιδος Ταραντίνου: 'οἱ τῶν πέλας | οὐδὲν ἄδικοµένον οὐδὲν . . . ὅσ δ' ἀν πλεῖστα γελάσῃ καὶ πίη | καὶ τῆς Ἀφροditῆς ἀντιλάβηται τὸν χρόνον | τούτων δ' ἂφεῖται, κἂν τύχῃ γ', ἐφάνου τινος, | πανηγυρίσας ἰδιστ' ἀπῆλθεν οἴκας.' καὶ κατὰ τὴν καλῆν ὁδὸν Σαπφῶν.

. . . . . ἐλθὲ, Κύπρι, χρυσίαισιν ἐν κυλικεσσιν ἄβραις 1 συμμεμείγμενον θαλαίαισι νέκταρ οἰνοχέισα

5 τοῖς ἐταῖροις τοίσδεσ' ἐμοὶς τε καὶ σοῖς. 2 . . .

7 [eis 'Aphroditēn] and 8

Apoll. Pron. 81. 23 σοὶ Ἀττικᾶς. 'Ἰωνες, Ἀἰολεῖς δμοὶς: σοὶ δ' ἐγὼ λεύκας ἐπὶ δἀμον ἅγος <πίονα καῦσω>, 3 Σαπφῶ: καὶ τὸ κατὰ πολὺ τὸ 4 διὰ τοῦ τ'. καπίλειψω τοι . . .

9 eis 'Aphroditēn

Id. Synt. 350 (247) εἰσὶ τῆς εὔχης ἐπιρρηματα παραστατικά: Αἰθ' ἐγὼ, χρυσοστέφαν 'Αφρόδιτα, τόνδε τὸν πάλον λαχόην 5 . . .

1 Blf.: mss ἄβραισ from 1. 5 2 τοῖσδεσ(ι) E, cf. Alc. 126, Od. 10. 268, 21. 93, Ad. 51: mss τούτοισι τοῖς ἐταῖροις ἐμοὶς τε καὶ σοῖς (masc. an adaptation? or see opp.) 3 Ahr: mss ἐπίδωμον αἰγ. 4 E: mss κατὰ ἀπόλυτου 5 B: mss -οἶην

1 either the gender of the 'comrades' is changed to suit the
SAPPHO

6 To Aphrodite

Athenaeus Doctors at Dinner: This being so, our own gathering together like this for talk over the wine-cup, 'no man of sense could reasonably grudge us,' as Alexis says in The Tarentines; 'for we never do our neighbours injury . . . ; and whoever laughs, drinks, loves, and, if he is lucky, dines out, the most during his time of liberty [from death and darkness], he goes home [to death] the best satisfied with his days at the festival.' And so let me say in the words of the beautiful Sappho:

... Come, Queen of Love, to bear round golden cups of nectar mingled with gentle cheer unto these comrades of thine and mine.¹

7 [To Aphrodite] and 8

Apollonius Pronouns: Σοι 'to thee' Attic. Ionic and Aeolic have alike this form—compare Sappho:

and to thee I [will burn the rich] fat of a white goat,—²

and the form usual to them with τ, as

and I will leave behind for thee . . .

9 ³ To Aphrodite

Id. Syntax: There are hortatory adverbs of supplication; compare:

O golden-wreathed Aphrodite, would that such a lot as this were mine . . . !

quoter's company (he proceeds 'for whose [masculine] benefit I must now remark'), or this was once the introductory poem to Sappho's Epithalamia, the masculine including the feminine: the nectar is of course metaphorical ² white goats were sacrificed to Aphrodite Pandemos, cf. Luc. D. Mer. 7 ³ cf. Hdn. π. παθ. 2. 250. 31 Lentz, E.M. 558. 28
LYRA GRAECA

10

Apoll. Pròn. 113. 8 Αἰσχλεῖς ἀμέτρετον καὶ ἄμµον καὶ ὀµµον καὶ σφόν. Σαπφώ:

αἱ µε τιµίαν ἐποίησαν ἔργα
tà σφὰ δοῖσαι . . .

11

Aristid. 2. 508 π. Παραφθέγματος ὁµµαι δὲ σε καὶ Σαπφώς ἀκηκοέναι πρὸς τινας τῶν εὐδαµῶν δοκουσῶν εἶναι γυναικῶν μεγαλαυχουµένης καὶ λεγούσης ὡς αὐτὴν αἱ Μοῦσαι τῷ ὑµτι ὀλβίαν τε καὶ ζηλωτὴν ἐποίησαν, καὶ ὡς οὐδ’ ἀποθανοῦσης ἔσται λήθη.

ε.γ. ἀλλ’ ἐµ’ ὀλβίαν ἀδόλως ἐθηκαν
χρύσαι Μοῦσαι οὐδ’ ἐµεθεν θανοῖσας
ἔσσεται λάθα. . . . . .

12

Ath. 13. 571 ἀ καλουσι γοῦν καὶ αἱ ἑλεύθεραι γυναικες ἐτι καὶ νῦν καὶ αἱ παρθένοι τὰς συνήθεις καὶ φίλας ἐταίρας, ὡς ἡ Σαπφώ.

. . . τάδε νῦν ἔταίραις
tαῖς ἐµαισι τέρπνα κάλως ἀείσω.1

13

Et. Mag. 449. 36 ὥσπερ δαµῶ δαµεῖω, οὕτω θῶ θέω· καὶ παρὰ Σαπφοῖ:

. . . ὀττινᾶς γὰρ
ἐν θέω, κηνοὶ µε µάλιστα σύννου-
tαι . . .

1 ἐµαισ: Seid: mss ἐµαις
Apollonius Pronouns: Aeolic has the forms ἄμμετέρος and ἄμμος 'our,' ἀμμὸς 'your,' and σφῶς 'their'; compare Sappho:

... [the Muses?] who have made me honoured by the gift of their work

Aristides On the Extemporised Addition: I think you must have heard how Sappho, too, once boasted to certain women reputed prosperous, that the Muses had given herself the true happiness and good fortune, and even when she was dead she would not be forgotten.

e.g. But I have received true prosperity from the golden Muses, and when I die I shall not be forgot.

Ath. Doctors at Dinner: For free women to this day and girls will call a friend or acquaintance 'hetaira' or 'comrade,' as Sappho does:

These songs I will sing right well to-day for the delight of my comrades.

Etymologicum Magnum: As instead of δαµῶ 'subdue' we find δαµέλω, so for θῶ 'do' we find θέω; compare Sappho:

For those I have done good to, do me the greatest wrong.

1 prob. from a poem introductory to a 'Book' of poems to her friends  2 cf. Choer. 259; wrongly identified by Wil. with Ox. Pap. 1231. 16 (see 15 below)
LYRA GRAECA

14

Apoll. Pron. 98. 2 ὑμιν Αἰολεὶς:
ταῖς κάλαισ᾽ ὑμῖν <τὸ> νόημα τῶμον
οὐ διάμειπτον.¹

15

Oxyrh. Pap. 1231. 16. 11–12

. . . . . . . . ]λαν· ἐγων δ᾽ ἐμ᾽ αὕτα
τούτῳ σύνοιδα.
. . . . .

16

Sch. Pind. P. 1. 10 [Δίως αἰετῶς]: πάνυ γὰρ διετύπωσεν, οὐτὶ
dὴ ὁ ἄετὸς ἐπικαθήμενος τὰ τοῦ Δίως σκῆπτρῳ καὶ κατακηλούμενος
ταῖς μονοκειμένης φθοῖς εἰς ὑπον κατάγεται, ἀμφοτέρας χαλάσας τὰς
πτέρυγας . . . ἢ δὲ Σαπφῶ ἐπὶ τοῦ ἑναντίου ἐπὶ τῶν περιστερῶν:

ταῖσι <δὲ> ψαῦκρος μὲν ἐγεντό θύμος,
πάρ δ᾽ ἵεισι τὰ πτέρα . . . ³

17

Vet. El. Mag. Miller p. 213 μελεδῶναι αἱ τὰ μέλη ἔδουσαί
φροντίδες . . . καὶ αἱ Αἰολεῖς σταλαγμών τὸν ὀδύνην λέγουσιν:

. . . . . κατ᾽ ἐμον στελεγμόν.⁴

ἀποστάζωσι· γὰρ λα. ἐδοξῶν.

¹ τὸ Bek. ² so Apoll. Pron. 51. 1, but 80. 10 ἐμ᾽ αὕτα
τούτ᾽ ἐγων συνόιδα: Pap. εγωδέμ' [. . . | . . . . . . . .]νόιδα
³ ψαῦκρος Fick from Hesych: mss ψυχρὸς ⁴ σταλαγμῶν and
στελεγμῶν mss; the first, the form the word would take in
Attic, is necessary to the etymology; in the quotation perh.
SAPPHO

14

Apollonius Pronouns: The form ἦμμαυ 'to you' is used in Aeolic; compare:

Towards you pretty ones this mind of mine can never change.

15

From a Second-Century Papyrus:

... and as for me, I am conscious of this: ... 

16

Scholiast on Pindar: He has given a complete picture of the eagle sitting on Zeus's sceptre and lulled to sleep by the music, letting both his wings lie slack. ... Sappho on the contrary says of the doves:

And as for them their heart grows light and they slacken the labour of their pinions.2

17

Old Etymologicum Magnum: μελεδῶν 'cares': the thoughts which devour the limbs ... and the Aeolic writers call pain σταλαγμός 'a dripping'; compare Sappho:

... because of my pain;

for they [pains or wounds?] drip and flow.

1 cf. Apoll. Pron. 51. 1, 80. 10 2 when they reach the nest? 3 cf. E.M. 576. 22

στέλυμον E, cf. ἀνασταλύζω and Hesych. ἀστυλάζει (sic) and ἀσταλυχεῖν
LYRA GRAECA

18

Et. Mag. 335. 38 τὰ γὰρ δύο σοι εἰς ζ τρέπουσιν οἱ Αἰολεῖς:
tὸ γὰρ ἐπιπλήσσω ἐπιπλάζω· Σαπφώ·
tὸν δ’ ἐπιπλάζοντ’ ἀνοιαὶ φέροιεν
καὶ μελέδωναι.¹

19

Amm. π. διαφ. λέξ. 23 ἀρτί καὶ ἀρτίως διαφέρει· ἀρτί μὲν
γὰρ ἐστὶ χροικὸν ἐπίρρημα, τὸ δ’ ἀρτίως ἐπὶ τοῦ ἀπρητισμένου
ἔργου τελείως. ἦστε ἀμαρτάνει Σαπφώ λέγουσα·

’Ἀρτίως μ’ ἀ χρυσοπέδιλλος αὖως
<ἡλθε καὶ>² . . .

ἀντὶ <τοῦ> χροικοῦ ἐπιρρήματος.

20

Sch. Ar. Pac. 1174 διαφέρουσι γὰρ αἱ Λυδικαὶ βαφαί· . . .
καὶ Σαπφώ·

. . . . . . πόδας δὲ
ποίκιλος μᾶσλης ἐπέτεεννε, Λυδί-
ον κάλον ἐργον.³

21

Sch. Ap. Rh. 1. 727 ἐρευνήσεσα δὲ ἀντὶ τοῦ πυρρά, ὑπέρυθρος,
καὶ ἑστὶ παρὰ τὸ Σαπφικόν·

. . . . . ταυτοδύταις μεμειγμέ-
να χροίαισιν

¹ Hdn. ἐπιπλάζοντες: ἀνοιαὶ ἀνοιαὶ (for pl. cf. μανίαι) E: mss ἀνεμοι, Hdn. ἀν ἐμοι: καὶ μελ. only in Hdn. ² μ’ ἀ
Seid: mss μὲν ἃ: ἤλθε κ. E, cf. [Theocr.] Meg. 121 ³ mss
mss Sch. ἐκάλυπτε, Poll. ἐπε (both from corruption ἐπε)

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SAPPHO

18

Etymologicum Magnum: For the Aeolic writers change double $s$ to $z$; they write δπιπλήσσω δπιπλάζω; compare Sappho:

And as for him who blames [me?] may frenzies and cares seize upon him.

19

Ammonius Words which Differ: Ἄρτε differs from ἄρτλως; for Ἄρτε is an adverb of time, whereas ἄρτλως is used of that which is fully completed; so Sappho is wrong in saying:

The golden-slippered Dawn had just [come] upon me [when] . . . ;

instead of the adverb of time.

20

Scholiast on Aristophanes Peace: For the Lydian dyes differ . . . and Sappho says:

. . . and a motley gown (?), a fair Lydian work, reached down to [her] feet.

21

Scholiast on Apollonius of Rhodes Argonautica: ἐρευθῆσσα [epithet of Jason’s mantle] is used instead of πυρρά, ύπερφρός, ‘ruddy,’ and is contrary to Sappho’s description:

. . . mingled with all manner of colours

1 cf. Hdn. 2. 929. 19 Lentz  2 cf. Poll. 7. 93, who says it was a sort of sandal, but the sing. and ‘dyes’ are against this
LYRA GRAECA

22
Apoll. Pron. 66, 3 ἐμέθεν τικνῶς αἱ χρήσεις παρὰ Αἰολεῖσιν
(124).

. . . . . . . ἢ τίν’ ἄλλοιν
<μᾶλλον> ἀνθρώπων ἐμεθεν φιλησθα; ¹

23
Et. Mag. 485. 45 οἱ Αἰολεῖσ . . . ποθεὼ ποθήω, σιον’
καὶ ποθήω καὶ μάρμαι . . .

24 εἰς Ἐκάτης
Philod. π. εὐσεβ. 42 Gomperz [Σαπ]φῶ δὲ τ[ἡν θεόν]

c. g. Χρυσόφανες ὁ Φεκάτα θέραπνα
| Ἀφροδίτας . . . . ²

25
Mar. Plot. Art. Gram. 6, 516 Keil [de dactylico metro]:
Adonium dimetrum dactyloicum catalecticum à Sappho in-
ventum est, unde etiam Sapphicum nuncupatur monosche-
matistum, semper enim dactylo et spondeo percutitur;

ὁ τὸν Ἀδωνιν.

26
Apoll. Pron. 82. 16 [π. τῆς σοὶ]: Αἰολεῖσ σῖν τῷ F.

φαίνεται Φοι κῆνοι ³ . . . .

¹ μᾶλλον B ² for ἀ in voc. cf. Hefm. Gr. Dial. 2. 538:
cf. Hesych. θεράπνη ³ probably not a variant of 2. 1
SAPPHO

22

Apollonius Pronouns: εἰμήθεν 'of me'; it occurs frequently in the Aeolic writers; compare (124) and:

. . . O whom in all the world do you love better than me?

23

Etymologicum Magnum: The Aeolic writers use . . . and ποθηω for ποθεω 'I long,' as:

. . . and I long and I yearn . . .

24 To Hecate

Philodemus Piety: And Sappho calls the Goddess (Hecate):

Aphrodite's golden-shining handmaid . . .

25

Marius Plotius Art of Grammar [on the Dactylic Metre]: The dactylic Adonian dimeter catalectic was invented by Sappho, and that is why it is also called the monoschematist Sapphic, for it is always composed of a dactyl and a spondee; compare:

Woe for Adonis!

26

Apollonius Pronouns [on ὣ το him]: Aeolic writers use the form with digamma (ϝ):

That man seems to himself . . .

1 also in Et. Gud. 294. 40
LYRA GRAECA

27

Apoll. Pron. 100. 5 ἀμμε Αἰσείς.
. . . ὁπταίς ἄμμε . . . . . . .
Σαπφώ πρώτῳ.

28

Max. Tyr. 24 (18). 9 Διοτίμα λέγει, ὅτι θάλλει μὲν Ἑρας εὐπορῶν, ἀποθυήσακε δὲ ἀπορῶν τοῦτο Σαπφὼ συλλαβοῦσα εἶπε γλυκὺπικρον (81) καὶ
ἀλγεσίδωρον.
τὸν Ἑρωτα Σωκράτης σοφίστην λέγει, Σαπφὼ
μυθόπλοκον.

29

Jul. Ep. 18 ἄλλε εἰς αὐτούς ἂν τῶν υμετέρων ὁρῶν τῶν πρόποδας ἐπτην, ἵνα σε, τὸ μέλημα τοῦμόν, ὡς φησίν ἡ Σαπφώ, περιπτύξωμαι.

e. g. . . . . . . . ὡς τε, μέλημα τῶμον,
| περπτύγω 1 . . .

30

Philostr. Im. 2. 1 τοσοῦτον ἀμιλλάνται (αἱ παρθέναι) ῥόδοπήκεις καὶ ἕλικωπίδες καὶ καλλιπάρρης καὶ μελίφωνοι, Σαπφοῦς τοῦτο δὴ τὸ ἥδυν πρόσφθεγμα.

Aristaen. 1. 10 πρὸ τῆς παστάδος τῶν υμέναιον ἤδον αἱ μουσικώτεραι τῶν παρθένων καὶ μελικχοφωνότεραι, 2 τοῦτο δὴ Σαπφοῦς τὸ ἥδιστον φθέγμα.

e. g. . . . . . . . παρθένοις
| μελικχοφώναις 3

1 perh. imitated by Bion 1. 44 2 E: mss -ϕωνι 3 so E: Ar. prob. found the more easily corruptible μελικχοφ. in his copy of Phil.

200
SAPPHO

27

Apollonius Pronouns: 'Aμε, 'us' or 'me,' is used in Aeolic; compare:

... you burn me ...;

Sappho in her first Book.

28

Maximus of Tyre Dissertations: Diotima says (in Plato's Symposium) that Love flourishes when he has plenty and dies when he is in want; Sappho, putting these characteristics together, called him bitter-sweet (81) and
giver of pain.¹

Socrates calls love sophistical, Sappho a
weaver of tales.

29

Julian Letter to Eugenius: ... but I should fly to the very foot of your mountains
to embrace you, my beloved,
as Sappho says.

30

Philostratus Pictures: The maidens so vied with one another, rose-armed, saucy-eyed, fair-cheeked, honey-voiced (?) —this is Sappho's delightful epithet.

Aristaenetus Letters: Before the bride-chamber rang out the wedding-song from such of the maidens as were the more musical and gentle-voiced ²—this is Sappho's most delightful word.

e. g. ... to gentle-voiced maidens

¹ cf. fr. 42 ² Ar. is prob. imitating Phil., in whose mss 'honey-voiced' is prob. a mistake
LYRA GRAECA

31 eis Ἑρωτα

Sch. Ap. Rh. 3. 26 [παιδὶ ἐξ, ἴ. ἐ. Κύπριδος]: Ἄπολλώνιος μὲν Ἁφροδίτης τὸν Ἑρωτα γενεαλογεῖ, Σαπφώ δὲ Γῆς καὶ Οὐράνου.

Sch. Theocr. 13. 2 [ἂνιν τούτῳ θεῶν ποικα τέκνων ἐγένοτο]: ἀμφιβάλλει τίνος οὖν εἶπῃ τὸν Ἑρωτα: Ἡσίοδος μὲν γὰρ ... Σαπφώ Ἁφροδίτης <ἡ> Γῆς> 1 καὶ Οὐράνου.

Paus. 9. 27. 2 Ἡσίοδον δὲ ... οἶδα γράφοντα ὡς Χάως πρώτων, ἐπὶ δὲ αὐτῷ Γῆ τε καὶ Τάρταρος καὶ Ἑρως γένοιτο. Σαπφώ δὲ ἡ Δεσβία πολλά τε καὶ οὕς ὁμολογοῦντα ἀλλῆλοις ἐς Ἑρωτα ἔσε.

e. g. Φιλτατού Γαίας γένος Ὀρράνω τε

32 eis Ἐσπερον

Him. Or. 13. 9 ἄστηρ οἶμαι σὺ τις ἔσπερος,

ἡ Ἄστέρων πάντων ὁ κάλιστος 2 ... .

Σαπφῶν τούτῳ δὴ τὸ εἰς Ἐσπερον ἂσμα.

33 [eis Πειθώ]


e. g. Ἡ γένος θελξίμβροτον Ἀφροδίτας

34

Berl. Klassikertexte 5 Ρ 5006

. . . . . . . [θε θύμον

. . . . . . . [μι πάμπαν

. . . . . . οὐνιμαι

. . . . . . . ]

[ας κεν ἡ μοι

. . . . . . . ]

[ἀντιλύμπην

. . . . . . . ]
31 To Love

Scholiast on Apollonius of Rhodes Argonautica 3. 26 ['her son']: Apollonius makes Love the son of Aphrodite, but Sappho of Earth and Heaven.

Scholiast on Theocritus 13. 2 ['from what God soever sprung']: He is doubtful of whom to call Love the son; for Hesiod . . . and Sappho, of Aphrodite or of Earth and Heaven.

Pausanias Description of Greece: Hesiod I know has made Chaos the first creation, and then Earth and Tartarus and Love. And in the poems of Sappho the Lesbian there are many mutually inconsistent sayings about Love.

e. g. Dearest Offspring of Earth and Heaven

321 To Hesperus

Himerius Declamations: You must be as it were an evening star,

Fairest of all the stars that shine,
as Sappho says in her Ode to Hesperus.

33 [To Persuasion]

Scholiast on Hesiod Works and Days: ['queenly Persuasion']: Sappho calls Persuasion the daughter of Aphrodite.

e. g. Man-beguiling daughter of Aphrodite

34

From a Seventh-Century Manuscript:

. . . . heart . . . . altogether . . . . [if]
I can . . . . shall be to me . . . . shine back

1 cf. Him. 3, 17

1 Wil. 2 B: mss κάλλιστος
LYRA GRAECA

κάλον πρόσωπον

εἴ]γροῦσθείς

35 [πρὸς Χάραξον]

Berl. Klassikertexte 5 P 5006 verso + Oxyrh. Pap. 424

[δώσην.

[α]κ[λ]ύτων μέν τ' ἐπ[πότεαι πεδ' ἀνδρῶν]
[κόν]κ[άλων κάσιλων, ε[νέπεισ δὲ χαίρην]
[τοῖς φίλοις, λύπης τέ μ[ε σοὶ γένεσθαι]

5 [φαί]ς εἰ]μ' ὄνειδος,

[γ]ητόρ] οἰδήσαις, ἐπὶ τά[υτ' ἀρέσκειο]

[καρδί]αν· ἄσαιο· τὸ γὰρ ν[όμα]

[τῷ]μον οὐκ οὐτῶ μ[ήλως χόλα παῖ]

[δούν] διάκηται:

[α]λλὰ μὴ δῶοξε· [γέροντας ὀρνίς]

[ο[φ]κ ἄγρη βρό]χις· συνίημ['] ἔγω σε]

[ο]ἶ πρὶν ἐσπό]χης κακότατο[ς, οὐφ]

[δ' ἀντετέθη] μεν

[δαῖῳ· σὺ δ' ὅ]ν ἀτέραις με[ς[μήλων]

[λρό]νων τίθ]η φρένας· εὗ[κολον γὰρ]

[νῶν τράφοισ] α το[ῖς μάκα[ρας σάφ' οἴδ' ε-]

[μο]ι παρέοντας.]

26 εἰς Νηρηίδας

O.C. Pap. 7

[Xρύσιαι] Νηρηίδες, ἄβλάβη[ν μοι]

[tön κασι] γυνητον δώτε τυίδ' ἱκεσθα[ι,]

1 identification due to E. Lobel 2 i.e. ἐστάλης restored by Blass, Buecheler, B, and E; cf. C.R. 1909, 1921 4 epithet uncertain; Κύπρι καλ is too long
35 [To Charaxus]

From the reverse of the same Manuscript and a Third-Century Papyrus

... will give. If you hover about the notable rather than the good and noble, and bid your friends go their ways, and grieve me by saying in your swelling pride that I, forsooth, am become a reproach to you, at such things as these you may rejoice your heart. Feed your fill. For as for me, my mind is not so softly disposed to the anger of a child. But make no mistake in this; the snare never catches the old bird; I know what was the depth of your knavery before, and of what sort is the foe I am opposed to. Be you better advised then, and change your heart; for well I know that being of a gentle disposition I have the Gods on my side.

36 To the Nereids

From a Third-Century Papyrus:

Golden Nereids, grant me I pray my brother's safe return, and that the true desires of his heart

1 prob. a letter to her erring brother Charaxus  2 prob. a complete letter to the same (handed to him on his return from Egypt?) asking reconciliation
LYRA GRAECA

[kà μὲν ὃ θύμω ϕε θέλη γενεσθαι,
[τάφτα τε] λέσθην. 1
5 [ḅσσα δὲ πρόσθ' ἄμβροτε, πάντα λύσα[i,]
[kαὶ φίλοι]σι όψιςι χάραν γενεσθαι
[kαὶ δύναν ἐ]χθροισίν γένοιτο δ' ἄμμι
[δύσκλεα μ]ήδεις.
[τὰν κασιν]ήταν δὲ θέλοι πόνσθα[i]
10 [ἐμμορον] τίμας. 2 ὄνιαν δὲ λύγραν
[kαὶ λόγοις] ὧτοισι πάροιθ' ἀχεύων
[ἄμμον ἑδά]να
[kήρ ὀνειδο]ς εἰσαίων τὸ κ' ἐν χρό
[kέρρεν, 3 ἄλ]ḷ' ἐπ' ἄγ[λατ]'α πολίταν
15 [ἀββάλην ἂ]ναν, [ὠτα] νῆ κε δαυτ' ὀὐ-
[δεν δια μά]κρω.
[kαὶ συνάορ]ον, αἴ κ[ε θέλη, ἀξίοις]
[ἐν λέχεσσ'] ἡ[χηνν] 4 σὺ [δέ'], κύνυ['] ἔ]βε[μν]α, 5
20 [ἀλλα πεδάγρ]η. 7

37 8 [πρὸς Χάραξον]

Ox. Pap. 1231. 1. i. (a)

... Κύπρι, καὶ σε πτ[κροτέρ']αν ἐπευρε
def: Kαυχάσαντο τὸδ' ἐννέ[ποντες']
'Dωρίχα τὸ δεύτερον ὦσ ποθὲ[νν]ον
[eis] ἔρων ἵλθε.'

1 or κῶσα μὲν 2 replacement of fibre now makes θέλοι certain 3 Bell now admits ἃ as poss., and rejects ἃ
4 or ἄξιοις ἐν κόραις εὗρην 5 E, for κύνια cf. Κύννα Hesych.,
Ar. Eq. 765 and for single ν in P. ὄρανος for ὄφραν κ.τ.λ.: Bell
agrees κύνι is poss. 6 for flattened accent cf. χάραν
above 7 restored by Blass, Diels, Jurenka, Smyth, Wil, E;
shall be accomplished, and putting away his former errors he shall become a delight to his friends and a grief to his enemies; and may our house be disgraced of no man. And may he be willing to bring honour to his sister; and the sore pain and the words wherewith, in bitter resentment of a taunt that must have cut to the quick, he sought ere he departed to overwhelm my heart,—O, when return he does on some near day, may he choose amid his fellow-townsmen’s mirth\(^1\) to cast them clean away, and to have a mate, if he desire one, in wedlock due and worthy;\(^2\) and as for thee, thou black and baleful she-dog,\(^3\) thou mayst set that evil snout to the ground and go a-hunting other prey.

37 **[To Charaxus]**

From a Second-Century Papyrus:

... O Cypris, and he found thee more bitter. And the others, they boasted loud and said: ‘What a delightful love-match hath Doricha made this second time!’\(^3\)

\(^1\) at a feast of welcome? \(^2\) or find a mate ... among worthy maids \(^3\) Doricha or Rhodopis a famous courtesan beloved by S.’s brother Charaxus in Egypt; see p. 149

\(^{21}\) 88 Lobel *C.Q.* '21. 164 \(^{8}\) 1–8 fragmentary, containing \(\mu\alpha\kappa\alpha\iota\rho\alpha\) (1), \(\[\alpha\mu]\)\(\beta\rho\omicron\epsilon\) (5): 9–10 Wil, 11–12 Hunt
LYRA GRAECA

38 1 πρὸς 'Ανακτορίαν

Ox. Pap. 1231, 1. i. (β)

Οἱ μὲν ἵππηοι στρότοιν οἱ δὲ πέσδων οἱ δὲ νάων φαίσ' ἐπὶ γὰν μέλαιναν ἐμμεναὶ κάλιστον' ἔγω δὲ κῆν' ὄτ-τω τις ἔραται.

5 πάνχυ δ' εὐμαρεῖ σύνετον πόησαι πάντι τοῦτ', ἂ γὰρ πόλυ περσκόπεισαι κάλλος ἀνθρώπων 'Ελένα τὸν ἄνδρα [κρίννε κάλ]ιστον

[ὅς τὸ πᾶν] σέβας Τροίας ὀλέσσε, 10 [κωῦδε πα]ἰδος οὐδὲ φίλων τοκῆων [μᾶλλον] ἐμνασθῇ, ἀλλὰ παράγαγ' αὐταν [πήλε φίλει]σαν


15 [ἀμ]με νυν, Γανακτορί[α, τῦ] μέμναι- [σ' οὐ] παρεοισαίς; 2

[τὰ]ς κε βολλοῖμαν ἔρατον τε βάμα κάμαρυγμα λάμπρον ῥήν ὄροσώπω ἥ τὰ Δύδων ἀρματα καὶ ὀπλοῖς 20 [πεσόδομ]ἀχεντας·

[eὖ μὲν ῥᾷ]μεν οὐ δύνατον γένεσθαι

e. g. [λῶστ'] ὃν ἀνθρώποις· πεδέχην δ' ἀρασθαί | [τῶν πέδηχον ἐστὶ βρότοισι λῶον] | ἦ λελάθεσθαι.]

1 restored by Hunt, Rackham, Wil, and E cf. C.R. 1914. 73, 1919, 125  2 Π παρεοισα
The fairest thing in all the world some say is a host of foot, and some again a navy of ships, but to me 'tis the heart's belovéd. And 'tis easy to make this understood by any. Though Helen surveyed much mortal beauty, she chose for most beautiful the destroyer of all the honour of Troy, and thought not so much either of child or parent dear, but was led astray by Love to bestow her heart afar; for woman is ever easy to be bent when she thinks lightly of what is near and dear. See to it then that you remember us Anactoria, now that we are parted from one of whom I would rather the sweet sound of her footfall and the sight of the brightness of her beaming face than all the chariots and armoured footmen of Lydia. I know that in this world man cannot have the best; yet to wish that one had a share [in what was once shared is better than to forget it.]

1 a complete letter to Anactoria who has apparently gone with a soldier husband to Lydia, cf. 86 2 S. and Atthis? 3 ref. to the old friendship between her and S.
LYRA GRAECA

Oxy. Pap. 1231. 1. ii (a)

... τ ἐξ ἀδοκίτω.

40 ¹ [εἰς Ἡραν]

(β)

Πλάσιον δὴ μ[ου κατ' ὁναρ παρειῆ,]
πότνι᾽ Ἡρα, σὰ χ[αρίεσσα μόρφα,]
τὰν ἀραταν Ἁτρ[είδαι Fίδον κλῆ-]
τοι βασίλης

5 ἐκτελέσσαντες [Τροίας ὀλέθρου]:
πρῶτα μὲν πα[ρ’ ὥκυρῶν Σκαμάνδρω]
τυίδ’ ἀπορμάθε[ντες ἐπ’ οἴκον ἕκην]
οὐκ ἐδύναντο,

πρὶν σὲ καὶ Δί’ ἀντ[ιάσαι μέγιστον]
10 καὶ Θυώνας ἵμμ[ερόντα παῖδα.]

ε. γ.

νῦν δὲ κ[άγω, πότνια, λίσσομαι σε]
κατ τὸ πα[ροιθεν]

ἄγνα καὶ κά[λ’ ἐν Μυτιλανάιασι]
[π]αρθ[ένους με δράνν πάλιν, αἰς χορεύῃν]
15 [ά]μφι σ[αἰσι πόλλ’ ἐδίδαξ’ ἐφορταις]
[πόλλα τ’ ἀείδην.]

[ὡς τε νᾶας Ἁτρέιδαι σὺν ὑμμὶ]
ἀραν Ἡ[λί, κέλομαι σε κάμοι]
ἐμμεν[αἰ πρὸς οἴκον ἀπυπλεόισα, Ἡ]ρ’
20 ἡπτ’, [ἀρωγον.]
From a Second-Century Papyrus:

... unexpectedly.

40 [To Hera]

From the Same and another of the Third Century:

Make stand beside me in a dream, great Hera, the beauteous shape that appeared in answer to the prayer of the famous kings of Atreus' seed when they had made an end of the overthrow of Troy. At first when they put forth hither from Scamander's swift flood, they could not win home, but ere that could be, were fain to make prayer to thee and to mighty Zeus and to Thyone's lovely child.¹ So now e.g. pray I, O Lady, that of thy grace I may do again, as of old, things pure and beautiful among the maids of Mytilene, whom I have so often taught to dance and to sing upon thy feast-days; and even as Atreus' seed by grace of thee and thy fellow-Gods did put out then from Ilium, so I beseech thee, gentle Hera, aid thou now this homeward voyage of mine.

¹ the latter half is very tentatively restored on the supposition that S. writes this before embarking to return to Mytilene from Syracuse on hearing of the amnesty
LYRA GRAECA

41

Ox. Pap. 1231. 9

e.g. [ἐν θυέλλαισιν ζαφ]έλοισιν ναῦται
[ἐκφοβήθεντες] μεγάλαις ἀήται[ς]
[ἄβαλον τὰ φόρτια κατὶ χέρσω
[πλοῖον ὁκελλαν·]

5 [μὴ μάλιστ' ἐγὼ γὰρ ἦμοις πλεοιμ[ι]
[χείμαστοις, μὴ] δὲ τὰ φόρτι' εἰκ[ά]
[ἐσ βάθη πόντο]ν ἀτιμ' ἐπείκη
[πάντα βάλοιμι·]

[αἰ δὲ Νήρηι πρὸ]ρέουντι πόμπα
10 [ἐννάλω τάμ' ἐξέσεται] αἰ δέκε[σθαι]
[φόρτι' . . . .]

42

Ibid. 10

. . . [αἰ δὲ μοι γάλακτο]ς ἐπάβολ' ἡσ[κε]
[τωθατ' ἐ παίδω]ν δόλοφυν 3 [ποῆ]ευ
[ἀρμένα, τότ' οὐ] τρομέροις πρ[ο] ἄλλα
[λέκτρα κε πόςιν]

5 [ἡρχόμαν· νῦν δὲ] χρόα γήρας ἡδη
[μυρίαν ἄμισον ῥύτι]ν ἀμφὶβάσκει,
[κοῦ πρὸς ἄμμ[ι]"ἐρο]ς πέταται διώκων
[ἀλγεσίδουρος. 4]

. . . . . . . .]τὰς ἀγαύας
10 . . . . . . ]μα: λάβοισα
. . . . . . . ]ἀείσον ἄμμι
τὰν ἱκολπον 5

212

1

2

3

4

5
From a Second-Century Papyrus:

e.g. When tempests rage, the mariner, for fear of the great blasts of the wind, doth cast his cargo overboard and drive his vessel ashore; as for me, I pray I may be bound nowhither in time of storm,¹ nor be fain to cast all my cargo, precious or not, into the deep; but if so be it should fall to Nereus in his flowing pageant of the sea to receive the gift of my goods. . . .

From the Same:

. . . If my paps could still give suck and my womb were able to bear children, then would I come to another marriage-bed with unfa!tering feet; but nay, age now maketh a thousand wrinkles to go upon my flesh, and Love is in no haste to fly to me with his gift of pain.—. . . . of the noble . . . taking . . . O sing us the praises of her of the violet-sweet breast. . . .²

¹ cf. Theocr. 9. 10. ² this mutilated sentence does not necessarily belong to the same poem

¹ E e.g. cf. C.R. 1916. 99: preceded by 7 fragmentary lines not necessarily part of the same poem ² restored by E, cf. C.R. 1919. 126 ³ = δελφύς, cf. κινδύν, Φάρκυν ⁴ ἀλγεσίδωρος: from 28 ⁵ the last two words from Apoll. Pron. 384 B (see Alc. 138)
LYRA GRAECA

43 1

Ox. Pap. 1231. 13

... [αίο̣] ἔγων ἐφ]αυ. Ἔμα[ν γυναικεῖς,]
[οίᾳ µ]εννάςεσθ' ἄ[i µέχρι γηράς]
[ὁττιν' ἄ]μμεσ ἐν νεό[τάτι λάμπρα]
[σύνε]πόημμεν.

5 [ἀγνα µ]ὲν γὰρ καὶ κά[λα πόλλ' ἐν αὐτ[ά]]
[δράσα]µεν. πόλιν[ν ὑ' ἀπυλιππάνοισάν]
[σφοίν] ὄ[ξειας δ[άκεν ἵμμερος μοι]
[θύμον ἁσαῖσι.] 2

44 2

Ibid. 14

... [ἐρωτος ἡλγ[ε]]
[ὁ[ττα γάρ κ' ἐνάν]τιον εἰσίδω σ[ε]
[τόττ' ἐμοὶ οὐ φύσ] 'Ε]ρμίονα τεαύ[τα] 3
5 [φαίνεται,] ἔκανθα δ' Ἠλένα σ' εἰσ[κ]ην
[ἐστιν ἐπει]κες

[κανύ κόρ]αις θυράταις· τόδε δ' ἵσ[θι], τὰ σὰ
[καλλόνα] παίσιν κε με τὰν μεριμνᾶν
[ταῖς θυγ[λ]αις ἄντιδ[ι]δων, πό[θοις δὲ]
10 [παίσι [ς] τὴν.] 4

1 so E, cf. C.R. 1916. 100 2 E, C.R. 1916. 101
3 = τοιαύτη 4 Sch. τ[ι]ην σε (a variant)
And then I answered: 'Gentle dames, how you will evermore remember till you be old, our life together in the heyday of youth! For many things did we then together both pure and beautiful. And now that you depart hence, love wrings my heart with very anguish.'

... For when I look upon you, then meseems Hermione\(^1\) was never such as you are, and just it is to liken you rather to Helen than to a mortal maid; nay, I tell you, I render your beauty the sacrifice of all my thoughts and worship you with all my desires.

\(^1\) as daughter of Helen, Hermione was one remove less divine
LYRA GRAECA

45¹ πρὸς Γογγύλην

Ox. Pap. 1231. 15

[Τ]ὰν τ[αχίσταν, ὦ κ]έλομαι σ ὦ[νελθε,]
[Γό]γγυλα β[ρόδ]ανθι, λίβοισα μάν[δυν]
[γλα]κτίναν. σὲ δηντὲ πόθος τι[ς ἄμος]
ἀμφιπόταται

5 τὰν κάλαν, ἀ γαρ κατάγωγις αὕτα
ἐπτόαισι ἵδοισαν,² ἐγὼ δὲ χαίρω.
καὶ γαρ αὕτα δὴ π[οτέ] εἴμει[φόμαι τὰν]
[Κ]υπρογέν[ναν]

[τ]ὰς ἄραμα[ὶ μὴ χάριν ἀβφέρην μοι]

10 ποῦτο τῷ[πος, ἀλλά σε, τὰν μάλιστα]
[β]όλλωμα[ἰ θυνάταν κατίδην γυναίκων]
[άψι πάλιν ἑλκην.]

46³

Ibid. 50

[. . . ] καὶ γαρ [οἴδειν ἄεικες ἤσκεν]
[α]ὶ τ[ίνης μέμ[φοιτό σ ἄ μοι προσήλθες]
[ἡ] ξαλέξα, κα[ἰστισι μὴ πρόσηκεν]
[ἀ]δρα χαρίσσα[.]

5 [σ]τείχομεν γαρ [πάντοσοτ. ἐγὼ δὲ φῶμεν]
[κα]ὶ σὺ τοῦτ. Ἀλλ[ὴ δύνατον βρότοισι]
[πα]ρ[θ]ένως ἄπ[εμμεν ἐκας γυναίκων]
[αῖς κ]εν ἐκχοιεν [;]

¹ E (Ibid.) ² ἐπτόαισι = ἐπιπτοεῖ ³ E (Ibid.)
45 To Gongyla

From a Second-Century Papyrus:

Come back, and that speedily, my rosebud Gongyla, and in your milk-white gown; surely a desire of my heart hovers about your lovely self; for the sight of your very robe thrills me, and I rejoice that it is so. Once on a day, I too found fault with the Cyprus-born—whose favour I pray these words may lose me not, but rather bring me back again the maiden whom of all womankind I desire the most to see.¹

46

From the Same:

... Indeed it were no matter for wonder if some blamed you for coming to me or talking with me as you have done, and for showing such favour to one to whom you should not; for we walk everywhere. But let us say this, you and me, 'Is it possible for any maid on earth to be far apart from the woman she loves?'

¹ a complete letter
LYRA GRAECA

47

0x. Pup. 1231. 56

... νυξ . [. . .] . [. . . .]

e. g. πάρθενοι δ[έ ταίσδεσι πρὸς θύραισι]

παυνυχίσδομ[εν, πολύλοβε γάμβρε,]

σὰν άείδοι[σαί φιλότατα καὶ νύμ-] 1

5 φας ἱοκόλπω.

ἀλλ’ ἑγέρθε[ις εῦτ’ ἐπίησιν αὖς]

στείχε, σοίς [ὁ’ ἀγο πόδας αὐτός Ἐρμας]

ήπερ ὀσον ἄ[μμορος ἔσσε’ ὄσσον] 2

ὑπνον ἰδωμε[ν.]

μελὼν α’

χηηηδ’

B’

48 πρὸς Ἀτθίδα

Heph. 45 [π. Αἰολικοῦ ἔπους]: τών δὲ ἀκαταλήξτων τὸ μὲν

πεντάμετρον καλεῖται Σαπφικὸν τεσσαρεσκαιδεκασύλλαβον, ὡς τὸ

deúteron ὅλον Σαπφός γέγραπται: Ἡράμαν . . . ποτά.

Plut. Amat. 5 χάρις γὰρ ὁν ἡ τοῦ θήλεος ὑπείξις τῷ ἄρρενι

κέκληται πρὸς τῶν παλαίων, ὡς καὶ Πίνδαρος ἔφη (P. 2. 78) τῶν

Κένταυρον ἄνευ χαρίτων ἐκ τῆς Ἡρας γενέσθαι, καὶ τὴν οὕτω γάμον

ἔχουσαν ὁραν ἡ Σαπφὼ προσαγορεύουσα φησιν, ὅτι: Σμίκρα . . .

κάχαρις.

1 so Wil: for the other restorations see C.R. Ibid.

2 = τόσσον . . . ὄσσον cf. Theoc. 4. 39

1 this being apparently an epithalamy, one would expect
to find it in Book IX; there were perh. two editions current
in Roman times, one arranged according to metre, the other

218
SAPPHO

47 1
From a Second-Century Papyrus:

e.g. ... And we maidens spend all the night at this door, singing of the love that is between thee, thrice happy bridegroom, and a bride whose breast is sweet as violets. But get thee up and go when the dawn shall come, and may great Hermes lead thy feet where thou shalt find just so much ill-luck as we shall see sleep to-night.

The End of Book I
1320 lines

Book II

48 To Atthis

Hephaestion Handbook of Metre [on the Aeolic line]: Of the acatalectic kinds of Aeolic verse the pentameter is called the Sapphic fourteen-syllable, in which is written the whole of Sappho's second Book; compare 'I loved . . . ago.'

Plutarch Amatorius: For the yielding of the female to the male is called by the ancients χάρις 'grace'; compare Pindar where he says that the Centaur was born of Hera 'without grace,' and Sappho's use of ἄχαρις 'graceless' of the girl who was not yet ripe for marriage, 'You seemed . . . child'

preserving what was prob. S.'s own arrangement, that according to subject-matter; the former being presumably made from the latter, it is only to be expected that some at least of the metrically-arranged Books would end with epithalamies if they formed the last Book of the earlier edition; cf. the final poem of Book VII (135)
LYRA GRAECA

Ter. Maur. de metr. 6. 390 Keil: (Sappho) . . . cordi quando fuisse sibi canit Atthida | parvam, florea virginitas sua cum foret.

\[\text{Hrámān mēn ēgw σέθεν, 'Aτθι, πάλαι ποτά, [άς ēμ' ἄνθεμοισο' ἔτι παρθενία σὺ δὲ] 1 σμίκρα μοι παῖς ἐμμεν ἐφαίνεο κάχαρις.}\]

49, 50

Apoll. Pron. 93. 23 ὑμεῖς . . . Ἀἰολεῖς ὑμμείς.

οὐ τι μ' ὑμμεσ 2 . . .

άς θέλετ' ὑμμες . . .

ἐν δευτέρῳ Σαπφώ.

51

Hdn. π.μ.λ. 2. 932. 23 Lentz μᾶλλον' οὐδὲν ὁμοιόν τῷ μᾶλλον κατὰ χρόνον. τὸ γάρ α εἰ ἔχοι ἐν ἐπιφορῇ διπλασιάζουμεν τὸ λλ ἐν μιᾷ λέξει, συστέλλεσθαι φιλεῖ, χωρὶς εἰ μὴ τροπῇ τις εἰς τοῦ η εἰς α παρὰ διαλέκτῳ . . . ἐφυλαξάμην δὲ διαλέκτους διὰ τὸδ'.

ἀλλ' ὃν μὴ μεγαλύννεο δακτυλίῳ πέρι.3

52

Chrys. π. ἀποφατ. col. 14 fr. 23 (Letronne, Notices et Extraits): εἶ Σαπφώ οὖτως ἀποφαινομένη:

Ὄνκ οἶδ' ὀττὶ θέω. δύο μοι τὰ νοήματα . . .

1 so Neue -E from Ter. Maur. see Camb. Philol. Soc. Proc. 1916 2 = II. l. 335 and perh. does not belong to S: μ' = μοι (mss μοι) 3 Hartung: mss ἀλλ' ἄν (cf. Οx. Pap. 1231. l. ii. 23) μοι μεγαλύννεο: Hdn. apparently mistakes this rare use (cf. II. 18. 178) of ἀλλ' ἄνα for an instance (ἀλλα voc. 220
SAPPHO

Terentianus Maurus On Metres: (Sappho) ... when she sings that her Atthis was small in the days when her own girlhood was blossoming.

I loved you, Atthis, long ago, when my own girlhood was still all flowers, and you—you seemed to me a small ungainly child.¹

49, 50

Apollonius Pronouns: ὑμεῖς 'you,' Aeolic ὑμεῖς; compare:

It is not you who are . . . . to me . . .

and

So long as you wish . . . ;

from Sappho's second Book.

51

Herodian Words without Parallel: μᾶλλον 'rather': There is no parallel to this word as regards quantity; for if α is followed by ι in the same word it is regularly short, except in the case of α for ε in a dialect . . . . I made the above exception of dialects because of the following examples:

But come, be not so proud of a ring.

52²

Chrysippus Negatives: If Sappho, declaring:

I know not what to do; I am in two minds . . .


fem.) of ἄλασσος = ἡλεός which does occur in his next quotation (fr. 93)
LYRA GRAECA

53

Hdn. π.μ.λ. 2. 912. 10 Lentz οὕρανός τὰ εἰς νος λήγοντα ὄνοματα τρισύλλαβα διεξόμενα καὶ ἐχοῦτα τὸ ἀ συνεσταλμένον πρὸ τέλους μὴ καθαρέον οὐδέποτε τὴν ἄρχουσαν ἔχει φύσει μάκραν ... σημειώθες ἄρα τὸ οὕρανός, ὅτι ἡ ἡτε ἀπὸ φύσει μακράς. Ἀλκαῖος δὲ εἰς ω <καὶ εἰς o> ἀποφαίνεται τὸ ὄνομα, καὶ ἦρανος λέγων κατὰ τροπήν τῆς οὐ διεθόγγου εἰς τὸ ω, καὶ ἂνευ τοῦ ν ὄρανός, ἂστε τὸ ἐπίζητομένον παρ' αὐτῷ λελύσθαι. καὶ Ὀσπφώ.

ψαύην δ' οὖ δοκίμωμι' ὄρανω ἔσσα διπάξεα. 2

54

Max. Τυρ. 24. 9 ἐκβακχεύεται (ὅ Σωκράτης) ἐπὶ Φαιδρῷ ὑπὸ τοῦ ἔρωτος, τῇ δὲ (Σαπφοί) ὦ ἔρως ἐτίναξε τὰς φρένας ὡς ἄνεμος κατάρης δρυσὶν ἐμπεσὼν·

e.g. ἐμοὶ δ' ὡς ἄνεμος κατάρης δρύσιν ἐμπέτων
| ἐτίναξεν ἔρως φρένας . . . . 3

55

Thes. Κορι. et IIort. Αἰδών. Αἰδ. 268 b . . . οἶον ή Σαπφώ τῆς Σαπφώς καὶ ή Λητώ τῆς Λητῶς, καὶ δηλοῦσιν αἱ χρήσεις οὕτως ἔχουσαι· (Αδ. 62): καὶ παρ' αὐτῇ τῇ Σαπφώ·

. . . . . μάλα δὴ κεκορημένους
Γόργως . . . . . 4

56, 57

Hdn. π.μ.λ. 2. 945. 8 Lentz [τὰ εἰς λῃ λήγοντα]: ἀναδράμωμεν ἐπὶ τὸ προκείμενον, παραβημενοι τὸ τύλη, ὑπερ οὐκ ἢν παρ' Ἀττικοῖς, ἀλλὰ μέμνηται Σαπφώ ἐν δευτερῷ·

1 E 2 δοκίμωμι (opt.) Ahr. - B: mss δοκεῖ μοι: ὄρ. ἐ. δ. E: mss ὄρανῳ δυσπαχέα: B δύσι πάχεσιν cf. Ps.-Callisth. 2. 20 butt δυσι is only late 3 E: κατάρης Nauck from Eust. II. 603. 39: mss κατ' ὄρος (bis): (see Alc. 46) 4 B κεκορημένας

222
Herodian Words without Parallel: ovpavos ‘heaven’: Oxytone trisyllabic nouns ending in -nos preceded by a which has a consonant before it, never have the first syllable long by nature. . . . And so ovpavos is remarkable in beginning with a syllable which is long by nature. But Alcaeus uses the form with either a or œ, saying ὤπανός with the change of the diphthong ou to a, and also, without the u, ὁπανός, so that the exception we are discussing does not hold in his case. And Sappho says, using the form with a:

A little thing of two cubits’ stature like me could not expect to touch the sky.

Maximus of Tyre Dissertations: Socrates is wild with love for Phaedrus; Sappho’s heart is shaken by love as oaks by a down-rushing wind.

e. g. As for me, love has shaken my heart as a down-rushing whirlwind that falls upon the oaks.

Aldus Cornucopia: . . . For example, Σαπφώ ‘Sappho’ genitive Σαπφῶς and Λετώ ‘Leto’ genitive Λετῶς, as is shown by such instances as (Adespota 62. Bgk.), and from Sappho herself:

. . . having had enough of Gorgo

Herodian Words without Parallel (on nouns in -ŏ): Let us return to our subject, which was τόλη ‘cushion,’ a word not found in Attic writers but used by Sappho in her second Book:

LYRA GRAECA

... ... ... ἕγω δ' ἐπὶ μαλθάκαν τύλαν ὀσπολέω μέλε(α) ... ... 1

<καί>. ... 2

καίναν μὲν τε τύλαν κατὰ σὰ σπολέω μέλεα ... 3

οὗ γὰρ ὁ τε σύνδεσμος.

58

Galen Protr. 8 ἀμεινὸν οὖν ἐστιν, ἐγνωκότας τὴν μὲν τῶν μερακίων ἄραν τοῖς ὑπνώσις ἀνθεαίν ἐκκύιν ὀλυγοχρόνων τε την τέρψιν ἔχουσαν, ἐπανεῖν τε τὴν Λεσβίαν λέγουσαν.'

ὁ μὲν γὰρ κάλος <εἷς κάλος> 4 οὐσον ἵδην πέλει,

ὁ δὲ κάγαθος αὐτικα καὶ κάλος ἑσσεται ... 5

59, 60, 61

Demetr. Eloc. 161 [π. ὑπερβολῆς].' εἴκ δὲ ὑπερβολῶν χάριτες μάλιστα αἱ ἐν ταῖς κομφιδίαις, τάσα δὲ ὑπερβολὴ ἀδύνατος, ὡς Ἀριστοφάνης. ... τοῦ δὲ αὐτοῦ εἴδους καὶ τὰ τοιαύτα ἐστίν· υψίστερος κολοκύντης, καὶ φαλακρότερος εὐδίας, καὶ τὰ Σαπφικά·

... ... ... πὸλυ πάκτιδος ἀδυμελεστέρα,

χρύσῳ χρυσοτέρα ... ... ... 6

Greg. ad Hermog. Rhet. Gr. 7. 1236 Walz aiσχρῶς μὲν κολακεύει τὴν ἀκοήν ἐκεῖνα ὡσα ἐστὶν ἐρωτικά, οἷον τὰ Ἀνακρέοντος, τὰ Σαπφοῦς, οίνον γάλακτος λευκοτέρα, ὑδατος ἀπαλωτέρα, πηκτίδων ἐμμελεστέρα, ἰππον γαυροτέρα, ῥόδων ἀβροτέρα, ἐανοῦ μαλακωτέρα, 7 χρυσοῦ τιμωτέρα.

c.γ. ... ... ... ἴανω μαλακωτέρα 8

1 E: ὅσπ. = ἀναστελὼ cf. ἀνακλίνω, ἀναπίπτω: mss σπολέω
2 E: mss καὶ μὲν τε τῦλαγκας ασπόλεα
3 E: mss καὶ μὲν τε τῦλαγκας ασπόλεα
4 E: εἷς = ἐν Eust. 1787. 45: mss καλ. ὅσ. ἵππεται (-εται from below)
5 κάγαθος: for καὶ cf. Plat. Phaedr. 23 a and Heindorff's note (Neue)
6 i. e. χρυσοιστέρα
7 E: mss ἴμπτιον ἴανοῦ μ.
8 E, cf. Hesych. ἴανον (sic) ιμάτιον
SAPPHO

... And I will set [you] reclining on soft cushions;

and

You shall lie on new cushions;

where it should be noted that \( \tau \varepsilon \) is not the copula.\(^1\)

58

Galen *Exhortation to Learning*: It is better therefore, since we know that the prime of youth is like the spring flowers and its pleasures transitory, to approve the words of the Lesbian dame:

He that is fair is fair to outward show;
He that is good will soon be fair also.

59, 60, 61

Demetrius *On Style* [on hyperbole]: The charms of comedy, particularly, are those which arise from hyperbole, and every hyperbole is an impossibility; compare Aristophanes. . . . Of the same kind are phrases such as 'healthier than a cucumber,' 'balder than a calm sea,' and Sappho's:

far sweeter-tunèd than the lyre,

and:

more golden than gold.\(^2\)

Gregorius on Hermogenes: The ear is improperly flattered by erotic turns of phrase such as those of Anacreon and Sappho; for instance, 'whiter than milk,' 'more delicate than water,' 'more tuneful than a lyre,' 'more wanton than a mare,' 'daintier than rosebuds,' 'softer than a fine robe,' 'more precious than gold.'

e.g. . . . softer than fine raiment

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\(^1\) for \( \mu \varepsilon \nu \tau \varepsilon \) cf. 35. 2

\(^2\) cf. Demetr. *Eloc.* 127
LYRA GRAECA

62
Ath. 2. 57 d [π. ψων]: Σαπφώ δ' αὐτὸ τρισυλλάβως καλεῖ:
(97) καὶ πάλιν.

ὦώ όολυ λευκότερον. . . .

63
Antiatt. Bek. An. 1. 108. 22:

μύρραν

τὴν σμύρναν Σαπφώ δευτέρῳ.

64
Poll. 6. 107 'Ανακρέων . . . στεφανοῦσθαί φησι καὶ . . . καὶ ἀνήτω, ὦς καὶ Σαπφώ (117) καὶ 'Αλκαῖος· οὕτω δὲ ἁρα καὶ σελίνοις

ε.γ. . . . . στεφάνοισι σελινυνοῖς

65
Ox. Pap. 1232. 1. i. 8–9

[. . . . . . . ] ἀλλ' ἄγιτ', ὡ φίλαι,

ε.γ. [ὡδίδας ἀπυληξομεν}}, ἄγχι γὰρ ἀμέρα.

(Σα[φοῦς μ]κ[λων])

66 4 "Εκτορος καὶ 'Ανδρομάχης γάμοι>

Ibid. 1232. 1. ii

. . . Κύπρο.[. . . . . . . .] . . .

καρπυξ ηλθ[ε] θό[ων ουνύμι μ]ελε[πων] έθεισ

1 E: cf. σέλινα Cram. Α.Ο. 2. 258. 6 2 E, cf. C.R. 1919. 127: ἀπυληξομεν subj. cf. Alc. 70. 9 3 prob. but not certainly belongs here; if so, this was the end either of Bk. ii (reading μελάναν Β') or of the whole collection (reading μελάνων) and the next poem was added as an afterthought perch. as only doubtfully S.'s; for the two different editions

226
Athenaeus *Doctors at Dinner* [on eggs]: Sappho makes three syllables of φαόν 'egg' as (97), and again:

far whiter than an egg . . .

Antiatticist: Sappho uses μύρρα

myrrh

for σμύρα in her second Book.

Pollux *Vocabulary*: Anacreon . . . says that anise, too, was used for garlands, as indeed by Sappho (117) and Alcaeus; the two latter, moreover, speak also of celery.

e. g. . . . garlands of celery

From a Third-Century Papyrus:

. . . But come, dear maidens, [let us end our song], for day is at hand.

([END OF?] THE POEMS OF SAPPHO)

From the Same:

. . . Cyprus . . . . . . came a herald sped by the might of his swift legs bringing speedily these

τάς τ’ ἄλλας Ἁσίας τ[ά]δ’ ἔσαν κλέος ἀφθιτον.

5 "Εκτωρ κοιν' συνέταιροι ἄγοιος ἔλακώπιδα Θήβας ἕξ ιάρας Πλακίας τ’ ἄπ’ ἀϊνάω ἄβραν Ἀνδρομάχαν εἰς ναῦσιν ἐπ’ ἄλμυρον πόντον. τόλλα δ’ [ἐλ]γματα χρύσια κάμματα

πορφύρ[ᾶ]. λία τ’ αὖ τ[ρό]να, ποίκιλ’ ἀθρήματα," 3

10 ἀργύρ[α τ’] ἀνάριθμα ποτήρια κάλεφαις. 4 ὡς εἴπ’ ὀτραλέως δ’ ὀνόρουσε πάτ[ηρ] φίλος, φάμα δ’ ἢλθε κατὰ πτόλιν εὐρύχορον Φίλω. 6

αὐτικ’ Ἰλιάδαι σατίναις ὑπ’ εὕτρόχοις ἀγον αἰμονοῖς, ἐπέβαινε δὲ παῖς ὀχλος

15 γυναίκων τ’ ἀμα παρθενίκαι τε ταυνοφύρων χώρις δ’ αὖ Περάμοιο θύγατρες [ἐπήισαν.]

῾ἱππ[οις] δ’ ἀνδρες ὑπαγον ὑπ’ ἄρ[ματα, σὺν δ’ ἵσαν]


20 π[όλοις ε]ξ’ ἡγο[ν. . . . . . . . . . . .]. 7

Fr. 2 ὁτα δεύτ’ ὄχεων ἐπέβαν εἰ]κελοὶ θεο[ι[5]

c. i. ["Εκτωρ Ἀνδρομάχα τε, σύν]ἀγνον ἀοὶ[λ]λες[3]

[Τρώοις Τρώιάδες τ’ ἐρ’ τεν]νον ἐς Ἰλιο[ν.]

5 [ . . . . . .] ὡς δ’ ἀρα πάρ[θενοι]

[. . . . . . .] νεδε...[9

228
fair tidings unto the people of Ida . . . . . . and [throughout] the rest of Asia these tidings were a fame that never died: 'Hector and his comrades bring from sacred Thebe and ever-flowing Placia, by ship upon the briny sea, the dainty Andromach[e of the glancing eye; and many are the golden bracelets, and the purple robes, aye and the fine smooth broideries, indeed a richly-varied bride-gift; and without number also are the silver goblets and the ornaments of ivory.' So spake the herald; and Hector's dear father leapt up in haste, and the news went forth through Ilus' spacious city. Straightway the children of Ilus harnessed the mules to the wheeled cars, and the whole throng of the women and of the slender-ankled maidens mounted therein, the daughters of Priam riding apart; and the men did harness horses to the chariots, and the young men went with them one and all; till a mighty people moved mightily along, and the drivers drove their boss-bedizened steeds out of [the city] . . . . . . . . [Then, when the] god-like [Hector and Andromache were mounted in the chariots, the men of Troy and the women of Troy] accompanied them in one great company into [lovely] Ilium . . . . . . they mingled . . . . . . . And now, when the maidens . . . . .

1 in Mysia

---

1 one or more lines omitted here in P
2 E: P καὶ
3 ἄθρηματα E, cf. Hesych: Π ἄθρηματα
4 Ath. 460 d
5 Π αὐρούσε
6 Φίλω E (Ibid.): Π φίλοις
7 number of lines lost unknown
8 for συνάγην (νιον), cf. Hesych. ἄγνειν
9 number of lines lost unknown
LYRA GRAECA

Fr. 1 [.........>φ[..]α[..]ο[..]ν evac[..]..evac[..][
col. iii [........ κα[..]ας.RowIndexα Λιβανός τ' ὑνελήκυντο. 1
γυναικες δ' ἐλέλυσον ὅσαι προγενέστεραι
πάντες δ' ἀνδρες ἐπήρατον ἱαχον ορθιον
5 πάων 2 ὁγκαλέοντες ἐκάβολον ἐυλύραν,
ύμνην δ' Ἑκτορα κ' Ἀνδρομάχαν θεοεικέλο[ις.]
(Σαφ[ε]ς μέλη)

67

Sch. Ar. Thesm. 401 νεωτέρων καὶ ἐρωτικῶν τὸ στεφανη-
πλοκεῖν' πρὸς τὸ έδος, ὅτι ἐστεφανηπλόκοι τοι παλαιαί. Σαφφώ,
αἱ τ' ὦραι στεφαναπλόκην. 3

Γ'

68 eis τὰς Χάριτας

Arg. Theocr. 28 γέγραπται δὲ Αἰολίδι διαλέκτῳ παρὰ τὸ
Σαφικῶν ἐκκαίδεκασύλλαβον τὸ: Βροδοπάχεες ἅγια Χάριτες δεῦτε Δίως κόραι.

1 so P: cf. λίγνους and μείξουστες Alc. 73. 13 2 P πάον' 3 E: i. e. ὀφαίαι, cf. Comp. 3. 18 Hoff. Gr. Dial. 2, p. 217

1 see note 3 on p. 226 2 this may belong to the above

230
SAPPHO

... and cassia and frankincense went up in smoke. Meanwhile the elder women raised a loud cry, and all the men shouted amain a delightful song of thanksgiving unto the Far-Darting God of the lyre, and hymned the praise of the god-like Hector and Andromache.

(End of the Poems of Sappho)¹

67

Scholiast on Aristophanes: The weaving of garlands was done by young people and lovers;—this refers to the custom whereby the women wove the garlands among the ancients; cf. Sappho:

And the maids ripe for wedlock wove garlands.²

Book III

68³ To the Graces

Argument to Theocritus 28: And it is written in the Aeolic dialect and in the Sapphic sixteen-syllable metre of:

Hither, pure rose-armed Graces, daughters of Zeus.

poem ³ as it is taken as an example of the metre, this is probably the 1st line of the 1st poem of the Book: see also Philostr. Im. 2. 1, Eust. Od. 1429. 58 and cf. Heph. 35 (ὤ τὸ τρίτον ὅλον Σαπφός γέγραπται)
... ἑλθοντ' ἐξ ὀράνω πορφυρίαν προέμενον χλάμμνιν.\textsuperscript{1}

70

Prisc. Inst. Gram. 2. 277 Keil: Et contra tamen in quibusdam es productam terminantibus fecerunt Graeci poetae, eus pro es proferentes. ... Ἀρεῦς pro Ἀρῆς ut Sappho;

ὁ δ' Ἀρεῦς φαίσι κεν Ἀφαίστον ἅγην βία.

71

Stob. Fl. 4. 12 [π. ἀφροσύνης]: Σαπφοῦς: πρὸς ἀπαίδευτον γυναίκα:

κατθάνοισα δὲ κεῖσει οὐδὲ τινι μμαμμοσύνα σέθεν

ἐσσετ' οὐδέποτ' <εἰς> ύστερον\textsuperscript{2} οὗ γὰρ πεδ-έχεις βρόδων τῶν ἐκ Πιερίας, ἀλλ' ἀφάνης κήν Ἀίδα δόμωις\textsuperscript{3} φοιτάσεις πεδ' ἀμαύρων νεκύων ἐπ' πεποταμένα.\textsuperscript{4}

\textsuperscript{1} πορφ. Bent.: mss π. ἑχοντα προέμ. E: mss προϊέμ.: Seid. περθέμ. line 1 perh. νύκτι τὰθ' ὑμαρ, Ἀτθ', εἴδον Ἐρων τὸν δολομάχανον E, cf. Theocr. 30. 25 \textsuperscript{2} οὐδὲ τινι E: mss St. οὐδέποτα (from below), Pl. οὐδέ τις: eis Grotius (mss Pl. ἑσταί: οὗ γὰρ π.) \textsuperscript{3} mss also δόμο, whence Fick δόμῳ perh. rightly \textsuperscript{4} E: mss ἐκπεπ.
Pollux *Vocabulary*: It is said that the first mention of the word \( \chi\lambda\alpha\nu\omega\) 'mantle' is in Sappho, where she says of Love:

\[ \ldots \text{ come from heaven and throw off his purple mantle.} \]

Priscian *Grammar*: Conversely, in certain names ending in \( \dot{e} \) the Greek poets give -\( \epsilon \nu \)s for -\( \dot{e} \)s, as \ldots Areus for Ares, for instance Sappho:

And Areus says that he could carry off Hephaestus by force.

Stobaeus *Anthology* [on folly]: Sappho, to a woman of no education:

When you are dead you will lie unremembered for evermore; for you have no part in the roses that come from Pieria; nay, obscure here, you will move obscure in the house of Death, and flit to and fro among such of the dead as have no fame.

\[ ^1 \text{ perh. line 1 ran 'I dreamt last night, Atthis, that I saw the wily Love come' etc: cf. Didymus ap. Amm. 147} \]
\[ ^2 \text{ cf. Plut. *Prooe. Con.* 48 where S. is said to have written it 'to a wealthy woman,' and *Qu. Conv.* 3. 1. 2 where it is 'to a woman of no refinement or learning'} \]
LYRA GRAECA

72
Chrys. p. ἀποφατ. col. 8 fr. 13 (cf. 52) ei Σαπφώ οὕτως ἀπεφήνατο:

οὐδιαν δοκίμωμι προσίδοισαν φάος ἄλιων
ἐσσεσθαι σοφία πάρθενον εἰς οὔδενά ποι χρόνον
τοιαύταν...

73
Thes. Corn. et Horl. Adon. Ald. 268 τὴν δὲ αἰτιατικὴν οἱ
Αἰολεῖς καὶ μόνοι προσθέσει τοῦ ν ἐποίουν τὴν Λητών, ὡς καὶ ᾗ
χρήσις δηλοῖ:

"Ἡρων ἔξεδίδαξ" ἐγ Γυίρων τὰν ἀνυόδρομον ἀιτιατικῶς γάρ ἐστίν ἀπὸ εὐθείας τῆς Ἡρώ.

Δ'
74
Et. Mag. 2. 43 ἀβακὴς... κέχρηται δὲ αὐτῷ Σαπφώ, οἷν

. . . . ἀλλὰ τις οὐκ ἐμμε παλιγκοτος
ἀργαν, ἀλλ' ἀβαίκην τὰν φρέν' ἐχω...

75
Max. Tyr. 24 (18). 9 τὸν Ἕρωτα φησιν ἡ Διοίμη τῷ Σωκράτει
οὗ παῖδα, ἀλλ' ἀκόλουθον τῆς Ἀφροδίτης καὶ θεράπωντα εἶναι:

<α βν ψάφωι>, σύ τε κάρμος θεράπων Ἕρως

1 δοκίμωμι Ahr: P- οἰμι
2 σοφία E: mss -ἰαν awkward with τοιαύταν: ποι (=} πον) E: mss πω unlikely with fut.
3 Fick: mss ἐξεδίδαξε Γ. κ.τ.λ.
4 Urs: mss παλιγκότων

234
SAPPHO

Chrysippus Negatives: If Sappho expressed herself thus:

I do not believe that any maiden that shall see the sunlight will ever rival [you] in [your] art.

Aldus Cornucopia: The accusative of nouns like Leto, in Aeolic only, by the addition of n became Leton, as the example shows:

Well did [I] teach Hero of Gyara, the fleetly-running maid;

for Heron is used as an accusative from the nominative Hero.

Book IV

Etymologicum Magnum: ἀβαξῆς 'infantile' ... and Sappho has used it, for instance:

... Yet I am not resentful in spirit, but have the heart of a little child.

Maximus of Tyre Dissertations: Diotima [in Plato's Symposium] tells Socrates that Love is not the child but the attendant and servitor of Aphrodite; and Aphrodite somewhere says to Sappho in a poem:

My servitor Love and thou, O Sappho

\[ ὅγιανων: Νευε's -κότων ὄργαν (accus.) unlikely without τῶν \]

235
Dio Chr. 37. 47:

Μνάσεσθαί τινά φαμ' ὑστερον ἀμμέων. 1

πάνν γὰρ καλῶς εἶπεν ἡ Σαπφώ· καὶ πολὺ κάλλιον Ὑσίλοδος (Ορ. 763–4): 'Φήμη δ' οὕτως πάμπαν ἀπόλλυται, ἤντινα πολλοὶ· λαοὶ φημίξωσι· θέος νῦ τίς ἐστὶ καὶ αὐτὴ·' ἐγὼ σὲ ἀναστήσω παρὰ τῇ θεῷ, θυεῖν οὐδεὶς σε μὴ καθέλῃ, οὐ σεισμός, οὐκ ἅνεμος, οὐ κυφετός, οὐκ ὑμβρός, οὐκ ἑχθρός, ἀλλὰ καὶ νῦν σὲ καταλαμβάνω ἐστηκότα. λάθα 2 μὲν γὰρ ἡ ὁδὴ τινάς καὶ ἑτέρους ἔσφηλε καὶ ἐψεύσατο, γνώμη δ' ἀνδρῶν ἀγαθῶν οὕδενα, ἐκατ' ἀνδρὰ μοι ὀρθῶς ἐστηκας.

ε.γ. λάθα μὲν τινας ἐψεύσατο κατέρως

ἀδρόων ἀγάθων οὕδενα πώποτα

gνώμα . . . . . . .

78

Sch. Ap. Rh. 1. 1123 χέραδος ή τῶν βραχέων λίθων συλλογή . . . ή χεράδες λέγονται οἱ μικροὶ σωροὶ τῶν λίθων . . . μνημο

νευει καὶ Σαπφώ·

μὴ κίνη χέραδας. 3

79

Apol. Pron. 107. 11 (π. τῆς ὅς): Αἰσλεῖς μετὰ τοῦ Φ κατὰ πᾶσαν πτῶσιν καὶ γένος·

tὸν Ἠον παίδα κάλει· 4

Σαπφώ.

1 μνάσεσθαι Cas: mss -σασθαι φαμ(ι) B: mss φάμη υστερον Volg. -Ε: mss καὶ ἑτερον (correction of φήμηστερον from φαμιστερον) 2 note the form 3 So Ahr: mss μὴ κενή χέραδος: mss E.M. μὴ κινει χεράδας (τὰ παραβαλάσσια σκύβαλα) 4 Fow Heyne: mss ἐον

236
Sappho

76, 77

Dio Chrysostom Discourses:

Somebody, I tell you, will remember us hereafter; as Sappho has well said, and, as Hesiod has better said (Works and Days, 763): 'No fame told of by many peoples is altogether lost; for Fame is a God even as others are.' I will dedicate you [his present oration] in the temple of this Goddess, whence nothing shall ever remove you, neither earthquake, nor wind, nor snow, nor rain, nor envy, nor enemy—nay, I believe you are there already; for [others have been disappointed by oblivion, but never one by the judgment of good men,\(^1\)] and in that, methinks, you for your part stand upright.

78

Scholiast on Apollonius of Rhodes Argonautica: \(\chi\epsilon\rho\alpha\delta\sigma\) is a gathering of small stones . . . or small heaps of stones are known as \(\chi\epsilon\rho\alpha\delta\epsilon\) . . . compare also Sappho:

Stir not the jetsam.\(^2\)

79

Apollonius Pronouns [on \(\delta\)s 'his' or 'her']: The Aeolic writers use the form with digamma (\(w\)) in every gender and case; compare:

... whom she calls her child;

Sappho.

\(^1\) that is, disappointed of their hopes of undying fame by the (good) opinion of good judges; prob. a slightly adapted version of lines from the same poem of S.

\(^2\) i. e. or you will find something noisome; = 'let sleeping dogs lie'; cf. E.M. 808. 37 (explained as 'seashore refuse')
Hermog. π. ἰδεῶν Rhet. Gr. 3. 317 Walz [π. γλυκύττητος]: . . . καὶ όταν τὴν λύραν ἐρωτᾷ ἡ Σαφὼ καὶ όταν αὕτη ἀποκρίνεται, οὖν

"Ἄγε διὰ χέλυννά μοι φωνάσσα τε γύρνεο. ¹

καὶ τὰ ἐξῆς.

81 πρὸς Ἀτθίδα

Heph. 46 [π. Αἰολικοῦ ἔποιος]· τὸ δὲ πετράμεστρον ἀκατάληκτον ἐστὶ τοιοῦτον·

"Ερος δαὶτε μ’ ὁ λυσιμέλης δόνει γλυκύπτικρον ἁμάχανον ὀρπετον, Ἀτθι, σοὶ δ’ ἐμεθέν μὲν ἀπήχθετο φροντίσδην, ἐπὶ δ’ Ἄνδρομεδαν πότη.

82 ² [πρὸς Ἀτθίδα?] 

Berl. Klassikertexte P 9722. 1

. . . ‘Ψάπφ’, ἢ μᾶν οὕτως ἐγώ σὺ σε φιλήσω. ὁ̂ φαῖν’ ἀμμί, κης εύναν λυῖε τέαν

πεφιλημμ[έν]αν ἵςχυν, ὑδατί δὲ κρίνον [ὡς α] κηρατον παρὰ κράναν 5 πέπλον Χιῶν ἀπύσχοισα λούεο·

¹ so Neue -E cf. fr. 190: mss Herm. ἀ. χέλυν δ. μ. (ἀ. δ. χ.) λέγε ϕ. δὲ γύνεο, Eust. ἀ. μ. δ. χέλυν φ. γένοιο : opt. with ἄγε unparalleled ² very tentatively restored by E; many words even outside the brackets are very doubtfully legible,
Hermogenes *On Kinds of Oratory* [on sweetness or charm]... And when Sappho addresses her lyre and when it answers her, as:

*Up, my lute divine, and make thyself a thing of speech; and the lines that follow.*

**81 To Atthis**

Hephaestion *Handbook of Metre*: The acatalectic (Aeolic) tetrameter is like this:

*Lo! Love the looser of limbs stirs me, that creature irresistible, bitter-sweet; but you, Atthis, have come to hate the thought of me, and run after Andromeda in my stead.*

**82 [To Atthis]**

From a Seventh-Century Manuscript:

... Sappho, I swear if you come not forth I will love you no more. O rise and shine upon us and set free your beloved strength from the bed, and then like a pure lily beside the spring hold aloof your Chian robe and wash you in the water. And

---

1 cf. Enst. II. 9. 41  
2 B divides the fragment saying 1. 3 begins a poem, but δέ belies this  
3 see opp. note 2  

especially after 1. 9, cf. C.R. 1916. 131: separation of the strophes uncertain
καὶ Κλείδις 1 σάων καβφέροισα γρύταν κροκόεντα λώπεα σ’ ἐββάλη καὶ πέπλον πορφύριον· κἀββήβλημμένα
χλαίνα πέρ σ’ ἐξ[ακ]ρισάντων ἀνθίνωι
10 στέφανοι περ[ι κράτα σοι] δεθεντες, κάλθ’ ὀσὰ μαῖν[ης μ’ ἀδεα καλλ]όνα.

φρύσσον, ὥ Πρα[ξίνω, κάρ]ν’ ἀμμιν, ὡς παρθένων πό[τον ἁδίω π]οίσω·
ἐκ τινος γὰρ θέων [ταῦτ’ ἄ]μμι, τέκνον·
15 ἡ μὰν τάδ’ ἀμέρ[α προτὶ] φιλτάταν
Μυτιλάνναν π[ολίων ἡ]ξατ’ ἠδη
γυναῖκων ἄ κα[λίστα Ψ]ὰπφ’ ἀπύβην

πεδ’ ἀμμέων[ν, ἄ μάτ]ηρ πεδὰ τῶν τέκνων.’
φιλτα[τ’ Ἄθθι, μῶν ἀρα] ταὐτα τὰ πρὶν
20 ἐπι[λάθεαι πάντ’ ἡ] ὀμμαναίσα’ ἔτι ; . . .

83 2 [πρὸς Ἄθθια?] 3

Berl. Klassikertexte P. 9722. 2.

[’Ἄθθια’ οὐποτ’ ἀρ’ ἤ]ψ[ομαι,] 3
tεθνάκην δ’ ἀδόλως θέλω.
ἀ με ψισδομένα κατελίππανεν

πόλλα, καὶ τόδ’ ἐειπὲ μ[οι·]
5 ’Ωμʼ, ὡς δείνα πεπ[ὅνθ]αμεν·
Ψ ἄπφ’, ἡ μὰν σ’ ἀέκοιος’ ἀπνυλιππάνω.

1 better Κλείδις? 2 cf. C.R. 1916. 129, 1909. 100 3 E
e.g.: ll. 11–13 E, 14 Fraccaroli: ll. 16–17 Ath. 15. 674 d : 11.
18–21 E: cf. Ath. 15. 690 e : ll. 23–25 E e.g.
240
Cleïs shall bring down from your presses saffron smock and purple robe; and let a mantle be put over you and crowned with a wreath of flowers tied about your head; and so come, sweet with all the beauty with which you make me mad. And do you, Praxinoa, roast us nuts, so that I may make the maidens a sweeter breakfast;¹ for one of the Gods, child, has vouchsafed us a boon. This very day has Sappho the fairest of all women vowed that she will surely return unto Mytilene the dearest of all towns—return with us, the mother with her children.'

Dearest Atthis, can you then forget all this that happened in the old days? . . .²

83 [To Atthis?] From the reverse of the same Manuscript:

So I shall never see Atthis more, and in sooth I might as well be dead. And yet she wept full sore to leave me behind and said 'Alas! how sad our lot; Sappho, I swear 'tis all against my will I leave

¹ the ordinary Greek breakfast was bread dipped in wine; this, the day of S.'s return (from the first exile at Pyrrha?), is a great day ² doubtfully restored; see p. 238, n. 2: the speaker of the main portion is apparently Atthis
τὰν δ' ἐγὼ τάδ' ἀμειβόμαν. Χαίροισ' ἔρχεο κάμεθεν
μέμναισ' ὁἰσθα γὰρ ὡς <τ' > ἐπεδῆρπομεν.

10 αἷ δὲ μὴ, ἀλλὰ σ' ἐγὼ θέλω
ὁμναισαί π[ά σ]υ [λά]θεαι,
ὁσσ' ἀμμ[εσ φίλα] καὶ κάλ' ἐπᾶσχομεν.
πό[λ]λα[ῖς ἀ στεφάν]οις ἵων
καὶ βρ[όδων γλυ]κίων γ' ὑμοι

15 καὶ π[λ]έκταις ἀμφ' ἀπαλα δέρα
ἀνθέων ἐκ[ατον] πεποημμέναις,
καὶ πόλλων ν[έαρο]ν σὺ χρῶ

20 βρενθείω πρ[οχόφι συῷ]ρω
ἐξαλειψαο κα[ἰ βασιληῶν,]

e.g. καὶ στρῶμ[ν[ας ἐπὶ κημένα]
ἀπάλαν πὰν 2 [ονηάτων] 3
ἐξίης πόθο[ν ἥδε πῶτων γλυκίων] . . .

84 4

Berl. Klassikertexte P 9722. 3

e.g. [. . . . καὶ ταῦτά σ' ἀμειβόμαν ἐγ]ω•
['Ν[η] θέαν ἐγὼ σοι τόδ' ὀμῶ]μοκα,
[ὁς σοῦ αὐτὰ πόλλαις, ἄ]λλ' ἵαν ἤχον

5 [μόναν ἀπ τῶ Δίος τάν] παρθενίαν,
[ὑμως δ' οὐκ ὀδδουν] ἀφρώδων 5 ὑπὲρ ὄν
[ἀπύ μοί Φ' ἔπεσκ]ηψ' Ἡρα βάλεσθαι'.
[ταῦτ' ἐγὼ σ' ἦ]ὑφραν' ἅρ' ὥξυβοων δ'.
["Ἀμμι μάν,] πάρθεν', ἄ νυξ οὐκ ἑάρι

10 [φαίνετ] ἐμεν' ὥστ' οὐ μὴ σὺ γ' ὑτύξη'. . .

1 περεθήκαο Jurenka: ms παρεθήκας  2 πὰν accus. mase.
thee'; and I answered her: 'Go your way rejoicing and remember me, for you know how I doted upon you. And if you remember not, O then I will remind you of what you forget, how dear and beautiful was the life we led together. For with many a garland of violets and sweet roses mingled you have decked your flowing locks by my side, and with many a woven necklet made of a hundred blossoms your dainty throat; and with many a jar of myrrh, both of the precious and the royal, have you anointed your fair young skin before me, and [lying upon] the couch have taken your fill of dainty [meats and of sweet drinks] . . .'
LYRA GRAECA

84 A

Lib. Or. i. 402 eι oδn Σαπφω την Δεσβίαν ουδεν έκάλυσεν ευξασθαί νύκτα αυτή γενέσθαι διπλασίαν, εξέστω καμοί παραπλήσιον αιτήσαι.

e.g. . . . . τούτο δ’ ίσθι, διπλασίαν
κήναν νύκτ’ ἀρασθαί μ’ ἄμμι γένεσθαι.

85 1

Berl. Klassikertexte P 9722. 4

. . Ἰρ’ ὁ[. . .
 eius το[. . .
e.g. Γογγύλα τ’ [’ἐφατ’. Οὐ τι πα τόδ’ ἐγνως ;]

η τι σάμ’ ἑθέλ[ης δεικνύναι τέαίς]
5 παισι; ’ Μάλιστ’, ἄμ[ειβόμαν ἔγω. ’’Ερ-]
μας γ’ εἰσήλθ’· ἐπὶ [δὲ βλέποις’ ἐγὼ Ἐε]

ἐπον. ’Ω δέσποτ’, ἐπ[παν ἀπωλόμαν’]
[ο]ὐ μὰ γὰρ μάκαιραν [ἐγώ θέαν]
[ο]δὲν ἀδομ’ ἐπαρθ’ ἄγα[ν ἔτ’ ολβω,]

10 κατθάνην δ’ ἵμμερος τις ἄ[γρεσε’ με’]. 2
λῶ στᾶσ’ εἰς δροσόεντ’ ἂγ[ρον σε μ’ οὶ]
’Ατρήδαν ’Αγαμ[έμον’ ἄγαγες πρίν]

[πά]ν τε ταῦρη[τον άνθος ’Ἀχαίων.]. 3
[χ]ρῆ δὲ τούτ[’ ἀπυλιππώνη με φαῦ-]
15 [ο]ς, ἄτις ὁ[. . . . . ]

1 E ibid. 2 ms η] 3 ms ]νδεθαίρη[
SAPPHO

84 A

Libanius *Orationes*: If therefore Sappho the Lesbian could wish the length of her night doubled, I may make a similar prayer.

c. e. . . Nay, I tell you, I prayed that night of ours might be made twice as long.

85

From the reverse of the above Manuscript:

... [‘It cannot be] long now,’ [said I. ‘Surely,’ said] Gongylæ, [‘you cannot tell?’] or will you show your children a sign?’ ‘That I will,’ answered I; ‘Hermes came in unto me, and looking upon him I said “O Master, I am altogether undone; for by the blessed Goddess I swear to thee I care not so much any longer that I am exalted unto prosperity, but a desire hath taken me to die. I would fain have thee set me in the dewy meadow whither afore-time thou leddest Atreus’ son Agamemnon and all the chosen flower of the Achaeans. I must [leave] this [light of day,] seeing that I . . .’’

1 perh. from the same poem
LYRA GRAECA

86 1 [πρὸς Ἀθηδα]

Berl. Klassikertexte P 9722. 5

[’Ἀθῆ, σοὶ καὶ ἀνακτορία φίλα] 2
[πηλόροις ἐνὶ] Σάρδε[σιν]
[ναίει, πό]λλακι τυίδε [ν]ὸν ἐχοισα, 3

ὁς ποτ’ ἐξόμεν βίον, ἂς ἔχε
5 σὲ θέα Φικέλαν ἄρι-
-γνώτα, σὰ δὲ μάλιστ’ ἔχαιρε μόλπα.

νῦν δὲ Λύδαισιν ἐμπρόπεται γυναι-
κεσσιν ὡς ποτ’ ἄελίω
δύντως ἄ βροδοδάκτυλος σελάννα

10 πάρ τὰ περρέχουσ’ ἀστρα, 4 φάος δ’ ἐπὶ-
σχεὶ θάλασσαν ἐπ’ ἀλμύραν
ἰσος καὶ πολυανθέμοις ἀροῦραις,

ἄ δ’ ἐέρσα κάλα κέχυται τεθά-
λαιςι δὲ βρόδα κάταλ’ ἄν-
15 θρυσκα καὶ μελίλωτος ἀνθεμώδης.

πόλλα δὲ ξαφοίταιος ἀγάνας ἐπὶ-
μναίσθειος Ἀθίδος ἵμμερος,
λέπτα ποι φρένα κῇρ’ ἄσα βόρηται. 5

κῆθι τ’ ἐλθην ἀμμ’ ὀξιβόην. τὰ δ’ οὐ
20 ῥὸν ἐ’ ἀπυστα νῦξ πολύω[,] χαρνύει δι’ ἄλος πα[ρε]μεθ[ἰσας.] 6

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1 cf. C.R. 1916. 130  2 E, e.g.  3 πηλόροις ἐνὶ and ναίει E  4 i. e. ἀστρα & περιέχουσι adv. cf. Hom.  5 ms κῃρ’, i. e. κῃρι  6 κῆθι Wil: ms κῃναι: perh. κῆσι, = ἐκεῖσε E: παρενρ. E
From the same Manuscript:

[Atthis, our beloved Anactoria dwells in far-off] Sardis, but she often sends her thoughts hither, thinking how once we used to live in the days when you were like a glorious Goddess to her and she loved your song the best. And now she shines among the dames of Lydia as after sunset the rosy-fingered Moon¹ beside the stars that are about her, when she spreads her light o'er briny sea and eke o'er flowery field, while the dew lies so fair on the ground and the roses revive and the dainty anthrype and the melilot with all its blooms. And oftentime while our beloved wanders abroad, when she calls to mind the love of gentle Atthis, her tender breast, for sure, is weighed down deep with longing; and she cries aloud for us to come thither; and what she says we know full well, you and I, for Night that hath the many ears calls it to us across the dividing sea.²

¹ was Atthis the Sun? ² a letter to [Atthis]; cf. 38
LYRÀ GRAECA

87 1 πρὸς Τιμάδα

Ath. 9. 410 c Σαπφώ δ' ὅταν λέγῃ ἐν τῷ πέμπτῳ τῶν Μελῶν πρὸς τὴν 'Αφροδίτην·

... χερρόμακτρα δὲ κἀγ γενύων 2

πορφυρά καταρτιμένα, τὰ Τίμας
eἰς <τ'> ἐπεμψ' ἀπὸ Φωκᾶς, 3
dῶρα τίμια· ... ...

κόσμον λέγει κεφαλῆς τὰ χειρόμακτρα, ὡς καὶ Ἐκαταῖος δῆλοι ἢ ὁ γεγραφῶς τὰς Περιγγῆσεις ἐν τῇ 'Ασίᾳ ἐπιγραφομένας· 4 γυναῖκες δ' ἐπὶ τῆς κεφαλῆς έχουσι χειρόμακτρα.

88

Hesych.

... ... Τιμάδια·

μικρὰ Τιμάς. 5

89

Jul. Ep. 60:

Ἡλθες· κεῦ ἐποίησας· ἐγὼ δέ σε
μαόμαν, ὅν δ' ἐφλαξας ἐμαν φρένα
κανομέναν πόθῳ· χαίρ', ἀμμι, <χαίρε> 
πόλλα καὶ Φισάριθμα τόσῳ χρόνῳ
5 ἀλλάλαν ἀπελείφθημεν.6 — —

1 see Proc. Class. Assoc. 1921 2 Ahr.-Wil.: mss καγγονων (repeated after τίμια) 3 ll. 2-3 E; Τιμας cf. 144: εἰς cf. II. 15. 402. Od. 6. 175: τε = σε, cf. Hoff. Gr. Dial. 2. 13: mss πορφυρα κατανταμενατατιμαεις επ. Previous lines ran e.g. Νύκτι τάδε σῦ μ' εἰςα, [δ'] χρυσοστέφαν' 'Αφροδίτ', ἢ ὁπο ἀθανάτω τέω πλέκοισα | κράτος ἀμβροσίαν κόμαν, 4 mss -νη 5 E: mss τιμη: cf. Ἱππάδιος, Παλλάδιος 6 so E: εδ επ. cf. 100 ἐφλαξας = ἐφλεξας cf. Alc. 116, Theocr. 4. 35: τόσῳ = ὅσῳ: mss Ἡλθες καὶ ἔπ. Ἡλθες γὰρ δὴ καὶ ἄπων οἳς γράφεις: ἐγὼ δὲ σε μᾶ ὡμαν ἀν δ' ἐφύλαξας ἐ. φ. καιου. π. and later χαίρε δὲ καὶ αὐτὸς ἡμῖν πολλά, καθαπερ ἡ καλὴ Σ. φησιν, καὶ οὐκ ἰσάριθμα μόνον τῷ χρόνῳ ἢν ἀλλήλων ἀπελειφθημεν, ἀλλὰ γὰρ καὶ ἀεὶ χαίρε: metre cf. 82, 85

248
Athenaeus *Doctors at Dinner*: And Sappho, when in the fifth Book of her Lyric Poems she says to Aphrodite:

... and hanging on either side thy face the purple handkerchief which Timas sent for thee from Phocaea, a precious gift from a precious giver;¹

means the handkerchief as an adornment of the head, as is shown also by Hecataeus or the writer, whoever he was, of the book entitled *The Guide to Asia*, in the words 'And the women wear handkerchiefs on their heads.'

**88**

Hesychius *Glossary*: Timadia:

little Timas

**89**

Julian *Letter to Iamblichus*:

You are come; it is well;² I was longing for you, and now you have made my heart to flame up and burn with love. Bless you, I say, thrice bless you, and for just so long as you and I have been parted.³

¹ prob. the description of a dream, T. having sent the kerchief for S.'s statue of Aphrodite (cf. Rouse *Gk. Votive Offerings* 404, 275, *A.P.* 6. 270, 337, 340), and this being the letter of thanks; there is a pun on *Timas* and *timia* (precious); the previous lines were perh. to this effect (cf. fr. 123): 'Last night thou appearedest to me in a dream, O golden-wreathed Aphrodite, plaiting the ambrosial hair of thy immortal head,' ² Jul. inserts 'for come you truly have in your letter, though you are far away' ³ the latter half of the fragment is preserved further on in this adaptation, 'Bless you also, I say, thrice over, as the beautiful S. says, and not only for just so long as you and I have been parted, but rather for ever'
Aristid. 1. 425 [μονωδία ἐπὶ Σμύρνη]... τὸ ὑπὲρ πάνης τῆς πόλεως ἐστηκὸς γάνος οἷς διαφθείρον τὰς ύψεις, ἀς ἔφη Σαπφώ. ἀλλ' αὔξον καὶ στέφον καὶ ἄρδον ἀμα εὐθυμίας τακυνθάνου μὲν ἄνθει ῥυδαμῶς ὕμοιον, ἀλλ' οἶνον οὐδὲν πάποτε γῇ καὶ ἥλιος ἀνθρώποις ἔφημαν.

e.g. ζαφθερον ταῖς ὑψιας γάνοσ — ἀνθρώπων.

91

Arist. Rhct. 2. 23... ἡ ὠσπέρ Σαπφώ, ὅτι τὸ ἀποθνήσκειν κακόν οἱ θεοὶ γὰρ οὕτω κεκρίκασι· ἀπέθνησκον γὰρ ἄν.

e.g. τὸ θναίσκην κάκους οἱ θέοι γὰρ οὕτω

κεκρίκασιν· θάνων κε ὡμάρ.

92

Eust. Ὑμ. 345. 52 τοῦτος σου τῶν κατασκόπων οὐ πόρυν κατὰ τὴν ὑμνομένην ἱεριχοντίαν ἐκείνην τῷ τοῦ ἐμοῦ τόπῳ καλῷ παρενέρψε, φιλία τις δηλαδὴ πολυρέμβαστος καὶ καλὸν δοκοῦσα, εἴποι ἄν ἡ Σαπφώ, δημόσιον, ἀλλὰ καὶ καθαρά, καὶ κατὰ τὴν παρ' Ἡσιοδοφ Δίκην παρθένοις, καὶ <τοῖς> 4 πολλοῖς ἀνομί- λητος.

e.g. ... ἀνωμίλητος.

93

Hdn. π.μ.λ. 2. 932. 29 Lentz (for fuller context see 51): ἐφυλαξάμην δὲ διαλέκτους διὰ τὸδε' (51) καί.

Ἤλλα, μὴ κάμπτε στέραν φρένα...

1 from Od. 6. 231 2 metre 82: ὑψιας cf. ἄκουαι 2. 12
3 for metre cf. 86: Greg adds εἰσέρ ην καλὸν το ἀποθνήσκειν, but the ellipse is idiomatic 4 E 5 metre 82 c E': στέραν = στερέαν: ms. ἄλλαν (see 51) μὴ καμεστέραν φ. (τι over εσ meant to correct to κάμπτι, for wh. cf. Alc. 122. 10)
SAPPHO

90

Aristides *Orations* [praise of Smyrna] . . . the glamour that is upon the whole city, not as Sappho said, blinding the eyes, but magnifying it and wreathing it and moreover watering it with joyfulness,—not indeed 'like a hyacinth flower,' but such as earth and sun never before have shown to men:

c. g. . . . a glamour blinding the eyes

91

Aristotle *Rhetoric* . . . Or, as Sappho says:

Death is an ill; the Gods at least think so,
Or else themselves had perished long ago.

92

Eustathius *Opuscula* [a letter]: These spies were introduced into my estate by no harlot like her of Jericho, a friendship I mean of a vagrant sort which deems, as Sappho would say, a public thing beautiful, but a pure one and as virgin as Hesiod's Justice, unapproachable to the many.

c. g. . . . with whom you are mingled in a vagrant friendship which deems that beautiful which any man may have for the asking.²

93

Herodian *Words without Parallel*: I made the above exception of dialects because of the following examples: (51): and this:

Foolish girl, do not try to bend a stubborn heart.

¹ also in Greg. on Hermog. *Rh. Gr.* 7. 1153 Walz
² prob. ref. to Charaxus and Doricha

251
Demetr. Elc. 142 (cf. on Sa. 149) πολλάς ὅ ἄν τις καὶ ἄλλας <ποιήτας> ἐκφέροι χάριτας. γίγνονται καὶ ἀπὸ λέξεως χάριτες ἢ ἐκ μεταφορᾶς, ὡς ἐπὶ τοῦ τέττιγος:

. . . . πτερύγων δ' ὑπακακχεῖι
λιγύραν ἄοίδαν, ὅποτα φλόγιν
<ὁ θέε>ος κατέτα <γάα>ν
ἐπὶ<πε>πτάμενον καταύγη . . .

η ἐκ κ.τ.λ.2

Zenob. (Paroem. 1. 58)

Γέλλως παίδοφιλωτέραν:
ἐπὶ τῶν ἄόρων τελευηπαντῶν, ἤτοι ἐπὶ τῶν φιλοτέκνων μὲν τρυφή <ὑε> διαφθειρόντων αὐτά: Γέλλω γάρ τις ἦν παρθένος· καὶ ἐπειδὴ ἄόρας ἐτελευτήσε, φασίν οἱ λέξβιοι αὐτῆς τὸ φάντασμα ἐπιφοιτᾶν ἐπὶ τὰ παιδία καὶ τοὺς τῶν ἄόρων θανάτους αὐτῇ ἀνατίθεσαν: μέμνηται ταύτης Σαπφώ.

96

Hdn. π.μ.λ. 2. 932. 29 Lentz (after fr. 93. where see context) καί:

"Ἀβρα δηντ' ἐπ' ἀγκ' ἃς πάλαι ἀλλόμαν.3 ἀντὶ τοῦ ἡλλόμην.

97

E.M. 822. 39 ὁμόν: δει γινώσκειν ὅτι τὸ φόν τὸ ἐχει, πρῶτον μὲν ὅτι εὑρήται τὸ κατὰ διάστασιν παρὰ τῇ Σαπφοῖ:

Φαίος δὴ ποτα Λήδαν ύακίνθινων
πεπυκάδμενον ὁμον
εὑρην 4 . . .


252
Demetrius on Style: And many similar instances of charm might be adduced. Charm comes also from a form of expression or from a metaphor, as of the cricket:

... and pours down a sweet shrill song from beneath his wings, when the Sun-god illumines the earth with his down-shed flame outspread:

or from, etc.

Zenobius Centuries of Proverbs:

Fonder of children than Gello;

a saying used of those who die young, or of those who are lovers of children but spoil them; for Gello was a girl who died young, and of whom the Lesbians say that her ghost haunts little children, ascribing to her the death of such as die before they are grown up. It occurs in Sappho.

Herodian Words without Parallel: . . . And:

Lo! to the soft arms of her whom I had shunned so long [I have come back again];

ἀλλόμαι 'shunned' is for ἡλλόμαι.

Etymologicum Magnum: ὄβυ 'egg'; it should be understood that this word has the i, first because the i is found as a separate syllable in Sappho:

They say that once upon a time Leda found hidden an egg of hyacinthine hue.

1 inserted by B in Alc. 39 (my 161), but cf. Wil. Herm. 124: metrical arrangement and emendation doubtful, but cf. 82 ff. 2 or perh. in the later sense 'perpendicular' 3 cf. Suid, E.M. 795. 9 (Γελώ), Hesych. Γελώ and Γελλώ 4 reading doubtful 5 cf. Ath. 2. 57 d, Eust. Od. 1686. 49
Ath. 1. 21 b ἐμελέ δ' αὐτοῖς καὶ τοῦ κοσμίως ἀναλαμβάνειν τὴν ἐσθήτα καὶ τοὺς μὴ τούτο ποιοῦντας ἐσκαπτοῦν. Πλάτωρ. . . . Σαπφώ περὶ Ἀνδρομέδας σκάπτει:

. . . . . . . τῖς δὲ ἀγροΐωτις ἀγροίωτιν ἐπεμένα σπόλαν <τέου> θαλύει νόον,
oύκ ἐπισταμένα τὰ βράκε ἐλκην ἐπὶ τῶν σφύρων; ¹

Stob. Fl. 71. 4 [ὅτι ἐν τοῖς γάμοις τὰς τὰν συναπτομένων ἡλικίας χρῆ σκοπεῖν]. Σαπφώς: ²

. . . ἀλλ' ἔων φίλος ἄμμιν
λέχος ἀρνύσο νεώτερον. ³
οὐ γὰρ τλάσομ' ἐγὼ συνοίκην νέον ἐσσα ⁴ γεραιτέρα.

Sch. Pind. Ο. 2. 96 [ὅ μὲν πλοῦτος ἀρεταῖς διδαΐδαλμένος | 
φέρει τῶν τε καὶ τῶν | καρινί]: ὁ νοεῖς. δὲ πλοῦτος οὐ μόνος ἂν 
καθ' ἐαυτόν, ἀλλὰ καὶ ἀρετὴ κεκοσμημένος, καρίως τῶν τε ἐαυτοῦ 
ἀγαθῶν καὶ τῆς ἀρετῆς ἀπολαύει, συνετήν ἐχών τὴν φροντίδα πρὸς 
τὸ ἀγρεύειν τὰ καλά. 

tούτων γὰρ τὸ ἔτερον καθ' ἐαυτὸ οὐχ ἡδονᾶς καὶ Καλλίμαχος (Η. ἐν Ἰο. 95), καὶ ἡ Σαπφώ.

¹ E: cf. A. P. 7. 411 ἀγροϊώτις ὑλαν, Ὄδ. 22. 184 σάκος 
γέρον, Hesych. θαλύσθαι: φλέγεσθαι, θαλυσομένος: φλεγμένο: 
mss Ath., Eust. τίς δ' ἀγροϊώτις (-ώτατον) θέλγει νόον οὐκ 
k.τ.λ., Max. τίς δὲ ἀγροϊτεν ἐπεμένα στολὴν: Eust. paraphr. 
ποία γυνὴ χαριτική, ἐξωσμενὴ ἀγροϊκικάτερον (-τατον ?) ἐφέλκεται 

vών = νόον 86 ⁴ mss ἔσσα, οὔσα, νέ' οὔσα

254
Athenaeus *Doctors at Dinner*: They took pains, too, to put on their clothes neatly, and made fun of those who failed to do so; compare Plato . . . Sappho jests about Andromeda in the words:

... And what countrified wench in countrified clothes fires your breast, though she knows not how to draw her gown over her ankles?  

Stobaeus *Anthology* [That in marriage it is well to consider the ages of the parties concerned] . . . Sappho:

... But if you love me, choose yourself a younger wife; for I cannot submit to live with one that is younger than I.

Scholiast on Pindar ['wealth adorned with virtues brings with it the opportunity for all manner of things']: The meaning is: wealth when it is not alone but decorated with virtue enjoys in season its own benefits and those of virtue, having a spirit naturally apt for the search after what is good. For neither of the two is desirable of itself. Compare Callimachus . . . , and Sappho:

... ο πλούτος<δ'> ἀνευ ἀρέτας οὐκ ἄσινης πάροικος.1
ἀ δὲ κράσις ἀμφοτέρων 2
dαιμονίαν ἄκραν ἔχει.3
τούτο προσείναι τῷ Θήρωνι μαρτυρεῖ.

101 εἰς τὰς Χάριτας καὶ τὰς Μοῦσας
Heph. 56 [π. χοριαμβικοῦ]. τὰ δὲ (περαχόμεν) εἰς τὸν ἀμφῖβραχυν ἡ βακχείαν. οὖν διόμετρα μὲν . . . , τρίμετρα δὲ . . . , τετράμετρα δὲ, ἀ καὶ συνεχέστερά ἐστίν, οία ταῦτα τὰ Σαπφοῦς.
Δεῦτε νῦν ἄβραι Χάριτες καλλικομοὶ τε Μοῖσαι.

102
At. Fort. 359 De Metris Hor. (6. 301 Keil) ad Hor. Od. i. 8: Apud Anacreontem (est metrum choriambicum dimetrum catalecticum); . . ., Sappho;

. . . . . . πάρθενον ἄδύφωνον

103
Heph. 64 [π. ἀντισπαστικοῦ]. τῶν δὲ τετραμέτρων τὸ μὲν καταληκτικῶν καθαρὸν ἐστι τὸ τοιοῦτον:
κατθυνάσκει, Κυθέρη, ἀβρος Ἀδωνις τί κε θείμεν; καττύπτεσθε, κόραι, καὶ κατερείκεσθε χύτωνας.4

104
Paus. 9. 29. 8 Πάμφως δὲ ὁ Ἀθηναῖος τῶν ὑμών ἑποίησε τοὺς ἀρχαιοτάτους, οὗτος ἀκμαίωντος ἐπὶ τῷ Δίνῳ τοῦ πενθοὺς Οἰτολίνου ἐκάλεσεν αὐτὸν. Σαπφῶ δὲ ἡ Λεσβία τοῦ Οἰτολίνου τὸ ύμομα ἐκ τῶν ἑπών τῶν Πάμφω μαθοῦσα, "Ἀδωνιν ὁμοῦ καὶ Οἰτολίνον ἔσε.


256
SAPPHO

Wealth without worth is no harmless housemate; but the blending of the two is the top of fortune.

This Pindar declares to be the lot of Theron.

101 To the Graces and the Muses

Hephaestion Handbook of Metre [on the choriambic]: Some on the other hand end with an amphibrach or a bacchius, for example the dimeter . . . . , the trimeter . . . . , and the tetrameter—which is used in longer sequences—, such as the lines of Sappho beginning

O hither, soft Graces and lovely-tressed Muses.

102

Atilius Fortunatianus On the Metres of Horace [Horace's Lydian, die per omnes]: In Anacreon we find it (the choriambic dimeter catalectic): . . . . , and in Sappho:

a sweet-voiced maiden

103

Hephaestion Ibid: Of the (antispastic) tetrameter the pure catalectic is like this:

The delicate Adonis is dying, Cytherea; what can we do?

Beat your breasts, maidens, and rend your garments.

104

Pausanias Description of Greece: Pamphōs, who composed the oldest Athenian hymns, called Linus 'Octolinus' or 'Linus Dead' at the climax of the mourning for him. And Sappho of Lesbos, having learnt the name of 'Linus Dead' from the lines of Pamphos, sang of 'Adonis' and 'Linus Dead' both together.

1 cf. At. Fort. 259 who read νῦν  2 ascription based on Paus. 9. 29. 8 (see below); one of the chorus seems to have played the Goddess
LYRA GRAECA

105
Poll. 7, 73 [π. λινῶν ἐσθήτων καὶ ἀμοργίνων]: ἐν δὲ τῷ πέμπτῳ τῶν Σαπφώς Μελῶν ἐστὶν εὑρείν
ἀμφὶ δ’ ἀβροις λασίοισ’ εὗ F’ ἐπίκασσε . . . 1 καὶ φασίν εἰναι ταῦτα σινδόνια ἐπεστραμμένα.

106
Diogen. (Paroem. 1. 279):
Μητ’ ἐμοὶ μέλι μήτε μελίσσαις: 2 ἐπὶ τῶν μὴ βουλομένων παθεῖν τι φαύλον μετὰ ἀγαθάν.

107
Clearch. ap. Ath. 12, 554b [διὰ τὶ μετὰ χειρας ἀνθῆ . . . φέρομεν.] . . . ἦ πάντεσ οἱ ἐρωτεσ οἶνον ἐκτρυφώντες ὑπὸ τοῦ πάθους καὶ ἀριστομένους τοίς ἀφαίοις ἀβρύνονται, φυσικὸν γὰρ δὴ τὸ τὸυ ωἰομένους εἶναι καλοὺς καὶ ἀφαίους ἀνθολογεῖν. οἶδεν αἰ τε περὶ τὴν Περσεφόνην ἀνθολογεῖν λέγονται, καὶ Σαπφώ φησὶν ἰδεῖν ἀνθῆ αἱμέργουσαν παῖδ’ ἁγαν ἀπαλάν.
e. g. Εὐιδόν ποτ’ ἀνθῆ’ ἀμέρ-
| γοιον παῖδ’ ἁγαν ἀπάλαν ἑγω.

108 πρὸς τὴν θυγατέρα
Max. Tyr. 18. 9 [τίς ἡ Σωκράτους ἑρωτικῆ;] ἀναίθεται (ὁ Σωκράτης) τῇ Σαυθιπηθ ὁδυρομένῃ ὑτὲ 3 ἀπέθνυσκεν, ἦ δὲ Σαπφῶ τῇ θυγατρί.

οὐ γὰρ θέμις ἐν μοισοπόλῳ οἰκίᾳ
θρήνον θέμεν: οὐκ ἂμμι πρέπει τάδε. 4

1 Β’: mss λασσίοισ εὗ ἐπίκασσε 2 mss Diog. μηδὲ μ. μηδὲ μέλισσα (or -sas), others add ἐμοὶ 3 ms ὅτι 4 μοισοπόλῳ
Neue: mss μοισοπόλων; θέμεν E, cf. Od. 9. 235: mss εἶναι (correction of θέμις from above)
SAPPHO

105

Pollux Vocabulary [on clothes of Amorgine and other linen]: In the fifth Book of Sappho's Lyric Poems we find:

And wrapped her all about with soft cambric; ¹
and they say that this means pieces of close-woven ² linen.

106

Diogenian Centuries of Proverbs:

I will have neither honey nor bees; ³
proverbial of those who will not take the sour with the sweet.

107

Clearchus in Athenaeus Doctors at Dinner [why we carry flowers in our hands]: . . . Or else it is that all lovers, waxing wanton with their passion, are melted by the sight of what is ripe and blooming. For it is certainly a thing quite natural that those who believe themselves beautiful and blooming should gather flowers. And that is why Persephone and her companions are described as flower-gathering, and Sappho says that she saw a very beautiful little girl culling flowers.

e.g. I saw one day a-gathering flowers
| The daintiest little maid.

108 To Her Daughter

Maximus of Tyre Dissertations [what was the nature of Socrates' love-affairs]: Socrates chides Xanthippe for weeping when he is about to die, and so does Sappho chide her daughter:

No house that serves the Muse hath room, I wis,
For grief; and so it ill beseemeth this.

¹ or him ² or twisted? ³ i.e. if I can't have the honey without a sting, I won't have either: cf. Paroem. 2. 527, Tryph. Rhet. Gr. S. 760 (Walz), who ascribes it to Sappho

s 2
109

Paus. 8. 18. 5 [π. Στυγός]: κεράτινα δὲ καὶ ὀστείνα, σίδηρα τε καὶ χαλκὸς, ἐτὶ δὲ μόλισθος καὶ κασσίτερος καὶ ἄργυρος καὶ τῇ ἥλεκτρῳ υπὸ τοῦτον σήπεται τοῦ ὦδατος. τὸ δὲ αὐτὸ μετάλλοις τοῖς πάσι καὶ ὁ χρυσὸς πέπονθε· καίτοι γε καθαρεύον γε τὸν χρυσὸν τοῦ ἦν, ἢ τε ποιητρίᾳ μάρτυς ἐστὶν ἡ Λεσβία καὶ αὐτὸς ὁ χρυσὸς ἐπιδείκνυσιν. ἔδωκε δὲ ἃρα ὁ θεὸς τοὺς μάλιστα ἀπερριμένους κρατεῖν τῶν ὑπερηφάνων τῇ δόξῃ.

e.γ. κόθαρος γὰρ ὁ χρύσος ἵω.

108

Sch. Pind. P. 4. 410 [ἀφθιτον στρωμάν]: ἀφθιτον δὲ αὐτὸ εἶπε καθ’ χρυσοὺν ἦν· ὁ δὲ χρυσὸς ἀφθαρτος· καὶ ἡ Σαπφώ ὅτι Δίος πάις ὁ χρυσὸς, κεῖνον οὐ σής οὐδὲ κις δάπτει, βροτεάν † φρένων κράτιστον φρενῶν. †

e.γ. Δίος γὰρ παίς ἐστ’ ὁ χρύσος·
kῆμον οὐ σεῖς οὐδὲ κις
dαρδάπτοισ’· ὁ δὲ δάμναται
cαὶ φρένων βροτεάν κράτιστον.

111

Heph. 70 [π. ἰωνικοῦ τοῦ ἀπὸ μείζονος]: ἐνίστε δὲ ἐναλλάξ τὰς ἰωνικὰς ταῖς τροχαίαίς παραλαμβάνουσιν, ἀντὶ μὲν τῶν ἰωνικῶν ἑσθ’ ὅτε τὰς δευτέρας παυκονικὰς παραλαμβάνοντες, ἀντὶ δὲ τῶν ἑξασήμων τροχαίων ἑσθ’ ὅτε τὰς ἑπτασήμους τροχαίας, οἶδον.

1 mss ἐν μ. 2 E: mss ὕπο τοῦ ἦν 3 metre cf. Heph. 3
4 E, cf. Sch. Hes. below: κις = κίς cf. πόλις Hfm. 541
Pausanias *Description of Greece* [the Styx]: Things of horn and of bone, iron and copper, lead and tin and silver and electrum, all are corroded by the water; and gold suffers like the other metals. And yet, that gold remains pure of rust is both declared by the Lesbian poetess and proved by our own experience. It seems that God has given the least-considered of things power over those that are deemed to be of great price.

*e.g.* For gold is pure of rust.

Scholiast on Pindar ['that immortal coverlet,' *i.e.* the Golden Fleece]: He calls it immortal because it was golden; and gold is indestructible; compare Sappho:

*e.g.* Gold is a child of Zeus; no moth nor worm devours it, and it overcomes the strongest of mortal hearts.

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110

Hephaestion *Handbook of Metre* [*The Ionicum a majore*]: Sometimes they use ionics alternately with trochaics, in some lines substituting the second paean for an ionic, and in some employing seven-'time' trochaics instead of six-'time,' as:

1 the Scholiast on Hesiod ascribes this to Pindar

2 cf. *Paroem. Gr. 2. 363* (Σαπφοῦς)

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1. Τοῦ χρυσοῦ λέγοντα· κεῖνον σῆς οὗ κλὶς δάμναται, ὡς ἀσπιττον κλὶς δάπτει, βροτέαν) ascribe Δίως κ.τ.λ. to Pind. (*fr. 222* Bgk.), perh. rightly.
Δέδυκε μὲν ἀ σέλαννα
καὶ Πληγιάδες, μέσαι δὲ νύκτες, παρὰ δ’ ἔρχετ' ὄρα,
ἔγω δὲ μόνα κατεύδω.

Heph. 68 [π. ἰωνικὸν τοῦ ἀπὸ μείζων]. καὶ τρίμετρα βραχυ-
κατάληκτα τὰ καλούμενα Πραξιλλεία, καὶ τὴν μὲν πρώτην ἔχει
ἰωνικὴν, τὴν δὲ δευτέραν τροχαίκην, οἷά ἐστι τὰ τοιαύτα Σαπφούς.

πλήρης μὲν ἐφαίνετ' ἀ σέλαννα,
αἰ δ' ὡς περὶ βῶμον ἐστάθησαν . . .

113 A and B

Ox. Pap. 220. 9 [π. Ἀνακρεόντελοι]. ἐπομέ]νως δὲ καὶ παρα-
πλησίως καὶ τοῦ Πραξιλλείου στίχου τεμών τις δύο τὰς πρώτας
συλλαβὰς ποιήσει τὸ Ἀνακρεόντελον καθὸλου δὲ κατὰ τούτου
πάσας ἀφελῶν τις τὰς ἐκ τῆς πρῶτης χώρας παρὰ μίαν βραχείαν
ἀποτελέσει τὸ μέτρον ὦμοιός· σκόπει γονὺν ταῦτα καταλελουπτά,
tὰς πρώτας συλλαβὰς. μὲν εφαίνεθ' ἀ σέλανα (112)· ονιαν τε καὶ
νγειαν· σα φυγομι παιδὲς ηβα.

[Ἐνδαιμ]ονίαν τε κυνηειαν

[Γῆρας] ζαφύνοιμι, παιδες· ηβα

114

Heph. 68 [π. ἰωνικὸν τοῦ ἀπὸ μείζων]: τὰ δὲ τρίμετρα ἀκατά-
ληκτα διξῶς συνέθεσαν οἱ Αἰολεῖς· τὰ μὲν γὰρ ἐκ δύο ἰωνικῶν καὶ
τροχαίης ἐποίησαν, οἷον:

1 E: all three are prob. first lines
SAPPHO

The Moon is gone
And the Pleiads set,
Midnight is nigh;
Time passes on,
And passes; yet
Alone I lie.¹

112

Hephaestion Handbook of Metre [The Ionicum a majore]: And there are brachycatalectic trimeters, namely what are called Praxilleans, which have the first meter ionic and the second trochaic, such as the following lines of Sappho:

The Moon rose full, and the maidens, taking their stand about the altar . . . ²

113 A and B

From a Papyrus of about A.D. 100 [on the Anacreontic metre]: Similarly with the Praxillean, if you cut off its first two syllables you will make the Anacreontic; or putting it generally as in the preceding case (of the Phalaecian), you will make it in like manner if you remove all the first foot ³ except one short. Consider the following lines when docked of their first syllables (—fr. 112 then—):

Both happiness and health . . .
I pray I may escape [old age], my children; youth ⁴ . . .

114

Hephaestion Handbook of Metre [the Ionicum a majore]: The Aeolic poets made acatalectic trimeters in two ways, first, of two ionics and a trochaic, as:

¹ Heph. arranges as 2 lines ² S. wrote much in this metre; cf. fr. 113 and Trich. 7 (Heph. 392 Cons.) ³ presumably — — ὁ ⁴ the words ‘happiness’ and ‘old age’ were in the part cut off, and so are not quite certain
Κρήσσαι νῦ ποτ’ ὅδ’ ἐμμελέως πόδεσσιν ὁρχηντ’ ἀπ’ ἄλοισ’ ἅμφ’ ἔροεντα βώμον, πόιας τέρεν ἀνθοὺς μάλακον ματείσαι.1

115 πρὸς Μνησιδίκην

Heph. 69 [π. ἰωνικὸν τοῦ ἀπὸ μείζονος]: καὶ τετράμετρα δὲ ἀκατάληκτα διαφόρως συνέθεσαν. ἢ γὰρ τρισὶν ἰωνικὸς μίαν προχαίκην τὴν τελευταίαν ἐπήγαγον—καλεῖται δὲ Αἰολικῶν, ὅτι Σαπφώ πολλῷ αὐτῷ ἔχρισατο—οἶον.

Εὐμορφοτέρα Μνασιδίκα τᾶς ἀπάλας Γυρίνως

116 εἰς Εἰρήνην

Ibid.

'Ασαρτέρας οὐδαμὰ ποι Ἐιρήνα σέθεν τύχοισα...

117 πρὸς Μνησιδίκην

Ath. 15. 674 d [π. στεφάνων]: Αἰσχυλος δὲ . . . σαφῶς φησιν ὅτι ἑπὶ τιμὴ τοῦ Προμηθέως τῶν στέφανων περιτίθεμεν τῇ κεφαλῇ, ἀντίποινα τοῦ ἔκεινυ δεσμοῦ . . . Σαπφώ δὲ ἀπλοῦστερον τὴν αἰτίαν ἀποδίδωσιν τοῦ στεφανοῦσθαι ἡμᾶς, λέγουσα τάδε:

σὺ δὲ στεφάνωις, ὦ Δίκα, πέρθεσο' ἐράταις φόβαισιν ὀρπακας ἀνήτοιο συνέρραισεν αὐπάλαισι χέρσιν.3

1 cf. Alc. 76. 2, Hesych. (after μανῶν) ματεῖ· πατεῖ, Theocr. 29. 15 ² οὐδ. π. Εἰ.: so Ἡφι. -Ε: or πα ᾽Ειρ. ὁ Choer. ad loc.

paraphr. βλαβερωτέρας οὐδαμῶς ποῦ ποτε, Εἰρήνη, σοῦ ἐπιτυχοῦσα (or -αν) and vouches for Εἰρήνη: mss Ch. -άπα Εἰρῆνα, ἀπώρανα, Heph. ἀ. πώρανα, -απ’ ὁρνα: Blf. ἀ πω, ῥανά (name): τύχοισα: mss also -sav 3 περθεσσ(ο) Ε: mss παρθεσθ’

264
Thus of old did the dainty feet of Cretan maidens dance pat to the music beside some lovely altar, pressing the soft smooth bloom of the grass.

115 2 To Mnesidice

Hephaestion *Handbook of Metre* [the *Ionicum a majore*]: Moreover they composed acatalectic tetrameters of various kinds; for either they added a single final trochaic to three ionics—and this is called Aeolic because Sappho often used it—as:

Mnasidica, of fairer form than the dainty Gyrinno

116 3 To Peace

The Same: And this:

Having never, methinks, found thee more irksome, O Peace.

117 5 To Mnesidice

Athenaeus *Doctors at Dinner* [on garlands]: Aeschylus... says clearly that our object in putting wreaths on our heads is to do honour to Prometheus by a sort of requital of his bonds. But Sappho gives a simpler reason, saying:

... But do you, Dica, let your dainty fingers twine a wreath of anise-sprays and bind your lovely locks; for it may well be that the blessed Graces,

---


265
LYRA GRAECA

ταυάνθεα γὰρ <παρ>πέλεται καὶ Χάριτας
µάκαιρα<ς
µᾶλλον προτόρην: 1 ἀστεφανώτοισι δ᾽ ἀπυστρέ-
φονται.
ὡς <τὸ> εὐανθέστερον γὰρ καὶ κεχαρισμένον µᾶλλον <ὅν> τοῖς
θεοῖς, παραγγέλλει στεφανοῦσθαι τοὺς θύοντας.

118

Ath. 15. 687α ὡµεῖς δὲ οὐέσθε τῇν ἀβρότητα χωρὶς ἀρετῆς
ἐχεῖν τιν τερπνῶν 2; καὶ τοῖς Σαπφῷ, γυνῇ μὲν πρὸς ἄλληθειαν οὖθα
καὶ ποιητρία, ὡµῶς ἤδεσθη τῷ καλὸν τῆς ἀβρότητος ἀφελεῖν,
λέγουσα ἃδε:

. . . . . . . ἔγω δὲ

φίλημί ἄβροσύναν, καὶ μοι τὸ λάµπρον
ἐρος ὑστὶν καὶ τῷ κάλλον λέλογχε.

φανερῶ ποιούσα πᾶσιν ὡς ἡ τοῦ ζην ἐπιθυμία τὸ λαµπρὸν καὶ τὸ
καλὸν ἐξεν αὐτῇ: ταῦτα δὲ ἔστιν οἰκεία τῆς ἀρετῆς.

119 πρὸς Ἄλκαιον

Arist. Rhet. 1. 9 τὰ γὰρ αἰσχρὰ αἰσχύνονται καὶ λέγοντες
καὶ ποιοῦντες καὶ μέλλοντες, ὥσπερ καὶ Σαπφῷ πεποιήκεν εἰπόντος
tοῦ Ἄλκαιον. ' θέλω τι Φείπην ἀλλὰ μὲ κωλυεὶ αἰδώς:‘ 3

αὶ δ’ ἤχες ἐσλῶν ἵμμερον ἢ κάλλων
καὶ μὴ τι Φείπην γλῶσσο' ἐκύκα κάκου,
αἴδως κεν ὅνικι σ’ ἤχεν ὀπτπατ’,

ἀλλ’ ἐλεγες περὶ τῷ δικαίως. 5

1 E (or keep µάκ. as voc.): παρπ. = πάρεστι cf. Soph. Ant.
478: mss εὐάνθεα γ. πέλεται κ. Χάριτες µάκαιρα: Fick εὐάνθεα
γ. κ. Μέλεται (‘Muses’) κ. Χάριτες, µάκαιρα: προτόρην Seid. =
προσορᾶν cf. προτι Alc. 156: mss προτέρην: Fick προσόρηντ’
2 E, see context: mss προφιερῶν from above 3 Alc. fr. 124
4 E: mss a. k. σε οὐκ εἶχεν 5 B = ὧ δικαίους: mss τῷ
(⌀, ⌀) δικαίω

266
too, are more apt to look with favour on that which is adorned with flowers, whereas they turn away from all that goes ungarlanded;

for she urges the makers of the sacrifice to wreath their heads on the plea that that which is the more adorned with flowers is the more pleasing to the Gods.

118

Athenaeus *Doct ors at Dinner*: Do you think that delicacy or refinement without virtue is a thing to be desired? Why, Sappho, who was a woman out and out and a poetess, too, hesitated nevertheless to separate refinement from honour, for she says:

... But I love delicacy, and the bright and the beautiful belong for me to the desire of the sunlight;¹

making it clear that the desire to live comprehended for her the bright or famous and the beautiful or honourable; and these belong to virtue.

119² To Alcaeus

Aristotle *R he toric*: For we are ashamed of what is shameful, whether in word or deed or intention; compare Sappho's answer when Alcaeus said, 'I fain would tell you something, but shame restrains me':

If your desire were of things good or fair, and your tongue were not mixing a draught of ill words, then would not shame possess your eye, but you would make your plea outright.

¹ pace Athenaeus, S. probably means physical brightness and beauty; without them life would not be worth living
² cf. Cram. *A. P.* 1. 266. 25 (takes this and Alc. 124 as from an amoeboeic poem of S.)
LYRA GRAECA

120

Ath. 13. 564 d [π. ὅμματα τὰ τῶν ἐρωμένων]. καὶ Ἡ Σαπφώ δὲ πρὸς τὸν ύπερβαλλόντως θαυμαζόμενον τὴν μορφήν καὶ καλὸν εἶναι νομίζομενον φησιν.


121

Max. Tyr. 24 (18). 9 καὶ ὃτιπερ Σωκράτει οἱ ἀντίτεχνοι, Πρόδικος καὶ Γοργίας καὶ Ὑφαντόμαχος, τοῦτο τῇ Σαπφοί Γοργίω καὶ Ἄνδρομέδα: νῦν μὲν ἔπιτιμῆς ταύταις, νῦν δὲ ἐλέγχει καὶ εἰρωνεύεται αὐτὰ ἐκεῖνα τὰ Σωκράτους. 'Τὸν Ἰωνα χαίρειν' φησίν ὁ Σωκράτης.


122

Heph. 72 [π. τοῦ ἄπτελάσσονοι ἰωνικοῦ]: καὶ ὅλα μὲν οὖν Ἀρματα γέγραπται ἰωνικά, ὃπερ Ἄλκμαν . . . , Σαπφοὶ δὲ:

Τῷ με Παιδίους ὄρραννα χελίδω . . . 3 ;

1 ὀσταθὶ = ἀνάστηθι Ε, cf. Hesych. ὀστασαν: mss σταθί: suppl. E, cf. 66. 10 and Ath. 460 d for loss of words in Ath.'s quotations

2 πόλλα μοι τὰν πολλνανάκτιδα παιδα χαίρην. 2

Σαπφώ λέγει.

3 E: = οὐρανία cf. Hesych. (so read) ὥρανα χελίδων <οὐρανία χελίδων | ὅροφος> ὅροφη (i. e ἡ ὄρ.) and κόνια: σποδός (i. e. κόνια): mss ὥρανα χελίδων: next line E c. g. ὄνια: (vb.) νέαν πάλιν ὥραν ἐπαγόσα;
SAPPHO

120

Athenaeus *Doctors at Dinner* [on the eyes of lovers]: And Sappho, too, says to the man exceedingly admired for his good looks:

Stand up, look me in the face as friend to friend, and unveil the charm that is in your eyes.

121

Maximus of Tyre *Dissertations*: And what his rivals Prodicus and Gorgias and Thrasymachus were to Socrates, that were Gorgo and Andromeda to Sappho. At one time she chides these rivals, at another she refutes them in argument and uses the very same forms of irony that Socrates does. For instance, Socrates [as an opening to a discussion in which he refutes him] says 'A very good day to Master Ion,'¹ and Sappho [in similar circumstances] begins:

A very good day to a daughter of very many kings.

122

Hephaestion *Handbook of Metre* [the *Ionicum a minore*]: And indeed whole poems have been written in ionics, for instance Alcman's . . ., and Sappho's:

Why does the heavenly swallow, daughter of Pandion [vex] me . . .?²

¹ Plat. *Ion* 530a: the syntax suggests formality
² l. 2 ran perh. thus: 'by bringing in the new season?' S. wrote much in this metre, cf. Trich. 8 (Heph. 395 Cons.)
LYRA GRAECA

123
Heph. 74 [π. τοῦ ἀπ’ ἐλάσσωνος ἱωνικοῦ]: τῶν δὲ τριμέτρων τὸ μὲν ἀκατάληκτον:

Διελεξάμαν ὁναρ Κυπρογενῆς.¹
παρὰ τῇ Σαπφοὶ . . .

124
Apol. Pron. 66. 3 ἐμέθεν· πυκνῶς αἱ χρήσεις παρὰ Αἰολεῦσιν:
. . . . . ἐμέθεν δ’ ἔχεισθα λάθαν.

125, 126
Heph. 87 [π. τοῦ ἀπ’ ἐλάσσωνος ἱωνικοῦ]: ἀνακλωμένου δὲ ὄντος αὐτοῦ, προταχθεῖσα ἰαμβικὴ ἐξάσημος ἡ ἐπτάσημος ποιεῖ τὸ τοιοῦτον, οἷον παρὰ Σαπφοὶ:

‘Εχει μὲν Ἄνδρομέδα κάλαν ἀμοίβαν . . .
Ψάφοι, τί τὰν πολύολβον Ἀφροδίταν
[ἀτίμασας; . . . . . . ] ²

Z'

127
Ibid. 89 [π. ἀσυναρτήτων]: δύναται δὲ καὶ εἰς τρίπουν ἀναπαιστικῶν ³ διαιρεῖσθαι, εἰ ἀπὸ σπουδεῖου ἄρχουτο, οἷον τὸ Σαπφοῦς:

αὐτὰ δὲ σὺ, Καλλιόπα = —ο—υ—υ,
τοῦ προσοδικοῦ ὄν καὶ τούτο εἴδος.

¹ E: mss ζαελ., προσελ., the former a metrical emendation of a hyper-aeolising ζαλ. (ζα and διά were both Aeol.): Ahr. ζα δ’ ἐλ. (but δέ is out of place in an obvious first line)
² E, e. g.
³ Hense: mss τρίτον ἀνάπαιστον

270
Hephaestion *Handbook of Metre* [the *Ionicum a minore*]: Of the trimeters the acatalectic is exemplified by:

I dreamt that I talked with the Cyprus-born; in Sappho.

124

Apollonius *Pronouns*: ἐμέθεν 'of me'; it occurs frequently in the Aeolic writers; compare

... and forgettest me.

125, 126

Hephaestion *Handbook of Metre*: But when the ionic is 'broken' or 'impure,' an iambic meter of six or seven 'times' precedes it giving the following result, as in Sappho:

Andromeda has driven a fine bargain;

and:

Why, Sappho, [do you disdain] Aphrodite of the many blessings?

**Book VII**

127

The Same [metres combining two 'heterogeneous' parts]: And it (the earlier half of a certain 'heterogeneous' line) can also be divided as a three-foot anapaestic, if it begins with a spondee, as in Sappho's:

And thou thyself, Calliope ... .

this, too, being a form of the prosodiac.

1 cf. Sch. Heph.  

2 e.g. πολύλαβον below
Δαύος ἀπάλας ἐτάρας ἐν στήθεσιν — — ¹ λέγει δὲ Ἡρωδιάνος, ὅτι ἄπαξ κεῖται ἡ λέξις παρὰ Σαπφοί.

129 εἰς τὰς Μούσας

Heph. 106 [π. ἀσυναρτήτων]: καὶ τὸ εξ ιθυφαλλικῶν δύο ἡ Σαπφώ πεποίηκε.

Δεύρο δηύτε, Μοῦσαι, χρύσιον λίποισαι

[δώμα]² . . . .

130 πρὸς Κληῆν

Ibid. 98 ἀλλο άσυνάρτητον ὁμίοις κατὰ τὴν πρώτην ἀντιπάθειαν, ἐκ τροχαίου διμέτρου ἀκαταλήκτου καὶ ἰαμβικοῦ ἐφθημιμεροῦς, ὑπερ ἐὰν παραλάξῃ τὴν τομήν, γίγνεται τροχαίκον προκαταληκτικόν.

"Εστί μοι κάλα πάις χρυσίοισιν ἀνθέμοισιν ἐμφέρην ἔχοισαι μόρφαν, Κλεῖς ἀγαπάτα, ³ ἀντὶ τὰς ἐγὼ οὐδὲ Δυνίαν παῖσαν οὔδ᾽ ἐράνναν

[Δέσβοιν ἀγρέθην κε]⁴ . . . . .

tούτων δὲ τὸ μὲν δεύτερον ἀνθίζον ἐστίν ἀπὸ τῆς τομῆς ὅτι οὕτως συγκεῖται ὡς προείρηται, ἐκ τοῦ τροχαίου διμέτρου ἀκατα ἥκτον καὶ τοῦ ἐφθημιμεροῦς ἰαμβικοῦ, τὸ δὲ πρῶτον, διὰ τὸ πρὸ συλλαβῆς ἐχειν τὴν τομήν, ἐγένετο προκαταληκτικόν, ἐκ τροχαίου ἐφθημιμεροῦς, 'ἐστι μοι κάλα πάις,' καὶ διμέτρου ἀκαταληκτοῦ τοῦ 'χρυσίοισιν ἀνθέμοισιν' τὸ δὲ τρίτον εξ ὑπερκαταλήκτου, 'ἀντι τὰς ἐγὼ οὐδὲ Δυνίαν,' καὶ βραχυκαταλήκτου, 'πᾶσαν οὔδ' ἐράνναν.'

¹ δαύος(α)? B ² E, c. g. ³ mss Κλεῖ, but H. apparently read Κλέειος or Κλείεις: prob. abbrev. for some compound of κλέος with alternative form Κλεῖς or Κλείς (so 82) ⁴ Λέσ. B, cf. Mosch. 3. 89: ἀγ. E e. g., opt. of ἀγρημι, cf. Eur. H.F. 643
SAPPHO

128

_Etymologicum Magnum:_ δαίω 'I sleep'; Sappho:

May you sleep in the bosom of a tender comrade...

And Herodian says that the word occurs once in Sappho.

129 To the Muses

Hephaestion _Handbook of Metre_ [on 'unconnectable' metres]: And the line which is composed of two ithyphallics is used by Sappho:

O come hither, ye Muses, from your golden [house]...

130 To Cleïs

The Same: Another kind of 'unconnectable' line which similarly involves the first 'antipathy,' is formed from a trochaic dimeter acatalectic and an iambic of three feet and a half which by a shifting of the caesura becomes a trochaic procatalectic:

I have a pretty little daughter who looks like a golden flower, my darling Cleïs, for whom I would not take all Lydia, nay nor lovely [Lesbos].

Of these lines, the second is shown by the caesura to be composed, as I have said, of the trochaic dimeter acatalectic and the iambic of three feet and a half; the first, having the caesura a syllable earlier, becomes procatalectic, composed of a trochaic of three feet and a half, 'ἐστὶ μοι κάλα παῖς,' and a dimeter acatalectic, 'χρυσίωσιν ἀνθέμοισιν'; while the third consists of a hypercatalectic trochaic, 'ἀντὶ τᾶς ἔγαν οὐδὲ Λυδίαν,' and a brachycatalectic, 'πᾶσαν οὐδ' ἐρίναν.'

1 cf. Sch. Heph: the ancient metrists made Κλ. 5 - 6, reading 8 stresses with 'rests' after παῖς, μόρφαν, and Λυδίαν; edd. who suppose them wrong read 7 stresses and no rests, taking χρ. as 3 syll., Κλεῖς and Λυδ. as 2
LYRA GRAECA

131

Sch. Ar. Plut. 729 ἡμιτύβιοιν ἀντὶ τοῦ σουδάριον, ράκος ἡμιτριβεῖς λινῶν τι ὁτὸν ἐκμαγεῖον, καὶ Σαπφῶ.  

ἡ δικροσσον φακίολιον.

132

E.M. 759. 35 οὶ μέντοι Αἰολεῖς φασί  

Τίοισιν ὀφθαλμοῖσιν . . . ;  

ὡς παρὰ Σαπφοῖ.

133

Dem. Eloc. 164 τὸ μὲν γὰρ εὐχαρι μετὰ κόσμου ἐκφέρεται καὶ δι’ ὅνομάτων καλῶν ἡ μάλιστα ποιεῖ τὰς χάριτας, οἰον τὸ:  

Ποικιλλεται μὲν γαῖα πολυστέφανος.

134

Arist. Eth. Nic. 1149 b 15 ἡ δ’ ἐπιθυμία, καθάπερ τὴν Ἀφροδίτην φασί:  

ἐσολοπλόκας γὰρ Κυπρογένεος πρόπολον

1 Hemst. -E (cf. 17): mss σταλάσσων  

2 δολοπλόκας: cf. l. 2: Κυπρογένεος πρόπολον B from Hesych. K. π.: προαγωγόν: mss Κυπρογένεος without πρόπολον

274
Sappho

131

Scholiast on Aristophanes ἴματόβιον: equivalent to sudarium, a half-worn linen cloth like a dishclout, compare Sappho:

... a dripping clout;
or a two-fringed bandage.

132

Etymologicum Magnum: The Aeolic writers, however, (using τίοις for τίςι) say:

With what eyes...? ¹

as it is in Sappho.

133

Demetrius On Style: Charm is produced along with ornament and by means of beautiful words most conducive to that effect; compare:

The many-garlanded earth puts on her broidery.

134

Aristotle Nicomachean Ethics: But desire is cunning, as they say of Aphrodite:

for the servant of the wile-weaving Cyprus-born...

¹ e.g. 'with what eyes will you look at me?' i.e. 'how will you be able to look me in the face?' ² Persuasion; cf. fr. 33: this and the previous frag. prob. from the same poem are claimed for S. by Wil.
LYRA GRAECA

135

Heph. 65 [π. ἀντισπαστικοῦ]: ἔστι δὲ τυχόν καὶ τὸ τῆς δευτέραν μόνην ἀντισπαστικὴν ἔχον (τετράμετρον), ὥ μέτρῳ ἔγραψεν ἁςματα: καὶ Σαπφώ ¹ ἐπὶ τέλους τοῦ ἐβδόμου.

Γλύκηα μάτερ, οὐ τοι δύναμαι κρέκην τὸν ἵστον πόθῳ δάμεισα παῖδος βραδίνῳ δι’ Ἀφροδίταν.²

H'

136

Mar. Plot. de Metr. (6. 517 Keil): Hymenaeicum dimetrum dactylicum Sapphicum monoschematistum est; semper enim duobus dactylis constat:

τεσσεραμήνιον ³

ὡ τον Ἄδωνιον.⁴

137

Plut. de Coh. Ira 7 καὶ παρὰ πότον μὲν ὃ σιωπῶν ἐπαχθῆς τοῖς συνοῦσι καὶ φορτικός, ἐν ὀργῇ δὲ σεμνότερον οὐδὲν ἡσυχίας, ἃς ἡ Σαπφώ παρανεῖ:

σκιδναμένας ἐν στήθεσιν ὀργάς

γλώσσαν μαψυλάκαν πεφυλάχθε.⁵

138

Sch. Soph. El. 149 (= Suid. ἀνδρών): τὸ δὲ Δίως ἄγγελος (ἡ ἀνδών) ὅτι τὸ ἱπ σημαίνει, καὶ Σαπφώ: ³

ηρος ἄγγελος ἰμμερόφωνος ἀνδώ ⁶

Hephaestion Handbook of Metro [on the antispast]: A frequent type (of tetrameter) has only its second meter antispastic, a measure in which they wrote whole poems; for instance Sappho at the end of her Seventh Book:

Sweet mother, I truly cannot weave my web; for I am o’erwhelmed through Aphrodite with love of a slender youth.

Book VIII

Marius Plotius Metro: The hymeniac dactylic dimeter of Sappho is monoschematist (i.e. all lines scan alike); for it always consists of two dactyls:

Woe for him of the four months’ sojourn, woe for Adonis!

Plutarch on Restraining Anger: A man who is silent over his wine is a burden to the company and a boor, whereas in anger there is nothing more dignified than tranquillity; compare the advice of Sappho:

When anger swells in the heart, restrain the idly-barking tongue.

Scholiast on Sophocles: The phrase ‘messenger of Zeus’ is used (of the nightingale) because she is a sign of the spring; compare Sappho:

the lovely-voiced harbinger of Spring, the nightingale.

LYRA GRAECA

139

Ath. 2. 54 f ἐρέβινθοι... Σαπφώ.
χρύσειν <δ> ἐρέβινθοι ἐπὶ αἰώνων ἐφύοντο.

140

Ibid. 13. 571 d: (fr. 12) καὶ ἔτη.
Λύτω καὶ Νιόβα μᾶλα μὲν φίλαι ἦσαν
ἐταίραι...

141

Apoll. Pron. 99. 17 καὶ σὺν τῷ α λέγεται (ἡ σφίν) παρ' Αἰολεύσιν:
... ὅτα πάννυχος ἄσφι κατάγρει
[ὁππατ' ἀψος]...

141 A

El. Mag. 117. 14 ἄφος καὶ ἄφος, κατὰ πλεονασμὸν τοῦ α
μηδὲν πλέον σημαίνοντος. ἄφος γὰρ ὁ ὑπνός Καλλίμαχος... καὶ Σαπφώ:
... ὃθαύλμοις δὲ μέλαις χύτο νύκτος ἁρος.

142

Hdn. 2. 187. 16 (= E. M. 662. 32) πέπταμαι: ἐκ τοῦ ἵπτημι
gίνεται ὁ παθητικὸς παρακείμενος ἐπταμαι ἐπτασαι ἐπταται καὶ
πλεονασμὸ τοῦ π πέπταμαι Αἰολικῶς. οἱ γὰρ Αἰολεὺς εἰώθασι
προστίθεναι σύμφωνον, ὥσπερ τῷ ἐπετρύγωμαι πεπτερύγωμαι σιών
ὡς δὲ παῖς πεδὰ μάτερα πεπτερύγωμαι.

1 cf. 168 2 E, cf. 141 A and καθαιρέω 3 mss χῦτ' ἄ.,
nυκτός ἄ. (Cod. Aug. καὶ Σ. νυκτός ἁρον)

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SAPPHO

139 ¹

Athenaeus Doctors at Dinner [among instances of ἐρέβωνθος ‘pulse’]: Compare Sappho:
And golden pulses grew upon the shore.

140

The Same: (f. r. 12) and again:
Though Leto and Niobe were very dear comrades, . . . .²

141

Apollonius Pronouns: And σφίν ‘to them’ is used in Aeolic with a before it; compare
. . . . . . when night-long [sleep] closes their eyes.

141 A ³

Etymologicum Magnum: ἀρας and, with pleonastic α, ἀωρος; for ἀρας means ‘sleep’; compare Callimachus: . . . . ; and Sappho:
and night’s black slumber was shed upon [their] eyes.

142

Herodian On Inflections πέπταμαι ‘I have flown’: the verb ἰπτημι has a perfect passive ἐπταμαι ἐπτασαι ἐπταται, and with a pleonastic π in Aeolic πέπταμαι. For the Acolians add a consonant, as πεπερυγωμαι for ἐπερυγωμαι; compare
and I have flown [to you] like a child to its mother.⁴


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LYRA GRAECA

143 εἰς παῖδα ἀνώνυμον

_Anth._ Pal. 6. 269 ὡς Σαπφοῦς. ¹

Παῖς ἐτ' ἀφωνὸς ἐοισα τὸρ' ἐννέτπω αἴ τις ἔρηται ²

φῶναν ἀκαμάταν κατθεμένα πρὸ τὸδων. Αἰθοτία με κόρα Δάτης ὤνεθηκεν Ἀρίστῳ ³

Ἐρμοκλειταίᾳ τῷ Σαῦναίαδα ⁴

5 σὰ πρόπολος, δέσποινα γυναικών ἀ σὺ χάρεισά

πρόφρων ἀμμετέραν ἐνυκλείσον γενίαν.

144 εἰς Τιμάδα


Τίμαδος ἄδε κόνις; ⁵ τὰν δῇ πρὸ γάμου θάνασαν
dὲξατο Φερσεφόνας κυάνιος θάλαμος,

ἀς καὶ ἀπυθιμένας ⁶ παῖσαι νέοδαγι σιδάρφο ⁷

ἀλικες ἵμμερταν κρᾶτος ἐθεντο κόμαν.

145 ² εἰς Πελάγωνα


Τῷ γρίππει Πελάγωνοι πάτηρ ἐπέθηκε Μένισκος
cύρτον καὶ κόπαν, μνᾶμα κακοζώιας. ⁹

SAPPHO

143 On a Nameless Infant

Palatine Anthology: Ascribed to Sappho:¹

I am a little maid who cannot talk, but yet, if I am asked a question, I say plain enough with the voice that never wearies of speech at my feet: 'I was dedicated to the Aethopian Child of Leto by Aristo daughter of Hermocleitus son of Saunaidas, a ministrant, thou Lady of women, of thine; to whom in gratitude bound be thou gracious, and give our family good fame.'

144 On Timas

The Same: Sappho, on Timas who in like manner died before her marriage:

This is the dust of Timas,² who was received into Persephone's black chamber all unwed, and for whose death³ all her fair companions took knife and shore the lovely hair of their heads.

145⁴ On Pelagon

The Same: on Pelagon, Sappho:

To the fisherman Pelagon his father Meniscus has put up a fishing-basket and an oar as a memorial of his hard life.

¹ ascription doubtful; note in the ms 'not in Michael's copy, so I do not know its origin'; inscribed on the base of a statue of a nameless baby-girl dedicated to Artemis as a thank-offering for her birth by her mother a priestess of Artemis ² perh. 'this dust is little Timas' ³ or perh. 'though she died so far away' (at Phocaea?) cf. S7 ⁴ ascription doubtful
I.YRA GRAECA

Θ'

ΕΠΙΘΑΛΑΜΙΑ

146

Ath. 10. 425 c (cf. 11. 475 a): τοῖς δὲ θεοῖς οἶνοχοουσάν τινες ἰστοροῦσι τὴν 'Αρμονίαν. ... Ἀλκαίος δὲ καὶ τὸν Ἑρμήν εἰσάγει αὐτῶν οἶνοχόουν (Alc. 5), ὡς καὶ Σαπφῶ λέγουσα: 1

κὴ δ' ἀμβροσίας μὲν κράτηρ ἐκέκρατο,
'Ερμαίς δ' ἐλευ ὀλπιν 2 θέοισ' οἶνοχόησαι.
κὴνοὶ δ' ἀρὰ πάντες καρχήσι' ὄνηχον 3
κάλειβον, ἀράσαντο δὲ πάμπαν ἑσλα γάμμβρῳ. 4

147 5

Him. Or. 1. 20 εἰ δὲ καὶ ῥόδης ἐδέσσεν, ἐδώκα ἂν καὶ μέλος τοι'νδε. Νύμφα ροδέων ἑρώτων βρύοουσα, νύμφα Παφίης ἀγαλμα κάλλιστον, ἢθι πρὸς εὐνήν, ἢθι πρὸς λέχος, μελλικα παιζούσα, γλυκεία νυμφιφ. 'Εσπερός σ' ἐκοῦσαν ἄγοι, ἀργυρύθρονον ζυγίαν Ἡραν θαυμαζοῦσαν.

c. g. 'Ω βρύοισ' ἐρων βροδίων
νύμφα, τᾶς Παφίας ἀνάσσαι ἀγαλμα κάλλιστον,
πρὸς εὐναν ἢθι, πρὸς λέχος,
ὅτε μελλικα παιζεαί
παῖγνα γλύκηα γάμμβρῳ.

'Εσπερος δ' ἐκοῦσαν ἄγοι σ'
ἀργυρύθρονον ζυγίαν
Ἡραν θαυμανέοισαν.

1 ll. 3, 4 ap. Ath. 11 μνημονεύει δὲ τῶν καρχησίων καὶ Σαπφῶ

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SAPPHO

Book IX

EPITHALAMIES

146

Athenaeus *Doctors at Dinner*: According to some accounts the wine-bearer of the Gods was Harmonia. . . But Alcaeus makes Hermes also their wine-bearer, as indeed Sappho does in the following passage:

There stood a mixing-bowl of ambrosia ready mixed, and Hermes took the wine-jug to pour out for the Gods. And then they all took up the beakers, and pouring a libation wished all manner of good luck to the bridegroom.

147

Himerius *Epithalamy of Severus*: And if an ode were needed I should give such a song as this: Bride that teemest with rosy desires, bride the fairest ornament of the Queen of Paphos, hie thee to bed, hie thee to the couch whereon thou must sweetly sport in gentle wise with thy bridegroom. And may the Star of Eve lead thee full willingly to the place where thou shalt marvel at the silver-throned Lady of Wedlock.

1 in grouping these here regardless of metre we perch. conf.

2 fuse two ancient editions; cf. 162 and on 48 (not quite certainly to be joined directly to 2) from Ath. 'Sappho, too, mentions this kind of cup in the lines: And then’ etc.:

cf. Macr. 5. 21. 6, Ath. 2. 39 a, 5. 192 c, Fust. Od. 1633. 1, II. 1203. 18 the context points to Sappho as H.’s original

év τούτοις: κήνοι κ.τ.λ. 2 mss also ἔρπιν 3 ἔνθηχον Hfm. -E: mss ἔχον, ἔσχον 4 mss τῷ γ. 5 E e.g.: the voc. form νύμφα, and the metre of H.’s last sentence show that we are very near S.’s own words: παἰγνα i.e. παῖγνια cf. χρυσότερα: θαυμ. fut. of θαυμαίνω: metre Catull. 61
LYRA GRAECA

148

Demetr. El. 148, 146 ἐστὶ δὲ τὶς ἰδίως χάρις Σαφικῆ ἐκ μεταβολῆς, ὅταν τι εἰποῦσα μεταβάλληται καὶ ὠσπέρ μετανοήσῃ οἶον·

"Ιψοι δὴ τὸ μέλαθρον 2
Τμήμανον,
ἀερρατε, τέκτονες ἄνδρες,
Τμήμανον.

5 γάμβρος Φίσσος "Ἀρειῦ, 3
<Τμήμανον,>
ἀνδρὸς μεγάλω πόλυ μείζων,
<Τμήμανον,>
πέρροχος ὡς ὅτε ἄοιδος
10 <Τμήμανον,>
ὁ Λέσβιος ἀλλοδάποισιν,
<Τμήμανον>

ὡςπέρ ἐπιλαμβανομένη ἑαυτῆς ὅτι ἀδυνάτῳ ἐχρήσατο ὑπερβολῇ καὶ ὅτι οὐδεὶς τῷ Ἀρηῷ ἴσος ἐστὶ.

149 4

Ibid. 141 χαριευτίζεται δὲ ποτε (ἡ Σαφφώ) καὶ ἐξ ἀναφορᾶς, ὡς ἐπὶ τοῦ Ἑσπέρου·

"Εσπερε πάντα φέρων, 5 ὡσα φαύνωλις ἐσκέδασ' αὖως,


5 mss also φέρεις

284
Demetrius On Style: And there is a charm peculiarly Sapphic in metabole or change, when having said something she turns round and, as it were, changes her mind, for instance:

Up with the rafters high,
*Ho for the wedding!*  
Raise them high, ye joiners,
*Ho for the wedding!*
The bridegroom's as tall as Ares,
*Ho for the wedding!*
Far taller than a tall man,
*Ho for the wedding!*
Towering as the Lesbian poet
*Ho for the wedding!*
Over the poets of other lands,
*Ho for the wedding!*

as it were interrupting herself because she has used an impossible hyperbole, no one really being as tall as Ares.

The Same: Sometimes, too, Sappho derives charm from anaphora or repetition, as in this passage, of the Evening Star:

Evening Star that bringest back all that lightsome Dawn hath scattered afar, thou bringest the sheep,
LYRA GRAECA

φέρεις οὖν, φέρεις αὐγα, φέρεις ἀπὸ Fὸν μάτερι παῖδα.¹
καὶ γὰρ ἐνταῦθα ἡ χάρις ἐστὶν ἐκ τῆς λέξεως τῆς φέρεις ἐπὶ τὸ αὐτὸ ἀναφερομένης.

150


οἶον τὸ γλυκύμαλον ἐρεύθεται ἄκρω ἐπὶ ὑσδῳ ἄκρον ἐπὶ ἀκροτάτῳ, λελάθουτο δὲ μαλαδρότης. οὐ μᾶν ἐκλελάθουτ', ἀλλ' οὐκ ἐδύναντ' ἐπὶ-κεσθαί:
καὶ Ὑσόκριτος: (8. 78) καὶ (3. 54).

151

Demetr. Eloc. 106 τὸ δὲ ἐπιφώνημα καλοῦμενον ὑρίζοιτο μὲν ἄν τις λέξιν ἐπικοσμοῦσαν ἐστί δὲ τὸ μεγαλοπρεπέστατον ἐν τοῖς λόγοις τῷ γὰρ λέξεως ἡ μὲν ὑπρετεί, ἡ δὲ ἐπικοσμεῖ. ὑπρετεὶ μὲν ἡ τοιάδε οἶαν . . . καταστείβοισιν ἐπικοσμεῖ δὲ τὸ ἐπιφέρόμενον τῷ χάμαι . . . ἀνθή. ἐπενήγεκται τοῦτο τοῖς προκλειμένοις ² κόσμος σαφῶς καὶ κάλλος . . . καὶ καθόλου τὸ ἐπιφώνημα τοῖς τῶν πλουσίων ἐοικεν ἐπιδείγμασιν, γεύσοις λέγω καὶ τριγλύφοις καὶ πορφύραις πλατείαις: οἶον γὰρ τι καὶ αὐτὸ τοῦ ἐν λόγοις πλοῦτοι σημεῖον ἐστιν.

¹ ἀπὸ Fὸν E (or print FFὸν ?) cf. Theocr. 12. 33, Ad. 32, Hom. ἀπὸ ἑθεν, ἀπὸ ἑο, πόσει ὧ, and for metre Alc. 112 B: mss ἀποιον (Dem. om.) ² Finckh : mss προενηγηγ

¹ the sequel was prob. 'Even so to-night bring thou home

286
thou bringest the goat, thou bringest her child home to the mother;¹
here the charm lies in the repetition of the word 'bringest.'

150

Scholiast on Hermogenes *Kinds of Style* : For some kinds of style express but one sort of idea, for instance the pure or simple kind; others two, three, or even four, for instance the noble and those which resemble it, such as the kinds used by historians—which, indeed, as Thucydides says, approximate to those employed by mythographers because they are concerned with chronology—, or such as give pleasure to the senses, sight, hearing, smell, taste, touch, as Homer: *(Iliad 347 f)*: or Sappho: *(4)*; and:

Like the pippin blushing high
On the tree-top beneath the sky,
Where the pickers forgot it—nay,
Could not reach it so far away;²

or Theocritus: *(8. 78)* and: *(3. 54).*

151

Demetrius *On Style* : The so-called epiphoneme may be defined as a phrase which adds adornment, and it is supreme as an elevator of style. It should be remembered that a phrase either aids the sense or adorns it. For instance, the sense is aided by such a phrase as 'Like the hyacinth' etc. while it is adorned by the words which follow, 'and it still blooms' etc. The addition thus made to the foregoing sentence is clearly an adornment or embellishment. . . . In general the epiphoneme is like the shows or displays of the rich, such as the cornices and triglyphs of their houses and the purple borders of their robes. For it is essentially a mark of wealth in words.

the bride to the bridegroom' ² cf. Sch. Theocr. 11. 39: see also Long. *Past.* 3. 33: descriptive of the bride, cf. Himer. 1. 16
LYRA GRAECA

οἶαν τὰν ὕκινθον ἐν ὀρρέσι ποίμενες ἄνδρες
πόσσι καταστείβοισι, χάμαι δ' ἐτὶ πορφύρα
ἀνθη.1

152
Cram. A. O. 1. 71. 19 ἀεὶ ... ὃ δ' Ἀιολεὺς τριχῶς: <ἄι>.
ἀἱπάρθενοι ἐσσομαι.2
καὶ αἰεὶ καὶ αἰεν.

153
Ibid. 1. 190. 19 ἦςι.
Δώσομεν, ἦςι πάτηρ,3
φησὶν ἡ Σαπφά, ἦτί δὲ λέγει Ἀλκμάν ἀντὶ τοῦ ἦςι.

154
Heph. 45 [π. δακτυλικὸν]. τὸ δὲ τετράμετρον (Λιολικῶν κατα-
ληκτικῶν).

Θυρώρω πόδες ἐπτορόγυιοι,
τὰ δὲ σάμβαλα περπεβόηα
πέσσουγγοι δὲ δέκ' ἐξεπόνασαν
e.g. κῶ πάτηρ τὰ μὲν ἄλλα μέτερρος
5 ὑπὲρ δ' εὐγενίας βίου ἀμφισ-
βάτεις τῷ Κέκροποι ζατέλεσσεν. 4

1 E, cf. Long. Past. 4. 8: ἀνθη vb.: for ἀ bef. ἀ cf. κλέα
ἀνδρῶν 11. 9. 189: mss χ. δὲ τε (so apparently Demetr.)
πόρφυρον ἄνθος 2 for the compound cf. Cram. A.P. 3. 321,
Hdn. Ἐπιμ. 184 Boiss. 3 mss ἦςι δώσομεν ἦ. π. 4 ll. 4-6
288
SAPPHO

Like the hyacinth which the shepherd tramples underfoot on the mountain, and it still blooms purple on the ground.¹

152

Cramer Inédita (Oxford): àēl ‘ever’ . . . . and in Aeolic it has three forms—āτ, for instance:

I shall be ever-maiden;

aēl, and aēv.

153

Ibid. ἣσι ‘quoth’:

‘We will give,’ quoth the father, says Sappho: and Alcman uses ἣτί for ἣσι.

154

Hephaestion Handbook of Metre [on dactylics]: The Aeolic catalectic tetrameter:

The doorkeeper’s feet are seven fathoms long, and his sandals five hides to the pair—it took ten shoemakers to make them; [and his father lived in other ways an honest life, but claimed to be better born than Cecrops himself.]²

¹ Demetrius perh. read δέ τε ‘and,’ Longus δ’ ὑτι ‘and still’ ² see p. 291

E e.g., see p. 290: μέτερρος E.M. 587. 12, ἀμφισβάτεις (partcp.) Him. 282: cf. Luc. Tim. 23 εὐγενέστερον τοῦ Κέκροπος ᾧ Κόδρου

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Synes. Ep. 3. 158 d ὁ δὲ ἀδικούμενος Ἀρμόνιος ἔστιν ὁ τοῦ θυρωροῦ πατήρ, ἀς ἂν εἶποι Σαπφώ τὰ μὲν ἄλλα σώφρων καὶ μέτριος ἐν τῷ καθ' ἐαυτὸν βίῳ γενόμενος, ἀλλ' ὑπὲρ εὐγενείας ἀμφισβητῶν τῷ Κέρωπι διεισέρεσθεν.

155, 156

Heph. 107 [π. ἀνανρήτητων]: καὶ τὸ ἐκ χοριαμβικῶν ἐφθημερῶν τῶν εἰς τὴν λαμβικῆς κατάκλειδα ἢ αὐτὴ ποιήτρια (Σαπφώ):

"Ολβιε γάμβρε, σοὶ μὲν δὴ γάμος, ὡς ἀραὸ ἐκτετέλεστ', ἐχεῖς δὲ πάρθενον, ἄν ἀραο.

κάσθ' ὅπου¹ συνῆψε τὴν λέξιν.

μελλίχιος² δ' ἐπ' ἰμέρτω κέχυται προσώπω..."  

157

Him. Or. 1 φέρε ὅν εὶς ὁ θαλάμου παραγάγωντες αὐτὸν (τῶν λόγων) ἐνυχεῖν τῷ κάλλει τῆς νύμφης πείσομεν· ἡ καλὴ ἢ χαρισσα: πρέπει γάρ σοι τὰ τῆς Λεσβίας ἐγκώμια. σοι μὲν γὰρ ῥοδόσφυροι χάριτες χρυσῆ τ' Ἀφροδίτη συμπαίζεσιν, Ὡρα δ' ἐν ἀειμνώνας βρύουσι κ τ.λ.

¹ Thiemann: mss καὶ ὁ ποὺς or om.—λέξιν ² Herm: mss μελλίχροος, μελίχροος, -χρως, -χρονος

¹ prob. only Sappho's fun; mocking the bridegroom was part of the ceremony ² the halting effect of the metre is 290
SAPPHO

Demetrius *On Style*: Very different is the style in which she (Sappho) mocks the boorish bridegroom and the keeper of the wedding-door. It is quite commonplace, and the words are better suited to prose than to poetry. Indeed these poems of hers can be better spoken than sung, and would not be fitting for the dance or the lyre, unless for a sort of speaking-dance.²

Synesius *Letters*: The name which is wronged by the ill-behaviour (of a certain bride at her uncle’s funeral) is that of Harmonius, Master Doorkeeper’s father, who, as Sappho would say, in other respects lived a decent and honest life, but claimed to be better born than Cecrops himself.

155, 156

Hephaestion *Handbook of Metre* [on ‘unconnectable’ metres]: And the same poetess (Sappho) uses the choriambic of three feet and a half with the iambic close:

Happy bridegroom, the marriage is accomplished as you prayed it should be, and the maiden you prayed for is yours;

and in some places she lets a word overlap into the second part of the line:

and soft and gentle is shed over her delightsome face. . . .³

157

Himerius *Epithalamy of Severus*: Come then, let us take this discourse of ours into the chamber and introduce it to the beauty of the bride. ‘O beauteous one, etc. . . . (for thou deservest the praise of the Lesbian poetess), thine it is, etc.’⁴

due to the licence regularly allowed in the 1st foot (cf. Heph. 44): according to the Scholiast Thyrôrus (‘Doorkeeper’) was the name of a brother of the deceased (who was son of Syn.’s friend H. and uncle of the bride)³ probably from the same poem; the subject of the verb is probably ‘love’⁴ metre Catull. 61
LYRA GRAECA

"Ω κάλ', ὦ χαριεσσα, σοι
αἱ βροδόσφυροι Χάριτες
χρύσια τ' Ἀφρόδιτα
συμπαίξοισι . . . . . 1

158

Choric. ap. Graux Textes Grecs 97 ἐγὼ οὖν τὴν νύμφην, ἵνα σοι πάλιν χαρίσωμαι, Σαφικῆ μελαφία κοσμήσω:

. . . σοὶ χάριμεν μὲν εἰδος
κώππατα μελλιχόχροα
<νύμφ'>, ἔρος δὲ <τέφ' > κάλω
περκέχυναι προσώπω,

5 καὶ σε τέτικεν ἐξ' χοῖς
Ἀφρόδιτα — ο Ὕ — 2

159

Apoll. Coni. 223, 25 ἐξῆς ῥητέον περὶ τῶν διαπορητικῶν· ἄρα: οὗτος κατὰ πᾶσαν διάλεκτον ὑπεσταλμένης τῆς κοινῆς καὶ Ἀττικῆς ἠρα λέγεται·

ἡρ' ἔτι παρθενίας ἐπιβάλλομαι· 3
Σαφιφ’.

160

Heph. 27 [π. ἀποθέσεως μέτρων]. καταληκτικὰ δὲ (καλείται μέτρα), ὅσα μεμειωμένον ἔχει τῶν τελευταίων πόθα, οἷον ἐπὶ ἰαμβικόν.

χαίροι τ' ἄ νύμφα, χαίρετω τ' ὁ γάμβρος: 4
ἐνταῦθα γὰρ ἡ βρος τελευταία συλλαβή ἀντὶ δολο ποδὸς ἰαμβικὸν κεῖται.

1 E. e. g. 2 E: ο吮 μελλικόχροα? mss καὶ ὅμοια μελιχρά, περικέχ., and καὶ σε τετίμηκεν ἐ. 3 mss Ap. παρθενίως, Dion. -ικάς 4 E: mss χαίροις ἀνύμφα (ἀν.) χ. δ': Aeol. confused nom. and voc.
SAPPHO

e.g. O beauteous one, O lovely one, thine it is to sport with the rose-ankled Graces and Aphrodite the golden . . .

158

Choricius *Epithalamy of Zachary*: And so, to give you pleasure once again, I will adorn the bride with a Sapphic song:

Thy form, O bride, is all delight; thy eyes are of a gentle hue; thy fair face is overspread with love; Aphrodite hath done thee exceeding honour.

159

Apollonius *Conjunctions*: We must now take the conjunctions expressing hesitation. ἂρα: this conjunction takes the form ἱπα in every dialect except the Koine or Common, and Attic; Can it be that I still long for my virginity?

Sappho.

160

Hephaestion *Handbook* [on ‘rests’ in metre]: And metres are called catalectic when their last foot is shortened, as in the iambic:

Farewell the bride, farewell the bridegroom! where the last syllable stands instead of a whole iambus.

1 cf. Sch. Dion. Thr. *Gram. Gr.* 3. 290 Schneid. 2 or ‘Hail to the bride,’ etc.

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161

Heph. 44 [π. δικτυλικοῦ]: πεντάμετρα δὲ (Αἰολικά) καταληκτικὰ εἰς ὅσολλαθυν.

Τίῳ σ’, ὁ φίλε γάμβρε, κάλως εἰκάσδω; ὄρτακι βραδύνοι σε κάλιστ’ εἰκάσδω.1

162

Serv. Verg. G. 1. 31: Generum vero pro maritum positum multi accipiunt iuxta Sappho, quae in libro quae inscribitur 'Ἐπιθαλάμια ἀιτ:

. . . . . . . χαίρε, νύμφα, χαίρε, τίμιε γάμβρε, πόλλα.2

163

Dionys. Comp. 25 τὸ συμπλεκόμενον τούτῳ πάλιν κώλον ἐκ δυοῖν συνέστηκε μετρῶν: 'μήτε μικρὸν ὀργή τι καὶ φαύλον ἀμάρτημα, ἔτοιμως οὕτως ἔπι τούτῳ,' εἰ γέ τοι <τὸ> Σαπφικόν τις ἐπιθαλάμιον τούτῳ:

οὗ γὰρ ἦν ἅτέρα παῖς, ὁ γάμβρε, τοαύτα.3

καὶ τοῦ κωμικοῦ τετραμέτρου λεγουμένον δὲ Ἀριστοφανέλων τουδί. ὃτ' ἐγὼ τὰ δίκαια λέγων ἠθύου καὶ σωφροσύνην ἀνέβωσον, τοὺς τε τελευταίους πόδας τρεῖς καὶ την κατάληξιν, <ἀπόθεσιν> ἐμβαλὼν. συνάψειε τοιότον τὸν πρόποιν: 'οὗ γὰρ ἦν ἓτέρα παῖς ὁ γάμβρε τοαύτα καὶ σωφροσύνην ἀνέβωσον;' οὐδὲν διοίκει τοῦ 'μήτε μικρὸν . . . τούτῳ.'

164

Demetr. Eluc. 140 αἰ δὲ ἀπὸ τῶν σχημάτων χάριτες δηλαί εἰσι καὶ πλεῖσται παρὰ Σαπφοῖ: οἶον ἐκ τῆς ἀναδιπλώσεως, ὅπου νύμφη πρὸς τὴν παρθενίαν φησί:

1 κάλιςτ’ B: mss μάλ. 2 metre cf. Heph. 62 3 Blf. -B from context: mss o. γ. ἓτέρα ἦν (οὗ νῦν) παῖς κ.τ.λ. 4 E

294
Hephaestion *Handbook* [on dactylics]: And the Aeolic dactylic pentameter catalectic with a disyllable:

To what, dear bridegroom, may I well liken thee? To a slender sapling do I best liken thee.

Servius on Vergil: Many commentators hold that *son-in-law* is here used for *husband*, as it is by Sappho, who in the Book entitled *Epithalamies* says:

Farewell, bride, and farewell, honoured bridegroom!¹

Dionysius *On Literary Composition* [on Demosthenes *Against Aristocrates* 1]: The clause which follows this consists of two metres put together: ‘μήτε μικρὸν ὀρῶντά τι καί φαῦλον ἀμάρτημι ἔτοιμως οὕτως ἐπὶ τοῦτο.’ Now if we take this line of a wedding-song of Sappho’s:

For never, bridegroom, was there another maiden such as this;

and after inserting a ‘rest’ join it with the last three feet and the incomplete final foot of the comic tetrameter—known as the Aristophanean—in the following way: οὗ γὰρ ἢν ἀτέρα πάϊς ὡ γάμβρε τοιάτα [rest] καὶ σωφροσύνη ἑνεψίηστο, we shall find the resulting metre the same as that of ‘μήτε μικρὸν’ κ.τ.λ.

Demetrius *On Style*: The charm which comes from the use of figures of speech is obvious and manifold in Sappho: for instance, from repetition, where a bride says to her virginity:

¹ γάμβρος ‘one connected by marriage’ is used by some Greek poets to mean bridegroom
Παρθενία, παρθενία, ποί με λίποισ' ἀποίχη; 1
ή δὲ ἀποκρίνεται πρὸς αὐτὴν τῇ αὐτῇ σχήματι.

Οὐκέτι, νῦμφα, προτὶ σ' ἵξω, προτὶ σ' οὐκέτι ἵξω. 2

πλείων γὰρ χάρις ἐμφαίνεται ἡ εἴπερ ἄπαξ ἔλεξθη καὶ ἀνευ τοῦ σχήματος. καίτοι ἡ ἀναδίπλωσις πρὸς δεινότητας μᾶλλον δοκεῖ εὑρήσαται, ἡ δὲ καὶ τοῖς δεινοτάτοις καταχρηταί ἐπιχαρίτως. 3

165

Demetr. Eloc. 166 διὸ καὶ ἡ Σαπφῶ περὶ μὲν κάλλους ἄδουσα καλλιερής ἐστὶ καὶ ἡδεία, καὶ περὶ ἐρώτων δὲ καὶ ἔρασο καὶ περὶ ἀλκυόνος, καὶ ἀπαν καλῶν ὄνομα ἐνύφανται αὐτῆς τῇ ποιησεῖ, τὰ δὲ καὶ αὐτῇ εἰργάσατο.

166

Strab. 13. 615 Κάναι δὲ πολίχνιον Δοκρῶν τῶν ἐκ Κύνου, κατὰ τὰ ἄκρα τῆς Δέσβου τὰ νοτιώτατα, κείμενον ἐν τῇ Καναίξ. αὐτῇ δὲ μέχρι τῶν Ἀργινουσῶν διῆκε ταῖς υπερκειμέναις ἄκρας, ἣν Αἰγά τίνες ὄνομαξουσιν ὀμονύμως τῷ ζῶῳ δεὶ δὲ μακρῶς τὴν δευτέραν συναλαβὴν ἐκφέρειν Αἰγάν ὡς ἀκτάν καὶ ἄρχαν ὀυτῶ καὶ τὸ ύπος ὅλον ὄνομαζοτε, ἢ νῦν Κάννη καὶ Κάνας λέγουσιν. . . . ύπερτον δὲ αὐτῷ τὸ ἀκρωτήριον Αἰγά κεκλῆσαί <δοκεῖ>, 4 ὡς Σαπφῶ φησί, τὸ δὲ λοιπὸν Κάνη καὶ Κάναι.

167

Sch. Ap. Rh. 4. 57 [οὐκ ἄρ' ἐγὼ μούνη μετὰ Δάτμιον ἄντρον ἀλύσκα]: . . . περὶ δὲ τοῦ τῆς Σεληνῆς ἔρωτος ἰστόρουσι Σαπφῶ καὶ Νίκανδρος ἐν δευτέρῳ Ἐυρώπης. λέγεται δὲ κατέρχεσθαι ἐς τοῦτο τὸ ἄντρον τὴν Σεληνῆν πρὸς Ἐυδυμίαν.

1 Blf: mss λιποῦσα οἶχη 2 so Seid. -B (cf. Alc. 156. 9): mss οὐκ ἔτι ήξω πρὸς σέ, o. e. ἦ. 3 Finckh: mss ἐπὶ χάριτος 4 Mein.
Maidenhead, maidenhead, whither away?

and it replies in the same figure:

Where I must stay, bride, where I must stay.

For there is more charm in it put thus than if the figure were not employed and it were said but once. Now repetition would seem to have been invented more with a view to an effect of energy or force, but Sappho employs even what is most forceful in a charming way.

165

Demetrius On Style: And that is why when Sappho sings of beauty her words are full of beauty and sweetness, and the same when she sings of love and springtime and the halcyon, and the pattern of her poetry is inwoven with every beautiful word there is, some of them made by herself.

166

Strabo Geography: Canae is a little town of the Locrians of Cynus opposite the southernmost Cape of Lesbos, situated in Canaeæ, a district which extends as far as the islands of Arginusæ and the cape which lies near them. This cape is called by some writers Aiga 'the goat,' after the animal; but the second syllable ought rather to be made long, Aiga, like ἀγά and ἀγάδ; for that is the name of the whole mountain which is now called Cane or Canæ; . . . later the actual promontory seems to have been known as Aiga, as Sappho gives it, and eventually as Cane or Canæ.

167

Scholiast on Apollonius of Rhodes Argonautica ['So I am not the only visitant of the Latmian cave'] . . . The love of the Moon-goddess is told of by Sappho, and by Nicander in the 2nd Book of the Europa; and it is said that the Moon comes down to Endymion in this cave.

1 cf. Rhys Roberts ad loc.  2 cf. Steph. Byz. αἰγά
Gell. 20. 7 [de Niobae liberis]: Nam Homerus pueros pul- 
asque eius bis senos dicit fuisse, Euripides bis septenos, 
Sappho bis novenos, Bacchylides et Pindarus bis denos.

Serv. Verg. Aen. 6. 21 [‘septena quot annis | corpora 
inatorum’]: quidam septem pueros et septem puellas accipi 
volut, quod et Plato dicit in Phaedone et Sappho in Lyricis 
. . . quos liberavit Theseus.

Id. Ecl. 6. 42 [‘furtumque Promethei’]: Prometheus 
. . . post factos a se homines dicitur auxilio Minervae caelum 
ascendisse et adhibita facula ad rotam solis ignem furatus, 
quam hominibus indicavit. ob quam cansam irati dii duo 
mala immiserunt terris, febres 1 et morbos, sicut et Sappho et 
Hesiodus memorant.

Philost. Ep. 51 ἡ Σαπφώ τοῦ ῥόδου ἐρή καὶ στεφανοί αὐτὸ 
ἀεὶ τινί ἕγκωμι, τάς καλὰς τῶν παρθένων ἐκεῖνῳ ὁμοιοῖσα, 
όμοιοι δὲ αὐτῷ καὶ τοῖς τῶν Χαρίτων πήχεσιν ἐπειδὰν ἀποδύσωσι 2 
σφῶν τὰς ὑλένας.

Himer. Op. 13. 7 τὰ δὲ σὰ νῦν δέον καὶ αὐτῷ τῷ Μουσαγέτῃ 
eἰκάζεσθαι, οἷον αὐτῶν καὶ Σαπφώ καὶ Πίνδαρος ἐν φοίν ἑι 
τε χρυσῆ καὶ λύρα 3 κοσμήσαντες κύκνοις ἐποχοῦ εἰς Ελικάνα 
πέμπονσιν, Μοῦσαις Χάριτι τε ὁμοῦ συγχορεύσοντα, 4 ἢ οἴον τῶν 
Βακχειώτην (οὕτω γὰρ αὐτῶν ἡ λύρα καλεῖ, τῶν Διόνυσου λέγουσα) 
ὁροῖ ἄρτι τὸ πρῶτον ἐκλάμψατος, ἀνθεσί 5 τ’ εἰαρνοἴσι καὶ 
kίσσου κορύμματος Μοῦσας κατοχὸ ποιητα ςτὲψαντες, νῦν μὲν ἐπ’ 
ἀκρας κορυφᾶς Καυκάσου καὶ Λυδίας τέμπη, νῦν δ’ ἐπὶ Παρνάσου 
σκοπέλους καὶ Δελφίδα πέτραν ἄγουσι. . . .

1 corrupt: B sugg. feminos: if duo is right the Hesiod 
citation which follows (Op. 100–1) is inadequate, perh. a gloss 
2 mss -ση 3 Herw: mss λύραις 4 mss συγχορεύσαντα 
5 mss ἀρνοἴσι

298
SAPPHO

168

Gellius *Attic Nights* [on Niobe's children]: For Homer says that she had six of either sex, Euripides seven, Sappho nine, and Bacchylides and Pindar ten.¹

169

Servius on Vergil *Aeneid* [‘seven of their children every year’]: Some commentators take this to mean that seven boys and seven girls, as Plato says in the *Phaedo* and Sappho in her *Lyric Poems* . . . , were set free by Theseus.

170

Id. *Erologues* [‘and the theft of Prometheus’]: Prometheus . . . after he had created man, is said to have ascended with Minerva's help into heaven, and there lighting a torch at the wheel of the Sun, to have stolen fire and revealed it to man. Angered at the theft, the Gods sent two ills upon earth, fever² and disease, as we are told by Sappho and Hesiod.

171

Philostratus *Letters*: Sappho loves the rose, and always crowns it with a meed of praise, likening beautiful maidens to it; and she compares it to the bared fore-arms of the Graces.

172

Himerius *Orations*: Your case is now to be likened to the choir-leader of the Muses himself, such as he is when both Sappho and Pindar send him in a poem, adorned with golden hair and with a lyre and drawn by swans, to dance with the Muses and Graces on Mount Helicon; or such again as is the Great Reveller—as the lyre calls Dionysus—when the Muse-inspired poets lead him in the first dawn of Spring, crowned ‘with Springtime blossoms’ and ivy-clusters, now to the topmost heights of Caucasus and the valleys of Lydia, now to the crags of Parnassus and the Rock of Delphi. . . . ³

¹ Sappho probably in 140
² B suggests woman
³ some of H.'s phrases are borrowed, e.g. ‘springtime blossoms’ from *Il.* 2. 89


LYRA GRAECA

173

Phot. (Reitz.) p. 57

ἀκακος:

ὁ κακὸν μὴ πεπειράμενος, οὕτω ὁ χρηστοθῆθης. οὔτω Σαπφώ.

174

Et. Mag. 77. 1 ἀμαμάξυς: ἤ ἀναδενδρᾶς . . . Σαπφῶ διὰ τοῦ δ

ἀμαμάξυδες

λέγει.

175

Orion 3. 12

ἀμάρα:

. . . παρὰ τὸ τῇ ἀμη 1 αἱρεσθαί καὶ ὀρύττεσθαί οὕτως ἐν ὑπο-

μήματι Σαπφῶς.

176

Apoll. Adv. 182. 22 ὅν τρόπων καὶ ἐπὶ ὄνομάτων μεταπλασμοὶ

γίνονται, καθάπερ τὸ ἐρυσάρματες, τὸ λίτα, τὸ παρὰ Σαπφῶι

ἀνά 2

Et Mag. 174. 38 αὐ̂ω . . . εἰρησταὶ παρὰ τὸ αὐα Αἰολικῶς τὸ

ἡμέραν. 3 [τὴν γὰρ ἡ οί Αἰολεῖς αὐαν φασί.] 4

1 mss E.M. and E. Guid., which add ἀμη δὲ ἐστὶν ἐργαλεῖον

οἰκιδομικὸν or the like; mss Or. ἀμεν 2 mss Ap. ανα

3 E: mss π. τὴν αὐαν Α. τὴν ἡμέραν 4 τὴν γὰρ κ.τ.λ. in-

correct, probably a gloss; the nom. was αὐωs with metaplastic

acc. ανα cf. Hom. η ἡ διὰν ( = αFβα)}
Photius *Lexicon*: ἄκακος:

*ingenuous*

'without experience in evil,' not 'good-natured.' So Sappho.

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*Etymologicum Magnum*: ἀμαμαξίς:

the tree-climber vines;

Sappho uses the form with *d* in the plural.

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*Orion Etymologicum*: ἀμάρα,

conduit,

from its being raised (*ἀφεσθαι*) or thrown up by means of a spade (*ἀμη*). So the *Notes on Sappho.*

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*Apollonius Adverbs*: The way in which metaplasms are found in nouns, for instance ἐρυσάρματες 'drawing chariots,' λίτα 'linen cloth,' and Sappho's ἄδα,

*dawn*

*Etymologicum Magnum*: The Aeolic for ἤμέραν 'day' is ἄδα; [for the Aeolic writers use ἄδα for ἦω 'dawn'].

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1 cf. Choer. 1. 357, Suid. ἄμαμαξίς, ἀναδενδράδα

Chamaeleon's tract *On Sappho* Ath. 13. 599 c
LYRA GRAECA

177

Et. Mag. 174. 42 αὖως ἡ ἡῶς, τουτεστιν ἡ ἡμέρα οὖτω λέγεται παρὰ τοῖς Αἰολεῦσιν. Σαπφώ

Πότιν' αὖως ... .

178

Ath. 4. 182 e [π. μίγαδιν]: Εὐφρωνὶς δὲ ὁ ἔποποιὸς ἐν τῇ Περὶ Ἰσθμίων 'οι νῦν' φησιν 'καλοῦμενοι ναβλισταὶ καὶ πανδοτρισταὶ καὶ σαμβυκισταὶ καὶ καὶ μὲν οὐδὲν χρῶνται ὁργάνῳ.' τὸν γὰρ βάρωμον καὶ βάρβιτον, ὡς Σαπφώ καὶ Ἀνακρέων μνημονεύονοι, καὶ τὴν μάγαδιν καὶ τὰ τρίγωνα καὶ τὰς σαμβύκας ἀρχαία εἶναι.

179

Poll. 7. 49.

Βενδος,

ὡς Σαπφώ, κιμβερικὸν, ἐστὶ δὲ τῷ κιμβερικῷ διαφανῆς τῆς χιτωνίσκου.

180

Phryn. Bek. An. 1. 34. 2 Σαπφῶ δὲ

γρύταν

καλεί τὴν μύρων καὶ γυναικεῖων τινῶν θήκην. 1

181

Hesych. ἐκτορους πάσασαλοι ἐν ῥυμῷ, Σαπφῶ δὲ τὸν Δία, λεωνίδης τὸν κροκύφαντον.

182

Cram. A.O. 4. 325. 28 καὶ ἀνώπαλιν παρὰ τοῖς Αἰολεῦσιν ἀντὶ τοῦ δ ζ παραλαμβάνεται, ὡς ὅταν τὸ διάβατον ἡ Σαπφώ

ζάβατον

λέγην.

1 cf. 82. 6: mss γρύτην

302
SAPPHO

177

Elumogicium Magnum aëus: 'dawn,' that is 'day'; this form was used in Aeolic; compare Sappho:

The queenly Dawn.

178

Athenaeus Doctors at Dinner [on the word magadis]: the epic writer Euphorion, in his book The Isthmian Festival, says that those who are now called players of the nabla or the pandoura or the sambuca are not players of new instruments. For the baromos and barbitos mentioned by Sappho and Anacreon, and the magadis, trigonon, and sambuca, are all ancient.¹

179

Pollux Vocabulary: Sappho's word beudos,

shift,

is equivalent to kiutherikov, which is a transparent vest.

180

Phrynichus Introduction to Learning: Sappho calls by the name of gruti,

hutch,

the chest in which unguents and women's articles are kept.

181

Hesychius Glossary: ektopes 'holders,' the pegs on a carriage-pole; but Sappho calls Zeus 'the Holder,' and Leonidas uses 'holder' to mean a hair-net.

182

Cramer Inedita (Oxford): And conversely the Aeolic writers use ζ for δ, as when Sappho says ζάβατον for διάβατον, fordable

¹ cf. Ath. 14. 636 e, E.M. 188. 21

303
LYRA GRAECA

183

Sch. II. 14. 241 [ἐπισχοῖς]: τῷ δὲ χαράκτηρι γενόμενον ὁμοίῳ τῷ ἵοιν καὶ
ἀγαγοίην

παρὰ Σαπφοὶ . . . εἰκότως ἐβαρυτονήθη τῷ ἐπισχοῖς.

184

Choer. Gram. Gr. 4. 1. 270 Lentz [π. τῶν εἰς ὑπ ηγόντων]:
. . . κίνδυνον, κίνδυνος, κίνδυνα: οὔτως δὲ ἔφη Σαπφὼ τῷ κίνδυνος:
ὁ γοὺς 'Αλκαῖος τὴν δοτικήν ἔφη τῷ κίνδυνοι.

185

Joh. Alex. Gram. Gr. 4. 30 Dind. ἡ οξεία ἡ ἐν τέλει τίθεται
ἡ πρὸ μιᾶς τοῦ τέλους ἡ πρὸ δύο, πρὸ τριῶν δ’ οὐκέτι: τὸ γὰρ
Μήδεια

παρὰ Σαπφοὶ πεπονθὸς παρατούμεθα, ὦτι τὴν εἰ δίφθογγον διεῖλεν.

186

Cram. Α.Ο. 1. 278. 17 καὶ ἡ γενικὴ τῶν πληθυντικῶν
Μουσῶν παρὰ Δάκωσι, παρὰ δὲ Σαπφοὶ
Μουσῶν

187

Phryn. 273 (361 Ruth.)

νίτρον'

τούτῳ Αἰολεύς μὲν ἂν εἴποι, ὥσπερ οὖν καὶ ἡ Σαπφὼ, διὰ τοῦ ν,,
'Αθηναῖος δὲ διὰ τοῦ Λίτρον.

1 E: mss κ. κ. κ. ὡς καὶ Σ. ἔφη τῶν κίνδυνα (οἳ κίνδυν Κίνδυνος
οὕτως δὲ ἔφη Σ. τῶν κίνδυνον) . . . τῷ κίνδυνοι

304
SAPPHO

183

Scholiast on the Iliad [ἐπισχολης πόδας ‘mightest set thy feet upon’]: Resembling in type the forms ἱοίνη ‘I might go’ and ἀγαγοίην,

I might lead,

in Sappho . . . , the word ἐπισχολής was rightly accented paroxytone.

184

Choeroboscus On the Canonsc of Theodosius [on nouns in -ν]: κίνδυνων ‘danger,’ genitive κίνδυνος, accusative κίνδυνα; Sappho thus declined the noun κίνδυνος; Alcaeus used the dative κίνδυνι.

185

John of Alexandria: The acute accent falls on the last syllable or on the penultimate or on the antepenultimate, but not further back; for I do not count the form Μήδεια, Medea,

which is found in Sappho, because she has separated the vowels of the diphthong ci.

186

Cramer Incilitu (Oxford): And the genitive plural of Μοῦσα is Μουσάων in Laconian, and Μουσάων,

of the Muses,

in Sappho.

187

Phrynichus The Atticist: nitron,

soda:

this word would be pronounced by an Aeolian, as Sappho writes it, with an n, but by an Athenian with an l.
LYRA GRAECA

188

Sch. Π. 3.5-219 [αἴδρει]; ... αἴδρις· ταύτης δὲ τῆς εὐθείας ὀφείλει γενικὴ ἐκπίπτειν αἴδρεος, καὶ αἴδρει. οὐ γὰρ δὴ γε διὰ τοῦ δὲ, οὐ γὰρ ἐστὶ παρώνυμον μακρὰ παραληγόμενον, ἀλλ’ ὡς τὸ ἔχις, πόσις, ύφις, οὗτος ὀφείλει κλίνεσθαι· ὥστε ἐκ τοῦ ἐναντίου ἀμάρτημα τὸ παρὰ τῇ Σαπφοὶ τὸ

πολυίδριδι,

eἰ μὴ ἀρα ὅμοιως τοῖς Ἀττικοῖς ἐκλίθη· ὃ γὰρ Σωφροκλῆς ἱδρῖνο ἐφη τὴν αἰτιατικὴν, ὃ τε Φρύνιχος τὴν εὐθείαν ἱδρίδες.

189

Sch. Theocr. 2. 88 [καὶ μεν χρῶς μὲν ὅμοιος ἐγίνετο πολλᾶκι θάψφ]: χλωρὸς ἢ ξανθός· θάψφ δὲ ἐστιν εἴδος ξύλου ὃ καλεῖται σκυθάριον, ὃς φησί Σαπφώ· τούτῳ δὲ τὰ ἑρία βάπτουσι. τινὲς τὸ Σκυθίκον ξύλον.

σκύθαρρον.1

190

Orion 28. 15 ὡς παρὰ Σαπφοὶ χελώνη χελώνη.

χέλυννα 2

191

Poll. 6. 98 μεσόμφαλοι δὲ φιάλαί καὶ βαλανείμφαλοι 3 τὸ σκῆμα προσηγορίαν ἐχοῦσι, χρυσόμφαλοι δὲ τὴν ύλην, ὡς αἱ Σαπφοῦς χρυσαστράγιαλοι.

c. g. ... χρυσαστράγιαλοι φιάλαι ...

1 E; o o o not found in Lesbian poetry: mss σκυθάριον
2 cf. fr. 80, Lachm. Babr. 115. 4 where mss χέλυννα, and Cram. A. U. 2 101. 5
3 cf. Mein. on Cratin. Δρατ. 9, Ath. 11. 501 δ, Hesych. ; there was perh. confusion betw. βαλανείμφ. 'acorn-bossed' and βαλανείμφ. 'bath-stopper'

306
SAPPHO

188

Scholiast on Iliad [αἰδρεῖ ‘unknowing, ignorant’]: The genitive to the nominative αἰδρίς ought to be αἰδρεος and the dative αἰδρεὶ; for it ought not to have a δ in it, since it is not a derivative with a long vowel in the penultimate syllable, but ought to be declined like ἐχίς, πόσις, and ὕφις; and therefore the form πολυίδριδι,

learned,

used by Sappho is wrong; unless indeed this was declined as it was in Attic, for Sophocles used the accusative τὸριδᾶ and Phrynichus the nominative plural τὸριδεῖς.

189

Scholiast on Theocritus ['my skin went often the colour of boxwood ‘]: ‘Green’ or ‘yellow’; θάψος is a kind of wood which is called, according to Sappho, scytharium-wood;

it is used for dyeing; some call it Scythian-wood.

190

Orion Etymologicium: . . . as in Sappho χελόνη for χελώνη tortoise or lyre.

191

Pollux Vocabulary: Mid-bossed cups and bath-stopper cups get their names from their shape, but the gold-bossed from the substance of which they are made, like Sappho’s

. . . gold-knuckle cups . . .

1 cf. Phot. θάψος and another schol. on this passage, who ascribe the term ‘Scythian-wood’ to S. 2 i.e. a gold cup with the bottom round like one end of a ‘knuckle-bone’ or die
ΔΛΚΑΙΟΤ

Βίος

Str. 13. 617 ἔχει δὲ ἡ Μυτιλήνη λίμενας δύο, ὅν ὁ νότιος κλειστὸς τριγωνικὸς ναυσὶ πεντήκοντα, ὁ δὲ βόρειος μέγας καὶ βαθύς, χώματι σκεπαζόμενος: προκεῖται δ᾿ ἀμφοῖν νησίον μέρος τῆς πόλεως ἐχον αὐτόθι συνοικούμενον κατεσκεύασται δὲ τοῖς πᾶσι καλῶς. ἀνδρας δ᾿ ἔσχεν ἐνδόξους τὸ πάλαιον μὲν Πιττακὸν, ἕνα τῶν ἐπτα σοφῶν, καὶ τὸν ποιητὴν Ἀλκαίον καὶ τὸν ἄδελφον Ἀντιμενίδαν . . . ἐπιρραννήθη δὲ ἡ πόλις κατὰ τοὺς χρόνους τούτους ὑπὸ πλειώνων διὰ τὰς διχοστασίας, καὶ τὰ Στασιωτικὰ καλούμενα τοῦ Ἀλκαίου ποιήματα περὶ τούτων ἐστίν· ἐν δὲ τοῖς τυράννοις καὶ ὁ Πιττακὸς ἐγένετο. Ἀλκαίοις μὲν ous ὁμοίως ἐλοιόδορεῖτο καὶ τοῦτῳ καὶ τοῖς ἄλλοις, Μυρσίλῳ καὶ Μελάγχρῳ καὶ τοῖς Κλεανακτίδαις καὶ ἄλλοις τισίν, οὐδὲ αὐτός καθαρεύων τῶν τοιούτων νεωτερισμῶν. Πιττακὸς δὲ εἰς μὲν τὴν τῶν δυναστείων κατάλυσιν ἔχρησατο τῇ μοναρχίᾳ καὶ αὐτός, καταλύσας δὲ ἄπεδωκε τὴν αὐτονομίαν τῇ πόλει.

Diog. Laert. 1. 74 [π. Πιττακοῦ]. οὔτος μετὰ τῶν Ἀλκαίου γένομενος ἄδελφῶν Μέλαγχρον καθείλε τὸν τῆς Λέσσου τύραννον· καὶ περὶ τῆς

1 see on Sappho, p. 143  2 see also fr. 121, 161 and Arist. Pol. 1311 b  3 of Mytilene according to Suidas s. Pittacus,
ALCAEUS

Life

Strabo Geography: Mytilene has two harbours, of which the southern is landlocked and affords anchorage for fifty triremes, and the northern spacious and deep and protected by a breakwater. Both are flanked by a small island upon which part of the city is built. This city is well equipped with every convenience. Among famous Mytileneans of more ancient times are Pittacus, one of the Seven Sages, and the poet Alcaeus and his brother Antimenidas⁴. In those days, as the result of dissensions, the city was ruled from time to time by tyrants, who form the theme of the Political Songs, as they are called, of Alcaeus. The aforesaid Pittacus, being one of their number, did not escape the abuse of Alcaeus any more than the rest, Myrsilus, Melanchrus, the Cleanactids and others, although the poet was not free himself of the imputation of playing the revolutionary, while Pittacus made use of the monarchy only as a means of overthrowing arbitrary power and gave the city back its self-government as soon as his object was achieved.²

Diogenes Laertius Lives of the Philosophers [on Pittacus]: This man was associated with the brothers of Alcaeus in the overthrow of Melanchrus despot of Lesbos.³ In the war between Mytilene and who gives the date as Ol. 42 (B.C. 612-609); A. himself was too young, cf. fr. 75
'Αχιλλείτιδος χώρας μαχομένων Ἀθηναίων καὶ Μυτιληναίων ἐστρατήγει μὲν αὐτός, Ἀθηναίων δὲ Φρύνων παγκρατιαστής Ὀλυμπιονίκης. συνε-
θετο δὴ μονομαχήσαι πρὸς αὐτόν· καὶ δίκτυον ἔχων υπὸ τὴν ἁσπίδα, λαθραίως περιέβαλε τὸν
Φρύνωνα καὶ κτείνας ἀνεσώσατο τὸ χωρίον. ὑστερον μέντοι φησίν Ἀπολλόδωρος ἐν τοῖς
Χρόνικοίς διαδικασθῆναι τοὺς Ἀθηναίους περὶ
tοῦ χωρίου πρὸς τοὺς Μυτιληναίους, ἀκούοντος
τῆς δίκης Περιάνδρου, ὃν καὶ τοὺς Ἀθηναίους
προσκρίναι. τότε δ' οὖν τὸν Πιττακὸν ἵσχυρὸς
ἐτίμησαν οἱ Μυτιληναίοι, καὶ τὴν ἁρχὴν ἐνεχει-
ρῆσαν αὐτῷ. ὁ δὲ δέκα ἔτη κατασχὼν καὶ εἰς
τάξιν ἁγαγὼν τὸ πολίτευμα κατέθετο τὴν ἁρχὴν,
καὶ δέκα ἐπεβίω ἄλλα.

Diog. Laert. 75 Ἡράκλειτος δὲ φησὶν Ἀλκαῖον
ὑποχείριον λαβόντα καὶ ἀπολύσαντα φάναι
'Συγγνώμη τιμωρίας κρείσσων.'

Ibid. 77 ἐτελεύτησε δ' (ὁ Πιττακὸς) ἐπὶ Ἀριστο-
mένους τῷ τρίτῳ ἔτει τῆς πεντηκόστης δευτέρας
'Ολυμπίαδος, βιοὺς ὑπὲρ ἐτή ἐβδομήκοντα. ¹

Euseb. Ol. 46. 2: Sappho et Alcaeus poetae
cognoscebantur.

Ath. 15. 694 a [π. σκολιῶν] . . . ὡς Ἀριστο-
φάνης παρίστησιν ἐν Δαιταλεύσιν λέγων οὔτως:

'Ἀσον δὴ μοι σκόλιον τι λαβὼν Ἀλκαίον
κ' Ανακρέοντος.

¹ mss add ἡδη γνησίος an old variant
Athens for the possession of the Achilleid (or district of Sigeum in the Troad), he was in command on the one side and the Olympian champion Phrynon on the other. The two generals coming to single combat, Pittacus enveloped his antagonist unawares in a net which he carried under his shield, and killed him, thus saving the district for Mytilene. Later, however, if we may believe the Chronicles of Apollodorus, it became the subject of arbitration between the two cities, and Periander, who acted as judge, awarded it to Athens. However that may be, Pittacus was highly honoured thereafter by his countrymen, and made head of the state. After holding office ten years, during which he brought order into the administration, he resigned it and lived for ten years more as a private citizen.¹

Diogenes Laertius Lives of the Philosophers: According to Heracleitus, when Alcaeus fell into his hands Pittacus set him at liberty with the words 'Forgiveness is better than punishment.'

The Same: Pittacus . . . died in the archonship of Aristomenes, the third year of the 52nd Olympiad (b.c. 570), at the age of over seventy.

Eusebius Chronicle: Olympiad 46. 2 (b.c. 595): Flourished the poets Sappho and Alcaeus.²

Athenaeus Doctors at Dinner [on drinking-songs]: Compare what Aristophanes says in the Banqueters, 'Take and sing me a drinking-song of Alcaeus or Anacreon.'

¹ see below on fr. 160 ² cf. Suid. on Sappho (p. 145)
LYRA GRAECA

Cic. Tusc. Disp. 4. 71 Fortis vir in sua republica cognitus quae de iuvenum amore scribit Alcaeus!

Hor. Od. 1. 32. 3 . . . age die Latinum, barbite, carmen, Lesbio primum modulate civi, qui ferox bello, tamen inter arma sive iactatam religarat udo litore navim, Liberum et Musas Veneremque et illi semer haerentem puerum canebat et Lycum nigris oculis nigroque crine decorum.

Ibid. 2. 13. 26 . . . et te sonantem plenus aureo, Alcaee, plectro dura navis, dura fugae mala, dura belli.

Dion. Hal. 5. 421 Reiske: 'Αλκαίου δὲ σκόπει τὸ μεγαλοφυνὲς καὶ βραχὺ καὶ ἕδυ ὅσον αὐτῆς μὴ τῇ διαλέκτῳ τὶ κεκάκωταί καὶ πρὸ ἀπάντων τὸ τῶν Πολιτικῶν ἀσμάτων ἡθος. πολλαχοῦ γοῦν τὸ μέτρον τις εἶ περιέλοι ῥητορικὴν ἃν εὐροι πολιτικὴν.

Quint. Inst. 10. 1 Alcaeus in parte operis aureo plectro merito donatur, qua tyrannos insectatur; multum etiam moribus confert; in eloquendo quoque brevis et magnificus et diligens, et plurimum Homero similis; sed in lusus et amores descendit, maioribus tamen aptior.

1 mss πραγμάτων 2 mss πολιτείαν
1 cf. Cic. N.D. 1. 21 2 ref. perh. to the civil strife and
Cicero *Tusculan Disputations*: Alcaeus was a brave man and eminent in the state to which he belonged, and yet what extravagant things he says of the love of youths!¹

Horace *Odes*: . . . Come sing me a Latin song, thou lyre first played by a citizen of Lesbos, a gallant warrior who, alike amid the very fight or when his storm-tossed ship was moored to the wet shore,² sang of Bacchus and the Muses, of Venus and her inseparable boy, and of the beautiful Lycus so dark of eye and hair.

The Same: . . . and thee, Alcaeus, chanting with fuller note unto thy golden quill the toils of the sea, the toils of exile, and the toils of war.³

Dionysius of Halicarnassus *Critique of the Ancient Writers*: only look at the nobility of Alcaeus, his conciseness, his sweetness—so far as they are not impaired by his dialect—, and above all the moral tone of his *Political Poems*. Often if the reader could but remove the metre he would find political rhetoric.⁴

Quintilian *Principles of Oratory*: Alcaeus is rightly awarded the 'golden quill' in that part of his works where he assails the tyrants; his ethical value too is great, and his style is concise, lofty, exact, and very like Homer's; but he stoops to jesting and love-making though better fitted for higher themes.

LYRA GRAECA

Heph. π. Σημείων 138 καὶ μάλιστα εἶδεν ὁ ἀστερίσκος τίθεσθαι ἐὰν ἐπερόμετρου ἦ τὸ ἁσμα τὸ ἐξῆς: ὃ καὶ μᾶλλον ἐπὶ τῶν ποιημάτων <τῶν κατὰ περικοπῆν ἦ>¹ τῶν μονοστροφικῶν γίνεται <τῶν> Σαπφοῦς τε καὶ 'Ανακρέοντος καὶ 'Αλκαίου ἐπὶ δὲ τῶν Ἀλκαίου ² ἴδιως κατὰ μὲν τὴν 'Αριστοφάνειον ἕκδοσιν ἀστερίσκος ἐπὶ ἐπερομετρίας ἐτίθετο μόνης, κατὰ δὲ τὴν νῦν τὴν 'Αριστάρχειον καὶ ἐπὶ ποιημάτων μεταβολῆς.

Ath. 10. 429 f ἐγὼ δὲ ἐπεὶ παρεξεβην περὶ τῶν ἀρχαίων κράσεων διαλεγόμενος, ἐπαναλήψομαι τὸν λόγον τὰ ὑπὸ Ἀλκαίου τοῦ μελοποιοῦ λεχθέντα ἐπὶ νοῦν βαλλόμενος: φησὶ γάρ ποι οὕτος: 'Εγχεε κέρνας ἕνα καὶ δύο.' ἐν τούτοις γάρ τινες όυ τὴν κράσιν οὐνται λέγειν αὐτόν, ἀλλὰ σωφρονικὸν οὐντα καθ' ἕνα κύσθουν ἀκρατον πίνειν καὶ πάλιν κατὰ δύο. τούτο δὲ ὁ Ποντικὸς Χαμαίλεων ἐκδέδεκται τῆς Ἀλκαίου φιλοσοφίας ἀπείρως ἔχων.

Ibid. 15. 668 c [π. κοττάβου]: ὅτι δὲ ἔσπούδαστο παρὰ Σικελιώταις ὁ κότταβος, δήλον ἐκ τοῦ καὶ οἰκήματα ἐπιτήδεια τῇ παιδιᾷ κατασκευάζεσθαι ὡς ἰστορεῖ Δικαίαρχος ἐν τῷ Περὶ Ἀλκαίου.

Str. 13. 618 [π. Λέσβου]: . . . καὶ 'Ελλάνικος δὲ Λέσβιος ὁ συγγραφεὺς καὶ Καλλίας ὁ τὴν Σαπφῶ καὶ τὸν Ἀλκαίον ἐξηγησάμενος.

¹ Consbruch -Ε ² ἐπὶ δὲ τούτων ἑ. κ. all three? -Ε

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Hephaestion On Graphical Signs: The asterisk is usually employed if the poem which follows is in a different metre. This is more often the case with those composed in triads than with the monostrophic poems of Sappho, Anacreon, and Alcaeus. The poems of Alcaeus are peculiar in this, that in the Aristophanic edition the asterisk was used only to mark a change of metre, but in the now current edition of Aristarchus it marks a fresh poem whatever the metre.

Athenaeus Doctors at Dinner: Having completed my digression on ancient methods of mixing wine, I will resume my theme and consider what the lyric poet Alcaeus means by the phrase 'Mix ere you pour it one and two.' Some authorities hold that he does not refer to the proportion of wine to water but, being a temperate man, would have us drink first one ladleful of unmixed wine and then two, and no more. This is the interpretation of Chamaeleon of Pontus, but he does not realise how fond of the bottle Alcaeus was.¹

The Same [on the cottabos]: The love of the Sicilians for this game is proved by the fact that they went so far as to build special rooms to play it in, as we are told by Dicaearchus in his tract On Alcaeus.²

Strabo Geography [on Lesbos]: the historian Hel- lanicus, too, was a Lesbian, and Callias the commentator on Sappho and Alcaeus.³

¹ cf. fr. 164 ² cf. fr. 85 and Ath. 15. 696 b, 11. 460 f ³ cf. fr. 85
LYRA GRAECA

Suid. Δράκων Στρατονικεύς γραμματικός. . . Περὶ τὸν Πινδάρον Μελῶν, Περὶ τῶν Σαπφοῦς Μέτρων, Περὶ τῶν Ἀλκαίου Μελῶν.

Ibid. Ὥραπόλλων... γραμματικὸς διδάξας ἐν Ἀλεξανδρείᾳ καὶ ἐν Λιγύπτῳ, εἰτα ἐν Κωνσταντινούπολει ἐπὶ Θεοδοσίου. ἔγραψε... Ἐπόμνημα Σοφοκλέους, Ἀλκαίου, εἰς Ὄμηρον.

Vide A.P. 9. 184, 571, Max. Tyr. 37, Ar. Byz. on Ar. Thesm. 162, Ath. 10. 429 a, Him. ap. Schenkl

ALKAIOT MELOWN

A'

ΤΜΝΩΝ

1 eis Ἀπόλλωνα

Him. Or. 14. 10 ἔθελω δὲ ύμῖν καὶ Ἀλκαίον τινὰ λόγον εἰπεῖν ὅτι ἐκεῖνος ἦσεν ἐν μέλει παιάνα γράφων Ἀπόλλωνι. ἔρω δὲ ύμῖν οὕτω κατὰ τὰ μέλη τὰ Λέσβια, ἐπεὶ μηδὲ ποιητικὸς τις ἐγώ, ἀλλὰ τὸ μέτρον αὐτὸ λύσας εἰς λόγον τῆς λύρας. ὅτε Ἀπόλλων ἐγένετο, κοσμήσας αὐτὸν ὁ Ζεὺς μῖτρα τε χρυσῆ καὶ λύρα, δοῦσ τε ἐπὶ τούτοις ἀρμα ἐλαύνειν, κύκνοι δὲ ἦσαν τὸ ἀρμα, εἰς Δέλφους πέμπει καὶ Κασταλίας νάματα ἐκείθεν προφητεύσεται δίκην καὶ θέμιν τοῖς Ἐλλησιν· ὡ δὲ ἐπιθαυμάζει ἐπὶ τῶν ἀρμάτων ἐφήκε τοὺς κύκνους εἰς Ἐπερβορέως πέτεσθαι. Δέλφους μὲν οὖν, ὡς ἤπειροντο, παιάνα συνθέντες καὶ μέλος καὶ χόρους ἤπειρων περὶ τῶν τρίποδα

1 cf. fr. 85 2 he speaks of the inventory of a temple-treasury found at Delos containing θῆκην τρίγωνον ἔχουσαν βιβλία Ἀλκαίου 'a three-cornered roll-box or book-case containing the Books of Alcaeus'; this shape would suit ten rolls, and the tenth is the highest numbered Book of
ALCAEUS


The Same: Horapollo: . . . a grammarian who first taught at Alexandria and elsewhere in Egypt, and afterwards at Constantinople under Theodosius. He wrote . . . treatises On Sophocles, On Alcaeus, and On Homer.

Herm. 1911. 420, 421; Homolle Mon. Grecs i. 7. p. 49.2

THE POEMS OF ALCAEUS

Book I

HYMNS

1 To Apollo

Himerius Orationes: I will tell you likewise one of Alcaeus' tales, a tale which he sang in lyric verse when he wrote a paean to Apollo. And I tell it you not according to the Lesbian verse—for I am not of poetic humour—but changing the actual metre of the lyric verse into prose. When Apollo was born, Zeus furnished him forth with a golden headband and a lyre, and giving him moreover a chariot to drive—and they were swans that drew it—, would have him go to Delphi and the spring of Castaly, thence to deliver justice and right in oracles to Greece. Nevertheless once he was mounted in the chariot, Apollo bade his swans fly to the land of the Hyperboreans. Now when the Delphians heard of it, they set a paean to a tune and held dances of youths about the

A. quoted; the date of the inser. is not given, but it looks as if fr. 1 was to the Delian and not the Pythian Apollo.
LYRA GRAECA

στήσαντες, ἐκάλουν τὸν θεὸν ἐξ 'Ὑπερβορέων ἐλθεῖν' δὲ ἔτος ὄλον παρὰ τοῖς ἐκεῖ θεομετέρουσα ἀνθρώποις, ἐπειδή καὶ πολὺ ἐνόμισε καὶ τοὺς Δελφικοὺς ἢξῆσαι τρίποδας, αὕτης κελεύει τοῖς κύκνοις ἐξ Ἑὐπερβορέων ἀφίπτασθαι. ἦν μὲν οὖν θέρους καὶ τοῦ θέρους τὸ μέσον αὐτὸ, ὅτε ἐξ 'Ὑπερβορέων Ἀλκαῖος ἄγει τὸν Ἀπόλλωνα, δὴν δὲ θέρους ἐκλάμποιτο καὶ ἐπιδημοῦντος Ἀπόλλωνος θερινὸν τι καὶ ἡ λύρα περὶ τὸν θεόν ἀβρύνεται ἄδουσι μὲν ἄδονες αὐτῷ, ὅποιον εἰκὼς ἀστεῖ παρ᾿ Ἀλκαῖῳ τὰς ὑρνίδας ἄδουσι δὲ καὶ χειλιόνες καὶ τέττιγες, οὐ τὴν ἐαυτῶν τύχην τὴν ἐν ἀνθρώπων ἀγγέλλουσας, ἀλλὰ πάντα τὰ μέλη κατὰ θεοῦ φθεγγόμεναι βεί καὶ ἄργορος ἡ Κασταλία κατὰ ποίησιν νάμασι καὶ Κηφίσσας μέγας αἴρεται πορφύρων τοῖς κύμαις, τὸν Ἑνυπέα τοῦ Ὀμήρου μιμούμενος. βιάζεται μὲν γὰρ Ἀλκαῖος ὁμοίως Ὀμήρῳ ποίησαι καὶ ὑδρωθείς ἐπιδημίαν αἰσθησθαι δυνάμενον.

Heph. 84 ἐπισωκκὼν δὲ ἀπὸ μελὼν τρίμετρον καταληκτικὸν ἐστὶ, τὸ καλούμενον Ἀλκαίκον ἐνδεκασύλλαβον . . . οἶδον.

'Ω ναξ' Ἀπόλλων, παί μεγάλῳ Δίος,

e. g. 1

ὄν ἐξεκόσμη μηγυρόμενον πάτηρ

μῦτρα ς ἡρᾶς καὶ χελώνα 2

δοίς τ' ἐπί τοῖς δέσιμον 3 ἀρμ' ἐλαυνὴν

5 κυκνόσσυτον, 4 Δέλφοις μὲν ἐπερμπέ καὶ

Καφισσόδωρον Κασταλίας ὑδωρ 5

δίκαν προφατεύσεστα κήθα 6

καὶ θέμιν Ἑλλάδεσιν ὑ ἐββαιας

κύκνοις ἐπηκας πτεσθ' ἐπι 'Ὑπερβοροίς:

10 Δέλφοις δ' ἀρ', ως ὀσθοντο, παϊόνα

ἀυλοῖς 7 τε σύνθενες χόροις

πέρ τρίποδ' οὐθέων κέλουτο

1 ll. 2–24, E from Him. 2 χελ. Sa. 190 3 see on Sa. 6
4 cf. θεόσσυντος, αὐτόσσυντος and Sa. 172 5 cf. Paus. 10.
8 5. ἡκουσα . . . τὸ ὑδωρ τῇ Κασταλίᾳ ποταμοῦ δωρον εἶναι τοῦ

Κηφίσσου τοῦτο ἐποίησε καὶ Ἀλκαῖος τὸ προσαμαφ ού εἰς Ἀπόλλωνα

6 Hdn. π. παθ. 2. 192, fr. 73 7 cf. Plut. Mus. 14
tripod, and besought the God to come back thence. Yet Apollo dealt law among those of that country for a whole year. Then, when he thought it was time that the tripods of Delphi, too, should give sound, he bade the swans fly back again from the Hyperboreans. Now it is summer, and the very midst of summer, when Alcaeus brings Apollo back from that land, and therefore with the summer brightly shining and Apollo present, the lyre, too, puts on a summer wantonness concerning the God. Nightingales sing to him as birds might well sing in Alcaeus, swallows also sing and crickets, not announcing their own fortunes in the world but telling in all their tunes of the God. Castaly, in poetic style, flows with springs of silver, and great Cephissus lifts himself with his waves all shining; in imitation of the Enipeus of Homer. For Alcaeus, like Homer, perforce makes the water able to know that a God is present.

Hephaestion *Handbook of Metre*: The epionic trimeter *a majore* is acatalectic, the so-called Alcaic eleven-syllable . . . for instance:

O King Apollo, son of great Zeus,¹
c. g. whom thy father did furnish forth at thy birth
with golden headband and lyre of shell, and
giving thee moreover a swan-drawn chariot to
drive, would have thee go to Delphi and the
water which is Cephissus’ gift to Castaly,² there
to deliver justice and right in oracles unto Greece;
nevertheless, once mounted, thou badest thy
swans fly to the land of the Hyperboreans; and
although when the Delphians heard of it they
set a paean unto flutes and dances of youths
around the tripod and besought thee to come

¹ cf. Sch. Heph. 84; and fr. 6: Heph. tells us this is Ode 1 of Book I
² cf. Pausanias ‘I have heard . . . that the
water is a gift to Castalia from the Cephissus, and Alcaeus
says this too in his prelude to Apollo’
γραμματικά μὲν ὄντων τῷ Σαπφικῷ καλοῦμενον ἐνδέκασύλλαβον οἶνον. (Sa. 1) . . . ἐστὶ δὲ καὶ παρ' Ἀλκάβω—καὶ ἄδηλον ὄποτέρον ἐστὶν εὐρήμα, εἰ καὶ Σαπφικὸν καλεῖται,—οἶον.

Χαῖρε Κυλλάνας ὁ μέδεις,⁴ σὲ γὰρ μοι θύμος ὑμνην, τὸν κορούφαισιν αὐForge⁵ Μαία γέννατο Κρονίδα μάεισα ⁶ παμβασιλῆ.

¹ cf. Thess. inscr. αὐθε Hfim. 48, Alc. 122. 10 ἀγι, Apoll. Adv. 163. 2, Hdn. 2. 932. 20 ² cf. χρυσάρματος ³ Pind. P. 4. 5 ⁴ mss Choer. also μέδων: ll. 2–4 only in Choerob. on Heph. l.c. ⁵ some mss κορούφαισιν αὐForge = αForgeς E, cf. ἄμω, Hesych. ἄσον: πνεῦμα, Theocr. 30. 5 παραύForge (mss παραῦ.) = παρηγαις: mss αὐγαις, ἄγαις: B αὐταις ⁶ μάεισα

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e. g. thence, yet for a whole year dealtest thou law in that country; then when it was time for the tripods of Delphi, too, to give sound, thou badest the swans fly back thither. Now it was summer and the midst of summer when thou returnedst from the Hyperboreans; the nightingale sang and the swallow, the cricket sang also to tell mankind of thy fortunes, while Castaly flowed with springs of silver, and great Cephissus lifted his shining waves well knowing that a God was come home.

2-5 To Hermes

Hephaestion Handbook of Metre: As an epichoriambic type of this kind of verse we may compare the so-called Sapphic eleven-syllable, for instance: (Sa. 1) . . . ; it also occurs in Alcaeus—and it is uncertain which of the two poets invented it, though it is called Sapphic—, for instance: 1

Hail, thou ruler of Cyllene! thee it is my will to sing, whom Maia bare upon the breezy heights unto the love of the omnipotent Son of Cronus.

1 Heph. tells us this was Ode 2 of Book I: cf. Choer. on Heph., Apoll. Synt. 93 (Gram. Gr. 2. 2. 78) who discusses whether μέδεις is verb or partcp. : perh. cf. for the rest Philostr. Vit. Ap. 5. 15, Im. 1. 25

(δέδεα δαις. μέμας μαείς) ‘desired, loved,’ Michelangeli -Ε mss μεία, μέγιστα: B μγείσα
LYRA GRAECA

3

Men. Encom. Rh. Gr. 9. 149 Walz [π. γενεαλογικῶν] ἀλλ' ἔπει εὐρηταί καὶ τούτο τὸ εἶδος τῶν ὕμνων παρὰ τοῖς ἄρχαίοις καὶ ἴδῃ τινὲς καὶ Διονύσου γονᾶς ὕμνησαν καὶ Ἀπόλλωνος γονᾶς ἔτεροι καὶ Ἀλκαῖος <καὶ> Ἡφαῖστον καὶ πάλιν Ἑρμοῦ, καὶ τούτ' ἀποτετμῆμεθα τὸ μέρος . . . ἔστι δὲ ποιητῇ μὲν¹ καθ' αὐτὸν² μόνον τὸ εἶδος χρήσιμων, συγγραφεὶ δὲ οὐδέποτε. ὃ μὲν γὰρ καὶ Χάριτας μαιευμομένας καὶ "Ὅρας ὑποδεχομένας καὶ τὰ τοιαύτα πραγματεύεται, ὃ δ' ἐπ' ἀνάγκης ὅτι βραχύτατα ἔρει.

4

Paus. 7. 20. 2 βουσὶ γὰρ χάρειν μάλιστα Ἀπόλλωνα Ἀλκαῖος τε ἐδήλωσεν ἐν ὑμνῷ τῷ εἰς Ἑρμῆν, γράφας ὃς ὁ Ἑρμῆς βοῦς ὑφέλοιτο τοῦ Ἀπόλλωνος.

Porph. Hor. Od. 1. 10. 1 ['Mercuri facunde nepos Atlantis ... ']: Hymnus est in Mercurium ab Alcaeo lyrico poeta.

Id. 1. 10. 9 (‘te boves olim nisi reddidisses | per dolum amotas, puerum minaci | voce dum terret, viduus pharetra | risit Apollo’): . . . fabula haec autem ab Alcaeo ficta et iterum Mercurius idcirco traditur furandi repertor, quia oratio, cuius inventor est, animos audientium fallit.

Sch. II. 15. 256 ['Ἀπόλλωνα χρυσάδορον]: Ἑρμῆς ὁ Δίὸς καὶ Μαίας τῆς Ἀτλαντὸς ἐβρε λύραν, καὶ τοὺς Ἀπόλλωνος βόας κλέψας εὐρέθη ὑπὸ τοῦ θεοῦ διὰ τῆς μαντικῆς. ἀπειλοῦντος δὲ τοῦ Ἀπόλλωνος ἐκλεφεῖν αὐτὸν καὶ τὰ ἐπὶ τῶν ὑμῶν τόξα· μειδιάσας δὲ ὁ θεὸς ἐδωκεν αὐτῷ τὴν μαντικὴν ράβδον, ἀφ' ὑς καὶ χρυσόρραπος ὁ Ἑρμῆς προσηγορεύθη: ἐλαβε δὲ παρ' αὐτοῦ τὴν λύραν ὃθεν καὶ χρυσάωρ ὑμομάσθη ἀπὸ τοῦ τῆς κιθάρας ἀορτῆρος.³

¹ mss ὃς π. μ. (from marginal correction of previous line) ² E: mss αὐτὸ ³ see p. 324
Menander Declamations [on genealogic hymns]. . . But since this literary form is found among the ancients, and some ere this have sung of the birth of Dionysus and others of the birth of Apollo, and Alcaeus of that of Hephaestus also and again of that of Hermes, I have made it a separate class. . . . The form is useful only to the poet, never to the prose-writer; for the one deals with the midwifery of the Graces and the nursing of the Seasons and the like, whereas the other will of necessity express himself as briefly as possible.¹

Pausanias Description of Greece: Apollo's delight in oxen is shown by Alcaeus in the Hymn to Hermes, where he says that Hermes stole oxen from Apollo.

Porphyrio on Horace Ode 1. 10 ['Mercury, thou eloquent son of Atlas' daughter']: A hymn to Mercury by the lyric poet Alcaeus.

The Same ['Thee it was, at whom once Apollo smiled when as a babe thou tookest his quiver while he sought to terrify thee with threats because of thy theft of his oxen']: This story (the theft of the quiver) originated with Alcaeus, and thus for the second time Mercury is made the discoverer of thieving because of the deception wrought by oratory, the art he invented.

Scholiast on Iliad ['Apollo wielder of gold']: Hermes, the son of Zeus and Maia daughter of Atlas, discovered the lyre, and having stolen the oxen of Apollo was found out by the God's power of divination. But when Apollo threatened him, he stole the very bow and arrows that were upon his shoulder. Whereat the God smiled, and gave him the divining-staff from which Hermes came to be called 'God of the golden wand,' and received from him the lyre which has given him the name of 'the wielder of gold' from the strap to which the lyre is fastened.²

¹ Men. seems to imply that A. did not write a hymn to Dionysus, but cf. 174 ² see next page footnote
LYRA GRAECA

c. g. 1 κωτ’ 'Απόλλωνος βόας ἐξέκλεψας
evpe méν σφε μάντις ἁνάξ, ἐπει δὲ
deiná σ’ ἀπείλη, τότα δὴ σὺ καὶ τὰπ-
ομμάδι’ αὐτὸ
5 ἐξέκλεψας τὸξ’: 2 ὃ δὲ μειδίασαις
μαντίκαιν σοι ῥάβδου ἔδωκ’, ἀπ’ ἂς τู่
cαὶ κλύεις χρυσόρραπτις ἐν βρότοιςι,
κάλαβεν αὐτὸσ
ἀπ σέθεν χέλυν, τόθεν ὀνύμασται
10 χρυσάωρ . . .

5

Ath. 10. 425 c [π. οἰνοχοῦν]: τοῖς δὲ θεοῖς οἰνοχοουσάν τινες
ἰστοροῦσι τὴν 'Ἀρμονίαν . . . 'Αλκαῖος δὲ καὶ τὸν 'Ερμήν εἰςἀγει
αὐτῶν οἰνοχοῦν ὡς καὶ Σαπφώ λέγουσα: (Su. 146).

6 εἰς 'Αθηνῶν

Strab. 9. 411 [π. Κορωνείας]: κρατήσαντες δὲ (οὶ Βοιωτοὶ) τῆς
Κορωνείας ἐν τῷ πρὸ αὐτῆς πεδίῳ τὸ τῆς 'Ἰτωνίας,'Αθηνᾶς ἱερὸν
ἵδρυσαντο ὁμώνυμον τῷ Θεσαλικῷ καὶ τὸν παραρρέοντα ποταμῶν
Κουδρίων προσηγόρευσαν ὁμοφώνως τῷ ἑκεὶ. 'Αλκαῖος δὲ καλεῖ
ΚωΦάλιον 3 λέγων:

'Ονασ’ 'Ἀθανά α πόλε[μάδοκε], 4
ά ποι Κορωνείας ἐτίFeίδεο
ναύω πάροιθεν ἀμφὶ[κλύστω] 5
KωΦάλιο ὃ ποτάμω παρ’ ύχθοις . . .

ἐνταῦθα δὲ καὶ τὰ Παμβοίατια συνετέλουν.

1 E from Sch. II. 2 cf. Theocr. 29. 29. 3 E, cf. kως: mss Kωρ.: Call. Pull. 5. 63 Kουρ. 4 Wel. -Ahr.: mss λέγων άσσ’ ἀθάνα ἀπολε . . . 5 α ποι Kωρ. Wel: mss ἀπ’ Κοιρωνίας:

324
e.g. And when thou stealst away the oxen of Apollo, 'tis true he found them, being Lord of divination; but when he threatened thee full direly, then thou stealst away the very bow and arrows that were upon his shoulder: whereat he smiled, and gave thee the divining-staff from which men know thee to this day as 'God of the golden wand,' and himself received from thee the lyre whence he is called 'Wielder of gold.'

5

Athenaeus Doctors at Dinner [on winebearers]: According to some writers the winebearer of the Gods was Harmonia . . . Alcaeus makes Hermes bear their wine and so does Sappho (146).

6 To Athena

Strabo Geography: When they conquered Coronea, the Boeotians built in the plain which lies before it the temple of Itonian Athena, calling it after the Thessalian one, and named the river which flows beside it Cuarius after the river in Thessaly. But Alcaeus calls it Coälius, saying:

O Queen Athena, upholder of War, who standest, we know, watching over Coronea before a stream-flanked temple on the banks of the Coälius . . .

And it is here that they used to hold the Pan-Boeotian festival.
LYRA GRAECA

7
Strab. 9. 412 [π. 'Ογχηστοῦ]: ὅπε ἐν δ' ὁ Ἀλκαῖος, ἀσπερ τὸ τοῦ ποταμοῦ ὄνομα παρέτρεψε τοῦ Κουαρίουν, οὕτω καὶ τοῦ 'Ογχηστοῦ κατέχευσται, πρὸς ταῖς ἐσχατιαῖς τοῦ 'Ελικώνος αὐτὸν τιθείς: ὁ δ' ἐστὶν ἀπώθεν ἰκανὼς τούτου τοῦ ὄρους.

8
Apoll. Proo. 76. 32 σαφὲς δι' καὶ τὸ Αἰολικὸν δίγαμμα ταῖς κατὰ τὸ τρίτον πρόσωπον προσνεμεῖται, καθ' ὁ καὶ οἱ ἀπὸ φωνήν τοὺς ἀρχῶνεις δασύνονται. Ἀλκαῖος:

. . . . ὡστε θέων μὴδεν Ὀλυμπίων λυσ' ἀτερ Φέθεν

9 eis Ἡφαιστον
[Vide 3]

10 eis Ἀρη
Cram. A.O. 3. 237. 1 ἰητοῦμεν καὶ τὴν τοῦ Ἀρης, Ἀρεος γενικήν, πῶς εὐρήτα τι ἀφθονον λέγομεν Ἀρεος, Ἀρεος (24): ἡ κλητική:

. . . . 'Ἀρευ, δι' ὁ φόβος δαίκτηρ

11 [eis Ἀφροδίτην]
Ox. Pap. 1233. 12. 5-9
[. . . . . . τὲ]μενος λαῖχους[a]
[. . . . . . θ]ορύφαν πόλης
[. . . . . . ]ν Ἀφρόδιτα

1 Bek. (but λυσαι ἀτερ): mss λυσετέρ γεθεν 2 Cram: mss διακ.
ALCAEUS

7

Strabo Geography [on Onchestus]: And Alcaeus, who changed the name of the river Cuarius, has done ill in his misstatement concerning Onchestus in the passage where he places it at the foot of Helicon, whereas it really lies a considerable distance from that mountain.

8

Apollonius Pronouns: It is clear moreover that the Aeolic digamma [v] is prefixed to the pronouns of the third person, just as those that begin with a vowel are [ordinarily] aspirated. Compare Alcaeus:

... so that [he] could loose none of the Olympians without his aid.²

9 To Hephaestus

[See 3]

10 To Ares

Cramer Inedita (Oxford): We are enquiring also how Ἀρεὸς the genitive of Ἀρης 'War' is found with a diphthong, Ἀρεῦς, [and the dative] Ἀρεῦ; compare: (24); and for the corresponding vocative:

... O War, through whom murderous Fear ... 

11 [To Aphrodite]

From a Second-Century Papyrus:

... who possessest a precinct ... summit of the city ... Aphrodite ...

¹ perh. from the same hymn ² prob. Hephaestus' aid; cf. Od. 8. 266 ff
LYRA GRAECA

12

Apol. Pron. 395 A ἡ τεὸς Δωρικῇ τῇ σός ὁμωνυμεῖ... καὶ παρ’ Αἰολεύσιν ἂλκαῖος ἐν πρώτῳ.
τὸ δ’ ἑργοῦ ἀγάπασιν τέα κόρα

13 [εἰς Ἐρωτα;]

El. Gud. 278. 17 τὰ γὰρ ἀνθῇ λέγεται ἥμερα ἐπει ἐν τῷ ἐαρὶ φύσονται ὅτε καὶ τὰ ἐρωτικὰ θερμότερα ἔστι. τούτων χάριν καὶ ὁ ἂλκαῖος Ζεφύρου καὶ Ἰρίδος τὸν Ἐρωτά φησιν.

Plut. Amator. 20 τὰ μὲν οὖν πολλὰ ποιητὰ προσπαίζοντες έοίκαι τῷ θεῷ γράφειν περὶ αὐτοῦ καὶ ἄδειν ἐπικωμάζοντες, ὄλγα δὲ εἰρητὰ μετὰ σπουδῆς αὐτοῖς, εἰς κατὰ νοῦν καὶ λογισμὸν εἴτε σὸν θεῷ τῆς ἀληθείας ἀψαμένοις. ἢν ἐν ἔστι καὶ περὶ τῆς γενέσεως.

... δειμνότατον θεῶν
<τὸν> γέννατ’ εὐπέδιλλος Ἰρίς
χρυσοκόμα Ζεφύρῳ μύγεισα.

εἰ μὴ τι καὶ ὑμᾶς ἀναπεπικασίν οἱ γραμματικοὶ λέγοντες πρὸς τὸ ποικίλον τοῦ πάθους καὶ τὸ ἀνθρωποὶ γεγονέναι τὴν εἰκασίαν.

14 εἰς Διοσκοῖρους

Ov. Pap. 1233. 4

[Δεῦτ’ Ὄλυμπον ἀστέρ]οπο[ν] λύποντε[ς]
[παῖδες ἵφθ]ιμοι Δίου ἡδὲ Λήδας
[ιλλάφ] θύμων προ[φά]νητε Κάστορ
καὶ Πολύδευκες,

5 οἱ κατ’ εὐρήμαν χθόνα καὶ θάλασσαν
παῖσαν ἑρχ[εςθ’] ὃ[κυπό]δων ἔπ’ ἑπ’ ἐποι, ῥῆ δ’ ἀνθρώ[ποις] θανάτω ρύσθε
δακρυόεντος.
Apollonius *Pronouns*: The pronoun τεός is Doric for σός 'thy' . . . and occurs in the Aeolic writers; compare Alcaeus Book I:

. . . and may thy daughter lead the enterprise

13 2 [To Love?]

*Etymologicum Gudianum*: For flowers are called gentle [that is, cultivated as opposed to wild,] because they grow in the Spring which is the particular season of love. And that is why Alcaeus calls Love the child of Zephyr or the West-Wind and Iris or the Rainbow.

Plutarch *Amatorius*: Although the poets generally seem to write and sing praise of Love in a jesting mood, sometimes, whether of their own choice and reflexion or by the grace of God, they get at the truth and treat of him seriously, as for instance in the matter of his birth:

. . . awfulllest of Gods, whom sandalled Iris bore to Zephyr of the golden hair

—unless indeed you follow the grammarians in holding that the description is aimed at the motley and various nature of the passion.

14 To the Dioscuri

From a Second-Century Papyrus:

Come ye hither from star-bright Olympus, ye stalwart children of Zeus and Leda, and shine forth in propitious wise, O Castor and Polydeuces, who go on swift-footed horses over broad earth and all the sea, and do so easily save men from lamentable death

---


1 ἀγγειαίτω Bast: mss -ατο 2 mss 'μερα 3 γέννατ' *B*: mss γείνατ'; μὺγεια Pors: mss μιχθείσα 4 ll. 1–3 Hunt-Wil. 5 Π ζακρ. hyperaeol. ? Wil. keeps as compd. of κρυθείσι
LYRA GRAECA

εὐσδύ[γ]ων 1 θρόσκοντ[ες ὄν] ἀκρά νάων
10 [π] ἡλθέν τοιούτου προτό[νοισ' ίσο]ντες 2 ἀργαλέα δ' ἐν νύκτι φ[άος φέ]ροντες
ναι μελαινα. . . .

15 εἰς 'Αχιλλέα

Εὐστ. καὶ Διόν. Περ. 306 ἀλλοι δὲ φασιν ἐτερον εἶναι
tοῦτον 'Αχιλλέα παρὰ Σκύθαις βασιλέα τῶν τόπων, ὃς ἡράσθη
τε τῆς Ἰριγενείας καὶ πεμφθεῖσαν ἐκεῖσε ἐμεινὲν ἐπιδίωξας, 3
εξ οὗ ὁ τόπος 'Αχιλλείων. οἱ δὲ τοῦτο λέγοντες παραφέρουσι
μάρτυρα τῶν 'Αλκαίον λέγοντα:

"Ω ναξ 'Αχιλλευ ὅς γᾶς Σκυθίκας μέδεις . . . .

16 εἰς τὰς Νῦμφας

Ηερ. 66 [π. ἀντιαπαστικοῦ]: τὸ δὲ ἀκατάληκτον (τετράμετρον)
καλεῖται Σαπφικὸν ἕκκαιδεκασύλλαβων, ὃ τὸ τρίτον ὅλον Σαπφοῦς
γέγραφαι, πολλὰ δὲ καὶ 'Αλκαίον ἀσματα:

Νῦμφαι, 5 ταῖς Δίοις εξ αἰγιόχω φαῖσι τετυγ-
μέναις . . .

17 [εἰς "Ηλιον?"

Ο.ν. Παπ. 1233. 3. 8–11 6

[Πάντροφ'] 'Αλι', ὅς ποτάμων παρ' ἄ[κταίς]
[ἡλθες ἦ παρ] πορφυρίαν θάλασσαν
[ἄ κλυδων ἐρ] εὐγόμενος ζαλαίαν

1 cf. (C. R. 1916, 103) 2 Hunt -Ε (l.c.) 3 Ε: mss 'Ιφ.
πεμφθεῖσας ἐκεῖ καὶ ἐμ. ἐπιδίωκων 4 ῃ ναξ Ε: mss om.
(intermediate stage ἦν ἄχ.: γᾶς Β: mss τᾶς 5 Ε (like all Η.'s citations where possible, the line is the first of a
poem): mss -αις 6 Hunt -Ε (C. R. 1916, 103)
by leaping to the high-top of bench'd barks, there
to sit far-seen upon the forestays, and so lighting
the midnight path of the black ship

15 To Achilles

Eustathius on Dionysius the Geographer: Others say that
this is another Achilles, king of the district among the
Scythians, who had fallen in love with Iphigeneia and re-
mained there after following her when she was sent thither.
The commentators who hold this view call Alcaeus to witness
where he says:

O King Achilles, who rulest the land of
Scythia ...

16 To the Nymphs

Hephaestion Handbook of Metre [on the antispastic]: The
acatalectic tetrameter is called the Sapphic sixteen-syllable,
and the whole of Sappho's third Book is written in it, as
well as many poems of Alcaeus, such as:

O Nymphs, who they say are sprung from the
Aegis-Bearer ...

17 [To the Sun?]

From a Second-Century Papyrus:

All-nurturing Sun, who hast come by river-banks
or by the purple sea where the gushing wave beats
on the surfy shore, while many maids stand in a

1 i.e. St. Elmo's fire  2 If l. 1 is rightly restored this
poem may be connected with the eclipse of May 28, 585 B.C.,
but one would perh. expect a ref. to it earlier than the
3rd stanza
LYRA GRAECA

5 [κάνθα] πόλλαι παρθένικα πέρι propriet [καὶ κά]λων μήρων ἀπάλαιοι χέρ[ς]
[δέρμ]α θέλγονται τόθεν ὡς ἀλεί[φαρ] [ἡπιο]ν ὕδωρ
[kακχεόισαι . . . . . . .]

18 eis Penían

Stob. Fl. 96. 17 [πενίας ψόγος]. Ἀλκαίον ποιητοῦ.

'Ἀργάλευν Πενία κάκον ἄσχετον, ἀ μέγαν
dάμναις λάον Ἀμαχανία σύν ἀδηλφία1 . . .

B'

ΠΟΛΕΜΙΚΩΝ

19

Ath. 14. 627 a [π. μουσικῆς]: τὸ δ’ ἄρχαῖον ἡ μουσικὴ ἐπ᾽ ἀνδρείαν προτροπὴ ἦν. Ἀλκαῖος γοῦν ὁ ποιητὴς, εἰ τις καὶ ἄλλος
μουσικῶτατος γενόμενος, πρόσερα τῶν κατὰ ποιητικὴν τὰ κατὰ τὴν ἀνδρείαν τίθεται, μᾶλλον τοῦ δὲντος πολεμικὸς γενόμενος. διὸ
cal ἐπὶ τοῖς τοιοῦτοις σεμινυόμενος φησιν:

. . . . . . . .
μαρμαίρει δὲ μέγας δόμος χάλκῳ. παῖσα δ’ Ἀρη
kεκόσμηται στέγα
λάμπρασιν 2 κυνίασιν, κατ τὰν λεῦκον κατύ-
περθεν ὕππιοι λόφοι
νεύσισιν κεφάλαισιν ἄνδρων ἀγάλματα. χάλκιαi
dὲ πασσάλωις

1 ἄργαλευν Blass: μέγαν: mss also μέγα: δάμναις B: mss -νησί 2 mss λάμπρασις(ν)

332
ALCAEUS

ring and rub with dainty hands the flesh of their fair thighs, taking and pouring the gentle water over themselves even as an unguent . . . 

18 To Poverty

Stobaeus Anthology: From the poet Alcaeus:

O Poverty, thou grievous and resistless ill, who with thy sister Helplessness overwhelmest a great people . . .

Book II

WAR-SONGS

19

Athenaeus Doctors at Dinner [on music]: In ancient times music was used as an incitement to courage. For instance, the poet Alcaeus, who was a very great musician, became over-warlike and puts the claims of courage before those of poetry, and therefore prides himself on things of war in the following words:

The great house is all agleam with bronze. War has bedecked the whole roof with bright helmets, from which hang waving horse-hair plumes to make adornment for the heads of men; the pegs are

1 for bathing as a sign of warmer weather, cf. Long. Past. 3. 24 2 cf. Eust. ll. 1319. 67
LYRA GRAECA

κρύπτοιςιν περικείμεναι λάμπραι κυνήγιδες, ἀρκος ἵσχυρος βέλεος, ¹
5 θώρρακές τε νέω λίνω κούλιλαί ² τε κατ' ἀσπίδες βεβλήμεναι,
πάρ δ' Ἡλκίδικαι σπάθαι, πάρ δ' ζώμματα ³ πόλλα καὶ κυπάσσιδες:
τῶν οὐκ ἐστὶ λάθεσθ' ἐπειδή πρώτιστ' ὑπὰ Φέργουν ἐσταμεν ⁴ τόδε.
καίτοι μᾶλλον ἵσσος ἤρμοστε τὴν οἰκίαν πλήρη εἶναι μονοσικῶν ὀργάνων. ἀλλ' οἱ παλαιοὶ τὴν ἀνδρείαν ὑπελάμβανον εἶναι
μεγίστην τῶν πολιτικῶν ἄρετῶν κ.τ.λ.

20

Strab. 14. 661 [π. Καρων'] τοῦ δ' περὶ τὰ στρατιωτικὰ ζῆλου
tά τε όχανα ποιοῦνται τεκμήρια καὶ τὰ ἐπίσημα καὶ τοὺς λόφους:
ἀπαντὰ γὰρ λέγεται Καρικὰ... δ' ὕπ' Ἀλκαῖος:
λόφον τε σεῖων Κάρικον... . . . .

21

Hdti. π.μ.λ. 2. 929. 15 Lentz παρηγησάμεθα δέ Αἰολίδα
diάλεκτον διὰ τὸ πταξ'·
ἐπταζον ὦστ' ὁμιθὲς ὄκυν
αἰέτων ἐξαπίνας φάνεντα. ⁵

22, 23, 24

Choer. Gram. Gr. 4. 214. 20 ἀλλ' ἐπειδὴ τα εἰς ευς ἀπο-
βάλλουσι τὸ ν κατὰ τὴν γενικὴν... χωρὶς τοῦ Ἀρευος Ἀρευος:
tοῦτο γὰρ ἐφύλαξε τὸ ν παρὰ τοῖς Αἰολεύσιν, οἶνον'
. . . . Ἕ' Ἀρευος στροτιωτέροις ⁶

1 mss i. βέλεος, ἵσχυροβελεῖς: ἀρκος: mss also ἐρκος
2 mss κοιλαί ³ mss ζώματα ⁴ subjunct. = ἐστάωνεν ⁵ Β':
mss ἐπταζον: ὦς τὸ: and ἐξαπτήνας ⁶ mss στρατ.
hidden with bright brazen greaves to ward off the strong arrow, corslets of new linen cloth and hollow shields are piled upon the floor, and beside them stand swords of Chalcidian steel, and many a doublet, many a kilt. These we cannot forget, so soon as ever we undertake this task.

Whereas the house should rather, perhaps, have been full of instruments of music. But the ancients considered courage to be the greatest of the political virtues, etc.

20

Strabo Geography [the Carians]: Their warlike proclivities are indicated by the shield-thong, shield-device, and helmet-plume, all of which are called Carian; compare . . . and Alcaeus

and tossing a Carian plume . . .

21

Herodian Words without Parallel: I excepted the Aeolic dialect, because of πτάχω 'to cower'; compare

They cowered like birds at the sudden sight of a swift eagle.

22, 23, 24

Choeroboscus On the Canons of Theodosius: But since nouns in -eus lose the u in the genitive . . . except Ἀρεύς Ἀρεύς 'War,' for this has kept the u in Aeolic, as:

greater warriors than the War-God

1 cf. Eust. II. 367. 25.
LYRA GRAECA

cai palin.

. . . . . . . . to gar
"Apevi kathainh kailon . . . .
cai palin:

meiouv t' eis allaloiou "Apeva. 1

25 2

Hesych. epipneoun 3 . . . 'Alkaios:

'he poi sun androw age <de>dasmenon
stronton, nomismu' ep' oi pvenous. 4

26 5

Ox. Pap. 1233. 8. 3-5

[. . . .] evte me ghepas te[tory algareon, evth'
'emoi]

[me geyov] to lathes[thetai] ai x[alpha]pitos ton proteron
filoun.]

27 6 [eis Mutilinu]

Ibid. 5-12

[Nun pai]dou apalov o' umen[epmen gai trophi',
osoi stic]

[tai prota]ta poliantan, olignou sf[ow ptepomenein]

[exisau] to gar emmormenon or[gon thesan
andresi]

1 mss also miaantes allhaloiouin 'Apevi ('Apeva) 2 cf. Camb. Philol. Soc. Proc. 1916 3 ms epipneoun, see Schmidt

336
and again:

for 'tis noble to die in war;

and again:

They mingled war one against another.¹

Hesychius ἐπιπνεῖον 'breathing upon, inspiring': . . .

Alcaeus:

Verily she did join together a divided host of men by inspiring it with law and order.

From a Second-Century Papyrus:

. . . As for me, when grievous age wears me out, then be it not mine to forget the kindness of such as were my friends of old.

[To Mytilene]

Now is our song of thee, thou great Nurse of all those tender youths who recking so little of themselves took the field in the first rank of our people; for they have done the allotted task of men with the

¹ cf. Cram. A. O. 3. 237. 3

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⁴ E l.c.: ms ήπουονναγανδρωνδόμουν στρατὸν νομισμένοι πνέοισα ⁵ E, C.R. 1916. 103 ⁶ so E, l.c.
LYRA GRAECA

[μὴ ἄλλα]αισ' ἄνδρεσι τοῖς γεινο[μένοις δια-

νοίας.]

5 [α' πάντ]ά σόφος ἦ καὶ φρέσι πύκνα[ις ἱκελος

θέω],

[οὐδὲ κ' ὃς παρὰ μοῖραν Δίος οὐδὲ τρίχ'

[ἐτιλλόμαν,]

[ἄνδρες τ'] ὄντες ἀσαίς με[χυμεθ' ἄνδρο-

πρέπεσιν θ'λον']

[nέοισιν δε] φέρεσθαι βάθυν[ν ἐς πῶρων Αρμιὼ

] e. g. [οὐκ ἔοικε κλόνων ὅποιοι δ', ὅτι ἐπηλθέν

δυσεπίθ'bolos]

[στρότος τὰν πόλιν, οὐκ ἔξεφοβεντ', ἄλλα σὺν

ἐντεσι]. . .

28 1

Aristid. 1. 821 δι' ἀ πάντα χρὴ καὶ τὸ συμβεβηκὸς ἐνεγκείν

ὡς προστατα, καὶ τῶν δευτέρων ἐρρωμένως ἀντέχεσθαι, καὶ τῶν

λόγων βεβαιῶσαί, ὅτι:

Οὐκ οἴκιαι κάλως τετεγώμεναι

λίθοι τε τειχεῖν εὖ δεδομὴμενοὶ

οὐδὲ στένωποι καὶ νεώρι

ἀ πόλις, ἄλλα ἄνερες χρὴσθαι

5 τοῖς αἱ πάρεισι δυννόμενοι . . .

29 1

Nicol. Progymn. 1. 277 Walz πρὸς ὁ δὴ βλέπων Ἀλκαῖος ὁ

ποιητὴς οὗ ξύλα καὶ λίθους ἄλλ' ἄνδρας ἐφιλοσόφησε πόλεως

σύστασιν.


. . . οὖνε λίθοι . . . στενωποῖτε καὶ . . . ἄνδρες χρῆσθαι . . .

ἀεὶ παροῦσι δυνάμ. 2.or ἢ δεδομὴμενοι?
ALCAEUS

same will as those who have grown to be men. Were I all-wise, were I like to a God in shrewdness of wit, even so I would not so much as pluck out a hair contrary to the decree of Zeus,¹ and being grown men our lives are mingled with troubles befitting our estate; but for youths to rush into the deep tumult of the battle mellay—that is not for them. [Yet these, when a host ill-conquerable came up against our city, laid fear aside and took arms and. . . .]

28 ²

Aristides Rhodian Oratory: For all these reasons we must bear our misfortune as gently as we can and stoutly reject the second place, and confirm the saying that

Not houses finely roofed or the stones of walls well-builted, nay nor canals and dockyards, make the city, but men able to use their opportunity.

29 ²

Nicolaus First Exercises in Oratory: It was in reference to this that the poet Alcaeus made the profound statement that a city was composed not of timber and stones but of men.

¹ i.e. I am content to be a grown man as my beard shows me to be ² cf. Aristid. 1. 791

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LYRA GRAECA

Aristid. 2. 273 π. τῶν Τεττάρων... τὸν λόγον ὑπὶ πάλαι μὲν Ἀλκαῖος ὁ ποιητὴς εἶπεν; ὦστερον δὲ οἱ πολλοὶ παραλαβόντες ἐξήσαντο ὡς ἀρα:

οὐ λίθοι ξύλα τ', οὐ τέχνα τεκτόνων πόλις, ἀλλ' ὡπ' ποττά κ' ἐωσιν ἀνδρείς

αὐτοῖς σώζην εἰδοτες, ἐν-5 ταῦθα τείχεα καὶ πόλις.1

30 2

Sch. Aesch. Sept. 398 [οὐδ' ἐλκοποία γίγνεται τὰ σήματα].
tαῦτα παρ' Ἀλκαῖον.

οὐ <γὰρ> τιτρώσκει τὰπίσαμ' οὐδ' αὕτα κατ' αὐτ' ἐδύναν ἔχοισιν

αἱ μὴ αὐτοὶς ὁχῶν αἱ κε γέναιος ἦ.3

31

Cram. A.P. 4. 61. 13 ἄρκος· οὐδέτερον, οὐ μέμνηται Ἀλκαῖος.

. . . . . . . . τὸ ἀχάλινον 4

ἀρκος ἐση η. . . . . . .

32

Apoll. Pron. 101. 3 ἀσφὲς Αἰολεῖς·

. . . . ὄτ' ἄσφ' ἀπολλυμένοις σάως.5

'Αλκαῖος δευτέρω.

1 mss οὐδὲ ξύλα οὐδὲ τέχνη αἱ πόλεις εἶν ἀλλ' ὡπ' ποτ' ἀν ἐσιν... ἐντ. καὶ τείχη καὶ πόλεις 2 E, Cumb. Philol. Soc. Proc. 1916 3 mss... τὰ ἐπίσημα ὡπλα οὐδὲ αὕτα καθ' ἐαυτά δύναμιν ἕχει εἰ μὴ ἄρα ὁ φέρων αὕτα ἔαν γενναῖος ἦ· ἐδύναν = ὄδυνην 4 E, i.e. ἀχάλινον (the quotation must

340
ALCAEUS

Aristides The Four Great Athenians: ... the saying which the poet Alcaeus said long ago, but which has since been used by all and sundry, that

Not stone and timber, nor the craft of the joiner, make the city; but wheresoever are men who know how to keep themselves safe, there are walls and there a city.

30

Scholiast on Aeschylus [Blazons make no wounds]: This comes from Alcaeus:

For blazons wound not nor of themselves carry pain, except he that wields them, if he be a noble man.

31

Cramer Inedita (Paris) ἄρκος 'defence': neuter; used by Alcaeus:

... to whom you shall be an unbridleable defence.¹

32

Apollonius Pronouns: ἄσφε 'them' is Acolic; compare Alcaeus, Book II:

... when thou savest them from destruction.

¹ i.e. irresistible

have proved à. neuter): cf. χαλίννος E. ἔ. 361. 4: mss ὑπὶ χάλιννον: metre 'Alcaic' ² 2nd. pers. sing. of σάωμι (or σάφε, of σάω?) E
LYRA GRAECA

33
Cram. Α.Ο. 1. 298. 17  Αἰολεῖς νάεσσιν
κάπτηπλεύφην νάεσσιν
Άλκαίος.

34
Ibid. 4. 336. 6

'Αρέως
ἀπὸ 'Αρευς. εὑρέθη δὲ παρὰ 'Άλκαίῳ.

35
Poll. 4. 169
κύπρον
δὲ τὸ οὖτω καλούμενον μέτρον εὑροις ἀν καὶ παρὰ 'Άλκαίῳ ἐν δευτέρῳ Μελών.

Γ' καὶ Δ'
ΣΤΑΣΙΩΤΙΚΩΝ

36
Απολλ. Αἰδ. 197. 12 τῇδε γὰρ ἔχει καὶ τὸ ἑπίρημα παρ' Αἰολεῦσι τὸ μέσον:

. . . γαῖας καὶ νιφόεντος ὀρράνω μέσον
tῇδε ἔχει καὶ ἀπὸ τοῦ τήλοθι τὸ πόλοι.2

1 νάεσσιν E1: mss Α.Ο. νέασσιν : πλευφήν E, cf. on 2. 2: mss -πλεύσειν : B-πλεύσῃ 2 cf. Ibid. 177. 5  τὸ γὰρ παρὰ τοῖς περὶ τὸν 'Άλκαίον μέσοι . . . ὅτι τρόπον παρὰ τὸ οἴκος τὸ οἴκοι ἐγένετο σημαίνον τὸ ἐν οἴκῳ.

34 2
ALCAEUS

33 1

Cramer Incolita (Oxford): The Aeolic form is νάςσοι (‘in ships’); compare Alcaeus:

... and to sail thither in ships

31 2

Ibid. Ἄρεως

of Ares

from Ἄρεως, which is found in Alcaeus.

35 3

Pollux Vocabulary:

cyprus,

the measure so-named, you may find also in the second book of Alcaeus' Lyric Poems.

Books III and IV

POLITICAL POEMS

36

Apollonius Adverbs: For it is thus also in Aeolic with the adverb μέσοι ‘amid’ or ‘between’:

... between earth and snowy sky;

and it is the same with πῆλοι from πῆλοθεί ‘afar.’

1 cf. E.M. 605. 27 2 cf. Eust. II. 118. 35 3 cf. Poll. 10. 113 4 cf. the Same: For the word μέσοι, used by Alcaeus... in the same way as οἶκοι ‘at home,’ comes from οἶκος and means ‘in the house’: perh. from the same poem as 37
'Ασυννέτητι τῶν ἀνέμων στάσιν. 1
tὸ μὲν γὰρ ἐνθὲν κύμα κυλίνδεται,
tὸ δὲ ἐνθὲν ἀμμες δ' ὃν τὸ μέσσον
ναὶ φορήμεθα σὺν μελαίνα
5 χείμωνι μόχθεντες μεγάλῳ μύλαρ
πέρ μὲν γὰρ ἀντλός ἑστοπέδαν ἑξει,
λαῖφος δὲ πὰν ξάδηλον ἥδη
καὶ λάκides μέγαλαι κατ' αὐτό,
χόλαισι δ' ἀγκονναι. 2

λιὸνι ἀν ἐνθὺς ἐκ τῆς προτρεχούσης περὶ τὸν πόντον εἰκασίας
ἀνδρῶν πλωίζομένων βαλάττοιν εἶναι νοοίσεει φόβοι; ἀλλ' οὐκ
οὔτως ἑξει. Μυρσίλος γὰρ ὁ ἰηλούμενος ἐστὶ καὶ τυραννικὴ κατὰ
Μυτιληναίων ἐγειρομένη σύστασις. ὅμως δὲ τὰ ὑπὸ τοῦτον
<πραττόμενα> 3 αἰνιττόμενος ἐτέρωθε ποὺ λέγει:

τὸ δὴ ὕπε κύμα τὸ προτιάνεμον
στείχει, παρέξει δ' ἀμμε πόνον πόλυν
ἀντλην, ἐπεὶ κε νάος ἐββα. 5
κατακόρως ἐν ταῖς ἀλληγορίαις ὃ νησιώτης θαλασσεύει καὶ τὰ
πλείστα τῶν διὰ τοὺς τυράννους ἐπεχόντων κακῶν πελαγίως
χειμώσων εἰκάζει.

Hesych.

. . . . τετραέλλικτον ἀλμαν 6

ἤγιον πρικυμίαν.

1 mss ἀνυνέτην νή (καὶ) κ.τ.λ. 2 ἀγκονναι B-E i.e. ἀγκονναι
 cf. Hesych.: mss ἀγκορναι 3 E 4 i.e. προσήνεμοι E, Cumb.
 Philol. Soc Proc. 1916: mss τῷ προτέρω νέμω correction of
tῷ πρώτῳ ἀνέμῳ 5 ἐββα E l.c.: Seid. ἐμβη: mss ἐμβαίνει

344
Heracleitus *Homeric Allegories*: We shall find the lyric poet of Mytilene using allegory in a considerable number of passages. He likens the disturbances caused by the tyrants very literally to stormy weather at sea:

I cannot tell the lie of the wind:¹ one wave rolls from this quarter, another from that, and we are carried in the midst with the black ship, labouring in an exceeding great storm. The water is up to the mast-hole, the sail lets daylight through with the great rents that are in it, and the halyards ² are working loose.³

Who hearing this would not conclude immediately from the moving sea-imagery that the fear conveyed by the words is fear of the sea on the part of men aboard ship? Yet it is not so, for the poet means Myrsilus and a monarchical conspiracy hatching against the Mytileneans. And he similarly hints at Myrsilus’ intrigues in another place:

Lo now! the wave that is to windward of us comes this way, and will give us sore labour to bale it out when it breaks over us.

In fact the islander almost overdoes the sea-going in his allegories, likening most of the prevailing tyrant-troubles to storms on the ocean.

Hesychius *Glossary*:

a four-times coiled surge of brine

that is, the third or greatest wave.⁴

¹ or ‘factious strife of the winds’; prob. the words have a double intention ² the ropes that keep the yard in position ³ cf. Boiss. *A.G.* 3, 295, Hor. *Od*. 1. 14: prob. not from the same poem as ³⁷ ⁴ as it was usually called

6 doubtfully ascribed to A. by B on 152 (154 Bgk.): mss ἄλμαν: cf. Sch. Pind. I. 1. 52
LYRA GRAECA

49

Hdn. π.μ.λ. (2. 916. 12 Lentz) εἰρηται δὲ ὁ δαίμων παρ' Ἀλκαίον διὰ τοῦ α μένοντος τοῦ σ Ποσείδαν:

. . . . . . οὐδὲ πω Ποσείδαν ἀλμυρον ἐστυφέλιξε πόντον.

411 [eἰς τὴν Πατρίδα]

Berl. Klassikertexte 5. 2. 12 (a) and Aberdeen Papyri1 (b)

(a) [Τίς γνώμα σ’ ἐσε’ ὅν καὶ διανοίᾳ
[ὰ τόσσον τετάρα]ξαι χρόνον, ὦ πα[πρι;]
[θάρση’ οὐ φάσε γ]ὰρ αὐτός Κρονίδας[ς χρέων]
[ἐμειναι σ’ Ἀρε’ ὁπ]α κε σ’ ἐλη τρέ[μην,]
5 [οὐδ’ ἀμφικτίον’] οὐδ’ ὅν ἄλα πήλ[ορον]
[ζαπλέυσαντ’ ἐρ]έταν δή[θ’] ἐκατη[βόλω]
[τενέῃν δόρρος αἰ]θλον πολυτή[μονα,]
[αἱ μὴ πάντας ἄρ]ιστης ἀπυκρ[ιν]η[ς]
[αὐτα τὸν σέθεν ε]ἰς μάκρον ὀπει[μένα.]
10 ἀνδρες γὰρ πόλιος πῦργος Ἀρεύιος:3
[νῦν δέ σ’ οὐδεν ε]τ’ ὡς κήνου ἐβόλλετο
[δράσαιν ὀκεα δὴ] μοίρα κατές[εθε,]
[καὶ βρύηρας ε]πεὶ σοι ἧμεν ἐπει[μενοί]
[ἀπ σέθεν παράγ]ων Ζεύς ὑπελ[έν πάλιν.
15 [βεβόλλευτο γὰρ] αὐτο[πε π]ό τ’ ἕχεις [κάκ]ων
[νῦν ὡτις κε θέλη]σ’ ἐβφερέτω λ[ύσιν]]
[τὸν ἐψηφάμενον τοῖς] πυν[ωνὶς δέει]
(b) [καὶ φάγην’ τάδε δ’ ἀμμ’ ό]ὐ[κ] ἐμηλ’ ἐτι.

1 E. cf. C.R. 1917 33; (a) from phot. only 2 Π ουτ’ 3 cf. Sch. Aesch. Pers. 347, Sch. Soph. Ο. Τ. 56 (Ἀλκαῖος)

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ALCAEUS

40

Herodian Words without Parallel: The God Poseidon has the α and the σ in Alcaeus:

... nor had Poseidon yet roughened the salt sea.

41 [To his Country]

From a First-Century Papyrus:

What purpose or intent is in thee, my Country, that thou hast been so long time distraught? Be of good cheer; for the son of Cronus himself did tell thee that thou hadst no need to fear warfare however it should seize thee, nor should neighbour foeman, nay nor oarsman from over the far-bounded sea, maintain for long the woeful conflict of the far-flung spear, unless thou shouldst of thyself send afar all the best of thy people, to sunder them from thee. For 'tis men that are a city's tower in war. But alas! thou no longer doest the Father's will, and so a swift fate hath overtaken thee, and us that had been sent to help thee, Zeus—for so he had willed it—hath made to miscarry and taken away from thee again. And let whoso will, bring thee assuagement of thy woes. He that hath made him pottage, he also must eat it: these things are no longer a concern of ours. And whatsoever Fate it

1 an oracle?
2 scholia ref. to the 'first banishment,' of Alcaeus, Sappho, Phanias, Antimenesidas, and others, to Pyrrha in Lesbos for plotting against Myrsilus 3 ref. either to an attempt of the exiles to return by force of arms or rejection by M. of an offer of the exiles to return and combine with him against an external foe 4 i.e. you have made your bed and you must lie on it
LYRA GRAECA

[οὐδ’ ἄεικες ἀρ’ ἄτι]ς τ’όδ’ ἐνσι [καρ’]
20 [ἰδσιν’ Τενάγης]ς γὰρ τάδε σοι ἀ[ρχετ]ο
[Ἀλαλών, ὄν ἀδε]λφὸς Μάκαρ ἐγχε[ἰ]
[kατέκτενε π’]ἀροιθεν βαρυ[λ]εὶς νάρο.
[τὰς ἐγὼ πέρι το]’] σουτον ἐπεύ[χ]οµαι,
[oὔτω μὴκτ’ ἵδ]εσθαι ἀελίω φάος 1
25 [ὀλεσθαὶ δὲ τάχ’, α]’] γε Κλεανάκτ’ιδαν
[ἡ τὸν χιρραπόδαν] ἡ ἐ[χεανάκτ’ιδαν]
[ζών ἐγὼ περίδω], τὸν μελιάδεα
[πόλις καὶ στάσις ὑμ’]μάλικος ὀλεσαν. 2

42

Ath. 10. 430a κατὰ γὰρ πᾶσαν ἱπαν καὶ πᾶσαν περίστασιν
πίνων ὁ ποιητῆς οὔτος (Ἀλκαίος) εὑρίσκεται ἱειμώνος μὲν ἐν
τούτοις. (157). . . . ἐν δὲ τοῖς συμπτώμασιν. (158). . . . ἐν δὲ
tois εὐφροσύναις. 3

Νῦν χρῆ μεθυσθῆναι καὶ τινα πρὸς βιαν
πόνην, 4 ἐπειδὴ κάθθαιε Μύρσιλος.

43, 44

Apolll. Pron. 97. 20 [ἂμμιν κ.τ.λ.]: τὰ γὰρ παρ’ Αιολεύσων
ἐνεκα της συντάξεως πολλάκης ἀποβάλλει τὸ ν διὰ εὐφωνίαν
(Sa. 42):

αἰ δὲ κ’ ἂμμι Ζεὺς τελέσῃ νόημα:
‘Ἀλκαῖος. μένει τε ἐπὶ τοῦ:

. . . . ἂμμιν ἀθάνατοι θέοι
νίκαν <ἐδωκαν>. 5

Ἀλκαῖος τρίτω, καὶ ἐπ’ ἄλλων πλείόνων.

1 P ἱησθ’, i.e. ἱδησθε due to misinterpretation of elided
diphthong. 2 P prob. ὁµην: P ἰηκικος: cf. Theocr. 29 3 Mein: mss εὐφροναις 4 Ahr. πάνην ‘drink,’
but if τινα were subj. of the 2nd vb. it would be subj. of
the 1st, and so could not follow καὶ: for this meaning cf.
348
ALCAEUS

is that sendeth this trouble, 'tis sent with good reason. These woes began for thee with Tenages, son of Aeolus, that was slain of yore by the sword of his brother Macar, a sword that left sorrow behind it. And now I make this prayer concerning thee: that I may no longer see the daylight, if the son of Cleanax or yonder Splitfoot or the son of Archeanax be suffered yet to live by one whom his dear sweet native-land, and factious strife as old as itself, together have done away.

42

Athenaeus Doctors at Dinner: For at every time and on every occasion the poet Alcaeus is found drinking; in the winter, in these lines: (157): . . . ; in his misfortune, in these: (158): . . . ; and in his rejoicing, in these:

'Tis time for wine and time for women, now that Myrsilus is dead.

43, 44

Apollonius Pronouns (on ἀμμιν 'to us,' etc.): For the forms used by the Aeolic writers often discard the n for the sake of euphony in sentence-construction, compare (Sa. 42), and this:

and if Zeus will accomplish what is our intent;

Alcaeus. And the n remains in:

. . . the immortal Gods have given us the victory;

from Alcaeus' third Book, and in many more places.

1 cf. Sch. Il. 24. 544: founder of the Greek colony of Lesbos

2 Myrsilus

3 Pittacus

Hesych. ποιεῖν ἐπεργεῖν E: mss ποιεῖν, a very old reading, cf. Soph. Fr. 655 Ν 5 E (lost by haplogr.)
LYRA GRAECA

45
Harpoéc. 1. 288 Dind. τετύφωμαι . . . ἀντὶ τοῦ ἐμεθερών-τημαί, ἔξω τῶν φρενῶν γέγονα . . . καὶ γὰρ Ἀλκαῖος φησι:'
πάμπαν δ' ἐτύφωσ' ἐκ δ' ἐλετο φρένας.1

46
Eust. II. 603. 39 λέγει δ' αὐτὸς (Ἀριστοφάνης ὁ γραμματικός) καὶ ὅτι τὸ συνεστραμμένον πνεῦμα καὶ κατάρασσον ἀνέμου
κατάρη
λέγουσιν δ' Ἀλκαῖος καὶ Ἡ Σαπφώ διὰ τὸ κατωφερὴ ὁρμὴν ἔχειν.

47
Heph. 84 ἐπιοικικῶν δὲ ἀπὸ μείζονος τρίμετρον καταληκτικῶν ἐστὶ, τὸ καλούμενον Ἀλκαίκου ἐνδεκασύλλαβον, . . . οἷον (f. r. 1).
Μέλαγχρος, αἰδώς ἄξιος εἰς πόλιν 2

48
Sch. Nic. Theor. 613 [καὶ μυρίκης λάξιοι νεόν πανακαρπέα θάμνων | μάντιν εἰς αἰξὶόςι γεράσμων] . . . καὶ ἐν Δέσβῳ δὲ ὁ
Ἀπόλλων μυρίκης κλάδους ἔχει· οἴδεν καὶ μυρικάις καλείται. καὶ
Ἀλκαίος φησιν ἐν τοῖς περὶ Ἀρχαιακτίδην 3 καὶ τὸν πρὸς Ἐρυθραῖον πόλεμον φανῇ τὸν Ἀπόλλωνα καὶ ὑπὸν ἔχοντα μυρικῆς
κλώνα.

e. g. ἔμοι γὰρ πολέμεντι πρὸς Ἐρυθραῖοις
'Ἀπόλλων κατ' ὑπὸν κλώνα μυρίκινον
ἡλθ' ἔχων . . . .

1 Pors: mss π. δὲ τύφωσ εἰς δὲ λέγετο φ.
mss εἰς πόλιν 2 E, eis = ἐν:
3 cf. 41. 26
Harpocration *Lexicon to the Attic Orators*: τετοφουμαι: ... equivalent to ἐμβεβοντημαι 'to be out of one's mind': ...; compare Alcaeus:

He struck him mad altogether and took his wits away.

Eustathius on the *Iliad*: Aristophanes the grammarian says that a whirlwind or downward-striking blast is called a down-rushing wind by Alcaeus and Sappho, because it has a downward motion.

Hephaestion *On Poems*: The epionic trimeter *a major* catalectic, the Alcaic eleven-syllable, as it is called, ... for instance (*fr. 1*); and:

Melanchros, being worthy of his country's respect

Scholiast on *Nicander Venomous Bites* [And thou shouldest take a young branch of tamarisk ere it bear fruit, a magician honoured among men]: ... and in Lesbos Apollo holds branches of tamarisk, and so is called 'God of the tamarisk.' And Alcaeus, in the poems on the son of Archeanax and the Erythraean War, tells us that Apollo appeared in a dream with a branch of tamarisk in his hand.

e.g. For when I was fighting the Erythraeans, Apollo came unto me in my sleep with a tamarisk branch in his hand.

1 cf. Sa. 54 2 cf. Cram. *A.O.* 1. 208. 13 where read Μέλαγχρος αἰδώς ἄξιος ἀντὶ τοῦ αἴδους
LYRA GRAECA

49

Apoll. Pron. 100. 12 ὑμεῖς Ἀιολεῖς

tὸ γὰρ θεῶν ἵστατ' ὑμεῖς λάχον τῶν Ἀβάτων γέρας
θῆσει 1 . . . . .

50

Sch. Ar. Vesp. 1234 παρὰ τὰ Ἀλκαῖον

"Ωνηρ οὗτος ὁ μαϊόμενος τὸ μέγα κράτος 2
ὀντρέψει τάχα τὰν πόλιν; ὁ δ' ἔχεται ρώπασ. 3

ἀντὶ τοῦ ὕπτων μέγα κράτος; ἐκ τῶν Ἀλκαῖον δὲ παρεδεὶ eis
Κλέωνα ὡς μαϊόμενον.

51

Diog. Laert. 1. 81 τοῦτον (Πιττακόν) Ἀλκαῖος σαράποδα μὲν
καὶ σάραπον ἀποκαλεῖ διὰ τὸ πλατύτουν εἶναι καὶ <σαίρειν καὶ> 4
ἐπισύρειν τῷ πόδε, χιρροπόδαν 5 δὲ διὰ τὰς ἐν τοῖς ποσὶν ῥαγάδας,
ἂς χιράδας ἐκαλοῦν, γαύρακα 6 δὲ ἐς εἰκή γαυρωθάτα, φύσκωνα
δὲ καὶ γάστρωνα ὅτι παξὺς ἦν, ἀλλὰ μὲν καὶ ζοφοδορπίδαν 7 ὡς
ἀλυχυν, ἀγάσυρτον δὲ ὡς ἐπισευσμένον καὶ ῥυπαρόν.

e. γ. . . οἱ σάραπον καὶ χιρροπόδαν τινά,
γαύρακα, φύσκωνα, ζοφοδορπίδαν,
κάλου μάλ' ἀνδρα καγάσυρτον,
θῆκατ' ἐμας πόλιος μόναρχον.

2 mss κράτος 3 mss ἀνατρέψει and ρώπας 4 E 5 mss
χιρροπόδην, cf. E.M. 810. 27 χείρα (read χείρα). αἰ ἐν τοῖς ποσὶ
ῥαγάδες καὶ χειρόποδες οἱ οὕτω τοὺς πόδας κατερρωγότες, Eust.
II. 194. 49 6 Hfm. from Hesych. γαυφη: ὁ γαυρίων: mss
γαύρικα 7 cf. Hesych. ζοφοδερκίας. <ὁ ἐν σκότῳ βλέπων |
ζοφοδορπίδας> σκοτόδειπνος, λαθροφάγος (so read
352
Apollonius Pronouns: ὑμεῖς 'you,' Aeolic; compare

For the prerogative which belongs to you by grace of the Gods, he will make the prerogative of insatiate men.

Scholiast on Aristophanes Wasps [where it is parodied]: From Alcaeus:

This man with his longing for great power will quickly overturn his country; she is tottering now; κρέτως 'power' instead of κράτως; he is parodying Alcaeus in reference to Cleon, as being a madman.

Diogenes Laertius Life of Pittacus: This is he whom Alcaeus calls Drag-foot because he was flat-footed and dragged or trailed his feet after him, Splitfoot because of the so-called chaps or cracks in the skin between his toes, Prancer because he bore himself proudly without reason, Pudding-belly or great-paunch because he was fat, Sup-ι'-the-dark because he did not use lamps, and Swept-and-Garnished because he was slovenly and dirty.

1 the Gk. is 'near a swing-down' (of the scales and the like) 2 the scholiast implies that Ar. parodied μαιόμενος 'longing for' with μανώμενος 'mad on' 3 cf. Suid. σαράτως, Poll. 2. 1715, Plut. Qu. Conv. 8. 6. 1 4 the true explanation is more probably that he supped long and late; Hesych. however explains it as 'supping in the dark, eating in secret'
LYRA GRAECA

51 A
Eust. Od. 1687. 52 τὸν ἑφιάλτην ἐπιώλταν κατὰ παλαιὰν παρασημείωσιν ο Ἀλκαῖος λέγει.

52
Id. 314. 43 (ll. 2. 634) Ἀλκαῖος δὲ, φασὶ, καὶ Ἀρχίλοχος ἀγέρωχον τὸν άκοσμον καὶ ἀλαζόνα οἶδε.

53 πρὸς Πιττακόν (?)
Heph. 68 [π. ἰωνικοῦ τοῦ ἀπὸ μείζων]· ἐνια δὲ τῶν τριμετρων ἀκαταλήκτων ἐκ μιὰς ἱωνικῆς καὶ δύο τροχαίων οἴων.
Τριβόλλετερ. 1 οὐ γὰρ Ἀρκάδεσσι λῶβα . . .

54
Artem. ὄνειρ. 2. 25 ταύτης γὰρ (τῆς δρυὸς) τῶν καρπῶν ἰετίοιν οἱ Ἀρκάδες· καὶ δ Ἀλκαῖος φησι·
. . . Ἐ. Ἀρκάδες ἐσσαν βαλανήφαγοι.

55
Apoll. Pron. 105. 31 ἡ τεός Δωρικῇ τῇ σὸς ὁμωνυμεῖ . . . καὶ παρ' Ἀιολέουν· Ἀλκαῖος ἐν πρώτῃ (12)· καὶ·
oίκῳ τε πέρ σῷ καὶ πέρ ἀτιμίαις . . . ὁ αὐτὸς κοινῷ ἔθει.

1 mss Heph. τριβωλ., Choer. τριβολ. adding ἔστι δὲ εἶδος ἀκάνθης: if it were τρι. Heph. would have remarked it, cf. Ibid. 70: did τριβη = thorn?
Eustathius on the *Odyssey*: According to the ancient marginal note Alcaeus says επίαλτας
the nightmare
for ἐφιάλτης.

The Same on the *Iliad*: It is said that Alcaeus and Archilochus knew the unruly and insolent as ἄγέρωχοι or
overweening.

To *Pittacus* (?)

Hephaestion *Handbook of Metre* [on the Ionicum a majore]:
Some of the acatalectic trimeters are composed of one ionic
and two trochaics thus:
O thou destroyer of hips and haws—for 'tis no
shame to an Arcadian [to be called that] . . .

*Artemidorus On Dreams*: The fruit of the oak was eaten
by the Arcadians; compare Alcaeus:
The Arcadians were eaters of acorns.

*Apollonius Pronouns*: The possessive τεός 'thy' is equivalent in Doric to σός . . . ; and also in Aeolic; compare
Alcaeus Book i: (12); and:
Near to your house and near to your infamies . . . : in the latter passage the same poet uses the common form σός.

1 cf. *E.M.* 434. 12  
2 *i.e.* eater of wild fruit, like a bird; Pittacus was of low birth, cf. 54: cf. Choer. *Ep.* 1. 272
LYRA GRAECA

56

Eust. Od. 1. 107. (1397. 32) [πεσοσίς... θυμῶν ἐτερπον] τους δὲ πεσοσί λέγει (ὁ τὰ Περὶ Ἐλληνικῆς Παιδίας γράφας) ψήφους εἶνοι πέντε αἷς ἐπὶ πέντε γραμμῶν ἔπαιξον ἐκατέρωθεν, ἵνα ἐκαστὸς τῶν πεπτεύοντων ἕξη τὰς καθ’ ἑαυτὸν... παρετείνετο δὲ, φησι, δ’ αὐτῶν καὶ μέσῃ γράμμῃ, ἥν ἱερὰν ἄνωμαζον...

ἐπὶ δ’ νυκάμενοι ἐπ’ ἑσχάτην ἵεται:  ὅθεν καὶ παροιμία  ἑκατείν τὸν ἄφ’ ἱερὰς λίθον, δηλαδὴ ἐπὶ τῶν ἀπεγνωσμένων καὶ ἑσχάτῃς βοηθείας δεομένων. Σάφρων...  Ἀλκαῖος δὲ φησιν ἐκ πλήρους:

... ... νῦν δ’ αὐτὸς ἐπικρέτει 1 κινήσαις τὸν ἅπ’ ἱρας πύκνων λίθον.2

57

Sch. Pind. O. 1. 91 [ἀταν ὑπέροπλον ἄν οἱ παθὴρ ὑπερ κρέμασε κάρτερον αὐτῷ λίθον]: περὶ μὲν τῆς τοῦ Ταντάλου κολάσεως ἔτερως λέγουσιν... καὶ Ἀλκαῖος δὲ καὶ Ἀλκμάν λίθον φαίνει ἐπαισχείσθαι τῷ Ταντάλῳ: <ὁ μὲν Ἀλκαῖος:

... ... ... ... Ταντάλω> κεῖτ’ ὑπ’ ἑρ κεφάλας μέγας, ὁ Ἀἰσιμίδα, λίθος.3 δ’ δὲ Ἀλκμάν’ (Alem. 89).

58

Heph. 94 [π. ἁπυκαρητήτων]: ἐνδοξὸν ἐστὶν ἐπισώφετον καὶ τὸ διπενθημιμερὲς τὸ ἐγκώμιολογικὸν καλούμενον, ὑπὲρ ἐστὶν ἐκ δακτυλικοῦ πενθημιμερός καὶ ἱαμβικὸν τοῦ ἱςου, καὶ κέχρηται μὲν καὶ Ἀλκαῖος ἐν ἀσματί ὀδ ἡ ἄρχη:

'Ἡρ’ ἐτὶ Δινομένη τῷ τ’ Ἀραδείφο 4 τάρμενα λάμπρα κέαντ’ ἐν μυρσινήθῳ; 5

1 B: mss -κρέκει 2 ἅπ’ ἱρας B: mss πῦρας (πείρας) a corruption which Eust. (633. 61) wrongly supposes a playful substitution for ἱερᾶς: πῦκνως E: mss -ον 3 κεῖτ’ ὑπέρ E: mss καίθεθαί παρ’ (περ’, παρά) through κεῖθ’ ὑπέρ: Ahr. κεῖσθα. πέρ (= ὑπέρ) but this equation rests on a misunderstanding.
Eust. on the *Odyssey* [they were diverting themselves at draughts]: The author of the treatise *On Greek Games* declares that the draughts were five pebbles with which they played upon five lines drawn on either side, so that each of the players had his own... And there was a line drawn in the middle which they called sacred... because the loser comes to the furthest line. Hence the proverb 'to move the piece on the sacred line,' used, of course, of those whom desperation drives to their last resource; compare Sophron:...; Alcaeus gives the phrase in full:

And now this fellow has prevailed, by moving the piece on the sacred line, the cunning man.

Scholiast on Pindar ['the overwhelming bane which his father hung over him, to wit a mighty stone']: The punishment of Tantalus is variously related...; Alcaeus and Alcman say that a stone was hung over him; compare Alcaeus:

Over Tantalus' head, O son of Aesimus, there hung a great stone;

and Alcman (Alcm. 89).

Hephaestion *Handbook of Metre* [on 'unconnectable' metres]: A well-known combination, too, is the double two-and-a-half-foot metre called the encomiologic, consisting of a two-and-a-half-foot dactylic and an iambic of equal length; it is used by Alcaeus in the poem which begins:

And are the weapons still lying bright and ready in the myrtle-grove for Dinnomenes and the son of Hyrrhas?¹

¹ Pittacus

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5 κέαντ’ B: mss κέατ’
LYRA GRAECA

59 πρὸς Πιπτακόν (?)
Ath. 11. 460d [π. ποτηρίων] καὶ Ἀλκαῖος.
... ... ἐκ δὲ ποτήρια¹ πώνῃς Διννομένη παρίσδων.

60, 61
Sch. Π. 22. 68 [ῥεθεών]. ... Αἰσλεῖς δὲ τὸ πρόσωπον καὶ ῥεθομαλίδας
tοὺς εὐπροσώπους φασί.

Eust. Od. 1571. 43 τὸς δὲ τῶν μεθ’ Ὄμηρον τὸ μὲν μὴλον Δωρίσας εἰς μᾶλον, τὴν δὲ ὑψιν εἰς εἰδος μεταλαβὼν καὶ συνθέος² τὰς λέξεις—’Αλκαῖος δ’ ἦν ἐκείνος ὁ λυρικὸς³—,

Fidoμαλίδαν⁴
ἐφ’ σκωπτικῶς τινα, διὰ τὸ καλλωπίζεσθαι τὰ μῆλα τῆς ὑψεως, ἐρευθόμενον δηλαδὴ κορικώτερον.

62
Parosm. 2. 765
... ... ... πάλιν ταῖς

υς παρορίννειν.
ἐπὶ τῶν παρακυνοῦντων τινὰ εἰπεῖν καὶ ἄκοντα ἃ ὦ βούλεται.
’Αλκαῖον ἡ παρομία.

63
Apoll. Pron. 97. 11 καθὰπερ γὰρ τῷ ταχεῖς παρακεῖται τὸ ταχέσιν οὗτῳ καὶ τὸ ἡμεῖς τὸ ἡμέσιν· τὸ τὲ ἐν τετάρτῳ ’Αλκαῖον ἁμμεσίν πεδίορον
οὐτῳ φέρεσθαι ἀπὸ τοῦ ἡμέσιν.

¹ E: mss -ων ² συνθέος E: mss μεταθ. ³ mss κομικός ⁴ mss εἰδομαλίδην: that this is not a corruption of ῥεθομ. appears from Hesych. ἰδομαλίδαι (sic). οἱ τὰς ὑψεις κοσμοῦμενοι and ἵδοι: ὀφθαλμοὶ (B) ⁵ ταῖς E: mss here ἡ (through ταῖς), elsewhere om.

358
ALCAEUS

59 To Pittacus (?)

Athenaeus Doctors at Dinner [on cups]: . . . and Alcaeus: . . . and you drain goblets sitting beside Dinno-
menes.

60, 61

Scholiast on the Iliad [ῥέθηνων 'limbs']: . . . . But the Aeolic writers use ῥέθος for the face, and call pretty persons apple-faced

Eustathius on the Odyssey: One of the later poets Doricised the word μῆλον 'apple,' changed ὑψῆς 'face' into ἔδος, and putting the two together—the poet in question is the lyrist Alcaeus—called a person in jest apple-cheeked,
because he prided himself on the apples of his cheeks, that is his rather maiden-like blushes.

62

Greek Proverb-writers:

He's stirring up the pigs again;
used of those who urge an unwilling man to say what he would rather not. The proverb occurs in Alcaeus.

63

Apollonius Pronouns: For just as with ταχεῖς we have ταχέσων so with ἡμεῖς 'we' we have ἡμέσιν 'to us,' and the form ἀμμεσων 'to us,' used in the fourth Book of Alcaeus,

comes from ἡμέσιν.

LYRA GRAECA

64

Ath. 7. 311a [π. λαβράκων]. Ἄλκαιος δὲ ὁ μελσποιὸς μετεωρὸν φησιν αὐτῶν νῆχεσθαι.

65

Aristid. 2. 155 [π. ῥητορικῆς]. εἰ δὲ τινες καὶ ἄλλοι περιβοώντες ῥητορικὴν ψέγουσι, μᾶλλον δὲ τονθορύζοντες ἐκ τοῦ ψέφως <τε> τοξευόντες κατὰ Ἄλκαιον . . . τοσοῦτον μοι πρὸς τούτοις ἀποκεκρίσθω, ὅτι ῥητορικὴ παρὰ πόδας διδόσας τὴν δίκην.

c. γ. . . . οἱ τονθόρυζον ἐκ ψέφασος τ' ἀν τοξευον ἀμμέων . . . .

66

Plut. Def. Or. 2 νεωστὶ δὲ γεγονὼς παρ' Ἀμμωνα, τὰ μὲν ἄλλα τῶν ἄκει δῆλος ἵν μὴ πάνυ τεθαυμακώς, περὶ δὲ τοῦ λύκου τοῦ ἀσβέστου διηγεῖτο λόγον ἄξιον σπουδῆς λεγόμενον ὑπὸ τῶν ἱερέων ἀεὶ ἐλαττον ἀναλίσκειν ἐλαίον ἐτοὺς ἐκάστου, καὶ τούτο ποιεῖσθαι τεκμηρίων ἑκεῖνους τῆς τῶν ἐνιαύτων ἀνωμαλίας, τῶν ἔτερων τοῦ προάγοντος ἀεὶ τῷ χρῶν βραχύτερον ποιούσης εἰκὸς γὰρ ἐν ἐλάττων χρῶν τὸ δαπανώμενον ἐλαττον εἶναι. θαυμασάντων δὲ τῶν παρόντων, τοῦ δὲ Δημητρίου καὶ γέλαιον φήσαντο εἰνάι ἀπὸ μικρῶν πραγμάτων οὕτω μεγαλὰ θηράν, οὗ κατ' Ἄλκαιον εἴς ὄνυχος τὸν λέοντα γράφοντες, ἄλλα θρυαλλίδι καὶ λύκων τὸν οὐρανὸν ὁμοί τι σύμπαντα μεθίσταντας καὶ τὴν μαθηματικὴν ἀρδὴν ἀναιροῦντος . . .

e. g. εἴς ὄνυχος δὲ λέοντα γράψαις

1 ψέφως Lobeck -Ε cf. Gal. S. 780, Hesych. ψεφαῖας: mss ψόφοι, σκότου

360
Athenaeus *Doctors at Dinner*: [on the greedy fish called labrax or bass]: The lyric poet Alcaeus says that the bass swims near the surface.\(^1\)

Aristides [on rhetoric]: If any others go about declaiming against rhetoric, or rather muttering and shooting at it from the dark, as Alcaeus says . . . . , let so much be my answer: —even as they do it, rhetoric is taking its revenge.

e.g. . . . who muttered and kept shooting at us from the dark.

Plutarch *On the Cessation of Oracles*: On a recent visit to Ammon it was clear he had been particularly struck with the ever-burning lamp, about which he told us an interesting circumstance related to him by the priests. It seems that they use less oil for it every year, and since it is only reasonable to suppose that the less the oil consumed the shorter the time of burning, they believe this to be an indication that the length of the year is not constant, but that each is shorter than its predecessor. At this there was general astonishment, and Demetrius exclaimed that it was really absurd to pursue so great a quest with such tiny equipment, not, in Alcaeus' phrase,

painting a lion from the claw,

but changing the position of the entire heavens and throwing mathematics out of the window by means of a lamp and a lamp-wick.\(^2\)

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\(^1\) he prob. compared the tyrant Pittacus to this fish, perh. in the poem to which 162 belongs  
\(^2\) cf. Paroem. 2. 165
LYRA GRAECA

Sch. Soph. O.C. 954 [θυμοῦ γὰρ οὐδὲν γηράς ἐστὶν ἄλλο πλην | θεαεῖν]: οἶνον οὐκ ἔστι θυμοῦ κρατήσαι ἀνθρωπον ὑντα· οὐ καταγηράσκει τὸ ἡμὸν τοῦ θυμοῦ, εἰ μὴ ἐξέλθοι τοῦ βίου ὄ ἀνθρωπος· ἀδύνατον γὰρ ἐστὶ ζωντα ἀνθρωπον μὴ θυμῷ χρήσασθαι· τούτο δὲ παροιμιακὸς λέγεται, ὅτι ὁ θυμὸς ἔσχατον γηράσκει· λέγεται δὲ διὰ τοὺς πρεσβυτέρους, ὅσῳ γὰρ γηράσκουσι, τὸν θυμὸν ἔρρωμενέστερον ἐχουσιν· καὶ Ἀλκαῖος, ᾤς λέγομεν, οὕτω κατὰ κοινὸν ¹ αὐτοῦ μμυνήσκεται.

e.g. θύμον ἔσχατον λόγος ἐστὶ γηρᾶν

68 ² [eis Δία]

Ox. Pap. 1234. 1 a

.... οὐ[κὶ πρὸ]ταίρειν ³


69 ⁴ eis Δία

Ibid. 1 b

Ζεῦ πάτερ, Λῦδοι μὲν ἐπ' ἀ[λλοτέρραις] συμφόραισι δισχελίοις στὰ[τηρας] ἀμμ' ἐδωκαν αἳ κε δυναίμεθ' ἴρ[α]ν ἐς πόλιν ἐλθην,

¹ mss Sch. also ὡς λέγεται ο. κ. κοινοῦ, Suid. ᾤς λεγομένου κατὰ τὸ κοινὸν ² Hunt -Ε, Ε.R. 1919. 108, Ox. Pap. xi ³ = προσαλρει ⁴ Hunt -Wil. -Ε ibid.

362
Scholiast on Sophocles ['for anger knows no old age but death']: That is, no mortal man can overcome anger. The fierceness of anger does not grow old unless the man dies, because it is impossible for a living man not to become angry. It is put proverbially in the words 'anger grows old last.' This is said because of the aged, since the older they grow the stronger grows their anger. Alcaeus gives the statement in general terms as we do.

*e.g.* 'Tis said that wrath is the last thing in a man to grow old.

From a Second-Century Papyrus:

... he doth not take up. Make thou far-darting, Father, and unerring the heart of yonder man, Father, but all such as are inspired by the shameless one make thou a sinful thing of hate.

From the Same:

Father Zeus, though the Lydians, in other men's time of misfortune and having received no benefit at our hands and knowing us not at all, gave us

1 cf. Suid. θυμὸς ἐπταβύειος
LYRA GRAECA

5 οὐ πάθοντες οὐδάμα πω 'σλον οὔδεν οὔδὲ γινώσκοντες· ὁ δ' ὡς ἀλώπαξ ποικιλόφρων εὐμάρεα προλέξαις ἥλπετο λάσιν

e.g.¹ μὴ 'κτελέσσαις τοῖσι Φέοις πολίταις.

70

Oe. Pup. 1234. 2. i. a

... το[ύ]τω τάδ' εἰπην· 'Ο δὴντ[', ἐταρηία]² ἀείκει πεδέχων συμποσίων [κάκων] βάσμος, φιλώνων πεδ' ἀλεμ[ατωτάτων] εὖωχήμενοι αὐτοισιν εἵπα[κρίσε.']

5 κήνος δὲ γαώθεις 'Ατρείδα[ν γάμω]³ δαπτέτω πόλιν ὡς καὶ πεδὰ Μυρσίλω, θᾶς κ' ἁμμε βόλλητ' Ἀρεὺς ἐπίτεὔχεας τρόπην, ἐκ δὲ χόλω τῶδε λαθομέθα,⁴ χαλάσσομεν δὲ τὰς θυμοβόρω δύας 10 ἐμφύλῳ τε μάχας, τὰν τις 'Ολυμπίων ἐνώρη, δάμον μὲν εἰς ἰΒάταν ⁵ ἄγων Φιστάκω δὲ δίδοις κῦδος ἐπήρατον.

71

Ibid. 2. i. b⁶

Φίλος μὲν ἰσθα κάπ' ἐριφον κάλην καὶ χοῖρον' οὔτω τοῦτο νομίσδεται.

¹ E ² ll. 1–4 E, C.R. 1916. 104 ³ Hunt from schol. ⁴ Wil. λαθάμεθα and χαλάσσωμεν perh. rightly ⁵ P αὐτάν ⁶ see C.R. l.e.

¹ Mytilene; for the machinations of Croesus with M. cf. Diog. Laert. Life of Pittheus 1. 4. 74 'When C. offered him
two thousand staters in the hope we might reach the sacred city, this fellow like a cunning-hearted fox made fair promises [to his own fellow-citizens] and then reckoned he would escape scotfree [if he failed to perform them].

70

From a Second-Century Papyrus:

... to say to him: 'He who shared evil revels with an unseemly crew, as a mere stone of the base, now, by making merry with good-fellows of the idlest and vainest, has become the headstone over them all.' And in the pride of his marriage with a daughter of Atreus let him do despite to his countrymen as he did with Myrsilus, till Ares choose to turn our luck and we forget this our anger and have rest from the heart-devouring pain and inter-necine battle which one of the Olympians hath roused in us to bring destruction on the people and to give delightful glory unto Pittacus.

71

From the Same:

You were friends enough with me once to be invited to sup on kid and pork; this is the way of the world.

money he refused it' the scholiast tells us that Pittacus married a sister of Dracon a descendant of Atreus, i.e. of the Atreid founders of Lesbos an accusation of ingratitude the scholiast says this became a proverb
LYRA GRAECA

72

[πρὸς Πιττακόν ?]

Ox. Pap. 1234. 2. ii


κῆνος δὲ τούτων οὐκ ἔπελάθετο ὡμηρ ἐπειδὴ πρῶτον ὑνέτροπε, παίσαις γὰρ ὅννόρινε 3 νύκτας, τῶ δὲ πῖθω πατάγεσκ' ὁ πῦθμην.

10 σὺ δὴ τεαύτας ἐκγεγόνων ἔχεις τὰν δόξαν οἶαν ἀνδρεὶς ἐλεύθεροι ἔσλων ἐοντες ἐκ τοκήων . . .

Ibid. 3

. . . πὰν φόρτιον δ' ε[ρριψαν αὐτοῖς] [δ' ' ὅττι μάλιστα σάο [ἰςι ναῦται'.

καὶ κῦματι πλάγειο[α βαρυκτύπῳ] ὁμβρω μάχεσθαι χε' ἰματι τ' οὐκετί]

5 φαῖσ' οὔδεν ἵμμερρη[ν, ἐκοῖσα]

[δ' ' ἔρματι τυπτομ[ἐνα κε δύννην.]

κῆνα μὲν ἐν τούτ[ω 'στιν' ἔγω δὲ κε] τούτων λελάθων, ὃ φ[ίλοι αὐταῖ.,]

1 connexion with 75 is impossible: restored by E, C.R. 1916. 77 (λάβρως Hunt) 2 = συστελλας E 3 = ἀνάρμε

4 = τοιαυτης 5 restored by Hunt, Wil., Hicks, E, C.R. 1914. 77

366
ALCAEUS

72 [To Pittacus?]

From a Second-Century Papyrus:

. . . and garnering his plunderous crop, fills the whole house both day and night with unmixed wine, and wassailings have been brought in unto the place where the law is wont to speak; and yon man forgot them not, so soon as he had overthrown him; for he set them a-going every night, and the bottom of the flagon rang and rang again. Aye, you that come of such lineage have the honour and glory enjoyed by the free sons of noble parents . . .

73

From the Same:

. . . The sailors have cast all their cargo overboard and are saving themselves as best they can. Meanwhile, beaten with the roaring wave, the ship bethinks her that she no longer desires to fight with storm and tempest but would willingly strike a reef and go to the bottom. That is her plight; but as for me, dear comrades, I would forget these things

1 when it was set down empty  2 sc. γερεᾶς: his father was a Thracian, his mother a Lesbian  3 of State
σύν τ' ὑμια τέρπ[εσθα]α[ι θελομι]
10 καὶ πεδὰ Βύκχιδος αὐθι [δαῖτος].

tῶ 1 δ' ἄμμες ἐς τὰν ἁψ ἐρον ἂ[γρεμεν]
αἱ καὶ τίς ἁφ[ρν π]άντα τ[ἀραξέ] Φοι
μείχυνυτε[ς . . . . . . .];

74 2 [eἰς Μυτιλήνην]

Ox. Pap. 1234. 4. 6–17
... [οὐδ' αὐ σφρι]γαις ὁ πὰν [τὲ]κνυν [ἀκλέων]
[σφρίγαις τοκ]ὴν ἐς φαίκροις 3 [δόμοις]
[στρώφαιςθ'] ἐδαπτὴ σ'. ἐν [δ'] ἁσ[ά]μ[ο]ι[ς'][

10 [ἀλλ' ὁς] προτ' 5 ὑβριν καὶ μεγάθε[ι] π[όθ]εις
[δραίη] τὰ τ' ἀνδρες δραῖσιν ἅτωσθαλοι,
[τουτω]ν κεν Ἡσθ' ὁνεκτον [οὐ]δε[ν']
[νὺν δ' ὅ]τα πόλλακις ἐσφάλημεν

[τύχαν ὅ]ν[ο]ροθῆμε[ν ἐπ'] ὁρχύαν'.

15 [αἱ γαρ] μεμεκται τῶ [ὀξυτέρῳ τάδε]
[τὰ] Φάδε', ἀ]μά πα τι δαι[μων']
[e.g. [παῖσι μόρ'] ἐνν ἅγαθοισι χέρρον.]

75 6

Ibid. 6. 7–13
... [κάγω μὲν οὐ μὲ]μναιμ' ἐτι γαρ παῖς
[τρόφω τὶ γόνι]ν ω σμίκρος ἐπὶσδανον
[πάτρος δ' ἄκούπ]ν οἶδα τίμ[α]ν
10 [τὰν ἐλαβευν παρὰ] Πευθίλης

1 i.e. τιφ = τίνι 'for what?' 2 restored by Hunt, Wil.,
E, C.R. 1916. 106, 1919. 128
3 letter-traces doubtful; cf. φαικός 4 eis? 5 P ποτ'
6 restored by Hunt, E,
C.R. 1919. 129

368
ALCAEUS

and make merry here both with you and with Bacchus.¹ And yet why take we our love off our country, even though fools have thrown all she hath into confusion, mingling . . . ?

74 [To Mytilene]

From a Second-Century Papyrus:

. . . Nor yet did he harm thee in that he itched, as every child of unfamed parents itches, to go in and out of garish houses; for being still at home among the obscure, he was bearable as yet. But when he did the deeds of wicked men in wanton presumption and drunken with power, there was no bearing such things as those. And now after many a slip we stand upright in our ancient estate; [for though these sweets] are mingled with that [sour], still God, I ween, [decrees us something bad in everything that is good.²]

75

From the Same:

. . . And as for me, I remember it not; for I was still a little child sitting on his nurse's knee; but I know from my father the honour yon man had received of yore from the son of Penthilus;³ and

¹ cf. E.M. 216. 48, Ox. Pap. 1360. 3 ² i. e. our political position, though not ideal, is now bearable ³ Dracon, whose sister Pittacus married

369
[κήνος πάροιθα:] νῦν δ’ ὁ πεδέτρ[οπε]
[τυραννέοντα] τὸ]ν κακοπάτριδα

76 ³ πρὸς Μυτιληναίονς

Οξ. Παρ. 1360. 1

[...] ὁ δὲ πλάτυ
[ὑμμαίς ὑπερστείχων] κεφάλαιας μάτει,
[ὑμμεσ] δὲ σύγατ’ ὧτε μύσται
[τὸν κάλεσαν νέκυν εἰσίδο]ντες.

5 [ἅλλ’, ὁ πόλιται, θᾶς ἔτι ἃ] ἡ τύλων
[κάπνου παρ’ ὑμμεσιν] προεί ὑμον,
[κασβέσσατ’ ὡς τάχιστα, μή πα]ὴ
[λαμμρότερον τὸ φῶς γέννηται.]

77 ⁴

Ibid. 2, 9-13

Οὐ πάντ’ ἦσ ἄπ[ἄτηλός ὁ ὁ — ὁ —] ὢν ἄσυννετος, ἀμμεσι ⁵ δ’ ᾧ[πομμόσαις] ⁶
βάμως Λατοίδα τούτ’ ἐφυλάξαι[ο]
μή τις τῶν κακοπατρίδαν ⁷

5 εἴσεται φανέρα ⁸ τοῖς ὢν ἄρχα[...]

¹ = τυραννέοντα ² P prob. Μέλαγχρον ἄδοτος ³ restored by Hunt, E (C.R. 1919. 129) from scholia ὢμεῖς δὲ σιγάτε ὑπερ νεκρῶν ἴεροι μύσται (these two words are doubtful) ὢν ὡν δυνάμενοι ἀντιστήναι τῷ τυράννῳ and ἄλλ’, ᾧ Μυτιληναίοι, ἢς ἔτι κάπνου μόνον ἀφάσι τῷ τύλῳ, τούτ’ ἔστιν ἢς ὡν δυνάμενο τυραννεύει, κατάσβητε καὶ καταπάυσατε ταχέως μῆ
now he that overturned the despotism of the traitor [Melanchros, is himself, ere we knew it], become despot [of our city].

76 To the Mytileneans

From a Second-Century Papyrus:

. . . But he goes striding wide over your heads, and you hold your tongues like initiates when they behold the dead they have called up. Nay rather, my fellow-countrymen, up and quench the log while it but smoulders among you, lest the light thereof come to a brighter flame.¹

From the Same:

You were not altogether a knave . . ., . . .,² nor yet a fool, but kept the oath you swore to us by the altar of the Son of Leto, that none of the Children of Treason should know truly who it was to whom in the beginning . . .

¹ restored from Scholia ² the gap prob. contained an adv. of time (e. g. ποτά or πέρυσιν), and a voc.

λαμπρότερον τὸ φῶς γένηται ⁴ E, C.R. l.c. ⁵ Παμμοισι ⁶ = ἀπομόσιος ⁷ mock-patronymic? a substitution for Ἀτρείδαυ, founders of Lesbos, to whom P.'s wife belonged ⁸ adv. cf. λάβρα
LYRA GRAECA

78

Apolll. Proo. 95. 14 [ἡ ἁμῶν παρὰ Δωριεύσι] ... ἀμέων ὁμοίως Ἀἰολεῖς. Ἀλκαῖος.

μηδ' ὄνναις τοῖς πλέασ' ἀμμέων¹ παρέξην. ...

79

Ibid. 96. 1 Ἀἰολεῖς ὑμμέων. Ἀλκαῖος.

... ... ὀπτῖνες ἐσθοι
ὑμμέων τε καὶ ἀμμέων.

80

Zenob. (Parasotn. 2. 145) Πιτάνη εἰμὶ· αὕτη παρ' Ἀλκαῖῳ κεῖται· λέγεται δὲ κατὰ τῶν πυκναῖς συμφοραῖς περιπτώτων ἁμά καὶ εὐπραγίαις· παρ' ὅσον καὶ τῇ Πιτάνῃ τοιαύτα συνέβη πράγματα, δὲν καὶ Ἑλλάνικος μέμνηται: φησὶ γὰρ αὐτὴν ὑπὸ Πελασγῶν ἀνδραποδισθῆναι καὶ τάλιν ὑπὸ Ἐρυθραίων ἔλευθερωθῆναι.

e.g. ... ... Πιτάνα δ' ἔµµι ...
ALCAEUS

78

Apollonius Pronouns [the form ἀμών of us in Doric]: ...
ἀμέσων. Similarly in Aeolic; compare Alcaeus:

... nor make troubles for those who are more than we.

79

The Same: The Aeolic form is ἄμεσων of you'; compare Alcaeus:

... whoever of you and us are good men.¹

80 ²

Zenobius Proverbs:

I am Pitane;
this proverb is in Alcaeus; it is used of those who get frequent good and bad fortune, because this was the lot of the city of Pitane, as indeed we learn from Hellanicus, according to whom it was captured by the Pelasgians and set free again by the Erythraeans.

Book V

Book VI ³

81

Scholiast on Pindar ['To keep the saying that goes nearest to the real truth, "Money, money is the man," the saying of the Argive who had lost both his goods and his friends']: This is ascribed by some commentators to the Proverbs, but it is really an apophthegm of Aristodenus, as Chrysippus tells

¹ metre Hor. Od. 1. 5 ² cf. Phot. 2. 91, Suid. Πιτανη ³ the subject of this Book being unknown, I have placed here unclassifiable fragments of a general type
LYRA GRAECA

ἐν τῷ περὶ Παροιμίαν τοῦτον δὲ τὸν Ἀριστόδημον Πίνδαρος μὲν ὦν τίθησιν ἐξ ὀνόματος, ὡς δὴ λοιπὸν ὡς ἔστιν ὁ τοῦτο εἰπὼν, μόνον δὲ ἐσπημειώσασθο τὴν πατρίδα, ὡς Ἀργεῖος ὥς καὶ τὸ νῦνομα καὶ τὴν πατρίδα τίθησιν, οὐκ Ἀργος ἄλλα Σπάρτην·

(gulp) ἡ τὰ ἴμηρα Ἀριστόδαμον ἤν τὰ πάλαμμον εἰς Σπάρτα λόγον εἵπην, ἀρώματι, πένευρος δ᾽ οὖδεις πέλετ᾽ ἐσλός οὐδὲ τίμιος.1

82 2

Demetr. τ. ποιημάτων (Vol. Hercul. Ovom. 1. 1:22)

. . . ἐδόκῃ δ᾽ ἀρεσ[το]ν ἐμμεναὶ πῶνην· τῷ δὲ κεν ἦσι 3 τ[όσο]ς; πέρ ταίς φρένας οἴνος, οὐ διώ τόσο. 4 κάτω γὰρ κεφάλαν κατίσκει 5 ὃ τὸν Φον θάμα θύμον αἰτιάμενος 6 πεδά τ᾽ οὐόμενος 7 τά κεν θη, τὸ δ᾽ οὐκέτι Φά[νδα]νεν πεπαιτάτορ.

καὶ τοιαῦτα καὶ Ἰβυκὸς.]

83

Heph. 66 [π. ἀντισπαστικοῦ]· ὥ δὲ Ἀλκαῖος καὶ πενταμέτρῳ ἀκαταλήκτῳ ἐχρήσατο:

Κρούιδα βασίλης γένος Αἰαν, τὸν ἀριστοῦν πεδ᾽ Ἀχιλλέα


374
us in his treatise *On Proverbs*; Aristodemus is not named by Pindar, as though it were obvious who the author is; he merely indicates that the place of his birth was Argos. Alcaeus on the other hand gives both name and birthplace, making the latter Sparta, not Argos:

... For even as once on a day 'tis told Aristodemus said at Sparta—and 'twas no bad thing—, the money is the man, and no poor man is either good or honourable.¹

82

From a Papyrus of the First Century B.C. found at Herculaneum, Demetrius *on Poems*:

... And to drink seemed to him a pleasant thing; but one that hath so much wine as that about his wits, such an one lives no life at all; for he hangs his head, chiding oft his own heart and repenting him of what he hath done. And so it ceased to please him when he came to his ripest.

And we find the same sort of sentiment in Ibycus.

83²

Hephaestion *Handbook of Metre* [on the antispastic]: Alcaeus also used an acatalectic pentameter:

Sprung from the royal son of Cronus, Ajax second in valour to Achilles...


6 ἡμενας ⁷ = μετοικόμενος τε: Hesych. πεδαλευόμενος records old variant
LYRA GRAECA

84

. . . . γὰς γὰρ πέλεται σεῖευς. 2
καὶ ἐκ τούτου γίνεται σέῳ καὶ σεῖω, ὡς πλέω πλεῖω καὶ πνεῦν
πνείω. . . .

85

Ath. 3. 85 f [π. ὀστρακοδέρμων]: . . . Ἀριστοφάνης ὁ γραμ-
ματικὸς . . . ὁμολας φησιν εἶναι τὰς λεπάδας ταῖς καλομέναις
tελλίναις. Καλλίας δ’ ὁ Μυτιληναῖος ἐν τῷ περὶ τῆς πάρ’ Ἀλκαίῳ
Λεπάδος φησιν εἶναι φόδην ἢς ἢ ἄρχη.
Πέτρας καὶ πολλάς θαλάσσας
tέκνου . . . . . . . ,
ἣ ἐπὶ τέλει γεγράφθαι:
. . . . . ἐκ δὲ παῖσας 3
χαῦνοις φρένας, ἀ θαλασσία λέπας.
ὁ δὲ Ἀριστοφάνης γράφει ἀντὶ τοῦ λεπάς χέλυς, καὶ φησιν ὡς εἰ
Δικαίαρχον ἐκδεξάμενον λέγειν τὸ λεπάς, 4 τὰ παιδάρια δὲ ἡμῖν’ ἄν
eis τὸ στόμα λάβωσιν αὐλείν ἐν ταύταις καὶ παίζειν, καθάπερ καὶ
παρ’ ἡμῖν τὰ σπερμολόγα τῶν παιδαρίων ταῖς καλομέναις
tελλίναις.

86

Heph. 72 [π. τ. ἀπ’ ἐλάσσονος ἰωνικοῦ]: καὶ ὅλα μὲν οὖν
ἁμαρτα γέγραπται ἰωνικά, ὡσπερ . . . . Ἀλκαίῳ δὲ πολλά, ὡσπερ
καὶ τόδε·

ἐμε δείλαν, ἐμε παῖσαν κακότατα πεδέχοισαν

1 E, cf. seíi δόο Pup. Ber. 953. 5: mss σέω (σέος) ὡς
2 σεῖευς E: mss σέω and σέως (from above) 3 E: mss ἐκ
λεπάδων through corruption ἐκ δὲ παιδάς (-ων): Ah. ἐκ δὲ
παιδῶν misunderstanding the whole passage, and if ἐκ is in
tmesi a genitive is unlikely 4 E: mss λέγ. τὰς λεπάδας
from corruption in 3

376
ALCAEUS

84

Old Elymologirum Magnum: σείω 'to shake'; there is a word σεῖος 'shaker' in Alcaeus, for instance:

For he is the shaker of the earth;
and from this comes σεώ or σείω; compare πλέω πλείω and πνέω πνείω . . .

85

Athenaeus Doctors at Dinner [on shellfish]: . . . Aristophanes the grammarian . . . declares the lepas to resemble what is called the tellina. But Callias of Mytilene, in his tract On the Lepas of Alcaeus, says that there is a song in Alcaeus beginning:

Child of the rock and the grey sea
and ending:

. . . and thou fillest all hearts with pride, thou lepas of the sea.1

Instead of lepas, however, Aristophanes reads chelys, 'tortoise 2 or turtle,' and says that Dicaearchus 3 reads lepas without understanding what a lepas was, namely a shell which playing children used to put in their mouths to make a whistle, as our guttersnipes do with what is called the tellina.

86 4

Hephaestion Handbook of Metre [on the ionicum a minore]: And whole poems are written in ionics, for instance . . . , and many by Alcaeus, as:

Me a woman miserable, me a sharer in all misfortune

1 metre as 81 2 the same word means lyre, the earliest lyres having been made of tortoiseshell; the poem was apparently an address to the trumpet (see L. and S. σάλπιγξ) which Ar. altered into an address to the lyre 3 in his tract On Alcaeus Ath. 15. 668 e 4 cf. Heph. 123–4, who implies that the stanzas each contained 10 feet like Hor. 3. 12, and Gram. ap. Hermann El. Metr. 472, Gram. ap. Gais. Heph. 332
LYRA GRAECA

87

Et. Gud. 162. 31 ἴνασσεν, Φάνασσεν·
καὶ πλείστοις Φάνασσε λάοις.¹
Αλκαῖος.

88

Heph. 47 [π. δακτυλικοῦ]: ἦστι δὲ τινα καὶ λογαοιδικά καλού-
μενα δακτυλικά, ἀπερ ἐν μὲν ταῖς ἄλλαις χώραις δακτύλους ἔχει,
tελευταίαν δὲ τροχαίην συνυγίαν. ἦστι δὲ αὐτῶν ἑπισημότατα
tο τε πρῶς δυο δακτύλους ἔχον τροχαίην συνυγίαν, καλούμενον δὲ
'Αλκαῖον δεκασύλλαβον·
καὶ τις ἐπ' ἐσχατίαις οἰκεὶς²

89 ³

Zon. μάλευρον τὸ ἀλευρον καὶ πλεονασμῷ τοῦ μ μάλευρον
μύγδα μάλευρον

90

καὶ τὰδ' ὃς λόγος ἐκ πατέρων ὄροφε·
κατ' 'Αλκαῖον.

91

dὲ εἰπεῖν ὅτι πολλάκις αἰ διάλεκτοι κλύνουσι ταῦτα, ἃς παρὰ
'Αλκαῖον.
καὶ τῶν δυσκαίδέκων

¹ Bek. -E; Aeol. rarely fails to distinguish dat. and acc.
pl.: mss Et. πλειστοῖς ἔαν, A.O. πλ. ἐν. corrected to ἀν.; mss
A.O. λεοῖς perch. indicating λάοις ² mss οίκοις, οἰκεῖς : cf.
A.O. ³ Phot. μάλευρον τὸ ἀλευρον 'Αλκαῖος (so B': mss
'Aχαίοις)

378
ALCAEUS

87

Etymologicum Gudianum: ἡρασζεν 'ruled' is found in the form ἡμασζεν; compare Alcaeus:

... and ruled over full many peoples.

88

Hephaestion Handbook of Metre [on dactylics]: There are dactylics called logaoedic, which have dactyls in their earlier part but a trochaic dipody at the end. The best-known of them is the line which has two dactyls before the trochaic dipody and is called the ten-syllable Alcaic; compare:

and one that dwelt on the outskirts

89

Zonaras Lexicon: μαλευρον 'wheat-flour'; the same as αλευρον with a pleonastic m; compare

wheat-flour mingled

90

Commentator on Aratus Phaenomena: As Alcaeus says:

These things began, 'tis said, with our fathers.

91

Old Etymologicum Magnum: δωρι 'to two'... I may add that these numerals are often declined in the dialects; compare Alcaeus:

one of the twelve

1 cf. Sch. Heph., Cram. A.O. 1. 327. 4 which proves ὀὔκεις partcp. 2 cf. Phot. 1. 404 who gives the author's name (mss ἈxDAῖός) 3 cf. E.M. 299. 49

379
LYRA GRAECA

92
Sch. Soph. O. T. 153 [ἐκτέταμαι φοβερὰν φρένα]: ἐκπέπλημαι, φοβερὰν δὲ τὴν περίφοβον. καὶ Ἀλκαίος:

ἐλάφῳ δὲ βρόμος ἐν στήθεσι φυίει φόβερος. ¹

ἀντὶ τοῦ περίφοβος.

92 A
Str. 13. 606 τὴν δὲ Αντανδρον Ἀλκαίος μὲν καλεῖ Δελεγῶν πόλιν.

Πρῶτα μὲν Ἀντανδρος Δελεγῶν πόλις

93
Sch. Theocr. 7. 112 ["Εβρον πάρ ποταμῶν]: Ἀλκαίος φησιν ὅτι Ἕβρος κάλλιστος ποταμῶν.

c. g. . . . . ποτάμων ὑπάντων

| "Εβρε κάλλιστε

94
Zenob. (Parv. 1. 36) αἷς Σκυρίας Ἀρχίσιππος φησιν ἐπὶ τῶν τὰς εὐεργεσίας ἀνατρῆσων τετάχθαι τὴν παροιμίαν, ἐπειδὴ πολλάκις τὰ ἀγγεία ἀνατρέπει ἢ αἷς ἄλλου δὲ φασίν ἐπὶ τῶν ὑπερσυμφορῶν λέγεσθαι, διὰ τὸ πολὺ γάλα φέρειν τὰς Σκυρίας αἰγας. μέμνηται Πίνδαρος καὶ Ἀλκαίος.

95

c. g. Κύζικον Δολιονίαν . . . .

¹ βρόμος: Blf. τρόμος: τρέτρομος ὅρι τῇ βρ. cf. Apoll. Proo. 334 (2. 1. 1. 58 Lentz)

380
ALCAEUS

92

Scholiast on Sophocles ['my fearful heart is tortured']: that is, 'panic-stricken,' and 'fearful' means 'terrified'; compare Alcaeus:

and a fearful madness springs up in the breast of the hart;¹
where 'fearful' means 'terrified.'

92 A

Strabo *Geography*: Antandros is called by Alcaeus a city of the Leleges; compare:

Antandros, first city of the Leleges

93

Scholiast on Theocritus ['beside the banks of Hebrus']: Alcaeus says that Hebrus is the fairest of rivers²

e. g. . . . O Hebrus, fairest of all rivers

94

Zenobius *Proverbs*: The she-goat of Scyros: Chrysippus says that the proverb is used of those who upset the doing of kindness, because the goat often upsets the pail. Others hold that it is used of those who bring benefits, because the goats of Scyros give so much milk. The saying occurs in Pindar and Alcaeus.

95

Scholiast on Apollonius of Rhodes ['by the Artacian spring']: This spring is near Cyzicus, which both Alcaeus and Callimachus speak of as being situated in Dolonia.

e. g. . . . Dolonian Cyzicus

¹ metre Heph. 72  ² perh. in connexion with the death of Orpheus and the carrying of his head by the current to Lesbos *Verg. Geo.* 4

381
LYRA GRAECA

96


e.g. Φαίκας ὅρραννων σταγόνων γένος

97


e.g. . . . Ἐδραν ἐννεακέφαλον οὗ . . . ἐννακέφαλος Ἐδρα

98

Phot. 7. 15

ἀγωνος·

cατὰ σχηματισμὸν ἀντὶ τοῦ ὁ ἀγων· ἀπὸ δὲ γενικῆς ἐσχηματισθη· οὕτως Ἀλκαῖος ὁ λυρικὸς πολλάκις ἐχρήσατο.

99

Hesych. ἀλιβάπτοις: <πορφυροῖς |

ἀλιβάπτοιν·>

πορφυρῶν ὅρνιν. Ἀλκαῖος καὶ Ἀλκμάν.

100

El. Mag. 76. 51

ἀμάνδαλον

tὸ ἄφαντος παρὰ Ἀλκαῖος: ἀμαλδύνω, <ἀμαλδύνον καὶ > ἀμάλδαιν τὸ ἄφαντος καὶ ἀφανιζόμενον· καὶ ὑπερθέσει ἀμάνδαλον.

1 ὅρραννων = οὕραννων E, cf. Sa. 122 2 i.e. with ictus-lengthening E, cf. ὄγκρεμμασαν 121, ὄνωριν 72, Sa. 121, τρικεφαλον Hes. Th. 287 (ὄ ν ο ο not found in Lesbian) 3 B: mss Ἀχαΐδος κ. ἀλμ.άς 4 E

382
Scholiast on Apollonius of Rhodes ['The Phaeacians are sprung from the blood of Heaven']:

... and moreover Alcaeus agrees with Acusilaus in saying that the Phaeacians take their descent from the drops that fell from Uranus or Heaven.¹

e.g. ... The Phaeacians, sprung from drops | celestial

Scholiast on Hesiod ['And for a third bore she Hydra']:

Alcaeus calls the

Hydra nine-headed

Simonides 'fifty-headed.'

Photius Lexicon: ἀγώνος

conflict:

by 'adaptation' for ἄγών; it is 'adapted' from the genitive; it is often used thus by the lyric poet Alcaeus.

Hesychius Glossary: ἀλιβάπτοις, purple. | ἀλίβαπτον

sea-dipt

a purple bird: Alcaeus and Aleman.

Etymologicum Magnum: ἀμάνδαλον; used in the sense of

unseen

by Alcaeus. From ἀμαλδύνω 'to destroy'; ἀμαλδύνον or ἀμάλδαινον 'that which is unseen or disappearing'; and by transposition ἀμάνδαλον.

¹ i.e. when he was mutilated ² cf. Cram. A.P. 4. 8. 16

383
LYRA GRAECA

101

Hesych.

αὐ̂σολλαῦ.¹

ἀελλαῖ: παρὰ Ἀλκαῖο.²

102

Cram. Ἀ.Ο. 1. 253. 20: ζητοῦμεν οὖν καὶ τὸ τούσδεσι πῶς εἰρηταί καὶ ἀμείνον λέγειν ἐπεκτασιν τοῦτο μιμοῦμεν 'Αλκαίος φησι

τῶνδεων

103

Eust. Ὀδ. 1759. 27 [Ἡ]: λέγει δὲ ('Ἡρακλείδης) καὶ χρησιν εἶναι τοῦ

ἐον

παρὰ Ἀλκαίῳ.

104

Εἰ. Μαγ. 377. 19 ἔρρεντι: παρὰ Ἀλκαίῳ: ἀπὸ τοῦ ἔρρω ἡ ἔρρω περισσωμένου, ἡ μετοχῆ ἔρρεις ἔρρεντος, καὶ ὡς παρὰ τὸ ἐθέλοντος ἔθελοντι, οὔτω καὶ παρὰ τὸ ἔρρεντος ἔρρεντι.³

105

Ibid. 385. 9 ἐσυνηκεν Ἀλκαίος

ἐσύνηκεν

καὶ Ἀνακρέων ἐξυνηκεν πλεονασμῷ.

¹ E, = αΓέωλια cf. σπολέω and στελώ, ἀόλης and ἀέλλης, Αὐλος = αΓίολος for αΓέωλος: for νF cf. 33: mss αὐεοῦλαὶ
² Ahr: mss ἀκλω
³ mss ἔρρεντι bis

384
Hesychius Glossary: αὐτολλαί: for ἄελλαί
storms
found in Alcaeus.

Cramer Inedita (Oxford): We inquire therefore how it is
that we find the form τοῖσδεσσι 'to these.' It is best to call
it 'lengthening.' On this pattern Alcaeus says τῶνδεων
of these

Eustathius on the Odyssey: Heracleides says that there is
an occurrence of the form ἔων
I was
in Alcaeus.

Etymologicum Magnum: The word ἐπρεντί is used by
Alcaeus; it is from ἐπρῶ or ἐπρῶ 'to go,' 'to go slowly' or
'to perish,' participle ἐπρεῖς ἐπρέντος, and from ἐπρέντος the
adverb ἐπρεντί like ἔθελοντί 'willingly' from ἔθελοντος
'willing.'

The Same: ἐσυνῆκεν: Alcaeus uses the form ἐσυνῆκεν
he understood
and Anacreon ἐξυνῆκε, with the pleonastic augment.

1 cf. Fav. 222 2 cf. E.M. Vol. 127 3 meaning
doubtful; perh. 'haltingly or 'hesitatingly'
106
Choer. *Gram. Gr.* 4. 1. 131 Lentz  τὸ ὁ Εὐρυδάμαν ¹
παρὰ τῷ Ἀλκαίῳ, μετὰ τοῦ ν λεγόμενου κατὰ τὴν κλητικὴν.

107
*El. Mag.* 319. 30. ἔθηκε: σημαίνει δύο, τὸ προκατέθηκεν ἢ ἐποίησεν: ... ἀφ' ὦ καὶ 

θέσις

ἡ ποίησις παρὰ Ἀλκαίῳ.

108
Cram. *A. P.* 3. 278. 9. ... οἶδ' ἑστὶ παρὰ τῷ Ἀλκαίῳ τὸ 
κάλλιον

ἀντὶ τοῦ κάλλιον.

108 A
Sch. *Od.* 11. 521 [Κήτειοι]: ... ἦν γὰρ ὁ Τήλεφος Μυσίας 
βασιλεὺς, καὶ Ἀλκαῖος δὲ φησὶ τῶν 

Κήτειον

ἀντὶ τοῦ Μυσίου.

109
Choer. *Gram. Gr.* 4. 1. 27 a Lentz. [π. τῶν εἰς ὑν ηγούντων:] 
κίνδυνον κίνδυνος, κίνδυνα: οὐτως δὲ ἑφη Σαπφώ τὸ κίνδυνος. ὁ 
γοῦν Ἀλκαῖος τὴν δοτικὴν ἔφη τὸ 

κίνδυνι ²

¹ Const. L. Πολυδάμαν ² for mss reading cf. Sa. 184

386
Choeroboscus on Theodosius:

O Eurydaman

is found in Alcaeus for O Eurydamas, ending with n in the vocative.

*Etymologicum Magnum*: ἐθῆκε has two meanings, 'he placed' and 'he did'...; hence Alcaeus uses the noun θέας for ποίησις
doing or making

Cramer Inedita (Paris)...

Compare Alcaeus' use of κάλιον for κάλλιον

more beautiful

Scholiast on the Odyssey ['Ceteians']... For Telephus was king of Mysia, and Alcaeus moreover uses

Ceteian

for 'Mysian.'

Choeroboscus [On nouns ending in -νυ]: κίνδυνος 'danger,' genitive κίνδυνος, accusative κίνδυνα; Sappho thus declined the noun κίνδυνος. Alcaeus used the dative κίνδυνη

by danger

1 cf. Constant. Lascar. Nom. et Verb. 116 b
LYRA GRAECA

110
Eust. Od. 1648. 6 καὶ ἐκ τοῦ κτεῖνω
κταίνω
Δωρικάτερον περὰ 'Αλκαῖο.

111
Phot.

μετρήσαι
ἐπὶ τοῦ ἀριθμῆσαι: 'Αλκαῖος

112
Et. Mag. 344. 6 ἐννεον· ἔστι τοῦ ῥήμα νέω· 'Αλκαῖος·
αὐτάρ ἐπεὶ χέρρεσοι νέον . . . ἡ παρατατικὸς ἐννεον καὶ πλεονασμῷ τοῦ ν ἐννεον.

112 A

Ox. Pap. 221. 11. 9 Schol. II. 21. 219 οὐδὲ τί πη δύναμαι
προχέειν ῥόον εἰς ἄλα διὰν | στεινόμενον νεκύεσθι· στενοχώρου·
μένος· παρὰ ταῦτα 'Αλκαῖος.

στένω μᾶν Ξάνθῳ ρόος ἐς θάλασσαν ἱκανε.3

113
Hdn. π.μ.λ. (2. 930. 20 Lentz) οἱ γὰρ περὶ 'Αλκαῖον

ὄιδα

λέγουσι τρισυνλάβως.

1 cf. Theocr. 16. 60, 30. 25 2 E: some mss om. 'Αλκ.—
νέον: mss E.M. αὐτής ἐπεὶ χείρεσι, Vel. αὐτάρ ἐπήν χείρεσι: ἐννεον apparently from II. 21. 11: B ascr. to Od. 5. 344,
thinking the quotation from A. is lost 3 metre cf. Sa. 149. 3

388
Eustathius on the Odyssey: And from κτείνω comes the rather Doric form κταίνω to kill in Alcaeus.

Photius Lexicon: to measure in the sense of 'to count'; Alcaeus.

Etymologicum Magnum: εὐνεῶ they swam: the verb is νεῶ 'to swim'; compare Alcaeus: but when they swam with their hands . . . ; the imperfect is εὐνεῶ or with pleonastic ὑ εὐνεῶ.

From a Papyrus of the Second Century containing Scholia on the Iliad: 'Nor can I pour forth my stream into the great sea, because I am straitened with dead bodies': that is 'cramped'; whence comes Alcaeus' line:
Verily 'twas the stream of a narrow Xanthus that came to the sea.

Herodian Words without Parallel: For Alcaeus pronounces ὀλῆα
I know as three syllables.

1 cf. E.M. V εl. Miller 114
LYRA GRAECA

114

Sch. Ar. Lv. 1648 [διαβάλλεται σ’ ο θεῖος]: ἐπὶ τοῦ ἐξαπατάν
... παρόμοιον δὲ καὶ τὸ Ὄμηρικόν ... καὶ παρ’ Ἀλκαῖος
παραβάλλεται σε

115

Cram. A.O. 1. 366. 22 ... ἢ ἀπὸ τοῦ πέφυγα ἢ μετοχὴ
πεφυγός: ὁ γοῦν Ἀλκαῖος μετατιθεὶς τὸ σίγμα εἰς τὸν κατὰ
πλευσαμόν ἐτέρου γ φησι

πεφύγγων

116

Hdn. π.μ.λ. (2. 949. 23 Lentz) πιέζων τὰ εἰς ἐξω λήγοντα
ῥήματα ὑπὲρ δυὸ συλλαβὰς βαρύτονοι οὐδέποτε τῷ ἐπὶ παραλήγεσθαι
θέλει ... σημειώθη τὰ ἐπὶ παρ’ Ἀττικοῖς καὶ τοῖς Ἰωσί λεγόμενον
dιὰ τοῦ εἰς τὸ πιέζων, ὡσπερ καὶ παρὰ τῷ ποιητῇ ... προσέθηκα δὲ
καὶ τὰς διαλέκτους, ἔπει παρ’ Ἀλκαῖος διίχως λεγέται, παρὰ δὲ
Ἀλκμάνι διὰ τοῦ α.

117

Tryphon πάθη λέξεων 11 (Mus. Crit. Cant. 1. 34) [π. προσ-
θέσεως]: ἀπαξ δὲ παρ’ Ἀλκαῖος τὸ ῥήξις

Fρᾶξις ²

λέγεται.

118

Cram. A.O. 1. 342. 1 ἀπὸ τῶν εἰς ὥσ τὴν
tεμένηνος

παρὰ Ἀλκαῖος ἀπαξ χρησαμένων.

1 cf. Hesych. ἀβάλλειν. ἐξαπατάν (B); perh. the comic
poet Alcaeus (Mein.) ² miss οὐρῆξις

390
Scholiast on Aristophanes ['Your uncle imposes on you']: that is 'deceives' ... ; similarly in Homer ...; and in Alcaeus:

he cheats you

Cramer Inedita (Oxford) ... Or the form πεφυγα 'I have fled' has the participle πεφυγώς. Alcaeus, at any rate, changing the s to an n and doubling the y, says πεφυγγων

having fled

Herodian Words without Parallel: πιέζω 'to press': verbs ending in -ζω which are paroxytone and of more than two syllables never have epsilon in the penultimate. ... We should note therefore as remarkable the epsilon-form πιέζω used in Attic and Ionic as well as in Homer. ... I have added the dialects because both forms, πιέζω and πιάζω, occur in Alcaeus, and Alcman uses πιάζω.

Tryphon Changes in Words [prefixing of letters]: In one place in Alcaeus ρηξις

breaking

appears as Φρηξις.

Cramer Inedita (Oxford): From the nouns in -os Alcaeus once uses the genitive τεμίνης for τεμένεις

of the precinct

1 cf. Eust. Od. 1596. 5, Fav. 357, Gram. A.O. 1. 325. 30
LYRA GRAECA

119

Eust. II. 1155. 40 τείρεα δε ἡ παρὰ τὸ εἰρεῖν ... ἦ ... παρὰ τὸ τείρειν, καθὰ καὶ τοῦτο ἐν τοῖς τού Γεωργίου κεῖται. πολλοὶ γὰρ, φησίν, ἐκ τῶν ἀστέρων καταπονοῦνται ... ἐφανέρωσε δὲ, φησὶ, τὸ ε Ἀλκαίος εἰπὼν

τερέων

dίξα τοῦ ἦ.

119 A

Prisc. Inst. Gram. 7. 7 (Gram. Lat. Keil) [de vocativo]: .. in femininis etiam Alcaeus

Νήρη

pro Νηρη' 1 posuit, et Theopompus Χάρη pro Χάρης.

120 2

Ov. Pap. 1233. 2. ii.

... ὡς λόγος κάκων ἄ[πῦφυιε Φέργων] Περράμῳ καὶ παίδος ἃς Τρόεσσιν ἄλμα 3] ἐκ Φέθευ πίκρον 4 π[ἐρι δ' ἐλλατο φλόξ] Ἰλιον ἦραν.

5 οὐ τεαύταν 5 Λιακίδ[αις πόθενον] πάντας ἐς γάμον μάκ[αρας καλέσσαις] ἀγετ' ἐκ Νήρησος ἐλων [μελάθρων] πάρθενον ὠβραν

1 mss verp pro verps 2 restored by Hunt, Wil., and E,
Eustathius on the *Iliad*: τειρεά 'constellations' comes either from εἰρεῖν 'to string' . . . or from τειρεῖν 'to rub or wear out'—on which point the following occurs in the writings of Georgius: 'Many of the stars get exhausted . . . and it is clear that the word should be spelt with εἰ (and not ι) because Alcaeus uses the genitive τειρέων of the constellations without the ι.'

Priscian *Grammar* [on the Vocative]: . . . Even in a feminine noun Alcaeus uses Νηρη for Νηρη, while Theopompus makes the vocative of Χάρης 'Chares,' Χάρη.

From a Second-Century Papyrus:

. . . Through Helen 'tis said there sprang from evil deeds a branch bitter unto Priam and all the Trojans, and a flame rolled around sacred Ilium. Not such was the dainty maiden whom the son of Aeacus, with all the Gods gathered at his longed-for espousals, took from the palace of Nereus and

1 cf. Cram. *A.P.* 4. 192. 10
2 Choeroboseus
LYRA GRAECA

ёς δόμον Χέρρωνος: ἐλ[υσε δ᾽ ἄγνα]
10 ξώμα πάρθενῳ φιλό[τασ ἀγαύῳ]
Πήλεος καὶ Νηρείδων ἀρίστ[ας,]
ἔς δ᾽ ἐνίαυτον

παἶδα γέννατ' αἵμιθέων [κράτιστον]
ὀλβιον ξάνθαν ἐλάτη[ρα πώλων·]
15 οἱ δ᾽ ἀπώλοντ' ἀμφ᾽ Ἐ[λένα Τρόος τε]
καὶ πόλις αὐτῶν.

Z'

ΕΡΩΤΙΚΩΝ

121 πρὸς Μελάνιππον

Hdt. 5. 95 πολεμεῦντων δὲ σφεων (Μυτιληναίων καὶ Ἀθηναίων)
. . . Ἀλκαῖος ὁ ποιητὴς συμβολῆς γενομένης καὶ νικῶντων
Ἀθηναίων αὐτὸς μὲν φεὐγὼν ἐκφεύγει τὰ δὲ οἱ ὑπάλληι ἵσχον
Ἀθηναίοι καὶ σφεα ἀνεκρέμασαν πρὸς τὸ Ἀθηναῖον τὸ ἐν Σιγεύς
tαῦτα δὲ Ἀλκαῖος ἐν μέλεὶ ποιήσας ἐπιτιθεὶς ἐς Μυτιλήνην,
ἐξαγγελλόμενος τὸ ἑωτοῦ πάθος Μελανίππῳ ἀνδρὶ ἑταῖρῳ.

Strabo 13. 600 Πίττακος δὲ ὁ Μυτιληναῖος πλεύσας ἐπὶ τῶν
Φρύνωνα στρατηγῶν (τῶν Ἀθηναίων) διεπολέμει τέως, διατιθέ
καὶ πάσχων κακῶς: ὅτε καὶ Ἀλκαῖος φησίν ὁ ποιητὴς ἑαυτὸν ἐν
τυι ἀγώνι κακῶς φερόμενον τὰ ὑπλα βίσαντα φυγεῖν: λέγει δὲ
πρὸς τινα κήρυκα κελεύσας ἀγγεύεται τοῖς ἐν οἰκῇ Ἀλκαῖος σῶς
κ.τ.λ.

1 Thetis 2 Achilles 3 a letter
led home to the house of Cheiron, where the love that was betwixt the noble Peleus and the best of all the Nereids\(^1\) loosed the girdle of a pure virgin, and bore them a year afterwards a son that was mightiest of demigods, a victorious driver of bay steeds\(^2\); but the Trojans and their city were destroyed because of Helen.

Book VII

LOVE POEMS

121 To Melanippus\(^3\)

Herodotus *Histories*: During the war between Mytilene and Athens . . . when a battle took place which left the Athenians victorious, the poet Alcaeus made good his escape, but his arms fell into the hands of the Athenians, who hung them up as an offering in the temple of Athena at Sigeum. This is told by Alcaeus in a poem which he sent to his friend Melanippus at Mytilene saying what had happened to him.

Strabo *Geography*: Pittacus of Mytilene sailed against the Athenian general Phrynon and carried on war against him for some time with ill success. It was during this campaign that the poet Alcaeus tells us how, being hard pressed, he threw away his arms and took to flight; and he addresses the following words to a herald whom he bids take tidings to his friends at home:

\(^1\) Nereids: Oceanids who were the nymphs of the sea, and Peleus and the Nereids were lovers.

\(^2\) Bay steeds: Divine horses.

\(^3\) Melanippus: A friend of Alcaeus who lived in Mytilene.
Lyra Graeca

e.g. [Κάρνεξ, εἰς Μυτιλάνναν ἐράταν συθεὶς
φιλτάτω Μελανίππω φάθ’ ὁτ’] Ἀλκαος
σάος ἀρ' οἱ ἔντεα δ’ οὐ̔ κύτον ἀληκτόφιν
εἰς Γλαυκώπιον ὁγκρέμμασαν ᾽Ἀττικοί.

122 4 πρὸς Μελανίππου

Ον. Pap. 1233. 1. ii. 8-20

Τί δὲν ε[μμεν ἀρά] Μελανίππ', ἀμ' ἐμοὶ; τί
[δὲ] διυναίετ' ὅτα κ’ [εἰς] Ἀχέροντα
μ’ ἐη[ςι κάρ']

ξύβαι[ς ἀ]είω κόθαρον φάος [ἐλπίσω]
ὄψεσθ’; ἀλλ' ἀγι, μὴ μεγάλων ἔπ[ιβάλλεο.]

5 καὶ γὰρ Σίσυφος Αἰολίδαις βασίλευς [ἐφα]
ἀνδρῶν πλείστα νοησάμενος [θάνατον φύγην']
ἀλλὰ καὶ πολυουδρις ἔων ὑπὰ κάρι [δῖς]
[διὰ]νάεετ' Ἀχέροντ' ἐπέραισε; μ[ὁρεν δὲ Φοί]
[kάτ']ω μ[οχ']θον ἔχην Κρονίδαις βα[ρων]
[ἐξοχα]
10 [μὲ]λαίνας χθόνος. ἀλλ' ἀγι, μὴ τά[δ']
ὀδύρρεο.]

[ἄσ]ομεν α’ ποτα κάλλοτα ν[ὑν]
μάται.]
[ἀλλ'] ἤν ὀττινα τῶνδε πάθην τα[λασιφρώνως]
[πρόσηκ’ ὀττ’ ἀνε]μοις βορίαις ἐπι[τελλεται,]
e.g. [οὐ σόφων ὀνάγην σκάφος εὔρεαν εἰς ἄλα.]

1 E 2 σάος Hfm., ἀρ’ οἱ E: miss σάος ἀροι, σῶς ἀρει, σοσαροι: ἔντεα δ’ Wel: miss ἐνθάδ’, ἐνθάδε, ἐνθά δ’: οὐ κύτον

396
[Speed thee, herald, to lovely Mytilene and say to my dearest Melanippus:] 'Your Alcaeus is safe as you see, but not his arms; that shield of everlasting might the Athenians have hung up in the temple of the Grey-Eyed Goddess.'

122 To Melanippus

From a Second-Century Papyrus:

O why, Melanippus, do you pray you might be with me? or why, when once Fate has sent me to eddying Acheron, shall I hope to re-cross it and see again the pure light of the sun? Nay, set not your desire on things too great. King Sisyphus son of Aeolus, he thought with a craft unsurpassed to have escaped death; but for all his cunning he crossed the eddying Acheron in fate the second time, and the Son of Cronus ordained that he should have below a toil the woefullest in all the world. So I pray you bewail not these things. If ever cries were unavailing, our cries are unavailing now. Assuredly some of these things were to be suffered with an enduring heart. When the wind rises in the north [no skilful pilot puts out into the wide sea.]

1 the Greek is 'say that his Alcaeus etc.' 2 the epithet, like the use of the word 'herald,' has a humorous intention 3 letter from exile 4 Pittacus, who banished him, was of low birth and Thracian extraction

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397
LYRA GRAECA

123 πρὸς Μένωνα

Heph. 44 [π. δακτυλικοῦ]: τὸ μὲν οὖν Ἀιολικὸν ἔπος τὸ καταληκτικὸν τοιοῦτον ἔστι:

Κέλομαι τινα τὸν χαρίεντα Μένωνα κάλεσσαι, αἱ χρή συμποσίας ἐπόνασιν ἐμοι Φε γένεσθαι. ¹

124

Ibid. [π. ἐπιωνικοῦ τοῦ ἀπὸ μείζονος]: τρίμετρον δὲ ἀκατάληκτον τὸ τούτον [i. e. Ἕρ. 47] περιττεύον συλλαβὴ τῇ τελευταίᾳ, καλούμενον δὲ Ἄλκαϊκον δαδεκασύλλαβον, οἶον:

'Ἰόπλοκ' ἄγνα μελλιχόμειδε Σάπφοι, θέλω τι Φείτην ἄλλα με κωλύει αἴδως. ²

125

Ibid. 32 [π. ἰαμβικοῦ]: ἔστι δὲ ἐπίσημα ἐν αὐτῷ ἀκατάληκτα μὲν δίμετρα οἶον . . . τετράμετρον δὲ οἶον τὸ Ἄλκαῖον:

Δέξαι με κωμάζοντα, δέξαι, λίσσομαι σε, λίσσομαι.

126

Sch. Plat. Symp. 217e 'οἶνος καὶ ἀλήθεια,' ἐπὶ τῶν ἐν μέθῃ τῆς ἀλήθειας λεγόντων: ἔστι δὲ ἄσματος Ἀλκαίου ἀρχή.

Οἶνος, ὁ φίλε παῖ, καὶ ἀλάθεια ³

καὶ Θεόκριτος.

¹ E: mss γεγενῆσθαι: Fick γε γένεσθαι ² l. 2 only in Arist: Φείτην Herm: mss τ' εἰπήν ³ (so Theoc.) Matthiae: mss ἀλάθεια

398
Hephaestion *Handbook of Metre* [on dactylics]: The catalectic Aeolic line is as follows:

I bid them call the pretty Menon, if I may have him for an added joy at my drinking-bout.

The Same [on the *epionicum a majore*]: The catalectic trimeter, which exceeds this by the first syllable and is called the Alcaic twelve-syllable, is like this:

Pure Sappho of the violet tresses and the gentle smile, I would fain tell you something, did not shame prevent me.

The Same [on the iambic]: The best-known catalectic types of it are dimeters like . . , and tetrameters like this of Alcaeus:

Pray, pray receive, receive your serenader.

Scholiast on Plato *Symposium*: ‘Wine and truth,’ a saying used of those who speak the truth when drunk; and it is the beginning of a song of Alcaeus:

Wine, my dear boy, and truth . . .

and it occurs in Theocritus.

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1 an invitation  
2 l. 2 from Arist. *Rhet*. 1. 9 (see Sa. 119); cf. Cram. *A. P*. 1. 266. 25  
4 29. 1
127

Sch. Pind. O. 11. 15 [Σεφυρίων Δόκων γενεὰν ἄλεγων]. ἄλεγων μεριμνῶν. ¹ καὶ Ἀλκαίος:

... ... ὦ <γαρ> ἔγω Δόκων ἐν Μωίσαιο ἄλεγω.

παρὰ τῷ ἄλεγειν καὶ φροντίδα ποιεῖν.

128²

Ox. Pap. 1233. 33. 5–7 "Επετοῦν Κυπρογενής παλάμαισιν
e. p. ³ [δόλομῇςεσι πὐπεις:] ὀπποσέ κ[ἐν γαρ]
[ἀλὸσ ᾗ γᾶς προφύγῳ, κῆς] ε πόλω[ν ⁴ με]
[κίχεν ᾗ Ωροσ ... ... ]

129

Cram. A.O. 1. 413. 23 ζητεῖται <τὸ> ³ παρὰ τῷ Ἀλκαίῳ

θηλυκόν
terénas ἄνθος ὀπώρας

πῶς ἡ τέρενα εἰρηκεν, καὶ ἐστιν εἰπεῖν ὅτι ἀπὸ τοῦ τέρην ἡ γενικὴ
terenoς· καὶ μετάγεται ἡ γενικὴ εἰς εὐθείαν ὁ τέρενος· ἀπὸ τοῦτον
θηλὺκὸν τερένης, τερένης, καὶ Αἰολίκῶς <τερένας>. ³ τερένας κ.τ.λ.

130, 131

Apoll. Prōi. 80. 17 ... καὶ ἔτι ὄμολος (ἐν συνθέσει) παρὰ
tῷ αὐτῷ Ἀλκαίῳ ἐν ἑβδόμῳ:

... ... σὺ δὲ σαῦτῷ τομίας ἐσῃ.⁵

... ... ἀλλὰ σαῦτῷ πεδέχων ἄFws

πρὸς πόσιν ⁶ ... ... 

¹ mss ὑμνῶν ² line 1 from Cram. A.O. 1. 144–5 ³ E ⁴ πόλεις ? ⁵ τομίας Bast: mss το. μας ⁶ ἀλλὰ σὺ σαῦτῷ?

άFws E = αὼς (gen.): or αFas from ἀνα (new nom. from

400
127

Scholiast on Pindar ['bearing in mind the Locrians of the West']: ἀλέγων: 'caring for,' 'thinking of'; compare Alcaeus:

... for I do not reckon Lycus among the Muses;¹ ἀλέγῳ from ἀλέγειν 'to think about.'²

¹ From a Second-Century Papyrus:

I am thrown by the wily arts of the Cyprus-born; for whithersoever [on sea or land I flee, thither] ranging [hath Love overtaken me.]

129

Cramer Inedita (Oxford): It is asked with regard to the feminine found in Alcaeus

the soft smooth bloom of the fruiting-time

how he has come to use the form τέρένα 'soft, smooth'; and

the answer is that the genitive of τέρησ is τέρενος, and the
genitive is transferred to the nominative which thus be-
comes τέρενος with a feminine τερήνη, of which the genitive is τερένης, Aeolic τερένας, as above.

130, 131

Apollonius Pronouns [ἐαυτῷ 'to himself,' etc.]: ... and similarly, moreover, as a single word in the seventh Book of the same Alcaeus

... and you will be your own steward.⁴ and:

... but sharing the morn with yourself a-
drinking ⁵

¹ cf. Hor. 1. 32. 9, who mentions Lycus, and, for the tone
Cic. N. D. 1. 28 μενεὺς in articulo πτερὶ delectat Alcaeus etc.
² the quotation illustrates a different meaning ³ cf. Cram.
A. O. 1. 144. 5, E. M. 666. 51, Fav. 354 ⁴ i. e. eat and drink
whatever you like? ⁵ i. e. alone
Heph. 14 [π. κοινής]: ἐὰν μέντοι ἐν τῇ πρωτέρᾳ συλλαβῇ τελικῶν ἢ τῷ ἄφανον, τῆς δὲ δευτέρας ἀρκτικῶν τῷ οὐγόν, οὐκέτι γίνεται κοινή <ἡ> συλλαβῆ, ἀλλὰ ἀντικρὺς μάκρα, ὡς παρὰ Ἁλκαίων:

'Εκ μ' ἐλάσσας ἄλγεων . . . .

H'

ΕΠΑΙΝΗΣΙΩΝ

133 2 πρὸς Ἀντιμενίδαν

Strabo 13. 617 ἀνδρὰς δ' ἐσχεν (ἡ Μιτυλήνη) ἐνδύον τῷ παλαιῶν μὲν Πιττακόν, ἐνα τῶν Ἐπτᾶ Σοφῶν, καὶ τὸν ποιητὴν Ἁλκαίον καὶ τὸν ἀδελφὸν Ἀντιμενίδαν, δ' ἐν φησιν Ἁλκαίος Βαβυλωνίως συμμαχοῦτας τελέσα: μέγαν ἄθλον καὶ ἐκ πόνων αὐτοῦς ρύσασθαι κτείναντα ἄνδρα μαχάταν βασιλῆων παλαιστάν, ὡς φησι, κ.τ.λ.

Heph. 63 [π. ἀντισπαστικοῦ]: τὸ δὲ ἀκατάληκτον (τῶν τριμέτρων) τῷ μόνῃ τὴν τελευταίαν ἑχον ιαμβικὴν καλεῖται Ἀσκληπιάδειον, οἴον τῷ Ἁλκαίον.

'Ἡλθες ἐκ περίτων γὰς ἠλεφαντίναν λάβαν τῷ ξίφεος χρυσοδέταν ἐχων,

1 this title, being founded on an emendation of fr. 138, is uncertain; if right, the Aeolic form with η would seem to point either to A. himself or some early Lesbian as first collector of the poems 2 ll. 1–2 Heph., 3–7 Ε κ. ε., 8–10 O. Müller, 3 and 5–10 from Str., who shows that the name was in the poem (and without ictus-lengthening it is im-
ALCAEUS

132

Hephaestion Handbook of Metre [on 'common' syllables]: If, however, the mute is the final sound of the first syllable, and the liquid the initial sound of the second, the first syllable is not then, as in the previous case, 'common' or doubtful, but altogether long; compare Alcaeus:

You have made me forget all my sorrows

Book VIII

ENCOMIA

133 To Antimenidas

Strabo Geography: Mytilene has had many famous citizens. In ancient times there was Pittacus, one of the Seven Sages, and the poet Alcaeus and his brother Antimenidas, of whom Alcaeus tells that while fighting for the Babylonians he performed a mighty deed and saved them from troubles by slaying a warrior, as he says, etc.

Hephaestion Handbook of Metre [on the antispastic]: The acatalectic trimeter which has the last 'meter' iambic is called the Asclepiad, for instance Alcaeus:

You have come from the ends of the earth, [dear

1 in the example εκ; cf. Atil. Fort. 302 K. who says Hor. took the metre of Non ēbur nec aureum, Od. 2. 18, from Alc. who often used it 2 I have placed here unclassifiable fragments of a personal type 3 cf. Liban. 1. 406

possible in any Lesbian metre), 4-5 from Hesych. (= B 153) τετραμαρήων· πλαύθων· τετρα. πλ. κατὰ τέγματα· Ἀλκαῖος (so B-E, cf. τετεγάσμενοι 28: mss τετραβαρ. πλ. καὶ τάγματα)
LYRA GRAECA

c. g. [φίλ' Ἀντιμμενίδα, τῷ ποτὰ χρύμενος]¹
tοίσι τετραμαρήνων κατὰ τέγματα
5 πλίνθων ναιετάοισιν Βαβυλωνίοις
συμμάχεις ἐτέλεσας μέγαν αὐθελόν
κῶς πόλλαν ὄνιαν ἄσφε² Ἔρυσσαο
κτένναις ἀνδρα μαχαίταν βασιληῶν³
παλαισταν ἀπυλείποντα μόναν ιαν⁴
10 παχέων ἀπὶ πέμπτων . . . .

134
Ov. Paph. 1233. 11. 10-11
. . . . . . . Ἀββύλωνος ὀρας
. . . . . . . ν Ἀσκάλωνα

135
Harpocr. 168 Σκυθικαί: . . . εἰδὸς τι ὑπωδήματος εἰσιν αἱ
Σκυθικαί: καὶ Ἀλκαίος ἐν η'.⁵
καὶ Σκυθικαίς υπαδησάμενος

136
Et. Mag. 513. 33
Κίκις⁶

ημαίνει τῶν ἀδελφῶν τοῦ Ἀλκαίον: γίνεται παρὰ τῷ κίκις ὃ
ημαίνει τὴν ἰσχυν.

¹ Ἀντιμμ. cf. ὅγκρέμμασιν 121, ὄννῃρει 72: τῷ relative
supplying needed epithet to τῷ ξίφεος ² necessary to the
syntax ³ Β: mss -ηων ⁴ μόναν ιαν Ahr: mss μόνων μίαν
⁵ mss also ἐν νη, ἐν κ' ⁶ prob. dimin. of c. g. Κίκερμος Fick:
mss κίκις . . . κίκις

404
ALCAEUS

Antimenes,] with the gold-bound ivory hilt of the sword [with which, fighting for the Babylonians who dwell in houses of bricks four hands long, you performed a mighty deed and saved them all from grievous troubles] by slaying a warrior who wanted but one palm’s breadth of five royal cubits of stature.

134
From a Second-Century Papyrus:

. . . of sacred Babylon . . . Ascalon . . .

135
Harpocration *Lexicon to the Attic Orators*: Σκυθικαί . . . ‘Scythians’ are a kind of shoe; compare Alcaeus Book viii:

and shod with Scythians

136
*Etymologicum Magnum*:

Cicis

is the brother of Alcaeus; from κίκος, meaning ‘strength.’

1 the usual size of a Babylonian brick *temp. Nebuchadnezzar* is about $12 \times 12 \times 3\frac{1}{2}$ in.; these bricks often bear his name, cf. Layard *Nineveh*, p. 296; the palm’s breadth or hand was rather over 3 in.  

2 prob. ref. to Antimenes’ service with Nebuchadnezzar in Palestine  

3 cf. Suid.
Apol. Pron. 80. 14 [ἐαυτὸν κ.τ.λ.]: καὶ παρὰ τοῖς Ἀιολικῶς
de ὦς ἐν παραθέσει ἄνεγνώσθη. (Sa. 15):

ἐμ' αὐτῷ παλαμᾶσσοι

ἀλλὰ μίχεται 1 τό:

. . . . . . . . . νόν ἐν Ἕαυτῷ

πάμπαν ἀέρρει. 2

ἀπερ ἀσύνηθες ἐν ἀπλότητι μή ὑχί τῷ ε προσλαμβάνειν, καὶ ἐτι ὅμοιως παρὰ τῷ αὑτῷ Ἁλκαίῳ (130)

138

Hesych. ἐπαίνουσ: τὰς κρίσεις καὶ τὰς συμβουλίας καὶ τὰς ἄρχ <αιρ> εις. Συφοκλῆς Θεόστη Σικυωνίῳ καὶ Ἁλκαίῳ ταῖς Ἐπαινήσεσιν. 3

139


’Ἀχνάσθημι κάλως: οὔτι γὰρ οἱ φίλοι. 4

140

Procl. Hes. Op. 719 [εἰ δὲ κάκον εἰπῃς, τάχα κ’ αὐτός μείζον ἀκοῦσαι]: Ἁλκαίος:

. . . . . αἱ Φείτοις τὰ θέλης, ἀκούσαις τά κ’ οὐ θέλης. 5


406
ALCAEUS

137  A\(^1\) and B

Apollonius *Pronouns* [on reflexives]: And in Aeolic the reflexive is read as two words, as (Sa. 15) and

I shall contrive for myself

but the following is contrary:

and he heartens himself altogether;

which is unusual in having the simple form without the \(e\); and moreover similarly in the same Alcaeus: (fr. 130).

138

Hesychius ἐπαίνεται ‘praises’: decisions, recommendations, elections: Sophocles in the *Thyestes Sieyonius*; and Alcaeus in the *Encomia*.

139\(^2\)

*Old Etymologicum Magnum*: ἀγάδημοι ‘to mourn’ as in Alcaeus:

Deeply do I mourn, for my friends are nothing worth.

140\(^3\)

Proclus on Hesiod *Works and Days* [If thou sayest an ill thing, soon shalt thou hear a greater thyself]: compare Alcaeus:

If you say what you choose, you will hear what you choose not.

\(^1\) also in Cram. *A.P.* 4. 35. 16, Cyrill. 185. 3, Suid.  
\(^2\) cf. *E.M.* 181. 44  
\(^3\) cf. *Paroem.* 1. p. 285: metre as 124
"Ορνιθες τίνες οίδ' ὄψιν εἴχοντες πτερο-ποικίλου, τανυσίπτερε ποικίλα χελιδοί; τίνες παρὰ τὸ Ἀλκαίον.

αἱ γὰρ κάλλοθεν ἐλθη̣ αἱ δὲ φάη κήποθεν ἐμμεναι

αἱ δὴ μὰν χέραδος μὴ εὐ βεβάωτ' ἐργάσιμον λίθον κίνης, καὶ κε Φίσως τὰν κεφάλαν ἀργαλιαν ἑχοις.

αὐτὰ τῷ προφασιζόμενο, ἀλλαχοῦ ἀποτρέπων τῷ ἐαυτοῦ νομα.

1 γὰς τ' Heck.-Blf.: mss γὰρ: ἡλθον: mss also ἡνθον
141
Scholiast on Aristophanes *Birds* [What birds are these that have nothing at all, birds motley-winged, O motley swallow of widespread wing?]: Some commentators say this is from Alcaeus' lines:

What birds are these which have come from the ends of the earth and the ocean, wildgeese of motley neck and widespread wing?

142
Herodian *Words without Parallel*: Alcaeus sometimes actually uses the form κελυθεν 'thence'; compare:

For even if he comes from another place, he can always say that he is come from that.

143
Scholiast on *Iliad*: χεροτοις 'stone-heap': according to Apollodorus this means a quantity of stones from the sea or from a river, which we call pebbles; others call them χεράδια or 'hand-stones' because one of them just fills the hand. The word occurs in Alcaeus:

If you move from a stone-heap a block of stone that is not firm set, then 'tis like you will get a sore head.

144

Scholiast on *Odyssey* ['pretext, prevarication']: compare Alcaeus:

. . . nor prevaricating his intent at all;

that is, excusing or cloaking, turning his intention elsewhither.

1 called a σκόλιον or drinking-song in l. 1416, but this may not be technically accurate for the original 2 emendation and translation uncertain 3 cf. Eust. *Od*. 1901. 52, *E.M.* 594. 55, Matr. *An*. 389

409
145


ἐγὼ μὲν οὖν δὲ τάδε μαρτύρειν ταῖς κατ' ἐκτασιν δήσ.

146

Hdn. π.μ.λ. (2. 941. 28 Lentz) . . . μάθος. Ἀλκαῖος.

ἀπ' πατέρων μάθος ²

147, 148

Ἀπολλ. Ὀμολ. 95. 14 [άμεών]. ὁμοίως Αἰσχυλ. Ἀλκαῖος (78). ἐπὶ δὲ τῆς συνάρθρου.

πατέρων ἀμμων

καὶ τῇ ἐντελεστέργη.

ἀμμετέρων ἀχέων ³

149

Strabo 1. 37 [π. Νείλου]. τὸ δὲ πλείστοι στόμασιν ἐκδιδόναι κοινῶν καὶ πλείστοιν, ὡστ' οὐκ ἄξιον μνήμης ύπέλαβε (ὁ 'Ομηρος), καὶ ταῦτα πρὸς εἰδότας καθάπερ οὖθ' Ἀλκαῖος, καίτοι φήσας ἄφιξαι καὶ αὐτῶς εἰς Ἀἴγυπτον.

150 ⁴

Plut. Ἱερ. Ἀφ. 5. χάριν γὰρ ἀνὰ ταῖς ἡδοναῖς συνεκλιπεῖν τὰς ἐπιθυμίας, ἄς μήτε ἄνδρα φησίν Ἀλκαῖος διαφυγεῖν μήτε γυναῖκα.

ἐ. γ. . . . . . . διὸν ἐπιθυμίαις

οὔτ' ἄνηρ ξαπέφυγεν οὔτε γύναι ποτά.

¹ mss also μὲν κ' οὖν and ταῦτα: Hesych. expl. ὅθεις and
ALCAEUS

145

Old Etymology Magnum: δῆπω this means 'I find,' from δειω with the same meaning used by Alcaeus:

For my part I find no witnesses of this; ²
lengthened to δῆπω.

146

Herodian Words without Parallel: μάθος 'learning'; compare Alcaeus:

We learn from our fathers.³

147, 148

Apollonius Pronouns [ἀμεαν 'of us']: Similarly in Aeolic; compare Alcaeus (78); and in the adjectival form ἀμμων; compare:

of our fathers
and the fuller form ἀμμετέρων; compare
of our troubles

149

Strabo Geography [on the Nile]: Its entering the sea by several mouths, however, is a characteristic it shares with other rivers, so that Homer did not consider it worthy of mention, particularly as it was well-known to his audience. Nor is Alcaeus more communicative, although he declares that he had been in Egypt himself.

150

Plutarch Love of Riches: For it is a good thing that we leave behind along with the pleasures (of love) the desires that belong to them, desires which according to Alcaeus are escaped neither by man nor woman.

¹ cf. E.M. 264. 19 ² or 'I shall find' ³ or perh. 'We learn by suffering' δῆπερ as futures in sense ² Nanek ἀπ παθέων μ. cf. proverb πάθος μάθος ³ mss ἀχαίων ⁴ cf. 115: ζαπ. = διαπέφευγε
LYRA GRAECA

151

Ath. 3. 73e [π. σικύον]. Ἀττικοὶ μὲν οὖν ἂεὶ τρισυλλάβως, Ἀλκαῖος δὲ:

... δάκη τῶν σίκυων. ¹

φησίν, ἀπὸ εὐθέλας τῆς σίκου, ὡς στάχυς στάχυνος.

152

Hesych. τετράμων ὄρνην τι 'Ἀλκαῖος:

τετράμωσιν ἀήδονας ²

153 ³

Vet. Et. Mag. Reitz. σισύρνας καὶ σισύρας τὰ δασεὰ δέρματα τὰ τετριχωμένα: καὶ 'Ἀλκαῖος ὁ μελοποιός:

ἐνδυς σισύρναν

154 ⁴

Zenob. Paroem. 1. 31 (cf. 2. 61)

ἀντὶ κάκω κύνος ὑν ἀπαίτεις. ⁵

ἐπὶ τῶν κ ακὰ ᾧ ἀντὶ τῶν κακῶν ἀπαιτούντων.

155 ⁴

Apostol. Paroem. 2. 669 (cf. 2. 525)

φεύγων τέφραν εἰς ἀνθρακίαν πέτεν. ⁷

ἐπὶ τῶν ἀπὸ ἡττών χείροι περιπεσόντων κακοῖς.

¹ mss δάκη φησί τ. σικύων: σίκυων E or the example would not prove Ath.'s statement; cf. Sa. 87 ² Ἑ.Ε.: mss τετράξαν ὁ τι 'Α. | τετράξυνσιν ἀήδονας ³ added by Ἔμ. ⁴12
ALCAEUS

151

Athenaeus *Doctors at Dinner* [on cucumbers]: In the Attic dialect the word is always of three syllables, but Alcaeus says:

... takes bites of the cucumbers;

σίκων being from a nominative σίκος, as στάχυς 'ear of corn,'

genitive στάχυς.

152

Hesychius *Glossary*: Pheasant: A kind of bird; Alcaeus:

[compare] nightingales to pheasants [in song]

153

*Old Etymologicum Magnum*: σισώρα and σισώρα: thick skins covered with hair; compare the lyric poet Alcaeus:

clad in a skin

154

Zenobius *Proverbs*:

Asking for a pig in place of a bad dog;¹

a saying used of those who ask for a bad thing to replace a bad thing.

155

Apostolius *Proverbs*:

In fleeing the ashes he's fallen into the coals;

a saying used of those who fall from less into greater misfortune.

¹ ref. perh. to one of the tyrants

---

4 added by E; metre 'Alcaic' 5 mss κακοῦ, κακὴς and ἀπατεῖς 6 mss also καλὰ 7 mss τ. φ. and ἐπεσευ
LYRA GRAECA

Θ' καὶ Ι'

ΣΚΟΛΙΩΝ

156

Berliner Klassikertexte 5. 2. 9810

. . [πά χρή]ν ἀρύστηρ' ἐσκέραμεν μέγαν;
[τί τόσσο]ὰ μόχθης, τοῦτ' ἐμεθεν σύνεις
[ὡς οὐ τί] μὴ τῶξαυος ἄλλως
[ἀμμαρ ἐ]μοι μεθ' ὕφτων ἀείσης;

5 [τί δὴ θα]λύσασας φειδόμεθα', ὡς κάρον
[χειμω]νοείδην αἴθρον ἐπίμενοι;
[αἰ δ' ἔνο]τάθεντες ὡς τάχιστα
[τῶν τε χ]άδουν καμάκων ἐλοντες

[ἀπ νᾶα] λύσαμεν, προτ' ἐνώπια

10 [κέρα τρό'] ποντες, καὶ κ' ίδαρότεροι
[φυίμε]ν ἰλλάεντι θύμῳ
[κάτε κ' ἀ]μόστιδος ἐργον εἰη.

[vώθην] ὅ 4 ὀνάρταις χέρρα σὺ μοι ἐμμάτων
['Ὁ παῖς,' ἐφαῖσθ]θ', 'ἐμὼ φ[ερέ]τω κάρα
e.g. [γνόφαλλον' οῦ γὰρ] εἰστίθησιν
[eἰς τὸ πλοῖον μ' ὅ'] ὁτε τᾶθ' ἀοίδα:

[οὔτοι σὺ τὸν νῶν,] ἁγρί' ἀeutά, μοι
[κῖνης, ὦ' γε βρύχων] ἀτε πῦρ μέγα
[οὐ βρατέραν ἑλαν] τίθησθα

20 [τάνδε φέρην, χαλεπώτεραν δὲ.]'

1 restored by E, C.R. 1909. 72, 1917. 9  2 adj.  3 handle,
What need to have mixed in the great bowl? Why labour so, when I tell you that I will never have you to waste the livelong day in wassailing and song? O why spare we to use the sea, suffering the winter-cool freshness of the morning to pass like a drunken sleep? If we had but gone quickly aboard, taken hold of the tiller, and loosed the ship from her moorings the while we turned the sailyard to front the breeze, then merrier should we be and light of heart, and it would be as easy work as a long draught of wine.’ But hanging a [listless] arm upon my sleeve you cried, ‘[The lad] may bring [a cushion] for my head; for this fellow’s song doth not put me [in his boat. Never think you disturb my mind.] you wild clamourer, [though with your roaring] like a great fire you make it [harder rather than easier to bear this heat.’]
LYRA GRAECA

157

Ath. 10. 430 a κατὰ γὰρ πᾶσαν ἄραν καὶ πᾶσαν περὶ τας πινων ὁ ποιητής οὗτος (Ἄλκαῖος) εὐφρίσκεται χειμῶνος μὲν ἐν τούτοις.

Νεῦει μὲν ὁ Ζεῦς, εἶν δ᾽ ὀράνῳ μέγας χείμων, πεπάγασιν δ᾽ ὑδάτων ρόαι. 1

5 κἀββαλλε τὸν χείμων', ἐπὶ μὲν τίθεις πῦρ, ἐν δὲ κέρναις οἶνον ἀφειδέως μέλιχρον, αὐτὰρ ἀμφὶ κόρσα μάλθακον ἀμφιδύω 2 γυνοφαλλον.

158

Ibid. . . . ἐν δὲ τοῖς συμπτώμασιν:

Οὐ χρὴ κάκοισι θύμον ἐπιτρέπειν. 3 προκόψομεν γὰρ οὐδὲν, ἁσάμενοι σ', 4 ὁ Ὑφιχν. φάρμακον δ᾽ ἄριστον οἶνον ἐνικαμένοις μεθύσθην.

159 5

Ibid. 15. 674 c ἐκάλουν δὲ καὶ οἷς περιεδέουτο τὸν τράχηλον στεφάνους ὑποθυμίδας, ὡς Ἄλκαῖος ἐν τούτοις:

ἀλλ᾽ ἀνήτω μὲν περὶ ταῖς δέραισι περθέτω πλέκταις ύπαθύμιδας τις, καὶ δὲ χευάτω μύρον ἄδυ κὰτ τῷ στήθεος ἄμμι.

1 νεῦει E, cf. Anacr. 6, Hor. Epod. 13. 1: mss νευι, but rain is incompatible with frost: Heck. νιφει: mss also έκ δ' 2 imp. mid. E: mss ἀμφὶ, ἀμφὶ from above 3 θύμον Steph: mss μύθον 4 ἁσάμενοι σ(οί) δ᾽ E: mss ἁσάμενοι δ„ 416
Athenaeus Doctors at Dinner: For the poet Alcaeus is found drinking at every time and on every occasion; in the winter in these lines:

The Sky-God bows himself; there is a great storm in the heavens, the streams of water are frozen fast. . . . Defy the storm with a good fire and a bountiful mixing of honey-sweet wine, and then put a soft cushion on either side your brow.

The Same: . . . and in his misfortune, in this passage:

It is ill yielding the heart to mischance; for we shall make no advance if we weary of thee, O Bacchus, and the best medicine is to call for wine and drink deep.

The Same: They called the garlands which they used to tie round their necks hypothymides; compare Alcaeus:

But let them put garlands woven of anise about our necks and pour sweet myrrh over our bosoms.
160

Arist. Pol. 1285 α 33 ἡρχον δ' οἱ μὲν (τῶν αἴσυμνητῶν) διὰ βίου τὴν ἀρχὴν ταύτην, οἱ δὲ μέχρι τινῶν ἀφισμένων χρόνων ἢ πράξεων, οίον εἰλοντὸ ποτε Μυτιληναίοι Πιττακὸν πρὸς τοὺς φυγάδων δὲ προεισήκεσαν Ἀντιμενίδης καὶ Ἀλκαῖος ὁ ποιητής. 


dηλοί δ' Ἀλκαῖος ὅτι τύραννον εἰλοντὸ τὸν Πιττακὸν ἐν τινῖ τῶν Ἑκατονορίων Μελῶν· ἐπιτιμᾶ γὰρ ὅτι.

. . . . φῶνα δ' ἀθρόα 1 τὸν κακοπάτριδα 
Πιττακὸν 2 πόλιος τὰς ἀχόλως καὶ ἑαυτοίμων 
ἐστάσαντο τύραννον μέγ' ἐπαίνεντες 3 ἄολλες.

161 4

τέττιξ | δενθρεφ ἐφεξομενος λυγυρην καταχενατ' ἀοίδην | πυκνων 
ὕπτο πτερύγων, θέρεος καματώδεος ὦρη, τῆμος πισταταὶ τ' ἁλγες 
καὶ οἶνος ἄριστος, | μαχλόταταὶ δὲ γυναικεῖς, ἀφαρώτατοι δὲ τοι 
ἀνδρες | εἰσίν, ἐπεὶ κεφαλὴν καὶ γούνατα Σείριος ἂζει]. τοιαῦτα δὲ 
καὶ τὸν 'Ἀλκαῖον ἄδειν· 

Τέγγη πλεύμονας οἴνῳ. τὸ γὰρ ἁστρον περι-

tελλεται, 
ἀδ' ὁρα χαλέπα, πάντα δὲ δίψαιον ὑπὰ καῦ-

ματος, 
ἀχὴ δ' ἐκ πετάλων Φάδεα τέττιξ <ἐπιδεινδρίων> 5 
ἀνθὴ δὲ σκόλυμος· νῦν δὲ γυναίκες μιαρώταται 6 
5 λέπτοι δ' ἀνδρες ἐπεὶ καὶ κεφαλῶν καὶ ὑώνα 
Σείριος 
ἀζει 7 . . . .

1 Reis.-E from Plut. where the form φωνα, i.e. φῶνα, 
shows that ἄ. φ. is not his rendering of ἄολλε: not in Arist. 
2 E, so Sch. 41, Lesb. coin Mion. Sup. 6. p. 64, cf. Poll. 2. 
175 where mss Ψιττακὸν: mss here Πιττ. 
3 ἀχόλω Sehn. 'restless,' cf. χαλάω and Hesych. χαλια: ἴσοχια: ἐπαίνεντες 
Ahr: mss -νεοντες 4 πάντα κ.τ.λ. only in Ath. 
5 Fάδεα 

418
ALCAEUS

160

Aristotle Politics: Some aësyninetes ruled for life, others only for definite periods or till they had accomplished definite tasks, as the Mytileneans chose Pittacus to deal with the exiles under Antimenidas and the poet Alcaeus. Now Alcaeus shows that Pittacus was elected tyrant in one of his Drinking-songs, where he chides his fellow-countrymen saying:

With one voice they have set up the base-born Pittacus to be tyrant of their spiritless and ill-starred country, shouting his praise by their thousands.2

1613

Proclus on Hesiod Works and Days [1 When the artichoke flowers and the singing cricket sits upon the tree pouring down a sweet shrill song continually from beneath his wings, in the time when summer is wearisome, then are goats fattest and wine at its best, then are women most wanton, but men at their weakest; for Sirius parches head and knees7]: Alcaeus sings in like strain:

Soak your throttle in wine; 4 for the star is coming round again,5 the season is hard to bear with the world athirst because of the heat; the cricket sounds sweetly from the leaves of the tree-top, and lo! the artichoke is blowing; now are women at their sauciest, but men lean and weak because Sirius5 parches both the head and the knees.

1 cf. Dion. Hal. 5. 73, Plut. Amat. 18 2 cf. Plut. Erot. 18
3 cf. Ath. 10. 430b, 1. 22 e, Gell. 17. 11. 1, Macrobr. Sat. 7. 15. 13, Plut. Symp. 7. 1, Eust. Od. 1612. 14, Il. 890. 47, Plut. Stoic. repug. 29, Plin. N.H. 22. 43 4 throttle: the Greek is 'lungs' 5 i.e. the dog-days are coming

for 2½ ll. read here by B see Sa. 94 6 mss ἄνθετε δέ καλ σ. and μικρ. γυν. 7 mss λεπ. δέ τοι: ἐπελ καλ: mss ἐπελ: γόνα B, cf. Steph. Byz. s. γόννος: mss γόνατα

419
LYRA GRAECA

162

Ath. 1. 22f (after 161. 1–2) . . . καὶ ἄλλαξον.

Πώνωμεν,1 τὸ γὰρ ἀστρον περιτέλεται.

163

Ibid. 10. 430c πῶς οὖν ἔμελλεν ὁ ἐπὶ τοσοῦτον φιλοπόθης
(Ἀλκαῖος) νηφάλιος εἶναι καὶ καθ᾽ ἑνα καὶ δύο κυκάθους πίνειν; αὐτὸ
γοῦν τὸ ποιημάτιον, φησὶ Σέλευκος, ἀντιμαρτύρει τοῖς οὕτως
ἐνδεχομένοις: φησὶ γὰρ.

Πώνωμεν.1 τί τὰ λύχν’ ὄμμενομεν; δάκτυλος
ἀμέρα.
καδ ὅ’ ἄερρε κυλίχναις μεγάλαις, ἀιτ’, ἀ’π’
ointmentos.2
οῖνον γὰρ Σεμέλας καὶ Δίος νῖος λαθικάδεα
ἀνθρώποισιν ἐδωκ’. ἐγχεε κέρναις ἑνα καὶ δύο
ὅ πληϊας κὰκ κεφάλας, ἀ ὅ’ ἀτέρα τὰν ἀτέραν
κύλιξ
ὡθήτω. . . . .

ἔνα πρὸς δύο ῥητῶς κερνάναι κελεύων.

1643

Οἰ. Παπ. 1233. 32

Κατ τὰς πόλλα π[αθοίσας κεφάλας κάκχεε μοι
μύρον]
καὶ κατ τῷ πολ[ίω στήθεος: αἱ γὰρ τισὶ κ'
ἀλγος ᾑ,]

1 Mein: mss πίν.
2 E, cf. δοκίς dimin. of δοκός and E.M. 216. 48 Βύθεις: ἄνομα Αἰολικὸν παρὰ τὸ Βάκχος . . . ὡς ἵππος
ἵππις καὶ οἶκος οἰκίς: mss αἱ τὰ ποικίλα (ποικίλλης): edd. δίτα,
ALCAEUS

162

Athenaeus Doctors at Dinner (after fr. 161. 1-2): . . . and in another place:

Let us drink, for the star is coming round. ¹

163

The Same: How then was such a lover of drink (as Alcaeus) to be sober and take only one or two cups at a time (as Chamaeleon of Pontus interprets the phrase)? At any rate the actual song in which it occurs, testifies, as Seleneus points out, against this interpretation:

Let us drink; why wait for the lamp-lighting? the day has but a finger's breadth to go. Take down the great cups, beloved friend, from the cupboard; for the Son of Semele and Zeus gave wine to make us forget our cares. Pour bumpers in a mixture of one and two, ² and let cup chase cup around hotfoot; ³ thus bidding them expressly to mix the wine in a proportion of one to two.

164

From a Second-Century Papyrus:

Over my long-suffering head, over my hoary breast, pour me the unguent. If any man be in

¹ cf. p. 419 n. 5 ² i. e. one of wine to two of water ³ cf. Ath. 10. 430 a, and 11. 481 a

ποικιλαις ³ 1-2 B-E (C.R. 1914. 77) from Plut. Qu. Conv. 3. 1. 3 (= 42 Bergk), 3-6 E e. g.
LYRA GRAECA

e.g. πωνόντων. κάκα [δὴ παίσι βρότοις ἐστ' ὁτ' Ὄλυμπιοι]

έδοσαν, πέδα δ' ἄλλῳ [ν τόδε μοι κωνικὶ μόνῳ πάθος]

5 ἀνθρώπων. ὦ δὲ μὴ φ[αις ἀγαθον πώνεμεν ἐμμεναι]

[k]ήν[φ] φαίσθ' ἀπόλ[ο] [οι'. οὐ γὰρ ἵσαισθ' ὀγαθον οὐδ' ὁ μή'.]

165

Sch. II. 8. 177 [τείχεα ἀβληθρά]: ἄλλως δὲ ἡδι αὐτὸ τὸ βλή-
χρός σημαίνει ὡς ἐπὶ τὸ πλείστον μᾶλλον τὸ ἀσθενές. Ἀλκαῖος θ'.

166

Ath. 10. 430 b (after fr. 39. 1–2) . . . τοῦ δ' ἐκαρσ.

Ἡρος ἀνθεμόεντος ἐπαίον ἀρχομένου·

καὶ προελθὼν:

ἐν δὲ κέρνατε τῶ μελιάδεος ὅττι τάχιστα κράτηρα . . . . . .

167

Ibid. 10. 430 c (after fr. 42) . . . καὶ καθόλου δὲ συμβουλεύων

φησίν.

Μὴδεν ἄλλῳ φυτεύσῃς πρότερον δένδριον ἀμ-
πέλω.¹

¹ δένδριον Ahr : mss δένδρον

422
pain, then let him drink. [To all men soon or late the Olympians] give misfortune, [and this woe of mine I share] with other men. And as for him that [says there is] no [good in drinking], you may say to him 'Be hanged with you! [you know not good from bad.]

165

Scholiast on the Iliad ['weak walls']: The meaning of the simple form βληχρός without the α is usually 'weak' or 'light'; compare Alcaeus Book IX:

... the stormless breath of light winds

166

Athenaeus Doctors at Dinner [following fr. 39. 1-2] ... and in the spring he says:

I heard the flowery Spring beginning;
and, a little further on:

make haste and mix a bowl of the honey-sweet.

167

The Same [following fr. 42] ... and indeed he gives the following general advice:

Plant no tree sooner than the vine.

1 cf. Cram. A.O. 1. 95. 15, Eust. 705. 62
Atll. 2. 38 e [π. μέθης]: ἀπὸ τοῦ κατὰ μέθην δὲ καταστήματος καὶ ταῦρῳ παρεικάζουσι τὸν Διὸνυσον . . . καὶ παρδάλει διὰ τὸ πρὸς βιαν τρέπεσθαι τοὺς ἐξοινωθέντας. 'Αλκαῖος:

αὔλοτα μὲν μελιάδεος, ἀὔλοτα δ' ὀξυτέρω τριβόλων ἀρυτήμενοι:

eἰσι δ' οἱ καὶ θυμικοὶ γίνονται: τοιοῦτοι δὲ ὁ ταῦρος. Εὐριπίδης (Bacch. 743). διὰ δὲ τὸ μάχιμον καὶ θηριάδες ἐνοί γίνονται: οθὲν καὶ τὸ παρδαλάδες.

169

Tzetzes ad Lycophr. 212 οἱ οἴνωθεντες τὰ τοῦ λογισμοῦ ἀπόρρητα ἐκφαίνουσιν: οθὲν καὶ 'Αλκαῖος φησίν:

οἶνος γὰρ ἀνθρώποις διόπτρον . . . .

170, 171


Χαίρε καὶ πῶ τάνδε;

ὀπερ λέγεται ἐν ἐτέρῳ σύμπωθι . . . . οἶνον.

Δεῦρο σύμπωθι.

172*

Ath. 11. 481 a [π. κυλίκων] . . . καὶ ἐν τῷ δεκάτῳ.

Δάταγες ποτέονται κυλίχναν ἀπὸ Τηῖαν,

ὅς διαφόρων γινομένων καὶ ἐν Τέφ κυλίκαν.

1 ἀνθρώποις Fick, metre as 124 or, reading διόπτρον as disyll., 3rd line of 'Alcaic': mss -ποίς 2 mss Vet. ἐτέροις σύμπωθι 3 E.M. om. δεῦρο adding ἀντὶ τοῦ σύμπωθι ἢ ἐκ τοῦ πῶ τὸ πῶθι 4 cf. Ath. 5. 666 b, 668 d

424
Athenaeus Doctors at Dinner [on drunkenness]: It is from the condition of drunkenness that Dionysus is likened to a bull, and, through his making drunken persons violent, to a leopard. Compare Alcaeus:

drawing it sometimes honey-sweet, and sometimes as bitter as burdocks

Some men become angry; this is like the bull: compare Euripides (Bacchae 743). And some through quarrelsomeness become like wild beasts; whence the comparison to a leopard.

Tzetzes on Lycophron: Drunken people disclose the secrets of the mind; and this is why Alcaeus says:

for wine is a spying-hole unto man.²

Old Etymologicum Magnum: πῶ (the adverb) . . . and it is also imperative of a verb in Aeolic; compare:

Hail, and drink this!

which is equivalent to σύμπωθι in another passage; . . . compare:

Hither, and drink with me.

Athenaeus Doctors at Dinner [on cups, following fr. 164] . . . and in the tenth Book:

The heeltaps fly from Teian cups; ⁴

thus showing that a particular kind of cup was made at Teos.

¹ cf. Eust. Od. 1910. 18 ² or like κάτοπτρον, 'mirror'? ³ cf. E.M. 698. 51 ⁴ i.e. in the game of cottabus

425
173

Et. Mag. 639. 17 οὐδεὶς: ἵστεόν ὅτι τοῦ οὐδεὶς ὅτε ἴσοδυναμεὶ τῷ οὕτις δύο μέρη λόγου εἰσὶν, τὸ τε οὐ καὶ τὸ δεῖς: οὐδὲ γὰρ ἐστὶ σύνθετον· εἰ γὰρ ἦν σύνθετον ἡμελλε πρὸς μιᾶς ἔχειν τὸν τόνον . . . αὐτοῦ δὲ τοῦ δεῖς 2 τὸ οὐδέτερον δὲν χωρὶς τῆς οὐ παραθέσεως ἔχομεν παρὰ 'Αλκαίῳ ἐν τῷ ἑνάτῳ:

καὶ κ’ οὖδεν ἐκ δενος γένοιτο:

Ζήνοβιος.

174

Cram. A.P. 3. 121. 5 ll. 1. 39 [ἐρεψα]: μηδεὶς δὲ ἡμᾶς νεμεσθοῦσα ἀποφήνειν, ὡς εἰκῇ τὸ εἰραφιώτης γράψαντας· οὐ γὰρ ἐστὶ τοῦ ποιητοῦ, ἀλλ’ 'Αλκαίῳ·

'Ερραφεώτας γὰρ ἄναξ . . . . 3

175

Hdn. π.μ.λ. (2. 941. 15 Lentz) τὰ εἰς -ος λόγοντα οὐδέτερα δισύλλαβα, εἰ ἔχοι πρὸ τέλους τὸ α, συνεσταλμένοι πάντως αὐτὸ ἔχει, εἰ μὴ κατὰ διάλεκτον εἰ, ἔσπερ τὸ πᾶρος·

ἐπὶ γὰρ πᾶρος ὁνίαρον έκνηται:

'Αλκαίος φησι.

176 4

Poll. 6. 107 'Ανακρέων . . . στεφανοῦσθαι φησι καὶ ἀνήτω, ὡς καὶ Σαπφώ καὶ 'Αλκαίος· οὗτοι δ’ ἐρα καὶ σελίνοις.

Acro ad Hor. Od. 4. 11. 3 ['nectendis apium coronis'] vel quia Alcaeus frequenter se dicit apio coronari.

1 E: mss τὸ 2 E: mss οὐδεῖς 3 'Ερραφεώτας E: mss -του from οὐ γὰρ above 4 cf. 159

1 cf. Gram. Gr. 3. 301, Bek. Α. 3. 1362 2 this epithet
ALCAEUS

173

Etymologicum Magnum [on the word oβδείς 'nobody']:
It should be noted that when it is equivalent to oβτίς there are two parts of the word oβδείς 'nobody,' namely oβ and δείς; it is not a compound. If it were, it would have the accent on the syllable before . . . The neuter of the actual word δείς ('any man') is found used apart from the oβ ('not') in the 9th Book of Alcaeus:

and nothing will come of anything;
Zenobius.

174

Cramer Inedita (Paris) on the Iliad ['I roofed']: Let no one blame us for writing ειράφιστης without due consideration; for it is not Homer's word but Alcaeus'; compare

for the Lord Eirapheotes

175

Herodian Words without Parallel: Disyllabic neuters ending in -ος, if they have alpha in the penultimate always have it short, unless it be in dialect, as πάρος 'decrepitude' in Alcaeus; compare:

for woeful decrepitude is coming.

176

Pollux Vocabulary: Anacreon . . . says that he crowned himself with anise, and so say Sappho and Alcaeus; these two poets also speak in this connexion of celery (or parsley).

Acro on Horace ['parsley for weaving garlands'] . . . or else because Alcaeus often speaks of his being crowned with parsley.

of Bacchus was variously explained, e. g. because after his premature birth he was 'stitched up' (ἐξράφθαι) in the thigh of Zeus

3 metre 86
LYRA GRAECA

177

Ath. 11. 478 b [π. ποτηρίων]· τὰ μόνωτα ποτήρια κότυλοι,

ὡν καὶ Ἄλκαιος μνημονεύει.
Athenaeus *Doctors at Dinner* [on drinking-cups]: One-handed drinking-cups were called κότυλοι goblets

and are mentioned by Alcaeus.
### TABLES

Comparing the Numeration adopted in this Edition (E) with those followed by Bergk in his 'Poetae Lyrici Graeci' of 1882 (Bgk.) and Hiller-Crusius in their 'Anthologia Lyrica' of 1913 (Hil.)

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\[ E \text{-- Bgk.-- Hil.} \]
# LIST OF NEW FRAGMENTS

**Fragments not included in Bergk's Edition of 1882**

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**Fragments newly restored exempli gratia from paraphrases**

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* Included by Hiller-Crusius
† Partly 'new'
INDEX OF AUTHORS

INDEX OF AUTHORS

Aratus: 64, 379; didactic poet; 270 B.C.; see Vita
Arcadius: 133; grammarian; between A.D. 200 and 600; the work on accentuation ascribed to him perh. belongs to Theodosius.
Archilochus: 23, 37-9, 107, 155, 159, 167, 355, 397; elegiac and iambic poet; 650 B.C.
Archytas: 119; of Mytilene; a writer on music; 330 B.C.?
Arion: 136 ff.
Aristaenetus: 200; writer of fictitious letters; A.D. 450
Aristarchus: 75, 315; grammarian; 175 B.C.
Aristides: 66, 72, 80-2, 108, 128, 150, 192, 250, 338-40, 360; rhetorician; A.D. 170
Aristocles: 130; grammarian; 20 B.C.
Aristophanes [Ar.]: 10, 31, 42, 73, 104, 138, 196, 206, 274, 311, 316, 352, 390, 399, 408; writer of comedy; 410 B.C.
Aristophanes of Byzantium: 111, 315, 377; grammarian; 215 B.C.
Aristotle [Arist.]: 10, 18, 46, 87, 158, 250, 266, 274, 308, 359, 399, 418; philosopher; 345 B.C.
Aristoxenus: 7, 125, 161, 179; writer on music; 320 B.C.
Arrian: 33; historian; A.D. 130
Arsenius: 31, 81, 108, 359, 375; son of Apostolius; compiler of a collection of proverbs and sayings; A.D. 1500
Artemidorus: 354; of Ephesus or of Daldia; a writer on dreams; A.D. 160
Artémnon of Magnesia: 179; a writer of unknown date
Asclepiades of Myrelaia: 83; grammarian; 70 B.C.
Athenaeus [Ath.]: 12, 16, 37, 46-8, 68-74, 82, 88, 92-4, 100, 106, 118-26, 132, 142-8, 151, 176, 183, 190-2, 226, 229, 240, 248, 253-4, 264-8, 278, 282, 301-3, 310, 314-6, 324, 332, 348, 355-60, 376-7, 386, 412, 416-24, 428; writer of miscellanies; A.D. 220
Athenagoras: 104; Christian writer; A.D. 180
Attilius Fortunianus: 181, 250, 7, 403; Latin writer on metre; A.D. 300?
Ausonius: 153; Roman poet; A.D. 350
Babrius: 306; writer of fables in iambic verse; A.D. 200
Baccheius: 43; writer on music; A.D. 320
Bacchylides: 3, 165, 290; lyr. poet; 470 B.C.
Bekker's Anecdota: 73, 80, 86, 90, 94, 102-3, 121, 128-9, 15-276, 302, 426; a collection of previously unedited Greek works, published 1814-21
Berlin Papyri: 376; quoted by van Haurwenen Lex. Suppl. s.
Berlin Klassikertexte: 202-4, 238, 46, 346, 414; vol. v. contains papyrus and vellum fragment of Greek poetry
Bion: 200; poet; 100 B.C.?
Boissonade's Anecdota Graeca: 345; a collection of previously unedited Greek works, published 1829-33
Callias: 315, 377; grammarian; 250 B.C.?
Callimachus: 177, 255, 279, 324, 381; poet; 270 B.C.
[Callisthenes]: 222; historian; 330 B.C.; the extant work ascribed to him are spurious
Carmina Popularia: 95; folksong in Bergk's Poetae Lyrici Graeci vol. iii.
Catullus: 166, 187, 254, 283, 291; Roman poet; 60 B.C.
Chamaeleon: 119, 179, 301, 315; Peripatetic philosopher and grammarian; 310 B.C.
Choecebos, Georgius: 70, 121, 182, 193, 264, 301, 304, 321, 334, 355, 375, 386, 393; grammarian; A.D. 600
Choricus: 292; rhetorician; A.D. 520
Christodorus: 51; poet; A.D. 500
Chrysippus: 58, 220, 234, 373, 381; the Stoic philosopher; 240
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B.C.: the fragmentary work On Negatives is perh. not his
Cicero: 170, 312, 313, 401; Roman orator and philoso-
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Clearchus: 177, 258; Peripatetic
philosopher; 300 B.C.
Clement of Alexandria: 12, 14, 23, 30, 33, 50; Christian writer;
A.D. 200
Cleomènes: 177; a dithyrambic
and erotic poet; 420 B.C.?
Cramer’s Anecdota Oxoniensia: 51, 73, 76, 81, 85, 94–5, 100, 109,
114, 120–1, 126, 130, 187, 226,
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viously unedited Greek works from
Oxford MSS., published 1835–7
Cramer’s Anecdota Parisiensia: 33,
69, 76, 82, 111, 187–9, 267,
288, 340, 383, 393, 399, 407,
426; a collection of previously unedit-
ed Greek works from
Paris MSS., published 1839–41
Crates of Mallus: 45; grammarian;
170 B.C.
Cratinus: 29, 43, 149, 153, 278;
writer of comedy; 450 B.C.
Cyrrillus: 407; of Alexandria;
author of a glossary; A.D. 420?
Demetrius: 172, 224–5, 252, 274,
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Demetrius of Byzantium: 375;
Peripatetic philosopher; 190
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Demetrius of Magnesia: 35; gram-
marian; 60 B.C.
Demosthenes: 173, 295; the great
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man; 340 B.C.
Dicaearchus: 139, 315, 377; Peri-
patetic philosopher, historian,
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Didymus: 149, 231; grammarian;
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Dio Chrysostom: 180, 236; rhetor-
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Diodorus of Sicily: 19, 108, 145;
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308–10, 352, 364, 375; bio-
grapher; A.D. 220
[Diogenian]: 258; grammarian;
prob. not the author of the
collection of proverbs under
his name
Dionysius of Halicarnassus: 32,
172, 180–2, 294, 312, 419;
historian and grammarian;
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Diphilus: 153; writer of comedy;
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Dracon: 95, 179, 317; gram-
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Ephippus: 153; writer of comedy;
350 B.C.
Ephorus: 34, 101, 183; historian;
350 B.C.
Epicrates: 177; writer of comedy;
360 B.C.
Erotian: 63; lexicographer; A.D. 60
Etyrnologicum Gudianum [E.G.]:
85, 110–11, 114, 199, 277, 285,
300, 328, 375; etymological
lexicon; A.D. 1100
Etyrnologicum Magnum [E.M.]: 63,
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388–9, 406, 410–12, 424; an
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Euclid (Eucleides): 28, 33; mathe-
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Euphorion: 303; poet and writer of learned works; 235 B.C.

Euphronius: 139; grammarian; 250 B.C.

Euripides: 10, 64, 94, 183, 196, 272, 285, 299, 425; writer of tragedy; 440 B.C.

Eusebius: 14, 18, 46, 138, 142, 310; chronologist [mostly survives only in Jerome’s Latin version and the Armenian translation]; A.D. 305


Favorinus (or Guarino): 91, 131, 385, 391, 401; scholar and lexicographer; A.D. 1520

Galen: 224, 360; writer on medicine, philosophy, grammar, criticism; A.D. 170

Gellius, Aulus: 168, 419; writer of miscellanies; A.D. 170

Glaucus of Rhegium: 7, 23, 37; writer on music and poetry; 420 B.C.

Gnēsippus: 49, 177; an erotic lyric poet; 450 B.C.

Gorgias: 155, 269; a Sicilian orator and teacher of rhetoric who visited Athens in 427 B.C. and after

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Gregorius (Pardus): 224, 251; grammarian; A.D. 1150

Harpocratieon: 67, 350, 404; grammarian; A.D. 170

Heliodoros: 71; metrician; 30 B.C.

Hellanicus: 17, 107, 139, 315, 373; historian; 420 B.C.


Heracleides: 385; grammarian; A.D. 380

Heracleides of Pontus: 21, 46, 93; Peripatetic philosopher and grammarian; 340 B.C.

Heracleitus: 344; grammarian; A.D. 50?

Heracleitus of Lesbos: 311; historian of unknown date

Hermesianax: 144; poet; 290 B.C.

Hermogenes: 62, 188-9, 238, 251, 286; A.D. 200

Heroës: 223; writer of mime in iambic verse; 250 B.C.

Herodotus [Hdt.]: 25, 107, 149, 136, 140, 394; historian; 445 B.C.

Hesiod [Hes.]: 13, 19, 35, 65, 105-6, 173, 183, 203, 251, 299, 383, 407; poet; 720 B.C.?


Himerius: 63, 174, 202, 282, 287, 290, 316; rhetorician; A.D. 355

Hippônax: 155, 175, 177; writer of iambic lampoons; 540 B.C.

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Hyginus: 11; Roman writer on agriculture, astronomy, mythology; 10 B.C.

Ibycus: 3, 127, 165, 375; lyric poet; 550 B.C.

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Johannes Grammaticus: 129, 304; perh. to be identified with J. Philoponus philosopher and grammarian; A.D. 510

Johannes (Laurentius) Lydus: 14, 32; A.D. 530

Julian: 176, 181, 188, 200, 248, 313; Roman Emperor; A.D. 361

Keil’s Analecta Grammatica: 30; fragments of two anonymous metrical treatises

Lamynthius (sic): 177; an erotic poet of uncertain date (Ath. 13. 597 a)

Lascaris, Constantinus: 387, 391; grammarian; A.D. 1475

Lasus: 139; lyric poet; 500 B.C.

Laurentius Lydus: see Johannes L. Leonidas: 303; epigrammatist; 270 B.C.

[Longinus]: 184; anonymous rhetorician, author of the treatise On the Sublime; A.D. 50?

Longinus, Cassius: 265; rhetorician; A.D. 260

Longus: 287-8, 333, 417; novelist; A.D. 150?

Lucian: 10, 43, 135, 138, 153, 160, 170, 191, 289; rhetorician and satirist; A.D. 165

Lucilius: 161; Roman satirist; 140 B.C.

Lycophron: 425; poet; 200 B.C.

Macrobius: 84, 419; grammarian and writer of miscellanies; A.D. 400

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Marius Plotius (Sacerdos): 181, 198, 273, 276; Roman rhetorician; between 30 B.C. and A.D. 500

Marmor Parium: 16, 142; an inscribed stone, now at Oxford, giving a summary of Greek history down to 264 B.C.

Marsyas (of Philippi?): 153; historian; 100 B.C.?

Martial: 85, 149; Roman poet; A.D. 80

Mataranga’s Aneidota: 95, 409; a collection of previously unedited Greek works from various Italian libraries, published 1801

Maximus Planudes: 62, 81; grammarian, writer on geography; compiler of the Anthologia Planudea; A.D. 1300

Maximus of Tyre: 154-5, 150-62, 200, 222, 234, 255, 258, 256, 268, 316; rhetorician; A.D. 180

Meleager of Gadara: 165; epigrammatist; first compiler of the Greek Anthology; 90 B.C.

Melétus: 177; tragic and erotic poet; one of the accusers of Socrates; 400 B.C.

Menaechmus: 179; historian; 300 B.C.

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Menander: 71, 101, 188, 321; rhetorician; A.D. 270

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Nicander: 297, 350; poet; 150 B.C.

Nicolaius: 338; rhetorician; A.D. 470

Nossis: 163; poetess, epigrammatist; 300 B.C.

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Palaephatus: 152; mythographer; 200 B.C.?

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Pherecydes of Leros or Athens: 67; historian; 440 B.C.

Philémon: 255; lexicographer; A.D. 650?

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Philodémus: 27–8, 37, 198; philosopher and poet; 60 B.C.

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Philoxênus: 169; dithyrambic poet; 395 B.C.

Photius: 67, 70, 73, 79, 143, 152, 178, 309, 307, 373, 378–9, 382, 388, 405; critic, lexicographer, compiler of chrestomathies; A.D. 860

Phrynichus: 302, 306–7; grammarian; A.D. 180

Phrynis: 23; a dithyrambic poet satirised by Aristophanes

Pindar: 2, 12, 17, 25, 33, 39, 41, 61, 64, 93, 100, 107–9, 139, 144, 163, 194, 254, 260, 276, 299, 317, 345, 352, 357, 372–5, 381, 400; lyric poet; 480 B.C.

Pinotypus: 167; epigrammatist; perh. to be identified with a P. who lived at Rome A.D. 60

Plato: 152; writer of comedy; 420 B.C.

Plato: 10, 109, 142, 147, 158, 163, 169, 201, 221, 235, 255, 269, 299, 398, 406; philosopher; 380 B.C.

Plautus: 153; Roman writer of comedy; 200 B.C.

Pliny ('the Elder'): 10, 153, 173; encyclopedist; A.D. 60

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Polémôn: 95; geographer; 200 B.C.


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Porphyrio: 160, 313, 321; commentator on Horace; A.D. 250?

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Poseidippos: 149; epigrammatist; 250 B.C.

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Praxilla: 99; lyric poetess; 450 B.C.

Priscian: 63, 66, 120, 183, 232, 392; Roman grammarian; A.D. 500

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Servius: 150, 294; Roman grammarian; A.D. 400
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Simplicius: 350; philosopher; A.D. 530
Sophocles: 90, 266, 307, 317, 349, 362, 380, 407; writer of tragedy; 450 B.C.
Sosibius: 17, 47-9, 71, 121, 125, 135; grammarian; 270 B.C.
Statius: 153; Roman poet; A.D. 85
Stephanus of Byzantium: 48, 58, 67, 113-6, 124, 297, 419; lexicographer; A.D. 530
Stesichorus: 3, 21, 27, 49, 107, 133, 145, 165; lyric poet; 570 B.C.
Stobaeus: 140, 232, 254, 332; compiler of chrestomathies; A.D. 450?
Strabo: 10, 32-4, 37-8, 70, 96, 100, 108-9, 124, 129, 138-44, 148-50, 188, 206, 308, 324-6, 334, 380, 394, 402, 410; geographer; A.D. 1
Suetonius: 350; biographer and grammarian; A.D. 120
Suidas: 10, 18, 24-6, 29, 30-1, 42-4, 48, 59, 67, 73, 78, 102, 116-7, 138, 143-6, 151, 155, 178, 253, 301, 308, 314-6, 353, 362-3, 373-5, 403-7; lexicographer; A.D. 950
Synesius: 223, 290, 313; Christian writer; A.D. 410

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Theopompus: 183, 393; historian; 340 B.C.
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Xenophon: 95; historian; 400 B.C.

Zenobius: 120, 252, 372, 380, 412; rhetorician; A.D. 130

Zenodotus: 400; grammarian; 285 B.C.

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Hipplolochus: 101; (1) son of Bellerophon; (2) son of the Trojan Antimachus; slain by Agamemnon. II. 11. 105; (3) son of Neleus: (4) son of the Trojan Antenor. (The ref. on p. 101 is uncertain; perh. there is confusion with Antilochos who died in battle with Ajax and Memnon for his father’s sake. Pind. P. 6)

Hippocoon: 49, 51 (which see); stepbrother of Tyndareüs whom he expelled from Sparta and usurped the throne. He was slain and T. restored, by Heracles

Hippothous: 53; a son of Hippocoon

Hyagnis: 5, 23; an early musician; said to have been a Phrygian

Hydra: 333; a many-headed monster killed by Heracles

Hymen: 163; God of Marriage

Hyperboreans: 317; a legendary people dwelling in the far north; remarkable for their piety and the serenity of their lives

Iamblichus: 249; the Neo-Platonic; friend of Julian c. A.D. 320

Ianthémis: 57; one of Alcman’s chorus-girls

Ibëian: 55; the Ibëni are variously described as a Celtic and a Lydian people

Ida: 189, 229; a mountain of the Troad

Iliss: see Troy

Ilus: 229; founder of Troy

Ino: 99; daughter of Cadmus king of Thebes, and lover of Athamas, the jealousy of whose wife Nephele caused Ino to throw herself and her child Melicertes into the sea, where she became the sea-goddess Leucothea and the child the sea-god Palaemon

Ion: 269; of Ephesus; a rhapsode contemporary with Socrates

Iris (Rainbow): 329; messenger of the Gods

Jason: 197; leader of the Argonauts

Jericho: 251; see Joshua chap. 2

Larichus: 143, 147; a brother of Sappho

Latomus: 197; a mountain of Caria in Asia Minor

Lédà: 33, 67, 253, 329; wife of Tyndareüs king of Sparta; visited by Zeus in the form of a swan she brought forth two eggs from one of which came Helen and from the other the Dioscuri

Lélèges: 381; a pre-Hellenic people of whom there were legends in various parts of Greece

Lesbos: 19, 25, 29, 137, 151, 155, 177, 253, 273, 297, 313, 315; a large island of the E. Aegean

Léto: 3, 223, 279, 281, 371; mother of Apollo and Artemis

Leucadian Cliff: 147, 151, 153; a promontory of the island of Leucas off the W. coast of Greece

Linus: 10, 21, 257; a mythical poet and musician slain by Apollo for vying with him in song (cf. II. 18. 569)

Locris: 163, 297; a district of Greece

Loves: 110, 159, 169, 175, 201, 203, 209, 213, 233, 235, 329, 401

Lucubrus: 51; a son of Hippocoon

Lycurgus: 17, 91; the great Spartan lawgiver; 8th cent. B.C.? Leucus: 313, 401; a favourite of Alcaeus

Lydia: 47, 57, 197, 209, 273, 299, 363; a powerful non-Hellenic kingdom of W. Asia Minor

Macar: 349; son of Aeolus and founder of the Greek colony in Lesbos

Maia: 321, 323; daughter of Atlas and mother of Hermes

Marsyas: 5, 11, 23; an early flute-player; according to some accounts he came from Phrygia and was the teacher of Olympus (see Hyagnis)

Medea: 105, 305; a celebrated sorceress, daughter of Aeëtes king of Colchis; falling in love with
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Jason she enabled him by her arts to win the Golden Fleece
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Melanippus : 393, 397; friend of Alcaeus
Memnon : 95; son of the Dawn and leader of the Ethiopians against the Greeks before Troy (see Hippolochus)
Ménon : 399; a favourite of Alcaeus
Messenia : 15; a district of the Peloponnese
Messaô : 45; a part of the city of Sparta
Méthymnà : 19, 33, 137, 153; a city of Lesbos
Midas : 11; the name of a legendary king (or kings) of Phrygia
Mnasidèca : 265; a pupil of Sappho
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Myrsilus : 309, 345, 349, 363; son of Cleanax; a tyrant of Mytilenê; his reign falls between those of Melanchoi and Pittacus
Mysia : 113, 387; a district in the N.W. of Asia Minor
Mytilène : 141, 159, 163, 167, 175, 211, 241, 309, 337, 345-7, 395, 419; the chief city of Lesbos
Nanno : 57; one of Alcan’s chorus-girls
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Néreus : 213, 393; the Sea-God
Nicias : 11; an Athenian general satirised by Aristophanes
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Niôbè : 105, 279, 299; wife of Amphion king of Thebes; she boasted to Leto of the number of her children, whereupon they were slain by Leto’s children Apollo and Artemis
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Oenôns : 51
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Onogla (sic) : 125; a town of Laconia
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Orthia : 55 (where see note)

Pamphûs : 10, 257; an early poet; according to Pausanias, author of the oldest Athenian hymns, but later than Olen
Pamphyelia : 157; a district of the S. coast of Asia Minor
Pandion : 269; son of Erichthonius king of Athens; father of Procne and Philomela, who were turned into a swallow and a nightingale
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