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GREEK LYRIC

II

GREEK LYRIC

WITH AN ENGLISH TRANSLATION BY
DAVID A. CAMPBELL

IN FOUR VOLUMES

II

ANACREON, ANACREONTEA
CHORAL LYRIC FROM OLYMPUS TO ALCMAN



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In memory of
F. J.
and George

πρὸ γόνων δὲ μνάσταις

PREFACE

This volume contains the fragments of Anacreon, the third great composer of solo song, Sappho and Alcaeus having occupied volume I. The *Anacreontea* are added as an appendage, although they were not composed until several centuries after Anacreon; and since little has been written about them in English in recent years I have supplied a comparatively full introduction to them. Volume II continues with the earliest writers of choral poetry, notably Terpander and Alcman; the other choral poets will follow in volumes III and IV.

Again, I am happy to acknowledge my gratitude for Research Grants awarded by the University of Victoria and Leave Fellowships granted by the Social Sciences and Humanities Research Council of Canada, which allowed me to enjoy six months of Study Leave in 1979, 1983 and 1986. I wish to thank my Research Assistants, Dr. Caroline A. Overman, Miss Vicki R. Cameron, Mr. J. Bruce McKinnon and Mr. John J. Koval for their help, the Librarian and staff of the McPherson Library, University of Victoria, for obtaining rare books and periodicals, Mrs.

PREFACE

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UNIVERSITY OF VICTORIA
December 1987

DAVID A. CAMPBELL

ANACREON AND THE ANACREONTEA

INTRODUCTION

Solo song: Anacreon

Anacreon was born in the Ionian city of Teos in Asia Minor. When Harpagus, Cyrus' general, attacked the Greek coastal cities, the population of Teos, Anacreon among them, sailed to Thrace, where they founded Abdera c. 540 B.C. Anacreon is next heard of at the court of Polycrates of Samos, whose tyranny is dated to 533–522 (test. 1 n. 2). Fr. 493 suggests that he went there not directly from Abdera but from Athens. After the murder of Polycrates Anacreon was taken to Athens by Hipparchus, son of Peisistratus, who during the tyranny of his brother Hippias (527–510 B.C.) was responsible for cultural affairs. Anacreon may have lived on in Athens after the murder of Hipparchus in 514 B.C., or he may have gone to Thessaly: epigrams written for the Thessalian ruler Echekratidas and his wife Dyseris are attributed to him (fr. 107, 108D.). If he did visit Thessaly, he must have returned to Athens and may have spent much of his later life there: he is said to have sung the praises of Critias, grandfather of the Athenian politician of that name (fr. 495: cf. 500), and to have known and enjoyed the poetry of Aeschylus, who staged his first play between c. 499 and 496 B.C. and won his first victory in 484 (see fr. 412).

INTRODUCTION

His statue was seen on the Acropolis by Pausanias (test. 10). He is said to have lived 85 years (test. 8), and Eusebius says that he 'was well-known' in 536/5 (test. 2): he may have been born c. 570 and died c. 485.

Most of his poetry was concerned with love and wine: Maximus of Tyre summed up its content as 'the hair of Smerdies and Cleobulus, the pipes of Bathyllus and Ionian song' (Anacr. fr. 471), and according to Cicero it was all erotic (test. 20). The symposium must have provided the occasion for its performance: Critias indeed called him 'the excitement of the drinking-party' (Anacr. fr. 500). Samian politics appear twice: see fr. 348, 353. Critias referred to his choral poetry (Anacr. fr. 500), but apart from one dubious fragment of his Maiden-songs (501) it is lost.

References survive to Books 1, 2 and 3 of his works, but it seems that there were five books in all (test. 13). His poetry was probably edited first by Aristophanes of Byzantium c. 200 B.C. and 40 or 50 years later by Aristarchus (ib. n. 2). Scholarly work had begun in the 4th century with Heraclides Ponticus and Chamaeleon (see fr. 372), and Alexandrians from Zenodotus, the first librarian, to the 1st century B.C. Didymus devoted attention to him.

The Anacreontea

The manuscript

The *Anacreontea* are preserved in the 10th century manuscript¹ which contains the *Palatine Antho-*

¹ See Alan Cameron, *G.R.B.S.* 11 (1970) 339 ff. A. Diller in *Serta Turyniana* (1974) 520 f. says the scribe J worked c. 930-950.

ANACREON, ANACREONTEA

logy. This manuscript had an eventful history²: it was seen by Salmasius in the library at Heidelberg in 1607, but how or when it came there is uncertain. It was already in two parts,³ the first volume containing Books 1-13 of the *Anthology*, the second and smaller volume Books 14 and 15, the *Anacreontea* (ff. 675-90) and other material. In 1623 after the sack of Heidelberg it was given to Pope Gregory XV. In 1797 Napoleon took it, recently rebound in its two volumes, from the Vatican to Paris. After 1815 both volumes should have been returned to Heidelberg: the larger volume is now there (Cod. Gr. 23), but the other was overlooked by the Heidelberg librarian and never left Paris. It is in the Bibliothèque Nationale (Cod. Gr. Suppl. 384).

The poems, however, were first edited in Paris in 1554 by Stephanus (Henri Estienne), who had copied the text from 'an old manuscript' he had seen three years earlier in Louvain; whether this was our Palatine manuscript has been disputed,⁴ but it is likely that it was,⁵ since Stephanus' apograph, which sur-

² See the prefaces to C. Preisendanz, *Carmina Anacreontea* (which has a photograph of the first page of the *Anacreontea*) and *Anthologia Palatina* (facsimile), Gower, *Hellenistic Epigrams* xxxiii ff.

³ Preisendanz, pref. to *A.P.* col. viii.

⁴ E.g. Rose, pref. to his edition iii ff., Preisendanz, pref. v ff.

⁵ West, pref. vii f.

vives in the University of Leyden, and his editions agree so closely with its text.⁶

Content of the poems

The poem which stands first in the collection refers symbolically to the influence of Anacreon: the writer accepts a garland from Anacreon's head and places it on his own; the consequence stated explicitly is that he has been in love ever since; but the poem may be read as an introductory piece in which the poet acknowledges that he writes of love and wine in the manner of Anacreon. Similarly in 60(b), the last of the Palatine collection, we find, 'Imitate Anacreon, the famous singer. Drain your cup to the boys, your lovely cup of words', where the last phrase shows that the writer has poetry in mind as well as erotic conviviality. The author of 7 adopts the persona of Anacreon, but in 15 and 20 the references to him are in the third person. Lines of Anacreon are quoted or alluded to in 47. 8 f. and 52(b) (cf. 60B. 1) and there are many verbal echoes. Bathyllus, the boy whose good looks and pipe-playing were themes of Anacreon's poetry (see test. 11 n. 5, fr. 471), figures also in the *Anacreontea*: his home is still in Samos (17. 45 f.), but he has no further identity, being simply the ideal boy of the poet's fantasies and dreams.

⁶ For the influence of the poems on European lyric from the 16th c. onwards see Michael Baumann, *Die Anacreonteen in englischen Übersetzungen* (Heidelberg 1974), James Hutton, *The Greek Anthology in France and in the Latin Writers of the Netherlands to the Year 1800* (Ithaca, N.Y., 1946), L. A. Michelangeli, *Anacreonte e la sua fortuna nei secoli* (Bologna 1922), Herbert Zeman, *Die deutsche anacreontische Dichtung* (Stuttgart 1972).

Poem 5, in which the writer gives instructions to a silversmith for the creation of a cup, lists in fact the subjects which occupy the writers of the *Anacreontea*: spring, the rose, wine, Bacchus, Cyprian Aphrodite, the Loves, the Graces, the vine, handsome boys; if one adds poems inspired by or giving orders for works of art, the list is almost complete. Love is the commonest subject, wine not far behind; and the two are often united, beautiful Lyaeus keeping company with beautiful Cythere (43. 13 f.), Dionysus with the Paphian (20. 6 f., 49. 1 ff.) or the Loves (44. 1 f.). The pieces on works of art (3, 4, 5, 16, 17, 54, 57) form another important group; there are addresses to the cicada (34) and the rose (55) and a piece on gold and the poet's lyre (58). All these subjects are favourites also of the poets of the *Anthology*. In 60(a) the writer toys briefly with a mythological subject, the love of Apollo for Daphne; the picture described in 54 is of Europa and the bull; and the address to the rose (55) ends with a mock-heroic account of the flower's birth. For the most part, however, the poets are happy to abjure epic themes in favour of lighter material (2, 23, 26; symbolically in 4). They will occasionally nod in Homer's direction with an allusion to the *Iliad* (4. 1-11, 14. 12 f., 33. 2 f.), but their echoes of the lyric poets are more frequent.⁷

Metres

The poems are written in hemiambs (catalectic iambic dimeters) or in anapaests (ionic dimeters with

⁷ E.g. Archilochus, 8. 1 ff.; Alcaeus, 60(b). 11 ff.; Ibycus, 25. 1 ff., 44. 6 ff.; Theognis, 29. 5 ff., 32. 9 ff.; even Pindar, 43. 11 f., 60(b). 3 f.; and also the *Bacchae* of Euripides, 41. 5, 43. 5 f.

anacalasis) or, in the case of 19 and 20, in metres which may have been regarded as legitimate forms of these. Both rhythms are often called 'anacreontic'. They are rarely mixed: our text of 48 gives 7 hemiambs followed by 3 anacalasts; in 49 the first 4 lines are probably intended for anacalasts (or ionic dimeters: 2, 4), the last 6 for hemiambs; both poems are probably late; see also Anacreon 505(d), where Baxter inserted *τὸν* before *Ἐπιώρα* to make the hemiambic into an anacalast.

(1) The hemiambic or iambic dimeter catalectic, a seven-syllable line of the pattern $\cup\text{---}\cup\text{---}|\cup\text{---}$, is found in Anacreon 429, 430. In a few late poems hemiambs are found in company with acatalectic dimeters $\cup\text{---}\cup\text{---}|\cup\text{---}\cup\text{---}$, for which see Anacreon 427, 428. In 45 vv. 3-6 fall into couplets of alternating acatalectics and catalectics; 5 begins with 9 lines of fumbling hemiambs and continues with a similar alternation, also fumbling (vv. 10 and 18 are recognisable acatalectics)⁸; 58 introduces acatalectics in pairs (15 f., 32 f.) and in a group of three (23 ff.); 20 (which has a choriamb for the first iambic metron: see below) has 2 catalectics (2, 6) among acatalectics.

Writers introduced variety in two ways⁹:

(a) by substituting a choriamb for the first iambic metron, $\text{---}\cup\cup\text{---}|\cup\text{---}$: examples at 4. 16, 17, 19 (i.e. in the latest version of the poem), 20. 2, 6 (see above),

⁸ See M. Brioso Sánchez, *Anacreontea: Un ensayo para su datación* 20 f.

⁹ For 47. 7, 9, 11 ($\cup\text{---}\text{---}|\cup\text{---}\text{---}$) see next note: they might perhaps have found justification in the text of Anacreon; 58. 2, 5, 8 ($\cup\text{---}\cup\text{---}|\text{---}$) are hard to accept, 49. 6 ($\cup\text{---}\cup\cup\text{---}$) impossible.

36. 15, 39. 3 (perhaps also 5), 47. 6, 12, 51. 1-5 (4 is acatalectic), 54. 8. Hadrian, writing a Latin epitaph on his horse in the first half of the 2nd century A.D., used equal numbers of this line and hemiambs, mostly in alternation (Bücheler ii 2 no. 1522); (b) by a sort of anacalasis which produced the pherecratean, $\cup\text{---}|\text{---}\cup\cup\text{---}|\text{---}$: so 5. 19 (cf. 5. 1, 11), 21. 2, 36. 6, 16, 47. 3 (doubtful), 49. 4, 5, 51. 6. Poem 19 is written entirely in the rhythm $\text{---}\cup\cup\text{---}$.

(2) Anacalasts, eight-syllable lines of the pattern $\cup\cup\text{---}\cup\text{---}\cup\text{---}$, are ionic dimeters ($\cup\cup\text{---}|\cup\cup\text{---}$) with anacalasis (reversal: lit. 'bending back') of the 4th and 5th syllables. Pure ionics were admitted by Anacreon in 356(a). 5, (b). 5, 395. 5, 11, and are common in the *Anacreontea*.

The following variations are found¹⁰:

- (a) $\text{---}\cup\text{---}\cup\text{---}$ (resulting in a hemiambic) by contraction of the first two short syllables: see 17. 45, 18. 15, 42. 12, 43. 14, 16, 52(a). 2, 4, 5, 7, and cf. 52(b). 3;
 (b) $\cup\cup\text{---}\cup\cup\cup\text{---}$ by resolution of the 5th syllable: see 42. 15, 43. 3, 46. 6;
 (c) $\text{---}\cup\cup\cup\text{---}$ by a combination of (a) and (b): see 44. 5, and cf. the catalectic ionic tetrameters of Callimachus (fr. 761 Pfeiffer);
 (d) $\text{---}\cup\cup\cup\text{---}$ with substitution of $\text{---}\cup\cup$ for $\cup\cup\text{---}$ at the beginning of the line: see 34. 7, 49. 1, 59. 1;

¹⁰ Even 50. 6, 16, 22 ($\cup\cup\text{---}\text{---}\cup\text{---}$) and 40. 6 (cf. 40. 8), 52(b). 3 ($\text{---}\text{---}\cup\text{---}$), which one might tend to regard as unacceptable variations, gain support from Anacr. 346 (2). 3. In 41 v. 1 and perhaps vv. 5 and 6 show $\text{---}\cup\cup\text{---}\cup\cup\text{---}$. In late poems scansion of lines is uncertain when we cannot tell what system of prosody was acceptable to the poet: stress accent plays an increasingly important role.

(e) -U-U-U-- , an anacrost with long first syllable: see 38. 16, 40. 4, 50. 26, 27, 60. 9.

Pure ionic dimeters produced the following variation:

(f) ---|UU-- by contraction of the first two short syllables: see 44. 2; poem 19 is written entirely in this rhythm: see 1(b) above.

Although the two 'anacreontic' metres have different origins, their aesthetic effect is exactly alike. They are suited for frivolity rather than profundity of thought. Sentences tend to be short: when they are long, as in 56 or 59. 1 ff., the shortness of the subunits of the sentence keeps the thought clear. Parataxis, as in Anacreon 395, is common: see e.g. poem 25.

Date of the poems

It is astonishing that for three centuries after Stephanus' edition scholars should have been reluctant to abandon the attribution to Anacreon. Language, prosody and the treatment of the subject-matter should have shown beyond doubt that the poems were not composed before the Hellenistic period, most of them perhaps not until the Roman and Byzantine eras. The Alexandrian scholars who quoted from the poetry of Anacreon made no mention of the *Anacreontea*.

Few poems give any clue to the date of their composition: contemporary allusions do not belong to amatory and convivial verse. Edmonds tried to date 14 by the absence of Rome in the catalogue of love-affairs; but a Greek poet using a Greek poet as his model would avoid mention of Rome: the list of places begins (at home?) with Athens, moves to

Corinth,¹¹ then to the east coast of the Aegean from north to south, to Syria, Egypt and Crete in the eastern Mediterranean, and finally to the furthest west and east. A comic poem need pay no attention to political reality.

In 27 the writer refers to the headgear of the Parthians as their distinguishing feature. Parthian history extends from 247 B.C. to shortly after 200 A.D., and Parthian traders could have been seen in Antioch, the western terminus of their trade-route to the Mediterranean; or the author might have been one of the Greeks who lived in Parthia in the settlements of Alexander and the Seleucids.

The famous poem on the cicada (34) has been closely studied in recent years: Albrecht Dihle (*Harv. Stud.* 71, 1966, 107 ff.) argued from the language, from what he took to be prosodic irregularities, and from the alleged identification in the poem of the Stoic *ἀπάθεια* and the Platonic *ὁμοίωσις θεῷ* (an identification 'particularly important in early Christian moral teaching from the time of Clement of Alexandria onwards, especially in monastic literature') for a date between 350 and 580 A.D.; M. Brioso Sánchez (*Emerita* 38, 1970, 311 ff.) rightly rejected much of Dihle's reasoning and argued for a date between 200 and 500 A.D., an age of pseudoscience and pedantry. Textual problems are of first importance: if the ms. reading is kept in vv. 7 (with χ' *ὀπίσσω*), 8, 15 and 17 or in any one of these lines, the date of composition will be later than 400 A.D. (see

¹¹ See 14 n. 1.

below).¹² The cicada attracted the attention of the epigrammatists from Anyte and Leonidas onwards (*A.P.* 7. 190, 6. 120); note especially Meleager's address (*A.P.* 7. 196).

A valuable piece of chronological evidence is provided by Aulus Gellius, who in his *Attic Nights* (see *Sa. test.* 53) quotes a version of 4, describing it as 'charming little verses of the aged Anacreon'. Gellius was born c. 130 A.D., and his book was perhaps published shortly before 180. We have three versions of the poem, and it is probable that Gellius' is not the oldest: see 4 n. 5 and Bergk, *P.L.G.* iii 298 f.

What seems to be the oldest form of 4 is found together with 8 in the *Palatine Anthology* (i.e. earlier in the same ms. as the *Anacreonthea*).¹³ They are numbers 48 and 47 of Book XI, and since 23-46 and 49-50 of that book are from the *Garland* of Philip, it is possible¹⁴ that they too came from Philip's collection; if they did, they are most likely to have been composed between c. 90 B.C. (the date of Meleager's

Garland) and c. 40 A.D. (Philip's *Garland*). It is significant that 8 like 4 appears in a shorter version in the *Anthology*. It seems likely that these were the earliest versions: Bergk (p. 299) showed how 4 may have grown from the 11-line poem of the *Anthology* to the 16-line poem quoted by Gellius and finally to the 21-line version of the *Anacreonthea* with its strong suggestions of late date.

Poem 6 is found in the *Planudean Anthology* in the seventh and last book, the *Ἐρωτικά* (388 in the *Planudean Appendix*), and it is ascribed there to one Julianus. The Aldine edition added 'ex-prefect of Egypt', thus identifying him with the 6th century poet, some 70 of whose epigrams were included in the *Cycle* of Agathias. But Julianus is a common name, and the seven lines carry no indication of late date. The poem has an anomalous position in Book 7 of the *Planudean Anthology* (see Gow, *The Greek Anthology* 57 f.): could it at some time have been attached as a pendant to 16. 387,¹⁵ the last of the series on stela in the Hippodrome at Constantinople from Book 4 of the *Planudean Anthology* (see Gow p. 46 with n. 2)? 387 ends with the word *στέφος*, the garland that might be worn by the charioteer Julianus¹⁶: the attribution of our poem (*στέφος πλέκων . . .*) to Julianus might be the mistake of a lemmatist.

The Christian writers Clement and Hippolytus quote c. 200 A.D. *Anacreonthea* which are not in the Palatine manuscript: see Anacr. 505(d) and 60-62 B. These were either not known to the anthologist who

¹² It now follows it in the *Planudean Appendix*.

¹⁶ For this Julianus see the index to Alan Cameron, *Porphyrius the Charioteer*.

¹² Hanssen, who did valuable work on the comparative dating of the poems, put 34 in the 2nd c. B.C. Edmonds' second test (B), for which see below, also points to an early date. The relevant figure in his table (p. 12) is 2.57 by my calculation: his figure 2.43 is identical with that for Anacreon himself (p. 7), mine not much different. Giangrande (*Q.U.C.C.* 19, 1975, 195 ff.) regards vv. 7, 8, 15, 17 as isosyllabic. West, obelizing and emending the text, puts 34 in his earliest group.

¹³ They are also in the *Planudean Anthology* and in *syll. cod. Paris. suppl.* 352 = *Anecd. Par.* iv 376s. Cramer.

¹⁴ No more than 'possible', since 23-46 form an alphabetic sequence (in reverse order) to which 47 and 48 do not belong. 43-46 and 49 are all convivial poems (like 47 and 48) by five different authors.

compiled our collection of *Anacreontea*¹⁷ or else were rejected by him.

Study of the vocabulary of the poems has given some interesting results: Brioso Sánchez¹⁸ lists 11 words which on our present evidence we must call late: *εὔτελιζω* (28. 10), *αναθάλω* (33. 21) (Anacreon is fond of *ἀνα-* compounds), and *ἐφευρετής* (38. 3), not found before the 1st century A.D.; *φαλίζω* (10. 4), *κλαδίσκος* (18. 13), *ταινίη* = "breastband" (22. 13) and *ἄστωνος* (56. 6), not before the 2nd century; *ταροά* (n. pl.) (10. 3) and *παντορέκτης* (11. 11), not before the 3rd century; *ληροβάτης* (4. 16) and *κισσοστεφής* (48. 5), not before the 4th century, and he adds three others which may also be late (although, like *κισσοστεφής*, they might have been invented at any time by a poet of modest enterprise): *πολύκωμος* (42. 14), *ἄβροχάϊτας* (43. 8) and *μεθυδάτας* (49. 4). One might add *μάργαρον* (22. 14) and the transitive *βρώω* (46. 2).¹⁹

Brioso Sánchez's study of the syntax of the poems²⁰ led him to the conclusion that they belong

¹⁷ Probably in the 9th c.: see West, *pref. xvii*.

¹⁸ *Anacreontea* 13 f.; see also Giangrande (*loc. cit.*) for possible vulgarisms.

¹⁹ Brioso Sánchez lists only 3 *hapax legomena*: *ἑρωτιδεῖς* (25. 13), *ἀναιμόσαρκος* (34. 17) and the doubtful *ἀχανδής* (58. 35); there are others: *ἡμίλεπτος* (25. 10), *φίλυμος* (34. 16), *ἀνεμό-τροπος* or *-τροφος* (38. 14), *δαϊκτής* (42. 10), *κατάκισσος* (43. 5), *λυσιφρων* (49. 2), *λυσιπαίγμων* (50. 10), *μελιστής*, 'singer' (60b. 8).

²⁰ Pp. 14 ff.: he deals with the use of the optative, prepositions, particles, comparatives and superlatives and the vocative with *ῶ*. Some of his conclusions need to be modified: e.g. the ascendancy of *μετά* over *σύν* is due in part to its convenience as a line-opener in anaclasts (e.g. 37. 6 *μετά παρθένων ἀθύρων*).

in general to the last centuries of the Roman Empire and the early days of the Byzantine era. Their affinities are with the prose of the Septuagint, the New Testament and papyri and with poetry of the 2nd century B.C. onwards.

The most rewarding field of study for the relative chronology of the poems has been the examination of the effect of the stress accent on composition. According to Paul Maas (*Greek Metre*, tr. H. Lloyd-Jones, p. 13), the distinction between vowels in point of quantity ended about 400 A.D.; from then onwards they had absolute equality in time value as in Modern Greek. The first line of poem 40 (*ἐπειδὴ βροτός ἐτύθη*) is the clearest possible example: it purports to be an anaclast (UU-U-U-), but the accented syllable has taken the place of the long syllable of quantitative composition.

The influence of accent in the *Anacreontea* has been studied by Hanssen²¹ (whose conclusions were used by Crusius in *R.E.*), Edmonds²² and most recently Brioso Sánchez.²³ They examined the hemiambs and anaclasts of writers ranging from Anacreon and Euripides (*Cycl.* 495 ff.) to Byzantine writers, studying in particular the incidence of accent on the penultimate syllable of the line and fitting the poems of our collection into the chron-

²¹ *Verhandlungen der 36 Vers. d. Phil. in Karlsruhe*, 1882, p. 284 ff., *Philol. Suppl.* 5. 2, p. 199 ff.

²² *Anacreontea* 6 ff. Edmonds used three other tests also; of these test (C) produced 'nothing much', test (D) sometimes gave corroborative evidence, test (A) was much more helpful but gave a freakish result for the crucial figure of Synesius.

²³ *Anacreontea: Un ensayo* 41 ff.

ological framework so obtained. Their results do not coincide: Hanssen did not use the method rigorously; and Edmonds used fewer authors, relied also on other tests, and based his calculations on his own text with its large number of original emendations. Brioso Sánchez's figures are the most trustworthy; but he rightly noted the danger inherent in calculations based on short poems, where the statistics may be misleading. His conclusions may be accepted for the longer poems, for the short poems only when his figures are very high or very low: there must be a large area of doubt on either side of his border-line c. 400 A.D. Again, the results will obviously depend on the text that is adopted; and finally allowance must be made for writers who may have deliberately copied ancient practice more closely than others.²⁴

The results of these three scholars, together with those of Sitzler,²⁵ which were based on other criteria, are as follows: the poems are listed in numerical order for the sake of easy reference.

- (1) Hanssen formed 3 groups:
 - (a) (dated to the last centuries B.C. and to 1-138 A.D.): 1, 4, 6-35, 39, 47, 51
 - (b) (138-400 A.D.): 36, 42-44, 46, 48, 49, 53, 55-58
 - (c) (after 400 A.D.): 2, 3, 5, 37, 38, 40, 41, 45, 50, 52, 54, 59, 60.
- (2) Sitzler's classification was straightforward:
 - (a) (earliest) 1-20 except for 2, 3, 5
 - (b) (rather later) 21-34
 - (c) (late) 35-60.

²⁴ See West, *Greek Metre* 169.

²⁵ 'Zu den Anacreonteen', *Woch. für Klass. Phil.* 30/31 (1913) col. 858 f.

His grouping is similar to that of the latest editor, West (see below).

- (3) Edmonds formed four groups, the first three of which were distinguished by subject-matter, by use of Doricisms and by frequency of pure Ionic lines:
 - (a) earliest in groups i-iii (some perhaps 2nd century B.C.; mostly 50 B.C.-50 A.D.): 3, 4, 6, 11, 15, 16, 23, 24, 27, 35, 55, 56, 57 and perhaps 8, 14, 39, 45, 47, 51, 60(b); of these he singled out as the oldest of all 3, 11, 23, 35
 - (b) (latest, 350-580 A.D.): 5, 12, 18, 20-22, 26, 31, 37, 40-42, 44, 46, 50, 52(a) and (b), 58, 59.
- (4) Brioso Sánchez has two groups:
 - (a) the earlier (1st century A.D.? 100-400 A.D.): 1, 2, 4 (vv. 1-15, 20), 5, 6, 8 (vv. 1-10), 9-11, 13-17, 19, 20, 23-25, 27, 28, 29 (vv. 5-14), 30, 33-36, 39, 43-45, 47, 49, 51, 52(b), 54-58
 - (b) the later (400-600 A.D.): 3, 4 (vv. 16-19, 21), 7, 8 (vv. 11-15), 12, 18, 21, 22, 26, 29 (vv. 1-4), 31, 32, 37, 38, 40-42, 46, 48, 50, 52(a), 53, 59.
- (5) West divides the poems into three groups on the basis of their prosody (pref. xiii f.):
 - (a) those which conform to ancient practice or can be made to do so by slight textual emendation: 1-4, 7-36, 39, 42-44, 46, 48, 51, 52(a), 53, 55, 56, 59, 60(a), 60(b)
 - (b) a degenerate group, in which α , ι and υ may be wrongly scanned, unaccented η , ω and diphthongs at the end of a word may be shortened, and -os, -ov etc. may be lengthened before a vowel: 6, 37, 38, 47, 50, 52(b), 54, 57, 58
 - (c) the worst group, in which unaccented long vowels are regarded as short, accented short

INTRODUCTION

vowels as long: 5, 40, 41, 45, 49.

According to West, the collection was put together from four sources, two containing earlier poems, two later:

- (a) 1-20 (except 2, 3 and 5), Hellenistic in spirit, classical in prosody, written in Ionic dialect, and arranged by metre, 1-15 being hemiambic, 16-18 anaclasses, 19-20 unique. Poem 2 was later placed next to 1 as an alternative introductory poem to the collection, 3 and 5 next to 4 because of their subject-matter.
- (b) 21-34, mainly about love, but written with less charm than the first group and with no mention of Anacreon or Bathyllus; also in Ionic and arranged by metre, 21-27 hemiambic, 28-34 anaclasses.
- (c) 35-53, often convivial in character, showing metrical licence and corrupt prosody (see group (c) above), Doric forms and degenerate language; arrangement is not by metre.
- (d) 54-60, sometimes longer and with longer sentences, Doric forms, and a more academic and self-conscious manner.

The compiler of the collection worked on the same lines as Cephalas, compiler of the *Greek Anthology*, and may have belonged like him to the 9th century.

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ANACREON

TESTIMONIA VITAE ATQUE ARTIS

1 *Sud.* A 1916 (i 171s. Adler)

Ἄνακρέων, Τήσιος, λυρικός, Σκυθίνου υἱός, οἱ δὲ Εὐμήλου, οἱ δὲ Παρθενίου, οἱ δὲ Ἀριστοκρίτου ἐδόξασαν. ἔγραψεν ἐλεγεία καὶ ἰάμβους, Ἰάδι πάντα διαλέκτω. γέγονε κατὰ Πολυκράτην τὸν Σάμου τύραννον Ὀλυμπιάδι νβ'.¹ οἱ δὲ ἐπὶ Κύρου καὶ² Καμβύσου πάττουσι αὐτὸν κατὰ τὴν νέ³ Ὀλυμπιάδα. ἐκπεσῶν δὲ Τέω διὰ τὴν Ἰστιαίου

¹ ξβ' Küster ² τοῦ Labarbe ³ Clinton, Adler: κκ', ηε',
νε' codd. ξβ' Faber, Rohde

(Eusebius). ⁴ 'At the time of Cyrus and Polycrates', according to Athen. 13. 599c (= Sa. test. 8); cf. Aristox. fr. 12 Wehrli: 'Cambyses was contemporary with the tyranny of Polycrates.' Since Ol. 55 does not fit Cyrus' son Cambyses III, some scholars emend to Ol. 62, the date when Cambyses succeeded Cyrus (e.g. Rohde, *Rh. Mus.* 33, 1878, 190). Others read 'Cyrus the son of Cambyses (II)': see J. Labarbe, *Ant. Class.* 31, 1962, 184.

ANACREON

BIOGRAPHY

1 *Suda*

Anacreon: a lyric poet of Teos, the son of Scythinus or, according to other authorities, of Eumelus, Parthenius or Aristocritus.¹ He wrote elegiac and iambic poems, all in the Ionic dialect. He lived in the time of Polycrates, the tyrant of Samos, in Olympiad 52 (572/1–569/8 B.C.).² But other authorities put him in Olympiad 55 (560/59–557/6 B.C.) at the time of Cyrus³ and Cambyses.⁴ Because of the revolt of

¹ Son of Scythinus or Parthenius, acc. to schol. Pl. *Phdr.* 235c; cf. elegiacs in schol. Pind. i 10 Drachm., J. Labarbe *Ant. Class.* 37, 1968, 461–6. Richer, *Portraits of the Greeks* 177 records a herm (*I.G.* xiv 1133) inscribed 'Ανακ . . . Σκυθίνου . . . Τησιού . . .', prob. 'A., son of Scythinus, of Teos'. For the 5th or 4th c. iambic poet Scythinus of Teos see Edmonds, *Elegy and Iambus* ii 244 ff. ² Some scholars emend the date to Ol. 62 (532/1–529/8), the traditional date of Polycrates' acme (cf. test. 2). But there were probably two tyrants of this name, the father ruling c. 572–540, the son (the Polycrates of Herodotus) ruling 533–522. A's contemporary would be the son. Ol. 52 may have seen both the accession of Polycrates I and the births of A. and P. II (J. P. Barron, *CQ* 14, 1964, 210–29; see also fr. 491). ³ Cf. Zenobius 5. 80 (see fr. 426); Cyrus began his reign in Ol. 55

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ἐπανάστασιν ᾤκησεν Ἄβδηρα ἐν Θράκῃ. βίος δὲ ἦν αὐτῷ πρὸς ἔρωτας παίδων καὶ γυναικῶν καὶ ᾠδᾶς. καὶ συνέγραψε παροιυῖά τε μέλη καὶ ἰάμβους καὶ τὰ καλούμενα Ἀνακρεόντεια.

- 2 Euseb. *Chron.* Ol. 61. 1 (p. 104 Helm, ii 98s. Schöne)
Anacreon lyricus poeta agnoscitur.

- 3 Aristox. fr. 12 Wehrli (= *F. H. G.* 2. 279. 23)

φ' γὰρ καὶ ἰδ' ἔτη ἔγγιστα ἀπὸ τῶν Τρωικῶν ἱστορεῖται μέχρι Ξενοφάνους τοῦ φυσικοῦ καὶ τῶν Ἀνακρεόντος τε καὶ Πολυκράτους χρόνων καὶ τῆς ὑπὸ Ἀρπάγου τοῦ Μήδου Ἰώνων πολιορκίας καὶ ἀναστάσεως, ἣν Φωκεῖς φηγόντες Μασσαλίαν ᾤκισαν. πᾶσι γὰρ τούτοις ὁμόχρονος ὁ Πυθαγόρας.

ANACREON

Histiaeus he had to leave Teos and settled in Abdera in Thrace.⁵ His life was devoted to the love of boys and women and to song. He composed drinking songs and iambics and the so-called *Anacreontea*.⁶

⁵ Cf. *Sud.* T 319, *Strab.* 14. 1. 30 = fr. 505(a). Histiaeus, tyrant of Miletus involved in the Ionian revolt (see *Hdt.* 5. 35-6; 6. 1), is probably confused by *Suda* with Harpagus, for whom see test. 3. ⁶ Late imitations of A.

CHRONOLOGY¹

- 2 Eusebius, *Chronicle*

Olympiad 61.1 (536/5)²: Anacreon the lyric poet is well known.

¹ See also test. 8, *Sa.* test. 8. ² So Jerome and Armenian version; a variant reading gives Ol. 62. 2 (531/0 B.C.). The next entry records the accession of Polycrates (II) and his brothers in 533/2. See also A. A. Mosshammer, *The Chronicle of Eusebius* 297-300.

- 3 Aristoxenus, *Life of Pythagoras*

It is recorded that approximately 514 years elapsed between the Trojan War and the time of Xenophanes the physicist,¹ Anacreon, Polycrates, the blockade and destruction of Ionia by Harpagus the Mede² and the migration of the Phocaeans to Marseilles to escape it. For Pythagoras was contemporary with all these.

¹ Flor. 538/7 B.C. (Euseb.); but the traditional date of the fall of Troy (e.g. in Eratosthenes) was 1184 B.C. ² c. 540 B.C.; cf. *Hdt.* 1. 162-8, *Strab.* 6. 1. 1.

LIFE¹4 Ael. *V. H.* 9. 4 (p. 102 Dilts)

Πολυκράτης ὁ Σάμιος ἐν Μούσαις ἦν καὶ Ἀνακρέοντα ἐτίμα τὸν Τήϊον καὶ διὰ σπουδῆς ἦγε καὶ ἔχαιρεν αὐτῷ καὶ τοῖς ἐκείνου μέλεσιν. οὐκ ἐπαινῶ δὲ αὐτοῦ τὴν τρυφήν.

5 Apul. *Flor.* 15. 51, 54 (p. 20s. Helm)

. . . ante aram Bathylli statua a Polycrate tyranno dicata, qua nihil videor effectius cognovisse . . . verum haec quidem statua esto cuiuspiam puberum, qui Polycrati tyranno dilectus Anacreontem amicitiae gratia cantilat.¹

¹ Helm: quos P.t. dilectos Anacreon Teius a.g.c., Salmasius

6 [Pl.] *Hipparch.* 228bc

καὶ ἐπ' Ἀνακρέοντα τὸν Τήϊον πεντηκόντορον στείλας ἐκόμισεν εἰς τὴν πόλιν, Σιμωνίδην δὲ τὸν

Bull. Corresp. Hell. 66 (1942) 248-54.

4 Aelian, *Historical Miscellanies*²

Polycrates of Samos loved the arts, and he honoured and favoured Anacreon of Teos, delighted with both the man and his poetry.³ But I do not praise his luxury.⁴

¹ For anecdotes about A. see Tzetzes *Chil.* 4. 131. 235 ff., Stob. *Flor.* 93. 78, Max. Tyr. 21. 7. ² Continued at fr. 414. ³ For A. and Polycrates see fr. 483, Paus. 1. 2. 3, Ael. *V. H.* 12. 25; Hdt. 3. 121 says A. was with him when he was murdered in 522 B.C. ⁴ The word, used here of Polycrates, is used of A. by Jul. *Mis.* 337a, Athen. 10. 429b (= test. 18), A. *P.* 7. 33. 1; cf. Ar. *Thesm.* 159-63.

5 Apuleius, *Flowers of Rhetoric*

Before the altar¹ is a statue of Bathyllus² dedicated by the tyrant Polycrates. I think I have never come across anything more perfect . . . This statue may be taken to represent one of the youths of the court—one who was loved by the tyrant Polycrates and is singing a song of Anacreon for friendship's sake.³

¹ Of the temple of Hera in Samos. ² See test. 11 n. 5. ³ Text uncertain: perhaps 'one of the youths who were loved by the tyrant P. and of whom Anacreon of Teos sings for friendship's sake'.

6 (Plato), *Hipparchus*

Hipparchus sent a fifty-oared ship to fetch Anacreon of Teos to Athens,¹ and induced Simonides of

¹ Cf. frs. 412, 495, 500 for A.'s stay in Athens; for the archaeological evidence see S. Papaspyridi-Karouzou,

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Κείον αἰεὶ περὶ αὐτὸν εἶχεν μεγάλοις μισθοῖς καὶ δώροις πείθων . . .

7 Schol. Pind. *Isthm.* 2. 1b (iii 213 Drachmann)

ταῦτα δὲ τείνει καὶ εἰς τοὺς περὶ Ἄλκαιοῦ καὶ Ἰβυκὸν καὶ Ἀνακρέοντα καὶ εἴ τινας τῶν πρὸ αὐτοῦ δοκοῦσι περὶ τὰ παιδικὰ ἡσχολῆσθαι οὗτοι γὰρ παλαιότεροι Πινδάρου Ἀνακρέοντα γοῶν ἐρωτηθέντα, φασί, διατί οὐκ εἰς θεοὺς ἀλλ' εἰς παῖδας γράφεις τοὺς ὕμνους; εἰπεῖν, ὅτι οὗτοι ἡμῶν θεοὶ εἰσιν.

8 [Luc.] *Macr.* 26 (i 81 Macleod)

Ἀνακρέων δὲ ὁ τῶν μελῶν ποιητῆς ἔζησεν ἑτη πέντε καὶ ὀγδοήκοντα . . .

9 Val. Max. 9. 12. ext. 8 (p. 462 Kempf)

sicut Anacreonti quoque, quem usitatum humanae vitae modum supergressum passae uvae suco tenues

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Ceas by high pay and presents to be always at his side.²

² For the whole passage cf. Aristot. *Ath. Pol.* 18, Ael. *V. H.* 8. 2.

7 Scholiast on Pindar, *Isthmians*

This refers to Alcaeus and Ibycus and Anacreon and anyone else before Pindar who may have devoted his attention to his favourite boy: for these writers were older than Pindar. They say that when Anacreon was asked why he did not write hymns to gods but to boys, he replied, 'Because they are my gods.'

DEATH

8 (Lucian), *On Longevity*

Anacreon the lyric poet lived eighty-five years¹ . . .

¹ i.e. until c. 485 B.C.; according to schol. *Aes. P.V.* 128 (= *Anacr.* 412) he lived long enough to enjoy the works of Aeschylus, whose first plays were performed c. 499-6 (first victory 484).

9 Valerius Maximus, *Memorable Deeds and Sayings* (on unusual deaths)

The same was true of Anacreon, who surpassed the common span of human life¹ but perished when a single pip obstinately stuck in his withered throat

¹ He fell ill once but recovered: *Him. Or.* 69. 35 (= *Anacr.* 494).

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et exiles virium reliquias foventem unius grani pertinacior in aridis faucibus mora¹ absumpsit.

¹ Madvig: codd. umor

10 Paus. 1. 25. 1 (i 55 Rocha-Pereira)

ἔστι δὲ ἐν τῇ Ἀθηναίων ἀκροπόλει καὶ Περικλῆς ὁ Ξανθίππου καὶ αὐτὸς Ξανθίππος, ὃς ἐναυμάχησεν ἐπὶ Μυκάλη Μήδοις. ἀλλ' ὁ μὲν Περικλέους ἀνδρίας ἐτέρωθι ἀνάκειται, τοῦ δὲ Ξανθίππου πλησίον ἔστηκεν Ἀνακρέων ὁ Τήσιος, πρῶτος μετὰ Σαπφῶ τῆν Λεσβίαν τὰ πολλὰ ὧν ἔγραψεν ἐρωτικά ποιήσας· καὶ οἱ τὸ σχῆμά ἐστιν οἶον ἄδοντος ἂν ἐν μέθῃ γένοιτο ἀνθρώπου.

11 *Anth. Plan.* 306 = Leonidas xxxi Gow-Page

πρέσβυν Ἀνακρείοντα χύδαν σεσαλαγμένον οἴνω
θάεο † δινωτοῦ στρεπτόν ὑπερθε λίθου †,
ὡς ὁ γέρον λίχρσιω ἐπ' ὄμμασι νύγρὰ δεδορκῶς
ἄχρι καὶ ἀστραγάλων ἔλκεται ἀμπεχόναν,

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as he sustained his poor remaining strength with raisin-juice.²

² Cf. Pliny, *N. H.* 7. 7, Politian, *Nutricia (Opera Omnia I. 543)*, Petrus Crinitus, *de Honestis Disciplina* 2. 6, *A. P.* 7. 33.

PORTRAITS

10 Pausanias, *Description of Greece*

On the Athenian acropolis there are statues of Pericles and his father Xanthippus, who fought the Persians in the naval engagement off Mycale.¹ But Pericles' statue is on one side, while near Xanthippus stands Anacreon of Teos, the first poet after Sappho of Lesbos to make love his main theme. The statue represents him as a man singing when he is drunk.²

¹ 479 B.C.; see fr. 493. ² The statue in the Carlsberg Glyptothek in Copenhagen is probably not a copy of the Acropolis statue. *A. P.* 9. 599 mentions a statue in Teos, W. Peek, *Gr. Vers. Inschriften* i 1792. 1–3 one in Cyzicus.

11 *Planudean Anthology*: Leonidas of Tarentum, *On Anacreon*¹

Look at old² Anacreon, dishevelled and unsteady with wine, bent over the inlaid stone(?).³ See how the old man gazing amorously with lascivious eyes⁴

¹ Cf. *Anth. Plan.* 307–9, all possibly on the statue mentioned by Pausanias (test. 10). Representations of Anacreon are catalogued in Richter, *Portraits of the Greeks* i 75–8. ² A. was habitually depicted in art and literature (esp. the *Anacreontea*) as old: cf. e.g. fr. adesp. 35 = *P. M. G.* 953 (quoted in Sa. test. 8). ³ Obscure: see Gow-Page *H. E.* ii 341. ⁴ Cf. test. 12. 3.

δισσῶν δ' ἀρβυλίδων τὰν μὲν μίαν οἶα μεθυπλήξ
 ὤλεσεν, ἐν δ' ἑτέρα ρικνὸν ἄραρε πόδα.
 μέλπει δ' ἢ Βάθυλλον ἐφίμερον ἢ Μεισιτᾶν
 αἰωρῶν παλάμα τὰν δυσέρωτα χέλυν
 ἀλλά, πάτερ Διόνυσε, φύλασέ μιν, οὐ γὰρ ἔοικεν
 ἐκ Βάκχου πίπτειν Βακχιακὸν θέραπα.

12 *Anth. Pal.* 7. 27 = Antipater of Sidon xv Gow-Page

εἷης ἐν μακάρεσσιν, Ἄνακρεον, εἶδος Ἴωνων,
 μήτ' ἐρατῶν κόμων ἀνδιχα μήτε λύρης·
 ὕγρα δὲ δερκομένοισιν ἐν ὀμμασιν οὐλον αἰδαῖς
 αἰθύσσων λιπαρῆς ἄνθος ὑπερθε κόμης,
 ἢ πρὸς Εὐρυπύλην τετραμμένος ἢ Μεισιτῆν
 ἢ Κίκονα Θρηκὸς Σμερδίεω πλόκαμον,
 ἢ δὲ μέθῃ βλύζων, ἀμφίβροχος εἶματα Βάκχω,
 ἄκρητον θλίβων νέκταρ ἀπὸ στολίδων·
 τρισσοῖς γάρ, Μούσαισι Διωνύσῳ καὶ Ἔρωτι,
 πρέσβυ, κατεσπείσθη πᾶς ὁ τοῦ βίωτος.

trails his robe to his ankles. Stricken by wine he has lost one of his two shoes, but keeps a wrinkled foot in the other. He singing of delightful Bathyllus⁵ or of Megisteus,⁶ holding in his hand the love-lorn lyre. Father Dionysus, guard him, for it is not right for the servant of Bacchus to fall because of Bacchus.

⁵ Cf. *Anth. Plan.* 307, A. P. 7. 30, 31, test. 5, frs. 402, 471, 503. ⁶ Cf. *Anth. Plan.* 307, A. P. 7. 25, 27, frs. 352-3, 416.

EPITAPH¹

12 *Palatine Anthology*: Antipater of Sidon, *On Anacreon*

Anacreon, glory of the Ionians, may you among the dead not be without your beloved revels or your lyre; but gazing amorously with lascivious eyes may you sing clear-voiced, shaking the garland on your perfumed hair, turning towards Eurypyle² or Megisteus or the Ciconian³ locks of Thracian Smerdies,⁴ as you spout forth sweet wine, your robe quite drenched with Bacchus, wringing unmixed nectar from its folds; for all your life, old man, was poured out as an offering to these three—the Muses, Dionysus and Eros.

¹ Cf. A. P. 7, 23-26, 28-33. ² Cf. A. P. 7. 31, fr. 372.

³ The Cicones were a Thracian tribe. ⁴ Cf. A. P. 7. 25, 29, 31, frs. 346(6), 347, 366, 402, 414, 503.

13 *Anth. Pal.* 9. 239 = Crinagoras vii Gow-Page

βύβλων ἢ γλυκερῆ λυρικῶν ἐν τεύχει τῷδε
 πεντὰς ἀμμήτων ἔργα φέροι χαρίτων
 † Ἀνακρείοντος, ἃς ὁ Τήγιος ἠδὺς πρέσβυς
 ἔγραψεν ἢ παρ' οἴνον ἢ σὺν Ἰμέροις †.
 δῶρον δ' εἰς ἱερῆν Ἀντωνίῃ ἠκομένῃ ἠὲ
 κάλλευσ καὶ πρᾶπιδων ἔξοχ' ἐνεγκαμένη.

3 ἠδὺς πρέσβυς codd. κύκνος Jacobs 4 ἢ σὺν Ἰμέροις cod. P
 corrector: caret P

14 *Trich. de nov. metr.* (p. 369 Consbruch)

τοῦτο τὸ καταληκτικὸν δίμετρον (sc. ἰαμβικόν) καὶ
 ἡμίαμβον παρ' ἡμῶν ὀνομάζεται· ἐπίσημον δέ ἐστι καὶ
 τοῖς παλαιοῖς Ἀνακρεόντειον λέγεται, ὡς πολλῶν αὐτῷ
 κεχρημένου τοῦ Ἀνακρέοντος.

13 *Palatine Anthology*: Crinagoras

The delightful quintet² of lyric books inside this case brings works of inimitable charm—Anacreon's, which the pleasant old man from Teos wrote over the wine or with the help of the Desires. We come as a gift for the holy day³ of Antonia, * whose beauty and wisdom are unexcelled.

¹ See also Alc. test. 11; for ancient commentators see Sa. test. 22 (Didymus), Sa. test. 39 (Clearchus); others were Aristophanes of Byzantium (fr. 408), Aristarchus and Taenarus (fr. 352), Heraclides Ponticus (Plut. *Per.* 27 on fr. 372), Chamaeleon (fr. 372), Zenodotus (fr. 408, 431); cf. fr. 461. Aristoxenus alluded to him (Sa. test. 37 n. 2). ² Books 1, 2 and 3 of A.'s lyrics are attested. They were prob. edited by Aristophanes of Byzantium and by Aristarchus: see Heph. pp. 68, 74 Consbr. (= fr. 348, Alc. test. 11), Gentili *Anacreon* xxvi ff. ³ Prob. her birthday. * Prob. Antonia Minor, daughter of Mark Anthony and Octavia and mother of Germanicus and the emperor Claudius.

METRES¹14 *Trichas, On the Nine Metres*

The iambic dimeter catalectic is also known to us as the hemiambic. It is important, and the ancients call it the anacreontic because Anacreon used it extensively.²

¹ For further references see the indexes to *Grammatici Latini* (Keil) and Hephæstion, *Enchiridion* (Consbruch) under 'Anacreon' and 'anacreonticum metrum', B. Gentili, *Anacreon* 108-115, Anacr. fr. 499. ² E.g. at fr. 429; cf. 'Mar. Vict.' (Aphthonius) (vi 153 Keil).

15 Mall. Theod. *de metr.* (vi 593 Keil) (de anacreontico)

quod maxime fit sonorum, si primus pes anapaestus ponatur, post duo iambi, deinde syllaba.

16 Hermog. *Id.* 2. 3 (p. 322 Rabe)

ἔννοιαι τοίνυν εἰσὶν ἀφελείας ἀπλῶς μὲν εἰπεῖν αἱ καθαραί . . . ἰδίως δ' ἂν λέγοντο ἀφελεῖς αἱ τῶν ἀπλάστων ἡθῶν καὶ ὑπὸ τι νηπίων, ἵνα μὴ ἀβελτέρων λέγη τις, οἷον τὸ περὶ πραγμάτων διεξιέναι τινῶν καὶ λέγειν αὐτὰ μηδεμιᾶς ἀνάγκης οὔσης μηδὲ ἐπερωτῶντός ινος, ὡς τὰ πολλὰ ἔχει τῶν Ἀνακρέοντος . . .

17 *Anth. Pal.* 4. 1. 35s. = Meleager i Gow-Page

ἐν δ' ἄρ' Ἀνακρέοντα, τὸ μὲν γλυκὺ κείνο μέλισμα νέκταρος, εἰς δ' ἐλέγους ἄσπορον ἀνθέμιον . . .

15 Mallius Theodorus, *On Metres*

The anacreontic¹ sounds most impressive if it has an anapaest in the first foot, then two iambs plus one syllable.²

¹ E.g. at fr. 395; for modern analysis see e.g. D. S. Raven, *Greek Metre* 67. ² Cf. schol. B. Heph., *Append. Dionys.*, *Append. Rhetor.* (pp. 285, 316, 343 *Consbr.*).

THE VERDICT OF ANTIQUITY¹

16 Hermogenes, *Kinds of Style* (on simplicity)

In general, thoughts which are pure are thoughts of simplicity . . . More particularly, one would call 'simple' the thoughts of unaffected and to some extent childlike, not to say stupid, natures. For example, it is 'simple' to go over events and recount them when there is no necessity and no-one is asking a question. Most of Anacreon is like this . . .

¹ Cf. also Dion. Hal. on Sa. fr. 1, Sa. testt. 8, 39, 42, 47-49, 52-54, Alc. test. 27, *Anacreont.* 7. 2, 15. 7, 60(b). 7.

17 *Palatine Anthology*: The Garland of Meleager

And he entwined Anacreon, whose sweet lyric song is indeed of nectar, but a bloom which cannot be transplanted into elegiacs.¹

¹ Meleager had to exclude from his anthology the greater part of A.'s poetry as being lyric, not elegiac.

GREEK LYRIC

18 Athen. 10. 429b (ii 433 Kaibel)

ἄτοπος δὲ ὁ Ἀνακρέων ὁ πᾶσαν αὐτοῦ τὴν ποιήσιν
ἐξαρτήσας μέθης. τῇ γὰρ μαλακία καὶ τῇ τρυφῇ
ἐπιδοῦς ἑαυτὸν ἐν τοῖς ποιήμασι διαβέβληται, οὐκ
εἰδότες τῶν πολλῶν ὅτι νήφων ἐν τῷ γράφειν καὶ
ἀγαθὸς ὢν προσποιεῖται μεθύειν οὐκ οὔσης ἀνάγκης.

19 Hor. *Carm.* 4. 9. 9s.

nec, si quid olim lusit Anacreon,
delevit aetas.

'Acro' *ad. loc.* (i 356 Keller)

ideo lusit quia iocis et conviviis digna cantavit.

20 Cic. *Tusc.* 4. 71

nam Anacreontis quidem tota poesis est amatoria.

ANACREON

18 Athenaeus, *Scholars at Dinner*

Anacreon, who made all his poetry depend on the subject of intoxication,¹ is unusual. For he is attacked as having given himself over in his poetry to laxity and luxury, since most people are unaware that he was sober while he composed and that he was an upright man,² who merely pretended to be drunk, though there was no necessity for his doing so.

¹ Cf. Ov. *Ars Am.* 3. 329–31, Sext. Emp. *Adv. Gramm.* 1. 298, Porph. on Hor. *A. P.* 85. ² Socrates refers to 'the wise A.' (Pl. *Phdr.* 235b); cf. fr. 363, 500.

19 Horace, *Odes*

. . . nor has time destroyed Anacreon's playful poems.¹

'Acro' on the passage:

. . . 'playful', because he wrote poems suited to merry-making and convivial occasions.

¹ See Sa. test. 53, Alc. test. 27, Luc. *Symp.* 17, V. H. 2. 15 for their performance at dinners.

20 Cicero, *Tusculan Disputations*

All of Anacreon's poetry is erotic.¹

¹ Clem. Al. *Strom.* 1. 78 says A. invented love-poetry. For Cic.'s derogatory tone cf. Philod. *de Mus.* 14. 8–13 (the Stoic Diogenes said A. corrupted the young by his ideas), Plut. *Per.* 2.

ANACREON

346 P. Oxy. 2321

(1) fr. 1

οὐδε . . . [.] σ . φ . . α . . [. . .] . . [. . .]
 3 φοβερὰς δ' ἔχεις πρὸς ἄλλωι
 καὶ σε δοκεῖ μὲν ἐ[ν δό]μοισι[ν
 πυκνῶς ἔχουσα [μήτηρ
 6 ἀτιτάλλειν σ[.] . [. . . .] . . . [. . .]
 τὰς ὑακιν[θίνας ἀρ]ούρας
 ἵνα Κύπρις ἐκ λεπάδνων
 9] [.] α[ς κ]ατέδησεν ἵππους·
] δ' ἐν μέσῳ κατῆ<ι>ξας
] ωι δι' ἄσσα πολλοὶ
 12 πολ[ι]ητέων φρένας ἐπτοάται.
 λεωφ[ό]ρε λεωφόρ' Ἑρο[τ]ίμη,

suppl. Lobel praeter 4 Lloyd-Jones, 5 Gallavotti 9 ἐρο
 ἔσσα[s Gentili]

ANACREON

Frr. 346-7 are papyrus finds; frr. 348-50 are attributed to Book 1, 351 to Book 1 or 2, 352-4 to Book 2, 355-6 to Book 3. The rest cannot be assigned to any book; frr. 357-445 are arranged on metrical principles, 446-60 have consecutive words but are too short for such arrangement, 461-87 are isolated words in alphabetical order, 488-98 contain references to the content of various poems.

Papyrus fragments of Anacreon published in 1986 by M. W. Haslam (Ox. Pap. LIII 3635) reveal a coincidence with fr. 443 and provide tatters of what seems to be mainly erotic verse.

346 Oxyrhynchus papyrus (2nd c. A.D.)

(1). . . nor . . . but you have a timid heart as well, you lovely-faced boy, and (your mother) thinks that she tends you (at home), keeping a firm hold on you; (but you escaped to?) the fields of hyacinth, where Cyprian Aphrodite tied her (lovely?) horses freed from the yoke; and you darted down in the midst of the (throng?), so that many of the citizens have found their hearts fluttering.

Herotima,¹ public highway, public highway² . . .

¹ Probably the beginning of a new poem; if not, we must translate 'you lovely-faced girl' in v. 3 above. ² See 446.

GREEK LYRIC

(2) fr. 4

χα]λεπῶι δ' ἐπυκτάλιζο[ν
]ἀνορέω τε κἀνακύπτω[
] . ωι πολλὴν ὀφείλω
]χάριν ἐκφυγῶν Ἔρωτα[
 5]νυσε παντάπασι δεσμῶν
] . χαλεπῶν δι' Ἀφροδίτῃ[ν.
]φέροι μὲν οἶνον ἄγγε[ι
]φέρει δ' ὕδω[ρ] πάφλ[αζον,
] . ε καλέοι[. .]ω[
 10]χαρις, ἄρτ[. .]ς δ[
] . [

suppl. Lobel praeter 7 Latte 8 πάφλ[αζον Gentili 1 vel
 χαλεπῶς 2 νόν δ'] Peek 5 Δεῦ[νυσε Gentili 6 τῶ]ν Gentili
 10 ἄρτ[ω]ς Peek

(3) fr. 11 + 3

4]νυχ[
] εἶδεμ . [
 ἠδύ τε καὶ π[
 7 ἀλλ' ἐρόεντα[
 δῶρα πάρεστ[ι
 Πιερίδων, β[
 10 κα[ι] Χάρισιν,[

4 ε]νυχ[Peek 8 suppl. Peek

ANACREON

(2) . . . and I was boxing with a tough opponent,¹
 (but now) I look up and raise my head again . . . I
 owe many thanks, (Dionysus?), for having escaped
 Love's bonds completely, bonds made harsh by
 Aphrodite. Let² wine be brought in a jar, let bub-
 bling water be brought, let . . . be summoned . . .
 grace, (perfect?) . . .

¹ Presumably Eros: cf. 396. ² No need to see the
 beginning of a new poem here, especially if the supplement
 'Dionysus' is correct.

(3) . . . by night . . . sweet and . . . But the lovely
 gifts of the Pierian Muses¹ are here . . . and (to) the
 Graces² . . .

¹ Cf. Archil. 1. 2. ² Poem ends two verses later.

(4) fr. 6

] . os, χαλ . [
] . a χαροπο . [
] πάννυχος πετοίμην [
 5 ἴχθυοέντων δὲ λιπ[ών
] χρυσολόφου[ς] Παλλάδος
] τηλόθεν . [
 ἄνθεσιν β[
 ο]ικία δ' ὑψ[ηλὰ
 10] . οναε[

5 suppl. dubit. Gallavotti 6, 8 suppl. Lobel 9 Peek,
Barigazzi

(5) fr. 9

1]μεριμ[ν- 2 Ἄφρο]δίτην

(6) fr. 14 (schol.) *πρ(ὸς) Σμερδ(ίην)*

347 P. Oxy. 2322 fr. 1

καὶ κ[όμη]ς, ἧ τοι κατ' ἄβρὸν
 2 ἐσκία[ζ]εν αὐχένα·
 νῦν δὲ δῆ σὺ μὲν στολοκρός,
 ἧ δ' ἐς αὐχμηρὰς πεσοῦσα
 χείρας ἀθρόη μέλαιναν
 6 ἐς κόνιν κατερρῦη

τλημόν[ω]ς τομῆι σιδήρου
 περιπεσο[ῦ]σ'· ἐγὼ δ' ἄσησι
 τείρομαι· τί γάρ τις ἔρξηι
 10 μηδ' ὑπὲρ Θρήικης τυχῶν;

(4) . . . flashing (sea?) . . . all night long I might
 fly . . . and leaving the . . . of fishy (waters?) . . .
 (of) gold-crested Pallas Athene . . . from afar . . .
 flowers . . . high palace . . .

(5) . . . care . . . Aphrodite . . .

(6) (scholiast) addressed to Smerdis¹¹ See test. 12 n.4.347 *Oxyrhynchus papyrus* (2nd or early 3rd c. A.D.) fr. 1

. . . and of the hair, which shadowed your soft
 neck; and now, look! You are bald, and your hair has
 fallen into coarse hands and tumbled in a heap in the
 black dust, having encountered miserably the cut-
 ting blade of iron; and I am worn away with distress:
 for what is one to do if he has not succeeded even for
 the sake of Thrace¹?

¹ Prob. 'who has failed to save the hair of Thracian Smerdis': see fr. 402, 414, test. 12.

GREEK LYRIC

οἰκτρὰ δὴ φρονεῖν ἀκού[ω
τὴν ἀρίγνωτον γυναῖ[κα
πολλάκις δὲ δὴ τόδ' εἰπ[εῖν
14 δαίμον' αἰτιωμέ[ν]ην'

ώ]ς ἂν εὖ πάθομι, μήτερ,
εἶ' μ' ἀμείλιχον φέρουσα
π]όντον ἐσβάλοις θυίοντα [
18 π]ορφ[υρ]έοισι κύμασι[

] . [] . . [] . . [

suppl. Lobel 7 τλήμον[ο]ς spatio breuius

347A = Sa. 213C

348 Heph. *Poem.* 4. 8 (p. 68s. Consbruch)

κοινὸν δέ ἐστι κατὰ σχέσον τὸ δύο [ἀσυστήμασιν] ὑποπεπτακός,
καθάπερ τὸ πρῶτον Ἀνακρέοντος ἔσμα'

γουνουμαί σ' ἐλαφηβόλε
ξανθή παι Διὸς ἀγρίων
δέσποιν' Ἄρτεμι θηρῶν

ANACREON

I² hear that the easily-recognised lady is sad at heart and often speaks these words as she blames her fate: 'It would be a blessing for me, mother, if you carried me and threw me into the relentless sea that rages with its dark waves . . .'

² Prob. the beginning of a new (and incomplete) poem: 'the easily-recognised lady' may be a well-known courtesan left nameless by A.

347A = Sa. 213C (first words of poems by Sappho, Alcaeus, Anacreon)

348 Hephaestion, *On Poems*

The type which allows two classifications in strophic correspondence is 'common', e.g. the first song¹ of Anacreon, 'I beseech you . . . beasts' etc.²: in the current edition³ the stanza ('strophe') has eight lines, and the song is monostrophic⁴; but the stanza can be differently divided into a triad plus a pentad with a pherecratean concluding both the three-line and the five-line sections.

I beseech you, deer-shooter, fair-haired child of Zeus, Artemis, queen of wild beasts, who now some-

¹ I.e. the first poem of Book 1. ² All eight lines are quoted by the scholiast. ³ That of Aristarchus: see test. 13 n. 2.

⁴ I.e., has a repeated eight-line stanza.

GREEK LYRIC

ἤκου νῦν ἐπὶ Ληθαίῳ
 5 δίνῃσι θρασυκαρδίῳ
 ἀνδρῶν ἑσκατορῆς πόλι
 χαίρουσ', οὐ γάρ ἀνημέρους
 ποιμαίνεις πολυήτας.

κατὰ μὲν γὰρ τὴν νῦν ἑκδοσιν ὀκτάκωλός ἐστιν ἡ στροφή, καὶ τὸ
 ἄσμα ἐστὶ μονοστροφικόν. δύναται δὲ καὶ ἑτέρως διαιρεῖσθαι εἰς τε
 τριάδα καὶ πεντάδα ἢ στροφή, ὥστε Φερεκράτειον εἶναι τὸ
 τελευταῖον τοῦ αὐστήματος τοῦ ἐκ τῶν τριῶν κώλων καὶ τῶν πέντε.

cf. Heph. *Ench.* 1. 4, schol. A Heph., schol. B Heph.,
 Choerob. (pp. 3, 172, 262, 192 Consbr.), Ioh. Sicel. ap. *Rhet.*
Gr. vi 128 Walz, Apostol. *Cent.* v 59a (ii 351 L.-S.), Anal.
 Gramm. ed. Keil 10. 26, Atil. Fortunat. Gramm. vi 298. 2,
 300. 1, 10 Keil, schol. B II. 21. 470 (v 234 Erbse), Eust. II.
 1247. 9, Ap. Dysc. *Synt.* 1. 92 (ii 77 Uhlig), Ar. Byz. fr. 383B
 Slater

4 ἴκου Heph. *Ench.* codd. DI, schol. A Heph., Ioh. Sicel. (ἴκευ
 Wilamowitz) ἤκου Heph. codd. dett. recc.

349 *Et. Gen.* (p. 43 Calame) = *Et. Mag.* 713. 7

οἱ ἄλλοι: ἐπισκώματα, κατὰ τροπὴν τοῦ τ εἰς σ ἄλλοι: τινές.
 τῆλειν δὲ τὸ σκώπτειν, ὡς λέγει Ἀνακρέων ἐν τῷ πρώτῳ

οὗτος δηῦτ' Ἰηλυσίους
 τῆλει τοὺς κυνάσπιδας.

cf. *Et. Gen.* (p. 30 Calame) = *Et. Mag.* 463. 9 s.v. ἱάλλοι, Orion.
 148. 11

1 οὗτος δηῦτ' ἰλυσίους *Et. Gen.* (οἱ ἄλλοι) cod. A οὗτος διί τ'
 ἰλυσίους cod. B δεῦτε Ἰηλυσίους *Et. Gen.* (ἱάλλοι) cod. A tantum
 Ἰηλυσίους cod. B δηῦτε Bergk 2 τοὺς κυνάσπιδας *Et. Gen.*
 (οἱ ἄλλοι) cod. A τοὺς κυν- cod. B (sim. *Et. Mag.*) χακασπιδάς *Et.*
Gen. (ἱάλλοι) cod. A κασπιδας cod. B (χαλκασπιδας e.g. corr.
 Calame)

ANACREON

where by the eddies of the Lethaeus⁵ look down on a
 city⁶ of bold-hearted men and rejoice, since the
 citizens whom you shepherd are not untamed.⁷

⁵ Tributary of the Maeander. ⁶ Magnesia, near which
 was the temple of Artemis Leucophryene. ⁷ Civilised
 Greeks under Persian rule; A. may have prayed for help for
 the Magnesians in the remainder of the poem: see Bowra,
G. L. P. 274; Page, *Studi . . . L. Castiglioni* 2. 661 ff. thinks
 the citizens are the Persians.

349 *Etymologicum Genuinum*

οἱ ἄλλοι: 'gibes', used by some for τῆλλοι: with a change of τ to σ;
 σ: τῆλλειν is 'to mock': cf. Anacreon Book 1:

Once again this man plucks (i.e. mocks) the blue-
 shielded men of Ialysus.¹

¹ An indication that Rhodes was part of the empire of
 Polycrates of Samos.

350 Phot. (p. 123 Reitzenstein)

ἀνασύρειν καὶ ἀνασεσυρμένην εἰώθαμεν χρῆσθαι τῷ ὀνόματι ἐπὶ τῶν φορτικῶν ἡνάσισχιντούτων. Ἀνακρέων ἐν ἀ.

ἐν αἰ cod., corr. Reitzenstein

351 *Et. Mag.* 713. 26

σινάμωροι πολεμίζουσι θυρωρῶ

ἐν δευτέρῳ Ἀνακρέων. μεμορημένοι φησὶ πρὸς τὸ σίνεσθαι.

cf. *Et. Gen.* (p. 43 Calame) σινάμωροι ἐν β' Ἀνακρέων (cod. A), ἐν α' Ἀ. (cod. B)

θυρωροὶ codd., corr. Bergk

352 Athen. 15. 671d-672a (iii 484s. Kaibel)

καὶ ὁ Κύνουλκος ἔπει περὶ στεφάνων ζητήσεις ἤδη γεγόνασιν, εἰπὲ ἡμῖν τίς ἐστὶν ὁ παρὰ τῷ χαριεντι Ἀνακρέοντι Ναυκρατίτης στεφάνος, ὃ Οὐλιπιάε. φησὶν γὰρ οὕτως ὁ μελιχρὸς ποιητής (fr. 434). καὶ διὰ τί παρὰ τῷ αὐτῷ ποιητῇ λύγῳ τινὲς στεφανοῦνται; φησὶν γὰρ ἐν τῷ δευτέρῳ τῶν μελῶν:

〈ὁ〉 Μεγιστῆς δ' ὁ φιλόφρων δέκα δὴ μῆνες ἐπει τε στεφανοῦται τε λύγῳ καὶ τρύγα πίνει μελιθδέα.

ὁ γὰρ τῆς λύγου στεφάνος ἀποπος: πρὸς δεσμούς γὰρ καὶ πλέγματα ἢ λόγος ἐπιτήδειος. εἰπὲ οὖν ἡμῖν τι περὶ τούτων ζητήσεως ἀξίων ὄντων . . . ὁ Δημόκριτος ἔφη: Ἀρίσταρχος ὁ γραμματικώτατος, ἑταίρε, ἐξηγουόμενος τὸ χωρίον ἔφη ὅτι καὶ λύγους ἐστεφανοῦντο οἱ ἀρχαῖοι. Ταίναρος δὲ ἀγροίκων εἶναι λέγει στεφάνωμα τὴν λύγον.

cf. Athen. 673d-674a, Anacr. 496

1 ὁ add. Gaisford δ' om. 673d ἐπειδὴ 673d

350 Photius, *Lexicon*

ἀνασύρειν ('to pull up') and ἀνασεσυρμένην ('with her clothes pulled up'): we normally use the word of vulgar or shameless people. Anacreon in Book 1.¹

¹ But in which sense?

351 *Etymologicum Magnum*

Mischievously they fight with the doorkeeper.¹

Anacreon in Book 2.² By σινάμωροι ('mischievous') he means 'destined (μεμορημένοι) to do mischief (σίνεσθαι).'

¹ Or 'Mischievous men fight . . .'. Cf. Sa. 110(a). ² One ms. has 'Book 1'.

352 Athenaeus, *Scholars at Dinner*

Cynulcus said, 'Since questions about garlands have come up, tell us, Ulpian, what 'the garland of Naucratis' is in the charming Anacreon; for the sweet poet says (fr. 434); and why in the same poet are some people garlanded with willow? In Book 2 of his songs he says:

The kindly Megistes has for ten months now garlanded himself with willow and drunk the honey-sweet must.¹

The garland of willow is absurd, since willow is suitable for ropes and wicker-work. So tell us something about these things, since they deserve investigation . . . Democritus said, 'The eminent grammarian Aristarchus in his explanation of the passage, my friend, said the ancients used to make garlands even from willow. Taenarus says that country people used willow for garlands . . .'

¹ A. E. Harvey, *C. Q.* n.s. 7 (1957) 222 n. 1 suggests that A. is mocking the garlands and drink of Megistes, for whom see test. 11 n. 6.

353 Schol. Hom. *Od.* 21. 71 (ii 698 Dindorf)

μῦθον· νῦν τῆς στάσεως. ὄθεν καὶ Ἀνακρέων τοὺς ἐν τῇ Σάμῳ
ἀλλεῖς ὄντας στασιαστὰς φησὶ·

μυθιῆται
δ' ἀνὰ νῆσον ᾧ Μεγιστῇ
διέπουσιν ἱρὸν ἄστυ,

ἀντὶ τοῦ στασιασταί.

cf. Eust. *Od.* 1901. 44, *Et. Gen.* (p. 37 Calame) = *Et. Mag.* 593. 46 ('A. ἐν τῷ β' τῶν μελῶν), Apoll. Soph. *Lex. Hom.* 114. 3 (p. 558 de Villosion), Antig. Caryst. *Mir.* 120; voc. μυθιῆτης ap. Ap. Dysc. *Conj.* 524 (p. 256 Schneider), alios (v. Page ad loc.).

2 Buttman: ἀνήσω schol. Hom. ἐν νήσῳ Eust.

354 Ammon. *Diff.* 135 (p. 35 Nickau)

διαβόητος καὶ ἐπιβόητος διαφέρει. διαβόητος μὲν γὰρ ἔστιν ὁ ἐπ'
ἀρετῇ ἐγνωσμένος, ἐπιβόητος δ' ὁ μοχθηρὰν ἔχων φήμην.
'Ανακρέων ἐν δευτέρῳ·

καὶ μ' ἐπίβωτον
κατὰ γείτονας ποήσεις.

cf. *Et. Gud.* 355. 30 de Stef., *Et. Vat.* gr. 1708 (ap. Gentili),
Eust. *Od.* 1856. 12

1 ἐπίβωτον Eust. ·βόητον cett.

355 *Suda* (iv 507 Adler)

τὰ Ταντάλου τάλαντα τανταλιζέται· διεβεβόητο ὁ Τάνταλος ἐπὶ
πλοῦτι, ὡς καὶ εἰς παροιμίαν διαδοθῆναι. οὗτος γὰρ πλούσιος Φρυγῆς
ἐπὶ τάλαντοις διεβεβόητο, Πλουτοῦς καὶ Διὸς λεγόμενος. κέχρηται
δὲ τῇ παροιμίᾳ καὶ Ἀνακρέων ἐν τρίτῳ.

cf. Phot. s.v. Ταντάλου τάλαντα (p. 570 Porson), Arsen.
= Apostol. *Cent.* 16. 16 (ii 660 L.-S.)

353 Scholiast on *Odyssey*

μῦθος ('word, tale') now means 'rebellion, civil strife'; and so Anacreon says of the rebellious fishermen in Samos

and in the island, Megistes, the talkers hold sway
over the sacred city,

using μυθιῆται, 'talkers', instead of στασιασταί, 'rebels'.¹

¹ According to Antigonus they were led by one Herostratus; for political opposition to Polycrates see Hdt. 3. 44 f.

354 Ammonius, *On Similar but Different Words*

διαβόητος and ἐπιβόητος are different in meaning: the man known for his virtue is διαβόητος, 'famous', the man with a bad reputation is ἐπιβόητος, 'notorious': cf. Anacreon Book 2:

and you will make me notorious among the
neighbours.

355 *Suda*

'His talents would tantalise Tantalus': Tantalus was famous for his wealth and has become proverbial for it. He was a wealthy Phrygian, famous for his talents, reputedly the son of Pluto (Lady Wealth) and Zeus. Anacreon uses the proverb in Book 3.

¹ Lit. 'he equals Tantalus in talents', a talent being a large sum of money. See also P. Oxy. 3695 fr. 3.

356 Athen. 10. 427ab (ii 428s. Kaibel)

παρὰ δὲ Ἀνακρέοντι εἰς οἴνου πρὸς δύο ὕδατος·

(a)

ἄγε δὴ φέρ' ἡμῖν ὦ παῖ
 κελέβην, ὅκως ἄμυστιν
 προπίω, τὰ μὲν δέκ' ἐγγέας
 ὕδατος, τὰ πέντε δ' οἴνου
 5 κυάθους ὡς ἀνυβρίστως
 ἀνά δηῦτε βασσαρήσω.

καὶ προελθὼν τῆν ἀκρατοποσίαν Σκυθικὴν καλεῖ πόσιν·

(b)

ἄγε δηῦτε μηκέτ' οὔτω
 πατάγω τε κάλαθηῶ
 Σκυθικὴν πόσιν παρ' οἴνω
 μελετώμεν, ἀλλὰ καλοῖς
 5 ὑποπίνοντες ἐν ὕμνοις.

cf. Athen. 11. 475c, Eust. *Od.* 1476.31, Porphyr. in Hor. *Carm.* 1. 27.1 (p. 35 Holder) protreptice ode est haec ad hilaritatem, cuius sensus sumptus est ab Anacreonte ex libro tertio

5s. Pauw: ἀν ὑβριστιώσανα Ἄθην.

357 Dio Chrys. *Or.* 2. 62 (i 29 von Arnim)

τούτοις γε μὴν ξυνέπεται μηδὲ εὐχὰς εὐχεσθαι τὸν βασιλέα τοῖς
 ἄλλοις ὁμοίως μηδὲ αὐ τοὺς θεοὺς καλεῖν οὕτως εὐχόμενον ὡσπερ ὁ
 Ἴωνων ποιητῆς Ἀνακρέων·

ὦναξ, ᾧ δαμάλης Ἔρως
 καὶ Νύμφαι κτανώπιδες
 πορφυρῆ τ' Ἀφροδίτη
 συμπαίζουσιν, ἐπιστρέφει
 5 δ' ὑψηλὰς ὀρέων κορυφὰς·
 γουνοῦμαί σε, σὺ δ' εὐμενῆς

356 Athenaeus, *Scholars at Dinner*

But in Anacreon the mixture is one part wine to two parts water:

Come, boy, bring me a bowl, so that I may drink without stopping for breath; pour in ten ladles of water and five of wine, that I may once again play the Bacchant with decorum;

and further on he calls the drinking of unmixed wine Scythian drinking:

Come again, let us no longer practise Scythian drinking with clatter and shouting over our wine, but drink moderately amid beautiful songs of praise.¹

¹ From Book 3 of Anacreon (Porphyrio); the quotations must come from the same poem.

357 Dio Chrysostom, *Orations*

It follows that the king should not offer prayers like those of other men nor call on the gods in prayer after the manner of the Ionian poet Anacreon:

Lord, with whom Love the subduer and the blue-eyed Nymphs and radiant Aphrodite play, as you haunt the lofty mountain peaks, I beseech you: come

GREEK LYRIC

ἔλθ' ἡμῖν, κεχαρισμένης
 δ' εὐχολῆς ἑπακοῦειν·
 Κλεοβούλω δ' ἀγαθὸς γένεο
 10 σύμβουλος, τὸν ἐμόν γ' ἔρω-
 τ', ὦ Δεόνυσε, δέχεσθαι.

cf. Hdn. i 79 Lentz, Aelian. *N. A.* 4. 2 (i 218 Scholfield),
 Hsch. Δ 170 (i 402 Latte), Himer. *Or.* 9. 19 (p. 84 Colonna)

10 γ' Kan. δ' codd.

358 Athen. 13. 599c (iii 321 Kaibel)

Χαμαιλέον δ' ἐν τῷ περὶ Σαπφῆος καὶ λέγειν τινὰς φησιν εἰς
 αὐτὴν πεποιῆσθαι ὑπὸ Ἀνακρέοντος τάδε·

σφαίρῃ δηῦτέ με πορφύρῃ
 βάλλων χρυσοκόμης Ἔρως
 νήνι ποικιλοσαμβάλῳ
 συμπαίξειν προκαλεῖται·
 5 ἢ δ', ἐστὶν γάρ ἀπ' εὐκτίτου
 Λέσβου, τὴν μὲν ἐμὴν κόμην,
 λευκὴ γάρ, καταμέμφεται,
 πρὸς δ' ἄλλην τινὰ χάσκει.

cf. *Et. Sorb.* ap. *Et. Mag.* 448. 29

1 Barnes (-ῆη): πορφύρενι codd. 3 Seidler: ποικίλος
 λαμβάνω Athen. ποικίλους (ω super ou script.) ἀμβάλω *Et. Sorb.*
 5 Barnes: ἀπενκτικῷ Athen.

359 'Hdn.' *Fig. (Rhet. Gr.* viii 599s. Walz)

ἔστι δὲ τὸ τοιοῦτον σχῆμα καὶ παρὰ τισι τῶν ποιητῶν . . . παρὰ
 μὲν οὖν Ἀρχιλόχῳ (115 West), παρὰ δὲ Ἀνακρέοντι ἐπὶ τριῶν·

Κλεοβούλου μὲν ἔρωγ' ἔρέω,
 Κλεοβούλω δ' ἐπιμαίνομαι,
 Κλεόβουλον δὲ διοσκέω.

3 Bergk: δὲ διοσκνέω, διὸς κνέων alia codd. (v. West *I. E. G.*
 i 46)

56

ANACREON

to me with kindly heart, hear my prayer and find it
 acceptable: give Cleobulus good counsel, Dionysus,
 that he accept my love.¹

¹ Considered a complete poem by some; for Cleobulus cf.
 359, 360, 402, 471, Max. Tyr. 21. 7.

358 Athenaeus, *Scholars at Dinner*¹

Chamaeleon in his treatise *On Sappho* actually declares
 that some say it was to her that the following lines were
 addressed by Anacreon:

Once again golden-haired Love strikes me with his
 purple ball and summons me to play with the girl in
 the fancy sandals; but she—she comes from Lesbos
 with its fine cities—finds fault with my hair because
 it is white, and gapes after another—girl.²

¹ See Sa. test. 8. ² Prob. a complete poem.

359 'Herodian', *On Figures of Speech*

The figure polyptoton (repetition of a word in different
 cases) can be found in some of the poets: in Archilochus (fr.
 115) and in Anacreon, who uses three cases:

I love Cleobulus, I am mad about Cleobulus, I gaze
 at Cleobulus.

360 Athen. 13. 564d (iii 244 Kaibel)

καὶ ἡ Σαπφῶ δὲ πρὸς τὸν ὑπερβαλλόντως θαυμαζόμενον τὴν μορφὴν καὶ καλὸν εἶναι νομιζόμενόν φησιν· (fr. 138). ὁ δ' Ἀνακρέων τί φησίν;

ὦ παῖ παρθένιον βλέπων
δίξημαί σε, σὺ δ' οὐ κοεῖς,
οὐκ εἰδὼς ὅτι τῆς ἐμῆς
ψυχῆς ἡνιοχεύεις.

2 Bergk: οὐκαιεῖ cod. A οὐκ αἰεῖς epitom. οὐ κλέεις Erfurdt

361 Str. 3. 2. 14 (i 232 Kramer)

ὑπαλόβοι δ' ἂν τις ἐκ τῆς πολλῆς εὐδαιμονίας καὶ μακραίωνος ὀνομασθῆναι τοὺς ἐνθάδε ἀνθρώπους, καὶ μάλιστα τοὺς ἡγεμόνας, καὶ διὰ τοῦτο Ἀνακρέοντα μὲν οὕτως εἰπεῖν·

ἐγὼ δ' οὐτ' ἂν Ἀμαλθίης
βουλοίμην κέρασ οὐτ' ἔτεια
πεντήκοντά τε κἀκατὸν
Ταρτησοῦ βασιλεύσαι,

Ἡρόδοτον δὲ (1. 163, 165) καὶ τὸ ὄνομα τοῦ βασιλέως καταγράφει καλέσαστα Ἀργανθώνιον.

cf. Plin. *N. H.* 7. 154, 156 (ii 53s. Mayhoff), ps. Lucian. *Maecr.* 9s. (i 75 Macleod), schol. Dionys. *Perieg.* 332 (*Geogr. Gr. Min.* p. 345 Bernhardt) (Ταρτησοῦς, ἦν καὶ ὁ Ἀνακρέων φησὶ πανευδαίμονα), Phleg. *Trall. Maecr.* 4 (p. 90 Keller)

1 Casaubon: ἐγὼ τ' ἂν οὐτ' codd. ἐγὼ γ' οὐτ' ἂν Mehlhorn

362 Schol. T Hom. *Il.* 15. 192 (iv 53 Erbse) = Eust. *Il.* 1012. 1

Ἄττικοί τὸν περὶ χειμερινὸς τροπᾶς μῆνα Ποσειδεῶνα καλοῦσιν. Ἀνακρέων·

360 Athenaeus, *Scholars at Dinner*

And Sappho says to the man who is extravagantly admired for his figure and considered handsome (138). And what does Anacreon say?

Boy with the girlish glance,¹ I seek you, but you do not notice, not knowing that you hold the reins of my soul.

¹ Cleobulus? cf. 402.

361 Strabo, *Geography*

One might well believe that it was from their great prosperity that the men of these parts, especially their rulers, got the name of 'long-livers', and that this was why Anacreon said:

I would not wish for Amalthea's horn¹ nor to be king of Tartessus² for a hundred and fifty years,

and why Herodotus (1. 163, 165) even gave the name of the king in question, Arganthonius.³

¹ Amalthea was the she-goat who nursed the infant Zeus; her horns flowed one with ambrosia, one with nectar, the prototype of the horn of plenty, *cornu copiae*. ² District and city at the mouth of the Baetis (mod. Guadalquivir). ³ Acc. to Hdt. Arg. ruled Tartessus for 80 of his 120 years.

362 Scholiast on *Iliad*

The people of Attica call the month of the winter solstice Poseideon: cf. Anacreon:

GREEK LYRIC

μείς μὲν δὴ Ποσειδῆϊων
 ἔστηκεν † νεφέλη δ' ὕδαρ
 < > βαρὺ δ' ἄγριοι
 χειμῶνες κατάγουσι. †

2ss. schol. Hom. ut supra; ἔστηκε, νεφέλαι δ' ὕδατι βαρύνονται, ἄγριοι δὲ χειμῶνες παταγοῦσι Eust. νεφέλας δ' ὕδαρ | βαρύνει, Δία τ' ἄγριοι | χειμῶνες κατάγουσι Bergk

363 Athen. 15. 687e (iii 520s. Kaibel)

καὶ ὁ σοφὸς δὲ Ἀνακρέων λέγει πού·
 τί μὲν πέτεται
 συρίγγων κοιλώτερα
 στήθεα χρισάμενος μύρω;

τὰ στήθη παρακελυόμενος μυροῦν, ἐν οἷς ἐστὶν ἡ καρδία, ὡς καὶ ταύτης δηλονότι παρηγορουμένης τοῖς εὐώδεσι.

1 Page: τί μὲν Athen. τί μὲν (οὐ) ci. Page 2 Bergk:
 κοιλώτερα Athen.

364 Ap. Dysc. *Synt.* 3. 74 (ii 338s. Uhlig)

καὶ δὴ παρείπετο τῷ χρῶ παραγωγῇ ἢ τοῦ χρήμι, ὡς φημί, ἀφ' οὗ τρίτον πρόσωπον χρήσι ὡς φησί, ἐξ οὗ τὸ χρή ἐν ἀποκοπῇ ἀπετέλειτο ὁμοίως τῷ παρὰ Ἀνακρέοντι·

σὲ γάρ
 φη Ταργήλιος ἔμμελέως
 δισκεῖν

cf. Ap. Dysc. *Adv.* 543 (p. 133 Schneider) = *Anecd. Gr.* ii 543 Bekker, schol. T Hom. *Il.* 5. 256 (ii 42 Erbse), Choerob. in Theod. *Can.* ii 25 Hilgard = *Anecd. Oxon.* iv 411 Cramer (τὸ δὲ Ταργήλιος ὄνομα ἐστὶ δαίμονος), Lex. Messan. *De iota ascripto* ed. Rabe, *Rh. Mus.* 47 (1892) 410

ANACREON

See, the month of Poseideon has come, the clouds (are heavy with?) water, and the wild storms (crash?).¹

¹ Or 'the wild storms bring the sky-god down' (cf. Hor. *Epod.* 13. 1): text uncertain.

363 Athenaeus, *Scholars at Dinner*¹

And the wise Anacreon says somewhere:

Why are you all of a flutter, anointing with perfume your breast that is hollower than the pipes of Pan?

He urges the perfuming of the breast, in which the heart lies, clearly because the heart too is soothed by sweet scents.

¹ The passage follows Alc. 362 (second fragment); Athen.'s comment fits the Alc. passage, not the text of Anacr., which is mockery of an old man.

364 Apollonius Dyscolus, *Syntax*

The variant form *χρήμι*, like *φημί*, existed alongside of *χρώ*; the third person was *χρήσι*, like *φησί*, and from it the abbreviated form *χρή* was created, like *φη* ('says') in Anacreon:

for Targelius¹ says you throw the discus beautifully.

¹ A daemon or lesser deity, in whose honour the Thargelia may originally have been held.

GREEK LYRIC

365 *Et. Gen.* (p. 22 Calame) = *Et. Mag.* 259. 28 = Hdn. ii 330s., 492 Lentz

Δεύνυσος· ὁ Διόνυσος. Ἀνακρέων

πολλὰ δ' ἐρίβρομον
Δεόνυσον,

ἀπὸ τοῦ Διόνυσος, τοῦ 'ι' τραπέντος εἰς 'ε' Δεόνυσος· οὕτως γὰρ Σάμιοι προφέρονται. καὶ συναίρεσει Δεύνυσος, ὡς Θεόδωτος Θεόδωτος.

2 Δευ· codd.

366 *Eust. Od.* 1542. 47

ἀλλ' ὦ τρις κεκορημένε
Σμερδίη

παρὰ Ἀνακρέοντι· ἤγουν πολλάκις ἐκασαυρωμένε.

cf. *Eust. Il.* 725. 35, *Suet.* π. βλασφ. pp. 63, 104 Taillardat, *Hsch.* K 3607 (ii 511 Latte)

367 *Schol. A Hom. Il.* 3. 219 (i 399 Erbse)

πρὸς τὸ ἀστεμφές, ὅτι τὸ ἀμετακίνητον. ὁ γὰρ Ἀνακρέων
σύ γάρ ἦς ἔμοι-
γ' ἀστεμφής

1 *eis* ('you are') Bergk

368 *Et. Gen.* (p. 37 Calame)

μῦθεαι· δεύτερον πρόσωπον παθητικοῦ ἐνεστώτος. τοιοῦτῶν ἐστὶ παρὰ τῷ Ἀνακρέοντι·

Λευκίππην ἐπι δίνεαι,

ἰωνικῶς.

λευκίππη cod. A λευκίππων cod. B corr. Hoffmann ἐπιδίνεαι codd.

ANACREON

365 *Etymologicum Genuinum*

Deunysus = Dionysus; cf. Anacreon:

often loud-roaring Deunysus;

the *ι* of Dionysus has been changed to *ε* to give Deunysus, the form used by the Samians¹; contraction results in Deunysus, as in Theudotus for Theodotus.

¹ A. would actually have used this form.

366 *Eustathius on Odyssey* 5. 306 (τρισμάκαρες Δαναοί, 'thrice-happy Greeks')

Come, thrice-swept Smerdies, . . .

in Anacreon, i.e. often swept out.¹

¹ 'Foppish'? or with obscene sense?

367 *Schol. Iliad* 3. 219 (ἀστεμφές, 'stiff')

The mark (διπλή)¹ is against ἀστεμφές, which means 'inflexible'; cf. Anacreon:

for you were inflexible towards me.

¹ Made by a grammarian in the margin of the text.

368 *Etymologicum Genuinum*

μῦθεαι, 'you say': 2nd person present passive: so δίνεαι in Anacreon:

you are in a spin about Leucippe.

The form is Ionic.

369 *Et. Gen.* (p. 38 Calame) = *Et. Mag.* 601. 20 = Hdn. (ii 253 Lentz)

νένονται ἢ ἀπὸ τοῦ νενόηται κατὰ συγκοπὴν τοῦ ἠ ἢ ἀπὸ τοῦ
νένωται κατὰ συστολήν . . . καὶ παρ' Ἀνακρέοντι ἢ μετοχῇ, αἴων

ὁ δ' ὑψηλὰ νενωμένος

370 *Schol. Eur. Hec.* 361 (i 39 Schwarz)

τὴν κάσιν Ἀνακρέων

οὗτ' ἐμὴν ἀπαλὴν κάσιν

ασημεῖωται δὲ ὅτι τὴν θήλειαν κάσιν εἶπεν, εἰ μὴ ἀποκοπὴ ἐστὶ
τοῦ κασιγνήτην.

Bergk: οὔτε μὲν cod. M τότε μ' cod. A

371 *Chrysipp. π. ἀποφ.* 22 (*S. V. F.* ii 57 Arnim)

. . . οὐ Ἀνακρέων οὕτως ἀπεφώνητο

οὐ δηῦτ' † ἐμπεδός † εἰμι

οὐδ' ἀστοίσι προσήνης.

1 οὐδ' εὐπέμελός Bergk εἰμ' <ἐγών>? Page

372 *Athen.* 12. 533ef (iii 177 Kaibel)

Χαμαιλέον δ' ὁ Ποντικός ἐν τῷ περὶ Ἀνακρέοντος προθεῖς τὸ

ξανθῆ δ' Εὐρυπύλῃ μέλει

ὁ περιφόρητος Ἀρτέμων,

τὴν προσγορίαν ταύτην λαβεῖν τὸν Ἀρτέμωνα διὰ τὸ τρυφερῶς
βιῶντα περιφέρεισθαι ἐπὶ κλίνῃς.

cf. *schol. Ar. Ach.* 850 (p. 23 Dübner), *Plut. Per.* 27 (i 2. 32 Ziegler), *Zenob. ap. Miller Mélanges* 356, *Plin. N. H.* 34. 56 (v 182 Mayhoff), *Hsch. Π* 1831 (iii 318 Schmidt)

369 *Etymologicum Genuinum*

νένονται, 'he is minded': the form is derived either from
νενόηται with the η dropped or from νένωται with the vowel
shortened . . . Anacreon has the participle:

but he, being high-minded, . . .

370 *Schol. Eur. Hecuba* (τὴν . . . κάσιν, 'the
sister')

Cf. Anacreon:

nor my tender sister.

It is marked as exceptional because he uses κάσις as a
feminine noun, unless of course it is a shortened form of
κασιγνήτη.

371 *Chrysippus, Negatives*

. . . then Anacreon did not¹ express himself as follows:

This time I am not (obstinate?)² nor easy-going
with my fellow-citizens.

¹ Part of a Stoic exercise in logic. ² Text uncertain.

372 *Athenaeus, Scholars at Dinner*

Chamaeleon of Pontus in his treatise *On Anacreon*
quotes these lines:

Fair-haired Eurypyle is in love with that litter-
rider Artemon,

and explains that Artemon got this name because he lived
luxuriously and was carried about in a litter.¹

¹ Continued at 388. For Eurypyle see test. 12 n. 2.

373 Heph. *Ench.* 10. 4 (p. 33s. Consbruch)

τό δέ τήν δευτέραν ἰαμβικὴν ἔχον καλεῖται Πριάπειον, ὅσον
ἤρίστησα μὲν ἰτρίου λεπτοῦ μικρὸν ἀποκλάς,
οἴνου δ' ἐξέπιον κάδον· νῦν δ' ἀβρῶς ἐρόεσσαν
ψάλλω πηκτίδα τῇ φίλῃ κωμάζων † παιδί ἀβρῆι †.

cf. Athen. 11. 472e (1–2 κάδον, Ἄνακρέοντος), 14. 646d (1–2 κάδον, Ἄνακρέων), Poll. 10. 70 (ii 209 Bethe), Apoll. Soph. *Lex. Hom.* (p. 846 de Villosion), Eust. *Od.* 1654. 17, Apostol. *Cent.* 6. 86c (ii 450 L.–S.)

3 παιδί ἀβρῆι Heph. codd. AI ποδί ἀβρῆ cod. H nomen proprium fort. latet: Πολιάρχη Wilamowitz

374 Athen. 14. 634c (iii 399 Kaibel)

πολλάκις καὶ αὐτὸς ἐν ἐννοίᾳ γίνομαι, μουσικῆς ὡν ἐραστῆς, περὶ
τῆς μαγάδιδος καλουμένης, πότερον οὐλῶν εἶδος ἢ κιθάρας ἐστίν. ὁ
μὲν γὰρ ἠδιστος Ἄνακρέων λέγει πον·

ψάλλω δ' εἴκοσι
† χορδαῖσι μάγαδιν † ἔχων,
ὦ Λεύκασπι, σὺ δ' ἠβᾶς.

cf. 14. 634f, 635cd (= Posidon. 292, i 254s. Edelstein-Kidd), Poll. 4. 61 (i 219 Bethe)

1s. εἴκοσι (Λυδόν) | χορδῶν μαγάδην ἔχων Bergk

375 Athen. 4. 177a–182c (i 397 Kaibel)

οἶδαμεν δέ κοί τοὺς ἡμίπους καλουμένους, περὶ ὧν φησιν
Ἄνακρέων·

τίς ἐρασμῆν
τρέφας θυμὸν ἐς ἤβην τέρενων ἡμίπων ὑπ' αὐλῶν
ὀρχεῖται;

εἰσὶ δ' οἱ αὐλοὶ οὔτοι ἐλάσσονες τῶν τελείων . . . εἰσὶν δ' οἱ αὐτοὶ
τοῖς παιδικοῖς καλουμένοις, οἷς οὐκ οὖσαν ἐναγωνίως πρὸς τὰς
ἐώχιας χράντοι. διὸ καὶ τέρενας αὐτοὺς κέκληκεν ὁ Ἄνακρέων.

2 Mehlhorn: ἐσέβην Athen. Casaubon: τέρεν ὡς ἡμίπων
Athen.

373 Hephaestion, *Handbook on Metres*

The antispastic tetrameter catalectic which has an iambic in the second metron is called priapean, e.g.:

I dined by breaking off a small piece of thin honeycake, but I drained a jar of wine. Now I tenderly strike my lovely lyre in a serenade to my dear girl.²

¹ Attributed to Anacreon by Athenaeus. ² Text of last words uncertain: perhaps a proper name, e.g. 'my dear Poliarche'.

374 Athenaeus, *Scholars at Dinner*

I myself, being a music-lover, have often wondered whether the instrument called the magadis is a sort of pipes or a type of lyre; for the sweet Anacreon says somewhere:

Holding the magadis I strike its twenty strings,¹ while you, Leucaspis, enjoy the fun of youth.

¹ Text uncertain. Athen. goes on to quote authors who seem to speak of the magadis as a pipe.

375 Athenaeus, *Scholars at Dinner*

We know also of pipes called half-size, about which Anacreon says:

Who has turned his thoughts to lovely youth and dances to the tender half-size pipes!^{1?}

These pipes are smaller than the complete ones . . . They are the same as the so-called 'child-pipes', which are not suitable for public festivals but are used at parties. This is why Anacreon calls them 'tender'.

¹ Pipes with three holes instead of six.

376 Heph. *Poem.* 7. 2 (p. 71 Consbruch)

εἰσὶ δὲ ἐν τοῖς ποιήμασι καὶ οἱ ἀρρενικῶς οὕτω καλούμενοι
ἐπιῶδοι, ὅταν μεγάλῳ στίχῳ περιττόν τι ἐπιφέρηται, οἷον (Archil.
frg. 172. 1s., 182). . . ὅταν δὲ ἔμπαλιν ἡ τάξις ᾗ, προῶδος καλεῖται,
ὡς παρὰ Ἀνακρέοντι:

ἀρθεῖς δηῦτ' ἀπὸ Λευκάδος
πέτρης ἐς πολὺν κύμα κολυμβῶ μεθύων ἔρωτι.

cf. Philostrat. *Imag.* 1. 15 (ii 317 Kayser), Apostol. *Cent.*
3. 90c (ii 308 L.—S.)

377 Schol. T Hom. *Il.* 24. 278 (v 571 Erbse)

Μυσοὶ πλησίον ὄντες Ἐνετῶν ὄθεν ἡμίονων γένος· ἧ ὡς καὶ
παρὰ Μυσοῖς διαφόρων ὄντων. Ἀνακρέων·

ἵπποθόρων δὲ Μυσοὶ
εὐδρον μείζιν ὄνων

πρὸς ἵππους, ἐξ ὧν ἡμίονοι.

1 Bergk: -θορον cod. δὲ Bekker καὶ cod. 2 Bergk:
εὐρεῖν cod.

378 Schol. Ar. *Av.* 1372 (p. 249 White)

ἀναπέτομαι δὴ παρὰ τὰ Ἀνακρέοντος·
ἀναπέτομαι δὴ πρὸς Ὀλυμπον πετεύγεσσι κούφης
διὰ τὸν ἔρωτ'· οὐ γὰρ ἐμοὶ <— ∪ > θέλει συνηβᾶν.

διὰ καὶ τὸ χέχουσι οἱ δύο στίχοι.

cf. Heph. *Ench.* 9. 3 (p. 30 Consbr.), epitom. Heph. 5 (p. 360
Consbr.)

2 <παις ἐ>θέλει Porson

376 Hephaestion, *On Poems*

In poems there are also the so-called epodes—the noun is
masculine—when an addition is made to a long line, e.g.
Archilochus, 172. 1 f., 182; but when the order is reversed¹
it is called a pro-ode, as in Anacreon:

See, once again I climb up and dive from the
Leucadian cliff² into the grey waves, drunk with
love.

¹ I.e. the shorter line comes first. ² See *Sa. test.* 23.

377 Scholiast on Homer, *Iliad* 24. 278 ('mules which the
Mysians once gave Priam')

'Mysians' because they were neighbours of the Enetians,
from whom came the breed of mules,¹ or because Mysian
mules were particularly fine. Cf. Anacreon:

and the Mysians discovered the breeding of mare-
mounting asses

with horses, whence come mules.

¹ Cf. *Il.* 2. 852.

378 Scholiast on Aristophanes, *Birds* ('See, I fly up')

This comes from Anacreon's lines:

See, I fly up on light wings to Olympus in search of
Love; for (the boy) does not wish to enjoy the fun of
youth with me.¹

That is why the two lines have the χ.²

¹ Cf. 445, *Sa.* 163. ² Marginal mark used by Aristarchus
to indicate something noteworthy.

379 Lucian. *Herc.* 8 (i 22 Macleod)

ὥστε ἰσχυρὸς μὲν καὶ τάχος καὶ κάλλος καὶ ὄσα σάματος ἀγαθὰ
χαιρέτω, καὶ ὁ Ἔρως ὁ σός, ὦ Τῆε ποιητᾶ, εἰσδὼν με,

(a) ὑποπόλιον γένειον χρυσοφαέννων,

εἰ βούλεται,

(b) πτερύγων † ἢ ἄετοῖς † παραπετέσθω,

καὶ ὁ Ἰπποκλείδης οὐ φραγτιεῖ.

ita Bergk: Ἔρως, ὅς μ' εἰσδὼν γένειον | ὑποπόλιον χρυσοφαέννων
πτερύγων ἀήταις | παραπέτεται

380 Himer. *Or.* 47. 1 (p. 189s. Colonna)

χαίρε φίλον φῶς χαρίεντι μειδιῶν προσώπω·

μέλος γάρ τι λαβὼν ἐκ τῆς λύρας εἰς τὴν σὴν ἐπιδημίαν προσοίσομαι, ἥδῶς μὲν ἂν πείσας καὶ αὐτοὺς τοὺς αὐτοὺς λόγους λύραν μοι γενέσθαι καὶ ποιῆσιν, ἵνα τι κατὰ σοῦ ρεανεύσωμαι, ὅποιον Σιμωνίδης ἢ Πίνδαρος κατὰ Διονύσου καὶ Ἀπόλλωνος. ἐπεὶ δὲ ἀγέραχοι τε ὄντες καὶ ὑφαύχενες ἄφροῖ τε καὶ ἕξι μέτρων ἀθύρουν, ὀλίγα παρακαλέσας τὴν ποιῆσιν, δίδουμι μοι τι μέλος Τῆιον (ταύτην γὰρ φιλῶ τὴν Μοῦσαν) ἐκ τῶν ἀποθέτων τῶν Ἀνακρέοντος τοῦτων σοὶ φέρων τὸν ἔμνον ἔρχομαι καὶ τι καὶ αὐτὸς προθεῖς τῷ ἔσματι· ὦ φῶς Ἑλλήνων καὶ τῶν ὄσων Παλλάδος ἱερὸν δάπεδον Μουσαῶν τ' ἄλη νεμόμεθα.

¹ The opening words of a speech addressed in Athens to the proconsul Basilius.

381 Atil. Fort. *Ars* 28 (vi 301 Keil) (de metris Horatii)

apud Anacreontem

(a) εἴμι λαβὼν † εἰσάρας †,

Sappho (fr. 153); secundum colōn Anacreon sic:

(a) ἐς Ἥρας Bergk

379 Lucian. *Hercules*

So goodbye, strength and swiftness and beauty and all physical excellence: let your Love, poet of Teos, glance at

my greying beard

and then, if he so wishes,

fly past me on wings of shining gold.

Hippoclidēs won't mind.¹

¹ See Hdt. 6. 126 ff.; exact text of Anacr. uncertain.

380 Himerius, *Orations*¹

Hail, dear light, with a smile on your lovely face—

for I shall take a song from the lyre and bring it in honour of your visit. I should gladly have persuaded the words themselves to be my lyre and poetry, so that I might sing of you with youthful abandon, as did Simonides and Pindar of Dionysus and Apollo; but the words are proud and stiff-necked, ranging without restraint and frisking beyond the confines of their rhythms; and so I made a small request of Poetry to give me a song of Teos—that is the Muse I love—from the stores of Anacreon; and I come with this hymn of praise for you, having myself made an addition to the song: 'Oh light of the Greeks and of all of us who dwell in the holy plain of Pallas and the groves of the Muses.'

381 Atilius Fortunatianus (on the metre of Horace, *Odes* 1. 8)

The metre of the first line is in Anacreon,

(a) I shall take it and go (to Hera's temple?)

and in Sappho (fr. 153). The metre of the second is in Anacreon, as follows:

GREEK LYRIC

- (b) ἀσπίδα ῥίψας ποταμοῦ καλλιρόου παρ' ὄχθας,
Sappho sic (fr. 128).
(h) Bergk: ἀσπίδα ῥίψ' ἐς ποταμὸν ἰλλίρου (κα super ιλ script.)
τροχῶς cod. A ασπίδα ριφες ποταμον ἰλλίρου τροχῶς cod. B

382 Heph. *Ench.* 9. 2 (p. 30 Consbruch)

τρίμετρα (sc. χαρισματικά καταληκτικά) δὲ οἶον τὸ Ἄνακρέοντος·

δακρῶσσαν τ' ἐφίλησεν αἰχμὴν

cf. epitom. Heph. 5 (p. 360 Consbr.), schol. Hermog. *Id.* 1. 5
(vii 988 Walz *Rhet. Gr.*)

383 Athen. 11. 475f (iii 46 Kaibel)

Ἄνακρέων·

οἶνοχόει δ' ἀμφίπολος μελιχρὸν
οἶνον τρικύαθον κελέβην ἔχουσα.

2 ἐς κελέβην τ. χέουσα West

384 Schol. Pind. *Isthm.* 2. 13 (iii 215 Drachmann)

τοιούτων δέ τι καὶ Ἄνακρέων εἶρηκε, καὶ μὴ ποτε ἢ ἀπότασις
ἔστιν ἐς τὰ ὑπ' ἐκείνου εἰρημένῃ· φησὶ γάρ·

οὐδ' ἀργυρῆ κω τότ' ἔλαμπε Πειθῷ.

cf. Tzetz. *Chil.* 8. 828s. (p. 315 Kiessling)

ἀργυρέα, -ρέους codd. Bergk: κ' κότε cod. B. πάποτε cod. D
Barnes: πῶθῶ codd.

ANACREON

- (b)
throwing down his (my?) shield by the banks of the
fair-flowing river,
and in Sappho (fr. 128).

382 Hephaestion, *Handbook on Metres*

Choriambic trimeters catalectic as in Anacreon:

and fell in love with the tearful spear.

383 Athenaeus, *Scholars at Dinner* (on κελέβη, 'bowl')

Anacreon has:

and the serving-girl, holding the three-ladle bowl,¹
poured the honey-sweet wine.

¹ Cf. 356, 409 for the terms; metre and text of v. 2 uncertain.

384 Scholiast on Pindar, *Isthmian* 2 ('for in those days the
Muse was not yet greedy for gain nor a hireling, nor were
sweet soft songs offered for sale by honey-voiced Terpsi-
chore with their faces silvered over')

Anacreon says something similar, and perhaps it is to his
words that Pindar is referring:

and in those days Persuasion did not yet shine all
silver.

385 Heph. *Ench.* 9. 3 (p. 30 Consbruch)

πολὺ δ' ἐστὶ καὶ τὸ πρὸς τῇ κατάκλειδι τὴν δευτέραν συζυγίαν
ιαμβικὴν ἔχον, οἷόν ἐστι παρὰ μὲν Ἀνακρέοντι·

ἐκ ποταμοῦ ἄπνέρχομαι πάντα φέρουσα λαμπρά.

cf. Apostol. *Cent.* 6. 88c (ii 389 L.—S.)

λαμπρά Heph. καλὰ Apostol.

386 Heph. *Ench.* 15. 22 (p. 55 Consbruch)

ὥσθ' ὅλον αὐτὸ (sc. τὸ Κρατίνειον) χοριαμβικὸν ἐπιμίκτων
γενέσθαι, ὅμοιον Ἀνακρεοντείῳ τῷδε·

Σίμαλον εἶδον ἐν χορῷ πηκτίδ' ἔχοντα καλῆν.

387 Heph. *Ench.* 15. 20 (p. 54 Consbruch)

Ἀνακρέων δὲ οὐκ ἰαμβικῶ ἀλλὰ χοριαμβικῶ ἐπιμίκτω πρὸς τὰς
ιαμβικὰς ἐπήγαγε τὸ ἰθυφθαλλικόν·

τὸν μυροποιὸν ἠρόμην Στράττιν εἰ κομήσει.

cf. Poll. 7. 177 (ii 100 Bethe) (μυροποιός· οἴτω δὲ Ἀνακρέων)

μυρο- Poll. λυρο- Heph.

388 Athen. 12. 533f (iii 177 Kaibel)

καὶ γὰρ Ἀνακρέων αὐτὸν (sc. τὸν Ἀρτέμωνα) ἐκ πείνης εἰς
τρυφὴν ὀρμήσαι φησὶν ἐν τοῦτοις·

πρὶν μὲν ἔχων βερβέριον, καλύμματ' ἐσφηκωμένα,
καὶ ξυλίνους ἀστραγάλους ἐν ὧσιν καὶ ψιλὸν περὶ
3 πλευρήσιν (δέρμ' ἦει) βοός,
νήπλυτον εἴλυμα κακῆς ἀσιτίδος, ἀρτοπώλιον
κάθελσπόρνοιον ὀμλέων ὁ πονηρὸς Ἀρτέμων,
6 κίβδηλον εὐρίσκων βίον,

385 Hephaestion, *Handbook on Metres*

A common form of choriambic tetrameter catalectic has the second metron iambic as well as the close; cf. Anacreon:

I come up from the river bringing (the washing) all bright.¹

¹ Presumably the beginning of a poem; the speaker is a woman.

386 Hephaestion, *Handbook on Metres*

And so the whole verse (the cratinean) becomes a mixed choriambic like Anacreon's

I saw Simalus in the chorus holding his lovely lyre.

387 Hephaestion, *Handbook on Metres*

Anacreon added the ithyphallic (—U—U—) not to an iambic length but to a choriambic with iambic admixture (—UU—|U—U—):

I asked Strattis the perfumer¹ whether he would let his hair grow long.

¹ 'The lyre-maker' in Hephaestion's text, 'the perfumer' in Pollux.

388 Athenaeus, *Scholars at Dinner*¹

Indeed Anacreon says in the following lines that Artemon shot from poverty to luxury:

He used to go about in an old cap,² a wasped hood, with wooden dice in his ears and around his ribs a hairless oxbide, the unwashed wrapping of a wretched shield—that scoundrel Artemon, consorting with bread-women and ready whores, devising a

¹ The passage follows 372. ² A unique noun, meaning uncertain.

GREEK LYRIC

πολλά μὲν ἐν δουρί τιθεῖς αὐχένα, πολλά δ' ἐν τροχῷ,
 πολλά δὲ γάτων σκυτίνῃ μάστιγι θωμιχθεῖς, κόμην
 9 πάγωνά τ' ἐκτετιλμένος·
 νῦν δ' ἐπιβαίνει σατινέων χρύσεια φορέων καθέρματα
 † παῖς Κύκης † καὶ σκιαδιάσκην ἐλεφαντίνην φορεῖ
 12 γυναιξίν αὐτως <ἐμφερής>.

3 suppl. Bergk 4 Schoemann: νεόπλουτον cod. A
 νεόπλουτον cod. E 11 παῖς ὁ K. Hermann 12 suppl.
 Schoemann

389 Athen. 10. 433ef (ii 443 Kaibel)

τὸ δῆμος γὰρ πᾶσιν ἰσχυρὰν ἐπιθυμίαν ἐμποιεῖ τῆς περιττῆς
 ἀπολαύσεως . . . Ἀνακρέων

φίλη γὰρ εἰς ξείνοισιν ἔασον δέ με διψέοντα πιεῖν.

Page: εἰσεφύει cod.

390 Athen. 1. 21a (i 45s. Kaibel)

ἔταπτον γὰρ τὸ ὀρχεισθαι ἐπὶ τοῦ κινεῖσθαι καὶ ἐρεθίζεσθαι.
 Ἀνακρέων

καλλίκομοι κόουραι Διὸς ἀρχήσαντ' ἐλαφρῶς.

cf. Eust. Od. 1942. 4

391 Schol. Pind. Ol. 8. 42c (i 248 Drachmann)

ἐπὶ στέφανον τεύξαι μεταφορικῶς τὸ τείχος. στέφανος γὰρ
 ὡσπερ τῶν πόλεων τὰ τείχη, καὶ Ἀνακρέων

νῦν δ' ἀπὸ μὲν στέφανος πόλεως ὄλωλεν.

Bergk: πάλ. στέφ. codd.

ANACREON

fraudulent living; often he had his neck in the
 stocks, often on the wheel; often his back was
 flogged with a leather whip and his hair and beard
 plucked out. But nowadays the son of Cyce rides in a
 carriage^a wearing gold earrings, and he carries an
 ivory parasol exactly like the ladies.

^a A woman's vehicle.

389 Athenaeus, *Scholars at Dinner*

For thirst causes in everyone a powerful desire for
 excessive satisfaction; . . . cf. Anacreon:

You are a friendly girl to strangers, so let me
 drink: I'm thirsty.

390 Athenaeus, *Scholars at Dinner*

For they used the word 'dance' to express movement and
 excitement¹; cf. Anacreon:

The fair-haired daughters of Zeus danced lightly.

¹ The quotation from Ion which follows illustrates the
 second (metaphorical) use: 'his heart danced'.

391 Scholiast on Pindar, *Olympian* 8 ('to make a crown')

'Crown' is used metaphorically for 'wall', since the walls
 of a city are, as it were, its crown: cf. Anacreon:

But now the crown of the city¹ is destroyed.

¹ Possibly Teos (see testt. 1, 3).

GREEK LYRIC

392 *Et. Gen.* (p. 29 Calame) = *Et. Mag.* 429. 50 = Zonar. 990 = Hdn. *Orithogr.* (ii 517 Lentz)

ἡμετέριος· κτητικὸν ἔστι· σημαίνει δὲ τὸν τοῦ ἡμετέρου. ἀπὸ τοῦ ἡμέτερος, ἡμετέριος· ἐχρήσατο δὲ τῆ λέξει Ἀνακρέων·

οὔτε γὰρ ἡμετέριον οὔτε καλόν

393 Heph. *Ench.* 15. 10 (p. 51 Consbruch)

κέχρηται δὲ καὶ Ἀνακρέων (sc. τῷ ἐγκαμιολογικῷ) ἐν πλείουσιν ἔσμασιν·

ὄρσολοπος μὲν Ἄρης φιλεῖ μεναίχιμην

394 Heph. *Ench.* 7. 2 (p. 21 Consbruch)

ὕστερον δὲ καὶ Ἀνακρέων τοῦτῳ τῷ μέτρῳ (sc. τῷ δακτυλικῷ τετραμέτρῳ εἰς δισύλλαβον καταληκτικῷ) καὶ ὅλα ἔσματα συνέθηκεν·

(a) ἠδυμελὲς χαρίεσσα χελιδοῖ

καὶ

(b) μνᾶται δηῦτε φαλακρὸς Ἄλεξις.

cf. Mar. Plot. Sacerd. (vi 514 Keil)

395 Stob. 4. 51. 12 (v 1068 Hense) (περὶ θανάτου καὶ ὡς εἶη ἄφυκτος)

Ἀνακρέοντος·

πολιοὶ μὲν ἡμῖν ἤδη
κρόταφοι κάρη τε λευκόν,
χαρίεσσα δ' οὐκέτ' ἤβη
πάρα, γηραλέοι δ' ὀδόντες,
5 γλυκεροῦ δ' οὐκέτι πολλὸς
βίотου χρόνος λέλειπται·

ANACREON

392 *Etymologicum Genuinum*

ἡμετέριος is a possessive adjective meaning 'belonging to what is ours', derived from ἡμέτερος. Anacreon used the word:

neither from our land nor beautiful

393 Hephaestion, *Handbook on Metres*¹

Anacreon used the encomiologic metre in many songs:

Warlike Ares loves a staunch fighter.

¹ See Alc. 383.

394 Hephaestion, *Handbook on Metres*

Later¹ Anacreon composed whole poems in this metre (the dactylic tetrameter catalectic with disyllabic close):

(a) Sweet-singing, graceful swallow

and

(b) Once again bald Alexis goes wooing.

¹ Heph. has quoted Archil. 195.

395 Stobaeus, *Anthology* (on death and its inevitability)

From Anacreon:

My temples are already grey and my head is white;
graceful youth is no more with me, my teeth are old,
and no long span of sweet life remains now. And so I

GREEK LYRIC

διὰ ταῦτ' ἀνασταλύζω
θαμὰ Τάρταρον δεδοικώς·
'Αἶδew γάρ ἐστι δεινός
10 μυχός, ἀργαλή δ' ἐς αὐτὸν
κάτοδος· καὶ γὰρ ἐτοῖμον
καταβάντι μὴ ἀναβῆναι.

2 τε Bergk δὲ codd. 11 κεί γάρ West

396 Athen 11. 782a (iii 18 Kaibel)

ἔθος δ' ἦν πρότερον ἐν τῷ ποτηρίῳ ὕδωρ ἐμβάλλεσθαι, μεθ' ὃ τὸν οἶνον. . . . Ἀνακρέων¹

φέρ' ὕδωρ, φέρ' οἶνον, ᾧ παῖ, φέρε <δ'> ἀνθεμόεντας
ἡμῖν
στεφάνους· ἔνεικον, ὡς δὴ πρὸς Ἔρωτα πυκταλίζω.

cf. Demetr. *Eloc.* 5 (p. 4 Raderm.) (μεθύοντος γὰρ ὁ ῥυθμὸς ἀτεχνῶς γέροντος), anon. metr. (P. Oxy. 220 col. vii 3-6 = Heph. p. 404 Consbr.), *Et. Gen.* (p. 26 Calame) = *Et. Mag.* 345. 32, Orion. 62. 30, Eust. *Il.* 1322. 53, lap. inscr. ed. G. Vuillemot (*Mém. de la Soc. éduenne* 51, 1966, 31ss.)

1 δ' suppl. Casaubon 2 ὡς δὴ Orion ὡς ἦδη *Et. Gen.* ὡς μὴ Athen. Eust. lapis ὡς ἀν Dobree

397 Athen. 15. 674cd (iii 490 Kaibel)

ἐκάλον δὲ καὶ οἷς περιέδοντο τὸν τράχηλον στεφάνους ὑποθυμίδας. . . . Ἀνακρέων

πλεκτὰς
δ' ὑποθυμίδας περὶ στήθεσι λωτίνας ἔθεντο.

cf. Athen. 15. 678d

Dindorf: ὑποθυμιάδας (bis) Athen.

ANACREON

often weep in fear of Tartarus: for the recess of Hades is grim, and the road down to it grievous: and it is certain that he who goes down does not come up again.

396 Athenaeus, *Scholars at Dinner*

It was the custom to pour into the cup first water and then the wine . . . ; cf. Anacreon:

Bring water, boy, bring wine, bring me garlands of flowers: fetch them, so that I may box against Love.¹

Demetrius, *On Style*

The rhythm is exactly that of an old man drunk.

¹ The poem has been found with a portrait of Anacreon on a 2nd c. A.D. mosaic at Autun: see also 429 and M. and A. Blanchard, *R. E. A.* 75 (1973) 268 ff.

397 Athenaeus, *Scholars at Dinner*

They called the garlands which they fastened around their necks ὑποθυμίδες¹; . . . cf. Anacreon:

and they placed over their breasts woven garlands of lotus.

¹ Athen. quotes also Alc. 362, Sa. 94. 15 f.

GREEK LYRIC

398 Schol. A Hom. *Il.* 23. 88 (v 382 Erbse) (ἀμφ' ἀστραγάλοις
χολωθείς)

αἱ πλείους τῶν κατὰ ἄνδρα ἀμφ' ἀστραγάλησιν ἐρίσασα
(Bekker: ἐρίσασα cod.), καὶ ἔστιν Ἰωνικώτερον·

ἀστραγάλοι δ' Ἔρωτός εἰσιν
μανίαί τε καὶ κυδομοί,

Ἄνακρέων.

399 Schol. Eur. *Hec.* 934 (i 74 Schwartz)

καὶ δωριάζειν τὸ γυμνουμένα φαίεσθαι τὰς γυναῖκας. Ἄνα-
κρέων·

ἐκδύσα κιθῶνα δωριάζειν

cf. Eust. *Il.* 975. 38

Fick: χιτῶνα codd.

400 Heph. *Ench.* 12. 5 (p. 39 Consbruch)

τὸ δὲ <δίμετρον τὸ> ἀκατάληκτον (sc. τὸ ἰωνικὸν ἀπ' ἐλάσσωνας)
κατὰ τὸν ἀνακλώμενον χαρακτήρα πολὺ παρὰ τῷ Ἄνακρέοντι ἔστι·

παρὰ δηδτε Πυθόμανδρον
κατέδυν Ἔρωτα φεύγων.

ANACREON

396 Scholiast on *Iliad* ('in anger over the dice')

Most of the 'individual' texts have 'in a quarrel over the
dice' with the feminine form ἀστραγάλη, which is more Ionic;
cf. Anacreon:

The dice of Love are madness and uproar.

399 Scholiast on Euripides, *Hecuba*

The expression 'to play the Dorian' is used of women
showing themselves naked; cf. Anacreon:

to take off her (your) chiton and play the Dorian.

400 Hephaestion, *Handbook on Metres*

The ionic *a minore* dimeter acatalectic with *anacalasis*¹ is
frequent in Anacreon:

Once again I went down to Pythomander's² to
escape Love.

¹ With 4th and 5th syllables interchanged. ² Meaning
obscure; perhaps 'I sought refuge with P.'

401 Str. 14. 2. 27 (iii 140 Kramer)

τοῦ δὲ περὶ τὰ στρατιωτικὰ ζήλου τὰ τε ὄχανα ποιοῦνται τεκμή-
ρια καὶ τὰ ἐπίσημα καὶ τοὺς λόφους· ἅπαντα γὰρ λέγεται Καρικὰ.
'Ανακρέων μὲν γέ φησιν·

διὰ δηῦτε Καρικουργέος
ὄχανου χεῖρα †τιθέμενοι †

cf. Eust. II. 367. 23, 707. 61, schol. A Hom. II. 8. 193 (i 278 Di.), *Et. Gen.* (p. 31 Calame) = *Et. Gud.* 297. 43 = *Et. Mag.* 489. 36

2 ὄχανου Str., Eust. 367. οιο schol. Hom., Ett., Eust. 707
τιθέμενοι, τιθέναι, τιθέμεναι codd. τέθειμαι Edmonds

402 Max. Tyr. 18.9 (p. 232s. Hobein)

ἡ δὲ τοῦ Τηίου σοφιστοῦ τέχνη τοῦ αὐτοῦ ἤθος καὶ τρόπου. καὶ
γὰρ πάντων ἐρά τῶν καλῶν καὶ ἐπαίνει πάντας. μετὰ δὲ αὐτοῦ τὰ
ἄσματα τῆς Σμέρδιος κόμης καὶ τῶν Κλεοβούλου ὀφθαλμῶν καὶ
τῆς Βαθύλλου ὤρας. ἀλλὰ καὶ τούτους τὴν σοφροσύνην ὀρᾷ·

(a)

ἔραμαι <δέ> τοι συνηβάν,

φησίν,

χαρίεν γὰρ † ἔχεις ἦθος. †

καὶ αὖθις

(b)

καλὸν εἶναι τῷ Ἔρωτι τὰ δίκαιά φησιν.

ἤδη δὲ που καὶ τὴν τέχνην ἀπεκαλύψατο·

(c)

ἐμέ γὰρ † λόγων † εἵνεκα παῖδες ἂν φιλέοιεν·
χαρίεντα μὲν γὰρ ἴδω, χαρίεντα δ' οἶδα λέξαι.

(a) 1 δὲ suppl. Bergk 2 ἔσχεις ἦθος Barnes ἦθος ἴσχεις
Hiller (c) 1 λόγων <ιμών>. <νέσι> λόγων ci. Bergk λόγων
<μελέων τ'> Blass 2 Valckenaer: διδώ codd.

401 Strabo, *Geography*

As evidence for the Carians' enthusiasm for soldiering shield-holds, shield-emblems and crests are adduced, since they are all called Carian. Anacreon says:

Once again (I have put my?) hand through the Carian-made shield-strap.¹

¹ Continued at Alc. 388. Is Anacreon fighting against Love?

402 Maximus of Tyre, *Orationes*

The art of the craftsman of Teos is of the same kind and character¹: he is in love with all who are beautiful and praises them all. His poems are full of the hair of Smerdis and the eyes of Cleobulus and the youthful beauty of Bathyllus. But even in these verses you may see his moderation: he says:

(a)

and I long to enjoy the fun of youth with you, for you have graceful ways;

and again he says that

(b)

just deeds are beautiful in Love's view;

and he has surely revealed his art when he says

(c)

for children might love me for my words: for I sing graceful songs and I know how to speak graceful words.

¹ Cf. Sa. test. 20.

GREEK LYRIC

403 Hsch. E 5936 (ii 195 Latte)

ἔρμα: ἔρεισμα [ἢ ἔργμα] ἢ τὸν πετρώδη καὶ ἐπικυματιζόμενον
ὥστε μὴ βλέπειν τόπον τῆς θαλάσσης. καὶ Ἄνακρέων

ἀσῆμων
ὑπὲρ ἐρμάτων φορέομαι.

cf. Alc. 306 (i) col. i, Harp. s.v. ἔρμα (i 134 Dind.), Phot. s.v.
ἐρμάν (15. 1 Pors.), *Sud.* E 3026 (ἐρμάν), *Zonar.* 860 (ἐρμάν)

404 Phot. (p. 111 Reitzenstein)

μεταβάλλουσι δ' οἱ Ἴωνες τὸ τελευταῖον ἄ' . . . Ἄνακρέων

νεότης τε κῦγιείη

405 Schol. Hes. *Theog.* 767 (v. M. L. West, *Philol.* 110, 1966,
154)

. . . χθόνιον δὲ καὶ τὸν στιγνόν, ὡς Ἄνακρέων

χθόνιον δ' ἑμαυτὸν ἤγον.

ἤγων. ἤγον. ἤρεν codd.

406 Apoll. Soph. *Lex. Hom.* s.v. θέσθαι (p. 87 Bekker)

. . . καὶ γὰρ ὁ θησαυρὸς θεσμός λέγεται, καθάπερ καὶ Ἄνακρέων
λέγει

ἀπὸ δ' ἐξείλετο θεσμὸν μέγαν.

cf. *Et. Gen.* (p. 30 Calame) = *Et. Mag.* 448. 16

407 Schol. Pind. *Ol.* 7. 5a (i 200 Drachmann)

προπίνειν ἐστὶ κυρίως τὸ ἄμα τῷ κράματι τὸ ἀγγεῖον χαρίζεσθαι.
Ἄνακρέων

ἀλλὰ πρόπινε
ῥαδινοῦς ὦ φίλε μηρούς,

ἀντὶ τοῦ χαρίζου.

ANACREON

403 Hesychius, *Lexicon*

ἔρμα: a support; or a rocky place in the sea, hidden from
view by the waves; cf. Anacreon:

I am carried over hidden reefs.¹

¹ Prob. metaphorically of a stormy love affair; cf. Alc. 306
(i) col. i.

404 Photius, *Lexicon*

The Ionians change the final a (to η) . . . : cf. Anacreon:
youth and health

405 Scholiast on Hesiod, *Theogony* (θεοῦ χθονίου, 'the god of
the lower world')

χθόνιος, 'of the lower world', may mean 'sullen', as in
Anacreon:

I behaved sullenly.

406 Apollonius, *Homeric Lexicon*

For *θησαυρός*, 'treasure', is also called *θεσμός*, as in
Anacreon:

and carried away a great treasure.

407 Scholiast on Pindar

Properly speaking *προπίνειν*, 'to pledge', means to make a
gift of the cup along with the mixture of wine; cf. Anacreon:

Come, pledge me, dear boy, your slender thighs,
where *πρόπινε*, 'pledge', is used instead of *χαρίζου*, 'grant'.

GREEK LYRIC

408 Aelian. *N. A.* 7. 39 (ii 152ss. Scholfield)

οσοι λέγουσι θῆλον ἔλαφον κέρατα οὐ φύειν, οὐκ αἰδοῦνται τοὺς τοῦ ἐναντίου μάρτυρας' . . . 'Ἀνακρέων ἐπὶ θηλείας φησὶν'

ἀγανῶς οἶά τε νεβρὸν νεοθηλέα
γαλαθηνὸν ὅς τ' ἐν ὕλῃ κεροέσσῃς
ἀπολειφθεὶς ἀπὸ μητρὸς ἐπτοήθη.

πρὸς δὲ τοὺς μοιχῶντας τὸ λεχθὲν καὶ μέντοι καὶ φάσκοντας δεῖν ἐροέσσης γράφειν ἀντιλέγει κατὰ κράτος Ἀριστοφάνης ὁ Βυζάντιος (fr. 378 Slater).

cf. Athen. 9. 396d, schol. Pind. *Ol.* 3. 52 (i 120 Dr.), Eust. *Il.* 711. 34, Poll. 5. 76 (i 282 Bethe)

409 Athen. 10. 430d (ii 436s. Kaibel)

ὁ δ' Ἀνακρέων ἐτι ζωρότερον (sc. κιννάμια κελεύει τὸν οἶνον) ἐν οἷς φησι

καθαρῆ δ' ἐν κελέβῃ πέντε <τε> καὶ τρεῖς ἀνα-
χειίσθω.

τε suppl. Dindorf ἀναχειίσθων ci. Bergk

410 Athen. 15. 674c (iii 490 Kaibel)

ἑσπεφανοῦντο δὲ καὶ τὸ μέτωπον, ὡς ὁ καλὸς Ἀνακρέων ἔφη:

ἐπὶ δ' ὀφρύσιν σελίαν στεφανίσκους
θέμενοι θάλειαν ἑορτὴν ἀγάγωμεν
Διονύσῳ

cf. Eust. *Od.* 1908. 55, schol. Pind. *Ol.* 3. 19 (i 110 Dr.)

ANACREON

408 Aelian, *On the Nature of Animals*

Those who say the female deer has no horns do not respect the witnesses to the contrary: . . . Anacreon says of a female deer:

Gently,¹ like a new-born sucking fawn, who is frightened, left in the woods away from his horned mother.

Those who corrupt the text,² actually saying that the correct reading is ἐροέσσης, 'lovely mother', are vigorously attacked by Aristophanes of Byzantium.

¹ Perhaps 'I draw near you gently, as though you were a . . . fawn'. ² E.g. Zenodotus, acc. to the scholiast on Pindar *Ol.* 3. 52; but see G. M. Bolling, *T.A.P.A.* 71, 1940, 40 ff.

409 Athenaeus, *Scholars at Dinner*

Anacreon orders a still stronger mixture¹ in these words:

and let the mixture be poured in a clean bowl, five (of wine) and three (of water).

¹ The passage follows Alc. 346.

410 Athenaeus, *Scholars at Dinner*

They also garlanded their brows, as handsome Anacreon said:

and let us place garlands of celery on our brows and celebrate a rich festival for Dionysus.

GREEK LYRIC

411 Heph. *Ench.* 12. 4 (p. 39 Consbruch)

τῶν δὲ τριμέτρων (sc. ἰωνικῶν τῶν ἀπ' ἐλάσσονος) τὸ μὲν ἀκατάληκτον παρὰ τῇ Σαπφῷ (fr. 134), παρὰ δὲ Ἀνακρέοντι

(a) ἀπό μοι θανεῖν γένοιτ' οὐ γὰρ ἄν ἄλλη
λύσις ἐκ πόνων γένοιτ' οὐδάμα τῶνδε,

τὸ δὲ καταληκτικὸν (ἐτέρως ἐσηματίεται):

(b) Διονύσου σαῦλαι Βασσαρίδες

cf. Arsen. = Apostol. *Cent.* 3. 60b (ii 301 L.-S.)

412 Schol. M. Aes. *P. V.* 128 (p. 15 Dindorf)

ὁ ῥυθμὸς Ἀνακρεόντειός ἐστι κεκλασμένος πρὸς τὸ θρηνητικόν. ἐπέδημησε γὰρ τῇ Ἀττικῇ Κριτίου ἔρων καὶ ἠρέστη λίαν τοῖς μέλεσι τοῦ τραγικοῦ. ἐχρώντο δὲ αὐτοῖς οὐκ ἐν παντὶ τόπῳ ἀλλ' ἐν τοῖς θρηνητικοῖς . . . ἐστὶ δὲ ταῦτα ὅμοια τῷ

οὐ δηῦτέ μ' ἑάσεις μεθύοντ' οἴκαδ' ἀπελθεῖν;

Page: οὐδ' αὖ μ' ἑάσεις cod. interrogat. sign. add. Bergk

413 Heph. *Ench.* 12. 4 (p. 39 Consbruch)

καὶ τῷ βραχυκατάληκτῳ δὲ (sc. τῷ ἀπ' ἐλάσσονος ἰωνικῷ τετραμέτρῳ) Ἀνακρέων ὄλα ἄσματα συνέθηκεν

μεγάλῳ δηῦτέ μ' Ἔριος ἔκοψεν ὥστε χαλκεὺς
πελέκει, χειμερίῃ δ' ἔλουσεν ἐν χαράδρῃ.

ANACREON

411 Hephaestion, *Handbook on Metres*

Among ionic *a minore* trimeters examples of the acatalectic are Sappho's (fr. 134) and Anacreon's:

(a)

May death be mine, for there could be no other release from these troubles¹;

but the catalectic line is formed differently²:

(b)

The hip-swaying Bassarids³ of Dionysus

¹ Prob. the troubles of love. ² With $\cup\cup---$ contracted to $---$ in the second foot. ³ Female worshippers of D.

412 Scholiast on Aeschylus, *Prometheus Bound*

The anacreontic rhythm is a broken rhythm¹ suited to lament. Anacreon lived in Attica when he was in love with Critias, and he took great delight in the songs of the tragedian (Aeschylus).² They did not use the rhythms indiscriminately but only in passages of lament . . . The passage is similar in rhythm to

Once again, won't you let me go home, now that I am drunk?

¹ I.e. the ionics undergo anacalasis. ² See test. 8 n.1 and fr. 495.

413 Hephaestion, *Handbook on Metres*

Anacreon wrote whole songs in the ionic *a minore* tetrameter brachycatalectic:

Once again Love has struck me like a smith with a great hammer and dipped me in the wintry torrent.¹

¹ To temper the metal.

414 Stob. 4. 21. 24 (iv 491 Hense) (κατά κάλλους)

Φαβαρίων· . . . πρὸς ταῦτα γελοῖος ἂν φανεῖθ' ὁ Ἀνακρέων καὶ μικρολόγος τῷ παιδί μεμφόμενος ὅτι τῆς κόμης ἀπέκείρατο, λέγων ταῦτα·

ἀπέκειρας δ' ἀπαλῆς κόμης ἄμωμον ἄνθος·

ἀλλ' ὦ Ἀνάκρεον μικρὸν ἐπίμεινον καὶ ὄψει πάντα ἀποκεκαρμένα.

Athen. 12. 540e (iii 191 Kaibel)

ἄξιον θαυμάζειν τὸν τύραννον (sc. Πολυκράτη) ὅτι οὐδαμῶθεν ἀναγγέλλεται γυναῖκας ἢ παῖδας μεταπεμφόμενος, καίτοι περὶ τῶν τῶν ἀρρένων ὁμίλις ἐπτοημένος, ὡς καὶ ἀντεράν Ἀνακρέοντι τῷ ποιητῇ, ὅτε καὶ δὲ ὄργην ἀπέκειρε τὸν ἐρώμενον.

Aelian. V. H. 9. 4 (p. 102 Dilts)

Ἀνακρέων ἐπήνεσε Σμερδίην θερμότερον τὰ παιδικὰ Πολυκράτους, εἴτα ἦσθη τὸ μεράκιον τῷ ἐπαίνῳ . . . ἐζηλοτύπησε δὲ Πολυκράτης ὅτι τὸν Σμερδίην ἐτίμησε, καὶ ἔωρα τὸν ποιητὴν ὑπὸ τοῦ παιδὸς ἀντιφιλούμενον, καὶ ἀπέκειρε τὸν παῖδα ὁ Πολυκράτης, ἐκείνον μὲν αἰσχύνων, οἴόμενος δὲ λυπεῖν τὸν Ἀνακρέοντα. ὁ δὲ οὐ προσεποιήσατο αἰτιάσθαι τὸν Πολυκράτη σωφρόνως καὶ ἐγκρατῶς, μετήγαγε δὲ τὸ ἔγκλημα ἐπὶ τὸ μεράκιον, ἐν οἷς ἐπεκάλει τὸλμαν αὐτῷ καὶ ἀμαθίαν ὀπλισσαμένῳ κατὰ τῶν ἑαυτοῦ τριχῶν, τὸ δὲ ἄσμα τὸ ἐπὶ τῷ πάθει τῆς κόμης Ἀνακρέων ἄσάτων· ἐμοῦ γὰρ αὐτὸς ἀμεινον ἄσεται.

414 Stobaeus, *Anthology* (against beauty)

Favorinus¹: . . . and so Anacreon would seem to be ridiculous and petty in blaming the boy² for cutting off his hair when he says:

You have cut off the perfect flower of your soft hair.

Anacreon, wait a moment and you will see everything cut off.

¹ 2nd c. A.D. rhetorician. ² Smerdies: see test. 12 n. 4.

Athenaeus, *Scholars at Dinner*

It is remarkable that the tyrant Polycrates is nowhere recorded as having summoned either women or boys to his court, although he was passionately devoted to the company of males, to the extent of being a rival of the poet Anacreon at the time when in anger he cut off the hair of his beloved boy.

Aelian, *Historical Miscellanies*¹

Anacreon praised Smerdies, the favourite of Polycrates, too warmly, and the youth enjoyed the praise . . . ; but Polycrates was jealous that Anacreon had honoured Smerdies, and seeing that the youth returned the poet's love he cut off the boy's hair to disgrace him and cause Anacreon grief. But Anacreon, showing good sense and self-control, did not presume to blame Polycrates but rather turned his reproach on the boy in the words which upbraided his rashness and folly in taking arms against his own hair. Let Anacreon sing the song on what happened to the hair: he will sing it better than I.

¹ Continued from test. 4.

415 Athen. 10. 427d (ii 429a. Kaibel)

ἦν ἀπ' ἀρχῆς τὸ μὲν σπέδον ἀποδοδομένον τοῖς θεοῖς, ὁ δὲ
κότταβος τοῖς ἐρωμένοις. ἐχρῶντο γὰρ ἐπιμελῶς τῷ κοτταβίζειν
ὄντος τοῦ παιγνίου Σικελικοῦ, καθάπερ καὶ Ἀνακρέων ὁ Ἱήμιος
πεποιήκε·

Σικελὸν κότταβον ἀγκύλη †δαΐζων†

cf. Hsch. A 575 (i 23 Latte)

cens. Ien.: Σικελικόν Athen. λαράζων ci. Wilamowitz

416 *Et. Mag.* 2. 47

παρὰ τὸ ἀβακῆς οὖν γίνεται ἀβακῶ, ὡσπερ εὐσεβῆς εὐσεβῶ.
γίνεται δὲ καὶ ἀβακίζω· φησὶν Ἀνακρέων·

ἐγὼ δὲ μισέω

πάντας ὅσοι χθονίους ἔχουσι ῥυσμοὺς
καὶ χαλεπούς· μεμάθηκά σ', ὦ Μεγιστῆ,
τῶν ἀβακιζομένων,

ἀντὶ τοῦ τῶν ἡσυχίων καὶ μὴ θορυβωδῶν.

cf. *Anecd. Par.* iv 84 Cramer = Zonar. s.v. ἀβάκησαν

2 ὅσοι Bergk oi, oi codd. ῥυθμοὺς, ῥυμοὺς codd. 3 μεμα-
θήκασιν ὡς μεγίστη codd., corr. Hemsterhuys, Bergk

417 Heraclit. *Alleg. Hom.* 5 (p. 5s. Buffière)

καὶ μὴν ὁ Ἱήμιος Ἀνακρέων ἵταρικὸν φρόνημα καὶ σοβαρὰς
γυναικὸς ὑπερφηανίαν ὀνειδίξων τὸν ἐν αὐτῇ σκιρτῶντα νοῦν ὡς
ἵππον ἠλληγόρησεν οὕτω λέγων·

πῶλε Θρηκίτη, τί δή με
λοξὸν ὄμμασι βλέπουσα
2 νηλέως φεύγεις, δοκεῖς δέ
μ' οὐδὲν εἶδέναι σοφόν;
ἴσθι τοι, καλῶς μὲν ἂν τοι
τὸν χαλινὸν ἐμβάλοιμι,

415 Athenaeus, *Scholars at Dinner*

In the beginning the libation was given to the gods as
their due, the cottabus¹ to the beloved: they assiduously
practised the cottabus, a Sicilian game, as the poem of
Anacreon of Teos shows:

(throwing the drops of?) the Sicilian cottabus with
curved arm.

¹ See Alc. 322.

416 *Etymologicum Magnum*¹

From ἀβακῆς, 'quiet', comes ἀβακῶ, 'I am quiet', just as
εὐσεβῶ, 'I am reverent', comes from εὐσεβῆς, 'reverent'.
There is also the form ἀβακίζω, 'I am quiet'; cf. Anacreon:

But I hate all who have sullen and difficult ways. I
have learned that you, Megistes, are one of the quiet
ones.

He uses ἀβακιζομένων, 'quiet', in the sense of 'peaceful,
causing no disturbance'.²

¹ The passage follows Sa. 120. ² This may be wrong:
'quiet' probably = 'sullen' (lit. 'underground') and 'difficult'
(Page, *Wien. Stud.* 79, 1966, 30 ff.); cf. 352 n. 1.

417 Heraclitus, *Homeric Allegories*

Moreover¹ Anacreon of Teos, abusing the meretricious
spirit and arrogance of a haughty woman, used the
'allegory' of a horse to describe her frisky disposition:

Thracian filly, why do you look at me from the
corner of your eye and flee stubbornly from me,
supposing that I have no skill? Let me tell you, I

¹ The passage follows Alc. 6.

GREEK LYRIC

4 ἡνίας δ' ἔχων στρέφοιμί
 σ' ἀμφὶ τέρματα δρόμου·
 νῦν δὲ λειμῶνάς τε βόσκειαι
 κοῦφά τε σκιρτώσα παίζεις,
 6 δεξιὸν γὰρ ἵπποπείρην
 οὐκ ἔχεις ἐπεμβάτην.

cf. Himer. *Or.* 9. 19 (p. 84 Colonna), cod. Vat. gr. 12 fol. 99'
 (v. *Herm.* 96, 1968, 238)

4 Bergk: στρέφοιμ' ἀμφι codd.

418 Heph. *Ench.* 6. 4 (p. 19 Consbruch)

καὶ τῶν ἀκαταλήκτων δὲ (sc. τῶν τροχαϊκῶν) τὸ τετράμετρον
 ἔστιν ἔνδοξον, οἷον τοῦτι τὸ 'Ανακρέοντος·

κλῦθί μεο γέροντος, εὐθέειρα χρυσόπεπλε κούρα.

cf. schol. B Heph. (p. 271 Consbr. bis)

419 *Anth. Pal.* 13. 4

'Ανακρέοντος· τετράμετρον·

ἀλκίμων σ' ὦ ῥιστοκλείδῃ πρῶτον οἰκτίρω φίλων·
 ὤλεσας δ' ἤβην ἀμύνων πατρίδος δουλητήν.

420 *Iulian. Misopogon* 366b (i 473 Hertlein)

ἦδη γάρ, ὡς καὶ ὑμεῖς αὐτοὶ συνοράτε, πλησίον ἐσμέν ἐθελόντων
 θεῶν

εἴτ' ἐμοὶ λευκαὶ μελαίνῃσ' ἀναμεμείζονται τρίχες,

ὁ Τήιος ἔφη ποιητής.

ANACREON

could neatly put the bridle on you and with the reins
 in my hand wheel you round the turnpost of the race-
 course; instead, you graze in the meadows and frisk
 and frolic lightly, since you have no skilled horse-
 man to ride you.

418 Hephæstion, *Handbook of Metres*

Among the trochaic acatalectic lines the tetrameter is
 noteworthy, e.g. Anacreon's:

Hear an old man's prayer, you maiden¹ of the
 lovely hair and golden robe.

¹ Probably a goddess.

419 *Palatine Anthology*

Tetrameters of Anacreon:

Foremost among my brave friends, Aristoclide, I
 pity you: you lost your youth, keeping slavery from
 your country.

420 *Julian, The Beard-hater*

For now, as you can see for yourselves, I am near the
 time,¹ if the gods so will,

when white hairs shall mingle with my black,
 as the poet of Teos said.

¹ Julian was 30.

GREEK LYRIC

421 *Epim. Hom. (Anecd. Oxon. i 288 Cramer) = Hdn. π. παθ.*
fr. 149 (ii 225 Lentz)

καὶ Ἀνακρέων

αἰ δέ μεο φρένες

ἐκκεκωφέαται.

cf. *Et. Gen.* (p. 25 Calame), *Et. Mag.* 322. 22

422 *Et. Mag.* 714. 38 (s.v. σίτος)

ἔστι γὰρ καὶ σίω διὰ τοῦ 'ε', φη χρήται Ἀνακρέων, οἶον

Θρηκίην σίοντα χαιτήν.

cf. Ioh. Charac. π. ὀρθογρ. (Egenolff, *Philol.* 59, 1900, 618ss.)

ὀρικὴν Char.

423 (=S313) Hdn. *de barb. et soloec.* (ap. Ammon. ed. Valckenaer p. 193) + *Anecd. Gr.* ii 177 de Villoison + cod. Mutin. (ed. Bühler, *Mus. Crit.* 4, 1969, 9ss.)

σολοίκους δὲ ἔλεγον οἱ παλαιοὶ τοὺς βαρβάρους· ὁ γὰρ Ἀνακρέων φησί:

(a) κοίμισσον δέ, Ζεῦ, σόλοικον φθόγγον,

(b) μή πως βάρβαρα βάζης

cf. Eust. II. 368. 2

δὲ codd. AB Valck.: carent rell. Ζεῦ codd. Marc. 489, 512:
carent rell.

424 Ammon. *Diff.* 120 (p. 31 Nickau)

γῆμαι τοῦ γήμασθαι διαφέρει, ὅτι γαμεῖ μὲν ὁ ἀνὴρ, γαμεῖται δὲ ἡ γυνή . . . καὶ Ἀνακρέων (sc. τὴν διαφορὰν τετήρηκεν αὐτῶν) διασύρων τινὰ ἐπὶ θηλότητι.

ANACREON

421 *Homeric Parsings* (on the form *μεμετρέαται*. 'have been measured')

Cf. Anacreon:

and my wits have been numbed.

422 *Etymologicum Magnum*

For *σειώ*, 'shake', also has the form *σίω*, which Anacreon uses, e.g.

shaking his (your) Thracian locks¹

¹ With ref. to Smerdis? Cf. 402, 414, test. 12.

423 Herodian, *On Non-Greek Words and Solecisms*

The ancients called barbarous speakers 'solecians'; Anacreon says:

(a)

and silence the solecian speech, Zeus,

(b)

lest you speak the language of barbarians.

424 Ammonius, *On Similar but Different Words*

The active voice *γῆμαι*, 'to marry', differs from the middle voice *γήμασθαι*, 'to get married', in that the man 'marries', the woman 'gets married' . . . ; Anacreon observes the distinction when he ridicules someone for his effeminacy:

GREEK LYRIC

καὶ θάλαμος ἐν †ῶ† κείνος οὐκ ἔγημεν ἀλλ'
ἐγῆματο.

cf. *Impr.* 3 (v. Ammon. *Diff.* ed. Nickau p. 140), *Anecd. Gr.* ii 375 Bachmann, *Et. Gud.* 310. 19 de Stef., *Eust. Od.* 1678. 59

ἐν ῶ codd. ἐθα Hoffmann οὐ West

425 Plut. *de commun. notit.* 20, 1068b (vi. 2. 82 Pohlenz-Westman)

διψῶντες οὐδ' ὕδατος οὐκ ἔχουσι χρεῖαν οὐδ' ἄρτου πεινῶντες·

ξείνοισιν ἔστε μειλίχοισ' εὐκότες
στέγης τε μόνον καὶ πυρὸς κεχηρμένοις.

Heph. *Ench.* 5. 2 (p. 16 Consbruch)

ἔστι δὲ ἐπίσημα ἐν αὐτῷ (sc. τῷ ἰαμβικῷ) ἀκατάληκτα μὲν
δίμετρα, οὐδὲν τὰ Ἀνακρέοντι ὅλα ἄσματα γέγραπται (fr. 428),
τρίμετρα δὲ ἔστε ξ. μ. εὐκότες.

ἐ. ξέν. codd., transposuit Barnes (ξέν. Gentili)

426 Zenob. *Cent.* 5. 80 (i 152 Leutsch-Schneidewin)

φασί τοὺς Κάραις πολεμουμένους ὑπὸ Δαρείου τοῦ Πέρσου κατὰ
τινα παλαιὰν μαντείαν εἰρημένην αὐτοῖς τοὺς ἀλκιμωτάτους προσ-
θέσθαι συμμάχους ἔλθειν εἰς Βραγχίδα καὶ τὸν ἐκεῖ θεὸν ἐρωτήσαι
εἰ Μιλησίουσ πρόσθωτο συμμάχους· τὸν δὲ ἀποκρίνασθαι·

πάλαι ποτ' ἦσαν ἄλκιμοι Μιλήσιοι.

οὗτος δὲ ὁ στίχος εἴρηται τὸ πρότερον παρὰ Ἀνακρέοντι, ὃς ἠκμασε
μάλιστα κατὰ Κύρον τὸν Πέρσην.

cf. schol. *Ag. Plut.* 1002 (ἰσχυροὶ ποτ' ἦσαν οἱ Μ., ὡς καὶ
Ἀνακρέων φησί), schol. *Vesp.* 1060ss. (Timocreon ti Rhodio
adscribit), *Athen.* 12. 523f (iii 155s. Kaibel), *Hsch.* H 878 (ii
297 Latté), *Phot.* s. vv. ἦσαν ποτ' ἦσαν, *Diodor.* 10. 25. 2 (ii 213
Vogel), al.

ANACREON

and the chamber in which he did not marry but got
married.

425 Plutarch, *On Common Notions: Against the Stoics*

So when they are thirsty they have no need of water,
when they are hungry no need of bread:

You are like gentle guests, needing only shelter
and fire.

Hephaestion, *Handbook on Metres*

Noteworthy forms of the iambic are dimeters acatalectic,
such as those in which whole poems of Anacreon are
written,¹ and trimeters: 'You are like gentle guests.'

¹ See 428.

426 Zenobius, *Proverbs*

They say that the Carians,¹ when at war with Darius of
Persia, in obedience to an old oracle bidding them take the
bravest men as allies, went to Branchidae and asked the
god there if they should take the Milesians as allies; and
the god replied:

Once long ago the Milesians were brave.

But the line is found before this in Anacreon, who
flourished about the time of Cyrus the Persian.

¹ Acc. to the scholiast on Aristophanes it was to Polycrates
of Samos that the oracle was given.

GREEK LYRIC

427 Athen. 10. 446f-447a (ii 471 Kaibel)

καὶ γένηται ἡ παρ' Ἀνακρέοντι καλουμένη ἐπίστιος. φησὶ γὰρ ὁ
μελοποιός:

μηδ' ὥστε κύμα πόντιον
λάλαξε, τῇ πολυκρότῃ
σὺν Γαστροδώρῃ καταχύδην
πίνουσα τὴν ἐπίστιον.

τοῦτο δ' ἡμεῖς ἀνίσωμά φαμεν.

428 Heph. *Ench.* 5. 2 (p. 16 Consbruch)

ἐστὶ δὲ ἐπίσημα ἐν αὐτῷ ἀκατάληκτα μὲν δίμετρα οἷον τὰ
'Ἀνακρέοντεια ὅλα ἄσματα γέγραπται:

ἔρέω τε δῆνυτε κοῦκ ἔρέω
καὶ μαίνομαι κοῦ μαίνομαι.

cf. schol. B Heph. (p. 267 Consbr.), Apostol. *Cent.* 7. 88b (ii
419 L-S), schol. Ar. *Plut.* 253 (p. 338 Dübner)

429 Heph. *Ench.* 5. 3 (p. 16 Consbruch)

καταληκτικὸν δὲ δίμετρον (sc. ἰαμβικόν) τὸ καλούμενον
'Ἀνακρέοντειον οἷον:

ὁ μὲν θέλω μάχεσθαι,
πάρεστι γὰρ, μαχέσθω.

cf. lap. inscr. (v. fr. 396), ubi post μαχέσθω haec fortasse:
ἐμοὶ δὲ δός] προ[πίειν]με|λυχο[δόν οἶνον.] ὦ [παί] (M. et A.
Blanchard), Anacreont. 47. 8s., schol. Ar. *Plut.* (p. 342
Dübner), schol. B Heph. (p. 267 Consbr.), anon. P. Oxy. 220
col. x (Heph. p. 406 Consbr.), Mar. Plot. *Sacerd.* (vi 520
Keil)

ANACREON

427 Athenaeus, *Scholars at Dinner*

And let us have what Anacreon calls the hearth-cup; for
that lyric poet says:

and do not babble like the wave of the sea, swilling
down the hearth-cup with the wily¹ Gastrodora.²

We call it the cup of equal shares.

¹ Or 'noisy'. ² Presumably a comic version of a woman's
name, e.g. Metrodora.

428 Hephæstion, *Handbook on Metres*¹

Noteworthy forms of the iambic are dimeters acatalectic,
such as those in which whole poems of Anacreon are
written, e.g.

Once again I love and I do not love, I am mad and I
am not mad.

¹ Cf. 425.

429 Hephæstion, *Handbook on Metres*

The iambic dimeter catalectic is the so-called ana-
creontean, e.g.

He who wants to fight—let him fight, for he may.¹

¹ The lines are on the Autun mosaic (see 396 n.1); the
fragmentary sequel has been conjecturally restored as 'but
give me honey-sweet wine to drink a toast, boy.'

GREEK LYRIC

430 Ptol. *De voc. diff.* (Heylbut *Herm.* 22, 1887, 409) = Ammon. *Diff.* 298 (p. 78 Nickau)

λεία . . . διὰ δὲ τοῦ 'ε' γραφόμενον ἐπίρρημά ἐστιν ἐπιτάσεως δηλαυτικόν, (εάν τε ἐκτείνηται) εἰάν τε ἀνοστήληται ὡς παρὰ Ἀνακρέοντι:

λίην δὲ δὴ λιάζεις

431 Zonar. 1512 (s.v. παρδοκειον)

τὸν δὲ μοχλὸν ἐν τῷ 'χ' καὶ Ἀττικοὶ καὶ Δωριεῖς καὶ Ἴωνες πλὴν Ἀνακρέοντος. οὗτος δὲ μόνος σχεδὸν τὸ 'κ', Ζηνόδοτος δὲ <μοχλόν>.

κοῦ μοκλὸν ἐν θύρῃσι διέξῃσιν βαλιῶν
ἤσυχος κατεύδει.

cf. Phryn. p. 308 Lobbeck, p. 362 Rutherford

1 Bergk: καὶ οὐ, αὔρησι διέξῃσι Zonar.

432 *Et. Gen.* (p. 34 Calame) = *Et. Mag.* 523. 4 = Hdn. (i 251, i 446, ii 901 Lentz)

τὸ δὲ κνύζα, ὡς λέγει Ἡρωδιανός, εἰ μὲν ἐπὶ τοῦ φυτοῦ, συγκοπή ἐστίν . . . , εἰ δὲ ἐπὶ τοῦ παρεφθαρμένου καὶ ἐρρυσωμένου, οὐ συγκοπή ἐστίν ἀλλ' ἀπὸ τοῦ κνύω, ἀφ' οὗ κνύος ἢ φθορά . . . γίνεται κνύζα, ὡς παρ' Ἀνακρέοντι ἐν ἰάμβω, ὄλον

κνυζή τις ἤδη καὶ πέπειρα γίνομαι
σὴν διὰ μαργοσύνην.

cf. Eust. *Od.* 1746. 13, *Et. Gud.* 330. 59

κνυζή, κνύζει, κνύζη, κνύζη codd. γίνομαι *Et. Gen.*, Eust., γενομένη *Et. Mag.*

ANACREON

430 Ptolemaeus, *Differences in Words*

λεία, 'plunder': . . . when it is written with ε for ει it is an adverb denoting intensity, whether the ε is long or short as in Anacreon:

but you go too far.

431 Zonaras, *Lexicon* (on the spelling of παρδοκειον)

The form μοχλός, 'bolt', with a χ is found in Attic, Doric and Ionic except for Anacreon, who is almost alone in writing it with a κ, though Zenodotus (would read μοχλός):

and though he does not draw a bolt on his double door he sleeps peacefully.

432 *Etymologicum Genuinum*

As Herodian says, κνύζα, if it means the plant 'fleabane', is an abbreviation (of κόνυζα), but if it means 'spoiled', 'wrinkled', it is not an abbreviation but comes from κνύω, 'scratch', from which comes κνύος, 'itch' . . . ; it becomes κνύζα, as in an iambus (i.e. a satirical poem) of Anacreon:

Already I¹ am becoming a wrinkled² old thing, over-ripe fruit, thanks to your lust.³

¹ The speaker is feminine. ² Or 'itchy': meaning uncertain. ³ See C. Brown, *C.Q.* 34 (1984) 37 ff.

433 Athen. 11. 498a-c (iii 98 Kaibel)

'Ἡσίοδος δ' ἐν τῷ δευτέρῳ Μελαμποδίας σὺν τῷ 'π' σκύφον λέγει (fr. 271, 272 M.-W.): . . . ὁμοίως εἴρηκε καὶ Ἀνακρέων:

ἐγὼ δ' ἔχων σκύφον Ἐρξίωνι
τῷ λευκολόφῳ μεστὸν ἐξέπινον.

ἀντι τοῦ προέπινον.

cf. Eust. II. 900. 16

434 Athen. 15. 671de (iii 484 Kaibel)

ἐπεὶ περὶ στεφάνων ζητήσεις ἦδη γεγόνασιν, εἰπέ ἡμῖν τίς ἐστιν ὁ παρὰ τῷ χαρίεντι Ἀνακρέοντι Ναυκρατίτης στέφανος, ὃ Οὐλιανέ· φησὶν γάρ οὕτως ὁ μελιχρὸς ποιητής:

στεφάνους δ' ἀνὴρ τρεῖς ἕκαστος εἶχεν,
τοὺς μὲν ῥοδίνους, τὸν δὲ Ναυκρατίτην.

cf. Poll. 6. 107 (ii 31 Bethe) *Ναυκρατίτην* στεφάνῳ (σάμψυχος οὗτος ἦν), Hsch. N 123 (ii 698 Latte) (ὁ βύβλιος ἢ ὁ ἐκ φιλύρας ἢ ὁ σαμψύχινος)

435 Athen. 1. 12a (i 26 Kaibel)

παρ' ἄλην δὲ τὴν σινοουσίαν παρέκειντο αἱ τράπεζαι πλήρεις, ὡς παρὰ πολλοῖς τῶν βαρβάρων ἐτι καὶ νῦν ἔθος ἐστί,

κατηρεφέες παντοίων ἀγαθῶν

κατὰ Ἀνακρέοντα.

436 Athen. 6. 229b (ii 15 Kaibel)

χωρίς δὲ τοῦ 'τ' στοιχείου Ἴωνες ἤγανον λέγουσιν, ὡς Ἀνακρέων:

χειρὰ τ' ἐν ἡγάνῳ βαλεῖν.

cf. Eust. *Od.* 1862. 12, II. 244. 46, 701. 18

433 Athenaeus, *Scholars at Dinner*

Hesiod in Book 2 of the *Melampodia* uses σκύφος, 'cup', with a π . . . ; Anacreon has it too:

and I held a full cup and drained it to white-crested Erxion,

using ἐξέπινον, 'drained it', instead of προέπινον, 'drank it to the health of'.

434 Athenaeus, *Scholars at Dinner*¹

Since questions about garlands have come up, tell us, Ulpian, what 'the garland of Naucratis'² is in the charming Anacreon; for that sweet poet says:

and each man had three garlands, two of roses and the other a garland of Naucratis.

¹ See 352. ² Various explained as a garland of marjoram, papyrus, lime or (Athen. 675f ff.) myrtle.

435 Athenaeus, *Scholars at Dinner*

The tables remained full for the entire feast,¹ as is still the custom today among many foreign races,

covered with all manner of good things,

as Anacreon puts it.

¹ In *Od.* 1. 138 ff.

436 Athenaeus, *Scholars at Dinner*

The Ionians say ἡγανον, 'frying-pan', without the initial τ, as in Anacreon:

to put (his) hand in the frying-pan.

437 *Et. Gen.* (p. 34 Calame) = *Et. Gud.* 333. 22 = *Et. Mag.* 524. 50 = *Et. Sym.* = *Et. Vat. gr.* 1708

κόκκυξ· ὄρνειον ἑαρινὸν παραπλήσιον ἰέρακι· ἢ ὄρνειον δειλότατον, ὡς Ἀνακρέων φησὶν·

ἐγὼ δ' ἀπ' αὐτῆς † φεύγω † ὥστε κόκκυξ.

φάγω *Et. Sym.* ἔφυγον? Page

438 *Et. Gen.* (p. 29 Calame) = *Et. Mag.* 433. 44

ἡπερορευτής· . . . ἢ παρὰ τὸ ἔπω, τὸ λέγω, γίνεται ὀπείς . . . καὶ . . . μετὰ τοῦ 'α' τοῦ σημαίνοντος τὸ κακὸν καὶ τοῦ 'περ' περιττοῦ συνδέσμου, ἀπεροπεύς, ὁ τῷ λόγῳ κακῶς χρώμενος καὶ ἀπατιῶν, οἶον (*Od.* 11. 364)· καὶ ἀπεροπός, ὡς παρ' Ἀνακρέοντι, οἶον

βούλεται † ἀπεροπός † ἡμῖν εἶναι,

καὶ θηλυκῶς ἀπεροπή,

ἀπεροπεύς τις ἡμῖν? Page

439 Hsch. Γ 1013 (i 395 Latte)

γυναῖκες εἰλίποδες· διὰ τὴν δέσιν τῶν σκελῶν καὶ πλοκὴν τὴν κατὰ τὴν συνουσίαν· καὶ Ἀνακρέων·

πλέξαντες μηροῖσι † πέρι μηρούς

cf. *Sud.* M 1470 (iii 429 Adler) Εὐπολις εἰλίποδας (sc. τὰς πόρνας φησὶν), *Eust. Od.* 1394. 40, 1921. 66

πλέξαντες . . . | μηροῖσι Hoffmann

440 Prisc. *De metr. Ter.* (iii 427 Keil)

Anacreon teste Heliodoro

† ὄραν αἶε † λίην πολλοῖσι γὰρ μέλεις.

hic iambus quartum spondeum habet.

437 *Etymologicum Gudianum*

Cuckoo: a spring bird the size of a falcon; a very cowardly bird, as Anacreon says:

and I (fied?) from her like a cuckoo.

438 *Etymologicum Genuinum* (on the derivation of ἡπερορευτής, 'deceiver')

. . . or ὀπείς comes from ἔπω, 'I say' . . . and with the prefix ἀ denoting evil and the redundant link *περ* we have ἀπεροπεύς, one who makes evil use of language and cheats, as in *Od.* 11. 364, and ἀπεροπός as in Anacreon, e.g.

he wants to deceive us ¹;

the feminine form is ἀπεροπή.

¹ Presumably the speaker is a woman.

439 Hesychius, *Lexicon*

'leg-rolling women'¹; because they wind their legs together or intertwine them during intercourse; cf. Anacreon:

twining thighs around thighs.

¹ Attributed to the comic poet Eupolis. Homer uses the adjective of oxen 'with rolling gait'.

440 Priscian, *On the Metres of Terence*

According to Heliodorus Anacreon has:

. . . too much ¹; for many men are in love with you.

This iambic line has a spondee in the fourth foot.

¹ Text corrupt.

441 Schol. T Hom. *Il.* 17. 542 (iv 405 Erbse) = *Anecd. Par.* iii 287 Cramer

κατὰ ταύρον ἐδηδώς· ἢ διακοπή τῆς λέξεως τὸν εἰς πολλὰ
 δισπασιμένον παρέστησε ταύρον, οὐ τοῦ μέτρου ἀπαιτούντος. παρῆν
 γὰρ φάναι ταύρον κατεδηδώς. καὶ Ἀνακρέων·

(a) διὰ δὲ δειρήν ἔκοψε μέσην

(b) καὶ δὲ λώπος ἐσχίσθη

cf. Eust. *Il.* 1001. 39

442 Schol. T Hom. *Il.* 19. 21s. (iv 576 Erbse)

οἱ ἐπεικέες ἔργα· ἐν αὐτῷ τὸ πᾶγμα τὴν ὑπερβολὴν ἔχον
 ὑπεροχὴν οὐκ ἐπιδέχεται μείζονα. καὶ Ἀνακρέων·

κωμάζει † δὲ ὡς ἂν δεῖ † Διόνυσος,

αὐτὸν αὐτῷ συγκρίνας.

δει: δὴ ci. Schneidewin

443 Schol. Soph. *Ani.* 134 (p. 224 Papageorgiu)

οἱ δὲ τανταλωθεῖς σημαίνει τὸ διασεισθεῖς μαρτυρεῖ καὶ Ἀνα-
 κρέων·

† μελαμφύλλω δάφνῳ χλωρῶ τ' ἐλαίᾳ τανταλίζει †

<ἐν> μελ. Bergk

444 Plut. *Amator.* 4 (iv 341 Hubert)

οὕτως εἰς Ἔρωσ [ὁ] γνήσιος ὁ παιδικὸς ἐστίν, οὐ

πόθῳ στίλβων,

ὡς ἔφη τὸν παρθένιον Ἀνακρέων, οὐδὲ μύρων ἀνάπλεως καὶ

γεγανωμένους.

ἀλλὰ λιτὸν αὐτὸν ὄψει . . .

441 Scholiast on *Iliad* ('having devoured a bull')

The tmesis (i.e. the separation of the prefix *κατὰ* from the verb *ἐδηδώς*) represented the rending of the bull into many pieces; it was not demanded by the metre, for he could have said *ταύρον κατεδηδώς*; cf. Anacreon:

(a)

and (he) cut through the middle of the neck,

(b)

and the robe was torn right down.

442 Scholiast on *Iliad* ('armour such as the handiwork of gods should be')

The subject already involves hyperbole and does not allow greater exaggeration; cf. Anacreon:

and he revels like Dionysus,

where the poet compares Dionysus with himself.

443 Scholiast on Sophocles, *Antigone*

τανταλωθεῖς, 'swung', means 'violently shaken', as Anacreon testifies:

shakes . . . (among?)¹ the dark-leaved laurel and green olive.

¹ Text uncertain. See P. Oxy. 3695 fr. 3.

444 Plutarch, *Dialogue on Love*

There is, then, one genuine Love, the love of boys: he is not

glistening with desire,

as Anacreon says of the love of girls, nor drenched with perfumes and

gleaming;

when you see him, he will be unadorned . . .

445 Himer. Or. 48. 4 (p. 197s. Colonna)

νῦν ἔδει μοι Τηρίων μελῶν, νῦν ἔδει μοι τῆς Ἀνακρέοντος λύρας,
ἦν, ὅταν ὑπὸ παιδικῶν ἐκείνος ὑπεροφθῆ ποτε, καὶ κατ' αὐτῶν
Ἐρώτων οἶδεν ἐργάσασθαι· εἶπον ἂν πρὸς αὐτοὺς τὰ ἐκείνου
ῥήματα·

ὑβρισταὶ καὶ ἀτάσθαλοι καὶ οὐκ εἰδότες
ἐφ' οὓς τὰ βέλη κυκλώσεσθε.

τάχα δ' ἂν καὶ ἠπειλησα τὴν ἀπειλὴν ἣν Ἀνακρέων ἀπειλεῖ τοῖς
Ἐρωσιν· ἐκείνος γάρ ποτε ἐρασθεὶς ἐφήβου καλοῦ, ἐπειδὴ περ ἐώρα
τὸν ἐφήβου ὀλίγον αὐτοῦ φροντίζοντα, λύραν ἀρμόσας ἠπειλεῖ τοῖς
Ἐρωσιν, εἰ μὴ αὐτῷ τιτρώσκωεν αὐτίκα τὸν ἐφήβου, μηκέτι μέλος
εὐφημον εἰς αὐτοὺς ἀνακρούσασθαι.

446 Suda. M 1470 (iii 429 Alder)

μυσαῖχνη ἢ πόρνη παρὰ Ἀρχιλόχῳ (fr. 209 West) ...
Ἀνακρέων δὲ

πανδοσίαν

καὶ

λεωφόρον

(v. 346. l. 13) καὶ

μανιόκηπον.

Eust. *Il.* 1329. 95 καὶ μὴν ὁ Ἀνακρέων τὴν τοιαύτην οὐ πάνυ
σφοδρῶς ἀλλὰ περισκεμμένως πανδοσίαν ἀνείδισα καὶ λεωφόρον
καὶ

πολύμνον,

al. (e Suet. π. βλασφ. pp. 51, 94 Taillardat)

445 Himerius, *Orationes*

Now I should have had songs of Teos and the lyre of Anacreon which he, whenever scorned by a beloved boy, knows how to use against the Loves themselves. I would have addressed them in his words:

You are violent and wicked, and you do not know against whom you will hurl your weapons.

Perhaps too I would have uttered the threat made against the Loves by Anacreon: he once loved a handsome youth, and when he saw that the youth paid little attention to him he tuned his lyre and threatened that if the Loves did not at once wound the youth, he would never again strike up a song in their praise.¹

¹ Cf. 378.

446 Suda

μυσαῖχνη, 'dirty': used of a whore by Archilochus ...
Anacreon has

generous giver,

and

public highway

(cf. 346) and

sex-mad.

Eustathius on *Iliad*

Moreover Anacreon with more caution than violence reproached this sort of woman as 'generous giver', 'public highway', and

much-sung.

GREEK LYRIC

447 *Et. Gen.* (p. 42 Calame) = *Et. Mag.* 703. 27 = *Et. Vat. gr.* 1708 = *Et. Gud.* 492. 18 = Zonar. 1608 = Hdn. (ii 577 Lentz)

ὅτι δὲ ραγεῖς ἔλεγον τοὺς βαφεῖς καὶ ῥέγος τὸ βάμμα σαφές
'Ανοκρέων ποιεῖ

ἀλιπόρφυρον ῥέγος·

καὶ παρὰ Ἰβύκω (fr. 316).

448 Hsch. A 7926 (i 268 Latte)

ἄστν Νυμφέων

τὴν Σάμον Ἀνακρέων, ἐπεὶ ὕστερον εὐνδρος ἐγένετο.

cf. Athen. 15. 672b

449 Pl. *Theages* 125de

ΣΩ. ταῦτ' ἐστὶν ἄπερ ἔφη Ἀνακρέων τὴν Καλλικρίτην ἐπίστασθαι ἢ οὐκ οἶσθα τὸ ἄσμα;

ΘΕ. ἔγωγε.

ΣΩ. τί οὖν; τοιαύτης τιῆς καὶ σὺ συνοουσίας ἐπιθυμεῖς ἀνδρός
δοῦς τυγχάνει ὁμότεχνος ὢν Καλλικρίτη τῇ Κυάνης καὶ

ἐπίσταται τυραννικά,

ὥσπερ ἐκείνην ἔφη ὁ ποιητής, ἴνα καὶ σὺ ἡμῖν τύραννος γένη καὶ τῆ πόλει;

450 Serv. in Verg. *Aen.* 1. 749 (i 209 Thilo-Hagen)

bibebat amorem adludit ad convivium. sic Anacreon:

ἔρωτα πίνων

ANACREON

447 *Etymologicum Genuinum*

They called dyers *ραγεῖς* and dye *ῥέγος*; Anacreon makes this clear:

sea-purple dye;

so in Ibycus 316.

448 Hesychius, *Lexicon*

city of the Nymphs:

Anacreon's description of Samos: it later ¹ got a fine water-supply.

¹ The famous aqueduct may have been complete when A. was at Samos: see Barron, *C. Q.* 14, 1964, 214 with n.3. Athenaeus says the Samian temple of Hera was founded by the Leleges and Nymphs.

449 Plato, *Theages*

Socrates. This is what Anacreon said Callicrite understood; or do you not know the poem?

Theages. I know it.

Socrates. Well, do you want to keep that sort of company? To associate with a man who is a fellow-craftsman of Callicrite, daughter of Cyane, and

understands tyranny,

as the poet said she did, so that you may become tyrant over us and the city?

450 Servius on Virgil, *Aeneid* ('she drank love')

An allusion to the drinking-party; so in Anacreon:

drinking love ¹

¹ Cf. *Anacreont.* 6. 5.

GREEK LYRIC

451 Prisc. *Inst. Gramm.* vii 7 (ii 289 Keil) (de vocat. cas. primae declin.)

. . . cum graecorum quoque poetae similiter inveniuntur protulisse vocativos in supra dicta terminatione. 'Ανακρέων

ἤλιε καλλιλαμπέτη

posuit pro καλλιλαμπέτα.

cf. *Et. Mag.* 670. 19, *Anecd. Oxon.* iii 389, 390 Cramer, Choerob. in Theod. (i 164 Hilgard)

452 *Et. Gen.* (p. 34s. Calame) = *Et. Gud.* 339. 22 = *Et. Mag.* 530. 17

κορώνη . . . παρά τὸ καῦρον, ὅπερ σημαίνει τὸ κακόν. 'Ανακρέων

κόρωνα βαίνων

φησί.

453 Procl. in Hes. *Op.* 371 (iii 197 Gaisford *Poet. min. Gr.*, 124s. Pertusi)

κατἄλλουσα δὲ σημαίνει ἡδέα λέγουσα. καὶ γὰρ τὴν χελιδόνα κατἄλλειν λέγουσιν, ὡς ἔστι παρά 'Ανακρέοντι

κατἄλλη χελιδῶν

cf. Tzetz. ad loc. (p. 236 Gaisford)

454 Poll. 6. 23 (ii 6 Bethe)

οἰνηρὸς θεράπων

παρὰ 'Ανακρέοντι.

455 Poll. 6. 22 (ii 6 Bethe)

καὶ οἰνοπότης, καὶ

οἰνοπότις γυνή,

ὡς 'Ανακρέων εἶπεν.

ANACREON

451 Priscian, *Grammar* (on the vocative case)

. . . since Greek poets are found to lengthen vocatives in the same way with the above-mentioned termination; cf. Anacreon:

Fair-shining sun;

he uses καλλιλαμπέτη instead of καλλιλαμπέτα.

452 *Etymologicum Genuinum*

κορώνη, 'crow': . . . from καῦρος, 'bad'. Anacreon says: stepping with arched neck.¹

¹ I.e. haughtily?

453 Proclus on Hesiod, *Works and Days*

κατἄλλουσα, 'chattering', means 'talking sweetly'; they say the swallow also 'chatters', as in Anacreon:

the chattering swallow.

454 Pollux, *Vocabulary*

wine-waiter

in Anacreon.

455 Pollux, *Vocabulary*

'Wine-drinker', and in the feminine

wine-drinking woman,

as in Anacreon.

GREEK LYRIC

456 Schol. Ap. Rhod. 3. 106 (p. 220 Wendel)

Ἄνακρέων δὲ ἐπὶ τάχους ἔταξε τὸ ῥαδιῶν
ῥαδινοῦς πῶλους

457 Choerob. in Theodos. (ii 80 Hilgard) = *Anecd. Oxon.* iv 185, 415 Cramer = *Anecd. Gr.* iii 1287 Bekker

σημειούμεθα παρὰ τῷ ποιητῇ τό· τά μοι ῥερευσιμμένα κείται (*Od.* 6. 59) . . . καὶ τὸ

ῥεραπισμένῳ νώτῳ

παρὰ τῷ Ἄνακρέοντι, ὅτι ταῦτα διὰ τοῦ ῥ' ἀνεδιπλασιάσθησαν.

cf. *Anecd. Par.* iv 226 Cramer, Hdn. ii 789 Lentz, schol. Hom. *Od.* 6. 59 (i 299 Dindorf)

fort. ~~μέτω~~ | νώτῳ Page vel ῥ. <δέ>: v. Gentili

458 Clem. Alex. *Paed.* 3. 11. 69 (i 274 Stählin)

αἱ δὲ γυναικεῖοι κινήσεις καὶ θρόψεις καὶ χλδαὶ κολουστέαι παντελῶς· τὸ γὰρ ἀβροδιαίτων τῆς περὶ τὸν περίπατον κινήσεως καὶ τὸ

σαῦλα βαίνειν,

ὡς φησὶν Ἄνακρέων, κομιδῇ ἑταιρικά.

459 Schol. Ap. Rhod. 3. 120 (p. 221 Wendel)

μάργος Ἔρωσ· κατὰ μετωνυμίαν, ὁ μαργαίνειν ποιῶν, ὡς . . . καὶ Ἄνακρέων·

τακερός δ' Ἔρωσ·

ANACREON

456 Scholiast on Apollonius of Rhodes

Anacreon used ῥαδιῶς, 'slender', to denote speed':
slender colts.

¹ An improbable statement.

457 Choeroboscus, *On the Canons of Theodosius*

We note in Homer the expression (*Od.* 6. 59) . . . and in Anacreon

flogged back,

since in these forms the reduplication has the letter ρ (i.e. ῥερ- instead of ἔρρ-).

458 Clement of Alexandria, *The Schoolmaster*

Womanish movements and pampered and luxurious habits are to be cut out completely; for effeminacy of movement in walking and

going along with hips swaying,

as Anacreon³ puts it, are thoroughly meretricious.

¹ Cf. Semon. 18.

459 Scholiast on Apollonius of Rhodes

'mad Love': by metonymy, Love who makes men mad; . . . so in Anacreon:

and melting Love.

GREEK LYRIC

460 Serv. in Verg. *Aen.* 11. 550 (ii 544 Thilo-Hagen)

caroque oneri timet: Anacreon

φόρτον Ἔρωτος,

id est onus amoris.

461 Orion (3. 11 Sturz)

ἄβρός·

ὁ κούφως βαίνων, κατὰ στέρησιν τοῦ βάρους. οὕτως ἐν ὑπομνή-
ματι Ἀνακρέοντος εἶρον.

462 Poll. 7. 172 (ii 99 Bethe)

χήλινον

δε

ἄγγος ἔχον πυθμένας † ἀγγοσελίνων †

ὅταν εἶπῃ Ἀνακρέων, τὸ ἐκ σχοινίων πλέγμα δηλοῖ.

cf. Hsch. K 2417 (ii 468 Latte)

463 Str. 14. 1. 3 (iii 93 Kramer)

Τέω δὲ Ἀθάμας μὲν πρότερον (sc. κτίζει), διόπερ

Ἀθαμαντιδα

καλεῖ αὐτὴν Ἀνακρέων.

cf. Steph. Byz. s.v. Τέως (i 619 Meineke) = Hdn. (i 104 Lentz)

464 Hsch. A 1866 (i 67 Latte)

Αἰθιοπίης παιδα·

τὸν Διόνυσον. Ἀνακρέων, ἄλλοι τὸν οἶνον, ἄλλοι τὴν Ἄρτεμιν.

Bergk: Αἰθιοπειεῖς cod.

ANACREON

460 Servius on Virgil, *Aeneid*

'and fears for his dear burden': cf. Anacreon:

Love's burden.

461 Orion, *Lexicon*

graceful,

treading lightly, weightlessly.¹ So I have found it in a commentary on Anacreon.

¹ A fanciful derivation from ἀ· and βάρος is being offered.

462 Pollux, *Vocabulary*

When Anacreon says

a plaited basket containing celery-stalks,

he means one of plaited reeds.

463 Strabo, *Geography*

Teos was founded first by Athamas, and that is why Anacreon calls it

Athamantis

(daughter of Athamas).

464 Hesychius, *Lexicon*

child of Aethopia:

i.e. Dionysus, according to Anacreon. Others use the expression for wine,¹ others for Artemis.²

¹ Cf. Homer's αἰθιοπα οἶνον, 'sparkling wine'. ² See 'Sa.' 157D.

GREEK LYRIC

465 *Et. Gen.* (p. 34 Calame) = *Et. Mag.* 514. 27

κινάκης· ἀκινάκης παρά Σοφοκλεί (fr. 1061 Pearson). τὸ μὲν ἀνακρέοντειον εἶν χωρὶς τοῦ 'ι' γράφεται, γέγονεν ἐκθλιψίς τοῦ 'ι' καὶ κρᾶσις τοῦ 'ω' καὶ 'α'.

τῶκινάκη,

ὡπερ ὦ Ἄπολλον ὦπολλον· εἶν δὲ ἔχη τὸ 'ι', δηλονότι ἀφαιρέσει, τοῦ 'α', σίον ἀστεροπή στεροπή . . .

τῶ κινάκης *Et. Gen.*

468 Phot. *Lex.* (p. 69 Reitzenstein) = *Anecd. Gr.* i 373 Bekker

ἀκταινώσαι·

ἀντὶ τοῦ ἰθῦσαι καὶ ἐξᾶραι καὶ μετεωρίσαι, πεποιήται δὲ οὕτως· ἐστὶ δένδρον ὃ καλεῖται ἀκτῆ, ἀφ' οὗ τὰ ἀκόντια τέμνεται, οὕτως Ἄνακρέων.

467 Hsch. A. 3659 (i 128 Latte)

ἀμιθά<ς>·

ἔδεομα ποιόν, καὶ ἄρτυμα, ὡς Ἄνακρέων.

cf. A 3690 ἀμιμιθάδες

468 Eust. *Od.* 1538. 50 (e Suet. π. βλασφ. pp. 56, 100 Taillardat)

ἀνήλατος,

φασί, παρά Ἄνακρέοντι ὁ ἀπειθής· ἀπὸ ὑποζυγίων.

ANACREON

465 *Etymologicum Genuinum*

κινάκης is used by Sophocles for ἀκινάκης, 'scimitar'. The form in Anacreon is written without the ι (i.e. without the iota subscript); the ι has been elided and the letters ωα have undergone crasis to give τῶκινάκη (for τῶ ἀκινάκη),

with his scimitar,

as ὦ Ἄπολλον becomes ὦπολλον. If it is written with the ι (i.e. τῶ κινάκη), then clearly the initial α has been dropped, as in ἀστεροπή, στεροπή etc.

466 Photius, *Lexicon*

ἀκταινώσαι

to raise,

'to lift, to elevate'. The word is derived ¹ from ἀκτῆ, 'elder', a tree from which javelins (ἀκόντια) are cut; so Anacreon.

¹ Very doubtfully.

467 Hesychius, *Lexicon*

ἀμιθᾶς·

mince-meat,

a type of food or condiment, as in Anacreon.

468 Eustathius on *Odyssey*

undrivable,

they say, means 'disobedient' in Anacreon, a usage derived from mule-driving.

GREEK LYRIC

469 *Et. Sorb.* (ap. *Et. Mag.* 159. 50 adn. Gaisford)

ἀστράβη·

... εἰς Ἀνακρέοντα εἶρηται καὶ ἀστραφὴ καὶ ἐπὶ ὀχήματος ἐφ' οὗ ἀσφαλῶς κάθηνται.

470 Hsch. A 8360 (i 282 Latte)

αὐτάγητοι·

ἀγάμεναι ἑαυτὰς καὶ θαυμαστικῶς ἔχουσαι ἑαυτῶν. Ἴων Ἀλκμήνη (fr. 8 Nauck²). ἔνοιοι δὲ αὐθάδεις. καὶ Ἀνακρέων οὕτω κέχρηται.

471 *Max. Tyr.* 37. 5 (p. 432 Hobein)

οὕτω καὶ Ἀνακρέων Σαμίους Πολυκράτην ἡμέρωσεν κεράσας τῇ τυραννίδι ἔρωτα, Σμερδίου καὶ Κλεοβούλου κόμην καὶ αὐλοῦς Βαθύλλου καὶ ψῆδῶν Ἴωνικῆν.

Hor. *Epod.* 14. 9ss.

non aliter Samio dicunt arsisse Bathyllo
Anacreonta Teium
qui persaepe cava testudine flevit amorem
non elaboratum ad pedem.

Et. Gen. s.v. Ἀρίστουλλος (p. 16 Calame)=Hdn. (ii 205 Lentz)
=*Et. Mag.* 142. 56

καὶ παρὰ τὸ Βαθυκλῆς Βάθυλλος, ὁ ἐρώμενος Ἀνακρέοντος.

cf. *Et. Gen.* s.v. Βάθυλλος (p. 19 Calame) ὄνομα κύριον . . .
γέγονε δὲ ὑποκοριστικῶς)

ANACREON

469 *Etymologicum Sorbonicum*

ἀστράβη,

saddle:

Anacreon used the form ἀστραφὴ to mean a carriage on which one sits securely.¹

¹ Text and interpretation uncertain: see Gentili ad loc. (fr. 146).

470 Hesychius, *Lexicon*

αὐτάγητοι: 'self-admiring women, marvelling at themselves': so Ion in his *Alcmena* (fr. 8); but in some writers it means

stubborn:

Anacreon uses it in this sense.

471 Maximus of Tyre, *Orations*

In this way also Anacreon softened the tyranny of Polycrates over the Samians by mingling it with love—the hair of Smerdies and Cleobulus, the pipes of Bathyllus¹ and Ionian song.

Horace, *Epodes*

Not otherwise, they say, did Anacreon of Teos burn for Samian Bathyllus: often with hollow lyre he sang his sad song of love in no elaborate metre.

Etymologicum Genuinum

From the form Bathycles comes Bathyllus, the name² of Anacreon's beloved boy.

¹ Other references to Bathyllus at test. 11 n.5. ² A lover's pet-name (*Et. Gen.* s.v.).

472 Athen. 4. 182f (i 398 Kaibel)

τόν γάρ βάρωμον καὶ βάρβιτον, ὃν Σαπφῶν (fr. 176) καὶ Ἀνακρέων μνημονεύουσι, καὶ τὴν μάγαδιν καὶ τὰ τρίγωνα καὶ τὰσ συμβόκας ἀρχαῖα εἶναι.

4. 175de (i 394 Kaibel)

Νεάνθης ὁ Κυζικηρὸς ἐν α' Ὁρων εὖρημα λέγει . . . Ἀνακρέοντος τὸ βάρβιτον.

473 Eust. II. 932. 1 (e Suet. π. βλασφ.: v. G. Brugnoli, *Atti Accad. Linc.* 1954, p. 18)

καὶ ὅτι τοὺς οὕτως ζῶντας ἐπ' ἀμφοτέρους πόδας καὶ
γονυκρότους

τηνικαῦτα δριμέως ἐστὶ προσειπεῖν, καθά καὶ οἱ παλαιοὶ δηλοῦσιν, ἐν οἷς φασὶν ὅτι γονύκροτοι οἱ βλαῖσοι. Ἀνακρέων δὲ κέχρηται καὶ ἐπὶ δαίλων.

474 Poll. 3. 50 (i 170 Bethe)

'Ανακρέων δέ

δίτοκον

τὴν δις τεκούσαν.

475 *Et. Gen.* (p. 27 Calame) = *Et. Mag.* 385. 9s. = Hdn. (ii 169 Lentz)

ἐσυνήκεν Ἀλκαῖος (fr. 408) καὶ Ἀνακρέων

ἐξυνήκεν,

πλεονασμῶ· οὐκ ἔστι δὲ πλεονασμὸς ἀλλ' Ἀττικῇ κλίσει.

Et. Gen. cod. A ἐξυνήκεσ472 Athenaeus, *Scholars at Dinner*

For, says Euphorion, the barōmus and the barbitus, which Sappho and Anacreon mention, as well as the magadis, the trigōnon and the sambūca, are all ancient instruments.¹

Athenaeus, *Scholars at Dinner*

Neanthes of Cyzicus in Book 1 of his *Annals* says that the barbiton was the invention of Anacreon.

¹ See Sa. 176.473 Eustathius on *Iliad* 13. 281 ('sits on both feet')

Note also that people who sit like this on both feet can be called sarcastically

knock-kneed,

as the ancient writers prove when they call crooked-legged people knock-kneed; but Anacreon uses the term of cowards as well.

474 Pollux, *Vocabulary*

Anacreon uses

twice-bearing

of a woman who has given birth twice.

475 *Etymologicum Genuinum*

Alcaeus has ἐσυνήκεν (fr. 408) and Anacreon ἐξυνήκεν,

he understood,

with the pleonastic augment; but it is the Attic form, not an example of pleonasm.

GREEK LYRIC

476 Poll. 3. 98 (i 186 Bethe)

μετοχαί δὲ τέρπων, ἀλλὰ κοῖ ἔτερπεν τὸ γὰρ ἦδων Ἴωνικόν, καὶ τὸ

ἦσε

σπάνιον μὲν πορ' ἡμῖν, Ἀνακρέων δ' αὐτὸ εἶρηκεν, Ἴων καὶ ποιητῆς ἀνὴρ.

477 Schol. Ar. Ach. 1133a (p. 141 Wilson)

διὰ τὸ θερμαίνειν οὖν τὸ στήθος

θωρήσσειν

λέγουσι τὸ μεθύειν καὶ <ἄκρο>θώρακας τοὺς ἀκρομεθύουσιν ἐκάλουν. κέχρηται δὲ τῇ λέξει καὶ Ἀνακρέων. ἐστὶ δὲ Ἀττικῆ.

cf. *Sud.* Θ 441 (ii 724 Adler), Zonar. 1068s.

478 Schol. AT Hom. *Il.* 18. 26 (iv 441 Erbse)

μεγαλωσί: Ἀνακρέων

ἰρωσί,

Φερεκράτης (fr. 239) ταχισσί.

cf. Ar. *Dysc. Adv.* 572 (i 162 Schneider) = *Anecd. Gr.* ii 572 Bekker

ἠρωισσί schol. AT ἰρωισσί Ar. *Dysc.*

479 Poll. 5. 96 (i 288 Bethe)

κάλυκας

παρ' Ὀμήρου (*Il.* 18. 401) τε καὶ Ἀνακρέοντος.

480 Poll. 2. 103 (i 116 Bethe)

Ἀνακρέων δὲ κοῖ

καταπτύστην

εἶρηκεν.

ANACREON

476 Pollux, *Vocabulary*

Participles¹ are *τέρπων*, 'pleasing'; note also *ἐτερπεν*, 'pleased': the form *ἦδων*, 'pleasing', is Ionic, and the acrist *ἦσε*,

pleased,

is rare with us, though Anacreon, an Ionian and a poet, uses it.

¹ Meaning 'pleasing': other examples follow.

477 Scholiast on Aristophanes, *Acharnians*

So since being drunk heats the breast they call it putting on the corslet;

and they used to call the slightly drunk 'top-corsleted'. Anacreon uses the expression, and it is Attic.

478 Scholiast on *Iliad* (on the adverb *μεγαλωσί*, 'greatly')

cf. Anacreon,

sacredly,

and Pherecrates, 'swiftly'.

479 Pollux, *Vocabulary* (on ornaments for the female head)

flower-buds

in Homer and Anacreon.

480 Pollux, *Vocabulary*

Anacreon also uses the separate feminine form of *κατάπτυστος*,

abominable (woman).

GREEK LYRIC

481 Schol. M Aes. *Pers.* 42 (p. 22 Dähnhardt)

ἄβροδιαίων . . . Λυδίων . . . ἀβροδίατοι δὲ οὗτοι, ὅθεν καὶ τὸ παρ' Ἀνακρέοντι

λυδοπαθεῖς τινες

ἀντὶ τοῦ ἡδυπαθεῖς.

cf. Athen. 15. 690bc (iii 526 Kaibel), Eust. *Il.* 1144. 14

482 Schol. Ap. Rhod. 2. 123-129e (p. 135 Wendel)

πολλ' ἐπιπαμφαλό(ωντες) . . .

παμφαλάν

γὰρ τὸ μετὰ πτοίησεως ἐπιβλέπειν. κέχρηται δὲ τῇ λέξει καὶ Ἰππώναξ (fr. 164) καὶ Ἀνακρέων.

483 Himer. *Or.* 28. 2 (p. 128 Colonna)

ἦδε δὲ Ἀνακρέων τὴν Πολυκράτους τύχην Σαμίων τῇ θεῷ πεμπόντων (Elder: πέμπουσαν cod.) ἱερά.

Str. 14. 1. 16 (iii 101 Kramer)

τοῦτω συνέβλεψεν Ἀνακρέων ὁ μελοποιός· καὶ δὴ καὶ πάσα ἢ ποιήσας πλήρης ἐστὶ τῆς περὶ αὐτοῦ μνήμης.

484 *Et. Gen.* s.v. σαλάμβας (p. 43 Calame) = *Et. Mag.* 707. 45

σαλαΐζειν

Ἀνακρέων ἐπὶ τοῦ θρηνεῖν.

cf. Orion. 148. 5 (σηλάζειν)

ANACREON

481 Scholiast on Aeschylus, *Persae* ('soft-living Lydians')

The Lydians do live softly, whence the expression in Anacreon,

people living in Lydian style,

i.e. in luxurious style.

482 Scholiast on Apollonius of Rhodes ('gazing often')

παμφαλάν means

to gaze with excitement.

It is used by Hipponax and Anacreon.

483 Himerius, *Orations*

And Anacreon sang of the fortune of Polycrates¹ when the Samians were sending offerings to the goddess (Hera).

Strabo, *Geography*

The lyric poet Anacreon lived at the court of Polycrates; indeed his poetry is full of references to him.

¹ For Polycrates see also fr. 471, 491, testt. 4, 5.

484 *Etymologicum Genuinum*

Anacreon uses σαλαΐζειν in the sense of to lament.

GREEK LYRIC

485 Schol. T Hom. *Il.* 13. 227 (iii 443 Erbse)

καυόμενους· τινές ἀθρηνήτους.

ὕμνον

γάρ καί Ἀνακρέων τὸν θρηῖνόν φησιν.

cf. Eust. *Il.* 928. 63

486 Hdn. π. μον. λέξ. α' 11. 26 (ii 918 Lentz)

Φίλλος·

παρ' Ἀνακρέοντι τὸ ὄνομα.

487 Hdn. π. μον. λέξ. α' 14. 22 (ii 921 Lentz; cf. i 239, ii 257)

ὁ μέντοι Ἀνακρέων καί

χαριτόεις

εἶπεν ἀποδοῦς τὸ ἐντελές τῆ λέξει.

488 Greg. Cor. in Hermog. *Meth.* (*Rhet. Gr.* vii 1236 Walz)

αἰσχρῶς μὲν κολακεῖε τὴν ἀκοήν ἐκεῖνα ὅσα εἰσὶν ἐρωτικά, οἷον τὰ Ἀνακρέοντος, τὰ Σαπφούς (fr. 156), οἷον γάλακτος λευκοτέρα, ὕδατος ἀπαλωτέρα, πηκτιδῶν ἐμμελεστέρα, ἵππου γαυροτέρα, βόδων ἀβροτέρα, ἱματίου ἑανοῦ μαλακωτέρα, χρυσοῦ τιμιωτέρα.

489 Himer. *Or.* 17. 2 (p. 105 Colonna)

Σαπφῶ καὶ Ἀνακρέων ὁ Τῆριος ὡσπερ τι προϊόμενον τῶν μελῶν τὴν Κύπριν ἀναβοῶντες οὐ παύονται.

ANACREON

485 Scholiast on *Iliad* (*καυόμενους*, 'nameless')

Some use it in the sense of 'unlamented': Anacreon uses ὕμνος,

hymn,¹

to mean a lament.

¹ But *καυόμενος* is derived from *ὄνομα*, 'name'.

486 Herodian, *On Anomalous Words*

Phyllus:

the name occurs in Anacreon.

487 Herodian, *On Anomalous Words*

Anacreon, however, also gave *χαρίεις* its full form, *χαριτόεις*,

graceful.

488 Gregory of Corinth on Hermogenes¹

The ear is basely flattered by erotic phrases such as those of Anacreon and Sappho; for example, 'whiter than milk', 'more gentle than water', 'more tuneful than lyres', 'haughtier than a mare', 'more delicate than roses', 'softer than a fine robe', 'more precious than gold'.

¹ See Sa. 156: it is uncertain whether any of the examples is from Anacreon.

489 Himerius, *Orations*

Sappho¹ and Anacreon of Teos never cease invoking Cyprian Aphrodite as a prelude to their songs.

¹ See Sa. test. 47.

490 Himer. Or. 27. 27 (p. 126 Colonna)

κοσμί μὲν γὰρ Ἀνακρέων τὴν Τηϊῶν πόλιν τοῖς μέλεσι,
κάκειθεν ἄγει τοὺς Ἔρωτας.

491 Himer. Or. 29. 22 (p. 132 Colonna)

ἦν Πολυκράτης ἔφηβος, ὁ δὲ Πολυκράτης οὗτος οὐ βασιλεὺς
Σάμου μόνον ἀλλὰ καὶ τῆς Ἑλληνικῆς ἀπάσης θαλάσσης ἄφ' ἧς
γαῖα ὀρίζεται. ὁ δ(ε) ἤγγουν τῆς Ρόδου secl. Labarbe]
Πολυκράτης ἦρα μουσικῆς καὶ μελῶν, καὶ τὸν πατέρα ἔπειθε
συμπράξει αὐτῷ πρὸς τὸν τῆς μουσικῆς ἔρωτα. ὁ δὲ Ἀνακρέοντα
τὸν μελοποιὸν μεταπεμφάμενος δίδασαι τῷ παιδί τοῦτον τῆς
ἐπιθυμίας διδάσκαλον, ὑφ' ᾧ τὴν βασιλικὴν ἀρετὴν ὁ παῖς διὰ τῆς
λύρας πονῶν τὴν Ὀμηρικὴν ἐμέλλε πληρῶσαι εὐχὴν τῷ πατρί,
πολυκράτης (καὶ) (add. West) πάντων (Πολυκράτει πάντα R)
κρείσασαν ἐσόμενος.

492 Himer. Or. 38. 13 (p. 155 Colonna)

ἐπειδὴ καὶ ἡμᾶς, ὦ παῖδες, ὥσπερ τις θεὸς ἔδε ὁ ἀνὴρ φαίνει
οἴους ποιηταὶ πολλάκις εἰς ἀνθρώπων εἶδη μορφάς τε ποικίλας
ἀμειβόμενος πόλεις τε εἰς μέσας καὶ δῆμους ἄγοναι, ἀνθρώπων
ἕβρα τε καὶ εὐνομίην ἐφέποντας (Hom. Od. 17. 487), οἷαν
Ὀμηρος μὲν Ἀθηνᾶν, Διόνυσον δὲ Ἀνακρέων Εὐριπίδης τ'
ἔδειξαν . . .

493 Himer. Or. 39. 10 (p. 159s. Colonna)

ἔχαιρε μὲν Ἀνακρέων εἰς Πολυκράτους στελλόμενος τὸν μέγαν
Ξάνθιππον προσφθέγγασθαι, ἧδὺ δ' ἦν καὶ Πινδάρῳ προσεπεῖν πρὸ
τοῦ Διὸς τὸν Ἴερωνα.

494 Himer. Or. 69. 35 (p. 244 Colonna)

ἤρμωσε μὲν καὶ Ἀνακρέων μετὰ τὴν νόσον τὴν λύραν καὶ τοὺς
φίλους Ἔρωτας αὖθις διὰ μέλους ἠσπάζετο . . .

490 Himerius, *Orations*

For Anacreon adorns the city of Teos in his songs,¹ and he brings the Loves from there.

¹ Cf. 463.

491 Himerius, *Orations*¹

When Polycrates was a youth – he was king, this Polycrates, not only of Samos but of the whole Greek sea 'by which the earth is bounded'²—he loved the arts, especially song, and persuaded his father to help him foster his love of the arts; so his father sent for Anacreon, the lyric poet, and gave him to his son to tutor him in his beloved music, and under his supervision the boy worked with his lyre to attain kingly excellence and looked like fulfilling the Homeric prayer³ for his father by being 'very powerful'⁴ and better than anyone else.

¹ See test. 1 n. 2. Ibycus, test. 1. ² Perhaps a quotation from Anacreon. ³ II. 6. 476 ff. ⁴ With a play on his name, *poly-krates*.

492 Himerius, *Orations*

And since, my children, this man, as if he were a god, makes us appear like those whom poets often change into mortal shape and various forms and bring into the midst of cities and peoples to deal with the lawlessness and just behaviour of men, as Athena is shown in Homer and Dionysus in Anacreon and Euripides . . .

493 Himerius, *Orations*

Anacreon, when he was being taken to the court of Polycrates, was glad to address the great Xanthippus,¹ and Pindar took pleasure in saluting Hiero before Zeus.

¹ See test. 10, Bowra, *G. L. P.* 301 f.

494 Himerius, *Orations*

Anacreon tuned his lyre after his illness and greeted his dear Loves again in song.

495 Pl. *Charm.* 157e

ἦ τε γὰρ πατρία ὑμῖν οἰκία, ἢ Κριτίου τοῦ Δρωπίδου, καὶ ὑπὸ
 Ἄνακρέοντος καὶ ὑπὸ Σόλωνος καὶ ὑπ' ἄλλων πολλῶν ποιητῶν
 ἐγκεκωμιασμένη παραδέδοται ἡμῖν ὡς διαφέρουσα κάλλει τε καὶ
 ἀρετῇ καὶ τῇ ἄλλῃ λεγομένῃ εὐδομονίᾳ.

496 Poll. 6. 107 (ii 31 Bethe)

Ἄνακρέων δὲ καὶ μύρτοις στεφανοῦσθαι φησι καὶ κοριάννοις καὶ
 λόγῳ καὶ Ναυκρατίτῃ στεφάνῳ . . . καὶ ἀνήτῳ.

497 Zenob. *Cent.* 5. 20 (i 123s. Leutsch-Schneidewin)

μέγα φρονεῖ μάλλον ἢ Πηλεὺς ἐπὶ τῇ μαχαίρᾳ, μέμνηται ταύτης
 Ἄνακρέων καὶ Πύδαρος ἐν Νεμεονίαις (iv. 58). φασὶ δὲ αὐτὴν
 ἐπὸ Ἥφαιστου γενομένην δῶρον Πηλεὶ σωφροσύνης ἕνεκα παρὰ
 θεῶν δοθῆναι, ἢ χρώμενος πάντα κατώρθου καὶ ἐν ταῖς μάχαις καὶ
 ἐν ταῖς θήραις.

cf. Zenob. *Athoum* 2. 79 Miller (*Mélanges* p. 366), Ar. *Nub.*
 1063, schol. ad loc. (p. 124 Dübner), *Arsen.* p. 351 Walz,
Eust. Il. 1101. 63

498 Schol. Ap. Rhod. 1. 788-89b (p. 69 Wendel)

καλῆς διὰ παστάδος . . . καλῆς δὲ ἦτοι ὅτι βασιλεῖα τὰ οἰκήματα
 ἦ ὅτι ἐρωτικά. τοιαῦτα γὰρ τὰ τῶν ἐρώτων, ὡς καὶ Ἄνακρέων ἐπὶ
 ἐρωμένης φησὶν (. . .) .

495 Plato, *Charmides*

Socrates (to Charmides and Critias). Your father's house, the house of Critias, son of Dropides, has been celebrated by Anacreon¹ and Solon² and many other poets, so that it is famed in tradition as being pre-eminent in beauty, in virtue and in all else that is called happiness.

¹ Cf. 412, 500. ² *Frr.* 22, 22a.

496 Pollux, *Vocabulary*

Anacreon says he garlands himself with myrtle and coriander and willow and with the garland of Naucratis . . . and with anise.¹

¹ See 352, 434, Sa. 191, Alc. 436.

497 Zenobius, *Proverbs*

'He is more proud than Peleus of his sword.' This proverb is mentioned by Anacreon and by Pindar in his *Nemeans*. They say that the sword was made by Hephaestus and was a gift to Peleus from the gods in reward for his virtue; when he used it he was always successful both in battle and in the chase.

498 Scholiast on Apollonius of Rhodes ('through a beautiful porch')

. . . 'beautiful' either because the building was royal or because of its love interest; for that is how lovers speak: so Anacreon says of the woman he loves, . . .¹

¹ The quotation is lost.

499 (a) Caes. Bass. (vi 261 Keil)

quae omnia genera hendecasyllabi Catullus et Sappho et Anacreonta et alios auctores secutus non tamquam vitiosa vitavit sed tamquam legitima inseruit.

(b) 'Mar. Vict.' (Aphthonius) (vi 109 Keil)

asclepiadeum . . . prima adempta syllaba anacreontion dabit, sic: saevis trepidant carbasa flatibus.

(c) 'Mar. Vict.' (Aphthonius) (vi 88 Keil)

trimetrum catalecticum anacreontium, ita: amor te meus o pulchra puella.

500 Athen. 13. 600de (iii 323s. Kaibel)

(Ἔρωτα) ὃν ὁ σοφὸς ὕμνων αἰεὶ ποτε Ἀνακρέων πᾶσιν ἔστιν διὰ στόματος. λέγει οὖν περὶ αὐτοῦ καὶ ἁκράτιστος Κριτίας τάδε:

τὸν δὲ γυναικείων μελῶν πλέξαντά ποτ' ᾠδὰς
ἦδ' ἄν Ἀνακρείοντα Τέως εἰς Ἑλλάδ' ἀνήγεν,
συμποσίῳν ἐρέθισμα, γυναικῶν ἠπερόπνευμα,
αὐλῶν ἀντίπαλον, φιλοβάββιτον, ἦδ' ἄν, ἄλυπον.
οὔ ποτέ σου φιλότης γηράσεται οὐδέ θανείται,
ἔστ' ἂν ὕδωρ αἶνω συμμειγνόμενον κυλῆκεσαι
παῖς διαπομπεὴν προσόσεις ἐπιδέξια νυμῶν,
παννυχίδας θ' ἱεράς θήλεις χοροὶ ἀμφιπέωσιν,
πλάστιγξ θ' ἢ χαλκᾶυ θυγάτηρ ἐπ' ἄκραισι καθίζη
κοττάβιον ὑψηλαῖς κορυφαῖς Βρομίον ψακάδεσσιν.

499 (on the metres of Anacreon)

(a) Caesius Bassus, *On Metres*

Catullus, following Sappho, Anacreon and other authors, did not avoid all these types¹ of (phalaecean) hendecasyllabic as being faulty: he included them as legitimate.

¹ Lines beginning with trochee or iamb instead of spondee.

(b) 'Marius Victorinus' (Aphthonius) *Grammar*

If the first syllable is removed from the (lesser) asclepiad, an anacreontic will result with the form ---○○--○○○--.

(c) the same

. . . an antispastic trimeter catalectic gives an anacreontic¹ of the form ○--○○--○○--.

¹ For other units labelled anacreontic see Servius, *Cent. Metr.* (iv 458 ff. Keil) and passages listed by Page, *P.M.G.* 499 (fin.), together with testt. 14, 15.

500 Athenaeus, *Scholars at Dinner*

And wise Anacreon, who is on everyone's lips, is always singing the praises of Love; and so the excellent Critias¹ says this of him: 'Sweet Anacreon, who once wove the songs for women's melodies,² was brought to Greece by Teos, the excitement of the drinking-party, the deceiver of women, the rival of the pipes, lover of the lyre, sweet healer of pain: never shall love of you grow old or die, so long as the boy carries round the water mixed with wine for the cups, dispensing the toasts from left to right; so long as female choirs² perform the night-long rites; so long as the scale-pan, daughter of bronze, sits on the high summit of the cottabus³ to receive the drops of the Bromian.'⁴

¹ 5th c. politician and poet. ² None of A.'s maiden-songs survives, but see 501. ³ See 415. ⁴ Dionysus, god of wine.

GREEK LYRIC

cf. Lucian. *Ver. Hist.* 2. 15 οἱ μὲν οὖν χοροὶ ἐκ παίδων εἰσὶν καὶ παρθένων, ἐξάρχουσι δὲ καὶ συνάδουσιν Εὐνομὸς τε ὁ Λοκρὸς καὶ Ἄριων ὁ Λέσβιος καὶ Ἀνακρέων καὶ Στησίχορος, *Anth. Pal.* 7. 24. 6 ('Ανακρέων) παννύχιος κρούων τὸν φιλόπαιδα χέλυα, 7. 29. 2 ('Ανακρέοντος) ἡ γλυκερὴ νυκτιλάλος κιθάρα, 7. 31. 2 ('Ανάκρεον) κύμου καὶ πάσης κοίρανε παννυχίδος.

501 Schol. *Il.* 21. 162s. (P. Oxy. 221 vii 5–12: vol. ii 62s.) (v 91 Erbse)

5 καὶ . α[.] μακ[
ἐν Παρθενείois

πα[ῖς δ'] Ἄστερ[οπαίου γε-

γένημαι, ὅς πο[.] θιαυ[. .] ας ἄμ (φοτέραι-
σι χερσὶ ρίπτειν καὶ [. .] αμ[
ὁ δὲ χαλκείois θρασυ[

10 ^vπεη[ν] χῶμοπτολι[
μάχαι θαυμαιετ . . [
λεων ἰέντα ρόμ[βον

suppl. Grenfell-Hunt 5 καὶ [π]ά[ρ] Ἄνακ[ρέοντι] suppl.
Platt

502(a) = Alc. test. 27, (b) = Sa. test. 47

ANACREON

Lucian, *A True Story*

Their choruses (sc. on the Island of the Blessed) are of boys and girls, and Eunomus of Locri, Arion of Lesbos. Anacreon and Stesichorus lead them and sing with them.

Palatine Anthology

'Simonides', *On Anacreon*: . . . striking all night long his boy-loving lyre.

Antipater of Sidon, *On Anacreon*: your sweet lyre that talked all night long.

Dioscorides, *On Anacreon*: lord of the revel and every night-long rite.

501 Scholiast on *Iliad* ('the hero Asteropaeus attacked him with spears in both hands, since he was ambidextrous')

. . . (so in Anacreon?)¹ in his Maiden-songs:

and I am the son of Asteropaeus, who threw . . . with both hands and . . . ; but he (with) bronze (weapons), bold man . . . and from the same city . . . battle . . . was admired . . . throwing whirling (javelins) . . .

¹ Dialect and subject-matter make the supplement uncertain.

502 (a) = Alc. test. 27, (b) = Sa. test. 47

503 Pap. ed. Schubart, *Ber. Sächs. Akad. d. Wiss. Leipzig* (1950) n. 38, pp. 72ss.

F col. ii 59ss.

... ἐνθυμούμενο[ν μὲν] Σωκράτους ὄσους ἐ]ραστὰς ἔλαβ[εν ἐν] γῆραι, ἐνθυμ[ο]ύμενον δὲ αὐτοῦ κ[αί] 'Ανακρέοντος ὡ[ς χα]ρίεις ἡμῖν κα[ί] τιν[ι] δοκεῖ αὐτοῖς ὁ [βίος] καί † πολιαῖς † γῆρας] ἄμουσον μὲν [ὄμο]λογουμένους [αἰσ]χρόν, μουσικό[ν δ]ὲ 'Απολλων ὡς χαρίεν. ἀλλὰ τὴν Σμερ[δ]ίου καὶ Βαθύλλου κλ[...]ν (fin. col.) 'πολιοῖς expectasses' Page

504 = eleg. 3

505 (INCERTI AUCTORIS)

(a) Str. 14. 1. 30 (iii 110 Kramer)

καὶ ἡ Τεὸς δὲ ἐπὶ χερρονήσῳ ἴδονται λιμένα ἔχουσα. ἐνθὲν δ' ἔστιν Ἀνακρέων ὁ μελοποιός, ἐφ' οὗ Τῆιοι τὴν πόλιν ἐκλιπόντες εἰς Ἄβδηρα ἀπέκησαν Θρακίαν πόλιν οὐ φέροντες τὴν τῶν Περσῶν ἕβρον, ἀφ' οὗ καὶ τοῦτ' εἴρηται

*Ἄβδηρα καλὴ Τηίων ἀποικίη.

Anacr. ded. Crusius

(b) Str. 14. 1. 17 (iii 101 Kramer)

Συλοσῶν δ' ἀπελείφθη μὲν ἰδιώτης ὑπὸ τοῦ ἀδελφοῦ, Δαρείῳ δὲ ... χαρισάμενος ἐσθῆτα, ἧς ἐπεθύμησεν ἕκείνος φοροῦντα ἰδῶν, οὕτω δ' ἐβασιλευε τότε, βασιλεύσαντος ἀντέλαβε δῶρον τὴν τυραννίδα. πικρῶς δ' ἤρξεν, ὥστε καὶ ἐλειπάνδρῃσεν ἡ πόλις· κάκειθεν ἔκπεσιν ἀνέβη τὴν παροιμίαν

ἔκῃτι Συλοσῶντος εὐρυχωρίη.

Anacr. ded. Crusius

(c) = inc. auct. 1 (Lobel-Page, Voigt): v. vol. i, p. 438

503 Papyrus of 1st-2nd c. A.D.

... bearing in mind how many lovers Socrates had in his old age and how delightful the life of Socrates or Anacreon still seems to us, even (when they were grey-haired?). Old age without the arts is admittedly foul, but old age with the arts—Apollo,¹ how delightful it is! But . . . of Smerdies and Bathyllus . . .

¹ Schubart thought the words of Anacreon might be represented from here onwards.

504 = elegiac fr. 3

505 Fragments of uncertain authorship ascribed by some to Anacreon

(a) Strabo, *Geography*

Teos is situated on a peninsula, and it has a harbour. It is the birthplace of Anacreon, the lyric poet, in whose day the Teians abandoned their city and moved to Abdera in Thrace, since they would not tolerate the insolence of the Persians; whence these words:

Abdera, fair colony of the Teians.

(b) Strabo, *Geography* (on Samos)

Syloson was left a private citizen by his brother (Polycrates); but he presented Darius with a robe which he coveted when he saw him wearing it, and so Darius, when he eventually became king, gave Syloson the tyranny in return. His rule was so harsh that Samos became short of men. This was the origin of the saying,

thanks to Syloson there is plenty of room.

(c) = 'Sappho or Alcaeus' fr. 1

GREEK LYRIC

(d) Clem. Al. *Strom.* 6. 14. 7 (ii 434 Stählin)

Ἐρακρέοντος γὰρ ποιήσαντος:

Ἔρωτα γὰρ τὸν ἄβρὸν
μέλομαι βρόντα μίτραϊς
πολυανθέμοις αἰδέειν
ὄδε καὶ θεῶν δυναστής,
ὄδε καὶ βροτοῦς δαμάζει,

Euripides γράφει (fr. 431. 1): Ἔρωτ γὰρ ἄνδρας οὐ μόνους ἐπέρχεται.

Fulgent. *Mit.* 1. 20 (p. 31 Helm)

Iuppiter enim, ut Anacreon antiquissimus auctor scripsit, dum adversus Titanas, id est Titani filios qui frater Saturni fuerat, bellum adsumeret et sacrificium caelo fecisset, in victoriae auspiciis aquilae sibi adesse prosperum vidit volatum, pro quo tam felici omine, praesertim quia et victoria consecuta est, in signis bellicis sibi aquilam auream fecit tutelaeque suae virtuti dedicavit, unde et apud Romanos huiuscemodi signa tracta sunt.

'Acro' in Hor. *Carm.* 4. 9. 9 (i 356 Keller)

Anacreon autem saturam scripsit, amicus Lisandri.

(e) Schol. Scorial. Arat. *Phaen.* Σ III 3 (v. R. É. G. 73, 1960, 273s., *Helikon* 1, 1961, 493ss.)

Οἰνοπίων· ὁ Διονύσου καὶ Ἀριάδνης παῖς ἐν Χίῳ τῇ νήσῳ ἔκει, ταύτης βασιλεύων, ὡς Ἀνακρέων φησὶν

ὅτι μὴ Οἰνοπίων.

ANACREON

(d) Clement of Alexandria, *Miscellanies*

For when Anacreon ¹ had written,

For I am eager to sing of tender Love, his head garlanded with luxuriant flowers: he is the ruler over gods, he is the subduer of mortals,

Euripides wrote, 'For Love assails not men alone.'

¹ The lines almost certainly belong to the *Anacreontea*.

Fulgentius, *Mythologies*

According to Anacreon, ¹ a most ancient author, when Zeus was beginning warfare against the Titans, i.e. the sons of Titan, brother of Cronus, and had sacrificed to Heaven, he saw an eagle fly nearby as a favourable omen for victory. In return for this happy omen, and particularly because it was indeed followed by victory, he put a golden eagle on his war standards and dedicated it as a protection for his valour; from these are derived the Roman standards of this type.

¹ Probably a later Anacreon: see *R.E. Suppl.* 1 p. 76 (Anacreon 1a).

'Acro' on Horace, *Odes* ¹

Moreover Anacreon wrote satire ²; he was the friend of Lysander.

¹ The passage follows test. 19. ² E.g. 388; the text of the following words is doubtful: some emend 'friend' to 'enemy'.

(e) Scholiast on Aratus, *Phaenomena* 640

Oenopion: son of Dionysus and Ariadne; lived on the island of Chios and ruled over it, as Anacreon ¹ says:

except Oenopion.

¹ Probably the later Anacreon, cited by Fulgentius in (d) above, an Alexandrian writer, author of another *Phaenomena*.

GREEK LYRIC

(f)=S317 *S.L.G.* crateris inscriptio, ed. E. Vermeule, *Antike Kunst, Heft 1. 8* (1965) 34ss.

ᾠπολλον, σέ γε καὶ μάκαι[ραν]

505A = S 314 *S. L. G.* Theod. π. κλίσι. τῶν εἰς -ων βαρυτόνων (ed. A. Hilgard, *Excerpta ex libris Herodiani*, Leipzig 1887, p. 21)

τεράμων τεράμωνος· σσημειῶται δὲ ἡ χρῆσις παρὰ Πλάτωνι ἐν Σοφιστῇ (cf. 221a καλάμοις) τῷ διαλόγῳ· ὁ γὰρ Ἀνακρέων ὡς μετοχικόν

τεράμωντος

ἔκλιεν. σημαίνει δὲ τὸν κάλαμον.

ELEGI

eleg. 1 Heph. *Ench.* 1. 6 (p. 5 Conasbruch)

καὶ παρ' Ἀνακρέοντι ἐν Ἑλεγείαις·

οὐδέ τί τοι πρὸς θυμόν, ὅμως γε μένω σ' ἀδοιάστως

Bergk: μέν ὡς codd.

eleg. 2 Athen. 11. 463a (iii 8 Kaibel)

καὶ ὁ χαρίεις δ' Ἀνακρέων φησὶν·

οὐ φιλέω ὃς κρητῆρι παρὰ πλέω οἰνοποτάζων

νείκεα καὶ πόλεμον δακρύνοντα λέγει,

ἀλλ' ὅστις Μουσέων τε καὶ ἀγλαὰ δῶρ' Ἀφροδίτης

συμμίσγων ἑρατῆς μνήσκεται εὐφροσύνης.

1 φιλέω ὃς epit. φιλεος cod. A

ANACREON

(f) Inscription on a calyx krater (c. 513–508 B.C.)¹

Apollo, (I beseech) you and blessed (Artemis)

¹ The words proceed from the mouth of one Ecphantides, the host at a symposium: the vase-painter is Euphronius.

505A Theodosius, *On the Declension of barytone words*¹ in -ων

τεράμων, genitive τεράμωνος: this usage of Plato in his dialogue *The Sophist*² is noted as remarkable, since Anacreon declined the noun like a participle, genitive τεράμωντος. It means

reed.

¹ I.e. words with the acute accent on the penultimate syllable. ² I.e. τεράμωσι, but the word has been ousted in our mss. by the common word καλάμοις.

ELEGIAC FRAGMENTS

eleg. 1 Hephaestion, *Handbook on Metres* (on the internal corruption in *ἀδοιάστως*)

. . . and in Anacreon's *Elegiacs*:

nor is it at all to your liking; and yet I await you unhesitatingly

eleg. 2 Athenaeus, *Scholars at Dinner*

And the delightful Anacreon says:

I do not like the man who while drinking his wine beside the full mixing-bowl talks of strife and tearful war: I like him who by mingling the splendid gifts of the Muses and Aphrodite remembers the loveliness of the feast.

GREEK LYRIC

eleg. 3 = P.M.G. 504 Schol. Hom. *Od.* 8. 294 (i 382s Dindorf)

μετὰ Σίντιας ἀγριοφάνους· . . . καὶ Ἀνακρέων δὲ ὡς πολεμικῶν μέμνηται'

τί μοι (φησι) τῶν ἀγκυλοτόξων
† φιλοκιμέρων καὶ Σκυθῶν † μέλει;

2 φιλοκιμέως cod. Q ὦ φίλε Κυμμερίων Schneidewin

eleg. 4 Athen. 11. 460c (iii 2 Kaibel)

ὁ δὲ Ἀνακρέων ἔφη:

οἰνοπότης δὲ πεποιήμαι.

eleg. 5 'Longinus' *de subl.* 31. 1 (p. 37 Russell)

. . . θρε]πτικώτατον καὶ γόνιμον, τὸ δ' Ἀνακρέοντος οὐκέτι.

Θρηκίης <πώλου> ἐπιστρέφομαι.

πώλου suppl. Bergk

eleg. 5A *Anth. Pal.* 10. 70. 7s. (Macedonius)

τὴν γὰρ Ἀνακρέοντος ἐνὶ πραπίδεσσι φυλάσσω
παρφασίην ὅτι δεῖ φροντίδα μὴ κατέχειν.

ANACREON

eleg. 3 Scholiast on *Odyssey* ('to the wild-speaking Sintians' ¹)

. . . Anacreon too mentions them as being warlike:

What do I care, my friend, for the Cimmerians
with their curving bows and the Sintians ²?

¹ Early inhabitants of Lemnos. ² Text corrupt.

eleg. 4 Athenaeus, *Scholars at Dinner*

And Anacreon says:

and I have become a wine-drinker. ¹

¹ Cf. 455.

eleg. 5 'Longinus', *On Sublimity* (on colloquial expressions)

. . . most ¹ productive and fruitful, but not Anacreon's:

I turn my thoughts to the Thracian (filly?).

¹ The words follow a lacuna: text of 'Longinus' and Anacreon uncertain; see 417. 1 for the filly.

eleg. 5A *Palatine Anthology*: Macedonius the Consul

. . . for I keep in mind the advice of Anacreon, ¹ that

we should not keep hold of worry.

¹ Probably not the exact words of A.; the ref. may well be to the *Anacreontea*: cf. 38. 16, 40. 5.

EPIGRAMMATA

EPIGRAMS

Meleager included in his Garland epigrams attributed to Anacreon (test. 17), and eighteen carry his name in the Palatine Anthology. Some may be authentic, e.g. 100, 107, 108, but certainty is impossible: the author's name was not added to epitaphs or dedications before the end of the 5th c. B.C., and there is seldom any corroborative evidence about the authorship. Some are demonstrably later than Anacreon, e.g. 114, 115, 'Simon. 156D.' and probably 105; the manner of 102 and the content of 113 point to Hellenistic authorship.

100D. = i F.G.E. *Anth. Pal.* 7. 226 (Plan.)

Ἀνακρέοντος Τηίου· εἰς Ἀγάθωνα στρατιώτην ἐν Ἀβδήροις·
 Ἀβδήρων προθανόντα τὸν αἰνοβίην Ἀγάθωνα
 πᾶσ' ἐπὶ πυρκαϊῆς ἥδ' ἐβόησε πόλις·
 οὐ τίνα γὰρ τοιόνδε νέων ὁ φιλαίματος Ἄρης
 ἠνάρισε στυγερῆς ἐν στροφάλιγγι μάχης.

cf. *Sud.* II 2437 (v. 1), AI 227 (vv. 1-2), H 369 (vv. 3-4) (iv 207, ii 173, 572 Adler)

101D. = ii F.G.E. *Anth. Pal.* 7. 160 (Plan.)

Ἀνακρέοντος· εἰς Τιμόκριτον ἄριστέα·
 κάρτερος ἐν πολέμοις Τιμόκριτος, οὐ τόδε σᾶμα·
 Ἄρης δ' οὐκ ἀγαθῶν φείδεται ἀλλὰ κακῶν.

100D. *Palatine Anthology*

Anacreon of Teos: on the soldier Agathon at Abdera

The mighty Agathon who died for Abdera was mourned at the pyre by this whole city; for in the whirl of hateful battle blood-loving Ares never slew any youth such as he was.¹

¹ Perhaps an elegiac lament rather than a true epitaph.

101D. *Palatine Anthology*

Anacreon: on the heroism of Timocritus

Timocritus, whose tomb¹ this is, was strong in the wars: Ares spares not the brave but the cowards.

¹ The Doric form σᾶμα makes attribution to Anacreon uncertain: see also Friedländer-Hoffleit, *Epigrammata* 69.

GREEK LYRIC

102D. = iii *F.G.E. Anth. Pal.* 7. 263 (Plan.)

Ἀνακρέοντος Τηίου· εἰς Κληνορίδην ναυαγήσαντα·

καὶ σέ, Κληνορίδην, πόθος ὤλεσε πατρίδος αἵης
 θαρσήςαντα νότου λαίλαπι χειμερῆ·
 ὦρη γάρ σε πέδησεν ἀνέγγυος, ἢ γὰρ δέ τήν σην
 κύματ' ἀφ' ἡμερτῆν ἔκλυσεν ἡλικίην.

103D. = ix *F.G.E. Anth. Pal.* 6. 138

τοῦ αὐτοῦ (sc. Ἀνακρέοντος) ὁμοίως (i.e., ut 110D., ἀνάθημα
 τῷ Ἀπόλλωνι: *perperam?*)

πρὶν μὲν Καλλιτέλης ἰδρύσατο, τόνδε δ' ἐκείνου
 ἔγγονοι ἐστήσανθ', οἷς χάριν ἀντιδίδου.

cf. *I. G. I*² 834 (1 *πρμ* — ἠδρυσατ[, 2 εἰ|γ|γ|νοι ἐστήσαν[)
 1 μ' ἰδρ- *Anth.* 2 ἔγγονοι ἐστάσανθ' *Anth.*

104D. = vi *F.G.E. Anth. Pal.* 6. 135

τοῦ αὐτοῦ (sc. Ἀνακρέοντος) ἀνάθημα τῷ Διὶ παρὰ Φειδόλα·

οὗτος Φειδόλα ἵππος ἀπ' εὐρυχώροιο Κορίνθου
 ἄγκειται Κρονίδα, μνάμα ποδῶν ἀρετᾶς.

ANACREON

102D. *Palatine Anthology*

Anacreon of Teos: on Cleënorides, who was shipwrecked

You too, Cleënorides, were destroyed by your desire for your fatherland, when you put your trust in the wintry blast of the south wind; for the weather, with which no covenant is possible, shackled you, and the wet waves washed away your lovely youth.¹

¹ Like 100D., perhaps elegiac lament rather than epitaph.

103D. *Palatine Anthology*

Anacreon¹

Calliteles was the first to put your figure² here; this one was set up by his descendants³: show gratitude to them.

¹ Ascription doubtful: see C. A. Trypanis, *C. Q.* 45 (1951) 33.
² The lines were inscribed on an Athenian herm, perhaps c. 450 B.C. (Pfohl), too late for Anacreon. ³ Or 'his grandchildren'.

104D. *Palatine Anthology*

Anacreon¹: a dedication to Zeus by Pheidolas

This horse of Pheidolas from spacious Corinth is dedicated to the son of Cronus to commemorate the excellence of his feet.²

¹ Note Doric forms, appropriate for a Corinthian patron.
² Pheidolas' sons won the horse-race at Olympia in 508 B.C.: see Paus. 6.13.9 and Page, *F.G.E.* 401f.

105D. =iv F.G.E. *Anth. Pal.* 6. 346

'Ανακρέοντος

Τελλία ἱμερόεντα βίον πόρε, Μαιάδος υἱέ,
 ἀντ' ἐρατῶν δῶρων τῶνδε χάριν θέμενος·
 δὸς δέ μιν εὐθυδίκων Εὐωνυμῶν ἐνὶ δήμῳ
 ναίειν αἰῶνος μοῖραν ἔχοντ' ἀγαθήν.

¹ Reiske: τελαίαι ἡμερ- cod. P106D. =xiv F.G.E. *Anth. Pal.* 6. 143

τοῦ αὐτοῦ (sc. 'Ανακρέοντος): ἀνάθημα τῷ Ἑρμῇ παρὰ
 Τιμόνακτος·

εὐχεο Τιμόνακτι θεῶν κήρυκα γενέσθαι
 ἦπιον, ὃς μ' ἐρατοῖς ἀγλαίῃν προθύροις
 Ἑρμῆ τε κρείοντι καθέσσατο· τὸν δ' ἐθέλοντα
 ἀστῶν καὶ ξείνων γυμνασίῳ δέχομαι.

³ Valekenaeer: κρείοντι cod. P107D. =xiii F.G.E. *Anth. Pal.* 6. 142

τοῦ αὐτοῦ (sc. 'Ανακρέοντος): ἀνάθημα τῷ Διονύσῳ·
 σάν τε χάριν, Διόνυσε, καὶ ἀγλαὸν ἄστει κόσμον
 Θεσσαλίας μ' ἀνέθηκ' ἄρχος Ἐχεκρατίδας.

105D. *Palatine Anthology*Anacreon ¹

Give Tellias a life to be desired, son of Maia,² in gratitude for these lovely gifts; and grant that he dwell among the fair-judging people of Euonymon³ enjoying good fortune all his days.

¹ Probably a 4th c. poem: a Tellias of Euonymon is known from an inscription dated c. 325. ² Hermes: Tellias may have offered his gifts at a herm. ³ A deme of Attica.

106D. *Palatine Anthology*Anacreon ¹: a dedication to Hermes by Timonax

Pray that the herald of the gods² be kind to Timonax, who set me up to adorn the lovely porch and glorify the lord Hermes; I welcome all comers to the gymnasium, citizen or stranger.

¹ Probably of late date (Trypanis *loc. cit.*). ² Hermes: the herm addresses the passer-by.

107D. *Palatine Anthology*Anacreon ¹: a dedication to Dionysus

In gratitude to you, Dionysus, and as a splendid adornment to the city² I was set up by Echekratidas, lord of Thessaly.

¹ Note Doric forms. Echekratidas lived in the first half of the 5th c. ² Pharsalus or Athens?

GREEK LYRIC

108D. =vii *F.G.E. Anth. Pal.* 6. 136
 τοῦ αὐτοῦ (sc. 'Ανακρέοντος) ἀνάθημα·
 Πρηξιδική μὲν ἔρεξεν, ἐβούλευσεν δὲ Δύσηρις,
 εἶμα τόδε· ξυνή δ' ἀμφοτέρων σοφίη.
 cf. *Sud.* EI 141 (ii 528 Adler) ἐν ἐπιγράμμασι (vv. 1-2)

109D. =xi *F.G.E. Anth. Pal.* 6. 140
 τοῦ αὐτοῦ (sc. 'Ανακρέοντος) ἀνάθημα παρὰ Μελάνθου τῆ
 Σεμέλη (perperam)·
 παιδὶ φιλοστεφάνῳ Σεμέλας ἀνέθηκε Μέλανθος
 μνάμα χοροῦ νίκας, υἱὸς Ἀρηφιλοῦ.
 1 Barnes: -στεφάνου cod. P μ' ἀνέθηκε Hecker

110D. =viii *F.G.E. Anth. Pal.* 6. 137
 τοῦ αὐτοῦ (sc. 'Ανακρέοντος) ἀνάθημα τῷ Ἀπόλλωνι παρὰ
 Ναυκράτους·
 πρόφρων, Ἀργυρότοξε, δίδου χάριν Αἰσχύλου υἱῷ
 Ναυκράτει, εὐχολὰς τάσδ' ὑποδεξάμενος.

111D. =xii *F.G.E. Anth. Pal.* 6. 141
 τοῦ αὐτοῦ (sc. 'Ανακρέοντος) ἀνάθημα τῇ Ἀθηνᾷ·
 ῥυσσάμενα Πύθωνα δυσσαχέος ἐκ πολέμοιο
 ἄσπις Ἀθηναίης ἐν τεμένει κρέματαί.
 cf. *Sud.* Δ 1634 (ii 149 Adler) ἐν ἐπιγράμμασι (vv. 1-2)
 2 κρέματα Bergk

ANACREON

108D. *Palatine Anthology*

Anacreon: a dedication

This robe was made by Praxidice and designed by
 Dyseris¹: its art is common to both.

¹ Wife of Echekratidas (see 107D.)

109D. *Palatine Anthology*

Anacreon: a dedication by Melanthus to Semele¹

Melanthus, son of Areiphilus, dedicated me to the
 garland-loving son of Semele to commemorate the
 victory of his chorus.²

¹ In fact to Dionysus; note Doric forms. ² Perhaps in a
 dithyrambic contest at a festival of Dionysus.

110D. *Palatine Anthology*

Anacreon: a dedication to Apollo by Naucrates

Accept these votive offerings, lord of the silver
 bow, and show kindly gratitude to Naucrates, son of
 Aeschylus.

111D. *Palatine Anthology*

Anacreon: a dedication to Athena

The shield which rescued Python from the foul din
 of war hangs in the precinct of Athena.¹

¹ Cf. Alc. 428(a). Note Doric forms.

GREEK LYRIC

112D. = x F.G.E. *Anth. Pal.* 6. 139

τοῦ αὐτοῦ (sc. Ἀνακρέοντος) ἀνάθημα παρὰ Πραξαγόρα·
Πραξαγόρας τάδε δῶρα θεοῖς ἀνέθηκε, Λυκαίου
υἱός, ἐποίησεν δ' ἔργον Ἀναξαγόρας.

113D. = v F.G.E. *Anth. Pal.* 6. 134 (Plan.)

Ἀνακρέοντος ἀνάθημα·
ἢ τὸν θύρσον ἔχουσ' Ἑλικωνιάς ἢ τε παρ' αὐτὴν
Ξανθίππη Γλαύκη τ' εἰς χορὸν ἐρχόμεναι
ἐξ ὄρεος χωρεῦσι, Διονύσω δὲ φέρουσι
κισσὸν καὶ σταφυλὴν, πίονα καὶ χίμαρον.

1 ἢ δὲ Plan. 2 Γ. δ' ἢ σχεδὸν ἐρχομένη Plan.

114D. = xvii F.G.E. *Anth. Pal.* 9. 715 (Plan.)

Ἀνακρέοντος·
βουκόλε, τὰν ἀγέλαν πόρρω νέμε, μὴ τὸ Μύρωνος
βοῖδιον ὡς ἐμπνουν βουσί συνεξελάσῃς.

ANACREON

112D. *Palatine Anthology*

Anacreon: a dedication by Praxagoras

Praxagoras, son of Lycæus, dedicated these gifts to the gods. Anaxagoras¹ was the craftsman.

¹ Perhaps Anaxagoras of Aegina, who made the bronze statue of Zeus offered at Olympia after Plataea (479 B.C.) (Paus. 5. 23. 3).

113D. *Palatine Anthology*

Anacreon: a dedication¹

She with the thyrsus is Heliconias, next to her is Xanthippe, then Glauce; they are coming from the mountain to join the chorus, bearing ivy and grapes and a plump kid for Dionysus.

¹ Rather, a description of a painting.

114D. *Palatine Anthology*

Anacreon¹

Herdsmen, graze your herd far from here, lest thinking Myron's heifer to be alive you drive it off with your cattle.

¹ The sculptor Myron worked c. 480–455 B.C.; on poems inspired by his bronze *Cow* see Gow-Page, *H. E.* ii 63 f.; the present piece and the next are Hellenistic or later.

115D. = xviii *F.G.E.* *Anth. Pal.* 9. 716 (Plan.)

τοῦ αὐτοῦ (sc. Ἀνακρέοντος)

βοῦδιον οὐ χροάνοις τετυπωμένον, ἀλλ' ὑπὸ γήρων
χαλκωθὲν σφετέρῃ ψεύσατο χειρὶ Μύρων.

Simon. 101D. = xv *F.G.E.* *Anth. Pal.* 6. 144

τοῦ αὐτοῦ (post lacunam: sc. Ἀνακρέοντος?)

Στροίβου παῖ, τόδ' ἄγαλμα, Λεώκρατες, εὖτ' ἀνέθηκας
Ἑρμῆ, καλλικόμοις οὐκ ἔλαθες Χάριτας.

etiam post *Anth. Pal.* 6. 213 (τοῦ αὐτοῦ, sc. Σμωνίδου) cf. lap.
inscr. ed. Wilhelm *Jahresh. d. Oest. Arch. Inst. Wien* 2
(1899) 221: 1 Σ|τροι[βο]π[α]ιτο[δαγαλ]μα: λεο[] 2 ηερμει-
καλλικομωσουκελαθεσ[] : in utroque loco alterum exhibit
distichon *Anth. Pal.* cod. P:

οὐδ' Ἀκαδήμειαν πολυγαθία, τῆς ἐν ἀγοσῶ
σῆν εὐεργεσίην τῷ προσιόντι λέγω.

cf. *Sud.* A 315 (i 33 Adler) ἐν ἐπιγράμμασι (vv. 2b-4), *Anecd.*
Par. iv 87 Cramer (v. 4)

Simon. 156D. = xvi *F.G.E.* *Anth. Pal.* 6. 145

τοῦ αὐτοῦ (post eandem lacunam: sc. Ἀνακρέοντος?)
ἀνάθημα Σοφοκλέους ποιητοῦ τῶν τραγῳδιῶν

βωμοῖς τούσδε θεοῖς Σοφοκλῆς ἰδρύσατο πρῶτος,
ὅς πλείστον Μούσης εἶλε κλέος τραγικῆς.

115D. *Palatine Anthology*

Anacreon¹

This heifer, which was never struck in the mould but turned into bronze on account of its old age, Myron pretended to be the work of his own hand.

¹ See 114D. n.1.

Simonides 101D. *Palatine Anthology*

Anacreon?¹:

Leocrates, son of Stroebus, when you dedicated this statue to Hermes you did not escape the notice of the fair-tressed Graces.²

¹ There is a lacuna in the ms. before these lines, so that it is uncertain whether the words 'By the same author' refer to Anacreon; the lines occur also after 6. 213, where they are ascribed to Simonides. They have been found in an inscription dated 500-450 B.C. Leocrates was an Athenian general in 479 and in 459. ² The *Anthology* in both places has a second couplet, which was not on the stone: 'nor of the delightful Academy, in a corner of which I proclaim to all visitors your kind service.'

Simonides 156D. *Palatine Anthology*

Anacreon?¹: a dedication by the tragic poet Sophocles

Sophocles was the first to set up these altars to the gods: it was he who won the greatest glory from the Muse of Tragedy.

¹ This poem is ascribed to 'the same author' as the previous one; it is clearly later than Anacreon.

ANACREONTEA

1

Ἄνακρέων ἰδὼν με
 ὁ Τήσιος μελωδὸς
 ὄναρ λέγων προσεῖπεν,
 κάγω δ' αἰδραμῶν πρὸς αὐτὸν
 5 περιπλάκην φιλήσας.
 γέρων μὲν ἦν, καλὸς δέ,
 καλὸς δὲ καὶ φίλευνος·
 τὸ χεῖλος ᾤξεν οἴνου,
 τρέμοντα δ' αὐτὸν ἤδη
 10 Ἔρως ἔχειραγῶγει.
 ὁ δ' ἐξελὼν καρῆνου
 ἔμοι στέφος δίδωσι·
 τὸ δ' ᾤξ' Ἄνακρέοντος.
 ἐγὼ δ' ὁ μωρὸς ἄρας
 15 ἐδυσάμην μετώπῳ
 καὶ δῆθεν ἄχρι καὶ νῦν
 ἔρωτος οὐ πέπαυμαι.

titulus: Ἄνακρέοντος Τηίου συμποσιακὰ ἡμιᾶμβια καὶ ἀνακρέοντια
 καὶ τρίμετρα 3 Stephanus: προσεῖπεν cod.

THE ANACREONTEA ¹

1

Anacreon, the singer from Teos, saw me and spoke to me in a dream; and I ran to him and kissed him and embraced him. He was an old man but handsome, handsome and amorous; his lips smelled of wine, and since he was now shaky Love was leading him by the hand. He took the garland from his head and gave it to me, and it smelled of Anacreon. Fool that I was, I held it up and fastened it on my brow—and to this very day I have not ceased to be in love.

¹ The title in the ms. is 'Convivial poems of Anacreon of Teos in hemiambs, anacreontea and trimeters': 'anacreontea' is used for 'anaclasts' (Ionic dimeters with anaclassis) as in P. Oxy. 220 col. vii (p. 404 Consbruch) and later writers (see pp. 285, 316 f., 343, 394 f. Consbruch); by 'trimeters' may be meant the 'cucullii', pairs of ionic trimeters used by Byzantine writers to separate anacreontic strophes, but there are none in the ms. (see West's Preface, p. v).

δότε μοι λύρην Ὀμήρου
 φονίης ἀνευθε χορδῆς,
 φέρε μοι κύπελλα θεσμῶν,
 φέρε μοι νόμους κεράσσας,
 5 μεθύων ὄπως χορεύσω,
 ὑπὸ σῶφρονος δὲ λύσεως
 μετὰ βαρβίτων αἰδῶν
 τὸ παροίνιον βοήσω.
 δότε μοι λύρην Ὀμήρου
 10 φονίης ἀνευθε χορδῆς.

titulus: τοῦ αὐτοῦ βασιλι(κόν) 4 West: κεράσσω cod. 9s.
 om. Stephanus, alii

ἄγε, ζωγράφων ἄριστε,
 λυρικής ἄκουε Μούσης·
 5 γράφε τὰς πόλεις τὸ πρῶτον
 6 ἰλαράς τε καὶ γελώσας,
 3 φιλοπαίγμονάς τε Βάκχας
 4 † ἕτεροπνόους ἐναίλους· †
 ὁ δὲ κηρὸς ἂν δύναίτο,
 γράφε καὶ νόμους φιλοῦντων.

vv. 3s. post v. 6 transp. Scaliger, post v. 8 West; lac. post 2, 4
 indic. Bergk 3 Barnes: -παίγμονες δὲ Βάκχαι cod.
 4 in marg. cod. ἕτεροπνόους: ἕτεροπνόους ἐν αὐλοῖς Faber
 7 δύνηται Barnes (cf. 16. 8)

τὸν ἄργυρον τορευῶν
 Ἥφαιστέ μοι ποιήσων
 πανοπλίαν μὲν οὐχί·
 τί γὰρ μάχαισι κάμοί;

Give¹ me Homer's lyre, but without the murder-
 ous string²; bring me cups of ordinances, bring them
 after mixing in laws, so that when I am drunk I may
 dance and in a sane madness³ sing to the lyres and
 shout the drinking-song.

Give me Homer's lyre, but without the murderous
 string.

¹ Called 'a royal song' by the lemmatist: prob. a song for the
 symposiarch, who superintended the mixing of wine and
 water at a party (cf. *LSJ* s.v. βασιλεύς V). ² Cf. Anacr.
 eleg. 2. ³ Cf. Anacr. 356.

Come, finest of painters, listen to the lyric Muse:
 paint first the cities, happy and laughing, and the
 playful Bacchantes (with their double pipes?)¹; and if
 the wax² is able, paint too the customs of lovers.

¹ Lines 3-4 are here placed after 5-6, but the corruption
 may be deeper. ² On which encaustic painting was
 done.

Work your silver, Hephaestus, and make me not a
 suit of armour¹—what have I to do with battles?—

¹ As for Achilles, *Il.* 18.

- 5 ποτήριον δὲ κοῖλον
 ὄσον δύνῃ βαθύννας.
 ποίει δέ μοι κατ' αὐτοῦ
 μήτ' ἄστρα μήτ' Ἀμαξάν,
 μὴ στυγνὸν Ὠρίωνα.
- 10 τί Πλειάδων μέλει μοι,
 τί γὰρ καλοῦ Βοώτου;
 ποιήσου ἀμπέλους μοι
 καὶ βότρυας κατ' αὐτῶν
 καὶ μαινάδας τρυγώσας,
- 15 ποίει δὲ ληνὸν οἴνον,
 ληνοβάτας πατοῦντας,
 τοὺς σατύρους γελῶντας
 καὶ χρυσοὺς τοὺς Ἐρωτας
 καὶ Κυθήρην γελῶσαν
- 20 ὁμοῦ καλῶ Λυαίῳ,
 Ἐρωτα κάφροδίτην.

cf. *Anth. Pal.* 11. 48 (Plan.) ('Anacreonτος), *Anecd. Par.* iv 376s. Cramer, *Aul. Gel.* 19. 9. 6

titulus: τοῦ αὐτοῦ εἰς ποτήριον ἀργυροῖν 1 τορεύσας *Anth.* (Plan.), *Par.*, Gell. 3 om. *Anth.*, *Par.* 4 om. *Anth.* (Plan.), *Par.* 6 βάθνον *Anth.* (Plan.), *Par.*, Gell. 9 om. Gell. 10, 11 om. *Anth.* (Plan.), *Par.* pro 12–21 ἀλλ' ἀμπέλους γλώσας/καὶ βότρυας γελῶντας/σὺν τῷ καλῷ Λυαίῳ *Anth.* (Plan.), *Par.* post 13 καὶ χρυσοὺς πατοῦντας/ ὁμοῦ καλῷ Λυαίῳ/Ἐρωτα καὶ Βάθλλον Gell.

5

καλλιτέχνα, τόρευσον
 ἔαρος κύπελλον ἤδη
 τὰ πρῶτ' ἡμῖν τὰ τερπνὰ
 ῥόδα φέρουσον Ὠραί·
 5 ἀργύρεον δ' ἀπλώσας
 ποτὸν ποίει μοι τερπνόν.

but rather a hollow cup, as deep as you can. Put no stars on it for me, no Wain,² no gloomy Orion: what do I care about the Pleiads or the fair Ploughman? Put vines on for me with bunches of grapes on them and Bacchantes picking them; put a wine-press and men treading it, the satyrs laughing, Loves all in gold, Cythere³ laughing together with handsome Lyaeus,⁴ Love and Aphrodite.⁵

² Cf. *Il.* 18. 485 ff. ³ Aphrodite. ⁴ Dionysus, 'the Loosener'. ⁵ The version in the *Palatine Anthology*, probably the oldest, ends '... no gloomy Orion, but sprouting vines and laughing bunches of grapes, together with handsome Lyaeus'; Gellius' version ends '... with bunches of grapes on them and, all in gold, treading them together with handsome Lyaeus, Love and Bathyllus.' The version in the *Anacreonthea* is a clumsy, late expansion: 'Aphrodite' repeats 'Cythere', 'Love' follows 'Loves', 16, 17, 19 have an unexpected choriambic opening (or false quantities), 18 has a false quantity, ληνοβάτης, 'treader' (16), is a late word.

5

Fine craftsman, make a springtime cup at once: the Seasons are bringing us the first delightful roses; beat the silver thin and make my drink delightful.

- τῶν τελετῶν παραινῶ
 μὴ ξένον μοι τορευῆσαι,
 μὴ φευκτὸν ἰστόρημα·
 10 μᾶλλον ποίει Διὸς γόνον,
 Βάκχον Εὖιον ἡμῖν.
 μύστις νάματος ἢ Κύπρις
 ἕμεναίους κροτοῦσα·
 χάρασσ' Ἐρωτας ἀνόπλους
 15 καὶ Χάριτας γελῶσας·
 ὑπ' ἄμπελον εὐπέταλον
 εὐβότρυον κομῶσαν
 σὺναπτε κούρους εὐπρεπεῖς,
 ἂν μὴ Φοῖβος ἀθύρη.

titulus: ἄλλο εἰς τὸ αὐτὸ ποτήριον τοῦ αὐτοῦ Ἀνακρέοντος
 4 Bergk: φέρουσαν ὄρην cod. 12 De la Fosse: ἡ cod.
 13 Pauw, Stephanus: ἕμεναίους κροτῶσα cod. 19 ἀθύρει,
 supra η, cod.

6

- στέφος πλέκων ποτ' εὕρον
 ἐν τοῖς ῥόδοις Ἐρωτα,
 καὶ τῶν πτερῶν κατασχῶν
 ἐβάπτισ' εἰς τὸν οἶνον,
 5 λαβῶν δ' ἔπινον αὐτόν·
 καὶ νῦν ἔσω μελῶν μου
 πτεροῖσι γαργαλίξει.

cf. *Anth. Plan.* lib. vii fin. (= *Anth. Gr.* 16. 388) (Ἰουλιανοῦ)

titulus: τοῦ αὐτοῦ εἰς Ἐρωτα 5 Barnes: ἔπιον codd.

7

- λέγουσιν αἱ γυναῖκες·
 Ἄνακρεον, γέρων εἶ·

As for festive rites, I request that you engrave no loathsome foreign tale: rather put there for us the child of Zeus, Bacchus, Evius.¹ To initiate us in the drinking let there be the Cyprian,² clapping the rhythm of the wedding-songs; carve Loves unarmed and laughing Graces; under a spreading leafy vine covered with bunches of grapes add handsome youths, unless Phoebus is playing there.³

¹ Cult titles of Dionysus. ² Aphrodite. ³ Prosody crude: a late poem.

6²

Once when I was weaving a garland I found Love among the roses. I held him by his wings and plunged him in my wine, then I took it and drank him down²; and now inside my body he tickles me with his wings.

¹ Ascribed in *Planudean Anthology* to Julianus; in the Aldine edition he is identified with a 6th c. prefect of Egypt, but there is no indication of late date in the poem. ² Cf. Anacr. 450.

7

The ladies say, 'Anacreon, you are old. Take a

GREEK LYRIC

λαβῶν ἔσπυρον ἄθρει
 κόμας μὲν οὐκέτ' οὖσας,
 5 ψιλὸν δέ σευ μέτωπον.
 ἐγὼ δὲ τὰς κόμας μὲν,
 εἴτ' εἰσὶν εἴτ' ἀπήλθον,
 οὐκ οἶδα· τοῦτο δ' οἶδα,
 ὡς τῷ γέροντι μᾶλλον
 10 πρέπει τὸ τερπνὰ παίζειν,
 ὄσω πέλας τὰ Μοίρης.

titulus: ἄλλο εἰς ἑαυτὸν 8 Stephanus: τὸ δὲ ex τῷδε corr.
 cod.

8 οὐ μοι μέλει τὰ Γύγω,
 τοῦ Σάρδεων ἄνακτος·
 οὐδ' ἐλέ πῶ με ζήλος,
 οὐδέ φθονῶ τυράννοις.
 5 ἐμοὶ μέλει μύροισιν
 καταβρέχειν ὑπήνην,
 ἐμοὶ μέλει ῥόδοισιν
 καταστέφειν κάρηνα·
 τὸ σήμερον μέλει μοι,
 10 τὸ δ' αὐριον τίς οἶδεν;
 ὡς οὖν ἔτ' εὐδί' ἔστιν,
 καὶ πίνει καὶ κύβευε
 καὶ σπένδε τῷ Λυαίῳ,
 μὴ νοῦσος, ἣν τις ἔλθῃ,
 15 λέγῃ, 'σέ μὴ δεῖ πίνειν.'

cf. *Anth. Pal.* 11. 47 (Plan.) ('Ανακρέοντος), *Anecd. Par.* iv 376
 Cramer, cod. *Par.* 1630

titulus: εἰς τὸ ἀφθόνοισι 3 οὐθ' αἰρέει με χρυσός *Anth.*
 (Plan.), *Par.* 4 οὐκ αἰτέει τυράννοισι *Anth.* 11-15 om.
Anth. (Plan.), *Par.*, *Par.* 1630 15 σε μηδὲ πίνειν Stephanus

ANACREONTEA

mirror and look: your hair is no longer there, and
 your brow is bare.' But I do not know whether my
 hair is still there or has gone; I do know that the
 closer Fate is, the more fitting it is for the old man to
 enjoy his fun and games.

8

I do not care about the wealth of Gyges, lord of
 Sardis: I have never envied him, and I have no
 grudge against tyrants.¹ I care about drenching my
 beard with perfumes, I care about garlanding my
 head with roses; I care about today: who knows
 tomorrow?² So while skies are still cloudless drink,
 play dice and pour libation to Lyaeus,³ lest some
 disease come and say, 'You must not drink.'

¹ Vv. 1-4 are based on *Archil.* 19. 1-3. ² The version in
 the *Palatine Anthology* ends here. ³ See 4 n.4.

ἄφες με, τοὺς θεοὺς σοι,
 πιεῖν, πιεῖν ἀμυστί·
 θέλω, θέλω μανῆραι.
 ἐμαίinet' Ἀλκμαίων τε
 5 ἡὼ λευκόπους Ὀρέστης
 τὰς μητέρας κτανόντες·
 ἐγὼ δὲ μηδένα κτάς,
 πίων δ' ἐρυθρόν οἶνον
 θέλω, θέλω μανῆραι.
 10 ἐμαίinet' Ἡρακλῆς πρὶν
 δευρὴν κλονῶν φαρέτρην
 καὶ τόξον Ἰφίτειον.
 ἐμαίinetο πρὶν Αἴας
 μετ' ἀσπίδος κραδαίων
 15 τὴν Ἔκτορος μάχαιραν·
 ἐγὼ δ' ἔχων κύπελλον
 καὶ στέμμα τοῦτο χαίτης,
 οὐ τόξον, οὐ μάχαιραν,
 θέλω, θέλω μανῆραι.

titulus: εἰς ἑαυτὸν μεμεθυμένος 16 Stephanus: ἔχω cod.
 17 Stephanus: χαίτες cod.

10

τί σοι θέλεις ποιήσω,
 τί σοι, ἀλλή χελιδόν;
 τὰ ταρσά σευ τὰ κούφα
 θέλεις λαβὼν ψαλίξω;
 5 ἢ μάλλον ἐνδοθέν σευ
 τὴν γλώσσαν, ὡς ὁ Τηρεὺς
 ἐκείνος, ἐκθερίξω;
 τί μεν καλῶν ὀνείρων

Allow me, in heaven's name, to drink, to drink
 without stopping for breath: I want to be mad, I want
 to be mad. Alcmaeon and white-footed Orestes went
 mad when they had killed their mothers¹: I have
 killed no-one, but after drinking the red wine I want
 to be mad, I want to be mad. Heracles went mad
 once, brandishing his terrible quiver and the bow of
 Iphitus²; Ajax went mad once, waving Hector's
 sword with his shield³: I have my cup and this
 garland on my hair, no bow and no sword, and I want
 to be mad, I want to be mad.

¹ Alcmaeon, son of Amphiaraus and Eriphyle, killed his
 traitorous mother on his father's instructions; Orestes
 killed Clytemnestra to avenge his father Agamemnon;
 'white-footed' perhaps because barefoot in his madness.
² Heracles killed Iphitus and took his bow, later using it to
 kill his wife Megara and their children. ³ Ajax's shield
 was famous (*Il.* 7. 219); after fighting against him Hector
 gave him his sword (*Il.* 7. 303). Ajax went mad when the
 armour of Achilles was awarded to Odysseus.

10

What shall I do with you, what shall I do with you,
 chattering swallow? Shall I take your nimble wings
 and clip them with my scissors or cut out your
 tongue like Tereus¹? Why did you snatch away

¹ Tereus cut off the tongue of his sister-in-law Philomela so
 that she could not tell that he had raped her; she was later
 turned into a swallow.

GREEK LYRIC

ὑποθρῖαισι φωναῖς
10 ἀφήρπασας Βάθυλλον;

titulus: τοῦ αὐτοῦ εἰς χελιδόνα 2 Stephanus: λάλεν cod.

11

Ἐρωτα κήρινόν τις
νεηνίης ἐπώλει·
ἐγὼ δέ οἱ παραστάς
ἴσους θέλεις ἔφην ἰσοῖ
5 τὸ τευχθέν ἐκπρίωμαι;
ὁ δ' εἶπε δωριάζων
ἴσθ' αὐτόν, ὀππόσου λῆς.
ὅπως <δ'> ἂν ἐκμάθης πάν,
οὐκ εἰμὶ κηροτέχνας,
10 ἀλλ' οὐ θέλω συνοικεῖν
Ἐρωτι παντορέκτα.
ἴδος οὖν, δὸς αὐτόν ἡμῖν
δραχμῆς, καλὸν σύνευνον.
Ἐρως, σὺ δ' εὐθέως με
15 πύρωσον· εἰ δέ μῆ, σὺ
κατὰ φλογὸς τακῆση.

titulus: τοῦ αὐτοῦ εἰς Ἐρωτα κήρινον 5 τευχθέν in marg.
cod. 8 suppl. Faber νιν, πάν sup⁸, cod. 9 Barnes:
-νης cod. 11 παντορέκτη ex -a corr. cod.

12

οἱ μὲν καλὴν Κυβήβην
τὸν ἡμίθηλον Ἄττιν
ἐν οὐρεσιν βοῶντα
λέγουσιν ἐκμανῆναι.
5 οἱ δὲ Κλάρου παρ' ὄχθαις

174

ANACREONTEA

Bathyllus from my lovely dreams with your early
morning songs?

11

A youth was selling a wax Love. I stopped by his side and said, 'How much do you want for your handiwork?' He replied in Doric, 'Take him at your price. To tell you the whole story, I am no wax-modeller: it's just that I have no wish to live with Love, the villain.' 'Then give me him, give me him for a drachma: he'll make a fine bedfellow.' Love, set me on fire at once: if you don't, you will melt in flames.

12

Some say half-woman Attis went mad shouting for lovely Cybebe in the mountains.¹ Some drink the

¹ A devotee of Cybebe or Cybele, the Great Mother, Attis castrated himself in the mountains of Phrygia.

175

GREEK LYRIC

δαφνηφόροιο Φοίβου
 λάλον πίνοντες ὕδωρ
 μεμηνότες βοᾶσιν.
 ἐγὼ δὲ τοῦ Λυαίου

10 καὶ τοῦ μύρου κορυσθεῖς
 καὶ τῆς ἐμῆς ἐταίρης
 θέλω, θέλω μανῆναι.

titulus: εἰς Ἄρτιν τοῦ αὐτοῦ

13 θέλω, θέλω φιλήσαι.
 ἐπειθ' Ἐρωὺς φιλεῖν με·
 ἐγὼ δ' ἔχων νόημα
 ἄβουλον οὐκ ἐπέισθην.
 5 ὁ δ' εὐθύ τόξον ἄρας
 καὶ χρυσέην φαρέτρην
 μάχη με προῦκαλείτο.
 κἀγὼ λαβὼν ἐπ' ἄμων
 θώρηχ', ὅπως Ἀχιλλεύς,
 10 καὶ δοῦρα καὶ βοεῖην
 ἐμαρνάμην Ἐρωτι.
 ἔβαλλ', ἐγὼ δ' ἔφευγον.
 ὡς δ' οὐκέτ' εἶχ' οἰστοῦς,
 ἤσχαλλεν, εἴτ' ἑαυτὸν
 15 ἀφήκεν εἰς βέλεμνον·
 μέσος δὲ καρδίης μευ
 ἔδυνε καὶ μ' ἔλυσεν·
 μάτην δ' ἔχω βοεῖην·
 τί γὰρ βάλωμεν ἔξω,
 20 μάχης ἔσω μ' ἐχούσης;

titulus: τοῦ αὐτοῦ εἰς Ἐρωτα 1 secl. West 6 Ste-
 phanus: -σίην cod. 16 Stephanus: καρδίης cod. 18 'post
 vers. excidit aliquid velut καὶ δοῦρα καὶ θώρηκα' Crusius
 19 Stephanus: βάλομεν cod.

ANACREONTEA

babbling water of bay-bearing Phoebus by the slopes
 of Claros ² and go mad and shout. I want to have my
 fill of Lyaeus ³ and perfume and my girl and to go
 mad, I want to go mad.

² Oracle of Apollo near Colophon in Asia Minor: its well
 provided the priest with inspiration. ³ See 4 n.4.

13 I want to love, I want to love. ¹ Love urged me to
 love, but I was a fool and was not persuaded. So he
 immediately took up his bow and golden quiver and
 challenged me to a fight. I hung my corslet from my
 shoulders, like Achilles, and took my spears and ox-
 hide shield and began fighting with Love. He shot
 and I ran; when he had no arrows left, he was
 distressed; then he hurled himself for a javelin,
 pierced the middle of my heart and loosened my
 limbs. My shield (and spears and corslet) ² are use-
 less: why hurl weapons from me when the fight is
 within me?

¹ West deletes the line. ² Crusius' supplement.

εἰ φύλλα πάντα δένδρων
 ἐπίστασαι κατεπειύν,
 εἰ κύματ' οἶδας εὐρεῖν
 τὰ τῆς ὄλης θαλάσσης,
 5 σὲ τῶν ἐμῶν ἐρώτων
 μόνον ποῶ λογιστέην.
 πρῶτον μὲν ἐξ Ἀθηναίων
 ἔρωτας εἴκοσιν θῆς
 καὶ πεντεκαίδεκ' ἄλλους.
 10 ἔπειτα δ' ἐκ Κορίνθου
 θῆς ὄρμαθούς ἐρώτων·
 Ἀχαΐης γάρ ἐστιν,
 ὅπου καλαὶ γυναῖκες.
 τίθει δὲ Λεσβίους μοι
 15 καὶ μέχρι τῶν Ἴωνων
 καὶ Καρίης Ῥόδου τε
 δισχιλίους ἔρωτας·
 τί φῆς; ἐκηριώθης;
 οὐπω Σύρους ἔλεξα,
 20 οὐπω πόθους Κανώβου,
 οὐ τῆς ἅπαντ' ἐχούσης
 Κρήτης, ὅπου πόλεσσω
 Ἔρως ἐποργιάζει.
 τί σοι θέλεις ἀριθμῶ
 25 καὶ τοὺς Γαδείρων ἐκτός,
 τῶν Βακτρίων τε κινδῶν
 ψυχῆς ἐμῆς ἔρωτας;

titulus: τοῦ αὐτοῦ εἰς ἔρωτας 3s. Davisius: κυματώδες . . .
 τὸ cod. 16 Stephanus: Καρίην Ῥόδον τε cod. 18 Bergk:
 αἰε κηρωθεῖς cod. ἀγχι κηρωθεῖς West 22 in marg. Ῥώμης
 cod. 24 Scaliger: ἀριθμῶν cod. 26 τοὺς Brunck

If you can count all the leaves of the trees or find the total of the waves in the whole sea, then I appoint you sole computer of my loves. First enter twenty loves from Athens, plus fifteen; next, whole series of loves from Corinth: it is in Achaea, where women are beautiful.¹ Enter my loves from Lesbos and all the way to Ionia, Caria and Rhodes, two thousand. What's that? You're dazed?² I haven't yet mentioned Syria or the passions of Canopus³ or of Crete, which has everything, where Love holds his revels in the cities. Why should I number my heart's loves beyond Cadiz or those in Bactria and India?

¹ Corinth was in the Achaean Confederacy from 243 B.C. till its destruction in 146 B.C.; refounded in 44 B.C., it became capital of the province of Achaea; cf. *Iliad* 3. 75, 258 'Achaea of the beautiful women'. ² Text and translation doubtful. ³ Or Canopus, town in Egypt near Alexandria.

ἐρασμὴ πέλεια,
 πόθεν, πόθεν πέτασαι;
 πόθεν μύρων τοσοῦτων
 ἐπ' ἡέρος θεούσα
 5 πνέεις τε καὶ ψεκάξεις;
 τίς εἶ, τί σοι μέλει δέ;
 ἝΑνακρέων μ' ἔπεμψε
 πρὸς παῖδα, πρὸς Βάθυλλον,
 τὸν ἄρτι τῶν ἀπάντων
 10 κρατοῦντα καὶ τύραννον.
 πέπρακέ μ' ἡ Κυθήρη
 λαβοῦσα μικρὸν ὕμνον·
 ἐγὼ δ' ἝΑνακρέοντι
 διακονῶ τοσαῦτα.
 15 καὶ νῦν οἷας ἐκείνου
 ἐπιστολὰς κομίζω·
 καὶ φησιν εὐθέως με
 ἐλευθέρην ποιήσειν.
 ἐγὼ δέ, κῆν ἀφή με,
 20 δούλη μενῶ παρ' αὐτῷ.
 τί γάρ με δεῖ πέτασθαι
 ὄρη τε καὶ κατ' ἀγροῦς
 καὶ δένδρεσιν καθίζειν
 φαγοῦσαν ἄγριόν τι;
 25 τὰ νῦν ἔδω μὲν ἄρτον
 ἀφαρπάσσασα χειρῶν
 ἝΑνακρέοντος αὐτοῦ.
 πιεῖν δέ μοι δίδωσι
 τὸν οἶνον, ὃν προπίνει,
 30 πιούσα δ' ἀγχορεύω
 καὶ δεσπότην κρέκοντα
 πτεροῖσι συγκαλύπτω·
 κοιμωμένου δ' ἐπ' αὐτῷ

Lovely pigeon, where, where have you flown from?
 As you race on the air you smell of perfumes, you
 rain perfumes: where did they all come from? Who
 are you and what is your business?

Anacreon sent me to a boy, to Bathyllus, now lord
 and master of all. Cythere¹ sold me in return for a
 little song; and it is for Anacreon that I perform
 tasks like this. And what letters I am carrying from
 him now! And he says he will give me my freedom
 immediately; but if he does release me, I shall stay
 with him as his slave. Why should I fly over moun-
 tains and fields and sit on trees after eating some
 wild food? As things are, I eat bread which I snatch
 from Anacreon's own hands, and for drink he gives
 me the wine which he drinks to his loves; after
 drinking I begin to dance, and while my master plays
 his lyre I shade him with my wings. When he goes to

¹ See 4 n.3.

GREEK LYRIC

τῷ βαρβίτῳ καθεύδω.
 35 ἔχεις ἅπαντ' ἀπλθε·
 λαλιώτεράν μ' ἔθηκας,
 ἄνθρωπε, καὶ κορώνης.'

titulus: τοῦ αὐτοῦ εἰς περιστέραν 5 Stephanus: πνίεις cod.
 6 Brunck: τίς ἐστι σοι cod. 10 τυράννων West 11 Faber:
 με cod. 15 ὀρῆς Stephanus 30 Hanssen: δ' ἄν χορεύσω
 cod. 31 Wahl: ἀνακρέοντ(α) cod. 32 Pauw: σὺν καλῷφω
 cod., σασκίωσιν supra. 33 Bergk: -μένη cod.

16

ἄγε, ζωγράφων ἄριστε,
 γράφε, ζωγράφων ἄριστε,
 Ῥοδίης κοίρανε τέχνης,
 ἀπεύσασ, ὡς ἂν εἴπω,
 5 γράφε τὴν ἐμὴν ἑταίρην.
 γράφε μοι τρίχας τὸ πρόωτον
 ἀπαλὰς τε καὶ μελαίνας·
 ὁ δὲ κηρὸς ἂν δύνηται,
 γράφε καὶ μύρου πνεύσας.
 10 γράφε δ' ἐξ ὄλης παρειῆς
 ὑπὸ πορφυραῖσι χαίταις
 ἐλεφάντινον μέτωπον.
 τὸ μεσόφρυον δὲ μὴ μοι
 διακοπτε μήτε μίσγε,
 15 ἐχέτω δ', ὅπως ἐκείνη,
 τὸ λεληθότως σύνοφρυ,
 βλεφάρων ἴτυν κελαϊνήν.
 τὸ δὲ βλέμμα νῦν ἀληθῶς
 ἀπὸ τοῦ πυρὸς ποιήσον,
 20 ἅμα γλαυκόν, ὡς Ἀθήνης,
 ἅμα δ' ὑγρὰν, ὡς Κυθήρης.
 γράφε ρίνα καὶ παρειᾶς
 ῥόδα τῷ γάλακτι μίξας·

ANACREONTEA

bed, I sleep on the lyre itself. There, you know it all.
 Go away: you have made me more talkative than a
 crow, fellow.'

16

Come, best of painters! Paint, best of painters,
 master of the Rhodian art!¹ Paint my absent girl
 according to my instructions. First paint her soft
 black hair; and if the wax² is able, make it smell of
 perfume. Paint her whole cheek and then her ivory
 brow beneath her dark hair. Do not part her
 eyebrows nor run them together, but let her keep, as
 in real life, the black rims of her eyes meeting
 imperceptibly. Now make her eyes as they are, from
 fire, both flashing, like Athena's, and moist, like
 Cythere's.³ Paint her nose and her cheeks, mingling

¹ Painting. ² See 3 n.2. ³ See 4 n.3.

GREEK LYRIC

- γράφε χείλος, οἷα Πειθούς,
 25 προκαλούμενον φίλημα.
 τρυφεροῦ δ' ἔσω γενείου
 περι λυγδίνῳ τραχήλῳ
 Χάριτες πέτοινο πάσαι.
 στολίσον τὸ λοιπὸν αὐτὴν
 30 ὑποπορφύροισι πέπλοις,
 διαφαινέτω δὲ σαρκῶν
 ὀλίγον, τὸ σῶμ' ἐλέγχον.
 ἀπέχει· βλέπω γὰρ αὐτὴν
 τάχα, κηρέ, καὶ λαλήσεις.

titulus: τοῦ αὐτοῦ εἰς κόρην 2 del. Bergk 3 Steph.: ῥοδέης
 cod. 16 Steph.: -οφρον cod. 22 Steph.: ῥύνας cod.

- 17 γράφε μοι Βάθυλλον οὕτω,
 τὸν ἑταῖρον, ὡς διδάσκω·
 λιπαρὰς κόμας ποιήσον,
 τὰ μὲν ἔνδοθεν μελαίνας,
 5 τὰ δ' ἐς ἄκρον ἠλιώσας·
 ἔλικας δ' ἐλευθέρους μοι
 πλοκάμων ἄτακτα συνθεῖς
 ἄφες, ὡς θέλωσι, κείσθαι.
 ἀπαλὸν δὲ καὶ δροσῶδες
 10 στεφέτω μέτωπον ὄφρὺς
 κυανωτέρῃ δρακόντων.
 μέλαν ὄμμα γοργὸν ἔστω
 κεκερασμένον γαλήνῃ,
 τὸ μὲν ἐξ Ἄρτος ἔλκον,
 15 τὸ δὲ τῆς καλῆς Κυθήρης,
 ἵνα τις τὸ μὲν φοβῆται,
 τὸ δ' ἀπ' ἐλπίδος κρεμᾶται.
 ῥοδέην δ' ὅποια μῆλον

ANACREONTEA

roses and cream. Paint her lips like Persuasion's, provoking kisses. Under her soft chin let all the Graces fly around her marble-white neck. Dress the rest of her in robes of light purple, but let her skin show through a little to prove the quality of her body. Enough—I can see her! Soon, wax, you will be talking too.

17

Paint my beloved Bathyllus according to my prescription: make his hair shine, dark beneath but with the ends lightened by the sun; add curling locks falling freely in disorder and let them lie where they wish. Let his soft dewy forehead be garlanded with eyebrows darker than snakes. Let his black eyes be a mixture of ferocity and serenity, taking their ferocity from Ares, their serenity from beautiful Cythere,¹ so that he may inspire terror and also hopeful suspense. Make his downy cheek as rosy as an apple,

¹ See 4 n.3.

- χροῖην ποίει παρειήν
 20 ἐρύθημα δ' ὡς ἄν Αἰδοῦς,
 δύνασ' εἰ βαλεῖν, ποιήσον.
 τὸ δὲ χεῖλος οὐκέτ' οἶδα
 τίνι μοι τρόπῳ ποιήσεις
 ἀπαλὸν γέμον τε πειθοῦς·
 25 τὸ δὲ πᾶν ὁ κηρὸς αὐτὸς
 ἐχέτω λαλῶν σιωπῇ.
 μετὰ δὲ πρόσωπον ἔστω
 τὸν Ἀδώνιδος παρελθῶν
 ἐλεφάντινος τράχηλος.
 30 μεταμάζιον δὲ ποίει
 διδύμας τε χεῖρας Ἑρμοῦ,
 Πολυδεύκεος δὲ μηρούς,
 Διονυσίην δὲ νηδύν
 ἀπαλῶν δ' ὑπερθε μηρῶν,
 35 μαλερὸν τὸ πῦρ ἐχόντων,
 ἀφελή ποιήσον αἰδῶ
 Παφίην θέλουσαν ἦδη.
 φθονερῆν ἔχεις δὲ τέχνην,
 ὅτι μὴ τὰ νῶτα δεῖξαι
 40 δύνασαι· τὰ δ' ἦν ἀμείνω.
 τί με δεῖ πόδας διδάσκειω;
 λάβε μισθόν, ὅσσον εἴπης.
 τὸν Ἀπόλλωνα δὲ τούτου
 καθελῶν ποίει Βάθυλλον·
 45 ἦν δ' ἐς Σάμον ποτ' ἔλθης,
 γράφε Φοῖβον ἐκ Βαθύλλου.

titulus: εἰς νεώτερον Βάθυλλον 4, 5 Stephanus: τὰς μὲν . . .
 τὰς δὲ cod. 18 Bergk: ῥοδιῆν, supra ε, cod. 21 Rose:
 δύνασαι cod. 24 Stephanus: τὸ cod. 28 Salmasius: τὸ
 δ' Ἀ. παρήλθ cod. 35 μαλερὸν 'sunt qui hic legant'
 Stephanus: μηρῶν cod. 39 Stephanus: ὅτι μοι cod.

and, if possible, add a blush like that of Modesty. I do not yet know how you are to make his lip soft and full of persuasion: but let the wax² itself have everything, talking silently. After his face make an ivory neck finer than that of Adonis. Give him the chest and two hands of Hermes, the thighs of Polydeuces, the belly of Dionysus³; above his soft thighs, thighs with raging fire in them, put a simple member that already desires the Paphian.⁴ But your art is grudging: you cannot show his back; that would have been better. Why should I describe the feet? Take your fee, as much as you ask. Take⁵ down this Apollo and create Bathyllus; and if ever you come to Samos, paint Phoebus from Bathyllus.

² See 3 n.2. ³ Adonis the type of youthful beauty; Hermes the ideal young athlete of the sculptors; Polydeuces (or Pollux) the boxer, Dionysus the youthful god of later Greek art. ⁴ Aphrodite, who rose from the sea near Paphos in Cyprus. ⁵ The last four lines introduce metrical variations and may be a later addition: 'this Apollo' is presumably a picture which is to be replaced by the painting of Bathyllus.

δότε μοι, δότ', ὦ γυναῖκες,
 Βρομίου πιεῖν ἀμυστί·
 ἀπὸ καύματος γὰρ ἦδη
 προδοθεῖς ἀναστενάζω.
 5 δότε δ' ἀνθέων ἐκείνου
 στεφάνους, δόθ', ὡς πυκάζω
 τὰ μέτωπά μου· πίκαιντα·
 τὸ δὲ καῦμα τῶν Ἐρώτων,
 κραδίῃ, τίνι σκεπάζω;
 10 παρὰ τὴν σκιὴν Βαθύλλου
 καθίσω· καλὸν τὸ δένδρον,
 ἀπαλὰς δ' ἔσεισε χαίτας
 μαλακωτάτῳ κλαδίσκῳ·
 παρὰ δ' αὐτὸν ἔρεθίζει†
 15 πηγῇ ῥέουσα πειβοῦς.
 τίς ἂν οὖν ὄρων παρέλθοι
 καταγώγιον τοιοῦτο;

titulus: (1) ἄλλο τοῦ αὐτοῦ ἐρωτικόν (2) τοῦ αὐτοῦ ἐρωτικόν
 ἀδάριον 1 Stephanus: δότε γ. cod. 4 προδοθεῖς ex
 πυρωθεῖς corr. cod. πυρεθεῖς Edmonds 6 Bergk: σ. δ'
 οἶους π. cod. 7 Edmonds: πικαίει cod. post 9 novum
 carmen indicat librarius se ipsum corrigens, add. tit. ἄλλο
 εἰς τὸν αὐτὸν (sc. Βαθύλλον: cf. 17 tit.1); perperam
 11 Salmasius: κάθισσ cod. 14 αὐτὸ ψιθυρίζει Bergk

αἱ Μοῦσαι τὸν Ἔρωτα
 δήσασαι στεφάνοισι
 τῷ Κάλλει παρέδωκαν·
 καὶ νῦν ἡ Κυθήρεια
 5 ζητεῖ λύτρα φέρουσα
 λύσασθαι τὸν Ἔρωτα.

Ladies, give me, give me some Bromian¹ to drink
 without stopping for breath, for I am already be-
 trayed² by the heat and am groaning. Give me
 garlands of his flowers; give me them so that I may
 wreath my burned brow. But, my heart, with what
 shall I ward off the heat of the Loves? I³ shall sit in
 the shade of Bathyllus: that is a fine tree, and it
 shakes its soft tresses on the tenderest of branches;
 and nearby (whispers?) a spring that flows with
 persuasion. Who could see such a resting-place and
 pass it by?

¹ Wine: the Bromian is Dionysus.

² Perhaps 'fevered'.

³ The scribe of our ms. corrected himself to indicate the
 beginning of a new poem here; many editors have mis-
 takenly followed suit; for Bathyllus' hair and mouth ('full
 of persuasion') see 17. 3 ff., 22 ff.

The Muses tied Love with garlands and handed
 him over to Beauty. And now Cythereia¹ brings a
 ransom and seeks to have him released. But if he is

¹ Cf. 4 n.3: Aphrodite, mother of Love.

GREEK LYRIC

κᾶν λύση δέ τις αὐτόν,
οὐκ ἔξεισι, μενεὶ δέ·
δουλεύειν δεδίδακται.

titulus: ἄλλο εἰς Ἐρωτα, τοῦ αὐτοῦ 8 Stephanus: μένει cod.

20

ἠδυμελής Ἀνακρέων,
ἠδυμελής δὲ Σαπφά·
Πινδαρικὸν δέ μοι μέλος
συγκεράσας τις ἐγγχεί.
5 τὰ τρία ταῦτά μοι δοκεῖ
καὶ Διόνυσος ἐλθῶν
καὶ Παφίη λιπαρόχροος
καυτὸς Ἐρως ἂν ἐκπιεῖν.

titulus: ἄλλο 3 Bergk: τὸδε cod. δέ τι Hermann
6 Hermann: εἰσελθῶν cod. 8 Hermann: κᾶν ἐπιεῖν cod.

21

ἡ γῆ μέλαινα πίνει,
πίνει δένδρεα δ' αὐτήν.
πίνει θάλασσαν ἀναύρουσ,
ὁ δ' ἥλιος θάλασσαν,
5 τὸν δ' ἥλιον σελήνη·
τί μοι μάχεσθ', ἑταῖροι,
καυτῷ θέλοντι πίνειν;

titulus: ἄλλο 2 δὲ δένδρε' αὐτήν Stephanus δὲ δένδρε' αὐ
γῆν Bergk 3 Heskin (cf. 31. 4): θάλασσα δ' αὐρας cod.

190

ANACREONTEA

released, he will not leave but will stay: he has
learned to be her slave.

20

Anacreon is a sweet singer, Sappho a sweet singer;
let them be mixed with a song of Pindar ¹ and poured
in my cup. I think that if Dionysus came and the
Paphian ² with her gleaming skin and Love himself,
they would drink down this trio.

¹ With ref. to Pindar's encomia (e.g. fr. 123 on Theoxenus,
124a for Thrasybulus). ² See 17 n.4.

21

The black earth drinks, the trees drink it. The sea
drinks the torrents, the sun the sea, the moon the
sun. Why fight with me, my friends, if I too want to
drink?

191

- ἢ Ταντάλου ποτ' ἔσθη
λίθος Φρυγῶν ἐν ὄχθαις,
καὶ παῖς ποτ' ὄρνις ἔπτη
Πανδίοτος χελιδῶν.
5 ἔγώ δ' ἔσοπτρον εἶην,
ὅπως αἰεὶ βλέπης με·
ἔγώ χιτῶν γενοίμην,
ὅπως αἰεὶ φορῆς με,
ὑδωρ θέλω γενέσθαι,
10 ὅπως σε χρῶτα λούσω·
μύρον, γύναι, γενοίμην,
ὅπως ἐγώ σ' ἀλείψω.
καὶ ταινίη δὲ μασθῶ
καὶ μάργαρον τραχήλω
15 καὶ σανδαλον γενοίμην·
μόνον ποσὶν πάτει με.

titulus: ἄλλο εἰς κόρην
12 Brunck: ἀλείψω cod.

10 Stephanus: σεῦ cod.

- θέλω λέγειν Ἄτρείδας,
θέλω δὲ Κάδμον ᾄδειν,
ἀ βάρβιτος δὲ χορδαῖς
Ἔρωτα μόνον ἤχει.
5 ἤμειψα νεῦρα πρῶτην
καὶ τὴν λύρην ἅπασαν·
καγὼ μὲν ἦδον ἄθλους
Ἡρακλέους· λύρη δὲ
Ἔρωτας ἀντεφώνει.

Once Tantalus' daughter¹ became a stone standing among the Phrygian hills; once Pandion's daughter² became a bird and flew, a swallow. If only I could be a mirror, so that you would always look at me; a robe, so that you would always wear me; water, that I might wash your skin; perfume, lady, that I might anoint you; a band for your breast, a pearl for your neck, a sandal—only you must trample me underfoot!

¹ Niobe. ² Philomela: see 10 n.1.

I wish to tell of the sons of Atreus,¹ I wish to sing of Cadmus; but my lyre-strings sing only of Love. The other day I changed the strings, indeed the whole lyre, and began singing of the labours of Heracles: but in answer the lyre sang of the Loves.

¹ Agamemnon and Menelaus; like Cadmus, heroes of epic.

GREEK LYRIC

10 χαίροιτε λοιπὸν ἡμῖν,
 ἥρωες· ἡ λύρη γὰρ
 μόνους Ἔρωτας ἄδει.

titulus: εἰς κιθάραν τοῦ αὐτοῦ 3 ὁ β. Mehlhorn (cf. 15.

34) 11 Stephanus: ἔρωτες cod.

24

Φύσις κέρατα ταύροις,
 ὄπλ᾽ δ' ἔδωκεν ἵπποις,
 ποδωκίην λαγωοῖς,
 λέουσι χάσμ' ὀδόντων,
 5 τοῖς ἰχθύσιν τὸ νηκτόν,
 τοῖς ὀρνέοις πέτασθαι,
 τοῖς ἀνδράσιν φρόνημα,
 γυναιξίν οὐκ ἔτ' εἶχεν.
 τί οὖν; δίδωσι κάλλος
 10 ἀντ' ἀσπίδων ἀπασῶν,
 ἀντ' ἐγχείων ἀπάντων·
 νικᾷ δὲ καὶ σίδηρον
 καὶ πῦρ καλή τις οὖσα.

titulus: ἄλλο ἐρωτικόν

25

σὺ μὲν, φίλη χελιδόν,
 ἔτησίη μολοῦσα
 θέρει πλέκεις καλήν·
 χειμῶν δ' εἰς ἄφαντος
 5 ἢ Νεῖλον ἢ πὶ Μέμφιν.
 Ἔρωσ δ' αἰεὶ πλέκει μεν
 ἐν καρδίῃ καλήν·
 Πόθος δ' ὁ μὲν πτεροῦται,
 ὁ δ' ὠόν ἐστιν ἀκμήν,
 10 ὁ δ' ἡμίλεπτος ἦδη·

ANACREONTEA

So farewell, heroes²: my lyre sings only of the Loves.

² Or, keeping ms. reading, 'So welcome, Loves'.

24

Nature gave bulls horns, horses hooves, hares speed, lions a wide mouth full of teeth, fish power to swim, birds flight, men wisdom, women—she had nothing left. And so? She gives them beauty, strong as any shield, strong as any sword. A beautiful woman overcomes even steel or fire.

25

Dear swallow, you come every year and weave your nest in summer, but in winter you disappear, off to the Nile or Memphis; whereas Love is always weaving his nest in my heart: one Desire is getting his wings, another is still an egg, another is half-

GREEK LYRIC

βοῆ δὲ γίνετ' αἰεὶ
 κεχηρότων νεοτῶν·
 Ἐρωτιδεῖς δὲ μικροῦς
 οἱ μείζονες τρέφουσιν·
 15 οἱ δὲ τραφέντες εὐθύς
 πάλω κύουσιν ἄλλους.
 τί μῆχος οὖν γένηται;
 οὐ γὰρ σθένω τοσοῦτους
 Ἐρωτας ἐκβοῆσαι.

titulus: τοῦ αὐτοῦ εἰς χελιδόνα 10 Stephanus: ἡμῖν ληπτός
 cod. 11 Stephanus: αἰεὶ cod. 19 ἐκσοβῆσαι Pauw

26

σὺ μὲν λέγεις τὰ Θήβης,
 ὁ δ' αὖ Φρυγῶν ἀντάς,
 ἐγὼ δ' ἐμὰς ἀλώσεις.
 οὐχ ἵππος ὤλεσέν με,
 5 οὐ πέζος, οὐχὶ νῆες,
 στρατὸς δὲ καινὸς ἄλλος
 ἀπ' ὀμμάτων με βάλλων.

titulus: ἄλλο ἐρωτικὸν ᾠδάριον

27

ἐν ἰσχύοις μὲν ἵπποι
 πυρὸς χάραγι' ἔχουσιν,
 καὶ Παρθίους τις ἀνδρας
 ἐγνώρισεν τιάραις.
 5 ἐγὼ δὲ τοὺς ἐρώντας
 ἰδὼν ἐπίσταμι εὐθύς·
 ἔχουσι γὰρ τι λεπτὸν
 ψυχῆς ἔσω χάραγμα.

cum 26 in cod. coniunctum, seiunxit Stephanus

ANACREONTEA

hatched already; and there is a continuous shouting from the wide-mouthed chicks; little baby Loves are fed by bigger ones, and when they are fully grown they immediately beget others in their turn. What remedy can there be? I have not the strength to shout down¹ all these Loves.

¹ Perhaps 'to chase them out by shouting'.

26

You tell the story of Thebes, another tells of the war-cries of the Phrygians,¹ I tell how I myself was captured. It was no horse² that destroyed me, no infantry, no fleet, but another strange kind of army, striking me with its eyes.

¹ I.e. the Trojans. ² As at Troy; or perhaps 'cavalry'.

27

Horses carry the mark of the fire¹ on their haunches; Parthians are recognized by their tiaras. I know lovers as soon as I see them: they carry a fine mark branded on their souls.

¹ I.e. of the branding iron.

ὁ ἀνὴρ ὁ τῆς Κυθήρης
 παρὰ Λημνίαις καμίνους
 τὰ βέλη τὰ τῶν Ἐρώτων
 ἐπόει λαβὼν σίδηρον.
 5 ἀκίδας δ' ἔβαπτε Κύπρις
 μέλι τὸ γλυκὺ λαβοῦσα.
 ὁ δ' Ἔρως χολὴν ἔμισγε.
 ὁ δ' Ἄρης ποτ' ἐξ αὐτῆς
 στιβαρὸν δόρυ κραδαίνων
 10 βέλος ἠτέλιζ' Ἐρωτος.
 ὁ δ' Ἔρως 'τόδ' ἐστίν' εἶπεν
 'βαρὺ πειράσας νοήσεις.'
 ἔλαβεν βέλεμον Ἄρης.
 ὑπεμείδιασε Κύπρις.
 15 ὁ δ' Ἄρης ἀναστενάξας
 'βαρὺ φησίν· ἄρον αὐτό.'
 ὁ δ' Ἔρως 'ἔχ' αὐτό' φησίν.

titulus: ἄλλο τοῦ αὐτοῦ εἰς βέλος

χαλεπὸν τὸ μὴ φιλησαι,
 χαλεπὸν δὲ καὶ φιλησαι,
 χαλεπώτερον δὲ πάντων
 ἀποτυγχάνειν φιλοῦντα.
 5 γένος οὐδὲν εἰς Ἐρωτα.
 σοφίη, τρόπος πατεῖται.
 μόνον ἄργυρον βλέπουσιν.
 ἀπόλοιτο πρῶτος αὐτὸς
 ὁ τὸν ἄργυρον φιλήσας.
 10 διὰ τοῦτον οὐκ ἀδελφός,
 διὰ τοῦτον οὐ τακῆς.
 πόλεμοι, φόνοι δὲ αὐτόν.

Cythere's husband¹ was making the Loves' weapons of iron in the forge of Lemnos; the Cyprian² was dipping the points in her sweet honey, and Love was adding gall. One day Ares came in from the battlefield brandishing his strong spear and began to make fun of Love's weapon. Love said, 'This one is heavy: try it and you will see.' Ares took the javelin,³ while the Cyprian smiled quietly; and with a groan he said, 'It is heavy: take it back.' 'Keep it,' said Love.⁴

¹ Hephaestus: Cythere = Aphrodite. ² Aphrodite. ³ The point is not clearly made: one would have expected Ares to be wounded by Love's weapon. ⁴ For the love of Ares and Aphrodite see *Od.* 8. 266 ff.

It is hard not to fall in love, it is hard to fall in love; but hardest of all is to fail in love. Lineage¹ is nothing to Love, wisdom and character are trampled underfoot. Money is the only thing they see. Damn the man who first loved money! Thanks to it we lose brothers and parents; thanks to it there are wars and

¹ Mehlhorn, with justification, thought that a new poem begins here; lines 1-4 all have accent on the penultimate syllable, an indication of late date.

GREEK LYRIC

τὸ δὲ χεῖρον ὀλλύμεσθα
διὰ τοῦτον οἱ φιλοῦντες.

cum 28 in cod. coniunctum, seiunxit Stephanus

30

ἔδόκουν ὄναρ τροχάζειν
πτέρυγας φέρων ἐπ' ἄμων
ὁ δ' Ἔρως ἔχων μόλιβδον
περὶ τοῖς καλοῖς ποδίσκοις
5 ἐδίωκε καὶ κίχανεν.
τί θέλει δ' ὄναρ τόδ' εἶναι;
δοκέω δ' ἔγωγε πολλοῖς
ἐν ἔρωσί με πλακέντα
διολισθάνειν μὲν ἄλλους,
10 ἐνὶ τῶδε συνδεθῆναι.

titulus: τοῦ αὐτοῦ ὄναρ 6 Zeune: τὸ δ' ὄναρ εἶναι cod.
9 Stephanus: ἄλλοις cod. 10 ἐνὶ τῶ δε Pauw

31

ὑακινθίνην με ράβδῳ
χαλεπῶς Ἔρως ραπίζων
ἐκέλευε συντροχάζειν.
διὰ δ' ὀξέων μ' ἀναύρων
5 ξυλόχων τε καὶ φαράγγων
τροχάοντα τείρειν ἰδρώς·
κραδίη δὲ ῥινὸς ἄχρισ
ἀνέβαινε, κἄν ἀπέσβην.
ὁ δ' Ἔρως †μέτωπα σείων†
10 ἀπαλοῖς πτεροῖσιν εἶπεν·
'σὺ γὰρ οὐ δύνῃ φιλήσαι;'

titulus: ἄλλο ἐρωτικόν 2 Stephanus: χαλεπὸς cod. Brunck:
βαδίζων cod. 6 Salmasius: πείρειν cod.

200

ANACREONTEA

murders; and, worst of all, thanks to it we lovers are
destroyed.

30

In a dream I seemed to be running, with wings on
my shoulders, and Love, with shoes of lead on his
pretty feet, was pursuing me and catching me up.
What is the meaning of this dream? I think it means
that though I have been entangled in many loves and
have wriggled free from all the others, I am caught
fast in this one.

31

Love, beating me cruelly with a rod tied round
with hyacinths,¹ ordered me to run by his side; and
as I ran through fierce torrents and thickets and
gullies the sweat distressed me, my heart climbed to
my nose and I might have perished; but Love fan-
ned² my brow with his tender wings and said, 'Can't
you love, then?'

¹ Lit. 'with hyacinth rod'; cf. Aphrodite's hyacinth fields at
Anacr. 346 fr. 1. ² Text and translation doubtful.

201

- ἐπὶ μυρσίαις τερείαις
 ἐπὶ λωτίαις τε ποίαις
 στορέσας θέλω προπίνειν.
 ὁ δ' Ἔρως χιτῶνα δήσας
 5 ὑπὲρ αὐχένος παπύρω
 μέθυ μοι διακονεῖτω·
 τροχὸς ἄρματος γὰρ οἷα
 βίωτος τρέχει κυλισθεῖς,
 ὀλίγη δὲ κεισόμεσθα
 10 κόνις ὁστῶν λυθέντων.
 τί σε δεῖ λίθον μυρίζειν;
 τί δὲ γῆ χέειν μάταια;
 ἐμὲ μᾶλλον, ὡς ἔτι ζῶ,
 μύρισον, ῥόδοις δὲ κράτα
 15 πύκασον, κάλει δ' ἑταίρην·
 πρὶν, Ἔρως, ἐκεῖ μ' ἀπελθεῖν
 ὑπὸ νερτέρων χορείας,
 σκεδάσαι θέλω μερίμνας.

titulus: ἄλλο ἐρωτικὸν τοῦ αὐτοῦ 6 Stephanus: διακονεῖτω
 cod. 7 Stephanus: γὰρ ἄρματος cod. 12 Stephanus:
 καίειν cod.

- μεσονυκτίοις ποτ' ὄραις,
 στρέφεται ἠνίκ' Ἄρκτος ἤδη
 κατὰ χεῖρα τὴν Βοώτου,
 μερόπων δὲ φύλα πάντα
 5 κέεται κόπῳ δαμέντα,
 τότε Ἔρως ἐπισταθεῖς μεν
 θυρέων ἔκοπι ὀχῆσας.
 'τίς' ἔφην 'θύρας ἀράσσει
 κατὰ μεν σχίσας ὀνείρους;'

I want to make a couch of soft myrtles and lotus plants and drink to my friends; let Love tie his tunic at his neck with papyrus cord and serve me with wine: for life rolls swiftly on like a chariot-wheel, and we shall lie, a handful of dust, when our bones have been loosened.¹ Why perfume a stone? Why pour wine uselessly for soil? No, perfume me while I am still alive, garland my head with roses, summon my girl: before I depart, Love, to join the dances of the dead, I want to scatter my cares.²

¹ Variation on Homer's 'his limbs were loosened (in death)'. ² Strongly influenced by Theognis, e.g. 568, 878, 883.

Once in the middle of the night, at the hour when the Bear¹ is already turning by the Ploughman's hand² and all the tribes of mortals lie overcome by exhaustion, Love stood at my bolted door and began knocking. 'Who's banging my door?' I said: 'You've

¹ The Great Bear: the Wain, Plough or Dipper. ² In the constellation Bootes: cf. *Il.* 18. 487 ff., *Od.* 5. 272 ff.

- 10 ὁ δ' Ἔρως ἄνοιγε ἕφησίν
 ἕβρέφος εἰμί, μὴ φόβησαι·
 βρέχομαι δὲ κασέληνον
 κατὰ νύκτα πεπλάνημα.
 ἔλεησα ταύτ' ἀκούσας,
 15 ἀνὰ δ' εὐθὺ λύχνον ἄψας
 ἀνέωξα καὶ βρέφος μὲν
 ἔσορῶ φέροντα τόξον
 πτέρυγας τε καὶ φαρέτην·
 παρὰ δ' ἰστίην καθίξας
 20 παλάμαισι χεῖρας αὐτοῦ
 ἀνέθαλπον, ἐκ δὲ χαίτης
 ἀπέθλιβον ἕγγρὸν ὕδαρ.
 ὁ δ', ἐπεὶ κρῦος μεθήκε,
 ἕφερε ἕφησί ἕπειράσωμεν
 25 τῶδε τόξον, εἰ τι μοι νῦν
 βλάβεται βραχεῖσα νευρή·
 τανύει δὲ καί με τύπτει
 μέσον ἕπαρ, ὥσπερ οἰστρος.
 ἀνὰ δ' ἄλλεται καχάζων·
 30 ἕξένε δ' εἶπε ἕσυγάρηθι·
 κέρας ἄβλαβὲς μὲν ἕμῖν,
 σὺ δὲ καρδίαν πονήσεις.

titulus: ἄλλο 2 Bergk: στρεφέτην δτ' cod. 9 Stephanus:
 σχίσεις cod. 19 καθίσσας Barnes 20 Stephanus: παλάμας
 τε cod. 25 Stephanus: ἔστι cod. 31 Bergk: μὲν ἐμοὶ cod.
 μένει μοι Michelangeñi

- 34 μακαρίζομέν σε, τέττιξ,
 ὅτε δενδρέων ἐπ' ἄκρων
 ὀλίγην δρόσον πεπωκῶς
 βασιλεὺς ὅπως αἰεῖεις.
 5 σὰ γάρ ἐστι κείνα πάντα,

shattered my dreams.' Love said, 'Open up! I'm a baby: don't be afraid. I am getting wet, and I have been wandering about in the moonless night.' When I heard this I felt sorry for him and immediately lit a lamp and opened the door and saw a baby with bow, wings and quiver. I made him sit by the hearth, warmed his hands in my palms and squeezed the water from his hair. When the cold had relaxed its grip, he said, 'Come, let's try this bow to see if the string has been at all damaged by the rain.' He drew it and hit me right in the heart,³ like a stinging gad-fly; and he leaped up chuckling and said, 'Stranger, rejoice with me: my bow is undamaged; but your heart will be sore.'

³ Lit. 'in the middle of the liver'.

34

We count you blessed, cicada, when on the tree-tops, having drunk a little dew, you sing like a king: you own everything that you see in the fields, every-

GREEK LYRIC

- ὅποσα βλέπεις ἐν ἀγροῖς
 χῶπόσα φέρουσιν ἄλαι.
 σὺ δὲ †φιλία† γεωργῶν,
 ἀπὸ μηδενός τι βλάπτων·
 10 σὺ δὲ τίμιος βροτοῖσιν
 θέρεος γλυκὺς προφήτης·
 φιλέουσι μὲν σε Μοῦσαι,
 φιλέει δὲ Φοῖβος αὐτός,
 λιγυρὴν δ' ἔδωκεν οἴμην·
 15 τὸ δὲ γήρας οὐ σε τείρει,
 σοφέ, γηγενής, φίλυμνε·
 ἀπαθής, ἀναιμόσαρκε,
 σχεδὸν εἰ θεοῖς ὅμοιος.

titulus: ἄλλο· εἰς τέττιγα φῶδαριον 5 Stephanus: κανά
 cod. 7 χῶπόσα Barnes: κορόσα cod. 8 φεῖδει West
 15 Stephanus: γέρας εἶσε τηρεῖ cod. 16 Stephanus: γηγενή
 φλυμνε cod. 17 Stephanus: ἀπαθὲς cod.

35

- Ἔρωσ ποτ' ἐν ῥόδοισι
 κοιμημένην μέλιτταν
 οὐκ εἶδεν, ἀλλ' ἐτρώθη·
 τὸν δάκτυλον παταχθεῖς
 5 τὰς χειρὸς ὠλόλυξε.
 δραμῶν δὲ καὶ πετασθεῖς
 πρὸς τὴν καλὴν Κυθήρην
 'ὄλωλα, μήτηρ,' εἶπεν,
 'ὄλωλα κάποθνήσκω·
 10 ὄφισ μ' ἔτυψε μικρὸς
 πτερωτός, ὃν καλοῦσιν
 μέλιτταν οἱ γεωργοί·
 ἃ δ' εἶπεν· 'εἰ τὸ κέντρον
 πονεῖ τὸ τὰς μελίττας,

ANACREONTEA

thing that the woods produce. You (spare?) farmers, robbing none of them. You are honoured by mortals as the sweet prophet of summer. The Muses love you and Phoebus himself loves you and has given you a clear song. Age does not distress you, wise one, earth-born,¹ song-lover! You who do not suffer, you whose flesh is bloodless, you are almost like the gods.

¹ The Athenians in the early days wore gold cicada-clasps in their hair, probably to mark their claim to be autochthonous (see Thuc. 1. 2. 5, 1. 6. 3). *Ar. Hist. Anim.* 5. 30 (556b) notes that the cicada larva develops in the ground, so that the insect is literally 'earth-born'.

35

Love once failed to notice a bee that was sleeping among the roses, and he was wounded: he was struck in the finger, and he howled. He ran and flew to beautiful Cythere¹ and said, 'I have been killed, mother, killed. I am dying. I was struck by the small winged snake that farmers call "the bee".' She re-

¹ Aphrodite.

GREEK LYRIC

15 πόσον δοκεῖς ποιοῦσιν,
Ἔρωτος, ὅσους σὺ βάλλεις;²

titulus: ἄλλο εἰς Ἔρωτα

5 Stephanus: τὰς χεῖρας cod.

14 ποιεῖς Pauw

36

ὁ Πλοῦτος εἶ γε χρυσοῦ
τό ζῆν παρείχε θνητοῖς,
ἐκαρτέρον φυλάττων,
ἴν', ἂν Θάνατος ἐπέλθῃ,
5 λάβῃ τι καὶ παρέλθῃ.
εἰ δ' οὖν μὴ τό πρίασθαι
τό ζῆν ἔνεστι θνητοῖς,
τί καὶ μάτην στενάζω;
τί καὶ γόους προπέμπω;
10 θανεῖν γὰρ εἰ πέπρωται,
τί χρυσὸς ὠφελεῖ με;
ἔμοι γένοιτο πίνειν,
πιόντι δ' οἶνον ἤδῶν
ἔμοις φίλοις συνεῖναι,
15 ἐν δ' ἀπαλαῖσι κοίταις
τελεῖν τὰν Ἀφροδίταν.

titulus: εἰς φιλάργυρον

4 Wakker: ἴν' ἀσθενεῖν ἐπέλη cod.

8 στεγάζω West

37

διὰ νυκτὸς ἐγκαθεύδων
ἀλιπορφύροις τάπησι
γεγανυμένος Λυαίου,
ἔδόκου ἄκροισι ταρσῶν
5 δρόμον ὠκύν ἔκτανύειν
μετὰ παρθένων ἀθύρων,
ἐπεκερτόμουν δὲ παῖδες
ἀπαλώτεροι Λυαίου

ANACREONTEA

plied, 'If the bee-sting is painful, what pain, Love, do you suppose all your victims suffer?' ²

² Cf. 'Theocritus' 19.

36

If Wealth offered life to mortals for gold, then I would persevere in hoarding it, so that if Death came he could take some and pass on. But since mortals cannot buy life, why should I groan in vain, why weep and wail? If I am fated to die, what use is gold? Let me drink, then, and when I have drunk the sweet wine join my friends or on a soft bed perform Aphrodite's rites.

37

While I was sleeping at night under sea-purple blankets, happy under the influence of Lyaeus,¹ I seemed to be running at full speed on the tips of my toes, having fun with some girls; and boys more tender than Lyaeus² were teasing me with biting

¹ Dionysus, wine. ² Cf. 17 n. 3.

GREEK LYRIC

δακέθυμά μοι λέγοντες
 10 διὰ τὰς καλὰς ἐκεῖνας.
 ἐθέλοντα δ' ἐκφιλῆσαι
 φύγον ἐξ ὕπνου με πάντες·
 μεμονωμένος δ' ὁ τλήμων
 πάλιν ἤθελον καθεύδειν.

titulus: τοῦ αὐτοῦ ὄναρ I Stephanus: διανυκτῶν cod.
 11s. Stephanus: ἐθέλοντι . . . μοι cod. 11 Richards: δε
 φίλῃσαι cod.

38

ἴλαροὶ πῖωμεν οἶνον,
 ἀναμέλφομεν δὲ Βάκχον,
 τὸν ἐφευρετὰν χορείας,
 τὸν ὅλας ποθοῦντα μολπᾶς,
 5 τὸν ὁμότροπον Ἐρώτων,
 τὸν ἐρώμενον Κυθῆρης,
 δι' ὃν ἡ Μέθη λοχεύθη,
 δι' ὃν ἡ Χάρις ἐτέχθη,
 δι' ὃν ἀμπαύεται Λύπα,
 10 δι' ὃν εὐνάζετ' Ἀνία.
 τὸ μὲν οὖν πῶμα κερασθὲν
 ἀπαλοὶ φέρουσι παῖδες,
 τὸ δ' ἄχος πέφειγε μιχθὲν
 ἀνεμοτρόφῳ θυέλλῃ·
 15 τὸ μὲν οὖν πῶμα λάβωμεν,
 τὰς δὲ φροντίδας μεθῶμεν·
 τί γάρ ἐστί σοι <τὸ> κέρδος
 ὀδυνωμένῳ μερίμναις;
 πόθεν οἶδαμεν τὸ μέλλον;
 20 ὁ βίος βροτοῖς ἄδηλος·
 μεθύων θέλω χορεύειν,
 μεμυρισμένος τε παίζω . . .
 μετὰ καὶ καλῶν γυναικῶν.

ANACREONTEA

words on account of the pretty girls. But when I
 wanted to kiss them, they all fled from my dream;
 and I, poor wretch, was left alone and wanted to be
 asleep again.

38

Let us be merry and drink wine and sing of Bac-
 chus, the inventor of the choral dance, the lover of
 all songs, leading the same life as the Loves, the
 darling of Cythere¹; thanks to him Drunkenness
 was brought forth, the Grace was born, Pain takes a
 rest and Trouble goes to sleep. So the drink is mixed
 and tender boys are bringing it, and grief has fled,
 mingling with the wind-fed storm: let us take our
 drink, then, and let our worries go: what is the good
 of hurting yourself with cares? How can we know
 the future? Man's life is unclear. I want to be drunk
 and dance, to perfume myself and have fun (with the
 handsome youths and)² with beautiful women too.

¹ Aphrodite. ² A line to this effect seems to have been
 lost.

GREEK LYRIC

μελέτω δὲ τοῖς θέλουσι
 25 ὅσον ἐστὶν ἐν μερίμναις.
 ἰλαροὶ πίνωμεν οἶνον,
 ἀναμέλψομεν δὲ Βάκχον.

titulus: ἄλλο τοῦ αὐτοῦ εἰς συμπόσιον 1 Stephanus: λιαρὸν
 πίνωμεν cod. (cf. v. 26) 14 -τρόφω ex -τρόπω corr. cod.
 -στρόφω Faber 15 Barnes: πόμα cod. 16 τὰ δὲ
 φροντίδος Hermann 17 τὸ add. Anna, Fabri filia
 18 Portus: ὀδυρόμενος cod. 22 West: δὲ cod. post
 22 fort. deest versus, e.g. μετὰ τῶν καλῶν ἐφήβων Barnes

39

φιλῶ γέροντα τερπνόν,
 φιλῶ νέον χορευτάν·
 ἂν δ' ὁ γέρων χορεύῃ,
 τρίχας γέρων μὲν ἐστίν,
 5 τὰς δὲ φρένας νεάζει.

titulus: ἄλλο εἰς ἑαυτὸν ἢ εἰς ἑταῖρον πρεσβύτην 2 -τάν ex -τήν
 corr. cod.

40

ἐπειδὴ βροτὸς ἐτεύχθη
 βίотου τρίβον ὀδεύειν,
 χρόνον ἔγνω ὃν παρήλθον,
 ὃν δ' ἔχω δραμεῖν οὐκ οἶδα.
 5 † μέθετέ με, φροντίδες· †
 μηδὲν μοι χῦμν ἔστω.
 πρὶν ἐμὲ φθάσῃ τὸ τέλος,
 παίξω, γελάσω, χορεύσω
 μετὰ τοῦ καλοῦ Λυαίου.

titulus: ἄλλο εἰς ἑαυτὸν 1 ex ἐτεύχθη corr. cod. (cf. 11. 5)
 3 Stephanus: ἔγνω cod. 6 West: καὶ ἰμῶν cod.

ANACREONTEA

Those who wish can bother with worries.

Let us be merry and drink wine and sing of
 Bacchus.

39

I love a pleasant old man, I love a young dancer:
 and if the old man dances, then he is old as far as his
 hair is concerned, but young at heart.

40

Since¹ I was created a mortal to journey on the
 path of life, I can tell the years that I have gone past,
 but do not know the years I have to run. Let me go,
 worries: let there be no dealings between you and
 me. Before death catches up with me, I shall play, I
 shall laugh and I shall dance with lovely Lyaeus.²

¹ The influence of the accent suggests a date not earlier
 than c. 400 A.D. for this poem. ² Dionysus.

41

ἢ καλὸν ἐστὶ βαδίσειν,
 ὅπου λειμῶνες κομῶσιν,
 ὅπου λεπτὸς ἠδυτάτην
 ἀναπνεῖ Ζέφυρος αὔρην,
 5 κλήμ' αὖτε βάκχιον ἰδεῖν,
 χυτὸ τὰ πέταλα δύναι,
 ἀπαλὴν παῖδα κατέχων
 Κύπριον ὅλην πνέουσαν.

titulus: τοῦ αὐτοῦ εἰς τὸ ἔαρ ἦτοι καλοκαίριον 1 West: τὶ
 cod. 3 Barnes: λεπτήν cod. 5 Mehlhorn: τὸ cod.
 Stephanus: εἶδεν cod.

42

ποθέω μὲν Διονύσου
 φιλοπαίγμονος χορείας,
 φιλέω δ', ὅταν ἐφήβου
 μετὰ συμπότου λυρίζω·
 5 στεφανίσκουσ δ' ὑακίνθων
 κροτάφοισιν ἀμφιπλέξας
 μετὰ παρθένων ἀθύρειν
 φιλέω μάλιστα πάντων.
 φθόνον οὐκ οἶδ' ἐμὸν ἦτορ,
 10 φθόνον οὐκ οἶδα δαϊκτῆν.
 φιλολοιδόροιο γλώττης
 φεύγω βέλεμνα κούφα·
 στυγέω μάχας παρούσους.

214

41

It is a fine thing to walk where the meadows are
 grassy, where light Zephyr blows the sweetest
 breeze, to see the branches of Bacchus¹ and to creep
 under their leaves, embracing a tender girl whose
 whole body has the fragrance of the Cyprian.²

¹ Vines. ² Aphrodite. Another late poem.

42

I long for the dances of fun-loving Dionysus, and I
 love it when I play the lyre with a youth as my
 drinking companion; but most of all I love to put
 garlands of hyacinth round my brow and play with
 girls. My heart knows no envy, I know no heart-
 rending envy.¹ I avoid the lightweight javelins of the
 abusive tongue. I hate fights over the wine. At merry
¹ Text uncertain; perhaps 'My heart knows no envy' should
 be omitted (so Bergk).

215

GREEK LYRIC

πολυκώμους κατὰ δαίτας
 15 νεοθηλέσιν ἅμα κούραις
 ὑπὸ βαρβίτῳ χορεύων
 βίον ἤσυχον φέρομι.

titulus: τοῦ αὐτοῦ ἐρωτικὸν ᾠδᾶριον 9 vel 10 fort.
 delendus 10 Pauw (cf. Barnes): δαίκτον cod. 11 Stephanus:
 -λοιδόροιαι cod. 12 Stephanus: ἔφενγε cod. 15 Bothe:
 -θηλαίαι cod. 17 Pauw: φέρωμεν cod. φεροίμην Bergk

43

στεφάνους μὲν κροτάφοισι
 ῥοδίνους συναρμόσαντες
 μεθύωμεν ἄβρᾶ γελῶντες.
 ὑπὸ βαρβίτῳ δὲ κούρα
 5 κατακίσσοισι βρύνοντας
 πλοκάμοις φέρουσα θύρσους
 χλιδανόσφυρος χορεύη.
 ἄβροχαίτας δ' ἅμα κούρας
 στομάτων ἀδὺ πνεόντων
 10 κατὰ πηκτίδων ἀθύρη
 προχέων λίγειαν ὀμφάν.
 ὁ δ' Ἔρως ὁ χρυσοχαίτας
 μετὰ τοῦ καλοῦ Ἀναίου
 καὶ τῆς καλῆς Κυθήρης
 15 τὸν ἐπήρατον γεραιοῖς
 κῶμον μέτεισι χαίρων.

titulus: ἄλλο ἐρωτικὸν ᾠδᾶριον 3 Barnes: μεθύομεν cod.
 5 Stanley: βρέμοντας cod. 7 χορεύη ex -ει corr. cod.
 8 Stephanus: -χαίται . . . κούραι cod. 10 Rose: ἀθύρειν
 cod. 14 Stephanus: κυθερίας ex -ειας corr. cod.
 16 Stephanus: μεθήσαι cod.

216

ANACREONTEA

parties with youthful girls, dancing to the lyre, may
 I take life easy.

43

Let us fasten garlands of roses on our brows and
 get drunk, laughing gently. Let a gorgeous-ankled
 girl dance to the lyre carrying the thyrsus ¹ with its
 rich ivy tresses. With her let a boy, soft-haired and
 with sweet-smelling mouth, play the lyre, pouring
 forth a clear song. And golden-haired Love with
 beautiful Lyaeus and beautiful Cythere ² will join
 happily in the revel that old men find delightful.

¹ The wand of Bacchants, a fennel rod with a bunch of ivy
 leaves fastened to the end. ² Dionysus and Aphrodite.

217

- 44 τὸ ῥόδον τὸ τῶν Ἐρώτων
 μίξωμεν Διονύσω·
 τὸ ῥόδον τὸ καλλίφυλλον
 κροτάφοισιν ἀρμόσαντες
 5 πίνωμεν ἀβρὰ γελώντες.
 ῥόδον, ᾧ φέριστον ἄθος,
 ῥόδον εἶαρος μέλημα,
 ῥόδα καὶ θεοῖσι τερπνά,
 ῥόδον, ᾧ παῖς ὁ Κυθήρης
 10 στέφεται καλοῦς ἰούλους
 Χαρίτεσσι συγχορεύων
 στεφάνου με, καὶ λυρίζων
 παρὰ σοῖς, Διόνυσε, σηκοῖς
 μετὰ κούρης βαθυκόλπου
 15 ῥοδίνοισι στεφανίσκοις
 πεπυκασμένος χορεύσω.

titulus: ἄλλο ὁμοίως ὑδάριον· εἰς τὸ ῥόδον 8 del. West
 9 Hermann: ὁ παῖς cod. 10 Pauw: καλοῖς ἰούλοις cod.
 12 Sitzler: στέφανον οὖν cod. στέφανον με Bothe Pauw:
 λυρίζω ex λυρίζω corr. cod.

- 45 ὅταν πίνω τὸν οἶνον,
 εὐδουσιν αἱ μέριμναι.
 τί μοι πόνων, τί μοι γόων,
 τί μοι μέλει μεριμνῶν;
 5 θανεῖν με δεῖ, κἄν μὴ θέλω·
 τί τὸν βίον πλανῶμαι;
 πίνωμεν οὖν τὸν οἶνον
 τὸν τοῦ καλοῦ Λυαίου·
 σὺν τῷ δὲ πίνειν ἡμᾶς
 10 εὐδουσιν αἱ μέριμναι.

titulus: τοῦ αὐτοῦ εἰς οἶνον ὑδάριον
 6 Barnes: τί δὲ τὸν cod.

44

Let us mix the Loves' rose with Dionysus¹: let us fasten on our brows the rose with its lovely petals and drink, laughing gently. Rose, finest of flowers, rose, darling of spring, rose, delight of the gods also, rose with which Cythere's son² garlands his lovely curls³ when he dances with the Graces, garland me, and in your precinct, Dionysus, I shall play the lyre and, wreathed with my rose garlands, dance with a deep-bosomed⁴ girl.

¹ Explained in the following words. ² Love, son of Aphrodite. ³ Lit. the 'down' of his cheeks. ⁴ Epic and Pindaric epithet.

45

When I drink wine, my worries go to sleep. What do I care about troubles, about sorrows, about worries? I must die, even if I do not wish to: why puzzle over life? Let's drink the wine of fair Lyaeus¹; for when we drink, our worries go to sleep.²

¹ Dionysus, 'the Loosener'.

² Unclassical prosody

indicates a late poem.

1 πίνω Barnes

ἴδε πῶς ἔαρος φανέντος
 Χάριτες ῥόδα βρούουσιν·
 ἴδε πῶς κύμα θαλάσσης
 ἀπαλύνεται γαλήνη·
 5 ἴδε πῶς νήσσα κολυμβᾷ·
 ἴδε πῶς γέρανος ὀδεύει.
 ζαφελῶς δ' ἔλαμψε Τιτάν,
 νεφελῶν σκιαὶ δονοῦνται,
 τὰ βροτῶν δ' ἔλαμψεν ἔργα,
 10 [[καρποῖσι γαῖα προκύπτει]]
 καρπὸς ἐλαίας προκύπτει·
 βρομίου τρέφεται νᾶμα
 κατὰ φύλλον, κατὰ κλῶνα·
 θαλέθων ἤνθησε καρπός.

titulus: εἰς τὸ ἔαρ 2 Stephanus: β. ρ. cod. 7 Bergk:
 ἀφελῶς cod. 10 del. Faber 12 tent. West: στρέφεται
 cod. 13 Stephanus: κλώνων cod. D'Orville: καθελων cod.

ἐγὼ γέρον μὲν εἰμι,
 νέων πλέον δὲ πίνω·
 κᾶν δεήσῃ με χορεύειν,
 Σειληγόν ἐν μέσοισι
 5 μιμούμενος χορεύσω
 σκῆπτρόν ἔχων τὸν ἄσκόν·
 ὁ νάρθηξ δ' οὐδέν ἐστιν.
 ὁ μὲν θέλων μάχεσθαι
 παρέστω καὶ μαχέσθω.
 10 ἐμοὶ κύπελλον, ὦ παῖ,
 μελίχρουν οἶνον ἠδὺν
 ἐγκεράσας φόρησον.

See how the Graces swell the rosebuds now that
 spring has appeared; see how the waves of the sea
 become gentle in the calm weather; see how the duck
 dives and the crane makes its journey. Titan ¹ shines
 strongly, the shadows of the clouds are driven on,
 the fields of mortals shine,² the olive-fruit peeps
 forth, the juice of Bromius ³ fills out by leaf and
 by branch; the crop flourishes and blossoms.

¹The Sun-God. ²Text of the following lines very
 uncertain, metre insecure. ³Dionysus.

I am an old man, but I drink more than the
 youngsters; and if I have to dance, I shall imitate
 Silenus and dance in the middle of the ring, with my
 wine-flask as my support since my fennel-stick is
 useless. If anyone wants a fight, let him come over
 here and fight.¹ Mix the sweet honied wine and bring
 me the cup, boy.

¹A reminiscence of Anacr. 429, where the lines almost
 certainly formed the beginning of a poem; the lines are
 poorly integrated here; perhaps the meaning was intended
 to be 'if anyone wants to dispute my claim, let him try to
 outdrink me'. West proposes a system of three five-line
 stanzas: 1-2, lacuna, 6-7; 8-12; 13-14, 3-5.

GREEK LYRIC

ἐγὼ γέρον μὲν εἰμι,
 < νέων πλέον δὲ πίνω >.

titulus: εἰς ἑαυτὸν 4-5 post 13 cod., transp. Lachmann
 11 μελιχρόν Stephanus 14 add. Bergk

48

ὅταν ὁ Βάκχος ἔλθῃ,
 εὔδουσιν αἱ μέριμναι,
 δοκῶ δ' ἔχειν τὰ Κροίσου.
 θέλω καλῶς αἰδεῖν,
 5 κισσοστεφῆς δὲ κείμει,
 πατῶ δ' ἅπαντα θυμῶ.
 ὀπιζ', ἐγὼ δὲ πίνω.
 φέρε μοι κύπελλον, ὦ παῖ·
 μεθύοντα γάρ με κείσθαι
 10 πολὺ κρεῖσσον ἢ θανόντα.

titulus: ἄλλο εἰς φιλοσόφην τοῦ αὐτοῦ 1 Stroth: εἰσέλθῃ cod.
 ὅτ' εἰς με Βάκχος ἔλθῃ Barnes ante v. 7 unum alterumque
 versum intercidisse cens. Bergk, velut μελιχροῦν οἶνον ἠδὲν
 (47. 11)/ὀπιζ'

49

τοῦ Διὸς ὁ παῖς ὁ Βάκχος,
 ὁ λυσίφρων ὁ Λυαῖος,
 ὅταν εἰς φρένας τὰς ἐμὰς
 εἰσέλθῃ μεθυδάτας,
 5 διδάσκει με χορεύειν.
 ἔχω δέ τι καὶ τερπνὸν
 ὁ τὰς μέθας ἐραστάς·
 μετὰ κρότων, μετ' ὠδᾶς
 τέρπει με κάφροδιτα·
 10 πάλιν θέλω χορεύειν.

titulus: τοῦ αὐτοῦ εἰς Διόνυσον ἤγον οἶνον 2 ante A. ὁ del.
 Barnes 3 εἰς del. Edmonds ἀμάς Rose 10 Heinsius:
 καὶ πάλιν cod.

222

ANACREONTEA

I am an old man, but I drink more than the
 youngsters.

48

When Bacchus comes, my worries go to sleep, and
 I imagine that I have the wealth of Croesus; I want
 to sing beautifully; I lie garlanded with ivy and in
 my heart I disdain the world.¹ Prepare the wine and
 let me drink it.² Bring³ me a cup, boy, for it is far
 better that I should lie drunk than lie dead.

¹ Lit. 'I trample everything underfoot'. ² Text uncertain;
 a verse may be missing before v. 7. ³ The metre changes
 here: perhaps the last three lines belong elsewhere.

49

When Zeus' child Bacchus, the Loosener who frees
 men from their cares, the wine-giver, enters my
 heart, he teaches me how to dance; and I, the lover of
 wine, enjoy another pleasure too: along with the
 dance-beat and song Aphrodite gives me pleasure: I
 want to dance again.¹

¹ Metrical irregularities point to a late date.

223

ὄτ' ἐγὼ πῖω τὸν οἶνον,
τότε μὴν ἤτορ ἰανθὲν
.....
λιγαίνειν ἄρχεται Μούσας.

5 ὄτ' ἐγὼ πῖω τὸν οἶνον,
ἀπορίπτονται μέρμινα
πολυφρόντιδές τε βουλαὶ
εἰς ἀλικτύπους ἀήτας.

9 ὄτ' ἐγὼ πῖω τὸν οἶνον,
λυσιπαίγμων τότε Βάκχος
πολυανθέσιν μ' ἐν αὔραις
δονέει μέθη γανώσας.

13 ὄτ' ἐγὼ πῖω τὸν οἶνον,
στεφάνους ἀνθεσι πλέξας,
ἐπιθείς τε τῷ καρῆνῳ
βιότου μέλπῳ γαλήνῃ.

17 ὄτ' ἐγὼ πῖω τὸν οἶνον,
μύρω εὐώδεϊ τέγξας
δέμας, ἀγκάλαις δὲ κούρην
κατέχων Κύπριν ἀεΐδω.

21 ὄτ' ἐγὼ πῖω τὸν οἶνον,
ὑπὸ κυρτοῖς δῆ κυπέλλοις
τὸν ἐμὸν νόον ἀπλώσας
θιάσῳ τέρπομαι κούρων.

When I drink wine, my heart grows warm and . . . begins¹ to sing in clear tones of the Muses.

When I drink wine, my worries and anxious deliberations are thrown to the winds that pound the sea.

When I drink wine, Bacchus who makes men relax with jollity² buffets me with fragrant breezes,³ cheering me with wine.

When I drink wine, I weave garlands with flowers, put them on my head and sing of life's calm weather.

When I drink wine, I wet my body with fragrant perfume and with a girl in my arms I sing of the Cyprian.⁴

When I drink wine, I open up my thoughts under the influence of the rounded cups, and I enjoy the revelling band of boys.

¹ Text uncertain: a line is probably missing. ² Text uncertain: perhaps 'Bacchus the lyre-player'. ³ Text uncertain. ⁴ Aphrodite.

GREEK LYRIC

25 ὄτ' ἐγὼ πῖω τὸν οἶνον,
 τοῦτό μοι μόνον τὸ κέρδος,
 τοῦτ' ἐγὼ λαβῶν ἀποίωσω
 τὸ θανεῖν γὰρ μετὰ πάντων.

titulus: εἰς συμπόσιον τοῦ αὐτοῦ 2 Rose: μὲν cod. 3 ver-
 sum deesse stat. Hermann 3s. <μέλος> ἄ. λ., <ἀναβάλλεται
 δέ> Μούσας West 6 Steph.: ἀπὸ ρίπτανται cod. 10 λωσι-
 πήμων Pierson Stephanus: λ. ὄτε μοι B. cod. 11 Ste-
 phanus: π. ἐν cod. ἄραις Salmasius 15 τε Mattaire: δέ cod.
 19 Stephanus: ἀγκάλας cod. 22 Rose: δέ cod. κυρτοῖσι
 Brunck 26 τὸδε Steph. Barnes: μόνωι cod. 27 τὸδ'
 Stephanus 28 δεῖ inter γὰρ et μετὰ add. cod.

51

μή με φύγῃς ὄρωσα
 τὰν πολιὰν ἔθειραν
 μῆδ', ὅτι σοὶ πάρεστιν
 ἄνθος ἀκμαῖον, τὰμὰ
 5 φίλτρα, <φίλα>, διώξῃς
 ὄρα, κὰν στεφάνοισιν
 ὄπως πρέπει τὰ λευκὰ
 ῥόδοις κρίνα πλακέντα.

titulus: εἰς κόρην, τοῦ αὐτοῦ 4 Stephanus: τὰς ἐμὰς cod.
 5 Crusius: δῶρα τὰ φίλτρα cod. τὰς ἐμὰς | ἄρας φίλτρα δ.
 West Stephanus: διώξεις cod.

52(a)

τί με τοὺς νόμους διδάσκεις
 καὶ ῥητόρων ἀνάγκας;
 τί δέ μοι λόγων τσοούτων
 τῶν μηδὲν ὠφελούντων;
 5 μᾶλλον δίδασκε πίνειν
 ἀπαλὸν πῶμα Λυαίου,

226

ANACREONTEA

When I drink wine, that is all the gain I ask: I shall
 accept it and take it away; for I must die along with
 everyone else.⁶

⁶ The many metrical faults indicate a late date.

51

Don't look at my grey hair and run! Don't chase
 away my love,¹ my loved one, simply because you are
 in the full bloom of youth! Look how well the white
 lilies woven in garlands go with the roses.

¹ Text uncertain: perhaps 'don't reject my gifts'.

52(a)

Why do you teach me the rules and laws of the
 rhetoricians? What good to me are all these useless
 speeches? Teach me rather how to drink the gentle

227

GREEK LYRIC

μάλλον δίδασκε παίζειν
μετὰ χρυσῆς Ἀφροδίτης.

titulus: τοῦ αὐτοῦ εἰς τὸ ἀνετώσ ζῆν 6 Barnes: πόμα cod.

(b)

πολιαὶ στέφουσι κάραν
δὸς ὕδωρ, βάλ' οἶνον, ὦ παῖ·
τὴν ψυχὴν μου κάρωσον.
βραχὺ μὴ ζῶντα καλύπτεις.

5 ὁ θανῶν οὐκ ἐπιθυμεί.

(b) segreg. Crusius 1 κ. σ. Barnes 2 Stephanus:
βαλῶν cod.

53

ὄτ' ἐγὼ 'ς νέων ὄμιλον
ἔσορῶ, πάρεστιν ἤβα.
τότε δῆ, τότε ' ἐς χορείην
ὁ γέρον ἐγὼ περοῦμαι,
5 παραμαίνομαι, κυβηβῶ.
παράδος· θέλω στέφεσθαι.
πολιὸν δ' ἐκάς τὸ γῆρας·
νέος ἐν νέοις χορεύσω,
Διονυσίης δέ μοί τις
10 φερέτω ῥοάν ὀπάρης,
ἴν' ἴδη γέροντος ἀλκήν,
δεδαηκότος μὲν εἰπεῖν,
δεδαηκότος δὲ πίνειν,
χαριέντως τε μανῆναι.

titulus: ἄλλο εἰς ἑαυτὸν ὁμοίως 1 West: σέ (ε del.) νέοις
ὄμιλον cod. νέων ὄμιλον iam Stephanus 2 Stephanus:
ἔσορων cod. 3 Stephanus: δέ cod. 5 Salmasius:
παραμενωμε ex περιμενόν με corr. cod. West: κυβήβα
cod. 6 ῥόδα δός Stephanus 7 Bothe: π. δέ γ. ε.
cod. 9 Stephanus: διονυσίως cod. 10 Baxter: ῥόον (ex
ῥοῖαν corr.) ἀπ' ὁ. cod. 14 Baxter: δέ cod.

228

ANACREONTEA

draught of Lyaeus,¹ how to play with golden
Aphrodite.

¹ Dionysus.

(b)

Grey hairs garland my head. Give me water and
add wine, boy! Stupefy my heart! Soon I shall not be
alive and you will bury me; and the dead man has no
desires.¹

¹ Crusius detached (b) from (a). (b) has two metrical faults,
(a) has none; (a) has paroxytone accent on the last word of
every line, an indication of late date, (b) may also be late.

53

When I look at the company of young men, youth
returns; at such times in spite of my age I take wing
for the dance, I am quite mad, I am frantic. I want to
wear a garland: hand me one! Grey old age is far
away: I shall dance, a youth among the youths; let
someone fetch me Dionysus' liquid harvest, so that
he can see the strength of an old man who has
learned to speak, has learned to drink, has learned
to go mad gracefully.¹

¹ Cf. Anacr. 402(c). 2.

229

- ὁ ταῦρος οὗτος, ὦ παί,
δοκεῖ τις εἶναι μοι Ζεῦς·
φέρει γὰρ ἀμφὶ νώτοις
Σιδωνίαν γυναῖκα·
5 περὰ δὲ πόντον εὐρύν,
τέμνει δὲ κύμα χηλαῖς.
οὐκ ἂν δὲ ταῦρος ἄλλος
ἐξ ἀγέλης λιασθεῖς
ἔπλευσε τὴν θάλασσαν,
10 εἰ μὴ μόνος ἐκείνος.

titulus: εἰς τὴν Εὐρώπην 5 Stephanus: παρὰ δὴ (ex δε corr.)
cod. 7 Stephanus: οὐκὰν οὖν cod. 8 Bergk: ἐλασθεῖς
cod.

- στεφανηφόρου μετ' ἤρος
μέλομαι ῥόδον τέρεινον
συνέταιρον ὄξυν μέλπειν.
τόδε γὰρ θεῶν ἄημα,
5 τόδε καὶ βροτοῖσι χάρμα,
Χάρισίν τ' ἄγαλμ' ἐν ὥραις,
πολυανθέων Ἐρωτῶν
ἀφροδίσιόν τ' ἄθυρμα·
τόδε καὶ μέλημα μύθοις
10 χαρίεν φυτὸν τε Μουσῶν·
γλυκὺ καὶ ποιοῦντι πείραν
ἐν ἀκανθίναις ἀταρποῖς,
γλυκὺ δ' αὖ λαβόντι, θάλπειν
μαλακαῖσι χερσίν, κούφον
15 προσάγουτ' Ἐρωτος ἄνθος.
17 θαλίαις τί κὰν τραπέζαις
Διονυσίαις τ' ἑορταῖς

This bull, boy, looks like Zeus to me: he is carrying a Sidonian woman¹ on his back; he is crossing the wide ocean, and he cuts through the waves with his hooves. No other bull would have left the herd and sailed the sea: he alone.

¹ Europa, daughter of Phoenix, 'the Phoenician' (*Il.* 14. 321): the poet is interpreting a picture.

Along with spring, the bringer of garlands, I am eager to sing with clear voice of spring's companion,¹ the soft rose. It is the breath of the gods and the joy of mortals, the glory of the Graces in spring-time, the delight of the Loves with their rich garlands and of Aphrodite; it is a subject for poetry and the graceful plant of the Muses; it is sweet to find when one is picking one's way along thorny paths, sweet to take and warm in soft hands, to press to one's body, the light flower of Love.¹ At feasts, banquets and festivals of Dionysus what should we

¹ Text and translation uncertain.

- δίχα τοῦ ῥόδου γένοιτ' ἄν;
 20 ῥοδοδάκτυλος μὲν Ἥως,
 ῥοδοπήχες δὲ Νύμφαι,
 ῥοδόχρους δὲ ἀφροδίτα
 παρὰ τῶν σοφῶν καλεῖται.
 16 ἀσφῶ τόδ' αὐτὸ τερπνόν·
 τόδε καὶ νοσοῦσιν ἄρκει,
 25 τόδε καὶ νεκροῖς ἀμύνει,
 τόδε καὶ χρόνον βιάται·
 χαρίεν ῥόδων δὲ γῆρας
 νεότητος ἔσχεν ὁδμήν.
 φέρε δὴ φύσιν λέγωμεν·
 30 χαροπῆς ὅτ' ἐκ θαλάττης
 δεδρωσμένην Κυθῆρην
 ἐλόχευε πόντος ἀφρῶ
 πολεμόκλονόν τ' Ἀθήνην
 κορυφῆς ἔδειξεν ὁ Ζεὺς,
 35 φοβερὰν θεῶν Ὀλύμπω,
 τότε καὶ ῥόδων ἀγητὸν
 νέον ἔρνος ἤνθισε χθῶν,
 πολυδαίδαλον λόχουμα·
 μακάρων θεῶν δ' ὅμοιον
 40 ῥόδον ὡς γένοιτο, νέκταρ
 ἐπιτέγξας ἀνέθηλεν
 ἀγέρωχον ἐξ ἀκάνθης
 φυτὸν ἄμβροτον Λυαῖος.

titulius: εἰς ῥόδον 1 Stephanus: -φόρον cod. 2 Salmasius:
 τερπνόν cod. 3 Hermann: σύνεταιρει αύξει cod. ἐραταῖς
 κάλυξι μ. tent. West 5 Bothe: βροτῶν cod. 11 πανούνητ'
 ἀγείρω West 13 Baxter: -ρα cod. 14 West: καύφαις
 cod. v.16 post 23 transp. Preisendanz 16 Bothe:
 ὀσσοφῶ cod. Steph.: αυτω cod. ἀπορῶ τόδ' αὐ, τί τ.
 West 17 Rose: τε και cod. 36 Stephanus: ῥόδον cod.
 43 Rose: λυαίου ex λυαίω corr. cod.

do without the rose? Rosy-fingered Dawn, rosy-
 armed Nymphs, rosy-hued Aphrodite—so the poets
 call them; and the rose gives pleasure also to the
 unpoetic.¹ It helps the sick, it protects the dead,² it
 defies time: for the rose in its graceful old age keeps
 the fragrance of its youth. Come, let us tell of its
 birth: when from the grey waters the sea gave birth
 to Cythere,³ all bedewed with foam, and from his
 head Zeus displayed Athena who loves the battle-
 din, a fearful sight for Olympus, then earth made
 wonderful new shoots of roses blossom, her creation
 of skilled artistry; and that the rose might resemble
 the blessed gods, Lyaeus⁴ sprinkled it with nectar
 and made it flourish proudly on the thorn, an im-
 mortal plant.

¹ Text and translation uncertain. ² In wreaths placed on
 corpses: cf. also *Il.* 23. 185 f. ³ Aphrodite. ⁴ Dionysus.

ὁ τὸν ἐν πόνοις ἀτειρῆ,
 νέον ἐν πόθοις ἀταρβῆ,
 καλὸν ἐν πότοις χορευτὴν
 τελέων θεὸς κατήλθε,
 5 ἀπαλὸν βροτοῖσι φίλτρον,
 πότον ἄστονον κομίζων,
 γόνον ἀμπέλου, τὸν οἶνον,
 ἐπὶ κλημάτων ὀπώρας
 πεπεδημένον φυλάττων,
 10 ἴν', ὅταν τέμωσι βότρυν,
 ἄνοσοι μένωσι πάντες,
 ἄνοσοι δέμας θεητόν,
 ἄνοσοι γλυκύν τε θυμὸν
 ἐς ἔτους φανέντος ἄλλου.

titulus: ἄλλο εἰς Διόνυσον

6 Stephanus: πόθον cod.

8s. Bergk: π. ὁ. ἐ. κ. φ. cod.

Fabri filia: φυλάττειν cod.

10 Stephanus: τέμωσι cod.

ἄρα τίς τόρευσε πόντον;
 ἄρα τίς μανείσα τέχνα
 ἀνέχευε κύμα δίσκῳ;
 ἐπὶ νῶτα τῆς θαλάττης
 5 ἄρα τίς ὑπερθε λευκὰν
 ἀπαλὰν χάραξε Κύπριν
 νόον ἐς θεοὺς ἀερθεῖς,
 μακάρων φύσιος ἀρχάν;
 ὁ δέ νῦν ἔδειξε γυμνάν,
 10 ὅσα μὴ θέμις δ' ὀράσθαι
 μόνα κύμασιν καλύπτει.
 ἀλαλημένη δ' ἐπ' αὐτὰ

The god who gives the troubled man endurance, the young man courage in love, the dancer beauty in drunkenness, has come down to earth, bringing wine to mortals, a gentle love-charm, a potion to banish grief, the child of the vine. He keeps it shackled in the fruit of the vine-branches so that when men cut the grape-bunches they may all stay healthy—healthy in handsome body, healthy in pleasant mind—till the next year appears.

What metalworker created the sea? What inspired art poured waves on a salver? Who with his mind soaring heaven-high took the first step towards immortality¹ by carving on the sea's back soft white Cypris²? He showed her naked, covering with the waves only what ought not to be seen. Roaming over

¹ Translation uncertain: perhaps 'carved Cypris, the origin of the race of the immortals'. ² Aphrodite.

GREEK LYRIC

- βράον ὡς, ὑπερθε λευκάς
 ἀπαλόχροον γαλήνας
 15 δέμας εἰς πλόον φέρουσα,
 ῥόθιον παρ' ὄμιον ἔλκει.
 ῥοδέων δ' ὑπερθε μαζῶν
 ἀπαλῆς ἔνερθε δειρήσ
 μέγα κύμα χρώτα τέμνει.
 20 μέσον αὐλακος δὲ Κύπρις
 κρίνον ὡς ἴοις ἐλιχθέν
 διαφαίνεται γαλήνας.
 ὑπὲρ ἀργύρου δ' ὀχοῦνται
 ἐπὶ δελφίσι χορευταῖς
 25 † δολερὸν νόον μερόπων †
 Ἔρος Ἴμερος γελῶν τε,
 χορὸς ἰχθύων τε κυρτὸς
 ἐπὶ κυμάτων κυβιστῶν
 † Παφίης τε σάμα † παίζει,
 30 ἵνα νήχεται γελῶσα.

titulus: εἰς δίσκον ἔχοντα Ἀφροδίτην 7 Barnes: νόος cod.
 10 Stephanus: χόσα cod. 12 Stephanus: -μένος cod.
 13 Bergk: λευκᾶν cod. 14 Wahl: -χρόους cod. 16 Sitzler:
 παροῖθεν cod. 19 Sitzler: πρῶτα cod. 23 Edmonds: ἀργύρου
 cod. Stephanus: ὀχοῦνται cod. 26 West: γελῶντες cod.
 29 Π. ἐς ὄμμα Longepierre Παφίη κάμος ὀπαδεῖ Edmonds

58

- ὁ δραπέτας ὁ Χρυσὸς
 ὅταν με φεύγῃ κροίπνοῖς
 διηνέμοις τε ταρσοῖς
 (ἀεὶ δ', ἀεὶ με φεύγει),
 5 οὐ μιν διώκω· τίς γὰρ
 μισῶν θέλει τι θηρᾶν;
 ἐγὼ δ' ἄφαρ λιασθεῖς

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ANACREONTEA

the waves like sea-lettuce, moving her soft-skinned body in her voyage over the white calm sea, she pulls the breakers along her path. Above her rosy breasts and below her soft neck a great wave divides her skin. In the midst of the furrow, like a lily wound among violets, Cypris shines out from the calm sea. Over the silver on dancing dolphins ride guileful Love and laughing Desire, and the chorus of bow-backed fish plunging in the waves sports with the Paphian³ where she swims laughing.⁴

³ Aphrodite. ⁴ Text of last sentence uncertain.

58

When Gold, the runaway, flees from me on nimble wind-swift feet—and he is always fleeing, always—I do not pursue him: who wants to chase what he hates? As soon as I am parted from Gold, the run-

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- τῷ δραπέτῳ τῷ Χρυσῷ,
 ἐμῶν φρενῶν μὲν αὐραῖς
 10 φέρειν ἔδωκα λύπας,
 λύρην δ' ἐλὼν αἰεῖδα
 ἐρωτικὰς ἀοιδάς.
 πάλιν δ' ὅταν με θυμὸς
 ὑπερφρονεῖν διδάξῃ,
 15 ἄφνω προσεῖπ' ὁ δραπέτας
 φέρων μέθαν μοι φροντίδων,
 ἐλὼν μιν ὡς μεθήμων
 λύρης γένωμαι λαροῦ.
 ἄπιστ', ἄπιστε Χρυσέ,
 20 μάταν δόλοισ με θέλγεις·
 χρυσοῦ πλέον (τὰ) νεύρα
 πάθους κέκευθεν ἀδεῖς.
 σὺ γὰρ δόλων, σὺ τοι φθόνων
 ἔρωτ' ἔθηκας ἀνδράσιν·
 25 λύρη δ' ἄλυπα παστάδων
 φιλαμάτων τε κεδνῶν
 πόθων κύπελλα κερνά.
 ὅταν θέλῃς δέ, φεύγεις,
 λύρης δ' ἐμῆς ἀοιδᾶν
 30 οὐκ ἂν λίποιμι τυτθόν.
 ξεινοῖσι δ' ἀντὶ Μουσῶν
 δολίοις ἀπίστοις ἀνδάνεις.
 ἐμοὶ δὲ τῷ λυροκτύπῳ
 Μοῦσα φρεσὶν πάροικος·
 35 ἀχὰν τεὰν ὀρίνοις,
 αἴγλαν τεὰν λαμπρῶνους.

titulus: εἰς χρυσὸν τοῦ αὐτοῦ ἄλλο 1 Barnes: μ' ὁ cod.
 5 Stephanus: οὐ μὴν cod. 6 Stephanus: το cod. 8 fort.
 delendus 16 Anna Fabri: δοι cod. 18 Pauw: λαρον cod.
 20 Bergk: μετ' ἄν cod. 21 Bergk: π. χρυσοῦ v. cod.

away, I give my mind's cares to the winds to carry off, and I take my lyre and sing love-songs. But just when my heart teaches me to despise him, suddenly the runaway speaks to me again, bringing me drunken ideas to make me take him and neglect my sweet lyre. Faithless, faithless Gold! In vain do you cast a spell on me with your tricks: the lyre-strings, more than gold, hold sweet desires. You give men a love of trickeries and jealousies, but the lyre mixes cups of desires that bring no harm to bridal chambers and chaste kisses. When you want to, you run away; but I would not leave my lyre's song for a moment. You give pleasure to tricky, faithless strangers instead of the Muses; but I, the lyre-player, have the Muse making her home in my heart. You may raise your lament, you may polish up your glitter ¹!

¹ Text and translation of last sentence insecure.

22 West: κεκλιθ' αδεῖς cod. 23-36 in cod. post 60.36
 leguntur, transp. Barnes 23 Bergk: δόλωι, φθόνωι cod.
 25 D'Orville: λύρην cod. 27 Bergk: κρίνη εχ κρίνει
 corr. cod. 31 Preisendanz (ἀντὶ Παυῶ): -σιν σέ δ'
 ἀγχιμουσῶν cod. 34 Crusius: μουσαῖς φρεσὶν ἀποίκους
 cod. 35 Preisendanz: ἀχανδέας cod. 36 Preisendanz:
 bis in cod.: (i) αἴ. τε λαμπρῶις χαν (ii) αἴ. τελαμπρῶις

τὸν μελανόχρωτα βότρυν
 τάλαιροις φέροντες ἄνδρες
 μετὰ παρθένων ἐπ' ὤμων,

 κατὰ ληνοῦ δὲ βαλόντες
 5 μόνον ἄρσενες πατοῦσι
 σταφυλήν, λύοντες οἶνον,
 μέγα τὸν θεὸν κροτοῦντες
 ἐπιληνίσαισι ὕμνοις,
 ἐρατὸν πίθους ὄρωντες
 10 νέον ἐνζέοντα Βάκχον.
 ὃν ὅταν πίνῃ γεραῖός,
 τρομεροῖς ποσὶν χορεύει
 πολιὰς τρίχας τινάσσων.
 ὁ δὲ παρθένον λοχήσας
 15 ἐρατὸς νέος
 ἔλυσθεῖς
 ἀπαλὸν δέμας χυθείσασιν
 σκιερῶν ὑπαιθα φύλλων
 βεβαρημένην ἐς ὕπνον.
 20 ὁ δ' Ἔρως ἄωρα θέλγων

 προδότιν γάμων γενέσθαι.
 ὁ δὲ μὴ λόγοισι πείθων
 τότε μὴ θέλουσαν ἄγχει
 25 μετὰ γὰρ νέων ὁ Βάκχος
 μεθύων ἄτακτα παίξει.

titulius: εἰς οἶνον 3 lacunam stat. West 4 West: ληνὸν
 cod. 10 Zeune: ἐς ζέοντα cod. 15s. lacunam stat.
 Bergk 18 Bergk: ὑπερθε cod. 21 lacunam stat.
 Bergk: <παράγει κόρην προδήλων> West 22 Stephanus:
 προδότην cod.

Men and girls too carrying the black-skinned bunches of grapes in baskets on their shoulders . . . ; and throwing them into the vat they trample the clusters—the men only—releasing the wine, loudly applauding the god¹ in their vintage-songs when they see the lovely young wine² bubbling in the jars. When an old man drinks it, he dances on his shaky legs, tossing his grey hair; while a lovely youth, having waylaid a girl, crouching (embraces) her soft body stretched out under the shady leaves, heavy with sleep; and Love with ill-timed magic (urges the girl) to betray her (coming) marriage; and the man who fails to talk the girl round still goes on to squeeze her despite her protest; for Bacchus is drunk and plays disorderly games with the young people.

¹ Dionysus. ² Lit. 'Bacchus'.

60(a)

ἀνὰ βάρβιτον δονήσω.
 ἄεθλος μὲν οὐ πρόκειται,
 μελέτη δ' ἔπεισι παντὶ
 σοφίης λαχόντ' ἄωτον.
 5 ἔλεφαντίνῳ δὲ πλήκτρῳ
 λιγυρὸν μέλος κροαίων
 Φρυγίῳ ῥυθμῷ βοήσω,
 ἄτε τις κύκνος Καῦστρον
 ποικίλον περοῖσι μέλπων
 10 ἀνέμου συναυλος ἤχη.
 σὺ δέ, Μοῦσα, συγχόρευε·
 ἱερὸν γάρ ἐστι Φοῖβου
 κιθάρη, δάφνη τρίπους τε.
 λαλέω δ' ἔρωτα Φοῖβου,
 15 ἀνεμῶλιον τὸν οἶστρον·
 σαυφῶρων γάρ ἐστι κούρα·
 τὰ μὲν ἐκπέφυγε κέντρα,
 φύσεως δ' ἄμειψε μορφήν,
 φυτὸν εὐθαλὲς δ' ἐπήχθη·
 20 ὁ δὲ Φοῖβος ἦε, Φοῖβος,
 κρατέειν κόρην νομίζων,
 χλοερὸν δρέπων δὲ φύλλον
 ἐδόκει τελεῖν Κυθήρην.

titulus: εἰς Ἀπόλλωνα 3 Stephanus: ἐπέσω πάντη cod.
 4 Stephanus: λαχων cod. 9 πολλοῖς Stephanus 14 Ste-
 phanus: λαλέων cod. 16 Stephanus: ἐστ' ἀκούσας cod., ἐστ'
 ἀκούσης in marg. 17 Hiller: τὸν μὲν cod. Stephanus: -γα
 cod. 18 Stephanus: -ψα cod. 19 Bergk: ἐπηχεῖ cod.
 20 Portus: ἡὲ cod.

60(a)

I shall make the lyre-strings vibrate. This is no prize-competition: but everyone who has attained the finest skill in poetry must practise his art. Striking a clear melody with my ivory plectrum I shall shout in Phrygian rhythm¹ like a swan of the Cayster² singing with its wings a complex song in unison with the wind's cry. Muse, dance with me: for the lyre like the bay³ and the tripod is sacred to Phoebus. My theme is the love of Phoebus, that unfulfilled frenzy—for the girl remains chaste: she escaped the sting of his passion and changed her bodily form to take root as a flourishing plant; and Phoebus came, Phoebus, believing that he was master of the girl; but he plucked the green leaves, thinking that he was performing the rites of Cythere.⁴

¹ The poem is in Ionic dimeters with anacalasis, the rhythm associated with the Phrygian Cybebe (see 12 n. 1): cf. Catullus 63.

² Cf. *Il.* 2. 460 ff., Pratinas 708. 5: the Cayster is a river on the W. coast of Asia Minor.

³ Greek 'daphne': Daphne, the girl pursued by Apollo, was turned into a baytree. ⁴ Aphrodite. There may be considerable corruption in the text: West argues for lacunae at several points after v. 11 ('Muse, dance with me') and proposes other alterations; he does not separate 60(a) and 60(b).

(b)

ἄγε, θυμέ, πῆ μέμνηας
 μανίην μανείς ἀρίστην;
 τὸ βέλος, φέρε, κράτυνον,
 σκοπὸν ὡς βαλὼν ἀπέλθης.
 5 τὸ δὲ τόξον Ἐφροδίτης
 ἄφες, ὦ θεοῦς ἐνίκα.
 τὸν Ἀνακρέοντα μιμοῦ,
 τὸν ἀοιδιμον μελιστήν.
 φιάλην πρόπιπε παιῶν,
 10 φιάλην λόγων ἑραννήν
 ἀπὸ νέκταρος ποτοῖο
 παραμύθιον λαβόντες
 φλογερὸν φύγωμεν ἄστρον.

(b) ab (a) separavit Bergk 6 Portus: ὡς cod. 13 Mehlhorn: φυγόντες cod. in fine (i.e. post 58. 36) legitur τέλος τῶν Ἀνακρέοντος συμποσιακῶν

60B. = fr. 2 West Hippol. Haer. p. 107 Miller

τοῦτο, φησὶν, ἐστὶ τὸ ποτήριον τὸ κόνδου, ἐν ᾧ βασιλεὺς πίνων οἰανίζεται. τοῦτο, φησὶ, κεκρυμμένον εὐρέθη ἐν τοῖς καλοῖς τοῦ Βενιαμὴν σπέρμασι. λέγουσι δ' αὐτὸ καὶ Ἕλληνες, φησὶν, οὕτως μαίνομεν στόματι:

φέρ' ὕδωρ, φέρ' οἶνον, ὦ παῖ·
 μέθυσόν με καὶ κάρωσον·
 τὸ ποτήριον λέγει μου
 ποδαπὸν με δεῖ γενέσθαι.

τοῦτο, φησὶν, ἤρκει μόνον νοσθῆν ἀνθρώποις, τὸ τοῦ Ἀνακρέοντος ποτήριον ἀλάτως λαλοῦν μυστήριον ἄρητον, ἄλαλον γάρ, φησὶ, τὸ Ἀνακρέοντος ποτήριον, ὅπερ αὐτῶν φησὶν Ἀνακρέων λαλεῖ ἀλάλω φθέγματι ποδαπὸν αὐτὸν δεῖ γενέσθαι . . .

(b)

Come, my heart, why are you mad with the best madness of all ¹? Come, throw your weapon ² strongly, that you may hit the target and depart; give up the bow of Aphrodite with which she overcame the gods. Imitate Anacreon, the famous singer. Drain your cup to the boys, your lovely cup of words. Let us take comfort from a draught of nectar and avoid the flaming dogstar. ³

¹ Poetic inspiration; see Pl. *Phdr.* 265b. ² Pindaric metaphor for poetic composition: *Ol.* 13. 93 ff., 2. 83 ff. ³ Cf. Alc. 347. It is not certain that the poem ends here. The ms. concludes with the words 'the end of the convivial poems of Anacreon'.

The following pieces come from sources other than the Palatine ms.; see also Anacr. 505(d).

60B. Hippolytus, *Refutation of all the Heresies*

This, he says, is the cup (κόνδου) from which the king drinks and which he uses for divination. This is the cup that was found hidden among the fine grain of Benjamin. ¹ And the Greeks, he says, mention it also in these wild words:

Bring water, bring wine, boy; make me drunk and stupefy me ²: my cup tells me what must become of me.

This, he says, would be sufficient for men if only it were understood, this cup of Anacreon which without speaking tells of a secret mystery: Anacreon's cup, he says, is unspeaking, the cup which Anacreon says tells him with unspeaking voice what must become of him . . .

¹ See *Genesis* 44. 1-5. ² Cf. *Anacreont.* 52(b). 3.

GREEK LYRIC

61B. = fr. 4 West Schol. Cod. Gud. Eur. *Hec.* 1141

ὡς τό·

τί με φεύγεις τὸν γέροντα;

62B. = fr. 3 West Greg. Cor. p. 396 Schaefer

τοῖς παρατατικοῖς καὶ τοῖς ἐνεστώσων ὁμοίως καὶ ταῖς μετοχαῖς τῶν περισπωμένων καὶ ἀπλῶς εἰπεῖν πάσαις ἐγκλίσεσιν ἐντελῶς κέχρηται, ὡς ἐν τοῖς Ἀνακρεοντέοις, οἶον·

δοκέει κλύειν γὰρ ἦδε,
λαλέειν τις εἰ θελήσῃ.

ANACREONTEA

61B. Scholiast on Euripides, *Hecuba*

Why do you run from me, the old man?

62B. Gregory of Corinth (on the Ionic dialect)

They use the uncontracted forms of the imperfects, presents and participles of circumflexed verbs, indeed of nearly all the parts of the verb, e.g. in the *Anacreontea*:

for she seems to hear if one wishes to speak.

COMPARATIVE NUMERATION

ANACREON

(The numeration is that which appears in the margin
of Page, *P.M.G.*)

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ANACREON

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COMPARATIVE NUMERATION

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501	—	—	190
502	—	—	—
503	—	—	—
504	—	—	—

ANACREON: ELEGIAC FRAGMENTS

(The numeration is that of West, *I.E.G.*)

West	Bergk	Diehl	Gentili
1	95	97	55
2	94	96	56
3	130	—	126
4	97	99	57
5	96	98	58
(5A)*	98	—	59

*see West *I.E.G.* p. 31

ANACREON

West numbers the iambic fragments of Anacreon as follows:

Loeb/Page	West
419	iamb. 2
420	iamb. 3
421	iamb. 4
424	iamb. 7
425	iamb. 1
431	iamb. 6
432	iamb. 5

ANACREON: EPIGRAMS

(The numeration is that of Diehl)

Diehl	Bergk	Gentili	Page, <i>F.G.E.</i>
100	100	191	i
101	101	192	ii
102	113	193	iii
103	104	194	ix
104	102	195	vi
105	112	196	iv
106	111	197	xiv
107	103	198	xiii
108	109	199	vii
109	106	200	xi
110	110	201	viii
111	107	202	xii
112	105	203	x
113	108	204	v
114	115	205	xvii
115	116	206	xviii
Simon. 101	Simon. 150	—	xv
Simon. 156	Simon. 181	—	xvi

COMPARATIVE NUMERATION

ANACREON

ANACREON: REVERSE INDEX

(Read: 1 Diehl = 348 Loeb/Page, 2 Bergk = 357 Loeb/Page, etc.)

Bergk⁴ Diehl Gentili
 —————→Loeb/Page

	Bergk ⁴	Diehl	Gentili	Bergk ⁴	Diehl	Gentili	
	→Loeb/Page			→Loeb/Page			
1	348	348	348	30	387	405	410
2	357	357	349	31	382	403	411B
3	359	359	366	32	383	402C	415
4	360	360	361	33	384	397	356
5	366	358	359	34	381A	398	355
6	362	362	368	35	377	399	400
7	367	Adesp.	362	36	505C	351	395
		978		37	462	410	505D
8	361	361	372	38	403	462	396
9	363	366	371	39	397	408	406
10	369	367	369	40	364	407	404
11	365	363	370	41	352	415	457
12(A)	370	370	367	42	409	411A	405
12(B)	368	—	—	43	395	356	407
13(A)	444	368	358	44	402A	395	432
13(B)	349	—	—	45	402C	413	431
14	358	364	357	46	398	414	428
15	371	349	360	47	413	422	401
16	353+	372	365	48	414	411B	427
	448			49	422	412	429
17	373	376	363	50	411A	436	430
18	374	375	350	50(A)	—	451	—
19	376	371	352	51	408	381	440
20	375	377	354	51(A)	—	380	—
21	372+	352	353	52	351	378	425
	388			53	415	379	426
22	386	409	402C	54	410	388	424
23	385	354	402A	55	411B	389	el. 1
24	378	406	409	56	412	505C	el. 2
25	379	353	413	57	389	382	el. 4
26	436	400	414	58	406	383	el. 5
27	451	396	351	59	399	384	el. 5A
28	381B	505D	408	60	354	437	346
29	437	402A	411A	61	400	394	346
29(A)	—	404	—	62	396	394	346

	Bergk ⁴	Diehl	Gentili	Bergk ⁴	Diehl	Gentili	
	→Loeb/Page			→Loeb/Page			
63	356	390	346	88	431	417	386
64	405	Adesp.	346	89	428	420	387
		957		90	427	419	436
65	505D	416	346	91	401	418	380
66	407	392	346	92	429	443	390
67	394	391	346	93	440	423	373
68	394	438	346	94	—	421	376
69	390	373	346	95	—	441	375
70	393	374	346	96	—	—	374
71	392	387	347	97	—	—	393
72	391	380	347	98	—	—	438
72(B)	Adesp.	—	—	99	—	—	416
	957			100	—	—	391
73	438	385	347	101	—	—	392
74	416	393	418	102	—	—	462
75	417	433	419	103	—	—	433
76	418	434	443	104	—	—	434
77	420	432	420	105	—	—	437
78	443	431	417	106	—	—	384
79	423	428	421	107	—	—	412
80	441	427	441	108	—	—	389
81	421	401	422	109	—	—	382
82	433	429	388	110	—	—	383
83	434	430	378	111	—	—	398
84	425	440	379	112	—	—	394
85	426	425	381B	113	—	—	394
86	424	426	385	114	419	—	403
87	432	424	451	115	—	—	399
				116	—	—	381A

COMPARATIVE NUMERATION

	Bergk ⁴	Gentili		Bergk ⁴	Gentili
	→Loeb/Page			→Loeb/Page	
117	463	377	146	475	469
118	449	397	147	477	470
119	498	364	148	476	471
120	402B	402B	149	478	472
121	435	435	150	479	473
122	488	423	151	452	474
123	496	442	152	480	475
124	380	439	153	373Adn.	476
125	492	444	154	453	477
126	493	el. 3	155	481	478
127	355	445	156	446	479
128	497	464	157	446	480
129	445	447	158	446	481
130	el. 3	448	159	446	496
131	442	450	160	482	496
132	505D	449	161	454	496
133	505D	452	162	455	482
134	461	453	163	450	446
135	464	454	164	439	446
136	465	455	165	456	446
137	466	456	166	457	484
138	447	458	167	484	465
139	467	459	168	458	485
140	468	460	169	459	486
141	469	461	170	460	487
142	470	463	171	485	498
143	472	466	172	486	497
144	473	467	173		488
145	474	468	174		492

Gentili Loeb/Page

175	489
176	490
177	(v. 471, 483)
178	493
179	—
180	495

ANACREON

Gentili	Loeb/Page
181	—
182	—
183	—
184	505D
185	—
186	Adesp. 978
187	505C
188	Adesp. 957
189	505D
190	501

ANACREONTEA

The numeration is that of Preisendanz, except that I have reunited 18(a) and (b) and dismembered 52 and 60.

The numeration of Bergk differs in the following instances, Bergk's number being shown in parentheses:

2(2A), 3(2B), 4(3), 5(4), 6(5), 7(6), 8(7), 9(8), 10(9), 11(10), 12(11), 13(12), 14(13), 15(14), 16(15), 17(16), 18(17, 18), 26(26A), 27(26B), 28(27A), 29(27B + C), 30(28), 31(29), 32(30), 33(31), 34(32) and similarly to 59(57), 60(58 + 59).

The numeration of West differs at 29, where he takes vv. 5-14 as a separate poem (29A); at 52, where my 52(a) and 52(b) are his 52 and 52A; and at 60(a) and 60(b), which he treats as a single poem (60). The fragments of the *Anacreontea* which are not in the Palatine ms. are numbered as follows in his edition:

fr. 1 = Anacr. 505(d) Page fr. 3 = Anacr. 62 Bergk
fr. 2 = Anacr. 60 Bergk fr. 4 = Anacr. 61 Bergk

CHORAL LYRIC POETRY

OLYMPUS

TO

ALCMAN

INTRODUCTION

Choral Lyric Poetry

The solo songs of Sappho, Alcaeus and Anacreon were performed by the poets themselves, singing to their own accompaniment on the lyre. Choral poetry is a more elaborate art-form and involves not only words and music but dance also. Pindar gave his singers the following text as the opening of one of his most splendid victory-odes: 'Golden lyre, rightful possession of Apollo and the violet-haired Muses, you are heeded by the dancer's step, that commencement of celebration, and your notes are obeyed by singers when with your throbbing you fashion the opening for the preludes that lead off the choral dance' (*Pyth.* 1. 1 ff.). The poet's responsibility was to provide the text and music and to devise the dance-movements which would interpret his words; he would train the choir if he lived in the same city and might travel from his home to prepare a performance. He might also provide the musical accompaniment on a large concert-lyre, and even if he did not—Alcman names three Phrygian pipers (109)—he probably had overall responsibility for the performance.

Choral poetry differed from monody in two other important ways: first, its metrical patterns were

always much more complex: Alcman used a repeated 14-line stanza in one song for a girls' choir, a 9-line stanza in another; and the poetry of Stesichorus and his successors shows a triadic structure, in which a strophe is followed by an antistrophe in the same metrical pattern, the antistrophe by an epode in a related but different rhythm; this threefold scheme is repeated several times. In comparison, the stanzas of solo song were short and simple. Second, the composers of choral lyric used an artificial language with a strong Doric flavour, whereas the monodists for the most part used their own dialect. The Doric element in Eumelus and Alcman needs no explanation, since those poets composed in the Peloponnese; Stesichorus lived in the Sicilian city of Himera, the inhabitants of which spoke a mixture of Ionic and Doric; there were Doric elements in the dialect of Boeotia where Pindar lived; what is remarkable is that Simonides and Bacchylides used Doric forms in their choral poetry although they were born in the Ionic-speaking island of Ceos.

The occasions of choral lyric were varied, as we gather from the catalogue of nine types attributed to Pindar: hymns, paeans, dithyrambs, prosodia or processional songs, partheneia or girls' songs, hyporchemata or dance-songs, encomia or eulogies, dirges and victory-odes. The paeon and dithyramb, at least in their earliest forms, were performed in honour of Apollo and Dionysus respectively, while the hymn might be addressed to any god. The processional song happens to be represented by our earliest surviving fragment of choral lyric, two lines of a work composed in the eighth century by Eumelus of Corinth for a Messenian choir to perform on Delos,

and our longest continuous portion of a partheneion is by the seventh-century poet Alcman, whose fame rested particularly on his composition of this genre for Spartan choirs. In the hyporchema, few examples of which survive from any period, the element of dance must have been important. The remaining three types, written to honour men, not gods, were developed later; Ibycus' poem written c. 525 in praise of Polycrates (282a) might be called an encomium, and the encomium and victory-ode are attested for Simonides; the dirge or formal lament, known from references in Homer, also found its most distinguished creator in Simonides.

Another genre, not attested for Pindar, was the hymenaeus or wedding song, mentioned by Homer in his description of the shield of Achilles (*Il.* 18. 491 ff.). It may have been an artistic development of the cry 'Ἦμην ὦ Ἰμέναιε, just as the paeon had its origin in the shout ἠΐ Παιών, the victory-ode in the triple καλλίλυκε. In the case of the dithyramb we can trace something of the artistic development of the form: Archilochus in the mid-seventh century mentioned his ability to lead off 'the fair song of lord Dionysus, the dithyramb' when the wine had struck his wits like a thunderbolt (fr. 120); elsewhere we learn that he 'improvised' a song in honour of the god (fr. 251). Half-a-century later, Arion of Corinth seems to have organised the form: presumably he composed a work with the structure of a choral song by Eumelus or Alcman and trained a choir to perform it. Another century later the dithyramb was established in Athens, probably by Lasus of Hermione, and for some forty years (509-470) dithyrambic contests at the Athenian festivals of Dionysus at-

INTRODUCTION

tracted the greatest of the Greek poets, Simonides, Pindar and Bacchylides among them.

The early poets of choral lyric are all associated with the Peloponnese: Eumelus was Corinthian and composed for a Messenian choir; Terpander, Thaletas and Polymnestus came from various parts of Greece to Sparta, and Alcman composed for Spartan choirs. Arion was another Corinthian, Echembrotus was Arcadian; Sacadas came from Argos, Lasus from Hermione.

Olympus

The earliest names in the development of Greek song, Olen, Linus, Pamphos, Orpheus, Chrysothemis, Philammon, Thamyris, Eumolpus, Musaeus, belong to myth rather than to history: Olympus, the piper from Phrygia, has a stronger claim to be regarded as a historical figure, since he is set by the *Suda* in the reign of Midas (736–696 B.C.: test. 1), but there are difficulties in his case also. Authorities spoke of two Olympuses: it is possible that there was an earlier musician of prehistoric times as well as the eighth-century Olympus, but it may equally well be that there was only one Olympus to whom mythical material was attached—his association with Marsyas, who was flayed by Apollo, and his wrestling-match with Pan. Olympus was credited with the invention of new rhythms (test. 8), and Stesichorus was said to have been indebted to him (test. 3).

CHORAL LYRIC

Eumelus

Eumelus, a member of the ruling family of Corinth, the Bacchiadae, is a historical figure. All the indications of his date place him in the second third of the 8th century B.C., and his poetry, mainly epic, belongs therefore to the same period as the *Iliad*. The fragment of his Delian processional song for the Messenians is the earliest surviving remnant of Greek lyric poetry.

Terpander

Terpander is in some ways as shadowy a figure as Olympus, a convenient symbol for Asiatic musical influence reaching Greece via Lesbos, for the excellence of music and poetry in the island which was to produce Sappho and Alcaeus, and for the artistic life of Sparta before the middle of the seventh century. But his life is firmly linked with the Greek festivals, both at Sparta, where he won a musical contest in the newly established Carneia (test. 2), and at Delphi, where he won four consecutive victories (test. 6). The dates given for him are consistent with each other, if Hellanicus (test. 5) is taken to mean that Terpander was born in the time of Midas: the date of his birth would then be some time before 696, his Carnean victory belongs to 676–672, and he might have lived as late as 640 (test. 4). If the detail of the four Pythian victories is correct, his professional life spanned twenty-four years, since in the seventh century the Pythian festival was held only once every eight years.

A famous citharode, remembered for the noble

simplicity of his compositions, he was regarded as an innovator in metre and music: for example, he was credited with the increase in the number of lyre-strings from four to seven (testt. 1, 14, fr. 6). The information about his nomes for cithara-song (testt. 18–20) is difficult to interpret: he seems to have established and named eight unchanging tunes to which he sang his own hexameter compositions and Homer's lines, perhaps even his settings of Spartan laws (test. 8). The various sections of the nome listed by Pollux (test. 20) might possibly reflect the pattern of a complete Terpendrean performance with 'beginning' (presumably the prelude in which he referred to or addressed a god as in fr. 2), 'downward-turn' or transition (brief, if we must reconcile it with fr. 8), 'navel' or centre (perhaps the Homeric or Terpendrean core), 'seal' (with Terpander's name and credentials) and 'epilogue'; but it may be wrong-headed even to attempt reconstruction along these lines.

Most of the fragments attributed to Terpander, whether by ancient writers or by modern scholars, are likely to be spurious. The sources are late and unreliable, and the content of a quotation (e.g. fr. 3) is sometimes hard to reconcile with a seventh-century date. A recently discovered papyrus (fr. 1) reminds us that the formidable Alexandrian scholar Aristarchus reckoned that he could identify a phrase of Terpander, and Plutarch seems to say that some of the poetry was extant in his time (fr. 7); but there is no evidence of a collection of his poems and none of formal study of them by the Alexandrians.

Thaletas

Thaletas like Terpander belongs partly to the world of pre-history, partly to seventh-century Sparta. He is one of many musical and literary figures said to have been invited to Sparta, and he was thought to have introduced cretic rhythms from his home in Gortyn (testt. 8, 9). Late writers spoke of his paeans and hyporchemata (choral dance-songs) (testt. 7–10) but did not quote a single scrap. His choral songs were regarded as a stabilising influence on the Spartan character, and he was associated with the reformer Lycurgus (test. 6). The tale that he put an end to a plague was known in the fifth century B.C.: the poet Pratinas referred to it (test. 4).

Polymnestus

Polymnestus of Colophon is yet another example of a foreign musician invited to work in Sparta. He probably belonged to the middle of the seventh century: he is said to have composed hexameters on Thaletas (Thal. test. 5), and he in turn was mentioned by Alcman (test. 2). His importance was in the field of choral poetry for pipe accompaniment, and he is labelled the inventor of processional songs (test. 1), although Eumelus must have composed his famous one for the Messenians some three generations earlier. No fragment of his poetry survives, although Pindar is known to have quoted him (test. 7). His style is called noble like that of Terpander and Thaletas (Terp. test. 22); statements that his poetry was erotic or obscene are probably due to misinterpretation of a joke in Aristophanes (test. 8).

Alcman

The debate on his birthplace—Sparta or Sardis—began at least as early as Aristotle (test. 8) and still continues. It is clear that the only valuable piece of internal evidence, fr. 16 ('he was no rustic . . . but from lofty Sardis'), did not refer unambiguously to Alcman himself, otherwise there could have been no doubt in the matter. On balance it is more likely that he was Spartan by birth, and that the story of his Lydian origin was due to the reluctance of later Greeks to believe that Sparta could ever have produced its own poets; but the debate is ultimately of little importance: what matters is that his work was composed for Spartan occasions, and that he was honoured in Sparta after his death (test. 14).

Alcman's dates are best determined by internal evidence. In 5 fr. 2 col. i 13 ff. he named or referred to King Leotychidas of Sparta, whose reign is dated approximately to the last quarter of the seventh century. If he applied the term *δαίμων* to him, as is possible, the king was dead when the song was composed, i.e. Alcman's life continued into the early sixth century. In fr. 157 he mentioned the Balearic Islands, which were not known to the Greeks before c. 640. These dates square well with the second offered by Eusebius, 609/8 (test. 10); and, since Alcman speaks of his old age (fr. 26), the synchronisation with king Ardys of Lydia (test. 1) and the earlier date offered by Eusebius (659/8) are not entirely ruled out.

His works, according to the entry in the *Suda*, were 'six books: lyric poetry and the *Diving Women*' (test. 1). We have references to all six books (fr. 1-3, 4C, 14-20), if we assume that 'book 2 of the parthe-

neia' (fr. 16) is the second of the six. The nature of his *Diving Women*, *Κολυμβῶσαι* (test. 1, 16, fr. 158), is unclear. He was most famous for his partheneia, written for girls' choirs in Sparta, but his wedding-hymns are attested (test. 3), and he may have composed other types of choral lyric (test. 15). The reference in the *Suda* to his amatory songs (test. 1) may be due simply to the erotic tone of his partheneia. He boasted about his wide-spread fame (fr. 148), but fate has been unkind to him: not one complete poem survives, and we are lucky to have the hundred fragmentary lines of the Louvre Partheneion (fr. 1), found on papyrus; apart from the papyrus scraps of another partheneion (fr. 3) we have no consecutive passage longer than six lines.

A difficult writer, Alcman attracted much scholarly attention. Chamaeleon may have composed a study c. 300 B.C. (fr. 39, 59), and in the following century the Athenian Philochorus (test. 23) and the Spartan Sosibius (fr. 94, 96, 100) both wrote works entitled *On Alcman*, the latter in at least three books. In the first century B.C. Cornelius Alexander (Polyhistor) wrote *On the Place-names in Alcman* (fr. 151, 153). The Louvre Partheneion was the subject of commentaries by at least five scholars, including the great Alexandrians Aristophanes of Byzantium and Aristarchus, and commentaries on other poems were written by Tyrannion and Theon (1st c. B.C./1st c. A.D.) and by Aristonicus and Ptolemaeus (see test. 23 n. 1).

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OLYMPUS

TESTIMONIA VITAE ATQUE ARTIS

1 *Sud.* O 221 (iii 522 Adler)

Ὀλυμπος. Φρύξ, νεώτερος, αὐλητῆς γεγονὼς ἐπὶ Μίδου τοῦ Γορδίου.

cf. O 219 Ὀλυμπος· Μοῖονος, Μυσός, αὐλητῆς καὶ ποιητῆς μελῶν καὶ ἐλεγείων, ἡγεμῶν τε γενόμενος τῆς κρουματικῆς μουσικῆς τῆς διὰ τῶν αὐλῶν μαθητῆς καὶ ἐράμενος Μαρσίου, τὸ γένος οὗτος Σατύρου, ἀκουστοῦ δὲ καὶ παιδὸς Ὑάγνιδος. γέγονε δὲ πρὸ τῶν Τρωϊκῶν ὁ Ὀλυμπος, ἐξ οὗ τὸ ὄρος τὸ ἐν Μυσίᾳ ἀνομάζεται. O 220 Ὀλυμπος· ὁ τοὺς νόμους τῆς κιθαραδίας ἐνθεὶς καὶ διδάξας.

2 [Plut.] *Mus.* 5. 1132ef (p. 113 Lasserre, vi 3. 5 Ziegler)

Ἀλέξανδρος δ' ἐν τῇ Συναγωγῇ τῶν περὶ Φρυγίας (fr. 77 Jacoby) κρούματα Ὀλυμπον ἔφη πρώτων εἰς τοὺς Ἕλληνας κομίσει, ἔτι δὲ καὶ τοὺς Ἰδαίους

OLYMPUS

LIFE AND WORKS

1 *Suda*, Olympus ¹

A Phrygian, the younger Olympus of the two, a piper; lived ² in the time of Midas ³ son of Gordius.

¹ *Suda* (O 219) lists also 'Olympus, a Maeonian from Mysia, a piper and a composer of songs and elegiacs, the earliest performer of instrumental music for the pipes; pupil and favourite of Marsyas, who was a Satyr by birth and was the pupil and son of Hyagnis. Olympus lived before the Trojan Wars. The mountain in Mysia is named after him'; also (O 220) 'Olympus, who devised and taught the tunes of cithara-song'. The earlier Olympus, pupil of the Satyr Marsyas and wrestler with Pan (Plin. *N.H.* 36. 5. 35), is presumably fictitious; the view that there were two musicians of the name appears first in Pratinas (713(i) *P.M.G.*) and Glaucus of Rhegium. ² Less probably, 'born'. ³ King of Phrygia (738-696 B.C.); cf. *Terp. test.* 5.

2 'Plutarch', *On Music*

Alexander ¹ in his *Collected Materials on Phrygia* said that Olympus was the first to introduce instrumental music to Greece ² along with the Idaean

¹ Alexander 'Polyhistor' (1st c. B.C.). ² Cf. Telestes *P.M.G.* 806, Eur. *I.A.* 576 ff., Pl. *Laws* 3. 677d, Str. 10. 3. 14.

Δακτύλους· Ἵαγνιν δὲ πρῶτον αὐλῆσαι, εἶτα τὸν
τούτου υἱὸν Μαρσύαν, εἶτ' Ὀλυμπον.

3 [Plut.] *Mus.* 7. 1133d–f (p. 114 Lasserre, vi 3. 6s. Ziegler)

. . . μεταβησόμεθα ἐπὶ [μόνους] τοὺς αὐλητικούς.
λέγεται γὰρ τὸν προειρημένον Ὀλυμπον, αὐλητὴν ὄντα
τῶν ἐκ Φρυγίας, ποιῆσαι νόμον αὐλητικὸν εἰς
Ἀπόλλωνα τὸν καλούμενον Πολυκέφαλον· εἶναι δὲ τὸν
Ὀλυμπον τούτον φασιν ἕνα τῶν ἀπὸ τοῦ πρώτου
Ὀλύμπου τοῦ Μαρσίου, πεποικηκός εἰς τοὺς θεοὺς
τοὺς νόμους· οὗτος γὰρ παιδικὰ γενόμενος Μαρσίου
καὶ τὴν αὐλῆσιν μαθὼν παρ' αὐτοῦ, τοὺς νόμους τοὺς
ἁρμονικοὺς ἐξήνεγκεν εἰς τὴν Ἑλλάδα οἷς νῦν χρῶνται
οἱ Ἕλληνες ἐν ταῖς ἑορταῖς τῶν θεῶν. ἄλλοι δὲ
Κράτητος εἶναι φασὶ τὸν Πολυκέφαλον νόμον,
γενομένου μαθητοῦ Ὀλύμπου· ὁ δὲ Πρατίνης (fr. 713(i)
P.M.G.) Ὀλύμπου φησὶν εἶναι τοῦ νεωτέρου τὸν νόμον
τούτον.

τὸν δὲ καλούμενον Ἀρμάτειον νόμον λέγεται ποιῆσαι
ὁ πρῶτος Ὀλυμπος, ὁ Μαρσίου μαθητής. . . . ὅτι δ'
ἐστὶν Ὀλύμπου ὁ Ἀρμάτειος νόμος, ἐκ τῆς Γλαύκου
συγγραφῆς τῆς ὑπὲρ τῶν ἀρχαίων ποιητῶν (fr. 3
Müller) μάθοι ἂν τις, καὶ ἔτι γνοίη ὅτι Σησίχορος
ὁ Ἰμεραῖος οὔτ' Ὀρφέα οὔτε Τέρπανδρον οὔτ'
Ἀρχίλοχον οὔτε Θαλήταν ἐμμήσατο, ἀλλ' Ὀλυμπον,
χρησάμενος τῷ Ἀρματείῳ νόμῳ καὶ τῷ κατὰ δάκτυλον

Dactyls³: Hyagnis, he says, was the first to play the
pipes, then his son Marsyas,⁴ then Olympus.

³ Phrygian priests of Cybele. ⁴ Cf. testt. 1, 12, 13, Pl.
Symp. 215c, Str. 12. 8. 15, Ov. *Met.* 6. 392 ff., Paus. 10. 30. 9,
Hyg. Fab. 165, 273; Apollodorus 1. 4. 2 makes Marsyas the
son of Olympus.

3 'Plutarch', *On Music*

. . . I shall now pass to music for the pipes. The
above-mentioned Olympus, one of the pipers from
Phrygia, is said to have composed a pipe tune for
Apollo, the so-called Many-headed nome. This
Olympus, they say, was one of the descendants of the
first Olympus,¹ Marsyas' pupil, who had composed
his nomes in honour of the gods: this Olympus, who
was the favourite of Marsyas and learned his piping
from him, introduced to Greece the enharmonic²
nomes which the Greeks now use in their festivals
for the gods. Others say that the Many-headed nome
is the work of Crates,³ a pupil of Olympus, but
Pratinas⁴ says it is by the younger Olympus.

The so-called Chariot nome is said to have been
composed by the first Olympus, pupil of Marsyas.
. . . That it is by him can be gathered from Glaucus⁵
On the Ancient Poets, where one can learn also that
Stesichorus of Himera imitated not Orpheus nor
Terpander nor Archilochus nor Thaletas but
Olympus, using the Chariot nome and the dactylic

¹ Cf. test. 1. ² Cf. test. 5. ³ Unknown. ⁴ Lyric
poet, early 5th c. ⁵ Glaucus of Rhegium, late 5th c.
scholar: see G. Huxley, *G.R.B.S.* 9 (1968) 47 ff.

εἶδει . . . ἄλλοι δέ τινες ὑπὸ τῶν Μουσῶν εὐρήσθαι
τοῦτον τὸν νόμον· γεγονέναι γάρ τινας ἀρχαίους
αὐλητὰς Μουσούς.

4 [Plut.] *Mus.* 10. 1134e (p. 115 Lasserre, vi 3. 9
Ziegler)

ἐκ γὰρ τῆς Ὀλύμπου αὐλήσεως Θαλήταν φασὶν
ἐξεργάσθαι ταῦτα (sc. Παίωνα καὶ Κρητικὸν ῥυθμόν).

5 [Plut.] *Mus.* 11. 1134f-35c (p. 115 f. Lasserre, vi 3. 9s.
Ziegler)

Ὀλυμπος δέ, ὡς Ἀριστόξενός φησιν (fr. 83 Wehrli),
ὑπολαμβάνεται ὑπὸ τῶν μουσικῶν τοῦ ἐναρμονίου
γένους εὐρετῆς γεγενῆσθαι· τὰ γὰρ πρὸ ἐκείνου πάντα
διάτονα καὶ χρωματικά ἦν· ὑπονοοῦσι δέ τὴν εὐρεσιν
τοιαύτην τινὰ γενέσθαι· ἀναστρεφόμενον τὸν Ὀλυμπόν
ἐν τῷ διατόνῳ καὶ διαβιβάζοντα τὸ μέλος πολλάκις ἐπὶ
τὴν διάτονον παρῆπατην, τότε μὲν ἀπὸ τῆς παραμέσης,
τοτέ δ' ἀπὸ τῆς μέσης, καὶ παραβαίνοντα τὴν διάτονον
λιχανόν, καταμαθεῖν τὸ κάλλος τοῦ ἤθους, καὶ οὕτως τὸ
ἐκ τῆς ἀναλογίας συνεστηκὸς σύστημα θαυμάσαντα καὶ
ἀποδεξάμενον, ἐν τούτῳ ποιεῖν ἐπὶ τοῦ Δωριῶν
τόνον· . . .

τὰ μὲν οὖν πρῶτα τῶν ἐναρμονίων τοιαῦτα· ὕστερον
δὲ τὸ ἡμιτόνιον διηρέθη ἐν τε τοῖς Λυδίοις καὶ ἐν τοῖς
Φρυγίοις. φαίνεται δ' Ὀλυμπος αὐξήσας μουσικὴν τῷ

rhythm. . . . Others say that the nome was the
invention of Mysians, since there were ancient My-
sian pipers.

4 'Plutarch', *On Music*

For Thaletas¹ is said to have developed these, viz.
the paeonic and cretic rhythms,² from the pipe music
of Olympus.

¹ See Thaletas test. 8. ² The paeon has one long and
three shorts, e.g. -UUU or UUU-, the cretic -U-; both
have 'five to the bar'.

5 'Plutarch', *On Music*

Olympus, as Aristoxenus¹ says, is supposed by
musical authorities to have been the discoverer of
the enharmonic genus,² everything before him hav-
ing been diatonic or chromatic. They suspect that
his discovery happened as follows: Olympus was
working in the diatonic and often making his melody
move to the diatonic parhypate (F), sometimes from
the paramese (b), sometimes from the mese (a), by-
passing the diatonic lichanos (G); and so he realised
the beauty of the melody's character, and came in
this way to admire and adopt the system founded on
its analogy, composing with these intervals in the
Dorian mode. . . .

These then were the first enharmonic compo-
sitions; later the semitone (F-E) was divided in both
the Lydian and the Phrygian modes. Clearly

¹ Musical theorist, 4th c. B.C.

² I.e. the tetrachord
a F E* E, where E* denotes the quarter-tone above E;
the diatonic is a G F E.

GREEK LYRIC

ἀγένητόν τι καὶ ἀγνοούμενον ὑπὸ τῶν ἔμπροσθεν
εἰσαγαγεῖν, καὶ ἀρχηγὸς γενέσθαι τῆς Ἑλληνικῆς καὶ
καλῆς μουσικῆς.

6 [Plut.] *Mus.* 15. 1136c (p. 118 Lasserre, vi 3. 13
Ziegler)

Ἄλυμπον γὰρ πρῶτον Ἀριστόξενος ἐν τῷ πρώτῳ
περὶ μουσικῆς (fr. 80 Wehrli) ἐπὶ τῷ Πύθωνί φησιν
ἐπικηδεῖον αὐλῆσαι Λυδιστί.

7 [Plut.] *Mus.* 18. 1137ab (p. 118f. Lasserre, vi 3. 14s.
Ziegler)

καὶ οἱ παλαιοὶ δὲ πάντες, οὐκ ἀπείρως ἔχοντες
πασῶν τῶν ἀρμονιῶν, ἐνίαις ἐχρήσαντο. οὐ γὰρ ἡ
ἄγνοια τῆς τοιαύτης στενοχωρίας καὶ ὀλιγοχορδίας
αὐτοῖς αἰτία γεγένηται, οὐδὲ δι' ἄγνοιαν οἱ περὶ
Ἄλυμπον καὶ Τέρπανδρον καὶ οἱ ἀκολουθήσαντες τῇ
τούτων προαιρέσει περιεῖλον τὴν πολυχορδίαν τε καὶ
ποικιλίαν. μαρτυρεῖ γοῦν τὰ Ἄλυμπου τε καὶ
Τέρπανδρου ποιήματα καὶ τῶν τούτοις ὁμοιοτρόπων
πάντων τρίχορδα γὰρ ὄντα καὶ ἀπλά, διαφέρει τῶν
ποικίλων καὶ πολυχορδων, ὡς μηδένα δύνασθαι
μιμήσασθαι τὸν Ἄλυμπου τρόπον, ὕστερίζειν δὲ
τούτου τοὺς ἐν τῷ πολυχόρδῳ τε καὶ πολυτρόπῳ
καταγιγνομένους.

8 [Plut.] *Mus.* 29. 1141b (p. 124 Lasserre, vi 3. 24
Ziegler)

καὶ αὐτὸν δὲ τὸν Ἄλυμπον ἐκείνον, ᾧ δὴ τὴν ἀρχὴν
τῆς Ἑλληνικῆς τε καὶ νομικῆς μουσικῆς ἀποδιδόασι, τὸ

OLYMPUS

Olympus advanced music by introducing something
that was original and unknown to his predecessors.
and was the founder of Greek, i.e. of beautiful,
music.

6 'Plutarch', *On Music*

For Aristoxenus *On Music* Book 1 says that
Olympus was the first to play on his pipes a lament
for the Python¹ in the Lydian mode.

¹ The serpent of Delphi, killed by Apollo.

7 'Plutarch', *On Music*

Similarly it was not because they did not know all
the modes that they used only some of them: it was
not ignorance that caused their narrow range and
their use of few notes or that made Olympus and
Terpander and those who followed their chosen
practice avoid the use of many notes and complexity.
The compositions of Olympus and Terpander and all
kindred spirits are the proof: they use three notes¹
and are simple, but they are superior to com-
positions that are complex and use many notes, so that
no one can copy Olympus' style, and those who use
many notes and a variety of scales fall short of him.

¹ a F E: see test. 5.

8 'Plutarch', *On Music*

Again, the famous Olympus, who is credited with
the foundation of Greek and nomic music, is said to

10 Poll. 4. 78 (i 224 Bethe)

νόμοι δ' Ὀλύμπου καὶ Μαρσίου Φρύγιοι καὶ Λύδιοι,
ὁ δὲ Σακάδα νόμος Πυθικός, οἱ δὲ Εὐίου κύκλιοι, καὶ
Ὀλύμπου ἐπιτυμβίδιοι.

11 Ar. Eq. 7ss.

Οἱ. Α' ὦ κακόδαιμον, πῶς ἔχεις;
Οἱ. Β' κακῶς καθάπερ σὺ.
Οἱ. Α' δεύρο δὴ πρόσελθ', ἵνα
ξυναυλίαν κλαύσωμεν Οὐλύμπου νόμον.
Οἱ. Α' Β' μυμὺ μυμὺ μυμὺ μυμὺ μυμὺ μυμὺ.

12 Schol. ad loc. (p. 8 Mervyn Jones-Wilson)

. . . ὁ δὲ Ὀλυμπος μουσικός ἦν, Μαρσίου μαθητής·
ἔγραψε δὲ αὐλητικούς καὶ θρηνητικούς νόμους. ἄλλως·
. . . περί τὴν αὐλητικὴν ἄριστος, καὶ αὐτός
δυστυχήσας διὰ μουσικήν.

cf. Hsch. O 657 (ii 755 Latte) Ὀλύμπου νόμος· τῶν αὐλητικῶν
τις.

10 Pollux, *Vocabulary*

The nomes of Olympus and Marsyas were Phrygian and Lydian, that of Sacadas was Pythian, those of Euius cyclic, those of Olympus for performance at tombs.¹

¹ Cf. test. 6.

11 Aristophanes, *Knights*

1st servant: Poor old fellow, how are you doing?

2nd servant: Badly, like yourself.

1st servant: Then come over here so that we can sob out a pipe duet together—a nome of Olympus.

[They hum mournfully.]

12 Scholiast on the passage

Olympus was a musician, pupil of Marsyas. He composed nomes of lamentation for the pipes. He was the best player of the pipes, and he too came to grief because of music.¹

¹ Like Marsyas, but the reference is not explained.

13 Plat. *Min.* 318b

Σω. τίς τῶν παλαιῶν ἀγαθὸς γέγονεν ἐν τοῖς αὐλητικοῖς νόμοις νομοθέτης; . . . ἀρ' οὖν ὁ Μαρσύας λέγεται καὶ τὰ παιδικὰ αὐτοῦ Ὀλυμπος ὁ Φρύξ;

Ἔτ. ἀληθῆ λέγεις.

Σω. τούτων δὴ καὶ τὰ αὐλήματα θεϊοτάτα ἐστί, καὶ μόνον κινεῖ καὶ ἐκφαίνει τοὺς τῶν θεῶν ἐν χρεῖα ὄντας· καὶ ἔτι καὶ νῦν μόνον λοιπά, ὡς θεία ὄντα.

14 Aristot. *Pol.* 1340a (p. 173s. Susemihl)

τοῦτο δ' ἂν εἶη δῆλον, εἰ ποιοὶ τινες τὰ ἤθη γιγνόμεθα δι' αὐτῆς. ἀλλὰ μὴν ὅτι γιγνόμεθα ποιοὶ τινες, φανερόν διὰ πολλῶν μὲν καὶ ἐτέρων, οὐχ ἥκιστα δὲ καὶ διὰ τῶν Ὀλύμπου μελῶν· ταῦτα γὰρ ὁμολογουμένως ποιεῖ τὰς ψυχὰς ἐνθουσιαστικὰς, ὁ δ' ἐνθουσιασμός τοῦ περὶ τὴν ψυχὴν ἤθους πάθος ἐστίν.

13 Plato, *Minos*

Socrates: Who in the days of old was a good lawgiver in the laws¹ of pipe-playing? . . . Is it not Marsyas who is meant, and his favourite, Olympus the Phrygian?

Companion: That is correct.

Socrates: And their pipe music is most divine, and it alone stirs up and reveals those who are in need of the gods; and to this day it alone remains, since it is divine.²

¹ Socrates puns on νόμος, 'law' or 'tune'. ² Cf. Pl. *Ion* 533b, Luc. *Indoct.* 5, Ael. *V.H.* 13. 20.

14 Aristotle, *Politics*

This would be clear if our characters could be shown to be affected by music: but many instances do make this plain, and not least among them the tunes of Olympus; for they, it is generally agreed, make our souls excited, and excitement is a condition of the character of the soul.

EUMELUS

TESTIMONIA VITAE ATQUE ARTIS

1 Clem. Alex. *Strom.* 1. 21. 131 (ii 82 Stählin)

Εὐμηλος δὲ ὁ Κορίνθιος πρεσβύτερος ὢν ἐπιβεβλη-
κέναι Ἀρχία τῷ Συρακούσας κτίσαντι.

2 Euseb. *Chron.*

(a) Ol. 5. 1 (p. 87 Helm, ii 80s. Schöne)

Eumelus poeta, qui *Bugoniam* et *Europiam*, et
Arctinus, qui *Aethiopicam* composuit, et *Ilii Persis*
agnoscitur.

(b) Ol. 9.1 (p. 89 Helm, ii 82s. Schöne)

Eumelus Corinthius versificator agnoscitur et
Sibylla Erythraea.

EUMELUS

LIFE AND WORK ¹

1 Clement of Alexandria, *Miscellanies*

Eumelus the Corinthian, who was older (sc. than
Callinus, Archilochus and Semonides), is said to
have overlapped with Archias, the founder of
Syracuse.²

¹ For the fragments of epic poems attributed to Eumelus,
viz. *Corinthian History*, *Bugonia*, *Tales of Europa*, *Battle of
the Titans*, *Homecomings*, see Kinkel *Epic. Gr. Fragm.*
185 ff., Jacoby *F. Gr. H.* iii B 378 ff. (with commentary
p. 297 ff.); also T. J. Dunbabin, *J.H.S.* 68 (1948) 66 ff., E. Will,
Korinthiaka 124 ff., G. L. Huxley, *Greek Epic Poetry*
60 ff. ² Founded from Corinth c. 734 B.C.

2 Eusebius, *Chronicle* ¹

(a) Olympiad 5.1 (760/759 B.C.): Eumelus the poet,
who composed the *Bugonia* and *Tales of Europa*, and
Arctinus, who composed the *Aethiopsis*, and *The Sack
of Troy* are all well-known.

(b) Olympiad 9.1 (744/743 B.C.): Eumelus the
Corinthian poet is well-known; also the Sibyl of
Erythrae.

¹ See A. A. Mosshammer, *The Chronicle of Eusebius*
198-203.

GREEK LYRIC

3 Paus. 2. 1. 1 (i 107 Rocha-Pereira)

Εὐμήλος γε ὁ Ἀμφιλύτου τῶν Βακχιδῶν
καλουμένων, ὃς καὶ τὰ ἔπη λέγεται ποιῆσαι, φησὶν ἐν
τῇ Κορινθία συγγραφῇ—εἰ δὲ Εὐμήλου γε ἡ
συγγραφὴ— . . .

EUMELUS

3 Pausanias, *Description of Greece*

Eumelus, son of Amphilytus, one of the so-called Bacchids,¹ who is said to have composed the epic poems, states in his *History of Corinth*, if indeed it is his work,² that . . .

¹ I.e. the Bacchiads, the clan who ruled Corinth from c. 750 to c. 657 B.C. ² Cf. Paus. 4. 4. 1 below.

EUMELUS

FRAGMENTUM

1 (696 *P.M.G.*) (a) Paus. 4. 33. 2 (i 348 Rocha-Pereira)

ἄγουσι δὲ καὶ ἑορτὴν ἐπέτειον Ἰθωμαῖα, τὸ δὲ ἀρχαῖον καὶ ἀγῶνα
ἐτίθεισαν μουσικῆς· τεκμαίρεσθαι δ' ἔστιν ἄλλοις τε καὶ Εὐμήλου τοῖς
ἔπεσιν· ἐποίησε γοῶν καὶ τάδε ἐν τῷ προσοδίῳ τῷ ἐς Δῆλον·

τῷ γὰρ Ἰθωμάτα καταθύμιος ἔπλετο Μοῖσα
ἅ καθαρὰ καὶ ἐλεύθερα σάμβαλ' ἔχοισα.

οὐκοῦν ποιῆσαι μοι δοκεῖ τὰ ἔπη καὶ μουσικῆς ἀγῶνα ἐπιστάμενος
τιθέντας.

2 καθαρὰ(ν κίθαριν) suppl. Bergk ἔχοισα codd., em. Dindorf

(b) Paus. 4. 4. 1 (i 278 Rocha-Pereira)

ἐπὶ δὲ Φίντα τοῦ Συβότα πρῶτον Μεσσηνιοὶ τότε τῷ Ἀπόλλωνι ἐς
Δῆλον θυσίαν καὶ ἀνδρῶν χορὸν ἀποστέλλουσι· τὸ δὲ σφισιν ἔσμα
προσῳδῶν ἐς τὸν θεὸν ἐδίδαξεν Εὐμήλος, εἶναι τε ὡς ἀληθῶς
Εὐμήλου νομίζεται μόνα τὰ ἔπη ταῦτα.

EUMELUS

PROCESSIONAL HYMN TO DELOS¹

1 (a) Pausanias, *Description of Greece* (on Messenia)

They keep an annual festival, the Ithomaea, and in ancient times they used also to hold a contest in music. This can be proved by the lines of Eumelus among other things: at any rate he wrote the following in his Processional Hymn to Delos:

For the god of Ithome² took pleasure in the Muse, the pure Muse³ wearing her free sandals.⁴

I think he composed these lines because he knew that the Messenians held a music contest.

¹ See C. M. Bowra, *C.Q.* 57 (1963) 145 ff. ² Zeus. ³ Or, supplementing the text, 'the Muse with her pure lyre'. ⁴ The lines seem to indicate that Messenia's freedom is already threatened. The first quarrel with Sparta took place in the reign of Phintas (Paus. 4. 4. 1: see next note).

(b) Pausanias, *Description of Greece* (on Messenia)

In the time of Phintas,¹ son of Sybotas, the Messenians first sent a sacrifice and a chorus of men to Apollo at Delos. Their processional song to the god was taught them by Eumelus, and these lines are reckoned to be his only genuine work.

¹ Father of Androcles and Antiochus, who were kings of Messenia at the beginning of the first war (c. 740-720 B.C.). Eumelus may have named Phintas in his poem.

GREEK LYRIC

(c) Paus. 5. 19. 10 (ii 58s. Spiro)

τὸν μὲν δὴ τὴν λάρνακα εἰργασμένον ὅστις ἦν, οὐδαμῶς ἡμῖν
δυνατὰ ἦν συμβαλέσθαι· τὰ ἐπιγράμματα δὲ τὰ ἐπ' αὐτῆς τάχα μὲν
ποῦ καὶ ἄλλος τις ἂν εἶη πεποικώς, τῆς δὲ ὑπανοίας τὸ πολὺ ἐς
Ἐὐμήλον τὸν Κορίνθιον εἶχεν ἡμῖν, ἄλλων τε ἕνεκα καὶ τοῦ προσοδίου
μάλιστα ὃ ἐποίησεν ἐς Δῆλον.

EUMELUS

(c) Pausanias, *Description of Greece* (on Olympia)

I was quite unable to gather who had created the chest,¹
but the inscriptions on it could have been composed by
someone else, and my inclination was to call them the work
of Eumelus of Corinth, mainly on the strength of his
Processional Hymn to Delos.²

¹ The 'Chest of Cypselus' in the temple of Hera. ² But
the chest is dated to the late 7th or early 6th c.

TERPANDER

TESTIMONIA VITAE ATQUE ARTIS

1 *Sud.* T 354 (iv 527 Adler)

Τέρπανδρος· Ἀρναῖος, ἢ Λέσβιος ἀπὸ Ἀντίσσης, ἢ Κυμαῖος· οἱ δὲ καὶ ἀπόγονοι Ἡσιόδου ἀνέγραψαν, ἄλλοι δὲ Ὀμήρου, Βοίου λέγοντες αὐτὸν τοῦ Φωκέως, τοῦ Εὐρυφώντος, τοῦ Ὀμήρου λυρικός, ὃς πρῶτος ἑπτὰ χορδῶν ἐποίησε τὴν λύραν καὶ νόμους λυρικοῦς πρῶτος ἔγραψεν, εἰ καὶ τινες Φιλάμμωνα θέλουσι γεγραφέναι.

2 *Athen.* 14. 635ef (iii 402 Kaibel)

ὅτι δὲ καὶ Τέρπανδρος ἀρχαιότερος Ἀνακρέοντος δῆλον ἐκ τούτων· τὰ Κάρνεια πρῶτος πάντων Τέρπανδρος νικᾷ, ὡς Ἑλλάνικος ἰστορεῖ ἐν τε τοῖς

TERPANDER

LIFE AND WORKS

BIOGRAPHY

1 *Suda*, *Terpander*

From Arne,¹ or from Antissa in Lesbos,² or from Cyme.³ Some have made him a descendant of Hesiod, others of Homer, calling him son of Boeus of Phocis, son of Euryphon, son of Homer. A lyric poet, who first gave the lyre seven strings⁴ and was the first to write lyric nomes,⁵ though some attribute this to Philammon.

¹ Perhaps the Boeotian Arne: one of the cithara-nomes was called 'Boeotian' (test. 19), and Hesiod settled in Boeotia. ² His birthplace is usually given as Antissa (e.g. by Steph. Byz. s.v. Ἀντίσσα) or Lesbos, but Diodorus 8. 28 (ap. Tzetz. *Chil.* 1. 388 ff.) calls him 'T. of Methymna'. ³ Birthplace of Hesiod. ⁴ Cf. testt. 14, 16, fr. 6. ⁵ Cf. testt. 18–20.

CHRONOLOGY

2 *Athenaeus*, *Scholars at Dinner*

That Terpander too is earlier than Anacreon is clear from the following facts: Terpander was the first victor ever at the Carneia,¹ as *Hellanicus*²

¹ Spartan festival in honour of Apollo: cf. test. 10 n. 2. ² 5th c. B.C. historian and mythographer from Lesbos.

ἐμμέτροις Καρνεονίκαις κὰν τοῖς καταλογάδην (fr. 85a Jacoby). ἐγένετο δὲ ἡ θέσις τῶν Καρνείων κατὰ τὴν ἕκτην καὶ εἰκοστὴν ὀλυμπιάδα, ὡς Σωσιβίος φησιν ἐν τῷ περὶ Χρόνων (fr. 3 Jacoby). Ἱερώνυμος δ' ἐν τῷ περὶ Κιθαρῶδων, ὅπερ ἐστὶ πέμπτον περὶ Πουητῶν (fr. 33 Wehrli), κατὰ Λυκούργον τὸν νομοθέτην τὸν Τέρπανδρὸν φησὶ γενέσθαι, ὃς ὑπὸ πάντων ἀμφώπως ἱστορεῖται μετὰ Ἰφίτου τοῦ Ἥλείου τὴν πρώτην ἀριθμηθεῖσαν τῶν Ὀλυμπίων θέσιν διαθεῖναι.

3 *Marm. Par.* Ep. 34 (p. 12 Jacoby)

ἀφ' οὗ Τέρπανδρος ὁ Δερδένεος ὁ Λέσβιος τοὺς νόμους τοῦ[ς κιθ]α[ρ]ω[ιδ]ι[κ]οῦς [ἐκαινοτόμ]ησε καὶ τὴν ἔμπροσθε μουσικὴν μετέστησεν, ἔτη ΗΗΗΦΔΔΔΙ, ἀρχοντας Ἀθῆνησι Δρωπίδου.

4 Euseb. *Chron.* Ol. 34.3¹ (p. 96 Helm, ii 88s. Schöne)

Terpander musicus insignis habetur.

¹ v. l. 34. 4.

records in his *Carnean Victors*, both the metrical and the prose versions; and the Carnea were established in the 26th Olympiad (676/672 B.C.), as Sosibius says in his work *On Chronology*. Secondly, Hieronymus² in his treatise *On Cithara-singers*, which is Book 5 of his work *On Poets*, says Terpander lived in the time of Lycurgus the lawgiver, who is universally agreed to have organized the first numbered Olympic Games⁴ along with Iphitus of Elis.⁵

² 3rd c. B.C. philosopher and literary historian. ⁴ I.e. in 776 B.C., but the date is at least a century too early for Terpander; for his alleged association with Lycurgus see also Plut. *Agis* 10. ⁵ For the mistaken view that Terpander and Hipponax were contemporary see 'Plut.' *Mus.* 6.

3 *Parian Marble*

From the time when the Lesbian Terpander, son of Derdenes, introduced the new nomen of cithara-song and altered the earlier style of music 381 years¹; Dropides was archon at Athens.

¹ I.e. 645/644 B.C., 381 years before 264/263.

4 Eusebius, *Chronicle*

Olympiad 34.3 (642/641 B.C.)¹: the musician Terpander is regarded as famous.

¹ A variant reading gives 641/640. For the calculations of Eusebius see A. A. Mosshammer, *The Chronicle of Eusebius* 226 ff.

5 Clem. Alex. *Strom.* 1. 21. 131. 6 (ii 81 Stählin)

ναὶ μὴν καὶ Τέρπανδρον ἀρχαῖζουσὶ τινες·
 Ἑλλάνικος γοῦν τοῦτον ἱστορεῖ κατὰ Μίδαν γεγενῆσθαι
 (fr. 85b Jacoby), Φανίας δὲ πρὸ Τερπάνδρου τιθεὶς
 Λέσχην τὸν Λέσβιον Ἀρχιλόχου νεώτερον φέρει τὸν
 Τέρπανδρον (fr. 33 Wehrli) . . .

6 [Plut.] *Mus.* 4. 1132e (p. 113 Lasserre, vi 3. 4s. Ziegler)

ἔοικε δὲ κατὰ τὴν τέχνην τὴν κιθαρῳδικὴν ὁ
 Τέρπανδρος διενηνοχῆναι· τὰ Πύθια γὰρ τετράκις ἐξῆς
 νενικηκῶς ἀναγέγραπται· καὶ τοῖς χρόνοις δὲ σφόδρα
 παλαιός ἐστι· πρεσβύτερον γοῦν αὐτὸν Ἀρχιλόχου
 ἀποφαίνει Γλαῦκος ὁ ἐξ Ἰταλίας ἐν συγγράμματι τινι
 τῷ Περὶ τῶν ἀρχαίων ποιητῶν τε καὶ μουσικῶν· φησὶ
 γὰρ (fr. 2 Müller) αὐτὸν δευτέρου γενέσθαι μετὰ τοὺς
 πρώτους ποιήσαντας αὐλωδῖαν.

7 Ael. *V.H.* 12. 50 (p. 146 Dilts)

Λακεδαιμόνιοι μουσικῆς ἀπίερωσ εἶχον· ἔμελε γὰρ
 αὐτοῖς γυμνασίων καὶ ὄπλων· εἰ δὲ ποτε ἐδεήθησαν
 τῆς ἐκ Μουσῶν ἐπικουρίας ἢ νοσήσαντες ἢ παρα-

5 Clement of Alexandria, *Miscellanies*

Some indeed make Terpander ancient: Hellanicus at any rate says that he lived in the time of Midas,¹ but Phantias,² putting Lesches of Lesbos earlier than Terpander, makes Terpander later than Archilochus³ . . .

¹ Or 'was born . . .'; Midas' dates are 738-696 B.C.: cf. Olympus test. 1. ² Phaenias of Eresus, literary historian (4th c. B.C.). ³ A.'s dates are c. 680-640 B.C.; see test. 6.

6 'Plutarch', *On Music*

Terpander appears to have excelled in the art of cithara-singing¹: it is recorded that he won four successive victories at the Pythian Games. Moreover, he belongs to very early times: Glaucus of Italy² in a book *On the Ancient Poets and Musicians* makes him older than Archilochus, saying that Terpander came second after the first composers of song sung to the pipes.

¹ Cf. Themistius *Or.* 26. 316c. ² See Olympus test. 3 n. 5.

LIFE

7 Aelian, *Historical Miscellanies*¹

The Spartans had no literary skill, being concerned rather with gymnastics and military training. If ever they needed help from the Muses in sickness or madness or any other such civic disaster,

¹ Cf. Heraclides Lembus, *Excerpta Politiarum* (p. 373 Rose, p. 16 Dilts).

φρονήσαντες ἢ ἄλλο τι τοιοῦτον δημοσίᾳ παθόντες, μετεπέμποντο ξένους ἄνδρας οἷον ἰατροὺς ἢ <καθαράς> κατὰ Πυθόχρηστον. μετεπέμψαντό γε μὴν Τέρπανδρον καὶ Θαλήταν καὶ Τυρταῖον καὶ τὸν Κυδωνιάτην Νυμφαῖον καὶ Ἄλκμᾶνα (Λυδὸς¹ γὰρ ἦν).

¹ Korais: ἀλώδης codd.

8 Clem. Alex. *Strom.* 1. 16. 78. 5 (ii 51 Stählin)

μέλος τε αὖ πρῶτος περιέθηκε τοῖς ποιήμασι καὶ τοὺς Λακεδαιμονίων νόμους ἐμελοποίησε Τέρπανδρος ὁ Ἀντισσαῖος.

9 *Sud.* M 701 (iii 370 Adler)

μετὰ Λέσβιον ὠδὸν παροιμία λεγομένη ἐπὶ τῶν τὰ δεύτερα φερομένων· οἱ γὰρ Λακεδαιμόνιοι τοὺς Λεσβίους κιθαρωδοὺς πρῶτους προσεκαλοῦντο· ἀκαταστατοῦσης γὰρ τῆς πόλεως αὐτῶν χρησμός ἐγένετο τὸν Λέσβιον ὠδὸν μεταπέμπεσθαι· οἱ δ' ἐξ Ἀντίσσης Τέρπανδρον ἐφ' αἵματι φεύγοντα μεταπεψάμενοι ἤκουον αὐτοῦ ἐν τοῖς συσσιτίοις καὶ κατεστάλησαν· ὅτι οἱ Λακεδαιμόνιοι στασιάζοντες μετεπέμψαντο ἐκ Λέσβου τὸν μουσικὸν Τέρπανδρον, ὃς ἤρμοσεν αὐτῶν τὰς ψυχὰς καὶ τὴν στάσιν ἔπαυσεν.

they would send for foreigners, doctors or purifiers, in accordance with a pronouncement from the Delphic oracle. For example, they sent for Terpander and Thaletas and Tyrtæus and Nymphæus of Cydonia and Alcman, who was a Lydian.

8 Clement of Alexandria, *Miscellanies*

Terpander of Antissa was the first to supply melody for his poems, and he set the laws of the Spartans to music.

9 *Suda*¹: 'next to the Lesbian singer'

A proverbial expression for those who take second place, since the Lesbian cithara-singers were the first to be invited by the Spartans: when their city was in a state of unrest, they were told by the oracle to send for the Lesbian singer; so sending for Terpander, who was in exile from Antissa² because of a murder, they listened to him at their public dinners and were restored to calm. The³ Spartans in time of civil strife sent to Lesbos for the musician Terpander, who brought their souls into harmony and

¹ So Photius *Lexicon* i 418. 7 ff. Naber; see also Aelius Dionysius (ap. Eust. *II.* 741. 17) = Aristot. *Spartan Constitution* fr. 545 Rose, Philodemus *Mus.* i fr. 30. 31 ff., iv col. 19. 4 ff., 20. 1 ff. (the Epicurean Philodemus ridicules the story which had been transmitted by the Stoic Diogenes of Babylon; see von Arnim *Stoic. Vet. Fragm.* iii 232), Diodorus 8. 28 (ap. Tzetz. *Chil.* 1. 389 ff.), 'Plut.' *Mus.* 42 (= Thaletas test. 4), Zenobius *Cent.* 5. 9, Sappho 106.

² Or 'sending to Antissa for T., who was in exile'
³ A second version of the story.

εἶποτε οὖν μετὰ ταῦτα μουσικοῦ τινος ἤκουον οἱ
Λακεδαιμόνιοι, ἔλεγον μετὰ Λέσβιον ᾠδόν.

10 *Anth. Pal.* 9. 488 (Τρύφωνος) (Page, *F.G.E.* 99ss.)

Τέρπης εὐφόρμιγγα κρέκων Σκιαδέσσειν αἰοιδὰν
κάτθανε νοστήσας ἐν Λακεδαιμονίοις,
οὐκ ἄορι πληγείς οὐδ' οὖν βέλει, ἀλλ' ἐνὶ σύκῳ
χείλεα. φεύ, προφάσεων οὐκ ἀπορεῖ θάνατος.

11 [Plut.] *Mus.* 9. 1134b (p. 115 Lasserre, vi 3.8
Ziegler)

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

12 *Athen.* 14. 635de (iii 402s. Kaibel)

ἀγνοεῖ δ' ὁ Ποσειδώνιος ὅτι ἀρχαῖόν ἐστιν ὄργανον ἢ
μάγαδις, σαφῶς Πινδάρου λέγοντος τὸν Τέρπανδρον
ἀντίφθογγον εὐρεῖν τῇ παρὰ Λυδοῖς πηκτίδι τὸν
βάρβιτον (fr. 125 S.-M.)

τόν ῥα Τέρπανδρός ποθ' ὁ Λέσβιος εὐρεῖν
πρώτος, ἐν δαίπνοισι Λυδῶν

stopped their strife. So after that, whenever the
Spartans listened to some musician, they said, 'Next
to the Lesbian singer'.

10 *Palatine Anthology*: Tryphon

Terpes,¹ while singing to the strumming of his
sweet lyre among the Sunshades,² died after return-
ing to his home in Sparta. He was not struck by a
sword nor by a missile: he died when he was struck
on the lips by one single fig. Alas, Death is never at a
loss for an occasion.

¹ Doubtfully equated with Terpander, e.g. by *Suda* Γ 315,
where he is said to have choked when a fig was thrown in
his mouth while he was singing. ² Tent-like structures
used at the Carnea in Sparta (*Athen.* 4. 141 f).

MUSIC AND POETRY

11 'Plutarch', *On Music*

Now music was organized for the first time¹ by
Terpander at Sparta.

¹ For the second 'organization' see Thaletas test. 7.

12 *Athenaeus, Scholars at Dinner*

Posidonius¹ does not realize that the magadis is
an ancient instrument, although Pindar clearly says
that Terpander invented the barbitos in answer to
the Lydian pectis, 'the barbitos which once Terpan-
der the Lesbian was the first to invent when he heard

¹ Philosopher and historian, 1st c. B.C.

15 Timoth. *Pers.* (P.M.G. 791) 221ss.

πρῶτος ποικιλόμουσος Ὀρ-
φεὺς <χέλ>ιν ἐτέκνωσεν
υἱὸς Καλλιόπα(ς

> Πιερίαν·

Τέρπανδρος δ' ἐπὶ τῶν δέκα
ζεύξε μούσαν ἐν ᾠδαῖς·
Λέσβος δ' Αἰολία ν(ιν) Ἀν-
τίσσα γείνατο κλεινόν·
νῦν δὲ Τιμόθεος μέτρον
ῥυθμοῖς τ' ἑνδεκακρουμάτοις
κίθαριν ἔξαντέλλει . . .

16 [Plut.] *Mus.* 30. 1141c (p. 124 Lasserre, vi 3. 24 Ziegler)

οὗτος γάρ (sc. Τιμόθεος), ἐπταφθόγγου τῆς λύρας
ὑπαρχούσης ἕως εἰς Τέρπανδρον τὸν Ἀντισσαῖον,
διέρριψεν εἰς πλείονας φθόγγους.

17 Plut. *Inst. Lac.* 17 (238c, ii 209 Nachstädt)

εἰ δέ τις παραβαίνοι τι τῆς ἀρχαίας μουσικῆς, οὐκ
ἐπέτρεπον· ἀλλὰ καὶ τὸν Τέρπανδρον ἀρχαϊκώτερον
ὄντα καὶ ἄριστον τῶν καθ' ἑαυτὸν κιθαρῶδων καὶ
τῶν ἡρωικῶν πράξεων ἐπαινέτην, ὅμως οἱ ἔφοροι
ἐξημίωσαν καὶ τὴν κιθάραν αὐτοῦ προσεπατάλευσαν
φέροντες, ὅτι μίαν μόνην χορδὴν ἐνέτεινε περισσοτέραν
τοῦ ποικίλου τῆς φωνῆς χάριν· μόνα γὰρ τὰ ἀπλοῦστερα
τῶν μελῶν ἐδοκίμαζον.

15 Timotheus, *The Persians*

First Orpheus of the intricate music, son of Cal-
liope, begot the tortoise-shell lyre . . . from Pieria.
After him Terpander yoked the Muse to ten songs¹:
Aeolian Lesbos bore him to give glory to Antissa.
Now Timotheus with measures and rhythms of
eleven strings brings the lyre to life . . .

¹ Perhaps 'to songs on ten strings', but cf. testt. 1, 14, 16, 17,
fr. 6.

16 'Plutarch', *On Music*

For the lyre had seven notes as far back as the
time of Terpander of Antissa,¹ but Timotheus took
the plunge and increased the number.

¹ Cf. fr. 6, Pliny *N.H.* 7. 62. 204 (T. added three strings to the
original four); Boethius *Mus.* 1. 20 says the number was
suggested by the seven planets. But 'Plut.' *Mus.*
18 = Olympus test. 7 speaks of only three notes.

17 Plutarch, *Spartan Customs*

If anyone tried to break the rules of the old music
in any way, they (sc. the Spartans) would not allow
it. Even Terpander, one of the older musicians, the
best cithara-singer of his day and a praiser of the
deeds of the heroes, was none the less fined by the
ephors, who took his lyre and nailed it to a wall, all
because he fitted one extra string to give variety of
sound: only the simpler type of melody met with
their approval.

18 [Plut.] *Mus.* 3. 1132c (p. 112 Lasserre, vi 3. 3s. Ziegler)

καὶ γὰρ τὸν Τέρπανδρον ἔφη (sc. Ἡρακλείδης, fr. 157 Wehrli) κιθαρωδικῶν ποιητὴν ὄντα νόμων, κατὰ νόμον ἕκαστον τοῖς ἔπει τοῖς ἑαυτοῦ καὶ τοῖς Ὀμήρου μέλη περιτιθέντα ἕδειν ἐν τοῖς ἀγῶσιν. ἀποφῆναι δὲ τοῦτον λέγει ὀνόματα πρῶτον τοῖς κιθαρωδικοῖς νόμοις.

19 [Plut.] *Mus.* 4. 1132d (p. 112s. Lasserre, vi 3. 4 Ziegler)

οἱ δὲ τῆς κιθαρωδίας νόμοι πρότερον <οὐ> πολλῶ χρόνῳ τῶν αὐλωδικῶν κατεστάθησαν ἐπὶ Τέρπανδρου· ἐκεῖνος γοῦν τοῖς κιθαρωδικοῖς πρότερος ὠνόμασε, Βοιωτίον τινα καὶ Αἰόλιον Τροχαῖόν τε καὶ Ὀξὺν Κηπίονά τε καὶ Τέρπανδρειον καλῶν, ἀλλὰ μὴν καὶ Τετραοῖδιον. πεποιήται δὲ τῷ Τέρπανδρῳ καὶ προοίμια κιθαρωδικὰ ἐν ἔπεσιν.

18 'Plutarch', *On Music*

So, according to him (sc. Heraclides¹), Terpander, a composer of nomes for cithara-singing, set to music in each nome his own hexameters² and Homer's and sang them in the contests; and he says that Terpander was the first to supply names³ for the nomes of cithara-song.

¹ Heraclides Ponticus, 4th c. B.C. philosopher. Proclus *Chrest.* 45.

² Cf.

³ See test. 19.

19 'Plutarch', *On Music*

The nomes sung to the cithara were established in the time of Terpander, shortly before those for the pipes: he at any rate gave them their names before the pipe-nomes got theirs, calling them Boeotian and Aeolian, Trochaïos ('trochaic') and Oxys ('high-pitched'), Cepion¹ and Terpandrean, and also Tetraoidios ('four-songed').² Terpander also composed hexameter preludes to be sung to the cithara.³

¹ Supposedly named after a favourite pupil (Pollux 4. 65, 'Plut.' *Mus.* 6). ² Pollux l.c. adds an eighth, the Orthios ('shrill') (cf. test. 13, fr. 2); see also Photius *Lexicon* ii 26. 13 f. Naber, *Suda* M 1279, N 478, O 575. ³ Cf. fr. 8: fr. 2 might be an example; see also Ael. Aristid. *Or.* 46. 185 (ii 248 Dindorf) = 3. 231 Lenz-Behr.

20 Pollux 4. 66 (i 22i Bethe)

μέρη δὲ τοῦ κιθαρωδικοῦ νόμου, Τερπάνδρου
κατανεύμαντος, ἑπτὰ ἄρχά, μεταρχά, κατατροπά,
μετακατατροπά, ὀμφαλός, σφραγίς, ἐπίλογος.

21 [Plut.] *Mus.* 5. 1132f (p. 113 Lasserre, vi 3. 5 Ziegler)

Ἀλέξανδρος δ' ἐν τῇ Συναγωγῇ τῶν περὶ Φρυγίας
(fr. 77 Jacoby) . . . ἔφη . . . ἐξήλωκέναι . . . τὸν
Τέρπανδρον Ὀμήρου μὲν τὰ ἔπη, Ὀρφέως δὲ τὰ μέλη.

22 [Plut.] *Mus.* 12. 1135c (p. 116 Lasserre, vi 3. 10s. Ziegler)

ἔστι δὲ τις καὶ περὶ τῶν ῥυθμῶν λόγος· γένη γάρ τινα
καὶ εἶδη ῥυθμῶν προσεξευρέθη, ἀλλὰ μὴν καὶ
μελοποιῶν τε καὶ ῥυθμοποιῶν. προτέρα μὲν γὰρ ἢ
Τερπάνδρου καινοτομία καλὸν τινα τρόπον εἰς τὴν
μουσικὴν εἰσήγαγε· Πολύμνηστος δὲ μετὰ τὸν
Τερπάνδρειον τρόπον καινῶ ἐχρήσατο, καὶ αὐτὸς
μέντοι ἐχόμενος τοῦ καλοῦ τύπου, ὡσαύτως δὲ καὶ
Θαλήτας καὶ Σακάδας· καὶ γὰρ οὗτοι κατὰ γε τὰς
ῥυθμοποιίας καινοί, οὐκ ἐκβαίνοντες μὲν(τοι) τοῦ
καλοῦ τύπου.

20 Pollux, *Vocabulary*

The divisions of the nome for cithara-singing, as Terpander organized it, are seven in number: beginning, after-the-beginning, downward-turn, after-the-downward-turn, navel, seal and epilogue.¹

¹ See B. A. van Groningen, *Mnem.* 4. 8 (1955) 177 ff.

21 'Plutarch', *On Music*

Alexander¹ in his *Collected Materials on Phrygia* said . . . that Terpander imitated the hexameters of Homer but the music of Orpheus.

¹ See Olympus test. 2.

22 'Plutarch', *On Music*

Something must be said also about rhythms, for new genera and species of rhythm were invented, and indeed of melodic and rhythmic composition. First of all, the originality of Terpander introduced a noble style into music¹; while Polymnestus, after the introduction of this Terpandrian style, used a new one, although he too kept to the noble manner, as did Thaletas and Sacadas, who were innovators at least in rhythmic composition, but did not depart from the noble style.

¹ Cf. Olympus test. 7 and, for the 'simple' style of T.'s cithara-song, 'Plut.' *Mus.* 6.

GREEK LYRIC

23 Plut. *Lyc.* 28 (iii 2. 43 Ziegler)

διὸ καὶ φασιν ὕστερον ἐν τῇ Θηβαίων εἰς τὴν
 Λακωνικὴν στρατείᾳ τοὺς ἀλισκομένους Εἰλωτας
 κελευομένους ᾄδειν τὰ Τερπάνδρου καὶ Ἀλκμᾶνος καὶ
 Σπένδοντος τοῦ Λάκωνος παραιτεῖσθαι, φάσκοντας οὐκ
 ἐθέλειν τοὺς δεσποσύνους.

TERPANDER

23 Plutarch, *Life of Lycurgus*

This is why they say that later, when the Thebans
 invaded Laconia¹ and told their Helot prisoners to
 sing the songs of Terpander or Alcman or Spondon
 the Laconian, the Helots declined, saying that their
 masters did not allow it.

¹ In 369 B.C.

TERPANDER

FRAGMENTA

1 (6 *S.L.G.*) P. Oxy. 2737 fr. 1 i 19-27 (v. Ar. fr. 590 K.-A.)

κύκνος ὑπὸ πτερυγῶν τοιόνδε [τι].

τὸ μὲν Ἀριστάρχειον δο[κα]ῖν ὅτι Τερπάνδρου ἐστίν [ἢ] ἀρχή. . .
ἐστὶ δ' ἐκ τῶν εἰς Ὅμη[ρον] <ἀναφερομένων> ὕμνων.

2 (697 *P.M.G.*) *Sud.* A 1701 (i 151s. Adler)

ἀμφινακτίζειν ᾄδειν τὸν Τερπάνδρου νόμον, τὸν καλούμενον
Ὀρθιον, οὗ τὸ (Kuster: δ' αὐτῷ codd.) προσίμιον ταύτην τὴν ἀρχὴν
εἶχεν

ἀμφί μοι αὐτε ἄναχθ' ἑκατηβόλον ᾄδέτω <ἀ> φρήν.

cf. *Sud.* A 1700, schol. Ar. *Nub.* 595, Phot. *Lex.* s.v. (p. 99 Reitz.), al.

Hermann ex Ar. *Nub.*: αὐτὸν *Sud.* 1701: αἰτις schol. Ar., *Sud.* 1700 ἄ ci. Hermann, sed v. M.L. West, *C.Q.* 21 (1971) 307ss.

TERPANDER

FRAGMENTS¹

1 Commentary on Aristophanes (2nd century A.D. papyrus)

The swan to the accompaniment of his wings
(sings a song) such as this.

The view of Aristarchus² is that the beginning (sc. of the passage quoted from Aristophanes) is by Terpander, . . . but it comes from the hymns ascribed to Homer [Homeric hymn 21. 1].

¹ Mostly of doubtful authenticity: Page accepted only fr. 1; Wilamowitz regarded 6 and 7 as 3rd c. B.C. forgery.
² The commentator gives alternative views of the source of Aristophanes' words, which may have been used by more than one poet: cf. Aleman 12B.

2 *Suda*

ἀμφινακτίζειν¹: to sing the nome of Terpander known as the Orthian,² the prelude of which began as follows:

About the far-shooting lord³ let my heart sing again.

¹ Comic verb used by Cratinus (fr. 72 K.-A.) and Aristophanes (fr. 62 K.-A.) for the composition of hymnal preludes beginning ἀμφί . . . ἄνακτα, 'about the lord': see *Clouds* 595. Zenobius 5. 99 gives ἀλλὰ, ἀναξ, μάλα χαίρει, 'Then fare thee very well, lord', as the opening of the cithara-singer's epilogue. ² See testt. 13, 19 n. 2. ³ Apollo: cf. test. 2 n. 1.

GREEK LYRIC

3 (698 P.M.G.) Clem. Alex. *Strom.* 6. 11. 88. 2 (ii 475s. Stählin)

ἡ τοίνυν ἁρμονία τοῦ βαρβάρου ψαλτηρίου, τὸ σεμνὸν ἐμφαίνουσα τοῦ μέλους, ἀρχαιοτάτη τυγχάνουσα, ὑπόδειγμα Τερπάνδρου μάλιστα γίνεται πρὸς ἁρμονίαν τὴν Δωρίον ἕνουόντι τὸν Δία ᾧ δέ πως·

Ζεῦ, πάντων ἀρχά, πάντων ἀγῆτωρ,
Ζεῦ, σοὶ πέμπω ταύταν ἕνων ἁρχάν.

cf. Arsen. 261 = Apostol. viii 29c

4 (adesp. 941 P.M.G.) *Anat. Gramm.* (6. 6 Keil)

σπονδαίος δ' ἐκλήθη ἀπὸ τοῦ ρυθμοῦ τοῦ ἐν ταῖς σπονδαῖς ἐπαυλομένου τε καὶ ἐπαδομένου, οἶον

σπένδωμεν ταῖς Μνάμας
παισὶν Μούσαις
καὶ τῷ Μουσάρχῳ
Λατοῦς υἱεῖ.

5 (adesp. 1027c P.M.G.) D. H. *Comp.* 17 (vi 70 Usener-Radermacher)

ὁ δ' ἐξ ἀπασῶν μακρῶν, μολοττὸν δ' αὐτὸν οἱ μετρικοὶ καλοῦσιν, ἠψηλὸς τε καὶ ἀξιωματικὸς ἐστί καὶ διαβεβηκῶς ἐπὶ πολὺ. παράδειγμα δὲ αὐτοῦ τοῖονδε·

ὦ Ζηγὸς καὶ Λήδας κάλλιστοι σωτῆρες.

6 (5 Bergk) *Str.* 13. 2. 4 (iii 67 Kramer)

οὔτος μὲν οὖν (sc. Ἀρίων) κιθαρωδός, καὶ Τέρπανδρον δὲ τῆς αὐτῆς μουσικῆς τεχνίτην γεγονέναι φασὶ καὶ τῆς αὐτῆς νήσου, τὸν πρῶτον ἀπὸ τῆς τετραχόρδου λύρας ἐπταχόρδῳ χρῆσάμενον, καθάπερ καὶ ἐν ταῖς ἀναφερομένοις ἔπειτα εἰς αὐτὸν λέγεται·

TERPANDER

3 Clement of Alexandria, *Miscellanies*

Now the tuning of the barbarian harp¹ which brings out the solemn quality of the melody and is very ancient provides a pattern for Terpander above all, when he sings of Zeus to the Dorian tuning in something like these words:

Zeus, beginning of all, leader of all, Zeus, to you
I send this beginning of my hymns.²

¹ David's psaltery. ² Rejected by Wilam. and Page as later than 7th c.

4 *Grammatical Extracts*

The spondee (—) was named after the rhythm played on pipes and sung at *σπονδαί*, 'libations', e.g.

Let us pour libation to the Muses, the daughters of Memory, and to the leader of the Muses, Leto's son.¹

¹ Apollo. Few scholars follow Bergk in ascribing fr. 4 and 5 to Terpander.

5 Dionysius of Halicarnassus, *On Literary Composition*

The rhythm consisting entirely of long syllables, called 'molossus' by the metricians (---), is lofty and dignified and has a long stride, e.g.

(Sons) of Zeus and Leda, you handsome saviours.¹

¹ The Dioscuri, Castor and Polydeuces. See fr. 4 n. 1.

6 Strabo, *Geography*

Now Arion was a cithara-singer. Terpander also, they say, practised the same kind of music and came from the same island (sc. Lesbos): he was the first to use the seven-stringed instead of the four-stringed lyre, as we are told in the hexameters attributed to him:

GREEK LYRIC

σοὶ δ' ἡμεῖς τετράγηρην ἀποστέρξαντες αἰοιδὰν
ἑπτατόνῳ φόρμυγι νέουσι κελαδήσομεν ὕμνους.

cf. Cleonid. *Introd. Harm.* 12 (p. 202 Jan, Euclid. viii 216 Menge), *Anecd. Par.* 156 Cramer, Clem. Alex. *Strom.* 6. 16. 144. 1 (ii 505 Stählin)

1 ἡμεῖς τοι τ. ἀποστέρξαντες Cleonid.: ἀποστρέφαντες Str.

7 (6 Bergk) Plut. *Lyc.* 21. 4s. (iii 2. 34 Ziegler)

ὄλωσ' ἂν τις ἐπιστήσας τοῖς Λακωνικοῖσι ποιήμασιν, ἂν ἔτι καθ' ἡμᾶς ἐνία διεσφύζετο, καὶ τοὺς ἐμβατηρίους ῥυθμοὺς ἀναλαβάν, οἷς ἐχράντο πρὸς τὸν αὐλὸν ἐπάγοντες τοῖσι πολεμίοις, οὐ κακῶς ἠγγήσαιτο καὶ τὸν Τέρπανδρον καὶ τὸν Πίνδαρον (fr. 199 S.-M.) τὴν ἀνδρίαν τῆ μουσικῇ συνάπτειν. ὁ μὲν γὰρ οὕτως πεποιήκε περὶ τῶν Λακεδαιμονίων.

ἐνθ' αἰχμὰ τε νέων θάλλει καὶ Μοῦσα λίγεια
καὶ Δίκα εὐρνώγνια, καλῶν ἐπιτάρροθος ἔργων.

cf. Arrian. *Tact.* 44. 3 (ii 176 Roos)

8 (7 Bergk) [Plut.] *Mus.* 6. 1133c (p. 113 Lasserre, vi 3. 6 Ziegler)

τὰ γὰρ πρὸς τοὺς θεοὺς ὡς βούλονται ἀφοσιωσάμενοι, ἐξέβανον εὐθύς ἐπὶ τε τὴν Ὀμήρου καὶ τῶν ἄλλων ποιήσων. δῆλον δὲ τοῦτ' εἶσσι διὰ τῶν Τέρπανδρου προομιῶν.

9 (8 Bergk) Joh. Lyd. *Mens.* 4. 51 (p. 106 Wünsch)

Τέρπανδρός γε μὴν ὁ Λέσβιος Νύσσαν λέγει τετιθηνηκέναι τὸν Διόνυσον . . .

TERPANDER

For you¹ we shall make new hymns resound on
a lyre of seven notes, abandoning our love for the
four-voiced song.

¹ Apollo? Cf. fr. 2, test. 2 n. 1.

7 Plutarch, *Life of Lycurgus*

In short, anyone who paid attention to the poetry of Sparta, some of which was still preserved in my time, and examined the marching rhythms they used when going against the enemy to pipe accompaniment, would decide that Terpander and Pindar were quite right to associate valour with music. The former says of Sparta,

There the spear of the young men flourishes and
the clear-voiced Muse and Justice who walks in
the wide streets, that helper in fine deeds.¹

¹ The last phrase is in Arrian only.

8 'Plutarch', *On Music*

For they (sc. ancient cithara-singers from Terpander onwards) first performed their duty to the gods as they liked, then went straight on to the poetry of Homer and the rest. This is clear from the preludes of Terpander.

9 Johannes Lydus, *On the Months*

Terpander of Lesbos says Nyssa was the nurse of Dionysus.¹

¹ She is named on an inscription in the theatre of Dionysus at Athens: see Keil *Philol.* 23 (1866) 608.

THALETAS VEL THALES

TESTIMONIA VITAE ATQUE ARTIS

1 Diog. Laert. 1. 38 (i 16 Long)

γεγόνασι δὲ καὶ ἄλλοι Θαλαῖ, καθά φησι Δημήτριος ὁ Μάγνης ἐν τοῖς Ὅμωνύμοις, πέντε . . . τρίτος ἀρχαῖος πάνυ, κατὰ Ἡσίοδον καὶ Ὅμηρον καὶ Λυκοῦργον.

2 [Plut.] *Mus.* 10. 1134d (p. 115 Lasserre, vi 3. 9 Ziegler)

Γλαῦκος (fr. 4 Müller) γὰρ μετ' Ἀρχιλοχον φάσκων γεγενῆσθαι Θαλήταν . . .

3 [Plut.] *Mus.* 10. 1134e (p. 115 Lasserre, vi 3. 9 Ziegler)

πρεσβύτερον δὲ τῇ ἡλικίᾳ φησὶν ὁ Γλαῦκος (fr. 4 Müller) Θαλήταν Ξενοκρίτου γεγονέναι.

THALETAS OR THALES

LIFE AND WORKS

CHRONOLOGY ¹

1 Diogenes Laertius, *Life of Thales* (the philosopher)

There have been five other men called Thales, according to Demetrius of Magnesia in his *Men of the Same Name* . . . The third is very ancient, a contemporary of Hesiod, Homer and Lycurgus.²

¹ See also test. 7 nn. 2, 3. ² See also test. 6.

2 'Plutarch', *On Music*

For Glaucus,¹ alleging that Thaletas came after Archilochus, says . . .²

¹ See Olymp. test. 3. ² Continued at test. 8.

3 'Plutarch', *On Music*

Glaucus¹ says that Thaletas was older than Xenocritus.²

¹ See test. 2 n. 1. ² See test. 7.

4 [Plut.] *Mus.* 42. 1146b (p. 131 Lasserre, vi 3.35 Ziegler)

ὅτι δὲ καὶ ταῖς εὐνομητάταις τῶν πόλεων ἐπιμελὲς γεγένηται φροντίδα ποιείσθαι τῆς γενναίας μουσικῆς, πολλὰ μὲν καὶ ἄλλα μαρτύρια παραθέσθαι ἔστι, Τέρπανδρον δ' ἂν τις παραλάβοι τὸν τὴν γενομένην ποτὲ παρὰ Λακεδαιμονίοις στάσιον καταλύσαντα, καὶ Θαλήτραν τὸν Κρήτα, ὃν φασὶ κατὰ τι πυθόχρηστον Λακεδαιμονίοις παραγεγόμενον διὰ μουσικῆς ἰάσασθαι ἀπαλλάξαι τε τοῦ κατασχόντος λοιμοῦ τὴν Σπάρτην, καθάπερ φησὶ Πρατίνας (713 iii *P.M.G.*).

5 Paus. 1. 14. 4 (i 32 Rocha-Pereira)

Θάλης δὲ ὁ Λακεδαιμονίους τὴν νόσον παύσας . . .
Θάλητρα δὲ εἶναι φησὶ Γορτύνιον Πολύμναστος Κολοφώνιος ἔπη Λακεδαιμονίους ἐς αὐτὸν ποιήσας.

6 Plut. *Lyc.* 4 (iii 2. 5 Ziegler)

ἕνα δὲ τῶν νομιζομένων ἐκεῖ σοφῶν καὶ πολιτικῶν χάριτι καὶ φιλίᾳ πείσας ἀπέστειλεν εἰς τὴν Σπάρτην, Θάλητρα, ποιητὴν μὲν δοκοῦντα λυρικῶν μελῶν καὶ πρόσχημα τὴν τέχνην ταύτην πεποιημένον, ἔργῳ δ' ἅπερ οἱ κράτιστοι τῶν νομοθετῶν διαπραττόμενον

4 'Plutarch', *On Music*

One could bring forward much evidence to show that the best regulated cities have been careful to pay attention to noble music, in particular the cases of Terpander, who put an end to the civil strife which had broken out in Sparta,² and of the Cretan Thaletas, who is said to have arrived in Sparta in accordance with an oracle and by means of his music to have cured them and delivered Sparta from the plague that gripped it, as Pratinas says.³

¹ See also Terp. test. 22. ² See Terp. test. 9. ³ Cf. Terp. test. 7, Philodemus *Mus.* i fr. 30. 23, 25, iv col. 18. 33 ff., 19. 12 ff. (he discredits the story: cf. Terp. test. 9 n. 1), Plutarch *Princ. Phil.* 4: Philodemus and Plutarch both say that Thaletas, like Terpander, put an end to civil strife in Sparta.

5 Pausanias, *Description of Greece*

Thales who stopped the plague for the Spartans . . . : Polymnestus of Colophon, who composed verses on Thales for the Spartans, says that he was from Gortyn.

6 Plutarch, *Life of Lycurgus*

Lycurgus through favour and friendship persuaded one of the Cretans who had a high reputation for wisdom and political ability to go off to Sparta: this was Thales, who was ostensibly a composer of songs for the lyre and used this art as a screen, but in fact did the work of the best of the lawgivers; for his

λόγοι γὰρ ἦσαν αἱ ᾠδαὶ πρὸς εὐπειθείαν καὶ ὁμόνοιαν ἀνακλητικοὶ διὰ μελῶν ἅμα καὶ ῥυθμῶν πολὺ τὸ κόσμιον ἐχόντων καὶ καταστατικόν, ὧν ἀκροώμενοι κατεπραύνοντο λεληθότως τὰ ἤθη, καὶ συνκλειούντο τῷ ζήλῳ τῶν καλῶν ἐκ τῆς ἐπιχωριαζούσης τότε πρὸς ἀλλήλους κακοθυμίας, ὥστε τρόπον τινὰ τῷ Λυκούργῳ προοδοποιεῖν τὴν παιδείουσι αὐτῶν ἐκείνου.

7 [Plut.] *Mus.* 9. 1134bc (p. 115 Lasserre, vi 3. 8 Ziegler)

ἡ μὲν οὖν πρώτη κατάστασις τῶν περὶ τὴν μουσικὴν ἐν τῇ Σπάρτῃ Τερπάνδρου καταστήσαντος γεγένηται τῆς δὲ δευτέρας Θαλήτας τε ὁ Γορτύνιος καὶ Ξενοδάμος ὁ Κυθήριος καὶ Ξενοκρίτος ὁ Λοκρὸς καὶ Πολύμνηστος ὁ Κολοφώνιος καὶ Σακάδας ὁ Ἀργεῖος μάλιστα αἰτίαν ἔχουσι ἡγεμόνες γενέσθαι· τούτων γὰρ εἰσηγησαμένων τὰ περὶ τὰς Γυμνοπαιδίας τὰς ἐν Λακεδαιμονίᾳ λέγεται κατασταθῆναι, (καὶ) τὰ περὶ τὰς Ἀποδείξεις τὰς ἐν Ἀρκαδίᾳ, τῶν τε ἐν Ἀργεῖοις τὰς Ἐνδυμάτια καλούμενα. ἦσαν δ' οἱ μὲν περὶ Θαλήταν τε καὶ Ξενοδάμον καὶ Ξενοκρίτον ποιηταὶ παιάνων . . .

test. 1); Xenocritus was said by Glaucus to have been younger than Thaletas (test. 3); Sacadas did not win his first Pythian victory till 586 (Paus. 10.7.3).⁴ See test. 8.

songs were exhortations to obedience and harmony, composed moreover in melodies and rhythms that were marked by great orderliness and tranquillity. When they listened to them they became without realising it quietened in their ways and united in their enthusiasm for the good, giving up the mutual ill-will that was endemic among them at the time. So there is a sense in which Thales paved the way for Lycurgus in his instruction of the Spartans.¹

¹ Cf. Strabo 10. 4. 19, Plut. *Agis* 10, Aristot. *Pol.* 1274a. 26 ff. (Aristotle rejects on chronological grounds the stories that Lycurgus and Zaleucus were pupils of Thales and that Onomacritus was his companion).

7 'Plutarch', *On Music*

Now music was organized for the first time by Terpander at Sparta¹; credit for the second organization is best given to Thaletas of Gortyn, Xenodamus of Cythera, Xenocritus of Locri, Polymnestus of Colophon and Sacadas of Argos; for it is said that it was on their suggestion that the festivals of the Gymnopaediae² at Sparta, the Apodeixeis (Exhibitions) in Arcadia and the so-called Endymatia (Robings) at Argos were instituted.³ Thaletas, Xenodamus and Xenocritus were composers of paeans⁴

¹ Terp. test. 11. ² Established in 668 to commemorate Sparta's defeat by Argos at Hysiae in the previous year.

³ There are chronological difficulties over this 'second organization': if Thaletas organized the first Gymnopaediae, he was a contemporary of Terpander, and according to one school Polymnestus (who is later than Thaletas: test. 5) was also as early as Terpander (Polymn.

8 [Plut.] *Mus.* 10.1134d (p. 115 Lasserre, vi 3. 9 Ziegler)

καὶ περὶ Θαλήτα δὲ τοῦ Κρητῶς εἰ παιάνων γεγένηται ποιητῆς ἀμφισβητεῖται. Γλαῦκος γὰρ (fr. 4 Müller) . . . μεμιμήσθαι μὲν αὐτόν φησι τὰ Ἀρχιλόχου μέλη, ἐπὶ δὲ τὸ μακρότερον ἐκτείνει, καὶ παίωνα καὶ κρητικὸν ῥυθμὸν εἰς τὴν μελοποιίαν ἐνθείνει οἷς Ἀρχιλόχον μὴ κεκρῆσθαι, ἀλλ' οὐδ' Ὀρφέα οὐδὲ Τέρπανδρον· ἐκ γὰρ τῆς Ὀλύμπου αὐλήσεως Θαλήταν φασὶν ἐξεργάσθαι ταῦτα καὶ δόξαι ποιητὴν ἀγαθὸν γεγονέναι.

9 Str. 10. 4. 16 (ii 408 Kramer)

ὡς δ' αὐτῶς καὶ τοῖς ῥυθμοῖς κρητικοῖς χρῆσθαι κατὰ τὰς ᾠδὰς συντονωτάτοις οὖσιν, οὓς Θαλήτα ἀνευρεῖν, ᾧ καὶ τοὺς παιάνας καὶ τὰς ἄλλας τὰς ἐπιχωρίους ᾠδὰς ἀνατιθέασι καὶ πολλὰ τῶν νομίμων.

10 Schol. Pind. *Pyth.* 2. 127 (ii 52s. Drachmann)

ἔτιοι μὲν οὖν φασὶ τὴν ἔνοπλον ὄρχησιν πρώτων Κούρητας εὐρηκέναι καὶ ὑπορχήσασθαι, αἰθῆς δὲ Πύρρῆχον Κρήτα συντάξασθαι, Θαλήταν δὲ πρώτον τὰ εἰς αὐτὴν ὑπορχήματα· Σωσίβιος δὲ (fr. 23 Jacoby), τὰ ὑπορχηματικὰ πάντα μέλη Κρηταῖκὰ λέγεσθαι.

8 'Plutarch', *On Music*

Whether Thaletas of Crete composed paeans is also disputed. For Glaucus¹ . . . says that Thaletas imitated Archilochus' songs but increased their length and also introduced into his music the paeonic (e.g. -UUU) and cretic (-U-) rhythms,² which Archilochus had not used nor Orpheus nor Terpander for that matter. Thaletas, they say, derived them from the pipe music of Olympus and so gained the reputation of an excellent poet.

¹ See test. 2. ² Appropriate to hyporchemata (test. 10).

9 Strabo, *Geography* (quoting Ephorus¹)

(The Cretan lawgiver ordered) likewise that they use in their songs the cretic rhythms, which are very vigorous and were invented by Thales, to whom they ascribe not only their paeans and other native songs but also many of their institutions.

¹ 4th c. historian (fr. 149 Jacoby).

10 Scholiast on Pindar

Now some say that the dance in armour was first invented and danced by the Curetes and that later on Pyrrichus the Cretan organized it again, and that Thaletas was the first to compose the hyporchemata (choral dance-songs) for it; and Sosibius says all hyporchematic songs are called Cretan.

11 Athen. 15. 678bc (iii 499 Kaibel)

θυρεατικοί· οὕτω καλοῦνται τινες στέφανοι παρὰ Λακεδαιμονίοις, ὡς φησι Σωσίβιος ἐν τοῖς περὶ Θυσιῶν (fr. 5 Jacoby) . . . φέρειν δ' αὐτοὺς ὑπόμνημα τῆς ἐν Θυρέα γενομένης νίκης τοὺς προστάτας τῶν ἀγομένων χορῶν ἐν τῇ ἑορτῇ ταύτῃ [ὅτε καὶ τὰς Γυμνοπαιδίας ἐπιτελοῦσιν]. χοροὶ δ' εἰσὶν γ', ὁ μὲν πρόσω παίδων, <ὁ δ' ἐκ δεξιῶν γερόντων>, ὁ δ' ἐξ ἀριστεροῦ ἀνδρῶν, γυμνῶν ὀρχουμένων καὶ ἄδόντων Θαλητᾶ καὶ Ἀλκμᾶνος ᾄσματα καὶ τοὺς Διονυσοδότου τοῦ Λάκωνος παιᾶνας.

11 Athenaeus, *Scholars at Dinner*

Thyreatic: this is the Spartan term for certain garlands, according to Sosibius in his treatise *On Sacrifices*; . . . he says that they are worn to commemorate the victory in Thyrea (546 B.C.) by the leaders of the choruses that are organized at that Thyreatic festival [when they hold the Gymnopaediae also].¹ The choruses are three in number, boys in front, old men on the right, men on the left, dancing naked and singing songs by Thaletas and Alcman and the paeans of Dionysodotus the Spartan.

¹ Jacoby struck out this clause.

POLYMNESTUS

TESTIMONIA VITAE ATQUE ARTIS

1 [Plut.] *Mus.* 3. 1132c (p. 112 Lasserre, vi 3. 4 Ziegler)

ὁμοίως δὲ Τερπάνδρῳ Κλονᾶν, τὸν πρῶτον συστησάμενον τοὺς αὐλωδικοὺς νόμους καὶ τὰ προσόδια, ἐλεγείων τε καὶ ἐπῶν ποιητὴν γεγονέναι, καὶ Πολύμνηστον τὸν Κολοφώνιον τὸν μετὰ τοῦτον γενόμενον τοῖς αὐτοῖς χρῆσασθαι ποιήμασιν.

2 [Plut.] *Mus.* 5. 1133ab (p. 113 Lasserre, vi 3. 5 Ziegler)

μετὰ δὲ Τέρπανδρον καὶ Κλονᾶν Ἀρχιλόχος παραδίδοται γενέσθαι. ἄλλοι δὲ τινες τῶν συγγραφέων Ἄρδαλόν φασι Τροιζήνιον πρότερον Κλονᾶ τὴν αὐλωδικὴν συστήσασθαι μούσας γεγονέναι δὲ καὶ Πολύμνηστον ποιητὴν, Μέλητος τοῦ Κολοφωνίου υἱόν, ὃν Πολύμνηστον τε καὶ Πολυμνήστην νόμους ποιῆσαι . . . τοῦ δὲ Πολυμνήστου καὶ Πίνδαρος (fr. 188) καὶ Ἄλκμαν (fr. 145) οἱ τῶν μελῶν ποιηταὶ ἐμνημόνευσαν.

POLYMNESTUS

LIFE AND WORKS

CHRONOLOGY¹

1 'Plutarch', *On Music*

(Heraclides² says also that) like Terpander³ Clonas, who was the first to compose nomes for pipe accompaniment and processional songs, wrote elegiac couplets and hexameters, and that Polymnestus of Colophon who came after him used the same metres.

¹ See also Thal. test. 7 with n. 3. ² See Terp. test. 18 n. 1. ³ I.e. as Terpander composed nomes for cithara accompaniment, so Clonas (and Polymnestus) composed them for pipe accompaniment.

2 'Plutarch', *On Music*

Tradition has it that after Terpander and Clonas came Archilochus. But other historians say Ardalus of Troezen composed music for pipe accompaniment before Clonas, and that there was also a poet Polymnestus, son of Meles of Colophon, composer of the nomes Polymnestus and Polymnestes¹ . . . Polymnestus was mentioned by the lyric poets Pindar² and Alcman.³

¹ Text uncertain; this chronology would put P. before Archilochus. ² Cf. test. 7. ³ Alcman may have died c. 590.

3 [Plut.] *Mus.* 8. 1134a (p. 114s. Lasserre, vi 3. 7s. Ziegler)

τόνων γούν τριῶν ὄντων κατὰ Πολύμνηστον καὶ
Σακάδαν, τοῦ τε Δωρίου καὶ Φρυγίου καὶ Λυδίου . . .

4 [Plut.] *Mus.* 9-10. 1134cd (p. 115 Lasserre, vi 3. 8s. Ziegler)

οἱ δὲ περὶ Πολύμνηστον (ἦσαν ποιηταὶ) τῶν Ὀρθίων
καλουμένων, οἱ δὲ περὶ Σακάδαν ἐλεγείων . . . καὶ
Πολύμνηστος δ' αὐλῳδικούς νόμους ἐποίησεν εἰ δὲ τῷ
Ὀρθίῳ νόμῳ <έν> τῇ μελοποιίᾳ κέχρηται, καθάπερ οἱ
ἄρμονικοὶ φασιν, οὐκ ἔχομεν [[δ']] ἀκριβῶς εἰπεῖν· οὐ
γὰρ εἰρήκασιν οἱ ἀρχαῖοι τι περὶ τούτου.

5 [Plut.] *Mus.* 4. 1132d (p. 112 Lasserre, vi 3. 4 Ziegler)

οἱ δὲ νόμοι οἱ κατὰ τούτους, ἀγαθὲ Ὀνησίκρατες,
αὐλῳδικοὶ ἦσαν· Ἀπόθετος, Ἐλεγιοί, Καμάρχιος,
Σχοινίων, Κηπίων, Ἐπικήμεος¹ καὶ Τριμελής·
ὑστέρῳ δὲ χρόνῳ καὶ τὰ Πολυμνήστεια καλούμενα
ἔξευρέθη.

¹ τε καὶ Δείος codd.

3 'Plutarch', *On Music*

Since there were three tuning-systems in the time of Polymnestus and Sacadas,¹ the Dorian, the Phrygian and the Lydian, . . .

¹ This passage seems to make P. a contemporary of Sacadas, whose first Pythian victory was as late as 586.

MUSIC AND POETRY¹

4 'Plutarch', *On Music*²

Polymnestus composed the so-called Orthian pieces,³ Sacadas elegiacs . . . Polymnestus too composed nomes for pipe accompaniment. But whether he used the Orthios nome⁴ in his melodic composition, as the writers on harmonics⁵ claim, we cannot say for certain, for the ancients⁶ have said nothing about this.

¹ See also Terp. test. 22, Thal. test. 5. ² Continued from Thal. test. 7. ³ See Terp. test. 13 n. 3. ⁴ See Terp. test. 19 n. 2. ⁵ E.g. Archytas. ⁶ I.e. the lyric poets.

5 'Plutarch', *On Music*

The nomes in the music of these poets (i.e. Clonas and Polymnestus), my good Onesicrates, were for pipe accompaniment: the Apothetos ('stored away for special occasions'), Elegoi ('laments'), Comarchius ('revel-leader's'), Schoinion ('rope'), Cepion,¹ Epicedius ('funereal') and Trimeles ('three-songed'). Later the so-called Polymnestian pieces were invented.²

¹ See Terp. test. 19 n. 1. ² Terp. test. 19 follows.

6 [Plut.] *Mus.* 29. 1141b (p. 124 Lasserre, vi 3. 24 Ziegler)

Πολυμνήστω δὲ τὸν θ' ὑπολύδιον νῦν ὀνομαζόμενον
τόνον ἀνατιθέασι, καὶ τὴν ἔκλυσιν καὶ τὴν ἐκβολὴν πολὺ
μείζω πεποιηκῆναι φασὶν αὐτόν.

7 Str. 14. 1. 28 (iii 109 Kramer)

λέγει δὲ Πίνδαρος καὶ Πολύμναστον τινα τῶν περὶ
τὴν μουσικὴν ἐλλογίμων (fr. 188)
φθέγμα μὲν πάγκοιρον ἔγνω-
κας Πολυμνάστου Κολοφωνίου ἀνδρός.

8 Cratinus fr. 338 K.-A.

καὶ Πολυμνήστει' αἶδει¹ μουσικὴν τε μανθάνει.

¹ cf. Hesych. Π 2891 (iii 357 Schmidt) Πολυμνήστειον ἄδειν
εἶδος τι μελοποιίας τὸ Πολυμνήστειον. ἦν δὲ Κολοφώνιος μελοποιὸς
ὁ Πολύμνηστος, εὐμελής (cod. εὐμελής) πάνυ. Phot. *Lex.* s.v.
Πολυμνήστει' αἶδειν (ii 98 Naber)

Ar. *Eq.* 1287

καὶ Πολυμνήστεια ποιῶν καὶ ξυνῶν Οἰωνίχῳ.

6 'Plutarch', *On Music*

To Polymnestus is ascribed the mode now called Hypolydian, and he is said to have greatly increased the *eklysis* and *ekbole*.¹

¹ The lowering of pitch by three quarter-tones and its raising by five quarter-tones.

7 Strabo, *Geography* (on Colophon)

Pindar mentions a certain Polymnestus as one of the highly regarded figures in music: 'You know the utterance of Polymnestus, the man of Colophon, that is available to all.'

8 Cratinus

And he sings Polymnestian songs¹ and learns music.

¹ Hesychius: 'to sing the Polymnestian': the Polymnestian is a kind of musical composition. Polymnestus was a lyric poet of Colophon, very melodious (or 'cheerful').

Aristophanes, *Knights* (on Aripbrates, 'inventor of cunnilinctus')

And doing Polymnestian things¹ and consorting with Oeonichus.

¹ Presumably parody of Cratinus in the same metre, but the point of the joke is lost; perhaps P. and O. were both contemporary Athenians. Later commentators seem to have inferred wrongly that the poet P. behaved obscenely or that his songs were obscene: schol. Ar. ad loc., schol. Lucian (iv 235 Jacobitz), *Suda* on Aripbrates and Polymnestus.

ALCMAN

TESTIMONIA VITAE ATQUE ARTIS

1 *Sud.* A 1289 (i 117 Adler)

'Ἀλκμάν Λάκων ἀπὸ Μεσσοῶς· κατὰ δὲ τὸν Κράτητα πταίοντα Λυδὸς ἐκ Σαρδέων· λυρικός, υἱὸς Δάμαντος ἢ Τιτάρου. ἦν δὲ ἐπὶ τῆς κζ' Ὀλυμπιάδος, βασιλεύοντος Λυδῶν Ἄρδου, τοῦ Ἀλυάττου πατρός· καὶ ὡν ἐρωτικός πάνυ εὐρετῆς γέγονε τῶν ἐρωτικῶν μελῶν. ἀπὸ οἰκετῶν δὲ ἔγραψε βιβλία ἕξ, μέλη καὶ Κολυμβώσας. πρῶτος δὲ εἰσήγαγε τὸ μῆ¹ ἑξαμέτροις μελωδεῖν. κέχρηται δὲ Δωρίδι διαλέκτῳ, καθάπερ Λακεδαιμόνιοι. ἔστι δὲ καὶ ἕτερος Ἀλκμάν, εἰς τῶν λυρικῶν, ὃν ἤνεγκεν ἡ Μεσσήνη. καὶ τὸ πληθυντικὸν Ἀλκμᾶνες.

¹ μῆ secl. Haslam

Eusebius 222–5. ⁵ See frs. 58 and 59(a) with the comment of Archytas. ⁶ Cf. test. 12. ⁷ Cf. frs. 4C (n. 2), 158, test. 16: was the *Diving Women* a component of the six books, or should μέλη be altered to μελῶν to give 'six books of lyric poetry and also the *Diving Women*'? ⁸ Haslam deletes μῆ to give 'in hexameter rhythms': cf. Terp. test. 18. ⁹ See Page, *Alcman: the Parthenion* 102–63, E. Risch in *Mus. Helv.* 11 (1954) 20–37. ¹⁰ See test. 29.

ALCMAN

LIFE AND WORKS

BIOGRAPHY

1 *Suda*, Alcman¹

A Laconian from Messoa²: Crates³ wrongly makes him a Lydian from Sardis. A lyric poet; son of Damas or Titarus. He was alive in the 27th Olympiad (672/668 B.C.), when Ardys, father of Alyattes, was King of Lydia.⁴ He was extremely amorous and was the first to write amatory songs.⁵ His forebears were household slaves.⁶ He wrote six books: lyric poetry and the *Diving Women*.⁷ He was the first to introduce the practice of singing poetry in rhythms other than the hexameter.⁸ He used the Dorian dialect,⁹ as Spartans do. There is also another Alcman,¹⁰ one of the lyric poets, who was brought by Messene. The plural form is 'Alcmanes'.

¹ See J. A. Davison, *From Archilochus to Pindar* 173–87. ² One of the villages which comprised the town of Sparta. ³ Crates of Mallos, flor. 168 B.C., librarian of Pergamum; for the controversy over the birthplace see test. 2–9. ⁴ Ardys in fact ruled from c. 652 to c. 619 and was father of Sadyattes and grandfather of Alyattes; for the chronology see test. 10–11, and for the synchronization of A. and Ardys see A. A. Mosshammer, *The Chronicle of*

2 *Anth. Pal.* 7. 709 = Alexander Aetolus i Gow-Page

Σάρδιες, ἀρχαῖος πατέρων νομός, εἰ μὲν ἐν ὑμῖν
 ἔτρεφόμαν, κέρνας ἦν τις ἂν ἡ βακέλας
 χρυσοφόρος ῥήσσων λάλα τύμπανα, νῦν δέ μοι Ἄλκμάν
 οὔνομα καὶ Σπάρτας εἰμί πολυτρίποδος,
 καὶ Μούσας ἐδάην Ἑλικωνίδας¹ αἶ' με τυράννων
 θῆκαν Κανδαύλεω² μείζονα καὶ Γύγωω.

cf. *Plut. de exil.* 599e

¹ Ἑλληνίδας *Plut.* ² Bentley: Δασκούλεω corrector, *Plut.*:
 Δασ- cod.

2 *Palatine Anthology*: Alexander of Aetolia²

Sardis, ancient dwelling-place of my fathers, if I had been brought up in you I would have been an acolyte carrying the offering-dish or a eunuch-priest wearing gold ornaments, striking the noisy tambourine³; as it is, my name is Alcman, and I belong to Sparta with its many tripods,⁴ and I have come to know the Muses of Helicon, who have made me greater than the despots Candaules or Gyges.⁵

¹ See test. 1, *frs.* 16, 24, 39 (n. 2), *Terp.* test. 7; also *P.Oxy.* 3542 (3rd c. A.D.): 'some say that D(amas), his father, moved from Lydia . . ., (having) with him (his son), still a child.' ² The poem is quoted by Plutarch to illustrate the possibility of a happy exile. ³ In the service of Rhea. ⁴ Prizes in games. ⁵ Lydian kings with their capital in Sardis.

3 *Anth. Pal.* 7. 19 = Leonidas of Tarentum lvii Gow-Page

τὸν χαρίεντ' Ἄλκμᾶνα, τὸν ὑμνητῆρ' ὑμεναίων
 κύκνον, τὸν Μουσέων ἀξία μελψάμενον,
 τύμβος ἔχει, Σπάρτας μεγάλην χάριν, ἔνθ'¹ ὄγε
 Λυδός²
 ἄχθος ἀπορρίψας οἴχεται εἰς Ἄϊδαν.

¹ Jacobs: εἶθ' codd. ² Planudes, sed cf. test. 4: λίσθος
Pal., *Sud.* s.v.: λίσθος *Pal.* corrector

3 *Palatine Anthology*: Leonidas

Graceful Alcman, the swan who sang wedding-hymns,¹ whose song was worthy of the Muses, lies in this tomb; he was a great delight to Sparta, where the Lydian,² having thrown off his burden,³ departed to Hades.

¹ V.1 = 159 *P.M.G.*: *frs.* 4C and 107 may be from wedding-hymns; see also M. W. Haslam, *Ox. Pap.* 45 (1977) 3. ² Text uncertain: some authorities give 'where he at the end, having . . .'. ³ Presumably the burden of slavery: cf. testt. 1, 12.

4 *Anth. Pal.* 7. 18 = Antipater of Thessalonica xii
Gow-Page

ἀνέρα μὴ πέτρῃ τεκμαίρεο· λιτὸς ὁ τύμβος
ὄφθῆναι, μεγάλου δ' ὄστ' ἔχει φωτὸς ἔχει.
εἰδῆσαι Ἄλκμ' ἀνα λύρης ἐλατῆρα Λακωνίης
ἔξοχον, ὃν Μουσέων ἐννέ' ἀριθμὸς ἔχει.
κεῖται δ' ἠπείροις διδύμαις ἔρις εἴθ' ὃ γὰρ Λυδὸς
εἴτε Λάκων. πολλὰι μητέρες ὑμνοπόλων.

5 Vell. Pat. 1. 18. 3 (p. 19 Stegmann de Pritzwald)

Alcmana Lacones falso sibi vindicant.

6 εἰς τοὺς ἐννέα λυρικούς 19s. (Schol. Pind. i 11
Drachmann)

Ἄλκμ' ἐν Λυδοῖσι μέγα πρόπει· ἀλλὰ Δάμαντος
ἔστι καὶ ἐκ Σπάρτης, Δωριδὸς ἀρμονίης.

7 Schol. B ad Alcm. 1. 58s. = P. Oxy. 2389 fr. 6
col. i 10-13

.....] ¹ τοὺς [Ἰβην]οὺς φησιν τῆς Λ[υδίας] ἔθνος
εἶναι· [ἀπό τ]ούτου δὲ βούλετ[αι] ὅτι Λυ[δὸς]
ἦν] ὁ Ἄλκμ'.

¹ οὗτος? Barrett

4 *Palatine Anthology*: Antipater of Thessalonica

Do not judge the man by the stone: his tomb is small to look at, but it holds the bones of a great man. You will recognize Alcman, outstanding striker of the Spartan lyre, one of the nine,¹ the Muses' number. Here he lies, source of dispute to two continents, whether he was Lydian or Spartan. Singers have many mothers.

¹ I.e. one of the Alexandrian canon of nine lyric poets.

5 Velleius Paterculus, *History of Rome*

Alcman is falsely claimed by the Spartans¹ as their own.

¹ Perhaps an allusion to the Spartan historian Sosibius (see fr. 94).

6 *On the Nine Lyric Poets* (quoted by Scholiast on Pindar)

Alcman shines strongly among the Lydians; but his father is Damas and he is from Sparta and his song is Dorian.

7 Scholiast B on Alcman 1. 58 f. (papyrus of 50-100 A.D.)

X¹ says (the Ibenians are a people) of (Lydia), and from this he is ready (to infer) that Alcman (was) Lydian.

¹ The space is too small for 'Crates' (see test. 1); perhaps 'he' with reference to Aristarchus.

8 P. Oxy. 2389 fr. 9 col. i 5ss. = fr. 13(a) *P.M.G.*

[. . .] γος ἐχέγγυος [] βεβαιωτῆς ἀν
 γένοιτο [] ὅτι Λάκων εἶη ὃτε φη[σί·]
 ἀντίφαριν Λάκωνι τέ[κτονα πα]ρθενίων σοφῶν Ἄλκ-
 μᾶ[νι] ω]ν τε μελέων ποτίφορον [] .ον·
 ἀλλ' εἰκοι Λυδὸν αὐ[τὸν νομί]ζειν ὃ τε Ἀριστοτέλης
 καὶ [ὁ Κράτης σύ]μψηφοὶ ἀπατηθέντες [] οὐκ ἦς]
 ἀνὴρ ἀργεῖος οὐδ[έ . . .]

9 P. Oxy. 2506 fr. 1 col. ii = fr. 10(a) *P.M.G.*

[] Φλε[ι]άσιος[] Α]ίσχυ[λ]ος ομ[. . .] .α[]
 Λ]ακεδα[ι]μόνιον ἀ[ποφα]ίνει τὸν Ἄλ[κμ]ᾶνα· [λέγει]
 γὰρ ἐν τοῖς Ἰακιν[θίοις,] ἄκουσα τᾶν ἀηδ[όνων, ταῖ]
 παρ' Εὐρώτα β[ροαῖσι] ταν Ἀμυκλα[] μεναι
 τατ[] τον ἐνομο[] ουσαν αὐτα. []
 ἀρεταν ταν[] που μέλεσι. [] ταλλαν
 ταν τ. [] Ἀταρνίδα ἐν[] ἐν γὰρ
 τοῦτο[ις] γράφειν ταπ[] Ἄλκμᾶνος
 . . .

8 Commentary on Alcman's birthplace (same papyrus)

X¹ would be a reliable . . . authority that he (sc. Alcman) was Spartan, when he says, '. . . craftsman of skilled maiden-songs, rival to Spartan Alcman, and fitting . . . of . . . songs'; but it seems that Aristotle and (Crates?) agree in regarding him as Lydian, and (by the words), 'he was no rustic man nor . . . ' [fr. 16].²

¹ Some lyric poet, perhaps Pindar. ² Similar material in P.Oxy. 2506 = fr. 13(c) and (d).

9 Commentary on the life of Alcman and others (papyrus of 1st or early 2nd century A.D.)

. . . the Phliasian¹ . . . Aeschylus . . . (he) shows that Alcman was a Spartan: for he says in his *Hyacinthia*,² 'I heard the nightingales, which by (the waters) of the Eurotas . . . the Amyclaeon . . . best-governed . . . excellence . . . somewhere in his songs . . . woman of Atarneus³ . . . ' For in these . . . to write . . . Alcman . . . (Xanthus?)⁴

¹ Presumably the scholar Aeschylus of Phlius mentioned by Xen. *Symp.* 4. 63; but perhaps the well-known 5th c. poets Pratinas of Phlius and Aeschylus. ² Name of the cult of Apollo and Hyacinthus at Amyclae, south of Sparta; it is not clear if the quotation is from Alcman himself. ³ Same mysterious word in Schol. B on Alcman 1. 60 ff. ⁴ 5th c. Lydian historian.

(v. 24) Ξά[νθο]ς ια. [Ἄ]λκμ[άν]·
 οὐδ[έ] γὰρ ἄ[λλο] τῶν ἐν Λ[υδοῖς πα]ραλέλ[οι]πεν οὐδ[έ] ἐν
 τῶν κατὰ μι[κρὸν] ἀξίων λό[γου γεγεν]ημένων ἐστὶ
 [δέ] οὐδὲν [θα]υμ[άσιον] ὡς Λακεδα[ι]μόνιοι τότε [εἰ]
 ἐπέστησαν Λυδὸν ὄντα διδάσκαλον τῶν θυγατέρων καὶ
 ἐφή[βω]ν πατρίο[ις] χοροῖς το[. . .]των [ἀ]γωνί-
 σασθα[ι] δ[έ] μὴδέπω [ἑάν?] καὶ νῦν ἐτι [ξε]νικῶι
 κέρρη[ν]ται διδασκάλωι χρ[ῶν]. γ[ὰρ] εἰ διὰ
 [τ]ῆν σοφία[ν] πολίτην ἐπ[ο]ιήσαντο, [ἄτοπὸν] ἐστίν
 ἑα[ν]τοῦ κατη[γορεῖν π]η<(ι)>(?) τοῖς ἄ[ισ]μασι τὸν
 Ἄλκμ[ᾶ]να καὶ λέγειν ὅτι βά[ρβαρος] ἦν καὶ Λυδὸς
 ὑπὲρ Λ[υδίας πα]τρίδος καὶ γέ[νους] . . .

10(a) Euseb. *Chron.* Ol. 30. 3 (p. 94 Helm, ii 87
 Schöne)

Alcmeon clarus habetur et Lesches Lesbios qui
 parvam fecit Iliadem.

(b) Euseb. *Chron.* Ol. 42. 4 (p. 98 Helm, ii 90s.
 Schöne)

Alcman, ut quibusdam videtur, agnoscitur.

. . . Alcman; for he has omitted nothing else about
 (Lydian) history that is in the least important.⁵ It is
 not (surprising) that despite his Lydian origin Sparta-
 nians at that date put him in charge of the traditional
 choruses of their daughters and young men . . . but
 did not yet (allow foreigners?) to compete, (since)
 even now they still use foreigners to train their
 choruses. For if the Spartans had made him a citizen
 because of his poetic skill, it is (strange) that Alc-
 man should diffame himself in his songs and say that
 he was a barbarian and a Lydian on account of his
 (Lydian?) country and (race) . . .

⁵ It seems that the historian of Lydia (Xanthus?) made no
 mention of Alcman, an argument from silence for his non-
 Lydian origin; the next sentence seems to assume his
 Lydian origin, though the next again argues against it.

CHRONOLOGY¹

10 Eusebius, *Chronicle*

(a) Olympiad 30.3 (658/657)²: Alcmeon (i.e. Alc-
 man) is considered famous together with Lesches of
 Lesbos, who composed the *Little Iliad*.

(b) Olympiad 42.4 (609/608): according to some,
 Alcman is well-known.

¹ See also test. 1. ² Cf. A. A. Mosshammer, *The
 Chronicle of Eusebius* 218. The Armenian version gives the
 year as 659/658.

GREEK LYRIC

11(a) *Sud.* Σ 1095 (Στησίχορος) (iv 433 Adler)

τοῖς δὲ χρόνοις ἦν νεώτερος Ἀλκμάνος τοῦ λυρικοῦ,
ἐπὶ τῆς λζ' Ὀλυμπιάδος γεγονώς.

(b) *Sud.* A 3886 (Ἀρίων) (i 351 Adler)

γένετο κατὰ τὴν λη' Ὀλυμπιάδα. τινὲς δὲ καὶ
μαθητὴν Ἀλκμάνος ἰστόρησαν αὐτόν.

12 Heraclid. Lemb. *Excerpt. Polit.* (p. 16 Dilts)
= Aristot. *Fragm.* p. 372 Rose

ὁ δὲ Ἀλκμάν οἰκέτης ἦν Ἀγησίδου, εὐφυνῆς δὲ ὧν
ἠλευθερώθη καὶ ποιητὴς ἀπέβη.

13 Arist. *Hist. An.* 556b–557a (ii 56 Louis)

οἱ δὲ φθειρές (sc. γίνονται) ἐκ τῶν σαρκῶν. γίνονται
δ' ὅταν μέλλωσιν ὄν ἰοῦνθαι μικροί, οὐκ ἔχοντες πύον.
τούτους ἂν τις κεντήσῃ, ἐξέρχονται φθειρές. ἐνίοις δὲ

ALCMAN

11(a) *Suda*, Stesichorus

Stesichorus was later than the lyric poet Alcman, since he was born in the 37th Olympiad (632/628).¹

(b) *Suda*, Arion

Arion was born in the 38th Olympiad (628/624).² Some said he was the pupil of Alcman.

¹ The *Suda* (test. 1) gives the conventional 40-year interval between the *floruit* of Alcman and the birth of Stesichorus. ² Eusebius' date for Arion's *floruit* (Ol. 40.3=618/617) and his first date for Alcman's *floruit* (test. 10a) give the conventional 40-year gap between pupil and teacher.

ALLEGED SERVILE ORIGIN¹12 Heraclides Lembus, *On Constitutions*

Alcman was a household slave of Agesidas, but since he was talented he was set free, and he turned out to be a poet.

¹ See also test. 1.

DEATH

13 Aristotle, *History of Animals*

Lice are produced from flesh. When they are about to appear, a sort of small eruption forms, without pus; if this is pricked, lice come out. Some get this

τοῦτο συμβαίνει τῶν ἀνθρώπων νόσημα, ὅταν ὑγρασία πολλή ἐν τῷ σώματι ᾗ· καὶ διεφθάρησάν τινες ἤδη τοῦτον τὸν τρόπον, ὡσπερ Ἀλκμᾶνά τέ φασι τὸν ποιητὴν καὶ Φερεκύδην τὸν Σύριον.

14 Paus. 3. 15. 2s. (i 237 Rocha-Pereira)

τοῦ Σεβρίου δέ ἐστιν ἐν δεξιᾷ μνήμα Ἀλκμᾶνος . . . Ἑλένης δὲ ἱερὰ καὶ Ἡρακλέους, τῆς μὲν πλησίον τοῦ τάφου τοῦ Ἀλκμᾶνος . . .

15 [Plut.] *Mus.* 17. 1136f (p. 118 Lasserre, vi 3. 14 Ziegler)

οὐκ ἡγνόμεναι (sc. Πλάτων) δ' ὅτι πολλὰ Δῶρια παρθένεια [ἄλλα] Ἀλκμᾶνι καὶ Πινδάρῳ καὶ Σιμωνίδῃ καὶ Βακχυλίδῃ πεποιήται, ἀλλὰ μὴν καὶ ὅτι προσόδια καὶ παιάνες.

disease when there is much moisture in the body, and indeed people have died from it, the poet Alcman, they say, and Pherecydes of Syros.¹

¹ Cf. Plin. *N.H.* 11. 114, Helladius in Phot. *Library* 533a, where the three victims listed are the hero Acastus, Pherecydes and Sulla. Dissolute living was thought to aggravate phthiriasis (Plut. *Sulla* 36. 5). O. Musso (*Prometheus* 1, 1975, 183 f.) argues that the text of Aristotle should read not 'the poet Alcman' but 'the physicist Alemaeon', as in the *Excerpts* of pseudo-Antigonus (*Mir.* 88).

14 Pausanias, *Description of Greece*

On the right of the Sebrion¹ (in Sparta) is the monument of Alcman . . . There are sanctuaries of Helen² and of Heracles³: Helen's is near the tomb of Alcman . . .⁴

¹ Shrine of Sebrus, son of Hippocoon: see fr. 1.3. ² See fr. 21. ³ See fr. 1 n. 2: Heracles killed Hippocoon and his sons. ⁴ Continued at test. 22.

COMPOSITIONS¹15 'Plutarch', *On Music*

Plato was well aware that many maiden-songs in the Dorian mode were composed by Alcman, Pindar, Simonides and Bacchylides, in addition to processional-songs and paeans.

¹ See also testt. 1, 3, 9, fr. 158, 160 (= Thaletas test. 11). For references to books 1-6 see fr. 1-3, 4C, 14-20.

16 Ptolem. Heph. Nov. Hist. (ap. Phot. Bibl. 190. 151a Bekker, iii 64s. Henry)

τελευτήσαντος Δημητρίου τοῦ Σκηψίου τὸ βιβλίον
Τέλλιδος πρὸς τῇ κεφαλῇ αὐτοῦ εὗρέθη· τὰς δὲ
Κολουμβώσας Ἀλκμάνος¹ πρὸς τῇ κεφαλῇ Τυρο-
νίχου² τοῦ Χαλκιδέως εὗρεθῆναι φασί . . .

¹ Casaubon: Ἀλκμάνους codd. ² Τυννίχου ci. Valesius, Naeke

16 Ptolemy the Quail, *New History* (excerpted in Photius, *Library*)

When Demetrius of Scepsis died, the book of Tellis was found by his head; and they say that the *Diving Women*¹ of Alcman was found by the head of Tyronichus of Chalcis.²

¹ See test. 1, fr. 158. ² Unknown; perhaps read 'Tynnichus of Chalcis', composer of a famous paean to Apollo (707 *P.M.G.*).

METRES¹

17 Heph. Sign. 4 (p. 74 Consbruch)

ἡ δὲ διπλὴ ἢ ἔξω βλέπουσα παρὰ μὲν τοῖς κωμικοῖς
καὶ τοῖς τραγικοῖς ἐστὶ πολλή, παρὰ δὲ τοῖς λυρικοῖς
σπανία· παρὰ Ἀλκμάνι γοῦν εὗρίσκεται· γράψας γὰρ
ἐκείνος δεκατεσσάρων στροφῶν ἄσματα [[ὦν]] τὸ μὲν
ἡμῖσι τοῦ αὐτοῦ μέτρου ἐποίησεν ἐπτάστροφον, τὸ δὲ
ἡμῖσι ἑτέρου· καὶ διὰ τοῦτο ἐπὶ ταῖς ἐπτά στροφαῖς
ταῖς ἑτέραις τίθεται ἡ διπλὴ σημαίνουσα τὸ μετα-
βολικῶς τὸ ἄσμα γεγράφθαι.

17 Hephaestion, *On Critical Signs*

The outward-facing *diple* (>)² is common in comic and tragic texts but rare in lyric poets. It is found in Alcman, since he composed songs of fourteen strophes of which the first half consisted of seven strophes in the same metre, the other half of strophes in a different metre. So the *diple* is placed against the seven different strophes³ to indicate the change of metre in the song.

¹ See also test. 1; for various dactylic and anapaestic lengths labelled 'Alcmanic' see 161(c) *P.M.G.* ² A mark in the left margin used e.g. to indicate a new speaker in drama. ³ Presumably at the point where they begin.

GREEK LYRIC

18 Heph. *Ench.* 8. 4 (p. 25s. Consbruch)

τὸ μέντοι (sc. τὸ ἀναπαιστικὸν τὸ τετράμετρον καταληκτικὸν εἰς συλλαβήν) τὸν σπονδεῖον ἔχον ἀλλὰ μὴ τὸν ἀνάπαιστον παραλήγοντα εἰσὶν οἱ Λακωνικὸν καλοῦσι, προφερόμενοι παράδειγμα τὸ ἄγεται ὡς Σπάρτας ἔνοπλοι κούροι ποτὶ τὰν Ἄρεως κίνασιν (= Carm. Pop. 857 P.M.G.),

ubi schol. A (p. 134 Consbruch) ἐπεὶ Ἄλκμαν τούτῳ ἐχρήσατο· οὗτος δὲ Λάκων. Cf. Choerobosc. (p. 234 Consbruch)

19 Heph. *Ench.* 8. 9 (p. 28 Consbruch) (de archebuleo)

τοὺς δὲ μετὰ τὸν πρῶτον πόδα τρεῖς οἱ μὲν ἐν συνεχείᾳ γράψαντες τὸ μέτρον πάντως ἀναπαιστους ἐφύλαξαν, Ἄλκμαν δὲ που καὶ σπονδείους παραλαμβάνει.

20 Hsch. K 2939 (ii 487 Latte)

κλεψιάμβοι Ἄριστόξενος, μέλη τινὰ παρὰ Ἄλκμανι.

21 [Plut.] *Mus.* 12. 1135c (p. 116 Lasserre, vi 3. 11 Ziegler)

ἔστι δὲ <καὶ> τις Ἄλκμανικὴ καινοτομία καὶ Στησιχόρειος, καὶ αὐταὶ οὐκ ἀφεστῶσαι τοῦ καλοῦ.

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18 Hephaestion, *Handbook on Metres*

The catalectic anapaestic tetrameter with a spondee instead of the anapaest in the second-last foot some call 'Spartan', giving as an example, 'Come, armed youths of Sparta, to the dance of Ares' (Pop. Song 857).

Scholiast: since Alcman used it, and he was Spartan.

19 Hephaestion, *Handbook on Metres*

In the archebulean¹ writers other than Alcman made the second, third and fourth feet anapaestic like the first, thus keeping the rhythm entirely anapaestic; but Alcman admits spondees somewhere.

¹ Four anapaests followed by a bacchius; see e.g. M. L. West, *Greek Metre* 152.

20 Hesychius, *Lexicon*

Clepsiambi¹: according to Aristoxenus, certain songs (i.e. metres?) in Alcman.

¹ Used elsewhere of a type of stringed instrument. Bergk thought that catalectic iambic trimeters (e.g. 19, 96) might be meant.

21 'Plutarch', *On Music*

There is also a certain originality (sc. in metre) in Alcman and Stesichorus, although their innovations do not abandon the noble manner¹ either.

¹ I.e. the manner of Terpander.

22 Paus. 3. 15. 2 (i 237 Rocha-Pereira)

. . . Ἀλκμᾶνος, ᾧ ποιήσαντι ἄσματα οὐδὲν ἐς ἡδονὴν αὐτῶν ἐλυμήνατο τῶν Λακόνων ἢ γλῶσσα, ἥκιστα παρεχομένη τὸ εὐφώνον.

23 *Sud.* Φ 441 (iv 736 Adler) = *F.Gr.H.* 328 T1, F91

Φιλόχορος: . . . ἔγραψεν . . . Περὶ Ἀλκμᾶνος.

22 Pausanias, *Description of Greece*

. . . Alcman,² the pleasure of whose songs was in no way spoiled by his use of the Spartan dialect, which is not in the least euphonious.

¹ See also test. 1. The Augustan scholar Tryphon wrote on A.'s dialect (*Sud.* T 1115). ² Continued from test. 14.

23 *Suda*, Philochorus²

He wrote . . . *On Alcman*.

¹ See also test. 1 n. 1 for Crates, fr. 94, 96, 100 for Sosibius, *On Alcman* in at least three books, fr. 39, 59 for a hypothetical *On Alcman* by Chamaeleon, fr. 151, 153 for Cornelius Alexander's *Place-names in Alcman*. Commentaries on the Louvre *Partheneion* (fr. 1) were written by Aristophanes of Byzantium, Aristarchus, Pamphilus, Sosiphanes and Stasicles; see the scholia there: Aristonicus and Ptolemaeus discussed fr. 3; one Dionysius wrote a commentary on Book 4 (see fr. 18). For Apollodorus of Athens see fr. 94, 100. The grammarians Theon and Tyrannion commented on fr. 5. 2 col. ii. Didymus may have posited 'the second Alcman' (see test. 29). See also test. 9 n. 1 for Aeschylus of Phlius. Aristotle (test. 8) and Aristoxenus (test. 20) knew his work. ² 3rd c. B.C. Athenian historian.

24 Athen. xiv 638e (iii 410 Kaibel)

καὶ ὁ τοῦς Εἰλιώτας δὲ πεποιηκῶς φησιν (Eup. fr. 148 K.A.):

τὰ Σττησιχόρου τε καὶ Ἀλκμᾶνος Σμιωνίδου τε
ἀρχαῖον αἰδεῖν. ὁ δὲ Γνήσιππος ἔστ' ἀκούειν,
ὅς νυκτεριν' εὔρε μοιχοῖς αἰίσματ' ἐκκαλεῖσθαι
γυναῖκας ἔχοντας ἰαμβύκην τε καὶ τρίγωνον.

25 *Anth. Pal.* 9. 184. 9 = F.G.E. 1202

. . . θηλυμελεῖς τ' Ἀλκμᾶνος ἀηδόνες . . .

26 *Anth. Pal.* 9. 571. 3 = F.G.E. 1206

. . . ἦν γλυκὺς Ἀλκμᾶν.

27 Stat. *Silv.* 5. 3. 146ss. (p. 121 Marastoni)

generosaque pubes
te monitore . . . discere . . .
. . . qua lege recurat
Pindaricae vox flexa lyrae volucrumque precator
Ibycus et tetricis Alcman cantatus Amyclis . . .

VERDICT OF POSTERITY ¹24 Athenaeus, *Scholars at Dinner*

The author ² of the *Helots* says, 'To sing the songs of Stesichorus and Alcman and Simonides is old-fashioned; but we can all hear Gnesippus, who invented nocturnal serenades for adulterers to sing to their iambycé or triangle ³ when calling women from their houses.'

¹ See also test. 3, fr. 51, Terp. test. 23, Thal. test. 11.
² Eupolis, 5th c. comic poet. ³ Types of lyre.

25 *Palatine Anthology* (anon.) ¹

. . . and you, Alcman's nightingales, tender singers,² . . .

¹ A prayer to the nine lyric poets. ² Or 'singers of women', with reference to the maiden-songs.

26 *Palatine Anthology* (anon.): *On the Nine Lyric Poets*

. . . Alcman was sweet.

27 Statius, *Silvae*

. . . and noble youths under your guidance ¹ learned the rules which govern the recurrent rhythms of Pindar's lyre with its winding utterance, of Ibycus, who prayed to the birds, of Alcman, whose songs were sung by grim Amyclae ² . . .

¹ Statius' father, who died in 19 A.D., was *grammaticus* of a school in Naples. ² A town near Sparta. Statius mentions Stesichorus and Sappho also.

28 *Anth. Pal.* 2. 393ss.

ἴστατο δ' Ἀλκμᾶων κεκλημένος οὐνομα μάντις·
 ἀλλ' οὐ μάντις ἔην ὁ βοῶμενος οὐδ' ἐπὶ χαίτης
 δάφνης εἶχε κόρυμβον· ἐγὼ δ' Ἀλκμᾶνα δοκεύω,
 ὃς πρὶν εὐφθόγγιοιό λύρης ἡσκήσατο τέχνην,
 Δάριον εὐκελάδοισι μέλος χορδῆσιν ὑφαίνων.

28 *Palatine Anthology*: Christodorus, *Description of Statues in Baths of Zeuxippus*¹

One called Alcmaeon the seer² stood there; but he was not the celebrated seer: he had no cluster of laurel-berries on his hair. I think he was Alcman, who formerly practised the art of the melodious lyre, weaving a Dorian song on his tuneful strings.

¹ In Constantinople. ² From Argos, son of Amphiarus, seer in mythology.

29 *P. Oxy.* 2802=5 *S.L.G.*

. . . φληναφεί[. . . Διδυ]μος ἐν γ' π(ερί) ε[. . .
 ὄ]τι β' Ἀλκμᾶ[ίνες? . . . πρε]σβυτέρου περ[. . .
 πρεσβ]ύτερος, ὁ δ(ἐ) ν[εώ]τερος? . . . τ]οῦ μὲν
 πρεσ[βυτέρου . . . μ]εικρόν ἀπω[. . .]λουμένου[
 . . .]ν πατρίδος αὐτοῦ [. . . χρόν]ων καθ' οὓς
 ἐγένε[το . . .] παιδείας δ(ἐ) φη(σιν) Ἀρη[. . .]τικὴν
 ἱστορίας . . . [Ἀλκ]μᾶν ὥστε Μου[σαίος π]ρὸ αὐτοῦ
 πολὺ γε[. . .]τερος δ(ἐ) . . .

post ed. pr. (Lobel) suppl. K. Tsantsanoglou, *Hellenica* 26 (1973) 107ss.

A SECOND ALCMAN?

29 Papyrus (150–200 A.D.): commentary on Alcman

. . . (Didymus?)¹ talks nonsense in Book 3 of his *Concerning* . . . (when he says) that two Alcmans² . . . older . . . older, the other younger . . . (of) the older . . . a little . . . his native land . . . the times at which he lived; Are- says of his training . . . stories . . . Alcman, so that (Musaeus?)³ who lived long before him . . .

¹ The prolific Alexandrian scholar (1st c. B.C.). ² See end of test. 1. ³ The mythical singer.

I P. Louvr. E 3320¹

] Παλυδεύκης·
 οὐκ ἐγώ]ν Λύκαισον ἐν καμοῦσιν ἀλέγω
 Ἐνα]ρσφόρον τε καὶ Σέβρον ποδώκη
]ν τε τὸν βιατὰν
 5]· τε τὸν κορυστὰν
 Εὐτείχη] τε Φάνακτά τ' Ἀρήιον
]ά τ' ἔξοχον ἡμισίων·

¹ cf. Clem. Alex. *Protr.* 36, schol. *ibid.* (i 308 Staehlin); schol. Pind. *Ol.* 11. 15a (i 346 Drachmann) καὶ Ἀλκμάν (Ἀλκαῖος *codd.*) οὐκ ἐγὼ Λύκον ἐν Μούσαις ἀλέγω (vid. v. 2); Cramer *Anecd. Oxon.* i 159 εἰ οὖν ἐστὶν Εὐτείχης ὄνομα κύριον παρ' Ἀλκμάν, Εὐτείχη τ' ἀνακτ' ἀρήιον . . . (cf. Hdn. i 81. 33, ii 99. 31 Lentz, schol. A Hom. *Il.* 16. 57c, iv 172ss. Erbse) (vid. v. 6); Hsch. N 516 (ii 711 Latte) Νηρέως θαλάσσιος δαίμων. Ἀλκμάν καὶ Πόρκον ὀνομάζει (vid. v. 19); *Et. Mag.* 783. 20, *Et. Sym.* (cod. V *ibid.* Gaisford), *Et. Gen.* (p. 46 Calame) s.v. ὑποπετριδίων (vel sim.), Hdn. ii 237. 11 Lentz (vid. v. 49); Hdn. π.μ.λ. β' 36 (ii 942. 9 Lentz; cf. 1392. 35) τὸ φάρος . . . οὐδέτερον, ὅπότε σημαντικὸν τοῦ ἡματίου ἢ καὶ τοῦ ἀρότρου, ὡς καὶ παρ' Ἀλκμάν, ἀλλὰ καὶ παρ' Ἀντιμάχῳ (fr. 119 Wyss) (vid. v. 61); schol. Lips. Hom. *Il.* 5. 266 (i 243 Bachmann), Eust. *Il.* 546. 29 φησὶ γάρ ὁ γραμματικὸς Ἀριστοφάνης (fr. 33 Slater) τὸ ἀμύνασθαι . . . τίθεσθαι καὶ ἀντι φιλοῦ τοῦ ἀμείψασθαι. φέρει γὰρ χρῆσιν ἐκ τε Ἀλκμάνος τὸ οὐ γὰρ πορφύρας τόσος κόρος ὡστ' ἀμύνασθαι (cf. v. 64s.); *Et. Mag.* 134.25, *Et. Sym.* (cod. V Gaisford), *Et. Gen.* (p. 15 Calame) σιειδῆς σιειδῆς συγκοπῆ τοῦ ὄ (vid. v. 71).

2 e schol. Pind. suppl. 3 suppl. Bergk 6 ex *Anecd. Oxon.* suppl.

Fr. 1-13 together with 18 are papyrus finds, *fr.* 14-157 are the book-quotations.

1-4C are papyrus fragments of the text of Alcman.

1 The Louvre partheneion (1st c. A.D. papyrus)¹

. . . Polydeuces²; I do not reckon Lycaethus³ among the dead but Enarsphorus and swift-footed Sebrus and . . . the violent⁴ and . . . the helmeted and Euteiches and lord Areius and . . . outstanding among demigods;

¹ Found at Saqqāra in 1855, first published by Egger in 1863. Grammarians and others refer to various lines of the poem, ascribing them to Alcman: the scholiast on Pindar and Herodian and others give garbled versions of vv. 2 and 6; Hesychius reports that Alcman gave the name Porcus to Nereus, the sea-god (see v. 19); others discuss the words ὑποπετριδίων (49), φάρος (61), ἀμύνασθαι (cf. 65), σιειδῆς (71).

² Perhaps 35 lines are missing from the beginning of the poem. A. lists the dead sons of Hippocoon, mythical king of Sparta, who had exiled his younger brother Tyndareus, father of Castor and Polydeuces; he was attacked by Heracles, apparently in collaboration with Tyndareus and his sons, and was killed together with his sons, of whom A. names ten; Heracles established Tyndareus as king, instructing him to hold the kingship in his family until the return of the Heraclidae. Heracles is not mentioned in the extant lines; but when Clement of Alexandria quotes Sosibius to the effect that Heracles was wounded by the sons of Hippocoon, the scholiast reports, 'Alcman mentions it in Book 1.' According to the same scholiast, Euphorion in his *Thrax* made the sons of Hippocoon 'rival suitors' of Castor and Polydeuces: this may be relevant to v. 16 ff.

³ A distant cousin of the sons of Hippocoon: see scholia A. ⁴ For supplementation of the missing names see Page, *Alcman* 27-9.

- καὶ]ν τὸν ἀγρέταν
] μέγαν Εὐρυτόν τε
 10 Ἄρεος ἀν] πύρω κλόνον
 Ἄλκωνά] τε τὼς ἀρίστως
 οὐδ' ἀμῶς] παρήσομες·
 κράτησε γ]ὰρ Αἴσα παντῶν
 καὶ Πόρος] γεραῖτάτοι,
 15 λύθη δ' ἀπ]έδιλος ἀλκά.
 μή τις ἀνθ]ρώπων ἐς ὠρανὸν ποτήσθω
 μηδὲ πη]ρήτω γαμῆν τὰν Ἀφροδίταν
 Κυπρίαν F]ἀν[α]σσαν ἢ τιν'
] ἢ παῖδα Πόρκω
 20 εἰναλίω· Χά]ριτες δὲ Διὸς δόμον
 ἀμφίεπου]σιν ἐρογλεφάροι·

-]τάτοι
]τα δαίμων
]ι φίλοις
 25 ἐδ]ωκε δῶρα
]γαρέον
]ώλεσ' ἦβα
]ρονον
 μ]αταίας
 30]έβα· τῶν δ' ἄλλος ἰῶι
]μαρμάρωι μυλάκρωι
]. εν' Αἴδας
]αυτοὶ
]'πον ἄλαστα δὲ
 35 *Φέργα πάσον κακὰ μεσημένιοι.*

8 Bergk: -όταν pap. 10-11 suppl. Bergk 12-18 suppl.
 Blass 15 λύθη δ' Penwill 20 suppl. Crusius, Blass
 21 suppl. exempli gratia Page 25 ἔδωκε vel δέδωκε
 28 θρόνον vel χρόνον 35 ἔργα pap.

and great . . . , gatherer (of the army), and Eurytus in the hurly-burly (of blind Ares?) and Alcon, finest warriors, we shall by no means pass over: Fate and Poros,⁵ those ancient ones, conquered them all, and their valour which was without foundation⁶ collapsed. Let no man fly to heaven or attempt to marry Aphrodite, the (Cyprian) queen, nor some . . . nor a daughter of Porcus⁷ (of the sea) . . . ; it is the Graces⁸ with love in their eyes who (frequent?) the house of Zeus; . . . god . . . to friends . . . gave gifts . . . youth lost . . . throne⁹ . . . vain . . . went; one of them (died)¹⁰ by an arrow, (another) by a marble millstone . . . Hades . . . ; and unforgettably they suffered, since they plotted evil.

⁵ The Contriver? See fr. 5. 2 col. iii. ⁶ Cf. Pindar's *ἀδαμαντο-πέδιλος*, 'with foundation of adamant'.
⁷ Probably a Laconian sea-god (Page l.c. 38 ff.).
⁸ Worshipped in Sparta along with Castor and Polydeuces; see also fr. 62. ⁹ Or 'time'. ¹⁰ A. seems to have moved to a new example of *hybris*, probably the fighting of the Giants against the Gods.

- ἔστι τις σῶν τίσσι·
 ὁ δ' ὀλβιος, ὅστις εὐφρων
 ἀμέραν [δι]απλέκει
 ἀκλαντος· ἐγὼν δ' αἰίδω
 40 Ἀγιδῶς τὸ φῶς ὀρώ
 Ἔωτ' ἄλιον, ὄνπερ ἄμιν
 Ἀγιδῶ μαρτύρεται
 φαίνην· ἐμέ δ' οὐτ' ἐπαινήν
 οὔτε μωμήσθαι νιν ἄ κλενὰ χοραγός
 45 οὐδ' ἀμῶς ἐῆν· δοκεῖ γάρ ἡμεν αὔτα
 ἐκπρεπῆς τῶς ὤπερ αὔτις
 ἐν βοτοῖς στάσειεν ἵππον
 παγὸν ἀεθλοφόρον καναχάποδα
 τῶν ὑποπετριδίων ὀνεύρων.
 50 ἧ οὐχ ὀρήις; ὁ μὲν κέλης
 Ἐνητικός· ἃ δὲ χαιτα
 τὰς ἐμὰς ἀνεψιάς
 Ἀγῆσιχόρας ἐπανθεί
 χρυσὸς [ὠ]ς ἀκῆρατος·
 55 τό τ' ἀργύριον πρόσωπον,
 διαφάδαυ τί τοι λέγω;
 Ἀγῆσιχόρα μὲν αὔτα·
 ἃ δὲ δευτέρα πεδ' Ἀγιδῶ τὸ Φεῖδος
 ἵππος Ἰβηνώϊ Κολαξαίος δραμηταί·

39 ἀκλαντος pap., corr. Wilamowitz 41 F Diels: scriba
 quid voluerit incertum 43 φαῖνεν, ἐπαινῆν pap.
 44 μωμήσθαι pap. 45 δοκεῖ pap. εἶμεν, η suprascr.,
 pap. 46 ὠπερ pap. 51 ενετικός, -| suprascr., pap.;
 corr. Diels 58 ἀγιδῶ ἀ εἰδος pap. 59 εἰβήναι, δραμεῖται
 pap.

There is such a thing as the vengeance of the gods:
 that man is blessed who devoutly¹¹ weaves to the
 end the web of his day unweeping.

And so I sing of the brightness of Agido: I see her
 like the sun, which Agido summons to shine on us as
 our witness; but our illustrious choir-leader¹² by no
 means allows me either to praise or to fault her¹³;
 for she herself seems pre-eminent, just as if one were
 to put a horse among grazing herds, a sturdy,
 thunderous-hoofed prize-winner, one of those seen in
 rock-sheltered dreams. Why, don't you see? The
 race-horse is Venetic¹⁴; but the hair of my cousin
 Hagesichora has the bloom of undefiled gold, and
 her silver face—why do I tell you openly? This is
 Hagesichora here; and the second in beauty after
 Agido will run like a Colaxaeon horse against an
 Ibenian¹⁵; for the Pleiads,¹⁶ as we carry a plough¹⁷

¹¹ Or 'cheerfully'. ¹² Presumably Hagesichora, whose
 name means Choir-leader; so at 84. Agido seems to be
 her principal assistant in the rites. ¹³ I.e. Agido.
¹⁴ From the northern Adriatic (mod. Venice); the race-
 horse must be Agido. ¹⁵ I.e. Agido has no close rival:
 the Colaxaeon horse may be from Scythia (see Bolton,
Aristeas 43), the swifter Ibenian from Lydia. ¹⁶ Subject
 of much controversy: probably the Pleiads (or Doves) are
 a rival choir, and the imagery of fighting (63), protection
 (65), guarding (77) and peace (91) refers to their com-
 petition. Others take the Pleiads to be the star-group,
 hurrying the singers at the approach of dawn or of the
 ploughing-season. Others again follow the Scholiast and
 take the Pleiads (or doves) to be Hagesichora and Agido;
 in their view the military imagery is erotic. ¹⁷ So
 Sosiphanes (schol.); the word usually means 'robe'.

- 60 ται Πεληάδες γὰρ ἄμιν
 Ὀρθρίαί φᾶρος φεροῖσαις
 νύκτα δι' ἀμβροσίαν ἄτε σήριον
 ἄστρον ἀνηρομένα μάχονται.
- οὔτε γάρ τι πορφύρας
 65 τόσσοσ κόρος ὥστ' ἀμύναι,
 οὔτε ποικίλος δράκων
 παγχρύσιος, οὐδέ μίτρα
 Λυδία, νεανίδων
 ἱανογ[λ]εφάρων ἄγαλμα,
 70 οὐδέ ται Ναννώσ κόμαι,
 ἀλλ' οὐ[δ'] Ἀρέτα σειιδής,
 οὐδέ Σύλακίς τε καὶ Κλησισηήρα,
 οὐδ' ἐς Αἰνησιμβρ[ό]τας ἐνθοῖσα φασεῖς·
 Ἄσταφίς [τ]έ μοι γένοιτο
 75 καὶ ποτιγλέποι Φίλυλλα
 Δαμαρ[έ]τα τ' ἐρατά τε Φιανθεμίς·
 ἀλλ' Ἀγησιχόρα με τηρεῖ.
- οὐ γὰρ ἄ κ[α]λλίσφυρος
 Ἀγησιχ[ό]ρ[α] πᾶρ' αὐτεῖ,
 80 Ἀγιδοῖ [δ'] ἴκτ[αρ] μένει
 θωστήρ[ι]ά τ' ἄμ' ἐπαινεῖ,
 ἀλλὰ τᾶν [εὐχάς], σιοί,
 δέξασθε· [σι]ῶν γὰρ ἄνα
 καὶ τέλος· [χο]ροστάτις,
 85 Φεῖπομί κ', [έ]γῶν μὲν αὐτὰ

to Orthria,¹⁸ rise through the ambrosial night like the star Sirius and fight against us.

For abundance of purple is not sufficient for protection, nor intricate snake of solid gold, no, nor Lydian headband, pride of dark-eyed girls, nor the hair of Nanno, nor again godlike Areta nor Thylacis and Cleësithera; nor will you¹⁹ go to Aenesimbrotā's²⁰ and say, 'If only Astaphis were mine, if only Philylla were to look my way and Damareta and lovely Ianthemis'; no, Hagesichora guards me.²¹ For is not fair-ankled Hagesichora present here? Does she not remain (near) Agido and commend our festival? Come, you gods, accept their (prayers): to the gods belong fulfilment and accomplishment. Choir-leader,—if I may speak—I am myself only a girl

¹⁸ Goddess of the Morning Twilight, called 'Dawn-goddess' at v. 87: see n. 22. Some read *ὀρθρίαί* as an adjective, 'for the Pleiads in the morning twilight, as we carry a plough, rise . . .'. ¹⁹ Feminine. ²⁰ Trainer of the four girls? Or a dispenser of love-potions? ²¹ Others read *τεῖρει* and translate, 'H. wears me out (with love)'.

60 *pelēiādes* pap. 62 *σιριον*, *σειριον* suprascr. ut videtur 63 *ανειρ-* pap. 76 *ιανθ-* pap. 77 *τεῖρει* pap.(?), schol. B 80 fortasse [δὲ] *πιαρμένει* 82 *suppl.* Blass 85 *ειπομι* pap.

παρσένος μάταν ἀπὸ θράνω λέλακα
 γλαυξ· ἐγὼ[ν] δὲ ταῖ μὲν Ἀώτι μάλιστα
 Φανδάνην ἐρώ· πόνων γὰρ
 ἄμιν ἰάτωρ ἔγεντο·

90 ἐξ Ἀγησιχόρ[as] δὲ νεάνιδες
 ἰρ]ήνας ἐρατ[ás] ἐπέβαν.

τῶ]ι τε γὰρ σηραφόρωι
 αὐ]τῶς εἰδ[

τ[ῶ]ι κυβερνάται δὲ χρῆ

95 κ[ῆ]ν νᾶι μάλιστ' ἀκούην·

ἀ δὲ τᾶν Σηρην[ίδων

ἀοιδοτέρα μὲν οὐχί,

σιαὶ γάρ, ἀντ[ί] δ' ἔνδεκα

παίδων δεκ[ás] αἶδ' αἰδ]ει·

100 φθέγγεται δ' [ᾶρ'] ὦ[τ'] ἐπι] Ξάνθω ῥοαίαι

κύκνος· ἀ δ' ἐπιμέρωι ξανθαὶ κομίσαι

desunt iv versus

88 ἀδ. pap. 91 suppl. Page 93 suppl. Blass.
 97 suppl. Weil 98 e schol. suppl. 99 suppl. Wilamowitz,
 Blass 100 suppl. Blass 105 in marg. coronis

screeching pointlessly, an owl from a rafter; but even so I long to please Aotis²² most of all, for she proved the healer of our sufferings²³; but it was thanks to Hagesichora that girls trod the path of lovely peace.²⁴

For (like) the trace-horse²⁵ . . . , and in a ship too one must obey the helmsman most of all; and she is of course (not) more melodious than the Sirens, for they are goddesses; but this our choir of ten sings as well as²⁶ eleven girls: why, its song is like that of a swan on the waters of the Xanthus; and she²⁷ . . . her lovely yellow hair . . .²⁸

²² Presumably 'Dawn-goddess' and to be equated with Orthria (61), but not securely identified: suggestions are Artemis, Helen, Phoebe (for whom see fr. 8).²³ Not understood: perhaps a metaphorical reference to the arduous preparations for a previous festival and competition, rather than to a disaster such as sickness or war.²⁴ Perhaps victory in a competition, but see n. 16.²⁵ Presumably Hagesichora guides the choir as the trace-horse and helmsman direct chariot and ship.²⁶ Or "instead of" (Schol.).²⁷ Hagesichora again?²⁸ The poem ends four lines later.

Schol. A (P. Louvr. E 3320)

v. 2 ὅτι τοιαύτη ἢ διὰ(σια) τὸν Λύκαιον οὐ συγκαταριθμῶ τ[οῖς]
α . . . [Ἰπποκωρ]τῖδαις . . . ἔσται αὐ μόνον τὸν Λύκαι(ον) ἀλλ[ά] καὶ
τοὺς λοι[ο]πούς Δηρίτιδας οὓς <οὐκ> (Pavese) ἐπ' ὀνόματος λέγει

v. 6 Φερεκ(ύδης) ἕνα τ(ῶν) Ἰπποκωντιδ(ῶν) Ἀρήτιον μῆ[π]ιστ'
οὖν κ(αι) ἄδε σὺν τῶ[ι] τ[ῷ] δεῖ γρ(άφειν) ἢ τ(ῶν) Ἀρήτιον ὁ Ἄλκμ(ᾶν)
Ἀρήιον

v. 14 ὅτι τὸν Πόρον εἴρηκε τὸν αὐτὸν τῶν ὑπὸ τοῦ Ἡσιόδο(υ)
μυθολογημένωι Χάει

v. 32 Ἀριστο(φάνης) (fr. 384A Slater) Ἀΐδας, Πάμφιλο(ς)
Αἴδας

v. 37 αἱ π(ρός) τῆ(ς) Ἀγιδούς

v. 38 Ἀρί(σταρ)χ(ος) δ[ὶ]δ' ὀλβιος]

v. 42 ἐντεῦθεν αἱ π(ρός) τῆ(ς) Ἀγγοισχόρ(ας) παρα[. . .].ουσι

v. 48 αἱ π(ρός) τῆ(ς) Ἀγιδού(ς) τοῦτ[ο. . .] ὅσα αἱ π(ρός) τῆ(ς)
Ἀγγοισχό(ρας)

v. 49 ὅτι τὰ θαυμαστά καὶ τερατώδη οἱ ποιηταὶ εἰώθα(σι) τοῖς
ὄνειροις προσάπτειν κ(αι) παρομοιοῦν διὰ τό φαίνεσθαι κατὰ τὸ[ν]
ὄνειρον τοιαῦτα ὑ[πο]π[ε]ρ[ί]διό(ς) εἴρηκε ὡς ὑπὸ π[ε]τρα(ι)
οἰκούντα(ς) ἐν α . . . τόπω(ι) παραγράφ(ει) δὲ Ὀμη(ρον) ὡς ἐν τῆ(ι)
Ὀδυσσεΐα (24. 11s.)

v. 59 τα γένη ἐστὶν ἰκῶν Ἰππων[. . .] [Εἰβην() . . .
[. αἰξιαγ[. . .] . . . τῆν

v. 61 sup. voc. φάρος: ἀροτο

Scholia A (in Louvre papyrus) ¹

v. 2 the sense is this: I do not number Lycaeus with the
sons of Hippocoon . . . will be not only Lycaeus but also
Derites' other sons, whom he does not mention by name.²

¹ The word *ἔτι*, used to introduce some of the scholia,
indicates that a critical sign has been placed in the margin
of the text 'because . . .'. ² Derites was a cousin of
Oebalus, father of Tyndareus and Hippocoon (Paus. 7.18.5).

v. 6 Pherecydes makes Areitus one of Hippocoon's sons,
so perhaps here also it should be written with the letter *t*;
either that or Alcman called Areitus Areius.

v. 14 he has identified Poros with the god called Chaos by
Hesiod in his mythologising [*Theog.* 116, 123].

v. 32 Aristophanes reads Ἀῶας (with three syllables),
Pamphilus Αἴδας (with two).

v. 37 The girls beside Agido

v. 38 Aristarchus reads δδ' ὀλβιος, 'this man is blessed'.

v. 42 Next, the girls beside Hagesichora

v. 48 The girls beside Agido . . . this . . . those beside
Hagesichora.

v. 49 The poets are accustomed to ascribe and compare to
dreams things that are wonderful and prodigious, since that
is how they appear in the dream. He has called dreams 'rock-
sheltered' since they dwell under a rock in a . . . place. He is
copying Homer: cf. *Odyssey* [24.11f.],¹ 'and they went past
the streams of Ocean and the White Rock, past the gates of
the Sun and the land of Dreams.'

¹ The Homeric passage is irrelevant.

v. 59 The breeds are . . . of . . . horses . . . Eibenian . . .

v. 61 (over the word φάρος) plough.

v. 60ss. Ἄριστο(φάνης) ὀρθ(αι). φάρος: Σωσιφάνης ἄροτρον. ὅτι τὴν [Ἀγι]ζῶ καὶ Ἀγησιχόραν περιστεραῖς εἰκάζουσι

v. 64ss. . . . διδάσκαλος . . . is τ' ἀριθμ' τ' ἰβ̄ πρωτοσ
 οὐδὲ ταῖ Νανίνως κόμαι] Ἀρέτα
 Θυλακίς τ(ε) κ(αι) Κλεῖσιθηρα[. . . τ]ε κ(αι) Ἀσταφίς
 κ(αι) Φίλυλλα κ(αι) Δαμαρέτα κ(αι) Ἰανθεμ[ίς]

v. 79 ἀν(τι) αὐτοῦ. Στασικλεῖ . . .

v. 81 θωστήρεια ἑορτ[ή]

v. 83 ὅτι τὸ ἄνα ἀνυσις

v. 88 ἀρέσκειν ἐπιθυμῶ

v. 95 ναῖ ναῖ Ἄρι . . .

v. 98 ενδ . . . τα . . . [δ^ο εἶρηκε ἀλλὰ διὰ τὸ τὸν χορὸν ὅτε μὲν ἐξ
 ἰᾶ παρθένων ὅτε δὲ ἐκ ἰ̄ φη(σίν) οὖν τὴν χορηγὸν ἐπαινῶν ἀντὶ ἰᾶ
 αἰδεῖν ἰ̄ ἐξην γάρ α. ἀριθμὸν εἰπεῖν . . . εἶπερ οὐκ ἐβούλετο τὸν
 ἀριθ[μ(ὸν) τ(ὸν)] παρθένων . . . αἰ Ολυμπι . . . ἰβ̄ ἐξην . . .

v. 60 ff. (at foot of column) Aristophanes reads 'to Orthia'.¹ φάρος: 'plough', according to Sosiphanes. They compare Agizo (sic) and Hagesichora to doves.

¹I.e. the plough in his view is brought to the Spartan goddess Orth(e)ia; but see Page, *Alcman* 77 f. For the text of the scholia here see E. G. Turner, *Greek Manuscripts of the Ancient World* 44.

v. 64 ff. . . . chorus-trainer . . . the number of twelve . . . the first . . . nor the hair of Nanno . . . Areta . . . Thylacis and Cleēsithera and Astaphis . . . and Philylla and Damareta and Ianthemis

v. 79 (αὐτεῖ) for αὐτοῦ, 'here'. Stasicles . . .

v. 81 θωστήρεια: ἑορτή, 'festival'

v. 83 ἄνα is ἀνυσις, 'accomplishment'

v. 88 Ἴ wish to please'

v. 95 ναῖ: ναῖ (i.e. monosyllabic) according to Ari(sto)phanes of Byzantium)¹

¹Or Ari(starchus).

v. 98 (Eleven?) . . . he has said (? not because . . . ?) but because the chorus was sometimes of eleven girls, sometimes of ten; so he says (in praise of) the chorus-leader that ten sing instead of eleven; for he might have mentioned the number . . . since he did not want . . . the number of the girls . . . Olymp.¹ . . . it was possible . . . nineteen . . .

¹Perhaps a reference to the Festival of Hera at Olympia, at which two choruses of girls performed (Paus. 5. 16. 2).

Schol. B (P. Oxy. 2389)

fr. 6 col. i (v. 58s.)] s ἵππος Κολαξαίος [.]
 αὐτως ἢ Ἀγιδῶ προ[.] δευ[τέ]ρα κατὰ τὸ εἶδος
 [.] ἵππος Κολ[α]ξαίος πρό[ς] Ἴβη[ν]ὸν [.] Κολ[α]ξαίον
 δ. [.] ο[ἱ] Ἴβ[η]νοῦ. περὶ δὲ τοῦ γένου[ς] τῶν
 [ἵπ]πων Ἀριστάρχος οὕτως ἴστωρ[εῖ] ἀμ[φ]ότερ[α] ταῦτα γένη ἵπ[τ]ων
 ἐξωτικ[ά], λέγεται δὲ ἀμφοτέρω[ν] διαπρ[ε]πόντων [προφ]έρεει τὸν
 [Ἴβ]η[ν]όν. δέ] τοῦς [Ἴβ]η[ν]οῦς φησὶν τῆς Α[υ]δίας ἔθνος εἶναι.
 [ἀπὸ τ]ούτου δὲ βούλε[ται] ὅτι Λυ[δ]ὸς ἦν ὁ Ἀλκιμάν.
 Σω[σ]ίβιος δ' ἔτερ[ον] [Ἴβ]η[ν]ῶν ἔθνος ἀποφ[αί]νει] ρι[. .
 . . .] κείσθαι, προσα[γόμε]νος . .] δο[. .] μάρτυν. περὶ δὲ τῶ[ν]
 Κολαξαί[ων] [Εὐδοξ]οῦς ὁ Κν[ί]διος δια[.] τὸν Πόντον ταυ[τ].

Scholia B (in Oxyrhynchus papyrus) (50–100 A.D.)

fr. 6 col. i (on v. 58 ff.) Colaxaeae horse . . . thus Agido . . .
 second in respect of her beauty . . . Colaxaeae horse . . .
 against an Iberian; Colaxaeae . . . Iberian. And
 concerning the breed of the horses Aristarchus speaks as
 follows: both these breeds of horses (are foreign). But it is
 said that although both are eminent the Iberian is better.
 (He)¹ says (the Iberians are a people) of (Lydia), and from
 this he is ready (to infer) that Alcman was Lydian. But
 Sosibius shows that a second race of Iberians is situated
 . . . ,² adducing X³ as his witness. Concerning the
 Colaxaeans (Eudoxus)⁴ the Cnidian . . . they (dwell near)
 the Black Sea⁵ . . .

¹ Aristarchus? See test. 7. ² In a Celtic area (see Steph.
 Byz. on Ἰβαιοί). ³ Herodotus? If so, there seems to be a
 mistake. ⁴ Or Ctesias. ⁵ Ildt. 4. 5, 7 speaks of a
 Scythian king called Colaxais.

fr. 6 col. ii (v. 60ss.) . . εἰρημέν[] τὴν Ἀγιδῶ[]
 αὐταῖς ὀρ[] δὲ τοῦτο λ[. . .] πλειο[ν]άκις εἶσα[. . .]
 Ἀταρνείδες[. . .] . . . τὰς [δὲ Πλειάδας Πλειαίδας φη]σὶν καθάπερ
 [καὶ Πίνδαρος] ὀρεῖσθαι γὰρ Πλει[ά]δων μὴ τηλόθεν Ὀαρίωνα
 νεῖσθαι ἔαν[. . .] οὕτως ἀκούσασθαι ἢ τὴν Ἀγροισχό[ρ]α καὶ ἢ
 Ἀγιδῶ[] ὄσασθαι τὸ τοῦ σιρ[ί]ου ἀστρ[ο]ν [] μαχόμεναι
 πε[] πλειάδων τὸ α[] γὰρ ὡς πελει[ά]δες [] ρουσιν
 πα[.] [] v. 62s. [] πειν τὴν εἶναι γὰρ [] νύκτα δι'
 ἀμβρο[σ]ίαν ἀντίστροφον τῶν κανα[χ]άποδα ὥστε
 ἡλ[] λείπειν τιμῶν[] ν ἄστρ[ο]ν ἄτε σ[ί]ριον
 κατὰ λόγον ταυόντων [] ἡμᾶς περὶ τῆς [. . .]
 . . νου ἀστρ[ο]

fr. 6 col. ii (on vv. 60–63) . . . said . . . Agido . . . to them¹
 . . . this . . . more often . . . Atarnides² . . . He calls the
 Pleiads Peleiads as does Pindar, *Nem.* 2. 11 f.³ If . . . , (one
 must) understand it as follows: . . . Hagesichora and Agido
 . . . being . . . the star of Sirius . . . fighting . . . of Pleiads
 . . . as Pleiads¹ . . . νύκτα . . . μάχονται (vv. 62 f.). (They say
 that in the above something is missing), for the words νύκτα
 δι' ἀμβροσίαν correspond with (ἀεθλοφόρον) καναχάποδα (v. 48)⁴
 so that⁵ . . . ; honour . . . star like Sirius . . . by such
 reasoning . . . us about the . . . star . . .

¹ It seems that Hagesichora and Agido are being equated
 with the Pleiads as in schol. A. ² 'Women of Atarneus' is
 obscure: there was an Atarneus on the coast of Asia Minor
 opposite Lesbos. See also fr. 10(a). ³ Other examples,
 including Simon. 555, in Athen. 11. 490 f. ⁴ V. 62
 corresponds metrically with v. 48, but the argument is
 not clear. ⁵ There may be a reference here to the words
 'like the sun' in v. 41.

fr. 7 col. i (a) (v. 73ss.) . . . Φίλυλλα Δαμαρέ[τα] καθ'
 ὑπόθεσιν ταύτην τῆς Αἰνησιμβρότας]βου[

(b) (v. 75ss.) . . . ἵνα βλέπει[τὰς λοιπὰς παρθένους . . .
 νν. 77-9: οἶχ' ὡς νῦν μὴ παρούσης μένηται τῆς Ἀγησιχόρας, ἀλλὰ
 [.]ται ὅτι ἂν εἴ[σ]ω τῆ[ς] Αἰνησιμβρότας ἔλθῃς
 οὐδεμίαν [τοιαύτην] δυνήσῃ εὐ[ρεῖν] πα[ρ]θ[έ]νον ἄλλὰ μόνῃ
 Ἀγησιχόρα μ[ε] τείρει . . .

2 P. Oxy. 2389 fr. 3(a) 3-7

]αιοῖσι π[ᾶ]σι κἀνθρώποισι τ' αἰδ[ό]οιστάτοι
 ν[αῖ]οῖσι νέ[ρ]θεν γὰς ἀειζώοι σι[δ]οματο[ν] τ[έ]γος
 Κά[στ]ωρ τε πώλων ὠκέων] δματῆ[ρε]ς [ἰ]ππότα[ι]
 σοφοί
 καὶ Πωλυδεύκης] κυδρός.

suppl. Lobel praeter 1 πᾶσι Barrett, 2 νέρθεν γ. ᾧ. Page
 (ναῖοισιν ἐ[ν] φίλαις Σερᾶπναιοισιν] Barrett); cf. schol. Eur. *Tröad.*
 210 (ii Schwartz)

[Hdn.] *Fig.* 61 (*Rhet. Gr.* viii 606 Walz)

Ἀλκμανικὸν δὲ τὸ μεσάζον τὴν ἐπαλλήλων ὀνομάτων ἢ ῥημάτων
 θέσιν πληθυντικοῖς ἢ δυνικοῖς ὀνόμασιν ἢ ῥήμασι . . . πλεονάζει δὲ
 τοῦτο τὸ σχῆμα παρ' Ἀλκμάνι τῷ λυρικῶ, ὅθεν καὶ Ἀλκμανικὸν
 ὠνόμασται. εὐθύς γοῖν ἐν τῇ δευτέρᾳ ᾠδῇ παρελήφθηται: Κάστωρ . . .
 κυδρός.

cf. schol. Pind. *Pyth.* 4. 318b (ii 141 Drachmann), schol. Hom.
Od. 10. 513 (ii 476 Dindorf), Eust. *Od.* 1667. 34.

fr. 7 col. i (on v. 73 ff.)

(a) . . . Philylla and Damareta . . . ; on this hypothesis . . .
 of Aenesimbrotta . . .

(b) (in order that) she may see . . . the other girls . . .
 'But Hagesichora wears me out': (i.e. oppresses me with
 love). 'But Hagesichora wears me out. For fair-ankled
 Hagesichora is not present here': he does not mention
 Hagesichora as being not present (with the others) now but
 says that if you go inside Aenesimbrotta's (you will be able to
 find) no girl (like her, but Hagesichora alone) wears me
 out.²

¹ With reference to ποικυλέποι (75)? ² Page suggests that
 in this explanation αὔτει ('here', v. 79) is wrongly taken to
 refer to Aenesimbrotta's house. Other scraps of this papyrus
 seem to comment on v. 82 f. and perhaps on 38 and 100.

2 Papyrus (50-100 A.D.)¹

Most worthy of reverence from all gods and men,
 they dwell in a god-built home (beneath the earth,
 always alive?),² Castor—tamers of swift steeds,
 skilled horsemen—and glorious Polydeuces.

¹ The papyrus scraps are supplemented from 'Herodian' and
Et. Gen.; see also fr. 12. 8 f. ² Or (in their beloved
 Therapne?).

'Herodian', *On Figures of Speech*

The Alcmanic figure is the one which inserts plural or
 dual nouns or verbs between (singular) nouns or verbs
 which belong together . . . This figure is used to excess in
 the lyric poet Alcman,¹ so that it is called Alcmanic. There
 is no need to go further than the second ode² for an
 example: 'Castor . . . Polydeuces'.

¹ But this is his only extant example. ² Presumably the
 second poem of Book 1.

Et. Gen. (p. 18 Calame)

. . . και τὸ αἰδοῖστατοι (-τον B) ὡς παρ' Ἀλκμάν, οἶον οἰοῖσι
κάνθρώποισιν αἰδοῖστατοι.

cod. A σοῖσι κἀνθρ. αἰδ. cod. B νοῖσιν ἀνθρ. αἰδ. (cf. v. 2)

cf. fr. 12. 8s.

3 P. Oxy. 2387

fr. 1 Μῶσαι Ὀλ]υμπιάδες, περὶ με φρένας
 ἰμέρωι νέα]ς αἰοιδᾶς
 πῖμπλατ'· ἰθὺ]ω δ' ἀκούσαι
 παρσενη]ῖας ὁπός
 5 πρὸς αἰ]θέρα καλὸν ὑμνοισᾶν μέλος
] . οι
 ὕπνον ἀ]πὸ γλεφάρων σκεδ[α]σεῖ γλυκίν
]ς δέ μ' ἄγει πεδ' ἄγων' ἴμεν
 ἀχι τὰ]χιστα κόμ[αν ξ]ανθὰν τινάξω.

10] . σχ[ἀπ]αλοὶ πόδες

fr. 3 col. ii

61 λυσιμελεῖ τε πόσωι, τακερώτερα
 δ' ὕπνω καὶ σανάτω ποτιδέρεται·
 οὐδέ τι μαφιδίως γλυκ[ῆα κ]ήνα·

'Α[σ]τυμέλοισα δέ μ' οὐδὲν ἀμείβεται,
 65 ἀλλὰ τὸ]ν πυλεῶν' ἔχοισα
 [ῶ] τις αἰγλά[ε]ντος ἀστήρ
 ὠρανῶ διαιπετής
 ἢ χρύσιον ἔρνος ἢ ἀπαλὸ]ν ψίλ]ον
 . ^]ν

Etymologicum Genuinum (on superlatives in -έστατος)

αἰδοῖστατοι is also found, as in Alcman: 'most worthy . . .
men'.

3 Papyrus (end of 1st c. B.C. or beginning of 1st c. A.D.)

fr. 1 Olympian¹ (Muses, fill) my heart (with longing
for a new) song: I (am eager) to hear the (maiden)
voice of girls singing a beautiful melody (to the
heavens). . . : (it?) will scatter sweet (sleep) from my
eyes and leads me to go to the assembly (of
Antheia?),² (where) I shall (rapidly) shake my yellow
hair . . . soft feet³ . . .

fr. 3 . . . cold . . .

. . . and with limb-loosening desire, and she looks (at
me?) more meltingly than sleep or death, and not in
vain⁴ is she sweet. But Astymeloisa makes no answer
to me; no, holding the garland,⁵ like a bright star of
the shining heavens or a golden branch or soft down

¹ The opening lines may have been sung by a solo singer
introducing the song of the whole choir. ² Hera of the
Flowers? See n. 5. ³ A reference to dancing? 50 verses
are missing here, except for the adjective 'cold', which is
mentioned in a marginal note. ⁴ Text and sense
uncertain. ⁵ Pamphilus in Ath. 15. 678a says that the
word (also in fr. 60) is used of a garland offered by Spartans
to Hera.

70] διέβα ταναοῖς πο[σί·
καλλί[κ]ομος νοτία Κινύρα χ[άρ]ις
ἐπὶ π[αρ]σεινῆς χαίταισιν ἰσδει·
ἦ μὰν Ἀ]στυμέλοισα κατὰ στρατόν
ἔρχεται] μέλημα δάμωι
75] μαν ἐλοῖσα
] λέγω·
] εναβαλ' α[ί] γὰρ ἄργυριν
] . [] ἰα
] α ἴδοιμ' αἴ πως με . . ον φιλοῖ
80 ἀσ]σον [ί]ο[ι]σ' ἀπαλὰς χηρὸς λάβοι,
αἰψά κ' [έ]γων ἰ]κέτις κήνας γενοίμαν·
νὺν δ' [] δα παῖδα βα[θ]ύφρονα
παιδι . [] μ' ἔχοισαν
] . 'ε[]] . ν ἄ παῖς
85] χάριν·

fr. 3 col. iii: notandi v. 98 ὄλακ[, v. 115 ἴστρε[, v. 116 οἰδε[.]

omnia suppl. ed. pr. (Lobel) praeter 1-5 (e.g.), 9 ἐχι, 65 τὸ]ν,
71 καλλί[κ]ομος, 73s. (e.g.), 81 ἐγὼν Page, 80 Barrett, Peek.
8 Ἀνθεί]ς? Barrett 9 τὰ]χιστα Barrett: μά]λιστα Lobel
34 marg. schol. κ]ρυερα ψυχρα 68 Paus. 3, 19. 6 ψάλα
καλοῦσαν οἱ Δωρεῖς τὰ πτέρρα 72 ἄς? Page: -άν pap. (ante
correct.?) 77 βάλ' vel ἀβάλλ' Lobel 79 μεσιον ut vid.

Schol. (in marg. sup. script.)

[π]αρεγγρά[φεται] ἐν [το]ῖς ἀντιγρά[φοις] αὐτῆ [κάν τῶι] πέμπτωι·
καὶ ἐν ἐκεῖνῳ [ἐν μὲν τῶι] Ἀρ[ι]στονικ[οῦ] περιεγέγρα[πτο], ἐν δὲ
τῶι Πτολ[η]μαίου ἀπερ[ί]γρα[πτος] ἦν.

. . . she passed through with her long feet; . . .
giving beauty to her tresses, the moist charm of
Cinyras⁶ sits on the maiden's hair. (Truly) Asty-
meloisa (goes) through the crowd the darling of the
people⁷ . . . taking . . . I say; . . . if only . . . a silver
cup . . . I were to see whether perchance she were to
love me.⁸ If only she came nearer and took my soft
hand, immediately I would become her suppliant. As
it is, . . . a wise girl . . . girl . . . me having . . . the
girl . . . grace . . .⁹

⁶ I.e. Cyprian perfumed oil: Cinyras was a mythical king of
Cyprus. ⁷ Her name means 'darling of the city'.

⁸ The connection of the clauses is uncertain. ⁹ The
papyrus has the beginnings of another 30 lines: v. 98 may
have the word 'nightingale(s)', vv. 115 and 116 seem to
begin, 'you know' and '(s)he knows'. The poem had at least
126 verses, i.e. 14 stanzas.

*Scholias*t (in the upper margin of the papyrus)

This ode is wrongly inserted in the exemplars in the fifth
book also, and in that book it was bracketed¹ in
Aristonicus' exemplar but not bracketed in Ptolemaeus'.

¹ To denote exclusion. The scholiast maintains that the
poem belongs to Book 1, not to Book 5. An Aristonicus and
Ptolemaeus, father and son, are known as scholars from
Ath. 11. 481d, schol. *Il.* 4. 423, *Sud.* A3924, Π3036.

GREEK LYRIC

- fr. 4: 2]αιόλαν[, 3]τακομέ[ν-, 4]ἤρά νυ[,
6]νυμφά[, 7 ἀ]είσειν[
fr. 11: 2,3 πῆρα[τα . . . εὐρυστέρν[ω, 4 ἀ]μευσα[
fr. 13: 5 ἀ]σανα[
fr. 17: 3]δόμοισιν[6 σιοκ.[7 τ]ηλυγετωι.[
fr. 21: 3]φοιβ[
fr. 23: 2 εὐρυ]χόρω δ' Ἰ]Ἀσίας[? 3 πυρός?
4 πολλά 5]ἄστη καὶ φ[6 Μαιόν[?]

4 P. Oxy. 2388

- fr. 1
] . [.]ναί . [
]αλλονεραιοφ[
]ωτα δ' ἐγίνετ[
σαν]μαστὰ δ' ἀνθ[ρώποισι(ι)
5 γαρύματα μαλσακά [
νεόχμ' ἔδειξαν τερπ[
ποικίλα φ. [.]ρα[.] . αι . [
ἀ δ' ἰππέω[ν
Κλησιμβ[ρότα ἦ-
10 βῶσα τεμε[
κληγόν β[
οὐδ' ἀ[.] . ιο[

4, 9 suppl. ed. pr. (Lobel)

ALCMAN

- fr. 4¹: 2 flashing, 3 melting, 4 So then . . . ?
6 brides, 7 sang
fr. 11: 2-3 the limits of the wide-breasted (earth),
4 passed through
fr. 13: 5 Athena²
fr. 17: 3 house 6 god- 7 beloved (child)?
fr. 21: 3 Phoebus³?
fr. 23: 2 spacious Asia? 3 fire? 4 many 5 cities
and 6 Maeonia(n)⁴?

¹These fragments are not from the Astymeloisa poem.
²Or 'immortal'. ³Or 'Phoebe'? ⁴Maeonia was a
district in Lydia.

4 Papyrus (150-200 A.D.)

- fr. 1 . . . (other?) . . . (became?) . . . and wonderful
soft utterances they¹ revealed new to men . . .
delight . . . intricate . . . ; and she . . . of horsemen
. . . Clesimbrotā . . . being young . . . glorious . . .
nor . . .

¹Alcman's predecessors? He mentioned Polymnestus once
(fr. 145).

GREEK LYRIC

fr. 3: 2 πᾶλλοτρ[4 ἰδμεν. [5 οἰος ἦ. [

fr. 4: 4]πολεμ[5]. γ' αἰδη[λ-

fr. 5: 3 ἀκό]λουσον 4s. Δυμαί[ναις . . . φιλο-
πλ]οκάμοις 7 σ]άλπιξ

fr. 6: 2]χοραγοι[9]π' ἵππωνεα[11]μείον· [

fr. 8: 4 Σ]εράπνα[

ALCMAN

fr. 3: 2 possessions of others, 4 we know, 5 what
(he) was like

fr. 4: 4 war, 5 destructive

fr. 5: 3 follower, 4 f. curl-loving Dymainai,¹
7 war-trumpet

fr. 6: 2 choir-leaders, 9 horse(s), 11 smaller

fr. 8: 4 Therapne

¹ Same expression in Euphorion fr. 47. Hesychius explains Dyme as 'a tribe and place in Sparta' and Dymainai (s.v. Δύσμαιναι) as 'the choir-girls in Sparta in the worship of Dionysus'. See also 5 fr. 2 col. ii, 10(b) (where the Dymainai may be the choir who are addressing their leader) and 11.

4A P. Oxy. 2443 fr. 1+3213

]εφ. [. . .]ουδεις. [
]φρασάμαν μόνος [
]ε Ποσειδάγος χα[.].

10

] . os

μα. Λευκοθεᾶν ἔρατόν τέμενος
ἐκ Τρυγεᾶν ἀνιών, ἔχον
δὲ σίδας δύο γλυκῆας.

ταὶ δ' ὅτε δὴ ποταμῶι καλλιρρόωι

15

ἀράσαντ' ἔρατόν τελέσαι γάμον
καὶ τὰ παθῆν ἄ γυναιξὶ καὶ ἀνδρά[σι
φίλτ]ατα κωριδίας τ' εὐνάς [τυ]χῆν[,

v. M. L. West, *Z.P.E.* 26 (1977) 38s. Suppl. ed. pr. (Lobel)
praeter 17 φίλτ]ατα Brown 11 ἐκό]μαγ Brown

4A Papyrus (2nd c. A.D.)

. . . no-one . . . I¹ planned . . . alone . . . of
Poseidon . . . (I came to) the lovely sanctuary of the
Leucotheae² by going up from Trygeae, and I carried
two sweet pomegranates; and when they had prayed
to the fair-flowing river that they achieve lovely
wedlock and experience those things that are
(dearest) to women and men and find a lawful
marriage-bed, . . .

¹ The speaker is male, 'they' of v. 14 are female. A. L. Brown, *Z.P.E.* 32 (1978) 36-8, notes similarities with Homer's account of the meeting of Odysseus and Nausicaa and her companions (see especially *Od.* 5. 441 ff., 6. 85, and cf. fr. 81). ²The Nereids; Ino Leucothea had helped Odysseus (*Od.* 5. 333 ff.).

GREEK LYRIC

4B P. Oxy. 2801 (=3 *S.L.G.*)

] ἐπακουσομε[
 σ]άλος οἰά τ' α[[] . . . [
5] ὑμνίωμες ἀπίαισ[
] . πον . σ ευρ[

suppl. ed. pr. (Lobel) 6 πονός, delete altero ο

4C P. Oxy. 3209

fr. 1] κλέος φερ[
] σκαίροισα τ[
] . . . [. .] ερ[
] δ δ' εὐθὺς . [
 .] . . . [
] ἀγὼ δ' ἀφ' ὑψηλῶ[
] δόμων ἀπ' ἄκρω[ν

'Αλκμάνος μελῶν σ'

fr. 2: 1 νεβρώ(ι) 7 ἀγερωχ[10] ἐκ Σπάρ[τας?

fr. 3: 1] α κυν.[2] φόβω[

fr. 4: 3] σ γαμ[5] καλόν[

suppl. ed. pr. (Haslam)

ALCMAN

4B Papyrus (early 2nd c. A.D.)

. . . (we?) shall hear . . . offspring as . . . we sing
(with?) kindly . . .

4C Papyrus (100–150 A.D.)

fr. 1: . . . bring() fame . . . frisking¹ . . . and heat once
. . . shout from the high . . . from the housetops² . . .

fr. 2: 1 fawn 7 proud³ 10 from Sparta(?)

fr. 3: 1 dog(?) 2 fear

fr. 4: 3 marriage 5 beautiful

¹ Feminine singular participle. ² The poem, possibly a wedding-song, ended in this line, as did Book 6 of Alcman's songs according to the end-title in the papyrus. ³ Cf. Eust. *Il.* 314. 43, 'the word ἀγέρωχος means "proud", as in Alcman': also at 5 fr. 1(b), 10(b).

5 P. Oxy. 2390

fr. 1 (a) 3 τ]οῦ Πολυδευ[κεος 5 Κάστ]ωρ ἕως τοῦ 7s. ἀπέ-
φευγ. 8 ἐβλαψεν 9 Π]ολυδεύκης 10 κασιγ]νηταν σα]

(b) 4]αγερωχε 5 Πλε]ιστοδίκη? 6] .βλεφαρων

(c) 2 τ(ῆν) τῶν Φοιβα[ί]ων ἐο[ρτήν 3]ς τῆν τῶν Φοιβαίω[ν]

suppl. ed.pr. (Lobel)

Fr. 5-13 are papyrus fragments of commentaries on Alcman's poetry and life.

5 Papyrus (2nd c. A.D.)

fr. 1 (a) 3 of Polydeuces 5 'Castor' as far as 7 f.
(were?) fleeing 8 (he? Polydeuces?) harmed 9 Poly-
deuces 10 sisters¹

(b) 4 proud man! 5 Pleistodice? 6 eyelids

(c) 2, 3 the festival of the Phoebae²

¹ Presumably the daughters of Leucippus, Phoebe and Hilaria, who were carried off by Castor and Polydeuces: see fr. 8. ² A festival of Phoebe? See A. F. Garvie, *C.Q.* 59 (1965) 185-7.

fr. 2 col. ii

. . . οὐδ' [] παρασταθείσαν [] τὴν Ἀφροδίτην.
Θέων [] και Τ]υρανίων ἀναγνώσκου[σι χρυσῶ] κατά γενικήν,
ἦ' ἦν' οὐδέ εἰς [σε μέμ]ψεται πλησίον χρυσοῦ ἀτάσαν οὐ[δέ]
ἐ[ξελ]έγξει σε χρυσός, ἀλλὰ διοίσεις αὐτόν.

οὐ γὰρ πολυπήμων Κά[λα]μιος ἀνὴρ πεδ' ἀνδρῶν
οὐ[δ'] ἄγριος· ἐ[κ] τοῦ ἐναντίου τοῦ ἐναντίον. οὐκ ἐστὶ πολυπήμων ὁ
Κάλαισο[ς] ἀλλ' εὐδαίμων οὐδ' ἄγριος ἀλλὰ ἡμερος.

νῦν δ' ἴομες τῷ δαίμονος ἕως) τοῦ παι[δῶν] ἀρίστην.
Λεωτυχίδας [Λ]ακεδαι[μονί]ων βασιλεύς. ἀδηλον δὲ [τίνος ἐστὶ
θ]υγάτηρ ἢ Τιμασιμβρότα [καὶ τίς ὁ υἱός] καὶ τίνος.

fr. 2 col. ii

nor . . . standing beside . . . Aphrodite. Theon¹ . . . and Tyrannion² read χρυσῶ ('gold') in the genitive to give the meaning, 'Nor will anyone find fault with you³ if you stand near gold, nor will gold show you up, but you will surpass it.'

For Calaeus is not a man of much hurt among men nor savage: opposite is used to express opposite: Calaeus is not 'of much hurt' but prosperous,⁴ not savage but civilised.

But now let us go (trusting in the power?) of the god as far as best⁵ of (his) children: Leotyichidas is king of Sparta, but it is unclear (whose) daughter Timasimbrotta (is and who is the son) and whose (son he is).

¹ Augustan grammarian. ² Another grammarian, either the Elder, Cicero's contemporary, or his pupil, the Younger. ³ Feminine. ⁴ This explanation is improbable; Alcman must have meant 'not hurtful nor savage'. ⁵ Feminine adjective.

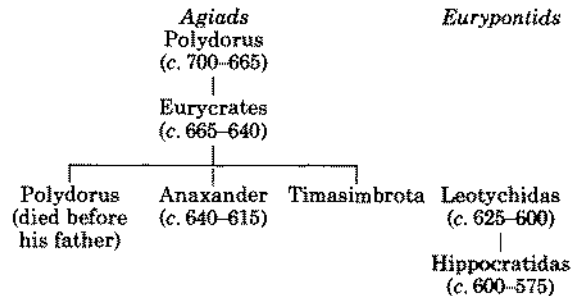
φῶν δ' ἔοικεν [Εὐρυκρατέος π]αιδὶ ξανθῶι
 Πολυδῶ[ρ]ω[ι] [Ἰπποκρατίδας] Λεωνυχίδα υἱὸς ἐστὶ τοῦ
 [Λακεδαιμονίων] βασιλέ[ω]ς· [το]ῦ δ' Εὐρυκ[ρ]ά[τους] υἱὸς
 Πολύ[ω]ρος καὶ Τιμ[ασιμ]βρότα θυγά[τηρ].

Μῶ[σα], λίσσομαί τ[ε σι]ῶν μάλιστα· [τὰς Μο]ῦσας ὑπὲρ
 [τῆς θυ]γατρὸς (?) τῆς τ[ῶν]]ντιδῶν φυλ[ικός δὲ χ]ορός (ἐστὶ)
 Δύμα[ς]·]τρα Δύμα[ινα]· ἐν δὲ ταύτῃ τῇ αἰδ[ῆ] Ἰ[αλ]κμάν
 φου[ικός (ἐστὶ)· ἐ]κθησ[όμεθα] δὲ [τὰ δ]ιοκούντα ἢ[μῖν μ]ετὰ τὰς τῶν
 λοιπῶ[ν] πέ[ρας]. Γῆς [μὲν] Μοῦσα[ς] θυγατέρας ὡς Μίμνερμ[ος]
 .]τας ἐγε[νεαλόγησε] . . .

In build (she) is like the yellow-haired Polydorus, child (of Eurycrates): (Hippocratidas) is the son of Leontychidas, king (of Sparta), but Eurycrates' (son) is Polydorus, and Timasimbrotia is his daughter.⁶

Muse, I beseech you most (among the gods): (he invokes) the Muses on behalf of the daughter of the .ntidae⁷); and it is the tribal chorus of Dyme: -tra⁸ is a girl from Dyme. In this song Alcman is cosmogonist: we shall set out our opinions⁹ following the attempts of the others. He made the Muses the daughters of Earth,¹⁰ as Mimnermus [fr. 13 West] does.

⁶ The commentator seems to have quoted a passage from elsewhere in the poem to solve his difficulty over the identity of Timasimbrotia. The relevant royal family trees are:



⁷ The name of her family, conceivably Eurypontidae, the royal house. ⁸ The chorus-leader? For Dyme see 4 fr. 5 n. 1. ⁹ See col. iii below. ¹⁰ As suited a poem concerned with cosmogony: the present poem may be the source of fr. 67. For the usual genealogy see fr. 3. 1, 8. 9 ff., 27, 28.

col. iii

. . . πάντων . . . [θέ]τις.

ἐκ δὲ τῷ π[ρέσγυς Πόρος Τέκμων τε τέκμων ἐγένετο
 τ[ί]αι πόρος ἀκόλουθον] μο[.] ἐντεύθεν εἰ. [] πόρον ἀπὸ τῆς
 πορ[ί]μο]ν [πάντων ἀρχῆς], ὡς γὰρ ἤρξατο ἡ ὕλη κατασκευ[σθῆναι],
 ἐγένετο πόρος τις οἰονεὶ ἀρχή· π[ο]ίαι] οὖν ὁ Ἄλκμαν τὴν ὕλην
 π[άν]των τετα[ραγμένην καὶ ἀπόητον] εἶτα [γενέ]σθαι τινά φησιν τὸν
 κατασκευ[ζοντα] πάντα, εἶτα γενέσθαι [πό]ρον, τοῦ [δὲ πό]ρου
 παρελθόντος ἐπακολουθῆ[σαι] τέκμων· καὶ ἔστιν ὁ μὲν πόρος οἶον
 ἀρχή, τὸ δὲ τέκμων οἰονεὶ τέλος. τῆς θέτιδος γενομένης ἀρχή καὶ
 τέ[λ]ο[ι]ς αἰ]α πάντων ἐγένε[τ]ο, καὶ τὰ μὲν πάντα [ὄμο]ιαν ἔχει τὴν
 φύσιν τῆι τοῦ χαλκοῦ ὕληι, ἡ δὲ θέτις τ[ῆ]ι τοῦ τεχνίτου, ὁ δὲ πόρος
 καὶ τὸ τέκμων τῆι ἀρχῆι καὶ τῷ τέλει. πρέσγ[υ]ς δὲ ἀντὶ τοῦ
 πρεσβύτης.

καὶ τρίτος σκότος· διὰ τὸ μηδέπω μήτε ἥλιον μήτε σε[λ]ήνην
 γερονεῖναι, ἀλλ' ἔτι ἀδιάκριτ[ο]ν εἶναι [τ]ῆν ὕλην· ἐγένοντο οὖν ὑπὸ
 τ[α]ύτῳ πόρος καὶ τέκμων καὶ σκότ[ο]ς.] . [

col. iiii

. . . of all . . . (Thetis?).

After that, ancient Poros and Tekmor¹¹; Tekmor came into being after Poros . . . thereupon . . . (called him) Poros since (the beginning 'provided' all things?); for when the matter¹² began to be set in order, a certain Poros came into being as a beginning. So Alcman (represents) the matter of all things as confused and unformed. Then he says that one came into being who set all things in order, then that Poros came into being, and that when Poros had passed by Tekmor followed. And Poros is as a beginning, Tekmor like an end. When Thetis¹³ had come into being, a beginning and end of all things came into being (simultaneously), and all things¹⁴ have their nature resembling the matter of bronze, while Thetis has hers resembling that of the craftsman, Poros and Tekmor resembling the beginning and the end. He uses the word 'ancient' (*πρέσγυς*) for 'old'.

And the third, darkness: since neither sun nor moon had come into being yet, but matter was still undifferentiated. So (at the same moment?) there came into being Poros and Tekmor and darkness.¹⁵

¹¹ See J. L. Penwill, *Apeiron* 8 (1974) 13 ff.: Poros, the Contriver at 1.14, may here be rather the 'Passage' created between Heaven and Earth; Tekmor is probably 'Ordinance'.¹² The commentator uses an Aristotelian term in his explanation: so with 'beginning' and 'end'.¹³ Not the sea-goddess, but 'Creation' (= Attic *θέτις*; cf. 20. 1 *ἔσηκε*, probably from this poem).

¹⁴ By 'all things' he means the ὕλη, 'matter'.¹⁵ This explanation seems wrong-headed: darkness is third not to Poros and Tekmor but to 'day and moon', as is shown by the longer quotation which follows.

GREEK LYRIC

ἡμέρ] τε καὶ σελάνα καὶ τρίτος (pap. -ον) σκότος (<ἔως)
 τοῦ μαρμαρυγας· ἡμαρ οὐ φιλιῶς ἀλλὰ σὺν ἡλίῳ τὸ μὲν πρότερον
 ἦν σκότος μόνον, μετὰ δὲ ταῦτα διακριθε[ντο]ς αὐτοῦ . . .

post ed. pr. (Lobel), Page, Barrett suppl. M. L. West (C.Q.
 57, 1963, 156; 59, 1965, 188ss.), F. D. Harvey (J.H.S. 87, 1967,
 62ss.)

fr. 29. 5 τίν

fr. 30. 2 κυ[δάσδεν

fr. 34. 7s. Ἀλκμ[άν . . . ἐ]ν τῶι α'

fr. 49 col. i 1 Κρι[ῶι 2 Πέρση]ν 7 Ε[ὐβοίαν
 12]βριαρε

col. ii 4 γαρυσεσ.[6 γαμον.[11 ἐν β' πα] 13 γεναέ

6 P. Oxy. 2391

fr. 4: 2]αργυρου[4]φατὶ φιλέν[5]φθαινηφιλ[

fr. 9: 4 γλυκεω[

fr. 10: 1 Φ]ἰλυλλ[α- ?

fr. 11: 5 Κ]υπριδ[

fr. 21(a): 2] πενθερο[4]ος κείθι δῆ] σ[5]σο Ἀλκαί(ος)[
 (b): 7]τεθνηώτων 8]ουνοοίαν γα[9 τ]ῆς Ἀμύκλας κα[
 10]δρομον φυλα[(c): 2]γλυκκηα[

ALCMAN

Day and moon and the third, darkness (as far as)
 flashing(s)¹⁶: 'day' does not mean simply 'day', but
 contains the idea of the sun. Previously there was only
 darkness, and afterwards, when it had been differentiated,
 (light came into being).

¹⁶ Perhaps of the stars.

fr. 29. 5 to you

fr. 30. 2 to revile¹

fr. 34. 7 f. Alcman . . . in book 1

fr. 49 col. i 1 Crius² 2 Perses 7 Euboea
 12 Briareus³

col. ii 4 speech 6 marriage 11 in book 2 of the
 (Partheneia) 13 family

¹ The commentator gives the meaning (κακιζέω). ² The
 Titan, father of Perses (Hes. *Theog.* 375 f.). ³ Or
 Obriareus, one of the Hundred-handed (*Theog.* 149, 617).

6 Papyrus (1st c. A.D.)

fr. 4: 2 silver 4, 5 (s)he says (s)he loves

fr. 9: 4 sweet

fr. 10: 1 Philylla (?)

fr. 11: 5 Cyprian

fr. 21(a) 2 father-in-law 4 there indeed 5 Alcaeus (?)
 (b) 7 of the dead 8 society 9 Amyclae 10 running
 . . . tribe (c) 2 sweet

7 P. Oxy. 2389 fr. 1

. . . [κῶμα σιῶν· κῶ]μα θεῶν δ' εἶρη[ται
 . . .] ἀσανάτας τελε[τάς]
 ἐτάρφθεν φρέ[να(ς)] ὁ Μενέλαος [] α.δ.[
 . . . α]ὐτόν τιμᾶ[σθαι ἐν ταῖς Θεράπ]ναις μετὰ τῶν Διὸς κοῦ[ρων
]κος ἐν τῇ Πελο[ποννήσῳ]σ[.]αι Ἑλένη και[]λεγο[
]ω . . . [.] αφα[ρητιὰδ-?]] μετ' αὐτ[ο]ῦ δ[έ]]ν ἐν
 Θεράπναις [τιμ]ᾶς ἔχουσι·
 πο[λλὰ] δ' ἐμνάσαντ' οσ[]αν ἀπήρ[ι]τον
 Β[α]κχῶν Καδ[μ]-] σε ν[ι]καν· ἀμφίβ[ολ]ον
 πῶτ[ερον]]ουσα . [] τῶν ἔργων [ἐμ]νήσθη[σαν]]ασαν[
 ὕ]βριος ἀντ' ὀλοῶς και ἀτα[σθαλί]ας

fere omnia suppl. ed. pr. (Lobel) sup. vers. ult. schol.
]. ως οἱ Διὸς κο[ῦ]ρ[οι] Ἄιδου . [

Schol. Eur. Tro. 210 (ii 353 Schwarz)

οἰκητήριόν φασι τὰς Θεράπνας τῶν Διωσκοῦρων παρῶσον ὑπὸ τῆν
 γῆν τῆς Θεράπνας εἶναι λέγονται ζῶντες, ὡς Ἄλκμάν φησι.

Harp. s.v. Θεράπναι (i 151 Dindorf)

. . . τόπος ἐστὶν ἐν Λακεδαίμονι Θεράπναι, οὗ μνημονεύει και
 Ἄλκμάν ἐν α'.

7 Papyrus (50–100 A.D.)

. . . the sleep of the gods¹: he uses σιῶν for θεῶν, 'of the gods'.

. . . immortal rites:

they were delighted in their hearts: . . . Menelaus . . . that he is honoured in Therapne with the Dioscuri . . . in the Peloponnese . . . Helen and . . . (the sons of Aphareus?)² . . . (with him?) . . . have honours in Therapne.

and often they remembered all the . . . boundless . . . of the Cadmaean Bacchae³ . . . (victory?): it is uncertain whether . . . they remembered the deeds . . .

in return for destructive brutality and wickedness⁴:

¹ After death the Dioscuri (Castor and Polydeuces) lived on alternate days below the earth (in a 'sleep') and on Olympus (Pind. *Nem.* 10. 80 ff.); the rites which gave them pleasure were their worship at Therapne, where Menelaus and Helen were also worshipped. ² Lynceus and Idas, who fought the Dioscuri over the daughters of Leucippus and killed Castor (Pind. l.c.). ³ Relevance unknown. ⁴ The scholiast's note above this line suggests that the Dioscuri are still the subject.

Scholiast on Euripides

They call Therapne the dwelling-place of the Dioscuri inasmuch as they are said to be alive underground in Therapne, as Alcman says.

Harpocration, *Lexicon of the Ten Attic Orators*

Therapne: a place in Laconia mentioned by Alcman in book 1.¹

¹ See also 14(b).

8 P. Oxy. 2389 fr. 4 col. ii

1 ἀνδροδάμα[2 Φοῖβη κα[ὶ Ἰλάειρα 3]ται Ἀπόλλ[ων-
 4]τροφε τον[5 συλληπτικ[6 θεῶν[
 9ss. Μῶσαι μ[ακαίραι, τὰς Διὶ Μν]αμοσύνα μ[ι]γείσα
 π. [.....]]]]]]]]]]]]
 ρ θνατ[ο]ῖσι τέρψι[ν

post ed. pr. (Lobel) suppl. Barrett

9 P. Oxy. 2389 fr. 23

3 σφυ[

9A P. Oxy. 3210

fr. 1: 9 Σαπφῶ 10 διὰ δνεῖν φωνῆν[των 11 σύμφωνα . .
 λήγει 12s. Σαπφῶ διὰ [φωνη]ῆντων ἐν σύμφωνον 15 περ[ὶ]
 τοῦ κνισα ῥητέον [ὅτι (?) 16 φησιν ὅτι παρὰ τοῦ

fr. 2: 3 Ἀρχ[ι]δαμ[6]Ἀρχ[ιδ] 9 παρὰ τὴν γα[10]ἄτερ
 τοῦ ; (?) γράφεισθαι 11 (ἀν)ακολο[ύθως (?) ἐστίν γαισ] 16 αἰ εἰς η
 23 εὐθείαν (vèl Ὀρθείαν?) 24 φω[σφορ- (?) 25]ρχεῖς ἕως
 ἑωσφό[ρ- (?) 26]α[π]αλω (?)

fr. 3: 3 Ἀσκαλαφ[7 μάχεσθαι

suppl. ed. pr. (Haslam)

8 Same papyrus

. . . man-taming . . . Phoebe and (Hilaeira)¹ . . .
 (Apollo?)² . . . comprehensive(ly) . . . of gods . . .
 (Blessed)³ Muses, (whom) Memory bore (to Zeus)
 having Iain (with him) . . . (delight to mortals?) . . .

¹The daughters of Leucippus, abducted by Castor and Polydeuces. ²According to the *Cypria* they were the daughters of Apollo (Paus. 3. 16. 1). ³The commentator begins a new poem; a title, which mentioned the sons of Tyndareus (Castor and Polydeuces), has been cancelled in the papyrus.

9 Same papyrus

(Alcman used a word beginning σφν-)

9A Papyrus (50–100 A.D.)

The commentary, part of the same ms. as P. Oxy. 2389 fr. 1–34, mentions Sappho in connection with vowels and consonants and seems to discuss the word κνισα ('smell of roasting meat') (fr. 1); Archidamus(?),¹ then the form of a compound word beginning γαι-/γα- ('earth-'), then perhaps the word ἑωσφόρος ('dawn-bringer', i.e. the Morning Star) and conceivably Ortheia (fr. 2); Ascalaphus² and fighting (fr. 3).

¹It is only the probable mention of this Spartan king, two generations before Leotychidas, that suggests that Alcman is the subject of the commentary. ²Son of Ares and Astyoche, killed at Troy (*Il.* 13. 518 f., 15. 110 ff.).

10(a) = test. 9

(b) P. Oxy. 2506 fr. 5 col. ii

. . . ἀλλὰ ἀγ[έ]νειος τὴν ἠ[λ]ικίαν ὁ [Ἀγ]γ[ο]σ[ίδ]αμος]ς
 Δ[ι]οσκου[ι]δ[ω]ν κα[] ἀνάγει πρὸς τὸ χ[ρ]ῶμα[ι]α . . .]
 ἐλεφάντιν[ο]ν . . .] προσνο[μ]άζειν
 τὸ δ[]λαις ἀρχε ταῖς Δυμαί[ναις] Τυνδαρι-
 δαινα[]]εσα[] εν αἰχμαῖ, σιοφιλὲς χο[ρ]α[γ]έ
 Ἀγγοσίδαμε κλε[νν]ὲ Δαμοτιμίδα και μικρ[ὸν] προελθὼν
 περὶ τῆ[ς] ἠλ[ικίας] αὐτοῦ λέγει και τό[δε]
 . γερώχως κῆρατῶς χο[ρ]α[γ]ῶς· αὐτοὶ γὰρ ἀμέων
 ἄλι[κ]ες νεανίαι φίλοι τε καὶ γ[έ]νει[οι] κ[]άνυπανοι· αὐτὸν
 τε γὰρ [τό]ν Ἀγγοσ[ίδ]αμον ἀγένει[ον] ἀποφα[ί]νει]ν
 συν[. . .] δεδει[] αὐτῶι [] τον πω[γων]-

suppl. et emend. ed. pr. (Page); v. R. Führer, *Z.P.E.* 11 (1973)
 130.

11 P. Oxy. 2389 fr. 35

. . . παρσεν[. . . .]ουδαιδ[. . . εἰσ[ῆ]κται ἐν
 Πιτά[ν]ηι . . . νιν γὰρ ἐπι . . . Δυμαί[ν] . . .]νταν . . .]s δ(ι)
 τὰς Μούσας . . . τὰς παρθ[έ]ρους . . . Πρατίνου τοῦ Φλ[ει]αίου?]
 . . . π[ολ]λάκις δ(ι) [Δ]υμαίων παρθ[έ]νοι ἀφ[έ]κοντο εἰς[] τῆν
 Πιτά[ν]ην συ[χ]ορεύσασαι τ[αῖς] Πιτανάτις.
 . . .]πέων[. . .]σαι ἐν τῆ[ι] Πι[τ]άνηι σ[. . .]τα Σαρδ[] . . .
]ν τὰς εὐ[ρ]έσεις [. τ]οῦ[ς] ὕμνου[ς] κ(αι) τὰ ἐπ[η] . . .]τε τὸ
 μέλο[ς] κ(αι) τῆ]ν λέξιν.
 ἐπέων π[τεροέν]τω]ν ὡς Ὀμη[ρος], ἔπεα πτερόεντα.
 κάμα πα[ύ]γνια πα[ρ]σένω]ν μάλι[σ]τ' αἰσατ[ε] . . .]

10(a) = test. 9

(b) Papyrus (1st or early 2nd c. A.D.)

. . . but beardless . . . his youth Hagesidamus . . . of the
 Dioscuri . . . refers . . . to the colour . . . to call . . .
 'ivory'.¹

And you, god-loved choir-leader Hagesidamus,
 glorious son of Damotimus, lead the Dymainai² . . .
 Tyndarid(ae)³ . . . the spear: and a little later he says
 this also about his youth:

proud (?) and lovely choir-leaders⁴; for our young
 comrades themselves (are) dear and beardless and
 without hair on the lip: for he shows that both
 Hagesidamus himself is beardless . . . him . . . beard . . .

¹ I.a. Alcman used 'ivory' of the colour. ² See 4 fr. 5 n. 1.
 Beardless Hagesidamus seems to be leader of a girls'
 choir. ³ With reference to Castor and Polydeuces.
⁴ Masculine, object of a verb which has not been quoted.
 Text and metre of both quotations are uncertain.

11 Papyrus (50-100 A.D.?)

girl(s): . . . has been introduced in Pitane¹ . . . ; for
 now . . . girls of Dyme . . . the Muses . . . the girls . . .
 (Pratinas of Phlius?)² . . . and often girls from Dyme came
 to Pitane to join (in choirs) with the girls of Pitane.

of words: . . . in Pitane . . . (Sardis?) . . . the
 discoveries . . . the songs and the verses and the melody
 and the diction.

of winged words: as in Homer.

and sing most of all the (playful songs) of us girls:

¹ One of the villages and tribes of Sparta; for Dyme see 4. fr.
 5 n. 1. ² Bold supplement, but Pratinas wrote a play
 called *Dymainai*.

. . . ἦσαν] δ(έ) μάχμοι [οὐ μόνου οὔτοι ἀλλὰ κ(αί) οἱ ἐν]
 Ἴων[ῆαι κ(αί) ἐν Θεσσα[λίαι. Μο]λοσσοὶ δ(έ) τῆς
 Ἠπειρ[ου πάλαι κατεστρέψαν]το Χάονας Θεσπρω[τούς Ὀρέστας (?)
 Κασσω]παιούς. οἱ δὲ Χαλκ[ίδεις]. εἰσὶ δὲ καὶ ἐπὶ
 Θεράκη[ς] Θεσπομπ() ἐστὶ κ(αί) Αἰτω[λι
 οἱ] γ(άρ) Αἰτωλοὶ πάντες [εἰσὶ μάχμοι. ταύτης
 δ(έ)] τῆς Αἰτωλικῆς Χαλκ[ίδος Ὀμη(ρος) μνημονεύ]ει λέγων
 Χαλκίδα τ' ἀγ[χίαλον. τοὺς δ(έ) Χαλκ]ίδεις [το]ύς ἐν Εὐβοίαι [

post ed. pr. (Lobel) retract. et suppl. Barrett.

12 P. Oxy. 2393

4 σιόφιν[

6s. αἰχμα[τ]ᾶς στρατ[ί]ος· πολεμ[ικόν] ἄθρο[ι]σμα

8s. σιόδατον τέγ[ος· τῶν Δι]οσκούρων οἰκία

suppl. ed. pr. (Lobel), Page

12A P. Oxy. 2737 fr. 1 col. ii 18s. = 1 S.L.G. (v. Ar. fr. 590 K.A.)

χρυσοκόμα φιλόμολπε· Ἀλκμανος ἡ ἀρχή.

. . . (these ³ were not the only ones who were) warlike:
 those in Ionia and Thessaly ⁴ . . . were also. The Molos-
 sians (once conquered) the Chaonians, Thesprotians,
 (Orestians?) and Cassopaeans of Epirus. The Chalcidians
 . . . There are Chalcidians also on the coast of Thrace ⁵
 . . . Theopompus ⁶ . . . and also Aetolia(ns) . . . For the
 Aetolians are all (warlike. This) Aetolian Chalcis (is
 mentioned by Homer) in the words 'Chalcis by the sea' (*Il.*
 2. 640). The Chalcidians in Euboea . . .

³ Alcman seems to have spoken of 'warlike Chalcidians and Molossians'. ⁴ Known from Strabo 644 and Dionysius the Guide 496 respectively. ⁵ The inhabitants of Chalcidice. ⁶ Known to have mentioned the tribes of Epirus and also Chalcis and Chalcidice.

12 Papyrus (2nd c. A.D.): part of a lexicon

from the god(s) ¹:

spearman host: hostile gathering

god-built home ²: house of the Dioscuri

¹ The form has the epic case-suffix *-φ(ι)ν*. ² See fr. 2; presumably the other two entries are from earlier lines in the poem.

12A Papyrus (late 2nd c. A.D.): commentary on Aristophanes

Golden-haired song-lover ¹: the beginning (sc. of Aristophanes' stanza) belongs to Alcman.

¹ Opening words of a hymn to Apollo?

12B P. Oxy. 2737 fr. 1 col. i 19-27 = 6 S.L.G. (v. Ar. fr. 590 K.-A.)

κύνκος ὑπὸ πτερύγων τοιόνδε [τι] τὸ μὲν Ἀριστάρχειον
δο[κο]ῦν ὅτι Τερπάνδρου ἐστὶν [ἢ] ἀρχή, Εὐφρόνιος δὲ ὅτι ἐκ [τ]ῶν
Ἰ[ω]νός μελών, ὁ δὲ τὴν [π]αραπλοκὴν ὅτι ἐκ τῶν Ἀλ[κ]μάνος· ἐστὶ
δ' ἐκ τῶν εἰς Ὁμη[ρ]ον <ἀναφερομένων> ὕμνων.

12C P. Oxy. 2812 fr. 1(a) col. i = 4 S.L.G.

7]αι Ἀλκμὰ(ν) 8s. περὶ τοῦ Γα[ν]υμήδους? 9 ο]ὐκ
ἦνθεν

13(a) = test. 8

(b) P. Oxy. 2506 fr. 4 10-15

... ἐμπε]ριπλέκει, ἐξ[ή]τησε γὰρ ὅσ]περ ἔφην ἤδ]η διαλ-
λατ]τούσαις καὶ μὴ [κοιναῖς ἰστο]ρίαις χρῆσθαι κ[.....] ἐστὶ
περὶ Ἀλκμ[άνος]

(c) fr. 5 col. 1(b) 3-5

Ἀλκ]μάνα[]s· οὐδὲ [Θεσσαλὸς γένος ἀλλὰ]
Σαρδί]ων ἀπ' ἀκρᾶν

(d) fr. 17. 5-8

]εκτον ὅτι ... Ἀλκ]μᾶν ἐν Λυδοῖς ...]σαι το[ῦ]
μέλους ...]s κλ[ε]μναὶ Σάρ]δεις

suppl. ed. pr. (Page)

12B Same commentary

The swan to the accompaniment of his wings (sings a song) such as this: the view of Aristarchus is that the beginning (sc. of the Aristophanic stanza) is by Terpander [fr. 1], Euphronius thinks it is from Ion's songs, the author of the *Paraploke*¹ thinks it comes from Alcman's songs; but it comes from the hymns ascribed to Homer [Homeric hymn 21. 1].

¹ Unknown; the translated title may be *Quotation*.

12C Papyrus (1st c. A.D.): commentary on a tragedy

... Alcman ... concerning (Ganymede?)¹ ... he did not go ...

¹ The tragedy deals with the action of Poseidon and Apollo at Troy.

13(a) = test. 8

(b) Papyrus (1st or early 2nd c. A.D.): commentary on the life and work of Alcman and others

... introduces complications, for he sought, as I have said already, to use different stories, not ordinary ones ... is ... concerning Alcman ...

(c) Same papyrus

... Alcman ... nor Thessalian by race, but from lofty) Sardis¹

(d) Same papyrus

... that ... Alcman among the Lydians ... (of) his song ... famous Sardis ...

¹ Cf. fr. 16.

14 Syrian. in Hermog. (i 61 Rabe) = Max. Plan., *Rhet. Gr.* v 510 Walz

ἡ μὲν οὖν στροφή ἐστὶν ἢ πρώτη τιθεμένη περίοδος ἐκ δυεῖν ἢ πλειόνων κώλων ὁμοίων ἢ ἀνομοίων συγκεκριμένη, ὡς παρὰ Ἀλκμάν [fr. 27] . . . , ἐξ ἀνομοίων δὲ ὡς τῶδε:

- (a) Μῶσ' ἄγε Μῶσα λίγηα πολυμμελές
αἰέν ἀοιδὲ μέλος
νεοχμὸν ἄρχε παρσένοισ ἀείδην.

cf. Ap. Dysc. *Synt.* 1. 3 (p. 3 Uhlig), schol. Callim. fr. 1. 42 (i 7 Pfeiffer), *Et. Mag.* 589. 47, Erotian. s.v. νεοχμὸν (p. 99 Klein)

2 αἰεταοιδὲ ci. Bergk

Prisc. *de metr. Ter.* 24 (iii 428 Keil)

Simonides et Alcman in iambico teste Heliodoro non solum in fine ponunt spondeum sed etiam in aliis locis: Simonides [fr. 533]; Alcman autem in primo catalecticum trimetrum fecit habentem in quarto loco modo iambum modo spondeum, sic:

- (a) νεοχμὸν ἄρχε παρσένοισ ἀείδην.
(b) καὶ ναὸς ἄγνός εὐπύργω Σεράπνας:

hic quarto loco spondeum habet; similiter

- (c) χέρρονδε κωφὸν ἐν φύκεσσι πίτνει

quarto loco spondeum posuit (nam φν producitur) teste Heliodoro, qui ait Simonidem hoc frequenter facere.

(b) Hermann: ἄγνάς codd. (c) Page: χερσάνδε codd. (cf. Hsch. χέρρον· τὴν χέρσον γῆν. Λάκωνες)

Fr. 14–157 are book-quotations; 14–20 are assigned to numbered books.

14 Syrianus on Hermogenes, *On Kinds of Style*

Now the strophe, the period which stands first,¹ consists of two or more cola (metrical phrases), which may be similar or dissimilar: similar as in Alcman [fr. 27], dissimilar as in this example:

(a) Come, Muse, clear-voiced Muse of many songs, singer always, begin a new² song for girls to sing.

¹ I.e. before antistrophe and epode. ² According to Erotianus Alcman uses the adjective in book 1. The newness may lie in the metre.

Priscian, *On the Metres of Terence*

In their iambic lines Simonides and Alcman, according to Heliodorus, place a spondee not only at the end but in other positions also: Simonides [fr. 533]; Alcman in book 1 composed catalectic trimeters with sometimes an iamb, sometimes a spondee in the fourth position, as follows:

- (a) = begin a new (song) for girls to sing¹;
(b) and the holy temple of well-towered Therapne,²

which has a spondee in the fourth position; so in

- (c) (the wave?) falls mutely on the land³ among the seaweed,

he put a spondee in the fourth position—for the first syllable of φύκεσσι is long—according to Heliodorus, who says Simonides often does this.

¹ Regular iambic trimeter catalectic. ² See fr. 7 and Harpocration cited there. ³ If all the lines come from the same poem, the beach may be that of Pephnos, where the Dioscuri were said to have been born (fr. 23).

15 Heph. *Ench.* 1. 3 (p. 2 Consbruch)

γίνεται δὲ ταῦτο κατὰ πέντε τρόπους: ἦτοι γὰρ λήξει εἰς δύο σύμφωνα, οἷον Τίρυνς κτλ [adesp. 1043 P.M.G.],

καὶ κῆνος ἐν σάλεσσι πολλοῖς ἤμενος μάκαρς ἀνήρ

cf. Ap. Dysc. *Pron.* 75b (i 59 Schneider), 74a (i 58) ἀλλά καὶ Ἄλκμάν πρῶτω μάκαρς ἐκεῖνος φησί, schol. Dion. Thrac. (p. 346 Hilgard)

κείμενος Heph. cod. I

16 Steph. Byz. s.v. Ἐρυσίχη (i 281s. Meineke)

Ἐρυσίχη πόλις Ἀκαρνανίας ἣτις ὕστερον Οἰνιαδαὶ ὀνομάσθη . . . τὸ ἐθνικὸν Ἐρυσίχαιος, περὶ οὗ παλῶς λόγος τοῖς ἀρχαίοις: ὁ τεχνικός γὰρ καὶ Ἡρωδιανὸς φησὶν [i 130s., ii 874 Lentz] ὅτι σεσημειῖται τὸ Ἐρυσίχαιος προπαροξυνόμενον ἐν τοῖς ἐθνικοῖς μῆποτε οὐδὲν τὸ χαιὸν ἐγκρίσθαι, ὃ ἔστιν ἢ βουκολικὴ ράβδος, καὶ τὸν ἐρύσω μέλλοντα. διχῶς οὖν ἔσται, ὡς ἔστι δῆλον παρ' Ἀλκμάν ἐν ἀρχῇ τοῦ δευτέρου τῶν παρθενείων ᾠμάτων: φησὶ γάρ·

οὐκ ἦς ἀνὴρ ἀγρείος οὐ-
δέ σκαῖος οὐδὲ †παρὰ σοφοῖ-
σιν† οὐδὲ Θεσσαλὸς γένος,
Ἐρυσίχαιος οὐδὲ ποιμὴν,
ἀλλὰ Σαρδίων ἀπ' ἀκρᾶν.

εἰ γὰρ τῷ Θεσσαλὸς γένος συναπτέον, ἐθνικὸν ἔστι καὶ προπερισπᾶσθαι. Ἡρωδιανὸς ἐν ταῖς καθόλου προσῳδαῖς [i 131 Lentz] καὶ Πτολεμαῖος ἔφη· εἰ δὲ τῷ οὐδὲ ποιμὴν συνάψει τις, λέγων τὸ οὐδὲ ποιμὴν ἢ ἐρυσίχαιος, πρόδηλον ὡς προπαροξυνθήσεται καὶ ὄηλοι τὸν βουκόλον ἢ τὸν αἰπάλον, πρὸς ὃ τὸ ποιμὴν ἀρμυδιὸν ἐπαχθήσεται.

vv. 1-4 Steph., 4-5 Strabo 10. 2. 22. Cf. test. 8, *Anecd. Oxon.* (i 10 Cramer) et *Et. Mag.* 180.27 s.v. Ἀχαιός, Chrysipp. π. ἀποφ. 21 (S.V.F. ii 57 Arnim), schol. Ap. Rhod. 4.972 (p. 300 Wendel)

1 ἦς Chrysipp.: εἰς Steph. ἄγριος Steph., P. Oxy. 2389 (= test. 8) ante corr.: ἀγροικός Chrysipp. 2s. παρ'

15 Hephaestion, *Handbook on Metres*

This (sc. the lengthening of syllables 'by position') occurs in five different ways: either the syllable will end in two consonants, as with 'Tiryns', [anon. fragment] or μάκαρς, 'blessed':

and he sitting, blessed man,² amid much good cheer . . .

¹ Apollonius Dyscolus says Alcman used μάκαρς ἐκεῖνος, 'blessed he', in book 1. ² Perhaps of the deified Heracles.

16 Stephanus of Byzantium, *Lexicon of Place-names*

Erysiche: a city of Aetarnania, later named Oeniadae . . . The ethnic adjective is Ἐρυσίχαιος, 'Erysichaeian', about which the ancients had much to say: the grammarian Herodian says that Ἐρυσίχαιος, so accented, is marked in texts as being an exception among ethnic adjectives, so perhaps, he says, it is made up of χαιὸν, 'a cowman's stick', and the future of ἐρύω, 'drag': it will therefore be ambiguous, as is evident in Alcman at the beginning of book 2 of the partheneia, for he says,

he was no rustic man nor clumsy (not even in the view of unskilled men?) nor Thessalian by race nor an Erysichaeian shepherd: he was from lofty Sardis.¹

For if the adjective is to be linked with 'Thessalian by race', it is an ethnic adjective and should be accented Ἐρυσίχαιος, as Herodian in his *Universal Prosody* and Ptolemaeus said; but if it is linked with 'nor a shepherd', i.e. 'nor a shepherd or erysichaeian', clearly it will be accented ἐρυσίχαιος and indicates 'cowman' or 'goatherd', next to which the word 'shepherd' will be aptly introduced.

¹ This is the passage which was taken, rightly or wrongly, to prove the Lydian origin of Alcman: see test. 8, fr. 13(c)(d).

ἀσφόρισον Welcker 4 Hartung: οὐδ' Ἐ. οὐδέ π. codd.

17 Athen. x 416cd (ii 405s. Kaibel)

καὶ Ἀλκμάν δ' ὁ ποιητῆς ἑαυτὸν ἀδηφάγον εἶναι παραδίδωσιν ἐν τῷ τρίτῳ διὰ τούτων

καὶ ποκά τοι δώσω τρίποδος κύτος
ὦ κ' ἐνὶ < > λέ' ἀγείρης.
ἀλλ' ἔτι νῦν γ' ἄπυρος, τάχα δὲ πλέος
ἔτνεος, οἷον ὁ παμφάγος Ἀλκμάν
5 ἠράσθη χλιαρὸν πεδὰ τὰς τροπὰς·
οὔτι γὰρ ἀδύ τετυγμένον ἔσθει,
ἀλλὰ τὰ κοινὰ γάρ, ὡπερ ὁ δᾶμος,
ζατεύει.

cf. Aelian. *V.H.* 1. 27 (p. 11 Dilts)

2 <σιτί' ἀολ>λέ' Crusius, Jurenka 5 Casaubon: χαιερον
παιδα codd. 6 e.g. Page: οὐ τετυγμένον codd. 7 Casaubon:
καινά codd.

18 P. Oxy. 2392

Διονυσίου ἔπο. [] Ἀλκμάνος μελ[ῶ]ν δ' ἵπ(όμνημα)

19 Athen. iii 110f, 111a (i 254 Kaibel)

μακωνίδων δ' ἄρτων μνημονεύει Ἀλκμάν ἐν τῷ ε' οὕτως·
κλίνας μὲν ἔπτα καὶ τόσαι τραπέσσαι
μακωνιᾶν ἄρτων ἐπιστεφοῖσαι
λίνω τε σασάμω τε κῆν πελίχναϊς
† πεδεστε † χρυσοκόλλα.
ἐστὶ <δε> βρωμάτιον διὰ μέλιτος καὶ λίνου.

cf. Hsch. s.v. χρυσοκόλλα.

2 Chantraine et Irigoin: μακωνίδων codd. 4 fort. πλέεσαι
Page

17 Athenaeus, *Scholars at Dinner*

Even the poet Alcman puts his gluttony on record in these lines from book 3:

and some day I shall give you a great tripod bowl,¹ in which you may collect (provisions packed together?). It has still not been over a fire, but soon it will be full of pea-soup, the kind that Alcman, who eats everything, loves hot after the solstice: he eats no (sweet confections?) but looks for common fare like the people.²

¹ A prize he hopes to win and present to the choir or choir-leader? ² Continued at fr. 20.

18 Papyrus (2nd c. A.D.)¹

The commentary of Dionysius² on book 4 of Alcman's songs.

¹ The title at the end of a roll. ² Unknown, unless he is the Dionysius of Sidon mentioned in *Et. Mag.* in connection with l. 49 (ἰσοπετριδίων) or Dionysius of Thrace, grammarian of 2nd c. B.C.

19 Athenaeus, *Scholars at Dinner*

Poppy-seed loaves are mentioned by Alcman in book 5¹ in these words:

Seven couches and as many tables laden with poppy-seed loaves and linseed and sesame,² and chrysocolla in (full?) bowls.³

Chrysocolla is a dish made of honey and linseed.⁴

¹ Or book 6 (Haslam, *Ox. Pap.* 45, 1977, 3 n. 2).
² Presumably loaves sprinkled with these. ³ Perhaps from the same poem as fr. 96. ⁴ Same explanation in Hesychius. Cf. the provisions taken by divers to the Spartans trapped on Sphacteria (Thuc. 4. 26. 8).

20 Athen. x 416d (ii 406 Kaibel)

κάν τῷ ε' δὲ ἐμφανίζει αὐτοῦ τὸ ἀδηφάγον λέγων οὕτως·
 ὥρας δ' ἔσηκε τρεῖς, θέρος
 καὶ χεῖμα κὼπῶραν τρίταν
 καὶ τέτρατον τὸ Φῆρ, ὅκα
 σάλλει μὲν, ἐσθίην δ' ἄδαν
 οὐκ ἔστι.

2 anon.: χειμάχων· παραν cod. 3s. edd. vett.: τοηροκας ἀλλ'
 εἰ μὲν ἐσθειεν cod.

21 Paus. 1. 41.4 (i 95 Rocha-Pereira)

. . . Μεγαρέως δὲ Τίμαλκον παῖδα τίς μὲν ἐς Ἄφιδναν ἐλθεῖν
 μετὰ τῶν Διοσκοῦρων ἔγραψε; πῶς δ' ἂν ἀφικόμενος ἀναιρεθῆναι
 νομιζοίτο ὑπὸ Θησέως, ὅπου καὶ Ἄλκμαν ποιήσας ἄσμα ἐς τοὺς
 Διοσκοῦρους, ὡς Ἀθήνας ἔλοιεν καὶ τὴν Θησέως ἀγάγειεν μητέρα
 αἰχμάλωτον, ὅμως Θησέα φησὶν αὐτὸν ἀπέιναι;

Schol. A Hom. *Il.* 3. 242 (i 153 Dindorf)

Ἐλένη ἀρπασθεῖσα ὑπὸ Ἀλεξάνδρου, ἀγνοοῦσα τὸ οὐμβεβηκὸς
 μεταξύ τοῖς ἀδελφοῖς Διοσκοῦροις κακόν, ὑπολαμβάνει δι' αἰσχύνης
 αὐτῆς μὴ πεπορευῆσθαι τούτους εἰς Ἴλιον, ἐπειδὴ προτέρως ὑπὸ
 Θησέως ἠρπάσθη, καθὼς προεῖρηται. διὰ γὰρ τὴν τότε γενομένην
 ἀρπαγὴν Ἄφιδνα πόλις Ἀττικῆς πορθεῖται καὶ τιτρώκεται
 Κάστρω ὑπὸ Ἀφιδνίου τοῦ τότε βασιλέως κατὰ τὸν δεξιὸν μηρὸν. οἱ
 δὲ Διοσκοῦροι Θησέως μὴ τυχόντες λαφυραγωγοῦσι τὰς Ἀθήνας. ἡ
 ἱστορία παρὰ τοῖς Πολεμονίοις (?) ἢ τοῖς Κυκλικοῖς καὶ ἀπὸ μέρους
 παρὰ Ἀλκμάνι τῷ λυρῆϊ.

20 Athenaeus, *Scholars at Dinner* ¹

And in book 5 also he reveals his gluttony in the following words:

and he created three seasons,² summer and winter and the third, autumn, and spring as a fourth, when things grow but there is not enough to eat.

¹ The passage follows fr. 17. ² The lines may be from the poem on cosmogony (5 fr. 2 col. iii). For another possible quotation from book 5 see fr. 48.

21-25 are concerned with the Dioscuri, as are 2, 7, 14(b).

21 Pausanias, *Description of Greece*

. . . but who wrote that Timalcus, the son of Megareus, went to Aphidna with the Dioscuri ¹? And how could he be thought to have been killed on his arrival by Theseus, when Alcman in a song he composed to the Dioscuri tells how they conquered Athens and carried off Theseus' mother as their prisoner but says that Theseus himself was absent.

¹ Pausanias is expressing his disagreement with a story told in Megara. When Theseus kidnapped Helen, her brothers the Dioscuri went to Aphidna in N.E. Attica and carried off Theseus' mother in reprisal.

Scholiast on Homer, *Iliad* 3. 242

Helen, carried off by Paris, has no knowledge of the disaster that has overtaken her brothers the Dioscuri in the meantime, but imagines that they have not come to Troy because they are ashamed of her: she had previously been carried off by Theseus, as has been said already. On account of that incident Aphidna, a city in Attica, was sacked and Castor was wounded in the right thigh by Aphidnus, king at that time. The Dioscuri having failed to get hold of Theseus plundered Athens. The story is in (Polemon?) or the cyclic poems and in part in the lyric poet Alcman.

22 Hsch. A 7622

'Ασαναίων πόλιν τὰς Ἀφίδνας.

Palmer: 'Ασανίων cod. Alcmani trib. O. Mueller

23 Paus. 3. 26. 2 (i 268 Rocha-Pereira)

Θαλαμῶν δὲ ἀπέχει σταδίους εἴκοσι ὀνομαζομένη Πέφνος ἐπὶ θαλάσῃ. πρόκειται δὲ νηοὶ πέτρας τῶν μεγάλων οὐ μείζων, Πέφνος καὶ ταύτῃ τὸ ὄνομα. τεχθῆναι δὲ ἐνταῦθα τοὺς Διοσκούρους φασὶν οἱ Θαλαμάται. τοῦτο μὲν δὴ καὶ Ἀλκμᾶνα ἐν ᾄσματι οἶδα εἰπόντα. τραφήναι δὲ οὐκέτι ἐν τῇ Πέφνῳ φασὶν¹ αὐτοῦς, ἀλλὰ Ἑρμῆν τὸν ἐς Πελλᾶναν κομίσαντα εἶναι.

¹ φησὶν cī. Siebelis

24 Him. Or. 39. 2 (p. 160 Colonna)

Ἄλκμᾶν δὲ (<δ>) τὴν Δώριον λύραν Λυδίοις κεράσας ξήμασιν ἐτύχανε μὲν διὰ τῆς Σπάρτης εἰς Διὸς Λυκ(α)ίου κομίζων ᾄσματα· οὐ μὴν παρήλθε τὴν Σπάρτην πρὶν καὶ αὐτὴν τὴν πόλιν καὶ Διοσκόρους ἀσπάζεσθαι.

25 Schol. Bern. ad Verg. *Geo.* 3. 89

Amycla urbs in Peloponneso: equos autem a Neptuno Iunoni datos Alcman lyricus dicit Cyllarus et Xanthum, quorum Polluci Cyllarum, Xanthum fratri eius concessum esse dictum est; Cyllarus enim equus fuit Pollucis.

cf. Serv. Dan. ad loc. (iii 1. 283 Thilo-Hagen)

22 Hesychius, *Lexicon*city of the Asanaioi¹: Aphidnae.¹ Alcman's form of 'Athenians'.23 Pausanias, *Description of Greece*

Two-and-a-half miles from Thalamae is a place on the coast called Pephnos.¹ Off it lies an island no bigger than a big rock, and it too is called Pephnos. The people of Thalamae say the Dioscuri were born there. I know that Alcman said so in a song; but they say² that they were brought up not on Pephnos but at Pellana,³ and that it was Hermes who took them there.

¹ On the shore of the gulf of Messene. ² Perhaps read 'he says'. ³ 16 miles N.W. of Sparta.

24 Himerius, *Oration*

Alcman, who mingled the Dorian lyre with Lydian songs, happened to be carrying songs through Sparta to the temple of Zeus Lycaeus¹; but he did not pass Sparta before greeting both the city itself and the Dioscuri.

¹ In Arcadia.25 Scholiast on Virgil, *Georgics* ('such was Cyllarus, subdued by the reins of Amyclaeon Pollux')

Amycla is a city in the Peloponneso; the horses given to Juno by Neptune are called Cyllarus and Xanthus by the lyric poet Alcman: Cyllarus was said to have been given¹ to Pollux, Xanthus to his brother; for Cyllarus belonged to Pollux.

¹ By Juno, according to another scholiast on the passage, who adds, 'as unimportant Greek poets tell'; cf. *fr.* 2, 76, *Stes.* 178.

26-41 deal with Alcman's songs and with the Muses.

26 Antig. Caryst. *Mir.* 23 (27) (p. 8 Keller)

τῶν δὲ ἀλκυνῶων οἱ ἄρσενες κηρύλοι καλοῖνται. ὅταν οὖν ὑπὸ τοῦ γήρως ἀσθενήσωσιν καὶ μηκέτι δύνωνται πέτεσθαι, φέρουσι αὐτοὺς αἱ θήλειαι ἐπὶ τῶν πτερίων λαβοῦσαι. καὶ ἔστι τὸ ὑπὸ τοῦ Ἀλκμάνος λεγόμενον τοῦτ᾽ ἀντικειμένον· φησὶν γὰρ ἀσθενῆς ἂν διὰ τὸ γήρας καὶ τοῖς χοροῖς οὐ δυνάμενος συμπεριφέρεσθαι οὐδὲ τῆ τῶν παρθένων ὀρχήσει·

οὐ μ' ἔτι, παρσενικαὶ μελιγάρυες ἰαρόφωνοι,
γυῖα φέρην δύναται· βάλε δὴ βάλε κηρύλος εἶην,
ὅς τ' ἐπὶ κύματος ἄνθος ἄμ' ἀλκυνέουσι ποτήγῃται
νηλεές ἤτορ ἔχων, ἀλιπόρφυρος ἰαρός ὄρνις.

cf. Ap. Dysc. *Coni.* 522 (i 254 Schneider), *Et. Gen.* (p. 19 Calame), *Et. Mag.* (+*Et. Sym.*) 186.39 s.v. βάλε, *Anecd. Oxon.* (i 264s. Cramer), *Hdn.* (i 108 Lentz), *Anecd. Gr.* (ii 946 Bekker) = schol. Dion. Thrac. (p. 279 Hilgard), *Sud.* K 1549 (iii 112 Adler) = schol. Ar. *Au.* 299 (p. 73 White), schol. Ar. *Au.* 250 (p. 60s. White), Phot. *Lex.* s.v. ὄρνις (ii 28 Naber), *Athen.* ix 374d (v. fr. 40 inf.)

1 ἱερό. Antig.: ἱμερό- ci. Barker 4 ἀδεές Phot.: νηδεές
Boissonade: νηλεγές Bergk Hecker: εἶαρος Antig.,
Athen., Phot.

27 Heph. *Ench.* 7. 4 (p. 22 Consbruch)

'Αλκμάν δὲ καὶ ὅλας στροφὰς τοῦτ᾽ ἐν τῷ μέτρῳ κατεμέτρησε·

Μῶσ' ἄγε Καλλιόπα, θύγατερ Διός,
ἄρχ' ἐρατῶν Φεπέων, ἐπὶ δ' ἱμερον
ὑμῶν καὶ χαρίεντα τίθη χορόν.

cf. 4. 1 (p. 13 Consbruch), epitom. 8 (p. 361), *Syrian. in Hermog.* (i 61 Rabe) = Max. Plan., *Rhet. Gr.* v 510 Walz, *Arsen.* = Apostol. xi 94a (ii 540 Leutsch-Schneidewin)

26 Antigonus of Carystus, *Marvels*

Male halcyons are called ceryli.¹ When they become weak from old age and are no longer able to fly, the females carry them, taking them on their wings.² What Alcman says is connected with this: weak from old age and unable to whirl about with the choirs and the girls' dancing, he says,

No longer, honey-toned, strong-voiced³ girls, can my limbs carry me.⁴ If only, if only I were a cerylus, who flies along with the halcyons over the flower of the wave⁵ with resolute heart, strong,⁶ sea-blue bird.

¹ Both mythical seabirds, sometimes identified with the kingfisher. ² This marvel is contradicted by Alcman's text. ³ Or 'holy-voiced'. ⁴ The lines may be part of a solo hexameter prelude to a choral song: cf. Terp. test. 19. ⁵ Aristophanes adapts this line in *Birds* 250 f. ⁶ Perhaps 'holy': cf. Simon. 508. 4 ff.; probably not 'sea-blue bird of Spring'.

27 Hephaestion, *Handbook on Metres*

Alcman put whole strophes in this metre (viz. dactylic tetrameter acatalectic)¹:

Come, Muse, Calliope, daughter of Zeus, begin the lovely verses; set desire on the song and make the choral dance graceful.

¹ See also fr. 14.

28 Schol. A Hom. *Il.* 13. 588 (iii 512 Erbse)

τῆ φι παραγωγῇ ὁ ποιητὴς κατὰ τριῶν κέχρηται πτώσεων, ἐπὶ γενικῆς δοτικῆς αἰτιατικῆς: . . . ἐπὶ δὲ κλητικῆς Ἑλλκμῶν ὁ μελοποιὸς οὕτως:

Μῶσα Διὸς θυγάτερ λίγ' αἰέσομαι † ὠρανίαφι †,
ἐστὶ γὰρ οὐρανία.

cf. schol. Lips. Hom. *Il.* 2. 233 (i 102 Bachmann), Ap. Dysc. *Adv.* 575 (i 165 Schneider), *Anecd. Oxon.* (i 293 Cramer), *Et. Gud.* 411. 16, *Et. Mag.* (+ *Et. Sym.*) 800. 10

29 Achill. in *Arat.* 1 (p. 82 Maass)

ἐγκαλοῦσι δὲ αὐτῶ τὴν ἐκ πρόθεσιν ἀντὶ τῆς ἀπὸ παρεληφῶτι: ἔδει γὰρ (φασίν) εἰπεῖν ἀπὸ Διός. ἀγνοοῦσι δὲ ὅτι καὶ Πίνδαρος κατεχρήσατο τῷ ἔθει τούτῳ λέγων [*Nem.* 2. 1-3] καὶ Ἑλλκμῶν
ἐγὼν δ' αἰέσομαι
ἐκ Διὸς ἀρχόμενα.

Valckenaer: ἐγὼ δὲ αἰέ σοι με ἐκ Δ. ἀρχόμενα cod.

30 Ael. Aristid. *Or.* 28. 51 (ii 158 Keil)

ἀκούεις δὲ τοῦ Λάκωνος λέγοντος εἰς αὐτὸν τε καὶ τὸν χορὸν
ἃ Μῶσα κέκλαυ', ἃ λίγη Σηρήν.
. . . προστίθει δὲ κάκεινο, ὅτι αὐτῆς τῆς Μούσης δεηθεὶς κατ' ἀρχὰς ὁ ποιητὴς, ἢ ἐνεργὸς ὑπ' αὐτῆς γένοιτο, εἶτα ὡσπερ ἐξέστηκώς φησιν ὅτι τοῦτο ἐκείνο (ὁ) χορὸς αὐτὸς ἀντὶ τῆς Μούσης γεγένηται.

31 Eust. *Od.* 1547. 60

λέγει δὲ καὶ Ἑλλκμῶν
τὰν Μῶσαν καταυσεῖς
ἀντὶ τοῦ ἀφανίσαις.

cf. Hsch. K 93 καθαύσαι· ἀφανίσαι.

28 Scholiast on Homer

The ending -φι is used by Homer in three cases, genitive, dative and accusative . . . ; Alcman the lyric poet has it in the vocative, thus:

Muse, daughter of Zeus, I shall sing clearly, (heavenly one?).¹

For ὠρανίαφι is οὐρανία, 'heavenly one'.

¹ Most modern scholars reject the vocative form.

29 Achilles, *Commentary on Aratus* ('From Zeus let us begin')

They find fault with Aratus for using the preposition ἐκ instead of ἀπὸ ('from'); but they are ignorant of the fact that Pindar too has this usage [*Nem.* 2. 1-3], and Alcman:
and I shall sing beginning¹ from Zeus.

¹ Feminine participle: a girl or girls' choir is singing.

30 Aelius Aristides, *On a Remark made in Passing*

And you hear the Spartan saying to himself and the choir:

The Muse cries out, that clear-voiced Siren.
. . . Add this point too, that the poet, having in the first place requested the Muse herself, so that he might become active under her influence, goes on to say as though he has changed his mind that the choir itself instead of the Muse has become what he says.²

² I.e. that his choir has been his source of inspiration.

31 Eustathius on *Od.* 5. 490 (αἴω, 'kindle')

And Alcman says,
you will destroy the Muse,
using καταύω for ἀφανίζω ('destroy').

32 Phot. s.v. (p. 654 Porson, ii 268 Naber)

〈φιλέυς· ἐπ' ἄκρου χοροῦ ἰστάμενος. ὅθεν καὶ
φιλόφιλος

παρ' Ἀλκμάνι, ἡ φιλοῦσα ἐπ' ἄκρου〉 χοροῦ ἰστασθαι.

cf. *Sud.* Ψ 101 (iv 846 Adler), unde Phot. suppl. Porson;
Hsch. Ψ 197 (iv 311 Schmidt) φιλέις· αἱ ὑστατοὶ χορεύοντες.

33 Anon. I in *Arat.* (p. 91 Maass)

εἰσὼν οὖν τέσσαρες σφαίραι, ἃ στοιχεῖα καλοῦσιν οἱ παλαιοὶ διὰ τὸ
στοίχῳ καὶ τάξει ἕκαστον αὐτῶν ὑποκείσθαι, ὡς πον καὶ Ἀλκμάν
ὁμοστοίχους

ἐκάλεσε τὰς ἐν τάξει χορευούσας παρθένους.

34 Schol. Theocr. *argum. carm.* 12 (p. 249s. Wendel)

ἐπιγράφεται μὲν τὸ εἰδύλλιον Ἀίτης, γέγραπται δὲ Ἰάδι
διαλέκτῳ. ὁ δὲ λόγος ἐκ τοῦ ποιητικοῦ προσώπου πρὸς ἐράμενον.
ὅθεν καὶ τὸ ἐπίγραμμα Ἀίτης, ἐπειδὴ τοὺς ἐραμένους αἴτας ἔνιοι
καλοῦσιν, ὡς Θεσσαλοὶ, καὶ γὰρ Ἀλκμάν τὰς ἐπεράστους κόρας
λέγει

αἴτίας.

cf. schol. Theocr. (p. 251 Wendel), ubi Ἀλκμάν δὲ τὰς αἴτας
χορδὰς ἐπεράστους φησὶν codd., *Et. Gud.* s.v. αἴτίας (i 58 dj
Stefani), *Et. Mag.* 43. 40 s.vv. αἰτίας χορδὰς, Hdn. (i 105, ii 296
Lentz), *Anecd. Oxon.* (ii 173 Cramer)

Ahrens: αἴτας codd.

32 Photius, *Lexicon*

φιλέυς: standing at the edge of the choir. Whence
edge-loving

in Alcman: she who loves to stand at the edge of the choir.¹

¹ Hesychius explains the plural as 'those who dance at the end'. But there was also a word φίλον, the Doric form for πτόλον, 'down, feathers': Alcman's adjective might have meant 'down-loving'.

33 Anonymous commentator on Aratus (introduction)

So there are four spheres [viz. earth, water, air, aether], which the ancients call στοιχεῖα ('elements') since each of them lies in a row (στοίχος) or line, just as Alcman somewhere called the girls dancing in line ὁμό-στοιχοι, all in one row.

34 Scholiast on Theocritus 12

The idyll is entitled Ἀίτης and is written in the Ionic dialect. The speech is addressed by the poet in his own name to a beloved boy, whence the title Ἀίτης, since some people, the Thessalians for example, call a beloved boy an αἴτης. Alcman uses αἴτιες for

darling girls.¹

¹ C. Gallavotti, *Q.U.C.C.* 27 (1978) 183 ff. argues that the scholiast wrote χορδὰς, not κόρας, so that Alcman sang of his 'darling lyre-strings'.

35 *Et. Mag.* 486. 38

καλά· τὸ καλὰ παρὰ τῷ Ἀλκμάνι κάλλα ἐστίν, οἶον·
κάλλα μελίσδομεναι.

cf. *Et. Gen.* (p. 31 Calame), *Anecd. Par.* (iv 63 Cramer), *Ap. Dycs. Adv.* 565 (i 155 Schneider)

36 *Ap. Dycs. Pron.* 118c (i 93 Schneider)

ἄμες Δωρίων. Ἀλκμάν
ὡς ἄμες τὸ καλὸν μελίσκον.

οὐκ ἐπίληπτος δὲ ἡ τᾶσις.

37 *Ap. Dycs. Pron.* 123b (i 96s. Schneider)

ἡ ἄμιν Δωρικὴ συστέλλει τὸ ι, ἐν οἷς ἐγκλινομένη προπερισπάται·
(a) αἱ γὰρ ἄμιν
τούτων μέλοι,

ὄξυνομένη τε

(b) ἄμιν δ' ὑπανησεῖ μέλος,

Ἀλκμάν.

38 *Ap. Dycs. Pron.* 121b (i 95 Schneider)

ἡ ἄμιν παρὰ Δωριεῦσι καὶ συναρθρον γενικῆν σημαίνει ἀκόλουθον
τῆ ἄμους. τῆ μέντοι διαίρεσις ἡ πρωτότυπος διαλλάσσει τῆς κτητικῆς,
οὐκέτι τὸ αὐτὸ ἀναδεχομένης. Ἀλκμάν·

ᾄσσαι δὲ παῖδες ἄμείων
ἐντί, τὸν κιθαριστᾶν
αἰνέοντι.

35 *Etymologicum Magnum*

καλά ('beautifully'): the form in Alcman is κάλλα, e.g.
singing¹ beautifully.

¹ Feminine plural participle, used of a girls' choir.

36 Apollonius Dyscolus, *Pronouns*

The form ἄμες ('we') is Doric, as in Alcman:
as we (sing?) the beautiful song.

And the accent on ἄμες is quite correct.

37 Apollonius Dyscolus, *Pronouns*

Doric ἄμιν (= ἡμῖν, 'to us') shortens the ι when it is enclitic
and has the circumflex on the first syllable (ἀμιν), as in

(a) If only these were of interest to us!

and when it has the acute on the last syllable (ἀμίν), as in

(b) and to our song he will pipe an accom-
paniment.

So Alcman.

38 Apollonius Dyscolus, *Pronouns*

The form ἄμίων in Doric signifies a possessive genitive ('of
our') that corresponds to ἄμους ('our'). The original pronoun
(of us) differs from the possessive in its diaeresis (ἀμείων)
and does not admit the same form (ἀμίων). So Alcman:

and all the girls among us praise the lyre-player.¹

¹ Alcman himself?

39 Athen. ix 389f, 390a (ii 350 Kaibel)

καλοῦνται δ' οἱ περδίκες ὑπ' ἐνίων κακκάβαι, ὡς καὶ ὑπ'
'Αλκμάνος λέγοντος οὕτως:

Ἔπη τάδε καὶ μέλος 'Αλκμάν
εὔρε γελωσσαμέναν
κακκαβίδων ὅσα συνθέμενος,

σαφῶς ἐμφανίζων ὅτι παρὰ τῶν περδίκων ἄδειν ἐμάθησε. διδὸ καὶ
Χαμαιλέων ὁ Ποντικός (fr. 24 Wehrli) ἔφη τὴν εὔρεσιν τῆς
μουσικῆς τοῖς ἀρχαίοις ἐπινοηθῆναι ἀπὸ τῶν ἐν ταῖς ἐρημίαις
ἄδόντων ὄρνιθων.

1 Bergk: ἔπη γε δὲ codd. 2 Meineke, Marzullo: εὔρετε
γλωσσαμενον codd. 3 Schneidewin: ὄνομα codd.

40 Athen. ix 374d (ii 318 Kaibel)

οἱ δὲ Δαριεῖς λέγοντες ὄρνιξ τὴν γενικὴν διὰ τοῦ χ λέγουσιν
ὄρνιχος. 'Αλκμάν δὲ διὰ τοῦ σ τὴν εὐθείαν ἐκφέρει [fr. 26. 4] καὶ τὴν
γενικὴν

Φοῖδα δ' ὄρνιχων νόμους
παντῶν.

1 Hermann: δι' ὄρνιχων codd.

41 Plut. Lyc. 21. 6 (iii 2. 34 Ziegler)

μουσικωτάτους γὰρ ἅμα καὶ πολεμικωτάτους ἀποφαίνουσαν
αὐτούς:

ῥέπει γὰρ ἄντα τῷ σιδάρῳ τὸ καλῶς κιθαρῖσδην,
ὡς ὁ Λακωνικὸς ποιητῆς εἴρηκε.

cf. Plut. *de Alex. fort.* 335a (ii 2. 96 Nachstädt)

Scaliger: ἔρπει codd.

39 Athenaeus, *Scholars at Dinner*

Some writers call partridges *caccábae*, as does Alcman when he says,

These words and melody Alcman invented by observing¹ the tongued cry of partridges (*caccabides*).² He makes it clear that he learned to sing from the partridges. That is why Chamaeleon of Pontus said that the invention of music was devised by the ancients from the birds singing in lonely places.

¹ Perhaps 'by organising', i.e. by putting into words; see B. Gentili, *Studi . . . in onore di Vittorio de Falco*, Naples, 1971, 59-67. ² The species in question is the chukar partridge (*Alectoris chukar*), which calls *kakkabi*; since the bird is found in Asia Minor and the eastern Aegean islands but not to the west, the passage may be evidence that Alcman grew up in Lydia, not in Sparta; see K. Borthwick ap. W. G. Arnott, *C.Q.* 27 (1977) 337 n. 1.

40 Athenaeus, *Scholars at Dinner*

The Doric form of the word *ὄρνις*, 'bird', is *ὄρνιξ*, genitive *ὄρνιχος*. But Alcman shows the nominative *ὄρνις* (fr. 26. 4) and the genitive plural *ὄρνιχων*:

and I know the tunes of all birds.

41 Plutarch, *Life of Lycurgus*

They (viz. Terpander fr. 7 and Pindar fr. 199) show that the Spartans were at the same time very musical and very warlike;

for when weighed against the steel fine lyre-playing tips the scales, as the Spartan poet has said.

42 Athen. ii 39a (i 90 Kaibel)

οἶδα δ' ὅτι Ἀναξανδρίδης (ii 160 Kock) τὸ νέκταρ οὐ ποτὸν ἀλλὰ τροφήν εἶναι λέγει θεῶν . . . καὶ Ἀλκμάν δέ φησι τὸ
νέκταρ ἔδμεναι

αὐτοῖς.

cf. Eust. *Od.* 1633. 1

43 Ap. Dysc. *Pron.* 64b (i 50s. Schneider)

οἱ αὐτοὶ Δωριεῖς ἐγώνγα καὶ ἐγώνη
οὐ γὰρ ἐγώνγα, Φάνασσα, Διὸς θύγατερ,
'Αλκμάν.

44 Schol. Ar. *Pac.* 457 (p. 185 Dübner)

πρὸς τοὺς οἰομένους τῶν νεωτέρων τὸν αὐτὸν εἶναι Ἄρεα καὶ
'Ενυάλιον, κατ' ἐπίθετον . . . Ἀλκμᾶνα δὲ λέγουσιν ὅτι μὲν τὸν
αὐτὸν λέγειν ὅτι δὲ διαίρειν.

45 Ap. Dysc. *Pron.* 105a (i 82 Schneider)

ὀρθοτονεῖται δὲ (sc. τοῖ) καὶ παρ' Ἀλκμᾶνι ἀνήθως Δωριεῖαν·
Φάδοι Διὸς δόμῳ χορὸς ἄμὸς καὶ τοί, Φάναξ.

Hartung: ὁ χορὸς codd. Maittaire: τοί γ' ἀναξ codd.

46 Heph. *Ench.* 12. 2 (p. 37s. Consbruch)

Καὶ ὅλα μὲν οὖν ἄσματα γέγραπται ἰωνικά, ὥσπερ Ἀλκμᾶνι·
Ἐκατον μὲν Διὸς υἱὸν τὰδε Μῶσαι κροκοπέπλοι.

¹ Apollo.

42-67 deal with the gods.

42 Athenaeus, *Scholars at Dinner*

I know that Anaxandrides ¹ says that nectar is the food, not the drink, of the gods . . . ; and Alcman too says that they

eat nectar.

¹ Middle Comedy playwright.

43 Apollonius Dyscolus, *Pronouns*

The same Dorians have ἐγώνγα and ἐγώνη (in addition to ἐγών, for ἐγώ, 'I'), as in Alcman:

For I, lady, daughter of Zeus,¹ . . . not . . .

¹ An address to Athena or Artemis or the Muse.

44 Scholiast on Aristophanes, *Peace* ('Not to Ares, and not to Enyalius either')

Directed against those moderns who think that Ares is the same as Enyalius, which is taken to be an epithet for him . . . They say that Alcman sometimes identifies them, sometimes distinguishes between them.

45 Apollonius Dyscolus, *Pronouns*

The pronoun τοί ('to you') is treated as non-enclitic by Alcman in the usual Doric manner:

May our choir be pleasing to the house of Zeus and to you, lord.¹

¹ Apollo? Cf. 12A.

46 Hephæstion, *Handbook on Metres*

Whole songs have been written in ionics, e.g. by Alcman:

The saffron-robed Muses (taught?) these things to the far-shooting son of Zeus.¹

GREEK LYRIC

47 Ap. Dysc. *Coni.* 490 (i 223s. Schneider) = *Anecd. Gr.* (ii 490 Bekker)

ἤρα· οὗτος κατὰ πᾶσαν διάλεκτον, ἵππεσταλαμένης τῆς κοινῆς καὶ Ἀττικῆς, ἤρα λέγεται . . . παρ' Ἀλκμάν·
ἤρα τὸν Φοῖβον ὄνειρον εἶδον;

48 Ap. Dysc. *Pron.* 96b (i 75 Schneider)

ἡ σέο μεταβάλλει τὸ σ εἰς τὸ τ παρὰ Δωριεῦσιν. Ἀλκμάν ἐν ε'·
Λατοῖδα, τέο δ' ἄρχ<όμεν>ος χορόν
ἐν ε' Hermann: ἐμέ codd. West: δ' ἀχοσχορον codd.

49 Ap. Dysc. *Adv.* 563 (i 153 Schneider) = *Anecd. Gr.* (ii 563 Bekker)

πρόσθεν πρόσθα· καὶ παρ' Ἀλκμάνι οὕτω δεκτέον τὴν συναλοιφήν·
πρόσθ' Ἀπόλλωνος Λυκῆω

Bast: πρως cod.

50 Heph. *Ench.* 14. 6 (p. 46 Consbruch)

ἀπ' ἐλάσσονος δὲ ἐπιωνικὸν τρίμετρον ἀκατάληκτόν ἐστι παρ' Ἀλκμάνι, ὃ τὴν μὲν πρώτην ἔχει ἰαμβικὴν ἐξάσημον ἢ ἐπτάσημον, τὰς δὲ ἐξῆς δύο ἰωνικάς ἐξασήμους καθαρὰς, οἷον·

- (a) περισσόν· αἶ γὰρ Ἀπόλλων ὁ Λύκηςος
(b) Ἴνώ σαλασσομέδοισ' ἄν ἀπὸ μασδῶν

(b) Porson: σαλασσομέδοισάν cod. A: σάλυς· ὀμέδοισαν cod. I

ALCMAN

47 Apollonius Dyscolus, *Conjunctions*

In every dialect except the Koine (Common) and Attic ἄρα (interrogative particle) has the form ἤρα¹; . . . in Alcman,

Then did I see Phoebus in a dream?

¹ In fact ἤρα = ἡ ἄρα.

48 Apollonius Dyscolus, *Pronouns*

The pronoun σέο ('of you') changes the σ to τ in Doric: e.g. Alcman (in Book 5?):

Son of Leto, (beginning with?) you (I . . . ?) the choir

49 Apollonius Dyscolus, *Adverbs*

(In Aeolic and Doric) πρόσθεν ('before') is πρόσθα. In Alcman that is how the elision (πρόσθ') should be understood:

before Lycean¹ Apollo.

¹ The wolf-god, or the god born in Lycia.

50 Hephaestion, *Handbook on Metres*

The epionic *a minore* trimeter acatalectic is in Alcman: the first metron is iambic, either (a) ◡-◡- or (b) --◡-, the other two are pure ionic, ◡◡-: e.g.

- (a) . . . excessive; if only¹ Lycean Apollo . . . ,
(b) Ino, queen of the sea, whom² from her breast

. . .

¹ Or 'for if'. ² Perhaps 'whom they declare to have thrown from her breast the baby Melicertes': Ino in flight from her husband Athamas threw herself and her child into the sea.

51 [Plut.] *Mus.* 14. 1136b (p. 117 Lasserre, vi 3. 12 Ziegler)

ἄλλοι δὲ καὶ αὐτὸν τὸν θεὸν φασι αὐλῆσαι, καθάπερ ἱστορεῖ ὁ ἄριστος μελῶν ποιητῆς Ἀλκμάν.

52 Schol. Theocr. 5. 83 (p. 170s. Wendel)

τὰ δὲ Κάρνεα· Πράξιλλα μὲν ἀπὸ Κάρνου φησὶν ὠνομάσθαι τοῦ Διὸς καὶ Εὐρώπης υἱοῦ, ὃς ἦν ἐρώμενος τοῦ Ἀπόλλωνος· Ἀλκμάν δὲ ἀπὸ Καρνέου τινὸς Τρωικοῦ.

53 Schol. Townl. Hom. *Il.* 21. 485 (v 238 Erbse)

θῆρας ἐναίρειν· φονεύειν ἢ σκυλεύειν. περιάπτεται γὰρ νεβρίδας.
'Αλκμάν

Φεσσαμένα περὶ δέρματα θηρῶν.

Hartung: παρὰ cod.

54 Eust. *Od.* 1618. 28

κατὰ δὲ τὴν παρὰ Ἡρωδιανῶς (ii 646 Lentz) Ἀλκμανικὴν χρῆσιν
καὶ Ἀρτέμιδος Ἀρτέμιτος, οἶον·
'Αρτέμιτος θεράποντα.

55 Str. 8. 3. 8 (ii 110s. Kramer)

ποιητικῶς δὲ τινι σχηματι συγκαταλέγειν τὸ μέρος τῷ ὅλῳ φασι τὸν
Ὅμηρον. . . . καὶ Ἀλκμάν δέ·

Κύπρον ἱμερτὰν λιποῖσα καὶ Πάφον περιρρύταν.

cf. Eust. *Il.* 305. 34

51 'Plutarch', *On Music*

Others say that the god himself (sc. Apollo) played the pipes¹; Alcman, for example, best of lyric poets, tells us so.

¹ And not the lyre only.

52 Scholiast on Theocritus

The Carneia¹: Praxilla [fr. 753 *P.M.G.*] says the festival took its name from Carnus, Apollo's beloved boy, son of Zeus and Europa, but Alcman says it was named after a certain Trojan Carneus.

¹ Dorian festival of Apollo.

53 Scholiast on Homer

θῆρας ἐναίρειν: to kill or skin wild animals; for she (sc. Artemis) fastens fawnskins about herself: cf. Alcman, to her, clad in the skins of wild animals.

54 Eustathius on *Odyssey* 9. 112 (θέμιστες)

. . . and in the passage of Alcman cited by Herodian 'Αρτέμιδος ('of Artemis') has the form Ἀρτέμιτος: servant of Artemis.¹

¹ For Artemis see also 55, 170.

55 Strabo, *Geography*

They say that Homer by a poetic figure gives the part alongside the whole . . . ; so Alcman has

leaving¹ lovely Cyprus and Paphos,² wave-washed on all sides.

¹ An invocation to Aphrodite. ² Paphos is a city of Cyprus.

Men. Rh. π. ἐπιδ. (p. 8s. Russell-Wilson)

. . . μέτρον μέντοι τῶν κλητικῶν ὕμνων ἐν μὲν ποιήσει ἐπιμηκέστερον. ἀναμνησθεῖν (Nitsche: ἄμα μὲν P) γὰρ πολλῶν τόπων ἐκεῖνοις ἔξεστω, ὡς παρὰ τῇ Σαπφοί καὶ τῷ Ἄλκμῶνι πολλαχοῦ εὐρίσκομεν. ὁ μὲν (Nitsche: τὴν μὲν P) γὰρ Ἄρτεμιν ἐκ μυρίων ὄρεων, μυρίων δὲ πόλεων, ἐτι δὲ ποταμῶν ἀνακαλεῖ, ἢ δὲ (Nitsche: τὴν δὲ P) Ἄφροδίτην <ἐκ> Κύπρου, Κνίδου, Συρίας, πολλαχόθεν ἀλλαχόθεν ἀνακαλεῖ.

Menander, *On Display Oratory*

Hymns of invocation are longer in poetry, for poets can mention many locations, as we often find in Sappho and Alcman: he(?) summons Artemis from thousands of mountains and cities, from rivers too, and she(?) summons Aphrodite from Cyprus, Cnidos, Syria and many other places.¹

¹ Text doubtful: see Russell-Wilson ad loc.: the distinction made between Sappho and Alcman is uncertain, and it is possible that 'Alcman' should be replaced by 'Anacreon'; cf. Sa. test. 47.

56 Athen. xi 498f-499a (iii 100 Kaibel)

Ἀσκληπιάδης δ' ὁ Μυρλεανὸς ἐν τῷ περὶ τῆς Νεστορείδος φησὶν ὅτι τῷ σκύφει καὶ τῷ κισσούβιῳ τῶν μὲν ἐν ἄστει καὶ μετρίων οὐδεὶς ἐχρήτο, συνβῶνται δὲ καὶ νομεῖς καὶ οἱ ἐν ἀγρῷ, ὡς ὁ Ἐδμειος. καὶ Ἄλκμῶν δὲ φησι·

πολλάκι δ' ἐν κορυφαῖς ὄρεων, ὄκα
σοίοισι Φάδη πολύφανος ἑορτά,
χρῦσιον ἄγγος ἔχοισα, μέγαν σκύφον,
οἶά τε ποιμένες ἄνδρες ἔχοισιν,

5 χερσὶ λεόντεον ἐν γάλα θεῖσα
τυρόν ἐτύρησας μέγαν ἀτυρφον Ἀργειφόντα.

cf. Ael. Aristid. Or. 41. 7 (ii 331 Keil) λεόντεον γάλα ἀμέλγειν ἀνέθηκέν τις αὐτῷ (sc. Διονύσω) Λακωνικὸς ποιητής, gramm. anon. Hamburg. (*Rh. Mus.* 10, 1856, 256), Hsch. A 8163 (i 276 Latte)

5 Hermann; ἐπαλαθεισα codd. 6 Bergk: ἀργειφόντα codd.

56 Athenaeus, *Scholars at Dinner*

Asclepiades of Myrlea in his work *On Nestor's Cup* says that the σκύφος and κισσούβιον (types of cup) were used not by city-dwellers and well-to-do people but by swineherds, shepherds and country-dwellers like Eumaeus (*Od.* 14. 112 f.). Alcman also says,

Often among the mountain-peaks, when the festival with its many torches gives pleasure to the gods, you¹ held a golden vessel, a great cup (σκύφος), such as shepherds hold, and putting into it with your hands the milk of a lioness you made a great firm cheese for the Slayer of Argus.²

¹ Addressed to a Bacchant, a female votary of Dionysus. According to Aristides, 'a Spartan poet' attributed to Dionysus the power of milking lionesses. ² Hermes, who was represented on the throne of Apollo at Amyclae carrying the child Dionysus to heaven (Paus. 3. 18. 11).

57 Plut. *Qu. Conv.* 659b, iii 10. 3 (iv 115s. Hubert)

τοῦτο δὲ καὶ τὸν ἀέρα πάσχοντα θεωροῦμεν· δροσобоλεῖ γὰρ ταῖς πανσελήνοις μάλιστα διατηκόμενος, ὡς παῦ καὶ Ἀλκμάν ὁ μελοποιὸς αἰνιττάμενος τὴν δρόσον ἀέρος θυγατέρα καὶ σελήνης·
οἶα Διὸς θυγάτηρ Ἔρῶσα τράφει
καὶ Σελάνας.

cf. *aet. phys.* 24, 918a (v 3. 21 Hubert-Pohlenz), *de fac. in orbe lun.* 25, 940a (v 3. 75 H.-P.), Macrob. *Sat.* 7. 16. 31 (i 461 Willis), Com. Natal. *Myth.* iii 255. 1

2 καὶ σελάνας δίας *aet. phys.*

58 Heph. *Ench.* 13. 6 (p. 42 Consbruch)

δύναται δὲ καὶ μέχρι τοῦ ἑξαμέτρου προκόπτει τὸ μέτρον διὰ τὸ τὸν τρικοντάσημον μὴ ὑπερβάλλειν, καὶ εἴη ἂν ἑξάμετρον καταληκτικὸν τὸ καλούμενον < . . . > τὸ τοῦ Ἀλκμάνος ἐκ μόνων ἀμφιμάκρων·
Ἄφροδίτα μὲν οὐκ ἔστι, μάργος δ' Ἔρῶσα οἶα < παῖς >
παῖσδει,
ἄκρ' ἐπ' ἄνθη καθαίνων, ἃ μὴ μοι θίγγης, τῷ
κυπαιρίσκῳ.

cf. Apostol. *Cent.* iv 62b (ii 322 Leutsch-Schneidewin)

1 suppl. Bentley

59 Athen. xiii 600f (iii 324 Kaibel)

Ἄρχυτας δ' ὁ ἁρμονικός, ὡς φησὶ Χαμαιλέων (fr. 25 Wehrli), Ἄλκμᾶνα γεγονέναι τῶν ἐρωτικῶν μελῶν ἡγεμόνα καὶ ἐκδοῦναι πρῶτον μέλος ἀκόλαστον ἴδιον καὶ περὶ τὰς γυναῖκας καὶ τὴν τοιαύτην Μοῦσαν εἰς τὰς διατριβάς† διὸ καὶ λέγειν ἐν τινι τῶν μελῶν·

(a) Ἔρῶσα με δηῦτε Κύπριδος Ἰέκατι
γλυκὺς κατεῖβων καρδίαν ἰαίνει.

57 Plutarch, *Table-Talk*

We observe this happening to the air also: it sheds dew especially at the full moon when it melts, as the lyric poet Alcman says somewhere when he talks in riddling fashion of the dew as daughter of air and moon:

such things as are nurtured by Dew, daughter of Zeus and Selene.

58 Hephaestion, *Handbook on Metres*

The metre (sc. paeonic) can reach hexameter length, since that still does not exceed the equivalent of thirty short syllables; and Alcman's line, composed only of the cretic (—ο—), will be a hexameter catalectic, the so-called . . .¹:

Aphrodite it is not, but wild Eros playing like the boy he is, coming down over the flower-tips—do not touch them, I beg you!—of the galingale.²

¹ Name missing. ² See P. E. Easterling, *P.C.P.S.* 20 (1974) 37–41.

59 Athenaeus, *Scholars at Dinner*

According to Chamaeleon, Archytas, the expert on harmonics,¹ says that Alcman led the way in erotic songs and was the first to make public a licentious song (since in his way of life he was undisciplined in the matter of women and of such poetry?)²; and that that was why he said in one of his songs,

(a) At the command of the Cyprian,³ Eros once again pours sweetly down and warms my heart.

¹ Presumably the Pythagorean mathematician of 4th c. B.C.

² Text corrupt. ³ Aphrodite, mother of Eros.

GREEK LYRIC

λέγει δὲ καὶ ὡς τῆς Μεγαλοστράτης οὐ μετρίως ἐρασθεὶς ποιητρίας
 μὲν οὐσης δυναμένης δὲ καὶ διὰ τὴν ὁμιλίαν τοῦς ἐραστὰς
 προσελκύσασθαι λέγει δ' οὕτως περὶ αὐτῆς·

(b) τοῦτο Φαδειᾶν ἔδειξε Μωσᾶν
 δῶρον μάκαιρα παρσένων
 ἃ ξανθὰ Μεγαλοστράτα.

(b) 1 Wilamowitz: Μοῦσαν ἔδειξε codd.

60 Athen. xv 680f-681a (iii 506 Kaibel)

μνημονεῖ αὐτοῦ (sc. τοῦ ἐλιχρύσου) Ἄλκμαν ἐν τούτοις·
 καὶ τὴν εὐχομαι φέροισα
 τόνδ' ἐλιχρύσω πυλεῶνα
 κῆρατῶ κυπαίρω.

cf. Eust. *Od.* 1648. 7, Didym. ad Hom. *Il.* 21. 351

Casaubon, Boissonade, Welcker: πυλεῶ ἀκηράτων κυπερω
 codd.

61 Eust. *Il.* 1154.25

Ἄκμαν δὲ ὅτι καὶ ὁ τοῦ Οὐρανοῦ, ὡς ἐρρήθη, λέγεται πατὴρ διὰ τὸ
 ἀκάματον τῆς οὐρανόου κινήσεως . . . καὶ ὅτι Ἄκμονίδαι οἱ
 Οὐρανίδαι, δηλοῦσιν οἱ παλαιοὶ. ὡς δὲ Ἄκμονος (cod.: Ἄκμων
 Bergk) ὁ οὐρανός ὁ Ἄλκμαν, φασίν, ἰστορεῖ.

ALCMAN

And he speaks as having fallen wildly in love with
 Megalistrate, a poetess but able to attract her lovers by
 her conversation; he speaks as follows about her:

(b) This gift of the sweet Muses was displayed
 by one blessed among girls, the yellow-haired
 Megalistrata.⁴

⁴ Perhaps lines of Alcman which gave evidence of his
 alleged passion for the girl have been lost; on the whole
 passage see B. Marzullo, *Helikon* 4 (1964) 297-302.

60 Athenaeus, *Scholars at Dinner*

Alcman mentions the gold-flower in these lines:
 And to you¹ I pray, bringing² this garland of gold-
 flower and lovely galingale.

¹ To Hera: see fr. 3 n. 5. ² Fem. sing. participle: a girl or
 girls' choir is singing.

61 Eustathius on *Iliad* 18. 476 (ἄκμων, 'anvil')

The father of Heaven (Uranus), as was said already, is
 called Acmon because heavenly motion is untriring
 (ἀκάματος); and the sons of Uranus are Acmonidae: the
 ancients make these two points clear. Alcman, they say,
 tells that the heaven belongs to Acmon.¹

¹ Or 'that Uranus is son of Acmon'. Bergk emended the text
 to read 'that Uranus is Acmon', which squares with Eust.
 1150.59, 'the father of Cronus is Acmon'. See *R.E.* s.v.
 Akmon 1.

62 Paus. 3. 18. 6 (i 246 Rocha-Pereira)

ἐς Ἀμύκλας δὲ κατιούσῃ ἐκ Σπάρτης ποταμὸς ἐστὶ Τίασα·
θυγατέρα δὲ νομίζουσιν εἶναι τοῦ Εὐρώτα τὴν Τίασαν, καὶ πρὸς αὐτῇ
Χαρίτων ἐστὶν ἱερὸν Φαέννας καὶ Κλητᾶς, καθὰ δὴ καὶ Ἀλκμᾶν
ἐποίησεν. ἰδρῦσασθαι δὲ Λακεδαιμόνα Χάριον ἐνταῦθα <τὸ> ἱερὸν
καὶ θέσθαι τὰ ὀνόματα ἤγηται.

63 Schol. min. Hom. II. 6. 21, *Atti d. R. Acc. Naz. Lincei*
1931, ser. vi, vol. iv p. 384 (de Marco).

οἱ δὲ πολλὰ γένη νυμφῶν, ὡς φησὶν Ἀλκμᾶν·

Ναΐδες τε Λαμπάδες τε Θυιάδες τε,

Θυιάδες μὲν αἱ συμβακχεύουσαι Διονύσῳ καὶ συνθυίουσαι, τούτῃσσι
συνεξορμούσαι· Λαμπάδες δὲ αἱ σὺν Ἐκᾷτῃ δοξοφορούσαι καὶ
σλλαμπαδεύουσαι.

64 Plut. *de fort. Rom.* 4, 318a (ii 2. 49 Nachst.-Siev.-Titch.)

οὐ μὲν γὰρ ἀπειθῆς (sc. ἡ Τύχη), κατὰ Πλούταρον (fr. 40 Snell),
οὐδὲ δίδυμον στρέφουσα πηδάλιον, ἀλλὰ μάλλον

Εὐνομίας <τε> καὶ Πειθῶς ἀδελφά
καὶ Προμαθήας θυγάτηρ,

ὡς γενεαλογεῖ Ἀλκμᾶν.

1 τε add. Bergk

62 Pausanias, *Description of Greece*

On the way down to Amyclae from Sparta there is a river called the Tiasa; they believe that Tiasa was a daughter of Eurotas. Near the river is a sanctuary of the Graces, Phaenna and Cleta, as Alcman said in his poetry. They think it was Lacedaemon who established the sanctuary there for the Graces and gave them their names.

63 Scholiast on *Iliad* 6. 21 ('nymph')

Some say there are many kinds of nymphs, e.g. Alcman:

Naiads¹ and Lampads and Thyiads,

Thyiads being those who revel and go wild, i.e. go out of their minds, with Dionysus, Lampads those who carry torches and lights with Hecate.

¹ Nymphs of rivers and springs.

64 Plutarch, *On the Fortune of the Romans*

For Fortune is not 'inflexible', as Pindar has it, nor 'plying a double steering-paddle'; rather she is sister of Good Order (Eunomia) and Persuasion and daughter of Foresight, as in Alcman's account of her lineage.

65 Schol. A (i 36 Dindorf) D Gen. (p. 9 Nicole) Hom. *Il.* 1. 222

οὕτως δαίμονας καλεῖ τοὺς θεοὺς ἦτοι ὅτι δαίμονες . . . ἢ ὅτι
δαιτητῆται εἴσι καὶ διοικητῆται τῶν ἀνθρώπων, ὡς Ἄλκμαν ὁ λυρικός
φησιν·

† οἶθεβεν † πάλωσ ἔπαλε δαιμονάς τ' ἐδάσσατο·
τοὺς μεριαμούς, τὰς διαίρεασις αὐτῶν.

cf. *Anecd. Oxon.* (iv 409 Cramer), *Anecd. Gr.* (p. 409
Matranga)

οἶδθεν ci. Page Bergk: πάλοισ, πάλλοισ, πάλιν codd.
Ursinus: ἐπαλλε(ν), ἔπαλων codd. Nauck: δαίμονάς τ' codd.

66 Tzetz. in Hom. *Il.* 1. 4 (p. 65 Hermann)

Θαλῆς, Πυθαγόρας, Πλάτων τε καὶ οἱ Στωικοὶ διαφορὰν ἴσασι
δαιμόνων τε καὶ ἡρώων. δαίμονας γὰρ φάσκουσιν ἀσωμάτους εἶναι
οὐσίας, ἡρώας δὲ ψυχὰς σωμάτων διαζυγείσας. Ὀρφεὺς δὲ καὶ
Ὅμηρος Ἡσίοδος τε καὶ Ἄλκμαν ὁ λυρικοῦ καὶ οἱ ἄλλοι ποιητῆται
ἀλληγάλλως ταῦτα ἐκδέχονται.

67 Diod. Sic. 4. 7. 1 (i 404 Vogel)

ταύτας γὰρ (sc. τὰς Μούσας) οἱ πλείστοι τῶν μυθογράφων καὶ
μάλιστα δεδοκιμασμένοι φασὶ θυγατέρας εἶναι Διὸς καὶ Μνημοσύνης.
ὀλίγοι δὲ τῶν ποιητῶν, ἐν οἷς ἐστὶ καὶ Ἄλκμαν, θυγατέρας
ἀποφαίνονται Οὐρανοῦ καὶ Γῆς.

cf. schol. Pind. *Nem.* 3. 16b (iii 43 Drachmann)

65 Scholiast on *Iliad* 1. 222 ('to join the other gods')

Homer calls the gods δαίμονες like this either because
they are knowledgeable (δαίμονες) . . . or because they are
arbitrators (δαιτητῆται) and controllers of men, as Alcman
the lyric poet says:

(alone?) he shook the lots and made the distri-
butions (δαίμονάς),

i.e. their apportionments or shares.

66 Tzetzes on *Iliad* 1. 4 ('heroes')

Thales, Pythagoras, Plato and the Stoics know of a
distinction between *daimones* (gods, spirits) and heroes
(demigods). *Daimones*, they say, are bodiless beings,
whereas heroes are souls separated from bodies. Orpheus,
Homer, Hesiod, Alcman the lyric poet and the rest of the
poets show no regularity in their acceptance of all this.

67 Diodorus Siculus, *World History*

Most of the mythographers, including those of the
highest reputation, say that the Muses are the daughters of
Zeus and Mnemosyne (Memory); but one or two of the
poets, Alcman among them, make them the daughters of
Uranus and Ge (Heaven and Earth).¹

¹ See fr. 5 col. ii (end) with n. 10.

68 Choerob. in Theodos. (i 123 Hilgard +)

ἰστέον δὲ ὅτι . . . τὸ Αἴας τὸ παρ' Ἀλκμάνι ἔχομεν
σεσημειωμένον ὡς συστέλλον τὸ α' ἐκείνος γὰρ συνέστειλεν αὐτὸ
εἰπών·

δοῦρι δὲ ξυστώ μέμανεν Αἴας αἵματῇ τε Μέμνων.
ἐστί δὲ τροχαϊκὸν τὸ μέτρον . . .

cf. Hdn. (i 525. 30 Lentz +), *Anecd. Oxon.* (iii 283 Cramer),
El. Gen. (p. 24 Calame), *Drac. Straton.* (p. 12 Hermann)

Hiller-Crusius: αἵματά codd.

69 *El. Gen.* (p. 36 Calame)

μέγας· μῆγας ὁ μὴ ὦν ἐν τῇ γῇ ἀλλ' ὑπερέχων αὐτῆς. τὸ δὲ † μῆ†
'Αλκμάν εἶπε·

† με δ' αὐτε † φαίδιμος Αἴας

μέγ' ἀρχεῖ cī. Stanford (*Hermath.* 97, 1963, 107)

70 Ap. Dysc. *Pron.* 106bc (i 83 Schneider)

ἡ σέ ὁμοίως πρὸς πάντων κοινή, Δωριεῖς διὰ τοῦ τ . . .
(a) πρὸς δέ τε τῶν φίλων
'Αλκμάν· καὶ ἔτι μετὰ τοῦ ι
(b) τεῖ γὰρ Ἀλεξάνδρω δαμάσαι
καὶ ἔτι κοινῶς
(c) σέ γὰρ ἄζομαι.

cf. Ap. *Synt.* β' 89, 100 (pp. 193, 203 Uhlig)

68-79 deal with heroes (in alphabetical order).

68 Choeroboscus, *On the Canons of Theodosius*

Note that we find Αἴας ('Ajax') marked as exceptional for
its short α in Alcman: for he shortened the α when he said,

Ajax raves with sharpened spear and Memnon is
thirsty for blood.

The metre is trochaic . . .¹

¹ Which proves that the second syllable of Αἴας is short. See
Page, *Alcman* 131 ff.

69 *Etymologicum Genuinum* s.v. μέγας ('great')

The 'great' man is the one who is not on the ground but
towers over it.¹ Alcman said . . .

(great?)² . . . glorious Ajax

¹ Fancifully derived from μῆ ('not') and γῆ ('earth').

² Text corrupt.

70 Apollonius Dyscolus, *Pronouns*

The form σέ ('you') is likewise common to all Greeks.
Dorians have the form τέ . . .

(a) (I beg?) you by your friends¹

in Alcman; also the form τεῖ:

(b) for to subdue you to Alexander² . . .

and also the common form σέ:

(c) For I respect you.³

¹ Translation insecure without context. ² Addressed to
Achilles, who was killed by Paris? ³ Perhaps cf. *Od.*

6. 168, where Od. speaks similar words to Nausicaa.

71 Schol. A Hom. *Il.* 3. 250 (i 154 Dindorf)

Λαομεδοντιάδῃ· μήτηρ Πριάμου, ὡς φησι Πορφύριος ἐν τῷ περὶ τῶν παραλελειμμένων τῷ ποιητῇ ὀνομάτων, κατὰ μὲν Ἀλκμάνα τὸν μελοποιὸν Ζευξίππῃ, κατὰ δὲ Ἑλλάνικον Στρυμῶ.

72 Plut. *de malign.* Herod. 14, 857ef (v 2. 2. 14 Häsler)

καίτοι τῶν παλαιῶν καὶ λογίων ἀνδρῶν οὐχ Ὅμηρος οὐχ Ἡσίοδος οὐκ Ἀρχιλόχος οὐ Πείσανδρος οὐ Στησίχορος οὐκ Ἀλκμάν οὐ Πίνδαρος Αἰγυπτίου ἔσχον λόγον Ἡρακλέους ἢ Φοῖνικος, ἀλλ' ἔνα τοῦτον ἴσασι πάντες Ἡρακλέα τὸν Βοιωτίαν ὀμοῦ καὶ Ἀργεῖον.

73 *Erim. Hom. (Anecd. Oxon.* i 418 Cramer) (ad voc. ὑπαιθα)

λέγεται δὲ καὶ ἄνευ τῆς θα παρὰ Ἀλκμάνι καὶ σημαίνει τὸ πρότερον

† ὅποτε ὑπὸ τοῦ Ἱππολόχου κλέος δ' ἔβαλλον
οὐ νῦν ὑπεστάντων †

ἀντὶ τοῦ πρότερον βαρύνεται.

οἱ τὸτ' ὑπ' Ἱππολόχῳ ci. Page <Δορυ>κλέος τ' ci. Bergk

74 *Erim. Hom. (Anecd. Oxon.* i 159s. Cramer)

καὶ ὁ μὲν ποιητῆς τὴν ἀρχουσαν συστέλλει ἐν τῷ ἔσκει, ὁ δὲ Ἀλκμάν φυλάττει

ἤσκει τις Καφεὺς Φανάσσων

τινὲς δύο μὲν φασί, ἧς ἀντὶ τοῦ ἦν Δωρικῶς καὶ κε σύνδεσμος· οἱ <δέ> Δωριεῖς ἢ μετὰ τοῦ ν λέγουσαν ἢ τροπῇ τοῦ εἰς κα.

Neumann: σκαφεὺς cod.

71 Scholiast on *Iliad* 3. 250 (Priam, son of Laomedon)

Priam's mother, says Porphyry in his treatise *On the names omitted by Homer*, was Zeuxippe according to the lyric poet Alcman, Strymo according to Hellanicus.

72 Plutarch, *On the malice of Herodotus*

And yet among the story-tellers of ancient times neither Homer nor Hesiod nor Archilochus nor Peisander nor Stesichorus nor Alcman nor Pindar made any mention of an Egyptian or Phoenician Heracles¹: they all know this single Heracles, who is both Boeotian and Argive.²

¹See Hdt. 2. 43 f. ²Prince of Tiryns (near Argos) but born in Thebes in Boeotia. Cf. fr. 1 n. 2, 15 n. 2, 87(a).

73 *Homeric Parsings* (on ὑπαιθα, 'under')

The word is also found without the -θα in Alcman in the sense of 'previously' and is accented ὑπαί:

(who were then driven back by Hippolochus and Dorycles, who previously had not resisted?)¹

¹Text corrupt.

74 *Homeric Parsings* (on ἔσκει, 'was')

Homer shortens the first vowel in his form ἔσκει, but Alcman keeps it long (ἤσκει):

There was a certain Cepheus ruling . . .¹
Some say there are two words, the Doric ἤς for ἦν ('was') and the 'conjunction' κε; but the Dorians have either κεν or κα.

¹Text uncertain. There was a king of Tegea called Cepheus.

75 Aelian. *V.H.* 12. 36 (p. 141 Dilts)

εοίκασιν οἱ ἀρχαῖοι ὑπὲρ τοῦ ἀριθμοῦ τῶν τῆς Νιόβης παιδῶν μὴ συνάδειν ἀλλήλοις. Ὅμηρος μὲν ἕξ λέγει (ἄρρενας) καὶ τσαυτάς κόρας, Λάσος δὲ δις ἑπτὰ λέγει, Ἡσιόδος δὲ ἑνέα καὶ δέκα . . . Ἄλκμῆν δὲ κα' (Haslam: <δέ> δέκα Page) φησί, Μίμνερμος εἰκόσι καὶ Πίνδαρος τσοσούτους.

76 Aelian. *H.A.* 12. 3 (iii 10 Scholfield)

Ὅμηρον μὲν οὖν φωνῆν Ξάνθῳ τῷ ἵππῳ δόντι συγγνώμην νέμεω ἄξιον, ποιητῆς γάρ· καὶ Ἄλκμῆν δὲ μιμούμενος ἐν τοῖς τοιοῦτοις Ὅμηρον οὐκ ἂν φέροιτο αἰτίαν, ἔχει γάρ ἀξιώχρεων ἕς αἰδῶ! τῆν πρωτίστην τάλμαν.

77 Schol. A Hom. *II.* 3. 39 (i 365 Erbse)

δύσπαρι· ἐπὶ κακῷ ὀνομασμένη Πάρι, κακὲ Πάρι. καὶ Ἄλκμῆν φησι·

Δύσπαρις Αἰνόςπαρις κακὸν Ἑλλάδι βωτιανείρα.

cf. Eust. *II.* 379.34.

78 *Et. Gen.* (p. 40 Calame) = *Et. Mag.* 663.54

Περίηρς· ἐκ τοῦ Περιήρης, ἀποβολὴ τοῦ η,
Περίηρς·

ταύτη ἔαν σοι προσεθῆ παρ' Ἄλκμῆνι ὅτι κλίνω αὐτό, μὴ κλίνης· οὐ γάρ ἀκολουθεῖ ἢ κατάληξις, εἰ γένοιτο Περιήρους, πρὸς τὴν Περιήρης εὐθειαν. περὶ Παθῶν.

cf. schol. Dion. Thrac. (p. 346.20 Hilgard)

75 Aelian, *Historical Miscellanies*

The ancients seem to be at loggerheads over the number of Niobe's children. Homer says six males and six females (*Il.* 24. 603), Lasus says twice seven (706 *P.M.G.*), Hesiod nineteen (fr. 183 *M.-W.*) . . . , Alcman twenty-one,¹ Mimnermus (fr. 19 West) and Pindar (fr. 52n Snell) twenty.

¹ So Haslam (*Rh. Mus.* 119, 1976, 192); with Page's text, 'ten'. See also A. Allen, *Rh. Mus.* 117, 1974, 358 f. and Sappho 205.

76 Aelian, *On the Nature of Animals*

When Homer attributes speech to the horse Xanthus (*Il.* 19. 404 ff.), he deserves our forgiveness: he is a poet, after all; and when Alcman copies Homer in this,¹ he will not be blamed: he has Homer's original boldness as sufficient excuse.

¹ Cf. fr. 25.

77 Scholiast on *Iliad* 3. 39 (Hector's insult to his brother)

'Paris the Evil': Paris named for disaster, disastrous Paris; Alcman has

Paris the Evil, Paris the Grim, a disaster for Greece, that nurse of men.

78 *Etymologicum Genuinum* s.v. Periers

From Perieres¹ with loss of the e,
Periers;

if you are told to decline it in this form in Alcman's manner, decline to do so: for if you were to offer *Περίηρος* as genitive, that ending does not square with the nominative *Περίηρς*. From Herodian, *On Inflexions* (i 246, ii 252 Lentz).

¹ Father of Tyndareus, Icarius, Aphareus and Leucippus (Stes. 227).

79 Schol. Pind. *Ol.* 1. 91a (i 37s. Drachmann)

καὶ Ἀλκαῖος δὲ καὶ Ἀλκμᾶν λίθον φασὶν ἐπαιωρεῖσθαι τῷ
Ταντάλῳ· (Alc. fr. 365) ὁ δὲ Ἀλκμᾶν οὕτως·
† ἀνήρ δ' ἐν ἀσμένοισιν ἀλιτηρὸς ἦσ' ἐπὶ
θάκας κατὰ πέτρας ὀρέων μὲν οὐδὲν δοκέων δέ†

cf. Eust. *Od.* 1701. 23

οὕτως· ci. Bergk: ὄκως, ὄπη codd. 1 ἐν ἀρμ- ci. Bergk: φθι-
μένοιαι vel ἐνέροιαι subiacere ci. Ursinus ἀλιτηρὸς ci.
Bergk 2 θάκας ci. Heyne: θάκω Bergk

80 Schol. T Hom. *Il.* 16. 236 (iv 223 Erbse)

καὶ Ἀλκμᾶν γὰρ φησι·
καὶ ποκ' Ὀδυσσεύος ταλασίφρονος ὦατ' ἐταίρων
Κίρκα ἐπαλείψασα·
οὐ γὰρ αὐτὴ ἤλειψεν, ἀλλ' ὑπέθετο Ὀδυσσεύ.
1 Schneidewin: ὦατ' θ' cod. 2 ἐπαλείψε(ν) ci. Heyne (ἐπή-)

81 Schol. Hom. *Od.* 6. 244s. (p. 314 Dindorf)

αἱ γὰρ ἐμοὶ τοιοῦδε πόσις κεκλημένος εἴη/ἐνθάδε καιεταῶν ἄμφω
μὲν ἀθετεῖ Ἀριστάρχος, διατάζει δὲ περὶ τοῦ πρώτου, ἐπεὶ καὶ
Ἀλκμᾶν αὐτὸν μετέβαλε παρθένους λεγοῦσας εἰσάγων
Ζεῦ πάτερ, αἱ γὰρ ἐμὸς πόσις εἴη.

79 Scholiast on Pindar, *Olympian* 1. 57 (Tantalus and the stone)

Alcaeus and Alcman say that a stone hangs over Tantalus, Alcaeus (fr. 365), Alcman as follows:

a sinner, he sat among agreeable things¹ on a seat under a rock, seeing nothing, but supposing that he did.

¹ Or 'among the dead'? The text is uncertain throughout.

80-86 are or may be connected with *Odysseus*; see also 4A with notes, 70(c). See P. Janni, *La cultura di Sparta arcaica, Ricerche II* (Rome 1970).

80 Scholiast on *Iliad* 16. 236¹

And so Alcman says,

And once Circe anointing² the ears of the companions of stout-hearted Odysseus . . .

For she did not anoint them herself: it was her suggestion to Odysseus.³

¹ Achilles speaks of 'my prayer', when in fact it was his mother's (*Il.* 1. 503). ² Or 'anointed'. ³ *Od.* 12. 47.

81 Scholiast on *Odyssey* 6. 244f. ('If only such a man were called my husband, dwelling here!')¹

Aristarchus rejects both lines; but he has doubts about the first, since it was reshaped by Alcman, who made girls say,

Father Zeus, if only he were my husband!

¹ Nausicaa to her attendants about Odysseus; cf. 7. 311.

82 Athen. ix 373de (ii 316 Kaibel)

ὅτι δὲ καὶ ἐπὶ τοῦ πληθυντικοῦ ὄρνις λέγουσι πρόκειται τὸ
Μενάνδρειον μαρτύριον (sup. 373c), ἀλλὰ καὶ Ἀλκμάν πού φησι
λύσαν δ' ἄπρακτα νεάνιδες ὦ-
τ' ὄρνις Φιέρακος ὑπερπταμένω.

1 δύσαν ci, Jacobs

83 Cyrill. *lex.* (*Anecd. Par.* iv 181 Cramer)

εἶκω τὸ ὑποχωρῶ. ἔνθεν καὶ τὸ οἶκος εἰς ὃν ὑποχωροῦμεν, ὡς
Ἄλκμάν·
τῷ δὲ γυνὰ ταμία σφεῶς ἔειξε χῶρας.

cf. Ap. Dysc. *Pron.* 142b (i 112 Schneider)

Bergk: τὸ δε γυναι τάμας *Anecd. Par.* φέας εἶξε *Anecd.*
Par.: σφέασε, εἶξεν Ap. Dysc.

84 Eust. *II.* 110.35

μοῦρες δὲ ἐν θηλυκοῖς ἡ χεῖρ, ἣ κλίνεται διχῶς, ποτὲ μὲν διὰ τοῦ ε
. . . . ποτὲ δὲ διὰ τῆς ει διφθόγγου, ποτὲ δὲ κατὰ Ἡρωδιανόν
(ii 356, 645, 748 Lentz) καὶ μεταθεσίσης αὐτῆς εἰς η, ᾧ μαρτυρεῖ,
φησί, Ἀλκμάν ἐν τῷ
ἐπ' ἀριστερὰ χηρὸς ἔχων.

<Ἄρκτων δ'> ἐπ' ἀρ. suppl. Bergk

82 Athenaeus, *Scholars at Dinner*

That they also use the plural form ὄρνις ('birds') is shown by the testimony of Menander (fr. 155-6 Körte-Thierfelder); but Alcman too says somewhere,

The girls scattered, their task unfinished,¹ like birds when a hawk flies over them.

¹ Text uncertain; perhaps 'sank down helplessly'; cf. *Od.* 6.138 of Nausicaa's companions at the sight of the naked Odysseus, 'they fled this way and that'.

83 Cyril, *Lexicon*

εἶκω ('yield'): 'withdraw'; whence οἶκος ('house'), since we withdraw to it: cf. Alcman:

And to him the house-keeper yielded her place.¹

¹ Editors compare *Od.* 7.175 of Odysseus at the palace of Alcinoüs, 'and a revered housekeeper brought bread and put it before him'. See also fr. 88.

84 Eustathius on *Iliad* 1.323

χεῖρ ('hand') is unique among feminine nouns: it is declined in two different ways, sometimes with ε (χερ-) . . . , sometimes with the diphthong ει (χερφ-), and sometimes according to Herodian with the ει changed to η (χηρ-), for which he cites Alcman:

keeping on his left hand.¹

¹ Or 'on my left hand'; same phrase in *Od.* 5.277 of Odysseus sailing towards the land of the Phaeacians with the Bear on his left hand.

GREEK LYRIC

85 Ap. Dysc. *Pron.* 139bc (i 109 Schneider)

πλείστα γούν ἐστι παρ' ἐτέροις εὐρεῖν. σφέτερον πατέρα ἀντί τοῦ ἡμέτερον, ἀντί τοῦ τεᾶ τὸ κῆδεα λέξον εἰά παρά Καλλιμάχῳ καὶ πάλιν παρ' αὐτῶν ἀντί τοῦ σφωϊτέρον. Ἄλκμᾶν·

(a) ὤμέ τε καὶ σφετέρως ἴππων

(b) σφεᾶ δὲ † ποτι† γούνατα πίπτω.

(b) δὴ ποτι ci. Lobel: δέ ποτι Bekker

86 *Epim. Hom. (Anecd. Oxon.* i 343 Cramer) s.v. πλείτε

καὶ πλήτρον τὸ πηδάλιον, καὶ ὑποκοριστικῶς εἶπεν Ἄλκμᾶν
πλήθριον.

87 Ap. Dysc. *Synt.* 4. 61 (p. 483s. Uhlig)

ἀπειρόκις γὰρ τὰ Δωρικά διὰ ψιλῶν ἀντιστοιχῶν τὰς συναλιφὰς ποιεῖται·

(a) κῶ τοξότας Ἡρακλῆς

(b) κάλλιστ' ὑπαυλῆν

(c) καὶ μεγασθενῆς Ἀσαναία

(d) Μελάμποδά τ' Ἀρπόλυκόν τε

(e) ἄρχοι μὲν γὰρ † κοθρασιῶν †

(e) κῶ θροσίῶν Bekker, Ahrens, Bergk: κ' ὁ θρασιῶν Hiller-Crusius, Diehl

ALCMAN

85 Apollonius Dyscolus, *Pronouns*

Very many usages (sc. of the possessive adjective) can be found in other writers: σφέτερον πατέρα (Hes. *Op.* 2) for 'your father', ἐός for τεός, 'your', in Callimachus (fr. 472 Pfeiffer), 'tell your anxieties', and again in him τεός for σφωϊτέρος ('your', dual). Alcman¹ has

(a) both you and your horses,²

(b) and I fall at your knees.³

¹ Both of Alcman's adjectives are probably dual, although that in (b) may be singular. ² Addressed to the Dioscuri? Cf. fr. 2, 25. ³ Perhaps addressed to Arete (and Alcinous?): cf. *Od.* 7. 146f., where Odysseus says, 'Arete . . . , I come to your husband and to your knees, having suffered much.'

86 *Homeric Parsings* (on *Od.* 3. 71 πλείτε, 'you sail')

And πλήτρον is a term meaning πηδάλιον; Alcman used the diminutive form πλήθριον,
steering-paddle.

87 Apollonius Dyscolus, *Syntax*

For time and time again Doric¹ runs syllables together by using the corresponding unaspirated consonant (i.e. κ τ π, not χ θ φ):

(a) and the bowman Heracles

(b) to accompany most beautifully on the pipes

(c) and mighty Athena

(d) and Melampus and Harpolycus²

(e) for (the bolder would rule?)

¹ The ms. has 'Alcman's' in the margin opposite the examples. ² Melampus was a famous seer; but Ilyginus *fab.* 181 names Melampus and Harpalicus (Blackfoot and Snatcher) as two of the hounds of Actaeon.

88 Ap. Dysc. *Pron.* 143b (i 112 Schneider)

πάλιw δὴ ὁ Ἄλκμάν τὸ σφεῶς ἀντί ἐνικοῦ ἔταξε καὶ τὸ
σφοῖς ἀδελφιδεοῖς
κᾶρα καὶ φόνον

2 Bast: κᾶραν cod.

89 Apollon. Soph. *Lex.* (p. 101 Bekker, 488s. de Villoison)

Ὅμηρος δὲ ἅπας πᾶν θηρίον. ἔνιοι δὲ θήρας μὲν καὶ θηρία λέγουσι
λέοντας καὶ παρδάλεις καὶ λύκους καὶ πάντα τὰ παραπλήσια τούτοις,
έρπετά δὲ πάλιν κοινῶς τὰ γένη τῶν ὄφρων, κνώδαλα δὲ τὰ θαλάσσια
κῆτη, φαλαίνας καὶ ὅσα τοιαῦτα, καθάπερ καὶ Ἄλκμάν διαστέλλει
λέγων οὕτως:

εὐδουσι δ' ὀρέων κορυφαί τε καὶ φάραγγες
πρώονές τε καὶ χαράδραι
φύλα τ' ἔρπετ' ὅσα τρέφει μέλαινα γαῖα
θῆρές τ' ὀρεσκῶοι καὶ γένος μελισσᾶν
5 καὶ κνώδαλ' ἐν βένθεσσι πορφυρέας ἁλός·
εὐδουσι δ' οἰωνῶν φύλα ταυπτερυγῶν.

1s. de Villoison: φάλαγγες πρώτονέστε cod. 3 ὅλα εἰ.
Pfeiffer φύλα τε del. West (*Greek Metre* 52) τε ἔρπετά θ'
ἄσα cod. ὄσα Bergk

88 Apollonius Dyscolus, *Pronouns*

Again, Alcman used *σφεῶς* for the singular ('her', not 'their', at fr. 83); so with *σφός*, 'his':
(bringing?) fate and death to his nephews.¹

¹ Of Danaus or Atreus? For the expression cf. *Il.* 2. 352.

89–90 describe scenes of nature.

89 Apollonius the Sophist, *Homeric Lexicon* (on κνώδαλον)

Homer uses the word once only (*Od.* 17. 317) and means by it any wild animal; others use *θήρες* and *θηρία* ('wild animals') for lions, leopards, wolves and suchlike, *έρπετά* ('creeping things') as a general term for the different kinds of snakes, *κνώδαλα* for sea-monsters, whales and the like. This is the distinction made by Alcman when he says,

And the mountain-peaks are asleep and the ravines, the headlands and the torrent-beds, all the creeping tribes¹ that the black earth nourishes, the wild animals of the mountains, the race of bees and the monsters in the depths of the surging sea; and the tribes of long-winged birds are asleep.²

¹ Or '... the torrent-beds, the forest and all the creeping things'.
² The continuation may have been, 'but X is not asleep'; or Alcman may be setting the scene for the epiphany of a god.

GREEK LYRIC

90 Schol. Soph. O.C. 1248 (p. 53 de Marco)

τὰ ἀπὸ τῶν ὀρίων φησι τῶν προσαγορευομένων Ῥιπῶν. τινὲς δὲ οὕτως καλοῦσι, Ῥίπαια ὄρη. λέγει δὲ αὐτὰ ἐννύχια διὰ τὸ πρὸς τῇ δύσει κείσθαι. μέμνηται δὲ καὶ Ἀλκμᾶν λέγων οὕτως·

Ῥίπας, ὄρος ἀνθέων ὕλα,
νυκτὸς μελαίνας στέρνον.

1 Lobeck: ἔνθεον codd. 2 Triclinius: στέρνων codd.

91 Athen. xv 682a (iii 508 Kaibel)

τῶν δὲ καλχῶν μέμνηται καὶ Ἀλκμᾶν ἐν τούτοις·
χρῦσιον ὄρμον ἔχων ῥαδινῶν πετάλοις ἴσα καλχᾶν.

Dalecamp, Bergk: ῥαδινῶν πετάλοις κάλχαν codd.

92 Athen. i 31cd (i 72s. Kaibel)

Ἀλκμᾶν δὲ που

(a) ἄπυρον Φοῖνον

καὶ

(b) ἄνθεος ὄσδοντα

φησὶ τὸν ἐκ

(c) Πέντε Λόφων,

ὅς ἐστι τόπος Σπάρτης ἀπέχων στάδια ἑπτὰ, καὶ τὸν ἐκ Δενθιάδων, ἐρύματός τινος, καὶ τὸν ἐξ Οἰνόαντος καὶ τὸν ἐξ Ὀνόγων καὶ

ALCMAN

90 Scholiast on Sophocles, *Oedipus at Colonus* 1248 ('from night-wrapped Rhipae')

He is speaking of the mountains called Rhipae: some in fact call them 'the Rhipaeian mountains'. He speaks of them as 'night-wrapped' because they are situated in the west.¹ Alcman mentions them in these words:

Rhipae, mountain blossoming with forest, breast of black night.

¹ Sophocles clearly thinks of them as in the north, as do other Greek and Latin writers: see Bolton, *Aristeas* 39 ff. with n. 4.

91–101 deal with feasting, food and wine; cf. 17, 19.

91 Athenaeus, *Scholars at Dinner*

Calchae¹ are mentioned by Alcman in these words: wearing² a golden chain (like?) petals of slender calchae.³

¹ Purple flowers. ² The participle is masc. sing. ³ I.e., as bright as petals . . . ? Text and translation uncertain.

92 Athenaeus, *Scholars at Dinner*

Alcman somewhere uses the expressions

(a) wine unfired

and

(b) smelling of flowers

of the wine from

(c) Five Crests,

a place just under a mile from Sparta, and of the wines from Denthiaades, a fortress, Carystus near the Arcadian border,

Σταθμῶν. χωρία δὲ ταῦτα κείται πλησίον Πιτάνης. φησὶν οὖν

(d) †οἶνον δ' Οἰνουτιάδα ἢ Δένθιν ἢ Καρύστιον
ἢ Ὀνογλίην ἢ Σταθμίταν†

καὶ τὸν ἐκ Καρύστου, ὅς ἐστι πλησίον Ἀρκαδίας (haec post
ἐρύματός τιως transp. Porson): ἄπυρον δὲ εἶπε τὸν οὐχ ἡψημένον·
ἐχρῶντο γὰρ ἐφθοῖς οἴνοις.

cf. Strab. 10.1.6, Steph. Byz. s.v. Κάρυστος, Eust. II. 281.10,
Od. 1449.12, 1633.51, Hsch. s. v. Δένθις, Καρύστιος, Οἰνούσιος,
Ὀνογλίην

93 Ammon. *Diff.* 244 (p. 64 Nickau)

ἴκες δὲ τὰ διεσθλιόντα τοὺς ὀφθαλμοὺς τῶν ἀμπέλων Ἀλκμάν
καὶ ποικίλον ἴκα τὸν ὀφθαλμῶν
†ἀμπέλων† ὀλετήρα.

2 ἀμπελίνων ci. Bergk: del. Schneidewin

P. Med. inv. 72. 10

5]αδὺ ἰστοπέδαις
]νάϊ ἀμᾶ κέλομαι
καὶ ποικίλον] ἴκα τὸν ὀ-
8 φθαλμῶν ἀπα]λῶν ὀλετήρα, Φάναξ

Schol. v. 7 ὀρέον. .μ. [δ]φθαλμῶν τῆς ἀμ[πε]λ[ου]

94 Athen. iii 114f–115a (i 263 Kaibel)

αἱ δὲ παρ' Ἀλκμάν θριδακίσκαι λεγόμεναι αἱ αὐταὶ εἰσι ταῖς
Ἄττικαῖς θριδακίαις. λέγει δὲ οὕτως ὁ Ἀλκμάν·
θριδακίσκας τε καὶ κριβανωτάς.

Oenus, Onogli and Stathmi: these places ¹ are near Pitana.
He says, then,

(d) and wine of Oenus or Denthian or Carystian or
Onoglian or Stathmite.

By 'unfired' he meant 'not mulled'—they used to mull their
wines.

¹The last three? None of the sites is identified, but
Denthiades is probably Dentheliades on the Messenian
frontier, and the river Oenus joins the Alpheus from the
N.E. just N. of Sparta.

93 Ammonius, *On Similar but Different Words*

ἴκες are the creatures that eat through vine-buds: Alcman
has

and the many-coloured ix,¹ destroyer of vine-buds.

¹Probably a bird: W. G. Arnott ap. S. Daris, *Actes XV^e
Congr. papyr.* ii. 9, n. 3, suggests the rose-coloured starling,
Sturnus roseus.

Papyrus (Augustan era)

. . . mastholds . . . ship . . . at the same time I bid
(you) . . . and the (many-coloured) ix, destroyer of
(tender?) buds, lord.¹

Scholiast at v. 7: (kind?) of bird . . . bud of the vine

¹The papyrus scrap, published by Daris in 1979 (loc. cit.),
sets the fragment in an unexpected context and presents
textual difficulties.

94 Athenaeus, *Scholars at Dinner*

The cakes called *thridakiskai* by Alcman are the same as
the Attic *thridakinai* ('lettuce-cakes'). Alcman speaks of
lettuce-cakes and pan-cakes.

Σωσίβιος δ' ἐν γ' περὶ Ἀλκμᾶνος (*F.Gr.H.* 595 F6) κριβάνας φησὶ λέγεσθαι πλακοῦντάς τινας τῷ σχήματι μαστοειδεῖς.

xiv 646a (iii 427 Kaibel)

κριβάνας πλακοῦντάς τινας ὀνομαστικῶς Ἀπολλόδωρος (*F. Gr. H.* 244 F255) παρ' Ἀλκμᾶνι, ὁμοίως καὶ Σωσίβιος ἐν γ' περὶ Ἀλκμᾶνος τῷ σχήματι μαστοειδεῖς εἶναι φάσκων αὐτοῦς, χρῆσθαι δ' αὐτοῖς Λάκωνας πρὸς τὰς τῶν γυναικῶν ἐστιάσεις, περιφέρειν τ' αὐτοῖς ὅταν μέλλωσιν ἄδειν τὸ παρεσκευασμένον ἐγκώμιον τῆς Παρθένου αἰ ἐν τῷ χορῷ ἀκόλουθοι.

95 Athen. iv 140c (i 318 Kaibel)

ἐτι φησὶν ὁ Πολέμων καὶ τὸ δείπνον ὑπὸ τῶν Λακεδαιμονίων αἰκλον προσαγορεύεσθαι, παραπλησίως ἀπάντων Δωριέων οὕτως αὐτὸ καλοῦντων. Ἀλκμᾶν μὲν γάρ οὕτω φησὶ

- (a) κῆπι τᾶ μύλα δρυφῆται κῆπι ταῖς συναικκίαις,
οὕτω τὰ συνδείπνια καλῶν, καὶ πάλιν
(b) αἰκλον Ἀλκμᾶν ἀρμόζατο.

Sosibius¹ in book 3 of his work *On Alcman* says *kribanai* ('pan-cakes') is the name for certain cakes shaped like breasts.

Apollodorus² says that *kribanai* is a special name for cakes in Alcman; similarly Sosibius in book 3 of his work *On Alcman*, who says they are shaped like breasts and used by Spartans for their women's festivals; he says they carry them round when the followers in the choir are going to sing the song of praise prepared in honour of the Maiden.³

¹ 3rd c. B.C. Spartan historian.

² 2nd c. B.C. Athenian

scholar. ³ Artemis?

95 Athenaeus, *Scholars at Dinner*

Moreover, Polemon¹ says that the evening meal is called *aiklon* by the Spartans, and that all Dorians alike use this name. Alcman says,

- (a) (mourns?)² both at the mill and at the communal suppers,
using the term *syn-aiklia* for the shared evening meals. And again,
(b) Alcman prepared a supper for himself.

¹ Early 2nd c. B.C. antiquarian from Ilium.

² 'Is mourned?' Sense much disputed; see L. Massa Positano, *P.P.* 1 (1946) 367-9.

96 Athen. xiv 648b (iii 433 Kaibel)

πολτοῦ δὲ μνημονεῖει Ἄλκμᾶν οὔτως
 ἤδη παρεξεί πυνάνιον τε πολτόν
 χίδρον τε λευκὸν κηρίναν τ' ὀπίωραν.

ἔστι δὲ τὸ πυνάνιον, ὡς φησι Σωσίβιος, πανσπερμία ἐν γλυκεῖ
 ἡψημένη. χίδρον δὲ οἱ ἐφθοῖ πυροῖ. κηρίναν δὲ ὀπίωραν λέγει τὸ μέλι.

cf. Eust. *Od.* 1563. 1, 1735. 51

97 Schol. Hom. *Od.* 23. 76 (p. 717 Dindorf)

ὁ δὲ Ἄλκμᾶν καὶ τὰς γνάθους
 μάστακας

φησὶ παρά τὸ μασάσθαι.

98 Str. x 4. 18 (ii 410 Kramer)

τὰ δὲ συσσίτια ἀνδρεία παρὰ μὲν τοῖς Κρησίν καὶ νῦν ἐτι καλεῖσθαι
 (sc. φησὶν Ἐφορος, *F.Gr.H.* 70 F149), παρὰ δὲ τοῖς Σπαρτιάταις
 μὴ διαμεῖναι καλούμενα ὁμοίως (ὡς) πρότερον παρ' Ἄλκμᾶνι γοῖν
 οὕτω κείσθαι.

θοίναις δὲ καὶ ἐν θιάσοισιν
 ἀνδρείων παρὰ δαιτυμόνεσσι πρέπει παιάνα κατάρχην.

2 Ursinus: *πρέπει codd.*

99 Athen. iii 81d (i 189 Kaibel)

Κυδωνίων δὲ μήλων μνημονεῖει Στησίχορος (fr. 187 *P.M.G.*)
 . . . καὶ Ἄλκμᾶν.

96 Athenaeus, *Scholars at Dinner*

Porridge is mentioned by Alcman in these words:

Soon he¹ will provide bean porridge and white
 frumenty and the waxen harvest.²

Puanion,³ according to Sosibius,⁴ is mixed seeds boiled in
 raisin-syrup. 'Frumenty' is boiled wheaten-grains. By
 'waxen harvest' he means honey.

¹ Some link the lines with fr. 20 and take Zeus to be the
 subject; Wilamowitz suggested that 96 and 19 belong to the
 same poem. ² Or 'wax-like fruit'. ³ An adjective in
 Alcman, it should mean 'bean' porridge, according to
 Hesychius. The mixed seeds may include peas, lentils,
 lupins, vetch; see P. Cartledge, *Sparta and Lakonia* 175.
⁴ See 94 n. 1.

97 Scholiast on *Odyssey* 23. 76 (μάσταξ, 'mouth')

Alcman uses the plural for
 jaws,

from μασάσθαι, 'to chew'.

98 Strabo, *Geography*

Ephorus¹ says that in Crete the public messes are still
 called *andρεία* ('men's halls') but that in Sparta they did not
 keep the old name attested by Alcman in the lines,

And at the meals and banquets of the messes it is
 right to strike up the paeon in the presence of the
 feasters.

¹ Historian, 4th c. B.C.

99 Athenaeus, *Scholars at Dinner*

Cydonian apples¹
 are mentioned by Stesichorus . . . and by Alcman.

¹ Quinces; Cydonia is in N.W. Crete.

100 Athen. iii 81f (i 189s. Kaibel)

Ἑρμων δ' ἐν Κρητικαῖς Γλώσσαις κοδύμαλα καλεῖσθαι φησι τὰ κυδώνια μήλα. Πολέμων δ' ἐν ἐ' τῶν πρὸς Τίμαιον ἄρθους γένος τό κοδύμαλον εἶναι τινας ἰστορεῖν. Ἀλκμάν δὲ τὸ στρουθίον μήλον, ὅταν λέγῃ

μείον ἢ κοδύμαλον.

Ἀπολλόδομος δὲ καὶ Σωσίβιος τὸ κυδώνιον μήλον ἀκούουσιν. ὅτι δὲ διαφέρει τὸ κυδώνιον μήλον τοῦ στρουθίου σαφῶς εἶρηκε Θεόφραστος ἐν β' τῆς ἰστορίας.

101 Athen. xiv 636f-637a (iii 405s. Kaibel)

καὶ Ἀλκμάν δὲ φησιν
μάγαδι δ' ἀποθέσθαι.

102 Epim. Hom. (Anecd. Oxon. i 60 Cramer)

. . . παρὰ τὴν Δωριδος διάλεκτον τροπὴ γίνεται τοῖ η εἰς α μακρόν . . . ἐάν δὲ ᾦσιν ἐκ τοῦ ε, οὐκέτι ἕλατος ἰππῆλατος. Ἀλκμάν

λεπτά δ' ἀταρπὸς †ἀνηλῆς† δ' ἀνάγκα,
ἐκ γὰρ τοῦ ἐλευινή.

νηλεῆς Bergk: ἀνηλεῆς Schneidewin

100 Athenaeus, *Scholars at Dinner*

Hermon¹ in his *Cretan Glossary* says that *kodymala* is a name for quinces. Polemon² in book 5 of his *Reply to Timaeus* says that according to some writers the *kodymalon* is a kind of flower. Alcman uses the term of the *struthium*³ when he says,

smaller than a medlar.

Apollodorus and Sosibius⁴ take it to mean quince here, but Theophrastus in book 2 of his *Enquiry into Plants* (2. 2. 5) says clearly that the quince is different from the *struthium*.

¹ Or Hermonax, unknown; see *R.E.* s.v. Hermonax (3).

² See 95 n. 1. ³ Theophrastus implies that the quince (Cydonian apple) is an inferior kind of *struthium*, which may be a medlar. ⁴ See 94 nn. 1, 2.

101 Athenaeus, *Scholars at Dinner* (on musical instruments)

Alcman also says,
and to set aside the magadis.¹

¹ A kind of stringed instrument; see *Anacr.* 374.

102-126 are miscellaneous quotations with consecutive words (in alphabetical order of the sources).

102 Homeric *Parsings* (on ἀνήμεστος)

In the Doric dialect η is changed to long α; . . . but not if the η is derived from ε: ἕλατος gives ἰππ-ἕλατος (not ἰππ-άλατος). Alcman has

and narrow is the path, pitiless the necessity,¹
with ἀνηλῆς² (not ἀναλῆς) ('pitiless'), since it comes from ἐλευνή ('pitiable').

¹ Doubtless the path of life and the necessity of death.

² The form must be emended to correct the metre.

GREEK LYRIC

103 Ap. Dysc. *Pron.* 136bc (i 107 Schneider)

Αἰολεῖς μετὰ τοῦ *F* κατὰ πάσαν πτώσειν καὶ γένος· Σαπφῶ (fr. 164), καὶ Ἄλκμαν δὲ συνεχῶς αἰολίζων φησί·
τὰ *F*ὰ κάδεα.

Bergk: τα εα cod.

104 Ap. Dysc. *Adv.* 566 (i 156 Schneider)

ἔξης ῥητέον ἐστὶ καὶ περὶ τοῦ ῥή. Ἄλκμαν·
τίς κα, τίς ποκα ῥή ἄλλω νόον ἀνδρὸς ἐνίσποι;

Bergk, Bekker: τίς ἂν τίς . . . ἄλλα . . . ἐπίσποι cod.

105 Ap. Dysc. *Synt.* 3. 31 (p. 298 Uhlig)

. . . ἡ εὐκτική, ὡς ἔχει τὸ παρ' Ἄλκμαν·
νικῶ δ' ὁ κάρρων.

106 Ael. Aristid. *Or.* 28.54 (ii 159 Keil)

ἀλλαχῆ δὲ οὕτω σφόδρα ἐνθεὸς γίγνεται (sc. ὁ Ἄλκμαν) ὥστε φαίης ἂν ὅτι οὐδ' οὕτω κατὰ τὸ ῥήμα ἐνθεὸς ἐστίν, ἀλλ' αὐτὸ δὴ τοῦτο ὡσπερ θεὸς τῶν ἀπὸ μηχανῆς λέγει·

Φείπατέ μοι τάδε, φύλα βροτῆσια.

ALCMAN

103 Apollonius Dyscolus, *Pronouns*

The Aeolians spell δς ('his', 'her' etc.) with digamma in all cases and genders: cf. Sappho (fr. 164); Alcman too, who constantly uses aeolic forms,¹ says,

his (her) cares.

¹ See Page, *Alcman* 155 f.

104 Apollonius Dyscolus, *Adverbs*

Next I must discuss ¹ the form ῥή ('easily'). Alcman has
Who, who could ever tell easily the mind of another man?

¹ He notes the long *a* as anomalous in adverbs.

105 Apollonius Dyscolus, *Syntax*

. . . the optative ¹ νικῶ, as in Alcman:
and may the better man win!

¹ Distinguished by the iota from νικῶ, 'I conquer', and νικῶ, 'be conquered'.

106 Aelius Aristides, *On a Remark made in Passing*

Elsewhere ¹ Alcman becomes so inspired (ἐνθεός) that you might declare that it is not so much a case of inspiration in the literal sense of his having a god in him as of his making a pronouncement like one of your 'gods from a machine':

Tell me this, you mortal tribes.

¹ This passage follows fr. 148.

107 Ael. Aristid. Or. 45. 32 (ii 40s. Dindorf) = 2. 129 (i 2. 184 Lenz-Behr)

τί δὲ ὁ τῶν παρθένων ἐπαινήτης τε καὶ σύμβουλος λέγει ὁ Λακεδαιμόνιος ποιητής (viz. ὁ Ἀλκμάν, schol.);

Πολλαλέγων ὄνυμ' ἀνδρί, γυναίκι δὲ Πασιχάρη.
πολλά, φησίν, ὁ ἀνὴρ λεγέτω, γυνή δὲ οἷς ἂν ἀκούσῃ χαίρετω.

108 Ael. Aristid. Or. 46. 206 (ii 272 Dindorf) = 3. 294 (i 2. 391 Lenz-Behr)

ἀλλ' ὅμως ἐὼ ταῦτα Πλάτωνος χάριν. ἔστω τὸ γειτόνημα ἀλμυρὸν, ὡς φησιν (*Leg.* 705a).

Schol. ad loc. (iii 635 Dindorf)

Ἀλκμάν ὁ λυρικός τοῦτο εἶπεν
ἀλμυρὸν τὸ γειτόνημα

ἀντὶ τοῦ τί κακὸν ἐστὶ γείτονα ἔχειν τὴν θάλασσαν.

cf. Arsen. = Apostol. *Cent.* ii 23 (ii 271s. Leutsch-Schneide-
win) ἀλμυρὸν γειτόνημα ἐμβλεπε πόρρω . . . ἐχρήσατο δὲ ταύτη
(sc. τῇ λέξει) καὶ Ἀλκμάν ὁ λυρικός.

107 Aelius Aristides, *In Defence of Oratory*

And what does the praiser and counsellor of the girls, the Spartan poet, have to say?

Say-much is the man's name, Happy-with-all the woman's.¹

He means, 'let the man say much and the woman be happy with whatever she hears.'

¹ Regarded by some as part of a wedding-hymn; if so, satirical: the woman's name, like Pasiphile in [Archilochus] 331 West, suggests promiscuity, so the man's may be Protest-much (Garzya) or even Collect-much (McKay, *Mnem.* 27, 1974, 413 f.).

108 Aelius Aristides, *In defence of the Four*

Nevertheless I allow this in favour of Plato; I grant the 'briny neighbourhood', as he puts it (*Laws* 705a).

Schol. ad loc.:

Alcman the lyric poet said this:
the neighbourhood is briny.

He meant, 'It is a bad thing to have the sea as a neighbour.'¹

¹ Arsenius gives a proverb, 'Look from a distance on a briny neighbourhood', and says that Alcman used the expression.

GREEK LYRIC

109 Athen. xiv 624b (iii 376 Kaibel)

ταύτην δὲ τὴν ἁρμονίαν (sc. τὴν Φρυγιστὶ) Φρύγες πρῶτοι εἶδρον
καὶ μετεχειρίσαντο. διὸ καὶ τοὺς παρὰ τοῖς Ἑλλήσιν αὐλητὰς
Φρυγίους καὶ δουλοπρεπεῖς τὰς προσηγορίας ἔχων, οἷός ἐστιν ὁ παρὰ
Ἀλκμάνι

Σάμβας

καὶ

Ἄδων

καὶ

Τῆλος,

παρὰ δὲ Ἰππώνακτι (fr. 118 West) Κί(κ)ων καὶ Κώδαλος καὶ
Βάβυς.

110 Choerob. in Theodos. (ii 343s. Hilgard)

. . . οἴκα, ὃ σημαίνει τὸ ὠμοῖομαι, ὡς παρὰ Ἀλκμάνι
οἴκας μὲν ὠραίῳ λίνῳ,

ἀντὶ τοῦ ὠμοῖοσαι.

cf. Choerob. ii 107 Hilgard, *Anecd. Oxon.* (i 287, iv 368, 415
Cramer), *Hdn.* (ii 796, 837 Lentz), *Anecd. Gr.* (iii 1294, 1404
Bekker)

οἴκας vel εἰκας codd.

111 *Et. Gen.* (p. 19 Calame)

βάλε ἀντὶ τοῦ ἀβάλε, ὄλον [Alcm. fr. 26. 2]. ὃ δὲ <αὐτός>
Ἀλκμάν τὸ ἀβάλε, ὄλον

ἀβάλε καὶ νοέοντα.

cf. schol. Marc. ad Dion. Thrac. (p. 431 Hilgard)

112 *Et. Gen.* (p. 17 Calame) = *Et. Mag.* 171.7

αὐσίον καὶ ὃ μὲν Ἴβυκος αὐσίον λέγει (293 *P.M.G.*), ὃ δὲ
Ἀλκμάν ταυσία, ὄλον

† ταυσία παλλακίῳ. †

ALCMAN

109 Athenaeus, *Scholars at Dinner*

The Phrygians were the first to discover and use this
tuning (i.e. the Phrygian). That (says Theophrastus) is why
the pipers in Greek circles have Phrygian names
appropriate to slaves, as in Alcman,¹

Sambas

and

Adon

and

Telus,

and in Hipponax Cicon and Codalus and Babys.

¹ Cf. 126.

110 Choeroboscus, *On the Canons of Theodosius*

. . . οἴκα, which means 'I am like', as in Alcman,¹

You are like ripe flax.

¹ Ascription doubtful, since the verb form is Ionic (Page,
Alcman 108).

111 *Etymologicum Genuinum*

βάλε: for ἀβάλε ('if only'), as in [Alcm. fr. 26. 2]; Alcman
also has ἀβάλε, as in

if only . . . both wise . . . !

112 *Etymologicum Genuinum*

αὐσίον ('vain'): Ibycus uses αὐσίον (293 *P.M.G.*). Alcman
has ταυσία:

vain (are my many journeys?).

GREEK LYRIC

ὁ δὲ ποιητὴς κατὰ διάστασιν καὶ τροπὴν τοῦ α εἰς η, ὡς τῆσσι δόδον (Od. 3. 316): οὐδεὶς γὰρ τὸν σχηματισμὸν αὐτοῦ κατάρθρωσεν. ἐγὼ δὲ ἠγοῦμαι ὅτι πρῶτον τὸ παρ' Ἰβύκῳ, δεύτερον τὸ παρὰ Ἀλκμάνι, τρίτον τὸ παρὰ Ὀμήρῳ κατὰ διάστασιν. οὕτως Ἡρωδιανὸς περὶ Παθίων (ii 176 Lentz).

ταύοια πολλὰ κίω Sitzler, Hiller

113 *Et. Gen.* (p. 45 Calame)

ὐλακόμωροι: ὐλακτικοί· . . . τῇ ὐλακῇ ὠροῦντες, ὃ ἔστιν ὀξεῖα χρώμενοι· καὶ Ἀλκμάν·

† μελισκόνα τὸν ἀμόρη†

cf. 36 τὸ καλὸν μελιόκον

114 *Et. Gen.* (p. 33 Calame) = *Et. Mag.* 506.20 = *Et. Gud.* 316.42

Κέρκυρ· . . . Ἀλκμάν φησι·
καὶ Κέρκυρος ἀγῆται,
ἀπὸ εὐθείας τῆς Κέρκυρ, ἀλλ' οὐκ εἴρηται . . . ὀσῶς Ἡρωδιανός.

115 *Et. Gen.* (p. 39 Calame) = *Et. Mag.* 620. 35

ὄκκα δὴ γυνὰ εἶην
παρὰ Ἀλκμάνι. τὸ ὅτε ὄκα λέγεται, εἴτα διπλα(σιασμῶ) ὄκκα. περὶ Παθίων (Hdn. i 495, ii 302, 559).

cf. Ap. Dysc. Adv. 606 (i 193 Schneider)

Et. ὄκκα δὲ τύνη εἶην; Ap. ὄκκα δὴ γυνή

ALCMAN

Homer has it with diaeresis and α changed to η: τῆσσι δόδοι ('vain journey': Od. 3.316)—no one has corrected his form of the word. I think that Ibycus' was the original form, Alcman's next, Homer's with diaeresis third. So Herodian, *On Inflexions* (ii 176 Lentz).

113 *Etymologicum Genuinum*

ὐλακόμωροι¹: fond of barking; . . . keeping guard with their barking; that is, giving a piercing² bark; Alcman has (piercing song?)

¹ Homeric epithet for dogs. ² μόρος is said to be Cyprian for 'sharp'.

114 *Etymologicum Genuinum*

Κέρκυρ ('Corcyraean'): Alcman says, and leads a Corcyraean, from the nominative Κέρκυρ, which is not found. . . . So Herodian (ii 212 Lentz).

115 *Etymologicum Genuinum*

whenever I was a woman¹
in Alcman. The form ὅτε ('when') is pronounced ὄκα and then doubles the κ. Herodian, *On Inflexions* (i 495, ii 302, 559 Lentz).

¹ Text and translation insecure.

GREEK LYRIC

116 *Et. Gen.* (p. 39 Calame) = *Et. Mag.* 622.44 = *Et. Sym.* (cod. V Gaisford)

ἐκ δὲ τοῦ ὀλοός γίνεται ἡ κλητικὴ ᾧ ὀλοέ, καὶ κατὰ συγκοπήν ὀλέ-
ϊάν δὲ ὀλός ἢ εὐθεία, ἢ κλητικὴ γίνεται ὀλέ, ὀλον·

ἔχει μὲν ἄχος, ᾧ ὀλέ δαίμων.

τούτο περὶ Παθῶν Ἡρωδιανός (ii 250 Lentz).

cf. *Anecd. Oxon.* (ii 461s. Cramer), schol. A Hom. *Il.* 10. 134 (τὸ Ἀλκμανικόν· ἔχει . . . δαίμων), *Anecd. Oxon.* i 442, Hdn. (i 154 Lentz)

ὀλοέ, ᾧ ἴλοε ci. edd.

117 *Eust. Il.* 1147. 1

ἐπεὶ, φησί (sc. Δίδυμος), λῆδος τὸ πρωτότυπον, ὃ Δωριεῖς λάδος φασιν, ὡς Ἀλκμάν·

λάδος Φημένα καλόν,

ὃ ἔστι λῆδιον ἐνδεδυμένη εὐειδές.

118 *Eust. Od.* 1787. 40

περὶ δὲ τοῦ εἶην εἴης εἴη γράφας ὁ Ἀλεξανδρεὺς Ἡρακλείδης . . . γράφει οὕτως λέγουσιν οἱ Αἰολεῖς ἐκ τοῦ φιλήω μετοχὴν φίλεις καὶ τοῦ φρονῶ φρόνεις καὶ εὐκτικὰ τούτων φιλεῖη καὶ φρονεῖη· . . . μήποτε οὖν καὶ τὸ εἴη ῥήμα Διολικόν ἐστὶν ἀπὸ τῆς εἴς μετοχῆς, ἧς κλίσιον παρὰ τοῖς ποιηταῖς εἰπὼν φυλάττεσθαι παράγει χρίσιον ἐξ Ἀλκμάνος τὸ

ἔστι παρέντων μνήστιν †ἐπιθέσθαι †,

οὐ κατὰ ἔξαρσιν, φησί, τοῦ ο ἀπὸ τοῦ παρεόντων, ἀλλ' ἐκ τοῦ εἴς ἔντος Διολικού.

ALCMAN

116 *Etymologicum Genuinum*

From ὀλοός ('destructive') comes the vocative ὀλοέ and by syncope ὀλέ; but if the nominative is ὀλός, the vocative is ὀλέ, as in

Distress grips me, you destructive god.¹

This is in Herodian, *On Inflexions* (ii 250 Lentz).

¹ Ascribed to Alcman in *Anecdota Oxoniensia*.

117 *Eustathius on Iliad* 18. 352 ('fine linen')

For according to Didymus the original form of λῆδιον ('light summer dress') is λῆδος, called λάδος by the Dorians, as in Alcman:

wearing¹ a beautiful dress,

i.e. clad in a handsome summer dress.

¹ The participle is fem. sing.: perhaps of a choir-girl (cf. 1. 64 ff.).

118 *Eustathius on Od.* 15. 435 (εἴη, 'might be')

On the optative εἴη Heraclides of Alexandria¹ . . . writes as follows: the Aeolians have the participles φίλεις from φιλήω, φρόνεις from φρονῶ, and as the optatives of these φιλεῖη and φρονεῖη; so perhaps the verb form εἴη is Aeolic, derived from the participle εἴς, 'being': he says that this declension is observed in the poets and adduces an example from Alcman:

we may (preserve?) the memory of those who were present.

The form παρ-έντων, he says, comes not from παρ-εόντων with the ο removed but from the Aeolic εἴς, gen. ἔντος.

¹ Heraclides Lembus, Alexandrian scholar of 2nd c. B.C.

GREEK LYRIC

119 Heph. *Ench.* 7. 3 (p. 22 Consbruch)

τῷ δὲ ἐφθήμερεϊ Ἀλκμάν (sc. δακτυλικῷ χρήται).
ταῦτα μὲν ὡς κεν ὁ δᾶμος ἅπας

cf. schol. B in Heph. (p. 273 Consbruch)

Page: ὡς ἂν ὁ δῆμος codd.

120 Hdn. π. μον. λέξ. β 44. 3 (ii 949 Lentz)

τὰ εἰς ζῶ λήγοντα ῥήματα ὑπὲρ δύο συλλαβᾶς βαρύτερα οὐδέποτε
τῷ ε παραλήγεσθαι θέλει . . . σημειῶδες ἄρα παρ' Ἀττικοῖς καὶ τοῖς
Ἴωσι λεγόμενον διὰ τοῦ ε τὸ πιέζω, ὡσπερ καὶ παρὰ τῷ ποιητῇ.
προσέθηκα δὲ καὶ τὰς διαλέκτους, ἐπεὶ παρ' Ἀλκαίῳ (fr. 422) διχῶς
λέγεται, παρὰ δὲ Ἀλκμάνι διὰ τοῦ α·

τῷ δὲ †σπομμυθια κατ' ἀν κάρραν μάβως †ἐπίαζε.

σκόλλων θεὰ (leg. θιά, σιά) Bergk κατὰν κάρραν (vel κατ' ἀν.
κόρραν) Page

120A Hdn. π. μον. λέξ. α 9. 32 (ii 915 Lentz)

Εὐρυπῶν Ἀλκμ(άν).
οἷσι δ' Εὐρυπῶν

Nauck: ἄλκμοῖς ἦδε ῥυπῶν cod.

ALCMAN

119 Hephæstion, *Handbook on Metres*

Alcman¹ uses the hephthemimeral² dactylic line:
these things as the whole people would . . .

¹ Ascribed to Anacreon by Wilamowitz. ² I.e. consisting
of three-and-a-half feet.

120 Herodian, *On Anomalous Words* (on πιέζω, 'press')

Paroxytone verbs in -ζω with more than two syllables
never have ε in the penultimate syllable . . . So πιέζω with
its ε in Attic and Ionic as in Homer is remarkable. I have
added the dialects, since in Alcaeus (fr. 422) the word is
used in two forms (πιέζω and πιάζω) and Alcman has πιάζω:

(the goddess . . . was tugging his hair down from
his head?)¹

¹ Of Athena beheading a giant, or accosting a hero as at *Il.*
1. 197? Text very uncertain.

120A¹ Herodian, *On Anomalous Words* (on proper names
in -ών)

Eurypon: Alcman,
and those to whom Eurypon² . . .

¹ See Bergk iii 78, Edmonds fr. 163, S. Nannini, *Q.U.C.C.* 22
(1976) 69. ² Founder of the Spartan royal family of
Eurypontids.

GREEK LYRIC

121 Prisc. *Inst. Gramm.* i 21 (ii 16 Keil)

inveniuntur etiam pro vocali correpta hoc digamma illi usi, ut Ἀλκμάν

καὶ χεῖμα πύρ τε δάϜιον.

est enim dimetrum iambicum, et sic est proferendum *F* ut faciat brevem syllabam.

cf. i 22 (ii 17 Keil)

122 Schol. A Hom. *Il.* 12. 66 (iii 312 Erbse)

προπερισπαστέον δὲ τὸ στεῖνος. οὐδέτερος γὰρ ἐξενήκεται, πᾶν δὲ οὐδέτερον εἰς ὅς λήγον ἐν ὀνόμασι βαρύνεσθαι θέλει. οὕτως οὖν καὶ μακρός ὀξύνομεν ἀρσενικὸν ὑπάρχον. εἰ δὲ οὐδέτερον γένοιτο, βαρύνεται. οὕτως καὶ τὸ κλειτός. οὐδέτερον γὰρ γενόμενον βαρύνεται παρ' Ἀλκμάνι.

† τῷ ἐν† Θεσσαλίῳ κλήτει.

cf. Hdn. (i 393, ii 81 Lentz), *Sud.* κλήτος· δόξα

ἐν τῷ ε' ci. Schneidewin: ἐν τῷ Dindorf: τῶν ἐν Θεσσαλίᾳ Bergk

123 Schol. BT Hom. *Il.* 22. 305 (v 323s. Erbse)

ἀλλὰ μέγα ῥέξας· λείπει ἀγαθόν. Ἀλκμάν·
μέγα γείτοني γείτων.

ALCMAN

121 Priscian, *Grammar* (on digamma)

They are found using this digamma to give a shortened vowel, as in Alcman:

and storm and destructive fire.¹

For the line is iambic dimeter, and the digamma must be introduced in such a way as to create a short syllable (*F*).²

¹ Perhaps 'both winter and destructive heat'. ² Elsewhere he says that the digamma is introduced to avoid hiatus.

122 Scholiast on *Iliad* 12. 66 (στεῖνος, 'narrow place')

The word στεῖνος must have the accent on the first syllable, for it has been used as a neuter noun (from adjective στενός, 'narrow'), and all neuter nouns ending in *-ος* are accented before the last syllable. So we give μακρός, masculine adjective, an acute accent on the last syllable, but when it becomes the neuter noun the first syllable is accented (τὸ μάκρος). So with κλειτός, 'famous': when it becomes a neuter noun, τὸ κλειτός, 'fame', the first syllable is accented in Alcman:

(Thessalian?) fame,¹

¹ Text uncertain. Cf. 16. 3 for the insulting force of 'Thessalian'.

123 Scholiast on *Iliad* 22. 305

'but having done a great thing': the word 'good' is omitted. So in Alcman:

Neighbour is a great thing for neighbour.

124 Schol. Hom. *Od.* 3. 171 (i 134s. Dindorf) = *Anecd. Par.* (iii 433 Cramer)

νησιδιον μικρὸν πρὸ τῆς Χίου ἐστὶ τὰ Ψύρα, ἀπέχον Χίου σταδίου ὀγδοήκοντα, ἔχον λιμένα νεῶν εἴκοσι. Ἄλκμάν·

πάρ τ' ἱερὸν σκόπελον παρὰ τε Ψύρα
τὸν Διόνυσον ἄγοντες,

οἶον ἐν μηδενὶ αὐτὸν τιθέμενοι· διὰ τὸ λυπρὸν τῆς νήσου.

cf. Eust. *Od.* 1462.46, Cratin. fr. 347 K.-A., Steph. Byz. s.v. Ψύρα (i 704 Meineke)

Buttmann: παρὰ τε ἱερὸν codd.

125 Schol. Pind. *Isthm.* 1. 56 (iii 205s. Drachmann)

ὁ ποτήσας δὲ νόῳ καὶ προμάθειαν φέρει. . . Ἄλκμάν·
πῆρὰ τοι μαθήσιος ἀρχά.

126 Str. xii 8. 21 (ii 586s. Kramer)

λέγεται δὲ τινὰ φύλα Φρύγῃα οὐδαμοῦ δεικνόμενα, ὡσπερ οἱ Βερέκυντες. καὶ Ἄλκμάν λέγει·

Φρύγιον αὐλήσῃ μέλος τὸ Κερβήσιον,

καὶ βόθυνός τις λέγεται Κερβήσιος ἔχων ὀλεθρίους ἀποφοράς· ἀλλ' ὀδῶς γε δείκνυται, οἱ δ' ἄνθρωποι οὐκέθ' ὀδῶ λέγονται.

Κερβήσιον ci. Ursinus (cf. Hsch. Κερβαιῶν· ἔθνος ἐχόμενον Λυδῶν)

127 Hsch. A 21 (i 4 Latte)

ἀάνθα·

εἶδος ἐνωπίου παρὰ Ἄλκμάν ὡς Ἀριστοφάνης (Bergk: ἡ Ἀριστοφάνει codd., καὶ Ἀριστοφάνει Pearson) (v. fr. 422 Slater)

cf. Zonar. ap. *Anecd. Par.* (iv 84 Cramer)

124 Scholiast on *Odyssey* 3. 171

Psyra is a small islet ten miles off Chios with a harbour for twenty ships. Alcman has

taking Dionysus to the holy rock, to Psyra,¹

in other words, considering him of no account, since the island is a wretched place.

¹ It is not certain that the words 'taking Dionysus' belong to Alcman; Stephanus of Byzantium cited the phrase 'taking Dionysus to Psyra' from the comic poet Cratinus (fr. 347 K.-A.). A proverb, 'Dionysus to Psyra', was said (with strange logic) to be applicable to people not drinking at a party, since Psyra could not produce wine.

125 Scholiast on Pindar *Isthmian* 1. 40.

'he who has toiled wins foresight for his mind': . . . Alcman has

Experience is the beginning of learning.

126 Strabo, *Geography*

Some Phrygian tribes are mentioned by writers but nowhere to be seen, for example, the Berecynthians. And Alcman says,

he piped a Phrygian tune,¹ the Cerbesian, and Cerbesian is the name of a pit which gives off deadly effluvia; but although it at least can be seen, the people are no longer called Cerbesians.

¹ Cf. 109.

127-147 are isolated words (in alphabetical order).

127 Hesychius, *Lexicon* (on ἀάνθα)

A kind of

earring

in Alcman, according to Aristophanes.¹

¹ Perhaps 'and in Aristophanes (the comic poet)'.

128 *Et. Gen.* (p. 47 Calame) = *Et. Mag.* 22.30 = *Et. Sym.* (cod. V Gaisford)

ὁ δὲ Ἡρωδιανὸς λέγει (ii 256 Lentz) ὅτι παράγωγόν ἐστὶν ἀπὸ τοῦ ἄγος ἀγίζω καὶ κατὰ συγκοπὴν ἄζω . . . πόθεν δὲ δῆλον; ἐκ τοῦ τὸν Ἀλκμᾶνα εἶπεῖν

ἀγίσδεο

ἀντί τοῦ ἄζω.

129 *Epim. Hom.* (*Anecd. Oxon.* i 55 Cramer)

ἀγαθόν· . . . ἀπλοῦν δὲ εἰ παρά τὸ ἀγάζω ἐστί, τὸ θαυμάζω, ὅπερ παρά ἀγῶ· ἐστὶν δὲ παρ' Ἀλκμᾶνα

αὐτὸν † ἀγά †,

ἀφ' οὗ καὶ ἄγῃμι καὶ ἄγαμαι.

leg. ἀγῆ?

130 *Et. Mag.* 228. 38

γεργύρα· ζήτει εἰς τὸ γόργυρα. ὁ δὲ Ἀλκμᾶν διὰ τοῦ ε

γέργυρα

φῆσι.

cf. *Hdn.* (ii 487 Lentz), *Anecd. Gr.* (i 233 Bekker)

131 *Schol. Lucian. Anachars.* 32 (p. 170 Rabe)

γέρρον·

. . . Ἀλκμᾶν δὲ ἐπὶ τὸν οἰσπῶν τέθεικε τὴν λέξιν.

132 *Schol. Vat. in Dion. Thrac. Gramm.* (p. 281 Hilgard) = *Anecd. Gr.* (ii 949 Bekker)

τά δὲ εἰς ἀν βαρύνεται, λίαν ἄγαν πέραν . . . τὸ

δοάν

παρὰ Ἀλκμᾶνι Δωρικῶς οἴζυεται, γεγονός οὔτως· δῆν, δάν, δοάν.

leg. δὲΦάν vel δοΦάν?

128 *Etymologicum Genuinum*

Herodian (ii 256 Lentz) says that ἀγίζω ('make sacred') is derived from ἄγος ('source of religious fear') and by syncope becomes ἄζω . . . The proof? Alcman's use of ἀγίσδεο ἄζω,

revere.

129 *Homeric Parsings* (on ἀγαθόν)

The adjective is simple, not compound, if it comes from ἀγάζω, 'I marvel', which is derived from ἀγῶ; this verb is in Alcman:

adores him,

and from it come ἄγῃμι and ἄγαμαι.

130 *Etymologicum Magnum*

γεργύρα· see under γόργυρα. Alcman has γέργυρα with the ε, drain.¹

¹ Underground drain for carrying off rain-water.

131 *Schol. Lucian. Anacharsis* (γέρρον, a Scythian shield)

Alcman uses the word of
arrows.

132 *Schol. in Dionysius of Thrace*

Words ending in -αν are accented on the first syllable, e.g. λίαν, ἄγαν, πέραν . . . ; δοάν,

for a long time,

in Alcman has the Doric acute accent on the last syllable, being formed from δῆν through δάν.

GREEK LYRIC

133 *Et. Gud.* 395. 51 Sturz

μνήμη' . . . 'Αλκμάν δέ, φασί,
δόρκον

αὐτὴν καλεῖ· βλέπομεν γάρ τῃ διανοίᾳ τὰ ἀρχαία.

φρασιδορκον pro φασί δόρκον ci. O. Mueller, παιδοορκον
Emperius

134 *Et. Gen.* (p. 27s. Calame) (s.v. εὐστραφεός)

τὸ δέ
ζάτραφα

παρὰ 'Αλκμάνι κανονιστέον κατὰ μεταπλασμόν ἀπὸ τοῦ ζάτροφον.

135 *Et. Mag.* 420. 48

ἡδυμος . . . τὸ συγκριτικὸν ἡδυμώτερος, καὶ Ἰωνικῶς
ἡδυμέστερος . . . τὸ δέ ὑπερθετικὸν
Φαδυμέστατον

'Αλκμάν ἔφη.

ἡδυ- codd.

136 *Epim. Hom. (Anecd. Oxon.* i 190 Cramer)

ἦσί . . .
ἦτί

δέ λέγει 'Αλκμάν ἀντί τοῦ ἦσί.

137 Schol. Callim. fr. 384. 1 Pfeiffer = P. Oxy. 2258 C
fr. 2(a) 25

ποιητικῶ(ν) δέ τὸ ἀπὸ συνδέσμου ἀρχεσθ(αι). 'Αλκμάν·
κα(ι) δ' αὖ με. [

δ' αὖ = ἢ αὖ (Lobel) fort. με[

ALCMAN

133 *Etymologicum Gudianum*

μνήμη, 'Memory': . . . Alcman, they say, calls her
big-eyed,¹

since we 'see' the past by our thinking.

¹ Or 'A. calls Memory "the one who sees with her mind's eye".'

134 *Etymologicum Genuinum*

In Alcman ζάτραφα,
well-nourished,¹

is to be classified as a metaplasm of ζάτροφον.

¹ Neuter plural. Cf. Homer's ζατρεφής.

135 *Etymologicum Magnum*

The comparative of ἡδυμος is ἡδυμώτερος and in Ionic
ἡδυμέστερος . . . ; Alcman used the superlative Φαδυμέ-
στατον,

most pleasant.

136 *Homeric Parsings* (on *Iliad* 1. 528 ἦ, 'he spoke')

. . . Alcman uses ἦτί instead of ἦσί,
says.¹

¹ This passage follows Sa. 109.

137 Scholiast on Callimachus, *The Victory of Sosibius*

To begin with a conjunction (καί, 'and') is a poetic device.
Alcman has

And once again . . .

GREEK LYRIC

138 *Epim. Hom. (Anecd. Oxon. i 55 Cramer)*

ἀγαθόν· . . . Τρύφων δὲ οὕτως· τὰ εἰς ὅς τριγενῆ παραλήγοντα τῷ
α καὶ ἔχοντα ἐν τῇ τρίτῃ ἀπὸ τέλους συλλαβῇ α ὀξύνεται· μαδαρός
πλαδαρός ἀγανός· . . . ὀσημειώται τὸ κάρχαρος· . . . καὶ τὸ
θηλυκὸν παρ' Ἀλκμάνι·

καρχάραισι φωναῖς.

Schneidewin: καρχάρασαι cod.

139 *Eust. Il. 756. 30*

. . . ἀντιθέσει τοῦ ν εἰς λ, ᾧ ἀντιστοιχοῦσι Δωριεῖς ἐν τῷ φίλτατος
φίντατος, ἦλθεν ἦνθεν . . . , κέλετο

κέντο

παρὰ Ἀλκμάνι.

140 *Et. Gen. (p. 33 Calame) = Et. Mag. 506.18*

κερκολύρα·

οὕτως ὁ Ἀλκμάν ἐχρήσατο ἀντὶ τοῦ κρεκολύρα. Περὶ Παθῶν.

cf. Zonar. 1190, *Sud.* κερκολύρα· ὄνομα τόπου (Bergk: τόπου
codd.)

141 *Et. Gen. (p. 36 Calame)*

λιγύκορτον

πάλιν παρ' Ἀλκμάνι ἔχεις ἀντὶ τοῦ λιγύκορτον ὑπερθέσει τοῦ ρ.

Miller: λιγύκορτον (in marg. λιγύκορτον) πάλιν . . . ἀντὶ τοῦ
λιγύκορτον cod.

ALCMAN

138 *Homeric Parsings (on ἀγαθόν)*

Tryphon¹ writes as follows: adjectives in -ος with all
three genders and with α in the second-last and third-last
syllables have acute accent on the last syllable: μαδαρός,
πλαδαρός, ἀγανός . . . The adjective κάρχαρος, 'sharp', is
marked in our texts as exceptional . . . The feminine is in
Alcman:

with sharp voices.

¹ Grammarian in the reign of Augustus.

139 *Eustathius on Iliad 9. 364 (ἔρρων)*

. . . by the change from ν to λ, the same substitution as
the Dorians make in saying φίντατος for φίλτατος, ἦρθεν for
ἦλθεν, . . . κέντο for κέλετο,

he ordered,

in Alcman.

140 *Etymologicum Genuinum*

κερκολύρα: so in Alcman instead of κρεκολύρα,
resounding lyre.¹

So Herodian, *On Inflections*.

¹ κερκολύρα should mean tailed lyre (or shuttle lyre?);
κρεκολύρα is presumably the later form, coined from κρέκειν,
'strike with a plectrum'; cf. Zonaras, *Lexicon*.

141 *Etymologicum Genuinum*

Again in Alcman you have λιγύκορτον instead of λιγύ-
κορτον,

clear-struck,¹

with the ρ transposed.

¹ Perhaps of the clear notes of a lyre.

142 Cod. Coisl. 394 (ap. Reitzenstein, *Ind. Lect. Rost.* 1890–91 p. 6: cf. *Rh. Mus.* 43. 451 n. 2)

ὀλκάς·

πλοῖον· καὶ παρὰ Ἀλκμάνι ἀγδών (ἀειδῶν cod.). καὶ Σειρήν (Voss: εἰρήνη cod.) . . .

cf. Hsch. s.v.

143 Schol. A Hom. *Il.* 17. 40 (iv 388 Erbse)

τὰ γὰρ εἰς -τις λήγοντα θηλυκὰ διούλλαβα, μὴ ὄντα ἐπιθετικά, παραληγόμενα δὲ τῷ ο ἴητοι μόνῃ ἢ σὺν ἐτέρῳ φωνήεντι ὀξύνεσθαι θέλει, κοιτίς Προιτίς φροντίς,

οὐτίς

τὸ ζῴον παρ' Ἀλκμάνι.

cf. Hdn. i 103, ii 104 Lentz

144 *Et. Gen.* (p. 41 Calame)

πείρατα (Miller: πήρατα codd.): πέρατα· καὶ παρ' Ἀλκμάνι πήρατα.

περὶ Παθίων.

Page: πέρασα cod. A: om. cod. B

145 [Plut.] *Mus.* 5. 1133ab (p. 113 Lasserre, vi 3. 5 Ziegler)

τοῦ δὲ Πολυμνήστου καὶ Πίνδαρος (fr. 188 Snell) καὶ Ἀλκμάνοι τῶν μελῶν ποιηταὶ ἐμνημόνευσαν.

146 *Sud.* X 326 (iv 808 Adler)

χθονία· . . . καὶ παρ' Ἀλκμάνι δέ, ὅτε φησὶ χθόνιον τέρας

ἐπὶ τῆς Ἑριδος, τῶς ἀντι τοῦ στυγνῶν ἐδέξαντο, ἐνιοὶ δὲ ἀντι τοῦ μέγα· ἐπεὶ πρὸς αὐτὴν λέγει.

142 Cyril, *Lexicon*

ὀλκάς: a boat. In Alcman,
nightingale.

Also Siren . . .

143 Scholiast on *Iliad* 17. 40 (Φρόντις)

Disyllabic feminine words (so long as they are not adjectives) ending in -τις and having ο either by itself or with another vowel in the second-last syllable are accented with acute on the last syllable: κοιτίς, Προιτίς, φροντίς, and οὐτίς, the animal,¹ in Alcman.

¹ Not identified. The bustard was ἄπις.

144 *Etymologicum Genuinum*

πείρατα: πέρατα,

limits.

In Alcman, πήρατα.¹ [Herodian,] *On Inflexions*.

¹ Cf. 3 fr. 11. 2.

145 'Plutarch', *On Music*

Polymnestus¹

was mentioned by the lyric poets Pindar (fr. 188 Snell) and Alcman.

¹ See Polymn. test. 2.

146 *Suda* (on χθονία, 'infernal')

In Alcman, when he says of Strife
infernal monster,

some have taken it to mean 'loathsome', while others take it in the sense of 'great', since he is addressing Strife.

GREEK LYRIC

147 Schol. A Hom. *Il.* 12. 137 (iii 327s. Erbse)

αἶσας· . . ἴσως δέ βεβαρυτόνηται, ἐπεὶ καὶ τὸ ναῦος ἐβαρόνετο καὶ
τὸ Τραυὸς κίριον καὶ τὸ

ψαῦος

παρ' Ἀλκμάνι.

cf. Hdn. (i 109 Lentz)

φαῖος Edmonds

148 Ael. Aristid. *Or.* 28. 54 (ii 159 Keil)

ἐτέρωθι τοίνυν καλλωπιζόμενος (sc. ὁ Ἀλκμάν) παρ' ὅσοις
εὐδοκίμει, τοσαῦτα καὶ τοιαῦτα ἔθνη καταλέγει ὧσ' ἔτι νῦν τοὺς
ἀθλίους γραμματιστὰς ζητεῖν οὐ γῆς ταύτ' εἶναι, λυσιτελεῖν δ' αὐτοῖς
καὶ μακρὰν, ὡς εἴκεν, ἀπελθεῖν ὁδὸν μᾶλλον ἢ περὶ τῶν Σκιαπύδων
ἀνήντα πραγματεύεσθαι.

Str. 1. 2. 35 (i 65 Kramer)

Ἡσιόδου δ' οὐκ ἂν τις αἰτιάσαιτο ἄγνοιαν Ἠμίκωνας λέγοντος καὶ
Μακροκεφάλους καὶ Πυγμαίους (fr. 153 M.-W.). οὐδὲ γὰρ αὐτοῦ
Ὀμήρου ταῦτα μυθεύοντος, ὧν εἴσι καὶ αὐτοὶ οἱ Πυγμαῖοι, οὐδ'
Ἀλκμάνος

Στεγανόποδας

ιστοροῦντος, οὐδ' Αἰσχύλου Κυνοκεφάλους καὶ Στερνοφθάλους καὶ
Μομομάτους.

cf. Str. 7. 3. 6, *Anecd. Oxon.* (iii 370 Cramer)

ALCMAN

147 Scholiast on *Iliad* 12. 137 (αἶσας, 'dried')

Perhaps it has been accented on the first syllable on the
analogy of ναῖος (= ναΐφος, 'temple') and the proper name
Τραυὸς and ψαῦος¹ in Alcman.

¹ Meaning unknown. Edmonds read φαῖος, i.e. φάφος, φῶς,
'light'.

148-157 are on peoples and places (in alphabetical order
after 148).

148 Aelius Aristides, *On a Remark made in Passing*¹

Elsewhere when Alcman brags about the number of
people among whom he has a high reputation, he lists so
many and such obscure races that the wretched school-
teachers are still trying to discover where on earth they
are; they would do better to go on a long journey, if you ask
me, instead of worrying pointlessly about those

Shadow-foots.²

¹ Followed by fr. 106. ² Cf. scholiast on Ar. *Birds* 1553:
they went on all fours and raised one gigantic foot to
provide shelter from the sun in their flat country.
Stephanus of Byzantium calls them an Ethiopian race,
citing Hecataeus, *Journey round Egypt*.

Strabo, *Geography*

But no one could accuse Hesiod of ignorance ' when he
mentions the Half-dogs and Long-heads and Pygmies
(fr. 153 M.-W.), nor Homer himself when he tells these tales,
including the one about the Pygmies (*Il.* 3. 2 ff.), nor
Alcman when he talks of the

Umbrella-foots,

nor Aeschylus with his Dog-heads, Chest-eyes and One-
eyes.

¹ As did Apollodorus, *On the Catalogue of Ships*, citing
Eratosthenes with approval (Strabo 7. 3. 6).

GREEK LYRIC

149 Steph. Byz. (p. 40 Meineke)

Αἰγιαλός· . . . τὸ ἐθνικὸν Αἰγιαλεὺς . . . τὸ θηλυκὸν Αἰγιαλεῖα
καὶ

Αἰγιαλῆς

παρὰ Ἀλκμάν.

cf. Hdn. (i 90 Lentz)

150 Steph. Byz. (p. 97 Meineke)

Ἀννίχωρον·

μἐμνηται Ἀλκμάν. οἱ οἰκοῦντες Ἀννίχωροι καὶ Ἀννίχωρες, πλησίον
Περσῶν κείμενοι.

cf. Hdn. (i 49, 388 Lentz)

151 Steph. Byz. (p. 109 Meineke)

Ἀράξαι ἢ Ἀραξοὶ·

ἔθνος Ἰλλυρίας, ὡς Ἀλέξανδρος Κορινθίος ἐν τῷ περὶ τῶν παρ'
Ἀλκμάνι τοπικῶς εἰρημένων (*F.Gr.H.* 273 F95).

152 Steph. Byz. (p. 129 Meineke)

Ἀρυββα· τὸ ἐθνικὸν

Ἀρυββας·

οὕτω γὰρ Ἀλκμάν.

cf. Hdn. (i 53 Lentz)

ἀρ- et ἀρρ-, -υβ- et -υββ- codd.

ALCMAN

149 Stephanus of Byzantium, *Places and Peoples*

Aegialus¹: . . . The ethnic name is Αἰγιαλεὺς . . . The
feminine is Αἰγιαλεῖα and in Alcman Αἰγιαλῆς,

woman of Aegialus.

¹ Ancient name for Achaea, the north Peloponnesian coast
(αἰγιαλός).

150 Stephanus of Byzantium, *Places and Peoples*

Annichorum:

mentioned by Alcman. The inhabitants are Annichori or
Annichores, and they live near the Persians.

151 Stephanus of Byzantium, *Places and Peoples*

Araxae or Araxi:

a people of Illyria, according to Cornelius Alexander¹ in
his work *On the Place-names in Alcman*.

¹ 'Polyhistor', prolific Roman scholar, 1st c. B.C.

152 Stephanus of Byzantium, *Places and Peoples*

Arybba¹: the ethnic name is Ἀρυββας,

Arybban,

for that is how Alcman has it.

¹ A king of Epirus was called Arybbas (Paus. 1. 11. 1, Plut.
Pyrrh. 1).

GREEK LYRIC

153 Steph. Byz. (p. 136 Meineke)

Ἀσσός·

... Ἀλέξανδρος δ' ὁ Κορινθίος ἐν τῇ περὶ τῶν παρ' Ἀλκμάνι τοπικῶς ἰστορημένων (*F.Gr.H.* 273 F 96) Μιτυληναίων ἀποικον ἐν τῇ Μυσιά φησὶν Ἀσσάν, ὅπου ὁ σαρκοφάγος γίνεται λίθος.

154 Steph. Byz. (p. 198s. Meineke)

Γάργαρα· πόλις τῆς Τρωάδος ἐπὶ τῇ ἄκρῃ τῆς Ἰδης Παλαιγάργαρος καλουμένη, ἣν Αἰολικὴν ὀνομάζει Στράβων (13. 1. 5) καὶ Ἑκαταίος (*F.Gr.H.* 1 F 224). Ἀλκμάν δὲ θηλυτικῶς

τὴν Γάργαρον

φησὶν· ἐν ἣ κατῴκουν Λέλεγες.

cf. Hdn. (i 194, 385 Lentz)

155 Steph. Byz. (p. 212 Meineke)

Γραικός, ὁ Ἕλληρ, ἀφυτόνωσ, ὁ Θεσσαλοῦ υἱός, ἀφ' οὗ Γραικοὶ οἱ Ἕλληνες

Γραικές

δὲ παρὰ Ἀλκμάνι αἱ τῶν Ἑλλήνων μητέρες, καὶ παρὰ Σοφοκλεῖ ἐν Ποιμένῳ (fr. 518 Pearson). ἔστι δὲ ἢ μεταπλασμός ἢ τῆς Γραιῆς εὐθείας κλίσις ἐστίν.

cf. Hdn. (i 397 Lentz)

ALCMAN

153 Stephanus of Byzantium, *Places and Peoples*

Assus:

. . . Cornelius Alexander¹ in his work *On the Place-names in Alcman* says that Assus,² where the limestone is found, was a Mytilenaeae colony³ in Mysia.

¹ See 151 n. 1. ² In the Troad, facing south to Lesbos; Stephanus says it was 'near Atarneus': cf. schol. B on fr. 1. 60 ff. ³ Strabo 13. 1. 58 says it was colonized from Methymna.

154 Stephanus of Byzantium, *Places and Peoples*

Gargara: a city in the Troad¹ on the promontory of Ida, known as Palaegargarus (Old Gargara), described as an Aeolian city by Strabo and Hecataeus. Alcman uses a feminine form Γάργαρος,

Gargarus.

Leleges used to live there.

¹ Between Assus and Atarneus: see 153.

155 Stephanus of Byzantium, *Places and Peoples*

Graecus: the Hellene, when accented on the last syllable (Γραικός); the son of Thessalus, after whom the Hellenes are called Graeci . . . The form Γραικές,

Graeces,

in Alcman refers to the mothers of the Hellenes; also in Sophocles, *Shepherds*.¹ Either it is a metaplasm, or it is formed from the nominative singular Γραιῆς.

¹ See Pearson on Soph. fr. 518.

GREEK LYRIC

156 Steph. Byz. (p. 339 Meineke)=Hdn. (i 26 Lentz: cf. ii 527)

Ἰσσηδόνες· ἔθνος Σκυθικόν. Ἐκαταίος Ἀσία (*F.Gr.H.* 1 F193).
Ἄλκμάν δέ μόνος

Ἰσσηδόνας

αὐτοῦς φησιν. εὐρίσκεται δέ ἡ δευτέρα παρ' ἄλλοις διὰ τοῦ ε.

Ἰσσηδ-, Ἄσσεδ-, Ἄσεδ- codd.

157 Steph. Byz. (p. 525 Meineke)=Hdn. (i 270 Lentz)

Πιτυούσσαι· νῆσοι διάφοροι, ἅς

Πιτυώδεις

καλεῖ Ἄλκμάν.

cf. Eust. *II.* 355. 45

158 *Sud.* A 1289 (i 117 Adler)

ἔγραψε βιβλία ἕξ, μέλη καὶ Κολυμβώσας.

159 *Anth. Pal.* 7. 19. 1 = test. 3

160 Athen. 15. 678bc = Thaletas test. 11

161 = testt. 17–20

ALCMAN

156 Stephanus of Byzantium, *Places and Peoples*

Issedones: a Scythian tribe. So Hecataeus in his *Asia*.
Alcman alone calls them

Essedones.¹

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

¹ Aristeas said that he visited them: see Bolton, *Aristeas* 5 with nn. 2, 3; 39 ff., West, *C.Q.* 15 (1965) 193.

157 Stephanus of Byzantium, *Places and Peoples*

Pityussae: various islands, called

Pityoideis¹

by Alcman.

¹ The Balearic Islands off the Spanish coast; see West, *C.Q.* 15 (1965) 193.

158–161 give miscellaneous information about Alcman's songs.

158 *Suda*, Alcman = test. 1

He wrote six books: lyric poetry and the *Diving Women*.¹

¹ Or *Swimming Women*, a mysterious title, also in test. 16; see J. A. Davison, *From Archilochus to Pindar* 182 f., G. Huxley, *G.R.B.S.* 5 (1964) 26–28.

159 *Palatine Anthology*: Leonidas = test. 3

160 Athenaeus, *Scholars at Dinner* = Thaletas test. 11

161 = testt. 17–20 (on Alcman's metres)

162 P. Oxy. 2394

fr. 1

(a) col. i (a) 1 ὀ]μάλικᾱς
4 πλο]υσίαι(b) col. ii 5 παπτα[ω-
6 ἀψ' ἀνεχω[ρ
7 παρὰ πυθμ[εν-
8 σχεδον
10 καλωσῦ[
11 σιγαλ[όεις, sim.
13 ἦίσα[υ

schol. (a) i (a) 5 οὐ διὰ τὴν ἀντίστροφον

fr. 2

	(a)	(c)
		] φοινικεα [
	]αιτα κόμ[ας	ἀ]ναδήματα[
	]ας τε καλ[ᾱς	π]λείας μύρον[
	]α παρ πυκ[ινᾱς	θέσαν ἰτέα[ς
5	ἐλε]φαντων . . [
	ἀθ]ύρματα κ[
	]νων [
	παρ]σενισκ[αι	
	]ᾱ [
10	]πόδας[
	]κάτω κεφ[αλ-	
	]ες ὕδωρ [
	τα]νυσιπτέρ[

suppl. ed. pr. (Lobel) fr. 2 (a) cum (c) ita coniungend. ci.
ed. pr.

162-177 are fragments of uncertain authorship.

162 Papyrus (late 2nd or 3rd c. A.D.)¹fr. 1 (a) . . . (companions) of the same age . . .
wealthy (girls?) . . .(b) . . . look about . . . (were?) immediately return-
ing . . . (to? from? at?) the base . . . near . . .
beautiful(ly) . . . shining . . . (they) were going . . .fr. 2 . . . crimson . . . hair . . . hairbands . . . and
beautiful . . . full of perfume . . . put tightly-woven
willows on . . . ivory . . . adornments . . . young
girls . . . feet . . . down from the head . . . water
. . . long-winged . . .¹ Content and Doric features suggest Alcman; for
difficulties see Page, *C.R.* 73 (1959) 21. The scholiast at 1(a)
i(a) 5 suggests that some conclusion is being drawn from
the repeated metrical pattern. See also Lobel in *Ox. Pap.*
45, p. 17 f.

163 Athenag. *Leg. pro Christ.* 14 (vii 62, 64 Otto = p. 15 Schwartz)

Ἰθρηναῖοι μὲν Κελεὸν καὶ Μετάνειραν ἴδρυνται θεοὺς, . . . Σάμιοι Λύσανδρον ἐπὶ τοσαύταις σφαγαῖς καὶ τοσαύτοις κακοῖς, Ἰαλικῶν καὶ Ἡσιόδος Μήδειαν †ἦ†, Νιόβην Κίλικες, . . . Ἀμίλικαν Καρχηδόνοι.

ἀλκμῶν καὶ ἠσιόδος ex ἀμίλικαν καρχηδόνοι: ortum ci. Page

164 Schol. in Ael. Arist. *Or.* 46. 138. 4 (iii 490 Dindorf)

ὁ Κρῆς δὴ τὸν πόντον . . . παροιμία ἐπὶ τῶν εἰδότην μὲν, προσποιουμένων δ' ἀγνοεῖν. . . λέγεται δὲ καὶ ἡ παροιμία καὶ οὕτως: ὁ Σικελὸς τὴν θάλατταν. . . Ἰαλικῶν δὲ ὁ λυρικὸς μέμνηται τῆς παροιμίας.

cf. Arsen. = Apostol. *Cent.* xiii 6 (ii 571 Leutsch-Schneidewin), Zen. v 30 (i 131 L.S.) (μὲμνηται ταύτης Ἰαλικῶν), cod. Athoum ap. Miller, *Mélanges* 360.

165 Eust. *Od.* 1648. 6

λέγει (sc. Ἡρακλείδης . . . ὡς) ἐκ τοῦ κτείνω κταίνω Δωρικώτερον παρά Ἰαλικῶν.

παρά Ἰαλικῶν ci. Lobel.

166 Hsch. A 2979 (i 105 Latte)

ἀλιόποδα:

τὸν κέφρον, ἢ θαλάττιον ὄρνιν Ἰαλικῶν (fr. 54 Nauek) καὶ Ἰαλικῶν (Minsius: Ἰαλικῶν cod.)

Ἰαλ. καὶ Ἰαλικῶν. transtul. ex A 2984 Schmidt, Latte

167 Hsch. B 713 (i 330 Latte)

βλήρ:

δέλεαρ. τὸ δὲ αὐτὸ καὶ αἰθμα. παρὰ Ἰαλικῶν ἢ Ἰαλικῶν.

Ἰαλικῶν Meineke: Ἰαλικῶν (fr. 404A) Schow

163 Athenagoras, *Embassy for the Christians*

The Athenians have established Celeus and Metanira as gods, . . . the Samians Lysander despite all his murders and crimes, Alcman and Hesiod¹ Medea, the Cilicians Niobe, . . . the Carthaginians Hamilcar.

¹ The poets' names are unexpected in a list of ten peoples; but Hesiod regards Medea as immortal (*Theog.* 992).

164 Scholiast on Aelius Aristides, *In defence of the Four*

'The Cretan and the sea': . . . a proverb used of people who know but pretend not to know . . . ; it exists also in the form 'the Sicilian and the sea . . .' The lyric poet Alcman¹ mentions the proverb.

¹ Zenobius says 'Alcaeus mentions this proverb': see Sappho or Alcaeus 15 (vol. i, p. 445).

165 Eustathius on *Odyssey* 10. 72

Heraclides says that from κτείνω comes the more Doric form κταίνω, 'kill', in Alcaeus.¹

¹ Lobel conjectured 'in Alcman'.

166 Hesychius, *Lexicon*

ἀλιόποδα:

stormy petrel,

a sea-bird. Achaeus and (Alcman?).¹

¹ The words 'bird. Achaeus and (Alcman?)' are wrongly attached to the entry on ἀλιβάττοις, 'sea-dipped, purple', and are transferred here by the editors of Hesychius.

167 Hesychius, *Lexicon*

βλήρ:

bait,

like αἰθμα. The word is in Alcman(?).¹

¹ Or Alcaeus (fr. 404A).

GREEK LYRIC

168, 169 Ap. Dysc. *Pron.* 68b (p. 54 Schneider)

ἦ γὰρ τὴ ὀρθῆς τάσεως οὐσα εὐθείαν σημαίνει παρά Δωριεῦσιν
καὶ τὴ Διὸς θύγατερ μεγαλόσθενης (169),
ἐγκλινομένη δὲ αἰτιατικῆν·
καὶ τὴ φίλιππον ἔθηκεν (168).

cf. *Synt.* β' 77 (p. 183, p. 184 Uhlig)

170 *Et. Gen.* (p. 43 Calame)

ῥύτερα: παρά τὸ ἐρύω ἐρυτήρ, καὶ ῥύτερα ἀποβολὴ τοῦ ε·
"Ἄρταμι, ῥύτερα τόξων.

171 *Et. Sym.* (cod. V ap. *Et. Mag.* 116. 22)

τὸ δὲ αἰδέμεναι ποιητικὴ παραγωγή, οὐ Δωρικὴ διάλεκτος. τὸ
γὰρ Λακωνικόν ἐστὶν αἰδῆν ἢ αἰδεῖν·
μηδ' ἔμ' αἰδῆν ἀπέρυκε.

cf. *Anecd. Par.* (iii 297 Cramer), *Hdn.* (ii 354 ad fr. 568 Lentz)

μηδέ μ' edd. Bergk: αἰδεῖν pro αἰδῆν utroque loco *Et. Sym.*

172 Hsch. E 2958 (ii 97 Latte)

Ἐνετίδας πώλους στεφανηφόρους·
ἀπὸ τῆς περὶ τὸν Ἀδρίαν Ἐνετίδος, διαφέρει γὰρ ἐκεῖ.

Musurus: στεφαενιφόρω cod. πύλων στεφαναφόρος ci.
Bergk: ἐν Στεφανηφόρῳ Livadaras

ALCMAN

168, 169 Apollonius Dyscolus, *Pronouns*

For when the pronoun τὸ, 'you', has the acute accent, it is in the nominative case in Doric:

and you, mighty daughter of Zeus (169);
but when it is enclitic, it is accusative:
and made you a horse-lover (168).

170 *Etymologicum Genuinum* on ῥύτερα

From ἐρύω, 'draw', comes ἐρυτήρ, 'he who draws', and with loss of the ε ῥύτερα, 'she who draws':

Artemis,¹ drawer of the bow.

¹ Vocative case; cf. 53–55.

171 *Etymologicum Symeonis*

The infinitive αἰδέμεναι, 'to sing', is a creation of the poets, not Doric usage; for the Laconian form is αἰδῆν or αἰδεῖν:

and do not prevent me from singing.¹

¹ Attributed to Alcman by Bergk.

172 Hesychius, *Lexicon*

garland-winning Venetic foals¹;

from Venetis on the Adriatic coast; for that breed is outstanding.

¹ Cf. 1. 50 f. with n. 14; attributed to Alcman by Bergk. But N. A. Livadaras (*Rh. Mus.* 115, 1972, 197–9) makes a strong case for reading 'Venetic foals: in the *Garland-wearer* . . .', i.e. in the *Hippolytus* of Euripides; see *Hipp.* 231.

GREEK LYRIC

173 Choerob. *de paeon.* (Consbruch *Hephaestion* p. 247)

Ἡλιόδωρος δὲ φησι κοσμίαν εἶναι τῶν παιωνικῶν τὴν κατὰ πόδα
τομήν, . . . οἶον·

οὐδὲ τῷ Κνωκάλῳ
οὐδὲ τῷ Νυρσύλῳ.

174 Heph. *Ench.* 4. 3 (p. 13s. Consbruch)

βραχυκατάληκτα δὲ καλεῖται ὅσα ἀπὸ διποδίας ἐπὶ τέλους ὄλων
ποδὶ μεμείωται, οἷον ἐπὶ ἰαμβικόν·

ἄγ' αὐτ' ἐς οἶκον τὸν Κλεησίππῳ,

ἐνταῦθα γὰρ ὁ σιππῶ ποὺς ἀντὶ ὄλης ἰαμβικῆς κείται διποδίας.

cf. epitom. Heph. (p. 361 C.)

αὐτὲ Φοῖκον ci. Wilamowitz, qui versum Alcmani attribuit

175 Hsch. Σ 165 (iv 9 Schmidt)

σάνδυξ· δένδρον θαμνώδες, οὗ τὸ ἄνθος χροῖαν κόκκῳ ἐμφερῆ ἔχει,
ὡς Σωσίβιος (*F.Gr.H.* 595 F18).

176 Schol. Theocr. 5. 92 (p. 174 Wendel)

Σωσίβιος δὲ (*F.Gr.H.* 595 F24) Λάκῳσι τὰς ἀνεμόνας φαινίδας
καλεῖσθαι φησι.

177 Hsch. I 60, 61 (ii 349 Latte)

ἰανοκρήδεμος, ἰανόκροκα

ALCMAN

173 Choeroboscus, *On the paeonic rhythm*

Heliodorus¹ says that end of foot² regularly corre-
sponds with end of word in paeonics . . . , e.g.

nor from³ Cnacalus⁴ nor from Nyrсылas.⁵

¹ Writer on metre, 1st c. A.D. ² Cretic (—|—). ³ Or
'of'. ⁴ Mountain at Caphyae in Arcadia, where Artemis
was worshipped (Paus. 8. 23. 4). Bergk ascribed the frag-
ment to a hymn to Artemis by Alcman; cf. Menander at fr. 56.

⁵ Unknown.

174 Hephæstion, *Handbook on Metres*

Brachycatalectic is the name given to lines which end
with a dipody shortened by a whole foot, e.g. in an iambic
line¹

Off again to the house of Cleēsippus!

For in that line the foot -σιππῶ takes the place of a whole
iambic dipody.

¹ Iambic trimeter brachycatalectic: see West, *Greek Metre*
53.

175 Hesychius, *Lexicon*

σάνδυξ· ἡ βύσση δένδρον, τὸ ἄνθος ἡ χροῖα ὡς τῆς
καρμυνοῦ ἰσχυρῆς (i.e. scarlet); so Sosibius.¹

¹ See 94 n. 1.

176 Scholiast on Theocritus 5. 92 ('anemone')

Sosibius says that anemones are called *phainides*
(‘shining ones’) by the Laconians.

177 Hesychius, *Lexicon*

- (a) with dark headdress,
(b) dark-threaded (?)¹

¹ Wilamowitz ascribed both adjectives to Alcman;
Taillardat (*Rev. Phil.* 27, 1953, 131 ff.) disagreed.

COMPARATIVE NUMERATION

TERPANDER

Loeb	Page	Bergk	Diehl
1	6 <i>S.L.G.</i>	----	---
2	697 <i>P.M.G.</i>	2	2, 3
3	698 <i>P.M.G.</i>	1	1
4	adesp. 941 <i>P.M.G.</i>	3	pop. 49
5	adesp. 1027c <i>P.M.G.</i>	4	adesp. 23
6	<i>P.M.G.</i> p. 363	5	[4]
7	<i>P.M.G.</i> p. 363	6	[4]
8	<i>P.M.G.</i> p. 363	7	----
9	<i>P.M.G.</i> p. 363	8	---

COMPARATIVE NUMERATION

ALCMAN

The numeration used in the present volume is that of Page, *P.M.G.* Fragments published in *Oxyrhynchus Papyri* since the appearance of *P.M.G.* have been numbered as follows (S1-5 are the numbers in Page, *S.L.G.*):

P.Oxy.	Loeb
2737 (=S1, S2)	12A, 12B
2801 (=S3)	4B
2812 (=S4)	12C
2802 (=S5)	test. 29
3209	4C
3210	9A
3213 (+2443)	4A

Fr. 120A does not appear in *P.M.G.*

Loeb/ <i>P.M.G.</i>	Bergk	Diehl	Garzya	Calame
1	23	1	1	3
2	9+74A	2+89	2+70	2
3	—	—	—	26-56
4	—	—	—	57-78
5	—	—	—	79-81+83+ 277-281
6	—	—	—	259-260
7	—	—	—	19
8	—	—	—	20-21
9	—	—	—	22
10	—	—	—	82+295+ test.5
11	—	—	—	24
12	—	—	—	25
13	—	—	—	8+test.6+ 32+40

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Loeb/ <i>P.M.G.</i>	Bergk	Diehl	Garzya	Calame
14	1+4+6	7	6	4-6
15	10-11	11	9	7
16	24	13	10	8
17	33	49	42	9
18	—	—	—	10
19	74B	55	46	11
20	76	56	47	12
21	13	—	127	210
22	13adn.	—	127	273
23	14	—	140	211
24	—	—	—	test.29
25	—	—	138	212
26	26	94	74	90
27	45	67	55	84
28	59	40	34	85
29	2	9	7	89
30	7	10	8	86
31	95	42	35	88
32	152	—	122	208
33	146A	—	117	200
34	125	—	103	183
35	98	19	16	141
36	65	18	15	139
37	77-78	17+21	14+18	151+138
38	66	20	17	137
39	25	92	72	91
40	67	93	73	140
41	35	100	78	143
42	100	3	3	133
43	51	25	21	111
44	104	—	128	220
45	86	32	26	113
46	85A	34	28	114
47	61	31	25	117
48	17	33	27	118
49	73	29	23	115
50	83-84	30+39	24+83	116+124
51	102	—	124	219

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Loeb/ P.M.G.	Bergk	Diehl	Garzya	Calame
52	103	—	132	213
53	18	62	51	119
54	101A	64	53	120
55	21	35	29	121 + 221
56	34	37	31	125
57	48	43	36	93
58	38	36	30	147
59	36-37	101-102	79-80	148 + 149
60	16	24	20	126
61	111	—	126	218
62	105	—	153	223
63	—	—	135	94
64	62	44	37	105
65	69	45	38	107
66	108	—	123	108
67	119	—	134	81
68	68	77	61	95
69	56B	76	60	96
70	52-54	113 + 74 +	40 + 59 +	169 + 98 +
		47	91	286
71	113	—	130	216
72	107	—	131	222
73	88	—	125	99
74	72	84	64	101
75	109	—	136	214
76	110	—	137	215
77	40	73	58	97
78	149	—	139	202
79	87	72	57	100
80	41	80	63	102
81	29	16	13	150
82	28	15	12	157
83	31	106	84	156
84	32	82	66	174
85	3 + 30	4 + 46	4 + 39	123 + 127
86	148	—	120	205
87	adesp.	12 + 22 +	54 + 160-	122 + 142 +
	34-37	27 + 85 + 79	162 + 177	112 + 103 +
				172

Loeb/ P.M.G.	Bergk	Diehl	Garzya	Calame
88	56A	88	69	104
89	60	58	49	159
90	58	59	50	162
91	39	105	82	136
92	117	53	150	134
93	43	54	175	160
94	20	63	52	132
95	70-71	52 + 51	44-45	131 + 92
96	75	50	43	130
97	144	—	115	198
98	22	71	56	129
99	143	—	97	226
100	90	114	92	135
101	91	99	77	144
102	81	110	88	108
103	99	115	93	170
104	42	81	65	168
105	89	78	62	171
106	47	48	41	87
107	27	95	83	152
108	116	—	99	110
109	112	—	156	206
110	80	107	85	155
111	26adn.	112	90	173
112	92	83	67	158
113	101B	—	98	145
114	93	87	68	164
115	94	23	19	153
116	55	103	81	128
117	97	14	11	154
118	64	111	89	175
119	49	116	94	176
120	44	28	22	177
120A	(3rd ed., 78)	—	—	—
121	79	57	48	161
122	96	90	71	165
123	50	108	86	109
124	46	38	32	163

COMPARATIVE NUMERATION

Loeb/ P.M.G.	Bergk	Diehl	Garzya	Calame
125	63	109	87	293
126	82	97	75	146
127	120	—	100	179
128	123	—	102	180
129	121	—	104	166
130	132	—	106	187
131	133	—	107	188
132	135	—	108	190
133	145	—	109	191
134	136B	—	110	193
135	137	—	111	181
136	139	—	112	194
137	—	—	96	178
138	140	—	95	167
139	141	—	113	195
140	142	—	114	196
141	85B	98	76	197
142	—	—	116	199
143	146B	—	118	201
144	147A	—	119	203
145	114	—	155	225
146	151	—	129	106
147	153	—	121	209
148	118	—	151-152	207 + 229
149	124	—	141	182
150	127	—	142	184
151	128A	—	143	227
152	128B	—	144	185
153	129	—	145	228
154	131	—	146	186
155	134	—	154	189
156	136A	—	147	192
157	147B	—	149	204
158	—	—	—	test.4 + 36
159	—	—	—	test.9
160	—	—	—	test.27
161	—	(74B)	—	test.35 + test. metr.

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Loeb/ P.M.G.	Bergk	Diehl	Garzya	Calame
162	—	—	—	239, 240, 242-251
163	—	—	—	236
164	115	—	157	237
165	—	—	—	235
166	126	—	180	233
167	130	—	105	234
168	adesp.43A	5	158	267
169	adesp.42	26	163	265
170	adesp.46B	65	167	263
171	57	96	178	268
172	adesp.43B	91	173	299
173	19	61	166	264
174	adesp.45	104	174	269
175	p.78	—	—	274
176	p.78	—	—	275
177	—	—	—	306 + 307

COMPARATIVE NUMERATION

ALCMAN

ALCMAN: REVERSE INDEX

(Read: 3 Bergk = 85 P.M.G., 7 Garzya = 29 P.M.G., etc.)

Loeb/ P.M.G.	Bergk	Diehl	Garzya	Calame
1	14	1	1	12A (S1)
2	29	2	2	2 + 12
3	85	42	42	1
4	14	85	85	14a
5	—	168	adesp.1012	14b
6	14	—	14	14c
7	30	14	29	15
8	adesp.1012	adesp.983	30	16 + 13(a)
9	2	29	15	17
10	15	30	16	18
11	15	15	117	19
12	—	87	82	20
13	21 + 22adn.	16	81	—
14	23	117	37	—
15	—	82	36	—
16	60	81	35	—
17	48	37	38	—
18	53	36	37	—
19	173	35	115	7
20	94	38	60	8.1-6
21	55	37	43	8.7-11
22	98	87	120	9
23	1	115	49	—
24	16	60	50	11
25	39	43	47	12
26	26	169	45	3.1, 3
27	107	87	48	3.4
28	82	120	46	3.5
29	81	49	55	3.6
30	85	50	58	3.7
31	83	47	56	3.8

Loeb/ P.M.G.	Bergk	Diehl	Garzya	Calame
32	84	45	124	3.9
33	17	48	50	3.10
34	56	46	28	3.11
35	41	55	31	3.12
36	59	58	57	3.13
37	59	56	64	3.14
38	58	124	65	3.15
39	91	50	85	3.16
40	77	28	70	3.17
41	80	adesp.954B	106	3.18
42	104	31	17	3.19
43	93	57	96	3.20
44	120	64	95	3.21
45	27	65	95	3.22
46	124	85	19	3.23
47	106	70	20	3.24
48	57	106	121	3.25
49	119	17	89	3.26
50	123	96	90	3.27
51	43	95	53	3.28
52	70	95	94	3.29
53	70	92	54	3.30
54	70	93	87	3.31
55	116	19	27	3.32
56	(A)88, (B)69	20	98	3.33
57	171	121	79	4.1
58	90	89	77	4.2
59	28	90	70	4.3
60	89	adesp.955	69	4.4
61	47	173	68	4.5
62	64	53	105	4.6
63	125	94	80	4.7
64	118	54	74	4.8
65	36	170	104	4.9
66	38	pop.872	84	4.10
67	40	27	112	4.11

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Loeb/ P.M.G.	Bergk	Diehl	Garzya	Calame	Loeb/ P.M.G.	Bergk	Diehl	Garzya	Calame
68	68	adesp.1016	114	4.12	102	51	59	128	80
69	65	adesp.942	88	4.13	103	52	116	34	87(d)
70	95	adesp.954A	2	4.14	104	44	174	129	88
71	95	98	122	4.15	105	62	91	167	64
72	74	79	39	4.16	106	—	83	130	146
73	49	77	40	4.17	107	72	110	131	65
74	(A)2, (B)19+161	70	26	4.18	108	66	123	132	102
75	96	adesp. 1011A	126	4.19	109	75	125	133	123
76	20	69	141	4.20	110	76	102	134	108
77	37	68	101	4.21	111	61	118	135	43
78	37	105	41	4.22	112	109	111	136	87(c)
79	121	87	59	5.1	113	71	70	139	45
80	110	80	59	5.2 (i.1-22)	114	145	100	140	46
81	102	104	116	5.2 (ii. 22ff., iii)+67	115	164	103	97	49
82	126	84	91	10(b)	116	108	119	142	50(a)
83	50	112	107	5.49	117	92	adesp.974	33	47
84	50	74	83	27	118	—	148	143	48
85	(A)46, (B)141	87	110	28	119	67	—	144	53
86	45	adesp.972	123	30	120	127	—	86	54
87	79	114	125	106	121	129	—	147	55
88	73	88	102	31	122	—	—	32	87(a)
89	105	2	118	29	123	128	—	66	85(a)
90	100	122	111	26	124	149	—	51	50(b)
91	101	172	70	39	125	34	—	73	56
92	112	39	100	95(b)	126	166	—	61	60
93	114	40	103	57	127	150	—	21+22	85(b)
94	115	26	119	63	128	(A)151, (B)152	—	44	116
95	31	107	138	68	129	153	—	146	98
96	122	171	137	69	130	167	—	71	96
97	117	126	99	77	131	154	—	72	95(a)
98	35	141	113	70(b)	132	130	—	52	94
99	103	101	108	73	133	131	—	163	42
100	42	41	127	79	134	155	—	67	92
101	(A)54, (B)113	59	—	74	135	132	—	63	100
					136	(A)156, (B)134	—	75	91
					137	135	—	76	38

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Loeb/ P.M.G.	Bergk	Diehl	Garzya	Calame
138	—	—	25	37(b)
139	136	—	78	36
140	138	—	23	40
141	139	—	149	35
142	140	—	150	87(b)
143	99	—	151	41
144	97	—	152	101
145	133	—	153	113
146	(A)33, (B)143	—	154	126
147	(A)144, (B)157	—	156	58
148	86	—	—	59(a)
149	78	—	157	59(b)
150	—	—	92	81
151	146	—	148	37(a)
152	32	—	148	107
153	147	—	62	115
154	—	—	155	117
155	—	—	145	110
156	—	—	109	83
157	—	—	164	82
158	—	—	168	112
159	—	—	adesp.983	89
160	—	—	87	93
161	—	—	87	121
162	—	—	87	90
163	—	—	169	124
164	—	—	adesp.954B	114
165	—	—	adesp.955	122
166	—	—	173	129
167	—	—	170	138
168	—	—	pop.872	104
169	—	—	adesp.1016	70(a)
170	—	—	adesp.942	103
171	—	—	adesp. 1011A	105

Loeb/ P.M.G.	Bergk	Diehl	Garzya	Calame
172	—	—	adesp.972	87(e)
173	—	—	172	111
174	—	—	174	84
175	—	—	93	198
176	—	—	adesp.954A	119
177	—	—	87	120
178	—	—	171	137
179	—	—	adesp.974	127
180	—	—	166	128
Loeb/ P.M.G.	Calame	Loeb/ P.M.G.	Calame	
181	135	205	86	
182	149	206	109	
183	34	207	148	
184	150	208	32	
185	152	209	147	
186	154	210	21	
187	130	211	23	
188	131	212	25	
189	155	213	52	
190	132	214	75	
191	133	215	76	
192	156	216	71	
193	134	217	66	
194	136	218	61	
195	139	219	51	
196	140	220	44	
197	141	221	(55)	
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203	144	227	151	
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229	148	266	ad.1039
230	ad.1012	267	168
231	S2	268	171
232	—	269	174
233	166	270	ad.954(a)
234	167	271	ad.954(b)
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237	164	274	175
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239	162.1	276	—
240	162.2	277	cf. 5.49
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242	162.3	279	cf. 5.49
243	162.4	280	cf. 5.49
244	162.5	281	cf. 5.49
245	162.6	282	ad.1016
246	162.9	283	ad.942
247	162.10	284	ad.955
248	162.11	285	pop.872
249	162.12	286	70(c)
250	162.13	287	ad.983
251	162.14	288	ad.972
252	—	289	ad.1014
253	—	290	ad.1011(a)
254	—	291	ad.1011(b)
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257	—	294	(49 Edm.)
258	—	295	10(a)
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261	—	298	ad.952
262	54	299	172
263	170	300	—
264	173	301	ad.1042
265	169	302	ad.945

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305	—
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307	177
308	—
309	—

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