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GREEK LYRIC

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GREEK LYRIC

V

THE NEW SCHOOL OF POETRY
AND
ANONYMOUS SONGS AND HYMNS

EDITED AND TRANSLATED BY
DAVID A. CAMPBELL



HARVARD UNIVERSITY PRESS
CAMBRIDGE, MASSACHUSETTS
LONDON, ENGLAND
1993

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Library of Congress Cataloging-in-Publication Data

- Greek lyric.
(The Loeb classical library)
Text in Greek with translation into English.
Includes indexes. Bibliography.
Contents: v. 1. Sappho, Alcaeus — v. 2. Anacreon,
Anacreontea — v. 3. Stesichorus, Ibycus, Simonides,
and others — v. 4. Bacchylides, Corinna, and others.
v. 5. The new school of poetry and anonymous songs and hymns.
1. Greek poetry—Translations into English.
2. Greek poetry. I. Campbell, David A. II. Series.
PA3622.C3 1982 884'.01'08 82-178982
ISBN 0-674-99559-7 (v. 5)

*Typeset by Chiron, Inc, Cambridge, Massachusetts.
Printed in Great Britain by St Edmundsbury Press Ltd,
Bury St Edmunds, Suffolk, on acid-free paper.
Bound by Hunter & Foulis Ltd, Edinburgh, Scotland.*

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PREFACE

This final volume includes the fragments, mainly dithyrambic, of the 'New School' of poets who composed in the late fifth and early fourth centuries, together with folk songs, drinking songs (*scolia*) and other anonymous pieces.

I wish to record my gratitude for a research grant awarded by the Social Sciences and Humanities Research Council of Canada. I should like also to thank Michael Chase, John Fitch, Michael Haslam and John Oleson for their help, the Librarian and staff of the McPherson Library, University of Victoria, for obtaining rare books and periodicals, Philippa Goold for performing her editorial work with great care and unfailing cheerfulness, Gary Bisbee for endless patience in setting a difficult text, and once again A. Nancy Nasser for typing the manuscript.

David A. Campbell

University of Victoria
July 1992

INTRODUCTION

THE 'NEW SCHOOL' OF POETRY

'I DO not sing the ancient songs, for my new ones are better. . . . Let the ancient Muse depart!' Timotheus' declaration of independence (fr. 796) is our clearest statement of the programme of the 'new poets' whose lyrics held the field from the mid-fifth to the mid-fourth century. It finds its parallels in Comedy: Strepsiades in the *Clouds* (423 B.C.) wanted his son to sing Simonides' song about the shearing of the Ram (fr. 507), but his son refused and called Simonides a bad poet; old-style education, commended by the Just Argument, prescribed songs like 'Pallas, sacker of cities, the grim' (see Lamprocles 735 = Stesichorus 274) or 'A far-travelling shout of the lyre' (adesp. 948) rather than the contemporary 'twists' favoured by Phrynys and the like (Phrynys test. 2). The comic poets made the new composers the butt of many jokes; in particular, Pherecrates in his *Cheiron* provided an amusing list of offenders against Music (fr. 155 K.-A.: see the testimonia of the various poets): he names four, perhaps five, of them in a sequence which purports to represent both chronological order and an

increase in viciousness: Melanippides, Cinesias, Phrynis, Timotheus, worst of them all, and perhaps Philoxenus (see Timotheus test. 1 n. 4). The jokes are based on the musical innovations of the poets: the increased number of notes on the cithara, due either to a greater number of strings, twelve on the instruments of Melanippides and Timotheus, or in the case of Phrynis to the use of a device for the rapid altering of pitch; the associated *kampai*, 'twists' or 'bends', modulations from one *harmonia* to another, ascribed to Cinesias, Phrynis and Timotheus (or Philoxenus); and the 'ant-runs' of Timotheus, which were probably his wandering melodies.

The poets also altered the triadic structure of the dithyramb, for which see Bacchylides 15–17, 19, by introducing *anabolai*, long solo-songs, in place of passages with strophic respension: see Melanippides test. 4, Cinesias test. 2 n. 6. This was perhaps intended to add greater realism and variety; Bacchylides himself had composed his *Theseus* (18) in which Aegeus answered a chorus or chorus-leader, but his poem is in four strophes of identical metre. The Cyclops of Philoxenus wore a costume and sang a solo to the cithara (fr. 819, 820), although the dithyramb was traditionally a choral song accompanied by the pipes; see D. F. Sutton, 'Dithyramb as *Δράμα*', *Quaderni Urbinati di Cultura Classica* 13 (1983) 37 ff.

Our most extensive example of the new poetry

comes not from a dithyramb but from a nome of Timotheus, *The Persians*. Although the nome differed completely from the dithyramb in its performance, being sung by a soloist to his cithara accompaniment, its language was no different. Many of the new poets composed both nomes and dithyrambs—Melanippides, Phrynis, Timotheus and Philoxenus—and it is not always possible to ascribe a given fragment to one genre or the other. The poets' diction was florid. They relished the compound words which were a feature of earlier choral poetry: a drowning Persian can address the sea as 'gadfly-crazed ancient-hate, unfaithful darling of the dash-racing wind' (Timotheus 791.79 ff.), or the Cyclops his beloved Galatea as 'fair-faced, golden-tressed, Grace-voiced offshoot of the Loves' (Philox. 821). Novelties abound: 'the emerald-haired sea' (791.31), 'mantic, frantic, Bacchic, fanatic' Artemis (778 (b)), 'the flashing-winged breath' of Athena (Telestes 805 (c). 2). Periphrasis is in vogue: wine and water are 'the blood of the Bacchic god' and 'the fresh-flowing tears of the Nymphs' (Tim. 780. 4 f.), oars are 'firwood arms' or 'the sailing device of the noisy pine' or 'the ship's mountain feet' (791. 5 f., 12 f., 90 f.). The aim was to excite and astonish.

Only occasionally do we have firm facts about the lives of the poets. It will be noted that with the exception of Cinesias they were not born in Athens. Melanippides of Melos was the forerunner, according to Pherecrates. His dates are in dispute: the

Suda lists two poets of the same name, grandfather and grandson, each the son of Criton and each a dithyrambic poet, and such duplication is suspect although not impossible. If we grant him a long life, we can accept almost all of the testimony: born in 520/516 (test. 1), he won his first dithyrambic victory in Athens in 494/3 (test. 2); he spent some time at the court of Perdiccas of Macedonia, who ruled from c. 450 to c. 413 (test. 1), and he is called a contemporary of Thucydides, who was born c. 460 (test. 3); but he will scarcely have bought Philoxenus at some time after 424 (Philox. test. 1). Plutarch implies that Perdiccas' successor Archelaus was also his patron, but perhaps he confused the two rulers. Melanippides was famous for his dithyrambs, and his musical innovations, the *anabolai* or arias (test. 4) and the ornate pipe-music (test. 6), must have been associated with them; but Pherecrates shows that he developed the twelve-stringed cithara also (test. 6), and his lament for the Python (see test. 5 with n. 2) may have been a nome. His poetic language is traditional enough; Xenophon reports that one of Socrates' contemporaries had warm praise for the dithyrambs (test. 7), and Plutarch likewise mentions him in exalted company (test. 9).

Cinesias was well known in Athens from at least 414 (Aristophanes, *Birds*: test. 2) till 392 (*Eccles.*: test. 4 n. 1). Like his father (test. 11 n. 2), he was a target of the comic poets, not only for the words and music of his dithyrambs but for his physical appear-

ance: he was tall and skinny, walked with a limp and seemed to be at death's door. Pherecrates included him in his catalogue of the debauchers of Music, Aristophanes mocked him in at least four plays (*Birds*, *Frogs*, *Eccles.*, *Gerytades*: Cinesias, the distraught husband in *Lysistrata*, owes his presence there to his name, which suggests sexual activity), Plato made fun of his appearance (test. 8), and Strattis devoted a whole comedy to him. He took part in political life: he was said to have abolished the system of *choregiai* about the end of the Peloponnesian War (test. 5), and he brought forward a motion in the *boule* in 393 (test. 10 n. 1). His impiety is alleged by Aristophanes (test. 4) and by the orator Lysias (test. 7). Pherecrates makes fun of his 'exharmonic twists' and the shapelessness of his music (test. 1), and Aristophanes mocks his *anabolai*, 'arias' (test. 2). The parody in *Birds* fastens on his compound epithets and his lack of substance—he is associated with air, clouds, wind, flight and feathers. Plato reports the view of Socrates and Callicles that he thought only of pleasing his audience, not of improving them (test. 11).

Phrynys of Mytilene was famous for his new-style nomes and won the prize for cithara-singing in Athens in 446/5 (test. 2). His instrument had more strings than the traditional seven (test. 1 n. 5, 5, 6), and he used a device, the *strobilos*, to effect modulation from one *harmonia* to another (test. 1): both Aristophanes (test. 2) and Pherecrates (test. 1)

allude to his 'twists' (cf. test. 4).

We are better informed about Timotheus of Miletus than about the other new musicians. He was the foremost among them, the most distinguished or the most outrageous according to one's viewpoint, and it is fortunate that a papyrus find provided 240 lines of his nome, *The Persians* (fr. 791), most of them clearly legible. The *Parian Marble* says that he was 90 when he died at a date between 366/5 and 357/6, and if the *Suda* is correct in linking him with Philip II of Macedon (test. 2), the date will be 359 or later, and he will have been born soon after 450. He exulted in a victory (in cithara-singing, presumably) over his older contemporary Phrynis (fr. 820); but Aristotle put the victory in perspective when he said that without Phrynis there would have been no Timotheus (Phrynis test. 3). Euripides gave him encouragement and composed the prelude to *The Persians* (test. 6) with which he won a victory, perhaps between 412 and 408 (see S. E. Bassett, *Classical Philology* 26 (1931) 153 ff.). Like his predecessors he used a cithara with extra strings, ten, eleven or twelve (fr. 791. 230, testt. 1, 2, 7), and Pherecrates may have mocked his 'twists' (test. 1 n. 4: cf. test. 10) as well as his 'ant-runs'. His earliest nomes were said to have been composed in hexameters (test. 9); *The Persians* had a hexameter prelude, the work of Euripides (fr. 788), but the main body of the poem is in a variety of metres, mostly free iambs

but with aeolic sequences (see Page's analysis in *P.M.G.* and M. L. West, *Zeitschrift für Papyrologie und Epigraphik* 45 (1982) 1 ff.); Dionysius of Halicarnassus and Hephaestion noted the license of his versification (testt. 10, 11). In addition to nomes he composed eighteen dithyrambs (test. 2), and he may have made innovations in the pipe-music which accompanied them (test. 12). His popularity endured: his dithyramb *Elpenor* was performed in Athens in 319 (fr. 779), *The Persians* at Nemea in 207 (fr. 788), and other nomes in Arcadia and elsewhere in the second century B.C. (testt. 13, 14).

Philoxenus of Cythera is the last important figure in the group. He was born in 435/4 and died in 380/79 (test. 2). He is said to have been a slave and to have had Melanippides as his second owner (test. 1). He spent time in Syracuse, where he had an uneasy relationship with the tyrant Dionysius (testt. 3, 4), and he died in Ephesus (test. 1). He was famous for his dithyrambs and for his experimental composition (test. 5, fr. 819, 820, 826, Timotheus test. 10). Like his predecessors he indulged in *kampai*, 'twists' or modulations (test. 12, Timotheus test. 1 nn. 4, 5); yet Philodemus saw his style as Pindaric (test. 7). Unusually for a dithyrambic poet he won high praise from a comic poet, Antiphanes, soon after his death (test. 12).

We have dates for three other dithyrambic poets: Telestes of Selinus won the Athenian contest in 402/1, Polyidus of Selymbria at a date between

399/8 and 380/79, and Stesichorus II of Himera in 370/69 or 369/68.

SCOLIA

Athenaeus (test. 3) preserves twenty-five examples of 'the well-known Attic scolia' (884–908) together with the song of the Cretan Hybrias (909) which 'some authorities call a scolion' and Aristotle's poem for Hermeias (842), which is alleged to be a unique kind of scolion. He presents the Attic scolia anonymously, but in his prefatory remarks he speaks of their antiquity and refers also to the praise won by Alcaeus, Anacreon and Praxilla for their scolia. Other authorities ascribe 890 to Simonides among others; 891 is part of a poem by Alcaeus; the Harmodius song (see 893) is attributed to an unknown Callistratus; 897 is variously ascribed to Alcaeus, Sappho and Praxilla, and 903 is also ascribed to Praxilla. Scolia are known from other sources: Athenaeus in a different context says that Pythermus of Teos, who may have belonged to the sixth century B.C., composed scolia (910); the scholiast on *Lysistrata* refers to Pindar's scolia (912), the scholiast on *Wasps* to scolia by Simonides and Stesichorus (test. 1).

The Attic scolia are all short pieces, two or four lines long. The first seven, the four Harmodius poems and the Leipsydion lament (907: cf. 911) show the same metrical pattern, four brief lines of

aeolic rhythm; most of the remainder are couplets of longer aeolic lines, six of them in greater asclepiads: one tune would have fitted each group.

The most reliable ancient authority for the scolia is Dicaearchus, a pupil of Aristotle. He speaks of three kinds of song sung after dinner (test. 2): the first sung by everyone, the second sung by individuals in sequence, the third performed by the most skilled guests, *οἱ συνετώτατοι*. The first is likely to have been the paeon, sung while libations were poured. The second will have been the simple stanzas exemplified by the Attic scolia: they are likely to have been accompanied by the piper (see *Wasps*, test. 1), and the singers held myrtle twigs (not lyres). The third and most demanding kind will have been the more complex songs of Stesichorus, Simonides and the others, performed by skilled singers to their own lyre accompaniment. Aristotle's poem for Hermeias and the poems of Pindar and Bacchylides which were later classed as *encomia* are good examples: Pindar fr. 124 and Bacchylides fr. 20B in particular are clearly intended to give pleasure to fellow-drinkers.

The origin of the term *scolion* was disputed by ancient authorities. The word means 'crooked' (as in 892) and was explained by Dicaearchus as referring to the haphazard course of his third type of song as it passed round the room from one expert to another. Whether he was correct or not, the term came to be applied—exclusively in the end—to the

INTRODUCTION

simpler songs of his second group, brought together in the collection used by Aristotle in his *Constitution of Athens* (906, 907) and by Athenaeus.

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GREEK LYRIC

THE NEW SCHOOL OF POETRY

AND

ANONYMOUS SONGS AND HYMNS

MELANIPPIDES

TESTIMONIA VITAE ATQUE ARTIS

1 *Sud.* (iii 350 Adler)

(a) M 455: Μελανιππίδης, Κρίτωνος, γεγονὼς κατὰ τὴν ξε' Ὀλυμπιάδα, Μήλιος. ἔγραψε δὲ διθυράμβων βιβλία πλείστα καὶ ποιήματα ἐπικά καὶ ἐπιγράμματα καὶ ἐλέγους καὶ ἄλλα πλείστα.

(b) M 454: Μελανιππίδης, θυγατρίδοῦς τοῦ πρεσβυτέρου, παῖς δὲ Κρίτωνος, λυρικοῦ καὶ αὐτοῦ· ὅς ἐν τῇ τῶν διθυράμβων μελοποιῶντα ἔκαινοτόμησε πλείστα καὶ διατρίψας παρὰ Περδίκκα τῷ βασιλεῖ ἐκεῖ τὸν βίον κατέστρεψεν. ἔγραψε καὶ αὐτὸς ἄσματα λυρικά καὶ διθυράμβους.

2 *Marm. Par.* Ep. 47 (p. 15 Jacoby)

ἀφ' οὗ Μ[ε]λ[αν]ιππίδ[ης] Μ[ή]λιος ἐνίκησεν Ἀθήνησιν ἔτη ΗΗΔΔΔΙ, ἄρχοντος Ἀθήνησι Πυθοκρίτου.

¹ See also Diogenes test. 1 ² I.e. 494/3 B.C., 231 years before 263/2: see T. J. Cadoux, *J.H.S.* 68 (1948) 116. The date squares with the date of birth of the elder Mel. (test. 1a).

MELANIPPIDES

LIFE AND WORK¹

1 *Suda*

(a) Melanippides, son of Criton, born² in the 65th Olympiad (520–516 B.C.); from Melos. Wrote many books of dithyrambs as well as epic poems, epigrams, elegies³ and much else.

(b) Melanippides, grandson of the elder Melanippides, son of Criton who was himself a lyric poet. In the music for his dithyrambs he made many innovations. Lived at the court of king Perdiccas⁴ and died there. He too wrote lyric poetry and dithyrambs.⁵

¹ See also Philoxenus test. 1. ² 'Born' rather than 'flourished'.
³ There is no trace of the epics and elegies; for the epigrams see test. 8. ⁴ King of Macedonia c. 450–c. 413 B.C.
⁵ E. Rohde, *Rh. Mus.* 33 (1878) 213 f. argued that there was only one Melanippides, active c. 480–c. 436, but that is not certain. Mel. is mentioned in a papyrus fr. (P. Graec. Vindob. 19996a: 929 P.M.G.) along with fellow dithyrambic poets Telestes and Philoxenus.

CHRONOLOGY¹

2 *Parian Marble*

From the time when Melanippides of Melos won the victory in Athens 231 years²; Pythocritus was archon at Athens.

3 Marcellin. *Vit. Thuc.* 29 (O.C.T. Thuc. i)

συνεχρόνισε δ', ὡς φησι Πραξιφάνης ἐν τῷ περὶ ἱστορίας (fr. 18 Wehrli), Πλάτωνι τῷ κωμικῷ, Ἀγάθωνι τραγικῷ, Νικηράτῳ ἐποποιῶ καὶ Χοιρίλῳ καὶ Μελανιππίδῃ.

4 Arist. *Rhet.* 3. 9. 1409b (p. 197 Römer)

ὁμοίως δὲ καὶ αἱ περίοδοι αἱ μακραὶ οἷσαι λόγος γίνεται καὶ ἀναβολῇ ὁμοιον, ὥστε γίνεται ὁ ἔσκωψεν Δημόκριτος ὁ Χίος εἰς Μελανιππίδην ποιήσαντα ἀντὶ τῶν ἀντιστροφῶν ἀναβολάς·

οἱ τ' αὐτῷ κακὰ τεύχει ἀνὴρ ἄλλω κακὰ τεύχων,
ἡ δὲ μακρὰ ἀναβολῇ τῷ ποιήσαντι κακίστη.

5 [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 ἐπικήδειον ἀύλησαι Λυδιστί. εἰσὶν δ' οἱ Μελανιππίδην τοῦτου τοῦ μέλους ἄρξαι φασίν.

¹ The serpent of Delphi, killed by Apollo.
mode? Or the lament for the Python?

² The Lydian

3 Marcellinus, *Life of Thucydides*

According to Praxiphanes¹ in his work *On History* Thucydides² was a contemporary of the comic poet Plato, the tragedian Agathon, the epic poet Niceratus and Choerilus and Melanippides.

¹ Peripatetic writer, c. 305–250 B.C.

² Born 460–455 B.C., died

c. 400.

MUSICAL INNOVATIONS

4 Aristotle, *Rhetoric*

Similarly, a long period turns into a speech in itself, like an aria,¹ and the result is what Demetrius of Chios² spoke of in his jibe at Melanippides who composed arias instead of antistrophes: 'a man does evil to himself who does evil to another, and the long aria is the greatest evil to its composer.'

¹ 'Anabolē', originally a prelude, instrumental or vocal, is used here of a long aria: i.e., in his dithyrambs Mel. abandoned the structure of strophe and answering antistrophe and introduced long solos instead; see also Arist. *Problems* 19. 15.

² A contemporary musician, himself mocked for innovation by Aristophanes fr. 930 K.-A.

5 'Plutarch', *On Music*

For Aristoxenus *On Music* Book 1 says that Olympus was the first to use the Lydian mode, when he played on his pipes a lament for the Python.¹ Some say it was Melanippides who originated this song.²

6 [Plut.] *Mus.* 30. 1141c–e (p. 124s. Lasserre, vi 3. 24s. Ziegler)

ὁμοίως δὲ καὶ Μελανιππίδης ὁ μελοποιὸς ἐπιγενο-
μενος οὐκ ἐνέμεινε τῇ προὔπαρχούσῃ μουσικῇ, ἀλλ'
οὐδὲ Φιλόξενος οὐδὲ Τιμόθεος . . . ἀλλὰ γὰρ καὶ <ἡ
add. Ziegler> αὐλητικὴ ἀφ' ἀπλουτέρας εἰς ποικιλω-
τέραν μεταβέβηκε μουσικὴν· τὸ γὰρ παλαιόν, ἕως
εἰς Μελανιππίδην τὸν τῶν διθυράμβων ποιητὴν,
συμβεβήκει τοὺς αὐλητὰς παρὰ τῶν ποιητῶν λαμ-
βάνειν τοὺς μισθοὺς, πρωταγωνιστούσης δηλονότι τῆς
ποιήσεως, τῶν δ' αὐλητῶν ὑπηρετούντων τοῖς διδα-
σκάλοις. ὕστερον δὲ καὶ τοῦτο διεφθάρη, ὡς καὶ Φερε-
κράτη τὸν κωμικὸν εἰσαγαγεῖν τὴν Μουσικὴν ἐν γυναι-
κείῳ σχήματι, ὅλην κατηκισμένην τὸ σῶμα· ποιεῖ δὲ
τὴν Δικαιοσύνην διαπυθνομένην τὴν αἰτίαν τῆς
λώβης καὶ τὴν Πόισιν λέγουσαν (fr. 155 K.-A.)

λέξω μὲν οὐκ ἄκουσα· σοὶ τε γὰρ κλυεῖν
ἐμοὶ τε λέξαι θυμὸς ἡδονὴν ἔχει.
ἐμοὶ γὰρ ἦρξε τῶν κακῶν Μελανιππίδης,
ἐν τοῖσι πρῶτος ὃς λαβὼν ἀνήκέ με

5 χαλερωτέραν τ' ἐποίησε χορδαῖς δώδεκα.
ἀλλ' οὖν ὅμως οὗτος μὲν ἦν ἀποχρῶν ἀνὴρ
ἔμοιγε – — — πρὸς τὰ νῦν κακά.
Κινησίας δέ . . .

6 'Plutarch', *On Music*

Similarly Lasus' successor, the lyric poet Melanippides, broke with the earlier music, as did Philoxenus and Timotheus . . .; pipe-music too changed from a simpler to a more ornate style: previously, down to the time of Melanippides the dithyrambic poet, pipers had been paid by the poets, obviously because poetry played the leading role and the pipers were the servants of their instructors¹; but later this practice too was abolished, so that the comic poet Pherecrates² brought Music on to the stage dressed as a woman and physically a total wreck; in his play *Justice* asks her how she came to be so maltreated, and Poetry (i.e. Music) replies: 'I am happy to speak, for you will take pleasure in hearing and I in telling. It was Melanippides who began my troubles: he was the first of them: he took me and pulled me down and left me looser with his twelve strings. But *he* was all right compared with my present troubles: Cinesias on the other hand . . .'³

¹ Cf. Pratinas 708. 7.

² Older contemporary of Aristophanes; the play was the *Cheiron*.

³ Continued at Cinesias test. 1.

7 Xen. *Mem.* 1. 4. 3 (p. 31 Hude)

ἐπὶ μὲν τοίνυν ἐπῶν ποιήσει "Ὀμηρον ἔγωγε
μάλιστα θαύμακα, ἐπὶ δὲ διθυράμβῳ Μελανιππίδην,
ἐπὶ δὲ τραγωδίᾳ Σοφοκλέα, ἐπὶ δὲ ἀνδριαντοποιίᾳ
Πολύκλειτον, ἐπὶ δὲ ζωγραφίᾳ Ζεῦξιν.

8 *Anth. Pal.* 4. 1. 7 = Meleager i 7 Gow-Page

νάρκισσόν τε τορῶν Μελανιππίδου ἔγκυον ὕμνων

Reiske: χορῶν cod.

9 Plut., *Non posse suav.* 13 (vi 2. 145 Pohlenz)

οὐδὲ γὰρ Ἰέρων γ' ἂν οὐδ' Ἄτταλος οὐδ' Ἀρχέ-
λαος ἐπέισθησαν Εὐριπίδην καὶ Σιμωνίδην καὶ Μελα-
νιππίδην καὶ Κράτητας καὶ Διοδότους ἀναστήσαντες
ἐκ τῶν συμποσίων κατακλῖναι . . .

THE VERDICT OF ANTIQUITY

7 Xenophon, *Memoirs*

For my part¹ I admire most Homer in epic poetry, Melanippides in the dithyramb, Sophocles in tragedy, Polycleitus in sculpture, Zeuxis in painting.

¹ Aristodemus is speaking to Socrates.

8 *Palatine Anthology*: Meleager, *The Garland*¹

. . . and the narcissus, pregnant with the clear hymns of Melanippides.

¹ Introductory poem to M.'s collection of epigrams in which he compares each poet's work to a flower or plant. Our *Anthology* contains no poems ascribed to Melanippides. Since he shares a couplet here with Simonides, he may be the elder Mel. (if there were two).

9 Plutarch, *That Epicurus actually makes a pleasant life impossible*

For not even Hiero¹ nor Attalus² nor Archelaus³ could have been persuaded to remove Euripides and Simonides and Melanippides and the likes of Crates and Diodotus from their banquets and replace them at their tables by . . .⁴

¹ Tyrant of Syracuse, patron of Simonides. ² King Attalus II of Pergamum, patron of the scholar Crates of Mallos and presumably of the unidentified Diodotus. ³ King of Macedon, host of Euripides and successor of Perdiccas, Mel.'s host.

⁴ Various barbarians and buffoons are listed.

MELANIPPIDES

FRAGMENTA

ΔΑΝΑΪΔΕΣ

757 Athen. 14. 651f (iii 441s. Kaibel)

Μελανιππίδης δ' ὁ Μήλιος ἐν ταῖς Δαναΐσιν φοίνικας τὸν καρπὸν οὕτως ὀνομάζει τὸν λόγον ποιούμενος περὶ αὐτῶν τῶν Δαναΐδων (Dobree: αὐτῶν τῶν γὰρ αἰδῶν cod.)·

οὐ γὰρ ἀνθρώπων φόρευν μομφὰν ὄνειδος,
οὐδὲ τὰν ὄργαν γυναικείαν ἔχον,
ἀλλ' ἐν ἀρμάτεσσι διφρού-
χοις ἐγυμνάζοντ' ἀν' εὐ-
ήλι' ἄλσεια πολλάκις

θήραις φρένα τερπόμεναι,

5 <αἰ δ'> ἱερόδακρυν λίβανον εὐώ-

δεις τε φοίνικας κασίαν τε ματεῦσαι

τέρενα Σύρια σπέρματα

1 Lloyd-Jones: μομφὰν cod. West: ἐνειδος cod. 2 West: τὰν αὐτῶν cod., τὰν ἄλλῶν Lloyd-Jones 3 Emperius: ασδεα cod.
Page: πολλάκι cod. 4 Porson: θηρες cod. 5 suppl. Page
Emperius: -δακρυ, πατεῦσαι cod. 6 Fiorillo: συρίας τέρματα cod.

MELANIPPIDES

FRAGMENTS

THE DANAIDS

757 Athenaeus, *Scholars at Dinner*

Melanippides of Melos in his *Danaids* calls the fruit of the palm *phoinikes* ('dates') in his passage about the Danaids themselves:

for they did not bear the censure of mankind as a reproach,¹ nor did they have a woman's temperament²: in seated chariots they exercised in the sunny glades, often delighting their hearts in hunting, or again seeking out frankincense with its sacred tears and fragrant dates and the smooth Syrian grains of cassia.

¹ Text uncertain.

² Or 'valour'? Text uncertain.

758 Athen. 14. 616ef (iii 360 Kaibel)

περὶ μὲν γὰρ αὐτῶν ὁ μὲν τις ἔφη τὸν Μελανιππίδην καλῶς ἐν
τῷ Μαρσῷ διασύροντα τὴν ἀλληλικὴν εἰρηκέναι περὶ τῆς Ἀθηνᾶς·

ἃ μὲν Ἀθάνα
τῶργαν ἔρριψέν θ' ἱερᾶς ἀπὸ χειρὸς
εἶπέ τ' ἔρρετ' αἴσχεα, σώματι λύμα·
ὑμμε δ' ἐγὼ κακότεατι δίδωμι.

1s. Bergk: ἀθάνατα ὄργανα cod. A, ἀθάνα ὄργανα E
A, ἔρριψεν E 3 σωματόλγυμα ci. Meineke
ἐμμε δ' ἐγὼ codd., ἐμμε δ' ἐγὼ <οὐ> ci. Maas

2 ἔρριψέ τε
4 Wilamowitz:

759 Stob. 1. 49 (περὶ ψυχῆς) 50 (i 418 Wachsmuth)

Πορφυρίου ἐκ τῶν περὶ Στυγός·
... Ἀχέροντα μὲν διὰ τὰ ἄχρη, ὡς καὶ Μελανιππίδης ἐν Περσε-
φόνη·

καλεῖται δ' <εἴνεκ' > ἐν κόλποισι γαίας
ἄχε' εἰσιν προχέων Ἀχέρων.

1 suppl. Bergk

2 Bergk: ἀχεοῖσι cod. F, ἀχαιοῖσι P

760 Athen. 10. 429bc (ii 433 Kaibel)

οἱ δὲ ἀγνοοῦντες τὴν τοῦ οἴνου δύναμιν τὸν Διόνυσον φάσκουσιν
μανιῶν εἶναι αἴτιον τοῖς ἀνθρώποις, βλασφημοῦντες οὐ μετρίως·
θεὸν ὁ Μελανιππίδης ἔφη·

758 Athenaeus, *Scholars at Dinner*

On the subject of pipes one guest noted that Melanip-
pides in his splendid ridicule of pipe-playing in the *Mar-*
syas said of Athena,

Athena flung the instruments from her holy hand
and said, 'Away with you, you shameful objects,
outrage to the body!¹ I consign you to ruination.'²

¹ Since the pipes distorted the player's cheeks. See J. Boardman,
J.H.S. 76 (1956) 18 ff. ² Text uncertain; perhaps 'I do not
consign myself to ruination.' The passage continues at Telestes
805.

759 Stobaeus, *Anthology*

From Porphyry, *On the Styx*

... They named the Acheron for its pains (*achē*): cf.
Melanippides in his *Persephone*:

And it is called Acheron since within the bosom of
the earth it goes forward pouring forth pains.¹

¹ Continued at Licymnius 770.

760 Athenaeus, *Scholars at Dinner*

Those who are ignorant of the true power of wine allege
that Dionysus is the cause of fits of madness in mankind,
but this is extreme slander. It was ignorance that made
Melanippides say,

πάντες δ' ἀπεστύγεον ἕδωρ
τὸ πρὶν εἶντες αἰδρίες οἴνου·
τάχα δὴ τάχα τοὶ μὲν οἶν ἀπαλλύοντο,
τοὶ δὲ παράπληκτον χέον ὀμφάν.

3 Kaibel: ἀπωλαυοντο cod. A

761 Athen. 2. 35a (i 81 Kaibel)

τὸν οἶνον ὁ Κολοφώνιος Νίκανδρος ἀνωμάσθαι φησὶν ἀπὸ
Οἰνέως (fr. 86 Schneider = Gow-Scholfield), φησὶ δὲ καὶ
Μελανιππίδης ὁ Μήλιος (Μιλήσιος codd.).

ἐπώνυμον δέσποτ' οἶνον Οἰνέως

δὸς δέσποτ' Hartung

762 Clem. Alex. *Strom.* 5. 14. 112 (ii 402 Stählin)

ὁ μελοποιὸς δὲ Μελανιππίδης ἄδων φησὶν·
κλῦθί μοι ᾧ πάτερ, θαῦμα βροτῶν,
τᾶς ἀειζώου ψυχᾶς μεδέων.

cf. Euseb. *Praep. Evang.* 13. 680 (κλῦθι — μεδέων ψυχᾶς)

763 Plut. *Amator.* 15 (iv 360 Hubert)

γλυκὴ γὰρ θέρος ἀνδρὸς ὑποσπεύρων πραπίδων πόθῳ
κατὰ τὸν Μελανιππίδην τὰ ἥδιστα μίγνυσι τοῖς καλλίστοις (sc.
Ἔρωσ).

πόθῳ cod. E, πόθον B: πραπίδεσι πόθων ci. Bergk

764 Philodem. *De Piet.* (p. 23 Gomperz: v. A. Henrichs,
Cron. ercol. 5 (1975) 18s.)

Μελανιπ[ί]δης δὲ Δήμητρ[α καὶ] Μητέρα θεῶν φ[η]σιν μίαν
ὑπάρχ[ειν].

And they all¹ began to loathe water, having no
previous knowledge of wine; soon, very soon, some
were dying, others were uttering frenzied cries.

¹ The Centaurs? Cf. Pind. fr. 166.

761 Athenaeus, *Scholars at Dinner*

Nicaner¹ of Colophon says that wine (*oinos*) gets its
name from Oeneus, as does Melanippides of Melos:

(give me?) wine, master,² named from Oeneus.

¹ Didactic poet, 2nd c. B.C.

² Text uncertain.

762 Clement of Alexandria, *Miscellanies*

The lyric poet Melanippides says in a song,

Hear me, father, marvel to mortals, ruler of the
ever-living soul.

763 Plutarch, *Dialogue on Love*

For in sowing a sweet harvest in the desire of a
man's heart,

as Melanippides puts it, he (sc. Eros) mingles what is most
pleasant with what is finest.

764 Philodemus, *On Piety*

Melanippides says that Demeter and the Mother of the
gods are one and the same.¹

¹ Continued at Telestes 809.

GREEK LYRIC

765 Schol. T Hom. *Il.* 13. 350 (iii 466 Erbse)

ἐντεῦθεν δὲ Μελανιππίδης κίουσεν ἀπὸ Διὸς Θέτιν ἐκδοθῆναι
Πηλεΐ διὰ τὰ ῥηθέντα ὑπὸ Προμηθέως ἧτοι Θέμιδος (Bergk: Θέμιδι
cod.).

766 Schol. T Hom. *Il.* 18. 570c (iv 556 Erbse)

ἡ δὲ περὶ τὸν Λίνου ἱστορία καὶ παρὰ Φιλοχόρου ἐν τῇ *ἰθ'*
(*F.Gr.H.* 328 F207) καὶ παρὰ Μελανιππίδου.

MELANIPPIDES

765 Scholiast on Homer, *Iliad* ('Zeus was doing honour to Thetis')

That is why Melanippides says that Thetis was pregnant by Zeus when she was given in marriage to Peleus because of the remarks of Prometheus or Themis.

766 Scholiast on Homer, *Iliad* ('he sang the Linus song')

The story of Linus is in Philochorus Book 19 and in Melanippides.

PRONOMUS

767 Paus. 9. 12. 5–6 (iii 23 Rocha-Pereira)

ἀνδριάς τέ ἐστι Προνόμου ἀνδρὸς ἀλλήσαντος ἐπαγωγότατα ἐς τοὺς πολλοὺς. . . καὶ οἱ καὶ ἄσμα πεποιημένον ἐστὶ [[ἐς]] προσόδιον ἐς Δῆλον τοῖς ἐπ' Εὐρίπῳ Χαλκιδεῦσι.

PRONOMUS

767 Pausanias, *Description of Greece*

There is also¹ a statue of Pronomus, a man whose pipe-playing enchanted the crowds.² . . . There is even a song composed by him, a processional hymn to Delos for the Chalcidians on the Euripus.³

¹ In Thebes, the home of Pronomus.

² For his pipe-playing see in addition to this passage Athen. 14. 631e, *Plan. Anth.* 28 = *F.G.E.* anon. xxiii, for his compositions for pipes Paus. 4. 27. 7, for his beard Ar. *Eccl.* 98 (produced 392 B.C.); he taught pipe-playing to Alcibiades c. 435 B.C. (Athen. 4. 184d). For his son Oeniades see *P.M.G.* 840.

³ I.e. the people of Chalcis in Euboea.

LICYMNIUS

TESTIMONIA VITAE ATQUE ARTIS

1 Arist. *Rhet.* 3. 12. 1413b (p. 211s. Römer)

βαστάζονται δὲ οἱ ἀναγνωστικοί, οἷον Χαϊρήμων
(ἀκριβῆς γὰρ ὡσπερ λογογράφος) καὶ Λικύμνιος τῶν
διθυραμβοποιῶν.

2 Pl. *Phdr.* 267b

τὰ δὲ Πώλου πῶς φράσωμεν αὐ μουσεῖα λόγων —
ὡς διπλασιολογίαν καὶ γνωμολογίαν καὶ εἰκονολογίαν
— ὀνομάτων τε Λικυμνείων (Ast: Λικυμνίων codd.) ἃ
ἐκείνῳ ἔδωρῆσατο πρὸς ποίησον εὐτελείας;

Schol. ad loc.

ὁ Λικύμνιος δὲ Πώλου διδάσκαλος, ὃς διῆρει τὰ ὀνό-
ματα εἰς κύρια, σύνθετα, ἀδελφά, ἐπίθετα καὶ εἰς ἄλλα
τινά.

LICYMNIUS¹

LIFE AND WORK

1 Aristotle, *Rhetoric*

The popular poets are those who can be read,² for example, Chaerephon,³ who is as precise as if he were a speech-writer, and Licymnius among dithyrambic poets.

¹ From Chios: see 768, 771, 772. ² I.e., who do not rely on the performance of their work by actor or chorus. ³ Tragic poet, mid-4th c. B.C.

2 Plato, *Phaedrus*

And what about Polus and his Muses' treasury of speech—his diplasiology and gnomology and iconology—and of the Licymnian terminology which he presented to him to effect a fine diction?

Scholiast on the passage

Licymnius was Polus' teacher¹; he divided nouns into proper, compound, cognate, epithet and so on.

¹ C. 420 B.C. Dionysius of Halicarnassus says L. and Polus were pupils of Gorgias (*Lys.* 3; cf. *Thuc.* 24). For L.'s writing on rhetoric see Arist. *Rhet.* 3. 2. 1405b, 3. 13. 1414b with schol., and fr. 773.

LICYMNIUS

FRAGMENTA

768 Athen. 13. 603d (iii 331 Kaibel)

Λικύμνιος (Reinesius: Ἀλκίμνιος cod. A) δ' ὁ Χίος ἐν Διθυράμβοις Ἀργύννου φησὶν ἐρώμενον Ὑμέναιον (Musurus: Ἑμαιεον A) γενέσθαι.

Ἀργύννου: Διονύσου Wilamowitz

768A Philodem. *de piet.*: P. Herc. 243 VI 12–18: v. A. Henrichs, *Z.P.E.* 57 (1984) 53ss.

φησὶν δὲ καὶ [Κλε]ῖω τὴν Μοῦσα[ν ἀνδρὸς] ἐρασθῆναι [Λι]κύ[μ]νιος, οἱ δὲ καὶ [τὸν] Ὑ[μ]ένα[ιο]ν υἱὸν αὐτῆς [εἶν]αι νο[μ]ίζουσι[ν].

769 Sext. Emp. *adv. math.* xi 49 (ii 386s. Mutschmann)

Σιμωνίδης μὲν γὰρ ὁ μελοποιὸς φησι (fr. 604)· Λικύμνιος δὲ προειπῶν ταῦτα·

λιπαρόμματε μᾶτερ ὑψίστα θρόνων
σεμνῶν Ἀπόλλωνος βασιλεία ποθεινὰ
πραῦγελως Ὑγία

†ποῖον ὑψηλὸν† ἐπιφέρει· <Ἀρίφρων δὲ φησι> (fr. 813. 3, 4, 10).

1 Wilamowitz: ὑψίστων codd.
post 3 obelos add. Page, suppl. Maas

3 Schneidewin: ὑγεία codd.

LICYMNIUS

FRAGMENTS

768 Athenaeus, *Scholars at Dinner*

Licymnius of Chios in his Dithyrambs says that Hymenaeus was the beloved boy of Argynnus.¹

¹ But Athen. has just said that Argynnus was the boy with whom Agamemnon fell in love. Wilamowitz read 'Dionysus' for 'Argynnus' here.

768A Philodemus, *On Piety*

Moreover Clio the Muse fell in love with a man, according to Licymnius, and some think Hymenaeus is her son.¹

¹ For Hymenaeus see also Telestes 808, Philoxenus 828.

769 Sextus Empiricus, *Against the ethicists* (on health)

Simonides the lyric poet says (fr. 604); Licymnius, having spoken this prelude,

Bright-eyed mother, highest queen of Apollo's august throne, desirable, gently-laughing Health, goes on to add . . . ; (Ariphron says . . .)¹

¹ The text of the second quotation is corrupt or missing; the words which follow are from Ariphron 813.

770 Stob. 1. 49 (περὶ ψυχῆς) 50 (i 418 Wachsmuth)

Πορφυρίου ἐκ τῶν περὶ Στυγός·
 . . . Ἀχέρωντα μὲν διὰ τὰ ἄχρη, ὡς καὶ Μελανιππίδης (fr. 759)·
 ἐπεὶ καὶ Λικύμνιος φησι·

(a) μυρίαὶς παραίσις δακρῶν ἀχέων τε βρύει,
 καὶ πάλω

(b) Ἀχέρων ἄχρα πορθμεύει βροτοῖσιν.

(a) Grotius: πάσαις codd. <Ἀχέρων> ἀχέων ci. Grotius

771 Athen. 13. 564cd (iii 244 Kaibel)

Λικύμνιος δ' ὁ Χίος τὸν Ὑπνον φήσας ἐρᾶν τοῦ Ἐνδυμῖωνος
 οὐδὲ καθυδόντος αὐτοῦ κατακαλύπτει τοὺς ὀφθαλμούς, ἀλλὰ ἀνα-
 πεπταμένων τῶν βλεφάρων κοιμίζει τὸν ἐρώμενον ὅπως διὰ
 παντὸς ἀπολαύῃ τῆς τοῦ θεωρεῖν ἡδονῆς. λέγει δ' οὕτως·

Ὑπνος δὲ χαίρων

ὀμμάτων ἀγλαῖς, ἀναπεπταμένοις
 ὄσσοις ἐκοίμизεν κόρον.

3 Fiorillo: κοῦρον codd.

772 Parthen. ἐρωτ. παθ. 22 (Myth. Gr. ii 38 Sakolowski)

περὶ Νανίδος. ἡ ἱστορία παρὰ Λικυμνίῳ τῷ Χίῳ μελοποιῶ καὶ
 Ἐρηπσιάνακτι (fr. 6 Powell). ἔφασαν δὲ τινες καὶ τὴν Σαρδίῳ
 ἀκρόπολιν ὑπὸ Κύρου τοῦ Περσῶν βασιλέως ἄλωνα προδοῦσης τῆς
 Κροίσου θυγατρὸς Νανίδος. ἐπειδὴ γὰρ ἐπολιόρκει Σάρδεις Κῦρος
 καὶ οὐδὲν αὐτῷ εἰς ἄλωνα τῆς πόλεως προῖβαινε, ἐν πολλῶν τε
 δέει ἦν μὴ ἀθροισθῆν τὸ συμμαχικὸν αὐτῆς τῷ Κροίσῳ διαλύσειεν
 αὐτῷ τὴν στρατιάν, τότε τὴν παρθένον ταύτην εἶχε λόγος περὶ
 προδοσίας συνθεμένην τῷ Κύρῳ, εἰ κατὰ νόμους Περσῶν ἕξει

770 Stobaeus, *Anthology*

From Porphyry, *On the Styx*

. . . They named the Acheron for its pains (*achē*): cf. Melanippides (fr. 759). Licymnius also says of it,

(a) in ten thousand streams it gushes with tears and pains;

and again

(b) the Acheron carries pains for mortals.

771 Athenaeus, *Scholars at Dinner* (on the loved one's eyes)

Licymnius of Chios says that Sleep loves Endymion and does not close the eyes of his beloved boy even while he is asleep, but lulls him to rest with eyes wide open so that he may without interruption enjoy the pleasure of gazing at them. His words are:

And Sleep, rejoicing in the rays of his eyes, would lull the boy to rest with eyes wide open.

772 Parthenius, *Love-stories*

The story of Nanis, told by the lyric poet Licymnius of Chios and by Hermesianax

Some have said that the acropolis of Sardis was captured by Cyrus, king of the Persians, as the result of the treachery of Nanis, daughter of Croesus. Cyrus was besieging the city and failing completely to capture it, and he was terrified that its allies might rally to Croesus and destroy his army; at this point, so the story went, the girl Nanis reached an agreement with Cyrus that she would betray the city to him if he took her as his wife in accordance with the laws of the Persians, and with the help of

γυναῖκα αὐτῆν, κατὰ τὴν ἄκραν μηδενὸς φυλάσσοντος δι' ὀχυρότητα τοῦ χωρίου εἰσδέχεσθαι τοὺς πολεμίους, συνεργῶν αὐτῇ καὶ ἄλλων τινῶν γενομένων· τὸν μέντοι Κῦρον μὴ ἐμπεδῶσαι αὐτῇ τὴν ὑπόσχεσιν.

773 Dion. Hal. *Demosth.* 26 (i 185s. Usener-Radermacher)

φησὶ γάρ· δεῖ δὴ τοιοῦτου τινὸς λόγου, ὅστις τοὺς μὲν τελευτηκότας ἱκανῶς ἐπαινέσει, τοῖς δὲ ζῶσιν εὐμενῶς παρανέσει (Pl. *Menex.* 236e). οὐκοῦν ἐπίρρημα ἐπιρρήματι ἀντιπαράκειται καὶ ῥήματι ῥήμα, τὸ μὲν ἱκανῶς τῶ εὐμενῶς, τῶ δ' ἐπαινέσει τὸ παρανέσει, καὶ ταῦτα πάρισα; οὐ Λικύμνιοι ταῦτ' εἰσὶν οὐδ' Ἀγάθωνες οἱ λέγοντες ὕβριν ἢ <Κύ>πριν, †μισθῶ ποθὲν ἢ μόχθον πατριδων, † ἀλλ' ὁ δαιμόνιος ἐρμηνεύσει Πλάτων.

<Κύ>πριν suppl. M. Schmidt

μ. πατριδων ci. idem

some accomplices she let the enemy in at the summit of the acropolis, where no one was on guard because of the natural strength of the position. Cyrus, however, refused to keep the promise he had made to her.

773 Dionysius of Halicarnassus, *Demosthenes*

Plato says (*Menex.* 236e), 'We require such a speech as will adequately praise the dead and gently exhort the living.' Does not the adverb 'adequately' balance the adverb 'gently', the verb 'praise' balance the verb 'exhort', and are not the phrases of equal length? Yet this is not a Licymnius or an Agathon, the sort who talks of 'hybris or Cyprus¹ . . .', but Plato, the divine stylist.

¹ Following words corrupt. It is not clear what belongs to L. and whether it is poetry or prose; see Agathon F31 Snell.

CINESIAS

TESTIMONIA VITAE ATQUE ARTIS

1 Pherecrates fr. 155 Kassel-Austin = [Plut.] *Mus.* 30. 1141ef

Κινησίας δέ <μ'> ὁ κατάρτος Ἀττικός,
 ἔξαρμονίους καμπὰς ποιῶν ἐν ταῖς στροφαῖς
 10 ἀπολώλεχ' οὕτως ὥστε τῆς ποιήσεως
 τῶν διθυράμβων, καθάπερ ἐν ταῖς ἀσπίσιν,
 ἀριστέρ' αὐτοῦ φαίνεται τὰ δεξιά.
 ἀλλ' οὖν ἀνεκτὸς οὗτος ἦν ὅμως ἐμοί.
 Φρῦνις δ' . . .

¹ Continued from Melanippides test. 6. The speaker is Music.
² Modulations from one *harmonia* to another: cf. Ar. *Clouds* 333, 'the song-twisters of the circular choruses', where the scholiast says the dithyrambic poets Cinesias, Philoxenus and Cleomenes are meant; also 969 ff. = Phrynus test. 2. See A. Barker, *Greek Musical Writings* i 237 n. 200. The 'twists' and 'turns' (*strophai*) fit Music's account of her sexual misadventures.

2 Ar. Av. 1372ss.

K. ἀναπέτομαι δὴ πρὸς Ὀλυμπον περὺγεσσι κού-
 φαις·

πέτομαι δ' ὄδον ἄλλοτ' ἐπ' ἄλλαν μελέων —

Π. τουτὶ τὸ πρᾶγμα φορτίου δέεται πτερῶν. 1375

K. — ἀφόβῳ φρενὶ σώματί τε νέαν ἐφέπων.

CINESIAS

LIFE AND WORK

THE COMIC POETS

1 Pherecrates, *Cheiron*¹

Cinesias on the other hand, that damned Athenian, has so damaged me with the exharmonic twists² he makes within his strophes that just as in shields³ you can't tell his right from his left when he composes his dithyrambs.⁴ But *he* was bearable all the same: Phrynus on the other hand . . .⁵

³ With their reflecting surfaces.

⁴ You might as well play [his music] backwards' (Barker, loc. cit.). E. K. Borthwick, *Hermes* 96 (1968) 63 ff. relates the shields and 'right' and 'left' to C.'s Pyrrhic dance (see test. 3).

⁵ Continued at Phrynus test. 1.

2 Aristophanes, *Birds* (414 B.C.) (Cinesias turns up in Cloudcuckooland and speaks with Peisetaerus)

C. See, I fly up on light wings to Olympus,¹ I fly now to this path of song, now to that —

P. Here's something that needs a load of feathers.

C. — with fearless heart and body following a new path.

¹ Anacreon 378. 1.

- Π. ἀσπαζόμεσθα φιλύρινον Κινησίαν.
τί δεῦρο πόδα σὺ κυλλὸν ἀνὰ κύκλον κυκλεῖς;
- Κ. ὄρνις γενέσθαι βούλομαι λιγύφθογγος ἀηδῶν. 1380
- Π. παῦσαι μελωδῶν, ἀλλ' ὅ τι λέγεις εἰπέ μοι.
- Κ. ὑπὸ σοῦ περωθεῖς βούλομαι μετάρσιος
ἀναπτόμενος ἐκ τῶν νεφελῶν καινὰς λαβεῖν
ἀεροδονήτους καὶ νιφοβόλους ἀναβολὰς. 1385
- Π. ἐκ τῶν νεφελῶν γὰρ ἂν τις ἀναβολὰς λάβοι;
- Κ. κρέματα μὲν οὖν ἐντεῦθεν ἡμῶν ἢ τέχνη.
τῶν διθυράμβων γὰρ τὰ λαμπρὰ γίγνεται
ἀέρια καὶ σκοτεινὰ καὶ κυαναυγέα
καὶ περοδόνητα· σὺ δὲ κλυῶν εἶσει τάχα. 1390
- Π. οὐ δῆτ' ἔγωγε. Κ. νῆ τὸν Ἡρακλέα σὺ γε·
ἅπαντα γὰρ δίδειμί σοι τὸν ἀέρα.
εἶδωλα πετηνῶν
αἰθεροδρόμων
οἰωνῶν ταναοδείρων — Π. ὠπ.
- Κ. — τὰν ἀναδρομὰν ἀλάμενος 1395
ἅμ' ἀνέμων πνοαῖσι βαίην —
- Π. νῆ τὸν Δί' ἧ' γῶ σου καταπαύσω τὰς πνοάς.
- Κ. τοτὲ μὲν νοτίαν στείχων πρὸς ὁδόν,
τοτὲ δ' αὖ βορέα σῶμα πελάζων,
ἀλίμενον αἰθέρος αὐλακα τέμνων — 1400
χαρίεντά γ', ὦ πρεσβῦτ', ἔσοφίσω καὶ σοφά.
- Π. οὐ γὰρ σὺ χαίρεις περοδόνητος γενόμενος;

1377 ἐπέων v. l. ap. schol.
ἀλάδρομον, ἀλα- codd.

1395 tent. Sommerstein: τὸν

² As light as lime-wood (schol.), but see also test. 7, L. B. Lawler, *T.A.P.A.* 81 (1950) 78 ff. ³ The dithyrambic chorus danced in a circle.

⁴ With ref. to C.'s halting gait (test. 8) and

- P. We greet Cinesias, the lime-wood man.² Why do you circle here in circles³ your crippled foot?⁴
- C. I want to turn into a bird—[sings] a clear-voiced nightingale.
- P. Stop singing lyrics and tell me what you mean.
- C. I want to be feathered by you and fly aloft to get from the clouds⁵ new arias,⁶ air-driven, snow-clad.
- P. A man can get arias from the clouds?
- C. Yes, our craft depends on them: the brilliant dithyrambs are airy and murky and dark-gleaming and feather-driven. You'll soon know when you hear them.
- P. Oh no, I shan't.
- C. By Heracles, you will: I'll traverse the whole air for you. You images of winged sky-racing long-necked birds,—
- P. Whoa there!
- C. — bounding on my upward path may I go with the breath of the winds —
- P. By Zeus, I'll stop your breath.
- C. — now going to the path of the south, now drawing near to the north wind, cleaving the harbourless furrow of the sky—that was a pretty trick you played, old man, a clever trick.⁷
- P. Why, don't you enjoy being feather-driven?

halting metre.

⁵ Cf. *Clouds* 332 ff.

⁶ *Anaboliai*: see

Melanippides test. 4 n.1 and cf. *Peace* 827–31.

⁷ P. has stuck feathers on him.

- K. ταυτὶ πεποίηκας τὸν κυκλιοδιδάσκαλον,
ὃς ταῖσι φυλαῖς περιμάχητός ἐμι' αἰεί;
Π. βούλει διδάσκειν καὶ παρ' ἡμῖν οὖν μένων 1405
Λεωτροφίδη χορὸν πετομένων ὀρνέων,
Κρεκοπίδα φυλῆν; Κ. καταγελαῖς μου, δῆλος εἶ.
ἀλλ' οὖν ἔγωγ' οὐ παύσομαι, τοῦτ' ἴσθ' ὅτι,
πρὶν ἂν πτερωθεῖς διαδράμω τὸν ἀέρα.

1407 Kock: Κεκοπίδα codd.

Schol. ad loc. (p. 250ss. White)

(1379) ὁ δὲ Ἀριστοτέλης ἐν ταῖς Διδασκαλίαις (fr. 629
Rose) δύο φησὶ γεγονέναι.

(1385) παίζει δὲ πρὸς τὰ ἐπίθετα τῶν διθυραμβοποιῶν
καὶ πρὸς τὸ κοῦφον αὐτῶν.

(1392) πλείστη γὰρ αὐτῶν ἢ λέξις τοιαύτη, ὁ δὲ νοῦς
ἐλάχιστος, ὡς ἡ παροιμία· καὶ διθυράμβων νοῦν ἔχεις
ἐλάττονα.

3 Ar. Ran. 152s.

νῆ τοὺς θεοὺς ἐχρῆν γε πρὸς τοῦτοισι κεί
τὴν πυρρίχην τις ἔμαθε τὴν Κωνησίου.

¹ The frustrated husband in *Lysistrata* 845 ff. is called 'Cinesias of the deme Paeonidae' solely because the names suggest sexual intercourse (κινεῖν, παίεω). ² A war-dance; see Lawler (test. 2. n. 2), Borthwick (test. 1 n. 4).

- C. This is what you've done to me, the circular-chorus trainer that the tribes are always fighting to get⁸?
P. Do you want to stay here with us, then, and train Leotrophides⁹ a chorus of flying birds, Corn-crake tribe¹⁰?
C. You're making fun of me, that's clear. But I shan't stop, let me tell you, till I have been feathered and race through the air. [*exit*]

⁸ For the dithyrambic contests in which tribes competed.

⁹ As choregus; general in 409/8 B.C. ¹⁰ Crecopis (*krex* = corn-crake), a pun on Cercopis, the Athenian tribe.

Scholiast on the passage

(1379) Aristotle in his *Dramatic Catalogues* says there were two poets named Cinesias.¹

(1385) He is making fun of the epithets of the dithyrambic poets and their lack of substance.

(1392) Most of their diction is like this, but they make little sense. As the proverb puts it, 'You have less sense than dithyrambs.'

¹ Very improbable: see *R.E.* s.v. Kinesias.

3 Aristophanes, *Frogs*¹ (405 B.C.) (Dionysus completes Heracles' list of the criminals in Hades)

By the gods, you should have added anyone who learned that Pyrrhic dance² of Cinesias.

Schol. ad loc. (*Sud.* Π 3225) (p. 279 Dübner)

Κινησίας διθυραμβοποιός· ὃς ἐποίησε πυρρήχην. . . .
ὁ Κινησίας ἐπραγματεύσατο κατὰ τῶν κωμικῶν ὡς
εἶεν ἀχορήγητοι. ἦν δὲ καὶ τὸ σῶμα ὀκνηρὸς καὶ κατε-
σκελετευκῶς. . . . ἦν δὲ Θηβαῖος, μελοποιὸς κάκιστος,
ὃς ἐν τοῖς χοροῖς ἐχρήτο πολλῇ κινήσει.

4 *Ar. Ran.* 366

ἦ κατατιλᾶ τῶν Ἑκατείων κυκλίοισι χοροῖσιν ὑπάδων

Schol. ad loc. (p. 286 Dübner)

τοῦτο δὲ εἰς Κινησίαν τὸν διθυραμβοποιόν.

5 *Ar. Ran.* 404ss.

σὺ γὰρ κατεσχίσω μὲν ἐπὶ γέλῳτι
κάπ' εὐτελείᾳ τόδε τὸ σανδαλίσκον
καὶ τὸ ῥάκος,
κάξηῦρες ὥστ' ἀζημίους
παίλειν τε καὶ χορεύειν.

Schol. on the passage

Cinesias was a dithyrambic poet; he composed a Pyrrhic dance. . . . He took measures against the comic poets to deprive them of their *chorēgoi*.¹ His body was shaky (lit. 'timid, shrinking') and reduced to skin and bones. He was a Theban,² the worst lyric poet, who introduced much movement (*kinēsis*) in his choral dances.

¹ See scholiast on *Frogs* 404 below.

² An error.

4 Aristophanes, *Frogs* (the chorus-leader lists people who are unwelcome in the Mystic ceremonies)

. . . or anyone who shits on Hecate's shrines¹ while singing the tune for the dithyrambic choruses.

¹ Cf. *Eccl.* 330; for C.'s impiety see test. 7.

Schol. on passage

This is directed at Cinesias, the dithyrambic poet.

5 Aristophanes, *Frogs* (the chorus address the god Iacchus)

For it was you¹ who tore this poor sandal and this ragged coat of mine with an eye on laughter and economy, and found a way for us to sport and dance without paying.

¹ As representing the festival of Dionysus. Presumably less was being spent on dressing the choruses.

Schol. ad loc. (p. 287 Dübner)

ἔοικε δὲ παρεμφαίνειν ὅτι λιτῶς ἤδη ἐχορηγεῖτο τοῖς ποιηταῖς. ἐπὶ γούν τοῦ Καλλίου τούτου φησὶν Ἀριστοτέλης (fr. 630 Rose) σύνδου ἔδοξε χορηγεῖν τὰ Διονύσια τοῖς τραγωδοῖς καὶ κωμωδοῖς ὥστε ἴσως ἦν τις καὶ περὶ τὸν Ληναϊκὸν ἀγῶνα συστολή. χρόνῳ δ' ὕστερον οὐ πολλῶ τινι καὶ καθάπαξ περιεῖλε Κωνησίας τὰς χορηγίας· ἐξ' οὗ καὶ Στράττις ἐν τῷ εἰς αὐτὸν δράματι ἔφη (fr. 16 K.-A.)·

σκηνὴ μὲν < > τοῦ χοροκτόνου Κωνησίου

6 Ar. Ran. 1437

[εἶ τις πτερώσας Κλεόκριτον Κωνησία]

Schol. ad loc. (p. 312 Dübner)

ὡς λεπτὸς σφόδρα ὢν κωμωδεῖται καὶ ὡς ξένος καὶ ὡς κόλαξ.

7 Athen. 12. 551a–552b (iii 215ss. Kaibel)

καὶ Ἀριστοφάνης δ' ἐν Γηρυτάδῃ λεπτοὺς τούσδε καταλέγει, οὓς καὶ πρέσβεις ὑπὸ τῶν ποιητῶν φησιν

Schol. on the passage

He seems to suggest that the poets' plays were now being staged on the cheap by the *chorēgoi*.¹ At any rate Aristotle says that a decree was passed in the archonship of this Callias (406/5 B.C.) that the tragedies and comedies be staged by joint *chorēgoi* at the Dionysia, so perhaps there was a similar cut-back for the Lenaean festival. Soon afterwards Cinesias abolished the *chorēgiai* once for all²: that is why Strattis says in his play about him, "The setting (is the house?) of Cinesias the chorus-killer."³

¹ Wealthy citizens who undertook the expenses of staging plays as a service to the city.

² Cf. test. 3 (schol.), but see A. W.

Pickard-Cambridge, *The Dramatic Festivals of Athens*² 87 n. 2.

³ From the prologue of Strattis' comedy *Cinesias*.

6 Aristophanes, *Frogs* (a fantastic suggestion for saving the city)

If someone, having feathered Cleocritus with Cinesias¹ . . .

¹ For C.'s feathers cf. test. 2.

Schol. on the passage

Cinesias is mocked as being excessively thin and as a foreigner¹ and a flatterer.

¹ Erroneous as well as gratuitous?

7 Athenaeus, *Scholars at Dinner* (on thin people)

Aristophanes too in his *Gerytades* lists the following thin men, saying that they are sent to Hades by

εἰς Ἄιδου πέμπεσθαι πρὸς τοὺς ἐκεῖ ποιητὰς λέγων
 οὕτωςί (fr. 156 K.-A.).*

- A. καὶ τίς νεκρῶν κευθμῶνα καὶ σκότου πύλας
 ἔτλη κατελθεῖν; B. ἔνα τιν' ἀφ' ἐκάστης
 τέχνης
 εἰλόμεθα κοινῇ γενομένης ἐκκλησίας,
 οὓς ἦσμεν ὄντας ἑδοφοῖταις καὶ θαμὰ
 5 ἐκέισε φιλοχωρῶντας. A. εἰσὶ γὰρ τινες
 ἄνδρες παρ' ἡμῖν ἑδοφοῖται; B. νῆ Δία
 μάλιστα γ'. A. ὡσπερ Θρακοφοῖται; B. πάντ'
 ἔχεις.
 A. καὶ τίνες ἂν εἶεν; B. πρῶτα μὲν Σαννυρίων
 ἀπὸ τῶν τρυγωδῶν, ἀπὸ δὲ τῶν τραγικῶν χορῶν
 10 Μέλητος, ἀπὸ δὲ τῶν κυκλίων Κινησίας.

... ἦν δ' ὄντως λεπτότατος καὶ μακρότατος ὁ Κινη-
 σίας, εἰς ὃν καὶ ὄλον δράμα γέγραφεν Στράττις (v. fr.
 775 inf.). . . ἄλλοι δ' αὐτόν, ὡς καὶ Ἀριστοφάνης,
 πολλάκις εἰρήκασι φιλύρινον Κινησίαν (v. Ar. Av.
 1377) διὰ τὸ φιλύρας λαμβάνοντα σανίδα συμπεριζών-
 νουσαι, ἵνα μὴ κάμπηται διὰ τε τὸ μῆκος καὶ τὴν
 λαχνότητα.

ὅτι δὲ ἦν ὁ Κινησίας νοσώδης καὶ δευῶς τᾶλλα
 Λυσίας ὁ ρήτωρ ἐν τῷ ὑπὲρ Φανίου παρανόμων ἐπι-
 γραφομένῳ λόγῳ εἴρηκεν, φάσκων αὐτὸν ἀφέμενον τῆς

the poets as ambassadors to the poets down there.
 His words are:

- A. Who dared to descend to the hiding-place of
 corpses and the gates of darkness?
 B. We held a general assembly and chose one
 representative from each art, men whom we
 knew to be Hades-visitors and frequent travel-
 lers there.
 A. What, you have Hades-visitors among you?
 B. Oh yes, indeed.
 A. Like Thrace-visitors?
 B. Now you've got it.
 A. And who might they be?
 B. First there is Sannyrion from the comic poets,
 then Meletus from the tragic choruses, and
 Cinesias from the circular.

... Cinesias really was very thin and very tall.
 Strattis wrote a whole play about him (see fr. 775
 below). Others, Aristophanes among them, often
 called him 'Cinesias the lime-wood man'¹ because he
 would take a board of lime-wood and strap it to his
 waist so that he would not bend by reason of his
 height and leanness.

Cinesias was a sick man and a strange figure
 altogether, as we are told by the orator Lysias²
 in the speech entitled *In Defence of Phanias, accused of
 proposing an unconstitutional measure*: Lysias
 alleges that Cinesias gave up his poetic craft to

¹ See test. 2 with n. 2.

² See also test. 9.

τέχνης συκοφαντεῖν καὶ ἀπὸ τούτου πλουτεῖν. ὅτι δὲ ὁ ποιητῆς ἔστι καὶ οὐχ ἕτερος, σαφῶς αὐτὸς ὦν σημαίνεται ἐκ τοῦ καὶ ἐπὶ ἀθεότητι κωμωδούμενον ἐμφανίζεσθαι καὶ διὰ τοῦ λόγου τοιοῦτον δείκνυσθαι. λέγει δ' οὕτως ὁ ῥήτωρ (fr. 53 Thalheim)· 'θαυμάζω δὲ εἰ μὴ βαρέως φέρετε ὅτι Κινησίας ἐστὶν ὁ τοῖς νόμοις βοηθός, ὃν ὑμεῖς πάντες ἐπίστασθε ἀσεβέστατον ἀπάντων καὶ παρανομώτατον ἀνθρώπων γεγονέναι. οὐχ οὗτός ἐστιν ὁ τοιαῦτα περὶ θεοῦ ἐξαμαρτάνων ἃ τοῖς μὲν ἄλλοις αἰσχρὸν ἔστι καὶ λέγειν, τῶν κωμωδοδιδασκάλων <δ'> ἀκούετε καθ' ἕκαστον ἐνιαυτὸν; οὐ μετὰ τούτου ποτὲ Ἀπολλοφάνης καὶ Μυσταλίδης καὶ Λυσίθεος συνειστιῶντο, μίαν ἡμέραν ταξάμενοι τῶν ἀποφράδων, ἀντὶ δὲ νομηνιαστῶν κακοδαιμονιστὰς σφίσιν αὐτοῖς τοῦνομα θέμενοι, πρέπον μὲν ταῖς αὐτῶν τύχαις· οὐ μὴν ὡς τοῦτο διαπραξόμενοι τὴν διάνοιαν ἔσχον ἀλλ' ὡς καταγελῶντες τῶν θεῶν καὶ τῶν νόμων τῶν ὑμετέρων. ἐκεῖνων μὲν οὖν ἕκαστος ἀπώλετο ὥσπερ εἰκὸς τοὺς τοιούτους. τοῦτον δὲ τὸν ὑπὸ πλείστων γινωσκόμενον οἱ θεοὶ οὕτως διέθεσαν ὥστε τοὺς ἐχθροὺς βούλεσθαι αὐτὸν ζῆν μᾶλλον ἢ τεθνᾶναι παράδειγμα τοῖς ἄλλοις, ἵν' εἰδῶσιν ὅτι τοῖς λίαν ὑβριστικῶς πρὸς τὰ θεῖα διακειμένοις οὐκ εἰς τοὺς παῖδας ἀποτιθενται τὰς τιμωρίας ἀλλ' αὐτοὺς κακῶς ἀπολλύουσι, μείζους καὶ χαλεπωτέρας καὶ τὰς συμφορὰς καὶ τὰς νόσους ἢ

³ See test. 4

⁴ Aristotle, *Eud. Eth.* 1233b mentions the Fellowship of the Good Spirit, abstainers who drank only the toast 'to the Good Spirit (*Daimon*)'.

become an informer and made his fortune as a result. That this is the poet and not another Cinesias is clear from the fact that the comic poets mock him as an atheist³ and that Lysias' speech paints the same picture. The orator's words are as follows: 'I am amazed that you do not find it outrageous that Cinesias is the upholder of the laws, since you all know that there is no one more impious, more lawless, in the whole world. Is this not the man who commits against the gods crimes of such enormity that most people regard it as disgraceful even to mention them, although you hear about them from the comic poets year in, year out? Is this not the man with whom Apollophanes and Mystalides and Lysitheus used to dine at one time, arranging their feast for one of the forbidden days and calling themselves not the New-mooners but the Fellowship of the Evil Spirit⁴—a title that fitted their fortunes; not that they thought it up in the belief that they would bring this about: rather they were mocking the gods and your laws. Now each of them died as you would expect such men to die; but Cinesias here, the best known of them, was reduced to such a plight by the gods that his enemies prefer to have him not dead but alive, an example to teach others that in the case of those who display extreme insolence towards divinity the gods do not postpone the punishment for their children to suffer but destroy the culprits miserably, sending greater and harsher misfortunes and diseases to them than to

τοῖς ἄλλοις ἀνθρώποις προσβάλλοντες. τὸ μὲν γὰρ ἀποθανεῖν ἢ καμεῖν νομίμως κοινὸν ἡμῖν ἅπασιν ἔστι, τὸ δ' οὕτως ἔχοντα τοσοῦτον χρόνον διατελεῖν καὶ καθ' ἐκάστην ἡμέραν ἀποθνήσκοντα μὴ δύνασθαι τελευτῆσαι τὸν βίον τούτοις μόνους προσήκει τοῖς τὰ τοιαῦτα ἄπερ οὗτος ἐξημαρτηκόσων.' περὶ μὲν οὖν Κινησίου ταῦτα ὁ ῥήτωρ εἶρηκεν.

8 Gal. in Hipp. *aphor.* (18. 1. 149 Kühn)

ἐμπύους . . . οὗς ὅτι συνήθως ἔκαιον οἱ παλαιοὶ μαθεῖν ἔστι καὶ ἐξ ὧν εἶρηκε Πλάτων ὁ κωμικὸς ἐπὶ Κινησίου κατὰ τήνδε τὴν ῥῆσιν (fr. 200 K.-A.).

μετὰ ταῦτα δὲ
παῖς Οἰάγρου ἔκ Πλευρίτιδος Κινησίας
σκελετός, ἄπυγος, καλάμινα σκέλη φορῶν,
φθόγης προφήτης, ἐσχάρας κεκαυμένους
5 πλείστας ὑπ' Εὐρυφῶντος ἐν τῷ σώματι

2 Kock: Εὐαγόρου ὁ παῖς ἐκ πλ. K. codd.: ὁ Διαγόρου παῖς ἦλθεν οὐκ Πλ. Kaibel

3 Meineke: ἄπυος codd.: διὰ πυος Jouanna

9 Lys. 21. 20 (p. 244 Thalheim)

καὶ ὧν Κινησίας οὕτω διακείμενος πλείους στρατείας ἐστράτευται, οὗτοι περὶ τῶν τῆς πόλεως ἀγανακτοῦσι.

the rest of mankind. To die or to be ill in a normal way is the common lot of us all; but to continue for so long in such a condition and to die every day without being able to end one's life is appropriate only for those who have committed such crimes as he has.' This, then, is what the orator said about Cinesias.⁵

⁵ See also Harpocration, *Suda* s.v. Kinesias.

8 Galen, *On the aphorisms of Hippocrates*

That the ancients regularly cauterised people with suppurating wounds can be learned from what Plato the comic poet says about Cinesias in this speech: 'next, the son of Oeagrus¹ by Pleurisy, Cinesias, skin and bone, no buttocks, legs like reeds, spokesman of consumption,² scabs burned all over his body by Euryphon.'³

¹ Text uncertain: 'the son of Oeagrus' was Orpheus; perhaps 'the son of Diagoras' as being an atheist.

² Cf. fr. 775.

³ Famous physician from Cnidos.

OTHER CONTEMPORARY MATERIAL¹

9 Lysias, *Defence against a charge of taking bribes*

Why, Cinesias — and we know what he is like — has served on more campaigns than they² have, yet they are the ones who wax indignant over the city's fortunes.

¹ See also Timotheus 778(b).

² The accusers.

10 I.G. II² 3028

]ατος Φαληρεὺς ἐχ[ορήγε . . .], Κωησίας ἐδίδ[ασκε].

11 Pl. *Gorg.* 501e–502a

ΣΩ. τί δὲ ἡ τῶν χορῶν διδασκαλία καὶ ἡ τῶν διθυράμβων ποίησις; οὐ τοιαύτη τίς σοι καταφαίνεται; ἢ ἡγήθητι φροντιζέω Κωησίαν τὸν Μέλητος ὅπως ἐρεῖ τι τοιοῦτον ὅθεν ἂν οἱ ἀκούοντες βελτίους γίνωντο, ἢ ὅτι μέλλει χαριεῖσθαι τῷ ὄχλῳ τῶν θεατῶν;

ΚΑΛ. δῆλον δὲ τοῦτό γε, ὦ Σώκρατες, Κωησίῳ γε πέρι.

ΣΩ. τί δὲ ὁ πατήρ αὐτοῦ Μέλης; ἢ πρὸς τὸ βέλτιστον βλέπων ἐδόκει σοι κιθαρωδεῖν; ἢ ἐκεῖνος μὲν οὐδὲ πρὸς τὸ ἥδιστον; ἤνία γὰρ ἄδων τοὺς θεατάς.

¹ I.e. they aim only to give pleasure. ² Cf. Pherecrates fr. 6 K.-A. (from the *Savages*, produced in 420 B.C.): 'Who was the worst cithara-singer?' 'Meles, son of Peisias.' Aristides concedes that he enjoyed Plato's satire of Cinesias and Meles (3.627 Behr: cf. 3.614). See also Plutarch, *Quaest. Conviv.* 7. 8. 3.

10 Athenian inscription

. . . of Phalerum was the *chorēgos* . . . , Cinesias trained the chorus.¹

¹ He would also have composed the work, presumably a dithyramb, which won the competition. Another marble slab (*I.G.* II² 18) records that in 393 B.C. C. moved in the Council that compliment be paid to Dionysius I, tyrant of Syracuse, and his brothers and brother-in-law; see M. N. Tod, *Greek Historical Inscriptions* vol. II no. 108.

LATER MATERIAL

11 Plato, *Gorgias*

Socrates. What about the training of choruses and the composition of dithyrambs? Don't you think it is the same with them¹? Or do you imagine that Cinesias, the son of Meles, has any thought of saying something that will make his audience better men, or only of what is likely to gratify the crowd of spectators?

Callicles. Clearly the latter, Socrates, in the case of Cinesias.

Socrates. What about his father, Meles? Did you think that when he sang to the cithara his motives were the best? Or did he not even aim at giving the greatest pleasure? His singing used to distress the spectators.²

12 Plut. *de glor. Athen.* 5. 348b (2. 2. 129 Nachstädt)

ἐπικῆς μὲν οὖν ποιήσεως ἡ πόλις οὐκ ἔσχηκεν ἔνδο-
ξον δημιουργὸν οὐδὲ μελικῆς· ὁ γὰρ Κινησίας ἀργα-
λέος ἔοικε ποιητῆς γεγονέναι διθυράμβων· καὶ αὐτὸς
μὲν ἄγονος καὶ ἀκλεῆς γέγονε, σκωπτόμενος δὲ καὶ
χλευαζόμενος ὑπὸ τῶν κωμωδιοποιῶν οὐκ εὐτυχῶς
δόξης μετέσχηκε.

13 Apostol. 15. 89 (ii 652 Leutsch-Schneidewin)

τὰ Κινησίου δρᾶ· ἐπὶ τῶν μαλακῶν· τοιοῦτος γὰρ ὁ
Κινησίας ἦν.

12 Plutarch, *On the fame of the Athenians*

Certainly Athens had no famous writer of epic or of lyric poetry; for Cinesias seems to have been a painfully bad dithyrambic poet: he lacked both descendants and distinction, but because he was jeered and mocked by the comic poets he won his share of an unfortunate fame.

13 Apostolius, *Proverbs*

'He does what Cinesias does': used of effeminates, since that is what Cinesias was.¹

¹ So scholiast on Ar. *Eccl.* 330, but Ar.'s text gives no ground for the assertion.

CINESIAS

FRAGMENTA

774 Philodem. *De Piet.* (p. 52 Gomperz: v. A. Henrichs, *Cronache ercolanesi* 5 (1975) 8s.)

Ἄσκληπιὸν δὲ Ζεὺς ἐκεραύνωσεν, ὡς μὲν ὁ τὰ Ναυπακτικὰ συνγράψας (fr. 3B Davies) [κἀ]ν Ἄσκληπιῶι Τελέστῃς καὶ Κευησίας ὁ μελοποιός, ὅτι τὸν Ἱππόλυτον [παρα]κλήθεις ὑπ' Ἀρτέμιδος ἀνέστ[η]σε[ν, ὡς δ'] ἐν Ἐριφύλῃ Στήσιχου ὅτι Καπάνεα καὶ Λυκούργον . . .

775 Athen. 12. 551d (iii 216 Kaibel)

ἦν δ' ὄντως λεπτότατος καὶ μακρότατος ὁ Κινησίας, εἰς οὗ καὶ ὄλον δράμα γέγραφεν Στράτις, Φθιώτην Ἀχιλλέα αὐτὸν καλῶν διὰ τὸ ἐν τῇ αὐτοῦ ποιήσει συνεχῶς τὸ

Φθιώτα

λέγειν. παίζων οὖν εἰς τὴν ἰδέαν αὐτοῦ ἔφη· Φθιώτ' Ἀχιλλεῦ (fr. 17 K.-A.).

776 Erotian. (p. 75 (Nachmanson))

ῥαιβοειδέστατον· καμπυλώτατον. ῥαιβὸν γὰρ καὶ γαῦσον τὸ στρεβλὸν λέγεται. . . . †πλασιων† ἐπὶ τοῦ κατὰ τι μὲν κούλου, κατὰ τι δὲ καμπύλου, ὡς Κινησίας τάσσει τὴν λέξιν.

CINESIAS

FRAGMENTS

774 Philodemus, *On Piety*

Zeus killed Asclepius with his thunderbolt, according to the author of the *Naupactica* and Telestes in his *Asclepius* (fr. 807) and Cinesias the lyric poet, because he raised Hippolytus from the dead at Artemis' request; according to Stesichorus in his *Eriphyle* (fr. 194), it was because he raised Capaneus and Lycurgus . . .

775 Athenaeus, *Scholars at Dinner*¹

Cinesias really was very thin and very tall. Strattis wrote a whole play about him,² calling him 'Phthian Achilles' since he often used the vocative form

Phthian

in his poetry. So Strattis in mockery of his physical appearance³ addressed him as 'Phthian Achilles'.

¹ See test. 7.

² See test. 5 (schol.).

³ With a pun on

phthipsis, 'consumption'.

776 Erotian, *Glossary to Hippocrates*

ῥαιβοειδέστατον ('very crooked-looking'): very bent, for what is twisted can be called ῥαιβός or γαῦσος (by Hippocrates); . . . of what is partly hollow, partly bent, as Cinesias uses the word.¹

¹ Text corrupt: presumably C. used the word ῥαιβός.

PHRYNIS

TESTIMONIA VITAE ATQUE ARTIS

1 Pherecrates fr. 155. 14ss. Kassel-Austin = [Plut.] *Mus.*
30. 1141f

Φρῦνις δ' ἴδιον στρόβιλον ἐμβαλὼν τινα

15 κάμπτων με καὶ στρέφων ὅλην διέφθορεν,
ἐν πέντε χορδαῖς δῶδεχ' ἁρμονίας ἔχων.
ἀλλ' οὖν ἔμοιγε χούτος ἦν ἀποχρῶν ἀνὴρ·
εἰ γὰρ τι καξήμαρτεν, αὐτίς ἀνέλαβεν.
ὁ δὲ Τιμόθεος . . .

16 π. χ. a² A² Barb.: πενταχόρδαις vel -χορδαῖς vel -χόρδοις cett.
ἐπτά χ. Burette, ἐννέα χ. Ulrici

2 Ar. *Nub.* 969ss.

εἰ δέ τις αὐτῶν βωμολοχεύσαιτ' ἢ κάμψειέν τινα
καμπῆν
οἷας οἱ νῦν, τὰς κατὰ Φρῦνιν ταύτας τὰς δυσκολο-
κάμπτους,
ἐπετρίβετο τυπτόμενος πολλὰς ὡς τὰς Μούσας
ἀφανίζων.

PHRYNIS

LIFE AND WORK¹

1 Pherecrates, *Cheiron*²

Phrynis on the other hand thrust in a peg of his own³ and by twisting me and turning me⁴ made a complete wreck of me, with a dozen tunings on five strings.⁵ But *he* was all right with me, for if he did make a mistake, he corrected it again. Timotheus on the other hand . . .⁶

¹ See also Timotheus 802.

² Continued from Cinesias test. 1: Music is complaining of her sexual mauling. For the *double entendre* see E. K. Borthwick, *Hermes* 96 (1968) 67 ff.

³ A device for the rapid raising or lowering of pitch? The noun can mean 'pine-cone' or 'whirlwind'.

⁴ See Cinesias test. 1 n. 2.

⁵ Text uncertain: perhaps 'in his pentachords' (two conjunct pentachords on nine strings) or 'on seven strings' or 'on nine strings' (see test. 5).

⁶ Concluded at Timotheus test. 1.

2 Aristophanes, *Clouds*

And if any of the boys fooled around or performed the kind of twist¹ they perform nowadays, one of those real twisters, Phrynis-fashion, he would get a thorough hammering for doing away with the Muses.

¹ See Cinesias test. 1 n. 2.

Schol. ad loc. (p. 187s. Holwerda)

971a. a ὁ Φρῦνις κιθαρωδὸς Μιτυληναῖος. οὗτος δὲ δοκεῖ πρῶτος παρ' Ἀθηναίοις κιθαρωδικῆ νικῆσαι Παναθήναια ἐπὶ Καλλιμάχου (M. H. E. Meyer: Καλλιῶν codd.) ἄρχοντος. ἦν δὲ Ἀριστοκλείτου μαθητής. ὁ δὲ Ἀριστόκλειτος τὸ γένος ἦν ἀπὸ Τερπάνδρου, ἤκμασε δὲ ἐν τῇ Ἑλλάδι κατὰ τὰ Μηδικά. παραλαβὼν δὲ τὸν Φρῦνιν ἀλωδοῦντα κιθαρίζειν ἐδίδαξεν. ὁ δὲ Ἴστρος (F.Gr.H. 334. 56) Ἰέρωνος αὐτὸν φησι μάγειρον ὄντα σὺν ἄλλοις δοθῆναι τῷ Ἀριστοκλείτῳ. ταῦτα δὲ σχεδιάσαι ἔοικεν· εἰ γὰρ ἦν γεγονὼς δούλος καὶ μάγειρος Ἰέρωνος, οὐκ ἂν ἀπέκρυψαν οἱ κωμικοὶ πολλάκις αὐτοῦ μεμνημένοι ἐφ' οἷς ἐκαιούργησε κλάσας τὴν ᾠδὴν παρὰ τὸ ἀρχαῖον ἔθος, ὡς Ἀριστοφάνης φησὶ καὶ Φερεκράτης (Burges: Ἀριστοκράτης codd.).

971b ἦν δὲ γύννις καὶ ψυχρός.

cf. *Sud.* Φ 761, Poll. 4.66

3 Aristot. *Metaph.* a 1. 993b. 15 (p. 34 Jaeger)

εἰ μὲν γὰρ Τιμόθεος μὴ ἐγένετο, πολλὴν ἂν μελοποιίαν οὐκ εἶχομεν· εἰ δὲ μὴ Φρῦνις, Τιμόθεος οὐκ ἂν ἐγένετο.

Scholias on the passage

Phrynis was a cithara-singer from Mytilene. He seems to have been the first to win the Panathenaic cithara-singing prize in Athens in the archonship of Callimachus¹ (446/5 B.C.). He was a pupil of Aristocleitus, who was descended from Terpander and flourished in Greece at the time of the Persian Wars: he took over Phrynis, who had previously sung to pipe accompaniment, and taught him cithara-playing. Ister² says he was Hiero's cook and was given to Aristocleitus along with some others; but he seems to have invented the story, for if Phrynis had really been Hiero's slave and cook, the comic poets would not have concealed the fact, and they often mention him for the innovations with which he changed the character of ancient song and made it effeminate: see Aristophanes and Pherecrates.³

¹ 'Callias' in mss.; see J. A. Davison, *J.H.S.* 78 (1958) 40 f.

² 3rd c. B.C. Attic historian from Cyrene, in his work *On the Lyric Poets.*

³ 'Aristocrates' in mss. The scholiast adds that Phrynis was himself effeminate and 'cold', i.e. a feeble composer.

3 Aristotle, *Metaphysics*

For if there had been no Timotheus, we should be without much lyric poetry; but if there had been no Phrynis, there would have been no Timotheus.

4 [Plut.] *Mus.* 6. 1133b (p. 113 Lasserre, vi 3. 5s. Ziegler)

τὸ δ' ὅλον ἢ μὲν κατὰ Τέρπανδρον κιθαρωδία καὶ
μέχρι τῆς Φρύνιδος ἡλικίας παντελῶς ἀπλή τις οὔσα
διετέλει· οὐ γὰρ ἐξῆν τὸ παλαιὸν οὕτως ποιῆσθαι τὰς
κιθαρωδίας ὡς νῦν οὐδὲ μεταφέρειν τὰς ἁρμονίας καὶ
τοὺς ῥυθμούς· ἐν γὰρ τοῖς νόμοις ἐκάστῳ διετήρουν
τὴν οἰκείαν τάσιν.

5 Procl. *Chrest.* (ap. Phot. *Bibl.* p. 320b Bekker, v 160s. Henry)

δοκεῖ δὲ Τέρπανδρος μὲν πρῶτος τελειῶσαι τὸν
νόμον, ἠρώω μέτρῳ χρησάμενος, ἔπειτα Ἀρίων ὁ
Μηθυμναῖος οὐκ ὀλίγα συναυξῆσαι, αὐτὸς καὶ ποιητῆς
καὶ κιθαρωδὸς γενόμενος. Φρύνις δὲ ὁ Μιτυληναῖος
ἐκαινοτόμησεν αὐτόν· τό τε γὰρ ἑξάμετρον τῷ λελυ-
μένῳ συνῆψε καὶ χορδαῖς τῶν ζ' πλείοσιν ἐχρήσατο.
Τιμόθεος δὲ ὕστερον εἰς τὴν νῦν αὐτὸν ἤγαγε τάξιν.

6 Plut. *Prof. Virt.* 13. 84a (Paton-Wegehaupt i 167)

Φρύνιν μὲν γὰρ οἱ ἔφοροι ταῖς ἑπτὰ χορδαῖς δύο
παρεντεινόμενον ἠρώτων πότερον τὰς ἄνωθεν ἢ τὰς
κάτωθεν ἐκτεμεῖν αὐτοῖς ἐθέλει παρασχεῖν.

4 'Plutarch', *On Music*

To put it briefly, cithara-singing in the style of Terpander continued to be completely simple right down to the time of Phrynis; for in the olden days it was not allowed to sing to the cithara as they do now, nor to modulate the tunings and rhythms: in each of the nomes they kept to the pitch that belonged to it.

5 Proclus, *Chrestomathy*

Terpander seems to have been the first to perfect the nome by his use of the heroic metre; next, Arion of Methymna, both poet and cithara-singer, seems to have made important developments. Phrynis of Mytilene made innovations in it: he combined the hexameter with loose rhythm, and he used more strings than the traditional seven. Timotheus later brought it to its present form.

6 Plutarch, *How a man may sense his progress in virtue*

When Phrynis added two strings to the traditional seven, the ephors asked him whether he wished to have them cut out the top two or the bottom two.¹

¹ Cf. *Agis* 10. 4, where Plut. says that the ephor Ecrepes cut out two strings with an adze and that the ephors did the same to Timotheus. See also *Apoph. Lac.* 8. 220c and *Inst. Lac.* 17. 238c (= Tim. test. 7).

7 Athen. 14. 638bc (iii 409 Kaibel)

καὶ μοχθηρῶν δὲ ἄσμάτων γεγόνασι ποιηταί, περὶ
 ὧν φησι Φαινίας ὁ Ἐρέσιος ἐν τοῖς πρὸς τοὺς σοφιστὰς
 (F.H.G. ii 299; fr. 10 Wehrli) γράφων οὕτως· ‘Τελέ-
 νικος ὁ Βυζάντιος, ἔτι δὲ Ἄργῆς ποιηταὶ μοχθηρῶν
 ὄντες νόμων πρὸς μὲν τὸν ἴδιον χαρακτῆρα τῆς ποιή-
 σεως εὐπόρου, τῶν δὲ Τερπάνδρου καὶ Φρύνιδος νό-
 μων οὐδὲ κατὰ μικρὸν ἠδύναντο ἐπιβαῦσαι.’

7 Athenaeus, *Scholars at Dinner*

There have also been composers of indecent songs: Phaenias of Eresus says of them in his work *Against the Sophists*, ‘Telenicus of Byzantium and also Argas, composers of indecent nomes, were successful enough in their own style of poetry but came nowhere near the nomes of Terpander and Phrynis.’

TIMOTHEUS

TESTIMONIA VITAE ATQUE ARTIS

1 Pherecrates fr. 155 Kassel-Austin = [Plut.] *Mus.* 30.
1141f-42a

ὁ δὲ Τιμόθεός μ', ὦ φιλότατη, κατορώρυχε
20 καὶ διακέκναικ' αἰσχιστα. (Δικ.) ποῖος οὔτοσι
<ὁ> Τιμόθεος; (Μουσ.) Μιλήσιός τις πυρρίας.
κακά μοι παρέσχευ οὔτος, ἅπαντας οὖς λέγω
παρελήλυθεν, ἄγων ἐκτραπέλους μυρμηκιάς.
κἂν ἐντύχη πού μοι βαδιζούση μόνη,
25 ἀπέδυσσε κἂν ἔλυσσε χορδαῖς δώδεκα

ἐξαρμονίους ὑπερβολαίους τ' ἀνοσίους
καὶ νιγλάρους, ὥσπερ τε τὰς ραφάνους ὄλην
καμπῶν με κατεμέστωσε.

25 ἀπέδυσσε Wyttenbach: ἀπέλυσσε codd.

28 Elmsley: κάμπτων

TIMOTHEUS

LIFE AND WORK¹

1 Pherecrates, *Cheiron*²

Music. Timotheus on the other hand, my dear, dug me deep and ruined me shamefully.

Justice. Which Timotheus is this?

Music. A red-haired Milesian. *He* brought me trouble, far worse than all those others, with his outlandish ant-runs³; and if he met me walking somewhere on my own, he stripped me and slackened me with his twelve strings⁴; . . . exharmonic, high-pitched, unholy trills, and filled me full of wrigglers⁵ like a cabbage.

¹ See also Phrynys test. 3; fr. 791. 202 ff.

² Continued from

Phrynys test. 1.

³ I.e. his meandering melodies.

⁴ The

text of 'Plutarch' goes on to mention Aristophanes' mockery of Philoxenus (see Philox. test. 5), and it is uncertain whether the words 'exharmonic . . . cabbage' refer to Timotheus or to Philoxenus.

⁵ The word means both 'twists' (i.e. modulations: see Cinesias test. 1 n. 2) and 'caterpillars'.

2 *Sud.* T 620 (iv 556s. Adler)

Τιμόθεος, Θερασάνδρου ἢ Νεομούσου ἢ Φιλοπόλιδος, Μιλήσιος, λυρικός· ὃς τὴν ι' καὶ ια' χορδὴν προσέθηκε καὶ τὴν ἀρχαίαν μουσικὴν ἐπὶ τὸ μαλακώτερον μετήγαγεν. ἦν δὲ ἐπὶ τῶν Εὐριπίδου χρόνων τοῦ τραγικοῦ, καθ' οὓς καὶ Φίλιππος ὁ Μακεδῶν ἐβασίλευεν· καὶ ἐτελεύτησεν ἐτῶν 97, γράψας δι' ἐπῶν νόμους μουσικὸς ἰθ', προοίμια λς', Ἄρτεμιν, διασκευὰς η', ἐγκώμια, Πέρσας [ἢ del. Bernhardy] Ναύπλιον, Φινειδας, Λαέρτην, διθυράμβους ιη', ὕμνους κα' καὶ ἄλλα τινά.

3 *Diod. Sic.* 14. 46. 6 (iii 256 Vogel)

ἤγκμασαν δὲ κατὰ τοῦτον τὸν ἐνιαυτὸν οἱ ἐπισημότατοι διθυραμβοποιοί, Φιλόξενος Κυθήριος, Τιμόθεος Μιλήσιος, Τελέστης Σελινούντιος, Πολύειδος ὃς καὶ ζωγραφικῆς καὶ μουσικῆς εἶχεν ἐμπειρίαν.

2 *Suda*

Timotheus: son of Thersander or of Neomusus or of Philopolis,¹ from Miletus, lyric poet. He added the tenth and eleventh strings to the lyre, and he made the old-fashioned music more effeminate. He lived at the time of the tragedian Euripides,² when Philip of Macedon was king.³ He died at the age of ninety-seven, having written 19 musical nomes in hexameters, 36 preludes, the *Artemis*,⁴ 8 adaptations, encomia, *The Persians*,⁵ *Nauplius*,⁶ *The Sons of Phineus*, *Laertes*, 18 dithyramps, 21 hymns and other works.

¹ The last two are unlikely to be authentic. ² *C.* 485–c. 406 B.C. See test. 6 and the epitaph attributed to T.
³ Philip II, king 359–336 B.C. For T.'s exchange with Archelaus (king 413–399) see fr. 801.
⁴ See fr. 778. ⁵ See fr. 788–91.
⁶ See fr. 785.

CHRONOLOGY¹3 *Diodorus Siculus, World History*

In that year (398 B.C.) the most distinguished dithyrambic poets were in their prime, Philoxenus of Cythera, Timotheus of Miletus, Telestes of Selinus and Polyidus, who was also an expert in painting and music.

¹ See also test. 2.

4 *Marm. Par.* Ep. 76 (p. 19 Jacoby)

ἀφ' οὗ Τιμόθεος βιώσας ἔτη Π^ΑΔΔΔΔ ἐτελεύτησεν,
ἔτ[η] . . .

5 *Steph. Byz.* (p. 452s. Meineke)

Μίλητος . . . ὁ πολίτης Μιλήσιος. οὕτω καὶ Θαλῆς
Ἐξαμίου πατὴρ Μιλήσιος ἐχρημάτιζε καὶ Φωκυλίδης
καὶ Τιμόθεος κιθαρωδός, ὃς ἐποίησε νόμων κιθαρωδι-
κῶν βίβλους ὀκτωκαίδεκα εἰς ἑπτῶν ὀκτακισχιλίων τὸν
ἀριθμὸν, καὶ προνόμια ἄλλων χίλια. θνήσκει δ' ἐν
Μακεδονίᾳ. ἐπιγέγραπται δ' αὐτῷ τὸδε (*F.G.E.* anon.
cxxxiv a)·

πάτρα Μίλητος τίκτει Μούσαισι ποθεινὸν
Τιμόθεον κιθάρας δεξιὸν ἠγίοχον.

6 *P. Oxy.* 1176 fr. 39 col. xxii

. . . [καταφρονουμένου e.g. Edmonds] τοῦ Τιμοθέου
παρὰ τ[οῦ] Ἑλλη[σι]ν διὰ [τ]ῆν ἐν τῇ μου[σι]κῇ[ι]
καινοτομίαν καὶ καθ' ὑπερβολὴν ἀθυμήσαντος ὥστε
κα[ὶ] τὰς χεῖρας ἑαυτῷ διεγνωνκέναι προσφέρειν,
μόνος Εὐριπίδης ἀνάπαλιν τῶν μὲν θεατῶν καταγελά-
σαι, τὸν δὲ Τιμόθεον α[ἰ]σθόμενος ἡλικίος ἐστὶν ἐν τῷ

4 *Parian Marble*

From the time when Timotheus died, having
lived ninety years, . . .¹

¹ The figure is lost, but the date lies between 366/5 and 357/6.

BIRTHPLACE¹

5 *Stephanus of Byzantium, Places and Peoples* (on
Miletus)

The inhabitants are called Milesian, e.g. Thales,
son of Examyas, and Phocylides and Timotheus
the cithara-singer, who composed 18 books of nomes
for cithara-singing, 8,000 hexameters in all, and
pro-nomes, another 1,000 lines. He died in Mace-
donia, and his epitaph is as follows: 'Miletus was the
motherland of Timotheus whom the Muses loved,
skilful charioteer of the lyre.'

¹ For a statue-base inscribed 'Timotheus of Miletus', found in Per-
gamum, see G. M. A. Richter, *The Portraits of the Greeks* i 145.

TIMOTHEUS AND EURIPIDES

6 *Satyrus, Life of Euripides*

When Timotheus (was despised?) among the
Greeks for his musical innovation and was so deeply
depressed that he had decided to take his own life,
Euripides was the only one to laugh at the audi-
ences instead, and realising how great a composer

γένει παραμυθήσασθαι τε λόγους διεξιὼν ὡς οἶόν τε παρακλητικωτάτους καὶ δὴ καὶ τὸ τῶν Περσῶν προοίμιον συγγράψαι, τῶι (Wilamowitz: τοῦ παρ.) τε νικῆ[σ]αι παύσασθ[αι] καταφ[ρ]ο[νούμ]ενον [. τὸ]γ Τε[μόθεον . . .

7 Plut. *Inst. Lac.* 17. 238c (ii 209 Nachstädt)

Τιμοθέου δ' ἀγωνιζομένου τὰ Κάρνεια, εἰς τῶν ἐφόρων μάχαιραν λαβὼν ἠρώτησεν αὐτὸν ἐκ ποτέρου τῶν μερῶν ἀποτέμῃ τὰς πλείους τῶν ἑπτὰ χορδῶν.

¹ See also Melanippides test. 6, Philoxenus test. 6, Polyidus test. 2, 3. ² Continued from Terpander test. 17, where Plut. says the ephors fined Terp. for adding one string; see also Phrynys test. 6. ³ For T. and Sparta see fr. 791. 206 ff.; T. speaks of his 11 strings (*ibid.* 230): so Paus. 3. 12. 10, Nicomachus 4 (*Mus. Scr. Gr.*

8 [Plut.] *Mus.* 12. 1135cd (p. 116 Lasserre, vi 3. 11 Ziegler)

ἔστι δὲ <καὶ> τις Ἀλκμανικὴ καινοτομία καὶ Στησιχόρειος, καὶ αὐταὶ οὐκ ἀφυστώσαι τοῦ καλοῦ. Κρέξος δὲ καὶ Τιμόθεος καὶ Φιλόξενος καὶ οἱ κατὰ ταύτην τὴν ἡλικίαν γεγονότες ποιηταὶ φορτικώτεροι καὶ φιλόκαινοι γεγόνασι, τὸ (Ziegler: τὸν codd.) φιλόανθρωπον καὶ θεματικὸν νῦν ὀνομαζόμενον διώξαντες (ἐκδιώξαντες Na). τὴν γὰρ ὀλιγοχορδίαν (Valgulus: -χορείαν codd.) τε καὶ τὴν ἀπλότητα καὶ σεμνότητα τῆς μουσικῆς παντελῶς ἀρχαϊκῆν εἶναι συμβέβηκεν.

Timotheus was in his chosen genre he encouraged him with the most comforting arguments possible¹ and even composed the prelude to *The Persians*, with the result that Timotheus won the prize and was despised no longer.

¹ Cf. Plut. *an seni* 23.

MUSIC AND METRE¹

7 Plutarch, *Spartan Customs*²

When Timotheus was competing at the Carnea, one of the ephors took a knife and asked him from which end he should cut off the strings that exceeded the traditional seven.³

p. 274 Jan); the text of Pherecrates attributes 12 to both T. (test. 1) and Melanippides (test. 6); see also Cic. *Leg.* 2. 15. 39, Pliny *N.H.* 7. 56. 204, Dio Chrys. 33. 57, 'Plutarch' *Mus.* 30. 1141c (= Terp. test. 16), Athen. 14. 636ef, 'Censorinus', *Gramm. Lat.* vi 610 Keil, Boethius *Mus.* 1. 1. 182.

8 'Plutarch', *On Music*

There is also a certain originality (sc. in metre) in Alcman and Stesichorus, although their innovations do not abandon the noble manner either; but Crexus, Timotheus, Philoxenus and the other poets of their time were more vulgar and fond of novelty, aiming for what is now called the popular and money-spinning style: the use of few strings and simplicity and dignity in music have dropped out of fashion completely.

9 [Plut.] *Mus.* 4. 1132e (p. 113 Lasserre, vi 3. 4 Ziegler)

ὅτι δ' οἱ καθαρωδικοὶ νόμοι οἱ πάσαι ἐξ ἐπῶν
συνίσταντο Τιμόθεος ἐδήλωσε· τοὺς γοῦν πρώτους
νόμους ἐν ἔπεσι διαμιγνύων διθυραμβικὴν λέξιν ἦδεν,
ὅπως μὴ εὐθὺς φανῆ παρανομῶν εἰς τὴν ἀρχαίαν
μουσικὴν.

10 Dion. Hal. *Comp.* 19 (vi 85s. Usener-Radermacher)

οἱ μὲν οὖν ἀρχαῖοι μελοποιοί, λέγω δὲ Ἀλκαῖον τε
καὶ Σαπφώ, μικρὰς ἐποιούντο στροφάς, ὥστ' ἐν ὀλί-
γοῖς τοῖς κώλοις οὐ πολλὰς εἰσήγον μεταβολάς, ἐπι-
δοῖς τε πάνυ ἐχρῶντο ὀλίγοις. οἱ δὲ περὶ Στησίχορον
τε καὶ Πίνδαρον μείζους ἐργασάμενοι τὰς περιόδους εἰς
πολλὰ μέτρα καὶ κῶλα διένειμαν αὐτὰς οὐκ ἄλλου
τινὸς ἢ τῆς μεταβολῆς ἔρωτι. οἱ δὲ γε διθυραμβοποιοί
καὶ τοὺς τρόπους μετέβαλλον, Δωρίους τε καὶ Φρυ-
γίους καὶ Λυδίους ἐν τῷ αὐτῷ ᾄσματι ποιούντες· καὶ
τὰς μελωδίας ἐξήλλαττον, τοτὲ μὲν ἐναρμονίους ποι-
οῦντες, τοτὲ δὲ χρωματικὰς, τοτὲ δὲ διατόνους· καὶ
τοῖς ῥυθμοῖς κατὰ πολλὴν ἄδειαν ἐνεξουσιάζοντες
διετέλουν, οἳ γε δὴ κατὰ Φιλόξενον καὶ Τιμόθεον καὶ
Τελέστην· ἐπεὶ παρά γε τοῖς ἀρχαίοις τεταγμένος ἦν
καὶ ὁ διθύραμβος.

9 'Plutarch', *On Music*

That the ancient nomes for cithara-singing were composed in hexameters was shown by Timotheus: at any rate he sang his first nomes in hexameters with a mixture of dithyrambic diction, so that it would not be obvious from the outset that he was a transgressor against the laws of ancient music.¹

¹ For T.'s nomes see also Phrynys test. 5, Clem. Alex. *Strom.* 1. 16. 78. 5.

10 Dionysius of Halicarnassus, *On Literary Composition*

The ancient lyric poets, I mean Alcaeus and Sappho, made their stanzas short, so they did not introduce many variations in their few colons, and they used the 'epode' or shorter line very sparingly. But Stesichorus, Pindar and the like made their periods longer and divided them into many metres and colons for the sheer love of variety. The dithyrambic poets actually changed the tunings also, using Dorian, Phrygian and Lydian in the same song; they varied the melodies, making them now enharmonic, now chromatic, now diatonic; and in the matter of rhythm they always went their own way and used great licence. The poets I mean are the school of Philoxenus and Timotheus and Telestes: among the ancients the dithyramb too had been composed in accordance with strict rules.

11 Heph. *Poem.* iii (3) (p. 64s. Consbruch)

ἀπολελυμένα δὲ ἂ ἐκὴ γέγραπται καὶ ἄνευ μέτρου
ὠρισμένου, οἷοί εἰσιν οἱ νόμοι οἱ κιθαρωδικοὶ Τιμοθέου.

12 Themist. *Or.* 26. 316e (p. 382 Dindorf, ii 127 Norman)

καὶ τῇ γραφικῇ οὐδὲν εἰσήνεγκεν Ἀπέλλης οὐδὲ
Τέρπανδρος τῇ κιθάρα οὐδὲ Τιμόθεος τοῖς αὐλοῖς;

13 Polyb. 4. 20. 8–9 (ii 27 Büttner-Wobst)

ταῦτα γὰρ πᾶσιν ἐστὶ γνώριμα καὶ συνήθη διότι
σχεδὸν παρὰ μόνους Ἀρκάσι πρῶτον μὲν οἱ παῖδες ἐκ
νηπίων ἄδειν ἐθίζονται κατὰ νόμους τοὺς ὕμνους καὶ
παιᾶνας οἷς ἕκαστοι κατὰ τὰ πάτρια τοὺς ἐπιχωρίους
ἥρωας καὶ θεοὺς ὕμνουσι· μετὰ δὲ ταῦτα τοὺς Φιλο-
ξένου καὶ Τιμοθέου νόμους μαυθάνοντες . . .

14 *C.I.G.* 3053 = Schwyzer 190

... ἐπεὶ ... ἐπεδείξατο Μενεκλῆς μετὰ κιθάρας
πλεονάκις τὰ τε Τιμοθέω καὶ Πολυιδῶ καὶ τῶν ἁμῶν
ἀρχαίων ποιητῶν καλῶς καὶ ὡς προσήκεν ἀνδρὶ πεπαι-
δευμένῳ . . .

¹ Commendation by Cnossus of Herodotus and Meneclēs, ambassadors sent to Crete from Teos.

11 Hephaestion, *On Poems*

'Free verse' is verse written at random and without definite metre, for example Timotheus' nomos for cithara-singing.

12 Themistius, *Orations*

Did Apelles make no contribution to painting, Terpander none to the cithara, Timotheus none to the pipes?

TIMOTHEUS IN THE 2ND CENTURY B.C.¹13 Polybius, *Histories* (on Arcadian virtue)

For everyone is familiar with the fact that in Arcadia and scarcely anywhere else the boys are trained from early childhood first of all to sing according to musical rules the hymns and paeans in which they celebrate in traditional fashion the heroes and gods of each locality; and later they learn the nomos of Philoxenus and Timotheus . . .

¹ For performances of his works in 319 and 207 B.C. see frs. 779, 788.

14 Inscription from Teos¹ (c. 170 B.C.)

... since ... Meneclēs many times performed to his cithara the songs of Timotheus and Polyidus and our (i.e. Cnossian) ancient poets most beautifully and in a manner befitting an educated gentleman . . .

TIMOTHEUS

FRAGMENTA

ΑΙΑΣ ΕΜΜΑΝΗΣ

777 Lucian. *Harmonides* 1 (iii 375 Macleod)

... ὡς περ ὅτε καὶ σύ, ὦ Τιμόθεε, τὸ πρῶτον ἐλθὼν οἴκοθεν ἐκ Βοιωτίας ἐπηύλησας τῇ Πανδιονίδι καὶ ἐνίκησας ἐν τῷ Αἴαντι τῷ ἔμμανεϊ, τοῦ ὁμωνύμου σοι ποιήσαντος τὸ μέλος, οὐδεὶς ἦν ὃς ἠγνόει τοῦνομα, Τιμόθεον ἐκ Θηβῶν.

ARTEMIS

778 (a) Macrob. *Sat.* 5. 22. 4s. (i 342s. Willis)

Alexander Aetolus, poeta egregius, in libro qui inscribitur Musae refert quanto studio populus Ephesius dedicato templo Dianae curaverit praemiis propositis ut qui tunc erant poetae ingeniosissimi in deam carmina diversa componerent. in his versibus Opis non comes Dianae sed Diana ipsa vocitata est. loquitur autem, ut dixi, de populo Ephesio (fr. 4 Powell):

TIMOTHEUS

FRAGMENTS

THE MADNESS OF AJAX

777 Lucian, *Harmonides*¹

... just as when you, Timotheus, first arrived from your home in Boeotia and played the accompaniment for *Pandion's Daughter* and won the prize with your performance of *The Madness of Ajax*, the music for which was composed by your namesake, there was no one who did not know the name of Timotheus of Thebes.

¹ The piper Harmonides is speaking to his teacher Timotheus (*fl.* 330 B.C.).

ARTEMIS¹

778 (a) Macrobius, *Saturnalia*

The excellent poet Alexander of Aetolia in his book called *The Muses* tells how enthusiastically the people of Ephesus on the dedication of the temple to Diana² ensured by the offer of prizes that the most talented poets of the day should compose various songs in honour of the goddess. In Alexander's lines Opis is the name not of a companion of Diana but of Diana herself. He is speaking, as I

¹ See also test. 2. ² Perhaps after damage by fire; G. F. Brunsich, *Q.U.C.C.* 34 (1990) 25 ff., argues that Tim. composed his poem in 397–396 or at the latest in 395.

ἀλλ' ὄγε πειθόμενος πάγχυ Γραικοῖσι μέλειθαι
 Τιμόθεον κιθάρης ἴδμονα καὶ μελέων
 υἱὸν Θερασάνδρου <κλυ>τόν ἤνεσεν ἀνέρα σίγλων
 χρυσεῖων ἱερῆν δὴ τότε χιλιάδα
 ὑμνήσαι ταχέων τ' Ὀπιν βλήτειραν ὀστῶν
 ἧ τ' ἐπὶ Κεγχρεῖω τίμιον οἶκον ἔχει,

et mox

μηδὲ θεῆς προλίπη Λητωίδος ἄκλεα ἔργα.

(b) Plut. *de superst.* 10 (i 350 Paton-Wegehaupt)

τοῦ Τιμοθέου τὴν Ἄρτεμιν ἄδοντας ἐν Ἀθήναις καὶ λέγοντος
 θυιάδα φοιβάδα μαινάδα λυσσάδα

Κανησίας ὁ μελοποιὸς ἐκ τῶν θεατῶν ἀναστάς 'τοιαύτη σοι' εἶπε
 'θυγάτηρ γένοιτο.'

cf. *de aud. poet.* 4 (μ. θ. φ. λ.)

ΕΛΠΗΝΩΡ

779 C.I.A. 1246 = I.G. ii² 3055

Νε[κ]/[α]ς Νε[κ]οδήμου Ξυ[π]εταίων ἀνέθηκε νικήσας χορηγῶν
 Κεκροπίδι παιδῶν· [Πα]νταλέων Σικυώνιο[ς] ἠῦλει, ἄσμα Ἐλπή-
 νωρ Τιμοθέου, Νέ[αιχ]μ[ο]ς ἦρχεν.

said, about the people of Ephesus: 'but hearing that the Greeks held Timotheus, son of Thersander, in high regard for his skill in the cithara and in song, they told the distinguished man to sing in return for gold shekels of the sacred millennium and of Opis the shooter of swift arrows, who has her honoured home on the Cenchreius;³ and a few lines later, 'and not leave unsung the deeds of Leto's divine daughter.'

³ River of Ephesus (Strabo 14. 1. 20).

(b) Plutarch, *On superstition*

When Timotheus was singing his *Artemis* in Athens and called the goddess

mantic, frantic, Bacchic, fanatic,¹

Cinesias the lyric poet stood up in the audience and said, 'May you have a daughter like that!'

¹ The Greek adjectives have identical ending, accentuation and metrical pattern (dactyl).

ELPENOR¹

779 Athenian inscription

Nicias son of Nicodemus of the deme Xypete made this dedication on his victory as boys' choregus for the tribe Cecropis. Pantaleon of Sicyon was the piper, the song was Timotheus' *Elpenor*, the archon was Neaechmus (320/319 B.C.).

¹ P.M.G. 925 was assigned to this poem by del Grande. Elpenor was a companion of Odysseus (*Od.* 10. 552 ff.).

780 Athen. 11. 465c (iii 13 Kaibel)

Τιμόθεος δ' ἐν Κύκλωπι·

ἔγχευε δ' ἐν μὲν δέπας κίσσινον μελαίνας
 σταγόνος ἀμβρότας ἀφρώ βρυάζον,
 εἴκοσιν δὲ μέτρ' ἐνέχευ', ἀνέμισγε
 δ' αἶμα Βακχίου νεορρύτοισιν
 5 δακρύοισι Νυμφᾶν.

cf. Eustath. *Od.* 1631.61

1 Bergk: ἔχευεν cod. A 3s. Kaibel (-χευ'), Grotefend (αἶμα):
 ἀνέχευαν ἔμισγε διαμα Α, ἐνέχευεν ἀνέμισγε δ' αἶμα Ε 4 Page:
 νεωρτυας Α, -τοις Ε 5 -ουσι Α νυμφᾶν Α, πηγᾶν Ε

781 Chrysipp. π. ἀποφ. 10 (S.V.F. ii 54s. Arnim)

εἰ Κύκλωψ ὁ τοῦ Τιμοθέου πρὸς τινα οὕτως ἀπεφήγατο·
 οὔτοι τόν γ' ὑπεραμπέχοντ' οὐρανὸν εἰσαναβήσει.

782 Aristot. *Poet.* 2. 1448a 11 (p. 5 Kassel)

Ὅμηρος μὲν βελτίους, Κλεοφῶν δὲ ὁμοίους, Ἡγήμων δὲ ὁ
 Θάσιος <ὁ> τὰς παρωδίας ποιήσας πρῶτος καὶ Νικοχάρης ὁ τὴν
 Δειλιάδα χείρους· ὁμοίως δὲ καὶ περὶ τοὺς διθυράμβους καὶ περὶ
 τοὺς νόμους, ὥσπερ †γάστ† Κύκλωπας Τιμόθεος καὶ Φιλόξενος
 μιμήσαιτο ἂν τις.

ὥσπερ <θεοὺς Ἄρ>γᾶς Castelvetro (Ἄργᾶς), Vahlen (θεοὺς)

780 Athenaeus, *Scholars at Dinner*Timotheus in his *Cyclops*:

And into it he² poured one ivy-wood cup of the
 dark immortal drops, teeming with foam, and then
 he poured in twenty measures,³ and so he mingled
 the blood of the Bacchic god with the fresh-flowing
 tears of the Nymphs.

¹ See also *P.M.G.* 840. ² Odysseus serves the Cyclops the
 remarkable wine which he had been given by Maron, priest of
 Apollo at Ismarus (*Od.* 9. 208 ff.; for the ivy-wood cup cf. 9.
 346). ³ I.e. of water.

781 Chrysippus, *On Negatives*

If¹ Timotheus' Cyclops expressed himself to someone as
 follows:

Never will you climb up to the heavens that
 enclose us above.

¹ Part of a Stoic exercise in logic. The Cyclops may be assuring
 Odysseus that he cannot escape.

782 Aristotle, *Poetics*

Homer represents men as better than they are, Cleo-
 phon represents them as they are, Hegemon of Thasos, the
 first composer of parodies, and Nicochares, composer of the
Deiliad, as worse. The same is true of dithyrambs and
 nomes, as in the representation¹ . . . of the Cyclops by
 Timotheus and Philoxenus.

¹ Text defective: perhaps 'of the gods by Argas and of the Cyclops
 . . .'

783 Schol. A Hom. *Il.* 9. 219b (ii 446 Erbse)

ὅτι θῦσαι οὐ σφάζει, <ὡς> ὁ Τιμόθεος ὑπέλαβεν καὶ Φιλόξενος ὁμοίως τῇ ἡμετέρᾳ συνηθείᾳ, ἀλλὰ θυμᾶσαι.

ΛΑΕΡΤΗΣ

784 *Sud.* T 620 (= test. 2)

Τιμόθεος . . . γράψας . . . Λαέρτην . . .

ΝΑΥΠΛΙΟΣ?

785 *Sud.* T 620 (= test. 2)

Τιμόθεος . . . γράψας . . . Πέρσας, [[ῆ] del. Bernhardt]] Ναύπλιον, Φινειδᾶς, Λαέρτην . . .

Hegesand. *Hypomn.* (F.H.G. iv 416) ap. Athen. 8. 338a (ii 242 Kaibel)

ὁ αὐτὸς Δωρίων καταγελῶν τοῦ ἐν τῷ Τιμοθέου Ναυπλίῳ (Casaubon: Ναυτίλῳ codd.) χειμῶνος ἔφασκεν ἐν κακκάβῳ ζεούσα μείζονα ἑωρακέναι χειμῶνα.

783 Scholiast on *Iliad* 9. 219

θῦσαι ('to make sacrifice') does not mean 'to slit an animal's throat', as Timotheus and Philoxenus¹ took it just as in our usage, but 'to make a burnt offering'.

¹ Cf. Philox. 823. Bergk assigned the usage to T.'s *Cyclops*.

LAERTES¹

784 : see *Suda* (test. 2)

¹ Father of Odysseus.

NAUPLIUS¹ ?

785 *Suda* (= test. 2)

(Timotheus wrote) *The Persians, Nauplius*,² *The Sons of Phineus, Laertes*, . . .

¹ An Argonaut, father of Palamedes. ² Mss. have 'The Persians or Nauplius'.

Hegesander, *Commentaries* (in Athenaeus, *Scholars at Dinner*)

The same Dorion ridiculed the storm in Timotheus' *Nauplius*,¹ saying that he had seen a bigger storm in a boiling pot.

¹ Mss. have *Nautilus*.

786 Macho fr. 9. 81ss. Gow (ap. Athen. 8. 341cd)

ἀλλ' ἐπεὶ
ὁ Τιμοθέου Χάρων σχολάζειν οὐκ ἔα,
οὐκ τῆς Νιόβης, χωρεῖν δὲ πορθμῶδ' ἀναβοᾶ,
καλεῖ δὲ μοῖρα νύχιος, ἧς κλύειν χρεών, . . .

cf. Stob. 3. 1. 98 (Teles) (iii 46 Hense) ἔμβα πορθμῶδος ἔρυμα

πορθμῶδ' Casaubon, Meineke: πορθμῶν Athen. codd.

787 Diog. Laert. 7. 28 (ii 309 Long)

ἐτελεύτα δὴ οὕτως (sc. ὁ Ζήνων)· ἐκ τῆς σχολῆς ἀπιὼν
προσέπταισε καὶ τὸν δάκτυλον περιέρρηξε· πάισας δὲ τὴν γῆν τῇ
χερὶ φησι τὸ ἐκ τῆς Νιόβης·

ἔρχομαι· τί μ' αὖτις;

καὶ παραχρῆμα ἐτελεύτησεν ἀποπνίξας ἑαυτὸν.

cf. 7. 31, *Sud.* A 4420, [Lucian.] *Macrob.* 19, Stob. 3. 7. 44

788 Plut. *vit. Philopoem.* 11 (ii 2. 14 Ziegler)

ἄρτι δ' αὐτῶν εἰσεληλυθῶτων, κατὰ τύχην Πυλάδην τὸν κιθα-
ρωδὸν ἄδοντα τοὺς Τιμοθέου Πέρσας ἐνάρξασθαι·

786 Machon, *Philoxenus*¹

'But since Timotheus' Charon, the one in his *Niobe*, does not let me dally but shouts that the ferry-boat is leaving,² and gloomy Fate, who must be obeyed, is summoning me, . . .'

¹ The speaker in the anecdote is Philoxenus, the dithyrambic poet.

² Or 'shouts to me to board the ferry'; a phrase from Teles in Stobaeus, 'board the ferry's ramparts', was ascribed to Timotheus' poem by Bergk.

787 Diogenes Laertius, *Life of Zeno the Stoic*

He died in the following manner: as he was leaving the school he stumbled and broke his toe; striking the ground with his hand he spoke the words from the *Niobe*¹:

I am coming: why do you call me?

and immediately he died by suffocating himself.

¹ Nauck ascribed the words to Timotheus' *Niobe*, Brunck to Sophocles', Hermann to Aeschylus'.

788 Plutarch, *Life of Philopoemen*

When they had just entered,² it happened that the cithara-singer Pylades was performing *The Persians* of Timotheus and began,³

¹ See also fr. 1027(f).

² Philopoemen, general of the Achaean confederacy, visited the theatre at Nemea with his troops in 207 B.C., shortly after his defeat of the Spartans at Mantinea.

³ The hexameter may be the first line of the prelude, for which see test. 6.

κλεινὸν ἐλευθερίας τεύχων μέγαν Ἑλλάδι κόσμον,

ἅμα δὲ τῇ λαμπρότητι τῆς φωνῆς τοῦ περὶ τὴν ποίησιν ὄγκου συμ-
πρέψαντος, ἐπίβλεψιν γενέσθαι τοῦ θεάτρου πανταχόθεν εἰς τὸν
Φιλοποίμενα καὶ κρότον μετὰ χαρᾶς, τῶν Ἑλλήνων τὸ παλαιὸν
ἀξίωμα ταῖς ἐλπίσιν ἀναλαμβάνοντων καὶ τοῦ τότε φρονήματος
ἔγγιστα τῷ θαρρεῖν γυνομένων.

cf. Paus. 8. 50. 3 (ἔδοντας Τιμοθέου νόμον τοῦ Μιλησίου Πέρσας καὶ
καταρξαμένου τῆς ᾠδῆς, κλεινὸν . . . κόσμον)

789 Plut. *de aud. poet.* 11 (i 65 Paton-Wegehaupt)

ἀφ' ὧν καὶ Τιμόθεος ὀρμηθεὶς οὐ κακῶς ἐν τοῖς Πέρσας τοὺς
Ἕλληνας παρεκάλει·

σέβεσθ' αἰδῶ συνεργὸν ἀρετᾶς δοριμάχου.

cf. *de fort. Rom.* 11

790 Plut. *vit. Agesil.* 14. 4 (iii 2. 210 Ziegler)

πολλοῖς ἐπῆει τὰ τοῦ Τιμοθέου λέγειν·

Ἄρης τύραννος· χρυσὸν Ἑλλάς οὐ δέδοικε.

cf. *vit. Demetr.* 42, Zenob. Ath. ii 47 (Miller, *Mélanges* p. 363),
Menand. fr. 189 Körte, Macar. *cent.* ii 39, *Sud.* A 3853, Hsch. A
7174

δ' Ἑλλάς codd., δ' del. G. S. Farnell

Fashioning⁴ for Greece the great and glorious
ornament of freedom;

and thanks to the splendid voice of the singer and the
equally conspicuous majesty of the poetry, all the specta-
tors turned their eyes towards Philopoemen, and the
Greeks broke into joyful applause, since in their hopes
they were recovering their ancient prestige and in their
confidence coming close to the spirit of those earlier days.⁵

⁴ The reference may be to Themistocles or to the people of
Athens. ⁵ Pausanias, telling the same story, calls the song
'*The Persians*, a nome of Timotheus the Milesian'.

789 Plutarch, *How the young man should study poetry*

Timotheus based on these lines (*Il.* 16. 422, 13. 121 f.)
the splendid exhortation¹ of the Greeks in his *Persians*:

have respect for Shame, the helpmate of spear-
fighting Valour.

¹ Perhaps from the speech by Themistocles (Hdt. 8. 83) or from the
great shout (of Athena?) heard at Salamis (Aes. *Pers.* 402 ff., Hdt.
8. 84. 2).

790 Plutarch, *Life of Agesilaus*¹

Many (sc. of the Greeks in Asia Minor) were moved to
quote the words of Timotheus:

Ares is lord: Greece has no fear of gold.²

¹ Spartan king who defeated Tissaphernes in Phrygia in 395
B.C. ² This too may be from Themistocles' exhortation. 'Ares
is lord' became proverbial.

791 P. Berol. 9875

(col. i) fr. 4. 3 νυμφα[, 4 ἐπ' [ε]ύκυκλα[,] ου
 ῥόθω[, 5 ἐπ' [ε]ύθυφ[,] σκοπεῖν[, 6 συ[ν]-
 δρομ[, 12]παλιμμ[fr. 3. 3]στοιχο[
 fr. 7. 4]ε ὄξυ[fr. 8. 5] . ρου κοιλ[6]λίνοιο
 δ . . [, 8]γυῖα fr. 9. 9]ας εἶχον[

[. .] [. .] [.] αντ[] νων[] . . | σὺν
 [ἐμ]βόλο[ι]σι γειτ[. .] σ[. .] υ[.] αν-
 τια[.] πρι[. .] ν ἐ | χάρα[ξ] | αν πο ἰ δὲ
 γε[.] λογχο[.] ἀμφέθ[ε] ντ' ὀδόντων |
 στο . [. .] αιδ[. .] κυρτοῖ[σι] κρασὶν [.]

5]μεναι [χε]ῖ-
 ρας παρέσυρον ἐλα[τίνα]ς·
 ἀλλ' εἰ μὲν [ἐ]νθὲνδ' [ἀπρόσο]ισ-
 τος ἐπ[ιφ]έροιτο πλαγὰ
 ῥήξί[κωπ]ος, πάντες [ἐπ]ανέ-
 10 πι[πτον] ἐκείσε να[ῦ]ται·
 εἰ δ' ἀντίτοιχος ἀκτ[ᾶ]
 μῆχ]ος ἄξειεμ [πο]λυκρότοιο
 πλώ]σιμον πεύκας, πάλιν ἐφέροντο·

omnia suppl. et corr. ed. pr. (Wilamowitz) exceptis quae notan-
 tur 3 πο[σ]ῖ Wilamowitz, πο[τ]ῖ Danielsson 7 αδλεῖ pap.
 ἀπρόσο]ιστος ci. Page 9 -[κωπ]ος Page 9s. Daniels-
 son 11, 12 init., fin., 13 Page

1 Of rams? 2 I.e. the Greek ships would sweep away the
 enemy oars. 3 The oar.

791 Berlin papyrus (4th c. B.C.)

Found at Abusir in 1902; first edition by Wilamowitz (1903). Of the six columns of the roll the first is almost completely destroyed, the second (vv. 1–59) is badly damaged, the rest are well preserved; the sixth contains only the final lines of the poem (vv. 235–240). Since a fragment containing the upper left-hand corner of col. i shows no title, the beginning of the poem must have been contained in another roll: that roll (which would have included fr. 788–790) must have held about 350 verses, so that the total length of The Persians will have been about 650 verses. (The figure assumes only one lost roll.) The text was written continuously as prose: Wilamowitz set it out as 253 verses, Page (whose line-numbering is used in the present edition) as 240. The most badly damaged portions of coll. ii and iii (vv. 1–4, 52–59, 110–113) are printed as prose. The theme of the poem, as in The Persians of Aeschylus, is the Greek victory at Salamis; much is obscure.

... nymph ... well-rounded ... surge ... straight
 ... look ... running together ... back again ...
 column (of ships?) ... sharp ... flax (= sail-cloth?)
 ... limbs ... they had ...

(there is a gap of several lines)

... by means of rams ... neighbouring ... facing ...
 (they) furrowed (the water?) ... spear ... (they) put
 round themselves ... of teeth ... bulging heads¹ ...
 they would sweep away the firwood arms²; but if an
 (irresistible?) oar-smashing blow was inflicted on
 one side, the sailors would all tumble back there,
 while if a headland opposite the ships' sides snapped
 the sailing device of the noisy pine,³ back they came

15 αἰ δ' εἵτ' ἄν]αιδῆ γυῖα [δ]ιαφέρουσα[ι
 πλ]ευρὰς λι[νο]ζώστους ἔφαι-
 νον, τὰς μ[έν, αἰόλας ὕβρε]ις
 σκηπτ[ῶν] ἐπεμβάλλ[ο]ντες ἀνε-
 [χ]αίτιζον, αἰ δὲ πρα[γέες
] . [. . .]ας ἀπηγ<λ>αἰ-
 20 σμένα[ι] σῖδα[ρ] <έ>ωι κράνει·
 ἴσος δὲ πυρὶ δαμ[ασίφω]ς
 Ἄρης] ἀγκυλένδετος
 μεθίετο χερσίν, ἐν δ' ἔπιπτε γυίοις
 αἰθε[ροφόρητος, σ]ῶμα διακραδαίνων·
 25 στερεοπαγῆ δ' ἐφέρετο φόνι-
 α[.]α[. . .]τά τε περίβολα
 πυρὶ φλεγ[όμεν] ἐν ἀποτομάσι
 βουδό[ροισι· τῶν δὲ] βίωτος
 ἐθύετ' ἄδιν[ὸ]ς ὑπὸ τανυπτέ-
 30 ροισι χαλκόκρασι νευρε[.] ,
 σμαραγδοχαίτας δὲ πόν-
 τος ἄλοκα ναῖοις ἐφοι-
 νίσσετο σταλά[γμασι,
 κρ]αυγαῖ βοὰ δὲ [πα]μμι[γ]ῆς κατεῖχεν·
 35 ὁμοῦ δὲ ναῖος στρατὸς
 βάρβαρος ἄμμι[γ] . [.]
 ἀντεφέρειτ' ἐ[π' ἰχ]θῦ[ο]-
 στέφει μαρμαροπ[τύχ]ο[ι]ς
 κόλποισιν Ἄμφιτρί[τας].
 40 ἔνθα τοῖ τ[ις Φρυγιο]πέδιος
 ἀνὴρ ἄμεροδρόμοι-
 ο χώρας ἄναξ [.]
 δυσο]μβρίαν α . ὦ[.]

again; and when the other ships⁴ by tearing apart
 the (shameless?) limbs⁵ revealed the flax-bound
 sides, the crews would capsize some ships by hurl-
 ing on them (the flashing outrages of) dolphin-
 weights; other ships (sank) face-downwards,
 stripped of their ornament by the iron helmet⁶; and
 like fire the man-slaying thong-bound (warlord)⁷
 was hurled from hands and airborne fell on men's
 limbs, shaking their bodies violently; and solid-hard
 murderous (missiles) were rushing . . . , and . . .
 wrapped flaming with fire on ox-flaying splints of
 wood⁸; and their lives were being sacrificed in great
 number under long-winged bronze-headed (arrows
 shot by bowstrings); and the emerald-haired sea had
 its furrow reddened by the drops of naval blood, and
 shouting mingled with screaming prevailed; and
 together the barbarian naval host was driven back
 in confusion on the fish-wreathed bosom of Amphi-
 trite with its gleaming folds.

At this point a man from the (Phrygian?) plain, a
 lord of the land that takes a day to cross, . . . striking

⁴ The Greek ships.

exposed?.

⁵ The hulls of ships (now shamelessly
⁶ The ram. ⁷ 'Ares', of a javelin.

⁸ I.e. fire-darts.

14 init.,	16, 17	init. ci. Page	18	fin. Page	19	βάπτοις δέμ]ας
ci. Page	24	-φόρητος	Jannsen	27	-τομει] rap.	
28	-σι· τῶν	Page	33	Page	34	[πα]μμι[γ]ῆς Diehl
36	ἀμμι[γ]οδῆν	vel ἀμμι[γ]α)	37	ἰχ]θῦ[ο]-	Diehl	
38	van Leeuwen	40	ἀμετρο]πέδιος	ci. Page	43	Page

45 ποσί τε χ]ερσίν τε παί-
 ω[ν ἔ]πλεῖ νησιώ-
 τας [ποντίαι]ς θεινόμε[νος ἄ-
 ταις, δ]ιεξόδους μ[ατεύω]ν
 ἰσόρροπά τε παλευόμενος
]ηλ[]ων
 50 κάλει θ[αλάσ]σιον θεόν
 πατέρα τ[
] νο[.....] φι[.....] κεπ[.....] [.....]
] λασσων [|] σπ[.....]] τε[
] γαν[.....] ον[.....]] α Περσῶν |
] εφασ[.....] ρ[.....]] αντεκεκρατ[.....]
] νιν κελαί | ... ἀμ]βλὺ δ' ὠ[χ]ρόν[
]]ς κατεσφρα[.....]] στα | ...
 ..] πεπα[.....] ολλ[.....]] υτεκ . τος[.....]
 ..] νωτου |]] ε διαπαλέων[
] που βάσιμον[.....]] ν δίοδον | ...
 δ]εσμ[ὸ]ς [ἄ]πειρος[] φι ναίους
 τρυ[.....]] λιχθείς |] υλα[
] φόν[.....]] ευμα [.....]]·
 60 δ]τε δὲ τᾶι λείποιν αὔραι
 τᾶι δ' ἐπεισέπιπτον, ἀφρῶι
 δ' <ῥ> ἀβακχίωτος ὄμ-
 βρος, εἰς δὲ τρόφιμον ἄγγος
 ἐχεῖτ'· ἐπεὶ δ' ἀμβόλιμος ἄλ-
 65 μα στόματος ὑπερέθνιεν,
 ὀξυπαραυδήτωι
 φωνᾶι παρακόπτωι τε δόξαι φρενῶν
 κατακορῆς ἀπειλεῖ

the wretched water with his feet and hands was floating, an islander now, battered (by the sea's destruction?), seeking ways of escape and equally entrapped (by them) ... (he) called on the sea-god, the father ... Persians ... (black?) ... blunt, pale ... sealed ... trapping ... where ... a way through to tread on ... imprisonment unending ... naval ... rolling (?) ...; and whenever the winds dropped in one place to attack in another, water devoid of Bacchus rained down with foam and poured into his alimentary vessel⁹; and as the surging brine bubbled over from his mouth, with shrill distorted voice and wits deranged, sated by it all, he would make

⁹ His stomach.

γόμφοισ<ιν> ἐμπρίων
 70 ἴμμιούμενος† λυμεῶ-
 νι σώματος θαλάσσαι·
 ἤδη θρασεῖα καὶ πάρος
 λάβρον αὐχέν' ἕσχες ἐμ
 75 πέδαι καταΐευχθείσα λινοδέτῳ τεόν·
 νῦν δέ σ' ἀναταράξει
 ἐμὸς ἀναξ ἐμὸς πεύ-
 καισιν ὀριγόνοισιν, ἐγ-
 κλήσει δὲ πεδία πλοῖμα νομάσι ναύταις,
 οἰστρομανὲς παλεομί-
 80 σσημ' ἀπιστόν τ' ἀγκάλι-
 σμα κλυσιδρομάδος αὔρας·
 φατ' ἄσθηματι στρεύγομενος,
 βλοσυρὰν δ' ἐξέβαλλεν ἄ-
 χναν ἐπανερεύγομενος
 85 στόματι βρύχιον ἄλμαν.
 φυγαῖ δὲ πάλιν ἴετο Πέρ-
 σης στρατὸς βάρβαρος ἐπισπέρχων·
 ἄλλα δ' ἄλλαν θραῦεν σύρτις
 μακραυχενό-
 90 πλους, χειρῶν δ' ἔγβαλλον ὀρεί-
 ους πόδας ναός, στόματος
 δ' ἐξήλλοντο μαρμαροφεγ-
 γεῖς παῖδες συγκρουόμενοι·
 κατὰστρος δὲ πόντος ἐγ
 95 λιποπνόης αὐγ[ο]σπερέσειν
 ἐγάργαρε σώμασιν,
 ἐβρίθοντο δ' αἰόνες.
 ο[ί] δ' ἐπ' ἀκταῖς ἐνάλοις

threats gnashing his teeth (in anger?) against the sea, the destroyer of his body: 'Once before for all your audacity you were yoked and found your turbulent neck in a flaxen fetter¹⁰; and now my lord, yes mine, will stir you up with his mountain-born pines¹¹ and enclose your navigable plains with his roaming seamen, you crazed victim of the gadfly, hateful thing of old, treacherous darling of the wind that races to dash you.' He spoke in distress from his choking and spat out a grim froth, belching from his mouth the deep-sea brine.

And backwards in flight went the barbarian Persian host, racing along; and various destructions¹² shattered their ships as they sailed the long neck of the sea, and from their hands they dropped their ship's mountain feet,¹³ and from their mouths jumped their bright-shining children,¹⁴ smashed together; and the sea, star-sprinkled (?), swarmed with bodies (sunlight-robbed from failure of breath, and the shores were laden with them; and others,

¹⁰ When Xerxes bridged the Hellespont the previous year (Hdt. 7. 34 ff.). ¹¹ His oars or ships. ¹² Literally, 'shoals'.

¹³ Their oars. ¹⁴ Their teeth.

70 θυμούμενος van Leeuwen 71 θαλασας pap. 78 Wilamowitz (νομάσι), Danielsson, Croiset, Sitzler (ναύταις): νομασιναι-
 γαις pap. 82 αθηματι pap. 87 βάρβαρος del. Wilamowitz
 94 κατὰστρος Keil 95 ci. Page

100 ἤμενοι γυμνοπαγεῖς
 αὐταῖ τε καὶ δακρυ-
 σταγεῖ [γ]όωι
 στερνοκτύποι γοηταὶ
 θρηνώδει κατείχοντ' ὄδουρμῶι·
 ἅμα δὲ [γᾶν] πατρίαν ἐπανε-
 105 κα[λ]έοντ'· ἰὼ Μύσιαι
 δενδροθέριαι πτυχαί,
 [ρύσ]ασθέ μ' ἐνθέν[δ]ε· νῦν ἀήταις
 φερόμεθ'· οὐ γὰρ ἔτι ποτ' ἄμὸν
 [σῶ]μα δέξεται [πῶλ]ις
 κ[.] . . . εγ γὰρ χερὶ πα[.]ε[ι] νυμφαιογόνον |
 [ἄβα]τον ἄντρον ο[.] . . . [.] . . .]διστακαπε[.] . . .
 . . . ονειτεο βαθύ[.] [τ]ερον πόντοιο τ[.] . . .]α . . .
 ἄπεχε μαχίμο[.] . . . [.] | πλόμιον Ἑλλαν
 ευ[.] . . .]η

στέγην ἔδειμε

115 [τ]ῆλ[ε] τελεόπορον ἐμὸς
 [δ]εσπότης· οὐ γὰρ ἄ[ν] Τμῶ]λον οὐδ'
 ἄστου Λύδιον [λι]πᾶν Σαρδεῶν
 ἦλθον [Ἑ]λλαν' ἀπέρξων Ἄρ[η]
 νῦν] δὲ πᾶι τις δυσέκφευκ[τ]ον εὐ-
 120 ρηι γλυκεῖαν μόρου καταφυγῆν;
 Ἰλιοπόρος κακῶν λυαί-
 α μόνα γένοιτ' ἄν, εἰ
 δυνατά <τωι> πρὸς μελαμ-
 πεταλοχίτωνα Ματρὸς οὐρέας
 125 δεσπύσυνα γόνατα πεσεῖν

sitting in frozen nakedness on sea headlands, with shouts and tear-shedding wailing, breast-beating wailers, were gripped by dirge-like lamentation and appealed to their fatherland: 'Ho, you tree-tressed glens of Mysia, rescue me from this place, since as it is we are being swept along by the gales; for otherwise my city will never welcome my body again; for with hand . . . the cave, (not to be entered,) birth-place of nymphs (from ancient times?), . . . deeper . . . (of) the sea . . . ward off! . . . warlike . . . navigable Helle¹⁵ . . .; (would that) my master had (not) built far from home a cover to provide a crossing¹⁶; for then I should not have left Tmolus or the Lydian town of Sardis and come to fend off Greek Ares: as it is now, where is one to find sweet refuge, a hard task for the refugee, from doom? Troyward-conveying, she alone might be the deliverer from disaster, if one could fall at the queenly knees, black-leaf-robed, of the mountain Mother and cast-

¹⁵ The Hellespont, in which Helle drowned.

¹⁶ Xerxes' bridge.

102 -κτύπωι pap. 109 πόλις Danielsson πατρ]ις Inama,
 Sitzler 110 πα[λ]ε[ο]νυμφ. Wilamowitz 113 εἰ[θε μ]η
 Danielsson 117 Λυδῶν ci. Wilamowitz 118 ἀπερξων pap.
 123 Wilamowitz (δυνατά), <τωι> Page: δυναστα pap.

εὐωλένους τε χεῖρας ἀμφιβάλλων
 λίσσ<οιτο· “σῶσ>ον χρυσοπλόκαμε
 θεὰ Μᾶτερ ἰκνοῦμαι
 ἐμὸν ἐμὸν αἰῶνα δυσέκφευκτον,” ἐπεὶ
 130 μ’ αὐτίκα λαιμοτόμῳ τις ἀποίσεται
 ἐνθάδε μῆστορι σιδάρῳ,
 ἢ κατακυμοτακέϊς ναυσιφθόροι
 αὔραι νυκτιπαγεῖ βορέαι δια-
 ραίσονται· περὶ γὰρ κλύδων
 135 ἄγριος ἀνέρρηξεν ἅπαρ
 γυῖων εἶδος ὕφαντόν·
 ἐνθα κείσομαι οἰκτρὸς ὄρ-
 νίθων ἔθνεσιν ὤμοβρῶσι θοῖνα.¹⁷
 τοιάδ’ ὀδυρόμενοι κατεδάκρυνον·
 140 ἐπεὶ δέ τις λαβὼν ἄγοι
 πολυβότων Κελαινᾶν
 οἰκῆτορ’ ὄρφανὸν μαχᾶν
 σιδαρόκωπος Ἑλλαν,
 ἄγεγ κόμησ ἐπισπάσας,
 145 ὁ δ’ ἀμφὶ γόνασι περιπλεκεῖς
 ἐλίσσειτ’, Ἑλλάδ’ ἐμπλέκων
 Ἀσιάδι φωνᾷ διάτορον
 σφραγιδα θραύων στόματος,
 Ἰάονα γλώσσαν ἐξιχνεύων·
 150 ‘ἔπω μοί σοι κῶς καὶ τί πρᾶγμα;
 αὐτίς οὐδάμ’ ἔλθω·
 καὶ νῦν ἐμὸς δεσπότης
 δεῦρο μ’ ἐνθάδ’ ἤξει·
 τὰ λοιπὰ δ’ οὐκέτι, πάτερ,
 155 οὐκέτι μαχέσ’ αὐτίς ἐνθάδ’ ἔρχω

ing one’s beautiful arms about them might pray,
 “Gold-tressed goddess Mother, save, I beseech you,
 my life, yes mine, for which refuge is hard to find;”¹⁷
 since otherwise someone will presently do away
 with me here with the throat-slitting deviser, the
 steel, or the winds, billow-dissolving, ship-wrecking,
 will destroy me with night-freezing norther, since
 the savage wave has torn away all the fair woven
 warmth¹⁸ for my limbs: here I shall lie, a pitiable
 feast for the flesh-eating tribes of birds.’

Uttering such lamentations they wept bitterly;
 and whenever some steel-bladed Greek seized
 and carried off an inhabitant of rich-pasturing
 Celaenae¹⁹ bereft of his fighting powers, he would
 carry him off dragging him by the hair; and he,
 embracing his knees, would beseech him,
 interweaving Greek speech with Asian, shattering
 his mouth’s seal in piercing cry, tracking down the
 Ionian tongue: ‘How me speak you, and what thing
 speak?²⁰ Never again I come back. This time my
 master, he brung me here to this place; but from
 now on no more, father, no more I come again here

¹⁷ Perhaps the appeal to the Mother goddess continues to the end
 of their speech (v. 138). ¹⁸ εἶδος = ἶδος (West). ¹⁹ City
 of Phrygia. ²⁰ The Phrygian’s meaning is not always clear.

127 λίσσ<οιτο· λῦσ>ον Page, λίσσ<οίμην . . . σῶσ>ον West; λίσσων
 pap. 146 ελλαδι pap. 155 ἐνθέρχω pap.

ἀλλὰ κάθω.

ἐγὼ σοι μὴ δεῦρ', ἐγὼ
κεῖσε παρὰ Σάρδι, παρὰ Σοῦσα,
'Αγβάτανα ναίων·

- 160 Ἄρτιμις ἔμοδς μέγας θεὸς
παρ' Ἐφεσον φυλάξει.
οἱ δ' ἐπεὶ παλιμπορον φυ-
γὴν ἔθεντο ταχύπορον,
αὐτίκα μὲν ἀμφιστόμους ἄ-
165 κοντας ἐχ' χερῶν ἔριπτον,
δρῦπτετο δὲ πρόσωπ' ὄνυξι·
Περσίδα <δὲ> στολήν περὶ στέρ-
νοις ἔρεικον εὐνφῆ,
σύντονος δ' ἀρμόζετ' Ἀσιάς
170 οἰμωγὰ πολυ<γλώσσωι> στόνωι,
κτύπει δὲ πᾶσα Βασιλέως πανήγυρις
φόβωι τὸ μέλλον εισορώμενοι πάθος·
ὁ δὲ παλινπόρευτον ὡς ἐσ-
εῖδε Βασιλεὺς εἰς φυγὴν ὄρ-
175 μῶντα παμμιγῆ στρατόν,
γονυπετῆς αἰκίζε σῶμα,
φάτο δὲ κυμαίνων τύχαισιν·
'ὼ κατασκαφαὶ δόμων
σείριαί τε νᾶες Ἑλλανίδες, αἶ
180 κατὰ μὲν ἥλικ' ὠλέσαθ' ἡ-
βαν νεῶν πολυάνδρον·
νᾶες δ' οὐκ ὀπισσοπόρευ-
τον ἱᾶξοσιμ, πυρὸς
δ' αἰθαλόεμ μένος ἀγρίωι
185 σώματι φλέξει, στονόεντα δ' ἄλγη

for fight: I sit still. I no come here to you, I go over there to Sardis, to Susa, Ecbatana dweller. Artemis, my great god, will guard me to Ephesus.'

And when they had completed their backward-moving swift-moving flight, they at once threw down from their hands the double-mouthed²¹ javelins, and their faces were torn by their nails; and they rent their well-woven Persian dress about their breasts, and a high-pitched Asian wailing was attuned to their many-tongued lament, and the whole of the King's entourage clamoured as they gazed in fear on the coming disaster; and when the King had looked on his army rushing in confusion in backward-travelling flight, fallen to his knees he maltreated his body and said as he tossed in the billows of his misfortune, 'Oh, the ruination of my house! Oh, you scorching²² Greek ships that destroyed the young men of my ships, a great throng of my contemporaries, so that the ships will not carry them away backward-travelling, but fire's smoky

²¹ 'Biting' with two points.

²² With reference to the fire-darts (see n. 8).

165 ἔριπτον pap. 166 Blass, Sitzler: προσωπονουξίε pap.
167 Sitzler 170 ci. Page 177 τύχαισι ci.
Maas 181 vel νέων 182s. ουκιοπισσ- pap. post
νᾶες δὲ lacunam indicat Wilamowitz: δ' <ἀμέτρηται νυ> van
Leeuwen, <μ' ἀπ>άξουσαν ci. Page 185 φλεξειστονο- pap.

ἔσται Περσίδι χώραι·
 ἰὼ βαρεῖα συμφορά,
 ἄ μ' ἔς Ἑλλάδ' ἤγαγες.
 ἀλλ' ἴτε, μηκέτι μέλλετε,
 190 ζεύγνυτε μὲν τετράορον ἵππων
 ὄχημ', οἱ δ' ἀνάριθμον ὄλ-
 βον φορεῖτ' ἐπ' ἀπήνας·
 πῖμπρατε δὲ σκηνάς,
 μηδὲ τις ἡμετέρου γένοιτ'
 195 ὄνησις αὐτοῖσι πλούτου.
 οἱ δὲ τροπαῖα στησάμενοι Διὸς
 ἀγνότατον τέμενος, Παιῶν'
 ἐκελάδησαν ἰήιον
 ἀνακτα, σύμμετροι δ' ἐπε-
 200 κτύπεον ποδῶν
 ὑψικρότοις χορείαις.
 ἀλλ' ὦ χρυσεοκίθαρον ἀέ-
 ξων μούσαν νεοτευχῆ,
 ἐμοῖς ἔλθ' ἐπικούρου ὕμ-
 205 νοις, ἰήιε Παιῶν·
 ὁ γάρ μ' εὐγενέτας μακραί-
 ων Σπάρτας μέγας ἀγεμῶν
 βρύων ἀνθεσιν ἤβας
 δονεῖ λαὸς ἐπιφλέγων
 210 ἐλαῖ τ' αἶθοπι μώμωι,
 ὅτι παλαιότεραν νέοις
 ὕμνοις μούσαν ἀτιμῶ·
 ἐγὼ δ' οὔτε νέον τιw' οὔ-
 τε γεραὸν οὔτ' ἰσήβαν
 215 εἶργω τῶνδ' ἐκάς ὕμνων·

strength will burn them with its savage body, and lamentable sufferings will befall the Persian land! Oh, you heavy fate that brought me to Greece! But go, delay no longer, yoke my four-horsed chariot, and you, carry my countless riches on to the wagons; and burn the tents, and let them have no benefit from our wealth!

But the other side set up trophies to establish a most holy sanctuary of Zeus and shouted on Paeon, the healer lord, and with measured beat they set about stamping in the high-pounding dances of their feet.

You who foster the new-fashioned muse of the golden cithara, come, healer Paeon, as helper to my songs; for Sparta's great leader, well-born, long-lived, the populace riotous with the flowers of youth,²³ buffets me, blazing hostility, and hounds me with fiery censure on the grounds that I dishonour the older muse with my new songs; but I

²³ I.e. the youthful aristocracy of Sparta: see test. 7.

186s. χωραιw pap.: fort. χώραι· ὦ
204s. υμνοισιν pap.

190 τετραον pap.

- τοὺς δὲ μουσπαλαιολύ-
 μας, τούτους δ' ἀπερύκω,
 λωβητῆρας αἰοιδᾶν,
 κηρύκων λιγυμακροφά-
 220 νων τείνοντας ἰγυάς.
 πρῶτος ποικιλόμουσος Ὀρ-
 φεὺς <χέλ>υν ἐτέκνωσεν
 υἱὸς Καλλιόπα<ς> υ-
 -υ > Πιερίαθεν·
 225 Τέρπανδρος δ' ἐπὶ τῷ δέκα
 ζεύξε μούσαν ἐν ᾠδαῖς·
 Λέσβος δ' Αἰολία ν<ω> Ἀν-
 τίσσαι γείνατο κλειόν·
 νῦν δὲ Τιμόθεος μέτροις
 230 ῥυθμοῖς τ' ἑνδεκακρουμάτοις
 κίθαριν ἐξανατέλλει,
 θησαυρὸν πολύνυμον οἴ-
 ξας Μουσᾶν θαλαμειτόν·
 Μίλητος δὲ πόλις νιν ἅ
 235 θρέψασ' ἅ δωδεκατειχέος
 λαοῦ πρωτέος ἐξ Ἀχαιῶν.
 ἀλλ' ἑκαταβόλε Πύθι' ἀγνὰν
 ἔλθοις τάνδε πόλιν σὺν ὄλβωι,
 πέμπων ἀπήμονι λαῶι
 240 τῶιδ' εἰρήμαν θάλλουσαν εὐνομίαι.

221s. ορισυνετεκνωσεν pap. 223s. καλλιόπαπιερίασει pap.:
 Καλλιόπα<ς> Πιερίας ἔπι Wilamowitz (qui lacunam non indicat);
 lacunam metri causa indicat, Πιερίαθεν ci. Page 225 -δρσασπι
 pap. 226 τευξε pap. 227s. αιολιαντισσαγεινατο pap.:
 Λεσβίς δ' Αἰολία νιν Ἀντίσσαι γ. Maas 240 τωδ, ευνομιαν pap.

keep neither young man nor old man nor my peer at
 a distance from these songs of mine: it is the cor-
 rupters of the old muse that I fend off, debauchers of
 songs, uttering the loud shrieks of shrill far-calling
 criers. Orpheus, Calliope's son, he of the intricate
 muse, was the first to beget the tortoise-shell lyre in
 Pieria²⁴; after him Terpander yoked his muse in ten
 songs²⁵: Aeolian Lesbos bore him to give glory to
 Antissa; and now Timotheus brings to new life
 the cithara with eleven-stringed measures and
 rhythms, opening the Muses' chambered treasure
 with its abundance of song: it was the city of Miletus
 that nurtured him, the city of a twelve-walled
 people²⁶ that is foremost among the Achaeans.²⁷
 Come, far-shooting Pythian, to this holy city²⁸ and
 bring prosperity with you, conveying to this people,
 that they be untroubled, peace that flourishes in
 good civic order.

24 Birthplace of the Muses; text uncertain. See Terp. 15.

25 Text and meaning uncertain; seven or eight nomes of Terp. were listed (Terp. test. 19).

26 With reference to the Ionian confederacy of twelve cities. 27 I.e. the Greeks. 28 The place of performance, probably Athens: see S. E. Bassett, *Cl. Phil.* 26 (1931) 153 ff.

792 Athen. 8. 352a (ii 271 Kaibel)

ἐπακούσας δὲ τῆς Ὠδίνος τῆς Τιμοθέου, εἰ δ' ἐργολάβον, ἔφη
(sc. ὁ Στρατόνικος), ἔτικτεν καὶ μὴ θεόν, ποίας ἂν ἤφίει φωνάς;

cf. Alc. Messen. x 2s. Gow-Page Δωρόθεος . . . ἔπνεε . . . Σεμέλας ὠδῖνα
κεραύνιον, Dio. Chrys. 78. 32 (ii 271 de Budé) ὡσπερ αὐλοῦντα τὴν τῆς
Σεμέλης ὠδῖνα, Boeth. Mus. 1. 1 (p. 182s. Friedlein)

ΣΚΥΛΛΑ

793 Aristot. poet. 15. 1454a 28 (p. 24 Kassel)

ἔστιν δὲ παράδειγμα . . . τοῦ δὲ ἀπρεποῦς καὶ μὴ ἀρμόττοντος ὅ
τε θρήνος Ὀδυσσεύς ἐν τῇ Σκύλλῃ . . .

ibid. 26. 1461b 30 (p. 47 Kassel)

. . . πολλὴν κίνησιν κινουῦνται, οἷον οἱ φαῦλοι αὐληταὶ κυλιόμε-
νοι ἂν δίσκον δέη μμεῖσθαι καὶ ἔλκοντες τὸν κορυφαῖον ἂν Σκύλλαν
αὐλώσω.

Mittheil. Samm. Pap. Erz. Rainer 1 (1887) 84ss. Gomperz:
v. Oellacher, *Études de Papyrologie* 4 (1938) 135ss.

εἰσὶν δὲ τινες οἱ ὃν μὲν προτίθενται οὐ μειοῦνται [[δέ]], ἄλλον
δὲ καὶ τοῦτον καλῶς, [οὐ τ]υχάνομεν ἔχοντες ἔννοιαν καὶ παρά-
δειγμα παρ' ἡμῖν αὐτοῖς, ὡσπερ καὶ Τειμόθεος ἐν τῷ θρήνῳ
τοῦ Ὀδυσσεύς εἰ μὲν τινα μμεῖται καὶ τὸ ὁμοίον τινι οἶδεν ἀλλ[ὰ]
τῷ Ὀδυσσεῖ [

792 Athenaeus, *Scholars at Dinner*

When he heard Timotheus' *Birth-pangs*, Stratoniceus said, 'If she had been giving birth to a contractor instead of a god, what would her screams have been like?'

¹ Alcaeus of Messene says the piper Dorotheus performed 'Semele's lightning-blasted Birth-pangs'; Dio Chrysostom, retelling the story of Alcmaeon's visit to Croesus' treasury (Hdt. 6. 125), says he staggered out with bulging cheeks as if he were a piper playing *The Birth-pangs of Semele*.

SCYLLA

793 Aristotle, *Poetics* 15

An example . . . of the unsuitable and inappropriate is the lament of Odysseus¹ in the *Scylla*.

¹ For his companions devoured by Scylla.

Aristotle, *Poetics* 26

. . . (tragic actors) indulge in much movement, like inferior pipers spinning round if they have to represent a discus or dragging the chorus-leader about if they are playing the *Scylla*.

Rainer papyrus (3rd c. A.D.)

There are some who do not represent the man they claim to represent but some other man, making a fine job of it: we can form an idea of this from an example at home here: Timotheus in the lament of Odysseus, if he is representing someone and understands what bears a likeness to him, but . . . to Odysseus . . .

794 Aristot. *Rhet.* 3. 14. 1415a 10 (p. 127 Römer, p. 176 Ross)

τὰ μὲν γὰρ τῶν διθυράμβων (sc. προοίμια) ὅμοια τοῖς ἐπι-
δεικτικοῖς·

διὰ σε καὶ τεὰ δῶρα †εἶτα† Σκύλλα

cf. comment. in Ar. graec. xxi 2 (p. 230 Rabe) ὁὖν· ἦλλον εἰς σέ καὶ τὰ
τεὰ καὶ τὰ σὰ δῶρα καὶ εὐεργετήματα καὶ τὰ σκύλα, ὧ θεῆ Διόνυσε.

ita cod. Paris.: εἶτε (εἶ τι) σκύλα cett.

ΦΙΝΕΪΔΑΙ

795 *Sud.* T 620 (=test. 2)

Τιμόθεος . . . γράψας . . . Φινεΐδας . . .

796 Athen. 3. 122cd (i 279 Kaibel)

εἰ οὖν κἀγὼ τι ἥμαρτον, ὦ καλλίστων ὀνομάτων καὶ ῥημάτων
θηρευτά, μὴ χαλέπαυε· κατὰ γὰρ τὸν Μιλήσιον Τιμόθεον τὸν
ποιητὴν

οὐκ ἀεῖδω τὰ παλαιά,
καινὰ γὰρ ἀμὰ κρείσσω·
νέος ὁ Ζεὺς βασιλεύει,
τὸ πάλαι δ' ἦν Κρόνος ἄρχων·
5 ἀπίτω Μοῦσα παλαιά.

cf. Eust. *Od.* 1422. 50

1 ᾄδω G. S. Farnell 2 καινὰ γὰρ κ. codd. CE, Eust. καὶ
ταγὰρ ἄμα κ. cod. A ἀμὰ Wilamowitz καινὰ γὰρ μάλα κ.
Bergk 4 Meineke: τὸ παλαιὸν codd.

794 Aristotle, *Rhetoric*

For the preludes of dithyrambs are like the introduc-
tions to declamatory speeches:

Because of you and your gifts . . . Scylla . . .¹

¹ Text insecure: most mss. have σκύλα, 'spoils'. The scholiast, amplifying the text, seems to point to a different interpretation: 'I came to you because of you and your gifts and kindnesses and spoils, god Dionysus.'

THE SONS OF PHINEUS¹

795 : see *Suda* (test. 2)

¹ Thracian king who blinded his sons (or condoned the deed) when they were slandered by their stepmother; as punishment, the Harpies seized all his food until the Argonauts rescued him; details vary.

Frr. 796–804 are from unidentified poems

796 Athenaeus, *Scholars at Dinner* (Cynulcus to Ulpian)

So if I too have gone wrong, you hunter of the finest nouns and verbs, do not be angry; for in the words of the poet Timotheus of Miletus,

I do not sing the ancient songs, for my new ones are better. The young Zeus is king, and it was in ancient times that Cronus was ruler. Let the ancient Muse depart!

797 Athen. 10. 433c (ii 442 Kaibel)

ὄκ ἄν ἀμάρτοι δέ τις καὶ τὸ ποτήριον αὐτοῦ (sc. τοῦ Νέστορος)
λέγων φιάλην Ἄρεως κατὰ τὸν Ἀντιφάνους Κωαέα, ἐν ᾧ λέγεται
οὕτως (fr. 110 K.-A.):

εἶτ' ἦδη δὸς

φιάλην Ἄρεως

κατὰ Τιμόθεον ἔυστόν τε βέλος.

cf. 11. 502b, Aristot. *Poet.* 1457b 22, *Rhet.* 3. 1407a 16, 1412b 35
(= adesp. 951 P.M.G.)

Koppiers: φιάλην τὸ ὄπλον Ἄρεως codd.

798 Athen. 10. 455f (ii 490s. Kaibel)

Ἄναξανδριδης Αἰσχροῦ (fr. 6 K.-A.)· ἀρτίως διηρτάμηκε καὶ
τὰ μὲν διανεκῆ | σώματος μέρη δαμάζετ'

ἐν πυρικτίτῳ στέγα·

| Τιμόθεος ἔφη ποτ', ἄνδρες, τὴν χύτραν οἶμαι λέγων.

Kock: δαμάζετε ἐν πυρικτίτοιαι γᾶς cod. A (η sup. a scr.)

799 *Et. Gen.* B (p. 227 Miller, *Mélanges*) = *Et. Mag.* 630.
40 + cod. Paris. 2720 (ap. *Anecd. Par.* iv 12 Cramer)

δρίγανον· . . . ὡς φησιν Ὀριγένης, εὔρηται ἐν συστολῇ ἢ ῥι
συλλαβῇ ὡς παρὰ Τιμόθεῳ τῷ κιθαραμῦθῳ, οἶον·

τεταμένον δρίγανα διὰ μυελοτροφέῃ.

σύγκειται δ' οὗτος ὁ στίχος ἀπὸ προκελευσματικῶν, ὁ δὲ τελευ-
ταῖος ποὺς ἀνάπαιστος.

τεταμένα *Et. Gen.*, *Anecd. Par.*, *Et. Mag.* cod. M
Et. Mag. cod. M

μυε^λ/τροφέῃ

δμοελοτροφέῃ *Anecd. Par.*

797 Athenaeus, *Scholars at Dinner*

One would not go wrong in calling Nestor's cup 'the gob-
let of Ares',¹ as Antiphanes has it in his *Caeneus*, where he
says, 'Then give me at once my

goblet of Ares,²

in the words of Timotheus, and my whittled javelin.'

¹ Since he took it with him to Troy (*Il.* 11. 632 ff.).

² I.e. my

shield (saucer-shaped like the *phiale*).

798 Athenaeus, *Scholars at Dinner* (on riddles)

Anaxandrides in his *Aeschra*: 'He has newly chopped it
up and is subduing the chine-cut parts of the carcass

in the fire-made shelter;

so Timotheus once put it, gentlemen, meaning, I suppose,
the pot.'

799 *Etymologicum Genuinum* s.v. δρίγανον ('dittany')

According to Origen,¹ the second syllable is found shor-
tened, as in Timotheus the cithara-singer:

stretched out over marrow-fed dittany.²

The line is composed of proceleusmatics (υυυυ)³ with the
last foot an anapaest (υυ-).

¹ An error for Orus?

² Of a corpse on a bier? Cf. Ar. *Eccl.*

1030. But why 'marrow-fed'?

³ I.e. resolved anapaests.

800 Macrobian *Sat.* 1. 17. 19s. (i 86s. Willis)

Apollodorus in libro quarto decimo *περὶ θεῶν* (244 F95. 19s. Jacoby) Ἴημον solem scribit: ita appellari Apollinem ἀπὸ τοῦ κατὰ τὸν κόσμον ἴσθαι καὶ ἰέναι, quod sol per orbem impetu fertur. sed Timotheus ita:

σύ τ' ὦ τὸν αἰὲ πόλον οὐράνιον
λαμπραῖς ἀκτῖσ' Ἄλιε βάλλων,
πέμψον ἑκαβόλον ἐχθροῖσ<i> </i> βέλος
σᾶς ἀπὸ νευρᾶς, ὦ ἰὲ Παιάν.

3 Crusius

801 Plut. *de fort. Alex.* 1 (ii 2. 94 Nachstädt)

Ἀρχελάω δὲ δοκοῦντι γλισχρότέρω περὶ τὰς διαρεᾶς εἶναι Τιμό-
θεος ἄδων ἐνεσήμεαιε πολλακίς τουτὶ τὸ κομμάτιον·

σὺ δὲ τὸν γηγενέταν ἄργυρον αἰνεῖς·

ὁ δ' Ἀρχέλαος οὐκ ἀμούσως ἀντεφώνησε· σὺ δέ γ' αἰτεῖς.

cf. *reg. aporphth.* 177bσὺ δὲ *reg.* σὺ δὲ *Alex.*802 Plut. *de laude ipsius* 1 (iii 372 Pohlenz-Sieveking)

ἦ καὶ τὸν Τιμόθεον ἐπὶ τῇ κατὰ Φρύνιδος νίκη γράφοντα·

μακάριος ἦσθα, Τιμόθε', ὅτε κᾶρυξ
εἶπε· νικᾷ Τιμόθεος
Μιλήσιος τὸν Κάμωνος τὸν ἰωνοκάμπταν,

εἰκότως δυσχεραίνομεν ὡς ἀμούσως καὶ παρανόμως ἀνακηρύττοντα
τὴν ἑαυτοῦ νίκην.

1 Τιμόθεε codd., -θεος ci. Hartung ὅτε codd., εἴτε ci. Wilamowitz
3 Bergk: ὁ Μιλ. τὸν κάρβωνος (κάρμωνος) codd.

800 Macrobius, *Saturnalia*

Apollodorus in Book 14 of his work *On the Gods* calls the sun Ἴημος, saying that Apollo is so called because he moves (ἴσθαι) and goes (ἰέναι) through the universe, since the sun races over the world. But Timotheus has

And you, Sun, who strike with your bright rays the everlasting heavenly vault, send on our enemies a far-shot arrow from your bowstring, oh iē Paeān!¹

¹ Perhaps taken to mean 'oh shoot it (iē), Paeān!' Since the Greeks sang a paeān at daybreak before the battle of Salamis (Aes. *Pers.* 386 ff.), Edmonds assigned the lines to T.'s *Persians*.

801 Plutarch, *On the Fortune of Alexander*

When Archelaus¹ seemed rather sticky-fingered in the matter of his gifts Timotheus would often sing this phrase to bring it to his attention:

but you commend earth-born silver;

to which Archelaus made this witty rejoinder, 'But you demand it.'

¹ King of Macedon, died 399 B.C.

802 Plutarch, *On praising oneself inoffensively*

So when Timotheus writes of his victory over Phrynīs,

You were blessed, Timotheus, when the herald said, 'Timotheus of Miletus is victorious over Camon's son,¹ the modulator² of Ionian melody,'

we have good reason to be disgusted at his tasteless and irregular heralding of his own victory.

¹ Cf. Pollux 4. 66, 'Phrynīs, Camon's son': *Suda* s.v. Phrynīs has 'Canops' son'.
² Literally 'twister': see Phrynīs testt. 1, 2.

803 Plut. *quaest. conviv.* 3. 10. 3 (iv 115 Hubert)

Τιμόθεος δ' ἀντικρύς φησιν·

διὰ κυάνεον πόλον ἄστρων
διὰ τ' ὠκυτόκοιο σελάνας.

cf. *aet. Rom.* 77, *Macrob. Sat.* 7. 16. 28

κυάνεον Plut. λαμπρὸν Macrob.

804 Stob. 1. 49 (περὶ ψυχῆς) 61 (i 448 Wachsmuth)

τοῦ αὐτοῦ (sc. Πορφυρίου ἐκ τῶν περὶ Στυγός)

... Ἠλύσιον μὲν πεδίων εἰκότως προσειπῶν (Hom. *Od.* 4. 563ss.) τὴν τῆς σελήνης ἐπιφάνειαν ὑπὸ ἡλίου καταλαμπομένην,

ὅτ' αὖξεται ἡλίου ἀυγαῖς,

ὡς φησι Τιμόθεος.

ἀέξεται ci. Meineke ἡλίου, ἡελίου codd.

F.G.E. p. 307s. *Vit. Eur.* (p. 3 Schwartz)

ἐτάφη δ' ἐν Μακεδονίᾳ, κενοτάφιον δ' αὐτοῦ Ἀθήνησιν ἐγένετο καὶ ἐπίγραμμα ἐπεγέγραπτο Θουκυδίδου τοῦ ἱστοριογράφου ποιήσαντος ἢ Τιμοθέου τοῦ μελοποιῦ·

μνημα μὲν Ἑλλάς ἅπασ' Εὐριπίδου, ὅστέα δ' ἴσχει

γῆ Μακεδῶν, ἧπερ δέξαστο τέρμα βίου.

πατρίς δ' Ἑλλάδος Ἑλλάς, Ἀθηναί· πλείστα δὲ Μούσαις

τέρψας ἐκ πολλῶν καὶ τὸν ἔπαινον ἔχει.

cf. *Anth. Pal.* 7. 45 (Θουκυδίδου τοῦ ἱστορικοῦ) (Plan.), Athen. 5. 187d

1 μνάμα *Anth.*, Plan. 2 ἦ γὰρ *Anth.*, Plan. 3 πολλὰ δὲ
vit. cod. P Μούσας *Anth.*, *vit. cod.* P, Μούσας Plan., *vit. codd.*
rell.

803 Plutarch, *Table-talk*

Timotheus says outright:

Through the blue-black vault of the stars and of the moon who gives swift childbirth.¹

¹ Plut. assumes here that T. identifies the moon with Artemis; in *Roman Questions* he compares the moon to Juno Lucina (see also Macrobius).

804 Stobaeus, *Anthology* (on the soul)

From Porphyry, *On the Styx*

Homer reasonably gives the name 'Elysian plain' to the appearance of the moon illuminated by the sun,

when she grows with the sun's rays,

as Timotheus says.

F.G.E. p. 307f. *Life of Euripides*

He was buried in Macedonia, but his cenotaph was in Athens¹ and had an epigram inscribed on it, the work either of Thucydides the historian or of Timotheus the lyric poet²:

All Greece is the monument of Euripides, although his bones lie in the land of Macedon, where he met the end of his life. His native city was Athens, the Greece of Greece. He gave much pleasure by his poetry, and he enjoys the praise of many.

¹ Cf. Paus. 1. 2. 2. ² The *Palatine Anthology* and Athenaeus attribute it to Thuc.; we cannot say who wrote it. For T.'s friendship with Eur. see test. 6.

TELESTES

TESTIMONIA VITAE ATQUE ARTIS

1 *Sud.* T 265 (iv 518 Adler)

Τελέστης, κωμικός. τούτου δράματά ἐστιν Ἄργω καὶ Ἀσκληπιός, ὡς φησιν Ἀθήναιος ἐν τῷ ἰδ' τῶν Δειπνοσοφιστῶν.

2 *Marm. Par.* Ep. 65 (p. 18 Jacoby)

ἀφ' οὗ Τελέστης Σελινοῦντιος ἐνίκησεν Ἀθήνησιν, ἔτη ΗΔΔΔΓΙΙΙ, ἄρχοντας Ἀθήνησιν Μίκωνος.

3 *Plut. vit. Alex.* 8. 3 (ii 2. 161 Ziegler) = Onesicritus, *F.Gr.H.* 134 F38

τῶν δ' ἄλλων βιβλίων οὐκ εὐπορῶν ἐν τοῖς ἄνω τόποις Ἄρπαλον ἐκέλευσε πέμψαι, κακείνος ἔπεμψεν αὐτῷ τὰς τε Φιλίστου βίβλους καὶ τῶν Εὐριπίδου καὶ Σοφοκλέους καὶ Αἰσχύλου τραγωδιῶν συχνὰς καὶ Τελέστου καὶ Φιλοξένου διθυράμβους.

TELESTES

LIFE AND WORK¹

1 *Suda*

Telestes, comic poet.² His plays are the *Argo* and *Asclepius*, as Athenaeus says in *Scholars at Dinner*, book 14.³

¹ See also Melanippides test. 1 n. 5, Timotheus test. 3, 10.
² An error; both 'plays' were probably dithyrambos. ³ See fr. 805, 806.

2 *Parian Marble*

From the time when Telestes of Selinus was victorious in Athens 139 years¹; Micon was archon at Athens.

¹ I.e. 402/401 B.C., 139 years before 264/263.

3 *Plutarch, Life of Alexander*¹

And when he was short of other books up-country² he ordered Harpalus to send them; and Harpalus sent him the books of Philistus and many of the tragedies of Euripides and Sophocles and Aeschylus and dithyrambos of Telestes and Philoxenus.

¹ Material taken from the History of Onesicritus, Alex.'s contemporary. ² I.e. in the interior of Asia.

4 Plin. *N.H.* 35. 36. 109 (v 269s. Mayhoff)

nec fuit alius in ea arte velocior. tradunt namque conduxisse pingendum ab Aristrato, Sicyoniorum tyranno, quod is faciebat Telesti poetae monimentum, praefinito die intra quem perageretur, nec multo ante venisse, tyranno in poenam accenso, paucisque diebus absolvisse et celeritate et arte mira.

5 Apollon. *Hist. Mir.* 40 (p. 53 Keller, p. 136s. Giannini)

Ἀριστόξενος ὁ μουσικὸς ἐν τῷ Τελέστου βίῳ φησὶν (fr. 117 Wehrli) ὥπερ ἐν Ἰταλία συνεκέρησεν, ὑπὸ τὸν αὐτὸν καιρὸν γίνεσθαι πάθη, ὧν ἓν εἶναι καὶ τὸ περὶ τὰς γυναῖκας γενόμενον ἄτοπον. ἐκστάσεις γὰρ γίνεσθαι τοιαύτας ὥστε ἐνίοτε καθημένας καὶ δειπνούσας ὡς καλοῦντός τις ὑπακούειν, εἶτα ἐκπηδᾶν ἀκατασχέτους γιγνομένας καὶ τρέχειν ἐκτὸς τῆς πόλεως. μαντευομένοις δὲ τοῖς Λοκροῖς καὶ Ῥηγίνοις περὶ τῆς ἀπαλλαγῆς τοῦ πάθους εἶπεῖν τὸν θεὸν παιᾶνας ἄδειν ἑαρινούς [[δωδεκάτης]] ἡμέρας ξ', ὅθεν πολλοὺς γενέσθαι παιανογράφους ἐν τῇ Ἰταλίᾳ.

δώδεκα τῆς ἡμέρας <ἐπὶ ἡμέρας> ξ' ci. West

4 Pliny, *Natural History* (on the painter Nicomachus)

No painter worked more quickly: they say that he accepted a commission from Aristratus, tyrant of Sicyon,¹ to paint a monument that he was erecting to the poet Telestes, the date for completion being stipulated, and that he arrived shortly before the deadline, by which time the tyrant was angry and threatening a penalty, and carried out his commission in a few days with wonderful speed and artistry.

¹ A supporter of Philip of Macedon, c. 360–340 B.C.

5 Apollonius, *Marvellous Stories*

The musician Aristoxenus says in his *Life of Telestes* that at the time of his visit to Italy strange things were happening. One odd one concerned the women: they were seized by such distraction that sometimes when seated at supper they would answer as if someone were calling and then dash out uncontrollably and run outside the city. When the Locrians and Rhegines consulted the oracle about relief from the condition, the god told them to sing spring paeans for sixty days.¹ That, he says, is why there were many paeon-writers in Italy.

¹ M. L. West, *C.Q.* 40 (1990) 286 f., emends the text so as to read 'twelve paeans a day for sixty days'.

TELESTES

FRAGMENTA

ΑΡΓΩ

805 Athen. 14. 616f–617a (iii 360s. Kaibel)

πρὸς ὃν ἀντιλέγων ἄλλος ἔφη· ἀλλ' ὅ γε Σελινούντιος Τελέ-
στης τῷ Μελανιππίδῃ ἀντικουρσόμενος ἐν Ἀργαῶ ἔφη· ὁ δὲ λόγος
ἐστὶ περὶ τῆς Ἀθηναῖς·

- (a) †δὸν† σοφὸν σοφᾶν λαβοῦσαν οὐκ ἐπέλπομαι νόω
δρυμοῖς ὀρείοις ὄργανον
δίαν Ἀθάναν δυσόφθαλμον αἰσχος ἐκφοβη-
θεῖσαν αὐθις χερῶν ἐκβαλεῖν
νυμφαγενεῖ χειροκτύπῳ φηρὶ Μαρσύα κλέος·
5 τί γὰρ νιν εὐηράτιο κάλλεος δέξυς ἔρωσ ἔτειρεν,
ἧ παρθενίαν ἄγαμον καὶ ἄπαιδ' ἀπένειμε Κλω-
θῶ;

ὡς οὐκ ἂν εὐλαβηθείσης τὴν αἰσχρότητα τοῦ εἶδους διὰ τὴν παρθε-
νίαν, ἐξῆς τέ φησι·

- (b) ἀλλὰ μάταν ἀχόρευτος ἄδε ματαιολόγων
φάμα προσέπταθ' Ἑλλάδα μουσοπόλων
σοφᾶς ἐπίφθορον βροτοῖς τέχνας ὄνειδος.

(a) 1 τὰν, μοχ σοφᾶν σοφὸν (post Bergk transp. Wilamowitz) ci.
Page 2 Musurus: ὀρειοῖς cod. 3 Wilamowitz: ἐκ χερ.
βαλ. codd. 4 χοροκτύπῳ ci. Meineke, χοροτύπῳ anon.
6 Schweighäuser (ἧ γὰρ): αἰγάρ cod. Casaubon: ἀγανὸν cod.
(b) 1 Grotefend: ἀναχορευτος codd.

TELESTES

FRAGMENTS

ARGO

805 Athenaeus, *Scholars at Dinner*¹

Another guest disagreed and said, 'But Telestes of Selinus took up the cudgels against Melanippides and said in his *Argo* with reference to Athena,

- (a) I do not believe in my heart that the clever one, divine Athena, took the clever instrument in the mountain thickets and then in fear of eye-offending ugliness threw it from her hands to be the glory of the nymph-born, hand-clapping beast² Marsyas; for why should a keen yearning for lovely beauty distress her, to whom Clotho had assigned a marriageless and childless virginity?

He implies that because of her virginity she would not have taken care to avoid physical ugliness; and he goes on to say,

- (b) No, this is a tale that idly flew to Greece, told by idly-talking Muse-followers, a tale unsuited to the choral dance, an invidious reproach brought among mortals against a clever skill.

¹ Continued from Melanippides 758.

² Marsyas was a satyr.

GREEK LYRIC

μετὰ ταῦτα δὲ ἐγκωμιάζων τὴν ἀθητικὴν λέγει·

(c) ἂν συνεριθοτάταν Βρομίῳ παρέδωκε σεμνᾶς
δαίμονος ἀερθὲν πνεῦμ' αἰολοπτέρυγον
σὺν ἀγλαᾶν ὠκύτατι χειρῶν.

(c) 1 (λέγει·) ἂν Kaibel: λεγεγαν cod. Hecker: συμεριθ-
cod. 2 ἀερόεν ci. Bergk Hartung: -πετέρυγον cod.

ΑΣΚΛΗΠΙΟΣ

806 Athen. 14. 617b (iii 361 Kaibel)

κομφῶς δὲ κὰν τῷ Ἀσκληπιῷ ὁ Τελέστης ἐδήλωσε τὴν τῶν
αὐλῶν χρεῖαν ἐν τούτοις·

ἢ Φρύγα καλλιπνῶων αὐλῶν ἱερῶν βασιλῆα,
Λυδὸν ὃς ἄρμοσε πρῶτος
Δωρίδος ἀντίπαλον μούσας νόμον αἰολομόρφους
πνεύματος εὔπτερον αὖραν ἀμφιπλέκων καλάμοις.

2 Huschke (Λυδὸν), Grotefend (ἤρμοσε): αὐδον ὃς ἠροσε cod. 3
Musurus: δουρ- cod. 4 Dobree (νόμον), Wilamowitz (αἰολομόρ-
φοις): νομοαἰολον ὄρφναι cod. αἰόλον ὀμφᾶ Schweighäuser

807 = Cinesias 774

cf. Philodem. *de piet.* p. 17 Gomperz

ΥΜΕΝΑΙΟΣ

808 Athen. 14. 637a (iii 406 Kaibel)

Τελέστης δ' ἐν Ὑμεναίῳ διθυράμβῳ πεντάχορδόν φησιν αὐτὴν
(sc. τὴν μάγαδιν) εἶναι διὰ τούτων·

TELESTES

Next he sings the praises of pipe-music and says,

(c) it was handed over as a most helpful servant
to Bromius³ by the uplifted wing-flashing breath of
the august goddess along with the swiftness of her
glorious hands.

³ Dionysus, god of the dithyramb.

ASCLEPIUS

806 Athenaeus, *Scholars at Dinner*¹

In his *Asclepius* too Telestes elegantly indicated the use
of the pipes in these lines:

or the Phrygian king² of the fair-breathing holy
pipes, who was the first to tune the Lydian strain,
rival of the Dorian muse, weaving about the quiver-
ing³ reeds the fair-winged gust of his breath.

¹ Continued from 805. ² Presumably Olympus, pupil (or
son) of Marsyas: see Olympus testt. 1–3, 6. ³ Text uncertain.

807 = Cinesias 774

HYMENAEOUS

808 Athenaeus, *Scholars at Dinner*

Telestes in his dithyramb *Hymenaeus* says the magadis
is five-stringed¹ in these lines:

¹ An error: 'five-staffed' (v. 3) describes the framework of the
instrument: see G. Comotti, *Q. U.C.C.* n.s. 15 (1983) 57–71.

ἄλλος δ' ἄλλαν κλαγγὰν ἰεῖς
 κερατόφωνον ἐρεθίζε μάγαδιν
 πενταρράβδω χορδῶν ἀρθμῶ
 χέρα καμψιδίαυλον ἀναστρωφῶν τάχος.

cf. Eust. *Il.* 1108. 1 (v. 4)

3 Dindorf: ἐν πεντ. cod. A -ράβδωι A, -ρόδω E, -ράδωι C
 Bergk: ἀρθμῶ codd. 4 Wilamowitz: χέρα Athen., Eust.

ΔΙΟΣ ΓΟΝΑΙ?

809 Philodem. *De Piet.* (p. 23 Gomperz: v. A. Henrichs, *Cron. ercol.* 5 (1975) 18s.)

καὶ Τελέσ[της ἐν Διὸς] γονα<ι>ς το[. . . (.) κ]αὶ ῥέαν στ[

τὸ [αὐτὸ] Philippson

810 Athen. 14. 625e–626a (iii 380s. Kaibel)

τὴν δὲ Φρυγιστὶ καὶ τὴν Λυδιστὶ παρὰ τῶν βαρβάρων οὔσας
 γνωσθῆναι τοῖς Ἑλλήσιν ἀπὸ τῶν σὺν Πέλοπι κατελθόντων εἰς τὴν
 Πελοπόννησον Φρυγῶν καὶ Λυδῶν. . . . διὸ καὶ Τελέστης ὁ Σελι-
 νούντιός φησιν·

πρῶτοι παρὰ κρατῆρας Ἑλλάνων ἐν αὐλοῖς
 συνοπαδοὶ Πέλοπος Ματρὸς ὀρείας

Φρύγιον ἄεισαν νόμον·

τοὶ δ' ὀξυφώνοις πηκτίδων ψαλμοῖς κρέκον

5 Λύδιον ἕμνον.

1 Bergk: Ἑλλήν- Athen. 4 Musurus: τοῖς δ' Athen.
 fort. πακτ- ψαλμοὶ Athen., corr. codd. rec.

and sending forth each a different clamour they
 were rousing the horn-voiced² magadis, swiftly
 turning to and fro their lap-rounding³ hands on the
 five-staffed jointing of the strings.

² I.e. resonant like the military instrument. ³ The hand
 resembles a runner completing a double course, there and back.

BIRTH OF ZEUS?

809 Philodemus, *On Piety*¹

and Telestes in his *Birth of Zeus* (says the same thing
 and that Rhea . . . ?)²

¹ Continued from Melanippides 764. ² Perhaps that like
 Demeter she was the same as the Mother of the gods.

810 Athenaeus, *Scholars at Dinner*

The Phrygian and Lydian tunings originated with the
 barbarians and came to be known to the Greeks from the
 Phrygians and Lydians who settled in the Peloponnese
 with Pelops. . . . That is why Telestes of Selinus says,

The first to sing to the pipes the Phrygian tune of
 the mountain Mother beside the mixing-bowls of the
 Greeks¹ were the companions of Pelops; and the
 Greeks began to twang the Lydian hymn with the
 shrill-voiced plucking of the pectis.²

¹ I.e. at Greek drinking-parties. ² A lyre like the magadis:
 see Terpander test. 12.

811 Athen. 11. 501f–502a (iii 107 Kaibel)

καὶ Θεόπομπος δ' ἐν Ἀλθαίᾳ (fr. 4 K.-A.) ἔφη·
 λαβοῦσα πλήρη χρυσέαν μεσόμφαλον
 φιάλην· Τελέστης δ' ἄκατον ἀνόμαζέε νιν·

ὡς τοῦ Τελέστου

ἄκατον

τὴν φιάλην εἰρηκότος.

ἄκρατον (Theopomp. v. 2) cod. A, corr. Porson
 supra κ scr. cod. A

τοῦ Τ. ἄκατον, ρ

812 Philodem. *De Piet.* p. 18 Gomperz

Αἰσχύλος δ[.] καὶ Εὐβ[υκος (fr. 292) καὶ Τε]λέστης
 [.] τὰς Ἀρπ[υίας . . .

ποιούσιν] τὰς Ἀρπ[υίας θησκ]ούσας ὑπ[ὸ τῶν Βορέου παί]δων suppl.
 Gomperz

811 Athenaeus, *Scholars at Dinner*

And Theopompus said in his *Althaea*, ‘She, taking a full golden mid-bossed goblet—but Telestes called it a boat,’ for Telestes used the term

boat

for goblet (*phiale*).

812 Philodemus, *On Piety*

Aeschylus . . . and Ibycus and Telestes (represent) the Harpies (as being killed by the sons of Boreas?).

εἰ γάρ τις ἢ πλούτου χάρις ἢ τεκέων
ἢ τᾶς ἰσοδαίμονος ἀνθρώποις βασιληίδος ἀρχῆς ἢ
πόθων

- 5 οὓς κρυφίοις Ἀφροδίτας ἔρκεσιν θηρεύομεν,
ἢ εἴ τις ἄλλα θεόθεν ἀνθρώποισι τέρψις ἢ πόνων
ἀμπνοᾶ πέφανται,
μετὰ σείο, μάκαιρ' Ὑγία,
τέθαλε καὶ λάμπει Χαρίτων δάροις·
10 σέθεν δὲ χωρὶς οὐτις εὐδαίμων ἔφυ.

3 εἰ γάρ τις ἢ Ottob., Athen. cod. E: ἢ γάρ τις Athen. cod. A, ἠδαισιση
Cass., τίς γάρ Sext., οὔτε γάρ Plut. in paraphrasi χάριν Cass.,
Plut. 4 ἠδαισισηδαίμονος Cass., τᾶς ἰσοδαίμονος, om. ἢ.
Athen. 4s. ἀρχασηποῖφρονζυγισησφροδεῖτασ Cass. 5 ἔρκεσι
Ottob.: ἐλκεσι Cass., ἄρκεσι Epid., ἀρκεσι Athen. 6 ἢ εἰ
Athen.: ἢ Ottob., ἢ[.]σ Cass. 7 ἀμπνοᾶ Ottob., Athen.: ἀκμα[.]
Cass. πέφανται: τεθαλται Cass. 8 σείο: θια Cass.
9 τέθαλε Ottob., Cass.: τέθαλε πάντα Athen., Epidaur. ut vid.
δάροις Ottob.: δάροι vel ἔαροι Athen. cod. A, δαρι γρ. δαρ Athen. cod. E,
οασ[.] Cass. 10 ἔφυ om. Athen.

for any joy in wealth or in children or in a king's
godlike rule over men or in the desires which we
hunt with the hidden nets of Aphrodite, any other
delight or respite from toils that has been revealed
by the gods to men, with you, blessed Health, it
flourishes and shines in the converse of the Graces;
and without you no man is happy.

PHILOXENUS CYTHERIUS

TESTIMONIA VITAE ATQUE ARTIS

1 *Sud.* Φ 393 (iv 728s. Adler)

Φιλόξενος, Εὐλυτίδου, Κυθήριος, λυρικός. ἔγραψε διθυράμβους κδ'· τελευτᾶ δὲ ἐν Ἐφέσῳ. οὗτος ἀνδραποδισθέντων τῶν Κυθήρων ὑπὸ Ἀθηναίων (Reinesius: Λακεδαιμονίων codd.) ἠγοράσθη ὑπὸ Ἀγεσύλου τινὸς καὶ ὑπ' αὐτοῦ ἐτράφη καὶ Μύρμηξ ἐκαλεῖτο. ἐπαυδέυθη δὲ μετὰ τὸν θάνατον Ἀγεσύλου, Μελανιππίδου πριαμένου αὐτὸν τοῦ λυρικοῦ. Καλλίστρατος δὲ Ἡρακλείας αὐτὸν γράφει Ποντικῆς. ἔγραψε δὲ μελικῶς Γενεαλογίαν τῶν Αἰακιδῶν.

¹ See also Melanippides test. 1 n. 5. ² In 424 B.C. The mss. read 'by the Spartans'. ³ Hesychius Δ 2261 says that someone (a comic poet? See fr. anon. CXXXII Meineke, 74 Kock) called

2 *Marm. Par.* Ep. 69 (p. 18 Jacoby)

ἀφ' οὗ Φιλόξενος διθυραμβοποιὸς τελευτᾷ βιοῦς ἔτη ΙΓ', ἔτη ΗΔΓΙ, ἄρχοντας Ἀθήνησιν Πυθέου.

¹ Diodorus put his *floruit* in 398: see Timotheus test. 3. Schol. Theocr. 4. 31 says he was older than the musician Pyrrhus. ² I.e. 380/379, 116 years before 264/263; the year of his birth is 435/434.

PHILOXENUS OF CYTHERA

LIFE AND WORK¹

1 *Suda*

Philo Xenus, son of Eulytides, from Cythera, lyric poet. He wrote 24 dithyrambs, and he died in Ephesus. When Cythera was enslaved by the Athenians,² he was bought³ by a certain Agesylus, brought up by him, and known as Myrmex ('Ant').⁴ After the death of Agesylus he received his education when he was bought by Melanippides the lyric poet. Callistratus wrote that he belonged to Pontic Heraclea.⁵ He wrote a lyric poem, *The Genealogy of the Aeacids*.

him Doulon because he had been a slave (*doulos*). ⁴ Cf. Timotheus test. 1 n. 3, Ar. *Thesm.* 100 (the 'ant-paths' of Agathon). ⁵ Wrongly, it seems. Domitius Callistratus (1st c. B.C.?) wrote an account of Pontic Heraclea (*F.Gr.H.* 433).

CHRONOLOGY¹

2 *Parian Marble*

From the time when Philoxenus the dithyrambic poet died at the age of fifty-five 116 years²; Pytheas was archon at Athens.

3 Diod. Sic. 15. 6 (iii 366ss. Vogel)

κατὰ δὲ τὴν Σικελίαν Διονύσιος ὁ τῶν Συρακοσίων τύραννος ἀπολελυμένος τῶν πρὸς Καρχηδονίους πολέμων πολλὴν εἰρήνην καὶ σχολὴν εἶχεν. διὸ καὶ ποιήματα γράφειν ὑπεστήσατο μετὰ πολλῆς σπουδῆς, καὶ τοὺς ἐν τούτοις δόξαν ἔχοντας μετεπέμπετο καὶ προτιμῶν αὐτοὺς συνδιέτριβε καὶ τῶν ποιημάτων ἐπιστάτας καὶ διορθωτὰς εἶχεν. ὑπὸ δὲ τούτων διὰ τὰς εὐεργεσίας τοῖς πρὸς χάριν λόγους μετεωρίζομενος ἔκαυχᾶτο πολὺ μᾶλλον ἐπὶ τοῖς ποιήμασιν ἢ τοῖς ἐν πολέμῳ κατωρθωμένοις. τῶν δὲ συνόντων αὐτῷ ποιητῶν Φιλόξενος ὁ διθυραμβοποιός, μέγιστον ἔχων ἀξίωμα κατὰ τὴν κατασκευὴν τοῦ ἰδίου ποιήματος, κατὰ τὸ συμπόσιον ἀναγνωσθέντων τῶν τοῦ τυράννου ποιημάτων μοχθηρῶν ὄντων ἐπηρωτήθη περὶ τῶν ποιημάτων τίνα κρίσιν ἔχοι. ἀποκρινάμενός δ' αὐτοῦ παρρησιωδέστερον, ὁ μὲν τύραννος προσκόψας τοῖς ῥηθείσι, καὶ καταμειψάμενος ὅτι διὰ φθόνου ἐβλασφήμησε, προσέταξε τοῖς ὑπηρέταις παραχρῆμα ἀπάγειν εἰς τὰς λατομίας. τῇ δ' ὕστεραία τῶν φίλων παρακαλούντων συγγνώμην δοῦναι τῷ Φιλοξένῳ, διαλλαγῆς αὐτῷ πάλιν τοὺς αὐτοὺς παρέλαβεν ἐπὶ τὸ συμπόσιον. προβαίνοντος δὲ τοῦ πότου, καὶ πάλιν τοῦ Διονυσίου καυχωμένου περὶ τῶν ἰδίων ποιημάτων, καὶ τινὰς στίχους τῶν δοκούντων ἐπιτετεῦχθαι προενεγκαμένου, καὶ ἐπερωτῶντος 'ποῖά τινά σοι φαίνεται τὰ ποιήματα ὑπάρχειν;' ἄλλο

¹ See also fr. 816, 819, Cicero, *Att.* 4. 6. 2, Plut. *Tranq.* 12, Paus. 1. 2. 3, Lucian, *Cal.* 14, Aelian, *V.H.* 12. 44, schol. *Ar. Plut.* 179, Tzetz. *Chil.* 5. 23. 152 ff.

PHILOXENUS AND DIONYSIUS¹

3 Diodorus Siculus, *World History*

In Sicily² Dionysius, the tyrant of Syracuse, no longer embroiled in the wars against Carthage, was enjoying peace and leisure. He began writing poetry with great enthusiasm, sending for the famous poets, spending his time with them and showering honours on them, and using them as supervisors and reviewers of his poetry. His generosity led to flattery on the part of these grateful critics, and removed from reality by it he bragged more of his poetry than of his military successes. One of the poets at his court was Philoxenus, the composer of dithyrambs, who had a high reputation for his own style of composition, and at the drinking-party when the tyrant's wretched poems were read he was asked his opinion of them; he gave a rather frank reply, and the tyrant took offence, faulted him for slandering him out of envy, and told his attendants to take him off at once to the quarries. Next day his friends begged him to pardon Philoxenus, so he made it up with him and invited the same company to the drinking-party. As the drinking progressed, Dionysius again began to brag of his poetry and cited some lines which he regarded as particularly successful; but when he asked Philoxenus what he thought of them, his only response was to summon

²Diod. sets the incident in 386 B.C., probably a few years too late.

μὲν οὐδὲν εἶπε, τοὺς δ' ὑπὲρ τὰς τοῦ Διονυσίου προσκαλεσάμενος ἐκέλευσεν αὐτὸν ἀπαγαγεῖν εἰς τὰς λατομίας. τότε μὲν οὖν διὰ τὴν εὐτραπελίαν τῶν λόγων μειδιάσας ὁ Διονύσιος ἤνεγκε τὴν παρρησίαν, τοῦ γέλωτος τὴν μέμψιν ἀμβλύνοντος· μετ' ὀλίγον δὲ τῶν γνωρίμων ἅμ' ἐκείνου καὶ τοῦ Διονυσίου παραιτουμένων τὴν ἄκαιρον παρρησίαν, ὁ Φιλόξενος ἐπηγγείλατο παράδοξόν τινα ἐπαγγελίαν. ἔφη γὰρ διὰ τῆς ἀποκρίσεως τηρήσειν ἅμα καὶ τὴν ἀλήθειαν καὶ τὴν εὐδόκησιν τοῦ Διονυσίου, καὶ οὐ διεψεύσθη. τοῦ γὰρ τυράννου προενεγκαμένου τινὰς στίχους ἔχοντας ἔλεεινὰ πάθη, καὶ ἐρωτήσαντος 'ποῖά τινα φαίνεται τὰ ποιήματα;' εἶπεν 'οἰκτρά,' διὰ τῆς ἀμφιβολίας ἀμφοτέρω τηρήσας. ὁ μὲν γὰρ Διονύσιος ἐδέξατο τὰ οἰκτρά εἶναι ἔλεεινὰ καὶ συμπαθείας πλήρη, τὰ δὲ τοιαῦτα εἶναι ποιητῶν ἀγαθῶν ἐπιτεύγματα, ὅθεν ὡς ἐπηνεκότε αὐτὸν ἀπεδέχετο· οἱ δ' ἄλλοι τὴν ἀληθινὴν διάνοιαν ἐκδεξάμενοι πᾶν τὸ οἰκτρὸν ἀποτεύγματος φύσιν εἰρησθαι διελάμβανον.

4 *Sud.* Φ 397 (iv 729s. Adler)

Φιλοξένου γραμματίον· ἐπὶ τῶν μὴ πειθόμενων ἐφ' οἷς παρακαλοῦνται ἀλλ' ἀπαγορευόντων μᾶλλον· Φιλόξενος γὰρ ὁ Κυθήριος διαφυγὼν τὰς εἰς Συρακούσας λιθοτομίας εἰς αἷς ἐνέπεσεν ὅτι τὰς τοῦ Διονυσίου

the attendants and tell them to take him off to the quarries.³ At the time Dionysius smiled at the wit-tiness of the reply and put up with his frankness: laughter took the edge off fault-finding; but soon after when the friends of each party asked Dionysius to excuse his untimely frankness, Philoxenus made the strange offer that his answer would preserve both the truth and Dionysius' reputation; and he kept his promise, because when the tyrant cited some lines which described lamentable events⁴ and asked what he thought of them, Philoxenus said, 'Tragic', using the ambiguity to preserve the truth together with the tyrant's reputation: Dionysius took 'tragic' to mean 'lamentable and full of pathos', and knowing that good poets excelled in such writing accepted it as praise from Philoxenus; but the rest of the company picked up the true meaning and saw that the term 'tragic' had been used only to brand a failure.

³ 'Take me off to the quarries' became proverbial: *Suda* A 2862, EI 291, Stob. 3. 13. 31, App. Prov. 2. 26. ⁴ Lucian, *Adv. Indoct.* 15, referring to the story, says D. wrote tragedy; cf. also Eust. *Od.* 1691. 32, test. 4.

4 *Suda*

'The letter of Philoxenus': applied to those who do not accept the terms of an invitation but refuse it. Philoxenus of Cythera on escaping the Syracusan quarries into which he had been thrown for refusing to praise the tragedies of the tyrant Dionysius was

τοῦ τυράννου τραγωδίας οὐκ ἐπήνει διέτριβεν ἐν
 Τάραντι τῆς Ἰταλίας (Kuster: Σικελίας codd.). μετα-
 πεμπομένου δὲ Διονυσίου αὐτὸν καὶ ἀξιούντος διὰ
 γραμμάτων ἐλθεῖν, Φιλόξενος ἀντιγράψαι μὲν οὐκ
 ἔγνω, λαβὼν δὲ βιβλίον τὸ ο (codd. AV: ου GM) στοι-
 χεῖον ἔγραψε μόνον πολλάκις ἐν αὐτῷ, διὰ τούτου
 δηλώσας ὅτι τὴν παράκλησιν διωθεῖται.

5 [Plut.] *Mus.* 30. 1142a (p. 125 Lasserre, vi 3. 26 Ziegler)

καὶ Ἀριστοφάνης ὁ κωμικὸς (fr. dub. 953 K.-A.)
 μνημονεύει Φιλοξένου καὶ φησιν ὅτι εἰς τοὺς κυκλίους
 χοροὺς μέλη¹ εἰσηνέγκατο. ἡ δὲ Μουσικὴ λέγει ταῦτα·
 ἔξαρμοῖους κτλ. (v. Timoth. test. 1).

¹<μονωδικὰ> μέλη Westphal, <προβατίων αἰγῶν τε> μέλη Weil-
 Reinach, <ἄμουσα> vel <ἄτοπα> vel <περίεργα> μέλη Fritzsche

living in Tarentum¹ in Italy. When Dionysius wrote
 asking him to return, Philoxenus decided not to give
 a direct answer, but instead took a scroll and wrote
 on it the letter οὐ (omicron) several times over,² thus
 indicating that he rejected the request.³

¹ Croton, according to the scholiast on Aristides 46. 309 Dindorf.
 Plut. *Vit. Aer. Al.* 8 says he had a farm 'in a Sicilian colony'.

² Concentric o's according to the scholiast, who explains that Phil.
 meant, 'I don't care about you,' 'I don't wish to come to you,' 'Go to
 hell!' etc., omicron being the first letter of these expressions and οὐ
 being also the negative, 'not'. ³ See also Apostol. 6. 68,
 Diogen. 8. 54, App. Prov. 5. 16.

MUSIC¹

5 'Plutarch', *On Music*

Further, Aristophanes the comic poet mentions
 Philoxenus and says he introduced songs² into his
 cyclic choruses.³ Music speaks as follows: '...
 exharmonic etc.'

¹ See also fr. 825, 826, Melanippides test. 6, Timotheus test. 8,
 10, Aelian *H.A.* 2. 11. ² Perhaps this can mean that he intro-
 duced solo songs into his (choral) dithyrambs. Editors propose

'monodic songs' or 'the songs of sheep and goats' (see fr. 819, 820)
 or 'tasteless' or 'strange' or 'superfluous songs'. ³ The sen-
 tence, which seems misplaced, follows the long excerpt from Pher-
 crates: see Timotheus test. 1 with n. 4.

6 [Plut.] *Mus.* 31. 1142bc (p. 126 Lasserre, vi 3. 26s. Ziegler)

ὅτι δὲ παρὰ τὰς ἀγωγὰς καὶ τὰς μαθήσεις διόρθωσις ἢ διαστροφή γίγνεται, δῆλον Ἀριστοξένος ἐποίησε (fr. 76 Wehrli). τῶν γὰρ κατὰ τὴν αὐτοῦ ἡλικίαν φησὶ Τελεσίᾳ τῷ Θηβαίῳ συμβῆναι νέω μὲν ὄντι τραφῆναι ἐν τῇ καλλίστῃ μουσικῇ, καὶ μαθεῖν ἄλλα τε τῶν εἰδοκιμούντων καὶ δὴ καὶ τὰ Πινδάρου, τὰ τε Διονυσίου τοῦ Θηβαίου καὶ τὰ Λάμπρου καὶ τὰ Πρατίνου καὶ τῶν λοιπῶν ὅσοι τῶν λυρικῶν ἄνδρες ἐγένοντο ποιητὰὶ κρουμάτων ἀγαθοί· καὶ αὐλῆσαι δὲ καλῶς καὶ περὶ τὰ λοιπὰ μέρη τῆς συμπάσης παιδείας ἰκανῶς διαπονηθῆναι· παραλλάξαντα δὲ τὴν τῆς ἀκμῆς ἡλικίαν, οὕτω σφόδρα ἐξαπατηθῆναι ὑπὸ τῆς σκηνηκῆς τε καὶ ποικίλης μουσικῆς, ὡς καταφρονῆσαι τῶν καλῶν ἐκείνων ἐν οἷς ἀνετρέφετο, τὰ Φιλοξένου δὲ καὶ Τιμοθέου ἐκμανθάνειν, καὶ τούτων αὐτῶν τὰ ποικιλώτατα καὶ πλείστην ἐν αὐτοῖς ἔχοντα καινοτομίαν· ὀρμήσαντά τ' ἐπὶ τὸ ποιεῖν μέλη καὶ διαπειρώμενον ἀμφοτέρων τῶν τρόπων, τοῦ τε Πινδαρείου καὶ τοῦ Φιλοξενείου, μὴ δύνασθαι κατορθοῦν ἐν τῷ Φιλοξενίῳ γένει· γεγενῆσθαι δ' αἰτίαν τὴν ἐκ παιδὸς καλλίστην ἀγωγὴν.

7 Philod. *Mus.* 1. 23 (IX 67 fr. 5) (p. 133 Rispoli)

καὶ τοῦ]ς δειθυραμβικούς δὲ τρόπους εἶ τις συγκρίνει, τὸν τε κατὰ Πίνδαρον καὶ τὸν κατὰ Φιλόξενον, μεγάλην εὐρεθήσεσθαι τὴν διαφορὰν τῶν ἐπιφαινομένων ἡθῶν, τὸν αὐτὸν δ' εἶναι τρόπον.

6 'Plutarch', *On Music*

That training and teaching are responsible for the proper practice or the perversion of music was made clear by Aristoxenus, who says that among his contemporaries Telesias¹ of Thebes was brought up in his youth on the most beautiful music and learned the works of the distinguished poets, in particular Pindar, Dionysius of Thebes, Lamprus,² Pratinas and all the other lyric poets who composed good music for the lyre; in addition, he was a fine piper and was well instructed in all the other branches of a complete musical education; but when he left his youth behind him he was so completely seduced by the elaborate music of the theatre that he came to despise the fine composers on whom he had been brought up and began learning by heart the works of Philoxenus and Timotheus—and the most elaborate and innovative works at that; but when he tried his hand at composition and attempted both styles, the Pindaric and the Philoxenean, he failed to achieve success in the Philoxenean, simply because of the fine training he had had since his boyhood.

¹ Unknown. ² = Lamprus test. 1. All four composed in the 5th c.

7 Philodemus, *On Music*

If the dithyrambic styles of Pindar and Philoxenus are compared, it will be found that there is a great difference in the characters represented, but the style is the same.

8 Athen. 8. 352c (ii 272 Kaibel)

Ἰηλωτῆς δὲ <διὰ> τῶν εὐτραπέλων λόγων τούτων ἐγένετο ὁ Στρατόνικος Σιμωνίδου τοῦ ποιητοῦ, ὡς φησιν Ἐφωρος ἐν δευτέρῳ περὶ εὐρημάτων (*F.Gr.H.* 70 F2), φάσκων καὶ Φιλόξενον τὸν Κυθήριον περὶ τὰ ὅμοια ἐσπουδακέναι.

9 (a) Stob. 2. 31 (περὶ ἀγωγῆς καὶ παιδείας) 86 (ii 216 Wachsmuth)

Φιλόξενος ὁ μουσικός, ἐρωτηθεὶς τί μάλιστα συνεργεῖ παιδεία, εἶπε ‘χρόνος’.

(b) *Flor. Mon.* 260 (iv 289 Meineke, *Stobaeus*)

Φιλόξενος παρῆναι προτιμῶν τῶν γονέων τοὺς διδασκάλους, ὅτι οἱ μὲν γονεῖς τοῦ ζῆν μόνον, οἱ δὲ διδάσκαλοι τοῦ καλῶς ζῆν αἴτιοι γεγόνασιν.

261 (ibid.) ὁ αὐτὸς πρὸς μειράκιον ἐρυθρίασαν ἔφη, ‘θάρρει· τοιοῦτον γὰρ ἡ ἀρετὴ ἔχει τὸ χρῶμα.’

10 Athen. 8. 341e (ii 250 Kaibel)

περὶ δὲ τοῦ Φιλοξένου καὶ ὁ παραδὸς Σώπατρος λέγων φησί (fr. 23 Kaibel, Olivieri)·

δισσαῖς γὰρ ἐν μέσαισιν ἰχθύων φοραῖς
ἦσται τὸν Αἴτνης ἐς μέσον λεύσσω σκοπόν.

¹ There may be confusion with Phil. of Leucas, author of the *Banquet* (836 *P.M.G.*); see also fr. 816 with n. 1, fr. 828. ² The passage follows test. 11. ³ C. 300 B.C.

APOPHTHEGMS

8 Athenaeus, *Scholars at Dinner*

In the matter of these witticisms Stratoniceus tried to emulate the poet Simonides,¹ as Ephorus says in book 2 of his work *On Inventions*, alleging that Philoxenus of Cythera had the same ambition.²

¹ See Sim. test. 47. ² Diogenes Laertius gives an example (4. 6. 11): Phil. found brickmakers singing one of his songs badly, trampled on their bricks and said, ‘As you destroy my work, so I destroy yours.’

9 (a) Stobaeus, *Anthology* (on training and education)

The musician Philoxenus, asked what is the greatest aid to education, said ‘Time’.

(b) *Munich Anthology*

(i) Philoxenus used to advise men to honour their teachers more than their parents, since parents are responsible only for life, teachers for a good life.

(ii) To a youth who had crimsoned Philoxenus said, ‘Cheer up! That is virtue’s colour.’

PHILOXENUS THE FISH-EATER¹

10 Athenaeus, *Scholars at Dinner*²

The parodist Sopater³ says of Philoxenus, ‘Between two courses of fish he sits gazing at the lookout half-way up Etna.’

11 Athen. 8. 341a–d (ii 249s. Kaibel)

περὶ δὲ Φιλοξένου τοῦ Κυθηρίου διθυραμβοποιῶ
Μάχων ὁ κωμωδιοποιὸς τάδε γράφει (fr. 9 Gow)·

ὑπερβολῇ λέγουσι τὸν Φιλόξενον
τῶν διθυράμβων τὸν ποιητὴν γεγονέναι
ὀψοφάγον. εἶτα πουλύποδα πηχῶν δυεῖν
ἐν ταῖς Συρακοῦσαις ποτ' αὐτὸν ἀγοράσαι
5 καὶ σκευάσαντα καταφαγεῖν ὅλον σχεδόν
πλὴν τῆς κεφαλῆς, ἄλόντα δ' ὑπὸ δυσπεψίας
κακῶς ἔχειν σφόδρ'· εἶτα δ' ἰατροῦ τινος
πρὸς αὐτὸν εἰσελθόντος ὃς φαύλως πάνυ
ὄρων φερόμενον αὐτὸν εἶπεν, 'εἴ τί σοι
10 ἀνοικονόμητόν ἐστι διατίθου ταχύ,
Φιλόξεν', ἀποθανῆ γὰρ ὥρας ἑβδόμης.'
κάκεϊνος εἶπε, 'τέλος ἔχει τὰ πάντα μοι,
ἰατρέ,' φησί, 'καὶ δεδιώκηται πάλαι.
τοὺς διθυράμβους σὺν θεοῖς καταλιμπάνω
15 ἠνδρωμένους καὶ πάντας ἐστεφανωμένους,
οὓς ἀνατίθῃμι ταῖς ἑμαυτοῦ συντρόφοις
Μούσαις. Ἐφροδίτην καὶ Διόνυσον ἐπιτρόπους —
ταῦθ' αἰ διαθήκῃ διασαφοῦσιν, ἀλλ' ἐπεὶ
ὁ Τιμοθέου Χάρων σχολάζειν οὐκ ἔα,
20 οὐκ τῆς Νιόβης, χωρεῖν δὲ πορθμὸν ἀναβοᾷ,
καλεῖ δὲ μοῖρα νύχιος ἧς κλύειν χρεῶν,
'ἵν' ἔχων ἀποτρέχω πάντα τὰμαυτοῦ κάτω
τοῦ πουλύποδός μοι τὸ κατάλοιπον ἀπόδοτε.'
κὰν ἄλλω δὲ μέρει φησί·
Φιλόξενός ποθ', ὡς λέγουσ', ὁ Κυθήριος

11 Athenaeus, *Scholars at Dinner*

Of the dithyrambic poet Philoxenus of Cythera Machon, the comic poet,¹ writes as follows: 'They say that Philoxenus, the composer of dithyrambs, was an excessively enthusiastic fish-eater. Once in Syracuse he bought an octopus three feet wide, prepared it and ate nearly all of it except the head. Seized by dyspepsia, he was very seriously ill, and a doctor arrived, who on seeing his poor condition said, "If any of your affairs are not in order, Philoxenus, see to them at once, since you will die before the seventh hour." Philoxenus replied, "Everything is complete, doctor, and has been in order for a long time. By the gods' grace I leave my dithyrambs behind grown to manhood and crowned with garlands, all of them, and I dedicate them to the Muses with whom I was brought up; Aphrodite and Dionysus as their guardians—my will makes all this clear. But since Timotheus' Charon, the one in his *Niobe*,² does not let me dally but shouts that the ferry-boat is leaving, and gloomy Fate, who must be obeyed, is summoning me³—so that I may have all my belongings with me when I run off down below, fetch me the remains of that octopus!'" Elsewhere he writes, 'Philoxenus of Cythera, they say, once

¹ C. 250 B.C.² Fr. 786.³ According to the *Suda* Phil. died in Ephesus. The tale is likely to be apocryphal.

ἤϋξατο τριῶν σχεῖν τὸν λάρυγγα πῆχεων,
 ‘ὅπως καταπίνω’, φησίν, ‘ὅτι πλεῖστον χρόνον
 καὶ πάνθ’ ἅμα μοι τὰ βρώμαθ’ ἥδονῆν ποιῆ.’

12 Athen. 14. 643de (iii 422 Kaibel)

ταῦτα καὶ ὁ Κυθήριος Φιλόξενος, ὃν ἐπαινῶν Ἄντι-
 φάνης ἐν τῷ Τριταγωνιστῇ φησι (fr. 207 K.-A.).

πολύ γ’ ἐστὶ πάντων τῶν ποιητῶν διάφορος
 ὁ Φιλόξενος. πρῶτιστα μὲν γὰρ ὀνόμασιν
 ἰδίοισι καὶ καινοῖσι χρῆται πανταχοῦ,
 ἔπειτα <τὰ> μέλη μεταβολαῖς καὶ χρώμασιν
 5 ὡς εὔ κέκραται. θεὸς ἐν ἀνθρώποισιν ἦν
 ἐκεῖνος, εἰδὼς τὴν ἀληθῶς μουσικὴν.
 οἱ νῦν δὲ κισσόπλεκτα καὶ κρηναῖα καὶ
 ἀνθεσιπότατα μέλα μελέοις ὀνόμασι
 ποιοῦσιν ἐμπλέκοντες ἀλλότρια μέλη.

prayed to get a throat four feet long “so that I may have the longest possible time for swallowing and my foods may give me pleasure all at the same time.”

THE VERDICT OF ANTIQUITY¹12 Athenaeus, *Scholars at Dinner*

These² are the lines of Philoxenus of Cythera, in praise of whom Antiphanes³ says in his *Third Actor*: ‘Far superior to all other poets is Philoxenus. In the first place, he always uses new words of his own, and, secondly, what a fine blend his songs are of modulations and chromatics! A god among men he was, and he knew true poetry and music. But poets nowadays compose ivy-twined, fountain stuff, flower-flitting, wretched songs with wretched words, into which they weave other men’s melodies.’

¹ See also Timotheus test. 13, Telestes test. 3.

² Athen. has cited fr. 836(e) from the *Banquet* (by Phil. of Leucas).

³ Prolific comic poet, first play produced in 385 B.C.

PHILOXENUS CYTHERIUS

FRAGMENTA

ΓΕΝΕΑΛΟΓΙΑ ΤΩΝ ΑΙΑΚΙΔΩΝ

814 v. test. 1.

ΚΥΚΛΩΨ ἢ ΓΑΛΑΤΕΙΑ

815 Hermesianax fr. 7. 69ss. Powell (*Coll. Alex.* p. 100)
(ap. Athen. 13. 598e)

ἄνδρα δὲ τὸν Κυθήρηθεν ὃν ἐθρέψαντο τιθῆναι
Βάκχου καὶ Λωτοῦ πιστότατον ταμίην
Μοῦσαι παιδευθέντα Φιλόξενον, οἷα τυναχθεὶς
Ἵρτυγίῃ ταύτης ἦλθε διὰ πτόλεως
γιγνώσκεις, αἰούσα μέγαν πόθον ὃν Γαλατείῃ
αὐτοῖς μηλείους θήκαθ' ὑπὸ προγόνους.

PHILOXENUS OF CYTHERA

FRAGMENTS

GENEALOGY OF THE AEACIDS

814 : See test. 1.

CYCLOPS or GALATEA¹

815 Hermesianax, *Leontium*²

And you know how the man from Cythera, whom the Muses reared as his nurses, taught to be the most trusty steward of Bacchus and the pipe,³ Philoxenus, came through this city⁴ after a great battering in Ortygia⁵; for you have heard of his passionate longing, which Galatea ranked lower than the very first-born lambs.

¹ See also Timotheus 782, Oeniades 840, *P.M.G.* 966, Aelian *V.H.* 12. 44 (Phil. composed the dithyramb in the quarries). *Pap. Rainer* n.s. 1932 p. 140 fr. bIII seems to be a commentary on a *Cyclops*.

² Herm. is listing for his mistress Leontium the loves of poets and philosophers.

³ As dithyrambic composer.

⁴ Presumably Colophon, Herm.'s city.

⁵ I.e., battered by his love for Galatea in Syracuse. Text uncertain.

816 Athen. 1. 6e–7a (i 13s. Kaibel)

Φαινίας δὲ φησιν (fr. 13 Wehrli) ὅτι Φιλόξενος ὁ Κυθήριος ποιητής, περιπαθῆς ὢν τοῖς ὄψοις, δειπνῶν ποτε παρὰ Διονυσίῳ ὡς εἶδεν ἐκεῖνῳ μὲν μεγάλην τρίγλαν παρατεθείσαν, ἑαυτῷ δὲ μικράν, ἀναλαβὼν αὐτὴν εἰς τὰς χεῖρας πρὸς τὸ οὖς προσήνεγκε. πυθομένου δὲ τοῦ Διονυσίου τίνος ἕνεκεν τοῦτο ποιεῖ, εἶπεν ὁ Φιλόξενος ὅτι γράφων τὴν Γαλάτειαν βούλοίτο τινα παρ' ἐκείνης τῶν κατὰ Νηρέα πυθέσθαι· τὴν δὲ ἠρωτημένην ἀποκεκρίσθαι διότι νεωτέρα ἄλοιη· διὸ μὴ παρακολουθεῖν· τὴν δὲ τῷ Διονυσίῳ παρατεθείσαν προσβυτέραν οὖσαν εἶδέναι πάντα σαφῶς ἃ βούλεται μαθεῖν. τὸν οὖν Διονύσιον γελάσαντα ἀποστελεῖα αὐτῷ τὴν τρίγλαν τὴν παρακειμένην αὐτῷ. συνεμέθυε δὲ τῷ Φιλοξένῳ ἡδέως ὁ Διονύσιος. ἐπεὶ δὲ τὴν ἔρωμένην Γαλάτειαν ἐφωράθη διαφθείρων, εἰς τὰς λατομίας ἐνεβλήθη· ἐν αἷς ποιῶν τὸν Κύκλωπα συνέθηκε τὸν μῦθον εἰς τὸ περὶ αὐτὸν γενόμενον πάθος, τὸν μὲν Διονύσιον Κύκλωπα ὑποστησάμενος, τὴν δ' ἀλλητριδα Γαλάτειαν, ἑαυτὸν δ' Ὀδυσσεά.

817 Schol. Theocr. 6(f) (p. 189 Wendel)

Δοῦρίς φησι (F.Gr.H. 76 F58) διὰ τὴν εὐβοσίαν τῶν θρεμμάτων καὶ τοῦ γάλακτος πολυπλήθειαν τὸν Πολίφημον ἰδρύσασθαι ἱερὸν παρὰ τῇ Λίττῃ Γαλατείας· Φιλόξενον δὲ τὸν Κυθήριον ἐπιδημήσαντα καὶ μὴ δυνάμενον ἐπινοῆσαι τὴν αἰτίαν ἀναπλάσαι ὡς ὅτι Πολύφημος ἦρα τῆς Γαλατείας.

816 Athenaeus, *Scholars at Dinner*¹

Phaenias² says that the poet Philoxenus of Cythera, who was extremely fond of fish, was dining once with Dionysius when he saw that a large mullet had been served to the tyrant and a small one to himself. He took the fish and put it to his ear; and when Dionysius asked why he was doing that, he replied that he was writing his *Galatea* and wanted some information about Nereus³ from the mullet, but she had replied that she was too young when she was caught and so could not follow what he said, but that the fish that had been served to Dionysius was older and had a clear understanding of all he wanted to know; at which the tyrant laughed and sent him the mullet that was at his place. Dionysius used to enjoy getting drunk with Philoxenus; but when the poet was caught in the act of seducing the tyrant's mistress Galatea, he was thrown into the quarries. There he wrote his *Cyclops* and adapted the plot to his own unhappy fate, making Dionysius the Cyclops, the pipe-girl Galatea and himself Odysseus.

¹ Cf. *Suda* Φ 395 (s.v. Philoxenus, son of Leucadius).

² Presumably in his work *On the Sicilian Tyrants*; *floruit* 320 B.C.

³ Sea-god, father of the nymph Galatea.

817 Scholiast on Theocritus 6

Duris¹ says that Polyphemus built a shrine to Galatea near Mount Etna in gratitude for the rich pasturage for his flocks and the abundant supply of milk,² but that Philoxenus of Cythera when he paid his visit and could not think of the reason for the shrine invented the tale that Polyphemus was in love with Galatea.

¹ Tyrant of Samos and historian, c. 340–c. 260 B.C.

² Greek *gala*.

818 Synes. *Epist.* 121 (*Patr. Gr.* 66. 1500b–d Migne, Hercher, *Epist. Gr.* p. 711s.)

Ἀθανασίω ὑδρομίκτη. Ὀδυσσεὺς ἔπειθε τὸν Πολύφημον δια-
φεῖναι αὐτὸν ἐκ τοῦ σπηλαίου· ‘γὴς γάρ εἰμι καὶ ἐς καιρὸν ἂν σοι
παρεῖν οὐκ εὐτυχῶντι τὰ εἰς τὸν θαλάττιον ἔρωτα· ἀλλ’ ἐγὼ τοι
καὶ ἐπωδὸς οἶδα καὶ καταδέσμους καὶ ἔρωτικὰς κατανάγκας, αἷς
οὐκ εἰκὸς ἀντισχεῖν οὐδὲ πρὸς βραχὺ τὴν Γαλάτειαν. μόνον
ὑπόσθηθι σὺ τὴν θύραν ἀποκινήσαι, μᾶλλον δὲ τὸν θυρεὸν τοῦτου·
ἐμοὶ μὲν γὰρ καὶ ἀκρωτήριον εἶναι φαίνεται· ἐγὼ δὲ ἐπανήξω σοι
θᾶττον ἢ λόγος τὴν παῖδα κατεργασάμενος· τί λέγω κατεργασά-
μενος; αὐτὴν ἐκείνην ἀποφανῶ σοι δεῦρο πολλαῖς ἴνγξι γενομένην
ἀγώγιμον. καὶ δεήσεται σου καὶ ἀντιβολήσει, σὺ δὲ ἀκκιῆ καὶ
κατειρωμένῃ. ἀτὰρ μεταξύ μέ τι καὶ τοιοῦτον ἔθραξε, μὴ τῶν
κωδίων ὁ γράσος ἀηδῆς γένηται κόρη τρυφῶση καὶ λονομένη τῆς
ἡμέρας πολλάκις· καλὸν οὖν εἰ πάντα εὐθετήσας ἐκκορήσειάς τε
καὶ ἐκπλύνειας καὶ ἐκθυμιάσεως (Diggle: -πλυνεῖς καὶ ἐνθυμ-
codd.) τὸ δωμάτιον· ἔτι δὲ κάλλιον εἰ καὶ στεφάνους παρασκευ-
άσαιο κιττοῦ τε καὶ μίλακος, οἷς σαυτὸν τε καὶ τὰ παιδικὰ ἀναδή-
σαιο. ἀλλὰ τί διατρίβεις; οὐκ ἔγχειρεῖς ἤδη τῇ θύρᾳ;’ πρὸς οὖν
ταῦτα ὁ Πολύφημος ἐξεκάγχασέ τε ὅσον ἡδύνατο μέγιστον καὶ τὸ
χεῖρε ἐκρόττησε. καὶ ὁ μὲν Ὀδυσσεὺς ᾤετο αὐτὸν ὑπὸ χαρμονῆς οὐκ
ἔχειν ὁ τὲ ἐαυτῷ χρήσαιτο καταπέσιοντα τῶν παιδικῶν περιέσε-
σθαι. ὁ δὲ ὑπογενεῖσας αὐτὸν, ‘ὦ Οὔτι,’ ἔφη, ‘δρμύτατον μὲν
ἀνθρώπιον ἔοικας εἶναι καὶ ἐγκατατετριμμένον ἐν πράγμασι.
ἄλλο μὲντοι τοι οἰκίλλε· ἐνθῆνδε γὰρ οὐκ ἀποδράσεις.’

ὁ μὲν οὖν Ὀδυσσεὺς, ἠδουκείτο γὰρ ὄντως, ἐμελλεν ἄρα τῆς
πανουργίας ὀνῆσθαι· σέ δέ, Κύκλωπα μὲν ὄντα τῇ τόλμῃ, Σίσυ-
φον δὲ τοῖς ἐγχειρήμασι, δίκη μετῆλθε καὶ νόμος καθείρξεν, ὧν μὴ
ποτε σὺ καταγελάσειας. εἰ δὲ δεῖ πάντως ὑπερέχειν σε τῶν νόμων,
ἀλλὰ μὴ ἔγωγε εἶην ὁ παραλύων αὐτοὺς καὶ τὰς θύρας καταρηρ-
γνὺς τοῦ ἐπὶ τοῖς δεσμώταις οἰκήματος· καὶ γὰρ εἰ μὲν ἦν ἐπὶ τοῖς
ἱερεῦσιν ἢ πολίτεια, κτλ.

¹ The first half of the letter is probably derived, directly or indirectly, from Philoxenus' poem.

818 Synesius, *Letter*¹

To Athanasius, diluter of wine. Odysseus was trying to persuade Polyphemus to let him out of the cave: 'for I am a sorcerer,' he said, 'and I could give you timely help in your unsuccessful marine love: I know incantations and binding charms and love spells which Galatea is unlikely to resist even for a short time. For your part, just promise to move the door—or rather this door-stone: it seems as big as a promontory to me—and I'll return more quickly than it takes to tell, after winning the girl over. Winning her over, do I say? I'll produce her here in person, made compliant by many enchantments. She'll beg and beseech you, and you will play coy and hide your true feelings. But one thing worries me in all this: I'm afraid the goat-stink of your fleecy blankets may be offensive to a girl who lives in luxury and washes many times a day. So it would be a good idea if you put everything in order and swept and washed and fumigated your room, and better still if you prepared wreaths of ivy and bindweed to garland yourself and your darling girl. Come on, why waste time? Why not put your hand to the door now?' At this Polyphemus roared with laughter and clapped his hands, and Odysseus imagined he was beside himself with joy at the thought that he would win his darling; but instead he stroked him under the chin and said, 'No-man, you seem to be a shrewd little fellow, a smooth businessman; start work on some other elaborate scheme, however, for you won't escape from here.'

Now Odysseus, who was being genuinely wronged, was destined in the end to profit from his cleverness; whereas you, a Cyclops in your boldness and a Sisyphus in your endeavours, have been overtaken by justice and imprisoned by the law—and may you never laugh at these; but if you must at all events have the better of the laws, then I hope I may not be the one to undo them and break down the doors of the building that houses the prisoners. If the governing of the state were in the hands of the priests, . . .

819 Ar. *Plut.* 290ss.

ΚΑ. καὶ μὴν ἐγὼ βουλῆσομαι

θρεττανελό

τὸν Κύκλωπα / μιμούμενος καὶ τοῦ ποδοῦ ὠδὶ παρεσσαλεύω /
ἡμᾶς ἄγειω·

ἀλλ' εἶα τέκεα θαμῖν' ἐπαναβοῶντες /

βληχώμενοι τε προβατίων / αἰγῶν τε κναβρῶντων μέλη / ἔπειθ' /
ἀπεψαλημένοι· τράγοι δ' ἀκρατιῖσθε.

Schol. ad loc. (p. 341 Dübner): . . . διασύρει δὲ Φιλόξενον τὸν τραγικόν, ὃς εἰσήγαγε κιθαρίζοντα τὸν Πολύφημον. τὸ δὲ 'θρεττανελό' ποῖον μέλος καὶ κρουματίον ἐστὶ· τὸ δὲ 'ἀλλ' εἶα τέκεα θαμῖν' ἐπαναβοῶντες' ἐκ τοῦ Κύκλωπος Φιλοξένου ἐστὶ. Φιλόξενον τὸν διθυραμβοποιὸν ἢ τραγωδοδιδάσκαλον διασύρει, ὃς ἔγραψε τὸν ἔρωτα τοῦ Κύκλωπος τὸν ἐπὶ τῇ Γαλατείᾳ. εἶτα κιθάρας ἤχον μιμούμενος ἐν τῷ συγγράμματι, τοῦτο φησὶ τὸ ῥῆμα 'θρεττανελό'· ἐκεῖ γὰρ εἰσάγει τὸν Κύκλωπα κιθαρίζοντα καὶ ἐρεβίζοντα τῇ Γαλάτειαν. . . ἄλλως· ὁ Φιλόξενος ὁ διθυραμβοποιὸς ἐν Σικελίᾳ ἦν παρὰ Διονυσίῳ· λέγουσι δὲ ὅτι ποτὲ Γαλατείᾳ τινὶ παλλακίδι Διονυσίου προσέβαλε· καὶ μαθὼν Διονύσιος ἐξώρισεν αὐτὸν εἰς λατομίαν. φεύγων δὲ ἐκεῖθεν ἦλθεν εἰς τὰ ὄρη τῶν Κυθῆρων καὶ ἐκεῖ δράμα τὴν Γαλάτειαν ἐποίησεν, ἐν ᾧ εἰσήνεγκε τὸν Κύκλωπα ἐρῶντα τῆς Γαλατείας· τοῦτο δὲ αἰνιττόμενος εἰς Διονύσιον· ἀπέικασε γὰρ αὐτὸν τῷ Κύκλωπι ἐπεὶ καὶ αὐτὸς ὁ Διονύσιος οὐκ ὤψυδόκει.

cf. *Sud.* Θ 475 (ii 727 Adler)

θρεττανελό, -λώ codd.

819 Aristophanes, *Plutus*Cario. Now then, I want to imitate the Cyclops —
threttaneló —

and lead you along, swaying like this on my two feet:

come on, my children, shout again and again

and bleat the songs of sheep and stinking goats, and follow me, foreskins drawn back, and you'll breakfast like billy-goats.

Scholias on the passage: (1) Aristophanes is mocking the tragic poet¹ Philoxenus, who introduced Polyphemus playing the lyre. The word 'threttaneló' is a kind of musical sound representing a stringed instrument. The phrase 'come on, my children, shout again and again' is from the *Cyclops* of Philoxenus. He is mocking the dithyrambic or tragic poet Philoxenus, who wrote of the love of the Cyclops for Galatea; and to imitate the sound of the cithara in his writing he uses this expression 'threttaneló', for in that work he introduces the Cyclops playing the cithara and challenging Galatea. . . (2) Philoxenus the dithyrambic poet was in Sicily with Dionysius. They say that he once assaulted Galatea, a mistress of Dionysius, and when the tyrant heard of it he sent him off to the quarry. But in his exile he went from there to the hills of Cythera and there composed his play *Galatea*, in which he introduced the Cyclops in love with Galatea. This was a riddling reference to Dionysius, whom he likened to the Cyclops since the tyrant's own eyesight was poor.

¹ An error for 'the dithyrambic poet': cf. the reference to 'the play *Galatea*' below.

820 Ar. *Plut.* 296ss.

XOP. ἡμεῖς δέ γ' αὖ ζῆτήσομεν θρεττανελὸ τὸν Κύκλωπα /
βληχώμενοι σὲ τουτοῖ πινῶντα καταλαβόντες /

πήραν ἔχοντα λάχανα τ' ἄγρια δροσερὰ

κραιπαλῶντα / ἠγούμενον τοῖς προβατίοις / εἰκτῆ δὲ καταδαρθόνα
που / μέγαν λαβόντες ἠμμένον σφηνίσκον ἔκτυφλώσαι.

Schol. ad loc. (p. 342 Dübner): (RV) 'πήραν ἔχοντα'· Φιλοξέ-
νου ἐστὶ παρηγγέμενον καὶ τοῦτο τὸ ῥητόν. . . (Junt.) ἐνταῦθα ὁ
ποιητὴς παιγνιωδῶς ἐπιφέρει τὰ τοῦ Φιλοξένου εἰπόντος πήραν
βαστάζειν τὸν Κύκλωπα καὶ λάχανα ἐσθίειν. οὕτω γὰρ πεποίηκε
τὸν τοῦ Κύκλωπος ὑποκριτὴν εἰς τὴν σκηνὴν εἰσαγόμενον.
ἐμνήσθη δὲ καὶ τῆς τυφλώσεως ὡς οὕσης ἐν τῷ ποιήματι. ταῦτα δὲ
πάντα διασύρων τὸν Φιλόξενον εἶπεν ὡς μὴ ἀληθεύοντα· ὁ γὰρ
Κύκλωψ, ὡς φησι Ὅμηρος, κρέα ἤσθιε καὶ οὐ λάχανα· ἂ τοίνυν
ἔφησεν ἐκεῖ ὁ Φιλόξενος, ταῦτα ὁ χορὸς εἰς τὸ μέσον ἀναφέρει.

821 Athen. 13. 564ef (iii 245 Kaibel)

ὁ δὲ τοῦ Κυθηρίου Φιλοξένου Κύκλωψ ἐρῶν τῆς Γαλατείας καὶ
ἐπαινῶν αὐτῆς τὸ κάλλος προμαντευόμενος τὴν τυφλωσιν πάντα
μᾶλλον αὐτῆς ἐπαινεῖ ἢ τῶν ὀφθαλμῶν μνημονεύει, λέγων οὕτως·

ὦ καλλιπρόσωπε χρυσεοβόστρυχε [[Γαλάτεια]]
χαριτόφωνε θάλος Ἰερώτων.

τυφλὸς ὁ ἔπαινος καὶ κατ' οὐδὲν ὅμοιος τῷ Ἰβυκίῳ ἐκείνῳ (fr.
288).

cf. Eust. *Od.* 1558. 15

1 χρυσο- ci. Bergk Γαλάτεια om. Eust., del. Wilamowitz
2 Bergk (θάλλος Jacobs, Fiorillo): κάλλος codd., Eust.

820 Aristophanes, *Plutus* (continued)

Chorus. No, we'll try to catch you while we bleat—
threttaneló—you filthy old Cyclops

with your leather bag and its dewy wild herbs,

leading your sheep drunk, and when you've tumbled down
somewhere for a sleep we'll get a great burning wedge and
blind you.

Scholiast on the passage: (1) 'with your leather bag': this
expression too is introduced from Philoxenus. (2) Here the
poet playfully attacks the passage in Philoxenus where he
says that the Cyclops carries a leather bag and eats herbs,
for that is how he equipped the actor who played the part
of the Cyclops. Aristophanes mentions the blinding too,
since it was in the poem. All this he said to mock Philo-
xenus for not telling the truth: for the Cyclops, as Homer
tells, ate meat,¹ not herbs; and what Philoxenus said in his
poem the chorus now repeats on the stage.

¹ Regularly? The meat at *Od.* 9. 295 is the flesh of Odysseus' com-
panions.

821 Athenaeus, *Scholars at Dinner*

But when the Cyclops of Philoxenus of Cythera is in
love with Galatea and is praising her beauty, he praises
everything else about her but makes no mention of her
eyes, since he has a premonition of his own blindness. He
addresses her as follows:

Fair-faced, golden-tressed, Grace-voiced offshoot
of the Loves.

This praise is blind and not in the least like the famous
words of Ibycus (fr. 288).

822 Plut. *Quaest. Conviv.* 1. 5. 1 (iv 25 Hubert)

ἐζητείτο παρὰ Σοσσίω Σαπφικῶν τιῶν ἀσθέντων ὅπου καὶ τὸν Κύκλωπα

Μούσαις εὐφώνους

ἰᾶσθαί φησι τὸν ἔρωτα Φιλόξενος.

Schol. Theocr. 11. 1–3b (p. 241 Wendel)

καὶ Φιλόξενος τὸν Κύκλωπα ποιεῖ παραμιθούμενον ἑαυτὸν ἐπὶ τῷ τῆς Γαλατείας ἔρωτι καὶ ἐντελλόμενον τοῖς δελφίσαι ὅπως ἀπαγγείλωσαι αὐτῇ ὅτι ταῖς Μούσαις τὸν ἔρωτα ἀκεῖται.

cf. Plut. *Amator.* 18 (iv 372 Hubert) (Σάπφω) Μούσαις εὐφώνους ἰωμένω τὸν ἔρωτα κατὰ Φιλόξενον.

823 *Sud.* E 336 (ii 211s. Adler)

ἔθυσας, ἀντιθύση.

τοῦτο παρὰ Φιλοξένω ὁ Κύκλωψ λέγει πρὸς τὸν Ὀδυσσεῖα. ἀπεκδέχονται γὰρ τὸ ἔνθα δὲ πῦρ κείαντες ἐθύσαμεν παρὰ τῷ ποιητῇ (*Od.* 9. 231) εἰρησθαι ἐπὶ τῶν ἀρνῶν, οὐχὶ δὲ τὸ † ἀπεθύσαμεν † (ἐθυμίσαμεν ci. Bernhardy) νοεῖσθαι.

cf. Zonar. 625, *App. Prov.* 2. 10 (i 395 Leutsch-Schneidewin)

ἀντιθύση *Sud.* codd. AM, *App. Prov.*: ἀντὶ τοῦ θύση *Sud.* rell., Zonar.

824 Zenob. 5. 45 (i 139 Leutsch-Schneidewin)

οἶω μ' ὁ δαίμων τέρατι συγκαθεῖρξεν.

ἐπὶ τῶν δυσανασχετούτων ἐπὶ τινι δυσχερεῖ πράγματι λέγεται ἡ παροιμία· Κύκλωψ γὰρ ἐστὶ δράμα Φιλοξένου τοῦ ποιητοῦ ἐν ᾧ ὁ Ὀδυσσεὺς περισχεθεῖς τῷ τοῦ Κύκλωπος σπηλαίῳ λέγει 'οἶω κτλ.'

cf. Diogenian. 7.19, Arsen. = Apostol. 12.52 (i 289, ii 554 L.-S.)

822 Plutarch, *Table-talk*

At Sossius' house when some lines of Sappho had been sung the question arose as to where Philoxenus says that the Cyclops tries to cure his love

with the tuneful Muses.

Scholiast on Theocritus 11

Philoxenus makes the Cyclops console himself for his love of Galatea and tell the dolphins to report to her that he is healing his love with the Muses.¹

¹ Cf. Plut. *Amator.* 18, Callimachus *Epigr.* III. 1 ff. Gow-Page, Philodemus, *Mus.* 4. xv. 1 ff. (p. 58 Neubecker) (the line acceptable if Phil. meant not music but poetry!).

823 *Suda*

You sacrificed: you shall be sacrificed in turn.

The Cyclops says this to Odysseus in Philoxenus. They misinterpret Homer's 'Then we lit a fire and sacrificed' (*Od.* 9. 231) as a reference to the lambs instead of taking it as 'We made burnt offering.'¹

¹ I.e. Homer's verb means not that they slit the throats of the Cyclops' lambs (as Philoxenus and others take it), but that they burned his cheeses. See also Timotheus 783.

824 Zenobius, *Proverbs*

With what a monster has God imprisoned me!

The proverb is used of people who are distressed by some vexatious circumstance: the *Cyclops* is a play¹ by the poet Philoxenus in which Odysseus speaks the words after being shut in the Cyclops' cave.

¹ See fr. 819 n. 1.

825 *Sud.* A 2657 (i 235 Adler)

Ἀντιγενίδης, Σατύρου, Θηβαίος μουσικὸς αὐλωδὸς Φιλοξένου·
οὗτος ὑποδήμασι Μιλησίοις πρῶτος ἐχρήσατο καὶ κροκωτὸν ἐν τῷ
Κωμαστῇ περιεβάλλετο ἱμάτιον· ἔγραψε μέλη.

ΜΥΣΟΙ?

826 *Aristot. Pol.* 8. 7. 1342b (p. 290 Immisch)

<δηλοῖ δ' ἡ ποίησις> ὅον ὁ διθύραμβος ὁμολογουμένως εἶναι
δοκεῖ Φρύγιον. καὶ τούτου πολλὰ παραδείγματα λέγουσιν οἱ περὶ
τὴν σύνασιν ταύτην ἄλλα τε καὶ ὅτι Φιλόξενος ἐγχειρήσας ἐν τῇ
δωριστῇ ποιῆσαι διθύραμβον τοὺς Μυσοὺς (Schneider: μύθους
codd.) οὐχ οἷός τ' ἦν, ἀλλ' ὑπὸ τῆς φύσεως αὐτῆς ἐξέπεσεν εἰς τὴν
φρυγιστὴν τὴν προσήκουσαν ἁρμονίαν πάλιν.

ΣΥΡΟΣ?

827 *Hsch. M* 900 (ii 651 Latte) (Hdn. ii 550 Lentz)

Ἀριστοφάνης φησὶ (fr. 745 K.-A.): μεσαύχενας νέκυας τοὺς
ἀσκούς (Dobree: ν. ἀσώτους cod.). διὰ τοῦ μ γραπτέον, μεσαύχε-
νες, ὅτι μέσον τὸν αὐχένα ἀσκού (Schmidt: αὐτοῦ cod.) πιέζει δ
(Bergk: πεζει cod.) περιεβάλλοντο (Dobree: παρεβάλλοντο τὸ
cod.) σχοινίον. παρατραγωδεῖ (Bergk: τραγωδεῖ cod.) δὲ τὰ ἐν τῷ
Φιλοξένου (-νω cod.) Σύρω. ἔνιοι δὲ διὰ τοῦ δ γράφουσι, δεσαύχε-
νες, [[καὶ]] οὐ καλῶς.

Σύρω: Σατύρω ci. Bergk, Σισύφω vel Σκίρω Berglein

¹ Did Phil. apply the adjective to corpses hung by the neck? Editors emend *Syrus* (*The Syrian*) to *Satyrus*, *Sisyphus* or *Scirus*.

825 *Suda*

Antigenides, son of Satyrus, Theban musician, pipe-
singer of Philoxenus.¹ He was the first to wear Milesian
shoes and wore a yellow cloak in *The Reveller*.² He wrote
songs.

¹ See also *P.M.G.* 840 (Oeniades). ² Berglein suggested that this was a dithyramb by Philoxenus.

THE MYSIANS?

826 *Aristotle, Politics*

Composition shows how the dithyramb is generally
agreed to be a Phrygian form. The experts in the field give
many examples and in particular tell how Philoxenus tried
to compose his dithyramb *The Mysians*¹ in the Dorian *har-*
monia but failed: nature herself forced him back to the
appropriate *harmonia*, the Phrygian.

¹ The title is the result of an emended text. See also 'Plutarch'
Mus. 33. 1142 f for a possible reference to the *harmoniai* of this
dithyramb.

SYRUS?

827 *Hesychius, Lexicon*

μεσαύχενες ('mid-neck'): Aristophanes uses the expres-
sion 'mid-neck corpses' of wineskins. It should be written
with the μ, μεσαύχενες, since the middle of the wine-skin's
neck is squeezed by the cord they used to put round it.
Aristophanes is parodying the words in the *Syrus* of Philo-
xenus.¹ Some write δεσαύχενες ('tied-neck') with the δ,
wrongly.

828 Athen. 1. 5f–6b (i 11s. Kaibel)

τὰ δ' αὐτὰ καὶ περὶ τοῦ Κυθηρίου Φιλοξένου ἱστοροῦσι. . . Κλέαρχος δέ φησι (fr. 57 Wehrli) Φιλόξενον προλουόμενον <ἐν τῇ πατρίδι κὰν ἄλλαις πόλεσι> περιέρχεσθαι τὰς οἰκίας ἀκολουθούντων αὐτῷ παιδῶν καὶ φερόντων ἔλαιον οἶνον γάρον ὄξος καὶ ἄλλα ἡδύσματα· ἔπειτα εἰσιόντα εἰς τὰς ἀλλοτρίας οἰκίας τὰ ἐφόμενα τοῖς ἄλλοις ἀρτύνει ἐμβάλλοντα ἄν ἐστι χρεία, καθ' οὕτως ἀνακάψαντα (Müller: Athen. ἀνακάμψαντα, *Sud.* εἰς ἑαυτὸν κύψαντα) εὐωχεῖσθαι. οὗτος εἰς Ἐφεσον καταπλεύσας εἰδὼν τὴν ὀψιπώλιδα κενὴν ἐπύθετο τὴν αἰτίαν· καὶ μαθὼν ὅτι πᾶν εἰς γάμους συνηγόραστοι λουσάμενος παρῆν ἄκλητος ὡς τὸν νυμφίον. καὶ μετὰ τὸ δεῖπνον ἄσας ὑμέναιον οὗ ἡ ἀρχή

Γάμε θεῶν λαμπρότατε

πάντας ἐψυχαγώγησεν· ἦν δὲ διθυραμβοποιός. καὶ ὁ νυμφίος 'Φιλόξενε,' εἶπε, 'καὶ αἴριον ᾧδε δειπνήσεις;' καὶ ὁ Φιλόξενος 'ἂν ὄψον,' ἔφη, 'μὴ πωλῆ τις.'

cf. *Sud.* Φ 395 s.v. Φιλόξενος Λευκαδίου

829 Antig. Caryst. *Mir.* 127 (141) (p. 31s. Keller)

οἱ Δελφοὶ δὲ λέγουσιν ὅτι ἐν τῷ Παρνασσῷ κατὰ τινὰς χρόνους τὸ Κωρύκιον φαίνεσθαι χρυσοειδές· διὸ καὶ τὸν Φιλόξενον οὐδεὶς ἂν εἰκονολογεῖν εἶποι λέγονθ' οὕτως·

αὐτοὶ γὰρ διὰ Παρνασσοῦ
χρυσορόφων Νυμφέων εἴσω
θαλάμων

828 Athenaeus, *Scholars at Dinner*

They tell the same story¹ about Philoxenus of Cythera. . . . Clearchus² says that Philoxenus would wash and then go round the houses in his own city and others accompanied by slaves carrying olive oil, wine, fish paste, vinegar and other relishes, and going into other men's houses would add the necessary seasoning to what was being boiled; then he gulped it down and had a feast. Once when he landed at Ephesus he found the fish-market empty and on asking the reason was told that the fish had all been bought up for a wedding. So he washed and turned up uninvited at the bridegroom's house; after the banquet he sang a wedding-song which begins

Marriage, most radiant of gods!

and beguiled everyone, for he was a dithyrambic poet. When the bridegroom said, 'Will you dine here tomorrow too?' he replied, 'Yes, if there is no fish on sale.'

¹ That like Phil. of Leucas he practised eating his food so hot that he got the lion's share: cf. *Sud.* O 1091. ² Peripatetic scholar, c. 340–c. 250 B.C.

The following fragments are from unidentified poems.

829 Antigonus of Carystus, *Marvels*

The Delphians say that at certain times on Mt. Parnassus the Corycian cave shines like gold. So no one should say that Philoxenus was only speaking figuratively when he says,

For they themselves on Parnassus within the gold-roofed chambers of the Nymphs . . .

830 Ar. *Nub.* 335

ΣΤ. ταῦτ' ἄρ' ἐποίουν ἕγρῶν Νεφελαῶν στρεπταίγλαν δάϊον
ὀρμάν.'

Schol. ENM ad loc. (i 84 Holwerda)

ταῦτα εἰς Φιλόξενον τὸν διθυραμβοποιόν· τὸ γὰρ
στρεπταίγλαν

αὐτὸς εἶπεν.

831 Athen. 2. 35d (i 82 Kaibel)

ὁ δὲ Κυθήριος Φιλόξενος λέγει·
εὐρείτας οἶνος πάμφωνος.

cf. Eust. *Od.* 1770. 9

832 Athen. 10. 446ab (ii 469s. Kaibel)

ὁ αὐτὸς φησιν Ἀντιφάνης ἐν τῷ Τραυματίᾳ (fr. 205 K.-A.)·
... παραδίδου δ' ἐξῆς ἐμοὶ / [οἶνον]

<τὸν> ἀρκεσίγυιον

ὡς ἔφασκε Ἐυριπίδης. / — Ἐυριπίδης γὰρ τοῦτ' ἔφασκεν; — ἀλλὰ
τίς; / — Φιλόξενος δῆπουθεν. — οὐθὲν διαφέρει, / ὦ τῶν· ἐλέγχεις
μ' ἔνεκα συλλαβῆς μιᾶς.

830 Aristophanes, *Clouds*

Strepsiades. So that's why they¹ wrote 'the destructive twist-flashing onset of the moist Clouds'.

Scholiast on the passage

This alludes to Philoxenus the dithyrambic poet,² for it was he who said

twist-flashing.

¹ Socrates has just referred to dithyrambic poets. ² The chronology is wrong: Phil. was only 12 when *Clouds* was produced in 423 (revised version 418–416). Perhaps he used the epithet later.

831 Athenaeus, *Scholars at Dinner*

Philoxenus of Cythera says

fair-flowing wine, all-expressive.

832 Athenaeus, *Scholars at Dinner*

The same Antiphanes¹ says in his *Wounded Man*, 'And next hand me

the limb-helper,²

as Euripides put it. — As Euripides put it? — Well, who then? — Philoxenus, of course. — Makes no difference, my friend. You're putting me in the wrong for the sake of one syllable.

¹ See test. 12 with n. 3.

² Wine.

833 Athen. 15. 692d (iii 531 Kaibel)

ἐπεὶ δ' ἐνταῦθα τοῦ λόγου ἐσμέν,

συμβαλοῦμαί τι μέλος ὑμῶν εἰς ἔρωτα

κατὰ τὸν Κυθήριον ποιητῆν.

cf. 6. 271b, Plat. *Symp.* 185c, Dion. Hal. *Comp.* 1.6, *App. Prov.* 4. 77
(i 453 Leutsch-Schneidewin)

834 Plin. *N.H.* 37. 31 (v 393s. Mayhoff)

Phaethontis fulmine icti sorores luctu mutatas in arbores populos lacrimis electrum omnibus annis fundere iuxta Eridanum amnem, quem Padum vocavimus, electrum appellatum, quoniam sol vocitatus sit elector, plurimi poetae dixere, primique ut arbitrator Aeschylus (*Heliades*, fr. 73 Radt), Philoxenus, Euripides (*Hipp.* 737ss.), Nicander (*Heteroeumena*, fr. 63 Schneider), Satyrus (v. *R.E.* Satyros 20).

835 Theophrast. *De Ventis* 38 (iii 107 Wimmer)

πνεῖ δ' ἐνιαχοῦ μὲν χειμέριος (sc. ὁ Ζέφυρος), ὅθεν καὶ ὁ ποιητῆς δυσσαῆ προσηγόρευσεν (*Il.* 23. 200, *Od.* 5. 295)· ἐνιαχοῦ δὲ μετρίως καὶ μαλακῶς, διὸ καὶ Φιλόξενος

ἠδεῖαν

αὐτοῦ πεποίηκε τὴν πνοήν.

Meineke: ἰδίαν cod.

833 Athenaeus, *Scholars at Dinner*

Since we have reached this point in our discussion,

I shall contribute for you¹ a song to love,

as the poet of Cythera puts it.

¹ Plural 'you'.

834 Pliny, *Natural History*

When Phaethon was struck by the thunderbolt, his sisters were changed into poplar trees in their grief and every year shed tears of amber by the banks of the river Eridanus, which we call the Padus (Po); the amber is known as *electrum*, since the Sun¹ is called Elector (*ἠλέκτωρ*, the shiner). Many poets have told of this, the first of whom, I believe, were Aeschylus, Philoxenus, Euripides, Nicander and Satyrus.

¹ Father of Phaethon, who fell from the Sun's chariot into the Eridanus, and of his sisters the Heliades; see J. Diggle, *Euripides: Phaethon* 4 f.

835 Theophrastus, *On Winds*

In some places the Zephyr is a stormy wind, which explains why Homer called it 'ill-blowing' (*Il.* 23. 200, *Od.* 5. 295); in others it blows moderately and gently, and that is why Philoxenus makes its breath

sweet.

GREEK LYRIC

EPIGRAMMA

8D. *Anth. Pal.* 9. 319 = Philoxenus i Gow-Page (*H.E.* i 165)

Τληπόλεμος ὁ Μυρεὺς Ἑρμῶν ἀφετήριον ἔρμα
 ἱεροδρόμοις θήκεν παῖς ὁ Πολυκρίτῃ
 δις δέκ' ἀπὸ σταδίων, ἐναγώνιον· ἀλλὰ πονεῖτε
 μαλθακὸν ἐκ γονάτων ὄκνον ἀπωσάμενοι.

PHILOXENUS OF CYTHERA

EPIGRAM

8D. *Palatine Anthology*: Philoxenus¹

Tlepolemus of Myra, son of Polycrites, dedicated this Hermes, god of games, as starting-post for the sacred races to mark his twice ten sprints²: work hard, you runners, driving soft timidity from your knees.

¹ Authorship uncertain; if Tlepolemus is the Olympic rider known from Paus. 5. 8. 11 as winner in 256 B.C., Phil. is excluded.

² I.e. the twenty victories of his career as sprinter.

PHILOXENUS LEUCADIUS

TESTIMONIA VITAE ATQUE ARTIS

1 Athen. 1. 5b–f (i 10s. Kaibel)

τοῦ Φιλοξένου δὲ τοῦ Λευκαδίου Δείπνου Πλάτων δ
κωμωδιοποιὸς μέμνηται (fr. 189 K.-A.)·

ἐγὼ δ' ἐνθάδ' ἐν τῇ ἐρημίᾳ
τουτὶ διελεθεῖν βούλομαι τὸ βιβλίον
πρὸς ἑμαυτόν. (B.) ἔστι δ', ἀντιβολῶ σε, τοῦτο τί;
(A.) Φιλοξένου καινὴ τις ὄψαρτυσία.
(B.) ἐπίδειξον αὐτὴν ἥτις ἔστ'. (A.) ἄκουε δῆ.
ἄρξομαι ἐκ βολβοῦ, τελευτήσω δ' ἐπὶ θύννον . . .

(5d) ἀπὸ τούτου τοῦ Φιλοξένου καὶ Φιλοξένειοί τινες
πλακοῦντες ὠνομάσθησαν. περὶ τούτου Χρῦσιππὸς
φησιν· 'ἐγὼ κατέχω τινὰ ὀψοφάγον . . .' τὰ δ' αὐτὰ
καὶ περὶ τοῦ Κυθηρίου Φιλοξένου ἱστοροῦσι καὶ Ἀρχύ-
του καὶ ἄλλων πλειόνων . . .

PHILOXENUS OF LEUCAS

LIFE AND WORK¹

1 Athenaeus, *Scholars at Dinner*

Plato the comic poet² mentions the *Banquet* of
Philoxenus of Leucas:

A. And in this deserted spot here I propose to read
this book to myself.

B. Tell me, what book is it?

A. A new cookery-book of Philoxenus.

B. Show me what it's like.

A. Listen then. 'I shall begin with the onion and
end with the tunny . . .'.³

From this Philoxenus Philoxenean cakes got their
name.⁴ Chrysippus⁵ says of him, 'I remember a
gourmet who . . .'⁶ They tell the same story about
Philoxenus of Cythera,⁷ Archytas and several oth-
ers. . . .

¹ The *Suda* gives two anecdotes s.v. Philoxenus son of Leucadius
(sic): see fr. 828, 816 above. ² In his *Phaon*, dated to 391
B.C.; see also fr. 836(b).

³ Plato's 14 lines of parody are in hex-
ameters, whereas the *Banquet* is in dactylo-epitrites.

⁴ Cf.
Sud. O 1091. ⁵ Stoic philosopher, c. 280–207 B.C.

⁶ He
practised eating his food so hot that he got the lion's share.

⁷ Continued at fr. 828.

2 Athen. 1. 6d (i 13 Kaibel)

ἄλλοι δὲ φίλιχθιν τὸν Φιλόξενόν φασιν· Ἀριστοτέλης δὲ φιλόδειπνον ἀπλῶς, ὃς καὶ γράφει πού ταῦτα (fr. 63 Rose)· ἠδηγηγοροῦντες ἐν τοῖς ὄχλοις κατατρίβουσιν ὅλην τὴν ἡμέραν ἐν τοῖς θαύμασι καὶ πρὸς τοὺς ἐκ τοῦ Φάσιδος ἢ Βορυσθένους καταπλέοντας, ἀεγνωκότες οὐδὲν πλὴν εἰ τὸ Φιλοξένου Δείπνον οὐχ ὄλον·

2 Athenaeus, *Scholars at Dinner*

Others call Philoxenus¹ a fish-lover, but Aristotle calls him simply a banquet-lover; somewhere he writes, 'They spend the whole day giving speeches where there are crowds, among the jugglers or to people who sail in from the Phasis or the Borysthenes; and yet they have read nothing except the *Banquet* of Philoxenus, and not all of that!'²

¹ The last Philoxenus mentioned was 'Phil. the son of Eryxis', a notorious glutton (*R.E.* 5) who is sometimes identified with Phil. of Leucas. Confusion is deepened by the stories which make Phil. of Cythera a great fish-eater (testt. 10, 11). ² Continued at fr. 816.

PHILOXENUS LEUCADIUS

FRAGMENTA

ΔΕΙΠΝΟΝ

836 (a) Athen. 15. 685d (iii 516 Kaibel)

Φιλόξενος δ' ὁ διθυραμβοποιὸς ἐν τῷ ἐπιγραφομένῳ Δείπνῳ ἀρχὴν ποιεῖται τὸν στέφανον τῆς εὐωχίας οὕτωςί λέγων·

1 κατὰ χειρὸς δ'
 2 ἦλυθ' ὕδωρ· ἀπαλὸς
 παιδίσκος ἐν ἀργυρέᾳ
 πρόχῳ φορέων ἐπέχευεν·
 3 εἶτ' ἔφερε στέφανον
 λεπτᾶς ἀπὸ μυρτιδος εὐ-
 γνήτων κλαδέων δισύναπτον.

2 ἦλυθ' ci. Page Page: προχῳ φέρων cod. A 3 Grotefend, Fiorillo: στεφανολεπτας ἀπὸ μυρτιδων A Bergk: κλάδων A

(b) Athen. 4. 146f–147e (vv. 1–40) + 9. 409e (vv. 40–43) (i 332ss. + ii 392s. Kaibel)

Φιλόξενος δ' ὁ Κυθήριος ἐν τῷ ἐπιγραφομένῳ Δείπνῳ, εἶπερ τούτου καὶ ὁ κωμωδιοποιὸς Πλάτων ἐν τῷ Φάωνι ἐμνήσθη (fr. 189 K.-A.) καὶ μὴ τοῦ Λευκαδίου Φιλοξένου, τοιαύτην ἐκτίθειται παρασκευὴν δείπνου·

PHILOXENUS OF LEUCAS

FRAGMENTS

THE BANQUET

836 (a) Athenaeus, *Scholars at Dinner*

Philoxenus the dithyrambic poet¹ in his work entitled *The Banquet* makes the garland the beginning of the feast in these words:

And water came for our hands: a tender young boy poured it, carrying it in a silver jug; then he brought a garland double-woven from vigorous twigs of slender myrtle.

¹ I.e. Phil. of Cythera; but *The Banquet*, which is certainly not a dithyramb, is best attributed to Phil. of Leucas.

(b) Athenaeus, *Scholars at Dinner*

Philoxenus of Cythera in his work entitled *The Banquet*—if indeed it was he whom the comic poet Plato mentioned in his *Phaon*¹ and not the Leucadian Philoxenus—gives the following account of the arrangements for a banquet:

¹ See Phil. of Leucas test. 1 with n. 2.

- 1 εἰς δ' ἔφερον διπλόι
παῖδες λιπαρῶπα τράπεζαν
2 ἄμμ', ἑτέραν δ' ἑτέροις,
ἄλλοις δ' ἑτέραν, μέχρῃς οὐ
πλήρωσαν οἶκον·
3 ταὶ δὲ πρὸς ὑψιλύχνους
ἔστιλβον αὐγὰς
4 εὐστέφανοι λεκανάσι
παροψίσι τ' ὄξυβάφων <τε>
πλήθει σύν τε χλιδῶσαι
5 παντοδαποῖσι τέχνας
εὐρήμασι πρὸς βιοτάν,
ψυχᾶς δελεασματίοισι·
6 πάρφερον ἐν κανέοις
μάζας χιονόχρους ἄλλοι·
7 <τοῖς> δ' ἐπὶ πρῶτα παρήλθ'
οὐ κάκκαβος, ὦ φιλότας,
ἀλλ' ἄλλοπλατεῖς τὸ ἄ μέγιστον
8 ἄπαντ' ἔπαθεν λιπαροντες
εγχελεατινες ἄριστον ἄ
9 ἄγγυροῖσι τοῖσι θεοτερές· ἐπ' αὐτῶ
πλήρης θεοτερές· ἐπ' αὐτῶ
10 δ' ἄλλο παρήλθε τόσον,
βατίς δ' ἐνέην ἰσόκυκλος·
11 μικρὰ δὲ κακκάβι ἦς
ἔχοντα τὸ μὲν γαλεοῦ
τι, ναρκίον ἄλλο < >
12 < > παρῆς ἕτερον
πίων ἀπὸ τευθιάδων
καὶ σηπιοπουλυποδείων

And a pair of boys brought in a shining-faced table for us and a second for others and another for others again, until they had filled the room; and those tables gleamed in the lamplight high above, laden with plates and side-dishes and a pile of saucers and revelling in every skilful invention for good living, enticements for the spirit. Others served snow-white loaves in baskets; and after them arrived not a three-legged pot, dear friend,² but (? a huge wide platter with shining eels and congers),³ a full plate that would delight the gods. After it, another arrived, equally big, with a perfectly round skate on it; and there were small pots, one with a piece of dogfish, another with a ray . . . ; another was there with rich squid and many-armed cuttlefish,

² The poem is addressed to a male friend: see v. 16. ³ Text uncertain here and elsewhere.

2 Bergk, Kaibel: ἄμμῃ ἑτέραν δ' ἕτεροι ἄλλοι δ' ἑτέραν codd. AE
μέχρι A 4 Bergk: ἔστεφανοι λαχάνοις A τε πλήθει
Kaibel: πλήρεις A 5 Bergk: -δαποῖς A 6 Bergk: παρέφε-
ρον ἐν κανέοισι A 7 Hartung, Bergk: ἐπεὶ A παρήλθεν A
10 Bergk (-έης): βασισιονεγν A 11 Bergk: κακκαβίης A
11s. Bergk, qui lacunam stat.: ἄλλου A 12 Bergk: τευθιάδα A
Bergk: σηπίου πολυποδίων A

- 13 <τῶν> ἀπαλοπλοκάμων·
θερμὸς μετὰ ταῦτα παρήλθεν
- 14 ἰσοτράπεζος ὄλος
νῆστις συνόδων πυρὸς < >
- 15 †ἐπειτα βαθμοῦς† ἀτμί-
ζων ἔτι, τῷ δ' ἐπὶ πασαι
- 16 τευθίδες, ὦ φίλε, κἀ-
ξανθισμένοι καρίδες αἱ
κυφαὶ παρήλθον·
- 17 θρυμματίδες δ' ἐπὶ ταύ-
ταις εὐπέταλοι χλοεραὶ
τε †δηφαρυγες†
- 18 πύρωνων τε στεγαναὶ
φυσταὶ μέγαθος κατὰ κάκ-
καβον γλυκόμενες, <οἶος>
- 19 ὀμφαλὸς θοίνας καλεῖται
παρὰ γ' ἐμὴν καὶ τίν, σάφ' οἶδα.
- 20 εἶτα δὲ ναὶ μὰ θεοῦς
ὑπερμέγεθές τι θέμος
θύννου μόλεν ὀπτὸν ἐκείθεν
- 21 θερμανθὲν γλυφίσιν
τετμημένον εὐθὺς ἐπ' αὐτὰς
- 22 τὰς ὑπογαστρίδας, <αἷς>
διανεκέως ἐπαμύνειν
- 23 εἴπερ ἐμὴν τε μέλοι
καὶ τίν, μάλα κεν κεχαροίμεθ'.
- 24 ἀλλ' ὅθεν ἐλλίπομεν,
θοίνα παρέης †ὅτε παλάξαι†
- 25 †δύνατ' ἐπικρατέως†
ἔγωγ' ἔτι, κοῦ κε λέγοι τις

the soft-tentacled ones; next arrived hot a whole empty-bellied⁴ bream, as big as the table, . . . fire . . . steps (?) . . . , still steaming; and after it floured squid arrived and browned prawns, hump-backed; and after these, crumpets leaf-thin, and yellow . . . , and coated wine-cakes of wheat grains, as big as a three-legged pot, sweet-and-sharp, such as are called 'the navel of the feast' at your house and mine, as I well know. Next—it's true, by the gods!—an outsized serving of broiled tunny came from there, heated up, carved by the knife right to the belly-cuts: if it were up to you and me to help them along nonstop, we should greatly enjoy ourselves.

But to resume where we left off, a feast was there . . . I for my part still . . . (mightily?), and no one

⁴ For the empty belly see D'A. W. Thompson, *Greek Fishes* 255.

13 suppl. Bergk	14 Schweighäuser: μνήστης A	15 Meineke:
ἐπὶ τῷ δ' ἐπιπυσται A	16 Dindorf: φίλαι A	Bergk: καὶ ξανθαὶ
μελικαρίδες αἱ κοῦφαι A ('nihil mutandum' Page)		17 χλωραὶ A
18 Bergk: πυρων A	Schmidt: στεγναὶ βύσται A	Edmonds, Page:
κακὰ κακκάβου A	Schmidt: γλυκου οἶος A	fin. suppl. Ed-
monds	19 Meineke: θοινασ A	Koen: καπιν A
Jacobs:	20 Schmidt: εσταδα A	Schmidt: θυγμοῦ A
21 Page:	θερμὸν ὅθεν γλυφίς A	Schmidt: τετμενον A
22 suppl.	Page Bergk: διανεκεως ἐπαμυν A	23 Bergk (εἴπερ): ἐπ A
24 Bergk: οὐδὲν ἐλλείπ- A	25 Bergk: καὶ λέγοι A	

- 26 πάνθ' ἃ παρῆν ἐτύμως
ἄμμιν, παρέπεισε δὲ θερμὸν
27 σπλάγχχνον· ἔπειτα δὲ νῆ-
στις δέλφακος οἰκετικῆς
28 καὶ νωτί' ἐσῆλθε καὶ ὄσ-
φῦς καὶ μυυρίγματα θερμά,
29 καὶ κεφάλαιον ὄλον
διαπτυχῆς ἐφθὸν ἴαπερ-
πευθηνος ἀλεκτοτρόφου†
πνικτῆς ἐρίφου παρέθηκε.
30 εἶτα διέφθ' ἀροκώ-
λια σχελίδας τε μετ' αὐτῶν
31 λευκοφορινοχρόους,
ρύγχη κεφάλαια πόδας
τε χναυμάτιόν τε σεσιλ-
φωμένον·
32 ἐφθά τ' ἔπειτα κρέ' ὀπ-
τά <τ'> ἄλλ' ἐρίφων τε καὶ ἄρωνων
33 ἃ θ' ὑπερωμόκρεως
χορδὰ γλυκίστα
34 μιξεριφαρνογενῆς,
ἄν δὴ φιλέοντι θεοί·
35 τουτ< >, ὦ φιλότας,
ἔσθοις κε· λαγῶά τ' ἔπειτ'
ἀλεκτρύονων τε νεοσοί,
36 περδίκων φάσσεων
τε † χύδαν ἦδη δὲ παρεβάλλετο θερμὰ πολλὰ†

26 Kaibel: πάντα παρῆν A Meineke: ἄμμιν A Page:
παρέπεισαι A 28 Bergk, Kaibel: νώτιος εἶληφε A Musu-
rus: ἰσφύς A 29 θηλογαλακτοτρόφου ci. Kaibel 31 Dobree:

could truly tell all that was there for us, but my rash heart has persuaded me. Next the intestine of a stall-fed pig and its back arrived and its loin and its warblings,⁵ all hot; and a boy served the whole head, cooked and split open, of a (milk-nourished?) kid killed by strangling⁶; then well-boiled meat-ends and ribs with them, white with fat: snouts, head-parts and feet and titbits prepared with silphium⁷; then other boiled and roasted flesh of kids and lambs and the sweetest shoulder-meat kid-and-lamb sausages, just what the gods love: you, dear friend, would eat it . . . ; then hares and young cockerels, and great quantities of partridges and pigeons were lavishly heaped hot before us, and of

⁵ A colloquial term? The lungs?

⁶ To save the blood.

⁷ For its uses in cooking see J. Edwards, *The Roman Cookery of Apicius* xxiv.

ρύγχη καὶ κεφάλαι ἀποδος τεχνάματι ἄντες ἐσιλφωμένον A 32
suppl. Bergk 33s. Bergk: ἀθυπερωμακαρὸς χορδὴ γλυκὺς ταμίξ A
35 Dindorf: τουτφιλετας A Bergk: ἔσθοις καὶ A
36 εἶδη pro ἦδη Kaibel δὲ seclusit Bergk

- 37 καὶ μαλακοπτυχέων
 ἄρτων· ὁμοσύζυγα δὲ
 ξανθὸν τ' ἐπεισῆλ-
 θεν μέλι καὶ γάλα σύμπακ-
 τον, τό κε τυρὸν ἅπας τις
- 38 ἦμεν ἔφασχ' ἀπαλόν,
 κηγῶν ἐφάμαν· ὅτε δ' ἦδη
- 39 βρωτίος ἦδὲ ποτᾶ-
 τος ἐς κόρον ἦμεν ἐταῖροι,
- 40 τῆνα μὲν ἐξαπάει-
 ρον δμῶες, ἔπειτα δὲ παῖ-
 δες νίπτρ' ἔδοσαν κατὰ χειρῶν
- 41 σμήμασιν ἱρινομίκ-
 τοις χλιεροθαλπὲς ὕδωρ
 ἐπεγγέοντες
- 42 τόσσον ὅσον <τις> ἔχρηξ',
 ἐκτρίμματά τ(ε) < > λαμπρὰ
- 43 συνδονυφῆ, δίδοσαν
 <δὲ> χρίματά τ' ἀμβροσί-
 οδμα καὶ στεφάνους ἰοθαλάας.

37 Dindorf: καὶ τυρὸν A 38 Dindorf: ἔφασκεν A
 39 Schweighäuser: ἐταῖροι ἦμεν A 40 Bergk: -εἶρεον A
 41 Schweighäuser: χαιερο- A 42 suppl. Bergk Bergk: ἔχρη-
 ζεν A Musurus: ἐκτρίμμα τε A lacunam stat. Bergk
 43 suppl. Bergk Villebrun: χρίματ' ἀμβρ. A

cf. Eust. *Od.* 1388. 64 λιπαράψι, οὗ χρῆσις παρὰ Φιλοξένω ἐν τῷ (v. 1),
 1887. 50 Φιλόξενος δὲ ὁ Κυθῆριος ἐκτρίμμα (v. 42)

softly-folded loaves; and to keep them company yellow honey arrived and curded milk which everyone declared to be soft cheese, as indeed I did; and when we friends had finally reached our fill of food and drink, attendants cleared away,⁸ and then boys gave us water to wash our hands,⁹ pouring it comfortably warm over soap-powders mixed with iris-oil, as much as one wished, and they gave us shining linen towels . . . and ointments, ambrosia-perfumed, and garlands of fresh violets.

⁸ The quotation in Book 9 of Athenaeus begins here ('Phil. in the work entitled *The Banquet* says . . .'). ⁹ The quotation in Book 4 ends here.

(c) Athen. 11. 487ab (iii 73 Kaibel)

Φιλόξενος δ' ὁ διθυραμβοποιὸς ἐν τῷ ἐπιγραφομένῳ Δείπνῳ
μετὰ τὸ ἀπονήσασθαι τὰς χεῖρας προπίνων τινὶ φησι·

- 1 σὺ δὲ τάνδ'
ἐν βακχίᾳ
- 2 εὐδροσον πλή-
ρη μετανιπτρίδα δέξαι·
- 3 παῦ τί τοι Βρόμιος
γάνος τόδε δὸς ἐπὶ τέρψιν
πάντας ἄγει.

1 Bergk: ἐκβακχία A

3 Meineke: ἄπαντας A

(d) Athen. 11. 476de (iii 48 Kaibel)

τοὺς δὲ Παιόνων βασιλεῖς φησι Θεόπομπος ἐν δευτέρᾳ Φιλιπ-
πικῶν (*F.Gr.H.* 115 F38), τῶν βοῶν τῶν παρ' αὐτοῖς γινομένων
μεγάλα κέρατα φύοντων ὡς χωρεῖν τρεῖς καὶ τέτταρας χόας, ἐκπά-
ματα ποιεῖν ἐξ αὐτῶν, τὰ χεῖλη περιαργυροῦντας καὶ χρυσοῦντας·
καὶ Φιλόξενος δ' ὁ Κυθήριος ἐν τῷ ἐπιγραφομένῳ Δείπνῳ φησὶν·

- 1 πίνετο νεκτάρειον
πῶμ' ἐν χρυσέαις προτομαῖς
- 2 τελέων κεράτων, ἐβρέχοντο
δ' οὐ κατὰ μικρόν.

1 Meineke: ἐπίνετο A

Fiorillo: πῶμ' A

Meineke: χρυ-

σαῖς A

2 Page: τε ἄλλων A

Meineke (δ' αὐ), Hartung:

ἔβρεχον δὲ κατὰ μ. A

(e) Athen. 14. 642f–643d (iii 420ss. Kaibel)

ἐπεὶ δὲ καὶ ὁ Κυθήριος Φιλόξενος ἐν τῷ Δείπνῳ δευτέρων τρα-
πέζων μνημονεύων πολλὰ καὶ τῶν ἡμῶν παρακειμένων ὠνόμασεν,
φέρε καὶ τούτων ἀπομνημονεύσωμεν·

(c) Athenaeus, *Scholars at Dinner*

Philoxenus the dithyrambic poet in his work entitled
The Banquet after the washing of the hands drinks to
someone's health¹ with the words:

Accept this after-washing cup, full and well-
bedewed,² in our Bacchic revel: Bromius³ by his gift
of this, a gentle joy, draws all men on to delight.

¹ To the health of the friend addressed in (b) above.² With

the appropriate mixture of water?

³ Dionysus, god of wine.(d) Athenaeus, *Scholars at Dinner*

Theopompus in book 2 of his *Philippics* says that in
Paeonia¹ the oxen grow horns so large that they hold three
or four *choes*,² and the kings make drinking-cups from
them, overlaying the rims with silver or gold; and Philo-
xenus of Cythera says in his poem entitled *The Banquet*,

The draught of nectar was drunk from gold gob-
lets, whole horns that had been lopped, and the
guests quickly became soaked.

¹ Region of Macedonia.² 18–24 pints.(e) Athenaeus, *Scholars at Dinner*

Since Philoxenus of Cythera when he mentioned
'second tables' in his *Banquet* named many of the foods
that have been served to us, let's recite them:

- 1 τὰς δὲ δὴ πρόσθεν μολούσας
 < > λιπαραυγείς
 2 πορθμίδας πολ-
 λῶν ἀγαθῶν πάλιν εἰσφε-
 ρον γεμούσας,
 3 τὰς ἐφήμεροι καλέοντι
 νῦν τραπέζας <δευτέρας>,
 4 ἀθάνατοι δὲ τ' Ἀμαλθεί-
 ας κέρας· ταῖς δ' ἐν μέσαισι
 5 ἐγκαθιδρύ-
 θη μέγα χάσμα βροτοῖς, λευ-
 κὸς μυελὸς γλαγερός,
 6 λεπτὰς ἀράχνας ἐναλιγκί-
 οισι πέπλοις
 7 συγκαλύπτων ὄψιν αἰσχύ-
 νας ὑπο, μὴ κατῆθη τις
 8 πᾶν τὸ μαλογενὲς λι-
 πόντ' ἀνάγκα
 9 ξηρὸν ἐν ξηραῖς Ἀρισταί-
 ου παλιρῦτοισι παραῖς·
 10 τῷ δ' ὄνομ' ἦς ἄμυλος,
 χερσὶν δ' ἐπέθεντο <τότ' οὐ-
 κέτι> στόμιον μαλεραῖς
 11 < >
 ταν δεξαμέναν ὅ τι κεν
 διδῶ τις, ἂ Ζανὸς καλέοντι
 12 τρώγματ'· ἔπειτ' ἐπένειμεν
 ἐγκατακακομιγῆς
 πεφρυγμένον

And the freighters¹ that had departed earlier . . . they now brought in again, bright-shining, laden with many good things: creatures of a day now call them 'second tables',² but the immortals call them 'the horn of Amalthea'³; and in the middle of the tables had been placed, great joy for mortals, a white milky custard,⁴ hiding its face for shame under a veil that resembled a spider's fine web, lest anyone should see that it had of necessity left the sheep-born flock dry in the dry backward-flowing fountains of Aristaeus⁵: *amylos* was its name⁶; and they set no curb on their greedy hands⁷ . . . when it had accepted whatever was offered: they call it the dessert of Zeus. Then a boy distributed, mixed well with safflower-seed⁸ and toasted, biscuits of wheat,

¹ The portable tables.

² Cf. Lat. *mensae secundae*, 'dessert'.

³ The horn of plenty, *cornu copiae*; Amalthea was the goat who nursed the baby Zeus: ambrosia flowed from one horn, nectar from the other.

⁴ *myelos*, normally 'marrow'; the reference is to beestings, the first milk produced by the sheep or goat after birth, used for a dessert since regarded as too rich for the young animal.

⁵ The milked udders? Text and interpretation uncertain. Aristaeus was god of shepherds.

⁶ Very odd: *amylos* was a cake made of fine 'un-milled' meal, as in v. 18 below; *ἄμυλον* (Lat. *amyllum*), starch, was used to bind and thicken.

⁷ The gap may be quite large.

⁸ See J. Edwards, loc. cit. 9.

1 lacun. stat. Meineke	2 Meineke: εἰσφε- A	3 Meineke: ἐφήμεροι AE	4 Meineke: σταῖσι (ταῖσι) E
suppl. Bergk	5 Kaibel: γλυκερός A	δ' ἐν μέσαισι AE	6 dett.: μολογ- A
-καλύπτον A	dett., Bergk: κατῆθη A	Meineke, Edmonds: μ. πᾶν λεπῶν ταῖς ἀνάγκαις A	7 Casaubon: 8 dett.: μολογ- A
Meineke, Edmonds: μ. πᾶν λεπῶν ταῖς ἀνάγκαις A	9 Meineke: ξηροῖς A	10 Meineke: μέλι- Meineke, πολυ- Bergk	11 lacun. stat. Kaibel, suppl.
τό δ' A	Musurus: ἐπέθεντο A	12 Page	11 lacun. stat. Bergk
Page	11 lacun. stat. Bergk	Page: καὶ A, κα Dindorf	

- 13 πυρβρομολευκερεβινθο-
ξάνθωμ' ἔκκριτον ἀδὺ
βράμα τὸ παντανάμικτον.
- 14 †ἀμπυκιηροιδησί-
χας† παρεγίνετο τούτοις
- 15 σταινικογοχημαγῆς
τε καὶ ζεσελαιο >
ξανθεπιπαγκαπύρ<ω-
τ>ος χοιρίνας,
- 16 ἀδέα δε< >
κυκλώθ' ὀλόφωκτ' ἀνάριθμα
- 17 καὶ μελίπακτα τετυγμέν'
ἄφθονα σασαμόφωκτα·
- 18 τυρακίνας δὲ γάλακτι
καὶ μέλι συγκατάφυρτος
ῆς ἄμυλος πλαθανίτας·
- 19 σασαμοτυροπαγῆ δὲ
καὶ ζεσελαιοπαγῆ
πλατύνετο σασαμόπαστα
- 20 πέμματα, κᾶτ' ἐρέβινθοι
κνακομυγείς ἀπαλαῖς θάλ-
λοντες ὤραις,
- 21 ὡά τ' ἀμαγδαλίδες <τε>
τᾶν μαλακοφλοῖδων
< >τετο τρωκτά τε παισὶν
- 22 ἀδυεδῆ κάρυ', ἄλλα
θ' ὅσσα πρέπει παρὰ θοίαν
- 23 ὀλβιόπλουτον <ἔμεν>·
πόσις δ' ἐπεραίνεται κόν-
ταβοί τε λόγοι τ' ἐπὶ κοινᾶς·

oats and white chickpea⁹ done golden-brown, a choice and sweet food, the mix of all sorts. . . honey-comb . . . there turned up beside these a kneaded rissole of spelt-dough and boiled beans, fried crackly and gold in boiling oil, and countless round sweet . . . roasted whole, and honey-cakes, sesame-sprinkled and toasted, prepared in abundance; and there was a cheese-cake, well mixed with milk and honey, made of fine flour and baked in a mould; and sesame-sprinkled cakes lay flat,¹⁰ a sesame-cheese mixture done in boiling oil; and then chickpeas mixed with safflower-seed and flourishing in their tender youth; and eggs and almonds, soft-skinned ones . . . and the sweet walnuts nibbled by children, and everything else that befits a feast of blessed opulence; and the drinking drew to an end and the cottabus¹¹ and the general conversation;

⁹ The sweetest chickpea (Theophr. *On Plants* 8. 5. 1).

¹⁰ Translation insecure; *πλάτυσμα* was the name of a flat cake.

¹¹ The game in which drinkers aimed the last drops of wine at a target.

13 Meineke: πῦρ ὄβρομ- A Bergk: -ερεβινθοακανθουμικτριτυαδν A
14 -κηριο- cl. Meineke 15 Meineke: ταιτινοκοχημαγῆς A
Meineke, Page: τοξαισελαιο- A -πύρωτος suppl. Meineke
Meineke: χοιρίνας A 16 lacun. suspic. Meineke Bergk:
κυκλωτα ομοφλωκτα A, ὀμόφωκτ' Meineke, ὀπό- Kaibel 17
Meineke: -φλωκτα A 18 Bergk: τε A Meineke:
πλατανίς A 19 Schmidt: -ρυτοπαγῆ A Meineke:
πλατυντο A 20 Meineke, Schmidt: καὶ τερεβινθοκνακοσυμμιγεις A
21 suppl. Meineke Bergk: μαλακόφλοια ἂν A lacun.
stat. Meineke 22 Fiorillo: αδυιδῆ A suppl. Bergk

GREEK LYRIC

24 ἔνθα τι καινὸν ἐλέχθη
κομψὸν ἀθυρμάτιον, καὶ
θαύμασαν αὐτ' ἐπὶ τ' ἦννη-
σαν < >

ταῦτα καὶ ὁ Κυθήριος Φιλόξενος . . .

24 Dalecamp: κηνον A Meineke: ἐθαύμασαν αὐτὸ ἔπειτ' A

(f) Plut. *De aud. poet.* 1 (i 28 Paton-Wegehaupt)

εἰ μὲν, ὡς Φιλόξενος ὁ ποιητῆς ἔλεγεν, τῶν κρεῶν τὰ μὴ κρέα
ἤδιστα ἐστὶ καὶ τῶν ἰχθύων οἱ μὴ ἰχθύες, . . .

PHILOXENUS OF LEUCAS

then a new witty joke was told, and they admired it
and commended it. . . .

These are the lines of Philoxenus of Cythera . . .¹²

¹² Continued at Phil. of Cythera test. 12.

(f) Plutarch, *How the young man should study the poets*

If, as Philoxenus the poet said, the most delicious
meats are not meats and the most delicious fish not fish,
. . .

POLYIDUS

TESTIMONIA VITAE ATQUE ARTIS

1 *Marm. Par.* Ep. 68 (p. 18 Jacoby)

ἀφ' οὗ Πολύιδος Σηλυμβριανὸς διθυράμβωι ἐνίκη-
σεν Ἀθήνησιν, ἔτη ΗΔ[

2 [Plut.] *Mus.* 21. 1138ab (p. 120 Lasserre, vi 3. 17 Ziegler)

καθόλου δ' εἴ τις τῶ μὴ χρῆσθαι τεκμαιρόμενος
καταγνώσεται τῶν μὴ χρωμένων ἄγνοιαν, πολλῶν ἂν
τι φθάνοι καὶ τῶν νῦν καταγιγνώσκων, οἷον . . . τῶν δὲ
κιθαρῶδων τοῦ Τιμοθείου τρόπου (sc. καταφρονούν-
των)· σχεδὸν γὰρ ἀποπεφοιτήκασιν εἰς τε τὰ καττύ-
ματα (κατατύμματα Lasserre) καὶ εἰς τὰ Πολυεῖδου
ποιήματα.

POLYIDUS

LIFE AND WORK¹

1 *Parian Marble*

From the time when Polyidus of Selymbria was
victorious in Athens with a dithyramb, [] years.²

¹ See also Timotheus test. 14. ² The year falls between
399/398 and 380/379. Diodorus put his *floruit* in 398, describing
him as painter and musician as well as dithyrambic poet: see
Timotheus test. 3.

2 'Plutarch', *On Music*

In general, if anyone argues that those who do
not follow a certain practice are acting out of
ignorance, he will be making a hasty judgement
against many of our contemporaries¹; for example,
. . . against the cithara-singers who scorn the style of
Timotheus, which they have pretty well abandoned
in favour of the 'patchwork' music² and the composi-
tions of Polyidus.³

¹ I.e. late 4th c. contemporaries of Aristoxenus, source of the
present passage. ² Literally, leather patches stitched to the
soles of shoes; perhaps 'medleys' (Barker). E. K. Borthwick,

Hermes 96 (1968) 61 f., suggested *κατατύματα* 'confections', or
καταχύ(σ)ματα, 'sweetmeats'. ³ 'Censorinus' said Timotheus
and Polyidus used the free rhythms of Pindar (*Gramm. Lat.* vi 608
Keil).

3 Athen. 8. 352b (ii 271 Kaibel)

Πολυίδου δὲ σεμνυνομένου ὡς ἐνίκησε Τιμόθεον ὁ μαθητῆς αὐτοῦ Φιλῶτας, θαυμάζειν ἔφη (sc. ὁ Στρατόνικος) ‘εἰ ἀγνοεῖς ὅτι αὐτὸς μὲν ψηφίσματα ποιεῖ, Τιμόθεος δὲ νόμους.’

3 Athenaeus, *Scholars at Dinner*

When Polyidus was boasting that his pupil Philotas had defeated Timotheus, Stratonicus said, ‘I am surprised that you don’t know that Philotas makes decrees, but Timotheus makes laws.’¹

¹ More permanent than decrees; but νόμοι, ‘laws’, also means the musical compositions, ‘nomes’.

POLYIDUS

FRAGMENTUM

837 *Et. Mag.* 164. 20

Ἄτλας ὄρος Λιβύης. Πολύιδος δὲ ὁ διθυραμβοποιὸς παρίστησιν αὐτὸν ποιμένα γεγονέναι καὶ φησιν ὅτι παραγενόμενος ὁ Περσεὺς ἐπερωτώμενός τε ὑπ' αὐτοῦ τίς εἴη καὶ πόθεν ἠφίκ<οι>το, ἐπειδὴ λέγων οὐκ ἔπειθεν, ἀνάγκη ἔδειξεν αὐτῷ τὸ τῆς Γοργόνης πρόσωπον καὶ ἀπελίθωσεν αὐτόν· καὶ ἀπ' αὐτοῦ τὸ ὄρος Ἄτλας ἐκλήθη. οὕτως Λυκόφρονος ἐν ὑπομνήματι (Tzetz. *Lycophr.* 879).

cf. Tzetz. *Exeg. Il.* 132.18

POLYIDUS

FRAGMENT¹

837 *Etymologicum Magnum*

Atlas: a mountain in Africa. Polyidus the dithyrambic poet makes Atlas a shepherd: according to him, Perseus arrived on the scene, and Atlas asked who he was and where he had come from; and when Perseus' words failed to persuade him (to allow him to pass), he was compelled to show him the Gorgon's face and turned him to stone; and the mountain was called Atlas after him. So the commentary on Lycophron.²

¹ There are two doubtful fragments, rejected by Page: (1) Aristotle, *Poetics* 16 and 17, mentions 'Polyidus the sophist' in connection with the recognition scene between Iphigenia and Orestes: see *T.G.F.* i 248 f. (Snell); (2) Schol. *Il.* 24. 804a (v 643 Erbse) says Polyidus used τάφος in the sense of 'tomb'; Erbse suggests Pindar (cf. *Isthm.* 8. 57, *Pae.* 6. 99).

CLEOMENES

TESTIMONIA VITAE ATQUE ARTIS

- 1 Chionides, *Πτωχοί* fr. 4 K.-A. (Athen. 14. 638d)

ταῦτ' οὐ μὰ Δία Γνήσιππος οὐδ' ὁ Κλεομένης
ἐν ἐννέ' ἄν χορδαῖς κατεγλυκάνατο.

- 2 Epicrates, *Antilais* fr. 4 K.-A. (Athen. 13. 605e)

τὰ ρωτῆκ' ἐκμεμάθηκα ταῦτα παντελῶς
Σαπφούς, Μελήτου, Κλεομένους, Λαμυνθίου.

FRAGMENTUM

ΜΕΛΕΑΓΡΟΣ

- 838 Athen. 9. 402a (ii 376 Kaibel)

ἐπεὶ δὲ σὺ καὶ τὸ προβληθέν σοι ἀποπροσπεποίησαι περὶ τῆς
χρῶας τοῦ Καλυδωνίου σὺς, εἴ τις αὐτὸν ἰστορεῖ λευκὸν τὴν χρῶαν
γεγονότα, ἔροῦμεν ἡμεῖς τὸν εἰπόντα, τὸ δὲ μαρτύριον ἀνίχνευσον
σύ· πάλαι γὰρ τυγχάνω ἀνεγνωκῶς τοὺς Κλεομένους τοῦ Ῥηγίου
διθυράμβους, ὧν ἐν τῷ ἐπιγραφομένῳ Μελεάγρῳ τοῦτο ἰσθόρηται.

CLEOMENES

LIFE AND WORK

- 1 Chionides, *Beggars*

By god, neither Gnesippus¹ nor Cleomenes could
have made this seem sweet on his nine-stringed
lyre.

¹ Composer of love-songs; see Alcman test. 24.

- 2 Epicrates, *Anti-lais*

I have thoroughly learned all these love-songs by
Sappho, Meletus, Cleomenes and Lamynthius.

FRAGMENT

MELEAGER

- 838 Athenaeus, *Scholars at Dinner*

But since you have declined to answer the question put
to you about the colour of the Calydonian boar, namely
whether anyone says it was white, I shall tell you who said
it, and you must track down the testimony: a long time ago
I read the dithyrambs of Cleomenes of Rhegium, and the
information is given in the one entitled *Meleager*.

LAMYNTHIUS

TESTIMONIUM VITAE ATQUE ARTIS

1 Phot. s.v. (p. 207 Porson, i 374 Naber)

Λαμύνθιος · ποιητῆς ἐρωτικῶν μελῶν.

FRAGMENTUM

ΛΥΔΗ

839 Athen. 13. 596f–597a (iii 315s. Kaibel)

ἀλλὰ μικροῦ, ἔφη, ἄνδρες φίλοι, ἐξελαθόμην ὑμῖν εἰπεῖν τὴν τε Ἀντιμάχου Λύδην (test. 8 West), προσέτι δὲ καὶ τὴν ὁμώνυμον ταύτης ἑταῖραν Λύδην ἣν ἠγάπα Λαμύνθιος ὁ Μιλήσιος· ἐκάτερος γὰρ τούτων τῶν ποιητῶν, ὡς φησι Κλέαρχος ἐν τοῖς Ἐρωτικοῖς (fr. 34 Wehrli), τῆς (del. Wilamowitz) βαρβάρου Λύδης εἰς ἐπιθυμίαν καταστὰς ἐποίησεν ὁ μὲν ἐν ἐλεγείαις, ὁ δ' ἐν μέλει τὸ καλούμενον ποίημα Λύδην.

LAMYNTHIUS

LIFE AND WORK¹

1 Photius, *Lexicon*

Lamynthius: composer of love-songs.

¹ See also Cleomenes test. 2.

FRAGMENT

LYDE

839 Athenaeus, *Scholars at Dinner* (on famous courtesans)

‘But, my friends,’ he said, ‘I nearly forgot to tell you of the Lyde of Antimachus,¹ and also of her namesake, the courtesan who was loved by Lamynthius of Miletus. Each of these poets, according to Clearchus² in his *Erotica*, fell in love with a foreign girl, Lyde, and composed his poem called *Lyde*, the former in elegiac couplets, the latter in lyric verse.’

¹ Elegiac poet, 5th–4th c. B.C.; for the fragments of *Lyde* see West, *I.E.G.* ii 38 ff.

² Scholar from Soli in Cyprus, c. 340–c. 250 B.C.

OENIADES

TESTIMONIUM VITAE ATQUE ARTIS

1 *I.G* ii² 3064

Οἰ]νιαδης Προνόμου ἠΰλει.

FRAGMENTUM

840 Didymus in [Demosth.] 11. 22, col. 12. 43ss. *B.K.T.* i 59s. (p. 45s. Pearson-Stephens)

περὶ μ(έν) γ(άρ) τὴν Μεθώνης πολιορκίαν τὸν δεξιὸν ὄφθαλμ[ὸ]ν ἐξεκόπη (sc. ὁ Φίλιππος)... τὰ μ(έν) γ(άρ) περὶ τῶν ἀλλητ(ῶν) ὁμολογεῖται καὶ παρὰ Μαρσάου (*F.Gr.H.* 135/6 F17), διότι συντελοῦντι μουσικοὺς ἀγῶνας αὐτῶι μικρὸν ἐπάνω τῆς συμφορ(ᾶς) κατὰ δαίμονα συνέβη τὸν Κύκλωπα πάντας αὐλῆσαι, Ἀντιγενεΐδην μ(έν) τὸν Φιλοξένου, Χρυσόγονον δ(ὲ) τὸν [Στ]ησιχόρου, Τιμόθεον δ(ὲ) τὸν Οἰνιάδου (Οἰνιάδην . . . τὸν Τιμοθέου ci. Foucart).

OENIADES

LIFE AND WORK

1 Inscription from Athens (384/3 B.C.)

Oeniades son of Pronomus¹ was the piper.

¹ For Pronomus son of Oeniades, piper and poet, see *P.M.G.* 767 above.

FRAGMENT

840 Didymus on 'Demosthenes', *Answer to Philip's Letter*

At the siege of Methone¹ Philip lost his right eye. . . The story² about the pipers is told in the same terms by Marsyas³: when Philip was holding musical competitions shortly before his accident it happened by a strange coincidence that all the pipers performed the *Cyclops*, Antigenides that of Philoxenus,⁴ Chrysogonus that of Stesichorus,⁵ Timotheus that of Oeniades.⁶

¹ In 354 B.C. ² See Duris of Samos, *F.Gr.H.* 76 F36. ³ Historian from Pella, late 4th c., or 'the younger Marsyas' from Philippi.
⁴ See Philox. fr. 815–824, 825. ⁵ See Stesichorus II below.
⁶ Foucart emended the text to read 'Oeniades that of Timotheus': cf. Oen. test. 1, Timotheus fr. 780–783. For the piper Timotheus of Thebes see Timotheus fr. 777.

STESICHORUS II

TESTIMONIUM VITAE ATQUE ARTIS

1 *Marm. Par.* Ep. 73 (p. 18 Jacoby)

ἀφ' οὗ Στησίχορος ὁ Ἰμεραῖος ὁ δεύτερος ἐνίκησεν
Ἀθήνησιν, καὶ οἰκίσθη Μεγάλη πόλις]

FRAGMENTUM

841 v. Oeniades fr. 840.

STESICHORUS II

LIFE AND WORK

1 *Parian Marble*

From the time when the second Stesichorus of
Himera¹ was victorious in Athens and Megalopolis
was founded [²

¹ An assumed name? Himera was destroyed by Carthage in 409
B.C. ² The number of years is lost, but the date was 370/69 or
369/68.

FRAGMENT

841 See Oeniades fr. 840 above.

ARISTOTELES

TESTIMONIUM VITAE

1 *Sud.* A 3929 (i 357 Adler)

Ἀριστοτέλης, υἱὸς Νικομάχου καὶ Φαιστιάδος . . . ἐκ Σταγείρων, πόλεως τῆς Θράκης, φιλόσοφος, μαθητῆς Πλάτωνος. . . ἤρξε δὲ ἔτη γ' τῆς Περιπατητικῆς κληθείσης φιλοσοφίας διὰ τὸ ἐν περιπάτῳ ἦτοι κήπῳ διδάξαι ἀναχωρήσαντα τῆς Ἀκαδημίας, ἐν ᾗ Πλάτων ἐδίδαξεν. ἐγεννήθη δὲ ἐν τῇ 99ῃ Ὀλυμπιάδι καὶ ἀπέθανεν ἀκόνιτον πίων ἐν Χαλκίδι, διότι ἐκαλεῖτο πρὸς εὐθύνας ἐπειδὴ ἔγραψε παιᾶνα εἰς Ἑρμείαν τὸν εὐνοῦχον· οἱ δὲ φασι νόσῳ αὐτὸν τελευτῆσαι βιώσαντα ἔτη σ'.

ARISTOTLE

BIOGRAPHY

1 *Suda*

Aristotle, son of Nicomachus and Phaestias . . . ; born in Stageira, a city of Thrace; philosopher, pupil of Plato. . . For 13 years he was head of the philosophic school known as the Peripatetic because he taught in the walk (*peripatos*) or garden after leaving the Academy in which Plato had taught. He was born in the 99th Olympiad (384/380 B.C.) and died in Chalcis after drinking aconite because he was charged with writing a paean for Hermeias the eunuch (842 *P.M.G.* below); others say that he died of disease at the age of 70.¹

¹ Diog. Laert. 5. 10 says he died a natural death aged 63, and the dates 384–322 are universally accepted.

ARISTOTELES

POEMATATA

842 Athen. 15. 696a–697b (iii 541ss. Kaibel) = Hermippus fr. 48 Wehrli

τούτων λεχθέντων ὁ Δημόκριτος ἔφη· ‘ἀλλὰ μὴν καὶ τὸ ὑπὸ τοῦ πολυμαθεστάτου γραφὴν Ἀριστοτέλους εἰς Ἑρμείαν τὸν Ἀταρνεῖα οὐ παιὰν ἐστίν, ὡς ὁ τὴν τῆς ἀσεβείας κατὰ τοῦ φιλοσόφου γραφὴν ἀπενεγκάμενος Δημόφιλος ἐξέδωκε (Bergk: εἰς αἰδῶτε codd.) παρασκευασθεῖς ὑπ’ Εὐρυμέδοντος, ὡς ἀσεβοῦντος καὶ ἄδοντος ἐν τοῖς συσσιτίοις ὀσημέραι εἰς Ἑρμείαν παιᾶνα. ὅτι δὲ παιᾶνος οὐδεμίαν ἔμφασιν παρέχει τὸ ἄσμα ἀλλὰ τῶν σκολίων ἐν τῇ καὶ αὐτὸ εἰδὸς ἐστίν ἐξ αὐτῆς τῆς λέξεως φανερὸν ἡμῖν ποιήσω·

Ἄρετὰ πολύμοχθε γένει βροτείω,
θῆραμα κάλλιστον βίω,
σᾶς πέρι, παρθένε, μορφᾶς
καὶ θανεῖν ζηλωτὸς ἐν Ἑλλάδι πότμος
5 καὶ πόνους τλῆναι μαλεροῦς ἀκάμαντας·
τοῖον ἐπὶ φρένα βάλλεις
καρπὸν ἰσαθάνατον χρυσοῦ τε κρείσσω

cf. Diog. Laert. 5.6ss. (i 199s. Long) ὁ δὲ ὕμνος ἔχει τοῦτον τὸν τρόπον (vv. 1–21), Did. in Demosth. 10.32, col. 6.18ss. *B.K.T.* i 25 (p. 19ss. Pearson-Stephens) (= pap.) [ὁ] γραφεῖς ἐπ’ αὐτῶν [παι]ᾶν . . .· κούκ ἂν [ἐ]χ[ο]ι φαίλωσ αὐτὸν ἀναγρά[φ]αι δι[ε]ῖ|ὰ τὸ μὴ πολλοῖς πρὸ χειρὸς (εἶναι), ἔχοντα [ο]ῦ(τως)· (vv. 1–21).

de lectionibus D.L. et Athen. v. A.Gercke, *Hermes* 37 (1902) 424s.
1 βροτειω pap. 5 ακαμαντος pap.: ἀκαμάτους Athen.

ARISTOTLE

SCOLION ?

842 Athenaeus, *Scholars at Dinner*¹

When these scolia had been recited, Democritus spoke: ‘What’s more, the poem written by the learned Aristotle for Hermeias of Atarneus² is not a paeon, as was claimed by Demophilus who, suborned by Eurymedon, brought a charge of impiety against the philosopher,³ alleging that he displayed impiety by singing a paeon to Hermeias every day in the common dining-room.⁴ The song in fact shows none of the characteristics of a paeon, but belongs to these scolia as a unique type. I shall give you clear proof from the text itself:

Virtue, you who bring many labours for the race of mortals, fairest quarry for a man’s life, for the sake of your beauty, maiden, even to die is an enviable fate in Greece, or to endure cruel unresting toils: such a fruition, as good as immortal, do you

¹ Athen.’s source is Hermippus, 3rd B.C. biographer of Aristotle (fr. 48 Wehrli).

² Became tyrant of Atarneus (on the Aeolian coast of Asia Minor opposite Lesbos) c. 355 B.C.; patron of philosophers including Aristotle, who married his niece and adopted daughter; tortured and executed by the Persian King Artaxerxes III in 341.

³ On Alexander’s death in 323. ⁴ Of the Lyceum.

7 ἰσαθανατον pap. (ci. Bergk, Wilamowitz): τ’ ἀθ. Athen., εἰς ἀθ. D.L. κρείσσω D.L.

- καὶ γονέων μαλακαυγήτοιο ἦ ὕπνου.
 σεῦ δ' ἔνεκεν <καὶ> ὁ διός
- 10 Ἡρακλῆς Λήδας τε κούρου
 πόλλ' ἀνέτλασαν ἐν ἔργοις
 σὰν ἀγρεύοντες δύναμιν·
 σοῖς τε πόθοις Ἀχιλεὺς Αἴ-
 ας τ' Ἀίδαο δόμους ἦλθον·
- 15 σᾶς δ' ἔνεκεν φιλίου μορφᾶς Ἀταρνέος
 ἔντροφος ἀελίου χήρωσεν αὐγᾶς.
 τοιγὰρ ἀοιδίμος ἔργοις,
 ἀθάνατόν τε μιν αὐξήσουσι Μοῦσαι,
 Μναμοσύνας θύγατρεις, Δι-
 20 ὄς ξενίου σέβας αὖξου-
 σαι φιλίας τε γέρας βεβαίου.

ἐγὼ μὲν οὐκ οἶδα εἴ τίς τι κατιδεῖν ἐν τούτοις δύναται παιανικὸν ἰδίωμα, σαφῶς ὁμολογοῦντος τοῦ γεγραφότος τετελευτηκέναι τὸν Ἑρμείαν δι' ὧν εἶρηκεν· σᾶς γὰρ φιλίου μορφᾶς Ἀταρνέος ἔντροφος ἡελίου χήρωσεν αὐγᾶς (v. 15s.). οὐκ ἔχει δ' οἷδὲ τὸ παιανικὸν ἐπίρημα. . . . ἀλλὰ μὴν καὶ αὐτὸς Ἀριστοτέλης ἐν τῇ Ἀπολογία τῆς Ἀσεβείας (fr. 645 Rose), εἰ μὴ κατέψευστα ὁ λόγος, φησὶν· οὐ γὰρ ἂν ποτε Ἑρμεία θύεν ὡς ἀθανάτων προαιρούμενος ὡς θνητῶ μνήμα κατεσκευάζον, καὶ ἀθανατίζων τὴν φύσιν βουλόμενος ἐπιταφίους ἂν τιμαῖς ἐκόσμησα τὸ <σῶμα>·

8-αυγητου pap. 9 Page: ουγενεισοδοειος pap., σεῦ δ' ἔνεκεν (ἔνεχ' cod. E) ὁ διὸς Athen., σοῦ δ' ἔνεκ' ἐκ διὸς D.L., ἔνεχ' οὐκ Διὸς ci. Brunck 10-κλέης D.L. κ[ό]ρ[α] pap. ut vid. 11 πολληνεπασαν pap. ἐν add. nescio quis 12 Athen.: [. . .] ἔπουν-τε[. . .] μιν pap. (=σὰν ἐφέποντες δ. ?), ἀναγορεύοντες δ. D.L. 13 δὲ Athen. Ἀχιλλ- Athen., D.L. 14 τ' Ἀίδαο δόμον ci. Wilamowitz 15 φιλίας, -ία, -ίου D.L. codd. 16 D.L.: ἡελ- Athen., ἀλι]ου vel ἡλι]ου pap. χωρη[pap. αὐγᾶς, αὐγᾶς codd. 17 D.L.: -μον Athen., pap. 18 ἀθάνατοι D.L.

bestow on the mind, better than gold or parents or soft-eyed sleep; on your account noble Heracles and the sons of Leda endured much in their exploits, (hunting?)⁵ your power; in their desire for you Achilles and Ajax went to the dwelling of Hades; and on account of your dear beauty the nursling of Atarneus left desolate the rays of the sun. Therefore he is glorified in song for his exploits, and the Muses, daughters of Memory, will exalt him to immortality, exalting the majesty of Zeus, god of hospitality, and the privilege of secure friendship.⁶

Now I do not know if anyone can see in these lines anything that belongs peculiarly to the paean: the writer clearly admits that Hermeias is dead when he says, "for your dear beauty the nursling of Atarneus left desolate the rays of the sun." Besides, the poem does not have the paeanic refrain. . . . Moreover Aristotle himself in his Defence against the charge of Impiety says, unless the speech is spurious, "For if my intention had been to sacrifice to Hermeias as an immortal, I should never have erected a tomb to him as a mortal; and if I had wanted to make an immortal of him, I should never have honoured his body with burial rites."

⁵ Same metaphor as in 'quarry' above? Text uncertain. On the poem see R. Renehan, *C.R.B.S.* 23 (1982) 251 ff.

⁶ On

672 Rose = West Diog. Laert. 5. 27 (i 211 Long)

ἔπη, ὦν ἀρχή·
 ἄγνὲ θεῶν πρέσβισθ' ἑκατηβόλε
 ἐλεγεία, ὦν ἀρχή·
 καλλιτέκνου μητρὸς θύγατερ

cf. Hesych. Mil. vit. (I. Düring, *Aristotle in the Biographical Tradition* 87, no. 139)

673 Rose = West Olympiod. in Plat. *Gorg.* (p. 215 Westerink)

οὐ μόνον δὲ ἐγκώμιον ποιήσας αὐτοῦ ἐπαινεῖ αὐτόν, ἀλλὰ καὶ ἐν τοῖς ἐλεγείοις τοῖς πρὸς Εὐδήμον αὐτὸν ἐπαινῶν Πλάτωνα ἐγκωμιάζει, γράφων οὕτως·

ἔλθων δ' ἐς κλεινὸν Κεκροπίης δάπεδον
 εὐσεβέως σεμνῆς φιλίης ἰδρύσατο βωμὸν
 ἀνδρὸς ὃν οὐδ' αἰνεῖν τοῖσι κακοῖσι θέμις,
 ὃς μόνος ἢ πρῶτος θνητῶν κατέδειξεν ἐναργῶς
 5 οἰκείω τε βίῳ καὶ μεθόδοισι λόγων
 ὡς ἀγαθὸς τε καὶ εὐδαίμων ἅμα γίνεται ἀνὴρ·
 οὐ νῦν δ' ἔστι λαβεῖν οὐδενὶ ταῦτά ποτε.

cf. Aristotelis vitas ap. West, *I.E.G.* ii 45, Gentili-Prato ii 127

ELEGIACS

672 Rose = West Diogenes Laertius, *Life of Aristotle*¹

Hexameters beginning

Holy one, chief of gods, far-darting . . .²

Elegiac couplets beginning

Daughter of a mother of fair children . . .

¹ The last two items in a long list of Aristotle's writings.

² Apollo.

673 Rose = West Olympiodorus on Plato, *Gorgias*

Not only does Aristotle praise Plato in the encomium he composed on him, but he also delivers an encomium on him in the elegiacs addressed to Eudemus¹ when he is praising the latter;

and coming to the famous plain of Cecropia² he³ piously established an altar to honour the holy friendship of a man⁴ whom it is not right for the wicked even to praise, a man who was the only one or the first among mortals to show clearly both by his own life and by the investigations of his discourses that the good man is also a happy man; no one can ever attain that now.

¹ Eudemus of Cyprus, friend of Aristotle, rather than Eudemus of Rhodes, his pupil.

² Attica.

³ Eudemus. Biographers of Aristotle changed the text to make it Aristotle who established the altar.

⁴ Plato.

F.G.E. i (p. 32)

Diog. Laert. 5. 5s. (i 198s. Long)

ὁ δ' οὖν Ἀριστοτέλης ἔλθων εἰς τὰς Ἀθήνας καὶ τρία πρὸς τοῖς
δέκα τῆς σχολῆς ἀφηγησάμενος ἔτη ὑπεξῆλθεν εἰς Χαλκίδα, Εὐρυ-
μέδοντος αὐτὸν τοῦ ἱεροφάντου δίκην ἀσεβείας γραψαμένου, ἢ
Δημοφίλου ὡς φησι Φαβιρινὸς ἐν Παντοδαπῇ Ἱστορίᾳ (fr. 68
Barigazzi), ἐπειδὴ περ τὸν ὕμνον ἐποίησεν εἰς τὸν προειρημένον
Ἑρμίαν (842 *P.M.G.* supra), ἀλλὰ καὶ ἐπίγραμμα ἐπὶ τοῦ ἐν
Δελφοῖς ἀνδριάντος τοιοῦτου

τόνδε ποτ' οὐχ ὀσίως παραβὰς μακάρων θέμιν ἀγνήν
ἔκτεινεν Περσῶν τοξοφόρων βασιλεύς,
οὐ φανερᾶ λόγχῃ φονίους ἐν ἀγῶσι κρατήσας
ἀλλ' ἀνδρὸς πίστει χρησάμενος δολίου.

cf. Did. in Demosth. 10. 32, col. 6. 36ss. *B.K.T.* i 27 (p. 21 Pearson-
Stephens) (vv. 1-4) (= pap.), Himer. *or.* 40. 45 Colonna

3 Diels: φα]νερας [λογ]χη[ς pap., φανερωῦς λόγχῃ D.L.

F.G.E. iDiogenes Laertius, *Life of Aristotle*

Aristotle, then, came to Athens and was in charge of his school for thirteen years; and then he withdrew to Chalcis, indicted for impiety by the hierophant Eurymedon or, according to Favorinus in his *Miscellaneous History*, by Demophilus, the charge being that he composed his hymn for the aforesaid Hermeias (842 *P.M.G.* above), as well as the following inscription for his statue at Delphi:

This man was once impiously slain by the king of the bow-bearing Persians in transgression of the holy law of the blessed gods; he overcame him not with an open spear in murderous fight but by using the faith of a guileful man.¹

¹ Mentor, a Rhodian mercenary leader in the service of the Persians: he arrested Hermeias by treachery and handed him over to the King. See 842 *P.M.G.* n. 2 above.

LYCOPHRONIDES

FRAGMENTA

843 Athen. 13. 564ab (iii 243 Kaibel)

καὶ γὰρ τὸ παλαιὸν παιδῶν ἤρων, ὡς καὶ ὁ Ἀρίστων ἔφη (fr. 17 Wehrli), ὅθεν καὶ καλεῖσθαι τοὺς ἐρωμένους συνέβη παιδικά. πρὸς ἀλήθειαν γάρ, καθάπερ φησὶ Κλέαρχος ἐν τῷ πρώτῳ τῶν ἐρωτικῶν (fr. 22 Wehrli), Λυκοφρονίδην εἰρηκέναι φησὶν·

οὔτε παιδὸς ἄρρενος οὔτε παρθένων
τῶν χρυσοφόρων οὐδὲ γυναικῶν βαθυκόλπων
καλὸν τὸ πρόσωπον, ἀλλ' ὃ κόσμιον πεφύκει·
ἡ γὰρ αἰδῶς ἄνθος ἐπισπείρει.

3 Page: ἀλλὰ κ. Athen. πέφυκεν Schaefer

844 Athen. 15. 670d–f (iii 482 Kaibel) = Clearchus fr. 24 Wehrli

ἢ μᾶλλον ὑφ' ὧν οἴονται τε καὶ πρὸς ἀλήθειαν τὸν τῆς ψυχῆς κόσμον ἐσκέλευνται, [[καὶ]] τοῦτοις καὶ τὸν τοῦ σώματος κόσμον ὑπὸ τοῦ πάθους ἐξαγόμενοι [[καὶ]] σκυλεύοντες ἑαυτοὺς ἀνατιθέασιν. πᾶς δ' ὁ ἐρῶν τοῦτο δρᾷ μὲν <παρόντος>, μὴ παρόντος δὲ τοῦ ἐρωμένου τῷ (Edmonds: τοῦ cod.) ἐμποδῶν ποιεῖται τὴν ἀνάθεσιν. ὅθεν Λυκοφρονίδης τὸν ἐρῶντα ἐκείνον αἰπόλον ἐποίησε λέγοντα·

LYCOPHRONIDES

FRAGMENTS

843 Athenaeus, *Scholars at Dinner*

In olden days they used to love boys, as Ariston¹ said, so that the loved ones came to be known as *paidika*, 'boy-favourites'. For truthfully, as Clearchus² says in book 1 of his *Erotica*, citing Lycophronides,

neither in boy nor in gold-wearing girls nor in deep-bosomed women is the face beautiful unless it is modest; for it is decorous behaviour that sows the seed of beauty's bloom.

¹ Ariston of Ceos, Peripatetic writer, late 3rd c. B.C., author of *Erotic Likenesses*.
² Clearchus of Soli, an earlier Peripatetic, c. 340–c. 250 B.C.

844 Athenaeus, *Scholars at Dinner*¹ ('Why if men's garlands come apart do we say they are in love?')

Or rather, since they see themselves as despoiled of their soul's ornament,² as has indeed happened, they are carried away by their passion and despoil themselves to dedicate to the despoilers their body's ornament also. Every lover does this if the beloved is present; and if he is not, he makes his dedication to whoever is. That is why Lycophronides made his lovesick goatherd say,

¹ This material too is taken from Clearchus, *Erotica* book 1.

² The word also means 'orderliness'.

GREEK LYRIC

τόδ' ἀνατίθημί σοι ῥόδον,
καλὸν ἄνθημα, καὶ πέδιλα καὶ κυνέαν
καὶ τὰν θηροφόνον λογχιδί', ἐπεὶ μοι νόος ἄλλα
κέχυται
ἐπὶ τὰν Χάρισιν φίλαν παῖδα καὶ καλάν.

1 ῥόπαλον ci. K. F. Hermann

2 Casaubon: κ. νόημα cod.

4 Fiorillo: Χάρισι cod.

LYCOPHRONIDES

I dedicate to you this rose,³ a beautiful dedication, and these shoes and cap and beast-slaying javelin, since my thoughts are spilled out elsewhere, towards the girl who is dear to the Graces and beautiful.

³ Or, with emended text, 'this club'.

CASTORION

FRAGMENTA

845 = 312 *Suppl. Hell.* Athen. 12. 542e (iii 196 Kaibel)

ἐν δὲ τῇ πομπῇ τῶν Διονυσίων, ἣν ἔπεμψεν ἄρχων γενόμενος (sc. Δημήτριος ὁ Φαληρεύς), ἦδεν ὁ χορὸς εἰς αὐτὸν ποίημα τὸ (Page: ποιήματα Athen.) Καστορίωνος (Leopardi: Σείρωνος Athen. cod. A, om. cod. E) τοῦ Σολέως, ἐν ᾧ (Page: οἷς codd.) ἡλιόμορφος προσηγορεύετο·

ἐξόχως δ' εὐγενέτας ἡλιόμορφος ζαθέοις
ἄρχων τιμαῖς σε γεραίρει.

cf. Eust. *Od.* 1558. 1 (χορὸς . . . ἡλιόμορφον ἐκεῖνον ἐξόχως τε εὐγενέταν προσηγόρευσε)

1 δὲ A, τε E Kuhn (cf. Eust.): ἡπίομιρος A, E(?) 2 Page:
σε τιμαῖς A

310 *Suppl. Hell.* Athen. 10. 454f–455b (ii 488s. Kaibel)

τὸ δὲ Καστορίωνος τοῦ Σολέως, ὡς ὁ Κλέαρχος φησιν (fr. 88 Wehrli), εἰς τὸν Πᾶνα ποίημα τοιοῦτόν ἐστι· τῶν ποδῶν ἕκαστος ὅλοις ὀνόμασιν περιελημμένος πάντας ὁμοίως ἡγεμονικούς καὶ ἀκολουθητικούς ἔχει τοὺς πόδας, οἶον·

CASTORION

FRAGMENTS

845 = 312 *Suppl. Hell.* Athenaeus, *Scholars at Dinner* (on the lavish expenditure of Demetrius of Phalerum)¹

In the procession at the Dionysia which he marshalled on becoming archon² the chorus sang in his honour a poem by Castorion of Soli in which he was called Sun-like³:

and the archon, well-born above all others, Sun-like, venerates you⁴ with divine honours.

¹ The material (= Dem. Phal. fr. 34 Wehrli) is taken from the historian Duris (*F.Gr.H.* 76 F10). ² In 309/8 B.C. ³ His blond hair-dye, rouge and other ointments have just been mentioned. ⁴ Dionysus; the poem was presumably a dithyramb.

310 *Suppl. Hell.*¹ Athenaeus, *Scholars at Dinner*

The poem to Pan by Castorion of Soli is like this, as Clearchus² says: each of its *metra*, being self-contained, may equally lead or follow³:

¹ See also fr. 311, where an emended text of the Berne commentary on Lucan 3. 402 runs, 'Pindar (fr. 100) and Castorion (*cateri* cod.) call Pan the son of Apollo and Penelope.' ² See Lycophr. 842 n. 2. ³ The text is confused but means that the position of each of the three *metra* ('feet' in the text) in the iambic trimeters is interchangeable.

σὲ τὸν βολαῖς νιφοκτύποις δυσχείμερον
 ναίονθ' ἔδραν, θηρονόμει Πάν, χθόν' Ἀρκάδων
 κλήσω γραφῆ τῆδ' ἐν σοφῆ πάγκλειτ' ἔπη
 συνθείς, ἄναξ, δύσγνωτα μὴ σοφῶ κλύειν,
 5 μωσοπόλε θῆρ, κηρόχυτον ὄς μείλιγμ' ἰεῖς . . .

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

σὲ τὸν βολαῖς νιφοκτύποις δυσχείμερον,
 νιφοκτύποις σὲ τὸν βολαῖς δυσχείμερον.

καὶ ὅτι τῶν ποδῶν ἕκαστός ἐστι<ν> <έν>δεκαγράμματος.

1 Meineke: βολοῖς cod. A (ter) 2 Casaubon: νεοθ' A
 Cobet: ἴδος A Casaubon: χθών A 3 Porson: τῆδε σοφῆ
 πάγκλητ' A 4 Meineke: σοφοῖς A 5 Cobet: μουσο- A

You who dwell in the land of the Arcadians, an
 abode wintry with battering snowstorms, beast-
 tending Pan, I shall glorify, putting together all-
 glorious lines in this skilful composition, lord, lines
 hard for the unskilled to understand, you beast who
 serve the Muses, who utter soothing song, wax-
 poured⁴ . . . :

and so on in the same way. Each of these *metra*, wherever
 you place it in the line, will produce the same rhythm:

σὲ τὸν βολαῖς νιφοκτύποις δυσχείμερον

and

νιφοκτύποις σὲ τὸν βολαῖς δυσχείμερον.

Note also that each of the *metra* has eleven letters.⁵

⁴ From Pan's pipes, fastened together with wax.

⁵ Iota sub-
script counts as a letter.

HERMOLOCHUS

FRAGMENTUM

846 Stob. 4. 34. 66 (v 845 Hense) (περὶ τοῦ βίου ὅτι βραχὺς κτλ)

Ἑρμολόχου·

ἀτέκμαρτος ὁ πᾶς βίος οὐδὲν ἔχων πιστὸν
πλανᾶται

συντυχίαις· ἐλπίς δὲ φρένας παραθαρσύνει· τὸ
δὲ μέλλον ἀκριβῶς

οἶδεν οὐδεὶς θνατὸς ὅπα φέρεται·

θεὸς δὲ πάντας ἴεν κινδύνοις θνατοῦς† κυβερνᾷ·

5 ἀντιπνεῖ δὲ πολλάκις εὐτυχία δεινά τις αὔρα.

lemma Ἑρμολόχου codd. MA (cf. Phot.), Ἑρμολόου cod. S

2 φρένα A 3 Pflugk: ὁ θάνατος ἔπη codd. 4 ἐν γε κ. κυβ.

(del. θνατοῦς) ci. Page 4 post 5 posuit Bergk

5 Pflugk, Schneidewin: ἀτυχίας codd.

HERMOLOCHUS

FRAGMENT

846 Stobaeus, *Extracts* (that life is short, worthless and full of cares)

From Hermolochus¹:

Man's whole life is baffling, without security, sent astray by events. Hope comforts his heart; but as for the future no mortal knows for certain where he is bound, and it is God who steers all men amid dangers, and often a grim breeze blows in the face of success.

¹ So in two mss. and in Photius' list of the poets used by Stob. (*Bibl.* 167, ii 157 Henry); one ms. has 'Hermolaus'. Stob. included the extract among prose passages.

CARMINA POPULARIA

847 Athen. 3. 109ef (i 251 Kaibel)

ἀχαΐνας· τούτου τοῦ ἄρτου μνημονεύει Σῆμος ἐν ἡ' Δηλιάδος (F.Gr.H. 396 F14) λέγων ταῖς θεσμοφόροις γίνεσθαι. εἰσὶ δὲ ἄρτοι μεγάλοι, καὶ ἑορτὴ καλεῖται Μεγαλάρτια ἐπιλεγόντων τῶν φερόντων·

ἀχαΐνην στέατος ἔμπλεων τράγον.

cf. Hsch. χαΐνας (sic)· στέαρς

848 Athen. 8. 360b–d (ii 287ss. Kaibel)

κορωνισταὶ δὲ ἐκαλοῦντο οἱ τῆ κορώνῃ ἀγείροντες . . . καὶ τὰ ἀδόμενα δὲ ὑπ' αὐτῶν κορωνίσματα καλεῖται, ὡς ἰστορεῖ Ἀγνοκλῆς ὁ Ῥόδιος ἐν Κορωνισταῖς· καὶ χελιδονίζειν δὲ καλεῖται παρὰ Ῥοδίοις ἀγερμὸς τις ἄλλος, περὶ οὗ φησι Θεόγονις ἐν β' περὶ τῶν ἐν Ῥόδῳ θυσιῶν (F.Gr.H. 526 F1), γράφων οὕτως· εἶδος δέ τι τοῦ ἀγείρειν χελιδονίζειν Ῥόδιοι καλοῦσιν, ὃ γίνεται τῷ Βοηδρομιῶνι μηνί· χελιδονίζειν δὲ λέγεται διὰ τὸ εἰωθὸς ἐπιφανεῖσθαι·

ἦλθ' ἦλθε χελιδῶν
καλὰς ἄρας ἄγουσα
καὶ καλοὺς ἐνιαυτοῦς,
ἐπὶ γαστέρα λευκὰ
5 κάπῃ νῶτα μέλαινα.

¹ Unknown. ² Historian, date unknown. ³ I.e. February–March:

FOLK SONGS

Frr. 847–883 are folk songs in the alphabetical order of the authors who quote them.

847 Athenaeus, *Scholars at Dinner* (on kinds of bread)

achainē: this loaf is mentioned by Semus¹ in his *Delias*, book 8; he says it is made for the Lawgivers.² They are big loaves, and there is a festival called Big-Loaves at which those who bring them say

munch the *achainē* full of lard.

¹ Antiquarian of Delos, c. 200 B.C.

² Demeter and Persephone.

848 Athenaeus, *Scholars at Dinner*

The name ‘crow-men’ was used for those who went round begging for the crow . . . and their songs are called ‘crow-songs’, as Hagnocles¹ of Rhodes says in his *Crow-men*. Another kind of begging is called ‘singing the swallow-song’ on Rhodes: Theognis² in book 2 of his *Festivals on Rhodes* writes about it as follows: ‘The Rhodians call a certain kind of begging ‘singing the swallow-song’; it takes place in the month of Boedromion,³ and it is so named because of the song they used to sing while they begged:

The swallow has come, the swallow has come,
bringing the fine weather and the fine time of year,
white on its belly and black on its back. Won’t you

cf. E. J. Bickerman, *Chronology of the Ancient World* 20.

- παλάθαν οὐ προκυκλείς
 ἐκ πίονος οἴκου
 οἴνου τε δέπαστρον
 τυροῦ τε κάνυστρον
 10 καὶ πυρῶν; ἅ χελιδῶν
 καὶ λεκιθίταν οὐκ ἀπωθεῖται.
 πότερ' ἀπίωμες ἢ λαβῶμεθα;
 εἰ μὲν τι δώσεις· εἰ δὲ μή, οὐκ ἔασομες·
 ἢ τὰν θύραν φέρωμες ἢ τὸ ὑπέρθυρον
 15 ἢ τὰν γυναῖκα τὰν ἔσω καθημέναν·
 μικρὰ μὲν ἔστι, ῥαδίως νιν οἴσομες.
 ἂν δὴ τι φέρης, μέγα δὴ τι φέροις·
 ἄνοιγ' ἄνοιγε τὰν θύραν χελιδόνι·
 οὐ γὰρ γέροντές ἐσμεν, ἀλλὰ παιδία.

τὸν δὲ ἀγερον τούτου κατέδειξε πρῶτος Κλεόβουλος ὁ Λίνδιος ἐν
 Λίνδῳ χρείας γενομένης συλλογῆς χρημάτων.

cf. Eust. Od. 1914. 45

6 οὐ προκύκλει Hermann 9 τυρῶ Athen. cod. A, corr. C
 13 ἔασομεν codd. 16 μικρὰ μιν Athen. 17 Page: φέρης τι
 Athen.

849 Athen. 14. 618de (iii 364 Kaibel)

Σῆμος δ' ὁ Δῆλιος ἐν τῷ περὶ Παιάνων φησί (*F.Gr.H.* 396
 F23)· τὰ δράγματα τῶν κριθῶν αὐτὰ καθ' αὐτὰ προσηγόρευον
 ἀμάλας, συναθροισθέντα δὲ καὶ ἐκ πολλῶν μίαν γενόμενα δέσμη
 οὔλους καὶ ἰούλους· καὶ τὴν Δήμητρα δτε μὲν Χλόην, δτε δὲ
 Ἰουλῶ· ἀπὸ τῶν οὖν τῆς Δήμητρος εὐρημάτων τοὺς τε καρποὺς καὶ
 τοὺς ἕμνους τοὺς εἰς τὴν θεὸν οὔλους καλοῦσι καὶ ἰούλους· δημή-
 τρουλοι καὶ καλλίουλοι· καὶ

πλείστον οὔλον οὔλον ἴει, ἰουλον ἴει.

roll out a fruit-cake from your wealthy house and a cup of wine and a basket of cheese and wheat? The swallow doesn't refuse pulse-bread either. Are we to go away or are we to get something? If you mean to give us something, that's fine; if you don't, we shan't leave you in peace: we'll take your door or your lintel or your wife sitting inside: she's little, we'll carry her easily. If you fetch us something, we hope you fetch us something big. Open up, open up your door to the swallow! We're not old men, we're little children.⁴

Cleobulus⁵ of Lindus was the first to introduce this begging at Lindus when there was need for a collection of money.⁷

⁴ For the metre of the song, ionic rather than aeolic, see West, *Greek Metre* 147. ⁵ Tyrant of Lindus c. 600 B.C., sometimes listed as one of the Seven Sages.

849 Athenaeus, *Scholars at Dinner*

Semus¹ of Delos says in his work *On Paeans* that they used to call the individual handfuls of barley *amalai*, but when they were gathered and bound together into a single² sheaf *ouloi* and *iouloi*; and they sometimes called Demeter *Chloe*,³ sometimes *Ioulo*. So from Demeter's inventions they call both the grain and the hymns to the goddess *ouloi* and *iouloi*, as in Demetr-ouloi and Calli-ouloi; cf. too

Send a large sheaf, a sheaf (*oulos*), send a sheaf (*ioulos*).

¹ See fr. 847 n. 1. ² From *oulos* = whole. ³ Verdant, from the young green crop.

ἄλλοι δὲ φασιν ἐριουργῶν εἶναι τὴν ᾠδὴν.

cf. Eust. *Il.* 1162. 42 (iv 253 van der Valk), schol. Ap. Rhod. 1. 972a (p. 85 Wendel), Phot. s.v. ἄλλος (i 295 Naber), Polluc. 1. 38 (i 11 Bethe)

850 Athen. 14. 619cd (iii 365s. Kaibel)

Κλέαρχος δ' ἐν πρώτῳ Ἑρωτικῶν (fr. 32 Wehrli) νόμιον καλεῖσθαι τινὰ φησιν ᾠδὴν ἀπ' Ἡριφανίδος, γράφων οὕτως· Ἡριφανὶς ἢ μελοποιὸς Μενάλκου κυνηγετοῦντος ἐρασθεῖσα ἐθήρευεν μεταθέουσα ταῖς ἐπιθυμίαις. φοιτῶσα γὰρ καὶ πλανωμένη πάντας τοὺς δρείους ἐπέζηει δρυμούς, ὡς μῦθον εἶναι τοὺς λεγομένους Ἴοις δρόμους· ὥστε μὴ μόνον τῶν ἀνθρώπων τοὺς ἀστοργία διαφέροντας ἀλλὰ καὶ τῶν θηρῶν τοὺς ἀνημερωτάτους συνδακρῦσαι τῷ πάθει, λαβόντας αἰσθηθῆναι ἐρωτικῆς ἐλπίδος. ὅθεν ἐποίησέ τε καὶ ποιήσασα περιήει κατὰ τὴν ἐρμηίαν, ὡς φασιν, ἀναβοῶσα καὶ ᾄδουσα τὸ καλούμενον νόμιον, ἐν ᾧ ἐστίν·

μακρὰ δρῦες, ᾧ Μέναικα.

851 Athen. 14. 622a–d (iii 371s. Kaibel)

Σῆμος δ' ὁ Δῆλιος ἐν τῷ περὶ Παιάνων . . . οἱ δὲ ἰθύφαλλοι, φησί (*F.Gr.H.* 396 F24), καλούμενοι προσωπεῖα μεθούτων ἔχουσι καὶ ἐστεφάνωνται, χειρῖδας ἀνθίνας ἔχοντες· χιτῶσι δὲ χρώνται μεσολεύκοις καὶ περιέζωνται ταραντῶν καλύπτων αὐτοὺς μέχρι τῶν σφυρῶν. σιγῇ δὲ διὰ τοῦ πυλῶνος εἰελθόντες, ὅταν κατὰ μέσην τὴν ὄρχηστραν γένωνται, ἐπιστρέφουσιν εἰς τὸ θέατρον λέγοντες·

¹ See fr. 847 n. 1. ² Named from the erect phallus which they escorted into the theatre; Semus does not say in which city or cities they and the phallus-bearers performed. See Pickard-Cambridge, *D.T.C.*² 140 ff. ³ A diaphanous robe, often worn by women.

Others say that the song is sung by wool-workers.⁴

⁴ Since *oulos* = woolly; cf. Eratosthenes fr. 10 Powell, Tryphon in Athen. loc. cit.

850 Athenaeus, *Scholars at Dinner*

Clearchus¹ in Book 1 of his *Erotica* says that a certain song is called the pastoral after the story of Eriphanis. He writes as follows: Eriphanis, the lyric poetess, fell in love with Menalcas as he was hunting and went chasing after him, pursuing him in her desire. Wandering up hill and down dale she traversed all the mountain copses, putting into the shade the so-called courses of Io. The result was that not only those human beings who were conspicuously lacking in affection but also the most savage of beasts wept in sympathy with her plight when they sensed the fond hope of her love. So it was that she composed the so-called pastoral and after composing it wandered throughout the wilderness, so they say, shouting aloud and singing it. In it are the words

The oaks are tall, Menalcas.

¹ See fr. 843 n. 2. The characters in the tale have no historical reality.

851 Athenaeus, *Scholars at Dinner* (on entertainments and ceremonies)

Semus¹ of Delos says in his work *On Paeans* . . . : the so-called *ithyphalloi*² wear masks representing drunk men, are garlanded and have flowered sleeves; their tunics have a wide stripe, and they wear a Tarentine³ which covers them down to their ankles. They enter the theatre silently through the gateway, but when they reach the middle of the *orchestra* they turn to the spectators with the words:

- (a) ἀνάγεται, εὐρυχωρίαν
 τῷ θεῷ ποιεῖτε·
 θέλει γὰρ ὁ θεὸς ὀρθὸς ἐσφυδαμένος
 διὰ μέσου βαδίζειν.

οἱ δὲ φαλλοφόροι, φησί, προσωπεῖον μὲν οὐ λαμβάνουσιν, προσκόπιον (Kaibel: προπόλιον Athen.) δ' ἐξ ἐρπύλλου περιτιθέμενοι καὶ παιδέρωτος ἐπάνω τούτου ἐπιτιθένται στέφανον [[τε]] δασύν ἴων καὶ κίττου· καυνάκας τε περιβεβλημένοι παρέρχονται οἱ μὲν ἐκ παρόδου, οἱ δὲ κατὰ μέσας τὰς θύρας, βαίνοντες ἐν ῥυθμῷ καὶ λέγοντες·

- (b) σοί, Βάκχε, τάνδε μοῦσαν ἀγλαΐζομεν,
 ἀπλοῦν ῥυθμὸν χέοντες αἰόλω μέλει,
 καινὰν ἀπαρθένευτον, οὐ τι ταῖς πάρος
 κεχηρημέναν ὠδαῖσιν, ἀλλ' ἀκήρατον
 5 κατάρχομεν τὸν ὕμνον·

εἶτα προστρέχοντες ἐτώθαζον οὓς [[ἄν]] προέλειντο, στάδον δὲ ἔπραττον· ὁ δὲ φαλλοφόρος ἰθὺ βαδίζων καταπασθεῖς (Kaibel: καταπλησθεῖς Athen.) αἰθάλα.

- (a) 2 Porson: ποιεῖτε τῷ θεῷ A, ποιεῖτε (om. τῷ θεῷ) E
 3 Meineke: ἐθέλει AE ὀρθὸς om. E Meineke: ἐσφυρ- AE
 (b) 3 Hemsterhuys: καὶ μὲν A 4 Porson: κεχηρημεν A

852 Athenaeus. 14. 629e (iii 389 Kaibel)

ἦν δὲ καὶ παρὰ τοῖς ιδιώταις (sc. ἡ ὄρχησις) ἡ καλουμένη ἄνθεμα· ταύτην δὲ ὠρχοῦντο μετὰ λέξεως τοιαύτης μιμούμενοι καὶ λέγοντες·

- 1 ποῦ μοι τὰ ῥόδα, ποῦ μοι τὰ ἴα,
 ποῦ μοι τὰ καλὰ σέλινα;
 2 ταδὶ τὰ ῥόδα, ταδὶ τὰ ἴα,
 ταδὶ τὰ καλὰ σέλινα.

- (a) Stand back, make plenty of room for the god!
 For the god, erect and at bursting-point, wishes to
 pass through your midst.

The phallus-bearers,⁴ he says, wear no mask, but put on a visor made of thyme and boy-love⁵ and on top of it a thick garland of violets and ivy. Wearing *kaunakai*⁶ they enter, some by the *parados*, others through the central doors, marching in step and saying,

- (b) To you, Bacchus, we give glory with this
 music, pouring forth a simple measure⁷ with chang-
 ing melody, new music, virginal, not using previous
 songs: the hymn we strike up is undefiled.

Then they used to run up and make fun of anyone they chose, standing still as they did it; but the phallus-bearer walked straight on, smeared with soot.

⁴ Semus lists three groups: *autokabdaloι* ('improvisers'), *ithyphal-
 loi* and phallus-bearers, one of whom carried the phallic emblem:
 see below. ⁵ *paideros*, a shrub with oak-shaped leaves, said
 by Paus. 2. 10. 5 to grow only at the sanctuary of Aphrodite in
 Sicyon. ⁶ Thick woollen cloaks; see MacDowell on Ar. *Wasps*
 1137. ⁷ Iambic trimeters, perhaps modelled on Eur. *Hipp.* 73 ff.

852 Athenaeus, *Scholars at Dinner* (on dances)

In private life there was also the one called *Flowers*, which they danced putting actions to the following words:

- Where are my roses, where are my violets, where
 are my beautiful celery-flowers?
 — Here are your roses, here are your violets, here
 are your beautiful celery-flowers.

2 censor Ienensis: ποῦ μοι ταδὶ τὰ ῥ. Athen.

853 Athen. 15. 697bc (iii 543s. Kaibel)

ὄτος γὰρ (sc. Οὐλπιανὸς) τὰς καπρωτέρας ᾠδὰς ἀσπάζεται
μᾶλλον τῶν ἐσπουδασμένων, οἳαί εἰσιν αἱ Λοκρικαὶ καλούμεναι,
μοιχικαὶ τινες τὴν φύσιν ὑπάρχουσαι, ὡς καὶ ἦδε·

ὦ τί πάσχεις; μὴ προδῶς ἄμμ', ἵκετεύω·
πρὶν καὶ μολεῖν κείνον ἀνίστω,
μὴ κακὸν <σε> μέγα ποιήσῃ
κάμῃ τὰν δειλάκραν.

5 ἄμέρα καὶ δὴ· τὸ φῶς
διὰ τὰς θυρίδος οὐκ εἰσορῆς;

τοιούτων γὰρ ἁσμάτων αὐτοῦ πᾶσα πλήρης ἡ Φωνίκη . . .

2 μολιν A 3 Bergk: μὴ κ. μ. ποιήσης A 5 Bergk: καὶ ἦδη A
6 Meineke: ἐκορῆς A

854 Marc. Aurel. 5. 7 (i 78 Farquharson, p. 38 Dalfen)

εὐχὴ Ἀθηναίων·

ἕσον ἕσον ὦ φίλε
Ζεῦ κατὰ τῆς ἀρούρας

2 †τῆς Ἀθηναίων καὶ τῶν πεδίων. †

ἦτοι οὐ δεῖ εὐχεσθαι ἢ οὕτως ἀπλῶς καὶ ἐλευθέρως.

855 Demosth. *De Corona* 259 (p. 181s. Goodwin)

ἀνὴρ δὲ γενόμενος τῇ μητρὶ τελοῦσα τὰς βίβλους ἀνεγίνωσκας
καὶ τᾶλλα συνεσκευοῦ, τὴν μὲν νύκτα νεβρίζων καὶ κρατηρίζων
καὶ καθαίρων τοὺς τελουμένους καὶ ἀπομάττων τῷ πηλῶ καὶ τοῖς
πιτύροις καὶ ἀνιστὰς ἀπὸ τοῦ καθαρμοῦ κελεύων λέγειν·

853 Athenaeus, *Scholars at Dinner*

For Ulpian here welcomes the more frivolous songs rather than the serious ones, the so-called Locrian songs for example, randy like this one:

Oh, what's the matter with you? Don't give us away, I beg you. Get up before he¹ comes, in case he does great harm to you and to me, poor wretch! Look, it's day! Don't you see the light through the window?

Ulpian's country Phoenicia is full of this sort of song.

¹ The singer's husband.

854 Marcus Aurelius, *Meditations*

A prayer of the Athenians:

Rain, rain, dear Zeus, on the fields of the Athenians and their plains.¹

One should either pray simply and freely like this or not pray at all.

¹ Text uncertain: the last words are not metrical. Paus. 1. 24. 3 reports from the acropolis of Athens a statue of Earth praying to Zeus to rain on her.

855 Demosthenes, *On the Crown*

When you¹ reached manhood, you would read the books for your mother while she performed initiation rites and organise matters in general: at night you wrapped the candidates in fawnskins, plied them with the wine-bowl, cleansed them, scoured them with mud and bran and made them get up after their cleansing, telling them to say,

¹ Aeschines.

ἔφυγον κακόν, εὖρον ἄμεινον.

cf. Zenob. *Cent.* 3. 98 (i 82s. Leutsch-Schneidewin) = 'Plut.' *Cent.* 1. 16 (i 323s. L.-S.), Diogenian. *Cent.* 4. 74 (i 243 L.-S.), Hsch. E 7546 (ii 248 Latte), *Sud.* E 3971 (ii 491 Adler), Eust. *Od.* 1726. 19, Arsen. = Apostol. *Cent.* 8. 16 (ii 429 L.-S.), Porphy. *de abstin.* 1. 1 (p. 85 Nauck)

856 Dio Chrys. *Or.* 2. 59 (i 28s. von Arnim)

ἔτι δὲ οἶμαι (sc. τὴν ᾤδην) τὴν παρακλητικὴν, οἷα ἡ τῶν Λακωνικῶν ἔμβατηρίων, μάλα πρόπευσα τῇ Λυκούργου πολιτείᾳ καὶ τοῖς ἐπιτηδεύμασιν ἐκείνοις·

ἄγετ' ᾧ Σπάρτας εὐάνδρου
 κοῦροι πατέρων πολιητῶν,
 λαῖᾱ μὲν ἴτυν προβάλεσθε,
 δόρου δ' εὐτόλμως πάλλοντες,
 5 μὴ φειδόμενοι τᾶς ζωᾶς·
 οὐ γὰρ πάτριον τᾷ Σπάρτα.

schol. ad loc. παρακλητικὰ ἐκ τῶν Τυρταίου

cf. Tzetz. *Chil.* 1. 699ss., Mar. Vict. *Art. Gram.* 2. 10 (vi 98 Keil) ite o Spartae primores fauste nunc †parcas† ducentes

4 Luzac: βάλλοντες, βάλλοντε codd.

857 Heph. *Ench.* 8. 4 (p. 25s. Consbruch)

τὸ μέντοι (sc. τὸ ἀναπαιστικὸν τὸ τετράμετρον καταληκτικὸν εἰς συλλαβὴν) τὸν σπονδεῖον ἔχον ἀλλὰ μὴ τὸν ἀνάπαιστον παραλήγοντα εἰσὶν οἱ Λακωνικὸν καλοῦσι, προφερόμενοι παράδειγμα τὸ

ἄγετ' ᾧ Σπάρτας ἔνοπλοι κοῦροι
 ποτὶ τῶν Ἄρεως κίνασιν.

Ἄρεος codd. DI

I have escaped the bad, I have found the better.²

² A proverbial expression in paroemiac rhythm, said to have been spoken at Athenian weddings.

856 Dio Chrysostom, *On Kingship*

Or again, I imagine, he¹ might allow the hortatory song like that in the Spartan marching-songs, well suited to the constitution of Lycurgus and the practices of that city:

Come, youths of Sparta, rich in men, you sons of citizen fathers, with your left hand hold your shield before you, and brandish your spear boldly, not sparing your life—that is not the Spartan way.²

¹ Alexander is recommending to Philip songs appropriate for a king. ² The scholiast and Tzetzes ascribe the lines to Tyrtaeus.

857 Hephæstion, *Handbook on Metre*

The anapaestic tetrameter catalectic with a spondee rather than an anapaest in its second-last foot some call 'Spartan',¹ giving as an example:

Come, armed youths of Sparta, to the dance of Ares.

¹ Because the Spartan Alcman used it, acc. to scholiast (see Alcman. test. 18); in Bergk the fragment is Tyrtaeus 16.

858 P. Argent. W.G. 306^v col. ii, ed. Snell, *Herm.* Einzelschrift v (1937) 90s.

1]παρ[. . . .]ρ[.]ας ἀντ' ἀλκᾶς

2]κυαναρου[4]ναστρο[

7 τὸ δεπᾶ[

πέφαται παν[

μετάδος πω . . ρασκ[

10 ἴει νυν οὐρον ἐπαγγρ[

πολεμ . . μονον . [

desunt iii vv.

15 ἀρη[

λιαρόν ῥηέθροις Εὐρο[

Εὐρ' ὡ σωτήρ τᾶς Σπάρτας

κατὰ πάντα μόλοις μετὰ νίκας·

ἰὲ Παιᾶν ἰήιε Παιᾶν.

1 ἐ]παρ[ηκτο]ρ[ί]ας? Snell

10 ἐπ' ἀρ[ο]ούς? Snell

859 Festus (p. 414 Lindsay)

stri(gem, ut ait Verr)ius, Graeci *στρίγγα* (Scaliger, Müller: *σπρνια* cod. F) ἀρ(pellant . . .) ἡ maleficis mulieribus nomen inditum est, quas volaticas etiam vocant. itaque solent his verbis eas veluti avertere Graeci:

στρίγγ' ἀποπομπεῖν νυκτιβόαν,

στρίγγ' ἀπὸ λαῶν

ῥρνιν ἀνωσύμιον

ὠκυπόρους ἐπὶ νῆας.

1 Bergk: *σπρριντα πομπειεν* F
Schmidt, Γ 609 Latte): *νυκτικομαν* F
3 ἀνωσύμιον <ἐχθράν> Bergk

Turnebus (cf. Hsch. Σ 2004
2 Haupt: *στριντατολαιον* F

858 Strasbourg papyrus¹ (2nd c. B.C.)

In return for valour . . . dark (?) . . . you (?) . . . has been slain . . . all . . . grant a share . . .! Send a breeze, then, over (the fields?) . . . enemy . . .! . . . soft (wind) . . . streams . . . Eurur: Eurur, saviour of Sparta, may you come with victory at all times! Iē Paeān, iēiē Paeān!

¹ A Spartan paeān, included in a Hellenistic anthology; it is addressed to Eurur, the East wind, whose cult in Sparta is attested.

859 Festus, *On the Meaning of Words*

The *strix* (a kind of owl) is called *σπίξ* by the Greeks, as Verrius¹ says . . . The name is given to evil-doing women, whom they also call 'fliers'.² So the Greeks are accustomed to ward them off, as it were, with these words:

Cast out the owl, the night-screaming owl, that ill-omened bird, from the people on to the swift-faring ships.³

¹ Verrius Flaccus, Augustan scholar whose work was epitomised by Festus.

² Pliny *N.H.* 11. 232 says the *strix* was under a curse.

³ Text and colometry very uncertain.

860 Heracl. *Alleg. Hom.* 6. 6 (p. 7 Buffière)

Ἵτι μὲν τοῦνον ὁ αὐτὸς Ἄπόλλων ἠλίω καὶ θεὸς εἰς δυσὶν ὀνόμασι κοσμεῖται σαφὲς ἡμῖν ἐκ τε τῶν μυστικῶν λόγων, οὓς αἱ ἀπόρρητοι τελεταὶ θεολογοῦσι, καὶ τὸ δημῶδες ἄνω καὶ κάτω θρυλούμενον*

ἥλιος Ἄπόλλων, ὁ δὲ γ' Ἄπόλλων ἥλιος.

cf. Procl. *Theolog. Plat.* 6. 12 (p. 376 Aem. Portus), ps.-Eratosth. *Catast.* 24 (*Myth. Gr.* iii 1. 29 Olivieri), schol. *Pl. Resp.* 6. 509c (p. 245 Greene), schol. Demosth. *Meid.* 9 (39b, ii 161 Dilts), *Julian. Or.* 4. 149d (i 194 Hertlein), *Fest.* (p. 420 Lindsay)

861 Hsch. E 3502 (ii 115 Latte)

ἐξάγω χωλὸν τραγίσκον,

παιδιάς εἶδος παρὰ Ταραντίνους.

Salmasius: τραγίσκιον cod.

862 Hippol. *Haer.* 5. 8. 40 (p. 96 Wendland, p. 163 Marcovich)

ὁ δὲ στάχυς οὗτός ἐστι καὶ παρὰ Ἀθηναίους ὁ παρὰ τοῦ ἀχαρακτηρίστου φωστήρ τέλειος μέγας, καθάπερ αὐτὸς ὁ ἱεροφάντης, οὐκ ἀποκεκομμένος μὲν ὡς ὁ Ἄττις, εὐνουχισμένος δὲ διὰ κωνείου καὶ πᾶσαν ἀπηρητημένους τὴν σαρκικὴν γένεσιν, νυκτὸς ἐν Ἐλευσίῃ ὑπὸ πολλῶ πυρὶ τελῶν τὰ μεγάλα καὶ ἄρρητα μυστήρια βοᾷ καὶ κέκραγε λέγων*

ἱερὸν ἔτεκε Πότνια Κοῦρον
Βριμὼ Βριμόν,

τούτεστιν ἰσχυρὰ ἰσχυρόν.

βριμόν Miller: βριμή cod.

860 Heraclitus, *Homeric Allegories*

That Apollo is the same as the sun and that one god is furnished with two names is made clear to us by the mystical words spoken in the secret initiation rites and by the popular refrain which can be heard everywhere:

The sun is Apollo and Apollo is the sun.

861 Hesychius, *Lexicon*

I lead out a little lame goat:

a kind of game played at Tarentum.

862 Hippolytus, *Refutation of all the Heresies*¹

This ear of corn² is in Athens too the great complete light-giver sent by the Inexpressible, inasmuch as the Hierophant³ himself, not castrated like Attis but made impotent by hemlock and removed from fleshly procreation, carries out the great secret mysteries at Eleusis by night to the light of a great fire and cries aloud and shouts the words,

Our Lady has borne a holy Son, *Brimo Brimos*,

i.e. the strong mother a strong son.⁴

¹ Hippolytus is quoting a Gnostic, a Naassene. ² Displayed at the climax of the Mysteries. ³ 'Revealer of the holy', the high priest. ⁴ Demeter and her son Ploutos, the wealth of the earth (*Hes. Theog.* 969 ff.); see N. J. Richardson, *Hom. Hymn to Demeter* 26 ff., 316 ff.

863 Iulian. *Caes.* 318d (i 409 Hertlein)

Ἑρμῆς δὲ ἐκήρυττεν·

ἄρχει μὲν ἀγών, τῶν καλλίστων
ἄθλων ταμίας, καιρὸς δὲ καλεῖ
μηκέτι μέλλειν.

1 Bergk: ἀγώνων τῶν codd.

864 Lucian. *Saltat.* 11 (iii 31s. Macleod)

τοιγαροῦν καὶ τὸ ἄσμα ὃ μεταξὺ ὀρχούμενοι ἄδουσιν (sc. οἱ Λάκωνες) Ἄφροδίτης ἐπικλήσις ἐστὶ καὶ Ἑρώτων, ὡς συγκυμᾶ-
ζοιεν αὐτοῖς καὶ συνορχοῦντο· καὶ θάτερον δὲ τῶν ἁσμάτων, δύο γὰρ
ἄδεται, καὶ διδασκαλίαν ἔχει ὡς χρῆ ὀρχεῖσθαι· πόρρω γάρ, φασίν,
ὦ παῖδες κτλ.

πόρρω γάρ, ὦ παῖδες, πόδα
μετάβατε καὶ κωμάξατε
βέλτιον,

τουτέστιν ἄμεινον ὀρχήσασθε.

1 fort. γὰρ Luciani

2 κωμάξατε, κωμάσατε codd.

865 Lucian. *Demon.* 65 (i 56s. Macleod)

ὅτε δὲ συνῆκεν οὐκέθ' οἷός τε ὦν αὐτῷ ἐπικουρεῖν, εἰπὼν πρὸς
τοὺς παρόντας τὸν ἐναγώνιον τῶν κηρύκων πόδα·

λήγει μὲν ἀγών, τῶν καλλίστων
ἄθλων ταμίας, καιρὸς δὲ καλεῖ
μηκέτι μέλλειν·

καὶ πάντων ἀποσχόμενος ἀπήλθεν τοῦ βίου φαιδρός . . .

cf. Philostrat. *Gymn.* 7 (ii 264 Kayser)

863 Julian, *The Caesars*

Hermes made the proclamation¹:

The contest begins, the steward of the finest prizes, and the moment calls that there be no more delay.²

¹ At a feast of gods and emperors a contest was proposed to see whether the emperors could challenge Alexander the Great in their achievements. ² Cf. fr. 865.

864 Lucian, *On Dancing*

That is why the song sung by the Spartans while dancing is an invitation to Aphrodite and the Loves to revel and dance along with them; and one of the two songs they sing gives instruction on how to dance: their words are,

Put your foot well forward, boys, and hold a finer revel,

i.e. dance better.

865 Lucian, *Life of Demonax*

When he realised that he was no longer able to fend for himself, he quoted to those who were present the contest 'foot' that the heralds recite¹:

The contest ends, the steward of the finest prizes, and the moment calls that there be no more delay;

and after abstaining from all nourishment he departed this life cheerfully . . .

¹ Cf. fr. 863; the 'foot', i.e. the metrical period, is mentioned also by Galen, *Epidem.* 6, *Mot. Musc.* 2, 9, Pollux 4. 91, Philostratus, *Gymn.* 7 (who quotes the beginning of fr. 865), Ammianus 24. 6. 10 (pedis anapaesti).

866 Moeris (p. 193 Bekker)

βαλβίδες αἰ ἐπὶ τῶν ἀφέσεων βάσεις ἐγκεχαραγμέναι, αἷς ἐπέ-
βαινον οἱ δρομεῖς ἴν' ἐξ ἴσου ἴσταυτο. διὸ καὶ οἱ κήρυκες ἐπὶ τῶν
τρεχόντων

†βαλβίδα ποδὸς† θέτε πόδα παρὰ πόδα

καὶ νῦν ἔτι λέγουσιν. Ἀττικοί, ὕσπληξ δὲ κοῖνον.

βαλβίδα πόδας θέντες codd. Pricaei, Vossii: βαλβιδι Bergk, πέλας
Headlam

867 Plut. Vit. Lys. 18. 5 (iii 2. 114 Ziegler)

πρῶτῳ μὲν γάρ, ὡς ἱστορεῖ Δοῦρις (*F.Gr.H.* 76 F71), Ἑλλή-
νων ἐκεῖνῳ βώμους αἰ πόλεις ἀνέστησαν ὡς θεῶ καὶ θυσίας ἔθυσαν,
εἰς πρῶτον δὲ παιᾶνες ἤσθησαν, ἧν ἐνὸς ἀρχῆν ἀπομνημονεύουσι
τουάνδε·

τὸν Ἑλλάδος ἀγαθέας
στραταγὸν ἀπ' εὐρυχώρου Σπάρτας
ὑμνήσομεν, ᾧ ἰὲ Παιᾶν.

cf. Athen. 15. 696e

2 Naeke: -χώρου codd. 3 Iuntina: -σωμεν codd. Page:
ὠή codd.

868 Plut. Vit. Thes. 16. 2 (i 1. 12s. Ziegler)

Ἀριστοτέλης (fr. 485 Rose) δὲ καὶ αὐτὸς ἐν τῇ Βοττιαίων
πολιτείᾳ δηλὸς ἐστὶν οὐ νομίζων ἀναιρεῖσθαι τοὺς παῖδας ὑπὸ τοῦ
Μίνω, ἀλλὰ θητεύοντας ἐν τῇ Κρήτῃ καταγρᾶσκεν· καὶ ποτε
Κρήτας εὐχὴν παλαιᾶν ἀποδιδόντας ἀνθρώπων ἀπαρχὴν εἰς Δελ-
φοὺς ἀποστέλλειν, τοῖς δὲ πεμπομένοις ἀναμειχθέντας ἐγγόνους
ἐκεῖνων συνεχελθεῖν· ὡς δ' οὐκ ἦσαν ἱκανοὶ τρέφειν ἑαυτοὺς αὐτοῖσι,
πρῶτον μὲν εἰς Ἰταλίαν διαπερᾶσαι κάκει κατοικεῖν περὶ τὴν
Ἰασηνίαν, ἐκεῖθεν δ' αὖθις εἰς Θράκην κομισθῆναι καὶ κληθῆναι

866 Moeris, Attic Usage

Balbides are the grooves cut at the starting-lines on
which the runners stepped for a fair start. That is why the
heralds still say with regard to the runners,

On the mark (*balbis*) set foot by foot!

This is the Attic word: the *koine* is *husplex*.¹

¹ See Waldo E. Sweet, *Sport and Recreation in Ancient Greece* 28 f.

867 Plutarch, Life of Lysander

Lysander was the first Greek, as Duris¹ says, to whom
the cities set up altars as to a god and made sacrifices. He
was the first also in whose honour paeans were sung; the
beginning of one of them is passed down as follows:

Of the commander of holy Greece from wide-
spaced Sparta shall we sing, o iē Paeon!

¹ Historian of Samos, c. 340–c. 260 B.C.; acc. to Athen. 15. 696e
Duris said the paeon was sung at Samos.

868 Plutarch, Life of Theseus

Aristotle himself in his *Constitution of the Bottiaeanes*
clearly does not believe that the children¹ were put to
death by Minos but rather that they grew old as slaves in
Crete; and on one occasion, he says, the Cretans in
fulfilment of an ancient vow sent a human sacrificial offer-
ing to Delphi, and descendants of the Athenians left Crete
with the group; and when they were unable to support
themselves there, they first of all crossed to Italy and
settled in the region of Iapygia, and then moved again to
Thrace and were called Bottiaeanes; and that is why

¹ The Athenian youths sent as tribute to Minos.

Βοττιαίους· διὸ τὰς κόρας τῶν Βοττιαίων θυσίαν τινὰ τελοῦσας
ἐπέφθειν·

ἴωμεν εἰς Ἀθήνας.

cf. *Quaest. Graec.* 35

Ἀθήνας codd.

869 Plut. *Sept. Sap. Conv.* 14 (i 323 Paton-Wegehaupt)

ὁ μὲν Θαλῆς ἐπισκώπτων εὖ φρονεῖν ἔφη τὸν Ἐπιμενίδην ὅτι
μὴ βούλεται πράγματα ἔχειν ἀλῶν τὰ σιτία καὶ πέττων ἑαυτῷ
καθάπερ Πιττακός. ἐγὼ γάρ, εἶπε, τῆς ξένης ἤκουον ἀδοῦσης πρὸς
τὴν μύλην ἐν Ἐρέσω γενόμενος·

ἄλει μύλα ἄλει·

καὶ γὰρ Πιττακὸς ἄλει

μεγάλας Μυτιλήνας βασιλεύων.

cf. Diog. Laert. 1. 81, Aelian. *V.H.* 7. 4, Clem. Alex. *Paed.* 3. 10. 50,
Isid. Pelus. *Ep.* 1. 470

1 fort ἄλει μύλ' ἄλει 3 μυτιλάνας, μυτηλάνας, μυτλήνας codd.

870 Plut. *Apophth. Lac.* 15 (ii 208 Nachstädt-Sievekings-Titchener)

τῶν οὖν χορῶν ὄντων κατὰ τὰς τρεῖς ἡλικίας καὶ συνισταμέ-
νων ἐν ταῖς ἑορταῖς ὁ μὲν τῶν γερόντων ἀρχόμενος ἦδεν·

1 ἡμέρες ποκ' ἦμενες ἄλκιμοι νεανίαί,

εἶτα ὁ τῶν ἀκμαζόντων ἀνδρῶν ἀμειβόμενος [[ἔλεγεν]]·

2 ἡμέρες δέ γ' εἰμέες· αἰ δὲ λῆς, ἀνγιάσδεο·

cf. *Vit. Lycurg.* 21, *de laude ipsius* 15, *Consol. Apoll.* 15, anon. ap.
Miller, *Mélanges* 367, *Poll.* 4. 107, schol. *Pl. Legg.* 633a, Diogenian.
2. 30, 5. 3, Zenob. 1. 82, Greg. *Cypr.* 1. 48, Arsen. = *Apostol.* 2. 72

the Bottiaean girls sing in the performance of a certain
sacrifice,

Let us go to Athens.

869 Plutarch, *Dinner-party of the Seven Sages*

Thales facetiously remarked that Epimenides displayed good sense in that he had no wish to give himself trouble grinding and baking his own food like Pittacus; when I was in Eresus, he said, I used to hear my hostess singing to her handmill,

Grind, mill, grind: Pittacus used to grind¹ while ruling great Mytilene.

¹ Or 'grinds'; with reference to P.'s 'grinding' oppression of the people, or perhaps to his sexual activity; Clearchus (in Diog. Laert. 1. 81) said it was P.'s daily exercise; other writers followed.

870 Plutarch, *Spartan Sayings*

So there were three choirs¹ based on the three age-groups and formed at the festivals: the choir of old men would begin and sing,

We were once valiant youths²;

then the choir of men in their prime would answer,

And we are valiant youths; look, if you please;

¹ Pollux 4. 71 ascribes the triple choir to Tyrtaeus. ² 'We were once' became proverbial.

1 (et 2) ἡμέρες, ἄμες, ἄμμες Plut. codd. ποτ' (ποθ' anon. ap. Miller) codd. omn. ἦμενες codd. plerique 2 εἰμές Diogenian.: εἰμὲν, εἰμὲν rel. αἰ δὲ λῆς: ἦν θέλης *de laude* codd. nonnulli αὐγιάσδεο: *πειραν λαβέ Lyc.* codd., *de laude* codd. nonnulli, schol. *Pl.*, *Apostol.*

ὁ δὲ τρίτος ὁ τῶν παίδων·

3 ἄμες δέ γ' ἐσσόμεσθα πολλῶ κάρρωνες.

3 ἐσσόμεσθα, ἐσσόμεθα, ἐσόμεθα codd. κρείσσονες, κάρρωνες codd.

871 Plut. *Quaest. Graec.* 36 (ii 353 Nachstädt-Sievekling-Titchener)

διὰ τί τὸν Διόνυσον αἱ τῶν Ἡλείων γυναῖκες ἕμνοῦσαι παρακαλοῦσαι βοέω ποδὶ παραγίνεσθαι πρὸς αὐτάς; ἔχει δ' οὕτως ὁ ἕμνος·

ἔλθειν ἥρω Διόνυσε
Ἄλειων ἐς ναὸν
ἄγνον σὺν Χαρίτεσσιν
ἐς ναὸν

5 τῷ βοέω ποδὶ θύων,

εἶτα δις ἐπάδουσιν

ἄξιε ταῦρε,
ἄξιε ταῦρε.

1 ἥρω Schneidewin, de ἥρω Διόνυσον cogit. Bergk, ἥρ' ὦ West
2 Bergk: ἄλιον codd. 5 θύων codd. ut vid.

872 Plut. *Quaest. Conviv.* 3. 6. 4 (iv 103 Hubert)

καὶ ἡμᾶς οὕτω παντάσῃν ἢ Ἀφροδίτῃ πέφευγεν, ἀλλὰ καὶ προσευχόμεθα δῆπουθεν αὐτῇ λέγοντες ἐν τοῖς τῶν θεῶν ἕμνοις·

ἀνάβαλλ' ἄνω τὸ γῆρας,
ὦ καλὰ Ἀφροδίτα.

cf. Hsch. A 4189 ἀναβαλλόγηρας· φάρμακόν τι, καὶ λίθος ἐν Σάμῳ, Paus.
3. 18. 1 Ἀμβολογήρας Ἀφροδίτης ἄγαλμα

1 ἀνάβαλ' ci. Bergk

and the third choir, the boys' choir, would answer,

And we shall be better by far.

871 Plutarch, *Greek Questions*

Why do the women of Elis when singing their hymn to Dionysus invite him to come to them 'with ox foot'? The hymn runs as follows¹:

Come, hero Dionysus, to the holy temple of the Eleans along with the Graces, to the temple, raging² with your ox foot,

then they add the double refrain,

Worthy bull, worthy bull!

¹ Text uncertain: 'hero' is hard to accept, and the metre difficult to analyse; see C. Brown, *G.R.B.S.* 23 (1982) 305 ff., West, *Greek Metre* 146 f. ² Paus. 6. 26. 1 says that the Elean festival was called the Thuaia (cf. *thuo*, 'rage').

872 Plutarch, *Table-talk*

And Aphrodite has not yet fled from us for good; rather we pray to her, I imagine, in the words of the hymns to the gods:

Postpone old age, beautiful Aphrodite!¹

¹ In Sparta there was a statue of Aphrodite, Postponer of Old Age (Paus. 3. 18. 1); Crusius ascribed the fragment to Alcman.

873 Plut. *Amator.* 17 (iv 367s. Hubert)

Ἄριστοτέλης δὲ (fr. 98 Rose) τὸν μὲν Κλεόμαχον ἄλλως ἀποθανεῖν φησι κρατήσαντα τῶν Ἐρετριέων τῇ μάχῃ· τὸν δ' ὑπὸ τοῦ ἐρωμένου φιληθέντα τῶν ἀπὸ Θράκης Χαλκιδέων γενέσθαι, πεμφθέντα τοῖς ἐν Εὐβοίᾳ Χαλκιδέουσιν ἐπικούρον· ὅθεν ἄδεσθαι παρὰ τοῖς Χαλκιδέουσιν·

ὦ παῖδες <ὄσ>οι Χαρίτων τε καὶ πατέρων
λάχετ' ἐσθλῶν
μὴ φθονεῖθ' ὥρας ἀγαθοῖσιν ὀμιλεῖν·
σὺν γὰρ ἀνδρεία καὶ ὁ λυσιμελής
Ἴερωσ ἐνὶ Χαλκιδέων θάλλει πόλεσιν.

Ἄντων ἦν ὄνομα τῷ ἐραστῇ, τῷ δ' ἐρωμένῳ Φίλιστος . . .

1 ὄσοι Bergk Meineke: ἐλάχετε codd. 2 Bergk: ὀμιλίαν codd.
3 Stephanus: ἀνδρεία codd. 4 Bernadakis: ἐπι codd.

874 Plut. *Aet. Phys.* 16 (v 3. 14 Hubert)

διὰ τί λέγεται·
οἶτον ἐν πηλῷ φύτευε, τὴν δὲ κριθὴν ἐν κόνει;

Bergk: φυτεύετε codd., exc. Est. 145 φυτεύω (quod ci. Headlam)

875 Poll. 9. 113 (ii 178s. Bethe)

ἡ δὲ χυτράδα, ὁ μὲν ἐν μέσῳ κάθηται καὶ καλεῖται χύτρα, οἱ δὲ τίλλουσι ἢ κνίζουσι ἢ καὶ παίουσιν αὐτὸν περιβέοντες. ὁ δ' ὑπ' αὐτοῦ περιστρεφόμενος ληφθεὶς ἀντ' αὐτοῦ κάθηται. ἔσθ' ὅτε ὁ μὲν ἔχεται τῆς χύτρας κατὰ τὴν κεφαλὴν τῇ χειρὶ τῇ λαίᾳ περιβέων ἐν κύκλῳ, οἱ δὲ παίουσιν αὐτὸν ἐπερωτῶντες

τίς τὴν χύτραν;

873 Plutarch, *Dialogue on Love*

But Aristotle says that Cleomachus died in different circumstances after defeating the Eretrians in the battle,¹ and that the one who was kissed by his beloved boy was from Thracian Chalcidice, sent to fight for the Euboean Chalcidians; this, he says, is why the song in Chalcis runs:

You boys who possess the Graces and noble fathers, do not grudge your youthful beauty in converse with good men; for together with bravery Love, loosener of limbs, flourishes in the cities of the Chalcidians.

The lover was called Anton, the boy Philistus . . .

¹ In the Lelantine War (late 8th c. B.C.); Plut. has told how Cleomachus of Pharsalus was watched by his *eromenos* as he led the Chalcidians to victory but lost his life. The Aristotle may be the historian from Chalcis (4th c. B.C.? *F.Gr.H.* 423).

874 Plutarch, *Causes of Natural Phenomena*

Why does the saying run,
Plant wheat in mud but barley in dust?

875 Pollux, *Vocabulary*

The pot-game: one sits in the middle and is called 'pot', while the others run round him pulling his hair or tickling him or even hitting him; and when 'pot' turns round and catches one of them, he sits down in his place. Sometimes one holds 'the pot' by the head with his left hand as he runs round him, and the others hit him and ask,

Who has the pot?

GREEK LYRIC

κακείνος ἀποκρίνεται

ἀναζεῖ·

ἦ

τίς περὶ χύτραν;

κακείνος ἀποκρίνεται

ἐγὼ Μίδας·

οὐδ' ἂν τύχη τῷ ποδί, ἐκείνος ἀντ' αὐτοῦ περὶ τὴν χύτραν περι-
έρχεται.

876 Poll. 9. 122ss. (ii 180s. Bethe)

εἰσὶ δὲ καὶ ἄλλαι παιδιαί . . . ἡ δὲ χαλκῆ μύια, ταινία τῷ
ὀφθαλμῷ περισφίξαντος ἑνὸς παιδός, ὃ μὲν περιστρέφεται
κηρύττων

(a) χαλκῆν μύιαν θηράσω,

οἱ δ' ἀποκρινόμενοι

θηράσεις, ἀλλ' οὐ λήψει,

σκύτεσι βυβλίνοις αὐτὸν παίουσιν ἕως τινὸς αὐτῶν λάβηται. ἡ δ'

(b) ἕξεχ' ὦ φίλ' ἦλιε

παιδιά κρότον ἔχει τῶν παιδῶν σὺν τῷ ἐπιβοήματι τούτῳ ὅποτεν
νέφος ἐπιδράμη τὸν θεόν· ὅθεν καὶ Στράττις ἐν Φοινίσσαις (fr. 48
K.-A.)· εἴθ' ἦλιος μὲν πείθεται τοῖς παιδίοις | ὅταν λέγωσιν ἕξεχ'
ὦ φίλ' ἦλιε. . .

¹ 'Ancient Greek (and modern Cretan) boys used to tie a lighted
taper of wax to a bronze-coloured flying-beetle, which they then
chased in the dark' (H. W. Smyth ad loc.). ² Athenian comic
poet, late 5th–early 4th c.

FOLK SONGS

and he answers,

The pot's boiling;

or they say,

Who's going round the pot?

and he answers,

I, Midas;

and whoever he touches with his foot takes his place going
round 'the pot'.¹

¹ See also Hsch. X 50, *Sud.* X 619.

876 Pollux, *Vocabulary*

There are other games: . . . in Bronze Fly one boy blind-
folds himself with a cloth and turns round and round
calling

(a) I'll hunt a bronze fly,¹

and the others answer

You'll hunt it but you won't catch it,

hitting him with whips of papyrus till he grabs one of
them.

The game

(b) Come out, dear sun!

has the boys clapping their hands and shouting these
words whenever a cloud passes over the sun-god; whence
the lines of Strattis² in his *Phoenician Women*: 'And so the
sun obeys the children when they say, "Come out, dear
sun!"'

ἡ δὲ χελιχελώνη, παρθένων ἐστὶν ἡ παιδιά, παρόμοιον τι ἔχουσα τῇ χύτρῃ· ἡ μὲν γὰρ κάθηται καὶ καλεῖται χελώνη, αἱ δὲ περιτρέχουσιν ἀνερωτώσαι·

(c) χελιχελώνα, τί ποιεῖς ἐν τῷ μέσῳ;

ἡ δὲ ἀποκρίνεται

ἔρια μαρύομαι καὶ κρόκαν Μιλησίαν.

εἶτ' ἐκείναι πάλιν ἐκβοῶσιν

ὁ δ' ἔκγονός σου τί ποιῶν ἀπόλωτο;

ἡ δὲ φησι

λευκᾶν ἀφ' ἵππων εἰς θάλασσαν ἄλατο.

cf. (a) Eust. *Il.* 1243. 29, Suet. *Paed.* 17 (p. 72 Taillardat), (b) Eust. *Il.* 881. 42, *Sud.* E 1684, Ar. fr. 404 K.-A., Telesill. 718, (c) Eust. *Od.* 1914. 56, Suet. *Paed.* 19 (p. 72s. T.), Hsch. X 320

(c) 1 χέλει χ. Eust. -χελώνη codd. 2 vid. West, *Greek Metre* 147 κρόκην, κρόκου codd. 3 ἔγγονός Eust.

877 Procl. in Hes. *Op.* 389 (p. 136 Pertusi)

οἱ δὲ ἀρχαῖοι καὶ πρωΐατερον ἔσπειρον, καὶ δῆλον ἐκ τῶν Ἐλευσινίων τελετῶν, ἐν οἷς ἐλέγετο (Bergk: ἔλεγε τοῦ codd.)·

παράθει, Κόρη, γέφυραν· ὅσον οὐπω τρίπολον δῆ.

West (e.g.): πῆθι (πάρηθι vel πέρηθι Pertusi) codd. AQ, πάρηθι Bergk Wilamowitz: τριπόλε cum compendio A, τριπόλεον QR, τρις πολέουσι Bergk Bergk: δέ codd.

878 Schol. M Aes. *Pers.* 940 (p. 252 Dähnhardt) (Μαριανδυνου θρηνητήρος)

Καλλίστρατος ἐν δευτέρῳ περὶ Ἡρακλείας (*F.Gr.H.* 433 F3(a)) Τιτυοῦ τρεῖς παῖδας εἶναι, Πριόλαν Μαριανδυνὸν <Βῶρ>μον, ὃν κυνηγετοῦντα ἀπολέσθαι, καὶ μέχρι νῦν Μαριανδυνου

Torti-tortoise, a girls' game, is rather like The Pot (see fr. 875): one girl sits and is called 'tortoise', and the others run round her asking

(c) Torti-tortoise, what are you doing in the middle?

and she answers

I'm weaving a web of Milesian wool.

Then they shout back

And how did your son die?

and she says

He jumped from white horses³ into the sea.⁴

³ I.e. from a horse-drawn chariot.

⁴ See R. D. Griffith-G. D'A Griffith, *Maia* 43 (1991) 83 ff.

877 Proclus on Hesiod, *Works and Days* ('sow naked')

The ancients used to sow earlier, as is made clear by the Eleusinian rites in the words used there:

Run across the bridge, Maiden: the ground is almost thrice-worked.¹

¹ Text and translation uncertain; the Maiden is Persephone, the bridge that across the Attic Cephissus, used by the initiates travelling from Athens to Eleusis. Fallow land was turned over three times before the autumn sowing.

878 Scholiast on Aeschylus, *Persians* ('Mariandynian mourner')

Callistratus in Book 2 of his work *On Heraclea*¹ says Tityus had three sons, Priolas, Mariandynus and Bormus, who was killed while hunting: even now, he says, the Mari-

¹ Heraclea Pontica, a Megarian and Boeotian colony in Bithynia in the land of the Mariandynians; Callistratus may belong to 1st c. B.C.

νοὺς ἀκμῇ θέρους θρηνεῖν αὐτόν. τὸν δὲ Μαρνανδυνὸν αὐξῆσαι μάλιστα τὴν θρηνητικὴν αὐλωδιάν, καὶ διδάξαι Ἵγαννιν τὸν Μαρσίου πατέρα. καὶ αὐλοὶ δὲ τινὲς εἰσι Μαρνανδυνοὶ ἐπιτηδεϊότητα ἔχοντες εἰς τὰς θρηνηδίας. καὶ τὸ περιφερόμενον·

αὐλεῖ Μαρνανδυνοῖς καλάμοις κρούων Ἰαστί,

ὡς τῶν Μαρνανδυνῶν θρηνηδῶν ὄντων.

879 (1) Schol. RV Ar. *Ran.* 479 (p. 290 Dübner) (ἐγκέχοδα· κάλει θεόν)

ἐν τοῖς Ἀθηναϊκοῖς ἀγῶσι τοῦ Διονύσου ὁ δαδοῦχος κατέχων λαμπάδα λέγει·

καλεῖτε θεόν·

καὶ οἱ ὑπακούοντες βοῶσι·

Σεμελήι Ἰακχε πλουτοδότα

(2) Ar. *Pax* 967s.

ἀλλ' εὐχόμεθα. / τίς τῆδε; ποῦ ποτ' εἰσι πολλοὶ κάγαθοί;

Schol. RV ad loc. (p. 146 Holwerda) = *Sud.* T 671 (iv 562 Adler)

σπένδοντες γὰρ ἔλεγον·

τίς τῆδε;

ἀντὶ τοῦ 'τίς πάρεστω;' εἶτα οἱ παρόντες εὐφημιζόμενοι ἔλεγον·

πολλοὶ κάγαθοί.

τοῦτο δὲ ἐποίουν οἱ σπένδοντες ἵνα οἱ συνειδότες τι ἑαυτοῖς ἄτοπον ἔκχωροῦεν τῶν σπονδῶν.

andynians mourn his death in the height of summer. Mariandynus developed the pipe-song for use in mourning, and he was the teacher of Hyagnis, Marsyas' father. Certain pipes are known as Mariandynian and are suitable for songs of mourning; there is also the saying,

he pipes on Mariandynian reeds, playing in the Ionian tuning,

the Mariandynians being singers of mourning-songs.

879 (1) Scholiast on Aristophanes, *Frogs* ('I've shit myself: call the god!')

In the Lenaeae festivals of Dionysus the torch-bearer, torch in hand, says,

Call the god!

and the audience shouts,

Semelean Iacchus, giver of wealth!

(2) Aristophanes, *Peace*

Let us pray, then. 'Who is here?' Where on earth are the 'many good men'?

Scholiast on the passage

When they made libation they used to say,

Who is here?

in the sense of 'Who is present?' Then those who were present spoke words of good omen:

Many good men.

Those making libation did this so that any who had wicked behaviour on their conscience might leave the ceremony.

(3) Schol. RV Ar. *Ran.* 479

ἢ πρὸς τὸ ἐν ταῖς θυσίαις ἐπιλεγόμενον· ἐπειδὴν γὰρ σπονδοποιήσονται ἐπιλέγουσιν·

ἐκκέχεται· κάλει θεόν.

(1) Ἰακχ' ὡς ci. Bergk (2) cf. App. Prov. 4. 90 (i 455 Leutsch-Schneidewin), ubi καλοὶ κάγαθοί

880 Schol. b Hom. *Il.* 18. 570 (iv 558 Erbse)

φασὶ δὲ αὐτὸν (sc. τὸν Λίνον) ἐν Θήβαις ταφῆναι καὶ τιμηθῆναι θρηνώδεσιν ᾠδαῖς ὡς λινωδίας ἐκάλεσαν. ἄρα οὖν ὁ νεανίας διὰ τῆς μιμήσεως ταύτης τὰ κατὰ τὸν Λίνον ᾄδεν; ἐθρηνέιτο γὰρ οὗτος παρὰ τῶν Μουσῶν οὕτως·

† ὦ Λίνε θεοῖσι τετιμημένε, σοὶ γὰρ πρώτῳ μέλος ἔδωκαν ἀθάνατοι ἀνθρώποισι φωναῖς λιγυραῖς ἀείσαι· Φοῖβος δὲ σε κότῳ ἀναιρεῖ, Μοῦσαι δὲ σε θρηνέουσιν. †

cf. Schol. T (iv 556 Erbse), Eust. *Il.* 1163. 59 (iv 258 van der Valk)

881 (a) Schol. Pind. *Pyth.* 3. 32c (ii 67s. Drachmann)

τὸ ἵποκουρίζεσθαι ἀοιδαῖς ἔπεε διὰ τὸ τοὺς ὑμναιοῦντας (Bothe: ὑμνοῦντας codd.) ἐπυφνημιζομένους λέγειν

σὺν κόροις τε καὶ κόραις.

(3) (continued from (1) above)

Or the reference is to the phrase used in sacrifices: after making libation they say,

It is poured: call the god!

880 Scholiast b on *Iliad* (in the vintage scene on Achilles' shield a boy 'was singing the linus-song beautifully with piping voice' to his lyre accompaniment)

They say that Linus was buried in Thebes and honoured in mourning-songs which they called linus-songs. The linus is a song of mourning sung in a thin voice. Was the youth singing the song about Linus in this representation? He was mourned by the Muses as follows:

Oh Linus, honoured by the gods — for you were the first to whom the immortals gave a song for men to sing with clear voice; Phoebus killed you in anger,¹ but the Muses mourn for you.²

¹ For claiming that he could sing as well as the god (Paus. 9. 29. 6); cf. also Hes. fr. 305, 306 M.-W., *O.C.D.*² s.v. Linus.

² Schol. T and Eustathius give a hexameter version of the song, calling it a Theban inscription: the version in schol. b may in fact have been derived from it; see E. Maass, *Hermes* 23 (1888) 303 ff., M. van der Valk, *Researches* i 154 f.

881 (a) Scholiast on Pindar, *Pythian* 3. 19

Pindar said 'to use girlhood names (ἵπο-κουρίζεσθαι) in their songs' because those who sing the wedding-hymn use words of good omen,

with both boys and girls.

Ἀισχύλος *Danaïdes* (fr. 43 Radt)· κάπειτα δ' εὖτε λαμπρὸν ἡλίου
φάος | ἔως ἐγείρη, πρειμενεῖς τοὺς νυμφίους | νόμοισι θέντων σὺν
κόρους τε καὶ κόραις· κὰν τῷ βίῳ †εὐκορεῖ ἀντὶ τοῦ κόρους κορώνας
παρατρέποντες† ἐνιοί φασιν·

ἐκκόρει κόρει κορώνας.

κόρει vel κόρους codd.

(b) Horapollo *Hieroglyphics* 1. 8 (p. 19 Sbordone)

τῆς δὲ τοιαύτης αὐτῶν (sc. τῶν κορωνῶν) ὁμοιοῦσιν χάριν μέχρι
νῦν οἱ Ἕλληνες ἐν τοῖς γάμοις

ἐκκορὶ κορὶ κορώνῃ

λέγουσιν ἀγνοοῦντες.

κορώνην cod. L

(c) Hsch. K 3856 (ii 521 Latte)

κουριζόμενος· ἡμεναιῶν (Radt: ἡμεναιούμενος cod.) διὰ τὸ
γαμουμέναις λέγειν (γαμ. διὰ τὸ λέγ. cod.)· σὺν κούροις τε καὶ
κόραις· ὅπερ νῦν παρεφθαρμένως ἐκκορεῖν λέγεται.

(d) Aelian. *H.A.* 3.9 (i 164ss. Scholfield)

ἀκούω δὲ τοὺς πάλαι καὶ ἐν τοῖς γάμοις μετὰ τὸν ἡμέναιον τὴν
κορώνην ᾄδειν, σύνθημα ὁμοιοῦσιν τοῦτο τοῖς συνιούσιν ἐπὶ τῇ
παιδοποιίᾳ διδόντας.

So Aeschylus in his *Danaids*: 'and then, when dawn rouses the sun's bright light, after they have propitiated the bridegrooms with the strains "with both boys and girls". And in real life some pervert the phrase . . . and say,

sweep out, sweep out the crows!¹

¹ Text and interpretation uncertain at several points; see (d) n. 1.

(b) Horapollo, *Hieroglyphics*

On account of this conjugal fidelity of crows the Greeks still say at weddings,

ekkori kori korōnē,¹

without understanding the meaning.

¹ *korōnē* is 'crow'; the rest might be a reduplication like 'tortoise', fr. 876(c).

(c) Hesychius, *Lexicon*

κουριζόμενος = 'singing the wedding hymn' because of the words spoken to brides, 'with both boys and girls'. The expression is nowadays corrupted to *ek-korein*, 'sweep out'.

(d) Aelian, *On Animals* (on the conjugal bond of crows)

I have heard too that in ancient days at weddings they used to sing 'The Crow' after the wedding-hymn, offering this as a token of loyalty to the pair who were uniting for the procreation of children.¹

¹ Two distinct sayings are alluded to: (a) and (c) give a prayer for fertility, 'with both boys and girls'; (a) (b) and (d) point to an obscure reference to the crow or crows: perhaps 'sweep out the crow', an indelicate injunction to the bridegroom (cf. Hsch. K 4731).

882 Prolegom. Theocr. B b (p. 3 Wendel)

τοὺς δὲ νενικημένους (sc. ἀγροίκους) εἰς τὰς περιοικίδας χωρεῖν
ἀγείροντας ἑαυτοῖς τὰς τροφάς· ἄδειν (Schäfer: δίδοναι codd.) δὲ
ἄλλα τε παιδιᾶς καὶ γέλωτος ἐχόμενα καὶ εὐφημοῦντας ἐπιλέγειν·

δέξαι τὰν ἀγαθὰν τύχαν,
δέξαι τὰν ὑγίειαν,
ἂν φέρομες παρὰ τᾶς θεοῦ
†ἂν ἐκλελάσκετο† τήνα.

3 φέρομες, φέρομεν codd. Hermann: τῆς, τοῦ codd. 4 ἐκ-
λελάσκετο K, ἐκαλέσσατο rell.: † κελήσατο ci. Ahrens

883 Zenob. Cent. 4. 33 (i 93 Leutsch-Schneidewin)

θύραζε Κᾶρες· οὐκέτ' Ἄνθεστήρια.

οἱ μὲν διὰ πλῆθος οἰκετῶν Καρικῶν εἰρησθαί φασιν ὡς ἐν τοῖς Ἄν-
θεσθηρίοις εὐωχομένων αὐτῶν καὶ οὐκ ἐργαζομένων. τῆς οὖν ἑορ-
τῆς τελεθεισῆς λέγειν ἐπὶ τὰ ἔργα ἐκπέμποντας αὐτοῦς· θύρ.—
Ἄνθ. τινὲς δὲ οὕτω τὴν παροιμίαν φασίν, ὅτι οἱ Κᾶρες ποτε μέρος
τῆς Ἀττικῆς κατέσχον· καὶ εἴ ποτε τὴν ἑορτὴν τῶν Ἄνθεσθηρίων
ἦγον οἱ Ἀθηναῖοι, σπονδῶν αὐτοῖς μετεδίδοσαν καὶ ἔδεχοντο τῶ
ἄσπει καὶ ταῖς οἰκίαις. μετὰ δὲ τὴν ἑορτὴν τινῶν ὑπολελειμμένων
ἐν ταῖς Ἀθηναῖς, οἱ ἀπαντῶντες πρὸς τοὺς Κᾶρας παίζοντες
ἔλεγον· θύρ.—Ἄνθ.

addunt codd. BV τινὲς δὲ οὕτως φασί· θυράζε Κῆρες, οὐκέτ'
(οὐκ ἐνι codd.) Ἄνθεστήρια.

cf. Phot. Lex. s.v. (i 286 Naber), Sud. Θ 598 (ii 738 Adler) ὡς κατὰ
τὴν πόλιν τοῖς Ἄνθεσθηρίοις τῶν ψυχῶν περιερχομένων, Diogenian.
Cent. 5. 24 (i 255 L.-S.) (Κᾶρες), Hsch. Θ 923 (ii 336 Latte) (Κᾶρες),
Arsen. = Apostol. Cent. 8. 94 (ii 459 L.-S.) (Κᾶρας)

882 Introduction to Theocritus (on the invention of bucolic poetry)

The defeated singers¹ went off to the nearby villages begging for food. After singing songs full of fun and laughter they added these words of good omen:

Receive the good fortune, receive the good health, which we bring from the goddess² (in accordance with her instructions?).

¹ The scholiast finds the origin of bucolic poetry in songs sung competitively by countrymen at a festival of Artemis in Syracuse.
² Artemis.

883 Zenobius, Proverbs

Out, Carians! The Feast of Flowers is over.

Some say the proverb originated with the large number of Carian slaves, who celebrated and did no work during the Feast of Flowers: so when the festival was finished they said as they sent them out to the fields, 'Out, Carians! The Feast of Flowers is over.' Others explain it as follows: the Carians once seized part of Attica, and whenever the Athenians held the Feast of Flowers they made a truce with them and welcomed them in the city and their homes; but after the festival some were left behind in Athens, and those who met them said jestingly to them, 'Out, Carians! The Feast of Flowers is over.'¹

¹ Another version is mentioned: 'Out, Spirits (Kēres)! with reference to ghosts roaming Athens at the Feast.

CARMINA CONVIVALIA

TESTIMONIA

1 Ar. *Vesp.* 1216ss.

Βδελυκλέων, Φιλοκλέων

- B. ὕδωρ κατὰ χειρός· τὰς τραπέζας εἰσφέρειν·
 δειπνοῦμεν· ἀπονεύιμμεθ'· ἤδη σπένδομεν.
 Φ. πρὸς τῶν θεῶν, ἐνύπνιον ἐστιώμεθα;
 B. αὐλητρίς ἐνεφύσησεν. οἱ δὲ συμπόται
 εἰσὶν Θέωρος, Αἰσχίνης, Φᾶνος, Κλέων,
 ξένος τις ἕτερος πρὸς κεφαλῆς Ἀκέστορος.
 τούτοις ξυνὼν τὰ σκόλι' ὅπως δέξει καλῶς.
 Φ. ἄληθες; ὡς οὐδεὶς γε Διακριῶν ἐγώ.

¹ See also Pindar fr. 122. 14, Aristophanes, *Banqueters* fr. 235 K.-A. (Alcaeus test. 27), *Clouds* 1364 with schol. (citing Dicaearchus

SCOLIA

884–908 are the Attic scolia given together with Hybrias' song (909) by Athenaeus 15. 694c–696a; 910–916 are scolia from other sources.

TESTIMONIA¹

1 Aristophanes, *Wasps* (Bdelycleon teaches his father how to behave elegantly at a dinner-party)

Bdelycleon. Water for our hands! Bring in the tables! We're having our dinner. We've washed our hands. Now we're pouring libation.

Philocleon. For heaven's sake, is the feast just a dream?

Bdel. The piper has begun her music. Your fellow-drinkers are Theorus, Aeschines, Phanus, Cleon, and another foreigner at Acestor's head. With these men for company see that you make a good job of taking up² the scolia.

Phil. Of course I will, better than any Diacrian.³

fr. 89 Wehrli), Aristotle *P.M.G.* 842, Didymus p. 371 Schmidt, Plutarch, *Qu. Conv.* 1. 1. 5, Proclus, *Chrest.* ap. Photius, *Bibl.* 321a (v 162 Henry), Eustathius *Od.* 1574. 6 ff. ² Lit. 'receiving'; he was expected to continue or to cap the line. ³ Men of Diacris, district of N. Attica; they must have been fine singers.

- B. *τάχ' εἶσομαι. καὶ δὴ γάρ εἰμ' ἐγὼ Κλέων,*
ἄδω δὲ πρῶτος Ἀρμοδίου, δέξει δὲ σύ.
'οὐδεὶς πώποτ' ἀνὴρ ἐγεντ' Ἀθήναις —'
- Φ. — *οὐχ οὕτω γε πανοῦργος <οὐδὲ> κλέπτῃς.*
- B. *τουτὶ σὺ δράσεις; παραπολεῖ βρούμενος·*
φήσει γὰρ ἐξολεῖν σε καὶ διαφθερεῖν
κάκ τῆσδε τῆς γῆς ἐξελεῖν.
- Φ. *ἐγὼ δέ γε,*
ἐὰν ἀπειλῆ, νῆ Δί' ἑτέραν ἄσομαι·
'ἀνθρωφ', οὗτος ὁ μαιόμενος τὸ μέγα κράτος,
ἀντρέψεις ἔτι τὰν πόλιν· ἂ δ' ἔχεται ῥοπᾶς.'
- B. *τί δ', ὅταν Θέωρος πρὸς ποδῶν κατακείμενος*
ἄδῃ Κλέωνος λαβόμενος τῆς δεξιᾶς·
'Ἀδμήτου λόγον, ὦταιρε, μαθὼν τοὺς ἀγαθοὺς
φίλει.'
τούτῳ τί λέξεις σκόλιον;
- Φ. *ὠδί πως ἐγώ·*
'οὐκ ἔστιν ἀλωπεκίζειν,
οὐδ' ἀμφοτέροισι γίγνεσθαι φίλον.'
- B. *μετὰ τοῦτον Αἰσχίνης ὁ Σέλλου δέξεται,*
ἀνὴρ σοφὸς καὶ μουσικός, κατ' ἄσεται·
'χρήματα καὶ βίον
Κλειταγόρα τε καὶ
μοὶ μετὰ Θετταλῶν —'
- Φ. — *πολλὰ δὴ διεκόμπασας σὺ κἀγώ.*
- B. *τουτὶ μὲν ἐπικειῶς σύ γ' ἐξεπίστασαι.*
ὅπως δ' ἐπὶ δεῖπνον εἰς Φιλοκτῆμονος ἵμεν.

Bdel. I'll soon know. Now then, I'm Cleon and I begin by singing the Harmodius song, and you have to take it up: 'There was never any man in Athens'⁴ —

Phil. — who was such a villain and a thief!

Bdel. That's what you're going to do? You'll be bawled to death: he'll say he's going to ruin you and destroy you and drive you out of this land.

Phil. Well, if he makes threats I'll sing another song, by Zeus. 'You, fellow, you who seek supreme power, you'll overturn the city yet; its fate is in the balance.'⁵

Bdel. And when Theorus, reclining at Cleon's feet, grasps his right hand and sings, 'Learn the story of Admetus, my friend, and love the good,'⁶ what scolion will you sing in answer to him?

Phil. Oh, something along these lines: 'It's not possible to play the fox or be a friend to both sides.'⁷

Bdel. After him Aeschines, son of Swank, a clever, musical man, will take it up and sing, 'Money and means for Cleitagora and me along with the Thessalians'⁸ —

Phil. — we've had a long boasting match, the pair of us.

Bdel. You've got the hang of that pretty well. Off we go to Philoctemon's for dinner.

⁴ *P.M.G.* 911.

⁵ Alcaeus 141.3–4.

⁶ Praxilla 749,

P.M.G. 897.

⁷ *P.M.G.* 912(a).

⁸ *P.M.G.* 912(b).

Schol. ad loc. (p. 192ss. Koster)

1222a. τὰ σκόλι' ὅπως δέξῃ καλῶς ἀρχαῖον ἦν ἔθος ἐστιωμένους ᾄδειν ἀκολούθως τῷ πρώτῳ, εἰ παύσαιτο τῆς ᾠδῆς, τὰ ἐξῆς. καὶ γὰρ ὁ ἐξ ἀρχῆς δάφνην ἢ μυρρίνην κατέχων ἤδε Σιμωνίδου ἢ Σττησίχου μέλη ἄχρῖς οὗ ἠθελεν, καὶ μετὰ ταῦτα ᾧ ἐβούλετο ἐδίδου, οὐχ ὡς ἡ τάξις ἀπῆτει. καὶ ἔλεγεν ὁ δεξάμενος παρὰ τοῦ πρώτου τὰ ἐξῆς, κακείνος ἐπεδίδου πάλιν ᾧ ἐβούλετο. διὰ τὸ πάντας οὖν ἀπροσδοκῆτως ᾄδειν καὶ λέγειν τὰ μέλη σκολιὰ εἶρηται διὰ τὴν δυσκολίαν.

1238c. (τούτῳ τί λέξεις σκόλιον;) ἀνάγκη τις ἦν τοῖς ἐν συμποσίοις ἅπασιν ᾄδειν μετὰ λύρας· ὅσοι δὲ οὐκ ἠπίσταντο λύρα χρῆσθαι δάφνης ἢ μυρρίνης κλῶνας λαμβάνοντες ἤδον. τοῖς οὖν <οὐκ> ἐπισταμένοις μέλος πρὸς λύραν ᾄδειν σκολιὰ ἐδόκει· ὅθεν καὶ σκόλια ἠνομασθησαν.

2 Schol. Pl. *Gorg.* 451e = Phot. *Lex.* s.v. σκολιόν (ii 164 Naber), *Sud.* Σ 645 (iv 383 Adler)

(a) (p. 134 Greene) σκόλιον λέγεται ἡ παροιμία ᾠδῆς, ὡς μὲν Δικαίαρχος ἐν τῷ περὶ μουσικῶν ἀγώνων (fr. 88 Wehrli), ὅτι τρία γένη ἦν ᾠδῶν, τὸ μὲν ὑπὸ

Scholiarist on the passage

'see that you make a good job of taking up the scolia': it was an ancient custom at feasts that, when the first man stopped his song, a second should follow on with the sequel. The first held a twig of laurel or myrtle and sang a song of Simonides or Stesichorus, stopping when he wished, and then he offered the twig to anyone he chose, not as the seating order dictated. The man who took it from the first recited the sequel, then offered the twig to anyone he chose. Since everyone sang or recited the songs without notice, they were called scolia because of the difficulty (*dyscolia*).¹

'what scolion will you sing in answer to him?': everyone at drinking-parties had to sing to the lyre; those who could not play the lyre held twigs of laurel or myrtle while they sang. Since those who could not sing to the lyre thought the songs 'crooked'² they got the name 'scolia'.

¹ Perverse etymology.

² Supposed to mean 'not straightforward and easy'; but again the explanation is wrong-headed.

2 Scholiarist on Plato, *Gorgias* (Socrates refers to scolion 890 *P.M.G.*)

(a) The song sung over the wine is called a scolion for the following reason, according to Dicaearchus¹ in his work *On Musical Contests*: there were three

¹ Peripatetic scholar, *fl.* c. 326–296 B.C.

πάντων ἀδόμενον, <τὸ δὲ> καθ' ἕνα ἐξῆς, τὰ δ' ὑπὸ τῶν συνετωπιάτων, ὡς ἔτυχε τῇ τάξει· ὧ δὲ καλεῖσθαι σκόλιον. ὡς δὲ Ἀριστόξενος (fr. 125 Wehrli) καὶ Φίλλης ὁ μουσικός, ὅτι ἐν τοῖς γάμοις περὶ μίαν τραπέζαν πολλὰς κλῖνας τιθέντες, παρὰ μέρος ἐξῆς μυρρίνας ἔχοντες ἦδον γνώμας καὶ ἐρωτικά σύντονα. ἡ δὲ περίοδος σκολιά ἐγένετο διὰ τὴν θέσιν τῶν κλινῶν. . . . οὐ διὰ τὴν μελοποιίαν οὖν, διὰ δὲ τὴν μυρρίνης σκολιᾶν διάδοσιν ταύτη καὶ τὰς ὠδὰς σκολιάς καλεῖσθαι.

(b) (p. 462 Greene) Ἀθήνησιν ἐν τῷ πρυτανείῳ παρὰ πότον σκόλια ἦδοντο εἰς τινὰς, ὡσπερ εἰς Ἄρμόδιον, Ἀδμητον, Τελαμῶνα· εἰρησθαι δὲ αὐτὸ σκόλιον κατ' ἀντίφρασιν, ὅτι ῥάδια καὶ ὀλιγόστιχα ὡς ἐπιγράμματα ἦδοντο, ἃ ἐκαλεῖτο σκόλια, ἀντιπροτεινόντων ἀλλήλοις τῶν συμποτῶν, καὶ ἠλέγχοντο οἱ μὴ ἄδοντες ὡς ἄμουσοι.

3 Athen. 15. 693f–694c (iii 535s. Kaibel)

ἐμέμνητο δ' οἱ πολλοὶ καὶ τῶν Ἀττικῶν ἐκεῖνων σκολίων· ἄπερ καὶ αὐτὰ ἄξιόν ἐστί σοι ἀπομνημονεύσαι διὰ τε τὴν ἀρχαιότητα καὶ ἀφέλειαν τῶν ποιησάντων, [[καὶ τῶν]] ἐπινοουμένων ἐπὶ τῇ ἰδέῃ ταύτῃ τῆς ποιητικῆς Ἀλκαίου τε καὶ Ἀνακρέοντος, ὡς Ἀριστοφάνης παρίστηεν ἐν Δαιταλεῦσιν λέγων οὕτως (fr. 235 K.-A.)· ἄσον δὴ μοι σκολίον τι λαβὼν Ἀλκαίου κἀνακρέοντος. καὶ

¹ Perhaps 'take the myrtle twig': cf. Ar. fr. 444 K.-A., test. 1 (schol.), 2.

kinds of song, the first sung by everyone, the second sung by individuals in sequence, the third sung by the most skilled performers in haphazard order—whence the name scolion ('crooked'); but Aristoxenus² and Phillis the musician³ say it was because at weddings they put many couches round one table and holding myrtle-twigs took turns singing proverbs and serious love-songs, one after the other; the progress was 'crooked' because of the position of the couches. . . . So it was not because of their composition that the songs were called 'crooked'⁴ but because of the crooked course of the myrtle as it was passed on.

(b) In the town-hall at Athens scolia were sung over the wine in honour of certain men, for example Harmodius, Admetus and Telamon.⁵ They got the name by antiphrasis⁶ because the scolia were easy to sing and like epigrams had few lines; the drinkers passed them on one to another, and those who did not sing were shown up as unmusical.

² Musical theorist, born 375–360 B.C. ³ Samian writer on music, date unknown. ⁴ Cf. test. 1 (schol.) n. 2. ⁵ 893–6, 897, 898–9. ⁶ The calling of something by its opposite: again see test. 1 (schol.) n. 2.

3 Athenaeus, *Scholars at Dinner*

Most of the dinner-guests made mention of the well-known Attic scolia, which are worth recalling to you because of their antiquity and the simple style of their composers. Alcaeus and Anacreon are commended for this type of poetry, as Aristophanes shows in his *Banqueters* when he says, 'Take¹ and sing me a scolion from Alcaeus

Πράξιλλα δ' ἡ Σικυωνία ἐθαυμάζετο ἐπὶ τῇ τῶν σκολίων ποιήσει. σκόλια δὲ καλοῦνται οὐ κατὰ τὸν τῆς μελοποιίας τρόπον ὅτι σκολιὸς ἦν — λέγουσιν γὰρ τὰ ἐν ταῖς ἀνεμέναις εἶναι σκόλια — ἀλλὰ τριάων γενῶν ὄντων, ὡς φησὶν Ἀρτέμιον ὁ Κασσανδρεὺς ἐν δευτέρῳ Βιβλίῳ Χρήσεως (*F.H.G.* iv 342), ἐν οἷς τὰ περὶ τὰς συνουσίας ἦν ἀδόμενα, ὡν τὸ μὲν πρῶτον ἦν ὁ δὴ πάντας ἀδεῖν νόμος ἦν, τὸ δὲ δεύτερον ὁ δὴ πάντες μὲν ἦδον, οὐ μὴν ἀλλὰ γε κατὰ τινα περιόδον ἐξ ὑποδοχῆς, <τὸ> τρίτον δὲ καὶ τὴν ἐπὶ πᾶσι τάξιν ἔχον, οὐ μετεῖχον οὐκέτι πάντες ἀλλ' οἱ συνετοὶ δοκοῦντες εἶναι μόνοι, καὶ κατὰ τόπον τινὰ εἰ τύχοιεν ὄντες· διόπερ ὡς ἀταξίαν τινὰ μόνον παρὰ τᾶλλα ἔχον τὸ μῆθ' ἅμα μῆθ' ἐξῆς γινόμενον ἀλλ' ὅπου ἔτυχεν εἶναι σκόλιον ἐκλήθη. τὸ δὲ τοιοῦτον ἦδετο ὅποτε τὰ κοινὰ καὶ πᾶσιν ἀναγκαῖα τέλος λάβοι· ἐνταῦθα γὰρ ἦδη τῶν σοφῶν ἕκαστον ᾤδην τινα καλὴν εἰς μέσον ἤξιον προφέρειν. καλὴν δὲ ταύτην ἐνόμιζον τὴν παραίνεσίν τε τινα καὶ γνώμην ἔχειν δοκοῦσαν χρησίμην [[τε]] εἰς τὸν βίον.

τῶν οὖν δειπνοσοφιστῶν ὁ μὲν τις ἔλεγε τῶν σκολίων τὸδε, ὁ δὲ τις τὸδε. πάντα δ' ἦν τὰ λεχθέντα ταῦτα·

(test. 27) or Anacreon.' Praxilla of Sicyon also (test. 2) was admired for her composition of scolia. They are called 'scolia' not for the 'crooked' character of their composition — they are in fact counted among the relaxed types of verse² — but because they were of three kinds, as Artemon of Cassandrea³ says in Book 2 of his work *On the Use of Books*, which contains the songs sung at social gatherings: the first kind was that which it was customary for everyone to sing; the second was sung by everyone, certainly, but in a sort of sequence, one taking it over from another; in the third and most highly ranked kind not everyone took part but only those who were considered experts, wherever they happened to be reclining; so it was called 'scolion' or 'crooked song' because it alone displayed irregularity, being sung neither by all the guests together nor in sequence but in haphazard order. This kind was sung when the communal songs that everyone had to sing came to an end, for then they would request each of the skilled singers to offer a fine song to the company; by a 'fine' song they meant one that appeared to give some advice or maxim useful for a man's life.

So the scholars at dinner went on to recite now this scolion, now that, and all that were recited are set out here.

² Here again 'crooked' is wrongly interpreted as meaning 'difficult': see test. 1 (schol.) with nn. 1, 2. ³ 2nd or 1st c. B.C.? He depends on Dicaearchus (see test. 2).

884 Παλλὰς Τριτογένει' ἄνασσ' Ἀθηνᾶ,
 ὄρθου τήνδε πόλιν τε καὶ πολίτας
 ἄτερ ἀλγέων καὶ στάσεων
 καὶ θανάτων ἀώρων, σύ τε καὶ πατήρ.

1 Ἀθῶνα ci. Jacobs

3 Jacobs, Hermann: τε καὶ codd.

884

Pallas, Trito-born, queen Athena, uphold this city and its citizens, free from pains and strifes and untimely deaths — you and your father.

885 Πλούτου μητέρ' Ὀλυμπίαν ἀείδω
 Δήμητρα στεφανηφόροις ἐν ὤραις
 σέ τε παῖ Διὸς Φερσεφόνη·
 χαίρετον, εὖ δὲ τάνδ' ἀμφέπετον πόλιν.

1 εἶδω cod. A, corr. recc. 2 δημητραστε στε- A 4 τήνδ'
 Bergk Canter: ἀμφετον A

886 ἐν Δήλῳ ποτ' ἔτικτε τέκνα Λατώ,
 Φοῖβον χρυσοκόμαν ἄνακτ' Ἀπόλλω
 ἐλαφηβόλον τ' ἀγροτέραν
 Ἄρτεμιν, ἧ γυναικῶν μέγ' ἔχει κράτος.

1 τέκνα A, παῖδα E 2 Πγεν: ἀπόλλων' A, -ωνα E

887 ᾧ Πᾶν Ἀρκαδίας μεδέων κλεεννώς,
 ὀρχηστὰ βρομίαις ὄπαδὲ Νύμφαις,
 γελάσειας ᾧ Πᾶν ἐπ' ἐμαῖς
 εὐφροσύναις, αἰοιδᾷ κεχαρημένος.

1 Hermann: ᾧ πᾶν AE 3 Valckenaer: γελασίασιώ A, tantum
 ᾧ E 4 Hermann (αἰοδαῖς): εὐφρ. ταῖσδ' αἰοδαῖς αοιδε (δεῖδε E)
 κεχ. codd. αοιδᾷ Page εὐφροσι ταῖσδ' αἰοδαῖς κεχ.
 Wilamowitz

888 ἐνικήσαμεν ὡς ἐβουλόμεσθα
 καὶ νίκην ἔδωσαν θεοὶ φέροντες
 παρὰ Πανδρόσου †ὡς φίλην Ἀθηνᾶν†

1 Hermann: -όμεθα AE 3 παρὰ Πάνδρουν ὡς φίλην Ἀθηνᾶ ci.
 Bergk

885

I sing of the mother of Wealth,¹ Olympian Deme-
 ter, in the garland-wearing season,² and of you,
 Persephone, child of Zeus: greetings, both! Tend
 this city well.

¹ Cf. Hes. *Theog.* 969 ff. ² Perhaps at an Athenian festival,
 the Anthesteria (Smyth) or the Aloa, a 'harvest home' festival
 (Bowra), or simply 'in spring' (van der Valk).

886

In Delos Leto bore children once, gold-haired
 Phoebus, lord Apollo, and the deer-shooting hun-
 tress Artemis, who holds great power over women.

887

Pan, ruler of famous Arcadia,¹ dancer, compan-
 ion of the bacchant Nymphs, laugh, Pan, at my mer-
 riment, rejoicing in my song.

¹ Cf. Pind. fr. 95.

888

We were victorious as we wished, and the gods
 granted victory, bringing it from Pandrosus¹ . . .

¹ The last two lines are mutilated: with Bergk's emendation,
 'bringing it to Pandrosus as Athena's friend'. P. was daughter of
 Cecrops; the sacred olive was in her shrine on the acropolis of
 Athens.

889 εἶθ' ἐξῆν ὁποῖός τις ἦν ἕκαστος
τὸ στήθος διελόντ', ἔπειτα τὸν νοῦν
ἔσιδόντα, κλείσαντα πάλιν,
ἄνδρα φίλον νομίζειν ἀδόλως φρενί.

cf. Eust. *Od.* 1574. 16

3 εἰσιδ- A, ἰδ- E, Eust.

890 ὑγιαίνειν μὲν ἄριστον ἀνδρὶ θνητῷ,
δεύτερον δὲ καλὸν φῶν γενέσθαι,
τὸ τρίτον δὲ πλουτεῖν ἀδόλως,
καὶ τὸ τέταρτον ἡβᾶν μετὰ τῶν φίλων.

cf. Plat. *Legg.* 1. 631c, 2. 661a, Clem. Alex. *Strom.* 4. 5. 23, schol. Aristot. *Rhet.* 1394b 13 (*comment.* xxi 2. 301 Rabe), schol. Plat. *Gorg.* 451e (v. inf.), schol. Lucian. *de lapsu* 6, Theodoret. *gr. aff. cur.* 11. 14, Stob. 4. 39. 9, Apostol. *Cent.* 17. 48d

ἄσθέντος δὲ τούτου καὶ πάντων ἡσθέντων ἐπ' αὐτῷ καὶ μνημονεύσαντων ὅτι καὶ ὁ καλὸς Πλάτων αὐτοῦ μέμνηται ὡς ἄριστα εἰρημένου (*Gorg.* 451e) ὁ Μυρτίλος ἔφη Ἄναξανδριδὴν αὐτὸ διακεχλευακέναι τὸν κωμωδιοποιὸν ἐν Ἡσασαυρῷ λέγοντα οὕτως (fr. 18 K.-A.).

ὁ τὸ σκόλιον εὐρῶν ἐκεῖνος, ὅστις ἦν,
τὸ μὲν ὑγιαίνειν πρῶτον ὡς ἄριστον ὄν
ἠνώμασεν ὀρθῶς· δεύτερον δ' εἶναι καλόν,
τρίτον δὲ πλουτεῖν, τοῦθ', ὀρθῶς, ἐμαίνετο·
μετὰ τὴν ὑγίειαν γὰρ τὸ πλουτεῖν διαφέρει·
καλὸς δὲ πεινῶν ἐστὶν αἰσχρὸν θηρίον.

ἐξῆς δ' ἐλέχθη καὶ τάδε·

889

If only it were possible to see what everyone is like by opening his breast and having looked at his mind to close it up again and regard the man as one's friend for his guileless heart.¹

¹ Eustathius quotes the scolion, noting its didactic tone and adding that it is based on a fable of Aesop in which Momus, 'Blame', finds fault with Prometheus for making man without a door in his breast. Aristophanes parodies the lines in *Eccl.* 938 ff.

890

To be healthy is best for mortal man, second is to be handsome in body, third is to be wealthy without trickery, fourth, to be young with one's friends.

When this song had been sung and everyone had enjoyed it and commented that the excellent Plato mentions it as a splendid composition (*Gorg.* 451e),¹ Myrtilus pointed out that the comic poet Anaxandrides made fun of it in his *Treasure* in these lines: 'The man who devised the scolion, whoever he was, was right to name health first as the best thing; but when he put a handsome body second and wealth third he was out of his mind, of course, for wealth is next best to health: a handsome man who is hungry is an ugly beast.'

¹ The scholiast on Plato says it was sometimes attributed to Simonides (see fr. 651), sometimes to Epicharmus (cf. fr. 262 Kaibel); Clement of Alexandria ascribed it to Simonides and Aristotle, Stobaeus to an unknown Sclerias.

Next the following scolia were recited:

891 <καλὸν μὲν> ἐκ γῆς χρῆ κατίδην πλόον
εἴ τις δύναιτο καὶ παλάμην ἔχει,
ἐπεὶ δέ κ' ἐν πόντω γένηται
τῷ παρεόντι τρέχειν ἀνάγκη.

1 suppl. Page 3 καὶ ἐν AE, corr. rec.

892 ὁ δὲ καρκίνος ᾧδ' ἔφα
χαλᾶ τὸν ὄφιν λαβῶν·
'εὐθὺν χρῆ τὸν ἐταῖρον ἔμ-
μεν καὶ μὴ σκολιὰ φρονεῖν.'

cf. Eust. *Od.* 1574. 15

1 δὲ om. Athen. codd. dett. ἔφη codd. 2 χαλλίτων A,
corr. E (η sup. utrumque a scr.), Eust. 3 εὐθέα E, Eust.
3s. Casaubon: ἐμμέν A, ἔμεν E, Eust.

893 ἐν μύρτου κλαδὶ τὸ ξίφος φορήσω
ὡσπερ Ἀρμόδιος κἀριστογοείτων
ὅτε τὸν τύραννον κτανέτην
ἰσονόμους τ' Ἀθήνας ἐποιησάτην.

891¹

One should look out from land for (a fair) voyage if one can and has the skill; but when one is on the high seas it is necessary to run in the conditions that exist.

¹ The lines were found on a papyrus text of Alcaeus (fr. 249. 6–9).

892

The crab, seizing the snake in its claws, spoke thus: 'One's comrade should be straight¹ and not think crooked thoughts.'²

¹ 'The only straight snake is a dead snake' (Bowra). ² Cf. Aesop's fable (211 Hausrath).

893¹

I shall carry my sword in a spray of myrtle, like Harmodius and Aristogeiton when they killed the tyrant² and made Athens a city of equal rights.

¹ We have four versions of the scolion (893–896: cf. 911), which show how one singer might cap another's lines. Many authors refer to it: see Ar. *Lys.* 632 with schol., Hsch. E 3180, *Suda* E 1384 (τὸ ξ. κρατήσω), Eust. *Od.* 1400.18; also to 'the Harmodius song': Ar. *Ach.* 980, *Storks* fr. 444 K.-A., Antiphanes fr. 85 K.-A., and collectors of proverbs, Diogenian *Cent.* 2. 68, Macarius *Cent.* 2. 32, Apostolius *Cent.* 3. 82; Hesychius A 7317 says it was composed by Callistratus (unknown). ² Hipparchus, killed in 514 B.C., was in fact brother of the tyrant Hippias.

894 φίλταθ' Ἀρμόδι', οὐ τί που τέθνηκας,
 νήσοις δ' ἐν μακάρων σέ φασιν εἶναι,
 ἵνα περ ποδώκης Ἀχιλλεύς
 Τυδεΐδην τέ φασιν Διομήδεα.

cf. schol. Ar. *Ach.* 980 (p. 124 Wilson) = *Sud.* O 812, Π 737 (iii 579, iv 64 Adler), schol. *Ach.* 1093a (p. 137 Wilson), Aristid. *Or.* 1. 133 Dindorf

1 ἄρμοδι' οὐ τί που schol. Ar., ἄρμοδιου πω Athen. πω, πω Aris-
 tid. codd. 3 Lowth: Ἀχιλλεύς Athen. AE 4 Lowth: T.
 τέ φασι τὸν ἐσθλὸν Δ. Athen.

895 ἐν μύρτου κλαδί τὸ ξίφος φορήσω
 ὡσπερ Ἀρμόδιος κἀριστογείτων
 ὅτ' Ἀθηναίης ἐν θυσίαις
 ἄνδρα τύραννον Ἴππαρχον ἐκαινέτην.

896 αἰεὶ σφῶν κλέος ἔσσεται κατ' αἶαν,
 φίλταθ' Ἀρμόδιε κἀριστόγειτον,
 ὅτι τὸν τύραννον κτανέτην
 ἰσονόμους τ' Ἀθήνας ἐποιησάτην.

2 Ἀρμόδιος κ(αὶ) Ἀριστογείτων ci. Ilgen

897 Ἀδμητῶν λόγον ὦ εταῖρε μαθὼν τοὺς ἀγαθοὺς φίλει,
 τῶν δειλῶν δ' ἀπέχου γνούς ὅτι δειλοῖς ὀλίγη χάρις.

cf. Ar. *Vesp.* 1238 + schol., Praxill. 749, Ar. fr. 444 K.-A., Cratin. fr. 254 K.-A., Eust. *Il.* 326. 38ss. (i 509 van der Valk), Paus. *Lex. Att.* A 25 Erbse, Phot. *Lex.* p. 32 Reitzenstein, *Sud.* A 493, Π 737 (i 52, iv 64 Adler), Zenob. 1. 18

894

Dearest Harmodius,¹ you cannot be dead: no, they say you are in the isles of the blessed, where swift-footed Achilles is and, they say, Tydeus' son, Diomedes.

¹ Parodied at Ar. *Ach.* 1092.

895

I shall carry my sword in a spray of myrtle, like Harmodius and Aristogeiton when at the festival of Athena¹ they killed the tyrant Hipparchus.

¹ The Panathenaic festival.

896

You two will always have glory on the earth, dearest Harmodius and Aristogeiton, because you killed the tyrant and made Athens a city of equal rights.

897

Learn the story of Admetus, my friend, and love the good, and keep away from the worthless, knowing that the worthless have little gratitude.¹

¹ The scholiast on Ar. *Wasps*, where v. 1 is quoted (see test. 1), says that some ascribe the scolion to Alcaeus or Sappho (see 'Sa. or Alc.' 25C), but that it is included in Praxilla's drinking-songs (fr. 749); Ar. refers to it also in *Storks*, Cratinus in *Chirons*.

898

παῖ Τελαμῶνος Αἴαν ἀίχμητά, λέγουσί σε
 ἐς Τροίαν ἄριστον ἐλθεῖν Δαναῶν μετ' Ἀχιλλέα.

cf. Eust. *Il.* 285. 2 (i 438 van der Valk), Ar. *Lys.* 1236s. + schol. (p. 262 Dübner), Theopomp. fr. 65 K.-A., Antiphan. fr. 85 K.-A., Phot. *Lex.* (p. 48 Reitzenstein), Hsch. A 1765 (i 63 Latte)

1 Fiorillo: λεγούσης Athen. A, λέγουσί σ' E, Eust. 2 Δαναῶν
 Athen., Ἀχαιῶν Eust. μετ' Ἀχ. Eust., καὶ Ἀχ. Athen.

899

τὸν Τελαμῶνα πρῶτον, Αἴαντα δὲ δεύτερον
 ἐς Τροίαν λέγουσιν ἐλθεῖν Δαναῶν μετ' Ἀχιλλέα.

2 Casaubon: Δαναῶν καὶ Ἀχ. Athen.

900

εἶθε λύρα καλὴ γενοίμην ἐλεφαντίνη
 καί με καλοὶ παῖδες φέροιεν Διονύσιον ἐς χορόν.

cf. Dion. Chrys. *Or.* 2. 62 (i 30 von Arnim)

1 γενοίμαν Dio 2 φέροιεν Athen., Dion. codd. PW, φορέοιεν
 Dion. UBV, φοροῦεν Stephanus

901

εἶθ' ἄπυρον καλὸν γενοίμην μέγα χρυσοῖον
 καί με καλὴ γυνὴ φοροίη καθαρὸν θεμένη νόον.

cf. Dion. *ibid.* (εἶθ' – φοροίη)

1 γενοίμαν E, Dio 2 γυνὴ καλὴ Dio φοροῦεν Dion. codd. UBV

898

Son of Telamon, Ajax, warrior, they say that after Achilles you were the best of the Greeks to come to Troy.¹

¹ Comic writers mention 'the Telamon song', Ar. in *Lys.*, Theopompus and Antiphanes; for 'Ajax, best after Achilles' see Alc. 387 and cf. *Il.* 2. 768 f., Pind. *Nem.* 7. 27.

899

Telamon, they say, was first among the Greeks who came to Troy, Ajax second, after Achilles.

900¹

If only I could become a handsome ivory lyre, and handsome boys carried me to Dionysus' choral dance.²

¹ 900 and 901 are quoted also by Dio Chrysostom as examples of Attic scolia unsuitable for kings but fit for cheerful relaxed gatherings of members of demes or phratries; cf. Anacr. 357. ² A dithyrambic performance?

901

If only I could become a great handsome unfired golden bowl, and a handsome woman carried me¹ with pure thoughts in her mind.

¹ In the Panathenaic procession?

902

σὺν μοι πῖνε συνήθα συνέρα συστεφανηφόρει,
σὺν μοι μαινομένω μαίνεο, σὺν σώφρονι σωφρόνει.

cf. Eust. *Od.* 1574. 20

1 συγκανηφόρει Eust. 2 Canter: σὺν σωφρονήσω σώφρονι A,
συσσωφρόνει σώφρονι E, Eust.

903

ὑπὸ παντὶ λίθῳ σκορπίος ᾧ ἑταῖρ' ὑποδύεται.
φράζευ μή σε βάλῃ· τῶ δ' ἀφανεῖ πᾶς ἔπεται δόλος.

904

ἂ ἴς τὰν βάλανον τὰν μὲν ἔχει, τὰν δ' ἔραται λαβεῖν·
κἀγὼ παῖδα καλὴν τὴν μὲν ἔχω, τὴν δ' ἔραμαι λαβεῖν.

1 ἂ δ' ἴς? Page 2 ἔχω A, corr. recc.

905

πόρνη καὶ βαλανεὺς τῶντων ἔχουσ' ἐμπεδέως ἔθος·
ἐν ταύτῃ πυέλῳ τὸν τ' ἀγαθὸν τὸν τε κακὸν λόει.

1–2 fort. aut πόρνα aut ταύτῃ

906 ἔγχει καὶ Κήδωνι, διάκονε, μηδ' ἐπιλήθου,
εἰ χρὴ τοῖς ἀγαθοῖς ἀνδράσιν οἰνοχοεῖν.

cf. Aristot. *Ath. Pol.* 20. 5 (ἐν τοῖς σκολίοις)

εἰ χρὴ Aristot., εἰ δὲ χρὴ Athen.

902

Drink with me, be youthful with me, love with me, wear garlands with me, be mad with me when I am mad, sober with me when I am sober.

903

Under every stone, my friend, a scorpion lurks.¹ Take care that it does not strike you: all manner of guile accompanies what is unseen.

¹ Cf. Praxilla 750; the expression was proverbial.

904

The sow has one acorn but longs to get the other; and I have one beautiful girl but long to get the other.¹

¹ The dialect changes from Doric (in a proverb?) to Attic (in parody?).

905

The whore and the bathman always have the same habit: they wash the good man and the bad man in the same tub.

906

Fill a cup for Cedon too, attendant, and do not forget him, if you are to pour wine for the good men.¹

¹ I.e. for the democrats: Cedon, one of the Alcmaeonids, made an unsuccessful attack on the Peisistratid tyrants (Aristot. *Ath. Pol.* 20. 5).

907 αἰαῖ Λειψύδριον προδωσέταιρον,
οἴους ἄνδρας ἀπώλεσας, μάχεσθαι
ἀγαθοὺς τε καὶ εὐπατρίδας,
οἱ τὸτ' ἔδειξαν οἶων πατέρων ἔσαν.

cf. *Et. Gen.* B (p. 122 Miller) + *Et. Mag.* 361. 31, *Et. Sym., Sud.* E 2440 (ii 367s. Adler), *Eust. Il.* 461. 26 (i 729s. van der Valk), *Arsen.* = *Apostol. Cent.* 7. 70 (ii 414s. L.-S.)

1 προδοσ- *Sud.* (προδοσ- cod. A), *Eust.* 3 δ' ἀγαθοὺς γε καὶ
Sud., τ' ἀγ. καὶ *Eust.* 4 οἱ τὸτ': ὁπότ' *Sud.*, *Et. Mag.* cod. D
ἔσαν: κύρησαν Athen.

Aristot. *Ath. Pol.* 19. 3 (p. 17 Chambers)

ἐν τε γὰρ τοῖς ἄλλοις οἷς ἔπραττον διασφάλλοντο (sc. οἱ Ἀλκμεωνίδαι) καὶ τειχίσαντες ἐν τῇ χώρᾳ Λειψύδριον τὸ ὑπὲρ Πάρνηθος, εἰς ὃ ξυνεξήλθον τινες τῶν ἐκ τοῦ ἄστεως, ἐξεπολιορκήθησαν ὑπο τῶν τυράννων, ὅθεν ὕστερον μετὰ ταύτην τὴν συμφορὰν ἦδον ἐν τοῖς σκολίοις· αἰαῖ—ἔσαν.

908

ὅστις ἄνδρα φίλον μὴ προδιδῶσιν μεγάλην ἔχει
τιμὴν ἔν τε βροτοῖς ἔν τε θεοῖσιν κατ' ἑμὸν νόον.

2 τιμὰν A μεγάλην . . . τιμὰν Bergk θεοῖς A, corr. rec.

907

Alas, Leipsydrión,¹ betrayer of comrades! What men you destroyed, good fighters and nobly born, who showed then of what stock they came!

¹ Strongpoint on Mt. Parnes, base of Alcmaeonid operations against Hippias (between 514 and 510).

Aristotle, *Constitution of Athens*

The Alcmaeonids came to grief in various undertakings, in particular when they fortified Leipsydrión under Mt. Parnes in the countryside: some of the city-dwellers gathered there and were forced to surrender by the tyrants; after this disaster they used to sing as one of their scolia, 'Alas, Leipsydrión . . . came!'

908¹

The man who does not betray his friend has great honour among both mortals and gods in my view.

¹ The last of the 25 Attic scolia quoted by Athenaeus.

σκόλιον δέ φασί τινες καὶ τὸ ὑπὸ Ὑβρίου τοῦ Κρητὸς (κριτὸς A, corr. E) ποιηθέν. ἔχει δὲ οὕτως·

909 ἐστὶ μοι πλοῦτος μέγας δόρου καὶ ξίφος
καὶ τὸ καλὸν λαισήϊον, πρόβλημα χρωτὸς·
τούτῳ γὰρ ἄρῳ, τούτῳ θερίζω,
τούτῳ πατέω τὸν ἄδιν οἶνον ἀπ' ἀμπέλων,
5 τούτῳ δεσπότας μνοῖας κέκλημαι.

τοὶ δὲ μὴ τολμῶντ' ἔχειν δόρου καὶ ξίφος
καὶ τὸ καλὸν λαισήϊον, πρόβλημα χρωτὸς,
πάντες γόνυ πεπιτῶντες ἄμουν
< — προσ>κυνέοντι δεσπότην <ἐμὲ δεσποτῶν>

10 καὶ μέγαν βασιλιῆα φωνέοντες.

cf. Eust. *Od.* 1574. 7

1 μέγα E, Eust. 4 ἀμπέλου Eust. 6 Hermann: -μῶντες codd.
7 πρόβλημά τε χρ. AE, corr. recc. 8 -τηῶτες Eust., -τηότες AE
Hermann: ἐμὸν codd. 9 προσ- suppl. Bergk ἐμὲ δ. suppl.
Crusius 10 Hermann: -λέα codd. -έοντες AE, -έοντι Eust.

910 Athen. 14. 625c

φασὶ δὲ Πύθερμον τὸν Γήϊον ἐν τῷ γένει τῆς ἀρμονίας τούτῳ
ποιῆσαι σκόλια (Casaubon: σκαῖα A) μέλη, καὶ διὰ τὸ εἶναι τὸν
ποιητὴν Ἰωνικὸν Ἰαστὶ κληθῆναι τὴν ἀρμονίαν. οὗτός ἐστι Πύθερ-
μος οὐ μνημονεύει Ἀνάσιος (fr. 2 West) ἢ Ἰππῶναξ ἐν τοῖς Ἰάμ-
βοις < . . . καὶ > ἐν ἄλλῳ οὕτως· χρυσὸν λέγει Πύθερμος ὡς οὐδὲν
τᾶλλα. λέγει δ' οὕτως ὁ Πύθερμος·

οὐδὲν ἦν ἄρα τᾶλλα πλὴν ὁ χρυσός.

cf. Diogenian. *Cent.* 6. 94 (i 285 L.-S.) + schol., *Sud.* O 793 (iii 577
Adler), 'Plut.' *Cent.* 1. 96 (i 335 L.-S.)

ὁ om. Athen., Diogenian.

According to some authorities, the poem composed by
Hybrias¹ the Cretan is a scolon. It runs as follows:

909

Great wealth for me is my spear and my sword
and my fine hide-shield, defence of my skin: thanks
to it I plough, thanks to it I reap, thanks to it I tram-
ple the sweet wine from the vines, thanks to it I am
called master of the serfs.²

Those who do not dare to hold spear and sword
and fine hide-shield, defence of the skin, prostrate
themselves cowering at my knee, calling me master
(of masters) and great king.³

¹ Presumably the Cretan Hibrias mentioned by Hesychius I 128.
² The public slaves in Crete. D. L. Page (*P.C.P.S.* 191, 1965, 64 f.)
argues that 'H. is a man who rose from the class of public slave to
that of professional soldier.' ³ Athen. continues with Aris-
totle 842.

910 Athenaeus, *Scholars at Dinner*

They say that Pythermus of Teos¹ composed scolia in
this kind of tuning, and that since the poet was from Ionia
the tuning was called Ionian. This is the Pythermus who
is mentioned by Ananios or Hipponax in his *Iambics*² . . .
and in another as follows: 'Pythermus says of gold that all
else is nothing.' The words of Pythermus are

So all else is nothing apart from gold.

¹ Perhaps a 6th c. poet.

² The quotation is lost.

911 Ar. *Vesp.* 1225

ἄδω δὲ πρῶτος Ἄρμολίου, δέξει δὲ σύ·
οὐδεὶς πῶποτ' ἀνὴρ ἔγενετ' Ἀθήναις

Bentley: ἐγένετ' Ἀθηναῖος codd.

912 Ar. *Vesp.* 1239ss.

— τούτῳ τί λέξεις σκόλιον; — ὡδί πως ἐγώ·

(a) οὐκ ἔστιν ἄλωπεκίξειν
οὐδ' ἀμφοτέροισι γίγνεσθαι φίλον.

— μετὰ τοῦτον Αἰσχίνης ὁ Σέλλου δέξεται,
ἀνὴρ σοφὸς καὶ μουσικός, κατ' ἄρεται·

(b) χρήματα καὶ βίον Κλειταγόρα τε κάμοι μετὰ
Θετταλῶν.

(b) Tyrwhitt: βίαν codd.

Schol. ad loc. (1238a: p. 195 Koster)

Ἄμμωνιος (Susemihl: Ἄρμολιος codd., Ἡρόδικος Dobree)
δὲ ἐν τοῖς Κωμωδομένοις (*F.Gr.H.* 350 F2) καὶ τὸν Ἄδμητον
ἀνάγει, γραφὴν παραθεῖς τοῦ Κρατίνου ἐκ Χειρώνων (fr. 254 K.-
A.).

Κλειταγόρας ἄδειν, ὅταν Ἄδμητου μέλος αὐλῆ.

(1246: p. 197 K.) αὕτη γυνὴ ποιήτρια Θετταλή.

911 Aristophanes, *Wasps*¹

I begin by singing the Harmodius song, and you have to take it up:

There never was any man in Athens . . .

¹ See test. 1 for the context.

912 Aristophanes, *Wasps*¹

— What scolion will you sing in answer to him?

— Oh, something along these lines:

(a) It's not possible to play the fox or to be a friend to both sides.

— After him Aeschines, son of Swank, a clever, musical man, will take it up and sing,

(b) Money and means² for Cleitagora and me along with the Thessalians.

¹ See test. 1 for the context.

² 'Force' in mss.; the sense of the scolion is quite uncertain.

Scholias on the passage

Ammonius in his work *People mocked in Comedy* mentions the Admetus song too, adducing a passage from Cratinus' *Chirons*: 'to sing the Cleitagora song when the piper plays the Admetus song' . . . The woman was a poetess from Thessaly . . .

Ar. *Lys.* 1236ss.

ὥστ' εἰ μὲν γε τις
ἄδοι Τελαμῶνος, Κλειταγόρας ἄδειν δέον,
ἐπηνέσαμεν ἄν . . .

Schol. ad loc. (p. 262 Dübner) (cf. *Sud.* K 1763)

ὁ δὲ νοῦς ὅτι τὰ ἐναντία λέγομεν ἑαυτοῖς καὶ πράττομεν· ὅταν γάρ τις ᾄσῃ ἀπὸ τῶν σκολίων Πινδάρου, λέγομεν ὅτι δεῖ μᾶλλον ἄδειν ἀπὸ Κλειταγόρας τῆς ποιητρίας· ἡ γὰρ Κλειταγόρα ποιήτρια ἦν Λακωνική, ἧς μέμνηται καὶ ἐν Δαναΐδων (fr. 271 K.-A.) Ἀριστοφάνης.

Hsch. K 2913 (ii 486 Latte)

Κλειταγόρα· ὠδῆς τι εἶδος. καὶ Λεσβία τὸ γένος.

913 Athen. 11. 783e (iii 22s. Kaibel)

ἔπινον δὲ τὴν ἄμυστιν μετὰ μέλους μεμετρημένου πρὸς ὠκύτητα χρόνου, ὡς Ἀμειψίας (fr. 21 K.-A.).

— αὐλεῖ μοι μέλος·

σὺ δ' ἄδε πρὸς τήνδ', ἐκπίομαι δ' ἐγὼ τέως.

— αὐλεῖ σὺ, καὶ <σὺ> τὴν ἄμυστιν λάμβανε·

οὐ χρὴ πόλλ' ἔχειν θνητὸν ἄνθρωπον,

ἀλλ' ἔρᾶν καὶ κατεσθίειν· σὺ δὲ κάρτα φείδῃ.

1 οὐ <τι> χρὴ πόλλ' ἔχειν θν. ἄ. <ὄντ'> Page, Meineke secutus
2 σὺ δὲ κάρτ' ἀφειδής ci. Meineke

Aristophanes, *Lysistrata*

So if someone sang the Telamon song when he should have been singing the Cleitagora, we would commend him . . .

Scholiast on the passage

The meaning is that we say and do things that contradict each other; for when someone sings one of Pindar's scolia, we say he ought rather to be singing one by the poetess Cleitagora. Cleitagora was a Spartan poetess whom Aristophanes mentions in his *Danaids*.

Hesychius, *Lexicon*

Cleitagora: a kind of song; she belonged to Lesbos.¹

¹ The attempts to identify the woman are probably all guesswork, and 'Cleitagora's song' does not imply 'the song composed by C.' For a Cleitagora on a red-figured vase dated 450–430 B.C. see D. M. Robinson, *A.J.A.* 60 (1956) 22.

913 Athenaeus, *Scholars at Dinner*

They used to drink the *amystis*¹ to the accompaniment of a song sung rapidly to promote swift drinking; cf. Ameipias: 'Pipe me a tune, and you sing to her music; and meanwhile I'll drink up.' 'You pipe, and you take the *amystis*:' (sings)

Mortal man does not need to have much except to love and to eat well; but you go very sparingly.

¹ A cup drunk without stopping for breath.

914 Hsch. B 818 (i 334 Latte)

Βορέας· σκόλιόν τι οὕτως ἀρχόμενον (Meineke: ἀδόμενον
codd., ἀδ. οὕτως Latte) ἔλεγρον.

915 Sud. Π 737 (iv 74 Adler)

... μέλος τι Ἀρμόδιον καλούμενον (894). ... ἦν δὲ καὶ ἕτερα
μέλη, τὸ μὲν Ἀδμήτου (897) λεγόμενον, τὸ δὲ Λάμπωνος.

916 Ar. Pax 289ss.

νῦν τοῦτ' ἐκεῖν'· ἤκει τὸ Δάτιδος μέλος,
ὃ δεφόμενός ποτ' ἦδε τῆς μεσημβρίας·
'ὡς ἤδομαι καὶ χαίρομαι κεύφραίνομαι.'

917 P. Berol. 270, B.K.T. v (2) (1907) 56; v. E. Pellizer,
G. Tedeschi (edd.), Q.F.C. 4 (1983) 5–17

(a) ΜΟΥΣΑΙ

[. . .]αι θυγάτηρ[ρ
[ἄ]πλε[τ]α σίτα φέρων[
[.]αμοι τεμένη β . [.]ων

1 σεμν]αι θύγατρ[ες ? Q.F.C. 2 suppl. ed. pr. (Schubart,
Wilamowitz)

914 Hesychius, *Lexicon*

Boreas: the name they gave to a scolion that began with
the word.¹

¹ Text uncertain: perhaps 'that was sung'.

915 Suda

... a song called Harmodius (894) . . . ; there were other
songs, one called Admetus (897), another Lampon.

916 Aristophanes, *Peace*

Here we are! The song of Datis¹ has arrived, the one he
used to sing while masturbating at midday: 'How pleased I
am, how rejoiced I am, how happy I am!'

¹ Perhaps a scolion, according to Page, but see Sommerstein's note
on the passage.

917 Berlin papyrus (early 3rd c. B.C.)

(a) ΜΟΥΣΑΙ¹

... daughter ... (he/I) bringing food (in abun-
dance?) ... sanctuaries ...

¹ The three titles are in the margin opposite (c) 3.

(b) ΕΥΦΩΠΑΤ[ΟΣ]

[ἐ]νκέρασον Χαρίτων κρατῆ[ρ] ἐπιστ[ε]-
 φέα κρ[.] π[ρό]πι[ν]ε [λό]γον·
 σήμαιν' ὅτι Παρθένων
 ἀπε[ί]ροσι πλέξομεν ὕμνοις
 [τ]ὰν δορὶ σώματα κειραμέναν Τρ[οί]αν
 καὶ [τ]ὸν παρὰ ναυσὶν ἀειμνά[σ]τοῖς ἀλόντα
 νυκτιβάταν σκοπόν.

tit. suppl. Manteuffel 1 κρ[ή]γυον τε Schubart
 4 Gianotti: σωματι pap. cett. suppl. ed. pr.

(b) THE EASY PREY¹

Mix a bowl of the Graces brimful and pledge² a (fine?) tale: proclaim that we shall inweave in the countless hymns of the Maidens Troy, her bodies³ cut down by the spear, and the night-prowling scout⁴ captured beside the ever-remembered ships.

¹ With reference to Dolon, the Trojan spy captured by Odysseus (*Il.* 10. 299 ff.). ² The verb is used of gifting the cup as well as the wine; cf. Anacr. 407, Dionys. Chalc. 1. 1-4 West. ³ Text uncertain. ⁴ Dolon.

(c) ΜΝΗΜΟΣΥΝΗ

ὦ Μοῦσ' ἀγανόμματα μᾶτερ,
 συνίσπεο σῶν τέκνων [ἀγν]ῶι γ[όν]ωι·
 ἄρτι βρούουσαν ἀοιδὰν
 πρωτοπαγῆ σοφία διαποικίλον ἐκφέρομεν·
 5 [νῆά τ]οῖ τέγξαν Ἀχελῷου δρόσ[οι]·
 [παῦ]ε παραπροΐων, ὑφίει π[ό]δα,
 λῦ' ἔανοῦ πτέρυγας, τάχος ἴεσο
 λεπτολίθων [ψαμαθῶ]ν·
 εὔ· καθόρα πέλαγος,
 10 παρὰ γᾶν ἔκφευγε νότου χαλεπὰν
 φοβερὰ[ν διαπο]ντοπλανῆ μανίαν.

1 Μοῦσᾶν ἀγ., 6 πέρα προΐων ci. ed. pr. 8 suppl. Page, cett. ed. pr.

(c) MNEMOSYNE

Gentle-eyed mother Muse,¹ keep company with (the pure family) of your children: we bring out a complex song, newly flowering with fresh-built skill.

Look! The dews of Achelous² have drenched (the ship): (stop) running forward, loosen the sheet, unfasten the wings of linen,³ quickly rush for the fine sands! Well done! Watch the sea! Close to dry land flee the harsh fearsome ocean-roaming madness of the south wind!

¹ Mnemosyne (Memory) is classed as a Muse, mother of the others. Edd. emend to read 'mother of the Muses'. ² Perhaps rains rather than sea-water. ³ The sails.

FRAGMENTA ADESPOTA

918 (a) P. Oxy. 1788 fr. 9

ἔ]κ θαλα[
]πέδιο[
]πολυ[

1 θαλάσσης (-ας)? θαλάμου? 2 πέδιο[ν ed. pr. (Grenfell, Hunt),
sed aliter supplere possis (Page)

(b) = Pindar *Paeon* 22(h)

(c) = Pindar *Paeon* 22(i)

919 = Sappho or Alcaeus 42 (Voigt): v. vol. i p. 454

920 Pap. R. Univ. Milano i (1937) n. 7 pp. 10–11

fr. (a) 1 σμικρ[	2 ταν σφ[	3 πολλα[
4 πρίγ γα[	5 πολλαισ[	6 των σφω[
7 ωδαμελ[	8 χε[	9 γοργ[

fr. (b) 1 εἰς κυπ[

ANONYMOUS FRAGMENTS

918–1045 are anonymous fragments: 918–931T are papyrus finds, 932–938 are inscriptions, 939–1022 are book-texts (in alphabetical order of author), 1023–1028 may be tragic, 1029–1037 may be Alexandrian, 1038 (i) and (ii) are ostraca, 1039–1045 may be hexameter.

918 (a) Oxyrhynchus papyrus

... from (the sea?) (the chamber?) ... (plain?)¹ ...
much ...

¹ Perhaps a compound adjective, e.g. 'with wide plains'; cf. Timoth. 791. 40.

(b) = Pindar *Paeon* 22(h)

(c) = Pindar *Paeon* 22(i)

919 = Sappho or Alcaeus 42 (Voigt): see vol. i p. 454

920 Milan papyrus¹ (3rd c. B.C.)

... little ... many ... before ... many ...

¹ Line-beginnings from at least two poems.

921 P. Argentorat. inv. gr. 1406–9 ed. Snell, *Herm. Einzelschr.* 5 (1937) 98ss.

(a) 3]νος εὐτυχία (b) (ii) 8 ἀθάνατος νιφ . []
 15]υμν . . . [17 TIMO[18 σταδιε[ι 20 αρχαι . []
 (iii) 1]ορημι (iv) 4 . . . ουμα . ν ὄνομα
 5 αδ[] . . . οως ἐφάνης 10 . . . [. . .]μόρω ψυχῆς
 15 []Η 18 συννος δρόμον (v) 2 αλλο[5 θυμο[]
 12]Ν 13]Υ[]ΟΣ 20 φόβος 21 καθ' ἡμέω[ν
 22 εὐμεμπτο[(c) (ii) 1]ΕΡ[Ω 3] . υπνο[]
 7]ζοφθωμα

922 P. Oxy. 660

	fr. (a)	fr. (b)
	[. . .] χεοδ[. . .] ν ἀπείρατ[ ]	]ον ἔσσεσθ[αι
	ξας· ἰὲ παιῆον ἀναρσιων τ[ ]	]άμμορον []
	οιστῶν δούρων τε σιδαρο[ ]	]μων φα[]
5	βρίσει νέας αἰθέων μάλιστ[ ]	] . χοων δ[]
	ἢ πόλεμονδε κορυσσομε[ν ]	]ωμενοι[]
	θεσπεσίας δ' ἀπὸ κνίσας μ[ ]	]ομενο[]
	κ[.] πολλακίς Πυθοῖ τ[]	
	ἀ μὲν ταῦτ' αἰοῖσα γνάμψε[]	
	ἔσσομ[έ]νου δ' ὑέος οὐ μέλλε[]	
10	[ἰὲ] παιᾶσ[ι]ν· συν αἰλοι τριτα[]	
	[ἰὲ] παιᾶσιν αὔχεν . . . ουλα . []	
	[. . .]ος· αὐτίκα δὲ σκοπιᾶς οἶ[]	
	[. . .]ντο μεταχρόνιαι []	
	[. . .]νοντι γᾶν ἐρατὰν []	
15	[ἰὲ] παῖαν δ' ἄρα νύκτα κ[]	

921 Strasbourg papyrus¹ (2nd c. A.D.)

(a) . . . good fortune . . . (b) (ii) . . . immortal . . .
 (song of praise?) . . . Timo-² . . . sprinter³ . . . ancient
 . . . (iii) . . . (I see?) . . . (iv) . . . name . . . you appeared
 . . . soul . . . race⁴ . . . (v) . . . other . . . spirit . . . fear⁵
 . . . down over us . . . blameworthy . . . Hier(o)⁶ . . .
 (sleep?) . . .

¹ Ascribed to Simonides' epinician poetry for runners by the first editor, Snell, but see Lobel, *Ox. Pap.* xxv (1959) p. 45 n. 2.

² Heading of a new poem. ³ First word of the poem.

⁴ In line 3 of a new poem.

⁵ In line 7 of a new poem.

⁶ Heading of a poem.

922 Oxyrhynchus papyrus (c. 100 A.D.)

. . . without experience . . . (he?) will be¹ . . . iē
 paeian! . . . (of) hostile men . . . without share . . . (of)
 arrows and iron-(tipped?) spears . . . (he?) will weigh
 down the ships with young men . . . most of all . . . or
 to battle armed . . . and from wonderful burnt
 sacrifice . . . many times (at Pytho?)² . . .

When she heard this she bent . . . , and of the son
 that was to be born she did not intend . . . iē paeians!
 together with . . . (third?) . . . iē paeians! . . . neck . . . ;
 and immediately (from) a peak . . . (they)³ high in
 the air . . . lovely earth . . . iē paeian! . . . night . . .

¹ Seemingly a prophecy to a mother about an unborn son.
² Or (might learn?). ³ Fem. pl.

suppl. ed. pr. (Grenfell, Hunt)
 7 vel πίθοιτ[]

fr. (a) (b) quo distent inter-
 vallo incertum 8 γνάμψε[ι ed. pr.

[μα]ρτυράμεναι δ[.]κ[
 [. .]ας· ἰὲ πα[ιῆο]ν· . [.
 [. .]ῶ πρω[]έ[
 [. .]ν στολ[
 20 [. .] ονα[
 [. .]βροτο[
 [. .] χρύσ[
 [. .] αιδ[
 [. .] ακυν[
 25 [. . .] ος· ἰὲ [παι-

923 P. Tebt. 691

[.] ἀχνεῶν μένει αὔρας ἐπηγλαϊσμένον
 [. .] σιδῶις
 [. .] ἰος τρέφει φιλάνθεμα ναπᾶν ὡς δωματασ[
 [.] ἐρ εὐγματι κουφήρει θεὰ νυμφᾶν θαλάμους
 ἐπιπεπτ[
 [.] ν ἄλλοτρίαις δ' οὐ μίγνυται μοῦσαν ἀρούραις
 μασ
 5 [.] ασ καὶ λήγετε μοῦσαν ἀκοαῖσι παρασχέῦν,
 Φήμιε
 δύσ]τανε

1 ἐπιγλαεῖσμ- pap. fin. fort.]σιανούς 2 fort.]νος
 vel νάπαν ὡς δωμ. fort. schol. pars fort. θαλάμους ἐπι π.
 4 ed. pr. (Hunt, Smyly): ἄλλοτρίους pap. 5 vel φήμι ε-
 6 ci. Page

924 = Bacch. fr. 66 (dub.): v. vol. 4 p. 315.

(they)³ having borne witness . . . iē paeān! . . .
 (equipment?) . . . mortal . . . gold . . . (song?) . . . iē
 paeān! . . .

³ Fem. pl.

923 Tebtunis papyrus (late 3rd c. B.C.)

. . . awaits¹ the breezes . . . decked out . . . tends
 the flower-loving . . . of the valleys² . . . with vain
 (boast?) the goddess (visits?) the chambers of the
 nymphs . . . but (he) does not admit (his) muse to
 strange fields . . . and cease to offer your muse to the
 ears, (wretched Phemius?)³!

¹ Translation very uncertain; the relationship even of adjacent
 words is often indeterminable. ² The following words may
 be from a scholion: 'as home'. ³ Text doubtful. Phemius was
 the singer in Odysseus' palace; 'cease!' is a plural verb ('you and the
 others?')

924 = Bacchylides fr. 66 (dub.): see vol. 4 p. 315.

925 P. Hibeh 693 ((a)(b)) + P. Heidelb. 178 ((c)–(f)) (v.
G. A. Gerhard, *Gr. Pap.* . . . Heidelberg, 1938, p. 26ss.)

(a)]ειδιμ[
φ]αεσφόρ[ο]ν ἀελ[ίου] δρόμον εν[
ἐ]πι νέρτερον αὐγῆν νυκτ[
]ερισμ' ἀντεφάε[]] νεκ[
5] τέκνον ὦ τέκνον ε[]] . . . [
]ἀλλὰ τας Δαρδανι[
]υγοτα τε δεα[

2 φασφ. suppl. Grenfell, Hunt, ἀελίου Milne
νεκ[ci. Page 6 vel]ελλα

4 ἀντέφαιε [κ]αἰ

(b)]μ μέλεος δ[.]ο . . . [
ἐ]κφυγον ἀλκα[
]ατα μὲν σκοτεια[
]αις δὲ πότμο[
5]αρμενος ἄλε[
κα]]ταστορέσας β[
κ]εδρινὸν π[]
]ἀποσφαλτ[
] . σι υπε . . . [

7 suppl. Grenfell, Hunt

(c) 2] . ορα . . . [.] . [.] . . . [. . .] . . . [.] ν
]μ προχέω λόγοις ἐμῶν
] . αμοις· οἶδα γὰρ ὡς πα[
5]ύ κυαναυγέος εἶδ' ἄγε[ι]ν
]Κίρκας εν . [.] μεε . . . [. . .] . . .
]σηη δὲ τάφου στηρίγματι

925 Hibeh papyrus (280–240 B.C.)¹

(a) . . . the light-bearing course of the sun . . . to
the netherworld rays of light . . . shone against . . .
(corpse?) . . . child, my child! . . . (but) . . . Dardanian
. . .

¹ Six fragments dealing with Odysseus and his meeting with his
mother in the world of the dead (cf. *Od.* 11. 152 ff.). Gerhard, editor
of the Heidelberg fragments, saw evidence also for the story of
Elpenor, who fell to his death from Circe's roof (*Od.* 11. 51 ff.): see
(c) especially. He assigned the fragments to the *Elpenor* of
Timotheus (fr. 779), but Page, *Select Papyri* iii 397 ff., showed how
frail the evidence is.

(b) . . . (unhappy?) . . . (I/they) escaped . . .
strength . . . dark . . . doom . . . perished . . . (he) hav-
ing strewn . . . cedarwood¹ . . . (tripped?) . . .

¹ Description of a burial.

(c) . . . I pour forth . . . with words . . . of my . . . ; for
I know how . . . (of) the dark-shining . . . to bring
safely . . . (of) Circe . . . the foundation of a tomb . . .

] τέκνων ἰκέτας προχέων
 10] πω οἱ μὲν βαθύπορον α[
 πολ]υδέγμονα παι[. .]ν
] . . . αστε[. . .]χας παθέων[
] . . . ρασδ . . . ιαίδ' ἡγειρο[
] γη μυχὸν αἰλο . [.
] ηρ, αἰαῖ ἢ δὲ νέα
 15] θεοι
] μένα ψυχὰ
] . . . ἰδα

11 τε [τύχ]ας Diehl

13 ἄιδου[Diehl

14 vel γ]ηραιαί, ἡδὲ

15 vel]μεν ἂ ψ.,]μεν ἄψυχα

(d) πολυπλάνητα δ[
 ἀπάται δολιμήτας δ[
 κτονα πήματα δ[
 ὁ δ' ἐμὲ λυγρὰ κώλυσεν αλ[
 5 ὡς ἀνὰ κύματα πόντια[
 ροις ἀλαλημένος ἤλυ[θ
 σο . . . νας ἕψιτύπου π[
 β[. . .]ε κρατεραιγέσι γορ[γ
 [. . .]ατόπνευστος αὔρα [.
 10 [. . .]ηδ' ὑποερείφθη γυ[ῖα
 [. . .]έπνευσε νεκυοπο . . [
 [μ]ἄτερ ἐμά, θάμα το[
 [ἀ]λλ' ἄγε μοι τόδε τ[
 [. . .]νομοι ἐνεπεν δα[
 15 [. . .]εἰσυσταθανατ[

2 vel ἀπατᾶι

δολο- vel δολιο- ?

10 suppl. Diggle

11 -πομπ[?

14 κεί]νό μοι Diehl

of children . . . a suppliant pouring forth . . . some . . .
 with its deep crossing, receiver of many men¹ . . .
 misfortunes . . . (I/they) gathered . . . the recess (of
 Hades?) . . . alas! and the young . . . the gods . . . soul
 . . .

¹ With reference to the world of the dead and its river.

(d) . . . much-wandering¹ . . . by deceit the wily
 schemer¹ . . . woes . . . and he prevented me . . .
 grievous . . . as on the waves of the sea . . . (I/he)
 wandering came . . . high . . . strong-shining grim
 . . . -blown breeze . . . limbs collapsed . . . breathed
 . . . corpse- . . . My mother, often . . . But come, . . .
 me this . . . spoke . . . death . . .

¹ Epithets suitable to Odysseus.

(e)] νεοιτεατε δι' ἀμέτρον
] αδεπω . . . αχιρι . . . τιαδ
] ροσηβαν . μ . . . νει . . . δολιχ . [.
] ηρ τις σοι . εφα . . . να ἀμφέβαλεν
 5 σ] ὄν ναϊ μελαίνας πλαιγχεῖς κατα
] . . . ναις ἀνέμοις μα . . . ταις τε ἐμοῖσιν
] και λίφ' ἐκὼν . . . ρ τις σοι κα ὄφρων
] . . . ἔλιπον ὦ μᾶτερ ραννυ . . . ο
] νας καὶ Ἐὐμενιδᾶν ε . . . ω . . . ὑπὸ ζοφου δ' ἀερο-
 10 εντος κό]σμον μύθων ὄρμαν . . . ε τάδε δὴ πολύαιν'
 'Ο[δυσ]σεῦ
] . δώματα καὶ φθιμένων βασιλῆα πανδ[οκέα]
] μεν προφυγῶν θάνατον θρασσαίγίδα τ[. . . .] αν
] δι' ἀπείρονα κύ[μα]τα θε . [. . .] . σογκαιε[. . . .] υμα
] . . . [. . .] ουσασπ[. . . .] ωουτ[. . . .] σλατα[. . .] σει οὔτε
 15] ανδιέλε [. . . Κύκ]λωπος σιμ . ιαιαι [. . .] ἐξαιίσων
] μυχόν ημ[.] πείρασιν ἀντρου ἀραιεγ[
] ου λώβαν τα[.] οὐκ εἶδον οὐδ' ἐδόκευσα νόμοι
] ες εὐεριστα[.] ει θαλερὰν φρένα ἐδρέψατο
] δρυ . . [.] . σων δι[ὰ σ]ώματος
 20] οι . βαθυπόλωμ μελά-
 θρων] τος συνθεῖς κλίμακα
] ἀδωραε . . . [.] αν

3 ζνει ed. pr. (Gerhard)
 10 κό]σμον suppl. Diggle
 Diggle

7 καρτερόφρων Diehl
 13 ὄγ και? 15 Κύκ]λωπος ci.

(f) 5 ψυχα[6 εκπρο[post 7 coronis

(e) ... through the measureless ... long ...
 (someone?)¹ put round you ... sent wandering with
 black ship over ... by winds ... and my ... I will-
 ingly left ... you ... (stout-hearted?) ... I left ... ,
 mother! and (of) the Eumenides ... under the misty
 darkness ... a fashioning of words ... (impulse?)
 ... , much-praised Odysseus, ... these dwellings
 and the all-welcoming king of the dead ... having
 escaped death ... of the bold aegis ... through the
 boundless waves ... neither ... nor ... of the
 Cyclops ... rushing out ... the recess ... the
 furthest end of the cave ... outrage I never saw nor
 imagined in my mind ... (easily-contesting?) ...
 vigorous heart he plucked ... through the body ...
 deep-vaulted halls ... having constructed a ladder
 ...

¹ Or (who?).

(f) ... soul ... forth¹ ...

¹ The poem ends in the next line.

926 P. Oxy. 2687 (= P. Oxy. 9+): v. L. Pearson, *Aristoxenus: Elementa Rhythmica* 36ss., 77ss.

(col. i) οἰκε]ίσταται (col. ii) μὲν οὖν εἰσιν οἱ ῥυθμοὶ οὗτοι τῆς τοιαύτης λέξεως· χρῆσαιτο δ' ἂν αὐτῇ καὶ ὁ δάκτυλος ὁ κατὰ ἱαμβον ἀνάπαλι τῶν περιεχοσῶν ξυλλαβῶν τεθεισῶν εἰς τοὺς χρόνους ἢ ὡς ἐν τῷ κρητικῷ ἐτίθεντο· ἔσται δὲ τὸ σχῆμα τοῦ ποδὸς δι' οὗ ἡ ῥυθμοποιῶα πορεύσεται τὸ εἰς ἱαμβον οἶον

- (a) ἔνθα δὴ ποικίλων ἀνθέων ἄμβροτοι λ<ε>ίμακες
βαθύσκιον παρ' ἄλλος ἄβροπαρθένους
εὐιώτας χοροὺς ἀγκάλαις δέχονται·

ἐν τούτῳ γὰρ οἱ τε πρῶτοι πέντε ποδὲς οὕτω κέχρηται τῇ λέξει καὶ πάλιν ὕστεροι τρεῖς· καὶ

- (b) ὅστις εὐθυμίῃ καὶ χοροῖς ἦδεται·

ἐπὶ πολὺ δὲ τῇ τοιαύτῃ ῥυθμοποιῶι οὐ πάνυ χρῆται ὁ ῥυθμὸς οὗτος.

χρῆσαιτο δ' ἂν τῇ τοιαύτῃ λέξ[ε]ι καὶ ὁ ἀπὸ τροχαίου βακχείος ἐν καταμείξει τιθεὶς τὴν ἐκ μονοχρόνου καὶ ἱάμβ[ο]υ ξυζυγίαν ὡστε ξυνεχ[ῆ] μὲν οὐδὲ ταύτην δεῖ ληθεῖν τὴν ῥυθμοποιῶαν· οὐ γὰρ παραγίγνεται· [διε]σπαρμένῃ δ' [ε]ῖσι περιπε[σ]εῖν οἶον ἐν τῷ

- (c) ῥιπτείσθω ποδὸς ἱερά βασις

κατὰ τὸ (καὶ τὸν tent. Winnington-Ingram)

¹ The text published as P.Oxy. 9 contained five fragments of verse, (a)–(e) in *P.M.G.*; the longer text, P.Oxy. 2687, provided two new fragments, here labelled (c) and (d); the original (c) (d) and (e) are now (e) (f) and (g). The author may be Aristoxenus himself or one of his school. The fragments, which will belong to 5th or 4th c. B.C., seem to be dithyrambic with the exception of (g), which may be the opening of a partheneion.

² The author is discussing the rhythmising of verses in which a long syllable was protracted in performance so as to have the time value of \cup or $\cup\cup$. He has just dealt with rhythms such as the Aristoxenian cretic ($\cup\cup\cup$) which admit a *lexis* ('word-group', lit. 'speech, spoken phrase') of

926 Oxyrhynchus papyrus (c. 250 A.D.): Aristoxenus, *Rhythmics*(?)¹

These rhythms, then, are the most suitable for this sort of word-group.² But the iambic type of dactyl ($\cup\cup\cup$) may also use it (in the form $\cup\cup\cup$), the outside syllables being assigned to the feet in an order the reverse of that in which they were assigned in the cretic ($\cup\cup\cup$). The pattern of the foot in which the rhythmical composition proceeds will end in an iambus ($\cup\cup$), e.g.

(a) There immortal meadows of many-coloured flowers welcome in their embrace by the deep-shadowed grove the bacchant choirs of tender maidens.

In this passage the first five feet use the word-group in this way, as do three later feet also.³ And again

(b) He who takes pleasure in cheerfulness and dancing choirs . . .⁴

But this rhythm never uses such rhythmical composition for long.

The bacchius that begins with a trochee ($\cup\cup\cup$) may use this sort of word-group, mixing (with $\cup\cup\cup$) the coupling made up of a single element (\cup) and an iambus ($\cup\cup$): not that one need look for this rhythmical composition used continuously either—that does not occur—but one can find sporadic use of it, e.g. in

(c) Let the holy step of the foot be flung high,
as in

the pattern $\cup\cup$ if the final syllable is protracted ($\cup\cup\cup$). (Trisemes which correspond to $\cup\cup$ and $\cup\cup$ are denoted by \cup and \cup respectively.)³ I.e. v. 1 and the first three words of v. 3; v. 2 is iambic (or 'the iambic type of dactyl').⁴ $\cup\cup\cup$ —four times.

(d) Διόνυσον τὸν ἐκ πυρός

μία ξυνζυ[γ]ία. προελθόντι δὲ κατὰ μὲν τὴν λέξιν [ἐ]στι λαβεῖν τ[δ] προκείμε- (col. iii) νον εἶδος, κατὰ δὲ τὰ τῆς ῥυθμοποιίας σχήματα παραλλάττει ἐν τῷ

(e) φίλ<ι>ον Ὀραιοῖν ἀγάπημα, θνατοῖσιν ἀνάπαυ-
μα μόχθων.

ἔστι δὲ που καὶ ξυνεχής (Winnington-Ingram: -εχεις pap.) ἐπὶ τρεῖς·

(f) φέρτατον δαίμον' ἀγνῶς τέκος
ματέρος, ἂν Κάδμος ἐγέννασέ ποτ' ἐν
ταῖς πολυολβίοισ<ι> Θήβαις.

χρήσαιοτο δ' ἂν καὶ ὁ ἴαμβος τῆ ἀντὶ ταύτῃ λέξει, ἀφύεστερον δὲ τοῦ βακχείου· τὸ γὰρ μονόχρονον οἰκειότερον τοῦ τροχαϊκοῦ ἢ τοῦ ἴαμβου, οἶον ἐν τῷ

(g) βᾶτε βᾶτε κείθεν, αἰ δ'
ἔς τὸ πρόσθεν ὀρόμεναι.
τίς ποθ' ἄνεᾶνις; ὡς
εὐπρεπῆς νῦν ἀμφέπει·

τρεις πόδας διαλείπουσιν αἰ ξυνζυγία ὥστε περιοδῶδές τι γίνεσθαι.

(c) ἰρὰ Dale (e) em. Page (f) 3 -ολβοισιν pap. ante corr.,
-ολβιοις post corr., em. Page (g) 1 εἰς pap. 3 ποθε in
ποθα corr. pap.

927 P. Hamb. 128 = Theophrast. π. λέξ. i

- v. 49 χρυσὸς αἰγλήεις
v. 55 βοτρυοκαρποτόκος
v. 56 ἀστερομαρμαροφεγγής

(d) Dionysus born from the fire,⁵

there is a single coupling.⁶ If one goes on, one can find the form under discussion unchanged as far as the word-group goes, but with variation in the patterns of the rhythmic composition,⁷ e.g. in

(e) Beloved darling⁸ to the Seasons, respite from toils to mortals.

It can even occur in a sequence of three⁹:

(f) The excellent deity,¹⁰ child of the pure mother whom Cadmus once begot in prosperous Thebes.

The iambus also may use this same word-group (L U -), but less naturally than does the bacchius (- U U -), for the single element (L or U) is more at home in the trochaic part (of the bacchius) than in the iambus; e.g. in

(g) Come from there, come, and you other girls, come rushing to the front! Whoever is that young girl? What a handsome . . . surrounds her!

the couplings occur every third foot¹¹ so as to produce a kind of periodic effect.

⁵ In the lightning-flash in which Zeus visited Semele. ⁶ -ρὰ

βάσις and -σον τὸν ἐκ.

⁷ L U U U replaces L U - twice.

⁸ Wine. ⁹ In v. 1.

¹⁰ Dionysus, son of Semele.

¹¹ L U - | U - | U - | L U - | U U U | U - twice.

927 Hamburg papyrus (c. 250 B.C.): Theophrastus, *On Diction*

gleaming gold
grape-cluster-bearing
star-flashing-bright¹

¹ Three lexicon entries; the last two may be dithyrambic (Snell).

928 P. Hibeh 172: v. *T.G.F.* ii Adesp. 720

ἀλογενέτωρ
 δαιτόποιος
 ἐτυμόγλωσσος
 ἐτυμόμαντις
 ἐτυμόφανος (fort. leg. -φamos L.S.J.)
 ἐτυμοφάς (fort. leg. -φά<ντο>ς L.S.J.)
 καμφίγυονος
 καμφίχειρ
 κvanoέθειραι
 μιλοπάραος
 σιδηροπέρης (vel -πέρης)
 φοινικοπάραος

929 P. Gr. Vindob. 19996ab (*Mitteil. aus der Papyrus-samml. Rainer* n.s. i (1932) 136ss., ed. Oellacher)

(a) a I col. 3. 2ss.

μέλος μαλα[κὸν ἢ] γέιτο πολ[λ]αχοῦ μὲν ἀποφαίνε[σ]θαι,
 μάλιστα δ' ἐν τῷ

τίς ἄρα λύσσα νῶι τιν' ὑφαί[

ὑφαίρε] Diehl, ὑφαί[νε] Page (Index, *P.M.G.*)

(b) a II col. 2

ἀναβόασον ἀντῶι·
 Διόνυσον ἀ[ύ]σομεν
 ἱεραῖς ἐν ἀμέρα[ι]ς
 δώδεκα μῆνας ἀπόντα·

5 πάρα δ' ὥρα, πάντα δ' ἄνθη

2 vel ἀ[ε]σομεν

928 Hibeh papyrus (c. 270–230 B.C.): items from a list of compound adjectives

sea-begetting
 feast-avenging¹
 true-tongued
 truth-propheying
 truth-revealing(?)²
 truth-speaking(?)³
 knee-bending⁴
 arm-bending
 dark-haired (fem. pl.)
 scarlet-cheeked⁵
 iron-destructive⁶
 crimson-cheeked⁷

¹ With reference to the feast of Atreus? ² Or 'truth-reporting'. ³ Perhaps 'truth-showing'. ⁴ Of a runner? Cf. 'knee-bending (καμπεσίγυονος) Erinys' in Hsch. K 610, καμψίπους ('leg-bending') of the Erinys in Aes. *Sept.* 791. ⁵ Of a ship, e.g. *Il.* 2. 637; Doric form. ⁶ I.e. destroying with the sword. ⁷ Also of a ship, e.g. *Od.* 11. 124; Doric form.

929 Rainer papyrus (1st c. B.C. or 1st c. A.D.)¹

(a) He believed that effeminate song was often in evidence, but particularly in

What madness, pray, (robs?) us two of a² . . . ?

¹ Dithyrambic fragments (c. 400 B.C.) cited in a prose work (c. 200 B.C.) in which the names Melanippides, Philoxenus and possibly Telestes occur. ² Or '(weaves) a . . . for us two'.

(b) Shout aloud to him! We shall sing of Dionysus on these holy days: he has been absent for twelve months, but now the springtime is here, and all the flowers . . .

(c) a II col. 3

Ζ[ε]ὺς μὲν ἐπέβρεμε βάρβαρα βροντῶι,
 γᾶν δ' ἐτίναξε Ποσειδᾶν
 χρυσεόδοντι τριαίνοι.

(d) a II col. 5

· φύετο [·] α [·] καρπῶι
 ἄγ[ν]ὰ δρῶς·
 φ[ύ]ετο στάχυν ἄμμιγα κριθαῖς
 πασπερμεί,
 5 ἄνθει καὶ λευκοχίτων
 ἄμ[[ε]]α ζειὰ κυανότρι[χ]-

(e) b I col. 1

Ἄ]μμωνος α[·]]εθλ[·]
 ἐπ]έβα τηλωπὸν ἰδρυθεῖς
 ἀ[νύδ]ρου Λιβύας
 ἀσπάσιος ποσὶ λειμῶ-
 νων τέρεν' ἄν[θ]εα τείρας
 5 σῶμ' ἀκαμάτου [

2 suppl. ed. pr.

(f) b I col. 2

·]ου
 νύμφαν φωνικοπ[τέρ]υγα·
 †κράτει δ' ὑπὸ γᾶς† θέτο βριαρὸν
 τέκνον μαστοῖς Ἄρεως πεφρι-
 κὸς πα[λ]ιδεμ' Ἄτυχίας

(c) Zeus roared savagely with his thunder,
 Poseidon shook the earth with his gold-toothed tri-
 dent.¹

¹ Cf. *Il.* 20. 56 f. (Page).

(d) ... there grew the sacred oak with ... fruit,
 there grew the corn-ear mixed with barley, all seeds
 together, there flowered also the white-coated wheat
 along with the dark-haired ...

(e) ... of Ammon ... establishing himself far
 away, he set foot in waterless Libya, gladly treading
 underfoot the soft flowers of the meadows, un-
 wearied ...¹

¹ Heracles?

(f) ... the crimson-winged nymph¹; (with
 strength under the earth?)² she put to her breast the
 mighty child of Ares, trembling, nursling of Misfor-
 tune.³

¹ A Siren or Harpy? ² Text corrupt?³ The Amazon
Penthesilea? *Penth-* denotes grief.

(g) b II col. 1

]ε μαλακόμματος ὕπ-
 νος [γ]υῖα περι πάντα βαλών,
 ὡσεὶ μάτηρ παῖδ' ἀγαπα-
 τ]όν χρόνιον ἰδοῦσα φίλωι
 5 κ]όλπῳι πτέρυγας ἀμφέβαλεν

1 ἦλθεν δ]ε suppl. Croenert

(h) b II col. 2

ὄμματα κλήσας ἐν δι[
 ταις ἄρκυσιν ἤδη βιο[
 δεσμοῖς ἐνέχηρι.

930 P. Gr. Vindob. 29774 (*Mitteil. aus der Papyrussamml.*
Rainer n.s. iii (1939) 26, ed. Oellacher)

ἐμμανατοδωριον δ[
 ματα παίδων μείνοσ[ἀ-
 θλίαν ἐκείνος ἐμω[
 πων καὶ θρηῆνος αυ[
 5 τέκνων
 τόδε μὲν Σκυθικῶν [
 γάμων εἰμεδωρ[
 κλείω δόμον θ[
 θ οσφρ[
 10]τισιν[
]θόρ[

1 ἐμίαινα τὸ Δάριον vel ἐμίαινατο Δάριον

(g) Soft-eyed Sleep (came), embracing all his limbs, as a mother on seeing her dear son after a long absence folds him with her wings to her loving breast.

(h) . . . closing¹ his eyes in . . . hunting-nets now . . . he holds him in fetters.

¹ Sleep.

930 Rainer papyrus (2nd or 3rd c. A.D.)

. . . I defiled¹ the Dorian . . . (of) children . . . he . . . (me?), wretched woman . . . and a dirge . . . (for) children. This then . . . (of) the Scythian marriage . . . I celebrate² the house . . .

¹ Or 'he/she defiled'.² Or 'I close'.

931 P. Gr. Vindob. 29819 (*Mitteil. aus der Papyrussamml.*
Rainer n.s. iii (1939) p. 26ss., ed. Oellacher)

- (i) 2]ωραιο καπα[φ]οβερασεδρα[
 3]εμονακεχ . . ων[ά]γγελον ενν[
 4] . . ν ὄρεσι β[α]κχ[
 5 . . κισχροον ενδι[]ν άφελη μου[
 6]σ̄ B̄
 7]δρόμημα κου[. .]ν Ἄρκαδ[
]νον κρατουμένην άλλη[
]ην χειμέροις φέρων ὄρν[
 10]ομορον τύπον δρακαίνης γόνον
]ραν καταντία βοῶ λασίωι φοινίαν βαλλ[
]ν μανείσαν άλλην Ἴνώ δυσω[
]Νυκτέως τήν πανδάκρυτον [
]χηστρα

2 ώραίος Καπα[νεύς (vel cas. obliqu.) suppl. ed. pr. φ]οβερα(ς)
 tent. Page 3 vel μοναισεχ 5 πολ]λάκις χροόν ed. pr.
 ἰχχροον vel -ἰχχροον tent. Page άφέλη? Page 6 χορ-,
 έπωιδ-, άντιστροφ-? ed. pr. 7 κοῦ[φο]ν Radermacher,
 κού[ρω]ν ed. pr. 11 δυσω[νυμ- ed. pr. 14 ὄρ]χήστρα ed. pr.,
 qui Κλυταμ]νήστρα negat

(ii) 11 γι]γάντων ? 12 ταυρο[13 -γα κυκλω[

931A = S443 P. Oxy. 2620 fr. 1

-]ωι πιφάύσκων [
]ντι[.]εινον ἔγνωτ . [
] . ν . ἰδι πτύον[
]ον τεοῦ δενώμ[
 5] άμαρτων ζοά[ς
] . πένθος αὐτοκρα[τ-

931 Rainer papyrus (2nd or 3rd c. A.D.)

(i) ... youthful (Capaneus?) ... fearful ...
 messenger ... in the mountains bacch- ... -skinned
 ... takes away ...¹ (nimble?) running ... Arcadia(n)
 ... (her,) overpowered ... other ... wintry ... (he)
 carrying ... (birds?) ... death ... (her), the image of
 a she-dragon, child (of) ... opposite the shaggy ox
 (he?) struck the murderous ... (her,) maddened,
 another Ino, ill-named, ... (or?) the miserable
 (daughter)² of Nycteus.

(ii) ... (of) giants ... bull ... circle ...

¹ Verse 6 indicates a new section of the poem: a second chorus, or a
 second epode or antistrophe? ² Antiope.

931A = S443 Oxyrhynchus papyrus (1st c. B.C. or
 1st c. A.D.)

... (he/I) declaring ... (he?) learned ...
 winnowing-shovel ... of your ... (I?) deprived of pro-
 perty ... grief ... ruling absolutely ... (in) the glens

3 πρ]ᾱν- vel τ]ᾱν- ed. pr. (Lobel), sed etiam] . x possis σῖδι
 vel εἰδι πτύον in πτέον corr., ut vid. 5 suppl. Page
 6, 7, 8 suppl. ed. pr.

πτ]υχα[ῖσι] Ταυναρίας, τὴν δεῖ[] μ[
] ου θαλάσσης ὧ χρυσοτρίαι[να
] πέποιθα τοῖωνδε κο []
 10]νίοισιν χαρέντα πολλ[οῖς
 ἴ]κεσθαι χάραν πο []
] τον Αἰγαῖον ἄρμ[εν-
]εν Ὀσσαθεν α[]
] . [] . νη . []

9 κόσ[μ-? Page
 suppl. ed. pr.

10, 11 suppl. Page

12 πό[ρον? ed. pr.

931B = S 445–446 P. Oxy. 2626

fr. 1 2]αλκομα [] 3 Ὀ]λυμπος· α[] 4 ἀ]μφὶ
 πάντο[] 5 ἔ]μπεδον θ[] 6 ν ἀ]πρόσοπ[τ-
 7]ετρεκινδ[]

fr. 2 1]γαυχε . 2]Νίκανδρον . [] 3]Τλημ-
 πόλεμ[ο- 4]ος ἀ]ρεταν ετ[] 5] . κῦδος ἐν []
 6]οστον[] 7]ανιπ[]

fr. 1 2]αλκομα leg. ed. pr. (Lobel), χ]άλκου tent. Page
 3–6 suppl. ed. pr. 4 πάντο[θεν vel πάντο[λμ- Renehan

931C = S 449 P. Oxy. 2627

2 -ότ]ατον θεῶ[ν 3] . ελθῶν 6]γ τότ' ἐν
 δαιτὶ π[] 7 ε]ὐανθεὶ γάμωι [] 8]ερον εἶρετο
 φ . [] 9]ν ἑκατόγχειρα [] 10] . ιε μελαίνας
 φερτ[] 11]ἀπὸ δαιτὸς []

2 var. lect. θεῶ[ν suppl. ed. pr. (Lobel), Page 7 suppl.
 ed. pr.

328

of Taenaria; and in you, gold-tridented (ruler)¹ of the sea, I trust . . . of such . . . rejoicing in many . . . that I reach a country . . . Aegean (sea?) gladly . . . from Ossa . . .

¹ Poseidon, who had a temple at Cape Taenarum.

931B = S445–446 Oxyrhynchus papyrus (200–250 A.D.)

fr. 1 . . . (bronze?) . . . Olympus . . . round (on all sides?)¹ . . . firmly . . . not to be looked at . . . (bore?) . . .

fr. 2 . . . Nicander . . . Tlepolemus² . . . virtue(s) . . . glory in . . .

¹ Or (all-daring?). ² The founder of Rhodes? Snell suggests that since the name is not in Doric form (Tla-) the poem is an epicinian for an Athenian or Ionian (*Gnomon* 40, 1968, 121).

931C = S449 Oxyrhynchus papyrus (2nd c. A.D.?)

. . . most . . . of gods . . . (he) having come . . . then at the feast . . . full-flowering marriage . . . (he) asked . . . hundred-handed . . . black . . . from the banquet . . .¹

¹ The vocabulary suggested Pindaric authorship to Lobel.

GREEK LYRIC

931D = S 450–451 P. Oxy. 2628

fr. 1 4]ων σεταν 5] βροτῶν 6 π]άτρας
ὑπερ[7]μῖς τοδεν . [8]αρσον

fr. 2 4] . τελευταις[

fr. 1 4 σὲ τὰν Page 6 suppl. ed. pr. (Lobel) 8]αρ σὸν
Page, τ]αρσόν tent. Führer fr. 2 4 -τῆς vel -ταῖς

931E = S 452 P. Oxy. 2629

2 Ὅρχομ]ενός[3 Π]οσιδᾶν[4 Μι]νύας
τελ[6 -κ]ώμιον[

2, 4 tent. ed. pr. (Lobel) 3 suppl. ed. pr. 6 vel -β]ώμιον
(ed. pr.)

931F = S 453 P. Oxy. 2630

2 π]αιήονα ἰῆ ἰῆ []
]α ναῦς ἐπ' ἄκρον οἴ]δμα
]ιρονᾶς νάσων ἀπὸ κλεεν[ν-
5]αιτε πατρὶ κα[ι] παιδὶ τεκτ[

omnia suppl. ed. pr. (Lobel)

931G = S 454 P. Oxy. 2631 col. ii

3 φωρακα[4 ῥέοντι δ' ουπ[5 μακροτερο[
6 καὶ τὸν αἰδ[7 πλοῦτον θα[8 λασε θνατῶν []
9 μηδεναιω[10 . .]μᾶλησα . [

ANONYMOUS FRAGMENTS

931D = S450–451 Oxyrhynchus papyrus (c. 100 A.D.)

fr. 1 . . . (you?) . . . (of) mortals . . . for (your?) father-
land . . . your . . .

fr. 2 . . . you end¹ . . .

¹ Or 'the ends'.

931E = S452 Oxyrhynchus papyrus (c. 200 A.D.)

. . . (Orchomenus?)¹ . . . Poseidon . . . (Minyan?)
. . . (praise?)² . . .

¹ Ancient Boeotian city, Minyan centre (*Il.* 2. 511) with a cult of
Poseidon. ² Or (altar?).

931F = S453 Oxyrhynchus papyrus (3rd c. A.D.)

. . . paeon, ië ië! . . . ship(s) over the surface of the
sea-swell . . . from the islands glorious . . . (to) father
and child . . .

931G = S454 Oxyrhynchus papyrus (c. 150 A.D.)

. . . thief¹ . . . flowing² . . . longer . . . and the . . .
wealth . . . (of) mortals . . . (nor?) . . .

¹ Or 'theft'. ² First word of a new metrical unit.

GREEK LYRIC

931H = S 455 P. Oxy. 2632 fr. 1

1] .ον ἔρωτο[2]εν δ' Αἴσονο[ς 4]ειαν
 <ἄρμα> δ[ι]ώκειν α[5] .σίνοϛ . [.]σελλα[
 6]αρ ἔργων ξένα π[7]ν ἀθανάτοις ἀν[
 8 ἀ]νάγκας 9]ήλυθε καὶ τότ[

2 interpr. Page cetera suppl. ed. pr. (Lobel)

931I = S 457 P. Oxy. 2633

2 .]ν φρεν[4 .]υξαισα . [5 καὶ μὰν
 τοῦθ[6 οσσας ὑδατο[ς 11 . .]υς δι'
 ἀστερ[12 .] .ον· περί οἱ νεφ[13]ν
 κελαινω[14 .]ν χέε δεσμὸν α . [15 .] .τον
 μὲν ἔθαψ[16 . .]σὺν κριτοῖσιν[17 κα]λλι-
 κόμοιο δεπ[18 .]ν τε χθονίαν[

6 ὄσσας, nisi Ὀσσας Page (Index, S.E.G.) 17 suppl. ed. pr. (Lobel)

ANONYMOUS FRAGMENTS

931H = S455 Oxyrhynchus papyrus (1st c. A.D.)

... (of) love ... (of Aeson?)¹ ... to drive the
 chariot ... for of deeds the foreign (woman?) ... (to)
 the immortals ... necessity ... came then too ...

¹ Jason's father. Is the poem about Medea?

931I = S457 Oxyrhynchus papyrus (c. 150 A.D.)

... in (his?) heart ... (she) having ... And indeed
 ... water ... through the starry ... Over him ...
 black cloud ... (he/she) cast a chain ... (him?)
 (he/she) buried ... along with chosen ... (of) the
 lovely-haired ... underworld ...

931J = S 458

P. Oxy. 2879

col. i

] ε κυνάεας [πο]λυόμματον
 ποί]κιλμα νυκτ[ός
 αἴψα δ'] ὁ δυσμογέων αἰγνὸς ὑπέρβιος
 ᾠρθ' Ἰπερ]ιονίδας . . . [.]ατῶι τε καὶ ὀξυτάταις
 5 σὺν σπι]νθαρούγεσσ[ι .] []μελε . . . []
]ατος ἀλιβάτο . . .
]ον ὄμβρον ἀπο νοτέει
]να παιπαλόεσσαν
 δ]ολιοπλανὲς ἐκχέεται πέλαγος
 10] βυθὸν . ρια λειβό[με]νον
] . ουσι [. . .] . . . τη [.]ρω
] . . [.]ου λιβάδων ἀπ' ἀέξεαι
 16]ἀτρεκέω[ς] 18 ὑψί]βατος πόλις

col. ii 1 σιγα[3 τανυ . [10 θαμιζε[

1, 2 suppl. ed. pr. (Lobel) 3–5 tent. Page 6 κύμ]ατος ?
 ed. pr. 9 suppl. Page 10, 16 suppl. ed. pr. 18
 tent. ed. pr.

931K = S 459

P. Oxy. 2880

1 θέλων γὰρ[. 2 ἀνδράσι π[3 πόρε δ'
 ἄμμ[ι(ν) 4 τα βροτο[5 μακάρεσσι[6 οὔτε
 σοὶ οὔτ[ω(ς) 7 νωμα . [8 μέγα τεῖχ[ος
 9 . . . δεδρ[10 τ . πεδοιχ[11 μ.ε.σ.τ.ε.π.α.υ[
 3, 6 tent. Page 8 vel μεγατειχ[-

931J = S458

Oxyrhynchus papyrus (c. 100 A.D.)

col. i . . . the many-eyed embroidery of blue-black night, (and at once rose?) Hyperion's son,¹ hard-toiling eternally, almighty, with . . . and bright sparks . . . from the steep (wave?) drips a shower . . . rugged . . . the treacherously-deceiving sea pours out . . . (into?) the flowing depths . . . from streams you are fostered . . . truly . . . high-set city . . .

col. ii . . . silence . . . long- . . . goes² frequently . . .¹ The sun.² Or 'went'.

931K = S459

Oxyrhynchus papyrus (1st c. A.D.)¹

For (he), wishing . . . (to) the men . . . , and he gave us . . . mortal . . . (to) the blessed (gods) . . . neither to you so . . . great wall . . .

¹ The beginnings of the last 11 lines of a poem.

931L = S 460–472 P. Oxy. 2625 fr. 1–13: v. R.
Führer, *Maia* 21 (1969) 79^{ss}.

fr. 1 1a ἴ]τω χορός[ς] . [

1]πλέον· ἄγε δ' Ἑλλάδος στρατὸν ἀρι- [
στέος τιμα]όχου στολαῖ

]νως προτέραισι φάμαισι λ[εγο]ντο [
μεγαλ]ώνυμος ἀρετὰ κυανόσελ[μον

5 ποντο]πόρον δόρυ Ἄργω τῶν αἰμ[.] . [
Ἄπόλλω]νος ἀμφὶ ναὸν ἀγλαὸν ἔπει . [

ΔΗΜΗΤΡΟΣ ΚΕΙΟΙΣ

ἐ]ν κάποις ἀηδονίς ὠδε λέλακε σ[
ἐκ π[] . Ὀρχομενοῦ δ' ἰαχεῖ πεδίον κλε[ε]ννό

10 μην[]ς
φ[πό]τνια Δάματερ Ἐλευσινία ῥοδοπάχου μελ[
εἶ] δ[έ]ξ[ο] στέφανον τ[]ει ταῖσδ' ἐν ὥραις· [
ἴτω ἴτω χ]ορός·

Διὸς]αὐτοκασι[γνή]τα ἱδ' αὐτ' θυγά[τ]ηρ βασι-
λῆος ὄλβιαι

15] . ἀμφότερ[αι μακ]άρεσσι φίλα[ι] θεοῖσιν· ἴτω ἴτω
χορός· [

]π' ἀπήμον[] . []ε καλὸν ἴκ[ε]σθε πλοῦ- [
σιό]ν τε κα[] ἔρατᾶς ἀν[ύ]σαι· ἴτω ἴτω χορός· [

1a suppl. ed. pr. (Lobel) 1 fin. χρῆ legere possis (Page)
2 schol. marg. τ[ο]ῦ Πελά 3 tent. ed. pr. 4 vel ἔρατ] 4 fin.,
5, 6, 7 suppl. ed. pr. 8 tent. Page 9 vel κλε[ε]ννό Page
10 μῆν[ας] tent. ed. pr. 11 suppl. ed. pr. φ[ί]λα πό]τνι'
Ἐλευσ. (Δαμ. secl.) Führer 12, 13 suppl. Führer
14, 15 suppl. ed. pr. 16 init.]παιτη μου[leg. ed. pr.
16, 17 suppl. ed. pr. 17 κα[ι] , ἀν[ύ]σ<σ>αι Führer

931L = S460–472 Oxyrhynchus papyrus (2nd c. A.D.)

fr. 1 Go, chorus!¹ ... they were sailing; and (Jason) was leader of the band of Greeks at the sending of (the honour-holding chief?)² ... (they) were said in earlier reports ... (great-)named valour ... the dark-benched sea-faring ship Argo of those ... tends Apollo's splendid temple.³

IN HONOUR OF DEMETER; FOR THE CEANS

... in the garden the nightingale sings thus from ...; and the plain of (glorious?) Orchomenus cries out ... (months?) ... (dear?) lady Demeter, Eleusinian, rose-armed! ... well ... (accept?) the garland ... at this season. Go, chorus, go!⁴ King Zeus' own sister and also his daughter⁵ (are) happy, both, and dear to the blessed gods. Go, chorus, go! ... unharmed⁶ ... you came ... fair ... and wealth ... and ... lovely ... to achieve.⁷ Go, chorus, go! ...

¹ Written in small letters in the upper margin; literally, 'let the chorus go!' See n. 4. ² Pelias, as the marginal scholiast says, but the supplement is insecure. ³ Apollo authorised the expedition.

⁴ See n. 1. The refrain is repeated two and four lines later, in alternate lines thrice in fr. 2 (=S461), twice in fr. 6 (=S465), and perhaps in fr. 3 (=S462).

⁵ Demeter and Persephone. ⁶ Or 'kindly'; reading uncertain. ⁷ Perhaps 'to achieve wealth'.

fr. 2.1]ς θυγα[τ- fr. 3.2]προχέου[ς]
 fr. 11.1]κος θείου πωτάιλα[3]πος βουλευ-
 σαμε[fr. 12.2] βαρειας[fr. 13.2]γαν
 ταδικα[

931M = S 473 P. Oxy. 2635 col. i

]ε νύκτερον εὐφρονα
]ων ἀμπνύουσιν ὄρφναν
]ἄστέρα γειομόρ[ο]ις
 5] ἄήτη δ' αἰθοπα νήδυμον
] ... []
] ὠπασαν
]
]λεται παρὰ παστάσι
]εξ ἀζόμενα[ι] μέλπουσι θε[
 10]γα καὶ χρυσέω<ι> Τμώλω<ι>
] γος ἀγλαῖα σέβεται
 φ]οίνικος ταναοῦ[
]πτόρθους ἐλαίας
] ον
 15 Τά]ναῖν μέλπουσι[]
 ἀμ]πνύουσιν ὄρφναν
]ου Τυφῶνος ὀλκὸς
]νεας
 20]υσι θυ[η]πολ[ι]αν
]τεύουσιν αἰγλα[

1 vel εὐφρόνα 3, 9 suppl. ed. pr. (Lobel)
 corr. et suppl. ed. pr. vel ταναοῖ[ς]
 15, 16, 19 suppl. ed. pr. 19 -ίαν vel -ίαν

12]οιμικος
 13 -πτόρθους?

(fr. 2) ... daughter ... (fr. 3) ... you might pour forth
 ... (fr. 11) ... (of) divine ... took counsel ... (fr. 12)
 ... heavy ... (fr. 13) ... just ...

931M = S473 Oxyrhynchus papyrus (before 200 A.D.)

... nightly kindly ... (they) breathe out darkness
 ... star¹ to farmers, and the gale ... the gleaming
 sweet (wine) ... (they) gave ... by the porch ...
 they,² revering ..., sing ... and (on?) golden Tmolus
 ... the splendour is worshipped ... (of) the tall
 palm-tree ... branches of the olive-tree ... the
 Tanais they sing ... (they) breathe out darkness ...
 the coiling of Typhon ... sacrifice ... they ... radi-
 ant ...

¹ Venus, welcome to farmers?

² Feminine.

931N = S 474 P. Oxy. 2506 fr. 88(b)

2] . μελλε δαίμων[5] . . . πωινάϊς [

931O = S 475 = 992 *Suppl. Hell.* P. Mich. 3499, ed.
R. Merkelbach, *Z.P.E.* 12 (1973) 138: v. 13 (1974) 209ss.
(H. Lloyd-Jones)

] . . . [. . .] η . . . γαν Ἰλιάδαις ἀκαλὰ κτυπήσω[
] . . . [. . .] τὰς ἐνάλους ἀπέβα κελεύθους.
] . . . [. . .] ζ ς ἐκ πολέμου παρὰ ναυσὶν εἶρπε
] . . . [. . .] ρος Ἡρακλέους, συνέθεντο δ' οὗτος
 5] . . . [. . .] . . . νο α . [. .] α π . . . αιδ . (.) ἔθηκε[
] υ γας οὓς ἔλαβεν Διδὸς ἐκ τύρανν[ος
] θεος οἰνοχόρου χάριν ἀντιδώσει

1] η μέγαν ed. pr. 3 ὅ δ' Ἄ[μα]ζόνες ? Parsons, Lloyd-
 Jones 4 σθένος εὐπατ[ρ]ος Ἡρ. tent. Holford-Strevens
 οὔτοι conl. ed. pr. 5 ἀδὴλ' ἔθηκε Page 6 Φρύγας ? Par-
 sons, Lloyd-Jones fin. suppl. Lloyd-Jones vel ἐκ
 τυράνν[ου] 7 φιλογαθέος ?, ἀντιδώσει <ν> ? Lloyd-Jones

931N = S474 Oxyrhynchus papyrus (1st or early
2nd c. A.D.: comment on lyric poems)

. . . god intended . . . (with) requital . . .

931O = S475 = 992 *Suppl. Hell.* Michigan papyrus
(3rd or 2nd c. B.C.)

' . . . (not?) quietly shall I¹ make (great?) . . .
resound for Ilus' line.' . . . he went away along the
sea-roads . . . From the battle (against the Amazon?)
by the ships came (the mighty figure?) of Heracles,²
and he (and Laomedon) made an agreement: . . . he
(destroyed utterly?) . . . he³ would give him in return
(the horses) which the ruler had got from Zeus as
recompense for his cup-bearer . . .⁴

¹ Poseidon is threatening the Trojans after Laomedon had cheated him and Apollo for their reward for building the walls of Troy.

² After his ninth labour (the acquisition of the girdle of the Amazon Hippolyta) Heracles put in at Troy. He agreed to destroy the sea-monster which was ravaging the country if Laomedon would give him the horses which his grandfather Tros received from Zeus in return for his son Ganymede.

³ Laomedon; the syntax of the sentence is unclear.

⁴ The papyrus has scraps of 4 more lines; the author may be Callimachus, who used the metre (archebulean, fr. 228) and dealt with the subject (fr. 537, 698) (Lloyd-Jones).

931P = S 477 P. Mich. 3498^v: ed. pr. D. L. Page,
Z.P.E. 13 (1974) 105ss.

col. i

] . . . ἀπεν ὄτ [.] .
ἀλ[ι]ρραντον ἀκτᾶν
]πεμποντες . . []
Φ[ι]ρύγιος λιμῆν[]
5]ν· Δαναῖδαι δα . . []αἰ
]δονης ἄλια υ . []
]κησιοι Λοκροὶ ἀ[. .] . . . S
]κοι Κρήτες ἐπ[. . .]σι
]ω Τροίης εἶτε . .
10 -ο]τρώφ' Ἴδα ἰα υ
] . . ταλα πιτυοκομ[]

col. ii

2 πεύκα συν[
ὀξυθηκτ[
Ἄρεως βίαι κε[
5 κόπτε τ' Ἴδα[
πται ἀστη . . []
ῥ[ι]πτε δ' ὡς ὄττε[
κεῖρέ θ' οἱ μὲν ἀσ[
ἐπὶ γαῖ τε δοχμο[
10 δ . μους πρῶνας[
σωματους ῥιπτ[

col. i 10 μηλο]τρώφ' ?

931P = S477 Michigan papyrus (c. 150 B.C.)

col. i . . . sea-sprayed promontory . . . (they) sending
. . . the Phrygian harbour . . . Danaans . . . Locrians
. . . Cretans . . . (of) Troy . . . (sheep?)-feeding Ida! . . .
pine-(tressed?) . . .

col. ii . . . pine . . . keen-sharpened . . . (by) the
strength of Ares . . . and (he) cut . . . Ida . . . and (he)
hurled (them) as (when?) . . . and (he) sheared . . . :
some . . . and on the ground slanting . . . headlands
. . . -bodied (he) hurl(ed?) . . .

931Q P. Oxy. 3539

fr.1 2 Εὐ]ρώπην [
]φίλει θήρ[
]ενίης ἀρετῆ[
 5]ος ἄλλω<ι>· [
 οὐ]δὲ δυσώδης[

fr.2] ἰδ' ἀπὸ σώματος ἀμβροσί[ω
 εἰς] ὄργια δ' ἔρχεται θυμ[οῦ]ν] ἔχων[
]ο . . γῆς κόνιν ἐγίρων [
]ηφίον ὀμμασι σαλεύ[ν
 5 ἐ]πὶ πολὺ φίλτρον Ἐρώτων [
]ο

fr.1 tent. ed. pr. (Haslam) 3 παρθ]ενίης, ξ]ενίης, π]ενίης al.
 5 tent. ed. pr. fr.2 1 vel ἰδ', i.e. εἰδ' fin. tent. ed. pr.
 2 tent. ed. pr. 4 vel]ηφῆρ 5 suppl. ed. pr.

931R P. Oxy. 3696

2 ζ[
 δεξιᾶ] τω[

εἶπεν καλέ[
 5 'νῦν φαίνε[
 σώμα δ' εὐειδ[ε]ς ἀσ-
 χαίους μελέω[ν
 ἄρθρο[ι]ς· ἐπὶ δ' [εὐξάμενος
 εὐχὰν πόδας [κούφους νεῖμον·
 10 ὦ]χετο καλλ[

(pap. vers.) 6]ε Κλειοῖ· 7]ν Πολυ[δ]εύκ[
 8 βαρ]βαρικ[

931Q Oxyrhynchus papyrus (3rd or 4th c. A.D.)

(fr. 1) . . . (Europa?) . . . (dear beast!) . . . (of) (virgin-
 ity?) excellence . . . (other?) . . . (and not) foul-
 smelling . . . (fr. 2)¹ . . . see!² from the ambrosial body
 . . . he comes to the rites with . . . heart, raising dust
 from (the ground?) . . . to roll the eyes³ . . . afar the
 charm of the Loves . . .

¹ The gap between the frr. may be small.² Or 'saw'.³ Or 'with the eyes, to toss (on the sea)'.

931R Oxyrhynchus papyrus (3rd–4th c. A.D.)

. . . (by) the right hand (of Zeus?) . . . (he/she)
 spoke¹ (calling?)² . . . 'Now reveal³ . . . , and hand-
 some body . . . (leisured?) joints of limbs; and (hav-
 ing made your) prayer (ply nimble) feet.' He had
 gone . . . beauty . . .⁴

(on the other side of the papyrus) . . . Clio! . . .
 Polydeuces . . . barbaric . . .

¹ Beginning of new triad.² Or 'beautiful'.³ Or 'Now seems'.⁴ Perhaps by Stesichorus or Ibycus (Haslam).

4 vel καλο[
 6s. vel 'A-, ἀρ-

5 vel φαίνε[ται
 8, 9 tent. Parsons

6 suppl. ed. pr. (Haslam)
 10 suppl. ed. pr.

931S P. Oxy. 3697

1]ν βιο[2]ν γε γεννα[3]ἀρχαγέτα[ι
 4]αν θεμίζ[εν- 5 ο]ὐ μέμαλεν[6 ']σοντ'
 αμ[7]ν οὐδ' ὄσ' Ἡρα[κλ

1 vel Ταλθ]υβιο[2 κενὸ]ν , τῶ]ν vel sim. 3, 4, 5 tent.
 ed. pr. (Haslam) 5 vel μέμαλε ν[7 vel οὐδ' ὄς, οὐδὸς

931T P. Haun. I 7 col. ii

... τοὶ Ἄ[σκληπι]άδαι ... [νῆ]ας ... Φηράθε ...

932 S.E.G. xix 222 (p. 84)
159s., n. 333, ed. W. Peek

Ath. Mitt. 67 (1942)

]ισε[
]δωτατ[
]νεοχμῶν κα[
σ]τεῖβοῖσα πόδ[εσσι
 5]α Καλλιόπας ανε[
]δια μελέτα πεδ' ἄειτρ[
]ῖνον ἔχοῖσα πόνον κάμνε[ι
 ἦτ]τορ ὄμως·
 οὐ]τι γὰρ εὐπαλές ἐστι· Δαίτις τ' ἄγασ[
 10 οἶ]δε παθῶν
 καὶ χώρα Ἄχαιμενιδῶν μεγαλαύχων.

4 suppl. ed. pr. (qui πόδε[σσι legit] 5 ὄπ]α Καλλ. ed. pr.
 6 μοιρ]δία? Page 7 init. S.E.G.,]μμον vel]ηνον ed. pr., τερ]πνόν?
 Page 8-10 suppl. ed. pr.

931S Oxyrhynchus papyrus (2nd c. A.D.)

... life ... origin¹ ... leader² ... just to
 strangers³ ... does (not) concern ... (nor all that
 Heracles?) ...

¹ Or 'offspring'. ² Or 'founder'. ³ Epithet of Aegina in
 Pindar (*Pae.* 6.131).

931T Copenhagen papyrus (1st c. A.D.)

... (from Tricce) the sons of Asclepius (forty)
 ships ... from Pherae (Eumelus eleven) ...¹

¹ Poetic forms in a catalogue of Thessalian ships at Troy, based on
Iliad 2. 695 ff. 'Perhaps Stesichorus?' (M. L. Haslam, *Ox. Pap.* LIII
 p. 31 n. 3).

932 Inscription from Rhamnus¹ (1st c. B.C. or 1st c. A.D.)

... new ... (she) treading with her feet ... (of)
 Calliope ... (Fate's?) providence with ever- ...
 enduring ... toil is distressed in her heart neverthe-
 less; for it is no easy matter; ... Datis² knows it,
 having suffered, as does the land of the vainglorious
 Achaemenids.³

¹ In Attica, north of Marathon; famous for its temple of Nemesis,
 who brought about the Persian defeat at Marathon (Paus. 1. 33.
 2). ² Joint Persian commander at Marathon. ³ The
 royal family to which Darius belonged. The text ends here.

933 Inscr. Erythraea (Wilamowitz, *Nordionische Steine* pp. 40–41)

ὅσοι δὲ ἐγκατακοιμηθέντες θυσίην ἀποδιδῶσι τῷ Ἀσκληπιῷ
καὶ τῷ Ἀπόλλωνι ἢ εὐξάμενοι θυσίην ἀποδιδῶσαν, ὅταν τὴν ἱρὴν
μοῖραν ἐπιθῆι, παιωνίειν πρώτον περὶ τὸν βωμὸν τοῦ Ἀπόλλωνος
τόνδε τὸν παιῶνα ἔστρίς·

ἰῆ Παιῶν, ὦ, ἰῆ Παιῶν (ter)
[ᾠ] ἄναξ Ἀπολλων φεῖδεο κούρων
φεῖδ[εο

(v. 7) χοροὶ ἰῆ (v. 8) μάκαιρα (v. 9) [Πα]ῖαν Ἀπόλ-
λω[ν] (v. 10) [χ]ρυσθακα[τ (v. 11)]ᾠ θεᾷ, ἰῆ ἰῆ [
(v. 12)]ος ἐοκάρπου τε [(v. 13)]οι δέ σε Ὠραι τε (v.
14)] ἀότিকা χερ[σὶν (?) (v. 15) ἰῆ ἰῆ Παιῶν (v. 16)
] τειλας Ἀπολλ[λ- (v. 17) Δ]ελφοῖς (v. 18) ἰῆ Παιῶν

934 Inscr. Erythraea (Wilamowitz, *Nordionische Steine* pp. 42ss.)

[Παιᾶνα κλυτό]μητιν αἰείσατε
κοῦροι Λατοῖδαν Ἐκ]ατον,
ἰῆ Παιῶν,

ὄς μέγα χάρ[μα βροτοῖς]ιν ἐγέναιτο
5 μιχθεῖς ἐμ φι[λότῃτι Κορ]ωνίδι
ἐν γαῖ τῷ Φλεγυεῖαι,
[ἰῆ Παι]ῶν, Ἀσκληπιῶν
δαίμονα κλεινό[τατ]ον,
ἰῆ Παιῶν·

10 [το]ῦ δὲ καὶ ἐξεγένοντο Μαχάων
καὶ Πο[δα]λείριος ἡδ' Ἰασώ,
ἰῆ Παιῶν,
Ἀγλα [τ'] ἐὼδ' ἰς Πανάκειά τε

933 Inscription from Erythrae (380–360 B.C.)¹

If anyone after sleeping in the temple or making a vow is offering due sacrifice to Asclepius and Apollo, when he puts on the altar the sacred portion he must first sing this paean three times around Apollo's altar:

īē Paeon, oh, īē Paeon!² Lord Apollo, spare the youths, spare . . . choruses . . . iē! . . . blessed (goddess) . . . Paeon Apollo . . . gold-distaffed . . . goddess, iē iē! . . . fruitful . . . the Seasons . . . you . . . at once with hands . . . iē iē Paeon! . . . Apollo . . . Delphi . . . iē Paean!

¹ The paean of Erythrae (*P.M.G.* 934 below) follows on the stone. ² The refrain is sung three times.

934 Inscription from Erythrae (continued)¹

Sing, youths, of Paeon, skill-famed, Leto's son, Far-shooter²—īē Paean!—who fathered a great joy for mortals when he mingled in love with Coronis in the land of the Phlegyae³—īē Paean!—, Asclepius, the most famous god—īē Paean!

By him were fathered Machaon and Podalirius and Iaso (Healer)—īē Paean!—and fair-eyed Aegle (Radiance) and Panacea (Cure-all), children of

¹ Inscribed copies of the paean with some textual variation are known from Ptolemais in Egypt (97 A.D.), Dium in Macedonia (2nd c. A.D.) and Athens (2nd or 3rd c. A.D.). ² Apollo, father of Asclepius. ³ Thessalian race; the texts from Ptolemais and Dium read 'Coronis, daughter of Phlegyas'.

1–13 suppl. cetera exemplaria (Ptolem., Di., Athen.)
om. Ptolem., Di. τῇ Φλεγύαιο Di.

6 ἐν γαῖ

Ἡπίονας παῖδες σὺν ἀγακλυτῶι
 15 εἰσαγεί Ἵγυιείαι·
 ἰῆ Παιάν, Ἴσκληπιὸν
 δαίμονα κλεινότατον,
 ἰῆ Παιάν.

χαῖρέ μοι, ἴλαος δ' ἐπινίσειο
 20 τὰν ἀμὰν πόλιν εὐρύχορον,
 ἰῆ Παιάν,
 δὸς δ' ἡμᾶς χαίροντας ὄραν φάος
 ἀελίου δοκίμους σὺν ἀγακλυτῶι
 εἰσαγεί Ἵγυιείαι·
 25 ἰῆ Παιάν, Ἴσκληπιὸν
 δαίμονα κλεινότατον,
 ἰῆ Παιάν.

13 *Αγλαία* Erythr.: corr. Ptolem., Di.
 corr. Ptolem., Di., Athen.

23 *δόκιμον* Erythr.:

935 *I.G. iv² 131: v. P. Maas, Epidaurische Hymnen*
 134ss., *M. L. West, C.Q. 20 (1970) 212ss.*

Πιμπληΐάδε]ς θεαί,
 δεῦρ' ἔλθεται ἀπ' ὠρανῶ
 καὶ μοι συναείσατε
 τὰν Ματέρα τῶν θεῶν,

5 ὡς ἦλθε πλανωμένα
 κατ' ὄρεα καὶ νάπας,
 σύρουσα ῥυτὰ[ν] κόμαν
 φρένας <τ' ἀλύουσα>.

Epione, along with Hygieia (Health), all-glorious, undefiled; ië Paeon! Asclepius, the most famous god⁴—ië Paean!

Greetings I give you: graciously visit our wide-spaced city—ië Paean!—and grant that we look on the sun's light in joy, approved with the help of Hygieia, all-glorious, undefiled; ië Paean!—Asclepius, the most famous god⁴—ië Paean!

⁴ The words here form part of the refrain.

935 Inscription from the shrine of Asclepius at Epidaurus¹ (3rd or 4th c. A.D.)

(Pimplean?) goddesses,² come here from heaven and sing with me of the Mother of the gods, how she went wandering through the mountains and glens, trailing her flowing hair and (distracted) in her

¹ The stonemason worked from a text that was gravely corrupt, especially at vv. 7 f. and 12–20: drastic emendation is called for, and West's version is given here. The poem may belong to the 3rd c. B.C. ² The Muses.

1 suppl. Peek 7 ρπα[.]τα[.]κομαν leg. edd., suppl. et
 interpr. West (ῥυτὰν [[τὰν] κόμαν) 8 West: καταωρημεναφρενας
 lapis (κατ' ὄρη et μενα de vv. 6, 5)

- 10 ὁ Ζεὺς δ' ἔσιδ' ἄναξ
 τὴν Μᾶτέρα τῶν θεῶν
 11 κεραυνὸν ἔβαλλε καὶ
 13 πέτρας διέρησε·
 13a καὶ <Κύπρις ἔπειθε, καὶ>
 14 (=12) τὰ τύμπαν' ἐλάμβανε·
 15 'Μάτηρ ἄπιθ' εἰς θεούς,
 15a <πατήρ σε καλεῖ Ζεὺς·>

- καὶ μὴ κατ' ὄρη πλαν[ῶ]·
 μὴ σοὶ χαροποὶ λέον-
 18 τες ἢ πολιοὶ λύκοι
 18a <φίλοι γεγόνασιν;>

- ἢ δ' 'οὐκ ἀπ<ελεῦσομαι>,
 20 ἂν μὴ τὰ μέρη λάβω,
 τὸ μὲν ἤμισυ ὠρανῶ,
 τὸ δ' ἤμισυ γαίας,

- πόντω τε τρίτον μέρος·
 χούτως ἀπελεύσομαι.
 25 χαῖρ' ὦ μεγάλα ἄνασ-
 σα Μᾶτερ Ὀλύμπω.

11ss. suppl. et corr. West 13 διερρησε lapis 15a
 West 17 West: μη σε lapis 18a West 19 West:
 καὶ οὐκ ἄπειμι εἰς θεούς lapis (de v. 15) 21 ουρανῶ lapis
 23 Latte: τὸ τρίτον lapis 26 ολυμπου lapis

mind.³ When lord Zeus saw the Mother of the gods, he threw a thunderbolt and smashed the rocks; and (Cypris urged her) and took the tambourines: 'Mother, go off to the gods: (father Zeus summons you); and do not keep on wandering over the mountains; have fierce lions or grey wolves (become your friends)?' She replied, 'I shall not go off unless I get my portions, half of the heaven and half of the earth and a third portion, half of the sea: only then shall I go off.' Greetings, great Mother, queen of Olympus!

³ The Mother is identified with Demeter, who wandered in search of her daughter Persephone: see *Hom. Hymn to Demeter* 301 ff., *Eur. Helen* 1301 ff.

936 I.G. iv² 130: v. P. Maas, *Epidaurische Hymnen* 130ss.

ΠΑΝΙ

Πᾶνα τὸν νυμφαγέταν
 Ναϊδῶν μέλημ' αἰίδω,
 χρυσεῶν χορῶν ἄγαλμα,
 5 κωτίλας ἄνακτ[α μ]οῖσα<ς>,
 εὐθρόου σύριγγος εὐ[τ' ἄν]
 ἔνθεον σειρήνα χεύη,
 ἔς μέλος δὲ κοῦφα βαίνων
 εὐσκίων πηδαῖ κατ' ἄντρων
 10 παμφυῆς νωμῶν δέμας,
 εὐχόρευτος εὐπρόσωπος
 ἐμπρέπων ξανθῶι γενείωι.
 ἔς δ' Ὀλυμπον ἄστερωπὸν
 ἔρχεται πανωιδὸς ἀχῶ
 15 θεῶν Ὀλυμπίων ὄμιλον
 ἀμβρόται βῆνοισα μοῖσαι.
 χθῶν δὲ πᾶσα καὶ θάλασσα
 κίρναται τεὰν χάριν· σὺ
 γὰρ πέλεις ἔρεισμα πάντων,
 ὦ ἰῆ Πᾶν Πάν.

4 suppl. Hiller
15 βῆνοισα lapis

5 εὐ[τ' ἄν] tent. Page

6 χεῦη lapis

936 Inscription from the shrine of Asclepius at Epidaurus (3rd or 4th c. A.D.)

TO PAN¹

I sing of Pan, Nymph-leader, darling of the Naiads, adornment of golden choruses, lord of winsome muse (when) he pours forth the god-inspired siren-song of the melodious syrinx, and stepping nimbly to the melody leaps down from shadowy caves, moving his all-shape² body, fine dancer, fine of face, conspicuous with blond beard. To star-eyed Olympus goes the all-tune sound, sprinkling the company of the Olympian gods with immortal muse. All the earth and sea are mixed³ thanks to you, for you are the bulwark of all, oh iē Pan, Pan!

¹ Date uncertain, perhaps Hadrianic. ² The name Pan was often associated with *pas, pan*, 'all', four forms of which occur in the poem. ³ I.e. created by the All-god? Translation insecure.

937 I.G. iv² 129: v. P. Maas, *Epidaurische Hymnen* 128ss.

- π]υριμηλ[. . .]α
]ον Διὸς μεγίστου
]ιγον Βρόμιόν τε χορευτάν
]είον
- 5 ἦδ' Ἀσκλαπιὸν ὑψιτέχναν·
 δισο]ούς τε καλέϊτε Διοσκοῦρους
 σεμνάς τε [Χάρ]ιτας εὐκλεεῖς τε Μοῖσας
 εὐμενεῖς τε Μοίρας
 Ἥελίον τ' ἀκάμαντα Σελήνην τε πλήθουσαν,
 10 ἐν δὲ τὰ τείρεα πάντα τὰ τ' οὐρανὸς ἔστεφάνωται.
 χαίρετε ἀθάνατοι πάντες θεοὶ αἰὲν ἔοντες
 ἀθάναταί τε θεαὶ καὶ σώιζετε τόνδ' Ἐπιδαύρου
 ναὸν ἐν εὐνομίαι πολυάνορι Ἑλλάνων,
 ἱεροκαλλίνικοι
 15 εὐμενεῖ σὺν ὄλβωι.

6 suppl. Wilamowitz

7 suppl. Hiller

938 (a) Vas. Compiègne 1106: v. J. D. Beazley, *A.J.A.* 45 (1941) 593s.

κάλει μ' ὅπως πίεσθε

(b) Vas. Boston 10. 193: v. J. D. Beazley, *A.J.A.* 31 (1927) 348s., 33 (1929) 364, P. Kretschmer, *Gr. Vaseninschr.* 64 (p. 90)

ὄρτην ἐ]ς πανιωνίην

suppl. Beazley

937 Inscription from the shrine of Asclepius at Epidaurus¹ (3rd or 4th c. A.D.)

. . . fire . . . (of) greatest Zeus . . . and Bromius the dancer, Euius² . . . and high-skilled Asclepius; and summon the two Dioscuri and the august Graces and glorious Muses and kindly Fates and the unwearied Sun and the Moon at her full and all the signs with which heaven is crowned.³ Greetings, all you immortal gods everlasting and immortal goddesses! Preserve this temple of Epidaurus in orderliness as it is thronged by the Greeks, you happy victors, bringing with you kindly prosperity.

¹ Date uncertain; Page suggested 3rd or 2nd B.C. Many lines, in which the major deities were listed, seem to be missing at the beginning of the fragment. ² Dionysus. ³ The two lines are clumsily taken over from Homer's description of Achilles' shield (*Il.* 18. 484 f.).

938 *Vase inscriptions in lyric metre*

(a) On a red-figured cup¹ from the period of Anacreon

Call me that you may drink.

¹ The cup depicts a youth garlanded with ivy and carrying a wine-jar; Beazley refers to the ice-cream vendor's 'Stop me and buy one!' 'Call' is sing., 'you' pl.

(b) On a red-figured bowl¹ (c. 500 B.C.)

To the pan-Ionian (festival)

¹ The words come from the mouth of a bald lyre-player.

(c) Vas. Naucratis: v. C. C. Edgar, *B.S.A.* 5 (1898/9) 64s.,
H. L. Lorimer, *J.H.S.* 25 (1905) 120

στησίχορον ὕμνον ἄγοισαι

fort. -χόρων ὕμνων (Page)

(d) Vas. Nat. Mus. Athens 1260: v. J. D. Beazley, *Greek
Vases in Poland* 8ss.

ἡερίων ἐπέων ἄρχομαι ατ . . τ . ν

¹ Illustrated in G. M. A. Richter, *Portraits of the Greeks* i fig. 262,
E. G. Turner, *Athenian Books in the Fifth and Fourth Centuries B.C.*,
frontispiece. Sappho is shown reading from a roll which after the
word θεοί, 'gods', has this text and in the margins πτεροετα (sic) and
επεα, 'winged words'. J. M. Edmonds, *C.Q.* 16 (1922) 1–14, argued
that the text was the opening of Sappho's introductory poem in her
own collection of her works, 'Winged Words' being its title, but he
convinced no one. ² Lofty? Early?

(e) Vas. Berlin, Staatliche Museen 2285: v. P. Kretschmer,
Gr. Vaseninschr. 87 (p. 104s.)

Μοῖσά μοι ἀμφὶ Σκάμανδρον ἐύρροον ἄρχομαι ἀεΐδεν.

vas. μοισαμοι | αφισκαμανδρον | ευρωναρχομαι | αυειδεν

(f) Vas. *Mon. dell' Istituto* 2 tab. 44g

(i) ὦ Ζεῦ πάτερ, αἴθε πλούσιος γεν[οίμαν].

(ii) ἦδη μὲν ἦδη πλέον, παραβέβακεν ἦδη

(g) Vas. Hartwig, *Meisterschalen* 257 Anm.

εἴμι κω[μά]ζων ἕπ' ἀν[λῶν]

(c) On a red-figured kylix¹ (by Duris, i.e. c. 500–460
B.C.?)

Bringing² a chorus-establishing hymn

¹ The cup shows a school scene in which a boy is copying the text;
see *J.H.S.* 25 (1905) pl. VI 5. ² Fem.: addressed to the Muses
or a female chorus.

(d) On a red-figured Attic hydria¹ (440–430 B.C.)

Airy² words I begin . . .

(e) On a red-figured cup¹ by Duris (c. 480 B.C.)

Muse, I begin to sing for myself of fine-flowing
Scamander.

¹ A school scene in which a teacher holds open a roll for a pupil;
illustrated in J. Boardman, *Athenian Red Figure Vases: The
Archaic Period* no. 289, W. Schubart, *Das Buch bei den Griechen
und Römern* 137.

(f) On a black-figured pelike (c. 510–500 B.C.)¹

(i) Oh father Zeus, if only I could become wealthy!

(ii) More now, more now; it's gone beyond now!

¹ The vase-painting represents a man selling oil to another: on one
side he prays for a successful deal (i), on the other he protests that
he has given good measure and more (ii); see C. Robert, *Bild und
Lied* 81 ff. (with drawings of the scenes).

(g) On a red-figured bowl (early 5th c. B.C.?)

I shall go revelling to the accompaniment of the
pipes.

939 Aelian, *N.A.* 12.45 (iii 70ss. Scholfield): v. M. L. West, *Z.P.E.* 45 (1982) 5ss.

τὸ τῶν δελφίνων φῦλον ὡς εἰσι φιλαῖδοί τε καὶ φίλαιλοι τεκμη-
ριῶσαι ἰκανὸς καὶ Ἄριων ὁ Μηθυμναῖος ἔκ τε τοῦ ἀγάλματος τοῦ
ἐπὶ Ταυνάρῳ καὶ τοῦ ἐπ' αὐτῷ γραφέντος ἐπιγράμματος (*F.G.E.*
anon. CLXXVII, p. 499). ἔστι δὲ τὸ ἐπίγραμμα·

ἀθανάτων πομπαῖων Ἄριονα Κυκλῆος υἱὸν
ἐκ Σικελοῦ πελάγους σῶσεν ὄχημα τόδε.

ἕμνον δὲ χαριστήριον τῷ Ποσειδῶνι μάρτυρα τῆς τῶν δελφίνων
φιλομουσίας οἰονεὶ καὶ τούτοις ζώαργια ἐκτίνων ὁ Ἄριων ἔγραψε.
καὶ ἔστιν ὁ ἕμνος οὗτος·

ἕψιστε θεῶν

πόντιε χρυσοτρίαινε Πόσειδον

γαίαοχ' ἐγκύμον' ἄν' ἄλμαν·

βραγχίους δὲ περὶ σε πλωτοὶ

5 θῆρες χορεύουσι κύκλω

κούφοισι ποδῶν ῥίμμασιν

ἐλάφρ' ἀναπαλλόμενοι, σιμοὶ

φριξαύχενες ὠκύδρομοι σκύλακες, φιλόμουσοι

δελφίνες, ἔναλα θρέμματα

10 κούρῳν Νηρεῖδων θεῶν,

οὓς ἐγείνατ' Ἀμφιτρίτα·

οἷ μ' εἰς Πέλοπος γᾶν

ἐπὶ Ταυναρίαν ἀκτᾶν ἐπορεύσατε

πλαζόμενον Σικελῶ ἐνὶ πόντῳ,

cf. schol. Tzetz. *Chil.* 1. 393 (p. 549s. Leone) (vv. 1–7 ἀναπ.)

2 -τρίαινα ci. Hermann 3 Bergk: γαίη- codd. Her-
mann: ἐγκυμονάλμαν Ael. cod. a, ἐγκυμον ἄλμαν g, κυμόναρχα b,
κυμοναλ^k Vat., ἐγκύμον (vel -ου) ἄλμας schol. Tzetz., ἐκχων πολυ-κύ-
μον' ἄλμαν tent. West 4 Hermann: βράγχιοι, -ιε Ael., βράγγιοι,

939 Aelian, *On the Nature of Animals*

Dolphins love song and pipe-music: adequate testimony is provided by Arion of Methymna both in the statue at Taenarum¹ and in the epigram inscribed on it, which runs as follows: 'At the sending of the immortals this mount² saved Arion, son of Cycleus, from the Sicilian sea.' A hymn of thanksgiving to Poseidon, which testifies to the dolphins' love of music, was composed by Arion,³ payment to the creatures, as it were, for saving his life. This is the hymn:

Highest of gods, gold-tridented Poseidon of the sea, earth-shaker amid the teeming brine, with their fins⁴ swimming beasts dance round you in a ring, bounding lightly with nimble flings of their feet, snub-nosed bristle-necked swift-racing pups, the music-loving dolphins, sea nurslings of the young goddesses the Nereids, whom⁵ Amphitrite bore: you brought me to the cape of Taenarum in Pelops' land when I drifted in the Sicilian sea, carry-

¹ See Hdt. 1. 24 = Arion test. 3 with n. 7.

² The statue represented a man on a dolphin.

³ The poem is in the dithyrambic manner of c. 400 B.C.

⁴ Text uncertain; the noun should mean 'gills'. West suggests 'bright-gilled'.

⁵ I.e. the dolphins, not the Nereids: see West.

-ια schol. Tzetz., <λιπαρο>βράγγιοι tent. West περι δέ σε codd.,
transp. Page 5 ἐν κύκλω Ael. codd. M a c 6 ῥιπάσασιν,
ῥιάσασιν schol. Tzetz. codd. 7 σιμοὶ Ael. codd. b Vat., σισμοὶ
rell. 10 νηρε- Ael. codd. ma, νηρη- rell. 11 West: ἄς
codd. 13 ἐπορεύσατο Ael. codd. b Vat., ἐπόρευσαν ci.
Brunck 14 Σικ. ἐνὶ π. post' Ἀμφιτρίτα transp. West

15 κυρτοῖσι νώτοις φορεῦντες,
 ἄλοκα Νηρείας πλακὸς
 τέμνοντες, ἀστιβῆ πόρον,
 φῶτες δόλιοί μ' ὡς ἀφ' ἄλιπλόου γλαφυρᾶς νεῶς
 εἰς οἶδμ' ἄλιπόρφυρον λίμνας ἔριψαν.

15 *φορ.* Page, *χορεύοντες* codd., del. West 18 Page: *ὡς με*
 codd. 19 Hermann: *ρίψαν* codd.

[940 = *T.G.F.* adesp. F 13a (ii 24) Aelian. *N.A.* 14.
 14 (iii 156 Scholfield)

ἧ γε μὴν καλουμένη [[καί: secl. Reiske]] ὑπὸ τῶν ποιητῶν
 κεμᾶς

δραμεῖν μὲν

ὠκίστη, θυέλλης δίκην,

ἰδεῖν δὲ ἄρα πυρρόθριξ καὶ λασιωτάτη . . .

μὲν om. codd. pars]

941 = Terpander 4 *Anal. Gramm.* (6. 6 Keil)

σπονδείος δ' ἐκλήθη ἀπὸ τοῦ ῥυθμοῦ τοῦ ἐν ταῖς σπονδαῖς ἐπαυ-
 λουμένου τε καὶ ἐπαδομένου, οἶον

σπένδωμεν ταῖς Μνάμας παισὶν Μούσαις
 καὶ τῷ Μουσάρχῳ <τῷ> Λατοῦς υἱεῖ.

1 Keil: *μνάμας* codd. 1, 2 *Μωσ- Bergk* 2 <τῷ> add. Page
Λατῶς Bergk

ing me on your humped backs, cleaving the furrows
 of Nereus' plain, a path untrodden, when
 treacherous men had thrown me from the sea-
 sailing hollow ship into the sea-purple swell of the
 ocean.⁶

⁶ For the story see Hdt. loc. cit.

[940 Aelian, *On the Nature of Animals*

The animal called *kemas*,
 pricket,

by the poets is a runner

most swift, like a hurricane¹;

in appearance it is red-haired and very shaggy . . .

¹ G. F. Brussich, *Q.U.C.C.* 22 (1976) 135 ff., argues convincingly
 that *kemas*, which is found in Homer and later epic, is the only
 poetic word in the passage, the rest being Aelian's prose.]

941 = Terpander 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. Bergk ascribed the lines to Terpander; see A. Gostoli,
Terpander 55, 148 ff.

942 *Epim. Hom. (Anecd. Oxon. i 171s. Cramer)* (cf. Hdn. ii 261, n. ad fr. 266 Lentz)

οσημείωται τὸ Πολύμνια ἐπὶ τούτου, καὶ τὸ κύριον καὶ τὸ προσηγορικὸν ἐξέθλιψε τὸ υ·

Πολύμνια παντερπῆς κόρα,

Πολύμνιά τ' Οὐρανίη τε (Hes. *Theog.* 78).

943 = 1028 *Suppl. Hell. Epim. Hom. (Anecd. Oxon. i 413 Cramer)* (cf. Hdn. i 180 Lentz)

ἀπὸ δὲ τῶν εἰς ἣν οὐ γίνεται συγκριτικόν· ἔνθεν σημειοῦνται τὸ
ναρκίσσου τερενώτερον

καὶ λέγουσιν ὅτι ἀπὸ τῆς τέρενος εὐθεία γίνεται ὁ τέρενος· ἐκ
τούτου τὸ τερενώτερος.

944 *Ap. Dysc. Pron. 58a* (i 46 Schneider)

καὶ ἔτι τὸ

μήτ' ἐμωῦτᾶς
μήτε κασιγνήτων πόδας ὠκέας
τρύσης

διέσταλκεν δυοὶ περισπωμέναις· ἠδυναίτε γὰρ συντεθῆναι διὰ τὸ
ἐπιφερόμενον ῥήμα.

1 Page: μητεμ' ὠυτας cod. 2 π. ὠκ. <ἵππας> Bergk

942 *Homeric Parsings*

The word Polymnia is noted as exceptional since both the proper name and the adjective drop the υ,¹ as in

Polymnia, all-delightful maiden,²

and 'both Polymnia and Urania' (Hes. *Theog.* 78).

¹ I.e. the Muse's name is shortened from Poly-(h)ymnia, 'she of the many hymns'. ² Blass for no good reason ascribed the words to Alcman.

943 = 1028 *Suppl. Hell. Homeric Parsings*

Words ending in -ην have no comparative form. That is why they note τερενώτερος (from τέρην, 'soft') as exceptional,

softer than the narcissus,

saying that from the genitive τέρενος is formed a nominative τέρενος, and that the comparative τερενώτερος comes from it.

944 *Apollonius Dyscolus, Pronouns*

Moreover the composer of the lines

Do not weary the swift feet of myself¹ nor of my brothers

has shown that the words (ἐμῶ αὐτᾶς) are separate by means of two circumflex accents (ἐμωῦτᾶς), since they could not be made one word (as the reflexive ἐμαυτᾶς) because of what follows.

¹ Feminine. Bergk emended the text to read 'the swift-footed horses'.

GREEK LYRIC

945 Ap. Dyc. Adv. 563 (i 153 Schneider) (= *Anecd. Gr.* ii 563 Bekker)

βαρύνεται καὶ ὅσα ἐκ μεταλήψεως ἔστι τῶν εἰς θεν, ὅπερ ἔστι παρ' Αἰολεῦσι καὶ Δωριεῦσι . . . ὅπισθεν ὀπισθα,

ὁ δ' ἐξῦπισθα κασθάβεις

Ahrens: ὁ . . . -σταθείς cod.

945A Ap. Dyc. Conj. (i 1. 251 Schneider)

ὁ περ ἐναντιωματικός ἔστι μετ' ἀξήσεως . . .

σώφρων περ ὦν·

τὸ γὰρ ἐναντίον τῷ

τοῦτό γε μοι χάρισαι

ἀπειργάσατο.

v. Wilamowitz, *Hermes* 37 (1902) 324 = *Kl. Schr.* iv 160

946 Apollon. Tyan. Ep. 73 (p. 76ss. Penella)

τῷ αὐτῷ (viz. Ἑσθιαίῳ). πατρίδος ἐσμεν πορρωτέρω σὺν δαίμονι, ἦδη δὲ τὰ τῆς πόλεως πράγματα ἐν νῷ ἐβαλόμην·

ὁδεύει

Μοῖρα πρὸς τέλος ἀνδρῶν

οἱ <τε> τὰν πρώταν λελόγησιν τιμάν.

ἄρξει δὲ τὸ λοιπὸν παιδάρια . . .

3 suppl. Bergk

ANONYMOUS FRAGMENTS

945 Apollonius Dyscolus, *Adverbs*

The grave accent is found also in adverbs which are altered in dialect from adverbs in -θεν, as in Aeolic and Doric . . ., e.g. ὄπισθα¹ for ὀπισθεν:

and he, standing behind . . .

¹ Not ὀπισθά. The dialect of the fragment is Aeolic.

945A Apollonius Dyscolus, *On conjunctions*

The particle περ ('though') marks opposition along with amplification . . .:

Although you are chaste, grant me this.¹

'Although you are chaste' has created the opposition to 'grant me this.'

¹ Wilamowitz thought that the words, addressed to a boy, might be from an epode of Anacreon or Archilochus.

946 Apollonius of Tyana, *Letter* (to his brother Hestiaeus)

By god's will I am a long way from my native land, but just now I thought of the city's affairs:

Fate travels towards the life's end of the men who have obtained the highest office.

In the future boys will govern . . .

947 Ael. Aristid. *Or.* 28. 66s. (ii 163 Keil)

ὥστε ὦρα σοι σκώπτειν αὐτοὺς ὡς ἀδολέσχας τινὰς νεκροὺς καὶ οὐκ εἰδότας ἠσυχίαν ἄγειν· κἀτά σε ἀνὴρ τις Σιμωνίδειος ἀμείψεται· ἄνθρωπε, κείσαι ζῶν ἔτι μᾶλλον τῶν ὑπὸ γῆς ἐκείνων. φέρε δὴ καὶ ταῦτα ἐξέτασον·

(a) Ἡ Μοῦσα γὰρ οὐκ ἀπόρως γεύει τὸ παρὸν μόνον ἀλλ' ἐπέρχεται πάντα θεριζομένα.

ταῦτ' οὐ δοκεῖ σοι σαφῶς ὁ ποιητὴς ἑαυτὸν ἐπαινῶν λέγειν ὡς γόνυμον καὶ πόριμον εἰς τὰ μέλη; τί δ' ἐπειδὴν λέγῃ·

(b) μή μοι καταπαύετ' ἐπεὶ περ ἤρξατο
τερπινοτάτων μελέων ὁ καλλιβόας πολύχορδος
αὐλός;

948 : v. vol. iii p. 328s. (Cydias)

949 Aristot. *Eth. Nic.* 7. 7. 3, 1149b 15 (p. 141 Bywater)

ἡ δ' ἐπιθυμία (sc. ἐπίβουλος) καθάπερ τὴν Ἀφροδίτην φασίν·
δολοπλόκου γὰρ Κυπρογενεοῦς

-γενέος <πρόπολον> Bergk ex Hsch. K 4654

947 Aelius Aristides, *Orations*

So this is the moment for you to jeer at them¹ as prating corpses who do not know how to keep quiet; and then some Simonidean fellow will respond: 'My good man, you may be alive, but you lie dead even more than those men under the earth.' Or take a close look at this:

(a) For the Muse does not helplessly taste only what is to hand but goes forward harvesting all things.²

Don't you think that the poet clearly says this in praise of himself as being productive and resourceful in his songs? Similarly when he adds

(b) Do not check it, I beg you, now that the fine-shouting many-stringed³ pipe has begun its delightful songs.

¹ The 'speakers' in epitaphs, e.g. 'We lie dead . . .'. ² Ascribed to Stesichorus or, with more probability, to Simonides. ³ I.e. with wide range.

948: see vol. iii p. 328 f. (Cydias)

949 Aristotle, *Nicomachean Ethics*

But desire is crafty, as they say of Aphrodite:

for (of) the wile-weaving Cyprus-born¹

¹ Cf. Sapph. 1. 2, Theogn. 1386. Bergk used an entry in Hesychius to expand the fragment: 'for the servant of the wile-weaving Cyprus-born' (i.e. Persuasion); Wilamowitz regarded 964(a) as the beginning of the poem, which he ascribed to Sappho. See D. Page, S. & A. 6.

950 Aristot. *Rhet.* 3. 8, 1409a 12 (p. 194s. Römer, p. 158 Ross)

ἐστὶν δὲ παιᾶνος δύο εἶδη ἀντικείμενα ἀλλήλοις, ὧν τὸ μὲν ἐν ἀρχῇ ἀρμόττει, ὥσπερ καὶ χρῶνται· οὗτος δ' ἐστὶν οὗ ἄρχει μὲν ἡ μακρά, τελευτῶσι δὲ τρεῖς βραχεῖαι·

(a) Δαλογενὲς εἶτε Λυκίαν

καὶ

(b) χρυσεοκόμα Ἐκατε παῖ Διός·

ἕτερος δ' ἐξ ἐναντίας, οὗ βραχεῖαι ἄρχουσι τρεῖς, ἡ δὲ μακρὰ τελευταία·

(c) μετὰ δὲ γᾶν ὕδατά τ' ὠκεανοῦ ἠφάνισε νύξ·

οὗτος δὲ τελευτῆν ποιεῖ, ἡ γὰρ βραχεῖα διὰ τὸ ἀτελὲς εἶναι ποιεῖ κολοβόν.

cf. schol. ad loc. (*Anecd. Par.* i 308 Cramer)

(a) ἦτε codd. ΘDE, schol. Δ. <ἔχεις> Bergk (b) -κόμας
ci. Bergk (c) Bergk: ὠκεανὸν codd.

951 Aristot. *Rhet.* 3. 11, 1412b 34 (p. 209 Roemer, p. 170 Ross)

εἰὼν δὲ καὶ αἱ εἰκόνες, ὥσπερ εἴρηται καὶ ἐν τοῖς ἄνω, αἱ εὐδοκιμοῦσαι τρόπον τινὰ μεταφοραῖ· αἶψα γὰρ ἐκ δυοῖν λέγονται, ὥσπερ ἡ ἀνάλογον μεταφορά, οἶον ἡ ἀσπίς, φαμέν, ἐστὶ φιάλη Ἄρεως, καὶ τῶζον

φόρμιγξ ἄχορδος

cf. Demetr. *Eloc.* 85 (p. 23 Radermacher)

950 Aristotle, *Rhetoric*

There are two kinds of paeon, one the opposite of the other. The first is suitable for a beginning, and that is how they use it: it begins with the long syllable and ends with three short:

(a) Delos-born! whether (you dwell in?) Lycia . . .

and

(b) Gold-haired Far-Shooter, son of Zeus!¹

The second is the opposite: it begins with three shorts, and the long syllable comes last:

(c) and thereafter night made the land and the waters of the ocean invisible.

This one creates an ending; for the short syllable,² being incomplete, provides a curtailed effect.

¹ The opening words of hymns to Apollo. ² At the end of the first paeon.

951 Aristotle, *Rhetoric*

As I said above, the comparisons¹ that are highly regarded are also in a certain sense metaphors, since they are always expressed in two terms like the analogical metaphor; for example, we say that the shield is the cup of Ares,² and a bow is the

stringless lyre.³

¹ *eikones*, often 'similes'; see M. H. McCall, Jr., *Ancient Rhetorical Theories of Simile and Comparison*, esp. p. 42 ff., 145 f. ² Cf. Timotheus 797.

³ Different nouns were used for bowstring (*νερά*) and lyrestring (*χορδή*). Demetrius, *On Style* 85, says the risky metaphor is made safe by the addition of the adjective 'stringless', attributing the phrase to Theognis, presumably the tragic poet of that name (*T.Gr.F.* i 28 F1).

952 Athen. 11. 781c (iii 16 Kaibel)

αὐτός γε μὴν ὁ Ζεὺς τῆς Ἡρακλέους γενέσεως ἄξιον ἡγείται
δῶρον Ἀλκμήνῃ δοθῆναι ποτήριον, ὅπερ Ἀμφιτρυῶνι εἰκασθεὶς
δίδωσιν·

ἅ δ' ὑποδεξαμένα θαήσατο χρύσειον αἶψα ποτήριον.

cf. 11. 474f (iii 43 K.) (καρχήσιον), Paus. 5. 18. 3

ποτήριον del. Kaibel

953 Athen. 13. 599cd (iii 321 Kaibel)

Χαμαιλέον δ' ἐν τῷ περὶ Σαπφούς (fr. 26 Wehrli) καὶ λέγειν
τῶνός φησιν εἰς αὐτὴν πεποιῆσθαι ὑπὸ Ἀνακρέοντος τάδε (fr. 358)
... καὶ τὴν Σαπφῶ δὲ πρὸς αὐτὸν ταῦτά φησιν εἰπεῖν·

κείνον, ὦ χρυσόθρονε Μοῦσ', ἐνισπες
ἕμνον, ἐκ τῆς καλλιγύναικος ἑσθλᾶς
Τήιος χώρας ὅν ἄειδε τερπνῶς
πρέσβυς ἄγαυός.

ὅτι δὲ οὐκ ἔστι Σαπφούς τοῦτο τὸ ἄσμα παντὶ που δῆλον.

952 Athenaeus, *Scholars at Dinner*

In fact Zeus himself regards a cup as a worthy gift to Alcmena for giving birth to Heracles; he presents it disguised as Amphitryon,

and when she received the gold cup she immediately gazed at it in wonder.

953 Athenaeus, *Scholars at Dinner*

Chamaeleon in his treatise *On Sappho* actually declares that some say it was to her that the following verses were addressed by Anacreon (fr. 358) ... and that Sappho directed the following lines to him:

You uttered that hymn, oh golden-throned Muse, which from the fine land of fair women the glorious old Teian man delightfully sang.

But that this is no song of Sappho's must be obvious to everyone.¹

¹ See Sappho test. 8.

954 Athen. 14. 633a (iii 396 Kaibel)

ἔθεν καὶ Πρατίνης φησί (fr. 709)· Λάκων ὁ τέττιξ εὐτυχος εἰς χορόν. διὸ καὶ οἱ ποιηταὶ διετέλουν προσαγορεύοντες οὕτως τὰς ᾠδὰς·

(a) γλυκυτάτων πρῦτανιν ὕμνων

καὶ

(b) μέλεα μελιπτέρωτα Μουσῶν

(a) Casaubon: ὕμνων cod. A (b) Casaubon: μουσαν cod. A, Μωσῶν Bergk (καὶ μέλη· in comment.) μέλεα πτ. dub. Dindorf

955 Athen. 14. 636cd (iii 404s. Kaibel)

περὶ ἄν (sc. τῶν κρεμβάλων) φησὶ Δικαίαρχος ἐν τοῖς περὶ τοῦ τῆς Ἑλλάδος Βίου (fr. 60 Wehrli) ἐπιχωριάσαι φάσκων ποτὲ καθ' ὑπερβολὴν εἰς τὸ προσορχεῖσθαι τε καὶ προσάδειν ταῖς γυναιξίν ὄργανά τινα ποιῶν, ὧν ὅτε τις ἄπποιοτο τοῖς δακτύλοις ποιεῖν λιγυρόν ψόφον. δηλοῦσθαι δὲ ἐν τῷ τῆς Ἀρτέμιδος ἔσματι οὐ ἔστιν ἀρχή·

*Ἄρτεμι, σοὶ μὲ τι φρήν <ἐφέησιν> ἐφίμερον
ἕμνον ὑφαινέμεναι·

α<ἶρε> δέ τις καλὰ χρυσοφάενα
κρέμβαλα χαλκοπάρρα χερσίν

1 <ἐφέησιν> ci. Wilamowitz 2 Bergk: ἕμνον νεναίτε ἔθεν cod. A
3 Page: ἀθε τις ἀλλὰ cod. A Bergk: -φανα cod. A
4 Schweighäuser: -παρα cod. A

956 Bacchius, *Isagoga* (p. 316 Jan)

δέκατος δὲ ἐνόπλιος ἐξ ἰάμβου καὶ ἡγεμόνος καὶ χορείου καὶ ἰάμβου, οἶον

ὁ τὸν πίτυος στέφανον

954 Athenaeus, *Scholars at Dinner* (on the Spartan devotion to music)

That is why Pratinas says (fr. 709) 'the Spartan, that cicada apt for the choral song'. And so the poets continually described their songs in these terms:

(a) the lord of sweetest hymns

and

(b) honey-winged songs of the Muses.¹

¹ Bergk tentatively ascribed the quotations to Alcman; so C. Calame, *Alcman* 635.

955 Athenaeus, *Scholars at Dinner*

Dicaearchus speaks of castanets in his work *On Greek Culture*, saying that they were a kind of instrument once extremely fashionable for women to sing and dance to: when touched by the fingers they produced a sharp sound. This, he says, is shown in the song to Artemis which begins,

Artemis! my heart (bids me weave?) a delightful hymn for you; and someone (take in your) hands the (beautiful?) gold-shining bronze-cheeked castanets.¹

¹ Text extremely corrupt: translation insecure.

956 Bacchius, *Introduction to Music*

The tenth enoplus is made up of an iamb, a hegemon (⊔⊔), a choree (−⊔) and an iamb, e.g.

he who . . . the garland of pine

957 Choerob. in Heph. *De Synecph.* 2 (p. 209 Consbruch)

ὁ δ' Ἡλιόδωρος φησιν ἐν τῇ Εἰσαγωγῇ ὅτι καὶ τρεῖς εἰς μίαν συνεκφωνοῦνται συλλαβαί, ὡς τὸ διπενθημιμερὲς τοῦτο [[οἶονεῖ]] τὸ δοκοῦν εἶναι ἐλεγείον·

Ἄστερίς, οὔτε σ' ἐγὼ φιλέω οὔτ' Ἀπελλῆς.

οὐ γάρ ἐστιν ἐλεγείον, ἀλλὰ τὸ πρῶτον αὐτοῦ μέρος ἐστὶ δακτυλικόν, τὸ δὲ δεύτερον ἰαμβικόν· δύο γὰρ ἰαμβικούς ἔχει πόδας καὶ συλλαβήν. τὸ οὖν φιλέω οὐ ἀπὸ βραχείας καὶ μᾶς μακρᾶς.

958 Chrysipp. π. ἀποφ. 24 (S.V.F. ii 58 Arnim)

εἰ ποιητῆς τις οὕτως ἀπεφαίνετο·

οὐκ εἶδον ἀνεμώκεια κόραν . . .

959 = Bacchyl. fr. 55 (dub.) (vol. iv p. 300)

960 Clem. Alex. *Strom.* 5. 4. 27. 5 (ii 343 Stählin-Früchtel)

ναὶ τὰν Ὀλυμπον καταδεροκομένην σκηπτούχου Ἥραν,
ἐστὶ μοι πιστὸν ταμειὸν ἐπὶ γλώσσας,

ἢ ποιητικὴ φησιν. ὅ τε Διοχύλος (fr. 316 Radt).

957 Choeroboscus on Hephaestion, *On Synecphonesis*

Heliodorus says in his *Introduction* that as many as three syllables may be combined into one, as in this dipenthemimer¹ which looks like an elegiac:

Asteris, I do not love you, nor does Apelles either.²

It is no elegiac: the first part is dactylic, the second iambic, having two iambic feet plus one syllable; so φιλέω οὔ is made up of a short syllable (φ) and a single long syllable (λέω οὔ).

¹ A line consisting of two penthemimers, i.e. two units of two-and-a-half feet (here dactylic + iambic). ² Plausibly ascribed to Anacreon by Bergk on metrical grounds (fr. 188 dub. Gentili); for the metre see Anacr. 391, 392, 393, 416, Alc. 383. The names Apelles and Asteris are tentatively identified in a commentary on Anacreon (P. Oxy. 3722: see fr. 6. 2, 28. 8, 82. 2; 30. 6).

958 Chrysippus, *Negatives*

If some poet declared¹

I did not see the wind-swift maiden² . . .

¹ Part of a Stoic exercise in logic. ² Iris? Atalanta? See G. F. Brussich, *Q.U.C.C.* 22 (1976) 139 ff.

959 = Bacchylides fr. 55 (dub.) (vol. iv p. 301)

960 Clement of Alexandria, *Miscellanies*

By sceptre-bearing Hera, who looks down upon Olympus, I have a secure treasure-house on my tongue,

as the poet puts it; and Aeschylus says (fr. 316 Radt).

961 Clem. Alex. *Strom.* 6. 14. 112. 2 (ii 488 Stählin-Früchtel)

... αἰχμάλωτοι γενέσθαι ἡδονῆς αἰσχυρόμενοι·

οὐ μὴ ποτε τὰν ἀρέταν ἀλλάξομαι ἀντ' ἀδίκου κέρδους.

Bergk: μὴν ποτ' ἂν cod. Sylburg: ἀλλάζωμαι cod.

961A Clem. Alex. *Paedag.* 2. 1. 3. 2 (i 155 Stählin) = *T.G.F.* adesp. 107b

ὅσα τε χθών
πόντου τε βένθη κἀέρος
ἀμέτρητον εὖρος ἐκτρέφει

962 Demetr. *Eloc.* 91 (p. 24 Radermacher)

ληπτέον δὲ καὶ σύνθετα ὀνόματα, οὐ τὰ διθυραμβικῶς συγκείμενα, οἷον

(a) θεοτεράτους πλάνας

οὐδὲ

(b) ἄστρον δορίπυρον στρατὸν

ἀλλ' εὐκότα τοῖς ὑπὸ τῆς συνηθείας συγκειμένους.

(b) Lloyd-Jones: δορύ- cod.

963 Demetr. *Eloc.* 143 (p. 33 Radermacher)

γίνονται δὲ καὶ ἀπὸ λέξεως χάριτες ἢ ἐκ μεταφορᾶς, ὡς ἐπὶ τοῦ τέττιγος (Alc. 347b), ἢ ἐκ συνθέτου τοῦ ὀνόματος καὶ διθυραμβικοῦ·

δέσποτα Πλούτων μελανοπτερύγων·

τουτὶ δευὼν †προπτερύγων αὐτὸ ποίησον†, ἃ μάλιστα δὴ κωμωδικὰ παίγνια ἐστὶ καὶ σατυρικά (Gale: σατύρια cod.).

961 Clement of Alexandria, *Miscellanies*

They are ashamed to be prisoners of pleasure:

Never shall I exchange virtue for unjust gain.

961A Clement of Alexandria, *Tutor*

All that is nourished by the earth and the depths of the sea and the measureless breadth of the air.

962 Demetrius, *On Style*

We should also use compound words; not compounds in the dithyrambic manner like

(a) god-portented wanderings

or

(b) the fire-speared host of the stars,

but compounds like those in everyday use.

963 Demetrius, *On Style*

Literary grace may be due to the choice of words or to metaphor, as in the lines on the cicada (Alc. 347b), or to a compound word of dithyrambic type:

Pluto, master of the black-winged¹ . . . !

. . . these are for the most part the jokes of comedy or satyr-plays.

¹ Dreams? Ghosts? Text corrupt.

Bergk: πλούτων cod.

post μελ. <ὄνειρων> Bergk, <ψυχῶν>

Page

- 964 (a) = Sapph. 168C (Voigt) (v. vol. i p. 172)
 (b) = Hom. *Od.* 19. 518

965 Dio Chrys. *Or.* 33. 59 (i 314 Arnim, i 400 de Budé)

καὶ μὴν οὐχ οὕτω δεινὸν ἔστιν εἰ ἄνθρωποι μεταξύ προβάτων
 φωνῆν λάβοιεν οὐδ' εἰ βοῶν οὐδ' ἂν χρεματίζουσιν οὐδ' ἂν ὑλακτῶ-
 σιν, ὡσπερ τὴν Ἐκάβην οἱ ποιηταὶ λέγουσιν ἐπὶ πᾶσι τοῖς δεινοῖς
 τελευταῖον ποιῆσαι τὰς Ἐρινύας

χαροπὰν κύνα· χάλκεον δέ οἱ
 γνάθων ἐκ πολιῶν
 φβεγγομένης ὑπάκουε μὲν Ἴ-
 δα Τένεδός τε περιρῦτα
 5 Θρηήκιόι τε φιλήμεμοι πέτραι.

2 Geel: γναθῶν codd. 3 Geel: ὑπακούμεν codd.
 5 Jacobs: φιλῆν ἔμοιγε codd.

966 Diogen. 7. 82 (i 301 Leutsch-Schneidewin)

πῦρ ἐπὶ δαλὸν ἐλθόν·

ἐπὶ τῶν ταχέως γινόμενων· ἀπὸ τοῦ Κύκλωπος ἢ μεταφορά.

967 D. H. *Comp.* 25 (vi 130 Usener-Radermacher)

ὄρω δὴ τούτῳ μετὰ τὴν προσαγόρευσιν τῶν Ἀθηναίων εὐθέως
 τὸν κρητικὸν ρυθμὸν, εἴτε ἄρα παιανὰ τις αὐτὸν βούλεται καλεῖν,
 διαίσει γὰρ οὐδέν, τὸν ἐκ πέντε συγκείμενον χρόνων οὐκ
 αὐτοσχεδίως μὰ Δία ἀλλ' ὡς οἷόν τε μάλιστα ἐπιτετηθευμένους δι'
 ὅλου τοῦ κύλου πλεκόμενον τούτου· τοῖς θεοῖς εὐχομαι πᾶσι καὶ
 πάσαις (Dem. *de Cor.* 1)· οὐ τοιοῦτος μέντοι κάκενός ἐστιν ὁ
 ρυθμός,

Κρησίους ἐν ρυθμοῖς παιδα μέλψιμεν;

ἐμοὶ γοῦν δοκεῖ· ἔξω γὰρ τοῦ τελευταίου ποδὸς τὰ γέ ἄλλα πανπά-
 πασιν ἴσα.

- 964 (a) = Sappho 168C (Voigt) (vol. i p. 173)
 (b) = Homer, *Od.* 19. 518

965 Dio Chrysostom, *Orations*

And indeed it is not such a terrible thing that men
 should for a while take on the voice of sheep or cattle or
 should neigh or bark: why, the poets say of Hecuba that to
 crown all her misfortunes the Furies made her

a flashing-eyed bitch; and from her grey jaws
 came a brazen cry that was heard by Ida and sea-
 girt Tenedos and the wind-loving Thracian rocks.

966 Diogenian, *Proverbs*

fire came to the fire-brand;

used of things that happen quickly. The metaphor is from
 the *Cyclops*.¹

¹ Perhaps the *Cyclops* of Philoxenus: see *P.M.G.* 815 ff.

967 Dionysius of Halicarnassus, *On Literary Composition*

In this speech¹ too I notice that immediately after the
 address to the Athenians the cretic rhythm, or paeon if
 you wish to give it that name (it will make no difference),
 the rhythm consisting of five time-units, is interwoven
 not haphazardly but with the greatest possible care
 throughout the whole phrase: 'I pray to all the gods and all
 the goddesses.' The rhythm of the words² is the same, in
 my view at least, as in the following:

in Cretan rhythms let us sing of the child³;

everything except the last foot⁴ is exactly the same.

¹ Demosthenes, *On the Crown*; D. quotes from the opening sen-
 tence. ² - - - | - - - | - - - | - - - . ³ Presumably the
 child Zeus, born on Crete. ⁴ - - in the lyric fragment.

968 *Et. Gen.* (p. 20 Calame) + *Et. Mag.* 199.52 (cf. Hdn. ii 428. 32 Lentz)

βλαίς· . . . ἢ ἀπὸ τοῦ βλήμι· ὁ δεύτερος ἀρίστος ἔβλην, οἶον
πόθεν
δ' ἔλκος εὐπετές ἔβλης;

Ahrens: δὲ ὠλκος cod. A, δ' εὐλκος B

969 *Et. Gen.* p. 21 Calame = *Et. Mag.* 230.58

ἐστὶ δὲ πρώτης καὶ δευτέρας συζυγίας τὸ γηρᾶς, ὡσπερ τὸ
πιμπλᾶς, οἶον πιμπλῶ πιμπλᾶς καὶ πιμπλεῖς, οἶον
† τὰς Ῥαδάμανθος πιμπλεῖν βίαν. †

τᾶς Ῥαδαμάνθους ci. Edmonds

970 *Et. Gen.* p. 28 Calame (cf. *Et. Mag.* 417.15)

ἡβαιόν· . . . ἐξ οὗ καὶ τὸ βαιός κατὰ ἀποβολὴν τοῦ η'· . . . οἱ δ'
ἐλθόντες οὐδ' ἡβαιόν, καὶ

βαιῶ δ' ἐν αἰῶνι βροτῶν,

καὶ βαιὸν ἐπὶ ποταμοῦ.

971 = 1042 *Suppl. Hell.*

972 *Et. Gen.* p. 37 Calame = *Et. Mag.* 579.18

Μενέλας· οἶον

Μενέλας τε καὶ Ἀγαμέμνων.

ἀπὸ τοῦ Μενέλαος . . .

τε κ' Ἀγ. Bergk

968 *Etymologicum Genuinum*

βλαίς: (from βληθείς) or from βλήμι, 'strike', 2nd aorist ἔβλην, as in

and whence were you struck with the fortunate wound¹?

¹ Text and translation very insecure.

969 *Etymologicum Genuinum*

The verb γηρῶ (2nd sing. γηρᾶς), 'grow old', belongs to both the first and the second conjugation, like πιμπλῶ, 'fill', which has both πιμπλᾶς and πιμπλεῖς, as in

from which to fill the mighty Rhadamanthys.¹

¹ Text and translation very uncertain.

970 *Etymologicum Genuinum*

ἡβαιόν, 'small': . . . from it comes βαιός with the η' dropped; . . . cf. 'and they, coming not even a small distance'¹ and

within the small space of mortals' life

and 'a small way over the River'.²

¹ Cf. *Od.* 9. 462 'and they, coming a small distance'.
Aratus 358.

² Cf.

971 = 1042 *Suppl. Hell.*

972 *Etymologicum Genuinum*

Menelas, as in

Menelas and Agamemnon;

from Menelaos . . .

973 = 25B Inc. Auct. (Voigt): v. vol. i p. 452

974 Heph. *Ench.* 4. 4 (p. 14 Consbruch)

ἵπερκατάληκτα δὲ ὅσα πρὸς τῷ τελείῳ προσέλαβε μέρος ποδός,
οἷον ἐπὶ ἰαμβικῷ·

εἶμ' ὦτ' ἀπ' ἕσσάκω λυθείσα,

τοῦτο μὲν οὖν συλλαβῇ [[πλέονι]] περιττεύει.

cf. schol. A (p. 114 C.)

Bentley: ὦ ταπυσάκω cod. A, ὦτ' ἀπυσάλω I, ὦστ' ἀπισάλω D, ὦστ'
ἀπὸ πυσάλω H λυθείσα A, λυείσα cett.

975 Heph. *Ench.* 9. 1 (p. 29 Consbruch)

περαιούται μὲν γὰρ (sc. τὸ χοριαμβικὸν ὅτε καταληκτικὸν
ἔστιν) καὶ εἰς τὴν ἰδίαν (sc. κατάκλειδα), τὸν δάκτυλον ἢ κρητικόν,
οἷον δίμετρον μὲν τὸ

(a) ἴστοπόνοι μείρακες

τρίμετρα δὲ

(b) οὐδὲ λεόντων σθένος οὐδὲ τροφαί

τετράμετρα δὲ

(c) αἰ Κυθερίας ἐπιπνεῖτ' ὄργια λευκωλένου

cf. schol. ad loc. (p. 137s. C.), epitom. Heph. (p. 360 C.), Mar. Plot.
Sacerd. (vi 534 Keil), Rhet. Gr. vii 988 Walz

(c) αἰ A, ἐκ Rhet. Gr. κυθερίας C, -ρίας AP, -είας DI Rhet. Gr.
fort. ἐπίπνειτ', -ωλένω scribendum

976 = Sapph. 168B (Voigt): v. vol. i p. 170ss.

973 = 25B (Voigt) ('Sappho or Alcaeus'): see vol. i p. 453

974 Hephæstion, *Handbook on Metres*¹

Hypercatalectic lines are those which have added part
of a foot to the complete metron, e.g. in iambic:

I shall go as if freed from the peg.²

This has an extra syllable.

¹ The passage follows Alcmān 174. ² Like an untied animal?
The speaker is female. Bergk attributed the words to Alcmān (cf.
Calame, *Alcmān* p. 199).

975 Hephæstion, *Handbook on Metres*

The catalectic choriamb ends also in its own peculiar
close with dactyl or cretic,¹ e.g. the dimeter

(a) loom-toiling maidens,

trimeters such as

(b) neither the strength nor the living of lions,

tetrameters such as

(c) you² who look on the rites of white-armed
Cytherea.³

¹ (a) shows dactylic close, (b) and (c) cretic. ² Fem. pl. ³ Aphro-
dite.

976 = Sappho 168B (Voigt): see vol. i p. 171 ff.

GREEK LYRIC

977 Hdn. π. παθ. fr. 341 (ii 281 Lentz) = Choerob. i 243 Hilgard

τὸ πὸς οἶον

ὡς πὸς ἔχει μαινομένοισι

ἀπὸ τοῦ πούς γέγονε κατὰ ἀποβολὴν τοῦ υ.

cf. Choerob. i 192 H., *Et. Mag.* 635. 22

πὸς χειμαῖν- Choerob. i 192, *Et. Mag.*

978 Hdn. π. κλισ. ὄνομ. fr. 23 (ii 642 Lentz) = *Anecd. Oxon.* (iii 237 Cramer)

ἰστέον ὅτι τοῦ Ζῆν Ζηνός ἐφύλαξαν οἱ παλαιοὶ Ἴωνες τὴν κλίσειν, οἶον

(a) ἐπὶ δ' ἴαχε
Ζηνός ὑπερεφῆς δόμος
ζαχρειές·

μεταγενέστεροι Αἰολεῖς ἔτρεψαν Ζανός καὶ Ζάν· καὶ ἔτι μεταγενέστεροι οἱ Ἴωνες διὰ τοῦ α Ζάν ὁμοίως τῷ Λυκᾶνι·

(b) κλυθί μοι Ζανός τε κούρη

(c) Ζανί τ' ἐλευθερίῳ

(a) 1 Bergk: ἐπεὶ δ' ἴσχε cod. 2s. Bergk: δόμοις ζάρης cod.

(b), (c) Bergk: Ζανός τε κουρηξαν τε λευθεριω cod.

979 = 1001 *Suppl. Hell.*

ANONYMOUS FRAGMENTS

977 Herodian, *On the Modification of Words*

The form πός, 'foot', as in

like the foot of madmen,

comes from πούς with the υ dropped.

978 Herodian, *On the Declension of Nouns*

Note that the ancient Ionians¹ kept the declension Ζήν, gen. Ζηνός, as in

(a) and the high-roofed house of Zeus resounded violently.²

Later Aeolic writers changed it to Ζάν, Ζανός, and later still the Ionians used the form with α as in Λυκᾶν, 'Lycaon':

(b) Hear me, daughter of Zeus and . . .

and

(c) to Zeus, giver of freedom.

¹ Attributed to Anacreon by Crusius (fr. 186 dub. Gentili).

² With thunder? Text and translation uncertain.

979 = 1001 *Suppl. Hell.*

980 Hdn. π. τῶν εἰς μι fr. 7 (ii 833 Lentz) = Choerob. ii 334 Hilgard, *Anecd. Oxon.* iv 356 Cramer

καὶ πάλω ὁ εἷς τοῦ ἔντος τῷ ἔντι τὸν ἔντα ἀντὶ τοῦ ὑπάρχοντα,
ὡς καὶ ἡ χρῆσις δηλοῖ οὕτως ἔχουσα·

παῖδα ἔντα

ἀντὶ τοῦ παῖδα ὑπάρχοντα.

fort. παῖδ' ἔντα scribendum

981 Hsch. E 7178 (ii 236 Latte)

εὐσέλανον δῖον οἶκον·

ἦτοι παρὰ τὸ σέλας ἢ παρὰ τὴν σελήνην.

Meineke: εὐσελανόνδιον cod., εὐσέλαον Διὸς ci. Salmasius

982 Hsch. Π 1079 (iii 291 Schmidt)

πασσύριον· ἀντὶ τοῦ πασσαδίην. Αἰολεῖς.

†τὸ πασσύριον ἡμῶν ἀπάντων γένος†.

983 Hsch. T 1615 + 1616 (iv 184 Schmidt)

τυῖδε (τύδαι cod.)· ἔνταυθα. Αἰολεῖς.

τυῖδ' ὃν κολώναν Τυνδαριδαν.

Bergk, Hoffmann: τυδᾶν κολωνᾶν· Τυνδαριδᾶν κολωνᾶν cod.

984 Himer. *Or.* 38. 1 (p. 154 Colonna)

ἔκατι δὲ σοῦ,

ἔφη τις ἤδη τῶν πρὸς λύραν ἁσάντων . . .

980 Herodian, *On Verbs in -μι*

Or take (the participle of εἰμί), εἷς ἔντος ἔντι ἔντα, used in the sense of 'being', as is made clear by the passage that runs

being a boy.

981 Hesychius, *Lexicon*

moonlit divine home,¹

the first adjective derived either from σέλας, 'brightness', or from σελήνη, 'moon'.

¹ Text uncertain: with Salmasius' emendation, 'bright home of Zeus'.

982 Hesychius, *Lexicon*

πασσύριον: for πασσυδίην, 'altogether', an Aeolic form:

our whole race (perished?) altogether.¹

¹ Text quite uncertain.

983 Hesychius, *Lexicon*

τυῖδε: 'hither', an Aeolic form¹:

hither to the hill of the Tyndaridae.²

¹ E.g. at Sappho 1. 5. ² Text garbled; the reference may be to Therape where the Dioscuri were worshipped: cf. Alcman 2, 7, 14(b).

984 Himerius, *Orationes*

but for your sake,

as one of the lyre-singers has put it . . .

984 A = S 318

Himer. *Or.* 46. 47 (p. 187 Colonna)

ἦ οἶον τὸν

Βακχειώτην,

οὔτω γὰρ αὐτὸν ἡ λύρα καλεῖ, τὸν Διόνυσον λέγουσα, ἦρος ἄρτι τὸ πρῶτον ἐκλάμψαντος, ἀνθεσί τ' ἡρμιόσι καὶ κισσοῦ κορύμβοις Μούσαις κάτοχοι ποιηταὶ στέφαντες, νῦν μὲν ἐπ' ἄκρας κορυφᾶς Καυκάσου καὶ Λυδίας τέμπη, νῦν δ' ἐπὶ Παρνασσῶ σικοπέλους καὶ Δελφίδα (-ῖνα cod.) πέτρων ἄγοισι πηδῶντά τε αὐτὸν καὶ ταῖς Βάκχαις ἐνδιδόντα τὸν εἶον.

Βακχιώταν? Renehan

985 Hippol. *Haer.* 5. 7 (p. 79 Wendland, p. 143s. Marcovich)

ἐπεὶ γὰρ ὑπόθεσις αὐτοῖς ὁ ἄνθρωπος ἐστὶν Ἄδαμας, καὶ λέγουσι γεγράφθαι περὶ αὐτοῦ 'τὴν γενεὰν αὐτοῦ τίς διηγήσεται;' (Isaiah 53. 8) μάθετε πῶς κατὰ μέρος παρὰ τῶν ἐθνῶν τὴν ἀνεξεύρητον καὶ ἀδιάφορον (Wendland: ἀδιάφορον codd.) τοῦ ἀνθρώπου γενεὰν λαβόντες ἐπιπλάσσοι τῷ Χριστῷ. γῆ δέ, φασὶν οἱ Ἕλληνες, ἄνθρωπον ἀνέδωκε πρώτη καλὸν ἐνεγκαμμένη γέρας, μὴ φυτῶν ἀναισθητῶν μηδὲ θηρίων ἀλόγων ἀλλὰ ἡμέρου ζώου καὶ θεοφιλοῦς ἐθέλουσα μήτηρ γενέσθαι. χαλεπὸν δέ, φησὶν, ἐξευρεῖν εἴτε Βοιωτοῖς Ἄλαλκομενεὺς ὑπὲρ λίμνης Κηφισίδος ἀνέσχε πρῶτος ἀνθρώπων, εἴτε Κουρήτες ἦσαν Ἰδαῖοι, θεῖον γένος, ἢ Φρύγιοι Κορύβαντες, οὓς πρῶτος ἥλιος ἐπέειδε δενδροφνεῖς ἀναβλαστάνοντας, εἴτε προσεληναῖον Ἀρκαδία Πελασγόν, ἢ Παρίας οἰκητορα Δυσαύλην (Wilamowitz: διαυλον cod.) Ἐλευσίον, ἢ Δήμνος καλλιπαῖδα Κάβριον ἀρρήτῳ ἐτέκνωσεν ὄργισμαῶ, εἴτε Πελληνῆ Φλεγραῖον Ἄλκωνόεα πρεσβύτατον Γιγάντων. Λίβυες δὲ Ἰάρβαντά φασὶ πρωτόγονον ἀχμηρῶν ἀναδύντα πεδίῳ γλυκείας

984A = S318

Himerius, *Orations*

... or as

Bacchiotes¹

— for so the lyre calls him, meaning Dionysus—when spring has newly shone forth is garlanded with spring flowers and ivy clusters by poets in the Muses' grip and brought now to the topmost peaks of Caucasus and the vales of Lydia, now to the crags of Parnassus and the Delphic rock, leaping himself and to his Bacchants granting the cry Euius.

¹ The Reveller: *Soph. O.C.* 678. Part of what follows seems to be based on hexameter poetry.

985 Hippolytus, *Refutation of all the Heresies*

For since the man Adamas is the foundation of their theory¹ and they claim that the words 'Who will set forth his lineage?' were written of him, note how they have in part taken from the Gentiles the unsearchable, indestructible lineage of the man and mould it on to Christ.

Earth, say the Greeks, was the first to produce man, having won that fine privilege, wishing to be mother not of senseless plants nor of unreasoning beasts but of a civilised, god-loving creature. But it is hard to discover, he² says, whether Boeotian Alalcomeneus on the shore of the Cephissian lake was the first of men to appear, or if it was the Idaean Curetes, divine race, or the Phrygian Corybants that the sun first saw shooting up tree-like; or Arcadia gave birth to the pre-moon Pelasgian, or Eleusis to Dysaules, dweller in Raria, or Lemnos to Cabeirus, fair offspring, in secret rites, or Pellene to Phlegraean Alcyoneus, eldest of Giants. Libyans say that Iarbas was the first-born, rising from the dry plains to offer first-fruits

¹ See 862 n. 1.² The unidentified poet adapted by Hippol.

ἀπάρξασθαι Διὸς βαλάνου. Αἴγυπτίαν δὲ Νεῖλος ἰλὸν ἐπιλιπαίνων
 <καὶ> μέχρι σήμερον ζωογονῶν, φησὶν, ἕγρᾱ σαρκούμενα θερμό-
 τητι ζῶα [[καὶ σῶμα]] ἀναδιδάσκιν. Ἀσσύριοι δὲ Ὀάννην ἰχθυο-
 φάγον γενέσθαι παρ' αὐτοῖς, Χαλδαῖοι δὲ τὸν Ἀδάμ.

inde Page, Bergkium secutus:

- (a) . . . καλὸν ἐνεγκαμένη γέρας . . .
 (b) εἴτε Βοιωτοῖσιν Ἄλαλκομενεὺς λίμ-
 νας ὑπὲρ Καφισίδος
 πρῶτος ἀνθρώπων ἀνέσχεν·
 εἴτε <που> Κουρήτες ἦσαν, θεῖον Ἰδαῖοι γένος·
 5 ἢ Φρύγιοι Κορύβαντες
 τοὺς ἄλιος πρῶτους ἐπέειδε
 δενδροφυεῖς ἀναβλαστάνοντας· εἴτ' <ἄρ'>
 Ἄρκαδία προσεληναῖον Πελασγόν·
 ἢ Ῥαρίας δύσαυλον οἰκητῆρ' Ἐλευσίον·
 10 ἢ καλλίπαις δι' ὄργισμῶν
 Λῆμνος ἀρρήτων ἐτέκνωσε Κάβειρον·
 εἴτε Πελλάνα Φλεγραῖον
 Ἄλκυονῆα, γιγάντων
 πρεσβύτατον· Δίβυες δέ
 15 φασιν αὐχμηρῶν πεδίον ἀναδύντα
 πρωτόγονον <τὸν> Ἰάρ-
 βαν βαλάνου Διὸς ἄρξασθαι γλυκείας.

985A Philod. *Rhet.* (i 179 Sudhaus)

[ἢ οἶον

σπιν]θήρες Ἀφαιστοῦ σταλαγμοί.

of the sweet nut of Zeus. The Nile, he says, enriching the Egyptian mud and to this day generating living things, produces creatures made flesh by moist warmth. Assyrians say Oannes the fish-eater was born in their land, Chaldaeans Adam in theirs.

985A Philodemus, *Rhetoric* (on metaphor)

Or, for example,

sparks, Hephaestus' drops.

986 Plat. *Meno* 77b

δοκεῖ τοῖνυν μοι, ὦ Σώκρατες, ἀρετὴ εἶναι καθάπερ ὁ ποιητὴς λέγει,

χαίρειν τε καλοῦσι καὶ δύνασθαι,

καὶ ἐγὼ τοῦτο λέγω ἀρετὴν, ἐπιθυμοῦντα τῶν καλῶν δυνατὸν εἶναι πορίζεσθαι.

987 Plat. *Resp.* 10. 607bc

ταῦτα δὴ, ἔφην, ἀπολελογησθῶ ἡμῖν ἀναμνηθεῖσιν περὶ ποιήσεως, ὅτι εἰκότως ἄρα τότε αὐτὴν ἐκ τῆς πόλεως ἀπεστέλλομεν τοιαύτην ὅσαν· ὁ γὰρ λόγος ἡμᾶς ἤρει. προσείπωμεν δὲ αὐτῇ, μὴ καὶ τινα σκληρότητα ἡμῶν καὶ ἀγροικίαν καταγνῶ, ὅτι παλαιὰ μὲν τις διαφορὰ φιλοσοφίᾳ τε καὶ ποιητικῇ· καὶ γὰρ ἡ

(a) λακέρυζα πρὸς δεσπότην κύων

ἐκεῖνη κραυγάζουσα καὶ

(b) μέγας ἐν ἀφρόνων κενεαγορίαισι

καὶ ὁ

(c) διασόφων ὄχλος κρατῶν

καὶ οἱ

(d) λεπτῶς μεριμνῶντες

ὅτι ἄρα

πένονται,

καὶ ἄλλα μυρία σημεῖα παλαιᾶς ἐναντιώσεως τούτων.

(c) διασοφῶν, δια σοφῶν, διὰ σοφῶν codd.

986 Plato, *Meno*

Well, Socrates, I consider that virtue is, as the poet puts it,

to rejoice in what is fine and to be able for it,¹

and this, I say, is virtue, when one desires fine things and is able to procure them.

¹ By Simonides? Cf. Aristot. *Pol.* 8. 1339b 1, 1340b 38 (Bergk).

987 Plato, *Republic*

Let this, then, I said, conclude our defence in our renewed consideration of Poetry: we were quite right, it seems, to favour her banishment from our city then,¹ since that is her character. The argument was too strong for us. And let us say also to her, in case she charge us with some harshness and boorishness, that there is an ancient quarrel between philosophy and poetry. Look at these passages²:

(a) that bitch yelping at her master

as she barks, and

(b) he, great in the empty talk of fools,

and

(c) the mob of all-wise that holds sway,³

and

(d) those who subtly meditate starve

after all, and thousands of other indications of an ancient opposition between them.

¹ In book 3. ² Poetic references to philosophers; (c) and (d) may be from comedy. ³ Text uncertain.

988 [Plat.] *Epist.* 1, 310a (p. 2 Moore-Blunt)

κακῆνο δὲ τὸ ποίημα τοῖς νοῦν ἔχουσιν οὐ κακῶς ἔχειν δοκεῖ·

οὐ χρυσὸς ἀγλαὸς σπανιώτατος ἐν θνα-
τῶν δυσελπίστῳ βίῳ, οὐδ' ἀδάμας,

οὐδ' ἀργύρου κλῖναι πρὸς ἀνθρω-
πον δοκιμαζόμεν' ἀστράπτει πρὸς ὄψεις,

5 οὐδὲ γαίης εὐρυπέδου γόνιμοι βρι-
θοντες αὐταρκεῖς γυῖαι,

ὡς ἀγαθῶν ἀνδρῶν ὁμοφράδμων νόησις.

1 αἰγλαίης ci. Bergk

2 -ώπου ci. Richards

3 γυῖαι codd.

989 Mar. Plot. Sacerd. *Art. gramm.* 3. 3 (vi 510 Keil)

de pentametro integro acatalectico monoschematisto:
est metrum integrum pentametrum dactylicum quod
semper quinque dactylis constat, quale est exemplum
graecum illud:

Ἴλιον ἀμφ' Ἑλένη πεπυρωμένον ὤλετο

Bergk: ΔΕΙΜΟΝΑΜΦΕΑΗΝΕΝΗΠΥΩΜΕΝΟΝΩΑΗΤΟ cod. A, ΔΕΙ-
ΜΟΝΑΛΑΦΕΑΕΝΕΠΠΥΩΜΕΝΩΛΕΞΟ post corr. cod. B

990 = 1131 *Suppl. Hell.*

991 Mar. Plot. Sacerd. *Art. gramm.* 3. 4 (vi 524 Keil)

tetrametrum (sc. iambicum) brachycatalectum colurum
fit hoc modo, cum novissimus pes debens habere syllabas
quattuor duas habeat, ut est

ὁ Πύθιος μὲν ὀμφαλοῦ θεὸς παρ' ἑσχάrais

ΟΡΙΘΙΟΣΜΕΝΟΜΦΑΑΟΥΘΕΣΠΑΡΕΣΧΔΑΡΑΙΣ cod. A, ΟΡΙΘΙ-
ΟΣΜΕΝΟΜΦΑΑΩΥΘΕΣΠΑΡΕΣΧΑΑΡΑΙΣ cod. B

988 'Plato', Letter to Dionysius

This poem too is highly regarded by sensible men:

Neither splendid gold, most rare in mortals'
hope-cheating life, nor diamonds nor couches of
silver flash so brilliantly in the eyes in a man's
assessment, nor fertile, laden, self-sufficient acres of
the spacious earth, as the unanimous thinking of
good men.

989 Marius Plotius Sacerdos, *Grammar*

On the complete acatalectic monoschematist penta-
meter: the complete measure is the dactylic pentameter,
which always consists of five dactyls, as in the Greek
example:

For Helen Troy was set ablaze and perished.

990 = 1131 *Suppl. Hell.*

991 Marius Plotius Sacerdos, *Grammar*

The brachycatalectic docked (iambic) tetrameter is
formed when the last foot, which should have four syl-
lables, has only two, e.g.

the Pythian god at the hearth of the navel¹

¹ I.e. Apollo at Delphi, 'navel' of the earth.

992 Mar. Plot. Sacerd. *Art. gramm.* 3. 9 (vi 540 Keil)

ἑλικόπεταλε . . .
καλλικέλαδε . . .
φιλοχορευτά

Bergk: ΕΛΙΚΟΣΤΙΗΤΑΛΗ cod. A, ΕΛΥΚΟΣΠΗΤΑΛΗ cod. B
Keil: ΚΑΑΑΤΚΕΑΑΗ cod. A, < >ΛΛΔΕ cod. B Putsch:
ΦΙΛΟΚΧΟΡΕΙΤΑ cod. A, ΦΙΑΟΚΟΛΟΡΕΙΤΑ cod. B

993 Mar. Plot. Sacerd. *Art. gramm.* 3. 9 (vi 542 Keil)

minus ionicum dimetrum catalecticum fit ionicum minore
et anapaesto:

ἴθι, μᾶτερ μεγάλη

Bergk: ΙΘΜΑΤΗΡΜΕΤΑΑΝ cod. A, ΙΕΜΗΤΙΡΜΕΓΑΛΗ cod. B

994 Plut. *consol. ad Apoll.* 28 (i 240 Paton-Wegehaupt-Gärtner)

εἰ γοῦν ἡ Νιόβη κατὰ τοὺς μύθους πρόχειρον εἶχε τὴν ὑπόληψιν
ταύτην ὅτι καὶ ἡ

θαλέθοντι βίω
βλάσταις τε τέκνων βριθομένα γλυκερὸν
φάος δρώσα

τελευτήσῃ, οὐκ ἂν οὕτως ἐδυσχέρανεν ὡς καὶ τὸ ζῆν ἐθέλειν
ἐκλιπεῖν.

995 Plut. *de amic. mult.* 5 (i 191 Paton-Wegehaupt-Gärtner)

τὰ γὰρ εὐχρηστα τῆς φιλίας δύσχροστα γίνονται διὰ τὴν πολυ-
φιλίαν·

ἄλλον τρόπον ἄλλον ἐγείρει
φροντὶς ἀνθρώπων.

992 Marius Plotius Sacerdos, *Grammar* (on the ionic *a maiore* and related metres)

leaf-twined!
fine-shouting!
dance-loving!¹

¹ All may be addressed to Dionysus, as is 'dance-loving!' in Ar. *Frogs* 403 ff.; the words may be consecutive.

993 Marius Plotius Sacerdos, *Grammar*

The catalectic ionic *a minore* dimeter is formed from an ionic *a minore* and an anapaest:

Come, great Mother!

994 Plutarch, *Letter of consolation to Apollonius*

At any rate if Niobe in the stories had kept this belief to hand, that even the woman must die who

laden with vigorous life and the blossoming of children looks on the sweet daylight,

she would not have been so distressed as to wish to leave life behind.

995 Plutarch, *On having many friends*

For the conveniences of friendship become inconveniences when there are many friends:

men's thinking rouses one in this way, another in that.

1 τρόπον LCΔn: τρόπος rell.

γὰρ post τρόπον add. Δn

996 Plut. *de E apud Delph.* 21 (iii 23 Pohlenz-Sieveking)

λέγεται γὰρ ὁ μὲν Ἀπόλλων ὁ δὲ Πλούτων, καὶ ὁ μὲν Δῆλιος ὁ
δ' Ἀιδωνεύς, καὶ ὁ μὲν Φοῖβος ὁ δὲ Σκότιος, καὶ παρ' ᾧ μὲν αἱ
Μοῦσαι καὶ ἡ Μνημοσύνη, παρ' ᾧ δ' ἡ Λήθη καὶ ἡ Σιωπή· καὶ ὁ
μὲν Θεάριος καὶ Φαναῖος, ὁ δὲ

νυκτὸς αἰδνῶς ἀεργηλαῖό θ' ὕπνου κοίρανος.

cf. *de lat. viv.* 6 (vi 2. 221 Pohlenz)

αἰδνῶς *de lat. viv.*: αἰδοῖας (-ης cod. x) *de E*

997 Plut. *de Pyth. orac.* 29 (iii 58 Pohlenz-Sieveking)

οἱ μὲν οὖν περὶ τὸ Γαλαξίον τῆς Βοιωτίας κατοικοῦντες ἤσθοντο
τοῦ θεοῦ τὴν ἐπιφάνειαν ἀφθονία καὶ περιουσία γάλακτος·

προβάτων γὰρ

ἐκ πάντων κελάρυξεν, ὡς
κρανῶν φέρτατον ὕδωρ,
θηλέον γάλα· τοὶ δὲ

5 πίμπλων ἐσύμενοι πίθους·
ἄσκος δ' οὔτε τις ἀμφορεὺς
ἔλιννε δόμοισιν·
πέλλαι γὰρ ξύλιναι <καὶ>
πίθοι πλήσθεν ἄπαντες.

1 Leonicus: πρὸ πάντων codd.

4s. Page: δ' ἐπίμπλων codd.

8 Wilamowitz: ξύλινοι codd.

3 Bergk: ἀπὸ κρηνῶν codd.

7 Page: ἐλίννε δόμοις codd.

καὶ add. Bergk

996 Plutarch, *On the E at Delphi*

For the one is called Apollo ('not many'), the other Pluto ('wealthy'), the one Delian ('clear'), the other Aidoneus ('unseen'), the one Phoebus ('bright'), the other Scotius ('dark'); with the one are the Muses and Memory, with the other Forgetting and Silence; the one is Theorius ('watching') and Phanaeus ('illuminating'), the other is

lord of obscure night and idle sleep.

997 Plutarch, *The Oracles at Delphi*

Now those who lived near Galaxium¹ in Boeotia sensed the god's epiphany thanks to the copious and abundant supply of milk:

for from all the flocks, as finest water from springs, gurgled milk in plenty, and they speedily filled their jars; and neither wine-skin nor amphora lingered idle in their houses: wooden buckets and jars were all filled.²

¹ Apparently the site of a sanctuary of Apollo: see A. Schachter, *Cults of Boeotia* i 48 f. The name suggests milk (*gala*).

² Unconvincingly ascribed to Pindar by Schneidewin; fr. 104b Snell.

998 Plut. *de defect. orac.* 30 (iii 95 Pohlenz-Sievekink)

ὥσπερ οἱ Τυνδαριδαὶ τοῖς χεμαζομένοις βοηθοῦσιν
σπερχόμενον τε μαλάσσοντες βίαιον
πόντον ὠκείας τ' ἀνέμων ῥιπᾶς.

cf. *non posse suaviter* . . . 23 (vi 2. 163 Pohlenz)

1 Diggle: ἐπερχόμενον *non posse*, ἐπερχόμενοι *de defect.* μαλά-
ζοντας *non posse* βία τὸν *de defect.*, unde *βιατὰν* ci. Bergk

999 Plut. *de tranqu. anim.* 17 (iii 215 Pohlenz-Sievekink)

κυβερνήτη γὰρ οὔτε κύμα πραῖναι τραχὺ καὶ πνεῦμα δυνατὸν
ἔστω, οἷθ' ὅποι βούλεται δεομένω λιμένος τυχεῖν, οὔτε θαρραλέως
καὶ ἀτρόμως ὑπομείναι τὸ συμβαῖνον· ἀλλ' ἕως οὐκ ἀπέγνωκε τῆ
τέχνη χρώμενος

φεύγει μέγα λαῖφος ὑποστολίσας ἐς ἐνέριτερον ἰστὸν
ἐρεβώδεος ἐκ θαλάσσης,

<ἐπειδὴν δὲ τὸ πέλαγος (suppl. Pohlenz)> ὑπέροχη, τρέμων
κἀθηται καὶ παλλόμενος.

cf. *de superst.* 8 (i Paton-Wegehaupt-Gärtner)

1 μάλα *tranqu.* ΠΘ, *superstit.* Θη ἐς ἐν., ἔσταν., ἔστ' ἐν., εἰς ἐν.,
ἕως εἰς ἐν., ἕως ἐν. codd. 2 -ας, -ης codd.

1000 Plut. *de garrul.* 2 (iii 281 Pohlenz-Sievekink)

ὅταν εἰς συμπόσιον ἢ συνέδριον γνωρίμων λάλος εἰσέλθῃ,
πάντες ἀποσιωπῶσι μὴ βουλόμενοι λαβὴν παρασχεῖν· ἂν δ' αὐτὸς
ἀρήγῃται διαίρειν τὸ στόμα,

πρὸ χερίματος ὥστ' ἀνὰ ποντί-
αν ἄκραν βορρᾶ ζάεντος

ἰφορώμενοι σάλον καὶ ναυτίαν ἐξανέστησαν.

cf. *de tuend. sanit.* 13 (i 266 P.-W.-G.), *de cohib. ira* 4 (iii 162 P.-S.)

998 Plutarch, *On the obsolescence of oracles*

. . . just as the Tyndaridae¹ come to the aid of storm-tossed men,

soothing the raging violent sea and the winds' swift blasts.²

¹ Castor and Polydeuces; cf. Alc. 34.

² Bergk suggested Pindaric authorship; fr. 104c Snell.

999 Plutarch, *On tranquillity of mind*

For a pilot cannot soothe a savage wave or wind, nor find a harbour wherever he wants in his need, nor await the outcome without fear and trembling: as long as he has not despaired he uses his skill and

furling the great sail to the foot of the mast he flees from the hell-dark sea;

but when the water rises above him, he sits trembling and shaking.

1000 Plutarch, *On garrulity*

When a chatterbox comes into a drinking-party or a gathering of acquaintances, everyone falls silent, unwilling to give him a handle; and if he begins to open his mouth,

as when Boreas blows over an ocean headland before a storm,

they see a tossing and seasickness ahead and get up and go.

βορρᾶ sanit., *garrul.* G¹: *βορέου garrul.* rell.

τος, ζεπνέοντος, ζέωντος codd.

Crusius: *πνέον-*

1001 Plut. *de garrul.* 5 (iii 285 Pohlenz-Sieveking)

σκόπει τὴν Λυσίου πειθῶ καὶ χάρι· κείνον γὰρ ἐγὼ
φαμί ἰοπλοκάμων Μοισῶν εὖ λαχεῖν.

κείνον, ἐκείνον, κάκείνον codd.

1002 Plut. *Quaest. Conviv.* 1 proem. (iv 1 Hubert)

τὸ

μισέω μνάμονα συμπόταν,

ὦ Σόσιε Σενεκίαν, ἔνιοι πρὸς τοὺς ἐπιστάθμους εἰρησθαι λέγουσιν,
φορτικοὺς ἐπεικῶς καὶ ἀναγώγους ἐν τῷ πίνειν ὄντας· οἱ γὰρ ἐν
Σικελίᾳ Δωριεῖς ὡς ἔοικε τὸν ἐπίσταθμον μνάμονα προσηγόρευον·
ἔνιοι δὲ τὴν παροιμίαν οἴονται τοῖς παρὰ πότον λεγομένοις καὶ
πρατομένοις ἀμνηστίαν ἐπάγειν.

cf. Martial. 1. 27. 7, Lucian. *Symp.* 3 (i 145 Macleod), Stob. 3. 18. 27
(iii 520 Hense), Apostol. 11. 71c, *Mantiss.* 2. 22 (ii 533, 761
Leutsch-Schneidewin)

1003 Plut. *Quaest. Conviv.* 4. 6. 1 (iv 146 Hubert)

ὁ Σύμμαχος, ἄρ', ἔφη, σὺ τὸν πατριώτην θεόν, ὦ Λαμπρία,
εὖιον ὀριγύναικα
μαιομέναις Διόνυσον
ἀνθέοντα τιμαῖς

ἐγγράφεις καὶ ὑποποιεῖς τοῖς Ἑβραίων ἀπορρήτοις;

cf. *de E apud Delph.* 9 (iii 12 Pohlenz-Sieveking), *de exilio* 17 (iii
531 P.-S.)

2s. Διόν. μαιν. θύοντα τιμ. *exil.* (excepto cod. v), μαιν. ἀνθ. τιμαῖσι Διόν.
Quaest., μαιν. Διόν. ἀνθ. τιμ. *de E, exil.* cod. v

1001 Plutarch, *On garrulity*

Consider the persuasiveness and charm of Lysias! Of him

I say that he obtained a fine share of the violet-haired Muses.

1002 Plutarch, *Table-talk*

The saying,

I hate a fellow-drinker with a good memory,

Sosius Senecio, is explained by some with reference to masters of ceremonies, who were rather tiresome and lacking in good taste as the drinking went on, since it seems that the Sicilian Dorians used to call the master of ceremonies 'the remembrancer'. Others think the proverb recommends forgetfulness of what is said and done during the drinking.

1003 Plutarch, *Table-talk*

Symmachus said, 'Lamprias, are you enrolling and enlisting your national god,¹

Euius, rouser of women, Dionysus, flourishing in crazed honours,

among the mysteries of the Hebrews?'

¹ Dionysus, as son of Theban Semele, and Lamprias, Plutarch's brother, were both Boeotian.

1004 Plut. *an seni ger. resp.* 12 (v 1. 39 Hubert)

ἢ πλοίων μὲν ἄρχοντας οὐ ποιεῖ γράμματα κυβερνητικά, μὴ
πολλάκις γενομένους ἐν πρύμνῃ θεατὰς τῶν πρὸς κύμα καὶ πνεῦμα
καὶ νύκτα χειμερίων ἀγώνων,

ὅτε Τυνδαριδῶν ἀδελφῶν ἄλιον ναύταν πόθος βάλλει.

ναύταν, ναύτην codd.

1005 Plut. *praec. ger. reip.* 2 (v 1. 59s. Hubert)

πολλοὶ δ' ἀπὸ τύχης ἀψάμενοι τῶν κοινῶν καὶ ἀναπληθόντες
οὐκέτι ραδίως ἀπελθεῖν δύνανται, ταῦτὸ τοῖς ἐμβᾶσιν εἰς πλοῖον
αἰῶρας χάριν εἶτ' ἀποσπασθεῖσιν εἰς πέλαγος πεπονθότες· ἕξω
βλέπουσι ναυτιῶντες καὶ ταραττόμενοι, μένειν δὲ καὶ χρῆσθαι τοῖς
παροῦσιν ἀνάγκῃ ἔχοντες·

λευκᾶς καθύπερθε γαλάνας
εὐπρόσωποι σφᾶς †παρ(ι)ῆσαν† ἔρωτες ναῖας
κληῖδος χαραξίπόντου δαιμονίαν ἐς ὕβριν.

2 παρήσαν, παρήσαν, παρήσαν codd., παράξαν Bergk, <ἐ>π' ἄρ' ἦσαν
Page 3 de Meziriac: χαράζει, χαράζει, χαλάζει π. codd.

1006 Plut. *de primo frigido* 17 (v 3. 107 Hubert)

ὁ γὰρ ἥλιος ἀνίσχων, ὡς τις εἶπε τῶν διθυραμβοποιῶν,
εὐθύς ἀνέπλησεν ἀεροβατῶν μέγαν οἶκον ἀνέμων.

Emperius: -βάταν codd.

1004 Plutarch, *Should old men govern?*

Navigation manuals do not make ships' captains of men who have not watched many times from the stern the stormy struggles against wind and wave and night,

when longing strikes the sailor at sea for the Tyndarid brothers.¹

¹ See 998.

1005 Plutarch, *Political Precepts*

Many who have become politically involved by mere chance and have had their fill find it no longer easy to withdraw; they are in the same condition as men who have boarded a ship to enjoy rocking motion and then have been carried off to the open sea: they look out seasick and distressed, but they must stay put and endure their plight:

fair-faced desires for the sea-furrowing oar-bench of the ship have snatched¹ them over the white calm to a god-sent violence.²

¹ Text uncertain.

² Ascribed to Simonides by Schneidewin.

1006 Plutarch, *On cold as an element*

For the rising sun, as one of the dithyrambic poets said, immediately filled the great house of the air-walking winds.

1007 Plut. *de commun. notit.* 19 (vi 2. 80s. Pohlenz)

δέκα φαύλους ἢ χιλίους ἢ μυρίους ἔδει γενέσθαι, καὶ μὴ κακίας
μὲν φορὰν τοσαύτην τὸ πλῆθος —

οὐ ψάμμος ἢ κόνις ἢ πτερὰ ποικιλοτρίχων οἰωνῶν
τόσσον ἂν χεύαιτ' ἀριθμὸν —

ἀρετῆς δὲ μηδ' ἐνύπνιον.

cf. *de amore prolis* 4 (iii 265 Pohlenz-Sieveking)

1 Basiliensis: οὐ *commun.* codd. -τρίχων *commun.* codd.:
-θράων *prol.* codd.

1007A Plut. *non posse suaviter . . .* 13 (vi 2. 145 Pohlenz)

εἰ δὲ Πτολεμαῖος ὁ πρῶτος συναγαγὼν τὸ μουσεῖον τούτοις ἐνέ-
τυχε τοῖς καλοῖς καὶ βασιλικαῖς παραγγέλμασιν, ἄρ' οὐκ ἂν εἶπε

τοῖς Σαμίοις, ᾧ Μούσα, τίς ὁ φθόνος;

1008 Plut. *non posse suaviter . . .* 13 (vi 2. 146 Pohlenz)

ποῖος γὰρ ἂν αὐλὸς ἢ κιθάρᾳ διηρμοσμένη πρὸς ᾧδην ἢ τίς
χορὸς

εὐρύοπα κέλαδον ἀκροσόφων
ἀγνύμενον διὰ στομάτων

φθεγγόμενος οὕτως εὐφρανεν Ἐπίκουρον καὶ Μητροδώρον ὡς Ἀρι-
στοτέλη καὶ Θεόφραστον καὶ Δικαίαρχον καὶ Ἱερώνυμον οἱ περὶ
χορῶν λόγοι καὶ διδασκαλιῶν καὶ τὰ αὐλῶν προβλήματα καὶ
ῥυθμῶν καὶ ἁρμονιῶν;

1007 Plutarch, *On common conceptions against the Stoics*

There should have been ten base men or a thousand or
ten thousand, not such an enormous crop of evil —

neither sand nor dust nor the plumage of dapple-
feathered birds could be heaped in such number —

and not even a phantom of virtue.

1007A Plutarch, *That Epicurus actually makes a pleasant life impossible*

If Ptolemy, the first to assemble the Museum, had
come across these fine royal precepts,¹ he would surely
have said,

Why, Muse, do the Samians² bear you a grudge?

¹ The Epicurean rejection of music and poetry. ² Epicurus
was born on Samos.

1008 Plutarch, *That Epicurus actually makes a pleasant life impossible*

For what pipe or lyre tuned for song, what chorus utter-
ing

the wide-voiced shout bursting from high-skilled
mouths¹

could have given as much pleasure to Epicurus and Metro-
dorus as discussion of choruses and the productions of
plays and questions about pipes and rhythms and tunings
gave to Aristotle and Theophrastus and Dicaearchus and
Hieronymus?

¹ Ascribed to Pindar by Boeckh.

1009 Plut. *non posse suaviter* . . . 26 (vi 2. 166 Pohlenz)

ἀλλ' ἐκεῖνο τοῦ θανάτου τὸ πρόσωπον ὡς φοβερὸν καὶ σκυθρω-
πὸν καὶ σκοτεινὸν ἅπαντες ὑποδειμαίνουσι, τὸ τῆς ἀναισθησίας καὶ
λήθης καὶ ἀγνοίας· καὶ πρὸς τὸ ἀπόλωλε καὶ τὸ ἀνήρηται καὶ τὸ
οὐκ ἔστι ταρασσονται καὶ δυσανασχετοῦσι τούτων λεγομένων <ὡς>
τὸ

ἔπειτα κείσεται βαθυδένδρῳ
ἐν χθονὶ συμποσιῶν τε καὶ λυρᾶν ἄμοιρος
λαχᾶς τε παντερπέος αὐλῶν.

1 Dübner: ἐπιτακῆσεται codd.

1010 Plut. *non posse suaviter* . . . 27 (vi 2. 168 Pohlenz)

οὐδὲ ραδίως οὐδ' ἀλύπως ἀκούομεν

ὡς ἄρ' εἰπόντα μιν τηλαυγὲς ἀμβρόσιον
ἐλασίππου πρόσωπον ἀπέλειπεν ἀμέρας.

ἀμβρ. τηλ. ci. Bergk Wyttenbach: πρὸς τόπον codd.

1011 Prisc. *inst.* i 20 (ii 15 Keil)

pro Aeolico digamma *ϕ*, u ponitur. quod sicut illi
solebant accipere digamma modo pro <u, modo pro : *add.*
Edmonds> consonante simplici teste Astyage, qui diversis
hoc ostendit usibus, ut in hoc versu:

(a) ὀψόμενος φελάναν ἐλικώπιδα,

sic nos quoque pro simplici habemus plerumque con-
sonante u loco *ϕ* digamma positum, ut 'at Venus haud
animo nequiquam exterrita mater'; est tamen quando
idem Aeolis inveniuntur pro duplici quoque consonante
digamma posuisse, ut

(b) Νέστορι δὲ φῶ παιδός

(a) ΟΨΟΜΕΝΟΣ, sscr. 'aspiciens', in litura l: ΟΥΟ- RA, ΟΦΟ-
rGD (b) Νέστορι, Νέστορα codd.

1009 Plutarch, *That Epicurus actually makes a pleasant
life impossible*

But the aspect of death that everyone fears as terrify-
ing and gloomy and dismal is the aspect of insensibility
and forgetting and ignorance. Confronted by expressions
like 'he is lost' and 'he is destroyed' and 'he is no more' they
are distressed, and they are much vexed when words such
as these are spoken:

then he will lie in the deep-wooded earth with no
share in drinking-parties and lyres and the all-
delightful cry of the pipes.

1010 Plutarch, *That Epicurus actually makes a pleasant
life impossible*

And it is with distress and pain that we hear the words

So he spoke, and the far-shining ambrosial face of
horse-driving Day abandoned him.

1011 Priscian, *Grammar*

The letter u is put in place of Aeolic digamma¹; and as
they took digamma sometimes as u, sometimes as a single
consonant — see Astyages, who makes the point by means
of various examples, as in the verse

(a) (he) about to see glancing-eyed Helen,

— so we too most often have u for digamma as a single con-
sonant, as in *at Venus*²; but sometimes those Aeolic writ-
ers are found using digamma as a double consonant;

(b) but (to) Nestor . . . of his son³

¹ E.g. Alc. 70. 12 ἀνάταν.

² The V (or U) of Venus helps to lengthen the preceding vowel, like the digamma in (a). ³ The digamma as a double consonant lengthens the preceding vowel.

1012 Schol. Ap. Rhod. 1. 146 (p. 20 Wendel)

Φερεκύδης δὲ ἐν τῇ β' (F.Gr.H. 3 F9) ἐκ Λαοφόνης (Wilamowitz: -φόντης codd.) τῆς Πλευρώνος Λῆδαν καὶ Ἀλθαίαν Θεστίω γενέσθαι φησίν. ὅτι δὲ Γλαύκου ἐστὶ θυγάτηρ καὶ Ἀλκμῶν (Bergk: Ἀλθαίας codd., Ἀλκαῖος Wendel) αἰνίττεται λέγων·

τὼς τέκεν θυγάτηρ Γλαύκω μάκαιρα.

Bergk: τοὺς codd. Hiller: τέκε codd. Bergk: Γλαύκωι codd.
τοὺς τέκε Γλαύκω θ. μ. Page

[1013 'Elias' In Aristot. Categ. comment. p. 124 Busse (Comm. in Aristot. Graeca 18. 1)

ἐν μὲν τοῖς διαλογικοῖς, τοῖς καὶ ἐξωτερικοῖς, σαφές (sc. ὁ Ἀριστοτέλης), ὡς πρὸς τοὺς ἐξω φιλοσοφίας διαλεγόμενος, ὡς δὲ ἐν διαλεκτικοῖς, ποικίλος ταῖς μμήσεσιν, Ἀφροδίτης [[ὄνομα] γέμων καὶ Χαρίτων ἀνάμεστος.

ὄνομα ('quod primitus supra ἀφροδ. additum fuisse videtur') secl. Busse γέμων HKP, τέμων Brandis ex cod. R ἄλοκα τέμωνων ci. Bergk]

1014 Schol. A Hom. Il. 16. 57c (iv 173 Erbse)

ὅσοις κυρίοις εἰς ἧς λήγουσι βαρυτόνοις συνθέτοις παράκειται ἐπιθετικὰ δεινόμενα, Διογένης, αὐτὰρ ὁ διογενῆς (Il. 21. 17, Od. 23. 306), Πολυνείκης,

ἀλλ' ἅ πολυνεικῆς δι' Ἑλένα

Hermann: ἀλλὰ cod. Schneidewin: -νίκης cod. Hermann: διελένα cod.

1012 Scholiast on Apollonius of Rhodes ('Aetolian Leda' sent her sons Castor and Polydeuces to join the Argonauts)

Pherecydes says in Book 2 that Leda and Althaea were daughters of Thestius¹ by Laophone, daughter of Pleuron; but that Leda is daughter of Glaucus² is implied by (Alcman?)³ too:

the sons whom the blessed daughter of Glaucus bore.

¹ King of Aetolia; see Ibycus 304. Pleuron is an Aetolian city. ² Son of Sisypus; this version is given by Hellanicus (F.Gr.H. 4 F119). ³ Text corrupt; Bergk proposed 'Alcman' (fr. 230 dub. Calame), Wendel 'Alcaeus' (so Page).

[1013 'Elias', Commentary on Aristotle's Categories¹

In his dialogic writings, also called the exoteric writings, Aristotle's manner is clear, since he is addressing himself to non-philosophers; and as is fitting in dialectical works he is varied in his representations of character, laden with Aphrodite and full of the Graces.²

¹ Now attributed to the Christian philosopher David (fl. c. 550). ² Bergk thought that the last phrase was verse, emending the text to give 'cutting the furrow of Aphrodite'; but this is quite unlikely.]

1014 Scholiast on Homer, Iliad 16. 57

Alongside compound proper names in -ης with acute accent on the penultimate syllable we find epithets with acute accent on the final syllable: Διογένης, 'Diogenes', but διογενῆς, 'Zeus-born'; Πολυνείκης, 'Polyneices', but πολυνεικῆς, 'much fought over':

But godlike Helen, much fought over, . . .

1015 Schol. Pind. *Nem.* 6. 85b (iii 112 Drachmann)

δίκρουν γάρ (sc. τὸ δόρυ τοῦ Ἀχιλλέως), ὥστε δύο ἀκμᾶς ἔχειν
καὶ μιᾷ βολῇ [[ὥστε]] δισὰ τὰ τραύματα ἀπεργάζεσθαι. καὶ
Αἰσχύλος ἐν Νηρείαι (fr. 152 Radt) καὶ Σοφοκλῆς ἐν Ἀχιλλέως
Ἐραστοῦς (fr. 152 Radt)· ἡ δορὸς διχόστομον πλάκτρον·

δίπτυχοι γὰρ ὀδύναί μιν ἤρικον Ἀχιλλείου δόρατος.

ἤρικον ci. L. Dindorf Ἀχιλλείου ci. Bergk

1016 Stob. 1. 1. 31b (i 39 Wachsmuth-Hense) (ἔστι θεὸς
δημιουργὸς τῶν ὄντων κτλ.)

ὑμνέωμες μάκαρας, Μοῦσαι Διὸς ἔκγονοι,
ἀφθίτοις ἀοιδαῖς.

1017 Stob. 1. 5. 19 (i 81 Wachsmuth-Hense) (περὶ εἰμαρ-
μένης καὶ τῆς τῶν γνομένων εὐταξίας)

Πλουτάρχου ἐκ τοῦ Εἰ ἡ τῶν μελλόντων πρόγνωσις ἀφέλιμος·
τὸ γὰρ εἰμαρμένον ἀτρεπτον καὶ ἀπαράβατον,

χῶπερ μόνον ὀφρύσι νεύσει,
καρτερὰ τούτῳ κέκλωστ' ἀνάγκα

καὶ πεπρωμένη.

1 Gaisford: χῶπερ, χῶπερ codd.

Meineke: νεύσει, νεῦσι codd.

2 Meineke: κέκλωστ' codd.

1015 Scholiast on Pindar, *Nemean* 6. 53 (Achilles' 'furious
spear')

It was forked, so that it had two points and with one
throw inflicted two wounds. So Aeschylus in his *Nereids*
(fr. 152 Radt), Sophocles in his *Lovers of Achilles* (fr. 152
Radt), 'or the double-biting point of the spear';

for two-fold pains from Achilles' spear tore him.¹

¹ This may be part of the Sophoclean fragment; see Pearson and
Radt *ad loc.* Bergk regarded it as lyric, perhaps Pindaric.

1016 Stobaeus, *Anthology* (that god is the creator of the
world . . .)

Muses, daughters of Zeus, let us hymn the
blessed ones with immortal songs.¹

¹ In the mss. the line follows nine dactylic hexameters, but it seems
to be the beginning of a new poem; the sequel may be missing from
the mss.

1017 Stobaeus, *Anthology* (on fate and the orderliness of
events)

From Plutarch, *Is foreknowledge of the future useful?*:
For what is fated may not be turned aside nor passed by,

and if he¹ merely nods his brows at a man, strong
necessity is at once spun for him,

and fated for him.

¹ Zeus? Or 'she . . . her brows' of one of the Fates?

1018 Stob. 1. 5. 10–12 (i 76s. Wachsmuth-Hense) (περὶ εἰμαρμένης καὶ τῆς τῶν γινομένων εὐταξίας)

(a) κλῦτε, Μοῖραι, Διὸς αἴ τε πα-
 ρὰ θρόνον ἀγχοτάτω θεῶν
 ἐζόμεναι περιώσι' ἄφυκτά τε
 μῆδεα παντοδαπῶν βου-
 λῶν ἀδαμαντίνασιον ὑφαίνετε κερκίσω.

(b) Αἴσα <καὶ> Κλωθῶ Λάχεσις τ', εὐώλενοι
 κοῦραι Νυκτός,
 εὐχομένων ἐπακούσατ',
 οὐράνιοι χθόνιοι τε
 δαίμονες ὧ πανδείματοι·

5 πέμπειτ' ἄμμιν <τὰν> ῥοδοκόλπον
 Εὐνομίαν λιπαροθρόνους τ' ἀδελφὰς
 Δίκαν καὶ στεφανηφόρον Εἰράναν,
 πόλιν τε τάνδε βαρυφρόνων
 λελάθειτε συντυχιῶν.

(a) 2 Grotius: περιώσια· φυκτά FP 3 Grotius: -πᾶν βουλᾶν FP
 Wilamowitz: -αις ὑφαίνεται FP
 (b) 1 suppl. Bergk 2 Νυκτός κόραι ci. Wilamowitz
 3 -σατε F, -σαται P 4 Wachsmuth: -δείμαντοι FP 5 suppl.
 Wilamowitz 9 Grotius: -ίαν FP

1018 Stobaeus, *Anthology* (on fate and the orderliness of events)¹

(a) Listen, Fates, who sit nearest of the gods to the throne of Zeus and weave on adamantine shuttles countless and inescapable devices of counsels of all kinds.

(b) Aisa,² Clotho and Lachesis, fair-armed daughters of Night, hear our prayers, you all-terrible deities of heaven and the lower world: send us rose-bosomed Eunomia³ and her bright-throned sisters Justice and garland-wearing Peace, and make this city forget its heavy-hearted misfortunes.

¹ The mss. give three passages, numbered 10 (κλῦτε-ἐζόμεναι), 11 (περιώσια-κερκίσω) and 12 (Αἴσα-συντυχιῶν) by editors; 10 is ascribed to Eur. *Peleus*, 11 and 12 to Soph. *Phaedra*, but the ascriptions may refer to the preceding extracts (adesp. F 503, F 504 Kannicht-Snell) and to the following extract (Soph. F 686 Radt). 10 and 11 should certainly be joined to give (a). Nauck joined all three; so Diehl, Bowra (see esp. *G.L.P.* 2 404 ff.); but it is not certain that the metre of (a) is dactylo-epitrite as in (b), and (b) seems to begin a new poem. Meineke ascribed 12 to Simonides or Bacchylides, Wilamowitz 11–12 to Sim., Bowra 10–12 to Sim.

² Dis-
 pensation or Destiny; in Hesiod, *Theog.* 905 the Fates are Clotho, Lachesis and Atropos. ³ Good Order in civic government; in Hesiod, *Theog.* 901 ff. the sisters are the three Seasons (Horai).

1019 Stob. 1. 6. 13 (i 86 Wachsmuth-Hense) (περὶ τύχης ἢ ταῦτομάτου)

Τύχα, μερόπων ἀρχὰ
καὶ τέρμα, τὸ καὶ Σοφίας θακεῖς ἔδρας
καὶ τιμὰν βροτόεις ἐπέθηκας ἔργοις·
καὶ τὸ καλὸν πλεόν ἢ κακὸν ἐκ σέθεν,
5 ἄ τε χάρις λάμπει περὶ σὰν πτέρυγα χρυσεάν,
καὶ τὸ τεῦ πλάστιγγι δοθὲν μακαριστότατον
τελέθει·
τὸ δ' ἀμαχανίας πόρον εἶδες ἐν ἄλγεσι
καὶ λάμπρον φάος ἄγαγες ἐν σκότει, προφερε-
στάτα θεῶν.

2 Grotius: τέρματι FP Jacobs: ἄκος δρᾶς F, lacun. P
4 κακὸν P²: καλὸν FP¹ 7 Grotius: σὺ FP Grotius:
ἀλγεσων FP 8 Page: σκότω FP

1020 Str. 1. 2. 14 (i 25 Aly)

ἢ καὶ Ἡσιόδῳ μὲν ἔπρεπε μὴ φλυαρεῖν ἀλλὰ ταῖς κατεχούσαις
δόξαις ἀκολουθεῖν, Ὁμήρῳ δὲ
πᾶν ὅττι κεν ἐπ' ἀκαιρίμαν
γλώσσαν ἴη κελαδεῖν;

cf. D. H. *Comp.* 1 (vi 5 Radermacher), Lucian. *Rhet. Praec.* 18 (ii 326 Macleod), *Hist. Conscr.* 32 (iii 307 M.), Athen. 5. 217c (i 481 Kaibel)

1 ὅττι κεν, ὅτι κεν, ὅτι ἂν codd. ἀκαιρ. varie corruptum in Str.
et Lucian. codd. 2 γλώτταν codd. plerique γλ. ἔπος
ἐλθη λέγειν D. H., γλ. ἔλθη Lucian., Athen.

1019 Stobaeus, *Anthology* (on fortune or accident)

Fortune, beginning and end for mankind, you sit in Wisdom's seat and give honour to mortal deeds; from you comes more good than evil, grace shines about your gold wing, and what the scale of your balance gives is the happiest; you see a way out of the impasse in troubles, and you bring bright light in darkness, you most excellent of gods.

1020 Strabo, *Geography*

Surely it was not fitting for Hesiod to refrain from talking nonsense and follow accepted opinions, but fitting for Homer

to sing of everything that comes to an ill-timed tongue.

1021 Theodorus Metochita, *misc. philos. et hist.* (p. 515 Müller-Kiessling)

καὶ ποιητὰι δέ φασιν·
 ᾧ γλυκεῖ' Εἰράνα,
 πλουτοδότειρα βροτοῖς.

1 εἰρήνη codd.

1022 Theodorus Metochita, *misc. philos. et hist.* (p. 562 Müller-Kiessling)

καὶ λαμβάνειν ἐξὸν καὶ χρηματίζεσθαι ῥᾶστα, κἄν εἰ πλάττωνται
 παρολιγωρεῖν καὶ παρορᾶν ἀνεπιστρόφως καὶ παρατρέχειν,
 νύσσει γ' ὅμως σφᾶς θέλγητρο' ἄδονᾶς

φήσιν ἢ ποίησις.

νύττει, ἡδονὰς codd.

1023 = *T.G.F.* adesp. F 692 P. Schubart 17 = P. Berol. inv. 13428

col. i 1]μα πέτρῃ ξ[υ]ν 2]ν ἔβρεμεν μ[υ]α
 3]γλυκὺν ἐκ τ[ῶ]ν

coll. i–ii

12 ρί | ζούσαι νυχίαν κέλ[ευθ]ον
 αἰ τᾶν [Ἔσ] | περιδῶν χ[ο]ραγ[ο]ί
 π[ο]τὶ νε[ύ]τροφον [τρο] | πάν,
 14 ἵνα τε Νῦξ δ[ι]αμ[ε]ίβεται

vv. 11–19 cola distinct. Kannicht-Snell, Merkelbach secuti; cetera ut in pap.

omnia suppl. ed. pr. (Schubart), exceptis quae sequuntur:

12 κέλ[ευθον][[ον]] ed. pr. 13 χ[ο]ραγ[έ]τ[ι] Maas (voc. an dat. ?)

14 K.-S.: [ἀπαμ]εἰβεται ed. pr.

420

1021 Theodorus the Metochite, *Miscellany*

And poets say,

O sweet Peace, wealth-giver to mortals!¹

¹ Bergk suggested Pindaric authorship.

1022 Theodorus the Metochite, *Miscellany*

When they can easily acquire it and make money, even if they pretend to disregard it and overlook it in indifference and pass it by,

yet the beguilements of pleasure sting them,¹

as the poet has it.

¹ Bergk again suggested Pindar's authorship; fr. 223. 3 Snell. Perhaps only the words 'the beguilements of pleasure' belong to the quotation.

It is uncertain whether frs. 1023–1028 belong to lyric or tragedy.

1023 = *T.G.F.* adesp. F 692 Berlin papyrus (3rd–2nd c. B.C.)

col. i . . . rock . . . roared . . . sweet . . .¹

col. ii . . . the choir-leaders of the Hesperides² driving their two-horse chariot along the path of night to the new turning-point, where Night passes

¹ These words may belong to a different poem. ² Cf. Mimnermus 12, where a gold bed carries the sleeping Sun over the sea from the Hesperides to the Ethiopians (i.e. from west to east), where his chariot and horses await Dawn's coming. For the singing of the Hesperides see Hesiod, *Theog.* 275 with West's note, Prop. 3. 22. 10 *Hesperidumque choros.*

- τὰ[ν φασσ] | φόρον αἴγλαν
 ἔωιον [ἄ]ν αἰθέρα,
 16 φέρει[ι δ' ἄ] | μέριον φάος
 διὰ κύματος ἀερίου πτ[αμέ] | να
 ναύταισ<ι> ποδαγ[ὸ]ς ὤν
 18 περας θυ[] | | τερ γαν λ[.] τξξ[
 ὦ] χρυσόθρον' Εὐ[φρό] | να
 (να) κήρυξιν[. . . .] ιαν δι' α[ζ] γλάει[
 20 ητταμεναί[. .] ἐλ[. . . .] τωλ[. .] γκα[
 λοφ[ο]ρον λοχ[. .] , αντι παρθεν[
 πρὶν ἐπικ[. .] λλατα[. .] , αι τλατα . [

15 Page: φασσ] ed. pr. Snell: εοιον pap. 16 suppl. Page:
 φέρο[ισα ed. pr. κυβητος ut vid. pap. 17 <> Merkelbach
 πέρας vel περᾶς? 17s. θύ[γα]τερ vel θύ[ον]τες ed. pr.
 19 κηρύξ<ε>ψ Merkelbach

1024 = T.G.F. adesp. F 681 Ox. Pap. 2436

col. ii

- . .] ιον μεσο[] ηποη* ψαύω δὲ λ[
] ν* ὁ δεμο[. .] [. .] . . . [. .] αἰς Ἄρεως Ὑμησ[σ
 μου μάλλον ἢ τέκνησ' ἐγώ* σπευσο[
 ἀπαλλα[γὴν ἐμ] ἠων κακῶν* χορεύσατε []
 5 καὶ μὴ π[. .] ε[. .] μάθητε μνημονεύσατ[ε
 εἴ τις κατὰ στέγας θύρσος ἔτι λείπεται πυρὶ παι[
 λάσσεται* ἦν, π[α] ἴδες αἰπύλων καὶ σο[
 πης ποι[μένε]ς βουκόλοι μαινάδες [[δῶ]]

through the light-bringing radiance in the eastern
 air; and she brings the day's light, flying over the
 misty wave, a guide for sailors . . . Gold-flowered
 Night! . . . heralds . . . through the radiant . . .
 maiden(s) . . . before . . .³

³ Much of text and translation uncertain.

1024 T.G.F. adesp. F 681 Oxyrhynchus papyrus (early
 2nd c. A.D.)¹

. . . I touch² . . . (child?)³ of Ares . . . Hymettus⁴ . . .
 I was more happy in my children (than Priam?);
 hasten- . . . release from my ills; dance! . . . and do
 not go unnoticed . . .⁵; remember! . . . if any thyrsus⁶
 still remains in the house . . . fire . . .; see! sons of
 goatherds and . . . , shepherds, herdsmen, Bacchants
 . . .⁷

¹ Text with musical notation, the music dated to 2nd c. B.C.–2nd c.
 A.D., probably much later than the text. ² Perhaps 'I touch
 (the spring)'; see n. 4. ³ Eros? Cf. Simon. 575. ⁴ E. K.
 Borthwick, *A.J.Ph.* 84 (1963) 225 ff. suggests that the reference is
 to Aphrodite's shrine at Kyllupera on Mt. Hymettus with its
 spring, where childless women went to be cured. 'Hymen' is a less
 probable reading. ⁵ Or 'and do not learn . . .'. ⁶ Or
 'torch'. ⁷ The song perhaps ends here. It may be a monody
 from a satyr-play; note the call to dance and the rustic setting.

1 λ[ουτρῶν Borthwick 2 ὁ δ' ἐμὸ[ς vel ὁ δὲ μο[[π]αῖς
 dubit. ed. pr. (E. G. Turner) Ὑμησ[σ pot. quam Ὑμηγ[
 2s. Πριά] | μου ed. pr. 3 -τέκνησα ἐγώ, σαε disyll. musico
 σπευσό[μεθα, -σο]μεν, al. ed. pr. 4 ἐμ] ἠων Gentili
 5 vel λάθητε 6 σπγας pap. 7 πυρσὸς ed. pr.
 6s. φῦ] | λάσσεται? 7 καινσος in και κισσος corr.?
 8 μαινάδες fort. fin. cantici

1025 'Hdn.' π. κλισ. ῥημ.: *Anecd. Oxon.* (iii 261 Cramer)

Μάγνης, Μάγνησσα·

Πελίου τε Μάγνησσαν κόραν

1026 = *T.G.F. adesp. F 85* *Aristot. Poet. 21. 1457b*
29 (p. 35 Lucas)

ἐνίοις δ' οὐκ ἔστιν ὄνομα κείμενον τῶν ἀνάλογον, ἀλλ' οὐδὲν ἤττον ὁμοίως λεχθήσεται· οἷον τὸ τὸν καρπὸν μὲν ἀφιέναι σπείρειν, τὸ δὲ τὴν φλόγα ἀπὸ τοῦ ἡλίου ἀνάνυμνον· ἀλλ' ὁμοίως ἔχει τοῦτο πρὸς τὸν ἡλίον καὶ τὸ σπείρειν πρὸς τὸν καρπὸν, διὸ εἴρηται

σπείρων θεοκτίσταν φλόγα.

1027 *D. H. Comp. 17* (vi 68ss. Usener-Radermacher)

ὁ μὲν οὖν βραχυσύλλαβος ἡγεμών τε καὶ πυρρήχιος καλεῖται, καὶ οὔτε μεγαλοπρεπῆς ἔστιν οὔτε σεμνός· σχῆμα δ' αὐτοῦ τοιάνδε·

(a) λέγε δὲ σὺ κατὰ πόδα νεόχυτα μέλεα.

... ὁ μὲν γὰρ ἐξ ἅπασι βραχειῶν συνεστίως, καλούμενος δὲ ὑπὸ τῶν χορείως [τρίβραχος πύσις], οὐ παράδειγμα τοιάνδε·

(b) Βρόμμε δορατοφόρ' ἐνυάλιε πολεμοκέλαδε,

ταπεινός τε καὶ ἄσεμνός ἐστι καὶ ἀγεννής ...

(c) = *Terp. 5* (vol. ii p. 317)

ὁ δ' ἐκ μακρῶς καὶ δυεῖν βραχειῶν μέσση μὲν λαβῶν τὴν μακρὰν

cf. *Epitom.* (p. 171s. U.-R.); *Anal. Gramm.* 8. 11 Keil, ubi Βρόμμε – *Ἄρη (b), *Macrob. Sat.* 1. 19. 1 (i 108 Willis) Bacchus ἐνυάλιος cognominatur

(a) νεόχυτα F *Epitom.*, νεόλυτα PMV
totm., πολεμόκλονε *Anal. Gramm.*

(b) πολέμοιο κέλαδε F *Epi-*
totm., πάτερ *Ἄρη post πολ. *Anal.*
Gramm.

1025 'Herodian', *On the inflexion of verbs*

Μάγνης, masculine, Μάγνησσα feminine:

and the Magnesian daughter¹ of Pelias

¹ Alcestis? See *Il.* 2. 715, *Eur. Alc.* 37, 82. Iolcus, the home of Pelias and Jason, was in Thessalian Magnesia.

1026 = *T.G.F. adesp. F 85* Aristotle, *Poetics*

Sometimes there is no established word for one term of the analogy, but it can be expressed all the same: for example, to scatter seed is 'to sow', but there is no word for the sun scattering its flame; yet this has the same relationship to the sun as sowing to the seed, and so we find the expression

(the Sun) sowing the god-created flame.

1027 Dionysius of Halicarnassus, *On Literary Composition* (on rhythms)

The rhythm which has two short syllables is called the *hegemon* ('leader') or *pyrrhich*, and it is neither impressive nor solemn; its pattern is as follows:

(a) Pick up the newly-scattered limbs¹ at your foot.

... The trisyllable which consists entirely of shorts, sometimes called the *choree*, for example,

(b) Bromius, spear-bearer, warrior, battle-shouter²!

is mean and lacks solemnity and nobility ...

(c) = *Terpander 5* (vol. ii p. 317)

The one which has a long and two shorts with the long in

¹ Of Pentheus?

² *Analecta Grammatica* adds 'father Ares'.

ἀμφίβραχος ὀνόμασαι, καὶ οὐ σφόδρα τῶν εὐσηχημόνων ἐστὶ
 ρυθμῶν ἀλλὰ διακέκλασαι τε καὶ πολλὸ τὸ θῆλυ καὶ ἀηδὲς ἔχει, ἰδὰ
 ἔστι ταυτί·

(d) Ἰακχε θρίαμβε, θρίαμβε, σὺ τῶνδε χοραγέ.

... ἕτερός ἐστιν ... ὃς ἀπὸ τῶν βραχειῶν ἀρξάμενος ἐπὶ τὴν
 ἄλογον τελευτᾷ· τοῦτον χωρίσαντες ἀπὸ τῶν ἀναπαίστων κυκλι-
 κὸν καλοῦσι παράδειγμα αὐτοῦ φέροντες τοῖονδε·

(e) κέχυται πόλις ὑψίπυλος κατὰ γᾶν.

... ἐν ἔτι λείπεται τρισυλλάβων ρυθμῶν γένος, ὃ συνέστηκεν ἐκ
 δύο μακρῶν καὶ βραχείας, τρία δὲ ποιεῖ σχήματα· μέσης μὲν γὰρ
 γυνομένης τῆς βραχείας, ἄκρων δὲ τῶν μακρῶν, κρητικός τε λέγε-
 ται καὶ ἐστὶν οὐκ ἀγεννής· ὑπόδειγμα δὲ αὐτοῦ τοιοῦτον·

(f) οἱ δ' ἐπείγοντο πλωταῖς ἀπήναισι χαλκεμβόλοισι.

ἄν δὲ τὴν ἀρχὴν αἱ δύο μακρὰ κατὰσχωσιν, τὴν δὲ τελευτὴν ἡ βρα-
 χεία, ἰδὰ ἐστι ταυτί·

(g) σοί, Φοῖβε, Μοῦσαι τε σύμβωμοι,

ἀνδράδες πάνυ ἐστὶ τὸ σχῆμα καὶ εἰς σεμνολογίαν ἐπιτηδεῖον. τὸ
 δ' αὐτὸ συμβήσεται κἂν ἡ βραχεία προτεθῆ τῶν μακρῶν· καὶ γὰρ
 οὗτος ὁ ρυθμὸς ἀξίωμα ἔχει καὶ μέγεθος· παράδειγμα δὲ αὐτοῦ
 τοῦδε·

(h) τίν' ἀκτάν, τίν' ὕλαν δράμω; ποῖ πορευθῶ;

τοῦτοις ἀμφοτέροις ὀνόματα κείται τοῖς ποσὶν ὑπὸ τῶν μετρικῶν
 βακχείος μὲν τῷ προτέρῳ, βατέρῳ δὲ ὑποβακχείος.

(d) L. Dindorf: διθρίαμβε codd. (e) -πυλον PMV
 (f) ἀπήναισι, -εσι, -εσσι codd., -ησι Stephanus -βόλοισιν PMV
 (g) σὺ F

³ A syllable less long than the 'long'.

⁴ Troy? G. F. Brussich,

the middle is called the *amphibrach*; it is not one of the elegant rhythms but is enervated and notably effeminate and unpleasant, like the following:

(d) Iacchus, thriambic, leader of this chorus!

There is another ... which begins with two shorts and ends with the irrational syllable³; they distinguish it from the anapaest and call it *cyclic*, citing the following line by way of example:

(e) the high-gated city⁴ is scattered on the earth.

One kind of trisyllabic rhythm remains, that composed of two longs and a short. It has three patterns: when the short is in the middle and the longs on the outside, it is called the *cretic*, and it does not lack nobility; for example,

(f) and they hastened onwards in their bronze-beaked floating wagons.⁵

If the two longs come first and the short last, as in the following,

(g) To you, Phoebus and the Muses who share your altar,

the effect is very manly and appropriate for solemn language. The same will happen if the short is put before the two longs, for this rhythm too has dignity and grandeur; for example,

(h) To what shore, to what wood shall I run?
Where shall I go?

The names given by the metricians to these two feet are *bacchius* and *hypobacchius*.

Q.U.C.C. 22 (1976) 144 ff., suggests Stesichorean authorship.

⁵ From Timotheus, *Persians*, of the Greeks at Salamis? So Usener, Diehl, Wilamowitz, Edmonds.

1028 Hsch. O 781 (ii 759 Latte)

ὁμόπαιδα κάσιν Κασάνδρας·

ὁμοῦ παιδευθέντα (Musurus: -θέντες cod.) ἢ ὁμοῦ τεκνωθέντα·
ἐπειδὴ δίδυμοί εἰσιν.

Musurus: κάσι cod.

1029 Heph. *Ench.* 10. 2 (p. 32 Consbruch) (περὶ ἀντισπαστικοῦ)

δίμετρον δὲ ἀκατάληκτον τὸ καλούμενον Γλυκάνειον, αὐτοῦ
Γλύκωνος εὐρόντος αὐτό·

κάπρος ἠνίχ' ὁ μαινόλης
ὀδόντι σκυλακοκτόνῳ
Κύπριδος θάλος ὤλεσεν.

cf. Epitom. Heph. (p. 360C.), Mar. Plot. Sacerd. 8. 2 (vi 537 Keil) (v. 1), schol. rec. Ar. *Nub.* 563 (p. 109 Dübner) (τὰ Γλύκωνος, vv. 1, 3)

1030 Heph. *Ench.* 12. 3 (p. 38s. Consbruch) (περὶ τοῦ ἀπ' ἐλάσσονος ἰωνικοῦ)

τοῦτο μέντοι (sc. τὸ τετράμετρον καταληκτικόν) καὶ γαλλιαμβικὸν καὶ μητρωακὸν [[καὶ ἀνακλώμενον]] καλεῖται — ὕστερον δὲ <καὶ> ἀνακλώμενον ἐκλήθη — διὰ τὸ πολλὰ τοὺς νεωτέρους εἰς τὴν μητέρα τῶν θεῶν γράψαι τούτῳ τῷ μέτρῳ (ἐν οἷς καὶ τὰ τοὺς τρίτους παιῶνας ἔχοντα καὶ παλιμβάκχειον καὶ τὰς τροχαϊκὰς ἀδιαφόρως παραλαμβάνουσι πρὸς τὰ καθαρὰ), ὡς καὶ τὰ πολυθρόλητα ταῦτα παραδείγματα δηλοῖ·

¹ Names derived from the Gallae, self-castrated worshippers of the Great Mother, and from the Mother herself. For the worship see Catullus 63, which is composed in a form of galliambic.

1028 Hesychius, *Lexicon*

twin brother¹ of Cassandra:

ὁμόπαιδα ('twin', literally 'fellow-child') is used for 'brought up together' or 'born together', since they are twins.

¹ Identity unknown: Paris? Helenus? Priam had fifty sons (*Il.* 24. 495).

Frr. 1029–1037 may belong to the Alexandrian period.

1029 Hephaestion, *Handbook on Metres*

The acatalectic 'antispastic' dimeter, the so-called glyconic, invented by Glycon¹ himself (××—υ—υ—):

When the frenzied boar with dog-killing tooth destroyed the shoot² of Cypris.

¹ Unknown poet. Glyconics were used by Aleman and Sappho.

² A plant? More probably metaphorically of Aphrodite's beloved Adonis.

1030 Hephaestion, *Handbook on Metres* (on the ionic *a minore*)

This (sc. the catalectic tetrameter) is known as both the *galliambic* and the *metroac*¹ — later it was also called the broken rhythm — because the new school of poets often addressed the Mother of the Gods in this metre (admitting third paeans and the palimbaccheus and trochaic metra indifferently into their pure ionics),² as these much-repeated examples show:

² Since the two lines quoted do not show these variations (for which see M. L. West, *Greek Metre* 145), this phrase must be treated as a parenthesis, unless it is assumed that further examples of the galliambic have fallen out of the text.

Γάλλαι μητρὸς ὀρείης φιλόθυρσοι δρομάδες
αἷς ἔντεα παταγεῖται καὶ χάλκεα κρόταλα.

cf. Choerob. ad loc. (p. 245s. C.) ψ καὶ Καλλιμάχος κέχρηται.

1031 Heph. *Ench.* 13. 4 (p. 42 Consbruch)

συντιθέασι δέ τινες καὶ ἐτέρῳ τρόπῳ τὸ τετράμετρον ὥστε τρεῖς
εἶναι τοὺς καλουμένους τετάρτους παιῶνας, εἴτα τελευταῖον τὸν
κρητικόν·

θυμελικὰν ἴθι μάκαρ φιλοφρόνως εἰς ἔριν.

cf. Choerob. ad loc. (p. 249 C.) ἐκ τῶν καλουμένων Δελφικῶν ἐστὶν ἡ
προκειμένη χρῆσις, μὴ ἔχόντων τὸ ὄνομα τοῦ ποιητοῦ.

1032 = Sotadea fr. 20 Powell (*Coll. Alex.* p. 244)
Schol. B Heph. 3 (p. 261 Consbruch)

τίθημι μέτρον ἰωνικὸν ἀπὸ μείζονος·

βλαστεῖ δ' ἐπὶ γῆς δένδρεα παντοῖα βρύοντα.

τοῦτο ἀπὸ μείζονος ἰωνικὸν τετράμετρον βραχυκατάληκτον.

cf. *Epim. Hom.* = *Anecd. Oxon.* i 96. 3 Cramer βλαστεῖ—βρύοντα.

Nauck ex *Anecd. Oxon.*: φύοντα schol. Heph.

Gallae of the mountain Mother, thyrsus-loving,
racing, by whom instruments and bronze cymbals
are clashed, . . .³

³ Choeroboscus in his commentary on the passage said Cal-
limachus often used the metre, so the lines may be his: fr. 761
incert. auct. Pfeiffer.

1031 Hephaestion, *Handbook on Metres* (on paeons)

Some compose the tetrameter differently again, with
three of the so-called fourth paeons (υυυυ-) and the cretic
(-υυ-) at the end:

Come graciously, blessed one, to the altar con-
test.¹

¹ Since the word is used particularly of the altar of Dionysus in the
theatre, the words will be addressed to him and the contest will be
poetic or dramatic. Choeroboscus says the line comes from the so-
called *Delphic Works*.

1032 = Sotadea fr. 20 Powell Scholiast on Hephaes-
tione

I give an ionic *a maiore* rhythm:

and on earth grow swelling trees of all kinds.

This is ionic *a maiore* tetrameter brachycatalectic.¹

¹ A form of sotadean, for which see M. L. West, *Greek Metre* 144 f.

1033 Schol. B Heph. (p. 299 Consbruch)

κατὰ διποδίαν δὲ συντιθέμενος (sc. ὁ πυρρῆχος) καὶ τὸν προ-
 κελευσματικὸν ποιῶν τὰ καλούμενα προκελευσματικά ἢ πυρρι-
 χιακά μέτρα ποιεῖ, ὧν παραδείγματα·

ἴθι μόλε ταχύποδος ἐπὶ δέμας ἐλάφου
 πτεροφόρον ἀνὰ χερὶ δόνακα τιθεμένα.

cf. *Anat. Gramm.* 4. 17 Keil

1 ἐπὶ δέμας *Anat.* (cod. Ambros.): ἐπίδεσμα rell. 2 πτ. ἀνὰ
 Bergk: πτεροφόραν, -ον codd. Bergk: πτ. χελιδόνα καθημένην
Anat. cod. Ambros., χαιρηδόνα καθεῖν cod. Chisian. χέρσου
 καθημένα schol. codd. Y, χερσοῖ καθαμαγῖ cod. S

1034 = Sotad. fr. 4(c) Powell (*Coll. Alex.* p. 239)
 Stob. 1. 1. 9 (i 24 Wachsmuth-Hense) (ἔτι θεὸς δημιουργὸς
 τῶν ὄντων κτλ.)

Ζεὺς ὁ καὶ ζωῆς καὶ θανάτου πείρατα νωμῶν

1035 P. Oxy. 675

col. i

παιῶνι φιλοστεφά[νωι]
 μέλπ[ου]τες ὦ[.....]
 ἱερὰν κ[α]τέχων [.....]
 Ἄλεξάν[δρ]ειαν [.....]
 5 πολὺν [.....] καὶ βα[.....]
 ὁμοῦ π[.....] ὠμεν[.....]
 ταισδε [.....]
 σπονδα[.....]
 δοῖς ἕμν[.....]
 10 σεβια[.....]

col. ii

κε[.....] μελψο[.....]
 κελάδου παιῶν[.....]
 μέλεσι στεψα[.....]
 εὐτέρων πελά[νων]
 θῦμα δεδώκατ[ε]
 σταις ἐν ἄδα[ῖσ]
 πολυώνυμοι ἰλ[.....]
 [.....]σανδεφ[.....]
 [.....]ουτοῦ[.....]

omnia suppl. ed. pr. (Grenfell-Hunt)

1033 Scholiast on Hephaestion

The pyrrhich (υυυ) used in a dipody to form the pro-
 celeusmatic (υυυυ) creates the so-called proceleusmatic or
 pyrrhich metres, for example,

Come! Go swift-footed against the deer's body,
 placing a feather-bearing reed¹ in your hand.²

¹ I.e. an arrow-shaft. ² Addressed to a female, probably
 Artemis the deer-shooter.

1034 = Sotad. fr. 4(c) Powell Stobaeus, *Anthology*
 (that god is the creator of the world)

Zeus, who handles the ropes¹ of life and death²

¹ Or 'controls the limits'. ² Hense attributed the line to the
 3rd c. poet Sotades; the metre is sotadean.

1035 Oxyrhynchus papyrus (c. 50 A.D.)

col. i ... to garland-loving Paeon ... (we?) singing
 ... (he, possessing?) holy Alexandria ... city ... and
 ... together let us ... these ... libation ... (hymn?)
 ...

col. ii ... shall sing ... (of) the shout ... Paeon ...
 crowning with songs ... of sacrificial oils ... you
 have given a victim ... in songs ... many-named
 (gods) ...

1036 *Études de Papyrologie* 4 (1938) 121s.

προσίπταν[το
θηρέειν ἀκοὴν δι[
ἀνά<ρ>θροῖς μινυρίσμ[ασιν
μελιχρῶς ἐδίδαξα[ν

5 καὶ γὰρ κόσσυφος αγ[
λάβρωσ εὐκέλαδον [μέλος
φθόγγοις οὐλον ὑπ[
ῆλθε μουσικὸς ὄρν[ις

]λογ ψιθυρο[

1, 3, 8 suppl. ed. pr. (Waddell) 2 δι[vel δρ[4 suppl.
Page 6 suppl. Goossens 7 ὑπ[οκρέων Keydell

1037 *Inscriptions Grecques du Musée du Louvre : les textes inédits* (Paris 1933) n. 60 (p. 66ss.)

ὦ]δίσιω οὐδὲ Τριτογένευσ λωβά[σεται ἄστυ χόλος . . .

πηκτὰν τιθεῖς ἄλα· τάδε μὲν γὰρ ον[

-ρων κείναισ ἀνάγκαν τεῶν ἥσυχα[

-φες, αὐτὰρ ἀμετέρας φροντίδος ἕμνο[ς

5 -φης ἰκέτας βλαστὸς μερίμνας πραιῦ[ν-

γὰρ σε δᾶμος ὄν κτίσεν Ἐνδυμίων [

κοιμάτου σφετέρας ἀνίας ἀνέχε[ιν

τραι τῆνον ἐς τὸν ἀεικόματον ὕ[πνον

προὔθηκεν ἄντροις, τὰν μὲν ἐκ το[ῦ

omnia suppl. ed. pr. (Dain) exceptis quae sequuntur: 1 fin. ci.
Page 4 fin. Page? 7 fin. Wilamowitz

1036 *Oxyrhynchus papyrus* (2nd or 3rd c. A.D.)

. . . (they) flew towards . . . to hunt the sound . . .
with inarticulate warblings they sweetly (taught?)
. . . ; for the blackbird came, boisterously . . . its tune-
ful rapid song (with) notes, that musical bird¹ . . .
twitterings . . .²

¹ For the blackbird's song cf. Theocr. *Epigr.* 4. 9 f.

² 'Perhaps late Hellenistic' (West).

1037 Louvre inscription¹

. . . (neither Artemis with fruitless) childbirth nor
(the anger) of Tritogenes² will maltreat (the city) by
making the brine freeze solid; since these things . . .
those . . . necessity . . . of your³ . . . quiet . . . but the
hymn of our anxiety, suppliant, offshoot of worry,
. . . soothe . . . ; for the city which Endymion founded
. . . you . . . (to) emerge from its/his unresting dis-
tress . . . (she?) put him in a bed into his ever-resting
(sleep) . . . in the cave, the one⁴ from the . . . (the
city?) honours with libations . . . , the other⁵ (we

¹ Various themes are combined in what seems to be a hymn (v. 4); an end of divine anger towards Endymion's city (the Carian Heraclea at the foot of Mt. Latmus), Endymion's cave and his eternal sleep, the treatment of two females (perhaps the Moon, lover of Endymion, and some other), public mockery of a female and civic rejoicing, and finally marriage. Translation often insecure.

² Athena.

³ Singular, as elsewhere in the poem.

⁴ The

Moon?

⁵ A second female.

- 10 -νοις λοιβαῖς γεραίρει, τὰν δ' ἔς ἄστυ[ἔνθα πόσει
 σὺν βιαιολεχεί καὶ τέκνοις ἔστακε σ[μάχθων
 λαζυμένα πέρας· γέγαθε νῦν ἅπας μ[ἐν ὄχλος βλέ-
 πων ἀπ' ἄκρων ἐκ πολυθρίγκων τερά[μνων
 αὐχμὸν ἔς θ' ἄλα ῥύψασαν ὑπ' ἀμφιπολ[χαρί-
 15 εν θῆκαν βιοτᾶς, ἅπασά θ' ἤββα κῶμο[ν ἄγει ο-
 δοὺς κέρτομον χέοισ' ἰαχάν, οὐδέ τις[ἀ-
 πὸ στομάτων ἀχαλίνων ἦνια γλωσσ[ἀ-
 νάγκα τὰν ἀπὸ σώματος· ἀμφὶ γὰρ οἰσ[θηλυτέ-
 ρων ἀπερύκουσα θιγεῖν. κόνις δ' ἔς ἄπει[ρον αἰθέρα κα-
 20 τ' ἄστυ, παντοφῶνοις δ' ὄργανοις θελ[γ'
 ἄλλος παρ' ἄλλον σὺν γέλωι γῆρυν προ[ἀνά-
 παυσιν, λύπα δὲ χαρὰν πληστυ[
 θαλίας, δμῶων δ' ὁ μὲν τις ὤμων[πευκᾶν αἰ-
 θος πυριθηγῆς ἄσιν<έ>ας δόμουσ[
 25 ζεύγλαι δ' ὑπ' ἄλλος ταυροτενεῖσ[περι-
 γλαγέας παντοῖον ὠρίων φερων[
 -τεροις, σιγαῖ δὲ κέρκις ἄ λεχέων φυλ[άκεσσι συνήθης
 . . .] οἰκουρός, ἐπταύχενος δὲ δεσποιν[
 . . . κ]οῖτόνδε ἔς οὔδας ὁμολεχῆς πιπτ[
 30 . . .] α δ' ἐν ἄγγεσιν παρέστακεν[
]ς τελετας· ὦ τὰν ἀείμναστο[ν
] λέκτρων [ἄ]πειρος ἐφ' αἶ σε οπ[
]ας ἐπεὶ γάμων ἀκμᾶι δέμας [

have brought back?) to the town . . . (where) she stands with her violent-bedding (husband) and her children, grasping the end (of her toils); now all the (crowd) rejoices . . . (looking) from the heights from many-corniced chambers . . . and (the city?) having thrown her filth into the sea . . . by her attendants . . . (they) made (graceful?) . . . of life, and all the youth holds revel . . . in the streets, uttering cries of mockery, and no rein . . . from unbridled mouths . . . tongue . . . , but necessity checks bodily insult, for around . . . restraining them from touching (a female). And dust (went up) to the limitless (heaven) . . . (throughout) the town, and with all-voiced instruments enchant- . . . one beside another with laughter (gave) utterance . . . ceasing, and grief . . . joy . . . (of) festivity; and one of the slaves . . . fire-sharpened (blaze of pines?) . . . the unharmed houses . . . ; and another under the yoke-loop . . . bull-stretched . . . milky . . . of every kind . . . (of) seasonable (fruits?) . . . brought . . . , and the shuttle is silent, (the customary instrument of the) guardians of the beds . . . home-watching, and (of) the seven-necked⁶ . . . the mistress . . . to bed . . . the bedfellow falls to the ground . . . ; and among the vessels stands . . . rite; oh the ever-remembered . . . with no experience of the bed, (upon?) whom . . . you . . . since at the fit time for marriage . . . your body . . .

⁶ A seven-branched candlestick?

10 fin., 11 fin. ci. Page 12 med. Wilamowitz fin. Haus-
 soullier 14 fin. Wilamowitz 15 med. ci. Page 18 fin.,
 21 fin. Wilamowitz 23 fin. ci. Page 24 Page: *πυρὶ θῆγ'*
 ἔς ed. pr. 25 Wilamowitz: ἀπ' insern. 25 fin. Wilamowitz
 27 ci. Page

1038 (I) ostracon (Ashm. Mus. G. 141. 1), ed. D. G. Howarth, *J.H.S.* 25 (1905) 118, denuo D. L. Page, *J.H.S.* 67 (1947) 134s.

]ς εὔρε θνητ[
φ]ρενοβλαβές πα[
-κ]όρυμβε χαρ[

3 vel κ]ρυμβ' ἐχαρ[

(II) Ostracon Skeat 13, ed. H. C. Youtie, *T.A.P.A.* 81 (1950) 111ss.

]σης οὔσα
] ω παύσασθε
] ἐμῆι κενώσω τελετῆι
] . ιου Ληναῖαι ὠκυ-
5] . . μὴ φείσηθ' ἔτι γ' ὦ γυ-
ναῖκες]θροεῖτε τὸν Πᾶνα
]ν⁷ συρίζων
]μοις ἰάσκων
] . βω δὲ παρὼν
10]ον πρ[όστ]αξον
] . οσι

2 fort. = παύσασθαι

3 fort. = κενώσω

5 φείσ- = φείσ-

vel -ασθε

6 suppl. ed. pr.

Pearl:]θιοεῖτε ostr.

10 suppl. ed. pr.

1039 = 1043 *Suppl. Hell.* *Et. Gen.* AB (contul. A Lloyd-Jones, Parsons, B Alpers) (cf. *Et. Mag.* 702. 39)

εὔρηται ἡ σφιν ἀντανυμία παρὰ τῷ ποιητῇ σὺν τῷ ν. Συρακό-
σιοι δὲ τὸ ψιν λέγουσι, Λάκωνες φιν.

παρ δέ φιν κόραι Λευκίπιδες

West: παρὰ δέ σφιν A, παραδέσφιν B

λευκνυιδες B

1038 *Two ostraca*

(I) from Naucratis (c. 100 B.C.)

... (he) found ... mortal ... mind-damaged ...
ivy-clustered ...

(II) from Egypt (Thebes?) (c. 100 A.D.)

... (she) being ... cease¹! ... I shall make new
with my rite² ... Lenaeen women swift- ... do not
spare any longer, women, ... cry 'Pan', (who) play-
ing his pipes ... (leading?) ... being present ...
(command!) ...

¹ Plural imperative; or perhaps 'to cease'.

² Dionysus addresses his Bacchantis ('Lenaean'); perhaps 'I shall empty (the city)'.

1039–1045 may come from hexameter poetry.

1039 = 1043 *Suppl. Hell.* *Etymologicum Genuinum*

The pronoun σφιν, 'them' (dative), is found in Homer with the ν (*Il.* 1. 73, *Od.* 1. 339); Syracusans say ψιν, Laconians φιν:

and beside them the young daughters of Leucippus¹

¹ Ascribed to Alcman hesitantly by Bergk, confidently by West, *C.R.* 23 (1973) 100: fr. dub. 266 Calame. For the Leucippides see Alcman. 5 fr. 1(a), 7 n. 2, 8.

1040 = 1030 *Suppl. Hell.* *Et. Gen.* B (contul. Jacques) (cf. *Et. Mag.* 48. 39 = Hdn. π. παθ. 5, ii 167 Lentz)

ἀκινάγματα· τὰ τινάγματα τῶν ποδῶν μετὰ ῥυθμοῦ, οἶον
χειρῶν ἤδὲ ποδῶν ἀκινάγματα·

κινήματα, καὶ πλεονασμῷ τοῦ α καὶ τροπή τοῦ η εἰς α καὶ πλεονασμῷ τοῦ γ ἀκινάγματα.

cf. Hsch. A 2404 (i 86 Latte)

χειρῶν ἤδὲ ποδῶν *Et. Mag.*: χεῖρ ἤδὲ ποδῶν *Et. Gen.*

1041 = 1034–1035 *Suppl. Hell.* *Et. Gen.* AB (contul. A Lloyd-Jones, Parsons, B Jacques) (cf. *Et. Mag.* 417. 12)

οἱ δὲ Δωριεῖς διὰ τοῦ α λέγουσιν ἄχι (ἄχι A, ἄχι B), οἶον

(a) ἄχι Λίχα μέγα σᾶμα,

τουτέστιν ὅπου τοῦ Λίχα τὸ μέγα μνημεῖον, καὶ

(b)

ἄχι ὁ κλεινὸς

ἸΑμφιτρωνιάδας.

cf. Hdn. π. καθ. προσ. 19 (i 505 Lentz)

(a) ἄχι A, ἄχι B, *Et. Mag.* (b) 1 ἄχι AB, ἄχι *Et. Mag.*
2 Sylburg: -ιδας AB, *Et. Mag.* (sed -ιδης DM)

1042 *Et. Mag.* 420. 40

ἦδω· παρὰ τὸ ἄδω, τὸ ἀρέσκω·

ἄδον φίλον ὅς κεν ἄδησι·

τὰ γὰρ ἀρέσκοντα ἠδέα.

Sylburg: ὡς κεν codd., ὡκεν *Et. Gen.* A, sec. West (C.R. 23, 1973, 100)

1040 = 1030 *Suppl. Hell.* *Etymologicum Genuinum*

ἀκινάγματα: the rhythmical shaking of the feet, as in shakings of the hands and feet:

κινήματα ('movements'), altered to ἀκινάγματα by addition of (initial) α, change of η to α and addition of γ.

1041 = 1034–1035 *Suppl. Hell.* *Etymologicum Genuinum*

For ἦχι, 'where', the Dorians say ἄχι with α:

(a) where the great tomb of Lichas¹ is

and

(b) where famous Amphitryoniades² is.

¹ Herald of Heracles, thrown by him on to an islet near Cape Ceneaeum in N.W. Euboea; Strabo 9. 4. 4 speaks of the three Lichades islands; cf. Soph. *Trach.* 756 ff., Aes. fr. 25e. 13 f. Radt.

² Heracles, son of Amphitryon.

1042 *Etymologicum Magnum*

ἦδω ('I delight'), from ἄδω, 'I please':

I delighted any friend who pleased me.¹

For things that please are sweet (ἠδέα).

¹ Text and translation uncertain.

1043 Heph. *Ench.* 1. 3 (p. 2 Consbruch)

γίνεται δὲ τοῦτο κατὰ πέντε τρόπους· ἦτοι γὰρ λήξει εἰς δύο
σύμφωνα, οἶον

Τίρυνς οὐδέ τι τείχος ἐπήρκεσε

1044 = 1055–1056 *Suppl. Hell.* Hdn. π. καθ. προσ.
20 (i 523 Lentz) = π. διχρόνων (ii 7 Lentz)

τὸ δὲ

(a) στάδα λίμνην

ἢ

(b) κλάδα χρυσεόκαρπον

οὐχ ἔξει τινὰ εὐθείαν στάς ἢ κλάς· μεταπλασμοὶ γὰρ εἰσι.

(a) cf. Choerob. in Theodos. iv 1. 392 Hilgard ἀπὸ γὰρ τοῦ 'εὐστάδα
λίμνην' ἔχομεν ἀπλοῦν τὸ 'στάδα λίμνην'.

(b) cf. Hsch. K 2838 (ii 483 Latte)

1045 Prisc. *inst.* i 22 (ii 16 Keil)

digamma Aeolis est quando in metris pro nihilo acci-
piebant, ut

ἀμὲς δὲ φειρήμαν· τότε γὰρ θέτο Μῶσα λίγεια,

est enim hexametrum heroicum.

codd. miris modis corrupt.

1043 Hephæstion, *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 in 'Ti-ryns':

nor did the walled city of Tiryns ward off...¹

¹ Continued at Alcm. 15. Ascribed to Callimachus by Diehl: incert.
auct. 760 Pfeiffer. Perhaps '... Tiryns; nor did its wall ward off...'

1044 = 1055–1056 *Suppl. Hell.* Herodian, *Universal
Prosody*

In the expressions

(a) standing pool

and

(b) gold-fruited branch

στάδα 'standing' and κλάδα 'branch' will have no nominative
forms στάς and κλάς, since they are metaplasms.¹

¹ Derived from stems σταδ(ι)- and κλαδ-.

1045 Priscian, *Grammar*

Aeolic poets sometimes neglected digamma, as in

But we (love?) peace; for this was established by
the clear-voiced Muse.

For it is a heroic hexameter.

COMPARATIVE NUMERATION

CARMINA POPULARIA

Loeb/ <i>P.M.G.</i> (margin)	<i>P.M.G.</i> (<i>Carm. Pop.</i>)	Bergk	Diehl
847	1	13	27
848	2	41	32
849	3	1	29
850	4	24	37
851(a)	5(a)	7	47
(b)	(b)	8	48
852	6	19	36
853	7	27	43
854	8	p. 684	—
855	9	—	28
856	10	Tyrt.15	18
857	11	Tyrt.16	19
858	12	—	—
859	13	26	42
860	14	12	52
861	15	22B	41
862	16	10	51
863	17	14	20
864	18	17	22
865	19	16	23
866	20	15	21
867	21	45	II vi p.103
868	22	23	53
869	23	43	30
870	24	18	17
871	25	6	46

COMPARATIVE NUMERATION

Loeb/ <i>P.M.G.</i> (margin)	<i>P.M.G.</i> (<i>Carm.Pop.</i>)	Bergk	Diehl
872	26	4	Alcm.66
873	27	44	44
874	28	39	16
875	29	—	33
876(a)	30(a)	20	34
(b)	(b)	22A	40
(c)	(c)	21	35
877	31	9	50
878	32	—	45
879(1)	33(1)	5	24
(2)	(2)	11	25
(3)	(3)	11	25
880	34	2	—
881	35	25	31
882	36	42	38
883	37	—	26

Bergk	Loeb/ <i>P.M.G.</i> (margin)	Bergk	Loeb/ <i>P.M.G.</i> (margin)
1	849	14	863
2	880	15	866
3	955 (adesp.)	16	865
4	872	17	864
5	879(1)	18	870
6	871	19	852
7	851(a)	20	876(a)
8	851(b)	21	876(c)
9	877	22A	876(b)
10	862	22B	861
11	879(2)(3)	23	868
12	860	24	850
13	847	25	881

CARMINA POPULARIA REVERSE

Bergk	Loeb/ <i>P.M.G.</i> (margin)
26	859
27	853
28	(ad. el. 17 West)
29-33	—
34	(Panarces (a) West)
35-38	—
39	874
40	(ad. el. 7 West)
41	848
42	882
43	869
44	873
45	867
46	(Hermocles, p.173 Powell)
47	(Macedonius, p.138 Powell)

Diehl	Loeb/ <i>P.M.G.</i> (margin)	Diehl	Loeb/ <i>P.M.G.</i> (margin)
1-2	—	25	879(2)(3)
3	(ad. el. 7 West)	26	883
4	(ad. el. 19 West)	27	847
5	(ad. el. 17 West)	28	855
6-15	—	29	849
16	874	30	869
17	870	31	881
18	856	32	848
19	857	33	875
20	863	34	876(a)
21	866	35	876(c)
22	864	36	852
23	865	37	850
24	879(1)	38	882

COMPARATIVE NUMERATION

Diehl	Loeb/ <i>P.M.G.</i> (margin)	Diehl	Loeb/ <i>P.M.G.</i> (margin)
39	—	46	871
40	876(b)	47	851(a)
41	861	48	851(b)
42	859	49	941 (adesp.)
43	853	50	877
44	873	51	862
45	878	52	860
		53	868

SCOLIA

Loeb/ <i>P.M.G.</i> (margin)	<i>P.M.G.</i> (Carm.Conviv.)	Bergk	Diehl
884	1	2	1
885	2	3	2
886	3	4	3
887	4	5	4
888	5	6	5
889	6	7	6
890	7	8	7
891	8	15	8
892	9	16	9
893	10	9	10
894	11	10	11
895	12	11	12
896	13	12	13
897	14	21	14
898	15	17	15
899	16	18	16
900	17	19	17
901	18	20	18
902	19	22	19
903	20	23	20
904	21	24	21

SCOLIA

Loeb/ <i>P.M.G.</i> (margin)	<i>P.M.G.</i> (Carm.Conviv.)	Bergk	Diehl
905	22	25	22
906	23	27	23
907	24	14	24
908	25	26	25
909	26	28	Hybr. 1
910	27	1	Pytherm. 1
911	28	13	27
912	29	29	28
913	30	30	29
914	31	p. 653 adnot.	—
915	32	—	—
916	33	—	—
917	34	—	30

FRAGMENTA ADESPOTA

Loeb/ <i>P.M.G.</i> (margin)	<i>P.M.G.</i> (Frr. Adesp.)	Bergk	Diehl
918	1	—	—
919	1A	—	—
920	2	—	—
921	3	—	—
922	4	—	—
923	5	—	—
924	6	—	—
925	7	—	Timoth. 3
926	8	—	chor. adesp. 36–40
927	9	—	—
928	10	—	—
929	11	—	chor. adesp. 41–48
930	12	—	chor. adesp. 50
931	13	—	chor. adesp. 49
932	14	—	—
933	15	—	II vi p.108s.

COMPARATIVE NUMERATION

Loeb/ <i>P.M.G.</i> (margin)	<i>P.M.G.</i> (Frr. Adesp.)	Bergk	Diehl
934	16	—	II vi p.109ss.
935	17	—	Telesilla 2D
936	18	—	II v p.145
937	19	—	II v p.165
938(a)–(d),(f)	20(a)–(d),(f)	—	—
938(e)	20(e)	30A	—
939	21	Arion 1	Arion 1
940	22	134	—
941	23	Terp. 3	carm. pop. 49
942	24	105	Alcm. 69
943	25	76	mon. adesp. 4
944	26	41	mon. adesp. 16
945	27	67	—
946	28	142	chor. adesp. 18
947	29	Simon. 60+46	Stes. 25
948	30	102	Cydias 2
949	31	129	Sappho 156
950	32	Simon. 26B	II vi p.171
951	33	127	—
952	34	40	Alex. adesp. 8
953	35	Sappho 26	mon. adesp. 1
954	36	80–81	Alcm. 70+41
955	37	carm. pop. 3	Alcm. 60
956	38	103	chor. adesp. 21
957	39	Anacr. 72B	Anacr. 64
958	40	106	chor. adesp. 10
959	41	86B	—
960	42	87	Alex. adesp. 13
961	43	104B	chor. adesp. 11
962	44	128	—
963	45	126	—
964	46	104A	Sappho 156+22
965	47	101	chor. adesp. 31
966	48	p.610	—
967	49	118	mon. adesp. 25

FRAGMENTA ADESPOTA

Loeb/ <i>P.M.G.</i> (margin)	<i>P.M.G.</i> (Frr. Adesp.)	Bergk	Diehl
968	50	75	mon. adesp. 21
969	51	83B	—
970	52	83A	chor. adesp. 7
971	53	73	mon. adesp. 20
972	54	38	Alcm. 86
973	55	123	mon. adesp. 13
974	56	46A	Alcm. 117
975	57	69–71	mon. adesp. 22–24
976	58	Sappho 52	94
977	59	72	chor. adesp. 3
978(a)	60(a)	78	Anacr. 7
978(b)	60(b)	82A	mon. adesp. 14
978(c)	60(c)	82B	mon. adesp. 15
979	61	62	Alex. adesp. 2
980	62	47A	—
981	63	79C	mon. adesp. 17
982	64	64	—
983	65	74	Alcm. 8
984	66	137	—
985	67	84	—
986	68	130	—
987	69	135	—
988	70	138	chor. adesp. 8
989	71	119	chor. adesp. 35
990	72	114	—
991	73	120	chor. adesp. 34
992	74	115B	Alex. adesp. 4
993	75	115A	Alex. adesp. 10
994	76	98	chor. adesp. 28
995	77	99	chor. adesp. 9
996	78	92	chor. adesp. 13
997	79	90	—
998	80	133	—
999	81	132	—
1000	82	100	chor. adesp. 20

COMPARATIVE NUMERATION

Loeb/ <i>P.M.G.</i> (margin)	<i>P.M.G.</i> (Frr. Adesp.)	Bergk	Diehl
1001	83	53	chor. adesp. 17
1002	84	141	chor. adesp. 6
1003	85	131	—
1004	86	91	mon. adesp. 11
1005	87	Simon. 23	[42]
1006	88	125	Delphic. 2
1007	89	94	chor. adesp. 15
1008	90	93	chor. adesp. 14
1009	91	96	chor. adesp. 16
1010	92	97	chor. adesp. 29
1011(a)	93(a)	31	Alcm. 75
1011(b)	93(b)	32	mon. adesp. 12
1012	94	Alcm. 8	Alcm. 6
1013	95	88	—
1014	96	44	Stes. 10A
1015	97	95	chor. adesp. 30
1016	98	p.681s.	Alcm. 68
1017	99	143	chor. adesp. 19
1018	100	140	chor. adesp. 5
1019	101	139	chor. adesp. 4
1020	102	86A	chor. adesp. 12
1021	103	89	—
1022	104	89 adnot.	—
1023	105	—	—
1024	106	—	—
1025	107	p. 741 s.	—
1026	108	p. 742	—
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1027(c)	109(c)	Terp. 4	chor. adesp. 23
1027(d)	109(d)	109	chor. adesp. 24
1027(e)	109(e)	111	chor. adesp. 26
1027(f)	109(f)	117	Timoth. 6d
1027(g)	109(g)	110	chor. adesp. 25
1027(h)	109(h)	116	chor. adesp. 27

FRAGMENTA ADESPOTA

Loeb/ <i>P.M.G.</i> (margin)	<i>P.M.G.</i> (Frr. Adesp.)	Bergk	Diehl
1028	110	79B	chor. adesp. 32
1029	111	79A	Alex. adesp. 14
1030	112	121	Alex. adesp. 9
1031	113	107	Delphic. 1
1032	114	—	Alex. adesp. 7
1033	115	113	Alex. adesp. 6
1034	116	—	Sotades 8
1035	117	—	—
1036	118	—	—
1037	119	—	—
1038	120	—	—
1039	121	68	—
1040	122	30B	Alex. adesp. 12
1041(a)	123(a)	48	—
1041(b)	123(b)	49	—
1042	124	47B	—
1043	125	—	mon. adesp. 19
1044(a)	126(a)	—	—
1044(b)	126(b)	122	chor. adesp. 33
1045	127	33A	chor. adesp. 2

Bergk	Loeb/ <i>P.M.G.</i> (margin)	Bergk	Loeb/ <i>P.M.G.</i> (margin)
30A	938(e)	40	952
30B	1040	41	944
31	1011(a)	42	Alcm.(?) 169
32	1011(b)	43A	Alcm.(?) 168
33A	1045	43B	Alcm.(?) 172
33B	(1002 <i>Suppl. Hell.</i>)	44	1014
34-37B	Alcm. 87	45	Alcm.(?) 174
38	972	46A	974
39	(<i>Coll. Alex.</i> p. 71 n.1)	46B	Alcm.(?) 170

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Bergk	Loeb/ <i>P.M.G.</i> (margin)	Bergk	Loeb/ <i>P.M.G.</i> (margin)
47A	980	81	954(b)
47B	1042	82A	978(b)
48	1041(a)	82B	978(c)
49	1041(b)	83A	970
50	(1038 <i>Suppl. Hell.</i>)	83B	969
51	Sapph. vel Alc. 21	84	985
52	Sapph. vel Alc. 17	85	(Pind. fr. 333a dub.)
53	1001	86A	1020
54	—	86B	959
55	—	87	960
56	Sappho 3–4	88	1013
57	Sapph. vel Alc. 19	89	1021
58	Sapph. vel Alc. 3	90	997
59	Sappho 2.6	91	1004
60	Sapph. vel Alc. 14	92	996
61	Sapph. vel Alc. 4	93	1008
62	979	94	1007
63	Sapph. vel Alc. 12	95	1015
64	982	96	1009
65	Sapph. vel Alc. 25A	97	1010
66	Sapph. vel Alc. 2	98	994
67	945	99	995
68	1039	100	1000
69–71	975	101	965
72	977	102	948
73	971	103	956
74	983	104A	964
75	968	104B	961
76	943	105	942
77	Alc. 349(d)	106	958
78	978(a)	107	1031
79A	1029	108	1027(b)
79B	1028	109	1027(d)
79C	981	110	1027(g)
80	954(a)	111	1027(e)

FRAGMENTA ADESPOTA REVERSE

Bergk	Loeb/ <i>P.M.G.</i> (margin)	Bergk	Loeb/ <i>P.M.G.</i> (margin)
112	1027(a)	127	951
113	1033	128	962
114	990	129	949
115A	993	130	986
115B	992	131	1003
116	1027(h)	132	999
117	1027(f)	133	998
118	967	134	940
119	989	135	987
120	991	136	(737 <i>Suppl. Hell.</i>)
121	1030	137	984
122	1044(b)	138	988
123	973	139	1019
124	Timoth. 794	140	1018
125	1006	141	1002
126	963	142	946
		143	1017

	Diehl	Loeb/ <i>P.M.G.</i> (margin)	
mon. adesp.	1	953	
	2	(<i>Coll. Alex.</i> p.194 n.29)	
	3	Sapph. vel Alc. 18	
	4	943	
	5	Sapph. vel Alc. 3	
	6	Sapph. vel Alc. 14	
	7	Alc. 349(d)	
	8	Sapph. vel Alc. 4	
	9	Sapph. vel Alc. 19	
	10	Sapph. vel Alc. 20	
	11	1004	
	12	1011(b)	

COMPARATIVE NUMERATION

Diehl	Loeb/P.M.G. (margin)
13	973
14	978(b)
15	978(c)
16	944
17	981
18	(adesp. F 456 T.G.F.)
19	1043
20	971
21	968
22-24	975
25	967
26a	(<i>Coll. Alex.</i> p.193 n.27)
26b	(<i>Coll. Alex.</i> p.194 n.28)
chor. adesp.	(<i>Coll. Alex.</i> p.186 n.9)
1	
2	1045
3	977
4	1019
5	1018
6	1002
7	970
8	788
9	995
10	958
11	961
12	1020
13	996
14	1008
15	1007
16	1009
17	1001
18	946
19	1017
20	1000
21	956

FRAGMENTA ADESPOTA REVERSE

Diehl	Loeb/P.M.G. (margin)
22	1027(b)
23	1027(c)
24	1027(d)
25	1027(g)
26	1027(e)
27	1027(h)
28	994
29	1010
30	1015
31	965
32	1028
33	1044(b)
34	991
35	989
36-40	926
41-48	929
49	931
50	930

Alex. adesp.	(<i>Coll. Alex.</i> p.60 n.11)
1	
2	979
3	(737 <i>Suppl. Hell.</i>)
4	992
5	1027(a)
6	1033
7	1032
8	952
9	1030
10	993
11	(1002 <i>Suppl. Hell.</i>)

COMPARATIVE NUMERATION

Diehl		Loeb/ <i>P.M.G.</i> (margin)
12		1040
13		960
14		1029

N.B. Papyrus fragments published in *S.L.G.* have been numbered as follows:

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S 445	= 931B	S 459	= 931K
S 449	= 931C	S 460–472	= 931L
S 450–451	= 931D	S 473	= 931M
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