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## ATHENAEUS

VII



# ATHENAEUS

## THE DEIPNOSOPHISTS

WITH AN ENGLISH TRANSLATION BY  
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IN SEVEN VOLUMES

VII



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TO  
THE MEMORY  
OF  
MY DAUGHTER  
ANNE



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## PREFATORY NOTE

WITH this volume the work begun twenty-five years ago, but often interrupted, now reaches its conclusion. Undertaken at the suggestion of the late John Williams White, it was at first planned to base the Greek text on Kaibel's edition. It soon became evident, however, that in spite of Kaibel's indispensable contributions to the study of Athenaeus, a new examination of Marcianus A and the Paris excerpts was necessary. Various circumstances conspired to prevent a complete collation of the first ten books, but the text of the last five has been revised with the help of my own photographs, the monograph by Clara Aldick, and especially the admirable edition of the Epitome (Paris and Florence Excerpts) by Dr. Simon Peter Peppink. The untimely death of this brilliant Netherlands scholar has brought grievous loss to the cause of classical philology in general and to the study of Athenaeus in particular.

Naturally the attentive reader will discover inconsistencies caused by the protracted publication of the several volumes. These I regret, but I apologize for them only to those who have never committed any. Even to-day, after a century and a quarter of research and discovery, Schweighäuser's despairing exclamation may be repeated: "Quot

## PREFATORY NOTE

difficultates in molestissimo huius operis edendi labore ! ”

In the Indexes, prepared with the devoted aid of my wife, effort has been made to show as completely as possible the vast scope and encyclopaedic nature of Athenæus's work. Additional notes, as well as some corrections which demanded immediate record, have been added in the Indexes.

Many of my colleagues at Harvard have given generously of their time and knowledge in helping to elucidate parts of the text. Meriting special mention are George Henry Chase, Hudson Professor of Archaeology, Carl Newell Jackson, now Eliot Professor of Greek Literature, Henry Bryant Bigelow, Professor of Zoology, and the late Benjamin Lincoln Robinson, Curator of the Gray Herbarium. The Reverend A. Lumb, of the Merchant Taylors' School, kindly permitted me to consult and make use of valuable emendations not already published. I must also acknowledge my debt to critics of previous volumes, on both sides of the ocean.

With all its difficulties, *The Deipnosophists* remains, as the Abbé de Marolles described it in 1680, “ un ouvrage délicieux.”

C. B. G.

HARVARD UNIVERSITY  
November 1939

## ABBREVIATIONS

- Allinson = *Menander*, in Loeb Classical Library.  
 Aristoph. = Aristophanes.  
 Aristot. = Aristotle.  
 Athen. = Athenaeus.  
 Brandt = *Parodorum Epicorum Graecorum Reliquiae*,  
 ed. P. Brandt, 1888.  
 Diehl = *Anthologia Lyrica*, ed. E. Diehl, 1922-1924.  
 Diels = *Poetarum Philosophorum Fragmenta*, ed. Her-  
 mannu Diels, 1901.  
 Diels<sup>3</sup> = *Vorsokratiker*, 3rd edition.  
 Edmonds = *Elegy and Iambus*, in Loeb Classical Library.  
 = *Lyra Graeca*, in Loeb Classical Library.  
 F.H.G. = *Fragmenta Historicorum Graecorum*, ed. C.  
 Müller.  
 Frag. ep. = *Epicorum Graecorum Fragmenta*, ed. G.  
 Kinkel.  
 G. and H. = Grenfell and Hunt, *Hellenica Oxyrhynchia*.  
 H.S.C.P. = *Harvard Studies in Classical Philology*.  
 Hort = *Theophrastus*, in Loeb Classical Library.  
 I.G. = *Inscriptiones Graecae*.  
 J. = Jacoby, *Fragmente der griechischen Historiker*.  
 Kaibel = *Comicorum Graecorum Fragmenta*, ed. G. Kaibel  
 (for Epicharmus, Sophron, Sopater).  
 Kock = *Comicorum Atticorum Fragmenta*, ed. Th. Kock.  
 Olivieri = *Frammenti della commedia greca*, Naples, 1930.  
 P.L.G.<sup>4</sup> = Bergk, *Poetae Lyrici Graeci*, 4th edition.  
 P.L.G.<sup>5</sup> = 5th edition of the preceding work, Vol. i.  
 (Pindar), by Schroeder, 1900, reprinted  
 with a new appendix (P.L.G.<sup>6</sup>), 1923.  
 Vols. ii. and iii. reprinted with indices by  
 Rubenbauer, 1914.  
 Powell = *Collectanea Alexandrina*, ed. J. U. Powell,  
 Oxford, 1925.

## ABBREVIATIONS

- P.-W. = Panly-Wissowa, *Real-Encyclopädie*.  
S.V.F. = *Stoicorum Veterum Fragmenta*, ed. H. von Arnim, 1903.  
*Script. Al. M.* = *Scriptores Historiarum Alexandri Magni*.  
T.G.F. = *Tragicorum Graecorum Fragmenta*, ed. A. Nauck, 2nd edition.

The references are to pages, unless otherwise indicated.

In the case of an ancient author whose work is known only through quotations, a proper name following a reference indicates the modern editor or compiler of the quoted fragments. Thus, "Frag. 200 Rose" means the edition of Aristotle's *Fragmenta* by Valentin Rose; "Frag. 72 Gaede," Gaede's edition of the *Fragmenta* of Demetrius of Scepsis, etc.



## PERSONS OF THE DIALOGUE

- AEMILIANUS MAURUS, grammarian.  
ALCEIDES OF ALEXANDRIA, musician.  
AMOEBEUS, harp-player and singer.  
ARRIAN, grammarian.  
ATHENÆUS OF NAUCRATIS, the author.  
CYNULCŪS, nickname of a Cynic philosopher, Theodorus.  
DAPHNUS OF EPHEBUS, physician.  
DEMOCRITUS OF NICOMEDIA, philosopher.  
DIONYSOCLES, physician.  
GALEN OF PERGAMUM, physician.  
LARENSIS (P. Livius Larensis), Roman official, *pontifex minor, procurator patrimonii*.  
LEONIDAS OF ELIS, grammarian.  
MAGNUS, probably a Roman.  
MASURIUS, jurist, poet, musician.  
MYRTILUS OF THESSALY, grammarian.  
PALAMEDES THE ELEATIC, lexicographer.  
PHILADELPHUS PTOLEMAEENSIS, philosopher.  
PLUTARCH OF ALEXANDRIA, grammarian.  
PONTIANUS OF NICOMEDIA, philosopher.  
RUFINUS OF NICAËA, physician.  
TIMOCRATES, to whom Athenæus relates the story of the banquet.  
ULPIAN OF TYRE, Roman jurist and official.  
VARUS, grammarian.  
ZOÏLUS, grammarian.



ATHENAEUS

# ΑΘΗΝΑΙΟΥ ΝΑΥΚΡΑΤΙΤΟΥ ΔΕΙΠΝΟΣΟΦΙΣΤΩΝ

## ΙΑ

ΒΟΤΡΥΣ δὲ ὅτι μὲν κοινὸν δῆλον. σταφυλῆς δὲ μέμνηται, καίτοι δοκοῦντος τοῦ ὀνόματος Ἀσιαγενούς εἶναι, Κράτης ἐν δευτέρῳ Ἀττικῆς Διαλέκτου, ἐν τοῖς Ὑμνοῖς τοῖς ἀρχαίοις φάσκων ἀντὶ τοῦ βότρυος τὴν σταφυλὴν κείσθαι διὰ τούτων·

αὐτῆσι σταφυλῆσι μελαίνησι κομῶντες.

ὅτι δὲ καὶ παρ' Ὀμήρῳ ἐστὶν παντὶ δῆλον. Πλάτων δὲ ἐν ὀγδόῳ Νόμων καὶ βότρυς καὶ σταφυλὰς ὀνομάζει διὰ τούτων· "ὅς ἂν ἀγροίκου ὀπώρας γενέσθαι, βοτρυῶν εἴτε καὶ σύκων, πρὶν ἐλθεῖν τὴν ὥραν τὴν τοῦ πρυγᾶν ἀρκτούρω σὺνδρομον, εἴτ' ἐν τοῖς αὐτοῦ χωρίοις εἴτε καὶ ἐν ἄλλων, ἱερὰς μὲν ν<sup>1</sup> ὀφειλέτω τῷ Διονύσῳ δραχμάς, εἰάν ἐκ τῶν αὐτοῦ δρέπη, εἰάν δ' ἐκ τῶν<sup>2</sup> γειτόνων, μνᾶν, εἰάν δ' ἐξ ἄλλων, δύο μέρη τῆς μνᾶς. ὅς δ' ἂν τὴν γενναίαν νῦν λεγομένην σταφυλὴν ἤ<sup>3</sup> τὰ γενναῖα σῦκα ἐπονομαζόμενα ὀπωρίζειν βούληται, εἰάν μὲν ἐκ τῶν οἰκείων λαμβάνη, ὅπως ἂν ἐθέλη δ καὶ ὀπόταν βούληται καρπούσθω, εἰάν δ' ἐξ ἄλλων

<sup>1</sup> ν' added from Plato.

<sup>2</sup> δ' ἐκ τῶν Plato: δὲ καὶ τῶν Α.

<sup>3</sup> ἤ added from Plato.

# THE DEIPNOSOPHISTS OF ATHENAEUS OF NAUCRATIS

## BOOK XIV (*continued*)

*Grapes.* That these are universal is well known. Although the form *staphylê*, bunch of grapes, seems to be of Asiatic origin, Crates quotes it in the second book of his *Attic Dialect*,<sup>a</sup> saying it occurs instead of *botrys* in the ancient Hymns, as follows: "Coiffed with the very clusters of black grapes." But every one knows the word *staphylê* is to be found in Homer.<sup>b</sup> Plato in the eighth book of *Laws* has both words, *botrys* and *staphylê*, in this passage<sup>c</sup>: "Whoever tastes common fruit, such as grapes (*botryes*) and figs, before the coming of harvest-time, coinciding with the rising of Arcturus,<sup>d</sup> whether on his own farms or on those of another, let him pay fifty drachmas sacred to Dionysus, if he gather them from his own land; if from his neighbours', a mina, and if from any others', two-thirds of a mina. And whoever desires to gather what are now called the 'choice' grapes or the 'choice' figs, so-named, if he take them from his own lands let him harvest them how he will and whenever he desires,

<sup>a</sup> Wachsmuth 65. See Allen, Sikes, and Halliday, *Hom. Hymns*<sup>2</sup> 97.

<sup>b</sup> *e.g.* describing the shield of Achilles, *Il.* xviii. 561

ἐν δ' ἐτίθει σταφυλῆσι μέγα βριθουσαν ἄλωψιν  
καλὴν χρυσεῖην μέλας δ' ἀνὰ βότρυες ἦσαν.

*βότρυες* occurs only here in Homer, *σταφυλή* five times elsewhere. <sup>c</sup> 844 D.

<sup>d</sup> The heliacal rising, middle of September.

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μη̄ πείσας, ἐπομένως<sup>1</sup> τῷ νόμῳ τῷ μη̄ κινεῖν ὃ τι μη̄ κατέθετο, ἐκείνως αἰεὶ ζημιούσθω." ταῦτα μὲν ὁ θεῖος Πλάτων. ἐγὼ δὲ πάλιν ζητῶ τίς ἢ γενναία σταφυλὴ καὶ τίνα τὰ γενναῖα σῦκα. ὦρα οὖν ὑμῶν ζητεῖν, ἕως ἐγὼ περὶ τῶν ἐξῆς παρακειμένων διεξέλθω." καὶ ὁ Μασσούριος ἔφη·

μηδ' ἀναβάλλεσθαι ἔς τ' αὔριον ἔς τε ἔνηφι.<sup>2</sup>

γενναῖα λέγει τὰ εὐγενῆ ὁ φιλόσοφος, ὡς καὶ Ἀρχιλόχος·

πάρελθε, γενναῖος γὰρ εἷς.

ἢ τὰ ἐπιγεγεννημένα<sup>3</sup> οἷον τὰ ἐπεμβεβλημένα.<sup>4</sup> ὁ γὰρ Ἀριστοτέλης καὶ ἐπεμβολάδας<sup>4</sup> ἀπίους ὀνομάζει τὰς ἐγκεκεντρισμένας. Δημοσθένης ἐν τῷ ὑπὲρ Κτησιφῶντος· "σῦκα καὶ βότρυς καὶ ἐλαίας συλλέγων." Ξενοφῶν ἐν Οἰκονομικῷ· "ὑπὸ τοῦ ἡλίου γλυκαίνεσθαι τὰς σταφυλάς." οἶδασιν δὲ οἱ πρὸ ἡμῶν καὶ τοὺς ἐν οἴνῳ συντιθεμένους βότρυς. Εὐβουλος γοῦν ἐν Κατακολλωμένῳ φησὶν·

ἀλλὰ παραλαβὼν ἀκράτῳ κροῦε καὶ δίδου πυκνὰς  
καὶ βότρυς τρώγειν ἀνάγκαζ' αὐτὸν ἐξ οἴνου  
συχνοῦς.

<sup>1</sup> ἐπόμενος A.

<sup>2</sup> Mazon: ἔστ' ἔνηφι A, ἔστ' ἔνηφι Kaibel.

<sup>3</sup> CE: ἐπιγεγεννημένα A.

<sup>4</sup> ACE: ἐμβεβλημένα and ἐμβολάδας Harpocration.

<sup>a</sup> Jowett cites *Laos* 913 B τὸ μη̄ κινεῖν τὰ ἀκίνητα; so Herod. vi. 134.

<sup>b</sup> The speaker is Ulpian.

<sup>c</sup> Hes. *Opp.* 410.

<sup>d</sup> "Choice" is Jowett's rendering of γενναῖα, which Plato,

but if he take them from others' lands without their consent, let him, in that event, always be fined according to the law which ordains that one must not meddle with <sup>a</sup> what he has not stored up himself." Thus the divine Plato. But I <sup>b</sup> again ask, What is meant by the "choice" grapes and what are the "choice" figs? It is high time, therefore, that you seek the answer while I discourse on the viands served in order. And Masurius said, quoting <sup>c</sup>: "And put nought off till the morrow nor the day after to-morrow." By "choice" the philosopher means "high-bred," <sup>d</sup> as also Archilochus <sup>e</sup>: "Pass, for you are a high-bred man"; or, in the case of figs, those which have been born or produced upon, that is, grown by grafting (*epemballo*). Aristotle, indeed, calls <sup>f</sup> pears which have been grafted *epembolades*.<sup>g</sup> Demosthenes in the speech in defence of Ctesiphon <sup>h</sup>: "Picking up figs and grapes (botrys) and olives." Xenophon in *Oeconomicus* <sup>i</sup>: "For the grapes (staphylai) to be sweetened by the sun." The men who came before us know about the practice of putting grapes down in wine. Eubulus, for example, says in *Glued Together* <sup>j</sup>: "Come, take him along and knock <sup>k</sup> him out with unmixed wine; give him drink on drink, and make him eat a lot of

*Rep.* 372 v, uses of barley-cakes, μάζας γενναίας, "generous," and ironically of tyranny, ἡ γενναία δὴ τυραννίς, *Rep.* 544 c; εὐγενής means virtually the same, "well-born," "noble," in Modern Greek "nice."

<sup>a</sup> *P.L.G.* <sup>4</sup> ii. 415, Diehl i. 240.

<sup>f</sup> *Frag.* 274 Rose.

<sup>g</sup> Rather, embolades. See critical note 4.

<sup>h</sup> *De Cor.* 262, of the wandering barnstormer Aeschines.

<sup>i</sup> xix. 19 ἔταν δὲ καιρός ἢ ὑπὸ τοῦ ἡλίου ἤδη γλυκαίνεσθαι.

<sup>j</sup> Kock ii. 181.

<sup>k</sup> κρούω "knock" seems to be a slang term for getting a man drunk, like σείω "shake," *Athen.* 168 c (vol. ii. p. 262).

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ὁ δὲ τὸν Χείρωνα πεποικῶς τὸν εἰς Φερέκράτην  
f ἀναφερόμενόν φησιν·

ἀμυγδάλας καὶ μῆλα καὶ μιμαίκυλα  
καὶ μύρτα καὶ σέλινα καὶ οἴνου βότρυς  
καὶ μυελόν.

ὅτι δ' ἐν ταῖς Ἀθήναις διηγεκείς ἦσαν αἱ ὀπώραι  
πᾶσαι, μαρτυρεῖ Ἀριστοφάνης ἐν Ὠραῖς. τί οὖν  
παράδοξον ἱστορεῖν δοκεῖ Ἀέθλιος ὁ Σάμιος ἐν  
πέμπτῳ Σαμίῳ Ὠρων λέγων; “σῦκον καὶ  
σταφυλὴ καὶ ὁμομηλὶς καὶ μῆλα καὶ ρόδα δις τοῦ  
654 ἐνιαυτοῦ ἐγένετο<sup>1</sup>.” Λυγκεὺς δ' ἐν τῇ πρὸς  
Διαγόραν Ἐπιστολῇ ἐπαινῶν τὸν κατὰ τὴν Ἀτ-  
τικὴν γινόμενον Νικοστράτειον<sup>2</sup> βότρυν καὶ ἀντι-  
τιθεῖς αὐτῷ τοὺς Ῥοδιακοὺς φησιν· “τῷ δ' ἐκεῖ  
καλουμένῳ βότρυν Νικοστρατεῖον<sup>3</sup> τὸν Ἰππώνειον<sup>4</sup>  
ἀντεκτρέφουσι βότρυν, ὃς ἀπὸ Ἐκατομβαιῶνος  
μηρὸς ὡσπερ ἀγαθὸς οἰκέτης διαμένει τὴν αὐτὴν  
ἔχων εὐνοίαν.”

Ἐπεὶ δὲ πολλάκις ὑμῖν εἴρηται περὶ τε κρεῶν  
καὶ ὀρνίθων καὶ περιστεριδίων,<sup>5</sup> ἔρχομαι καὶ γὰρ  
λέξων ὅσα ἐκ πολυαναγνωσίας εὐρεῖν ἤδυνήθη  
b παρὰ τὰ προειρημένα. ΠΕΡΙΣΤΕΡΙΟΝ οὕτως ἔστιν  
εὐρεῖν εἰρημένον παρὰ Μενάνδρῳ ἐν Παλλακῇ·

μικρὸν ἐπιμείνας<sup>5</sup> προστρέχει,  
“ἡγόρακά σοι περιστέρια ταδι<sup>6</sup>” λέγων.

<sup>1</sup> Kaibel: ἐγένετο ACE.

<sup>2</sup> CE: νικοστράτειον, νικοστρατεῖον A.

<sup>3</sup> ἰππώνιον CE: ἰππώνιον A.

<sup>4</sup> καὶ περιστεριδίων deleted by Kaibel.

<sup>5</sup> Clericus: ἐπέμεινας A.



grapes in wine." The author of *Cheiron*, generally attributed to Pherocrates, says <sup>a</sup>: "Almonds, apples, arbutus-berries, myrtle-berries, celery, grapes in wine, and marrow." That all the fruits were to be found in Athens throughout the year is attested by Aristophanes in *The Seasons*.<sup>b</sup> What is there to wonder at, then, in what Aëthilius of Samos records in the fifth book of his *Chronicles of Samos*? He says <sup>c</sup>: "The fig, the grape, the medlar, apples, and roses grew twice a year." Lynceus in his *Letter to Diagoras*, praising the Nicostrateian grape which grows in Attica, and contrasting with it the Rhodian kinds, says: "In competition with the Nicostrateian grape, as it is called over in Athens, they grow the Hipponeian grape, which, beginning with the month of Hecatombaion,<sup>d</sup> abides throughout the year with the same loyalty that a faithful servant exhibits."

Since you have often discussed the subject of meats and fowls, including pigeons,<sup>e</sup> I too am going to tell what I have been able to discover in the course of wide reading, over and beyond what has already been said. The diminutive word for pigeon (peristerion) is to be found in this form used by Menander in *The Concubine*<sup>f</sup>: "After waiting a little he runs up to her and says, 'I have bought you these pigeons in

<sup>a</sup> Kock i. 191. For *μυαίκυλα* see 50 e-f (vol. i. p. 220).

<sup>b</sup> Kock i. 536, Athen. 372 b (vol. iv. p. 186). Xen. *Vectig.* i. 3 *καὶ μὴν ὡσπερ οἱ θεοὶ ἐν ταῖς ἄραις ἀγαθὰ παρέχουσι, καὶ ταῦτα πάντα ἐνταῦθα πρωαίτατα μὲν ἀρχεται, ὀψιαίτατα δὲ λήγει* (cited by Kock).

<sup>c</sup> *F.H.G.* iv. 287.

<sup>d</sup> Late June or early July.

<sup>e</sup> 373 a-406 c (vol. iv. pp. 188-338).

<sup>f</sup> Kock iii. 109, Allinson 420.

<sup>g</sup> *ταδί* added by Cobet.

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ὁμοίως Νικόστρατος Ἄβρα·

ταῦτ' ἀξιῶ·

τοῦρνιθάριον,<sup>1</sup> τὸ περιστέριον, τὸ γάστριον.

Ἀναξανδρίδης ἐν Ἀντέρωτι<sup>2</sup>·

περιστέρια γὰρ εἰσάγων<sup>3</sup> καὶ στρουθία.

Φρύνιχος Τραγωδοῖς·

περιστέριον δ' αὐτῷ τι λαβὲ τριωβόλου.

ΦΑΣΙΑΝΙΚΟΣ. Πτολεμαῖος ὁ βασιλεὺς ἐν τῷ δωδεκάτῳ τῶν Ὑπομνημάτων περὶ τῶν ἐν Ἀλεξάνδρειά βασιλείων λέγων καὶ περὶ τῶν ἐν αὐτοῖς ζῶων τρεφομένων φησὶν· "τά τε τῶν φασιανῶν, οὓς τετάρους ὀνομάζουσιν· οὓς οὐ μόνον ἐκ Μηδίας μετεπέμπετο,<sup>4</sup> ἀλλὰ καὶ νομάδας ὄρνιθας ὑποβαλὼν ἐποίησε πλήθος, ὥστε καὶ σιτεύσθαι· τὸ γὰρ βρῶμα πολυτελὲς ἀποφαίνουσιν." αὕτη ἡ<sup>5</sup> τοῦ λαμπροτάτου βασιλέως φωνή, ὅς οὐδὲ φασιανικοῦ ὄρνιθός ποτε γεύσασθαι ὠμολόγησεν, ἀλλ' ὥσπερ τι κειμήλιον ἀνακείμενον εἶχε τοῦσδε τοὺς ὄρνιθας. εἰ δὲ ἐωράκει ὡς ἡμῶν ἐκάστῳ εἰς ἐστὶ παρακείμενος χωρὶς τῶν ἤδη κατανηλωμένων, προσαναπεπληρώκει ἂν ταῖς πολυθρυλήτοις ἱστορίαις τῶν Ὑπομνημάτων τούτων τῶν εἰκοσιτεσσάρων καὶ ἄλλην μίαν. Ἀριστοτέλης δὲ ἡ Θεόφραστος ἐν τοῖς Ὑπομνη-

<sup>1</sup> Dindorf: εἰτ' ὄρνιθάριον A (εἰτ' Kock).

<sup>2</sup> Kaibel: ἀντερῶντι A.

<sup>3</sup> παρεισάγων Hirschig.

<sup>4</sup> Casaubon: μετεπόμποντο A.

<sup>5</sup> ἡ added by Kaibel.

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<sup>6</sup> Kock ii. 220. The title Ἄβρα means "favourite slave-girl" ("mi-servante, mi-demoiselle," Navarre). A mistress is here prescribing the proper use of words to her maid.

the market.' " Likewise Nicostratus in *The Pet*<sup>a</sup>: "This is what I want: a little squab, a little pigeon, a little bacon." Anaxandrides in *Anteros*<sup>b</sup>: "Bringing in, indeed, pigeons and sparrows." Phrynichus in *Tragedians*<sup>c</sup>: "Buy from him a pigeon for three-pence."

*Pheasants.* King Ptolemy, in the twelfth book of his *Commentaries*, speaking of the royal palæe at Alexandria and the animals kept in it, says<sup>d</sup>: "Also the kind of pheasants which they call tetaroi<sup>e</sup>; not only did he procure these from Media, but by mating Numidian birds<sup>f</sup> he produced quantities of them for food; for it is asserted that they make a very rich delicacy." Here you have the word of that most illustrious king, who has admitted that he never even so much as tasted a pheasant, but kept the very birds we have here as a treasure carefully stored. But if he had seen that each one of us to-day has a whole pheasant served to us besides the food already consumed, he would have filled up another book to add to the famous stories in his *Commentaries*, now consisting of twenty-four books.

Aristotle<sup>g</sup> or Theophrastus in his *Commentaries*

<sup>a</sup> Kock ii. 138, with the title 'Αντρέων, "rival in love." For 'Αντρέος see *I.G.* xiv. 1098; for 'Αντρέωσα 487 b (vol. v. p. 166).

<sup>b</sup> Kock i. 383.

<sup>c</sup> *F.H.G.* iii. 188, J. 2 B 983, BD 659. Ptolemy Physcon, also called Energetes II, is the writer; his subject is possibly Philadelphus.

<sup>d</sup> Other forms are tetrax, tatyras. On the pheasant cf. 386 d, 398 b (vol. iv. pp. 246, 302).

<sup>e</sup> Guinea-fowls.

<sup>f</sup> *Frag.* 632 Rose. The quotation, out of place here, seems to refer to the splendid plumage of the males.

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μασι “ τῶν φασιανῶν, φησίν, οὐ κατὰ λόγον ἢ ὑπεροχῇ τῶν ἀρρένων, ἀλλὰ πολλῶ μείζων.”

Εἰ δ' ὁ προειρημένος βασιλεὺς καὶ τὸ τῶν  
 ΤΑΩΝΩΝ πλήθος ἐωράκει τῶν κατὰ τὴν Ῥώμην,  
 καταπεφεύγει ἂν ἐπὶ τὴν ἱερὰν σύγκλητον, ὡς ὑπὸ  
 τοῦ ἀδελφοῦ πάλιν τῆς βασιλείας ἐξεληλαμένος.  
 ε τοσοῦτον γάρ ἐστι τούτων τῶν ὀρνίθων τὸ πλήθος  
 ἐν τῇ Ῥώμῃ ὡς δοκεῖν προμεμαντευμένον τὸν  
 κωμωδιοποιὸν Ἀντιφάνην ἐν Στρατιώτῃ ἢ Τύχωνι  
 εἰρηκέναι τάδε·

τῶν ταῶν<sup>1</sup> μὲν ὡς ἅπαξ τις ζευγος ἤγαγεν μόνον,  
 σπάμιον ὄν τὸ χρῆμα, πλείους εἰσὶ νῦν τῶν  
 ὀρτύγων.

χρηστὸν ἀνθρώπου δ' εἴαν τις ἓνα μόνον ζητῶν  
 ἴδῃ,<sup>2</sup>

ὄψεται ἕκ τούτου πονηροὺς πέντε παῖδας γε-  
 γονότας.

ξ Ἀλεξίς δ' ἐν Λαμπάδι·

καταφαγεῖν

αὐτὸς τοσοῦτ'<sup>3</sup> ἀργύριον. οὐδ' εἰ γάλα λαγοῦ  
 εἶχον,<sup>4</sup> μὰ τὴν Γῆν, καὶ ταῶς<sup>5</sup> κατήσθιον.

ὅτι δὲ καὶ τιθασοὺς<sup>6</sup> εἶχον αὐτοὺς ἐν ταῖς οἰκίαις  
 Στρατίτις παρίστησι ἐν Παισανίᾳ διὰ τούτων·

πολλῶν φλωάρων καὶ ταῶν<sup>7</sup> ἀντάξια,  
 οὓς βόσκειθ' ὑμεῖς ἕνεκα τῶν ὠκυπτέρων.

\* Ἀναξανδρίδης ἐν Μελιλότῳ·

<sup>1</sup> 397 a: τὸν ταῶν ACE.

<sup>2</sup> CE: δὲ ἂν τις . . . εἶδη A.

says: "The superiority of the cock-pheasants over the hens is out of all proportion to what it is in other birds, and is far greater."

*Peacocks.* Again, if the aforementioned king had seen the number of peacocks we have in Rome, he would have fled for refuge hither to the holy Senate, as if driven out of his kingdom once again by his brother.<sup>a</sup> For the number of these birds is so great in Rome that it would seem as if the comic poet Antiphanes had divined it when he said in *The Soldier*, or *Tychon*<sup>b</sup>: "When anyone imported just a pair of peacocks, it was a rare thing; but to-day they are more numerous than quails. So if anyone looks round and sees just one good man, presently he will see five bad sons sprung from him." Again, Alexis in *The Torch*<sup>c</sup>: "To eat up all by myself so much money! Why, not even if I had had hare's milk, by Earth, or had feasted on peacocks!" That they kept them tame in their houses is attested by Strattis in these lines from *Pausanias*<sup>d</sup>: "Worth about as much as all the poppycock and peacocks which you keep for the sake of their wing-feathers." Anaxandrides in

<sup>a</sup> Ptolemy Philometor, who had insisted on a division of territory and had obtained from the Roman Senate all but Cyrene and Libya. In 163 B.C. he went to Rome to obtain the grant of Cyprus. Polyb. xxxi. 18, xxxiii. 5.

<sup>b</sup> Kock ii. 99, Athen. 397 a (vol. iv. p. 296), cf. 397 c. For their rarity in the fifth century cf. Aristoph. *Av.* 102 Τηρεὺς γὰρ εἶναι; πότερον ὄρνις ἢ ταῖς;

<sup>c</sup> Kock ii. 340.

<sup>d</sup> Kock i. 718.

<sup>3</sup> CE: τουσουρ' A.

<sup>4</sup> Schweighäuser: γάλα εἶχον λαγοῦ ACE.

<sup>5</sup> ταῖς ACE. <sup>6</sup> τιθάσσα A.

<sup>7</sup> ταῶν A; see 397 c.

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655 οὐ<sup>1</sup> μαϊκόν ἐστ'<sup>2</sup> ἐν οἰκίᾳ<sup>3</sup> τρέφειν ταῦς,<sup>4</sup>  
ἐξόν τοσοῦτον δὴ<sup>5</sup> ἀγάματ' ἀγοράσαι;

Ἀναξίλας<sup>6</sup> Ὀρνιθοκόμοις·

καὶ πρὸς ἐπὶ τούτοις τιθασὸς οἰμώζων ταῦς.<sup>7</sup>

Μηρόδοτος δ' ὁ Σάμιος ἐν τῷ περὶ τῶν κατὰ τὸ  
ἱερὸν τῆς Σαμίας Ἦρας φησίν· “οἱ ταοὶ ἱεροὶ εἰσι  
τῆς Ἦρας. καὶ μήποτε πρῶτιστοι καὶ ἐγένοντο  
καὶ ἐτράφησαν ἐν Σάμῳ καὶ ἐντεύθεν εἰς τοὺς ἔξω  
τόπους διεδόθησαν, ὡς καὶ οἱ ἀλεκτρύονες ἐν τῇ  
Περσίδι καὶ αἱ καλούμεναι μελεαγρίδες ἐν τῇ  
b Αἰτωλίᾳ.” διὸ καὶ Ἀντιφάνης ἐν τοῖς Ὀμοπα-  
τρίοις φησίν·

ἐν Ἠλίῳ μὲν<sup>8</sup> φασὶ γίνεσθαι πόλει  
φοίνικας, ἐν Ἀθήναις δὲ γλαυκάς. ἡ Κύπρος  
ἔχει πελειᾶς διαφόρους,<sup>9</sup> ἡ δ' ἐν Σάμῳ  
Ἦρα τὸ<sup>10</sup> χρυσοῦν, φασίν, ὀρνίθων γένος,  
τοὺς καλλιμόρφους καὶ περιβλέπτους ταῦς.<sup>11</sup>

διόπερ καὶ ἐπὶ τοῦ νομίσματος τῶν Σαμίων ταῦς<sup>12</sup>  
ἐστίν.

Ἐπεὶ δὲ καὶ τῶν μελεαγρίδων Μηρόδοτος  
ἐμνήσθη, λέξομέν τι καὶ ἡμεῖς περὶ αὐτῶν. Κλύτος  
ὁ Μιλήσιος, Ἀριστοτέλους δὲ μαθητῆς, ἐν τῷ α'  
c περὶ Μιλήτου γράφει περὶ αὐτῶν οὕτως· “περὶ δὲ  
τὸ ἱερὸν τῆς Παρθένου ἐν Λέρῳ<sup>13</sup> εἰσὶν οἱ καλού-

<sup>1</sup> Hermann: οὐχί ACE.

<sup>2</sup> ἐστίν ACE.

<sup>3</sup> CE: οικίαι A.

<sup>4</sup> ταῦς ACE.

<sup>5</sup> Coraes: τοιοῦτουσίδου A, τουτοιοὶ δὲ' CE.

<sup>6</sup> ἀναξίλαος A.

<sup>7</sup> ταῦς A.

<sup>8</sup> A: ἐν ἀλίαις μὲν E, ἐν ἀλίαις C.

*Melilot*<sup>a</sup>: "Isn't it crazy to keep peacocks in the house when for all that money you can buy two statues!" Anaxilas in *Poultry-Keepers*<sup>b</sup>: "And what is more, on top of this, a tame peacock, damn it!" Menodotus of Samos in his work *On Objects at the Temple of the Samian Hera* says<sup>c</sup>: "The peacocks are sacred to Hera. And it may be that they were first produced and bred in Samos, and from there were distributed among the regions beyond, like the fowls of Persia and the meleagrids (guinea-hens), as they are called, of Aetolia." Hence also Antiphanes says in *Own-Brothers*<sup>d</sup>: "In Heliopolis, they say, lives the phoenix, in Athens, owls, and Cyprus has doves unlike all others, while the Hera of Samos, they say, has that golden species of birds, the beautiful spectacular peacocks." That is why a peacock stands on the coins of Samos.<sup>e</sup>

Since Menodotus mentioned guinea-hens, we also will say something about them. Clytus of Miletus, a disciple of Aristotle, writes about them in the first book of his work *On Miletus* as follows<sup>f</sup>: "All about the temple of the Maiden<sup>g</sup> in Leros are the birds called

<sup>a</sup> Kock ii. 145.

<sup>b</sup> *ibid.* 272.

<sup>c</sup> *F.H.G.* iii. 105, Varro, *De Re Rust.* iii. 6. 2.

<sup>d</sup> Kock ii. 83. On the phoenix Hdt. ii. 73 says: ἐγὼ μὲν μὴ οὐκ εἶδον εἰ μὴ δσον γραφῆ· καὶ γὰρ δὴ καὶ σπάνιος ἐπιφοιτᾷ ἀπὸ δι' ἐρέων, ὡς Ἡλιοπολίται λέγουσι, πεντακοσίων.

<sup>e</sup> Apparently not before 200 B.C., but frequently thereafter. Head, *Greek Coins of Brit. Mus.* xv. Plate xxxvi.

<sup>f</sup> *F.H.G.* ii. 333. Cf. Pliny, *N.H.* x. 26. 74 Africae hoc est gallinarum genus, gibberum, varis sparsum plumis.

<sup>g</sup> Artemis, Ael. *N.A.* iv. 42.

<sup>h</sup> B, Eustath. 1035. 48: διφόρον ACE.

<sup>10</sup> CE: ἤρατο A.

<sup>11</sup> ταῖς ACE.

<sup>12</sup> ταῖς A, ταῖς C.

<sup>13</sup> Dalechamps: ἐν αερω A.

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μενοι ὄρνιθες μελεαγρίδες. ὁ δὲ τόπος ἐστὶν ἐλώδης ἐν ᾧ τρέφονται. ἐστὶ δὲ ἄστοργον πρὸς τὰ ἔκγονα τὸ ὄρνεον καὶ ὀλιγωρεῖ τῶν νεωτέρων,<sup>1</sup> ὥστε ἀνάγκη τοῖς ἱερεῦσιν ἐπιμελεῖσθαι αὐτῶν. ἔχει δὲ τὸ μὲν μέγεθος ὄρνιθος γενναίου, τὴν δὲ κεφαλὴν μικρὰν πρὸς τὸ σῶμα καὶ ταύτην ψιλήν, ἐπ' αὐτῆς δὲ λόφον σάρκινον, σκληρόν, στρογγύλον, ἐξέχοντα τῆς κεφαλῆς ὡσπερ πάτταλον, καὶ τὸ χρώμα ξυλοειδῆ,<sup>2</sup> πρὸς δὲ ταῖς γνάθους ἀπὸ τοῦ στόματος<sup>3</sup> ἀρξάμενην ἀντὶ πώγωνος μακρὰν σάρκα καὶ ἐρυθροτέραν<sup>4</sup> τῶν ὄρνιθων. τὴν δὲ τοῖς ὄρνισιν ἐπὶ τῷ ῥύγχει γινομένην, ἣν ἔνιοι πώγωνα καλοῦσιν, οὐκ ἔχει· διὸ καὶ ταύτη κολοβόν ἐστίν. ῥύγχος δὲ ὀξύτερον καὶ μείζον ἢ ὄρνις ἔχει. τράχηλος μέλας, παχύτερος καὶ βραχύτερος τῶν ὄρνιθων. τὸ δὲ σῶμα ἅπαν ποικίλον, μέλανος ὄντος τοῦ χρώματος ὄλου, πτίλοις<sup>5</sup> λευκοῖς καὶ πυκνοῖς διειλημμένους<sup>6</sup> οὐ<sup>7</sup> μείζουσιν φακῶν. οὗτοι δ' εἰσὶν ἐν ῥόμβοις οἱ κυκλίσκοι ἧσσον<sup>8</sup> μέλασι<sup>9</sup> τοῦ ὄλου χρώματος· διὸ καὶ ποικιλίαν τινὰ οἱ ῥόμβοι παρέχονται, τοῦ μὲν μέλανος ἔχοντες<sup>10</sup> λευκότερον τὸ χρώμα, τοῦ δὲ λευκοῦ πολὺ μελάντερον. τὰ<sup>11</sup> δὲ κατὰ τὰς πτέρυγας αὐταῖς πεποίκιλται λευκῶ πριονώδεσιν σχήμασι<sup>12</sup> παρ' ἀλληλα<sup>13</sup> κειμένοις. σκέλη δὲ ἄκεντρα ὅμοια τοῖς ὄρνιθίοις.<sup>14</sup> παραπλήσια δ' εἰσὶν αἱ θήλειαι τοῖς ἄρρεσιν· διὸ καὶ δυσδιάκριτόν ἐστι τὸ τῶν

<sup>1</sup> νεοτῶν Herwerden.

<sup>2</sup> Schweighäuser: ξυλοειδέσ ΑΕ, ξυλοει C.

<sup>3</sup> CE: σώματος A.

<sup>4</sup> CE: ἐρυθρωτέραν A.



meleagrides. The place in which they are kept is marshy. The bird is lacking in affection for its young and neglects the young chicks, so that the priests are compelled to care for them. It has the size of a high-bred cock, but a head small in proportion to its body, and bare besides, and with a fleshy comb which is hard and round, projecting from the head like a peg, and of woody colour; attached to the checks, beginning at the beak, is a long piece of flesh, like a beard, redder than the wattles of cocks; but that which in some birds grows on the beak, called by some the beard, it does not have; hence it is stunted at this point. It has a sharper and larger beak than the cock. Its neck is black, thicker and shorter than that of cocks. Its entire body, of a colour which in general is black, is speckled thickly with white feathers at regular distances apart, no bigger than lentils. These tiny rings are set in lozenge-shapes which are less black than the colour of the body in general; hence the lozenges present a speckled appearance, with a colour whiter than the dark part, yet a good deal darker than the white. At the wings the birds are speckled white in serrated patterns lying parallel. Their legs are without spurs, like those of chickens. The females resemble the males; hence it is hard to

<sup>5</sup> σπιλοις "flecks" Gesner.

<sup>6</sup> CE: διειλημμένων A, διειλημμένον Musurus.

<sup>7</sup> οὐ added by Schweighäuser.

<sup>8</sup> ἦσον added by Wilamowitz; ἦτρον? Cf. πάτταλον above.

<sup>9</sup> A: μελαντέροις CE.

<sup>10</sup> Wilamowitz: ἔχοντος AC.

<sup>11</sup> CE: τὸ A.

<sup>12</sup> Schweighäuser: σχήμασιν πυράδεσιν AC.

<sup>13</sup> παρ' ἄλλα Kaibel: πρὸς ἄλλα CE, καὶ παράλλα A.

<sup>14</sup> A: ὀρνιθείς C, ὀρνιθείς E.

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μελεαγρίδων γένος." τσαῦτα καὶ ὁ περιπατη-  
 τικὸς φιλόσοφος περὶ τῶν μελεαγρίδων ἱστορήσεν.  
**f** ΟΠΤΩΝ ΔΕΛΦΑΚΩΝ δὲ μνημονεύει Ἐπικράτης ἐν  
 Ἐμπόρῳ.

ἐπὶ τοῖς δ' ἐγὼ  
 μάγειρος. οὔτε Σικελία καυχῆσεται  
 τρέφειν τοιοῦτον ἄρταμον κατ' ἰχθύων,  
 οὐκ Ἥλις, ἔνθα<sup>1</sup> δελφάκων ἐγὼ κρέα  
 κάλλιστ' ὄπωπα πυρὸς ἀκμαῖς ἠνθισμένα.

Ἄλεξις δ' ἐν Πονήρῳ.

τριωβόλου κρεῖσκον ἀστείον πάνν  
 ὕειον ὀπτὸν κάτι<sup>2</sup> θερμόν, εὐχυλον,  
 656 τέρεν,<sup>3</sup> ὅταν ἦ προσφέρων.<sup>4</sup>

“Ἀθηναῖοι δ', ὡς φησι Φιλόχορος, ταῖς Ὠραῖς  
 θύοντες οὐκ ὀπτῶσιν, ἀλλ' ἔψουσι τὰ κρέα, παρ-  
 αιτούμενοι τὰς θεὰς ἀπεύργειν τὰ περισκελῆ καύ-  
 ματα καὶ τοὺς αὐχμούς, μετὰ δὲ τῆς συμμέτρου  
 θερμασίας καὶ ὑδάτων ὠραίων ἐκτελεῖν τὰ φυόμενα.  
 τὴν μὲν γὰρ ὀπτῆσιν ἐλάττους παρέχεσθαι ὠφε-  
 λείας, τὴν δὲ ἔψῃσιν οὐ μόνον τὴν ὠμότητα περι-  
 αιρεῖν, ἀλλὰ καὶ τὰ σκληρὰ μαλαττεῖν δύνασθαι καὶ  
 τὰ λοιπὰ πεπαίνειν. ἔτι δ'<sup>5</sup> εὐμενέστερον καὶ  
 ἀκινδυνότερον πεπαίνει τὴν τροφήν. διόπερ ἐφθὸν  
**b** ἐποπτῶν οὐ φασι δεῖν οὐδ' ἐφέψειν. τὸ μὲν γὰρ  
 ἀνάλυσιν ἔχειν δοκεῖ τοῦ βελτίονος, ὡς φησὶν  
 Ἀριστοτέλης· τὰ δὲ ὀπτὰ τῶν ἐφθῶν ὠμότερα καὶ  
 ξηρότερα.” τὰ δὲ ὀπτὰ<sup>6</sup> κρέα καλεῖται φλογίδες.

<sup>1</sup> οὐ | κημισενθα Α.

<sup>2</sup> Kaibel (?): καὶ Α.

<sup>3</sup> εὐχυλον, τέρεν Porson: εὐχυλότερον Α.

<sup>4</sup> ὅταν ἦ τι, πρόσφερ' (?) Porson.

distinguish the sex of guinea-fowls." All this our Peripatetic philosopher has recorded about guinea-fowls.

*Roast Pig.* Epicerates mentions this in *The Merchant*<sup>a</sup>: "After them I succeeded as chef. Sicily shall not boast that it rears such a cook when it comes to fish, not Elis either, where I have looked upon the fairest meat of porkers browned by the points of fire."<sup>b</sup> Alexis in *Love-lorn Lass*<sup>c</sup>: "Very nice is a little piece of pork worth threepence when one comes bringing it roasted and hot withal, juicy, tender." "The Athenians, however," according to Philochorus,<sup>d</sup> "do not roast the meat when they sacrifice to the Seasons, but boil it, entreating the goddesses to defend them from excessive heat and drought and to bring to ripeness growing things by moderate warmth and seasonable rains. For, he declares, roasting affords less benefit, whereas boiling not only takes away the rawness, but can soften tough parts and ripen the rest. Further, it ripens food more gently and at less risk. Hence they say that what has been boiled should not be roasted or boiled further. For this, it is admitted, means the dissolution of the better part of the meat, as Aristotle asserts.<sup>e</sup> And roasted meats are more raw and dry than boiled meats." Roasted meats are

<sup>a</sup> Kock ii. 284.

<sup>b</sup> Eur. *Phoen.* 1255 ἐμπίρους ἀκμάς.

<sup>c</sup> Kock ii. 367. The text is uncertain.

<sup>d</sup> *F.H.G.* i. 413.

<sup>e</sup> Cf. Aristot. *Meteor.* 380 b 21 ξηρότερα τὰ ἐφθὰ τῶν δριτῶν ὅτι γὰρ ἀνασπῆ εἰς ἑαυτὰ τὸ ὑγρὸν τὰ ἐφθόμενα κρατεῖ γὰρ ἢ ἐξωθεν θερμότης τῆς ἐντός. But Philochorus (or Athenaeus) has misunderstood Aristotle.

<sup>f</sup> CE: ὅτι δ' A.

<sup>g</sup> Musurus: ὄντα A.

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Στράτις γοῦν ἐν Καλλιππίδῃ ἐπὶ τοῦ Ἡρακλέους  
φησὶν·

αὐτίκα δ' ἤρπασε τεμάχη  
θερμάς τε κάρου φλογίδας ἔβρυχέ τε πάνθ' ἄμα.

καὶ Ἄρχιππος ἐν Ἡρακλεῖ Γαμοῦντι·

ταδί δ' ἄμα<sup>1</sup> χοίρων ἀκροκόλια μικρῶν  
ταύρου τ' αὐξίκερω<sup>2</sup> φλογίδες  
αἱ δολιχαί τε κάρου φλογίδες.<sup>3</sup>

c Περὶ δὲ ΠΕΡΑΙΚΩΝ τί δεῖ καὶ λέγειν ἐμέ, πλεό-  
νων εἰρημένων ὑφ' ὑμῶν; ἀλλ' οὐ παραλείψω τὸ  
ἱστορηθὲν ὑπὸ Ἡγησάνδρου ἐν τοῖς Ἑπομνήμασι.  
φησὶν γάρ ὅτι Σάμιοι πλεύσαντες εἰς Σύβαριν  
καὶ κατασχόντες τὴν Σιρῆτιν χώραν περδίκων  
ἀναπτάντων καὶ ποιησάντων φόβον ἐκπλαγέντες  
ἔφυγον καὶ ἐμβάντες εἰς τὰς ναῦς ἀπέπλευσαν.

Περὶ δὲ ΛΑΓΩΝ Χαμαιλέων φησὶν ἐν τῷ περὶ  
Σιμωνίδου ὡς δειπνῶν παρὰ τῷ Ἰέρωνι ὁ Σιμων-  
d νίδης, οὐ παρατεθέντος αὐτῷ ἐπὶ τὴν τράπεζαν  
καθάπερ καὶ τοῖς ἄλλοις λαγωῦ, ἀλλ' ὕστερον  
μεταδιδόντος τοῦ Ἰέρωνος, ἀπεσχεδίασεν·

οὐδὲ γὰρ οὐδ'<sup>4</sup> εὐρύς περ ἐὼν ἐξίκετο δεῦρο.

ὄντως δ' ἦν ὡς ἀληθῶς κίμβιξ ὁ Σιμωνίδης καὶ  
αἰσχροκερδής, ὡς Χαμαιλέων φησὶν. ἐν Συρακού-

<sup>1</sup> Meineke: τα | διδαλλα A.

<sup>2</sup> Dindorf: ταξίκερω A.

<sup>3</sup> σχελίδες Meineke.

<sup>4</sup> οὐδ' added by Musurus, cf. Eustath. 1821. 37 and Aldick 26.

“Touched by the flames,” since meat was generally roasted or broiled over an open fire.

called phlogides.<sup>a</sup> Strattis, for example, says of Heracles in *Callippides*<sup>b</sup>: "Immediately he snatched up whole slices, and hot steaks of roasted wild boar, and gobbled them all at once." Also Archippus in *Heracles takes a Wife*<sup>c</sup>: "Here you have together trotters from little pigs, roast steaks from a tall-horned bull, and the long roast steaks<sup>d</sup> of wild boar."

*Partridges.* On this subject why need I speak when so much has already been said by you?<sup>e</sup> And yet I am not going to omit the story told by Hegesander in his *Commentaries*.<sup>f</sup> He says, namely, that the Samians after sailing to Sybaris and landing in the territory of Siris were so frightened by partridges suddenly flying up and making a loud noise that they fled, going on board their ships and sailing away.

*Hares.* On this subject Chamaeleon says<sup>g</sup> in his book *On Simonides* that the poet was once dining at the court of Hieron, and when the roast hare was not served to him as it had been to the other guests, though he was afterwards given a share of it by Hieron, he promptly parodied<sup>h</sup>: "Wide, indeed, though it is, it has not reached to me." As a matter of fact Simonides was a skinflint and greedy for gain, Chamaeleon declares. In Syracuse, for example,

<sup>b</sup> Kock i. 715, cf. Aristoph. *Ran.* 549-578.

<sup>c</sup> Kock i. 680.

<sup>d</sup> Or, reading *σχελίδες*, "ribs."

<sup>e</sup> 388 e-390 d (vol. iv. pp. 256-264).

<sup>f</sup> *F.H.G.* iv. 421.

<sup>g</sup> *Frag.* 14 Koepke, p. 23. On Simonides and his repartees cf. 352 c (vol. iv. p. 94), 456 c (vol. iv. p. 568).

<sup>h</sup> *Il.* xiv. 33

οὐδὲ γὰρ οὐδ' εὐρύς περ ἔὼν ἐδινῆσατο πάσας  
αἰγιαλὸς νῆας χαδέειν, στείνοντο δὲ λαοί.

*P.L.G.*<sup>4</sup> iii. 506, Diehl ii. 86, Edmonds ii. 346.

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σαις γοῦν τοῦ Ἰέρωνος ἀποστέλλοντος αὐτῷ τὰ καθ' ἡμέραν λαμπρῶς πωλῶν τὰ πλείω ὁ Σιμωνίδης τῶν παρ' ἐκείνου πεμπομένων ἑαυτῷ μικρὸν μέρος ἀπετίθετο. ἐρομένου δέ τινος τὴν αἰτίαν. "ὅπως, εἶπεν, ἦ τε Ἰέρωνος μεγαλοπρέπεια καταφανής ἢ καὶ ἡ ἐμὴ κοσμιότης."

στοάτος δὲ Τηλεκλειδῆς ἐν Στερροῖς<sup>1</sup> οὕτως μνημονεύει·

ὡς οὔσα θῆλυς εἰκότως οὔθαρ φέρω.

ὑπογάζτριον δ' αὐτὸ ὠνόμασεν Ἀντίδοτος ἐν Μεμψιμοίρῳ.

σιτεῦτων<sup>2</sup> δὲ ὀρνίθων μὲν μνημονεύει Μάτρων ἐν ταῖς Παρωδίαις οὕτως·

ὡς ἔφαθ'· οἱ δ' ἐγέλασαν,<sup>3</sup> ἐπήνεικάν τ' ἐπὶ  
τούτῳ

f σιτευτὰς ὀρνίθας ἐπ' ἀργυρέοισι πίναξιν,  
ἄτριχας, οἰέτεας, λαγάνοις<sup>5</sup> κατὰ νῶτον εἴσας.

δελφάκων δὲ<sup>6</sup> σιτευτῶν ὁ φλυακογράφος Σώπατρος ἐν Βακχίδος Γάμῳ οὕτως·

εἴ που κλίβανος ἦν, πολὺ δέλφαξ σιτευτὸς  
ἔγρυξεν.<sup>7</sup>

δελφάκια δὲ Αἰσχίνης εἶρηκεν ἐν Ἀλκιβιάδῃ οὕτως· "ὥσπερ αἱ καπηλίδες τὰ δελφάκια τρέφουσιν." Ἀντισθένης<sup>8</sup> δ' ἐν Φυσιογνωμονικῷ· "καὶ γὰρ ἐκεῖναι τὰ δελφάκια πρὸς βίαν χορτά-

<sup>1</sup> 399 c: ἐν ἐτέροισι Α.

<sup>2</sup> Schweighäuser, cf. 384 a: σιτιστῶν ACE, Brandt.

<sup>3</sup> ἐγέλασαν Α.

<sup>4</sup> ἐπηνεικαντεπὶ Α, ἐπήνεικάν τ' ἐπὶ Musurus.

Hieron would send him generous supplies for his daily needs, but Simonides would sell the greater part of what the king sent him, keeping only a small portion for himself. When somebody asked him the reason he replied, "I want to show at once Hieron's munificence and my own abstemiousness."

*The Udder.* Telecleides mentions it thus in *Hard-boiled*<sup>a</sup>: "Being a female, I naturally wear an udder." But Antidotus in *The Faultfinder* calls the udder a belly-piece.<sup>b</sup>

*Fatted fowls* are mentioned by Matron in his *Parodies* thus<sup>c</sup>: "Thus spake he; and they laughed, and thereupon brought in fattened fowls on silver platters, featherless, of like age, matched across their backs as level as pancakes." And fattened pigs are mentioned thus by the writer of farces, Sopater, in *The Marriage of Bacchis*<sup>d</sup>: "Wherever there was an oven, loudly a fattened pig squealed." The form *delphakia* (pigs) is used by Aeschines in the dialogue *Alcibiades* thus<sup>e</sup>: "As huckster-women feed their little pigs." Antisthenes in *Expert in Physiognomy*<sup>f</sup>: "For those women must feed their little pigs<sup>g</sup> whether

<sup>a</sup> Kock i. 217, Athen. 399 c (vol. iv. p. 306).

<sup>b</sup> Kock ii. 410; Athen. *loc. cit.* says *ὑπογάστριον* is properly used of fish.

<sup>c</sup> Brandt 92; cf. *Il.* ii. 763-765 ἵπποι . . . τὰς Εὐμηλὸς ἔλαινε ποδάκκας ὀρθὰς ὡς, ὄτριχας (of like coat), οἰέτας, σταφύλη (mason's level) ἐπὶ νότον εἶσας.

<sup>d</sup> Kaibel 193.

<sup>e</sup> Dittmar 267, Hermann 21.

<sup>f</sup> F. Dümmler, *Akadēmika* 209.

<sup>g</sup> Here used *sens. obsc.*, cf. 581 a (vol. vi. p. 135). For *πρὸς βίαν χορτάζειν* cf. Alcaeus 39 *πρὸς βίαν πώνην* (drink).

<sup>5</sup> λαγανοῖσ Α.

<sup>6</sup> Schweighäuser: τε Α.

<sup>7</sup> Schweighäuser: ἐτροξεν ACE.

<sup>8</sup> Dindorf: ἀντιφάγησ Α.

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ζουσιν." καὶ ἐν Προτρεπτικῷ δέ· "ἀντὶ δελφικών τρέφεσθαι." δέλφακα δὲ ἀρσενικῶς εἶρηκεν  
657 Πλάτων ἐν Ποιητῇ·

δέλφακα δ' ὠραιότατον.<sup>1</sup>

Σοφοκλῆς Ὕβρει·

ἐσθίειν ἐθέλων<sup>2</sup> τὸν δέλφακα.

Κρατῖνος Ὀδυσσεύσιν·

δέλφακας μεγάλους.

θηλυκῶς δὲ Νικοχάρης ἔφη·

κύουσιν δέλφακα.

καὶ Εὐπόλις Χρυσῷ Γένει·

οὔκ, ἀλλ' ἔθνον<sup>3</sup> δέλφακ' ἔνδον<sup>4</sup> θῆσι<sup>5</sup>  
καὶ μάλα καλήν.

καὶ Πλάτων Ἰοί·

πρόσφερε δεῦρο δὴ τὴν κεφαλὴν τῆς δέλφακος.

Θεόπομπος Πηνελόπῃ·

καὶ τὴν ἱερὰν σφάττουσιν ἡμῶν<sup>6</sup> δελφάκα.

**b** ΧΗΝΩΝ δὲ σιτευτῶν καὶ μόσχων Θεόπομπος ἐν ἰγ' Φιλιππικῶν καὶ ια' Ἑλληνικῶν, ἐν οἷς ἐμφανίζει τὸ περὶ τὴν γαστέρα τῶν Λακῶνων ἐγκρατές γράφων οὕτως· "καὶ οἱ Θάσιοι" ἔπεμψαν Ἀγησιλάω προσιόντι πρόβατα παντοδοπὰ καὶ βοῦς εἰς τετραμ-

<sup>1</sup> δ' ὠραιότατον Casaubon: δὲ ραιοτατον A, δὲ πίοτατον (?) Kaibel.

<sup>2</sup> θέλων (?) Dindorf.

<sup>3</sup> Meineke: οὐ | καλλευθιον A.

<sup>4</sup> Kock: δελφακωνδον A.



they will or no." Also in his *Hortatory Discourse*<sup>a</sup>: "To be fed like little pigs." The form *delphax* is used as a masculine by Plato in *The Poet*<sup>b</sup>: "A very nice pig." Sophocles in *Insolence*<sup>c</sup>: "Willing to eat the pig." Cratinus in *The Odysseis*<sup>d</sup>: "Large pigs." But Nicochares used *delphax* as a feminine<sup>e</sup>: "A pregnant pig (sow)." So, too, Eupolis in *The Golden Age*<sup>f</sup>: "No, but they were sacrificing indoors a sow, and a mighty fine one, to Hestia." And Plato in *Io*<sup>g</sup>: "Bring here, then, the head of the sow." Theopompus in *Penelope*<sup>h</sup>: "They are slaughtering our sacred sow."

Fatted geese and calves are mentioned by Theopompus in the thirteenth book of his *History of Philip* and the eleventh book of his *History of Greece*<sup>i</sup>; in these passages he illustrates the abstemiousness of the Lacedaemonians in relation to the belly-appetites, writing as follows: "The Thasians,<sup>j</sup> too, sent to Agesilaus when he went to their aid all kinds of small

<sup>a</sup> Cf. Koepke, *Chamaeleon* 36.

<sup>b</sup> Kock i. 631, cf. Athen. 375 b (vol. iv. p. 198).

<sup>c</sup> A satyric drama; *T.G.F.*<sup>2</sup> 277.

<sup>d</sup> Kock i. 59.

<sup>e</sup> *Ibid.* 774.

<sup>f</sup> *Ibid.* 335, cf. Athen. 375 b (vol. iv. p. 198).

<sup>g</sup> Kock i. 615. The verses violate metre; πρόσφερε σὺ δέδρο τήν Kock, πρόσφερε δὲ δέδρο τήν Capps.

<sup>h</sup> Kock i. 746, perhaps said of the suitors.

<sup>i</sup> *F.H.G.* i. 297, 281, J. 2 B 539, cf. J. 2 B 560, G. and H. 104, 22 (a), Athen. 384 a (vol. iv. p. 234), 616 d (vol. vi. p. 321), Nepos, *Ages.* 8, Plut. *Ages.* 36.

<sup>j</sup> Rather, Tachós of Egypt. See critical note 7.

<sup>5</sup> Meineke: θηρία A.

<sup>6</sup> Jacobs: ἡμῶν σφάττουσιν A.

<sup>7</sup> ACE (θάσιοι om. οἱ C): Ὀασίται or Θηβαῖοι (?) Gulick, ὁ Ταχὸς ἐπέμφεν Wichers.

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μένους, πρὸς τούτοις δὲ καὶ πέμματα καὶ τρα-  
 γημάτων εἶδος παντοδαπῶν.<sup>1</sup> ὁ δ' Ἀγησίλαος τὰ  
 μὲν πρόβατα καὶ τὰς<sup>2</sup> βοῦς ἔλαβεν, τὰ δὲ πέμματα  
 καὶ τὰ τραγήματα πρῶτον μὲν οὐδ' ἔγνω· κατ-  
 e κεκάλυπτο γάρ. ὡς δὲ κατείδεν, ἀποφέρειν αὐτοὺς  
 ἐκέλευσεν, εἰπὼν οὐ νόμιμον εἶναι Λακεδαιμονίοις  
 χρῆσθαι τοιούτοις<sup>3</sup> τοῖς ἐδέσμασι. λιπαρούντων δὲ  
 τῶν Θασίων<sup>4</sup> ἴδοτε, φησί, φέροντες ἐκείνοις,  
 δείξας αὐτοῖς<sup>5</sup> τοὺς εἰλωτας, εἰπὼν ὅτι τούτους δέοι  
 διαφθεῖρεσθαι<sup>6</sup> τρώγοντας αὐτὰ πολὺ μᾶλλον ἢ  
 αὐτὸν καὶ τοὺς παρόντας Λακεδαιμονίων." ὅτι δὲ  
 τοῖς εἰλωσι ὑβριστικῶς πάνυ ἐχρῶντο Λακε-  
 δαιμόνιοι καὶ Μύρων ὁ Πριηνεὺς ἱστορεῖ ἐν δευτέρῳ  
 d Μεσσηνιακῶν γράφων οὕτως· "τοῖς δ' εἰλωσι πᾶν  
 ὑβριστικὸν ἔργον ἐπιτάττουσι πρὸς πᾶσαν ἄγον  
 ἀτιμίαν. κυνῆν τε γὰρ ἕκαστον φορεῖν ἐπάναγκες  
 ὤρισαν καὶ διφθέραν περιβεβλήσθαι πληγᾶς τε  
 τεταγμένας λαμβάνειν κατ' ἐνιαυτὸν ἀδικήματος  
 χωρὶς, ἵνα μήποτε δουλεύειν ἀπομάθωσιν. πρὸς δὲ  
 τούτοις εἴ τινες ὑπερακμάζοιεν τὴν οἰκετικὴν  
 ἐπιφάνειαν, ἐπέθηκαν ζημίαν θάνατον καὶ τοῖς  
 κεκτημένοις ἐπιτίμιον, εἰ μὴ ἐπικόπτοιεν τοὺς  
 ἀδρουμένους.<sup>7</sup> καὶ παραδόντες αὐτοῖς τὴν χώραν  
 ἔταξαν μοῖραν ἣν αὐτοῖς ἀνοίσουσιν αἰεὶ." — χηνί-  
 e ζειν<sup>8</sup> δὲ εἴρηται ἐπὶ τῶν αὐλοῦντων. Δίφιλος  
 Συνωρίδι·

<sup>1</sup> A: τραγήματα παντοδαπά CE, τ. πλήθος παντοδαπῶν (?) Kaibel.

<sup>2</sup> τοὺς B, Casaubon.

<sup>3</sup> CE: τῶσούτοις with erasure A.

<sup>4</sup> Ὀασιῶν or Θηβαίων (?) Gulick, Αἰγυπτίων Wichers.

<sup>5</sup> αὐτοῖς A: om. CE.

<sup>6</sup> Casaubon: δὲ οἶδα φθεῖρεσθαι ACE.

cattle and steers well fattened, and besides these cakes and every possible variety of sweetmeats. Agesilaus accepted the sheep and the large cattle, but as for the cakes and the sweetmeats, at first he did not know what they were, since they were kept covered. But when he saw them, he commanded that they be taken away, saying that it was not lawful for Spartans to use such viands. And when the Thasians<sup>a</sup> insisted he replied, pointing out the Helots to them, 'Take and give them to those fellows yonder,' explaining that it was much better for them to be corrupted by eating the stuff than that he and the Spartans with him should be.' Now, that the Spartans treated the Helots with great insolence is recorded by Myron of Priênê in the second book of his *Messenian History*, writing as follows<sup>b</sup>: "Upon the Helots they enjoin any insulting practice which can lead to complete dishonour. For they have ordained that each of them shall of necessity wear a dogskin cap and be wrapped in a leather jerkin, and every year they shall receive a stated number of blows even when they are blameless, so that they may never forget that they are slaves. In addition to this, if any of them presented an appearance of vigour exceeding that of a slave, they laid upon them the death penalty, and upon their owners punishment for failure to prevent their growing fat. And after handing over to them land to work they required a certain share of the crops which the Helots were always to render to them."—"To cackle goose-fashion" is said of finte-players. Di-

<sup>a</sup> Egyptians? See critical note 4.

<sup>b</sup> *F.H.G.* iv. 461, J. 2 B 510.

<sup>7</sup> Casaubon: ἀνδρουμένους ACE.

<sup>8</sup> A: χρορίζω C, χρημάζω (?) Schweighäuser.

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ἐχθρίασας<sup>1</sup>· ποιούσι τούτο πάντες οἱ  
παρὰ Τιμοθέω.<sup>2</sup>

Ἐπεὶ δὲ καὶ πετασῶνος μέρος ἐκάστῳ κείται, ἦν ΠΕΡΝΑΝ καλοῦσι, φέρε τι εἴπωμεν καὶ περὶ αὐτῆς,<sup>3</sup> εἴ τις τοῦ ὀνόματος μνημονεύει. κάλλιστα μὲν γὰρ αἱ Γαλλικαί,<sup>4</sup> οὐκ ἀπολείπονται δὲ αὐτῶν οὔτε αἱ<sup>5</sup> ἀπὸ Κιβύρας τῆς Ἀσιατικῆς οὔτε αἱ Λύκιαι. μνημονεύει δ' αὐτῶν Στράβων ἐν τρίτῃ Γεωγραφουμένων, ἀνὴρ οὐ πᾶν νεώτερος· λέγει γὰρ αὐτὸν ἐν τῇ ἑβδόμῃ τῆς αὐτῆς πραγματείας ἐγνωκέναι Ποσειδώνιον τὸν ἀπὸ τῆς στοᾶς φιλόσοφον, οὗ πολλάκις ἐμεινήμεθα συγγενομένου Σκιπίωνι τῷ τὴν Καρχηδόνα ἐλόντι. γράφει δ' οὖν ὁ Στράβων οὕτως· "ἐν Σπανίᾳ πρὸς τῇ Ἀκυτανίᾳ πόλιν Πομπέλων,<sup>6</sup> ὡς ἂν εἴποι τις Πομπηϊό-  
658 πολιν, ἐν ἣ ἵπρναὶ διάφοροι συντίθενται ταῖς Κανταβρικαῖς<sup>7</sup> ἐνάμλλοι."

ΑΛΗΘΑΣΤΩΝ δὲ κρεῶν μνημονεύει ὁ τῆς κωμωδίας ποιητῆς Ἀριστομένης ἐν Διονύσω·

<sup>1</sup> A: ἐχθρίασας H. Stephanus.

<sup>2</sup> Τιμοθέου (?) Kock.

<sup>3</sup> A: ταύτης Kaibel.

<sup>4</sup> Kaibel: γαλαῖ καὶ A.

<sup>5</sup> αἱ added by Musurus.

<sup>6</sup> Casaubon: πόλις πομπάδων A.

<sup>7</sup> Cf. Strabo 162: κουρικαῖα A.

<sup>6</sup> Kock ii. 567. On the title see vol. iii. p. 113 note c.

<sup>7</sup> Borrowed from Latin; πετασῶν occurs only here. The usual term was κωλῆ, e.g. Aristoph. *Plut.* 1128, Athen. 368 d-f (vol. iv. p. 168, cf. vol. i. p. 30).

philus in *Synoris*<sup>a</sup>: "You've cackled like a goose; that's what all the fellows in Timotheus's house do."

*Ham.* Since everyone has a portion of ham set before him, called perna,<sup>b</sup> let us say something about it, if anyone happens to mention the word. The best, to be sure, are the Gallic,<sup>c</sup> and yet neither those from the Asiatic<sup>d</sup> Cibyra nor the Lycian hams fall far behind. Strabo mentions them in the third book of his *Geography*; he is not a very recent authority, for in the seventh book of the same treatise he says<sup>e</sup> that he<sup>f</sup> was acquainted with Poseidonius, the Stoic philosopher, whom we have often mentioned as having associated with Scipio,<sup>g</sup> the conqueror of Carthage. Be that as it may, Strabo writes as follows<sup>h</sup>: "In Spain, near Aquitania, is the city of Pompelôn, that is to say, Pompeiopolis, in which excellent hams are put up, rivalling those of the Cantabrians."

*Salted Meats.* These are mentioned by Aristomenes, the writer of comedy, in *Dionysus*<sup>i</sup>: "These

<sup>a</sup> Cf. Polyb. ii. 15. 3, Varro, *R.R.* ii. 4. 11. See critical note 4, and Birt, *Kritik u. Hermeneutik* (1913), 18.

<sup>d</sup> i.e. Phrygian.

<sup>e</sup> Frag. 58 b Meineke, Jones (L.C.L.) iii. 383 note 6.

<sup>f</sup> Who? Athenaeus understands this of Strabo himself; but he was very young when Poseidonius died in the consulship of Marcellus. *αὐτόν*, by all the laws of Greek syntax, should refer to another person than the subject of *λέγει*, hence we should probably understand Pompey as subject of *ἐγνωκέναι*, cf. Strabo 161 end. Strabo 753 says: Ποσειδώνιος ὁ Στωϊκός, ἀνὴρ τῶν καθ' ἡμᾶς φιλοσόφων πολυμαθέστατος; here *καθ' ἡμᾶς* may be used loosely, referring not only to time, but to equal origin (Asia Minor) and to the same Stoic school of thought. Cf. Act. Apost. xvii. 28 *ὡς καὶ τινες τῶν καθ' ὑμᾶς ποιητῶν εἰρήκασιν*.

<sup>g</sup> See vol. v. p. 493 note c, where, as here, Poseidonius wrongly stands in place of his master Panaetius.

<sup>h</sup> iii. 162; the quotation is inexact.

<sup>i</sup> Kock i. 692.

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ἀλίπαστα ταῦτα παρατίθημί σοι κρέα.<sup>1</sup>  
καὶ ἐν Γόησιν<sup>2</sup>.

ἀλίπαστον αἰεὶ τὸν θεράποντ' ἐπεσθίειν.

Ἐπεὶ δὲ καὶ "Σικελίας αὔχημα τροφαλῖς" ἦδ'  
ἐστὶ σοι, φίλοι,<sup>3</sup> λέξωμέν τι καὶ περὶ ΤΥΡΩΝ.  
Φιλήμων μὲν γὰρ ἐν τῷ ἐπιγραφομένῳ Σικελικῷ·

ἐγὼ πρότερον μὲν ὥμην<sup>4</sup> τὴν Σικελίαν  
b ἐν τοῦτ' ἀπότακτον αὐτὸ<sup>5</sup> τοὺς τυροὺς ποιεῖν  
καλοῦς. ἔτι<sup>6</sup> ταῦτα προσετίθην ἀκηκῶς,<sup>7</sup>  
ἱμάτια ποικίλ' εἰ λέγοι τις Σικελικά.

v. σκευὴ μὲν οὖν καὶ κτήματ' ὥμην<sup>8</sup> φέρειν.

καὶ ὁ Τρομυλικὸς<sup>9</sup> δὲ τυρὸς ἐνδοξὸς ἐστὶ. περὶ οὗ  
φησιν Δημήτριος ὁ Σκῆμιος ἐν δευτέρῳ Τρωικοῦ  
Διακόσμου οὕτως· "τῆς Ἀχαιίας πόλις Τρομίλεια,<sup>10</sup>  
περὶ ἣν γίνεται τυρὸς αὔγειος ἡδιστος, οὐκ ἔχων  
σύγκρισον πρὸς ἕτερον, ὁ προσαγορευόμενος Τρο-  
c μυλικὸς<sup>9</sup>." οὗ καὶ Σιμωνίδης μνημονεύει ἐν Ἰάμβῳ,  
οὗ ἡ ἀρχή·

ἦ<sup>11</sup> πολλὰ μὲν δὴ προεκπονῆ, Τηλέμβρωτε,<sup>12</sup>  
γράφων·

ἐνταῦθα μέντοι τυρὸς ἐξ Ἀχαιῆς

<sup>1</sup> κρέα added by Tour.

<sup>2</sup> ὁ στράβων after Γόησιν deleted by Wilamowitz: ὄστακόν (?)  
Tour (for ὁ στράβων).

<sup>3</sup> Σικελίας αὔχημα τροφαλῖς ἦδε τις, ὡ φίλοι Kaibel.

<sup>4</sup> Bentley: ὥμην A.

<sup>5</sup> Musurus: αὐτόν A.

<sup>6</sup> Bentley: ἔτι τε A.

<sup>7</sup> After ἀκηκῶς A has τυρὸς σικελικὸς ὅτι κράτιστος ἦν αἰ  
τε περιστεραὶ σικελικαί: deleted by Bentley.

<sup>8</sup> Casaubon: ὥμην A.

<sup>9</sup> A: τρομυλικὸς CE.

<sup>11</sup> ἦ added by Hemsterhuys.

<sup>10</sup> στομίλεια C.

<sup>12</sup> τηλέμβρωτε A.

salt-sprinkled meats I set before you." Also in *Quacks*<sup>a</sup>: "And on top of all, his servant is always eating salted . . ."<sup>b</sup>

*Cheese.* Since, also, "Sicily's pride, fresh cheese,"<sup>c</sup> lies here before you, friends, let us speak of cheese. For Philemon says in the play entitled *Sicilian*<sup>d</sup>: "A. I used to think before to-day that Sicily produced just this one specialty, its fine cheese. From hearsay I further added fine clothes, when one mentioned Sicilian embroidered garments. B. Well, as for me, I used to think it produced furniture and goods."<sup>e</sup> But the Tromilic cheese is also famous. Of this Demetrius of Scepsis speaks as follows, in the second book of *The Trojan Battle-Order*<sup>f</sup>: "Tromileia is a city of Achaia in the neighbourhood of which is made a goat's-milk cheese, very fine, admitting of no comparison with any other, the cheese called Tromilic." Simonides mentions it in an *Iambic Poem* which begins thus<sup>g</sup>: "Many indeed are the tasks thou hast worked out before, Telembrotus"; he then writes: "Here, however, is the wonderful Tromilic cheese from

<sup>a</sup> Kock i. 691.

<sup>b</sup> See critical note 2. It is much more likely that the scribe of this passage, which is clearly defective throughout, carelessly added *ὁ στράβων*, here deleted, than that Aristomenes should have used a form like *δοτακός* for *δοτακός*. And what could "salted lobster" be?

<sup>c</sup> Part of an anonymous verse.

<sup>d</sup> Kock ii. 499. The title may refer to a cook, a physician, or any product of Sicily.

<sup>e</sup> Torn from their original context, these last words seem lacking in force. For *σκεῖη . . . καὶ κτήματ'* Kock proposed *ζεύγη . . . κούχηματ'*, "chariots and carts," see 28 a-b (vol. i. p. 120). Kaibel: *σκεῖη . . . καὶ σκόμματ'*, "hides and jibes."

<sup>f</sup> Frag. 3 Gaede, p. 18.

<sup>g</sup> Simonides of Amorgos, *P.L.G.*<sup>4</sup> ii. 456, Diehl i. 255.

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Τρομικὸς<sup>1</sup> θαυμαστός, ὃν κατήγαγον.

Εὐριπίδης δ' ἐν Κύκλωπι ὅπῃαν καλεῖ τυρὸν τὸν δριμύν, τὸν πηγνύμενον τῷ τῆς συκῆς ὀπῷ·

καὶ τυρὸς ὅπῃας ἐστὶ καὶ Διὸς<sup>2</sup> γάλα.

ἐπεὶ δὲ περὶ πάντων εἶπον τῶν παρακειμένων  
 δ ἀποτράγημά τε πεποίημαι<sup>3</sup> τὸν Τρομικόν, κατα-  
 παύσω τὸν λόγον· τὸ γὰρ λείψανον τῶν τραγη-  
 μάτων καὶ τρωξίμων ἀποτράγημα εἶρηκεν Εὐπόλις.  
 σκώπτων γὰρ Διδυμίαν τινὰ ἀποτράγημα αὐτὸν  
 εἶρηκεν ἀλώπεκος ἦτοι ὡς μικρὸν τὸ σῶμα ἢ ὡς  
 κακοήθη καὶ πανοῦργον, ὡς φησὶν ὁ Ἀσκαλωνίτης  
 Δωρόθεος. τοὺς δὲ λεπτοὺς τῶν τυρῶν καὶ πλατεῖς  
 Κρήτες θηλείας καλοῦσιν, ὡς φησι Σέλευκος· οὓς  
 καὶ ἐν θυσίαις τισὶν ἐναγίζουσιν· πυριέφθων δὲ  
 μνημονεύει (οὕτω δὲ καλεῖται τὸ πρῶτον γάλα)  
 Φιλιππίδης ἐν Αὐλοῖς·

ε τὰ δὲ πυριέφθα<sup>5</sup> καὶ τὰ λάγανα<sup>6</sup> ταῦτ' ἔχων.

καὶ ἴσως πάντα τὰ τοιαῦτα ἐπιδειπνίδας ἔλεγον  
 Μακεδόνες. κίθωνος γὰρ ἠδύσματα ταῦτα·”

Τοιαῦτά τινα ἔτι τοῦ Οὐλπιανοῦ διαλεγομένου  
 ἐπελθὼν εἰς ἐκείνων τῶν σοφιστῶν μαγεύρων  
 ἐκέρυσσε μῦμα. καὶ πολλῶν ξενιζομένων ἐπὶ τῷ

<sup>1</sup> Meineke: τρομίκισσ Α.

<sup>2</sup> διὸς Α: βοὸς Eur.

<sup>3</sup> Kaibel: ἀποτραγημαὶ ἐπεποιημαὶ (sic) Α.

<sup>4</sup> οὓς καὶ CE: οὓς Α.

<sup>5</sup> Schweighäuser: τοὺς δὲ πυριέφθασ Α, πυριέφθα C, πυριέ-  
 φθα E, Poll. vi. 54.

<sup>6</sup> Α: λάγανα Musurus.



Achaia, which I have brought for you." Euripides in *The Cyclops* calls by the name opias the sour cheese which is curdled by fig-juice (opos)<sup>a</sup>: "And here's fig-juice-cheese and milk that Zeus drank."<sup>b</sup> And now, having spoken about all the dishes served to us and made the Tromilic cheese the last dainty (apotragêma) of all, I will cease my discourse; for the remnant of dessert and dainty tid-bits are called apotragêma by Eupolis.<sup>c</sup> For, in holding up to ridicule a man named Didymias Eupolis calls him "fox's mouthful," either because he was small in body or a mischievous and rascally person, according to Dorotheus of Ascalon. The thin flat cheeses are called "female" by Cretans, according to Seleucus; these also they consecrate at certain festivals. Heat-curdled cheeses (this is a name given to the first milk) are mentioned by Philippides in *The Flutes*<sup>d</sup>: "He had the heat-curdled beastings and the long thin cakes."<sup>e</sup> And it may be that all such things as these are what the Macedonians used to call epideipnides or last courses.<sup>f</sup> For they are delicacies belonging to the drinking-bout.

While Ulpian was still discoursing in this vein, one of those cooks famed for learning approached and announced a "nyma." And since many were

<sup>a</sup> *Cycl.* 136, cf. Aristoph. *Vesp.* 353, who puns on ὀπή, "hole."

<sup>b</sup> The Euripidean text has "cow's milk," which Greeks drank very seldom. G. R. Holland proposed πύδος, "beestings."

<sup>c</sup> Kock i. 335, frag. 284, from *Etym. Magn.* 132. 12, τὶ γὰρ ἐστ' ἐκεῖνος; ἀποπάτημα ἄλωπεκος (fox's dung).

<sup>d</sup> Kock iii. 304, cf. Poll. i. 248 πυριάτη (beestings) τὸ ὑπὸ τῶν πολλῶν λεγόμενον πυρίεφθον. See critical note 5.

<sup>e</sup> For the λάγανον, Lat. tracta, cf. above, 647 e (vol. vi. p. 498 note a).

<sup>f</sup> Cf. Petron. 69, epideipnis.

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κηνύγματι—οὐ γὰρ ἐδείκνυεν ὁ στιγματίας ὅ τι ἦν  
 —ἔφη· “ ἀγνοεῖν μοι δοκεῖτε, ὦ ἄνδρες δαιταλῆς,  
 ὅτι καὶ Κάδμος ὁ τοῦ Διονύσου πάππος μάγειρος  
 ἦν.” σιωπησάντων δὲ καὶ ἐπὶ τούτῳ πάντων  
 “ Εὐήμερος, ἔφη, ὁ Κῶος ἐν τῷ τρίτῳ τῆς Ἱερᾶς  
 Ἰ’ Ἀναγραφῆς τοῦθ’ ἱστορεῖ, ὡς Σιδωνίων<sup>1</sup> λεγόντων  
 τοῦτο, ὅτι Κάδμος μάγειρος ὢν τοῦ βασιλέως καὶ  
 παραλαβὼν τὴν Ἀρμονίαν αὐλητρίδα καὶ αὐτὴν  
 οὔσαν τοῦ βασιλέως ἔφυγεν σὺν αὐτῇ.

ἐγὼ δὲ φεύξομαί γ’<sup>2</sup> ἐλεύθερος γεγώς.

οὐδὲ γὰρ ἂν εὔροι τις<sup>3</sup> ὑμῶν δούλον μάγειρόν τινα ἐν  
 κωμωδία πλην παρὰ Ποσειδίππῳ<sup>4</sup> μόνῳ. δούλοι  
 659 δ’ ὀψοποιοὶ παρήλθον ὑπὸ πρώτων Μακεδόνων τοῦτ’  
 ἐπιτηδευσάντων ἢ δι’ ὑβρίν ἢ δι’ ἀτυχίαν τῶν  
 αἰχμαλωτισθεισῶν πόλεων. ἐκάλουν δ’ οἱ<sup>5</sup> παλαιοὶ  
 τὸν μὲν πολιτικὸν μάγειρον μαίσιωνα, τὸν δ’ ἐκ-  
 τόπιον τέττιγα. Χρῦσιππος δ’ ὁ φιλόσοφος τὸν  
 μαίσιωνα ἀπὸ τοῦ μασᾶσθαι οἶεται κεκλήσθαι, οἶον  
 τὸν ἀμαθῆ καὶ πρὸς γαστέρα νενευκότα, ἀγνοῶν ὅτι  
 Μαίσιων γέγονεν κωμωδίας ὑποκριτῆς Μεγαρεὺς τὸ  
 γένος, ὃς καὶ τὸ προσωπεῖον εὔρε τὸ<sup>6</sup> ἀπ’ αὐτοῦ  
 καλούμενον μαίσιωνα, ὡς Ἀριστοφάνης φησὶν ὁ  
 b Βυζάντιος ἐν τῷ περὶ Προσώπων, εὔρειν αὐτὸν  
 φάσκων καὶ τὸ τοῦ θεράποντος πρόσωπον καὶ τὸ  
 τοῦ μαγείρου. καὶ εἰκότως καὶ τὰ τούτοις πρέ-  
 ποντα σκώμματα καλεῖται μαισιωνικά. μάλιστα

<sup>1</sup> B, Musurus: σιδωνίων A.    <sup>2</sup> γ’ added by Schweighäuser.

<sup>3</sup> Musurus: ἀνελευθε|ροι τις A.    <sup>4</sup> ποσειδίπποι A.

<sup>5</sup> δ’ οἱ CE: οἱ A.

<sup>6</sup> εὔρε τὸ CE: ερευτο A.

puzzled by the announcement—for the rascal did not explain what it meant—he said: You evidently do not know, gentlemen of the banquet, that even Cadmus, the grandfather of Dionysus, was a cook. They all fell silent at this and he went on: Euhemerus of Cos, in the third book of his *Sacred Register*, tells<sup>a</sup> a story on the authority of the Sidonians that Cadmus was the king's cook, and that, taking Harmonia, a flute-player who also belonged to the king, he eloped with her. "I will fly, for I am freeborn."<sup>b</sup> Nor can any of you find a cook spoken of as a slave in comedy, except in Poseidippus alone.<sup>c</sup> Cooks were first represented as slaves by the Macedonians, who made a practice of this either to show their own insolence or to take advantage of the misfortunes that befell conquered cities. The ancients called a cook who was a fellow-citizen a *maisôn*, whereas they called a foreign cook a *cicada*. Now the philosopher Chrysippus thinks that *maisôn* is derived from *masâsthai* (chew), that is, an ignorant fellow intent on satisfying his belly. Chrysippus is not aware that *Maisôn* was a comic actor, born in Megara, who originated the rôle called from him *maisôn*, as Aristophanes of Byzantium declares in his work *On Masks*,<sup>d</sup> asserting that *Maisôn* invented the rôle of the servant as well as that of the cook. So, naturally, the jokes appropriate to both these personages are called *maisônîc*.

<sup>a</sup> An anonymous verse, *T.G.F.*,<sup>2</sup> 858; cf. Aristoph. *Ach.* 203 (Amphitruos speaks): ἐγὼ δὲ φαίνομαι γε τοῦς Ἀχαρτέας. For the story see Athen. 381 a (vol. iv. p. 222).

<sup>b</sup> Pliny, *N.H.* xviii. 108 nec cocos vero habebant in servitiis eosque ex macello conducebant.

<sup>d</sup> Nauck 276; the title refers to the stock characters of comedy. Possibly the remark of Chrysippus was quoted by Aristophanes.

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γὰρ εἰσάγονται οἱ μάγειροι σκωπτικοί τινες,<sup>1</sup> ὡς παρὰ Μενάνδρῳ ἐν Ἐπιτρέπουσιν. καὶ Φιλήμων δέ πού φησιν·

σφίγγ' ἄρρεν', οὐ μάγειρον, εἰς τὴν οἰκίαν  
εἴληφ'. ἀπλῶς γὰρ οὐδέ ἐν, μὰ τοὺς θεούς,  
ᾧν ἂν λέγῃ<sup>2</sup> συνήμι· καινὰ ῥήματα

c πεπορισμένους πάρεστιν.<sup>3</sup>

τὸν δὲ Μαίσιωνα<sup>4</sup> Πολέμων ἐν τοῖς πρὸς Τίμαιον ἐκ τῶν ἐν Σικελίᾳ φησὶν εἶναι Μεγάρων<sup>5</sup> καὶ οὐκ ἐκ τῶν Νισαίων.<sup>6</sup> ἀλλ' ὁ γε Ποσειδίππος<sup>7</sup> περὶ δούλων μαγείρων ἐν Ἀποκλειομένη φησὶν·

ταυτὶ μὲν οὖν τοιαῦτα. συμβαίνει δέ τι  
νῦν μοι διακονοῦντι παρὰ τῷ δεσπότῃ  
ἀστείον· οὐχ ἀλώσοι' ἐκφέρων κρέας.

καὶ ἐν Συντρόφοις·

ἐβάδιζες ἔξω τῶν πυλῶν μάγειρος ᾧν;

d B. ἐντὸς πυλῶν γὰρ ἂν μένων<sup>8</sup> ἄδειπνος ἦν.

A. πότερ' οὖν ἀφείσαι;<sup>9</sup> B. κατ' ἀγορὰν ἐργάζομαι.

ἐπρίατο γὰρ τις ὁμότεχνός με γνώριμος.

Οὐδὲν οὖν ἦν παράδοξον εἰ καὶ θυτικῆς ἦσαν ἔμπειροι οἱ παλαιότεροι μάγειροι· προϊστάντο γοῦν καὶ γάμων καὶ θυσιῶν. διόπερ Μενάνδρος ἐν

<sup>1</sup> A: τινες omi. C.

<sup>2</sup> ὁσ' (for ᾧσ) ἂν λέγῃ A at 382 c: ᾧν λέγει AC, ὅσων λέγει (P) Kaibel.

<sup>3</sup> 382 c: γὰρ ἐστι A, γὰρ ἐστὶν C.

<sup>4</sup> μάσιωνα A.

<sup>5</sup> Schweighäuser: μεγαρέων A.

For to a very great degree cooks are brought on the stage as a kind of jester, as may be seen in Menander's *Arbitrants*.<sup>a</sup> And Philemon, I believe, says<sup>b</sup>: "I have taken into my house a male Sphinx, not a cook. Really, I understand absolutely not one thing, the gods are my witnesses, of all that he says. He has come with a stock of new-fangled expressions." As for Maisôn, Polemon says<sup>c</sup> in his *Reply to Timaeus* that he came from the Sicilian Megara, and not from the Nisaeon.<sup>d</sup> But to return to the subject of slave-cooks, Poseidippus says in *Locked Out*<sup>e</sup>: "So much, then, for that. But to me to-day, while serving in my master's house, a neat bit of luck falls to my lot: I shall not be caught carrying meat out of doors." Again, in *Foster-Brothers*<sup>f</sup>: "A. What? Did you, a cook, take a walk outside the gates? B. Why, yes! For if I'd stayed inside the gates I should have been without a dinner. A. Then you have been freed from slavery? B. No, but I work in the market-place. For an acquaintance of mine who practises my art bought me."

It is, therefore, not to be wondered at if the ancient cooks were also versed in the ritual of sacrifice; for they presided, at any rate, over weddings and festival-sacrifices. Hence Menander in *The*

<sup>a</sup> Kock iii. 50, cf. Allinson (L.C.L.) 75-77, Capps in his edition 82-83.

<sup>b</sup> Kock ii. 517, cf. Athen. 382 b-c (vol. iv. p. 228), where the lines are attributed to Straton's *Phoenicides*.

<sup>c</sup> Preller 84.

<sup>d</sup> In central Greece.

<sup>e</sup> Kock iii. 336.

<sup>f</sup> Kock iii. 342.

<sup>6</sup> ἡσάτων Α.

<sup>7</sup> ποσειδιππος Α.

<sup>8</sup> γὰρ ἂν μένων Dindorf: παρμένων Α.

<sup>9</sup> Dobree: πότερον οὖν ἀφείσα Α.

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Κόλακι τὸν τοῖς τετραδισταῖς διακονούμενον μάγειρον ἐν τῇ τῆς Πανδήμου Ἀφροδίτης ἑορτῇ ποιεῖ ταυτὶ λέγοντα·

σπονδῆ. δίδου σὺ σπλάγχν' ἀκολουθῶν. ποῖ βλέπεις;

- e σπονδῆ. φέρ', ὦ παῖ Σωσία.<sup>1</sup> σπονδῆ. καλῶς.<sup>2</sup> ἔγχου.<sup>3</sup> θεοῖς Ὀλυμπίοις εὐχόμεθα Ὀλυμπίοισι,<sup>4</sup> πᾶσι πάσαις· λάμβανε τὴν γλῶτταν. ἐπὶ<sup>5</sup> τούτῳ δίδοναι σωτηρίαν, ὑγίειαν, ἀγαθὰ πολλὰ τῶν ὄντων τε νῦν ἀγαθῶν ὄνησιν<sup>6</sup> πᾶσι. ταυτ' εὐχόμεθα.

καὶ παρὰ Σιμωνίδῃ δέ φησιν ἕτερος·

- f χῶς ὄν ἄφευσα χῶς<sup>7</sup> ἐμίστυλα κρέα ἱρωστὶ<sup>8</sup>. καὶ γὰρ οὐ κακῶς ἐπίσταμαι.

ἐμφαίνει δ' αὐτῶν τὴν ἐμπειρίαν καὶ ἡ πρὸς Ἀλέξανδρον Ὀλυμπιάδος Ἐπιστολή. προτρεπομένη μάγειρον αὐτῇ πρίασθαι θυσιῶν ἐμπειρον ἢ μήτηρ φησί· “ Πελίγναν τὸν μάγειρον λαβέ παρὰ τῆς μητρός. οὗτος γὰρ οἶδε τὰ ἱερά σου τὰ πατρώα πάντα<sup>9</sup> ὃν τρόπον θύεται καὶ τὰ Ἀργαδιαστικά<sup>10</sup> καὶ τὰ Βακχικά, ὅσα τε Ὀλυμπίας προθύεται οὗτος 360 οἶδεν. μὴ οὖν ἀμελήσης, ἀλλὰ λαβέ· καὶ ἀποστείλον πρὸς ἐμέ τὴν ταχίστην.”

<sup>1</sup> Pierson: φερω | πλειωσοια A.

<sup>2</sup> Musurus: καλω A. <sup>3</sup> Cobet: ἐγχου A.

<sup>4</sup> Casaubon: ὀλυμπίοισι A.

<sup>5</sup> Meineke: ἐν A. <sup>6</sup> Casaubon: ὄνησιν A.

<sup>7</sup> Bourdelot: χωσα | φευσσαχωσα A. ὄν added by Bergk.

<sup>8</sup> Hecker: εἰδώσι A. <sup>9</sup> Musurus: παντα A.

<sup>10</sup> ἀργαδιαστικά A; Ἀργαδικά (?) Kaibel.

*Flatterer* represents the cook who served the people at the festival of Aphrodite Pandemus on the fourth day of the month as saying, in these words<sup>a</sup>: "A libation! You, there, follow me and give me the viscera. Where are your eyes? A libation! Come, my slave Sosias, a libation. Good. Now pour in. Let us pray to all the Olympians, gods and goddesses alike. Take the tongue.<sup>b</sup> For this may they grant us safety, health, and blessings many, and, for us all, enjoyment of our present blessings. Be this our prayer." And another cook says in Simonides<sup>c</sup>: "How I singed that hog and cut up its meat in ritual fashion; for I understand that well." Their skill is revealed in the *Letter to Alexander* from Olympias.<sup>d</sup> Urging him to purchase from herself a cook versed in sacrificial rites, his mother says: "Buy Pelignas the cook from your mother. For he knows the manner in which all the sacred rites of your ancestors are carried out, both the Argadistic<sup>e</sup> and the Bacchic, and all the sacrifices that Olympias offers he knows. Do not neglect this, therefore, but buy him and send him to me<sup>f</sup> with all speed."

<sup>a</sup> Kock iii. 82, Allinson 394. For the title see vol. iii. p. 165 note a, and for the festival on the fourth day (τετράς), τετράς γὰρ σύνοδος ἡμῶν γίνεσθαι . . . ἐστίασθαι δεσπότῃς, Allinson 382, l. 11. Cf. the scene in Aristoph. *Av.* 863-881.

<sup>b</sup> As a special offering to Hermes.

<sup>c</sup> Semonides of Amorgos, *P.L.G.*<sup>4</sup> ii. 456, Diehl i. 255-256, Edmonds, *Elegy and Iambus* (L.C.L.) ii. 230.

<sup>d</sup> Rather, as the contents show, from one of the state secretaries.

<sup>e</sup> Either "peasant rites," cf. Ἀργαδεῖς or Ἀργάδεis, Poll. viii. 109, or as Kaibel conjectured, "Argeadic," from the Ἀργεῖδαι, a Macedonian tribe, Thuc. viii. 53, Strabo 329, Paus. i. 38. 3.

<sup>f</sup> i. e. the secretary.

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“Οτι δὲ σεμνὸν ἦν ἡ μαγειρικὴ μαθεῖν ἔστιν ἐκ τῶν Ἀθήνησι Κηρύκων. οἶδε<sup>1</sup> γὰρ μαγείρων καὶ βουτύπων<sup>2</sup> ἐπέειχον τάξιν, ὡς φησὶν Κλειδῆμος ἐν Πρωτογονίας πρώτῳ. “Ομηρός τε τὸ ῥέζειν ἐπὶ τοῦ θύειν τάσσει, τὸ δὲ θύειν ἐπὶ τοῦ ψαιστὰ μεταδόρπια θυμιᾶν καὶ οἱ παλαιοὶ τὸ θύειν δρᾶν ὠνόμαζον. ἔδρων δ’ οἱ Κήρυκες ἄχρι πολλοῦ βουθυτοῦντες, φησί, καὶ σκευάζοντες καὶ μιστύλ-  
 λοντες, ἔτι δ’ οἰνοχοοῦντες. Κήρυκας δ’ αὐτοὺς ἀπὸ τοῦ κρείττονος<sup>3</sup> ὠνόμαζον. ἀναγέγραπται τε οὐδαμοῦ μαγείρῳ μισθός, ἀλλὰ κήρυκι. καὶ Ἀγαμέμνων δὲ παρ’ Ὀμήρῳ θύει βασιλεύων φησὶ γὰρ ὁ ποιητής·

ἡ καὶ ἀπὸ στομάχους ἀρνῶν τάμε νηλεῖ χαλκῶ,  
 καὶ τοὺς μὲν κατέθηκεν ἐπὶ χθονὸς ἀσπαίροντας  
 θυμοῦ δευομένους· ἀπὸ γὰρ μένος εἴλετο χαλκός.  
 καὶ Θρασυμήδης ὁ τοῦ Νέστορος υἱὸς ἀναλαβὼν  
<sup>e</sup>πέλεκυν κόπτει τὸν βοῦν, ἐπεὶ διὰ τὸ γῆρας ὁ  
 Νέστωρ οὐκ ἠδύνατο· συνεπόνου δ’ αὐτῷ καὶ οἱ  
 ἄλλοι ἀδελφοί. οὕτως ἔνδοξον ἦν καὶ μέγιστον τὸ  
 τῆς μαγειρικῆς τέχνης ἀξίωμα. καὶ παρὰ Ῥω-  
 μαίοις δ’ οἱ τιμηταὶ —μεγίστη δ’ αὕτη ἀρχή—τὴν

<sup>1</sup> Musurus: οἶδε A.

<sup>2</sup> Musurus: βουτύρων A.

<sup>3</sup> κρείττονος, “from the word for master,” Capps.

<sup>a</sup> F.H.G. i. 362. This work was probably identical with the Ἀθῆς, or Early History of Attica, below, 660 d.

<sup>b</sup> e.g. Il. i. 443-444, cf. Plut. Qu. Conv. 730 α ὁμοῦ παραττό-  
 μνοι καὶ δειμαίνοντες ἔρδειν μὲν ἐκάλουν καὶ ῥέζειν, ὡς τι μέγα  
 δρῶντες τὸ θύειν ἔμψυχον.

<sup>c</sup> To what occasion this alludes I do not know; ψαιστὰ, which does not occur in Homer, may possibly represent the ἄργματα of Od. xiv. 446 ἦ βα, καὶ ἄργματα θύσε θεοῖς αἰετι-  
 νέητοι; cf. Il. ix. 219-220.



And yet, that the cook's art was dignified may be learned from the case of the Heralds at Athens. For the Heralds held the office of cooks and butchers, as Cleidemus declares in the first book of his *Early Origins*.<sup>a</sup> And so Homer used the verb *resein* (perform) of the act of sacrifice (*thyein*),<sup>b</sup> but *thyein* he uses of burning ground meal mixed with oil during the drinking<sup>c</sup>; the men of old after Homer also applied the word *act* to sacrificing. The Heralds, Cleidemus says, *acted* (i.e. sacrificed) for a long period as slayers of oxen, dressing and cutting up the meat, besides serving as wine-pourers.<sup>d</sup> They named them *Kerykes*, or Heralds, from the word *kreittôn*, more powerful.<sup>e</sup> And so there is no record anywhere of pay given to a cook, but only to a herald (*keryx*). Even Agamemnon in Homer offers sacrifice though he is a king; for the Poet says: "He spake, and cut the lanibs' throats with the pitiless bronze. And he laid them upon the ground, gasping and failing of breath; for the bronze had taken away their strength." And Thrasymedes, Nestor's son, grasped an axe and smote the ox,<sup>f</sup> since Nestor because of his years could not do it. His son was aided in the task by his brothers besides. So reputable and important, then, was the dignity pertaining to the cook's art. Among the Romans, also, the censors—theirs was a very high office—clad in their

<sup>a</sup> Regarded as an honourable office, Athen. 425 a-f (vol. iv. pp. 424-426).

<sup>b</sup> This etymology, of course, is impossible. Schweighäuser took *κρείττων* to refer to the eponymous ancestor of the family, *Keryx*, ἀπὸ τοῦ κρείττονος a prisco illa Heroë, "from that mighty man of old." This stretches the Greek too far. Harpocr., Hesych., and Suid. have ἀπὸ Κήρυκος τοῦ Ἐρμού for ἀπὸ τοῦ κρείττονος. See critical note 3.

<sup>c</sup> Il. iii. 292-294.

<sup>e</sup> Od. iii. 442-446.

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περιπόρφυρον ἐνδεδυκότες καὶ ἐστεφανωμένοι πε-  
λέκει τὰ ἱερεῖα κατέβαλλον. οὐ παρέργως δὲ παρὰ<sup>1</sup>  
τῷ Ὀμήρῳ καὶ τὰ ὄρκια καὶ τὰ ἱερόθυτα κήρυκες  
κομίζουσιν, ὡς παλαιᾶς οὔσης καὶ προσηκούσης  
αὐτοῖς τῆς λειτουργίας.

δ Ἐκτωρ δὲ προτὶ ἄστῳ δῶμα<sup>2</sup> κήρυκας ἔπεμπε  
καρπαλίμως ἄρνας τε φέρειν Πριάμόν τε κα-  
λέσσαι.<sup>3</sup>

καὶ πάλιν·

αὐτὰρ ὁ Ταλθύβιον προίει κρείων Ἀγαμέμνων  
νῆας ἐπὶ γλαφυρὰς ἰέναι ἢδ' ἄρν' ἐκέλευσεν  
οἰσόμεναι.

καί·

Ταλθύβιος δὲ θεῶ<sup>4</sup> ἐναλίγκιος αἰδῆν  
κάπρον ἔχων ἐν χερσὶ παρίστατο ποιμένι λαῶν.

Ἐν δὲ τῷ πρώτῳ τῆς Ἀτθίδος Κλειδήμος φύλον<sup>5</sup>  
ε ἀποφαίνει μαγείρων ἐχόντων δημιουργικὰς τιμὰς,  
οἷς καὶ τὸ πλῆθος ἀγείρειν<sup>6</sup> ἔργον ἦν. οὐκ ἀπει-  
κότως δὲ καὶ Ἀθηνίων ἐν Σαμόθραξι, ὡς φησὶν  
Ἰόβας, μάγειρον εἰσάγει φυσιολογοῦντα διὰ τούτων·

οὐκ οἶσθ' ὅτι πάντων ἡ μαγειρικὴ τέχνη  
πρὸς εὐσέβειαν πλείστα προσενήνεχθ' ὄλως;  
β. τοιοῦτόν ἐστι τοῦτο; α. πάνυ γε, βάρβαρε.  
τοῦ θηριώδους καὶ παρασπόνδου βίου  
ἡμᾶς γὰρ ἀπολύσασα καὶ τῆς δυσχεροῦς

<sup>1</sup> Early edd. : τὰ παρὰ Α.

<sup>2</sup> δύο Α.

<sup>3</sup> καλέσαι Α.

<sup>4</sup> δὲ εἰς Α.

<sup>5</sup> Casaubon : καὶ | δημοσφύλον Α.

<sup>6</sup> κατὰ τὸ πλῆθος ἐνεργεῖν Lumb.

<sup>7</sup> Wilamowitz ἐργεῖν Α; ὑπὲρ τοῦ πλῆθους ἱεουργεῖν  
Siebelis.

robes with purple border,<sup>a</sup> and wearing wreaths, laid low the sacrificial victims with an axe. And in Homer the heralds render no merely incidental service in taking charge of the ritual of oath and the sacrifice of victims, because this service belonged to them from ancient times. Thus <sup>b</sup>: "And Hector sent two heralds to the city in all haste to bring the lambs and to summon Priam." And again <sup>c</sup>: "And in his turn he, the lord Agamemnon, sent forth Talthybius to go to the hollow ships, and bade him bring a lamb." Also <sup>d</sup>: "And Talthybius, like unto a god in voice, stood beside the shepherd of the host holding a boar in his arms."

In the first book of his *History of Attica* Cleidemus <sup>e</sup> shows that there was a guild of cooks <sup>f</sup> having official rank derived from their art; their business was to gather the multitude together.<sup>g</sup> It is not without reason that Athenion in *The Samothracians*, according to Juna,<sup>h</sup> brings on a cook haranguing on the origin of things in these words <sup>i</sup>: "A. Don't you know that the cook's art has contributed absolutely more than anything else to piety? B. Is it really such a thing as that? A. Entirely so, you ignorant foreigner. From a bestial and lawless life that art has freed

<sup>a</sup> The toga praetexta.

<sup>c</sup> *Ibid.* 118-120.

<sup>d</sup> *Il.* xix. 250-251.

<sup>f</sup> Or "slaughterers."

<sup>g</sup> The reading *ἀγέλων* is not wholly satisfactory, but involves the least change in the text. Other verbs which readily occur to the mind require a different syntax.

<sup>h</sup> *F.H.G.* iii. 482.

<sup>i</sup> Kock iii. 369. This Athenion is quite unknown except for this fragment. For other learned cooks, less tedious than this, see vol. i. p. 438, vol. iii. pp. 294-296, 302-308, vol. iv. pp. 210-214.

<sup>b</sup> *Il.* iii. 116-117.

<sup>e</sup> *F.H.G.* i. 359.

ATHENAEUS

f ἄλληλοφαγίας ἤγαγ' εἰς τάξιν τινὰ  
καὶ τουτονὶ περιῆψεν ὃν νυνὶ βίον  
ζῶμεν. β. τίνα τρόπον; α. πρόσσεχε, καγὼ σοι  
φράσω.

ἄλληλοφαγίας καὶ κακῶν ὄντων συχνῶν  
γενόμενος ἀνθρωπός τις οὐκ ἀβέλτερος  
ἔθυσ' ἱερεῖον πρῶτος, ὥπτησεν κρέας.

ὡς<sup>1</sup> δ' ἦν τὸ κρέας ἥδιον ἀνθρώπου κρεῶν,  
αὐτοὺς<sup>2</sup> μὲν οὐκ ἐμασῶντο, τὰ δὲ βοσκήματα  
θύοντες ὥπτων. ὡς δ' ἅπασι τῆς ἡδονῆς  
661 ἐμπειρίαν τιν' ἔλαβον, ἀρχῆς γενομένης  
ἐπὶ πλείον ἠῶξον<sup>3</sup> τὴν μαγειρικὴν τέχνην.

ὅθεν ἔτι καὶ νῦν τῶν πρότερον μεμνημένοι  
τὰ σπλάγχνα τοῖς θεοῖσιν ὀπτῶσιν φλογὶ  
ἄλλας οὐ προσάγοντες· οὐ γὰρ ἦσαν οὐδέπω<sup>4</sup>  
εἰς τὴν τοιαύτην χρῆσιν ἐξευρημένοι.

ὡς δ' ἤρεσ' αὐτοῖς ὕστερον,<sup>5</sup> καὶ τοὺς ἄλλας  
προσάγουσιν ἤδη, τῶν ἱερῶν γε δρωμένων<sup>6</sup>  
τὰ πάτρια διατηροῦντες. ἅπερ ἡμῖν μόνα  
ἅπασιν ἀρχὴ γέγονε τῆς σωτηρίας,

b τὸ προσφιλοτεχνεῖν, διὰ τε τῶν ἡδυσμάτων  
ἐπὶ πλείον αὖξιν τὴν μαγειρικὴν τέχνην.

β. καινὸς γὰρ ἔστιν οὗτος ἱ Παλαίφατος.

α. μετὰ ταῦτα γαστρίον τις ἀνθυλευμένον

<sup>1</sup> Porson, Casaubon: κρέα· ἴσως AC.

<sup>2</sup> αὐτοῦσ' A, εἰτ' αὐτοὺς C: αὐτοὺς ἔτ' Meineke.

<sup>3</sup> Dindorf: πλείον τινην | ξον A, πλείον τινὲς ἠῶξον CE.

<sup>4</sup> A: οὐδὲ γὰρ ἦσαν ἔτι C.

<sup>5</sup> A: ὡς δ' ἤρεσεν αὐτοῖς, ὕστερον C.

<sup>6</sup> γε δρωμένων Gulick: γε γραμμένων A.

us; from disgusting cannibalism she has led us to discipline, and has adorned us with this life we now lead. *b.* But how? *a.* Pay close attention and I will explain it to you. At a time when cannibalism and all sorts of evils existed, a man arose who was no simpleton, the first to sacrifice a victim and roast the meat. And since the meat was nicer than human flesh, they no longer chewed one another, but sacrificed and roasted sheep. And once they had experienced that pleasure, with the beginning thus made, they advanced the cook's art further. But, mindful to this day of the earlier customs, they roast in the flame the entrails in honour of the gods without adding salt. For they had not as yet discovered its application to that use. But since it pleased them later to do so, they added salt from that time on, although, when holy rites are performed, they still observe the ancestral custom.<sup>a</sup> But the principles which alone proved to be the salvation of all of us were our zeal in adding to our skill, and the use of sauces and seasonings advancing still further the cook's art. *b.* This fellow is Palaephatus come to life again! <sup>b</sup> *a.* Then, with the progress of time some one intro-

<sup>a</sup> Of abstaining from salt. The priests of Egypt were not permitted to use sea salt during their days of consecration, Plut. 729 *A* ἀγνεύοντες δὲ καὶ τὸν ἅλα φεύγονται ὡς μήτ' ὄψον προσφέρειν μήτ' ἄλλο τι ἄλεισι θαλαττίοις μεμιγμένον, *of.* 552 *F*, 685 *A*. There is no reason to doubt that this primitive prohibition obtained also in Greece, see *Hermes* xxix. 627-629, xxxii. 235. Salt was permitted in the cult of Aphrodite, Nilsson, *Griech. Feste* 365, 381.

<sup>b</sup> The proper name Palaephatus is here used as a compound with active meaning, "speaking of ancient and incredible things." Suidas mentions four writers of this name; one in particular, of Paros or Priene, who wrote five books of *Ἀπίστων*, *Incredibilium*. The others wrote on ancient history.

## ATHENAEUS

- προϊόντος εἰσηνέγκατ' ἤδη τοῦ χρόνου·  
 ἐρίφιον<sup>1</sup> ἔτακέρωσε, πικτικῶ διέλαβεν  
 περικομματίῳ, διεγύγγρασ<sup>2</sup> ὑποκρούσας γλυκεῖ,  
 ἰχθὺν παρεισεκύκλησεν οὐδ' ὀρώμενον,<sup>3</sup>  
 e λάχανον, τάριχος πολυτελής,<sup>4</sup> χόνδρον, μέλι.  
 ὡς πολὺ δέ<sup>5</sup> διὰ τὰς ἡδονὰς ἄς νῦν λέγω  
 ἀπέιχ' ἕκαστος τοῦ φαγεῖν ἂν ἔτι νεκροῦ·  
 αὐτοῖς ἅπαντες ἡξίουσιν συζῆν, ὄχλος  
 ἠθροῖζεν<sup>6</sup>, ἐγένονθ' αἱ πόλεις οἰκούμεναι  
 διὰ τὴν τέχνην, ὅπερ εἶπα, τὴν μαγειρικὴν.  
 B. ἄνθρωπε χαῖρε, περὶ πόδ' εἰ τῶ δεσπότῃ.  
 A. καταρχόμεθ' ἡμεῖς οἱ μάγειροι, θύομεν,  
 σπονδὰς ποιοῦμεν, τῶ μάλιστα τοὺς θεοὺς  
 ἡμῖν ὑπακούειν διὰ τὸ ταῦθ' εὐρηκέναι<sup>7</sup>  
 d τὰ μάλιστα συντείνοντα πρὸς τὸ ζῆν καλῶς.  
 B. ὑπὲρ εὐσεβείας οὖν ἀφεῖς<sup>8</sup> παῦσαι λέγων.  
 A. ἡμαρτον. B. ἀλλὰ δεῦρο νῦν<sup>9</sup> συνείσθι  
 ἐμοί,<sup>8</sup> τά τ' ἔνδον εὐπρεπῆ<sup>10</sup> πόει λαβῶν.

Καὶ Ἀλεξίς δ' ἐν Λεβητίῳ δηλοῖ ὅτι ἡ μαγειρικὴ  
 τέχνη ἐπιτήδευμα ἦν ἐλευθέρων· πολίτης γάρ τις  
 e οὐ ταπεινός<sup>11</sup> ἐν αὐτῷ δείκνυται ὁ μάγειρος. καὶ οἱ  
 τὰ Ὀψαρτυτικὰ δὲ συγγράψαντες Ἡρακλείδης τε  
 καὶ Γλαῦκος ὁ Λοκρὸς οὐχ ἀρμόττειν φασὶ

<sup>1</sup> Dobree: ἀκριβῶς ἐρίφιον A.

<sup>2</sup> Dobree: διεπιγγρασ A.

<sup>3</sup> ἑωραμένον (?) Kaibel.

<sup>4</sup> πούλυποδας Koek.

<sup>5</sup> δὲ added by Meineke.

<sup>6</sup> Musurus: εἰρηκέναι A.

<sup>7</sup> Jacobs: ἄφες A.

<sup>8</sup> νῦν added by Cobet.

<sup>9</sup> Dobree: συνείσθι μοι A.

<sup>10</sup> sic A: εὐπρεπῆ edd., perhaps rightly.

duced the stuffed pannch, cooked a kid so that it melted in the mouth, gave it distinction with fine trimmings of meat smothered in it, gave it a nice tone with the gentle touch <sup>a</sup> of grape-syrup, smuggled in a bit of fish that couldn't even be seen, some greens, rich smoked-fish, groats, honey. Wherefore, because of the delights I am telling you of now, every one kept aloof from eating a man's corpse any longer. All consented now to live with one another, a populace came together, cities became civilized, all through this art, I repeat, of cookery. B. Hail, my good fellow! You come pat to my master's need.<sup>b</sup> A. It is we cooks who perform the rites of consecration; we offer sacrifice, pour libations, because the gods hearken more to us than to all the others for having discovered those things which pertain most to the good life. B. Quit the subject of piety and stop your talk. A. My error! B. Just come into the house now with me, and with your utensils make everything inside nice and proper."

Alexis, also, makes it clear in *The Melting Pot* <sup>c</sup> that the art of cookery was a profession belonging to free-born persons; for in that play the cook is shown to be a citizen of no lowly station. Further, the compilers of cookery-books, Heracleides and Glaucus of Locris assert that the cook's art is not appropriate "to slaves,

<sup>a</sup> The terms are taken from music. For the *γίγγας* see 618 c (vol. vi. p. 331), and see also vol. i. p. 441.

<sup>b</sup> For the proverb cf. Plat. Com. (Kock i. 656) *ὡς ἔστι μοι τὸ χρῆμα τοῦτο περὶ πόδα*, explained by Suid. s. *περὶ πόδα· οἶον ἀριστότρον σφάδρα, ὡς τὰ ἐποδήματα τοῖς ποσίν.*

<sup>c</sup> Kock ii. 343. Elsewhere the title is given as *Λέβης*, not *Λεβήτιον*.

<sup>11</sup> *οὐ ταπεινὸς* Gulick: *οὐκ ἀπίησ* (sic) A, *κακοπιῆσ* Schoenemann.

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δούλοισι<sup>1</sup> τὴν μαγειρικὴν,  
ἀλλ' οὐδὲ τοῖς τυχοῦσι τῶν ἐλευθέρων.

ἐκσεμνύνει δὲ τὴν τέχνην καὶ ὁ νεώτερος Κρατῖνος  
ἐν τοῖς Γίγασι λέγων·

ἐνθυμεί<sup>2</sup> δὲ τῆς γῆς ὡς γλυκὴ  
ὄξει καπνός τ' ἐξέρχεται εὐωδέστερος;<sup>3</sup>  
οἰκεῖ τις, ὡς ἔοικεν, ἐν<sup>4</sup> τῷ χάσματι  
λιβανωτοπώλης ἢ μάγειρος Σικελικός.

f β. παραπλησίαν ὁσμὴν λέγεις ἀμφοῖν;<sup>5</sup> . . .

καὶ Ἀντιφάνης<sup>6</sup> δ' ἐν Δυσπράτῳ ἐπαινῶν τοὺς  
Σικελικοὺς μαγείρους λέγει·

Σικελῶν δὲ τέχναις ἡδυνθεῖσαι  
δαιτὸς διαθρυσματίδες.<sup>7</sup>

καὶ Μένανδρος ἐν Φάσματι·

ἐπισημαίνεσθ' ἐὰν<sup>8</sup>  
ἢ σκευασία καθάρειος<sup>9</sup> ἢ καὶ ποικίλη.

Ποσειδίππος<sup>10</sup> ἐν Ἀναβλέποντι·

662 ἐγὼ μάγειρον λαμβάνων<sup>11</sup> ἀκήκοα  
τὰ τῶν μαγείρων πάνθ' ἀ<sup>12</sup> καθ' ἐκάστου κακὰ  
ἀντερρολαβοῦντος ἔλεγον· ὁ μὲν<sup>13</sup> ὡς οὐκ ἔχει  
ῥίνα κριτικὴν<sup>14</sup> πρὸς τοῦψον, ὁ δ' ὅτι τὸ<sup>15</sup> στόμα  
πονηρόν, ὁ δὲ τὴν γλῶτταν εἰς ἀσχήμονας  
ἐπιθυμίας ἐμίαινε<sup>16</sup> τῶν ἡδυσμάτων,  
κάβαλος, κάτοξος,<sup>17</sup> χναυστικός, προσκαυστικός,

<sup>1</sup> δούλοισι added by Kaibel.

<sup>2</sup> ἐνθυμει A.

<sup>3</sup> ACE; εὐωδέστατος Bergk.

<sup>4</sup> ἐν added by Musurus.

<sup>5</sup> ἀμφοῖν C; ἀμφοῖν γλυκίς A.

<sup>6</sup> καὶ ὁ γλυκὸς Ἀντιφάνης Dobree; see preceding note.



or even to merely ordinary freemen." <sup>a</sup> The younger Cratinus also magnifies the art when in *The Giants* he says <sup>b</sup>: "A. Do you note how sweet the earth smells, and the steam is coming forth with greater fragrance? It would seem that some seller of frankincense dwells in the chasm, or else a Sicilian cook: B. Do you mean that both can have the same smell . . . ?" And Antiphanes, too, says in praise of the Sicilian cooks in *Hard to Sell* <sup>c</sup>: "Cakes for a banquet, spiced by Sicilian arts." Menander, also, in *The Ghost* <sup>d</sup>: "Indicate your approval if you find my receipts dainty and varied." Poseidippus in *Recovering his Sight* <sup>e</sup>: "I, when buying a cook, have heard all the abuses uttered by cooks against every one of their competitors; against one, that he hasn't a nose sensitive to dainty cooking; that another has a vitiated taste, still another has fouled his tongue in unseemly desires for seasoning—too much salt, too much vinegar, too much nibbling here and there, too much given to searing the meat; one can't stand the

<sup>a</sup> An anonymous verse, as recognized by Dindorf; Kock iii. 442.

<sup>b</sup> Kock ii. 289.

<sup>c</sup> Kock ii. 48.

<sup>d</sup> Kock iii. 144, Allinson 454; a cook speaks to a party at dinner.

<sup>e</sup> Kock iii. 335. For λαμβάνω, "buy," cf. 658 f, where it is said that Poseidippus represents cooks as slaves.

<sup>7</sup> διὰ θριμματιδεο Α.

<sup>8</sup> Bentley: ἐπισημαίνεσθαι ἀν Α.

<sup>9</sup> καθάριος Α.

<sup>10</sup> ποσειδιππος Α.

<sup>11</sup> Meineke: ἀναλαβῶν Α.

<sup>12</sup> Kock: πάντα Α.

<sup>13</sup> Grotius: ἔλεγο | μεν Α.

<sup>14</sup> Β: κρητικῆν Α.

<sup>15</sup> τὸ added by Grotius.

<sup>16</sup> Cobet: ἐπιθυμίας ἐνιά τε Α. Dindorf marked a lacuna after ἐπιθυμίας.

<sup>17</sup> Grotius: κατοξου Α.

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- καπνὸν οὐ φέρων, πῦρ οὐ φέρων. ἐκ<sup>1</sup> τοῦ πυρός  
 εἰς τὰς μαχαίρας ἦλθον· ὧν εἰς οὐτοσί  
 b διὰ τῶν μαχαιρῶν τοῦ πυρός τ' ἐλήλυθεν.

Ἐπιφανείης δ' ἐν Φιλώτιδι τὴν σοφίαν τῶν μαγεί-  
 ρων ἐμφανίζων φησίν·

οὐκοῦν τὸ μὲν γλαυκίδιον,<sup>2</sup> ὡσπερ ἄλλοτε,  
 ἔψειν<sup>3</sup> ἐν ἄλμῃ φημί. B. τὸ δὲ λαβράκιον;  
 A. ὀπτᾶν ὄλον. B. τὸν γαλεόν; A. ἐν ὑπο-  
 τρίμματι  
 ζέσαι.<sup>4</sup> B. τὸ δ' ἐγγέλειον; A. ἄλες,<sup>5</sup> ὀρί-  
 γανον,

ὔδωρ. B. ὁ γόγγρος; A. ταυτόν. B. ἡ βατίς;  
 A. χλόη.

B. πρόσεστι θύννου τέμαχος. A. ὀπτήσεις.<sup>6</sup> B.  
 κρέας

ἐρίφειον;<sup>7</sup> A. ὀπτόν. B. θάτερον; A. τὰ-  
 ναντία.

- c B. ὁ σπλήν; A. σεσάχθω. B. νῆστις; A.  
 ἀπολεῖ μ' οὐτοσί.

αἰοιδίμων δ' ὄψαρτυτῶν ὀνόματα καταλέγει Βάτων  
 ἐν Εὐεργέταις οὕτως·

εἶ γ', ὧ Σιβύνη, τὰς νύκτας οὐ καθεύδομεν  
 οὐδ' ἀνατετράμμεθ',<sup>8</sup> ἀλλὰ καλεῖται λύχνος,  
 καὶ βιβλίον ἐν<sup>9</sup> ταῖς χερσί, καὶ φροντίζομεν  
 τί Σόφων καταλέλοιπ' ἢ τί Σημιωνακτίδης<sup>10</sup>

- d ὁ Χῖος ἢ Τυνδάριχος<sup>11</sup> ὁ Συκυώνιος,  
 ἢ Ζωπυρίνος. B. αὐτὸς εὐρηκας δὲ τί;

Grotius: οὐ πῦρ οὐ φέρων δ' ἐκ A.

<sup>2</sup> 295 d: γλυκίδιον (sic) A. <sup>3</sup> ἐλεῖν A.

smoke, another the fire; from the fire they took to knitting; out of all these, my man here has alone come safely through the knives and the fire." But Antiphanes reveals the erudition of cooks when he says in *Philotis*<sup>a</sup>: "A. Very well, I tell you to cook the little grey-fish in salt water, as at other times. B. And the little bass? A. Bake whole. B. The dog-fish? A. Should boil in a sour sauce. B. The little eel? A. Salt, marjoram, and water. B. The conger-eel? A. Same way. B. The ray? A. Green herbs. B. We've got besides a cutlet of tunny. A. You will broil that. B. Kid meat? A. Broil. B. The other meat? A. Just the opposite—boil. B. The spleen? A. Stuff it well. B. The empty intestine? A. This fellow will be the death of me." Baton enumerates the names of famous fancy-cooks thus in *Benefactors*<sup>b</sup>: "A. Good, Sibynê! We don't get to sleep o' nights, or so much as lie on our backs<sup>c</sup>; no, the lamp burns while we, with cookery-book in hand, study to see what Sophôn<sup>d</sup> has bequeathed us, or Semonactides of Chios, or Tyndarichus of Sicyon, or Zopyrinus. B. And what have you yourself invented? A. The

<sup>a</sup> Kock ii. 109, Athen. 295 d (vol. iii. p. 324).

<sup>b</sup> Kock iii. 327; a cook addresses his female assistant.

<sup>c</sup> Cf. Aristoph. *Ran.* 542 ἐν στρώμασιν Μιλησίοις ἀνατετραμμένους; see critical note 8.

<sup>d</sup> Sophôn of Acarnania, famous cook, is mentioned vol. iv. pp. 328, 330, cf. 622 e (vol. vi. p. 355), Pollux vi. 70-71.

<sup>4</sup> Casaubon: ὑποτριμμασί | ζεσθαι A.

<sup>5</sup> εγγέλιον ἄλας A.

<sup>6</sup> ὄπτῃς εἰς A.

<sup>7</sup> ἐρίφιον A.

<sup>8</sup> Bothe: ἀναγεγραμμεθα A, ἀναπεπαύμεθ' Cobet.

<sup>9</sup> ἐν added by Bothe.

<sup>10</sup> Porson: σοφῶν καταλέλοιπεν ἤτις ἡμωνακτείδης A.

<sup>11</sup> Porson: τυνδαρικὸς A.

## ATHENAEUS

Α. τὰ μέγιστα. Β. ποῖα<sup>1</sup> ταῦτα; Α. τοὺς τε-  
θηκότας . . .

Ἐγὼ δὲ τοιοντονὶ βρῶμα ὑμῖν, ἄνδρες φίλοι, τὸ μῦμα φέρω. περὶ οὗ Ἀρτεμίδωρος μὲν ὁ Ἀριστοφάνειος ἐν Ὀψαρτυτικαῖς Γλώσσαις φησὶν ὅτι σκευάζεται ἐκ κρεῶν καὶ αἵματος, πολλῶν ἀρτυμάτων συνεμβαλλομένων. Ἐπαίνετος δ' ἐν Ὀψαρτυτικῷ λέγει ταῦτα. "μῦμα δὲ παντὸς ἱερείου, καὶ ὄρνιθος δὲ χρὴ ποιεῖν τὰ ἀπαλὰ τῶν κρεῶν μικρὰ <sup>ε</sup> συντεμόντα καὶ τὰ σπλάγχνα καὶ τὸ ἔντερον καὶ τὸ αἷμα διαθρύψαντα καὶ ἀρτύσαντα ὄξει, τυρῶ ὀπτῶ, σιλφίῳ, κυμίνῳ, θύμῳ χλωρῷ καὶ ξηρῷ, θύμβρα, κοριάννῳ χλωρῷ τε καὶ ξηρῷ, καὶ γητείῳ<sup>2</sup> καὶ κρομμύῳ καθαρῷ πεφωσμένῳ ἢ μήκωνι καὶ σταφίδι ἢ μέλιτι καὶ ρόας ὄξειας κόκκοις. εἶναι δέ σοι τὸ αὐτὸ μῦμα<sup>3</sup> καὶ ὄψον<sup>4</sup>."

Τοσαῦτα καὶ τούτου κατακόψαντος οὐ μόνον τὰ προειρημένα ἀλλὰ καὶ ἡμᾶς, ἄλλος ἐπεισῆλθεν τὴν <sup>ε</sup> ματύην κομίζων. ὑπὲρ ἧς καὶ ζητήσεως γενομένης καὶ τοῦ Οὐλπιανοῦ εἰπόντος τὰ ἐκ τῶν Ὀψαρτυτικῶν Γλωσσῶν τοῦ προειρημένου Ἀρτεμίδωρον, Αἰμιλιανὸς Δωροθέῳ ἔφη τῷ Ἀσκαλωνίτῃ σύγγραμμα ἐκδεδόσθαι ἐπιγραφόμενον Περὶ Ἀντιφάνους καὶ περὶ τῆς παρὰ τοῖς νεωτέροις

<sup>1</sup> Schweighäuser: πόου Α.

<sup>2</sup> γητίω Α.

<sup>3</sup> μῦμα deleted by Kaibel.

<sup>4</sup> Schweighäuser: ὄψον Α.

<sup>ε</sup> *Sc.* "I can bring to life again by the smell of my food." For the thought to be supplied here cf. the cook's boast in Philemon's *Soldier*, 289 a (vol. iii. p. 296):—

ἀθανασίαν εὕρηκα: τοὺς ἤδη νεκροὺς  
ὅταν μόνον ὀσφρανθῶσι ποιῶ ζῆν πάλλιν.

greatest of all. B. And what are they? A. Dead men . . . " <sup>a</sup>

That kind of dish, my dear sirs, I offer you now in the "myma" here. <sup>b</sup> Concerning this Artemidorus, the disciple of Aristophanes, <sup>c</sup> says in his *Glossary of Cookery* that it is prepared with meat and blood and the addition of many condiments. And Epænetus in his *Art of Cookery* gives this receipt: "A myma of any kind of meat, including fowl, should be made by cutting up the tender parts of the meat into small pieces, mashing in the viscera, intestine, and blood, and spicing with vinegar, toasted cheese, silphium, cummin, fresh and dried thyme, savory, fresh and dried coriander, horn onion, common peeled onion roasted, or poppy-head and raisins, or honey, or the pips of an acid pomegranate. You may also have the same myma with fish."

After this speaker had crushed not only all the things herein mentioned but also ourselves as well, another cook entered bringing the *mattyê*. <sup>d</sup> A debate arose as to the nature of this, and after Ulpian had quoted passages from the *Glossary of Cookery* by the above-mentioned Artemidorus, Aemilianus said that Dorotheus of Ascalon had published a treatise entitled *Concerning Antiphanes*, including an account of the *mattyê* mentioned in the later comic

<sup>b</sup> Returning to the subject introduced above, 658 e (p. 31).

<sup>c</sup> Of Byzantium. Cf. 5 b, 387 d (vol. i. p. 20, vol. iv. p. 250).

<sup>d</sup> A general term for any delicacy, 141 d-e (vol. ii. pp. 144-146), below, 663 c (p. 53). For the slang use of *κατακόπτω* "crush," "din," see Pollux vi. 119 *κόπτων τὰ ἄτα* = *μακρολόγος*.

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κωμικοῖς<sup>1</sup> ματτύης· ἦν Θετταλῶν φησὶ εἶναι εὖρημα, ἐπιχωριάσαι δὲ<sup>2</sup> καὶ ταῖς Ἀθήναις κατὰ τὴν Μακεδόνων ἐπικράτειαν. ὁμολογοῦνται δ' οἱ  
 663 Θετταλοὶ πολυτελέστατοι τῶν Ἑλλήνων γεγενῆσθαι περὶ τε τὰς ἐσθῆτας καὶ τὴν δίαιταν· ὅπερ αὐτοῖς αἴτιον ἐγένετο καὶ τοῦ κατὰ τῆς Ἑλλάδος ἐπαγαγεῖν τοὺς Πέρσας, ἐξηλωκόσι τὴν τούτων τρυφὴν καὶ πολυτέλειαν. ἱστορεῖ δὲ περὶ τῆς πολυτελείας αὐτῶν καὶ Κριτίας<sup>3</sup> ἐν τῇ Πολιτεία αὐτῶν. ὠνομάσθη<sup>4</sup> δὲ ἡ ματτύη, ὡς μὲν ὁ Ἀθηναῖος Ἀπολλοδώρος φησὶ ἐν τῷ πρώτῳ τῶν  
 b Ἐτυμολογουμένων, ἀπὸ τοῦ μασᾶσθαι, ὥσπερ καὶ ἡ μαστίχη καὶ ἡ μάσταξ<sup>5</sup>. ἡμεῖς δὲ φάμεν ἀπὸ τοῦ μάττειν, ἀφ' οὗ καὶ ἡ μᾶζα αὐτῇ ὠνομάσθη καὶ ἡ παρὰ Κυπρίοις καλουμένη μαγίς, καὶ τὸ τρυφᾶν καθ' ὑπερβολὴν ὑπερμαζᾶν. κατ' ἀρχὰς μὲν οὖν τὴν δημοτικὴν καὶ κοινὴν ταύτην τροφὴν τὴν ἐκ τῶν ἀλφίτων μᾶζαν ὠνόμαζον καὶ μάττειν τὸ παρασκευάζειν αὐτήν. ὕστερον δὲ ποικίλλοντες<sup>6</sup> τὴν ἀναγκαίαν τροφὴν ἀκολάστως καὶ περιέργως  
 c μικρὸν παραγαγόντες<sup>7</sup> τοῦνομα τῆς μάζης ματτύην ὠνόμαζον πᾶν τὸ πολυτελὲς ἔδεσμα, τὸ δὲ ματτυάζειν τὸ παρασκευάζειν αὐτά, εἴτε ἰχθὺς εἴη εἴτε ὄρνις εἴτε λάχανον εἴτε ἱερεῖον εἴτε περμᾶτιον. τοῦτο δὲ δηλὸν ἐστὶν ἐξ οὗ καὶ ὁ Ἀρτεμίδωρος

<sup>1</sup> Musurus: κωμικῆς A.

<sup>2</sup> CE: τε A.

<sup>3</sup> Casaubon: κρατῖνος A.

<sup>4</sup> A: ὠνόμασται CE.

<sup>5</sup> Kaibel: ἡ μαστίχη καὶ τὰ μάλιστα A.

<sup>6</sup> A: ποικίλλαντες CE.

<sup>7</sup> παράγοντες C.

<sup>a</sup> This phrase is included by Kock ii. 11 in his argument for rejecting the term "Middle Comedy." Cf. Aristot. *Eth.*

poets.<sup>a</sup> It is, he says, an invention of the Thessalians, but it became popular in Athens as well during the Macedonian domination. Now the Thessalians are generally admitted to have been the most extravagant of all the Greeks in the matter both of clothing and food; this in fact was their reason for bringing the Persians into Greece, since they emulated Persian luxury and extravagance. Critias gives an account of their extravagance in his work on their *Constitution*.<sup>b</sup> Now the *mattyê* was so named, according to Apollodorus of Athens in the first book of his *Etymologies*,<sup>c</sup> from the verb *masásthai* (chew), like *mas-tichê* and *mastax* (jaw); but we assert that it comes from *mattein* (mould), from which verb the barley-cake (*maza*) itself got its name, as also the *magis*,<sup>d</sup> as it is called by the Cyprians, and just as to be very luxurious is called *hypermazân*.<sup>e</sup> In early times, that is, they called this food which was made from barley-meal and was in general use among the common people *maza*, and the preparation of it *mattein*. But later they began to vary their daily food with extravagant refinements, and by a slight lengthening of the word *maza* they called every rich delicacy a *mattyê*, while the preparation of it was described by the verb *mattyazein*, be it fish, fowl, vegetable, meat, or sweet cake. This is made clear from the testi-

*Nic.* 1128 a 22 (κωμωδίαν) τὴν τῶν παλαιῶν, τὴν τῶν καινῶν. It is, however, used by Athenaeus, as we have seen.

<sup>b</sup> See 527 a-b (vol. v. p. 379 and note b), *F.H.G.* ii. 69, Diels 622.

<sup>c</sup> *J.* 2 B 1108. The same derivation is given above for *maison*, 659 a-b (p. 33).

<sup>d</sup> Lump, cake, pudding, referring to the round mould in which it was made or served.

<sup>e</sup> *i.e.* "to be stuffed with barley-cakes."

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παρέθετο μαρτυρίου Ἀλέξιδος· συνεμφῆναι γὰρ βουλόμενος ὁ Ἀλέξιος τὴν ἀκολασίαν τῆς παρασκευῆς προσέθηκε τὸ λέπεσθαι. ἔχει δ' οὕτως<sup>1</sup> ἡ σύμπασα ἐκλογή οὕσα ἐκ τοῦ διεσκευασμένου δράματος ὃ ἐπιγράφεται Δημήτριος·

τοῦτον λαβοῦσαι τοῦτο τοῦπεσταλμένον<sup>2</sup>  
σκευάζετ', εὐωχεῖσθε, προπόσεις πίνετε,  
λέπεσθε, ματτυάζετε.

d

τῶ<sup>3</sup> δὲ λέπεσθαι χρώνται οἱ Ἀθηναῖοι ἐπ' ἀσελοῦς καὶ φορτικῆς δι' ἀφροδισίων ἡδονῆς.

Καὶ ὁ Ἀρτεμίδωρος ἐν ταῖς Ὀψαρτυτικαῖς Γλώτταις<sup>4</sup> τὴν ματτύην ἀποφαίνει κοινὸν εἶναι πάντων ὄνομα τῶν πολυτελῶν ἐδεσμάτων,<sup>5</sup> γράφων οὕτως· "ἔστι τις ὄρνιθος ματτύης. ἐσφάχθω μὲν διὰ τοῦ στόματος εἰς τὴν κεφαλὴν. ἔστω δὲ ἔωλος καθάπερ ὁ πέρδιξ· ἐὰν δὲ θέλῃς, ὡς ἔχει αὐτοῖς<sup>7</sup> πτεροῖς ἐὰν, μὴ τετιλμένην."<sup>8</sup> εἶτα τὸν τρόπον ἐκθεῖς τῆς ἀρτύσεως καὶ τῆς ἐψήσεως ἐπιφέρει e εὐθύς· "καὶ νομάδα παχεῖαν ἔψε καὶ νεοσσοὺς τῶν ἤδη κοκκυζόντων, ἐὰν θέλῃς παρὰ πότον χρῆσθαι. εἴτ' ἐξελών τὰ λάχανα<sup>9</sup> εἰς τρυβλίον καὶ τῆς ὄρνιθος

<sup>1</sup> οὕτως added by Kaibel here: ἐκλογή οὕτως Schweighäuser.

<sup>2</sup> Hirschig (τῶπεσταλμένον B, Musurus): ταπεταλμενον A.

<sup>3</sup> CE: τὸ A.

<sup>4</sup> sic A here.

<sup>5</sup> Kaibel: ἡδυσμάτων ACE.

<sup>6</sup> Kaibel (ἔστι καὶ τις Schweighäuser): εἴ τις τῆς A.

<sup>7</sup> Kaibel: τοῖς A.

<sup>8</sup> πτεροῖς ἐὰν μὴ τετιλμένην Dalechamps: πτεροῖς ἐὰν τε τιλμένην A.

<sup>9</sup> λάχανα A; λάγανα Hesychius.

<sup>10</sup> This word (λέπω) had various slang meanings (vol. II.



mony of Alexis cited by Artemidorus. For Alexis, wishing to emphasize still further the extravagance of their equipment, added the accusation of "peeling." <sup>a</sup> The complete quotation, which comes from the revised edition of the play entitled *Demetrius*, is as follows <sup>b</sup>: "When you women have got this delicacy that has been prescribed, you make ready, have a grand feast, drink toasts, play at peeling, have fancy dishes." Now the Athenians use the word "peel" of perverted and vulgar indulgence in sexual affairs.

Artemidorus, in his *Glossary of Cookery*, further declares that the word *mattyê* is a general term for all rich foods; he writes as follows: "There is a *mattyês* <sup>c</sup> made with a fowl. Let the bird be killed by thrusting the knife through the beak into the head. Let it hang for a day, as in the case of partridges, just as it is, if you prefer, feathers and all, leaving the bird unplucked." <sup>d</sup> He then explains the method of seasoning and cooking it and immediately continues: "Also cook a fat guinea-hen and young cockerels <sup>e</sup> if you want to use them during the drinking." <sup>f</sup> Then taking the vegetables <sup>g</sup> from the pot and putting them into a bowl, lay them over the meat <sup>h</sup>

p. 233 and note c, iii. 111 note c). Artemidorus here takes it *sens. obsc.*, as at 403 a (vol. iv. p. 324).

<sup>b</sup> Kock ii. 315.

<sup>c</sup> Masculine form.

<sup>d</sup> The reading in A, *ὡς ἔχει τοῖς πτεροῖς εἶν τετιλιμένην*, is ungrammatical and unintelligible. Wilamowitz assumed a lacuna between *εἶν* and *τετιλιμένην*.

<sup>e</sup> Lit. "young which have already begun to crow."

<sup>f</sup> *i.e.* at the "second tables," above, 641 c (vol. vi. p. 461).

<sup>g</sup> Hesychius has *λάγανα*, the thin wafer-like cakes (Lat. *tracta*) mentioned above, p. 31, *cf.* 110 a (vol. ii. p. 16). He says *s.v.* *ματτήης*: *ἢ μὲν φωνὴ Μακεδονική. ὄρνις καὶ τὰ ἐκ τοῦ ζωμοῦ αὐτοῦ λάγανα περιφορήματα (περιφερόμενα)*. Hence *τὸ λάγανον κατὰβρυπτε* below.

τῶν κρεῶν ἐπιθεῖς παρατίθει· τοῦ θέρους ἀντὶ τοῦ ὄξους τῆς ὄμφακος ἐμβαλῶν εἰς τὸν ζῶμον ὡς ἔχει τοὺς βότρυς· ἐπειδὴν δὲ ἐφθῆ γένηται, ἔξελε μετὰ τοῦ βοτρυδίου πρὸ τοῦ τὸ γίγαρτον ἐξαφεῖναι, εἴθ' οὕτως τὸ λάγανον κατάρηυτε. οὗτος<sup>1</sup> ματτύης ἐν τοῖς ἡδίστοις." ὅτι μὲν οὖν κοινὸν ἦν τοῦνομα τῶν  
 † πολυτελεστάτων ἐδεσμάτων φανερόν· ὅτι δὲ καὶ ὁ τρόπος τῆς τοιαύτης εὐωχίας ὁμοίως ἐλέγετο Φιλήμων φησὶν ἐν Ἀρπαζομένῳ·

γυμνῷ φυλακῆν ἐπίταπτε, καὶ διὰ τριῶν<sup>2</sup>  
 ποτηρίων με ματτύης εὐφραίνετώ.

καὶ ἐν Ἀνδροφόνῳ·

πιεῖν τις ἡμῖν ἐγχεάτω καὶ ματτύην  
 ποιεῖτε θάπτον.

"Ἀλεξίς δ' ἐν Πυραύνῳ ἀμφιβόλως εἶρηκεν·

664 ἐγὼ δ' ἐπειδὴν ἀσχολουμένους λάβω,  
 ἀνέκραγον " οὐ δώσει τις ἡμῖν ματτύην; "

ὥσπερ ἂν εἰ τὸ δεῖπνον ἔλεγεν· πιθανὸν δὲ καὶ ἰδίως ἐπὶ τι<sup>3</sup> τῶν ἐδεσμάτων ἀναφέρειν.

Μάχων δ' ὁ Σικυώνιος τῶν μὲν κατὰ Ἀπολλόδωρον τὸν Καρύστιον κωμωδιοποιῶν<sup>4</sup> εἰς ἐστὶ καὶ αὐτός· οὐκ ἐδίδαξεν δ' Ἀθήνησι τὰς κωμωδίας τὰς ἑαυτοῦ, ἀλλ' ἐν Ἀλεξανδρείᾳ. ἦν δ' ἀγαθὸς<sup>5</sup> ποιητῆς εἴ τις ἄλλος τῶν μετὰ τοὺς ἑπτὰ· διόπερ ὁ γραμματικὸς Ἀριστοφάνης ἐσπούδασε συσχολάσαι

<sup>1</sup> οὗτος ὁ Kaibel unnecessarily.

<sup>2</sup> ἐπίταπτε καὶ διατριῶν A: ἐπιτάπτετ· ἀλλὰ μετὰ τριῶν Koock, ἐπίταπτε καὶ τις διὰ τριῶν Kaibel.

<sup>3</sup> τι added by Kaibel.

<sup>4</sup> Musurus: κωμωδιοποιῶν A.

<sup>5</sup> CE: ἀλλ' ἀλεξανδρείην δ' ἀγαθὸς A.

the bird and serve; in summer, instead of using vinegar, put into the broth the grapes from the unripe cluster, just as it is; when it<sup>a</sup> is done, take it from the pot along with the grape-cluster before the seeds have cooked out of it, and then crumble the wafer-bread into it. Here you have a *mattyés* of the very nicest sort." That, therefore, the word is a general term for the richest foods is plain; but that the spirit of revelry accompanying a rich feast was likewise called *mattyés* is shown by Philemon in *Kidnapped*<sup>b</sup>: "Enjoin caution upon an unarmed man, and with every three cups let a *mattyés* give me cheer." So in *The Murderer*<sup>c</sup>: "Somebody pour me out a drink and quickly make a *mattyés*." But Alexis in *The Fire-Lighter* uses the word ambiguously<sup>d</sup>: "But when I find them busy I cry out, 'Is no one going to give us a party (*mattyés*)?' " Here he might mean the whole dinner; but it is also probable that it refers specifically to one dish on the *menu*.

Now Machon of Sicyon is also one of the comic poets who lived at the same time as Apollodorus of Carystus; he did not bring out his comedies at Athens, but in Alexandria. He was a good poet, if ever there was one, next to the Seven<sup>e</sup>; hence the grammarian Aristophanes, when a young man, was eager to study

<sup>a</sup> The bird? Schweighäuser understood ἐφθή to refer to the unripe grapes, which can hardly be right.

<sup>b</sup> Kock ii. 482. The proverb at the beginning is explained by Hesychius: ἐπὶ τῶν μὴ δεομένων προσταξέως, "said of those who do not require urging"; Zenobius ii. 98.

<sup>c</sup> Kock ii. 480.

<sup>d</sup> *Ibid.* 372; spoken by a parasite.

<sup>e</sup> The Alexandrian Pleiad: Lycophron, Alexander of Aetolia, Sosiphanes, Sositheus from Alexandria in the Troad, Dionysiades, Homerus of Byzantium, Philiscus.

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ἡ αὐτῷ νέος ὢν. ἐποίησε δὲ καὶ οὗτος ἐν δράματι  
 Ἄγνοια ταυτί·

ἦδιον οὐδέν ἐστί μοι τῆς ματτύης,  
 τοῦτ' εἶτε πρῶτοι Μακεδόνες τοῖς Ἀττικοῖς  
 κατέδειξαν<sup>1</sup> ἡμῖν εἶτε πάντες οἱ θεοί·  
 οὐκ οἶδα· πλὴν γ' ὅτι<sup>2</sup> μουσικωτάτου τινός . . .

ἽΟτι δὲ ὕστατον καὶ ἐπὶ πᾶσιν εἰσεφέρετο Νικό-  
 στρατός φησιν ἐν Ἀπελαυνομένῳ. μάγειρος δ'  
 ἐστὶν ὁ διηγούμενος ὡς λαμπρὰν καὶ εὐτακτον  
 παρεσκεύασεν εὐωχίαν· προδιηγησάμενός τε οἶον ἦν  
 τὸ ἄριστον καὶ τὸ δεῖπνον καὶ τρίτης μνησθεὶς  
 παραθέσεως ἐπιφέρει·

εὖ γ',<sup>3</sup> ἄνδρες, εὖ σφόδρ'<sup>4</sup>. ἀλλὰ μὴν τῇ ματτύῃ  
 οὕτω διαθήσω τὰ μετὰ ταῦθ' ὥστ' οἶομαι  
 οὐδ' αὐτὸν ἡμῖν τοῦτον<sup>5</sup> ἀντερεῖν ἔτι.

καὶ ἐν Μαγείρῳ·

θρίον δὲ καὶ κἀνδαυλον<sup>6</sup> ἢ τούτων τι τῶν  
 εἰς ματτύην οὐδέτερος<sup>7</sup> εἶδε πώποτε.

ἄλλος δὲ τίς φησιν·

περιφέρειν ματτύην καὶ<sup>8</sup> ποδάριον  
 καὶ γαστρίον τακερόν τι καὶ μήτρας ἴσως.

Διονύσιος δ' ἐν Ἀκοντιζομένῳ· μάγειρος δ' ἐστὶν  
 ὁ λέγων·

ὥστ' ἐνίστ' ἂν τούτοισι<sup>9</sup> ποιῶν ματτύην

<sup>1</sup> Casaubon: κατεδίδαξεν ACE.

<sup>2</sup> Schweighäuser: πλὴν ἔστω γε Α, πλὴν ἔστι γε C.

<sup>3</sup> Casaubon: ἐνεγεί' Α.

<sup>4</sup> σφόδρα Α.

<sup>5</sup> Μῶμον (?) Kock.

<sup>6</sup> 517 a: κἀνδυλον Α.

with him.<sup>a</sup> Machon wrote the following in his play, *The Mistake*<sup>b</sup>: "There's nothing nicer for me than the *mattyé*, whether it was the Macedonians that first taught the receipt for it to us Athenians, or all the gods of heaven; I know not; but that it came from a very great genius. . . ."

That, however, the *mattyé* was brought in as the last dish to cap all the others is shown by Nicostratus in *Driven Out*. A cook appears who describes what a brilliant, well-ordered feast he had prepared; and having described first the nature of the luncheon and the dinner, he then mentions the third service and continues<sup>c</sup>: "Fine, gentlemen, very fine indeed! But more! With my *mattyé* I am going to put you in such a frame of mind in a moment that I fancy not even this man here<sup>d</sup> will have a word to say against me any longer." Again, in *The Cook*<sup>e</sup>: "But an omelette or a pilaf or one of those things that go into a *mattyé* neither one of them has ever yet seen." And another comedian says<sup>f</sup>: "To carry around a *mattyé* or pig's foot or tender bit of paunch or matrix<sup>g</sup> perhaps." Dionysius in *Hit by a Javelin*; a cook is the speaker<sup>h</sup>: "Wherefore sometimes, when making a

<sup>a</sup> Cf. 354 e (vol. iv. p. 104) and 168 a (vol. ii. p. 262), *τοῖς φιλοσόφοις συναχάζοντες*.

<sup>b</sup> Kock iii. 324.

<sup>c</sup> Kock ii. 221.

<sup>d</sup> Or, reading *αὐτόν* . . . *Μῶμον* with Kock (see critical note 5), "not even Momus himself (the god of blame)."

<sup>e</sup> Kock ii. 224, Athen. 517 a (vol. v. p. 326).

<sup>f</sup> Kock iii. 482; the author is unknown.

<sup>g</sup> See 96 e (vol. i. p. 414).

<sup>h</sup> Kock ii. 423.

<sup>7</sup> Wilamowitz: *οὐδέτερον* A.

<sup>8</sup> *καὶ* added by Meineke.

<sup>9</sup> Musurus: *τούτου τοῖσι* A.

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σπεύδων ἄμ' εἰσήνεγκα διαμαρτῶν μίαν  
ἄκων περιφορὰν τῶν νεκρῶν ὡς τὸν νεκρὸν.

Φιλήμων ἐν Πτωχῇ·

ἔξὸν ἀποσάττεσθαι δ' ὄλην τὴν ἡμέραν,  
ποιοῦντα καὶ διδόντα ματτύας ἐκεῖ.

- e Μόλις δ' ὁ Λάκων τὰ παρὰ τοῖς Σπαρτιάταις ἐπαίκλεια, ὃ σημαίνει<sup>1</sup> τὰς ἐπιδειπνίδας, ματτύας φησὶ λέγεσθαι παρὰ τοῖς ἄλλοις. ὁ δὲ κυνικός Μένιππος ἐν τῷ ἐπιγραφομένῳ Ἀρκεσιλάῳ γράφει οὕτως· “ πότος ἦν ἐπικωμασάντων τινῶν καὶ ματτύην ἐκέλευσεν εἰσφέρειν Λάκαινάν τις<sup>2</sup>· καὶ εὐθέως περιεφέρετο περδίκεια<sup>3</sup> ὀλίγα καὶ χήνεια<sup>4</sup> ὄπτα καὶ τρύφη πλακούντων.” τὸ δὲ τοιοῦτον δεῖπνον οἱ μὲν
- f Ἀττικοὶ προσηγόρευον ἐπιδόρπισμα, οἱ δὲ Δωριεῖς ἐπάϊκλον, τῶν δ' ἄλλων Ἑλλήνων οἱ πλείστοι ἐπιδειπνίδα.<sup>5</sup>

Τοσούτων καὶ περὶ τῆς ματτύης λεχθέντων ἔδοξεν ἀπιέναι· καὶ γὰρ ἑσπέρα ἦν ἤδη. διελύθημεν οὖν οὕτως.

### ΙΑ

<sup>1</sup> ἐπαίκλεια σημαίνει Α, ἐπαίκλεια ὃ ἐστὶν C, ἐπαίκλεια (οἱ ἐπάικλα?) ἢ σημαίνει Kaibel.

<sup>2</sup> Kaibel: λάκαινά τις ACE.

*mattyê* for these fellows here, in my haste and unconsciously I have made a mistake and brought in a dish of—the dead to the dead.” Philemon in *Beggar Woman* <sup>a</sup>: “When he might have been stuffing himself all day long, making and giving out *mattyês* over there.” Again, Molpis of Lacedaemon says <sup>b</sup> that the *epaikleia* of the Spartans, a word which means “eaten after dinner (*epideipnis*),” are called *mattyês* among other peoples. The Cynic Menippus, however, writes in the work entitled *Arcesilaus* as follows: “There was a drinking-party of some revellers, and one ordered a Lacedaemonian *mattyê* to be brought in; and immediately there were carried around a few slices of partridge and roast goose and pieces of different kinds of cake.” <sup>c</sup> Such a collation as this was called by the Athenians an *epidorpisma* or after-supper; by the Dorians, an *epaiklon*; but most other Greeks called it an *epideipnis*.

After all this had been said on the subject of the *mattyê* we decided to leave; for by this time it was evening. So at this point we dissolved the meeting.

<sup>a</sup> Kock ii. 496.

<sup>b</sup> *F.H.G.* iv. 454, cf. Athen. 141 d (vol. ii. p. 144), 642 e (vol. vi. p. 469).

<sup>c</sup> For these see vol. vi. pp. 496-498.

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<sup>3</sup> E: περδίκια C, περδίκια A.

<sup>4</sup> CE: χηνία A.

<sup>b</sup> Kaibel: ἐπιδειπνα ACE.

IE

635 Εἴ μοι τὸ Νεστόρειον εὐγλωσσον μέλος  
Ἄντήγορός τε τοῦ Φρυγῶς δοίη θεός,

κατὰ τὸν πάνσοφον Εὐριπίδην, ἑταῖρε Τιμόκρατες, οὐκ ἂν δυναίμην ἀπομνημονεύειν ἔτι σοι τῶν πολ-  
λάκις λεχθέντων ἐν τοῖς περισπουδάστοις τούτοις  
συμπόσις διὰ τε<sup>1</sup> τὴν ποικιλίαν καὶ τὴν ὁμοιό-  
τητα<sup>2</sup> τῶν ἀεὶ καὶ ὡς προσευρισκομένων. καὶ  
b γὰρ καὶ περὶ τάξεως τῶν περιφορῶν πολλάκις  
ἐλέχθη καὶ περὶ τῶν μετὰ τὸ δεῖπνον ἐπιτελουμένων,  
ἅπερ καὶ μόλις ἀναπεμπάζομαι, εἰπόντος τινὸς τῶν  
ἑταίρων τὰ ἐκ τῶν Λακῶνων Πλάτωνος ἱαμβεία<sup>3</sup>.

ἄνδρες δεδειπνήκασι ἤδη; β. σχεδὸν ἅπαντες.

Α. εὖ γε.

τί οὐ τρέχων σὺ<sup>4</sup> τὰς τραπέζας ἐκφέρεις; ἐγὼ δὲ  
λίτρον<sup>5</sup> παραχέων ἔρχομαι.<sup>6</sup> β. κἀγὼ δὲ παρα-  
κορήσω.

σπονδὰς δ' ἔπειτα παραχέας τὸν κότταβον  
παροίσω.

c τῇ παιδί τοὺς αὐλοὺς ἐχρῆν ἤδη πρὸ χειρὸς<sup>7</sup> εἶναι

<sup>1</sup> Musurus: γε Α.

<sup>2</sup> ἀνομοιότητα "dissimilarity" Dalechamps.

<sup>3</sup> ἱαμβία Α.

<sup>4</sup> σὺ added by Musurus.

<sup>5</sup> λίτρον Casaubon.

<sup>6</sup> Hermann: εἰσέρχομαι Α.

<sup>7</sup> Hermann: προχείρου Α, διὰ χειρὸς (?) Kock.



## BOOK XV

“If some god,” as the all-wise Euripides says,<sup>a</sup> “should give me the sweet-tongued melodiousness of Nestor or Trojan Antenor,”<sup>b</sup> I should be quite unable, friend Timocrates, further to recall for you the things that were said so often in these banquets of ours, to which we came with eager zest; not only the diversity, but even the similarity of the novel devices brought forth from time to time, are my excuse. For even the proper order of the dinner-courses was discussed many times, as well as the festivities introduced after dinner, so many that I can hardly count them. One of our company, for example, quoted the iambic verses of Plato’s *Laconians*<sup>c</sup>: “A. Have the gentlemen finished dinner already? B. Nearly all. A. Good news! Run then, won’t you, and carry away the tables, while I will go and pour out soda.<sup>d</sup> B. And I to sweep up the floor.<sup>e</sup> Then, after I have poured out for them wine for libations, I will set up the cottabos beside them. The flutes must be ready for the girl by this time, and

<sup>a</sup> *T.G.F.* 649, cf. Eust. 1301. 33, who interpreted *εἰ μοι* as *εἴθε μοι*, “would that.”

<sup>b</sup> The two are joined together in an enumeration of eloquent men by Plato, *Symp.* 221 c.

<sup>c</sup> Kock i. 620; two slaves are conversing, cf. Philyllius, Athen. 408 c (vol. iv. p. 350).

<sup>d</sup> For the hand-washing.

<sup>e</sup> Cf. the model banquet of Xenophanes, 462 c (vol. v. p. 16).

## ATHENÆUS

καὶ προαναφυσᾶν.<sup>1</sup> τὸ μῦρον ἤδη παράχρον<sup>2</sup>  
βαδίζων

Αἰγύπτιον κᾶτ' ἴρινον· στέφανον δ' ἔπειθ'  
ἐκάστω

δώσω φέρων τῶν ξυμποτῶν. νεοκράτᾳ τις  
ποιεῖτω.

Α. καὶ δὴ κέκραται. Β. τὸν λιβανωτὸν ἐπι-  
τίθει σὺ . . .

εἰτ' ἐπάγει<sup>3</sup>.

d σπονδὴ μὲν<sup>4</sup> ἤδη γέγονε καὶ πίνοντές εἰσι<sup>5</sup>  
πόρρω·

καὶ σκόλιον ἦσται, κότταβος δ' ἐξοίχεται θύραζε.  
αὐλοὺς δ' ἔχουσά τις κορίσκη Καρικὸν μέλος τι<sup>6</sup>  
μελίζεται τοῖς συμπόταις· κᾶλλον<sup>7</sup> τρίγωνον  
εἶδον

ἔχουσαν, εἰτ' ἦδεν<sup>8</sup> πρὸς αὐτὸ μέλος Ἴωνικόν τι.

Μετὰ ταῦτ', οἶμαι, καὶ περὶ κοττάβων ζήτησις  
e ἦν καὶ τῶν ἀποκοτταβιζόντων. οὓς οἰηθεῖς τις  
τῶν παρόντων ἰατρῶν εἶναι τούτων οἱ ἀπὸ βλα-  
νέλου καθάρσεως ἕνεκα τοῦ στομάχου πίνοντες  
ἄμυστιν ἀποβλύζουσιν, ἔφη οὐκ εἶναι παλαιὰν  
ταύτην παράδοσιν οὐδ' εἰδέναι τινα τῶν ἀρχαίων  
ταύτη τῇ καθάρσει χρησάμενον. δι' ὃ καὶ Ἑρασί-  
666 στρατον τὸν Ἰουλιήτην ἐν τῇ περὶ τῶν Καθόλου  
πραγματείᾳ ἐπιτιμᾶν τοῖς τοῦτο ποιοῦσιν, βλα-  
πτικὸν ὀφθαλμῶν τὸ ἐπιχείρημα δεικνύων καὶ τῆς

<sup>1</sup> Cobet: προαναφυσᾶν Α.

<sup>2</sup> Musurus: παράχρον Α.

<sup>3</sup> Meineke: ἐπιτίθεισιν εἶπε Α.

<sup>4</sup> Schweighäuser: σπονδημε Α.

<sup>5</sup> Porson: ἦδη Α.

<sup>6</sup> τι added by Hermann.

<sup>7</sup> Schweighäuser: καλῆν Α.

she should be warming them up<sup>a</sup> beforehand. Go at once and pour the perfume for them, Egyptian<sup>b</sup> and orris both. After that, I will fetch wreaths to give to each of the banqueters. Let somebody mix up a fresh bowl of wine. A. It's mixed already. B. Put the frankincense on the altar. . . ." He then continues: "A. Libation has been made already, and they are far along in their drinking; they've sung a round, and the cottabos is coming out now. A little wench with flutes is playing an outlandish tune for the banqueters; I saw another girl with a triangular harp, and she was singing to its accompaniment a bawdy song."

After this, as I remember, there was a discussion of the cottabos and those who play the game.<sup>c</sup> As to these, one of the physicians present understood them to be those persons who after the bath, and to purge the stomach, drink off wine at a single gulp and spew it forth; he said, however, that this was not an ancient tradition, and he did not know of anyone in old times who had used this method of purging. Hence also, he said, Erasistratus of Iulis in his treatise *On General Practice* condemns those who do this, showing that this practice is harmful to the eyes and is apt to block the intestines. In

<sup>a</sup> Lit. "blow up beforehand," an exact description of the process of warming up a wind-instrument before it can be played; "play a prelude" (L. & S.) is incorrect.

<sup>b</sup> Below, 689 b, and 66 c (vol. i. p. 288).

<sup>c</sup> The word ἀποκοτταβίζειν has two senses, "dash off the last drops of wine" in the game, and "vomit," as understood by the next speaker. *Etym. Mag.* 533. 15 κοτταβίζειν, τὸ τῷ κοτταβῶν χρῆσθαι φασὶν οἱ Ἄπτικοί, οὐχὶ τὸ ἐμῆν, ὡς περ οἱ νῦν λέγουσιν.

## ATHENAEUS

κάτω κοιλίας ἐπισχετικόν. πρὸς ὃν Οὐλπιανὸς ἔφη·

ὄρω<sup>1</sup> Ἀσκληπιάδῃ, καλέει κρείων σε Χαρωνεύς.

οὐ γὰρ κακῶς τινι τῶν ἐταίρων ἡμῶν ἐλέχθη τὸ  
 “εἰ μὴ ἰατροὶ ἦσαν, οὐδὲν ἂν ἦν τῶν γραμματικῶν  
 μωρότερον.” τίς γὰρ ἡμῶν οὐκ οἶδεν ὅτι οὐκ ἦν  
 οὗτος ὁ ἀποκοτταβισμὸς ἀρχαῖος; εἰ μὴ τι σὺ  
 καὶ τοὺς Ἀμειψίου Ἀποκοτταβίζοντας<sup>2</sup> ἀποβλύζεις  
 ὑπολαμβάνεις. ἐπεὶ οὖν ἄπειρος εἶ τῆς τοιαύτης  
 β θεωρίας, μάθε παρ’ ἐμοῦ ὅτι πρῶτον μὲν ἡ τῶν  
 κοττάβων εὗρεσις Σικελικὴ ἐστὶν παιδιὰ, ταύτην<sup>3</sup>  
 πρῶτων εὐρόντων Σικελῶν, ὡς Κριτίας φησὶν ὁ  
 Καλλασχρῶν ἐν τοῖς Ἐλεγείοις διὰ τούτων·

κότταβος ἐκ Σικελῆς ἐστὶ χθονὸς ἐκπρεπὲς  
 ἔργον,

ὃν σκοπὸν ἐς λατάγων<sup>4</sup> τόξα καθιστάμεθα.

Δικαίαρχος δ<sup>4</sup> ὁ Μεσσήμιος, Ἀριστοτέλους μα-  
 θητῆς, ἐν τῷ περὶ Ἀλκαίου καὶ τὴν λατάγη<sup>5</sup> φησὶν  
 εἶναι Σικελικὸν ὄνομα. λατάγη δ’ ἐστὶν τὸ ὑπο-  
 λειπόμενον ἀπὸ τοῦ ἐκποθέντος ποτηρίου ὑγρὸν, ὃ  
 συνεστραμμένη τῇ χειρὶ ἄνωθεν ἐρρίπτουν οἱ παί-

<sup>1</sup> Ἀποκοτταβίζοντας added by Meineke.

<sup>2</sup> ταύτην omitted in Schol. Aristoph. Pac. 1244.

<sup>3</sup> 28 b: ἐκλατάγων A.

<sup>4</sup> δ’ added from Schol. Ar.

<sup>5</sup> τὴν λάταγα αὐτῆν Schol. Ar.

<sup>a</sup> Timon, Wachsmuth frag. 27, see Diels, *P.P.G.* iii. 1. 202: *Il.* iv. 204 ὄρω Ἀσκληπιάδῃ (Machaon), καλέει κρείων Ἀγαμέμνον.

<sup>b</sup> Alluding to physicians as sons of Asclepius, cf. *Il.* iv. 193-194.

<sup>c</sup> This name seems to occur only here, and is suspected.

answer to him Ulpian quoted <sup>a</sup>: "Rise up, Asclepiades,<sup>b</sup> the lord Charoneus <sup>c</sup> calls thee." The remark of one of our companions wasn't half bad, "Were it not for the doctors, there wouldn't be anything stupider than the professors." Who among us, in fact, does not know that this use of the word "cottabos-shooting" <sup>d</sup> was not ancient? Unless, of course, you assume that the title *Playing at Cottabos* of Ameipsias refers to spewing. Since, then, you are unfamiliar with this branch of study, let me inform you that the game of cottabos, in the first place, is a Sicilian invention, the Sicels being the first to devise it, as Critias, the son of Callaeschrus, makes clear in his *Elegiac Verses* in these words <sup>e</sup>: "The cottabos is the chief product of Sicily; we set it up as a mark to shoot at with drops of wine (*latages*)." Dicaearchus of Messenê, pupil of Aristotle, says <sup>f</sup> in his book *On Alcaeus* that the word *latagê* <sup>g</sup> is likewise Sicilian. It means the drop of moisture which is left in the cup after it has been drunk out, and which the players tossed up into the

But it may be a paragogic form of Χάρων, like Ἀιδωνεύς for Ἀίδης, and the satirical line, in the form given to it by Timon, may allude to the inability of physicians to heal themselves, as if he said, "Bestir yourself, for Charon is likely to get you." For καλεῖ used of the last summons *cf.* Socrates' words ἐπεὶ δὲ νῦν ἤδη καλεῖ, φαίη ἂν ἄνηρ τραγικός, ἢ εἰμαρμένη, Plato, *Phaedo* 115 a (Athen. vol. iv. p. 49 note a): so Aristoph. *Lys.* 606.

<sup>a</sup> In the sense of vomiting.  
<sup>e</sup> Athen. 28 h (vol. i. p. 122), *P.L.G.* ii. 279, Diels i. 81. On the game, which seems to have been popular for three centuries, see Schol. Aristoph. *Pac.* 1241 (*cf.* 342), Schol. Lucian, *Lexiph.* 3, Pollux vi. 109-111, H. W. Hayley in *H.S.C.P.* v. 78-82.

<sup>f</sup> *F.H.G.* ii. 247, *cf.* Athen. 479 d, 487 c-d (vol. v. pp. 122, 166).

<sup>g</sup> Both forms, λάραξ (plur. λάραγες) and λαράγη, are attested.

## ATHENAEUS

ζοντες εἰς τὸ κοττάβιον.<sup>1</sup> Κλείταρχος δ' ἐν τῇ  
περὶ Γλωττῶν πραγματεία λατάγη<sup>2</sup> Θεσσαλοῦς  
καὶ Ῥοδίου τὸν ἀπὸ τῶν ποτηρίων κότταβον  
λέγει.

Κότταβος δ' ἐκαλεῖτο καὶ<sup>3</sup> τὸ τιθέμενον ἄθλον  
τοῖς νικῶσιν ἐν τῷ πότῳ, ὡς Εὐριπίδης παρίστησιν  
ἐν Οἰνεῖ λέγων οὕτως·

πυκνοῖς δ' ἔβαλλον Βακχίου<sup>4</sup> τοξεύμασιν  
κάρα γέροντος· τὸν βαλόντα δὲ στέφει.  
ἐγὼ ἑτάγμην, ἄθλα κοττάβων<sup>5</sup> διδοῦς.

ἢ ἐκαλεῖτο δὲ κότταβος καὶ τὸ ἄγγος εἰς ὃ ἔβαλλον<sup>6</sup>  
τὰς λάταγας, ὡς Κρατῖνος ἐν Νεμέσει δείκνυσιν·  
ὅτι δὲ καὶ χαλκοῦν ἦν, Εὐπολις ἐν Βάπταις λέγει·  
"χαλκῷ περὶ κοττάβῳ."<sup>7</sup> Πλάτων δὲ ἐν Δύ  
Κακουμένῳ παιδιᾶς εἶδος<sup>8</sup> παροῖνιον τὸν κότταβον  
εἶναι ἀποδίδωσιν, ἐν ᾗ ἐξίσταντο καὶ τῶν σκευα-  
ρίων οἱ δυσκυβοῦντες.<sup>9</sup> λέγει δ' οὕτως·

ΠΟΡΝ. πρὸς κότταβον παίζειν, ἕως ἂν σφῶν ἐγὼ

<sup>1</sup> κοττάβιον CE, Schol. Ar.: κοτταβειον A.

<sup>2</sup> ACE: λάταγα Kaibel. <sup>3</sup> καὶ CE, Schol. Ar.: om. A.

<sup>4</sup> Musurus: βακχείου ACE.

<sup>5</sup> κοτταβων ACE, κοσσάβων Nauck: κοτταβων Casaubon.

<sup>6</sup> A: ἐβάλλον Schol. Ar.

<sup>7</sup> ὅτι δὲ καὶ . . . κοττάβῳ added by Kaibel from Schol. Ar.

<sup>8</sup> Schol. Ar.: οἶνος A.

<sup>9</sup> A: διακυβεύοντες Schol. Ar.

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<sup>a</sup> This meaning of κότταβος seems to be attested by Hesychius s. λατάγη τῷ ἀπορριπτομένῳ ἀπὸ τῶν ποτηρίων καὶ ἦχον ἀποτελοῦντι, and s. λάταξ· ψόφος, κότταβος, ὃ ἀπὸ ποτηρίου γενόμενος, and is so understood by Schweighäuser ("sonitus," "strepitus"). Cf. Anon. Rhet. iii. 210 (Spengel's ed.) who, in giving examples of onomatopoeia, cites κότταβος ἀσπίδων καὶ πάταγος ἀνέμου. Here κόναβος is proposed for κότταβος, but

basin with a twist of the hand. Cleitarchus, however, in his treatise *On Glosses* says that Thessalians and Rhodians call the clatter (cottabos) arising from the cups <sup>a</sup> *latagê*.

Cottabos was also a name given to the prize offered for victory in the drinking-bout, as Euripides testifies in *Oeneus* when he speaks as follows <sup>b</sup>: "With frequent arrows of wine they tried to hit the old man's head; and I was appointed to wreath him who succeeded, offering the prizes of cottabos-games." The vessel into which they tossed the wine-drops was also called cottabos, as Cratinus shows in *Nemesis* <sup>c</sup>; that it was made of bronze Eupolis tells us in *The Dyers* <sup>d</sup>: "On the bronze cottabos." Plato in *Zeus Outraged* represents the cottabos as a kind of game played at drinking-parties, in which those who were unlucky with their throw lost their shirts. He speaks as follows <sup>e</sup>: "*Leno*. You can play at cottabos until I have made the dinner ready for you two in

in the absence of any satisfactory etymology of *κότταβος* (see Prellwitz s.v.) it is as likely to be onomatopoeic as anything else. The noisy clatter of the game distinguished it especially; below, 668 b (p. 79).

<sup>b</sup> *T.G.F.* 537. Athenaeus's statement that cottabos was the name of the prize is based on a mis-reading of the last line, *κότταβον* for *κοττάβων* (see critical note 5). The scene described may represent an indignity laid upon the aged Oeneus, as indeed the game itself may have originated in the use of a slave as target for the wine, cf. Hayley, *op. cit.* 81 and below, 667 c-d (p. 75).

<sup>c</sup> Below, 667 f, Kock i. 50.

<sup>d</sup> *Ibid.* 278.

<sup>e</sup> *Ibid.* 612; a conversation between a brothel-keeper and Heracles. In the kind of cottabos here played (*κότταβος* *δι' ὄξυβάφων*), the object was to sink small cups (*ποτήρια*, *ὄξυβάφα*), floating in a basin of water, by flipping wine-drops at them; below, 667 e-f (p. 77).

## ATHENAEUS

τὸ δεῖπνον ἔνδον<sup>1</sup> σκευάσω. *HP.* πάνυ βούλομαι·  
 ἀλλ' ἄγγος<sup>2</sup> ἔστ'; *π.* ἀλλ' εἰς θυίαν παιστέον.<sup>3</sup>  
*HP.* φέρε τὴν θυίαν, αἶρ' ὕδωρ, τὰ<sup>4</sup> ποτήρια  
 e παράθετε. παίζωμεν δὲ περὶ φιλημάτων.  
*π.* ποίων φιλημάτων;<sup>5</sup> ἀγεννώως οὐκ ἐὼ  
 παίζω. τίθημι<sup>6</sup> κοττάβεια σφῶν ἐγὼ  
 ταοδί τε<sup>7</sup> τὰς κρηπίδας ἅς αὐτῆ<sup>8</sup> φορεῖ,  
 καὶ τὸν κότυλον τὸν σόν. *HP.* βαβαιάξ· οὐτοσί<sup>9</sup>  
 μεῖζων ἀγών τῆς<sup>10</sup> Ἰσθμιάδος ἐπέρχεται.

Ἐκάλουν δὲ καὶ κατακτοῦς τινὰς κοττάβους.  
 ἔστιν δὲ λυχνία ἀναγόμενα πάλω τε συμπίπτοντα.  
 Εὐβουλος Βελλεροφόντη·

τίς ἂν λάβοιτο τοῦ σκέλους κάτωθι μοι;<sup>11</sup>  
 f ἄνω γὰρ ὡσπερ κοττάβειον αἶρομαι.

Ἀντιφάνης δ' ἐν Ἀφροδίτης Γοναῖς·

τονδί<sup>12</sup> λέγω, σὺ δ' οὐ συνιείς;<sup>13</sup> κότταβος  
 τὸ λυχνίον ἐστί. πρόσεχε τὸν νοῦν· ὡὰ μὲν

<sup>1</sup> Jacobs, Dindorf: ὄν ἐν Α.

<sup>2</sup> ἀλλ' ἄγγος Kock: ἀλλα νεμοσ Α.

<sup>3</sup> Hermann (who read ἄ νόμος ἔστ'): ἐσταλλεω θυίαν παῖσ  
 τεον Α.

<sup>4</sup> τὰ added by Kock.

<sup>5</sup> ποίων φιλημάτων; added by Dobree; ἰδοῦ φιλημάτων  
 Cobet, σφῶν περὶ φιλημάτων Kock.

<sup>6</sup> Cobet: τίθεμαι Α.

<sup>7</sup> Elmsley: γε Α.

<sup>8</sup> Elmsley: αὐτῆ Α.

<sup>9</sup> Casaubon: οὐτοσί Α.

<sup>10</sup> Casaubon: μιζω; νιάγωνιστήσ Α.

<sup>11</sup> Musurus: κάτω θέμενοι Α, κάτω θέμενος CE, κάτωθι μου  
 Kaibel.

<sup>12</sup> Schweighäuser: τονδει Α.



the house. *Heracles*. I'd like to very much; but have you got a basin? L. No, you can play into a mortar. H. Bring out the mortar, fetch water, set ready the cups. Let's play for kisses. L. Kisses indeed! I won't let you play for vulgar stakes. Rather, I propose as prizes for you two these fancy boots that the girl here wears, and your own cup.<sup>a</sup> H. Bless my soul! Here's a contest coming on that's bigger than the Isthmian Games."

Certain kinds of cottabos were called "descending." They require lampstands which can be raised and lowered again.<sup>b</sup> Eubulus in *Bellerophon* <sup>c</sup>: "Who will catch hold of my leg down below? Indeed I am lifted aloft like a cottabos shaft." Antiphanes in *Birth of Aphrodite* <sup>d</sup>: "A. This here is the thing I mean. Don't you understand? The lampstand is a cottabos. Pay close attention. The prize is eggs

<sup>a</sup> This cup seems to have figured conspicuously in this play, cf. 478 c (vol. v. p. 116). It was probably of gold or silver or set with jewels, cf. 482 a-b (vol. v. p. 136), certainly of greater worth than the girl's boots.

<sup>b</sup> This vague and inaccurate paragraph is out of place, belonging rather to 667 d-e below. The term *κατακτός* ("capable of being lowered") is variously interpreted. Pollux vi. 109 thought it referred to a disk suspended from the ceiling: τὸ μὲν κοτταβεῖον ἐκρέματο ἀπὸ τοῦ ὀρόφου ὑπτιῶν τε καὶ λείον, χαλκοῦ πεποιημένον, ὡς περ λυχνίου τὸ ἐπιθεμα ὃ τὸν λύχνον ὑπ' αὐτοῦ φέρει. Others think of the lampstand itself, and explain that this was made in two shafts, one sliding up and down in the other. But while such lampstands may have existed (Hayley, *op. cit.* 76-77), they were not essential to the game, in spite of the quotation immediately following.

<sup>c</sup> Kock ii. 171; the speaker seems to be Bellerophon mounted on Pegasus.

<sup>d</sup> Kock ii. 33, cf. Athen. 487 d (vol. v. p. 168).

ATHENAEUS

. . . . .<sup>1</sup> πέντε νικητήριον.

B. περὶ τοῦ; γελοῖον. κοτταβιεῖ δὲ τίνα<sup>2</sup> τρόπον;

A. ἐγὼ διδάξω<sup>3</sup> καθ' ἐν ὅς<sup>4</sup> ἂν τὸν κότταβον  
ἀφείς ἐπὶ τὴν πλάστιγγα ποιήσῃ πεσεῖν—

B. πλάστιγγα<sup>5</sup> ποῖαν; τοῦτο τοῦπικεῖμενον

ἄνω τὸ μικρόν, τὸ πινακίσκιον λέγεις;

667 A. τοῦτ' ἐστὶ πλάστιγξ—οὗτος ὁ κρατῶν γίγνεται.

B. πῶς δ' εἴσεται τις τοῦτ'; A. ἐὰν<sup>6</sup> τύχη<sup>7</sup> μόνον

αὐτῆς, ἐπὶ τὸν μάνην πεσεῖται καὶ ψόφος

ἔσται πάνυ πολὺς. B. πρὸς θεῶν, τῷ κοττάβῳ

πρόσεστι καὶ Μάνης τις ὥσπερ οἰκέτης;

καὶ μετ' ὀλίγα·

ὧ δεῖ λαβὼν τὸ ποτήριον δεῖξον νόμῳ.

A. αὐλητικῶς δεῖ καρκινουῖν<sup>8</sup> τοὺς δακτύλους

οἶνόν τε μικρὸν ἐγχεῖαι καὶ μὴ πολὺν·

b ἔπειτ' ἀφήσεις.<sup>9</sup> B. τίνα τρόπον; A. δεῦρο<sup>10</sup> βλέπε·

τοιουτονί.<sup>11</sup> B. Πόσειδον, ὡς ὑψοῦ<sup>12</sup> σφόδρα.

A. οὕτω ποιήσεις. B. ἀλλ' ἐγὼ μὲν σφενδόνη

οὐκ ἂν ἐφικοίμην αὐτόσ'. A. ἀλλὰ μάνθανε.

<sup>2</sup> Ἀγκυλοῦντα γὰρ δεῖ σφόδρα τὴν χεῖρα εὐρύθμως

πέμπειν τὸν κότταβον, ὡς Δικαιάρχος φησιν καὶ

Πλάτων δ' ἐν τῷ Διὶ<sup>13</sup> Κακουμένῳ. παρακελεύεται

<sup>1</sup> Supply καὶ μήλα θήσω?

<sup>2</sup> Kaibel (κοτταβιεῖ): κοτταβιεῖ τε τινα A, κοτταβιεῖ τινα CE.

<sup>3</sup> ἴδειξω 487 d.

<sup>4</sup> Kaibel: καθ' ὅσον ACE.

<sup>5</sup> ποιήσῃ . . . πλάστιγγα added by Toup (cf. Schol. Luc. Lexiph. 3).

<sup>6</sup> 487 e: τοῦτο ἂν ACE.

<sup>7</sup> ACE, Schol. Luc.: θίγη Jacobs.

<sup>8</sup> CE: δικαρκινουῖν A.

<sup>9</sup> CE: ἔπειτα φήσεις A.

<sup>10</sup> δεῦρο om. C.

<sup>11</sup> Kaibel: τοιοῦτον ACE.

<sup>12</sup> CE: ὑψοῦσ A.

<sup>13</sup> τῷ repeated after Διὶ deleted by Kaibel.

and five . . .<sup>a</sup> B. But what for? It seems silly. How will you 'shoot cottabos'? A. I will show you step by step; whoever when he shoots at the pan causes the cottabos to fall— B. The pan? What pan? Do you mean that little thing that lies up there on top, the tiny platter? A. Yes, that's the pan—he becomes the winner. B. How is one going to know that? A. Why, if he just hits it, it will fall on the *Manês*,<sup>b</sup> and there will be a very loud clatter. B. In the gods' name, tell me, has the cottabos got a *Manês*, attending it like any slave? And after a few lines he goes on: "B. Take the cup and show me how you do it. A. Like a good flute-player, you've got to curl your fingers round the handle, pour in a little wine—not too much!—and then shoot. B. But how? A. Watch me. Like this. B. Poseidon, what a high shot you've made!<sup>c</sup> A. That's the way you must do it. B. But I couldn't get as high as that with a sling. A. Then practise it."

One must, indeed, bend the wrist very gracefully in shooting the cottabos, as Dicaearchus says,<sup>d</sup> and Plato, too, in *Zeus Outraged*.<sup>e</sup> In that play someone

<sup>a</sup> Schweighäuser, comparing 667 d (p. 74), deleted *πέντε* and filled out the line with *καὶ πῆμα καὶ τράχημα*, "a cake and dessert." See Eubulus below, 668 d (p. 82), from which one may possibly render here "I will set up five eggs and apples as a prize." See the story of Aenesidemus, who ironically sent cottabos prizes to Gelon, tyrant of Syracuse, for anticipating him in the conquest of a neighbouring city, Aristot. *Rhet.* i. 12. 30 and Cope's note.

<sup>b</sup> A small statuette representing a slave; vol. v. p. 169 note b; above, p. 69 note b.

<sup>c</sup> Apparently Antiphanes had in mind a pan suspended from the ceiling (above, p. 71 note b).

<sup>d</sup> F.H.G. ii. 247.

<sup>e</sup> Kock i. 613.

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δέ τις τῷ Ἡρακλεῖ μὴ σκληρὰν ἔχειν τὴν χεῖρα  
 ο μέλλοντα κοτταβίζειν. ἐκάλουν δ' ἀπ' ἀγκύλης  
 τὴν τοῦ κοττάβου πρόεσιν διὰ τὸ ἐπαγκυλοῦν<sup>1</sup> τὴν  
 δεξιὰν χεῖρα ἐν τοῖς ἀποκοτταβισμοῖς. οἱ δὲ  
 ποτηρίου εἶδος τὴν ἀγκύλην φασί.<sup>2</sup> Βακχυλίδης ἐν  
 Ἑρωτικοῖς·

εὔτε τὴν ἀπ' ἀγκύλης ἴησι τοῖσδε τοῖς νεανίαις,  
 λευκὸν ἀντεῖνασα πῆχυν.

καὶ Αἰσχύλος δ' ἐν Ὀστολόγοις ἀγκυλητοὺς λέγει  
 κοττάβους διὰ τούτων·

Εὐρύμαχος, οὗ τις ἄλλος,<sup>3</sup> οὐδὲν ἤσσανας<sup>4</sup>  
 ὕβριζ' ὕβρισμοὺς οὐκ ἐναισίους<sup>5</sup> ἐμοί.  
 ἦν μὲν γὰρ αὐτῷ σκοπὸς<sup>6</sup> αἰεὶ τοῦμόν' κάρα,  
 δ τοῦ δ' ἀγκυλητοὺς κοσσάβους ἐπίσκοπος<sup>8</sup>  
 †έκτεμων†<sup>9</sup> ἠβῶσα χεῖρ ἐφίετο.

ὅτι δὲ ἄθλον προῦκειτο τῷ εὐ προεμένῳ τὸν κότ-  
 ταβον προεῖρηκε μὲν καὶ ὁ Ἀντιφάνης· ὥὰ γάρ  
 ἐστὶ καὶ περμάτια καὶ τραγήματα. ὁμοίως δὲ  
 διεξέρχονται Κηφισόδωρος ἐν Τροφονίῳ καὶ Καλ-  
 λίας ἢ Διοκλῆς ἐν Κύκλωφι καὶ Εὐπολις Ἑρμιππός

<sup>1</sup> Schol. Ar.: ἀπαγκυλοῦν ACE.

<sup>2</sup> CE: φησι A.

<sup>3</sup> Sidgwick: οὐκέλλος A.

<sup>4</sup> Musurus: ἤσσαν A, ἤσσόνως Nauck, ἤσσαν ad Kaibel.

<sup>5</sup> Porson: αἰεσιουσ A.

<sup>6</sup> Dobree: κότταβος A.

<sup>7</sup> Petit: τοῦ μὲν A.

<sup>8</sup> Kaibel: του δ' ἀγκυλητοῦ κοσσάβιου εστισκοπου A, τοῖς

δ' ἀγκυλητοῖς κοσσάβοις ἐπίσκοπα Dobree.

<sup>9</sup> ἐκτεμων A: ὄσσαν ἐμῶν Dobree.

directs Heracles not to hold his wrist stiffly when he is going to shoot. And so they spoke of the throwing of the cottabos as "the bend-toss" (*ankylé*) because in playing cottabos-games they bent the right wrist.<sup>a</sup> But others say that *ankylé* is a kind of cup. Bacchylides in his *Love-Songs*<sup>b</sup>: "When, raising high her white arm, she makes the 'bend-toss' for these young men." And Aeschylus in *The Bone-Collectors* even speaks of "hended cottabi" in these lines<sup>c</sup>: "Eurymachus—'twas no one else—laid just as strong and outrageous insults upon me. For my head was ever his target, and at it with sure aim his lusty arm let fly bended cottabi. . . ."<sup>d</sup> That a prize was offered for skilful tossing of the cottabos has already been stated by Antiphanes<sup>e</sup>; they are eggs, cakes, nuts, and raisins. Similar details are given by Cephisodorus in *Trophonius*,<sup>f</sup> Callias (or Dioeles) in *The Cyclopes*,<sup>g</sup> Eupolis,<sup>h</sup> and Hermippus

<sup>a</sup> Cf. 782 d-e (vol. v. pp. 42-44).

<sup>b</sup> *P.L.G.*<sup>4</sup> iii. 577-578, Edmonds iii. 214, cf. vol. v. p. 44.

<sup>c</sup> *T.G.F.*<sup>2</sup> 58; from a satyric drama. For Eurymachus, one of Penelope's suitors often mentioned, see *Od.* xviii. 349, xxii. 69-88, *Athen.* 17 b (vol. i. p. 74).

<sup>d</sup> *i.e.* he tossed the missiles with the same form that cottabos-players employed. Dobree's emendation would mean "With the bended cottabos-toss his lusty arm let fly missiles that hit my eyes with sure aim." But *ὄσσω ἐμῶν*, which Sidgwick adopts, seems a rather violent change for *ἐκτεμων* (*sic*) (see critical note 9). Perhaps *καὶ ἐπὶ γέλωτι* or *ἐπὶ γέλω* lurks here, cf. *Od.* xviii. 349-350 *Εὐρύμαχος . . . κερταμένω Ὀδυσῆα γέλω δ' ἐπάρουσι δρευχε*.

<sup>e</sup> Cf. above, 666 f (p. 73 and note a), where, unfortunately, the pertinent words are missing.

<sup>f</sup> Kock i. 801.

<sup>g</sup> *Ibid.* 696.

<sup>h</sup> *Ibid.* 278, from *The Dyers*, *Βάπται*, according to Runkel and Kock; cf. Schol. Aristoph. *Peace* 1244 *Εὐπολις ἐν Βάπταις λέγει "χαλκῶ περὶ κοττάβω"*, above, p. 68.

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τε ἐν τοῖς Ἰάμβοις. τὸ δὲ καλούμενον κατακτὸν  
 e κοττάβιον τοιοῦτόν ἐστιν. λυχνίον ἐστὶν ὑψηλόν,  
 ἔχον τὸν μάνην καλούμενον, ἐφ' ὃν<sup>1</sup> τὴν καταβαλ-  
 λομένην ἔδει πεσεῖν πλάστιγγα· ἐντεῦθεν δὲ πίπτει<sup>2</sup>  
 εἰς λεκάνην ὑποκειμένην πληγείσαν τῷ κοττάβῳ<sup>3</sup>.  
 "καὶ τις ἦν ἀκριβῆς εὐχέρεια<sup>4</sup> τῆς βολῆς." μνη-  
 μονεύει δὲ τοῦ μάνου Νικοχάρης ἐν Λάκωσι.

"Ἔτερον δ' ἐστὶν εἶδος παιδιᾶς τῆς ἐν λεκάνῃ.  
 αὕτη δ' ὕδατος πληροῦται, ἐπιwei δὲ<sup>5</sup> ἐπ' αὐτῆς<sup>6</sup>  
 ὀξύβαφα κενά, ἐφ' ἃ βάλλοντες τὰς λατάγας ἐκ  
 καρχησίων ἐπειρῶντο καταδύειν. ἀνηρεῖτο δὲ τὰ  
 i κοττάβια<sup>7</sup> ὁ πλείω καταδύσας. Ἀμειψίας Ἀποκοτ-  
 ταβίζουσι

ἢ Μανία, φέρ' ὀξύβαφα καὶ καθάρους  
 καὶ τὸν ποδανιπτῆρ', ἐγχείασα θύδατος.

Κρατῖνος ἐν Νεμέσει·

τὸ δὲ κοττάβιον<sup>8</sup> προθέντα συμποτικοῖσι<sup>9</sup> νόμοις  
 τοῖς ἐπιweiόουσιν ὀξυβάφοισιν<sup>10</sup> ἐμβάλλειν ποτόν,  
 τῷ<sup>11</sup> δὲ βαλόντι<sup>12</sup> πλείστα νέμειν<sup>13</sup> τύχης τόδ' ἄθλον.<sup>13</sup>

Ἀριστοφάνης Δαιταλεῦσιν·

<sup>1</sup> οὐδ' Schol. Luc., ᾧ Schol. Aristoph.

<sup>2</sup> δὲ πίπτειν Kaibel, δ' ἐπιweiπτειν Schol. Aristoph.: δ' ἐπιweiπτειν A.

<sup>3</sup> πληγείσαν τῷ κοττάβῳ placed above, after πλάστιγγα, by Dobree and Meineke.

<sup>4</sup> Schol. Aristoph.: εὐχείρια A.

<sup>5</sup> δὲ Kaibel: τε A. ἐπέκειτο δὲ ἐπ' αὐτῇ Schol. Aristoph.

<sup>6</sup> CE: κοττάβεια corrected to κοττάβια A.

<sup>7</sup> Gulick: κοττάβια A.

<sup>8</sup> Kaibel: προθέντας ἐν πατρικοῖσι A.

<sup>9</sup> Herwerden: τὸ κειweiον ὀξυβάφοισι A.

<sup>10</sup> Kock (βάλλειν τῷ ποτῷ Bothe): βάλλειν μὲν τῷ πόντῳ A.

<sup>11</sup> Meineke: βάλλονται A. <sup>12</sup> Kock: νέμω πλείστα A.

<sup>13</sup> Dalechamps, Kaibel: τὸ δ' ἄθλον A.

in his *Iambic Verses*.<sup>a</sup> Now the "descending" cottabos, as it is called, is of the following sort<sup>b</sup>: it is a high lampstand<sup>c</sup> holding the so-called *Manés*,<sup>d</sup> upon which the descending scale-pan<sup>e</sup> was designed to fall; thence the scale-pan, when struck by the cottabos-throw, fell into a basin lying beneath. "And an accurate dexterity was needed for the throw."<sup>f</sup> The *Manés* is mentioned by Nicochares in *Laconians*.<sup>g</sup>

There is, however, another variety of the game, played with a basin. This basin is filled with water, and empty cruets float on the surface; these they would try to sink by tossing the wine-drops upon them from their cups; the player who sank the most won the prizes. Ameipsias in *Playing at Cottabos*<sup>h</sup>: "You, Mania, hand me vinegar-cruets and wine-cups and the foot-basin after you have poured into it some water." Cratinus in *Nemesis*<sup>i</sup>: "Setting up the cottabos-prize according to the rules of the symposium, toss the wine on the floating cruets, and to the man who hits the most award this prize of good luck." Aristophanes in *Men of Dinner-*

<sup>a</sup> Kock i. 247-248.

<sup>b</sup> Cf. Schol. Lucian, *Lexiph.* 3.

<sup>c</sup> Supply "which can be raised and lowered," cf. 666 e ἀναγόμενα πάλιν τε συμπίπτοντα, Schol. Aristoph. λυχνίων ἀγόμενον (sic) πάλιν τε συμπίπτον.

<sup>d</sup> Page 73 note b, Hayley, *op. cit.* p. 77, cf. p. 79, Athen. 487 d (vol. v. p. 166).

<sup>e</sup> Or disk which, according to Hayley, was balanced on the top of the rod.

<sup>f</sup> An anonymous trochaic verse, reading εὐχέρεια for εὐχειρία, cf. Luc. *Amores* 11 τῆς Πραξιτέλους εὐχειρίας.

<sup>g</sup> Kock i. 772.

<sup>h</sup> Kock i. 670; see vol. v. p. 89 note h.

<sup>i</sup> Kock i. 50. The garbled text offers but a faint glimmer of sense.

ATHENAEUS

668 " ἔγνωκ'· ἐγὼ δὲ χαλκίον<sup>1</sup> (τοῦτ' ἐστὶν κοτ-  
τάβειον ἰσάναϊ) καὶ μυρρίνας."

"Ἐρμιππος Μοίραις·

χλανίδες δ' οὖλαι καταβέβληνται,  
θώρακα δ' ἅπας ἐμπερονᾶται,  
κνημῖς δὲ περὶ σφυρὸν ἀρθροῦται,<sup>2</sup>  
βλαύτης δ' οὐδεὶς ἔτ' ἔρωσ<sup>3</sup> λευκῆς,  
ράβδον δ' ὄψει τὴν κοτταβικὴν  
ἐν τοῖς ἀχύροισι κυλιδομένην,  
μάνης δ' οὐδὲν<sup>4</sup> λατάγων αἰεί<sup>5</sup>.  
τὴν δὲ τάλαιναν πλάστιγγ' ἄν<sup>6</sup> ἴδοις  
παρὰ τὸν στροφέα τῆς κηπαίας  
ἐν τοῖσι κορήμασιν οὔσαν.

Ἀχαιοὺς δ' ἐν Λίνῳ περὶ τῶν Σατύρων λέγων  
φησὶν·

ῥιπτοῦντες, ἐκβάλλοντες, ἀγνόντες, τί μ' οὐ<sup>7</sup>  
b λέγοντες; " ᾧ κάλλιστον Ἡρακλεῖ λάταξ."

τοῦτο δὲ " λέγοντες " παρ' ὅσον τῶν ἐρωμένων  
ἐμέμνητο ἀφιέντες ἐπ' αὐτοῖς τοὺς λεγομένους  
κοσσάβους. διὸ καὶ Σοφοκλῆς ἐν Ἰνάχῳ Ἀφρο-  
δισίαν εἶρηκε τὴν λάταγα·

ξανθὴ δ' Ἀφροδισία λάταξ<sup>8</sup>  
πᾶσιν<sup>9</sup> ἐπεκτύπει<sup>10</sup> δόμοις.

καὶ Εὐριπίδης ἐν Πλεισθένει·

<sup>1</sup> Musurus: χαλκίον A.

<sup>2</sup> Porson: κνημῖδες δὲ . . . ἀρθροῦνται A.

<sup>3</sup> Jacobs: ἐτέρωσ A.

<sup>4</sup> Cf. 487 e: οὐδε A.

<sup>5</sup> Jacobs: αἰ A.

<sup>6</sup> ἄν om. A.: cf. 487 e.

<sup>7</sup> τί μου A.

<sup>8</sup> Musurus: αλάταξ A.

<sup>9</sup> Heath: παιων A.

<sup>10</sup> Nauck: ἐπεκτύπει A, ἐπικτυπεῖ Meineke.



ville <sup>a</sup>: "That's all *he* knows; but *I* know the bronze rod" (this means setting up the cottabos-stand) "and the myrtle-boughs." Hermippus in *The Fates* <sup>b</sup>: "Woolly cloaks are now laid aside and every man is buckling on his breastplate; the greave is fitted round the shin, and there's no desire left for the white-polished shoe; you will see the shaft of the cottabos rolling neglected in the chaff, and *Manés* pays no attention to wine-drops tossed at him; as for the unhappy pan, you may see that resting beside the socket of the back door in a pile of sweepings." Achæus, speaking of the satyrs in *Linus*, says <sup>c</sup>: "Hurling, tossing, crashing—what did they not say of me? 'Nicely, now, oh wine-drop, for Heracles.'" This phrase, "say of me," is used because the players mentioned the names of their lovers when they tossed the so-called *coisabi* for them. <sup>d</sup> Hence Sophocles in *Inachus* connects the wine-drop with Aphrodite <sup>e</sup>: "Aphrodite's golden wine-drop echoed through the whole house." So Euripides in *Pleisthenes* <sup>f</sup>: "The

<sup>a</sup> Kock i. 444. A boy who prefers the gay life contrasts that with the ways of his virtuous brother (Kock). Myrtle-boughs were placed round the basin (λεκάνη), perhaps to prevent the floor from becoming too sloppy: Schol. Aristoph. *Pac.* 1243 καὶ κύκλω τῆς λεκάνης μυρτιάνας.

<sup>b</sup> Kock i. 237, cf. Athen. 487 e (vol. v. p. 168).

<sup>c</sup> *T.G.F.*<sup>2</sup> 752, from a satyric drama; the quotation is obviously incomplete, and none of the proposed emendations are convincing. Heracles seems to be the darling of the satyrs, who are playing at cottabos for his favours.

<sup>d</sup> Or, "to win them." Cf. Theocr. xiv. 18-20 (though the cottabos does not enter into the picture) ἤδη δὲ προϊόντος (sc. τοῦ πότου) ἔδοξ' ἐπιχεῖσθαι ἄκρατον ὄπιος εἰπεῖν. ἀμὲς μὲν φωνεῦντες (= λέγοντες above) ἐπίνομα. Callim. *Epigr.* 31 (L.C.L. 158) ἔγχει καὶ πάλιν εἰπέ "Διοκλέος."

<sup>e</sup> *T.G.F.*<sup>2</sup> 190.

<sup>f</sup> *T.G.F.*<sup>2</sup> 557.

## ATHENAEUS

πολὺς δὲ κοσσάβων ἀραγμὸς Κύπριδος  
προσφδὸν ἀχεί μέλος ἐν δόμοισιν.

καὶ Καλλίμαχος δὲ φησι·

πολλοὶ καὶ φιλέοντες Ἀκόντιον ἦκαν ἔραζε<sup>1</sup>  
οἰνοπόται Σικελὰς ἐκ κυλίκων λάταγας.

Ἦν δέ τι καὶ ἄλλο κοτταβίων εἶδος προτιθέμενον  
ἐν ταῖς παννυχίαις, οὗ μνημονεύει Καλλίμαχος<sup>2</sup> ἐν  
Παννυχίδι διὰ τούτων·

ὁ δ' ἀγρυπνήσας . . . μέχρι τῆς κορώνης<sup>3</sup>  
τὸν πυραμοῦντα λήψεται καὶ<sup>2</sup> τὰ κοττάβεια  
καὶ τῶν παρουσῶν ἣν θέλει χὼν θέλει<sup>3</sup> φιλήσει.

εἴνεται δὲ καὶ πεμμάτια τινα ἐν ταῖς παννυχίαις, ἐν  
αἷς πλείστον ὅσον χρόνον διηγρύπνουν χορεύοντες·  
καὶ διωνομάζετο τὰ πεμμάτια τότε χαρισιοὶ<sup>4</sup> ἀπὸ  
τῆς τῶν ἀναιρουμένων χαρᾶς. μνημονεύει Εὐ-  
βουλος ἐν Ἀγκυλλῶνι λέγων οὕτως·

καὶ γὰρ πάλαι πέττει<sup>5</sup> τὰ νικητήρια.

εἶθ' ἐξῆς φησιν·

ἐξεπήδησ<sup>6</sup> ἀρτίως πέττουσα τὸν χαρίσιον.

<sup>1</sup> Schol. Aristoph.: ἔραζε A.

<sup>2</sup> Wilamowitz: καλλιπῶς A (sic).

<sup>3</sup> μέχρι τῆς κορώνης, καὶ, χὼν θέλει added from Berl. Pap. 13417 B.

<sup>4</sup> Schweighäuser (cf. 646 b, Suid. s. ἀνάστατοι and χαρίσιον):  
χαρισιαί A, χαρίσια CE.

<sup>5</sup> πέττει A.

<sup>6</sup> ἐξεπήδησα A (so C, om. ἀρτίως).

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<sup>\*</sup> Schneider frag. 102, A. W. Mair (L.C.L.) 214: cf. Schol. Aristoph. Pac. 1243, Athen. 479 d (vol. v. p. 122), 666 b, 668 e.

loud clattering of Cyprus's cossabi rings out their harmonious tune in the house." And Callimachus says also <sup>a</sup>: "Many were the drinkers of wine who in their love of Acontius let fall from their cups the Sicilian wine-drops upon the ground."

But there was still another class of prizes, called cottabia, which were set up at the night-festivals, and are mentioned by Callimachus in *The Vigil* in these lines <sup>b</sup>: "He that stays awake until the very end <sup>c</sup> shall receive the cake and the prizes and shall kiss anyone he likes of the girls in the party and any man he likes." Certain kinds of small cakes were to be had at the night-festivals, in which they used to keep themselves awake the longest possible time by dancing; and these cakes were widely known at that time as *charisioi* <sup>d</sup> because the winners were glad to get them. Eubulus mentions them in *Ancylion*, speaking as follows <sup>e</sup>: "Why! She has been baking the prizes for victory a long time." And farther along Eubulus says: "I jumped just now when I was baking the glad-to-get-it." And

<sup>b</sup> Frag. 2 Pfeiffer. The metre is the syncopated iambic trimeter. Kock iii. 378, assigning the verses to a very shadowy figure, Callippus (critical note 2). Porson had already proposed to read *καὶ Ἰππάρχος*, cf. below, 691 c (p. 202). It would appear that in Callimachus's time cottabia had become a general term for "favours" given at a party. The game itself seems to have been no longer played, at least in Alexandria, Smith, *Diet. Ant.* i. 558.

<sup>c</sup> Lit. "up to the crown" or "limit," Hesych. s. *κορώνη* καὶ τὸ ἄκρον τοῦ τόξου. Poseidippus *ap.* Athen. 414 d-e (vol. iv. p. 376) plays on these two senses of *κορώνη*: τὸν φαγεῖν βορὸν, οὐα κορώνην παννυχικῆν. Did the word also suggest satiety? Cf. the tag ἄχρι κόρου, Demosth. xix. 187.

<sup>d</sup> "Glad-to-get-'em," Athen. 646 b (vol. vi. p. 489 note e).

<sup>e</sup> Kock ii. 165; Athen. 646 b.

## ATHENAEUS

ὅτι δὲ καὶ φίλημα ἦν ἄθλον ἐξῆς λέγει ὁ Εὐβουλος·  
 εἶεν, γυναῖκες· νῦν ὅπως τὴν νύχθ' ὄλην  
 ἐν τῇ δεκάτῃ τοῦ παιδίου χορεύσετε·  
 θήσω δὲ νικητήριον τρεῖς ταινίας  
 καὶ μῆλα πέντε καὶ φιλήματ' ἐνέα.

Ἐπιπέδου δὲ ἐσπούδαστο<sup>1</sup> παρὰ τοῖς Σικελιώταις ὁ  
 κότταβος δῆλον ἐκ τοῦ καὶ οἰκήματα ἐπιτήδεια τῇ  
 παιδιᾷ κατασκευάζεσθαι, ὡς ἱστορεῖ Δικαίαρχος ἐν  
 τῷ περὶ Ἀλκαίου. οὐκ ἀπεικότως οὖν οὐδ' ὁ  
 Καλλίμαχος Σικελὴν τὴν λάταγα προσηγόρευσεν.  
 μνημονεύει τῶν λατάγων<sup>2</sup> καὶ τῶν κοττάβων καὶ ὁ  
 Χαλκοῦς<sup>3</sup> καλούμενος Διονύσιος ἐν τοῖς Ἐλεγείοις  
 διὰ τούτων·

κότταβον ἐνθάδε σοι τρίτον ἐστάναι οἱ δυσέρωτες  
 ἡμεῖς προστίθεμεν γυμνασίῳ Βρομίον,  
 κώρυκον. οἱ δὲ παρόντες ἐνειρετε<sup>4</sup> χεῖρας  
 ἅπαντες  
 ἐς σφαίρας<sup>5</sup> κυλίκων· καὶ πρὶν ἐκείνον ἰδεῖν,<sup>6</sup>  
 ὄμματι βηματίσαισθε<sup>7</sup> τὸν αἰθέρα τὸν κατὰ  
 κλίνην,<sup>8</sup>  
 εἰς ὅσον αἱ λάταγες χωρίον ἐκταταί.<sup>9</sup>

Ἐπὶ τούτοις ὁ Οὐλπιανὸς ἦται πιεῖν μεγάλην  
 κύλικι, ἐπιλέγων ἐκ τῶν αὐτῶν ἐλεγείων καὶ τόδε·

<sup>1</sup> A: ἐσπούδασται σφόδρα Schol. Aristoph.

<sup>2</sup> λατάγων A.

<sup>3</sup> Musurus, C: χαλκοῦς A.

<sup>4</sup> Musurus: ἐνειρεται A.

<sup>5</sup> σφαίρας A.

<sup>6</sup> ἀπ' οἶνον ἰεῖν (?) Bergk.

that a kiss was also the prize Eubulus says farther along: "Now then, ladies; be sure you dance the livelong night on this, the baby's tenth day.<sup>a</sup> I will set up, as prize for victory, three ribbons,<sup>b</sup> five apples, and nine kisses."

That the cottabos was popular among the Sicilian Greeks is proved by the custom of constructing rooms especially designed for the game; this is recorded by Dicaearchus in his treatise *On Alcaeus*.<sup>c</sup> And so, with good reason, too, Callimachus has called the wine-drop "Sicilian." Dionysius Chalcus ("the Bronze") in his *Elegies* mentions the wine-drops and the cottabos-games in these lines<sup>d</sup>: "We, the love-sick, add a third cottabos prize to stand for you here in the Wine-god's gymnasium<sup>e</sup>; a punching-bag it is. All of you in the company must insert your hands in the cups you use as balls; and before you see it,<sup>f</sup> measure with your eyes the air by your couch and see over how much space the wine-drops must reach."

Upon this Ulpian demanded a drink from a large cup,<sup>g</sup> capping from the same elegies with the follow-

<sup>a</sup> The child received his name at a family festival ten days after birth.

<sup>b</sup> Or possibly, ribbon-fish, Athen. 325 f (vol. iii. p. 464).

<sup>c</sup> *F.H.G.* ii. 246.

<sup>d</sup> *P.L.G.* ii. 263, Diehl i. 75, Buecheler, *Jahrb. f. Phil.* 1875, 125. For the name Dionysius Chalcus see below, 669 d.

<sup>e</sup> *i.e.* the symposium, here likened to the part of the gymnasium used for ball-playing (*σφαιριστήριον*). The prize is a sack of wine, suggesting a punching-bag.

<sup>f</sup> The bag? Bergk's conjecture is plausible (critical note 6): "before tossing the wine."

<sup>g</sup> See vol. iii. p. 145, vol. v. p. 251.

<sup>1</sup> A: βηματίσασθε Musurus.

<sup>2</sup> κλεψην Α.

<sup>3</sup> Buecheler: εκτέταται Α.

- 669 " ὕμνους οἴνοχοεῖν ἐπιδέξια σοί τε καὶ ἡμῖν  
 τὸν τε<sup>1</sup> σὸν<sup>2</sup> ἀρχαῖον τηλεδαπὸν<sup>3</sup> τε φίλον  
 εἰρεσίῃ γλώσσης ἀποπέμφομεν εἰς μέγαν αἶνον  
 τοῦδ' ἐπὶ συμποσίου· δεξιότης τε<sup>4</sup> λόγου  
 Φαίακος Μουσῶν ἐρέτας ἐπὶ σέλματα πέμπει.

—κατὰ γὰρ τὸν νεώτερον Κρατῖνον, ὃς ἐν Ὀμφάλῃ  
 φησὶν·

- πίνειν μένοντα τὸν καλῶς εὐδαίμονα  
 b κρεῖττον· μάχαι δ' ἄλλοισι καὶ πόνοι μέλοι."—  
 πρὸς ὃν ὁ Κύνουλος αἰεὶ τῷ Σύρῳ ἀντικορουσό-  
 μενος καὶ οὐδέποτε τῆς φιλονεικίας πανόμενος ἧς  
 εἶχε πρὸς αὐτόν, ἐπεὶ θόρυβος κατεῖχεν τὸ συμπό-  
 σιον, ἔφη· " τίς οὗτος ὁ τῶν συρβηθένων<sup>5</sup> χορός;  
 καὶ αὐτὸς δὲ τούτων τῶν ἐπῶν μεμνημένος τινῶν  
 ἐρῶ, ἵνα μὴ ὁ Οὐλπιανὸς βρενθῆται ὡς ἐκ τῶν  
 ἀποθέτων τοῖς Ὀμηρίδαις μόνος ἀνασπᾶσας τὰ  
 κοττάβεια·

- ἀγγελίας ἀγαθῆς δεῦρ' ἴτε πευσόμενοι<sup>6</sup>  
 c καὶ κυλίκων ἔριδας διαλύσατε καὶ κατάθεσθε  
 τὴν ξύνεσιν παρ' ἐμοὶ καὶ τάδε μανθάνετε,  
 εἰς τὴν παροῦσαν ζήτησιν ἐπιτήδεια ὄντα. ὄρῳ

<sup>1</sup> A: τόνδε Musurus.

<sup>2</sup> σὸν A: τὸν (with τόνδε) Bergk.

<sup>3</sup> Casaubon: τηλεπαδον A.

<sup>4</sup> A: δὲ Bergk.

<sup>5</sup> Meineke (cf. Hesych, s.v.): συρβηθένων A here and  
 671 c.

<sup>6</sup> Casaubon: πευσόμενοι A.

<sup>a</sup> P.L.G.<sup>4</sup> ii. 263, Diehl l. 75.

<sup>b</sup> See, on the clockwise practice in drinking and singing.  
 152 d note a (vol. ii. p. 194), 432 e (vol. iv. p. 460), 463 f (vol. v.  
 p. 22).

<sup>c</sup> Cf. Dionysius Chalcus in Athen. 443 d (vol. iv. p. 508)

ing<sup>a</sup>: "Pour out like wine songs of praise for you and for us from left to right.<sup>b</sup> We shall send forth thine old friend, him from overseas, to high praise with the oarage of our tongues<sup>c</sup> at this symposium; readiness of speech Phaeacian sends the Muses' oarsmen to the thwarts."—For, as the younger Cratinus says in *Omphalé*<sup>d</sup>: "It's better for him who is happily at ease to stay at home and drink; let fights and fusses<sup>e</sup> worry other people."—In answer to Ulpian Cynulcus, who was always butting against the Syrian<sup>f</sup> and never gave up the malice which he bore toward him, said, after uproar began to prevail in the symposium: What is this caterwauling band?<sup>g</sup> I too remember some of these verses and will recite them, in order that Ulpian may not give himself airs for being the only one to snatch the prizes from the Homeridae in their recital of mysteries<sup>h</sup>: "Come hither and learn the good news, stop your quarrels over the cups, give your attention to me,<sup>i</sup> and learn what is to come"—for it fits in well with our present inquiry. For I see that the

αἶνον ἄγοντες ἐν εἰρεσίᾳ Διονύσου. On the allusion in "Phaeacian" see the Index s.v.

<sup>a</sup> Kock ii. 290. This quotation is out of place. It should come after ὁ τῶν οὐρβηνέων χορός.

<sup>b</sup> Cf. Aristoph. *Ach.* 1071 ἰὼ πόνοι τε καὶ μάχαι καὶ Λάμαχοι! Bergk's πόνος for πόνοι, adopted by Kaibel, is wholly gratuitous.

<sup>c</sup> Ulpian came from Tyre, *Introd.* vol. i. p. xii.

<sup>d</sup> Lit. "band of pipers"; Hesych. s. οὐρβηνέες ἤτοι ἀλλητής· σύρβη γὰρ ἡ αὐλοθήκη (flute-case). Below, 671 c, 697 e.

<sup>e</sup> Alluding to Plato, *Phaedr.* 252 v λέγουσι δὲ οἱμαί τινες Ὀμηριδῶν ἐκ τῶν ἀποθέτων ἐπῶν δύο ἐπη εἰς τὸν Ἑρωτα. Jowett rendered ἀποθέτων by "apocryphal." *P.L.G.*<sup>4</sup> ii. 262, Diehl i. 74.

<sup>f</sup> Lit. "deposit your minds with me."

## ATHENAEUS

γὰρ καὶ τοὺς παῖδας ἤδη φέροντας ἡμῖν στεφάνους καὶ μύρα. διὰ τί δὲ λέγονται, τῶν ἐστεφανωμένων ἂν λύωνται οἱ στέφανοι, ὅτι ἐρώσιν; τοῦτο γὰρ ἐν παισὶ τὰ Καλλιμάχου ἀναγνώσκων ἐπιγράμματα, ὧν ἔστι καὶ τοῦτο, ἐπέζητουν μαθεῖν, εἰπόντος τοῦ Κυρηναίου·

d τὰ δὲ ῥόδα φυλλοβολεῦντα  
τῶνδρός ἀπὸ στεφάνων πάντ' ἐγένοντο χαμαί.

σὸν οὖν ἔστιν, ὦ μουσικώτατε, τὴν χιλιέτη μου ταύτην ζήτησιν ἀπολύσασθαι, Δημόκριτε, καὶ διὰ τί οἱ ἐρώντες στεφανοῦσι τὰς τῶν ἐρωμένων θύρας."

Καὶ ὁ Δημόκριτος " ἄλλ' ἵνα καὶ γῶ, φησὶν, μνημονεύσω τῶν τοῦ Χαλκοῦ ποιητοῦ καὶ ῥήτορος Διονυσίου—Χαλκοῦς δὲ προσηγορεύθη διὰ τὸ συμβουλευσαὶ Ἀθηναίους χαλκῶ νομίσματι χρῆσασθαι, καὶ τὸν λόγον τοῦτον ἀνέγραψε Καλλιμάχος ἐν τῇ τῶν Ῥητορικῶν Ἀναγραφῇ<sup>1</sup>—λέξω τι καὶ αὐτὸς ἐκ τῶν Ἐλεγείων· σὺ δέ, ὦ Θεόδωρε (τοῦτο γάρ σου τὸ κύριον ὄνομα),

δέχου τήνδε προπινομένην  
τὴν ἀπ' ἐμοῦ ποίησιν. ἐγὼ δ' ἐπιδέξια πέμπω  
σοὶ πρῶτον Χαρίτων ἐγκεράσας χάριτας.  
καὶ σὺ λαβὼν τόδε δῶρον αἰοῦδᾶς<sup>2</sup> ἀντιπρόπιθι,  
συμπόσιον κοσμῶν καὶ τὸ σὸν εὖ θέμενος.

<sup>1</sup> Musurus: ἀπογραφῇ A.

<sup>2</sup> δωροσαοιδας A.

<sup>a</sup> *Anth. Pal.* xii. 134, *Wilam.* 64, A. W. Mair (*L.C.L.*) 166 (of a guest) ἔλκος ἔχω, "had a wound," i.e. unhappy love.

<sup>b</sup> Perhaps said in allusion to Plato, *Rep.* 621 D ἐν τῇ χιλιέτει πορείᾳ.

<sup>c</sup> *Frag.* 100 d 24, see A. W. Mair (*L.C.L.*) 12. Phot. s. *Θουριομάγρεις* calls him Χαλκιδεύς, "from Chalcis."



slaves are by this time bringing us wreaths and perfumes. Why do people say that if the wreaths on people who wear them are broken up, they must be in love? For I was very eager to learn the meaning of this when I was a boy in school reading the epigrams of Callimachus, among which is the following; for the poet of Cyrene says <sup>a</sup>: "And the roses, shedding their petals, all fell from his wreaths to the ground." It is therefore your task, Democritus, most devoted servant of the Muses, to free me from this thousand-year inquiry <sup>b</sup> of mine, and explain why people in love place wreaths on their lovers' doors.

And Democritus said: In order that I, also, may mention the verses of the poet and orator Dionysius Chalceus—he was called Chalceus because he advised the Athenians to adopt a bronze (*chalcos*) currency, and this statement is recorded <sup>c</sup> by Callimachus in his *Register of Oratory*—I will in my turn quote from the *Elegies* <sup>d</sup>: "Receive," Theodorus (for that is indeed your true name <sup>e</sup>), "this poem pledged as a toast from me. I send it on its right course <sup>f</sup> to thee first of our company, mixing in the cup of the Graces the graces of friendship." Take this gift and pledge us with answering songs, adorning our symposium and ordering well thine own prosperity."

<sup>a</sup> P.L.G.<sup>4</sup> ii. 263, Diehl i. 74.

<sup>b</sup> His nickname throughout has been Cynulcus, Dog (Cynic)-Leader, 692 b.

<sup>c</sup> Lit. "from left to right." On songs and the capping of verses see Reitzenstein, *Epigram u. Skolion* 24-28, and vol. vi. p. 246 note a. For the cup (*q̄d̄ós*) which accompanied the song see Athen. 503 e (vol. v. p. 256).

<sup>d</sup> Cf. Simias Rhod. (*Anth. Pal.* vii. 92) ἦν δ̄ μελιχρὸς (Sophocles) ἡκαήσεν Μουσῶν ἀμμουγὰ καὶ Χαρίτων.

## ATHENAEUS

† φῆς οὖν “ διὰ τί, τῶν ἐστεφανωμένων ἐὰν λήται ὁ  
 στέφανος, ἐρᾶν λέγονται; ” “ πότερον ὅτι ὁ ἔρωσ  
 τοῦ τῶν ἐρώωντων ἤθους περιαιρεῖται τὸν κόσμον,  
 διὰ τοῦτο τὴν<sup>1</sup> τοῦ ἐπιφανοῦς κόσμου περιαιρέσειν  
 φρυκτόν τινα; ” φησὶ Κλέαρχος ἐν πρώτῳ Ἑρω-  
 τικῶν, “ καὶ σημεῖον νομίζουσι τοῦ καὶ τὸν τοῦ  
 ἤθους κόσμον περιηρηῆσθαι τοὺς τοιοῦτους. ἢ  
 670 καθάπερ ἐπὶ τῆς μαντικῆς ἄλλα πολλά, καὶ τοῦτο  
 σημειοῦνται τινες; ὁ γὰρ ἐκ τοῦ στεφάνου κόσμος  
 οὐδὲν ἔχων μόνιμον σημεῖόν ἐστι πάθους ἀβεβαίου  
 μὲν κεκαλλωπισμένου δέ. τοιοῦτος δ’ ἐστὶν ὁ  
 ἔρωσ· οὐδένεσ γὰρ μᾶλλον τῶν ἐν τῷ ἐρᾶν ὄντων  
 καλλωπίζονται· εἰ μὴ ἄρα ἡ φύσις οἰοεὶ τι δαι-  
 μόνιον δικαίως βραβεύουσα τῶν πραγμάτων ἕκα-  
 στον οἶεται δεῦν τοὺς ἐρώοντας μὴ στεφανοῦσθαι  
 πρὶν κρατήσωσιν τοῦ ἔρωτος· τοῦτο δ’ ἐστὶν ὅταν  
 κατεργασάμενοι τὸν ἐρώμενον ἀπαλλαγῶσιν τῆς  
 ἐπιθυμίας. τὴν ἀφαίρεσιν οὖν τοῦ στεφάνου ση-  
 μεῖον τοῦ ἔτι ἐν τῷ διαγωνίζεσθαι εἶναι ποιούμεθα.  
 b ἢ ὁ Ἑρωσ αὐτὸς οὐκ ἐὼν καθ’ αὐτοῦ στεφανοῦσθαι  
 καὶ ἀνακηρύττεσθαι τῶν μὲν τὸν στέφανον περιαι-  
 ρεῖ,<sup>2</sup> τοῖς δὲ λοιποῖς ἐνδίδωσιν αἴσθησιν μηνύων ὅτι  
 ἠτῶνται ὑπὸ αὐτοῦ· δι’ ὃ ἐρᾶν οἱ λοιποὶ τοὺς  
 τοιοῦτους φασίν. ἢ ὅτι λύεται μὲν πᾶν τὸ δεδε-

<sup>1</sup> Schweighäuser: διὰ τὸ πρὸς τὴν Α.

<sup>2</sup> CE: περιαιρεῖσθαι Α.

<sup>\*</sup> Rohde, *Gr. Roman*<sup>2</sup>, 62-63 note 2.

<sup>b</sup> *F.H.G.* ii. 315; for similar balderdash see Athen. 553 e (vol. v. p. 514).

You ask, then, why is it that if the wreath of those who wear them is broken, they are said to be in love? <sup>a</sup> "Is it," says Clearchus in the first book of his *Amatoria*,<sup>b</sup> "for this reason: that just as love strips from the lover's character its orderly beauty, so, men believe, the stripping off of the visible beauty <sup>c</sup> becomes a kind of beacon and sign that lovers have had their beauty of character stripped off? In other words, as in augury there are many signs to denote different things, so here certain persons are clearly marked as being in love? For the beauty of a wreath, which has no abiding power, is the symbol of an emotion which, however adorned, is inconstant. Love is like that, since there are no persons in the world more given to adornment than those in love; unless, of course, Nature, like some divine power giving righteous judgement in all things, believes that lovers ought not to put on wreaths before they have won their victory in love; that is to say, when they have completed the conquest of the loved one and are freed from their desire. The withering <sup>d</sup> of the wreath, therefore, we regard as a sign that the struggle is still going on. Or can it be that the god of love himself, not suffering any to be crowned and proclaimed as victor over him,<sup>e</sup> strips the wreath from the lovers, while to all the rest he reveals their condition by disclosing that they have been overcome by him; hence they are declared by these others to be in love. Or is it because

on wreaths

<sup>c</sup> Of the wreath; *κόσμος* is used in two senses: (a) the order and composure of the soul (*ἡθος*) when undisturbed by emotion; (b) the beauty of a wreath when fresh and untorn.

<sup>d</sup> Lit. "removal," "loss."

<sup>e</sup> i.e. *Eros τύραννος θεῶν τε κἀνθρώπων* (vol. vi. p. 32).

ATHENAEUS

μένον,<sup>1</sup> ὁ δὲ ἔρωσ στεφανουμένων τινῶν δεσμός  
 ἔστιν (οὐθένες γὰρ ἄλλοι τῶν δεδεμένων περὶ τὸ  
 στεφανοῦσθαι σπουδάζουσιν πλὴν οἱ ἐρώντες<sup>2</sup>), τὴν  
 τοῦ στεφάνου δὴ λύσιν<sup>3</sup> σημεῖον τοῦ περὶ τὸν ἔρωτα  
 δεσμοῦ νομίζοντες ἐρᾶν φασιν τοὺς τοιοῦτους; ἢ  
 c διὰ τὸ πολλάκις τοὺς ἐρώντας διὰ τὴν πτοίησιν, ὡς  
 ἔοικεν,<sup>4</sup> στεφανουμένους περιρρεῖν<sup>5</sup> αὐτῶν<sup>6</sup> τὸν στέ-  
 φανον, ἀντιστρέφωμεν τῇ ὑπονοίᾳ τὸ πάθος, ὡς οὐκ  
 ἂν ποτε τοῦ στεφάνου περιρρέοντος εἰ μὴ ἤρων; ἢ  
 ὅτι ἀναλύσεις περὶ μόνους μάλιστα τοὺς ἐρώντας  
 καὶ καταδεδεμένους γίνονται, τὴν δὲ τοῦ στεφάνου  
 ἀνάλυσιν καταδεδεμένων τινῶν εἶναι νομίζοντες  
 ἐρᾶν φασιν τοὺς τοιοῦτους; καταδέδεται γὰρ οἱ  
 d ἐρώντες. εἰ μὴ ἄρα διὰ τὸ κατεστέφθαι τῷ Ἐρωτι  
 τοὺς ἐρώντας οὐκ ἐπίμονος αὐτῶν ὁ στέφανος γί-  
 νεται· χαλεπὸν γὰρ ἐπὶ μεγάλῳ<sup>7</sup> καὶ θείῳ στεφάνῳ  
 μικρὸν καὶ τὸν τυχόντα μείναι.<sup>8</sup> στεφανοῦσιν δὲ  
 τὰς τῶν ἐρωμένων θύρας ἤτοι τιμῆς χάριν, καθ-  
 απερεὶ τις θεοῦ τὰ πρόθυρα,<sup>9</sup> ἢ οὐ τοῖς ἐρωμένοις  
 ἀλλὰ τῷ Ἐρωτι ποιούμενοι τὴν τῶν στεφάνων  
 ἀνάθεσιν, ὡς<sup>10</sup> τοῦ μὲν Ἐρωτος τὸν ἐρώμενον

<sup>1</sup> λύεται μὲν μόνον τὸ πρὶν δεδεμένον Rohde, λύεται μὲν οὐδὲν πλὴν τὸ δεδεμένον Kaibel.

<sup>2</sup> ὀρώντες C.

<sup>3</sup> δὴ λύσιν Musurus: δῆλωσιν ACE.

<sup>4</sup> Here στέφανου δῆλωσιν σημεῖον . . . ὡς ἔοικεν repeated in A.

<sup>5</sup> CE: περιρεῖν A, περιαιρεῖν Musurus.

<sup>6</sup> A: αὐτῶν Rohde. <sup>7</sup> μεγάλῳ AE: γλώσσει C.

<sup>8</sup> Meineke: θείῳ ACE.

<sup>9</sup> στεφανοῦσιν αὐτῶν after τὰ πρόθυρα in A deleted by Meineke.

<sup>10</sup> ὡς added by Rohde.

<sup>a</sup> Plato, *Tim.* 41 A (cited by Rohde) τὸ μὲν οὖν δεθὲν πάν

everything that is bound together can be broken up,<sup>a</sup> and just as love is a binding of certain persons wearing wreaths (for no other persons in bonds are so particular in wearing wreaths as those who are in love), so people regard the dissolution of the wreath as a sign of the love-bond, and assert that such persons are in love? Or can it be, since lovers wearing wreaths often permit their wreaths to fall away, apparently in passionate excitement, that we suspect them of the passion, reasoning conversely, since we infer that the wreath would never drop its leaves if they were not in love? Or is it because dissolution occurs chiefly in the case of lovers only, and persons bound by a spell, and so, believing the dissolution of the wreath is connected with persons who are, in a manner of speaking, bound by a spell, people assert that such persons are in love? <sup>b</sup> For certainly lovers are spell-bound. Maybe it is because lovers are enwreathed by Eros that their wreath cannot last long; for it would be difficult, of course, for any small creature, even, to stay long on a wreath that was portentously large. Further, they put wreaths on the doors of their beloved, either to do them honour, just as they wreath the portals of a god, or by way of dedicating the wreath, not to the beloved, but to

ἑαυτῶν. But Clearchus in his muddled logic means to say: "only that which has been bound can be broken apart," or better "what is broken apart must have been previously bound." See critical note 1.

<sup>b</sup> Rohde regarded this sentence as a mere repetition of the thought expressed above in c. But the change from δεδεμένοι to καταδεδεμένοι, of persons bound by a witch's spell, injects a new suspicion of magic. In the next sentence, the text of which is uncertain, the meaning seems to be that if a wreath, however large, cannot bear the weight of anything small, much less will it bear the heavy weight of Eros.

## ATHENAEUS

ἄγαλμα, τούτου δὲ ναὸν ὄντα τὴν οἴκησιν στεφανοῦσιν.<sup>1</sup> διὰ ταῦτα δὲ καὶ θύουσιν ἔνιοι ἐπὶ ταῖς τῶν ἐρωμένων θύραις· ἢ μᾶλλον ὑφ' ὧν οἴονται τε καὶ πρὸς ἀλήθειαν τὸν τῆς ψυχῆς κόσμον ἐσκύλευνται, καὶ τούτοις καὶ τὸν τοῦ σώματος κόσμον ὑπὸ τοῦ πάθους ἐξαγόμενοι, καὶ σκυλεύοντες ἑαυτοὺς, ἀνατιθέασιν. πᾶς δ' ὁ ἐρῶν τοῦτο δρᾷ μὲν παρόντος,<sup>2</sup> μὴ παρόντος δὲ τοῦ ἐρωμένου τῶ<sup>3</sup> ἐμποδῶν ποιεῖται τὴν ἀνάθεσιν. ὅθεν Λυκοφρονίδης τὸν ἐρῶντα ἐκεῖνον αἰπόλον ἐποίησε λέγοντα·

τόδ' ἀνατίθημί σοι ῥόδον,  
καλὸν ἀνάθημα<sup>4</sup> καὶ πέδιλα καὶ κινέαν  
καὶ τὰν θηροφόνον λογχιδ', ἐπεὶ μοι νόος ἄλλα  
κέχυνται

f ἐπὶ τὰν Χάρισι φίλαν παῖδα καὶ καλάν."<sup>5</sup>

Ἄλλὰ μὴν καὶ ὁ ἱερώτατος Πλάτων ἐν ἐβδόμῳ Νόμων πρόβλημά τι προβάλλει<sup>6</sup> στεφανωτικόν, ὅπερ ἄξιόν ἐστιν ἐπιλύσασθαι, οὕτως λέγοντος τοῦ φιλοσόφου· “ μῆλων τέ τινων διανομαὶ καὶ<sup>7</sup> στεφάνων πλείουσιν ἅμα καὶ ἐλάττωσιν ἀρμοσπόντων τῶν ἀριθμῶν τῶν αὐτῶν.” ὁ μὲν Πλάτων οὕτως

<sup>1</sup> στεφανοῦσαι(ν) Musurus: στεφάνου A. τὰ τῶν ἐρωμένων πρόθυρα deleted by Wilamowitz after στεφανοῦσαν.

<sup>2</sup> παρόντος added by Dalechamps.

<sup>3</sup> τῶ Edmonds: τοῦ A.

<sup>4</sup> Bergk (ἀνάθημα Casaubon): νόημα A.

<sup>5</sup> παῖδ' Ἄκακαλλίδα Wilamowitz.

<sup>6</sup> CE: προβάλλω A.

<sup>7</sup> καὶ Plato, CE: om. A.

<sup>a</sup> ἄγαλμα, image, statue, also means delight, darling.

<sup>b</sup> See critical note 3. Dalechamps read (with A) τοῦ

Eros, since the beloved is the image <sup>a</sup> of Eros, and so they wreath their dwelling as being his temple. For this reason some also offer sacrifice at the doors of their beloved. Or perhaps, rather, they think they have been robbed by their beloved, and as a matter of fact they *have* been stripped of their soul's adornment; and so, to grace their beloved, and carried away by passion, they strip themselves of their bodily adornment as well, and dedicate it to them. Now every lover does this if his beloved be there; if not, he makes the dedication to anyone who is.<sup>b</sup> Hence Lycophronides made his passionate goatherd say <sup>c</sup>: 'This rose I dedicate to thee—an offering fair—and my shoes and cap and this beast-slaying javelin; for my thoughts stream elsewhere, to the maid dear to the Graces, and so fair.' "

But more: the most saintly Plato, in the seventh book of *Laws*,<sup>d</sup> propounds a problem relating to wreaths which is worth solving; the philosopher says: "They distribute apples and wreaths, the same number being used to fit a larger or smaller number of persons." These are Plato's words.

ἐμποδιών, and understood Clearchus to mean: The lover dedicates himself and his wreath to the beloved by his side; if he is absent, he makes a dedication to him in some public place—taking τοῦ ἐμποδιών equal to ἐμποδιών alone. But this does not explain the last verse of Lycophronides. σοί may refer to a wayside Herm, but the story of Aesop in Philostr. *Vit. Apollon.* v. 15 does not help much: τί γὰρ δεῖ, ὦ Ἑρμῆ, ἔλεγε, στεφάνους πλέκειν καὶ ἀμελεῖν τῶν προβάτων, "what good does it do to plait wreaths while I neglect my sheep?"

<sup>e</sup> *P.L.G.*<sup>4</sup> iii. 634, Diehl ii. 157, Edmonds iii. 414. Clearchus has quoted Lycophronides before, 564 a-b (vol. vi. p. 46).

<sup>d</sup> 819 B, of arithmetical games in Egyptian education.

εἶπεν, ἐστὶν δ' ὁ λέγει τοιοῦτον ἓνα βούλεσθαι  
 671 ἀριθμὸν εὐρεῖν, ᾧ ἕως τοῦ τελευταίου εἰσελθόντος  
 ἐξ ἴσου πάντες ἐξουσιῶν ἤτοι μήλα ἢ στεφάνους.  
 φημὶ οὖν τὸν τῶν ἐξήκοντα ἀριθμὸν εἰς ἐξ συμπίπτας  
 δύνασθαι τὴν ἰσότητά πληροῦν. οἶδα γὰρ ὅτι κατ'  
 ἀρχὰς ἐλέγομεν μὴ συνδειπνεῖν<sup>2</sup> τῶν πέντε γε  
 πλείους· ὅτι δ' ἡμεῖς ψαμμακόσιοι ἐσμὲν δῆλον. ὁ  
 οὖν τῶν<sup>3</sup> ἐξήκοντα ἀριθμὸς εἰς ἐξ συμπληρωθέντος<sup>4</sup>  
 τοῦ συμποσίου ἀρκέσει<sup>5</sup> οὕτως. εἰσηλθὲν εἰς τὸ  
 συμπόσιον ὁ πρῶτος καὶ ἔλαβεν στεφάνους ἐξή-  
 κοντα· ἐπεισελθόντι τῷ δευτέρῳ δίδωσι τοὺς  
 ἡμίσεις καὶ ἑκατέρῳ γίνονται τριάκοντα· καὶ τρίτῳ  
 ἐπεισελθόντι συνδιαιρούμενοι τοὺς πάντας ἐξ<sup>6</sup> εἰ-  
 κοσίων ἔχουσι, τετάρτῳ πάλιν ὁμοίως κοινωνή-  
 σαντες ἐκ δεκαπέντε,<sup>7</sup> πέμπτῳ δὲ ἐκ δώδεκα καὶ  
 τῷ ἕκτῳ ἐκ δέκα. καὶ οὕτως ἰσότης ἀναπληροῦται  
 τῶν στεφάνων."

Ταῦτ' εἰπόντος τοῦ Δημοκρίτου ὁ Οὐλπιανὸς  
 ἀποβλέψας πρὸς τὸν Κύνουλκον

"οἶω μ' ὁ δαίμων, ἔφη, φιλοσόφῳ συνώκισεν<sup>8</sup>.  
 —κατὰ τὸ Θεογενήτου τοῦ κωμωδιοποιοῦ Φάσμα—

ἐπαρίστερ' ἔμαθες, ὦ πόνηρε, γράμματα·  
 6 ἀνέστροφέν<sup>9</sup> σου τὸν βίον τὰ βιβλία·

<sup>1</sup> CE: ὁ A.

<sup>2</sup> A: οἶδα γὰρ ὅτι οὐκ ἐξῆν συνδειπνεῖν CE.

<sup>3</sup> τῶν added by Kaibel. Cf. above and Plato, *Legg.* 771 c.

<sup>4</sup> CE: τοῦ συμπληρωθέντος A.

<sup>5</sup> Rohde: ἀρκέται ACE.

<sup>6</sup> Casaubon: ξ A.

<sup>7</sup> γίνονται after δεκαπέντε in A deleted by Kaibel, *κοινω-  
 νήσαν ἐκ 15 γίνεται* CE.

<sup>8</sup> Corrected in A from *συνώκησεν*.

<sup>9</sup> Porson: *ἀνρέστροφέν* A as at 104 c (vol. i. p. 446, where  
 critical note 1 should be corrected).



What he means is something like this : One number, of apples or of wreaths, is to be found such that all shall have an equal quantity down to the last person who enters. I mean, that is to say, that if we take the number sixty, it can be divided amongst six banqueters in such a way as to fulfil the condition of equality. I remember, to be sure, that at the beginning we said that no more than five persons should dine together<sup>a</sup>; but everybody knows that we dine in numbers as the sand. Now the number sixty, if the banquet is manned to the number of six, will satisfy the condition just stated: the first man to enter the banquet receives sixty wreaths; he, when the second man comes in, gives him half the number, so that each has thirty; then, when the third enters, they divide up the whole number among themselves, and have twenty apiece; with the fourth, in turn, they share likewise, fifteen apiece, with the fifth twelve apiece, and with the sixth ten. In this way equality in the number of wreaths is achieved.

After these words of Democritus,<sup>b</sup> Ulpian, glancing at Cynulcus spoke: To quote the comic poet Theognetus's *Ghost*<sup>c</sup>: "Alas, that I am compelled by fate to live with such a philosopher! You, poor fool, must have learned your letters backwards; books have turned your life upside-down."<sup>d</sup> You

<sup>a</sup> Vol. i. p. 18, quoting Arcestratus.

<sup>b</sup> Begun at 669 d (p. 86). Rohde, I think wrongly, believed the passage from Clearchus extended to this point.

<sup>c</sup> Kock iii. 364. See Athen. 104 b (vol. i. p. 446) for the beginning of the quotation.

<sup>d</sup> For ἀνέτροφον Hirschig conjectured ἀνατέτροφον "have fed you up." But the context here inevitably calls to mind Acts xxvi. 24 τὰ πολλά σε γράμματα εἰς μανίαν περιτρέπει "much learning makes thee mad."

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πεφιλοσόφηκας γῆ τε κούρανῶ λαλῶν,  
οἷς οὐδέν<sup>1</sup> ἔστιν ἐπιμελὲς τῶν σῶν λόγων.

πόθεν γάρ σοι καὶ ὁ τῶν συρβηγνέων<sup>2</sup> ἐπήλθεν χορός;  
τίς τῶν ἀξίων λόγου μέμνηται τοῦ μουσικοῦ τούτου  
χοροῦ;” καὶ ὅς “οὐ πρότερον, ἔφη, ὦ οὗτος,  
διδάξω σε πρὶν ἂν τὸν ἄξιον παρὰ σοῦ λάβω  
μισθόν. οὐ γὰρ ἐγὼ τὰς ἐκ τῶν βιβλίων ἀκάνθας  
ὡσπερ σὺ ἀναγνώσκων ἐκλέγω, ἀλλὰ τὰ χρησι-  
μώτατα καὶ ἀκοῆς ἄξια.” ἐπὶ τούτοις ὁ Οὐλπιανὸς  
δυσχεράνας ἀνεβόησεν τὰ ἐξ Ὑπνου<sup>3</sup> Ἀλέξιδος·

“οὐδ’ ἐν Τριβαλλοῖς ταυτὰ γ’ ἔστιν ἔννομα·  
οὐ φασὶ τὸν θύοντα τοῖς κεκλημένοις  
δείξαντ’ ἰδεῖν<sup>4</sup> τὸ δεῖπνον εἰς τὴν αὔριον  
πωλεῖν ἀδείπνοις ἃ παρέθηκ’ αὐτοῖς ἰδεῖν.

τὰ αὐτὰ ἰαμβεῖα<sup>5</sup> φέρεται καὶ παρὰ Ἀντιφάνει ἐν  
Ὑπνω.” καὶ ὁ Κύνουλκος· “ἐπεὶ περὶ στεφάνων  
ζητήσεις ἤδη γεγόνασιν, εἰπέ ἡμῖν τίς ἐστὶν ὁ παρὰ  
τῷ χαρίεντι Ἀνακρέοντι Ναυκρατίτης στέφανος,  
ὦ Οὐλπιανέ. φησὶν γὰρ οὕτως ὁ μελιχρὸς<sup>6</sup>  
ποιητής·

στεφάνους δ’ ἄνῆρ τρεῖς<sup>7</sup> ἕκαστος εἶχεν,  
τοὺς μὲν ῥοδίνους, τὸν δὲ Ναυκρατίτην.

καὶ διὰ τί παρὰ τῷ αὐτῷ ποιητῇ λύγω τινὲς

<sup>1</sup> οὐθέν Α.

<sup>2</sup> συρβηγαίων Α, see 669 b.

<sup>3</sup> Schweighäuser: υπονοία Α.

<sup>4</sup> δείξαντα ἰδεῖν Α: δείξαντα δεῖν Kaibel.

<sup>5</sup> ἰαμβεῖα Α.

<sup>6</sup> μελίχρως Α.

<sup>7</sup> Musurus: στεφάνων· ὁδ’ Α.

<sup>8</sup> Meister (cf. 430 d): τρεῖς Α.

have gabbled your silly philosophy to earth and heaven, which pay no heed whatever to your words."<sup>a</sup> Whence has this caterwauling band<sup>b</sup> swarmed in upon you? What authority worth quoting has ever mentioned this musical band? To which he replied: I'll not tell you, my man, until I get from you my appropriate reward. For I do not select thorny questions read in books, like you, but matters that are most useful and worth hearing. Ulpian, in irritation at this, cried out the lines from Alexis in *Sleep*<sup>c</sup>: "Not even amongst the Triballians<sup>d</sup> would such acts as these be considered lawful; there, it is said, the man who offers sacrifice of meat shows the feast for his invited guests to gaze at, and next morning offers for sale to the dinnerless all that he had set before the others to see." The same iambic verses occur also in Antiphanes' *Sleep*.<sup>e</sup> Then Cynulcus said: Now that queries about wreaths have come up, tell us, Ulpian, what the "wreath of Naucratis" is in the charming Anacreon. For that delightful poet says<sup>f</sup>: "Each man had three wreaths—two of roses, the other a wreath of Naucratis." And why, in the same poet, are some persons wreathed with withes?<sup>g</sup>

<sup>a</sup> The nurse in Eur. *Med.* 57 seeks to relieve her sorrow by telling it forth to earth and heaven; parodied by Philemon, Athen. 288 d (vol. iii. p. 294).

<sup>b</sup> Above, 669 b (p. 85 note g).

<sup>c</sup> Kock ii. 385.

<sup>d</sup> For the uncivilized Triballians see Aristoph. *Av.* 1567, Athen. vol. vi. p. 85 note c.

<sup>e</sup> Kock ii. 104.

<sup>f</sup> *P.L.G.*<sup>4</sup> iii. 277, Diehl i. 466, Edmonds ii. 186. Pollux vi. 107 *Ναυκραρίην σρεφάνωρ σάμψυχος* (of marjoram) *σδρος ην*. See below, 675 f.

<sup>g</sup> Of the *agnus castus*, Athen. 515 f (vol. v. p. 320 and note a); cf. Pliny, *N.H.* xxiv. 9. 38; below, 673 d.

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στεφανοῦνται; φησὶν γὰρ ἐν τῷ δευτέρῳ τῶν  
Μελῶν

f ὁ<sup>1</sup> Μεγίστης δ' ὁ φιλόφρων δέκα δὴ μῆνες ἐπέιτε  
στεφανοῦται<sup>2</sup> τε λύγω καὶ τρύγα πίνει<sup>3</sup> μελιηδέα.

ὁ γὰρ τῆς λύγου στέφανος ἄτοπος· πρὸς δεσμούς  
γὰρ καὶ πλέγματα ἢ λύγος ἐπιτήδειος. εἰπέ οὖν  
ἡμῖν τι περὶ τούτων, ζητήσεως ἀξίων ὄντων, καὶ  
μὴ ὀνόματα<sup>4</sup> θήρα, φιλότης."

Σιωπῶντος δ' αὐτοῦ καὶ ἀναζητεῖν προσποιου-  
μένου ὁ Δημόκριτος ἔφη· "Ἀρίσταρχος ὁ γραμ-  
672 ματικώτατος, ἑταῖρε, ἐξηγούμενος τὸ χωρίον ἔφη  
ὅτι καὶ λύγοις ἐστεφανοῦντο οἱ ἀρχαῖοι. Ταίναρος<sup>4</sup>  
δὲ ἀγροίκων εἶναι λέγει στεφάνωμα τὴν λύγον. καὶ  
οἱ ἄλλοι δὲ<sup>5</sup> ἐξηγηταὶ ἀπροσδιόνυσά τινα εἰρήκα-  
σιν περὶ τοῦ προκειμένου. ἐγὼ δ' ἐντυχῶν τῷ  
Μηροδότῳ τοῦ Σαμίου συγγράμματι, ὅπερ ἐπι-  
γράφεται Τῶν κατὰ τὴν Σάμον ἐνδόξων ἀναγραφῆ,  
εὔρον τὸ ζητούμενον. Ἀδμήτην γὰρ φησὶν τὴν  
Εὐρυσθέως ἐξ Ἀργεῶν φυγοῦσαν ἔλθειν εἰς Σάμον,  
θεασαμένην δὲ τὴν τῆς Ἥρας ἐπιφάνειαν καὶ τῆς  
b οἴκοθεν σωτηρίας χαριστήριον βουλομένην ἀπο-  
δοῦναι ἐπιμεληθῆναι τοῦ ἱεροῦ τοῦ καὶ νῦν ὑπάρ-  
χοντος, πρότερον δὲ ὑπὸ Λελέγων καὶ Νυμφῶν<sup>6</sup>  
καθιδρυμένον· τοὺς δ' Ἀργεῖους πυθνομένους καὶ  
χαλεπαίνοντας πείσαι χρημάτων ὑποσχέσει Τυρ-

<sup>1</sup> ὁ added by Gaisford.

<sup>2</sup> 673 d: στεφανοῦνται, πίνουσι A.

<sup>3</sup> Schweighäuser: ονομάτων A.

<sup>4</sup> Ταίναρος Meineke: τεναρος A.

<sup>5</sup> Meineke: ἄλλοι γε A.

<sup>6</sup> νυμφῶν A.

<sup>a</sup> P.L.G.<sup>4</sup> iii. 267, Diehl i. 453, Edmonds ii. 160.

<sup>b</sup> This name for a writer is otherwise unknown.

For in the second book of his *Lyrics* he says <sup>a</sup>: "Our Megistês, that good-natured one, has now for ten months wreathed himself with withes, and has been drinking honey-sweet must." Of course a wreath of withes is absurd, since they are suitable only for roping and wicker-work. Tell us then, my dear, something about these things, since they are worth inquiry, and don't hunt down mere names.

Ulpian, however, was silent, and while he was pretending to search for an answer Democritus said: Aristarchus, that most eminent grammarian, expounded the passage, my friend, and said that the ancients used withes for wreaths. Taenarus <sup>b</sup> says that the withe was used for wreaths by peasants. And the other interpreters, also, have advanced irrelevant <sup>c</sup> ideas on the subject. But I have lighted on the treatise of Menodotus of Samos, entitled *Register of Notable Things in Samos*, and have found the object of our search. <sup>d</sup> He says that Admetê, the daughter of Eurystheus, went in flight from Argos to Samos, and after seeing Hera in a vision she wished to render a thank-offering for her escape from home, and so undertook the care of the temple which is there to-day, founded earlier by the Leleges and the Nymphs <sup>e</sup>; but the Argives, hearing of this, in their anger promised money to the Tyrrhenians, who lived

<sup>a</sup> For the adjective ἀπροσδιόνσα see vol. v. p. 201 note b. C summarizes the story of the λόγος briefly, ἐστὶ δὲ περὶ αὐτῶν ἀπεραντολογία τις μυθική.

<sup>b</sup> F.H.G. iii. 103.

<sup>c</sup> Hesych. s. ἄστν νυμφέων says that Samos was called the city of the Nymphs by Anacreon. P.-W. s. *Nymphai* col. 1564. Meineke conjectured Μελών, the original inhabitants of Lycia; but there is no need to question the reading Νυμφῶν. On the worship of Hera at Samos cf. 525 c (vol. v. p. 370).

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ρηνοὺς ληστρικῶ τῷ<sup>1</sup> βίῳ χρωμένους ἀρπάσαι τὸ βρέτας, πεπεισμένους αὐτοὺς<sup>2</sup> ὡς, εἰ τοῦτο γένοιτο, πάντως τι κακὸν πρὸς τῶν τὴν Σάμιον κατοικούντων ἢ Ἀδμήτη πείσεται. τοὺς δὲ Τυρρηνοὺς ἐλθόντας εἰς τὸν Ἡραϊτὴν ὄρμον καὶ ἀποβάντας<sup>3</sup> εὐθέως ἔχεσθαι τῆς πράξεως. ἀθύρου δὲ ὄντος τότε τοῦ νεῶ ταχέως ἀνελέσθαι τὸ βρέτας καὶ διακομίσαντας ἐπὶ θάλασσαν εἰς τὸ σκάφος ἐμβάλεσθαι λυσαμένους δ' αὐτοὺς τὰ πρυμνήσια καὶ τὰς ἀγκύρας<sup>4</sup> ἀνελομένους εἰρεσία τε πάση χρωμένους ἀπαίρειν οὐ δύνασθαι. ἠγησαμένους οὖν θεῖόν τι τοῦτ' εἶναι πάλιν ἐξενεγκαμένους τῆς νεῶς τὸ βρέτας ἀποθέσθαι παρὰ τὸν αἰγιαλόν· καὶ ψαιστὰ αὐτῷ παραθέντας<sup>5</sup> περιδεεῖς ἀπαλλάττεσθαι. τῆς δὲ Ἀδμήτης ἔωθεν δηλωσάσης ὅτι τὸ βρέτας ἠφανίσθη καὶ ζητήσεως γενομένης εὐρεῖν δ μὲν αὐτὸ τοὺς ζητοῦντας ἐπὶ τῆς ἡόνος, ὡς δὲ δῆ<sup>6</sup> βαρβάρους Κῶρας ὑπονοήσαντας αὐτόματον ἀποδεδρακέναι, πρὸς τι λύγου θωράκιον ἀπερείσασθαι, καὶ τοὺς εὐμηκεστάτους τῶν κλάδων ἐκατέρωθεν ἐπισπασαμένους περιελῆσαι πάντοθεν. τὴν δὲ Ἀδμήτην λύσασαν αὐτὸ ἀγνίσει καὶ στήσαι πάλιν ἐπὶ τοῦ βάρου, καθάπερ πρότερον ἴδρυτο. διόπερ ἐξ ἐκείνου καθ' ἕκαστον ἔτος ἀποκομίζεσθαι τὸ βρέτας εἰς τὴν ἡόνα καὶ ἀφαγνίζεσθαι ψαιστὰ τε αὐτῷ παρατίθεσθαι· καὶ καλεῖσθαι Τόναια<sup>7</sup> τὴν εἰορτήν, ὅτι συντόνως συνέβη περιεληθῆναι τὸ βρέτας ὑπὸ τῶν τὴν πρώτην αὐτοῦ ζήτησιν ποιησαμένων.

<sup>1</sup> Kaibel: τε Α.

<sup>2</sup> Capps: τοὺς ἀγγέλου Α.

<sup>3</sup> Kaibel: διαβάντας Α.

<sup>4</sup> ἀγκύλας Α.

the life of pirates, if they would carry off the image of Hera, being themselves convinced that if that happened Admetê would surely suffer some harm at the hands of the people of Samos. So the Tyrhenians made for the port of Hera, and disembarking set to work at once. Since the temple had no door at that time, they soon picked up the image and carried it to the sea, where they placed it in their ship; but though they loosed the cables, pulled up the anchors, and rowed with all their might, they could not get under way. Thinking, therefore, that this was a divine portent, they carried the image out of the ship again and deposited it on the shore; and setting barley-cakes beside it they departed in great fear. Next morning Admetê disclosed that the image had disappeared, and starting in search the seekers found it on the beach; but the Carians, as one would expect of barbarians, surmised that the image had run away of its own accord, and so they fastened it to a mat of withes, pulling the longest branches tightly on both sides of it, and so wrapping it round. Admetê unfastened the image and purified it and set it once more on its pedestal, just as it had stood before. Wherefore, ever since, they have carried the image every year to the sea-beach and purged it and set offerings of barley-cakes beside it; the festival is called the Tonaia,<sup>a</sup> because the image, as it happened, had been so tightly wrapped about by the men who made the first search for it.

<sup>a</sup> Lit. "The Tight-pulling," Nilsson, *Gr. Fests* 47-48.

<sup>b</sup> Gulick: *ποιήσαντας* A, *παρὰνήσαντας* Wilamowitz, *σπορέσαντας* Lumb.

<sup>c</sup> Kaibel: *ὡς δ' ἂν* A.

<sup>d</sup> Casaubon: *τόνεα* A.

## ATHENAEUS

Ἱστορεῖται δ' ὑπ' αὐτὸν ἐκείνον τὸν χρόνον τῶν  
 Καρῶν δεισιδαιμονία περισχεθέντων ἐπὶ τὸ μαν-  
 τεῖον τοῦ θεοῦ παραγενομένων εἰς Ἰβλαν<sup>1</sup> καὶ  
 πυνθανομένων περὶ τῶν ἀπηνητημένων, θεοπίσαι  
 τὸν Ἀπόλλωνα ποιῆν αὐτοὺς ἀποδοῦναι τῇ θεῷ  
 δι' ἑαυτῶν ἐκούσιον καὶ χωρὶς δυσχεροῦς συμφορᾶς·  
 ἦν ἐν τοῖς ἔμπροσθεν χρόνοις ἀφώρισεν ὁ Ζεὺς τῷ  
 Προμηθεῖ χάριν τῆς κλοπῆς τοῦ πυρός, λύσας αὐτὸν  
 ἐκ τῶν χαλεπωτάτων δεσμῶν· καὶ τίσω ἐκούσιον  
 ἐν ἀλυπία κειμένην δοῦναι θελήσαντος, ταύτην ἔχειν<sup>2</sup>  
 ἐπιτάξαι τὸν καθηγούμενον τῶν θεῶν. ὅθεν ἀπ'  
 ἐκείνου<sup>3</sup> τὸν δεδηλωμένον στέφανον τῷ Προμηθεῖ  
 περιγενέσθαι καὶ μετ' οὐ πολὺ τοῖς εὐεργετηθεῖσιν  
 ἀνθρώποις ὑπ' αὐτοῦ κατὰ τὴν τοῦ πυρός δωρεάν.  
 διόπερ καὶ τοῖς Καρσί κατὰ τὸ παραπλήσιον ἔθος<sup>4</sup>  
 παρεκελεύσατο Ἀπόλλων<sup>5</sup> στεφανώματι χρωμένοις  
 τῇ λύγῳ καταδεῖν τὴν ἑαυτῶν κεφαλὴν τοῖς κλάδοις  
 673 οἷς αὐτοὶ κατέλαβον τὴν θεόν. καταλύσαι δὲ καὶ  
 τᾶλλα γένη τῶν στεφάνων ἐπέταξε χωρὶς τῆς  
 δάφνης· ταύτην<sup>6</sup> δ' αὐτὸς ἔφη τοῖς τὴν Ἡραν<sup>7</sup>  
 θεραπεύουσι μόνοις ἀπονέμειν δῶρον. τοῖς τε  
 χρησθεῖσιν ἐκ τῆς μαντείας κατακολουθήσαντας αὐ-  
 τοὺς ἀβλαβεῖς ἔσεσθαι, δίκην<sup>8</sup> ἐν εὐωχίαις ἀπο-  
 διδόντας τῇ θεῷ τὴν προσήκουσαν. ὅθεν τοὺς

<sup>1</sup> Ἰλλοθαλα (?) Kaibel.

<sup>2</sup> A: ἐκείνω Kaibel. <sup>3</sup> Heyne: οὐτ' ἐκείνου A.

<sup>4</sup> ἔθος ACE: ὁ θεός Kaibel.

<sup>5</sup> CE: om. A. <sup>6</sup> CE: τὴν A.

<sup>7</sup> CE: θεόν (θν) A.

<sup>8</sup> καὶ before δίκην deleted by Wilamowitz.

<sup>2</sup> There were three cities in Sicily so named, but they were far distant, and no oracle seems to be associated with



It is recorded, too, that about the same time the Carians, completely given over to superstition as they were, went to the god's oracle at Hybla<sup>a</sup> and inquired about these occurrences. Apollo returned answer that they must render to the goddess in their own persons a penance of their own choice and without any grave harm; this penance Zeus had in early times laid upon Prometheus for stealing fire after he had loosed him from his cruel bonds; and when Prometheus consented to make the requital, involving no pain to himself, we are told that the chief of all the gods ordained he should undergo this.<sup>b</sup> And so, from that circumstance, the wreath revealed to Prometheus soon came to prevail also amongst human beings, who had profited by his gift of fire. Hence for the Carians, too, Apollo similarly prescribed the custom of using withes in making wreaths, binding up their heads with the kind of branches by which they had held fast the goddess. But he also directed them to do away with all other kinds of wreath except the laurel; this, he said, he himself assigned as a privilege solely to those who worshipped Hera. Further, those, he said, who observed the ordinances given forth by the oracle would be unscathed, provided they rendered to the goddess at their feasts the proper penance. And

them. Kaibel's conjecture *Hyllouala*, a Carian city (Steph. Byz. *s. v.*), is attractive. Nevertheless Steph. Byz. *s. Γαλεῶται* says there was a *μάντρεων εἶδος Σικελῶν*, inhabiting Hybla. So Hesychius, *s. Γαλεῶν μάντεις*. οἱτοὶ κατὰ τὴν Σικελίαν ἄκησαν.

<sup>b</sup> Cf. Hyginus, *Poet. astr.* i. 15 p. 54 Bunte: (Promethea) nonnulli etiam coronam habuisse dixerunt, ut se victorem impune peccasse diceret; itaque homines in maxima laetitia victoriisque coronas habere instituerunt.

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Κάρας ὑπακοῦσαι βουλομένους τοῖς ἐκ τοῦ χρη-  
στηρίου καταλύσαι τὰς ἐμπροσθεν εἰθισμένας στε-  
φανώσεις αὐτοὺς τε κατὰ πλήθος χρῆσθαι μὲν τῇ  
b λύγῳ, τοῖς δὲ θεραπεύουσιν τὴν θεὸν ἐπιτρέψαι  
φορεῖν τὸν καὶ νῦν ἔτι διαμένοντα τῆς δάφνης  
στέφανον.

Μνημονεύειν δ' ἔοικεν ἐπὶ ποσόν τι τῆς κατὰ τὴν  
λύγον<sup>1</sup> στεφανώσεως καὶ Νικαίνετος ὁ ἑποποιὸς ἐν  
τοῖς Ἐπιγράμμασιν, ποιητῆς ὑπάρχων ἐπιχώριος  
καὶ τὴν ἐπιχώριον ἱστορίαν ἠγαπηκῶς<sup>2</sup> ἐν πλείουσιν.  
λέγει δ' οὕτως·

οὐκ ἐθέλω, Φιλόθηρε, κατὰ πτόλιν, ἀλλὰ παρ'

<sup>ο</sup> Ἡρη

δαίνυσθαι ζεφύρου πνεύμασι τερπόμενος.

ἄρκει μοι λιτῆ<sup>3</sup> μὲν ὑπὸ πλευροῖσι χαμεινᾶς,<sup>4</sup>

ο ἔγγυθι<sup>5</sup> παρ' προμάλου δέμμιον ἐνδαπίης,

καὶ λύγος, ἀρχαῖον Καρῶν στέφος. ἀλλὰ  
φερέσθω

οἶνος καὶ Μουσῶν ἢ χαρίεσσα λύρη,

θυμῆρες πίνοντες ὅπως Διὸς εὐκλέα<sup>7</sup> νύμφην

μέλωμεν, νήσου δεσπότιν ἡμετέρης.

ἐν τούτοις γὰρ ἀμφιβόλως εἰρηκῶς ὁ Νικαίνετος  
πότερον στρωμνῆς ἔνεκεν ἢ στεφανώσεως ἀρκεῖται  
d τῇ λύγῳ, τῷ λέγει<sup>8</sup> αὐτὴν τῶν Καρῶν ἀρχαῖον  
στέφος πρόδηλον καθίστησι τὸ ζητούμενον. συνέβη  
δὲ τὴν τῆς λύγου στεφάνωσιν καὶ μέχρι τῶν κατὰ  
Πολυκράτην χρόνων, ὡς ἂν τις εἰκάσειεν, ἐν<sup>9</sup> τῇ

<sup>1</sup> Casaubon: τον λυγον Α.

<sup>2</sup> Dindorf: αιτη Α.

<sup>3</sup> Dindorf: ἔγγυοι Α.

<sup>4</sup> εὐκλεᾶ Α.

<sup>5</sup> Musurus: τῷ δὲ λέγειν Α.

<sup>6</sup> ἐν added by Kaibel (εἰκάσειετῆ Α.).

<sup>7</sup> ἠρουνηκῶς Rohde.

<sup>8</sup> Dindorf: χαμεινα Α.

<sup>9</sup> Kaibel: γὰρ Α.

so the Carians, eager to heed the oracle's ordinances, did away with the kinds of wreath which had been customary before, and used the withe as a general practice, but permitted the special worshippers of the goddess to wear the wreath of laurel which remains in use even to this day.

The epic poet Nicaenetus in his *Epigrams* reminds us, it would seem, that the withe was used in wreaths to some extent; he was a poet of that region,<sup>a</sup> who often expresses his love of<sup>b</sup> its history. He says<sup>c</sup>: "My wish, Philothenus,<sup>d</sup> is not to feast in the city, but rather beside the shrine of Hera, enjoying the breath of the west wind. Sufficient for me is a simple pallet on the ground beneath my body,<sup>e</sup>—a bed close beside a native willow, and a withe, ancient wreathing of the Carians. But let wine be brought and the Muses' charming lyre, that, drinking to our hearts' delight, we may celebrate the glorious bride of Zeus, the mistress of our isle." Although in these verses Nicaenetus leaves us in doubt whether he is satisfied with the withe as bedding or for making a wreath, yet by speaking of it as the "ancient wreathing of the Carians" he establishes quite clearly the answer to our question.<sup>f</sup> Further, it happened that the use of the withe in making wreaths, as one may infer, was rather common in the island even down to the

<sup>a</sup> Athen. 590 b (vol. vi. p. 182) Νικαιέντου τοῦ Σαπίου ἢ Ἀβδηρίτου.

<sup>b</sup> Or, reading ἡρευνῆκός for ἡγαπηκός, "has made wide research into."

<sup>c</sup> Powell 3, *Anthol. app. ep.* iv. 40 Cougny.

<sup>d</sup> Though a man's name, it may be translated "Lover-of-the-chase."

<sup>e</sup> Lit. "my ribs."

<sup>f</sup> Whether or not withes were used in making wreaths, above, p. 99.

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νήσω συνηθεστέραν ὑπάρχειν. ὁ γοῦν Ἀνακρέων φησὶν

δ<sup>1</sup> Μεγίστης ὁ φιλόφρων δέκα δὴ μῆνες ἐπειδὴ<sup>2</sup> στεφανοῦται τε λύγῳ καὶ τρύγα πίνει μελιηδέα."

Ταῦτα ἴσασιν οἱ θεοὶ ὡς πρῶτος αὐτὸς ἐν τῇ καλῇ Ἀλεξανδρεία εὔρον κτησάμενος τὸ τοῦ Μηνοδότου συγγραμμάτιον καὶ ἐπιδείξας πολλοῖς ἐξ αὐτοῦ τὸ παρὰ τῷ Ἀνακρέοντι ζητούμενον. λαβὼν δὲ παρ' ἐμοῦ ὁ πᾶσι κλοπῆν ἀνειδίξων Ἐφαιστίων ἐξιδιοποιήσατο τὴν λύσιν καὶ σύγγραμμα ἐξέδωκεν ἐπιγράψας Περὶ<sup>3</sup> τοῦ παρ' Ἀνακρέοντι λυγίνου στεφάνου· ὅπερ νῦν ἐν τῇ Ῥώμῃ εὔρομεν παρὰ τῇ ἀντικοττυραι Δημητρίῳ. τοιοῦτος δὲ τις καὶ<sup>4</sup> περὶ τὸν καλὸν ἡμῶν Ἀδραστον<sup>5</sup> ἐγένετο. ἐκδόντος γάρ τούτου πέντε μὲν βιβλία Περὶ τῶν παρὰ Θεοφράστῳ ἐν τοῖς περὶ Ἡθῶν καθ' ἰστορίαν καὶ λέξιν ζητουμένων, ἕκτον δὲ περὶ τῶν ἐν τοῖς Ἡθικοῖς Νικομαχείοις<sup>6</sup> Ἀριστοτέλους, ἐννοίας ἀμφιλαφῶς παραθεμένου περὶ τοῦ παρὰ Ἀντιφῶντι τῷ τραγωδιοποιῷ Πληξίππου καὶ πλεῖστα ὅσα καὶ περὶ

<sup>1</sup> δ added by Gaisford.

<sup>2</sup> So A here: ἐπεὶτε 671 f.

<sup>3</sup> Musurus: παρα Α.

<sup>4</sup> After καὶ the words ὁ Ἐφαιστίων συγγραφεὺς καὶ deleted by Casaubon.

<sup>5</sup> Casaubon: ἀδραντον Α.

<sup>6</sup> νικομαχείοισ Α.

<sup>a</sup> i.e. the last third of the sixth century B.C. For Anacreon's relations with Polycrates in Samos see 540 e (vol. v. p. 444).

<sup>b</sup> Above, 671 e-f (pp. 96-98).

<sup>c</sup> The words παρὰ τῇ ἀντικοττυραι Δημητρίῳ as written in A make neither sense nor syntax. Most editors change τῇ (τῇ in A) to τῷ, and understand either a temple of Ceres,

time of Polycrates.<sup>a</sup> At any rate Anacreon says <sup>b</sup> :  
 " Our Megistês, that good-natured one, has for ten  
 months now wreathed himself with withes, and has  
 been drinking honey-sweet must."

The gods are my witness that I was the first to  
 discover all this in our beautiful Alexandria, when  
 I acquired the little treatise of Menodotus and  
 showed from it to many persons the thing we  
 are looking for in Anacreon. But Hephaestion, who  
 accuses everybody of plagiarism, took the solution from  
 me and ascribed it to himself, publishing a treatise  
 entitled *On the Wreath of Withes in Anacreon*; this  
 book we found lately in Rome at the . . . Demetrius.<sup>c</sup>  
 And Hephaestion proved to be the same thieving  
 sort in the case of our noble Adrastus.<sup>d</sup> For Adrastus  
 had published five books *On Questions of History and  
 Style in the Morals of Theophrastus*, and a sixth book  
*On the Nicomachean Ethics of Aristotle*, abundantly  
 setting forth ideas on the character of Plexippus<sup>e</sup>  
 in the play of Antiphon the tragic poet, as well as

or a bookseller (ἀντικυβητῆς = καλλιγράφω Schweighäuser, cf.  
 Lydius, *De Mens.* i. 33 Wünsch) named Demetrius. Kaibel  
 proposed παρὰ τῆ ἐν οὐίκῳ Ἱουραρίῳ Δῆμητρῷ "beside the (altar  
 of) Ceres in the Turarius quarter," comparing Hor. *Epist.*  
 ii. 1. 269 deferar in vicum vendentem tus et odores. But  
 there is no evidence of an altar of Ceres there, nor of a form  
 οὐίκος, or even οίκος = Lat. vicus in sense.

<sup>d</sup> Peripatetic philosopher in the time of the Antonines,  
 possibly a teacher of Athenaeus.

<sup>e</sup> Maternal uncle of Meleager who figured in Antiphon's  
 play *Meleager*: *T.G.F.*<sup>2</sup> 792. Aristotle does not mention  
 him in the *Ethics*, but in *Rhet.* ii. 2. 19 (vol. ii. p. 28. Cope),  
 when discussing anger, he says: τοῖς δὲ φίλοις (ὀργίζονται)  
 . . . εἰάν μὴ αἰσθάνωνται δεομένων, ὥσπερ δ' Ἀντιφάνης Πλή-  
 ξιππος τῷ Μελεάγρῳ "people are angry at friends if they  
 fail to notice that something is wanted of them, like Anti-  
 phon's Plexippus in his *Meleager*."

αὐτοῦ τοῦ Ἀντιφῶντος εἰπόντος, σφετερισάμενος  
 καὶ ταῦτα ἐπέγραψέν τι βιβλίον Περί τοῦ παρὰ  
 Ξενοφῶντι ἐν τοῖς Ἀπομνημονεύμασι Ἀντιφῶν-  
 τος, οὐδὲν ἴδιον προσεξευρών, ὥσπερ καὶ τῷ Περί  
 τοῦ λυγίνου στεφάνου. μόνον γὰρ τοῦτ' ἴδιον  
 εἶρηκεν ὅτι Φύλαρχος ἐν τῇ ἑβδόμῃ τῶν Ἱστοριῶν  
 674 οἶδεν τὴν κατὰ τὴν<sup>1</sup> λύγον ἱστορίαν καὶ ὅτι οὔτε τὰ  
 Νικαινέτου οἶδεν οὔτε τὰ Ἀνακρέοντος ὁ συγ-  
 γραφεὺς· ἀπέδειξε δέ<sup>2</sup> καὶ διαφωνοῦντα αὐτὸν κατ'  
 ἓνα τῶν ἱστορηθέντων παρὰ τῷ Μηνοδότῳ. δύνα-  
 ται δέ τις λέγειν περὶ τῆς λύγου ἀπλοῦστερον,  
 ὅτι ὁ Μεγίστης τῇ λύγῳ ἐστεφανούτο,<sup>3</sup> ὡς παρα-  
 κειμένης ἐκ τοῦ δαψιλοῦς ἐν ᾧ εὐωχεῖτο τόπῳ,  
 συνδέσεως ἕνεκα τῶν κροτάφων. καὶ γὰρ καὶ  
 Λακεδαιμόνιοι καλάμῳ στεφανοῦνται ἐν τῇ τῶν  
 Προμαχείων<sup>4</sup> ἑορτῇ, ὡς φησι Σωσίβιος ἐν τοῖς  
 περὶ τῶν ἐν Λακεδαίμοι Θυσίων γράφων οὕτως·  
 b " ἐν ταύτῃ συμβαίνει τοὺς μὲν ἀπὸ τῆς χώρας  
 καλάμοις στεφανοῦσθαι ἢ σπλεγγίδι, τοὺς δ' ἐκ τῆς  
 ἀγωγῆς παῖδας ἀστεφανώτους ἀκολουθεῖν."

Ἀριστοτέλης δ' ἐν δευτέρῳ Ἐρωτικῶν καὶ Ἀρί-  
 στων<sup>5</sup> ὁ περιπατητικός, Κείος<sup>6</sup> δὲ τὸ γένος, ἐν β'  
 Ἐρωτικῶν Ὁμοίων<sup>7</sup> φασὶν ὅτι οἱ ἀρχαῖοι διὰ τοὺς  
 περὶ τὸν οἶνον πόνους τῶν κεφαλαλγιῶν δεσμοὺς  
 εὔρισκον τοὺς τυχόντας, τῆς τῶν κροτάφων συν-

<sup>1</sup> τὴν added by Wilamowitz.

<sup>2</sup> Wilamowitz: ἀπεδείξετε A.

<sup>3</sup> Schweighäuser: λυγῶσ στεφανούτο A.

<sup>4</sup> προμαχιων AC.

<sup>5</sup> ἀρίσταρχος C.

<sup>6</sup> κιοσ A: κίος C.

<sup>7</sup> Casaubon (cf. 419 c, 563 f): ομοίωσ A.

<sup>a</sup> Mem. i. 6. 1. This Antiphon was a Sophist.

saying a very great deal about Antiphon himself; but Hephaestion appropriated this also and wrote a book entitled *On the Antiphon of Xenophon's Memorabilia*,<sup>a</sup> although he had discovered nothing additional of his own, any more than he had in his work *On the Wreath of Withes*. To be sure he does say this one thing of his own, namely that Phylarchus, in the seventh book of his *Histories*,<sup>b</sup> knows the story of the withe, but that the historian knows neither the verses of Nicaenetus nor those of Anacreon; he showed, too, that Phylarchus was at variance in some details with the account found in Menodotus. One may possibly say of the withe more simply, that Megistês used the withe as a wreath to bind his temples because it lay at hand in rich abundance in the place where he feasted. For the Lacedaemonians even use reeds for wreaths in the festival of the Promacheia, as Sosibius asserts in his work *On the Sacrifices in Lacedaemon*, writing as follows<sup>c</sup>: "At this festival the boys from the countryside wreath themselves with reeds or with the tiara,<sup>d</sup> but the boys reared in the strict discipline follow without wreaths."

Aristotle, in the second book of his *Erotics*,<sup>e</sup> and Ariston the Peripatetic, born in Ceos, in the second book of his *Erotic Likenesses*, say that "the men of old, in the pangs of headaches caused by wine, devised as bandages whatever they could find, since the tight binding of the temples was regarded as

<sup>a</sup> *F.H.G.* i. 336, J. 2 A 165.

<sup>c</sup> *F.H.G.* ii. 626. This appears to be the sole mention of the Promacheia, or Festival of the Champions. Cf. below, 678 b (p. 130 and note b).

<sup>d</sup> For these metal head-coverings see 128 e (vol. ii. p. 92), *Xen. An.* i. 2. 10.

<sup>e</sup> *Frag.* 95 Rose.

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δέσεως ὠφελεῖν<sup>1</sup> δοκούσης· οἱ δ' ὕστερον ἅμα τῷ  
κροτάφῳ προσέβαλον τινα καὶ κόσμον οἰκείον τῇ  
παρὰ τὸν οἶνον διαγωγῇ, μηχανησάμενοι τὸν στέ-  
φανον. βέλτιον δὲ διὰ τὸ πάσας τὰς αἰσθήσεις ἐν  
τῇ κεφαλῇ εἶναι ταύτην στεφανοῦσθαι ἢ διὰ τὸ  
συμφέρειν ἔσκεπάσθαι καὶ συνδεδέσθαι τοὺς κρο-  
τάφους πρὸς τὸν οἶνον. ἔστεφανοῦντο δὲ καὶ τὸ  
μέτωπον, ὡς ὁ καλὸς Ἀνακρέων ἔφη·

ἐπὶ<sup>2</sup> δ' ὄφρυσιν σελίνων στεφανίσκους  
θέμενοι θάλειαν<sup>3</sup> ἑορτὴν<sup>4</sup> ἀγάγωμεν<sup>5</sup>  
Διονύσω.

ἔστεφανοῦντο δὲ καὶ τὰ στήθη καὶ ἐμύρον ταῦτα,  
ἐπεὶ αὐτόθι ἡ καρδιά· ἐκάλουν δὲ καὶ οἷς περι-  
εδέοντο τὸν τράχηλον στεφάνους ὑποθυμίδας,<sup>6</sup> ὡς  
Ἄλκαϊος ἐν τούτοις·

δ ἄλλ' ἀνήτω<sup>7</sup> μὲν περὶ ταῖς δέραισι<sup>8</sup>  
περθέτω πλεκτὰς ὑποθυμίδας<sup>9</sup> τις.

καὶ Σαπφώ·

καὶ πολλαῖς ὑποθυμίδας<sup>10</sup>  
πλεκταῖς ἀμπ' ἀπαλᾶ<sup>11</sup> δέρα.

καὶ Ἀνακρέων·

πλεκτὰς δ'  
ὑποθυμίδας<sup>12</sup> περὶ στήθεσι<sup>13</sup> λωτίνας ἔθεντο.

<sup>1</sup> CE: ὄφελεῖν A.

<sup>2</sup> CE: ἐπεὶ A.

<sup>3</sup> CE: θαλιαν A.

<sup>4</sup> ACE. Anacreon pronounced it ὄρτην or ἑορτὴν.

<sup>5</sup> CE: ἀγαγωμε A.

<sup>6</sup> Blomfield, confirmed (for Sappho) by Berlin Pap. 9722. 2:  
ὑποθυμιάδασ ACE.

<sup>7</sup> Casaubon: ἀνητω A.

<sup>8</sup> Ahrens: δεραισ A.



beneficial; but the men of later date added, with the binding of the temples, some adornment appropriate to the entertainment afforded by the wine, and so contrived the wreath. And it is better, since all our sensations are in the head, to wreath that, than to have our temples covered and tightly bound as an expedient against the wine." But they also wreathed the forehead, as the beautiful Anacreon has said <sup>a</sup>: "Upon our foreheads let us place little wreaths of celery and celebrate a rich feast in honour of Dionysus." Further, they wreathed their breasts and put perfumes on them, because the heart is there. Then there were the wreaths which they bound round the neck and called *hypothymides*,<sup>b</sup> as Alcæus shows in these verses <sup>c</sup>: "Up, then! Let one place wreaths (*hypothymidas*) plaited with anise about our necks." And Sappho <sup>d</sup>: "(Thou hast placed) many plaited wreaths about thy tender neck." So Anacreon <sup>e</sup>: "And plaited wreaths of lotus they placed about their breasts."

<sup>a</sup> *P.L.G.* <sup>4</sup> iii. 270, Diehl i. 457, Edmonds ii. 166.

<sup>b</sup> Lit. "sweet-scents-under." Plut. *Qu. Conv.* 647 ε, citing the form *ὑποθυμίδας* (see critical note 6) explains it: *διὰ τὴν ἀποφορὰν* (effluvium) *καὶ ὑποθυμιάσων* (fumigation). Below, 678 d (pp. 130-132).

<sup>c</sup> *P.L.G.* <sup>4</sup> iii. 162, Diehl i. 429, Edmonds i. 416; further *uss.* below, 687 d (p. 130).

<sup>d</sup> *P.L.G.* <sup>4</sup> iii. 105, Diehl i. 370, Edmonds i. 242.

<sup>e</sup> *P.L.G.* <sup>4</sup> iii. 266, Diehl i. 456, Edmonds ii. 158.

<sup>9</sup> Blomfield: *ὑποθυμιάδας* A.

<sup>10</sup> *πολλὰ ὑποθυμιάδαις* A.

<sup>11</sup> Dindorf, following Schweighäuser: *πλεκταῖς ἀντιαπαλαῖ* A, *πλεκ . . . ἀπαλαῖ* Berl. Pap.

<sup>12</sup> Dindorf: *ὑποθυμιάδας* ACE.

<sup>13</sup> CE: *σθηθεσσω* A.

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Αισχύλος δ' ἐν τῷ Λυομένῳ Προμηθεὶ σαφῶς φησιν ὅτι ἐπὶ τιμῇ τοῦ Προμηθέως τὸν στέφανον περιτίθεμεν τῇ κεφαλῇ, ἀντίποινα τοῦ ἐκείνου δεσμοῦ, καίτοι ἐν τῇ ἐπιγραφομένῃ Σφίγγι εἰπὼν·

τῷ δὲ ξένῳ γε στέφανον,<sup>2</sup> ἀρχαῖον στέφος·  
 e δεσμῶν ἄριστος ἐκ Προμηθέως<sup>3</sup> λόγου.

Σαπφῶ δ' ἀπλούστερον τὴν αἰτίαν ἀποδίδωσιν τοῦ στεφανοῦσθαι ἡμᾶς, λέγουσα τάδε·

σὺ δὲ στεφάνοις, ᾧ Δίκα,<sup>4</sup> περθέσθ<sup>5</sup> ἐραταῖς<sup>6</sup>  
 φόβαισι

ὄρπακας ἀνήτοι<sup>7</sup> συνέρραι<sup>8</sup> ἀπαλαῖσι<sup>9</sup> χερσίν.  
 εὐανθέα γὰρ πέλεται καὶ<sup>9</sup> Χάριτες μάκαιραι<sup>10</sup>  
 μᾶλλον προτόρη,<sup>11</sup> ἀστεφανώτοισι δ' ἀπυ-  
 στρέφονται.

ὡς εὐανθέστερον γὰρ καὶ κεχαρισμένον μᾶλλον τοῖς θεοῖς παραγγέλλει στεφανοῦσθαι τοὺς θύοντας.  
 f Ἀριστοτέλης δ' ἐν τῷ Συμποσίῳ φησὶν ὅτι οὐδὲν κολοβὸν προσφέρομεν πρὸς τοὺς θεοὺς, ἀλλὰ τέλεια καὶ ὅλα. τὸ δὲ πλήρες τέλειόν ἐστιν, τὸ δὲ στέφειν πλήρωσιν τινα σημαίνει. Ὀμηρος·

κοῦροι δὲ κρητῆρας ἐπεστέφαντο ποτοῖο.  
 καί·

ἀλλὰ θεὸς μορφήν ἔπεσι στέφει.

“ τοὺς γὰρ αὖ τὴν ὄψιν ἀμόρφους, φησὶν; ἀνα-  
 675 πληροῖ ἢ τοῦ λέγειν πιθανότης· ἔοικεν οὖν ὁ

<sup>1</sup> CE: ἐπι τε A.

<sup>2</sup> A: στέφανος Grotius.

<sup>3</sup> προμηθέος A.

<sup>4</sup> Welcker: ὠδικα A.

<sup>5</sup> Seidler: παρθεσθ A. ερθεσ. Pap.

<sup>6</sup> ἐραταῖσ A: ἐράτοις (with στεφάνοις) Wilamowitz.

<sup>7</sup> Ahrens: ἀνητοι A.

<sup>8</sup> Casaubon: ἀπαλλαγιση A.

<sup>9</sup> πέλεται καὶ A: παῖδ' ἐβέλησαν Wilamowitz.

Aeschylus in *Prometheus Unbound* distinctly says <sup>a</sup> that we place the wreath on the head in honour of Prometheus, in requital for his bonds; and yet in the play entitled *The Sphinx* he says <sup>b</sup>: "And to the guest a wreath, the ancient mode of wreathing; the best of bonds, according to Prometheus's reasoning." But Sappho gives more simply the reason why we wreath ourselves when she says <sup>c</sup>: "Bind together with your dainty hands, my Dica, sprays of anise, and place them as a wreath on your lovely hair. For 'tis so: the blessed Graces look with more favour on the lass that is decked with flowers, but turn with aversion from all that are unwreathed." Obviously she enjoins the wearing of wreaths by those who offer sacrifice, because the more decked with flowers, the more acceptable a thing is in the sight of the gods. Aristotle in his *Symposium* <sup>d</sup> says that we never bring anything disfigured as an offering to the gods, but only things complete and whole. But fullness is completeness, and wreathing implies a kind of fullness. Thus Homer <sup>e</sup>: "And the young men wreathed the mixing-bowls with wine." And again <sup>f</sup>: "But still the god wreathes his words with beauty." "For," Aristotle explains, "the eloquence of their words fills up the void in those who are of ugly appearance.

<sup>a</sup> *T.G.F.* <sup>2</sup> 68.

<sup>b</sup> *T.G.F.* <sup>2</sup> 76.

<sup>c</sup> *P.L.G.* <sup>4</sup> iii. 115, Diel i. 364, Edmonds i. 264, cf. *Ox. Pap.* 1787 (vol. xv. p. 38, frag. 33), where, however, only three syllables of this quotation are recoverable; the context makes the general sense clear.

<sup>d</sup> Frag. 101 Rose.

<sup>e</sup> *Il.* i. 470; the verb for "wreathed" meant also "filled to the brim."

<sup>f</sup> *Od.* viii. 170.

<sup>10</sup> Wilamowitz: μακαίρα Α.

<sup>11</sup> Seidler: προτερην Α.

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στέφανος τοῦτο ποιεῖν βούλεσθαι. διὸ καὶ περὶ τὰ πένθη τοῦναντίον παρασκευάζομεν. ὁμοπαθεῖα γὰρ τοῦ κεκμηκότος κολοβοῦμεν ἡμᾶς αὐτοὺς τῇ τε κουρᾷ τῶν τριχῶν καὶ τῇ τῶν στεφάνων ἀφαιρέσει.'

Φιλωνίδης δ' ὁ ἰατρός ἐν τῷ περὶ Μύρων καὶ Στεφάνων " ἐκ τῆς Ἐρυθρᾶς, φησὶν, θαλάσσης ὑπὸ Διονύσου μετενεχθείσης εἰς τὴν Ἑλλάδα τῆς ἀμπέλου καὶ πρὸς ἄμετρον ἀπόλαυσιν τῶν πολλῶν ἐκτρεπομένων ἀκρατόν τε προσφερομένων αὐτόν,<sup>1</sup>  
**b** οἱ μὲν μαινωδῶς ἐκτρεπόμενοι<sup>2</sup> παρέπαιον,<sup>3</sup> οἱ δὲ νεκροῖς ἐώκεσαν ἀπὸ τῆς καρώσεως. ἐπ' ἀκτῆς δὲ τινῶν πινόντων ἐπιπεσῶν ὄμβρος τὸ μὲν συμπόσιον διέλυσεν, τὸν δὲ κρατήρα, ὃς εἶχεν ὀλίγον οἶνον ὑπολελειμμένον,<sup>4</sup> ἐπλήρωσεν ὕδατος. γενομένης δ' αἰθρίας εἰς τὸν αὐτὸν ὑποστρέφαντες<sup>5</sup> τόπον, γευσάμενοι τοῦ μίγματος προσηγῆ καὶ ἄλυπον ἔσχον ἀπόλαυσιν. καὶ διὰ τοῦθ' οἱ Ἕλληνες τῷ μὲν παρὰ δεῖπνον ἀκράτῳ προσδιδομένῳ τὸν Ἀγαθὸν ἐπιφωνοῦσι Δαίμονα, τιμῶντες τὸν εὐρόντα δαίμονα.  
**e** ἦν δ' οὗτος ὁ Διόνυσος.<sup>6</sup> τῷ δὲ μετὰ δεῖπνον κεκραμένῳ πρώτῳ προσδιδομένῳ ποτηρίῳ<sup>7</sup> Δία Σωτήρα ἐπιλέγουσι,<sup>8</sup> τῆς ἐκ τοῦ μίγματος ἀλύπου κράσεως τὸν καὶ τῶν ὄμβρων ἀρχηγὸν αἰτίων ὑπολαβόντες. ἔδει μὲν<sup>9</sup> οὖν βοηθημάτων τοῖς ἐν τῷ πότῳ κεφαλὴν ἐπιθλιβεῖσιν, ἣν δὲ δεσμὸς ἐξ αὐτῶν προχειρότατος καὶ τῆς φύσεως ἐπὶ τοῦτο

<sup>1</sup> αὐτόν CE: αὐτῶν A.

<sup>2</sup> A: om. CE.

<sup>3</sup> CE: παρέπειον A.

<sup>4</sup> C: ὑπολελειμμένον A, ὑπολελεγμένον E.

<sup>5</sup> CE: ἐπιστρέφαντες A.

It would seem, then, that the purpose of the wreath is to do this. Hence, also, when we are in mourning we arrange just the opposite. For in our sympathy for the dead we disfigure ourselves, not only by cutting the hair but also by doing away with wreaths."

The physician Philonides says in his work *On Perfumes and Wreaths*: "After the vine had been brought by Dionysus from the Red Sea into Greece, most men perversely turned to unmeasured enjoyment of it, and drank it unmixed; some, in their insane perversity, became delirious, others became like corpses in their stupor. But once upon a time, when some men were drinking at the seashore, a rain-storm fell upon them and broke up the party, but filled up the bowl, which still had a little wine left in it. After the weather cleared they returned to the same place, and tasting the mixture of wine and water they found pleasant and painless enjoyment. For this reason, when the unmixed wine is poured during the dinner, the Greeks call upon the name of the Good Divinity, doing honour to the divinity who discovered the wine; he was Dionysus. But with the first cup of mixed wine given after the dinner they call upon Zeus the Saviour, because they assume that he, as the originator of rain-storms, was the author of the painless mixture derived from the mingling of wine and rain. There was need, to be sure, of some means of aiding those whose heads were oppressed by the wine, and of all these aids a bandage was the readiest at hand, Nature herself

<sup>6</sup> A: τιμῶντας τὸν εὐρόντα Διόνυσον CE, δαίμονα deleted by Meineke.

<sup>7</sup> ποτέρῳ C.

<sup>8</sup> CE: ἐπιλεγούσα A.

<sup>9</sup> ἔδει μὲν Nauck: ἐδέησεν ACE.

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ὀδηγούσης. ἀλγίσας γάρ τις κεφαλὴν, ὡς φησὶν Ἄνδρέας, εἶτα πιέσας καὶ κούφισθεις εὗρεν κεφαλαλγίας δεσμὸν φάρμακον. τούτῳ οὖν βοηθήματι πρὸς τοὺς πότους<sup>1</sup> χρώμενοι τοῖς παραπίπτουσι<sup>2</sup> τὴν κεφαλὴν ἐδέσμευον· καὶ ἐπὶ τὸν κίσσινον στέφανον ἦλθον αὐτόματόν τε καὶ πολὺν ὄντα καὶ κατὰ πάντα τόπον γεννώμενον, ἔχοντα καὶ πρόσοψιν οὐκ ἀτερπῆ, χλωροῖς πετάλοις καὶ κορύμβοις σκιάζοντα τὸ μέτωπον καὶ τοὺς ἐν τῷ σφίγγει τόνους<sup>3</sup> ὑπομένοντα, προσέτι δὲ ψύχοντα χωρὶς ὀσμῆς καρούσης. καὶ ταύτῃ μοι δοκεῖ Διονύσω ὁ βίος ἀνεῖναι τὸ στέφος, τὸν εὐρετὴν τοῦ πάματος καὶ τῶν δι' αὐτὸ ἐλασσωμάτων ἀλεξήτηρα βουλόμενος εἶναι. ἐντεῦθεν δὲ εἰς ἡδονὴν τραπέντες τὸ μὲν συμφέρον<sup>4</sup> καὶ τοῖς ἐκ μέθης παραβοηθῶν<sup>5</sup> ἐλαττώμασιν ἀφήκαν,<sup>6</sup> τοῦ δέ<sup>7</sup> πρὸς ὄψιν ἢ πρὸς ὀσμὴν ἐπιτερποῦς ἐφρόντισαν. διὸ μυρσίνης μὲν στέφανον στύφοντα καὶ τὴν οἴνων ἀναθυμιάσιν ἀποκρουόμενον, ἔτι δὲ ῥόδιον ἔχοντά τι καὶ κεφαλαλγίας παρηγορικὸν σὺν τῷ καὶ κατὰ ποσὸν ψύχει, πρὸς δὲ τοῖς δάφνινον οὐκ ἀλλότριον πότον<sup>8</sup> ἠγῆτέον. λευκόϊνον<sup>9</sup> δὲ κινήτικόν ὄντα κεφαλῆς καὶ ἀμαράκινον καὶ ἅπαντας τοὺς καρῶν δυναμένους ἢ βαρύνειν ἄλλως κεφαλὴν περιστατέον<sup>10</sup>. τὰ αὐτὰ εἶρηκεν καὶ

<sup>1</sup> CE: προσποτουα A.

<sup>2</sup> παραπίπτουσι C.

<sup>3</sup> CE: τονος A.

<sup>4</sup> Early edd.: εἰς συμφερον A.

<sup>5</sup> E: παραβοηθων A, παραβοηθη C.

<sup>6</sup> CE: ο στέφανος A.

<sup>7</sup> τοῦ δὲ CE: τοῦ A.

<sup>8</sup> αλλοτριον ποτισο A, ἀλλότρια ποτιού CE.

<sup>9</sup> Schweighäuser: λευκόϊον ACE.

<sup>10</sup> A: παραιτητέον CE.

guiding them to this device. For, as Andreas <sup>a</sup> says, a man with a pain in his head finds relief by pressing it with his hands, and so discovers the bandage as a remedy for headache. With this, then, as an aid in their drinking-bouts, they bandaged the head with the best means that fell to hand; and so they resorted to the wreath of ivy, which grows without cultivation everywhere in abundance and has a pleasing appearance, with its green leaves and clusters of berries shading the brow, and is able to withstand the strain of tight binding, besides having a cooling effect, without any overpowering fragrance. And so, I think, it is for this reason that our civilization has dedicated the wreath to Dionysus, meaning that he is the discoverer of wine and may also be protector against its disadvantages. But from that point on, given over as men were only to pleasure, they neglected the merely expedient object and the means to aid them against the disadvantages of drunkenness, and took thought only for what afforded delight in its appearance or fragrance. And so a myrtle wreath, which is astringent and can dispel the fumes of wine; or again a wreath of roses, which has a sedative power against headache and is to a certain extent cooling; or, besides these, a laurel wreath may be deemed not inappropriate to a drinking-bout. But a wreath of gillyflowers, which excite the nerves of the head,<sup>b</sup> or one of marjoram, in fact all that are capable of stupifying or otherwise oppressing the head, must be avoided." The same remarks, word

<sup>a</sup> For this physician (Andron below, 680 d) cf. 115 e (vol. ii. p. 42), 312 d (vol. iii. p. 402).

<sup>b</sup> Theocr. vii. 63-65 does not agree: κηγὼ τήνο κατ' ἀμαρ ἀνήτων ἢ ῥοδόεντα | ἢ καὶ λευκοῶνων στέφανον περὶ κρατὶ φύλασσων | τὸν Πτελεατικὸν οἶνον ἀπὸ κρατῆρος ἀφυξῶ.

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Ἀπολλόδωρος ἐν τῷ περὶ Μύρων καὶ Στεφάνων  
 f αὐταῖς λέξεσιν. καὶ περὶ μὲν τούτων, ᾧ ἑταῖροι,  
 ταῦτα.

Περὶ δὲ τοῦ Ναυκρατίτου στεφάνου τίς ἐστὶ τὴν  
 ἀνθην πολλὰ ἀναζητήσας καὶ πολλῶν πυθόμενος,  
 ὡς οὐδὲν ἐμάνθανον, ἐνέτυχον ὀψέ ποτε Πολυ-  
 χάρμου Ναυκρατίτου ἐπιγραφομένῳ βιβλίῳ Περὶ  
 Ἀφροδίτης, ἐν ᾧ ταυτὶ γέγραπται: “κατὰ δὲ τὴν  
 τρίτην πρὸς ταῖς εἴκοσιν Ὀλυμπιάδα ὁ Ἡρό-  
 στρατος, πολίτης ἡμέτερος ἐμπορία<sup>1</sup> χρώμενος καὶ  
 χώραν πολλὴν περιπλέων, προσσχών<sup>2</sup> ποτε καὶ  
 676 Πάφῳ τῆς Κύπρου ἀγαλμάτιον Ἀφροδίτης σπι-  
 θαμαῖον, ἀρχαῖον τῇ τέχνῃ, ἀνησάμενος ἦει φέρων  
 εἰς τὴν Ναύκρατιν. καὶ αὐτῷ πλησίον φερομένῳ  
 τῆς Αἰγύπτου ἐπεὶ χειμῶν αἰφνίδιον ἐπέπεσεν καὶ  
 συνιδεῖν οὐκ ἦν ὅπου<sup>3</sup> γῆς ἦσαν, κατέφυγον ἅπαντες  
 ἐπὶ τὸ τῆς Ἀφροδίτης ἄγαλμα σώξαι αὐτοὺς  
 αὐτὴν δεόμενοι. ἡ δὲ θεὸς (προσφιλῆς γὰρ τοῖς  
 Ναυκρατίταις ἦν) αἰφνίδιον ἐποίησε πάντα τὰ  
 b παρακείμενα αὐτῇ μυρρίνης χλωρᾶς<sup>4</sup> πλήρη ὀσμῆς  
 τε ἠδίστης ἐπλήρωσεν τὴν ναῦν ἤδη ἀπειρηκόσι  
 τοῖς ἐμπλέουσιν τὴν σωτηρίαν διὰ τὴν πολλὴν  
 ναυτίαν γενομένου τε ἐμέτου πολλοῦ· καὶ ἡλίου  
 ἐκλάμψαντος κατιδόντες τοὺς ὄρμους<sup>5</sup> ἦκον εἰς τὴν  
 Ναύκρατιν. καὶ ὁ Ἡρόστρατος ἐξορμήσας τῆς

<sup>1</sup> ἐμπορεῖαι corrected in A.                      <sup>2</sup> προσσχων A.

<sup>3</sup> Early edd.: οὐ συνιδεῖν ουκην ὅποι A.

<sup>4</sup> Meineke: μυρρίνας χλωρᾶς A.

<sup>5</sup> Meineke: τοῖς ὄρμους A.

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<sup>a</sup> Above, 671 e. Pollux vi. 107, Hesych. s. Ναυκρατίτης  
 στεφάνος.

<sup>b</sup> F.H.G. iv. 480.

<sup>c</sup> 688-685 B.C. This date, according to Kahrstedt (P.-W.)



for word, are made by Apollodorus in his work *On Perfumes and Wreaths*. So much, then, my comrades, for that.

Now about the Naucratic wreath <sup>a</sup> and what flowers it bears, after much research, and inquiring of many persons without learning anything, I at last lighted on a book by Polycharmus of Naucratis entitled *On Aphrodite*, wherein the following stands written <sup>b</sup>: "During the twenty-third Olympiad <sup>c</sup> Herostratus, a citizen of our town engaged in trade, was voyaging far and wide when he landed once at Paphos, in Cyprus, and bought a statuette of Aphrodite nine inches high, of ancient workmanship <sup>d</sup>; departing, he carried it to Naucratis. As he approached Egypt a storm suddenly broke upon him and it was impossible to see where in the world they were; so they all took refuge at the statue of Aphrodite, begging her to save them. The goddess, being friendly to the Naucraticites, suddenly caused everything that lay beside her to be covered with fresh green myrtle, filling the ship with a most pleasant odour, when the men sailing in her were by this time despairing of their safety, for they were very seasick and there was much vomiting <sup>e</sup>; then the sun shone forth and they could see their anchorage, and so arrived in Naucratis. Herostratus, setting forth

viii. 1145), is too early, since the settlement of Naucratis by Miletus seems to have taken place *ca.* 570-550 B.C. See How and Wells on Herodotus ii. 178; Athen. 283 d-e (vol. iii. p. 272).

<sup>a</sup> On the Babylonian-Cyprian idols of this type see Furtwängler in Roscher, *Lex. d. Myth. s. Aphrodite*, 407-408.

<sup>b</sup> This last clause would stand better after *κατέφυγον* above ("took refuge"), but may be justified by the double meaning of *ἀπαιρηκόσι* "despairing of" and "being worn out."

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νεὸς μετὰ τοῦ ἀγάλματος, ἔχων καὶ τὰς αἰφνίδιον αὐτῷ ἀναφανείσας χλωρὰς μυρρίνας, ἀνέθηκεν ἐν τῷ τῆς Ἀφροδίτης ἱερῷ· θύσας<sup>1</sup> δὲ τῇ θεῷ καὶ ἀναθείς τῇ Ἀφροδίτῃ τᾶγαλμα,<sup>2</sup> καλέσας δὲ<sup>3</sup> καὶ ἐφ' ἐστίασιν ἐν αὐτῷ τῷ ἱερῷ τοὺς προσήκοντας καὶ τοὺς οἰκειοτάτους ἔδωκεν ἑκάστῳ καὶ στέφανον ἐκ τῆς μυρρίνης, ὃν καὶ τότε ἐκάλεσε Ναυκρατίτην." ὁ μὲν οὖν Πολύχαρμος ταῦτα. οἷς κἀγὼ πείθομαι, ἡγούμενος οὐκ ἄλλον τινὰ εἶναι Ναυκρατίτην<sup>4</sup> στέφανον ἢ τὸν ἐκ τῆς μυρρίνης, τῷ καὶ μετὰ τῶν ρόδων ὑπὸ τοῦ Ἀνακρέοντος φορεῖσθαι.

Καὶ ὁ Φιλωνίδης δὲ εἶρηκεν ὡς ὁ τῆς μυρρίνης στέφανος τὴν ἐκ τῶν οἴνων ἀναθυμίασιν ἀποκρούεται καὶ ὁ τῶν ρόδων ἔχει τι κεφαλαλγίας παρηγορικὸν πρὸς τῷ καὶ ἐμψύχειν. γελοῖοι οὖν εἰσιν<sup>5</sup> οἱ λέγοντες Ναυκρατίτην εἶναι στέφανον τὸν ἐκ τῆς βύβλου<sup>7</sup> τῆς στεφανωτρίδος καλουμένης παρ' Αἰγυπτίους,<sup>8</sup> παρατιθέμενοι Θεοπόμπου ἐκ τῆς τρισκαιδεκάτης τῶν Φιλιππικῶν καὶ ἐνδεκάτης τῶν Ἑλληνικῶν,<sup>9</sup> ὃς φησιν Ἀγησιλάῳ τῷ Λάκωνι παραγενομένῳ εἰς Αἴγυπτον δῶρα πέμψαι τοὺς Αἰγυπτίους ἄλλα τέ τινα καὶ δὴ καὶ τὴν στεφανωτρίδα βύβλον.<sup>10</sup> ἐγὼ δὲ οὐκ οἶδα τίνα ὠφέλειαν ἢ ἡδονὴν ἔχει τὸ βύβλω<sup>11</sup> στεφανοῦσθαι μετὰ ρόδων, πλὴν εἰ μὴ τι οἱ τούτοις χαίροντες στέ-

<sup>1</sup> Canter: θυσίας A (i apparently corrected).

<sup>2</sup> Kaibel: τὲ A.

<sup>3</sup> Kaibel: ἀγαλμα A.

<sup>4</sup> Kaibel: τε A.

<sup>5</sup> Early edd.: εἰναυκρατίτην A.

<sup>6</sup> CE: εἰσιν καὶ A.

<sup>7</sup> E: βίβλου AC.

<sup>8</sup> στεφόμενον after Αἰγυπτίους (A) deleted by Kaibel: καὶ ἐκ ρόδων added after Αἰγυπτίους in C.

<sup>9</sup> G. and H. (cf. above, p. 22): ἐκ τῆς τρίτης τῶν ἑλληνικῶν A.

from the ship with the statue and the green myrtle-branches that had so suddenly appeared to him, dedicated them in Aphrodite's temple. And having sacrificed to the goddess and dedicated the statue to Aphrodite, he invited his relations and closest friends to a feast in the temple itself, giving to each a wreath made from the myrtle, which even at that time he called a Naucratic wreath." So much, then, for what Polycharmus says. I believe it, too, for I think that a Naucratic wreath is none other than one made of myrtle, since it is worn by Anacreon along with the roses.<sup>a</sup>

And Philonides,<sup>b</sup> also, agrees that the wreath of myrtle dispels the fumes arising from wine, and the wreath of roses has a sedative power against headache, besides a cooling effect. It is absurd, therefore, for people to say that the Naucratic wreath is the one made from the flowering tops of papyrus, called "wreath-papyrus" among the Egyptians, though they quote from the thirteenth book of Theopompus's *History of Philip* and the eleventh book of his *History of Greece*<sup>c</sup>; he says that when Agesilaus, the Lacedaemonian king, arrived in Egypt the Egyptians sent presents to him, including amongst other things the wreath of papyrus-tops. For myself, I do not know what benefit or pleasure is found in wreathing oneself in papyrus with roses, except that people who like that kind of thing would join

<sup>a</sup> Above, 671 c (p. 96).

<sup>b</sup> Above, 675 a (p. 114).

<sup>c</sup> *F.H.G.* i. 279, J. 2 B 560, G. and H. 22 (c), *Plut. Ages.* 36. On Agesilaus in Egypt cf. above, 657 b (p. 22) and vol. iv. p. 234.

## ATHENAEUS

φονται ὁμοῦ σκορόδοις καὶ ῥόδοις.<sup>1</sup> παμπόλλους δὲ οἶδα λέγοντας τὸν ἐκ τῆς σαμφούχου<sup>2</sup> στέφανον εἶναι τὸν Ναυκρατίτην· πολὺ δὲ τὸ ἄνθος τοῦτο e κατὰ τὴν Αἴγυπτον. διάφορος δὲ γίνεται κατὰ τὴν ὁδὴν ἢ ἐν Αἰγύπτῳ μυρρίνη παρὰ τὰς ἐν ἄλλαις χώραις, ὡς καὶ Θεόφραστος ἱστορεῖ.

Ἔτι τούτων λεγομένων ἐπεισήλθον παῖδες στεφάνους φέροντες τῶν ἀκμαζόντων κατὰ τοὺς καιροὺς. καὶ ὁ Μυρτίλος “λέγε, καλέ, εἶπεν, Οὐλπιανέ, στεφάνων ὀνόματα. οἱ γὰρ παῖδες, κατὰ τὸν Χαιρήμονος Κένταυρον,

στεφάνους ἐτοιμάζουσα, οὖς εὐφημίας  
κῆρυκας εὐχαῖς<sup>3</sup> προὔβαλλοντο<sup>4</sup> δαιμόνων.

f καὶ ἐν τῷ Διονύσῳ δὲ ὁ αὐτὸς ἔφη ποιητῆς·  
στεφάνους τεμόντες, ἀγγέλους εὐφημίας.

σὺ δὲ μὴ τὰ ἐκ τῶν ἐπιγραφομένων Αἰλίου Ἀσκληπιάδου Στεφάνων φέρε ἡμῖν ὡς ἀνηκόοις αὐτῶν, ἀλλ’ ἄλλο τι παρ’ ἐκεῖνα λέγε. δεῖξαι γὰρ οὐκ ἔχεις ὅτι διαλελυμένως τις εἶρηκε ῥόδων στέφανον καὶ ἴων στέφανον· τὸ γὰρ παρὰ Κρατίων κατὰ παιδιὰν εἶρηται· ‘ναρκισσίνους ὀλίσβους<sup>5</sup>.’ καὶ ὃς γελάσας “πρῶτον<sup>6</sup> ἐν τοῖς Ἕλλησι στέφανος ὀνομάσθη, ὡς φησι Σῆμος ὁ Δῆλιος ἐν δ’

<sup>1</sup> σκορόδοις καὶ ῥόδοις C: σκορόδοισι καὶ ῥόδοις ΑΕ, ῥόδοις καὶ σκορόδοις Καίβελ. <sup>2</sup> 681 b: σαμφούχου ACE.

<sup>3</sup> Dalechamps: ευχαί Α.

<sup>4</sup> Canter: προυβάλλοντο Α.

<sup>5</sup> Schweighäuser: ὀλίσκου Α.

<sup>6</sup> Καίβελ: πρῶτος ACE.

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<sup>a</sup> *Hist. Plant.* vi. 8. 5 θαυμασταὶ τῇ εὐοσμῇ. Here end the remarks by Democritus, begun at 671 f (p. 98).

garlic and roses to make a wreath! Again, I know that very many writers explain the Nancratite wreath as the one made of marjoram, and it is true that this flower is abundant in Egypt. Further, the myrtle of Egypt is especially distinguished for its fragrance compared with the myrtle of other countries, as Theophrastus records.<sup>a</sup>

While this talk was still going on, there entered boys carrying wreaths of flowers which were at the height of their season. And Myrtilus spoke: Tell us, my noble Ulpian, said he, some names of wreaths. For it is as Chaeremon says in *The Centaur* <sup>b</sup>: "The boys make ready the wreaths which, as heralds of holy silence,<sup>c</sup> they throw as a protection upon our prayers to the gods." And in his *Dionysus* the same poet says <sup>d</sup>: "Having cut wreaths, as messengers of holy silence." But don't keep bringing us material taken from the work entitled *Wreaths*, by Aelius Asclepiades, as if we had never heard of it; rather, tell us of anything else but that. You cannot, indeed, show that any writer speaks of a "wreath of roses" or a "wreath of violets" in a loose way <sup>e</sup>; of course the phrase "narcissus-olisbos" in Cratinus <sup>f</sup> is a jest. And Ulpian with a laugh replied: At first, as Semus of Delos says in the fourth book of his *History of*

<sup>b</sup> *T.G.F.* 785. On this play see Bywater, *Aristot. Poet.* p. 110; Athen. vol. vi, p. 279 note *f*.

<sup>c</sup> *i.e.* proclaiming a religious ceremony.

<sup>d</sup> *T.G.F.* 788.

<sup>e</sup> The meaning, despaired of by Casaubon and Schweighäuser, may be that the specific mention of a flower is to be taken literally, and not as in the quotation from Cratinus immediately following.

<sup>f</sup> Kock i. 113, referring to the *penis coriaceus*, Aristoph. *Lys.* 109; *cf.* Athen. vol. v, p. 502 note *c*, Nairn, *Herodas* vi. introductory note.

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677 Δηλιάδος, τὸ παρὰ μὲν ἡμῖν στέφος,<sup>1</sup> παρὰ δέ τισι στέμμα προσαγορευόμενον, διὸ καὶ τούτῳ πρώτῳ στεφανωσάμενοι δεύτερον περιτιθέμεθα τὸν δάφνινον. κέκληται δὲ στέφανος ἀπὸ τοῦ στέφειν. σὺ δὲ οἶει με, ἔφη, Θετταλὲ ποικιλόμυθε, τῶν κοινῶν τούτων καὶ κατημαξευμένων ἐρεῖν τι; διὰ δὲ τὴν σὴν γλώσσαν τῆς ὑπογλωττίδος μνησθήσομαι, ἧς Πλάτων ἐμνήσθη ἐν Διὶ Κακουμένῳ.

καίτοι φορεῖτε γλώσσαν ἐν ὑποδήμασι,  
στεφανουσθ<sup>2</sup> ὑπογλωττίσιν ὅταν<sup>3</sup> πίνητέ<sup>4</sup> που.  
b κἂν<sup>5</sup> καλλιερῆτε γλώτταν ἀγαθὴν πέμπετε.<sup>6</sup>

Θεόδωρος δ' ἐν ταῖς Ἀττικαῖς Φωναῖς, ὡς φησιν Πάμφιλος ἐν τοῖς περὶ Ὀνομάτων, πλοκῆς στεφάνων γένος τι τὴν ὑπογλωττίδα ἀποδίδωσιν. λαβὲ οὖν καὶ παρ' ἐμοῦ κατὰ τὸν Εὐριπίδην·

ἐκ παντὸς (γὰρ)<sup>7</sup> ἂν τις πράγματος δισσῶν λόγων  
ἀγῶνα θεῖτ' ἂν, εἰ λέγειν εἴη σοφός.

ΙΣΘΜΙΑΚΟΝ. οὕτως τοῦτον καλούμενον στέφανον<sup>8</sup>  
Ἀριστοφάνης μνήμης ἠξίωσεν ἐν Ταγηνισταῖς  
λέγων οὕτως·

c τί οὖν ποιῶμεν; χλανίδ' ἐχρῆν λευκὴν λαβεῖν.  
εἶτ' Ἰσθμιακὰ λαβόντες ὥσπερ οἱ χοροὶ  
ἄδωμεν εἰς τὸν δεσπότην ἐγκώμιον.

<sup>1</sup> Canter: στέφανος ACE.

<sup>2</sup> Porson: στεφάνουσθ' (sic) A.

<sup>3</sup> Schweighäuser: στε A.

<sup>4</sup> πεινητέ A.

<sup>5</sup> Casaubon: καὶ A.

<sup>6</sup> πέμπεται A.

<sup>7</sup> γὰρ belongs to Ulpian's prose.

<sup>8</sup> τὸν στέφανον (?) Kaibel.

*Delos*,<sup>a</sup> the term *stephanos* (wreath) was used among the Greeks for what with us is called a *stephos* (wreath) but with others a *stemma* (fillet), hence, after wreathing ourselves first with this fillet, we then put on the laurel. The word *stephanos* comes from the verb *stepho* (put round). As for you,<sup>b</sup> you Thessalian of intricate speech, do you suppose I am going to tell you anything commonplace and trite? Because of your own tongue I will mention first the wreath of tongue-leaves,<sup>c</sup> mentioned by Plato in *Zeus Outraged*<sup>d</sup>: "And yet you wear a 'tongue' in your shoes, you wreath yourselves with 'tongue'-plants when you drink; and if you find the omens at sacrifice favourable you send forth a brave 'tongue.'" And Theodorus in his *Attic Dialect*,<sup>e</sup> according to Pamphilus in his work *On Names*, defines the tongue-leaf as a kind of wreath-twining. So take from me also the words of Euripides, who says<sup>f</sup>: "In everything one might set up a contest between two arguments, if one were clever enough at speaking."

*Isthmian*. This is a wreath, so named, which Aristophanes thought worth mentioning in *Masters of the Frying-Pan*, thus<sup>g</sup>: "What, then, are we to do? We ought to get white cloaks, and then putting on Isthmians as the choruses do, let us sing a hymn of praise to our master." Silenus in his *Glossary* says:

<sup>a</sup> *F.H.G.* iv. 493.

<sup>b</sup> *Cynulcus*; see *Intro.* vol. i. p. xiii.

<sup>c</sup> Seemingly made of the *ὑπόγλωσσον* or *ἑπιγλωσσον*, butcher's broom or kneeholly, *Ruscus aculeatus*. *Pliny, N.H.* xxvii. 11, 67.

<sup>d</sup> *Kock* i. 614.

<sup>e</sup> Called *Attic Glossary* below, 678 d, and 646 c (vol. vi. p. 490).

<sup>f</sup> *T.G.F.*<sup>2</sup> 416 from *Antiope*.

<sup>g</sup> *Kock* i. 518.

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Σιληνός δ' ἐν ταῖς Γλώσσαις φησίν· "Ἰσθμιον  
 στέφανον." Φιλίτας δέ φησι· "Ἰσθμιος<sup>1</sup> στέφανος  
 ἤγουν ὀμωνυμία ἀμφοτέρωθι ὄλον τῆς κεφαλῆς καὶ  
 τοῦ πρώτου κόσμος.<sup>2</sup> λέγω δὲ τὸ ἐπὶ τοῦ φρέα-  
 τος καὶ τοῦ ἐγχειριδίου ἰσθμιον<sup>3</sup>." Τιμαχίδας δὲ  
 καὶ Συμμίας οἱ Ῥόδιοι ἀποδιδόασιν ἐν ἀνθ' ἐνός  
 d "Ἰσθμιον, στέφανον." οὗ μνημονεύει καὶ Καλλι-  
 ξεινος ὁ Ῥόδιος καὶ αὐτὸς γένος ἐν τοῖς περὶ  
 Ἀλεξανδρείας γράφων οὕτως. . . .

Ἐπεὶ δὲ Ἀλεξανδρείας ἐμνημόνευσα, οἶδά τινα  
 ἐν τῇ καλῇ ταύτῃ πόλει καλούμενον στέφανον  
 ΔΑΝΤΙΝΟΕΙΟΝ<sup>4</sup> γινώμενον ἐκ τοῦ αὐτόθι καλουμένου  
 λωτοῦ. φύεται δ' οὗτος ἐν λίμναις θέρους ὥρα,  
 - καὶ εἰσὶν αὐτοῦ χροιαὶ δύο, ἡ μὲν τῷ ῥόδῳ ἐοικυῖα·  
 ἐκ τούτου δὲ ὁ πλεκόμενος στέφανος κυρίως Ἀν-  
 τινόειος καλεῖται· ὁ δὲ ἕτερος λώτωνος ὀνομάζεται,  
ἄνω γὰρ  
 κινάνας e <sup>e</sup> κινάνας ἔχων τὴν χροίαν. καὶ Παγκράτης τις τῶν  
 ἐπιχωρίων ποιητῆς ὃν καὶ ἡμεῖς ἐγνωμεν, Ἀδριανῷ  
 τῷ αὐτοκράτορι ἐπιδημήσαντι τῇ Ἀλεξανδρείᾳ  
 μετὰ πολλῆς τερατείας ἐπέδειξεν τὸν ῥοδίζοντα  
 λωτόν, φάσκων αὐτὸν δεῖν καλεῖν Ἀντινόειον,  
 ἀναπεμφθέντα<sup>5</sup> ὑπὸ τῆς γῆς ὅτε τὸ αἷμα ἐδέξατο  
 τοῦ Μαυρουσίου λέοντος, ὃν κατὰ τὴν πλησίον τῇ  
 Ἀλεξανδρείᾳ Λιβύην ἐν κυνηγίῳ καταβεβλήκει ὁ  
 Ἀδριανός, μέγα χρῆμα ὄντα καὶ πολλῶ χρόνῳ  
 κατανεμηθέντα πᾶσαν τὴν Λιβύην, ἧς καὶ πολλὰ

<sup>1</sup> Ἰσθμιος added by Kaibel.

<sup>2</sup> Lumb: κόσμου A.

<sup>3</sup> ἰσθμιον A.

<sup>4</sup> CE: αντινόειον A.

<sup>5</sup> CE: ἀντινόειον ἀναπεμφθέντα A.

<sup>a</sup> Bach frag. 46, Kuchenmüller 100.

<sup>b</sup> Referring to a well *isthmion* ("neck") must mean the



"Isthmion, a wreath." And Philitas says<sup>a</sup>: "Isthmian wreath; that is, a homonym with double meaning, as for example, an ornament for the head and a prize for the winner. I mention, too, the *isthmion* of a well and of a dagger."<sup>b</sup> Timachidas, also, and Simmias,<sup>c</sup> both of Rhodes, define one by the other: "Isthmion, wreath." And Callixeinus, who also was a Rhodian by birth, mentions it in his work *On Alexandria*, writing as follows<sup>d</sup>: . . .

Speaking of Alexandria, I know that in that fair city there is a wreath called *Antinoeios* made from the lotus bearing that name there. This grows in marshes in the summer season; there are two colours, one resembling the rose; it is from this that the wreath properly called *Antinoeios* is twined; the other is called lotus, and its colour is blue. Pancrates, a poet of those regions whom we knew,<sup>e</sup> showed the Emperor Hadrian when he visited Alexandria the rosy lotus as a great wonder, alleging that it was the one which should be called *Antinoeios*,<sup>f</sup> since it sprang, so he said, from the earth when it received the blood of the Mauritanian lion which Hadrian had killed when hunting in the part of Libya near Alexandria; it was a huge creature that for a long time had ravaged the whole of Libya, of which this lion had masonry above ground just under the kerb (*στέμνον*). In the dagger it is probably the tang connecting the blade with the hilt.

<sup>g</sup> Powell 120.

<sup>a</sup> *F.H.G.* iii. 65; the quotation is lost, although the scribe of A puts the following seven lines in quotation marks.

<sup>b</sup> On Pancrates see Plut. *De Mus.* 1187 F, *Ox. Pap.* viii. 73 (fragment of the poem in which Pancrates described the lion-hunt), Athen. 478 a (vol. v. p. 114).

<sup>c</sup> From Antinoüs, Hadrian's favourite. For the festival in memory of "Antinoüs infelix" (Fertullian, *De Cor.* 13), held at Athens and Eleusis, see *I.G.* iii. 1129, 1147.

Antoi

ATHENAEUS

ἀοίκητα ἐπεποιήκει οὗτος ὁ λέων. ἦσθεις οὖν ἐπὶ τῇ τῆς ἐννοίας εὐρέσει καὶ καωότητι τὴν ἐν Μουσίων<sup>1</sup> αὐτῷ σίτησιν ἔχειν ἔχαρίσατο. καὶ Κρατῖνος δ' ὁ κωμωδιοποιὸς ἐν Ὀδυσσεύσι κέκληκεν τὸν<sup>2</sup> λωτὸν στεφάνωμα διὰ τὸ πάντα τὰ φυλλώδη ὑπὸ τῶν Ἀθηναίων στεφανώματα λέγεσθαι. ὁ δὲ Παγκράτης ἐν τῷ ποιήματι οὐκ ἀγλαφύτως εἶρηκεν·

οὐλὴν ἔρπυλλον, λευκὸν κρίνον ἢδ' ὑάκινθον  
πορφυρέην γλαυκοῦ<sup>3</sup> τε<sup>4</sup> χελιδονίῳ πέτῃλα  
καὶ ῥόδον εἰαρινοῖσιν ἀνοιγόμενον ζεφύροισιν  
οὐπω γὰρ φύεν ἄνθος ἐπώνυμον Ἀντώοιο.

678 ΠΥΛΑΕΩΝ. οὕτως καλεῖται ὁ στέφανος ὃν τῇ Ἑρᾷ περιτιθέασιν Λάκωνες, ὡς φησὶ Πάμφιλος.

Ἄλλὰ μὴν καὶ ΙΑΚΧΑΝ τινὰ καλούμενον οἶδα στέφανον ὑπὸ Συκυωνίων, ὡς φησὶ Τιμαχίδας ἐν ταῖς Γλώσσαις. Φιλίτας δ' οὕτως γράφει· “Ἰάκχα, ἐν τῇ Συκυωνίᾳ, στεφάνωμα εὐῶδες·

ἔστηκ' ἀμφὶ κόμας<sup>5</sup> εὐῶδεις ἀγχόθι πατρὸς  
καλὸν Ἰακχαῖον θηκαμένη στέφανον.”

Σέλευκος δ' ἐν ταῖς Γλώσσαις ΕΛΛΩΤΙΔΑ καλεῖσθαι φησὶ τὸν ἐκ μυρρίνης πλεκόμενον στέφανον, ὅντα τὴν περίμετρον πηχῶν κ', πομπεύειν τε ἐν τῇ τῶν Ἑλλωτίων ἑορτῇ. φασὶ δ' ἐν αὐτῷ τὰ τῆς Εὐρώπης ὄστα κομίζεσθαι, ἣν ἐκάλουσιν Ἑλλωτίδα. ἀγεσθαι δὲ καὶ ἐν Κορίνθῳ τὰ Ἑλλωτία.

<sup>1</sup> ἐν Μουσίῳ Casaubon. <sup>2</sup> Hesychius: τὸ Λ.

<sup>3</sup> Schweighäuser: λευκοῦ ACE. <sup>4</sup> CE: δὲ Λ.

<sup>5</sup> Schweighäuser: ἀμφίκομα Λ.

<sup>a</sup> i.e. in the Museum at Alexandria.

<sup>b</sup> Kock i. 60.

made many places uninhabitable. Hadrian, therefore, pleased at the originality and novelty of his thought, granted him the favour of maintenance in the temple of the Muses.<sup>a</sup> The comic poet Cratinus, also, calls<sup>b</sup> the lotus a wreath-plant in *Odysseis*, since all leafy<sup>c</sup> plants are spoken of as wreath-plants by the Athenians. So Pancrates in his poem says, not without elegance: "The thyme with its woolly tufts, the white lily, the purple hyacinth, the flowers of blue celandine, yes, and the rose which unfolds to the zephyrs of spring; but not before, surely, has the earth brought to bloom the flower named for Antinoüs."

*Pyleón*. This name is given to the wreath which Lacedaemonians place on the image of Hera, according to Pamphilus.<sup>d</sup>

But more: I know of a wreath called *Iaccha* by the people of Sicyon, according to Timachidas in his *Glossary*. Philitas writes<sup>e</sup>: "Iaccha, in the *Sicyonian Register*, is a fragrant kind of wreath. 'She stands close to her father after placing a fair Iaccha-wreath on her fragrant locks.'"

Seleucus in his *Glossary* says that *Hellotis* is the name given to the wreath twined with myrtle, having a circumference of thirty feet, and carried in the procession at the festival of the Hellotia.<sup>f</sup> They say that the bones of Europa, whom they called Hellotis, are carried with due care in the wreath. The Hellotia were held also in Corinth.

<sup>a</sup> Hesych. s. στεφάνωμα adds καὶ ποώδη, "and herbaceous."

<sup>b</sup> Below, 681 a (p. 146).

<sup>c</sup> Bach frag. 45, Powell 95, Kuchenmüller 99. With τῆ Σικωνίᾳ supply Ἀραγαφῆ.

<sup>f</sup> For this festival, originally Cretan, see Pind. *Ol.* xiii. 40 (Sandys, L.C.L. 137), Nilsson, *Gr. Feste* 96.

## ATHENAEUS

ΘΥΡΕΑΤΙΚΟΙ, οὕτω καλοῦνται τινες στέφανοι παρὰ Λακεδαιμονίοις, ὡς φησι Σωσίβιος ἐν τοῖς περὶ Θυσιῶν, ψιλίνους αὐτοὺς φάσκων νῦν ὀνομάζεσθαι, ὄντας ἐκ φοινίκων. φέρειν δ' αὐτοὺς ὑπόμνημα τῆς ἐν Θυρέα<sup>1</sup> γενομένης νίκης τοὺς προστάτας τῶν ἀγομένων χορῶν ἐν τῇ ἑορτῇ ταύτῃ, ὅτε καὶ τὰς Γυμνοπαιδίας ἐπιτελοῦσιν. χοροὶ δ' εἰσὶν γ', ὁ μὲν πρόσω παίδων, ὁ δ' ἐκ δεξιῶν γερόντων, ὁ δ' ἐξ ἀριστεροῦ ἀνδρῶν,<sup>2</sup> γυμνῶν ὀρχουμένων καὶ ἄδόντων Θαλήτα<sup>3</sup> καὶ Ἀλκμᾶνος ἄσματα καὶ τοὺς Διονυσιοδότου τοῦ Λάκωνος παιᾶνας.

ΜΕΛΙΛΩΤΙΝΩΝ δὲ στεφάνων μνημονεύει Ἀλεξίς ἐν Κρατεία<sup>4</sup> ἢ Φαρμακοπόλῃ οὕτως:

στεφάνους τε πολλοὺς κρεμαμένους μελιλωτίνους.

ΕΠΙΘΥΜΙΣ.<sup>5</sup> Σέλευκός φησι "τὰ πάντα στεφανώματα." Τιμαχίδας δὲ φησιν τὰ παντοδαπὰ στεφανώματα ἃ τὰς γυναῖκας φορεῖν οὕτως καλεῖσθαι.

d ΥΠΟΘΥΜΙΣ δὲ καὶ ὑποθυμίδες<sup>6</sup> στέφανοι παρ' Αἰολεῦσιν καὶ Ἰωσιν, οὓς περὶ τοὺς τραχήλους περιετίθεντο, ὡς σαφῶς ἔστιν μαθεῖν ἐκ τῆς Ἀλκαίου καὶ Ἀνακρέοντος ποιήσεως. Φιλίτας<sup>7</sup> δ' ἐν τοῖς Ἀτάκτοις ὑποθυμίδα<sup>8</sup> Λεσβίου φησὶν καλεῖν

<sup>1</sup> C: θυρεά A.

<sup>2</sup> Wyttenbach, Kaibel: εἰσὶν τὸ μὲν πρόσω παίδων τὸ δ' ἐξ ἀριστεροῦ ἀνδρῶν A.

<sup>3</sup> θάλητα A.

<sup>4</sup> κραταί A.

<sup>5</sup> ἐπιθυμεία A.

<sup>6</sup> ὑποθυμιάδα A.

<sup>7</sup> A: φιλήτας CE.

<sup>8</sup> Kaibel: ὑποθυμίδασ ACE.

<sup>a</sup> F.H.G. ii. 626.

<sup>b</sup> Probably the famous battle of the 300 champions of Argos and Sparta (ca. 547 B.C.), Herod. i. 82. The territory

*Thyreatikoi*. This is the name given to certain wreaths by the Lacedaemonians, as Sosibius says in his work *On Sacrifices*,<sup>a</sup> alleging that they are to day called *psilinoi*, being made of palm branches. They are carried, he says, as a memorial of the victory won at Thyrea,<sup>b</sup> by the leaders of the choruses which perform during that festival wherein they carry out the Nakcd-boy-dances.<sup>c</sup> The choruses number three, the one at the head consisting of boys, that on the right of old men, and that on the left of men in their prime, dancing naked and singing songs by Thaletas and Alcman, and the paeans of Dionysodotus the Lacedaemonian.

*Melilot* wreaths are mentioned by Alcxis in *Crateias* or *The Apothecary* thus<sup>d</sup>: "And many wreaths of melilot a-hanging."

*Epithymis*. Seleucus defines as "all materials used in wreaths."<sup>e</sup> But Timachidas says that wreaths of all sorts worn by women are so called.

*Hypothymis* and *hypothymis*-wreaths are mentioned as used by Aeolians and Ionians; they were placed round the neck, as one may clearly learn from the poetry of Alcaeus and Anacreon.<sup>f</sup> And Philitas in *Irregular Words* says<sup>g</sup> that the Lesbians call a

of Cynuria, of which Thyrea was a part, was long disputed. Thuc. v. 41 ἡς αἰεὶ περὶ διαφέρουσαι, μεθορίας οὐρας, i. e. being on the border. Cf. above on the Promacheia festival, p. 108.

<sup>a</sup> Athen. 630 e (vol. vi. p. 402), Suid. s. γυμνοπαῖδια, Nilsson, *Gr. Feste* 141-142.

<sup>b</sup> Kock ii. 337. A kind of sweet clover is meant.

<sup>c</sup> Cf. Hesych. s. ἐπιθυμίδες, who has τὰ παντοδαπά for τὰ πάντα. Distinguished from ὑποθυμίδες, Plut. *Qu. Conv.* 647 D-E.

<sup>d</sup> Above, 674 c-d (p. 110).

<sup>e</sup> Bach frag. 58, Kuchenmüller 102.

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μυρσίης κλῶνα, περὶ ὃν πλέκειν ἴα καὶ ἄλλα ἄνθη.

Καὶ ΥΠΟΓΛΑΤΤΙΣ δὲ στεφάνου ἐστὶν εἶδος. Θεόδωρος δ' ἐν Ἀττικαῖς Γλώσσαις στεφάνων πλοκῆς γένος παρὰ Πλάτωνι ἐν Διὶ Κακουμένῳ.

ε Εὐρίσκῳ δὲ καὶ παρὰ τοῖς κωμικοῖς ΚΥΛΙΣΤΟΝ τινα καλούμενον στέφανον καὶ μνημονεύοντά αὐτοῦ Ἄρχιππον ἐν Ῥίνωνι διὰ τούτων·

ἀθῶως ἀποδοῦς<sup>1</sup> θοιμάτιον ἀπέρχεται,  
στέφανον ἔχων τῶν ἐκκυλιστῶν οἴκαδε.

Ἄλεξις δ' ἐν μὲν Ἀγωνίῳ ἢ Ἰππίσκῳ·

ὁ τρίτος οὗτος δ'<sup>2</sup> ἔχει  
σύκων κυλιστὸν στέφανον. ἀλλ' ἔχαιρε καὶ  
ζῶν τοῖς τοιούτοις.

ἐν δὲ τῷ Σκίρωνί<sup>3</sup> φησι·

ὥσπερ κυλιστὸς στέφανος αἰωρούμενος.

μνημονεύει δ' αὐτοῦ καὶ Ἀντιφάνης ἐν Ἐαυτοῦ  
f Ἐρώντι, Εὐβουλος δ' ἐν Οἰνομάῳ ἢ Πέλοπι·

περιφοραῖς κυκλούμενος

ὥσπερ κυλιστὸς στέφανος.

τίς οὖν οὗτος ὁ κυλιστός; οἶδα γὰρ τὸν Θυατει-  
ρηγὸν Νίκανδρον ἐν τοῖς Ἀττικοῖς Ὀνόμασι λέ-  
γοντα τάδε· “ἐκκύλιστοι<sup>4</sup> στέφανοι, καὶ μάλιστα  
οἱ ἐκ ῥόδων.” καὶ τὸ εἶδος ὁποῖον ζητῶ, ᾧ

<sup>1</sup> A: ἀποδὸς Canter, Τουρ.

<sup>2</sup> Meineke: δ' οὗτος A.

<sup>3</sup> σκίρωνι A.

myrtle-spray *hypothymis*, round which are twined violets and other flowers.

*Hypoglottis*<sup>a</sup> also is a variety of wreath. Theodorus in his *Attic Glossary* defines it as a kind of wreath-twining mentioned by Plato in *Zeus Outraged*.<sup>b</sup>

I find also in the comic poets a kind of wreath called *kylistos* (rolled or tossed out); Archippus mentions it in *Rhinon* in these lines<sup>c</sup>: "He gave up<sup>d</sup> his cloak but got away unhurt, wearing a wreath of the 'rolled-out' on his way home." And Alexis in *Agonis*, or *The Scarf*<sup>e</sup>: "This one, the third man he, has a rolled wreath of figs. Still, he was glad enough to live on that kind of thing." Again, in *Sciron* he says<sup>f</sup>: "Swinging high like a rolled-out wreath." Antiphanes, also, mentions it in *In Love with Himself*,<sup>g</sup> as does Eubulus in *Oenomaus* or *Pelops*<sup>h</sup>: "Rolling round and round in twists, like a rolled-out wreath." What, then, is this wreath? I know, to be sure, that Nicander of Thyateira says in his *Attic Vocabulary*: "'Rolled-outs' are wreaths, particularly those made with roses." I want to know

<sup>a</sup> This paragraph is an echo of 677 b (p. 124).

<sup>b</sup> Kock i. 614.

<sup>c</sup> Kock i. 687, Pollux vii. 199; *κυλιστός* and *ἐκκύλιστος* mean "tightly rolled" or "rolled out." Hesych. s. *ἐκκύλιστοι στέφανοι μεγάλοι, ἄδροι* "large and thick." But Archippus puns on the other meaning, "rolled out headlong," "forcibly ejected"; probably an adulterer is meant.

<sup>d</sup> Or, reading *ἀποδὸς* for *ἀποδοῦς*, "was stripped of."

<sup>e</sup> Kock ii. 298.

<sup>f</sup> Kock ii. 373; probably alluding to Sinis, "the pine-tree bender" (*ὁ πιτυοκάμπτης*).

<sup>g</sup> Kock ii. 31.

<sup>h</sup> Kock ii. 190; referring to Oenomaus, tossed from his chariot in the race with Pelops.

<sup>a</sup> Schweighäuser: *ἐκκύλιστοι* A.E., *ἐκκλιῖοι* C.

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Κύνουлке, καὶ μὴ μοι εἴπῃς ὅτι δεῖ τοὺς ἀδρούς ἀκούειν. σὺ γὰρ εἶ ὁ τὰ ἐν τοῖς βιβλίοις οὐ μόνον ἀπόρρητα<sup>1</sup> ἐκλέγων ἀλλὰ καὶ διορύττων,<sup>2</sup> καθάπερ οἱ παρὰ Βάτωνι τῷ κωμωδιοποιῷ ἐν Συνεξαπατῶντι φιλόσοφοι, περὶ ὧν καὶ Σοφοκλῆς Συν-679 δείπνοις<sup>3</sup> φησὶν, οὐσί σοι παραπλησίσις·

οὔτοι γένειον ὠδε χρῆ διηλιφές<sup>4</sup>  
φοροῦντα κἀντίπαιδα καὶ γένει μέγαν  
γαστρός καλεῖσθαι παῖδα, τοῦ πατρὸς παρόν·

ἐπειδὴ οὖν ἤδη καὶ σὺ πεπλήρωσαι<sup>5</sup> οὐ μόνον τῶν τοῦ γλαύκου κρανίων ἀλλὰ καὶ τῆς ἀειζώου<sup>6</sup> βοτάνης, ἧς ὁ Ἀνθηδόσιος ἐκείνος δαίμων ἐμφορηθεὶς ἀθάνατος πάλιν ἴητις<sup>7</sup> γέγονε, λέγε ἡμῖν περὶ τοῦ προκειμένου, ἵνα μὴ κατὰ τὸν θεῖον Πλάτωνα ὑπολάβωμέν σε ἀποθανόντα μεταμορφωθῆναι<sup>8</sup>. τοὺς μὲν γὰρ τὰς γαστριμαργίας τε καὶ ὕβρεις καὶ  
b φιλοποσίας μεμελετηκότας καὶ μὴ διευλαβουμένους εἰς τὰ τῶν ὄνων γένη καὶ τῶν τοιούτων θηρίων εἰκὸς ἐνδύεσθαι."

<sup>1</sup> ACE: ἀπόρρητα οὐ μόνον Meineke.

<sup>2</sup> ACE: ἐξορύττων Meineke.

<sup>3</sup> Musurus (cf. 685 f): συνδείπνοι A, συνδείπνω Casaubon.

<sup>4</sup> Casaubon: διήλιφες A.

<sup>5</sup> Early edd.: συμπεπλήρωσαι A.

<sup>6</sup> ἀειζώου A.

<sup>7</sup> πάλιν ἴησις A: πλανητῆς Schweighäuser, πολύμητις Kaibel, ἀλιχητής Adam, παλιγγενῆς τις Capps. Read πολυειδής? Cf. Plato, *Rep.* 612 a and μεταμορφωθῆναι below.

<sup>8</sup> The gloss ἐν τῷ περὶ ψυχῆς at this point deleted by Schweighäuser.

<sup>a</sup> See Hesychius, quoted in note c, p. 133.

<sup>b</sup> Kock iii. 329. See Athen. 103 b (vol. i. p. 442).

<sup>c</sup> *T.G.F.* 162. For the title of this satyric drama cf. 17 d (vol. i. p. 76), 365 b (vol. iv. p. 152). Cynulcus, Ulpian sneers,



what kind it is, Cynulcus, and don't tell me that we must simply understand those that are thick.<sup>a</sup> You are one who not only picks out, but even digs up, secrets in books, like the philosophers in *The Fellow-Cheater* of Baton, the comic poet<sup>b</sup>; of them Soplhocles says in his *Dinner-Guests* (who, by the way, were like you)<sup>c</sup>: "Surely it is not right for you, now past your childhood and of so great a family, to carry about a chin so greasy and be known as the son of the belly, when you might bear your father's name." Since, then, you too have already gorged yourself not only with the heads of the grey-fish (*glaucus*) but also with that everlasting plant of which the well-known divinity of Anthedon took his fill and so became an immortal . . .,<sup>d</sup> explain to us the matter in hand, that we may not imagine, as the divine Plato would put it,<sup>e</sup> that you have died and been transformed; for he says that men who have indulged in acts of gluttony and wantonness and drunkenness instead of avoiding them with care naturally slip into the family of asses<sup>f</sup> and such beasts.

is a dinner-guest who is also a cheat. The obscure quotation seems to describe a gluttonous lout at the feast. *γαυρός* "belly" is said by surprise for *μητρός* "mother," which Nauck wrongly reads; cf. vol. iv. p. 525 and note g. See *Bert. Klass. Texte* v. 64, 72 note 2.

<sup>d</sup> One of the many divinities named Glaucus belonged to Anthedon, on the coast of Boeotia. Athen. 316 a (vol. iii. p. 418), *Am. J. Arch.* vi. (1890), 96. The town was named from the tree *ἀνθηδιόν*, either a medlar or hawthorn. P.-W. vii. 1416 (cf. 1411) distinguishes this Glaucus from the one whose story is told Athen. 296 a (vol. iii. p. 326). See Plato, *Rep.* 611 ε, and critical note 7.

<sup>e</sup> *Phaedo* 81 κ, on re-incarnation.

<sup>f</sup> Cf. the *ἄβρω ὀφθία* "rampant lewdness" of the asses which excited Apollo's laughter, Pind. *Pyth.* x. 36 (Sandys, L.C.L. 290).

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Ἐπορεύσας δ' αὐτοῦ " ἐπὶ ἕτερον," φησί, " στέφανον μεταβήσομαι," ὁ Οὐλπιανός, " τὸν στρούθιον καλούμενον, οὗ μέμνηται μὲν ὁ Ἀσκληπιάδης, παρατιθέμενος τὰ ἐκ τῶν Εὐβούλου Στεφανοπωλίδων ταῦτα·

ὦ μάκαρ, ἦτις ἔχουσ' ἐνὶ δωματίῳ στρούθιον<sup>2</sup>  
ἀεροφόρητον<sup>3</sup>

λεπτότατον περὶ σῶμα συνίλλεται<sup>4</sup>

ἠδύπνοον<sup>5</sup> περὶ νυμφίον εὐτριχα,

Κισσὸς ὅπως Καλάμῳ περιφύεται

c αὐξόμενος ἔαρος<sup>6</sup> ὀλολυγόνος

ἔρωτι κατατετηκίως.

πλέκεται δ' οὗτος ἐκ τοῦ στρούθιου καλουμένου ἄνθους, οὗ μνημονεύει Θεόφραστος ἐν ἕκτῳ Φυτικῆς Ἱστορίας ἐν τούτοις· " ἀνθεὶ δὲ καὶ ἡ Ἴρις τοῦ θέρους καὶ τὸ στρούθιον καλούμενον, ὃ τῇ μὲν ὄφει καλὸν ἄνθος, ἄοσμον δέ." Γαλήνη δ' ἡ Σμυρναία στρούθιον<sup>7</sup> αὐτὸν ὀνομάζει.

ποθοῦσ. οὕτως τις στέφανος ὀνομάζεται, ὡς Νικανδρὸς φησὶν ὁ Κολοφώνιος ἐν Γλώσσαις· καὶ ἴσως ὁ ἀπὸ τοῦ οὗτω καλουμένου ἄνθους<sup>8</sup> πλεκόμενος, οὗ μνημονεύει ὁ αὐτὸς Θεόφραστος ἐν τῷ d ἕκτῳ τῶν Φυτικῶν γράφων ὧδε· " τὰ δὲ θερινὰ μᾶλλον, ἢ τε λυχνίς καὶ τὸ Διὸς ἄνθος<sup>9</sup> καὶ τὸ κρίνον καὶ τὸ<sup>10</sup> ἴψιον καὶ ἀμάρακος ὁ Φρύγιος, ἔτι

<sup>1</sup> Kock: ἐν A.

<sup>2</sup> στρούθιον A: στρούθιον Kaibel.

<sup>3</sup> A: ἀεροφόρητον Meineke, αὐροφόρητον Willamowitz.

<sup>4</sup> Schweighäuser: ἄλλετατε A.

<sup>5</sup> Kock, joining it with περιδῆμα, which he reads for περι-  
σῶμα.

<sup>6</sup> ἔαρος " song " Kaibel.

<sup>7</sup> στρούθιον A. The right word is lost.

<sup>8</sup> πάθον before ἄνθους deleted by Kaibel.

<sup>9</sup> ἄνθος and τὸ added by Kaibel.

Since Cynulcus had no answer, Ulpian continued: I will pass to another wreath, that called *struthinos*,<sup>a</sup> which Asclepiades mentions, citing these lines from *The Wreath-sellers* of Eubulus<sup>b</sup>: "Ah, happy she, that in her bower, with wreath of soapwort waving in the breeze, presses her lithe body to her bridegroom of the sweet breath and beautiful hair, even as Cissus (Ivy) clings to Calamus (Reed), waxing strong in the spring-time, melting with love for the tree toad." This wreath is twined from the flower of the *struthion*, as it is called, which Theophrastus mentions in the sixth book of his *Enquiry into Plants*, in these words<sup>c</sup>: "The iris blooms in summer, as does also the so-called *struthion*, which is a beautiful flower in appearance but lacks fragrance." Galene of Smyrna calls it . . .<sup>d</sup>

*Pothos*.<sup>e</sup> This is denominated a kind of wreath, as Nicander of Colophon says in his *Glossary*<sup>f</sup>; perhaps also a wreath twined from the flower of this name, which the same Theophrastus mentions in the sixth book of his *Plants*, writing as follows<sup>g</sup>: "Those that belong rather to summer are the rose-campion, the carnation, the lily, the spike-lavender, the Phrygian sweet marjoram, and again the *pothos*, as

<sup>a</sup> Of soapwort, fuller's herb.

<sup>b</sup> Kock ii. 199; the text is very uncertain. This "pulcherrima ecloga" (Kock) is best understood as a mock lyric, mostly dactylic, in the style of Aristoph. *Ran.* 1264-1295 (also dactylic). For romantic stories of plants see Rohde, *Gr. Rom.*<sup>3</sup> 168-169, note 2.

<sup>c</sup> Theophr. *Hist. Plant.* vi. 8. 3, Hort (L.C.L. ii. 50), below. 630 f (p. 144).

<sup>d</sup> See critical note 7. No writer named Galene is otherwise known; an hetacra of the name Athen. 587 f (vol. vi. p. 168).

<sup>e</sup> Lit. "Desire," or "Regret" (Hort).

<sup>f</sup> Frag. 144, p. 206 Schneider.

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δὲ ὁ πόθος καλούμενος. οὗτος δέ ἐστι διττός, ὁ μὲν ἔχων τὸ ἄνθος ὁμοιον ὑακίνθῳ, ὁ δ' ἕτερος ἄχρως, ἔκλευκος,<sup>1</sup> ᾧ χρώνται πρὸς τοὺς τάφους." καταλέγει δὲ Εὐβουλος καὶ ἄλλους στεφάνους·

Αἰγίδιον, σὺ δὲ τόνδε φορήσεις  
στεφάνον πολυποίκιλον ἀνθέων,  
ὑγρότατον,<sup>2</sup> χαριέστατον, ᾧ Ζεῦ·  
τί γάρ; αὐτὸν<sup>3</sup> ἔχουσα φιλήσει.

εὐκὴν τοῖς ἐξῆς τάδε φησί·

στεφάνους ἴσως βούλεσθε· πότερ<sup>4</sup> ἔρπυλλίνους  
ἢ μυρτίνους ἢ τῶν διηθημισμένων;<sup>5</sup>  
β. τῶν μυρτίνων βουλόμεθα τουτωνί· σὺ δὲ<sup>6</sup>  
τά γ'<sup>7</sup> ἄλλα πώλει πάντα πλὴν τῶν μυρτίνων.

ΦΙΑΥΡΙΝΟΣ. Ξέναρχος Στρατιώτῃ·

φιλύρας εἶχε γὰρ  
ὁ παῖς ἀφύλλου στεφάνον ἀμφικείμενον.

Καλοῦνται δὲ τινες καὶ ἐλικτοὶ στεφάνοι, ὡς περὶ  
f παρὰ Ἀλεξανδρεῦσι μέχρι καὶ νῦν. μνημονεύει δ'  
αὐτῶν Χαϊρήμων ὁ τραγωδιοποιὸς ἐν Διονύσῳ διὰ  
τούτων·

κισσῶ τε ναρκίσσῳ τε τριέλικας κύκλω  
στεφάνων ἐλικτῶν ὄρμαθούς<sup>8</sup> . . .

Περὶ δὲ τῶν ἐν Αἰγύπτῳ αἰεὶ ἀνθούντων στε-

<sup>1</sup> AC: εὐλευκος E, λευκός Theophr.

<sup>2</sup> Hirschig: γρυπότατον A.

<sup>3</sup> τί γάρ; αὐτὸν Bergk: τίτο γὰρ αὐτὸν A.

<sup>4</sup> Canter: πότερον A.

<sup>5</sup> Kock: διηθημένων A.

<sup>6</sup> τουτωνί· σὺ δὲ Dobree: τούτῳ οὐ A.

it is called. This name is applied in two senses, the one with a flower like that of the larkspur, the other<sup>a</sup> being colourless, whitish, which they use at funerals."

Eubulus gives a list of other wreaths besides<sup>b</sup>: "Aegidium (Kid), you shall wear this wreath varied with many flowers, most pliant and full of charm, Zeus knows! What, indeed? With it you'll find a lover." And in the verses coming after these he says<sup>c</sup>: "A. Perhaps you'd like some wreaths; shall they be of tufted thyme, or myrtle, or some of these with flowers throughout? B. We want some of these myrtle-wreaths here; you may keep and sell all the others, but not the myrtles."

*Linden.* Xenarchus in *The Soldier*<sup>d</sup>: "For the lad had a wreath of leafless linden<sup>e</sup> round his head."

*Heliktoi*<sup>f</sup> is an epithet applied to some wreaths, as among the Alexandrians to this very day. They are mentioned by the tragic poet Chaeremon, in *Dionysus*, in these lines<sup>g</sup>: "Chains of twisted wreaths thrice-coiled all about with ivy and narcissus . . ."

Concerning the ever-flowering wreaths of Egypt

<sup>a</sup> Asphodel.

<sup>b</sup> Kock ii. 200: addressed to a girl, possibly an hetæra. cf. *Αἴξ* "goat," 587 a (vol. vi. p. 164).

<sup>c</sup> Kock ii. 198.

<sup>d</sup> Kock ii. 473.

<sup>e</sup> The inner bark of the linden furnished the twine for tying the wreath together; Hor. *Od.* i. 38 *Persicos odi, puer, apparatus, | displicent nexae philyra (or philyris) coronae.*

<sup>f</sup> "Twisted," merely a poetic epithet, not the name of a new variety.

<sup>g</sup> *T.G.F.*<sup>2</sup> 784. For the narcissus in wreaths cf. Soph. *O.C.* 682-684 *ὁ καλλίβοτρος . . . νάρκισσος, μεγάλαν θεαῖν ἀρχαῖον στεφάνωμα.*

<sup>7</sup> τὰ γ' ἄλλα Hermann: τ' ἄλλα A.

<sup>8</sup> ὄρθαθούς added conjecturally by Kaibel.

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φάνων Ἑλλάνικος ἐν τοῖς Αἰγυπτιακοῖς οὕτως γράφει· “ πόλις ἐπιποταμίη, Τίνδιον ὄνομα· αὕτη<sup>1</sup> θεῶν ὁμήγουρις καὶ ἱερὸν μέγα καὶ ἄγνόν ἐν μέσῃ τῇ πόλει λίθινον καὶ θύρετρα λίθινα. ἔσω τοῦ ἱεροῦ ἄκανθαι πεφύκασι λευκαὶ καὶ μέλαιναί. ἐπ’ αὐτῆσι<sup>2</sup> στέφανοι ἐπιβέβληνται ἄνω, τῆς ἀκάνθου τοῦ ἄνθεος<sup>3</sup> καὶ ροιῆς<sup>4</sup> καὶ ἀμπέλου πεπλεγμένοι· καὶ οὗτοι αἰεὶ ἀνθέουσι· τοὺς<sup>5</sup> ἀπέθεντο οἱ θεοὶ ἐν Αἰγύπτῳ πυθόμενοι βασιλεύειν τὸν Βάβυν, ὃς ἐστὶ Τυφών.” Δημήτριος δ’ ἐν τῷ Περὶ τῶν κατ’ Αἰγυπτου περιὶ “Αβυδον” πόλιν τὰς ἀκάνθας ταύτας εἶναι φησιν γράφων οὕτως· “ ἔχει δὲ ὁ κάτω τόπος καὶ ἄκαιθάν τινα δένδρον, ὃ τὸν καρπὸν φέρει **β** στρογγύλον ἐπὶ τινων κλωνίων περιφερῶν. ἀνθεὶ δ’ οὗτος ὅταν ὦρα ᾗ, καὶ ἐστὶ τῷ χρωματι τὸ ἄνθος καλὸν<sup>6</sup> καὶ εὐφεγγές. λέγεται δὲ τις μῦθος ὑπὸ τῶν Αἰγυπτίων ὅτι οἱ Αἰθίοπες στελλόμενοι εἰς Τροίαν ὑπὸ τοῦ Τιθωνοῦ, ἐπεὶ ἤκουσαν τὸν Μήμνονα τετελευτηκέναι, ἐν τούτῳ τῷ<sup>7</sup> τόπῳ τοὺς στεφάνους ἀνέβαλον ἐπὶ τὰς ἀκάνθας· ἐστὶ δὲ παραπλήσια τὰ κλωνία στεφάνους, ἐφ’<sup>8</sup> ὧν τὸ ἄνθος φύεται.” ὁ δὲ προειρημένος Ἑλλάνικος καὶ “Αμασιν Αἰγύπτου βασιλεῦσαι, ἰδιώτην ὄντα καὶ **ο** τῶν τυχόντων κατὰ τὸν πρῶτον βίον, διὰ στε-

<sup>1</sup> Kaibel: τινδιον ονομα αὕτη Α.

<sup>2</sup> Meineke: αὐτοῖς οἱ Α.

<sup>3</sup> ἄνθου Α.

<sup>4</sup> Meineke: ροιῆς ἄνθος Α.

<sup>5</sup> στεφάνους after τοὺς deleted by Kaibel.

<sup>6</sup> Berkel: ἄβυλον Α.

<sup>7</sup> καλὸν added by Gulick: τὸ ἄνθος καὶ εὐφεγγεσ Α, καλλιφεγγές Salmasius.

<sup>8</sup> τῷ added by early edd.

<sup>9</sup> Kaibel: ἀφ’ Α.

Hellanicus in his *History of Egypt* writes as follows <sup>a</sup> : " A city by the river named Tindium ; this is a meeting-place of all the gods, and there is a large and holy temple of stone in the middle of the city, with stone portals. Within the temple grow acacias, white and black. <sup>b</sup> Upon them wreaths are laid high above, twined with blossoms of the acanthus, pomegranate, and grape-vine ; they are ever-flowering ; these the gods deposited in Egypt when they learned that Babys, who is Typhôn, was king." But Demetrius in his work *On Egypt* says that these acacias are found near the city of Abydus <sup>c</sup> ; he writes as follows <sup>d</sup> : " The region below has a kind of acacia, a tree bearing globose fruit on small circling stems. It blooms in spring, and the flower is of a beautiful brilliant colour. <sup>e</sup> There is a story told by the Egyptians that after the Ethiopians, dispatched to Troy by Tithonus, heard that Memnon had died, they placed their wreaths on the acacia-trees in this region ; for the stems on which the flowers grow do resemble wreaths." Hellanicus, whom we have just quoted, says <sup>f</sup> also that Amasis, who was an ordinary man of humble rank in the first part of his career, came to

<sup>2</sup>  
ακκικα

<sup>a</sup> *F.H.G.* i. 66, J. 1. 121. Steph. Byz. places the city in Libya, and the entire story seems to have been transplanted by Hellanicus from the Thracian Chalcidice to Egypt. Babys is more correctly Βέβαιον = Τυφών-Σήθ, Plut. *Is. et Os.* 62 (576 A-B), P.-W. ii. 2718-2719.

<sup>b</sup> *Acacia albidia*, *A. arabica*.

<sup>c</sup> In Upper Egypt.

<sup>d</sup> *F.H.G.* iv. 383.

<sup>e</sup> Cf. Theophr. *H.P.* iv. 2. 8 (Hort i. 298) τὸ δ' ἄνθος καὶ τῇ ὄψει καλόν, ὥστε καὶ στεφάνους ποιεῖν ἐξ αὐτοῦ, of the black acacia, or gum arabic. See critical note 7.

<sup>f</sup> *F.H.G.* i. 66, J. 1. 122. On Amasis see Athen. 560 d (vol. vi. p. 29 and note 4).

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φάνου δωρεάν ὃν ἔπεμψεν ἀνθέων πλεξάμενος τῇ ὥρᾳ περικαλλεστάτων γενέθλια ἐπιτελοῦντι Πατάρμιδι τῷ τῆς Αἰγύπτου τότε βασιλεύοντι. τοῦτον γὰρ ἠσθέντα τῷ κάλλει τοῦ στεφάνου καὶ ἐπὶ δεῖπνον καλέσαι τὸν Ἄμασιν καὶ μετὰ ταῦτα τῶν φίλων ἕνα αὐτὸν ἔχοντα ἐκπέμψαι ποτὲ καὶ στρατηγόν, Αἰγυπτίων αὐτῷ πολεμούντων· ὑφ' ὧν διὰ τὸ τοῦ Πατάρμιδος μῖσος ἀποφανθῆναι βασιλέα.

ΣΤΗΝΘΗΜΑΤΙΑΙΟΙ<sup>1</sup> στέφανοι, ἡργολαβημένοι καὶ ἐκδόσμοι. Ἀριστοφάνης ἐν Θεσμοφοριαζούσαις·

d πλέξαι στεφάνους στήνηματιαίους<sup>2</sup> εἴκοσιν.

ΧΩΡΩΝΟΝ.<sup>3</sup> Ἀπίων ἐν τῷ περὶ τῆς Ῥωμαϊκῆς Διαλέκτου φησὶν τὸν στέφανον πάσαι χορωνὸν καλούμενον ἀπὸ τοῦ τοὺς χορευτὰς ἐν τοῖς θεάτροις αὐτῷ χρῆσθαι, αὐτούς τε περικειμένους καὶ ἐπὶ τὸν στέφανον ἀγωνιζομένους, καθὼς ἐν τοῖς Σιμωνίδου Ἐπιγράμμασιν ἰδεῖν ἔστιν οὕτως καλούμενον<sup>4</sup>.

Φοῖβον, ὃς ἀγείται<sup>5</sup> τοῖς<sup>6</sup> Τυνδαρίδῃσιν ἀοιδᾶν<sup>7</sup> ἀμέτεροι<sup>8</sup> τέττιγες<sup>9</sup> ἐπεστέψαντο χορωνῶ.

ΚΙΝΙΝΟΙ.<sup>10</sup> Στέφανοί τινες καλοῦνται οὕτως οἱ τῆς ἀκίνου<sup>11</sup> τοῦ φυτοῦ πλεκόμενοι, ὡς φησιν

<sup>1</sup> CE: στήνηματᾶιοι A.

<sup>2</sup> sic A.

<sup>3</sup> χορωνον A: χορωνός Casaubon.

<sup>4</sup> Pursan: καλουμένου A.

<sup>5</sup> Wilamowitz: φοῖβος ἐσάγεται A.

<sup>6</sup> τοῖς added by Bergk.

<sup>7</sup> Bergk: ἀοιδῶσαν A.

<sup>8</sup> ἀμέτεροι Hartung: ἀμετροι A.

<sup>9</sup> τέττιγες A.

<sup>10</sup> Kaibel: ἀκίνν· οι A.

<sup>11</sup> Canter: ἀκιδος A.

<sup>a</sup> Or " of spring."

<sup>b</sup> This account of the rise of Amasis to the throne differs



be ruler over Egypt through the gift of a wreath which he had sent, after having it twined with the most beautiful flowers of the season,<sup>a</sup> in observance of the birthday of Patarmis, who was ruling over Egypt at that time.<sup>b</sup> For he, delighted with the beauty of the wreath, invited Amasis to dinner, and treating him thereafter as one of his friends, sent him out on one occasion as commander of his forces when the Egyptians went to war against him; and they, in their hatred of Patarmis, proclaimed Amasis king.

*Contractual* wreaths are those that have been accepted or supplied by contract. Thus Aristophanes in *Thesmophoriazusae* <sup>c</sup>: "For I must twine twenty wreaths already contracted for."

*Chorónon*.<sup>d</sup> Apion in his work *On the Latin Language* says that the wreath was in times past called *chorónon* because the *choreutae* <sup>e</sup> used it in the theatre, not only putting it on them but also contending for it as a prize; thus one may see it so called in the *Epigrams* of Simonides <sup>f</sup>: "Phoebus, who guides the sons of Tyndareus in their songs, is wreathed with a crown (*chorónos*) by our cicadas."<sup>g</sup>

*Akininoi*. Certain wreaths are so called, those twined with the plant *akinos*,<sup>h</sup> according to the

greatly from that in Herod. ii. 162-169; see How and Wells i. 252. Patarmis may be the same as Patarbemis, Herod. ii. 162.

<sup>c</sup> *Thesm.* 457-458, a woman speaks: ἀλλ' εἰς ἀγορὰν ἀπειμὲν δεῖ γὰρ ἀνδράσων πλέσαι, κτλ. Pollux vii. 200.

<sup>d</sup> i.e. κορώνη, Hesych, s.v. εἶδος σρεφάρου. Quintil. i. 5. 20 cites older Lat. chorona for corona, cf. Cic. *Orat.* 48.

<sup>e</sup> Dancers and singers of the chorus; but the etymology given is incorrect.

<sup>f</sup> *P.L.G.* <sup>3</sup> iii. 507, Diehl ii. 87, Edmonds ii. 402.

<sup>g</sup> For cicada, term jestingly applied to the singing Spartan, see 633 a (vol. vi. p. 415 and note f).

<sup>h</sup> Wild basil, calamint.

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Ἄνδρων ὁ ἰατρός. παρέθετο δ' αὐτοῦ τὴν λέξιν  
 οὐ Παρθένιος ὁ τοῦ Διονυσίου ἐν τῷ πρώτῳ τῶν παρὰ  
 τοῖς ἱστορικοῖς Λέξεων.

Στεφανωματικά δὲ ἄνθη καταλέγει Θεόφραστος  
 τάδε· “ ἶον,<sup>1</sup> Διὸς ἄνθος, ἴφυον, φλόγα, ἡμερο-  
 καλλές. πρῶτόν τε τῶν ἀνθέων ἐκφαίνεσθαι φησιν  
 τὸ λευκόιον, ἅμα δὲ αὐτῷ καὶ τὸ φλόγιον<sup>2</sup> καλού-  
 μενον τὸ ἄγριον, ἔπειτα νάρκισσον καὶ λείριον καὶ  
 τῶν ἀγρίων ἀνεμώνης<sup>3</sup> γένος τὸ καλούμενον ὄρειον<sup>4</sup>  
 καὶ τὸ τοῦ βολβοῦ κώδυνον. συμπλέκουσι<sup>5</sup> γὰρ καὶ  
 τοῦτ' ἔνιοι εἰς τοὺς στεφάνους. ἐπὶ τούτοις ἢ τε  
 οἰνάνθη καὶ τὸ μέλαν ἶον καὶ τῶν ἀγρίων ὃ τε  
 f ἐλείχρυσος<sup>7</sup> καὶ τῆς ἀνεμώνης ἢ λειμωνία<sup>8</sup> καλουμένη  
 καὶ ξίφιον καὶ ὑάκινθος. τὸ δὲ ῥόδον ὑστερεῖ  
 τούτων καὶ τελευταῖον μὲν φαίνεται, πρῶτον δὲ  
 παύεται. τὰ δὲ θερινὰ μᾶλλον, ἢ τε λυχνίς καὶ τὸ  
 Διὸς ἄνθος καὶ τὸ κρίνον καὶ τὸ ἴφυον καὶ ἀμάρακος  
 ὃ<sup>9</sup> Φρύγιος, ἔτι δὲ ὁ πόθος καλούμενος.” ἐν δὲ τῷ  
 εἰσιχρῆστον τῷ ἄνθει στεφανῶται,<sup>10</sup> εὐκλείαν ἴσχει  
 μύρω ραίων<sup>11</sup>.” μνημονεύει αὐτοῦ Ἀλκμᾶν ἐν  
 τούτοις·

<sup>1</sup> Ἰωνία (nom.) Theophr.

<sup>2</sup> τὸν φλονον Α.

<sup>3</sup> τὸν Α.

<sup>4</sup> αἰριον καὶ τῶν οριων μανεμωνην ἢσ Α.

<sup>5</sup> ὄριον Α.

<sup>6</sup> ἐμπλέκουσι Theophr.

<sup>7</sup> ἐλείχ- ορ ἐλειόχρυσος Theophr.

<sup>8</sup> λιμωνία Α.

<sup>9</sup> ὁ 679 d : om. Α.

<sup>10</sup> στεφανωτε Α.

<sup>11</sup> ραίων Α.

<sup>a</sup> Or Andreas, 675 c (p. 116).

<sup>b</sup> Meineke, *Anal. Alex.* 293.

physician Andron.<sup>a</sup> His statement is quoted by Parthenius, the disciple of Dionysius, in the first book of his *Vocabulary of the Historians*.<sup>b</sup>

Theophrastus gives a list of flowers used in wreaths as follows <sup>c</sup>: "Gilliflower, carnation, spike-lavender, wallflower, and day-lily. Of the flowers the first to appear, he says,<sup>d</sup> is the gilliflower; but with it also <sup>e</sup> the one called the wild wallflower, next pheasant's eye and *polyanthus narcissus*, and among wild plants the kind of anemone which is called the mountain-anemone, and the head of the purse-tassel.<sup>f</sup> For even this some interweave in their wreaths. After these come the drop-wort and the violet, and among wild plants the gold-flower, the meadow-anemone so-called, corn-flag,<sup>g</sup> and squill. The rose is later than these, being the last to appear and the first to cease blooming. Those <sup>h</sup> that belong rather to summer are the rose-campion, the carnation, the lily, spike-lavender, the Phrygian sweet marjoram, also the plant called 'desire.'" And in the ninth book, again, Theophrastus says <sup>i</sup>: "And if a man wreathes himself with the flower of gold-flower, sprinkling it with perfume, he keeps his good name." Aleman mentions it in these verses <sup>j</sup>: "To thee as

<sup>a</sup> *Hist. Pl.* vi. 6. 11 (Hort ii. 44).    <sup>a</sup> vi. 8. 1 (Hort ii. 48).

<sup>b</sup> Theophrastus adds "or a little later."

<sup>c</sup> Lit. "bulb," often mentioned in Athenaeus as a viand. See S. C. Atchley, *Wild Flowers of Attica*, p. 54.

<sup>d</sup> Or gladiolus.

<sup>e</sup> Cf. above, 679 d (p. 136).

<sup>f</sup> ix. 19. 3 (Hort ii. 312), with interesting folk-lore omitted by Athenaeus. Hort's rendering "gold-flower" for *helichrysum* is given above; it seems to be related to one of the varieties of everlasting or immortelles.

<sup>g</sup> *P.L.G.* iii. 21, Diehl ii. 20, Edmonds i. 68, a girl's song to Hera; see above, 678 a (p. 128), for the wreath *πυλεών*.

καὶ τὴν εὐχομαι φέροισα  
τόνδ' ἐλιχρύσω πυλεῶνα  
κῆράτῳ<sup>1</sup> κυπαίρω.<sup>2</sup>

καὶ Ἴβυκος·

μύρτα τε καὶ ἴα καὶ ἐλίχρυσος,  
μᾶλά<sup>3</sup> τε καὶ ῥόδα καὶ τέρεωα δάφνα.<sup>4</sup>

Κρατῖνος δὲ ἐν Μαλθακοῖς φησιν·

ἐρπύλλω, κρόκοις, ὑακίνθοις, ἐλιχρύσου<sup>5</sup> κλάδοις.  
ἔστι δὲ τὸ ἄνθος ὅμοιον λωτῷ. Θεμισταγόρας δ' ὁ  
Ἐφέσιος ἐν τῇ ἐπιγραφομένῃ Χρυσῇ Βύβλω ἀπὸ  
τῆς πρώτης δρεψαμένης νύμφης Ἐλιχρύσης ὄνομα  
τὸ ἄνθος ὀνομασθῆναι. τὰ δὲ κρῖνα φησὶν ὁ  
Θεόφραστος εἶναι καὶ πορφυρανθῆ.

Φιλῖνος δὲ τὸ ΚΡΙΝΟΝ ὑφ' ὧν μὲν λειρίον, ὑφ' ὧν  
δὲ ἴον καλεῖσθαι. Κορίνθιοι δ' αὐτὸ ἀμβροσίαν  
καλοῦσιν, ὡς φησι Νίκανδρος ἐν Γλώσσαις.

Διοκλῆς δ' ἐν τῷ περὶ Θανασίμων Φαρμάκων  
“ΑΜΑΡΑΚΟΝ, φησὶν, ὃν σάμψουχόν τινες καλοῦσιν.”

ΚΟΣΜΟΣΑΝΔΑΛΛΟΝ δὲ μνημονεύει Κρατῖνος ἐν Μαλ-  
θακοῖς διὰ τούτων·

κεφαλὴν ἀνθέμοις ἐρέπτομαι,  
λειρίοις, ῥόδοις, κρίνεσιν,<sup>6</sup> κοσμοσανδάλοισι.<sup>7</sup>

ο Κλέαρχος δ' ἐν β' Βίων “ὄρα, φησὶν, τοὺς τὸ

<sup>1</sup> Boissonade: πυλεω ακηράτων Α.

<sup>2</sup> Welcker: κυπερω Α.

<sup>3</sup> <sup>7</sup> μαλα Α.

<sup>4</sup> Canter: τερινα δαφνα Α.

<sup>5</sup> Α: ἐλιχρύσου Meineke.

<sup>6</sup> Porson: κρίνοισι Α.

<sup>7</sup> κοσμοσανδαλλοσ Α.

<sup>a</sup> Doric for *kypeiron*, mentioned among aromatic plants Theophr. *H.P.* ix. 7. 3, and identified by Hort (Index) with *Cyperus rotundus*.

I pray I bring this wreath of gold-flower and lovely *kypairon*.<sup>a</sup>” Also Ibycus<sup>b</sup>: “Myrtles, gilliflowers, and gold-flower, apple-blossoms and roses and delicate bay.” And Cratinus in *Mollycoddles* says<sup>c</sup>: “With tufted thyme, saffron crocus, squills, and sprays of gold-flower.” The flower is like that of the lotus.<sup>d</sup> Themistagoras of Ephesus in his *Golden Book*, as it is entitled, says<sup>e</sup> that the flower was called *helichrysus* from the nymph, Helichrysé by name, who first gathered it. As for the lilies, Theophrastus says<sup>f</sup> that they even have purple flowers.

Philinus asserts that the lily is called *leirion* by some, *ion* by others. The Corinthians call it *ambrosia*, according to Nicander in his *Glossary*.<sup>g</sup>

Diocles in his treatise *On Deadly Drugs* says<sup>h</sup>: “*Amaracus* (sweet marjoram), which some call *sampsúchus*.”

*Cosmosandala* are mentioned by Cratinus in *Mollycoddles* in these lines<sup>i</sup>: “I crown my head with flowers—narcissus, roses, lilies, larkspur.” Clearchus in the second book of his *Lives* says<sup>j</sup>: “Look at the

<sup>b</sup> *P.L.G.* iii. 238, Diehl ii. 56, Edmonds fi. 88.

<sup>c</sup> Kock l. 43, below, 685 b-c (p. 168).

<sup>d</sup> Indeterminate; of this word Theophr. *H.P.* vii. 15. 3 says “some plants are found in several forms which have almost the same name, as the lotus” (Hort ii. 139).

<sup>e</sup> *F.H.G.* iv. 512.

<sup>f</sup> *H.P.* vi. 6. 3. He apparently had not seen them himself: *εἴπερ δὴ, καθάπερ φασίν, ἐνα καὶ πορφύρα ἔσται.*

<sup>g</sup> Frag. 126 Schneider, p. 204. Below, 683 d (p. 160).

<sup>h</sup> Wellmann 195; above, 676 d (p. 122).

<sup>i</sup> *F.H.G.* ii. 303; the moralist plays on the word *κόσμος*, order, adornment, in *cosmosandalon*. See Paus. ii. 35. 5 for the Spartan use of larkspur at the festival of Demeter Chthonia; on the humiliating treatment of the Spartans by Alexander and Antipater, Aeschin. iii. 133, Diod. xvii. 73, Plut. 235 B.

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κοσμοσάνδαλον ἀνείροντας<sup>1</sup> Λακεδαιμονίους, οἱ τὸν παλαιότατον τῆς πολιτικῆς κόσμον συμπατήσαντες ἐξετραχηλίσθησαν. διόπερ καλῶς περὶ αὐτῶν εἶρηκεν ὁ κωμωδιοποιὸς Ἀντιφάνης ἐν Κιθαριστῇ·

οὐκ ἐφύσων οἱ Λάκωνες ὡς ἀπόρθητοί ποτε;  
νῦν δ' ὀμηρέουσι<sup>2</sup> ἔχοντες πορφυροῦς κεκρυφάλους;<sup>3</sup>

Ἰκέσιος δ' ἐν δευτέρῳ περὶ "Υλῆς τὸ ΛΕΥΚΟΙΟΝ φησι μεσότῃτά τινα ἔχειν ἐν τῷ στύφειν, πολὺ δ' ἀρίστην εὐωδίαν καὶ δυναμένην τέρπειν, ἀλλὰ πρὸς ὀλίγιστον. "τὸ δὲ μέλαν, φησί, τὴν μὲν αὐτὴν θεωρίαν ἔχει, εὐώδες δ' ἐστὶ πολὺ μᾶλλον." Ἀπολλόδωρος δὲ ἐν τῷ περὶ Θηρίων φησί· "χαμαίπιτυν, οἱ δὲ ὀλόκυρον, οἱ δὲ Ἀθήνησιων ἰωνίαν, οἱ δὲ κατ' Εὐβοίαν σιδηρῖτυν." Νικάνδρος δ' ἐν δευτέρῳ Γεωργικῶν (τὰ δὲ ἔπη ὀλίγον ὕστερον παραθήσομαι, ὅταν περὶ πάντων τῶν στεφανωματικῶν ἀνθῶν διεξέρχωμαι) τὸ Ἴον, φησί, Ἰωνιάδες<sup>3</sup> τινὲς νύμφαι Ἰωνι ἐχαρίσαντο πρώτῳ.<sup>3</sup>

Ἐ Τὸν δὲ ΝΑΡΚΙΣΣΟΝ ἐν τῷ ε' περὶ Φυτῶν Ἱστορίας ὁ Θεόφραστος καλεῖσθαι φησι καὶ λείριον. εἶθ' ὑποβᾶς ὡς διαλλάσσοντα τίθησι νάρκισσον καὶ

<sup>1</sup> Natalis Comes: ἀνευρόντας Α.

<sup>2</sup> A: ἰάδες C.

<sup>3</sup> C adds ὅθεν καὶ ἐκλήθη.

<sup>a</sup> Kock ii. 57.

<sup>b</sup> i.e. they are no better than women.

<sup>c</sup> From the point of view of a physician writing on diet as well as *materia medica*; cf. 118 b (vol. ii. p. 50).

<sup>d</sup> Frag. 10 in Schneider's *Nicanor*, p. 195.

<sup>e</sup> Diosc. l. 158 says *holokyron* was the name given to the *ionia* in Pontus. Perhaps οἱ ἐν Πόντῳ should be read above (Kaibel).

<sup>f</sup> Below, 683 a (p. 156).

<sup>g</sup> The white *ion* is the gilliflower, the dark the violet.

larkspur-twining Lacedaemonians, who, trampling under foot the most ancient adornment of their commonwealth, took a toss to their utter ruin. Hence the comic poet Antiphanes has well said of them in his *Harp Player*<sup>a</sup>: 'Did not the Lacedaemonians use to swell about as if they should never be ravaged? Yet to-day they give hostages while they wear their purple bandannas.'<sup>b</sup>

Hicesius in the second book of his work *On Materials for Food*<sup>c</sup> says that the *leukoion* (gilliflower) has a moderately astringent effect, but much the best fragrance and power to delight, though lasting a very short while. "The violet," he says, "may be regarded in the same way, but it is much more fragrant." Apollodorus in his book *On Wild Creatures* says<sup>d</sup>: "Some speak of *chamaipitys* (ground-pine), others<sup>e</sup> call it *holokyron*; the men at Athens call it *ionia* (gilliflower), those in Euboea *sideritis*." Nicander in the second book of his work *On Farming* (I will cite the verses a little later,<sup>f</sup> after I have treated successively all the flowers used in wreaths) says that the *ion*<sup>g</sup> was conferred first on Ion by certain Ioniad<sup>h</sup> nymphs.

The *narcissus*, Theophrastus says in the sixth book of his *Enquiry into Plants*,<sup>i</sup> is called also *leirion*. But later he treats narcissus and *leirion* as distinct.<sup>j</sup>

<sup>a</sup> The form *Ioniádes* (om. L. & S.; below, 683 a, p. 156) occurs also in Strabo 356, who says that these nymphs had a shrine beside the Cytherius (or Cytherus) River in Elis, noted for its healing waters; so Paus. vi. 22. 7. Cf. the story of the babe Iamus, hidden by his mother Evadne in a bed of "yellow and crimson gilliflowers," Pind. *Ol.* vi. 54-55.

<sup>c</sup> *H.P.* vi. 6. 9; Hort ii. 466 (Index) identifies with *narcissus serotinus*.

<sup>d</sup> *H.P.* vi. 8. 1 pheasant's eye and *polyanthus narcissus* (Hort ii. 51), above, 680 e (p. 144).

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λείριον.<sup>1</sup> Εὐμαχος<sup>2</sup> δ' ὁ Κορκυραῖος ἐν Ῥιζοτομικῶ καὶ ἀκακαλλίδα φησὶ καλεῖσθαι τὸν νάρκισσον καὶ κρόταλον. τοῦ δὲ ἡμεροκαλλοῦς καλουμένου ἄνθους, ὃ τὴν μὲν νύκτα μαραίνεται, ἅμα δὲ τῷ ἡλίῳ ἀνατέλλοντι θάλλει, μνημονεῖει Κρατῖνος ἐν Μαλθακοῖς λέγων οὕτως:

ἡμεροκαλλεῖ τε τῷ φιλουμένῳ.

Τῆς δ' ΕΡΙΠΥΛΛΟΥ, φησὶ Θεόφραστος, τὴν ἄγριον<sup>3</sup> κομίζοντες ἐκ τῶν ὀρών<sup>4</sup> φυτεύουσιν ἐν Σικυῶνι καὶ Ἀθήνησιν ἐκ τοῦ Ὑμηττοῦ. παρ' ἄλλοις δὲ ὄλα<sup>5</sup> ὄρη πλήρη ἐστὶ τοῦ ἄνθους, καθάπερ ἐν Θράκῃ. Φιλῖνος δὲ φησιν αὐτὴν ζυγίδα καλεῖσθαι. περὶ δὲ τῆς ΛΥΧΝΙΔΟΣ λέγων Ἀμερίας ὁ Μακεδῶν ἐν τῷ Ῥιζοτομικῶ φησιν ἀναφῦναι αὐτὴν ἐκ τῶν Ἀφροδίτης λουτρῶν ὅτε Ἡφαίστῳ συγκοιμηθεῖσα ἢ Ἀφροδίτῃ λούοντο.<sup>6</sup> εἶναι δ' ἀρίστην ἐν Κύπρῳ καὶ Δήμῳ, ἔτι δὲ Στρογγύλῃ καὶ Ἐρυκί καὶ Κυθήροις. ἢ δ' ἱρις,<sup>7</sup> φησὶ Θεόφραστος, ἀνθεὶ τοῦ θέρουσ μόνη τε τῶν Εὐρωπαϊῶν ἀνθέων εὐοσμὸς ἐστίν. ἀρίστη δ' ἐστὶν ἐν Ἰλλυριοῖς τοῖς<sup>682</sup> ἀνωκισμένοις τῆς θαλάσσης. Φιλῖνος δὲ φησὶ τὰ ἄνθη τῆς ἱριδος<sup>8</sup> λέγεσθαι λύκους διὰ τὸ ἐμπερῆ εἶναι λύκου χεῖλεσι. Νικόλαος δ' ὁ Δαμασκηνὸς ἐν τῇ ὀγδόῃ τῶν Ἱστοριῶν πρὸς ταῖς ἑκατὸν περὶ τὰς

<sup>1</sup> αἰριον A.

<sup>2</sup> εὐμοχος A.

<sup>3</sup> A (ἐριπυλλος ἄγριος Theophr.); ἀγρίαν CE.

<sup>4</sup> Theophr.; ἀγρῶν A.

<sup>5</sup> ὄλα added by Meineke (ὄλας Theophr.).

<sup>6</sup> A: λούεται CE, ελούσατο Kaibel.

<sup>7</sup> CE: ἱερῖο A.

<sup>8</sup> τῆς ἱριδος E: τῆς ἱριδος A, ταύτης C.

<sup>a</sup> Kock i. 43, below, 685 c (p. 168).



Eumachus of Corcyra in his *Root-Gathering* declares that the narcissus is called both *akakallis* and *krotalon* (rattle). The so-called *hemerocalles*, day-lily, which droops during the night but revives at sunrise, is mentioned by Cratinus in *Mollycoddles* thus<sup>a</sup>: "And with the day-lily so much beloved."

The wild variety of *herpyllus* (thyme), as Theophrastus says,<sup>b</sup> is brought from the mountains and planted at Sicyon, or from Hymettus and planted at Athens. And in other districts entire mountains are covered with the flower, for instance in Thrace. Philinus says it is called *zygis*.<sup>c</sup> And speaking of the *lychnis* (rose campion), Amerias of Macedonia in his book *On Root-Gathering* says that it sprang up from Aphrodite's bath whenever she, after lying with Hephaestus,<sup>d</sup> bathed herself. The best is found in Cyprus and Lemnos, also in Strongylê,<sup>e</sup> Eryx, and Cythera. The *iris*, according to Theophrastus,<sup>f</sup> blooms in summer, and is the only one of the European flowers having a fragrant perfume.<sup>g</sup> The best is found in the parts of Illyria inland from the sea. Philinus says that iris flowers are called "wolves" because they resemble the lips of a wolf. Nicolas of Damascus in the one hundred and eighth book of his *Histories*<sup>h</sup> says that near the Alps is a lake covering

<sup>b</sup> *H.P.* vi. 7. 2 (Hort ii. 44).

<sup>c</sup> So Diosc. iii. 38.

<sup>d</sup> Aphrodite is his wife in *Od.* viii. 268-270.

<sup>e</sup> Stromboli.

<sup>f</sup> *H.P.* vi. 8. 3.

<sup>g</sup> *Ibid.* ix. 7. 3, where Theophrastus says that the iris is the only European plant used for perfumes; all others come "from Asia and sunny regions," e.g. spikenard and myrrh. Cf. *H.P.* iv. 5. 2 τῶν δὲ εὐωδῶν οὐδὲν ἐν ταύταις (Greek countries) πλὴν ἰρις ἐν τῇ Ἰλλυρίδι καὶ περὶ τὸν Ἄδριαν. Doubtless this is *iris dalmatica*.

<sup>h</sup> *F.H.G.* iii. 416, J. 2 A 377.

## ATHENAEUS

"Αλπεις λίμνην τινά φησιν εἶναι πολλῶν σταδίων οὔσαν, ἧς περὶ τὸν κύκλον πεφυκέναι δι' ἔτους ἄνθη ἡδιστα καὶ εὐχρούστατα, ὅμοια ταῖς καλουμέναις ΚΑΛΧΑΙΣ. τῶν δὲ καλχῶν μέμνηται καὶ Ἀλκμῶν ἐν τούτοις·

χρῦσιον<sup>1</sup> ὄρμον ἔχων ῥαδιῶν πετάλοισι καλχῶν.<sup>2</sup>

b μνημονεύει αὐτῶν καὶ Ἐπίχαρμος ἐν Ἀγρωστίνῳ.<sup>3</sup>

"Τῶν δὲ ῬΟΔΩΝ, φησὶ Θεόφραστος ἐν τῷ ἔκτῳ, πολλαί εἰσι διαφοραί. τὰ μὲν γὰρ πλεῖστα αὐτῶν<sup>4</sup> πεντάφυλλα, τὰ δὲ δωδεκάφυλλα, ἓνια δ' ἐστὶ καὶ ἑκατοντάφυλλα περὶ Φιλίππους. λαμβάνοντες γὰρ ἐκ τοῦ Παγγαίου φυτεύουσιν· ἐκεῖ γὰρ γίνεται<sup>5</sup> πολλά. μικρὰ δὲ σφόδρα τὰ ἐντὸς φύλλα· ἢ γὰρ ἔκφυσις αὐτῶν οὕτως ἐστὶν ὥστ' εἶναι τὰ μὲν ἐντὸς, τὰ δὲ ἐκτὸς· οὐκ εὖσσμα δὲ οὐδὲ μεγάλα τοῖς μεγέθεσιν. τὰ δὲ πεντάφυλλα εὐώδη μᾶλλον c ἢ τὰ τετραφύλλα καὶ τὰ ἐν Κυρήνῃ, διὸ καὶ τὸ μύρον ἡδιστον. καὶ τῶν ἰῶν δὲ καὶ τῶν ἄλλων ἀνθέων ἄκρατοι μάλιστα καὶ θεῖαι<sup>6</sup> αἱ ὀσμαί· διαφερόντως δὲ ἢ τοῦ κρόκου." Τιμαχίδας δὲ ἐν τοῖς Δείπνοις τὸ ῥόδον φησὶ τοὺς Ἀρκάδας καλεῖν εὖομφον<sup>7</sup> ἀντὶ τοῦ εὖοσμον. Ἀπολλόδωρος δ' ἐν

<sup>1</sup> Early edd.: χρυσειον A.

<sup>2</sup> Dalechamps: ραδιῶν πετάλοισι κάλχαν ACE.

<sup>3</sup> αγρωστειῶν A.

<sup>4</sup> εἰσὶν after αὐτῶν deleted by Meineke. αὐτῶν εἰσὶν om. Theophr.

<sup>5</sup> γίνονται C.

<sup>6</sup> καὶ θεῖαι ACE: ἐκεῖ Theophr., ἐκεῖθι Schneider following Saracenus, Hort.

<sup>7</sup> Nauck: εὐόμφαλον ACE.

<sup>8</sup> Said to be a kind of chrysanthemum; Hesych. s.v. calls it vaguely a βοτάνιον ἀνθοφόρον.

many stadia, round the circuit of which grow the year through very lovely and beautifully-coloured flowers similar to the *calchai*,<sup>a</sup> as they are called. The *calchai* are mentioned by Alcman in these words<sup>b</sup>: "He wore a golden chain of *calchai* with soft petals." They are mentioned by Epicharmus also in *The Rustic*.<sup>c</sup>

"Among roses," says Theophrastus in the sixth book,<sup>d</sup> "there are many differences. Most of them have five petals, others twelve, and some even a hundred, in the neighbourhood of Philippi. For the Philippians get them on Mount Pangaeus and plant them in gardens, since they are abundant in that region. The inner petals are very small; for their manner of growth is such that some are inside, some outside; they are not especially fragrant nor of large size. Those with five petals of which the part<sup>e</sup> below is rough are more fragrant. The most fragrant are those of Cyrene, hence the perfume made from them is most delightful. In fact the fragrance from gilliflowers and other flowers too is most pure and heavenly<sup>f</sup>; and especially so is that of the saffron crocus." Timachidas in *The Banquets* says that the Arcadians call the rose *euomphos*<sup>g</sup> for *euosmos* (fragrant). Apollodorus in the fourth book of his

<sup>b</sup> *P.L.G.*<sup>4</sup> iii. 52, Diehl ii. 37, Edmonds i. 88.

<sup>c</sup> Kaibel 91.

<sup>d</sup> *H.P.* vi. 6. 4.

<sup>e</sup> According to Hort (ii. 38 note 5) the "hip," called *μήλον* (apple), *H.P.* vi. 6. 6, or *ὀμφαλός*, Aristot. *Probl.* xii. 8 *διὰ τὴν ἡδονὴν ἕξει τῶν ῥόδων ἂν ὁ ὀμφαλός τραχὺς ἔστω ἢ ἂν λείος*;

<sup>f</sup> So wrote Athenaeus, meaning, of course, the flowers of Cyrene. See critical note 6.

<sup>g</sup> Or, reading *εὐὸμφαλον*, "well-hipped," cf. note 6 and critical note 7. In favour of Nauck's conjecture is Hesych. *ὀμφά* ὀσμή, and *ὀμφή* . . . πνοή.

## ATHENAEUS

δ' Παρθικῶν ἄνθος τι ἀναγράφει καλούμενον  
 ΦΙΛΑΔΕΛΦΟΝ κατὰ τὴν Παρθικὴν χώραν, περὶ οὗ  
 τὰδε φησὶν· " καὶ μυρσίνης γένη ποικίλα μιλᾶξ τε  
 καὶ τὸ καλούμενον φιλάδελφον, ὃ τὴν ἐπωνυμίαν  
 δ' ἔλαβε τῇ φύσει πρόσφορον. ἐπειδὴν γὰρ ἐκ δια-  
 στήματος αὐτομάτως κράδαι συμπέσωσι, ἐμφύχων  
 περιπλοκῇ ἐν τῷ . . . μένουσιν<sup>1</sup> ἠνωμένοι καθάπερ  
 ἀπὸ ρίζης μιᾶς, καὶ τὸ λοιπὸν ἀνατρέχουσιν καὶ  
 ζωοφυτοῦσιν· διὸ καὶ τοῖς ἡμέροις φυλακὴν ἀπ'  
 αὐτῶν κατασκευάζουσιν. ἀφαιροῦντες γὰρ τῶν  
 ῥάβδων τὰς λεπτοτάτας καὶ διαπλέξαντες<sup>2</sup> δικτύου  
 τρόπῳ φυτεύουσιν κύκλῳ τῶν κηπευμάτων· καὶ  
 ταῦτα συμπλεκόμενα περιβόλου παρέχεται δυσπάρ-  
 οδον ἀσφάλειαν."

Ἀνθῶν δὲ στεφανωτικῶν μέμνηται ὁ μὲν τὰ  
 e Κύπρια Ἑπὴ πεποικηκῶς Ἑγησίαις ἢ Στασίνοις·  
 Δημοδάμας γὰρ ὁ Ἀλικαρνασσεὺς ἢ Μιλήσιος ἐν  
 τῷ περὶ Ἀλικαρνασσοῦ Κύπρια<sup>3</sup> Ἀλικαρνασσέως  
 αὐτὰ<sup>4</sup> εἶναι φησι ποιήματα. λέγει δ' οὖν ὅστις ἐστὶν  
 ὁ ποιήσας αὐτὰ ἐν τῷ α' οὕτως·

εἶματα<sup>5</sup> μὲν χροὶ ἔστο τά<sup>6</sup> οἱ Χάριτες τε καὶ Ὠραι  
 ποίησαν καὶ ἔβαψαν ἐν ἄνθεσιν εἰαρινοῖσιν,  
 οἷα φοροῦσ'<sup>7</sup> ὦραι, ἐν τε κρόκῳ ἔν θ' ὑακίνθῳ  
 ἐν τε ἰω θαλέθοντι ῥόδου τ' ἐνὶ ἄνθει καλῶ,

<sup>1</sup> περιπλοκῇ μένουσιν CE: περιπλοκῇ ἐν τῷ μένουσιν A.

<sup>2</sup> Schweighäuser: διαπλέξαντέστε A.

<sup>3</sup> Hecker: κύπρια A.

<sup>4</sup> δ' before αὐτὰ deleted by Hecker.

<sup>5</sup> Canter: ἱμάτια A. <sup>6</sup> Meineke: χροῖας τότε A.

<sup>7</sup> A: ὅσα φέρουσ' Hecker.

<sup>o</sup> F.H.G. iv. 309, Behr frag. 8, p. 39. Possibly jasmine is meant, though the shrub called *philadelphus* in America

*Parthian History* records a flower called *philadelphum* in the Parthian country, of which he says <sup>a</sup>: "And there are various kinds of myrtle such as *smilax* (bindweed) and the so-called *philadelphum*, which got its name as being appropriate to its nature. For whenever separate sprays of it meet accidentally, they remain united in an embrace like that of animate creatures,<sup>b</sup> as though sprung from a single root, and then continue to run on and put out new shoots; hence men contrive from them a protection for their cultivated plants. For taking the lightest shoots, they interweave them like a net and plant them round about their garden-plots; and thus entwined together they provide a fence of impenetrable security."

Flowers used in wreaths are mentioned by the author of the *Cyprian Lays*, Hegesias or Stasinus; Demodamas of Halicarnassus or Miletus, to be sure, in his book *On Halicarnassus* says <sup>c</sup> that they are the work of Cyprias of Halicarnassus. Be that as it may, whoever the writer of them is says in the first book <sup>d</sup>: "She robed her body in the garments which the Graces and Seasons had made and dyed with the flowers of spring, even such as the seasons bring <sup>e</sup>— with saffron crocus and larkspur, with the lush violet and Britain is the mock-orange or syringa. Philadelphus, of course, means "loving one's brother or sister."

<sup>b</sup> The lacuna (see critical note 1) has been filled in various ways, none quite satisfactory. Perhaps we should read ἐμψύχων περιπλοκῆς ἐγγυράτω "most closely like the embrace of animate creatures."

<sup>c</sup> *F.H.G.* ii. 444.

<sup>d</sup> *Frag. ep.* pp. 16, 22. Welcker, *Ep. Cyclus* ii. 88 explains the verses as a description of Aphrodite preparing for the judgement of Paris. Cf. *h. Hom.* vi.

<sup>e</sup> For this meaning of φοροῦσαι cf. below, 686 a and note d.

ATHENAEUS

ἡδέ<sup>1</sup> νεκταρέω, ἐν τ' ἀμβροσίαις καλύκεσσι  
 f ναρκίσσου<sup>2</sup> . . . καὶ λειρίου<sup>3</sup> . . .  
 . . . . . δι<sup>4</sup> Ἀφροδίτῃ  
 ὥραις παντοίαις τεθυωμένα εἴματα ἔστο.

οὗτος ὁ ποιητῆς καὶ τὴν τῶν στεφάνων χρῆσιν  
 εἰδὼς φαίνεται δι' ὧν λέγει·

ἡ δὲ σὺν ἀμφιπόλοισι φιλομμειδῆς<sup>5</sup> Ἀφροδίτῃ . . .<sup>6</sup>  
 πλεξάμεναι στεφάνους εὐώδεας ἄνθεα γαίης  
 ἂν κεφαλαῖσιν ἔθεντο θεαὶ λιπαροκρήδεμνοι,  
 Νύμφαι καὶ Χάριτες, ἅμα δὲ χρυσῇ Ἀφροδίτῃ,  
 καλὸν αἰεΐδουσαι κατ' ὄρος πολυτιδάκου Ἰδῆς.

683 Νίκανδρος δ' ἐν δευτέρῳ Γεωργικῶν καταλέγων  
 καὶ αὐτὸς στεφανωτικὰ ἄνθη καὶ περὶ Ἰωνιάδων<sup>7</sup>  
 Νυμφῶν καὶ περὶ ῥόδων τάδε λέγει·

ἀλλὰ τὰ μὲν σπείροις τε καὶ ὄσσο<sup>8</sup> ὥραια φυ-  
 τένοισ,

ἄνθε<sup>9</sup> Ἰαονίθε· γένη γε μὲν ἰάσι<sup>10</sup> διοσά,  
 ὠχρόν τε χρυσῶ τε φύην εἰς ὧπα προσειδές,<sup>11</sup>  
 ἄσσα τ' Ἰωνιάδες Νύμφαι στέφος ἀγνὸν Ἰωνι  
 Πισαίοις ποθέσασαι ἐνὶ κλήροισιν ὄρεξαν.  
 ἦνυσε γὰρ χλοῦνηνδε<sup>12</sup> μετεσσύμενος σκυλάκεσσιν,  
 b Ἀλφειῶ<sup>13</sup> καὶ λύθρον ἑὼν ἐπλύνατο γυῖων  
 ἐσπέριος Νύμφαισιν Ἰαονίδεσσι νυχεύσων.—

<sup>1</sup> ἡδέι A.

<sup>2</sup> ἄνθεσι (gloss) ναρκίσσου A. Lacunae indicated by Koehly and Meineke.

<sup>3</sup> καὶ λειρίον Meineke: καλλιρρόου A.

<sup>4</sup> Casaubon: δ οια A.

<sup>5</sup> φιλομμειδῆσ A.

<sup>6</sup> Lacuna marked by Meineke.

<sup>7</sup> Kaibel (cf. above, 681 d, notes 2 and h, pp. 148, 149):  
 τῶν ἰάδων A.

<sup>8</sup> Schneider: ὡσ A.

<sup>9</sup> Schneider: ἄνθη A.

and the fair blossom of the rose, sweet and nectarous, and with the ambrosial cups of narcissus and lily . . . divine Aphrodite robed herself in garments scented with all the seasons." This poet is also plainly aware of the use of wreaths from what he says in the following <sup>a</sup>: "And she, the laughter-loving Aphrodite, with her handmaids . . . The goddesses of the glossy veils, twining fragrant wreaths of earth's flowers, placed them on their heads,—Nymphs and Graces, and with them golden Aphrodite, the while they sang beautifully on Mount Ida with its many springs."

Nicander in the second book of his *Farming*, giving likewise a list of flowers used in wreaths, has the following concerning the Ioniad Nymphs as well as roses <sup>b</sup>: "But some thou may'st sow and all that mature transplant, the flowers which came from Ionia; the kinds of Iad-flowers <sup>c</sup> are twain, yellow or like unto gold in appearance, and those again which the Ioniad Nymphs <sup>d</sup> in their yearning offered as a chaste wreath to Ion in the glebes of Pisa. For he had made a kill when he went in pursuit of a boar with his hounds, and in the Alpheius River at eventide, with the aid of the Ioniad Nymphs, <sup>e</sup> he washed away the gore from his limbs as he prepared

<sup>a</sup> *Frag. ep.* 23.

<sup>b</sup> *Frag.* 74 Schneider, pp. 91-112.

<sup>c</sup> *lâdes* = *ia*, gilliflowers and violets.

<sup>d</sup> Above, 681 d (p. 149 note *h*).

<sup>e</sup> So Schneider, rightly joining *Νύμφαιων* with *ἐπλύνατο*, against Meineke, who construed *Νύμφαιων* with *νυχέουσιν* (so L. & S.).

<sup>10</sup> *Ἰάδε* Meineke, *εἰδόσι* Ludwich.

<sup>11</sup> Schweighäuser; *εὐσώπατροσείδεσ* A.

<sup>12</sup> Schneider: *χλοῦν ἦν δέ* A.

<sup>13</sup> *αλφῶ* A.

## ATHENAEUS

αὐτὰρ ἀκανθοβόλοιο ῥόδου κατατέμνεο βλάστας  
τάφροις τ' ἐμπήξειας, ὅσων' διπάλαιστα τε-  
λέσκων<sup>1</sup>.

πρῶτα μὲν Ὠδονίθε Μίδης<sup>2</sup> ἅπερ Ἀσίδος ἀρχὴν  
λείπων ἐν κλήροισιν ἀνέτρεφεν Ἡμαθίοισιν,<sup>3</sup>  
αἰὲν ἐς ἑξήκοντα περίξ κομόωντα πετήλοις·  
δεύτερα Νισαίης<sup>4</sup> Μεγαρηίδος, οὐδὲ Φάσηλις  
οὐδ' αὐτῆ Λευκοφρυν ἀγασσαμένη<sup>5</sup> ἐπιμεμφής,  
Ληθαίου Μάγνητος ἐφ' ὕδασι εὐθαλέουσα.—  
κισσοῦ δ' ἄλλοτε κλῶν' εὐρυρρίζου<sup>6</sup> καπέτοισιν,  
πολλάκι δὲ στέφος αὐτὸ κορυμβήλοιο<sup>7</sup> φυτεύσας  
Θρασκίῳ ἢ ἀργωπὸν ἢ<sup>8</sup> κλαδέεσαι πλανήτην  
βλαστοδρεπῆ δὲ χυτοῖο καεῖς<sup>9</sup> μίαν ὄρσο  
κόρησιν,<sup>10</sup>  
σπείραν ὑπὸ σπυρίδεσσι νεοπλέκτοιο καθάπτων,  
ὄβρα δύο κροκόωντες ἐπιζυγέοντε κόρυμβοι<sup>12</sup>  
μέσσα<sup>13</sup> συνωρίζωσιν ὑπερφιάλοιο μετώπου,  
χλωροῖς ἀμφοτέρωθεν ἐπηρεφέες πετάλοισιν.—

<sup>1</sup> Meineke: ὁδον Α.      <sup>2</sup> Scaliger: διπαλεστατε λεσχων Α.

<sup>3</sup> Schweighäuser: ὠδονηθεμίδης Α.

<sup>4</sup> Weston: ημαθίοισιν Α.      <sup>5</sup> Canter: νισαίης Α.

<sup>6</sup> Schweighäuser: ἀγασσαμένης Α.

<sup>7</sup> κλῶν' εὐρυρρίζου Schneider: κλῶνες εὐρίζου Α.

<sup>8</sup> κορυμβήλοιο Α (sic).

<sup>9</sup> Schneider: θρασκίον η ἀργωπονης Α.

<sup>10</sup> Ludwig: βλαστοδρεπιδεχυτοιο και εις Α.

<sup>11</sup> J. G. Schneider: ὄρσοκορησιν Α.

<sup>12</sup> Canter: κορύμβοιο Α.      <sup>13</sup> Meineke: μέσσα Α.

<sup>a</sup> So Theophr. *H.P.* vi. 6. 6 advises the propagating of roses from slips rather than by the slow process of growing them from seed.



to pass the night.—Then, cut scions<sup>a</sup> of the thorny rose and set them firmly in trenches, making them about two hand-breadths high.<sup>b</sup> First, roses which Midas of Odonia, when he left his realm in Asia, grew in the Emathian glebes, roses ever luxuriant with sixty petals all round.<sup>c</sup> Secondly, roses from Nisaea in Megara; nor is Phaselis<sup>d</sup> to be spurned, nor again the city which reveres the goddess of the White Brow, flourishing beside the waters of the Letiaens River in Magnesia.<sup>e</sup>—At another time plant a slip of wide-rooting ivy<sup>f</sup> in trenches; often, again, you may make a festoon by itself<sup>g</sup> of white-berried ivy, when spring comes,<sup>h</sup> either the white or the kind with sprawling tendrils<sup>i</sup>; set upright a single head of it pruned from a spreading vine<sup>j</sup> by singeing, fastening a cord to freshly-plaited wicker-lattices, so that two clusters, weaving and yoking together, may unite the while in a proud head shaded on each side

<sup>b</sup> Varro, *De re rust.* i. 35 says the slips should be one hand-breadth long. Meineke took *διπλάσια* to mean the space between them.

<sup>c</sup> So Herod. viii. 138.

<sup>d</sup> In Pamphylia, famous for its attar of roses, below, 688 c (p. 186).

<sup>e</sup> On the Maeander, where there was a celebrated temple of Artemis *Λευκόφρος* or *Λευκοφρυγή*.

<sup>f</sup> *H.P.* iii. 18. 9: "All ivies have numerous close roots tangled together" (Hort). See critical note 7.

<sup>g</sup> *i.e.* the mature and already rooted plant as opposed to a spray. It must, however, be "cut back" or singed. Cf. *H.P.* vi. 6. 6.

<sup>h</sup> Lit. "At the time of the N.W. wind" (*Θρασκίας*).

<sup>i</sup> Perhaps the *helix*, *H.P.* iii. 18. 6 (Hort i. 273).

<sup>j</sup> The reading and meaning are much disputed, *χυροίο* being specially difficult. Perhaps it is the same as *χώματος* (*H.P.* ii. 5. 2), the "hill" or mass of soil in which the plant is set.

## ATHENAEUS

σπέρματι μὴν<sup>1</sup> κάλυκες κεφαλῆγονοι<sup>2</sup> ἀντελέουσιν,  
 ἀργῆεις πετάλοισι, κρόκῳ μέσα χροισθείσαι<sup>3</sup>.  
 ἄ κρίνα, λείρια δ' ἄλλοι ἐπιφθέγγονται αἰοιδῶν,  
 οἱ δὲ καὶ ἀμβροσίην, πολέες δέ τε<sup>4</sup> χάρμ' Ἄ-  
 φροδίτης.

ἤρισε γὰρ χροῖη. τὸ δὲ που ἐπὶ μέσσον ὄνειδος  
 e ὄπλον βρωμήταο διεκτέλλον πεφάτισται.  
 Ἴρις δ' ἐν ρίζησιν ἀγαλλιάς ἢ θ<sup>5</sup> ὑακίνθῳ  
 αἰαστῇ προσέουκε, χελιδονίοισι δὲ τέλλει<sup>6</sup>  
 ἄνθεσιν, ἰσοδρομεύσα χελιδόσιν, αἶ τ'<sup>7</sup> ἀνὰ κόλπῳ<sup>8</sup>  
 φυλλάδα νηλείην ἐκχεύετον,<sup>9</sup> ἀρτίγονοι δὲ  
 εἶδοντ'<sup>10</sup> ἡμύουσαι αἰεὶ κάλυκες στομίοισιν.  
 σὺν καὶ ἄπερ<sup>11</sup> τ' ὄξεια<sup>12</sup> χροῖη λυχνίς οὐδὲ θρυ-  
 αλλίς,

οὐδὲ μὲν ἀνθεμίδων κενεὴ γηρύσεται ἀκμή,  
 οὐδὲ βοάνθημα κείνα τά τ' αἰπύτατον κάρη<sup>13</sup> ὑψοῖ,<sup>14</sup>  
 φλόξ τε<sup>15</sup> θεοῦ ἀγγῆσιν ἀνερχομένης γανάουσα.<sup>16</sup>

<sup>1</sup> Schneider: σπερματινῆν A.

<sup>2</sup> κεφαλῆγονοι A: κεφαλῆγόνοι Schneider.

<sup>3</sup> χροισθείσαι A.

<sup>4</sup> δέ τε Schneider: δεγε A.

<sup>5</sup> Schneider: ἀγαλλιασθ' A.

<sup>6</sup> Canter: τίλλει A.

<sup>7</sup> χελιδόσιν ἢ τε Schneider.

<sup>8</sup> καυλῶ "stalk" ?

<sup>9</sup> Early edd.: ἐγχευε τὸν A.

<sup>10</sup> Casaubon: ἀρτιγονοι δε εἶδοντες' A.

<sup>11</sup> καὶ ἄπερ Schneider: καίπερ A.

<sup>12</sup> Meineke: τοξία A.

<sup>13</sup> Schweighäuser: ταπειντατον κορη A.

<sup>14</sup> Casaubon: ὑψοῦ A.

<sup>15</sup> Schweighäuser: δέ A.

<sup>16</sup> Schneider: αουσα A.

\* Passing now to the lily. μὴν after σπέρματι implies that growing lilies from seed is possible though not so desirable, whereas the iris must always be grown from roots.

<sup>5</sup> Above, 681 b (p. 146).

<sup>6</sup> Sarcastic, as shown by the next verse and Nicander

with green leaves.<sup>a</sup>—The 'cups' which grow at the head will, it is true, grow from seed, those cups whose petals are white tinged with saffron inside; these some bards call *krina*, others *leiria*, others *ambrosia*,<sup>b</sup> and many *Aphrodite's delight*<sup>c</sup>; for the lily rivalled her in complexion. And haply, as it is said, that object of shame in the middle, the braying ass's member, springs up.<sup>d</sup>—The iris, however, is grown from roots, the dwarf iris and that which resembles the mourning hyacinth,<sup>e</sup> and it rises in reddish-brown flowers coming at the time of the swallows,<sup>f</sup> and they put forth a pitiless<sup>g</sup> leafage from their womb, while the new-born 'cups' appear to let their hollows droop ever downward.—With them, too, comes the rose campion dazzling in colour, nor is the plantain-lily nor again the camomile at its height to be called worthless, nor the ox-eyes, those flowers which raise their heads so very high aloft, and the wallflower rejoicing in the mounting<sup>h</sup> rays of

again in *Alex.* 406-407: *λειριόεν τε κάρη, τό τ' ἀπέστρυγεν Ἀφρώ οἶνεκ' ἐριδμαίνεσκε χροῆς ὕπερ.*

<sup>a</sup> So Nic. *Alex.* 407-409 *ἐν δέ νυ θρίοις (petals) ἀργαλέην μεσάτοιων ὀνειδείην ἐπέλασσε δεινήν βρωμήθεντος (brayer) ἐναθήσασα κορίνην (club, sens. obsc. = ὄπλον).*

<sup>b</sup> "That sanguine flower inscribed with woe." Theocr. x. 28 *ἄ γραπτά ὀκνηθος.* Markings on this "iris" were supposed to be αἰ αἰ, expressing grief for the death of Hyacinthus or of Ajax (*Atas*).

<sup>c</sup> Or "competing in their russet hues with the swallow's throat." So the russet figs are called *χελιδονίαι* (vol. vi. p. 527); but see below, 684 e (p. 166), where it appears that Athenæus took *χελιδονίαι* and *χελιδόων* to mean "swallow-plants" (greater celandine) (*H.P.* vii. 15. 1, Hort ii. 137).

<sup>d</sup> Referring to the sharp sword-like leaves. Cf. the name gladiolus and the plant called yucca or Spanish sword.

<sup>e</sup> Or "returning," i.e. with the spring, cf. 680 e (p. 144).

ATHENAEUS

f ἔρπυλλον δ' ἐφύδροισιν ἐπ' ἀμβώνεσσι<sup>1</sup> φυ-  
τεύσεις,

ὄφρα κλάδοις μακροῖσιν ἐφερπύζων διάηται  
ἢ κατακρεμάσιν ἐφιμείρων<sup>2</sup> ποτὰ Νυμφέων.

καὶ δ' αὐτῆς μήκωνος ἀπο πλαταγώνια βάλλοις,  
ἄβρωτον κώδειαν<sup>3</sup> ὄφρα κνώπεσσι φυλάξῃ·

φυλλάσιν<sup>4</sup> ἢ γὰρ πάντα διοιγομέναισιν ἐφίξει  
έρπετά, τὴν δὲ δρόσοισιν<sup>5</sup> εἰσκομένην βοτέονται

684 κώδειαν,<sup>6</sup> καρποῖο μελιχροτέρου πλήθουσιν.

θρίων δ' οἰχομένων<sup>7</sup> ρέα μὲν φλόγες, ἄλλοτε ρίπαι<sup>8</sup>  
πῆξαν<sup>9</sup> σάρκα τυπῆσι<sup>10</sup>. τὰ δ' οὐ βάσιν ἐστήριξαν,

(θρία δ' οὐ λέγει τὰ τῆς συκῆς, ἀλλὰ τὰ τῆς  
μήκωνος)

οὔτε τί παι<sup>10</sup> βρώμην ποτιδέγμενα· πολλάκι δ' ἵχνη  
στιφροῖς ὠλισθησαν<sup>11</sup> ἐνιχρίμψαντε καρείοις.<sup>12</sup>

ἄδρνεὶ δὲ βλάστα βαθεῖ<sup>13</sup> ἐν τεύχεϊ κόπρος<sup>13</sup>

b σαμψύχου λιβάνου τε νέας κλάδας ἠδ' ὅσα κῆποι  
ἀνδράσιν<sup>14</sup> ἐργοπόνοις στεφάνους ἐπι πορσαί-  
νουσιν.<sup>15</sup>

ἢ γὰρ καὶ λεπταὶ πτερίδες καὶ παιδὸς ἔρωτες

λευκῆ ἰσαιόμενοι, ἐν καὶ κρόκος εἶαρι μύων,<sup>16</sup>

κύπρος τ' ὄσμηρόν<sup>17</sup> τε σισύμβριον ὅσα τε  
κοίλοις<sup>18</sup>

ἄσπορα ναιομένοισι τόποις<sup>19</sup> ἀνεθρέψατο λειμῶν

<sup>1</sup> Schneider (ἐφύδροισιν Casaubon): ἔρπυλλον δεφριαλευστοτεν  
βωλοισι A.

<sup>2</sup> Scaliger: ἐφ' ἡμρων A.

<sup>3</sup> κωδιαν A.

<sup>4</sup> Schweighäuser: φυλάσσω A.

<sup>5</sup> δροισιν A.

<sup>6</sup> Schweighäuser: διοιχομένων A.

<sup>7</sup> J. G. Schneider: ρειπη A.

<sup>8</sup> O. Schneider: πληξαν A.

<sup>9</sup> J. G. Schneider: σαρκουτυπησι A.

<sup>10</sup> A: οὐδ' ἔμπα Wilamowitz. <sup>11</sup> O. Schneider: ωλισθησαν A.

<sup>12</sup> καρείοιο (one letter erased) A, καρῆνοιο Schweighäuser.

<sup>13</sup> O. Schneider: βαθει ἐντευχῆι καρπὸν A.

the sun-god.—You will plant tufted thyme on moist terraces, so that as it spreads its long branches it may be blown in the breeze and hang over as it seeks the waters of the Nymphs.—From the poppy itself<sup>a</sup> throw away the broad petals, that you may keep its head uneaten by caterpillars; for all creeping pests like to rest upon the leaves as they unfold, and they batten on the head, which seems like some tender young creature, filled as it is with honey-sweet fruit. But when the leaves<sup>b</sup> are gone, the flames easily kill, or at another time cold blasts freeze their flesh with their blows; and they have no firm resting-place (by 'leaves' he means not those of the fig, but of the poppy), and they can nowhere find food; and often they slip in their tracks when they approach the solid heads.—<sup>c</sup> Shoots of marjoram, set deep in a pot, may be forced by manure, so too young sprouts of the frankincense-tree and all other plants that our gardens provide to make wreaths for toiling men. Ay, there are slender ferns, and holm-oak resembling white poplar,<sup>d</sup> and the crocus closing<sup>e</sup> in spring-time, henna, too, and bergamot-mint with pungent smell and all the beauties which a meadow rears without

<sup>a</sup> The meaning is not clear, and Schneider assumed a lacuna of at least a verse and a half.

<sup>b</sup> *θρία* are almost always fig-leaves, hence the explanatory parenthesis in prose below.

<sup>c</sup> Potted plants are treated next.

<sup>d</sup> Paus. ii. 10. 6 of the *παιδέριος*: *φύλλοις δ' ἂν λεύκης μάλιστα εικάζοις τὴν χροιάν.*

<sup>e</sup> In Greece the crocus blooms in winter and quickly passes, *H.P.* vii. 7. 4, Atchley, *Wild Flowers of Attica* 45-47.

<sup>15</sup> *κηποπαύρασιον* A. <sup>15</sup> Meineke: *ἐπιπορσαιωνισσιν* A.

<sup>16</sup> Casaubon: *γαρμυλίαν* A. <sup>17</sup> A: *ὄσμαρόν* C.

<sup>18</sup> Porson: *κ' οἶασια* A.

<sup>19</sup> Casaubon, Schweighäuser: *νεομενοισι ποτοια* A.

## ATHENAEUS

ο κάλλεα, βουφθαλμόν τε καὶ εὐῶδες<sup>1</sup> Διὸς ἄνθος,  
 χάλκας, σὺν δ' ὑάκωθον ἰωνιάδας<sup>2</sup> τε χαμηλὰς  
 ὀρφνοτέρας, ἃς στύξε μετ' ἄνθεσι Φερσεφόνοια.<sup>3</sup>  
 σὺν δὲ καὶ ὑψηλὴν τε πανόσμεον<sup>4</sup> ὅσα τε τύμβοι  
 φάσγανα παρθενικαῖς νεοδουπέσιν<sup>5</sup> ἀμφιχέονται,  
 αὐταὶ τ' ἠϊθέας<sup>6</sup> ἀνεμωνίδες ἀστράπτουσαι  
 τηλόθεν ὄξυτέρησιν ἐφελκόμεναι χροίῃσιν.

(ἐν ἐνίοις δὲ γράφεται "ἐφελκόμεναι φιλοχροιαῖς.")

δ πᾶς δέ τις ἢ ἐλένειον ἢ ἀστέρα φωτίζοντα  
 δρέψας εἰνοδίοισι<sup>7</sup> θεῶν παρακάββαλε σηκοῖς  
 ἢ αὐτοῖς βρετάεσσιν, ὅτε<sup>8</sup> πρώτιστον ἴδωνται.  
 πολλάκι θέρμια<sup>9</sup> καλά, τοτὲ<sup>10</sup> χρυσαυθὲς ἀμέργων  
 λειρία<sup>11</sup> τε στήλαισιν<sup>12</sup> ἐπιφθίνοντα καμόντων  
 καὶ γεραὸν πώγωνα καὶ ἐντραπέας κυκλαμίνας  
 σαύρην θ', ἢ χθονίου πέφαται στέφος Ἠγεσι-  
 λάου.<sup>13</sup>

Ἐκ τούτων τῶν ἐπῶν δῆλον γίνεται ὅτι ἕτερόν

<sup>1</sup> A: εὐειδὲς Schneider.

<sup>2</sup> Scaliger: ἰωνιάδας A.

<sup>3</sup> φερσεφονεία A.

<sup>4</sup> Meineke following Casaubon: ὑψηλὴν ταπανοσμίον A.

<sup>5</sup> Meineke: νεοχουπαισιν A.

<sup>6</sup> Schneider: ἠϊθέαι A.

<sup>7</sup> δρέψας εἰνοδίοισιν A.

<sup>8</sup> Meineke: ἄτε A.

<sup>9</sup> Wilamowitz (θερμία): θελμία (one letter erased) A.

<sup>10</sup> Schweighäuser: τό τε A.

<sup>11</sup> Canter: ληριαστέ A (sic).

<sup>12</sup> στήλαισιν A.

<sup>13</sup> Salmasius: ηγεσιλίου A.

<sup>a</sup> O. Schneider, followed by Meineke and Kaibel, changed εὐῶδες "fragrant" to εὐειδὲς "beautiful" because Theoph. H.P. vi. 6. 2 calls the Διὸς ἄνθος and the φλόξ (wallflower) ἀνόσμον "scentless." Some varieties of pink are odourless, others not. Hort (ii. 36 note 2) accepts the reading given above.

<sup>b</sup> The violet is the flower most often mentioned in connexion with the rape of Persephone, Aristot. *Ausc. Mirab.* 82, Diod. v. 3, Ovid, *Metam.* v. 392. Against this Pamphōs

cultivation in hollow watered places, ox-eye and fragrant<sup>a</sup> pink, chrysanthemums and hyacinth withal, and dark violets close to the ground, which Persephone loathed<sup>b</sup> amongst flowers. And with them are the towering all-scent, and the corn-flags that spread round the tombs of maidens newly dead, while the brightly-flashing anemones, in their turn, lure virgins from afar by their dazzling colours. <sup>c</sup>(In some copies is written 'lure by dazzling love-colours.')

And every passer-by plucks calamint or glowing daisy, and sets them beside the wayside shrines of the gods or at the very images, so soon as they see them; often he gathers fair lupins,<sup>d</sup> or another time the marigold, or lilies that fade on the gravestones of the dead, and the reverend<sup>e</sup> goat's-beard and modest<sup>f</sup> cyclamens and nose-smart, which is called the wreath of the underworld Leader of the People."<sup>g</sup>

From these verses it is clear that the "swallow-

*ap.* Paus. ix. 31. 9 says (Κόρη) ἀρπασθήναι δὲ οὐκ ἴοις ἀπατηθείσαν ἀλλὰ ναρκίσσοις. στυγέε may be rendered "caused to be hated," since the violet, like the πόθος, was associated with funerals. See Halliday's note on *h. Hom. Cer.* 8 (p. 130).

<sup>c</sup> A scholiastic note merged with the poem.

<sup>d</sup> What Nicander wrote here is not known. Wilamowitz's conjecture is adopted as a makeshift (critical note 9).

<sup>e</sup> The seed-heads are grey, *H.P.* vii. 7. 1 (ἔχει) τὴν κάλυκα μεγάλην καὶ ἐξ ἄκρου μέγαν τὸν πάππον, ἀφ' οὗ καλεῖται τραγοπαργων.

<sup>f</sup> ἐντραπέας occurs only here, like so many other words in this poem. Schneider, rightly retaining it, derived it from τέρπω. But "well-pleasing" is weak. I prefer to connect it with ἐντρέσσομαι "feel shame"; cf. "born to blush unseen," which well describes the field-cyclamen of Greece.

<sup>g</sup> The form Ἥγεσθλαος, epithet of Hades, does not occur elsewhere. Casaubon read Ἀγεσθλαίου, cf. Athen. 99 b (vol. i. p. 426), Callim. v. 108 (Mair, L.C.L. 122).

## ATHENAEUS

ε ἔστιν τὸ χελιδόνιον τῆς ἀνεμώνης· τινὲς γὰρ ταῦτο εἶναι φασί. Θεόφραστος δὲ φησὶ· “ τὰς δ’ ἀνθήσεις λαμβάνειν δεῖ συνακολουθοῦντα<sup>1</sup> τοῖς ἄστροις τὸ ἡλιοτρόπιον καλούμενον καὶ τὸ χελιδόνιον· καὶ γὰρ τοῦτο ἅμα τῇ χελιδόνι ἀνθεῖ.” καὶ ἀμβροσίαν δὲ ἄνθος τι ἀναγράφει ὁ Καρύστιος ἐν Ἱστορικοῖς Ὑπομνήμασι λέγων οὕτως· “ Νικανδρὸς φησιν ἐξ ἀνδριάντος τῆς κεφαλῆς Ἀλεξάνδρου τὴν καλούμενην ἀμβροσίαν φύεσθαι ἐν Κῶ.” προείρηται δ’ ἄνω περὶ αὐτῆς ὅτι τὸ κρίνον οὕτω λέγουσι. Τιμαχίδας δ’ ἐν τετάρτῳ Δείπνου καὶ θήσειόν τι ἀναγράφει καλούμενον ἄνθος·

θήσειόν θ’ ἀπαλὸν μῆλω ἐναλίγκιον ἄνθος,  
 Λευκερέης ἱερὸν περικαλλέος, ὃ ρα<sup>2</sup> μάλιστα  
 φίλατο.

ἀπὸ τούτου δὲ φησὶ τοῦ ἄνθους καὶ τὸν τῆς Ἀριάδνης καλούμενον στέφανον πεπλέχθαι. καὶ ὁ  
 685 Φερεκράτης δὲ ἢ ὁ πεποιηκῶς τὸ δράμα τοὺς Πέρσας μνημονεύων καὶ αὐτὸς ἀνθῶν τινῶν στεφανωτικῶν φησιν·

ὦ μαλάχας μὲν ἐξερῶν, ἀναπνέων δ’ ὑάκινθον,  
 καὶ μελιλώτινον λαλῶν καὶ ῥόδα προσσεσηρῶς·

<sup>1</sup> λαμβάνειν δεῖ συνακολουθοῦντα A; λαμβάνουσι ἀκολουθοῦντα Theophr., Θ. φησὶ λαμβάνειν συνακ. C. λαμβάνει ἀεὶ συνακ. (?) Kaibel.

<sup>2</sup> Casaubon: περικαλλέος ὃν ρα A.

<sup>a</sup> Above, 683 e, 684 c, and 680 e (pp. 160, 164, 144). The anemone blooms earlier.

<sup>b</sup> H.T. vii. 15, 1 (Hort ii. 136). The text of Theophrastus differs from the above; both are corrupt in some particulars.



plant" is different from the anemone<sup>a</sup>; some, to be sure, say it is the same. Theophrastus says<sup>b</sup>: "Some must take their flowering-time in close dependence on the heavenly bodies, as the plant called *heliotropion* and the swallow-plant; this, in fact, blooms when the swallow comes."<sup>c</sup> A flower called *ambrosia* is recorded by Carystius in *Historical Notes* as follows<sup>d</sup>: "Nicander says<sup>e</sup> that the so-called *ambrosia* grows from the head of Alexander's statue on the island of Cos." It has already been said of it above<sup>f</sup> that some call the *krinon* (lily) by this name, *ambrosia*. Timachidas, again, records in the fourth book of his *Banquet*<sup>g</sup> a flower called *theseion*<sup>h</sup>: "And the delicate *theseion*, with blossom like that of the apple, sacred to fair Lencerea,<sup>i</sup> for that she especially loved it." He says also that Ariadne's wreath was twined with this flower. And Pherecrates, or whoever wrote the play called *The Persians*, in mentioning on his own account some flowers suitable for wreaths, says<sup>j</sup>: "O you, that belch mallows, that breathe hyacinth, whose speech is melilot, whose grin is roses!<sup>k</sup> O you, whose kiss is sweet marjoram,

<sup>a</sup> Theophrastus says "when the swallow-wind (*χελιδονία*) blows." Pliny, *N.H.* ii. 47. 129 *Favonium quidam... chelidonian vocant ab hirundinis visu.* For the swallow-plant (greater celandine) cf. 372 c (vol. iv. p. 186).

<sup>b</sup> *P.H.G.* iv. 357.

<sup>c</sup> *Frag.* 127, p. 204 Schneider.

<sup>d</sup> 681 b (p. 146).

<sup>e</sup> Perhaps "in the fourth of his *Banquets*," cf. p. 152 (682 c).

<sup>f</sup> *Holewort*, *H.P.* vii. 12. 3.

<sup>g</sup> Mentioned only here; perhaps an attendant nymph of Artemis, since the root of the plant was thought to be emmenagogic.

<sup>h</sup> Kock i. 183. Cf. Nicomachus *χρυσούς ἐμῶν* (vol. v. p. 38), Eupolis *καλλὰ βῆσας βαινεί* (vol. vi. p. 492).

<sup>k</sup> Cf. Aristoph. *Nub.* 910 *ρόδα μ' ἐρηκας*.

## ATHENAEUS

ὦ φίλων μὲν ἀμάρακον, προσκινῶν<sup>1</sup> δὲ σέλινα,  
 γελῶν δ' ἵπποσέλινα καὶ κοσμοσάνδαλα<sup>2</sup> βαίνων,  
 ἔγχει κάπιβόα τρίτον παιῶν<sup>3</sup>,<sup>3</sup> ὡς νόμος ἐστίν.

ὁ δὲ πεποιηκὼς τοὺς εἰς αὐτὸν ἀναφερομένους  
 Μεταλλεῖς φησιν·

b ὑπ' ἀναδενδράδων ἀπαλὰς ἀσπαλάθους πατοῦντες  
 ἐν λειμῶνι λωτοφόρῳ κύπειρόν τε δροσῶδη  
 κἀνθρύσκου μαλακῶν τ' ἴων λείμακα<sup>4</sup> καὶ τρι-  
 φύλλου.

ἐν τούτοις ζητῶ τί τὸ τρίφυλλον. καὶ γὰρ εἰς Δη-  
 μαρέτην ἀναφέρεται τι ποιημάτιον ὃ ἐπιγράφεται  
 Τρίφυλλον κἀν τοῖς ἐπιγραφομένοις δὲ Ἀγαθοῖς ὁ  
 Φερεκράτης ἢ Στράττις φησίν·

λουσάμενοι δὲ πρὸ λαμπρᾶς  
 ἡμέρας ἐν τοῖς στεφανώμασιν, οἱ δ' ἐν τῷ μύρῳ  
 λαλεῖτε<sup>5</sup> περὶ σισυμβρίων κοσμοσανδάλων τε.

καὶ Κρατῖνος ἐν Μαλθακοῖς·

c παντοίοις γε μὴν κεφαλὴν ἀνθέμοις ἐρέπτομαι,  
 λειρίοις ῥόδοις κρίνεσιν<sup>6</sup> κοσμοσανδάλοις ἴοις  
 καὶ σισυμβρίοις ἀνεμωνῶν<sup>7</sup> κάλυξί τ' ἠριναῖς  
 ἐρπύλλῳ κρόκοις ὑακίνθοις ἐλειχρῦσσον<sup>8</sup> κλάδοις  
 οἰνάνθησιν ἡμεροκαλλεῖ τε τῷ φιλουμένῳ,  
 ἀνθρύσκου . . . . . ναρκίσσου<sup>9</sup> φόβῃ  
 τῷ τ' ἀειφρούρῳ μελιλώτῳ κἀρα πυκάζομαι·

<sup>1</sup> A: προσκινῶν CE.

<sup>2</sup> CE: κοσμοσάνδαλα A.

<sup>3</sup> κάπιβόα παίων C.

<sup>4</sup> λιμακα A.

<sup>5</sup> Dobree: λαλεῖται A.

<sup>6</sup> Porson: κρίνοια A.

<sup>7</sup> ἀνέμων ὦν A, corrected by later hand.

whose embrace is celery,<sup>a</sup> whose laugh is alexanders,<sup>b</sup> whose walk is larkspur!<sup>c</sup> Fill up a cup and raise the shout of the triple paean, as our custom is." And the writer of *The Miners*, attributed to Pherecrates, says<sup>d</sup>: "Beneath the branches of the clinging vine they tread on tender<sup>e</sup> nettles in a lotus-bearing meadow, on dewy grass in a field of chervil and soft violets and trefoil." In these lines, what, I ask, is the trefoil? There is, indeed, a little poem attributed to Demaretê, entitled *Trefoil*; and in *Nice People*, as it is entitled, Pherecrates or Strattis says<sup>f</sup>: "Some of you, all bathed, babble before it is bright daylight in the wreath market, while others of you gabble at the perfume-booths over bergamot-mint and larkspur." And Cratinus in *Mollycoddles*<sup>g</sup>: "I crown my head, to be sure, with all sorts of flowers—narcissus, roses, lilies, larkspur, gilliflowers, bergamot-mint too, and the cups of spring anemones, tufted thyme, crocus, squills, and sprays of gold-flower, drop-wort and day-lily so well beloved, chervil too . . . tufts of narcissus, and with the perennial

<sup>a</sup> προσκινῶν σέλινια *sens. obsc.* cf. Aristoph. *Lys.* 227 προσκινήσομαι, and for σέλινια = τὸ γυναικείον αἰδοῖον cf. vol. iv. pp. 500-501, notes 5 and f, Schol. Theocr. xi. 10.

<sup>b</sup> Lit. "horse-celery," olusatrum, ἵππο- being used *sens. obsc.*, vol. v. p. 405 note f.

<sup>c</sup> Lit. "fancy-sandals"; above, p. 146. The triple paean is the thrice-repeated ἢ παιᾶν at a dinner-party, below, 701 e (p. 268). <sup>d</sup> Kock i. 177.

<sup>e</sup> The adjective and noun have been wrongly suspected; the scene is in Elysium. ἀσπάλαθοι may here = sweet broom.

<sup>f</sup> Kock i. 145 (Pherecrates).

<sup>g</sup> Kock i. 43; above, p. 146.

<sup>5</sup> Meineke: ἐλιχρύσου Α.

<sup>6</sup> ἀνθρῦσκου . . . ναρκίσσου Bergk: ανθρυσκισσου Α.

## ATHENAEUS

καὶ . . . κύτισος αὐτόματος παρὰ Μέδοντος  
ἔρχεται.

Ἡ δὲ τῶν στεφάνων καὶ μύρων πρότερον εἴσοδος  
εἰς τὰ συμπόσια ἤγειτο τῆς δευτέρας τραπέζης, ὡς  
παρίστησι Νικόστρατος ἐν Ψευδοστιγματία διὰ  
τούτων.

d

καὶ σὺ μὲν

τὴν δευτέραν τράπεζαν εὐτρεπῆ ποίει,  
κόσμησον αὐτὴν παντοδαποῖς τραγήμασιν,  
μύρον, στεφάνους, λιβανωτόν, αὐλητρίδα λαβέ.  
Φιλόξενος δ' ὁ διθυραμβοποιὸς ἐν τῷ ἐπιγραφομένῳ  
Δείπνῳ ἀρχὴν ποιεῖται τὸν στέφανον τῆς εὐωχίας  
οὕτωςι λέγων·

κατὰ χειρὸς δ'

ἦλυθ' ὕδωρ· ἀπαλὸς παιδίσκος ἐν ἀργυρέᾳ φέρων  
προχῶν<sup>1</sup> ἐπέχευεν.  
εἶτ' ἔφερεν<sup>2</sup> στέφανον λεπτᾶς ἀπὸ μυρτίδος<sup>3</sup>  
εὐγνήτων κλάδων δισύναπτον.

e Εὐβουλος Τίθαις<sup>4</sup>.

ὡς γὰρ εἰσηλθε τὰ γερόντια τότε εἰς δόμους,  
εὐθὺς ἀνεκλίνετο παρῆν στέφανος<sup>5</sup> ἐν τάχει,  
ἦρετο τράπεζα, παρέκειθ' ἅμα τετριμμένη  
μάζα χαριτοβλέφαρος.

τοῦτο δ' ἦν ἔθος καὶ παρ' Αἰγυπτίοις, ὡς Νικό-  
στρατός φησιν ἐν Τοκιστῇ. Αἰγύπτιον γὰρ ὑπο-  
σησάμενος τὸν τοκιστὴν φησιν·

καταλαμβάνομεν τὸν πορνοβοσκὸν καὶ δύο<sup>6</sup>  
f ἑτέρουσ κατὰ χειρὸς ἀρτίως εἰληφότας

<sup>1</sup> προχω φέρων A.

<sup>2</sup> ἔφερε Bergk.

<sup>3</sup> Grotefend: στεφανολεπτασ ἀπὸ μυρτίδων A.

<sup>4</sup> τιθαῖα A.

<sup>5</sup> Erfurdt: ὁ στέφανος A.

<sup>6</sup> δυ' A.

melilot I deck my head, . . . and wild medick comes from Medon." <sup>a</sup>

In earlier times the fetching of wreaths and perfumes into symposia preceded the "second table," as Nicostratus shows in these lines from *The Sham Scoundrel* <sup>b</sup>: "Do you make ready the second table, grace it with all kinds of sweetmeats, buy perfume, wreaths, frankincense, and hire a flute girl." Philoxenus, the dithyrambic poet, in his work entitled *The Banquet*, makes the wreath the signal for the beginning of the feast in these words <sup>c</sup>: "Over the hand came hustral water <sup>d</sup>; a tender lad brought it in a silver jug and poured it out. Then he brought a wreath doubly-plaited from lush sprays of delicate myrtle." Eubulus in *The Nurses* <sup>e</sup>: "For so soon as the old fellows entered the house they straightway took their places on the couch; wreaths were brought with speed, tables were carried in, and withal kneaded barley-cakes lovely to the eye." <sup>f</sup> This was also the practice in Egypt, as Nicostratus says in *The Money Lender*. For he brings on an Egyptian as the money-lender, and makes him say <sup>g</sup>: "Α. There we found the whoremaster and two other men, who had just received the water over the hands, and wreaths.

<sup>a</sup> Unknown; nor is the text certain. The plant medick, or lucerne, is related to alfalfa.

<sup>b</sup> Kock ii. 227.

<sup>c</sup> *P.L.G.* <sup>4</sup> iii. 601, Diehl i. 314, Edmonds iii. 348.

<sup>d</sup> See 408 b-d (vol. iv. p. 348); *Od.* i. 136-137 *χέρνυβα δ' ἀμφίπολος προχόω ἐπέχευε φέρουσα | καλῆ χρυσείη, ὑπὲρ ἀργυρέοιο λέβητος.*

<sup>e</sup> Kock ii. 204.

<sup>f</sup> Lit. "with eyes like those of the Graces," a comic misuse of the compound adjective.

<sup>g</sup> Kock ii. 226. For the parasite Chaerephon see vol. iii. pp. 92-97.

## ATHENÆIJS

καὶ στέφανον. β. εἶεν· καλὸς ὁ καιρὸς, Χαι-  
ρεφῶν.

οὐ δὲ γαστρίζου, Κύνουлке· καὶ μετὰ ταῦτα ἡμῖν  
εἶπέ δια τί Κρατίνος εἶρηκε τὸν μελίλωτον " τῷ τ'  
ἄειφρούρω μελιλώτῳ." ἐπεὶ δέ σε ὀρῶ ἔξοινον ἤδη  
γεγεννημένον—οὕτως δ' εἶρηκε τὸν μεθύσην "Αλεξίς  
ἐν Εἰσοικιζομένῳ—παύσομαί σε ἐρεσχηλῶν καὶ τοῖς  
παισὶ παρακελεύομαι κατὰ τὸν Σοφοκλέα, ὃς ἐν  
Συνδείπνοις φησί·

686 φορεῖτε, μασσέτω τις, ἐγχείτω βαθὴν  
κρατῆρ<sup>1</sup>. ὃδ' ἀνὴρ οὐ πρὶν ἂν φάγη<sup>2</sup> καλῶς  
ὁμοια καὶ βοῦς ἐργάτης ἐργάζεται.

καὶ κατὰ τὸν Φλιάσιον δὲ Ἀριστίαν· καὶ γὰρ οὗτος  
ἐν ταῖς ἐπιγραφομέναις Κηρσὶν ἔφη·

σύνδειπνος ἢ ἴκωμος<sup>3</sup> ἢ μαζαγρέτας,  
"Αἰδοῦ<sup>4</sup> τραπεζεύς, ἀκρατέα<sup>5</sup> νηδὺν ἔχων.

ἐπεὶ δὲ τοσοῦτων λεχθέντων μηδὲν ἀποκρίνεται,  
κελεύω αὐτὸν κατὰ τοὺς Ἀλέξιδος Διδύμους χυ-  
δαίοις στεφανωθέντα στεφάνοις ἐξάγεσθαι τοῦ  
b συμποσίου. τῶν δὲ χυδαίων στεφάνων μνημονεύων  
ὁ κωμωδιοποιὸς φησιν·

στεφάνων τε τούτων τῶν<sup>6</sup> χύδην πεπλεγμένων.

καὶ γὰρ δ' ἐπὶ τούτοις τοῦ λέγειν ἤδη παύσομαι τὸ  
τῆμερον, παραχωρῶν<sup>7</sup> τε τὸν περὶ τῶν μύρων λόγον  
τοῖς βουλομένοις διεξέρχεσθαι τῷ τε παιδὶ προσ-

B. Well! You were in the nick of time, Chaerephon!" But you, Cynulcus, are eating like a pig<sup>a</sup>; next I would have you tell us why Cratinus says<sup>b</sup> of melilot, "with the everlasting melilot." However, since I see that you are by this time *exoinos* (quite wine-d)—for that is how Alexis describes the drunken man in *The New Tenant*<sup>c</sup>—I will stop teasing you, and I exhort the slaves in the words of Sophocles, who says in *Dinner-Guests*<sup>d</sup>: "Bring the things on! Knead the barley-cakes, somebody, fill up a deep bowl! This man won't do his work well, any more than a working ox, until he has eaten." Again, in the words of Aristias of Phlius, who says in the play entitled *Spirits of Doom*<sup>e</sup>: "Dinner-guest or reveller or barley-cake-beggar, Hades' trencherman<sup>f</sup> with insatiable belly." But since to all that I have said he answers not a word, I order that he be wreathed with "confused" wreaths, to imitate Alexis in *The Twins*, and be shipped out of our symposium. For, mentioning these "confused" wreaths the comic poet says<sup>g</sup>: "And these wreaths confusedly plaited." As for myself, I shall at this point stop speaking for to-day, yielding the discussion of perfumes to those who want to carry it on, and requiring the slave,

<sup>a</sup> Resuming the reproach in 678 f (p. 134).

<sup>b</sup> Above, p. 168.

<sup>c</sup> Vol. vi. p. 304; see vol. i. p. 6 note c.

<sup>d</sup> *T.G.F.*<sup>2</sup> 161. For *φορεῖτε*, wrongly altered by Meineke and Bergk to *φωράτε*, cf. *Od.* ix. 9 (*ὄρε*) μέθυ δ' ἐκ κρατῆρος ἀφύσσων οἰνοχόος φορέησι.

<sup>e</sup> *T.G.F.*<sup>2</sup> 727. <sup>f</sup> Or "parasite." <sup>g</sup> Kock ii. 315.

<sup>1</sup> κρατήρα A: κρητήρα C. <sup>2</sup> φάγοι C.

<sup>3</sup> L. Dindorf: πίκωπος AC (≠ C).

<sup>4</sup> A: αἰδοῖ CE. <sup>5</sup> CE: ἀκραταίαν A.

<sup>6</sup> τῶν added by Meineke. <sup>7</sup> Καίβει: παραχωρῶ A.

## ATHENAEUS

τάπτων ἐπὶ τῇ στεφανηφόρῳ ταύτῃ μου διαλέξει  
κατὰ τὸν Ἀντιφάνη.

ο στεφάνους ἐνεγκεῖν<sup>1</sup> δεῦρο τῶν χρηστῶν<sup>2</sup> δύο  
καὶ δᾶδα χρηστὴν ἡμμένην χρηστῷ πυρί.

οὔτω γὰρ τὴν τῶν λόγων ἔξοδον<sup>3</sup> ὥσπερ δράματος  
ποιήσομαι."

Καὶ μετ' οὐ πολλὰς ἡμέρας ὥσπερ αὐτὸς<sup>4</sup> αὐτοῦ  
σιωπὴν καταμαντευσάμενος ἀπέθανεν εὐτυχῶς,  
οὐδένα καιρὸν νόσῳ παραδούς, πολλὰ δὲ λυπήσας  
ἡμᾶς τοὺς ἐταίρους.

Περιενεγκόντων δὲ τῶν παιδῶν ἐν ἀλαβάστοις  
καὶ ἄλλοις χρυσοῖς σκεύεσιν μύρα, νυστάζοντα<sup>5</sup> τὸν  
Κύνουσκον θεασάμενός τις πολλῷ τῷ μύρῳ τὸ  
πρόσωπον ἐπέχρισεν. ὁ δὲ διεγερθεὶς καὶ μόλις  
d εἰπὸν ἀναλαβῶν τί τοῦτ', εἶπεν, Ἡράκλεις; οὐ  
σπογγιᾷ τίς μου παρελθὼν τὸ πρόσωπον ἐκκαθα-  
ρίσει μεμολυσμένον μαγγανείαις πολλαῖς; ἢ οὐκ  
οἶδατε καὶ τὸν καλὸν Ξενοφῶντα ἐν τῷ Συμποσίῳ  
ποιούντα τὸν Σωκράτην τοιαντὶ λέγοντα. "νῆ  
Δί", ὦ Καλλία, τελέως ἡμᾶς ἐστιᾶς· οὐ γὰρ μόνον  
δεῖπνον ἀμεμπτον παρέθηκας, ἀλλὰ καὶ ἀκροάματα  
καὶ θεάματα<sup>6</sup> ἥδιστα παρέχεις.—τί οὖν εἰ καὶ μύρον

<sup>1</sup> κατὰ τὸν Ἀντιφάνη στεφάνους ἐνεγκεῖν Casaubon, Meineke:  
κατὰ τὸν ἀντιφάνου ἐνεγκεῖν A.

<sup>2</sup> χρηστῶν Casaubon. So χρηστὴν, χρηστῷ.

<sup>3</sup> Meineke: διέξοδον A. <sup>4</sup> αὐτὸς added by Kaibel.

<sup>5</sup> νυστάζοντα added by Schweighäuser after Dalechamps.

<sup>6</sup> θεάματα καὶ ἀκροάματα Xen.

<sup>a</sup> Punning on the other sense of στεφανηφόρος, "wreath-  
winning," i.e. deserving a wreath.

<sup>b</sup> Kock ii. 123.



at the conclusion of this wreath-laden<sup>a</sup> lecture of mine, in the words of Antiphanes,<sup>b</sup> "to fetch hither two goodly wreaths and a goodly torch lighted with a goodly fire." Thus, indeed, will I make my exit, as in a play, after my speech.

Not many days after that, as if he himself had had a premonition of the silence that was to be his, he died happily, allowing no time for illness, but causing grief to us his companions.<sup>c</sup>

When the slaves passed round perfumes in alabaster bottles and also gold containers, someone noticed that Cynulcus was dozing, and smeared perfume on his face in large quantities. Waking up, but hardly yet returning to consciousness he cried, Great Heracles, what's that? Step up, someone, and wipe over my face with a sponge, dirtied as it is by your superfluous tricks. Or don't you know that even the fine Xenophon in his *Symposium* makes Socrates say something like this<sup>d</sup>: "I swear, Callias, you feast us perfectly; for not only have you set before us a blameless dinner, but you also provide most pleasant entertainments and spectacles. *Callias* :

<sup>c</sup> This graceful tribute to the dead Ulpian, who has been rather roughly treated in this long work, has caused much discussion. See Introd. vol. i. pp. xii-xiii. *εὐτυχός* does not seem in keeping with the violent death of Ulpian the *praefectus praetorio* in A.D. 228; consequently the Ulpian of this work, variously called Syrian or Phoenician but never Roman, must have been different, and the date A.D. 228 cannot be used in determining the time when Athenaeus wrote. See W. Dittenberger in *Apophoreton* 1-28, esp. 20-23, F. Hackmann, *De Athen. Naucr. Quaest. Selectas* 23-24, Hirzel, *Der Dialog* ii. 352 note 6. Dittenberger seeks to confine the composition of the *Deipnosophists* within the years 193-197 after Christ.

<sup>d</sup> *Symp.* ii. 204, Athen. 612 a (vol. vi. p. 296).

## ATHENAEUS

ἐνέγκαι τις ἡμῖν, ἵνα καὶ εὐωδία ἐστιώμεθα;<sup>1</sup>—  
 μηδαμῶς, ἔφη ὁ Σωκράτης· ὥσπερ γὰρ τοι ἐσθῆς  
 e ἄλλη μὲν γυναικεία, ἄλλη δὲ ἀνδρεία,<sup>2</sup> οὕτω καὶ  
 ὁσμὴ ἄλλη μὲν γυναικί, ἄλλη δὲ ἀνδρὶ πρέπει. καὶ  
 γὰρ ἀνδρὸς μὲν δὴ που ἔνεκα ἀνδρῶν οὐδεὶς<sup>3</sup> μύρω  
 χρίεται. αἱ γε μὴν<sup>4</sup> γυναῖκες ἄλλως τε καὶ ἀν<sup>5</sup>  
 νύμφαι τύχασιν οὔσαι, ὥσπερ ἡ Νικηράτου τε τού-  
 του καὶ ἡ Κριτοβόλου,<sup>6</sup> μύρου μὲν τί<sup>7</sup> καὶ προσ-  
 δέονται; αὐταὶ<sup>8</sup> γὰρ τούτου ὄξουσιν. ἐλαίου δὲ  
 τοῦ ἐν γυμνασίοις ὁσμὴ καὶ παρούσα ἡδίων<sup>9</sup> ἢ  
 μύρου γυναιξί<sup>10</sup> καὶ ἀπούσα<sup>11</sup> ποθεινότερα. καὶ γὰρ  
 δὴ μύρω μὲν ἀλευψάμενος δοῦλος καὶ ἐλεύθερος  
 εὐθύς ἅπας ὅμοιον ὄξει· αἱ δ' ἀπὸ τῶν ἐλευθε-  
 f ρίων<sup>12</sup> μόχθων ὁσμαὶ ἐπιτηδευμάτων τε πρῶτον  
 χρηστῶν καὶ χρόνου πολλοῦ δέονται, εἰ μέλλουσιν  
 ἡδεῖαί τε καὶ ἐλευθέρια ἔσσεσθαι.<sup>13</sup> καὶ ὁ θαυμα-  
 σιώτατος δὲ Χρῦσιππος τὴν ὀνομασίαν φησὶ λαβεῖν  
 τὰ μύρα ἀπὸ τοῦ μετὰ πολλοῦ μόρου καὶ πόνου<sup>14</sup>  
 ματαίου γίνεσθαι. Λακεδαιμόνιοί τε ἐξελαύνουσι  
 τῆς Σπάρτης τοὺς τὰ μύρα κατασκευάζοντας ὡς  
 687 διαφθείροντας τοῦλαιον· καὶ τοὺς τὰ ἔρια δὲ βάπ-  
 τοντας ὡς ἀφανίζοντας τὴν λευκότητα τῶν ἐρίων.  
 Σόλων τε ὁ σοφὸς διὰ τῶν νόμων κεκώλυκε τοὺς

<sup>1</sup> Xen., A: ἐστιώμεθα Kaibel, Richards, without need.

<sup>2</sup> CE: γυναικεία: ἄλλη δὲ ἀνδρεία κάλλη A, γυναικί, ἄλλη δὲ ἀνδρὶ καλή Xen.

<sup>3</sup> CE: ἔνεκεν οὐδεὶς A, ἔνεκα ἀνὴρ οὐδεὶς Xen.

<sup>4</sup> ACE, Aristid. ii. 514: μέντοι Xen.

<sup>5</sup> Xen.: ἀν καὶ ACE. <sup>6</sup> κριτοβόλου A.

<sup>7</sup> μὲν τί Stephanus: με τι A, μέντοι Xen.

<sup>8</sup> Aristid.: αὐται Xen. codd., ν αὐται A (ν seemingly inserted in the wrong place to correct με τι above it).

<sup>9</sup> Xen.: παρουσία ἀνδρῶν A.

<sup>10</sup> Xen.: γυναιξιν ἡδίων A.

<sup>11</sup> Xen.: ἀπουσία A.

What, then, if they bring us also some perfume, that we may feast on fragrance too? *Socrates*: Not so! For just as there is one kind of garment for women, but another for men, so also one kind of smell is appropriate to a woman, but another for a man. For the sake of a man, I suppose, no man smears himself with perfumery. Even in the case of women, especially if they happen to be young brides, like the one of Niceratus here, or of Critobolus, what need have they of perfume besides? For they of themselves smell sweet.<sup>a</sup> The smell of olive oil in our gymnasia, when present, is sweeter than perfume on women, and when absent, is missed more. Slave or freeman, all smell alike the moment they anoint themselves with perfume; but the smells arising from labour becoming to a freeman require first exertions which are noble and which take a long time, if they are to be pleasant and worthy of free men." The most admirable Chrysippus, too, declares that perfumes (*myra*) took their name from the great toil<sup>b</sup> (*moros*) and foolish labour with which they are obtained. And so the Lacedaemonians expel from Sparta the manufacturers of perfumes, on the ground that they spoil the olive oil; so, too, those who dye raw wool, because they destroy the whiteness of the wool. And the wise Solon in his laws forbade the selling of perfume by

<sup>a</sup> Οἱ αὐταὶ τοῦτου ὄζουσιν Aristid. ii. 514 comments thus: τοῦτο μὲν οὐδὲν οὕτω δεῖ προσδέξασθαι οἷον αὐταὶ παρὰ ἀνδρῶν μύρου οὐ προσδέονται, παρ' ἐαυτῶν γὰρ ἔχουσι νυμφαί γε οἷσαι.

<sup>b</sup> For this meaning of *μόρος* (usually "death," "doom"), not noticed in L. & S., see Hesych. s. *μόρον κόποι, πόνος*, and s. *μόρος πόνος*. Of course the etymology given is untrue. "Chrysippus tam malus grammaticus quam bonus Stoicus fuit" (Casaubon).

## ATHENAEUS

ἄνδρας μυροπωλεῖν. " νῦν δὲ τῶν ἀνθρώπων οὐχ αἱ ὄσμαι μόνον, ὡς φησὶν Κλέαρχος ἐν γ' περὶ Βίων, ἀλλὰ καὶ αἱ χροιαὶ τρυφερόν ἔχουσαί τι συνεκθηλύνουσι τοὺς μεταχειριζομένους. ὑμεῖς δὲ οἴεσθε τὴν ἀβρότητα χωρὶς ἀρετῆς ἔχειν τι τρυφερόν; καίτοι Σαπφώ, γυνὴ μὲν πρὸς ἀλήθειαν οὔσα καὶ ποιήτρια, ὅμως ἠδέσθη τὸ καλὸν τῆς ἀβρότητος ἀφελεῖν λέγουσα ὧδε:

- b ἐγὼ δὲ φίλημ<sup>1</sup> ἀβροσύναν, . . . τοῦτο,<sup>2</sup> καὶ μοι τὸ λαμπρὸν ἔρος τῶελίω<sup>3</sup> καὶ τὸ καλὸν λέλογχε φανερόν ποιοῦσα πᾶσιν ὡς ἡ τοῦ ζῆν ἐπιθυμία τὸ λαμπρὸν καὶ τὸ καλὸν εἶχεν αὐτῇ· ταῦτα δ' ἐστὶν οἰκεῖα τῆς ἀρετῆς. Παρράσιος δὲ ὁ ζωγράφος, καίπερ παρὰ μέλος ὑπὲρ τὴν ἑαυτοῦ τέχνην τρυφήσας καὶ τὸ λεγόμενον ἐλευθέριον ἐκ ραβδίων ὡς<sup>4</sup> ἐκ τιῶν ποτηρίων ἐλάκυσας, λόγῳ γοῦν ἀντελάβετο τῆς ἀρετῆς, ἐπιγραφάμενος τοῖς ἐν Λίνδῳ πᾶσιν αὐτοῦ ἔργοις·

ἀβροδίαιτος ἀνὴρ ἀρετὴν τε σέβων τάδ' ἔγραψεν  
Παρράσιος.

ὧ κομψός τις, ὡς ἐμοὶ δοκεῖ, ὑπεραλγήσας ῥυ-  
c παίνοντι τὸ τῆς ἀρετῆς ἀβρόν καὶ καλόν, ἄτε

<sup>1</sup> φίλημ A.

<sup>2</sup> τοῦτο added from Ox. Pap.

<sup>3</sup> A. S. Hunt: εροσα ελιω A.

<sup>4</sup> ὡς added by Kaibel, who, however, preferred to delete ἐκ τιῶν ποτηρίων as a gloss.

<sup>a</sup> Athen. 612 a (vol. vi. p. 296), Eust. 1295. 20.

<sup>b</sup> F.H.G. ii. 304, Athen. 543 c-e (vol. v. pp. 460-462), cf. 568 a-d (vol. vi. pp. 66-70).

<sup>c</sup> P.L.G.<sup>4</sup> iii. 115, Diehl i. 358, Edmonds i. 266, 436, Ox. Pap. xv. 42. The moralist Clearchus, for his own purpose, takes τὸ καλόν = honour, though Sappho is speaking of

men.<sup>a</sup> "Nowadays not only the scents that people use," says Clearchus in the third book of his *Lives*,<sup>b</sup> "but also their complexions, have something so luxurious as to make those who use them completely effeminate. But do you imagine that daintiness can comprehend anything luxurious when divorced from virtue? And yet Sappho, truly a woman, if there ever was one, and a poetess besides, nevertheless was ashamed to separate honour from daintiness when she said <sup>c</sup>: 'But I love daintiness, (mark) this, and for me brightness and honour belong to my yearning for the sun'; thus she makes it plain to all that the desire to live contained for her the idea of brightness with honour; for these are natural properties of virtue. Again, the painter Parrhasius, though he indulged in luxury in a way offensive to good taste and beyond his station as an artist, and quaffed, as from wine-cups, his fill of what is called a gentleman's life from his painter's stile,<sup>d</sup> professed at least a regard for virtue when he inscribed over all his works in Lindus this epigram <sup>e</sup>: 'A man who lives in dainty style (*habrodiaitos*) and at the same time honours virtue, hath written these words, even Parrhasius.' Whereupon some wit, who, I imagine, felt great annoyance at him for besmireching the daintiness and honour of virtue, in that he had physical qualities. For the use of *λέλογχε* cf. Pind. *Ol.* i. 53 ἀκέρδεια λέλογχεν κακαγόρος, "little gain falls to the lot of slanderers."

<sup>a</sup> See critical note 4. Clearchus in his usual exuberance plays on two meanings of ἐγκύσας "take a pull at," i.e. swig or drink, and "derive." *ραβδίων*, the stiles used by an artist in encaustic painting (Plut. *De Fato* 568 A), are extravagantly likened to drinking-cups. His art made him rich, and so raised his social level.

<sup>b</sup> *P.L.G.*<sup>4</sup> ii. 320, Diehl i. 95.

## ATHENAEUS

φορτικῶς μετακαλεσαμένῳ εἰς τρυφήν τὴν δοθεῖσαν ὑπὸ τῆς τύχης χορηγίαν, παρέγραψε τὸ "ράβδοςδιαίτος ἀνὴρ." ἀλλ' ὁμῶς διὰ τὸ τὴν ἀρετὴν φῆσαι τιμᾶν ἀνεκτέον." ταῦτα μὲν ὁ Κλέαρχος. Σοφοκλῆς δ' ὁ ποιητὴς ἐν Κρίσει<sup>2</sup> τῷ δράματι τὴν μὲν Ἀφροδίτην Ἡδονὴν τινα οὔσαν δαίμονα μύρω τε ἀλειφομένην παράγει καὶ καταπτριζομένην, τὴν δὲ Ἀθηνᾶν Φρόνησιν οὔσαν καὶ Νοῦν ἔτι δ' Ἀρετὴν, ἐλαίῳ χρισομένην<sup>3</sup> καὶ γυμναζομένην."

d Τούτοις ἀπαντήσας ὁ Μασσοῦριος ἔφη· "ὦ δαιμόνιε ἀνδρῶν, οὐκ οἶδας ὅτι αἱ ἐν τῷ ἔγκεφάλῳ ἡμῶν αἰσθήσεις ὀδμαῖς ἠδείαις παρηγοροῦνται προσέτι τε θεραπεύονται, καθὰ καὶ Ἀλεξίς φησιν ἐν Πονήρᾳ οὕτως<sup>4</sup>·

ὑγείας μέρος  
μέγιστον ὀσμάς ἔγκεφάλῳ χρυστάς ποιεῖν.

καὶ ὁ ἀνδρειότατος δέ, προσέτι δὲ καὶ πολεμικὸς ποιητὴς Ἀλκαῖος ἔφη·

καδ δὲ χευάτω<sup>5</sup> μύρον ἀδὺ καττῶ  
στήθεος ἄμμι.

e καὶ ὁ σοφὸς δὲ Ἀνακρέων λέγει πον·

τί μὴν πέται  
συρίγγων<sup>6</sup> κοιλώτερα<sup>7</sup>  
στήθεα χρισάμενος μύρω;

<sup>1</sup> Perizonius: τὴν εἰς τρυφήν δοθεῖσαν Α.

<sup>2</sup> Tyrwhitt: κρησὶ Α.

<sup>3</sup> Nauck: χρισμένην ACE.

<sup>4</sup> οὗτος Α.

<sup>5</sup> Bergk: καδδ' ἐχεύσατο Α, καδδεχεύατο CE.

vulgarly summoned to the gratification of luxury those advantages which luck had brought him, wrote by way of correcting him, 'A man who lives by the painter's *stīle*' (*rabdodiaitos*). Nevertheless, since he declared that he honoured virtue, we shall have to tolerate him." So much, then, for what Clearchus says. And the poet Sophocles in the play called *The Judgement*<sup>a</sup> brings on Aphrodite as a goddess of Pleasure, anointing herself with perfume and toying with a mirror, whereas Athena, who is Wisdom and Reason and Virtue besides, anoints herself with olive oil and plays the gymnast.

To these words of Cynulcus Masurius replied: Good Heavens, man, you don't know that the sensations of our brain are soothed by sweet odours and cured besides, even as Alexis says in *Love-lost Lass*<sup>b</sup>: "A highly important element of health is to put good odours to the brain." And the most brave as well as warlike poet Alcæus said<sup>c</sup>: "And let one pour sweet perfume over our breasts." Also the wise Anacreon says, I believe<sup>d</sup>: "Why, indeed, are you all of a flutter, anointing with perfume your breast that is hollower than Pan's pipes?"

<sup>a</sup> *T.G.F.*<sup>2</sup> 209; a satyric drama apparently dealing with Paris and the three goddesses.

<sup>b</sup> Kock ii. 368, Athen. 46 a (vol. i. p. 198), Clem. Alex. *Paed.* ii. 8. 68.

<sup>c</sup> *P.L.G.*<sup>4</sup> iii. 162, Diehl i. 429, Edmonds i. 416; ending the strophe of which two verses were quoted 674 c-d (p. 110).

<sup>d</sup> *P.L.G.*<sup>4</sup> iii. 257, Diehl i. 451, Edmonds ii. 142. It is of no use to alter the text. Athenæus has been led by the apt quotation from Alcæus to introduce a less appropriate one from Anacreon, who is satirizing an old man who ought to know better than to assume the ways of a young lover.

<sup>6</sup> *σηράγγων* Hecker.

<sup>7</sup> Bergk: *κοιλότερα* ACE.

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τὰ στήθη παρακελευόμενος μυροῦν, ἐν οἷς ἔστιν ἡ  
 καρδία, ὡς καὶ ταύτης δηλονότι παρηγορουμένης  
 τοῖς εὐώδεσι. τοῦτο δ' ἔπρασσον οὐ μόνον τῆς  
 εὐωδίας ἀπὸ τοῦ στήθους κατὰ φύσιν ἀναφερο-  
 μένης ἐπὶ τὴν ὄσφρησιν, ἄλλὰ καὶ διὰ τὸ νομί-  
 ζειν ἐν τῇ καρδίᾳ τὴν ψυχὴν καθιδρῦσθαι, ὡς Πραξ-  
 αγόρας καὶ Φυλότιμος οἱ ἰατροὶ παραδεδώκασιν.  
 καὶ Ὅμηρος δέ φησιν·

στήθος δὲ πλήξας κραδίην ἠνίπαπε μύθῳ.

καί·

κραδίη δέ οἱ ἔνδον ὑλάκτει.<sup>1</sup>

καί·

Ἐκτορι δ' αὐτῷ θυμὸς ἐνὶ στήθεσσι πάτασσε.

ὁ δὴ καὶ σημεῖον φέρουσι τοῦ τὸ κυριώτερον τῆς  
 ψυχῆς ἐνταῦθα κείσθαι· κατὰ γὰρ τὰς ἐν τοῖς  
 φόβοις<sup>2</sup> γινομένας ἀγωνίας πάλλεσθαι τὴν καρδίαν  
 688 ἐπιδηλότατα συμβαίνει. καὶ ὁ Ἄγαμέμνων δέ  
 φησιν ὁ Ὀμηρικός·

αἰνῶς γὰρ Δαναῶν πέρι δεΐδια, οὐδέ μοι ἦτορ  
 ἔμπεδον, ἄλλ' ἀλαλύκτῃμαι· κραδίη δέ μοι ἔξω  
 στηθέων ἐκθρῶσκει, τρομέει δ' ὑπο φαίδιμα γυῖα.

καὶ ὁ Σοφοκλῆς δὲ τὰς ἀπολελυμένας τοῦ φόβου  
 πεποίηκε λεγούσας·

θυμῷ δ' οὐ τις<sup>3</sup> φαιδρὰ χορεύει  
 τάρβους θυγάτηρ.

<sup>1</sup> ὑλάκτει A.

<sup>2</sup> Muretus: φόφοισ A.

<sup>3</sup> δὲ οὐτις A: δ' οὐκέτι Brunck.



Here he urges the perfuming of the breast, because it contains the heart, obviously because even the heart is comforted by sweet odours. They did this, not merely because fragrance is naturally borne upwards from the breast to the sense of smell, but also because they believed the soul is seated in the heart, as the physicians Praxagoras and Phylotimus<sup>a</sup> have taught. And even Homer says<sup>b</sup>: "Then he smote his breast and rebuked his heart, saying." And<sup>c</sup>: "His heart barked within him." Again<sup>d</sup>: "Hector's own heart beat within his breast." All of which, as you know, they adduce as proof that the more authoritative part<sup>e</sup> of the soul resides there; for in the agitation caused by fear you will find the heart beats most noticeably. The Homeric Agamemon also says<sup>f</sup>: "Dreadfully do I fear for the Danaans, nor is my heart firm within me, but I am tossed to and fro; my heart leaps forth from my breast, and my doughty limbs tremble." Sophocles, too, makes the women who have been released from their fears say<sup>g</sup>: "No daughter of fear now dances gaily in our breasts."

<sup>a</sup> Wellmann 122-123. Quoted as an authority on food in vol. i. (see Index). In 355 a the name appears as Philotimus, as in Schol. *Il.* x. 10, xi. 424.

<sup>b</sup> *Od.* xx. 17, of Odysseus. See Plato, *Rep.* 441 B.

<sup>c</sup> *Od.* xx. 13.

<sup>d</sup> *Il.* vii. 216.

<sup>e</sup> Also called τὸ ἡγεμονικόν in Stoic terminology; so Phylotimus *ap.* Schol. *Il.* x. 10. See Diog. Laert. vii. 85 (159).

<sup>f</sup> *Il.* x. 93.

<sup>g</sup> *T.G.F.*<sup>2</sup> 297. I follow A. C. Pearson's interpretation, *Fragments of Sophocles* iii. 19: "an extraordinarily bold figure for 'No heart throbs tumultuously with fear.'" No better explanation could be given than that supplied in the next quotation: "The heart dances with fear, but dancing is gay" (*φαῖδρά* is neut. plur.).

## ATHENAEUS

Ἀναξανδρίδης δὲ τὸν ἀγωνιῶντα παράγει λέγοντα·

b

ὦ πονηρὰ καρδιά,  
ἐπιχαιρέκακον ὡς εἶ μόνον<sup>1</sup> τοῦ σώματος·  
ὄρχη<sup>2</sup> γὰρ εὐθύς ἂν μ<sup>3</sup> ἴδης δεδοικότα.

Πλάτων δέ φησι τὸν τῶν ὄλων δημιουργὸν καὶ τὴν τοῦ πνεύματος αὐτῆ<sup>4</sup> φύσιν περιθεῖναι,<sup>5</sup> πρῶτον μὲν μαλακὴν καὶ ἄναιμον, εἶτα σήραγγας ἔχουσαν οἷον σπόγγου κατατετρημένας, ἵν' ἐν τῇ τῶν δεινῶν προσδοκίᾳ πολλάκις ἀλλομένη τὸν παλμὸν εἰς ὑπέικον καὶ μαλακὸν ποιῆται. ἀλλὰ μὴν

c καὶ τοὺς στεφάνους τοὺς περικειμένους τῷ στήθει ὑποθυμίδας<sup>6</sup> οἱ ποιηταὶ κεκλήκασιν ἀπὸ τῆς τῶν ἀνθῶν ἀναθυμιάσεως, οὐκ ἀπὸ τοῦ τὴν ψυχὴν θυμὸν καλεῖσθαι, ὡς τινες ἀξιοῦσιν.

Τῷ δὲ τοῦ μύρου ὀνόματι πρῶτος Ἀρχίλοχος κέχρηται λέγων·

οὐκ ἂν μύροισι γραῦς ἐοῦσ' ἠλείφετο,

καὶ ἀλλαχοῦ δ' ἔφη·

ἐσμυρισμένας κόμας  
καὶ στήθος, ὡς ἂν καὶ γέρον ἠράσσατο.

μύρρα γὰρ ἢ σμύρνα παρ' Αἰολεῦσιν, ἐπειδὴ τὰ πολλὰ τῶν μύρων διὰ σμύρνης ἐσκευάζετο καὶ ἢ γε στακτὴ καλουμένη διὰ μόνης ταύτης· ὁ δὲ

<sup>1</sup> μόριον Naber.

<sup>2</sup> Canter: ἄρχῃ altered to ἀρχῃ A.

And Anaxandrides brings on the worried man saying <sup>a</sup>: "Oh my poor heart, how true it is that you are the only thing in the body that rejoices in the misery of the rest; for you dance the moment you see me scared!" Plato says <sup>b</sup> that the Creator of the universe enveloped the heart with the structure of the lungs, first soft and bloodless, then containing cavities bored throughout it like those of a sponge, in order that when the heart leaps up with apprehension of danger, as it often does, it may throb against something yielding and soft. However, wreaths laid upon the breast are called by the poets *hypothymides* <sup>c</sup> from the exhalation (*anathymiasis*) rising from the flowers, and not because the soul is called *thymos*, as some authorities maintain.

Now the word *myron* (perfume) is used first by Archilochus, when he says <sup>d</sup>: "Being an old woman, she would not be anointing herself with perfumes." In another place, too, he said <sup>e</sup>: "Her locks and breast scented with perfume, so that even an old man would have fallen in love with her." For the gum *smyrna* is called *myrrha* by the Aeolians, since most perfumes (*myra*) were prepared with this gum, and what is called *stakté* <sup>f</sup> (oil of myrrh) is made with

<sup>a</sup> Kock ii. 160.

<sup>b</sup> *Timaeus* 70 c; Plato's text is here paraphrased, not copied.

<sup>c</sup> Above, 674 c-d (p. 110), Plut. *Qu. Conv.* 6A7 v.

<sup>d</sup> *P.L.G.* <sup>4</sup> ii. 392, Diehl i. 219; adapted by Pericles in his retort to Elpinice, Plut. *Per.* 28. 4-5.

<sup>e</sup> *P.L.G.* <sup>4</sup> ii. 391, Diehl i. 219.

<sup>f</sup> *Cf.* vol. ii. p. 379, below, p. 190.

<sup>3</sup> μ' added by Kaibel.

<sup>4</sup> τῆ καρδία C.

<sup>5</sup> C, confirming Kaibel's conjecture: παραθεῖναι AE.

<sup>6</sup> ὑποθυμιάδων A (so 674 d) C.

## ATHENAEUS

δ "Ομηρος τὴν μὲν χρῆσιν<sup>1</sup> οἶδε τῶν μύρων, ἔλαια<sup>2</sup>  
δ' αὐτὰ καλεῖ μετ' ἐπιθέτου·

ροδόεντι<sup>3</sup> δ' ἔχριεν ἔλαιω.

καὶ ἀλλαχοῦ δὲ λέγει τι τεθυωμένον. καὶ ἡ Ἄφρο-  
δίτη δὲ παρ' αὐτῷ τὸν Ἔκτορος νεκρὸν ροδόεντι  
ἔχριεν ἔλαιω ἀμβροσίω. καὶ τοῦτο μὲν ἐξ ἀνθέων.  
περὶ δὲ τοῦ ἐκ τῶν ἀρωμάτων σκευαζομένου, ἃ δὴ  
θυώματα ἐκάλου, ἐπὶ τῆς Ἡρας λέγει·

ἀμβροσίη μὲν πρῶτον ἀπὸ χροὸς ἡμερόεντος  
λύματα πάντα κάθηρεν, ἀλείφατο δὲ χροῖα λευκόν<sup>4</sup>  
e ἀμβροσίω ἔδανῶ,<sup>5</sup> τό ρά οἱ τεθυωμένον ἦεν·  
τοῦ καὶ κινυμένοιο Διὸς ποτὶ χαλκοβατῆς δῶ  
ἔμπης ἐς γαίαν τε καὶ οὐρανὸν ἵκετ' ἀντημή.

Γίνεται δὲ μύρα κάλλιστα κατὰ τόπους, ὡς  
Ἀπολλώνιος φησὶν ὁ Ἡροφίλειος<sup>6</sup> ἐν τῷ περὶ  
Μύρων γράφων οὕτως· "Ἴρις μὲν ἐν Ἡλιδί χρη-  
στοτάτη καὶ ἐν Κυζίκω· ρόδινον δὲ κράτιστον ἐν  
Φασήλιδι, καὶ τὸ ἐκ Νέας δὲ πόλεως καὶ Καπύης·  
κρόκινον δ' ἐν Σόλοις τοῖς Κιλικίοις<sup>7</sup> καὶ ἐν Ῥόδω·  
νάρδινον δὲ τὸ ἐν Τάρσῳ· οἰνάνθη δὲ ἡ ἀρίστη<sup>8</sup>

<sup>1</sup> CE: χρῆσιν A.

<sup>2</sup> ACE: ἔλαιον Kaibel.

<sup>3</sup> ροσοέντι AE (ρόδο written above), ροδόεντι C (after correction).

<sup>4</sup> CE: τὲ A.

<sup>5</sup> A: λίπ' ἔλαιω Hom.

<sup>6</sup> Hom.: εανῶ A, Schol. B II. xiv. 346 (but with λίπ' ἔλαιω).

<sup>7</sup> ἠροφίλειος A.

<sup>8</sup> ACE: τῆς Κιλικίας Kaibel.

<sup>9</sup> ἀρίστη CE: οσι. A.

<sup>a</sup> II. xxiii. 186, Athen. 9 e, 18 e (vol. i. pp. 40, 80) "Ομηρος δὲ τὴν τοῦ μύρου φύσιν εἰδὼς οὐκ εἰσήγαγε μύροις ἀλειφομένους τοὺς ἥρωας πλὴν τὸν Πάριον. Cf. Pliny, H.N. xiii. 1.

<sup>b</sup> II. xiv. 172; of the oil used by Hera.

<sup>c</sup> Herbs and spices burnt as incense.

this exclusively. Homer, indeed, knows the use of perfumes, but he calls them "oils," qualified by some adjective <sup>a</sup>: "She anointed him with rose-scented oil." And elsewhere <sup>b</sup> he tells of something "filled with a sweet smell." In Homer Aphrodite anointed the dead body of Hector "with rose-scented oil, ambrosial." And this, of course, is made out of flowers. But of that prepared from spices, which they used to call *thyomata*,<sup>c</sup> he says, in the description of Hera <sup>d</sup>: "With ambrosia first she cleansed every stain from her lovely body, and anointed her white skin with (oil) ambrosial, soft, which was filled with a sweet smell; if it were but shaken in the bronze-paved chamber of Zeus, the fragrance of it went even to earth and to heaven."

Certain places produce the best perfumes, as Apollonius, of the school of Hierophilus, asserts in his book *On Perfumes*, writing as follows <sup>e</sup>: "The best orris-root is that grown in Elis and in Cyzicus; of the rose, the best perfume is obtained in Phaselis,<sup>f</sup> also from Naples and Capua; of the saffron crocus, in the Cilician Soli and Rhodes; spikenard, in Tarsus; the best drop-wort <sup>g</sup> is from Cyprus and

<sup>a</sup> A good example of a passage quoted from memory (critical notes 5, 6). The trouble began when χρῶς λευκὸν "her white body" crept in for λίπ' ἐλαίῳ from *Il.* xiv. 175 χρῶς καλὸν ἀλευφαμένῃ. Then ἀμβροσίῳ ἐανῶ (robe) was suggested by vs. 178, ἀμβρόσιον ἐανὸν ἔσαστο. The same mistake, ἐανῶ for ἐδανῶ, occurs in all mss. of *h. Ven.* 63. The exact meaning of ἐδανῶ is not known.

<sup>e</sup> From the same source, Pliny, *H.N.* xiii. 1. 2. The word μύρον seems to embrace not only perfumes but oils and salves as well.

<sup>f</sup> Above, 683 b (p. 158).

<sup>g</sup> Theophr. *H.P.* vi. 6. 11, vi. 8. 2 says it is grown for its flowers, but he does not specify the localities.

## ATHENAEUS

Κυπρία καὶ Ἀδραμυττηνῆ<sup>1</sup>. ἀμαράκινον δὲ<sup>2</sup> Κῶνον  
 f καὶ μῆλινον. κύπριον δὲ προκέκριται τὸ ἐν  
 Αἰγύπτῳ, δευτερεῦον δ' ἐστὶ τὸ Κυπριακὸν καὶ τὸ  
 ἐν Φοινίκῃ καὶ ταύτης τὸ ἀπὸ Σιδῶνος, τὸ δὲ  
 παναθηναϊκὸν λεγόμενον ἐν Ἀθήναις· τὸ δὲ μετ-  
 ὠπιον καὶ Μενδήσιον κάλλιστα ἐν Αἰγύπτῳ σκευά-  
 ζεται· σκευάζεται δὲ τὸ μετώπιον ἐξ ἐλαίου τοῦ  
 ἀπὸ τῶν πικρῶν καρῦων. οἱ δὲ χορηγοῦντες,  
 φησί,<sup>3</sup> καὶ ἡ ὕλη καὶ αἱ τεχνῖται τὸ χρηστότατον  
 689 ποιοῦσι μύρον, ἀλλ' οὐχ οἱ τόποι. Ἐφεσός γέ τοι  
 πρότερον, φησί,<sup>4</sup> τοῖς μύροις διέφερεν καὶ μάλιστα  
 ἐν<sup>5</sup> τῷ μεγαλλείῳ,<sup>6</sup> νῦν δὲ οὐ. ἤκμαζε<sup>7</sup> δὲ καὶ τὰ  
 ἐν Ἀλεξανδρείᾳ διὰ πλοῦτον καὶ διὰ τὴν Ἀρσιώης  
 καὶ Βερενίκης σπουδῆν. ἐγίνετο δὲ καὶ ἐν Κυρῆνῃ<sup>8</sup>  
 ῥόδιον χρηστότατον καθ' ὃν χρόνον ἔζη Βερενίκη  
 ἡ μεγάλη.<sup>9</sup> οἰνάνθινον δὲ ἐν Ἀδραμυττίῳ πάλαι  
 μὲν μέτριον, ὕστερον δὲ πρῶτον διὰ Στρατονίκην  
 τὴν Εὐμένους.<sup>10</sup> ἡ δὲ Συρία τὸ παλαιὸν χρηστὰ  
 πάντα παρέιχετο, μάλιστα δὲ τὸ τήλινον, νῦν δὲ  
 οὐ. ἐν δὲ Περγάμῳ πρότερον μὲν ἐξόχως,<sup>11</sup> νῦν  
 b δὲ οὐ, μυρεψοῦ τινος ἐκπονήσαντος, ἐσκευάσθη

<sup>1</sup> A: ἀδραμυττηνῆ CE.

<sup>3</sup> φησὶν ἠρόφιλος C.

<sup>5</sup> ἐν ACE: μὲν Pursan, deleted by Kaibel.

<sup>6</sup> Canter: μεγαλλίῳ AE, μεγαλίῳ C.

<sup>7</sup> Canter: ἤκμασε ACE.

<sup>9</sup> A: ἡ Μάγα Schweighäuser.

<sup>11</sup> Kaibel following Schweighäuser (who preferred ἐξόχῃ):

<sup>2</sup> δὲ CE: om. A.

<sup>4</sup> Kaibel: φασὶ A.

<sup>8</sup> Canter: κορίνη A.

<sup>10</sup> A: εὐμενοῦς C.

ἐξόχῃ A, om. C.

<sup>a</sup> This seems to refer to the oil given to victors at the Panathenaic games, rather than to a special kind of perfume.

Adramyttium; the best marjoram and quince from Cos. Of henna the Egyptian is judged the best, next to it being the Cyprian and the Phoenician, especially the kind from Sidon. The Panathenaic, as it is called, is made in Athens<sup>a</sup>; the *metopion* and the Mendesian are made best in Egypt; the *metopion* is made with the oil obtained from bitter almonds. Apollonius adds, however, that the excellence of the perfume is due in each case to those who furnish the materials, the material itself, and the manufacturers, rather than to the localities. For example Ephesus, he says, in earlier times excelled in perfumes, particularly in the kind called *megalleion*, but does so no longer. Again, those of Alexandria used to be superior because of the city's wealth and the interest taken in them by Arsinoë and Berenice. And in Cyrene, too, the oil of roses was the best in the lifetime of Berenice the Great.<sup>b</sup> Drop-wort perfume in Adramyttium had in old times been mediocre, but later it became of first quality through the influence of Stratonice, the wife of Eumenes.<sup>c</sup> Syria, in ancient times, supplied all perfumes of excellent quality, especially that from fenugreek,<sup>d</sup> but it is not so to-day. And in Pergamum, in earlier times but not to-day, after a certain perfumer had worked hard at it, there was manufactured in superior fashion

<sup>b</sup> Or, reading ἡ Μάγα for ἡ μεγάλη, "Berenice the daughter of Magas," Athen. 550 b-c (vol. v. p. 496 and note a). See Callimachus, *Epigr.* lii. (L.C.L. 174 and note a).

<sup>c</sup> Eumenes II of Pergamum. In his relations with Stratonice (of course not to be confused with the mistress of Ptolemy Philadelphus, vol. vi. p. 114) he was the Enoch Arden of antiquity, Livy xlii. 15-16.

<sup>d</sup> See the description of Antiochus Epiphanes, vol. ii. p. 385, iv. p. 489.

## ATHENAEUS

τὸ παρ' οὐδενί πω γεγονὸς λιβανώτινον μύρον.<sup>1</sup>  
 μύρον δὲ χρηστὸν μύρω εὐτελεῖ ἐπιχεόμενον ἐπι-  
 πολῆς μένει· μέλι δὲ χρηστὸν χεῖρονι ἐπιχεόμενον  
 εἰς τὸ κάτω βιάζεται· λαμβάνει γὰρ αὐτοῦ καθ-  
 ὑπερθεὺν τὸ ἦττον."

Τοῦ δὲ Αἰγυπτίου μύρου μνημονεύων Ἀχαιοὶς  
 ἐν "Ἀθλοῖς φησιν·

ἰσαργυρόν τ' εἰς χεῖρα<sup>2</sup> Κυπρίου λίθου  
 δώσουσι κόσμον χριμάτων<sup>3</sup> τ' Αἰγυπτίων.

μήποτε, φησὶν ὁ Δίδυμος, τὴν καλουμένην στακτὴν  
 λέγει, διὰ τὴν σμύρναν ἣν εἰς Αἴγυπτον καταγο-  
 μένην κομίζεσθαι πρὸς τοὺς Ἕλληνας. Ἰκέσιος δ'  
 ἐν β' περὶ Ἰλῆς " τῶν μύρων, φησὶν, ἃ μὲν ἐστὶν  
 χρίματα,<sup>4</sup> ἃ δ' ἀλείμματα. καὶ ῥόδιον μὲν πρὸς  
 πότον<sup>5</sup> ἐπιτήδειον, ἔτι δὲ μύρσινον, μήλιον· τοῦτο  
 δ' ἐστὶν καὶ εὐστόμαχον καὶ ληθαργικοῖς χρήσιμον.  
 τὸ δ' οἰνάνθιον εὐστόμαχον ὄν καὶ τὴν διάνοιαν  
 ἀπαραπόδιστον φυλάσσει. καὶ τὸ σαμφούχινον<sup>6</sup> δὲ  
 καὶ ἐρπύλλινον ἐπιτήδεια πρὸς πότον καὶ κρόκινον  
 τὸ χωρὶς σμύρνης πολλῆς. καὶ ἡ στακτὴ δὲ ἐπι-  
 τήδειος πρὸς πότον, ἔτι δὲ νάρδος. τὸ δὲ τήλιον  
 καὶ γλυκὺ ἐστὶ καὶ ἀπαλόν. τὸ δὲ λευκόϊνον καὶ  
 εὐώδες καὶ σφόδρα πεπτικόν." Θεόφραστος δὲ ἐν  
 τῷ περὶ Ὀσμῶν συντίθεσθαι φησὶ μύρα ἀπ' ἀνθέων

<sup>1</sup> ἐκπονήσαντος ἐσκευάσθη τὸ . . . μύρον CE: ἐκπονήσαντος τὸ . . . γεγονὸς ἐσκευάσθη τὸ λ. μ. A.

<sup>2</sup> Heringa (cf. 359 a): εἰς ἀργυροῦντις χεῖρα A, ἰσαργύρου Meineke.

<sup>3</sup> χριμάτων A.

<sup>5</sup> Canter: πρὸς τὸν A.

<sup>4</sup> A: χρίσματα C.

<sup>6</sup> σαμφούχινον CE.

<sup>a</sup> Discussed by Plut. Qu. Conv. vii. 3. Cf. Theognis 679  
 κακοὶ δ' ἀγαθῶν καθύπερθευ.



what had never been made by anyone before, the perfume from frankincense. When good perfume is poured over cheap perfume it remains on the surface; but good honey poured on inferior honey is forced to the bottom; for the worse gets the better of it." <sup>a</sup>

Mentioning Egyptian perfumery in *The Games* Achaicus says <sup>b</sup>; "An honour worth its weight in silver they will bestow upon his hand,—Cyprian gems <sup>c</sup> and Egyptian ointments." "Perhaps," says Didymus, <sup>d</sup> "he means what is called *stakté*, <sup>d</sup> because the myrrh imported into Greece is brought down first into Egypt." Now Hiesius in the second book of his work *On Materials* says: "Some perfumes are rubbed on, others are poured on." Rose perfume is appropriate for a symposium, also myrrh and quince; this last is wholesome and efficacious for patients suffering from lethargic fever. The perfume from drop-wort is wholesome and keeps the brain clear. Those made of marjoram and tufted thyme are appropriate for a symposium, so, too, saffron crocus if not mixed with too much myrrh. But the *stakté* also is appropriate for a symposium, and nard as well. Fenugreek is both sweet and delicate. Perfume from gilliflowers is fragrant and very helpful to digestion." Theophrastus, in his work *On Odours*, <sup>f</sup> says that perfumes compounded from flowers are

<sup>b</sup> *T.G.F.* 747. For Egyptian perfume cf. 553 c (vol. v. p. 514).

<sup>c</sup> Probably *smaragdus*, Pliny xxxvii. 5. 17.

<sup>d</sup> Schmidt 305; on *stakté* see above, p. 184.

<sup>e</sup> The distinction is not observed in the authors, as regards either the nouns *χρίμα* and *ἄλειμμα* or the verbs *χρίομαι* and *ἄλειφομαι*.

<sup>f</sup> vi. 27, Hort (L.C.L.) ii. 350.

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μὲν ῥόδιον καὶ λευκώϊον καὶ σούσιον (καὶ γὰρ  
τοῦτο ἐκ τῶν κρίων), ἔτι δὲ τὸ σισυμβριον καὶ  
ἐρπύλλων, ἔτι δὲ κύπριον καὶ κρόκινον<sup>1</sup> βέλτιστον  
δ' ἐν Αἰγίνῃ καὶ Κιλικίᾳ. ἀπὸ δὲ φύλλων τὸ μύρ-  
ρινον καὶ τὸ οἰάνθιον· αὕτη δ' ἐν Κύπρῳ φύεται  
ὄρεω<sup>2</sup> καὶ πολύσμος<sup>3</sup>. ἀπὸ δὲ τῆς ἐν τῇ Ἑλλάδι<sup>4</sup>  
e οὐ γίνεται διὰ τὸ ἄοσμον. ἀπὸ<sup>5</sup> δὲ ριζῶν τὸ τ'  
ἴριον, καὶ τὸ νάρδιον, καὶ τὸ ἀμαράκινον ἐκ τοῦ  
κόστου."

"Ὅτι δὲ διὰ σπουδῆς ἦν τοῖς παλαιότεροις ἢ τῶν  
μύρων χρῆσις<sup>6</sup> δῆλον ἐκ τοῦ καὶ ἐπιστάσθαι ποιόν  
τι ἐκάστῳ τῶν μελῶν ἡμῶν ἔστιν ἐπιτήδειον.  
'Αντιφάνης γοῦν ἐν Θορικίοις ἢ Διορύττοντί φησι·

λοῦται δ' ἀληθῶς;<sup>6</sup> ἀλλὰ τί;

b. ἐκ χρυσοκολλήτου γε<sup>7</sup> κάλπιδος μύρων·  
Αἰγυπτίῳ μὲν τοὺς πόδας καὶ τὰ σκέλη,  
φοινικίνῳ δὲ τὰς γνάθους καὶ τιτθία,  
f σισυμβρινῳ<sup>8</sup> δὲ τὸν ἕτερον βραχίονα,  
ἀμαρακίνῳ δὲ τὰς ὀφρῦς καὶ τὴν κόμην,  
ἐρπυλλίνῳ δὲ τὸ γόνυ καὶ τὸν αὐχένα. . . .

καὶ Κηφισόδωρος ἐν Τροφωνίῳ·

ἔπειτ' ἀλείφεσθαι πρῶ<sup>9</sup> τὸ σῶμά μοι  
μύρον ἴριον<sup>10</sup> καὶ ῥόδιον, ἄγε μοι,<sup>11</sup> Ξανθία<sup>12</sup>.  
καὶ τοῖς ποσὶν χωρὶς πρῶ<sup>13</sup> μοι βάκκαριν.<sup>14</sup>

<sup>1</sup> ἔτι . . . κρόκινον. Kaibel (following Dindorf): ἐν δὲ  
κύπρῳ, καὶ τὸ κρίνον A.

<sup>2</sup> Theophr. (πολύσμος): πολύγμοσ ACE.

<sup>3</sup> ἀπὸ . . . ἐν τῇ Ἑλλάδι. Theophr.: ἐν δὲ ἐλλάδι A.

<sup>4</sup> Theophr.: διὰ ACE.

<sup>5</sup> CE: χρῆσις A.

λοῦτ' αἰ δου ο ἀληθῶσ A.

rose, gilliflower, and *susino*n (for this too is made from flowers of the lily),<sup>a</sup> besides bergamot-mint and tufted thyme, and again henna<sup>b</sup> and saffron crocus; this crocus is best in Aegina and Cilicia. But from the leaves are compounded perfume of myrrh and of drop-wort; this grows in Cyprus on the hills and is very fragrant; but from that which grows in Greece no perfume can be made, since the leaf is without scent. From roots, on the other hand, come orris and spikenard and the sweet-marjoram-perfume made from costus-root.<sup>c</sup>

That the use of perfumes was popular in earlier times is shown by the knowledge of what is suitable for each of our members. Antiphanes, for example, says in *The Villagers of Thoricus*, or *Digging Through*<sup>d</sup>: "A. So she's really bathing? Well, then, what? B. Yes, she has a box inlaid with gold, and from it she anoints her feet and legs with Egyptian perfume, her cheeks and nipples with palm-oil, one of her arms with bergamot-mint, her eyebrows and hair with sweet marjoram, her knee and neck with tufted thyme. . . ." And Cephisodorus in *Trophonius*<sup>e</sup>: "A. Then you must anoint my body; buy me some perfume of orris and rose, hurry, Xanthias, and for my feet besides, buy me some asarabacca. B. You loose-

<sup>a</sup> See 513 f (vol. v. p. 310 and note b).

<sup>b</sup> See p. 189. Cf. French *chypre*?

<sup>c</sup> See Hort ii. 351, 355, 357.

<sup>d</sup> Kock ii. 53, Athen. 553 d (vol. v. p. 514).

<sup>e</sup> Kock i. 800, Athen. 553 a (vol. v. p. 511 and note f).

<sup>7</sup> Μισυρος: δὲ A (τε 553 d).

<sup>8</sup> πριῶ A.

<sup>11</sup> Kock: ἄγαμαί A.

<sup>13</sup> πριῶ χωρίῳ A.

<sup>9</sup> CE: οἰανμβρίῳ A.

<sup>10</sup> 553 a: μύροντ' ἰανον A.

<sup>12</sup> ξανθίου A.

<sup>14</sup> 553 a: βακχαρίῳ A.

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Β. ὦ λακκόπρωκτε, βάκκαριν<sup>1</sup> τοῖς σοῖς ποσὶν  
ἐγὼ πρίωμαι; λαικάσομαρα βάκκαριν;<sup>2</sup>

Ἄναξανδρίδης Πρωτεσιλάω·

690 μύρον τε παρὰ Πέρωνος, οὔπερ ἀπέδοτο  
ἐχθρὸς<sup>3</sup> Μελανώπῳ, πολυτελοῦς Αἰγυπτίου,  
ὧ νῦν ἀλείφει τοὺς πόδας Καλλιστράτου.

μνημονεύει τοῦ μυροπόλου τούτου τοῦ Πέρωνος  
καὶ Θεόπομπος ἐν Ἀδμήτῳ καὶ Ἡδυχάρει.  
Ἄντιφάνης δ' ἐν Ἀντείᾳ·

παρὰ<sup>4</sup> τῷ μυροπόλῳ γευόμενον κατελίμπανον  
αὐτὸν Πέρωνι<sup>5</sup> τῶν μύρων<sup>6</sup>. μέλλει δέ' σοι  
συνθεῖς<sup>7</sup> φέρειν  
τὰ κινναμώμνα<sup>8</sup> ταῦτα καὶ τὰ νάρδινα.

Παρὰ πολλοῖς δὲ τῶν κωμωδιοποιῶν ὀνομάζεται  
τι μύρον ΒΑΚΚΑΡΙΣ· οὗ μνημονεύει καὶ Ἰππῶναξ διὰ  
τούτων·

b βακκάρη<sup>10</sup> δὲ τὰς ῥίνας  
ἤλειφον· ἐστὶ δ' οἶά<sup>11</sup> περ κρόκος.

Ἄχαιὸς δ' ἐν Αἴθωνι σατυρικῶ·

βακκάρει χρυσθέντα καὶ ψυκτηρίοις  
πτεροῖς ἀναστήσαντα προσθίαν<sup>12</sup> τρίχα.

Ἰων Ὀμφάλλῃ·

βακκάρη<sup>13</sup> δὲ καὶ μύρα  
καὶ Σαρδιανὸν κόσμον εἰδέναι χρὸς  
ἄμεινον ἢ τὸν Πέλοπος ἐν νήσῳ τρόπον.

<sup>1</sup> 553 a: βακχαριν Α.

<sup>2</sup> βάκκαριν Α.

<sup>3</sup> 553 e: χθρὸς Α.

<sup>4</sup> Kock: πρόσ Α.

<sup>5</sup> Canter: περί Α.

<sup>6</sup> τῶν μύρων Kock: μύριαν Α (sic).

breeched wanton, I am to buy asarabacca for your feet? I'll go a-wenching with an asarabacca?" Anaxandrides in *Protesilaus* <sup>a</sup>: "Perfume bought at Peron's shop, some of which he sold yesterday to Melanopus, and expensive Egyptian it is too; with it Melanopus anoints the feet of Callistratus." Theopompus also mentions this perfumer, Peron, in *Admetus* and in *Delighting in Luxury*.<sup>b</sup> And Antiphanes in *Anteia* <sup>c</sup>: "I left him behind at the shop of Peron the perfumer, tasting the perfumes <sup>d</sup>; and after he has agreed on a price he is going to bring you those made of cinnamon and spikenard."

In many comic poets there is mentioned a perfume called asarabacca (*baccaris*); Hipponax, also, mentions it with these words <sup>e</sup>: "They were smearing their nostrils with baccaris; it smells like saffron crocus." And Achaeus in *Aethon*, a satyric drama <sup>f</sup>: "Anointed with baccaris, and making his forelock rise with cooling feathers." Ion in *Omphale* <sup>g</sup>: "To know about baccaris-ointments and perfumes and cosmetics of Sardis for the skin is better than knowing the manner of life in Pelops' isle." In these

<sup>a</sup> Kock ii. 151, Athen. 553 d (vol. v. p. 515 and note c).

<sup>b</sup> Kock i. 733, 737.

<sup>c</sup> Kock ii. 24.

<sup>d</sup> For the use of perfumes in wine see 66 c-d (vol. i. p. 288).

<sup>e</sup> *P.L.G.* <sup>4</sup> ii. 476, Diehl i. 273.

<sup>f</sup> *T.G.F.* <sup>2</sup> 749; for the title see 270 c note b (vol. iii. p. 214).

<sup>g</sup> *T.G.F.* <sup>2</sup> 736, contrasting Eastern luxury with Spartan simplicity.

<sup>7</sup> δὲ Bergk: τε A.

<sup>8</sup> Kock: συνθείς σοι A.

<sup>9</sup> Schweighäuser: καννάμιον A.

<sup>10</sup> CE after correction: βακκάρι ACE.

<sup>11</sup> Bergk: ἐστ' οἴη A, ἐστὶ δ' οἴη CE.

<sup>12</sup> Canter: προσθελαν A.

<sup>13</sup> βάκκαρις A (sic).

## ATHENAEUS

ἐν τούτοις Σαρδιανὸν κόσμον εἴρηκε τὸ μύρον, ἐπεὶ διαβόητοι ἐπὶ ἡδυπαθείᾳ οἱ Λυδοί· καὶ τὸ παρὰ  
 ο Ἀνακρέοντι " Λυδοπαθῆς " ἀκούουσιν ἀντὶ τοῦ  
 ἡδυπαθῆς. μνημονεύει τῆς βακκάριδος καὶ Σοφο-  
 κλῆς. Μάγνης δ' ἐν Λυδοῖς·

λούσαντα χρῆ<sup>1</sup> καὶ βακκάριδι κεχριμένον . . .  
 καὶ μήποτε οὐκ ἔστι μύρον ἢ βάκκαρις. Διόχυλος  
 γὰρ ἐν Ἀρμυμώνῃ<sup>2</sup> ἀντιδιαστέλλων φησὶν·

κᾶγωγε τὰς σὰς βακκάρεις τε καὶ μύρα.  
 καὶ Σιμωνίδης·

κῆλειφόμην μύροισι καὶ θυώμασι  
 καὶ βακκάρει.<sup>3</sup>

Ἄριστοφάνης δ' ἐν Θεσμοφοριαζούσαις·

δ ὦ Ζεῦ πολυτίμηθ', οἶον ἐνέπνευσ'<sup>4</sup> ὁ μισρὸς  
 φάσκωλος εὐθύς λυόμενός<sup>5</sup> μοι τοῦ μύρου  
 καὶ βακκάριδος.

ΒΡΕΝΘΕΙΟΥ<sup>6</sup> δὲ μύρου μνημονεύει Φερεκράτης ἐν  
 Λήροις οὕτως·

ἔστην δὲ κάκέλευον, " ἐγχεάσθε νῶν  
 βρένθειον,<sup>7</sup> ἵνα τοῖς εἰσιούσιν ἐγχέη."<sup>8</sup>

<sup>1</sup> χρῆ λουζόμενον Kock. Read λουθέντα χρῆ σι λούσαντα  
 χρῆ<sup>2</sup>?

<sup>3</sup> CE: βακκάρει A.

<sup>4</sup> Dobree: ἐπνευσ' A.

<sup>5</sup> Daichesamps: λουόμενός ACE.

<sup>6</sup> CE: βρενθίου A.

<sup>7</sup> Meineke: εγχεασθαι . . . νων μύρον βρένθειον A.

<sup>8</sup> εἰσιούσι ἐγχέη A: εἰσιούσιν ἐγχεῶ Meineke.

lines he means by "Sardian cosmetics" the perfume, since the Lydians were notorious for luxurious living; in fact the word "Lydian-living" in Anacreon<sup>a</sup> is understood to mean the same as "luxurious living." Baccaris is mentioned also by Sophocles,<sup>b</sup> and by Magnes in *The Lydians*<sup>c</sup>: "When bathed and anointed with baccaris he should . . ." It may be, indeed, that baccaris is not a perfume, for Aeschylus in *Amymone* makes some sort of distinction when he says<sup>d</sup>: "As for me, I (loathe) your smearings of baccaris and your perfumes." And Simonides<sup>e</sup>: "I began to anoint myself with perfumes and scents and baccaris." So Aristophanes in *Thesmophoriazusae*<sup>f</sup>: "O worshipful Zeus, how that damned clothes-bag, the moment it was untied, breathed upon me with its perfume and baccaris."

A perfume called *brentheium* is mentioned by Pherecrates in *Frills*, thus<sup>g</sup>: "I stopped and gave orders: 'Pour out some brentheium for us two, that he may have it ready for those who enter.'"

<sup>a</sup> *P.L.G.*<sup>4</sup> iii. 293, cf. Edmonds ii. 204, Schol. Aesch. *Pers.* 41 (on ἀβροδιαίται).

<sup>b</sup> *T.G.F.*<sup>2</sup> 342.

<sup>c</sup> Kock i. 8.

<sup>d</sup> *T.G.F.*<sup>2</sup> 7, from a satyric drama. It was, in fact, a dry powder, Hesych. s. βάκκαρις ἔστι δὲ καὶ ξηρὸν διάπασμα τὸ ἀπὸ τῆς ῥίζης ῥίλης (made from the root).

<sup>e</sup> *P.L.G.*<sup>4</sup> ii. 455, Diehl i. 254. The iambograph Simonides of Amorgos is meant. Clem. Alex. *Paed.* ii. 64. 3 (p. 196. 54) adds καὶ γὰρ τις ἔμπορος παρῆν "for a rich merchant had arrived"; obviously spoken by an hetaera.

<sup>f</sup> Kock i. 474.

<sup>g</sup> Kock i. 173; the true readings seem to be lost. Hesych. s. βρενθινά defines these as roots used by women as rouge; the powder seems to have been sprinkled on the feet after they were washed on coming in from the street. For βρέβλος used of haughty bearing, putting on airs, see vol. vi. p. 294.

## ATHENAEUS

·ΒΑΣΙΛΕΙΟΥ δὲ μύρου μνημονεύει Κράτης ἐν Γείτοσιν λέγων οὕτως·

γλυκύτατον δ' ὦζε<sup>1</sup> βασιλείου μύρου.

ε Σαπφῶ δ' ὁμοῦ μέμνηται τοῦ τε βασιλείου καὶ τοῦ βρενθείου, λέγουσα οὕτως·

βρενθείῳ βασιλήϊω.<sup>2</sup>

ΨΑΓΔΗΣ. Ἄριστοφάνης ἐν Δαιταλεῦσιν·

φέρ' ἴδω, τί σοι δῶ τῶν μύρων; ψάγδαν φιλεῖς;

Εὐπολις δ' ἐν Μαρικᾷ<sup>3</sup>.

ψάγδαν ἐρυγγάνοντα.

Εὐβουλος δ' ἐν Στεφανοπώλισιν·

Αἴγυπτίῳ ψάγδαν<sup>4</sup> τρίς λελουμένη.

Πολέμων δ' ἐν τοῖς πρὸς Ἄδαϊον παρὰ Ἡλείοις φησὶ μύρον τι ΠΛΑΓΓΟΝΙΟΝ καλεῖσθαι, εὐρεθὲν ὑπὸ τινος Πλαγγόνος. ὁμοίως ἱστορεῖ καὶ Σωσίβιος ἐν Ὀμοιότησιν.

† Ὡς καὶ τὸ ΜΕΓΑΛΛΕΙΟΝ<sup>5</sup>. ὠνομάσθη γὰρ καὶ τοῦτο ἀπὸ Μεγάλλου τοῦ Σικελιώτου· οἱ δ' Ἀθηναῖόν φασιν εἶναι τὸν Μέγαλλον. μνημονεύει δ' αὐτοῦ

<sup>1</sup> Porson: δὲ ὦ ζεῖ A.

<sup>2</sup> C Pap.: βρενθείῳ βασιλήϊω A.

<sup>3</sup> μάρι καὶ A.

<sup>4</sup> ψαγδαν A.

<sup>5</sup> μεγαλείον A, μέγαλλον CE (C in later hand adds προπαροφύτῳ, cf. Eust. 974. 2).



- et P. Walters, *Plangon*. *RhMus* 58 (1903) 154. Defends the belief that it is a woman's name - Fick, Benseler etc by citing Photius 532b15 Bekk. and schol. Clem. Alex. IV, 124 Klotz.

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Royal perfume is mentioned by Crates in *Neighbours*, thus <sup>a</sup>: "He smelt most sweetly of royal perfume." But Sappho mentions the royal and the brentheim together, putting it thus <sup>b</sup>: "You have anointed (your body?) with royal brentheim."

*Psagdes*. Aristophanes in *Men of Dinnerville* <sup>c</sup>: "Come, let me see. Which perfume shall I give you? Do you like psagdas?" And Eupolis in *Maricas* <sup>d</sup>: "Belching psagdas." Also Eubuhus in *Wreath-Sellers* <sup>e</sup>: "Thrice bathed she was with Egyptian psagdan."

Polemon in his *Address to Adaeus* <sup>f</sup> says that there is a perfume used by the people of Elis, called *plangonium*, having been discovered by a woman named *Plangôn*. The same is recorded by Sosibius also in *Similarities*.<sup>g</sup>

So also the perfume known as *megalleium* <sup>h</sup>; for that received its name from Megallus, a Sicilian Greek; but others declare that Megallus was an Athenian. Aristophanes mentions him in *The Tel-*

<sup>a</sup> Kock i. 131. Pliny, *H.N.* xiii. 2. 1 regale unguentum; alluded to in the story of Demetrius, 577 f (vol. vi. pp. 118-120).

<sup>b</sup> *P.L.G.* <sup>3</sup> iii. 105, Diehl i. 370, Edmonds i. 242, Berlin Papyrus 9722, p. 2, where the reading is very uncertain, but the verb is surely ἐφαλείψασ, translated above.

<sup>c</sup> Kock i. 443, below, 691 c (p. 202).

<sup>d</sup> Kock i. 312. *Maricas* (= κίναϊδος Hesych.) was an attack on the demagogue Hyperbolus, cf. Aristoph. *Nub.* 551-556. Often quoted by other authors, it is mentioned by Athenaeus only here and below, 691 c.

<sup>e</sup> Kock ii. 199.

<sup>f</sup> Preller 106. Phot. *Bibl.* 532. 15 πλαγγόνιον, ὅπερ εὖρε γυνή Ἥλεία καλουμένη Πλαγγόν, cf. Pollux vi. 104. Plangôn (vol. vi. p. 203), the celebrated hetaera, was a native of Miletus.

<sup>g</sup> *F.H.G.* ii. 630. For Sosibius see *Ox. Pap.* xv. 98.

<sup>h</sup> Athen. 553 b (vol. v. p. 512).

ATHENAEUS

<sup>1</sup> Αριστοφάνης ἐν Τελμησοεῦσι<sup>1</sup> καὶ Φερεκράτης ἐν Περάλῃ, Στράτις δ' ἐν Μηδείᾳ<sup>2</sup> οὕτως·

καὶ λέγ' ὅτι φέρεις αὐτῇ μύρον<sup>3</sup>  
 τοιοῦτον οἶον οὐ Μέγαλλος πώποτε  
 ἤφησεν οὐδὲ Δεινίας<sup>4</sup> ἄγύπτιος<sup>5</sup>  
 οὐτ' εἶδεν οὐτ' ἐκτήσατο.

691 τοῦ μεγαλλείου<sup>6</sup> δὲ μύρου μνημονεύει καὶ Ἄμφις  
 ἐν Ὀδυσσεΐ διὰ τούτων·

ἐρίοισι τοὺς τοίχους κύκλῳ Μιλησίοις,  
 ἔπειτ' ἀλείφειν τῷ μεγαλλείῳ<sup>6</sup> μύρῳ  
 καὶ τὴν βασιλικὴν θυμιάτε μίνδακα.  
 β. ἀκήκοας σύ, δέσποτ', ἤδη πώποτε  
 τὸ θυμιάμα τούτο;

<sup>7</sup> Αναξανδρίδης Τηρεΐ·

ἄλλ' οἷα νύμφη βασιλῆς ὠνομασμένη  
 μύροις μεγαλλείοις τὸ σῶμ'<sup>7</sup> ἀλείφεται.

ΝΑΡΑΙΝΟΥ δὲ μύρου μέμνηται Μένανδρος ἐν  
 Κεκρυφάλῳ οὕτως·

b ἡδὺ τὸ μύρον, παιδάριον.<sup>8</sup> β. ἡδύ; πῶς γὰρ οὐ;  
 νάρδιον.

Τὸ δὲ χρίσασθαι τῷ τοιοῦτῳ ἀλείμματι μυρί-  
 σασθῆαι εἴρηκεν Ἄλκαϊος ἐν Παλαίστρᾳ<sup>9</sup> διὰ  
 τούτων·

μυρίσασα<sup>10</sup> συγκατέκλεισεν<sup>11</sup> ἀνθ' αὐτῆς λάθρα.

<sup>1</sup> τελμησοεῖσι Α.

<sup>2</sup> Schweighäuser: μήδαι Α.

<sup>3</sup> Erfurdt: λεγοτὶ μύρον φέρειν αὐτῇ Α.

<sup>4</sup> Δινίας Α.

<sup>5</sup> Koek: αἰγύπτισ Α.

<sup>6</sup> μεγαλλίον and μεγαλλίω Α.

<sup>7</sup> Herwerden: μεγαλλίοισι σῶμ' Α.

<sup>8</sup> Dindorf: παιδίον Α, παί. β. νῆ Δε', ἡδύ Dobree.

<sup>9</sup> παλαίστραισ Α.

<sup>10</sup> Dalechamps: μυρίσαο Α.

<sup>11</sup> Α (sic, in a contraction: not ἐγ-).

*messians*,<sup>a</sup> Pherecrates in *The Broad*,<sup>b</sup> and Strattis in *Medea*, as follows<sup>c</sup>: "And say that you bring her perfume, such perfume as Megallus never yet cooked, and Deinias of Egypt neither saw nor acquired." The megalleium perfume is mentioned by Amphipolis also in *Odysseus* in these lines<sup>d</sup>: "A. Drape the walls about with Milesian wool, then anoint him with the megalleium perfume, and burn the royal<sup>e</sup> incense. B. Have you ever heard of that kind of incense before now, my master?" Anaxandrides in *Tereus*<sup>f</sup>: "Like some promised<sup>g</sup> bride of kings, she anoints her body with perfumes of Megallus."

Perfume of *spikenard* is mentioned by Menander in *The Head Dress* thus<sup>h</sup>: "A. This perfume, laddy, is fragrant. B. Fragrant? Of course it is. It's made of spikenard."

Now the act of anointing with such unguents as these is expressed by the verb *myrizo* (perfume); thus Alcaeus in *Palaestra*<sup>i</sup>: "After perfuming her she locked her up with him to take her own place without his knowledge." Nevertheless the noun

<sup>a</sup> Kock i. 527. Hesych. s. *μεγάλλειον μύρον*. Ἄριστοφάνης. "μεταπέμπου νῦν ταῦτα σπουδῇ καὶ μύρον, εἶρημα Μεγάλλου."

<sup>b</sup> Kock i. 186.

<sup>c</sup> Kock ii. 243.

<sup>d</sup> Kock ii. 156.

<sup>e</sup> Kock i. 720.

<sup>f</sup> Perhaps = Persian.

<sup>g</sup> This meaning of *ὀνομασμένη* (*sponsa, desponsata*), adopted by Schweighäuser and Meineke, has been questioned, but cf. *Il.* ix. 515, xxiii. 90. For the picture cf. Theocr. xv. 23, of the newly-wed Arsinoë, ἀκόσῳ χρέμα καλόν  
τι | κοσμεῖν τὰν βασιλισσῶν.

<sup>h</sup> Kock iii. 78, Allinson 368.

<sup>i</sup> Kock i. 761; a woman foists a substitute on her lover. On this name of a courtesan, *Palaestra*, see vol. iv. p. 293 note i; the plural form of the title (critical note 9) seems to be an error. See Aristoph. *Lys.* 938.

## ATHENAEUS

μυρώμασι μέντοι, οὐ μυρίσμασι ἔλεγεν<sup>1</sup> Ἀριστοφάνης ἐν Ἐκκλησιαζούσαις·

ἦτις μεμύρισμαί τὴν κεφαλὴν μυρώμασι.

ε Τῆς δὲ λεγομένης σάγδα (μύρον δ' ἐστὶ καὶ τοῦτο) Ἐπίλυκος ἐν Κωραλίσκῳ·

βάκκαρις τε καὶ σάγδα ὁμοῦ.

καὶ Ἀριστοφάνης ἐν Δαιταλεῦσι, καὶ ἐν Μαρικᾷ<sup>2</sup> Εὐπολις "σάγδα ἐρυγγάνοντα" λέγων. ὅπερ ὁ Θυατειρηνὸς Νίκανδρος ἐπὶ τοῦ ἄγαν χλιδῶντος εἰρησθαι ἀκούει, Θεόδωρος δὲ θυμίαμά τί φησιν αὐτὸ εἶναι.

Παμπόλλου δ' ἐπιπράσκετο Ἀθήνησι ἢ τοῦ μύρου κοτύλη, καὶ ὡς μὲν Ἴππαρχὸς φησιν ἐν Παννυχίδι, ε μῶν, ὡς δὲ Μένανδρος ἐν Μισογύνῃ, ι'. Ἀντιφάνης δ' ἐν Φρεαρρίῳ<sup>3</sup> στακτῆς τοῦ μύρου μνημονεύων φησίν·

στακτῆ δυοῖν μναῖν οὐκ ἀρέσκει μ' οὐδαμῶς.

οὐ μόνον δὲ τὸ τῶν Σαρδιανῶν γένος φιλόμυρον ἦν, ὡς Ἀλεξίς φησιν ἐν Ἐκπωματοποιῳ·

ἀεὶ φιλόμυρον πᾶν τὸ Σάρδεων γένος,

ἀλλὰ καὶ αὐτοὶ οἱ Ἀθηναῖοι οἱ πάντων τῶν καλλίστων εἰσηγηταὶ τῷ τῶν ἀνθρώπων βίῳ γενόμενοι,

<sup>1</sup> Early edd. : ἔλεγον AC.

<sup>2</sup> μαρι καὶ A.

<sup>3</sup> Porson : φρεαρριῳ A (originally φρεαρριῳ).

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<sup>a</sup> As if from *myrō* not *myrizō*; *Eccl.* 1117. a maid-servant congratulates herself on her good luck. Other examples of *μύρωμα* are not found in the comedians, though they may

used by Aristophanes in *Ecclesiazusae* is *myroma*,<sup>a</sup> not *myrisma*: "For my whole head is perfumed with perfumes (*myromata*)."

What is called *sagda* (this also is a perfume) is mentioned by Epilycus in *Coraliscus*<sup>b</sup>: "Baccaris and *sagdas* together." So Aristophanes in *Men of Dinnerville* and Eupolis in *Maricas*, when he says: "Belching *sagda*." This last is understood by Nieander of Thyateira to be said of one who is very luxurious; Theodorus says it is a kind of incense.

The price of a half-pint of perfume sold at Athens was very high; according to Hipparchus in *The Vigil*<sup>c</sup> it was five minas; according to Menander in *Woman Hater*,<sup>d</sup> ten minas. And Antiphanes in *The Villager from Phrearrus*<sup>e</sup> says in mentioning the perfume *stakté*: "I am by no means satisfied with *stakté* that costs only two minas." It was not only "the tribe of Sardians" that was fond of perfumery, as Alexis declares in *The Cup-Maker*,<sup>f</sup> "Ever fond of perfumery is the entire tribe of Sardis," but even the Athenians themselves; for though they were the people who introduced the noblest practices to the

have been cited and lost here, since the mss. give the plural *ἔλεγον*, not *ἔλεγε*.

<sup>b</sup> Kock i. 803. For *sagda*, *psagdes*, *psagdan* see above, 690 c (p. 198).

<sup>c</sup> Kock iii. 274. *Παννοχίς*, like *Παλαίστρα*, may be a jocose name for an hetaera, as in Lucian, *Dial. Mære*. 9. On the prices here given, ranging from about £10 to £50, see Böckh-Fränkel, *Staatshaushaltung* i. 134.

<sup>d</sup> Kock iii. 97.

<sup>e</sup> Kock ii. 110; the deme here mentioned belonged to the tribe Leontis. On *στακτή* see above, 688 c (p. 185). The dissatisfaction of the woman speaking must have been due to the small quantity; cf. 194 b (vol. ii. p. 378) for a story of its extravagant use.

<sup>f</sup> Kock ii. 320.

ATHENAEUS

παρ' οἷς ἀνυπερβλήτου τιμῆς, ὡς προείρηται, τῶν  
 μύρων ὑπαρχούσης οὐκ ἀπέιχοντο τῆς χρήσεως,<sup>1</sup>  
 ὡσπερ οὐδέ ἡμεῖς νῦν οὕτω πολυτίμων τῶν<sup>2</sup> καλ-  
 λίστων ὑπαρχόντων ὡς λῆρον εἶναι τὰ ἐν τῷ  
 Εἰσοικιζομένῳ Ἀλέξιδος ταυτί<sup>3</sup>.

οὐ γὰρ ἐμυρίζετ' ἐξ ἀλαβάστου, πράγμα τι  
 γανόμενον αἰεί, κρονικόν, ἀλλὰ τέτταρας  
 περιστεράς ἀφήκεν ἀποβεβαμμένας<sup>4</sup>  
 εἰς οὐχί ταυτόν, μὰ Δία, τὴν αὐτὴν<sup>5</sup> μύρον,  
 ἰδίᾳ<sup>6</sup> δ' ἐκάστην. πετόμεναι δ' αὐταὶ κύκλω  
 ἔρραινον ἡμῶν θαίματια καὶ στρώματα.  
 μὴ μοι φθονήσῃτ', ἄνδρες Ἑλλήνων ἄκροι·  
 ἡλειφόμην ὑόμενος<sup>8</sup> ἱρῶν<sup>9</sup> μύρων.

Πρὸς θεῶν, φίλοι, ποία ἡδονή, μᾶλλον δ' ὄυσα-  
 λακωνία<sup>10</sup> θαίματια μολύνεσθαι, ἐξὸν ταῖς χερσίν,  
 ὡσπερ ἡμεῖς νῦν ποιῶμεν, ἀρυσάμενους ἀλείφεσθαι  
 πᾶν τὸ σῶμα καὶ μάλιστα τὴν κεφαλὴν. φησὶν γὰρ  
 ὁ Φιλωνίδης<sup>11</sup> ἐν τῷ περὶ Μύρων καὶ Στεφάνων τὴν  
 692 ἀφορμὴν τοῦ τὴν κεφαλὴν ἐν τοῖς πότοις λιπαίνεω  
 ἐντεῦθεν γενέσθαι τοῖς ἀύχμῳσι γὰρ τὰς κεφαλὰς  
 εἰς τὸ μετέωρον ἔλκεσθαι τὸ λαμβανόμενον· καὶ διὰ  
 τοῦτο τῶν πυρετῶν διακαιόντων τὰ σώματα τέγ-  
 γουσι τὴν κεφαλὴν ἐπιβρέγμασι, ἵνα μὴ πρὸς τὸ  
 ξηρόν, ταύτῃ δὲ καὶ πολύκενον, ὀρμὴν τὰ παρα-

<sup>1</sup> CE: χρίσεω A.

<sup>2</sup> Wilamowitz: καὶ A.

<sup>3</sup> ταυτί A corrected from ταυτη.

<sup>4</sup> CE (ἀπο om. C): ἀποβεβαμμένα A.

<sup>5</sup> τὰς πάσας Hirschig, τὴν πυγὴν Kock.

<sup>6</sup> CE: ἰδίῳ A, ἴδιον Kock.

<sup>7</sup> Dindorf: τὰ ACE.

<sup>8</sup> Meineke: ὑόμενος A.

<sup>9</sup> Canter: ἱρῶν A.

<sup>10</sup> Meineke: ουσάλακωνια A.

<sup>11</sup> Reinesius: μυρωνίδησ ACE.

civilized world, nevertheless when the price of perfumes was exorbitant, as we have just said, they did not abstain from their use any more than we do nowadays, when the best things cost so much that the following lines, spoken in *The New Tenant* of Alexis, seem to describe a mere trifle<sup>a</sup>: "He did not get perfume from an alabaster bottle; that's something which happens every day, the custom's grown stale; no, he had four pigeons dipped in perfume, not, I swear, all in the same perfume,<sup>b</sup> but each in her own, and then he let them loose. They, flying all round, sprinkled our cloaks and couchspreads. 'Grudge it not to me, exalted men of Greece'<sup>c</sup>; when I anointed myself it was in a rain of orris-perfume."

The gods are my witness, friends, what delight, or rather what hoggish wallowing it is, to have one's clothes stained, when with our hands we can dip out ointment as we are doing now and anoint the entire body, and especially the head. For Philonides<sup>d</sup> in his work *On Perfumes and Wreaths* says: "The practice of oiling the head in drinking-parties arose from the following cause: when, namely, the head is dry, whatever is taken into the stomach is drawn upward; for this reason, as the fevers inflame their bodies, men moisten the head with lotions to prevent the partly burned elements from getting a start toward the part that is dry and is moreover

<sup>a</sup> Kock ii. 318; a comic report of luxurious life in the East, imitating Aristoph. *Acharn.* 65-90.

<sup>b</sup> See critical notes 5 and 6.

<sup>c</sup> Quoted from Euripides' *Telephus*, *T.G.F.* 583; parodied in Aristoph. *Acharn.* 497. See Schol.

<sup>d</sup> The mss. give Μυρωνίδης for Φιλωνίδης (above, 675 a) which may be a weak pun suggested by the title of his work.

## ATHENAEUS

καιόμενα<sup>1</sup> λαμβάνη. τοῦτο δὴ λογισάμενοι καὶ ἐπὶ  
 τῶν πότων τὴν εἰς τὸ μετέωρον<sup>2</sup> τῶν οἴνων φορὰν  
 ὑποπτεύσαντες ἐπεσπίασθησαν κεφαλὴν λιπαίνειν,  
 ὡς ἐλάσσονος τῆς<sup>3</sup> βίας γενησομένης εἰ ταύτην  
 b προτέγγαζαν. προστιθείς δ' ὁ βίος αἰεὶ τοῖς χρεώ-  
 δεσιν<sup>4</sup> καὶ τῶν εἰς ἀπόλαυσιν καὶ τρυφὴν ἀγόντων  
 ἐπὶ τὴν τῶν μύρων χρῆσιν ὤρμησεν. χρηστέον οὖν,  
 ὦ Κύνουлке Θεόδωρε, μύροις παρὰ πότον τοῖς  
 ἐλάχιστοις καροῦν δυναμένοις, τοῖς στύφουσιν δὲ καὶ  
 φύχουσιν ἐπ' ὀλίγον. ζητεῖ δ' ὁ πολυμαθέστατος  
 Ἄριστοτέλης ἐν τοῖς Φυσικοῖς Προβλήμασι " διὰ  
 τί οἱ μυριζόμενοι πολιώτεροι; ἢ ὅτι τὸ μύρον διὰ  
 τὰ ἀρώματα ξηραντικόν ἐστι, διὸ καὶ αὐχμηροὶ οἱ<sup>5</sup>  
 μυριζόμενοι. ὁ δὲ αὐχμὸς πολιωτέρους ποιεῖ. εἴτε  
 γὰρ αὐανσις τριχὸς ἢ πολιά εἴτ' ἔνδεια<sup>6</sup> θερμοῦ, ἢ  
 c ξηρότης μαραίνει. διὸ καὶ τὰ πιλία θάπττον ποιεῖ  
 πολιοῦς. ἐκπίνεται γὰρ ἢ οἰκεία τῆς τριχὸς  
 ὑγρότης."

Ἡδιστον δέ, ἄνδρες φίλοι, ἀναγινώσκων τὴν  
 ὀγδόην καὶ εἰκοστὴν τῶν Ποσειδωνίου<sup>7</sup> Ἱστοριῶν  
 περὶ μύρων τι λεγόμενον ἐτήρησα, οὐκ ἀλλότριον<sup>8</sup>  
 ἡμῶν τοῦ συμποσίου. φησὶ γὰρ ὁ φιλόσοφος: " ἐν  
 Συρία ἐν τοῖς βασιλικοῖς συμποσίοις ὅταν τοῖς  
 εὐαχουμένοις δοθῶσιν<sup>9</sup> οἱ στέφανοι, εἰσίσιν τινες  
 μύρων<sup>10</sup> Βαβυλωνίων ἔχοντες ἀσκίδια καὶ πόρρωθεν

<sup>1</sup> Dalechamps: παρακείμενα ACE.

<sup>2</sup> CE: εἰς μετέωρον A.

<sup>3</sup> τῆς added by Wilamowitz.

<sup>4</sup> E, χρεώδεσι C: χριώδεσιν A.

<sup>5</sup> αὐχμηροὶ οἱ CE, αὐχμηρότεροι οἱ Clem. Al.: αὐχμηρον (om. οἱ) A.

<sup>6</sup> CE, Clem.: ἐνδεία A.

<sup>7</sup> CE: ποσειδωνιον A.

<sup>8</sup> Early edd.: οὐκαλλότριον A.

<sup>9</sup> CE: δωθῶσιν A.

<sup>10</sup> CE: μυρων A.



most empty. And so, taking this fact into account, and suspecting that during the drinking-bout the course of the wine is upward to the top, men were induced to oil the head, believing that the violence of the wine would be abated if they moistened the head beforehand. And since human life is constantly adding to the merely useful some of those things which conduce to enjoyment and luxury, it is impelled to the use of perfumes." Therefore, Theodorus-Cynuleus,<sup>a</sup> we must use those perfumes in a drinking-party which have the least stupefying effect, and which are astringent and can cool for a short time. The most learned Aristotle raises the question in his *Problems of Physics*<sup>b</sup>: "Why do those who use perfumes have grey hair sooner? Is it because perfume, through the spices in it, has a drying quality, wherefore the users of perfume become parched? For parching makes people more grey. For whether greyness is a drying up of the hair or a deficiency in heat, certain it is that dryness withers. Hence caps made of felt make men grey more quickly; for the natural moisture of the hair is absorbed by them."

Reading the twenty-eighth book of Poseidonius's *Histories*, I observed a very neat thing said concerning perfumes, which is not out of place in our symposium. For that philosopher says<sup>c</sup>: "In Syria, at the royal symposia when wreaths are distributed among the feasters, certain attendants enter with small pouches of Babylonian perfumes from which,

<sup>a</sup> See 669 e (p. 87 note e).

<sup>b</sup> Frag. 235 Rose. Clem. Alex. *Paed.* ii. 8. 69 αἱ ἀφραίνουσαι γυναῖκες βάπτουσαι μὲν τὰς πολιὰς, μυρρίζουσαι δὲ τὰς τρίχας, πολιώτεραι θάττον γίνονται διὰ τὰ ἀρώματα ξηραντικὰ ὄντα.

<sup>c</sup> *F.H.G.* iii. 263, J. 2 A 231.

## ATHENAEUS

δ' ἐκ τούτων περιπορευόμενοι τοὺς μὲν στεφάνους  
 τῶν κατακειμένων δροσιζουσι τοῖς μύροις, ἄλλο  
 μηδὲν ἕξωθεν παραραίνοντες." ἐπεὶ δ' ἐνταῦθα τοῦ  
 λόγου ἐσμέν, " συμβαλοῦμαι τι μέλος ὑμῖν εἰς  
 ἔρωτα " κατὰ τὸν Κυθήριον ποιητὴν, ὅτι Ἴανὸς ὁ  
 παρ' ἡμῖν θεός, ὃν καὶ πατέρα προσαγορεύομεν,  
 πρῶτος εὔρεν στέφανον. ἱστορεῖ δὲ τοῦτο Δράκων  
 ὁ Κερκυραῖος ἐν τῷ περὶ Λίθων γράφων οὕτως·  
 " Ἴανόν<sup>1</sup> δὲ λόγος ἔχει διπρόσωπον γεγονέναι, τὸ  
 μὲν ὀπίσω τὸ δ' ἔμπροσθεν ἔχοντα πρόσωπον. ἀπὸ  
 τούτου καὶ τὸν Ἴανὸν ποταμὸν καὶ τὸ ὄρος Ἴανὸν  
 ὀνομάζεσθαι,<sup>2</sup> κατοικήσαντος αὐτοῦ ἐπὶ τοῦ ὄρους.  
 ε τοῦτον δὲ<sup>3</sup> καὶ στέφανον πρῶτον εὔρειν καὶ σχεδίας  
 καὶ πλοῖα καὶ νόμισμα χαλκοῦν πρῶτον χαράσαι.  
 διὸ καὶ τῶν κατὰ τὴν Ἑλλάδα πολλὰς πόλεις καὶ  
 τῶν κατὰ τὴν Ἰταλίαν καὶ Σικελίαν ἐπὶ τοῦ νο-  
 μίσματος ἐγχαράττειν πρόσωπον δικέφαλον καὶ ἐκ  
 θατέρου μέρους ἢ σχεδίαν ἢ στέφανον ἢ πλοῖον.  
 τοῦτον δὲ τὴν ἀδελφὴν γήμαντα Καμήσην υἱὸν μὲν  
 Αἴθηκα, θυγατέρα δὲ Ὀλιστήνην γεννήσαι. καὶ  
 ι αὐτὸν ὡς μειζόνων ὀρεγόμενον πραγμάτων εἰς  
 τὴν Ἰταλίαν διαπλευσαι καὶ οἰκῆσαι τὸ πλησίον  
 Ῥώμης ὄρος κείμενον τὸ ἀπ' αὐτοῦ Ἴανούκλον  
 ὀνομαζόμενον."

Τοσαῦτα καὶ περὶ μύρων ἐλέχθη. καὶ μετὰ  
 ταῦτα πλείστων τῶν μὲν Ἀγαθοῦ Δαίμονος αἰ-  
 τούντων ποτήριον, τῶν δὲ Διὸς Σωτήρος, ἄλλων δὲ

<sup>1</sup> A: Ἴανον C, Suid., Ἴανον codd. Plut.

<sup>2</sup> Early edd.: ὀνομάζεται A.

<sup>3</sup> Kaibel: πρῶτον δὲ A, οὗτος εὔρε πρῶτος CE.

as they go round, they shower from a distance the wreaths of the reclining company with perfumes, but sprinkle nothing else upon them." And since we are on this subject, "I will contribute for you a tune in praise of love," as the poet of Cythera phrases it,<sup>a</sup> to this effect, that our Roman god Janus, whom we address as Father, was the first to devise a wreath. This is recorded by Draco of Corcyra in his work *On Stones*, writing as follows<sup>b</sup>: "It is said that Janus is two-faced, having one face behind as well as another in front. From him the Janus River and Hill get their name, because he made his abode on the hill. He was the first, moreover, to devise a wreath, rafts, and boats, and the first to inscribe a bronze coin. Hence many cities of Greece, and many in Italy and Sicily inscribe on their coinage a head with two faces,<sup>c</sup> with a raft or a wreath or a boat on the other side. He married his sister Camêsê and begot a son named Aethex, and a daughter, Olistênê. And being ambitious for larger fortunes, he sailed over the sea to Italy and settled on the hill near Rome which is named after him the Janiculum."

All this was said in connexion with the subject of perfumes. After that discussion ended, most of the guests called for a cup in honour of the Good Daemon, some, in honour of Zeus Saviour, others,

<sup>a</sup> Philoxenus, *P.L.G.*<sup>4</sup> iii. 610, Diehl ii. 133, Edmonds iii. 386. Plato, *Symp.* 185 c *ῥαῦτα . . . περὶ Ἔρωτος συμβάλλομαι*, "this is my contribution on Love," Athen. 271 b (vol. iii. p. 218); the phrase became proverbial.

<sup>b</sup> *F.H.G.* iv. 402; cf. Plut. *Qu. Rom.* 269 A (22), 274 E-F (41), Ovid, *Fasti* i. 229-234. On the coins see Usener in *Strena Helbigiana* 327.

<sup>c</sup> Lit. "a double-headed face." Meineke read *κεφαλὴν διπρόσωπον*.

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Υγείας<sup>1</sup> καὶ ἐτέρων ἐτέρους<sup>2</sup> ἐπιλεγόντων, τοὺς  
τούτων τῶν κράσεων μεμνημένους τῶν ποιητῶν  
ἔδοξεν παρατίθεσθαι, ὧν καὶ αὐτῶν μνησθήσομαι.  
Ἀντιφάνης μὲν γὰρ ἐν Ἀγροικίσι<sup>3</sup> ἔφη·

Ἀρμόδιος ἐπεκαλεῖτο,<sup>4</sup> παιὼν ἦδετο,  
μεγάλην Διὸς Σωτήρος ἄκατον ἦρέ τις.

Ἀλεξίς δ' ἐν Τοκιστῇ ἢ Καταψευδομένῳ·

ἄλλ' ἔγχεον<sup>5</sup>

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αὐτῷ Διὸς γε<sup>6</sup> τήνδε Σωτήρος, θεῶν  
θνητοῖς ἀπάντων χρησιμωτάτου<sup>7</sup> πολύ.  
B. ὁ Ζεὺς ὁ σωτήρ, ἄν<sup>8</sup> ἐγὼ διαρραγῶ,  
οὐδέν μ' ὀνήσει. A. πῖθι<sup>9</sup> θαρρῶν.

Νικόστρατος Πανδρόσω·

κἀγώ, φιλάτη·

μετανιπτρίδ<sup>10</sup> αὐτῷ τῆς Υγείας ἔγχεον.

B. λαβὲ τῆς Υγείας δὴ σύ. A. φέρε, τύχ' ἀγαθῇ.<sup>11</sup>  
τύχη τὰ θνητῶν πράγμαθ', ἢ πρόνοια<sup>12</sup> δὲ  
τυφλόν τι κἀσύντακτόν ἐστιν, ὦ πάτερ.

b ἐν δὲ τῷ αὐτῷ δράματι καὶ τῆς τοῦ Ἀγαθοῦ  
Δαίμονος κράσεως μνημονεύει, ἧς καὶ σχεδὸν  
πάντες οἱ τῆς ἀρχαίας κωμωδίας ποιηταί. ἄλλ'<sup>13</sup>  
ὁ γε Νικόστρατος οὕτως φησὶν·

ἄλλ' ἔγχεάσα<sup>13</sup> θάπτον Ἀγαθοῦ Δαίμονος  
ἀπενεγκάτω μοι τὴν τράπεζαν ἐκποδῶν.

ἱκανῶς κεχόρτασμαι γάρ. Ἀγαθοῦ Δαίμονος

<sup>1</sup> ὕγεια A.

<sup>2</sup> A: ἐτέρου Kai bel.

<sup>3</sup> Ἀγροίκοις?

<sup>4</sup> Koppiers: εκαλεῖτο A.

<sup>5</sup> ενχεον A.

<sup>6</sup> Διὸς ἐτι Cobet.

<sup>7</sup> Meineke: χρησιμωτάτου A.

<sup>8</sup> εαν A.

<sup>9</sup> Canter: πειθει A.

<sup>10</sup> 487 b: μετανιπτριάδ' A.

in honour of Hygieia, one naming one divinity; another another; so we decided to adduce in testimony the poets who have mentioned the bowls of wine mixed in honour of these divinities; these poets I will mention by name. Antiphanes, for instance, has said in *Farmer Wives*<sup>a</sup>: "Harmodius was invoked, the paean was sung, everyone raised a mighty bowl of Zeus Saviour."<sup>b</sup> Alexis in *The Usurer* or *Falsifier*<sup>c</sup>: "A. Just pour him out this bowl of Zeus Saviour, by far the most salutary of all gods to mortals. B. That 'Zeus Saviour' won't do me any good if I burst! A. Have no fear; drink!" Nicostratus in *Pandrosus*<sup>d</sup>: "A. And I too, dearest girl; pour him out an after-dinner cup to Hygieia. B. Do you also take some 'Hygieia.' A. Here's to you, good luck! For 'tis luck rules mortals' lives, while providence is a thing blind and inconstant, daddy." In the same play Nicostratus mentions also the mixture to the Good Daemon, a mixture in fact which practically all the poets of the Old Comedy know.<sup>e</sup> But to quote Nicostratus<sup>f</sup>: "Nay, let her pour out quickly the 'Good Daemon' cup and carry the table out of my way. I've had enough of feeding, but I

<sup>a</sup> Kock ii. 14. The title as given in A above is probably incorrect; elsewhere it is *The Farmer* or *Farmers* (masc.). For the glee sung in honour of Harmodius and Aristogeiton see below, 695 a-b (pp. 222-224) and 503 e (vol. v. p. 257).

<sup>b</sup> This expression was used as an indeclinable substantive; jokes based on the term are repeated by Aristoph. *Plut.* 1174-1190. For *ἄκατος* (boat) used of a *phialē* see vol. v. p. 245.

<sup>c</sup> Kock ii. 382.

<sup>d</sup> Kock ii. 224, Athen. 487 b (vol. v. p. 166).

<sup>e</sup> See, for example, vol. v. p. 165.

<sup>f</sup> Kock ii. 225.

<sup>11</sup> Dindorf: *τυχα αγαθη* A. <sup>12</sup> Porson: *πραγματα προνοια* A.  
<sup>13</sup> *ἐνχεαυα* A.

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δέχομαι. λαβούσ' ἀπένευκε ταύτην ἐκποδών.<sup>1</sup>

Ξέναρχος ἐν Διδύμοις·

ὡς ὑπό τι<sup>2</sup> νυστάζειν γε καὶ τὸς ἄρχομαι.

c β. ἢ τὰγαθοῦ γὰρ<sup>3</sup> Δαίμονος συνέσεισε<sup>4</sup> με  
ἄκρατος ἐκποθεῖσα φιάλη παντελῶς.

α. ἢ τοῦ δὲ Σωτήρος Διὸς τάχιστά γε  
ἀπώλεσε ναύτην<sup>5</sup> καὶ κατεπόντωσέν μ',<sup>6</sup> ὄρῃς.

Ἐριφος Μελιβοία·

ἐκπεπήδηκας<sup>7</sup> πρὶν Ἀγαθοῦ πρῶτα<sup>8</sup> Δαίμονος  
λαβεῖν,

πρὶν Διὸς σωτήρος.

Θεόφραστος δ' ἐν τῷ περὶ Μέθης “ τὸν ἄκρατον,  
d φησί, οἶνον τὸν ἐπὶ τῷ δεῖπνῳ διδόμενον, ὃν δὴ  
λέγουσιν Ἀγαθοῦ<sup>9</sup> Δαίμονος εἶναι πρόποσι, ὀλίγον  
τε προσφέρουσι, ὥσπερ ἀναμμινήσκοντες μόνον τῇ  
γεύσει τὴν ἰσχὺν αὐτοῦ καὶ τὴν τοῦ θεοῦ<sup>10</sup> δωρεάν,  
καὶ μετὰ τὴν πλήρωσιν διδῶσιν, ὅπως ἐλάχιστον  
ἢ τὸ πινόμενον· καὶ τρίτον προσκυνήσαντες λαμ-  
βάνουσι ἀπὸ τῆς τραπέζης, ὥσπερ<sup>11</sup> ἱκετείαν τινα  
ποιούμενοι τοῦ θεοῦ μηθὲν ἀσχημονεῖν μηδ' ἔχειν  
ἰσχυρὰν ἐπιθυμίαν τοῦ πότου,<sup>12</sup> καὶ λαμβάνειν ἐξ  
αὐτοῦ τὰ καλὰ καὶ χρήσιμα.” Φιλόχορος δ' ἐν  
e δευτέρῳ Ἀτθίδος “ καὶ θέσμιον, φησί, ἐτέθη τότε  
προσφέρεσθαι μετὰ τὰ σιτία πᾶσιν ἀκράτου μὲν  
ᾄσον<sup>13</sup> γεῦμα καὶ δεῖγμα τῆς δυνάμεως τοῦ ἀγαθοῦ

Meineke: ἐκποδῶν Α.

<sup>2</sup> Porson: ὡς εὔπορι Α.

<sup>3</sup> γὰρ added by Dindorf.

<sup>4</sup> συνεσεισε Α.

<sup>5</sup> Canter: ἀπώλεσεν αὐτήν Α, ἀπώλεσ' ἀνέδην Kock.

<sup>6</sup> Schweighäuser: κατεπόντωσεν Α.

<sup>7</sup> Cobet: ἐκπεπηδεκασ Α.

<sup>8</sup> Dindorf: πρῶτον Α.

<sup>9</sup> ἀγαθοῦ Α: ἀθηναίου C.

<sup>10</sup> τοῦ διονύσου C.

can accept a 'Good Daemon.' Take up the table, girl, and get it out of my way." Xenarchus in *The Twins*<sup>a</sup>: "A. Oh, how I myself am beginning to doze a little! B. Yes, that unmixed cup of Good Daemon I drank up has knocked me out completely. A. And that cup of Zeus Saviour very quickly wrecked and sank me, the sailor,<sup>b</sup> as you see." Eriphus in *Meliboea*<sup>c</sup>: "You jumped up and left without first getting a cup of Good Daemon or of Zeus Saviour."

Theophrastus in his work *On Drunkenness* says<sup>d</sup>: "The unmixed wine which is given upon ending the dinner and which they call a 'toast in honour of the Good Daemon' is taken only in small quantity, just as a reminder, through a mere taste, of the strength in the god's generous gift; and they offer it after they have been satisfied with food, so that the amount drunk may be very small; and after making obeisance three times, they take it from the table,<sup>e</sup> as though supplicating the god that they may do nothing indecent or have too strong a desire for the drinking, and may receive from it all that is noble and salutary." And Philochorus in the second book of his *Attic History* says<sup>f</sup>: "In those days the custom was established that after the food only so much unmixed wine should be taken by all as should be a taste and ensample of the good god's power, but

<sup>a</sup> Kock ii. 468; the first speaker is yawning uncontrollably.

<sup>b</sup> See critical note 5, and cf. the story in vol. i. p. 163.

<sup>c</sup> Kock ii. 430.

<sup>d</sup> Wimmer iii. 199.

<sup>e</sup> i.e. not passed round among the couches, but drunk by all the company standing.

<sup>f</sup> *P.H.G.* i. 387; cf. vol. i. p. 166, vol. v. p. 26.

<sup>11</sup> ὡσερ CE: καὶ ὡσερ A.

<sup>12</sup> F'erwerden: του ποτουπότου A.

<sup>13</sup> ακρατούμενος ὄν A (cf. 38 d).

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θεοῦ, τὸν δὲ λοιπὸν ἤδη κεκραμένον, δι' ὃ καὶ τροφούς τοῦ Διονύσου τὰς Νύμφας ὀνομασθῆναι." ὅτι δὲ δοθείσης τῆς τοῦ Ἀγαθοῦ Δαίμονος κράσεως ἔθος ἦν βαστάζεσθαι τὰς τραπέζας ἔδειξεν διὰ τῆς αὐτοῦ ἀσεβείας ὁ Συκελιώτης Διονύσιος. τῷ γὰρ Ἀσκληπιῷ ἐν ταῖς Συρακούσαις ἀνακειμένης τραπέζης χρυσῆς προπιῶν αὐτῷ ἄκρατον Ἀγαθοῦ Δαίμονος ἐκέλευσεν βασταχθῆναι τὴν τράπεζαν. παρὰ δὲ τοῖς Ἑμεσηνοῖς<sup>1</sup> θύοντες τῷ Ἡλίῳ, ὡς φησι Φύλαρχος ἐν τῇ ιβ' τῶν Ἱστοριῶν, μέλι σπένδουσιν, οἶνον οὐ φέροντες τοῖς βωμοῖς, δεῖν<sup>2</sup> λέγοντες τὸν τὰ ὅλα συνέχοντα καὶ διακρατοῦντα θεὸν καὶ αἰεὶ περιπολοῦντα<sup>3</sup> τὸν κόσμον ἀλλότριον εἶναι μέθης.

Ἐμέμνητο δ' οἱ πολλοὶ καὶ τῶν Ἀττικῶν ἐκείνων σκολίων· ἅπερ καὶ αὐτὰ ἄξιόν ἐστί σοι ἀπομνημονεύσαι διὰ τε τὴν ἀρχαιότητα καὶ ἀφ᾽ ἑλείαν τῶν ποιησάντων, καὶ τῶν<sup>4</sup> ἐπαινουμένων ἐπὶ τῇ ἰδέᾳ ταύτῃ τῆς ποιητικῆς Ἀλκαίου τε καὶ 694 Ἀνακρέοντος, ὡς Ἀριστοφάνης παρίστησιν ἐν Δαιταλεῦσιν λέγων οὕτως·

ἄσων δὴ μοι σκόλιόν τι λαβὼν Ἀλκαίου κάνα-  
κρέοντος.

καὶ Πράξιλλα δ' ἡ<sup>5</sup> Συκυωνία ἐθανυμάζετο ἐπὶ τῇ

<sup>1</sup> Wilamowitz: ἔλλησιν ὡς AC.

<sup>2</sup> CE: δεῖνα A. <sup>3</sup> CE: περιπολεύοντα A.

<sup>4</sup> καὶ τῶν deleted by Kaibel.

<sup>5</sup> Casaubon: πράξιλλα δη A, πραξιλλα ἡ CE.



after that all other wine must be drunk mixed. Hence the Nymphs <sup>a</sup> were called nurses of Dionysus." After the mixture to the Good Daemon had been given it was customary to have the tables removed, as is shown in the case of Dionysius of Sicily by his own sacrilege. For in Syracuse there was a gold table dedicated to Asclepius; when Dionysius had drunk in his honour unmixed wine of the Good Daemon he ordered the table to be removed.<sup>b</sup> But among the people of Emesa,<sup>c</sup> when they sacrifice to the Sun, as Phylarchus declares in the twelfth book of his *Histories*,<sup>d</sup> they pour libations of honey, bringing no wine to the altars; for they say that the god who encompasses and controls all things, and ever traverses the world about, must be hostile to drunkenness.

The greater part of the guests made mention of the well-known scolia <sup>e</sup> of Athens; all of which it is worth while recalling to your memory because of the antiquity and simplicity of their composers, especially those who have won high praise for this form of poetry, Alcaeus and Anacreon, as Aristophanes shows in *Men of Dinnerville*<sup>f</sup>: "Take the myrtle branch and sing me a glee from Alcaeus or Anacreon." Praxilla of Sicyon, also, was admired for the scolia

<sup>a</sup> *i.e.* the fountain-nymphs who supplied the water for the mixing.

<sup>b</sup> The sacrilege consisted in appropriating for his own use a votive offering. Aelian, *V.H.* i. 20 says the table was of silver and dedicated to Apollo; *cf.* Cic. *De Nat. Deor.* iii. 34. 84.

<sup>c</sup> In Syria.

<sup>d</sup> *F.H.G.* i. 340, J. 2 A 168.

<sup>e</sup> On these glees, or convivial songs, see Smyth, *Melic Poets* xcv-cvii, R. Reitzenstein, *Epigr. u. Skolion* 3-44, Severyns in *Mél. Bidez* 836.

<sup>f</sup> Kock i. 449, *cf.* Aristoph. *Nub.* 356, 1365

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τῶν σκολίων ποιήσει. σκόλια δὲ καλοῦνται οὐ  
κατὰ τὸν τῆς μελοποιίας τρόπον ὅτι<sup>1</sup> σκολιὸς ἦν—  
λέγουσιν γὰρ τὰ ἐν ταῖς ἀνειμέναις εἶναι σκολιά—  
ἀλλὰ τριῶν γενῶν ὄντων, ὡς φησὶν Ἀρτέμων ὁ  
Κασσανδρεὺς ἐν δευτέρῳ Βιβλίῳ<sup>2</sup> Χρήσεως, ἐν οἷς  
τὰ περὶ<sup>3</sup> τὰς συνοουσίας ἦν ἀδόκιμα· ὧν τὸ μὲν  
b πρῶτον ἦν ὁ δὴ πάντας ἄδειν νόμος ἦν, τὸ δὲ  
δεύτερον ὁ δὴ πάντες μὲν ἤδον, οὐ μὴν ἀλλὰ γε<sup>4</sup>  
κατὰ τινα περίοδον ἐξ ὑποδοχῆς, τὸ<sup>5</sup> τρίτον δὲ καὶ  
τὴν ἐπὶ πᾶσι τάξιν ἔχον, οὐ μετεῖχον οὐκέτι πάντες,  
ἀλλ' οἱ συνετοὶ δοκοῦντες εἶναι μόνοι, καὶ καθ'<sup>6</sup>  
ὄντινα τόπον αἰεὶ<sup>7</sup> τύχοιεν ὄντες· διόπερ ὡς ἀταξίαν  
τινὰ μόνον παρὰ τὰλλα ἔχον τὸ μῆθ' ἅμα μῆθ'  
ἐξῆς γινόμενον, ἀλλ' ὅπη ἔτυχον εἶναι<sup>7</sup> σκόλιον  
ἐκλήθη. τὸ δὲ τοιοῦτον ἦδετο ὅποτε τὰ κοινὰ καὶ  
πᾶσι ἀναγκαῖα τέλος λάβοι· ἐνταῦθα<sup>8</sup> γὰρ ἦδη τῶν  
σοφῶν ἕκαστον ᾤδῃν τινα καλὴν εἰς μέσον ἤξιουν  
c προσφέρειν.<sup>9</sup> καλὴν δὲ ταύτην ἐνόμιζον τὴν παραί-  
νεσίν τέ τινα καὶ γνώμην ἔχειν δοκοῦσαν χρησίμην<sup>10</sup>  
εἰς τὸν βίον.

<sup>1</sup> Schweighäuser (cf. Hesych. s. σκόλια): οσσις A.

<sup>2</sup> Joenson: βιβλίῳ A. <sup>3</sup> παρὰ (?) Kaibel.

<sup>4</sup> ἀλλὰ γε A: ἀλλὰ CE. <sup>5</sup> τὸ added by Kaibel.

<sup>6</sup> Casaubon, Ruhnken: καὶ κατατόπον τινα εἰ ACE.

<sup>7</sup> ὅπη ἔτυχον μὲν εἶναι C (μὲν marked as incorrect): ὅπου  
ἔτυχον εἶναι A.

<sup>8</sup> Cobet: λάβοιεν ταῦτα A, λάβοιεν. τηρικαῦτα C.

<sup>9</sup> Coraes: προσφέρειν A, εἰσφέρειν CE.

<sup>10</sup> χρησίμην Kaibel: χρησιμὴν τε A, καλὴν δὲ ταύτην ἔλεγον,  
ὡς παραίνεσιν καὶ γνώμην ἔχουσαν τῷ βίῳ χρησίμην CE.

<sup>a</sup> i.e. involved, intricate.

<sup>b</sup> See Plato, *Rep.* 398 E, Aristot. *Pol.* 1342 b 22.

<sup>c</sup> F.H.G. iv. 342, cf. Schol. Plato, *Gorg.* 451 E, Plut. *Qu. Conv.* 615 A-C; on Artemon see 515 c (vol. v. p. 318).

<sup>d</sup> i.e. no longer in regular order round the company (κατὰ

she wrote. Now they are so called not by reason of the manner of their composition, that is, because it was "crooked" (*skoliós*),<sup>a</sup> though indeed they sometimes speak of tunes composed in the softer varieties of scales<sup>b</sup> as "crooked"; rather, there are three kinds of *scolia*, as Artemon of Cassandreia says in the second book of his work *On the Use of Books*,<sup>c</sup> comprising all the songs sung in social gatherings. Of these the first kind was that which it was customary for all to sing in chorus; the second was sung by all, to be sure, but in a regular succession, one taking it up after another; and the third kind, which came last of all in order, was that no longer sung by all the company, but by those only who enjoyed the reputation of being specially skilled at it, and in whatever part of the room they happened to be<sup>d</sup>; hence because this method implied a kind of disorder, but only in comparison with the other methods, in that it was carried out neither in chorus nor in the regular order, but in whatever direction they happened to be, it was called the crooked<sup>e</sup> song (*scolion*). This variety was sung when the songs participated in by all, and obligatory for all, came to their end; from that moment on they required all the trained singers in turn to offer a beautiful song for the common enjoyment. They believed that the beautiful song was the one which seemed to contain advice and counsel useful for the conduct of life.

*περίοδον*), but in criss-cross fashion at the arbitrary command of the symposiarch, Schol. Aristoph. *Vesp.* 1231 *ἔτι οὐκ ἀπὸ τοῦ ἐξῆς* (in regular order) *ἢ λύρα τοῖς συμποταῖς ἐδίδοτο, ἀλλ' ἐναλλάξ, διὰ τὴν σκολιὰν τῆς λύρας περιφορὰν, σκόλια ἐλέγετο.*

<sup>a</sup> Eustath. *Od.* 1574. 11 (277) assures us that the word does not imply moral obliquity (*λόγῳ ψόγου*).

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Τῶν οὖν δειπνοσοφιστῶν ὁ μὲν τις ἔλεγε τῶν  
 σκολίων τόδε, ὁ δὲ τις τόδε· πάντα δ' ἦν τὰ  
 λεχθέντα ταῦτα·

α'

Παλλὰς Τριτογένει', ἄνασσ' Ἀθηνᾶ,<sup>1</sup>  
 ὄρθου τήνδε πόλιν τε καὶ πολίτας,  
 ἄτερ ἀλγέων<sup>2</sup> καὶ στάσεων  
 καὶ θανάτων ἀώρων σύ τε καὶ πατήρ.

β'

Πλούτου μητέρ' Ὀλυμπίαν<sup>4</sup> αἶδω<sup>5</sup>  
 Δήμητρα στεφανηφόροις<sup>6</sup> ἐν ὤραις,  
 σέ τε, παῖ Διός, Φέρσεφόνη·  
 χαίρετον, εὖ δὲ τάνδ' ἀμφέπετον<sup>7</sup> πόλιν.

γ'

d ἐν Δήλῳ ποτ' ἔτικτε παῖδα<sup>8</sup> Λατώ,  
 Φοῖβον χρυσοκόμαν, ἄνακτ' Ἀπόλλω,<sup>9</sup>  
 ἐλαφηβόλον τ' ἀγροτέραν  
 Ἄρτεμιν, ἧ γυναικῶν μέγ' ἔχει κράτος.

δ'

ὦ Πάν, Ἀρκαδίας μέδων<sup>10</sup> κλεεννᾶς,

<sup>1</sup> The numbers here prefixed have no ms. authority.

<sup>2</sup> C: ἀθηνα A, Ἀθήνα Bergk.

<sup>3</sup> Hermann: ἀλγέων τε ACE.

<sup>4</sup> Ὀμπνίαν Casaubon.

<sup>5</sup> Early edd.: εἶδω A.

Well, one of the Deipnosophists would recite this scolion, another that; the following comprise all the scolia which were recited<sup>a</sup>:

1

Pallas, Trito-born, our Lady Athena, guide this our city and her citizens aright, thou and thy Father too, free from pains and factions and death untimely.

2

I sing of Plutus's mother, Olympian<sup>b</sup> Demeter, at the season when wreaths are worn, and thee too, daughter of Zeus, Persephone; hail, ye twain, and guard ye both our city well.

3

In Delos, once upon a time, Leto bore a son, Phoebus of the golden hair, Lord Apollo; ay, and the deer-slaying huntress, Artemis, who holds mighty power over women.

4

O Pan, ruler over glorious Arcadia,<sup>c</sup> dancing

<sup>a</sup> *P.L.G.*<sup>4</sup> iii. 643-645, Diehl ii. 182-183, Edmonds iii. 562-564. For comic imitation see Aristoph. *Ecol.* 938-945.

<sup>b</sup> Casaubon's proposal to read 'Ὀμπνίαν "Bountiful" for 'Ὀλυμπίαν is tempting, but it involves unwarranted changes to suit the metre.

<sup>c</sup> Cf. Pind. frag. 95 (Sandys 564) 'Ὀ Πάν, Ἄρκαδιᾶς μεδέων . . . Ματρὸς μεγάλας ὀπαδέ, said by Schol. Pind. *Pyth.* iii. 139 to come from the Partheneia, Maidens' Songs.

<sup>6</sup> Δημητραστὲ στεφανηφόροις Ἀ.

<sup>7</sup> Canter: ἀμφοτερον Ἀ.

<sup>8</sup> CE: τέκνα Ἀ, παῖδε Hermann.

<sup>9</sup> Hgen: ἀπόλλων' Ἀ, ἀπόλλωνα CE.

<sup>10</sup> Hermann: ἰω . . . μεδέων ACE (ἀρκαδῆς C).

## ATHENAEUS

ὄρχηστὰ Βρομίαις ὀπαδὲ<sup>1</sup> Νύμφαις,  
 γελάσειας, ὦ<sup>2</sup> Πάν, ἐπ' ἑμαῖς  
 εὐφροσι<sup>3</sup> ταῖσδ' αἰοδαῖς<sup>4</sup> κεχαρημένος.

ε'

ἐνικήσαμεν ὡς ἐβουλόμεσθα,<sup>5</sup>  
 καὶ νίκην ἔδοσαν θεοὶ φέροντες  
 παρὰ Πανδρόσου . . . (ὡς φίλην Ἀθηναίαν).<sup>6</sup>

ς'

e εἴθ' ἐξῆν ὁποῖός τις ἦν ἕκαστος  
 τὸ στήθος διελόντ', ἔπειτα τὸν νοῦν  
 εἰσιδόντα,<sup>7</sup> κλείσαντα πάλιν,  
 ἄνδρα φίλον νομίζειν ἀδόλῳ φρενί.

ζ'

ὕγιαίνειν μὲν ἄριστον ἀνδρὶ θνητῷ,  
 δευτέρον δὲ καλὸν φῦαν<sup>8</sup> γενέσθαι,  
 τὸ τρίτον δὲ πλουτεῖν ἀδόλως,  
 καὶ τὸ τέταρτον ἡβᾶν<sup>9</sup> μετὰ τῶν φίλων.

Ἄισθέντος δὲ τούτου καὶ πάντων ἡσθέντων ἐπ'  
 αὐτῷ καὶ μνημονευσάντων ὅτι καὶ ὁ καλὸς Πλάτων  
 αὐτοῦ μέμνηται ὡς ἄριστα εἰρημένου, ὁ Μυρτί-

<sup>1</sup> ὄρχηστὰ βρόμει ἰὼ πᾶν C.

<sup>2</sup> Valekenaer: γελασάισιαι A.

<sup>3</sup> Wilamowitz: εὐφροσύνηαι ACE.

<sup>4</sup> Hermann: αἰοδαῖο αἰοδαῖ A, αἰοδαῖς αἰοδα CE.

<sup>5</sup> Hermann: ἐβουλόμεθα ACE.

<sup>6</sup> Lacuna marked by Kaibel. CE omit παρὰ . . . Ἀθηναίαν.

<sup>7</sup> Hermann: εἰσιδόντα A, ἰδόντα E, Eust., εἰδόντα C.

<sup>8</sup> ACE: φῦαν καλὸν Schol. Plato, *Gorg.* etc.

<sup>9</sup> Schol. Plato: σινηβᾶν ACE.

attendance with the revelling Nymphs, smile joyously on these merry songs of mine.<sup>a</sup>

## 5

We won as we desired; ay, the gods have given the victory, bringing it to us from Pandrosus . . . (Pandrosus is mentioned because Athena was her friend).<sup>b</sup>

## 6

Would that, to see what sort of man each is, we could open his breast and look at his mind, then locking it up once more, regard him surely as our friend.<sup>c</sup>

## 7

To have health is mortal man's highest boon; second to that is to be born handsome; third, to have honest wealth, and fourth, to enjoy youth with our friends.<sup>d</sup>

After the singing of this last to the pleasure of all, who remembered that the noble Plato mentions it<sup>e</sup> as something very well expressed, Myrtilus said that

<sup>a</sup> Cf. Aristoph. *Thesm.* 978 καὶ Πᾶνα καὶ Νύμφας φίλας ἐπιγελᾶσαι προθύμως ταῖς ἡμετέραισι χαρῆντα χορείαις. With the last verse of the scolion of the paean to Asclepius found at Ptolemaïs (Menschick), *Rev. archéol.* 1889, 71 χαῖρέ μοι, ὦ Πᾶν, ἐπ' ἐμαῖς εὐφροσι ταῖσδ' ἀοιδαῖς.

<sup>b</sup> The words in parenthesis seem to be the remnant of a scholiastic note. Both 4 and 5 refer to the Persian Wars.

<sup>c</sup> Quoted by Eustath. 1574. 16, who says that it is based on a fable of Aesop, wherein Momus blames Prometheus for not placing gates (πύλας) on a man's breast.

<sup>d</sup> This is probably the most frequently quoted of all the scolia; see Edmonds iii. 565. It was variously ascribed to Simonides or Epicharmus.

<sup>e</sup> *Gorgias* 451 κ.

ATHENAEUS

λος ἔφη Ἀναξανδρίδην αὐτὸ διακεχλευακῆναι τὸν  
κωμωδιοποιὸν ἐν Θησαυρῷ λέγοντα οὕτως·

ἰ ὁ τὸ σκόλιον εὐρῶν ἐκεῖνος, ὅστις ἦν,  
τὸ μὲν ὑγιαίνειν πρῶτον ὡς ἄριστον ὄν<sup>1</sup>  
ἠνόμασεν ὀρθῶς· δεύτερον δ' εἶναι καλόν,  
τρίτον δὲ πλουτεῖν, τοῦθ', ὀρᾶς, ἐμαίνετο·  
μετὰ τὴν ὑγίειαν γὰρ τὸ πλουτεῖν διαφέρει  
καλὸς δὲ πεινῶν<sup>2</sup> ἐστὶν αἰσχροὺς θηρίων.

695 Ἐξῆς δ' ἐλέχθη καὶ τάδε·

ἦ'

<sup>3</sup> . . . ἐκ γῆς χρῆ κατιδὴν<sup>4</sup> πλοῦν,  
εἴ τις δύναται καὶ παλάμην ἔχει.  
ἐπεὶ δὲ κ'<sup>5</sup> ἐν πόντῳ γένηται,  
τῷ παρεόντι τρέχειν ἀνάγκη.

θ'

ὁ δὲ καρκίνος ᾧδ' ἔφη,  
χαλᾶ τὸν<sup>6</sup> ὄφιν λαβίων·  
"εὐθὺν<sup>7</sup> χρῆ τὸν ἐταῖρον ἔμμεν<sup>8</sup>  
καὶ μὴ σκολιὰ φρονεῖν."

ι'

ἐν μύρτου κλαδί τὸ ξίφος φορήσω,

<sup>1</sup> Meineke: ἦν ACE.

<sup>2</sup> Canter: πίνων ACE.

<sup>3</sup> Supply πόρρωθεν? Stadtmüller ὄραϊον, Wilamowitz τοῖς εὐθύν.

<sup>4</sup> A: κατιδεῖν CE.

<sup>5</sup> κ' Dindorf: καὶ ACE.

<sup>6</sup> CE: χαλλετον A.

<sup>7</sup> A: εὐθεα C, εὐθέα E, Eust.

<sup>8</sup> Casaubon: ἐμμέν A, ἔμμεν CE, Eust.

<sup>9</sup> Kock ii. 142.

<sup>10</sup> P.L.G.<sup>4</sup> iii. 647-650, Diehl ii. 184-189, Edmonds iii. 564-572.



the comic poet Anaxandrides had poked fun at it in *The Treasure* saying <sup>a</sup>: "That fellow who composed the scolion, whoever he was, that 'health comes first as the highest boon,' described it correctly; but that 'the second boon is to be handsome, whereas wealth is third,' there, look you, he was crazy; for after health, wealth holds first place, but a handsome man, if he be hungry, is an ugly beast."

Following this these scolia were recited.<sup>b</sup>

## 8

The sailor should scan his course from the shore, if so be that he has the power and means; for once he is on the high seas he must run with whatever comes.<sup>c</sup>

## 9

Thus spoke the crab as he gripped the snake with his claw: "A comrade should be straight, and not have crooked thoughts."<sup>d</sup>

10<sup>e</sup>

In a myrtle-branch I will carry my sword, as did

<sup>a</sup> "Look before you leap." Solon *ap.* Herodotus i. 32 σκοπέειν δὲ χρὴ παντὸς χρήματος τὴν τελευταίην κῆ ἀποβήσεται. Metre and dialect are reminiscent of Alcaeus; it follows in C the remark, ἀρχαῖον σκόλιον κάκεϊνο.

<sup>b</sup> Cf. Aesop. *Fab.* 346 Halm, 291 Chambry.

<sup>c</sup> For this famous scolion, in four strophes (10-13), see Aristoph. *Acharn.* 980 and Schol. (977), Schol. *Vesp.* 1239, Plato, *Gorg.* 451 κ. It was, in part at least, attributed to Callistratus, Hesych. s. Ἀρμολίου μέλος. Cf. Athen. 503 e (vol. v. p. 257), Edmonds iii. 567 note 3. For the story of the assassination see Herodotus v. 55, vi. 123, Thuc. i. 20, vi. 53, 54, 56, 57, Aristot. *Pol.* 1311 a 34, *Rep. Ath.* 18, 58.

ATHENAEUS

ὡσπερ Ἀρμόδιος καὶ Ἀριστογείτων,  
 ὅτε τὸν τύραννον κτανέτην<sup>1</sup>  
 b ἰσονόμους τ' Ἀθήνας ἐποιησάτην.

ια'

φίλταθ' Ἀρμόδι', οὐ τί που<sup>2</sup> τέθηκας·  
 νήσοις<sup>3</sup> δ' ἐν μακάρων σέ φασιν εἶναι,  
 ἵνα περ πόδωκης Ἀχιλεὺς,<sup>4</sup>  
 Τυδεΐδην τέ φασιν τὸν ἐσθλὸν Διομήδεα.<sup>5</sup>

ιβ'

ἐν μύρτου κλαδί τὸ ξίφος φορήσω,  
 ὡσπερ Ἀρμόδιος καὶ Ἀριστογείτων,  
 ὅτ' Ἀθηναίης ἐν θυσίαις  
 ἄνδρα τύραννον Ἰππαρχον ἐκαιέτην.

ιγ'

αἰεὶ σφῶν κλέος ἔσσεται κατ' αἶαν,  
 φίλταθ' Ἀρμόδιος καὶ Ἀριστογείτων,<sup>6</sup>  
 ὅτι τὸν τύραννον κτανέτην  
 ἰσονόμους τ' Ἀθήνας ἐποιησάτην.

ιδ'

c Ἀδμήτου λόγον, ᾧ ἑταῖρε, μαθῶν τοὺς ἀγαθοὺς  
 φίλει,<sup>7</sup>  
 τῶν δειλῶν δ' ἀπέχου, γνοὺς ὅτι δειλοῖς<sup>8</sup> ὀλίγη  
 χάρις.

<sup>1</sup> ACE: κανέτην Cobet.

<sup>2</sup> Schol. Aristoph.: αρμοδιου πω Α, αρμοδι' ου πω CE.

<sup>3</sup> CE: νησοισ Α.

<sup>4</sup> Brunck: ἀχιλλευς ACE.

<sup>5</sup> διομηδεα in Α deleted by Wilamowitz.

<sup>6</sup> Ilgen: αρμοδιε και αριστογειτον Α.

Harmodius and Aristogeiton, when they slew the tyrant and made Athens a city of equal rights.

## 11

Dearest Harmodius, thou art not dead, I ween, but they say that thou art in the Islands of the Blest, where swift-footed Achilles lives,<sup>a</sup> and, they say, the brave son of Tydeus, Diomed:<sup>b</sup>

## 12

In a myrtle-branch I will carry my sword, as did Harmodius and Aristogeiton, when at the Feast of Athena they slew the tyrant Hipparchus.

## 13

Ever shall your fame live in the earth, dearest Harmodius and Aristogeiton, for that ye slew the tyrant, and made Athens a city of equal rights.

14<sup>c</sup>

Take to heart, my friend, the story of Admetus: love the brave, but keep aloof from cowards, knowing that cowards have little favour.

<sup>a</sup> Nothing can be made of the nonsense, in a corrupt quotation from Plato Comicus, which seems to add ὁ τε Μίνως "and Minos too"; Kock iii. 728, Demiańczuk, *Suppl. Com.* 79.

<sup>b</sup> See critical note 5.

<sup>c</sup> Cf. Aristoph. *Vesp.* 1239 and Schol. (1231): attributed to Praxilla, but belonging to the tradition of the proverb, like No. 20 below. Admetus, driven into exile, took refuge with Theseus at Athens. The grammarian Pausanias, quoted by Eustath. 326. 36, refers τοὺς ἀγαθοὺς to Alcestis, τῶν δειλῶν to Admetus's father, Pheres. On the "Attic Scolia" see Wilamowitz, *Aristot. u. Athen.* ii. 322.

<sup>7</sup> Schol. *Vesp.*: τοὺς ἀγαθοὺς φιλοῦσθαι Α, τοὺς ἀγαθοὺς φίλους σέβειν CE. <sup>8</sup> δειλῶν Schol. *Vesp.*, Eust.

ATHENAEUS

ιε'

παῖ Τελαμῶνος, Αἴαν αἰχμητά, λέγουσί σε<sup>1</sup>  
 ἐς Τροίαν ἄριστον ἐλθεῖν Δαναῶν μετ' Ἀχιλλέα.<sup>2</sup>

ισ'

τὸν Τελαμῶνα πρῶτον, Αἴαντα δὲ δεύτερον  
 ἐς Τροίαν λέγουσιν ἐλθεῖν Δαναῶν μετ' Ἀχιλλέα.<sup>3</sup>

ιζ'

εἶθε λύρα καλὰ<sup>4</sup> γενοίμαν ἐλεφαντίνα,<sup>5</sup>  
 καί με καλοὶ παῖδες φέροιεν Διούσιον ἐς χορόν.

ιη'

εἴθ' ἄπυρον καλὸν γενοίμην<sup>6</sup> μέγα χρυσοῖον  
 d καί με καλὴ γυνὴ φοροῖη καθαρὸν θεμένην νόον.

ιθ'

σύν μοι πῖνε, συνήβα, συνέρα, συστεφανηφόρει,<sup>7</sup>  
 σύν μοι μαινομένῳ μαίνεο,<sup>8</sup> σύν σάφροσι σω-  
 φρόνει.<sup>9</sup>

κ'

ὑπὸ παντὶ λίθῳ σκορπίος, ᾧ ἑταῖρ', ὑποδύεται.  
 φράζεν μή σε βάλῃ τῷ δ' ἀφανεί πᾶς ἔπεται  
 δόλος.

<sup>1</sup> λέγουσι σ' CE, Eust.: λεγοῦσθα Λ.

<sup>2</sup> Eust.: καὶ ἀχιλλέα ACE.

<sup>3</sup> Edd.: καὶ ἀχιλλέα Α; CE om. No. 16.

<sup>4</sup> καλὴ ACE.

<sup>5</sup> CE: γενοίμην ἐλεφαντίνη Α.

<sup>6</sup> γενοίμαν CE: γενοίμην Λ.

<sup>7</sup> CE: συστεφανηφόρει Α.

<sup>8</sup> CE: μένεο Λ.

<sup>9</sup> Canter: συν σοφρονήσω σάφροσι Α, συσσωφρόνει σάφροσι

## 15

Son of Telamon, spearman Ajax, they say that next to Achilles thou wast the bravest of all the Danaans who went to Troyland.<sup>a</sup>

## 16

Telamon, they say, was first and Ajax second, after Achilles, of all the Danaans who went to Troyland.

## 17

Would that I might become a lovely ivory lyre, and that lovely lads might take me to join the chorus of Dionysus.

## 18

Would that I might become some large new lovely golden jewel, and that a lovely woman, whose heart is pure, might wear me.

## 19

Drink with me, sport with me, love with me, wear wreaths with me, rage with me when I am raging, be sober when I am sober.

## 20

Under every stone, my friend, there lurks a scorpion. Have a care that he does not sting you; for any kind of trickery may attend the unseen.<sup>b</sup>

<sup>a</sup> Cf. Alcaeus, Edmonds i. 374 Κρονίδα βασιλῆος γένος Αἰαν, τὸν ἄριστον πεδ' (= μετὰ) Ἀχιλλέα.

<sup>b</sup> Parodied by Aristoph. *Thesm.* 528-530, where the Schol. says it is a proverb attributed to Praxilla. Cf. the fragment from Soph. *Captive Women* (*T.G.F.*<sup>2</sup> 138) ἐν παντί γὰρ τοῖ σκορπίος φρουρεῖ λίθῳ.

ATHENAEUS

κα'

- ἀ ὅς τὰν βάλανον τὰν μὲν ἔχει, τὰν δ' ἔραται  
λαβεῖν.  
ε κάγῳ παῖδα καλήν τὴν μὲν ἔχω,<sup>1</sup> τὴν δ' ἔραμαι  
λαβεῖν.

κβ'

πόρνη καὶ βαλανεύς τούτων ἔχουσ' ἐμπεδέως  
ἔθος.  
ἐν ταῦτά πυέλῳ τόν τ' ἀγαθόν τόν τε κακὸν  
λόει.

κγ'

ἔγχει καὶ Κήδωνι, διάκονε, μηδ' ἐπιλήθου,  
εἰ χρή<sup>2</sup> τοῖς ἀγαθοῖς ἀνδράσιω οἰνοχοεῖν.

κδ'

αἰαὶ Λευψύδριον<sup>3</sup> προδωσέταιρον,<sup>4</sup>  
οἴους ἀνδρας ἀπόλεσας, μάχεσθαι  
ἀγαθούς τε καὶ εὐπατρίδας,  
οἱ τότε ἔδειξαν οἴων πατέρων κύρησαν.<sup>5</sup>

κε'

- ι ὅστις ἀνδρα φίλον μὴ προδίδωσιν, μεγάλην<sup>6</sup> ἔχει  
τιμὰν ἐν τε βροτοῖς ἐν τε θεοῖσι<sup>7</sup> κατ' ἐμὸν νόον.

Σκόλιον<sup>8</sup> δέ φασί τινες καὶ τὸ ὑπὸ Ὑβρίου τοῦ  
Κρητὸς<sup>9</sup> ποιηθέν. ἔχει δ' οὕτως·

<sup>1</sup> Early edd. : ἔχων Α.

<sup>2</sup> Porson, confirmed by Pap. Aristot. : εἰ δὲ χρή Α.

<sup>3</sup> Schol. Aristoph. *Elym. M.*, Suid. : λευψύδριον Α, Pap. Aristot.

<sup>4</sup> προδωσεταιροον Α.

<sup>5</sup> Bergk : μεγάλην Α.

<sup>6</sup> CE : σκολιὸν Α.

<sup>7</sup> ἔσαν Aristot., Suid.

<sup>8</sup> Early edd. : θεοῖσ Α.

<sup>9</sup> CE : κριτοσ Α.

## 21

The sow has one acorn, but yearns to take the other; so I have one fair maid, but yearn to take the other.

## 22

A harlot and a bath-tender have ever the same habit: both wash the good and the bad in the same trough.

## 23

Fill up a cup to Cedon, waiter, and forget him not, so long as wine is poured out for brave men.<sup>a</sup>

## 24

Alas for Leipsydrium, betrayer of comrades, what heroes hast thou slain! Brave soldiers they, and sons of nobles, who showed on that day what fathers they had.<sup>b</sup>

## 25

He who betrays not his friend has great honour amongst both men and gods, according to my mind.

Some assert that the poem written by Hybrias of Crete is a scolion. It is as follows<sup>c</sup>: "My great

<sup>a</sup> See Aristot. *Rep. Ath.* 20. Cedon, an Alcmeonid otherwise unknown, led a revolt against Hippas; see Wilamowitz, *Aristot. u. Athen.* i. 38 note 20.

<sup>b</sup> Or, reading *ἕσσαν* for *κόρησαν* "of what fathers they were." For the defeat of the Alcmeonidae in their revolt against Hippas see Herodotus v. 62, Aristot. *Rep. Ath.* 19, Schol. Aristoph. *Lys.* 665. Leipsydrium was a fort on Mt. Parnes.

<sup>c</sup> *P.L.G.*<sup>4</sup> iii. 651, Diehl ii. 128, Edmonds iii. 572, Eustath. 1574. 7. Cf. Archilochus (*Athen.* vol. i. p. 134) and the song quoted by Sir Walter Scott at the beginning of *Quentin Durward* "La guerre est ma patrie."

ἔστι μοι πλοῦτος μέγας δόρυ καὶ ξίφος  
 καὶ τὸ καλὸν λαισήμιον, πρόβλημα χρωτός.  
 696 τούτῳ γὰρ ἄρῳ, τούτῳ θερίζω,  
 τούτῳ πατέω τὸν ἄδυν οἶνον ἀπ' ἀμπέλω,<sup>1</sup>  
 τούτῳ δεσπότης μνοίας κέκλημαι.  
 τοὶ δὲ μὴ τολμῶντ'<sup>2</sup> ἔχειν δόρυ καὶ ξίφος  
 καὶ τὸ καλὸν λαισήμιον, πρόβλημα<sup>3</sup> χρωτός,  
 πάντες γόνυ πεπτηῶτες<sup>4</sup> ἐμὸν κινέοντι, δεσπότην  
 καὶ μέγαν βασιλῆα<sup>5</sup> φωνέοντες.

Τούτων λεχθέντων ὁ Δημόκριτος ἔφη· “ ἀλλὰ  
 μὴν καὶ τὸ ὑπὸ τοῦ πολυμαθεστάτου γραφὴν Ἀρι-  
 στοτέλους εἰς Ἑρμείαν τὸν Ἀταρνεά<sup>6</sup> οὐ παιᾶν  
 ἐστίν, ὡς ὁ τὴν τῆς ἀσεβείας κατὰ τοῦ φιλοσόφου  
 b γραφὴν ἀπενευγκόμενος Δημόφιλος εἰσέδωκε,<sup>7</sup> παρα-  
 σκευασθεὶς ὑπ' Εὐρυμέδοντος, ὡς ἀσεβοῦντος καὶ  
 ἄδοντος ἐν τοῖς συσσιτίοις ὀσημέραι εἰς τὸν Ἑρ-  
 μείαν παιᾶνα. ὅτι δὲ παιᾶνος οὐδεμίαν ἔμφασιν  
 παρέχει τὸ ᾄσμα, ἀλλὰ τῶν σκολίων ἐν τι καὶ αὐτὸ  
 εἶδος ἐστίν ἐξ αὐτῆς<sup>8</sup> τῆς λέξεως φανερόν ὑμῖν  
 ποιήσω·

Ἄρετὰ πολύμοχθε γένει<sup>9</sup> βροτείω,  
 θήραμα κάλλιστον βίω,

<sup>1</sup> Edd.: ἀμπέλου Eust., ἀμπέλων A (sic) CE.

<sup>2</sup> Hermann: τολμῶντες ACE, Eust.

<sup>3</sup> Early edd.: πρόβλημά τε ACE.

<sup>4</sup> Eust.: πεπτηότες ACE.

<sup>5</sup> βασιλεα ACE, Eust.

<sup>6</sup> CE: αταρνεαν A.

<sup>7</sup> Gulick: εἰς αἰδωτε A, εἶπε CE, ἠτιδασατο Lumb.

<sup>8</sup> Casaubon: αρχῆσ A.

<sup>9</sup> CE, Diog. Laert.: ενει A.



wealth is my lance and sword and my goodly shield, defence for the body. With these I plough, with these I reap, with these I tread out the sweet wine from the vine, through these I am hailed as master of serfs. But all who dare not wield the lance and sword and goodly shield, defence for the body, cower and bow at my knee, calling me master and great king."

After these scolia had been recited, Democritus spoke: Let me add, too, that the poem addressed by the most learned Aristotle to Hermeias<sup>a</sup> of Atarneus is not a paean, as alleged by Demophilus; he, suborned by Eurymedon, caused an indictment<sup>b</sup> to be drawn against the philosopher for impiety, on the ground that he impiously sang a paean to Hermeias every day in the common dining-rooms. But that the song furnishes no evidence of being a paean, but rather is one kind of scolion in itself, I will make plain from its own words<sup>c</sup>: "Virtue, attained by much toil of mortals,<sup>d</sup> fairest prize that life can win,

<sup>a</sup> Or Hermias, Suid. s. 'Ερμίας. A eunuch and originally a slave, he studied under Plato, becoming an intimate friend of Aristotle and Xenocrates; later, when ruler over the district in Asia Minor near Atarneus and Assos, he was murdered by the Persians 345-344 B.C. P.-W. viii. 881, Foucart, *Étude sur Didymos*, 1907, 130-132.

<sup>b</sup> 323 B.C. Eurymedon was hierophant. On the impiety of addressing a human being in a paean, originally associated with praise of Apollo, see Smyth, *Melic Poets* xxxviii.

<sup>c</sup> Frag. 675, cf. 645 Rose. *P.L.G.*<sup>4</sup> ii. 360, Diehl i. 101, Edmonds iii. 410, Diog. Laert. v. 5-7 ed. Hicks (L.C.L.) i. 450, *Berl. Klass. Texte* i. 25-27 (papyrus of Didymus). Cf. Lucian, *Eun.* 9, Himerius, *Or.* vi. 6-7, Wilamowitz, *Aristot. u. Athen.* ii. 403-412, Bowra in *Class. Qu.* 32 (1938), 182-189. The historical source is Hermippus, below, 696 f.

<sup>d</sup> Simonid. 37 (58) ἔστι τις λόγος τὰν Ἀπερὰν ναίειν δυσσάμβαροι' ἐνὶ πέτραις.

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- σᾶς πέρι,<sup>1</sup> παρθένε, μορφᾶς<sup>2</sup>  
 c καὶ θανεῖν ζηλωτὸς<sup>3</sup> ἐν Ἑλλάδι<sup>4</sup> πότμος  
 καὶ πόνους τλήναι μαλεροῦς ἀκάμαντας<sup>5</sup>.  
 τοῖον ἐπὶ φρένα βάλλεις  
 καρπὸν ἰσαθάνατον<sup>6</sup> χρυσοῦ τε κρείσσω  
 καὶ γονέων μαλακαυγήτιό θ' ὕπνου.<sup>7</sup>  
 σεῦ<sup>8</sup> δ' ἔνεχ'<sup>9</sup> οἱ<sup>10</sup> Διὸς Ἡρακλέης<sup>11</sup> Λήδας τε  
 κούροι<sup>12</sup>  
 πόλλ' ἀνέτλασαν ἔργοις σὰν ἀγρεύοντες<sup>13</sup> δύναμιν.  
 d σοῖς δὲ πόθοις Ἀχιλεὺς<sup>14</sup> Αἴας τ' Ἀΐδα δόμον<sup>15</sup>  
 ἦλθον.  
 σᾶς δ' ἔνεκεν φιλίου μορφᾶς καὶ<sup>16</sup> Ἀταρνέος<sup>17</sup>  
 ἔντροφος ἡελίου<sup>18</sup> χήρωσεν αὐγᾶς.  
 τοιγὰρ ἀοίδιμον ἔργοισ' ἀθάνατόν τε μιν<sup>19</sup> αὐξή-  
 σουσι<sup>20</sup> Μοῦσαι,  
 Μνημοσύνης θύγατραι,<sup>21</sup> Διὸς ξενίου σέβας  
 αὔξουσαι φιλίας τε γέρας<sup>22</sup> βεβαίον.<sup>23</sup>
- Ἐγὼ μὲν οὐκ οἶδα εἴ τις τι κατιδεῖν ἐν τούτοις  
 e δύναται παιανικὸν<sup>24</sup> ἰδίωμα, σαφῶς ὁμολογοῦντος  
 τοῦ γεγραφότος τετελευτηκέναι τὸν Ἑρμείαν δι'  
 ὧν εἶρηκεν "σᾶς γὰρ φιλίου μορφᾶς Ἀταρνέος  
 ἔντροφος ἡελίου χήρωσεν αὐγᾶς." οὐκ ἔχει δ' οὐδὲ  
 τὸ παιανικὸν ἐπίρρημα, καθάπερ ὁ εἰς Λύσανδρον

<sup>1</sup> βίω σᾶς πέρι Pap., Diog.: βιώσασ τε περι Α, σᾶς τε πέρι C, βίω σᾶς τε πέρι E. <sup>2</sup> CE: μορφᾶς Α.

<sup>3</sup> ζηλωτὸς ACE, Pap.: ζαλωτὸς Diog.

<sup>4</sup> ἐν Ἑλλάδι Pap., Diog., CE: ἑλλάδι Α.

<sup>5</sup> Diog.: ἀκαμάτου ACE, ακαμαντος Pap.

<sup>6</sup> Pap.: εἰς ἀθάνατον Diog., τ' ἀθάνατον Α.

<sup>7</sup> Diog.: ὕπνου Α.

<sup>8</sup> ACE: σοῦ Pap., Diog.

<sup>9</sup> CE: ἔνεκεν Α.

<sup>10</sup> Wilamowitz: ὁ ACE, οὐκ Brunck, ἐκ Diog.

<sup>11</sup> Diog.: ηρακλησ ACE, Pap.

'tis an enviable lot in Greece to die for thy virgin beauty, and to endure violent, unwearied toils; such is the fruit thou bestowest on the soul, fruit like that the Immortals enjoy, better than gold, than noble ancestors, yea, than soft-eyed sleep. For thy sake the sons of Zeus, Heracles and those born of Leda, endured many toils in their quest of power from thee.<sup>a</sup> In their yearning for thee Achilles and Ajax went to the dwelling of Hades. For the sake of thy dear beauty the nurseling of Atarneus, in his turn, hath made desolate the sun's light. Therefore the Muses, Memory's daughters, shall exalt<sup>b</sup> him in story, immortal for his deeds, exalting the majesty of Zeus the god of friendship, and this meed of enduring friendship."

I know not whether anyone can discern in these verses anything specially characteristic of the paean; the writer clearly admits that Hermeias is dead when he says "for the sake of thy dear beauty the nurseling of Atarneus hath made desolate the sun's light." Further, there is no refrain, characteristic of the paean, as there is in the true paean written in honour

<sup>a</sup> See critical note 13.

<sup>b</sup> Or, reading *αἰδήσουσι* for *αἰθήσουσι*, which may have crept in from *αἰξουσαι* below, "shall cry his name."

<sup>12</sup> ACE, Diog.: κ[ό]ρ[οι] Pap.

<sup>13</sup> *σαν ἀγρεύοντες* A: *ἀναγορεύοντες* Diog., . . . *εποντε* . . . Pap., *σαν ἀνειπόντες* "proclaiming thy power" Bowra.

<sup>14</sup> Bergk (Pap.): *αχιλλεύς* ACE.

<sup>15</sup> Wilamowitz (*δόμους* Pap.): *αἶδαο δόμους* ACE.

<sup>16</sup> *καὶ οἱμ.* Pap.

<sup>17</sup> Musurus: *απειρεσσ* Pap., *ἀταρνέως* CE, *αταρτανεσσ* A.

<sup>18</sup> ACE: *ἀέλιου* edd., *ἀλίου* Wilamowitz.

<sup>19</sup> CE: *μην* A.

<sup>23</sup> *αἰδήσουσι* Wilamowitz.

<sup>21</sup> Diog.: *θυγατέρα* A.

<sup>22</sup> Pap., Diog.: *τεγαρασ* A.

<sup>23</sup> Diog.: *βεβαίασ* A.

<sup>24</sup> CE: *παιωνικόν* A.

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τὸν Σπαρτιάτην γραφεῖς ὄντως παιᾶν, ὃν φησὶ Δούρις ἐν τοῖς Σαμίων ἐπιγραφομένοις Ὀμοῖς ἄδουσαι ἐν Σάμῳ. παιᾶν δ' ἐστὶν καὶ ὁ εἰς Κρατερὸν τὸν Μακεδόνα γραφεῖς, ὃν ἐτεκτήνατο **f** Ἀλεξῆος ὁ διαλεκτικός, φησὶν Ἑρμιππος ὁ Καλλιμάχειος<sup>1</sup> ἐν τῷ πρώτῳ περὶ Ἀριστοτέλους. ἄδεται δὲ καὶ οὗτος ἐν Δελφοῖς, λυρίζοντός γέ τινος παιδός. καὶ ὁ εἰς Ἀγήμενα δὲ τὸν Κορίνθιον Ἀλκυόνης πατέρα, ὃν ἄδουσαι Κορίνθιοι, ἔχει τὸ παιανικὸν ἐπίφθεγμα. παρέθετο δ' αὐτὸν Πολέμων ὁ περιηγητὴς ἐν τῇ πρὸς Ἀράνθιον Ἐπιστολῇ. καὶ ὁ εἰς Πτολεμαῖον δὲ τὸν πρῶτον Αἰγύπτου βασιλεύσαντα παιᾶν ἐστὶν, ὃν ἄδουσαι Ῥόδιοι ἔχει **697** γὰρ τὸ ἢ παιᾶν ἐπίφθεγμα, ὡς φησὶ Γόργων<sup>2</sup> ἐν τῷ Περὶ τῶν ἐν Ῥόδῳ θυσῶν. ἐπ' Ἀντιγόνῳ δὲ καὶ Δημητρίῳ φησὶν Φιλόχορος Ἀθηναῖος ἄδουσαι παιᾶνας τοὺς πεποιημένους ὑπὸ Ἑρμοκλέους<sup>3</sup> τοῦ Κυζικηνοῦ, ἐφαμίλλων γενομένων τῶν παιᾶνας ποιησάντων πάντων<sup>4</sup> καὶ τοῦ Ἑρμοκλέους προκριθέντος. ἀλλὰ μὴν καὶ αὐτὸς Ἀριστοτέλης ἐν τῇ Ἀπολογία τῆς ἀσεβείας, εἰ μὴ κατέψευσται ὁ λόγος, φησὶν. "οὐ γὰρ ἂν ποτε Ἑρμεία θύειν ὡς **b** ἀθανάτῳ προαιρούμενος ὡς θνητῷ μνήμα κατασκευάζον καὶ ἀθανατίζων τὴν φύσιν βουλόμενος ἐπιταφίῳις ἂν τιμαῖς ἐκόσμησα τὸ σῶμα."<sup>5</sup>

<sup>1</sup> καλλιμάχειος A. <sup>2</sup> Casanbon: γεωργος A.

<sup>3</sup> Schweighäuser: ἑρμίππου ACE.

<sup>4</sup> πάντων added by Kaibel (πολλῶν Musurus).

<sup>5</sup> σῶμα added by Kaibel: ἐκοσμήσατο A, ἐκόσμων CE.

of the Spartan Lysander, which Duris, in his work entitled *Chronicles of Samos*,<sup>a</sup> says was sung in Samos. A paeon, too, is the poem in honour of Craterus of Macedon composed by Alexinus the dialectician, according to Hermippus,<sup>b</sup> the disciple of Callimæchus, in the first book of his work *On Aristotle*. This, also, is sung at Delphi to the accompaniment of a lyre played by a boy. Again, the poem sung by the Corinthians in honour of Agêmon of Corinth, Alcyonê's father, has the true pæanic refrain. It is quoted by Polemon the geographer in his *Letter to Aranthius*.<sup>c</sup> So, too, that in honour of the Ptolemy who first became king of Egypt, sung by the people of Rhodes, is a pæan. For it has the refrain *ie paidn*, according to Gorgon in his work *On the Rhodian Festivals*.<sup>d</sup> To Antigonus and to Demetrius, says Philochorus,<sup>e</sup> the Athenians sang pæans composed by Hermocles<sup>f</sup> of Cyzicus; a contest of all the writers of pæans was held, in which Hermocles was adjudged the best. But returning to Aristotle: he himself says in his *Defence against the Charge of Impiety*, if the speech is not a forgery<sup>g</sup>: "If my purpose had been to sacrifice to Hermeias as a god, I should never have built for him the monument as for a mortal, nor, if I had wished to make him into the nature of a god, should I have honoured his body with funeral rites."

<sup>b</sup> *F.H.G.* iii. 46.

<sup>c</sup> Frag. 76, p. 113 Preller.

<sup>d</sup> *F.H.G.* iv. 410. Gorgon (first century a.c.?) is the authority also for the statement that Pindar's seventh *Olympian* was inscribed in letters of gold in the temple of the Lindian Athena, Schol. Pind. *Ol.* vii. 1.

<sup>e</sup> *F.H.G.* i. 408.

<sup>f</sup> See critical note 3 and *P.L.G.*<sup>4</sup> iii. 637.

<sup>g</sup> Frag. 645 Rose.

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Τοιαῦτα λέγοντος τοῦ Δημοκρίτου ὁ Κύνουλος ἔφη·

τί μ' ἀνέμνασας κείνων κυκλικῶν;<sup>1</sup>

κατὰ τὸν σὸν<sup>2</sup> Φίλιωνα, δέον μηδένα<sup>3</sup> τῶν σπουδῆς ἀξίων λέγειν τι τοῦ γάστρωνος παρόντος Οὐλπιανοῦ. οὗτος γὰρ τὰς καπυρωτέρας ᾠδὰς ἀσπάζεται μᾶλλον τῶν ἐσπουδασμένων· οἳαί εἰσιν αἱ Λοκρικαὶ καλούμεναι,<sup>4</sup> μοιχικαὶ τινες τὴν φύσιν ὑπάρχουσαι, ὡς καὶ ἦδε·

ὦ τί πάσχεις; μὴ προδῶς ἄμμ', ἱκετεύω.

οὐ πρὶν μολεῖν καὶ<sup>5</sup> κείνον, ἀνοστῶ,<sup>6</sup> μὴ κακὸν σέ<sup>7</sup> μέγα ποιήσῃ καμὲ<sup>8</sup> τήνδε<sup>9</sup> δειλιάκραν.

ἄμερα καὶ δῆ<sup>10</sup>. τὸ φῶς διὰ τὰς θυρίδος οὐκ εἰσορῆς;<sup>11</sup>

τοιούτων γὰρ ᾠσμάτων αὐτοῦ πᾶσα πλήρης ἡ Φοινίκη, ἐν ἣ καὶ αὐτὸς περιήει καλαμίζων<sup>12</sup> μετὰ τῶν τοῦς κολάβρους καλουμένων συντιθέντων.

<sup>1</sup> Gulick (κυκλίων Schweighäuser): κυλικῶν ACE.

<sup>2</sup> A: σοφὸν Dalechamps. <sup>3</sup> Kaihel: μηδέν A.

<sup>4</sup> οἳαί (οἳαί) αἱ λοκρικαὶ CE: οἳαί εἰσιν αἱ λοκρικαὶ καλούμεναι A.

<sup>5</sup> μολεῖν Kaihel: καὶ μολω A, tr. Garrod.

<sup>6</sup> Garrod: ἀνοστῶ (sic) A.

<sup>7</sup> σέ added by Dindorf after ποιήσῃ; tr. Garrod.

<sup>8</sup> Dindorf: ποιήσῃσ καὶ με A. <sup>9</sup> Garrod: τὴν A.

<sup>10</sup> Bergk: καὶ ἦδη A. <sup>11</sup> Meineke: ἐκορησ A.

<sup>12</sup> A: καλαβίζων Lobeck.

<sup>a</sup> The mss. (critical note 1) give κυλικῶν "cups," for κυκλικῶν "commonplace" or "conventional poetry," cf. Callim. *Ep.* xxx. 1 (L.C.L. 156) ἐχθαίρω τὸ ποίημα τὸ κυκλικόν. Not much sense can be made of a reference to cups here, unless

To these remarks of Democritus Cynulcus replied : " Why hast thou reminded me of those conventional poems ? " <sup>a</sup> to quote your own Philon, <sup>b</sup> when no one should mention anything worthy of serious consideration in the presence of our big-bellied Ulpian. For he likes the more sultry songs more than those of a serious content ; I mean songs like the Locrian, as they are called, <sup>c</sup> lascivious <sup>d</sup> in their nature, like the following <sup>e</sup> : " Oh, what ails you ? Don't betray us, I implore you. Rise up before my husband returns, <sup>f</sup> lest he do some big injury to you and me here, miserable woman that I am ! Day is at hand ; don't you see the light through the window ? " Indeed, with such songs as these Ulpian's country, Phœnicia, rings from one end to the other, and in it he himself used to go about playing on his reed-pipe <sup>g</sup> in company with the men who compose the pig-songs,

one may take it of the cups or toasts accompanying the *solia* just quoted.

<sup>b</sup> Since Democritus came from Nicomedia (vol. i. pp. 4, 86), Philon, otherwise unknown, has been thought to be a poet of that city (in Bithynia).

<sup>c</sup> Athen. 639 a (vol. vi. p. 448). See Garrod, *Class. Rev.* 37 (1923), 161-162, E. Fraenkel, *Plautinisches* 329, 331 note 2, Reitzenstein, *Kp. u. Sk.* 139.

<sup>d</sup> Lit. " pertaining to adulterers."

<sup>e</sup> *P.L.G.* <sup>3</sup> iii. 665, Diehl ii. 205, Edmonds iii. 546.

<sup>f</sup> Cf. Herodas i. 42 *κείνος ἦν ἔλθη*, where *κείνος* means " husband." " For tyme it is to ryse and hennes go, Or ellis I am lost for evere mo ! " *Troilus and Criseyde* 1425-1426.

<sup>g</sup> Or, reading *καλαβίζων* (critical note 12) " dancing the hootchy-kootchy," see vol. vi. p. 398 note *b*, and for the dance called *κόλαβρος*, vol. vi. p. 395 note *g*, cf. 164 *c*, vol. ii. p. 248. For the reed-pipe, *καλάμωσ ἀυλός*, see 182 *d* (vol. ii. p. 304). " Their leau and flashy songs grate on their scannel pipes of wretched straw," *Lycidas* 123.

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εἴρηται γάρ, ὦ καλὲ Οὐλπιανέ, τοῦνομα. καὶ ὁ γε Σικήπιος Δημήτριος ἐν τῷ δεκάτῳ τοῦ Τρωικοῦ Διακόσμου φησὶν οὕτως· “Κτησιφῶν ὁ Ἀθηναῖος ποιητὴς τῶν καλουμένων κολάβρων, ὃν καὶ ὁ πρῶ-  
 d τος μετὰ Φιλέταιρον ἄρξας Περγάμου Ἄτταλος δικαστὴν καθεστάκει βασιλικῶν τῶν περὶ τὴν Αἰολίδα.” ὁ δ’ αὐτὸς οὗτος συγγραφεὺς κἀν τῷ ἐνεακαιδεκάτῳ τῆς αὐτῆς πραγματείας Μνησιπο-  
 λέμου φησὶ ποτε τοῦ ἱστοριογράφου τοῦ παρὰ Ἄντιόχῳ τῷ προσαγορευθέντι Μεγάλῳ πλείστον ἰσχύσαντος υἱὸν γενέσθαι Σέλευκον τὸν τῶν ἰλαρῶν ἀσμῶτων ποιητὴν. οὐπερ συνεχῶς ἄδειν εἰώθασιν

καγὼ παιδοφιλήσω· πολὺ μοι κάλλιον ἢ γαρμεῖν·  
 e παῖς μὲν γὰρ παρεὼν κῆν πολέμῳ μάλλον ἐπωφελεῖ.”

Καὶ μετὰ ταῦτα ἀποβλέψας εἰς αὐτὸν ἔφη· “ἀλλ’ ἐπειδὴ μοι ὀργίζῃ, ἔρχομαί σοι λέξων τὸν συρβη-  
 νέων<sup>2</sup> χορὸν ὅστις ἐστί.” καὶ ὁ Οὐλπιανὸς “οἶει γάρ, ἔφη, κάθαρμα, θυμοῦσθαί με ἐφ’ οἷς εἴρηκας ἢ κἀπ’ ὀλίγον<sup>3</sup> σου<sup>4</sup> πεφροντικένας, κύον ἀδδεές; ἀλλ’ ἐπεὶ διδάσκειν μέ τι ἐπαγγέλλῃ,<sup>5</sup> σπονδὰς σοι ποιῶμαι οὐ τριακοντούτιδας ἀλλ’ ἑκατοντούτιδας.  
 f σὺ δὲ μόνον διδάσκει τίς ὁ συρβηνέων χορὸς.” καὶ ὅς· “Κλέαρχος, ὦ λῶστε, ἐν δευτέρῳ περὶ Παιδείας οὕτωςί φησιν· ‘λείπεται<sup>7</sup> ὁ συρβηνέων<sup>8</sup> χορὸς, ὧν

<sup>1</sup> βασιλικὸν Meineke.

<sup>2</sup> συρβηναίων A.

<sup>3</sup> Kaibel: ἢ κατόλιον A.

<sup>4</sup> Casaubon: σοι A.

<sup>5</sup> Schweighäuser: ἐπαγγέλω (sic) A.

<sup>6</sup> καὶ ὅς added by Schweighäuser.

<sup>7</sup> λείπεται Wilamowitz: λείπεται τισ A.

<sup>8</sup> συρβηναίων A.



as they are called. . Yes, my fine Ulpian, that is the word. At least Demetrius of Scepsis, in the tenth book of his *Trojan Battle Order*, says<sup>a</sup>: "Ctesiphon of Athens, writer of the so-called pig-songs; he it was whom Attalus,<sup>b</sup> the first to rule over Pergamum after Philetaerus, established as judge of his realm in Aeolis." And this same historian, in the nineteenth book of the same work,<sup>c</sup> says that Mnesiptolemus, the historian who once wielded large power at the court of Antiochus, called the Great, had a son named Seleucus who composed "joy-songs." The following is one of his which is constantly sung<sup>d</sup>: "I shall be a boy-lover, I like that better than taking a wife; for a boy can attend me even in battle and help me more."

After this Cynulcus, looking sharply at Ulpian, continued: Well, since you are so angry at me, I am going to tell you what "caterwauling band" means.<sup>e</sup> And Ulpian retorted: What? Do you think, you outcast, that I am angry at what you have said, or even pay the slightest attention to you, "bold dog"?<sup>f</sup> But since you profess to teach me something, I will make a truce with you to last not thirty years but a hundred. Do you then just tell me what "the caterwauling band" is. Cynuleus said: My good man, Clearchus in the second book of his work *On Education* has the following<sup>g</sup>: "There remains 'the

<sup>a</sup> Frag. 6 Gaede; Bevan, *House of Seloucus* i. 200.

<sup>b</sup> i.e. Attalus I, since Eumenes came before him, Athen. 445 d (vol. iv. pp. 516-518), cf. 577 b (vol. vi. p. 116).

<sup>c</sup> Frag. 13 Gaede. See vol. iv. p. 458 and J. 2 B 890.

<sup>d</sup> Powell 176. For the thought see vol. vi. p. 245.

<sup>e</sup> Above, 669 b (p. 84), 671 c (p. 96).

<sup>f</sup> The words of Hera to Artemis, *Il.* xxi. 481.

<sup>g</sup> *F.H.G.* ii. 313.

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ἕκαστος τὸ δοκοῦν ἑαυτῷ κατάδει,<sup>1</sup> προσέχων οὐδὲν τῷ προκαθημένῳ καὶ διδάσκοντι τὸν χορόν· ἀλλ' αὐτὸς πολὺ τούτων ἀτακτότερός ἐστιν ὁ<sup>2</sup> θεατῆς. καὶ κατὰ τὸν παρωδὸν Μάτρωνα·

οἱ μὲν γὰρ δὴ πάντες ὅσοι πάρος ἦσαν ἄριστοι, Εὐβοίος τε καὶ Ἑρμογένης δίοι τε Φίλιπποι, οἱ μὲν δὴ τεθνᾶσι καὶ εἰν' Αἶδαο δόμοισιν.  
 698 ἔστι δέ τις Κλεόνικος, ὃν ἀθάνατον λάχε γῆρας, οὔτε ποιητῶν ἀδαήμων οὔτε θεάτρων, ὧ καὶ τεθνεώτι λαλεῖν πόρε Φερσεφόνηα<sup>3</sup>.

σὺ δὲ καὶ ζῶν, καλὴ Οὐλπιανέ, πάντα μὲν ζητεῖς, λέγεις δὲ οὐδὲ ἔν." καὶ ὅς· "τίς<sup>4</sup> ἠδέως, ἔφη, . . .<sup>5</sup> τῶν ἐπῶν, ὧ καλὴ μου ἑταῖρε, ἕως ἔτι ἐμμένομεν ταῖς σπονδαῖς."

Καὶ ὁ Κύνουλκος· "πολλοὶ τινες παρωδιῶν ποιηταὶ γεγόνασιν, ὧ ἑταῖρε· ἐνδοξότατος δ' ἦν Εὐβοίος ὁ Πάριος, γενόμενος τοῖς χρόνοις κατὰ Φίλιππον. οὗτός ἐστιν ὁ καὶ Ἀθηναίοις λαιδορησάμενος, καὶ σώζεται αὐτοῦ τῶν Παρωδιῶν<sup>6</sup> βιβλία τέσσαρα. μνημονεύει δ' αὐτοῦ Τίμων ἐν

<sup>1</sup> Gulick: κατασαιδεῖ A, κατήσαιδεῖ C, καταυλεῖ Kaibel, κατάσεται Lujnh: ἕκαστον . . . δεῖ προσέχοντα CE.

<sup>2</sup> ὁ added by Wilamowitz.

<sup>3</sup> περσεφόνηα CE.

<sup>4</sup> Mnsurus: καὶ ὅστις A.

<sup>5</sup> Lacuna marked by Casaubon. Something like the following may have stood here: καὶ ὅς· ὅστις (so Kaibel) ἠδέως ἂν ἀκούσαιμι, ἔφη, τίνες εἰσὶν τῶν ἐπῶν παρωδοί.

<sup>6</sup> παρωδιῶν A: παρωδῶν CE.

<sup>4</sup> Luc. Dial. Mort. 2. 2 ἀκολουθήσων ἀνῶν καὶ κατὰδων καὶ καταγελῶν. Cf. the story of Lucius Anicius in Polybius, Athen. 615 b-e (vol. vi. pp. 312-314).

<sup>5</sup> Brandt 93, Wachsmuth 148. It is hard to discover in these verses any relation to the preceding text. Assuming

caterwauling band,' each member of which sings in mockery<sup>a</sup> whatever he pleases, paying no attention to the president and teacher of the band; but even more disorderly by far than they is the spectator in the audience. And to quote the parodist Matron<sup>b</sup>: 'All who were aforesaid the bravest,<sup>c</sup> Euboeus and Hermogenes and the godlike Philips,<sup>d</sup> they all are dead and dwell in the halls of Hades.<sup>e</sup> But there is one Cleonicus, to whose lot undying old age has fallen, well acquainted with poets and with audiences,<sup>f</sup> to whom, even when dead, Persephone gave the gift of gabble.'<sup>g</sup>" But you, my fine Ulpian, while still alive ask all questions but answer not a single one. To this he<sup>h</sup>: . . . my noble friend, so long as our truce holds good.

Then Cynulcus: There have been many writers of parodies, my friend; the most famous was Euboeus of Paros, who flourished in the time of Philip. He is the one who specially railed at the Athenians, and four books of his *Parodies* are extant. Euboeus is mentioned by Timon in the first book of his *Satires*.<sup>i</sup>

with Schweighäuser that they belong to the citation from Clearchus, we may suppose that something showing the connexion has been lost.

<sup>a</sup> *Il.* xi. 825.

<sup>d</sup> *Cf. Il.* x. 429.

<sup>e</sup> *Il.* xxii. 52.

<sup>f</sup> *Od.* xvii. 283, Odysseus says of himself, οὐ γάρ τι πληγῶν ἀδάμημον οὐδέ βολάων. Whoever Cleonicus was, he is here mockingly said to be acquainted with the theatre, back stage and front. For θεατρῶν "audiences" (not θεατρῶν as Wilanowitz), *cf. Aristoph. Eq.* 233 τὸ γὰρ θεατρὸν δεξιόν, and often. So Eustath. 1665. 34.

<sup>g</sup> *Od.* x. 494.

<sup>h</sup> We may invent a plausible stop-gap, such as the following: "Because I, he said, should be glad to hear who the parodists of epic poetry are."

<sup>i</sup> *Frag.* 39 Wachsmuth, Diels, *P.P.G.* iii. 184.

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τῷ πρώτῳ τῶν Σιλλων.<sup>1</sup> Πολέμων δ' ἐν τῷ δωδεκάτῳ τῶν πρὸς<sup>2</sup> Τίμαιον περὶ τῶν τὰς παρωδίας γεγραφότων ἱστορῶν τάδε γράφει· 'καὶ τὸν Βοιωτὸν δὲ καὶ τὸν Εὐβοιοῦν τοὺς τὰς παρωδίας γράψαντας λογίους ἂν φήσαιμι διὰ τὸ παίζειν ἀμφιδεξίως καὶ τῶν προγενεστέρων ποιητῶν ὑπερέχειν ἐπιγεγονότας. εὐρετὴν μὲν οὖν τοῦ γένους Ἰππώνακτα<sup>3</sup> φατέον τὸν Ἰαμβοποιόν. λέγει γὰρ οὗτος ἐν τοῖς ἑξαμέτροις·

- c Μοῦσά μοι Εὐρυμεδοντιάδεω<sup>4</sup> τὴν ποντοχάρυβδιν,<sup>5</sup>  
τὴν ἐγγαστριμάχαιραν,<sup>6</sup> ὅς ἐσθίει οὐ κατὰ  
κόσμον,

ἔινεφ', ὅπως ψηφίδι<sup>7</sup> κακὸς<sup>8</sup> κακὸν οἶτον ὄληται<sup>9</sup>  
βουλῇ δημοσίῃ παρὰ θιν' ἀλὸς ἀτρυγέτιο.

κέχρηται δὲ καὶ Ἐπίχαρμος ὁ Συρακόσιος ἐν τισι<sup>10</sup>  
τῶν δραμάτων ἐπ' ὀλίγον καὶ Κρατῖνος ὁ τῆς  
ἀρχαίας κωμωδίας<sup>11</sup> ποιητῆς ἐν Εὐνεΐδαϊς<sup>12</sup> καὶ τῶν  
κατ' αὐτὸν Ἠγήμων ὁ Θάσιος, ὃν ἐκάλουον Φακῆν.  
λέγει γὰρ οὕτως·

- d ἐς δὲ Θάσον μ' ἐλθόντα μετεωρίζοντες ἔβαλλον  
πολλοῖσι σπελέθουσι,<sup>13</sup> καὶ ὧδέ τις εἶπε παραστάς·  
"ὦ πάντων ἀνδρῶν βδελυρώτατε, τίς σ' ἀν-  
έπεισε<sup>14</sup>

<sup>1</sup> σιλλων Α.

<sup>2</sup> Schweighäuser: περι Α.

<sup>3</sup> ἰππώνακτε Α.

<sup>4</sup> Wilamowitz: ευρυμεδοντιαδεα Α, ευρυμεδοντια δια C.

<sup>5</sup> ACE: παντοχ. Bergk, Wilamowitz.

<sup>6</sup> εγγαστρι- Α.

<sup>7</sup> ψηφίσων Brandt.

<sup>8</sup> κακὸς added by Cobet.

<sup>9</sup> ACE: ὀλέτται Cobet.

<sup>10</sup> CE (see Peppink ii. xix): ἐν τισι Α.

<sup>11</sup> κωμωδίας Α.

<sup>12</sup> εὐνεΐδαϊς Α.

<sup>13</sup> Casaubon: σπέλλουσι Α, λίθουσι CE.

<sup>14</sup> CE: τισσαν ἐπι σε Α.

Polemon, recording the authors of parodies in the twelfth book of his *Address to Timaeus*, writes as follows<sup>a</sup>: "I should say that both Boeotus and Enboeus, the writers of parodies, were men of literary eminence because of the great ingenuity of their wit, and though they came later, they excelled the poets who preceded them. To be sure, the iambograph Hipponax should be set down as the inventor of this type. He says in his *Hexameters*<sup>b</sup>: 'Tell me, Muse, of that maelstrom wide as the sea,<sup>c</sup> that belly-knife,<sup>d</sup> son of Eurymedon who eats indecently,<sup>e</sup> how that he, miserable one, shall in miserable doom perish<sup>f</sup> by stoning at the people's decree by the shore of the unharvested sea.'<sup>g</sup> Parody is employed also by Epicharmus of Syracuse to a small extent in some of his plays; by Cratinus, the poet of the Old Comedy, in *The Sons of Euneós*<sup>h</sup>; and, among his contemporaries, by Hegemon of Thasos, whom they used to call Lentil Porridge. For he says<sup>i</sup>: 'When I returned to Thasos, they pelted me with lumps of filth tossed high, and one standing beside me said, "Foulest man in all the world, who

<sup>a</sup> Preller 76.

<sup>b</sup> *P.L.G.*,<sup>4</sup> ii. 489, Diehl i. 284, Brandt 35.

<sup>c</sup> Or, reading παντοχάρυβδιν (critical note 5) "that all-engulfing maelstrom." Wachsmuth read πολτοχάρυβδιν "porridge-engulfing."

<sup>d</sup> Hesych. s. ἐγγαστρίμαχαιραν τὴν ἐν τῇ γαστρὶ κατατέμνουσαν.

<sup>e</sup> Cf. *Od.* xx. 181, viii. 179 for οὐ κατὰ κόσμον.

<sup>f</sup> Cf. *Il.* iii. 417. If the subjunctive ἔληται is correct, the construction borders on indirect discourse, *G.M.T.* 356, 359.

<sup>g</sup> *Il.* i. 316.

<sup>h</sup> Kock i. 32-33.

<sup>i</sup> Brandt 42. See Athen. 406 c (vol. iv. p. 340), Cornford, *Att. Com.* 102 note 4.

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καλὴν ἐς<sup>1</sup> κρηπίδα ποσὶν τοιοῖσδ'<sup>2</sup> ἀναβῆναι;"  
 τοῖσι δ' ἐγὼ πᾶσιν μικρὸν μετὰ τοῦτ' ἔπος εἶπον·  
 " μνή μ'<sup>3</sup> ἀνέπεισε γέροντα καὶ οὐκ ἐθέλοντ'  
 ἀναβῆναι

καὶ σπάνις, ἥ πολλοὺς Θασίων εἰς ὀλκάδα βάλλει  
 ο εὐκούρων<sup>4</sup> βδελυρῶν, ὀλλύντων τ' ὀλλυμένων τε  
 ἀνδρῶν, οἳ νῦν κείθι<sup>5</sup> κακῶς κακὰ ραιφωδοῦσιν·  
 οἷς καὶ ἐγὼ σίτοιό μ' ἐγὰ χηρῶν<sup>6</sup> ἐπίθησα.<sup>7</sup>  
 αὐτίς δ' οὐκ ἐπὶ κέρδος ἀπέισομαι,<sup>8</sup> εἰς Θασίους  
 δε<sup>9</sup>

μηδένα<sup>10</sup> πημαίνων κλυτὸν ἄργυρον ἐγγυαλίξω,<sup>11</sup>  
 μή τις μοι κατὰ οἶκον Ἀχαιῶδων<sup>12</sup> νεμεσήσῃ,  
 f πεσομένης ἀλόχου τὸν ἀχαιῖον<sup>13</sup> ἄρτον ἀεικῶς<sup>14</sup>  
 καὶ ποτέ τις εἴπη σμικρὸν<sup>15</sup> τυροῦντ' ἐσιδοῦσα,  
 ' ὦ φίλη, ὠνήρ μὲν<sup>16</sup> παρ' Ἀθηναίοισιν ἀείσας  
 πεντήκοιτ' ἔλαβε δραχμάς, σὺ δὲ μικρὸν ἐπέψω.  
 ταῦτά μοι ὀρμαίνοντι παρίστατο Παλλὰς Ἀθήνη,

<sup>1</sup> ἐς added by Brandt here (ἐς καλὴν Musurus): ἐς om. ACE.

<sup>2</sup> Casaubon: τοῖσδ' AC, τοῖσιν δ' E.

<sup>3</sup> Gulick (μνέα μ' Wilamowitz): μνήμ' ACE, λήμμ' Jacobs.

<sup>4</sup> ACE: οἰκουρῶν Meineke.

<sup>5</sup> Casaubon: οἳ και νῦν κείθι A.

<sup>6</sup> Jacobs, Brandt: οἷσ καὶ ἐγὼ μετατοίωιν ταχρηζῶν A.

<sup>7</sup> Musurus: ἐποίησα A, ἔπος ἦσα Lumb.

<sup>8</sup> Casaubon: ἀποῖσομαι.

<sup>9</sup> εἰσθασίους A.

<sup>10</sup> Brandt: μηθέν A.

<sup>11</sup> Early edd.: ἐγγυαλίξων A.

<sup>12</sup> ἀχαιῶδων (sic) A.

<sup>13</sup> Casaubon: ἀχαιῖον A.

<sup>14</sup> Wachsmuth: ἐν οἴκω A.

<sup>15</sup> Meineke: εἴπησμιμικρὸν A.

<sup>16</sup> Wilamowitz: ὡς φίλων ὠρμη A.

persuaded you to mount our fair platform <sup>a</sup> with such feet as yours?" To them all I then answered one little word: " 'Twas the lucre that persuaded me, in my old age and unwillingly, <sup>b</sup> to come up here, and my poverty, which drives many Thasians aboard a merchantman, foul men with elegantly trimmed hair, men destroying and destroyed, <sup>c</sup> who to-day chant their vile songs vilely there; to them even I did yield, for I crave food <sup>d</sup> sorely. Another time I will not rush abroad for gain, but in Thasos, harming no one, I will hand out the glorious silver, <sup>e</sup> so that no Achaean woman may chide me in my house <sup>f</sup> when my wife bakes the Demeter-loaf too meagrely, and one says, seeing the little cheese-cake, <sup>g</sup> "My dear woman, in Athens your husband won fifty drachmas for his singing, <sup>h</sup> yet the cake you have baked is so small!" As I mused thus, Pallas Athena stood at

<sup>a</sup> Equivalent to βῆμα or θυμέλη. So Brandt: L. & S. s.v. κρηπίς are in error ("half-boot"!). The statement of Aristocles that κρηπίδες were worn by the hilarodist (vol. vi. p. 346) does not apply here, since Aristocles lived much later. Cf. Zenob. Prov. i. 95 ἀνέπτους ποσὶν ἀναβαίνων ἐπὶ τὸ στέγος (climbing to the roof with unwashed feet), ἐπὶ τῶν ἀμαθῶς ἐπὶ τῶν ἔργα καὶ πράξεις ἀφικομένων.

<sup>b</sup> Athen. 428 a (vol. iv. p. 438) οἶνος ἀνωγε γέροντα καὶ οὐκ ἐθέλοντα χορεύειν. Cf. 134 c (vol. ii. p. 116).

<sup>c</sup> Pl. iv. 451 ἀνδρῶν ὀλλύντων τε καὶ ὀλλυμένων, cf. Pl. xi. 83, Plut. Anímine an Corp. Aff. 502 a συνέρρωγεν ὀλλύντων καὶ ὀλλυμένων. <sup>d</sup> Cf. Od. xvii. 556-559.

<sup>e</sup> With κλυτὸν ἄργυρον cf. Pl. xxiv. 437 κλυτὸν Ἄργος.

<sup>f</sup> Od. ii. 101, Penelope says μή τίς μοι κατὰ δῆμον Ἀχαιῶδων νειμότηση.

<sup>g</sup> Pl. vi. 459 καὶ ποτέ τις εἶπῃσι ἰδῶν κατὰ δάκρυ χέουσαν, The ἀχάϊον should have been a large loaf, baked in honour of Demeter and Korē, Athen. 109 e (vol. ii. p. 16). The poet's wife, unaware of his riches, bakes a paltry cheese-cake instead.

<sup>h</sup> On his success at Athens, 413 B.C., see vol. iv. p. 343.

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699 χρυσὴν ῥάβδον ἔχουσα, καὶ ἤλασεν εἰπέ τε φωνῇ·  
 “δεινὰ παθοῦσα, Φακῆ βδελυρά, χώρει ᾽ς<sup>1</sup> τὸν  
 ἀγῶνα.”

καὶ τότε δὴ θάρσησα καὶ ἤειδον πολὺ μᾶλλον.<sup>2</sup>

Πεποίηκε δὲ παρωδίας καὶ Ἑρμιππος ὁ τῆς  
 ἀρχαίας κωμωδίας ποιητής. τούτων δὲ πρῶτος  
 εἰσήλθεν εἰς τοὺς ἀγῶνας τοὺς θυμηλικοὺς Ἠγήμων  
 καὶ παρ’ Ἀθηναίοις ἐνίκησεν ἄλλαις τε<sup>3</sup> παρωδίαις  
 καὶ τῇ Γιγαντομαχίᾳ. γέγραφε δὲ καὶ κωμωδίαν  
 εἰς τὸν ἀρχαῖον τρόπον, ἣν ἐπιγράφουσι Φιλίνην.<sup>4</sup>  
 ὁ δὲ Εὐβόιος πολλὰ μὲν εἴρηκεν ἐν τοῖς ποιήμασιν  
 b χαρίεντα, περὶ μὲν τῆς τῶν βαλανέων<sup>5</sup> μάχης·

βάλλον δ’ ἀλλήλους χαλκήρεσιν ἐγχείησιν.

περὶ δὲ τοῦ λοιδορουμένου κουρέως τῷ κεραμεῖ τῆς  
 γυναικὸς χάρην·

μήτε<sup>6</sup> σὺ τόνδ’ ἀγαθὸς περ ἔων ἀποαίρεο, κουρέυ,  
 μήτε<sup>6</sup> σὺ, Πηλεΐδη.

ὅτι δὲ ἦν τις περὶ αὐτοὺς δόξα παρὰ τοῖς Σικελιώταις Ἀλέξανδρος ὁ Λίτιωλὸς ὁ τραγωδοδι-  
 δάσκαλος<sup>6</sup> ποιήσας ἔλεγείον τρόπον τοῦτον δηλοῖ.

<sup>1</sup> Nauck: χώρεισ A, χώρ’ εἰς C, Eust.

<sup>2</sup> Musurus: ἄλλωστε A.

<sup>3</sup> φιλίνην A: Φιλίνην Meineke.

<sup>4</sup> Dalechamps: βαλανέων ACE.

<sup>5</sup> Hom., CE: μηδὲ A.

<sup>6</sup> τραγωδιδύσκαλος A.

<sup>a</sup> Cf. Od. iii. 222 and xix. 33-34 Παλλὰς Ἀθήνη, χρύσειον  
 λόχρον ἔχουσα.

<sup>b</sup> Il. i. 92 καὶ τότε δὴ θάρσησε καὶ ἤδα μάντις ἀμόμων.



my side, holding her golden wand,<sup>a</sup> and she struck me and spake with her voice: "Shamefully treated as thou art, foul Lentil Porridge, go forth into the contest." And so I took heart,<sup>b</sup> and began to sing more loudly.'

"Parodies were composed also by Hermippus, the poet of the Old Comedy.<sup>c</sup> But the first to enter the contests on the stage was Hegemon, winning victories at Athens with other parodies, but especially with that on *The Battle of the Giants*. He wrote also a comedy in the old style entitled *Philinna*.<sup>d</sup> Then there was Euboeus, who said many witty things in his poems. Thus, on *The Battle of the Bath-Tenders*<sup>e</sup>: 'They hurled at one another their bronze-tipped spears.'<sup>f</sup> And of the barber who quarrelled with the potter over the woman<sup>g</sup>: 'Do not thou, barber, brave though thou art, rob him, nor thou, son of Peleus.' That there was a certain esteem for these writers among the Greeks of Sicily is disclosed by Alexander of Actolia, the tragic poet, who wrote an elegy in the following manner<sup>h</sup>: 'When the ruth-

<sup>a</sup> Cf. the fragment, Athen. 29 c (vol. i. pp. 128-130), Meineke, *Com.* i. 218.

<sup>b</sup> Kock i. 700, cf. Athen. 5 b (vol. i. p. 20).

<sup>c</sup> Brandt 52.

<sup>d</sup> *Il.* xviii. 534 ἐγχείησιν "spears" is said jocosely of the barbers' bowls, ἀγγεῖαισι, which Schweighäuser proposed to read.

<sup>e</sup> Brandt 52; *Il.* i. 275, 277, Nestor remonstrates with Agamemnon and Achilles. Hegemon cleverly changes κούρην "maiden" to κουρεῦ "barber." Brandt professes inability to see why the potter is called son of Peleus, "Mud-diman's son." This name was often connected with πηλός, mud or clay, Athen. 383 c (vol. iv. p. 232) and 474 d (vol. v. p. 94) ὁ Πηλεὺς δ' ἐστὶν ὄνομα κεραμείως.

<sup>h</sup> Meineke, *An. Alex.* 230, Powell 125, Couat-Loeb, *Alex. Poetry* 111. The text is uncertain at several points.

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c ὡς Ἀγαθοκλείος<sup>1</sup> λάσιαι φρένες ἤλασαν ἔξω πατρίδος. ἀρχαίων ἦν ὁδ' ἀνὴρ προγόνων, εἰδώς ἐκ νεότητος αἰεὶ ξείνοισιν<sup>2</sup> ὀμιλεῖν ξείνος, Μιμνέρμου δ' εἰς ἔπος ἀκρον ἰὼν παιδομανεῖ σὺν ἔρωτι ποτὴν<sup>3</sup> ἴσον.<sup>4</sup> ἔγραφε δ' ὄνηρ<sup>5</sup> εὖ παρ' Ὀμηρεῖν<sup>6</sup> ἀγλαΐην ἐπέων πισσύγουσ ἢ φῶρας ἀναιδέας<sup>7</sup> ἢ τινα χλοῦνην, φλύοντ'<sup>8</sup> ἀνθηρῇ σὺν κακοδαμονίῃ. τῷ ῥά Συρηκοσίοις καὶ ἔχον<sup>9</sup> χάριν. ὅς<sup>10</sup> δὲ Βοιωτοῦ<sup>11</sup> ἔκλυεν, Εὐβοίῳ τέρψεται οὐδ' ὀλίγον."

d Πολλῶν οὖν ἐκάστοτε τοιούτων λεγομένων, ἐπεὶ ποτε ἐσπέρα κατελάμβανεν ἡμᾶς, ὁ μὲν τις ἔλεγεν "παῖ, λυχνίον<sup>12</sup>," ὁ δὲ<sup>13</sup> λυχνέα, ὁ δὲ<sup>12</sup> λοφνίαν,<sup>15</sup> οὕτω καλεῖσθαι φάσκων τὴν ἐκ τοῦ φλοιοῦ λαμπάδα, ὁ δὲ πανόν, ἄλλος δὲ φανόν, ὁ δὲ λυχροῦχον, ὁ δὲ λύχνον, καὶ δίμυξον δὲ λύχνον ἕτερος,<sup>16</sup> ἄλλος δὲ ἐλάνην, ὁ δὲ τις ἐλάνας, τὰς λαμπάδας οὕτω φάσκων καλεῖσθαι παρὰ τὴν ἑλλην. οὕτω δ' εἰπεῖν Νεάνθην ἐν α' τῶν<sup>17</sup> περὶ Ἀτταλον Ἱστοριῶν. καὶ

<sup>1</sup> αγαθοκλειος A: -κλῆος Jacobs.

<sup>2</sup> Musurus: ξενοισιω A.

<sup>3</sup> Headlam: πότην A.

<sup>4</sup> ἴσον A.

<sup>5</sup> δ' ὄνηρ A.

<sup>6</sup> Musurus: παρομηρέην A.

<sup>7</sup> Weston: πισσυγαση φωρας αναιδεας A.

<sup>8</sup> Powell (Schweighäuser φλύων): φλοιων A.

<sup>9</sup> Hermann: τοια Σ. κ. ἔχων A.

<sup>10</sup> Jacobs: ὅς A.

<sup>11</sup> Casaubon: βοιωτοσ A.

<sup>12</sup> λυχνειον A.

<sup>13</sup> Meineke: οἱ δὲ A.

<sup>14</sup> Casaubon: οἱ δὲ A.

<sup>15</sup> ACE: λοφνίδα Kalbel (cf. 701 a).

<sup>16</sup> φιλόλλιος C, see note c.

<sup>17</sup> Early edd.: εατων A.

less a heart of Agathocles drove them out from their native land. Yet this man sprang from ancient forebears, from youth up he always knew how as stranger to mingle among strangers, and in his mad passion he ascended in equal flight to the height of Mimermus's verse. Well did the man portray, as he parodied the splendour of Homer's epics, cobblers or shameless thieves or lurcher bubbling over with exuberant mischievousness. Therefore they enjoyed favour in the eyes of the Syracusans. But whosoever listens to Boeotus will take not even small delight in Euboeus.'"

Many subjects of this sort were discussed at all our meetings. When evening overtook us, there would be a call for lamps, one saying "Slave, bring a lychnion," another "lychneus," another "lophnia,"<sup>b</sup> asserting that that was the name given to the torch made of bark; others still said "panos" or "phanos" or "lychnuchus" or "lychnos" and another spoke of a lamp with two wicks,<sup>c</sup> another of the "helanê,"<sup>d</sup> still another used the plural, *helanai*, asserting that this name for torches was derived from *helê*<sup>e</sup>; this, he said, was on the authority of Neanthes in the first book of his *Histories of Attalus*.<sup>f</sup> And so, one saying

<sup>a</sup> Lit. "hairy," thought to be a sign of brute courage or cunning. On the cruelty of Agathocles see Diod. xix. 6-7.

<sup>b</sup> Or lophnis, below, 701 a.

<sup>c</sup> Philyllius, Kock i. 788 from Pollux vi, 103, below, 700 f (p. 265 note c).

<sup>d</sup> Cf. Hesych. s. ἐλένη (sic): λαμπάς, δετή. Lydus, *Ost.* 5 applies the word to St. Elmo's fire. Cf. Chapouthier, *Dioscures* 140, below, 701 a.

<sup>e</sup> Hesych. γέλαν (= Fέλαν): αὐγὴ ἥλιου. Cf. Pindar, Athen. 601 c (vol. vi. p. 242) δαχθεῖς ἔλα (Bergk's accepted emendation).

<sup>f</sup> *F.H.G.* iii. 4, J. 2 B 895, 2 A 192.

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ε ἄλλος ὃ τι δὴ ποτε, ὡς τάραχον γίνεσθαι οὐ τὸν  
 τυχόντα τῶν ἐπὶ ταύτοις πίστεων παρὰ πάντων  
 λεγομένων. Σιληρόν μὲν γάρ τις τὸν γλωσσο-  
 γράφον ἔφασκεν Ἀθηναίους λέγειν τὰς λαμπάδας  
 φανούς. Τιμαχίδας δὲ ὁ Ῥόδιος δέλετρον τὸν  
 φανὸν καλεῖσθαι, οἷον, φησὶν, οἱ νυκτερευόμενοι  
 τῶν νέων ἔχουσιν . . .<sup>1</sup> οὓς οὗτοι ἐλάνας καλοῦ-  
 σιν. Ἀμερίας<sup>2</sup> δὲ γράβιον τὸν φανόν. Σέλευκος  
 δὲ οὕτως ἐξηγεῖται ταύτην τὴν λέξιν· “γράβιον  
 ἐστὶν τὸ πρίνινον ἢ δρύϊνον ξύλον ὃ περιεθλασμένον<sup>3</sup>  
 καὶ κατεσχισμένον ἐξάπτεσθαι καὶ φαίνειν τοῖς  
 f ὁδοιποροῦσιν. Θεοδωρίδας γοῦν ὁ Συρακόσιος ἐν  
 Κενταύροις<sup>4</sup> διθυράμβῳ φησὶν·

πίσσα δ' ἀπὸ<sup>5</sup> γραβίων ἔσταζεν,

οἷον ἀπὸ . . . λαμπάδων.<sup>6</sup> μνημονεύει δὲ γρα-  
 βίων καὶ Στράτις<sup>7</sup> ἐν Φοινίσσαις.

“Ὅτι δὲ λυχνούχοι οἱ νῦν καλούμενοι φανοὶ ὠνο-  
 μάζοντο Ἀριστοφάνης ἐν Αἰολοσίκωνι παρίστησιν·

καὶ διαστίλβονθ' ὀρώμεν,  
 ὥσπερ ἐν καινῷ<sup>8</sup> λυχνούχῳ,  
 πάντα τῆς ἐξωμίδος.

<sup>1</sup> Lacuna marked by Wilamowitz.

<sup>2</sup> Casaubon: αμερισ Α. Four lines in Α are here destroyed  
 by chemicals.

<sup>3</sup> Kaibel: ὅπερ (δ CE) ἐθλασμένον ACE.

<sup>4</sup> Musurus: ενεκενταυροισ Α.

<sup>5</sup> ἀπὸ C, East.

<sup>6</sup> There is space for seven letters between ἀπὸ and παδων  
 in Α.

<sup>7</sup> Schweighäuser: μν . . . . . γραβίων κα . . . . . Α.

<sup>8</sup> Salmassius: κενω Α, Pollux.

<sup>a</sup> Schol. Aristoph. *Lys.* 308 φανόν πᾶν τὸ φαῖνον ἐκάλου.

<sup>b</sup> i.e. bait, lure, as in Numenius, another parodist, vol. iii.

one thing, another another, no slight confusion arose in the testimony on these terms, cited from all sources. Silenus, the compiler of glosses, was adduced by one as saying that the Athenians called torches *phanoi*.<sup>a</sup> But Timachidas of Rhodes says that the phanos is called *deletron*,<sup>b</sup> such, for example, as young men who roam about at night carry with them . . . which they call *helanai*. Amerias calls the phanos a *grabion*. Seleucus interprets this word thus: "Grabion is the stick of ilex or oak, which when split and broken all round into splints is set on fire and gives light to travellers. Theodoridas of Syracuse, for example, says in *The Centaurs*, a dithyramb<sup>c</sup>: 'And the pitch oozed from the grabia,' that is from . . . torches. Strattis, also, mentions grabia in his *Phoenician Women*."<sup>d</sup>

As for *lychnuchoi*, Aristophanes in *Aeolosicon* proves that what are now called *phanoi* were given that name<sup>e</sup>: "And as in a new lantern (*lychnuchus*) we can see all of her glistening through her shift."

p. 290; Hesych. s. *δέλετρον φανός* ὃν οἱ νυκτερεύοντες φαίνουσι. This use of *δέλετρον* may have arisen from the practice of hunting or fishing by night. See the verses from Epicrates below (p. 255).

<sup>a</sup> Diehl ii. 295. Cf. Hesych. s. *γοβρίαί (sic) φανοί, λαμπτήρες*.

<sup>b</sup> Kock i. 726.

<sup>c</sup> Kock i. 394, Pollux x. 116. The *λυχνούχος* was properly a lamp-holder or lantern with orifices through which the light of the lamp inside shone forth. Bekk. *Anec.* 50. 23, distinguishing the torch (*φανός*) from the *λυχνούχος* says *σκευός τι ἐν κύκλῳ ἔχον κέρατα* (panels of horn), *ἐνδον δὲ λύχνου ἡμμένον, διὰ τῶν κεράτων τὸ φῶς πέμποντα*. So Arethas, of the Seven Candlesticks or Seven Churches, *λυχνίας* (= *λυχνούχους*) δὲ αὐτὰς ἀνόμασεν, οὐ λύχνους, ὡς τῆς λυχνίας οἰκείον φῶς οὐκ ἐχούσης, ἀλλ' ἄχημα μόνον οὐσῆς τοῦ λύχνου ὃς ἔχει τὸ φῶς, Migne, *Patr. Gr.* 106, p. 516.

## ATHENAEUS

ἐν δὲ τῷ δευτέρῳ Νιόβῳ προειπὼν λυχνοῦχον  
οἶμοι κακόδαιμον (φησὶν), ὁ λύχνος<sup>1</sup> ἡμῖν οἴχεται.  
εἴτ' ἐπιφέρει·

καὶ πῶς ὑπερβὰς τὸν λυχνοῦχον οἴχεται  
κάλαθέ σε;<sup>2</sup>

ἐν δὲ τοῖς ἐξῆς καὶ λυχνίδιον αὐτὸν καλεῖ διὰ  
τούτων·

ἀλλ' ὥσπερ λύχνος<sup>3</sup>  
ὁμοιότατα καθεῦδ' ἐπὶ<sup>4</sup> τοῦ λυχνιδίου.

Πλάτων δ' ἐν Νυκτὶ Μακρᾷ·

ἐξουσιν οἱ πομπεῖς<sup>5</sup> λυχνούχους δηλαδῆ;

Φερεκράτης Δουλοδιδασκάλῳ·

ἄνυσόν ποτ' ἐξελθῶν, σκότος<sup>6</sup> γὰρ γίνεται,  
καὶ τὸν λυχνοῦχον ἔκφερ' ἐνθεῖς τὸν λύχνον.

"Αλεξίς δ' Ἐκκηρυττομένῳ·

ὥστ' ἐξελὼν ἐκ τοῦ λυχνούχου τὸν λύχνον  
μικροῦ κατακαύσας ἔλαθ' ἑαυτόν,<sup>7</sup> ὑπὸ μάλης<sup>8</sup>  
τῇ γαστρὶ μᾶλλον τοῦ δέοντος προσαγαγών.

Εὐμήδης δ' ἐν Σφαττομένῳ προειπὼν·

ἡγοῦ μέν· ἦν δὲ . υικνον εἰς τὸ πρόσθ' ἰδῶν  
. . . . . ατο . ὑμένιδι . . . . . S,

ἐπιφέρει·

. . . λυχνούχῳ<sup>10</sup> . . . κο . . . . .

<sup>1</sup> Schweighäuser: λυχνοχος Α.

<sup>2</sup> Kaibel, following Cobet: καὶ ελαθεσ Α.

<sup>3</sup> Pollux: ὁ λύχνος Α.

<sup>4</sup> Pollux: καθεύδερ' ἐπι Α.

In the second *Niobus*, after first mentioning a lantern (*lychnuchos*), Aristophanes says <sup>a</sup>: "Alas, wretch that you are, our lamp is gone!" He then adds <sup>b</sup>: "And how could it have stepped over the lantern and be gone without your knowing it?" And in the verses following he calls the lantern *lychnidion*, thus <sup>c</sup>: "But he was fast asleep, as snug as a lamp fixed in a lantern." Plato in *The Long Night* <sup>d</sup>: "Of course the escorts will have lanterns (*lychnuchoi*)." So Pherecrates in *Slave-teacher* <sup>e</sup>: "Hurry and come out, for darkness is coming on, and fetch the lantern after you put the lamp in it." Alexis in *Banished* <sup>f</sup>: "So when he took the lamp from the lantern he almost burnt himself up without noticing as he furtively <sup>g</sup> put the lamp too close to his stomach." Eumcides in *Murdered*, after first saying <sup>h</sup> "You lead the way, but if, looking ahead . . ." continues: ". . . with a

<sup>a</sup> Kock i. 463.

<sup>b</sup> Kock i. 464.

<sup>c</sup> *Ibid.*, Pollux x. 119.

<sup>d</sup> Kock i. 624; the title refers to the night in which Alcmena was visited by both Zeus and Amphitryon.

<sup>e</sup> Kock i. 156.

<sup>f</sup> Kock ii. 332.

<sup>g</sup> Lit. "under the armpit"; for the general meaning cf. Dem. Or. xxix. 12 οὐδ' ὑπὸ μάλης ἢ πρόσκλησις, ἀλλ' ἐν τῇ ἀγορᾷ "and the summons was not made in secret, but in the middle of the market-place." Cf. 499 e (vol. v. p. 231).

<sup>h</sup> Kock iii. 377. For the present condition of A from this point on the curious may consult Schöll in *Hermes* iv. 160-173, Kaibel, *Ind. lect. Rost.* for the summer of 1883.

<sup>5</sup> πομπῆς Meineke (of course rightly).

<sup>6</sup> Schweighäuser: || ὅτος A, κρότος Kaibel.

<sup>7</sup> Schweighäuser: δ' ἐν κηρυττομένῳ reported in A, no longer visible.

<sup>8</sup> Elmsley: ἔλαθεν εαυτον A.

<sup>9</sup> ὑπομαλῆσ A: ὑπὸ μέλης Herwerden, ὑπὸ μάλης Meineke.

<sup>10</sup> |||υχο A.

## ATHENAEUS

Ἐπικράτης δ' ἐν Τριόδοντι ἢ Ῥωποπώλῃ προειπὼν  
 λαβὲ τριόδοντα καὶ λυχνοῦχον,  
 ἐπιφέρει·

ἐγὼ δὲ δεξιᾷ γε τόνδ' ἔχω τινά,<sup>1</sup>  
 σιδηρότευκτον ἐναλίων θηρῶν βέλος,<sup>2</sup>  
 κερατίνου τε φωσφόρου λύχνου σέλας.

Ἄλεξις Μίδωνι·

700 ὁ πρῶτος εὐρῶν μετὰ λυχνοῦχου περιπατεῖν  
 τῆς νυκτὸς ἦν τις κηδεμῶν τῶν δακτύλων.

ἐν δὲ Θεοφορήτῳ ὁ αὐτὸς Ἄλεξις·

οἶμαι γ'<sup>3</sup> ἐπιτιμῶν τῶν ἀπαντῶντων τινὰς  
 ἡμῶν ὅτι τηνικαῦτα μεθύων περιπατῶ.  
 ποῖος γάρ ἐστιν φανός, ὃ πρὸς τῶν θεῶν,  
 τοιοῦτος οἶος ὁ γλυκύτατος ἥλιος;

Ἀναξανδρίδης δὲ ἐν Ὑβρει·

οὐκουν<sup>4</sup> λαβὼν τὸν φανὸν ἄψεις μοι λύχνον;

b ἄλλοι δὲ ἔφασκον φανὸν λέγεσθαι τὴν λαμπάδα, οἱ  
 δὲ τὴν ἐκ τινῶν ξύλων τετμημένων δέσμη. Μέ-  
 νανδρος Ἀνεψιοῖς<sup>5</sup>.

ὁ φανός ἐστι μεστὸς ὕδατος οὔτωσι·  
 δεῖ τ'<sup>6</sup> οὐχὶ σείειν, ἀλλ' ἀποσείειν αὐτόθεν.<sup>7</sup>

Νικόστρατος ἐν Πατριώταις·

ὁ κάπηλος γὰρ οὐκ τῶν γειτόνων  
 ἂν τ' οἶνον ἂν τε φανὸν<sup>8</sup> ἀποδῶταί τι  
 ἂν τ' ὄξος, ἀπέπεμψ'<sup>9</sup> ὁ κατάρατος δοῦς ὕδωρ.

<sup>1</sup> κτένα "comb" Kock.

<sup>2</sup> Casaubon: μέλος Λ.

<sup>3</sup> γ' Jacobs: γὰρ Α (οἶμαι ἐπιτιμῶν CE).

<sup>4</sup> Casaubon, Porson: ευβριουκουν Λ.



lantern . . ." Epicrates in *The Trident* or *Huckster*, first saying <sup>a</sup> "Take your trident and lantern" continues: "And I in my right hand hold this thing, whatever it is, an iron-forged missile against the beasts of the sea, and the flame of the light-shedding lamp of horn." Alexis in *Midon* <sup>b</sup>: "The first man to invent walking about at night with a lantern (lychnuchos) had a care for his toes." And Alexis again in *God-inspired* <sup>c</sup>: "I fancy that some we meet may blame me for walking about drunk at this hour.<sup>d</sup> But indeed what torch, I ask the blessed gods, is so good as the sweet, sweet sun?" Anaxandrides in *Violence* <sup>e</sup>: "So take the torch and light the lamp, won't you?" Others asserted that the lamp is called a phanos, but against this were those who said that the phanos is a bundle of certain split woods. Menander in *The Cousins* <sup>f</sup>: "This torch (phanos) is full of water; it's not a job of shaking merely,<sup>g</sup> but of shaking it all out and at once." Nicostratus in *Fellow-Countrymen* <sup>h</sup>: "That huckster in our neighbourhood! If he sells one wine, or a lamp, or vinegar, the scoundrel puts water to it

<sup>a</sup> Kock ii. 285. On the use of the trident in fishing see Plato, *Soph.* 220 D-E; on fishing by night with a lantern, Oppian, *Hal.* iv. 640. See above, 699 e, note b (p. 251).

<sup>b</sup> Kock ii. 351. Among the spurious dialogues attributed to Plato was *Μίδων ἢ Ἱπποτρόφος* (Horse-Breeder), Diog. Laert. iii. 37 (62). For the sense cf. Aristoph. *Eq.* 874 εἰνού-στατόν τε τῆ πόλει καὶ τοῖσι δακτύλοισι.

<sup>c</sup> Kock ii. 325. <sup>d</sup> While the sun is still shining.

<sup>e</sup> Kock ii. 157.

<sup>f</sup> Kock iii. 20.

<sup>g</sup> To stir the flame.

<sup>h</sup> Kock ii. 225-226, cf. Aristoph. *Ran.* 1386.

<sup>2</sup> Musurus: ἀνεφύσ Α.

<sup>6</sup> δευτε Α.

<sup>7</sup> Bentley: ἀλλὰ ποδιεν αυτον Α.

<sup>8</sup> Early edd.: ἀνοτέφανον Α.

<sup>9</sup> Musurus: ἀπέπεμφεν Α.

ATHENAEUS

c Φιλιππίδης Συμπλεύσαις·

ὁ φανὸς ἡμῖν οὐκ ἔφαινε οὐδὲ ἔν.

β. ἔπειτα φυσᾶν δυστυχῆς οὐκ ἠδύνω;

Φερεκράτης δὲ ἐν Κραπατάλλοις<sup>1</sup> τὴν νῦν λυχνίαν<sup>2</sup>  
καλουμένην λυχνεῖον<sup>3</sup> κέκληκεν διὰ τούτων·

τίς τῶν λυχνεῖων<sup>4</sup> ἢ ἔργασία; β. Τυρρηνική.

ποικίλαι γὰρ ἦσαν αἱ παρὰ τοῖς Τυρρηνοῖς ἔργασίαι,  
φιλοτέχνων ὄντων τῶν Τυρρηνῶν. Ἀντιφάνης<sup>5</sup> δ'<sup>6</sup>  
Ἰππεῦσι·

τῶν δ' ἀκοντίων

συνδοῦντες ὀρθὰ τρία λυχνεῖω<sup>7</sup> χρώμεθα.

Δίφιλος δ' ἐν Ἀγνοίᾳ·

d

ἄφαντες λύχνον

λυχνεῖον ἐζητοῦμεν.

Εὐφορίων δ' ἐν Ἱστορικοῖς Ὑπομνήμασιν Διονύ-  
σιόν φησι τὸν νεώτερον Σικελίας τύραννον Τα-  
ραντίνους εἰς τὸ πρυτανεῖον ἀναθεῖναι λυχνεῖον<sup>8</sup>  
δυνάμενον καλεῖν τοσοῦτους λύχνους ὅσος ὁ τῶν  
ἡμερῶν ἐστὶν ἀριθμὸς εἰς τὸν ἐνιαυτόν. Ἐρμιππος  
δὲ ὁ κωμωδιοποιὸς ἐν Ἰάμβοις τὸ στρατιωτικὸν  
λυχνεῖον σύνθετον<sup>9</sup> οὕτως ὀνομάζει. ἐν δὲ Φορμο-  
φόροις δράματι·

<sup>1</sup> κραπατάλλοις A.

<sup>2</sup> λυχνεῖον A: λυχνίον CE.

<sup>3</sup> CE: λυχνεῖον A.

<sup>4</sup> λυχνίον A.

<sup>5</sup> Porson: ἀριστοφάνης ACE, Eust. 1971. 19.

<sup>6</sup> τὲ C.

<sup>7</sup> λυχνίον ACE.

<sup>8</sup> A: λυχνίον C.

<sup>9</sup> A: σύνθετον Schweighäuser.

before delivering it." Philippides in *Women in a Boat*<sup>a</sup>: "A. That 'lighter' (phanos) of ours wouldn't light a single thing. B. Well, were you so unlucky that you couldn't blow it into a flame?"

Pherecrates in *Good-for-Nothings* calls what is now called lychnia (lampstand or lantern) lychneion in these words<sup>b</sup>: "A. What is the workmanship of these lampstands? B. Etruscan." Indeed manufactures were various among the Etruscans, devoted as they were to the arts. Antiphanes in *The Horsemen*<sup>c</sup>: "We fasten three javelins upright together and use them as a lampstand." And Diphilus in *A Mistake*<sup>d</sup>: "Having lighted a lamp we looked about for a lampstand." Euphorion in *Historical Notes* says<sup>e</sup> that Dionysius the Younger, tyrant of Sicily, dedicated in the town-hall at Tarentum a lampstand capable of holding as many lighted lamps as there are days in the year. The comic poet Hermippus in his *Iambics*<sup>f</sup> calls the military lampstand "compound"; that is his word.<sup>g</sup> In *The*

<sup>a</sup> Kock iii. 306. Pollux ix. 30 gives the title *Συνεκπέουσα* "sailing out together"; in either case the subject is a woman or women. The pun in *φανός* and *ἔφαινον* should be noted; Eustath. 1571. 12 *καὶ ὅρα τό, "ὁ φανός οὐκ ἔφαινον," i.e. the light did not light.*

<sup>b</sup> Kock i. 169. On Etruscan bronzes cf. Athen. 28 b-c (vol. i. p. 122).

<sup>c</sup> Kock ii. 54.

<sup>d</sup> Kock ii. 541. Athen. 401 a (vol. iv. p. 314) gives this play to Diphilus or Calliades; P.-W. s. *Kalliades* 1612.

<sup>e</sup> Frag. 24 b, p. 76 Meineke.

<sup>f</sup> Kock i. 248.

<sup>g</sup> The text is uncertain, and reading *σύνθετον* for *σύνθετον* (critical note 9) does not help matters. Probably the quotation should stand after the one from Antiphanes above, and we should understand Hermippus to mean that a lampstand "so made" with javelins was "compounded," i.e. improvised. Cf. below, p. 259 note h.

ATHENAEUS

τῆδ' ἐξιόντι δεξιᾷ,<sup>1</sup>  
ὧ λυχνίδιον.

ε πανός δ' ὀνομάζεται τὸ διακεκομμένον ξύλον καὶ  
συνδεδεμένον· τούτῳ δ' ἐχρῶντο λαμπάδι. Μέν-  
ανδρος· Ἀνεψιοῖς·

οἷσ'<sup>2</sup> εἰσιῶν  
πανόν, λύχνον, λυχνοῦχον, ὃ τι πάρεστι φῶς  
μόνον πολὺ ποίει.<sup>3</sup>

Δίφιλος Στρατιώτη·

ἀλλ' ὁ πανός ὕδατος ἐστι μεστός.

πρότερος δὲ τούτων Αἰσχύλος ἐν Ἀγαμέμνονι μέ-  
μνηται | τοῦ πανοῦ (καὶ Εὐριπίδης<sup>4</sup>) | ἐν Ἴωνι.  
ἔλεγ(ον δὲ τοῦτον οἶ)<sup>5</sup> | πρὸ ἡμῶν κ(αὶ ξυλο-  
λυχνού)|χον, οὗ μνη(μονεύει Ἀλεξίς) | ἐν Εἰσο-  
οικιζ(ομένῳ οὕτως)

ὁ δὲ ξυλο(λυχνούχος . . . .

πυρὸς

ρι

χ

ο

κ(. . . . . μνημο-)<sup>6</sup>

νε(ύει δὲ Θεόπομπος ἐν Εἰρή-  
ν(ῃ λέγων οὕτως· “ ἡμᾶς δ' ἀ-  
παλ(λαχθέντας ἐπ' ἀγαθαῖς)

<sup>1</sup> τῆδεῖοντι δεξιᾷ A: τῆδ' ἐξιόντι δείξον Meineke.

<sup>2</sup> οἷσ' added by Dobree.

<sup>3</sup> Dalechamps: ποίει A.

<sup>4</sup> καὶ Εὐριπίδης added by Meineke.

<sup>5</sup> Kaibel: ἐλεῖ . . . A. At this point fol. 371<sup>r</sup> of A has so much of the second column cut away that only a few letters

*Porters* he says<sup>a</sup>: "As I go out here to the right, O my little lantern (show me the way)." Panos (=phanos) is the name given to wood split into several pieces and bound together; they used it as a torch. Menander in *The Cousins*<sup>b</sup>: "Go in and fetch a torch, a lamp, a lampstand, or whatever you can get; only make a big light." Diphilus in *The Soldier*<sup>c</sup>: "But the torch is full of water." But even before these writers Aeschylus mentions the panos in *Agamemnon*,<sup>d</sup> as does Euripides, also, in *Ion*.<sup>e</sup> Our predecessors called it also "wooden lampstand," mentioned by Alexis in *The New Tenant* thus<sup>f</sup>: "And the wooden lampstand . . . of fire . . ."<sup>g</sup> Theopompus in *The Peace* mentions also the spit-lampholder in these words<sup>h</sup>: "As, for us, by great

<sup>a</sup> Kock i. 243. See critical note 1.

<sup>b</sup> Kock iii. 21, Allinson 318.

<sup>c</sup> Kock ii. 542. Cf. above, 700 b.

<sup>d</sup> Vs. 284 μέγαν δὲ πανόν (codd. φανόν) ἐκ νήσου (Lemnos) τρίταν Ἀθῶν αἶπος Ζηγὸς ἐξεδέξατο.

<sup>e</sup> Vs. 195 πανόν (codd. πτανόν) πυρίφλεκτον αἶρει τις.

<sup>f</sup> Kock ii. 408.

<sup>g</sup> At this point may be added the compendia in CE and Eustath. 1571. 20 ff., printed separately below, p. 264.

<sup>h</sup> Kock i. 735, from Pollux x. 118, cf. vi. 103 τὸ μὲν παρὰ Θεοπόμπῳ τῷ κομικῷ ὀβελισκολύχνιον, τὸ μὲν σκευὸς ἦν στρατιωτικόν (i.e. improvised by soldiers on a campaign, cf. above, p. 257 note g), τὸ δὲ ὄνομα ὑπομόχθηρον "rather bad." The speaker is describing his relief at being freed from the inconveniences of life in camp, where torches must be mounted on spits (cf. the candle in a bottle), and swords are used as meat-knives.

at the left of the column are legible, and correspondingly, a few at the right of fol. 371<sup>v</sup>, first column.

<sup>6</sup> Supplied by Kaibel, cf. Pollux x. 118, Eust. 1571. 21, CE below, p. 264.

ATHENAEUS

τύχα(ις ὀβελισκολυχνίου)  
 καὶ ξ(ίφομαχαίρας πικρᾶς)  
 επακ  
 επισ  
 ασελ  
 ωτι  
 πῶς  
 μεν  
 δαίμ  
 γωδ  
 οῖσπ  
 φη  
 εν  
 νειμ  
 απτ  
 Φιλύ(λλιος)<sup>1</sup>  
 π  
 δι  
 λα  
 φ  
 φ  
 τ  
 ε  
 δ  
 .  
 .  
 .

Fol. 371<sup>v</sup> first column

<sup>2</sup>ὡς ἐβράδι-  
 <ζον δαΐδας> μετὰ χερσὶν  
 <ἔχοντες.> . . . δὲ τῶν ἄλλων  
 ἔμενον ἐν

DEIPNOSOPHISTAE, xv. 700

good luck, we are rid of spit-lampholder and bitter  
sword-knife" . . . . .  
. . . . .

Philyllius<sup>a</sup>: . . . . .  
. . . . .

"as they went on with torches (*daïdes*) in their  
hands" . . . . .

<sup>a</sup> Kock i. 788, below, p. 264, Eustath. 1571. 5: "Philyllius  
calls torches *daïdes*, thus following Homer."

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<sup>1</sup> Schöll, a certain supplement; below, p. 264.  
<sup>2</sup> Fol. 371<sup>v</sup>, last part of first column. Additions by Kaibel.

ATHENAEUS

δέοι κατα  
 ὄπερ ἔτι  
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κάν  
 ἦι  
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 δ' ἐνι  
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 ἦσ  
 ἐκ  
 ον  
 ψη  
 χρού  
 ἀφά  
 εἰ:  
 ον  
 υ

<διμύ>ξου



DEIPNOSOPHISTAE, xv. 700

two-nose

263

ει  
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.

COMPENDIUM IN CE

Ευλοχύχνου δὲ μέμνηται "Αλεξίς· καὶ τάχα τούτω ὁμοίον ἔστι τὸ παρὰ Θεοπόμπῳ ὀβελισκολύχνιον.<sup>1</sup> Φιλύλλιος δὲ τὰς λαμπάδας δάδας καλεῖ. οὐ παλαιὸν δ' εὖρημα λύχνος· φλογὶ δ' οἱ παλαιοὶ τῆς τε δαδὸς καὶ τῶν ἄλλων ξύλων ἐχρῶντο. "κοιμίσαι λύχνον" Φρύνιχος φησί.

Fol. 371<sup>v</sup> second column in A

καὶ λύχνον δίμυξον οἶσω<sup>2</sup> καὶ θρυαλλίδ', ἣν δέη<sup>3</sup>  
καὶ Πλάτων ἐν Νυκτὶ μακρᾷ.

ἐνταῦθ' ἐπ' αὐτῶν<sup>4</sup> τῶν κροτάφων ἔξει λύχνον  
δίμυξον.

μημημονεύει τοῦ διμύξου λύχνου καὶ Μεταγένης ἐν  
701 Φιλοθύτῃ καὶ Φιλωνίδῃς ἐν Κοθόρνοισι. Κλεί-

<sup>1</sup> ὀβελισκόλυχνον CE. Eust. 1571. 21 τάχα, φασίν, ὁμοίος ἔστι τῷ παρὰ Θ. ὀβελισκολύχνῳ. See G. and H. 358.

<sup>2</sup> With the syllable σω the second column of fol. 371<sup>v</sup> becomes entirely legible. The words preceding added by Porson.

<sup>3</sup> Early edd.: ἣν δε μι Α.

<sup>4</sup> Kock: ἀκρων Α, ἐντεῦθεν ἐπ' ἀκρων Meineke.

<sup>5</sup> Yet the word λύχνος occurs *Od.* xix. 34, quoted at 698 f note a (p. 246), possibly meaning torch-holder; *Batrachom.*

## COMPENDIUM IN CE.

A "wooden lamp" is mentioned by Alexis; it may be that the "spit-lamp" in Theopompus is similar to it. Philyllius calls torches *daïdes*. The lamp is not an ancient invention<sup>a</sup>; for light the ancients used torches of pine and other woods. "To put a lamp to sleep" is a phrase used by Phrynichus.<sup>b</sup>

"I will fetch a two-nose lamp and wicks, if need be."<sup>c</sup> Plato, also, in *The Long Night*<sup>d</sup>: "There, on his very temples, he'll have a two-nose lamp." This kind of lamp is mentioned also by Metagenes in *Fond of Sacrifices*<sup>e</sup> and by Philonides in *The Buskins*.<sup>f</sup>

180, and in Alcaeus, Athen. 430 d (vol. iv. p. 450) *τί τὰ λέχνη δμμένομεν*; Very early Minoan lamps in Walters, *B. M. Cat. Gr. and Rom. Lamps*, p. 24, Broneer, *Corinth* iv. 11.

<sup>b</sup> Kock i. 377, from Pollux vii. 178: *ἔπειρ' ἐπειδὴν τὸν λέχνον κατακοίμω* "then, when he has put the lamp to sleep."

<sup>c</sup> Probably from Philyllius, above, p. 260, Kock i. 788; cf. Pollux vi. 103. See also p. 249.

<sup>d</sup> Kock i. 624, cf. above, 699 f, p. 252.

<sup>e</sup> Kock i. 708, Pollux vi. 103 *δίμυξον ἢ τριμυξον, ὡς ἐμοὶ δοκεῖ*, cf. x. 115.

<sup>f</sup> Kock i. 255, Pollux x. 115 *ὥσπερ οἱ δίμυξοι τῶν λέχνων*.

## ATHENAEUS

ταρχος δ' ἐν ταῖς Γλώσσαις λοφνίδα<sup>1</sup> φησὶ καλεῖν  
 Ῥοδίου τὴν ἐκ τοῦ φλοιοῦ τῆς ἀμπέλου λαμπάδα.  
 Ὅμηρος δὲ τὰς λαμπάδας δετὰς ὀνομάζει·

καίόμεναί τε δεταί, τὰς τε τρεῖ ἐσσύμενός περ.

ἐλάνη δὲ ἡ λαμπὰς καλεῖται, ὡς Ἀμερίας φησὶν,  
 Νίκανδρος δ' ὁ Κολοφώνιος ἐλάνην τὴν τῶν κα-  
 λάμων δέσμην. λύχνα δὲ οὐδετέρως εἴρηκεν  
 Ἡρόδοτος ἐν δευτέρᾳ Ἱστοριῶν. λυχνοκαυτίαν δέ,  
 ἣν οἱ πολλοὶ λέγουσιν λυχναίαν, Κηφισόδωρος  
 ἐν Ὑί.<sup>2</sup>

Καὶ ὁ Κύνουλκος αἰεὶ ποτε τῷ Οὐλπιανῷ ἀντι-  
 κορυσσόμενος ἔφη· “ἐμοὶ δέ, παῖ δωρόδειπνε,  
 ἄσσαρίου κανδήλας πρίω, ἵνα κάγω κατὰ τὸν καλὸν  
 Ἀγάθωνα ἀναφωνήσω τάδε τὰ τοῦ ἡδίστου Ἀρι-  
 στοφάνους·

ἐκφέρετε πεύκας κατ' Ἀγάθωνα φωσφόρους.”

καὶ ταῦτ' εἰπὼν

οὐρὰν ὑπίλας<sup>3</sup> ὑπὸ λεοντόπουν βάσιν,

ὑπεξῆλθεν τοῦ συμποσίου ὑπνηλὸς κάρτα γενόμενος.

Τῶν δὲ πολλῶν τὸ ἰὴ παιῶν<sup>4</sup> ἐπιφθεγγομένων ὁ  
 Ποντιανὸς ἔφη· “τὸ ἰὴ παιῶν,<sup>4</sup> ἄνδρες φίλοι,

<sup>1</sup> Musurus: λοφίδα Α.

<sup>2</sup> Schweighäuser: οἰεί Α.

<sup>3</sup> Valckenaer: ὑπίλας Α.

<sup>4</sup> ἰη παιῶν Α.

<sup>a</sup> Above, 699 d, p. 248; Hesych. s. λοφνίδια λαμπάδια.

<sup>b</sup> Pl. xi. 554, xvii. 663, of a lion driven off by hunters.  
 δεταί means “bound together,” of splints or faggots soaked  
 in pitch or oil.

<sup>c</sup> Above, 699 d, p. 249 and note d.

<sup>d</sup> Frag. 89 Schneider, p. 120.

<sup>e</sup> ii. 62, of the Festival of Lamps, λυχνοκαίη, in the city  
 of Sais, on which see How and Wells's note. τὰ λύχνα(α) is

Cleitarchus in his *Glossary* says the Rhodians call the torch made from the bark of the vine, a *lophnis*.<sup>a</sup> And Homer has a word *detai* for torches<sup>b</sup>: "And blazing torches, from which he shrinks, though he is eager to attack." The torch is also called *helanê*,<sup>c</sup> as Amerias asserts, and Nicauder of Colophon calls the bundle of reeds *helanê*.<sup>d</sup> The plural of *lychnos* (lamp) is neuter, *lychna*, in Herodotus, second book of his *Histories*.<sup>e</sup> What most people speak of as *lychnapsia* (lamp-lighting) is called *lychnokautia* by Cephisodorus in *The Pig*.<sup>f</sup>

Thereupon Cynulcus, who was always butting against Ulpian, said: Boy, waiter! Buy me a penny-worth<sup>g</sup> of candles, for I want to declaim these words which sweetest Aristophanes quotes from the beautiful Agathon<sup>h</sup>: "Bring ye out, as Agathon said, the light-bearing sticks of pine." And after quoting "wrapping his tail beneath his lion-foot legs,"<sup>i</sup> he sneaked out of the party, for he had become very sleepy.

Since most of the company were now beginning to utter the refrain, *iê païôn*,<sup>j</sup> Pontianus said: As to

Porson's emendation for the unmetrical *τόν λύχνον* in Alcaeus, quoted above, p. 264 note a.

<sup>a</sup> Kock i. 802. I follow the punctuation and interpretation of Sophocles, *Lexicon s. λυχναιμία* as against Kock (see also Eust. 1571. 22, whom Kock accuses of misunderstanding Athenaeus). With *λυχναιμία*, found also in *Amherst Pap.* ii. 70, 10 and *I. G. Rom.* iv. 117, cf. *περί λύχνων ἀφ᾽ ἑσῆς* Herod. vii. 215. *λυχνοκαυτία* occurs only here.

<sup>b</sup> He uses the old form, *assarius*, of Lat. *as*, as also the Lat. *candela*, torch.

<sup>c</sup> *T.G.F.* 766, Kock i. 514.

<sup>d</sup> Wittily adapted from Eur. *Oedipus*, *T.G.F.* 532, of the Sphinx, *οὐράν ὑπὸ πλάσ' ὑπὸ λεοντόπον βᾶσαι καθίζετο*, "wrapping her tail . . . she sat down," Aelian, *N.A.* xii. 7.

<sup>e</sup> Above, 696 f, p. 234.

## ATHENAEUS

μαθεῖν βούλομαι εἴτε παροιμία ἐστὶν εἴτε ἐφήμνιον  
 εἴτε τι ἄλλο." πρὸς ὃν ὁ Δημόκριτος ἔφη·  
 "Κλέαρχος ὁ Σολεὺς οὐδενὸς ἂν δεύτερος τῶν τοῦ  
 σοφοῦ Ἀριστοτέλους μαθητῶν ἐν τῷ προτέρῳ περὶ  
 Παροιμιῶν 'τὴν Αἰτωίαν,' φησὶν, 'ἐκ Χαλκίδος τῆς  
 Εὐβοίας ἀνακομίζουσαν εἰς Δελφοὺς Ἀπόλλωνα καὶ  
 Ἄρτεμιν γενέσθαι περὶ τὸ τοῦ κληθέντος Πύθωνος  
 σπήλαιον. καὶ φερομένου τοῦ Πύθωνος ἐπ' αὐτοὺς  
 δ ἢ Αἰτωίαν τῶν παίδων τὸν ἕτερον ἐν ταῖς ἀγκάλαις  
 ἔχουσα, προσβάσα<sup>2</sup> τῷ λίθῳ τῷ νῦν ἔτι κειμένῳ  
 ὑπὸ τῷ ποδὶ τῆς χαλκῆς εἰργασμένης Αἰτωίαν, ὃ  
 τῆς τότε πράξεως μίμημα γενόμενον<sup>3</sup> ἀνάκειται  
 παρὰ<sup>4</sup> τὴν πλάτανον ἐν Δελφοῖς, εἶπεν "ἔε παῖ."  
 (τυχεῖν δέ τῳ μετὰ χεῖρας ἔχοντα τὸν Ἀπόλ-  
 λωνα.) τοῦτο δ' ἐστὶν ὡς ἂν εἴποι τις "ἄφιε παῖ"  
 καὶ "βάλε παῖ." διόπερ ἀπὸ τούτου λεχθῆναι φασιν  
 τὸ ἔε παῖ καὶ ἔε παιῶν. ἔνιοι δὲ παρεγκλίνοντές  
 τε τὴν λέξιν καὶ ψιλοῦντες<sup>5</sup> ἐπὶ τοῖς<sup>6</sup> δεινοῖς ἀλε-  
 ο ξητήριόν τινα παροιμίαν λέγουσιν 'ἢ παιῶν' καὶ  
 οὐχὶ 'ἔε παῖ.' πολλοὶ δὲ καὶ ἐπὶ τοῖς τέλοσιν ἔχουσαν  
 ἐπιφθεγγόμενοι οἱ μὲν ἐν παροιμίᾳ φασὶν οὕτως  
 τοῦτο δὴ τὸ λεγόμενον 'ἢ παιῶν,' διὰ δὲ τὸ λίαν  
 ἡμῶν εἶναι σύνηθες λαυθάνον ὃν ἐν παροιμίᾳ· οἱ δὲ  
 τὸ τοιοῦτο λέγοντες οὐχ ὡς παροιμίαν. τὸ δὲ ὑφ'  
 Ἡρακλείδου τοῦ Ποντικοῦ λεχθέν φανερώως πέ-  
 πλαστοί, ἐπὶ σπονδαῖς τοῦτο πρῶτον εἰς τρεῖς εἰπεῖν

<sup>1</sup> CE: παρα Α.

<sup>2</sup> AC: προσβάσα Ε.

<sup>3</sup> ὅς . . . γενόμενος CE.

<sup>4</sup> περὶ C.

<sup>5</sup> ψιλοῦντες added by Kaibel, cf. Schol. II. xv. 365.

<sup>6</sup> At this point A, fol. 372<sup>c</sup>, second column, is badly damaged by acids.

that *iē paion*, my friends, I should like to know whether it is a proverb, refrain to a hymn, or something else. In answer to him Democritus said: Clearchus of Soli, who was second to none among the disciples of wise Aristotle, tells us in the first of his two books *On Proverbs*<sup>a</sup> that "Leto, bringing Apollo and Artemis up to Delphi from Chalcis in Euboea, arrived near the cave of the beast called Python. When the Python rushed upon them, Leto, still holding one of the children in her arms, mounted the stone still lying at the foot of the Leto wrought in bronze—a representation of the deed done at that time which is set up beside the plane tree in Delphi—and cried, 'At him, my son!' (It happened that Apollo had a bow in his hand.) This cry, '*hie pai*' is as much as to say, 'Hurl, son,' or 'Shoot, son.' From this, they therefore say, came the expression *hie pai* or *hie paion*." But some authorities, altering the word by pronouncing it with the smooth breathing, say that it is a kind of proverb uttered to ward off danger, and is *iē paion*, not *hie pai*.<sup>b</sup> Many use it as an ejaculation when a job is finished; some of these say that this saying, *iē paion*, is proverbial, but because of its familiarity we forget that it is proverbial; but others who use it deny that it is a proverb.<sup>c</sup> But the assertion of Heracleides of Pontus<sup>d</sup> is plain fiction, namely, that "at libations the god

<sup>a</sup> *F.H.G.* ii. 318. Cf. the fine chorus on this theme Eur. *I.T.* 1234-1282.

<sup>b</sup> This was the doctrine of the school of Crates, as against Aristarchus. On *Ib.* xv. 365, *ἤτε Φοῖβε*, the Schol. says 'Ἀρίσταρχος δασύει (writes with the rough breathing), ἀπὸ τῆς ἐσεως (shooting) τῶν βελῶν οἱ δὲ περὶ τὸν Κράτητα ψιλῶς (with smooth breathing) ἀπὸ τῆς ἰάσεως (from his healing power).

<sup>c</sup> With *παροιμία* as used here cf. "slogan."<sup>d</sup> Voss 51.

## ATHENAEUS

τὸν θεὸν οὕτως ἰῆ παιάν, ἰῆ παιάν, ἰῆ παιάν.<sup>1</sup>  
 ἐκ ταύτης γὰρ τῆς πίστεως τὸ τρίμετρον καλού-  
 μενον ἀνατίθησι τῷ θεῷ, φάσκων τοῦ θεοῦ διὰ<sup>2</sup>  
 τοῦθ' ἐκάτερον εἶναι τῶν μέτρων, ὅτι μακρῶν μὲν  
 τῶν πρώτων δύο συλλαβῶν λεγομένων ἰῆ παιάν,<sup>3</sup>  
 ἠρῶον γίνεται, βραχέως<sup>4</sup> δὲ λεχθεισῶν ἰαμβεῖον.<sup>5</sup>  
 διὰ δὲ τοῦτο δῆλον ὅτι καὶ τὸν χωλίαμβον<sup>6</sup> ἀνα-  
 θετέον αὐτῷ. βραχειῶν γὰρ γινομένων εἰς δύο τὰς  
 ἀπασῶν τελευταίας συλλαβὰς εἰς μακρὰν ποιήσει  
 τις, ὃ Ἰππώνακτος ἰαμβος ἔσται.”

Μετὰ ταῦτ' ἤδη μελλόντων καὶ ἡμῶν ἀνίστασθαι  
 ἐπεισηλθον παῖδες φέροντες ὁ μὲν τις θυματήριον,  
 ὃ δὲ . . . . . ?

τοῦ συμποσίου . . . . . δε | <λιβ>α(ν)ωτοῦ  
 <θυμίασ>ιν προ|<γ>σας — — — δῆ . . . |  
 — — — — — ηθυταῦ | — — — — — τὰ τὸν |  
 — — — — — αν. τῆν . . . . . ενορ . . . . .  
 οι | . . . . . ὃ . . . . . καὶ τότε ε | . . . . . ε .  
 τοῦ θ(υμι)ατηρίου | . . . . . καὶ ε . τοῦ  
 <λι>βανωτοῦ, | τοῖς θεοῖς πᾶσι καὶ πάσαις | εὐξά-  
 μενος, ἐπισπέσας<sup>8</sup> | τοῦ οἴνου καὶ δούς κατὰ | τὸ  
 νόμιμον τὸ<sup>9</sup> ἐπιχώριον τὸ | λοιπὸν τοῦ ἀκράτου  
 τῷ | διδόντι ἐκπιεῖν παιδί | τὸν εἰς τὴν Ὑγίειαν  
 102 παι|ᾶνα ἄσας τὸν ποιηθέν]τα ὑπὸ Ἀρίφρονος  
 τοῦ Σικυωνίου τόνδε·

<sup>1</sup> Kaibel following Casaubon: ἰη παιάν ἰη παιάν A, ἰη παιάν  
 ἰε παιών CE.

<sup>2</sup> διὰ added by Kaibel.

<sup>3</sup> CE: βραχέων A.

<sup>5</sup> Kaibel: ἰαμβον ACE.

<sup>4</sup> CE: ἰαμβίον A.



was the first to utter the refrain three times, 'iê paián, iê paián, iê paián.' " In this belief he ascribes to the god the trimeter, as it is called, alleging that " to the god belong both types of trimeter, for the reason that if the first two syllables are pronounced long, *iê páiān* becomes a heroic measure,<sup>a</sup> but if pronounced short, it is an iambic measure; but on this showing it is clear that the limping iambus<sup>b</sup> must also be ascribed to Apollo. For if (the first syllable in each measure being considered short) one prolongs the last two syllables of all, the verse will belong to the type represented by Hipponax."

Thereupon, as we were now on the point of arising to depart, slaves entered in succession, one bearing a censer, another (cups for a libation) . . . (Then Larensis, our host), having performed the rite of purification with frankincense . . . prayed to all the gods and goddesses; he then made libation of wine, and after giving, according to the custom of the place, the remainder of the unmixed wine to the slave who had served it to drink up, he sang the following paean to Hygieia composed by Ariphron of

<sup>a</sup> Two spondees, forming a "measure" of the heroic verse, or hexameter, which he regards as a trimeter.

<sup>b</sup> The trimeter scazon, choliambus, or Hipponactean,  
 - - - | - - - | - - -

<sup>6</sup> *ei* deleted here by Wilamowitz following Casaubon, reading *ei μακρὰς* for *eis μακρὰν*.

<sup>7</sup> Here the last three lines of fol. 372<sup>r</sup>, second column, have vanished. What follows, in col. 1 of 372<sup>r</sup>, is to me illegible. The supplements are due to Schöll.

<sup>8</sup> Kaibel: *ἐπισπάσας* A.

<sup>9</sup> τὸ added by Kaibel. CE have here: *ὅτι ἔθος ἦν ἀραστῶσι τοῦ δειπνοῦ καὶ ἀπέλασι τὸ λοιπὸν τοῦ ἀκράτου τῷ διδόντι παιδι ἐκπιεῖν δίδοναι.*

ATHENAEUS

Υγίεια, πρεσβίστα μακάρων, μετὰ σοῦ ναίοιμι τὸ  
λειπόμενον βιωτᾶς, σὺ δέ μοι πρόφρων σύνοικος  
εἴης·

εἰ γάρ<sup>1</sup> τις ἢ πλούτου χάρις ἢ τεκέων  
ἢ<sup>2</sup> τᾶς ἰσοδαίμονος<sup>3</sup> ἀνθρώποις βασιληίδος ἀρχᾶς<sup>4</sup>  
ἢ πόθων,

b οὓς κρυφίους<sup>5</sup> Ἀφροδίτας ἄρκυσι<sup>5</sup> θηρεύομεν,  
ἢ εἰ τις ἄλλα θεόθεν ἀνθρώποισι τέρψις ἢ πόνων  
ἀμνησῶ<sup>6</sup> πέφανται,

μετὰ σεῖο, μάκαιρ' Ὑγίεια,  
τέθαλε πάντα καὶ λάμπει Χαρίτων δάροις<sup>8</sup>  
σέθεν δέ χωρὶς οὔτις εὐδαίμων ἔφν.<sup>9</sup>

καὶ ἀσπα[sάμενος ἡμᾶς φιλοφρό(νωσ)]<sup>10</sup> . . . ἀπο-  
μάττοντας . . . |<sup>11</sup> . . . οἶδασιν ο(ί πα)λαιοί.<sup>10</sup>  
Σώπατρος γὰρ ὁ (φλυακο)γράφος<sup>12</sup> ἐν τῷ ἐπι-  
γραφομένῳ δράματι Φακῆ λέγει οὕτως·

κρεανομοῦμαι καὶ τὸν ἐκ Τυρρηνίας<sup>13</sup>  
οἶνον σὺν ὀκτῶ λαμβάνειν ἐπίσταμαι.

Ταῦτα, φίλτατε Τιμόκρατες, κατὰ τὸν Πλάτωνα  
c οὐ Σωκράτους νέου καὶ καλοῦ παίγνια, ἀλλὰ τῶν

<sup>1</sup> CE: ἢ γάρ A.

<sup>2</sup> ἢ added from Sext. Emp.

<sup>3</sup> CE: εἰσοδαίμονος A.

<sup>4</sup> τ' ἀρχᾶς CE: ἀρχᾶσ A.

<sup>5</sup> ἀρκυσιων CE: ἀρκουσι A, ἀρκυσι Inscr. Epid., ἔρκεσι Cod. Ottob.

<sup>6</sup> CE: ἀμνησῶ A.

<sup>7</sup> CE: ὕγεια A.

Sicyon<sup>a</sup>: "Hygieia, most revered of the blessed gods, with thee may I dwell for the rest of my life, and be thou the gracious inmate of my house. For if there is any delight in wealth or in offspring, or in royal dominion which makes men equal to gods, or in those desires which we seek to capture by Aphrodite's hidden nets, or if any other joy or surcease from toil hath been revealed to men by the gods, it is with thy help, blessed Hygieia, that they all flourish and shine in the Graces' discourse. Without thee, no man is happy." He then embraced us fondly . . . wiping the hands . . . known to the ancients. Sopater, the writer of farces, says in the play entitled *Lentil Soup*<sup>b</sup>: "I can carve meat for myself, and I know how to take Tuscan wines with any party of eight."

These remarks, my very dear Timocrates, are not, to quote Plato,<sup>c</sup> the light jests of a young and noble Socrates, but the serious thoughts of the wiseacres

<sup>a</sup> *P.L.G.*<sup>4</sup> iii. 595-597, Diehl ii. 130, Edmonds iii. 400, Kaibel, *Epigr. Graeca* 1027, pp. 433-435 (= *I.G.* iii. 171, p. 66), Bowra, *Class. Qu.* 32 (1938), 182. Lucian, *Pro Laps. inter Salut.* 6, quoting the beginning, describes the poem as τὸ γνωριμώτατον ἐκείνο. It seems to have remained a favourite for many centuries, for Aripbron lived ca. 400 B.C.; Max. Tyr. 7. 1, p. 75 Hobein. See also Sext. Empir. 11. 49, p. 386 Mutschmann, quoting similar phrases from Licymnius: Plut. *Virt. Mor.* 450 A, *Frat. Amor.* 479 A. See also P. Maas, *Epid. Hymnen* 148, 160.

<sup>b</sup> Kaibel 196. On the number at table see p. 95.

<sup>c</sup> *Epist.* ii. 314 c τὰ δὲ νῦν λεγόμενα Σωκράτους ἐστὶν καλοῦ καὶ νέου γεγονότος.

<sup>d</sup> ὄσποις Cod. Ottob. confirming Crusius: ὄσποι or ὄσπει A (so Schöll), ὄσπ C, ὄσπ γρ. ὄσπ E.

<sup>e</sup> ἐδῶ, added from Sext. Emp.: om. ACE.

<sup>f</sup> Schöll.  
Jasaubon.

<sup>11</sup> Three lines are here lost in A.

<sup>12</sup> Musurus: τυρρηναῖος A.

## ATHENAEUS

δειπνοσοφιστῶν σπονδάσματα. κατὰ γὰρ τὸν  
Χαλκοῦν Διονύσιον·

τί κάλλιον ἀρχομένοισιν<sup>1</sup>  
ἢ καταπανομένοις ἢ τὸ ποθεινότατον;

ΑΘΗΝΑΙΟΥ ΝΑΥΚΡΑΤΙΤΟΥ ΔΕΙΠΝΟΣΟΦΙΣΤΩΝ : ΙΕ :

<sup>1</sup> Casaubon (yet see Schroeder on Pind. frag. 89): ἀρχομένοιο  
ACE.

at dinner. As the Bronze Dionysius says <sup>a</sup>: "What nobler theme for you and me is there, either at the beginning or at the close, than that which we desire the most?" <sup>b</sup>

<sup>a</sup> *P.L.G.*<sup>4</sup> ii. 264, Diehl i. 75, imitating Pindar frag. 89, *P.L.G.*<sup>5</sup> i. 419, Sandys (*L.C.L.*) 564. On his name see above, 669 d (p. 86).

<sup>b</sup> This seems like a lame and impotent conclusion, and indeed we could wish for a more lucid verse. Throughout the work Timocrates has expressed desire to hear all he could of the parties at which Athenacus was present.

.....

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