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## LYRA GRAECA

II



# LYRA GRAECA

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

NEWLY EDITED AND TRANSLATED BY

J. M. EDMONDS

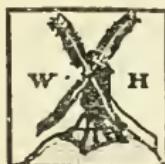
LATE FELLOW OF JESUS COLLEGE CAMBRIDGE

IN THREE VOLUMES

VOLUME II

INCLUDING

STESICHORUS IBYCUS ANACREON AND SIMONIDES



LONDON : WILLIAM HEINEMANN  
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## PREFACE

IN introducing my second volume I have to thank the Egyptian Exploration Society for their kind permission to include the fragment of the *Sayings of Simonides* from the *Hibeh Papyri* and the new fragment of Ibycus from the XVth Oxyrhynchus volume.

While I was making the Index I found that I had omitted the second reference to Simonides in the *Parian Chronicle*, that recording his death at the age of ninety in the year 468 b.c., and the following characteristic anecdote of Timocreston in the *Περὶ Κακιῶν* of Philodemus, first rightly emended by Wilamowitz in his *Sappho und Simonides*: ‘When that conceited fellow Timocreston of Rhodes was asked, as he came before the judge of the competition, where he hailed from, he replied: “You shall hear presently from the herald”—a remark which was passed on. However, his Castor-song proved so little to the liking of his audience that the judge stretched out his wand and nearly stopped him before he had finished. This meant defeat; and when, as he withdrew, his questioner repeated “Where do you hail from?” he replied “From Seriphos.”’

Readers of Volume I should make the following corrections—none of which, by the way, is necessitated by any lapse of Mr. Heinemann’s admirable staff: at p. 16 near the bottom read ἀριθμητέστατ; p. 45 l. 5 632–629 b.c.; Aleman l. 14 γεραιτάτος 35 μησαμένοι, 44 μωμέσθαι, 45 εῖμεν; Alcaeus l. 1.

## PREFACE

"Απολλον, 2 ὄν, 5 Βέλφοις, 15 Βελφίκοις, or better, perhaps, Βελφάοις, comparing *Etymologicum Magnum* 200. 24 and a Thessalian inscription published in the *Mitteilungen* for 1896 p. 248; at the bottom of p. 323 delete the word *footnote*; at p. 318 l. 9 read ἀνθρώποις, l. 10 ἀργυροῖς, fr. 27, l. 4 γεινομένουσιν as in the *Classical Review* for 1916 p. 103, fr. 86 παίσαν κακοτάτων πεδέχουσαν. In the *Proceedings of the Cambridge Philological Society* for 1922, p. 14, I have proposed the following reading of the passage beginning at l. 46 of Aleman's *Partheneion*: ἐκπρέπης τῶς ὥπερ αἱ τις | ἐν δρόσοις στάσειν ἵππον | παγὸν ἀΦεθλοφόρον καναχάποδα | ταις ἐπιπετριδίων ὄνάγρων, comparing Aeschylus' ἐπιτυμβίδιος, Strabo 568 τὰ τῶν Λυκαόνων ὄροπέδια ψυχρὰ καὶ ψιλὰ καὶ ὄναγροβοτα, and Aeschylus *Agamemnon* 141 with Callimachus *Hecale* col. 2 l. 4, and supposing the corruption of ὄνάγρων to have proceeded thus: ὄνάγρων—ὄναίρων—ὄνείρων, with which we may compare ὄναρ and Hesychius ἄναιρον ὄνειρον Κρῆτες.

The newly discovered fragments of Lesbian poetry are reserved for the appendix to Volume III.

I may be allowed to add that the one wholly unfavourable criticism published of my first volume will be found to be fully answered partly in the *Classical Review* for November 1922 and partly in the above volume of the Cambridge Philological Society's *Proceedings*.

J. M. E.

CAMBRIDGE,  
September 22, 1923.

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<sup>1</sup> a special type of Ionic

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<sup>1</sup> see note on p. 300

<sup>2</sup> see note on p. 350

see note on p. 420

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VOL. II.

B

## EXEMBROTOT

'Επίγραμμα

Paus. 10. 7. 3 [π. Πυθίων]: τῆς δὲ τεσσαρακόστης Ὀλυμπιάδος καὶ ὄγδοης, ἦν Γλαυκίας ὁ Κροτωνιάτης ἐνίκησε, ταύτης ἔτει τρίτῳ ἀθλα ἔθεσαν οἱ Ἀμφικτύονες κιθαρῳδίας μὲν καθὰ καὶ ἐξ ἀρχῆς, προσέθεσαν δὲ καὶ αὐλῳδίας ἀγώνισμα καὶ αὐλῶν ἀνηγορεύθησαν δὲ νικῶντες Κεφαλλήν τε Μελάμπους κιθαρῳδίῃ καὶ αὐλῳδὸς Ἀρκᾶς Ἐχέμβροτος, Σακάδας δὲ Ἀργεῖος ἐπὶ τοῖς αὐλοῖς . . . δευτέρᾳ δὲ Πυθιάδι . . . αὐλῳδίαν τε κατέλυσαν, καταγνόντες οὐκ εἶναι τὸ ἄκουσμα εὑφημον· ἡ γὰρ αὐλῳδία μελή τε ἦν αὐλῶν τὰ σκυθρωπότατα καὶ ἐλεγέναι<sup>1</sup> προσαδόμενα τοῖς αὐλοῖς. μαρτυρεῖ δέ μοι καὶ τοῦ Ἐχέμβροτου τὸ ἀνάθημα, τρίπους χαλκοῦς ἀνατεθεὶς τῷ Ἡρακλεῖ τῷ ἐν Θήβαις· ἐπίγραμμα δὲ ὑπό τρίπους ἔχει.<sup>2</sup>

'Ηρακλέει <Θηβαίω> Ἐχέμβροτος "Ἀρκας ἔθηκε νικάσας τόδ' ἄγαλμ' Ἀμφικτυόνων ἐν ἀέθλοις <αὐλῳδὸς> μέλει' ήδ' ἐλέγους" Ελλησιν ἀείδων.<sup>3</sup>

<sup>1</sup> mss μελέτη τε and ἐλεγέναι καὶ θρῆνοι

<sup>2</sup> miss εἰχεν

<sup>3</sup> the three lines were apparently written round the bowl, down one leg, and round the base, respectively, for P. read ll. 1 and 3 as though they began with Ἐχέμ. and Ελλησιν: Θηβαίω and αὐλῳδὸς is from context (*Camb. Philol. Soc. Proc.* 1922); mss Ἐχ. Ἀρκ. θῆκε Ἡρακλεῖ and ἀέθλοις (ἀθλοῖς) "Ελλησι(ν) δ' ἀείδων μέλεα καὶ ἐλέγους

## ECHEMBROTUS

### INSCRIPTION

Pansanias *Description of Greece* [on the Pythian Games]: In the 3rd year of the 48th Olympiad (B.C. 586<sup>1</sup>) at which the victor was Glauclias of Crotona, the Amphictyons established competitions for flute-song and flute-playing in addition to the contest for singers to the lyre which had been held from the beginning. The winners proclaimed on the occasion were a Cephallenian named Melampus in lyre-song, Echembrotus the Arcadian in flute-song, and Sacadas of Argos in flute-playing. . . At the 2nd Pythiad they abandoned the flute-song, having decided that it was not an auspicious form of music. For the flute-song consisted of very doleful flute-music and elegies sung to its accompaniment. My witness here is the offering set up by Echembrotus, which consists of a bronze tripod dedicated to the Theban Heracles, bearing the following inscription :

To the Theban Heracles Echembrotus of Arcadia dedicated this offering in return for his victory at the Games of the Amphictyons, where he sang to the Greeks melodies and elegiac lines to the music of the flute.

<sup>1</sup> the date of the 1st Pythiad is given by some authorities as 582

## ΣΑΚΛΔΑ

### Βίος

Paus. 9. 30. 2 [π. Ἐλικῶνος]. ποιητὰς δὲ η̄ καὶ ἄλλως ἐπιφανεῖς ἐπὶ μουσικῆ τοσῶνδε εἰκόνας ἀνέθεσαν. Θάμυριν μὲν αὐτὸν τε ἥδη τυφλὸν καὶ λύρας κατεαγνίας ἐφαπτόμενον, Ἀρίων δὲ ὁ Μηθυμναῖος ἔστιν ἐπὶ δελφῖνος, οὐ δὲ Σακάδα τοῦ Ἀργείου τὸν ἀνδριάντα πλάσας, οὐ συνεὶς Πινδάρου τὸ ἐς αὐτὸν Προοίμιον, ἐποίησεν οὐδὲν ἐς τὸ μῆκος τοῦ σώματος εἶναι τῶν αὐλῶν μείζονα τὸν αὐλητήν, κάθηται δὲ καὶ Ἡσίοδος κιθάραν ἐπὶ τοῖς γόνασιν ἔχων, κ.τ.λ.

Plut. Mus. 8 [π. νόμων αὐλωδικῶν]. καὶ ἄλλος δ' ἔστιν ἀρχαῖος νόμος καλούμενος Κραδίας, ὃν φησιν Ἰππωναξ Μίμνερμον αὐλῆσαι. ἐν ἀρχῇ γὰρ ἐλεγεῖα μεμελοποιημένα οἱ αὐλῶδοὶ ἥδον· τοῦτο δὲ δηλοῦ η̄ τῶν Παναθηναίων ἀναγραφὴ<sup>1</sup> η̄ περὶ τοῦ μουσικοῦ ἀγῶνος. γέγονε δὲ καὶ Σακάδας Ἀργεῖος ποιητὴς μελῶν τε καὶ ἐλεγείων μεμελοποιημένων· οὐ δ' αὐτὸς καὶ αὐλητὴς<sup>2</sup> ἀγαθὸς καὶ τὰ Πύθια τρὶς νενικηκὼς ἀναγέγραπται· τούτου καὶ Πίνδαρος μνημονεύει· τόνων γοῦν τριῶν ὅντων κατὰ Πολύμναστον καὶ Σακάδαν, τοῦ τε Δωρίου καὶ Φρυγίου καὶ Λυδίου, ἐν ἑκάστῳ τῷν

<sup>1</sup> Cob: mss γραφὴ

<sup>2</sup> Westphal: mss ποιητὴς

## SACADAS

### LIFE

Pausanias *Description of Greece* [on Mount Helicon]: The poets or persons otherwise eminent in music who have been accorded statues are these. Thamyris is represented as he was when he had gone blind, holding a broken lyre, Arion of Methymna is seated on a dolphin, Sacadas of Argos is portrayed, by a sculptor who did not understand Pindar's Prelude in his honour, as a flute-player no bigger than his flutes, Hesiod sits with his lyre upon his lap, etc.

Plutarch *Music* [on flute-sung Nomes]: There is another ancient Nome called Cradias, which Hippoanax declares to have been played by Mimnermus. For in the earliest times the singers to the flute sang elegiac verse set to music. This is made clear by the Panathenaic register of the winners of the musical contest. Sacadas of Argos also, who is mentioned by Pindar, was a composer of tunes and elegiac poems set to tunes, and at the same time was a great flute-player with three Pythian victories to his name. It seems that of the three 'modes' employed by Polymnastus and Sacadas, the Dorian, the Phrygian, and the Lydian, Sacadas taught his

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είρημένων τόνων στροφὴν ποιήσαντά φασι τὸν Σακάδαν διδάξαι ἃδειν τὸν χορόν, Δωριστὶ μὲν τὴν πρώτην, Φρυγιστὶ δὲ τὴν δευτέραν, Λυδιστὶ δὲ τὴν τρίτην· καλεῖσθαι δὲ τριμερῆ τὸν νόμου τοῦτον διὰ τὴν μεταβολήν. ἐν δὲ τῇ ἐν Σικυῶνι ἀναγραφῇ τῇ περὶ τῶν ποιητῶν Κλονᾶς εὑρετὴς ἀναγέγραπται τοῦ τριμεροῦς νόμου. ἡ μὲν οὖν πρώτη κατάστασις τῶν περὶ τὴν μουσικὴν ἐν•τῇ Σπάρτῃ Τερπάνδρου καταστήσαντος γεγένηται· τῆς δευτέρας δὲ Θαλήτας τε . . . καὶ Ξενόδαμος . . . καὶ Ξειόκριτος . . . καὶ Πολύμναστος . . . καὶ Σακάδας ὁ Ἀργεῖος μάλιστα αἰτίαν ἔχουσιν ἥγεμονες γενέσθαι· τούτων γὰρ εἰσηγησαμένων τὰ περὶ τὰς Γυμνοπαιδίας τὰς ἐν Λακεδαιμονι λέγεται κατασταθῆναι, τὰ περὶ τὰς Ἀποδείξεις τὰς ἐν Ἀρκαδίᾳ, τῶν τε ἐν Ἀργεί τὰ Ἐνδυμάτια καλούμενα. ἵσαν δ' οἱ περὶ Θαλήταν τε καὶ Ξειόδαμον καὶ Ξειόκριτον ποιητὰ παιάνων, οἱ δὲ περὶ Πολύμναστον τῶν ὄρθιων καλουμένων, οἱ δὲ περὶ Σακάδαν ἐλεγείων.

Paus. 10. 7. 4 [π. Πυθίων]· τῆς δὲ τεσσαράκοστης Ὁλυμπιάδος καὶ ὄγδόης, . . . ἔτει τρίτῳ . . . ἀνηγορεύθησαν νικῶντες Κεφαλλήν τε Μελάμπους κιθαρῳδίᾳ καὶ αὐλῳδὶ Ἀρκὰς Ἐχέμβροτος, Σακάδας δὲ Ἀργεῖος ἐπὶ τοῖς αὐλοῖς. ἀνείλετο δὲ ὁ Σακάδας οὗτος καὶ ἄλλας δύο τὰς ἐφεξῆς ταύτης Πυθιάδας.

Ibid. 6. 14. 9 [π. Ὁλυμπίας]· παρὰ δὲ τὸν Πύρρον ἀνὴρ μικρὸς αὐλοὺς ἔχων ἐστὶν ἐκτετυπωμένος ἐπὶ στήλῃ. τούτῳ Πυθικαὶ νῖκαι γεγόνασι τῷ ἀνδρὶ δευτέρῳ μετὰ Σακάδαν τὸν Ἀργεῖον.

## LIFE OF SACADAS

chorus to sing successive strophes composed by him in each, and in that order, the Nome in question being called the Three-Part owing to these changes of ‘mode.’ However, according to the register of poets at Sicyon, the inventor of this Nome was Clonas. The first establishment of music at Sparta was due to Terpander. The second is best ascribed to Thaletas, Xenodamus, Xenoeritus, Polymnastus, and Sacadas of Argos. These were the men who introduced the *Dances of Naked Youths* at Sparta, the *Provings* in Arcadia, and the *Garment-Songs* as they are called at Argos. Thaletas, Xenodamus, and Xenoeritus were composers of Paeans, Polymnastus of the Orthian or High-pitched Songs, and Sacadas of Elegiac.

Pausanias *Description of Greece* [on the Pythian Games]: In the 3rd year of the 48th Olympiad . . .<sup>1</sup> the victors proclaimed were a Cephallenian named Melampus for lyre-song, Echembrotus the Arcadian for flute-song, and Sacadas of Argos for flute-playing. The same Sacadas was also victor in the two succeeding Pythiads.

The Same [on Olympia]: Next to Pyrrhus is a carved slab bearing the representation of a little man with flutes. This is the man who won Pythian victories after Sacadas of Argos.<sup>2</sup> For Sacadas won

<sup>1</sup> see on Echembr. above      <sup>2</sup> text perh. corrupt

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Σακάδας μὲν γὰρ τὸν ἀγῶνα τὸν τεθέντα ὑπὸ<sup>1</sup> Λιμφικτυόνων οὐκ ὅντα πω στεφανίτην καὶ ἐπ’ ἔκεινῳ στεφανίτας δύο ἐνίκησε. . . .

Plut. *Mus.* 12 ἔστι δέ τις καὶ περὶ τῶν ρύθμῶν λόγος . . . Πολύμναστος δὲ μετὰ τοῦ Τερπανδρείου τρόπου, καὶ νῷ<sup>1</sup> ἔχριστο, καὶ αὐτὸς μέντοι ἔχομενος τοῦ καλοῦ τύπου, ὡσαύτως δὲ καὶ Θαλήτας καὶ Σακάδας· καὶ γὰρ οὗτοι κατά γε τὰς ρύθμοποιίας ἴκανοί, οὐκ ἐκβαίνοντες μέντοι τοῦ καλοῦ τύπου.

Poll. 4. 79 νόμοι δὲ Ὀλύμπου καὶ Μαρσύου Φρύγιοι καὶ Λύδιοι, ὁ δὲ Σακάδα νόμος Πυθικός, οἱ δὲ Εὐίου Κύκλιοι, καὶ Ὀλύμπου Ἐπιτυμβίδιοι.

Ibid. 84 τοῦ δὲ Πυθικοῦ νόμου τοῦ αὐλητικοῦ μέρη πέντε, Πεῖρα, Κατακελευσμός, Ἰαμβικόν, Σπονδεῖον, Καταχόρευσις. δήλωμα δ’ ἔστιν ὁ νόμος τῆς τοῦ Ἀπόλλωνος μάχης πρὸς τὸν δράκοντα. καὶ ἐν μὲν τῇ Πείρᾳ διορᾶ τὸν τόπον εἰ ἄξιός ἔστι τοῦ ἀγῶνος· ἐν δὲ τῷ Κατακελευσμῷ προκαλεῖται τὸν δράκοντα, ἐν δὲ τῷ Ἰαμβικῷ μάχεται. ἐμπεριείληφε δὲ τὸ Ἰαμβικὸν καὶ τὰ σαλπικτικὰ κρούματα καὶ τὸν ὁδοντισμὸν ὡς τοῦ δράκοντος ἐν τῷ τοξεύεσθαι συμπρίοντος τοὺς ὁδόντας. τὸ δὲ Σπονδεῖον δηλοῖ τὴν νίκην τοῦ θεοῦ. ἐν δὲ τῇ Καταχορεύσει ὁ θεὸς τὰ ἐπινίκια χορεύει.

<sup>1</sup> Westphal - *E*: mss accus. and καὶ φ

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the competition instituted by the Amphictyons before it was a crown-contest and twice after the change had been made. . . .

Plutarch *Music* 12 : There is something to be said too in the matter of rhythms . . . Polymnastus, who followed Terpander, employed new rhythms as well as his, but preserved throughout the same beautiful style ; and the like is true of Thaletas and Saeadas, who showed powers of invention in the rhythmie art without exceeding the limits of the beautiful style they inherited.

Pollux *Vocabulary* : The Nomes of Olympus and Marsyas are the *Phrygian* and the *Lydian*, that of Saeadas the *Pythian*, those of Euius the *Cyclic*, and those of Olympus (the younger?) *Epitymbidian* or *Over-the-Grave*.

The Same : The Pythian Flute-Nome has five parts, the *Trial*, the *Challenge*, the *Iambics*, the *Spondaics*, and the *Dance of Triumph*. It is a representation (in music) of the fight between Apollo and the Serpent. In the *Trial* Apollo looks about him to see if the place is suitable for the struggle, in the *Challenge* he calls the Serpent to come on, in the *Iambics* he fights him. The *Iambics* include passages for the trumpet and one to be played through the teeth, this representing the gnashing of the Serpent when he is pierced with the arrows. The *Spondaics* depict the victory of the God, and in the last of the five parts he dances triumphant.<sup>1</sup>

<sup>1</sup> the interpretations seem to have differed, and the nome to have been elaborated by later hands, cf. Str. 9 421, *Arg. Pind. P.*

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Paus. 2. 22. 8 [π. Ἀργους]. ὅλιγον δὲ τῆς ἐπὶ Κυλάραβιν καὶ τὴν ταύτη πύλην ἀποτραπεῖσι Σακάδα μνῆμά ἔστιν, ὃς τὸ αὐλημα τὸ Πυθικὸν πρῶτος ηὔλησεν ἐν Δελφοῖς· καὶ τὸ ἔχθος τὸ Ἀπόλλωνι διαμένον ἐς τοὺς αὐλητὰς ἔτι ἀπὸ Μαρσύου καὶ τῆς ἀμίλλης τοῦ Σιληνοῦ παυθῆναι διὰ τοῦτον δοκεῖ τὸν Σακάδαν.<sup>1</sup>

Ibid. 4. 27. 7 [π. οἰκισμοῦ Μεσσήνης]. καὶ τὴν μὲν τότε ἡμέραν πρὸς θυσίαis τε καὶ εὐχαῖς ἤσαν· ταῖς δὲ ἐφεξῆς τοῦ τείχους τὸν περίβολον ἥγειρον, καὶ ἐντὸς οἰκίας καὶ τὰ ἵερα ἐποιοῦντο. εἰργάζοντο δὲ καὶ ὑπὸ μουσικῆς ἄλλης μὲν οὐδεμᾶς, αὐλῶν δὲ Βοιωτίων καὶ Ἀργείων τά τε Σακάδα καὶ Προνόμου μέλη τότε δὴ προϊχθησαν μάλιστα ἐς ἀμίλλαν.

Hesych. Σακάδειον· εἶδος μουσικοῦ ὄργανου.

Ath. 13. 610 c καὶ ἐὰν μέν τις σου πύθηται τίνες ἤσαν οἱ εἰς τὸν δούρειον ἵππον ἐγκατακλεισθέντες, ἐνὸς καὶ δευτέρου ἵσως ἐρεῖς ὄνομα, καὶ οὐδὲ ταῦτ' ἐκ τῶν Στησιχόρου, σχολῆ γάρ, ἀλλ' ἐκ τῆς Σακάδου τοῦ Ἀργείου<sup>2</sup> Ἰλίου Πέρσιδος· οὗτος γὰρ παμπόλλους τινὰς κατέλεξεν.

<sup>1</sup> the inscr. perh. ran somehow thus: Μνᾶμα τόδ' Ἀργείω Σακάδα· δς Πύθια πρᾶτος | αὐλήσας αὐλῶν ἔχθος ἐπανσε θεῷ (E, cf. Aleim. vol. i. p. 49n, Camb. Philol. Soc. Proc. 1922)      <sup>2</sup> Cas: mss σακατου ἀργείου

## LIFE OF SACADAS

Pausanias *Description of Greece* [on Argos]: A little aside from the road to the Gymnasium called Cylarabis and the gate there, stands the tomb of Sacadas, who was the first to perform the *Pythian* tune at Delphi, and appears to have put an end to the old feud between Apollo and the flute-players which had persisted ever since the day of his contest with the Silenus Marsyas.<sup>1</sup>

The Same [on the founding of Messenè by Epameinondas]: That day was devoted to sacrifices and prayers. On the following days they began to build the wall round the city, and houses and temples within it. The work was done to the accompaniment of no music but that of Boeotian and Argive flutes, and there was keen competition between the melodies of Sacadas and those of Pronomus.<sup>2</sup>

Hesychius *Glossary*: *Sacadeion* :—a kind of musical instrument.

Athenaeus *Doctors at Dinner*: If you are asked the names of the warriors who were shut up in the Wooden Horse you will perhaps be able to give one or two, and even these you will hardly get from Stesichorus' account, but rather from the *Taking of Troy* of Sacadas the Argive, who gives a very long list.

<sup>1</sup> the inscr. perh. ran 'This is the tomb of Sacadas of Argos who was the first to play the Pythian tune, and by fluting made cease the God's hatred of the flute'   <sup>2</sup> cf. Ath. 14. 631 e, Paus. 9. 12. 5

# XANTHUS

## ΞΑΝΘΟΤ

### 1

Ath. 12. 512 f. [π. Ἡρακλέους]· τοῦτον οὖν, φησίν (δὲ Μεγακλείδης), οἵ νέοι ποιηταὶ κατασκευάζουσιν ἐν ληστοῦ σχήματι μόνον περιπορευόμενον, ξύλον ἔχοντα καὶ λεοντῆν καὶ τόξα· καὶ ταῦτα πλάσαι πρῶτον Στησίχορον τὸν Ἰμεραῖον. καὶ Ξάνθος δὲ δὲ μελοποιός, πρεσβύτερος ὡν Στησίχόρου, ὡς καὶ αὐτὸς ὁ Στησίχορος μαρτυρεῖ, ὡς φησιν ὁ Μεγακλείδης, ωὐ ταύτην αὐτῷ περιτίθησι τὴν στολὴν, ἀλλὰ τὴν Ὀμηρικήν.

### 2-3 Ὁρεστεία

Ibid. πολλὰ δὲ τοῦ Ξάνθου παραπεποίηκεν ὁ Στησίχορος, ὥσπερ καὶ τὴν Ὁρεστείαν καλωμένην.

### 3

Ael. V.H. 4. 26 Ξάνθος ὁ ποιητὴς τῶν μελῶν—ἐγένετο δὲ οὗτος πρεσβύτερος Στησίχόρου τοῦ Ἰμεραίου—λέγει τὴν Ἡλέκτραν τὸν Ἀγαμέμνονος οὐ τοῦτο ἔχειν τοῦνομα πρῶτον ἀλλὰ Λαοδίκην. ἐπεὶ δὲ Ἀγαμέμνων ἀνηρέθη, τὴν δὲ Κλυταιμνήστραν ὁ Αἴγισθος ἔγημε καὶ ἐβασίλευσεν, ἀλεκτρον οὖσαν καὶ καταγηρώσαν παρθένον Ἀργεῖοι Ἡλέκτραν ἐκάλεσαν διὰ τὸ ἀμοιρεῖν ἀνδρὸς καὶ μὴ πεπειρᾶσθαι λέκτρον.

# LYRA GRAECA

## XANTHUS

### 1

Athenaeus *Doctors at Dinner* [on Heracles]: The more modern poets, according to Megacleides, represent him as going about merely in the guise of a robber, with cudgel, lion-skin, and bow. This fashion was set by Stesichorus of Himera. The lyric poet Xanthus, who comes before Stesichorus, as is testified by Stesichorus himself, does not represent him thus, if we may believe Megacleides, but as he appears in Homer.

### 2-3 ORESTEIA

The Same: Stesichorus has drawn a great deal upon Xanthus, for instance upon his *Oresteia* as it is called.

### 3

Aelian *Historical Miscellany*: The lyric poet Xanthus, who comes before Stesichorus of Himera, says that Electra daughter of Agamemnon was originally called Laodicè. After the murder of her father, when Aegisthus had married Clytemnestra and become king, and Laodicè was likely to die an old maid, the Argives gave her the name of Electra because she remained a virgin.<sup>1</sup>

<sup>1</sup> deriving the name from α- ‘not’ and λέκτρον ‘a bed’

## ΣΤΗΣΙΧΟΡΟΤ

Bίος

Sim. Fr. 61:

οῦτω γὰρ Ὄμηρος ἡδὲ Στασίχορος ἀεισε λαοῖς.

Plut. Mus. 3 [π. Λίνου, Θαμύριδος, Δημοδόκου κ.τ.λ.]: οὐ λελυμένην δ' εἶναι τῶν προειρημένων τὴν τῶν ποιημάτων λέξιν καὶ μέτρον οὐκ ἔχουσαν ἀλλὰ καθάπερ Στησιχόρου τε καὶ τῶν ἀρχαίων μελοποιῶν οἱ ποιοῦντες ἐπη τούτοις μέλη περιετίθεσαν.

Ibid. 7 ὅτι δ' ἐστὶν Ὀλύμπου ὁ Ἀρμάτιος νόμος, ἐκ τῆς Γλαύκου ἀναγραφῆς τῆς Ὑπὲρ τῶν Ἀρχαίων Ποιητῶν μάθοι ἀν τις, καὶ ἔτι γνοίη ὅτι Στησίχορος ὁ Ἰμεραῖος οὔτ' Ὁρφέα οὔτε Τέρπανδρον οὔτ' Ἀρχίλοχον οὔτε Θαλήταν ἐμιμήσατο, ἀλλα" Ὀλυμπον, χρησάμενος τῷ Ἀρματίῳ νόμῳ καὶ τῷ κατὰ δάκτυλον εἴδει, ὃ τινες ἔξ Ὁρθίου νόμου φασιν εἶναι.

Ibid. 12 ἔστι δέ τις Ἀλκμανικὴ καινοτομία (τῶν ῥυθμῶν) καὶ Στησιχόρειος, καὶ αὐταὶ οὐκ ἀφεστῶσαι τοῦ καλοῦ.

Suid. Σαπφώ . . . γεγονυῖα κατὰ τὴν μβ' Ὀλυμπιάδα, ὅτε καὶ Ἀλκαῖος ἦν καὶ Στησίχορος καὶ Πιττακός.

## STESÍCHORUS

### LIFE

Simonides *Fragment* 61 :

For thus have Homer and Stesichorus sung to the peoples.

Plutarch *Music* [on Linus, Thamyris, Demodocus, etc.]: The manner of the poems of the aforesaid poets was not free and without metre, but like those of Stesichorus and the older lyric poets who made epic verse and put it to music.

The Same : We learn that the Harmatian Nome was the work of Olympus from the treatise of Glaucus on *The Ancient Poets*, where we are also informed that the poet imitated by Stesichorus of Himera was neither Orpheus nor Terpander nor Archilochus nor Thaletas, but Olympus, and that Stesichorus made use of the Harmatian Nome and the dactylic form, which according to some authorities comes from the Orthian or High-pitched Nome.

The Same : Innovations in rhythm are ascribed to Aleman, and also to Stesichorus, in both cases without departing from the beautiful manner.

Suidas *Lexicon* : Sappho:— . . . flourished in the 42nd Olympiad (B.C. 612–609), in the time of Alcaens, Stesichorus,<sup>1</sup> and Pittacus.

<sup>1</sup> cf. Euseb.

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Suid. Σιμωνίδης . . . μετὰ Στησίχορον τοῖς χρόνοις . . . γέγονε δ' ἐπὶ τῆς πεντηκόστης ἔκτης Ὄλυμπιάδος· οἱ δὲ ἐπὶ τῆς ἔξηκόστης δευτέρας γεγράφασι.

Cic. *Rep.* 2. 20 [neque enim Stesichor]us ne[pos ei]us (Hesiodi) ut di[xeru]nt quidam [e]x filia. quo [enim] ille mor[tuus, e]odem [est an]no na[tus Si]moni[des Ol]ympia[de se]xta et quin[qua]gesima.

Tzet. *Vit. Hes.* 18 Ἀριστοτέλης γὰρ ὁ φιλόσοφος . . . ἐν τῇ Ὁρχομενίων Πολιτείᾳ Στησίχορον τὸν μελοποιὸν εἶναι φησιν νίὸν Ἡσιόδου ἐκ τῆς Κτιμένης αὐτῷ γεννηθέντα τῆς Ἀμφιφάνους καὶ Γανύκτορος ἀδελφῆς, θυγατρὸς δὲ Φηγέως· ὁ δὲ Στησίχορος οὗτος σύγχρονος ἦν Πυθαγόρᾳ τῷ φιλοσόφῳ καὶ τῷ Ἀκραγαντίνῳ Φαλάριδι.

Arist. *Rh.* 2. 1393 b [π. παραδειγμάτων]. λόγος δέ, οἷος ὁ Στησιχόρος περὶ Φαλαρίδος . . . Στησίχορος μὲν γάρ, ἐλομένων στρατηγὸν αὐτοκράτορα τῶν Ἰμεραίων Φάλαριν καὶ μελλόντων φυλακὴν διδόναι τοῦ σώματος, τἄλλα διαλεχθεὶς εἰπεν αὐτοῖς λόγον, ὡς ἵππος κατεῖχε λειμῶνα μόνος, ἐλθόντος δὲ ἐλάφου καὶ διαφθείροντος τὴν νομήν, βουλόμενος τιμωρήσασθαι τὸν ἐλαφον ἥρωτα τὸν ἄνθρωπον εἰ δύναιτ' ἀν μετ' αὐτοῦ κολάσαι τὸν ἐλαφον, ὁ δὲ ἔφησεν, ἐὰν λάβῃ χαλινὸν καὶ αὐτὸς ἀναβῆ ἐπ' αὐτὸν ἔχων ἀκόντια· συνομολογήσαντος δὲ καὶ ἀναβάντος, ἀντὶ τοῦ τιμωρήσασθαι αὐτὸς ἐδούλευσεν ἥδη τῷ ἀνθρώπῳ. 'Οὕτω δὲ καὶ ὑμεῖς' ἔφη 'όρâτε μὴ βουλόμενοι

<sup>1</sup> or was born  
Hes. *Op.* 263

<sup>2</sup> cf. Euseb.

<sup>3</sup> cf. *Ibid.* 19, Procl.

## LIFE OF STESICHORUS

Suidas *Lexicon*: Simonides:— . . . In point of time he comes next to Stesichorus . . . He flourished<sup>1</sup> in the 56th Olympiad (556–553), though some authorities have assigned him to the 62nd (532–529).

Cicero *Republic*: Stesichorus cannot have been Hesiod's grandson through his daughter as some authorities declare. For the year of his death was that of the birth of Simonides, in the 56th Olympiad (556–553).<sup>2</sup>

Tzetzes *Life of Hesiod*: Aristotle the philosopher . . . in the *Constitution of Orchomenus* declares that Stesichorus the lyric poet was the son of Hesiod by Ctimenè sister of Amphiphanes and Ganyctor and daughter of Phegeus. But this Stesichorus was a contemporary of Pythagoras the philosopher and Phalaris of Agrigentum.<sup>3</sup>

Aristotle *Rhetic* [on examples]: And secondly there is the fable, such as that of Stesichorus about Phalaris . . . For Stesichorus, when the Himeraeans elected Phalaris general with unlimited powers and proposed to give him a bodyguard, made a speech to them at the end of which he told them the following fable: A horse who had a meadow all to himself, found his title disputed by a stag who came and destroyed the pasturage. Desiring to avenge himself, he begged the man's help to punish the stag, which the man promised him if he would take bit and bridle of him and let him mount him javelins in hand. The bargain struck, the man got on his back; but the horse immediately found that he had received not vengeance on the stag but servitude to the man. ‘Even so you,’ said Stesichorus, ‘should

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τοὺς πολεμίους τιμωρίσασθαι ταύτὸ πάθητε τῷ ἵππῳ· τὸν μὲν γὰρ χαλινὸν ἔχετε ἥδη, ἐλόμενοι στρατηγὸν αὐτοκρατόρα· ἐὰν δὲ φυλακὴν δῶτε καὶ ἀναβῆναι ἐάσητε, δουλεύσετε ἥδη Φαλάριδον.

Arist. *Rh.* 2. 1395 a [π. παραδειγμάτων]· ἀρμότητε δ' ἐν τοῖς τοιούτοις . . . τὰ αἰνιγματώδη, οἷον εἴ τις λέγει ὅπερ Στησίχορος ἐν Λοκροῦ εἶπεν, ὅτι οὐ δεῖ ὑβριστὰς εἶναι, ὅπως μὴ οἱ τέττιγες χαμόθεν ἄδωσιν.

Steph. Byz. Μάταυρος· πόλις Σικελίας Λοκρῶν κτίσμα· ὁ πολίτης Μεταυρῖνος. Στησίχορος Εὐφήμου παῖς Μεταυρῖνος γένος ὁ τῶν μελῶν ποιητής.

Plut. *Phaedr.* 244 a . . . Στησιχόρου τοῦ Εὐφήμου, Ἰμεραίου.

Him. Schenkl *Herm.* 1911 τὴν δὲ Ἰμέραν<sup>1</sup> τὴν Σικελικὴν οὐκ ἐλευθέραν ποιεῖ μόνον τῶν τυράννων ἀλλὰ καὶ λόγοις κοσμεῖ Στησιχόρος.

Plin. *N. H.* 2. 9 [de defectibus solis et lunae]: . . . viri ingentes (Thales et Hipparchus) supraque mortalium naturam, tantorum lumen lege deprehensa, et misera hominum mente absolta, in defectibus siderum<sup>2</sup> scelera aut mortem aliquam pavente; quo in metu fuisse Stesichori et Pindari vatum sublimia ora palam est deliquio solis.

<sup>1</sup> ms χίμαιραν

<sup>2</sup> siderum after aliquam in mss

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<sup>1</sup> Conon 42 gives a variant of the story making the would-be tyrant Gelon; cf. Demetr. *Eloe.* 99      <sup>2</sup> instead of the trees, these being destroyed by an external foe: cf. Ibid. 3. 1412 a, Philod. *Mus.* 1. p. 18 Keimke; ascribed to Dionysius

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beware lest your desire to be avenged on your enemies bring you into a similar plight. You are bridled now by choosing a dictator; if you give him a bodyguard and allow him to get on your back, you will quickly find yourselves the slaves of Phalaris.<sup>1</sup>

Aristotle *Rhetoric* [on examples]: Such cases are met by enigmatic remarks, for instance that of Stesichorus to the Locrians that they must not prove wantons, or the crickets would chirp from the ground.<sup>2</sup>

Stephanus of Byzantium *Lexicon*: Mataurus:— a city of Sicily<sup>3</sup> of Locrian foundation: the ethnic adjective is *Mataurine*. Stesichorus son of Euphemus the lyric poet was a Mataurine by birth.<sup>4</sup>

Plato *Phaedrus*: . . . Stesichorus son of Euphemus, the Himeraean.

Himerius *Declamations*: Sicilian Himera is not only freed of tyrants but adorned with words, by Stesichorus.

Pliny *Natural History* [on eclipses]: . . . Great men were they indeed (Thales and Hipparchus), great beyond mortal greatness, to have grasped the law of these mighty luminaries and freed the miserable human mind from the apprehension it felt, at their eclipse, of crimes or a death; an apprehension expressed, we know, by the sublime lips of poets like Stesichorus and Pindar when they saw an eclipse of the sun.<sup>5</sup>

by Demetr. *Eloc.* 99      <sup>3</sup> really Calabria      <sup>4</sup> cf. Paus. 3. 19  
<sup>5</sup> Ginzel 2. p. 525 gives 4 notable eclipses of the sun between the total eclipses of 585 and 463, of which one (557) was total

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*Mar. Par.* 50 ἀφ' οὗ Αἰσχύλος ὁ ποιητὴς τραγῳδίᾳ πρῶτον ἐνίκησε καὶ Εὐριπίδης ὁ ποιητὴς ἐγένετο καὶ Στησίχορος ὁ ποιητὴς εἰς τὴν Ἑλλάδα ἀ[φίκετ]ο ἔτη ΗΗΔΔΔII ἄρχοντος Ἀθήνησι Φιλοκράτους.

*Ibid.* 73 ἀφ' οὗ Στησίχορος ὁ Ἰμεραῖος ὁ δεύτερος ἐνίκησεν Ἀθήνησιν καὶ οἰκίσθη Μεγάλη πόλις . . .

*Poll.* 9. 100 [π. τοῦ ἀστραγαλίζειν]. καὶ μὴν καὶ Στησίχορος ἐκαλεῖτο τις παρὰ τοῖς ἀστραγαλίζουσιν ἀριθμὸς ὃς ἐδήλου τὰ ὀκτώ· τὸν γὰρ ἐν Ἰμέρᾳ τοῦ ποιητοῦ τάφον ἐξ ὀκτὼ πάντων συντεθέντα πεποιηκέναι τὴν 'Πάντ' ὀκτώ' φασι παροιμίαν.

*Luc. Macr.* 26 Ἀνακρέων δὲ ὁ τῶν μελῶν ποιητὴς ἔζησεν ἔτη πέντε καὶ ὅγδοήκοντα, καὶ Στησίχορος δὲ ὁ μελοποιὸς ταῦτα.

*Suid.* ἐπιτήδευμα· ἀσκησις, μάθησις. Ἰκανὸς ὄνομα, ληστὴς τὸ ἐπιτήδευμα· ὃς ἀνεῦλειν Αἰσχύλον τὸν αὐλητὴν καὶ Στησίχορον τὸν κιθαρῳδόν.

*Phot.* πάντα ὀκτώ· οἱ μὲν Στησίχορόν φασιν ἐν Κατάνῃ ταφῆναι πολυτελῶς πρὸς τὰς ἀπ' αὐτοῦ Στησιχορείοις πύλαις λεγομέναις· καὶ τοῦ μνημείου ἔχοντος ὀκτὼ κίονας καὶ ὀκτὼ βαθμοὺς καὶ ὀκτὼ γωνίας· οἱ δὲ ὅτι Ἀλίτης κατὰ χρησμὸν τοὺς Κορινθίους συνοικίζων ὀκτὼ φύλαις ἐποίησεν τοὺς πολίτας καὶ ὀκταμερῆ τὴν πόλιν.

*Suid.* Στησίχορος· Εὐφόρβου ἢ Εὐφήμου· ὡς δὲ ἄλλοι, Εὐκλείδου ἢ Τέτους ἢ Ήσιόδου· πόλεως

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The *Parian Chronicle*: From the year when the poet Aeschylus first won with a tragedy and the poet Euripides was born, and when the poet Stesichorus arrived in Greece 232 years, being the archonship of Philocrates at Athens (B.C. 485).

The Same: From the year when Stesichorus of Himera, the second, won at Athens, and Megalopolis was founded . . .<sup>1</sup>

Pollux *Vocabulary* [on dicing]: Moreover in dicing, the throw which amounted to eight was called *Stesichorus*; for the proverb ‘Eight all’ is said to have come from the tomb of that poet at Himera, every feature of which was eightfold.<sup>2</sup>

Lucian *Longevity*: The lyric poet Anacreon lived 85 years and the lyrist Stesichorus the same.

Suid. ἐπιτηδευμα:—‘profession, calling.’ Compare ‘Hicanus [*able*] by name, robber by trade’; this is the man who killed Aeschylus the flute-player and Stesichorus the singer to the lyre.

Photius *Lexicon*: Eight all:—We are told that Stesichorus was buried sumptuously at Catana near the gate called after him Stesichorus, and the proverb arose from the monument’s having eight columns, eight steps (or bases), and eight corners. Another explanation is, that when Aletes, in obedience to an oracle, made Corinth a city he established the citizens in eight tribes and the city in eight parts.<sup>3</sup>

Suidas *Lexicon*: Stesichorus:—Son of Euphorbus or Euphemus, or according to yet other authorities, of Eucleides, or again of Hyetes, or of Hesiod; his

<sup>1</sup> incomplete; but the date must be B.C. 370 or 369   <sup>2</sup> cf. Eust. *Od.* 1397   <sup>3</sup> Suid. πάντα ὀκτώ

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Ίμέρας τῆς Σικελίας. καλεῖται γοῦν Ἰμεραῖος· οἱ δὲ ἀπὸ Ματαυρίας τῆς ἐν Ἰταλίᾳ· οἱ δὲ ἀπὸ Παλλαντίου τῆς Ἀρκαδίας φυγόντα αὐτὸν ἐλθεῖν φασιν εἰς Κατάνην κάκει τελευτῆσαι καὶ ταφῆναι πρὸ τῆς πύλης, ἥτις ἔξ αὐτοῦ Στησιχόρειος προσηγόρευται. τοῖς δὲ χρόνοις ἦν νεώτερος Ἀλκμᾶνος τοῦ λυρικοῦ, ἐπὶ τῆς λέγουσας γεγονότος. ἐτελεύτησε δὲ ἐπὶ τῆς νεότητος. εἶχε δὲ ἀδελφὸν γεωμετρίας ἔμπειρον Μαμερτῖνον καὶ ἔτερον Ἡλιάνακτα νομοθέτην. γέγονε δὲ λυρικός. καὶ ἔστιν αὐτοῦ τὰ ποιήματα Δωρίδι διαλέκτῳ ἐν βιβλίοις κατέχει. φασὶ δὲ αὐτὸν γράψαντα ψόγον ‘Ἐλένης τυφλωθῆναι, πάλιν δὲ γράψαντα ‘Ἐλένης ἐγκώμιον ἔξ ὀνείρου τὴν Παλινφδίαν ἀναβλέψας’ ἐκλήθη δὲ Στησίχορος ὅτι πρῶτος κιθαρῳδίας χορὸν ἔστησεν· ἐπειδὴ τοι πρότερον Τεισίας ἐκαλεῖτο.

A. P. 7. 75: εἰς Στησίχορον· Ἀντιπάτρου·

Στασίχορον, ζαπληθὲς ἀμετρήτου<sup>1</sup> στόμα  
Μούσης

ἐκτέρισεν Κατάνας αἴθαλόεν δάπεδον,  
οὐ κατὰ Πυθαγόρου φυσικὰν φάτιν ἀ πρὶν  
‘Ομήρου  
ψυχὰ ἐινὶ στέρνοις δεύτερον ὡκίσατο.

Cic. *Verr.* 2. 2. 35 Himera deleta, quos cives bellum calamitas reliquos fecerat, ii sese Thermis collocarant in eiusdem agri finibus neque longe ab

<sup>1</sup> Brunck: miss -ov

<sup>1</sup> cf. *fr.* 9    <sup>2</sup> called Mamertius by Hero 4. 108    <sup>3</sup> according to Wil. the conflicting evidence seems to indicate the existence of three poets called S.:—(1) S. of Himera temp Phalaris, (2) Teisias son of Euphemus of Locri called (after

## LIFE OF STESICHORUS

city Himera in Sicily; for he is called the Himeraean; or according to another account, Matauria in Italy. Others say that he went to Catana when banished from Pallantium<sup>1</sup> in Arcadia, and there died, and was buried before the gate which is called after him. In date he is later than the lyric poet Aleman, for he was born in the 37th Olympiad (B.C. 632–629) and died in the 56th (556–553). He had two brothers, one Mamertinus<sup>2</sup> a geometer, and the other Helianax a lawgiver. He was a lyric poet. His poems are in the Doric dialect and in 26 Books. It is said that for writing abuse of Helen he was struck blind, but received his sight again on writing an encomium of her in obedience to a dream. This encomium is known as the *Palinode*. He was called Stesichorus because he first set up choruses of singers to the lyre, his original name being Teisias.<sup>3</sup>

*Palatine Anthology* : On Stesichorus ; by Antipater : The smoky plain of Catana hath given burial to that copious mouthpiece of an immeasurable muse, Stesichorus, in whose breast, so runs the philosophic rede of Pythagoras, the soul that had been Homer's found a second dwelling-place.<sup>4</sup>

*Cicero Orations against Verres* : When Himera was destroyed, as many of the citizens as were left by the calamity of war had gathered at Thermae, within the confines of the same district and not far from their

him ?) S., who migrated to Greece in 485 (wrongly called of Himera), (3) a poet calling himself S. of Himera who 'won at Athens' in 369; it is perh. better (with Vürtheim) to reject the evidence of the Parian Chronicle and combine (1) and (2) under S. of Locri (called of Himera because he lived there) c. 640–560   <sup>4</sup> cf. *Ibid.* 9. 571 (see vol. i. p. 164)

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oppido antiquo. hi se patrum fortunam ac dignitatem recuperare arbitrabantur, cum illa maiorum ornamenta in eorum oppido colloocabantur. erant signa ex aere complura: in his mira pulchritudine ipsa Himera, in muliebrem figuram habitumque formata, ex oppidi nomine et fluminis. erat etiam Stesichori poetae statua senilis incurva cum libro, summo, ut putant, artificio facta; qui fuit Himerae, sed et est et fuit tota Graecia summo propter ingenium honore et nomine.

*Inscr. Gr.* 14. 1213<sup>1</sup> Hermae fragmentum Tiburc repertum:

[Σ]τησίχορ[ος Ε]ὐκλείδο[ν Ι]μεραιο[ς]

*Ath.* 14. 638 e

Plin. *N. H.* 10. 43 [de lusciniae cantu]: breviterque omnia tam parvulis in faucibus, quae exquisitis tibiarum tormentis ars hominum excogitavit; ut non sit dubium hanc suavitatem praemonstratam efficaci auspicio, cum in ore Stesichori cecinit infantis.

Amm. Marc. 38. 4 . . . destinatum poenae Socratem coniectumque in carcerem perrogasse quendam scite lyrici carmen Stesichori modulantem, ut id agere doceretur dum licet, interroganteque musico quid ei poterit hoc prodesse, respondisse 'ut aliquid sciens amplius e vita discedam'

<sup>1</sup> cf. *Ibid.* 14. 2414. 53

<sup>1</sup> cf. *Anth. Pal.* 2. 128      <sup>2</sup> the resemblance to the story of Soloa and Sappho is perh. not accidental (vol. i. p. 140)

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former home. These thought to be recovering the fame and fortune of their fathers by gathering in the new town the ancestral embellishments of the old. Among these was a number of bronze statues, including one of Himera herself, represented in the shape and dress of a woman, bearing the name of the town and the river upon which it stood, and also a statue of Stesichorus as an old man bending over a book, a masterpiece of art, they tell us, representing a man who dwelt indeed at Himera, but enjoyed through his genius a great and still living reputation in every part of Greece.

*Greek Inscriptions*: A fragment of a herm found at Tibur :

Stesichorus son of Eucleides of Himera.

Athenaeus *Doctors at Dinner* (see Simonides *Life* below).

Pliny *Natural History* [on the song of the nightingale]: In a word, that tiny mouth contains all that the ingenuity of human art has been able to derive from the elaborate intricacies of flute-playing, and it is beyond all doubt that a sweetness as of this bird's song was plainly foretold when she sang upon the lips of the infant Stesichorus.<sup>1</sup>

Ammianus Marcellinus *History*: The story goes that Socrates, when awaiting in prison the execution of his sentence, heard a man perform with some skill a song of the lyric poet Stesichorus, and begged him to teach it him that he might sing it before it was too late, and when the musician asked him what could be the use of it replied 'I want to die knowing something more.'<sup>2</sup>

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Hor. *Od.* 4. 9. 8 :

non, si priores Maeonius tenet  
sedes Homerus, Pindaricae latent  
Caeque et Alcaei minaces  
Stesichorique graves Caimenae.

Stat. *Silv.* 5. 3. 154 :

Stesichorusque ferox

[Longin.] *Subl.* 13. 3 μόνος Ἡρόδοτος Ὁμηρικώτατος ἐγένετο ; Στησίχορος ἔτι πρότερον, ὃ τε Ἀρχίλοχος, πάντων δὲ τούτων μάλιστα ὁ Πλάτων, ἀπὸ τοῦ Ὁμηρικοῦ κείνου νάματος εἰς αὐτὸν μυρίας ὅσας παρατροπὰς ἀποχετευσάμενος.

Dion. Hal. *Cens.* *Iet.* 2. 7 ὄρα δὲ καὶ Στησίχορον ἐν τε τοῖς ἑκατέρου τῶν προειρημένων (Πινδάρου καὶ Σιμωνίδου) πλεονεκτήμασι κατορθοῦντα, οὐ μὴν ἀλλὰ καὶ ὡν ἐκεῖνοι λείπονται κρατοῦντα· λέγω δὲ τῆς μεγαλοπρεπείας τῶν κατὰ τὰς ὑποθέσεις πραγμάτων, ἐν οἷς τὰ ἥθη καὶ τὰ ἀξιώματα τῶν προσώπων τετήρηκεν.

Id. *Comp.* 19 οἱ μὲν οὖν ἀρχαῖοι μελοποιοί, λέγω δὲ Ἄλκαιόν τε καὶ Σαπφώ, μικρὰς ἐποιοῦντο στροφάς . . . οἱ δὲ περὶ Στησίχορόν τε καὶ Πίνδαρον μείζους ἐργασάμενοι τὰς περιόδους εἰς πολλὰ μέτρα καὶ κῶλα διέρειμαν αὐτὰς οὐκ ἄλλου τινὸς ἢ τῆς μεταβολῆς ἔρωτι.

Ibid. 24 τῶν δ' ἄλλων ὅσοι τὴν αὐτὴν μεσότητα ἐπιτήδευσαν, ὕστεροι μὲν Ὁμίρου μακρῷ παρ' ἐκεῖνον ἐξεταζόμενοι φαίνοντ' ἄν, καθ' ἑαυτοὺς δὲ εἰ θεωροίη τις αὐτούς, ἀξιοθεατοί, μελοποιῶν μὲν Στησίχορός τε καὶ Ἄλκαιος,

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Horace *Odes*: Albeit Maeonian Homer takes the higher place, the Muses of Pindar and of Ceos, of Alcaeus with her menaces, of Stesichorus with her stately ways, nevertheless shine bright and clear.

Statius *Silvae*:

and proud Stesichorus

[Longinus] *On the Sublime*: Can Herodotus alone be called ‘most Homeric’? Rather was there Stesichorus before him, and Archilochus; and more than all these Plato, who drew off rills innumerable from that Homeric spring.<sup>1</sup>

Dionysius of Halicarnassus *Criticism of the Ancient Writers*: Take Stesichorus. While he makes his mark with the same superior characteristics as both the aforesaid authors (Pindar and Simonides), he succeeds where they are wanting, and that is in the grandeur of the setting of his theme, in which he always has an eye to the characters and stations of his *dramatis personae*.

The Same *Literary Composition*: The older lyric poets, by which I mean Alcaeus and Sappho, wrote in short stanzas . . . while poets like Stesichorus and Pindar made their sentences longer and distributed them among many various metres and lines, simply from a desire for variety.

The Same : Of the others, those who practised the same golden mean may indeed appear to come a long way behind Homer when compared with him, but if they are examined on their own merits will be found worthy of study. Among lyric poets I would instance Stesichorus and Alcaeus, among writers of

<sup>1</sup> cf. Dio Chrys. 55 p. 559

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τραγῳδοποιῶν δὲ Σοφοκλῆς, συγγραφέων δὲ Ἡρόδοτος . . . τούτων γὰρ ἔτέρους εὑρεῖν ἀμήχανον ἄμεινον κεράσαντα τοὺς λόγους.

Quint. 10. 1. 62 Novem vero Lyricorum longe Pindarus princeps . . . Stesichorus quam sit ingenio validus materiae quoque ostendunt, maxima bella et clarissimos canentem duces et epicis carminis onera lyra sustinentem. reddit enim personis in agendo simul loquendoque debitam dignitatem, ac si tenuisset modum, videtur aemulari proximus Homerum potuisse; sed redundat atque effunditur, quod ut est reprehendendum, ita copiae vitium est.

Suid. θέμις· τὸ δίκαιον. καὶ Αἰλιανός· ‘Εἰ θέμις καὶ τῷ Ἰμεραίῳ πρὸς “Ομηρον τὸ ὅμμα ἀνατείνειν.’

Hermog. π. ἵδ. 3. 322 Walz ταῦτά τοι καὶ ὁ Στησίχορος σφόδρα ἡδὺς εἶναι δοκεῖ διὰ τὸ πολλοῖς χρῆσθαι τοῖς ἐπιθέτοις.

Ath. 14. 620 c Χαμαιλέων δὲ ἐν τῷ Περὶ Στησιχόρου καὶ μελῳδηθῆναι φησιν οὐ μόνον τὰ ‘Ομήρου, ἀλλὰ καὶ τὰ Ἡσιόδου καὶ Ἀρχιλόχου, ἔτι δὲ Μιμνέρμου καὶ Φωκυλίδου.

Cic. Att. 2. 9 si vero quae de me pacta sunt ea non servantur, in caelo sum, ut sciat hic noster Hierosolymarius traductor ad plebeim quam bonam meis putissimis orationibus gratiam rettulerit, quarum exspecta divinam παλινφθίαν.

<sup>1</sup> that Clodius when made a tribune of the people by Pompey would take no steps against Cicero   <sup>2</sup> Pompey, who took Jerusalem B.C. 63

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tragedy Sophocles, among historians Herodotus . . . For it would be well-nigh impossible to find better exponents than these of the art of composition.

Quintilian *Elements of Oratory*: Among the nine lyric poets Pindar stands easily first . . . The strength of Stesichorus' genius is shown among other things by his subject-matter. He sings of great wars and famous chieftains, sustaining all the weight of epic poetry with a lyre. Indeed he gives his characters the dignity that belongs to them both in speech and action, and if he had only kept within proper bounds might well have been counted a good second to Homer; but he is redundant and extravagant, though indeed these are the faults of a well-stored mind.

Suidas *Lexicon*: θέμις:—Justice. Compare Aelian: ‘If it is just for the man of Himera to raise his eyes to Homer.’

Hermogenes *Kinds of Style*: Herein Stesichorus too appears to give peculiar pleasure by his frequent use of epithets.

Athenaeus *Doctors at Dinner*: Chamaeleon in his treatise *On Stesichorus* declares that not only Homer's verse was sung to music, but that of Hesiod and Archilochus, and even that of Mimnermus and Phocylides.

Cicero *Letters to Atticus*: If this compact with me is not being kept,<sup>1</sup> then I hug myself to think how our gallant Jerusalemite plebeian-maker<sup>2</sup> will know what a fine return he has made me for my brilliant orations in his behalf, to which you may now expect a super-palinode.

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Suid. παλινοδία· ἐναντία ὁδός· παλινωδία δὲ ἐναντία φύδη, ἡ τὸ τὰ ἐνάντια εἰπεῖν τοῖς προτέροις· καὶ ρῆμα παλινωδῶ· καὶ παροιμία ἄδων παλινωδίαν.

Macarius *Puroem.* 2. 210 Στησίχορος παλινωδίαν ἄδει· ἐπὶ τῶν μεταβαλλομένων ἐπὶ τοῖς βελτίστων.

Suid. τρία Στησιχόρους στροφήν, ἀντίστροφου, ἐπωδόν. ἐπωδικὴ γὰρ πᾶσα ἡ τοῦ Στησιχόρου ποίησις. καὶ τὸν τελέως ἄμουσόν τε καὶ ἀπαίδευτον λοιδοροῦντες ἔφασκον ἀν οὐδὲ τρία τὰ Στησιχόρους εἰδέναι.

See also Serv. *Cent. Metr. Gr. Lat.* 4. 458 ff., Anon. *Ibid.* 6. 623, Plot. *Ibid.* 544, Gal. *Plat. et Hipp.* 309 M, Luc. *V. H.* 2. 15, Dio Chr. *Or.* 2. 25, Synt. *Ins. fin.*, Cic.

## ΣΤΗΣΙΧΟΡΟΤ ΜΕΛΩΝ

### 1-1 Ἀθλα ἐπὶ Πελίᾳ

E.M. 544. 4 (with E. Sorb., E. Gud., Suid.) Κύλλαρος· ἵππος Κάστορος, παρὰ τὸ κέλλειν, ὁ ταχὺς Στησίχορος ἐν τοῖς ἐπὶ Πελίᾳ<sup>1</sup> Ἀθλοις τὸν μὲν Ἐρμῆν δεδωκέναι φησὶ τοῦ Διοσκούροις Φλόγεον καὶ Ἄρπαγον ὡκέα τέκνα Ποδάργης, "Ηραν δὲ Ξάνθον καὶ Κύλλαρον.

"Ἐρμᾶς μὲν Φλόγεον <σφιν> ἔδωκε καὶ  
"Ἄρπαγον ὡκέα τέκνα Ποδάργας,  
"Ηρα δὲ Ξάνθον καὶ Κύλλαρον

<sup>1</sup> miss ἐπιπελίοις

<sup>1</sup> in the inscr. on the book held by the seated aulode on the Naueratis vase *J. H. S.* 1905 p. 121, στησίχορον ὕμνον ἄγοισαι, the word is apparently merely an epithet, not the poet's

## STESICHORUS

Suidas *Lexicon*: *παλινοδία* :—a return journey; but *παλιρωδία* means a return or counter song, or saying the opposite to what one has said; the verb is *παλιρωδῶ*; and there is a proverb ‘singing a palinode or recantation.’

Macarius *Proverbs*; Stesichorus sings a palinode: used of those who change their minds for the better.

Suidas *Lexicon*: The three of Stesichorus:—strophè, antistrophè, and epode; because all the poetry of Stesichorus was epodic. And when the ancients wanted to abuse an uncultivated man they said that he didn’t know even the three of Stesichorus.

*de Sen. 23, Ox. Pap. 2. p. 59, Sch. Pind. I. 1. 11, Sch. Eur. Phoen. 166, Philod. Mus. 18. 35, 87. 8, Ibyc. p. 78.*<sup>1</sup>

## THE POEMS OF STESICHORUS<sup>2</sup>

### 1-4 THE FUNERAL GAMES OF PELIAS

*Etymologicum Magnum* (and other sources): Cyllarus [or Bow-legs]:—the horse of Castor, from *κέλλειν* to drive (ashore), ‘the swift one.’ Compare Stesichorus in the *Funeral Games of Pelias*:

Of Hermes had they Flame-bright and Snatcher  
the children of Whitefoot, and of Héra Bayard and  
Bow-legs.<sup>3</sup>

name: for a possible Stesichorean *Hymn* cf. Sch. Ar. *Nub.* 967, Clem. Al. *Str.* 1. 16. 78. 5, and fr. 97 below <sup>2</sup> arranged in antiquity in 26 Books, some of the poems occupying more than one Book <sup>3</sup> they: the Diosenri (Suid.), competing in the horse-race

# LYRA GRAECA

2, 3

Ath. 4. 172 d πεμμάτων δὲ πρῶτον φησι μνημογένσαι Πανύ-  
αστιν Σέλευκος, ἐν οἷς Περὶ τῆς παρ' Αἰγυπτίοις Ἀνθρωποθυσίας  
διηγεῖται, πολλὰ μὲν ἐπιθεῖναι λέγων πέμματα, πολλὰς δὲ  
νοσσάδας ὑπνεῖς, προτέρου Στησιχόρου ἢ Ἰβύκου ἐν τοῖς Ἀθλοῖς  
ἐπιγραφομένοις εἰρηκότος φέρεσθαι κ.τ.λ.

φέρεσθε τὰ παρθενόδωρα,  
σασαμίδας<sup>1</sup> χόνδρον τε καὶ ἐγκρίδας ἄλλα τε  
πέμματα καὶ μέλι χλωρόν.

ὅτι δὲ τὸ ποίημα τοῦτο Στησιχόρου ἔστιν ἰκανώτατος μάρτυς  
Σιμωνίδης δι ποιήτης, ὃς περὶ τοῦ Μελέαγρου τὸν λόγον ποιούμενός  
φησιν (fr. 61): ‘οὕτω γὰρ Ὁμηρος ἡδὲ Στησίχορος ἀεισε λαοῖς.’  
ὁ γὰρ Στησίχορος οὕτως εἰρηκεν ἐν τῷ προκειμένῳ ἄσματι τοῖς  
Ἀθλοῖς.

θρώσκων μὲν ἄρ' Ἀμφιάραος, ἄκοντι δὲ νίκασεν  
Μελέαγρος.<sup>2</sup>

4

Zenob. Paroem. 1. 173 :

χειροβρῶτι δεσμῷ.

τοῖς πυκτικοῖς ἴμᾶσι διὰ τὸ τὰς σάρκας διακόπτειν καὶ ἀναλίσκειν.  
βέλτιον δὲ τὸν δεσμὸν ἀκούειν τὸν ἀποβιβρόσκοντα τῷ χείρε.  
ἔδειθη γὰρ ἐν τινι πέτρᾳ ἡ Τυρώ.<sup>3</sup> Στησίχορος ἐν ἀρχῇ<sup>4</sup> τῶν ἐπὶ  
Πελίζ<sup>5</sup> Αθλῶν.

## 5-10 Γηρυονῆς

Str. 3. 148 ἐοίκασι δὲ οἱ παλαιοὶ καλεῖν τὸν Βαῖτιν Ταρτησσόν,  
τὰ δὲ Γάδειρα καὶ τὰς πρὸς αὐτὴν νήσους Ἐρύθειαν· διόπερ οὕτως

<sup>1</sup> Kleine-Cas : miss φέρεσθαι (rightly) and τῇ παρθένῳ δωρος  
ἀσαμίδας      <sup>2</sup> ἄρ' Kleine : miss γὰρ      <sup>3</sup> B ; T. was mother of  
Pelias : miss ἔδειθη and πετραίω      <sup>4</sup> Schn. : miss εὐναρχεῖν

## STESICHORUS

2, 3

Athenaeus *Doctors at Dinner*:<sup>1</sup> Cakes, according to Seleucus, are first mentioned by Panyassis in his *Account of the Human Sacrifices in Egypt*, in which he says that they offered many a cake and many a capon, although Stesichorus or Ibycus had written before him in the work called *Funeral Games*:

Bring your maid-gifts, sesame-cakes, groats, sweet-oil cakes, cakes of all sorts, and with them yellow honey.<sup>2</sup>

Note here that there is excellent authority for ascribing that poem to Stesichorus rather than Ibycus, namely the poet Simonides where he says in a passage about Meleager [and the spear-throwing] ‘So Homer and Stesichorus sang to the peoples.’ For in the poem in question Stesichorus says:

In the leap the victor was Amphiaraüs, and in the javelin Meleager.

4

Zenobius *Proverbs*:

armi-gnawing bonds :

boxing-thongs, because they cut and wear the flesh ; or more probably the bonds [or the bondage] that eat away the arms [or the hands] : for Tyro was bound [or imprisoned] in a rocky place ; Stesichorus at the beginning of the *Funeral Games of Pelias*.

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## 5-10 THE TALE OF GERYON

Strabo *Geography*: The ancients appear to call Baetis Tartessus, and Gadeira and the islands near it Erytheia;

<sup>1</sup> cf. Ath. 14. 645 e (*Στηναῖχοπος*)      <sup>2</sup> prob. from description of the wedding of Admetus and Aleestis

# LYRA GRAECA

εἰπεῖν ὑπολαμβάνουσι Στησίχορον περὶ τοῦ Γηρύονος βουκόλου<sup>1</sup>  
δίοτι γεννηθείη

. . . σχεδὸν ἀντιπέρας κλεινᾶς Ἐρυθείας  
Ταρτησσοῦ ποταμοῦ παρὰ παγᾶς ἀπείρονας  
ἀργυρορίζους  
ἐν κευθμῶνι πέτρας<sup>2</sup>

6

Sch. Hes. *Theog.* 287 ἔστι δὲ ὁ Γηρυονεὺς ἐς Καλλιρρόης τῆς  
'Οκεανοῦ καὶ Χρυσάορος. Στησίχερος δὲ ἐξ χείρας ἔχειν φησὶ καὶ  
ἐξ πόδας καὶ ὑπόπτερον εἶναι.

e. g. ἐξάχερ' ἐξαπόδαν θ' ὑπόπτερόν τε<sup>3</sup>

7

Ath. II. 499a Στησίχοος δὲ τὸ παρὰ Φόλω τῷ Κενταύρῳ  
ποτηρίου σκύφειον δέπας καλεῖ ἐν ἴσῳ τῷ σκυφοειδέσ· λέγει δ' ἐπὶ<sup>4</sup>  
τοῦ Ἡρακλοῦ·

σκύφειον δὲ λαβὼν δέπας ἔμμετρον ὡς τριλά-  
γυνον  
πὶ ἐπισχόμενος, τό ρά οἱ παρέθηκε Φόλος  
κεράσας.<sup>4</sup>

8

Ibid. II. 781a (p. 16 Kaih.) τὸν δὲ Ἡλιον δ Στησίχορος  
ποτηρίῳ διαπλεῖν φησὶ τὸν Ὁκεανόν· φαὶ καὶ τὸν Ἡρακλέα περαιω-  
θῆναι ἐπὶ τὰς Γηρυόνου βάσας ὅρμωντα.

Ibid. 469e - δτι δὲ καὶ ὩΗλιος ἐπὶ ποτηρίου διεκομίζετο ἐπὶ<sup>5</sup>  
τὴν δύσιν Στησίχορος μὲν οὕτως φησίν·

Λέλιος<sup>5</sup> δ' Ὑπεριονίδας δέπας ἐσκατέβαινεν  
χρύσεον, ὄφρα δι' Ὁκεάνοιο περάσας  
ἀφίκοιθ' ιερᾶς ποτὶ βένθεα νυκτὸς ἐρεμνᾶς  
ποτὶ ματέρα κουριδίαν τ' ἄλοχον παιδάς τε  
φίλους.  
οὐδὲ ἐσ ἄλσος ἐβα δάφναισι κατάσκιον ποσὶν  
παῖς Διός.<sup>6</sup>

<sup>1</sup> Kramer : mss βουκολίον      <sup>2</sup> Herm : mss κευθμῶν πέτραις  
<sup>3</sup> E, cf. Luc. *Tosr.* 62, M. Plot. *Gr. Lat.* 6. 544      <sup>4</sup> mss

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and so they understand Stesichorus where he says that the keeper of Geryon [Eurytion] was born

hard over against the famous Erytheia, beside the never-ending silver-rooted<sup>1</sup> waters of Tartessus, in the hold of a rock

### 6

Scholiast on Hesiod's *Theogony*: Geryon is the son of Chrysaor and Callirrhoë daughter of Oceanus; Stesichorus calls him

six-handed and six-footed and with wings

### 7<sup>2</sup>

Athenaeus *Doctors at Dinner*: Stesichorus calls the wine-cup used at Pholus' the Centaur's a cuppy—that is a cup-like—bowl. He says of Heracles :

The cuppy bowl three flagons deep which Pholus mixed and put before him, he took, put to his lips, and drank.

### 8

The Same : According to Stesichorus the Sun crosses the ocean in a cup, and in the same cup Heracles passed over on his way to get the cattle of Geryon.<sup>3</sup>

The Same : Of the Sun's passage to his setting upon a cup we thus learn from Stesichorus :

Then went Helios son of Hyperion down into his golden goblet for to cross the Ocean and come to the deeps of sacred murky night, unto mother and wedded wife and children dear ; and the son of Zeus<sup>4</sup> went afoot into the laurel-shaded grove.

<sup>1</sup> whose source is near the silver-mines      <sup>2</sup> cf. Ath. 11.  
499 e      <sup>3</sup> cf. Eust. 1632. 23      <sup>4</sup> prob. Heracles

*σκυψίον*    *κεράσας* : perh. *κεράσσας*      <sup>5</sup> mss. *ἄλιος* : Kaib.  
*ἄμος δ'* : Garrod *ἄλιον*      <sup>6</sup> *ποσὶν* B: mss *ποσσὶ*

# LYRA GRAECA

9

Paus. 8. 3. 2 [π. Ἀρκαδίας]. Παλλαντίου μὲν δὴ καὶ δέσμος Ἐπιστήχορος δὲ Ἰμεραῖος ἐν Γηρυονῆι ἐποιήσατο μνήμην.

10

Sch. Ap. Rh. 1. 211. . . Στησίχορος δὲ ἐν τῇ Γηρυονίδι καὶ νῆσόν τινα ἐν τῷ Ἀτλαντικῷ πελάγει

**Σαρπαδονίαι<sup>1</sup>**

φησίν.

## 11 Δάφνις

Ael. V.H. 10. 18 Δάφνιν τὸν βουκόλον λέγουσιν οἱ μὲν ἔρωμενοι Ἐρμοῦ, ἄλλοι δὲ νίδν· τὸ δὲ δὲ ὄνομα ἐκ τοῦ συμβάντος σχεῖν. γενέσθαι μὲν αὐτὸν ἐκ Νύμφης, τεχθέντα δὲ ἐκτεθῆναι ἐν δάφνῃ. τὰς δ' ὑπ' αὐτοῦ βουκολουμένας θοῖς φασιν ἀδελφὰς γεγονέναι τῶν Ἡλίου, ὅν "Ομηρος ἐν Ὀδυσσείᾳ μέμνηται. βουκολῶν δὲ κατὰ τὴν Σικελίαν δὲ Δάφνις, ἡράσθη αὐτοῦ Νύμφη μία, καὶ ὡμίλησε καλῷ ὄντι καὶ νέῳ καὶ πρῶτον ὑπηρήτη, ἔνθα τοῦ χρόνου ἡ χαριεστάτη ἐστὶν ἡβῆ τῶν καλῶν μειρακίων, ὡς που φησι καὶ Ὅμηρος. συνθήκας δὲ ἐποίησε μηδεμιᾷ ἄλλῃ πλησιάσαι αὐτόν, καὶ ἐπηπείλησεν ὅτι πετρωμένον ἐστὶν αὐτὸν στερηθῆναι τῆς ὑψεως, ἐὰν παροβῇ· καὶ εἰχυν ύπερ τούτων ῥήτραν πρὸς ἀλλήλους. χρόνῳ δὲ ὑστερὸν βασιλέως θυγατρὸς ἐρασθείσης αὐτοῦ οἰνωθεὶς ἔλυσε τὴν δμολογίαν, καὶ ἐπλησιάσε τῇ κόρῃ. ἐκ δὲ τούτου τὰ βουκολικὰ μέλη πρῶτον ἤσθη, καὶ εἰχεν ύπόθεσιν τὸ πάθος τὸ κατὰ τοὺς δόφθαλμοὺς αὐτοῦ. καὶ Στησίχορον γε τὸν Ἰμεραῖον τῆς τοιαύτης μελοποιίας ὑπάρξασθαι.

Diod. Sic. 4. 84 νυν δὲ περὶ Δάφνιδος πειρασόμεθα διελθεῖν τὰ μυθολογούμενα. Ἡραῖα γὰρ ὅρη κατὰ τὴν Σικελίαν ἐστίν, ἃ φασι κάλλει τε καὶ φύσει καὶ τόπων ἴδιότησι πρὸς θερινὴν ἀνεσιν καὶ ἀπόλλανσιν εὖ πεφυκέναι. πολλάς τε γὰρ πηγὰς ἔχειν τῇ γλυκύτητι τῶν ὑδάτων διαφέρουσας καὶ δένδρεσι παντοῖοις πεπληρώσθαι. εἶναι δὲ καὶ δρυῶν μεγάλων πλῆθος, φερουσῶν καρπὸν τῷ μεγέθει διαλλάτ-

<sup>1</sup> mss σαρπηδ.

<sup>1</sup> i. e. the edible oak

## STESICHORUS

9

Pausanias *Description of Greece* [on Arcadia]: Now Pallantium is mentioned by Stesichorus of Himera in the *Tale of Geryon*.

10

Scholiast on Apollonius of Rhodes *Argonautica*: . . . But Stesichorus says in the *Tale of Geryon* that there is an island called

Sarpedonia

in the Atlantic Sea.

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## 11 DAPHNIS

Aelian *Historical Miscellanies*: Daphnis the Neatherd according to some authorities was the beloved, and according to others the son, of Hermes, and is said to have received this name from the circumstance that his mother, who was a Nymph, exposed him under a *daphnè* or bay-tree. The cows which he tended were sisters of the cattle of the Sun, of which Homer tells in the *Odyssey*. And while he watched them in Sicily, one of the Nymphs fell in love with him and had him for her mate, as well she might, seeing that he was both a handsome lad and then 'making the first hair to his lip,' which, as Homer says, 'is the fairest season of youth' in a person with good looks. And more, she made a covenant with him that he would have to do with no other woman, threatening him with the certain loss of his sight if he should break his word. So it was agreed; but some time after, a king's daughter falling in love with him, he broke the covenant when he was overcome with wine, and lay with her. From this story arose the Bucolic songs or lays of herdsmen, having for their theme the blinding of Daphnis. The first composer of such songs was Stesichorus of Himera.

Diodorus of Sicily *Historical Library*: We will now try to narrate the myth of Daphnis. It seems there are certain highlands in Sicily called the Heraean Hills, which for their beauty, character, and physical peculiarities are said to be excellently suited for a summer holiday. The district possesses an abundance of springs remarkable for the sweetness of their water, and is full of trees of every sort, among them a multitude of great oaks<sup>1</sup> which bear fruit of unusual

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τοντα, διπλασιάζοντα τῶν ἐν ταῖς ἄλλαις χώραις φυομένων. ἔχειν δὲ καὶ τῶν ἡμέρων καρπῶν αὐτομάτων, ἀμπέλου τε πελλῆς φυομένης καὶ μήλων ἀμυθήτου πλήθους. διὸ καὶ στρατόπεδόν ποτε Καρχηδονίων ὑπὸ λιμοῦ πιεζόμενον διαθρέψαι, παρερχομένων τῶν ὅφων πολλαῖς μυριάσι χορηγίας εἰς τροφὴν ἀνέκλειπτον. ἐν ταύτῃ δὲ τῇ χώρᾳ συναγκείας δένδρων οὕσης θεοπρεποῦς καὶ Νύμφαις ἄλσους ἀνειμένου μυθολογοῦσι γεννηθῆναι τὸν ὀνομαζόμενον Δάφνιν, Ἐρμοῦ μὲν καὶ Νύμφης νίδν, ἀπὸ δὲ τοῦ πλήθους καὶ τῆς πυκνότητος τῆς φυομένης δάφνης ὠνομάσθαι Δάφνιν. τοῦτον δ' ὑπὸ Νυμφῶν τραφέντα, καὶ βοῶν ἀγέλας παμπληθεῖς κεκτημένον, τούτων ποιεῖσθαι πολλὴν ἐπιμέλειαν· ἀφ' ἣς αἰτίας βουκόλον αὐτὸν ὀνομασθῆναι. φύσει δὲ διαφόρῳ πρὸς εὐμέλειαν κεχρηγημένον ἔξευρεν τὸ βουκολικὸν ποίημα καὶ μέλος, διότι τοῦ νῦν κατὰ τὴν Σικελίαν τυγχάνει διαμένον ἐν ἀποδοχῇ. μυθολογοῦσι δὲ τὸν Δάφνιν μετὰ τῆς Ἀρτέμιδος κυνηγεῖν ὑπηρετοῦντα τῇ θεῷ κεχαρισμένως, καὶ διὰ τῆς σύριγγος καὶ βουκολικῆς μελῳδίας τέρπειν αὐτὴν διαφερόντως. λέγουσι δ' αὗτοῦ μίαν τῶν Νυμφῶν ἔρασθεῖσαν προειπεῖν, ἐὰν ἄλλῃ τινι πλησιάσῃ, στερήσεσθαι τῆς ὁράσεως· κακεῖνον ὑπό τινος θυγατρὸς βασιλέως καταμεθυσθέντα καὶ πλησιάσαντα αὐτῇ, στερηθῆναι τῆς ὁράσεως κατὰ τὴν γεγενημένην ὑπὸ τῆς Νύμφης πρόβρησιν.

### 12-17 Ἐλένα

Isochr. *Hel.* 64 ἐνεδείξατο δὲ (ἢ Ἐλένη) καὶ Στησιχόρῳ τῷ πιητῇ τὴν ἑαυτῆς δυνάμιν· ὅτε μὲν γὰρ ἀρχόμενος τῆς <Ἐλένης> ἥδης ἐβλασφήμησε τι περὶ αὐτῆς, ἀνέστη τῶν ὀφθαλμῶν ἐστεργμένος, ἐπειδὴ δὲ γνὺς τὴν αἰτίαν τῆς συμφορᾶς τὴν καλουμένην Παλινφδίαν ἐποίησε, πάλιν αὐτὸν εἰς τὴν αὐτὴν φύσιν κατέστησεν.

Sch. Eur. *Or.* 249 [ἐπίσημον ἔτεκε Τυνδάρεως ἐς τὸν ψύγον | γένος θυγατέρων δυσκλεέés τ' ἀν' Ἐλλάδα]. Στησίχορδος φησιν ὡς θύων τοῖς θεοῖς Τυνδάρεως Ἀφροδίτης ἐπελάθετο· διὸ ὄργησθεῖσαν τὴν θεὸν διγάμους τε καὶ τριγάμους καὶ λειψάνδρους αὐτοῦ τὰς θυγατέρας πειθαῖ<sup>1</sup> ἔχει δὲ ἡ χρῆσις οὕτως.

<sup>1</sup> ιππεις ἐποίησεν

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size, indeed twice as large as is found in other parts. Here too some of the fruits of cultivation grow of themselves, vines in profusion and apples in an incredible plenty. Indeed a Carthaginian army once lived on this country when they had otherwise starved to death, these highlands coming to their aid with a limitless and inexhaustible supply of food. In this country, at a spot divinely fair where two tree-clad valleys meet in a grove sacred to the Nymphs, the story goes that the child afterwards called Daphnis was born the son of Hermes and a Nymph, and received his name from the abundance and density of the bay-trees that grew there. Brought up by the Nymphs, this Daphnis came to be master of immense herds of cattle, which were his incessant care; whence his name of Neatherd. And being endowed with a great gift for melody, he invented the Bucolic or Pastoral poetry and music which remain in favour in Sicily to this day. It is further said that Daphnis attended Artemis on her hunting with much pleasure to the Goddess, delighting her with his pipe and his pastoral melodies. And we are told that one of the Nymphs, who fell in love with him, warned him that if he had to do with any other woman he would lose his sight, and that being made drunk and led astray by some princess, he lost it as the Nymph had foretold.<sup>i</sup>

### 12-17 HELEN

Isocrates *Helen*: Moreover Helen displayed her power to the poet Stesichorus. Having found some fault with her at the beginning of his poem the *Helen*, he went away [from the performance] blind, and then when, realising the cause of his misfortune, he composed what is called the *Palinode* or Recantation, she restored him his sight.

Scholiast on Euripides *Orestes* ['Conspicuous for blame were all the daughters begotten of Tyndareüs, and of ill-repute throughout all Greece']: According to Stesichorus, when Tyndareüs was sacrificing to the Gods he forgot Aphrodite, and for this the Goddess made his daughters twice-wed, thrice-wed, and husband-forsakers. The passage runs thus:

<sup>i</sup> cf. Vürtheim p. 73, and Reitz. *Epig. u. Skol.* p. 262

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οῦνεκα Τυνδάρεος<sup>1</sup>  
 ρέζων ποτὲ πᾶσι θεοῖς μούνας λάθετ' ἡπιοδώρω  
 Κύπριδος.<sup>2</sup> κείνα δὲ Τυνδαρέω κόρας<sup>3</sup>  
 χολωσαμένα διγάμους τε καὶ τριγάμους τίθησι  
 καὶ λιπεσάνορας.

### 13

Paus. 2. 22, 6 [π. Ἀργεος]. πλησίον δὲ τῶν Ἀνάκων, Εἰλει-  
 θυίας ἔστιν ιερόν, ἀνάθημα Ἐλένης ὅτε σὺν Πειρίθῳ Θησέως ἀπελ-  
 θόντος εἰς Θεσπρώτους Ἀφιδνά τε ὑπὸ Διοσκούρων ἐάλω καὶ ἦγετο  
 εἰς Λακεδαίμονα Ἐλένη· ἔχειν μὲν γὰρ αὐτὴν λέγουσιν ἐν γαστρί,  
 τεκούσαν δὲ ἐν Ἀργει καὶ τῆς Εἰλειθυίας ἰδρυσαμένην τὸ ιερόν, τὴν  
 μὲν παῖδα ἦν ἔτεκε Κλυταιμνήστρᾳ δοῦναι, συνοικεῖν μὲν γὰρ ἡδη  
 Κλυταιμνήστραν Ἀγαμέμνονι· αὐτὴν δὲ ὑστερον τούτων Μενελάῳ  
 γήμασθαι. καὶ ἐπὶ τῷδε Εὐφορίων Χαλκιδεὺς καὶ Πλευρώνιος  
 Ἀλέξανδρος ἔπη ποιήσαντες, πρότερον δὲ ἔτι Στησίχορος ὁ  
 Ἰμεραῖος, κατὰ ταῦτα φασιν Ἀργείοις Θησέως εἶναι θυγατέρα  
 ἴφιγένειαν.

### 14

Sch. II. 2. 339 [πῇ δὴ συνθεσίας τε καὶ ὄρκια βήσεται ἡμῖν;]-  
 τῶν ἐκ τῆς Ἑλλάδος ἀρίστων ἐπὶ μνηστείαν τῆς Ἐλένης πάροντων  
 διὰ τὸ γένος καὶ τὸ κάλλος, Τυνδάρεως ὁ πατὴρ αὐτῆς, ὡς τινὲς  
 φασι, φυλασσόμενος μὴ ποτε ἔρα αὐτῶν πρυκρίνας τοὺς ἄλλους  
 ἔχθροὺς ποιήσηται, κοινὸν αὐτῶν ἔλαβον ὄρκουν ἢ μὴν τῷ ληψομένῳ  
 τὴν παῖδα ἀδικουμένῳ περὶ αὐτὴν σφόδρα πάντας ἐπαυμνεῖν· διόπερ  
 Μενελάῳ αὐτὴν ἐκδίδωσι· καὶ μετ' οὐ πολὺ ἀρπασθείσης αὐτῆς ὑπὸ<sup>4</sup>  
 Ἀλεξάνδρου ἐκοινώηταν τῇ στρατείᾳ διὰ τοὺς γειομένους ὄρκους.  
 ἐτορεῖ Στησίχορος.

<sup>1</sup> mss τυνδάρεως      <sup>2</sup> ποτὲ here B: mss after οῦνεκα  
 μεύνας B: mss μόνης, μιᾶς      <sup>3</sup> miss κόρης, κούραις, κιύρας

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How Tyndareüs one day in making sacrifice to all the Gods forgat the joy-giving Cypris; and in anger she caused the maidens of Tyndareüs to be twice-wed and thrice, and forsakers of husbands.

### 13

Pausanias *Description of Greece* [on Argos]: Near the temple of the Twin Brethren is one dedicated to Ilithyia by Helen when, upon Theseus' departure into Thesprotis with Peirithoüs, Aphidna was taken by the Dioscuri and Helen carried off to Sparta. It is said that she was then with child, and being brought to bed at Argos and dedicating the temple to Ilithyia she gave the daughter she bore into the care of Clytemnestra, already the queen of Agamemnon, and some time afterwards was married to Menelaus. And on this account Euphorion of Chalcis and Alexander of Pleuron in their epic poetry, and Stesichorus of Himera before them, all declare that the Argives hold Iphigeneia to have been the daughter of Theseus.

### 14

Scholiast on the *Iliad* ['what will become of our covenants and oaths?']: According to some authorities, when the best men in Greece came to win Helen because of her birth and beauty, her father Tyndareüs, for fear that his preference for one should make the rest his enemies, made them all take an oath that if the successful suitor suffered wrong in respect of his daughter, they would all come with a will to his aid; and so gave her to Menelaus. And when soon afterwards she was carried off by Paris, they joined the expedition because of their oaths. The story is told by Stesichorus.

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15

Ath. 3. 81 d. Κυδωνίων δὲ μήλων μνημονεύει Στησίχορος ἐν Ελένη οὕτως.

πολλὰ μὲν Κυδώνια μᾶλα ποτερρίπτουν ποτὶ<sup>1</sup>  
δίφρον ἄνακτι,  
πολλὰ δὲ μύρσινα φύλα  
καὶ ρόδίνους στεφάνους ἵων τε κορωνίδας οὐλας.

16

Ibid. 10. 451 d. καὶ Στησίχορος δὲ ἐν Ἐλένῃ·  
λιθαργύρεον ποδονιπτῆρα<sup>1</sup>

17

Arg. Theoer. 18. τοῦτο τὸ εἰδύλλιον ἐπιγράφεται Ἐλένης  
Ἐπιθαλάμιος καὶ ἐν αὐτῷ τινα εἴληπτα ἐκ τοῦ πρώτου Στησιχόρου  
Ἐλένης.<sup>2</sup>

## 18 Παλιωδία

Hor. Epop. 17. 38

. . . paratus expiare seu poposceris  
centum iuvencos, sive mendaci lyra  
voles sonari, tu pudica, tu proba  
perambulabis astra sidus aurenum.  
infamis Helenae Castor offendit vicem  
fraterque magni Castoris, victi prece  
adempta vati reddidere lumina :  
et tu . . . . .

Plat. Ncp. 586 b. <sup>3</sup>Αρ' οὖν οὐκ ἀνάγκη καὶ ἡδοναῖς συνεῖναι  
μεμειγμέναις λύπαις, εἰδώλοις τῆς ἀληθοῦς ἡδονῆς καὶ ἐπικιαγρα-  
φημέναις, ὑπὸ τῆς παρ' ἀλλήλας θέσεως ἀποχραινομέναις, ὥστε  
σφοδροὺς ἔκατέρας φαίνεσθαι, καὶ ἔρωτας ἔαυγῶν λυττῶντας τοῖς

<sup>1</sup> perh. nominative

<sup>2</sup> miss. E. ἐπιθαλαμίου

<sup>1</sup> prob. ref. to marriage of Helen and Menelaus      <sup>2</sup> vitri-  
fied lead      <sup>3</sup> prob. the name given to a new prelude to the  
*Helen*, not to an entirely new poem      <sup>4</sup> this points to S.'s

## STESICHORUS

15

Athenaeus *Doctors at Dinner*: Quinces are mentioned by Stesichorus in his *Helen* thus :

Many the quinces they cast upon the chariot of the king, many the leaves of myrtle, and garlands of roses and twisted wreaths of violets.<sup>1</sup>

16

The Same : Stesichorus too, in his *Helen*, speaks of  
a footbath of litharge<sup>2</sup>

17

Introduction to Theocritus' 18th *Idyll* : This idyll is called the *Epi'halamy of Helen*, and certain things in it are taken from the first Book of Stesichorus' *Helen*.

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## 18 THE PALinode<sup>3</sup>

Horace *Epodes* : . . . I will expiate my sin whether you ask of me a hecatomb of oxen or, sung by a lying lute, would fain be a golden constellation walking modest and maiden —you!—amid the stars<sup>4</sup> When Helen was defamed, the wrath of Castor and great Castor's brother was overcome by supplication, and they restored the light to the poet that was blind ; even so do you . . .<sup>5</sup>

Plato *Republic* : Does it not follow then that the pleasures such men have to do with are mixed with pains, mere phantoms of the true pleasure, perspective paintings of it, taking each its depth of colour from contrast in juxtaposition with its particular pain and for that reason appearing great, pleasures which make foolish persons madly in love with

having thus apotheosised H. : cf. Eur. *Hel.* 1666, *Or.* 1636 (Vürtheim) <sup>5</sup> the supplication was H.'s; the Romans (and Byzantine Greeks) regarded the Dioscuri as healers, cf. Pers. 2. 56 (Sch.) and Vürtheim p. 69 ; see also Suid. *Φορμιών*

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ἄφροσιν ἐντίκτειν καὶ περιμαχήτους εἶναι, ὥσπερ τὸ τῆς Ἐλένης εἰδωλον ὑπὸ τῶν ἐν Τροίᾳ Στησίχορός φησι γενέσθαι περιμάχητον ἀγνοίζ τῆς ἀληθοῦς;

Zon. 1338 μάτην ἀντὶ τοῦ ματαίως· ἀπὸ τοῦ θηλυκοῦ εἰς ἐπίρρημα· Στησίχορος μάτας εἶπον.<sup>1</sup>

Aristid. 2. 572 καὶ ταῦτα μὲν δὴ ταῦτα. μέτειμι δ' ἐφ' ἔτερον προοίμιον κατὰ Στησίχορον· σκιαμαχεῖν μὲν οὖν πως οἴδ' ὅτι δεῖ· πρὸς οὓς γὰρ εἰρήσεται τὰ λεγόμενα οὐχ ἥκουσιν. ὥστε συμβαίνει ἄμα μὲν σχεδὸν ὥσπερ ἂν εἰς μάτην γίγνεσθαι τοὺς λόγους, ἄμα δ' εἶναι σαφέστατον ὡς ὀρθῶς καὶ προσηκόντως εἰρήσονται. αὐτόθεν γάρ που φανερόν, ὅτι οὐ τὸ ἡμέτερον αἴτιον οὔτε νῦν οὕτε ἄλλοτε πάποτε, σὺν θεοῖς εἰπεῖν, ἀλλ' ἡ τουτων περὶ πάντα συνηθῆς ῥᾳθυμία.

Plat. *Phaedr.* 243a ἐμοὶ μὲν οὖν, ὁ φίλε, καθήρασθαι ἀνάγκη· ἔστιν δὲ τοῖς ἀμαρτάνουσι περὶ μυθολογίαν καθαρμὸς ἀρχαῖος ὃν "Ομηρος μὲν οὐκ ἥσθετο, Στησίχορος δέ. τῶν γὰρ ὅμμάτων στερηθεὶς διὰ τὴν Ἐλένης κακηγορίαν οὐκ ἥγνόθεν ὥσπερ" Ομηρος, ἀλλ' ἄτε μουσικὸς ὃν ἔγνω τὴν αἰτίαν, καὶ ποιεῖ εὐθύς· Οὐκ ἔστ' ἔτυμος κ.τ.λ. . . . καὶ ποιήσας δὴ πᾶσαν τὴν καλουμένην Παλιν- φδίαν παράχρημα ἀνέβλεψεν.

μάτας εἶπον· μέτειμι δ' ἐφ' ἔτερον προοίμιον.<sup>2</sup>  
 οὐκ ἔστ' ἔτυμος λόγος οὗτος·  
 οὐδ' ἔβασ ἐν ναυσὶν εὐσέλμοις,  
 οὐδ' ἵκεο πέργαμα Τροίας.

### 19–20 Ἔριφίλα

Apollod. 3. 10. 3 (3. 121) εὗρον δέ τινας λεγομένους ἀρα- στῆναι ὑπὸ αὐτοῦ ('Ασκληπίου) Καπανέα καὶ Λυκοῦργον, ὡς Στησί- χορός φησιν ἐν Ἐριφύλῃ, Ἰππόλυτον. . . .

<sup>1</sup> *E*, *C.R.* 1921: mss εἰπών: cf. *Vet. E. M.* 212 μάτας εἶπεν  
<sup>2</sup> not in Plato; for metre cf. 54

<sup>1</sup> cf. Dio Chrys. 11. 40 (*ἐν τῇ ὕστερον φόδῃ*, 'in the latter poem'), Philostr. *Apoll.* 6.11. p. 246 (*πρότερος λόγος*), Aristid. 1.

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them and are fought for, as the phantom of Helen according to Stesichorus was fought for by the warriors at Troy in ignorance of the true Helen?

Zonaras *Lexicon*: *μάτην* : for *ματίως* 'vainly,' an adverb made from the feminine [noun]: compare Stesichorus 'I spake vanities.'

Aristides *Orations*: So much for that. 'I will go seek another prelude' as Stesichorus says. Now I know that I, like him, have to fight with shadows. Those to whom my words will apply are not present, and therefore in a sense my words become vain and empty, although at the same time it is certain that they will be true and to the point. For it is obvious that the fault is not nor ever can, save the mark, be mine, but rather lies with the entire and inveterate apathy of these gentlemen themselves.<sup>1</sup>

Plato *Phaedrus*: So it seems that I, my friend, must do expiation. Now the precedent for expiation for sinners in mythology goes back, not indeed to Homer, but to Stesichorus, who when blinded for slandering Helen did not, like Homer, wonder why, but like a true scholar recognised the reason for what had befallen him and without more ado wrote 'This story' etc. . . . and having finished the *Palinode* as it is called, immediately received his sight.

I spake vanities, and I will go seek another prelude. This story is not true; thou wentest not in the benchèd ships, thou camest not to the city of Troy.

## 19–20<sup>2</sup> ERIPHYLÈ

Apollodorus *Library*: I find it maintained that the men Asclepius restored to life were Capaneus and Lycurgus,—and so they were according to Stesichorus in the *Eriphylè*—Hippolytus . . .

212, 2. 72, 3. 150 (Seh.), Tzet. Lyc. 113, Conon 18, Paus. 3. 19. 11 ('S. thereupon composed the *Palinode*'), and Bergk for 20 further refs: Sch. Lycophr. *Alex.* 822 ascribes the first mention of the phantom of H. to Hesiod   <sup>2</sup> cf. Sext. Emp. *Math.* 1. 261, Sch. Pind. *P.* 3. 96, Sch. Eur. *Alc.* 2, Philod. *εὐσεβ.* p. 52 Gom.

Eust. *Il.* 316. 16 Πίνδαρος δὲ οὐκ ἀδελφοὺς ἀλλὰ γονέας μητρὸς μάτρωας ἔφη. Στησίχορος δὲ πάτρωα τὸν κατὰ πατέρα πρόγονον εἶπεν, ἐνθα παρ' αὐτῷ Ἀμφίλοχος ἔφη τό·

**πάτρω' ἐμὸν ἀντίθεον Μελάμποδα.**

Μελάμπους γὰρ οὗ Ἀντιφάτης οὗ Ὁϊκλῆς οὗ Ἀμφιάραος, ὅθεν Ἀμφίλοχος.

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### 21 Εὑρωπεία

Sch. Eur. *Ph.* 670 [ἐνθεν ἔξανήκε γᾶ]: ὁ μὲν Στησίχορος ἐν Εὑρωπείᾳ τὴν Ἀθηνᾶν ἐσπαρκέναι τοὺς ὄδόντας φησίν.

### 22–31 Ἰλίου Πέρσις

Dio. Chrys. *Or.* 2. 33 Emp. Στησιχόρου δὲ καὶ Πινδάρου ἐπεμνήσθη τοῦ μὲν ὅτι μιμητὴς Ὄμηρος γενέσθαι δοκεῖ καὶ τὴν ἄλωσιν οὐκ ἀναξίως ἐποίησε τῆς Τροίας, τοῦ δὲ Πινδάρου διὰ κ.τ.λ.

### 23

Ath. 10. 456 f . . . τὸν Τρωϊκὸν μῦθον, ἐν φόβῳ δὲ Ἐπειδὸς ὑδροφορεῖ τοῖς Ἀτρεΐδαις, ὡς καὶ Στησίχορός φησιν.

φύκτιρε γὰρ αὐτὸν ὕδωρ αἰεὶ φορέοντα Διὸς κούρα βασιλεῦσιν.<sup>1</sup>

<sup>1</sup> Eust. δ' αὐτὸν and Διὸς κούροις

<sup>1</sup> cf. Mill. *Mél.* 431      <sup>2</sup> under a representation of the Sack of Troy and the flight of Aeneas which form the central part of the sculptured slab known as the *Tabula Iliaca* (in the

## STESICHORUS

20<sup>1</sup>

Eustathius on the *Iliad*: Pindar uses *μάτρως* not for the mother's brothers but for her parents. And Stesichorus uses *πάτρως* for an ancestor on the father's side, where he makes Amphilochus say :

my father's forefather, the godlike Melampus ;  
for Amphilochus was son of Amphiaraus son of Oicles son of Antiphates son of Melampus.

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## 21 EUROPEIA

Scholiast on Euripides *Phoenissae* [the sowing of the dragon's teeth] : According to Stesichorus in the *Europeia* it was Athena who had sown the teeth.

## 22–31 THE SACK OF TROY<sup>2</sup>

Dio Chrysostom *Orations* : He mentioned Stesichorus and Pindar because the former appears to have been an imitator of Homer and described the Sack of Troy in a poem of considerable merit, while the latter etc.

23<sup>3</sup>

Athenaeus *Doctors at Dinner* : . . . the Trojan story, in which Epeius carries water for the Atreidae, as also Stesichorus says :

For the Daughter of Zeus pitied him to be always bearing water for the kings.<sup>4</sup>

Capitoline Museum, ascribed to the 1st cent.) are the words 'Sack of Troy according to Stesichorus.' He was prob. the earliest authority for the story of the flight of A. to Italy. cf. Stuart-Jones *Cat. Mus. Capit.* p. 165      <sup>3</sup> cf. Eust. 1323. 57

<sup>4</sup> daughter : Athena

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24

Paus. 10. 27. 2 [π. τὴν ἐν λέσχῃ Δελφῶν γραφὴν τὴν Πολυγνάτου]. εἰς δὲ Ἐκάθην Στησίχορος ἐν Ἰλίου Περσίδι ἐποίησεν ἐς Λυκίαν ὑπὸ Ἀπόλλωνος αὐτὴν κομισθῆναι.

25

Tz. Lyc. 266 Στησίχορος γάρ καὶ Εὐφορίων καὶ Ἀλέξανδρος ὁ Αἰτωλὸς ποιηταὶ φασὶ τὸν Ἐκτόρα νίδην εἶναι τοῦ Ἀπόλλωνος.

26

Sch. Eur. Andr. 10 [βίφθέντα πύργων Ἀστυάνακτ' ἀπ' ὅρθιων]. . . . Στησίχορον μέντοι ἴστορεῖν<sup>1</sup> ὅτι τεθνήκοι καὶ τὸν τὴν Περσίδα συντεταχότα . . . ποιητήν, ὅτι καὶ ἀπὸ τοῦ τείχους βίφείη.

27

Paus. 10. 26. 1 [π. τοῦ αὐτοῦ]. Κλυμένην μὲν οὖν Στησίχορος ἐν Ἰλίου Περσίδι κατηρίθμησεν ἐν ταῖς αἰχμαλώτοις.

28

Ibid. 9 [π. τοῦ αὐτοῦ]. ἐν δὲ ταῖς Πριάμου θυγατράσι ἀριθμήσαι τις ἄν καὶ ταύτην (Μέδουσαν) κατὰ τοῦ Ἰμεραίου τὴν φᾶσην.

29

Harpocr. καθελών. . . . ἀντὶ τοῦ ἀνελῶν ἦ ἀποκτείνασ· ἔχρήσαντο δὲ οὕτω τῷ ὀνόματι καὶ ἄλλοι, ὡς καὶ Στησίχορος ἐν Ἰλίου Περσίδι καὶ Σοφοκλῆς ἐν Εὔμηλῳ.

30

Ath. 13. 610c ἐὰν μὲν τίς σου πύθηται τίνες ἥσαν οἱ εἰς τὸν δούριον ἵππον ἐγκατακλεισθέντες, ἐνδεικνύεινται δευτέρου ίσως ἐρεῖς ὕνομα, καὶ οὐδὲ ταῦτ' ἐκ τοῦ Στησιχόρου, σχολῆ γάρ, ἀλλ' ἐκ τῆς Σακάδα τοῦ<sup>2</sup> Ἀργείου Ἰλίου Περσίδος<sup>o</sup> οὗτος γὰρ παμπόλλους τινὰς κατέλεξεν.

<sup>1</sup> Cob: mss Στησίχορος and ιστορεῖ: the statement is dependent on φασίν      <sup>2</sup> Cas: mss σακατον

## STESICHORUS

24

Pausanias *Description of Greece* [on the painting by Polygnotus in the public arcade at Delphi]: Stesichorus says of Hecuba in the *Sack of Troy*, that she was taken by Apollo into Lycia.

25 1

Tzetzes on Lyceophron: The poets Stesichorus, Euphorion, and Alexander of Aetolia make Hector the son of Apollo.

26

Scholiast on Euripides *Audromache* ['Astyanax hurled from the dizzy walls']: Stesichorus, however, relates that he was killed,<sup>2</sup> and the poet who composed the *Sack* that he was also thrown from the wall.

27

Pausanias [on the same painting]: Clymenè<sup>3</sup> is numbered among the captive women by Stesichorus in his *Sack of Troy*.

28

The Same [on the same]: Medusa also according to the poem of the Himeraeon may be reckoned among the daughters of Priam.

29 4

Harpocration *Lexicon to the Ten Orators*: *καθελών* for *ἀνελών* 'having slain.' This word is so used elsewhere, as for instance by Stesichorus in the *Sack of Troy* and by Sophocles in the *Eumelus*.

30

Athenaeus *Doctors at Dinner*: If you are asked the names of the warriors who were shut up in the Wooden Horse, you will perhaps give one or two, and even these you will hardly get from the works of Stesichorus, but from the *Sack of Troy* by Sacadas of Argos, who gives a long list of them.

<sup>1</sup> cf.—Ibid. 658, Sch. *Il.* 24. 259, Ibyc. 38      <sup>2</sup> or 'was killed first'?      <sup>3</sup> handmaid of Helen *Il.* 3. 144 (athetised by Aristarchus)      <sup>4</sup> cf. Phot. 122. 1, Suid. *καθελών*, Zon. 1165

## LYRA GRAECA

Eust. 1698 init. φασὶ δὲ τοὺς εἰς αὐτὸν κατάβαντας τινὲς μέν, ὃν καὶ Στησίχορος, ἐκατὸν εἶναι, ἔτεροι δὲ δώδεκα.

### 31

Sch. Eur. Or. 1287 [ἄρ' ἐστι τὸ κάλλος ἐκκειώφωται ξίφος;]· ἄρα εἰς τὸ τῆς Ἐλένης κάλλος βλέψαντες οὐκ ἐχρήσαντο τοῖς ξίφεσιν; οἶδον τι καὶ Στησίχορος ὑπογράφει περὶ τῶν καταλεύειν αὐτὴν μελλόντων· φησὶ γὰρ ἡμα τῷ τὴν ὄψιν αὐτῆς ιδεῖν αὐτοὺς ἀφεῖναι τοὺς λίθους ἐπὶ τὴν γῆν.

### 32 Κέρβερος

Poll. 10. 152 ἀρίβαλλος δὲ ἐπὶ τοῦ συσπάστου βαλλαντίου ἐν Ἀντιφάνους Αὐτοῦ ἐρῶντι καὶ ἐν τῷ Στησιχόρου Κέρβερῳ.

### 33 Κύκνος

Sch. Pind. O. 10. 19 [τράπε δὲ Κυκνεία μάχα καὶ ὑπέρβιον Ἡρακλέα]· ἐτράπη δὲ καὶ ὑπεχώρησεν ἐν τῇ πρὸς τὸν Κύκνον μάχῃ ὁ μέγιστος Ἡρακλῆς παρορμήσαντος Ἀρεος τὸν Κύκνον. ἐπαχέσπατο δὲ Ἡρακλῆς ὅτι κακόξενος ἦν Κύκνος καὶ ἐν παροδῷ τῆς Θεσσαλίας οἰκῶν ἀπεκαρατέμει τοὺς παριόντας ναὸν τῷ Ἀπόλλωνι βουλόμενος ἐκ τῶν κεφαλῶν οἰκοδομῆσαι, καὶ αὐτῷ παριόντι ἐπιβούλευσαι ἡθέλησε. συστάσης οὖν οὔτοῖς μάχης ἐφυγάδευσεν Ἡρακλῆς, συμβαλλομένου Ἀρεος τῷ παιδὶ Κύκνῳ. ἀλλ' ὕστερον Ἡρακλῆς καὶ τοῦτον ἀπέκτεινε. Στησίχορος ἐν <τῷ> ἐπιγραφομένῳ Κύκνῳ ἴστορεῖ.

### 34 Νόστοι

Paus. 10. 26. 1 [π. τὴν ἐν λέσχῃ Δελφῶν γραφὴν τὴν Πολυγνάτου]· ὥσαύτως δὲ καὶ Ἀριστομάχην ἐποίησεν (δ Στησίχορος) ἐν Νόστοις θυγατέρα μὲν Πριάμου Κοιτολάου δὲ γυναικα εἶναι τοῦ Ἰκετάονος.

## STESICHORUS

Eustathius on the *Odyssey*: According to some authorities, including Stesichorus, the warriors in the Wooden Horse were a hundred in number; others say twelve.

### 31

Scholiast on Euripides *Orestes* ['are their swords stunned at her beauty?']: That is, has the sight of Helen's beauty disarmed them? Compare what Stesichorus implies about the men who went to stone her, saying that the moment they saw her face they let the stones fall from their hands.

### 32<sup>1</sup> CERBERUS

Pollux *Vocabulary*: 'Αρύβαλλος is used for a drawpurse in Antiphanes' *Self-Lover* and in the *Cerberus* of Stesichorus.

### 33 CYCNUS

Scholiast on Pindar *Olympians* ['the fight with Cyenus turned even the conquering Heracles about']: The great Heracles was turned about or gave ground in his fight with Cyenus because Cyenus was set on by Ares. The cause of Heracles' fighting him was his inhospitality; for he lived in the Pass of Thessaly and beheaded travellers in order to build a temple to Apollo with their heads, and when Heracles came that way was for serving him the same. Upon their joining battle Heracles took to flight because Ares aided the youthful Cyenus. But afterwards Heracles killed him like the rest of his enemies. The story is told by Stesichorus in the work called *Cycnus*.

### 34<sup>2</sup> THE RETURN FROM TROY

Pausanias *Description of Greece* [on the painting by Polygnotus in the public araeade at Delphi]: In the same way Stesichorus in his poem the *Return from Troy* makes Aristomachè daughter of Priam and wife of Critolaüs son of Hicetaon.

<sup>1</sup> cf. Bek. *An.* 1. 448. 27, Suid. ἀρύβαλλος

<sup>2</sup> cf. Tzet.

*Posth.* 750, Phal. *Epi.* 9

# LYRA GRAECA

## 35–43 Ὁρεστεία

Bek. *An.* 2. 783. 14 Στησίχορος δὲ ἐν δευτέρῳ Ὁρεστείᾳ τὸν Παλαιόδην λέγει εὑρηκέναι (τὰ στοιχεῖα).

## 36

Sch. Ar. *Pac.* 775 [Μοῦσα σὺ μὲν πολέμους ἀπωσαμένη μετ' ἔμοῦ | τοῦ φίλου χόρευσον | κλείουσα θεῶν τε γάμους ἀνδρῶν τε δαῖτας | καὶ θαλίας μακάρων· σοὶ γὰρ τάδ' ἔξ αρχῆς μέλει]. τὸ χ πρὸς τὴν ἀλλαγὴν τοῦ μέτρου· αὕτη δὲ πλοκή ἐστι καὶ ἔλαθεν· σφόδρα δὲ γλαφυρὸν εἴρηται καὶ ἔστι Στησιχόρειος.

Μοῦσα, σὺ μὲν πολέμους ἀπωσαμένα μετ' ἔμεν κλείουσα θεῶν τε γάμους ἀνδρῶν τε δαῖτας καὶ θαλίας μακάρων . . . .

## 37, 38

Ibid. 797 and 800 [τοιάδε χρὴ Χαρίτων δαμώματα καλλικόμων | τὸν σοφὸν ποιητὴν | ὑμνεῖν ὅταν ἡριαὶ μὲν φωνῇ χελιδῶν | ἥδομένη κελαδῆ]. . . . ἔστι δὲ παρὰ τὰ Στησιχόροις ἐκ τῆς Ὁρεστείας. Τοιάδε κ.τ.λ.—(800) καὶ αὕτη πλοκὴ Στησιχόρειος· φησὶ γὰρ οὕτως. "Οταν κ.τ.λ.

Τοιάδε χρὴ Χαρίτων δαμώματα καλλικόμων ὑμνεῖν Φρύγιον μέλος ἔξευρόντας ἀβρῶς ἥρος ἐπερχομένου.<sup>1</sup>

. . . ὅταν ἥρος ὥρᾳ κελαδῆ χελιδῶν.

## 39

Ath. 12. 513a πολλὰ δὲ τῶν Ξάνθου παραπεποίηκεν ὁ Στησίχορος, ὥσπερ καὶ τὴν Ὁρεστείαν καλουμένην.

<sup>1</sup> ἔξευρόντας Kleine: mss. -τα

<sup>1</sup> cf. Ibid. 786. 11, Cram. *A.O.* 4. 318. 19, Sch. Hom. *Ox.*

## STESICHORUS

### 35<sup>1</sup>-43 THE TALE OF ORESTES<sup>2</sup>

Bekker *Inedita*: According to the Second Book of Stesichorus' *Oresteia* the alphabet was invented by Palamedes.<sup>3</sup>

### 36

Scholiast on Aristophanes *Peace* ['Come, Muse, thrust wars away and dance with me your friend in honour of a wedding of Gods and a feast of men and eke a merrymaking of the Blest ; for such has always been thy care'] : 'The mark refers to the change of metre. It is an 'intermixture' [or mingling of the author's words with another's] which has escaped notice. The passage is very neatly done and the original is by Stesichorus.

Come, Muse, thrust wars away, and with me in honour of a wedding of Gods and a feast of men and eke a merrymaking of the Blest . . .<sup>4</sup>

### 37, 38

Scholiast on the same (later) ['Such roundelay of the fair-tressed Graces must the clever poet sing when the glad voice of the swallow babbles of the Springtide'] : This comes from the passage of Stesichorus in the *Tale of Orestes* : 'Such' etc.—(again) This too is an 'intermixture' of Stesichorus who says : 'When' etc.

Such roundelay of the fair-tressed Graces must we find out a gentle Phrygian tune to sing, at the Springtime's coming in.

. . . when the swallow babbles in the Springtide.

### 39

Athenaeus *Doctors at Dinner*: Stesichorus has drawn a great deal upon Xanthus, for instance upon his *Oresteia* as it is called.

Pap. 1087. 48   <sup>2</sup> cf. fr. 59   <sup>3</sup> cf. Eur. fr. 578 N, Sch. Ar. *Thesm.* 771   <sup>4</sup> how much is S. and how much A. is not certain

# LYRA GRAECA

## 39 A

Philod. π. εὐσεβείας 24 Gomp. (*Vol. Herc. Coll. nov.* 2. 52)  
 Στη[σίχορο]ς δ' ἐν Ὀρεστέ[ι]ᾳ κατ]ακολουθήσας [Ἑσιόδῳ τὴν  
 Ἀγαμέ[μνονος Ἰ]φιγένειαν εἰ[ναι τὴν]ν Ἐκάτην νῦν [ὄνομας]-  
 ομένην . . .

## 40

Sch. Eur. *Or.* 46 φανερὸν ὅτι ἐν Ἀργει ἡ σκηνὴ τοῦ δράματος  
 ὑποκεῖται. Ὁμηρος δὲ ἐν Μυκῆναις φησὶν εἶναι τὰ βασίλεια τοῦ  
 Ἀγαμέμνορος, Στησίχορος δὲ καὶ Σιμωνίδης ἐν Λακεδαίμονι.

## 41

Ibid. 268 [δὸς τόξα μοι κερουλκό, δῶρα Λοξίου]: Στησιχόρῳ  
 ἐπόμενος τόξα φησὶν αὐτὸν (τὸν Ὁρέστην) εἰληφέναι παρὰ  
 Ἀπόλλωνος.

## 42

Sch. Aesch. *Cho.* 733 Κίλισσαν δέ φησι τὴν Ὁρέστου τρύφον,  
 Πίνδαρος δὲ Ἀρσινόην, Στησίχορος Λαοδάμειαν.

## 43

Plut. *Sera N. I.* 10 ὥστε πρὸς τὰ γενόμενα καὶ πρὸς τὴν  
 ἀλήθειαν ἀποπλάττεσθαι τὸ τῆς Κλυταίμνηστρας ἐνύπνιον τὸν  
 Στησίχορον, οὐτωσί πως λέγοντα·

τῷ δὲ δράκων ἐδόκησε μολεῖν κάρα βεβροτώ-  
 μενος ἄκρον,  
 ἐκ δ' ἄρα τοῦ βασιλεὺς Πλεισθενίδας ἐφάνη.<sup>1</sup>

## 44 Σκύλλα

Sch. Ap. Rh. 4. 828 [Σκύλλης Αὐσονίης ὀλοόφρονος ἦν τέκε  
 Φόρκυν]. . . Στησίχορος δὲ ἐν τῇ Σκύλλῃ<sup>2</sup> Λαμίας τὴν Σκύλλαν  
 φησὶ θυγατέρα εἶναι.

<sup>1</sup> τῷ δὲ Reis: mss τάδε. <sup>2</sup> one ms inserts εἴδους τιμος, a gloss either on Λ. 'a ghost' or corrupted from Εἴδοῦς τινες 'some say Eido' = Eidothaea (Vürtheim)

## STESICHORUS

### 39 A

Philodemus *On Piety*: Stesichorus in the *Oresteia* follows Hesiod in identifying Iphigeneia daughter of Agamemnon with her whom we now call Hecate.<sup>1</sup>

### 40

Scholiast on Euripides *Orestes*: It is clear that the scene of the play is laid at Argos, whereas Homer puts Agamemnon's palace at Mycenae, and Stesichorus and Simonides at Sparta.

### 41

The Same ['Give me the horn-tipped bow that Loxias gave']: He follows Stesichorus in saying that Orestes received it from Apollo.

### 42

Scholiast on Aeschylus *Liberation Bearers*: He calls Orestes' nurse Cilissa (Cilician), whereas Pindar calls her Arsinoë and Stesichorus Laodameia.

### 43

Plutarch *On the Slow Revenge of the Deity*: And so it seems that Stesichorus has modelled Clytemnestra's dream on real happenings and the truth of the matter, where he says, if I remember rightly:

She dreamt there came a serpent with a bloodied crest, and out of it appeared a king of Pleisthenes' line.<sup>2</sup>

### 44<sup>3</sup> SCYLLA

Scholiast on Apollonius of Rhodes *Argonautica* ['the baleful Scylla of Ausonia, offspring of Phorcyn']: . . . According to Stesichorus in the *Scylla*, Scylla was the daughter of Lamia.

<sup>1</sup> cf. Paus. 1. 43. 1, 2. 22. 7      <sup>2</sup> i.e. not, after all, of the new dynasty of Aegisthus (so Vürtheim)      <sup>3</sup> cf. Cram. *A.P.* 3. 479. 14, Eust. *Od.* 1714. 34

# LYRA GRAECA

## 45 Συοθῆραι

Ath. 3. 95 d [π. ῥύγχους]: Στησίχορος δέ φησιν ἐν Συοθήραις·

. . . κρύψε δὲ ῥύγχος  
ἄκρον γᾶς ὑπένερθεν.<sup>1</sup>

## 46 Καλύκα

Ibid. 14. 619 d 'Αριστόξενος δὲ ἐν δ' περὶ Μουσικῆς 'ἢδον' φησιν 'αἱ ἀρχαῖαι γυνάκες Καλύκην τινὰ φέρουσαι. Στησιχόρου δ' ἦν ποίημα ἐν ᾧ Καλύκη τις ὄνομα ἔρωσα Εὐάθλου νεανίσκου ηὔχετο<sup>2</sup> τῇ 'Αφροδίτῃ γαμηθῆναι αὐτῷ, ἐπει δὲ ὑπερεῖδεν δὲ νεανίσκος, κατεκρήμνισεν ἑαυτὴν. ἐγένετο δὲ διάπαθος περὶ Λευκάδα. σωφρονικὸν δὲ πάνυ κατεσκεύασεν διό ποιητὴς τὸ τῆς παρθένου ἢθος, οὐκ ἐκ παντὸς τρόπου θελούσης συγγενέσθαι τῷ νεανίσκῳ, ἀλλ' εὐχομένης εἰ δύναιτο γυνὴ τοῦ Εὐάθλου γενέσθαι κουριδία, ἢ εἰ τοῦτο μὴ δυνατὸν ἀπαλλαγῆγαι τοῦ βίου.'

## 47–48 Ραδίνα

Str. 8. 347. 20 [π. Τριφυλίας]: καὶ πεδίον δ' αὐτόθι καλεῖται Σαμικόν· ἐξ οὗ πλέον ἄν τις τεκμαίροιτο ὑπάρξαι ποτὲ πόλιν τὴν Σάμον. καὶ ἡ 'Ραδίνη δὲ ἡν Στησίχορος ποιῆσαι δοκεῖ, ἵνα ἀρχή

*'Αγε Μοῦσα λίγει', ἄρξον ἀοιδᾶς ἐρατωνύμου<sup>3</sup>  
Σαμίων περὶ παΐδων ἐρατᾶ φθεγγομένα λύρᾳ,*

ἐντεῦθεν λέγει τοὺς παΐδας· ἐκδοθεῖσαν γάρ τὴν 'Ραδίνην ἐς Κόρινθον τυράννωφ φησὶν ἐκ τῆς Σάμου πλεῦσαι πνέοντος ζεφύρου, οὐδὲ δήπουθεν τῆς Ιωνικῆς Σάμου· τῷ δὲ αὐτῷ ἀνέμῳ καὶ ἀρχιθέωρον εἰς Δελφὸν τὸν ἀδελφὸν αὐτῆς ἐλθεῖν· καὶ τὸν ἀνεψιὸν ἐρῶντα αὐτῆς ἄρματι εἰς Κόρινθον ἐξομῆσαι παρ' αὐτήν· ὃ τε τύραννος κτείνας ἀμφοτέρους ἄρματι ἀποπέμπει τὰ σώματα, μεταγνοὶς δὲ ἀγακαλεῖ καὶ θάπτει.

<sup>1</sup> κρύψε Dind : mss -αι

<sup>2</sup> mss εὑχεται

<sup>3</sup> B : mss

ἐρατῶν ὕμνους

<sup>1</sup> Eust. II. 1236. 62      <sup>2</sup> for name (and source?) Vürtheim

## STESICHORUS

### 45 THE BOAR-HUNTERS

Athenaeus *Doctors at Dinner* [on the word *φύγχος* 'snout'] :  
Compare Stesichorus in the *Boar-Hunters* :

and buried the tip of his snout in the ground.

### 46<sup>1</sup> CALYCE

The Same : To quote the 4th Book of Aristoxenus *On Music*, 'In former times the women had a song called *Calyce*. It was a poem of Stesichorus in which a maiden called Calyce prayed to Aphrodite that she might be wedded to a youth called Euathlēs, and when he flouted her threw herself over a cliff. The scene was laid near Leucas. The poet gave the maiden a very virtuous character ; for she had no wish that she and the youth should come together at all hazards, but prayed that she might if possible be his wedded wife, or failing that might die.'<sup>2</sup>

### 47-48 RHADINÈ

Strabo *Geography* [on Triphylia in Elis] : Moreover there is a plain there called Samian ; from which it may further be inferred that there was once a city of Samos at the spot. Again the *Rhadinè* ascribed to Stesichorus<sup>3</sup> which begins

Come Muse sweet and clear, begin thou the lovely-namèd lay of the Samian children, crying aloud on thy lovely lyre,

describes the children as of this Samos. For the poet tells how Rhadinè when wedded to a despot at Corinth sailed from Samos thither with a south-west wind—certainly not the Ionian Samos ; and with the same wind her brother arrived at the head of a sacred mission at Delphi ; moreover her cousin-lover goes off after her to Corinth in a chariot, and the despot kills them both and sends the bodies back in a chariot, though indeed he repents and recalls it, and buries them.

compares Sch. Ap. Rh. 4. 57  
Strabo's doubt

<sup>3</sup> metre perh. favours

# LYRA GRAECA

48

Paus. 7. 5. 6 [π. τῆς Ἰωνικῆς Σάμου]. Σαμίοις δὲ κατὰ τὴν δόδην τὴν ἐς τὸ Ἡραῖον τὸ Ραδίνης καὶ Λεοντίχου μνῆμά ἔστι, καὶ τοῖς ὑπὸ ἔρωτος ἀνιωμένοις εὔχεσθαι καθέστηκεν ίοῦσιν ἐπὶ τὸ μνῆμα.

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49

Eust. II. 10. 1 οὐ μόνον γὰρ Ἡσίοδος ἐκ τῆς τῶν Μουσῶν ἐπικλήσεως ἄρχεται . . . Στησίχορος δὲ τὸ κύριον ἐκφωνεῖ ἐν τῷ·

*Δεῦρ' ἄγε, Καλλιόπεια λίγεια.*

50

Ath. 4. 154 f ὅποτε δὲ παροξύνεται, τὸ μάχεσθαι ρῆμα περιέχει, ὡς ἐν τῷ πυγμάχος, ναυμάχος,

*αὐτόν σε, πυλαιμάχε, πρῶτον,<sup>1</sup>  
παρὰ Στησίχορῳ,*

51

Sch. II. 6. 507 [κροαίνων]. κυμβαλίζων· καὶ ἐρίγδουποι καὶ ὑψήχεες ἵπποι· Στησίχορος κοιλωνύχων ἵππων πρύτανιν τὸν Ποσειδῶνά φησιν.

e.g. *κοιλωνύχων ἵππων πρύτανις Ποτειδᾶν*

52

Plut. de EI 21 εἰκότως οὖν ὁ Εὐριπίδης εἶπε· ‘Λοιβαὶ νεκίων φθιμένων, | ἀοιδαί, τὰς χρυσοκόμας | Ἀπόλλων οὐκ ἐνδέχεται,’ καὶ πρότερος ἔτι τούτου ὁ Στησίχορος·

. . . . μάλα τοι μελιστᾶν<sup>2</sup>  
παιγμοσύνας <τε> φιλεῖ μολπάς τ’ Ἀπόλλων  
κάδεα δὲ στοναχάς τ’ Λίδας ἔλαχεν.

<sup>1</sup> mss πυλαιμάχε, but cf. Hesych.  
Wil. χορεύματά τοι μάλιστα

<sup>2</sup> B: mss μάλιστα;

## STESICHORUS

48

Pausanias *Description of Greece* [on the Ionian Samos]: At the side of the road leading to the temple of Hera the Samians have the tomb of Rhadinè and Leontichus, to which distressed lovers resort to pray.

49

Eustathius on the *Iliad*: For Hesiod is not the only poet who begins with the invocation to the Muses . . . Stesichorus raises the proper cry in the words :

Come hither, Calliopè the sweet and clear.

50<sup>1</sup>

Athenaeus *Doctors at Dinner*: But when the compound is accented paroxytone it includes (not the noun *μάχη* but) the verb *μάχεσθαι* 'to fight,' as in *πυγμάχος* 'pugilist,' *ναυμάχος* 'naval combatant,' and

thyself first, thou fighter in the gate,  
from Stesichorus.

51

Scholiast in the *Iliad* ['clattering,' of a galloping horse's hoofs]: like the cymbals; horses are elsewhere called 'thundering' and 'loud-ringing.' Stesichorus says

prince of the hollow-hooved steeds, Poseidon

52

Plutarch *On the E at Delphi*: Euripides, then, was right in saying 'Libations for the dead, songs which golden-haired Apollo accepteth not,'<sup>2</sup> and before him Stesichorus :

Well doth Apollo love the merry play and the music of the makers of song, but as for mourning and lament, they belong to the grave.

<sup>1</sup> cf. Sch. Ven. *Il*, 5. 31 τῷ παρὰ Σ. πολεμάχῳ   <sup>2</sup> *Suppl.* 975

# LYRA GRAECA

53

Stob. Fl. 124. 15 [παρηγορικά]. Στησιχόρου·

ἀτέλεστά τε γὰρ καὶ ἀμάχανα τοὺς θαυόντας  
κλαίειν.<sup>1</sup>

54

Ibid. 126. 5 [ὅτι τῶν πλείστων μετὰ θάνατον ἡ μνήμη διαρρεῖ  
ταχέως]. Στησιχόρου·

θαυόντος ἀνδρὸς πᾶσ' ἀπόλλυθ' ἀ ποτ' ἀνθρώ-  
πων χάρις.<sup>2</sup>

55

Sch. Ap. Rh. 3. 106 [τῆς δ' Ἡρη ῥαδινῆς ἐπεμάσσατο χειρός].  
ῥαδινῆς· τρυφερᾶς . . . Στησίχορος ἐπὶ τοῦ εὐτόνου·

ῥαδινοὺς δ' ἐπέπεμπον ἄκοντας.

56

Ibid. 1. 230 [ἐπεὶ Μινύαο θυγάτρων | οἱ πλεῖστοι καὶ ἄριστοι  
ἀφ' αἴματος εὐχετόωντο | ἔμμεναι]. ὁ γὰρ Μινύας πολλὰς εἶχεν  
θυγατέρας· καὶ γὰρ δὲ Ιάσων 'Αλκιμέδης ἐστι τῆς Κλυμένης τῆς  
Μινύου θυγατρύς. Στησίχορος δὲ Ἐτεοκλυμένης φησίν.

57

Sch. Eur. Rhes. [τετράμοιρον νυκτὸς φρουράν]. ὅτι οἱ ἀρχαῖοι  
εἰς τρεῖς φυλακὰς νέμονται τὴν νύκτα . . . Στησίχορος δὲ καὶ<sup>3</sup>  
Σιμωνίδης πεντεφύλακόν φησιν ὑποτίθεσθαι τὴν νύκτα.

58

Arist. H.A. 5. 9 πάντων δὲ σπανιώτατον ἰδεῖν ἀλκυόνα ἐστί·  
σχεδὸν γὰρ περὶ Πλειάδος δύσιν καὶ τροπὰς δρᾶται μόνον, καὶ ἐν  
τοῖς ὑφόρμοις πρῶτον ὅσον περιπταμένη περὶ τὸ πλοῖον ἀφανίζεται  
εὐθύς· διὸ καὶ Στησίχορος τοῦτον τὸν τρόπον ἐμνήσθη περὶ αὐτῆς.

<sup>1</sup> ἀτέλεστά τε Ahr: mss ἀτελέστατα, ἀτέλεστα      <sup>2</sup> E: miss  
πᾶσ' ὅλυτ' ἀ.χ., πᾶσα πολιά ποτ' ἀ.χ.      <sup>3</sup> E, for φησιν cf.  
Simon. 225: mss ὁ

60

## STESICHORUS

53

Stobaeus *Anthology* [Words of Consolation]: Stesichorus :  
'Tis a vain and impotent thing to bewail the dead.

54

The Same [That the Memory of most Men perishes quickly after Death]: Stesichorus :

When a man dies, all his glory among men dies also.

55

Scholiast on Apollonius of Rhodes *Argonautica* ['Hera took her by the slender hand']: *βαδυῆς* 'slender,' here used to mean 'delicate' . . . Stesichorus uses it to mean 'vigorous':

and they launched the slender javelins.

56 1

The Same ['For of the blood of the daughters of Minyas did the most and best of them boast to be']: Minyas had many daughters: Jason himself is the son of Alcimedè daughter of Clymenè daughter of Minyas, though Stesichorus indeed calls her Eteoclymenè.

57

Scholiast on Euripides *Rhesus* ['the four-part watch of night']: The ancients divide the night into three watches. . . but Stesichorus and Simonides make it of five watches.

58

Aristotle *History of Animals*: It is an extremely rare thing to see a halcyon. They are seen almost only about the setting of the Pleiades and the winter solstice, and then only just flying round ships at anchor and disappearing, a characteristic which is mentioned by Stesichorus.<sup>2</sup>

<sup>1</sup> perh. belongs to the *Pelias* (1-4)      <sup>2</sup> cf. Ap. Rh. 1. 1086 and Sch.

# LYRA GRAECA

59

Ath. 12. 512f τοῦτον οὖν (τὸν Ἡρακλέα), φησὶν (δὲ Μεγαλείδης), οἱ νέοι ποιηταὶ κατασκευάζουσιν ἐν ληστοῦ σχήματι μόνου περιπορευόμενον, ξύλον ἔχοντα καὶ λεοντῆν καὶ τόξα καὶ ταῦτα πλάσαι πρῶτον Στησίχορον τὸν Ἰμεραῖον. καὶ Ξάνθος δ' ὁ μελοποιός, πρεσβύτερος ὡν Στησίχορου, ὡς καὶ αὐτὸς ὁ Στησίχορος μαρτυρεῖ, ὡς φησιν δὲ Μεγαλείδης, οὐ ταύτην αὐτῷ περιτίθησι τὴν στολὴν, ἀλλὰ τὴν Ὀμηρικήν. πολλὰ δὲ τῶν Ξάνθου παραπεποίηκεν δὲ Στησίχορος ὥσπερ καὶ τὴν Ὁρεστείαν καλουμένην.

60

Paus. 9. 11. 1 ἐπιδεικνύοντι δὲ (οἵ Θηβαῖοι) Ἡρακλέους τῶν παίδων τῶν ἐκ Μεγάρας μνῆμα, οὐδέν τι ἀλλοίως τὰ ἐς τὸν θάνατον λέγοντες ἢ Στησίχορος δὲ Ἰμεραῖος καὶ Πανάσσιος ἐν τοῖς ἔπεσιν ἐποίησαν.

61

Plut. Herod. Mal. 14 καίτοι τῶν παλαιῶν καὶ λογίων ἀνδρῶν οὐχ "Ομηρος, οὐχ Ἡσίοδος, οὐκ Ἄρχιλοχος, οὐ Πείσανδρος, οὐ Στησίχορος, οὐκ Ἀλκμάν, οὐ Πίνδαρος Αἰγυπτίου ἔσχον λόγου" Ἡρακλέους ἢ Φοίνικος, ἀλλ' ἔνα τοῦτον ἴσασι πάντες Ἡρακλέα τὸν Βοιωτιον δομοῦ καὶ Ἀργεῖον.

62

E.M. 772. 49 Τυφωεύς. Ἡσίοδος αὐτὸν Γῆς γενεαλογεῖ, Στησίχορος δὲ Ἡρας μόνης κατὰ μνησικακίαν Διὸς τεκούσης αὐτὸν.

63

Apollod. 3. 10. 3 Κυνόρτου δὲ Περιήρης, ὃς γαμεῖ Γεργοφύνην τὴν Περσέως, καθάπερ Στησίχορός φησι, καὶ τίκτει Τυνδάρεων, Ἰκάριον, Ἀφαρέα, Λεύκιππον.

<sup>1</sup> cf. Eust. 1279. 8  
62

<sup>2</sup> prob. in the last part ('seal of

## STESICHORUS

59<sup>1</sup>

Athenaeus *Doctors at Dinner*: According to Megacleides the more modern poets represent Heracles as going about only in the guise of a robber, with club, lion-skin, and bow, the fashion being set by Stesichorus of Himera. And indeed the lyric poet Xanthus, who comes earlier than Stesichorus, as the latter testifies,<sup>2</sup> does not, if we may believe Megacleides, dress him in this part but in that given him by Homer, though Stesichorus in many respects imitates Xanthus, for instance in the poem called the *Tale of Orestes*.

60

Pausanias *Description of Greece*: The Thebans show the tomb of the children born by Megara to Heracles, giving a similar account of their death to that we read in Stesichorus of Himera and in the epic poems of Panyassis.

61

Plutarch *The Malignity of Herodotus*: And yet among the ancient men of letters neither Homer, nor Hesiod, nor Archilochus, nor Peisander, nor Stesichorus, nor Aleman, nor Pindar, knew anything of an Egyptian or Phoenician Heracles, but all know this one Heracles who was both of Boeotia and of Argos.

62

*Etymologicum Magnum*: Typhoeus:—Hesiod makes him a son of Earth, but Stesichorus says that Hera bore him as a virgin-birth out of spite to Zeus.<sup>3</sup>

63<sup>4</sup>

Apollodorus *Library*: From Cynortes sprang Perieres, who, as Stesichorus relates, married Gorgophonè daughter of Perseus, and had by her Tyndareüs, Icarius, Aphareus, and Leucippus.

one of his poems, cf. Timoth. *Persae*      <sup>3</sup> cf. *Hom. H. Pyth.*  
Apoll. 129 ff      <sup>4</sup> cf. Tzetz. Lyc. 511

63

# LYRA GRAECA

64

Sch. Ap. Rh. 4. 1310 [Αθήνην, | ἡμις ὅτ' ἐκ πατρὸς κεφαλῆς θόρε παμφαίνουσα]: πρῶτος Στησίχορος ἔρη σὺν ὄπλοις ἐκ τῆς τοῦ Διὸς κεφαλῆς ἀναπηδῆσαι τὴν Ἀθηνᾶν.

65

Str. 1. 42 'Ησίοδος δ' ἐν Καταλόγῳ φησί· 'Καὶ κούρην Ἀράβαιο τὸν Ἐρμάνιον ἀκάκητα | γείνατο καὶ Θρονίη κούρη Βήλουτο ἄνακτος.' οὗτω δὲ καὶ Στησίχορος λέγει.

66

Vibius Seq. Flum. 11 Oberl.: Himera oppido Thermitanorum dedit nomen Himerae. hoc flumen in duas findi partes ait Stesichorus, unam in Tyrrhenum mare alteram in Libyceum decurrere.

67

Him. Or. 29. 3 κοσμεῖ μὲν γὰρ Ἀνακρέων τὴν Τηῖων πόλιν τοῖς μέλεσι κάκεῖθεν ἄγει τοὺς ἔρωτας· κοσμεῖ δὲ καὶ Ἀλκαῖος τὴν Λέσβον καὶ πανταχοῦ τῶν μελῶν προσάγει Μυτιλήνην· καὶ Σιμωνίδης καὶ Βακχυλίδης ἡ Ιονίη ἐσπούδασται· τὴν δὲ Ἰμέραν τὴν Σικελικὴν οὐκ ἐλευθέραν ποιεῖ μόνον τῶν τυράννων ἀλλὰ καὶ λογοῖς κοσμεῖ Στησίχορος.<sup>1</sup>

68

Ael. II A. 17. 37 Ἀμῶντες<sup>2</sup> ἄνθρωποι τὸν ἄριθμὸν ἑκκαίδεκα τοῦ ἡλίου καταφλέγοντος δίψη πιεζόμενοι ἔνα ἑαυτῶν ἀπέστειλαν ἐκ πηγῆς γειτνιάσσης κομίσαι ὕδωρ. οὐκοῦν δὲ ἀπιών τὸ μὲν δρέπανον τὸ ἀμητικὸν διὰ χειρὸς εἶχε, τὸ δὲ ἀρυστικὸν ἀγγεῖον κατὰ τοῦ ὅμου ἔφερεν. ἐλθὼν δὲ καταλαμβάνει ἀετὸν ὑπὸ τινος ὕφεως ἐγκρατῶς τε καὶ εὐλαβῶς περιπλακέντα ἀποπνιγμένον ἦδη. ἔτυχε δὲ ἄρα καταπτὰς μὲν ἐπ' αὐτὸν δὲ ἀετός, οὐ μὴν κρείττων γενόμενος, οὐδὲ τῆς ἐπιβουλῆς ἐγκρατῆς ἐγένετο, οὐδὲ—τοῦτο δὴ τὸ Ομηρικόν—τοῖς ἑαυτοῦ τέκνοις τὴν διάτα ἐκύμισεν, ἀλλὰ ταῖς ἐκείνου σπέραις περιπεσὼν ἔμελλεν οὐ μὰ Δὲ' ἀπυλεῖν ἀλλ' ἀπολεῖσθαι. εἰδὼς οὖν δὲ γεωργὸς ἀκούων τὸν μὲν εἶναι Διὸς

<sup>1</sup> new text, Schenkl *Hermes* 1911. 420  
ἀλοῶντες

<sup>2</sup> Reiske: mss

## STESICHORUS

64

Scholiast on Apollonius of Rhodes *Argonautica* ['Athena, when she leapt all gleaming from her father's head']: Her leaping armed from the head of Zeus is first mentioned by Stesichorus.

65

Strabo *Geography*: To quote Hesiod's *Catalogue of Women*, 'And the daughter of Arabus whom guileless Hermaon begat of Thronia daughter of king Belus.' So too Stesichorus.

66

Vibius Sequester *On Rivers*: The Himera has given its name to the town of the Thermitani. According to Stesichorus it divides into two parts, one flowing into the Tyrrhenian Sea, the other into the Libyan.

67

Himerius *Orations*: Anacreon adorns with his songs the city of Teos, and derives from it his loves; Alcaeus adorns Lesbos and fills his poems with Mytilenè; Simonides and Bacchylides have set their hearts upon Iulis; and Sicilian Himera is not only freed from despots but adorned with words by Stesichorus.

68

Aelian *Natural History*: Some reapers one day, being very thirsty because of the burning heat, sent one of their number—it was sixteen<sup>1</sup>—to fetch water from a neighbouring spring. This man, who went sickle in hand with the pitcher on his shoulder, found when he reached the place an eagle held so irresistibly in the coils of a snake that he must very soon be crushed to death. It seems the eagle had pounced on the snake, but failing to make good his design, instead of carrying off, as Homer says, supper to his children, became encircled in those coils and was like rather to be slain than to slay. Having heard that the eagle is the messenger and minister of Zeus, and well knowing that the snake is an evil

<sup>1</sup> this seems pointless; text perhaps corrupt

65

# LYRA GRAECA

ἄγγελον καὶ ὑπηρέτην, εἰδῶς γε μὴν κακὸν θηρίον τὸν ὕφιν, τῷ δρεπάνῳ τῷ προειρημένῳ διακόπτει τὸν θῆρα, καὶ μέντοι καὶ τῶν ἀφύκτων ἐκείνων εἰργυμῶν τε καὶ δεσμῶν τὸν ἀετὸν ἀπολύει. ἐδοῦ μέντοι πάρεργον τῷ ἀνδρὶ ταῦτα καὶ δὴ διεπέπρακτο, ἀρυσ- ἀμενος δὲ τὸ ὄδωρ ἦκε, καὶ πρὸς τὸν οἶνον κεράσας ὥρεξε πᾶσιν, οἱ δὲ ἄρα ἔξεπιον καὶ ἀμιστή καὶ πολλὰς ἐπὶ τῷ ἀρίστῳ. ἔμελλε δὲ καὶ αὐτὸς ἐπ' ἐκείνοις πίεσθαι· ἔτυχε γὰρ ὑπηρέτης κατ' ἐκεῖνό πως τοῦ καίρου ἀλλ' οὐ συμπότης ὡν. ἐπειδὴ δὲ τοῖς χείλεσι τὴν κύλικα προσῆγεν, δ σωθεὶς ἀετὸς ζωάγρια ἐκτίνων οἱ καὶ κατὰ τύχην ἀγαθὴν ἐκείνου ἔτι διατρίβων περὶ τὸν χῶρον, ἐμπίπτει τῇ κύλικι καὶ ἐκταράττει αὐτὴν καὶ ἐκχεῖ τὸ ποτόν. ὁ δὲ ἡγανάκ- τησεν—καὶ γὰρ ἔτυχε διψῶν—καὶ λέγει· ‘Ἐλτα μέντοι σὺ ἐκείνος ὁν’—καὶ γὰρ τὸν ὄρνιν ἐγνώρισε—‘τοιαύτας ἀποδίδως τοῖς σωτῆρσι τὰς χάριτας; ἀλλὰ πῶς ἔτι ταῦτα καλά; πῶς δ’ δὲν καὶ ἄλλος σπουδὴν καταθέσθαι θελήσειεν ἐσ τινα αἰδοῖ Διὺς χαρίτων ἐφόρου τε καὶ ἐπόπτου;’ καὶ τῷ μὲν ταῦτα εἱρητο, καὶ ἐφρύγετο· ὅρῷ δὲ ἐπιστραφεὶς τοὺς πιόντας ἀσπαίροντάς τε καὶ ἀποθνήσκοντας. ἦν δὲ ἄρα ὡς συμβαλεῖν ἐμημεκὼς ἐσ τὴν πηγὴν δ ὕφις καὶ κερύσσας αὐτὴν τῷ ιῷ. ὁ μὲν οὖν ἀετὸς τῷ σώσαντι ἴσθτιμον τῆς σωτηρίας<sup>1</sup> ἀπέδωκε τὸν μισθόν.

λέγει δὲ Κράτης ὁ Περγαμηνὸς ὑπὲρ τούτων καὶ τὸν Στησίχορον ἄδειν ἔν τινι ποιήματι οὐκ ἐκφοιτήσαντί<sup>2</sup> που ἐσ πολλούς, σεμνόν τε καὶ ἀρχαῖον ὡς γε κρίνειν ἐμὲ τὸν μάρτυρα ἐσάγων.

## 69

Arg. Hes. Scut. καὶ Στησίχορος δέ φησιν ‘Ησιόδου εἶναι τὸ ποίημα.

## 70

Paus. 9. 2. 3 [π. πέτραν τὴν Ἀκταίωνος]. Στησίχορος δὲ ὁ Ἰμερᾶος ἔγραψεν ἐλάτου περιβαλεῖν δέρμα Ἀκταίωνι τὴν θεόν, παρασκευάζουσάν τινα δὲ τῶν κυιῶν ῥάνατον ἵνα δὴ μὴ γυναῖκα Σεμέλην λάβοι.

## 71

Plut. Soll. An. 36 ἡ δὲ Ὁδυσσέως ἀσπὶς ὅτι μὲν ἐκίσημον εἶχε δελφῖνα καὶ Στησίχορος ἴστόρηκεν.

<sup>1</sup> Hercher: mss σώσαντι ἀμοιβὴν τῆς ἴστοιμου σωτηρίας  
<sup>2</sup> Gesner: mss εἰσφ.

## STESICHORUS

beast, the fellow severs the creature with the aforesaid sickle and thereby frees the eagle from his hopeless bondage. His unlooked for task accomplished, the countryman filled his pitcher, and going back, mixed the wine and handed it round to the company, who all drained both their first cups before the meal and many more along with it, he biding his turn, being for that time as it happened servingman and not guest. But no sooner had he raised cup to lip, than the eagle he had saved, being as luck would have it still near by and willing to make him good return for his service, swoops on the cup, knocks it over, and wastes the drink. The poor fellow, who had been very thirsty, cried out in anger, ‘ You are the bird I saved’—for he recognised him—‘ and is this your gratitude? Here’s a foul end to a fair deed ! How shall any man now trouble himself for another out of fear of the God of thanks?’ As he spoke he grew still thirstier, when turning about he sees his comrades that had drunk gasping in the article of death. It seems that the snake had voided his vomit in the spring and fouled it with his venom, and the eagle had returned like with like and saved his saviour.

Crates of Pergamum declares that this tale is told in a little-known poem of Stesichorus, which in my opinion is high and ancient authority.

### 69

Introduction to Hesiod *Shield of Heracles*: Stesichorus too ascribes the poem to Hesiod.

### 70

Pausanias *Description of Greece* [on the Rock of Actaeon]: According to Stesichorus of Himera the Goddess wrapped Actaeon in a doeskin, thus making ready for his slaying by the hounds, to prevent his taking Semelè to wife.

### 71<sup>1</sup>

Plutarch *On the Sagacity of Animals*: Stesichorus too tells that Odysseus’ shield was blazoned with a dolphin.

<sup>1</sup> cf. Tz. Lyc. 658

# LYRA GRAECA

72

Philod. *Mus.* p. 87 K τοὺς ἐ[πὶ] τῶν ἀγώνων ἔτερπεν δέ τέρ[παν]δρος· τοὶς δὲ Λάκωνας <μὴ><sup>1</sup> ἀπειθεῖν προαιρουμένους τῷ μαντείῳ καὶ λόγῳ δὲ Ἰσως προαχθέντας ἀποτεθεῖσθαι τὴν στάσιν· ἀλλὰ μὴν καὶ τὸ μὲν κατὰ Στησίχορον οὐκ ἀκριβῶς ἴστορεῖται, τὸ δὲ Πινδάρειον εἰ τῆς διχονοίας ἔπαυσεν<sup>2</sup> οὐκ οἰδαμεν. εἰ δ' οὖν ἐκάτερον ἐγένετο διὰ λόγων κατεσκευασμένων ποιητικῶς ἔπαυσαν,<sup>3</sup> οὐ διὰ μελῶν, ἔτι δ' ἀν καθίκοντο μᾶλλον εἰ διὰ πεζῶν ἀπέτρεπον.

73

Sch. *Il.* 23. 91 [ὡς δὲ καὶ ὁστέα νῶιν δμὴ σόρος ἀμφικαλύπτοι | χρύσεος ἀμφιφορέος, τόν τοι πόρε πότνια μήτηρ<sup>4</sup>]. Διόνυσος Ἰφαιστον γενόμενον ἐν Νάξῳ μιῇ τῶν Κυκλαδῶν ζενίσις ἔλαβε παρ' αὐτοῦ δῶρον χρύσεον ἀμφορέα· διωχθεὶς δὲ ὕστερον ὑπὸ Λυκούργου καὶ καταφυγὼν εἰς θάλασσαν φιλοφρόνως αὐτὸν ὑποδεξαμένης Θέτιδος ἔδωκεν αὐτῷ τὸν

‘Ιφαιστότευκτον ἀμφορέα·

ἡ δὲ τῷ παιδὶ ἔχαρίσατο, ὅπως μετὰ θάνατον ἐν αὐτῷ αὐτοῦ ἀποτεθῇ τὰ ὁστά. ἴστορεὶ Στησίχρος.

74

Plut. *Fac. Lun.* 19 εἰ δὲ μή, Θέων ἡμῖν οὗτος τὸν Μίμηρμον ἐπάξει καὶ τὸν Κυδίαν καὶ τὸν Ἀρχίλοχον, πρὸς δὲ τούτοις Στησίχορον καὶ τὸν Πίγδαρον, ἐν ταῖς ἐκλεψεσιν δλοφυρομένους τὸν ‘φυνεράτατον. <ἢ στρον> κλέπτομενον’ καὶ ‘μέσφ ἄματι νύκτα γιγνομέναν’ καὶ τὴν ἀκτῖνα τοῦ ἥλιου ‘σκότου· ἀτραπὸν’ φάσκοντας.

75

Et. Vind. cod. clviii.

“Αἴος·

ὄνομα παρὰ Στησιχρῷ.

<sup>1</sup> Kemke      <sup>2</sup> Hartung : ms ἔπεισεν      <sup>3</sup> Hartung : ms  
 ἔπει[σ]εν      <sup>4</sup> 92 athetised by Aristarchus and omitted by  
 Aeschin. *Tim.* 149

## STESICHORUS

72

Philodemus *Music*: True to his name Terpander, Gladdener of Men, pleased the judges of the contests; the Spartans quelled the disorders by choosing not to disobey the oracle, and possibly also because they were prevailed on by words of persuasion. Nevertheless, the story of Stesichorus is incorrect, and with regard to Pindar we do not know if what he did was successful in putting a stop to the party strife. But if either was the fact, it was done rather by words poetically arranged than by poetry, and they would have met with even greater success if they had employed prose.

73

Scholiast on the *Iliad* ['Even so may your bones lie with mine in the same urn, to wit the gold one of two handles which thy lady mother gave thee']: Dionysus, having entertained Hephaestus at Naxos, received from him a golden urn, and afterwards, when he took refuge from the pursuit of Lycurgus in the sea and was kindly received by Thetis, gave the

fire-God fashioned urn

to her, and she made a gift of it to her son Achilles, to be the urn of his burial. The story is told by Stesichorus.

74<sup>1</sup>

Plutarch *The Face in the Moon*: If not, Theon here will call in his support Mimmermus, Cydias, and Archilochus, and with them Stesichorus and Pindar, who bewail in eclipses that 'the most manifest of stars is stolen away' and 'noonday made night,' and declare that 'the beam of the sun is the path of darkness.'

75

*Etymologicum Vindobonense*:

Aius

a name in Stesichorus.<sup>2</sup>

<sup>1</sup> cf. Pind. *Pae.* 9, Plin. *N.H.* 2. 12. 54      <sup>2</sup> Vürtheim compares ήτε Φῦβς (*matutinus* Boisacq) *Il.* 15. 365

# LYRA GRAECA

76

Ptol. Heph. 3 περὶ δὲ τῶν παρὰ Στησιχόρῳ ζητουμένων ἀκεσταλίων ὀρνίθων

77

Cram. A.O. I. 205. 11 ἡάπτω παρὰ τὸ ὕπτω, ἐξ οὗ καὶ τὸ  
‘Μέγα δ’ ἴψαο λαὸν Ἀχαιῶν.’

ἀνίψαλον παῖδα

ἔφη δὲ Στησίχορος.

78

Ath 5. 180 e καλεῖ δὲ Στησίχορος μὲν τὴν Μοῦσαν  
ἀρχεσίμολπον

79

*Et. Gud.* 89. 31 ἀτερπνος· οὕτως δὲ ἄγρυπνος παρὰ ‘Ρηγίνοις,  
ώς καὶ παρὰ Ἰβύκῳ καὶ Στησιχόρῳ. οὐκ ἔστι δὲ ἡ φωνὴ κατὰ  
στέρησιν τοῦ τερπνοῦ, ώς δὲ ἄκακος . . . δεῖ οὖν ἀποδεῖξαι τὸ  
διφειλόμενον ν, ἔστι γὰρ κατ’ ἐντέλειαν ἀτέρπνος, δὲ χωρὶς ὧν  
ὑπνου.

80

Hesych. βρυαλίκται· πολεμικοὶ ὀρχησταί·  
<βρυαλίκται> μενέδουποι

‘Ιβυκος ἢ<sup>1</sup> Στησίχορος.

81

Ibid. ναυκληρώσιμοι στέγαι· τὰ πανδοκεῖα, ἐπει ἔνιοι ἐμπο-  
ρεῖσα λέγουσιν· ώς καὶ Στησίχορος  
ἐμπορικὸν οἶκον  
φησίν.

<sup>1</sup> Herm. (ἢ E): mss ὁρχηται μὲν αἰδοίπου· ‘Ιβυκος καὶ

<sup>1</sup> cf. Ibid. 369. 19, E.M. 110. 46, Hesych. ἀνίψανον (alter-

## STESICHORUS

76

Ptolemaeus *Hephaestion Stories* . . . on the unexplained  
Acestalian birds  
in Stesichorus. . . .

77<sup>1</sup>

Cramer *Inedita (Oxford)*: *ἰάπτω* ‘to send, assail, injure,’ from *ἴπτω* ‘to harm,’ to which belongs ‘didst greatly harm the people of the Achaeans’ (*Il.* 1. 404); compare Stesichorus  
unharmèd child

78<sup>2</sup>

Athenaeus *Doctors at Dinner*: Stesichorus calls the Muse  
beginner of the strain

79<sup>3</sup>

*Etymologicum Gudianum*: *ἄτερπνος*; used by the Rhegines for *ἄγρυπνος* ‘sleepless,’ as in Ibycus and Stesichorus. The word is not the negative form of *τερπνός* ‘joyful,’ as *ἄκακος* is of *κακός* ‘bad.’ . . . It is therefore necessary to explain the absence of *v*, for the word in full would be *ἀτέρπυπνος* ‘he who is without sleep.’

80<sup>4</sup>

Hesychius *Glossary*: *βρυαλίκται* :—war-dancers; compare Ibycus or Stesichorus

war-dancers stedfast in the mellay<sup>5</sup>

81

The Same: Sea-merchants’ houses :—inns, called by some writers travellers’ or traders’ rests; compare Stesichorus  
a house of merchants

native explanation *ἡλικίας τάξιν* ‘a division of life’<sup>2</sup> cf.  
Eust. 1480. 22<sup>3</sup> = Ibyc. 57; cf. Cram. *A.P.* 4. 61.  
22, *E.M.* 163. 8<sup>4</sup> = Ibyc. 58<sup>5</sup> Nilsson compares  
Hesych. *βρυλλιχισταί*, Poll. 4. 104 *βαρυλλικά*

# LYRA GRAECA

82

Sch. Dion. Thr. Bek. *An.* 2. 945. 25 : *οἶος ἔνδοθεν,*  
*έξοθεν*  
 παρὰ Στησίχόρῳ, πρὸσσοθεν παρ' Ὁμήρῳ.<sup>1</sup>

83 <sup>2</sup>

E.M. 100. 47 σφῆλαιν γὰρ τὸ ἴσχυρόν. Στησίχορος  
 ἐρίσφηλον  
 ἔφη τὸν Ἡρακλέα, τὸν τῷ ἐρισθενεῖ.

84

Ibid. 427. 48 Στησίχορος δὲ  
 Τάρταρον ἡλίβατον  
 τὸν βαθὺν λέγει.

85

Sch. *Il.* 15. 336 τὸν Οὐλέα Ζηνόδοτος ἐπόμενος Ἡσιόδῳ καὶ  
 Στησίχόρῳ χωρὶς τοῦ οὐνομάζει Ἰλέα.

86

Ibid. 21. 573 [ἐπεὶ κεν ὑλαγμὸν ἀκούσῃ]. Ἀρίσταρχός τινάς  
 φησι γράφειν κυνυλαγμόν· οὕτω καὶ Ζηνόδοτος· καὶ Στησίχορος  
 δὲ ἔσικεν οὕτως ἀνεγνωκέναι, φησὶ γοῦν  
 ἀπειρεσίου κυνυλαγμοῦ<sup>3</sup>

87

Eust. *Il.* 524. 28 καὶ γέρ  
 λεύκιππος  
 λέγεται παρὰ Στησίχορῳ ἐπιθετικῶς.

<sup>1</sup> perh. belongs to Ibyc. 33                  <sup>2</sup> cf. Hesych. σφηλόν,  
 σφειλόν                  <sup>3</sup> so Eust: mss here -ο:ο -ο:ο

## STESICHORUS

82

Scholiast on Dionysius of Thrace: Like ἐνδοθεύ 'from within,' ἔξοθεν

from without

in Stesichorus, πρόσσοθεν 'before' in Homer.

83<sup>1</sup>

*Etymologicum Magnum*: σφῆλον means 'strong'; Stesichorus calls Heracles ἐρίσφηλος

mighty strong

like ἐρισθενής 'of mighty power.'<sup>2</sup>

84<sup>3</sup>

The Same: Stesichorus by

steepy Tartarus

means 'deep.'

85<sup>4</sup>

Scholiast on the *Iliad*: Zenodotus follows Hesiod and Stesichorus in spelling *Oileus* without the o, *Ileus* [*i.e.* he read δ Ἰλέυς]

86<sup>5</sup>

The Same ['when he hears the barking']: Aristarchus records the variant 'when he hears the barking of dogs.' This is the reading of Zenodotus and apparently also of Stesichorus, who uses the phrase

innumerable barkings of dogs

87<sup>6</sup>

Enstathius on the *Iliad*:

white-horsed

is used by Stesichorus as an epithet.

<sup>1</sup> cf. *E.G.* 53. 12    <sup>2</sup> explanation uncertain    <sup>3</sup> cf. Hesych. ἡλίβατον, Phot. 66. 15, Sch. Luc. *Merc. Concl.* 10, Sch. Viet. *Ar. Av.* 1739    <sup>4</sup> cf. Eust. 277. 2, 1018. 58    <sup>5</sup> cf. Eust. 1251. 61    <sup>6</sup> cf. Ibyc. 34

# LYRA GRAECA

88

Choer. 1. 82. Bek. *An.* 3. 1397

## Μεσόνυξ

Μεσόνυχος· εἰς τῶν ἐπτὰ πλανητῶν παρὰ τοῖς Πυθαγορείοις  
δινομάζεται μέμνηται Στησίχορος.

89

Sch. Ap. Rh. 4. 973

## ὁρείχαλκος

εἶδος χαλκοῦ . . . μνημονεύει καὶ Στησίχορος καὶ Βακχυλίδης.

90

Phot. 412. 21

## πέποσχα

Δωριέων τινὲς τούτῳ κέχρηνται, ὃν καὶ Στησίχορός ἐστιν.

91

Str. 8. 356 Στησίχορον δὲ καλεῖν πόλιν τὴν χώραν Πίσαν  
λεγομένην, ὡς ὁ ποιητὴς τὴν Λέσβον Μάκαρος πόλιν.

92

Sch. Ar. *An.* 1302 πηνέλοψ· νήττη μέν ἐστιν ὅμοιον περι-  
στερᾶς δὲ μέγεθος· μέμνηται δὲ αὐτοῦ Στησίχορος καὶ Ἰβυκος.<sup>1</sup>

## πανέλοψ

93

Cram. *A.O.* 1. 192. 1 δ γοῦν Στησίχορός φησι  
ποταύδη

ἢ λέγει ὁ ποιητὴς προσηγόρευσα.

<sup>1</sup> perh. ἢ Ἰβυκος, cf. Ibyc. 4, Alc. 141

## STESICHORUS

88<sup>1</sup>

Choeroboscus on Theodosius : Μεσόννυξ

Midnight-star

genitive Μεσόννυχος, the Pythagorean name of one of the seven planets; it is mentioned by Stesichorus.

89

Scholiast on Apollonius of Rhodes *Argonautica* : ὀρείχαλκος  
orichale

a kind of copper . . . mentioned by Stesichorus and Bacchylides.

90

Photius Lexicon : πέποσχα

I have suffered

used by some of the Doric writers; for instance, Stesichorus.

91

Strabo *Geography* : The district known as Pisa is called a city by Stesichorus, just as Homer calls Lesbos the city of Macar.

92

Scholiast on Aristophanes *Birds* : The bird called  
penelops

is like a duck, but of the size of a dove; it is mentioned by Stesichorus and Ibycus.<sup>2</sup>

93

Cramer *Inedita (Oxford)* : Stesichorus uses the form ποταύδη  
addressed

where Homer uses προσηύδα.

<sup>1</sup> cf. Ibid. 83 ( $\mu\epsilon\sigma\acute{o}n\nu\xi$ )

<sup>2</sup> perhaps we should read 'or

Ibycus'

# LYRA GRAECA

94

Eust. *Il.* 772. 3 ή δὲ παροιμία τοὺς φθονεροὺς καὶ ψογερδούς  
 Τελχῖνας,  
 ὡς ἐκ τῶν εἰρημένων, καλεῖ· Στησίχορος δέ, φασί, τὰς κῆρας καὶ  
 τὰς σκοτώσεις τελχῖνας προσηγόρευσε.

95

Sch. Pind. *O.* 9. 129 χάρμα· νῦν ἀντὶ τοῦ χαρά. "Ομηρος δὲ  
 ἐπὶ τῆς μάχης οἱ δὲ περὶ Ἰβυςον καὶ Στησίχορον  
 χάρμαν<sup>1</sup>  
 τὴν ἐπιδορατίδα φασίν.

96

Eust. 1441. 16 Στησίχορος δὲ  
 ὑπερθυμέστατον ἄνδρων

97

Timaeus ap. Ath. 6. 250 b [π. Δημοκλέα τὸν Διονυσίου τοῦ  
 νεωτέρου κόλακα] . . . δτι μετὰ τὸ δεῖπνον ἐκεῖνοι μὲν (οἱ  
 συμπρέσβεις) τῶν<sup>2</sup> Φρυνίχουν καὶ Στησιχόρουν, ἔτι δὲ Πινδάρου  
 Παιάνων<sup>3</sup> τῶν ναυτῶν τινας<sup>4</sup> ἀνειληφότες ἥδον, αὐτὸς δὲ μετὰ τῶν  
 Βουλομένων τοῦ συμποσίου τοὺς ὑπ' αὐτοῦ τοῦ Διονυσίου πεποίη-  
 μένους<sup>5</sup> διεπεραίνετο.

98

Ibid. 13. 601 a [π. τῶν ἐρωτικὰ πεποιηκότων]· καὶ Στησίχορος  
 δ' οὐ μετρίως ἐρωτικὸς γενόμενος συγέστησε καὶ τοῦτον τὸν τρόπον  
 τῶν δῆμάτων ἢ δὴ καὶ τὸ παλαιὸν ἐσαλεῖτο Παῖδεια καὶ Παιδικά.

<sup>1</sup> mss χάρμην      <sup>2</sup> Dобр: miss τὸν      <sup>3</sup> Kaiб: mss παιᾶνα  
<sup>4</sup> Mein: mss τινες      <sup>5</sup> Schn. -Ε: miss τοῦ συμπότον Διονυσίου  
 πεπ., τοὺς αὐτοῦ Δ.

. 76

## STESICHORUS

94

Eustathius on the *Iliad*: It is the grudging and the fault-finders, as we see from what has been said above, that the proverb calls

Telchins;

but it is said that Stesichorus used the word as an epithet of the Dooms or Death-goddesses and of darkenings or eclipses.<sup>1</sup>

95

Scholiast on Pindar:  $\chi\acute{a}\rho\mu\alpha$  is here used for  $\chi\alpha\rho\acute{i}$  'joy'; Homer uses it of battle, whereas in Ibucus (66) and Stesichorus it means

spear-head

96

Eustathius on the *Odyssey*: Stesichorus uses the superlative  $\dot{\nu}\pi\epsilon\rho\theta\upsilon\mu\acute{e}\sigma\tau\alpha\tau\oslash$

most high-minded of men

97

Timaeus in Athenaeus *Doctors at Dinner* [on Democles the flatterer of Dionysius the Younger]: . . . because after supper the other ambassadors to Dionysius got some of the crew to join them in singing some of the Paeans of Phrynicus and Stesichorus, and even of Pindar, whereas he, with the aid of any of the guests who chose, went through the Paeans composed by Dionysius himself.

98

The Same [on writers of love-poetry]: Stesichorus too was of a very erotic turn of mind, and composed among others poems of this kind, which were called in ancient times Love-Ditties.<sup>2</sup>

<sup>1</sup> cf. fr. 74, but Vürtheim connects  $\sigma\kappa\omega\tau\acute{a}\sigma\epsilon\isilon$  with Byzant.  $\sigma\kappa\omega\tau\acute{\omega}$  'to slay'      <sup>2</sup> for possible refs. to other poems of S. cf. Sch. Ap. Rh. 1. 1304, Suid.  $\tau\upsilon\phi\lambda\delta\tau\epsilon\pos$   $\grave{\alpha}\sigma\pi\grave{\alpha}\lambda\kappa\oslash$ , Arist. Rhet. 2. 20, 21, Epiphan. Haer. 31. 4

## ΙΒΤΚΟΤ

*βίος*

Euseb. Ol. 61 Ibycus carminum scriptor agnos-  
citur.

Him. Or. 22. 5 ἥρμοσε μὲν καὶ Ἀνακρέων μετὰ τὴν νόσον τὴν λύραν καὶ τοὺς φιλοὺς "Ἐρωτας αὐθις διὰ μέλους ἡσπάζετο. ἥρμοσε δὲ καὶ Στησίχορος μετὰ τὸ πάθος τὴν φόρμιγγα. "Ιβυκον δὲ κατέχει λόγος ἀπολισθεῖν μὲν ἐξ ἄρματος ἐς Ἰμεραν ἀπὸ Κατάνης ὁχούμενον, συντριβείσης δὲ αὐτῷ τῆς χειρὸς συχνόν τινα χρόνον ἀπωδὸν γενέσθαι, τὴν λύραν δὲ <οὐκ><sup>1</sup> ἀποθεῖναι Ἀπόλλωνι.

Suid. "Ιβυκος· Φυτίου· οἱ δὲ Πολυζήλου τοῦ Μεσσηνίου ἴστοριογράφου· οἱ δὲ Κέρδαντος· γένει Ρηγῆνος. ἐνθένδε εἰς Σάμον ἥλθεν ὅτε αὐτῆς ἥρχεν ὁ Πολυκράτης, ὁ<sup>2</sup> τοῦ τυράννου πατήρ. χρόνος<sup>3</sup> δὲ ἵν οὗτος ἐπὶ Κροίσου Ολυμπιὰς νδ'. γέγονε δὲ ἐρωτομανέστατος περὶ μειράκια, καὶ πρῶτος εὖρε τὴν καλουμένην σαμβύκην· εἶδος δὲ ἐστι κιθύρας τριγώνου. ἔστι δὲ αὐτοῦ τὰ βιβλία ζ' τῇ Δωρίδι διαλέκτῳ. συλληφθεὶς δὲ ὑπὸ ληστῶν ἐπ' ἐρημίας ἔφη, καὶ τὰς γεράνους ἄσ

<sup>1</sup> Ε      <sup>2</sup> ἥρχεν Αἰάκης δ Πολυκράτους?      <sup>3</sup> χρόνῳ?

## IBYCUS

### LIFE

Eusebius *Chronicle* : Olympiad 61 (B.C. 536-533) :—  
Flourished the poem-writer Ibycus.

Himerius *Declamations* : After the plague<sup>1</sup> Anacreon tuned his lyre and greeted the dear Loves once more with song ; after the mishap Stesichorus tuned his harp ; and report hath it that Ibycus, when he fell from a chariot on the way from Catana to Himera and broke his wrist, played indeed for some time out of tune but did not dedicate his lyre to Apollo.<sup>2</sup>

Suidas *Lexicon* : Ibycus :— Son of Phytius, or, according to another account, of Polyzelus of Messenè the historian ; or as some writers say, of Cerdas ; by birth of Rhegium. Thence he went to Samos when it was ruled by Polycrates father of the despot of that name,<sup>3</sup> whose date falls in the reign of Croesus, the 54th Olympiad (B.C. 564-561). He was of an extremely amorous disposition, and was the inventor of the instrument called *sambuca*, which is a kind of three-cornered lyre. His works are in seven Books written in the Doric dialect. Falling one day among robbers in a deserted spot he was killed exclaiming that the very cranes which flew

<sup>1</sup> or his illness      <sup>2</sup> i.e. did not abandon his profession  
<sup>3</sup> or Aiaces father of the despot P. ?

ἔτυχεν ὑπερίπτασθαι ἐκδίκους γενέσθαι. καὶ  
αὐτὸς μὲν ἀνηρέθη. μετὰ δὲ ταῦτα τῶν ληστῶν  
εἰς ἐν τῇ πόλει θεατάμενος γεράνους ἔφη· ‘Ιδέ,  
αἱ Ἰβύκου ἐκδικοί.’ ἀκούσαντος δέ τινος καὶ  
ἐπεξελθόντος τῷ εἰρημένῳ, τό τε γεγονὸς ὡμολο-  
γήθη καὶ δίκας ἔδωκαν οἱ λησταί· ώς ἐκ τούτου  
καὶ παροιμίαν γενέσθαι ‘αἱ Ἰβύκου γέρανοι.’

Stat. *Silv.* 5. 3. 152

. . . . . volucrumque precator  
Ibycus

Plut. *Garr.* 14 οἱ δ' Ἰβυκον ἀποκτείναντες οὐχ  
οὕτως ἑάλωσαν ἐν θεάτρῳ καθήμενοι, καὶ γεράνων  
παραφανεισῶν πρὸς ἀλληλοὺς ἄμα γέλωτι ψιθυ-  
ρίζοντες ώς αἱ Ἰβύκου ἐκδικοί πάρεισιν; ἀκούσ-  
αντες γὰρ οἱ καθεζόμενοι πλησίον, ἥδη πολὺν  
χρόνον τοῦ Ἰβύκου ὅντος ἀφανοῦς καὶ ζητουμένου,  
ἐπελάβοντο τῆς φωνῆς καὶ προσίγγειλαν τοῖς  
ἄρχουσιν. ἐλεγχθέντες δ' οὕτως ἀπήγθησαν,  
οὐχ ὑπὸ τῶν γεράνων κολασθέντες, ἀλλ' ὑπὸ τῆς  
αὐτῶν γλωσσαλγίας ὥσπερ Ἐρινύς ἢ Ποινῆς  
βιασθέντες ἔξαγορεῦσαι τὸν φόνον.

A.P. 7. 745 εἰς Ἰβυκον τὸν λυρικὸν ὑπὸ<sup>5</sup>  
ληστῶν πεφονευμένον· Ἀντιπάτρου Σιδωνίου·

“Ιβυκε, λησταί σε κατέκτανον ἐκ ποτε νηὸς<sup>1</sup>  
βάντ’ ἐς ἐρημαίην ἀστιβον ἡΐονα,  
ἀλλ’ ἐπιβωσάμενον γεράνων νέφος, αἴ τοι  
ἴκοντο

μάρτυρες ἀλγιστον ὀλλυμένῳ θάνατον·  
5 οὐδὲ μάτην ἴάχησας, ἐπεὶ ποινῆτις Ἐρινὺς  
τῶνδε διὰ κλαγγὴν τίσατο σεῖο φόνον

<sup>1</sup> Steph.: mss νήσον: Stadtln. sugg. πόντον

## LIFE OF IBYCUS

over at the moment would prove his avengers. Some time afterwards one of the robbers saw some cranes in the city and cried, ‘Look! the avengers of Ibycus.’ Whereupon one of the bystanders enquired into the matter of this speech of his, the crime was admitted, and the robbers brought to justice. Hence the proverb, ‘The cranes of Ibycus.’

Statius *Silvae*:

. . . and Ibycus who prayed to the birds

Plutarch *Garrulity*: Were not the murderers of Ibycus taken as they sat in the theatre whispering with smiles together, at the sight of some cranes, that yonder were the avengers of Ibycus? For the spectators near by heard what they said, and though Ibycus had long disappeared and been mourned for dead, took up the matter of this speech and reported it to the ruling authority. Whereupon they were convicted and forthwith executed, not indeed that they were punished by the cranes, but rather compelled by their own garrulity as by some Fury or Doom-Goddess to confess to the murder they had committed.<sup>1</sup>

*Palatine Anthology*: On the murder of the lyrist Ibycus by robbers; by Antipater of Sidon:

Robbers slew thee, Ibycus, the day thou camest to land on a desert shore untrod, but not till thou hadst called to aid thee a cloud of cranes who had come witnesses to thy woeful death. Nor was thy call in vain; for by reason of their clang an avenging Fury requited thy murder in the land of

<sup>1</sup> cf. Iamb. *Vit. Pythag.* 126, Suid. ἐπιτήδευμα (above, p. 21)

# LYRA GRAECA

Σισυφίην κατὰ γαῖαν. ἵω φιλοκερδέα φῦλα  
ληϊστέων, τί θεῶν οὐ πεφόβησθε χόλον;  
οὐδὲ γὰρ ὁ προπάροιθε κανὼν Λίγισθος ἀοιδὸν  
10 ὅμμα μελαμπέπλων ἔκφυγεν Εὔμενίδων.

Ath. 4. 175 e τοῦτο δὲ τὸ ὄργανον (τὴν σαμβύκην) Νεάνθης ὁ Κυζικηνὸς ἐν α' "Ωρων εὕρημα εἶναι λέγει Ἰβύκου τοῦ Ῥηγίνου ποιητοῦ, ὡς καὶ Ἀνακρέοντος τὸ βάρβιτον.

Diogen. Paroem. 1. 207 ἀρχαιότερος Ἰβύκου· ἐπὶ τῶν εὐηθῶν. "Ιβύκος γὰρ τυραννεύειν πολιτῶν δυνάμενος ἀπεδήμησεν εἰς Ιωνίαν.

Ibid. 251 ἀνοητότερος Ἰβύκου.

A.P. 7. 714 εἰς "Ιβύκον τὸν λυρικὸν ποιητὴν· ὑδέσποτον·

"Ρήγιον Ἰταλίης τεναγώδεος ἄκρον ὡείδω  
αἱεὶ Θρινακίου γενομένην ὕδατος,  
οὗτεκα τὸν φιλέοντα λύρην φιλεόντα τε παιᾶς  
"Ιβύκον εὐφύλλῳ θῆκεν ὑπὸ πτελέη  
ἡδέα πολλὰ παθόντα· πολὺν δ' ἐπὶ σήματι  
κισσὸν  
χεύατο καὶ λευκοῦ φυταλίην καλάμου.<sup>1</sup>

Ar. Thesm. 159

ἄλλως τ' ἄμουσόν ἐστι ποιητὴν ἰδεῖν  
ἀγρεῖον ὄντα καὶ δασύν· σκέψαι δ' ὅτι  
"Ιβύκος ἐκεῖνος κ'Ανακρέων ὁ Τήιος  
ἀρχαῖος, οἵπερ ἀρμονίαν ἔχύμισαν,  
ἐμιτροφόρουν τε καὶ διεκινοῦνθ' ὥδε πως.<sup>2</sup>

<sup>1</sup> ἐπὶ : mss ὑπὸ

<sup>2</sup> Rogers : mss διεκινοῦντ' Ιωνικᾶς

## LIFE OF IBYCUS

Sisyphus.<sup>1</sup> Alas, ye greedy robbers! why fear ye not the wrath of the Gods? Even Aegisthus who slew the bard<sup>2</sup> in olden days escaped not the eye of the sable-robed Eumenides.<sup>3</sup>

Athenaeus *Doctors at Dinner*: The invention of this instrument (the *sambuca*) is ascribed by Neanthes of Cyzicus, in the 1st Book of his *Annals*, to Ibycus the poet of Rhegium, and that of the *barbiton* to Anacreon.<sup>4</sup>

Diogenian *Proverbs*: As ancient as Ibycus:—A proverb used of foolish persons. For Ibycus, when he might have reigned as a despot over his fellow-citizens, went away to live in Ionia.<sup>5</sup>

The Same : As foolish as Ibycus.

*Palatine Anthology*: On the lyric poet Ibycus; anonymous :

I sing of the end of shoaly Italia, of Rhegium which tasteth ever of the water of Sicily, because Ibycus that lover of the lyre, that lover of lads, was buried by her, his many pleasures over, beneath a leafy elm-tree, where much ivy and a bed of white reed make a covering for his grave.<sup>6</sup>

Aristophanes *Thesmophoriazusae*: It is particularly unrefined of a poet to be boorish and unkempt. Just think how master-eoks of music like the great Ibycus and old Anacreon of Teos wore the cap of luxury and danced like this [*i. e.* in the Ionian way].

<sup>1</sup> Corinth    <sup>2</sup> Cassandra    <sup>3</sup> cf. Ibid. 9. 184 (vol. i. p. 2)  
<sup>4</sup> cf. Suid. Ἰβυκανητῶν, E.M. Ιβις    <sup>5</sup> the explanation seems to belong to the other proverb below    <sup>6</sup> cf. 9. 571

# LYRA GRAECA

Cic. *Tusc.* 4. 71 quae de iuvenum amore scribit Alcaeus! nam Anacreontis quidem tota poesis est amatoria. maxime vero omnium flagrasse amore Reginum Ibycum, appetet ex scriptis. atque horum omnium libidinosos esse amores videmus.

Plut. *Nob.* 2 ποσάκις παρὰ Σιμωνίδη, Πινδάρῳ,  
 Ἀλκαιώ, Ἰβύκῳ, Στησιχόρῳ ἡ εὐγένεια ἐν λόγου  
 καὶ τιμῆς μέρει ἔστι;

See also Servius *Cent. Metr. Gr. Lat.* 4. 461, Sch.  
 Pind. *I.* 2. 1, Philod. *Mus.* p. 79 K., Demetr. περὶ

## ΙΒΤΚΟΤ ΜΕΛΩΝ<sup>1</sup>

### 1

Ath. 13. 601 b [π. τοὺς ἑρατικοὺς τῶν ποιητῶν]· καὶ δὲ Ρηγῖνος  
 δὲ Ἰβυκὸς βοᾷ καὶ κέκραγεν·

Ὥηρι μὲν αἴ τε Κυδώνιαι  
 μαλίδες ἀρδόμεναι ροῦν  
 ἐκποτάμων<sup>2</sup> ἵνα Παρθένων  
 κᾶπος ἀκήρατος, αἴ τ' οἰνανθίδες  
 5 αὐξόμεναι σκιέροισιν ὑφ' ἔριεσιν  
 οἰναρέοις θαλέθοισιν· ἐμοὶ δὲ Ἐρος  
 οὐδεμίαν κατάκοιτος ὥραν,  
 <ἄλλ' ἄ>θ' ὑπὸ στεροπᾶς φλέγων  
 Θρηϊκιος Βορέας<sup>3</sup> ἀΐσσων  
 10 παρὰ Κύπριδος ἀζαλέαις μανίαισιν ἐρεμιὸς  
 ἀθαμβῆς  
 ἐγκρατέως πέδοθεν σαλάσσει  
 ἀμετέρας φρένας.<sup>4</sup>

<sup>1</sup> Doric accents should prob. now be read as in 67      <sup>2</sup> E,  
 84

## IBYCUS

Cicero *Tusculan Disputations*: What extravagant things Alcaeus writes on the love of youths! and as for Anacreon, his poetry is erotic from beginning to end. Yet to judge from his works they all were surpassed in this matter by Ibycus of Rhegium. And the love of all these poets was the sensual love.

Plutarch *On High-Birth*: How often in Simonides, in Pindar, in Alcaeus, in Ibycus, in Stesichorus, is high-birth a matter of praise and honour?

*ποιημ.* quoted above on Alc. *fr.* 82; Ath. 601 quotes *fr.* 1 prob. from Chamaeleon *On Ibycus*.

### THE POEMS OF IBYCUS<sup>1</sup>

#### 1

Athenaeus *Doctors at Dinner* [on love in the poets]: And Ibycus of Rhegium cries aloud :

'Tis but in Spring the quince-trees of the Maids' holy garden grow green with the watering rills from the river, and the vine-blossoms wax 'neath the mantling sprays of the vines; but for me Love's awake the year round, and like the Northwind from Thrace afame with the lightning, comes with a rush from the Cyprian, with shrivelling frenzies baleful and bold, and with masterful power shakes me to the bottom of my heart.

<sup>1</sup> arranged in antiquity in 7 Books (see Suid. p. 79), to which refs. are given in only 3 passages, cf. 21, 22, 34

cf. ἄποικος: mss ἐκ ποτ.      <sup>3</sup> ἀλλ' ἀθ Jac -E: mss τε: Θρηίκιος Fiorillo: mss Θρηίκωις (-ίοις)      <sup>4</sup> ἀθαμβής ἐγκρατέως Herm: mss ἀθάμβησεν κραταιῶς πέδουθεν Naeke: mss παιδ' ὅθεν γαλάσσει Schoem: mss φυλ.      l. 12 perh. begins new strophe

## 2

Sch. Plat. *Parm.* 136 e [τὸν οὖν Παρμενίδην Ἀνάγκη, φάναι, πείθεσθαι. καίτοι δοκῶ μοι τὸ τοῦ Ἰβυκείου ἵππου πεπονθέναι, ὃ ἐσεῖνος ἀθλητῆ ὄντι καὶ πρεσβυτέρῳ, ὑφ' ἄρμασι μέλλοντι ἀγωνιστθαι καὶ δι' ἐμπειρίαν τρέμυντι τὸ μέλλον, ἔαυτὸν ἀπεικάζων ἄκων ἔφη καὶ αὐτὸς οὕτω πρεσβύτης ὃν εἰς τὸν ἔρωτα ἀναγκάζεσθαι λέναι]. τὸ τοῦ μελοποιοῦ Ἰβύκου ῥητόν.

"Ἐρος αὗτέ με κυανέοισιν ὑπὸ<sup>1</sup>  
βλεφάροις τακέρ' ὅμμασι δερκόμενος  
κηλήμασι παντοδαποῖς ἐς ἄπειρα  
δίκτυα Κύπριδος βαλεῖ.<sup>1</sup>

5 ἦ μὰν τρομέω νιν ἐπερχόμενον  
ώστε φερέξυγος ἵππος ἀεθλοφόρος ποτὶ γήρᾳ  
ἀέκων σὺν ὅχεσφι θοοῖς ἐς ἄμιλλαν ἔβα.

## 3

Theon Smyrn. 146 κοινῶς τε γάρ, φησὶν ὁ Ἀδραστος, πάντας τοὺς ἄστεας οἱ ποιηταὶ σειρίους καλοῦσιν, ὡς Ἰβυκος·

φλεγέθων ἀπερ διὰ νύκτα μάκραν  
σείρια παμφανόωντα<sup>2</sup>

## 4, 5

Ath. 9. 388 c [π. πορφυρίωνος]. Ἰβυκος δέ τινας λασιπορφυρίδας ὀνομάζει διὰ τούτων

τοῦ μὲν πετάλοισιν ἐπ' ἀκροτάτοις  
ἰξάνοισι<sup>3</sup> ποικίλαι  
πανέλοπές <τε καὶ> αἰολόδειροι  
λασιπορφυρίδες  
κἀλκύονες τανυσίπτεροι.<sup>4</sup>

ἐν ἄλλοις δέ φησιν·

Αἰεί μ', ω φίλε θυμέ, τανύπτερος ως ὄκα  
πορφυρὶς

<sup>1</sup> E, or βαλέει? mss βίλλει

<sup>2</sup> ἀπερ Martin: mss ἀπε,

## IBYCUS

21

Scholiast on Plato *Parmenides* ['I must give way' said Parmenides; 'and yet I feel I resemble the old race-horse about to compete in a chariot-race and trembling at the prospect because he knows what it means, to whom Ibycus likens himself when he complains that at his time of life he is made to take part in love against his will]: The words of the lyric poet Ibycus are these :

Yet again will Love eye me tenderly from beneath dark brows and cast me with manifold magic into the hopeless net of the Love-Goddess. I swear his approach makes me tremble like an old champion-horse of the chariot-race when he draws the swift car all unwillingly to the contest.

32

Theon of Smyrna *Explanation of Mathematical Questions Arising in Plato*: For according to Adrastus any star is called by the poets σείριος (Sirius), for instance Ibycus :

flaming like the beaming stars nightlong

4, 5<sup>3</sup>

Athenaeus *Doctors at Dinner* [on the bird called *porphyrion*, the purple coot]: Ibycus mentions certain 'shag-purples' in the following lines :

In the topmost leaves of it sit pied wild-ducks and sheeny-neckt shag-purples and wide-wingèd halcyons ;

but in another passage he mentions 'purple-birds' simply :

Ever to me, O my heart, as a wide-wingèd purple-bird

<sup>1</sup> cf. Procl. 5. 316      <sup>2</sup> cf. Hesych. σείριον Ἰβυκός πάντα τὰ ἄστρα, Suid. Σείριον, Phot. 513. 10      <sup>3</sup> cf. Stes. 92

ἀπερ̄      <sup>3</sup> Wil: mss ἀκροτάτοισι ξανθοῖσι      <sup>4</sup> τε καὶ Crus.  
λασιπορφυρίδες E: mss λαθιπ.      καλκύνοντες E: mss καὶ ἀλκ.

# LYRA GRAECA

## 6

Ibid. 13. 564 f [π. ἔρωτος]: ὁ δὲ τοῦ Κυθηρίου Φιλοξένος Κύκλωψ ἐρῶν τῆς Γαλατείας καὶ ἐπαινῶν αὐτῆς τὸ κάλλος, προμαντευόμενος τὴν τύφλωσιν πάντα μᾶλλον αὐτῆς ἐπαινεῖ ἢ τῶν ὀφθαλμῶν μνημοιεύει, λέγων ὡδε· “<sup>Ὥ</sup>Ω καλλιπρόσωπε | χρυσεοβόστρυχε χαριτόφωνε θάλος Ἐρώτων.” τυφλὸς ὁ ἐπαινός καὶ οὐδὲν ὅμοιος τῷ Ἰβυκείῳ ἐκείνῳ.

Εὐρύαλε, γλυκέων Χαρίτων θάλος<sup>1</sup>  
 . . . . . <Μοισᾶν>

καλλικόμων μελέδημα, σὲ μὲν Κύπρις  
 ἃ τ’ ἀγανοβλέφαρος Πειθὼ ροδίοισιν ἐν ἄνθεσι  
 θρέψαν.<sup>2</sup>

## 7

Ibid. 15. 681 a [π. ἐλιχρύσου]: καὶ Ἰβυκος·

μύρτα τε καὶ ἵα καὶ ἐλίχρυσος  
 μᾶλα τε καὶ ρόδα καὶ τέρεινα δάφνα

## 8, 9

Hdn. π. σχημ. 60. 24 τὸ δὲ (σχῆμα) Ἰβυκεῖον καὶ λέξεως καὶ συντάξεως ἐστιν, γίνεται δὲ τοῖς ὑποτακτικοῖς τρίτοις προσώποις τῶν ῥημάτων κατὰ πρόσθεσιν τῆς σι συλλαβῆς . . . καλεῖται δὲ Ἰβύκειον οὐχ ὅτι Ἰβυκος πρῶτος ἔχρήσατο· λέλεκται γάρ καὶ παρ’ Ὁμηρφ πρότερον· ἀλλ’ ἐπεὶ πολὺ καὶ κατακορὲς παρ’ αὐτῷ· καὶ γάρ·  
 γλαυκώπιδα Κασσάνδραν ἐρασιπλόκαμον κούραν Πριάμοιο  
 φάμις ἔχησι βροτῶν  
 καὶ δι’ ἑτέρων·

τâμος κλυτᾶς ὕρθρος ἄϋπνος  
 ἐγείρησιν ἀηδόνας<sup>3</sup>

ἀντὶ τοῦ ἐγείρη.

<sup>1</sup> γλυκέων Jac: mss γλαυκ.      <sup>2</sup> Μοισᾶν E e. g.      <sup>3</sup> κλυτᾶς ὕρθρος ἄϋπνος E, cf. Sim. 74, Stes. 5: mss ἄϋπ. κλυτὸς ὕρθ. ἀηδόνας: mss ἀειδονάς: cf. Eur. fr. 775. 23 and Rhes. 546 (Wil.)

## IBYCUS

### 6

The Same [on love]: The Cyclops of Philoxenus of Cythera, when he praises the beauty of his love Galatea, presages his own blinding by careful avoidance of all mention of her eyes, thus : ‘O fair-faced scion of the Loves, with golden tresses and lovely voice.’ This is blind praise indeed ; contrast the lines of Ibycus :

Euryalus, thou scion of the delicious Graces, . . . darling of the lovely-tressed Muses, surely thou wast the nursling of Cypris and tender-eyed Persuasion amid flowers of the rose.

### 7

The Same [on the helichryse or cassidony] : And Ibycus mentions it thus :

myrtles and violets and cassidonies, apple-flowers and roses and glossy bay-leaves

### 8,<sup>1</sup> 9

Herodian *Figures of Speech* : The Ibycean figure belongs both to words and to syntax, occurring in the third person subjunctive of verbs by the addition of the syllable *σι* . . . It is called Ibycean not because Ibycus was the first to use it, for it occurs in Homer before him, but because he uses it so very frequently ; compare :

grey-eyed Cassandra, the lovely-tressed daughter of Priam is constrained by the talk of men,  
and again :

When the Dawn that ends sleep wakes the loud nightingale,

ἐγείρησι ‘wakes’ for ἐγείρῃ.<sup>2</sup>

<sup>1</sup> cf. *Il.* 5. 6, Eust. *Od.* 1576. 56      <sup>2</sup> cf. Plut. *Qu. Conv.* 7. 3. 5, Sch. *Od.* 9. 364 (supporting the corruption)

# LYRA GRAECA

10

Prisc. 6. 92 in quo Doris sequimur, qui pro Φυλεύς Φύλης,  
pro Ὀρφεύς Ὀρφης et Ὀρφην dieunt, pro Τυδεύς Τύδης . . .  
similiter Ibycus

*όνομακλυτὸν Ὀρφην*

11

E.M. 703. 28 ῥῆγος· τὸ πορφυροῦν περιβόλαιον· ρέξαι γὰρ τὸ  
βάψαι . . . ὅτι δὲ φαγεῖς ἔλεγον τὸν βαφεῖς καὶ ρέγος τὸ βάμμα,  
σαφὲς Ἀνακρέων ποιεῖ (79) . . . καὶ παρ' Ἰβύκῳ.

*ποικίλα ρέγματα <καὶ> καλύπτρας  
περόνας τ' ἀναλυσαμέναι<sup>1</sup>*

12

Diom. *Ars Gram.* 1. 321 Keil [de nomine]: . . . ut est  
Ulyssi agnomen Polytlas. nam praenomen est ut ait Ibycus

*'Ολιξῆς<sup>2</sup>*

13

E.M. 171. 7 αὔστιον· καὶ ὁ μὲν Ἰβυκός αὔστιον λέγει, οἶον·

*οὐ γὰρ αὔστιον πάϊς  
Τυδέος . . .<sup>3</sup>*

14, 15

Diom. *Ars Gram.* 1. 323 Keil [de nomine]: patronymica  
. . . abusive saepe etiam a matre finit, ut . . . aut a  
maritis, ut

*'Ελένα Μενελαΐς,*

aut a filiis ut

*'Αλθαία Μελεαγρίς,*

sicut Ibycus Graecus rettulit.<sup>4</sup>

<sup>1</sup> E: mss -αμένα      <sup>2</sup> mss *Olīces*      <sup>3</sup> Schn -E: mss παῖς  
Τυδέως      <sup>4</sup> mss give Gk. words in Lat.

# IBYCUS

10

Priscian *Principles of Grammar*: In this we follow the Dorians, who write for *Phyleus Phyles*, for *Orpheus Orphes* with [accusative] Ὀρφην, for *Tydeus Tydes* . . . Similarly Ibucus writes

Orphes of famous name

11

*Etymologicum Magnum* φῆγος :—the purple coverlet; φέξαι is used for βάψαι ‘to dye’ . . . For φαγεῖς meaning ‘dyers’, and φέγος ‘dyed cloth’ compare Anacreon . . . and Ibucus:

loosing their brooches and their many-coloured robes and veils

12

Diomedes *Art of Grammar* [on the name]: . . . just as the agnomen of *Ulysses* is *Polytlas* ‘much-enduring.’ For his praenomen is, as Ibucus gives it,

Olixes

13

*Etymologicum Magnum* αῦστον: Ibucus uses αὔστον ‘in vain,’ as in

for not in vain the son of Tydeus

14, 15

Diomedes *Art of Grammar* [on the name]: Patronymics . . . are often formed improperly from the mother, as . . . or from the husband, as

Menelaïd Helen,

or from the son, as

Meleagrid Althaea,

as we find in the Greek writer Ibucus.

# LYRA GRAECA

16

Cram. A.O. 1. 255. 7 Καδμηΐδι γαίη· ὥσπερ παρὰ τὸ Δάρδανος ἐκπίπτει πατρωνυμικὸν εἰς τὸ Δαρδανίς καὶ παρὰ τὸ Πρίαμος Πριαμίς, υὕτως ἔδει καὶ παρὰ τὸ Κάδμος Καδμίς· τὸ ἄρα Καδμηΐς ἐπλεόνασε τὸ η· ὅτε οὖν φησιν δὲ Ιβυκός·

*παρελέξατο Καδμίδι κούρα  
τὸ ὀφειλόμενον ἀπέδωκεν.*

17

Galén vol. 17 Pt. I. p. 881 Kühn ἐπὶ δὲ τυῦ νέφους δοκεῖ τετάχθαι (πέμφιξ) κατὰ τόδε τὸ ἔπος ἐν Σαλμωνεῖ σατύροις παρὰ Σοφοκλεῖ· ‘πέμφιγι πᾶσαν ὑψιν ἀγγέλφ πυρός.’ παρ’ Ιβύκῳ·

*πυκινὰς πέμφιγας πιόμενοι,  
λέλεκται δ’ οὗτος δ’ λόγος αὐτῷ κατά τινα παραβολὴν ἐπὶ χειμαζομένων εἰρημένην. διὸ καὶ τῶν προγνωστικῶν οἱ πλεῖστοι ἐπὶ τῶν κατὰ τοὺς ὕμβρους σταγόνων εἰρῆσθαι φασι τὰς πέμφιγας.*

18, 19

Hdn. π.μ.λ. 2. 938. 1 Lentz οὐδὲν εἰς ωρ λῆγον οὐδέτερον ὑπὲρ μίαν συλλαβὴν ἔχει συμπλοκὴν δύο συμφώνων πρὸ τοῦ ω . . . ἔλδωρ· οὐ γάρ συμπλοκὴ ἐνθάδε ἀλλὰ διάστασις. ὁ δὲ Ιβύκος ἔσθ’ ὅτε καὶ θήλυκῶς προφέρεται·

οὕτι κατὰ σφετέραν ἐελδὼ<sup>1</sup>  
καὶ

ἐσθλὰν προδεδεγμένος ἔλδὼ<sup>2</sup>

<sup>1</sup> Schn; mss ἐελδὼρ    <sup>2</sup> ἐσθλὰν Schn; mss -ov; προδεδεγμ. = προδεδειγμ. ἔλδὼ E; mss ἐελδὼρ

## IBYCUS

16

Cramer *Inedita (Oxford)*: Cadmeid land:—as from *Dardanus* comes the patronymic in *-is*, *Dardanis*, and from *Priamus Priamis*, so we ought to find from *Cadmus Cadmis*. In the form *Cadmeis* therefore the *e* is pleonastic, and when Ibycus says:

he lay with a Cadmid maiden,

he uses the correct form.

17

Galen on Hippocrates *Epidemics*: The word  $\pi\acute{\epsilon}\mu\phi\iota\zeta^1$  seems to have been used of a cloud, according to this line of Sophocles' satyric drama *Salmoneus*: ‘ . . . all its face with a  $\pi\acute{\epsilon}\mu\phi\iota\xi$  that presaged fire’; compare Ibycus:

about to drink many a  $\pi\acute{\epsilon}\mu\phi\iota\xi$ ,

where the poet employs the expression according to a proverbial saying used of travellers in a storm. And thus most of the mathematicians say that the word is used of raindrops.

18, 19

Herodian *Words without Parallel*: No neuter ending in  $\omega\rho$ , if it be of more than one syllable, has a combination of two consonants before the  $\omega$  . . .  $\epsilon\lambda\delta\omega\rho$  ‘ wish,’ for the two consonants in this word belong to separate syllables, and Ibycus sometimes uses it in a feminine form, as in this :

not according to their wish

and this :

having made known a noble wish of his

<sup>1</sup> the meanings seem to vary among bubble, squall or puff of wind, and ray of light, cf. Pearson Soph. *Frag.* 337

# LYRA GRAECA

20

*E.M. Vet.* 197 Κυάρας Ἰβυκος

**οὐδὲ Κυάρας ὁ Μηδείων στραταγὸς**

τινὲς λέγουσιν ἀπὸ τοῦ Κυαξάρας γέγονε κατὰ συγκοπήν, ἄλλοι  
δὲ ἀπὸ τοῦ κυρά.<sup>1</sup> ἐὰν οὖν ἢ ἀπὸ τοῦ Κυαξάρας συγκριτικοῦ<sup>2</sup> οὐ  
πλεονάζει (τὸ α), ἐὰν δὲ ἀπὸ τοῦ κυρά<sup>3</sup> πλεονασμῷ τοῦ α οὐ  
συγ . . .

21

Hdn. π.μ.λ. 36. 2 . . . τάφος . . . ὅποτε δὲ ἐπὶ τῆς  
ἐκπλήξεως παραλαμβάνεται, γένος ἐπιδέχεται τὸ οὐδέτερον· ‘Η  
δ’ ἀνέω δὴν ἥστο, τάφος δέ οἱ ἥτορ ἵκανε’ (*Pl. 23. 93*). ἀλλ’ ίσως  
ἀμφίβολον· δ’ μέντοι Ἰβυκος διέστειλε τὸ γένος ἐν τῷ πρώτῳ,  
σχεδὸν τὸ Ὀμηρικὸν μεταλαβόν·<sup>4</sup> φησὶ γάρ·

**δαρὸν παρά οἱ χρόνον ἥστο τάφει πεπαγώς.**<sup>5</sup>

22

Sch. Ap. Rh. 4. 57 [καλῷ περιδάίομαι Ἐνδυμίωνι] . . . Ἰβυκος  
δὲ εἰ πρώτῳ Ἡλίδος αὐτὸν βασιλεῦσαί φησι.

23

Str. 1. 59 [π. ιῆσων τῶν χειροήσων γεγονυιῶν κ.τ.λ.]: ἐπὶ  
τῆς πρὸς Συρακούσας νήσου νῦν μὲν γέφυρά ἔστιν ἡ συνάπτουσα  
αὐτὴν πρὸς τὴν ἥπειρον, πρότερον δὲ χῶμα, ὡς φησιν Ἰβυκος,  
λογαίου λίθου δὲ καλεῖ ἔκλεκτον.

Sch. Pind. N. 1. 1 [κλεινᾶν Συρακοσσᾶν θάλος Ὁρτυγίᾳ]: . . . ἡ δὲ Ὁρτυγία πρότερον μὲν οὖσα νήσος εἴτα προσχωσθεῖσα  
χειρρόνησος γέγονεν ὡς καὶ Ἰβυκος ἴστορεῖ·

. . . παρὰ χέρσον  
ἔκλεκτον παλάμαισι βροτῶν<sup>6</sup>  
πρόσθε <δέ> νιν πεδ’ ἀναριτᾶν  
ἴχθυες ωμόφαγοι νέμοντο.<sup>7</sup>

<sup>1</sup> *E.M.*: ms here κυαρὰν      <sup>2</sup> ms -κδν      <sup>3</sup> ms κυάρα  
<sup>4</sup> Lehrs: mss -βαλάν      <sup>5</sup> παρά οἱ Herm: mss δάραιοι: *B* δ'

# IBYCUS

20<sup>1</sup>

*Old Etymologicum Magnum* 197 : Cyaras :—Ibycus:  
nor Cyaras the general of the Medians

Some authorities derive this from *Cyaxaras* by shortening, others from *Cyra* (?) ; if it comes from the compound *Cyaxaras* the *α* is not pleonastic, but if it comes from *Cyra* with pleonasm of *α* . . .

21

Herodian *Works without Parallel* : τάφος : . . . but when it is used for ‘amazement’ it is neuter ; compare [Homer] : ‘She sat for a long while silent, for amazement had come to her heart.’ But perhaps this instance fails to convince. Ibycus, at any rate, has distinguished the gender in his first Book, where he follows Homer very closely :

sat for a long time beside him fixed in amazement

22

Scholiast on Apollonius of Rhodes *Argonautica* [‘I burn with love of the fair Endymion’] : Ibycus in his first Book makes Endymion king of Elis.

23<sup>2</sup>

Strabo *Geography* [on islands that have become peninsulas, etc.] : On the island that lies off Syracuse there is now a bridge connecting it with the mainland where there was formerly a mole, according to Ibycus, of ‘selected’ or un-hewn masonry, which he calls ‘picked out’ [that is, builded].

Scholiast on Pindar [‘Ortygia, scion of famous Syracuse’] : Ortygia, once an island, later became joined to the mainland ; compare Ibycus :

to the dry land builded by mortal hands where once dwelt the flesh-gnawing fishes and the sea-snails

<sup>1</sup> cf. *E.M* 542. 51

<sup>2</sup> cf. 51 and *Ath.* 3. 86 b

ἀνεῳ<sup>6</sup> E: Boeckh λίθων ἔκλ. π. β. : mss λίθων τὸν π. β.  
<sup>7</sup> δέ B: πεδ' ἀναρ. Boeckh from *Ath.* : mss παῖδα νήριτον

## LYRA GRAECA

24

Sch. Theoer. 1. 117 Ἀρεθουιστα· κρήνη ἐν Συρακούσαις. φασὶ διὰ πελάγους Ἀλφειδν ἥκειν . . . ὡς φησιν Ἰβυκος παριστυρῶν περὶ τῆς Ὀλυμπιακῆς<sup>1</sup> φιάλης.

25

Plut. Qu. Conr. 9. 15. 2 [τίνα κοινὰ ποιητικῆς καὶ ὄρχηστικῆς]: διὸ καὶ πέπονθεν δὲ φιβηθεὶς Ἰβυκος ἐποίησε·

δέδοικα μή τι πὰρ θεοῖς  
ἀμβλακὼν τίμαν πρὸς ἀνθρώπων ἀμείψω.

26

Ael. II.A. 6. 51 [π. διψάδα]. δεῖ δὲ καὶ μῦθον τῷδε τῷ ζῷῳ ἐπᾶσαι με· ὅνπερ οὖν ἀκούσας οἶδα οὐ σιωπήσομαι τοῦτον, ὡς ἀν μὴ δοκοίην ἀμαθῶς ἔχειν αὐτοῦ. τὸν Προμηθέα κλέψαι τὸ πῦρ ἡ φήμη φησί, καὶ τὸν Δία ἀγανακτῆσαι ὁ μῦθος λέγει καὶ τοῖς καταμηνύσασι τὴν κλοπὴν δοῦναι φάρμακον γήρως ἀμυντήριον. τοῦτο οὖν ἐπὶ ὕνωφ θεῖναι τοὺς λαβόντας πέπυσμα. καὶ τὸν μὲν προϊέναι τὸ ἄχθος φέροντα, εἶναι δὲ ὥραν θέρειον, καὶ διψῶντα τὸν ὕνον ἐπὶ τινα κρήνην κατὰ τὴν τοῦ ποτοῦ χρείαν ἐλθεῖν. τὸν οὖν ὕφιν τὸν φυλάττοντα ἀναστέλλειν αὐτὸν καὶ ἀπελαύνειν, καὶ ἐκεῖνον στρεβλούμενον μισθόν οἱ τῆς φιλοτησίας δοῦναι ὅπερ οὖν ἔτυχε φέρων φάρμακον. οὐκοῦν ἀντίδοσις γίνεται, καὶ δὲ μὲν πίνει, ὁ δὲ τὸ γῆρας ἀποδίνεται, προσεπιλαβὼν ὡς λόγγος τὸ τοῦ ὕνου δίψος. τί οὖν; ἐγὼ τοῦ μύθου ποιητής; ἀλλ’ οὐκ ἀν εἴποιμι, ἐπει καὶ πρὸ ἐμοῦ Σοφοκλῆς δὲ τῆς τραγῳδίας ποιητής καὶ Δεινόδοχος ὁ ἀνταγωνιστής Ἐπιχάρμου καὶ Ἰβυκος ὁ Ρηγῆνος καὶ Ἀριστέας καὶ Ἀπολλοφάνης ποιηταὶ κωμῳδίας ἄλουσιν αὐτόν.

<sup>1</sup> Wendel: mss. -pias

<sup>1</sup> some words lost here, cf. Ziegler      <sup>2</sup> cf. Plat. Phaedr. 242 e, Suid. ἀμπλακῶν (ἔστι δὲ πρὸς ιερασύνην συνάδον τὸ Ἰβυκεῖον τυντὶ βῆσείδιον), Synes. Ep. 115 (περὶ, ορ παρὰ, θεὸν 96

## IBYCUS

24

Scholiast on Theocritus : Arethusa :—a spring at Syracuse. It is said that the Alpheus came thither through the sea<sup>1</sup> . . . according to Ibucus where he speaks of the Olympian cup.

25<sup>2</sup>

Plutarch *Dinner-table Problems* [what characteristics are common to poetry and dancing]: And so he (Simonides?) has felt the fear of which the poet Ibucus says :

I fear I may buy honour among men at the price of sin before the Gods.<sup>3</sup>

26

Aelian *Natural History* [on the snake called *dipsas*] : I must fain charm this beast with a tale, and therefore I will not withhold one I have heard, lest I be thought to be ignorant of it. Report hath it that Prometheus stole the fire, and this tale says that Zeus flew into a rage and gave those who told him of the theft a charm to avert old age. I understand that the recipients of this charm put it upon an ass, and the ass went on before with his pack, and growing thirsty—for it was summertime—betook himself to a spring to get him drink. But the snake that guarded that spring checked his advance, and would have driven him off had he not twisted his head about and bought his friendship with the only gift he had to hand, the charm he carried on his back. The bargain is struck. The ass drinks; the snake sloughs his old age, receiving, they say, the ass's thirst to boot. Well now; is this tale of my own making? No, I cannot claim that for mine which was told before me by Sophocles the tragedy-writer, Deinolochus the rival of Epicharmus, Ibucus of Rhegium, and Aristeas and Apollophanes the writers of comedy.

for παρ θεοῖς and ἐφεύρω for ἀμείψω), Marin. *Vit. Procl.* 1  
<sup>3</sup> perh. ref. to his refusal of the tyranny (*Life*, p. 83)

# LYRA GRAECA

27

Porphyr. Ptol. *Harm.* (Wallis *Op. Math.* 3. p. 255) *ταχέως*  
*γὰρ ἂν τις τῶν ἀπέιρων μὲν μουσικῆς καὶ τῶν τοιούτων θεωρημάτων,*  
*ἀνῦν ψηλαφῶμεν ἡμεῖς, ἐν δὲ τοῖς σοφιστικοῖς λόγοις καλινδου-*  
*μένων ‘έριδος πότι μάργον ἔχων στόμα’ φήσιν που Ἰβυκος ‘ἄντια*  
*δῆριν ἐμοὶ κορύσσοι.’*

*<τάχα κέν τις ἀνὴρ><sup>1</sup> “Εριδος πότι μαργὸν  
 ἔχων στόμα  
 ἄντια δῆριν ἐμοὶ κορύσσοι.<sup>2</sup>*

28

Chrys. π. ἀποφ. 14 Ὁ *Ιβυκος* ὁ ποιητὴς οὗτος ἀπεφαίνετο·  
*οὐκ ἔστιν ἀποφθιμένας ζωᾶς ἔτι φάρμακον*  
*εὑρεῖν.*

29–31 εἰς Γοργίαν

Sch. Ar. Av. 192 *χάσους· ἀντὶ τοῦ ἀέρος νῦν, ὡς Ἰβυκος·*  
*πωτᾶται δὲ ἐν ἀλλοτρίῳ χάει.<sup>3</sup>*

30

Sch. Ap. Rh. 3. 158 [βῆ δὲ διέκ μεγάροιο Διὸς πάγκαρπον  
 ἀλωῆν. | αὐτὰρ ἔπειτα πύλας ἐξήλυσθεν Οὐλύμποιο | αἰθερίας·  
 εἴθεν δὲ καταιβάτις ἐστὶ κέλευθος | οὐρανίη· δοιὼ δὲ πόλοι  
 ἀνέχουσι κάρηνα | οὐρέων ἡλιβάτων, κορυφαὶ χθονός, ἥχι τ'  
 ἀερθεὶς | ἡέλιος πρώτησιν ἐρεύθεται ἀκτίνεσσι]. διὰ τούτων τῶν  
 στίχων παραγράφει τὰ εἰρημένα ὑπὸ *Ιβύκου*, ἐν οἷς περὶ τῆς  
 Γανυμήδους ἀρπαγῆς εἶπεν ἐπὶ τῇ εἰς Γοργίαν φύῃ. καὶ ἐπιφέρει  
 περὶ τῆς Ήρᾶς ὡς ἡρπασε Τιθωνόν.

<sup>1</sup> B      <sup>2</sup> πότι Steph.: miss ποτὲ δῆριν ἐμοὶ κορύσσοι Nauk.:  
 miss δῆρι νενοοινορύσσοι, δῆριν ἐνιοικορύσσοι      <sup>3</sup> πωτᾶται Suid.:  
 Sch. ποτ.

## IBYCUS

27

Porphyrius on the *Harmonies of Ptolemaeus*: For among those who, though ignorant of music and such arts as are the subject of our present enquiry, wallow nevertheless in sophistical statements, there may well be one—I quote Ibycus—

There may well be one with a mouth greedy of strife who shall rouse battle against me.

28

Chrysippus *Negatives*: The poet Ibucus thus expressed himself:

You cannot find a medicine for life when once a man is dead.

### 29<sup>1</sup>–31 To GORGIAS

Scholiast on Aristophanes *Birds*:  $\chi\acute{a}os$  ‘the void’ is here used for the air, as in Ibucus

and flies in a void that is strange to him.<sup>2</sup>

30

Scholiast on Apollonius of Rhodes *Argonautica* [‘He went through the all-fruitful garden of Zeus, and then passed out of the lofty portal of Olympus, whence there is a celestial path leading downwards; and two poles rise there, the heads of steepy mountains, summits of the earth, where the risen sun first shines red’]. In these lines he is imitating what Ibucus says in his description of the rape of Ganymede in his poem to Gorgias. Ibucus there adds how the Dawn carried off Tithonus.

<sup>1</sup> cf. Suid. s.  $\chi\acute{a}os$       <sup>2</sup> perh. of the eagle which carried Ganymede to heaven; but the fr. may belong to Bacch. 5. 26.

## LYRA GRAECA

31

Sch. Ap. Rh. 3. 106 [τῆς δ' Ἡρη ῥαδινῆς ἐπεμάσσετο χειρός]:  
 ῥαδινῆς τρυφερῆς . . . Ἰβυκος δὲ ἐπὶ τῶν τὸν οὐρανὸν βαστα-  
 ζόντων κιόνων

ῥαδινούς

ἀντὶ τοῦ εὐμεγέθεις λέγει.

---

32

Ath. 13. 603 d Ῥαδαμάνθυος δὲ τοῦ δικαίου Ἰβυκος ἐραστήν  
 φησι γενέσθαι Ταλάν.

33

Sch. P. 23. 533 (Allen C.R. 1900, p. 244) πρόσσοθεν συνέ-  
 σταλται τὸ ω· καὶ ἔστιν ὅμοιόν τῷ παρ' Ἰβύκῳ  
 κύματος ἔξοθεν ἄκρου πᾶσα κάλως ἀστινής.<sup>1</sup>

34

Ath. 2. 57 f [π. φῶν]: Ἰβυκος δὲ ἐν πέμπτῳ Μελῶν περὶ  
 Μολιονιδῶν φησι:

τούς τε λευκίππους κόρους  
 τέκνα Μολιόνας κτάνον  
 ἄλικας ἰσοκαρέας ἐνιγνίους  
 ἀμφοτέρους γεγαῶτας ἐν ὠέῳ  
 ἀργυρέῳ . . .<sup>2</sup>

<sup>1</sup> ms. ἔξωθεν and καλῶς                   <sup>2</sup> κόρους Dind; mss. κούρ. :  
 ἰσοκαρέας E, cf. Nicand. Th. 812 ἀμφικαρής : mss. ἰσοκεφάλους :  
 Mein. ἰσοπάλους

# IBYCUS

## 31

Scholiast on Apollonius of Rhodes *Argonautica* ['Hera took her by the slender hand'] : *φαδινῆς* 'slender,' here used to mean 'delicate' . . . Ibycus speaking of the pillars that support heaven calls them *φαδινολ*

slender

instead of 'very great.'

---

## 32

Athenaeus *Doctors at Dinner*: According to Ibycus, Rhadamanthus the Just was beloved by Talos.

## 33<sup>1</sup>

Scholiast on the *Iliad*: *πρόσσοθεν* 'from afar':—the *ω* is shortened; compare *ἔξοθεν* 'outside, beyond' in Ibycus:

Every reef may be safely let out so long as the sail clears the top of the wave.<sup>2</sup>

## 34

Athenaeus *Doctors at Dinner* [on eggs]: In the fifth Book of his *Lyric Poems* Ibycus says of the Molionids :

And the white-horsèd lads the children of Molionè  
I slew,<sup>3</sup> like-aged, equal-headed, single-bodied, born  
together in a silvern egg.

<sup>1</sup> perh. belongs to Stes. cf. him 82  
fem.      <sup>3</sup> Heracles

<sup>2</sup> only here is *κάλως*

## LYRA GRAECA

35

Sch. Pind. I. 8. 43 Mommsen [μηδὲ Νηρέος θυγάτηρ νεικέων πέταλα δὶς ἐγγυαλιζέτω | ἄμμιν]. νεικέων πεταλα· ἀντὶ τοῦ φιλονεικιῶν τὰ φύλα, τριπικώτερον δὲ τῶν φιλονεικιῶν τὰς στάσεις ἡ τὰ νείκη· ὡς Ἱβυκός.

κλάδον Ἐνυαλίου

καὶ Ὁμηρος· ‘ὕζον Ἀρηος.’

36

Sch. Ap. Rh. 3. 26 [παιδὶ ἔφ]. Ἱβυκός δὲ καὶ Ἡσίοδος<sup>1</sup> ἐκ Χάους λέγει τὸν Ἐρωτα.

37

Ath. 2. 39 b [π. νέκταρος καὶ ἀμβροσίας]. Ἱβυκός δέ φησι τὴν ἀμβροσίαν τοῦ μέλιτος κατ' ἐπίτασιν ἐννεαπλασίαν ἔχειν γλυκύτητα, τὸ μέλι λέγων ἔνατον εἶναι μέρος τῆς ἀμβροσίας κατὰ τὴν ἥδονήν.

38

Sch. Il. 3. 314 Πορφύριος δὲ ἐν τοῖς Παραλειμμένοις φησὶν ὅτι τὸν Ἔκτορα Ἀπόλλωνος νίδν παραδίδωσιν Ἱβυκός, Ἀλέξανδρος, Εὐφορίων, Λυκόφρων.

39

Ibid. 13. 516 [τοῦ (Ιδομενέως) δὲ βάδην ἀπιόντος ἀκόντισε δουρὶ φαεινῷ | Δηῆφοβος· δὴ γάρ οἱ ἔχειν κότον ἐμμενὲς αἰεῖ]. ὡς ἀντεράστης Ἐλένης· ὡς μαρτυρεῖ Ἱβυκός καὶ Σιμωνίδης· ἀλλ’ οὔτε ἡρα μεσαιπόλιος, οὔτε τὸ παρὰ Ἱβύκῳ ἀληθές, ἀλλὰ διὰ τοὺς πεσόντας.<sup>2</sup>

<sup>1</sup> mss also Ἱβ. ὁ δὲ Ἡσ.

<sup>2</sup> reading apparently corrupt

<sup>1</sup> Aphrodite's

<sup>2</sup> some words perh. missing here

<sup>3</sup> cf.

## IBYCUS

35

Scholiast on Pindar [‘and let not the daughter of Nerens put into our hands a second time the (ballot-leaves of strife’]: that is ‘leaves of contentiousness,’ or more figuratively ‘the discords of contentionsness,’ or ‘the contentions.’ Compare Ibycus:

the scion of Enyalius

and Homer: ‘branch of Ares.’

36

Scholiast on Apollonius of Rhodes *Argonautica* [‘her son’<sup>1</sup>]: Ibycus<sup>2</sup> and Hesiod make Love the child of Chaos or Void.

37<sup>3</sup>

Athenaeus *Doctors at Dinner* [on nectar and ambrosia]: Ibycus goes so far as to say that ambrosia has nine times the sweetness of honey, for he declares that honey is the ninth part of ambrosia in sweetness.

38<sup>4</sup>

Scholiast on the *Iliad*: Porphyrius in the *Omissions* declares that Hector is made the son of Apollo by Ibycus, Alexander [of Aetolia], Euphorion, and Lycephron.

39<sup>5</sup>

The Same [‘As Idomeneus strode away, Deiphobus cast at him his shining javelin; for he had ever an abiding hatred of him’]: as his rival for the love of Helen, witness Ibycus and Simonides; but Idomeneus loved her, not, as Ibycus says, when he was going grey, but . . .<sup>6</sup>

Eust. 1633. 11, Sch. Pind. P. 9. 113      <sup>4</sup> cf. Stes. 25      <sup>5</sup> cf.  
Eust. 944. 43      <sup>6</sup> i. e. his love for her was of old and Ib.  
has mistaken Hom. (cf. *Il.* 13. 361)

# LYRA GRAECA

40 1

Sch. Ar. *Vesp.* 714 [*καὶ τὸ ξίφος οὐ δύναμαι κατέχειν*]. ὥσπερ  
ὁ Μενέλαος· τοῦτον γάρ φασιν δρμήσαντα ἐπὶ τὴν Ἐλένην ἀπο-  
βαλεῖν τὸ ξίφος· ἡ δὲ ἴστορία παρὰ Ἰβύκῳ καὶ Εὐριπίδῃ.

Sch. Eur. *And.* 628 [*οὐκ ἔκτανες γυναῖκα χειρίαν λαβάν,*  
ἀλλ’ ὡς ἐσεῖδες μαστόν, ἐκβαλὼν ξίφος | φίλημ̄’ ἐδέξω πρόδοτιν  
αἰκάλλων κύνα]. ἄμεινον φέκονθμηται ταῦτα παρὰ Ἰβύκῳ.<sup>2</sup> εἰς γὰρ  
Ἀφροδίτης ναὸν καταφεύγει ἡ Ἐλένη κάκεῖθεν διαλέγεται τῷ  
Μενελάῳ, δ’ ὅπ’ ἔρωτος ἀφίησι τὸ ξίφος . . . τὰ παραπλήσια  
<*τούτοις καὶ Ἰβύκος δ>*<sup>3</sup> ‘Ρηγῆνος ἐν διθυράμβῳ φησίν.

41

Sch. Eur. *Hec.* 40 [*αἵτει δ’ ἀδελφὴν τὴν ἐμὴν Πολυξένην |*  
τύμβῳ φίλον πρόσφαγμα καὶ γέρας λαβεῖν]. ὑπὸ Νεοπτολέμου  
φασὶν αὐτὴν σφαγιασθῆναι Εὐριπίδης καὶ Ἰβύκος.

42

Sch. Ap. Rh. 4. 814 [*χρειώ μιν κούρης πόσιν ἔμμεναι Λίήταο |*  
*Μηδείης*]. . . . ὅτι δὲ Ἀχιλλεὺς εἰς τὸ Ἡλύσιον πεδίον παραγε-  
νόμενος ἔγημε Μηδειαν, πρῶτος Ἰβύκος εἴρηκε· μεθ’ ὅν Σιμωνίδης.

43

Sch. Pind. *N.* 10. 7 [*Διομῆδεα δ’ ἄμβροτον ξανθά ποτε Γλαυ- |*  
κῶπις ἔθηκε θεύν]. καὶ οὗτος Ἀργεῖος θεὸς δι’ ἀρετὴν ἀπηθανατίσθη·  
καὶ ἔστι παρὰ τὸν Ἀδρίαν Διομήδεια νῆσος ίερά, ἐν ᾧ τιμᾶται ὡς  
θεός· καὶ Ἰβύκος οὕτω· . . .

44

Sch. Ap. Rh. 1. 287 [*Ἄπλι μούνῳ | μίτρην πρῶτον ἔλυσα καὶ*  
*ὑστατον*]. ἐπὶ δρρενὸς δεῖ νοεῖν· εἶχεν γὰρ καὶ ἀδελφὴν Ἰάσων  
‘Ιππολύτην, ὡς φησὶν Ἰβύκος.

<sup>1</sup> cf. Sch. Ar. *Lys.* 155  
<sup>2</sup> Schwartz

<sup>2</sup> B: mss τὰ περὶ Ἰβύκον

## IBYCUS

### 40

Scholiast on Aristophanes *Wasps* ['and I cannot hold my sword'] : Like Menelaus ; for it is said that when he went to attack Helen he dropped his sword ; the story is told by Ibycus and Euripides.

Scholiast on Euripides *Andromache* ['you slew not the woman when she was in your power, but when you saw her breast you cast away your sword and received her kiss, fondling a treacherous she-dog'] : This has been better arranged by Ibycus, who makes Helen take refuge in the temple of Aphrodite and parley thence with Menelaus, who thereupon drops his sword for love of her . . . Details corresponding <to these are given by Ibycus> of Rhegium in a Dithyramb.

### 41

Scholiast on Euripides *Hecuba* ['asks that he may receive my sister Polyxena as a sweet offering and honour to his grave'] : According to Euripides and Ibycus, she was slain in sacrifice by Neoptolemus.

### 42

Scholiast on Apollonius of Rhodes *Argonautica* ['he shall be husband of Medea daughter of Aeëtes'] : . . . The marriage of Medea to Achilles on his arrival in the Elysian Plain is first told by Ibycus, and after him by Simonides.

### 43

Scholiast on Pindar ['The flaxen-haired Grey-Eyed One made Diomed an immortal God'] : He too was an Argive, and was immortalised for his valour. On the coast of the Adriatic there is a holy island called Diomedea in which he is worshipped as a God ; compare Ibycus . . . <sup>1</sup>

### 44

Scholiast on Apollonius of Rhodes *Argonautica* ['For whom alone and first and last I loosed my zone' <sup>2</sup>] : alone, that is of the male sex ; for according to Ibycus Jason had a sister Hippolytē.

<sup>1</sup> quotation lost

<sup>2</sup> i. e. my only child

# LYRA GRAECA

45

Zen. *Puroem.* 1. 44 ἄγων πρόφασιν οὐκ ἐπιδέχεται οὔτε φιλία δ Μίλων δ παροιμιογράφος Ἰβύκειον τὴν παροιμίαν ταύτην φησὶν ὡς πρώτου χρησαμένου τοῦ Ἰβύκου.

e.g. ἄγων δὲ πρόφασιν οὐκ ἐπιδέχνυται  
οὔτε φιλία . . . . .

46

Sch. Ap. Rh. 1. 146 [Αἰτωλὶς Λήδη]· . . . ὁ δὲ Ἰβυκός  
Πλευρωνίαν

φησίν.

47

Cram. *A.O.* 3. 413. 16 ὁ δὲ αὐτὸς Ἐωσφόρος καὶ Ἐσπερος· καίτοι γε τὸ παλαιὸν ἄλλος ἐδόκει εἶναι ὁ Ἐωσφόρος καὶ ἄλλος δὲ Ἐσπερος· πρῶτος δὲ Ἰβυκός ὁ Ἀηγάνος συνήγαγε τὰς προσηγορίας.

48

Sch. Ap. Rh. 2. 780 [ζωστῆ; α φιλοπτολέμοιο κομίζων ('Ηρακλῆς) | Ἰππολύτης]· . . . πολλοὶ δὲ λόγοι περὶ τοῦ ζωστῆρός εἰσιν· τινὲς γὰρ Ἰππολύτης ἄλλοι δὲ Δηϊλύκης· Ἰβυκός δὲ Οἰολύκης ιδίως ἵστορῶν τῆς Βριάρεω θυγατρός φησιν.

e.g. Οἰολύκα, Βριάρηο κόρα<sup>1</sup>

49

Sch. Ar. *Nub.* 1051 ['Ηράκλεια λουτρά']· Ἰβυκός φησι τὸν Ἡφαιστον κατὰ δωρεὰν δοῦναι<sup>2</sup> Ήρακλεῖ

λουτρὰ θερμῶν ὑδάτων

ἔξ ὧν τὰ θερμά τινές φασιν Ήράκλεια λέγεσθαι.

<sup>1</sup> *B*, cf. *E.M.* 213. 33

<sup>2</sup> *E*: mss ἀναδοῦναι

## IBYCUS

45<sup>1</sup>

Zenobius *Proverbs*:

Contests allow no excuses, no more do friendships.

The proverb-writer Milon calls this proverb Ibycean because it was first used by Ibycus.

46

Scholiast on Apollonius of Rhodes *Argonautica* ['Aetolian Leda']: Ibycus calls her Leda

of Pleuron

47<sup>2</sup>

Cramer *Inedita (Oxford)*: The Dawn-bringer and the Evening Star are the same, though in old days they were thought to be different. Recognition of their identity is first made by Ibycus of Rhegium.

48

Scholiast on Apollonius of Rhodes *Argonautica* ['Heracles . . . bringing the belt of war-loving Hippolyta'<sup>3</sup>]: There are many stories about this belt; some call it Hippolyta's, others Deilyca's; Ibycus is peculiar in saying that it belonged to

Oeolyca daughter of Briareüs

49

Scholiast on Aristophanes *Clouds* ['Heraclean baths']: According to Ibycus Hephaestus gave to Heracles as a gift  
baths of warm waters

which according to some authorities is why hot springs are called Heraclean.

<sup>1</sup> cf. Ar. *Ach.* 392, Plat. *Crat.* 421 d      <sup>2</sup> cf. Ach. *Tat. in Arat.* 136 Pet.      <sup>3</sup> H. carried the belt when he went on foot to Colchis

# LYRA GRAECA

50

Str. 6. 271 Ἀλφείδην δὲ Ζάϊλος δὲ βήτωρ ἐν τῷ Τενεδίων  
 Ἐγκωμίῳ φησὶν ἐκ Τενέδου βεῖν, τὸν<sup>1</sup> Ὁμηρον ψέγων ὡς μυθο-  
 γράφον. Ἰβυκός δὲ τὸν ἐν Σικυώνι Ασωπὸν ἐκ Φρυγίας βεῖν φησὶ.

51

Choer. Gram. Gr. 4. 267. 17 αὕτη ἡ αἰτιατική, φημὶ δὲ ἡ  
 ἵκτινον κατὰ μεταπλασμὸν γέγονε ἵκτινα . . . ὥσπερ ἀλίτροχον  
 ἀλίτροχα  
 παρ' Ἰβύκῳ.

52

Paus. 2. 6. 5 Σικυῶνα δὲ οὐ Μαραθῶνος τοῦ Ἐπωπέως,  
 Μητίωνος δὲ εἶναι τοῦ Ἐρεχθέως φασίν· δμολογεῖ δέ σφισι καὶ  
 Ἀστος, ἐπεὶ Ἡσίοδος γε καὶ Ἰβυκός δὲ μὲν ἐποίησεν ὡς Ἐρεχθέως  
 εἶη Σικυών, Ἰβυκός δὲ εἶναι Πελοπόντιος φησιν αὐτόν.

53

Philod. εὐσεβ. p. 18 Gomp. Αἴσχυλος δ' [ἐν . . . . .]  
 καὶ Ἰβυκός καὶ Τελέστης [. . . . .] τὰς Ἀρπίας . . .

54

*Et. Sorb.* (E.M. 387. 42) ὁ δὲ Ἡρωδιανὸς συντίθεται πρώτῳ  
 Ἐτυμολογιῶν οὔτως λέγων· Τὸ παρ' Ὁμήρῳ ἐτώσιον τινὲς οἴονται  
 παρὰ τὸ ἐτῶν ἐτώσιον, ἀλλὰ μάχεται ὁ νοῦς· οἱ δὲ οὔτως· ἀητῶν,  
 ἀητώσιος, συστολῆ

ἀετώσιον

παρ' Ἰβύκῳ· τοῦτο ἀφαιρέσει ἐτώσιον.<sup>2</sup>

<sup>1</sup> mss δ τὸν

<sup>2</sup> mss ἐτήσιον-

## IBYCUS

50

Strabo *Geography*: The orator Zoëlus, in his *Eulogy of Tenedos*, finds fault with Homer's accuracy as a story-writer, and declares that the Alpheus flows from Tenedos. Ibycus avers that the Sicyonian Asopus rises in Phrygia.

51

Choeroboscus *Canons*: This is the accusative; I say that ἵκτινον 'kite' becomes by metaplasim ἵκτινα . . . just as we find ἀλίτροχα

speeding through the sea<sup>1</sup>

instead of ἀλίτροχον in Ibycus.

52

Pausanias *Description of Greece*: They say that Sicyon was not son of Marathon son of Epopeus, but was son of Metion son of Erechtheus, and in this they have the support of Asius, while Hesiod makes him the son of Erechtheus, and Ibycus of Pelops.

53

Philodemus *On Piety*: Aeschylus in the . . . and Ibycus and Telestes . . . that the Harpies . . .

54<sup>2</sup>

*Etymologicum Sorbonicum*: Herodian in the first Book of his *Etymologies* comes to the following conclusion: The Homeric word ἐτάσιος 'fruitless' is thought by some authorities to come from ἐτῶν 'of years,' but the sense forbids; others say ἀητῶν 'of winds,' adjective ἀητώσιος, with shortening ἀετώσιος, 'like the wind,'

vain

in Ibycus, and with loss of the first syllable ἐτάσιον.

<sup>1</sup> perh. an epithet of Asopus (50) or Alpheus (23)

E.M. 20. 13, Hesych. ἀετώσιον, E.G. 216. 26

<sup>2</sup> cf.

# LYRA GRAECA

55, 56

Cramer *A.O.* 4. 329. 22 δ μὲν διὰ τοῦ -ωσιος Ῥηγίνων ἐστὶν,  
ἐπεὶ συνεχῆς παρ' αὐτοῖς ἀπὸ γενικῆς γίνεται. Ἀγάκων

'Ανακώσιος

*χαρίτων*

*χαριτώσιος*

57

*Et. Gud.* 89. 31 ἀτερπνος· οὕτως δὲ γρυπνος παρὰ Ῥηγίνοις,  
ὡς καὶ παρὰ Ἰβύκῳ καὶ Στησίχόρῳ.<sup>1</sup>

58

*Hesych.* βρυαλίκται πολεμικοὶ ὄρχησται·  
<βρυαλίκται> μενέδουποι  
<sup>γ</sup>Ιβυκος ἡ Στησίχορος.<sup>2</sup>

59

*E.M. Vet.*

διέφρασαι

παρὰ Ἰβύκῳ ἐστὶν ἔφθαρσαι· καὶ κατὰ πάθος ἔφαρσαι καὶ καθ'  
ὑπέρθεσιν ἔφρασαι καὶ διέφρασαι· οὕτως Ἡρωδιανός.

60

*E.M. 428. 28*

ἴλσατο βοῦς

<sup>γ</sup>Ιβυκος παρὰ τὸ ἤλασατο.

<sup>1</sup> see Stes. 79

<sup>2</sup> see Stes. 80

## IBYCUS

55, 56<sup>1</sup>

Cramer *Inedita (Oxford)*: The adjectival ending *-ωσιος* is used by the Rhegines, who regularly form it from the genitive; 'Ανάκων 'of the Dioscuri,' Ανακώσιος

belonging to the Dioscuri

χαρίτων 'of graces,' χαριτώσιος

graceful

57

*Elymologicum Gudianum*: ἄτερπνος :—used by the Rhegines for ἄγρυπνος 'sleepless,' as in Ibycus and Stesichorus.

58

Hesychius *Glossary*: βρυαλίκται :—war-dancers; compare Ibycus or Stesichorus

war-dancers stedfast in the mellay

59<sup>2</sup>

*Old Etymologicum Magnum*: διέφρασαι

thou art blind (?)

in Ibycus is ἔφθαρσαι, by loss of θ (?) ἔφαρσαι, and by transposition ἔφρασαι, and so δ.έφρασαι. Thus Herodian.

60

The Same :

carried off the oxen

in Ibycus; ἤλσατο is for ἤλάσατο.

<sup>1</sup> cf. Ibid. 1. 162. 15

<sup>2</sup> cf. E.M. 273. 24

# LYRA GRAECA

61

Cram. *A.O.* 1. 65. 15 καὶ τὴν κλαγγῆ δοτικῆν<sup>1</sup> εἶπεν διβυκος

*κλαγγί*

62

Hdn. π.μ.λ. 2. 943. 26 Lentz Λιβυαφιγενής· ἡ διὰ τοῦ φι ἐπέκτασις οὐδέποτε θέλει κατ' ἀρχὴν συντίθεσθαι, μόνῳ δὲ παρηκολούθησεν<sup>2</sup> ἐπιρρήματι τῷ Ἰφι<sup>3</sup> τὸ τοιοῦτον, Ἰφιγένεια, Ἰφικλῆς, Ἰφιάνασσα, καὶ ὅσα ἄλλα τοιαῦτά ἔστι· πεπλάνηται οὖν Ἰβυκος εἰπών.

*Λιβυαφιγενής*

63

Sch. Ap. Rh. 4. 1348 [στέρφεσιν αἰγείοις ἐξωσμέναι]· τοῖς δέρμασιν, ἔνθεν καὶ στερφῶσαι. Ἰβυκος δὲ

*στερφωτῆρα στρατόν*

εἱρηκε τὸν ἔχοντα δέρματα.

64

E.M. 763. 41 τραπεζίτης διὰ τοῦ ι σημαίνει τὸν ἐν τῇ συνηθείᾳ λεγόμενον τραπεζίτην, ἀπὸ τοῦ τράπεζα· διὰ δὲ τῆς εἰ διφθόγγου τὸν ἐν τῇ τραπέζῃ παριστάμενον, ὡς παρ' Ομήρῳ 'τραπεζῆς κύνες' ἀπὸ τοῦ τραπεζεύς ἔστι· τὸ δὲ παρ' Ἰβύκῳ διὰ τοῦ η λεγόμενον

*τραπεζιτᾶν κυνῶν<sup>4</sup>*

ἔστιν ὡς πλείων πλήων.

<sup>1</sup> mss τῇ κλαγγῆ δοτικῆ  
mss φι      <sup>4</sup> *I*: mss κυνῶν

<sup>2</sup> mss insert ἐν

<sup>3</sup> Lehrs:

# IBYCUS

61

Cramer *Inedita (Oxford)*: Ibucus used *κλαγγί*  
with noise  
for the dative *κλαγγῆ*.

62

Herodian *Words without Parallel* : *Λιβυαφιγενής* :—the extension [of a noun] with -*φι* never occurs at the beginning of a compound ; this happens only with an adverb, namely *ἴφι* ‘ mightily,’ as in *Iphigeneia*, *Iphicles*, *Iphianassa*, and the like. So Ibucus is wrong in using the word *Λιβυαφιγενής*

Libya-born

63

Scholiast on Apollonius of Rhodes *Argonautica* [‘ in goat-pelts clad’]: that is ‘ skins,’ whence comes *στερφῶσαι* ‘ to cover with hide’ ; and Ibucus says

hide-clad host

for an army that wears skins.

64 <sup>1</sup>

*Etymologicum Magnum* : *τραπεζίτης* with the *ι* has the ordinary meaning ‘ banker’ from *τράπεζα* ‘ a table’ ; with the diphthong *ει* it means ‘ one who stands beside the table,’ as in Homer ‘ the dogs beside the table,’ *τραπεζῆες* from *τραπεζεύς* ; whereas the form with *η*, *τραπεζῆτης*, used by Ibucus in the phrase

the dogs about the table,

is parallel to *πλήων* for *πλείων* ‘ more.’

<sup>1</sup> cf. Cram. *A.O.* 2. 45. 22, Eust. 1257. 25, *E.G.* 533. 43, 534. 14, Suid. *τράπεζα*, Bek. *An.* 3. 1424, Poll. 3, 84

# LYRA GRAECA

65

Plut. *Lyc.* et *Num.* 3 ἔτι δὲ μᾶλλον ἡ περὶ τὰς παρθένους φυλακὴ κατέσταλται τῷ Νομῷ πρὸς τὸ θῆλυ καὶ κόσμιον· ἡ δὲ τοῦ Δυκούργου παντάπασιν ἀναπεπταμένη καὶ ὕθηλυς οὖσα τοῖς ποιηταῖς λόγον παρέσχηκε·

φανομηρίδας<sup>1</sup>

τε γὰρ αὐτὰς ἀποκαλοῦσιν, ὡς Ἱβυκος, καὶ ἀνδρομανεῖς λοιδοροῦσιν . . .

66

Sch. Pind. *O.* 9. 129 χάρμα· νῦν ἀντὶ τοῦ χαρά. Ὁμηρος δὲ ἐπὶ τῆς μάχης· οἱ δὲ περὶ Ἱβυκον καὶ Στησίχορον

χάρμαν<sup>2</sup>

τὴν ἐπιδορατίδα φασίν.

67

*Ox. Pap.* XV 1790<sup>3</sup>

ἀντ. . . . [τοὶ<sup>4</sup> κ]αὶ Δαρδανίδα Πριάμοιο μέ[γ']  
 [ἄσ]τυ περικλεεὲς ὅλβιον ἥναρον  
 [=Αργ]οθεν ὀρυνμένοι  
 [=Ζη]νὸς μεγάλοιο βουλαῖς  
 ἐπ. [ξα]νθᾶς Ἐλένας περὶ εἰδει  
 6 [δῆ]ριν πολύνυμνον ἔχοντες  
 [=πό]λεμον κατὰ δακρυόεντα  
 [=Πέρ]γαμον δ' ἀνέβα ταλαπείριο[ν ἄ]τα  
 [=χρυ]σοέθειραν διὰ Κύπριδα.<sup>5</sup>

στρ. [νῦ]ν δέ μοι οὔτε ξειναπάταν Η[άρι]ν  
 11 [=ἔστ']<sup>6</sup> ἐπιθύμιον οὔτε τανίσφυρον  
 [=ύμ]νην Κασσάνδραν

<sup>1</sup> *B*, cf. Poll. 2. 187, 7. 55, Clem. Al. 4. 128: mss φανομ.

## IBYCUS

5

Plutarch *Comparison of Lycurgus and Numa*: Moreover the measures taken by Numa for the protection of virgins aim more at preserving the feminine nature and public decency than those of Lycurgus, which indeed are so entirely free and unfeminine as to have caused remark in poetry; for the poets, for instance Ibycus, call the Spartan girls

bare-thighed

and use 'man-mad' of them as a term of abuse.

66

Scholiast on Pindar:  $\chi\acute{\alpha}\rho\mu\alpha$  is here used for  $\chi\alpha\rho\acute{a}$  'joy'; Homer uses it of battle; whereas in Ibycus and Stesichorus (95) it means

spear-head

67

From a Papyrus of the First Century B.C.:<sup>1</sup>

. . . who set forth from Argos at the hest of great Zeus, and upholding an often-sung strife in tearful war for the sake of the form of flaxen-haired Helen, made an end of the city so mighty and rich and renowned of Dardanid Priam, and the vengeance of Heaven went up on long-suffering Pergamum because of the golden-tressèd Cypris. But now 'tis my will to sing neither of Paris the host-cheater nor yet of slim-ankled Cassandra and other the

<sup>1</sup> apparently part of the epilogue to a Book (or the whole collection?) of I.'s poems dedicating it to his patron Polycrates of Samos

<sup>2</sup> mss  $\chi\acute{\alpha}\rho\mu\eta\nu$       <sup>3</sup> restored by Hunt, Murray, Lobel, *E*  
<sup>4</sup>  $\tau\omega\lambda$  *E*, Hunt agreeing, cf. fr. 4 *O.P.*      <sup>5</sup> prob. scanned  
—ο—<sup>6</sup> *E*, Hunt now agreeing: Hunt once  $\hat{\eta}\nu$

LYRA GRAECA

- ἀντ. [Πρι]άμοιό τε παίδας ἄλλους  
 [Τρο]ίας θ' ὑψιπύλοιο ἄλωσιν, ὅγ'  
 15 [οὐκ] ἄρ' ἀνώνυμον· οὐδέ ἐπ[ελεύσομαι]<sup>1</sup>  
 [ἡρ]ώων ἀρετὰν  
 [ὑπ]εράφανον οὕστε κοίλαι  
 ἐπ. [νάες] πολυγόμφοι ἐλεύσαν  
 [Τροί]ᾳ κακὸν ἥροας<sup>2</sup> ἐσθλούς.  
 - 20 [τῶν] μὲν κρείων Ἀγαμέμνων  
 ἄρχε Πλεισθενίδας βασιλεὺς ἄγος ἀνδρῶν  
 Ἀτρέος ἐσ[θλοῦ] παῖς ἐκ π[ατρό]ς.
- στρ. καὶ τὰ μὲν [ν ἀν] Μοίσαι σεσοφισμένα  
 εὖ Ἐλικωνίδες ἐμβαῖεν ὅπι,<sup>3</sup>  
 25 θνατὸς δ' οὐ κ[ε]ν ἀνὴρ  
 διερὸ[ς] τὰ ἔκαστα<sup>4</sup> εἴποι  
 ἀντ. ναῶν, ω[ς Μεν]έλαος ἀπ' Αὐλίδος  
 Αἰγαίον διὰ [πό]ντον ἀπ' Ἀργεος  
 ἡλύθε [Δαρδανία]ν  
 30 ἵπποτρόφο[ν, ως δ]ὲ φώτες<sup>5</sup>  
 ἐπ. χαλκάσπι[δες, νῦ]ες Ἀχαιῶν.  
 τῶν μὲν προφερέστατος αἰχμᾶ  
 [ἡλύθε]ν<sup>5</sup> πόδ[ας ω]κὺς Ἀχιλλεὺς  
 [καὶ μέ]γας Τ[ελαμ]ώνιος ἄλκιμ[ος Αἴας]  
 35 [ . . . ] ρ ατ[. . .] αρ]γυρος.
- στρ. [ . . . . .]ος ἀπ' Ἀργεος  
 [ . . . . .]ες ἐσ Ιλιον  
 [ . . . . .]  
 [ . . . . .] . . .  
 ἀντ. [ . . . . .]ά χρυσεόστροφος

<sup>1</sup> E: Hunt ἐπανέρχομαι      <sup>2</sup> P ηρωας      <sup>3</sup> E, i. e. Fotl of

## IBYCUS

children of Priam with the taking of Troy the high-gated, for all 'tis so glorious a theme; nor shall I recount the proud valour of the Heroes, the Heroes so noble whom the hollow ships with their nailèd sides brought unto Troy for her mischief, of whom Agamemnon was chief, the Pleisthenid king, the leader of men, the son of a noble father, to wit of Atreus.

On such tasks may the well-skilled voice of the Muses of Helicon enter, but never a mortal alive could tell of all the doings of the ships, how came Menelans from Aulis across the Aegean Sea from Argos to Dardany nurse of horses, and how came those brazen-targeted wights, the sons of the Achaeans, of whom the most eminent in battle came swift-foot Achilles and the great and courageous Aias son of Telamon . . .

1

<sup>1</sup> the missing strophe prob. contained a ref. to Teucer and the horses of Laoomedon, which are apparently the subject of a mutilated scholion

---

which through γοπί P's λογ[φ?] is perh. a correction: Hunt prints σεσοφισμέναι which is prob. what P intended      <sup>4</sup> P prob. [σκαταχα]ταεκαστα      <sup>5</sup> E; for hiatus cf. 2. 6: Hunt [βαίν]ε[ι]

LYRA GRAECA

41 Ὄτιλλις ἐγείνατο,<sup>1</sup> τῷ δὲ ἄρα Τρωΐλον  
 ώσεὶ χρυσὸν ὄρει-  
 χάλκῳ τρὶς ἀπεφθον ἥδη  
 ἐπ.      Γρώες Δαναοί τ' ἔροεσσαν  
 45 μορφὰν μάλ' ἐίσκον ὅμοιον.  
 τοῖς μὲν πέδα κάλλεος αἰέν·  
 καὶ σὺ, Πουλύκρατες,<sup>2</sup> κλέος ἄφθιτον ἔξεις  
 ως κατ' ἀοιδὰν καὶ ἐμὸν κλέος.

<sup>1</sup> P εγήν.

<sup>2</sup> P πολύκ.

## IBYCUS

and the son of gold-girt Hyllis, aye and he to whom Troilus for loveliness of form was likened forthwith both by Trojan and Danaan even as gold thrice refined might be likened to mountain copper.

Theirs it is to share beauty for ever, and thine, too, Polycrates, shall be a glory, even as my glory in song, unfading.

## ΑΝΑΚΡΕΟΝΤΟΣ

### Βίος

Str. 14. 644 καὶ ἡ Τέως δὲ ἐπὶ χερρονήσῳ  
ἴδρυται λιμένα ἔχουσα· ἐνθένδ' ἐστὶν Ἀνακρέων  
ὁ μελοποιός, ἐφ' οὗ Τίγιοι τὴν πόλιν ἐκλιπόντες εἰς  
"Αβδηρα ἀπώκησαν Θρακίαν πόλιν, οὐ φέροντες  
τὴν τῶν Περσῶν ὕβριν, ἀφ' οὗ καὶ τοῦτ' εἴρηται  
"Αβδηρα καλὴ Τηγίων ἀποικίη." πάλιν δὲ ἐπα-  
νῆλθόν τινες αὐτῶν χρόνῳ ὕστερον.

Aristox. *Frag. Hist. Gr.* 2. 279. 23 φ' γὰρ καὶ  
ιδ' ἔτη ἔγγιστα ἀπὸ τῶν Τρωϊκῶν ἴστορεῖται  
μέχρι Ξενοφάνους τοῦ φυσικοῦ καὶ τῶν Ἀνακρέ-  
οντός τε καὶ Πολυκράτους χρόνων καὶ τῆς ὑπὸ<sup>1</sup>  
Ἀρπάγου τοῦ Μήδου Ιώνων πολιορκίας καὶ  
ἀναστάσεως ἦν Φωκαεῖς φυγόντες Μασσαλίαν  
ῳκησαν.

Euseb. Ol. 62. 2: Anacreon lyricus poeta agnos-  
citur.

Suid. Ἀνακρέων· Τήιος, λυρικός, Σκυθίνου  
νίος· οἱ δὲ Εύμηλον, οἱ δὲ Παρθενίου, οἱ δὲ  
Ἀριστοκρίτου ἐδόξασαν. ἔγραψεν ἐλεγεῖα καὶ  
ἰάμβους, Ιάδι πάντα διαλέκτῳ. γέγονε κατὰ  
Πολυκράτην τὸν Σάμου τύραννον, Ὁλυμπιάδι  
ξβ'.<sup>1</sup> οἱ δὲ ἐπὶ Κύρου καὶ Καμβύσου τάττουσιν  
αὐτὸν κατὰ τὴν ξε'<sup>2</sup> Ὁλυμπιάδα· ἐκπεσὼν δὲ  
Τέω διὰ τὴν Ιστιαίου ἐπανάστασιν ὥκησεν

<sup>1</sup> mss νβ'

<sup>2</sup> mss νε'

## ANACREON

### LIFE

*Strabo Geography*: Teos is built on a peninsula and has a harbour. It is the birthplace of the lyric poet Anacreon, in whose time the inhabitants left their city and founded Abdera in Thrace because they would not endure the Persian yoke—whence the saying: ‘Abdera, fair new home of them of Teos,’—though indeed some of the Teians returned in later days.

*Aristoxenus Histories*: Approximately 514 years are represented as having elapsed between the Trojan War and the times of the physical philosopher Xenophanes, of Anacreon and Polycrates, and of the blockade of Ionia by Harpagus the Persian and the migration of the Phocaeans to Marseilles to escape it.

*Eusebius Chronicle*: Second year of the 62nd Olympiad (B.C. 532–529): flourished the lyric poet Anacreon.

*Suidas Lexicon*: Anacreon: Of Teos, a lyric poet, son of Scythinus or, according to other varying authorities, of Eumelus, Parthenius, or Aristocritus. He wrote elegiac and iambic poems, all in the Ionic dialect. He was contemporary with Polycrates tyrant of Samos, that is, of the 62nd Olympiad, though some authorities put him in the time of Cyrus and Cambyses, that is, in the 65th (B.C. 520–517). Driven from Teos through the revolt of

"Αβδηρα ἐν Θράκη. βίος δὲ ἦν αὐτῷ πρὸς ἔρωτας παιδῶν καὶ γυναικῶν καὶ ωδάς. καὶ συνέγραψε παροίνιά τε μέλη καὶ ἴαμβους καὶ τὰ καλούμενα 'Ανακρεόντεια.

Hdt. 3. 121 [π. αἰτιῶν τῶν τοῦ θανάτου τοῦ Πολυκράτους]: οἱ δὲ ἐλάσσονες λέγουσι πέμψαι 'Οροίτεα ἐς Σάμον κίρυκα ὅτεν δὴ χρήματος δεησόμενον· οὐ γὰρ ὥν δὴ τοῦτο γε λέγεται· καὶ τὸν Πολυκράτεα τυχεῖν κατακείμενον ἐν ἀνδρεῶνι, παρεῖναι δέ οἱ καὶ Ανακρέοντα τὸν Τήϊον· καὶ κως, εἴτ' ἐκ προνοίης αὐτὸν κατηλογέοντα τὰ Οροίτεω πρήγματα, εἴτε καὶ συντυχίη τις τοιαύτη ἐπεγένετο· τόν τε γὰρ κίρυκα τὸν 'Οροίτεω παρελθόντα διαλέγεσθαι καὶ τὸν Πολυκράτεα, τυχεῖν γὰρ ἐπεστραμμένον πρὸς τὸ τοῖχον, οὐτε τι μεταστραφῆναι οὔτε ὑποκρίνασθαι.

Str. 14. 638 [π. Σάμου]: αἱ μὲν οὖν τυραννίδες ἥκμασαν κατὰ Πολυκράτη μάλιστα καὶ τὸν ἀδελφὸν αὐτοῦ Συλοσῶντα· ἦν δὲ ὁ μὲν καὶ τύχη καὶ δυνάμει λαμπρὸς ὥστε καὶ θαλαττοκρατῆσαι . . . τούτῳ συνεβίωσεν 'Ανακρέων ὁ μελοποιός· καὶ δὴ καὶ πᾶσα ἡ ποίησις πλήρης ἐστὶ τῆς περὶ αὐτοῦ μνήμης.

Him. Or. 31. 4 ἦν Πολυκράτης ἔφηβος· ὁ δὲ Πολυκράτης οὗτος οὐ βασιλεὺς Σάμου μόνον, ἀλλὰ καὶ τῆς Ἑλληνικῆς ἀπάσης θαλάσσης ὑφ' <sup>1</sup> ἦς γαῖα ὄριζεται· ὁ δὴ γοῦν τῆς Ρόδου (?) Πολυκράτης ἦρα μουσικῆς καὶ μελῶν, καὶ τὸν πατέρα ἔπειθε συμπρᾶξαι αὐτῷ πρὸς τὸν τῆς μουσικῆς ἔρωτα. ὁ δὲ 'Ανακρέοντα τὸν μελοποιὸν μετα-

## LIFE OF ANACREON

*un�te ave*  
Histiaens he colonised Abdera in Thrace. His life was devoted to love and song. He wrote drinking-songs and iambics and the poems called *Anacreontea*.<sup>1</sup>

Herodotus *Histories* [on the causes of the death of Polycrates]: The following is the less generally received account. A herald sent by Oroetes to Samos demanding a sum of money the amount of which is not given, found Polycrates reclining in the dining-hall and with him Anacreon of Teos. Somehow, whether by accident or because Polycrates wished to show his contempt of Oroetes, it came about that when the man approached and began to speak, Polycrates, who lay with his face to the wall, made no attempt either to turn round or to answer him.

Strabo *Geography* [on Samos]: These despotisms culminated in Polycrates and his brother Syloson. The former by fortune and power became so great as to rule the seas. . . . Under his roof lived the lyrast Anacreon, whose poetry abounds with references to him.

Himerius *Declamations*: Polycrates was then a youth. Now the elder Polycrates was not only king of Samos but ruled all the inner seas of Greece. The younger Polycrates<sup>2</sup> loved music and poetry, and urged his father to help him to indulge his love of music. So his father sent for the lyric poet

<sup>1</sup> these are really late imitations of his 'Hemiacbics' such as 75, see vol. iii; for his supposed invention of the *barbiton* see Ath. 4. 175 e (above, p. 83)      <sup>2</sup> mss. 'Pol. of Rhodes,' which must be corrupt

<sup>1</sup> mss. εφ'

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πεμψάμενος δίδωσι τῷ παιδὶ τοῦτον τῆς ἐπιθυμίας διδάσκαλον, ὑφ' ὧ τὴν βασιλικὴν ἀρετὴν ὁ παῖς διὰ τῆς λύρας πονῶν, τὴν Ὀμηρικὴν ἥμελλε πληρώσειν εὐχὴν τοῦ πατρὸς Πολυκράτους πᾶσι<sup>1</sup> κρείσσων ἐσόμενος.

Ibid. 5. 3 ἔχαιρε μὲν Ἀνακρεών εἰς Πολυκράτους στελλόμενος τὸν ξανθὸν Μεγίστην<sup>2</sup> προσφθέγξασθαι· ἡδὺ δὲ ἦν καὶ Πινδάρῳ προσειπεῖν πρὸ τοῦ Διὸς τὸν Ἰέρωνα . . .

Ibid. 30 (Schenkl) ἡδε δὲ ὁ Ἀνακρεών τὴν Πολυκράτους τύχην Σαμίων τῇ θεᾷ πεμπόντων<sup>3</sup> τὰ ίερά.

Max. Tyr. 21. 7 τοιαύτην φασὶ τὸν Ἀνακρέοντα ἐκεῖνον τὸν Τήϊον ποιητὴν δοῦναι δίκην τῷ Ἐρωτι. ἐν τῇ τῶν Ἰώνων ἀγορᾷ ἐν Πανιωνίῳ ἐκόμιζεν τίτθη βρέφος· ὁ δὲ Ἀνακρέων βαδίζων μεθύων ιάχων<sup>4</sup> ἐστεφανωμένος, σφαλόμενος<sup>5</sup> ὥθει τὴν τίτθην σὺν τῷ βρέφει καὶ τι καὶ εἰς τὸ παιδίον ἀπέρριψεν βλάσφημον ἔπος· ἡ δὲ γυνὴ ἄλλο μὲν οὐδὲν ἐχαλέπηνεν τῷ Ἀνακρέοντι, ἐπηύξατο δὲ τὸν αὐτὸν τοῦτον ὑβριστὴν ἄνθρωπον τοσαῦτα καὶ ἔτι πλείω ἐπαινέσαι ποτὲ τὸ παιδίον ὅσα νῦν ἐπηράσατο. τελεῖ ταῦτα ὁ θεός· τὸ γὰρ παιδίον ἐκεῖνο δὴ αὐξηθὲν γίγνεται Κλεόβουλος ὁ ὡραιότατος, καὶ ἀντὶ μικρᾶς ἀρᾶς ἔδωκεν ὁ Ἀνακρέων Κλεοβούλῳ δίκην δι' ἐπαίνων πολλῶν.

Ibid. 37. 5 οὗτοι καὶ Ἀνακρέων Σαμίοις Πολυκράτην ἥμέρωσεν κεράσας τῇ τυραννίδι ἔρωτα,

<sup>1</sup> mss τῷ πατρὶ Πολυκράτει πάντων  
Ξάνθιππον

<sup>2</sup> Wil: mss μέγαν  
<sup>3</sup> mss πέμπουσαν

<sup>4</sup> Hobein: mss ἀκῶν

## LIFE OF ANACREON

Anacreon, and gave him to his son to teach him his heart's desire ; and under him the lad, labouring with the lyre at royal virtue, seemed likely to fulfil the prayer of which Homer speaks, by surpassing his father Polycrates in all accomplishments.<sup>1</sup>

The Same : Anacreon rejoiced, when summoned to the court of Polycrates, to address the flaxen-haired Megistes ; sweet it was to Pindar to salute Hiero before Zeus . . .

The Same : Anacreon sang the praise of the fortunes of Polycrates when the Samians gave offerings to the Goddess.

Maximus of Tyre *Dissertations* : Anacreon, the poet of Teos, is said to have been punished by Love in the following way. One day at the Pan-Ionian Festival a nurse was carrying a baby in the Ionian Meeting-Place,<sup>2</sup> when Anacreon came along tipsy and shouting with a wreath on his head, and stumbling against the woman and her charge let fall some words of abuse. The indignant nurse contented herself with expressing a pious wish that the very scoundrel who now cursed the child should live to praise him in still stronger terms—which indeed was the fact ; for the God heard her prayer and, the child growing to be the lovely Cleobulus, Anacreon expiated a little curse with manifold praise.

The Same : Anacreon, too, mitigated the tyranny of Polycrates over the Samians by mingling it with

<sup>1</sup> *Il.* 6. 476 ff.

<sup>2</sup> on Mt. Mycale

<sup>5</sup> mss σφαλλ.

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Σμερδίου καὶ Κλεοβούλου κόμην καὶ κάλλος<sup>1</sup>  
Βαθύλλου καὶ ϕδὴν Ἰωνικήν.<sup>2</sup>

Sch. Pind. *Isth.* 2. 1    'Ανακρέοντα γοῦν, ἐρωτη-  
θέντα φασὶ διατί οὐκ εἰς θεοὺς γράφει ὑμνούς  
ἄλλ' εἰς παῖδας, εἰπεῖν "Οτι οὗτοι ἡμῶν θεοί  
εἰσι."

Ar. *Thesm.* 159

ἄλλως τ' ἄμουσόν ἐστι ποιητὴν ἴδεῖν  
ἀγρεῖνον ὅντα καὶ δασύν· σκέψαι δὲ ὅτι  
"Ιβυκος ἐκεῖνος κ' Ανακρέων ὁ Τήϊος  
κ' Αλκαῖος, οὕπερ ἀρμονίαν ἔχύμισαν,  
ἐμιτροφόρουν τε καὶ διεκινοῦνθ' ὥδε πως<sup>3</sup> . . .

[Plat.] Hipparchi. 228 b . . . 'Ιππάρχῳ, ὃς τῶν  
Πεισιστράτου παίδων ἦν πρεσβύτατος καὶ σοφ-  
ώτατος, ὃς ἄλλα τε πολλὰ καὶ καλὰ ἔργα σοφίας  
ἀπεδείξατο καὶ τὰ 'Ομήρου ἔπη πρῶτος ἐκόμισεν  
εἰς τὴν γῆν ταυτηνί, καὶ ἡνάγκασε τοὺς ῥαψῳδοὺς  
Παναθηναίοις ἐξ ὑπολήψεως ἐφεξῆς αὐτὰ διεἴναι,  
ὡσπερ νῦν ἔτι οἵδε ποιοῦσιν, καὶ ἐπ' Ανακρέοντα  
τὸν Τήϊον πεντηκόντορον στείλας ἐκόμισεν εἰς τὴν  
πόλιν, Σιμωνίδην δὲ τὸν Κεῖον ἀεὶ περὶ αὐτὸν  
εἶχεν μεγάλοις μισθοῖς καὶ δώροις πείθων· ταῦτα  
δὲ ἐποίει βουλόμενος παιδεύειν τοὺς πολίτας, ἵν  
ώς βελτίστων ὅντων αὐτῶν ἄρχοι, οὐκ οἰόμενος  
δεῖν οὐδενὶ σοφίας φθονεῖν ἄτε ὡν καλός τε  
κάγαθός.

Plat. *Charm.* 157 e οὐ γὰρ οἶμαι ἄλλον οὐδένα  
τῶν ἐνθάδε ρᾳδίως ἀν ἔχειν ἐπιδεῖξαι ποῖαι δύο

<sup>1</sup> Markl: mss αὐλοὺς  
31, Hor. *Epos.* 14. 9

<sup>2</sup> cf. Him. 30. 3, A.P. 7. 27, 30,

## LIFE OF ANACREON

love, to wit with the locks of Smerdies and Cleobulus, the beauty of Bathyllus, and Ionian song.<sup>1</sup>

Scholiast on Pindar : It is said that when Anacreon was asked why he did not write hymns to the Gods, but to his loves, he replied ‘Because our loves are our Gods.’

Aristophanes *Thesmophoriazusae* : It is particularly unrefined of a poet to be boorish and unkempt. Just think how master-cooks of music like the great Ibycus and Alcaeus and Anacreon of Teos wore the cap of luxury and danced like this [i.e. in the Ionian way] . . .

[Plato] Hipparchus : . . . to Hipparchus the eldest and wisest of the sons of Peisistratus, who among other fine ways showed his wisdom not only in being the first to bring the works of Homer to this country and compelling the minstrels, as my friends here still do, to recite them in relays from beginning to end at the Panathenaic Festival, but in sending a fifty-oared galley to fetch Anacreon of Teos to Athens, and in inducing Simonides of Ceos by high pay and valuable presents to be in continual attendance upon him. This he did in order to educate his fellow-citizens and make them loyal subjects, because he believed, like a true man of culture, that wit and wisdom should never be despised.

Plato *Charmides* : I hardly believe that anybody in

<sup>1</sup> cf. Hor. *Epol.* 14

<sup>3</sup> Rogers : mss διεκινοῦντ' Ἰωνικῶς

οἰκίαι συνελθοῦσαι εἰς ταύτὸν τῶν Ἀθήνησιν ἐκ τῶν εἰκότων καλλίω ἀν καὶ ἀμείνω γεννήσειαν ἡ ἔξ ὧν σὺ γέγονας. ἦ τε γὰρ πατρῷα ὑμῖν οἰκία, ἡ Κριτίου τοῦ Δρωπίδου, καὶ ὑπὸ Ἀνακρέοντος καὶ ὑπὸ Σόλωνος καὶ ὑπ’ ἄλλων πολλῶν ποιητῶν ἐγκεκωμιασμένη παραδέδοται ὑμῖν ὡς διαφέρουσα κάλλει τε καὶ ἀρετῇ καὶ τῇ ἄλλῃ λεγομένῃ εὐδαιμονίᾳ, καὶ αὖ ἡ πρὸς μητρὸς ώσαύτως . . .

Sch. Aesch. P.V. 128 . . . ἐπεδήμησε γὰρ (ό 'Ανακρέων) τῇ Ἀττικῇ Κριτίου ἐρῶν, καὶ ἥρεσθη λίαν τοῖς μέλεσι τοῦ τραγικοῦ.

Him. Or. 22. 5 ἥρμοσε μὲν καὶ Ἀνακρέων μετὰ τὴν νόσον τὴν λύραν, καὶ τοὺς φίλους ἔρωτας αὐθις διὰ μέλους ἡσπάζετο . . .

Ath. 13. 600 d [π. ἔρωτος]: ὃν ὁ σοφὸς ὑμινῶν αἰεί ποτε Ἀνακρέων πᾶσιν ἐστιν διὰ στόματος. λέγει οὖν περὶ αὐτοῦ καὶ ὁ κράτιστος Κριτίας τάδε·

τὸν δὲ γυναικείων μελέων πλέξαντά ποτ' ὡδὰς  
ἡδὺν Ἀνακρείοντα Τέως εἰς Ἑλλάδ' ἀνῆγεν,  
συμποσίων ἐρέθισμα, γυναικῶν ἡπερόπευμα,  
αὐλῶν ἀντίπαλον, φιλοβάρβιτον, ἡδύν, ἄλυπον.  
οὕποτέ σου φιλότης γηράσεται οὐδὲ θανεῖται  
ἔστ' ἀν ὕδωρ οἶνῳ συμμειγνύμενον κυλίκεσσι  
παῖς διαπομπεύῃ προπόσεις ἐπιδέξια νωμῶν,  
παννυχίδας θ' ἵερὰς θήλεις χοροὶ ἀμφιέπωσιν,  
πλάστιγξ θ' ἡ χαλκοῦ θυγάτηρ ἐπ' ἄκραισι  
καθίζη.

κοττάβου ὑψηλοῦ<sup>1</sup> κορυφαῖς Βρομίου ψακάδεσσιν.

<sup>1</sup> Kaib: mss ὑψηλαῖς

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this city could point to two Athenian houses which have united to produce so true a nobleman as the two from which you spring. The fame of your father's family, the house of Critias son of Dropides, has come down to us crowned with the praises accorded it by Anacreon, Solon, and many other poets for the beauty, the virtue, and the prosperity as it is called, of those who have belonged to it ; the same is true of your mother's . . .

Scholiast on Aeschylus *Prometheus Bound* : For Anacreon lived some time in Attica in the days of his passion for Critias, and took delight in the lyrics of Aeschylus.<sup>1</sup>

Himerius *Declamations* : Anaereon tuned his lyre after the plague<sup>2</sup> and welcomed his dear loves (*or* his friends the Loves) again with music.

Athenaeus *Doctors at Dinner* : Love is the almost constant theme of the wise Anacreon who is so familiar to us all. Compare the excellent Critias : 'Teos brought unto Greece that sweet old weaver of womanish song, rouser of revels, cozener of dames, rival of the flute, lover of the lyre, the delightful, the anodyne. Never shall love of thee, Anacreon, grow old or die, so long as serving-lad bears round mixed wine for cups and deals bumpers about board, so long as maiden band does holy night-long service of the danee, so long as the scale-pan that is daughter of bronze sits upon the summit of the cottabus-pole ready for the throwing of the wine-drops.'

<sup>1</sup> cf. fr. 39 ; An. may not have died till 488 : Aesch. first exhibited in 499      <sup>2</sup> *or* his illness

## LYRA GRAECA

[Luc.] *Macr.* 26 Ἀνακρέων δὲ ὁ τῶν μελῶν ποιητὴς ἔζησεν ἔτη πέντε καὶ ὅγδοήκοντα, καὶ Στησίχορος δὲ ὁ μελοποιὸς ταῦτα· Σιμωνίδης δὲ ὁ Κεῖος ὑπὲρ τὰ ἐνεγκόντα.

Val. Max. 9. 8 sicut Anacreonti quoque, quem usitatum humanae vitae modum supergressum passae uvae suco tenues et exiles virium reliquias foventem unius grani pertinacior in aridis faucibus mora<sup>1</sup> absumpsit.

Paus. 1. 25. 1 ἔστι δὲ ἐν τῇ Αθηναίων ἀκροπόλει καὶ Περικλῆς ὁ Ξανθίππου καὶ αὐτὸς Ξάνθιππος, ὃς ἐναυμάχησεν ἐπὶ Μυκάλῃ Μήδοις. τοῦ δὲ τοῦ Ξανθίππου πλησίου ἔστηκεν Ἀνακρέων ὁ Τήιος, πρῶτος μετὰ Σαπφὼ τὴν Λεσβίαν τὰ πολλὰ ὡν ἔγραψε ἐρωτικὰ ποιήσας· καὶ οἱ τὸ σχῆμά ἔστιν οἷον ἄδοντος ἀν ἐν μέθῃ γένοιτο ἀνθρώπου.

*Anth. Pol.* 7. 24<sup>2</sup>

Ἡμερὶ πανθέλκτειρα, μεθυτρόφε μῆτερ ὄπώρας,  
οὐλης ἡ σκολιὸν πλέγμα φύεις ἔλικος,  
Τηίου ἥβησείας Ἀνακρείοντος ἐπ' ἄκρη  
στήλῃ καὶ λεπτῷ χώματι τοῦδε τάφου,  
ώς ὁ φιλάκρητος τε καὶ οἰνοβαρῆς φιλοκώμοις  
παννυχίσιν<sup>3</sup> κρούων τὴν φιλόπαιδα χέλυν  
κὴν χθονὶ πεπτηὸς κεφαλῆς ἐφύπερθε φέροιτο  
ἀγλαὸν ώραίων βότρυν ἀπ' ἀκρεμόνων,  
καὶ μιν ἀεὶ τέγγοι νοτερὰ δρόσος, ἡς ὁ γεραιὸς  
λαρότατον<sup>4</sup> μαλάκων ἔπνεεν ἐκ στομάτων.

Ibid. 25<sup>2</sup>

Οὗτος Ἀνακρείοντα, τὸν ἄφθιτον εἴνεκα Μου-  
σέων  
ὑμνοπόλον, πάτρης τύμβος ἔδεκτο Τέω,

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[Lucian] *Longevity*: The lyric poet Anacreon lived eighty-five years, the lyric poet Stesichorus the same, and Simonides of Ceos over ninety.

Valerius Maximus *Memorable Deeds and Sayings*: . . . as in the case of Anacreon, who outlived the common span of human life, only to perish while nursing what poor strength was left him with a cup of raisin-wine, by the sticking of an obstinate grape-stone in his withered throat.

Pausanias *Description of Greece*: On the Athenian Acropolis there are statues of Pericles son of Xanthippus and his father also who fought the Persians at Mycalè. Near Xanthippus stands Anacreon of Teos, the first poet excepting Sappho of Lesbos to make his chief theme love. The statue represents him as one singing in his cups.

*Palatine Anthology*: All-enchanting nurse of the wine, mother of fruit who bringest forth the crooked plait of the twisting tendril, grow lush and long, thou Vine, a-top the stone and little mound that are the tomb of Teian Anacreon; so shall the tippling friend of neat liquor, who thrummed in night-long revel the lute of a lover of lads, yet sport above his buried head the glorious cluster of some teeming bough, and be wet evermore with the dew whose delicious scent was the breath of his mild old mouth.

The Same: This tomb in his native Teos hath received one whom the Muses made an immortal

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<sup>1</sup> Madv: mss *υμορ*      <sup>2</sup> wrongly ascribed to Simonides  
<sup>3</sup> Heck: mss *φιλόκωμος* (-μω) *παννύχιος*      <sup>4</sup> mss *λαρότερον*

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ὅς Χαρίτων πνείοντα μέλη πνείοντα δ' Ἐρώτων,  
τὸν γλυκὺν ἐς παίδων ἵμερον ὥρμόσατο.  
μοῦνον<sup>1</sup> δ' εἰν Ἀχέροντι βαρύνεται, οὐχ ὅτι  
λείπων

ἡέλιον Λήθης ἐνθάδ' ἔκυρσε δόμων,  
ἀλλ' ὅτι τὸν χαρίεντα μετ' ἡϊθέοισι Μεγιστέα  
καὶ τὸν Σμερδίεω Θρῆκα λέλοιπε πόθον·  
μολπῆς δ' οὐ λήθει μελιτερπέος, ἀλλ' ἔτ'  
ἔκεῖνον<sup>2</sup>  
βάρβιτον οὐδὲ θανὼν εῦνασεν εἰν Ἀΐδη.

Him. Or. 19 Schenkl *Hermes* 1911 p. 416 Σαπφὼ  
καὶ Ἀνακρέων ὕσπερ τι προοίμιον τῶν μελῶν τὴν  
Κύπριν ἀναβοῶντες οὐ παύονται.

Ibid. 29. 3 κοσμεῖ μὲν γὰρ Ἀνακρέων τὴν  
Τηῖων πόλιν τοῖς μέλεσι κάκεῦθεν ἄγει τοὺς  
ἔρωτας.

Ath. 15. 694a [π. σκολίων] . . . ὡς Ἀριστο-  
φάνης παρίστησιν ἐν Δαιταλεῦσιν λέγων οὕτως·  
‘Ἄσον δή μοι σκόλιόν τι λαβὼν Ἀλκαίου  
κ'Ανακρέοντος.’

*Anth. Pal.* 4. 1. 35 Μελεύγρου Στέφανος·

ἐν δ' ἄρ' Ἀνακρείοντα, τὸ μὲν γλυκὺ κεῖνο  
μέρισμα<sup>3</sup>  
νέκταρος εἰς δ' ἐλέγους ἀσπορον ἀνθέμιον.

Ibid. 9. 239 Κριναγόρου εἰς βίβλον λυρικὴν  
Ἀνακρέοντος·

Βίβλων ἡ γλυκέρη λυρικῶν ἐν τεύχει τῷδε  
πεντὰς ἀμιμήτων ἔργα φέρει Χαρίτων,  
Ἀνακρέοντος ἀς ὁ Τήιος δόναξ<sup>4</sup>  
ἔγραψεν ἡ παρ' οἶνον ἡ σὺν ἴμέροις.

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bard, one who married unto the sweet desire of lads songs redolent of the Graces and redolent of the Loves ; in the land of the dead, Anacreon hath but one trouble, and it is not that he hath quitted the sunlight to go to the house of Oblivion, but rather that he hath left behind him the fair stripling Megisteus and the Thracian love of Smerdies. For his sweet delightful music he forgetteth not, nay, giveth that lyre of his no rest even there in death.

Him. *Declamations* : Sappho and Anacreon never cease to call upon Cypris as a sort of prelude to their poems.

The Same : Anacreon adorns the city of Teos with his poems and thence derives his loves.

Athenaeus *Doctors at Dinner* [on drinking-songs] : Compare what Aristophanes says in the *Banqueters*, ‘Take and sing me a drinking-song of Alcaeus or Anacreon.’

*Palatine Anthology The Garland of Meleager* : And Anacreon he twined therein, that honeysuckle which is one of the sweet ingredients of nectar but may not be sown in elegiac verse.<sup>1</sup>

The Same : Crinagoras on Anacreon’s Book of Lyrics : The delicious five lyric books in this volume<sup>2</sup> carry those works of the peerless Graces which were written by the Teian pen of Anacreon over the wine or with the Loves. We come as a

<sup>1</sup> Anacreon’s name can be got into elegiac metre only by a make-shift      <sup>2</sup> or perh. box (= *capsa*)

<sup>1</sup> B : mss -os      <sup>2</sup> ἔτ' ἐκεῖνον prob. corrupt      <sup>3</sup> E, cf. Ibyc. 37 : mss μέλισμα      <sup>4</sup> E, cf. A.P. 6. 295. 1 ; for metre cf. A.P. 4 above : ms δ ὥδὺς πρέσβυς corr. of δ’ ἄναξ

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δῶρον δ' εἰς Ἱερὴν Ἀντωνίη ἥκομεν ἡῶ,  
καλλευς καὶ πραπίδων ἔξοχ' ἐνεγκαμένη.

Cic. *T.D.* 4. 71 nam *Anacreontis* quidem tota poesis est amatoria.

Ath. 14. 635c καὶ ὁ μὲν Ποσειδώνιός φησιν τριῶν μελῳδῶν αὐτὸν (τὸν Ἀνακρέοντα) μνημονεύειν, Φρυγίου τε <καὶ Δωρίου> καὶ Λυδίου· ταύταις γὰρ μόναις τὸν Ἀνακρέοντα κεχρῆσθαι.

Ibid. 15. 671f Ἀρίσταρχος ὁ γραμματικώτατος, ἔξηγούμενος τὸ χωρίον (*fr.* 45), ἔφη ὅτι λύγοις ἐστεφανοῦντο οἱ ἀρχαῖοι. Τέναρος δὲ ἄγροίκων εἶναι λέγει στεφάνωμα τὴν λύγον. καὶ οἱ ἄλλοι ἔξηγηται ἀπροσδιόνυσά τινα εἰρήκασιν περὶ τοῦ προκειμένου.

Ael. *N.A.* 7. 39 πρὸς δὲ τοὺς μοιχῶντας τὸ λεχθὲν (*fr.* 52), καὶ μέντοι καὶ φάσκοντας δεῖν ἐροέσσης γράφειν ἀντίλεγει κατὰ κράτος Ἀριστοφάνης ὁ Βυζάντιος, καὶ ἔμεγε αἴρει τῇ ἀντιλογίᾳ.

Sen. *Ep.* 88 quattuor milia librorum Didymus grammaticus seripsit. misererer si tam multa supervacua legisset. in his libris de patria Homeri quaeritur, in his de Aeneae matre vera, in his libidinosior Anacreon an ebriosior vixerit, in his an Sappho publica fuerit, et alia quae erant dediscenda si scires; i nunc et longam esse vitam nega.

<sup>1</sup> cf. 96 (Chamaeleon), and 52, where the ref. to Zenodotus perh. indicates that he compiled an edition of A.

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gift for the birthday of Antonia, whose looks like her wit are beyond compare.

Cicero *Tusculan Disputations*: Anacreon's poetical works are entirely erotic.

Athenaeus *Doctors at Dinner*: According to Posidonius, Anacreon mentions three musical modes, the Phrygian, the Dorian, and the Lydian, these being the only modes he ever uses.

The Same [on fr. 45]: The great grammarian Aristarchus says in his note on these lines that the ancients used garlands of willow. But Tenarus declares that such garlands are not used by persons of refinement, and the other commentators<sup>1</sup> have made irrelevant remarks upon the passage.

Aelian *Natural History* [on fr. 52]: The reference is to adulterers; and indeed Aristophanes of Byzantium stoutly opposes the view that we should read *ἐρωέσσης* 'charming' for *κεροέσσης* 'horned,' and I must say that I agree with him.

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

## LYRA GRAECA

Porph. Hor. *Od.* 1. 27. 1 [Natis in usum laetitiae]:  
protreptice ode est haec ad hilaritatem, cuius sensus  
sumptus est ab Anacreonte ex libro tertio.

See also Serv. *Cent. Metr. Gr. Lat.* 4. 458 ff., Vict.  
*Ibid.* 6. 81 ff., Caes. Bass. *Ibid.* 259 ff., Plot. *Ibid.*  
514 ff., 536, *A.P.* 7. 23-33, 9. 184, 571, 599, *Anth.*

## ΑΝΑΚΡΕΟΝΤΟΣ ΜΕΛΩΝ

A'

1 εἰς Ἀρτεμιν

Ἡρῆ. π. ποίημ. 128 κοινὸν δέ ἔστι κατὰ σχέσιν τὸ δόνο  
συστήμασιν ὑποπεπτωκὸς (ποίημα) καθάπερ τὸ πρῶτον Ἀνα-  
κρέοντος ἀσμα.

Γουνοῦμαι σ', ἐλαφηβόλε  
ξανθὴ παῖ Διός, ἀγρίων  
δέσποιν' Ἀρτεμι θηρῶν,  
ἢ κου νῦν ἐπὶ Ληθαίου  
5 δίνησι θρασυκαρδίων  
ἀνδρῶν ἐσκατορᾶς πόλιν  
χαίρουσ'. οὐ γὰρ ἀνημέρους  
ποιμαίνεις πολιήτας.<sup>1</sup>

κατὰ μὲν γὰρ τὴν νῦν ἕκδοσιν ὀκτακωλός ἔστιν ἡ στροφὴ καὶ τὸ  
ἀσμά ἔστι μωνοστροφικόν· δύναται δὲ καὶ ἐτέρως διαιρεῖσθαι εἰς  
τε τριάδα καὶ πεντάδα ἡ στροφή, ὡστε Φερεκρατεῖον εἶναι τὸ  
τελευταῖον τοῦ συστήματος τοῦ ἐκ τῶν τριῶν κώλων καὶ <τοῦ>  
τῶν πέντε.<sup>2</sup>

<sup>1</sup> H.'s citation ends with θηρῶν (l. 3) καὶ τὰ ἔξης ; ll. 4-8  
from Sch.      <sup>2</sup> Caesar-E: miss ἡ τῶν πέντε

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Porphyrio on Horaeē *Odes* 1. 27 : This ode is of the class which exhorts to hilarity ; the sense of it comes from Anaereon, Book III.

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*Plan.* 306–9, *Dio Chr. Or.* 2, p. 25 *Dind, Ov. Tr.* 2. 363, *A.A.* 3. 330, *Jul. Mis.* init., *Plut. Mus.* 8, *Ath.* 10. 429a, *Philod. Mus.* 79. 11.<sup>1</sup>

## THE POEMS OF ANACREON

### Book I

#### 1<sup>2</sup> To ARTEMIS

Hephaestion *On Poems* : A poem is known as ‘common in form’ when it is made up of two ‘systems’ or stanzas like the first poem of Anacreon :

To thee I kneel,<sup>3</sup> thou shooter of deer, flaxen-haired child of Zeus, Artemis queen of wild beasts, who now doubtless lookest down rejoicing beside the eddies of Lethaeus upon a city of valiant hearts ; for thou art shepherd to no savage flock of men.<sup>4</sup>

For although according to the edition now in use the strophe has eight lines and the poem consists of a single strophe, this strophe can also be separated into a three-group and a five-group, so that a Pherecratic ends both the three-line and the four-line systems.<sup>5</sup>

<sup>1</sup> and Sa. vol. i p. 169      <sup>2</sup> cf. Heph. 8, Att. Fort. 356–8, Sch. *Il.* 21. 470, Eust. 1247. 9, Joh. Sic. Walz 6. 128, Keil *A.G.* 10. 26 (*θηρίων*), *Paroem.* 2. 351, Apoll. Dys. *Synt.* 55

<sup>3</sup> lit. ‘clasp thy knees in supplication’      <sup>4</sup> now : dedicatory of a new temple or statue of Artemis?      city : Ionian Magnesia      the poem is prob. complete ; see however Kehrhahn *Herm.* 1914      <sup>5</sup> does not necessarily imply that l. 3 ended in the Aristarchean (?) edition in *θηρίων*, but prob. that there was no division-mark put betw. ll. 3 and 4

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## 2 εἰς Διόνυσον

Dio Chrys. 2. 62 τούτου γε μὴν συνέπεται, μηδὲ εὐχὰς εὑχεσθαι τὸν βασιλέα τοῖς ἄλλοις δμοίας, μηδὲ αὖ τοὺς θεοὺς καλεῖν οὕτως εὐχθμενον ὥσπερ ὁ Ἰάνων ποιητῆς Ἀνακρέων·

ὭΓραξ, φῶ δαμάλης Ἔρως  
καὶ Νύμφαι κυανώπιδες  
πορφυρῆ τ' Ἀφροδίτη  
συμπαίζουσιν ἐπιστρέφῃ δ'  
5 ὑψήλων ὄρέων κορυφάς,<sup>1</sup>  
γουνοῦμαί σε, σὺ δ' εὐμενῆς  
ἔλθοις μοι κεχαριτμένης τ'  
εὐχωλῆς ἐπακούων,  
Κλευβούλῳ δ' ἀγαθὸς γενεῦ  
10 σύμβονλος τὸν ἐμόν γ' ἔρωτ',  
ὦ Δεύνυσε, δέχεσθαι.<sup>2</sup>

## 3

[Hdn.] π. σχῆμ. 57. 5 Dindorf [π. πολυπτάτου]. παρὰ δὲ Ἀνακρέοντι ἐπὶ τριῶν.

Κλευβούλου μὲν ἐγωγ' ἔρεω  
Κλευβούλῳ δ' ἐπιμαίνομαι  
Κλεύβουλον δὲ διοσκέω.<sup>3</sup>

## 4

Ath. 13. 564d [π. ὕμματα τὰ τὰν ἐρωμένων]: ὁ δὲ Ἀνακρέων τί φησι;

ὭΩ παῖ παρθένιον βλέπων,  
δίζημαί σε, σὺ δ' οὐκ αἴεις,<sup>4</sup>  
οὐκ εἰδὼς ὅτι τῆς ἐμῆς  
ψύχης ἡνιοχεύεις.

<sup>1</sup> metre cf. Sa. 86. 20: mss also ὑψήλας, but cf. Il. 12. 282, Ar. Nub. 279 (Wil.)      <sup>2</sup> γ' Ε': mss δ', δέ, δέ τ'      <sup>3</sup> B, cf. Hesych. διασκεῦν· διαβλέπειν συνεχῶς τὴν ὄρασιν <μὴ> μετα-

## ANACREON

### 2<sup>1</sup> To DIONYSUS

Dio Chrysostom *Declamations*: It follows that we should not offer to the king prayers like those we offer others, nor yet call upon the Gods in the manner of Anacreon the poet of the Ionians :

O Lord with whom playeth Love the subduer and the dark-eyed Nymphs and rosy Aphrodite as thou wanderest the tops of the lofty hills, to thee I kneel ; do thou come unto me kind and lending ear unto a prayer that is acceptable, and give Cleobulus good counsel, O Dionysus, to receive my love.<sup>2</sup>

### 3

[Herodian] *On Figures of Speech* [repetition of a word in various cases]: It occurs in Anacreon in three :

I love Cleobulus, I dote on Cleobulus, I gaze at Cleobulus.

### 4

Athenaeus *Doctors at Dinner* [on the eyes of the beloved] : And what says Anacreon ?

O lad that lookest in maiden wise, I seek thee and thou hearkenest not, little knowing that the reins of my soul are in thy hand.

<sup>1</sup> cf. Steph. Byz. Ἀσκάλων, Ael. *H.A.* 4. 2      <sup>2</sup> a complete letter (or serenade ?) to Cleobulus

βάλλοντα : mss διοσκυρέω, διὸς κνέων, διῆδεῖν ἐπιποθῶ      <sup>4</sup> O. Schneider, but ἄεις, cf. *fr.* 1. 4 : mss οὐκ αἴεις, οὐ καλεῖς

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5

Eust. 1542. 47 [Od. 5. 306 τρισμάκαρες]. καὶ ἐν τῷ·

ἀλλ' ὁ τρὶς κεκορημένε.  
Σμερδίη . . .

παρ' Ἀνακρέοντι· ἡ γοῦν πολλάκις ἐκσεσαρωμένε.

6

Id. 1012. 1 . . . Ποσειδῶν δὲ τὸ συνέχον αἴτιον τὴν θάλασσαν,  
ἐπεὶ πόσεως αἴτιος διὰ τοὺς ποταμοὺς καὶ τὰ λοιπὰ ὕδατα ἢ ἐκ  
θαλάσσης διηθούμενα ἐκρέουσιν, ἀφ' ἣς καὶ οἱ ὑετοὶ πότιμοι καὶ  
αὐτοὶ ὕντες ἄναμμα ἔχοντι. διὸ καὶ οἱ Ἀττικοὶ τὸν περὶ χειμερίους  
τροπὰς μῆνα Ποσειδεῶνα καλοῦσιν, ὡς Ἀνακρέων.

Μεὶς μὲν δὴ Ποσιδηϊῶν  
ἔστηκεν, νεφέλας δ' ὕδωρ  
βαρύ<νει Δία> τ' ἄγριοι  
χειμῶνες κατάγουσιν.<sup>1</sup>

7

Sch. Il. 3. 219 [ἀστεμφέσ]. ἡ διπλῆ πρὸς τὸ ἀστεμφέσ· ὅτι τὸ  
ἀμετακίνητον· ὁ γὰρ Ἀιακρέων·

. . . . σὺ γὰρ ἵς ἔμοιγ'  
ἀστεμφίης.

8

Sch. Dion. Perieg. 332 . . . Ταρτησσός, ἦν καὶ δὸς Ἀνακρέων  
φησὶ πανευδαιίμονα, ταύτης γὰρ <Ἀργανθάνιον> βασιλεύειν.<sup>2</sup>

Str. 3. 151 [π. πλούτος τοῦ τῶν Ἰβήρων]. ὑπολάθοι δ' ἂν τις  
ἐκ τῆς πολλῆς εὐδαιμονίας καὶ μακραίωνας ὀνομασθῆναι τοὺς

<sup>1</sup> B, cf. Hor. Efod. 13. 1: miss Sch. νεφέλη δ' ὕδ. βαρὺ  
δ' ἄγριοι χ. κ., Eust. νεφέλαι δ' ὕδατι βαρύνονται ἄγ. δὲ χ.  
παταγοῦσιν      <sup>2</sup> B: miss αὕτη γὰρ βασιλεύει

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5

Eustathius on the *Odyssey* ['thrice blest']: . . . and in Anacreon :

but O thrice out-swept Smerdies,  
that is 'often swept out'<sup>1</sup>

6<sup>2</sup>

The Same on the *Iliad*: . . . Poseidon is the 'cause' comprising the sea, being the cause of 'drinking' ( $\pi\acute{o}\sigma\acute{os}$ ) owing to the rivers and other waters which spring forth after percolating from the sea, with which 'drinking' is connected the rain, itself 'drinkable' ( $\pi\acute{o}\tau\mu\acute{os}$ ); and that is why in Attic the month of the winter solstice is called Poseideon; compare Anacreon :

Lo ! the month of Poseidon is here ; the clouds are heavy with water, and wild storms bring the sky-God down.

7

Scholiast on the *Iliad* ['immovable'] : The mark is against  $\alpha\sigma\tau\epsilon\mu\phi\acute{e}s$ , which means 'not to be moved'; compare Anacreon:  
for thou to me wast immovable.

8<sup>3</sup>

Scholiast on Dionysius Periegetes: . . . Tartessus which Anacreon calls all-happy, for that Arganthonius reigned there.

Strabo *Geography* [on the wealth of the Iberians] : Well might one believe the inhabitants of these parts to have a

<sup>1</sup> meaning doubtful, perh. 'well-groomed, foppish'   <sup>2</sup> cf. Sch. *Il.* 15. 192   <sup>3</sup> cf. Plin. *N.H.* 7. 154, Hdt. 1. 163, Luc. *Maer.* 10, Phleg. Trall. *Maer.* 4

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ἐνθάδε ἀνθρώπους, καὶ μάλιστα τοὺς ἡγεμόνας· καὶ διὰ τοῦτο  
'Ανακρέων μὲν οὕτως εἶπεν.<sup>1</sup>

"Ἐγωγ' οὗτ' ἀν 'Αμαλθεῖης  
βουλοίμην κέρας οὗτ' ἔτεα  
πεντήκοντά τε κάκατὸν  
Ταρτησσοῦ βασιλεῦσαι  
πανευδαίμονος . . .<sup>2</sup>

Ἡρόδοτος δὲ καὶ τὸ ὕνομα τοῦ βασιλέως κατέγραψε καλέσας  
'Αργανθώνιον.

9

Ath. 15. 687 e [π. ὁδμῶν ἥδειῶν]· καὶ ὁ σοφὸς δὲ 'Ανακρέων  
λέγει που·

. . . . τί μ' οὐ πέτη  
σηράγγων κοιλώτερα  
στήθεα χρισόμενος μύρῳ ;<sup>3</sup>

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

10

Et. Mag. 601. 20 νένωται . . . ἀπὸ τοῦ νειρόηται . . . καὶ  
παρ' 'Ανακρέοντι ἡ μετοχῆ.

οὐδὲ ὑψηλὰ νενωμένος

11

Ibid. 259. 28 Δεύνυσσος· διδύνυσσος· 'Ανακρέων·

. . . . πολλὰ δ' ἐρίβρομον  
Δεύνυσσον

τοῦ οἱ τραπέντος εἰς εἰ γίνεται Δεύνυσσος· οὕτω γὰρ Σάμιοι προ-  
φέρουσι· καὶ συναιρέσει Δεύνυσσος, ὡς Θεόδοτος Θεύδοτος.

<sup>1</sup> mss 'Ανακρέειντα μὲν οὕτως εἶπεῖν, and below 'Ηρόδοτον and  
καταγράψας καλέσαντα      <sup>2</sup> ἔγωγ' οὗτ' ἀν Mehl: mss ἔγώ τ'  
ἀν οὗτ'      οὗτ' ἔτεα Tyrwh: mss οὕτε τὰ τε: cf. Pind. O.  
1. 79 πανευδ. not in Str.      <sup>3</sup> μ' οὐ E, cf. Hipp. 30 B:  
Cas. μὴ: mss μὴν      σηράγγων Heck., cf. Hesych. and

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name for happiness and longevity, particularly their rulers ; and it was for this reason Anacreon said :

I would not have Amalthea's horn, nor even a reign of a hundred years and fifty over all-happy Tartessus ;<sup>1</sup>

Herodotus adds the name of the king in question, Arganthonius.

### 9

Athenaeus *Doctors at Dinner* [on sweet smells] : And the wise Anacreon says :

Come haste thee to anoint with unguent a bosom as hollow as a eave ;<sup>2</sup>

exhorting him to anoint the bosom, in which lies the heart, clearly because the heart is soothed by sweet scents.

### 10<sup>3</sup>

*Etymologicum Magnum* : *νένωται* [for *νενόηται*] ‘he is minded . . . and the participle in Anacreon :

but he, being lofty-minded  
or ‘proud’ . . .

### 11

The Same : *Δεύνυσος*, Deunyssus :—Dionysus. Compare Anacreon :

and oft loud-shouting Deunyssus

The *ι* becoming *ε* gives *Deonyssus*, which is the Samian form—and by contraction *Deunyssus*, like *Theodotus Theudotus*.

<sup>1</sup> the possessor of A.'s horn got all he wished      <sup>2</sup> the idea is ‘as deep-breasted as a woman’      <sup>3</sup> cf. Fav. 298

*βαθύκολπος* : mss *συρίγγων*      *χρισθμενος* *E*, cf. context : mss aor.      *κοιλάτερα* *B* : mss *κοιλότρα*.

# LYRA GRAECA

## 12

Sch. Eur. *Hec.* 361 [τὴν Ἔκτορὸς τε χάτέρων πολλῶν κάσιν]·  
τὴν κάσιν· ὡς Ἀνακρέων λέγει·

οὔτε μὴν ἀπάλην κάσιν<sup>1</sup>

σεσημείωται δὲ ὅτι τὴν θήλειαν κάσιν εἶπε, εἰ μὴ ἀποκοπή ἐστι  
τοῦ κασιγνήτην.

## 13

E.M. *Vet.* μύθεαι· δεύτερον πρόσωπον παθητικοῦ ἐνεστῶτος·  
τοιοῦτόν ἐστιν τὸ παρ' Ἀνακρέοντι·

Λευκίππην ἐπιδίνεαι.<sup>2</sup>

## 14

E.M. 713. 7 σίλλοι· ἐπισκώμμα <τα> κατὰ τροπὴν τοῦ τ εἰς  
σ τίλλοι τινές· τίλλειν δὲ τὸ σκώπτειν, ὡς λέγει Ἀνακρέων·  
τίλλει κ.τ.λ.

E.M. *Vet.* σίλλοις . . . Ἀνακρέων ἐν τῷ πρώτῳ·

Οὗτος διηῦτ' Ἰαλυσίους<sup>3</sup>  
τίλλει τοὺς κυανασπίδας.<sup>4</sup>

## 15

Ath. 13. 599c ἐν τούτοις Ἐρμησιάναξ σφάλλεται συγχρονῶν  
Σαπφὼ καὶ Ἀνακρέοντα, τὸν μὲν κατὰ Κύρον καὶ Πολυκράτην  
γενόμενον, τὴν δὲ κατ' Ἀλυάττην τὸν Κροίσου πατέρα. Χαμαιλέων  
δ' ἐν τῷ Περὶ Σαπφοῦς καὶ λέγειν τινάς φησιν εἰς αὐτὴν πεποιῆσθαι  
ὅπδ' Ἀνακρέοντος τάδε·

Σφαίρη δηῦτέ με πορφυρῆ  
βάλλων χρυσοκόμης Ἐρως  
νῆνι ποικιλοσαμβαλῷ<sup>5</sup>  
συμπαίζειν προκαλεῖται·

<sup>1</sup> οὔτε μὴν Cob: miss οὔτε μὲν, τότε μ' <sup>2</sup> Λευκίππην  
Hoffm.: miss -η, -ων <sup>3</sup> Hoffm., cf. ibid. 162 Ἀνακρέων  
Ἰηλυσίους τίλλει κασπίδας: B δηῦτε Θαλυσίοις: miss Διτ' τ'

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## 12

Seholiast on Euripides [‘the sister of Hector and of many another’]: *τὴν κάσιν* ‘the sister’ [not ‘brother’]; compare Anacreon:

nor yet the tender sister

It is marked because he uses *κάσις* as a feminine noun, unless indeed it is a shortened form of *κασιγνήτη* ‘sister.’

## 13

*Old Etymologicum Magnum*: *μύθεαι* ‘thou sayest’; second person of the present passive; compare Anacreon’s *ἐπιδίνεαι*:  
thou art crazy for Leucippè.

## 14<sup>1</sup>

*Etymologicum Magnum*: *σίλλοι*:—‘jest,’ by change of *τ* to *σ*, thus some writers for *τίλλοι*; and *τίλλειν* means ‘to jest or flout’; compare Anacreon: ‘Flouts’ etc.

*Old Etymologicum Magnum*: *σίλλος* ‘jest’ . . . Compare Anacreon in the first Book:

Lo ! this man flouts the blue-bucklered warriors  
of Ialyssus.

## 15

Athenaeus *Doctors at Dinner* [on a poem of Hermesianax]: Now Hermesianax is mistaken here in synchronising Sappho and Anacreon, the one having flourished in the reign of Alyattes father of Croesus, and the other in the time of Cyrus and Polyerates. Chamaeleon in his book *On Sappho* declares that she is held by some authorities to have been the person to whom Anacreon addressed the following poem:

Lo now ! golden-haired Love hits me with his  
purple ball and calls me forth to play with a motley-

<sup>1</sup> cf. *E.M. Vet.* 162, *E.M.* 436. 16, *Orion* 148. 12

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ἀλυσίοις      τίλλει confirmed by *E.M.* 713. 7      <sup>4</sup> B: mss  
κυνασπίδας      <sup>5</sup> Seid, cf. *E.M.* 448, 29 n: mss ποικίλος λαμβάνω

# LYRA GRAECA

ιὴ δ', ἐστὶν γὰρ ἀπ' εὐκτίτου  
Λέσβου,<sup>1</sup> τὴν μὲν ἐμὴν κόμην,  
λευκὴ<sup>2</sup> γάρ, καταμέμφεται  
πρὸς δ' ἄλλον τινὰ χάσκει.<sup>3</sup>

καὶ τὴν Σαπφὼ δὲ πρὸς αὐτὸν ταῦτα φησιν εἰπεῖν· ‘Κεῖνον, ὁ  
χρυσόθρονε Μοῦσ’, ἔνισπες | ὑμνον, ἐκ τᾶς καλλίγυναικος ἐσθλᾶς |  
Τήιος χώρας δν ἀειδε τερπνῶς | πρέσβυς ἀγαυός.’ δτι δὲ οὐκ ἔστι  
Σαπφοῦς τοῦτο τὸ ἀσμα πάντι που δῆλον. ἐγώ δὲ ήγούμαι παίζειν  
τὸν Ἐρμησιάνακτα περὶ τούτου τοῦ ἔρωτος.

## 16

Apoll. *Synt.* 238 καὶ δὴ παρείπετο τῷ χρῶ παραγωγὴ τοῦ  
χρῆμα, ὡς φημί, ἀφ' οὗ τρίτον πρόσωπον χρῆσίν, ὡς φησίν, ἐξ οὗ  
τὸ χρή ἐν ἀποκοπῇ ἐπετελεῖτο, δμοίως τῷ παρ' Ἀνακρέοντι·

. . . . σὲ γὰρ  
φὴ Ταργήλιος ἐμμελέως  
δισκεῖν . . .

## 17

Chrys. ἀποφατ. 22 Ἀνακρέων οὕτως ἀπεφήνατο·

οὐδ' εὐπέμπελός εἰμι<sup>4</sup>  
οὐδ' ἄστοισι προσηνής.

## 18

Heph. 64 [π. ἀντισπαστικοῦ]: τὸ δὲ τὴν δευτέραν (συζυγίαν)  
Ιάμβικὴν ἔχον (καταληκτικὸν τετράμετρον) καλεῖται Πριαπῖον, οἷον·

'Ηρίστησα μὲν ἵτρίου λεπτοῦ μικρὸν ἀποκλάσ,  
οἴνου δ' ἔξεπιον κάδον, νῦν δ' ἀβρῶς ἐρόεσσαν  
ψάλλω πηκτίδα τῇ φίλῃ κωμάζων Πολιάγρῳ.<sup>5</sup>

<sup>1</sup> Barnes : mss εὐκτικοῦ Λ.      <sup>2</sup> λευκὴν γ. ?      <sup>3</sup> ἄλλον Dale-  
camp: mss corr. in mal. part. ἄλλην (γυναικα would be required)

<sup>4</sup> B, cf. Aesch. *Eum.* 476: pap. ΟΥΔΕΥΤΕΜΠΕΔΟ-  
ϹΕΙΜΙ      <sup>5</sup> E: Sitz. Πολιάρχῃ, Wil. παρ' Ιάμβῃ: mss ποδὶ<sup>1</sup>  
ἀβρῆ (Orion's reading 3. 11), παιδὶ ἀβρῆ (impossible order)

## ANACREON

slippered maid ; but no, she hails from grand Lesbos,  
and so she finds fault with my hair because it is white,  
and goes gaping after another ;

and says that Sappho replied to him thus : ‘The hymn thou  
hast uttered O golden-thronèd Muse, is that which the  
illustrious old Teian sang so delightfully from that noble  
land of fair women’ ; but it is perfectly obvious, surely, that  
this poem is not the work of Sappho, and for my part I think  
that Hermesianax is not speaking seriously.

### 16<sup>1</sup>

Apollonius *Syntax* : The form  $\chi\rho\hat{\eta}\mu\iota$  was actually used for  
 $\chi\rho\hat{\omega}$ , like  $\phi\eta\mu\iota$ , and the third person of it was  $\chi\rho\hat{\eta}\sigma\iota$ , like  
 $\phi\eta\sigma\iota$ , with the shortened form  $\chi\rho\hat{\eta}\acute{\eta}$  ‘it is right or necessary’ ;  
compare [the form  $\phi\acute{\eta}$  ‘he says’] in Anacreon :

For Targelius saith thou pitchest the quoit full  
well.

### 17

Chrysippus *Negatives* : Anacreon has said :

Nor am I easy-going, nor yet pleasant to my  
fellow-citizens.

### 18<sup>2</sup>

Hephaestion *Handbook of Metre* [on the antispastic] : The  
catalectic tetrameter which has the second dipody iambic is  
called Priapeian, for instance :

I have dined on a morsel of thin mealecake, but I  
drained a whole keg of wine, and now I thrum delicately  
my lovely lute in a serenade to dear Poliagré.

<sup>1</sup> cf. Bek. *An.* 2. 543. 7, Sch. *Il.* 5. 256, Cram. *A.O.* 4. 411.  
23 ( $\tau\delta\ \delta\epsilon\ \Tau\gamma\hbar\lambda\iota\o\n$   $\dot{\nu}\nu\omega\ \delta\alpha\mu\o\n\delta\ \acute{\epsilon}\sigma\iota$ ), Choer. 2. 495, Joh.  
Alex. *de acc.* 21      <sup>2</sup> cf. Ath. 11. 472e (explains  $\kappa\acute{\alpha}\delta\o$  as ‘cup’  
and gives author’s name), 14. 646d, Poll. 10. 70 ( $\mathbf{\Lambda}\mathbf{n}\mathbf{a}\mathbf{k}\mathbf{r}\mathbf{e}\mathbf{\omega}\mathbf{v}$ ),  
Apoll. *Lex. Hom.* 106. 6, Apost. 8. 68c .

# LYRA GRAECA

19

Ath. 14. 634 c [π. μαγάδιδος]. δέ μὲν γὰρ ἥδιστος Ἀνακρέων λέγει που·

. . . . . ψύλλω δ' εἰκοσίχορδον<sup>1</sup>  
 <Λυδιστὶ><sup>2</sup> μαγάδην ἔχων, ὡς Λεύκασπι, σὺ δ' ἥβᾶς.<sup>3</sup>

20

Sch. Od. 8. 294 [Σίντιας ἀγριοφώνους]. καὶ Ἀνακρέων δὲ ὡς πολεμικῶν ὑπλων τεχνίτας μέμνηται.

Τί μοι τῶν ἀγκυλοτόξων<sup>4</sup>  
 <Σιντιέων> φιλοκιμμέρων<sup>5</sup> καὶ Σκυθέων μέλει;

21

Heph. π. ποιημ. 133 εἰσὶ δὲ ἐν τοῖς ποιήμασι καὶ οἱ ἀρρενικῶς οὕτω καλούμενοι ἐπῳδοί, ὅταν μεγάλω στίχῳ πέριττόν τι ἐπιφέρηται . . . ὅταν δὲ ἔμπαλιν ἡ τάξις ἦ, προῳδὸς καλεῖται, ὡς παρὰ Ἀνακρέοντι.

Ἄρθεις δηῦτ' ἀπὸ λευκάδος  
 πέτρηις ἐς πολιὸν κῦμα κολυμβῷ μεθύων ἔρωτι.<sup>6</sup>

22

Ath. 4. 177 a [π. αὐλῶν]. οἴδαμεν δὲ καὶ τὸν ἡμιόπους καλούμενους, περὶ ᾧ φησιν Ἀνακρέων.

. . . . . τίς ἐρασμίην  
 τρέψας θυμὸν ἐς ἥβην τερένων ἡμιόπων ὑπ'  
 αὐλῶν  
 ὀρχεῖται ;<sup>7</sup>

εἰσὶ δ' οἱ αὐλοὶ οὗτοι ἐλάσσονες τῶν τελείων.

<sup>1</sup> Hart: mss εἴκοσι χορδαῖσι      <sup>2</sup> E, cf. Ath. here and 14 634 f, and ἀνωϊστὶ Od. 4. 92      <sup>3</sup> μαγάδην Dind: mss μάγαδιν: or μαγάδιν, cf. Hesych, Soph. Fr. 217?      <sup>4</sup> Cram.: mss ἀγκύλων τόξων      <sup>5</sup> Cram.-E: mss φιλοκιμέρων, φιλοκίμεως  
<sup>6</sup> edd. Λευκάδος perh. needlessly, for Cape Colonna in Samos

# ANACREON

19<sup>1</sup>

Athenaeus *Doctors at Dinner* [on the *magadis* or harp]: For the sweet Anacreon says :

And I thrum and thrum in the Lydian fashion  
the harp of twenty strings, while you, Leucaspis,  
play the roysterer.

20<sup>2</sup>

Seholiast on the *Odyssey* ['the Sintians of wild speech']: Anacreon too speaks of them as makers of weapons :

What care I for the Scythians and the crook-bowed  
Sintians who befriend the Cimmerians?

21

Hephaestion *On Poems*: There are also in poems the so-called ἐπῳδοί—the noun is masculine—or epodes, when an addition is made to a long line . . . but when the addition comes first it is called a pro-ode, as in Anacreon :

Lo! I climb up and dive from the White Cliff into  
the hoary wave, drunken with love.<sup>3</sup>

22

Athenaeus *Doctors at Dinner* [on flutes]: We know also the flutes called half-bores [that is, with half the usual number of holes or stops], of which Anacreon says :

Who turneth back his mind to delightsome youth  
and danceeth to the tender half-bore?

These flutes are smaller than the complete ones.

<sup>1</sup> cf. Ath. 14. 635 c, Poll. 4. 61      <sup>2</sup> cf. Cram. *A.P.* 3. 455.  
29      <sup>3</sup> or Leucadian Cliff? see opp.

is still called ἄσπρο κάβω 'White Cape'; cf. also Eur. *Cyc.* 166 and Sa. vol. i pp. 151-3      <sup>7</sup> ἐς ἥβην Mehlhorn: mss ἐσέβην      τερένων ἡμιόπων Cas., cf. Ath. 4. 182 c: mss τέρεν  
ώς ἡμιόπον

Heph. 103 [π. Κρατικέίου]: Εύπολις δὲ ἐν τοῖς Ἀστρατεύτοις καὶ ἀτακτοτάτως συνέθηκε τὸ εἶδος· πῆ μὲν γὰρ τοιαῦτα ποιεῖ... πῆ δὲ τοιαῦτα· ‘Καὶ συνεγιγνόμην ἀεὶ τοῖς ἀγαθοῖς φάγροισιν· ὥστε ὅλον αὐτὸν χοριαμβικὸν ἐπίμικτον γενέσθαι, ὅμοιον Ἀνακρειοντείω τῷδε·

*Σίμαλον εἶδον ἐν χόρῳ πηκτίδ' ἔχοντα καλήν· πῆ δὲ καὶ ἄλλοις ἐχρήσατο λίαν ἀτάκτοις σχήμασι.*

Ibid. 57 [π. χοριαμβικοῦ]: πολὺ δ' ἐστὶ καὶ τὸ πρὸς τὴν κατάκλειδι τὴν δευτέραν συζυγίαν ἱαμβικὴν ἔχον (χοριαμβικὸν τετράμετρον καταληκτικόν), οἷόν ἐστι παρὰ μὲν Ἀνακρέοντι

*ἐκ ποταμοῦ πανέρχομαι πάντα φέρουσα λάμπρα.*

Ibid. 56 [π. χοριαμβικοῦ]: Ἀνακρέων δὲ ἐπετήδευσε τὴν πρώτην συζυγίαν (τοῦ χοριαμβικοῦ τετραμέτρου καταληκτικοῦ) δι' ὅλου ἄσματος ἐκ τριβραχέος καὶ ἴαμβου ποιῆσαι, ὡς εἶναι κοινὴν λύσιν τῆς τε χοριαμβικῆς καὶ τῆς ἱαμβικῆς· ‘Αναπέτομαι’ κ.τ.λ.

Luc. *Herc. Gall.* 8 ἀλλ' ὅταν ἀναμνησθῶ τοῦ γέροντος ἐκείνου Ἡρακλέους, πάντα ποιεῖν προάγομαι καὶ οὐκ αἰδοῦμαι τοιαῦτα τολμῶν ἡλικιώτης ὅν τῆς εἰκόνος· ὥστε ἵσχὺς μὲν καὶ τάχος καὶ κάλλος καὶ ὅσα σώματος ἀγαθὰ χαιρέτω, καὶ ὁ Ἐρως ὁ σός, ὁ Τῆς ποιητά, ἐσιδὼν κ.τ.λ.

*Αναπέτομαι δὴ πρὸς Ὄλυμπον πτερύγεσσι κούφαις*

*μετὰ τὸν Ἐρωτ·<sup>1</sup> οὐ γὰρ ἐμοὶ <δηῦτε> θέλει συνηβᾶν*

*<κατάπερ ἔωθ', ἀλλ'> ἐσιδών μοι <τὸ> γένειον <ἢδη><sup>2</sup>*

*ὑποπόλιον χρυσοφαείνων<sup>3</sup> πτερύγων ἀγέταις παραπέτεται.*

<sup>1</sup> μετὰ E: mss διὰ  
supplements by E

<sup>2</sup> l. 2 from Sch. Ar. Av. 1372:

<sup>3</sup> mss -φαέννων

## ANACREON

### 23

Hephaestion *Handbook of Metre* [on the Cratinean]: Eupolis in the *Exempt from Service* has used this form of verse very irregularly; sometimes he writes it thus . . . and sometimes like this: ‘And I always consorted with good sea-breams,’ so that it becomes a mixed choriambic like this of Anacreon:

I saw Simalus in the chorus with his pretty lyre.  
Sometimes again he has used it in other irregular shapes.

### 24

The Same [on the choriambic]: A frequent variety of the choriambic tetrameter catalectic is that which has the second dipody iambic as well as the close; compare Anacreon:

I return from the river bringing all bright<sup>1</sup> . . .

### 25<sup>2</sup>

The Same [just before]: Anacreon throughout a whole poem has made the first dipody (of the choriambic tetrameter catalectic) of a tribrach and an iambus, so that there is ‘resolution’ common both to the choriambic and to the iambic<sup>3</sup>: ‘Light-winged,’ etc.

Lucian *The Gallic Hercules*: But when I remember that aged Heracles I begin to feel reckless and lose all shame to be doing such things at the statue’s time of life; so strength and swiftness and beauty and all other bodily advantages may go hang, and your Love-God, O poet of Teos, may ‘fly by me,’ etc.

Light-winged I fly to Olympus to fetch master Love; for lo! he will not play with me as he used to do, but he has seen that my beard is getting grey now, and so he flies by me in the wind of his golden-shining wings.

<sup>1</sup> the next line perh. began εἵματα ‘clothes’; the speaker is feminine      <sup>2</sup> cf. Gram. ined. cod. Paris. 2881 (see B), Jul. Ep. 18      <sup>3</sup> i.e. whether you regard the first dipody as iambic or choriambic there are two shorts standing for a long

# LYRA GRAECA

26

Ath. 6. 229 b [π. τηγάνου]: χωρὶς δὲ τοῦ τ στοιχείου Ἱωνες  
ἥγανον λέγουσιν, ὡς Ἀνακρέων.

*χῖδρά τ' ἐν ἡγάνῳ βαλεῖν.*<sup>1</sup>

27

Prisc. *Inst.* 2. 289 Keil: nec mirum, cum Graecorum quoque poetae similiter inveniantur protulisse vocativos in supradicta terminatione. Anacreon

"Ηλιε καλλιλαμπέτη

pro καλλιλαμπέτα.

28

Att. Fort. *Metr. Hor.* 6. 301 Keil: secundum colon Anacreon sic:

ἀσπίδᾳ ρῆψ' ἐς ποταμοῦ καλλιρόου προχοίας.<sup>2</sup>

29

E.M. *Vet.* κόκκυξ· ὅρνεον ἔαρινδν παραπλήσιον ιέρακι· ἡ δειλότατον, ὡς φησιν Ἀνακρέων.

ἐγὼ δ' ἀπ' αὐτὴν φύγον ὥστε κόκκυξ.<sup>3</sup>

30

Heph. 100 [π. ἀσυναρτήτων]: Ἀνακρέων δὲ οὐκ ἴαμβικῷ ἀλλὰ χοριαμβικῷ ἐπιμίκτῳ πρὸς τὰς ἴαμβικὰς ἐπήγαγε τὸ ίθυφαλλικόν·

Τὸν λυροποιὸν ἡρόμην Στράττιν εἰ κομίζει.<sup>4</sup>

<sup>1</sup> *χῖδρα* Mein: mss *χεῖρα* doubtful with *βαλεῖν* (*Sim.* 27. 4 is different)      <sup>2</sup> = *προχοῖς* *E*, cf. *πνοία* *Sim.* 78 and *Od.* 5. 453: mss *τροχοῖς*      <sup>3</sup> ἀπ' αὐτῆς (tmesis) *E*, cf. 51: mss αὐτῆς φεύγω, ἀπ' αὐτῆς φεύγω (or φάγω)      <sup>4</sup> *Poll.* μυροποιὸν

## ANACREON

26<sup>1</sup>

Athenaeus *Doctors at Dinner* [on *τήγανον* ‘pot’]: The Ionians say *ηγανον* without the *τ*; compare Anacreon:

to throw green-wheat into the pot

27

Priscian *Elements of Grammar*: And it is not surprising, since the Greek poets are found to lengthen vocatives in the above termination. Compare Anacreon:

Fair-shining Sun,

*καλλιλαμπέτη* for *καλλιλαμπέτα*.<sup>2</sup>

28

Attilius Fortunatianus *The Metres of Horae* [contrasted with *Te deos oro Sybarin cur properas amando*: The second line of the stanza Anacreon gives thus:

cast his shield into the outflow of a fair-streaming river.<sup>3</sup>

29

*Old Etymologicum Magnum*: Cuckoo:—a spring bird the size of a falcon; a great coward; compare Anacreon:

as for me, I fled her like a cuckoo.

30<sup>4</sup>

Hephaestion *Handbook of Metre* [on ‘unconnectable’ metres]: Anacreon has added the ithyphallic not to an iambic dipody but to an iambic-mixed choriambic:

I asked the lyre-maker Strattis if he would wear his hair long.

<sup>1</sup> cf. Eust. 1862. 12, II. 244. 46, 701. 18      <sup>2</sup> if this poem referred to an eclipse it must have been either 19 May 557 or 17 Feb. 478      <sup>3</sup> his: or ‘my’      <sup>4</sup> cf. Poll. 7. 177

# LYRA GRAECA

## 31

Ath. 10. 433 e [π. δίψης μεταφορικῶς]: τῆς δὲ δίψης οὐδέν  
ἐστι πολυποθητότερον. διόπερ καὶ τὸ Ἀργος πολυδίψιον δὲ ποιητὴς  
ἔφη, τὸ πολυπόθητον διὰ τὸν χρόνον. τὸ δίψος γάρ πᾶσιν ἵσχύραν  
ἐπιθυμίαν ἐμποιεῖ τῆς περιττῆς ἀπολαύσεως. διὸ καὶ δὲ Σοφοκλῆς  
φησι . . . καὶ Ἀνακρέων.

φίλη γὰρ εἰς ξείνοις· ἔασον δέ με διψέωντα.<sup>1</sup>

## 32

Heph. 56 [π. χοριαμβικοῦ καταληκτικοῦ]: τὰ δὲ εἰς τὸν ἀμφί-  
βραχυν ἡ βακχεῖον (περαιοῦται)· οἶνον δίμετρα μὲν . . . τρίμετρα  
δὲ οὖν τὸ Ἀνακρέοντος·

δακρυόεσσάν τ' ἐφίλησεν αἰχμῆν.

## 33

Ath. 11. 475 f [π. κελέβης]: Ἀνακρέων·

ῳνοχόει δ' ἀμφίπολος μελιχρὸν  
τρικύαθον <ἄρδην> κελέβην ἔχουσα.<sup>2</sup>

## 34

Sch. Pind. I. 2. 9 [<ά Μοῖσα γὰρ οὐ φιλοκερδής πω τότ' ἦν  
οὐδ' ἐργάτις | οὐδ' ἐπέρναντο γλυκεῖαι μελιφθύγγου ποτὶ Τερψι-  
χόρας | ἀργυρωθεῖσαι πρόσωπα μαλθακόφωνοι ἀοιδαί]. περιφρασ-  
τικῶς οὖν εἰρηκεν ἀπὸ τοῦ τοὺς γράφοντας λαμβάνειν· τοιοῦτον δέ  
τι καὶ Ἀνακρέων εἰρηκε, καὶ μήποτε ἡ ἀπόστασίς ἔστιν εἰς τὰ ὑπ'  
ἐκείνου εἰρημένα· φησὶ γάρ·

οὐδ' ἀργυρέη κω τότ' ἔλαμπε Πειθώ.<sup>3</sup>

<sup>1</sup> εἰς ξείνοις Schn: mss εισξεινεις: for constr. of γάρ before  
imper. cf. 106, [Sim.] 46 Bgk. διψέωντα E, cf 39; for  
constr. cf. Soph. O.T. 256: mss διψῶντα πιεῖν <sup>2</sup> E, cf.  
Alc. 166 μελιάδεος: mss οἶνον τρικ. <sup>3</sup> κω τότ' B, cf. Pind.  
and impf. ἔλαμπε: mss κοτε, κ̄ κότε, πώποτε

## ANACREON

31

Athenaeus *Doctors at Dinner* [on thirst used metaphorically]: There is no desire more imperious than that of thirst. And that is why Homer calls Argos ‘much-thirsted-after’ as being much desired owing to lapse of time [to the absent Greeks]. And so too Sophocles says . . . and Anacreon:

You are dear, my lass, to strangers; so, as for me,  
you may let me go thirsty.<sup>1</sup>

32<sup>2</sup>

Hephaestion *Handbook of Metre* [on the choriambic catalectic]: some of these lines end with an amphibrach or bacchius, for instance in the dimeter . . . and in the trimeter compare Anacreon:

and fell in love with the tearful strife of war.

33

Athenaeus *Doctors at Dinner* [on the large cup or jar called κελέβη]: compare Anacreon:

And the serving-maid, holding the jar aloft,  
poured out the honey-sweet, mixed one in three.<sup>3</sup>

34

Scholiast on Pindar [‘For in those days the Muse was not covetous nor an hireling, nor were sweet tender-voiced lays sold of honey-lipped Terpsichorè with their faces silvered o'er’]: he speaks periphrastically of those who wrote for money. The same sort of thing is said by Anacreon, and possibly there is a reference to it here. Anacreon says:

nor in those days did Persuasion shine all silver.

<sup>1</sup> or, keeping the ms-reading, ‘let a thirsty man drink’  
<sup>2</sup> cf. Sch. Heph., Sch. Hermog. 7. 488 Walz      <sup>3</sup> i. e. one of wine to three of water;

# LYRA GRAECA

35

Att. Fort. *Metr. Hor.* 6. 301 Keil [‘Lydia die per omnes’]:  
apud Anacreontem :

. . . . . εἰμι λαβὼν ἐς Ἡρης.<sup>1</sup>

36

Sch. *Il.* 24. 278 [ἡμιόνους . . . τούς ῥά ποτε Πριάμῳ Μυσοὶ δόσαν]. Μυσὸι πλησίον ὄντες Ἐνέτων, ὅθεν ἡμιόνων γένος, ἢ ὡς καὶ παρὰ Μυσοῖς διαφέρων ὄντων. Ἀνακρέων.

. . . ἵπποθόρων δὲ Μυσοὶ  
εὑρον μεῖξιν ὄνων πρὸς ἵππους,<sup>2</sup>  
ἐξ ὧν ἡμίονοι.

37

Sch. *Od.* 12. 313 [ζαῆν ἄνεμον]: ἔδει χωρὶς τοῦ ν ζαῆ . . . ἔστιν οὖν Αἰολικὸν τὸ μετὰ τοῦ ν, καὶ ἔδει αὐτὸν Αἰολικῶς βαρύνεσθαι ὡς τὸ < . . . παρ' Ἀλκαίῳ τὸ δὲ χωρὶς τοῦ ν Ιωνικὸν ὡς τὸ ><sup>3</sup>

. . . αἰνοπαθῆ πατρίδ' ἐπόφομαι  
παρ' Ἀνακρέοντι. ὁ δὲ Ἀρίσταρχός φησὶ περισπᾶσθαι.

38

Hesych. ἔρμα· ἔρεισμα ἢ ἔργμα ἢ τὸν πετρώδη καὶ ἐπικυματιζόμενον ὥστε μὴ βλέπειν τόπον τῆς θαλάσσης· καὶ Ἀνακρέων.

ἀσήμων ὑπὲρ ἔρμάτων φορεῦμαι.

<sup>1</sup> B: mss εἰμὶ λ. εἰσάρξ <sup>2</sup> ἵπποθόρων Hoffm: mss-ον εὑρον B: mss -εῖν wrongly restored after loss of -ον by haplogr. <sup>3</sup> Kehrhahn-E

## ANACREON

35

Attilius Fortunatianus *The Metres of Horace*: In Anacreon we find:

I will take it to the temple of Hera.<sup>1</sup>

36

Scholiast on the *Iliad* ['mules . . . which the Mysians gave once to Priam']: The Mysians, because they dwelt near the Enetians who first bred mules, or because the Mysian mules are particularly good; compare Anacreon:

The Mysians invented the mixing of mare-leaping asses with horses;  
whence the mules come by the name 'half-asses.'

37

Scholiast on the *Odysscy* ['a stormy wind']: The correct form is without ν ζαῆ . . . it is Aeolic with the ν and should be accented on the last but one, as in: <. . .<sup>2</sup> in Alcaeus; the form without the ν is Ionic; compare:>

. . . I should live to see my country in misery;  
Anacreon. But Aristarchus says it should be circumflexed (*i. e.* in the Homeric passage).

38<sup>3</sup>

Hesychius *Glossary* ἐρυά: a support, or a deed, or a rocky place of the sea hidden from view by the waves; compare Anacreon:

I am carried over hidden reefs.

<sup>1</sup> prob. the famous temple on Cape Colonna in Samos, cf. 21

<sup>2</sup> citation apparently lost; cf. Cram. *A.P.* 3. 480. 31      <sup>3</sup> cf. Harpoer. 86, Phot. 15. 1, Suid. ἐρυάν (*sic*), Zon. 860 (ἐρυάν)

# LYRA GRAECA

39

Sch. Aesch. *Prom.* 128 [μηδὲν φοβηθῆσ· φιλία γὰρ ἀδε τάξις]. δὸς δύμαδος Ἀνακρέοντειός ἐστι κεκλασμένος πρὸς τὸ θρηνητικόν· ἐπεδήμησε γὰρ τῇ Ἀττικῇ Κριτίου ἔρων, καὶ ἡρέσθη λίαν τοῖς μέλεσι τοῦ τραγικοῦ ἔχρωντο δὲ αὐτοῖς οὐκ ἐν πάντι τόπῳ ἀλλ’ ἐν τοῖς θρηνητικοῖς, ὡς καὶ Σοφοκλῆς . . . ἐστι δὲ ταῦθ’ ὅμοια τῷ·

οὐδ’ αὖ μ’ ἔάσεις μεθύοντ’ ἀπ’ οἴκαδ’ ἐλθεῖν; <sup>1</sup>

40

Ath. 15. 674c [π. στεφάνων] ἐκάλουν δὲ καὶ οἱ περιεδέοντο τὸν τράχηλον στεφάνους ὑποθυμίδας <sup>2</sup> ὡς . . . καὶ Ἀνακρέων

. . . πλεκτὰς δ’ ὑποθυμίδας  
περὶ στήθεσι λωτίνας ἔθεντο.

41

Poll. 7. 172

χήλινον ἄγγος ἔχον  
πυθμένας ἀγλαῶν σελίνων <sup>3</sup>

ὅταν εἴπῃ Ἀνακρέων τὸ ἐκ σχοινίων πλέγμα δηλοῖ.

42

Ath. 1. 20f [π. δρχήσεως] τῆς δὲ Μέμφιδος δρχήσεως ἦρα καὶ Σωκράτης δ σοφός, καὶ πολλάκις καταλαμβανόμενος δρχούμενος, ὡς φησι Ξενοφῶν, ἔλεγε τοῖς γνωρίμοις παντὸς εἶναι μέλους τὴν ὑρχησιν γυμνάσιον. ἔταπτον γὰρ τὸ δρχεῖσθαι ἐπὶ τοῦ κινεῖσθαι καὶ ἐρεθίζεσθαι. Ἀνακρέων.

Καλλίκομοι κοῦραι Διὸς ὠρχήσαντ’ ἐλαφρῶς·

Ίων. Ἐκ τῶν ἀέλπτων μᾶλλον ὥρχησαν φρένες.

<sup>1</sup> E, for tmesis cf. 29: mss οἴκαδ’ ἀπελθεῖν      <sup>2</sup> Dind.: mss ὑποθυμιάδας (bis)      <sup>3</sup> ἀγλαῶν B sugg: mss ἀγρίων

## ANACREON

39

Scholiast on Aeschylus [— — ˘ — — ˘ — ˘ — — —]: The rhythm is Anacreon's, a broken rhythm suitable to a lament. For Anacreon lived some time at Athens at the time of his passion for Critias, and took delight in the lyrics of Aeschylus. They did not use them promiscuously but only in laments, as Sophocles did . . . This passage resembles (in rhythm):

And will you not suffer me to go home drunk?

40

Athenaeus *Doctors at Dinner* [on garlands]: They called the garlands they tied about their necks ὑποθυμίδες; compare . . . and Anacreon:

and woven necklets of lotus did they put about their breasts.

41<sup>1</sup>

Pollux *Vocabulary*: When Anacreon speaks of:  
a wattle basket full of the stalks of fine white  
celery

he means one plaited of reeds.

42

Athenaeus *Doctors at Dinner* [on dancing]: Even Socrates the Wise loved the Memphis dance, and according to Xenophon, when he was found dancing it, as often happened, he used to say to his acquaintance 'Dancing exercises every limb.' For the verb 'to dance' was used of movement and excitement; compare Anacreon:

Lightly danced the fair-tressèd daughters of  
Zeus;<sup>2</sup>

and Ion: 'The unexpected makes hearts dance the more.'

<sup>1</sup> cf. Hesych. κεχήλωμαι      <sup>2</sup> context seems to imply that the dancing is metaphorical, but?

# LYRA GRAECA

## 43 A and B

Heph. 42 [π. δακτυλικοῦ]- καὶ τὸ τετράμετρον εἰς δισύλλαβον καταληκτικόν, ὃ πρῶτος μὲν ἔχρησατο Ἀρχίλοχος ἐν ἐπῳδοῖς . . . ὕστερον δὲ καὶ Ἀνακρέων τούτῳ τῷ μέτρῳ καὶ ὅλα ἀσματα συνέθηκεν.

καὶ·  
‘Ηδυμελὲς χαρίεσσα χελιδοῖ<sup>1</sup>  
Μνᾶται δηῦτε φαλακρὸς Ἀλεξις.

## 44

Ibid. τῶν δὲ εἰς συλλαβὴν τῷ μὲν πενθημιμερεῖ Ἀρχίλοχος κέχρηται . . . , τῷ δὲ ἑφθημιμερεῖ Ἀνακρέων.<sup>2</sup>

ταῦτα μὲν ὡς ἀν ὁ δῆμος ἄπας

## B'

## 45

Ath. 15 671 e [π. στεφάνων]- καὶ διὰ τί παρὰ τῷ αὐτῷ ποιητῇ (τῷ Ἀνακρέοντι) λύγῳ τινὲς στεφανοῦνται; φησὶν γὰρ ἐν τῷ δευτέρῳ τῶν Μελῶν-

<Ο> Μεγίστης δ' ὁ φιλόφρων δέκα δὴ μῆνες  
ἐπεί τε  
στεφανοῦνται τε λύγῳ καὶ τρύγα πίνει μελι-  
αδέα.<sup>3</sup>

δ γὰρ τῆς λύγου στέφανος ἄτοπος· πρὸς δεσμοὺς γὰρ καὶ πλέγματα  
ἡ λύγος ἐπιτήδειος.

## 46

Ibid. 10. 430 d [π. μεῖξιν οἴνου]- δ δ' Ἀνακρέων ἔτι ζωρύτερον (κιρνάναι κελεύει τὸν οἶνον) ἐν οἷς φησι·

καθαρῆ δ' ἐν κελέβῃ πέντε <τε> καὶ τρεῖς  
ἀναχείσθων.<sup>4</sup>

<sup>1</sup> mss ἀδυμελὲς

<sup>2</sup> Wil: mss Ἀλκμάν

<sup>3</sup> ὁ Gais

<sup>4</sup> sc. κυάθους

## ANACREON<sup>†</sup>

### 43 A and B

Hephaestion *Handbook of Metre* [on the dactylic]: . . . and the tetrameter catalectic in a disyllable, which was first used by Archilochus in epodes . . . but this metre was afterwards employed by Anacreon for whole poems; compare:

Sweet-tunèd swallow, pretty bird,

and:

Lo! baldhead Alexis goes a-wooing.

### 44

The Same: For those which are catalectic in a syllable, compare the two-and-a-half-foot used by Archilochus . . . and the three-and-a-half-foot used by Anacreon thus:

this, like all the people

## BOOK II

### 45<sup>1</sup>

Athenaeus *Doctors at Dinner* [on garlands]: And why in Anacreon are people crowned with osier? In the second Book of his *Lyric Poems* we read:

For ten months now has Megistes crowned himself, dear heart, with osier and drunk the honey-sweet must.<sup>2</sup>

A garland of osier is absurd; for it is used for cords and wickerwork.

### 46

The Same [on mixing wine]: Anacreon bids them mix the wine still stronger<sup>3</sup> in this passage:

And into a pure clean jar let them pour five and three.

<sup>1</sup> cf. Ath. 15. 674a, Poll. 6. 107      <sup>2</sup> prob. means he is an *cphēbus* of 10 months' standing      <sup>3</sup> than one of wine to two of water, Alc. 163

Sch. *Il.* 23. 88 [ἀμφ' ἀστραγάλοισι χολωθείσ]. αἱ πλείους τῶν κατ' ἄνδρα ἀμφ' ἀστραγάλησιν ἐρίσσασ· καὶ ἔστιν Ιωνικώτερον·

ἀστραγάλαι δὲ "Ἐρωτός εἰσιν μανίαι τε καὶ κυδοιμοί·

<sup>7</sup>Ανακρέων.

48, 49 πρὸς Σμερδίην

Heph. 74 [π. τοῦ ἀπ' ἑλάσσονος Ιωνικοῦ]. καὶ τῷ Βραχυκαταλήκτῳ (τετραμέτρῳ) δὲ Ἀνακρέων ὅλα ἄσματα συγέθηκεν

Μεγάλῳ δηῦτέ μ' "Ἐρως ἔκοψεν ὥστε χαλκεὺς πελέκει, χειμερίῃ δ' ἔλουσεν ἐν χαράδρῃ.

Ath. 12. 540c [π. τρυφὴν Πολυκράτους] . . . ὡς καὶ ἀντερᾶν Ἀνακρέοντι τῷ ποιητῇ δτε καὶ δι' ὀργὴν ἀπέκειρε τὸν ἐρώμενον.

Ael. *V.H.* 9. 4 δὲ (<sup>7</sup>Ἀνακρέων) οὐ προσεποιήσατο αἰτιᾶσθαι τὸν Πολυκράτην σωφρόνως καὶ ἐγκρατῶς, μετήγαγε δὲ τὸ ἔγκλημα ἐπὶ τὸ μειράσιον, ἐν οἷς ἐπεκάλει τόλμαν αὐτῷ καὶ ἀμαθίαν ὄπλισαμένῳ κατὰ τῶν ἑαυτοῦ τριχῶν. τὸ δὲ ἄσμα τὸ ἐπὶ τῷ πάθει τῆς κόμης <sup>7</sup>Ἀνακρέων ἀσάτω· ἐμοῦ γὰρ αὐτὸς ἄμεινον ἄστεια.

Fav. ap. Stob. *Fl.* C6. 6 [κατὰ κάλλους]. πρὸς ταῦτα γελοῖος ἄντι φανείη δ' <sup>7</sup>Ἀνακρέων καὶ μικρολόγος τῷ παιδὶ μεμφόμενος ὅτι τῆς κόμης ἀπεκείρατο, λέγων ταῦτα·

ἀπέκειρας δ' ἀπαλῆς κόμης ἄμωμον ἄνθος<sup>1</sup>  
e. g.<sup>2</sup> σέθεν αὐτοῦ χέρα σῆσι θριξὶν ἀντοπλισθείσ.

<sup>1</sup> *B* ἀπεκείραο, unnecessarily with l. 2 following

<sup>2</sup> *E*

## ANACREON

47

Scholiast on the *Iliad* ['in anger over the dice']: Most of the 'individual' editions read 'in a quarrel over the dice,' using the feminine form of the word 'dice'; and it is more Ionic; compare Anacreon:

The dice of Love are madnesses and mellays.

48<sup>1</sup>, 49

Hephaestion *Handbook of Metre* [on the *Ionicum a minore*]: And the brachycatalectic tetrameter is used for whole poems by Anacreon:

Lo now! Love like a smith has smitten me with a great hammer and soused me in the chill stream.

Athenaeus *Doc'ors at Dinner* [on the luxury of Polycrates, tyrant of Samos]: . . . Indeed he was actually a rival in love to the poet Anacreon, and in a fit of rage cut his beloved's hair off.

Aelian *Historical Miscellanies*: Anacreon did not take upon himself to accuse Polycrates with coolness and determination, but shifted the blame to the beloved, in words in which he upbraided his rashness and ignorance in taking arms against his own hair. But the poem on the disaster to the hair must be sung by Anacreon; for he will sing it himself better than I.

Favorinus in Stobaeus *Anthology* [against beauty]: And therefore Anacreon would seem to be ridiculous and captious in blaming the lad for having cut off some of his hair, in the words:

You have shorn a faultless flower of soft hair, [arming your own hand against your tresses].

<sup>1</sup> cf. Gram. ap. Gais. Hesych. 322 ( $\epsilon\lambdaισσεν$  for  $\epsilon\lambdaουσεν$ )

# LYRA GRAECA

50

*E.M.* 714. 38 σῖτος . . . ἔστι γὰρ καὶ σίω διὰ τοῦ ι, ᾧ χρῆται  
'Ανακρέων, οἶον·

. . . . . Θρηκίην σίουντα χαίτην

51

Heph. 74 [π. τοῦ ἀπ' ἐλάσσονος ἰωνικοῦ]: τῶν δὲ τριμέτρων τὸ  
μὲν ἀκατάληκτον . . . παρὰ δὲ 'Ανακρέοντι.<sup>1</sup>

'Από μοι θανεῦν διδοῦτ'.<sup>2</sup> οὐ γὰρ ἀν ἄλλη  
λύσις ἐκ πόνων γένοιτ' οὐδαμὰ τῶνδε.

52

Sch. Pind. O. 3. 52 [χρυσοκέρων ἔλαφον θήλειαν]: δτι ἐπι-  
μελῶς οἱ ποιηταὶ τὴν θήλειαν ἔλαφον κέρατα ἔχουσαν εἰσάγουσι  
. . . τέτακται δὲ παρὰ 'Ανακρέοντι·

ἀγανῶπ' οἴά τε νεβρὸν νεοθηλέα  
γαλαθηνόν, ὅστ' ἐν ὕλῃ κεροέσσης  
ἀπολειφθεὶς ὑπὸ μητρὸς ἐπτοήθη.<sup>3</sup>

Ζηνόδοτος δὲ μετεποίησεν ἐροέσσης διὰ τὸ ἵστορεῖσθαι τὰς θηλείας  
κέρατα μὴ ἔχειν, ἀλλὰ τοὺς ἄρρενας· οἱ μέντοι ποιηταὶ πάντες  
κέρατα ἔχουσας ποιοῦσιν.

53

*E.M.* 713. 26

σινάμωροι πολεμίζουσι θυρωροί·

ἐν δευτέρῳ 'Ανακρέων· μεμορημένοι φησὶ πρὸς τὸ σίνεσθαι.

<sup>1</sup> miss add ἔτέρως ἐσχημάτισται which Wil. rightly transfers  
to 57           <sup>2</sup> E: miss γένοιτ' from below           <sup>3</sup> ἀγανῶπ' E, cf.  
ἀγανῶπις, δεινῶπες: miss Sch. ἀγανῶς (so edd.), ἄγαν ὡς,  
ἢ . . . (Ath. and Ael. omit) ὕλῃ: miss Sch. (with Zenod.?)  
ὕλαις       ἀπολειφθεὶς: miss Ael. and Sch. ὑπὸλ.

## ANACREON

50<sup>1</sup>

*Etymologicum Magnum*: σῖτος ‘corn’: . . . The word σείω  
‘to shake’ occurs also in the form σίω, which is used by  
Anacreon, for instance:

tossing [your] Thracian locks

51<sup>2</sup>

Hephaestion *Handbook of Metre* [on the *Ionicum a minore*]:  
Of the trimeter the acatalectic . . . and in Anacreon:

May my due be granted me, to die ; for no other  
deliverance from these troubles e'er can be.

52<sup>3</sup>

Scholiast on Pindar [‘a golden-hornèd hind’]: The poets  
make a point of giving the female deer horns . . . and it is  
the rule in Anacreon :

mild-eyed, like a little suckling fawn that is afraid  
when he is left by his hornèd mother in the wood.

Zenodotus changed κεροέσσης ‘horned’ to ἐροέσσης ‘lovely’  
because it is recorded that the females have no horns like the  
males ; nevertheless all the poets give them horns.

53

*Etymologicum Magnum*:

Doorkeepers that fight are a mischief,

from the second Book of Anacreon : σινάμαρποι ‘a mischief,’  
that is μεμορημένοι ‘destined to mischief,’ σίνεσθαι.

<sup>1</sup> cf. Joan. Charax 745 *Philol.* 1900. 618 (*δρυκὴν* for *Θρηκίην*)

<sup>2</sup> cf. *Paroem.* 2. 301      <sup>3</sup> cf. Ael. *H.A.* 7. 39, Ath. 9. 396d,  
Eust. 711. 34, Poll. 5. 76

# LYRA GRAECA

54

Apoll. *Lex. Hom.* θέσθαι . . . καὶ γὰρ ὁ θησαυρός θεσμός λέγεται, καθάπερ καὶ Ἀνακρέων λέγει·

*ἀπὸ δ' ἐξείλετο θέσμον μέγαν . . .*

55

Ath. 10. 427 d [π. κοττάβου]· ἔχρωντο γὰρ ἐπιμελῶς τῷ κιτταβίζειν, ὅντος τοῦ παιγνίου Σικελικοῦ, καθάπερ καὶ Ἀνακρέων ὁ Τήιος πεποίηκε·

*Σικελὸν κότταβον ἀγκύλῃ λατάξων<sup>1</sup>*

56

Ibid. 15. 674 c [π. στεφάνων]· ἐστεφανοῦντο δὲ καὶ τὸ μέτωπον, ὡς δ καλὸς Ἀνακρέων ἔφη·

*ἐπὶ δ' ὄφρύσιν σελίνων στεφανίσκους  
θέμενοι θάλειαν ὄρτὴν ἀγάγωμεν  
Δεονύσῳ.<sup>2</sup>*

57

Heph. 74 [π. τοῦ ἀπ' ἐλάσσονος ἰωνικοῦ]· παρὰ δὲ Ἀνακρέοντι (51) . . . τὸ δὲ καταληκτικὸν (τρίμετρον) ἐτέρως ἐσχημάτισται·<sup>3</sup>

*Δεονύσου σαῦλαι Βασταρίδες*

58

Sch. Eur. Hec. 933 [λέχη δὲ φίλια μονόπεπλος | λιποῦσα, Δωρὶς ὡς κύρα . . .] . . . καὶ δωριάζειν τὸ γυμνουμένα φαίνεσθαι τὰς γυναικας· Ἀνακρέων·

. . . . ἐκδῦσα κιθῶνα δωριάζειν<sup>4</sup>

<sup>1</sup> Σικελὸν: mss Σικελικὸν λατάξων Wil: mss δαῖξων

<sup>2</sup> ὄρτὴν Herm: mss ἐνρτὴν Δεονύσῳ Fick: mss Διον. <sup>3</sup> ἐτ. ἐσχ. Wil. from above (51) <sup>4</sup> κιθῶνα Fick: mss χιτ.

## ANACREON

54

Apollonius *Homeric Lexicon*: θέσθαι ‘to deposit’: . . . for θησαυρός ‘treasure’ is sometimes called θεσμός; compare Anacreon:

and carried off a great treasure.

55

Athenaeus *Doctors at Dinner* [on the game called *cottabus*]: They regularly practised the *cottabus*,—a Sicilian game as Anacreon of Teos testifies:

throwing with elbow curved the drops of the Sicilian *cottabus*.

56<sup>1</sup>

The Same [on garlands]: They also wore garlands on their foreheads, as the beautiful Anacreon says:

Let us put little garlands of celery upon our brows and hold high festival to Dionysus.

57

Hephaestion *Handbook of Metre* [on the *Ionicum a minore*]: And in Anacreon (51) . . . but the catalectic trimeter is different:<sup>2</sup>

the prancing Bassarids of Dionysus<sup>3</sup>

58<sup>4</sup>

Scholiast on Euripides [‘leaving her dear bed in a single garment like a Dorian maid’]: . . . and ‘to play the Dorian’ means that women display themselves naked; compare Anacreon:

to put off her shift and play the Dorian

<sup>1</sup> cf. Sch. Pind. *O.* 3. 19, Eust. 1908. 55   <sup>2</sup> the second foot being a molossus   <sup>3</sup> i. e. Bacchants prancing: or of straddling gait   <sup>4</sup> cf. Eust. 975. 30

# LYRA GRAECA

59

Ptolem. (Ammion.) π. διαφ. λέξ. 43 [διαβόητος]. ἐπιβόητος<sup>1</sup>  
δ' ὁ μοχθηρὰν ἔχων φήμην Ἀνακρέων ἐν δευτέρῳ.

καὶ μ' ἐπίβωτον κατὰ γείτονας ποιήσεις.

60

Sch. Od. 21. 71 [μύθου ἐπισχεσίην]. μύθου· νῦν τῆς στάσεως,  
ὅθεν καὶ Ἀνακρέων τοὺς ἐν τῇ Σάμῳ ἀλιεῖς ὕντας στασιαστάς  
<μυθητάς> φησιν.

μυθηταὶ δ' ἀνὰ νῆσον, ὡς Μεγίστη,  
Νυμφέων διέπουσιν ἵρὸν ἄστυ.<sup>2</sup>

61

Ptol. π. διαφ. λέξ. Heylbut *Hermes* 1887 p. 459 λεία διὰ  
μὲν τοῦ εἰ γραφόμενον σημαίνει τὴν ἀπελασίαν τῶν τετραπόδων·  
‘ληίδα δ’ ἐκ πεδίου συνελάσσαμεν ἥλιθα πολλήν’ (Δ 677). διὰ δὲ  
τοῦ εἰ γραφόμενον ἐπίρρημά ἐστιν ἐπιτάσσεως δηλωτικόν . . . ἐάν  
τε συστέλληται ὡς παρὰ Ἀνακρέοντι

λίην δὲ δειλιάζεις<sup>3</sup>

62

Plut. *Erot.* 4 οὕτως εἴς ἔρως δ γνήσιος δ παιδικός ἐστιν, οὐ  
πόθῳ στίλβων ὡς ἔφη τὸν παρθένιον Ἀνακρέων, οὐδὲ μύρων  
ἀνάπλεως καὶ γεγανώμενος, ἀλλὰ λιτὸν αὐτὸν ὕψει καὶ ἄθρυπτον  
ἐν σχολαῖς φιλοσόφων.

e. g. . . . πόθῳ στίλβουσα καὶ μύροισι  
γεγανωμένη

<sup>1</sup> mss. ἐπιβόητον, but cf. Eust. <sup>2</sup> μυθηταὶ: Ar. μυθῆται,  
E.M. μυθῖται ἀνὰ νῆ. ὡς M. Butt: mss ἀν νησῳ μεγίστη: Eust. ἐν νῆσῳ Νυμφέων here E, B after ἄστυ: from Hesych.  
ἄστυ νυμφέων τὴν Σάμον Ἀνακρέων ἵρὸν Butt: mss ἱερὸν

<sup>3</sup> Heyl. mss δηλ.

## ANACREON

59<sup>1</sup>

Ptolemaeus *Differences in words*: [διαβόητος ‘famous’]: ἐπιβόητος means ‘of ill report’; compare Anacreon’s second Book:

and you will make me of ill-report among my neighbours.

60<sup>2</sup>

Scholiast on the *Odyssey* [a vexed passage]: μύθον ‘word, tale’:—here ‘rebellion’ or ‘factious strife’; hence Anacreon calls the rebel fishermen of Samos μυθηταί; compare:

And rebels, O Megistes, bear sway in the sacred city of the Nymphs.<sup>3</sup>

61

Ptolemaeus *Differences in Words*: λεία with an ε means ‘cattle-lifting’; compare Homer *Iliad* 677 ‘A mightily abundant prey did we drive together out of the plain’; whereas with the ι it is an adverb expressing intensity, whether the ι is short as in Anacreon:

thou art exceedingly afraid

62

Plutarch *Amatorius*: So true is it that the genuine love is of the male, not ‘shining with desire,’ as Anacreon says of that of the female, nor ‘gleaming with unguents,’ but of plain aspect and not spoilt in the schools of the philosophers.

e.g. . . . shining with desire and gleaming with unguents

<sup>1</sup> cf. *E.G.* 142. 45, 199. 3, Eust. 1856. 12      <sup>2</sup> cf. Eust. 1901. 44, Apoll. *Lex. Hom.*, *E.M.* 593. 48 (‘Anacreon in Book II of his *Lyric Poems*’), Bek. *An.* 2. 524. 5, *E.G.* 84. 1, Steph. Byz. *Ἄγινα*, Hesych. μυθητῆρες· στασιασταί and μυθίτης· ὁ στασιώτης (Cyr.)      <sup>3</sup> i. e. Samos: metre Phalaecian

Heph. 94 [π. ἀσυναρτήτων]. ἔνδοξὸν ἐστι ἐπισύνθετον καὶ τὸ διπενθημιμέρες τὸ ἐγκωμιολογικὸν καλούμενον, ὅπερ ἐστὶν ἐκ δακτυλικοῦ πειθημιμέροντος καὶ ἰαμβικοῦ τοῦ Ἰσου, φέρεται μὲν καὶ Ἀλκαῖος . . . κέχρηται δὲ καὶ Ἀνακρέων ἐν πλείστιν ἄσμασιν.

'Ορσόλοπος μὲν "Αρης φιλεῖ μεναίχμην.<sup>1</sup>

E.M. 429. 50 ἡμετερεῖος· κτητικὸν ἐστιν σημαίνει δὲ τοῦ ἡμετέρου· ἔχρατο δὲ τῇ λέξει Ἀνακρέων·

οὔτε γὰρ ἡμετέρειον οὔτε καλόν

Sch. Pind. O. 8. 42 [Ιλίῳ μέλλοντες ἐπὶ στέφανον τεῦξαι]. μεταφορικῶς τὸ τεῖχος· στέφανος γὰρ ὥσπερ τῶν πόλεων τὰ τείχη· καὶ Ἀνακρέων·

νῦν δ' ἀπὸ μὲν στέφανος πόλεως ὕλωλεν.<sup>2</sup>

Choer. Heph. 55. 16 [π. συνεκφωνήσεως]. δ' δ' Ἡλιόδωρός φησιν ἐν τῇ Εἰσαγωγῇ ὅτι καὶ τρεῖς εἰς μίαν συνεκφωνοῦνται συλλαβαῖ, ὡς τὸ διπενθημιμέρες τοῦτο τὸ δοκοῦν εἶναι ἐλεγεῖον·

'Αστερίς, οὔτε σ' ἐγὼ φιλέω οὔτ' 'Απελλῆς·

οὐ γάρ ἐστιν ἐλεγεῖον, ἀλλὰ τὸ πρῶτον αὐτοῦ μέρος ἐστὶ δακτυλικόν, τὸ δὲ δεύτερον ἰαμβικόν· δύο γὰρ ἰαμβικοὺς ἔχει πόδας καὶ συλλαβήν· τὸ οὖν φιλέω οὐ ἀπὸ βραχείας καὶ μιᾶς μάκρας.

<sup>1</sup> cf. Hesych. ὄρσολοπεῖται· διαπολεμέῖται, ταράσσεται. Αἴσχυλος (*Pers.* 10); orig. perh. 'storm-raising' or 'dust-raising', mss. μεναίχμαν <sup>2</sup> B: mss. πόλ. στ. ὕλ.

## ANACREON

63

Hephaestion *Handbook of Metre* [on ‘unconnectable’ metres]: A notable composite too is the double two-and-a-half-foot line known as the encomiologic, which consists of a two-and-a-half-foot dactylic and an iambic of the same length, used by Alcaeus . . . and by Anacreon in several poems, for instance

Warman Ares loves a staunch fighter.

64<sup>1</sup>

*Etymologicum Magnum*: *ἴμετρέπειος* is a possessive adjective meaning ‘belonging to what is ours’; it was used by Anacreon thus:

neither one of our land nor beautiful

65

Scholiast on Piudar [‘when they set about to make a crown for Ilium’]: ‘crown’ is metaphorical for ‘wall’; for the walls of a city are as it were its crown; so also Anacreon:

But alas! the crown of the city is destroyed.

66

Choeroboscus on Hephaestion [on the combination of two syllables not separated by a consonant]: Heliodorus in his *Introduction* says that even three syllables coalesce into one, for instance this double two-and-a-half line which resembles an elegiac:

Asteris, neither I love you nor Apelles.

For it is not an elegiac really, but the first part is a dactylic and the second an iambic, since it has two iambic feet and a syllable, so that the words *φιλέω οὐ* together make a short and one long.

<sup>1</sup> cf. Zon. 990

# LYRA GRAECA

67

*E.M.* 433. 44 ἡπεροπειτής . . . εἶον (*Osl.* 11. 364) . . .  
καὶ παρὰ Ἀνακρέοντι

Βούλεται ἡπεροπός <τις> ἡμὶν εἶναι.<sup>1</sup>

68

*Ibid.* 2. 49 ἀβακής . . . παρὰ τὸ ἀβακής οὖν γίνεται ἀβακῶ  
ἄσπερ εὐσεβής εὐσεβῶ· γίνεται δὲ καὶ ἀβακίζω· φησὶν Ἀνακρέων·  
. . . . ἐγὼ δὲ μισέω  
πάντας ὅσοι χθονίους ἔχουσι ρυσμοὺς  
καὶ χαλεπούς· μεμάθηκά σ', ὦ Μεγιστῆ,  
τῶν ἀβακιζομένων.<sup>2</sup>

ἀντὶ τοῦ τῶν ἡσυχίων καὶ μὴ θορυβωδῶν.

Γ'

69

*Stob. Fl.* 118. 13 [*π. θανάτου καὶ ὡς εἰη ἄρυκτος*]· Ἀνακρέοντος·

Πολιοὶ μὲν ἡμὶν ἥδη κρόταφοι κάρη τε λευκόν·  
χαρίεσσα δ' οὐκέτ' ἥβη πάρα, γηραλέοι τ'  
ὅδόντες·

γλυκεροῦ δ' οὐκέτι πολλὸς βιότου χρόνος  
λέλειπται·

διὰ ταῦτ' ἀνασταλύζω θάμα Τάρταρον δεδοι-  
κώς.

5 'Λίδεω γάρ ἐστι δεινὸς μύχος, ἀργαλῆ δ' ἐς  
αὐτὸν

κάθοδος. καὶ γὰρ ἐτοῦμον καταβάντι μὴ  
'ναβῆναι.

<sup>1</sup> mss. ἀπεριπός: τις B

## ANACREON

67

*Etymologicum Magnum*: ἡπεροπευτής ‘a cheat’: . . . compare (*Od.* 11. 364) . . . and Anacreon:

. . . wishes to be a deceiver to us.

68<sup>1</sup>

The Same: ἀβακῆς ‘childlike, innocent’ . . . so from ἀβακῆς comes ἀβακῶ ‘to be childlike,’ as εὐσεβῶ ‘to be pious’ from εὐσεβής ‘pious’; there is also a form ἀβακίζω; compare Anacreon:

But as for me I hate all those who have secretive and uncompromising ways; I have learnt that you, Megistes, are one of the childlike ones;  
meaning quiet and not blustering.<sup>2</sup>

## BOOK III

69

Stobaeus *Anthology* [on death and its inevitability]; Anacreon:

My temples have grown grey and my crown bare and white; graceful youth is no longer with me, and my teeth are the teeth of an old man. There is left me but a short span of sweet life. And so I often make my moan for fear of the underworld. For dire is the dark hold of death, and grievous the way down thither; and more, 'tis sure that once down there's no coming up.

<sup>1</sup> cf. 77, Philem. 135, Cram. *A.P.* 4. 84. 28      <sup>2</sup> more prob. ‘frank’

<sup>2</sup> ὕστοι *B*: mss οἱ      μεμάθηκά σ' ὁ *M.* *B-Hemst*: mss μεμαθήκασιν ὡς μεγίστη

# LYRA GRAECA

## 70, 71, 72

Max. Tigr. 24. 9 ἡ δὲ τοῦ Τηῖου σοφιστοῦ τέχνη τοῦ αὐτοῦ  
ἥθους καὶ τρόπου· καὶ γὰρ πάντων ἐρῆ τῶν καλῶν καὶ ἐπαινεῖ  
πάντας· μέστα δὲ αὐτοῦ τὰ ἄσματα τῆς Σμέρδιος κόμης καὶ τῶν  
Κλεοβούλου ὁφθαλμῶν καὶ τῆς Βαθύλλου ἄρας· ἀλλὰ κὰν τούτοις  
τὴν σωφροσύνην ὅρα·<sup>1</sup>

ἔραμαι <δέ> τοι συνηβâν· χαρίεν γάρ ἔστι σ'  
ἥθος.<sup>2</sup>

καὶ αὗθις.

Καλόν ἔστι τοῖς ἐρῶσιν τὰ δίκαια . . .<sup>3</sup>  
φησί. ἥδη δέ που καὶ τὴν τέχνην ἀπεκαλύψατο·

ἔμε γὰρ λόγων <μελέων τ'> εἴνεκα παῖδες ἀν  
φιλοῖεν.<sup>4</sup>

χαρίεντα μὲν γὰρ ἄδω, χαρίεντα δ' οἶδα λέξαι.<sup>5</sup>

## 73

Str. 14. 661 [π. Καρῶν]· τοῦ δὲ περὶ τὰ στρατιωτικὰ ζήλου  
τὰ τε ὄχανα ποιοῦνται τεκμήρια καὶ τὰ ἐπίσημα καὶ τὸν λόφους.  
ἄπαντα γὰρ λέγεται Καρικά· Ἀνακρέων μὲν γε φησίν·

Διὰ δὴντε Καρικουργέος  
όχάνου χεῖρα τέθειμαι.<sup>6</sup>

## 74

Hepli. 78 [π. τοῦ ἀπ' ἐλάσσονος Ἰωνικῷ]· τὸ δὲ <δίμετρον  
τὸ> ἀκατάληκτον κατὰ τὸν ἀνακλώμενον χαρακτῆρα πυλὺ παρὰ  
τῷ Ἀνακρέοντί ἔστι·

Παρὰ δὴντε Πυθόμανδρον  
κατέδυν "Ἐρωτα φεύγων.

<sup>1</sup> M.'s point is the use of *χαρίεις*      <sup>2</sup> ἔστι σ' Hoff: mss  
ἔχεις      <sup>3</sup> Hoff: mss εἰναι (rightly) and τῷ ἔρωτι      <sup>4</sup> μελέων  
τῷ Blass      <sup>5</sup> ἄδω Valck: mss διδῷ      <sup>6</sup> miss also οχάνοιο:  
τέθειμαι E: miss τιθέναι, τιθέμεναι (or -οι)

## ANACREON

70, 71, 72

Maximus of Tyre *Dissertations*: The art of the sophist of Teos is of the same kind and character. He is in love with all who are beautiful and praises them all. His poems are full of the hair of Smerdis, the eyes of Cleobulus, and the youthful bloom of Bathyllus. Yet mark even in this his powers of restraint :

and I long to play with you ; you have such pretty ways ;

and again :

To be just and fair is a good thing in lovers ;  
and I am sure he has revealed his art at once in the lines :

For as for me, the children can but love me for  
my words and my tunes, seeing that I sing pretty  
things and know how to say pretty things.

73<sup>1</sup>

Strabo *Geography* [on the Carians]: Their bent for things military is indicated, it is said, by our shield-straps, blazons, and plumes, all of which are called Carian. Compare Anacreon :

Lo ! through the shield-strap of Carian work have  
I thrust my hand.

74

Hephaestion *Handbook of Metre* [on the *Ionicum a minore*]: The acatalectic dimeter of 'irregular' type is frequent in Anacreon :

Lo now ! I went down to Pythomander's to escape  
Love.

<sup>1</sup> cf. Eust. 367. 25, 707. 61, *E.G.* 297. 43, Sch. *H.* 8. 193,  
*E.M.* 489. 39

# LYRA GRAECA

75

Ath. 11. 782 a [π. μεῖξιν οἶνον]: ἔθος δ' ἦν πρότερον ἐν τῷ ποτηρίῳ ὕδωρ ἐμβάλλεσθαι, μεθ' ὃ τὸν οἶνον . . . 'Ανακρέων·

Φέρ' ὕδωρ, φέρ' οἶνον, ὡς παῖ,  
φέρε <δέ> ἀνθεμεῦντας ἡμὶν  
στεφάνους, ἔνικον, ὡς δὴ  
πρὸς Ἐρωτα πυκταλίζω.<sup>1</sup>

76

Ibid. 11. 427 a [π. τοῦ αὐτοῦ]: παρὰ δὲ 'Ανακρέοντι εἰς οἶνον πρὸς δύο ὕδατος·

"Αγε δὴ φέρ' ἡμὶν, ὡς παῖ,  
κελέβην, ὅκως ἄμυστιν  
προπίω, τὰ μὲν δέκ' ἐγχέας  
ὕδατος, τὰ πέντε δ' οἶνου  
5 κυάθους, ὡς ἀνυβριστὶ<sup>2</sup>  
ἀνὰ δηῦτε βασσαρήσω.

καὶ προελθὼν τὴν ἀκρατοποσίαν Σκυθικὴν καλεῖ πόσιν·  
ἄγε δηῦτε μηκέτ' οὔτω  
πατάγῳ τε κάλαλητῷ  
Σκυθικὴν πόσιν παρ<sup>;</sup> οἴνῳ  
10 μελετῶμεν, ἀλλὰ καλοῖς  
ὑποπίνοντες ἐν ὕμνοις.

77

Sch. Hes. Th. 767 [θεοῦ χθονίου]: τὸ δὲ χθοῖς ἡ ὑποχθονίου  
ἡ στυγεροῦ, ὡς Ανακρέων·

χθόνιον δ' ἐμαυτὸν ἥγον.<sup>3</sup>

<sup>1</sup> δ' Cas. ἔνικον Fick: mss ἔνεικ. δὴ: mss also μὴ

<sup>2</sup> Baxter: mss ἀν ὑβριστίως <sup>3</sup> mss also ἥρεν

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<sup>1</sup> cf. Demetr. *Eloc.* 5, Eust. 1322. 53, Orion 62. 31, *E.M.* 345. 39 <sup>2</sup> cf. Cruq. and Porphy. Hor. *Od.* 1. 27 (*ex Anacreontis* 176

## ANACREON

75<sup>1</sup>

Athenaeus *Doctors at Dinner* [on mixing wine]: It was formerly the custom to pour into the cup first the water and then the wine . . . Compare Anacreon:

Bring water, lad, bring wine, bring me garlands  
of flowers; aye, bring them hither; for I would try  
a bout with Love.

76<sup>2</sup>

The Same [on the same]: In Anacreon it is one of wine to  
two of water:

Come bring me a jar, lad; I want my first-drink;  
ten ladles of water to five of wine, for I would e'en  
play the Bacchanal in decent wise;

and proceeding he calls the drinking of wine unmixed a  
Seythian practice:

Come let us give up this Seythian drinking with  
uproar and din over our cups, and drink moderately  
between pretty songs of praise.<sup>3</sup>

77

Scholiast on Hesiod ['of the infernal God']: The word  
*χθύνιος* 'infernal' is used for *στυγερός* 'hateful or wretched'  
as in Anacreon:

and I kept myself secretive.<sup>4</sup>

*libro tertio*), Ath. 11. 475c. Eust. 1476. 31      <sup>3</sup> the two pas-  
sages are apparently continuous      <sup>4</sup> if the quotation is  
sound (cf. 68), it is hardly applicable

# LYRA GRAECA

78

Sch. Pind. *O.* 7. 5 [φιάλαν ἀς εἴ τις . . . δωρήσεται νεανίζ  
γάμιθρῷ πιοπίνων]: προπίνεν ἐστὶ κυρίως τὸ ἄμα τῷ κράματι τὸ  
ἀγγεῖον χαρίζεσθαι. Ἀνεκρέων

· · · ἀλλὰ πρόπινε  
ραδινούς, ὡ φίλε, μηρούς.

ἀντὶ τοῦ χαρίζον.

79

E.M. 703. 28 ῥῆγος· τὸ περφυροῦν περιβόλαον· ῥέξαι γὰρ τὸ  
βίψι· . . . ὅτι δὲ ῥαγεῖς ἔλεγον τοὺς βαρεῖς καὶ ῥέγος τὸ βίμμα  
σαφὲς Ἀνακρέων ποιεῖ.

ἀλιπόρφυρον ρέγος

80

Procl. Hes. *Op.* 371 [γίνη . . . αίμύλα κωτίλλονσα]<sup>1</sup>: κωτίλ-  
λονσα δὲ σημαίνει ἡδέα λέγουσα· καὶ γὺρ τὴν χελιδόνα κατίλλειν  
λέγει, ἂς ἐστι παρὰ Ἀνακρέοντι.

κωτίλη χελιδών

81

Serv. Verg. *Aen.* 1. 749 [Dido . . . longumque bibebat  
amorem]: Allusit ad convivium; sic Anacreon

ἔρωτα πίνων

82

Sch. Ap. Rh. 3. 120 μάργος "Ἐρως· κατὰ ματωνυμίαν δ  
μαργαίνειν ποιῶν . . . καὶ Ἀνακρέων."

τακερὸς δ' Ἐρως

<sup>1</sup> cf. E.G. 492. 18, Zon. 1608

## ANACREON

78

Scholiast on Pindar ['Even as if one . . . shall make gift of a cup to his daughter's young bridegroom']: *προπίνειν*, 'to drink before or to, to pledge,' is properly to make a present of the drinking-vessel along with its contents; compare Anacreon :

Nay, pledge me, friend, thy slender thighs;  
where pledge means 'let me have.'

79<sup>1</sup>

Etymologicum Magnum: *βῆγος* 'the purple coverlet'; for *βέξαι* is equivalent to *βίψαι* 'to dye' . . . the use of *βαγεύς* for *βαφεύς* 'dyer' and *βέγος* for *βάμυχ* 'dye' is shown by Anacreon's phrase :

dye of sea-purple

80<sup>2</sup>

Proclus on Hesiod ['a woman . . . with cozening babble']: *κωτίλλοντα* means 'sweetly speaking'; he uses the verb in connexion with the swallow, as Anacreon does :

the babbling swallow

81

Servius on the *Aeneid* ['Dido . . . and drank long love']: metaphor from a drinking-party; so Anacreon

drinking love

82

Scholiast on Apollonius of Rhodes *Argonautica*: 'mad Love':—by 'metonymy' Love that makes mad . . . compare Anacreon

languishing love

<sup>2</sup> cf. Anacreont. 10, Simon 228

LYRA GRAECA

82 A

Hēn. π.μ.λ. 1. 14 ὁ μέντοι Ἀνακρέων καὶ  
χαριτόεις  
εἶπεν ἀπεῦδοις τὸ ἐντελὲς τῇ λέξει.

83

Phot. 570. 13

Ταντάλου τάλαντα

πλοίσιος ὁ Φρὺξ Τάνταλος διεβεβόητο, Πλουτοῖς καὶ Διὸς λεγό-  
μενιστούς κέχρηται δὲ τῇ παροιμίᾳ καὶ Ἀνακρέων ἐν γ'.

Δ'

IAMBΩΝ

84

Heracl. *Alleg. Hom.* 4 καὶ μὴν ὁ Τῆιος Ἀνακρέων ἔταιρικῶν  
φρόνημα καὶ σοθαρᾶς γυναικὸς ὑπερηφανίαν ὀνειδίζων τὸν ἐν αὐτῇ  
σκιρτῶντα τοῦν ὡς ἵππον ἡλληγύρησεν οὕτω λέγων.

Πῶλε Θρηκίη, τί δή με λοξὸν ὅμμασι βλέπουσα  
νηλεῶς φεύγεις, δοκεῖς δέ μ' οὐδὲν εἰδέναι σοφόν;  
ἴσθι τοι καλῶς μὲν ἀν τοι τὸν χαλινὸν ἐμβάλοιμι  
ἡνίας δ' ἔχων στρέφοιμί <σ'> ἀμφὶ τέρματα  
δρόμου.<sup>1</sup>

5 νῦν δὲ λειμῶνάς τε βόσκη κοῦφά τε σκιρτῶσα  
παιζεις,  
δεξιὸν γὰρ ἵπποπείρην οὐκ ἔχεις ἐπεμβάτην.<sup>2</sup>

<sup>1</sup> σ' B      <sup>2</sup> B ἵπποσείρην needlessly      ἔχεις: mss ἔξεις;  
perh. ἔχοις E: perh. δεξιὸς γὰρ ἵπποπείρης ὡν ἔχω σ' ἀνεμβάτην  
(= Xen. ἀνάμβατον; for feminine termination cf. 133) E:  
accepted text requires ἔγω in l. 3

## ANACREON

### 82 A

Herodian *Words without Parallel*: But Anacreon gives the word *χαρίεις*

graceful

the full form *χαριτόεις*.<sup>1</sup>

### 83 <sup>2</sup>

Photius *Lexicon*:

the talents of Tantalus

The Phrygian Tantalus was famous for his wealth, being reputed the son of Zeus and Pluto; the proverb is used by Anacreon in his third Book.

## BOOK IV

### IAMBICS <sup>3</sup>

### 84

Heracleitus *Homeric Allegories*: Moreover Anacreon of Teos, in finding fault with the airs of a courtesan and the arrogance of a disdainful woman, has compared her skittish disposition to a horse in these lines:

Pray, why do you look askance at me, my Thracian filly, and shun me so resolutely as though I knew nothing of my art? I would have you to know I could bridle you right well and take rein and ride you about the turning-post of the course. But instead you graze in the meadows and frisk and frolic to your heart's content; for you have not a clever breaker to ride you.<sup>4</sup>

<sup>1</sup> cf. *fr. 70, 72*      <sup>2</sup> cf. *Apostol. 16. 16*, *Suid.*, *Ars. 443*  
<sup>3</sup> I have included trochaies      <sup>4</sup> perh. emending text, 'for it is because I am so clever a breaker that I keep you unridden'

Hepr. 39 [π. τροχαϊκοῦ]. καὶ τῶν ἀκαταλήκτων δὲ τὸ τετράμετρόν ἐστιν ἔνδοξον, οἷον τούτῃ τῷ Ἀνακρέοντος.

Κλῦθί μεν γέροντος εὐέθειρα χρυσόπεπλε κοῦρα.<sup>1</sup>

Jul. Misop. 366 B ἡδη γὰρ, ὡς καὶ ὑμεῖς αὐτοὶ συνορᾶτε, πλησίον ἐσμὲν ἔθελόντων θεῶν,

Εὗτέ μοι λευκαὶ μελαινῆσ' ἀναμεμείξονται τρίχες

δ Τήϊος ἔφη ποιητής.

A.P. 13. 4 Ἀνακρέοντος τετράμετρον.

Ἄλκιμων σ', Ὁριστοκλείδη, πρῶτον οἰκτίρω φίλων,  
ἀλέσας δ' ἥβην ἀμύνων πατρίδος δουληΐην.

Plat. Theaγ. 125 b ΣΩ. τί οὖν ἀν εἰ Εὐριπίδη τι προσχρησαί-  
μεθα, δι Θέαγες; Εὐριπίδης γάρ πού φησιν· ‘Σοφοὶ τύραννοι τῶν  
σοφῶν συνουσίζ·’ εἰ οὖν ἔροιτο τις τὸν Εὐριπίδην· Ὡ Εὐριπίδη,  
τῶν τι σοφῶν συνουσίζ φῆς σοφοὺς εἶναι τοὺς τυράννους; . . .  
ἀλλὰ βούλει ἐγὼ σὲ εἴπω;—ΘΕ. εἰ σὺ βούλει.—ΣΩ. ταῦτ' ἐστιν  
ἄπειρ ἔφη Ἀνακρέων τὴν Καλλικρίτην ἐπίστασθαι· ή οὐκ οἰσθα  
τὸ ἄσμα;—ΘΕ. ἔγωγε.—ΣΩ. τί οὖν; τοιάντης τινὸς καὶ σὺ  
συνουσίας ἐπιθυμεῖς, ἀνδρὸς ὅστις τυγχάνει διδύτεχνος ὁν Καλλι-  
κρίτη τῇ Κυάνης καὶ ἐπίσταται τυραννικά, ὥσπερ ἐκείνην ἔφη δ  
ποιητής, ἵνα καὶ σὺ ημῖν τύραννος γένη καὶ τῇ πόλει;

e.g.<sup>2</sup> ἀλλ' ἐπίσταται τυραννικός ἡ Κυάνης Καλ-  
λικρίτη.

<sup>1</sup> cf. Theocr. 27. 55, Sch. T. II. 3. 130 (Kehrhahn): mss κοῦρα      <sup>2</sup> E

## ANACREON

85

Hephaestion *Handbook of Metre* [on the trochaic]: Among the acatalectic forms the tetrameter is a notable metre, for instance Anacreon :

Give ear, thou maid of the lovely tresses and robe of gold, give ear to an old man's prayer.<sup>1</sup>

86

Julian *The Beard-hater*: For already, as you see as well as I do, I am near, save the mark, to the time

When white hairs shall mingle with my black  
in the words of the poet of Teos.

87

*Palatine Anthology*: A tetrameter by Anacreon:

Of all my gallant friends, Aristocleides, I pity thee the most; for in the defence of thy country from slavery thou hast lost thy youth.<sup>2</sup>

88

Plato *Theages*: SOCR. Well, shall we make use now of Euripides, Theages? It is he, I think, who says 'Kings know their art through converse with the knowing.' Now suppose someone said to Euripides, knowing in what? . . . Well then, shall I tell you the answer?—THEAG. Please do.—SOCR. They are knowing in what Anacreon says Callicritè knew. You know the poem, don't you?—THEAG. Yes.—SOCR. Well? Is the converse *you* want the converse or company of a man who is of the same craft as Callieritè daughter of Cyanè, and knows how to king it or queen it as the poet says that she did, so that you yourself may become a ruler over us and our country?

e. g. Callieritè daughter of Cyanè knows well how to queen it.

<sup>1</sup> prob. to a Muse; cf. Sa. 101 *καλύπτομεν* and Pind. *I. 6. 75*  
*χρυσόπεπλος*      <sup>2</sup> an epitaph (metre to suit name)

# LYRA GRAECA

89

Sch. Soph. *Ant.* 134 [ἀντιτύπα δ' ἐπὶ γὰρ πέσε τανταλωθείσ].  
ὅτι δὲ τανταλωθείσ σημαίνει τὸ διασεισθείς μαρτυρεῖ καὶ Ἀνακρέων.

*<εν> μελαμφύλλῳ δάφνη χλωρῆ τ' ἐλαίη  
τανταλίζει.*<sup>1</sup>

90

Anon. π. σολοικισμοῦ· σολοίκους δὲ ἔλεγον οἱ παλαιοὶ τοὺς  
βαρβάρους· ὁ γὰρ Ἀνακρέων φησί·

*κοίμισον δ', ὁ Ζεῦ, σόλοικον φθόγγον.*

91, 92

Sch. *Il.* 17. 542 [λέων κατὰ ταῦρον ἐδηδώσ]. ἡ διακοπὴ τῆς  
λέξεως τὸν εἰς πολλὰ διεσπασμένον παρέστησε ταῦρον, οὐ τοῦ  
μέτρου ἀπαιτούντος· παρῆν γὰρ φάναι ταῦρον κατεδηδώς· καὶ  
Ἀνακρέων.

*διὰ δέρην ἔκοψε μέσσην.*

*<καὶ·>*

*καὶ δὲ λῶπος ἐσχίσθη.*<sup>2</sup>

93

Cram. *A. O.* 1. 288. 3 μεμετρέαται· τοῦτο Ἰωνικόν ἐστιν· . . .  
καὶ Ἀνακρέων.

. . . αἱ δέ μεν φρένες  
ἐκκεκωφέαται . . . .<sup>3</sup>

<sup>1</sup> miss δάφνῃ χλωρῇ and ἐλαίᾳ: perh. therefore not Ανα-  
κρέων; Wil. μελάμφυλλῳ δάφναι χλωραί τ' ἐλαῖαι ταντά-  
λιζον (miss also τανταλίζοι)      <sup>2</sup> *I* joins these two quotations  
<sup>3</sup> so *E.M.*; miss here κεκ.

## ANACREON

89

Scholiast on Sophocles ['swaying he fell on the unyielding earth'] : *τανταλωθέις* means 'shaken' or 'swaying,' witness Anacreon :

swings amid the dark-leaved laurel and green olive<sup>1</sup>

90<sup>2</sup>

An Anonymous Writer *On Solecism* : The ancients called barbarous speakers *solecians* ; compare Anacreon :

Make cease, O Zeus, the solecian utterance.

91, 92<sup>3</sup>

Scholiast on the *Iliad* ['a lion that has eaten up a bull'] : the severance of the verb 'eaten up' from its prefix is descriptive of the disparted bull, as it is not necessary to the metre ; compare Anacreon :

cut through the midst of the neck

and :

the robe was rent right down.<sup>4</sup>

93<sup>5</sup>

Cramer *Inedita (Oxford)* : *μετρέαται* 'have been measured' : —this form is Ionic ; compare Anacreon :

and my senses are stunned.

<sup>1</sup> perh. of a bird      <sup>2</sup> cf. Villois. *An.* 2. 77, Eust. *H.* 366.

<sup>2</sup>      <sup>3</sup> cf. Cram. *A.P.* 3. 287. 28      <sup>4</sup> both passages illustrate the separation of the verb from the preposition with which it is compounded      <sup>5</sup> cf. *E.M.* 322. 22 (*δέμαλ*)

# LYRA GRAECA

94

Ath. 11. 498 a [π. σκύφου]: ‘Ησίοδος δ’ ἐν τῷ β’ Μελαμποδίᾳ  
τὸν τῷ π σκύπφῳ λέγει . . . δομίως εἱρηκε καὶ Ἀνακρέων·

ἔγω δ’ ἔχων σκύπφουν Ἐρξίωνι  
τῷ λευκολόφῳ μεστὸν ἔξεπινον·

ἀντὶ τοῦ προέπινον.

95

Ibid. 15. 671 e ἐπεὶ περὶ στεφάνων ζητήσεις ἥδη γεγόνασιν,  
εἰπὲ ἡμῖν τίς ἐστιν δ παρὰ τῷ χαρίεντι Ἀνακρέοντι Ναυκρατίτης  
στέφανος, ἢ Οὐλπιανέ. φησὶν γὰρ οὕτως δ μελιχρὸς ποιητής·

στεφάνους δ’ ἀνὴρ τρεῖς ἔκαστος εἶχεν,  
τοὺς μὲν ροδίνους, τὸν δὲ Ναυκρατίτην.

96, 97

Ibid. 12. 533 e [π. τρυφῆς]: Χαμαιλέων δ’ ὁ Ποντικὸς ἐν τῷ  
Περὶ Ἀνακρέοντος προθεὶς τό·

ξανθῇ δ’ Εὐρυπύλῃ μέλει  
ο περιφόρητος Ἀρτέμων·

τὴν προσηγορίαν ταύτην λαβεῖν τὸν Ἀρτέμωνα διὰ τὸ τρυφερῶς  
βιοῦντα περιφέρεσθαι ἐπὶ κλίνης· καὶ γὰρ Ἀνακρέων αὐτὸν ἐκ  
πενίας ἐς τρυφὴν δρμῆσαί φησιν ἐν τούτοις.

Πρὶν μὲν ἔχων Κερβερίων καλύμματ’ ἐσφηκω-  
μένα<sup>1</sup>

καὶ ξυλίνους ἀστραγάλους ἐν ὀσὶ κάψιλὸν περὶ  
πλευρῆσι <δέρμ’ ήει> βοός,<sup>2</sup>

νήπλυτον εἴλυμα κακῆς ἀσπίδος, ἀρτοπωλίσιν  
5 κάθελοπόρνοισιν δμιλέων ὁ πονηρὸς Ἀρτέμων  
κίβδηλον εὐρίσκων βίον,<sup>3</sup>

<sup>1</sup> Κερβερίων Schw.-E, cf. Hesych. κερβέριος: mss βερβέριον  
καλύμματ’, for pl. cf. Soph. Aj. 245                   <sup>2</sup> κάψιλον E, cf.  
Hesych. ἄψιλον πολύπτερον: mss καὶ ψιλον       δέρμ’ ήει I (ἥει  
186

## ANACREON

94

Athenaeus *Doctors at Dinner* [on  $\sigmaκύφος$  ‘a drinking-vessel’]: Hesiod in the second Book of the *Melampodia* uses the form with  $\pi$  inserted . . . so also Anacreon :

but as for me, I held the cup and drained it to the white-crested Erxion ;

‘drained it to him’ instead of ‘drank it to him.’

95<sup>1</sup>

The Same : Now that our enquiries have turned to garlands, pray tell us, Ulpian, the nature of the ‘wreath of Naukratis’ mentioned by the charming Anacreon ; for that delicious poet says :

and each man had three garlands, of roses two, and the other a wreath of Naukratis.

96, 97

Athenaeus *Doctors at Dinner* [on luxury]: Chamaeleon of Pontus in his book *On Anacreon*, after quoting the lines :

the flaxen-haired Eurypylè’s concern is with Litter-rider Artemon ;<sup>2</sup>

declares that Artemon received this nickname from his luxurious habit of being carried in a litter. And indeed Anacreon avers in the following passage that he rose from poverty to luxury :

Once he went about in the waspèd-headdress of a Cimmerian, with wooden astragals in his ears, and about his ribs a hairy oxhide that had been the un-washen cover of a wretched shield—the scoundrel Artemon who made a fraudulent living by consorting

<sup>1</sup> cf. Poll. 6, 107 who explains ‘Nauer.’ as ‘of marjoram’

<sup>2</sup> not part of the next poem : for Euryp. cf. A.P. 7, 27

haplogr. with - $\gammaσι$ )

<sup>3</sup>  $νήπλυτον$  Schoem : mss  $νείπλωντον$ ,

- $πλυτον$

## LYRA GRAECA

πολλὰ μὲν ἐν δουρὶ δεθεὶς αὐχένα, πολλὰ δ' ἐν  
 τροχῷ,  
 πολλὰ δὲ νῶτον σκυτίνη μάστιγι θωμιχθείς,<sup>1</sup>  
 κόμην  
 πώγωνά τ' ἔκτετιλμένος.

10 νῦν δ' ἐπιβαίνει σατινέων χρύσεᾳ φορέων  
 κάτερματα  
 πασικύκης,<sup>2</sup> καὶ σκιαδίσκην ἐλεφαντίνην φορεῖ  
 <τῆσιν> γυναιξὶν αὔτως.<sup>3</sup>

98

Heph. 32 [π. ἰαμβικοῦ]. ἔστι δὲ ἐπίσημα ἐν αὐτῷ ἀγατάληκτα  
 μὲν δίμετρα, οἷον τὰ Ἀνακρεόντεια ὅλα ἄσματα γέγραπται (104)  
 . . . τρίμετρα δέ τοις Εστε κ.τ.λ.

Plut. *adv. Stoic.* 20 διψῶντες οὖν ὕδατος οὐκ ἔχουσι χρείαν  
 οὐδὲ δροῦ πεινῶντες.

"Εστε ξένοισι μειλίχοις ἑοικότες  
 στέγητς <τε> μοῦνον καὶ πυρὸς κεχρημένοις.<sup>4</sup>

99

Zenob. *Paroem.* 1. 153 φασὶ τὸν Κᾶρας πολεμουμένους ὑπὸ<sup>5</sup>  
 Δαρείου τοῦ Πέρσου κατά τινα παλαιὰν μαντείαν εἰρημένην αὐτοῖς  
 τὸν ἀλκιμωτάτους προσθέσθαι συμμάχους ἐλθεῖν εἰς Βραγχίδας  
 καὶ τὸν ἐκεῖ θεὸν ἐρωτῆσαι εἰ Μιλησίους πρόσθοιντο συμμάχους.  
 τὸν δὲ ἀπεκρίνασθα.

Πάλαι κοτ' ἦσαν ἄλκιμοι Μιλήσιοι.<sup>5</sup>

οὗτος δὲ δι πτίχος εὑρηται τὸν πρότερον παρὰ Ἀγατρέοντι.

<sup>1</sup> νῶτον *B*: mss νῶτα (from πολλὰ)      <sup>2</sup> *E*, cf. Alem. 27  
 Πασιχάρη: mss παῖς Κύκης: Diod. παῖς Κύκης, Herm. παῖς δὲ Κ.  
<sup>3</sup> τῆσιν *E*      <sup>4</sup> τε Gais: l. 2 not in Heph.      <sup>5</sup> another  
 version was ἦσαν ποτ' ἦσαν ἄλκ. M.

## ANACREON

with bread-wenches and whores-for-choice, with his neck often bound to the whipping-stock<sup>1</sup> or else to the wheel, and his back often seared with the leatherne scourge and his hair and beard plucked out; but now he goes in a coach, wearing earrings of gold like a mix-with-all, and carries an ivory sunshade as though he were a woman.

### 98

Hephaestion *Handbook of Metre* [on the iambic]: There are notable acatalectic forms of it, whether dimeters such as whole poems of Anaereon (104) . . . or trimeters such as: 'Ye are' etc.

Plutarch *Against the Stoies*: So when they are thirsty they have no need of water, nor when hungry of bread :

Ye are like kind guests who need but roof and fire.

### 99<sup>2</sup>

Zenobius *Proverbs*: It is said that the Carians when at war with Darius the Persian, in obedience to an old oracle bidding them take the bravest of men for their allies, went to Branchidae and asked the God there if they should seek alliance with Miletus ; whereupon he replied :

There was a time when the Milesians were brave men :

but the line occurs earlier in Anacreon.

<sup>1</sup> according to Poll. 10. 177 frandulent buyers or sellers in the market were thus treated      <sup>2</sup> cf. Sch. Ar. *Pl.* 1002, Vesp. 1063 Philostr. *Vit. Soph.* 1. 22, Diod. *Exe. Vat.* 47, Synes. 228 c, Ath. 12. 523 f.

# LYRA GRAECA

100

Crusius *Anal. Papiroem.* p. 140

᠀κιητι Συλοσῶντος εὐρυχωρίη·

Συλοσῶν Σάμιος φίλος ἐγένετο τῷ Δαρείῳ τῷ τῶν Περσῶν βασιλεῖ,  
καὶ δι' αὐτοῦ τὴν ἐν Σάμῳ δυναστείαν παρέλαβε τελευτήσαντος  
Πολυκρίτου· ἐπεὶ δὲ πικρὸς καὶ χαλεπὸς ἥρχεν, ἐκλιπόντες τὴν  
νῆσον οἱ πλείους μετώκησαν ὅθεν ἡ παροιμία ἐκράτησεν.

101

Hdn. π. ἀκυρῷ. Boiss. *A.G.* 3. 263 τὸ δὲ γῆμαι τοῦ γήμασθαι  
διαφέρει . . . καὶ διασύρων τινὰ Ἀνακρέων ἐπὶ θηλύτητι·

. . . . καὶ θάλαμος ἐν ὁ  
ἐκεῖνος οὐκ ἔγημεν ἀλλ’ ἐγήματο.<sup>1</sup>

102

*E.M.* 522. 47 τὸ δὲ κυνίζα, ὡς λέγει Ἡρωδιανός, εἰ μὲν ἐπὶ<sup>2</sup>  
τοῦ φυτοῦ, συγκοπή ἔστι . . . εἰ δὲ ἐπὶ τοῦ παρεφθαρμένου καὶ  
ἔρρυπτωμένου, οὐ συγκοπή ἔστιν ἀλλ’ ἀπὸ τοῦ κυνύ· ἀφ’ οὗ κυνός  
ἡ φθορά· γίνεται κυνίζα, ὡς παρὰ Ἀνακρέοντι ἐν Ἰάμβοις.<sup>2</sup>

κυνίζῃ τις ἵδη καὶ πέπειρα γίνομαι  
σὴν διὰ μαργοσύνην.<sup>3</sup>

103

Zon. 1512 πανδοκεῖον . . . τὸν δὲ μοχλὸν ἐν τῷ χ καὶ  
Ἀττικὸν καὶ Δωριεῖς καὶ Ἰωνεῖς πλὴν Ἀνατρέοντος οὗτος δὲ μόνος  
σχεδὸν τῷ κ, Ζηνόδοτος δὲ <μόχλον>·

κοὺ μοκλὸν ἐν θύρησι διξῆσιν βαλὼν  
ἵσυχος κατεύδει.<sup>4</sup>

<sup>1</sup> ἐκεῖνος *E*: mss κεῖνος      <sup>2</sup> mss ιάμβω      <sup>3</sup> κυνίζῃ: mss  
also κυνίζη, but cf. Hesych. κυνίζοι      <sup>4</sup> θύρησι διξῆσιν *B*: mss  
οὔρησι δίξησι

<sup>1</sup> ascription not certain

<sup>2</sup> cf. Ammon. 37, Bach. *An.* 2.

# ANACREON

100<sup>1</sup>

*Select Proverbs:*

Thanks to Syloson there's plenty of room :

Syloson of Samos became friendly with the Persian king Darius, and through his means succeeded to the despotism at Samos on the death of Polycrates, but owing to the harshness of his rule most of the inhabitants emigrated. Hence the proverb.

101<sup>2</sup>

Herodian *On Incorrect Speech*: There is a difference between  $\gamma\hat{\eta}\mu\alpha\iota$  'to marry' and  $\gamma\hat{\eta}\mu\alpha\sigma\theta\alpha\iota$  'to give oneself in marriage, be married' . . . Anacreon, ridiculing a man for effeminacy, says :

and the chamber wherein he married not but was married.

102<sup>3</sup>

*Etymologicum Magnum*:  $\kappa\nu\acute{\nu}\zeta\alpha$ , according to Herodian, if it means the plant 'Fleabane,' is a shortening . . . but if it means 'spoilt or defiled' it comes from  $\kappa\nu\acute{\nu}\omega$  'to scratch'— whence  $\kappa\nu\acute{\nu}\oslash$  'the itch'—; compare Anacreon in the *Iambics*:

I am growing blear-eyed and big because of thy lechery.<sup>4</sup>

103

Zonaras [on  $\pi\alpha\delta\omega\kappa\epsilon\hat{\iota}\nu$  'inn']: . . . the form  $\mu\omega\chi\lambda\oslash\oslash$  'bolt' with a χ is used equally in Attic, Doric, and Ionic, save for Anacreon, who is practically alone in spelling it with a κ, though Zenodotus would change it to a χ:

He sleeps untroubled though he never drew bolt  
in his house-door.<sup>5</sup>

375, *Cod. Vind.* 205, *E.G.* 125. 4, *Eust.* 1678. 59      <sup>3</sup> cf.  
*Eust.* 1746. 13      <sup>4</sup> the subject is fem: the meaning 'blear-eyed' or 'with itching eyes' is more likely than 'defiled'  
<sup>5</sup> lit. double-door

# LYRA GRAECA

104

Hepl. 32 [π. ἰαμβικοῦ]: ἔστι δὲ ἐπίσημα ἐν αὐτῷ ἀκατάληκτα  
μὲν δίμετρα οὖν τὰ Ἀνακρέοντεια ὅλα ἄσματα γέγραπται.

Ἐρέω τε δηῦτε κούκ ἐρέω  
καὶ μαίνομαι κού μαίνομαι.

105

Ath. 10. 446 f [π. τοῦ πίνω]: καὶ σὺ οὖν, ὃ ἔταιρε, κατὰ τὸν  
Ἀλεξιν, ὃς ἐν Διδύμοις φησί· ‘Τούτῳ πρόπτει ἵνα καντὸς ἄλλῳ,  
καὶ γένηται ἡ παρ’ Ἀνακρέοντι καλουμένη ἐπίστιος· φησὶ γὰρ ὁ  
μελοποιός·

μηδ’ ὕστε κῦμα πόντιον  
λύλαζε τῇ πολυκρότῃ  
σὺν Γαστροδώρῃ καταχύδην  
πίνοντα τὴν ἐπίστιον.<sup>1</sup>

τοῦτο δ’ ἡμεῖς ἀνίσωμά φαμεν.

106

Hepl. 32 [π. ἰαμβικοῦ]: καταληκτικὸν δὲ δίμετρον τὸ καλού-  
μενον Ἀνακρέοντειον οὖν·

ὅ μὲν θέλων μάχεσθαι,  
πάρεστι γάρ, μαχέσθω.<sup>2</sup>

107

Prise. Metr. Ter. 3. 427. 20 Keil: Anacreon teste Helio-  
doro:

Ὥ οὐ ράνν’ ἀεὶ λίην, πολλοῖσι γὰρ μέλεις<sup>3</sup>  
hic iambus quartum<sup>4</sup> spondeum habet.

<sup>1</sup> i. e. ἐφέστιον sc. κύλικα      <sup>2</sup> for γάρ before imperative cf.  
31 and [Sim.] 46 Bgk.: mss πάρεστι      <sup>3</sup> B-Hoff. (= ἐραννέ):  
mss ὁρᾶν ἀεὶ κ.τ.λ.      <sup>4</sup> so ed. Gaisf, merum ed. Keil

## ANACREON

104

Hephaestion *Handbook of Metre* [on the iambic]: There are notable acatalectic forms of it, whether dimeters such as whole poems of Anacreon, for instance :

Lo ! I both love and love not, and am mad yet not mad.

105

Athenaeus *Doctors at Dinner* [on  $\pi\lambda\nu\omega$  ‘to drink’]: Then, my friend, to quote the *Twins* of Alexis ‘Drink you to this man and he to another’ and let us have what the lyric poet Anacreon calls a hearth-cup :

and babble not like a wave of the sea, while  
you quaff the bounteous hearth-cup with the jade  
Gastrodora<sup>1</sup>;

this is what we call the equalisation-cup.

106<sup>2</sup>

Hephaestion *Handbook of Metre* [on the iambic]: The catalectic dimeter is that known as Anacreontean, for instance :

He that will fight may fight if he will.

107

Priscian *The Metres of Terence*: According to Heliodorus, Anacreon has the line :

O ever too delightful one ! for many are they  
that love thee ;

where the iambic line has a spondee in the fourth place.

<sup>1</sup> prob. a comic perversion of *Metrodora* (Wil.)      <sup>2</sup> cf.  
Plot. 270, Sch. Ar. Pl. 302 (*Ἀνακρέοντας*), Sch. Heph.,  
Anacreont. 47. 8, Ox. Pap. 220. x. 6

# LYRA GRAECA

108

*E.M.* 514. 28 κινάκη· δ ἀκινάκης κινάκης παρὰ Σοφοκλεῖ· τὸ μὲν γὰρ Ἀνακρεόντειον χωρὶς τοῦ· τοῦ γράφεται· γέγονεν ἔκθλιψις τοῦ· καὶ κράσει τοῦ ω·

*τῷκινάκῃ*

ὡσπερ ὁ Ἀπολλον Ὁπολλον.

109

*E. Sorb.* ap. *E.M.* 159. 50 ἀστράβη· . . . εἰς Ἀνακρέυντα εἱρηται καὶ

*ἀστραφή*

καὶ ἐπὶ διχήματος ἐρ οὖ ἀσφαλῶς<sup>1</sup> καθῆνται.

110

Hesych.

*αὐτάγητοι*

ἀγάμεναι ἔαυτὰς καὶ θαυμαστῶς ἔχουσαι ἔαυτῶν· Ἱων Ἀλκμήνη· ἔνιοι δὲ αὐθάδεις. καὶ Ἀνακρέων οὕτω κέχρηται.

111

*E.M.* 385. 9 ἐσυνῆκεν· Ἀλκαῖος ἐσυνῆκεν· καὶ Ἀνακρέων

*ἐξυνῆκεν*

πλεονασμῷ.

112

Sch. Ar. Ach. 1133 διὰ τὸ θερμαίνειν οὖν τὸ στῆθος θωρήσσειν λέγουσιν τὸ μεθύειν καὶ

*ἀκροθώρηκας*<sup>2</sup>

τοὺς ἀκρομεθύσους ἐκάλουν· κέχρηται δὲ τῇ λέξει καὶ Ἀνακρέων· ἔστι δὲ Ἀττική.

<sup>1</sup> perh. ἀστραφῶς, an attempted derivation  
ἀκροθώρακας

<sup>2</sup> mss

# ANACREON

108

*Etymologicum Magnum* κινάρη ‘scimitar’: the form is κινάκης in Sophocles. The form used by Anacreon (is not parallel, for it) is written without the *i* (‘subscript’); there has been ecthlipsis or squeezing-out of the *i*, and with erasis of *ωα* the result is τώκινάκη

with his scimitar

as in ὥπολλον for ὥ' Απολλον ‘O Apollo.’

109

*Etymologicum Sorbonicum* ἀστρίβη . . . in Anacreon it occurs in the form ἀστραφή

saddle

and is used of a chair-saddle in which people sit securely.

110

Hesychius *Glossary* αὐτάγητοι: ‘self-admiring, self-marveling’ (women); Ion in the *Alemena*. Some authorities say it means

stubborn

and it is used so by Anacreon.

111

*Etymologicum Magnum* ἐσυνῆκεν: Alcaeus uses this form, and Anacreon ἐξυνῆκεν

he understood,

with pleonastic augment.

112<sup>1</sup>

Scholiast on Aristophanes: Because of its warming the breast the phrase ‘to put the corslet on’ is used meaning ‘to be drunk,’ and people slightly drunk were called

top-corsleted

an expression used by Anacreon. It is Attic.

<sup>1</sup> cf. Suid. θωρήξασθαι, Zon. 1068

# LYRA GRAECA

113

*E.G.* 339. 22 κορώνη . . . παρὰ τὸ καῦρον, ὃ σημαίνει τὸ κακόν· Ἀνακρέων

*κόρωνα βαίνων*

φησί.

114

Sch. Ap. Rh. 2. 127 [ἐπιπαμφαλόωντες]: πολλὰ ἐπιβλέποντες καὶ μετ' ἐνθουσιασμοῦ.

*παμφαλᾶν*

γὰρ τὸ μετὰ πτοιήσεως καὶ ἐνθουσιασμοῦ ἐπιβλέπειν, κέχρηται δὲ τῇ λέξει καὶ Ἰππῶναξ καὶ Ἀνακρέων.

115

Clem. Al. Paed. 3. 294 τὸ γὰρ ἀβροδίαιτον τῆς περὶ τὸν περίπατον κινήσεως καὶ τὸ

*σαῦλα βαίνειν*

ὡς φησιν Ἀνακρέων, κομιδῆ ἔταιρικά.

Ε'

ΕΛΕΓΕΙΩΝ

116

Ath. 11. 463 a [π. συμποσίων]: καὶ δὲ χαριεῖς δὲ Ἀνακρέων φησίν.

Οὐ φιλέω δὲς κριτῆρι παρὰ πλέω οἰνοποτάζων νείκεα καὶ πολεμὸν δακρυόεντα λέγει, ἀλλ’ ὅστις Μούσας τε καὶ ἀγλαὰ δῶρα Ἀφροδίτης<sup>1</sup>

συμμίσγων ἐρατῆς μνήσκεται εὐφροσύνης.

<sup>1</sup> E: mss Μουσέων τε καὶ ἀγ. δῶρος Ἀφροδίτης, impossible order

## ANACREON

113

*Etymologicum Gudianum*: κορώνη ‘crow’ . . . from καῦφος which means ‘bad’: compare Anacreon:

stepping with archèd neck

[*i. e.* haughtily].

114

Scholiast on Apollonius of Rhodes *Argonautica* [‘glancing fearfully over them’]: looking at them hard and excitedly; for παυφαλᾶν

to glance fearfully

is to look at excitedly, and is used by Hipponax and Anacreon.

115

Clement of Alexandria *The Schoolmaster*: For effeminacy of movement in walking about and

to go straddling-wise

in Anacreon’s phrase, are altogether marks of the harlot.<sup>1</sup>

Book V

ELEGIACS

116

Athenaeus *Doctors at Dinner* [on drinking-parties]: And the delightful Anacreon says:

I like not him who at his drinking beside the full mixing-bowl tells of strife and lamentable war, but rather one that taketh thought for delightsome mirth by mingling the Muses and the splendid gifts of Aphrodite.

<sup>1</sup> cf. Semon. 18 (Bergk), to whom the *fr.* possibly belongs

# LYRA GRAECA

117

Heph. 11 [π. κοινῆς συλλαβῆς]. ὅμως μέντοι καὶ ἐν ἔπεσιν εὑρίσκεται, ὡς παρὰ Θεοκρίτῳ . . . καὶ παρ' Ἀνακρέοντι ἐν Ἐλεγέσαις.

οὐδέ τι τοι πρὸς θυμόν, ὅμως γε μένω σ'  
ἀδοιάστως.<sup>1</sup>

118

[Long.] Subl. 31 . . .<sup>2</sup> θρεπτικώτατον καὶ γόνιμον τόδι  
Ἀνακρέοντος.

οὐκέτι Θρηϊκίης <πώλου> ἐπιστρέφομαι.<sup>3</sup>

ταύτη καὶ τὸ τοῦ Θεοπόμπου ἐτεῖνο ἐπαινετόν· διὰ τὸ ἀνάλογον ἔμοιγε σημαντικώτατα ἔχειν δοκεῖ . . . ‘δεινὸς ὁν’ φησιν ‘δ Φίλιππος ἀναγκοφαγῆσαι πράγματα’. ἔστιν ἄρ’ ὁ ἴδιωτισμὸς ἐνίστε τοῦ κόσμου παρὰ πολὺ ἐμφανιστικώτερον· ἐπιγυνώσκεται γὰρ αὐτόθεν ἐκ τοῦ κοινοῦ βίου, τὸ δὲ σύνηθες ἥδη πιστότερον.

119

Ath. 11. 460 c [π. ποτηρίων]. δ δὲ Ανακρέων ἔφη·  
οἰνοπότης δὲ πεποίημαι.

120

Maced. A.P. 10. 70 οὐδὲ γενοίμην | ἐσ κρίσιν ἡμετέρην πικρὸς  
Ἀριστοτέλης· | τὴν γὰρ Ἀνακρέοντος ἐπὶ πραπίδεσσι φυλάσσω |  
παρφασίν ότι

δεῖ φροντίδα μὴ κατέχειν.

121

Hyg. Astr. 2. 2 hac etiam de causa nonnulli Lyram, quae proxima ei signo (Engonasin) est collocata, Thesei esse

<sup>1</sup> μένω σ' B: miss μὲν ὡς      <sup>2</sup> 4 leaves missing      <sup>3</sup> πώλου B

## ANACREON

117

Hephaestion *Handbook of Metre* [on 'common' syllables]: It is also found in epic metres, for instance in Theocritus . . . and in Anacreon's *Elegiacs*:

Neither is it a thing to your mind, but nevertheless I await you without doubting.

118

[Longinus] *On the Sublime*: . . . Most productive and fruitful [of such an effect ?] is this of Anacreon :

I care no more for the Thracian <filly.><sup>1</sup>

In this respect too this phrase of Theopompus is worthy of praise—it seems to me the analogy makes it most impressive—: 'Philip being adept at eating circumstances as a duty.' You see that the homely phrase is sometimes far more vivid than the embellishment ; for it is immediately recognised from everyday life, and we are quicker to believe a thing when it is familiar to us.

119

Athenaeus *Doctors at Dinner* [on cups]: And Anacreon says:

and I am become a wine-bibber.

120

Macedonius : . . . nor would I like rigid Aristotle sit in judgement on myself ; for 'tis the counsel of Anacreon that I keep in mind—

let not Care restrain.

121

Hyginus *Astronomics*: For this reason it is said by some authorities that the Lyre, which comes next to that constellation, is the lyre of Theseus, for among his manifold

<sup>1</sup> emendation uncertain

## LYRA GRAECA

dixerunt, quod ut eruditus omni genere artium lyram quoque didicisse videbatur. idque et Anacreon dicit:

*ἀγχοῦ δ' Λιγείδεω Θησέος ἐστὶ λύρη.*

122

Eust. 1329. 34 καὶ μὴν δὲ Ἀνακρέων τὴν τοιαύτην οὐ πάνυ σφυδρῶς ἀλλὰ περιεσκεμμένως πανδοσίαν ὡνείδισε καὶ λεωφόρων καὶ πολύμυνον.

Suid. μυσάχιη· ἡ πόρνη παρὰ Ἀρχιλόχῳ . . . Ἀνακρέων δὲ πανδοσίαν καὶ λεωφόρων καὶ μανιότηπον.

e.g. Πανδοσίη, πολύμυνε, λεωφόρε, μηλιγόκηπε<sup>1</sup>

123

Hesych.

*Αἰθοπίης παῖδα*<sup>2</sup>

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

124

Sch. II. 19. 21 [τὰ μὲν ὅπλα θεὸς πόρεν, οἵτινες | ἵργοι ἔμεν ἀθανάτων, μηδὲ βρότου ἄνδρα τελέσσαι]: ἐν ἑαυτῷ τὸ πρᾶγμα τὴν ὑπερβιλῆν ἔχον ὑπεροχῆν οὐκ ἐπιδέχεται μείζοια. καὶ Ἀνακρέων.

*κωμάζει δὲ ὡς Δεόνυσος*<sup>3</sup>

αὐτὸν αὗτῷ συγκρίνας.

<sup>1</sup> E: for μηλιγότηπε cf. Ar. *Lys.* 155, Theocr. 27, 49: μανιόκηπε in the meaning proposed (presuming an adj. μάνιος) is perh. unlikely in A.      <sup>2</sup> L, cf. Sa. 143: mss αἰθοπεῖς π.

<sup>3</sup> Maass: mss δὲ ὡς ἦν δεῖ Διόνυσος

## ANACREON

accomplishments he seems to have been skilled in the lyre.  
And Anacreon says the same :

The lyre is near to Aegid Theseus.<sup>1</sup>

### 122<sup>2</sup>

Eustathius on the *Iliad*: Moreover Anacreon calls such a woman quite coolly 'all-given' and 'people-trodden,'<sup>3</sup> and 'sung-of-many.'

Suidas *Lexicon μυσάχνη*: 'harlot' in Archilochus . . . Anacreon calls her 'all-given' and 'people-trodden,' and (mad-tail?<sup>4</sup>)

e. g. All-given, sung - of - many, people-trodden,  
apple-orchard

### 123

Hesychius *Glossary*:

Son of Aethopia

that is 'Dionysus'; Anacreon. Some authorities say that Aethopia means 'wine,' others 'Artemis.'<sup>5</sup>

### 124

Scholiast on the *Iliad* ['the arms the God hath given are such as the work of immortals should be and as no mortal man should have made']: Since the fact is of its nature an hyperbole it admits of no extension; compare Anacreon;

he revels as Dionysus revels

where Dionysus is compared with himself.

<sup>1</sup> Mein, perh. rightly ascribes this line to a later Anacreon who wrote *Astronomica*      <sup>2</sup> cf. Ibid. 1921. 61 (where all four are given), 1088. 38, 862. 45, 1572. 13 (where *μεν.* is ascribed to a comic poet)      <sup>3</sup> epithet of a highway      <sup>4</sup> see opp.      <sup>5</sup> cf. Sappho 143

# LYRA GRAECA

125

Ath. 1. 11f [π. τροφῶν]: παρ' ὅλην δὲ τὴν συνουσίαν παρεκέντο αἱ (Τηλεμάχου) τράπεζαι πλήρεις, ὡς παρὰ πολλοῖς τῶν βαρβάρων ἔτι καὶ νῦν ἔθος ἐστί

κατηρεφέες παντοίων ἀγαθῶν<sup>1</sup>  
κατὰ Ἀνακρέοντα.

126

Greg. in Hermog. Rh. Gr. 7. 1256 Walz αἰσχρῶς μὲν κολακεύει τὴν ἀκοὴν ἐκεῖνα, ὅσα ἐστὶν ἐρωτικά· οἶον τὰ Ἀνακρέοντος, τὰ Σαμφοῖς· οἶον γάλακτος λευκοτέρα, ὕδατος ἀπαλωτέρα, πηκτίδων ἐμμελεστέρα, ἵππου γαυροτέρα, ρόδων ἀβροτέρα, ἴματίου ἑάνου μαλακωτέρα, χρυσοῦ τιμιωτέρα.

127<sup>2</sup>

Hesych.

*ἄμιθα*

ἔδεσμα ποιὸν καὶ ἄρτυμα· ὡς Ἀνακρέων.

128

Eust. 1538. 50 [Od. 5. 313] ὅθεν

*ἀνηλατος*

φασὶ παρ' Ἀνακρέοι τι δὲ ἀπειθῆς, ἀπὸ ὑποζυγίων.

129

Ath. 4. 182f τὸν γὰρ βίρωμον καὶ βάρβιτον, ὥν Σαπφὼ καὶ Ἀνακρέων μνημονεύουσι, καὶ τὴν μάγαδιν καὶ τὰ τρίγωνα καὶ τὰς σαμβύκας ἀρχαῖα εἶναι.

<sup>1</sup> perh. τράπεζαι | παντοίων ἀγαθῶν κεῖντο κατηρεφέες E  
<sup>2</sup> cf. Heysch. σαμίθη

## ANACREON

125

Athenaeus *Doctors at Dinner* [on meals]: Telemachus' tables remained before the guests full during the whole of the entertainment as is still the custom among many Barbarian nations,

overspread with all manner of good things  
as Anacreon says.<sup>1</sup>

126<sup>2</sup>

Gregorius on Hermogenes: The ear is improperly flattered by this figure when it is erotic in character, I mean as it is used by Sappho and Anacreon; for instance 'as white as milk,' 'as soft as water,' 'as tuneful as the lyre,' 'as skittish as a mare,' 'as delicate as a rose,' 'as soft as a fine robe,' 'as precious as gold.'<sup>3</sup>

127

Hesychius *Glossary*: ἄμιθα:—a kind of eatable or sauce mentioned by Anacreon.

128

Eustathius on the *Odyssey*: Whence is said to come Anacreon's use of ἀνήλατος to mean:

disobedient,

from beasts of burden.

129<sup>4</sup>

Athenaeus *Doctors at Dinner* [on stringed instruments]: The *barōmus* and the *barbitus* mentioned by Sappho and Anacreon, as well as the *majadis* and the *trigōnon* and the *sambuca*, are all ancient.

<sup>1</sup> cf. *Od.* 1. 138      <sup>2</sup> cf. *Sa.* 59      <sup>3</sup> the adjectives are fem.  
<sup>4</sup> cf. *Ibid.* 175 d.

# LYRA GRAECA

130

Poll. 3. 50 Ἀνακρέων δὲ

*δίτοκον*

*τὴν δὲ τεκοῦσαν.*

131

Ibid. 3. 98 μετοχαὶ δὲ τέρπων ἀλλὰ καὶ ἔτερψεν· τὸ γὰρ  
ἥδων Ἰωνικὸν καὶ τὸ

*η̄σε*

σπάνιον μὲν παρ' ἡμῖν, Ἀνακρέων δὲ αὐτὸν εὔρηκεν, Ἰων καὶ ποιητὴς  
ἀνήρ.

132

Poll. 5. 96 [π. τὰ κεφαλῆς κοσμήματα γυναικεῖα]. σὺ δ' ἀν  
προσθείης . . . καὶ

*κάλυκας*

παρ' Ομήρου τε καὶ Ἀνακρέοντος.

133

Ibid. 2. 103 πτύσμα . . . τὰ δὲ ἀπ' αὐτοῦ ὀνόματα πτύειν,  
ἀποπτύειν, καταπτύειν, κατάπτυστον, ἀπόπτυστον. Ἀνακρέων δὲ  
καὶ

*καταπτύστην*

εὕρηκε.

134

Sch. Aesch. Pers. 42 [Ἄρρεδιαιτων Λύδων]. ἀβροδίαιτοι δὲ  
οὗτοι ὅθεν καὶ τὸ παρὰ Ἀνακρέοντι·

*Λυδοπαθεῖς τινες*

ἀντὶ τοῦ ἡδυπαθεῖς.

## ANACREON

130

Pollux *Vocabulary*: Anacreon uses δίτοκος to mean her  
that has twice brought forth

131

The Same: The participles are τέρπων ‘pleasing’—and there is the aorist ἐτέρψεν ‘he pleased’—; ἥδων ‘pleasing,’ which is Ionic; and the aorist ἤσε

he pleased

though rare with us, occurs in Anacreon who was an Ionian and a poet.

132

The Same [on women's head-adornments]: And you might add . . . the

flower-cups

used by Homer and Anacreon.

133

The Same: πτύσμα ‘spittle’ . . . the words that come from it are πτύειν ‘to spit,’ ἀποπτύειν ‘to spit out,’ καταπτύειν ‘to spit upon,’ κατάπτυστος ‘contemptible,’ ἀπόπτυστος ‘detestable’; Anacreon uses the separate feminine form καταπτύστη

contemptible

134<sup>1</sup>

Scholiast on Aeschylus [‘soft-living Lydians’]: They live softly, whence Anacreon’s phrase:

Lydian-like persons

meaning ‘luxurious.’

<sup>1</sup> cf. Ath. 15. 690 c, Eust. 1144. 14

LYRA GRAECA

135

Str. 14. 633 [π. Ἰωνίας]. Τέω δὲ Ἀθάμας μὲν πρότερον  
(ἔκπιστεν), διόπερ  
Ἀθαμαντίδα  
καλεῖ αὐτὴν Ἀνακρέων.

136

Poll. 6. 21 ἀπὸ δὲ οἴνου . . . καὶ οἰνοπότης καὶ  
οἰνοπότις  
γυνή ὡς Ἀνακρέων.<sup>1</sup>

137

Ibid. 6. 23 καὶ  
οἰνηρὸς θεράπων  
παρὰ Ἀνακρέοντι.

138

Hesych. γυναικες εἱλίποδες . . . καὶ Ἀνακρέων  
πλέξαντες μηροῖς πέρι μηρούς<sup>2</sup>

139

Sch. Ap. Rh. 3. 106 [τῆς δ' Ἡρη ῥαδινῆς ἐπεμάσσατο χειρός].  
ῥαδινῆς· τρυφερῆς, Ἀνακρέων δὲ ἐπὶ τάχους ἔταξε τὸ ῥαδινόν.  
ῥαδινοὺς πώλους

140

Choer. 2. 555 σημειούμεθα παρὰ τῷ ποιητῇ τό· ‘τά μοι  
ἥρυπτωμένα κεῖται’ (Od. 6. 59) . . . καὶ τό  
ρεραπισμένα νῶτα<sup>3</sup>  
παρὰ τῷ Ἀνακρέοντι.

<sup>1</sup> cf. 119      <sup>2</sup> B: mss περὶ μηροῖσι παρὰ μηρόν  
-μένα (ορ -μένος) νῶ, -μένω νώτω (ορ -τον), -μένων ωτῶν

<sup>3</sup> mss

# ANACREON

135

Strabo *Geography* [on Ionia]: The first founder of Teos was Athamas, and that is why Anacreon calls it

Athamantid

136

Pollux *Vocabulary*: From *oīros* ‘wine’ . . . *oīnopōtrēs* ‘wine-bibber,’ and *oīnopōtrēs*

wine-bibbing woman

in Anacreon.

137

The Same : And

wine-server

in Anacreon.

138

Hesychius *Glossary* : *γυναικες εἰλίποδες* ‘shambling women’ . . . and Anacreon says :

twining thigh with thigh

139

Scholiast on Apollonius of Rhodes *Argonautica* [‘Hera clasped her soft hand’]: *φαδινῆς* ‘soft, tender’; but Anacreon uses it to mean ‘swift’,<sup>1</sup>:

slender colts

140<sup>2</sup>

Choeroboscens on Theodosius *Canons* : We remark in Homer the phrase ‘the soiled clothes which I have by me’ . . . and in Anacreon

befloggèd back

<sup>1</sup> the explanation is hardly correct      <sup>2</sup> cf. Bek. *An.* 3.  
1287, Cram. *A.O.* 4. 415. 4, 185. 17, Hdn. Ald. *Corn.* 194,  
Sch. *Od.* 6. 59

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141

Serv. Verg. *Aen.* 11. 550 ['caroque oneri timet']: Anacreon  
 φόρτον ἔρωτος,<sup>1</sup>

id est onus amoris.

142

Sch. Ap. Rh. 1. 789 [καλῆς διὰ παστάδος] . . . καλῆς δὲ  
 ἥτις δτι βασίλεια τὰ οἰκήματα ἦ δτι ἔρωτικά· τοιαῦτα γὰρ τὰ τῶν  
 ἔρωμένων. ὡς καὶ Ἀνακρέων ἐπὶ ἔρωμένης φησίν. . . .

143

Poll. 6. 107 Ἀνακρέων δὲ καὶ μύρτοις στεφανοῦσθαι φησι καὶ  
 κυριάννοις καὶ λύγῳ<sup>2</sup> καὶ Ναυκρατίῃ<sup>3</sup> στεφάνῳ· σάμψυχος οὗτος  
 ἦν· καὶ ἀνήτῳ, ὡς καὶ Σαπφώ καὶ Ἀλκαῖος.

144

Him. *Or.* 3. 3 [πρὸς Βασίλιον]: Χαῖρε φίλον φάσι χαρίεντι  
 μειδίδον προσώπῳ μέλος γάρ τι λαβὼν ἐκ τῆς λύρας εἰς τὴν σὴν  
 ἐπιδημίαν προσάσσουαι, ὥδεως μὲν ἀν πείσας καὶ αὐτὸς τοὺς λόγους  
 λύραν μοι γενέσθαι καὶ ποίησιν, ἵνα τι κατὰ σοῦ νεανιεύσωμαι,  
 ὅποιον Σιμωνίδης ἡ Πίνδαρος κατὰ Διονύσου καὶ Ἀπόλλωνος. ἐπει  
 δὲ ἀγέρωχοι τε ὄντες καὶ ὑψαυχένες ἄφετοι τε καὶ ἔξω μέτρων  
 ἀθύρουσιν, ὀλίγα παρακαλέσας τὴν ποίησιν δοῦναί μοι τι μέλος  
 Τήϊον· ταύτην γὰρ φιλῶ τὴν Μουσαν· ἐκ τῶν ἀποθέτων τῶν  
 Ἀνακρέοντος τοῦτόν σοι φέρων τὸν ὕμνον ἔρχομαι, καί τι καὶ αὐτὸς  
 προσθεὶς τῷ ἄσματι· <sup>7</sup>Ω φάσις Ἐλλήνων καὶ τῶν δσοι Παλλάδος  
 ἱερὸν δάπεδον Μουσάων τε ἄλση νεμόμεθα . . .

<sup>1</sup> B, cf. *Batr.* 78, Nonn. 4. 118: mss φορτίον ἔρ.      <sup>2</sup> B, cf. 45: mss αὐτῷ      <sup>3</sup> cf. 95

<sup>1</sup> Europa on the bull?      2 quotation apparently lost  
 208

## ANACREON

141

Servius on the *Aeneid* ['and fears for his dear burden' Camilla]: Compare Anacreon:

a burden of love<sup>1</sup>

142

Scholiast on Apollonius of Rhodes *Argonautica* ['through the beautiful sleeping-chamber']: . . . 'beautiful' either because the room was royal, or because it was connected with love; for that is how we speak of what belongs to our belovèd. So Anacreon of the woman he loved. . . .<sup>2</sup>

143

Pollux *Vocabulary*: According to Anacreon they used to crown themselves with myrtle, and coriander, and willow; and with the wreath of Naueratis, which was marjoram; and also with anise, which is mentioned both by Sappho and by Alcaeus.

144

Himerius *Declamations* [to Basilius]: Hail! dear light that smilest with so fair a face; for I will take a tune from the lyre to sing in honour of your visit, and though I would rather prevail upon the actual words to be my lyre and poesy so that I might sing you some wanton thing such as Simonides or Pindar sang to Dionysus and Apollo, I will content myself, since the words are proud and haughty and unmanageable and frisk it outside the limits of metre, with inviting Poesy to give me some tune of Teos, which is a Muse I love, and bring you this song of praise from the stores of Anacreon,<sup>3</sup> adding to it something of my own: O light of Greece and of all us who dwell in the holy plain of Pallas and the groves of the Muses . . .

<sup>3</sup> or omit as a gloss 'from the rejected or apocryphal poems of A.'

145

Ibid. 4. 3 [πρὸς Κερβώνιον]. φέρε οὖν, ἐπειδὴ καὶ ἡμᾶς, ὁ παῖδες, ὥσπερ τις θεός, δῆε δὲ ἀνὴρ φαίνει, οἵους ποιηταὶ πολλάκις εἰς ἀνθρώπων εἶδη μορφάς τε πυκίλας ἀμείβωντες πόλεις τε εἰς μέσας καὶ δήμους ἄγουσιν ‘ἀνθρώπων ὑβριν τε καὶ εὐνομίην ἐφορῶντος,’<sup>1</sup> οἵαν “Ομηρος μὲν Ἀθηνᾶν, Διόνυσον δὲ Ἀνακρέων Εὐριπίδης τε ἔδειξεν . . .”

146

Zenob. *Paroem.* 1. 123 Μέγα φρονεῖ μᾶλλον ἢ Πηλεὺς ἐπὶ τῇ μαχαίρῃ μέμνηται ταύτης Ἀνακρέων· καὶ Πίνδαρος ἐν Νεμεονίκαισι φασὶ δὲ αὐτὴν ὑπὸ Ἡφαίστου γενομένην δῶρον Πηλεῖ σωφροσύνης ἐνεκα παρὰ θεῶν δυθῆναι. ἢ χράμενος πάντα κατέρθουν καὶ ἐν ταῖς μάχαις καὶ ἐν ταῖς θῆραις.

147

Fulg. *Myth.* 1. 25: Iuppiter enim, ut Anaereon antiquissimus auctor scripsit, dum adversus Titanas, id est Titani filios qui frater Saturni fuerat, bellum adsumeret et sacrificium Caelo fecisset, in victoriae auspicium aquilae sibi adesse prosperum vidi volatum. Pro quo tam feliei omine, praesertim quia et victoria consecuta est, in signis bellicis sibi aquilam auream fecit, tutelaque suae virtuti dedicavit, unde et apud Romanos huiuscmodi signa traeta sunt.

148

Sch. Hor. *Od.* 4. 9. 9 [nec si quid olim lusit Anaereon | delevit aetas]: Anaereon satiram scripsit, amicus Lysandri.<sup>2</sup> alii dico quod scripsit Circen et Penelopen ‘in uno laborantes.’

<sup>1</sup> *Od.* 17. 487: miss herec ἐφέποντας

<sup>2</sup> perh. *in inimicum Lysandrum*

<sup>1</sup> cf. Ars. 351, *Paroem.* Miller *Mél.* 366

<sup>2</sup> perh. belongs

## ANACREON

145

The Same [to Cerbonius]: Come then, my children, since this man illuminates us like a God such as poets clothe in mortal guise and various shapes and bring into towns and cities 'to note the lawlessness or orderliness of man,' such as Homer makes Athena, and Anacreon and Euripides make Dionysus . . .

146<sup>1</sup>

Zenobius *Proverbs*: 'Prouder than Peleus of his sword':—this proverb is mentioned by Anacreon and by Pindar in his *Nemours* (4. 95); it is said that the sword was made by Hephaestus and given to Peleus by the Gods because of his virtuous behaviour, and by using it he always succeeded whether in battle or the chase.

147

Fulgentius *Mythologies*: For according to Anacreon, a most ancient authority, when Zeus took arms against the Titans—that is the sons of Titan brother of Saturn or Cronus—and had made sacrifice to Heaven, he saw an eagle fly in such a way as to make a favourable omen of his victory; and for this happy augury, and the more because it was followed by victory, he made a golden eagle upon his war-standards, and consecrated it as a protection to his valour; whence are derived the Roman standards of the like sort.<sup>2</sup>

148

Seholiast on Horace ['nor has Time destroyed the playful work of old Anaereon']: Anacreon wrote a satire (on his enemy Lysander?). Some authorities say that he wrote the story of Circe and Penelope 'loving the same man.'<sup>3</sup>

to a later Anacreon      <sup>3</sup> Hor. Od. 1. 17. 18 *et fide Teia | diees laborantes in uno | Penlopen ritreamque Circen*; A. evidently wrote a well-known poem on this theme

# LYRA GRAECA

149

A.P. 7. 226 Ανακρέοντος Τηΐου εἰς Ἀγάθωνα στρατιώτην ἐν  
Αβδήροις.

Ἄβδήρων προθαυόντα τὸν αἰνοβίην Ἀγάθωνα  
πᾶσ' ἐπὶ πυρκαϊῆς ἥδ' ἐγόησε πόλις.<sup>1</sup>  
οὕτινα γὰρ τοιόνδε νέων ὁ φιλαίματος Ἀρης  
ἥναρισε στυγερῆς ἐν στροφάλιγγι μάχης.

150

Ibid. 7. 160 εἰς Τιμόκριτον ἀριστείσαντα· Ἀνακρέοντος.

Κάρτερος ἐν πολέμοις Τιμόκριτος, οὗ τόδε  
σῆμα.

"Ἀρης δ' οὐκ ἀγαθῶν φείδεται ἀλλὰ κακῶν.

151

Ibid. 6. 134 ἀνάθημα Ἀνακρέοντος.

Ἡ τὸν θύρσον ἔχονσ' Ἐλικωνιάς, ἡ τε παρ'  
αὐτὴν

Ξανθίππη, Γλαύκη τ' ἡ 'σ σχερὸν<sup>2</sup> ἐρχομένη  
ἐξ ὄρεος χωρεῦσι, Δεωνύσῳ δὲ φέρουσι  
κισσὸν καὶ σταφυλὴν πίονα καὶ χίμαρον.<sup>3</sup>

152

Ibid. 135 ἀνάθημα τῷ Διὶ παρὰ Φειδόλᾳ· τοῦ αὐτοῦ.

Αὕτα Φειδόλᾳ ἵππος ἀπ' εὐρυχόροιο Κορίνθου  
ἀγκειται Κρονίδᾳ μνᾶμα ποδῶν ἀρετᾶς.<sup>4</sup>

<sup>1</sup> Wakefield: mss ἐβδ. π.      <sup>2</sup> E (Thewrewk θ' ἡ 'σ): mss εἰς χορὸν, ἡ σχεδὸν: B ἐισχερὼ      <sup>3</sup> mss Διωνύσῳ      <sup>4</sup> αὕτα E, cf. Paus: mss οὗτος

<sup>1</sup> cf. Suid. προθαυόντα, ἥναρισεν      <sup>2</sup> this and the following inscriptions must have either formed part of a collection

## ANACREON

149<sup>1</sup>

*Palatine Anthology*<sup>2</sup>: Anacreon of Teos on the soldier Agathon, at Abdera :

The doughty Agathon who died for Abdera, was mourned at his pyre by all this town ; for blood-loving Ares never slew in the whirl of hateful battle such a youth as he.

150

The Same : On Timocritus for distinguished valour ; by Anacreon :

This is the tomb of Timocritus, a staunch man in the wars ; for it is the craven, not the brave, that are spared by Ares.

151

The Same : A dedication ; by Anacreon :

She with the thyrsè is Heliconias, she next her Xanthippè, and she that is joining the others Glauçè : and they come from the hill with ivy and a fat bunch of grapes and a kid for Dionysus.<sup>3</sup>

152

The Same : A dedication to Zeus by Pheidolas ; by the same :

This mare of Pheidolas from spacious Corinth is set up as a memorial of the prowess of her legs.<sup>4</sup>

of A.'s works made by himself, or been collected from later unsigned monuments ; if the latter, they are not certainly his <sup>3</sup> title of dedicatory picture or plaque <sup>4</sup> cf. Paus. 6. 13. 5 ἡ Πίπος . . . ὄνομα μὲν . . . ἔχει Αὔρα, 'the mare's name was *Breeze*' ; she lost her rider and won by herself

LYRA GRAECA

153

Ibid. 136 ἀνάθημα τοῦ αἰτοῦ·

Πρηξιδίκη μὲν ἔρεξεν, ἐβούλευσεν δὲ Δύσιγρις  
εἶμα τόδε· ξυνὴ δ' ἀμφοτέρων σοφίη.

154

Ibid. 137 ἀνάθημα τῷ Ἀπόλλωνι παρὰ Ναυκράτους τοῦ αὐτοῦ·

Πρόφρων, ἀργυρότοξε, δίδου χάριν Αἰσχύλου  
νιῷ

Ναυκράτει εὐχώλας τάσδ' ὑποδεξάμενος.

155

Ibid. 138 τοῦ αὐτοῦ.<sup>1</sup>

Πρὶν μὲν Καλλιτέλης μ' ἴδρυσατο· τόνδε δ'  
ἐκείνους  
ἔκγονοι ἐστήσαντ' οῖς χάριν ἀντιδίδουν.<sup>2</sup>

156

Ibid. 139 ἀνάθημα παρὰ Πραξαγόρα τοῦ αὐτοῦ.

Πραξαγόρας τύδε δῶρα θεοῖς ἀνέθηκε Λυκαίου  
νιός· ἐποίησεν δ' ἔργον Ἀναξαγόρας.

157

Ibid. 140 ἀνάθημα παρὰ Μελάνθου τῇ Σεμέλῃ τοῦ αὐτοῦ.

Παιδὶ φιλοστεφάνῳ Σεμέλας <μ'> ἀνέθηκε  
Μέλαινθος  
μνᾶμα χόρου νίκας νιός Ἀρηφίλου.<sup>3</sup>

<sup>1</sup> lemma adds (incorrectly) δμοίως i. e. ἀνάθημα τῷ Ἀπόλλωνι

<sup>2</sup> ἐστήσαντ': miss ἐστασαν, stone ἐστησαν      <sup>3</sup> μ' Heck:  
φιλοστεφάνῳ Barnes: miss νιόν

## ANACREON

153<sup>1</sup>

The Same : A dedication ; by the same :

This robe was made by Praxidicè and designed by Dysēris : the art of it is common to them both.

154

The Same : A dedication to Apollo by Naucrates ; by the same :

Lord of the Silver Bow, hearken to these prayers,  
and give thy gracious thanks to Naucrates son of  
Aeschylus.

155

The Same : By the same :

I was first set here in effigy by Calliteles ; this  
later image of me is put up by his children, to whom  
give thou thanks.<sup>2</sup>

156<sup>3</sup>

The Same : A dedication by Praxagoras ; by the same :

These gifts to the Gods are the offering of  
Praxagoras son of Lycaeus, and the work of  
Anaxagoras.

157

The Same : A dedication by Melanthus to Semelè ; by the same :

I was set up to the garland-loving son of Semele  
by Melanthus son of Areïphilus in memory of the  
victory of his chorus.

<sup>1</sup> cf. Suid. *εἰμια*, Sim. 24      <sup>2</sup> a herm with what appears to  
be an incorrect restoration (omitting  $\mu'$ ) of this inscr., in  
letters dating 460–445, has been found at Athens, *C.I.A.* 1.  
381      <sup>3</sup> cf. Paus. 5. 23. 3

LYRA GRAECA

158

Ibid. 141 ἀνάθημα τῷ Ἀθηνᾷ τοῦ αὐτοῦ.

Ρυσαμένη Πύθωνα δυσηχέος ἐκ πολέμου  
ἀσπὶς Ἀθηναίας ἐν τεμένει κρέμαμαι.<sup>1</sup>

159

Ibid. 142 ἀνάθημα τῷ Διονύσῳ τοῦ αὐτοῦ.

Σάν τε χάριν, Διόνυσε, καὶ ἀγλαὸν ἀστεῖ κόσμον  
Θεσσαλίας μ' ἀνέθηκ' ἀρχὸς Ἐχεκρατίδας.

160

Ibid. 143 ἀνάθημα τῷ Ἑρμῇ παρὰ Τιμώνακτος· τοῦ αὐτοῦ.

Εὔχεο Τιμώνακτι θεῶν κήρυκα γενέσθαι  
ἥπιον, ὃς μ' ἔρατοῖς ἀγλαῖῃν προθύροις  
Ἐρμῇ τε κρείοντι κατέσσατο· τὸν δ' ἐθέλοντα  
ἀστῶν καὶ ξείνων γυμνασίῳ δέχομαι.

161

Ibid. 6. 346 Ἀνακρέοντος.

Τελλίᾳ ἴμερόεντα βίον πόρε, Μαιάδος νίέ,  
ἀντ' ἔρατῶν δώρων τῶνδε χάριν θέμενος.  
δὸς δέ μιν εὐθυδίκων Εὐωνυμέων ἐνὶ δήμῳ  
ταιέιν αἰῶνος μοῖραν ἔχοντ' ἀγαθῆς.<sup>2</sup>

<sup>1</sup> *B* sugg. cf. *A P.* 6. 264. 2: mss. -ται      Ἀθηναίας Stadtum:  
mss. -ης                    <sup>2</sup> Τελλίᾳ Reis: mss. τε λαιατ: *B* Τέλλιδι      ἀγαθῆς  
Barnes: mss. -ην

## ANACREON

158<sup>1</sup>

The Same : A dedication to Athena ; by the same :

I who hang here in the precinct of Athena am the shield which brought Python safe home from ill-sounding war.

159

The Same : A dedication to Dionysus ; by the same :

To thy honour, Dionysus, and as a fine adornment of the city was I set up by Echecratidas lord of Thessaly.<sup>2</sup>

160

The Same : A dedication to Hermes by Timōnax ; by the same :

Pray you that the Herald of the Gods be kind to Timonax, who set me up to the Lord Hermes as an adornment of the pretty porch ; I receive into my gymnasium any who will come, friend or stranger.

161

The Same : Anacreon :

In gratitude for these pretty gifts, O Son of Maia, send Tellias a life to be desired, and grant he may dwell among the upright-ruling people of Euonymia<sup>3</sup> enjoying the lot of happy days.<sup>4</sup>

<sup>1</sup> cf. Suid. δυσηχίς      <sup>2</sup> cf. Thuc. I. 111      <sup>3</sup> a deme of Attica      <sup>4</sup> inscr. for a statue of Hermes (set up by a resident-alien outside his house, Wil.)

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162

Ibid. 7. 263 εἰς Κλεηνο, ἴδην τα ἡγήσαντα· Ἀνικέ, ἐοιτος Τητίου·

Καὶ σέ, Κλεηνορίδη, πόθος ὥλεσε πατρίδος αἴης  
θαρσήσαντα Νότου λαίλαπι χειμερίῃ.  
ώρη γάρ σε πέδησεν ἀνέγγυος· ὑγρὰ δὲ τὴν σὴν  
κύματ' ἀπ' ἴμερτὴν ἔκλυσεν ἡλικίην.

163

Bek. *An.* 1. 373. 28

*ἀκταινῶσαι*

ἀντὶ τοῦ ὑψῶσαι καὶ ἐξῆραι ταὶ μετεωρίσαι πεποίηται δὲ οὕτως·  
ἔστι δένδρον δικαλεῖται ἀκτῆ ἀρ' οὖν τὰ ἀκόντα τέμνεται. οὕτας  
'Ανακρέων.

164

Eust. 932. 1 [II. 13. 281 ἐπ' ἀμφιτέρων πόδας ἵζει]. καὶ ὅτι  
τοὺς οὕτως ἴζοντας ἐπ' ἀμφοτέρους πόδας καὶ γονυκρότους τηνι-  
καῖτα δριμέως ἔστι προσειπεῖν, καθὼς καὶ οἱ παλαιοὶ δηλοῦσιν, ἐν  
οἷς φασιν ὅτι

*γονύκροτοι*

οἱ βλαισοί· 'Ανακρέων δὲ κέχρηται ἐπὶ δειλῶν.

165

Ap. *Adv.* Bek. *An.* 2. 572. 14 τούτοις δὴ ἐτιστήσας δι-  
Τρύφων ἐξήτει περὶ τοῦ μεγαλωστί,

*ἱρωστί*

παρὰ 'Ανακρέοντι.

<sup>1</sup> perh. to be ascribed to Leonidas of Tarentum

<sup>2</sup> this

## ANACREON

162

The Same : On Cleenorides lost at sea ; by Anacreon<sup>1</sup> :

Thou too, Cleenorides, didst put thy trust in the  
wintry blast of the Southwind and wast slain by thy  
love of thy home ; for the season with whom is no  
covenanting had kept thee fast, and now the wet  
waves have washed away thy pleasant youth.

163

Bekker *Inedita* : ἀκταινῶσαι

to uplift

meaning to raise, to lift, to elevate ; and it is formed thus :—  
there is a tree called ἀκτέα or ἀκτῆ ‘elder,’ from which they  
make darts<sup>2</sup> ; so Anacreon.

164

Eustathius on the *Iliad* [‘sits on both feet’] : because  
people who sit thus on both feet can be called sarcastically  
knock-kneed, as is shown by the ancient writers where they  
say that crooked-legged people are

knoek-kneed

but Anacreon uses the word of cowards.

165<sup>3</sup>

Apollonius *Adverbs* [on adverbs in -στὶ] : With this in view  
Tryphon investigated the forms μεγαλωστὶ ‘greatly’ and  
ἰρωστὶ

saeredly

in Anacreon.

derivation is doubtful      <sup>3</sup> cf. Sch. *Il.* 18. 23, Semon. 24  
(Bergk), to whom it perhaps belongs

# LYRA GRAECA

166

Eust. 1654. 17 ἔστι φῶ τὸ λέγω, οὗ μετοχὴ ἀόριστος φάσας·  
ὡς κλῶ κλάσας· καὶ συγκοπῇ φάσ, οὗν . . . ὥσπερ καὶ  
*κλάσ*  
φησὶ (Ἑρακλείδης) παρὰ Ἀνακρέοντι.

167

E.M. 707. 50 καὶ

*σαλαιζεῖν*<sup>1</sup>

Ἀνακρέων ἐπὶ τοῦ θρηνεῖν.

168

Sch. II. 13. 227 [νωνύμνους ἀπολέσθαι]. τινὲς ἀθρηνήτους·  
*ὔμνον*

γὰρ καὶ Ἀνακρέων τὸν θρῆνόν φησιν.

169

Hdn. π. μον. λέξ. 11. 26

*Φίλλος*

παρὰ Ἀνακρέοντι τὸ ὕνομα.

<sup>1</sup> mss also *σαλαμβίζεῖν*

# ANACREON

166

Eustathius on the *Olysscy*: φῶ is equivalent to λέγω ‘to say,’ and has an aorist participle φάτας—as κλῶ has κλάσας—by shortening, φάς, as . . . just as Heracleides quotes the form κλάς

having broken off

from Anacreon.

167<sup>1</sup>

*Etymologicum Magnum*: And σαλαῖξειν is used by Anacreon meaning

to wail

168

Scholiast on the *Iliad* ['perish unpraised']: according to some authorities, 'unlamented': Anacreon uses ὕμνος

song of praise

to mean a dirge.

169<sup>2</sup>

Herodian *Words without Parallel*:

Phillus

is a proper name in Anacreon.<sup>3</sup>

<sup>1</sup> cf. Orion 148, 5      <sup>2</sup> the ancient song-book known as the *Anaereonta* will form part of vol. iii      <sup>3</sup> the names Phillo and Philleas occur in inscriptions, and Phillus in Herodas 3, 60

## ΛΑΣΟΤ

### Βίος

Hdt. 7. 6 τοῦτο δὲ Πεισιστρατιδέων οἱ ἀναβεβηκότες ἐς Σοῦσα, τῶν τε αὐτῶν λόγων ἔχόμενοι τῶν καὶ οἱ Ἀλευάδαι καὶ δή τι πρὸς τούτοισι ἔτι πλέον προσορέγοντό οἱ, ἔχοντες Ὀνομάκριτον, ἄνδρα Ἀθηναῖον χρησμολόγον τε καὶ διαθέτην χρησμῶν τῶν Μουσαίου. ἀναβεβήκεσαν γὰρ τὴν ἔχθρην προκαταλυσάμενοι ἔξηλάσθη γὰρ ὑπὸ Ἰππάρχου τοῦ Πεισιστράτου ὁ Ὀνομάκριτος ἐξ Ἀθηνέων, ἐπ' αὐτοφώρῳ ἀλοὺς ὑπὸ Λάσου τοῦ Ἐρμιονέος ἐμποιέων ἐς τὰ Μουσαίου χρησμόν, ώς αἱ ἐπὶ Λήμνου ἐπικείμενοι νῆσοι ἀφανιζοίατο κατὰ τῆς θαλάσσης· διὸ ἔξηλασέ μιν ὁ Ἰππαρχος, πρότερον χρεώμενος τὰ μάλιστα. τότε δὲ συγαναβάς, ὅκως ἀπίκοιτο ἐς ὅψιν τὴν βασιλέος, λεγόντων τῶν Πεισιστρατιδέων περὶ αὐτοῦ σεμνοὺς λόγους κατέλεγε τῶν χρησμῶν.

Ar. *Vesp.* 1410 (Φιλοκλέων καὶ Ἀρτόπωλις).

ΦΙ. Μὰ Δι', ἀλλ' ἄκουσον ἦν τί σοι. δύξω λέγειν.

Λᾶσός ποτ' ἀντεδίδασκε καὶ Σιμωνίδης.  
ἐπειθ' ὁ Λᾶσος εἶπεν, ὀλίγον μοι μέλει.

Thom. Mag. *Vit. Pind.* ἡ δὲ Μυρτώ ἐγαμήθη Σκοπελίνῳ τῷ αὐλητῇ, ὃς τὴν αὐλητικὴν διδάσκων τὸν Πίνδαρον, ἐπεὶ εἶδε μείζονος ἔξεως ὅντα,

## LASUS

### LIFE

Herodotus *Histories*: Moreover those of the Peisistratids who had repaired to Susa were as insistent (that the Persians should invade Greece) as the Aleuadae, indeed more so, having with them a soothsayer and expounder of the oracles of Musaeus, the Athenian Onomaeritus. This man, who had been expelled from Athens, despite his former friendship for him, by Peisistratus' son Hipparchus, when Lasus of Hermione caught him in the act of foisting into the writings of Musaeus an oracle to the effect that the islands off Lemnos would disappear under the sea, had now become reconciled with the Peisistratids and come up with them to Susa to have audience of the King, and being given a flattering testimonial by his old friends repeated to him some of the oracles.

Aristophanes *Wasps* (PHILOCLEON AND THE BAKER'S WENCH):

PHIL. No, no; just listen, and you'll understand. One day Lasus and Simonides were in for the chorus-prize, and when it was all over Lasus exclaimed 'I don't mind a bit.'

Thomas Magister *Life of Pindar*: Myrto was married to the flute-player Scopelinus, who taught Pindar the flute, and finding in the course of his

## LYRA GRAECA

παρέδωκε Λάσω τῷ Ἑρμιονεῖ μελοποιῷ, παρ' ὦ  
τὴν λυρικὴν ἐπαιδεύθη.

Theon Smyrn. *Math.* [π. τῶν συμφωνιῶν].  
ταύτας δὲ τὰς συμφωνίας οἱ μὲν ἀπὸ βαρῶν  
ἥξιον λαμβάνειν, οἱ δὲ ἀπὸ μεγεθῶν, οἱ δὲ ἀπὸ  
κινήσεων. Λᾶσος δὲ ὁ Ἑρμιονεὺς ὡς φασι . . .  
συνέπεσθαι τῶν κινήσεων τὰ τάχη καὶ τὰς βρα-  
δυτῆτας δι' ᾧν αἱ συμφωνίαι.

Plut. *Mus.* 29 Λᾶσος δ' ὁ Ἑρμιονεὺς εἰς τὴν  
διθυραμβικὴν ἀγωγὴν μεταστήσας τοὺς ῥυθμοὺς  
καὶ τῇ τῶν αὐλῶν πολυφωνίᾳ κατακολουθήσας  
πλείοσί τε φθόγγοις καὶ διερριμμένοις χρησά-  
μενος εἰς μετάθεσιν τὴν προϋπάρχουσαν ἔγαγε  
μουσικήν.

Sch. Pind. *OI.* 13. 26 b [ταὶ Διονύσου πόθεν  
ἔξεφανεν | σὺν βοηλάτῃ χάριτες διθυράμβῳ ;].  
οὗτως ἀκουστέον· αἱ τοῦ Διονύσου διθυράμβων  
ἐν Κορίνθῳ ἐφάνησαν χάριτες, τουτέστι τὸ σπου-  
δαιότατον τῶν Διονύσου διθυράμβων ἐν Κορίνθῳ  
πρῶτον ἐφάνη· ἐκεῖ γὰρ ὠράθη ὁ χορὸς <ό>  
δρχούμενος. ἔστησε δὲ αὐτὸν πρῶτος Ἀρίων ὁ  
Μηθυμναῖος, εἴτα Λᾶσος<sup>1</sup> ὁ Ἑρμιονεύς.

Suid. Λᾶσος.<sup>2</sup> Χαρβίνου, Ἑρμιονεύς, πόλεως  
τῆς Ἀχαΐας, γεγονὼς κατὰ τὴν νηὶ Ὁλυμπιάδα,  
ὅτε Δαρεῖος ὁ Τστάσπου. τινὲς δὲ τοῦτον συνα-  
ριθμοῦσι τοῖς ζ' σοφοῖς ἀντὶ Περιάνδρου. πρῶτος  
δὲ οὗτος περὶ μουσικῆς λόγον ἔγραψε, καὶ διθύ-

<sup>1</sup> miss λάσσος

<sup>2</sup> miss λάσος

## LIFE OF LASUS

lessons that his pupil had unusual ability, passed him on to the lyric poet Lasus of Hermione to learn the lyre.<sup>1</sup>

Theon of Smyrna *Exposition of Things Mathematical in Plato* [on the musical intervals]: These intervals some writers thought to be derived from varying weight, others from varying size, others from varying vibrations. Lasus of Hermione is said . . . to have investigated the various rates of vibration which produce the different intervals.<sup>2</sup>

Plutarch *Music*: It was Lasus of Hermione who by transferring the rhythms (prosodiac, choree, and bacchius) to the sphere of the dithyramb, and by adapting to it, in imitation of the polyphony of the flute, a more extensive and at the same time more finely divided scale, produced a change in the existing system of music.

Scholiast on Pindar ['whence sprang the graces of Dionysus and their ox-winning dithyramb?']: We are to understand it thus :—the graces of the dithyrambs of Dionysus appeared at Corinth; that is, the finest of Dionysus' dithyrambs first appeared there. For it was at Corinth that the dancing-chorus first appeared, and the originator of it was Arion of Methymna, who was followed by Lasus of Hermione.

Suidas *Lexicon*: Lasus:—Son of Charbinus, of Hermione a city of Achaea; flourished in the 58th Olympiad (B.C. 548–545) in the reign of Darius son of Hystaspes. He is reckoned by some authors among the Seven Wise Men in the place usually given to Periander. He was the first writer on

<sup>1</sup> cf. Eust. *Proem. Pind.* 27      <sup>2</sup> cf. Aristox. *Harm. El.* 1. p. 3 Meibom, Mart. Capell. *Nupt.* 9. 936 Kopp

ραμβον εὶς ἄγωνα εἰσήγαγε, καὶ τοὺς ἐριστικοὺς εἰσηγήσατο λόγους.

Ath. 8. 338 b [π. ἵχθύων]. οἶδα δὲ καὶ ἂ ὁ Ἐρμιονεὺς Λᾶσος ἔπαιξε περὶ ἵχθυων, ἀπερ Χαμαιλέων ἀνέγραψεν ὁ Ἡρακλεώτης ἐν τῷ περὶ αὐτοῦ συγγράμματι λέγων ὡδε· ‘Τὸν Λᾶσόν’ φησι· ‘τὸν ὡμὸν ἵχθὺν ὅπτὸν εἶναι φάσκειν· θαυμαζόντων δὲ πολλῶν ἐπιχειρεῖν λέγειν ὡς ὃ ἔστιν ἀκοῦσαι τοῦτο ἔστιν ἀκουστὸν καὶ ὃ ἔστιν νοῆσαι τοῦτο ἔστιν νοητόν· ώσαύτως οὖν καὶ ὃ ἔστιν ἰδεῖν τοῦτ’ εἶναι ὅπτόν· ὥστ’ ἐπειδὴ τὸν ἵχθὺν ἦν ἰδεῖν, ὅπτὸν αὐτὸν εἶναι. καὶ παίζων δέ ποτε ἵχθὺν παρά τινων ἀλιέων ὑφείλετο καὶ λαβὼν ἔδωκέ τινι τῶν παρεστώτων. ὄρκίζοντος δὲ ὕμοσεν μήτ’ αὐτὸς ἔχειν τὸν ἵχθὺν μήτ’ ἄλλῳ συνειδέναι λαβόντι, διὰ τὸ λαβεῖν μὲν αὐτὸν ἔχειν δὲ ἔτερον, ὃν ἔδίδαξεν ἀπομόσαι πάλιν ὅτι οὕτ’ αὐτὸς ἔλαβεν οὕτ’ ἄλλον ἔχοντα οἶδεν· εἰλήφει μὲν γὰρ ὁ Λᾶσος εἶχεν δὲ αὐτός.

Plut. *Tit. Pud.* 5 ώς οὖν πολλῶν κακῶν αἴτιον τὸ νόσημα τοῦτ’ ὃν πειρατέον ἀποβιάζεσθαι τῇ ἀσκήσει . . . ἔτερος παρακαλεῖ κυβεύειν παρὰ πότον· μὴ δυσωπηθῆς μηδὲ δείσης σκωπτόμενος, ἄλλ’ ὥσπερ Ξειροφάνης, Λάσον τοῦ Ἐρμιονέως μὴ βουλόμενον αὐτῷ συγκυβεύειν δειλὸν ἀποκαλοῦντος, ὡμολογεῖ καὶ πάνυ δειλὸς εἶναι περὶ τὰ αἰσχρὰ καὶ ἄτολμος.

<sup>1</sup> cf. Diog. L. 1. 1. 42 ('son of Charmantides or Sisymbrinns, or according to Aristoxenus, of Charbinus') <sup>2</sup> cf. Stob. *App.* 4. 41. 17, Gais. 'Solon took a man to task for dicing, and

## LIFE OF LASUS

music, and made the dithyramb competitive ; he also introduced quibbles.<sup>1</sup>

Athenaeus *Doctors at Dinner* [on fish] : I know too the sallies of Lasus of Hermione on this subject, as given by Chamaeleon of Heraclea in his *Account of Lasus*, where he says : ‘Lasus used to declare that raw fish was ὀπτός ‘cooked,’ and when, as many people did, his interlocutor showed his amazement, he tried to make out that since what is to be heard is ἀκοντός or ‘audible’ and what is to be thought is νοητός or ‘conceivable,’ therefore, since a fish is to be seen, it is ὀπτός or ‘visible’ [which also means ‘cooked’]. And one day, by way of a joke, he purloined a fish from some fishermen, and gave it to one of the bystanders, and then took a solemn oath that he neither had it himself nor knew that anybody else had taken it ; which he was able to do because he had taken it himself and another man had it, and this man had his instructions to swear that he neither had taken it himself nor knew that anybody else had it—which he in like manner could do because he had it and Lasus had taken it.

Plutarch *False Shame* : This disease, then, being the cause of many ills, it behoves us to eradicate by treatment. . . . Suppose, for instance, a fellow-guest asks you to play dice over the wine. Do not be put out of countenance or be afraid you are being made fun of, but imitate Xenophanes, who when Lasus of Hermione called him a coward for refusing to play dice with him, agreed that he was a coward, and a great coward, over unseemly things.<sup>2</sup>

when he pleaded that the stakes were small, rejoined ‘Ah ! but not the habit’

## LYRA GRAECA

Stob. *Fl.* 29. 70 ἐκ τῶν Ἀριστοτέλους Χρειῶν·  
 Λάσος ὁ Ἐρμιονεὺς ἐρωτηθεὶς τί εἴη σοφώτατον  
 ‘Η πεῖρα’ ἔφη.

Hesych. Λασίσματα· <σοφίσματα><sup>1</sup> ώς σοφίστου τοῦ Λάσου καὶ πολυπλόκου.

See also Tz. *Prol. Lyc.* 252, *Mar. Par.* 46.

## ΛΑΣΟΤ

1 “Υμνος εἰς τὴν ἐν Ἐρμιόνι Δήμητρα

Ath. 14. 624 e [π. τῆς Αἰολέων ἄρμονίας]· τὸ δὲ τῶν Αἰολέων  
 ἥθος ἔχει τὸ γαῦρον καὶ δγκῶδες, ἔτι δὲ ὑπόχαυνον· δμολογεῖ δὲ  
 ταῦτα τὰς ἵπποτροφίας αὐτῶν καὶ ξενοδοχίας· οὐ πανούργον δὲ  
 ἀλλὰ ἔξηρτημένον καὶ τεθαρρηκός. διὸ καὶ οἰκεῖόν ἐστ' αὐτοῖς ἡ  
 φιλοποσία καὶ τὰ ἐρωτικὰ καὶ πᾶσα ἡ περὶ τὴν δίαιταν ἀνεστι.  
 διύπερ ἔχουσι τὸ τῆς ὑποδωρίου καλουμένης ἄρμονίας ἥθος. αὗτη  
 γάρ ἔστι, φησὶν ὁ Ἡρακλείδης, ἦν ἐκάλουν Αἰολίδα, ὡς καὶ Λάσος  
 δὲ Ἐρμιονεὺς ἐν τῷ εἰς τὴν <ἐν> Ἐρμιόνι Δήμητρα “Υμνῷ λέγων  
 οὔτως·

Δάματρα μέλπω Κόραν τε Κλυμένοι' ἄλοχον  
 μελιβοίαν  
 ὕμνον ἀναγνῶν Αἰολῆδα?  
 ἀμ βαρύβρομον ἄρμονίαν.<sup>3</sup>  
 ταῦτα δὲ ὅδουσιν πάντες ὑποδώρια τὰ μέλη.

Ibid. 10. 455 c [π. ἀσίγμων φδῶν]· καὶ δὲ εἰς Δημήτρα δὲ δὲ  
 ἐν Ἐρμιόνῃ ποιηθεὶς τῷ Λάσῳ ὕμνος ἀσιγμός ἔστιν, ὡς φησιν  
 Ἡρακλείδης δὲ Ποντικὸς ἐν τρίτῳ περὶ Μουσικῆς· οὐ ἔστιν ἀρχὴ  
 ‘Δάματρα—ἄλοχον.’

<sup>1</sup> E      <sup>2</sup> ἀναγνῶν B : = ἀνάγων, cf. Hesych. ἀγνεῖν, ἀγνεῖ :  
 mss ἀν. Αἰολίδα      <sup>3</sup> ἀμ E : mss ἄμα

## LASUS

Stobaeus *Anthology*: From the *Maxims* of Aristotle:—When Lasus of Hermione was asked what was the cleverest<sup>1</sup> thing in the world, he replied ‘Taking pains.’

Hesychius *Glossary*: Λασίσματα ‘Lasisms’:—sophistries or quibbling jests, Lasus being a ‘sophist’ or quibbler.

## LASUS

### 1 HYMN TO THE HERMIONIAN DEMETER

Athenaeus *Doctors at Dinner* [on the Aeolian ‘mode’]: The Aeolian character, on the other hand, is one that gives itself airs and does the grand, and indeed is inclined to be conceited—which agrees with their horse-breeding and their ways of entertaining guests—; there is no real wickedness in it, but it is high-spirited and self-confident. And that is why the Aeolians are so given to wine, women, and luxurious living. Thus it is that they have the character of the mode known as Hypodorian, which is the same, according to Heracleides, as what they called Aeolian, as indeed Lasus of Hermione calls it in his Hymn to the Hermionian Demeter, which begins thus:

Demeter I sing and the Maiden that was the wife  
of Clymenus, leading a honey-voicèd hymn by way  
of the deep-noted mode Aeolian;  
though this is always sung as Hypodorian.

The Same [on poems written without s]: According to Heracleides of Pontus in the the 3rd Book of his *Treatise on Music*, Lasus’ Hymn to the Hermionian Demeter also is asigmatic—the hymn which begins ‘Demeter I sing.’

<sup>1</sup> the Gk. word implies the skill that comes of training

# LYRA GRAECA

## 2 Κένταυροι

Ath. 10. 455c: ταῦτα ἀν σημειώσαιτ' ἀν τις πρὸς τοὺς νοθεύοντας Λάσου τοῦ Ἐρμιονέως τὴν ἀστιγμον φόδην, ήτις ἐπιγράφεται Κένταυροι.

## 3

Ael. V.H. 12. 36 ἔοικασιν οἱ ἀρχαῖοι ὑπὲρ τοῦ ἀριθμοῦ τῶν τῆς Νιόβης παιδῶν μὴ συνάδειν ἀλλήλοις . . . Λᾶσος δὲ δἰς ἐπταλέγει.

## 4

Id. H.A. 7. 47 ἔοικε δὲ καὶ τὰ τῶν λυγκῶν ἔκγορα δμοίως (σκύμνοι) ὄνομάζεσθαι· ἐν γοῦν τοῖς Λάσου λεγομένοις Διθυράμβοις οὕτως εὑρίσκεται εἰρημένον τὸ βρέφος τὸ τῆς λυγκός.

## 5

Nat. Com. 1018: Fuit autem Sphinx Echidnae Typhonisque filia, ut scribit Lasus Hermioneus.

## LASUS

### 2 THE CENTAURS

Athenaeus *Doctors at Dinner* [immediately before]: This might be pointed out to those who would reject as spurious the assignatic ode of Lasus of Hermione entitled *The Centaurs*.

### 3

Aelian *Historical Miscellanies*: The ancients seem to vary as to the number of Niobe's children. . . . Lisus gives her seven of either sex.

### 4

The Same *Natural History*: The young of the lynx, also, seem to be known as σκύμνοι 'whelps.' For in the Dithyrambs attributed to Lasus, the cub of the lynx occurs under that name.

### 5

Natalis Comes<sup>1</sup> *Mythology*: According to Lasus of Hermione the Sphinx was the daughter of Echidna and Typhon.

<sup>1</sup> the *bona fides* of this author is open to doubt

## ΑΠΟΛΛΟΔΩΡΟΤ

Βίος

Eust. Prooem. Pind. 27 καὶ οὕτως οἰωνισάμενος (ό Πίνδαρος) ἔπειτα εἰς ποιητικὴν ἐτράπη, καθηγησαμένων αὐτῷ τοῦ μαθεῖν ἢ τοῦ Λάσου, ώς εἴρηται, ἢ τοῦ Ἀθηναίου Ἀγαθοκλέους, ἢ Ἀπολλοδώρου, ὃν φασι καὶ προϊστάμενον κυκλίων χορῶν καὶ ἀποδημοῦντα πιστεῦσαι τὴν διδασκαλίαν Πινδάρῳ παιδὶ δύντι· τὸν δὲ εὖ τὸ πιστευθὲν διακοσμήσαντα περιβοηθῆναι.

"Γμνοι

Erotian 336 τὸ τέρψον τοῦ πάθους ἀντὶ τοῦ τὸ τέλος . . .  
ι αἱ ἐπολλόδροι· ὁ τοὺς ὕμνους γράψας φησι·

Τίς τοιῆδ' ἐν ὥρῃ  
ηλθεν ἐπὶ τέρθρον θυράων;

ἀντὶ τοῦ ἐπὶ τέλει τῶν θυρῶν.

## APOLLODORUS

### LIFE

Eustathius *Introduction to Pindar*: Under such omens did Pindar turn to the art of poetry, having for guide therein either Lasus as aforesaid, or the Athenian Agathocles, or else Apollodorus, of whom we are told that having to absent himself from the city when he was in command of a cyclic chorus, he committed their training to the boy Pindar, who acquitted himself so well as to become the talk of the town.

### HYMNS

Erotian *Glossary to Hippocrates*: The ‘edge’ of the disease instead of the ‘end’ or crisis . . . compare Apollodorus the writer of the hymns :

Who cometh to the edge of my gates at this hour of the night ?

where he uses ‘edge’ for ‘end’ (or threshold).

## ΤΤΝΝΙΧΟΤ

### Βίος

Ptol. Heph. ap. Phot. *Bibl.* 190. 151. 9 τελευτήσαντος Δημητρίου τοῦ Σκηψίου τὸ βιβλίον Τέλλιδος πρὸς τὴν κεφαλῆν αὐτοῦ εύρεθη· τὰς δὲ Κολυμβώσας Ἀλκμάνος<sup>1</sup> πρὸς τὴν κεφαλῆν Τυννίχου<sup>2</sup> τοῦ Χαλκιδέως εύρεθῆναι φασιν.

### Πατάν

Porphy. *Abst.* 2. 18 τὸν γοῦν Αἰσχύλον φασὶ τῶν Δελφῶν ἀξιούγταν εἰς τὸν θεὸν γράψαι παιᾶνα εἰπεῖν ότι βέλτιστα Τυννίχῳ πεποίηται παραβαλλόμενον δὲ τὸν αὐτοῦ πρὸς τὸν ἐκείνου ταῦτὸν πείσεσθαι τοῖς ἀγάλμασιν τοῖς καινοῖς πρὸς τὰ ἀρχαῖα· ταῦτα γὰρ καίπερ ἀπλῶς πεποιημένα θεῖα νομίζεσθαι, τὰ δὲ καινὰ περιέργως εἰργασμένα θαὶ μάζεσθαι μὲν θεοῦ δὲ δέξαν ἥττον ἔχειν.

Plat. *Ion* 534 b ἄτε οὖν οὐ τέχνη ποιοῦντες (οἱ ποιηταὶ) καὶ πολλὰ λέγοντες καὶ καλὰ περὶ τῶν πραγμάτων, ὡσπερ σὺ περὶ 'Ομήρου, ἀλλὰ θείᾳ μοίρᾳ, τοῦτο μόνον οὗτος τε ἔκαστος ποιεῖν καλῶς ἐφ' ὁ ἡ Μούσα αὐτὸν ὄρμησεν, διὸ μὲν διθυράμβους, δὲ δὲ ἐγκώμια, δ δὲ ὑπορχήματα δ δ' ἔπη, δ δ' ἴαμβους· τὰ δ' ἄλλα φαῦλος αὐτῶν ἔκαστος ἐστιν . . . μέγιστον δὲ τεκμήριον τῷ λόγῳ Τύννιχος δ Χαλκιδεύς, ὃς ἄλλοι μὲν οὐδὲν πάποτε ἐποίησε ποίημα ότου τις δὲν ἀξιώσειεν μνησθῆναι, τὸν δὲ παίωνα δὲν πάντες ἀδουσι, σχέδον τι πάντων μελῶν κάλλιστον, ἀτέχνως, ὅπερ αὐτὸς λέγει,

εὕρημά τι Μοισᾶν

<sup>1</sup> miss ἀλκμάνους

<sup>2</sup> miss τυρονίχου

<sup>1</sup> cf. Suid. Ἀλκμάν (vol. i. p. 44 n)  
4. 22, see Bergk, p. 379

<sup>2</sup> for Procop. *B.G.*

## TYNNICHUS

### LIFE

Ptolemaeus Hephaestion in Photius *Library*: It is said that upon the death of Demetrius of Scepsis a copy of Tellis was found on his pillow, and similarly that the *Diving Women* of Alcman (?)<sup>1</sup> was found beside Tynnichus.<sup>2</sup>

### PAEAN

Porphyrius *On Abstaining from Animal Food*: When Aeschylus was asked by the Delphians to write a Paean to Apollo, he is said to have replied that Tynnichus had written an excellent one already, and that any paean he might write would be at as great a disadvantage as a modern statue in comparison with an old one; for the latter though simply executed was considered divine, while the modern statue might be marvelled at for its elaborate workmanship but gave less conviction as a representation of the deity it portrayed.

Plato *Ion*: Since, then, the many noble things the poets compose and say on any subject, like you on Homer, are not the result of art but of a divine dispensation, they are able to acquit themselves well only in a kind to which they are directed by the Muse, be it the dithyramb, the eulogy, the dance-song, the epic, or the iambic; in all other kinds their performance is second-rate. . . . A good example of what I mean is seen in Tynnichus of Chalcis, who never composed anything worth remembering but the Paean sung everywhere, which is well-nigh the finest lyric poem ever written, truly, as he himself calls it,

an invention of the Muses

## ΤΕΛΕΣΙΑΛΗΣ

### Βίος

Paus. 2. 20. 8 [π. "Αργους]. ὑπὲρ δὲ τὸ θέατρον  
'Αφροδίτης ἐστὶν ἱερόν· ἔμπροσθεν δὲ τοῦ ἔδους  
Τελέσιλλα ἡ ποιήσασα τὰ ἄσματα ἐπείργασται  
στήλῃ· καὶ ἐκεῖνα μὲν<sup>1</sup> ἔρριπταί οἱ πρὸς τοῖς  
ποσίν, αὕτη δὲ ἐς κράνος ὁρᾶ κατέχουσα τῇ χειρὶ<sup>1</sup>  
καὶ ἐπιτίθεσθαι τῇ κεφαλῇ μέλλουσα. ἦν δὲ καὶ  
ἡ Τελέσιλλα καὶ ἄλλως ἐν ταῖς γυναιξὶν εὐδόκι-  
μος, καὶ μᾶλλον ἐτιμάτο ἔτι <ἢ> ἐπὶ τῇ ποιήσει.  
συμβάντος δὲ 'Αργείοις ἀτυχῆσαι λόγου μειζόνως  
πρὸς Κλεομένην τὸν 'Αραξανδρίδον καὶ Λακεδαι-  
μονίους, καὶ τῶν μὲν ἐν αὐτῇ πεπτωκότων τῇ  
μάχῃ, ὅσοι δὲ ἐς τὸ ἄλσος τοῦ "Αργου κατέφευγον,  
διαφθαρέντων καὶ τούτων, τὰ μὲν πρῶτα ἐξιόν-  
των κατὰ ὄμολογίαν, ως δὲ ἔγνωσαν ἀπατώμενοι  
συγκατακαυθέντων τῷ ἄλσει τῶν λοιπῶν, οὕτως  
τοὺς Λακεδαιμονίους ἥγεν ἐπὶ ἔρημον ἀνδρῶν τὸ  
"Αργος. Τελέσιλλα δὲ οἰκετὰς μὲν καὶ ὅσοι διὰ  
νεότητα ἡ γῆρας ὅπλα ἀδύνατα φέρειν ἦσαν,  
τούτους μὲν πάντας ἀνεβίβασεν ἐπὶ τὸ τεῖχος·  
αὐτὴ δὲ ὅποσα ἐν ταῖς οἰκίαις ὑπελείπετο καὶ τὰ  
ἐκ τῶν ἱερῶν ὅπλα ἀθροίσασα τὰς ἀκμαζούσας  
ἡλικία τῶν γυναικῶν ὠπλιζεν· ὅπλίσασα δὲ  
ἔτασσε κατὰ τοῦτο ἡ τοὺς πολεμίους προσιόντας  
ἡπίστατο. ως δὲ ἐγίγνοντο οἱ Λακεδαιμόνιοι, καὶ  
αἱ γυναικες οὔτε τῷ ἀλαλαγμῷ κατεπλάγησαν,

<sup>1</sup> Kayser: mss βιβλία μὲν ἐκεῖνα.

## TELESILLA

### LIFE

Pausanias *Description of Greece* [on Argos]: Above the theatre there is a temple of Aphrodite, and in front of the seated statue of the Goddess is a slab engraved with a figure of Telesilla the writer of the poems. These lie as though thrown down beside her feet, and she herself is looking at a helmet which she holds in her hand and is about to put upon her head. Telesilla was famous among women for her poetry, but still more famous for the following achievement. Her fellow-citizens had sustained an indescribable disaster at the hands of the Spartans under Cleomenes son of Anaxandrides. Some had fallen in the actual battle, and of the others, who took sanctuary in the grove of Argus, some had at first ventured out under a truce only to be slaughtered, and the rest realising the enemy's treachery had stayed behind only to be burnt to death when he fired the grove. By these means Cleomenes, proceeding to Argos, led his Lacedaemonians against a city of women. But Telesilla took all the slaves and all such male citizens as through youth or age had been unable to bear arms, and made them man the walls, and gathering together all the weapons of war that had been left in the houses or were hanging in the temples, armed the younger women and marshalled them at a place she knew the enemy must pass. There, undismayed by the war-cry, the women stood their

## LYRA GRAECA

δεξάμεναι τε ἐμάχοντο ἐρρωμένως, ἐνταῦθα οἱ Λακεδαιμόνιοι, φρονήσαντες ώς καὶ διαφθείρασί σφισι τὰς γυναικας ἐπιφθόνως τὸ κατόρθωμα ἔξει, καὶ σφαλεῖσι μετὰ ὀνειδῶν γενήσοιτο ἡ συμφορά, ὑπείκουσι ταῖς γυναιξί. πρότερον δὲ ἐπὶ τὸν ἄγωνα τοῦτον προεσήμηνεν ἡ Πυθία, καὶ τὸ λόγιον, εἴτε ἄλλως εἴτε καὶ ώς συνείς, ἐδήλωσεν Ἡρόδοτος.

'Αλλ' ὅταν ἡ θῆλεια τὸν ἄρρενα νικήσασα ἔξελάσῃ, καὶ κῦδος ἐν Ἀργείοισιν ἄρηται,  
πολλὰς Ἀργείων ἀμφιδρυφέας τότε θήσει.

τὰ μὲν εἰς τὸ ἔργον τῶν γυναικῶν ἔχοντα τοῦ χρησμοῦ ταῦτα ἦν.

Plut. *Mul. Virt.* 245 c οὐδενὸς δ' ἥττον ἔνδοξόν ἐστι τῶν κοινῆς διαπεπραγμένων γυναιξὶν ἔργων ὁ πρὸς Κλεομένη περὶ Ἀργους ἄγων, δὲν ἡγωνίσαντο Τελεσίλλης τῆς ποιητρίας προτρεψαμένης. ταύτην δέ φασιν οἰκίας οὖσαν ἔνδοξου τῷ δὲ σώματι νοσηματικὴν εἰς θεοῦ πέμψαι περὶ ὑγιείας· καὶ χρησθὲν αὐτῇ Μούσας θεραπεύειν, πειθομένην τῷ θεῷ καὶ ἐπιθεμένην φόδην καὶ ὄρμονίᾳ τοῦ τε πάθους ἀπαλλαγῆναι ταχὺ καὶ θαυμάζεσθαι διὰ ποιητικὴν ὑπὸ τῶν γυναικῶν. ἐπεὶ δὲ Κλεομένης ὁ βασιλεὺς τῶν Σπαρτιατῶν πολλοὺς ἀποκτείνας (οὐ μήν, ώς ἔνιοι μυθολογοῦσιν, ἐπτὰ καὶ ἐβδομήκοντα καὶ ἐπτακοσίους πρὸς ἐπτακισχιλίους) ἐβάδιζε πρὸς τὴν πόλιν, κ.τ.λ. . . . οὕτω δὲ τῆς πόλεως περιγενομένης

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<sup>1</sup> i.e. be mourning her husband      <sup>2</sup> Hdt. 6 77 (cf. 19)  
gives what is apparently the Spartan version omitting all

## LIFE OF TELESILLA

ground and fought with the greatest determination, till the Spartans, reflecting that the slaughter of an army of women would be but an equivocal victory and defeat at their hands dishonour as well as disaster, laid down their arms. Now this battle had been foretold by the Pythian priestess, and Herodotus, whether he understood it or not, quotes the oracle as follows :

When male by female's put to flight  
And Argos' name with honour's bright,  
Many an Argive wife shall show  
Both cheeks marred with sears of woe.<sup>1</sup>

Such is the part of the oracle which refers to the women.<sup>2</sup>

Plutarch *Feminine Virtue*: No less famous than these collective deeds is the fight in which Cleomenes was driven from Argos by the poetess Telesilla. This woman, we are told, though the daughter of a doughty line, was of a sickly habit of body, and sent one day to the God to enquire how she might improve her health. When his reply came that she must pay court to the Muses, she obeyed him by devoting herself to poetry and music, and with such good effect that before very long she had both rid herself of her disorder and become the wonder of her fellow-countrywomen for her skill in poesy. And when the Spartan king Cleomenes, after great slaughter of the Argives—not however, as some authorities would have us believe,<sup>3</sup> to the number of seven thousand seven hundred seventy and seven—advaneed upon the eity, etc. . . . Those of the reference to the heroism of T. and her countrywomen  
<sup>3</sup> cf. Polyae. S. 33

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τὰς μὲν πεσούσας ἐν τῇ μάχῃ τῶν γυναικῶν ἐπὶ τῆς ὁδοῦ τῆς Ἀργείας ἔθαψαν, ταῖς δὲ σωθείσαις ὑπόμνημα τῆς ἀριστείας ἔδοσαν ἵδρυσασθαι τὸν Ἐνυάλιον. τὴν δὲ μάχην οἱ μὲν ἐβδόμη λέγουσιν ἴσταμένου μηνός, οἱ δὲ νουμηνίᾳ γενέσθαι τοῦ νῦν μὲν τετάρτου, πάλαι δ' Ἐρμαίου παρ' Ἀργείοις, καθ' ἣν μέχρι νῦν τὰ Τβριστικὰ τελοῦσι, γυναικας μὲν ἀνδρείοις χιτῶσι καὶ χλαμύσιν, ἄνδρας δὲ πέπλοις γυναικῶν καὶ καλύπτραις ἀμφιεννύντες.

Euseb. Ol. 82. 4 :—Crates comicus et Telesilla cognoscebantur.

Max. Tyr. 37. 5 καὶ Σπαρτιάτας ἥγειρεν τὰ Τυρταίου ἔπη, καὶ Ἀργείους τὰ Τελεσίλλης μέλη, καὶ Λεσβίους ἡ Ἀλκαίου ωδὴ.

Anth. Pal. 9. 26 Ἀντιπάτρου Θεσσαλονικέως εἰς τὰς ἐνιέα λυρικὰς ποιητρίας.

Τύσδε θεογλώσσους Ἑλικῶν ἔθρεψε γυναικας  
ῦμνοις καὶ Μακεδῶν Πιερίας σκόπελος,  
Πρήξιλλαν, Μοιρώ, Ἀνύτης στόμα, θῆλυν  
Ομηρον,

Λεσβιάδων Σαπφὼ κόσμον ἔϋπλοκάμων,  
Ηρινναν, Τελέσιλλαν ἀγακλέα, καὶ σέ, Κόριννα,  
θοῦριν Ἀθηναίης ἀσπίδα μελψαμέναν,  
Νοσσίδα θηλύγλωσσον, ἵδε γλυκναχέα Μύρτιν,

<sup>1</sup> cf. Paus. 6. 22. 9, Sch. Pind. P. 2. 12, N. 1. 3 and see Herzog *Philol.* 1912, who connects with this victory a 4th cent. inscription which records the monthly celebration of a sacrifice to Apollo and Artemis ‘from the time when Apollo

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women who fell in the battle were buried upon the Argive Way, while the prowess of the survivors was accorded a memorial in the shape of a shrine of Enyalius. The battle took place according to some writers on the seventh, according to others on the first, of the month which is now reckoned the fourth and was known anciently at Argos as the month of Hermes; and on this day the Argives still celebrate the Hybristica or Feast of Outrage, in which they dress women in the shirts and cloaks of men, and men in the robes and wimples of women.<sup>1</sup>

Eusebius *Chronicle*: Fourth year of the 82nd Olympiad (B.c. 449) :—Flourished the comedy-writer Crates, and Telesilla.<sup>2</sup>

Maximus of Tyre *Dissertations*: The Spartans were roused by the lines of Tyrtaeus, the Argives by the lyrics of Telesilla, and the Lesbians by the song of Alcaeus.

*Palatine Anthology* : Antipater of Thessalonica on the Nine Lyric Poctesses :—These are the divinely-tongued women who were reared on the hymns of Helicon and the Pierian Rock of Macedon,—Praxilla and Moero; Anytè the woman-Homer and Sappho the ornament of the fair-tressed Lesbian dames; Erinna, renowned Telesilla, and that Corinna who sang of Athena's martial shield; Nossis the maiden-throated and Myrtis the delightful-voiced;

drove out Pleistarchus by night.' Cleomenes reigned c. 520-489, P. 480-458. According to Plut. the second Spartan king acting with C. was Damaratus (510-491)      <sup>2</sup> cf. Sync. *Chron.* 470. 13

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πάσας ἀεράων ἐργάτιδας σελίδων.  
 Ἐννέα μὲν Μούσας μέγας Οὐρανός, ἐννέα δ'  
     αὐτὰς  
 Γαῖα τέκεν, θυντοῖς ἄφθιτον εὐφροσύναν.

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See also Hdt. 3. 131, Arist. *Pol.* 1303 a 6, Luc.

## ΤΕΛΕΣΙΛΛΗΣ

### 1

Heph. 67 [π. ἰωνικοῦ τοῦ ἀπὸ μείζονος]. ἔστι τοίνυν ἐπίσημα  
ἐν τῷ ἰωνικῷ περιθημαμέρη<sup>1</sup> μὲν τὰ τοιαῦτα, οἷς ἡ Τελέσιλλα  
ἐχρήσατο.

Τὰδ' Ἀρτεμις, ὦ κόραι,  
 φεύγοισα τὸν Ἀλφέον<sup>2</sup>

### 2

Ath. 14. 619 b [π. φδᾶν]. ἡ δὲ εἰς Ἀπόλλωνα φδὴ  
φιληλιάς  
ὡς Τελέσιλλα παιᾶστησιν.

### 3

Paus. 2. 35. 2 [π. Ἐρμιονῆς]. Ἀπόλλωνος δέ εἰσι ναοὶ τρεῖς  
καὶ ἀγάλματα τρία· καὶ τῷ μὲν οὐκ ἔστιν ἐπίκλησις, τὸν δὲ  
Πυθαέα ὀνομάζουσι καὶ Ὁριον τὸ τρίτον. τὸ μὲν δὴ τοῦ Πυθαέως  
ὑνομα μεμαθήκασι παρὰ Ἀργείων τούτοις γὰρ Ἑλλήνων πρώτοις  
ἀφικέσθαι Τελέσιλλά φησι τὸν Πυθαέα ἐς τὴν χώραν Ἀπόλλωνος  
παιδ. καὶ<sup>3</sup> ἔντα.

<sup>1</sup> miss ἐφθημ.      <sup>2</sup> τὰδ' Ε: miss here ἄδ, ἀ δ, Epit. οὐδ'  
<sup>3</sup> Ε: miss παιᾶς

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all of them fashioners of the page that is for ever.  
Nine Muses came of the great Heaven, and nine  
likewise of the Earth, to be a joy undying unto  
mortal men.

*Amor.* 30 (vol. i. p. 171), Clem. Al. *Str.* 4. 19. 386,  
Suid. s.v., Tat. *Or. ad Gr.* 33, Phot. *Bibl.* 167 p. 115 a.

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1<sup>1</sup>

Hephaestion *Handbook of Metre* [on the *Ionicum a maiore*]:  
A notable example of the Ionic is the two-and-a-half foot line  
used by Telesilla:

Here Artemis, O maidens, fleeing from Alpheüs<sup>2</sup>

2

Athenaeus *Doctors at Dinner* [on songs]: The song to Apollo  
is called the Phileliad or

sun-loving

as is shown by Telesilla.

3

Pausanias *Description of Greece* [on the city of Hermione]:  
Here are three temples of Apollo, each with an image. One  
of these has no particular title, the second they call Apollo  
Pythæns, and the third Apollo of the Boundaries. The  
former name they have learnt from the Argives, whose  
country, according to Telesilla, was the first district of Greece  
in which Pythæus, who was a favourite of Apollo, arrived.<sup>3</sup>

<sup>1</sup> cf. Heph. 28, Epit. Heph. 361 Consbr.      <sup>2</sup> cf. Paus. 6.  
22. 9      <sup>3</sup> cf. Paus. 2. 24. 1

# LYRA GRAECA

4

Paus. 2. 28. 2 [π. Ἐπιδαύρου]: ἐπὶ δὲ τῇ ἀκρᾳ τυῦ ὕρους Κορυφαῖς ἐστὶν ἱερὸν Ἀρτέμιδος οὐ καὶ Τελέσιλλα ἐποιήσατο ἐν ἄσματι μνήμην.

5

Apollod. *Bibl.* 3. 5. 5 [π. Νιοβῶν]: ἐσώθη δὲ τῶν μὲν ἀρρένων Ἀμφίων, τῶν δὲ θηλειῶν Χλωρὶς ἡ πρεσβυτάτη,<sup>1</sup> ἦ Νηλεὺς συνφέρησε, κατὰ δὲ Τελέσιλλαν<sup>2</sup> ἐσώθησαν Ἀμύκλας καὶ Μελίζαια, ἐτοξεύθη δὲ ὑπ' αὐτῶν καὶ Ἀμφίων.

6

Hesych.

*Βελτιώτας.<sup>3</sup>*

*τοὺς<sup>4</sup> βελτίους Τελέσιλλα.*

7

Ath. 11. 47 f [π. δείνου ποτηρίου]: Τελέσιλλα δὲ ἡ Ἀργεία καὶ τὴν ἄλω καλεῖ

*δῖνον<sup>5</sup>*

8

Poll. 2. 223 [π. τριχᾶν]: . . . καὶ παρὰ Φερεκράτει οὐλοκέφαλος.

*οὐλοκίκιννα*

δὲ Τελέσιλλα εἴρηκε.

9

Sch. *Od.* 13. 289 [δέμας δ' ἥϊκτο (Ἀθήνη) γυναικὶ | καλῇ τε μεγάλῃ τε]: ἐκ τῆς κατὰ τὴν ὑψιν κοσμιότητος καὶ αἰδοῦς καὶ τοῦτο<sup>6</sup> ὑπονοεῖν δίδωσι, καθὰ καὶ Ξενοφῶν καὶ Τελέσιλλα ἡ Ἀργεία διαγράφουσιν Ἀρετῆς καὶ Καλοκαγγλίας εἰκόνα.

<sup>1</sup> *B*: mss. -τέρα      <sup>2</sup> mss. τελεσίαν      <sup>3</sup> *Lob*: *βελτιωτέρας*

<sup>4</sup> mss. τὰς      <sup>5</sup> mss. δεῖνον, δῖνον corr. to δεῖνον      <sup>6</sup> ἐκ τούτου τὴν κατὰ τ. ὅ. . . . κοσμιότητα καὶ αἰδῶ omitting καὶ τοῦτο?

## TELESILLA

4

Pausanias *Description of Greece* [on Epidaurus]: Upon the top of Mount Coryphaea there is a temple of Artemis which is mentioned in a poem of Telesilla's.

5

Apollodorus *Library* [on the children of Niobe]: The only son saved was Amphion and the only daughter Chloris, the eldest, who had become the wife of Nelens, though according to Telesilla the survivors were Amyclas and Meliboea, Amphion perishing with the rest.<sup>1</sup>

6

Hesychius Glossary :  $\beta\epsilon\lambda\tauι\omega\tauas$  :—  
the better sort  
used for  $\beta\epsilon\lambda\tauιovs$  by Telesilla.

7

Athenaeus *Doctors at Dinner* [on the cup called *deinos*]: Telesilla of Argos speaks of the threshing-floor as *dinos* or  
the round

8

Pollux *Vocabulary* [on hair]: . . . and in Pherecrites  
'euryl-pate'; compare Telesilla's  
curly-locks

9

Scholiast on the *Odyssey* ['And in form Athene was like to a tall and beautiful woman']: By this means he conveys to us the comeliness and modesty of her demeanour (?), just as Xenophon portrays Manly Refinement, and Telesilla of Argos Virtue.

<sup>1</sup> cf. Paus. 2. 21. 10, who identifies Mel. with Chloris

## ΣΙΜΩΝΙΔΟΤ

Βίος

Str. 10. 486 Κέως δὲ τετράπολις μὲν ὑπῆρξε, λείπονται δὲ δύο, ἡ τε Ἰουλὶς καὶ ἡ Καρθαία, εἰς ἣς συνεπολίσθησαν αἱ λοιπαί, ἡ μὲν Ποιήσσα εἰς τὴν Καρθαίαν ἡ δὲ Κορησία εἰς τὴν Ἰουλίδα. ἐκ δὲ τῆς Ἰουλίδος ὁ τε Σιμωνίδης ἦν ὁ μελεποιὸς καὶ Βακχυλίδης ἀδελφιδοῦς ἐκείνου, καὶ μετὰ ταῦτα Ἐρασίστρατος ὁ ἴατρὸς καὶ τῶν ἐκ τοῦ περιπάτου φιλοσόφων Ἀρίστων . . . παρὰ τούτοις δὲ δοκεῖ τεθῆναι ποτε νόμος, οὐδὲ μέμνηται καὶ Μένανδρος· ‘Καλὸν τὸ Κείων νόμιμόν ἔστι, Φανία | ὁ μὴ δυνάμενος ζῆν καλῶς οὐ ζῆ κακῶς.’ προσέταττε γάρ, ὡς ἔοικεν, ὁ νόμος τοὺς ὑπὲρ ἔξηκοντα ἔτη γεγονότας κωνειάζεσθαι τοῦ<sup>1</sup> διαρκεῖν τοῖς ἄλλοις τὴν τροφήν.

Hdt. 5. 102 ἐπόμενοι δὲ κατὰ στίβον αἱρέουσι αὐτοὺς ἐν Ἐφέσῳ· καὶ ἀντετάχθησαν μὲν οἱ Ἱωνες, συμβαλόντες δὲ πολλὸν ἐσσώθησαν. καὶ πολλοὺς αὐτῶν οἱ Πέρσαι φονεύουσι ἄλλους τε ὄνομαστοὺς ἐν δὲ δὴ καὶ Εὐαλκίδην στρατηγέοντα Ἐρετριέν, στεφανηφόρους τε ἀγῶνας ἀναραιρηκότα καὶ ὑπὸ Σιμωνίδεω τοῦ Κηΐου πολλὰ αἰνεθέντα.

<sup>1</sup> mss καὶ τοῦ

## SIMONIDES

### LIFE

Strabo *Geography*: Ceos was originally a tetrapolis, but only two of the four remain as separate cities, Iulis and Carthaea, the former having absorbed Coresia and the latter Poieëssa. Iulis was the birth-place of the lyric poet Simonides and of his nephew Bacchylides, and later of the physician Erasistratus and the Peripatetic philosopher Ariston . . . There appears to have been a law here, mentioned by Menander in the lines 'The Cean custom takes my fancy still, | The man who can't live well shall not live ill,' whereby, in order to make the supplies go round, all citizens who had reached the age of sixty should drink the hemloek.<sup>1</sup>

Herodotus *Histories*: Following upon their track, the Persians came up with the flying Ionians at Ephesus, and when they turned and showed fight inflicted upon them a severe defeat, after which they put to the sword a number of well-known men, including the Eretrian commander Eualcides, who had taken the prize at crown-contests in the Games and been highly eulogised by Simonides of Ceos.

<sup>1</sup> hence partly perh. S.'s voluntary exile after middle-age ; had the law been enforced in his case, much of his finest extant work would never have been done

## LYRA GRAECA

[Plat.] *Hipparch.* 228c . . . Πεισιστράτου δὲ  
νέεῖ Ἰππάρχῳ, ὃς τῶν Πεισιστράτου παίδων ἦν  
πρεσβύτατος καὶ σοφώτατος, ὃς ἄλλα τε πολλὰ  
καὶ καλὰ ἔργα σοφίας ἀπεδείξατο καὶ . . .  
Σιμωνίδην τὸν Κεῖον ἀεὶ περὶ αὐτὸν εἶχεν μεγά-  
λοις μισθοῖς καὶ δώροις πείθων.

Ael. *V.II.* 4. 24 Λεωπρέπης ὁ Κεῖος ὁ τοῦ Σιμω-  
νίδου πατὴρ ἔτυχε ποτε ἐν παλαιόστρᾳ καθήμενος·  
εἴτα μειράκια πρὸς ἄλληλους οἰκείως διακείμενα  
ἥρετο τὸν ἄνδρα πῶς ἀν αὐτοῖς ἡ φιλία διαμένοι  
μάλιστα· ὁ δὲ εἶπεν· ‘Εὰν ταῖς ἄλληλων ὄργαις  
ἔξιστησθε καὶ μὴ ὅμόσε χωροῦντες τῷ θυμῷ εἴτα  
παροξύνητε ἄλληλους κατ’ ἄλληλων.’

*Mar. Par.* 54 ἀφ’ οὗ Σιμωνίδης ὁ Λεωπρέπους  
ὁ Κεῖος ὁ τὸ μνημονικὸν εὔρων ἐνίκησεν Ἀθήνησι  
διδάσκων, καὶ αἱ εἰκόνες ἐστάθησαν Ἀρμοδίου καὶ  
Ἀριστογείτονος, ἔτη ΗΗΔΙΙ.

Suid. Σιμωνίδης· (α'). Λεωπρέπους, Ἰουλιήτης  
τῆς ἐν Κέῳ τῇ νήσῳ πόλεως, λυρικός, μετὰ Στησί-  
χορον τοῖς χρόνοις· ὃς ἐπεκλήθη Μελικέρτης διὰ  
τὸ ἥδυ· καὶ τὴν μνημονικὴν δὲ τέχνην εὗρεν  
οὗτος· προσεξεῦρε δὲ καὶ τὰ μακρὰ τῶν στοι-  
χείων καὶ διπλᾶ, καὶ τῇ λύρᾳ τὸν τρίτον φθόγγον.  
γέγονε δὲ ἐπὶ τῆς πεντηκοστῆς ἕκτης Ὁλυμπιάδος·  
οἱ δὲ ἐπὶ τῆς ἑξηκοστῆς δευτέρας γεγράφασι· καὶ  
παρέτεινε μέχρι τῆς ἑβδομηκοστῆς ὄγδοης, βιοὺς  
ἔτη πτ'. καὶ γέγραπται αὐτῷ Δωρίδι διαλέκτῳ

## LIFE OF SIMONIDES

[Plato] *Hipparchus*: . . . Hipparchus, the eldest and wisest of the sons of Peisistratus, who among other fine ways showed his wisdom . . .<sup>1</sup> in inducing Simonides of Ceos by high pay and valuable presents to be in continual attendance upon him.

Aelian *Historical Miscellanies*: Leoprepes of Ceos, the father of Simonides, was sitting one day in a wrestling school, when some boys who had formed mutual friendships asked the grown-up man how they could best make their friendship last; to which he replied: ‘By making allowance for one another’s dispositions instead of rousing one another’s anger by a challenge of spirit.’

*Parian Chronicle*: From the time when the Ceian Simonides son of Leoprepes, the inventor of the system of memory-aids, won the chorus-prize at Athens, and the statues were set up to Harmodius and Aristogeiton, 213 years (B.C. 477).

Suidas *Lericon*: Simonides (1st notice):—Son of Leoprepes, of Iulis, a city of the island of Ceos; a lyric poet; coming next to Stesichorus; called, because of the sweetness of his style, Melicertes; originator of the art of mnemonics. He also invented the signs for the long vowels, H and Ω, and the double letters Ξ and Ψ, [as well as the third note on the lyre<sup>2</sup>]. He was born in the 56th Olympiad (B.C. 556–553)<sup>3</sup>—or according to some accounts in the 62nd (532–529)—and lived till the 78th (468–465), attaining the age of eighty-nine. He wrote the following works in the Doric dialect:—*The*

<sup>1</sup> cf. p. 127    <sup>2</sup> this prob. belongs to an earlier Simonides  
cf. Euseb. Ol. 29        <sup>3</sup> cf. Cic. *Rep.* 2, 10, Euseb. (Ol. 55. 3)

LYRA GRAECA

‘Π Καμβύσου καὶ Δαρείου Βασιλεία, καὶ Ξέρξου Ναυμαχία, καὶ Ἡ ἐπ’ Ἀρτεμισίῳ Ναυμαχία, δι’ ἐλεγείας· ἡ δὲ ἐν Σαλαμῖνι μελικῶς· Θρῆνοι, Ἐγκώμια, Ἐπιγράμματα, Παιάνες, καὶ Τραγῳδίαι, καὶ ἄλλα. οὗτος ὁ Σιμωνίδης μυημονικός τις ἦν εἰπερ τις ἄλλος . . .

*Vit. Aesch. Biog. Gr.* 119 . . . κατὰ δὲ ἐτίους ἐν τῷ εἰς τοὺς ἐν Μαραθῶνι τεθνηκότας ἐλεγείῳ ἡσσηθεὶς Σιμωνίδης (ὁ Αἰσχύλος). τὸ γὰρ ἐλεγεῖον πολὺ τῆς περὶ τὸ συμπαθὲς λεπτότητος μετέχειν θέλει, ὃ τοῦ Αἰσχύλου, ως ἔφαμεν, ἐστὶν ἀλλότριον.

*Ar. Ar.* 919:

ΠΟ. μέλη πεποίηκ’ ἐς τὰς Νεφελοκοκκυγίας τὰς ὑμετέρας κύκλιμά τε πολλὰ καὶ καλὰ καὶ παρθένεια καὶ κατὰ τὰ Σιμωνίδου.

*Id. Vespr.* 1410.

*Id. Pax.* 695

ΕΡ. πρῶτον δὲ ὁ τι πράττει Σοφοκλέης ἀνήρετο.

ΤΡ. εὐδαιμονεῖ· πάσχει δὲ θαυμαστόν.

ΕΡ. τὸ τί;

ΤΡ. ἐκ τοῦ Σοφοκλέους γίγνεται Σιμωνίδης.

ΕΡ. Σιμωνίδης; πῶς;

ΤΡ. ὅτι γέρων ὁν καὶ σαπρὸς κέρδους ἔκατι κάνει ἐπὶ ριπὸς πλέοι.

*Sch. ad loc.* Σιμωνίδης δοκεῖ πρῶτος σμικρολογίαν εἰσενεγκεῖν εἰς τὰ ἄσματα καὶ γράψαι ἄσμα μισθοῦ· τοῦτο δὲ καὶ Ηίνδαρος ἐν τοῖς Ἰσθμιογίκαις (2. 10) φησὶν αἰνιττόμενος. ‘Α Μοῖσα γὰρ, οὐ φιλοκερδῆς πω τότ’ ἦν οὐδὲ ἐργάτις . . .

## LIFE OF SIMONIDES

*Kingdom of Cambyses and Darius, The Sea-fight with Xerxes, The Sea-fight off Artemisium, these in elegiae; The Sea-fight at Salamis in lyric metre; Dirges, Eulogies, Inscriptions, Paeans, Tragedies, etc.* This Simonides had a very remarkable memory . . .<sup>1</sup>

*Life of Aeschylus:* According to some authorities, Aeschylus was defeated by Simonides in the competition for an elegy on those who fell at Marathon.<sup>2</sup> For the elegiae metre requires the fineness of detail which is associated with the rousing of sympathy, and that, as we have said, is foreign to Aeschylus.

*Aristophanes Birds:* POET: I've written some lyrics to your Cloudeuckooborough, a lot of fine dithyrambs and some maiden-songs, and—you know, the Simonides trick.

The Same *Wasps* (see on Lasus p. 223)<sup>3</sup>.

The Same *Peace* (HERMES and TRYGAEUS):

H. She (Peace) first asked after Sophocles.

T. He's all right; but there's something remarkable happening to him.

H. What's that?

T. He's changing into Simonides.

H. Simonides? What d'ye mean?

T. I mean that now that he's old and off colour he'd go to sea on a hurdle to earn a groat.<sup>4</sup>

Scholiast on the passage: Simonides seems to have been the first to connect poetry with meanness of disposition and to write it for pay; which is what Pindar hints at in his Isthmians (2. 10), where he says, ‘For the Muse was no seeker of gain then, nor worked for hire. . . .’

<sup>1</sup> cf. *Oe. Pap.* XV. 1800  
below with Ar. *Nub.* 1355 f

<sup>2</sup> cf. *fr.* 89

<sup>3</sup> and *fr.* 13  
<sup>4</sup> cf. Arist. *Eth. N.* 4. 1121 a 7

## LYRA GRAECA

Sch. ad. loc. Pind. *vñv*, φησί, μισθοῦ συντάπτουσι τοὺς ἐπινικίους, πρῶτον Σιμωνίδου προκαταρξαμένου . . .

Plut. *Sen.* 5 Σιμωνίδης ἔλεγε πρὸς τοὺς ἐγκαλοῦντας αὐτῷ φιλαργυρίαν, ὅτι τῶν ἄλλων ἀπεστερημένος διὰ τὸ γῆρας ἡδονῶν, ὑπὸ μᾶς ἔτι γηροβοσκεῖται τῆς ἀπὸ τοῦ κερδαίνειν.

Stob. *Fl.* 10. 62 Σιμωνίδης ἐρωτηθεὶς διὰ τί ἐσχάτου γήρως ὃν φιλάργυρος εἴη, ‘Οτι’ εἶπεν ‘βουλούμην ἀν ἀποθανὼν τοῖς ἔχθροῖς μᾶλλον ἀπολιπεῖν ἢ ζῶν δεῖσθαι τῶν φίλων, κατεγνωκώς τῆς τῶν πολλῶν φιλίας τὸ ἀβέβαιον.’

Plat. *Rep.* 1. 331e Ἀλλὰ μέντοι, ἦν δ' ἐγώ, Σιμωνίδη γε οὐ ράδιον ἀπιστεῖν· σοφὸς γὰρ καὶ θεῖος ἀνήρ.

Hibeh Pap. 17 Ἀνηλωμάτων· Σιμωνίδου· εὔδοκιμεῖ δ' αὐτοῦ πρὸς ἀλήθειαν καὶ τὸ πρὸς τὴν Ἱέρωνος γυναικα λεχθέν. ἐρωτηθεὶς γὰρ εἰ πάντα γηράσκει ‘Ναί’ ἔφη ‘πλήν γε κέρδους· τάχιστα δὲ αἱ εὐεργεσίαι·’ καὶ τὸ πρὸς τὸν πυνθανόμενον διὰ τί εἴη φειδωλὸς ἔφη διὰ τοῦτ' εἶναι φειδωλός, ὅτι μᾶλλον ἄχθοιτο τοῖς ἀνηλωμένοις ἢ τοῖς περιοῦσιν, τούτων δὲ ἔκάτερον ἥθος μὲν ἔχειν φαῦλον παρὰ δὲ τὰς ὄργας καὶ τὰς ἀ[λογιστίας] τῶν ἀνθρώπων [εὔδοκι]μεῖ<ν>, διόπερ οὕτε β[λάπτεσθαι] οὕτε ἀπλῶς εἰπεῖν [ἔξ αὐτῷ]ν ὠφελεῖσθαι· χαλεπὸν [δ' εἶναι] τὸ μὴ χρῆσθαι τοῖς αὐ[τοῦ β]ακτηρίοις ἀλλὰ τοῖς ἀλλοτρίοις, τὸ δὲ δανεισθὲν<sup>1</sup> ὀλιγοῦ μὲν εἴληπται προσανα-

<sup>1</sup> sugg. Richards *C.Q.* 1907: P. ἀνηλωθὲν

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Scholiast on the passage of Pindar: He means that nowadays they compose victory-songs for pay, a custom begun by Simonides . . .<sup>1</sup>

Plutarch *Should Old Men Govern?*: Simonides said to the friends who accused him of penuriousness, that the pleasure of making profit was the one and only pleasure he had left to tend him in his old age.

Stobaeus *Anthology*: When Simonides was asked why at his advanced age he was so careful of his money, he replied, ‘It is because I should rather leave money for enemies when I die than stand in need of friends while I live; for I know too well how few friendships last.’

Plato *Republic*: ‘But still,’ said I, ‘I find it difficult to disbelieve a great and inspired artist like Simonides.’<sup>2</sup>

From a Papyrus of the 3rd Century B.C.: On Expenditure:—Simonides: The following sayings of his are also esteemed for their truth to nature. When asked by the wife of Hiero if all things grew old, he replied ‘Yes, all, except love of gain; and acts of kindness sooner than anything else.’ Again, when he was asked why he was so penurious, he answered that it was because he got more vexation from debit than from credit; either was really negligible, though both derived importance from the passions and unreasonableness of men; and so neither of them did him any harm, or, strictly speaking, any good; but it was irksome to use another man’s staff instead of one’s own; moreover, borrowed money might cost little at the moment,

<sup>1</sup> cf. Callim. fr. 77, where S. is described as ‘grandson of Hyllichus’      <sup>2</sup> cf. 335 e

λίσκεται δὲ τὸ διπλάσιον, διὸ δεῖ ἔλκειν τὰς ψήφους· καὶ τὸ παρ' αὐτοῦ δανείζεσθαι ὅταν τῇ ἀναγκαίᾳ καὶ φυσικῇ τροφῇ χρήσηται <καὶ> ὥσπερ τὰ ξφα ἄπλη.

*Arg. Theocr. 16 (cf. l. 10)* λέγουσι γὰρ ἐκεῦνον (τὸν Σιμωνίδην) ἔχειν δύο κιβώτια, τὸ μὲν τῶν χαρίτων, τὸ δὲ τῶν δεδομένων.<sup>1</sup> ὅτε οὖν τις πρὸς αὐτὸν παρεγένετο χάριν αἰτούμενος, ἐκέλευε φέρειν τὰ κιβώτια καὶ δεικνύειν αὐτὰ ἀνοίξαντα· εὐρίσκετο οὖν τὸ μὲν τῶν χαρίτων κενόν, τὸ δὲ τῶν δεδομένων<sup>1</sup> πλῆρες· καὶ οὕτως ὁ τὴν δωρεὰν αἰτούμενος ἀνεκόπτετο.

Theocr. 16. 34

πολλοὶ ἐν Λυτιόχοιο δόμοις καὶ ἄνακτος Ἀλεύα  
άρμαλιὰν ἔμμιητον ἐμετρήσαντο πενέσται·  
πολλοὶ δὲ Σκοπάδαισιν ἐλαυνόμενοι ποτὶ σακοὺς  
μόσχοι σὺν κεραΪσιν ἐμυκήσαντο βόεσσι,  
μυρία δ' ἀμ πεδίον Κραυνώνιον ἐνδιάσκον  
ποιμένες ἔκκριτα μῆλα φιλοξείνοισι Κρεώνδαις·  
ἄλλ' οὐ σφιν τῶν ἥδος, ἐπεὶ γλυκὺν ἔξεκένωσαν  
θυμὸν ἐσ εὐρεῖαν σχεδίαιν στυγγοῖο γέροντος,  
ἄμναστοι δὲ τὰ πολλὰ καὶ ὅλβια τῆνα λιπόντες  
δειλοῖς ἐν νεκύεσσι μακροὺς αἰῶνας ἔκειντο,  
εἰ μὴ θεῖος ἀοιδὸς ὁ Κήϊος αἰόλα φωιέων  
βύρβιτον ἐσ πολύχορδον ἐν ἀνδράσι θῆκ' ὄνο-  
μαστοὺς  
όπλοτέροις, τιμᾶς δὲ καὶ ὡκέες ἔλλαχον ἵπποι,  
οἵ σφισιν ἔξ ιερῶν στεφανηφόροι ἥιθον ἀγώνων.

<sup>1</sup> mss διδόντων: Stob. ἀργυρίου

<sup>1</sup> lit. draw the counters; perh. = draw them across one by one instead of pushing them en masse: cf. A.P. 9. 435 and

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but in the end it cost twice as much; and so we ought to count every penny.<sup>1</sup> Lastly he declared that when he consumed only the necessary and natural food of man, simple food like that of the animals, he was borrowing from himself.<sup>2</sup>

*Introduction to Theocritus 16* (cf. l. 10): The story goes that Simonides kept two boxes, the one for fees and the other for favours; and whenever any friend came asking a favour, he had the boxes brought in and opened before him, and cut short his importunity by discovering the favour-box to be empty and the fee-box full.<sup>3</sup>

Theocritus: Many indeed were the bondmen earned their monthly meed in the houses of Antiochus and King Aleuas, many the calves that went lowing with the horned kine home to byres of the Scopads, and ten thousand were the fine sheep that the shepherds of the plain of Crannon watched all night for the hospitable Creondae; but once all the sweet wine of their life was in the great cup, once they were embarked in the barge of the old man loathsome, the joyance and pleasure of those things was theirs no more: and though they left behind them all that great and noble wealth, they had lain among the vile dead long ages unremembered, had not the great Ceian cried sweet varied lays to the strings and famous them in posterity, and had not the coursers that came home to them victorious out of the Games achieved the honour and glory which called the poet to his task.

<sup>1</sup> διωθεῖν Theophr. *Char.* 24      <sup>2</sup> cf. Arist. *Rhet.* 4, 1      <sup>3</sup> cf. Stob. *Flor.* 10, 39 where the story is told of a man who asked for a eulogy and said he would take it as a favour (*χάριν ἔξειν*), and Plut. *Curios.* 10, Sch. *Il.* 24, 228

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Sch. ad loc. . . . ἀντὶ τοῦ ἄγαν πλούσιοι, ὥστε πολλοὺς παρέχειν τὴν τροφήν. ἀλλ' οὐδὲν ἡνυσσειν ὁ πλοῦτος αὐτῶν πρὸς τὴν νῦν δόξαν, εἰ μὴ ὑπὸ Σιμωνίδου ὑμνήθησαν . . . οἱ δὲ Σκοπάδαι Κραννώνιοι τὸ γένος· Κραννὼν δὲ πόλις Θεσσαλίας, ὅθεν Σκόπας ὁ Κραννώνιος Κρέοντος καὶ Ἐχεκρατείας νίος. καὶ Σιμωνίδης ἐν Θρήνοις . . . ὁ Κῆιος· τὸν Σιμωνίδην φησί, παρόσον αὐτὸς τοῖς προειρημένοις ἐνδόξοις ἀνδράσι τῶν Θεσσαλων ἐπιωκίους ἔγραψε καὶ θρήνειν.

Plut. *Aud. Poet.* 15 d διὸ καὶ Σιμωνίδης μὲν ἀπεκρίνατο πρὸς τὸν εἰπόντα ‘Τί δὴ μόνους οὐκ ἔξεπατᾶς Θεσσαλους;’ ‘Αμαθέστεροι γάρ εἰσιν ἡ ώς ὑπ’ ἐμοῦ ἔξεπατᾶσθαι.’

Diog. Laert. 2. 5. 46 . . . καθά φησιν Ἀριστοτέλης ἐν τρίτῳ περὶ Ποιητικῆς, ἐφιλονείκει . . . Πιττακῷ Ἀντιμενίδας καὶ Ἀλκαῖος, Ἀραξαγόρᾳ Σωσίβιος, καὶ Σιμωνίδῃ Τιμοκρέων.

Plat. *Rep.* 1. 331 e ΣΩ. λέγε δῆ, εἰπον ἐγώ, . . . τί φῆς τὸν Σιμωνίδην ὄρθως λέγειν περὶ δικαιοσύνης;—ΠΟ. “Οτι, ἡ δὲ ὅσ, τὸ τὰ δικαιολόμενα ἐκάστῳ ἀποδιδόναι δίκαιον ἐστι.

Stob. *Anth.* 2. 42 Σιμωνίδου.—Σιμωνίδης ὁ μελοποιὸς εἰπόντος τινὸς ὅτι πολλοὶ αὐτὸν παρ’ αὐτῷ κακῶς λέγουσιν, ‘Οὐ παύσῃ’ ἔφη ‘ποτὲ σὺ τοῖς ωσί με βλασφημῶν;

Plut. *Garr.* ἐπὶ πᾶσι δὲ καὶ παρὰ ταῦτα πάντα δεῖ πρόχειρον ἔχειν καὶ μνημονεύειν τὸ Σιμωνίδειον, ὅτι λαλήσας μὲν πολλάκις μετενόησε σιωπήσας δὲ οὐδέποτε.

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Scholiast on the passage: . . . By this he implies the possession of great riches, so as to be able to feed many retainers. ‘But all the same,’ says he, ‘their wealth would have been of no avail for the preservation of their glory, had their praises not been sung by Simonides.’ . . . The Scopads were Crannonians by birth, and Crannon is a city of Thessaly, birth-place of Scopas son of Creon and Echecrateia. Compare Simonides in the *Dirges* . . . By ‘the great Ceian’ he means Simonides, who wrote victory-songs and dirges for the aforesaid great Thessalians.

Plutarch *On Listening to Poetry*: And that is why, when they asked Simonides why the Thessalians were the only people he never cheated, he replied ‘They are too great dunces.’

Diogenes Laertius *Lives of the Philosophers*: According to Aristotle in the 3rd Book of his *Treatise on Poetry* (*fr. 65*) . . . Antimenidas and Alcaeus had a feud with Pittacus, Sosibius with Anaxagoras, and Timocreon with Simonides.<sup>1</sup>

Plato *Republic* (Socrates and Polemarchus): What do you say, said I, that Simonides rightly says about justice?—That justice is to give every man his due.

Stobaeus *Anthology*: Simonides:—When a friend of his once told Simonides that he was hearing a great deal of slander about him, he replied ‘Be so good as to stop defaming me with your ears.’

Plutarch *Garrulity*: In all things and for all these reasons we ought to bear in mind the saying of Simonides, that he had often repented speaking but had never repented holding his tongue.

<sup>1</sup> see *fr. 110* and Timoer. Life (below)

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Plut. *Qu. Con.* 3 *prooem.* Σιμωνίδης ὁ ποιητὴς ἐν τινὶ πότῳ ξένον ἴδων κατακείμενον σιωπῆ καὶ μηδενὶ διαλεγόμενον ‘‘Ω ἄνθρωπε’ εἶπεν, ‘εἰ μὲν ἡλίθιος εἴ, σοφὸν πρᾶγμα ποιεῖς, εἴ δὲ σοφός, ἡλίθιον.’

Ibid. *Glor. Ath.* 3 ὁ Σιμωνίδης τὴν μὲν ζωγραφίαν ποίησιν σιωπῶσαν προσαγορεύει, τὴν δὲ ποίησιν ζωγραφίαν λαλοῦσαν· ἃς γὰρ οἱ ζωγράφοι πράξεις ὡς γινομένας δεικνύουσιν, ταύτας οἱ λόγοι γεγενημένας διηγοῦνται καὶ συγγράφουσιν.

Arist. ap. Stob. *Anth.* 86. 25 (fr. 83) Σιμωνίδην δέ φασιν ἀποκρίνασθαι διερωτώμενον τίνες εὐγενεῖς, τοὺς ἐκ πάλαι πλουσίων φάναι.

Mich. Psell. π. Ἐνεργ. Δαιμ. 821 Migne . . . κατὰ τὸν Σιμωνίδην ὁ λόγος τῶν πραγμάτων εἰκών ἔστι.

Aristid. π. Παραφθέγματος 2. 513 [π. ἐπιγραμμάτων ὅτι αἱ πόλεις αὐτὰς ἔαυτὰς ἐπαινοῦσιν ἐπιγράφοντες αὐτά]· ὥστε ὥρα σοι σκώπτειν αὐτούς, ως ἀδολέσχας τινὰς νεκροὺς καὶ οὐκ εἰδότας ήσυχίαν ἄγειν, καῦτά σε ἀνήρ Σιμωνίδειος ἀμείψεται ‘‘Ωνθρωπε, κεῖσαι ζῶν ἔτι μᾶλλον τῶν ὑπὸ γῆς ἐκείνων.

Theon. *Prog.* 1. 215 Walz . . . βλαβερῶς παραινεῖ Σιμωνίδης παίζειν ἐν τῷ βίῳ καὶ περὶ μηδὲν ἀπλῶς σπουδάζειν.

Arist. *Phys. Ausc.* 222 b 17 ἐν δὲ τῷ χρόνῳ πάντα γίνεται καὶ φθείρεται· διὸ καὶ οἱ μὲν σοφώτατον ἔλεγον, οἱ δὲ Πυθαγόρειος Πάρων ἀμαθέστατον, ὅτι καὶ ἐπιλανθάνονται ἐν τούτῳ, λέγων ὄρθότερον.

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Plutarch *Dinner-Table Problems*: One evening over the wine, when the poet Simonides saw a guest sitting absolutely silent, he exclaimed ‘If you’re a fool, my good sir, you’re wise in what you do; and if you’re wise, you’re a fool.’

The Same *The Glory of Athens*: Simonides calls ‘painting silent poetry and poetry painting that speaks’; for the actions which painters depict as they are being performed, words describe after they are done.<sup>1</sup>

Aristotle in *Stobaeus Anthology*: We are told that when Simonides was asked what was meant by good birth, he replied ‘ancestral wealth.’

Michael Psellus *The Function of Daemons*: . . . According to Simonides the word is the image of the thing.

Aristides *On the Extempore Addition* [how epitaphs prove that states are guilty of self-praise]: So you may laugh at the fallen [for praising themselves] and call them underground babbler who cannot keep still; and some disciple of Simonides will retort ‘you are more dead above ground, my good man, than those are below it.’

Theon *First Course in Grammar*: . . . Simonides gives harmful advice when he says we should play all our lives and never be entirely in earnest.

Aristotle *Physics*: In time everything comes into existence and passes out of it; and that is why some writers<sup>2</sup> called Time wisest of things; though Paron the Pythagorean says it is foolishest, because we also forget in it—which indeed is more correct.

<sup>1</sup> cf. *Q.C.* 9. 15

<sup>2</sup> cf. Simplicius *ad loc.* (Simonides)

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Ath. 2. 40a [π. οἴνου]: Σιμωνίδης τὴν αὐτὴν ἀρχὴν τίθησιν οἴνου καὶ μουσικῆς,

Plut. *Cons. Apoll.* 6 Σιμωνίδης ὁ τῶν μελῶν ποιητὴς Παυσανίου τοῦ βασιλέως τῶν Λακεδαιμονίων μεγαλαυχουμένου συνεχῶς ἐπὶ ταῖς αὐτοῦ πράξεσι καὶ κελεύοντος ἀπαγγειλαί τι αὐτῷ σοφὸν μετὰ χλευασμοῦ, συνεὶς αὐτοῦ τὴν ὑπερηφανίαν συνεβούλευε μεμνῆσθαι ὅτι ἄνθρωπός ἐστι.

Ibid. *Vit. Them.* 5 οὐ μὴν ἀλλὰ τοῖς πολλοῖς ἐνήρμοττε, τοῦτο μὲν ἔκαστου τῶν πολιτῶν τούνομα λέγων ἀπὸ στόματος, τοῦτο δὲ κριτὴν ἀσφαλῆ περὶ τὰ συμβολαῖα παρέχων ἔαυτόν. ὥστε που καὶ πρὸς Σιμωνίδην τὸν Κεῖον εἰπεῖν αἰτούμενόν τι τῶν οὐ μετρίων παρ' αὐτοῦ στρατηγοῦντος, ὡς οὔτ' ἐκεῖνος ἀν γένοιτο ποιητὴς ἀγαθὸς ἄδων παρὰ μέλος οὔτ' αὐτὸς ἀστεῖος ἀρχῶν παρὰ νόμον χαριζόμενος.

Arist. *Rhet.* 2. 1391a 8 [π. πλούτου]: ὅθεν καὶ τὸ Σιμωνίδου εἵρηται περὶ τῶν σοφῶν καὶ πλουσίων πρὸς τὴν γυναικα τὴν Ἱέρωνος ἐρομένην πότερον γενέσθαι κρείττον πλούσιον ἢ σοφόν, πλούσιον εἰπεῖν τοὺς σοφοὺς γὰρ ἔφη ὁρᾶν ἐπὶ ταῖς τῶν πλουσίων θύραις διατρίβοντας.

Cic. *N.D.* 1. 22 Roges me quid aut quale sit deus, auctore utar Simonide, de quo cum quaesivisset hoc idem tyrannus Hiero, deliberandi sibi unum diem postulavit; cum idem ex eo postridie quaereret, biduum petivit; cum saepius dupliearet numerum

<sup>1</sup> Ael. *V.H.* 9. 41 adds that when dying of hunger in

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Ath. 2. 40a [on wine] : Simonides ascribes wine and music to one and the same origin.

Plutarch *Consolation to Apollonius* : One day when the Spartan king Pausanias, who was suffering from swelled head, bade the lyrist Simonides tell him a wise tale with a jest in it, the poet, fully appreciating the king's conceited humour, advised him to remember that he was human.<sup>1</sup>

The Same *Life of Themistocles* : All the same he ingratiated himself with the people by calling every citizen by his name, and by putting his sure judgment at their disposal in matters of business. Indeed, when Simonides of Ceos made an improper request of him during the time of his command, he retorted that he would not be a good minister of state if he put favour before law, any more than Simonides would be a good poet if he sang out of tune.

Aristotle *Rhetic* [on wealth] : Thus when Simonides<sup>2</sup> was speaking of wisdom and riches with the wife of Hiero, and she asked him which was better, to get wise or to get wealthy, he replied 'To get wealthy; for I see the wise sitting on the doorsteps of the rich.'

Cicero *The Nature of the Gods* : If you were to ask me the nature and attributes of God, I should reply in the words of Simonides, who when asked this very question by the despot Hiero asked for a day's notice of it, and when it was repeated the next day, requested two days more, and so on, doubling every

prison P. thrice exclaimed 'Ah! my friend from Ceos, you were right after all'      <sup>2</sup> but cf. Plat. *Rep.* 6. 489 c, Sch. Diog. L. 2. 8. 4. § 69

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dierum admiransque Hiero requireret eur ita faceret, ‘Quia quanto diutius considero’ inquit, ‘tanto mihi res videtur obscurior.’ sed Simonidem arbitror (non enim poeta solum suavis, verum etiam ceteroqui doctus sapiensque traditur), quia multa venirent in mentem acuta atque subtilia, dubitantem quid eorum esset verissimum, desperasse omnem veritatem.

Ath. 14. 656 d ὅντως δὲ ἦν ὡς ἀληθῶς κίμβιξ  
ό Σιμωνίδης καὶ αἰσχροκερδής, ὡς Χαμαιλέων  
φησίν. ἐν Συρακούσαις γοῦν, τοῦ Ιέρωνος ἀπο-  
στέλλοντος αὐτῷ τὰ καθ’ ἡμέραν, λαμπρῶς πωλῶν  
τὰ πλείω ὁ Σιμωνίδης τῶν παρ’ ἔκείνου πεμπο-  
μένων ἑαυτῷ μικρὸν μέρος ἀπετίθετο· ἐρομένου δέ  
τινος τὴν αἵτιαν, “Οπως” εἶπεν ‘ἢ τε Ιέρωνος  
μεγαλοπρέπεια καταφανῆς ἢ καὶ ἡ ἐμὴ κοσμιότης.’

Plut. Arat. 45 καὶ γὰρ εἰ δεινὸν ἄνδρας ὁμο-  
φύλους καὶ συγγενεῖς οὕτω μεταχειρίσασθαι δι’  
ὅργην, ἀλλ’ ‘Ἐν ἀνάγκαις γλυκὺν γίνεται καὶ τὸ  
σκληρὸν<sup>1</sup> κατὰ Σιμωνίδην, ὥσπερ ἀλγοῦντι τῷ  
θυμῷ καὶ φλεγμαίνοντι θεραπείαν καὶ ἀναπλή-  
ρωσιν προσφερόντων.

Tim. ap. Sch. Pind. O. 2. 29 d καὶ οὕτω τὸν  
Θήρωνα, ὑπεραγανακτήσαντα θυγατρὸς ἄμα καὶ  
γαμβροῦ, συρρῆξαι πρὸς Ιέρωνα πόλεμον παρὰ  
Γέλα τῷ Σικελιωτικῷ ποταμῷ . . . μή γε μὴν εἰς  
βλάβην, μηδὲ εἰς τέλος προχωρῆσαι τὸν πόλεμον.  
φασὶ γὰρ τότε Σιμωνίδην τὸν λυρικὸν περιτυ-  
χόντα διαλῦσαι τοῖς βασιλεῦσι τὴν ἔχθραν.

<sup>1</sup> Madv: mss καὶ οὐ σ.

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time, till at last, when the wondering Hiero asked him to explain his strange behaviour, he replied that it was because the longer he thought about it, the more obscure it became. I believe that the truth is that Simonides, of whom tradition speaks not only as a delightful poet but in all respects a wise and learned man, despaired of the true answer because so many subtle definitions occurred to him that he could not decide among them.

Athenaeus *Doctors at Dinner*: If we may believe Chamaeleon, Simonides' niggardliness is a real fact. For instance at Syracuse, where Hiero was in the habit of sending him daily a portion of food, Simonides used openly to sell most of it and keep only a small part for himself; and once, when he was asked the reason, replied that he did so as a testimony to Hiero's munificence and his own moderation.<sup>1</sup>

Plutarch *Life of Aratus*: Even if it be a terrible thing to deal thus with one's fellow-clansmen and kinsfolk by anger, still in Simonides' words 'In time of necessity even harshness is sweet,' healing as it were and restoring the spirit when it is sick and fevered.

Timaeus quoted by the Scholiast on Pindar: Thus Theron took umbrage on behalf both of his daughter (Demaretè) and her husband (Polyzelus), and made war upon Polyzelus' brother Hiero, advancing to the Sicilian river Gela. . . . But not a blow was struck, and the war came to nothing. For we are told that the lyric poet Simonides came up in the nick of time and reconciled the two kings.<sup>2</sup>

<sup>1</sup> cf. Plat. *Ep.* 2. 311 a

<sup>2</sup> cf. Ibid. 29 c for another account

Arist. *Metaph.* 1091 a 5 πάντα δὴ ταῦτα ἄλογα, καὶ μάχεται καὶ αὐτὰ ἑαυτοῖς καὶ τοῖς εὐλόγοις, καὶ ἔοικεν ἐν αὐτοῖς εἶναι ὁ Σιμωνίδου μακρὸς λόγος· γίγνεται γὰρ ὁ μακρὸς λόγος ὥσπερ ὁ τῶν δούλων ὅταν μηθὲν ὑγιὲς λέγωσιν.

Alex. Aphr. *ad loc.* 4. p. 827 Brandis τὸ δὲ . . . σαφὲς ἔσται προειδόσι<sup>1</sup> τίς ἔστιν ὁ Σιμωνίδου λόγος. ὁ Σιμωνίδης ἐν τοῖς λόγοις οὓς Ἀτάκτους ἐπιγράφει μιμεῖται καὶ λέγει οὓς εἰκός ἔστι λόγους λέγειν δούλους ἐπταικότας πρὸς δεσπότας ἐξετάζοντας αὐτοὺς τίνος ἔνεκα ταῦτα ἐπταικασι· καὶ ποιεῖ αὐτοὺς ἀπολογουμένους λέγειν πάνυ μακρὰ καὶ πολλά, οὐδὲν δὲ ὑγιὲς ἢ πιθανόν, ἀλλὰ πᾶν τὸ ἐπιφερόμενον ἐναντίον τῷ προφρασθέντι· τοιοῦτον γὰρ ως εἰκὸς τὸ βάρβαρον καὶ παιδείας ἄμοιρον.

Pind. *Ol.* 2. 94 . . . σοφὸς ὁ πολλὰ εἰδὼς φυἁ·  
μαθόντες δὲ λάβροι  
παγγλωσσίᾳ κόρακες ὡς ἄκραντα γαρύετον  
Διὸς πρὸς ὅρνιχα θεῖον.

Schol. *ad loc.* αἰνίττεται Βακχυλίδην καὶ Σιμωνίδην, ἑαυτὸν λέγων ἀετόν, κόρακας δὲ τοὺς ἀντιτέχνους.

Sch. Pind. *Nem.* 4. 35 . . . Σιμωνίδης παρεκβάσει χρῆσθαι εἴωθεν.

Eust. *Prooem. Com. Pind.* 25 Πίνδαρός φασι καὶ Σιμωνίδου ἥκουσε.

<sup>1</sup> mss προειποῦσι

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Aristotle *Metaphysics*: All these things are irrational, and inconsistent both with one another and with what is rational, and we may apply to them the term ‘a long story’ as it is used by Simonides, a long story in that sense being the kind of account given by a slave when he will not talk sense.

Alexander of Aphrodisias *on the passage*: These words will be clear to any reader who has been told what is meant by the *λόγος* of Simonides. This writer, in what he calls his “*Ἄτακτοι Λόγοι*” or *Prose Conversations*,<sup>1</sup> imitates [that is, gives a literary representation of] the answers erring slaves will generally make when their masters are enquiring why they have blundered, and makes them give extremely long and verbose excuses which have no sense—that is, plausibility—but are entirely off the point. This would seem to be characteristic of foreign birth and lack of education.

Pindar *Olympians*: Skilled is the man who knoweth much by nature; they that have but learnt—even as a pair of crows, gluttonous in their wordiness, these chatter vain things against the divine bird of Zeus.

Scholiast *on the passage*: He hints at Bacchylides and Simonides, calling himself an eagle and his rivals crows.<sup>2</sup>

Scholiast on Pindar: . . . Simonides often employs digression.

Eustathius *Introduction to the Commentary on Pindar*: It is said that Pindar was a pupil also of Simonides.

<sup>1</sup> meaning doubtful; apparently some sort of Mime  
<sup>2</sup> cf. Sch. *Nem.* 4. 60

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Plut. *Mus.* 20 ἀπείχετο γὰρ καὶ οὗτος (όΠαγκράτης) ώς ἐπὶ τὸ πολὺ τούτου (τοῦ χρωματικοῦ γένους), ἐχρήσατο δὲ ἐν τισιν· οὐδὲ ἄγνοιαν οὐν δηλονότι, ἀλλὰ διὰ τὴν προαιρεσιν ἀπείχετο· ἔξιλου γοῦν, ώς αὐτὸς ἦφη, τὸν Πινδάρειόν τε καὶ Σιμωνίδειον τρόπον καὶ καθόλου τὸ ἀρχαῖον καλούμενον ὑπὸ τῶν νῦν.

Longin. *Rhet.* 1. 2. 201 Hammer ἥδη δὲ καὶ Σιμωνίδης καὶ πλείους μετ' ἐκείνον μνήμης ὄδοις προύδιδαξαν, εἰδώλων παράθεσιν καὶ τόπων εἰσηγούμενοι πρὸς τὸ μνημονεύειν ἔχειν ὀνομάτων τε καὶ ρῆμάτων· τὸ δέ ἐστιν οὐδὲν ἢ τῶν ὄμοιών πρὸς τὸ δοκοῦν καινὸν παραθεώρησις καὶ συζυγία πρὸς ἀλλήλα.<sup>1</sup>

Cic. *de Fin.* 2. 32 In nostrane potestate est quid meminerimus? Themistoeles quidem eum ei Simonides an quis alias artem memoriae polliceretur, ‘Oblivionis’ inquit ‘mallem; nam memini etiam quae nolo, oblivisci non possum quae volo.’

Sch. Dion. *Thr.* 185 [π. τῶν γραμμάτων]· εύρεται δὲ τῶν λοιπῶν χαρακτήρων, τουτέστι τῶν ὀκτώ, οἷον τῶν δύο μακρῶν καὶ τῶν τριῶν διπλῶν καὶ τῶν τριῶν δασέων, δηλονότι Σιμωνίδης ὁ Κείος τῶν δύο μακρῶν καὶ τοῦ Ξ καὶ τοῦ Ψ, Παλαμήδης δὲ τῶν δασέων καὶ τοῦ Ζ, ἢ ώς φασί τινες, Ἐπίχαρμος ὁ Συρακούσιος.

Plut. *Sen. Ger. Rep.* 3 Σιμωνίδης ἐν γήρᾳ χοροῖς ἐνίκα.

<sup>1</sup> miss ἄλλο

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Plutarch *Music*: Pancrates usually avoided the chromatic scale, though he used it occasionally, thus showing that he did not avoid it from ignorance. Indeed he tells us himself that he imitates the musical style of Pindar and Simonides and, generally, what is now called the ancient style.

Longinus the Rhetorician: Simonides and many after him have pointed out paths to remembrance, counselling us to compare images and localities in order to remember names and events, but there is nothing more in it than the concatenation and co-observation of the apparently new with what is similar to it.

Cicero *On the Chief Good and the Chief Evil*: Is it in our power to remember or to forget? When Themistocles was once promised—by Simonides I think it was—a handbook of mnemonics or guide to remembrance, ‘I should prefer,’ he exclaimed, ‘a guide to forgetfulness; for I remember things I would not and cannot forget what I would.’<sup>1</sup>

Scholiast on Dionysius of Thrace [on the Alphabet]: As for the inventors of the remaining eight letters, namely the two long vowels, the three double letters, and the three aspirates, it is clear that Simonides of Ceos invented the H, the Ω, the Ξ and the Ψ, and Palamedes the Θ, the Φ, the X, and the Z, though some authorities ascribe these last four (?) to Epicharmus of Syracuse.

Plutarch *Should Old Men Govern?* Simonides won the chorus prize in his old age.<sup>2</sup>

<sup>1</sup> cf. *de Or.* 2. 74, *fr.* 175 below, Plin. *N.H.* 7. 24, Ael. *N.A.* 6. 10      <sup>2</sup> cf. *fr.* 176 below

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Luc. *Macr.* 26 Σιμωνίδης δὲ ὁ Κεῖος (ἔξησεν)  
ὑπὲρ τὰ ἐνενήκοντα (ἔτη).

Suid. Σιμωνίδης (γ') . . . Ἀκραγαντίνων  
στρατηγὸς ἦν ὄνομα Φοῖνιξ. Συρακουσίοις δὲ  
ἐπολέμουν οὗτοι. οὐκοῦν ὅδε ὁ Φοῖνιξ διαλύει  
τὸν τάφον τοῦ Σιμωνίδου μάλα ἀκηδῶς τε καὶ  
ἀνοίκτως, καὶ ἐκ τῶν λίθων τῶνδε ἀνίστησι  
πύργον· καὶ κατὰ τοῦτον ἑάλω ἡ πόλις. ἔοικε  
δὲ καὶ Καλλίμαχος τούτοις ὁμολογεῖν. οἰκτίζεται  
γοῦν τὸ ἄθεσμον ἔργον, καὶ λέγοντά γε αὐτὸν ὁ  
Κυρηναῖος πεποίηκε τὸν γλυκὺν ποιητήν.

οὐδὲ τὸ γράμμα  
ἥδεσθη τὸ λέγον μ' νῦν Λεωπρέπεος  
κεῖσθαι Κήϊον ἄνδρα.  
κἄτ' εἰπὼν ἄττα ἐπιλέγει·  
οὐδ' ὑμέας, Πολύδευκες, ὑπέτρεσεν, οἵ με μελά-  
θρου  
μέλλοντος πίπτειν ἐκτὸς ἔθεσθέ ποτε  
δαιτυμόνων ἄπο μοῦνον, ὅτε Κραυνώνιος, αἱ αἱ,  
ώλισθεν μεγάλους<sup>1</sup> οἶκος ἐπὶ Σκοπάδας.

Ath. 14. 638 e καὶ ὁ τοὺς Εἴλωτας δὲ πεποι-  
ηκώς φησιν.

τὰ Στησιχόρου τε καὶ Ἀλκμᾶνος Σιμωνίδου τε  
ἀρχαῖον ἀείδειν. ὁ δὲ Γνήσιππος ἔστ' ἀκούειν . .

Sch. Ar. *Iesp.* 1222 [τὰ σκόλι' ὅπως δέξῃ  
καλῶς]. ἀρχαῖον ἔθος ἐστιωμένους ἄδειν ἀκο-  
λούθως τῷ πρώτῳ, εἰ παύσαιτο τῆς ωδῆς, τὰ  
ἔξης. καὶ γὰρ ὁ ἔξ ἀρχῆς δάφνιν ἡ μυρρίνην  
κατέχων ἥδε Σιμωνίδου ἡ Στησιχόρου μέλη ἄχρις  
οὗ ἥθελε, καὶ μετὰ ταῦτα ὡς ἐβόύλετο ἐδίδου, οὐχ

## LIFE OF SIMONIDES

Lucian *Longevity*: Simonides of Ceos lived to be over ninety.<sup>1</sup>

Suidas *Lexicon*: Simonides (3rd notice) : . . . There was an Agrigentine General named Phoenix who, in the course of a war with Syracuse, with cynical ruthlessness pulled down the tomb of Simonides and made a bastion of the stones. At that spot the city was taken.<sup>2</sup> This story would seem to be confirmed by Callimachus of Cyrene, who deplores the outrage and makes this writer of delightful verse say: 'neither had he respect for the writing thereon which declared that beneath lay the son of Leoprepes of Ceos'; and a little further on: 'nor yet had he any fear of you brethren, O Polydeuces, who made me, alone of all the guests, pass out ere the roof fell, when the house at Crannon came down alas! upon the mighty Scopadae.'

Athenaeus *Doctors at Dinner*: Compare the author of the play called *The Helots*: 'It's old-fashioned to sing Stesichorus, Aleman, or Simonides; but we can hear Gnesippus . . .

Scholiast on Aristophanes *Wasps* ['mind you take up the catch properly']: It was an old custom for guests at table to continue where the first singer left off. The guest who began held a sprig of bay or myrtle and sang a lyric of Simonides or Stesichorus as far as he chose, and then handed the sprig to another, making his choice of a successor with no regard to the order in which the guests were seated.

<sup>1</sup> cf. Cic. *de Sen.* 7      <sup>2</sup> context implies Acragas; S. then apparently died there and not at Syracuse

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<sup>1</sup> Bentl: miss Κρανωνίων αλας ω. μέγας

## LYRA GRAECA

ώς ἡ τάξις ἀπήτει. καὶ ἔλεγεν ὁ δεξάμενος παρὰ τοῦ πρώτου τὰ ἔξῆς, κάκεῦνος ἀπεδίδον πάλιν φέβούλετο.

Ath. 13. 611a . . . ώς Χαμαιλέων φησὶν ἐν τῷ Περὶ Σιμωνίδου.

Suid. Παλαίφατος· Αἰγύπτιος ἡ Ἀθηναῖος, γραμματικός . . . Τποθέσεις εἰς Σιμωνίδην.

*Anth. Pal.* 4. 1 Μελεάγρου στέφανος . . .  
καὶ νέον οἰράνθης κλῆμα Σιμωνίδεω.

Catull. 38. 7: . . paulum quid lubet adlocutionis  
maestius lacrimis Simonideis.

Suid. Τρύφων· Ἀμμωνίου, Ἀλεξανδρεύς, γραμματικὸς καὶ ποιητής, γεγονὼς κατὰ τοὺς Αὐγούστου χρόοντος καὶ πρότερον . . . περὶ τῶν παρ' Ὁμήρῳ Διαλέκτων καὶ Σιμωνίδη καὶ Πινδάρῳ καὶ Ἀλκμάνι καὶ τοῖς ἄλλοις λυρικοῖς.

Dion. Hal. *Vet. Script.* 420 Reiske Σιμωνίδου δὲ παρατίρει τὴν ἐκλογὴν τῶν ὄνομάτων, τῆς συνθέσεως τὴν ἀκρίβειαν πρὸς τούτοις, καθ' ὃ βελτίων εὑρίσκεται καὶ Πινδάρου, τὸ οἰκτίζεσθαι μὴ μεγαλοπρεπῶς ώς ἐκεῖνος ἀλλὰ<sup>1</sup> παθητικῶς.

Quint. *Inst. Or.* 10. 1. 64 [de novem lyricis]: Simonides, tenuis aliqui, sermone proprio et iucunditate quadam commendari potest; praecipua tamen eius in commovenda miseratione virtus, ut

<sup>1</sup> miss ἀλλ' ώς ἐκεῖνος

<sup>1</sup> ref. to the *Diryes*, cf. Hor. *Od.* 2. 1. 37, 4. 9. 7

## LIFE OF SIMONIDES

His successor then continued the song, and in turn passed on the sprig at his own caprice.

Athenaeus *Doctors at Dinner*: . . . according to Chamaeleon in his treatise *On Simonides*.

Suidas *Lexicon*: Palaephatus:—An Egyptian, or according to some authorities, an Athenian; grammarian; wrote *Arguments* or introductions to the works of Simonides.

*Palatine Anthology*: The Garland of Meleager: . . . and a fresh young spray of the vine-buds of Simonides.

Catullus: . . . a word of talk as sad as the tears of Simonides.<sup>1</sup>

Suidas *Lexicon*: Tryphon:—Son of Ammonius; of Alexandria; grammarian and poet; flourished in the reign of Augustus and earlier; wrote . . . on the Dialects in Homer and in Simonides, Pindar, Aleman, and the other lyric poets.

Dionysius of Halicarnassus *Critique of the Ancient Writers*: You should note in Simonides his choice of words and his nicety in combining them; moreover—and here he surpasses even Pindar—he is remarkable for his expression of pity not by employing the grand style but by appealing to the emotions.

Quintilian *Guide to Oratory* [the Nine Lyric Poets]: Simonides, though in other respects not a commanding figure, may be praised for his choice of expression and for a certain sweetness; but his chief excellence lies in his pathos; indeed some critics

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quidam in hac eum parte omnibus eius operis auctoribus paeferant.

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See also Heph. 67 and 404 Consbr., Serv. *Cent. Metr. Gram. Lat.* 4. 460 ff., Mar. Vict. *Ibid.* 6. 73, 125, Plut. *Exil.* 13, Q.C. 9. 3. 2, Ael. *V.H.* 4. 15, 8. 2, 9. 1, Paus. 1. 2. 3, Xen. *Hiero*, Villois. *An.* 2. 187, Ath. 3. 352 c, 14. 625 d, Mar. *Par.* 48-9, Suid.

### ΣΙΜΩΝΙΔΟΥ ΜΕΛΩΝ

A'

### ΤΜΝΩΝ

#### 1 εἰς Δία Ὀλύμπιον

Him. *Or.* 5. 2 Ἡλεῖοί ποτε τῆς Σιμωνίδου λύρας ἐπιλαβόμενοι ὅτε ἐπὶ τὴν Πίσαν ἔσπευδεν ὕμνῳ κοσμῆσαι τὸν Δία, δημοσίᾳ φωνῇ τὴν πόλιν πρὸ Διὸς ἀδειν ἐκέλευον.

#### 2 εἰς Ποσειδῶνα

Sch. Eur. *Mel.* 5 [πάγχρυστον δέρας]· τὸ δέρμα· τοῦτο οἱ μὲν ὀλόχρυσον εἰραί φασιν οἱ δὲ πορφυροῦν. καὶ Σιμωνίδης δὲ ἐν τῷ Εἰς τὸν Ποσειδῶνα Ὅμνῳ ἀπὸ τῶν ἐν τῇ θαλάττῃ πορφυρῶν κεχρῶσθαι αὐτὸν λέγει.

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<sup>1</sup> the numeration is purely conjectural; there are no ancient references by number      <sup>2</sup> I have placed here the

## SIMONIDES

consider that in this quality he surpasses all other writers of this class of literature.

Βακχυλίδης, Them. *Or.* 21, p. 259, *A.P.* 9. 184, 571 (vol. i, pp. 2, 164), Plat. *Rep.* 1. 335 e, *Prot.* 316 a, Plut. *Num. Vind.* 555 f, Philod. *Mus.* 96. 38, 99. 28, Sch. Dion. *Thr.* 35, 191, 320, Aristid. π. Παραφθ. 3, p. 646, Synes. *Ep.* 49.

## THE POEMS OF SIMONIDES

### BOOK I<sup>1</sup>

#### HYMNS

##### 1 To OLYMPIAN ZEUS

Himerius *Declamations*: One day when Simonides was hastening to Pisa to honour Zeus with a hymn, the Eleans laid hold of his lyre and all with one accord bade him sing the city instead of Zeus.

##### 2 To POSEIDON<sup>2</sup>

Scholiast on Euripides *Medea* ['the all-golden pelt']: The fleece, which according to some authorities was entirely of gold, according to others of purple. Simonides in the *Hymn to Poseidon* says that it was dyed in sea-purple.

fragments which deal with the Argonauts, but they may have belonged to other poems

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E.M. 596. 14 νάκη τὸ αἰγεῖνον δέρμα, κωδία καὶ κώδιον τὸ προβατεῖον. οὐκ ἄρα τὸ ἐν Κόλχοις νάκος ρητέον. κακῶς οὖν Σιμωνίδης

*νάκος*

φησί.

Sch. *Ap. Rh.* 4. 177 πολλοὶ δὲ χρυσοῦν τὸ δέρας εἰρήτασιν . . . δὲ Σιμωνίδης ποτὲ μὲν λευκόν, ποτὲ δὲ πορφυρόν.

3

Sch. Eur. *Med.* 2 [Ξυμπληγάδας]. ταύτας δὲ Σιμωνίδης

*Συνορμάδας*

φησίν.

4

Sch. Pind. *P.* 4. 450 [ἐνθα καὶ γυίων ἀέθλοις ἐπέδειξαν κρίσιν ἐσθῆτος ἀμφίσ] . . . καὶ γὰρ καὶ παρὰ Σιμωνίδη ἐστὶν ἡ ἴστορία ὅτι περὶ ἐσθῆτος ἡγωνίσαντο.

5

Sch. Eur. *Med.* 19 ὅτι δὲ καὶ ἔβασίλευσεν (ἡ Μήδεια) Κορίνθου, ἴστοροῦντιν Εὔμηλος καὶ Σιμωνίδης λέγων οὕτως.

ό δὲ κατεὶς Κόρινθον οὐ Μαγνησίαν  
ναιεν,<sup>1</sup> ἀλόχου δὲ Κολχίδος συνέστιος <sup>2</sup>  
Κράνου Λεχαίου τ' ἄνασσεν.<sup>3</sup>

6

Sch. *Ap. Rh.* 4. 814 ὅτι δὲ Ἀχιλλεὺς εἰς τὸ Ἡλύσιον πεδίον παραγενόμενος ἔγημε Μήδειαν, πρῶτος Ἰβυκος εἱρηκε, μεθ' οὐ Σιμωνίδης.

<sup>1</sup> δὲ κατεὶς (= κατιὼν) *B* sugg. cf. 80: mss οἰδὲ κατ' εἰς  
<sup>2</sup> Elms: mss συνάστευς      <sup>3</sup> Κράνου (= Κρανείου) *E*: mss θράνου

## SIMONIDES

*Etymologicum Magnum*: νάκη means a goatskin, μωδία and κώδιον a sheepskin. And so the Colchian  
fleece

ought not to be called νάκος, and Simonides is wrong in this.

Scholiast on Apollonius of Rhodes *Argonautica*: Many have made the Fleece golden. . . . Simonides sometimes calls it white and sometimes purple.<sup>1</sup>

### 3

Scholiast on Euripides *Medea* ['the Clashing Rocks']  
These are called by Simonides

the Together-moving Rocks

### 4

Scholiast on Pindar [ . . . 'Lemnos, where the Argonauts gave proof of their limbs in a contest for a garment (*or* without their clothes),] . . . And indeed in Simonides' account the clothing is the prize.

### 5 2

Scholiast on Euripides *Medea*: We are told that Medea was queen of Corinth by Eumelus, and by Simonides in the lines:

And when Jason returned he dwelt not at Magnesia but at Corinth, and ruled Cranum and Lechaeum as hearth-fellow of a Colchian spouse.

### 6

Scholiast on Apollonius of Rhodes *Argonautica*: The marriage of Medea to Achilles on his arrival in the Elysian Plain is first told by Ibycus, and after him by Simonides.

<sup>1</sup> seems to imply that S. mentioned the Fleece in more poems than one; cf. Tzet. *Chil.* 1. 430 where S. is said to have applied the epithet to the lamb of Atreus      <sup>2</sup> cf. Sch. Eur. *Med.* 10, Paus. 2. 3. 10

# LYRA GRAECA

7

*Arg. Eur. Med.* Φερεκύδης δὲ καὶ Σιμωνίδης φασὶν ὡς Μήδεια ἀνεψήσασα τὸν Ἰάσονα νέον ποιήσειε.

B'

## ΠΑΙΑΝΩΝ

8

*Him. Or.* 16. 7 διὸ δὴ καὶ Σιμωνίδης πείθομαι ὅπερ ἐκεῖνος ἐν Μέλεσι περὶ Μουσῶν ἀνύμνησε· φησὶ γὰρ δήπου τοῦτο ἐκεῖνος· ‘Αεὶ μὲν αἱ Μοῦσαι χορεύουσι καὶ φίλον ἔστι ταῖς θεᾶσι ἐν φόδαις τε εἶναι καὶ κρούμασιν ἐπειδὰν δὲ ἴδωσι τὸν Ἀπόλλωνα τῆς χορείας ἡγεῖσθαι ἀρχόμενον, τότε πλέον ἢ πρότερον τὸ μέλος ἐκτείνασαι ἥχον τινα παναρμόνιον καθ' Ἐλικῶνος ἐκπέμπουσιν.’

*e.g.*<sup>1</sup> Αἰεὶ μὲν χορὸς φίλος ἔστι Μοίσαις·  
ἐπεὶ δὲ ἴδωσιν Ἀπόλλωνα χορείας  
ἀγεῖσθ’ ἀρχόμενον, τότε πλεῖον  
ἢ πρότερον τὸ μέλος  
τείνουσι παναρμονίαν τε  
καθ’ Ἐλικῶνος ἐκπέμπουσιν ἥχώ.<sup>2</sup>

9

*Jul. Ep.* 24. 395 d Σιμωνίδης δὲ δρα τῷ μελικῷ πρὸς τὴν Ἀπόλλωνος εὐφημίαν ἀρκεῖ τὸν θεὸν

### "Εκατον

προσειπόντι καὶ καθάπερ ἀντ’ ἄλλου τινὸς ἵεροῦ γυνωρίσματος αὐτοῦ τὴν ἐπωνυμίαν κοσμῆσαι, διότι τὸν Πύθωνα τὸν δράκοντα βέλεσιν ἑκατόν, ὡς φησιν, ἔχειρώσατο.

<sup>1</sup> E      <sup>2</sup> cf. Sch. Aesch. Cho. 324 (where συνήθης means 'colloquial' i. e. η not ἄ, cf. Philostr. Διαλ. 258. 10)

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<sup>1</sup> cf. Sch. Ar. Eq. 1321      <sup>2</sup> cf. Suid. (p. 248)      <sup>3</sup> H. ap-

## SIMONIDES

7<sup>1</sup>

Introduction to Euripides *Medea*: According to Pherecydes and Simonides, Medea made Jason young again by boiling him.

### BOOK II

#### PAEANS<sup>2</sup>

8

Himerius *Declamations*: Therefore I believe what Simonides says in praise of the Muses in his *Lyric Poems*:

A dance is ever dear to the Muses, but when they espy Apollo about to lead a round, then more than ever put they forth their best in music and send down Helieon an all-harmonious sound.<sup>3</sup>

9<sup>4</sup>

Julian *Letters*: It suffices the lyrist Simonides for praise of Apollo to call the God "Εκατός or

Far-Shooter

and to adorn him with that title instead, as it were, of another sacred mark—because, as he says, he slew the serpent Python with a hundred (*έκατόν*) arrows.

pears to paraphrase l. 1 thus: 'The Muses ever dance, and dear it is to the Goddesses to be in songs and music,' but more of this than is given above may belong to S. <sup>4</sup> cf. Eust. 52. 12, Tzetz. *Il.* 117. 17

# LYRA GRAECA

Γ'

## ΚΑΤΕΤΧΩΝ

10

Plut. *Praec. Pol.* 14 ἐπεὶ δὲ

πάσαις κορυδάλλαις χρὴ λόφου ἐγγενέσθαι<sup>1</sup>  
κατὰ Σιμωνίδην, καὶ πᾶσα πολιτεία φέρει τινὰς ἔχθρας καὶ διαφοράς,  
οὐχ ἦκιστα προσήκει καὶ περὶ τούτων ἐσκέφθαι τὸν πολιτικόν.

11

Sch. *Od.* 6. 164 [ῆλθον γὰρ καὶ κεῖσε (εἰς Δῆλον), πολὺς δέ  
μοι ἐσπετο λαός]: λέγοι δ' ἂν πολὺν λαὸν οὐ τὸν ίδιον στόλον  
ἀλλὰ τὸν Ἑλληνικόν, δτ' ἀφηγοῦμενος εἰς Δῆλον ἦλθε Μενέλαος  
σὺν Ὀδυσσεῖ ἐπὶ τὰς Ἀνίου θυγατέρας, αἳ καὶ Οἰνδροποι ἐκα-  
λεῦντο. ἡ δὲ ἴστορία καὶ παρὰ Σιμωνίδη ἐν ταῖς Κατευχαῖς.

12–16 εἰς τὴν ἐπ' Ἀρτεμισίῳ Ναυμαχίᾳν

Sch. *Ap. Rh.* 1. 211 [Ζήτης αὖ Κάλαῖς τε Βορήιοι νῖτες ἵκορτο]:  
. . . τὴν δὲ Ὄρείθυιαν Σιμωνίδης ἀπὸ Βριλησσοῦ φησὶ γέρπα-  
γεῖσαν ἐπὶ τὴν Σαρπηδονίαν πέτραν τῆς Θράκης ἐνεχθῆναι . . . ἡ  
δὲ Ὄρείθυια Ἐρεχθίως θυγατήρ· ἦν ἐξ Ἀττίκης ἀρπάσας δὲ Βορέας  
ἥγαγεν εἰς Θράκην κακεῖσε πυνελθὼν ἔτεκε Ζήτην καὶ Κάλαιν, ὡς  
Σιμωνίδης ἐν τῇ Ναυμαχίᾳ.

<sup>1</sup> exact reading uncertain, miss Plut. πάσαισ(ι) κορυδαλλίσι  
or πᾶσι κορυδαλλῖσι: Lupercus (Paton C.R. 1912) Σιμωνίδης ἐν  
Κατευχαῖς, χρὴ κορυδαλλαῖς πάσαις ἐμφῦται λόφον, where context  
requires fem.

<sup>1</sup> cf. Plut. *Util. ec Host.* 10, *Vit. Timol.* 37, *Paroem.*  
2. 602      <sup>2</sup> Wil. compares inser. ap. Pomtow *Delphica*  
3. 118 οἱ ἱερεῖς τοῦ Ἀπόλλωνος κατευχέσθωσαν τὰ Εὐμένεια

# SIMONIDES

## BOOK III

### PRAYERS

10<sup>1</sup>

Plutarch *Political Precepts*: But since, as Simonides says:

Every lark must have his crest

and every form of government involves some hatred and strife, it is particularly necessary for the statesman to have studied these things.

11

Scholiast on the *Odyssey* ['For I went to Delos with a large company']: This refers not to his own people but to the Grecian expedition as a whole, at the head of which Menelaus went to Delos with Odysseus after the daughters of Anius who were called the Turners-into-Wine. The story is given by Simonides in the *Prayers*.<sup>2</sup>

### 12-16 ON THE SEA-FIGHT OFF ARTEMISIUM

Scholiast on Apollonius of Rhodes *Argonautica*. ['Thither came also Zetes and Calaïs, sons of the Northwind]: . . . According to Simonides, Oreithyia was carried off from Brilessus to the Sarpedonian Rock in Thrace . . . Oreithyia was the daughter of Erechtheus whom the Northwind carried off from Attica to Thrace, there to beget on her Zetes and Calaïs, as Simonides tells in the *Sea-Fight*.<sup>3</sup>

*καθὼς νομίζεται*, 'the priests of Apollo shall make the prayers customary for the Feast of the Eumeneia'<sup>3</sup> cf. Hdt. 7. 188, who records the tale that the Athenians were told by an oracle to summon to their aid τὸν γαμβρόν i. e. τὸν Ἐρέχθεων γαμβρόν 'the son-in-law of Erechtheus (which should prob. be read, cf. Suid. γαμβρὸν Ἐρέχθηος); the poem connected the rape of O. with the aid Boreas gave in destroying the Persian fleet

# LYRA GRAECA

13, 14

Prisc. *Metr. Ter.* 2. 428 Keil: Simonides et Aleman in iambico teste Heliodoro non solum in fine ponunt spondeum, sed etiam in aliis locis. Simonides in ἐπ' Ἀρτεμισίφ Ναυμαχίῃ in dimetro catalecticō

**έβόμβησεν θάλασσα<sup>1</sup>**

in secundo loco spondeum posnit: ἀντιστρέφει δὲ αὐτῷ  
ἀποτρέποισι Κῆρας

15

Him. *Or.* 3. 14 λύσει δὲ τῆς νεῶς φόδὴ τὰ πείσματα, ἥ ίερὸς προσάρδουσιν Ἀθηναῖοι χορός, καλοῦντες ἐπὶ τὸ σκήφος τὸν ἄνεμον, παρεῖναί τε αὐτὸν καὶ τῇ θεωρίδι συμπέτεσθαι. ὁ δὲ ἐπιγνοὺς οἶμαι τὴν Κείαν<sup>2</sup> φόδην ἦν Σιμωνίδης αὐτῷ προσῆσε μετὰ τὴν **〈κατὰ〉 θάλατταν 〈μάχην〉**,<sup>3</sup> ἀκολουθεῖ μὲν εὐθὺς τοῖς μέλεσι, πολὺς δὲ πνεύσας κατὰ πρύμνης οὔριος ἐλαύνει τὴν ὄλκάδα τῷ πνεύματι.

Ibid. *Ecl.* 13. 32 νῦν γὰρ ποιητικῶς ἐθέλων καλέσαι τὸν ἄνεμον, εἴτα οὐκ ἔχων ποιητικὴν ἀφεῖναι φωνήν, ἐκ τῆς Κείας<sup>4</sup> Μούσης προσειπεῖν ἐθέλω τὸν ἄνεμον . . .<sup>5</sup> ἀπαλὸς δ' ὑπὲρ κυμάτων χεύμενος πορφυρᾶ σχίζε περὶ τὴν πρόφραν τὰ κύματα· οὐ γὰρ ἀτασθάλους μαστεύων ἔρωτας τὴν σῆν πλεῦσαι σπουδάζει θάλασσαν, ἀλλὰ τελέσαι θέλειν πάντας τοὺς Ιωρας τὰ σεμνὰ σωφροσύνης μυστήρια.

16

Sch. *Ap. Rh.* 1. 583 [εἰναλίη Σκίαθος]· νῆσος γὰρ ἡ Σκίαθος τῆς Θεσσαλίας ἐγγὺς Εὐβοίας ἦσαν καὶ Σιμωνίδης μέμνηται.

<sup>1</sup> Ald: mss -σας      <sup>2</sup> mss οἰκείαν      <sup>3</sup> E      <sup>4</sup> mss οἰκείας  
<sup>5</sup> gap in mss

## SIMONIDES

### 13, 14

Priscian *Metres of Terence*: Simonides and Aleman, according to Heliodorus, not only end iambic lines with spondees, but put them [irregularly] elsewhere. Simonides in the *Sea-Fight off Artemisium* puts a spondee in the second place in the catalectic dimeter:

the sea began to roar,  
corresponding in the antistrophe to  
they avert the Death-Goddesses

### 15

Himerius *Declamations*: A song shall loose the moorings of the vessel, the song which the holy chorus of Athenians sings to call the wind to the ship, that it may be present indeed and fly along with the sacred craft;<sup>1</sup> and the wind, doubtless recognising the song which Simonides sang to it after the sea <-fight>, comes straightway at the call of the music, and blowing strong and full astern drives the bark on with its blast.

The Same *Eclogues*: For now desiring to call the wind in poetic wise, but being unable to utter poetic speech, I would fain call the wind according to the Ceian Muse . . .<sup>2</sup> and softly spreading over the waves, cleave thou the purple waves about the bows; for in quest of no wicked desires would he sail thy sea, but in the hope of initiating all Ionia into the h oly mysteries of virtuous living.

### 16

Scholiast on Apollonius of Rhodes *Argonautica* ['Sea-girt Sciathos']: Sciathos is an island of Thessaly close to Euboea; it is mentioned by Simonides.

<sup>1</sup> the sacred ship in the Panathenaic procession      <sup>2</sup> the gap is in the mss

# LYRA GRAECA

Δ'

## ΔΙΘΤΡΑΜΒΩΝ

### 17 Μέμνων

Str. 15. 728 [π. Σούσων]. λέγεται γὰρ δὴ καὶ κτίσμα Τιθωνοῦ τοῦ Μέμνονος πατρός . . . ἡ δὲ ἀκρόπολις ἐκαλεῖτο Μεμνύνιον· λέγονται δὲ καὶ Κίσσιοι οἱ Σούσιοι, φησὶ δὲ καὶ Αἰσχύλος τὴν μητέρα Μέμνονος Κισσίαν, ταφῆναι δὲ λέγεται Μέμνων περὶ Παλτὸν τῆς Συρίας παρὰ Βαδᾶν ποταμόν, ὃς εἴρηκε Σιμωνίδης ἐν Μέμνονι διθυράμβῳ τῶν Δηλιακῶν.

### 18 Εὐρώπη

Ar. Byz. Miller Mél. 430 Σιμωνίδης δ' ἐν τῇ Εὐρώπῃ τὸν ταῦρον ὅτε μὲν ταῦρον, ὅτε δὲ μῆλον, ὅτε δὲ πρόβατον ὀνομάζει.

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<sup>1</sup> whether these formed a Book is doubtful    <sup>2</sup> apparently

# SIMONIDES

## BOOK IV

### DITHYRAMBS<sup>1</sup>

#### 17 MEMNON

Strabo *Geography* [on Susa]: It is said to have been founded by Tithonus father of Memnon . . . The acropolis was called the Memnonium, and the Susians are known as Cissian, a title which Aeschylus gives to the mother of Memnon; moreover Memnon is said to have been buried near Paltus in Syria, on the banks of the river Badas, as is told by Simonides in his Dithyramb *Memnon* included among the *Deliaca*.<sup>2</sup>

#### 18 EUROPA

Aristophanes of Byzantium: In his *Europa* Simonides calls the bull not only a bull but also *μῆλον* and *πρόβατον* [which usually are applied to sheep or goats.]

a copy of S.'s works preserved in the temple-archives at Delos, cf. Alc. vol i p. 316 n

Ε'

## ΕΓΚΩΜΙΩΝ

19 πρὸς Σκόπαν

Plat. *Prot.* 339a-347a λέγει γάρ που Σιμωνίδης πρὸς Σκόπαν τὸν Κρέοντος ὑδν τοῦ Θεττάλου ὅτι<sup>1</sup>

στρ. α' "Ανδρ' ἀγαθὸν μὲν ἀλαθέως γενέσθαι  
χαλεπόν,  
χερσὶν τε καὶ ποσὶ καὶ νόφῃ τετράγωνον  
ἄνευ ψόγου τετυγμένον.

στρ. β' οὐδέ μοι ἐμμελέως τὸ Πιττακεῖον νέμεται,

καίτοι σοφοῦ παρὰ φωτὸς εἰρημένον<sup>2</sup>  
χαλεπὸν φάτ' ἐσθλὸν ἐμμεναι.

10 θεὸς ἀν μόνος τοῦτ' ἔχοι γέρας· ἄνδρα δ'

οὐκ ἔστι μὴ οὐ κακὸν ἐμμεναι,

ὅν ἀμάχανος συμφορὰ καθέλη.

πράξας γὰρ εὖ<sup>3</sup> πᾶς ἀνὴρ ἀγαθός,  
κακὸς δ' εἰ κάκιον,<sup>4</sup>

κἀπι πλεῖστον ἄριστοι τοὺς θεοὶ φίλωσιν.<sup>5</sup>

στρ. γ' τοῦνεκεν οὕποτ' ἐγὼ τὸ μὴ γενέσθαι  
δυνατὸν

15 διξήμενος κενεὰν ἐς ἄπρακτον ἐλπίδα  
μοῖραν αἰῶνος βαλέω,

<sup>1</sup> so arranged by Aars, preserving order of quotation by Plato    <sup>2</sup> καίτοι : καίπερ?    <sup>3</sup> Pl. πράξας μὲν γὰρ εὖ    <sup>4</sup> E:

# SIMONIDES

## BOOK V

### EULOGIES

#### 19 To SCOPAS<sup>1</sup>

Plato *Protagoras* [beginning a full discussion of the poem, whence this is reconstructed]: For does not Simonides say to Scopas son of Creon the Thessalian :

It is hard to quit you like a truly good man fashioned without flaw in hand, foot, or mind, four-square.<sup>2</sup> . . . . And though it come of a wise man, I hold not with the saying of Pittaeus, 'Tis hard to be good.'<sup>3</sup> Such is the lot of a God alone ; as for a man, he cannot but be evil if he be overtaken by hopeless calamity ; for any man is good in good fortune and bad in bad, and take it all in all, they are best who are loved by the Gods.<sup>4</sup> Therefore never will I cast my portion of life profitless away upon a hope unaccomplishable, by going in quest of

<sup>1</sup> cf. Diog. Laert. 1. 7. 6, Suid. Πιττακεῖον, Arist. *Eth. Nic.* 1100 b 21, *Rh.* 3. 11, Stob. *Fl.* 46. 51, Julian *Caes.* 333 b, Suid. τετράγωνος, Arist. *Met.* 1. 2, Sch. Arist. 529 b, Cram. *A.P.* 1. 387. 33, Boiss. *A.N.* 210, Plut. *Q. Conv.* 9. 14. 2, *Tranq.* 10, *Frat. Am.* 14, *Stoic.* 7, Plat. *Prot.* 346 b, *Leg.* 7. 818 b, Sch. Eur. *Or.* 488, Stob. *Ecl.* 1. 154, Synes. *Ep.* 103, Procl. Plat. *Cratyl.* 156, Suid. Σιμωνίδης, *Puroem.* 1. 29, Arsen. 58      <sup>2</sup> Plato does not quote the rest of this stanza ; if the poem is complete except for these lines and a line and a half below, this gap doubtless contained the personal application of the general statement to Scopas      <sup>3</sup> i. e. P. does not go far enough for me      <sup>4</sup> i. e. lucky

miss κακῶς      <sup>5</sup> κἀπὶ πλ. Adam : Plat. ἐπὶ πλ. δὲ καλ τοὺς θεοὺς Β : Pl. οὐσ ἀν θέοι

LYRA GRAECA

πανάμωμον ἄνθρωπον, εὐρυεδοῦς ὅσοι  
 καρπὸν αἰνύμεθα χθονός,  
 ἐπὶ δὲ ὑμμιν εὐρὼν ἀπαγγελέω.<sup>1</sup>  
 πάντας δὲ ἐπαίνημι καὶ φιλέω,  
 20 ἐκῶν ὅστις ἔρδῃ  
 μηδὲν αἰσχρόν· ἀνάγκᾳ δὲ οὐδὲ θεοὶ<sup>2</sup>  
 μάχονται.

στρ. δ' . . . . .  
 . . . . . οὐκ εἰμὶ γὰρ φιλόμωμος.<sup>2</sup>  
 ἐξαρκεῖ δὲ ἐμοὶ  
 ὁ γε μὴ γαθὸς μηδὲ ἄγαν ἀπάλαμνος,<sup>3</sup>  
 εἰδώς γε ὄνασίπολιν δίκαν,  
 25 ὑγίης ἀνήρ οὐδὲ μή μιν ἐγὼ  
 μωμάσομαι.<sup>4</sup> τῶν γὰρ ἀλιθίων  
 ἀπείρων γενέθλα·  
 πάντα τοι καλὰ τοῖσι τ' αἰσχρὰ μή  
 μέμεικται.

20

Him. 33 (Schenkl *Hermes* 1911 p. 423) Σιμωνίδης δὲ Κεῖος  
 Ἱέρων  $\langle\alpha\rangle$ <sup>5</sup> πέμπων ἐκ Σικελίας ἐπ' ἄλλης γῆς ἥπτετο μὲν λύρας,  
 ἥπτετο δὲ δάκρυα μείξας τοῖς κρούμασιν.

<sup>1</sup> B: mss. ἐπειθ' ὑμῖν κτλ.      <sup>2</sup> Plat. οὐ γάρ εἰμι φ., position not certain      <sup>3</sup> Pl. ἐμοιγε ἐξ.      <sup>4</sup> γε μὴ γαθὸς E Camb. Phil. Soc. Proc. 1923, cf. paraphr. 346 d ἀλλά μοι ἐξαρκεῖ ἂν η μέσος

## SIMONIDES

what cannot be, to wit a man without spot or blemish among all of us who win the fruit of the wide-set earth, but if so be I should come upon him I will send you word of it. My praise and friendship is for all them that of themselves earn no disgrace; even Gods fight not against necessity. . . . . I am no faultfinder; enough for me is he that is not good nor yet too exceeding wicked, that knoweth that Right which aideth cities, a sound man. Him will I never blame. For the generation of the worthless is without number, and surely all is fair wherein is mixed nothing foul.

## 20

Himerius *Declamations*: Simonides of Ceos when bidding farewell to Hiero as the king left Sicily for abroad, touched the lyre, but mingled tears with the notes he played.

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*καὶ μηδὲν κακὸν ποιῆ :* mss ὅς ἀν μὴ κακὸς η̄ (ο̄ γε taken as rel.)  
<sup>4</sup> οὐδὲ μή μιν Schl. -B : mss οὐ μὴν      <sup>5</sup> Wil.

S'

## ΘΡΗΝΩΝ

21 εἰς τοὺς ἐν Θερμοπύλαις ἀποθανόντας

Diod. Sic. 11. 11 διέπερ οὐχ οἱ τῶν ἴστοριῶν συγγραφεῖς μόνοι, ἀλλὰ καὶ πολλοὶ τῶν ποιητῶν καθύμησαν αὐτῶν τὰς ἀνδραγαθίας· ὃν γέγονε καὶ Σιμωνίδης ὁ μελοποιὸς ἄξιον τῆς ἀρετῆς αὐτῶν ποιήσας ἐγκάμιον, ἐν φιλέγει.

Τῶν ἐν Θερμοπύλαις θανόντων

εὐκλεής μὲν ἡ τύχα καλὸς δ' ὁ πότμος,<sup>1</sup>

βωμὸς δ' ὁ τάφος πρὸ χοῶν δὲ μνᾶστις ὁ δ'

οἶνος ἔπαινος.<sup>2</sup>

ἐντάφιον τοιοῦτον εὐρὼς

5 οὕτ' ὁ πανδαμάτωρ ἀμαυρώσει χρόνος.<sup>3</sup>

ἀνδρῶν ἀγαθῶν ὅδε σακὸς

οἰκέτιν εὐδοξίαν

Ἐλλάδος εἴλετο<sup>4</sup> μαρτυρεῖ δὲ καὶ Λεωνίδας

Σπάρτας βασιλεύς, ἀρετᾶς μέγαν λελοιπὼς

10 κόσμον ἀέναόν τε κλέος.<sup>5</sup>

22

Men. *Encom. Rhet.* Gr. 9. 133 Walz [π. ὑμνων τῶν εἰς τοὺς θεούς]. πεπλασμένοι δὲ ὕμνοι, ὅταν αὐτοὶ σωματοποιοῦμεν καὶ θεὸν καὶ γονὸς θεῶν ἡ δαιμόνων, ὥσπερ Σιμωνίδης τὴν Αἴριον δαίμονα κέκληκεν καὶ ἔτεροι Ὁκνον καὶ ἔτεροι ἔτερόν τινα.

<sup>1</sup> mss Θερμοπύλαισι      <sup>2</sup> πρὸ χοῶν Herm: mss προγόνων: Ilgen πρὸ γόων      oīnos E, Camb. Philol. Soc. Proc. 1923: mss οītos: Jac. οīctos      <sup>3</sup> ἐντάφιον E: mss ἐντ. δὲ εὐρὼς B-Wil: mss οὕτ' εὐρ.      <sup>4</sup> οἰκέτιν Thiersch: mss οἰκετᾶν: Schn. οἰκέταν      <sup>5</sup> καὶ: Diod. omits Σπάρτας B: mss δ Σπ. λελοιπὼς: Ars. λιπῶν perh. τε κλεῖος E

<sup>1</sup> cf. Ars. 242      <sup>2</sup> burial: or funeral libation [not shroud],

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## BOOK VI

### DIRGES

#### 21 ON THOSE WHO FELL AT THERMOPYLAE<sup>1</sup>

Diodorus of Sicily : *Historical Library* : And for this their valour has been lauded not only by the historians but by many of the poets, and among these the lyrist Simonides, who wrote them a eulogy worthy of their noble deed, in which he says :

To them that fell at Thermopylae belong a glorious fortune and a noble lot; for grave they have an altar, for libation-ewers remembrance, and the wine that comes thereof is praise. Such burial neither shall Decay darken, nor Time the all-vanquisher bedim.<sup>2</sup> This shrine of brave men hath taken for its keeper the fair fame of Greece, witness Leonidas the king of Sparta by token of the great ornament of valour and the everlasting glory that he hath left behind.

#### 22<sup>3</sup>

Menander *On Eulogies* : Hymns are said to be factitious when we personify abstractions as Gods and children of Gods or of spirits for the occasion, like Simonides when he makes a spirit of To-morrow, and others of Hesitation and what not.<sup>4</sup>

cf. Plut. quoted below, *fr.* 34 ; wine was poured over the embers after cremation      <sup>3</sup> cf. Ibid. 105. 62 (*ὅν μηδέποτ'* εἴπης and, after *ἔσσεται*, *ἀλλὰ μηδὲ οἶκον* *ῶσπερ ἀμέλει δ* ποιητῆς *διεξέρχεται τὴν τῶν Σκοπάδων ἀθρόαν ἀπώλειαν*, 'a man —or a house either, as the poet describes the disaster which overwhelmed the Scopads'), *Ox. Pap.* 1087. i. 30      <sup>4</sup> cf. Callim. *Ep.* 14

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Stob. *Fl.* 105. 9 [ὅτι ἀβέβαιος ἡ τῶν ἀνθρώπων εὐπραξία μεταπιπτούσης ῥῦδιας τῆς τύχης]. Σιμωνίδου Θρήνων.

"Λινθρωπος ἔων μιήποτε φάσῃς ὁ τ' ἀγινήσει Αὔριον  
μηδ' ἄνδρα ἵδων ὅλβιον, ὅσσον χρόιον ἔσσεται.<sup>1</sup>  
ἀκεῖα γάρ, οὐδὲ ταιυπτερύγου μυίας<sup>2</sup>  
οὗτως ἀ μετάστασις.<sup>3</sup>

### 23 εἰς Σκοπάδας

Sch. Theocr. 16. 36 [Σκοπάδαισιν]: . . . οἱ δὲ Σκοπάδαι Κρανώνιοι τὸ γένος· Κράννων δὲ πόλις Θεσσαλίας, ὅθεν Σκόπας ὁ Κραννώνιος Κρέοντος καὶ Ἐχεκρατείας νίος. καὶ Σιμωνίδης ἐν Θρήνοις.

Ibid. 44 [ἀοιδὸς δ Κήϊος]: τὸν Σιμωνίδην φησί, παρόστον αὐτὸς τοῖς προειρημένοις ἐνδέξοις ἀνδράσι τῶν Θεσσαλῶν Ἐπινικίους ἔγραψε καὶ Θρήνους.

### 24 εἰς Ἀντίχον

Aristid. *Or.* 1. 127 [εἰς Ἐπεινέα ἐπικήδειος]: ποῖος ταῦτα Σιμωνίδης θρηνήσει, τίς Πίνδαρος; ποῖον μέλος ἡ λόγον τοιοῖτον ἐξευρὼν Στησίχορος ἕξιον φθέγξεται τοιούτον πάθους; ποια δὲ Δύσηρις Θετταλὴ τοσοῦτο πένθος ἐπένθησεν ἐπ' Ἀντίχῳ τελευτήσαντι, ὃσον οὐν μητρὶ τῇ τούτου πένθυς προκεῖται;

Sch. Theocr. 16. 34 [πολλοὶ ἐν Ἀιτιώχῳ δόμοις καὶ ἄνακτος Ἀλεύᾳ]: δὲ Ἀντίχοος Ἐχεκρατίδου καὶ Δυσήριδος νίος ἦν, ὡς φησι Σιμωνίδης.

### 25 εἰς Λυσίμαχον

Harpocr. 174. 15 Ταμύναι . . . πόλις ἐστὶν ἐν Εὐβοίᾳ ἐν τῇ χώρᾳ τῶν Ἐσετριέων αἱ Ταμύναι, ἔνθα καὶ ιερὸν Ἀπόλλωνος, ὡς οἱ τε τὰ Εὐβοϊκὰ γράψαντες μαρτυροῦσι καὶ Σιμωνίδης ἐν τῷ εἰς Λυσίμαχον τὸν Ἐρετριέα Θρήνῳ.

<sup>1</sup> αἴριον and ὅλβιον from Stob. *Fl.* 105. 62, omitted here: ὁ τ' ἀγινήσει *F*, *Camb. Ihl.*, *Soc. Proc.* 1923: mss δὲ τι γίνεται Αὔριος? mss also ἐσσεῖται, with which Garrod

## SIMONIDES

Stobaeus *Anthology* [That human prosperity is uncertain because Fortune turns so easily]: From the *Dirges* of Simonides:

If thou be'st a mortal man, never say what To-morrow will bring, nor when thou seest a man happy, how long he shall be happy. For swift is change—nay, not so swift the changing course of the wide-wingèd fly.<sup>1</sup>

### 23 ON THE SCOPADS

Scholiast on Theocritus ['the Scopads']: These were of Crannon, which is a city of Thessaly whence came Scopas son of Creon and Echecrateia. Compare Simonides in the *Dirges*.

The Same ['the Ceian bard']: That is, Simonides, because he wrote *Victory-Songs* and *Dirges* for the aforesaid famous Thessalians.

### 24 ON ANTIOCHUS

Aristides *Orations* [The funeral speech on Eteoneus]: What Simonides, what Pindar shall bewail such a thing as this? What tune or word shall Stesichorus find worthy of so great a calamity? What Dyseris of Thessaly ever made such lament for the death of an Antiochus, as this mother makes for her son?

Scholiast on Theocritns ['many in the house of Antiochus and king Aleuas']: Antiochus was the son of Echecratidas and Dyseris, as we know from Simonides.

### 25<sup>2</sup> ON LYSIMACHUS

Harpocration *Lexicon to the Attic Orators*: Tamynae: . . . . a city of the Eretrians in Euboea, containing a temple of Apollo, as we learn from the authors of the *Euboëa* and from Simonides in the *Dirge for Lysimachus of Eretria*.

<sup>1</sup> apparently 'dragon-fly'      <sup>2</sup> cf. Phot., Suid. Ταμύναι

compares Soph. *O.T.* 880      <sup>2</sup> μῆβας? or make it part of next line, omitting ἄ?      <sup>3</sup> οὔτως; sc. ὠκεῖα

# LYRA GRAECA

26

Stob. *Fl.* 98. 15 [π. τοῦ βίου, ὅτι βραχὺς καὶ εὐτελῆς καὶ φροντίδων ἀνάμεστος]. Σιμωνίδου Θρήνων·

οὐδὲ γὰρ οἱ πρότερόν ποτ' ἐπέλοντο  
θεῶν δ' ἐξ ἀνάκτων ἐγένονθ' υἱες ἡμίθεοι,  
ἄπονον οὐδ' ἀφθόνητον<sup>1</sup> οὐδ' ἀκίνδυνον  
βίον  
τελέσαντες ἐξίκουντο γῆρας.<sup>2</sup>

27

Dion. Hal. *Comp.* 26 [π. τῆς ἐμμελοῦς τε καὶ ἐμμέτρου συνθέσεως τῆς ἔχουσης πολλὴν δμοιότητα πρὸς τὴν πεζῆν λέξιν]. ἐκ δὲ τῆς μελικῆς τὰ Σιμωνίδου ταῦτα γέγραπται δὲ κατὰ διαστολάς, οὐχ ὁν Ἀριστοφάνης ἢ ἄλλος τις κατεγκεύασε κώλων, ἀλλ' ὁν δι πεζὸς λόγος ἀπαιτεῖ πρόσεχε δὴ τῷ μέλει καὶ ἀναγίνωσκε ταῦτα κατὰ διαστολάς, καὶ εὖ ἵσθ' ὅτι λήσεται σε δρυθὺς τῆς φύσης καὶ οὐχ ἔξεις συμβαλεῖν οὔτε στροφὴν οὔτε ἀντίστροφον οὔτε ἐπωδόν, ἀλλὰ φανήσεται σοι λόγος οὐτωσὶ διειρόμενος. ἔστι δὲ ἡ διὰ πελάγους φερομένη Δανάη τὰς ἑαυτῆς ἀποδυρομένη τύχας·

στρ. ὅτε λάργακα δαιδαλέαν ἄνεμος τέτμε  
πνέων<sup>3</sup>  
κινηθεῖσά τε λίμνα  
δείματί τε ρέπεν οὔτ' ἀδιάντοισιν παρειαῖς,<sup>4</sup>  
ἀμφὶ Περσεῖ βάλλε φίλαν χέρα,<sup>5</sup>  
5 εἰπέ τ'. Ὁ τέκος, οἶον ἔχον πόνον οὐ  
δακρύεις,<sup>6</sup>  
γαλαθήνῳ δ' ἥθεϊ κνωώσσεις<sup>7</sup> ἀτερπεῖ

<sup>1</sup> Wil: mss ἀφθιτον      <sup>2</sup> E, cf. 38: mss ἐς γηρ. ἐξ. τελέσ-  
σαντες      <sup>3</sup> λάρνακα δαιδαλέαν E, Camb. Phil. Soc. Proc. 1923: mss -κι ἐν δαιδαλαίᾳ τέτμε Smyth: mss τε μὴν,  
Ald. τ' ἐμῆ      <sup>4</sup> τε ρέπεν E: mss ἐριπεν mss ἀδιάντοισι  
<sup>5</sup> mss ἀμφὶ τε      <sup>6</sup> ἔχον E: mss ἔχων, Ath. ἔχω from

## SIMONIDES

26

Stobaeus *Anthology* [That life is short, of little account, and full of care]: From the *Dirges* of Simonides:

For even they that were of old time and were born half-immortal sons of most high Gods, came not unto old age without toil, nor without the malice of men, nor without peril.

27<sup>1</sup>

Dionysius of Halicarnassus [On verse composition which greatly resembles prose]: Take from the lyric poetry this of Simonides, which is here written<sup>2</sup> with the pause-marks corresponding not to the metrical lines arranged by Aristophanes of Byzantium or another, but to the requirements of the words treated as prose. Pray consider the poem and read this part of it according to the pause-marks, and you may be quite sure that the rhythm of the poem will escape you and you will be unable to pick out strophe, antistrophe, or epode; the poem will appear to you mere prose. It is Danaë on the sea, bewailing her fate:

When the wind came blowing upon the carven chest and the swaying sea bent her towards fear and tears that would not be stayed from her cheeks, she threw a loving arm round Perseus, saying, 'O babe, what woe is thine! and yet thou weepest not, but slumberest in thy suckling's way as thou liest

<sup>1</sup> cf. Ath. 9. 369 e

<sup>2</sup> but not in the version opposite

*εἰχον οὐ δακρύεις E*: mss *οὐ δ' αὐταῖς* from *οὐδ' αὐτεῖς* correction of *οὐδ' ἀκρύεις*: Ath. *πὸ δ' αὐτεῖς εἰς* whence Cas. *σὺ δ' ἀωτεῖς*, but pleonastic <sup>7 γαλαθήνω</sup> *δ' ἥθει* B: mss *ἔγαλαθηνωδεῖ θει*, Ath. *γαλαθήνω δ' ἥπορι κυνωώσσεις E*: mss *κυνωώσσεις*, Ath. *κυνώσσεις*

# LYRA GRAECA

δούρατι χαλκογόμφω<sup>1</sup>  
 νυκτίλαπτον<sup>2</sup> κνανέψω δνόφω ταθέν·<sup>3</sup> ἄλμαν  
 ὑπερθε τεάν κομᾶν βαθεῖαν<sup>4</sup>

ἀντ. παριόντος κύματος οὐκ ἀλέγεις<sup>5</sup> οὐδ' ἀνέμου  
 φθόγγον, πορφυρέαισι  
 κείμενον ἐν χλανίσι<sup>6</sup> προσέχον καλὸν  
 πρόσωπον.<sup>7</sup>  
 εἰ δέ τοι δεινὸν τό γε δεινὸν ἥν,  
 καί κ' ἐμοῖσι <σὺ> ρήμασι<sup>8</sup> λεπτὸν ὑπεῖχες  
 οὖας.

15 κέλομαι <δ’><sup>9</sup> εὐδῆ βρέφος, εὔδέτω δὲ πόντος,  
 <άμέτερον δ’> ἄμετρον  
 εὔδέτω κακόν·<sup>10</sup> μεταιβολία δέ τις <ἄμμιν,  
 ω><sup>11</sup> Ζεῦ πάτερ, ἐκ σέθεν φανείη.<sup>12</sup>  
 ἐπ. ὅττι δὲ θαρσαλέον ἔπος εὔχομαι  
 20 νόσφι δίκας, σύγγνωθί μοι.'

## 28

Stob. Fl. 118. 5 [π. θονάτου καὶ ὡς εἴη ἄφυκτος]: Σιμωνίδου·  
 πάντα γὰρ μίαν ἴκνεῖται δασπλῆτα Χάρυβδιν,  
 αἱ μεγάλαι τ' ἀρεταὶ καὶ ὁ πλοῦτος.

<sup>1</sup> mss ἐν ἀτερπεῖ δ. χαλκεογ. δὲ      <sup>2</sup> E, cf. δορίληπτος: mss  
 νυκτίλαμπεῖ: B νυκτὶ ἀλαμπεῖ      <sup>3</sup> Schin. -E: mss τε δνόφω  
 ταδ' εἰς (τὰν δ' εἰς) from the correction ταθεῖς      <sup>4</sup> B (but  
 ἄλμαν δ'): mss αὐλέαν ὑπ. τεάν κομᾶν β.      <sup>5</sup> mss also περιθντος  
<sup>6</sup> πορφυρέαισι Nietzsche: mss -έα, -έα      mss κείμειος mss  
 also χλανίδι      <sup>7</sup> προσέχον Nietzsche-L': mss πρόσωπον or omit

## SIMONIDES

night-bound in the black darkness<sup>1</sup> of a dismal  
brass-ribbed bark, and reckest not of the salt of the  
passing wave so thick on thy hair, nay, nor the cry  
of the wind, lying in thy purple swathings with thy  
pretty face against me. For if the dire were dire to  
thec, thou 'dst lend thy little ear to what I say.  
So sleep thou on, my baby, as I pray the sea may  
sleep and our great great woe may sleep; and come  
some change to us, Father Zeus, of thee. And what-  
soever of my prayer be overbold and wrong, do thou  
forgive it me.'

## 28

Stobaens *Anthology* [On death and its inevitability]: By Simonides:

For all things come at last to the same horrible  
Charybdis, great achievements and riches too.

<sup>1</sup> not of real night, but of the closed chest ; the spray came through the air-holes which are represented on a vase-painting (Hermitage 1723, Harrison and MacColl 34) and through which Comatas was fed by the bees (Theocr. 7. 80)

<sup>8</sup> E: mss καί κεν (μὲν) ἐμῶν δημάτων      <sup>9</sup> B      <sup>10</sup> E: mss εὖ  
δὲ τῶν ἄμετρον (ἄμοτρον) κακόν      <sup>11</sup> B-E: mss μεταβούλια,  
ματαιοβούλια κτλ.      <sup>12</sup> σέθεν B: mss σέο      φανείη here E:  
mss after τις

# LYRA GRAECA

29

Plut. *Consol.* Ap. 11 ὁ γοῦν Σιμωνίδης φησίν·  
 Ἀνθρώπων ὀλίγον μὲν κάρτος ἄπρακτοι δὲ  
 μεληδόνες,  
 αἰῶνι δὲ ἐν παύρῳ πόνος ἀμφὶ πόνῳ.<sup>1</sup>  
 ὁ δὲ ἄφυκτος ὅμως ἐπικρέμαται θάνατος.<sup>2</sup>  
 κείνου γὰρ ἵστον λάχον μέρος οὗ τὸ ἀγαθὸὶ<sup>3</sup>  
 ὅστις τε κακός.

30

Ath. 9. 396 e [π. τοῦ γαλαθηγός]. καὶ ἐν ἄλλοις ἐπὶ Ἀρχεμόρου  
 (ὁ Σιμωνίδης) εἱρηκεν·

<Εὐρυδίκας><sup>3</sup> ἴστεφάνου γλυκεῖαν ἐδάκρυσαν  
 ψύχαν ἀποπνέοντα γαλαθηγὸν τέκος.

31

Diog. Laert. 1. 89 [π. Κλεοβούλου]: οὗτος ἐποίησεν ἄσματα  
 καὶ γρίφους εἰς ἑπτή τρισχίλια καὶ τὸ ἐπίγραμμά τινες τὸ ἐπὶ Μίδῃ  
 τοῦτόν φασι ποιῆσαι· ‘Χαλκέη παρθένος εἰμί, Μίδεω δὲ ἐπὶ σήματι  
 κεῖμαι | ἔστ’ ἀν ὕδωρ τε νάγη καὶ δένδρεα μακρὰ τεθῆλη, | ἡέλιος  
 δὲ ἀνιῶν λάμπῃ λαμπρά τε σελήνη, | καὶ ποταμοί γε ῥέωσιν ἀνα-  
 κλύζῃ δὲ θάλασσα, | αὐτοῦ τῇδε μένουσα πολυκλαύτῳ ἐν τύμβῳ |  
 ἀγγελέω παριοῦσι Μίδας ὅτι τῇδε τέθαπται.’ φέρουσι δὲ μαρτύριον  
 Σιμωνίδου ἄσμα ὅπου φησί·

Τίς κεν αἰνήσειε νόῳ πινυτὸς<sup>4</sup> Λίνδου ναέταν  
 Κλεόβουλον  
 ἀενάοις ποταμοῖσιν<sup>5</sup> ἄνθεσί τ’ εἰαρινοῖς  
 ἀελίου τε φλογὶ χρυσέας τε σελάνας  
 καὶ θαλασσαίαισι δίναις ἀντία θέντα μένος  
 στάλας;<sup>6</sup>  
 ἅπαντα γάρ ἐστι θεῶν ἥσσω· λίθον δὲ  
 καὶ βρότεοι παλάμαι θραύοντι· μωροῦ φωτὸς ἄδε  
 βουλά.

<sup>1</sup> δὲ ἐν Schn: mss δὲ

<sup>2</sup> mss δμῶς

<sup>3</sup> B

<sup>4</sup> sugg.

## SIMONIDES

29

Plutarch *Letter of Consolation to Apollonius*: For Simonides says:

Little is man's strength and his cares unavailing,  
and 'tis toil upon toil for him in a life that is short;  
for all he can do, there's a death hangs over him  
that will not be escaped, in which both good men  
and bad must share alike.

30

Athenaeus *Doctors at Dinner* [on the word γαλαθηνός 'suckling']: And in another passage Simonides says of Archemorus:

They wept as the suckling babe of violet-crowned  
Eurydice breathed out its sweet soul.

31

Diogenes Laertius [on Cleobulus]: This man composed poems and riddles to the amount of 3000 lines, and is considered by some writers to be the author of the Epitaph on Midas: 'A maiden of brass am I, and I lie on the tomb of Midas. So long as water shall flow and tall trees grow green, sun rise and shine and moon give light, rivers run and sea wash shore, ever shall I abide upon this sore-lamented tomb and tell the passers-by that this is the grave of Midas.' And they find evidence for this in a poem of Simonides, where he says:

Who that hath understanding would praise Cleobulus the man of Lindus for his pitting of the might of a gravestone against the ever-running rivers and the flowers of the Spring, against the flame of sun and of golden moon, and against the eddies of the ocean-wave? All these are subject to the Gods; but a stone, even mortal hands may break it. This is the rede of a fool.

B: mss πίσυνος

<sup>5</sup> mss ποταμοῖς

<sup>6</sup> ἀντία θέντα B: mss

ἀντιθέντα

# LYRA GRAECA

32

Theophil. *Autol.* 2. 8 [περὶ προνοίας]. Σιμωνίδης·

Οὕτις ἄνευ θεῶν  
ἀρετὴν λάβεν, οὐ πόλις, οὐ βροτός.  
θεὸς ὁ πάμμητις· ἀπήμαντον δὲ  
οὐδέν ἔστιν ἐν αὐτοῖς.

33

Ibid. 2. 37 [ὅτι μέλλει ἡ τοῦ θεοῦ κρίσις γίνεσθαι καὶ τὰ κακὰ  
τοὺς πονηροὺς αἰφνιδίως καταλαμβάνειν]. τί δ' οὐχὶ καὶ δὲ  
Σιμωνίδης;

Οὐκ ἔστιν κακὸν  
ἀνεπιδόκητον ἀνθρώποις, ὀλίγῳ δὲ χρόνῳ  
πάντα μεταρρίπτει θεός.

34

Plut. *An Seni Resp.* 1 πολιτεία δὲ δημοκρατικὴ καὶ νόμιμος  
ἀνδρὸς εἰθισμένου παρέχειν αὐτὸν οὐχ ἥττον ἀρχόμενον ὀφελίμως  
ἢ ἄρχοντα, ‘καλὸν ἐντάφιον’ ὡς ἀληθῶς τὴν ἀπὸ τοῦ βίου δόξαν  
τῷ θανάτῳ προστίθησι· ‘τοῦτο γάρ’ κτλ. ὡς φησι Σιμωνίδης.

καλὸν ἐντάφιον.<sup>1</sup>  
τοῦτο γάρ ἔσχατον δύεται κατὰ γᾶς.

35

Sch. Soph. *Aj.* 377 [ἐπ’ ἔξειργασμένοις]. ἐπὶ τετελεπμένοις καὶ  
ἴασιν οὐκ ἔχουσιν· κατὰ τὸ Σιμωνίδου·

τὸ γάρ γεγενημένον οὐκέτ’ ἄρεκτον ἔσται.

<sup>1</sup> possibly not Simonides

## SIMONIDES

### 32<sup>1</sup>

Theophilus of Antioch *To Autolycus* [on Providence]: Simonides:

None getteth achievement without the Gods, neither man nor city. He that can devise all is a God, and there's nothing to be got among men without toil.

### 33

The Same [that the judgment of God will come, and misfortune will take the wicked unawares]: Simonides:

There's no ill that a man must not expect, and 'tis not long ere God turneth all things upside-down.

### 34

Plutarch *Should Old Men Govern?*: From a lawful and democratic constitution the death of a man who has always suffered himself to be ruled for his advantage no less than to rule, receives in the fame his life has won, to quote Simonides, indeed

a fair funeral-offering; for such sinketh last of all offerings into the ground.

### 35<sup>2</sup>

Scholiast on Sophocles ['on things full done']: Upon that which is done and cannot be cured; compare Simonides:

For what once hath happened cannot be undone.

<sup>1</sup> cf. Stob. *Ecl.* l. p. 28      <sup>2</sup> cf. Suid.  $\tau\acute{\iota}$   $\delta\hat{\eta}\tau'$   $\&\nu$   $\alpha\lambda\gamma\omega\eta\varsigma$ ,  
Plut. *Cons. Ap.* 26, Agath. ap. Arist. *E.N.* 6. 2, Plat. *Prot.*  
324

# LYRA GRAECA

Z'

## ΕΠΙΝΙΚΩΝ ΔΡΟΜΕΤΣΙ<sup>1</sup>

### 36 Ἀστύλω Κροτωνιάτη

Phot. 413. 20 περιαγειρόμενοι . . . ἐκ τούτου συνήθες ἔγένετο κύκλω περιπορευομένους τοὺς ἀθλητὰς ἐπαγείρειν καὶ λαμβάνειν τὰ διδόμενα· ὅθεν Σιμωνίδης περὶ Ἀστύλου φησὶν οὕτως·

· · . . . . . . τίς δὴ  
τῶν νῦν τοσάσδ' ἢ πετάλοισι μύρτων  
ἢ στεφάνοισι ρόδων ἀνεδήσατο νίκας  
ἐν ἀγώνι περικτιόνων;

H'

## ΕΠΙΝΙΚΩΝ ΠΕΝΤΑΘΛΟΙΣ

37

Arist. *H.A.* 5. 9 ἡ δὲ ἀλκυῶν τίκτει περὶ τροπᾶς τὰς χειμερινάς διὸ καὶ καλοῦνται, ὅταν εὐδιειναὶ γένωνται αἱ τροπαί, ἀλκυόνειαι ἡμέραι, ἐπτὰ μὲν πρὸ τροπῶν, ἐπτὰ δὲ μετὰ τροπᾶς, καθάπερ καὶ Σιμωνίδης ἐποίησεν.

ώς ὄπόταν χειμέριον κατὰ μῆνα πινύσκη  
Ζεὺς ἄματα τέσσαρα καὶ δέκα, λαθάνεμόν τέ  
μιν ὕραν  
καλέουσιν ἐπιχθόνιοι  
ίερὰν παιδοτρόφον ποικίλας  
ἀλκυόνος . . . .

<sup>1</sup> cf. Cram. *A.O.* 3. 257, Choer. Theod. I. 220, Wil. *S. und S.* 154

<sup>1</sup> some of Books VIII—XIII may have been originally parts of Books; for their order cf. *Ox. Pap.* 222      <sup>2</sup> cf. Miller *Mel.*

# SIMONIDES

## BOOK VII<sup>1</sup>

### VICTORY-SONGS FOR RUNNERS FOR ASTYLUS OF CROTONA

36<sup>2</sup>

Photius *Lexicon*: *περιαγειρόμενοι* ‘going round collecting’: . . . after this it became the custom for the athletes to walk round and ‘collect’ or receive what was given them; whence Simonides says of Astylus :

Who among those of our time ever bound upon him so many victories with leaves of myrtle or wreaths of roses in a contest of the men of those parts?<sup>3</sup>

## BOOK VIII

### VICTORY-SONGS FOR FIVE-EVENT- CHAMPIONS

37<sup>4</sup>

Aristotle *History of Animals*: The haleyon nests about the time of the winter-solstice, and that is why, when the weather is fine at that time of year we call the days ‘halcyon-days,’ being seven before and seven after the shortest day of the year; compare Simonides :

As when in the month of winter Zeus monisheth<sup>5</sup> the fourteen days, and mankind call it the sacred windless season when the pied haleyon rears her young.

403 (*Σ. π. Ἀστύλου λέγων τοῦ δρομέος*), Suid. *περιαγειρόμενοι*, *Paroem.* 2. 610      <sup>3</sup> Phot. misunderstands *περικτιόνων*: A. won at Olympia in 488, 484, 480      <sup>4</sup> cf. Bek. *An.* 1. 377. 27, Phot. (Reitz.) 77 (*Σ. ἐν Πεντάθλοις*), Apost. 2. 20, Ars. 40, Suid. *ἀλκυονίδες ἡμέραι*, Eust. 776. 34      <sup>5</sup> lit. ‘teaches to behave correctly, brings to a proper frame of mind’

# LYRA GRAECA

Θ'

## ΕΠΙΝΙΚΩΝ ΠΑΛΑΙΣΤΑΙΣ

38

Sch. Ar. *Nub.* 1356 [πρῶτον μὲν αὐτὸν τὴν λύραν λαβόντ' ἐγὼ  
| κέλευσα | ἀσαι Σιμωνίδου μέλος, τὸν Κριὸν ὡς ἐπέχθη]. Ἀρχὴ  
φῦδῆς εἰς Κριὸν τὸν Αἰγινήτην· ἐπέξ. κτλ. φαίνεται δὲ εὐδοκιμεῖν  
καὶ διαφανῆς εἶναι.—τοῦτο τὸ μέλος Σιμωνίδου ἐξ Ἐπινίκου· ἐπέξ.  
κτλ. ἦν δὲ παλαιστῆς Αἰγινήτης<sup>1</sup> . . . δ ποιητῆς λέγων·

'Ἐπέξαθ' ὁ Κριὸς οὐκ ἀεικέως  
ἐλθὼν ἐῦδειδρον ἀγλαὸν Διὸς  
τέμενος . . .<sup>2</sup>

I'

## ΕΠΙΝΙΚΩΝ ΠΤΚΤΑΙΣ

39 Γλαύκω Καρυστίω

Luc. *Pro Imag.* 19 Ἄλλὰ πῶς ἐπήνεσε ποιητὴς εὐδόκιμος τὸν  
Γλαῦκον οὐδὲ Πολυδεύκεος βίαν φῆσας ἀνατείνεσθαι ἢν αὐτῷ  
ἐναντίας τὰς χεῖρας οὐδὲ σιδάρεον Ἀλκμάνας τέκος, δρᾶς δποίοις  
αὐτὸν θεοῖς εἴκασε; μᾶλλον δὲ καὶ αὐτῶν ἐκείνων ἀμείνων ἀπέφηνε;  
καὶ οὕτε αὐτὸς δ Γλαῦκος ἡγανάκτησε τοῖς ἐφόροις τῶν ἀθλητῶν  
θεοῖς ἀντεπαινούμενος οὕτε ἐκεῖνοι ἥμμυναντο ἢ τὸν Γλαῦκον ἢ τὸν  
ποιητὴν ὡς ἀσεβοῦντα περὶ τὸν ἔπαινον, ἀλλὰ εὐδοκίμουν ἄμφω  
καὶ ἐπιμῶντο ὑπὸ τῶν Ἑλλήνων, δ μὲν ἐπὶ τῇ ἀλκῇ, δ δὲ ποιητῆς  
ἐπὶ τε τοῖς ἄλλοις καὶ ἐπ' αὐτῷ τούτῳ φ μάλιστα τῷ ἄσματι.

. . . οὐδὲ Πολυδεύκεος βία  
ἀντείνατ' ἢν αὐτῷ  
ἐναντίας χέρας οὐδὲ σιδάρεον Ἀλκμάνας τέκος.

<sup>1</sup> some mss αὐτὸς ἐπίσημος οὖν νικήσαντος ἐν Ὀλυμπίᾳ γράφει  
ἄσμα δ Σ.      <sup>2</sup> ἐῦδειδρον Β: mss εἰς δένδρον: Β ἐς εὔδειδρον

# SIMONIDES

## BOOK IX

### VICTORY-SONGS FOR WRESTLERS

#### 38

Scholiasts on Aristophanes [‘First I took the lyre and bade him sing a song of Simonides about the shearing of the Ram’]: The beginning of a song to (?) Crius (Ram) of Aegina<sup>1</sup> . . . It is (*or he is*) apparently famous.—This poem comes from a *Song of Victory* of Simonides . . . Crius was an Aeginetan wrestler . . . the poet says :

Master Ram yielded no scanty fleece when he came to the fine woody precinct of Zeus.<sup>2</sup>

## BOOK X

### VICTORY-SONGS FOR BOXERS

#### 39 FOR GLAUCUS OF CARYSTUS

Lucian *On Behalf of the Pictures*: But think how a famous poet praised Glaucus saying :

Neither the might of Polydeuces would have lift hand against him, nay, nor the iron child of Alcmena.<sup>3</sup>

Do you see to what Gods he likened him, or rather declared him to surpass? And neither was Glaucus himself offended at being praised at the expense of the Gods who are guardians of athletes, nor did those Gods punish either Glaucus or the poet for impiety. Far from it, both of them received honour and glory from all Greece, the one for his strength and the other for no poem that he wrote more than for this.<sup>4</sup>

<sup>1</sup> cf. Hdt. 6. 73, 85, 6. 50      <sup>2</sup> cf. Eust. ad Dion. Perieg. 511, Syn. Ep. 146      <sup>3</sup> Heracles      <sup>4</sup> Glaucus won at Olympia in 480

# LYRA GRAECA

IA'

## ΕΠΙΝΙΚΩΝ ΤΕΘΡΙΠΠΟΙΣ

40

Ar. *Eq.* 404 εἴθε φαύλως, ὡσπερ ηὗρες, ἐκβάλοις τὴν ἔνθεσιν | ἄσαιμι γάρ τότ' ἀν μόνον·

Πῦνε, πῦν' ἐπὶ συμφοραῖς.<sup>1</sup>

τὸν Ἰούλιόν<sup>2</sup> τ' ἀν οἰομαι, γέροντα πυροπίπην, | ἥσθέντ' ἵηπαιωνίσαι καὶ Βακχέβακχον ἄσαι.

Sch. ad loc. τότε γάρ, φησίν, ἐπάσαιμί σοι τὸ Σιμωνίδου μέλος Πῦνε κ.τ.λ. ἐκ τοῦ Σιμωνίδου δὲ τοῦτο Τεθρίππων. τὸ δὲ συμφοραῖς ἐπ' ἐσθλοῖς· τῶν μέσων γάρ ἡ συμφορά.

41 Ξενοκράτει Ἀκραγαντίνῳ

Sch. Pind. *I.* 2. Arg. οὗτος δὲ ὁ Ξενοκράτης οὐ μόνον<sup>2</sup> Ισθμια νενίκηκεν ἵπποις, ἀλλὰ καὶ Πύθια τὴν εἰκοστήν τετάρτην Πυθιάδα, ὡς Ἀριστοτέλης ἀναγράφει· καὶ Σιμωνίδης ἐπαινῶν αὐτὸν ἀμφοτέρας αὐτοῦ τὰς νίκας κατατάσσει.

42 Ὁρίλλᾳ

Diogen. *Paroem.* 1. 179. 14 Καρικὸς αἶνος λέγεται, ὃν ἀναφέρουσιν εἰς γένει Κάρα ἄνδρα· τοῦτον γὰρ ἀλιέα τυγχάνοντα χειμῶνος θεασάμενον πολύποδα εἰπεῖν· ‘Εἰ μὲν ἀποδὺς κολυμβήσαιμι ἐπ' αὐτόν, ρίγωσω· ἐὰν δὲ μὴ λάβω τὸν πολύποδα τῷ λιμῷ τὰ παιδὶ ἀπολῶ.’ κέχρηται δὲ τῷ λόγῳ τούτῳ καὶ Τιμοκρέων ἐν Μέλεσι καὶ Σιμωνίδης δ' αὐτοῦ μνημονεύει ἐν τῷ εἰς Ὁρίλλαν Ἐπινικίῳ.

<sup>1</sup> Sch. ἐν ταῖς σ. πῦνε: Eust. παιᾶς

<sup>2</sup> mss. Ἰουνλίου

# SIMONIDES

## BOOK XI

### VICTORY-SONGS FOR THE FOUR-HORSE-CHARIOT-RACE

40<sup>1</sup>

Aristophanes *Knights*: [CHORUS to CLEON]: O how I wish you might throw np your mouthful<sup>2</sup> as readily as you found it. Then, it ever, should I sing

Drink, O drink when things go right;

and I believe that the man from Iulis, being an old chap with an eye for the—loaves,<sup>3</sup> would have sung his Hail-to-Apollo's and Great-God-of-Wine's with a right good will for the occasion.

Scholiast on the passage: He means: Then I should sing you Simonides' song 'Drink' etc.: the song comes from Simonides' *Four-Horse-Chariot-Race Songs*, and the word *συμφορά* [which usually means 'misfortune'] is here used of good luck. For it is really colourless [meaning an event].

### 41<sup>4</sup> FOR XENOCRATES OF AGRIGENTUM

Scholiast on Pindar *Introduction to Pythian I*: This Xenocrates won in the horse-race not only at the Isthmian Festival, but at the Pythian in the 24th Pythiad (B.C. 490) according to Aristotle's list. Simonides includes both the victories in his celebration of the victor.

### 42 FOR ORILLAS

Diogenian *Preface to Proverbs*: A 'Carian tale' is one which is told of a Carian fisherman who said when he saw an octopus one winter's day 'If I strip and dive for him I shall catch cold, and if I don't take him my children will die of hunger.' Timocreon uses this story in his *Lyric Poems*, and Simonides refers to it in his *Epinician Ode for Orillas*.

<sup>1</sup> cf. Eust. *Op.* 279      <sup>2</sup> free dinners at the Town-hall  
<sup>3</sup> the Greek is 'ogler of loaves' for 'ogler of lads'      <sup>4</sup> cf. Pind. *P.* 6

## LYRA GRAECA

Colin Paroem. p. 79 ὁ Κάριος αἶνος· μέμνηται ταύτης Σιμωνίδης ἐπαινῶν τινα ἡνίοχον νικήσαντα ἐν Πελλήνῃ καὶ λαβόντα ἐπινίκιον χλαμύδα. Ὡς χρησάμενος ἀπηλλάγη τοῦ βίγους· χειμῶνος . . .<sup>1</sup> ἐν Πελλήνῃ ἐπετελεῖτο. φασὶ δὲ ὅτι ἀλιεὺς ἦδων ἐν χειμῶνι πολύποδα εἶπεν. ‘Εἰ μὴ κολυμβήσω πεινήσω.’ τοῦτον οὖν εἴραι τὸν Κάριον αἶνον.

Ath. 7. 318 f [π. πουλυπόδων]. Δωριεῖς δ' αὐτὸν διὰ τοῦ ωκαλοῦντι πώλυπον, ὡς Ἐπίχαρμος· καὶ Σιμωνίδης δ' ἔφη

*πώλυπον διζήμενος*

### 43 Σκόπᾳ

Cie. de *Orat.* 2. 86 Gratiam habeo Simonidi illi Ceo quem primum ferunt artem memoriae protulisse. dicunt enim, cum cenaret Crannone in Thessalia Simonides apud Seopam fortunatum hominem et nobilem cecinissetque id carmen quod in eum seripsisset, in quo multa ornandi causa poetarum more in Castorem scripta et Pollucem fuissent, nimis illum sordide Simonidi dixisse se dimidium eius ei quod paetus esset pro illo carmine daturum; reliquum a suis Tyndaridis quos aeque laudasset peteret, si ei videretur. paulo post esse ferunt nuntiatum Simonidi ut prodiret; iuvenis stare ad ianuam duo quosdam qui eum magno opere evocarent; surrexisse illum, prodisse, vidiisse neminem: hoc interim spatio conclave illud ubi epularetur Scopas, coneidisse; ea ruina ipsum cum cognatis suis oppressum interisse. quos cum humare vellent sui, neque possent obtritos internoscere ullo modo, Simonides dieitur ex eo quod meminisset quo eorum loco quisque eubuisset, demonstrator unius cuiusque sepeliendi fuisse. hae tum re admonitus invenisse fertur, ordinem esse maxime qui memoriae lumen afferret.

<sup>1</sup> 1-2 words illegible, perh. γὰρ Ἔρματα Crus.

<sup>1</sup> cf. Hesych. Πελληνικαὶ χλαῖναι      <sup>2</sup> Quint. 11. 2. 11 says that the song was written *pugili coronato* ‘in honour of the winning boxer,’ but that it is uncertain both who he was, the authorities varying among Glaucon of Carystus, Leocrates, Agatharchus, and Scopas, and whether the accident took

## SIMONIDES

*Proverbs* (Cohn): ‘The Carian tale’ :—mentioned by Simonides in his praises of a charioteer who won at Pellenè and received for his prize a cloak<sup>1</sup> with which he kept off the cold *⟨for the . . . games were held⟩* at Pellenè in winter. They say that a fisherman said on seeing an octopus in the winter ‘If I don’t dive I shall starve,’ and that this is the Carian tale.

Athenaeus *Doctors at Dinner* [on octopuses]: The Dorians, for instance Epicharmus, give it the *ω*, πάλυπος ‘octopus,’ and Simonides says :

searching for an octopus

### 43 FOR SCOPAS

Cicero *On the Orator*: I am grateful to Simonides of Ceos for his invention—if his it was—of the art of mnemonics. For there is a story that one day when Simonides was dining at Crannon in Thessaly with a wealthy noble named Scopas, and sang a song which he had written in his honour and which contained by way of poetic ornament much praise of Castor and Pollux, Scopas ungenerously remarked that he should give the poet only half of the price agreed for it; he must please to go for the rest to the precious deities who had received half his praise. Shortly afterwards, having received a message that two young men wanted him urgently outside, Simonides rose from the table and went to the door, only to find nobody there. That very moment Scopas’ dining-chamber collapsed, and he and his perished in the ruins. Now when their kinsfolk wished to bury them they found it was impossible to identify the remains. But we are told that Simonides was able from his recollection of the place each guest occupied at table to do so for them in every case. This it was, they say, which led to his discovery that the chief aid to memory is arrangement.<sup>2</sup>

place at Crannon or at Pharsalus, though it is certain that Scopas and some of his relations perished on the occasion; he disbelieves the intervention of the Dioscuri ‘because the poet nowhere makes mention of it, though it would have redounded greatly to his credit.’ cf. Val. Max. 1. 8. 7, Phaedr. 4. 23, Callim. ap. Suid. Σιμωνίδης above, p. 268, Aristid. 26. 512, Ov. Ib. 511, Stob. Fl. 105. 62, Ath. 10. 438 c

# LYRA GRAECA

## 44 Εὐαλκίδη

Hdt. 5. 102 (see p. 246).

## 45

Plut. *De Discr. Am.* 2 ἔτι δὲ ὥσπερ ὁ Σιμωνίδης τὴν ἵπποτοφίαν φησὶν οὐ Ζακύνθῳ ὀπιζεῖν, ἀλλ' ἀρούραισι πυροφόροις. οὕτω τὴν κολακείαν ὀρῶμεν οὐ πένησιν οὐδὲ ἀδύξις οὐδὲ ἀδυνάτοις ἀκολουθοῦσαν, ἀλλ' οἰκαν τε καὶ πραγμάτων μεγάλων δλίσθημα καὶ νόσημα γιγνομένην.

ἵπποτροφία γὰρ οὐ Ζακύνθῳ  
ἀλλ' ἀρούραισι πυροφόροις ὀπιζεῖ.

## IB'

## ΕΠΙΝΙΚΩΝ ΑΠΗΝΑΙΣ

## 46 Ἀναξίλᾳ Τρηγύνῳ

Arist. *Rh.* 3. 2 ὁ Σιμωνίδης, ὅτε μὲν ἐδίδου μισθὸν δλίγον αὐτῷ ὁ νικήσας τοῖς ὀρεῦσιν, οὐκ ἤθελε ποιεῖν ὡς δυσχεραίνων εἰς ἡμίονους ποιεῖν· ἐπεὶ δὲ ἵκανδν ἔδωκεν, ἐποίησε·

Χαίρετ’ ἀελλοπόδων θύγατρες ἵππων.

καίτοι καὶ τῶν ὄντων θυγατέρες ἥσπαν.

## 47

Sch. Ar. *Pac.* 117 [ . . . φάτις ἦκει | ὡς σὺ μετ’ ὀρνίθων προλιπών ἐμὲ | ἐς κόρακας βαδεὶς μεταμώνιος ;]· τὸ δὲ μεταμώνιος εἰ μὲν ἐξεδέξαντο ματαίως καὶ πρὸς οὐδὲν χρήσιμον, οἱ δέ φασιν ιδίως μεταμώνιον τὸν ἐτέρωθεν μετέωρον σημαίνειν, πιστούμενοι τοῦτο παρὰ Σιμωνίδου οὕτω εἰπόντος·

κονία δὲ παρὰ τροχὸν μεταμώνιος ἄρθη.<sup>1</sup>

<sup>1</sup> B: miss ἄρθη

## SIMONIDES

### 44 FOR EUALCIDES

Herodotus *History* : (see p. 247)

### 45

Plutarch *How to distinguish a Friend from a Flatterer* : And moreover, as Simonides says :

The rearing of horses goeth not with Zacynthus,  
but with fields that bear wheat.

Thus we see flattery not following after the poor or obscure  
or weak, but becoming a pitfall and a plague to great houses  
and mighty undertakings.

## BOOK XII

### VICTORY-SONGS FOR THE MULE-CAR-RACE

#### 46<sup>1</sup> FOR ANAXILAS OF RHEGIUM

Aristotle *Rhetoric* : Once when Simonides was offered too small a fee by the victor in the mule-race, he refused to write him an ode, on the plea that he could not bring himself to write in honour of mules. But when he offered him sufficient pay, he took it and wrote :

Hail, ye daughters of storm-footed steeds !

And yet they were also daughters of asses.

### 47

Scholiast on Aristophanes *Peace* [ . . . comes the report that thou wilt leave me to the birds and go to the deuce and the winds? ] : The word *μεταμένιος* is taken by some authorities to mean 'vain and useless' ; others say it means properly 'that which goes aloft on both sides,' quoting in support of this Simonides :

And the dust from the wheel went up to the winds.<sup>2</sup>

*víκιον γράψαντος Σ.)*      <sup>2</sup> *μεταμένιος* 'to the winds' is prob. connected with *ἄνεμος* Aeol. for *ἄρεμος* 'wind'

# LYRA GRAECA

48

Plut. *Virg. Mor.* 6 . . . οἶον δὲ Πλάτων ἔξεικονίζει περὶ τὰ τῆς ψυχῆς ὑποξύγια, τοῦ χείρονος πρὸς τὸ βέλτιον ἕνγομαχοῦντος ἄμα καὶ τὸν ἡνίοχον διαταράττοντος, ἀντέχειν ὅπίσω καὶ κατείνειν ὑπὸ σπουδῆς ἀιαγκαζόμενον ἀεί,

μὴ ἀποβάλῃ φοίνικας ἐκ χειρῶν ἴμάντας<sup>1</sup>  
κατὰ Σιμωνίδην.

49

Ath. 11. 490f [π. Πλειάδων]. καὶ Σιμωνίδης δὲ τὰς Πλειάδας Πλειάδας εἱρηκεν ἐν τούτοις·

δίδωτι δὴ τέ σ' Ἐρμᾶς ἐναγώνιος  
Μαιάδος οὐρείας ἐλικοβλεφάρου παῖς.<sup>2</sup>  
ἔτικτε δὲ Ἄτλας τάν γ' ἔξοχον εἶδος  
ἐπτὰ ἵπποικάμων φιλάν θυγατρῶν ταὶ καλέον-  
ται  
Πλειάδες οὐράνιαι.<sup>3</sup>

50

Sch. Pind. O. 1. 28 [Πίσας]. τὸ Πίσας τε συσταλτέον διὰ τὸ ἀντίστροφον. οὗτω δὲ οἱ περὶ Πίνδαρον καὶ Σιμωνίδην.

51

Tzet. Chil. 1. 316 ὡς γράφει που περὶ τοῦ Ὁρφέως καὶ Σιμωνίδης οὕτω.

τοῦ καὶ ἀπειρέσιοι ποτῶντο<sup>4</sup>  
ὅρνιθες ὑπὲρ κεφαλᾶς, ἀνὰ δ' ἵχθύες ὄρθοὶ  
κνανέου ἔνδατος ἄλλοντο καλᾶ σὺν ἀοιδᾶ<sup>5</sup>.

<sup>1</sup> ἀποβάλῃ *E*; mss. βάλῃ which does not mean ‘lose’ but ‘throw’      <sup>2</sup> so Sch. Pind. but omitting *παῖς*: Ath. Μαίας ἐνπλοκάμων *παῖς*      <sup>3</sup> *B*: mss. τάν γ' ἔξ. εἴδ. after θυγατέρων (*sic*)      <sup>4</sup> Urs: mss. πωτῶντο      <sup>5</sup> perh. scanned φᾶ

## SIMONIDES

48

Plutarch *Moral Virtue*: . . . just as Plato<sup>1</sup> employs the simile of the draught-horses of the soul, the wiser horse struggling against the better in the shafts, and disquieting the driver, who has for ever to be carefully holding them and tightening the rein,

lest he lose his hold on the crimson thongs  
in Simonides' phrase.

49<sup>2</sup>

Athenaeus *Doctors at Dinner* [on the Pleiads]: Simonides calls them Peleiades in the following passage:

Now he that gives it thee<sup>3</sup> is Hermes God of the Games, Son of mountain Maia of the glancing eye, who was the fairest of all Atlas' seven violet-tressed daughters dear, that are called the Heavenly Peleiades.

50

Scholiast on Pindar ['of Pisa']: The first syllable of Πίσας must be made short to preserve the antistrophic correspondence; both Pindar and Simonides do this.

51<sup>4</sup>

Tzetzes *Chiliads*: . . . as Simonides writes of Orpheus:

Above his head there hovered birds innumerable, and fishes leapt clean from the blue water because of his sweet music.

<sup>1</sup> *Phaedr.* 254      <sup>2</sup> cf. Sch. Pind. *N.* 2. 16, Tzet. *Lyc.* 219, Eust. 1713. 3      <sup>3</sup> the prize to the winner      <sup>4</sup> here follow the unplaceable lyric fragments

# LYRA GRAECA

52<sup>1</sup>

Plut. *Q. Conv.* 8. 3. 4. [διὰ τὶ τῆς ἡμέρας ἡχωδεστέρα ἡ νύξ]:  
νηνεμία γὰρ ἡχῶδες καὶ γαλήνη, καὶ τοὺνάντιον, ὡς Σιμωνίδης  
φησίν.

οὐδὲ γὰρ ἐνιοσίφυλλος ἀήτα τότ’ ὥρτ’ ἀνέμων,<sup>2</sup>  
ἄτις κατεκώλυε κιδναμέναν μελιαδέα γᾶρυν  
ἀραρεῖν ἀκοαῖσι βροτῶν.<sup>3</sup>

53

Stob. *Ecl.* 2. 10 [π. τῶν τὰ θεῖα ἔρμηνευόντων καὶ ὡς εἴη  
ἀνθρώπους ἀκατάληπτος ἡ τῶν νοητῶν κατὰ τὴν οὐσίαν ἀλήθεια].  
Σιμωνίδης.

‘Ρεῖα θεοὶ κλέπτουσιν ἀνθρώπων νόον.

54

Sch. Ap. Rh. 3. 26 Ἀπολλώνιος μὲν Ἀφροδίτης τὸν Ἐρωτα  
γενεαλογεῖ . . . Σιμωνίδης δὲ Ἀφροδίτης καὶ Ἄρεος

Σχέτλιε παῖ δολομήδεος Ἀφροδίτας  
τὸν Ἄρει δολομαχάνῳ τέκει<sup>4</sup>

55, 56

Plut. *Iyth. Or.* 17 περιελθόντες οὖν ἐπὶ τῶν μεσημβριγῶν  
καθεζόμεθα κρηπίδων τοῦ νεὼ πρὸς τὸ τῆς Γῆς ἱερὸν τὸ θ'  
ἱδωρ . . .<sup>5</sup> ἀποβλέποντες ὡστε εὐθὺς εἰπεῖν τὸν Βύθον ὅτι καὶ  
ὅ τόπος τῆς ἀπορίας συνεπιλαμβάνεται τῷ ξένῳ. Μουσῶν γὰρ ἦν  
ἱερὸν ἐνταῦθα περὶ τὴν ἀναπνοὴν τοῦ νάματος, ὅθεν ἔχρωντο πρὸς  
τὰς λοιβὰς τῷ ὕδατι τούτῳ, ὡς φησι Σιμωνίδης.

<sup>1</sup> cf. Serv. *Cent. (Gram. Lat.)* 4. 11                   <sup>2</sup> ἀήτα: so Pap.  
Bacch. 16. 91       τότ': Garrod τόσα (fem.)                   <sup>3</sup> κιδναμέναν  
Schm.: mss σκιδ.    <sup>4</sup> δολομήδεος Kickmann: mss -δεος  
δολομαχάνῳ: B κακῷμ.: Wil. θρασυμ.                   <sup>5</sup> gap of about 8  
letters in mss

## SIMONIDES

52

Plutarch *Dinner-Table Problems* [Why sounds are clearer at night than by day]: For a calm or absence of wind is favourable to sound, and the opposite unfavourable, as Simonides says:

For then there was wind not so much as the breath that maketh leaves quiver, to stay the honey-sweet voice from its goal in the ears of man.

53

Stobaeus *Selections* [on those who explain divine things, and that the real truth of abstract conceptions is unattainable]: Simonides:

'Tis easy for a God to steal the wits of a man.

54<sup>1</sup>

Scholiast on Apollonius of Rhodes *Argonautica*: Apollonius makes Love the son of Aphrodite . . . Simonides of Aphrodite and Ares:

Thou cruel child of wile-contriving Aphrodite,  
whom she bore to wile-devising Ares<sup>2</sup>

55, 56

Plutarch *Why the Oracles are no longer in Mctre*: So we went round and sat down on the southern basement of the temple,<sup>3</sup> looking at the chapel of Earth and the water there. Whereupon Boëthus exclaimed that the place contributed to the stranger's bewilderment. For there was a chapel of the Muses there, where the spring rises, which is why they used this water for libations; compare Simonides:

<sup>1</sup> cf. Theocr. 13. 1, Serv. *Aen.* 1. 664  
devising Ares'      <sup>3</sup> of Apollo at Delphi

<sup>2</sup> perh. 'ill-

# LYRA GRAECA

. . . . . ἔιθα

χερνίβεσσιν ἀρύεται<sup>1</sup>

Μουσᾶν καλλικόμων ὑπένερθεν ἀγνὸν ὕδωρ.

μικρῷ δὲ περιεργότερον αὖθις ὁ Σιμωνίδης τὴν Κλειώ τροσειπάν  
φησι·

‘Αγνᾶν ἐπίσκοπε χερνίβων  
ἀρυόντεσσιν πολύλιστε,<sup>2</sup>  
ἢ χρυσέοχετον εὔοδεῖς  
ἀμβροσίων ἐκ μύχων ἐρατὰν λίβα.<sup>3</sup>

οὐκ ὄρθῶς οὖν Εὔδοξος ἐπίστευσε τοῖς Στυγὸς ὕδωρ τοῦτο καλεῖσθαι  
ἀποφήνασι.

## 57

Plut. Prof. Virg. 8 [πῶς ἂν τις αἰσθοιτο ἑαυτοῦ προκόπτοντος  
ἐπ’ ἀρετῇ]. ὥσπερ γὰρ ἄνθεσιν ὁ Σιμωνίδης φησὶ τὴν  
μέλιτταν ξανθὸν μέλι μηδομέναν, ἔτερον δὲ οὐδὲν ἀγαπῶσιν οὐδὲ  
λαμβάνουσιν,<sup>4</sup> οἱ δ’ ὅλλοι χρέαν αὐτῶν καὶ ὀσμῆν, οὔτες <δ><sup>5</sup>  
τῶν ἄλλων ἐν ποιήμασιν ἡδονῆς ἔνεκα καὶ παιδιᾶς ἀναστρεφο-  
μένων αὐτὸς εὑρίσκων τι καὶ συνάγων σπουδῆς ἄξιον, ζοικεν ἡδη  
γνωριστικὸς ὑπὸ συνηθείας καὶ φιλίας τοῦ καλοῦ καὶ οἰκείου  
γεγονέναι.

όμιλεῖ δ’ ἄνθεσιν μέλισσα  
ξανθὸν μέλι μηδομένα.

## 58

Sch. Il. 10. 252 . . . εἰον Ὄμήρου εἰπόντος ‘ἐνυεακαίδεκα  
μέν μοι ἦτος ἐκ νηδύος ἥσαν,’ Σιμωνίδης δέ φησιν.

καὶ σὺ μέν, εἴκοσι παίδων μάτερ, Ἰλαθι.

<sup>1</sup> Turn : mss εἰρ.      <sup>2</sup> ἐπίσκοπε and πολύλιστε changed to accus. by Plut.      <sup>3</sup> ἀρυόντεσσιν Emp: mss ἀραιὸν τέ ἐστιν: mss πολύλιστον (sic) after χεργ.      <sup>4</sup> ἢ χρυσέοχετον E: mss ἢ χρυσόπεπλον from corruption      <sup>5</sup> εὔοδεῖς Hart: mss εὐῶδες      ἐρατὰν λίβα E: mss ἐρανὸν ὕδωρ λαβὸν  
<sup>4</sup> these 6 words after ὀσμῆν in the mss      <sup>5</sup> Madv.

## SIMONIDES

. . . where they draw the pure lustration-water from beneath the place of the fair-tressed Muses.

And again Simonides addressing Clio says a little more elaborately:

Thou overseer of the pure lustration-water, receiver of the prayers of many a pitcher-carrier, who givest free course through a golden pipe to the lovely liquor that comes of the ambrosial cave;<sup>1</sup>

Endoxus, therefore, is wrong in agreeing with the writers who make out that it is the water of the Styx that is so called.

## 57<sup>2</sup>

Plutarch *How a Man may perceive that he is progressing in Virtue*: Just as Simonides says that

The bee consorteth with the flowers to contrive her yellow honey,

and neither likes nor takes anything else from them, whereas others like their colour and scent, so the man who, unlike those who have recourse to poetry for pleasure and amusement, finds for himself in it and adds to his store some treasure that is really worth having—such a man may be reckoned to have won by mere familiarity a power to appreciate what is beautiful and proper.

## 58

Scholiast on the *Iliad* [on round numbers]: . . . For Homer says ‘Nineteen were there of my one womb’ [*Il.* 24. 496], and Simonides :

And gracious be thou, O Mother of twenty children.<sup>3</sup>

<sup>1</sup> cf. Poulsen *Delphi* 4      <sup>2</sup> cf. Cram. *A.O.* 3. 173. 12, Plat. *Ion*. 534 b      <sup>3</sup> Hecuba; cf. Theoer. 15. 139

## LYRA GRAECA

59

Sch. Pind. *O.* 13. 78 [τὰ δὲ καὶ πιοτ' ἐν ἀλκῇ | πρὸ Δαρδάνου τειχέων ἐδόκησαν | ἐπ' ἀμφότερα μαχᾶν τάμνειν τέλος]: οἱ Κορίνθιοι ἐπ' ἀμφότερα ἡρίστευσαν ἐν Ἰλίῳ· καὶ γὰρ τοῖς Τρωσὶ συνεμάχησαν καὶ τοῖς "Ελλησι . . . διὰ τοῦτο δέ καὶ Σιμωνίδης εἶπε·

Κορινθίοις δ' οὐ μανίει οὐδ' <ἐοῦσι>  
Δανάοις.<sup>1</sup>

ἀμφοτέροις γὰρ σύμμαχοι ἐγένοντο.

60

Plut. *Exil.* 8 ἂν γὰρ τούτων τις μνημονεύῃ φρένας ἔχων καὶ μὴ παντάπαι τετυφωμένος, αἱρήσεται καὶ νῆσον οἰκεῖν φυγὰς γενόμενος, Γύαρον ἢ Κίναρον . . . οὐκ ἀθυμῶν οὐδὲ ὀδυρόμενος οὐδὲ λέγων ἐκεῖνα τὰ τῶν παρὰ Σιμωνίδη γυναικῶν.

ἴσχει δέ με πορφυρέας  
ἄλὸς ἀμφιταρασσομένας ὄρυμαγδός.

61

Ath. 4. 172e [π. τῶν Ἀθλῶν]: ὅτι δὲ τὸ ποίημα τοῦτο Στησιχόρου ἐστὶν ἵκανώτατος μαρτὺς Σιμωνίδης ὁ ποιητής, ὃς περὶ τοῦ Μελεάγρου τὸν λόγον ποιούμενός φησιν·

. . . . . ὃς δουρὶ πάντας  
νίκασε νεοὺς διηγέντα βαλὼν  
Ἄναυρον ὑπερ πολυβότρυνος ἐξ Ἰωλκοῦ.  
οὕτω γὰρ Ὁμηρος ἥδε Στασίχορος ἕεισε λαοῖς.<sup>2</sup>

<sup>1</sup> Κορινθίοις δ' Cram. *A.P.*: Sch. Pind. *Κορινθίουσιν* ἐοῦσι *E*  
<sup>2</sup> Ὁμηρος κτλ. the metre of this and the previous line is recorded as Stesichorean; cf. Caes. Bass. *Gr. Lat.* 6, 256, Mar. Viet. *ibid.* 126, Sch. Pind. *O.* 3 (Garrod *C.Q.* '22, p. 69)

## SIMONIDES

59<sup>1</sup>

Seholiast on Pindar [‘how once before the walls of Dardanus the Corinthians were thought to be turning the issues of fights either way’]: The Corinthians distinguished themselves on both sides at Troy, fighting both with the Trojans and with the Greeks . . . And this is why Simonides says:

Troy is not wroth with the men of Corinth,  
Greeks though they be;  
for they were allies of both sides.

60

Plutarch *Exile*: If a man will but bear this in mind and keep his head, he will prefer even to live in exile on an island such as Gyaros or Cinaros . . . without losing heart or lamenting or saying like the women in Simonides

The noise of the purple sea-waves about me holds  
me fast.

61

Athenaeus *Doctors at Dinner* [on the *Funeral Games of Pelias*]: Sound evidence that this poem is the work of Stesichorus is given by the poet Simonides, who in a passage about Meleager says:

who beat all the youth of Iolcos of the vineyards in  
throwing the spear across the eddies of Anaurus; for  
thus have Homer and Stesichorus sung to the peoples.

<sup>1</sup> cf. Plut. *Vit. Dion.* 1, Arist. *Rh.* 1. 6, Cram. *A.P.* 1. 285. 8

# LYRA GRAECA

62-64

*Plut. Vit. Thes. 17 τότε δὲ τοῦ Θησέως τὸν πατέρα θαρρύνοντος καὶ μεγαληγοροῦντος ὡς χειρώσεται τὸν Μινώταυρον ἔδωκεν (Αἰγαῖος) ἔτερον ἵστιον λευκὸν τῷ κυβερνήτῃ, κελεύσας ὑποστρέφοντα σφέομένου τοῦ Θησέως ἐπάρασθαι τὸ λευκόν, εἰ δὲ μή, τῷ μέλανι πλεῖν καὶ ἀποσημαίνειν τὸ πάθος· δὲ δὲ Σιμωνίδης οὐ λευκόν φησιν εἶναι τὸ δοθὲν ὑπὸ τοῦ Αἰγαίου, ἀλλὰ*

*φοινίκεον ἵστιον ὑγρῷ  
πεφυρμένον ἄνθει πρινῶν ἐριθάλλων<sup>1</sup>*

*καὶ τοῦτο τῆς σωτηρίας αὐτῶν ποιήσασθαι σημεῖον. ἐκυβέρνα δὲ τὴν ναῦν*

*’Αμαρσυάδας Φέρεκλος*

*ὡς φησι Σιμωνίδης.*

*Sch. Soph. Aj. 740 [τί δ' ἔστι χρείας τῆσδ' ὑπεσπανισμένον;]  
οὗτον τί σοι λείπει, ὅπερ σπάνιον ἔστι, πρὸς τὴν χρείαν τὴν νῦν·  
ἐσπάνιξε δὲ τὸ ἄμεινον εἶναι πρὸ δὲ λίγου αὐτὸν παραγεγονέναι· καὶ  
παρὰ Σιμωνίδη ἐπὶ τοῦ πρὸς Αἰγαία ἀγγέλου πεμφθέντος·*

*βιότου κέ σε μᾶλλον ὄνασα πρότερος ἐλθών.<sup>2</sup>*

65

*Clem. Al. Str. 4. 585 θεὺς δὲ ἡμῖν κηρύσσει καὶ πειστέον αὐτῷ· ‘Καρδίζ γὰρ πιστεύεται εἰς δικαιοσύνην, στόματι δὲ δμολογεῖται εἰς σωτηρίαν. λέγει γοῦν ἡ γραφή· “πᾶς δὲ πιστεύων ἐπ’ αὐτῷ οὐ καταισχυνθήσεται.”’ εἰκότως οὖν Σιμωνίδης γράφει·*

<sup>1</sup> *E:* mss. *πρινός, -ου* (changed to suit sing. *ἄνθει*) <sup>2</sup> *βιότου κέ* Herm: mss. *-τω καὶ ἔνασα* Schm: mss. *ὤν*

## SIMONIDES

62-64

Plutarch *Life of Theseus*: And then, while Thesens cheered his father and boasted how he would vanquish the Minotaur, Aegeus gave the ship's captain a spare white sail, bidding him hoist the white if he came home with Theseus saved alive, and if not, to sail with the black in token of what had happened. But according to Simonides the sail given by Aegeus was not white, but

a crimson sail dyed with the flower of the  
springing holm-oak

and Aegeus made this their token that all was well. The captain of the ship was

Phereclus son of Amarsyas

according to Simonides.

Scholiast on Sophocles [‘What is it you have left undone?’<sup>1</sup>] that is, what is wanting or lacking to you for this your need? ‘what is lacking’ means that it would have been better for him to come a moment sooner; and in Simonides, of the messenger sent to Aegeus:

I would have given thee reward more worth than  
life itself, hadst thou got hither sooner.

---

65

Clement of Alexandria: God preaches to us and Him we must believe: ‘For with the heart man believeth unto righteousness, and with the mouth confession is made unto salvation. For the scripture saith “Whosoever believeth on him shall not be put to shame.”’ (*Rom. 10. 10*). Well may Simonides write:

<sup>1</sup> Soph. prob. wrote (pleonastically)  $\tau\acute{\iota}\ \delta'\ \acute{\epsilon}\sigma\tau\iota\ \chi\rho\acute{\epsilon}\lambda\sigma\ \tau\omega\theta'$   $\bar{\nu}\pi\epsilon\sigma\pi\alpha\nu\sigma\mu\acute{e}n\sigma\bar{\nu}$ ;  $\chi\rho\acute{\epsilon}\lambda\sigma$  going with  $\tau\acute{\iota}$ ; Jebb's translation cannot be got out of his text (*E*)

## LYRA GRAECA

"Εστι τις λόγος τὰν ἀρετὰν  
ναίειν δυσαμβάτας ἐπὶ πέτρας,<sup>1</sup>  
σὺν δέ μιν θεῦν χορὸν ἀγνὸν ἀμφέπειν,<sup>2</sup>  
οὐδὲ πάντως βλεφάροις θνατῶν ἔσοπτον,<sup>3</sup>  
ῳ μὴ δακέθυμος ἵδρως ἔνδοθεν μόλη  
ἴκηται τ' ἀνδρεῖας ἐς ἄκρου.<sup>4</sup>

### 66

Hdn. π.μ.λ. 2. 919 Walz πῦρ· οὐδὲν εἰς υρ λῆγον οὐδέτερον  
μυνοσύλλαβον, ἀλλὰ μόνον τὸ πῦρ· ὅπερ Σιμωνίδης καὶ ἔνεκα  
μέτρου δισυλλάβως ἀπεφήνατο.

τοῦτο γὰρ μάλιστα φῆρες ἔστυγον πύρ.<sup>5</sup>

### 67

Plut. Disc. Am. 24 ὁ ψευδῆς καὶ νόθος καὶ ὑπόχαλκος ὡν . . .  
τὸν δὲ κρείττονα τρέμει καὶ δέδοικεν, οὐ μὰ Διὰ· παρὰ Λύδιον ἄρμα  
πεζὸς οἰχνεύων, ἀλλὰ ὡς φησι Σιμωνίδης<sup>6</sup>

παρὰ χρυσὸν ἐφθὸν ἀκήρατον  
οὐδὲ μόλυβδον ἔχων

### 68

Stob. Fl. 118. 6 [π. θανάτου καὶ ὡς εἴη ἄφυκτος]. Σιμωνίδου·

οἱ δὲ αὖθις θάνατος κίχε τοι τὸν φυγόμαχον.<sup>7</sup>

<sup>1</sup> E: mss -τοις ἐπὶ πέτραις      <sup>2</sup> σὺν (adv.) E: mss νῦν : Wil. ρυμφᾶν      θεῦν E: mss θυάν (ινθε beeame ινδν from above): Wil. θοῦν      χορὸν Wil.: mss χῶρον      <sup>3</sup> πάντως E: mss πάντων mss ἔσοπτος      <sup>4</sup> Ίκηται τ' B: mss Ίκητ' mss ἐς ἄκρ. ἀνδρ.      <sup>5</sup> Lobeck: mss φηρὲς ἐς τύγε πύρ      <sup>6</sup> these 3 words come after ἐφθὸν in the mss: perh. ἀκήρατον is a

## SIMONIDES

There's a tale that Virtue<sup>1</sup> dwelleth on a rock hard to climb and with a pure band of Goddesses to watch over it, nor may she ever be seen by eye of mortal, unless heart-devouring sweat come out of one and he reach unto the very top of manliness.

### 66

Herodian *Words without Parallel*: πῦρ, ‘fire’ :—There is no neuter monosyllable in -υρ except this, and Simonides for metre's sake makes it disyllabic:

For fire is what the beasts hate most of all.

### 67

Plutarch *How to distinguish a Friend from a Flutterer*: The false, counterfeit, base-minted friend . . . stands in awe of the better man, not ‘going afoot beside a Lydian chariot,’ but in Simonides’ phrase :

With pure refinèd gold to his hand, possessing not lead.

### 68

Stobaeus *Anthology* [on Death and its inevitability] : Simonides :

But Death surely overtaketh him that runneth from the battle.

<sup>1</sup> the Greek word sometimes connotes achievement and the fame it brings

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gloss      <sup>7</sup> κίχε B : mss. έκιχε      τοι E : mss. τε : Gais. καὶ  
but sound awkward      Garrod sugg. κίχε καὶ φυγαίχμαν

Plut. *Apoph.* *Imp.* 207 c [Καίσαρος τοῦ Σεβάστου]. Ἀθηνοδώρῳ δὲ τῷ φιλοσόφῳ διὰ γῆρας εἰς οἶκον ἀφεθῆναι δεηθέντι συνεχώρησεν· ἐπεὶ δὲ ἀσπασάμενος αὐτὸν δὲ Ἀθηνόδωρος εἶπεν “Οταν ὄργισθης, Καῖσαρ, μηδὲν εἴπῃς μηδὲ ποιήσῃς πρότερον ἢ τὰ εἴκοσι καὶ τέτταρα γράμματα διελθεῖν πρὸς σεαυτόν,” ἐπιλαβόμενος αὐτοῦ τῆς χειρὸς “Ἐτι σου παρόντος” ἔφη ‘χρείαν ἔχω’· καὶ κατέσχεν αὐτὸν ὅλον ἐνιαυτόν, εἰπὼν ὅτι

ἔστι καὶ σιγᾶς ἀκίνδυνον γέρας.

Sext. Emp. *Math.* 11. 556 ἀγαθὸν μὲν οὖν, καὶ τοῦτο πρῶτον, εἰρήκασι τὴν ὑγίειαν οὐκ ὀλίγοι τῶν τε ποιητῶν καὶ τῶν συγγραφέων καὶ καθόλου πάντες οἱ ἀπὸ τοῦ βίου. Σιμωνίδης μὲν γὰρ δὲ μελοποιὸς φησιν·

οὐδὲ καλᾶς σοφίας ἔστιν χάρις  
εἰ μή τις ἔχει σεμνὰν ὑγίειαν.<sup>1</sup>

Ath. 12. 512 e [π. τρυφῆς]· καὶ οἱ φρονιμώτατοι καὶ μεγίστην δόξαν ἐπὶ σοφίᾳ ἔχοντες μέγιστον ἀγαθὸν τὴν ἡδονὴν εἶναι νομίζουσιν, Σιμωνίδης μὲν οὐτωσὶ λέγων·

τίς γὰρ ἀδονᾶς ἄτερ  
θνατῶν βίος ποθεινὸς ἢ ποία τυραννίς;  
τᾶς ἄτερ οὐδὲ θεῶν ζαλωτὸς αἰών.<sup>2</sup>

<sup>1</sup> mss μηδὲ . . . εἶναι χάριν . . . ἔχοι . . . (rightly)      <sup>2</sup> τᾶς  
Kaib: mss τᾶς δ'

<sup>1</sup> perh. from the same poem as 68, being imitated by Horace in the same ode, 3. 2. 14 and 25; cf. Aristid. 2. 192 and

## SIMONIDES

69<sup>1</sup>

Plutarch *Sayings of Emperors* [Augustus Caesar]: When the philosopher Athenodorus asked to be allowed to return home because of his age, Augustus agreed; but when the old man on bidding him farewell added 'When you are angry, Caesar, say nothing and do nothing till you have mentally repeated the alphabet,' he took him by the hand saying, 'I still have need of your presence'; and kept him a whole twelvemonth, adding

In silence also there's a worth that brings no risk.

70

Sextus Empiricus *Against the Mathematicians*: Health has been declared not only a good, but the first good, by many poets and prose-writers, indeed by all who write of the realities of life; Simonides the lyrast says:

There's no joy even in beautiful Wisdom, unless one have holy Health.

71

Athenaeus *Doctors at Dinner* [on luxury]: And pleasure is considered a very great good by the keenest-witted of men, men with the highest reputation for wisdom, for instance Simonides, who says:

For what human life, nay, what throne, is desirable without pleasure? Without her the life of a very God is not to be envied.

Sch. (δ Σ.), Stob. *Fl.* 33. 5, *C.I.G.* 3. 6308, Clem. *Paed.* 2. 203, Str. 2. 465, Greg. Naz. 4. 317, *Paroem.* 2. 422, Ars. 242, Jul. *Or.* 1. 3, Liban. *Decl.* 15. 1. 445, Philo *Vit. Mos.* 646 c, *Rh. Gr.* Walz 8. 119

# LYRA GRAECA

72

Ath. 13. 603 f [π. ἔρωτος] . . . εἶπεν (δὲ Σοφοκλῆς κατὰ τὸν Ἰωνα, πρὸς τὸν συγκατακείμενον) ‘‘Ως καλῶς Φρύνιχος ἐποίησεν εἴπας· “Δάμπει δ’ ἐπὶ πορφυρέας παρῆστι φῶς ἔρωτος.”’ καὶ πρὸς τόδε ἡμείφθη δὲ Ἐρετριεὺς ἢ Ἐρυθραῖος γραμμάτων ἐὼν διδάσκαλος· ‘Σοφὸς μὲν δὴ σύ γε εἰ, ὁ Σοφόκλεις, ἐν ποιήσει’ δμως μέντοι γε οὐκ εὐ εἰρηκε Φρύνιχος πορφυρέας εἰπὼν τὰς γνάθους τοῦ καλοῦ. εἰ γὰρ δὲ ζωγράφος χράματι πορφυρέῳ ἐναλείψει τουδὶ τὸν παιδὸς τὰς γνάθους, οὐκ ἀν ἔτι καλὸς φαίνοιτο· οὐ κάρτα δὴ τὸ καλὸν τῷ μὴ καλῷ φαινομένῳ εἰκάζειν δεῖ.’ γελάσας δὲ ἐπὶ τῷ Ἐρετριεῖ Σοφοκλῆς· Οὐδὲ τόδε σοι ἀρέσκει ἄρα, ὁ ξένε, τὸ Σιμωνίδειον, κάρτα δοκέον τοῖς “Ελλησιν εὐ εἰρῆσθαι·

. . . . πορφυρέον  
ἀπὸ στόματος ἰεῖσα φωνὰς παρθένος

73

E.M. 813. 8 χλωρητὸς ἀηδῶν· ἀπὸ τοῦ χρώματος . . . καὶ Σιμωνίδης·

εὗτ’ ἀηδόνες πολυκότιλοι  
χλωραύχενες εἰαριναί

74

Sch. Ar. Ar. 1410 [ὔρυιθες τίνες οἵδιοι κ.τ.λ.] . . . τινὲς παρὰ τὸ Ἀλκαίου (fr. 141) καὶ παρὰ τὸ Σιμωνίδου·

”Αγγελε κλυτὰ ἔαρος ἀδυόδμου,  
κυανέα χελιδοῖ

75

Sch. Pind. O. 9. 74 [αἵνει δὲ παλαιὸν μὲν οἶνον, ἄνθεα δὲ  
ὕμνων | νεωτέρων] . . . δοκεῖ δὲ τοῦτο πρὸς τὸ Σιμωνίδειον  
εἰρῆσθαι· ἐπεὶ ἔκεινος ἐλασσωθεὶς ὑπὸ Πινδάρου λοιδορίας ἔγραψε  
κατὰ τοῦ <κνιτοῦ κατα>κρίναντος<sup>1</sup> ἀγαθῶν εἰδῶν<sup>2</sup> ἐπειδὴ ἔκεινος  
εἶπεν·

<sup>1</sup> E

<sup>2</sup> mss εἰδέον

## SIMONIDES

72

Athenaeus *Doctors at Dinner* [on love]: . . . Sophocles (according to Ion) said to the guest sitting next him, 'What a pretty phrase that is of Phrynicus: "The light of love shines upon crimson cheeks" !' Whereupon the Eretrian or Erythraean—and he was an elementary schoolmaster—exclaimed, ' You may be very clever, Sophocles, at poetry ; but all the same, Phrynicus was wrong in calling the cheeks of the pretty one crimson. If the painter were to put crimson on this lad's cheeks, he would no longer be pretty. And therefore what is pretty ought not to be likened to what is not so.' To which Sophocles replied with a smile at the Eretrian, Then, sir, this of Simonides, highly approved by our countrymen in general, will likewise meet your censure :

The maid sent forth speech from her crimson lips.

73<sup>1</sup>

*Etymologicum Magnum*: Green-hued nightingale (*Od.* 19, 518) :—from the colour . . . Compare Simonides :

When the babbling nightingales, the green-necked birds of the Spring

74<sup>2</sup>

Scholiast on Aristophanes *Birds* ['What birds are these ? etc.]: Some say this comes from Alcaeus (*fr.* 141) and from Simonides :

Loud messenger of sweet-scented Spring, blue Swallow<sup>3</sup>

75

Scholiast on Pindar ['praise thou old wine, but the flowers of new songs'] : . . . This appears to be directed against Simonides, who when beaten by Pindar in the contest, wrote abuse of the judge for condemning a good poem. And it is because in this he said :

<sup>1</sup> cf. Sch. *Od.* 19. 518, Eust. 1875. 41      <sup>2</sup> cf. Sch. Ar. *Av.* 1301      <sup>3</sup> loud: in the eaves of a morning, cf. *Anacreont.* 10

# LYRA GRAECA

ἐξελέγχεται δ' ὁ νέος  
 οἶνος οὐπω <τὸ> πέρυσι δῶρον ἀμπέλου.<sup>1</sup>  
 ὁ δὲ μῦθος ὅδε κενεοφρόνων κόρων δέ.<sup>2</sup>  
 διὰ τοῦτο δὲ Πίνδαρος ἔπαινει παλαιὸν οἶνον.

## 76

Sch. Eur. *Or.* 236 [κρεῖσσον δὲ τὸ δοκεῖν, κανὰν ἀληθεῖας ἀπῆ];  
*καὶ Σιμωνίδης.*

τὸ δοκεῖν καὶ τὰν ἀλάθειαν βιάται.

## 77

Theod. Metoch. 90 *καὶ*.

μόνος ἄλιος οὐρανῷ<sup>3</sup>

φησὶ Σιμωνίδης, καὶ μόνος Ἀριστοτέλης καὶ τὰ ἑκείνου συντάγματα  
 πᾶσα πρόθεσίς ἔστι τοῖς περὶ φιλοσοφίαν . . . σπουδάζειν  
 αἱρουμένοις.

## 78

Sch. *Il.* 21. 126 [θράσκων τις κατὰ κῦμα μέλαιναν φρίχη  
 ὑπαίξει | ἵχθύς]: ἔστιν ἡ φρίξη κινουμένου τοῦ πνεύματος ἀρχή.  
 Σιμωνίδης δὲ αὐτὴν καὶ δεῖξαι πειρώμενος οὔτως ἔφη:

εἰσ' ἄλα στίζοισα πνοιά<sup>4</sup>

## 79

Ibid. 2. 2 [νήδυμος ὕπνος] . . . οἱ δὲ μεθ' Ὁμηρον καὶ χωρὶς  
 τοῦ ν λέγουσιν . . . καὶ Σιμωνίδης:

οὗτος δέ τοι ἄδυμον ὕπνον ἔχων<sup>5</sup>

<sup>1</sup> τὸ E (οὐ τὸ Gerh.)      <sup>2</sup> E: mss κενεόφρων κούρων δέ  
<sup>3</sup> B: mss ἐν οὐρανῷ      <sup>4</sup> εἰσ' B: mss ἐσ      <sup>5</sup> ἄδυμον Schn.:  
 mss ἥδυμος: perh. τοῦτον δέ τοι ἄδυμος ὕπνος ἔχων

## SIMONIDES

New wine can be known for this year's gift of the vine,<sup>1</sup> and this tale is the work of a fool and a lad,  
that Pindar here praises old wine.

### 76<sup>2</sup>

Scholiast on Euripides ['appearance winneth even if it be beside the truth']: Compare Simonides:

Appearance forceth even the truth.

### 77

Theodorus the Metochite *Prelude*: In the words of Simonides,

The sky hath nought but the sun;

and in like manner those who concern themselves with philosophy have nought but Aristotle and his writings for a complete exposition of it.

### 78

Scholiast on the *Iliad* ['A fish leaping in the wave shall dart beneath the dark ripple']:  $\phi\rho\xi$ , 'a ripple,' is the beginning of a rising wind. Simonides tries to indicate it thus:

A breeze comes stippling the sea.<sup>3</sup>

### 79<sup>4</sup>

The Same ['sweet sleep']: . . . Poets after Homer also use the form without the *v*,  $\eta\delta v\mu\sigma$  . . . Compare Simonides:

but he, possessing sweet slumber

<sup>1</sup> lit. 'not yet last year's'; *i.e.* it is as easy to tell young work as new wine, and neither is good      <sup>2</sup> cf. Plat. *Rep.* 2. 356 c      <sup>3</sup> cf. fr. 13.      <sup>4</sup> cf. Eust. 163. 28

# LYRA GRAECA

80

Cram. *A.P.* 4. 186. 33 μίκη· Ἀπολλώνιος ὁ Ἀρχιβίου δὲ ἐν εἴκει, τουτέστιν ἐνὶ ὑποχωρεῖ· γέγονεν δὲ κατὰ ἀφαιρεσιν τοῦ ε., συγκοπῇ τῆς εἰ διφθόγγου· ὁ γοῦν Σιμωνίδης παρετυμολογεῖ· φησι γάρ·

ἐνὶ δ' οἵω εἰκε θεὰ μέγαν  
ἀνεῖσα δίφρον.<sup>1</sup>

81

Ath. *Ω.* 374 ἡ [π. δρυίθων] λέγεται δὲ καὶ ἀλέκτορὶς καὶ ἀλέκτωρ· Σιμωνίδης·

‘Ιμερόφων’ ἀλέκτορ<sup>2</sup>

82

Sch. *Π.* 15. 625 [κῦμα . . . ἀνεμοτρεφές] . . . καὶ Σιμωνίδης  
ἀνεμοτρεφέων πυλάων  
εἱρηκε.

83

Ibid. 24. 5 [ὕπνος . . . πονδαμάτωρ] . . . πανδαμάτωρ δὲ διηδένει ἔων ἀδάμαστον· Σιμωνίδης δὲ  
δαμασίφωτα  
τὸν ὕπνον εἶπεν.

84

Choer. *Eρ.* 1. 279 (Bek. *An.* 3. 1424)· τριγλώχιν· . . . σπανίως γὰρ ηὔρηται ἐν χρήσει ἡ εἰς ν κατίληξις, ὡς παρὰ Σιμωνίδῃ·

τριγλώχιν δῖστός

<sup>1</sup> ἐνὶ δ' οἵω ms ap. Reitz. *Gr. Etym.* p. 309, here ἐν δὲ οἷον εἰκε E: miss εικει θεὰ B: miss θεαλ ἀνεῖσα E, cf. 5: mss εἰς <sup>2</sup> miss also ἡμεροφ.: miss ἀλέκτωρ

## SIMONIDES

80

Cramer *Inedita (Paris)*: *víκη* ‘victory’ :—Apollonius son of Archibius says that it stands for *δένει* είκει, that is ‘that which yields to one,’ being formed by the dropping of the initial *ε* and syncope of the diphthong *ει*.<sup>1</sup> Simonides alludes to the etymology of it in the lines :

To one alone did the Goddess yield when she mounted the chariot.

81

Athenaeus *Doctors at Dinner* [on poultry]: The forms ἀλέκτορίς ‘hen’ and ἀλέκτωρ ‘cock’ also occur : compare Simonides :

Delightsome-voicèd chanticleer

82<sup>2</sup>

Scholiast on the *Iliad* [‘a wave reared by the wind’]: Simonides speaks of

gates reared by the wind

83<sup>3</sup>

The Same [‘all-subduing sleep’]: πανδαιμάτωρ means ‘that which leaves no man unsubdued’: Simonides calls sleep

man-subduing

84

Choeroboscus on Theodosius: τριγλάῶχιν ‘three-barbed’ . . . the form ending in *v* rather than *s*, as in Simonides

three-barbèd arrow

is rarely found.

<sup>1</sup> the etymology is hardly correct  
<sup>3</sup> cf. Eust. 1336. 6

<sup>2</sup> cf. Eust. 1034. 2

## LYRA GRAECA

85

Sch. Theocr. 1. 65 [Θύρσις ὅδ' ἀξ Αἴτνας]. ἡ δὲ Αἴτνη Σικελίας ὄρος. . . . Σιμωνίδης δὲ Αἴτνην φησὶ κρίναι "Ηφαιστον καὶ Δῆμητραν περὶ τῆς χώρας ἐρίσαντας.

86, 87, 88

Plut. Q. Conv. 9. 15. 2 [τίνα κουνὰ ποιητικῆς καὶ ὄρχηστικῆς]. καὶ ὅλως ἔφη μεταθήσειν τὸ Σιμωνιδέion ἀπὸ τῆς ζωγραφίας ἐπὶ τὴν ὄρχησιν, τὴν γὰρ ὄρχησιν εἶναι ποίησιν<sup>1</sup> σιωπῶσαν, καὶ φθεγγομένην ὄρχησιν πάλιν τὴν ποίησιν . . . δόξειε δ' ἄν, ὥσπερ ἐν γραφικῇ, τὰ μὲν ποιήματα ταῖς χρώσεσιν ἐοικέναι τὰ δὲ ὄρχηματα ταῖς γραμμαῖς ὅφ' ὃν δρίζεται τὰ εἴδη. δηλοῖ δὲ δ μάλιστα κατωρθωκέναι δόξας ἐν ὑπορχήμασιν<sup>2</sup> καὶ γεγονέναι πιθανώτατος ἔαυτοῦ τὸ δεῖσθαι τὴν ἐτέραν τῆς ἐτέρας. τὸ γάρ.

'Απέλαστον ἵππον ἢ κύνα  
'Αμυκλαίαν ἀγωνίω<sup>3</sup>  
ἔλειξόμενος ποδὶ μίμεο καμπύλον μέλος διώκων.  
ἢ τό·<sup>4</sup>

οἵα <δ> ἀνὰ Δώτιον ἀνθεμόεν πεδίον<sup>5</sup>  
πέταται θάνατον κεροέσσα<sup>6</sup>  
εὐρέμεν κύων ἐλάφῳ.<sup>6</sup>  
τὰν δ' ἐπ' αὐχένι στρέφοισαν ἐὸν κάρα<sup>7</sup>  
πάντ' ἐπ' οἴμον<sup>8</sup>

καὶ τὰ ἔκης μόνον οὐ Διόθεν<sup>9</sup> τὴν ἐν ὄρχήσει διάθεσιν παρακαλεῖ,  
καὶ<sup>10</sup> τὰ χειρεὶς καὶ τὰ πόδες μᾶλλον δ' ὅλον ὥσπερ μηρίνθοις  
ἔλκει<sup>11</sup> τὸ σῶμα τοῖς μέλεσι καὶ ἐντείνει, τούτων λεγομένων καὶ

<sup>1</sup> mss ποίησιν γὰρ εἶναι τὴν ὄρχ.      <sup>2</sup> mss δόξειεν ὑπ' ὄρχ.  
<sup>3</sup> mss ἀγωνίων      <sup>4</sup> mss also τὸν μὲν      <sup>5</sup> mss οἷος ἀναδώτιον  
 ἀνθεμόεντα παιδίον      <sup>6</sup> Wytt., cf. Anacr. 52: mss κεράσασα  
 εὐρέμεν μανύων ἐλ.      <sup>7</sup> Wytt.-E: mss στρέφοισαν ἐτέρου κ.  
 perh. the line should end καὶ πάντ' ἐπ' οἴμον      <sup>8</sup> Schn: mss  
 πάντα ἔτιμον      <sup>9</sup> E: mss λειόθεν      <sup>10</sup> παρακ. καὶ Wil.  
 Rein: mss τὰ ποίηματα καὶ παρακαλεῖν      <sup>11</sup> Wil: mss ἔλκει

## SIMONIDES

85

Scholiast on Theocritus ['This is Thyrsis of Etna']: Etna is a mountain in Sicily . . . According to Simonides, Etna decided between Hephaestus and Demeter when they quarrelled over the possession of the country.

86, 87, 88<sup>1</sup>

Plutarch *Dinner-Table Problems* [What features Poetry and Dancing have in common]: In short the saying of Simonides must be changed, he said, from painting to dancing, and we must say (not that painting but) that the dance is a silent poetry and poetry a speaking dance . . . And it would appear that, as if it were a matter of painting, the poems themselves are like the colours, and the dances to which they belong like the outlines which the colours fill. And the poet who is thought to have done his best and most expressive work in the Hyporcheme or Dance-Song proves that the two arts (of dancing and poetry) stand in need of one another; compare:

Come pursue the curving course of the tune, and imitate with foot a-whirl in the contest unapproachable horse or Amyclean hound;

or this:

And even as on the windy Dotian plain a hound doth fly to find death for a hornèd hind, and she turns the head upon her neck this, that, and every way

and the rest:—these passages may almost be said to call down the subject-matter of the dance from heaven above, and to pull and guide one's hands and feet, or rather one's whole body, with the puppet-strings of its music, the body being

<sup>1</sup> cf. Ath. 5. 181 b, Eust. 1166. 49: these three fragments are now generally ascribed to Pindar, prob. rightly: cf. Reinach, *Mél. Weil* p. 413

# LYRA GRAECA

φδομένων ἡσυχίαν ἄγειν μὴ δυνάμενον.<sup>1</sup> αὐτὸς γοῦν ἔαυτὸν οὐκ  
αἰσχύνεται περὶ τὴν ὄρχησιν οὐχ ἥττον ἢ τὴν ποίησιν ἐγκωμιάζων·  
ὅταν δὲ γηρύσω νύον<sup>2</sup>  
ἔλαφρὸν ὄρχημα σῖδα<sup>3</sup> ποδῶν μιγνύμεν·  
Κρῆτά μιν<sup>4</sup> καλέουσι τρόπον τὸ δ' ὄργανον  
Μολοσσόν.<sup>5</sup>

## ΙΓ'

### ΕΛΕΓΕΙΩΝ

89-90 <εἰς τὴν ἐν Μαραθῶνι μάχην>

Sch. Ar. Pac. 736 [εἰ δ' οὖν εἰκός τινα τιμῆσαι, θύγατερ Διός,  
ὅστις ἄριστος | κωμῳδοδιάσκαλος ἀνθρώπων καὶ κλεινότατος  
γεγένηται | ἄξιος εἶναι φησ' εὐλογίας μεγάλης διδάσκαλος  
ἡμῶν]: παρὰ τὰ Σιμωνίδου ἐκ τῶν Ἐλεγείων·

εἰ δ' ἄρα τιμῆσαι, θύγατερ Διός, ὅστις ἄριστος,<sup>6</sup>  
δῆμος Ἀθηναίων ἔξετέλεσσα μόνος.

## 90

Sch. Greg. Naz. Or. in Jul. 169 d<sup>7</sup> τὸ ἀναμάρτητον, φησίν,  
ὑπὲρ ἡμᾶς τοὺς ἀνθρώπους· τὸ δὲ μικρόν τι πταίσαντας ἐπανάγε-  
σθαί τε καὶ διορθοῦσθαι ἀνθρώπων ἐστὶ καλῶν τε κάγαθῶν. λέγει  
δὲ καὶ Σιμωνίδης—εἴς δ' οὗτος τῶν θ' λυρικῶν—ἐν ἐπιγράμματι  
ρηθέντι αὐτῷ ἐπὶ τοῖς Μαραθῶνι πεσοῦσιν Ἀθηναίων τὸν στίχον  
τοῦτον·

Μηδὲν ἀμαρτεῖν ἐστὶ θεοῦ καὶ πάντα κατορθοῦν.

<sup>1</sup> Wil: mss τούτων δὲ and δυναμένοις      <sup>2</sup> E mss γηρῶσαι  
νῦν    <sup>3</sup> cf. 22. 2 ἄρδρα ἴδων      <sup>4</sup> Cas: mss μέν, μὴν  
<sup>5</sup> these 4 words in Ath. only      <sup>6</sup> perh. τιμήσεις E: other-  
wise supply εἰκός from an earlier clause      <sup>7</sup> Kirchhoff,  
Herm. 6. 488

## SIMONIDES

unable to keep still while they are being sung or said. At any rate he takes no shame to himself to praise his own dance any more than his own poetry ; compare :

And when I shall sing the bride, I know well how to mingle the light dance of the feet. The style of it is called the Cretan, and the instrument of music is Molossian.

### BOOK XIII

#### ELEGIACS

##### 89-90<sup>1</sup> <ON THE BATTLE OF MARATHON>

Scholiast on Aristophanes ['Now if it is right, thou Daughter of Zeus,<sup>2</sup> to honour him that is the best and most famous author of comedy in the world, great praise is due, says our poet, to me'] : This comes from Simonides' *Elegiacs*:

But if it is right, thou Daughter of Zeus,<sup>2</sup> to honour him that is best, it was none but the people of Athens, though I say it, that did this thing.

#### 90

Scholiast on Gregory of Nazianzen : He means that whereas guiltlessness is superhuman, to repair a small error marks the good man and true. Simonides, one of the Nine Lyric Poets, in an epigram<sup>3</sup> he wrote on the Athenians who fell at Marathon has the following line :

To incur no guilt and accomplish all things is the mark of a God.<sup>4</sup>

---

<sup>1</sup> cf. *Vit. Aesch. Biog.* Gr. 119 'According to some authorities Aeschylus was defeated by Simonides in the *Elegy on Those who fell at Marathon*'      <sup>2</sup> Truth      <sup>3</sup> or inscription ; see p. 351 n.      <sup>4</sup> the ascription can hardly be correct, as the line occurs in the Chaeronea-epitaph Dem. *Crown* 288

# LYRA GRAECA

91 εἰς τὴν ἐν Σαλαμῖνι ναυμαχίαν

Plut. *Themist.* 15 οἱ δὲ ἄλλοι τοῖς βαρβάροις ἔξισούμενοι τὸ πλῆθος ἐν στένῳ κατὰ μέρος προσφερομένους καὶ περιπίπτοντας ἀλλήλοις ἐτρίψαντο

. . . . . μέχρι δείλης  
ἀντισχόντας

ὡς εἴρηκε Σιμωνίδης, τὴν καλὴν ἐκείνην καὶ περιβόητον ἀράμενοι νίκην ἡσ οὕθ' Ἑλλησιν οὕτε βαρβάροις ἐνάλιον ἔργον εἴργασται λαμπρότερον, ἀνδρεῖζ μὲν καὶ προθυμίζ τῶν ναυμαχησάντων, γνώμη δὲ καὶ δεινότητι Θεμιστοκλέους.

92 εἰς τὴν ἐν Πλαταιάις μάχην<sup>1</sup>

Plut. *Hdt. Mal.* 42 ἄλλὰ Κορινθίους γε καὶ τάξιν ἦν ἐμάχοντο τοῖς βαρβάροις, καὶ τέλος ἡλίκον ὑπῆρξεν αὐτοῖς ἀπὸ τοῦ Πλαταιᾶσιν ἀγῶνος, ἔξεστι Σιμωνίδου πυθέσθαι, γράφοντος ἐν τούτοις·

μέσσοι δ' οἵ τ' Ἐφύρην πολυπίδακα ναιετά-  
οντες,

παντοίης ἀρετῆς ἵδριες ἐν πολέμῳ·

<*καὶ*><sup>2</sup>

οἵ τε πόλιν Γλαύκοιο, Κορίνθιον ἄστυ νέ-  
μοντες

τῶν <σφῶν><sup>3</sup> κάλλιστον μάρτυν ἔθεντο  
πόνων

χρυσὸν τιμῶντες τὸν ἐν αἰθέρι.<sup>4</sup> καί σφιν ἀέξει  
αὐτῶν τ' εὐρεῖαν κληδόνα καὶ πατέρων·

ξεινοδόκων γάρ ἄριστος ὁ χρυσὸς ἐν αἰθέρι  
λάμπων,<sup>5</sup>

e.g.<sup>6</sup> ξεῖνος δὲ ἥλθε κακὸς τοῖς χερὶ δεξαμένοις.

ταῦτα γάρ οὐ χορδὴ<sup>7</sup> ἐν Κορίνθῳ διδάσκων οὐδὲ ἄσμα ποιῶν εἰς τὴν πόλιν, ἄλλως δὲ τὰς πράξεις ἐκείνας ἐλεγεῖα γράφων ἴστορηκεν.

<sup>1</sup> Blass rightly takes as separate passages of one poem  
<sup>2</sup> E           <sup>3</sup> E: mss οἱ           <sup>4</sup> E: mss χρυσοῦ τιμήεντος κτλ.

<sup>5</sup> B from Apoll. where ξεινοδ. is explained as μαρτύρων γάρ  
B: mss δὲ λάμπων E.M., E.G.: Zon, Apoll. λαμπτρός      <sup>6</sup> E,  
Camb. Phil. Soc. Proc. 1922      <sup>7</sup> Herw: mss οὐχ οἶον

## SIMONIDES

### 91<sup>1</sup> ON THE SEA-FIGHT AT SALAMIS

Plutarch *Themistocles*: The rest, their inferiority in numbers being compensated by the narrowness of the strait, which both prevented the Barbarians from using their whole force at once and caused their ships to fall foul of one another,  
held out till fall of night

as Simonides says, and thus won a great and famous victory which outshone any deed of the sea whether Greek or Barbarian, alike in the fire and courage of the men and in the genius of their leader.

### 92<sup>2</sup> ON THE BATTLE OF PLATAEA

Plutarch *The Malignity of Herodotus*: But of the Corinthians and their position in the battle, and what they gained from the conflict at Plataea, we may learn from Simonides, who writes:

Midmost stood the dwellers in Ephyra of the many fountains, men versed in every virtue of war :  
and this :

And those that live in Corinth town, the city of Glaucus, made unto themselves a right noble witness of their deeds by honouring the gold that is in the sky ;<sup>3</sup> and that gold doth increase and spread wide their fame and the fame of their fathers ; for whereas gold is the kindest of all hosts when it shineth in the sky, [it comes an evil guest unto those that receive it in their hand].<sup>4</sup>

He has not said this in any work for which he trained a chorus at Corinth nor in any poem written in honour of that city, but has simply recorded their deeds in an elegiac poem.

<sup>1</sup> cf. Suid. Σιμωνίδης (above, p. 248) perh. corrupt, Sch. Ar. *Vesp.* 1411, *Vit. Pind.* 98 West. <sup>2</sup> cf. Apoll. *Lex. Hom.* 116. 25, *E.M.* 610. 46, *E.G.* 414. 35, Zon. 1415 <sup>3</sup> the sun

<sup>4</sup> they had refused the Persian bribes, cf. 117. 2

# LYRA GRAECA

93

Amm. Marc. 14. 6. 7 sed laeditur hic coetum magnificus splendor levitate paucorum incondita, ubi nati sint non reputantium, sed tanquam indulta licentia vitiis ad errores lapsorum ac lasciviani. ut enim Simonides lyricus docet, beata perfecta ratione victuro ante alia patriam esse convenit gloriosam.

e.g.<sup>1</sup> τῷ γὰρ παντελέως εὐδαιμονι βουλομένῳ ζῆν  
| πάντων δεῖ μᾶλλον πατρίδος εὐκλεέος.

94

Claudian. *Ep. 4. 9* [ad Probinum]: ‘Fors iuvat audentes, Cei sententia vatis; | hac duce non dubitem te reticente sequi.

e.g.<sup>1</sup> . . . . . τυχὰ τολμῶσιν ἀρήγει.

95

Plut. *An Scni 1* τὸ γάρ

. . . . . πόλις ἄνδρα διδάσκει  
κατὰ Σιμωνίδην ἀληθές ἔστιν ἐπὶ τῶν ἔτι χρόνον ἔχοντων μετα-  
διδαχθῆναι καὶ μεταμαθεῖν μάθημα.

96

Cram. *A.P. 1. 166. 11* ἀλλ’ ἄκουσον τὸ τοῦ Κρωβύλου. ‘Αθηναῖος ήν, τοῖς δὲ πολίταις ποτὲ τοῖς αὐτοῦ συνεβόλευε μὴ προσέχειν τῷ Μακεδόνι Φιλίππῳ προϊσχομένῳ τὰ εἰρηνικά. ‘. . . εἴ γε βούλεσθε μὴ ληρεῖν ἀλλὰ τοὺς Ἑλληνας ἐλευθερῶσαι καὶ κτήσασθαι πάλιν αὖ τὴν πατρών ἡγεμονίαν

. . . . . ἀπροφασίστως  
δουλεύοντα . . . . .

κατὰ τὸν Σιμωνίδην· οὐδὲν γάρ που μέγα μικρῷ θεραπεύεται.’

<sup>1</sup> *E, Camb. Phil. Soc. Proc. 1922*

## SIMONIDES

93

Ammianus Marcellinus *History*: But the magnificence of these assemblies is spoilt by the uncouth irresponsibility of a few who forget their station in life, and through being allowed licence slip into licentiousness. As the lyrist Simonides says:

For he that would live completely happy must before all things belong to a country that is of fair report.

94<sup>1</sup>

Claudian *Letters [to Probinus]*:

Fortune helps the brave

is the maxim of the poet of Ceos; and whither it leads, though you were silent, I should not hesitate to go.

95

Plutarch *Should Old Men Govern?*: Simonides' dictum

The city is the teacher of the man

applies to those who have still time to be taught better and mend their ways.

96

Cramer *Inedita (Paris)*: Pray listen to what Crobylus said. He was an Athenian who advised his fellow-countrymen to turn a deaf ear to Philip of Macedon's proposals for peace. ' . . . if, that is, you will cease vain talk, if you will free Greece and regain your traditional hegemony, both of which are now, in the words of Simonides,

in bondage inexcusable.

For there's no healing great things with little.'

<sup>1</sup> cf. Verg. *Aen.* 10. 284 (*audentes fortuna iuvat*), Enn. ap. Macr. 6. 1 (*fortibus est fortuna viris data*)

# LYRA GRAECA

97

Stob. *Fl.* 98. 29 [π. τοῦ βίου, ὅτι βραχὺς καὶ εὐτελῆς καὶ φροντίδων ἀνάμεστος]. Σιμωνίδου·

ἐν δὲ τὸ κάλλιστον Χῖος ἔειπεν ἀνήρ·  
 'Οīη περ φύλλων γενεή, τοιήδε καὶ ἀνδρῶν·  
 παῦροι μὴν θυητῶν οὕασι δεξάμενοι  
 στέρνοις ἐγκατέθεντο· πάρεστι γὰρ ἐλπὶς  
 ἑκάστῳ  
 5 ἀνδρῶν ἥτε νέων στήθεσιν ἐμφύεται,  
 θυητῶν δ' ὅφρα τις ἄνθος ἔχῃ πολυηρατον  
 ἥβης  
 κοῦφον ἔχων θυμὸν πόλλα' ἀτέλεστα νοεῖ·  
 οὔτε γὰρ ἐλπίδ' ἔχει γηρασέμεν οὔτε θανεῖσθαι,  
 οὐδ' ὑγιὴς ὅταν ἥ φροντιδ' ἔχει καμάτου.  
 10 νήπιοι, οἰς ταύτη κεῖται νόος, οὐδὲ ἵσασιν  
 ως χρόνος ἐσθ' ἥβης καὶ βιότοι ὀλίγος  
 θυητοῖς· ἀλλὰ σὺ ταῦτα μαθὼν βιότον ποτὶ<sup>τέρμα</sup>  
 ψυχῇ τῶν ἀγαθῶν τλῆθι χαριζόμενος.

98

Plut. *Cons. Apoll.* 17 τὰ γὰρ χίλια καὶ τὰ μύρια κατὰ Σιμω-  
 νίδην ἔτη στιγμή τις ἐστὶν ἀδριστος μᾶλλον δὲ μόριον τι  
 βραχύτατον στιγμῆς.

e.g.<sup>1</sup> χίλια γὰρ καὶ μύρι' ἔτη στιγμή στιν ἄϊστος<sup>2</sup>  
 | μᾶλλον δὲ στιγμῆς μικρότατον μόριον.

<sup>1</sup> *E*, Camb. Phil. Soc. Proc. 1922  
 corrupted because misread ἀεὶ δῆλος?

<sup>2</sup> or 'στ' ἀϊδηλος

## SIMONIDES

97

Stobaeus *Anthology* [That Life is short, of little account and full of care] : Simonides :<sup>1</sup>

But there's one saying of the man of Chios<sup>2</sup> which passes all, 'The life of man is even as the life of a green leaf'; yet few that receive it with the ear lay it away in the breast; for there's a hope which springeth in every heart that is young, and so long as man possesseth the flowery bloom of youth there is much that his light heart deems to have no end, counting neither on age nor death, and taking no thought for sickness in time of health. Poor fools they to think so, and not to know that the time of youth and life is but short for such as be mortal! Wherefore be thou wise in time, and fail not when the end is near to give thy soul freely of the best.

98

Plutarch *Letter of Consolation to Apollonius*: For as Simonides says :

A thousand, aye, ten thousand years are but a point one cannot see, nay the smallest part of a point.

<sup>1</sup> Wil. ascribes to Semonides of Amorgus      <sup>2</sup> Homer : cf. Plut. *Vit. Hom.* 283 Gale, *Vit. Hom.* Westerm. 28, Cram. *A.P.* 3. 98. 13

# LYRA GRAECA

99

Plut. *Is. et Os.* 23 δοκνῶ δέ, μὴ τοῦτο ἥ τὰ ἀκίνητα κινεῖν καὶ πολεμεῖν τῷ<sup>1</sup> πολλῷ χρόνῳ, κατὰ Σιμωνίδην, μόνον, πολλοῖς δ' ἀνθρώπων ἔθνεσιν καὶ γένεσιν κατόχοις ὑπὸ τῆς πρὸς τοὺς θεοὺς τούτους δσιόγητος.

c. g.<sup>2</sup> κίνεσον τάκινητα χρόνῳ πολλῷ πολεμοῦντες πολλοῖς τ' ἀνθρώπων ἔθνεσι καὶ γένεσιν.

100

Stob. *Ecl.* 1. 28 [ὕτι θεὸς δημιουργὸς τῶν ὕντων καὶ διέπει τὸ ὄλον τῷ τῆς προνοίας λόγῳ, καὶ πολας οὐσίας ὑπάρχει]. Σιμωνίδης.

Ζεὺς πάντων αὐτὸς φάρμακα μοῦνος ἔχει.

101

Ath. 10. 447 a [π. τοῦ πίνων]. σὺν δὲ πιῶν μὴ φοβηθῆς ὡς εἰς τούπισω μέλλων καταπεσεῖσθαι· τοῦτο γὰρ παθεῖν οὐ δύνανται οἱ τὸν κατὰ Σιμωνίδην πίνοντες

. . . . . οἶνον ἀμύντορα δυσφροσυνάων

102

Ibid. 1. 32 b [π. οἴνων]

οὐδὲν ἀπόβλητον Διονύσιον, οὐδὲ γίγαρτον.<sup>3</sup>  
οἱ Κεῖνοι φησι ποιητίς.

103

Ibid. 11. 498 e [π. σκύφου]. Σιμωνίδης δὲ οὐατόεντα σκύφου  
ἔφη.

c. g. σκύφον οὐατόεντα

<sup>1</sup> mss ἐν τῷ, οὐ τῷ                   <sup>2</sup> E, Camb. Phil. Soc. Proc. 192  
<sup>3</sup> οὐδὲν: mss οὐδὲ γὰρ: the lines before οὐδὲ (ἥν ἄρ' ἔπος τοῦ)

## SIMONIDES

99<sup>1</sup>

Plutarch *Isis and Osiris*: I hesitate, lest this be merely, in Simonides' words, to

move what should be left alone, warring against long lapse of time and many tribes and sorts of men who are inspired with the piety they feel towards these Gods.

100

Stobaeus *Selections* [That God is the Creator of existing things, and orders all by the word of providence, and what he really is]: Simonides :

Great Zeus alone hath the medicines for all ills.

101

Athenaeus *Doctors at Dinner* [on the word 'to drink']: But my friend, when you have drunk you need not be afraid that the manner of your falling will be backward; for this can never happen to such as drink what Simonides calls

wine the defender against care

102

The Same [on wines]: For in the words of the poet of Ceos :

Nothing that belongeth to Bacchus should be thrown away, nay, not a grapestone.

103<sup>2</sup>

The Same [on the cup called *σκύφος*]: Simonides speaks of the

earèd cup

<sup>1</sup> cf. Plut. *Vit. Thes.* 10, Arist. *Pol.* 2. 1264 a 1  
Enst. 870. 6, 1775. 19, Fav. 332

<sup>2</sup> cf.

ἀληθές, ὅτι οὐ μόνον ὕδατος αἴσαν | ἀλλά τι καὶ χλεύης οἶνος ἔχειν  
ἐθέλει) Schw. rightly ascribes to another author

LYRA GRAECA

104

E.M. 38. 46

*εἰριπόνοι δμωαί*

Σιμωνίδης ἐκ τοῦ ἐριπόνοι<sup>1</sup> συγκοπῆ τοῦ ο· οὕτως Ἡρωδιανὸς  
Περὶ Παθῶν.

105

Ibid. 60. 36   'Αλέρα καὶ 'Ελάρω·

'Ελάρας γενεά

οὕτως παρὰ Σιμωνίδη.

106

E.G. 645. 43

*φύξιμος ὁδμιή*

ἡ φυγεῖν ἐμποιοῦσα· Σιμωνίδης δὲ Κεῖος.<sup>2</sup>

107

E.M. Vet. 28   ἀμιθρῆσαι· Σιμωνίδης τὸν ἀριθμὸν ἀμιθρὸν εἶπε  
καθ' ὑπερβιβασμὸν οἶον

*κύματ' ἀμιθρεῖν*<sup>3</sup>

108

Ath. 3. 125 ε [π. τοῦ χιόνος πίνειν κατὰ Σιμωνίδην]. Καλλί-  
στρατος ἐν ζ' Συμμίκτων φησὶν ὡς ἐστιώμενος παρά τισι Σιμωνίδης  
δὲ ποιητὴς 'κραταιοῦ καύματος ὥρᾳ' καὶ τῶν οἰνοχοῶν τοῖς ἄλλοις  
μισγόντων εἰς τὸ πότον χιόνος αὐτῷ δὲ οὐ, ἀπεσχεδίασε τόδε τὸ  
ἐπίγραμμα.

Τῇ ρά ποτ' Οὐλύμποιο περὶ πλευρᾶς ἐκάλυψεν  
ὅξὺς ἀπὸ Θρήκης ὀρυμενος Βορέης,<sup>4</sup>

<sup>1</sup> E: mss αἱριπόλιοι and αἱριοπόλιοι (ΛΙ for Ν)      <sup>2</sup> mss  
δὲ Τήιος ἀπὸ τῆς Τέω<sup>3</sup>      <sup>3</sup> E, cf. Theor. 16. 60 (a proverbial impossibility, like counting the stars): mss κ. ἀμιθρον  
from above: ἀμιθρῆσαι comes from 154      <sup>4</sup> τῇ Cas: mss  
τὴν      ὅξὺς Valck: mss ὡκὺς

## SIMONIDES

104

*Etymologicum Magnum*: εἰριπόνοι δμωαί :

bondwomen that work the wool

Simonides, from ἐριπόνοι with loss of *o*; so Herodian *Inflexions*.

105

The Same: Alera and Elara:—compare Simonides:

the offspring of Elara<sup>1</sup>

106

*Etymologicum Gudianum*: φύξιμος ὁδμή :

a loathsome stench,

literally ‘one that makes to flee’; Simonides of Ceos.

107<sup>2</sup>

*Old Etymologicum Magnum*: ἀμιθρῆσαι ‘to count’:—Simonides says ἀμιθρός for ἀριθμός ‘number’ by transposition; compare

to number the waves

108

Athenaeus *Doctors at Dinner* [on drinking snow like Simonides]: Callistratus in the 7th Book of his *Miscellanies* relates that once when the poet Simonides was dining out ‘in the season of mighty heat,’ the wine-bearers in mixing snow with the wine for the guests forgot to do so with his, whereupon he improvised the following lines:

Of that with which keen Boreas hies him from Thrace to wrap the sides of Olympus and gnaw the

<sup>1</sup> Tityus: cf. *E.M.* *Vet.* 22 (*παρὰ Σ. ἡ Ἐλάρα, Ἀλέρα δὲ παρὰ Πινδάρῳ, οἶον Ἀλέρας νίόν*) <sup>2</sup> cf. *E.M.* 83. 43, and *fr.* 154

# LYRA GRAECA

ἀνδρῶν δ' ἀχλαίνων ἔδακε φρένας, αὐτὰρ  
ἐθάφθη

ζωὴ Πιερίην γῆν ἐπιεσσαμένη,<sup>1</sup>  
ἐν τις ἐμοὶ καὶ τῇς χεέτω μέρος· οὐ γὰρ ἔοικεν  
θερμὴν βαστάζειν ἀνδρὶ φίλῳ πρόποσιν.

## 109

A.P. 6. 216 ἀνάθημα τῷ Διὶ παρὰ Σάσου καὶ Σωσοῦ.  
Σιμωνίδου

Σῶσος καὶ Σωσώ, Σῶτερ, σοὶ<sup>2</sup> τόνδ' ἀνέθηκαν,  
Σῶσος μὲν σωθείς, Σωσὼ δ' ὅτι Σῶσος ἐσώθη.

## 110

Ath. 10. 415f [π. τῶν πολυφάγων καὶ πολυποτῶν]· καὶ  
Τιμοκρέων δ' ὁ Ἀράδιος ποιητὴς καὶ ἀθλητὴς πένταθλος ἄδην ἔφαγε  
καὶ ἔπιεν, ὡς τὸ ἐπὶ τοῦ τάφου αὐτοῦ ἐπίγραμμα δηλοῖ.

Πολλὰ πιὼν καὶ πολλὰ φαγὼν καὶ πολλὰ κάκ'  
εἰπὼν  
ἀνθρώπους κείμαι Τιμοκρέων Ἀράδιος.

## 111

A.P. 13. 30 Σιμωνίδου ἑξάμετρος καὶ αὐτὸς ὡς τροχαϊκὸς  
τετράμετρος κατὰ μετάθεσιν τῶν λέξεων.<sup>3</sup>

Μοῦσά μοι Ἀλκμήνης καλλισφύρου νίὸν ἀειδε·  
νίὸν Ἀλκμήνης ἀειδε Μοῦσά μοι καλλισφύρου.

<sup>1</sup> ἐθάφθη Pors: miss ἐκάμφθη      <sup>2</sup> B: miss σωτῆρι      <sup>3</sup> ms  
καὶ οὗτος τροχ. and τῆς λέξεως

<sup>1</sup> the making of such riddles was an after-dinner game

<sup>2</sup> doubtless a mock-dedication; the fun lies in the repetition  
of the syllable *so* which comes 10 times in 27 syllables; the  
names are masc. and fem. diminutives of e.g. Sosibius

<sup>3</sup> lit. ‘Here lie I, T. of Rhodes, having drunken much, eaten  
much, and slandered much’; a mock epitaph; cf. A.P. 7. 348,

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hearts of men who have no cloaks, that which thereafter is buried alive in a shroud of Pierian clay, of that let them fill me my share ; for 'tis ill bringing to a friend a bumper that is hot.<sup>1</sup>

### 109

*Palatine Anthology* : A dedication to Zeus by Sosus and Soso ; by Simonides :

Take, Saviour, this from Sosus and Soso,  
For saving Sosus' life and Soso woe.<sup>2</sup>

### 110

Athenaeus *Doctors at Dinner* [on heavy eaters and drinkers] : And Timocreon the poet and champion athlete of Rhodes ate and drank his fill, witness his epitaph :

Your guttling o'er, your tippling done,  
You're lying still, Timocreon.<sup>3</sup>

### 111

*Palatine Anthology* : Simonides ; an hexameter and the same arranged as a trochaic tetrameter by transposition of the words :

Sing me a song, blest Muse, of the fair-foot Midean's offspring ;

Sing me of the fair-foot Midean's offspring, blessed Muse, a song.<sup>4</sup>

where it bears this quaint lemma : 'Simonides on T. of R. whose inclinations and habits were exactly those of my uncle' —<sup>4</sup> Alcmena's son Heracles ; the first line is prob. a quotation from the opening of a poem by Timocreon of Rhodes, and the whole a skit ; cf. Timocr. 10

Ath. 14. 656c περὶ δὲ λαγῶν Χαμαιλέων φησὶν ἐν τῷ Περὶ Σιμωνίδου ὡς δειπνῶν παρὰ τῷ Ἱέρωνι δὲ Σιμωνίδης, οὐ παρατεθέντος αὐτῷ ἐπὶ τὴν τράπεζαν καθάπερ καὶ τοῖς ἄλλοις λαγφοῦ ἀλλ' ὑστερον μεταδιδόντος τοῦ Ἱέρωνος, ἀπεσχεδίασεν·

Οὐδὲ γὰρ <οὐδέ> εὑρύς περ ἐών ἔξικετο δεῦρο.<sup>1</sup>

Ibid. 10. 456c γριφώδη δὲ στολὴ καὶ Σιμωνίδης ταῦτα πεποιημένα ὡς φησι Χαμαιλέων δὲ Ἡρακλεώτης ἐν τῷ Περὶ Σιμωνίδου·

Μιξονόμου τε πατὴρ ἐρίφου καὶ σχέτλιος ἵχθυς πλησίον ἡρείσαντο καρήατα· παῖδα δὲ νυκτὸς δεξάμενοι βλεφάροισι Διωνύσοιο ἄνακτος βουφόνον οὐκ ἐθέλουσι τιθηνεῖσθαι θεράποντα.

φασὶ δὲ οἱ μὲν . . . οἱ δέ φασιν ἐν Ιουλίδι τὸν τῷ Διονύσῳ θυμένον βοῦντιν ὑπὸ τινος τῶν νεανίσκων παίεσθαι πελέκει. πλησίον δὲ τῆς ἑορτῆς οὗστος εἰς χαλκεῖον δοθῆναι τὸν πέλεκυν· τὸν οὖν Σιμωνίδην ἔτι νέον ὕντα βαδίσαι πρὸς τὸν χαλκέα κομιούμενον αὐτὸν. ιδόντα δὲ καὶ τὸν τεχνίτην κοιμάμενον καὶ τὸν ἀσκὸν καὶ τὸν καρκίνον εἰκῇ κείμενον καὶ ἐπαλλήλως ἔχοντα τὰ ἔμπροσθεν, οὕτως ἐλθόντα εἰπεῖν πρὸς τοὺς συνήθεις τὸ προειρημένον πρόβλημα. τὸν μὲν γὰρ τὸν ἐρίφου πατέρα τὸν ἀσκὸν εἶναι, σχέτλιον δὲ ἵχθυν τὸν καρκίνον, νυκτὸς δὲ παῖδα τὸν ὑπνον, βουφόνον δὲ καὶ Διονύσου θεράποντα τὸν πελέκυν. πεποίηκε δὲ καὶ ἔτερον ἐπίγραμμα δὲ Σιμωνίδης, δὲ παρέχει τοῖς ἀπείροις τῆς ἴστορίας ἀπορίαν·

Φημὶ τὸν οὐκ ἐθέλοντα φέρειν τέττιγος ἀεθλον τῷ Πανοπηϊάδῃ δώσειν μέγα δεῖπνον Ἐπείω.

<sup>1</sup> οὐδέ' suppl. Musurus, cf. Il. 14. 33 οὐδὲ γὰρ οὐδέ εὑρύς περ ἐών ἐδυνήσατο πάσας | αἰγιαλὸς νῆας χαδέειν

<sup>1</sup> Homer says ‘Wide though it was, the beach could not

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### 112

Athenaeus *Doctors at Dinner*: With regard to hares Chamaeleon relates in his book *On Simonides* that when supping once with Hiero, the poet was left out when the jugged hare was served to the guests, whereupon as Hiero was sending him some, he improvised the following parody:<sup>1</sup>

Wide though it was, it could not reach to me.

### 113, 114

The Same: Verses of the nature of riddles were composed also by Simonides, if we may believe Chamaeleon of Heraclea in his book on that poet: let me quote these:

The father of the wayward kid,  
The child of eve upon each lid,  
With the fell fish lies jowl by cheek ;  
And so my quest is still to seek.  
For they refuse their aid to lend  
Lord Bacchus' butcher-knight to mend.

Some explain it thus . . . Others say it was the custom at Iulis that the ox to be sacrificed to Dionysus should be killed with an axe by a boy. The festival being near, the axe had been sent to be repaired, and Simonides, who was then a lad, was sent off to the blacksmith's to fetch it. Finding the man asleep and his bellows and tongs lying on the ground end to end, he returned to his companions and put to them the above conundrum. For the 'father of the kid' is the bellows, the 'fell fish' the 'crab' or tongs, 'the child of eve' sleep, and 'Bacchus' butcher-knight' the axe. There is another piece by Simonides which puzzles readers who do not know the story:

Who would not be of cricket's prize the winner,  
To son of Panopeus shall carry dinner.<sup>2</sup>

contain all the ships'   <sup>2</sup> cf. Sch. *Il.* 23. 665, Eust. 1323. 60, 1606. 60, *Rh. Gr.* Walz 6. 200, 7. 949

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λεγεται δε ἐν τῇ Καρθαίῃ διατρίβοντα αὐτὸν διδάσκειν τοὺς χορούς· εἶναι δὲ τὸ χορηγεῖον ἄνω πρὸς Ἀπόλλωνος ἵερῷ μακρὰν τῆς θαλάσσης· ὑδρεύεσθαι οὖν καὶ τοὺς ἄλλους καὶ τοὺς περὶ Σιμωνίδην κάτωθεν, ἔνθα ἦν ἡ κρήνη. ἀνακομίζοντος δ' αὐτοῖς τὸ ὕδωρ ὅνος, ὃν ἐκάλουν Ἐπειὸν διὰ τὸ μυθολογεῖσθαι τοῦτο δρᾶν ἐκεῖνον καὶ ἀναγεγράφθαι ἐν τῷ τοῦ Ἀπόλλωνος ἱερῷ τὸν Τρωϊκὸν μῦθον, ἐν φῳ δὲ Ἐπειὸς ὑδροφορεῖ τοῖς Ἀτρείδαις . . . ὑπαρχόντων οὖν τούτων ταχθῆναι φασὶ τῷ μὴ παραγιγνομένῳ τῶν χορευτῶν εἰς τὴν ἀριστένην ὥραν παρέχειν τῷ ὅνῳ χοίνικα κριθῶν. τοῦτ' οὖν καν τῷ ποιήματι λέγεσθαι, καὶ εἶναι τὸν μὲν οὐ φέροντα τὸ τυῦ τέττιγος ἀεθλον τὸν οὐκ ἐθέλοντα ἄδειν,<sup>1</sup> Πανοπηϊάδην δὲ τὸν ὅνον, μέγα δὲ δεῖπνον τὴν χοίνικα τῶν κριθῶν.

### 115

Plut. *Cohib. Ira* 6 καὶ δὲ Μαρσύας ὡς ἔοικε φορβείῃ τινὶ καὶ περιστομίοις βίᾳ τοῦ πνεύματος τὸ ῥαγδαῖον ἐγκαθεῖρξε, καὶ τοῦ προσώπου κατεκόσμησε καὶ ἀπέκρυψε τὴν ἀνωμαλίαν.

*χρυσῷ δ' αἰγλήνετι συνήρμοσεν*<sup>2</sup> ἀμφιδασείας  
κόρσας καὶ στόμα λαβρὸν ὀπισθοδέτοισιν  
ἰμάσιν.

ἡ δὲ ὁργὴ φυσῶσα καὶ διατείνουσα τὸ πρόσωπον ἀπρεπῶς, ἐπὶ μᾶλλον αἰσχρὰν ἀφίησι καὶ ἀτερπῆ φωνήν.

<sup>1</sup> perh. μανθάνειν ἄδειν E'

<sup>2</sup> Tzetz. πρωσήργμ.

<sup>1</sup> in Ceos; cf. for the festival Nicand. ap. Anton. Lib. 1

<sup>2</sup> the cricket being popularly supposed to be the champion singer, the chorister who lost instruction by coming late

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Now it is said that the poet used to stay at Carthaea<sup>1</sup> while training the choruses there, and the training-school being high up by the temple of Apollo and far from the sea, all the chorus-men, including the pupils of Simonides, fetched their water from the spring in the lower part of the town. This they did by means of a jackass which they called Epeius after the Epeius who carries water for the Atreidae in the Trojan story, a story which was depicted on the walls of the temple of Apollo near which they were training. . . . Now it was arranged that any chorister who came late should provide the jackass with a quart of barley. This is what is referred to in the verses ; he who would not be winner of the cricket's prize means he who would not [learn to] sing,<sup>2</sup> the son of Panopeus means the jackass, and the dinner the quart of barley.

### 115<sup>3</sup>

Plutarch *On Restraining Anger* : It seems that Marsyas perforce curbed the violence of his breath by a mouthpiece and cheekbands and thus prevented the ugly puffing-out of his face :

And he joined the fringed sides of his head with day-bright gold, and fitted his wanton mouth with backward-bounden thongs ;<sup>4</sup>

whereas anger, through its unseemly puffing and stretching of the face, makes the voice even more ugly and unpleasant than it would otherwise be.

could be said to be unwilling to learn to beat the cricket  
<sup>3</sup> cf. Tzet. *Chil.* I. 372 (*τὴν δὲ ἔριν ταύτην πού φησιν ασματί Σιμωνίδης*), but the ascription is doubtful      <sup>4</sup> i. e. when playing the flute

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IΔ'

ΕΠΙΓΡΑΜΜΑΤΩΝ

*a' Ἐπικῆδεια*

116

*Anth. Plan.* 26 Σιμωνίδου·

Δίρφυος ἐδμήθημεν ὑπὸ πτυχί, σῆμα δ' ἐφ'  
ἡμῖν  
ἔγγυθεν Εύριπου δημοσίᾳ κέχυται  
οὐκ ἀδίκως· ἐράτην γὰρ ἀπωλέσαμεν νεότητα  
τρηχεῖαν πολέμου δεξάμενοι νεφέλην.<sup>1</sup>

117

Lycurg. *Leocr.* 109 τοιγαροῦν ἐπὶ τοῖς ἡρίοις<sup>2</sup> μαρτύρια ἔστιν  
ἰδεῖν τῆς ἀρετῆς αὐτῶν ἀναγεγραμένα ἀληθῆ πρὸς ἄπαντας τοὺς  
“Ελληνας, ἐκείνοις μὲν (τοῖς Δακεδαιμονίοις). (119). τοῖς δ'  
ὑμετέροις προγόνοις.

‘Ελλήνων προμαχοῦντες Ἀθηναῖοι Μαραθῶνι  
χρυσοφόρων Μήδων ἐστόρεσαν δύναμιν.<sup>3</sup>

<sup>1</sup> cf. *Il.* 17, 243    <sup>2</sup> Wurm: miss δρίοις τοῦ βίου    <sup>3</sup> Aristid.  
ἐκτειναν (*B* ἐκλιναν) Μήδων ἐννέα μυριάδας: cf. Aristid. Sch.  
289 Frommel, where εἴκοσι μυρ.

<sup>1</sup> This Book and XIII were perh. really one (cf. 89, 165, 199); some of the poems, even where no warning is given in the notes, may be by other hands, for the tendency of an ancient collector would be to ascribe any good contemporary

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## Book XIV INSCRIPTIONS<sup>1</sup>

### 1 EPITAPHS

116

*Planudean Anthology*: Simonides :

We were slain in a glen of Dirphys, and the mound of our grave is made beside Euripus at our country's charge, and rightly so; for by abiding the onset of the cruel cloud of war we lost our lovely time of youth.<sup>2</sup>

117<sup>3</sup>

*Lycurgus Speech against Leocrates* : Thus we may see unimpeachable testimony to their valour engraven upon their tombs for all Greece to read, to the Spartans this: (119); and to your own ancestors this :

At Marathon the Athenians fought for Greece and scattered the might of the Mede and all his gold.

inscription to S.; others may be imitations belonging to a later time; some, on the other hand, may well derive from the author's own collected edition; as I think it better to give too many than too few, I print all that appear in Bergk pp. 408-504      <sup>2</sup> cloud: the thick of the fight, ref. to operations against Chaleis 506 (?)      <sup>3</sup> cf. Aristid. 2. 511, where l. 2 runs 'and put to flight ninety thousand Medes'

# LYRA GRAECA

118, 119, 120

Hdt. 7. 228 [π. τῆς ἐν Θερμοπύλαις μάχης]: θαφθεῖσι δέ σφι αὐτοῦ ταύτη τῇπερ ἔπεσον καὶ τοῖσι πρότερον τελευτήσασι ἡ τοὺς ὑπὸ Λεωνίδεω ἀποπεμφθέντας οἰχεσθαι ἐπιγέγραπται γράμματα λέγοντα τάδε.<sup>1</sup>

*Μυριάσιν ποτὲ τῇδε τριακοσίαις ἐμάχοντο  
ἐκ Πελοποννάσου χιλιάδες τέτορες.<sup>2</sup>*

ταῦτα μὲν δὴ τοῖσι πᾶσι ἐπιγέγραπται· τοῖσι δὲ Σπαρτιήτησι ἵδιγ.<sup>1</sup>

*Ὤ ξεῖν' ἀγγέλλειν Λακεδαιμονίοις ὅτι τῇδε  
κείμεθα τοῖς κείνων ρήμασι πειθόμενοι.<sup>3</sup>*

Λακεδαιμονίοισι μὲν δὴ τοῦτο· τῷ δὲ μάντι τόδε.<sup>1</sup>

*Μνᾶμα τόδε κλείνοιο Μεγιστία, ὃν ποτε Μῆδοι  
Σπερχειὸν ποταμὸν κτεῖναν ἀμειψάμενοι,  
μάντιος, ὃς ποτε κῆρας ἐπερχόμενας σάφα εἶδὼς  
οὐκ ἔτλα Σπάρτας ὄγεμόνας προλιπεῖν.<sup>4</sup>*

ἐπιγράμμασι μέν νυν καὶ στήλῃσι, ἔξω ἢ τὸ τοῦ μάντιος ἐπίγραμμα,  
Ἄμφικτυόνες εἰσὶ σφεας οἱ ἐπικοσμήσαντες, τὸ δὲ τοῦ μάντιος  
Μεγιστίεω Σιμωνίδης δὲ Λεωπρέπεις ἐστι κατὰ ξεινίην δὲ ἐπιγράψας.

<sup>1</sup> the stones doubtless had *τειδε*, *ξενε* (so Diod.) for *ξένFε*,  
*ἀγγέλλεν*, *προλιπεν*, which have either been read ‘Ionically’  
by H. or Ionicised by his transcribers (I have restored *a* in  
*μνᾶμα κτλ.* because mss give *Πελοποννασου*)<sup>2</sup> *τριακοσίαις*:  
Diod. *διακ.*<sup>3</sup> Diod., Lyc., *A.P.*, Ars. *ἄγγειλον*, Str.  
*ἀπάγγειλον*      *ρήμασι πείθ.*: Lyc., Str., Diod., Ars. (Cic.),  
*πείθ. νομίμοις*      <sup>4</sup> *κλείνοιο*: mss also *κλειτοῖο*

## SIMONIDES

118, 119, 120<sup>1</sup>

Herodotus *Historics* [on the Battle of Thermopylae]: They were buried where they fell, and with them the men who died before the withdrawal of those whom Leonidas sent to the rear; and the following inscriptions stand over their graves:

Here four thousand of the Peloponnese once fought with three thousand thousand.

Such is the epitaph of the whole force; of the Spartans in particular this:

Stranger, go tell the Lacedaemonians that we lie here in obedience to their word.

And of the seer this:

This is the tomb of the famous Megistias, slain by the Medes beside the river Spercheius, the seer who well-knowing that his doom was nigh, would not forsake the leaders of Sparta.

The epitaphs and pillars, with the exception of the epitaph of the seer, were accorded them by the Amphictyons. The epitaph of the seer Megistias was put up by Simonides the son of Leoprepes because of the friendship he bore him.<sup>2</sup>

<sup>1</sup> cf. A.P. 7. 248, 249 (*Σιμωνίδον*), 677, Aristid. 2. 512 and Sch. Lycurg. *Leocr.* 109, Diod. 11. 33, Suid. *Λεωνίδης*, Str. 9. 429, Ars. 118, Iriart. 91, 293, Cic. *T.D.* 1. 42 <sup>2</sup> the evidence of Hdt., who is concerned only with the setting-up of the epitaphs, must not be taken as indicating that S. did not write the first two as well as the third

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121

Str. Ω. 425 δ δ' Ὁποῦς ἐστι μητρόπολις (Λοκρῶν), καθάπερ  
καὶ τὸ ἐπίγραμμα δηλοῖ τὸ ἐπὶ τῇ πρώτῃ τῶν πέντε στηλῶν τῶν  
περὶ Θερμοπύλας ἐπιγεγραμμένον πρὸς τῷ πολυανδρίῳ.

Τούσδε ποθεῖ φθιμένους ὑπὲρ Ἑλλάδος ἀντία  
Μῆδων  
μητρόπολις Λοκρῶν εὐθυνόμων Ὁπόεις.<sup>1</sup>

122

*Anth. Pal.* 7. 301 τοῦ αὐτοῦ (Σιμωνίδου) εἰς τὸν μετὰ  
Λεωνίδην τὸν Σπαρτιάτην τελευτήσαντας·

Εὐκλέας αὖτε κέκευθε, Λεωνίδα, οἷ μετὰ σεῖο  
τῆδ' ἔθανον, Σπάρτας εὐρυχόρον βασιλεῦ,  
πλείστων δὴ τόξων τε καὶ ὀκυπόδων σθένος  
ἴππων  
Μηδείων τ' ἀνδρῶν δεξάμενοι πολέμῳ.

123

Dio Chrys. *Or.* 37. 18 ἐν Σαλαμῖνι δ' ἡρίστευσαν (οἱ  
Κορίνθιοι) καὶ τῆς νίκης αἴτιοι κατέστησαν Ἡροδότῳ γὰρ οὐ  
προσέχω, ἀλλὰ τῷ τάφῳ καὶ τῷ Σιμωνίδῃ, ὃς ἐπέγραψεν ἐπὶ τοῖς  
ὑέκροις τῶν Κορινθίων τεθαμμένοις ἐν Σαλαμῖνι.

Ὦ ξέν', εὔνδρόν ποκ' ἐναίομες ἄστυ Κορίνθω  
ιῦν δ' ἄμ' Αἴαντος νᾶσος ἔχει Σαλαμίς.<sup>2</sup>

<sup>1</sup> ποθεῖ Mein: mss ποτὲ      <sup>2</sup> ξέν' = ξέιFε: mss ξένε, ξεῖνε  
ποκ stone: mss ποτ'      stone Κορινθο: mss Κορίνθου      δ' ἄμ'  
(= ἄμε) Al. Valck.-B: mss ν. δὲ μετ' Al., ν. δὲ ἀνάματος:  
stone ιντος[      mss add ἐνθάδε (δεῖα δὲ) Φοινίσσας νῆσος καὶ  
Πέρσας ἐλόντες | καὶ Μῆδους ἱερὰν Ἑλλάδα ρυσάμεθα (ρυόμεθα,  
ἰδρυσάμεθα)

## SIMONIDES

121<sup>1</sup>

Strabo *Geography*: Opus is the mother-city of the Locrians, witness the inscription on the first of the five pillars commemorating Thermopylae, the one near the general grave :

Of those who died for the sake of Greece against the Medes these are mourned by Opus the mother-city of the Locrians of the upright laws.

122<sup>2</sup>

*Palatine Anthology*: The Same (Simonides) on those who died with Leonidas the Spartan :

Famous are they this earth doth cover, slain here with thee, Leonidas king of spacious Lacedaemon, when they fought and abode the strength of many and many an arrow and swift-footed horse and man of Media.

123<sup>3</sup>

Dio Chrysostom *Orations*: And they (the Corinthians) fought the best at Salamis and were the prime cause of the victory. For I prefer the witness not of Herodotus but of their tomb and of Simonides, who wrote the following epitaph on the Corinthians who were buried at Salamis :

Once, O stranger, we lived in the well-watered citadel of Corinth, but now we dwell in Ajax' isle of Salamis.<sup>4</sup>

<sup>1</sup> ascription doubtful      <sup>2</sup> perh. by Mnasalcas (cf. *A.P.* 13. 21)      <sup>3</sup> cf. Plut. *Hdt. mal.* 39, who apparently does not ascribe it to S.      <sup>4</sup> so the stone; literary tradition, i.e. Plut. and Dio, adds 'where we saved sacred Greece by taking Phoenician ships with Persians and Medes'

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124

*Plut. Hdt. Mal.* 39 τὸ δ' ἐν Ἱσθμῷ κενοτάφιον ἐπιγραφὴν  
ἔχει ταύτην.

'Ακμᾶς ἐστακυῖαν ἐπὶ ξυροῦ Ἑλλάδα πᾶσαν  
ταῖς αὐτῶν ψυχαῖς κείμεθα ρυσάμενοι.<sup>1</sup>

125

*Ibid.* 39 αὐτός γε μὴν ὁ Ἀδείμαντος, φημενούμενος  
'Ηρόδοτος διατελεῖ καὶ λέγων μοῦνον ἀσπαίρειν<sup>2</sup> τῶν στρατηγῶν  
ῶς φευξόμενον ἀπ' Ἀρτεμισίου καὶ μὴ περιμενοῦντα, σκόπει τίνα  
δόξαν εἶχεν.'

Οὗτος Ἀδειμάντου κείνου τάφος, οὐδὲ βουλὰς<sup>3</sup>  
'Ελλὰς ἐλευθερίας ἀμφέθετο στέφανον.

126

*Anth. Pal.* 7. 251 Σιμωνίδου.<sup>4</sup>

"Ασβεστον κλέος οἴδε φίλη περὶ πατρίδι θέντες  
ἀμφεβάλοντο νέφος κυάνεον θανάτου.<sup>5</sup>  
οὐδὲ τεθνᾶσι θανόντες, ἐπεί σφ' ἀρετὴ καθύ-  
περθε  
κυδαίνουσ' ἀνάγει δώματος ἐξ Αἰδεω.

<sup>1</sup> so also *A.P.*, Sch. Aristid., Iriarte; Aristid. adīs δου-  
λοσύνης, Πέρσαις δὲ περίφροσι (*B*: mss περὶ φρεσὶ) πήματα  
πίντα | ήσαμεν ἀργαλίης μνήματα ναυμαχίης | ὕστεα δ' ἡμιν (mss  
ἡμῖν) ἔχει Σάλαμις πατρὶς δὲ Κόρινθος | ἀντ' εὐεργεσίης μνῆμ'  
ἐπέθηκε τόδε (for ἐπέθ. cf. *Sa.* 145)      <sup>2</sup> Cob. from *Hdt.* 8. 5:  
mss ἀπαίρειν      <sup>3</sup> mss *Plut.* ὅν δὰ πᾶσα (an old variant, cf.  
*Pepl.* 13)      <sup>4</sup> lemma εἰς τοὺς αὐτοὺς μετὰ Λεωνίδου πεσόντας  
but see opp.      <sup>5</sup> so Friedmann: mss κ. θ. ἀ. ν.

<sup>1</sup> the Greek is 'when she stood upon a razor's edge':  
cf. *A.P.* 7. 250 (Σιμωνίδου), Sch. Aristid. 3. 136, Iriarte 91;

## SIMONIDES

124

Plutarch *Malignity of Herodotus* [after 123]: The cenotaph at the Isthmus bears the following inscription :

With our lives saved we all Greece when her fate hung by a single hair.<sup>1</sup>

125<sup>2</sup>

The Same [after 124]: And indeed Adeimantus himself, whom Herodotus always maligns most bitterly, and particularly in saying that he was the only general who resisted (Themistocles) with a view to making his escape from Artemisium, pray consider what fame he afterwards enjoyed :

This is the tomb of that Adeimantus, through whose counsels Greece put on the crown of freedom.<sup>3</sup>

126<sup>4</sup>

*Palatine Anthology* : Simonides :

These crowned their dear country with fame inextinguishable by wrapping round them the mist and gloom of death ; though they died they are not dead, for their valour brings them back in glory from the world below.

also Aristid. 2. 512 (among other poems of S.), who adds from a less trustworthy tradition '[saved all Greece] from slavery, and fastening all manner of woe upon the proud Persians made them to remember a grievous fight at sea. Our bones lie in Salamis, but our fatherland of Corinth hath set up this memorial in return for the good deed we did' <sup>2</sup> cf. A.P. 7. 347 (*Σιμωνίδον*), Dio Chr. 37. 19 (*Σιμ.*) <sup>3</sup> ref. to Salamis <sup>4</sup> the headings refer 126 and 127, prob. wrongly (as often), to Thermopylae ; B rightly favours Plataea, comparing Paus. 9. 2. 5, who says that there Athens and Sparta had each her own monument with epitaph by S. ; for 126 B compares Iriarte *Reg. Bibl. Matr. Codd. Gr.*, for 127 Seh. Aristid. 3. 154 (Thermop.), Iriarte, Aristid. *Pan.* 1. 214

# LYRA GRAECA

127

*Anth. Pal.* 7. 253 Σιμωνίδου<sup>1</sup>

Εἰ τὸ καλῶς θνήσκειν ἀρετῆς μέρος ἔστι μέγιστον,

ἥμīν ἐκ πάντων τοῦτ' ἀπένειμε τύχη·

Ἐλλάδι γὰρ σπεύσαντες ἐλευθερίαν περιθεῖναι  
κείμεθ' ἀγηράντῳ χρώμενοι εὐλογίᾳ.

128

*Ibid.* 7. 257 ἄδηλον εἰς τὸν Ἀθηναίου προμάχους·

. . . παῖδες Ἀθηναίων Περσῶν στρατὸν  
ἐξελάσαντες<sup>2</sup>  
ἥρκεσαν ἀργαλέην πατρίδι δουλοσύνην.

129

*Ibid.* 7. 512 τοῦ αὐτοῦ (Σιμωνίδου)<sup>3</sup>

Τῶνδε δὶ' ἀνορέαν ἀρετὰν οὐχ ἵκετο καπνὸς  
αἰθέρα δαιομένας εὐρυχόρου Τεγέας,<sup>4</sup>

οἵ βούλοντο πόλιν μὲν ἐλευθερίᾳ τεθαλυῖαν  
παισὶ λιπεῖν αὐτοὶ δ' ἐν προμάχοισι θαυεῖν.

130

*Ibid.* 7. 442 Σιμωνίδου<sup>5</sup>

Εὐθυμάχων ἀνδρῶν μνησώμεθα, τῶν ὅδε τύμβος,  
οἵ θάνον εὔμηλον ῥύμενοι Τεγέαν,  
αἰχμητὰ πρὸ πόληος, ἵνα σφισι μὴ καθέληται  
Ἐλλὰς ἀπὸ κλυμένου κρατὸς ἐλευθερίαν.<sup>6</sup>

<sup>1</sup> lemma εἰς τὸν αὐτὸν but see on 126; Doric forms should perh. be restored, e. g. αἱ . . . θνήσκην . . . ἀρετᾶς (so ms corr.) . . . ἀμὲν . . . τύχα <sup>2</sup> B, cf. 169. 2: mss ἐξολέσαντες <sup>3</sup> lemma εἰς τὸν Τεγέατας (ms "Ελληνας) τὸν τὴν Ἐλλάδα (ms Τεγέαν) ἐλευθέραν ποιήσαντας <sup>4</sup> ἀνορέαν E, adj. cf. Soph. fr. 384: ms, against usage, ἀνθρώπων through ἀνδρῶν <sup>5</sup> lemma εἰς τὸν ἐν Τεγέᾳ πεσόντας ἀριστεῖς Ἀθηναῖς <sup>6</sup> ἀπὸ κλυμένου E: ms ἀποφθιμένου

## SIMONIDES

127<sup>1</sup>

*Palatine Anthology* : Simonides :

If the greatest part of virtue is to die well, that hath Fortune given, of all men, unto us ; we lie here in glory unaging because we strove to crown Greece with freedom.

128<sup>2</sup>

The Same : Of uncertain authorship, upon the Athenian vanguard :

. . . the children of the Athenians drove out the Persian host and saved their country from woeful servitude.<sup>3</sup>

129<sup>4</sup>

The Same : Simonides :

Because of these men's manly virtue the smoke of the burning of spacious Tegea has not gone to the sky ; for they chose to leave their children a country green and gay with freedom, and themselves to die in the forefront of the battle.

130<sup>4</sup>

The Same : Simonides :

Let us remember the fair-fighting men whose tomb this is, who died to save the pastures of Tegea, wielding the spear for their country that their dear Greece might not doff freedom from her renowned head.

<sup>1</sup> see on 126      <sup>2</sup> cf. Sch. Aristid. 3. 155 (*Σιμωνίδος*)

<sup>3</sup> prob. incomplete; ascription doubtful; ref. to Plataea?

<sup>4</sup> *B* refers these to Plataea, comparing Hdt. 9. 85, but cf. Paus. 9. 2. 5; perh. alternative suggestions for the same monument, both preserved in S.'s collected works

# LYRA GRAECA

131

Aristid. 2. 511 π. τοῦ Παραφθέγματος. ἀρά σοι καὶ τὰ τοιάδε δόξει ἀλαζονεία τις εἶναι; . . .

. . . ἀμφί τε Βυζάντειαν ὅσοι θάνον, ἵχθύοεσσαν  
ρύμενοι πορέαν, ἄνδρες ἀρηϊθόοι.<sup>1</sup>

132

*Anth. Pal.* 7. 258 [Σιμωνίδου] εἰς τὸν μετὰ Κίμωνος ἐν Εὐρυμέδοντι ἀριστεύσαντας.

Οἶδε παρ' Εὐρυμέδοντα κατ' ἀγλαὸν ὥλεσσαν  
ηβῆν

μαρνάμενοι Μήδων τοξοφόρων προμάχοις  
αἰχμηταὶ πεζοί τε καὶ ὀκυπόρων ἐπὶ νηῶν,  
κάλλιστον δ' ἀρετῆς μνῆμ' ἔλιπον φθίμενοι.<sup>2</sup>

133

*Ibid.* 7. 443 [Σιμωνίδου] εἰς τὸν πεσόντας παρ' Εὐρυμέδοντα ποταμὸν Ἑλληνας.

Τῶνδέ ποτ' ἐν στέρνοισι ταχυγλώχινας δῖστοὺς  
λοῦσεν φοινίσσα θοῦρος Ἀρης ψακάδι,  
ἀντὶ δ' ἀκοντοδίκων ἀνδρῶν μνημῆια νεκρῶν  
ἔμψυχ' ἀψύχων ἄδε κέκευθε κόνις.<sup>3</sup>

134

Wilhelm *Jahresh. öst. Arch. Inst.* 1899 p. 221 τὸ ἐπίγραμμα τῶν ἐν τῷ Περσικῷ πολέμῳ ἀποθανόντων καὶ κειμένων ἐνταῖθα ἥρωων ἀπολόμενον δὲ τῷ χρόνῳ Ἐλλάδιος ὁ ἀρχιερεὺς ἐπιγραφῆναι ἐποίησεν εἰς τιμὴν τῶν κειμένων καὶ τῆς πόλεως· Σιμωνίδης ἐποίει·

<sup>1</sup> Βυζάντειαν *B*: mss -τιον πορέαν = πορείαν *E*, cf. *Il.* 9. 360, *Ar. Thesm.* 324: mss χώραν <sup>2</sup> κατ' *B*: ms ποτ' against metre <sup>3</sup> ποτ' ἐν *Mein*: mss ποτε ἀκοντοδίκων *E*: mss -δόκων μνημῆια νεκρῶν ἔμψ. ἀψ. *B-E*, cf. 151: mss μνημεῖα θανόντων ἄψυχ' ἔμψυχων

## SIMONIDES

### 131

Aristides *On the Extemporaneous Addition*: Do you perchance call such words as these mere boastfulness?

. . . and those who died before Byzantium, to save the fishy straits of the sea, men swift in the work of war.

### 132

*Palatine Anthology*: [Simonides<sup>1</sup>] on those who won distinction with Cimon at the Eurymedon:

These lost their splendid youth at the Eurymedon, fighting the van of the Median bowmen with the spear; both ashore and on swift shipboard they fought, and left when they died a right goodly memorial of their valour.

### 133

The Same: [Simonides<sup>2</sup>] on the Greeks who fell at the Eurymedon:

In these men's breasts the impetuous War-God washed the long-pointed arrow with crimson drops, and instead of javelineers this dust shrouds the living memorials of corpses without life.

### 134<sup>3</sup>

*On a stone of the fourth or fifth century A.D. found near Megara*: The epitaph of the heroes who died in the Persian War and lie where they fell, being decayed through lapse of time, the high priest Helladius caused it to be inscribed to the honour of the fallen and of the city; the author is Simonides:

<sup>1</sup> ascription doubtful; cf. Paus. 10. 15. 4

doubtful      <sup>3</sup> cf. Paus. 1. 43. 3

<sup>2</sup> ascription

# LYRA GRAECA

‘Ελλάδι καὶ Μεγαρεῦσιν ἐλεύθερον ἀμαρτίαν ἀέξειν  
ἰέμενοι θανάτου μοῖραν ἐδεξάμεθα.<sup>1</sup>

μέχρις ἐφ’ ὥμων δὲ ἡ πόλις ταῦρον ἐνάγιζεν.

## 135

*Anth. Pal.* 7. 254 [Σιμωνίδου]: εἰς τὸν Ἀθηναίων προμάχους.

Χαίρετ’ ἀριστῆς πολέμου μέγα κῦδος ἔχοντες  
κοῦροι Ἀθαναίων ἔξοχοι ἵπποσύνᾳ,  
οἵ ποτε καλλιχόρου περὶ πατρίδος ὠλέσαθ’  
ἡβαν  
πλείστοις Ἐλλάνων ἄντια μαρτάμενοι.<sup>2</sup>

## 136

*Ibid.* 7. 270 (and after 650) Σιμωνίδου εἰς ναυηγούς τινας.<sup>3</sup>

Τούσδ’ ἀπὸ Τυρρηνῶν ἀκροθίνια Φοίβῳ ἄγοντας  
ἐν πέλαγος, μία νύξ, ἐν σκάφος ἐκτέρισεν.<sup>4</sup>

<sup>1</sup> stone adds τὸ μὲν ὑπ’ Εὐβοίῃ καὶ Παλίῳ ἔνθα καλεῖται | ἀγνᾶς Ἀρτέμιδος τοξοφόρου τέμενος, | τὸ δὲ ἐν ὑρεὶ Μυκάλας, τὸ δὲ ἔμπροσθεν Σαλαμῖνος, | τὸ δὲ καὶ ἐν πεδίῳ Βοιωτίῳ, οἵτινες ἔτλαν | χεῖρας ἐπ’ ἀνθρώπους ἵππομάχους ἴέναι· | ἀστοὶ δὲ ἄμμι τόδε <Μεγαρῆς> γέρας ὅμφαλῳ ἀμφὶς | Νισαίων ἔπορον λαοδόκων ἀγορῇ<s>. <sup>2</sup> I restore Ἀθαναίων, ἡβαν because the stone has ἵπποσύνα[ι] and the ms Ἐλλάνων, but these forms are remarkable in an Attic inscr. <sup>3</sup> lemma after 650 adds ἐν Τυρρηνίᾳ ναυηγήσαντας, 270 Σ. εἰς τὸν ἀπὸ Σπάρτης ναυαγήσαντας <sup>4</sup> ἀπὸ Τ. aft. 650: 270 ποτ’ ἐκ Σπάρτας νὺξ κτλ.: mss also ναῖς      ἐν σκάφος: mss also εἰς τάφος

<sup>1</sup> the stone records a later addition (prob. omitting a  
362

## SIMONIDES

We received the lot of death because we were  
fain to exalt the day of freedom unto Greece and  
the Megarians.<sup>1</sup>

The city has sacrificed a bull to them every year even to  
our own time.

### 135

*Palatine Anthology*: [Simonides] on the Athenian van-  
guard:

Farewell, ye glorious princes of war, noble young  
chivalry of Athens, who lost your youth fighting  
against the more part of all Greece for the sake of  
your country of the fair dances.<sup>2</sup>

### 136

The Same: Simonides, on certain men who were ship-  
wrecked<sup>3</sup>:

All these men, on their way to Apollo with first-  
fruits of the Tyrrhenian spoil, had their burial of  
one sea, one night, and one ship.

line after *Salamis*): ‘—some of us beneath Pelion and the  
Euboean heights, where is the temple named of the virgin-  
archer Artemis, some in the highlands of Mycalè, some before  
Salamis, some in the Boeotian plain, who dared lift hand  
against men that fought on horseback. Our fellow-townspeople  
of Megara gave us this honour beside the centre of the  
marketplace of the hospitable Nisaean’<sup>2</sup> the stone  
belongs to the mid-5th cent.; ref. prob. to the Athenian  
defeat at Tanagra 457 (Thuc. I. 108); S. died 468<sup>3</sup> prob.  
in the Corinthian Gulf on the way to Delphi with an offering  
from the spoils of the victory at Cumae in 474; the inscr.  
was on a cenotaph

# LYRA GRAECA

137

*Anth. Pal.* 7. 344 [Σιμωνίδου] εἰς Λέοντά τινα δν ἐφρούρει λέων μαρμαρίνος.<sup>1</sup>

Θηρῶν μὲν κάρτιστος ἔγώ, θνατῶν δ' δν ἔγὼ νῦν φρουρῶ τῷδε τάφῳ λάῖνος ἐμβεβαώς.<sup>2</sup>  
ἀλλ' εὶ μὴ θυμόν γε Λέων ἐμὸν ὡς ὄνομ' εἰχεν,  
οὐκ ἀν ἔγὼ τύμβῳ τῷδ' ἐπέθηκα πόδας.<sup>3</sup>

138

Myth. Vat. 3. 27 Mai: neque enim verum est animam deserere corpus, cum potius corpus animam deserat. hinc et Simonides poeta, et Statius itidem in octavo Thebaidos ait 'Oli artus fragilemque hunc corporis usum | desertorem animi.'

e.g.<sup>4</sup> . . . . . τὸ γὰρ σῶμ' ἀνδρὶ τοιούτῳ  
| ψυχὴν κούψιν ψυχὴ σῶμα θανόντι λίπεν.

139

Thuc. 6. 59 'Ιππόκλου γοῦν τοῦ Λαμψακηνοῦ τυράννου Αἰαντίδη τῷ παιδὶ θυγατέρᾳ ἔαυτοῦ μετὰ ταῦτα Ἀρχεδίκην Ἀθηναῖος ὁν Λαμψακήνῳ ἔδωκεν (δ 'Ιππίας), αἰσθανόμενος αὐτοὺς μέγα παρὰ βασιλεῖ Δαρείῳ δύνασθαι· καὶ αὐτῆς σῆμα ἐν Λαμψάκῳ ἐστὶν ἐπίγραμμα ἔχον τόδε·

'Ανδρὸς ἀριστεύσαντος ἐν Ἑλλάδι τῶν ἐφ'  
έαυτοῦ  
'Ιππίου' Λρχεδίκην ἦδε κέκειθε κόνις,  
ἢ πατρός τε καὶ ἀνδρὸς ἀδελφῶν τ' οὖσα  
τυράννων  
παιδῶν τ' οὐκ ἥρθη τοῦν ἐσ ἀτασθαλίην.

<sup>1</sup> Huet adds 3-4 from same page, where lemma Καλλιμάχου· εἰς Λέοντά τινα δν λέων ἐπὶ τοῦ λάρνακος ἐσκεπε λίθινος : 3-4 with lemma ἄδηλον follow 1-2 in *Plan*.   <sup>2</sup> θνατῶν: Stadtm. φωτῶν      λάῖνος Mein: mss λαῖνῳ      <sup>3</sup> ὡς ὄνομ': mss also οὔνομά τ'      <sup>4</sup> E, Cumb. Phil. Soc. Proc. 1922

## SIMONIDES

137

*Palatine Anthology*: [Simonides] on one Lion who was guarded by a lion of marble :

I am the most valiant of beasts, even as he whom now I guard in stone astride this grave was most valiant of men; if Lion had had my name without my nature, then had I never set foot upon this tomb.<sup>1</sup>

138<sup>2</sup>

Anonymous Mythographer: For it is not true that the soul leaves the body, but rather that the body leaves the soul. Hence both the poet Simonides . . .,<sup>3</sup> and Statius to the same effect in Book VIII of the *Thebaid*: 'I hate the limbs and this fragile usage of a body that deserts the soul.'

e.g. . . . For the body of such a man as this leaveth  
| at death his soul, not his soul the body.

139<sup>4</sup>

Thucydides *History*: Aiantides the son of Hippocles tyrant of Lampsacus soon after received Hippias' daughter Archedicè in marriage, her Athenian father giving her to a Lampsacene because he knew that the rulers of that city had great influence with king Darius. Archedicè's tomb is at Lampsacus, and bears the following inscription:

This dust covers Archedicè the daughter of Hippias the foremost Greek of his time; daughter, wife, sister, and mother, of despots, she lifted not up her heart unto presumptuousness.

<sup>1</sup> ascription doubtful; *E*, who wrongly rejects 3-4 as an addition, sugg. the L. of Hdt. 7. 180; Leonidas (Hdt. 7. 225) impossible, cf. Paus. 3. 8. 2      <sup>2</sup> cf. Stat. *Theb.* 8. 738 and Sch.      <sup>3</sup> quotation apparently lost      <sup>4</sup> cf. Isid. *Pel. Ep.* 3. 224, Arist. *Rh.* 1. 9 (*Σιμωνίδον*), Cram. *A.P.* 1. 267. 26

# LYRA GRAECA

140

*Anth. Pal.* 13. 26 Σιμωνίδου.<sup>1</sup>

Μνήσομαι· οὐ γὰρ ἔοικεν ἀνώνυμον ἐνθάδ'  
 'Αρχεναύτεω  
 κεῖσθαι θανοῦσαν ἀγλαὰν ἄκοιτιν  
 Ξανθίππην, Περιάνδρου ἀπέκγονον, ὃς ποθ'  
 ὑψιπύργου  
 σῆμαινε λαοῖς τέρμ' ἔχων Κορίνθου.

141

*Ibid.* 7. 511 τοῦ αὐτοῦ (Σιμωνίδου)· εἰς Μεγακλέα·

Σῆμα καταφθιμένοιο Μεγακλέος εὗτ' ἀν ἕδωμαι  
 οἰκτίρω σέ, τάλαν Καλλία, οἵ ἔπαθες.

142

*Ibid.* 7. 496 Σιμωνίδου· εἰς τινὰ ναυηγὸν ἐν Γερανείᾳ καὶ ταῖς  
 Σκειρωνίσι πέτραις ναυηγήσαντα.<sup>2</sup>

'Αερία Γεράνεια, κακὸν λέπας, ὥφελες "Ιστρον  
 τῆλε καὶ ἐν Σκυθέων μακρὸν ὄρâν Τάναϊν,<sup>3</sup>  
 μηδὲ πέλας ναίειν Σκειρωνικὸν ἄγμα θαλάσσας  
 ἀν ἵεν 'Ιφιμένης ἀμφὶ Μολουριάδας.<sup>4</sup>  
 νῦν δ' ὁ μὲν ἐν πόντῳ κρυερὸς νέκυς, οἱ δὲ  
 βαρεῖαν  
 ναυτιλίαν κένεοι τῆδε βοῶσι τάφοι.

<sup>1</sup> lemma adds ἐπὶ τοῦ τῷ τετραμέτρῳ μείουρον τρίμετρον  
<sup>2</sup> α in ἀερίᾳ, θαλάσσας, ναυτιλίαν *E*: ms. η      <sup>3</sup> ὥφελες Salm: ms -λεν      <sup>4</sup> ἄγμα *E* cf. ἄγμός: ms οἶδμα  
 ἢν ἵεν 'Ιφ. *E*: ms ἀγνέα νειφομένας which must conceal a name      Μολ. Hemst.-Hart., cf. Arg. Pind. *Is.*: ms μὲ  
 θουριάδος (*o* erased)

## SIMONIDES

140

*Palatine Anthology* : Simonides :

I shall remember ; for she that lies here cannot lie unnamed, to wit Xanthippè the beauteous wife of Archenautes and grandchild's grandchild of that Periander who gave the word of sovereignty to them of towered Corinth.<sup>1</sup>

141

The Same : By the same (Simonides), on Megacles :

When I behold the tomb of Megacles, I pity you, poor Callias.<sup>2</sup>

142

The Same : Simonides, on one that was shipwrecked on Geraneia and the Scironian Rocks :

Skyey Geraneia, thou evil crag, I would thou lookedst on Ister far away and upon Scythia's distant Tanaïs, and that the Scironian Cliff dwelt not beside the sea by which Iphimenes sailed about the rock Moluris ; but alas ! he is a chill corpse in the deep, and this empty tomb proclaims a bitter seafaring.

<sup>1</sup> the speaker is apparently the statue of a Siren or the like  
<sup>2</sup> Callias : his father, son of Hippoönus 'Ammon' of the Alcmaeonidae ?

LYRA GRAECA

143

*Anth. Pal.* 7. 513 τοῦ αὐτοῦ (*Σιμωνίδου*).<sup>1</sup>

Φῆ ποτε Τιμόμαχος, πατρὸς περὶ χεῖρας ἔχοντος  
ἥνικ' ἀφ' ἴμερτὶν ἔπνεεν ἥλικίην.<sup>2</sup>

<sup>3</sup>Ω Τιμηνορίδη, παιδὸς φίλου οὕποτε λήξεις  
οὗτ' ἀρετὴν ποθέων οὕτε σαοφροσύνην.<sup>3</sup>

144

*Ibid.* 7. 647 Σιμωνίδου, οἱ δὲ Σιμίου, εἰς Γοργῷ τινα κόρην  
τελευτήσασαν.

"Τστατα δὴ τάδ' ἔειπε φίλαν ποτὶ ματέρα  
Γοργὼ

δακρυόεσσα δέρας χερσὶν ἐφαπτομένα.<sup>4</sup>

Λῦθι μένοις παρὰ πατρί, τέκοις δ' ἐπὶ λώσι  
μοίρᾳ  
ἄλλαν σῷ πολιῷ γήραι καδέμονα.

145

*Ibid.* 7. 515 Σιμωνίδου εἰς Τίμαρχον νεώτερον ἐν νόσῳ  
τελευτήσαντα·

Αἰαῖ, νοῦσε βαρεῖα, τί δὴ ψυχαῖσι μεγαίρεις  
ἀνθρώπων ἐρατῇ πάρ νεότητι μένειν;  
ἢ καὶ Τίμαρχον γλυκέρης αἰῶνος ἄμερσας  
ηἴθεον, πρὶν ἰδεῖν κουριδίην ἄλοχον.

146

*Ibid.* 7. 509 τοῦ αὐτοῦ (*Σιμωνίδου*) εἰς Θέογνιν τὸν Σινωπέα·

Σῆμα Θεόγνιδός εἴμι Σινωπέος, ω̄ μ' ἐπέθηκεν  
Γλαῦκος ἔταιρείης ἀντὶ πολυχρονίου.

<sup>1</sup> lemma adds εἰς Πρόμαχον υἱὸν Τιμάνορος <sup>2</sup> Τιμόμαχος  
Jac: ms πρόμαχος (Plan. Τίμαρχος) <sup>3</sup> λήξεις Heck: ms  
λήσῃ <sup>4</sup> ms δέρης

## SIMONIDES

143

*Palatine Anthology*: By the same (Simonides):

When Timomachus was breathing forth his precious youth in his father's arms, he cried 'Never will you cease to long. O son of Timenor, for the valour or the virtue of your dear son.'<sup>1</sup>

144

The Same: [Simonides<sup>2</sup> or] Simias, epitaph of a girl named Gorgo:

These were the last words of Gorgo as she wept with her dear mother's arms about her neck: 'May you remain with my father, and bear, unto a better fortune, another daughter to care for you when you be grey-headed.'

145

The Same: Simonides, on Timarchus, who died young of an illness :

Alas, thou fell disease! Why dost thou grudge the souls of men their sojourn with lovely youth? Now it is the young Timarchus thou hast reft of delicious life, and that ere he might look upon a wedded spouse.

146

The Same: By the same (Simonides), on Theognis of Sinopè:

I am the tomb of Theognis of Sinopè, to whom I was put up by Glaucus in return for a companionship of many years.

<sup>1</sup> the son's name is doubtful  
Ath. 11. 491 c

<sup>2</sup> more prob. Simias, cf.

# LYRA GRAECA

147

*Anth. Pal.* 7. 510 τοῦ αὐτοῦ (*Σιμωνίδου*)· εἰς Κλεισθένην ναυηγὸν Κεῖον·

Σῆμ' οὐκ ἀλλοδαπὴ σὸν ἔχει κόνις,<sup>1</sup> ἐν δέ σε πόντῳ,

Κλείσθενες, Εὐξείνω μοῖρ' ἔκιχεν θαυάτου πλαζόμενον, γλυκεροῦ δὲ μελίφρονος οἴκαδε νόστου

ἵμπλακες, οὐδ' ἵκεν Κεῖον ἐπ' ἀμφιρύτην.<sup>2</sup>

148

*Ibid.* 7. 514 Σιμωνίδου· εἰς Κλεόδημον ὑπὸ Θρᾷκῶν ἀναιρεθέντα.<sup>3</sup>

Αἰδὼς καὶ Κλεόδημον ἐπὶ προχοήσι Θεαίρου ἀενάου στονόεντ' ἥγαγεν εἰς θάνατον

Θρηϊκίῳ κύρσαντα λόχῳ· πατρὸς δὲ κλεεννὸν Διφίλου αἰχμήτης νίὸς ἔθηκ' ὄνομα.

149

*Ibid.* 7. 302 Σιμωνίδου· εἰς Νικοδῖκον·

Τῶν αὐτοῦ τις ἔκαστος ἀπολλυμένων ἀνιᾶται·

Νικοδίκου δὲ φίλοι καὶ πόλις ἥδε τόση.<sup>4</sup>

150

*Ibid.* 10. 105 Σιμωνίδου·

Χαίρει τις, Θεόδωρος ἐπεὶ θάνον· ἄλλος ἐπ' αὐτῷ

χαιρήσει· θανάτῳ πάντες ὄφειλόμεθα.

<sup>1</sup> οὐκ and σὸν (or τόδ')? ἔχει *E*: mss μὲν and κεύθει, which *B* keeps, reading σῶμα with *Plan.*      <sup>2</sup> Κεῖον Froehlich = Κέων (Attic Κέως presupposes older Κῆος or Κεῖος): mss here and lemma Χῖον, but *i* is short      <sup>3</sup> lemma adds καὶ κλέεννον

## SIMONIDES

147

*Palatine Anthology*: By the same (Simonides), on Cleisthenes of Ceos who perished at sea<sup>1</sup>:

Your tomb stands on no foreign soil, Cleisthenes,  
but the doom of death overtaking you in the Euxine  
Sea you have lost the sweet delicious home coming  
and returned no more to wave-washed Ceos.

148

The Same: Simonides, on Cleodemus who was killed by the Thracians:

Cleodemus too was led by Honour to a lamentable death, the which he met in a Thracian ambuscade by the mouth of the ever-flowing Thaeerus,<sup>2</sup> and the name of his father Diphilus has been made famous by the deeds of his warrior son.

149

The Same: Simonides, on Nicodiceus:

Each is hurt by the loss of his own; the loss of Nicodiceus hurts both his friends and all this great city.

150

The Same: Simonides:

Some one rejoices that I, Theodorus, am dead; another will rejoice over him; we are all debts due to Death.

<sup>1</sup> on a cenotaph      <sup>2</sup> perh. the Tearus of Hdt. 4. 90

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Διφίλου νῖδν      <sup>4</sup> Νικοδίκου Salm: ms -ov      τόση E: ms πίλη, apparently for πολλή, but?

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151

*Anth. Pal.* 7. 300 Σιμωνίδους εἰς Πυθώνακτα καὶ τὸν ἀδελφὸν  
αὐτοῦ.

"Ενθαδε πυθώνακτα κασίγνητόν τε κέκευθε  
γαῖ ἐρατῆς ἥβης πρὶν τέλος ἄκρον ἰδεῖν·  
μνῆμα δ' ἀποφθιμένοισι πατὴρ Μεγάριστος  
ἔθηκεν  
ἀθάνατον θυητοῖς παισὶ χαριζόμενος.<sup>1</sup>

152<sup>2</sup>

Ibid. 7. 507

Ανθρωπ', οὐ Κροίσου λεύσσεις τάφον ἀλλὰ  
γὰρ ἀνδρὸς  
χερνήτεω μικρὸς τύμβος ἔμοιγ' ἵκανός.<sup>3</sup>

153<sup>4</sup>

Ibid. 7. 507 B

Οὐκ ἐπιδῶν νύμφεια λέχη κατέβην τὸν ἄφυκτον  
Γόργιππος ξανθῆς Φερσεφόνης θάλαμον.

154

Ibid. 13. 14 Σιμωνίδους ἐπὶ ἔξαμέτρῳ πεντάμετρον καὶ δύο  
τρίμετροι εἶτα ἔξαμέτροι.

'Αργεῖος Δάνδης σταδιόδρομος ἐνθαδε κεῖται  
νίκαις ἴπποβοτον πατρίδ' ἐπευκλεῖσας  
'Ολυμπίᾳ δίς, ἐν δὲ Πυθῶνι τρίᾳ,  
δύω δ' ἐν Ἰσθμῷ, πεντεκαίδεκ' ἐν Νεμέᾳ,  
τὰς δ' ἄλλας νίκας οὐκ εὑμαρές ἐστ' ἀμιθρῆσαι.<sup>5</sup>

<sup>1</sup> Μεγάριστος Grot., cf. Bechtel *Hist. Pers.* 299: ms μέγ' ἄριστος      <sup>2</sup> this and the next are one in *A.P.*; Jac. separ.: *Plan.* omits this ascribing 153 to Alex. Aetol.; lemma in *A.P.* εἰς Γόργιππον ἐπιτύμβιον Σιμωνίδου, but?      <sup>3</sup> ἔμοιγ' Ε: ms ἔμοι δ'      <sup>4</sup> see on 152      <sup>5</sup> Nauck, cf. 107: ms ἀριθμῆσαι

## SIMONIDES

151

*Palatine Anthology*: Simonides, on Pythonax and his brother :

Here lie Pythonax and his brother, ere they  
might see the full perfecting of lovely youth, and  
their father Megaristus hath put up an immortal  
monument in honour of his mortal children dead.<sup>1</sup>

152<sup>2</sup>

The Same:

Sir, you look not on the tomb of Croesus, but  
since your poor man needs but a little gravestone  
it is great enough for me.<sup>3</sup>

153<sup>2</sup>

The Same:

Ere I might behold my bridal bed, I Gorgippus  
went down to the chamber unescapable of flaxen-  
haired Persephonè.

154

The Same : Simonides : an hexameter followed by a penta-  
meter, two trimeters, and an hexameter :

Here lies Dandes of Argos, the runner of the  
single course, after glorifying the horse-breeding  
land of his birth by two victories at Olympia, three  
at Delphi, two at the Isthmus, fifteen at Nemea,  
and others well-nigh past counting.<sup>4</sup>

<sup>1</sup> the unnamed brother was perh. an infant      <sup>2</sup> ascription  
doubtful      <sup>3</sup> Chernetes 'Poore' was prob. his name, cf.  
*Xερνητάδας Inscr. Coll. 5075 B2*      <sup>4</sup> he won at Olympia in  
476 and 472; cf. Diod. Sic. 11. 53, Dion. Hal. 9. 37 (where  
mss. read Δάτης)

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155

*Anth. Pal.* 7. 177 Σιμωνίδου·

Σᾶμα τόδε Σπίνθηρ Σπίνθηρ' ἐπέθηκε θανόντι.<sup>1</sup>

156

*Ibid.* 7. 254 B εἰς Βρόταχον· Σιμωνίδου·

Κρής γενεὰν Βρόταχος Γορτύνιος ἔνθαδε κεῖμαι  
οὐ κατὰ τοῦτ' ἐλθὼν ἀλλὰ κατ' ἐμπορίαν.<sup>2</sup>

157-158

*Ibid.* 7. 516 and 77 εἰς Σιμωνίδην Σιμωνίδου· Σιμωνίδης εὑρῶν  
νεκρὸν ἐν νῆσῳ τινὶ θάψας ἐπέγραψεν·

Οἱ μὲν ἐμὲ κτείναντες ὄμοιών ἀντιτύχοιεν,  
Ζεῦ Ξένι', οἱ δ' ὑπὸ γᾶν θέντες ὅναιντο βίου.

ὁ ταφεὶς νεκρὸς ἐπιφανεὶς τῷ Σιμωνίδῃ ἐκώλυσε πλεῖν· διὸ τῶν  
συμπλεόντων μὴ πεισθέντων αὐτὸς μείνας σφέζεται καὶ ἐπιγράφει  
τόδε τὸ ἐλεγεῖον τῷ τάφῳ·

Οὗτος ὁ τοῦ Κείοιο Σιμωνίδεω ἐστὶ σαωτήρ,  
ὅς καὶ τεθνηώς ζῶντ' ἀπέδωκε χάριν.<sup>3</sup>

159

*Poll.* 5. 47 ἔνδοξον δὲ καὶ Λυκάδα τὴν Θεττάλην Σιμωνίδης  
ἐποίησε, γράψας τουτὶ τὸ ἐπίγραμμα ἐπὶ τῷ τάφῳ τῆς κυνός·

ἢ Σεν καὶ φθιμένας λεύκ' ὀστέα τῷδ' ἐνὶ τύμβῳ  
ἴσκω ἔτι τρομέειν θῆρας, ἀγρῶσσα Λυκάς.<sup>4</sup>  
τᾶς ἀρετὰν οἶδεν μέγα Πάλιον ἢ τ' ἀρίδηλος  
Οσσα Κιθαιρῶνός τ' οἰονόμοι σκοπιαί.<sup>5</sup>

<sup>1</sup> *E*, cf. 158. 4: ms σ. τ. Σπίνθηρι πατὴρ ἐ. θ.      <sup>2</sup> *βρόταχος* =  
βάτραχος *E.M.* 214. 43      <sup>3</sup> so *A.P.*, cf. 155 and *Inscr. Gr.*  
12. 8. 67, Kühne *Gram. Gr.* 1. 235; Sch. Aristid., Tz., ζῶντα  
πάρεσχε χ.      <sup>4</sup> = ἀγρῶσσα *E*: ms ἀγρωσσα      <sup>5</sup> τᾶς *E*: ms  
τὰν δ'

## SIMONIDES

155

*Palatine Anthology* : Simonides :

This tomb did Spinther build for Spinther dead.<sup>1</sup>

156

The Same : On Brotachus : Simonides :

I that lie here am Brotachus of Gortyn, a Cretan born, and I came not for this but on business.

157-158<sup>2</sup>

The Same : Simonides on himself : Simonides, finding a corpse on a certain island, buried it and wrote this epitaph over the grave :

Grant, O God of Guest and Host, that those who slew me shall meet with like fortune, but those who put me under the sod may enjoy a happy life.

The ghost of the buried man now appeared to Simonides and urged him not to set sail. His fellow-travellers refusing to take the warning, Simonides stayed behind alone and was saved (from the death which overtook them). Wherenpon he put over the grave the following lines :

This is he that saved the life of Simonides of Ceos, he who though dead yet showed his gratitude to the living.

159

Pollux *Vocabulary* : Even Lycas the Thessalian hound was made famous by Simonides, who wrote this epitaph over her grave :

Methinks, huntress Lycas, even the dead white bones in this tomb must still affright the beasts of the field; for thy valour is well-known to great Pelion and far-seen Ossa and the towering sheep-walks of Cithaeron.<sup>3</sup>

<sup>1</sup> father for son?      <sup>2</sup> cf. Sch. Aristid. 3. 533, Tz. *Chil.* 1. 632, Cic. *Div.* 1. 27, 2. 66, Val. Max. 1. 7, Liban. 4. 1101 R (who puts the scene at Tarentum on S.'s way to Sicily)

<sup>3</sup> or lonely heights of C.

β' Ἀναθηματικά

160

Heph. 28 πᾶν μέτρον εἰς τελείαν περατοῦται λέξιν, ὅθεν ἐπίληπτά ἔστι τὰ τοιαῦτα Σιμωνίδου ἐκ τῶν Ἐπιγραμμάτων.

ἢ Η μέγ' Ἀθηναίοισι φόως γένεθ' ἡνίκ' Ἀριστογείτων" Ιππαρχον κτεῖνε καὶ Ἀρμόδιος.

161

Hdt. 5. 77 καὶ τῶν λύτρων τὴν δεκάτην ἀνέθηκαν ποιησάμενοι τέθριππον χάλκεον· τὸ δὲ ἀριστερῆς χειρὸς ἔστηκε πρῶτα ἐσιδόντι ἐς τὰ προπύλαια τὰ ἐν τῇ ἀκροπόλι· ἐπιγέγραπται δέ οἱ τάδε.<sup>1</sup>

Δεσμῷ ἐν ἀχλυόεντι σιδηρέῳ ἐσβεσαν ὕβριν  
παῖδες Ἀθηναίων ἔργυμασιν ἐμπολέμοις  
ἔθνεα Βοιωτῶν καὶ Χαλκιδέων δαμάσαντες  
τῶν ἵππους δεκάτην Παλλάδι τάσδ' ἀνέθεν.<sup>2</sup>

162

*Anth. Plan. 232 Σιμωνίδου*

Τὸν τραγόπουν ἐμὲ Πᾶνα, τὸν Ἀρκάδα, τὸν  
κατὰ Μήδων,  
τὸν μετ' Ἀθηναίων, στήσατο Μιλτίαδης.

<sup>1</sup> I give the lines in the order of the older (late 6th cent.) inser. of which part has been found, Hdt. follows the later (mid-5th cent.)—3, 2, 1, 4      <sup>2</sup> ἐμπολέμοις E, cf. Hesych: inss ἐν πολέμῳ, ἐν (ἐκ) πολέμου      mss also ἀχνυθέντι, ἀχνυνθ. whence Heck. ἀχνυόεντι 'woeful'      τῶν: mss also ὥν      ἀνέθεν Schm: inss ἀνέθεσαν, ἔθεσαν

# SIMONIDES

## 2 DEDICATIONS

160<sup>1</sup>

Hephaestion *Handbook of Metre*: Every metrical line ends in a complete word; hence such lines as these of Simonides in the *Inscriptions* are incorrect:

A marvellous great light shone upon Athens when Aristogeiton and Harmodius slew Hipparchus.<sup>2</sup>

161<sup>3</sup>

Herodotus *History*: The Athenians set up as a tithe of the ransom (of the Boeotian and Chalcidian prisoners) a chariot-and-four in bronze, which stands first on the left as you enter the Propylaea of the Acropolis, and bears the following inscription:

The sons of Athens, by subduing them with their deeds of war, extinguished in an iron chain<sup>4</sup> of gloom the pride of the nations of Boeotia and Chalcis, whose tithe is here dedicated in these horses unto Pallas.

162<sup>5</sup>

*Planudean Anthology*: Simonides:

The goat-footed Pan, the Arcadian, the enemy of Media, the ally of Athens, I was dedicated here by Miltiades.

<sup>1</sup> cf. Eust. *Il.* 984. 8      <sup>2</sup> the word Aristogeiton, to come into the metre, has to be divided between the two lines—prob. inscribed beneath the statues of the tyrannicides erected in 477, cf. *Mar. Par.* 54 (above, p. 248)      <sup>3</sup> date of battles, 507; cf. Diod. *Ecc. Vat.* 3. 40, *A.P.* 6. 343, Aristid. 2. 512 (after others by S.), Paus. 1. 28. 2, Him. *Or.* 2. 12

<sup>4</sup> this would recall the actual chains of the ransomed Boeotian and Chalcidian prisoners; dedicated on the Acropolis where Hdt. saw them      <sup>5</sup> cf. Sozom. 2. 5, Niceph. 8. 33

Plut. *Hdt. Mal.* 39 Διοδώρου δέ τινος τῶν Κορινθίων τριηραρχῶν ἐν ἵερῷ Λητοῦ ἀναθήμασι κειμένοις καὶ τοῦτ' ἐπιγέγραπται

Ταῦτ' ἀπὸ δυσαμένων Μῆδων ναῦται Διοδώρου  
ὅπλ' ἀνέθεν Λατοῖ μνάματα ναυμαχίας.<sup>1</sup>

Ibid. 34 εἶτα πιστεύειν ἄξιον τούτῳ γράφοντι περὶ ἀνδρὸς ἦ πόλεως μιᾶς, ὃς ἐνὶ ῥήματι τὸ νίκημα τῆς Ἑλλάδος ἀφαιρεῖται καὶ τὸ τρόπαιον καθαιρεῖ, καὶ τὰς ἐπιγραφὰς ἂς ἔθεντο παρὰ τῇ Ἀρτέμιδι τῇ Προσηφῷ κόμπον ἀποφαίνει καὶ ἀλαζονείαν; ἔχει δ' οὕτω τὸ ἐπίγραμμα.

Παντοδαπῶν ἀνδρῶν γενεὰς Ἀσίας ἀπὸ χώρας  
παῖδες Ἀθηναίων τῷδέ ποτ' ἐν πελάγει  
ναυμαχίᾳ δαμάσαντες, ἐπεὶ στρατὸς ὥλετο  
Μῆδων,  
σήματα ταῦτ' ἀνέθεν παρθένῳ Ἀρτέμιδι.<sup>2</sup>

Ibid. 36 ὅτι δὲ οὐκ ἐπαινέσαι βούληθεὶς Δημόκριτον, ἀλλ' ἐπ' αἰσχύνη Ναξίων συνέθηκε τὸ ψεῦδος, δῆλον ἐστι τῷ παραλιπεῖν ὅλως καὶ παραπιπῆσαι τὸ Δημοκρίτου κατόρθωμα καὶ τὴν ἀριστείαν ἦν ἐπιγράμματι Σιμωνίδης ἐδήλωσε·

. . . Δημόκριτος τρίτος ἡρξε μάχης ὅτε πὰρ Σαλαμῖνα

"Ἐλληνες Μῆδοις σύμβαλον ἐν πελάγει·  
πέντε δὲ νῆας ἔλεν δῆτον ἕκτην δ' ὑπὸ χειρὸς  
ρύσατο βαρβαρικῆς Δωρίδ' ἀλισκομένην.

<sup>1</sup> δυσαμένων *A. P.*: Plut. δυσμενέων  
ἢ ἔθεντο      <sup>2</sup> ἀνέθεν *B.*: mss. ἔθεσαν

ἀνέθεν Blf.: mss.

## SIMONIDES

163<sup>1</sup>

Plutarch *Malignity of Herodotus*: The offerings dedicated in the temple of Leto by Diodorus, one of the Corinthian commanders, bear the following inscription<sup>2</sup>:

These arms of the Medes whom they sank in the sea the crew of Diodorus dedicated to Leto as a memorial of the sea-fight.

164<sup>3</sup>

The Same: And then shall we believe what he says about a single individual or state, when in one word he robs Greece of the victory, destroys the trophy, and damns as mere boasting and bluff the inscription the Athenians dedicated to Artemis of the East? The inscription runs thus:

When the host of the Mede was destroyed, the sons of Athens defeated tribes of all manner of men from Asia in a fight upon this sea, and dedicated these tokens unto the Virgin Artemis.<sup>4</sup>

165

The Same: It becomes clear that his object in concocting this lie was not to praise Democritus but to shame the Naxians, when we remark that he has passed over without a word the success of Democritus and the distinguished service indicated by the Inscription<sup>5</sup> of Simonides:

. . . Democritus, as one of the three that commanded the fight when the Greeks fought the Medes on the sea off Salamis, took five ships from the foe, and for a sixthfeat saved Doris<sup>6</sup> from falling into Barbarian hands.

<sup>1</sup> cf. A.P. 6. 215      <sup>2</sup> ref. to Salamis      <sup>3</sup> cf. Plut. *Them.* 9  
<sup>4</sup> ref. to Artemisium      <sup>5</sup> more likely an Elegiac poem, but they may have formed a single Book with the *Inscriptions*  
<sup>6</sup> the Peloponnese

Sch. Pind. *Ol.* 13. 32 [ἐν δ' Ἀρης ἀνθεῖ νέων οὐλίαις αἰχμαῖσιν ἀνδρῶν]. Θεόπομπος δέ φησι καὶ τὰς γυναῖκας αὐτῶν (τὰν Κορινθίων) εὑξασθαι τῇ Ἀφροδίτῃ ἔρωτα ἐμπεσεῖν τοῖς ἀνδράσιν αὐτῶν μάχεσθαι ὑπὲρ τῆς Ἑλλάδος τοῖς Μήδοις, εἰσελθούσας εἰς τὸ ίερὸν τῆς Ἀφροδίτης . . . εἶναι δὲ καὶ νῦν ἀναγεγραμμένον ἐλεγεῖον εἰσιόντι εἰς τὸν ναὸν ἀριστερᾶς χειρός· Αἴδ' κ.τ.λ.

Ath. 13. 573c νομιμόν ἐστιν ἀρχαῖον ἐν Κορίνθῳ, ὡς καὶ Χαμαιλέων ὁ Ἡρακλεάτης ἴστορεῖ ἐν τῷ Περὶ Πινδάρου, ὅταν ἡ πόλις εὐχῆται περὶ μεγάλων τῇ Ἀφροδίτῃ, συμπαραλαμβάνεσθαι πρὸς τὴν ἵκετείαν τὰς ἑταῖρας ὡς πλείστας καὶ ταύτας προσεύχεσθαι τῇ θεῷ καὶ ὕστερον ἐπὶ τοῖς ἱεροῖς παρεῖναι. καὶ ὅτε δὴ ἐπὶ τὴν Ἑλλάδα τὴν στρατείαν ἥγειν ὁ Πέρσης, ὡς καὶ Θεόπομπος ἴστορεῖ καὶ Τίμαιος ἐν τῇ ἑβδόμῃ, αἱ Κορίνθιαι ἑταῖραι εὐχαντοῦντο τὴς τῶν Ἑλλήνων σωτηρίας εἰς τὸν τῆς Ἀφροδίτης ἐλθοῦσαι νεάν. διδ καὶ Σιμωνίδης ἀναθέντων τῶν Κορινθίων πίνακα τῇ θεῷ τὸν ἔτι καὶ νῦν διαμένοντα καὶ τὰς ἑταῖρας ἰδίζ γραψάντων τὰς τότε ποιησαμένας τὴν ἵκετείαν καὶ ὕστερον παρούσας συνέθηκε τόδε τὸ ἐπίγραμμα· Αἴδ' κ.τ.λ.

Plut. *Hät. Mul.* 39 καὶ μὴν ὅτι μόναι τῶν Ἑλληνίδων αἱ Κορίνθιαι γυναῖκες εὐχαντο τὴν καλὴν ἐκείνην καὶ δαιμόνιον εὐχήν, ἔρωτα τοῖς ἀνδράσι τῆς πρὸς τοὺς Βαρβάρους μάχης ἐμβαλεῖν τὴν θεόν, οὐχ ὅπως τοὺς περὶ τὸν Ἡρόδοτον ἀγνοῆσαι πιθανὸν ἦν ἀλλ' οὐδὲ τὸν ἔσχατον Καρῶν διεβοήθη γάρ τὸ πρᾶγμα, καὶ Σιμωνίδης ἐποίησεν ἐπίγραμμα χαλκῶν εἰκόνισιν ἀνασταθεισῶν ἐν τῷ ναῷ τῆς Ἀφροδίτης . . . τὸ δὲ ἐπίγραμμα τοῦτο ἐστιν.

Αἴδ' ὑπὲρ Ἑλλάνων τε καὶ εὐθυμάχων πολιατᾶν  
ἐστάθεν εὐξάμεναι Κύπριδι δαμοσίαν  
<εὐχάν, ἐμβάλλειν σφετέροις ἀνδρέσσιν ἔρωτα

<sup>1</sup> prob. Chamaeleon's interpretation of T.'s 'women'; the wives would hardly have been left out of it

## SIMONIDES

166

Scholiast on Pindar ['Among them blooms Ares in the terrible spears of the young men']: According to Theopompus, the Corinthian women, too, went to the temple of Aphrodite and prayed to her that their men should be filled with love of the battle for Greece against the Medes . . . and he declares that the following elegiac poem which was dedicated there is still to be seen on the left hand as you enter the temple: 'These' etc.

Athenaeus *Doctors at Dinner*: According to Chamaeleon of Heraclea in his book *On Pindar*, it is an ancient custom at Corinth that when the city makes supplication to Aphrodite in any great crisis, the intercession shall be attended by as many as possible of the courtesans,<sup>1</sup> who shall pray to the Goddess and afterwards be present at the sacrifice. Accordingly when Greece was invaded by the Persian, the Corinthian courtesans, if we may believe Theopompus and the 7th Book of Timaeus, went to Aphrodite's temple and prayed for the salvation of Greece. And thus it was that when the Corinthians dedicated to the Goddess the tablet which is still extant and inscribed on it the name of each of the courtesans who had made that intercession and afterwards attended the sacrifice, the following inscription was dedicated along with it by Simonides: 'These' etc.

Plutarch *Malignity of Herodotus*: And yet the fact that the women of Corinth, and they only of all the women of Greece, made that wonderful and beautiful prayer that the Goddess should fill their men with love of the battle against the barbarians, was probably well-known to the remotest Carian, let alone Herodotus. Indeed it was matter of common talk, and when bronze images were dedicated in the temple of Aphrodite an inscription was composed for them by Simonides to the following effect:

These women were dedicated in effigy after that they had made public intercession to the Cyprian for Greece and for their fair-fighting fellow-countrymen, <that she should fill their men with love of

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τᾶς ἐπ' ἔθνη Μήδων βαρβαρόφωνα μάχας·<sup>1</sup>  
οὐ γὰρ τοξοφόροισιν ἐμῆδετο δῆτα θεάων  
Μῆδοις Ἐλλάνων ἀκρόπολιν προδόμεν.<sup>2</sup>

## 167

Thuc. 1. 132 τά τε ἄλλα αὐτοῦ (τοῦ Παυσανίου) ἀνεσκόπουν (οἱ Σπαρτῖται), εἴ τι που ἔξεδεδιήτητο τῶν καθεστώτων νομίμων καὶ δῆτι ἐπὶ τὸν τρίποδά ποτε τὸν ἐν Δελφοῖς, ὃν ἀνέθεσαν οἱ Ἐλληνες ἀπὸ τῶν Μήδων ἀκροθίνιον, ἡξίωσεν ἐπιγράψασθαι αὐτὸς ἕδιζ τὸ ἐλεγεῖον τόδε·

‘Ἐλλάνων ἀρχαγὸς ἐπεὶ στρατὸν ὥλεσε Μήδων  
Παυσανίας Φοίβῳ μνᾶμ’ ἀνέθηκε τόδε.

τὸ μὲν οὖν ἐλεγεῖον οἱ Λακεδαιμόνιοι ἔξεκόλαψαν εὐθὺς τότε ἀπὸ τοῦ τρίποδος τοῦτο καὶ ἐπέγραψαν ὀνομαστὴ τὰς πόλεις ὅσαι ξυγκαθελοῦσαι τὸν βάρβαρον ἔστησαν τὸ ἀνάθημα.

## 168

Diod. Sic. 11. 33 οἱ δὲ Ἐλληνες ἐκ τῶν λαφύρων δεκάτην ἔξελόμενοι κατεσκεύασαν χρυσοῦν τρίποδα καὶ ἀνέθηκαν εἰς Δελφοὺς ἐπιγράψαντες ἐλεγεῖον τόδε·

<sup>1</sup> εὐθυμάχων: Sch. ἀγχεμ., ἐγχεμ. ἐστάθεν *B*: Plut. ἐσταθεν, Ath. ἐσταθεν, Sch. ἐστασαν, ἐστασαν εὐξάμεναι: Sch. εὐχόμεναι, Ath. εὐχεσθαι δαμοσίαν Lobeck-*E*: mss δαιμονίζ an emendation (suggested by T.'s context) of δαμοσίᾳ taken as πανδῆμῳ, cf. *A.P.* 6. 340 suppl. *E e.g.*, from Sch. and Plut. (the couplet, partly paraphrased in its context in Theop., was probably lost early from his mss through similarity of εὐξ. and εὐχ.) <sup>2</sup> ἐμῆδετο: Ath. ἐμήσατο, Sch. ἐβούλετο θεάων Boeckh: Sch. θεοῖσιν Ἀφροδίτα, cett. Ἀφροδίτα προδόμεν: Sch. δόμεναι

<sup>1</sup> commemorates the due dedication of the votive offering  
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the battle against the barbarous-tongued nations of the Medes; for the mighty Goddess would not deliver over the citadel of Greece into the hands of Median bowmen.<sup>1</sup>

### 167

Thucydides *History*: The Spartan nobles carefully investigated Pausanias' behaviour to see if he had departed from the established customs, and among other things fastened upon the following personal eulogy which he had seen fit some time before to have inscribed upon the tripod which the Greeks dedicated at Delphi as an offering from the spoil of the Medes (at Plataea):

When Pausanias in command of the Greeks destroyed the Median host he dedicated this memorial unto Phoebus.

This inscription was now at once erased by the Spartans, who engraved upon the offering the names of all the cities which had set it up after their combined defeat of the Barbarian.<sup>2</sup>

### 168

Diodorus of Sicily *Historical Library*: The Greeks (after Plataea) took a tithe of the spoil and made with it a gold tripod which they dedicated at Delphi with the following inscription:

(ἐστράθεν) after the prayer was fulfilled (*οὐ γὰρ κτλ.*) fair-fighting: mss also have 'fighting hand-to-hand,' but 'fair-fighting' implies what this expresses, viz. contrast between the valour required for close and for distant combat repetition of 'Median' comes of a desire to contrast them contemptuously with the 'citadel of Greece'  
<sup>2</sup> cf. Dem. *Neaer.* 97, Plut. *Hdt. Mal.* 42, Aristodem. 355 Wesch., *A.P.* 6. 197 (*Σιμωνίδου*), Suid. *Παυσανίας*, *Paroem.* 2. 397, Nep. *Paus.* 1, Aristid. 2. 233, Hdt. 9. 81, Paus. 3. 8. 1, who ascribes it to S. and says it was the only known poem in honour of a Spartan king; the later inser. is still extant, Dittenb. *Syll.* 7 (see on 168)

# LYRA GRAECA

‘Ελλάδος εύρυχόρου σωτῆρες τόνδ’ ἀνέθηκαν  
δουλοσύνης στυγερᾶς ρυσάμενοι πόλιας.

169

*Plut. Hilt. Mal.* 42 τέλος δὲ (‘Αθηναῖοι καὶ Λακεδαιμόνιοι)  
τῷ βωμῷ τὸ ἐπίγραμμα τοῦτο γράψαντες ἐνεχάραξαν.

Τόνδε ποθ' “Ελληνες νικοστράτου ἔργῳ “Αρηος  
Πέρσας ἐξελάσαντες ἐλευθέρᾳ Ἑλλάδι κοινὸν  
ἰδρύσαντο Διὸς βωμὸν Ἐλευθερίου.<sup>1</sup>

170

*Sch. Pind. Pyth. 1. 152* φασὶ δὲ τὸν Γέλωνα τοὺς ἀδελφοὺς  
φιλοφρονούμενον ἀναθεῖναι τῷ θεῷ χρυσοῦς τρίποδας ἐπιγράψατα  
ταῦτα.

Φαμὶ Γέλων', Ιέρωνα, Πολύζαλον, Θρασύ-  
βουλον,<sup>2</sup>  
παῖδας Δεινομένεως, τοὺς τρίποδας θέμεναι<sup>3</sup>  
ἐξ ἑκατὸν λιτρῶν καὶ πεντήκοντα ταλάντων  
Δαμαρετίου χρυσοῦ, τὰς δεκάτας δεκάταν<sup>4</sup>

<sup>1</sup> νικοστράτου *E*, cf. name: miss *Plut.* νίκης κράτει, *A.P.*  
ῥώμη χερὸς ἔργῳ: miss also πόθῳ ἐλευθέρᾳ: miss also  
ἐλεύθερον κοινὸν: miss also κόσμον <sup>2</sup> φαμὶ: I restore α  
for η throughout where the miss Ionicise <sup>3</sup> *A.P.*, *Suid.* τὸν  
τρίποδ' ἀνθέμεναι, cf. *Diod.* 11. 26 <sup>4</sup> ll. 3-4 only in *A.P.*  
and *Suid.* Δαμαρετίου for -τείου, cf. *Sch. Pind. O.* 2. 1  
where A reads δημαρέτιον corr. from δημάρετον: miss δαρετίου  
(cf. *Suid.*): or Δαρεῖκον (*Alciph.* 1. 5) *Reinach*?

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<sup>1</sup> cf. *Ars.* 118; prob. not by S. but added to the base,  
now lost, of the monument later (see on 167); the traces  
of the line substituted for 167 are thus restored by Goettling  
‘Απόλλωνι θεῷ [στάσαντ'] ἀνάθημ’ ἀπὸ Μ[ῆδων]  
<sup>2</sup> some miss  
here and *A.P.* 6. 50 (*Σιμωνίδου*) insert after line 1 ἐντόλμῳ  
ψυχῆς λήματι πειθόμενοι ‘in obedience to the courage of their

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This tripod was dedicated by the saviours of spacious Greece after that they had saved their cities from hateful servitude.<sup>1</sup>

169<sup>2</sup>

Plutarch *Malignity of Herodotus*: Finally the Athenians and Spartans wrote and engraved upon the altar (at Plataea) :

This altar the Greeks did build to be an altar of the Zeus of Freedom common to a free Greece, after that their deeds of triumphant war had driven out the Persians.

170<sup>3</sup>

Scholiast on Pindar: It is said that Gelo out of regard for his brothers dedicated to the God gold tripods thus inscribed :

I say that Gelo, Hiero, Polyzalus, and Thrasybulus, sons of Deinomenes, dedicated these tripods out of fifty talents and a hundred litres of the gold of Damaretè,<sup>4</sup> being a tithe of the tithe of the booty

soul'      <sup>3</sup> cf. A.P. 6. 214 (*Σιμωνίδον*), Suid. Δαρετίου      <sup>4</sup> wife of Gelo who gave her name to a coinage generally identified with the fine silver coinage of the period; the couplet is therefore thought to be a later addition; cf. Diod. 11. 26, Ath. 6. 231 e: but perh. we should read 'of gold in daries'. Homolle *Méл. Weil*, finding together at Delphi four tripod-bases, two larger (A and B) bearing dedicatory inscriptions of Gelo and [Hiero?] and two smaller (C and D) without inscr., believes the lost pedestal of C and D to have borne these lines; A's inser. speaks of a Nikè as well as a tripod, B's (of apparently later date) of the weight in [talents and] minae; the historians make no mention of Pol. and Thras., perh. because our inser. had disappeared; prob. A stood first alone to commemorate Himera (480), B, C, D were added by Hiero after Cumae (474) prob. in 468 (cf. Bacch. 3. 17); Sitzler *Burs. Jahresb.* '07 reads Hiero for Gelo in Sch.; see Poulsen *Delphi*, Jebb Bacch. 452

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βάρβαρα νικάσαντας ἔθνη· πολλὰν δὲ παρα-  
σχεῖν  
σύμμαχον "Ελλασιν χεῖρ' ἐσ ἐλευθερίαν.

## 171

Aristid. 2. 209 ἐπὶ δὲ Εὐρυμέδοντι ποταμῷ ναυμαχίας καὶ πεζομαχίας μνημεῖα ξοτησεν (δ Κίμων) ἀμφότερα ὑμέρᾳ μιᾷ νικῶν. ὥστε τοῖς προτέροις ἔργοις ἐκπεπληγμένων τῶν ποιητῶν τοῖς ὅτ' ἐπήεσαν οἱ βάρβαροι πραχθεῖσιν, ὅμως τις ὑμησεν αὐτῶν τὰ εἰς<sup>1</sup> ὑστερον, οὐ πάντα ἀλλὰ μᾶς τινος ὑμέρας ἔργα.

'Εξ οὗ τ' Εὐρώπην 'Ασίας δίχα πόντος ἔνειμεν<sup>2</sup>  
καὶ πόλιας θυητῶν θοῦρος "Αρης ἐφέπει,<sup>3</sup>  
οὐδέν πω κάλλιον ἐπιχθονίων γένετ' ἀνδρῶν  
ἔργον ἐν ἡπείρῳ καὶ κατὰ πόντον ὄμοιον.<sup>4</sup>  
οἵδε γὰρ ἐν γαίῃ Μήδων πολλοὺς ὀλέσαντες  
Φοινίκων ἑκατὸν ναῦς ἔλον ἐν πελάγει  
ἀνδρῶν πληθούσας<sup>5</sup> μέγα δ' ἔστενεν 'Ασὶς ὑπ'  
αὐτῶν  
πληγεῖσ' ἀμφοτέραις χερσὶ κραταιπολέμοις.<sup>6</sup>

## 172

Anth. Pal. 6. 2 Σιμωνίδου· ἐπὶ τόξοις ἀνατεθεῖσιν ἐν τῷ τῆς  
Ἀθηνᾶς ναῷ.

Τόξα τάδε πτολέμοιο πεπαυμένα δακρυόεντος  
νηῷ 'Αθηναίης κεῖται ὑπωρόφια,  
πολλάκι δὴ στονόεντα κατὰ κλόνον ἐν δαιφώτων  
Περσῶν ἵππομάχων αἴματι λουσάμενα.<sup>7</sup>

<sup>1</sup> E: mss εἰς ταῦτα      <sup>2</sup> so an imitation C.I.G. 3. 4269 : Aristid. and Sch. ἔκρινεν      <sup>3</sup> πόλιας θυητῶν : A.P. πόλεμον λαῶν      <sup>4</sup> ἐφέπει : Diod. ἐπέχει      <sup>5</sup> οὐδέν : Aristid. and Sch. οὐδενί, A.P. οὐδαμὰ κάλλιον : Diod. τοιοῦτον δῆμον : Diod. ἄμα      <sup>6</sup> γαῖῃ : Diod., A.P. Κύπρῳ      <sup>6</sup> E: mss κράτει πολέμου      <sup>7</sup> δαιφώτων E, cf. δαμασίφως Sim. 83, δαικτάμενος, δαιφρων Hom: mss δατ φωτῶν

<sup>1</sup> this would make the value of the whole booty 6,400 Attic  
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they had of their victory over the Barbarian nations when they gave a great army to fight beside the Greeks for freedom.<sup>1</sup>

171<sup>2</sup>

*Aristides On the Four Great Athenians:* At the river Eurymedon, having won on both elements in the same day, Cimon set up commemorative monuments of fights both by sea and by land, and thus, amazed as the poets were by the earlier deeds of glory done when the Barbarians invaded Greece, one of them nevertheless sang of the later achievements—not indeed of all of them, but of those that were done on a certain single day.<sup>3</sup>

Since the day the sea parted Europe from Asia and the impetuous War-God first haunted the cities of mankind, no fairer deed of earthly men ever befel at once on land and sea. For these men first destroyed many of the Medes ashore and then took a hundred ships of the Phoenicians on the sea, ships and shipmen too; and loud were Asia's laments when she found herself smitten with both of their mightily-warring hands.<sup>4</sup>

172<sup>5</sup>

*Palatine Anthology:* Simonides, on a bow and arrows dedicated in the temple of Athena:

This bow and its arrows that lie beneath the roof of Athena's temple their lamentable warfare done, oft-times amid the mournful mellay bathed themselves in the blood of the man-destroying horsemen of Persia.

talents (£1,500,000), doubtless a gross exaggeration; Sitz. sugg. τῷ Ἐκάτῳ for τᾶς δεκάτας, thus reducing it to 640<sup>2</sup> cf. Aristid. 2. 512 (among others really by S.) and Sch. 3. 209 (*Σιμωνίδης*), A.P. 7. 296 (*Σ.*), Diod. 11. 62, Paroem. 2. 409 (*Σ.*), Ars. 329, Aristid. 2. 210<sup>3</sup> ascription doubtful<sup>4</sup> to do a thing with both hands was to do it earnestly and thoroughly; there is double intention here, the hands being also 'arms' military and naval<sup>5</sup> cf. Aesch. *Pers.* 460, Hdt. 9. 22, 60

387

c c 2

*Anth. Pal.* 6. 52 Ἀνάθημα τῷ Διὶ παρὰ στρατιώτου· Σιμωνίδου.

Οὕτω μοι, μελία ταναά, ποτὶ κίονα μακρὸν  
ἥσο πανομφαίῳ Ζανὶ μένουσ' ἵερά·<sup>1</sup>  
ἥδη γὰρ χαλκός τε γέρων αὐτά τε τέτρυσαι  
πυκνὰ κραδαινομένα δαῖῳ ἐν πολέμῳ.

*Ibid.* 6. 213 ἀνάθημα τοῦ αὐτοῦ (Σιμωνίδου).

Ἐξ ἐπὶ πεντήκοντα, Σιμωνίδη, ἥραο ταύρους<sup>2</sup>  
καὶ τρίποδας πρὶν τόνδ' ἀνθέμεναι πίνακα·  
τοσσάκις ἴμερόεντα διδαξάμενος χορὸν ἀνδρῶν  
εὐδόξου Νίκης ἀγλαὸν ὕρμ' ἐπέβης.<sup>3</sup>

*Aristid.* 2. 510 ἐτόλμησε γοῦν (δὲ Σιμωνίδης) εἰπεῖν·

. . μνήμη δ' οὕτινά φημι Σιμωνίδη ἴσοφαρίζειν  
οὐγδωκονταέτει παιδὶ Λεωπρέπεος.<sup>4</sup>

τουτὶ γὰρ οὐχ ἔτερος δῆπου περὶ τοῦ Σιμωνίδου λέγει, ἀλλ' αὐτὸς  
εἰς ἑαυτὸν πεποίηκεν· ἵνα δὲ μὴ δόξῃ νέος ὃν ἔτι καὶ ὠραῖζόμενος  
λέγειν ταῦτα προστίθησιν· Ὁγδωκονταέτει κ.τ.λ.

*Max. Plan. ad Hermog.* 5. 543 Walz . . . τὸν Σιμωνίδην·  
οὗτος πάσης ἐπιστήμων ποιητικῆς καὶ μουσικῆς ὑπῆρχεν, ὡς ἐκ  
νεότητος ἄχρι γήρως ἐν τοῖς ἀγῶσι νικῶν·<sup>5</sup> ὡς καὶ τὸ ἐπίγραμμα  
δηλοῦ.

<sup>1</sup> οὕτω μοι: mss also οὕ. τοι      <sup>2</sup> Tz. νίκας      <sup>3</sup> τοσσάκις  
Heck: mss τοσσάκι δ'      <sup>4</sup> μνήμη: mss also -ην      last line  
quoted only below by Aristid.      <sup>5</sup> mss νικᾶ

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173<sup>1</sup>

*Palatine Anthology* : A soldier's offering to Zeus ; Simonides :

Rest so, thou fine long ash, against the tall pillar,  
abiding ever sacred to Zeus the Diviner; for thy  
bronze point is grown old and thou thyself art worn  
out with much wielding in dreadful war.<sup>2</sup>

174<sup>3</sup>

The Same : A dedication of the same (Simonides) :

Fifty and six, Simonides, were the bulls and the  
tripods you had won ere you set up this tablet, even  
so many were the times you mounted the splendid  
chariot of glorious Victory for teaching a delightful  
chorus of men.

175<sup>4</sup>

Aristides *The Extemporany Addition* : For Simonides could  
say :

. . . and I declare that no man can rival in power  
of memory Simonides the son of Leoprepes, eighty  
years old though he be.

These are not the words of another man speaking of  
Simonides, but his own, and moreover he adds the second  
line to show that it is not a boast of his youthful prime.

176<sup>5</sup>

Maximus Planudes : Simonides was skilled in all poetry  
and music, winning prizes from youth to age : compare the  
inscription :

<sup>1</sup> cf. Suid. *ταναή*, Μελίαι, *ἥσο*      <sup>2</sup> ash : spear      <sup>3</sup> cf. Tz.  
*Chil.* 4. 487, l. 636      <sup>4</sup> cf. *O.c. Pap.* 1800      <sup>5</sup> cf. Tz. ap.  
Cram. *A.O.* 353. 4, Plut. *An Seni* 3, Val. Max. 8. 7. 13

LYRA GRAECA

Ἡρχε μὲν Ἀδείμαντος Ἀθηναίοις ὅτ' ἐνίκα  
 Ἀντιοχὶς φυλὴ δαιδάλεον τρίποδα.<sup>1</sup>  
 Ξεινοφίλου δὲ τόθ' νιὸς Ἀριστείδης ἔχορήγει  
 πεντήκοντ' ἀνδρῶν καλὰ μαθόντι χορῷ.<sup>2</sup>  
 ἀμφὶ διδασκαλίῃ δὲ Σιμωνίδη ἐσπετο κῦδος  
 ὄγδωκονταέτει παιδὶ Λεωπρέπεος.

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*Anth. Pal.* 13. 28 [Βακχυλίδου ἢ Σιμωνίδου].<sup>3</sup>

Πολλάκι δὴ φυλῆς Ἀκαμαντίδος ἐν χοροῖσιν  
 Ὡραι  
 ἀνωλόλυξαν κισσοφόροις ἐπὶ διθυράμβοις  
 αἱ Διονυσιάδες, μίτραισι δὲ καὶ ρόδων ἀώτοις  
 σοφῶν ἀοιδῶν ἐσκίασαν λιπαρὰν ἔθειραν.  
 5 οἱ τόνδε τρίποδα σφίσι μάρτυρα Βακχίων  
 ἔθηκαν  
 ἄθλων, ἐκείνους γ' Ἀντιγένης ἐδίδασκεν  
 ἄνδρας.<sup>4</sup>  
 εῦ δ' ἐπιθηνεῖτο γλυκερὰν ὅπ' Ἀθηνάοις  
 Ἀρίστων  
 Ἀργεῖος ἥδὺ πνεῦμα χέων καθαροῖς ἐν  
 αὐλοῖς,<sup>5</sup>  
 τῶν ἔχορήγησεν κύκλον μελιγήρυν Ἰππόνικος<sup>6</sup>  
 10 Στρούθωνος νιὸς ἄρμασιν ἐν Χαρίτων φορη-  
 θείς,  
 αἱ οἱ ἐπ' ἀνθρώπους ὄνομα κλυτὸν ἀγλαάν τε  
 νίκαν  
 θεοῦ θ' ἔκατι θῆκαν ίστεφάνων τε Μοισᾶν.<sup>7</sup>

<sup>1</sup> μὲν Ἀδείμαντος *E*: Plan. μὲν Ἀδ., Ἀδ. μὲν Tz.      <sup>2</sup> τόθ  
*B*: mss. τις      <sup>3</sup> lemma adds incorrect description of metre

<sup>4</sup> Mein.-*E*: ms. ἄθλων | θῆκαν· κείνους δ'      <sup>5</sup> ὅπ' Ἀθηνάοις *E*,

## SIMONIDES

When the tribe Antiochis won a fine-wrought tripod, Adeimantus was archon at Athens,<sup>1</sup> Aristides son of Xenophilus was master of the well-taught chorus of fifty men, and the credit for the teaching fell to Simonides son of Leoprepes, being eighty years of age.

### 177

*Palatine Anthology*: [Bacchylides or Simonides<sup>2</sup>]:

Oft have the Dionysian Seasons shouted with joy for the ivy-dight dithyramb at the dances of the tribe Acamantis, and shaded the shining locks of skilful singers with ribbons and with choice roses; but they who have made this tripod to be witness to their Bacchic prize are the men who were taught by Antigenes; and right well did Ariston of Argos nurse with outpourings of the sweet breath of his pure flute the delightful voice of Athenians, who were led in their ring of melody by Hipponicus son of Struthon from the chariot of the Graces, the which have bestowed upon his men name and fame and splendid victory by aid of the God and the violet-crowned Muses.

<sup>1</sup> 477 B.C.    <sup>2</sup> ascription doubtful (*Σιμωνίδης* Steph. Byz. *'Ακαμάντιον*): the true author, otherwise unknown, was prob. Antigenes (below)

cf. *Harmodius-song* 11 (vol. 3): ms ὕπα Δωρῖοις    <sup>6</sup> for constr. cf. Ant. 117. 32, Lys. 122. 4    <sup>7</sup> so Wil. (*θεοῦ = Διονύσου*): ms θῆκ. λοστ. θεᾶν ἔκατι M.

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*Anth. Plan.* 2 Σιμωνίδου·

Γνῶθι Θεόγνητον προσιδὼν τὸν Ὄλυμπιονίκαν  
παῖδα,<sup>1</sup> παλαισμοσύνας δεξιὸν ἀνίσχον,  
κάλλιστον μὲν ἵδεῖν, ἀθλεῖν δ' οὐ χείρονα  
μορφᾶς,  
ὅς πατέρων ἄγαθῶν ἐστεφάνωσε πόλιν.<sup>2</sup>

179

*Anth. Pal.* 6. 144 ἀνάθημα τῷ Ἑρμῆ παρὰ Λεωκράτους· τοῦ  
αὐτοῦ (*Σιμωνίδου*<sup>3</sup>)·

Στροίβου παῖ, τόδ' ἄγαλμα, Λεώκρατες, εὗτ'  
ἀνέθηκας  
Ἑρμῆ, καλλικόμους οὐκ ἔλαθες Χάριτας.<sup>4</sup>

180

*Ibid.* 13. 20 Σιμωνίδου· ἐπὶ ἔξαμέτρῳ ἐνάλλαξ τότε κωμικὸν  
τετράμετρον δύο συλλαβαῖς<sup>5</sup> λεῖπον καὶ τὸ Ἀρχιλόχειον σκάζον  
τρίμετρον·

Πατρίδα κυδαίνων ἰερὴν πόλιν Ὁπις Ἀθήνης,  
τέκνον μελαίνης γῆς, χαρίεντας αὐλοὺς  
τούσδε σὺν Ἡφαίστῳ τελέσας ἀνέθηκ' Ἀφρο-  
δίτῃ  
καλοῦ δαμασθεὶς ἴμέρῳ Βρύσωνος.

<sup>1</sup> Θεόγνητον Schn. from Paus. 6. 9. 1, cf. Pind *P.* 8. 35: ms Θεόκριτον      <sup>2</sup> for this use of πατέρες cf. Long. 4. 33      <sup>3</sup> B  
<sup>4</sup> Στροίβου Schneider from Thuc. 1. 105, so also stone: ms Στοίβου, Στρόμβιν *A. P.* adds οὐδ' Ἀκαδήμειαν πολυγηθέα, τῆς  
 ἐν ἄγοστῳ | σὴν εὐεργεσίην τῷ προσιόντι λέγω      <sup>5</sup> τρίμετρον  
 μιᾷ συλλαβῇ?

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*Planudean Anthology* : Simonides :

When you look here pray know that this is Theognetus the Olympian boy-victor, the skilful driver of the car of wrestling, fair to behold and his looks not belied by his prowess, the lad that put a crown upon the city of his noble parents.<sup>1</sup>

179

*Palatine Anthology* : Dedication to Hermes by Leocrates, by the same (Simonides) :

When you dedicated, O Leocrates son of Stroebus, this sculpture unto Hermes, you were not forgotten of the fair-tressed Muses.<sup>2</sup>

180

The Same : Simonides ; an hexameter followed alternatively by a comic tetrameter short by two syllables,<sup>3</sup> and the Archilochian seazon or halting trimeter :<sup>4</sup>

In honour of his native place, the sacred city of Athena child of the dark earth,<sup>5</sup> these pretty flutes made with the help of Hephaestus were dedicated to Aphrodite by Opis because of his love for the beautiful Bryson.

<sup>1</sup> he won in 476      <sup>2</sup> cf. *A.P.* after 6. 213, Suid. *ἀγοστῷ*, Quint. 11. 2. 14; so the stone (1st half of 5th cent.): literary tradition adds 'or of the delightful Academe in whose dell I proclaim your kindness unto him that comes thither'    <sup>3</sup> trimeter short by one syllable?    <sup>4</sup> ascription doubtful; S. is more concise and elsewhere uses logaoedic metres only through metrical necessity    <sup>5</sup> like the grasshopper, autochthonous, Thuc. 1. 6

LYRA GRAECA

181

Paus. 6. 9. 9 [π. Ὁλυμπίας]: παρὰ δὲ τοῦ Γέλωνος τὸ ἄρμα ἀνακεῖται Φίλων, τέχνη τοῦ Αἰγινήτου Γλαυκίου· τουτῷ τῷ Φίλωνι Σιμωνίδης δὲ Λεωπρέπους ἐλεγεῖσον δεξιώτατον ἐποίησε.

Πατρὶς μὲν Κόρκυρα, Φίλων δ' ὅνομ', εἰμὶ δὲ  
Γλαύκου  
νιὸς καὶ νικῶ πὺξ δύ' Ὁλυμπιάδας.

182

*Anth. Plan.* 3 τοῦ αὐτοῦ (Σιμωνίδου).

"Ισθμία καὶ Πυθοῖ Διοφῶν ὁ Φίλωνος ἐνίκα  
ἄλμα, ποδωκείην, δίσκου, ἄκοντα, πάλην.

183

Ibid. 23 Σιμωνίδου.

Εἰπὸν τίς τίνος ἐσσὶ τίνος πατρίδος τί δὲ νικᾶς.<sup>1</sup>  
Κασμύλος Εὐαγοροῦ Πύθια πὺξ Ρόδιος.

184

*Anth. Pal.* 13. 19 Σιμωνίδου· ἐπὶ ἔξαμέτρῳ ἐννεασύλλαβος.

"Ανθηκεν τόδ' ἄγαλμα Κορίνθιος ὕσπερ ἐνίκα  
ἐν Δελφοῖς ποσὶ Νικολάδας,<sup>2</sup>  
καὶ Παναθηναίοις στεφάνους λάβε πέντ' ἐν  
ἀέθλοις  
ἔξηκοντα κάδους ἐλαίου,<sup>3</sup>  
5 Ισθμῷ δ' ἐν ζαθέᾳ τρὶς ἐπισχερὼ οὐδ' ἐγένοντο  
ἄντα τῶν τομίων πόταθλοι.<sup>4</sup>

<sup>1</sup> Urs: ms νίκης      <sup>2</sup> ποσὶ B: ms ποτε      <sup>3</sup> E; as a measure κάδος = ἀμφορεύς: ms ἀμφιφορεῖς (gloss)      <sup>4</sup> E;  
competitors were sworn in ἐπὶ κάπρου τομίων before Zeus  
Ὀρκιος, Paus. 5. 24. 9, cf. Dem. 642. 18; cf. σύναθλος: ms  
ἀκτίνων τομίων πόταθμοι following corruption αντων

394

## SIMONIDES

181

Pausanias *Description of Greece* [on Olympia]: Beside the chariot of Gelo is dedicated a statue of Philon, the work of Glaucias of Aegina. For this statue Simonides son of Leoprepes composed the following very clever lines:<sup>1</sup>

I hail from Coreyra, my name is Philon, I am the son of Glaucus, and I won the boxing twice at Olympia.

182

*Planudean Anthology*: The Same (Simonides):

At the Isthmus and at Delphi Diophon son of Philon won jump, race, disc, javelin, and wrestling.<sup>2</sup>

183

The Same : Simonides :

Name self, sire, city, victory. Casmylus, Euagoras, Rhodes, boxing at Pytho.

184

*Palatine Anthology* : Simonides ; an hexameter followed by a nine-syllable :

This statue is the offering of Nicoladas of Corinth, who won the footrace at Delphi, who took sixty jars of oil in five prizes at the Panathenaea,<sup>3</sup> whose rivals thrice upon end came not even before the oath-offerings at holy Isthmus ; who won thrice at Nemea, four

<sup>1</sup> because expressed in the usual metre in the simplest possible terms ; cf. 182-3      <sup>2</sup> i.e. the pentathlon or five-event contest      <sup>3</sup> the number of jars varied with the importance of the event

# LYRA GRAECA

καὶ Νεμέᾳ τρὶς ἐνίκασεν καὶ τετράκις ἄλλα  
 Πελλάνα δύο δ' ἐν Λυκαιῷ,  
 καὶ Τεγέᾳ<sup>1</sup> καὶ ἐν Αἰγίνῃ κραναῇ τ' Ἐπιδαύρῳ<sup>2</sup>  
 10 καὶ Θήβας Μεγάρων τε δάμῳ,<sup>3</sup>  
 ἐν δὲ Φλιοῦντι στάδιον τά τε πέντε κρατήσας  
 ηὕφρανεν μεγάλαν Κόρινθον.<sup>4</sup>

185

*Anth. Plan.* 24 τοῦ αὐτοῦ (*Σιμωνίδου*):

Μίλωνος τόδ' ἄγαλμα καλοῦ καλόν, ὃς ποτὶ<sup>5</sup>  
 Πίσα<sup>6</sup>  
 ἔξακι νικάσας ἐς γόνατ' οὐκ ἔπεσεν.<sup>5</sup>

186

Diog. Laert. 4. 45 γεγόνασι καὶ ἄλλοι τρεῖς Ἀρκεσίλαοι  
 . . . ἔτερος ἄγαλματοποιός, εἰς δν καὶ Σιμωνίδης ἐποίησεν  
 ἐπίγραμμα τουτή·

'Αρτέμιδος τόδ' ἄγαλμα, διηκόσιαι δ' ἄρ' ὁ  
 μισθὸς  
 δραχμαὶ τὰὶ Πάριαι τῶν ἐπίσημα τράγος,<sup>6</sup>  
 ἀσκητὸς δ' ἐποίησεν Ἀθηναίης παλάμησιν  
 "Αξιος Ἀρκεσίλας νιὸς Ἀριστοδίκου.<sup>7</sup>

187

*Anth. Pal.* (Jac. vol. 3, p. 5) Σιμωνίδου:

Κρῆς Ἀλκων Διδ[ύμου] Φοίβῳ στέφος Ἰσθμί'  
 ἐλὼν πύξ.<sup>8</sup>

<sup>1</sup> Brunck: ms Νεμέῃ                    <sup>2</sup> κραναῇ Schn: ms κρατερᾷ  
<sup>3</sup> Θήβας Wil: ms -ῃ                  <sup>4</sup> στάδιον Herm: ms -ῳ                  <sup>5</sup> ποτὶ<sup>6</sup>  
 Schn: ms ποτε                          <sup>7</sup> ἔξακι Siebelis, cf. Pans. 6. 14. 2 and  
 Frazer's notes: ms ἐπτάκι                  <sup>6</sup> δ' ἄρ' Menagius: mss  
 γὰρ τράγος Heyne: mss Ἀρατος                  <sup>7</sup> δ' ἐποίησεν: Ars.  
 ποίησεν                          <sup>8</sup> Αξιος: 'of Oaxus' B                  <sup>8</sup> Διδύμου B

## SIMONIDES

times at Pellene, twice at Lycaeus, and at Tegea, Aegina, and rocky Epidaurus, at Thebes and at Megara town ; who at Phlius won the short course and the contest-of-five,<sup>1</sup> and made great Corinth to rejoice.

185

*Planudean Anthology* : The Same (Simonides) :

This is the noble statue of the noble Milon, who kept his feet victoriously six times by the stream of Pisa.<sup>2</sup>

186<sup>3</sup>

Diogenes Laertius *Lives of the Philosophers* : There have been three other men of the name of Arcessilaüs ; . . . and another a statuary, to whom Simonides wrote the following inscription :

This is the statue of Artemis, the price of it two hundred Parian drachmas stamped with the goat, and the master that made it with aid of Athena was Arcessilaüs of Oaxus, son of Aristodiceus.

187

*Palatine Anthology* : Simonides :

From Alcon of Crete, the son of Didymus, this wreath to Phoebus for the victory in boxing at the Isthmus.<sup>4</sup>

<sup>1</sup> see on 182      <sup>2</sup> kept his feet : the Gk. is ‘did not fall to his knees’ *i.e.* wrestling at Olympia ; prob. the stream is intended and not the town      <sup>3</sup> cf. Ars. 119      <sup>4</sup> see on 181

# LYRA GRAECA

188

Tryphon ap. Boiss. *An.* 3. 274 [π. ὑπερβοτῶν]. ἔνιοι καὶ ἐν ταῖς συλλαβαῖς ὑπερβατὰ πεποιήκασιν, ὡς καὶ Σιμωνίδης ἐν 'Επιγράμμασι·

Τόνδ' ἀνέθηχ' 'Ερμῆν Δημήτριος ἐν προθύροισι  
<νικήσας Μεγάροις ὁρθὰ μὲν> ὥρθια δ' οὐ.<sup>1</sup>  
ἀντὶ τοῦ οὐκ ὥρθια δέ.

189

Plut. *Them.* 1 δτι μέντοι τοῦ Λυκομιδῶν γένους μετεῖχε, δῆλος ἐστι· τὸ γὰρ Φλυῆσι τελεστήριον, ὅπερ ἦν Λυκομιδῶν κοινόν, ἐμπρησθὲν ὑπὸ τῶν βαρβάρων αὐτὸς ἐπεσκεύασε καὶ γραφαῖς ἐκδόσμησεν, ὡς Σιμωνίδης ἴστροηκεν.

190

Paus. 10. 27. 4 κατὰ τοῦτο τῆς γραφῆς καὶ ἐλεγεῖν ἐστι τοῦ Σιμωνίδου·

Γράψε Πολύγνωτος, Θάσιος γένος, 'Αγλαο-  
φῶντος  
νίος, περθομέναν Ἰλίου ἀκρόπολιν.

191

*Anth. Pal.* 9. 757

'Ιφίων τόδ' ἔγραψε Κορίνθιος οὐκ ἐπιμώμοις  
χερσίν,<sup>2</sup> ἐπεὶ δόξας ἔργα πολὺ προφέρει.

192

*Ibid.* 9. 758 εἰς θύρας· τοῦ αὐτοῦ (Σιμωνίδου).

Μίκων ἔγραψε τὴν θύραν τὴν δεξιάν  
τὴν δ' ἔξιόντων δεξιὰν Διονύσιος.<sup>3</sup>

<sup>1</sup> *E, e. g. : mss ὥρθια δ' οὐκ ἐν προθύροις*      <sup>2</sup> *E: ms ἔνιοι μῶμοις χ.*      <sup>3</sup> *Mίκων Müller : ms Κίμων*

<sup>1</sup> restoration doubtful; there is a play, as it is restored, on ὁρθά 'fairly' and ὥρθια referring to the 'upright' kind of wrestling which was opposed to the 'rolling' kind κύλισις

## SIMONIDES

188

Tryphon [on hyperbaton]: Some writers have used hyperbaton or transposition even in syllables, for instance Simonides in the *Inscriptions* :

This statue of Hermes was dedicated in the porch by Demetrius after that he had won at Megara uprightly indeed, but upright, no ; where 'upright no' is for 'not upright.'<sup>1</sup>

189

Plutarch *Life of Themistocles*: But it is clear that Themistocles was connected by birth with the Lycomids, because the place of initiation at Phlya, which belonged to them and was burnt down by the Persians, was restored by him and adorned with paintings, as we are told by Simonides.<sup>2</sup>

190<sup>3</sup>

Pausanias *Description of Greece* [on a painting by Polygnotus at Delphi]: In this part of the painting there is a couplet of Simonides:

Polygnotus of Thasos, son of Aglaophon, painted the sack of the citadel of Troy.

191<sup>4</sup>

*Palatine Anthology*:

This was painted by Iphion of Corinth, and small blame to his hand ; for work is far better than fame.

192

The Same: On the doors ; by the same (Simonides) :

The right hand of these doors did Micon paint,  
The right as you come out, Dionysius.

<sup>2</sup> prob. in a dedicatory inscription for the building      <sup>3</sup> cf.  
*A.P.* 9. 700 (*Σιμωνίδου*), Plut. *Def. Orac.* 47, Sch. Plat. *Gorg.*  
338 Bek., Philostr. *Apoll.* 6. 11, Phot. 80. 16, Ars. 291,  
Hesych. Θάσιος παῖς Ἀγλαοφῶντος      <sup>4</sup> cf. *Anth. Plan.*  
(*Σιμωνίδου*)

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193

Arist. *Rh.* 1. 7. 136δ α εἰ γὰρ παρὰ δύναμιν καὶ παρ’ ἡλικίαν καὶ παρὰ τοὺς δόμοίους, καὶ εἰ οὕτω ἡ ἐνταῦθα ἡ τότε, ἔξει μέγεθος καὶ καλῶν καὶ ἀγαθῶν καὶ δικαίων καὶ τῶν ἐναντίων. ὅθεν καὶ τὸ ἐπίγραμμα <τὸ> τοῦ Ὀλυμπιονίκου.<sup>1</sup>

Πρόσθε μὲν ἀμφ’ ὄμοισιν ἔχων τράχειαν  
ἀσιλλαν  
ἰχθῦς ἐξ”Αργους ἐς Τεγέαν ἔφερον<sup>2</sup>  
[νῦν δὲ . . .]

194

*Anth. Pal.* 6. 213 ἀνάθημα Σιμωνίδου.

Εὔχεο σοῖς δώροισι, Κύτων, θεὸν ὁδε χαρῆναι  
Λητοΐδην ἀγορῆς καλλιχόρου πρύτανιν  
ώσπερ ὑπὸ ξείνων τε καὶ οἱ ναίουσι Κόρινθον  
αἶνον ἔχεις χαρίτων δ’ ἔσπετό σοι στέφανος.<sup>3</sup>

195

Hdn. π. μ. λ. 45. 2 ἦν γὰρ ἐγώ Ἀττικολ λέγονσι καὶ ἦν ἐκεῖνος καὶ πληθυντικῶς Σιμωνίδης ἐπὶ πρώτου προσώπου, ὡς καὶ ἐν τοῖς Ἐπιγράμμασιν.

ἦν ἐκατὸν φιάλαι δίχθα σφισὶν<sup>4</sup>  
ἀντὶ τοῦ ἥμεν ἦν.

<sup>1</sup> mss τῷ Ὀλυμπιονίκῳ; but cf. *Rh.* 1. 9      <sup>2</sup> mss also πρόσθεν μὲν τρ. ἔχ. ὄμοισιν ἄσ.      <sup>3</sup> σοῖς *B*: ms τοι      Κύτων: *B* sugg. Κύλων      δ’ ἔσπετο κ.τ.λ. *E*, cf. 176. 5: ms δέσποτα τοῖς στεφάνοις      <sup>4</sup> Ludwich: ms δίχα σφ.

<sup>1</sup> cf. Arist. *Rh.* 1. 9 where he also quotes 139 after ‘and the lines of Simonides’; the critic Aristophanes, however, from whom 193 is quoted by Eust. *Od.* 1761. 25, ascribed

## SIMONIDES

193<sup>1</sup>

Aristotle *Rhetoric*:

For if an action exceeds what is expected of the actor's powers or years, or surpasses the common standard of those whom he resembles : or if it is performed in a certain way or at a certain time or at a certain place, it will acquire thereby a greatness, be it of beauty, of excellence, of justice, or of their opposites. Hence the inscription for the statue of the Olympian victor :

In the old days with a galling basket on my shoulders I used to carry fish from Argos to Tegea, [but now . . . ]<sup>2</sup>

194

*Palatine Anthology*: Dedication by Simonides:

Pray that your gifts, O Cyton, may bring even as full joy to the holy Son of Leto who rules the marketplace of the fair dances, as the praise you have both of stranger and them of Corinth and the crown of thanks that has fallen to your lot.<sup>3</sup>

195

Herodian *Words without Parallel* [on  $\hat{\eta}\nu$  'I was']: Speakers of Attic say  $\hat{\eta}\nu \hat{\epsilon}\gamma\omega$  'I was' and  $\hat{\eta}\nu \hat{\epsilon}\kappa\epsilon\iota\nu\sigma$  'he was,' and Simonides uses the same form for the first person plural, as for instance in the *Inscriptions*:

We were once a hundred cups belonging to either city<sup>4</sup>

— $\hat{\eta}\nu$  for  $\hat{\eta}\mu\epsilon\nu$ .

it to S.      <sup>2</sup> the lost second couplet doubtless contained name and victory    <sup>3</sup> prob. ref. to the voting of a crown by the people for services to the state, this being the inscr. written upon it when he dedicated it to Apollo    <sup>4</sup> Sparta and Athens?—'but now we are united into one tripod, as an offering to the God'? Ludwich

401

Sch. Pind. N. 7. 1 [Ἐλειθῦνα πάρεδρε Μοιρᾶν] . . . Ἀριστόδημος δὲ ὁ Ἀριστάρχου μαθητὴς Βέλτιουν οὕτω φησὶν· ὅψέ ποτε τῷ Θεαρίωνι καὶ παρὰ τὴν ἡλικίαν προήκοντι εὐξαμένῳ τῇ θεῷ Σωγένῃ τεκνωθῆναι, καὶ τὴν τοῦ παιδὸς αὐτοῦ γέννησιν οἶον Εἰλειθύιας εἶναι χάριν· διὰ τὴν ἴδιοτητα γοῦν τῆς γενέσεως τοῦ ἀθλητοῦ πρὸς τὴν θεὸν ταύτην ἐπήρεισε τὸν λόγον· ἐπιστοῦτο δὲ τοῦτο ἐξ ἐπιγράμματος Σιμωνίδου.

Ath. 15. 680 d Χορωνόν. Ἀπίων τῷ περὶ τῆς Ῥωμαϊκῆς Διαλέκτου φησὶν τὸν στέφανον πάλαι χορωνὸν καλούμενον ἀπὸ τοῦ τοῦς χορευτὰς ἐν τοῖς θεάτροις αὐτῷ χρῆσθαι, αὐτούς τε περικειμένους καὶ ἐπὶ τὸν στέφανον ἀγωνιζομένους, καθὼς ἐν τοῖς Σιμωνίδου Ἐπιγράμμασιν ἴδειν ἔστιν οὕτως καλούμενον·

Φοῖβον ὃς ἀγεῖται <τοῖς> Τυνδαρίδαισιν  
ἀοιδᾶν  
ἀμέτεροι τέττιγες ἐπεστέψαντο χορωνῷ.<sup>1</sup>

Ath. 5. 210 b . . . διάθεσιν ἐν Φλιοῦντι κατὰ τὴν πολεμάρχειον στοὰν γεγραμμένην ὑπὸ Σίλλακος τοῦ Ῥηγίνου, οὗ μνημονεύενοσιν Ἐπίχαρμος καὶ Σιμωνίδης.

Stob. Ecl. 1. 8. 15 [π. χρόνου οὐσίας καὶ μερῶν καὶ πόσων εἴη αὔτιος]· Σιμωνίδης ἐκ τῶν Ἐπιγραμμάτων.<sup>2</sup>

Οὐκ ἔστιν μείζων βάσανος χρόνου οὐδενὸς ἔργου  
ὅς καὶ ὑπὸ στέρνοις ἀνδρὸς ἔδειξε νόον.

<sup>1</sup> Φοῖβον ὃς Wil: mss Φοῖβος ἐσαγ. ἀμέτεροι B- Hart: mss αοιδησαναμετροι

τοῖς B    ἀοιδᾶν  
   <sup>2</sup> so Cod. Urs.

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<sup>1</sup> date of victory doubtful; perh. 485      <sup>2</sup> both lines prob.

402

## SIMONIDES

196

Scholiast on Pindar [‘Eileithnia that sittest beside the Fates’]: . . . Aristodemus the pupil of Aristarchus gives a better account:—Sogenes [the winning boy<sup>1</sup>] was born to Thearion when he was advanced in years, in answer to a prayer to the Goddess, and so the birth of his son was as it were a favour of Eileithnia. Thus it is owing to the peculiar circumstances of the athlete’s birth that the poet thus addresses the Goddess. Aristodemus’ view was based on an *Inscription* of Simonides.

197

Athenaeus *Doctors at Dinner*:  $\chiορωνόν$  ‘wreath’: Apion in his book *On the Latin Language* declares that what is now called  $\sigmaτέφανος$  was anciently known as  $\chiορωνόν$  because it was used by the  $\chiορευταί$  or chorus-men in the theatres, who both wore a wreath themselves and competed for one; compare this passage in the *Inscriptions* of Simonides, where the word  $\chiορωνόν$  occurs:

Phoebus, who leads the singing of the children of Tyndareüs, is crowned with a wreath by these  
crickets of ours.<sup>2</sup>

198

Athenaeus *Doctors at Dinner*: . . . a subject painted in the Portico of the Polemarch at Phlius by Sillax of Rhegium, who is mentioned by Epicharmus and Simonides.

199<sup>3</sup>

Stobaeus *Selections* [on Time’s nature and parts and of how many things he is the cause]: From the *Inscriptions* of Simonides :

The greatest touchstone of any work is Time, who showeth even the heart of a man beneath his breast.

contain topical allusions to a chorus trained by S., cf. 114  
<sup>3</sup> the subject suggests that this fragment comes rather from the *Elegiacs* than the *Inscriptions*, but it is possible that the two formed one Book

# LYRA GRAECA

200

Stob. *Eel.* 1. 8. 22 [π. χρόνου οὐσίας καὶ μερῶν καὶ πόσων εἴη αὔτιος]: Σιμωνίδου Ἐπιγραμμάτων·

· . . . . ὁ τοι χρόνος ὀξὺς ὁδόντας  
πάντα καταψήχει καὶ τὰ βιαιότατα.<sup>1</sup>

201

Str. 15. 711 [π. τῶν Ἰνδῶν]: τοὺς δὲ Ἀμύκτηρας εἶναι (φησὶν δὲ Μεγασθένης) παμφάγους ὡμοφάγους ὀλιγοχρονίους πρὸ γήρως θυρῆσκοντας· τοῦ δὲ στόματος τὸ ἄνω προχειλότερον εἶναι πολύ· περὶ δὲ τῶν χιλιετῶν ἕπερβαρέων τὰ αὐτὰ λέγει Σιμωνίδης καὶ Πινδάρως καὶ ἄλλοις μυθολόγοις.

202

Ibid. 9. 441 [π. τῶν Περραιβῶν]: διὰ δὲ τὸ ἀναμλέξ οἰκεῖν Σιμωνίδης Περραιβός καὶ Λαπίθας καλεῖ τοὺς Πελασγιώτας ἀπαντας τοὺς τὰ ἔφα κατέχοντας τὰ περὶ Γυρτῶνα καὶ τὰς ἐκβολὰς τοῦ Πηνειοῦ καὶ Ὄσσαν καὶ Πήλιον καὶ τὰ περὶ Δημητριάδα καὶ τὰ ἐν τῷ πεδίῳ, Λάρισαν Κραννῶνα Σκοτοῦσσαν Μόψιον Ἀτρακα, καὶ τὰ περὶ τὴν Νεσσωνίδα λίμνην καὶ τὴν Βοιβητίδα.

203

Sch. Theocr. 12. 27 [Νισάῖοι Μεγαρῆς ἀριστεύοντες ἐρετμοῖς]: (α') ναυτικὸν γάρ εἰσι. μαρτυρεῖ δὲ αὐτοῖς καὶ Σιμωνίδης τὴν ναυτικήν. (β') καὶ Σιμωνίδης ἐπαινεῖ τοὺς Μεγαρεῖς.

204

Phot. 500. 24 Σαρδόνιος γέλως· . . . Σιμωνίδης δὲ τὸν Τάλων τὸν Ἡφαιστότευκτον Σαρδονίους, οὐ βουλομένους περαιῶσαι πρὸς Μίνωα, εἰς πῦρ καθαλλόμενον ὡς ἄν χαλκοῦν, προστερνιζόμενον ἀναιρεῖν ἐπιχάσκοντας.

<sup>1</sup> ὁ τοι *B*: mss ὅτι, οὕτοι πάντα καταψήχει Pierson-*B*: mss καὶ πάντα ψύχει

## SIMONIDES

200<sup>1</sup>

Stobaeus *Selections* [on Time's nature and parts and of how many things he is the cause]: From the *Inscriptions* of Simonides:

. . . sharp-toothèd Time grindeth all things up,  
aye, even the mightiest.

201

Strabo *Geography* [the Indians]: The Noseless are declared by Megasthenes to be gluttons, eaters of raw flesh, and short-lived, dying before they become old; moreover their upper lips are remarkably protruding. Of the Hyperboreans who live for a thousand years he gives the same account as Simonides, Pindar, and other mythologers.

202

The Same [the Perrhaebians]: Owing to their living side by side in the same district, Simonides gives the names Perrhaebian and Lapith to all the Pelasgiots inhabiting the eastward parts about Gyrton, the mouth of the Peneius, and Mounts Ossa and Pelion, as well as the district of Demetrias and the townships of the plain, Larissa, Crannon, Scotussa, Mopsium, Atrax, and the country of the Nessouian and Boebian Lakes.

203

Scholiast on Theocritus ['Nisacean Megarians, masters of the oar']: (1) Because they are a nautical people, as Simonides testifies; (2) Simonides too praises the Megarians.

204<sup>2</sup>

Photius *Lexicon*: A Sardonic smile: . . . According to Simonides, Talos, the man that Hephaestus made with his hands, took the Sardinians, who refused to carry him over to Minos, and leapt down with them into the fire, as he well might do being made of bronze, and there hugged them to his breast and slew them all grinning upon him.

<sup>1</sup> see on 199      <sup>2</sup> cf. Suid. s.v. ('proverbial of those who laugh at their own destruction')

# LYRA GRAECA

Zen. *Paroem.* 1. 155 Σιμωνίδης δέ φησι τὸν Τάλω πρὸ τῆς εἰς Κρήτην ἀφίξεως οἰκῆσαι τὴν Σαρδὼ καὶ πολλοὺς τῶν ἐν ταύτῃ διαφθεῖραι, οὓς τελευτῶντας σεσηρέναι καὶ ἐκ τούτου ὁ Σαρδόνιος γένεται.

205

Philod. π. εὐσεβ. 37 Gomp. [π. <sup>γ</sup>Ατλαντος]. Σιμωνίδης [δὲ τὸν] οὐρανὸν ἐ[πὶ τῷ] θμων [φέροντα, παρ' Ἡσιόδῳ] δῶρον δὲ ‘εὐρὺν ἔχει κρατερῆς ὑπ’ ἀνάγκης | ἐστήνως κεφαλῆ τε καὶ ἀκάματησι χέρεσσιν.’

206

Sch. Hes. *Th.og.* 313 τὴν ὕδραν δὲ Ἀλκαῖος μὲν ἐννεακέφαλον φησι, Σιμωνίδης δὲ πεντηκονταέφαλον.

207

Sch. Ap. Rh. 4. 1212 [γενεὴν Ἐφύρηθεν ἔόντες]. Ἐφύρα ἡ Κόρινθος ἀπὸ Ἐφύρας τῆς Ἐπιμηθέως θυγατρός· Εὔμηλος δὲ καὶ Σιμωνίδης<sup>1</sup> ἀπὸ Ἐφύρας τῆς Ὁκεάνου καὶ Τηθύος, γυναικὸς δὲ γενομένης Ἐπιμηθέως.

208

Sch. Eur. *Or.* 46 φανερὸν ὅτι ἐν <sup>γ</sup>Αργειῇ σκηνὴ τοῦ δράματος ὑποκεῖται. “Ομηρος δὲ ἐν Μυκήναις φησὶν εἶναι τὰ βασίλεια τοῦ Ἀγαμέμνονος, Στησίχορος δὲ καὶ Σιμωνίδης ἐν Λακεδαιμονίῳ.

209

Sch. II. 13. 516 [τοῦ (<sup>γ</sup>Ιδομενέως) δὲ βάδην ἀπιόντος ἀκόντισε δουρὶ φαεινῷ | Δηϊφοβος· δὴ γάρ οἱ ἔχεν κότον ἐμμενὲς αἰεῖ· ὡς ἀντεράστης Ἐλένης· ὡς μαρτυρεῖ <sup>γ</sup>Ιθυκος καὶ Σιμωνίδης.

<sup>1</sup> E. δὲ καὶ Σ. B, cf. 5: mss E. δὲ or Σ. δὲ

## SIMONIDES

Zenobius *Proverbs* : According to Simonides, Talos before he went to Crete lived in Sardinia, and killed many of the inhabitants, who as they died grinned, whence the phrase ‘a Sardonic smile.’

205

Philodemus *On Piety* [Atlas] : Simonides represents him as carrying the sky on his shoulders, while in Hesiod<sup>1</sup> he ‘holds the broad sky through mighty Necessity, standing erect with head and hands unwearying.’

206<sup>2</sup>

Scholiast on Hesiod : According to Alcaeus the Hydra had nine heads, according to Simonides fifty.

207

Scholiast on Apollonius of Rhodes *Argonautica* [‘being of Ephyra by birth’] : Ephyra means Corinth, from Ephyra daughter of Epimetheus, though according to Eumelus and Simonides she was daughter of Oceanus and Tethys, and wife of Epimetheus.

208

Scholiast on Euripides *Orestes* : It is clear that the scene of the play is laid at Argos, whereas Homer puts Agamemnon’s palace at Mycenae, and Stesichorus and Simonides at Sparta.

209<sup>3</sup>

Scholiast on the *Iliad* [‘As Idomenens strode away, Deiphobus cast at him his shining javelin : for he had ever an abiding hatred of him’] : As his rival for the love of Helen, witness Ibycus and Simonides.

<sup>1</sup> *Theog.* 517

<sup>2</sup> cf. Serv. *Verg. Aen.* 6. 576, 7. 658

<sup>3</sup> cf. Eust. 944. 43

# LYRA GRAECA

210

[Longin.] *Suhl.* 15. 7 [π. φαντασιῶν]. ἄκρως δὲ καὶ δ Σοφοκλῆς ἐπὶ τοῦ θυγόσκοντος Οἰδίπου καὶ ἔαυτὸν μετὰ διοσημείας τινὸς θάπτοντος πεφάντασται, καὶ κατὰ τὸν ἀπόβλουν τῶν Ἑλλήνων ἐπὶ τοῦ Ἀχιλλέως, προφανομένου τοῖς ἀσαγομένοις ὑπὲρ τοῦ τάφου, ἦν οὐκ οἴδ' εἴ τις ὕψιν ἐναργέστερον εἰδωλοποίησε Σιμωνίδου· πάντα δ' ἀμήχανον παρατίθεσθαι.

211

*Sch. Il.* 2. 871 [Νάστης Ἀμφίμαχός τε Νομίονος ἀγλαὰ τέκνα· | ὃς καὶ χρυσὸν ἔχων πόλεμόνδ' ἵεν ἡῦτε κούρη]. ἡ διπλῆ ὅτι ἐπὶ τοῦ Ἀμφιμάχου ἐστὶ τὸ ‘ὃς καὶ χρυσὸν ἔχων,’ δ δὲ Σιμωνίδης ἐπὶ τοῦ Νάστου λέγει· καὶ ὅτι οὐ λέγει ὅπλα αὐτὸν ἔχειν χρυσᾶ ὡς καὶ πάλιν ὁ Σιμωνίδης ἔξελαβεν, ἀλλὰ καὶ κόσμον χρυσοῦν.

212

*Sch. Pind. Ol.* 13. 31 [ἐν δὲ Μοῖσ' ἀδύπινοος]. ἀντὶ τοῦ μουσικοῦ εἰσι· περόσον καὶ ποιηταὶ διασημότατοι ἐν Κορίνθῳ ἐγένοντο ὃν ἦν καὶ Ἀρίων<sup>1</sup> οὗ μέμνηται Σιμωνίδης.

213

*Sch. Il.* 9. 557 [κούρῃ Μαρπήσσης]. Ἰδας ὁ Ἀφαρέως μὲν παῖς κατ’ ἐπίκλησιν, γένος δὲ Ποσειδῶνος, Λακεδαιμονίος δὲ τὸ γένος, ἐπιτυμήσας γάμου, παραγίνεται εἰς Ὀρτυγίαν τὴν ἐν Χαλκίδι καὶ ἐντεῦθεν ἀρπάζει τὴν Εὐήνου θυγατέρα Μάρπησσαν· ἔχων δὲ Ἄππους Ποσειδῶνος ἡπείγετο. ὁ δὲ Εὐήνος εἰς ἐπιζήτησιν ἔξηλθε τῆς θυγατρός. ἐλθὼν δὲ κατὰ τὸν Λυκόρμαν ποταμὸν τῆς Αἰτωλίας ἔαυτὸν ἐκεῖ καθῆκεν. ὅθεν δὲ Λυκόρμας Εὐήνος ὀνομάσθη· κατὰ δὲ τὴν Ἀρήνην ἀπαντήσας δὲ Ἀπόλλων τῷ Ἰδᾳ λαμβάνεται τῆς Μαρπήσσης· δ δὲ ἔτεινε τὸ τόξον καὶ διεφέρετο περὶ τοῦ γάμου· οἷς κριτῆς δ Ζεὺς γενέμενος αἴρεσιν τοῦ γάμου ἐπὶ τῇ Μαρπήσσῃ τίθεται· ἡ δὲ δείσασα μὴ αὐτὴν ἐπὶ γήρᾳ καταλίπῃ δ Ἀπόλλων, αἱρεῖται τὸν Ἰδανοῦ σύτως δὴ Σιμωνίδης τὴν ιστορίαν περιείργασται.

<sup>1</sup> Wil: mss. Αἴσων

## SIMONIDES

210

[Longinus] *On the Sublime* [on ‘images’]: The imagery of Sophocles is of supreme excellence where the dying Oedipus goes to his grave amidst a gathering tempest, and also where, as the Greeks set sail from Troy, Achilles appears to them over his tomb; and yet the latter image could hardly be more vividly employed than it is by Simonides. But it is impracticable to quote every case in point.

211

Scholiast on the *Iliad* ['Nastes and Amphimachus, the glorious children of Nomion; and he came moreover to the war with a gold trinket like a girl']: The marginal mark is because ‘he’ refers to Amphimachus, though Simonides took it of Nastes and because the meaning is not that he came with golden arms, as again Simonides would have it, but with a gold ornament.

212

Scholiast on Pindar ['Among the Corinthians is the sweet-breathèd Muse']: that is, they are musical; for Corinth had very famous poets, including Arion, who is mentioned by Simonides.

213

Scholiast on the *Iliad* ['daughter of Marpessa']: Idas, the reputed son of Aphareus but true son of Poseidon, by race a Lacedaemonian, desiring a wife, went to Ortygia in Chalcis and carried away thence Euenus' daughter Marpessa, travelling speedily with horses of Poseidon. Going forth to seek his daughter, Euenus came to the river Lycormas in Aetolia and there sank down; whence the Lycormas came to be known as the Euenus. But nigh to Arenè Idas was met by Apollo, who laid hold on Marpessa, whereat Idas stretched bow and began to fight him for his bride. Then became Zeus judge between them, and bade Marpessa choose her man; when for fear Apollo would leave her when she grew old, she chose Idas. Such is Simonides’ elaboration of the story.

# LYRA GRAECA

214

Plut. *Lyc.* 1 οὐ μὴν ἀλλά, καίπερ οὕτως πεπλανημένης τῆς ἴστορίας, πειρασόμεθα τοῖς βραχυτάτας ἔχουσιν ἀντιλογίας ἢ γνωριμωτάτους μάρτυρας ἐπόμενοι τῶν γεγραμμένων περὶ τοῦ ἀνδρὸς ἀποδούναι τὴν διήγησιν. ἐπεὶ καὶ Σιμωνίδης ὁ ποιητὴς οὐκ Εὔνομον λέγει τὸν Λυκοῦργον πατρός, ἀλλὰ Πρυτανίδος καὶ τὸν Λυκοῦργον καὶ τὸν Εὔνομον, οἱ πλεῖστοι σχεδὸν οὐχ οὕτω γενεαλογοῦσιν, ἀλλὰ κτλ.

215

Id. *Ages.* 1 διὸ καὶ φασιν ὑπὸ τοῦ Σιμωνίδου τὴν Σπάρτην προσηγορεῦσθαι

## δαμασίμβροτον

ώς μάλιστα διὰ τῶν ἔθων τοὺς πολίτας τοῖς νόμοις πειθηνίους καὶ χειροήθεις ποιοῦσαν, ὥσπερ ἵππους εὐθὺς ἐξ ἀρχῆς δαμαζομένους.

216

Sch. Eur. *Rhes.* [τετράμοιρον νυκτὸς φρουράν]. ὅτι οἱ ἀρχαῖοι εἰς τρεῖς φυλακὰς νέμουσι τὴν νύκτα . . . Στησίχορος δὲ καὶ <sup>1</sup> Σιμωνίδης πεντεφύλακόν φησιν ὑποτίθεσθαι τὴν νύκτα.

217

Sch. Pind. *Ol.* 7. 42 [Ἄμυντορίδαι ματρόθεν Ἀστυδαμεῖας]. . . . ἐνταῦθα δὲ Ἀμύντορος αὐτήν φησιν ὁ Πίνδαρος, Ἡσίόδος δὲ καὶ Σιμωνίδης Ὁρμένου.

218

Steph. Byz. Ἀκανθος· . . . ἔστι καὶ ἡ Ἀθαμανίας. τὸ ἐθνικὸν τῆς Ἀκάνθου Ἀκάνθιος· ἐξ οὗ καὶ παροιμία Ἀκάνθιος τέττιξ· ἐπὶ τῶν ἀφώνων τοιοῦτοι γάρ οἱ τῆς χώρας τέττιγες, ὡς Σιμωνίδης.

<sup>1</sup> *E*, for φησιν cf. fr. 225: mss δ

<sup>1</sup> cf. Sch. Plat. p. 419 Bek., Dion. Hal. *Ant.* 2. 49, Strab.

## SIMONIDES

214<sup>1</sup>

Plut. *Life of Lycurgus*: Nevertheless, although History is at a loss, we will try to base our account of the man upon such of the recorded facts as are least controverted or have the support of the best authorities. According to the poet Simonides, the father of Lycurgus was not Eunomus, but Lycurgus and Eunomus were sons of Prytanis. This is contrary to most of the authorities, etc.

215

The Same *Life of Agesilaus*: And this is why Simonides is said to have called Sparta

breaker-in of men

as, more than any other city, making her people obedient through her customs, like horses whose breaking-in is begun from the outset.

216

Scholiast on Euripides *Rhesus* ['the four-part watch of night']: The ancients divide the night into three watches . . . but Stesichorus and Simonides make it of five watches

217

Scholiast on Pindar ['on the mother's side from Astydameia and so sons of Amyntor'] . . . Pindar here makes her a daughter of Amyntor, but according to Hesiod and Simonides her father was Ormenus.

218<sup>2</sup>

Stephanus of Byzantium *Lexicon*: Acanthus:—. . . there is also an Acanthus in Athamania. The ethnic adjective is *Aeanthius* 'Acanthian,' whence the proverb 'Acanthian cricket' of taciturn people; for according to Simonides the crickets of that country do not chirp.<sup>3</sup>

10. 481      <sup>2</sup> cf. Ars. 444, Apostol. 16. 33, *Paroem.* 2. p. 5  
<sup>3</sup> cf. fr. 113 fin.

# LYRA GRAECA

219

Hdn. Boiss. *An.* 3. 250 ὡς δὴ<sup>1</sup>

ἐγὼ γελᾷ

παρὰ τῷ λυρικῷ Σιμωνίδῃ· τὸ γὰρ ἐγώ πρώτου ἐστὶ προσώπου τὸ δὲ γελᾷ τρίτου· διότι τοῖνυν ἐπήνεγκε τῷ πρώτῳ τὸ ἀνακόλουθον, τὴν δρθοέπειαν ἔβλαψεν. ἔδει γὰρ εἰπεῖν ‘ἐγὼ γελῶ’ ή ‘ἔκεινος γελᾷ’.

220

Zon.

ἀμύνεσθαι·

. . Σιμωνίδης δὲ ἀντὶ τοῦ χάριτας ἀποδοῦναι.

221

Ath. 3. 99 b [π. δονοματοποιῶν]· οἶδα δ' ὅτι Σιμωνίδης ὁ ποιητὴς ·

ἀρίσταρχον

εἶπε τὸν Δία.

222

Sch. *Il.* 15. 713 [φάσγανα καλὰ μελάνδετα]· μελάνδετα· σιδηρόδετα . . . οὖν ἐκ σιδήρου τὰς λαβᾶς ἔχοντα δεδεμένας· τὴν δὲ λαβὴν

δεσμὸν

καλεῖ Σιμωνίδης.

223

Ibid. 4. 79 [Ράμβος δ' ἔχεν εἰσαροῶ τος]· τὸ

θάμβος

δὲ οὐδέτερον παρ' Ὁμήρῳ, παρὰ δὲ Σιμωνίδη ἀρσενικῶς.

<sup>1</sup> perh. part of the quotation (some mss οἶον· ὡς)

# SIMONIDES

219

Herodian *On Solecism*: compare

I laughs<sup>1</sup>

in the lyric poet Simonides; for 'I' is of the first person and 'laughs' of the third, and so he has made a false concord, whereas he should have said 'I laugh' or 'he laughs.'

220<sup>2</sup>

Zonaras *Lexicon* *ἀμύνεσθαι* 'to avenge oneself'

requite

. . . used by Simonides for 'to repay a favour.'

221

Athenaeus *Doctors at Dinner* [on word-coining]: I know the poet Simonides somewhere calls Zeus

best-ruler

222

Scholiast on the *Iliad* ['fair black-mounted swords']: that is, 'iron-bound' . . . 'having iron handles bound to them' . . . The handle is called the 'bond' or

binding

by Simonides.

223

The Same ['astonishment held them as they looked on']  
*θάυβος*

astonishment

is neuter in Homer, but masculine in Simonides.

<sup>1</sup> if H. is not deceived by a false reading or explanation (which is quite possible), S. must have been joking (perh. in a riddle)      <sup>2</sup> cf. Suid., Philem. 141, Phot. (Reitz.) 96

# LYRA GRAECA

224

Sch. *Il.* 9. 586 [έταιροι | οἵ οἱ κεδνότατοι καὶ φίλτατοι ἡσαν ἀπάντων]. κεδνότατοι ὅτι σωφρονέστατοι· δὲ Σιμωνίδης  
 κέδνους  
 τοὺς φίλους.

225

Ibid. 24. 228 [φωριαμῶν]. Ἀρίσταρχος δέ φησι τὴν  
 κιβωτόν

λέξιν νεωτέραν εἶναι, ἀγνοεῖ δὲ ὅτι καὶ Σιμωνίδης καὶ Ἐκαταῖος μέμνηται αὐτῆς.

226

Cram. *A.O.* 1. 424. 15 τὰ εἰς τος δισύλλαβα ἀπαρασχημάτιστα ἔχοντα ἐν τῇ πρὸ τέλους τὸ ρ, βαρύνεται· κύρτος, Μύρτος ἢ πόλις,

*σκίρτος*<sup>1</sup>

παρὰ Σιμωνίδην ἢ χρῆσις.

227

E.M. 692. 25 πρῷρα· σὺν τῷ . . . ἀπό τε τῆς ἐτυμολογίας ἀπὸ τοῦ προϊέναι καὶ ἀπὸ τῆς διαστάσεως· ἐπειδὴ εὑρηται κατὰ διάστασιν ὡς παρὰ τῷ ποιητῇ κυανοπρώτους καὶ παρὰ τῷ Σιμωνίδῃ

κυανοπρώταν

τὸ δὲ πρῷρα οἵ μὲν διὰ τοῦ εἰ λέγουσιν, ὡς ἀπὸ τοῦ πρῷρα, κατὰ διάστασιν τοῦ εἰ πρώτα, δὲ Ἡρωδιανὸς διὰ τῆς εἰ διφθόγγου γράφει πρὸς τὸν χαρακτῆρα τῶν διὰ τοῦ ειρα.

<sup>1</sup> Heck: mss. *κίρτος*

# SIMONIDES

224

Scholiast on the *Iliad* ['his comrades the dearest and most cherished of all'] : *κεδνότατοι* really means 'wisest,' but Simonides calls friends *κεδνοί*

cherished

225

The Same ['coffers'] : Aristarchus says that the word *κιβωτός*

chest

is modern, not knowing that it occurs in Simonides<sup>1</sup> and Hecataeus.

226<sup>2</sup>

Cramer *Inedita* (Oxford) : Disyllables in *-tos* which do not change their form and have *ρ* in the penultimate are accented paroxytone, for instance *κύρτος* 'weel,' *Μύρτος* the city Myrtus, *σκύρτος*

frisky

a word used by Simonides.

227

*Eymologicum Magnum πρώπα* 'prow' :—With the *i . . .* by the derivation from *ποιέναι* 'to go forward,'<sup>3</sup> and by 'separation,' since it is found with the two vowels 'separated,' as in Homer *κνανοπρωΐρος*<sup>4</sup> and in Simonides *κνανοπρώίρα*

blue-prowed

Some authorities write the latter half of the compound with an *i*, as from *πρώπα* with 'separation' of *i* from *ω*, but Herodian writes it with the diphthong *ει* on the pattern of words in *-ειρα*.

<sup>1</sup> cf. p. 255      <sup>2</sup> cf. Hdn. *Gram. Gr.* 1. 216. 14      <sup>3</sup> the etymology is hardly correct      <sup>4</sup> apparently *Od.* 3. 299

# LYRA GRAECA

228

Tzet. Hes. *Op.* 374 [γυνή . . . | αίμύλα κωτίλλουσα]. κωτίλλουσα· πολυλογοῦσα·

*κωτίλη*

γὰρ ἡ χελιδῶν διὰ τὸ λαλὸς εἶναι παρά τε Ἀνακρέοντι καὶ Σιμωνίδῃ καλεῖται.

229

Hesych. νεαίρησιν<sup>1</sup> ὕπποις· τοῖς ἀπὸ Νεαίρας· καὶ Σιμωνίδης  
νεαίραν γνάθον  
Νέαιρα δὲ χωρίον ἐν Λήμνῳ.

230

Ibid.

*Οἰκιάδης*

Σιμωνίδης· <Δεξαμενοῦ> καὶ Ἰππονόου πατὴρ <Οἰκεύς><sup>2</sup>

231

E.M. *Vet.* 291 νῖος· ἔστιν ὕις, ὕιος, ὡς ὕφις, ὕφιος· εἴρηται  
ἡ εὐθεῖα παρὰ Σιμωνίδη συναιρέσει τοῦ καὶ ν εἰς τὴν υἱοθεσίαν,

<υῖς·

ἢ γενικὴ><sup>3</sup> ὕιος προπαροξυτόνως κτλ.

232

Sch. Dion. *Thr.* 346 ἐὰν εἰς σύμφωνον ληγγη συλλαβή, τὸ ζ  
τῆς ἔξῆς ἀρκτικὸν οὐκ ἔσται, εἰ μὴ βάρβαρος εἴη <ἢ> λέξις οἷον  
'Αριοβαρζάνης, ἢ σύνθετος ὡς τὸ

*μελάνζοφος*

παρὰ Σιμωνίδη.

<sup>1</sup> ms ναιαί (corr. to νεαί), ρήϊσιν

<sup>2</sup> suppl. Sevinus

<sup>3</sup> E

# SIMONIDES

228<sup>1</sup>

Tzetzes on Hesiod ['a woman . . . babbling cozeningly']:  
Babbling :—'speaking much';

babbling

is an epithet of the swallow in Anacreon and Simonides  
because it is garrulous.

229

Hesychius *Lexicon νεαίρησιν ἵπποις*: 'Horses from Neaera,'<sup>2</sup>  
a place in Lemnos; Simonides uses the phrase *νεαίρων*  
*γυνάθον*

youthful cheek

230

The Same:

Oeciades

'Son of Oeceanus': Simonides; he was the father of Dexamenus  
and Hipponeios.

231

*Old Etymologicum Magnum*: *νιός* 'son':—It is nominative  
*νιός*, genitive *νιος*, like *έφις* 'snake,' genitive *όφιος*; the  
nominative occurs in Simonides with 'synaeresis' or coalescing  
of the *i* and the *v* into the diphthong *ui*, *υις*

— son;

the genitive is *υιος*, accented acute on the first syllable, etc.

232<sup>3</sup>

Scholiast on Dionysius of Thrace: If a syllable ends with  
a consonant the next to it will not begin with a *ζ*, unless the  
word be foreign like *Ariobarzanes* or a compound like the  
*μελάνζοφος*

pitch-dark

of Simonides.

<sup>1</sup> cf. Anacr. 80      <sup>2</sup> the explanation is prob. wrong; the word is a special fem. of *νέος* 'young,' cf. *πρέσβειρα*      <sup>3</sup> cf. E.M. 370. 19

## ΤΙΜΟΚΡΕΟΝΤΟΣ

### Bίος

Suid : Τιμοκρέων· 'Ρόδιος, κωμικὸς καὶ αὐτὸς τῆς ἀρχαίας κωμῳδίας. διεφέρετο δὲ πρὸς Σιμωνίδην τὸν τῶν μελῶν ποιητὴν καὶ Θεμιστοκλέα τὸν Ἀθηναῖον, εἰς δὲν ἔξυφανε ψόγον δι' ἐμμελοῦς τινὸς ποιήματος. ἔγραψε δὲ κωμῳδίαν εἰς τε τὸν αὐτὸν Θεμιστοκλέα καὶ εἰς Σιμωνίδην τὸν μελοποιόν, καὶ ἄλλα.

Ath. 10. 415 f [π. ἀδηφαγίας]· καὶ Τιμοκρέων δ' ὁ 'Ρόδιος ποιητὴς καὶ ἀθλητὴς πένταθλος ἄδην ἔφαγε καὶ ἔπιεν, ώς τὸ ἐπὶ τοῦ τάφου αὐτοῦ ἔπιγραμμα δηλοῖ·

Πολλὰ πιὼν καὶ πολλὰ φαγὼν καὶ πολλὰ κάκ'  
εἰπὼν  
ἀνθρώπους κεῖμαι Τιμοκρέων 'Ρόδιος.

Θρασύμαχος δ' ὁ Χαλκηδόνιος ἐν τινι τῶν Προοιμίων τὸν Τιμοκρέοντά φησιν ὡς μέγαν βασιλέα ἀφικόμενον καὶ ξενιζόμενον παρ', αὐτῷ πολλὰ ἐμφορεῖσθαι. πυθομένου δὲ τοῦ βασιλέως ὅτι ἀπὸ τούτων ἐργάζοιτο, εἰπε Περσῶν ἀναριθμήτους συγκόψειν. καὶ τῇ ὑστεραίᾳ πολλοὺς καθ' ἕνα νικήσας μετὰ τοῦτο ἐχειρονόμησε. πυνθανομένου δὲ τὴν πρόφασιν ὑπολείπεσθαι ἔφη τοσαύτας, εἰ προσίοι τις, πληγάς.

## TIMOCREON

### LIFE

Suidas *Lexicon* : Timocreon :—Of Rhodes, a playwright of the Old Comedy. He was at enmity with the lyric poet Simonides, and also with the Athenian Themistocles, of whom he composed a censure in the form of a song. He wrote among other things a comedy directed against the same Themistocles and the lyrist Simonides.<sup>1</sup>

Athenaeus *Doctors at Dinner* [on gluttony] : Timocreon the poet of Rhodes and five-event champion was both toper and trencherman, as is shown by the epitaph :<sup>2</sup>

Thy guttling o'er, thy tippling done,  
Thou'rt lying still, Timocreon.

And indeed Thrasymachus of Chalcedon informs us in one of his *Introductions* that when Timocreon became the guest of the Persian King he took every advantage of his table; once, when the King asked what he was feeding himself up for, he replied, ‘To give innumerable Persians a sound thrashing,’ and the next day defeated a large number of them one by one, and then stood beating the air, explaining to his wondering host that he had all these blows to spare if anybody would come on.<sup>3</sup>

<sup>1</sup> cf. Diog. L. 2. 5. 25  
doubtless a mock-epitaph

<sup>2</sup> A.P. 7. 348 (Simonides) :  
<sup>3</sup> cf. Ael. V.H. 1. 27

## LYRA GRAECA

Aristid. 2. 293. 20 οὐ τοίνυν οὐδ' Ἀρχίλοχος περὶ τῆς Βλασφημίας οὗτω διατρίβων τοὺς ἀρίστους τῶν Ἑλλήνων καὶ τοὺς ἐνδοξοτάτους ἔλεγε κακῶς, ἀλλὰ Λυκάμβην καὶ Χειδὸν καὶ . . . καὶ τοιούτους ἀνθρώπους ἔλεγε κακῶς. μὴ τοίνυν ἡμεῖς ἐκεῦνον ὑπερβαλώμεθα, μηδὲ Τιμοκρέοντος τοῦ σχετλίου πρᾶγμα ποιῶμεν, ἀλλ' εἰδῶμεν εὐφημεῖν τὰ γιγνόμενα, κ.τ.λ.

Sch. ad loc. οἱ μὲν λυρικὸν ποιητὴν τοῦτον φασι, γεγραφότα ἱάμβους διαβολὰς ἔχοντας· οἱ δὲ ὅτι κακὸς ἵν καὶ καταγνωσθεὶς ὑπ' Ἀθηναίων περιήει λέγων ὡς οὐκ ἐμὲ μόνον πεποιήκασι κακῶς ἀλλὰ καὶ Περικλέα.

## ΤΙΜΟΚΡΕΟΝΤΟΣ ΠΟΙΗΜΑΤΩΝ<sup>1</sup>

Α'

ΜΕΛΩΝ

1, 2, 3

Plut. Them. 21 Τιμοκρέων δ' ὁ Ῥόδιος μελοπολος ἐν ἄσματι καθάπτεται πικρότερον τοῦ Θεμιστοκλέους, ὡς ἄλλους μὲν ἐπὶ χρήμασι φυγάδας διαπραξαμένου κατελθεῖν αὐτὸν δὲ ξένον ὕντα καὶ φίλον προεμένου δι' ἀργύριον· λέγει δὲ οὕτως·

στρ. Ἀλλ' εἰ τύγα Παυσανίαν ἦ καὶ τύγα  
 Ξάνθιππον αἰνεῖς  
 ἦ τύγα Λευτυχίδαν, ἐγὼ δ' Ἀριστείδαν  
 ἐπαινέω  
 ἄνδρ' ιερᾶν ἀπ' Ἀθανᾶν  
 ἐλθεῖν ἔνα λῷστον, ἐπεὶ Θεμιστοκλῆν<sup>2</sup>  
 ἦχθαρε Λατώ,

<sup>1</sup> ορ μελῶν?      <sup>2</sup> Wil: mss -κλῆα, -κλέα δ'

## TIMOCREON

Aristides *The Four Great Athenians*: Even Archilochus, given as he was to libel, did not slander the finest and most famous characters in Greece, but people like Lycambes, Cheidus, and . . . Let us not therefore surpass him, nor equal the miserable Timocreon, but let us know how to speak well of things, etc.

Scholiast on the passage: According to some authorities Timocreon was a lyric poet who wrote lampoons in iambic verse, while others say that he was a bad man who, when convicted by the Athenians, went about saying, 'I'm not their only victim; there's Pericles.'

See also Serv. *Cent. Metr. (Gram. Lat.)* 4. 464. 15.

## THE POEMS OF TIMOCREON

### BOOK I

#### LYRIC POEMS<sup>1</sup>

##### 1, 2, 3<sup>2</sup>

Plutarch *Life of Themistocles*: The lyric poet Timocreon of Rhodes makes a very bitter attack on Themistocles in a song, on the ground that he had taken bribes to contrive the restoration of other exiles, but for lucre's sake had left his friend and host Timocreon in the lurch. The song is as follows:

O you may praise Pausanias, or you again Xanthippus, or you perhaps Leotychidas, but I praise Aristides as the finest man of all that hail from holy Athens now that Leto hateth Themis-

<sup>1</sup> I have included Iambics and Trochaics, which however may have formed a separate Book      <sup>2</sup> cf. Apost. *Paroem.* 2. 402, Ars. 231

## LYRA GRAECA

ἀντ. ψεύσταν, ἄδικον, προδόταν, ὃς Τιμοκρεόντα  
ξένον ἔγντα

6 ἀργυρίοισι κοβαλικοῖσι<sup>1</sup> πεισθεὶς οὐ κατά-  
γεν

ἐς πᾶτρίδ' Ἰάλυσον.

λαβὼν δὲ τριῶν ἀργυρίου τάλαντ' ἔβα πλέων  
εἰς ὅλεθρον

ἐπ. τοὺς μὲν κατάγων ἀδίκως τοὺς δ' ἐκδιώκων  
τοὺς δὲ καίνων

10 ἀργυρίων ὑπόπλεως· Ἰσθμοῖ δ' ἐπανδόκευε  
γλοιῶς<sup>2</sup>

ψυχρὰ κρέα παρέχων·

οἱ δ' ἥσθιον κηῦχοντο μὴ ὕρας<sup>3</sup> Θεμιστοκλέους  
γενέσθαι.

πολὺ δ' ἀσελγεστέρᾳ καὶ ἀναπεπταμένῃ μᾶλλον εἰς τὸν Θεμισ-  
τοκλέα βλασφημίᾳ κέχρηται μετὰ τὴν φυγὴν αὐτοῦ καὶ τὴν  
καταδίκην δι Τιμοκρέων ἄσμα ποιήσας οὖν ἔστιν ἀρχή·

**Μοῦσα, τοῦδε τοῦ μέλεος  
κλέος ἀν' Ἑλλανας τίθει  
ώς ἐοικὸς καὶ δίκαιον.**

λέγεται δ' δι Τιμοκρέων ἐπὶ Μηδισμῷ φυγεῖν συγκαταψηφισμένου  
τοῦ Θεμιστοκλέους· ὡς οὖν δι Θεμιστοκλῆς αἰτίαν ἔσχε Μηδίζε ν,  
ταῦτ' ἐποίησε πρὸς αὐτὸν·

Οὐκ ἄρα Τιμοκρέων μόνος<sup>4</sup>  
Μήδοισιν ὠρκιατόμει,<sup>5</sup>  
ἄλλ' ἐντὶ κάλλοι δὴ πονηροί·  
οὐκ ἐγὼ μόνα κόλουρις·  
ἐντὶ κάλλαι ἀλώπεκες.

## TIMOCREON

stocles, the liar, the cheat, the traitor who for a bribe of rascally silver-pieces kept his old friend Timocreon an exile from his native Ialysus, and sailed off to the devil with three talents of silver, restoring, expelling or killing as he would, chokefull of his silver-pieces ; and at the Isthmus played the scoundrelly innkeeper and gave them meat that was cold, meat that they ate with curses on his head.

After Themistocles' flight and condemnation Timocreon gives far more of a loose to his invective in the song which begins :

Make, Muse, this song a bye-word in Greece, as it is meet and just it should be.

Timocreon is said to have been banished for showing Persian sympathies, and Themistocles to have participated in the adverse ballot. And so, when Themistocles was accused of the same offence, Timocreon composed upon him these lines :

So it is not only Timocreon who takes oaths to help the Medes ; it seems there's other scoundrels. I'm not the only curtail ; there's other foxes like me.

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<sup>1</sup> *B*: mss σκυβαλικοῖσι, κυμβ.   <sup>2</sup> *B*: mss γελοῖως   <sup>3</sup> Cob: mss ὥραν : cf. Men. *Pk.* 131, *Ph.* 43 (which show that the phrase admitted hiatus)   <sup>4</sup> mss μοῦνος   <sup>5</sup> Herm.- *B*: mss ὄρκια τέμοι, τομή, τέμω, τέμνει

# LYRA GRAECA

## 4

[Diogen.] *Præf. Prov.* 179 [π. αἰνων]. Καρικὸς δὲ αἶνος λέγεται, ὃν ἀναφέρουσιν εἰς γένει Κάρα ἄνδρα· τοῦτον γὰρ ἀλιέα τυγχάνοντα χειμῶνος θεασάμενον πολύποδα εἰπεῖν· ‘Εἰ μὲν ἀποδὺς κολυμβήσαιμι ἐπ’ αὐτόν, φίγώσω, ἐὰν δὲ μὴ λάβω τὸν πολύποδα, τῷ λιμῷ τὰ παιδὶ ἀπολῶ.’ κέχρηται δὲ τῷ λόγῳ τούτῳ καὶ Τιμοκρέων ἐν Μέλεσι, καὶ Σιμωνίδης δ’ αὐτοῦ μνημονεύει ἐν τῷ εἰς Ὀρίλλαν Ἐπινικίῳ.

## 5

*Ibid.* 180 ὁ δὲ Κύπριος (αἶνος) προσηγόρευται διὰ τὸ παρὰ Κυπρίοις λέγεσθαι ὡς ἐπιχώριος· κέχρηται δὲ καὶ τούτῳ Τιμοκρέων, ἐμφαίνων ὡς οἱ ἄδικα πράσποντες καὶ ἐς ὕστερον τῶν προσηκόντων τυγχάνουσιν. καὶ γὰρ τῷ Ἀδώνιδι ἐν Κύπρῳ τιμηθέντι ὑπὸ τῆς Ἀφροδίτης μετὰ τὴν τελετὴν<sup>1</sup> οἱ Κύπριοι ζώσας ἐνίεσαν περιστεράς, αἱ δὲ ἀποπτᾶσαι καὶ διαφυγοῦσαι αὖθις ἀδοκήτως εἰς ἄλλην ἐμπεσοῦσαι πυρὰν διεφθάρησαν.

## 6

Heph. 40 [π. ἰωνικοῦ τοῦ ἀπ’ ἐλάσσονος]. τῷ δὲ καθαρῷ (διμέτρῳ) ὅλον ἔσμα Τιμοκρέων συνέθηκε·

**Σικελὸς κομψὸς ἀνὴρ  
ποτὶ τὰν ματέρ' ἔφα**

## 7

Sch. Ar. *Vesp.* 1063 [ὦ πάλαι ποτ’ ὄντες ἡμεῖς ἄλκιμοι μὲν ἐν χοροῖς | ἄλκιμοι δὲ ἐν μάχαις | καὶ κατ’ αὐτὸν δὴ τοῦτ’ ἄνδρες ἄνδρικώτατοι, | πρίν ποτ’ ἦν, πρὶν ταῦτα· μῦν δ’, κ.τ.λ.]. Δίδυμος φησιν ὅτι παρώδησε ταῦτα ἐκ τῶν τοῦ Τιμοκρέοντος τοῦ Ροδίου.

πάλαι ποτ’ ἥσαν ἄλκιμοι Μιλήσιοι.<sup>2</sup>

<sup>1</sup> mss τελευτὴν

<sup>2</sup> from Zenob. 5. 80 (see p. 188)

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<sup>1</sup> cf. Simon. 42                    <sup>2</sup> cf. Plat. *Gorg.* 493 a                    <sup>3</sup> this line, elsewhere ascribed to Anacreon, must be referred to

## TIMOCREON

### 4

[Diogenian] Introduction to *Proverbs* [on fables]: A 'Carian fable' is that which is told of a Carian fisherman who said when he saw an octopus one winter's day, 'If I strip and dive for him I shall catch cold, and if I don't take him my children will die of hunger.' Timocreon uses this story in his *Lyric Poems* and Simonides refers to it in his *Epinician Ode for Orillas*.<sup>1</sup>

### 5

The Same: The 'Cyprian fable' is so called because it is said to have arisen among the Cyprians. This again is quoted by Timocreon to illustrate how wrong-doers come eventually by their deserts. It seems that at the end of the Adonis-rites, after the honouring of Adonis by Aphrodite, the Cyprians threw into his funeral pyre some live doves, which flew away only to fall into another pyre and perish after all.

### 6<sup>2</sup>

Hephaestion *Handbook of Metre* [on the Ionic *a minore*]: Of the 'pure' dimeter Timocreon composed a whole poem, beginning :

Quoth a pretty man of Sicily to his mother

### 7

Scholiast on Aristophanes *Wasps* ['O we that once were doughty in the dance and doughty in the fray and manliest of men in this (our sting), that's all over long ago ; now, etc.']: According to Didymus this is a parody from Timocreon of Rhodes.

There was a time when the Milesians were doughty men.<sup>3</sup>

here ; there seems to have been doubt about the authorship (Wil.) : cf. Anacr. 99

Sch. Ar. Ach. 532 [ἐντεῦθεν ὥργῃ Περικλέης οὐλύμπιος | ἡστραπτ', ἐβρόντα, ξυνεκύκα τὴν Ἐλλάδα, | ἐτίθει νόμους ὥσπερ σκόλια γεγραμμένους, | ὡς χρὴ Μεγαρέας μῆτε γῆ μῆτ' ἐν ἀγορᾷ | μῆτ' ἐν θαλάττῃ μῆτ' ἐν ἡπείρῳ μένειν]. μιμούμενος τὸν τῶν σκολίων ποιητήν. Τιμοκρέων δὲ ὁ Ἀρόδιος μελοποιὸς τοιοῦτον ἔγραψε σκόλιον κατὰ τοῦ Πλούτου, οὐδὲ ἡ ἀρχή·

"Ωφελέν σ',<sup>1</sup> ὁ τυφλὲ Πλοῦτε,  
μῆτε<sup>2</sup> γῆ μῆτ' ἐν θαλάσσῃ  
μῆτ' ἐν ἡπείρῳ φανῆμεν,  
ἄλλὰ Τάρταρόν τε ναίειν  
κ' Αχέροντα· διὰ σὲ γὰρ <δὴ><sup>3</sup>  
πάντ' ἐν ἀνθρώποις κακά.

## B'

## ΕΠΙΓΡΑΜΜΑΤΩΝ

Heph. 3 [π. μακρᾶς]. θέσει μακραὶ γίνονται ὅταν βραχέος ὅντος ἡ βραχυνομένου φωνήεντος σύμφωνα πίπτῃ μεταξὺ αὐτοῦ καὶ τοῦ τῆς ἔξης συλλαβῆς φωνήεντος πλείονα ἐνδιάπλοον γίνεται δὲ τοῦτο κατὰ πέντε τρόπους. ἦτοι γὰρ λήξει εἰς δύο σύμφωνα οἶον . . . καὶ Τιμοκρέοντος ἐκ τῶν Ἐπιγραμμάτων

ὦ ξυμβουλεύειν χέρς ἄπο νοῦς δὲ πάρα

<sup>1</sup> Ilgen: mss ὥφελες, ὕφελες

<sup>2</sup> Bentl.: mss μῆτ' ἐν

<sup>3</sup> B <σύμ->

<sup>1</sup> cf. Suid. σκολιόν, Isid. Pelus. Ep. 2. 146 ('it was an ancient custom after feasting to take the lyre and sing "Death to you, Riches, and may you not be seen either

## TIMOCREON

8<sup>1</sup>

Scholiast on Aristophanes *Acharnians* [‘Then in wrath Olympian Pericles thundered and lightened and confounded all Greece, made laws written like drinking-songs and told the Megarians to remain neither ashore nor at market nor at sea nor on the mainland’]: That is, in imitation of the composer of drinking-songs. The lyric poet Timocreon of Rhodes wrote a drinking-song like this attacking Wealth, of which the beginning is :

Oh how I wish, blind God of Riches, you were to be seen neither ashore nor at sea nor on the mainland, but dwelt by Acheron’s bank in Tartarus! For you it is that are the cause of all the evil of the world.

## BOOK II INSCRIPTIONS

9<sup>2</sup>

Hephaestion *Handbook of Metre* [on long syllables]: Syllables become long by position if, a vowel being short or used short,<sup>3</sup> more than one simple consonant come between it and the vowel of the succeeding syllable; this may occur in five different ways; for it will either end in two consonants as . . . and Timocreon *Inscriptions*

With whom to plot the mind stands ready though the hand holds off.<sup>4</sup>

ashore or at sea,” Ἀπόλοιο, ὦ Πλωῦτε, καὶ μῆτε ἐν γῇ φανεῖης μῆτε ἐν θαλάσσῃ)      <sup>2</sup> cf. Dion. Thr. Gram. Gr. 3. 346. 21, Choer. in Theod. Ibid. 4. 1. p. 17. 8      <sup>3</sup> i.e. ε, ο, α, ι, υ  
<sup>4</sup> the English is no more awkward than the Greek

## LYRA GRAECA

10

*Anth. Pal.* 13. 31 Τιμοκρέοντος Ῥοδίου δμοίως\*

Κηΐα με προσῆλθε φλυαρία οὐκέτ' ἔόντα,  
οὐκέτ' ἔόντα με προσῆλθε Κηΐα φλυαρία.<sup>1</sup>

<sup>1</sup> οὐκέτ' ἔόντα (bis) sugg. *B*: ms οὐκ ἔθέλοντα

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<sup>1</sup> similar, in being the same words in different metres, to

## TIMOCREON

10

*Palatine Anthology* A similar<sup>1</sup> poem of Timocreon of Rhodes:

Reaches me ah! too late, for I'm dead, the  
Ceian nonsense;  
Ah! too late the Ceian nonsense reaches me,  
for I am dead.

Sim. 111, to which it is doubtless a reply (with a reference to Sim. 110)



# TABLES

COMPARING THE NUMERATION ADOPTED IN THIS EDITION  
 (E) WITH THOSE FOLLOWED BY BERGK IN HIS  
 'POETAE LYRICI GRAECI' OF 1882 (BGK.) AND  
 HILLER-CRUSIUS IN THEIR 'ANTHOLOGIA LYRICA' OF  
 1913 (HIL.)

## STESICHORUS

Bgk.	E	Bgk.	E	Bgk.	E	Bgk.	E
1	1	24	30	48	50	72	73
2	2	25	31	49	51	73	74
3	3	26	12	50	52	74	75
4	4	27	13	51	53	75	76
5	5	28	14	52	54	76	77
6	6	29	15	53	55	77	78
7	7	30	16	54	56	78	79
8	8	31	17	55	57	79	80
9	9	32	18	56	58	80	81
10	10	33	34	57	59	81	82
11	32	34	35	58	60	82	83
12	33	35	36	59	61	83	84
13	34	36	38	60	62	84	85
14	45	37	37	61	63	85	86
15	21	38	39 <sub>A</sub>	62	64	86	87
16	19	39	40	63	11	87	88
17	20	40	41	64	65	88	89
18	{ 22	41	42	65	66	89	90
	{ 23	42	43	66	68	90	91
19	24	43	46	67	69	91	92
20	26	44	47	68	70	92	93
21	27	45	49	69	25	93	94
22	28	46	{ 18	70	71	94	95
23	29	47		71	72	95	96

## Hil.-E] NUMERATION TABLES

Hil.	E	Hil.	E	Hil.	E	Hil.	E
1	1	8	20	15	43	22	52
2	2	9	23	16	47	23	53
3	3	10	15	17	12	24	54
4	5	11	18	18	49	25	55
5	7	12	36	19	18		
6	8	13	38	20	50		
7	45	14	37	21	51		

E	Bgk.	Hil.	E	Bgk.	Hil.	E	Bgk.	Hil.
1	1	1	27	21	—	54	52	24
2	2	2	28	22	—	55	53	25
3	3	3	29	23	—	56	54	—
4	4	—	30	24	—	57	55	—
5	5	4	31	25	—	58	56	—
6	6	—	32	11	—	59	57	—
7	7	5	33	12	—	60	58	—
8	8	6	34	33	—	61	59	—
9	9	—	35	34	—	62	60	—
10	10	—	36	35	12	63	61	—
11	63	—	37	37	14	64	62	—
12	26	17	38	36	13	65	64	—
13	27	—	39	35n	—	66	65	—
14	28	—	39 <sub>A</sub>	38	—	67	65n	—
15	29	10	40	39	—	68	66	—
16	30	—	41	40	—	69	67	—
17	31	—	42	41	—	70	68	—
18	{47 46 32}	—	43	42	15	71	70	—
		19	44	13	—	72	71	—
		11	45	14	7	73	72	—
19	16	—	46	43	—	74	73	—
20	17	8	47	44	16	75	74	—
21	15	—	48	44n	—	76	75	—
22	18n	—	49	45	18	77	76	—
23	18	9	50	48	20	78	77	—
24	19	—	51	49	21	79	78	—
25	69	—	52	50	22	80	79	—
26	20	—	53	51	23	81	80	—

STESICHORUS      [E-Bgk.-Hil.]

<i>E</i>	Bgk.	Hil.	<i>E</i>	Bgk.	Hil.	<i>E</i>	Bgk.	Hil.
82	81	—	88	87	—	94	93	—
83	82	—	89	88	—	95	94	—
84	83	—	90	89	—	96	95	—
85	84	—	91	90	—	97	p. 232	—
86	85	—	92	91	—	98	—	—
87	86	—	93	92	—			

IBYCUS

Bgk.	<i>E</i>	Bgk.	<i>E</i>	Bgk.	<i>E</i>	Bgk.	<i>E</i>
1	1	16	34	32	32	47	50
2	2	17	17	33	37	48	52
3	3	18	18	34A	38	49	53
4	5	19	19	34B	39	50	51
5	6	20	20	35	40	51	54
6	7	21	21	36	41	52	57
7	9	22	23	37	42	53	58
8	4	23	24	38	43	54	59
9	8	24	25	39	44	55	60
10A	10	25	26	40	45	56	61
10B	11	26	27	41	46	57	62
11	12	27	28	42	47	58	31
12	13	28	29	43	47n	59	63
13	14	29	35	44	22	60	64
14	15	30	30	45	48	61	65
15	16	31	36	46	49	62	66

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Hil.	<i>E</i>	Hil.	<i>E</i>	Hil.	<i>E</i>	Hil.	<i>E</i>
1	1	6	7	8d	16	12	21
2	2	7	9	8e	18	13	23
3	3	8a	4	9	34	14	25
4	5	8b	10	10	17	15	27
5	6	8c	11	11	20	16	28

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E-Bgk.-Hil.] NUMERATION TABLES

<i>E</i>	Bgk.	Hil.	<i>E</i>	Bgk.	Hil.	<i>E</i>	Bgk.	Hil.
1	1	1	24	23	—	47	42	—
2	2	2	25	24	14	48	45	—
3	3	3	26	25	—	49	46	—
4	8	8a	27	26	15	50	47	—
5	4	4	28	27	16	51	50	—
6	5	5	29	28	—	52	48	—
7	6	6	30	30	—	53	49	—
8	9	—	31	58	—	54	51	—
9	7	7	32	32	—	55	51n	—
10	10A	8b	33	—	—	56	51n	—
11	10B	8c	34	16	9	57	52	—
12	11	—	35	29	—	58	53	—
13	12	—	36	31	—	59	54	—
14	13	—	37	33	—	60	55	—
15	14	—	38	34A	—	61	56	—
16	15	8d	39	34B	—	62	57	—
17	17	10	40	35	—	63	59	—
18	18	8e	41	36	—	64	60	—
19	19	—	42	37	—	65	61	—
20	20	11	43	38	—	66	62	—
21	21	12	44	39	—	67	—	—
22	44	—	45	40	—			
23	22	13	46	41	—			

ANACREON

Bgk.	<i>E</i>	Bgk.	<i>E</i>	Bgk.	<i>E</i>	Bgk.	<i>E</i>
1	1	11	11	19	21	28	28
2	2	12A	12	20	22	29	29
3	3	12B	13	21	{ 96	30	30
4	4	13A	62		{ 97	31	32
5	5	13B	14	22	23	32	33
6	6	14	15	23	24	33	34
7	7	15	17	24	25	34	35
8	8	16	60	25	25	35	36
9	9	17	18	26	26	36	37
10	10	18	19	27	27	37	41

## ANACREON

[Bgk.-E]

Bgk.	E	Bgk.	E	Bgk.	E	Bgk.	E
38	38	71	64	103	159	138	79
39	40	72	65	104	155	139	127
40	16	72B	66	105	156	140	128
41	45	73	67	106	157	141	109
42	46	74	68	107	158	142	110
43	69	75	84	108	151	143	129
44	70	76	85	109	153	144	164
45	72	77	86	110	154	145	130
46	47	78	89	111	160	146	111
47	48	79	90	112	161	147	112
48	49	80	{ 91	113	162	148	131
49	50		{ 92	114	87	149	165
50	51	81	93	117	135	150	132
51	52	82	94	118	88	151	113
52	53	83	95	119	142	152	133
53	55	84	98	120	71	153	166
54	56	85	99	121	125	154	80
55	57	86	101	122	126	155	134
56	39	87	102	123	143	156-9	122
57	31	88	103	124	144	160	114
58	54	89	104	125	145	161	137
59	58	90	105	126	p. 124	162	136
60	59	91	73	127	83	163	81
61	74	92	106	128	146	164	138
62	75	93	107	129	<i>Anacre-</i>	165	139
63	76	94	116		<i>ontea</i>	166	140
64	77	95	117	130	20	167	167
65	<i>Anacre-</i>	96	118	131	124	168	115
	<i>ontea</i>	97	119	132	147	169	82
66	78	98	120	133	148	170	141
67	43A	99	121	134	18n	171	168
68	43B	100	149	135	123	172	169
69	42	101	150	136	108		
70	63	102	152	137	163		

## Hil.-E] NUMERATION TABLES

Hil.	E	Hil.	E	Hil.	E	Hil.	E
1	1	29	34	55	56	82	101
2	2	30	45	56	78	83	102
3	3	31	46	57	57	84	103
4	4	32	69	58	39	85	104
5	6	33	70	59	31	86	105
6	8	34	72	60	43	87	73
7	9	35	60	61	44	88	106
8	14	36	41	62	37	89	107
9	15	37	38	63	42	89a	61
10	<i>A desp.</i>	38	40	64	63	90	116
11	16	39	47	65	64	91	117
12	17	40	54	66	65	92	118
13	18	41	58	67	66	93	119
14	19	42	59	68	67	94	149
15	21	43	74	69	68	95	150
16	22	44	75	70	84	96	159
17	36	45	76	71	85	97	155
18	96	45a	77	72	89	98	156
19	97	46	Anacre-	73	86	99	157
20	23	47	ontea	74	87	100	154
21	24	48	48	75	93	101	160
22	25	49	49	76	90	102	161
23	25	49	49	77a	91	103	162
24	28	50	50	77b	92	104	153
25	29	51	51	78	94	105	152
26	30	52	52	79	95	106	158
27	32	53	53	80	98	107	151
28	33	54	55	81	99		

E	Bgk.	Hil.	E	Bgk.	Hil.	E	Bgk.	Hil.
1	1	1	7	7	—	13	12b	—
2	2	2	8	8	6	14	13b	8
3	3	3	9	9	7	15	14	9
4	4	4	10	10	—	16	40	11
5	5	—	11	11	—	17	15	12
6	6	5	12	12a	—	18	17	13

## ANACREON

[E-Bgk.-Hil.]

E	Bgk.	Hil.	E	Bgk.	Hil.	E	Bgk.	Hil.
19	18	14	54	58	40	91	80	{77a
20	130	—	55	53	54	92	—	{77b
21	19	15	56	54	55	93	81	75
22	20	16	57	55	57	94	82	78
23	22	20	58	59	41	95	83	79
24	23	21	59	60	42	96	—	{18
25	{24	22	60	16	35	97	21	{19
	{25	23	61	—	89a	98	84	80
26	26	—	62	13A	—	99	85	81
27	27	—	63	70	64	100	—	—
28	28	24	64	71	65	101	86	82
29	29	25	65	72	66	102	87	83
30	30	26	66	72b	67	103	88	84
31	57	59	67	73	68	104	89	85
32	31	27	68	74	69	105	90	83
33	32	28	69	43	32	106	92	88
34	33	29	70	44	33	107	93	89
35	34	—	71	120	—	108	136	—
36	35	—	72	45	34	109	141	—
37	36	62	73	91	87	110	142	—
38	38	37	74	61	43	111	146	—
39	56	58	75	62	44	112	147	—
40	39	38	76	63	{45	113	151	—
41	37	36			{45a	114	160	—
42	69	63	77	64	46	115	168	—
43A	67	60	78	66	56	116	94	90
43B	68	61	79	138	—	117	95	91
44	Alem.	Alem.	80	154	—	118	96	92
	49	25	81	163	—	119	97	93
45	41	30	82	169	—	120	98	—
46	42	31	83	127	—	121	99	—
47	46	39	84	75	70	122	156-9	—
48	47	48	85	76	71	123	135	—
49	48	49	86	77	73	124	131	—
50	49	50	87	114	74	125	121	—
51	50	51	88	118	—	126	122	—
52	51	52	89	78	72	127	139	—
53	52	53	90	79	76	128	140	—

E-Bgk.-Hil.] NUMERATION TABLES

<i>E</i>	Bgk.	Hil.	<i>E</i>	Bgk.	Hil.	<i>E</i>	Bgk.	Hil.
129	143	—	143	123	—	157	106	99
130	145	—	144	124	—	158	107	106
131	148	—	145	125	—	159	103	96
132	150	—	146	128	—	160	111	101
133	152	—	147	132	—	161	112	102
134	155	—	148	133	—	162	113	103
135	117	—	149	100	94	163	137	—
136	162	—	150	101	95	164	144	—
137	161	—	151	108	107	165	149	—
138	164	—	152	102	105	166	153	—
139	165	—	153	109	104	167	167	—
140	166	—	154	110	100	168	171	—
141	170	—	155	104	97	169	172	—
142	119	—	156	105	98			

SIMONIDES

Bgk.	<i>E</i>	Bgk.	<i>E</i>	Bgk.	<i>E</i>	Bgk.	<i>E</i>
1	13	20	1	38	28	57	31
2	14	21	2	39	29	58	65
3	12	22	3	40	51	59	66
4	21	23	<i>Adesp.</i>	41	52	60 p.	258
5	19	24	11	42	53	61	32
6	41	25	15	43	54	62	33
7	46	26A	9	44	55	63	34
8	39	26B	<i>Adesp.</i>	45	56	64	67
9	44	27	17	46	<i>Adesp.</i>	65	68
10	36	28	18	47	57	66	69
11	42	29	86	48	5	67	95
12	37	30	87	49	58	68	10
13	38	31	88	50	59	69	35
14	40	32	22	51	60	70	70
15	45	33	23	52	30	71	71
16	47	34	24	53	61	72	72
17	48	35	25	54	62	73	73
18	49	36	26	55	64	74	74
19 p.	258	37	27	56	63	75	75

## SIMONIDES

[Bgk.-E]

Bgk.	E	Bgk.	E	Bgk.	E	Bgk.	E
76	76	113	141	150	179	198	202
77	77	114	142	151	180	199	203
78	78	115	143	152	181	200A	2n
79	79	116	144	153	182	200B	85
80A	80	117	145	154	183	201	8
80B	81	118	146	155	184	202A	204
81	89	119	147	156	185	202B	205
82	90	120	148	157	186	203	206
83	91	121	149	158	187	204	7
84	92	122	150	159	188	205	4
85	97	123	151	160	190	206	207
86	101	124A	152	161	191	207	208
87	100	124B	153	162	192	208	209
88	102	125	154	163	193	209	210
89	116	126	155	164	194	210B	22
90	117	127	156	165	195	211	96
91	118	128	157	166	196	212	16
92	119	129	158	167	108	213	6
93	121	130	159	168	109	214	211
94	120	131	160	169	110	215	212
95	122	132	161	170	111	216	213
96	123	133	162	171	112	217	214
97	124	134	163	172	113	218	215
98	125	135	164	173	114	219A	216
99	126	136	165	174	197	219B	217
100	127	137	166	175	199	220	218
101	128	138	167	176	200	224	219
102	129	139	168	177	115	225	93
103	130	140	169	189	p. 264	226	p. 262
104	131	141	170	190A	<i>Scolia</i>	227	94
105	132	142	171	190B	p. 258	228	107
106	133	143	172	191	p. 252	229	220
107	134	144	173	192	p. 258	230	82
108	135	145	174	193	99	231	221
109	136	146	175	194	198	232	83
110	137	147	176	195	138	233	222
111	139	148	177	196	98	234	105
112	140	149	178	197	201	235	104

## Bgk.-E]      NUMERATION TABLES

Bgk.	<i>E</i>	Bgk.	<i>E</i>	Bgk.	<i>E</i>	Bgk.	<i>E</i>
236	8n	240	226	245	230	249	231
237	223	241	227	246	103	250	106
238	224	243	228	247	50		
239	225	244	229	248	84		

Hil.	<i>E</i>	Hil.	<i>E</i>	Hil.	<i>E</i>	Hil.	<i>E</i>
1	21	29	30	Adesp.		59	92
2	{ 13	31	57			60	76
	{ 14					61	77
3	19	32	5			62	78
4	46	33	58			63	79
5	39	34	59			64	80
6	36	35	60			65	81
6a	42	36	30			66	101
7	37	37	61			67	89
8	38	38	62			68	92
9	40	39	64			69	97
10	45	40	31			70	100
11	47	41	65			71	102
12	48	42	66			72	175
13	49	43 p.	258			73	108
14	86	44	32			74	116
15	87	45	33			75	117
16	88	46	34			76	90
17	22	47	67			77	118
18	26	48	68			78	119
19	28	49	69			79	120
20	29	50	95			80	122
21	Adesp.	51	10			81	123
22	27	52	35			82	124
23	51	53	70			83	125
24	52	54	71			84	126
25	53	55	72			85	127
26	54	56	73			86	128
27	55	57	74			87	129
28	56	58	75			88	130

## SIMONIDES

[Hil.-E]

Hil.	E	Hil.	E	Hil.	E	Hil.	E
123	165	134	183	145	174	164	114
124	166	135	184	146	177	165	111
125	167	136	186	147	180	166	197
126	169	137	187	150	173	167	115
127	170	138	188	151	185	Add. 1	121
128	171	139	190	152	192	„ 2	131
129	176	140	191	159	200	„ 3	161
130	178	141	193	160	109	„ 4	164
131	179	142	194	161	110	„ 5	168
132	181	143	195	162	112		
133	182	144	172	163	113		

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E	Bgk.	Hil.	E	Bgk.	Hil.	E	Bgk.	Hil.
1	20	—	23	33	—	46	7	4
2	21	—	24	34	—	47	16	11
3	22	—	25	35	—	48	17	12
4	205	—	26	36	18	49	18	13
5	48	—	27	37	22	50	247	—
6	213	—	28	38	19	51	40	23
7	204	—	29	39	20	52	41	24
8	201	—	30	52	36	53	42	25
9	26A	—	31	57	40	54	43	26
10	68	—	32	61	44	55	44	27
11	24	—	33	62	45	56	45	28
12	3	—	34	63	46	57	47	31
13	1	2	35	69	—	58	49	33
14	2	2	36	10	6	59	50	34
15	25	—	37	12	7	60	51	35
16	212	—	38	13	8	61	53	37
17	27	—	39	8	5	62	54	38
18	28	—	40	14	9	63	56	—
19	5	3	41	6	—	64	55	39
20	—	—	42	11	6a	65	58	41
21	4	1	43	5n	—	66	59	42
22	210B	32	44	9	—	67	64	47
		17	45	15	10	68	65	48

E-Bgk.-Hil.] NUMERATION TABLES

<i>E</i>	Bgk.	Hil.	<i>E</i>	Bgk.	Hil.	<i>E</i>	Bgk.	Hil.
69	66	49	107	228	—	143	115	98
70	70	53	108	167	73	144	116	99
71	71	54	109	168	160	145	117	100
72	72	55	110	169	161	146	118	101
73	73	56	111	170	165	147	119	111
74	74	57	112	171	162	148	120	102
75	75	58	113	172	163	149	121	103
76	76	60	114	173	164	150	122	104
77	77	61	115	177	167	151	123	112
78	78	62	116	89	74	152	124A	115
79	79	63	117	90	75	153	124B	105
80	80A	64	118	91	77	154	125	106
81	80B	65	119	92	78	155	126	113
82	230	—	120	94	79	156	127	107
83	232	—	121	93	Add.	157	128	108
84	248	—			1	158	129	114
85	200B	—	122	95	80	159	130	109
86	29	14	123	96	81	160	131	120
87	30	15	124	97	82	161	132	Add.
88	31	16	125	98	83			3
89	81	67	126	99	84	162	133	121
90	82	76	127	100	85	163	134	122
91	83	—	128	101	86	164	135	Add.
92	84	68	129	102	87			4
93	225	—	130	103	88	165	136	123
94	227	—	131	104	Add.	166	137	124
95	67	50			2	167	138	125
96	211	—	132	105	89	168	139	Add.
97	85	69	133	106	90			5
98	196	—	134	107	91	169	140	126
99	193	—	135	108	92	170	141	127
100	87	70	136	109	93	171	142	128
101	86	66	137	110	110	172	143	144
102	88	71	138	195	—	173	144	150
103	246	—	139	111	94	174	145	145
104	235	—	140	112	95	175	146	72
105	234	—	141	113	96	176	147	129
106	250	—	142	114	97	177	148	146

SIMONIDES [E-Bgk.-Hil.

<i>E</i>	Bgk.	Hil.	<i>E</i>	Bgk.	Hil.	<i>E</i>	Bgk.	Hil.
178	149	130	197	174	166	216	219A	—
179	150	131	198	194	—	217	219B	—
180	151	147	199	175	—	218	220	—
181	152	132	200	176	159	219	224	—
182	153	133	201	197	—	220	229	—
183	154	134	202	198	—	221	231	—
184	155	135	203	199	—	222	233	—
185	156	151	204	202A	—	223	237	—
186	157	136	205	202B	—	224	238	—
187	158	137	206	203	—	225	239	—
188	159	138	207	206	—	226	240	—
189	222	—	208	207	—	227	241	—
190	160	139	209	208	—	228	243	—
191	161	140	210	209	—	229	244	—
192	162	152	211	214	—	230	245	—
193	163	141	212	215	—	331	—	—
194	164	142	213	216	—	232	—	—
195	165	143	214	217	—			
196	166	—	215	218	—			

## LIST OF NEW FRAGMENTS

### FRAGMENTS NOT INCLUDED IN BERGK'S EDITION OF 1882

STESICHORUS	ANACREON
98	61 *
—	100
IBYCUS	—
33	SIMONIDES
67	20
	231
	232

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### FRAGMENTS NEWLY RESTORED *EXEMPLI GRATIA* FROM PARAPHRASES

STESICHORUS	SIMONIDES
6	8
51	91
—	92 †
IBYCUS	93
45	94
48	98
—	99
ANACREON	103
49 †	138
62	166 †
88	
122	

\* Included by Hiller-Crusius

† Partly 'new'

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- ACHILLES ('Tatius'): 107; mathematician; A.D. 200?
- Adrastus: 86; Peripatetic philosopher; A.D. 150
- Aelian: 12, 28, 36, 64, 96, 134, 139, 162, 165, 230, 248, 260, 267, 272, 419; writer of miscellanies; A.D. 200
- Aeschines: 68; orator; 350 B.C.
- Aeschylus: 20, 54, 128, 146, 158, 170, 204, 234, 250, 276, 282, 333, 387; writer of tragedy; 485 B.C.
- Agathon: 299; writer of tragedy; 410 B.C.
- Alcaeus: 14, 26, 64, 84-5, 126, 132, 154-6, 161, 170, 208, 240, 256, 282, 324, 406; lyric poet; 595 B.C.
- Alciphron: 384; writer of fictitious letters; A.D. 150
- Aleman: 10, 14, 22, 62, 188, 268-70; lyric poet; 630 B.C.
- Alexander of Aetolia: 48, 102, 372; poet; 275 B.C.
- Alexander of Aphrodisias: 264; Peripatetic philosopher; A.D. 200
- Alexander of Pleuron: 40; *see* A. of Aetolia
- Alexis: 192; writer of comedy; 350 B.C.
- Ammianus Marcellinus: 24, 336; historian; A.D. 390
- Ammonius: 168, 190; grammarian; A.D. 390
- Ammonius: 270; father of Tryphon, prob. not A. the pupil of Aristarchus; 50 B.C.
- Anacreon: 20, 64, 78, 82, 84, 120 ff., 330, 416, 425
- Anacreon: 201 (?) author of *Astronomica*; 150 B.C.?
- Anacreontea: 122, 179, 193, 221; a collection of short poems suitable for singing, written by various hands, mostly late, in imitation of Anaereon
- Anaxagoras: 256; philosopher; 440 B.C.
- Anon. Gram. *see* Grammarian
- Anonymous Mythographer*: 364
- Anthologia Palatina* [A.P.] *see* *Palatine Anthology*
- Anthologia Planudea*: *see* *Planudian Anthology*
- Antigenes: 391
- Antipater of Sidon: 22, 80, 240; epigrammatist; 150 B.C.
- Antiphanes: 50; writer of comedy; 365 B.C.
- Antiphon: 391; Attic orator; 440 B.C.
- Antoninus Liberalis: 348; mythologist; A.D. 150?
- Anytē: 240; a poetess, author of 'epigrams'; 280 B.C.?
- Apion: 402; grammarian; A.D. 40
- Apollodorus: 232; lyric poet; 510 B.C.
- Apollodorus: 44, 62, 244; chronologer, grammarian, mythologist; 140 B.C.
- Apollonius (son of Archebius): 147, 166, 169, 328, 335; grammarian and lexicographer, A.D. 1
- Apollonius Dyscolus: 137, 146, 218; grammarian; A.D. 110
- Apollonius of Rhodes: 36, 54, 57, 60-1, 64, 74, 77, 94, 98, 100-6, 112, 178, 196, 206-8, 274, 278-80, 312, 406; poet; 260 B.C.
- Apollophanes: 96; writer of comedy; 400 B.C.
- Apostolius: 147, 181, 301, 411,

\* The dates are those of the *floruit*, i.e. about the 40th year

# INDEX OF AUTHORS

- 420; compiler of a collection of proverbs; A.D. 1460; *see also Paroemiographi*
- Aratus**: 107; didactic poet; 270 B.C.
- Archilochius**: 14, 26–8, 62, 68, 160, 420; elegiae and iambic poet; 650 B.C.
- Arion**: 4, 224, 408; lyric poet; 625 B.C.
- Aristarchus**: 49, 68, 72, 134, 137, 156, 414; grammarian; 175 B.C.
- Aristeas**: 96; writer of comedy; prob. to be identified with Aristias, who introduced the Satyric drama c. 520 B.C.
- Aristides**: 44, 258, 273, 290, 307, 322, 351, 353, 356, 359, 360, 375, 377, 383, 386–8, 420; rhetorician; A.D. 170
- Aristodēmus**: 383; historian; A.D. 200?
- Aristodēmus son of Menecrātes**: 402; 150 B.C.
- Ariston**: 246; Peripatetic philosopher; 230 B.C.
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- Aristophanes of Byzantium**: 134, 282, 298, 400; grammarian; 215 B.C.
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- Aristoxēnus**: 56, 120, 225–6; writer on music; 320 B.C.
- Arsenius**: 181, 285, 288, 301, 323, 353, 384, 387, 397, 399, 411, 421; son of Apostolius; compiler of a collection of proverbs and sayings; A.D. 1500
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- Athenaeus [Ath.]**: 10–12, 24, 28, 32–5, 42, 46–8, 52, 56–8, 62, 70, 76, 82–8, 95, 100–2, 123, 128, 132–4, 137–8, 142–4, 147–9, 152–4, 158–62, 165–6, 176–7, 186, 189, 192, 196–8, 202, 205, 226–30, 242, 260–2, 268–72, 293, 296, 306–10, 316, 322–4, 328, 331, 340–6, 369, 380, 385, 402, 418; writer of miscellanies; A.D. 220
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- Bekker's Anecdōta**: 51–2, 113, 147, 169, 207, 218, 301; a collection of previously unedited Greek works, published 1814–21
- Boissonade's Anecdōta Græca (Nova)**: 285; Extracts from Greek MSS preserved at Paris published 1844
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- Palaephatus: 270; mythographer; 200 B.C.?
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- Vibius Sequester : 64; geographer; A.D. 450?
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- Xenodamus : 6; lyric poet; 650 B.C.
- Xenophanes : 120, 226; elegiac poet and Eleatic philosopher; 53 B.C.
- Xenophon : 158, 180, 244, 272; historian; 400 B.C.
- Zenobius : 32, 106, 188, 210, 406, 424; rhetorician; A.D. 130
- Zenodotus : 73, 134, 164, 190; grammarian; 285 B.C.
- Zoillus : 108; rhetorician; 350 B.C.
- Zonaras : 44, 49, 157, 171, 178, 190, 195, 335, 412; A.D. 1120 [the lexicon ascribed to this historian is probably by another hand]

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- Acamantis : 390; one of the Attic tribes
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- Acrágas or Agrigentum : 16, 268; a Greek city of Sicily
- Aetæon : 66; son of Aristæus and Autonoë daughter of Cadmus; a hunter who was torn to pieces by his hounds because he had seen Artemis bathing or had boasted that he excelled her in hunting (*or see* Stes. 70); the rock on which he rested after the chase was shown near Orchomenus in Boeotia
- Adeimantus : 390; an Athenian; archon in 477 B.C.
- Adeimantus son of Oÿtus : 356; Corinthian commander in the invasion of Xerxes
- Admétus : 32; king of Pheræ in Thessaly; *see* Aleestis
- Adōnis : 424; a Cyprian youth beloved by Aphrodite, who mourned his death yearly at the Adonis Festival
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- Aeëtes : 104; king of Colchis
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- Ageus : 200, 318; king of Athens; father of Theseus
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- Aegisthus : 12, 55, 82; cousin of Agamemnon king of Mycenæ, whose wife Clytemnestra he seduced in Agamemnon's absence and murdered her husband on his return from Troy
- Aenēas : 46, 134; son of Anchises and Aphrodite; cousin of Priam; a Trojan hero from whom the Romans claimed descent
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- Agatharchus : 306; an Olympian victor of this name, of Coreyra, is mentioned by Dionysius of Halicarnassus 4. 41. 5; he won in 536 B.C.
- Agathoëles : 232; a famous Athenian musician
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 Althaea : 90; daughter of the Aetolian king Thestius, and wife of Oeneus king of Calydon; at the birth of her son Meleager the Fates declared that he should be invulnerable but should live no longer than a piece of wood then burning on the hearth; this Althaea, after keeping it long in a chest, burnt to avenge her brothers whom Meleager slew in war  
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- Damarātus : 241; king of Sparta 510-491 B.C.
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- Danaē : 292; daughter of Aerisius king of Argos; an oracle having declared that she should bear a son who should kill his grandfather, Aerisius shut her up in a brazen tower, and when she nevertheless bore a son—some said to Zeus who visited her in the form of a shower of gold—sent her to sea with her babe (Perseus) in a chest, whence they were rescued on the shore of Seriphis; Perseus eventually killed Aerisius by accident when throwing the disc
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- Kēres : *see* Death-Goddesses
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- Melicertes : 248; son of Athamas and Ino, who from jealousy of his true wife threw herself and M. into the sea, where she became the sea-goddess Leucothea and he the sea-god Palaemon; Suidas' reason for this nickname of Simonides is not altogether satisfactory
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- Milētus : 188, 424; a city of Ionia, which in the 6th cent. B.C. was paramount among the Greek states of Asia Minor; in the time of Croesus (560–546) it became tributary to Lydia, and on his overthrow to Cyrus; in 494 it was sacked by the Persians and did not regain its freedom till 479
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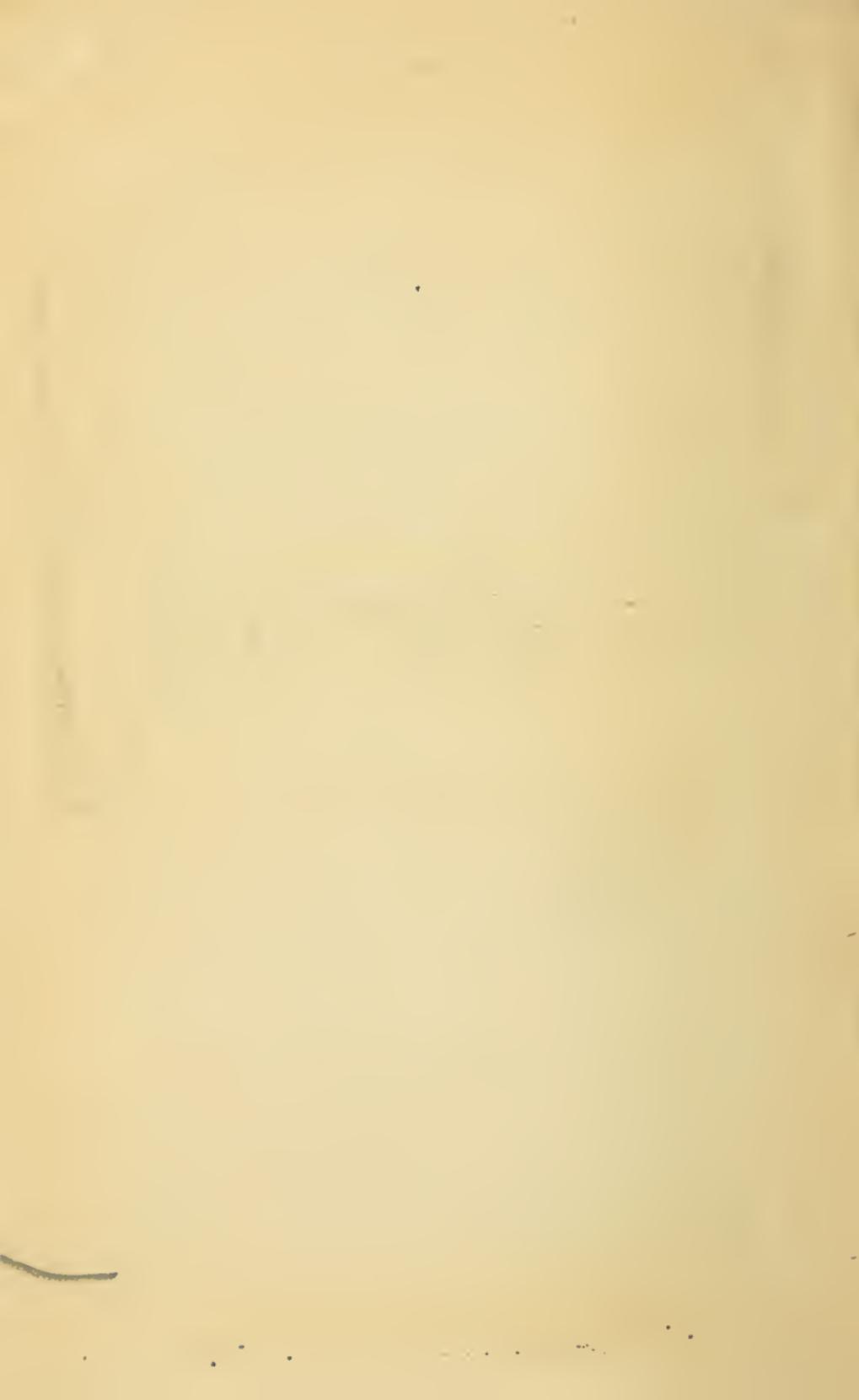
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