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GREEK LYRIC

I

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# GREEK LYRIC I

SAPPHO AND ALCAEUS

EDITED AND TRANSLATED BY  
DAVID A. CAMPBELL



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To my mother

μητρὶ φίλη

## PREFACE

J. M. Edmonds' three volumes of *Lyra Graeca* have given useful service since their appearance some fifty years ago, but the time has come to replace them. Much new material has been unearthed; and Edmonds' version of the papyrus texts was spoiled by his excessive eagerness to fill the gaps.

It will be obvious that the present volume makes a fresh beginning. In the first place, I have rearranged the contents of the volumes, so that solo song precedes choral lyric: accordingly, this, the first volume, is devoted to Sappho and Alcaeus; and Anacreon (and the *Anacreontea*) will appear at the beginning of volume II. Secondly, I have renumbered the fragments, using as far as possible the marginal numbers of Lobel and Page for Sappho and Alcaeus. Papyrus scraps which yield nothing of interest are omitted. Thirdly, I have numbered the testimonia to simplify reference and have grouped them under headings, although it will be obvious that some of the passages did not readily submit to being dragooned in this way.

I acknowledge my gratitude for Research Grants awarded to me by the University of Victoria, the Canada Council and the American Philosophical Society, and for a Fellowship awarded by the American Council of Learned Societies, which en-

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abled me to take Study Leave in 1975-76. I wish to thank my Research Assistants Dr. David R. Marsh, Dr. Caroline A. Overman, Miss Vicki R. Cameron, Mr. J. Bruce McKinnon and Mr. John J. Koval for their help, the Librarian of the University of Victoria and his staff for their efficiency in obtaining rare books and periodicals, and Mrs. A. Nancy Nasser for typing the manuscript.

UNIVERSITY OF VICTORIA  
November 1977

DAVID A. CAMPBELL

## INTRODUCTION

### *Solo song*

The poetry of Sappho, Alcaeus and Anacreon was lyric in the strict sense: it was composed to be sung to the accompaniment of the lyre. The poets themselves do not tell us this explicitly: when their audience could see the lyre and hear the song with its accompaniment, there was no need for such explicit statement. They do however mention their music: Sappho in an isolated line, the text of which is uncertain, says, 'Come, divine lyre, speak to me and find yourself a voice' (118): fr. 160 has, 'I shall now sing these songs beautifully to delight my companions'; and we know that her companions were themselves singers (21, 22, 96). Alcaeus says the lyre plays a merry part in the symposium (70. 3 f.), and the symposium must have provided the occasion for the performance of most of his poetry. The *κιθαρίς*, 'lyre', is mentioned in his fragments in the context of wine and love. Anacreon twice has the verb *ψάλλω*, 'I pluck the lyre strings', each time in the context of revelry (373, 374).

The evidence from the fragments of the poets can be supplemented. Vase-painters represented all three poets as lyre-players, and the earliest paintings

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belong to the late 6th century, i.e. to the lifetime of Anacreon (G. M. A. Richter, *The Portraits of the Greeks* i 69–72, 75–78). Later writers called Sappho a *ψάλτρια*, ‘lyre-player’, and attributed to her the invention of the plectrum and the *πηκτίς*, a type of lyre (testt. 2, 3, 38); when Horace speaks of Sappho and Alcaeus he refers to their lyres (*Odes* 2. 13, 4. 9). Lastly, the writers on music were certain that Sappho, if not the others, had a place in the history of music: Aristoxenus, the most important of these writers, attributed to her the creation of the Mixolydian mode (test. 37).

Solo song, or monody, differed from choral lyric poetry in the less formal circumstances of its performance, in its metrical form and in its language. Whereas the units of choral poetry were the long strophe, antistrophe (repeating the rhythm of the strophe) and epode, and the metrical patterns were complex, solo song used short repeated stanzas and simpler metres; and the monodists for the most part composed in their own dialect, Aeolic in Sappho and Alcaeus, Ionic in Anacreon, whereas the writers of choral lyric used an artificial language with a strong Doric element.

### *Sappho*

Strabo calls Sappho a contemporary of Alcaeus, who was born c. 620 or a few years earlier, and of Pittacus, whose dates are c. 645–570 (test. 7); Athenaeus makes her a contemporary of Alyattes, king of Lydia c. 610–560 (test. 8). The *Suda* entry under her name (test. 2) has ‘*γεγοννῖα* in the 42nd Olympiad’ (612/608), the date given by Diogenes

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Laertius for the *floruit* of Pittacus: the term *γεγοννῖα* occasionally denotes the date of birth in the *Suda* but more often the *floruit*, i.e. a date at which the person could be shown to have been alive. Since Sappho went into exile in Sicily before 595/4 (test. 5) and since she seems to have had her daughter with her (fr. 98), it is likely that *γεγοννῖα* refers to her *floruit* and that she was born c. 630 or earlier. This fits the entry in Eusebius, according to which she was famous in 600/599 or shortly after (see test. 6).

There is little firm evidence for her life. She may have been born in Eresus on Lesbos but seems to have spent most of her life in Mytilene. Her brother Larichus poured wine in the town-hall there (fr. 203), and Athenaeus tells us (10. 424e) that this office was held by boys of the best families. The *Suda* gives the name of her husband, the wealthy Cercylas of Andros, but his unusual name may be the creation of a comic writer (see test. 2 n. 4). Her exile in Sicily, the beginning of which is dated to a year in the period from 604/3 to 596/5 (test. 5), may indicate that her family or her husband’s family led an active political life, and she speaks with apparent hostility of the noble house of Penthilus (fr. 71: see also 98(b), 213). She may refer to her own old age in fr. 58. 13–17; and Rhodopis, with whom her brother Charaxus formed a liaison, was said to have flourished in the reign of Amasis (568–526) (test. 9).

Her way of life has been the subject of much speculation. Her poetry gives unmistakable evidence of strong homosexual feelings, and this was used by later writers for inferences about her character and indeed her profession: cf. the Oxyrhynchus biography (test. 1): ‘she has been accused by some of

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being irregular in her ways and a woman-lover'; or the *Suda* (test. 2): 'she got a bad name for her impure friendship towards Atthis, Telesippa and Megara'; Ovid made her speak of her low reputation (test. 19), and about the same time Didymus Bronze-Guts addressed himself to the question, 'Was Sappho a prostitute or not?' (test. 22), and Horace spoke ambiguously of 'masculine Sappho' (test. 17). Voices were raised in defence of her character: a commentator inferred from her poetry that she was 'a good housekeeper and industrious' (test. 14). The case-history is complicated by the evidence, usually neglected, that she was married and spoke lovingly of her daughter in her poetry, and by the story, however it arose, that she died of unrequited love for Phaon (testt. 3, 23, fr. 211).

Only one complete poem survives (fr. 1) out of nine books of lyrics; but writers who knew all her work make it plain that most of it was love poetry: love was her main theme (Anacr. test. 10); 'she dedicated all her poetry to Aphrodite and the Loves' (Himerius: test. 50). When she refers to mythological figures, she often does so in order to illustrate her own or her friends' love affairs. Her audience must usually have been her circle of women and girls: cf. fr. 160, 'I shall now sing these songs beautifully to delight my companions.' She may well have taught her poetic skill to members of her group: a commentator on her poetry (fr. 214B) says she taught the daughters of the Lesbian and Ionian nobility; the *Suda* lists three 'pupils', all from overseas—from Miletus, Colophon and Salamis (test. 2); and her reference to 'the house of those who serve the Muses' (fr. 150) suggests some kind of

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literary association, however informal. Her friends were singers: see frr. 21, 22, 96. 5; and she derided the woman who had no share in the roses of the Muses (fr. 55). Andromeda and Gorgo seem to have been leaders of rival groups (test. 20).

A small amount of her poetry was composed for a wider audience: her epithalamia (frr. 27, 30, perhaps 44, 103–117B) must have been performed at actual weddings on Lesbos, and 140(a) is a fragment in dialogue form for worshippers of Adonis.

Sappho's works were the subject of scholarly attention from the time of Aristoxenus to the period of the Roman Empire (see testt. 37–41). One of the Alexandrian scholars arranged her collected poems by metre in nine books, Book 9 containing the epithalamia which were excluded by their metre from the other books. Book 1 alone had 1320 lines, i.e. 330 Sapphic stanzas, perhaps 60–70 poems (test. 29, fr. 30), but Book 8 had only a tenth of that number (fr. 103). Nothing survives of the elegiac poetry mentioned by the Oxyrhynchus biographer (test. 1), and the three epigrams ascribed to her in the *Palatine Anthology* probably belong to the Hellenistic period.

### *Alcaeus*

The turbulent life of Alcaeus is linked inextricably with that of Pittacus, tyrant of Mytilene and one of the Seven Wise Men of the Greek world. Since Pittacus' dates are fairly well established, they must be considered first. Two events of his life are assigned to the 42nd Olympiad (612/608): the overthrow of the tyrant Melanchrus in Mytilene (*Suda*

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II 1659) and the single combat in which he killed the Athenian commander Phrynon in the fighting between Mytilene and Athens over Sigeum (*Suda*: the versions of Eusebius place this several years later). His *floruit* was placed in the same 42nd Olympiad by Diogenes Laertius I. 75, and his birth was assigned to 652/48, the 52nd Olympiad (*Suda*), a conventional 40 years before his *floruit*: his birth may have been a few years later, since Diogenes says that he died in 570/69, aged 'over 70' (not 'nearly 80' or 'over 80'). He held supreme power as *aesymnetes* in Mytilene for ten years from 590/89 and spent the remaining ten years of his life in retirement (Diogenes).

The 40th Olympiad (620/16) is mentioned in a commentary on Alcaeus (test. 9e): it is possible that the reference is to the date of his birth, since it appears that he was too young to take part in the overthrow of Melanchrus: the *Suda* has it that 'Pittacus and the brothers of Alcaeus' removed the tyrant in the 42nd Olympiad; and in fr. 75 Alcaeus may refer to the incident in the words, 'I (do not) remember; for I, still a small child, was sitting upon . . .'. This scheme will suit the date of the Sigeum episode if that is assigned, not as in the *Suda* to Olympiad 42, but as in Jerome's version of Eusebius to 607/6–604/3, since Alcaeus was by then old enough to take part in the fighting (fr. 428). If the earlier date for the Sigeum fighting is upheld, then the date of Alcaeus' birth will be closer to 630, and fr. 75 will refer not to the removal of Melanchrus but to some other event.

A well-known poem (fr. 350) welcomed Antimenidas, brother of Alcaeus, on his return home from

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mercenary service with the Babylonian army. Fr. 48 mentions Babylon and the destruction of Ascalon, which is dated to December 604 (test. 1 n. 4), and it is likely that Antimenidas took part in this campaign. Sappho too was absent from Lesbos in 604 or a few years later: her exile in Sicily belongs to a date in the period 604/3 to 596/5 (Sa. test. 5 n. 2). It may well be that Alcaeus' first exile, spent at Pyrrha on Lesbos (schol. fr. 114), is contemporary with the absence of Antimenidas and/or the exile of Sappho: his exile was the result of an unsuccessful plot against Myrsilus, who had succeeded Melanchrus as tyrant. Eusebius noted under 600/599 (or one or five years later: Sa. test. 6) that Sappho and Alcaeus were then 'famous': this entry may be based on the date of Sappho's exile; it need denote no more than a known date in their lives.

Pittacus now reappears in the fragmentary picture: Alcaeus, in exile on Lesbos near a sanctuary of Hera, complains that Pittacus, having sworn to fight to the death with Alcaeus' companions, 'trampled the oaths underfoot and devours our city' (frs. 129, 130B); fr. 70 throws more light on the situation: let Pittacus 'devour the city as he did in company with Myrsilus'. It seems that Pittacus deserted the alliance with Alcaeus' party, joined Myrsilus and shared power with him.

In 590/89 Myrsilus died and Alcaeus called for riotous celebration (fr. 332); but his gaiety must have been shortlived, since it was Pittacus who was chosen as dictator (*aesymnetes*) 'to deal with the exiles' (fr. 348). Alcaeus' opposition continued with at least a brief success (fr. 306(g), test. 7), but Pittacus seems to have been able to end the strife before re-

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linquishing power in 580. It is possible that Alcaeus continued to grumble about the outcome of Pittacus' statesmanship (see fr. 119); but Pittacus is said to have forgiven him in the end (test. 8).

Other events of Alcaeus' career cannot be securely fitted into this outline: his 'second exile' and 'a third return', implying three periods of exile in all, are mentioned in a commentary (test. 9c); the 'third return' is somehow linked with war between the Lydians and Medes, and 'the action at the bridge' may be the famous 'eclipse battle' of 585. Earlier Lydian intervention in the politics of Lesbos is attested by fr. 69. Alcaeus is known to have been in Egypt at some time in his life, as is Sappho's brother; and there are hints that he knew Boeotia (see fr. 325). His reference to his 'grey chest' (fr. 50) suggests that he did not die young. There was a disputed theory that he perished in 'the action at the bridge' (test. 9c).

Alcaeus must have belonged to one of the noble houses which competed for political power in Mytilene. He talks of inherited wealth, 'in possession of which my father and my father's father have grown old' (fr. 130B. 5–6), and his values are those of the aristocrat, descended 'from noble parents' (fr. 72. 13: cf. 6. 13–14, test. 25). In later ages he was seen as a champion of freedom (test. 7), and Quintilian found a valuable contribution to ethics in the political poems (test. 21): but the other side of the coin is revealed by Strabo's balanced comment that Alcaeus, despite his abuse of Pittacus, Myrsilus, Melanchrus and others, was not himself above suspicion of revolutionary intent (test. 1). His aim was doubtless to see one of his own family or party in power.

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Scholarly work on Alcaeus began with the school of Aristotle—Aristoxenus, Dicaearchus and Chamaeleon; Aristotle had himself used his poems as a source for the political history of Mytilene (fr. 348). In the heyday of Alexandrian scholarship his poems were edited by Aristophanes of Byzantium c. 200 b.c. and some two generations later by Aristarchus (test. 11). They were probably divided into ten books; at any rate, we have no reference to any book with a number higher than ten. The division seems to have been based on subject-matter (see test. 10 n. 2), and it may have been late, since Strabo refers not to a book number but to 'the so-called stasiotic poems' (test. 1). The papyrus which contains fr. 120 indicates that one of the books had more than 1000 verses; the figure of 800 verses, attested opposite the text of fr. 143, may belong to the same book or to another.

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**SAPPHO and ALCAEUS**

SAPPHO

## TESTIMONIA VITAE ATQUE ARTIS

1 P. Oxy. 1800 fr. 1<sup>1</sup>

[περὶ Σαπφοῦς]

<sup>1</sup> suppl. Hunt      <sup>2</sup> [Αλκαῖο]ν Hunt

SAPPHO

## BIOGRAPHIES

## **1** *Oxyrhynchus papyrus* (late 2nd or early 3rd c. A.D.)

### *On Sappho*

Sappho<sup>1</sup> was a Lesbian by birth, of the city of Mytilene. Her father was Scamander or, according to some, Scamandronymus,<sup>2</sup> and she had three brothers, Erigyius, Larichus and Charaxus, the eldest, who sailed to Egypt and associated with one Doricha, spending large sums on her; Sappho was more fond of the young Larichus.<sup>3</sup> She had a daughter Cleis,<sup>4</sup> named after her own mother. She has been accused by some of being irregular in her ways and a woman-lover. In appearance she seems to have been contemptible and quite ugly, being dark in complexion and of very small stature.<sup>5</sup> The same is true of (Alcaeus?) who was smallish<sup>6</sup> . . .

<sup>1</sup> G. Zuntz, 'On the Etymology of the Name Sappho' (*Mus. Helv.* 8 (1951) 12–35), argued that her name was Asianic.

<sup>2</sup> Cf. schol. Pl. *Phdr.* 235c, Tz. *Prol. de Com. Gr.* 2. 8.      <sup>3</sup> See

fr. 203. <sup>4</sup> See frr. 98b. 1, 132. <sup>5</sup> So Max. Tyr. 18. 7,

<sup>1</sup> schol. Luc. *Imag.* 18 ('like a nightingale'), Ov. *Her.* 15. 31-6;

Socrates called her ‘beautiful’ (*Pl. Phdr.* 235b) because of the beauty of her lyrics (*Max. l.c.*). Or ‘smaller than . . .’

## GREEK LYRIC

περιτ[. . . . .] ὥσπερ Χαμαιλέων[ν . . . . .]  
 ..] τιος<sup>3</sup> ἐπλανήθη[η . . . . .] ἀπ' αὐτοῦ λέγει [.  
 .. Αἰολίδι?] διαλέκτῳ κεχρ[η . . . . . γέ]γυραφεν δὲ  
 βυβλ[ία ἐννέα<sup>4</sup> μὲν] λυρικά, ἐλεγείων δὲ καὶ  
 ἄλλων?] ἐν.

<sup>3</sup> Πόντιος Hunt    <sup>4</sup> vel ὀκτώ

## 2 Suda Σ 107 (iv 322s. Adler)

Σαπφώ, Σίμωνος, οἱ δὲ Εύμηνος, οἱ δὲ Ἡεριγύιον, οἱ δὲ Ἐκρύτου, οἱ δὲ Σήμου, οἱ δὲ Κάμωνος, οἱ δὲ Ἐτάρχου, οἱ δὲ Σκαμανδρωνύμου· μητρὸς δὲ Κλειδός· Λεσβία ἐξ Ἑρεσσοῦ, λυρική, γεγονοῦσα κατὰ τὴν μῆβα, Ὀλυμπιάδα, ὅτε καὶ Ἀλκαῖος ἦν καὶ Στησίχορος καὶ Πιττακός. ἦσαν δὲ αὐτῇ καὶ ἀδελφοὶ τρεῖς, Λάριχος, Χάραξος, Εὐρύγιος. ἐγαμήθη δὲ ἀνδρὶ Κερκύλᾳ πλουσιωτάτῳ, ὁρμωμένω ἀπὸ "Ανδρου, καὶ θυγατέρα ἐποιήσατο ἐξ

## SAPPHO

. . . like Chamaeleon<sup>7</sup> (of Pontus?), went wrong . . . from him says . . . she used the Aeolic dialect . . . she wrote (nine?)<sup>8</sup> books of lyric poetry and one book of elegiacs (and other kinds).<sup>9</sup>

<sup>7</sup> Chamaeleon of Heraclea in Pontus (4th c. B.C.) wrote a treatise 'On Sappho' (Athen. 13. 599c = Sa. test. 8): see frr. 26–27 Wehrli.    <sup>8</sup> Or 'eight': see Page, *S. & A.* 114.    <sup>9</sup> See test. 2 with n. 8.

## 2 Suda, Sappho (1st notice)

Daughter of Simon or of Eumenus or of Eerigyius<sup>1</sup> or of Ecrytus or of Semus or of Camon or of Etarchus or of Scamandronymus; her mother was Cleis; a Lesbian from Eresus, a lyric poetess; flourished<sup>2</sup> in the 42nd Olympiad (612/608 B.C.), when Alcaeus, Stesichorus and Pittacus were also alive.<sup>3</sup> She had three brothers, Larichus, Charaxus and Eurygius. She was married to a very wealthy man called Cercylas,<sup>4</sup> who traded from Andros, and she had a

<sup>1</sup> Cf. elegiacs in Schol. Pind. i 10 Drachmann. One of the generals of Alexander the Great was a Mytilenaean, Erigyius, son of Larichus (Arr. 3. 11. 10; Diod. Sic. 17. 57. 3).    <sup>2</sup> Or 'born': see Rohde, *Rh. Mus.* 33 (1878) 161 ff., Saake, *Sapphostudien* 49, Page, *S. & A.* 225 n. 4. The Greek verb is used sometimes of a person's birth, sometimes of a date when he 'flourished', which may mean no more than a date at which he was known to have been alive.    <sup>3</sup> Alcaeus was probably born c. 625–620; traditional dates for Stesichorus are Ol. 37 (632/28) to Ol. 56 (556/2). Pittacus is said to have been born in Ol. 32 (652/48) and to have died in 570/69.    <sup>4</sup> Aly (*R.E.* s.v. 'Sappho', col. 2361.40) believes that his name, elsewhere apparently unknown, and the connection with Andros, were invented as indecent puns by the comic poets (Prick from the Isle of Man): for comedies on S. see testt. 25–26.

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αὐτοῦ, ἡ Κλεῖς ὀνομάσθη· ἔταιραι δὲ αὐτῆς καὶ φίλαι γεγόνασι τρεῖς, Ἀτθίς, Τελεσίππα, Μεγάρα· πρὸς ἄς καὶ διαβολὴν ἔσχεν αἰσχρᾶς φιλίας. μαθήτριαι δὲ αὐτῆς Ἀναγόρα Μιλησία, Γογγύλα Κολοφωνία, Εὐνείκα Σαλαμινία. ἔγραψε δὲ μελῶν λυρικῶν βιβλία θ'. καὶ πρώτη πλῆκτρον εὗρεν. ἔγραψε δὲ καὶ ἐπιγράμματα καὶ ἐλεγεῖα καὶ ιάμβους καὶ μονωδίας.

3 Sud. Σ 108 (iv 323 Adler)

Σαπφώ, Λεσβία ἐκ Μιτυλήνης, ψάλτρια. αὕτη δι' ἔρωτα Φάωνος τοῦ Μιτυληναίου ἐκ τοῦ Λευκάτου κατεπόντησεν ἔαυτήν. τινὲς δὲ καὶ ταύτης εἶναι λυρικὴν ἀνέγραφαν ποίησιν.

4 Ael. V. H. 12. 19 (p. 135 Dilts)

τὴν ποιήτριαν Σαπφώ τὴν Σκαμανδρωνύμου θυγατέρα· ταύτην καὶ Πλάτων ὁ Ἀριστωνος σοφὴν ἀναγράφει. πυνθάνομαι δὲ ὅτι καὶ ἔτέρα ἐν τῇ Λέσβῳ ἐγένετο Σαπφώ, ἔταιρα οὐ ποιήτρια.

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daughter by him, called Cleis. She had three companions and friends, Atthis, Telesippa and Megara, and she got a bad name for her impure friendship with them. Her pupils were Anagora of Miletus, Gongyla of Colophon and Eunica of Salamis.<sup>5</sup> She wrote nine<sup>6</sup> books of lyric poems, and she invented the plectrum.<sup>7</sup> She also wrote epigrams, elegiacs, iambics and solo songs.<sup>8</sup>

<sup>5</sup> Cf. fr. 214B.   <sup>6</sup> Cf. test. 28, Page, S. & A. 112.   <sup>7</sup> For striking the lyre. There may be confusion with pectis, a type of lyre: see test. 38.   <sup>8</sup> But how did these last differ from her lyric poems? The elegiacs and iambics (for which cf. Jul. Epist. 30) do not survive; the three epigrams attributed to her in the *Palatine Anthology* are printed after fr. 214C below.

### 'THE OTHER SAPPHO'

3 *Suda*, Sappho (second notice)<sup>1</sup>

A Lesbian from Mytilene, a lyre-player. This Sappho leapt from the cliff of Leucates and drowned herself for love of Phaon the Mytilenaean.<sup>2</sup> Some have said that she too composed lyric poetry.

<sup>1</sup> See also fr. 211; 'the other Sappho' was almost certainly the invention of a scholar who wished to save S.'s reputation.

<sup>2</sup> Cf. test. 23.

4 Aelian, *Historical Miscellanies*

The poetess Sappho, daughter of Scamandronymus: even Plato, son of Ariston, calls her wise.<sup>1</sup> I understand that there was in Lesbos another Sappho, a courtesan,<sup>2</sup> not a poetess.

<sup>1</sup> *Phdr.* 235bc.   <sup>2</sup> So Athen. 13. 596e, quoting Nymphodorus; cf. test. 22.

## GREEK LYRIC

### 5 Marm. Par. Ep. 36 (p. 12 Jacoby)

ἀφ' οὗ Σαπφώ ἐγ Μυτιλήνης εἰς Σικελίαν  
ἐπλευσε φυγοῦσα [ ἄρχοντος Αθήνησιν  
μὲν Κριτίου τοῦ προτέρου, ἐν Συρακούσσαις δὲ  
τῶν γαμόρων κατεχόντων τὴν ἀρχήν.

### 6 Euseb. Chron. Ol. 45. 1 (p. 99 Helm, ii 93 Schöne)

Sappho et Alcaeus poetae clari habentur.

### 7 Str. 13. 2. 3 (iii 65s. Kramer)

συνήκμασε δὲ τούτοις (sc. Ἀλκαίῳ καὶ Πιττακῷ)  
καὶ ἡ Σαπφώ, θαυμαστὸν τι χρῆμα· οὐ γὰρ ἴσμεν  
ἐν τῷ τοσούτῳ χρόνῳ τῷ μημονευομένῳ φανεῖσάν  
τινα γυναῖκα ἐνάμιllον οὐδὲ κατὰ μικρὸν ἐκείνῃ  
ποιήσεως χάριν.

### 8 Athen. 13. 598bc, 599cd (iii 318, 320s. Kaibel)

Λέσβιος Ἀλκαῖος δὲ πόσους ἀνεδέξατο κώμους  
Σαπφοῦς φορμίζων ἴμερόεντα πόθον

## SAPPHO

### CHRONOLOGY

### 5 Parian Marble

From the time when Sappho sailed in exile<sup>1</sup> from Mytilene to Sicily ( years)<sup>2</sup>: the earlier Critias was archon at Athens, and in Syracuse<sup>3</sup> the 'Gamroi' (Landowners) held political power.

<sup>1</sup> Cf. fr. 98(b). <sup>2</sup> The date, x years before 264/3, is lost in the lacuna, but must lie between 605/4 (the date of the previous entry, on Alyattes) and 591/0 (that of the following entry): there is evidence that Critias' archonship did not fall in the four-year period 595/4–592/1: see Cadoux, *JHS* 68 (1948) 70 ff, Page, *S. & A.* 224–6. <sup>3</sup> Sappho's statue stood in the town-hall of Syracuse: see test. 24.

### 6 Eusebius, *Chronicle*

Olympiad 45.1 (600/599)<sup>1</sup>: the poets Sappho and Alcaeus are regarded as famous.

<sup>1</sup> A variant reading in Jerome's version gives 599/8, the Armenian version 595/4.

### 7 Strabo, *Geography*

At the same time as these men (sc. Alcaeus and Pittacus)<sup>1</sup> flourished Sappho, a marvellous creature: in all recorded history I know of no woman who even came close to rivalling her as a poet.<sup>2</sup>

<sup>1</sup> Cf. test. 2 n. 3. <sup>2</sup> Schol. O on Aesch. *Pers.* 883 closely parallels the whole sentence.

### 8 Athenaeus, *Scholars at Dinner*

'As for the Lesbian Alcaeus, you know how many revels he took part in, singing to the lyre of his yearn-

## GREEK LYRIC

γιγνώσκεις· ὁ δ' ἀοιδὸς ἀηδόνος ἡράσαθ', ὕμνων  
Τήϊον ἀλγύνων ἄνδρα πολυφραδίγ.  
καὶ γὰρ τὴν ὁ μελιχρὸς ἐφημίλλητ', Ανακρείων . . .

ἐν τούτοις ὁ Ἐρμησιάναξ σφάλλεται συγχρονεῖν  
οἰόμενος Σαπφὼ καὶ Ἀνακρέοντα, τὸν μὲν κατὰ  
Κῦρον καὶ Πολυκράτην γενόμενον, τὴν δὲ κατ'  
Ἀλυάττην τὸν Κροίσου πατέρα. Χαμαιλέων δ' ἐν  
τῷ περὶ Σαπφοῦς καὶ λέγειν τινάς φησιν εἰς αὐτὴν  
πεποιῆσθαι ὑπὸ Ἀνακρέοντος τάδε (fr. 358) . . .  
καὶ τὴν Σαπφὼ δὲ πρὸς αὐτὸν ταῦτα φησιν εἰπεῖν·

κεῖνον, ὦ χρυσόθρονε Μοῦσ', ἔνισπες  
ὕμνον, ἐκ τᾶς καλλιγύναικος ἐσθλᾶς  
Τήϊος χώρας δὲν ἄειδε τερπνῶς  
πρέσβυς ἀγανός.

ὅτι δὲ οὐκ ἔστι Σαπφοῦς τοῦτο τὸ ἀσμα παντὶ που  
δῆλον. ἐγὼ δὲ ἥγοῦμαι παίζειν τὸν Ἐρμησιάνακτα  
περὶ τούτου τοῦ ἔρωτος. καὶ γὰρ Δίφιλος ὁ  
κωμῳδιοποιὸς πεποίηκεν ἐν Σαπφοῖ δράματι  
Σαπφοῦς ἐραστὰς Ἀρχίλοχον καὶ Ἰππώνακτα.

9 Hdt. 2. 134

κατὰ "Αμασιν βασιλεύοντα ἦν ἀκμάζουσα  
Ροδωπὶς . . .

## SAPPHO

ing love for Sappho.<sup>1</sup> The bard loved the nightingale, vexing the man of Teos (sc. Anacreon) by the eloquence of his songs. For honey-sweet Anacreon was a rival for her love . . .<sup>2</sup> In these lines Hermeianax makes the mistake of believing Sappho and Anacreon to be contemporaries; for Anacreon lived at the time of Cyrus and Polycrates,<sup>3</sup> Sappho at the time of Alyattes,<sup>4</sup> father of Croesus. Chamaeleon in his treatise *On Sappho*<sup>5</sup> actually declares that some say it was to her that the following lines were addressed by Anacreon (fr. 358) . . . and that Sappho directed the following lines to him<sup>6</sup>: 'You uttered that hymn, oh golden-throned Muse, which from the fine land of fair women the glorious old Teian man delightfully sang.' But that this is no song of Sappho's must be obvious to everyone. I think that Hermeianax was joking about this love affair: Diphilus the comic poet in his play *Sappho*<sup>7</sup> has made Archilochus and Hipponax lovers of Sappho.<sup>8</sup>

<sup>1</sup> Cf. Alc. fr. 384.    <sup>2</sup> Hermeianax (3rd c. B.C.) fr. 2. 47-51 Diehl (p. 99 Powell).    <sup>3</sup> Cf. Anacr. test. 1 n.4.    <sup>4</sup> Cf. test. 5 n.2.    <sup>5</sup> Fr. 26 Wehrli; cf. test. 1 n.7.    <sup>6</sup> Fr. adesp. 35 = P.M.G. 953.    <sup>7</sup> Kock 2.564.    <sup>8</sup> Archilochus' dates are c. 680 to c. 640; Hipponax *floruit* 540/36. For comedies about S. see testt. 25-26. The poetess Erinna (prob. 4th c. B.C.) was also called a contemporary of S. (*Sud. H* 521, Eust. *Il.* 326. 46 ff.), as was Nossis of Locris (*flor.* 290 B.C.) (A.P. 7. 718 lemma).

## 9 Herodotus, *The Histories*

. . . Rhodopis<sup>1</sup> flourished in the reign of king Amasis . . .<sup>2</sup>

<sup>1</sup> For her affair with S.'s brother Charaxus see testt. 14-16, fr. 202.    <sup>2</sup> Pharaoh of Egypt 568-526 B.C.

## GREEK LYRIC

10 Ael. ap. Stob. *Flor.* 3. 29. 58 (iii 638s. Wachsmuth-Hense)

Σόλων ὁ Ἀθηναῖος ὁ Ἐξηκεστίδου παρὰ πότον τοῦ ἀδελφιδοῦ αὐτοῦ μέλος τι Σαπφοῦς ἄσαντος ἦσθη τῷ μέλει καὶ προσέταξε τῷ μειρακιῷ διδάξαι αὐτόν· ἐρωτήσαντος δέ τινος διὰ ποίαν αἰτίαν τοῦτο ἐσπούδασεν, ὁ δὲ ἔφη, ἵνα μαθὼν αὐτὸν ἀποθάνω.

11 Poll. 9. 84 (ii 171 Bethe)

Μυτιληναῖοι μὲν Σαπφὼ τῷ νομίσματι ἐνέχαράξοντο.

12 Str. 13. 2. 4 (iii 66 Kramer)

Ἐξ Ἐρέσου δ' ἡσαν Θεόφραστός τε καὶ Φανίας οἱ ἐκ τῶν περιπάτων φιλόσοφοι.

## SAPPHO

10 Aelian (quoted by Stobaeus, *Anthology*)

Solon<sup>1</sup> of Athens, son of Execestides, when his nephew sang a song of Sappho's over the wine, liked the song and told the boy to teach it to him; and when someone asked why he was so eager about it, he said, ' So that I may learn it and die.'

<sup>1</sup> Solon lived c. 640/635–561/560.

### BIRTHPLACE

11 Pollux, *Vocabulary*

The Mytilenaeans engraved Sappho on their coinage.<sup>1</sup>

<sup>1</sup> Richter, *Portraits of the Greeks* i 70–72 shows four such coins (1st–3rd c. A.D.) from Mytilene. For S. honoured at Mytilene see also Arist. *Rhet.* 1398b, Ael. Aristid. *Or.* 12. 85, 'Moschus' 3 (*Lament for Bion*). 86, 89 ff.

12 Strabo, *Geography*

Theophrastus and Phanias, the peripatetic philosophers, came from Eresus.<sup>1</sup>

<sup>1</sup> He would have mentioned S. if he had believed she was born there; in test. 7 he includes her among famous Mytilenaeans. But see testt. 2, 58; also Athen. 13. 596e on 'the courtesan S. from Eresus'. Richter *ibid.* lists two coins from Eresus and a herm, now lost, inscribed Σαπφὼ Ἐρεσία (Sappho of Eresus). Possibly S. was born in Eresus and lived in Mytilene.

## GREEK LYRIC

**13** Ov. *Her.* 15. 61s. (Sappho Phaoni)

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

**14** P. Oxy. 2506 fr. 48, col. iii, vv. 36–48

χα[  
θεπο[  
δε[ . ]ε[  
χος. [ . . ]α[  
κων . [ . ]φιλτ[  
γυιος [ ] περ ἐμμάτ[ω]ν. ταῦ[  
τα γαρ[ ]. ιν ὅτι ἦν [οἵ]κου-  
ρὸς και [ ] φίλεργος . [ ]σα  
Σαπφω[ ]ι περὶ τῶν[ ]ἀδελ-  
φῶν ε[ ]ωδητιν[ ]. οσε  
]δρας  
] . ιδε

**15** Athen. 13. 596cd (iii 314s. Kaibel)

‘Ηρόδοτος δ’ αὐτὴν ‘Ροδώπιν καλεῖ, ἀγνοῶν ὅτι  
ἔτέρα τῆς Δωρίχης ἔστιν αὕτη, ἡ καὶ τοὺς περιβοή-  
τους ὄβελίσκους ἀναθεῖσα ἐν Δελφοῖς, ὥν μέμνηται

## SAPPHO

### FAMILY

**13** Ovid, *Letters of the Heroines* (Sappho to Phaon)

Six birthdays of mine had passed when the bones  
of my parent, gathered from the pyre, drank before  
their time my tears.<sup>1</sup>

<sup>1</sup> O.’s source for this statement may have been a poem of S. On the parent see Howard Jacobson, *Ovid’s Heroides* 279–80.

**14** Oxyrhynchus Papyrus (1st or 2nd c. A.D.)

Cha(raxus?)<sup>1</sup> . . . (Lari)chus . . . dearest . . .  
(Eri)gyius for his clothes. This (shows?) that she  
was a good housekeeper and industrious. (As?)  
Sappho (says) in a poem about her brothers . . .

<sup>1</sup> His name possibly occurs elsewhere in P. Oxy. 2506 (fr. 42a, v. 7; fr. 43, col. ii, v. 2; fr. 44, col. ii, v. 13; fr. 45, vv. 16, 24); for his liaison with Rhodopis (Doricha) see testt. 1, 15, 16, fr. 202; also frs. 5, 15.

**15** Athenaeus, *Scholars at Dinner*

But Herodotus calls Doricha Rhodopis,<sup>1</sup> not realizing that Doricha is not the same woman as the Rhodopis who dedicated at Delphi the famous spits

<sup>1</sup> Cf. Sa. fr. 202. Perhaps Doricha was her real name, Rhodopis her professional name or a nickname ('Rosy-face').

## GREEK LYRIC

Κρατῖνος διὰ τούτων . . . εἰς δὲ τὴν Δωρίχαν  
τόδ' ἐποίησε τούπιγραμμα Ποσείδιππος, καίτοι  
καὶ ἐν τῇ Αἴσωπίᾳ<sup>1</sup> πολλάκις αὐτῆς μνημονεύσας.  
ἐστὶ δὲ τόδε.

Δωρίχα, ὁστέα μὲν τοσ' ἀπαλὰ<sup>2</sup> κοιμήσατο δεσ-  
μῶν †

χαίτης ἥ τε μύρων ἔκπνοος ἀμπεχόνη,  
ἥ ποτε τὸν χαρίεντα περιστέλλουσα Χάραξον  
σύγχρονς ὄρθρινῶν ἥψαο κισσυβίων.

Σαπφῶαι δὲ μένουσι φιλης ἔτι καὶ μενέουσιν  
ἀδῆς αἱ λευκαὶ φθεγγόμεναι σελίδες.  
οὔνομα σὸν μακαριστόν, ὁ Ναύκρατις ἀδε φυλά-  
ξει

ἐστ' ἀν ἵη Νείλου ναῦς ἐφ' ἀλὸς πελάγη.

<sup>1</sup> Schott: Αἴσωπίᾳ cod. A    <sup>2</sup> σὰ πάλαι? Gow-Page

## 16 Ov. Her. 15. 63–70, 117–20

arsit inops frater meretricis captus amore  
mixtaque cum turpi damna pudore tult.  
factus inops agili peragit freta caerulea remo,  
quasque male amisit, nunc male quaerit opes.  
me quoque, quod monui bene multa fideliter, odit;  
hoc mihi libertas, hoc pia lingua dedit.  
et tamquam desit, quae me hac sine cura fatiget,  
accumulat curas filia parva meas . . .  
gaudet et e nostro crescit maerore Charaxus  
frater et ante oculos itque reditque meos.  
utque pudenda mei videatur causa doloris,  
‘quid dolet haec? certe filia vivit!’ ait.

<sup>1</sup> As a pirate?    <sup>2</sup> Cleis: cf. test. 1.    <sup>3</sup> I.e. S.’s unrequited

## SAPPHO

which Cratinus mentions in these lines . . .<sup>2</sup> Posidippus wrote the following epigram on Doricha, although he often mentioned her also in his *Aesopria*.<sup>3</sup> It goes thus<sup>4</sup>: ‘Doricha, your bones fell asleep long ago . . .<sup>5</sup> the bands of your hair, and the perfume-breathing shawl in which you once wrapped the handsome Charaxus, and, joining him to your flesh, grasped the wine cup in the small hours. But the white ringing pages of Sappho’s dear song abide and will still abide. Happy your name, which Naucratis will preserve thus as long as a ship from the Nile goes upon the wide salt sea.’

<sup>2</sup> Quotation lost.    <sup>3</sup> Aesop and Rhodopis were fellow slaves: cf. fr. 202.    <sup>4</sup> Posidippus xvii Gow-Page; his work belongs to the first half of the 3rd c. B.C.    <sup>5</sup> Gow-Page suggest that there is a lacuna here.

## 16 Ovid, *Letters of the Heroines*

My needy brother was on fire, captured by love of a courtesan, and endured losses mixed with foul shame. Reduced to poverty he roams the dark blue seas with agile oar, and the wealth he lost by evil means he now seeks by evil means.<sup>1</sup> Moreover, he hates me because I gave him much good advice out of loyalty; the freedom of my speech and my sisterly words brought this on me. And as if I had no other worries to exhaust me, a little daughter<sup>2</sup> multiplies my cares . . . My brother Charaxus rejoices and exults at my grief,<sup>3</sup> and passes and repasses before my eyes. So that the cause of my sorrow may seem immodest, he asks, ‘Why does she mourn? Surely her daughter lives! ’

passion for Phaon.

17 Porphyr. in Hor. *Epist.* 1. 19. 28 (p. 362 Holder)

'mascula' autem 'Saffo', vel quia in poetico studio est <inclusa>, in quo saepius viri, vel quia tribas diffamatur fuisse.

Dion. Lat. ad loc. (ap. Gallavotti, *S.eA.* test. 67)

non mollis, nec fracta voluptatibus nec impudica.

18 Hor. *Carm.* 2. 13. 24s.

Aeoliis fidibus querentem  
Sappho puellis de popularibus . . .

19 Ov. *Her.* 15. 15–20, 201s.

nec me Pyrrhiades Methymniadesve puellae  
nec me Lesbiadum cetera turba iuvant.  
vilis Anactorie, vilis mihi candida Cydro,  
non oculis grata est Atthis ut ante meis  
atque aliae centum quas non sine crimine amavi.  
improbe, multarum quod fuit, unus habes! . . .

<sup>1</sup> Well-known towns of Lesbos. <sup>2</sup> Commonly identified with the Milesian Anagora of test. 2 (Page, *S. & A.* 135 n. 1).

<sup>3</sup> Not mentioned elsewhere. <sup>4</sup> See Page, *S. & A.* 133–6.

17 Porphyrio on Horace *Epistles* <sup>1</sup>

'Masculine Sappho', either because she is famous for her poetry, in which men more often excel,<sup>2</sup> or because she is maligned as having been a tribad.<sup>3</sup>

<sup>1</sup> See test. 34. <sup>2</sup> Cf. Fraenkel, *Horace* 346. <sup>3</sup> Cf. testt. I, 2, Porphyr. in Hor. *Epod.* 5. 41, Page, *S. & A.* 142–6; Wilamowitz, *S. & S.* 71 ff. Female homosexuality was sometimes associated with Lesbos (cf. e.g. Anaereon 358, Luc. *D. Meretr.* 5. 2).

Dionysius Latinus on the passage

'Masculine': not soft (i.e. not homosexual); neither a dissolute voluptuary nor unchaste.<sup>1</sup>

<sup>1</sup> This scholiast presumably supported the first of Porphyrio's explanations.

18 Horace, *Odes* <sup>1</sup>

Sappho complaining to her Aeolian lyre about the girls of her city . . .

<sup>1</sup> Quoted more fully as Alc. test. 22.

19 Ovid, *Letters of the Heroines*

Neither the girls of Pyrrha or Methymna<sup>1</sup> delight me, nor the rest of the throng of Lesbian women. Naught to me is Anactoria,<sup>2</sup> naught the fair Cydro<sup>3</sup>; Atthis is not pleasing, as before, to my eyes, nor a hundred others<sup>4</sup> whom I have loved, not without reproach. Shameless man,<sup>5</sup> what once belonged to many girls is yours alone!

<sup>1</sup> I.e. Phaon.

## GREEK LYRIC

Lesbides, infamem quae me fecistis amatae,  
desinite ad citharas turba venire meas!

**20** Max. Tyr. 18. 9 (p. 230s. Hobein)

ὅ δὲ τῆς Λεσβίας (sc. ἔρως) . . . τί ἀν εἴη ἄλλο  
ἢ αὐτό, ἡ Σωκράτους τέχνη ἐρωτική; δοκοῦσι  
γάρ μοι τὴν καθ' αὐτὸν ἔκάτερος φιλίαν, ἡ μὲν  
γυναικῶν ὁ δὲ ἄρρενων, ἐπιτηδεῦσαι. καὶ γὰρ  
πολλῶν ἐρᾶν ἔλεγον καὶ ὑπὸ πάντων ἀλίσκεσθαι  
τῶν καλῶν· ὅ τι γὰρ ἐκείνῳ Ἀλκιβιάδης καὶ  
Χαρμίδης καὶ Φαῖδρος, τοῦτο τῇ Λεσβίᾳ Γυρίνα καὶ  
Ἀτθίς καὶ <sup>1</sup>Ανακτορία· καὶ ὅ τι περ Σωκράτει οἱ  
ἀντίτεχνοι Πρόδικος καὶ Γοργίας καὶ Θρασύμαχος  
καὶ Πρωταγόρας, τοῦτο τῇ Σαπφοῖ Γοργὼ καὶ  
Ἀνδρομέδᾳ· νῦν μὲν ἐπιτιμᾷ ταύταις, νῦν δὲ  
ἐλέγχει καὶ εἰρωνεύεται αὐτὰ ἐκεῖνα τὰ Σωκρά-  
τους.

<sup>1</sup> καὶ om. codd. RN

**21** Philostr. *Vit. Apoll.* 1. 30 (i 32 Kayser)

ἥρου με, ἔφη, πρώην, ὅ τι ὄνομα ἦν τῇ Παμφύλῳ  
γυναικί, ἡ δὴ Σαπφοῖ θ' ὄμιλησαι λέγεται καὶ  
τοὺς ὕμνους, οὓς ἔσ τὴν "Ἄρτεμιν τὴν Περγαίαν  
ἄδοντι, ξυνθεῖναι τὸν Αἰολέων τε καὶ Παμφύλων  
τρόπον . . . καλεῖται τούνν ή σοφὴ αὕτη  
Δαμοφύλῃ καὶ λέγεται τὸν Σαπφοῦς τρόπον  
παρθένους θ' ὄμιλητρίας κτήσασθαι ποιήματά τε  
ξυνθεῖναι τὰ μὲν ἐρωτικά, τὰ δ' ὕμνους. τά τοι ἔσ  
τὴν "Ἄρτεμιν καὶ παρώδηται αὐτῇ καὶ ἀπὸ τῶν  
Σαπφών ἥσται.

20

## SAPPHO

. . . Women of Lesbos, whose love has made me  
infamous, throng no more to hear my lyre!

**20** Maximus of Tyre, *Orations*

What else could one call the love of the Lesbian woman than the Socratic art of love? For they seem to me to have practised love after their own fashion, she the love of women, he of men. For they said they loved many, and were captivated by all things beautiful. What Alcibiades and Charmides and Phaedrus were to him, Gyrinna and Atthis and Anactoria were to her; what the rival craftsmen Prodicus and Gorgias and Thrasymachus and Protagoras were to Socrates, Gorgo and Andromeda were to Sappho. Sometimes she censures them, at other times she cross-examines them, and she uses irony just like Socrates.

**21** Philostratus, *The Life of Apollonius of Tyana*

' You asked me the other day,' said Apollonius, ' what was the name of the Pamphylian woman who is said to have associated with Sappho and to have composed the hymns in the Aeolian and Pamphylian modes which they sing to Artemis of Perge . . . Well, this skilled woman was called Damophyla, and she is said to have gathered a circle of girls about her and to have composed love-poems and hymns, as Sappho did. Her hymns to Artemis are derivative, copied from those of Sappho.'

21

## GREEK LYRIC

### 22 Sen. *Epist.* 88. 37 (p. 321 Reynolds)

quattuor milia librorum Didymus grammaticus scripsit: 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.

### 23 Str. 10. 2. 9 (ii 348 Kramer)

ἔχει δὲ τὸ τοῦ Λευκάτα Ἀπόλλωνος ἱερὸν καὶ τὸ ἄλμα, τὸ τοὺς ἔρωτας παύειν πεπιστευμένον·

οὐδὲ δὴ λέγεται πρώτη Σαπφώ,  
ὡς φησιν ὁ Μένανδρος,  
τὸν ὑπέρκομπον θηρώσα Φάων',  
οἰστρῶντι πόθῳ ρῦψαι πέτρας  
ἀπὸ τηλεφανοῦς . . .

οὐδὲν οὖν Μένανδρος πρώτην ἀλέσθαι λέγει τὴν Σαπφώ, οἱ δ' ἔτι ἀρχαιολογικώτεροι Κέφαλόν φασιν ἔρασθέντα Πτερέλα τὸν Δηϊονέως. ήν δὲ καὶ πάτριον τοὺς Λευκαδίοις κατ' ἐνιαυτὸν ἐν

<sup>1</sup> Cf. Anacr. 376, Eur. *Cycl.* 166-7, Auson. 8. 24, *Epigr.* 23. 13, Phot. *Bibl.* 153. <sup>2</sup> Fr. 258 Koerte. <sup>3</sup> Cf. test. 3, fr. 211.

<sup>4</sup> Cf. Ov. *Her.* 15, esp. 161-72; Stat. *Silv.* 5. 3. 154-5; Alciph.

## SAPPHO

### 22 Seneca, *Letters to Lucilius*

Didymus the grammarian wrote four thousand books: I would pity him if he had merely read so many useless works. In some he investigates the birthplace of Homer, in others, the real mother of Aeneas, whether Anacreon was addicted more to lust or to liquor, whether Sappho was a prostitute,<sup>1</sup> and other matters that you should forget if you ever knew them; and then people complain that life is short.

<sup>1</sup> An allegation derived perhaps from the general opinion of the Lesbians as immoral (e.g. Anacr. 358, Ar. *Ran.* 1308, *Vesp.* 1346, Luc. *Pseudol.* 28) or from a misreading of Sappho's poetry (see fr. 142). 'The other Sappho' was said to be a courtesan (test. 4); cf. A.P. 5. 246, Tatian, *Or. ad Gr.* 33, Mart. 7. 69. 9 f., 10. 35. 15 ff.

### 23 Strabo, *Geography* (on Leucas)

It has the temple of Apollo Leucatas and the leap<sup>1</sup> believed to cure love; 'where they say that Sappho first,' as Menander<sup>2</sup> puts it, 'hunting the haughty Phaon,<sup>3</sup> threw herself in her goading desire from the far-seen cliff<sup>4</sup> . . .'. Menander, then, says that Sappho was the first to leap, but those more skilled in antiquarian lore say it was Cephalus, son of Deioneus, enamoured of Pterelas. It was a custom among

*Ep.* 1. 11. 4; L. Ampel. 8. 4; the cliff is still called 'Sappho's Leap', but S.'s alleged passion for Phaon was probably an invention (of the comic poets? cf. test. 26 n. 1); cf. Phot. *Bibl.* 153 (a long discussion and list of Leucadian cliff-leapers with no mention of S.), Aelian *V.H.* 12. 18-19 (consecutive entries on Phaon and S. but with no reference to a link between them). Possibly Phaon was another name for Adonis, and a poem of S. in which Aphrodite declared her love for him (cf. test. 58 n. 3) was misinterpreted as expressing S.'s love for a living man (Bowra, *G. L. P.*<sup>2</sup> 212-14).

## GREEK LYRIC

τῇ θυσίᾳ τοῦ Ἀπόλλωνος ἀπὸ τῆς σκοπῆς ριπτ-  
εῖσθαι τινα τῶν ἐν αἰτίαις ὄντων ἀποτροπῆς χάριν,  
ἔξαπτομένων ἔξ αὐτοῦ παντοδαπῶν πτερῶν καὶ  
ὄρνέων ἀνακουφίζειν δύναμένων τῇ πτήσει τὸ  
ἄλμα, ὑποδέχεσθαι δὲ κάτω μικραῖς ἀλιάσι  
κύκλῳ περιεστῶτας πολλοὺς καὶ περισώζειν εἰς  
δύναμιν τῶν ὄρων ἔξω τὸν ἀναληφθέντα.

24 Cic. *Verr.* 2. 4. 125-7

nam Sappho quae sublata de prytanio est dat tibi  
iustum excusationem, prope ut concedendum atque  
ignoscendum esse videatur. Silanianis opus tam  
perfectum, tam elegans, tam elaboratum quisquam  
non modo privatus, sed populus potius haberet quam  
homo elegantissimus atque eruditissimus Verres?  
. . . atque haec Sappho sublata quantum desiderium  
sui reliquerit dici vix potest. nam cum ipsa fuit egre-  
gie facta, tum epigramma Graecum pernobile incisum  
est in basi, quod iste eruditus homo et Graeculus,  
qui haec subtiliter iudicat, qui solus intellegit, si  
unam litteram Graecam scisset, certe una sustulisset.  
nunc enim quod scriptum est inani in basi declarat  
quid fuerit, et id ablatum indicat.

## SAPPHO

the Leucadians each year at the festival of Apollo  
that some criminal be thrown from the look-out for  
the sake of averting evil; all kinds of wings and birds  
were fastened to him in an effort to break his fall by  
their fluttering, and many people in small fishing-  
boats waited in a circle below and did what they  
could to rescue the man and take him to safety  
beyond the borders.

## PORTRAITS

24 Cicero, *Speech against Verres*

The statue of Sappho which was stolen from the  
town-hall<sup>1</sup> provides you with such a good excuse that  
it almost seems necessary to pardon and forgive you.  
What owner, public or private, should possess this  
work of Silanion,<sup>2</sup> so perfect, so elegant, so highly  
finished, rather than the elegant and learned Ver-  
res? . . . How greatly this stolen Sappho was missed  
can hardly be expressed. Not only was the statue  
itself exquisitely made, but upon the base was  
inscribed a very famous Greek epigram,<sup>3</sup> which that  
erudite Hellenist, a fine connoisseur of these matters,  
the only man who understands them, would surely  
have removed along with the statue if he had under-  
stood a single Greek letter. As it is, the inscription  
on the empty base declares what used to stand there  
and proclaims that it has been removed.

<sup>1</sup> I.e. in Syracuse: cf. test. 5.<sup>2</sup> Cf. testt. 57, 58, which Gow-Page suggest were intended for  
a statue or a picture rather than a tomb. See Richter, *Por-  
traits of the Greeks* i 70-72 for a catalogue of S. portraits; A.P.  
2. 69-71 refers to a statue in Constantinople, *Anth. Plan.* 310  
(Damocharis) to a portrait, perhaps the famous one of the Hel-  
lenistic period by Leon (Pliny *N.H.* 35. 40. 141).

## GREEK LYRIC

25 Athen. 10. 450e (ii 479 Kaibel)

ἐν δὲ Σαπφοῖ ὁ Ἀντιφάνης αὐτὴν τὴν ποιήτριαν  
προβάλλουσαν ποιεῖ γρίφους τόνδε τὸν τρόπον,  
ἔπιλυομένου τινὸς οὕτως . . .

26 Athen. 11. 487a (iii 72 Kaibel)

Δίφιλος Σαπφοῖ.

Ἄρχιλοχε, δέξαι τήνδε τὴν μετανιπτρίδα  
μεστὴν Διὸς σωτῆρος, Ἄγαθοῦ Δαίμονος.

27 Anth. Pal. 7. 14 = Antipater of Sidon xi Gow–Page  
Σαπφώ τοι κεύθεις, χθὼν Αἰολί, τὰν μετὰ Μούσαις  
ἀθανάταις θνατὰν Μοῦσαν ἀειδομέναν,

<sup>1</sup> Nothing is known of S.'s death (apart from the Leucadian cliff legend). She may have died in Lesbos, and, even if not,

## SAPPHO

### COMEDIES

25 Athenaeus, *Scholars at Dinner*

In *Sappho*<sup>1</sup> Antiphanes makes the poetess herself propound riddles<sup>2</sup> in this manner, while someone solves them thus . . .<sup>3</sup>

<sup>1</sup> Kock 2. 94–6; Poll. 7. 211 cites the play for a single word.

<sup>2</sup> Several such scenes occur in Greek comedies. <sup>3</sup> The riddle is: what female has voiceless babes which speak to those far away? Answer: a letter.

26 Athenaeus, *Scholars at Dinner*

Diphilus in *Sappho*<sup>1</sup> writes: ‘Archilochus, accept this brimming after-dinner cup in honour of Zeus Saviour and of the Spirit of Good Luck . . .’

<sup>1</sup> Kock 2. 564; cf. test. 8. There were 4 other comedies called *Sappho*, preserved in one quotation each from Timocles (Athen. 8. 339c = Kock 2. 464) and Ephippus (Athen. 13. 572c = Kock 2. 262) and single words from Ameipsias (Poll. 9. 138 = Kock 1. 674) and Amphis (Antiatticista in Bekker, *Anecd.* i 89. 22 = Kock 2. 246). Other comedies which may have dealt with S. were *Phaon* by Plato Comicus (Kock 1. 648) and Antiphanes (Poll. 10. 40 = Kock 2. 104) and *The Leucadian* by Menander, Diphilus, Alexis, Antiphanes and Amphis. See also test. 39 n.2 for Epicrates.

### EPITAPHS

27 *Palatine Anthology*: Antipater of Sidon, *On Sappho*

Aeolian earth, you cover Sappho,<sup>1</sup> who among the immortal Muses is celebrated as the mortal Muse,<sup>2</sup>

a tomb was no doubt provided there for sightseers (Gow–Page). See also A.P. 7.16 (Pinytus), testt. 57–8. <sup>2</sup> S. was often called the tenth muse: cf. test. 60.

## GREEK LYRIC

ἀν Κύπρις καὶ Ἔρως συνάμ' ἔτραφον, ἀ μέτα Πειθώ  
 ἐπλεκ' ἀείζων Πιερίδων στέφανον,  
 Ἐλλάδι μὲν τέρψιν σοι δὲ κλέος. Ὡ τριέλικτον  
 Μοῖραι δινεῦσαι νῆμα κατ' ἥλακάτας,  
 πῶς οὐκ ἐκλώσασθε πανάφθιτον ἡμαρ ἀοιδῶ  
 ἄφθιτα μησαμένᾳ δῶρ' Ἑλικωνιάδων;

28 *Anth. Pal.* 7. 17 = Laurea i Gow-Page

Αἰολικὸν παρὰ τύμβον ἵών, ξένε, μή με θανοῦσαν  
 τὰν Μιτυληναίαν ἔννεπ' ἀοιδοπόλον.  
 τόνδε γὰρ ἀνθρώπων ἔκαμον χέρες, ἔργα δὲ φωτῶν  
 ἐς ταχινὴν ἔρρει τοιάδε ληθεδόνα.  
 ἦν δέ με Μουσάων ἐτάσσης χάριν, ὧν ἀφ' ἐκάστης  
 δαιμονος ἄνθος ἐμῇ θῆκα παρ' ἐννεάδι,  
 γνώσεαι ὡς Ἀΐδεω σκότον ἔκφυγον, οὐδέ τις ἔσται  
 τῆς λυρικῆς Σαπφοῦς νώνυμος ἡέλιος.

29 Schol. metr. Pind. *Pyth.* 1 (ii 5s. Drachmann)

. . . ἐνδεκασύλλαβον Σαπφικόν, Ὡ τὸ πρῶτον ὅλον  
 Σαπφοῦς γεγραμμένον.

30 Heph. *Poem.* 1. 2 (p. 63 Consbruch)

κοινὰ δὲ συστηματικά, ἄπερ καὶ ὁ κατὰ στίχον  
 γεγράφθαι φάσκων ὑγιῶς ἀν λέγοι καὶ ὁ κατὰ

## SAPPHO

whom Cyprus and Eros together reared, with whom  
 Persuasion wove the undying wreath of song, a joy  
 to Hellas and a glory to you. You Fates twirling  
 the triple thread on your spindle, why did you not  
 spin an everlasting life for the singer who devised the  
 deathless gifts of the Muses of Helicon?

28 *Palatine Anthology*: Tullius Laurea,<sup>1</sup> *On the Same*

As you pass the Aeolian tomb, stranger, do not say  
 that I, the Mytilenaean poetess, am dead: human  
 hands built this, and such works of men disappear  
 into swift oblivion; but if you judge me by the  
 divine Muses, from each of whom I set a flower beside  
 my nine,<sup>2</sup> you will know that I escaped the gloom of  
 Hades, and that no day will ever dawn that does not  
 speak the name of Sappho, the lyric poetess.

<sup>1</sup> Cicero's freedman.

<sup>2</sup> I.e. her nine books: see next test. and n.

## ANCIENT EDITIONS

29 Scholiast on the metre of Pindar, *Pythian* 1

. . . the Sapphic hendecasyllable, in which the  
 whole of Book 1 of Sappho is written.<sup>1</sup>

<sup>1</sup> Cf. Mar. Plot. *Sacerd. art. gramm.* 3. 11 (Keil 6. 546); Sa. fr. 30 n. 1. The division into books belongs to Alexandrian times. See also testt. 1, 2, 28, Page, *S. & A.* 112 ff. Book 1 had 1320 lines, i.e. 330 Sapphic stanzas (see fr. 30), Book 8 only 130-139 lines (see fr. 103).

30 Hephaestion, *On Poetry*

The 'common' stanza forms are those which could  
 equally well be described as written line by line and

## GREEK LYRIC

σύστημα, ὡς τὸ δεύτερον καὶ τρίτον Σαπφοῦς.  
διὰ μὲν γὰρ τὸ ἐν τοῖς παλαιοῖς ἀντιγράφοις κατὰ  
δύο δρᾶν παραγεγραμμένον ἔκαστον ἄσμα, καὶ  
ἔτι διὰ τὸ μηδὲν εὐρίσκεσθαι ἀριθμοῦ περιττοῦ,  
κατὰ συστήματα νομίζομεν αὐτὰ γεγράφθαι·  
πάλιν δέ, τῷ ὅμοιον ἔκάτερον εἶναι τῶν ἐν τῇ  
δυάδι στίχων, καὶ τῷ δύνασθαι τὴν ποιήτριαν  
κατὰ τύχην τινὰ ἀρτίου πάντα ἀριθμοῦ πεποιηκέναι,  
φαίη τις ἀν κατὰ στίχον αὐτὰ γεγράφθαι.

### 31 Caes. Bass. *de metr.* (6. 258 Keil)

(hendecasyllabus phalaecius) apud Sappho frequens  
est, cuius in quinto libro complures huius generis et  
continuati et dispersi leguntur.

### 32 Phot. *Bibl.* 161 (p. 103a Bekker, ii 123s. Henry)

ἀνεγνώσθη ἐκλογαὶ διάφοροι ἐν βιβλίοις ιβ'  
Σωπάτρου σοφιστοῦ. συνείλεκται δὲ αὐτῷ τὸ  
βιβλίον ἐκ πολλῶν καὶ διαφόρων ἴστοριῶν καὶ  
γραμμάτων . . . ὁ δὲ δεύτερος (λόγος) ἐκ τε τῶν  
Σωτηρίδα Παμφίλης ἐπιτομῶν πρώτου λόγου . . .

## SAPPHO

stanza by stanza,<sup>1</sup> e.g. Books 2 and 3 of Sappho. For since in the ancient copies we see each song marked with the 'paragraphos'<sup>2</sup> every two lines and there is no example of an odd number of lines, we reckon that they were composed with the stanza as the unit; on the other hand, since each of the lines in the couplet is identical and it might have been by accident that Sappho made all the songs consist of an even number of lines, one might argue that they were composed with the line as the unit.<sup>3</sup>

<sup>1</sup> The Greek term, translated here as 'stanza', is 'system'.

<sup>2</sup> This and other metrical marks are illustrated in Cramer, *An. Par.* 1. 72. <sup>3</sup> For the whole passage cf. Tzetzes 'On the Sapphic stanza', Cramer, *ibid.* 63; Heph. p. 59. 7 ff. and 63. 7 ff. Consbr.; Alc. test. 11.

### 31 Caesius Bassius, *On Metres*

(The phalaecian hendecasyllable) is frequent in Sappho, in whose fifth book<sup>1</sup> are many such lines,<sup>2</sup> both in groups and scattered.<sup>3</sup>

<sup>1</sup> Cf. Atil. Fortun. (Keil 6. 295). <sup>2</sup> Frr. 92–101 show other Aeolic lengths but not the Phalaecian. <sup>3</sup> Terent. Maur. *de metr.* 2550 (Keil 6. 401) refers to S.'s 'poems of varied rhythm' (*carmina disparis figurae*).

### 32 Photius, *Library*

Various excerpts in the twelve books of Sopater the Sophist<sup>1</sup> were read. His work has been compiled from many varied accounts and documents . . . The second book includes passages from Book 1 of the *Epitomes* of Pamphila, daughter of Soteridas . . .

<sup>1</sup> Either the rhetor at Athens, c. 500 A.D., or a Neoplatonist disciple of Iamblichus in the second half of the 4th c. A.D. The work itself is lost.

## GREEK LYRIC

καὶ ἐκ τῶν Ἀρτέμωνος τοῦ Μάγνητος τῶν κατ' ἀρετὴν γυναιξὶ πεπραγματευμένων διηγημάτων, ἔπι δὲ καὶ ἐκ τῶν Διογένους τοῦ Κυνικοῦ ἀποφθεγμάτων, καὶ μὴν καὶ ἐξ ἄλλων διαφόρων, ἀλλά γε καὶ ἀπὸ ὄγδοου λόγου τῆς Σαπφοῦς.

### 33 Mar. Vict. *ars gramm.* (6. 161 Keil)

. . . sapphicum metrum . . . quod quamvis sit ab Alcaeo inventum, sapphicum tamen hendecasyllabum a numero syllabarum nuncupatur, ideo quod eo frequentius usa sit Sappho quam Alcaeus repertor. huius mensura quarto colo concluditur. tres enim, qui sunt pares, hendecasyllabi existunt ita: (Hor. *Carm.* 1. 2. 1-3). vides sensum non esse, nisi epodo claudatur . . .

### 34 Hor. *Epist.* 1. 19. 28

temperat Archilochi musam pede mascula Sappho.

## SAPPHO

and from the *Tales of the Exploits of Virtuous Women* of Artemon the Magnesian, also from the *Apophthegms* of Diogenes the Cynic and from various other sources, in particular Book 8 of Sappho.<sup>2</sup>

<sup>2</sup> See Page, *S. & A.* 116-119 on fr. 103.

## METRES<sup>1</sup>

### 33 Marius Victorinus, *Grammar* (on the metres of Horace)

Although the Sapphic stanza was invented by Alcaeus, it is called the Sapphic hendecasyllable because of the number of syllables and because Sappho used it more frequently than Alcaeus its inventor. The stanza is concluded by a fourth line. For you see that the three equal hendecasyllabic lines (Horace, *Ode* 1. 2. 1-3) are not complete in meaning unless concluded by an 'epode' or shorter line.<sup>2</sup>

<sup>1</sup> For further references consult the indexes to *Grammatici Latini* (Keil) and Hephaestion *Enchiridion* (Consbruch), s.vv. 'Sappho' and 'sapphicum metrum.' <sup>2</sup> The adoneus. The Sapphic stanza is described also by Diomed., Mall. Theod., Atil. Fortun., Mar. Vict., frag. Bob. *de Metr.* (Keil 1. 519, 521; 6. 591; 6. 296-7; 6. 171; 6. 629). See Page, *S. & A.* 318, 324.

### 34 Horace, *Epistles*

Masculine Sappho<sup>1</sup> tempers the muse of Archilochus by her choice of metre . . .<sup>2</sup>

<sup>1</sup> Cf. test. 17. <sup>2</sup> Continued as Alc. test. 15.

## GREEK LYRIC

**35** *Anth. Pal.* 9. 190. 7s.

Σαπφὼ δ' Ἡρίνης ὅσσον μελέεσσιν ἀμείνων,  
Ἡρινα Σαπφοῦς τόσσον ἐν ἔξαμέτροις.

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

οἱ μὲν οὖν ἀρχαῖοι μελοποιοί, λέγω δὲ Ἀλκαῖόν  
τε καὶ Σαπφώ, μικρὰς ἐποιοῦντο στροφάς, ὡστ'  
ἐν ὀλίγοις τοῖς κώλοις οὐ πολλὰς εἰσῆγον μεταβολάς,  
ἐπωδοῖς τε πάνυ ἔχρωντο ὀλίγοις.

**37** Plut. *Mus.* 16. 113bc (vi 3. 13 Ziegler)

καὶ ἡ μιξολύδιος δὲ παθητική τίς ἔστι, τραγῳδίαις ἄρμοζονσα. Ἀριστόξενος δέ φησι Σαπφὼ<sup>1</sup>  
πρώτην εὑρασθαι τὴν μιξολυδιστίην, παρ' ἡς τοὺς  
τραγῳδοποιοὺς μαθεῖν.

**38** Athen. 14. 635b (iii 401 Kaibel)

Μέναιχμος δ' ἐν τοῖς περὶ τεχνιτῶν τὴν πηκτίδα,  
ἥν τὴν αὐτὴν εἶναι τῇ μαγαδίδι, Σαπφώ φησιν  
εὑρεῖν.

## SAPPHO

**35** *Palatine Anthology*: Anonymous

As much as Sappho surpasses Erinna in her lyrics,  
so much does Erinna surpass Sappho in her hexa-  
meters.<sup>1</sup>

<sup>1</sup> See test. 8 n. 8. For S.'s hexameters see frr. 104–9, 142–3.

**36** Dionysius of Halicarnassus, *On Literary Composition*

The ancient lyric poets, I mean Alcaeus and Sappho, made their stanzas short, so they did not introduce many variations in their few colons, and they used the 'epode' or shorter line very sparingly.

### ANCIENT COMMENTATORS<sup>1</sup>

**37** 'Plutarch', *On Music*

The Mixolydian is an emotional mode, suited to tragedy. Aristoxenus<sup>2</sup> says that Sappho invented the Mixolydian,<sup>3</sup> and that the tragic poets learned it from her.

<sup>1</sup> For Chamaeleon see testt. 1, 8, perhaps fr. 174; for Didymus test. 22. <sup>2</sup> Fr. 81 Wehrli; for another ref. to S. cf. fr. 71 ('S. and Alcaeus regarded their books as comrades', with an alternative version 'Anacreon and Alcaeus . . .'). <sup>3</sup> Ascribed to Terpander in *Mus.* 28.

**38** Athenaeus, *Scholars at Dinner*

Menaechmus<sup>1</sup> says in his treatise *On Craftsmen* that Sappho invented the pēctis,<sup>2</sup> which according to him is the same as the magadis.<sup>3</sup>

<sup>1</sup> Greek historian c. 300 B.C.: fr. 5 Müller. <sup>2</sup> A kind of lyre: see test. 2 and Athen. 635c–636c. <sup>3</sup> An instrument with 20 strings, Lydian or Thracian in origin: cf. Anacr. 374. 1, Aleman 101, Telestes 808. 2 P.M.G.

## GREEK LYRIC

39 Athen. 14. 639a (iii 410 Kaibel)

Κλέαρχος δὲ ἐν δευτέρῳ Ἐρωτικῶν τὰ ἐρωτικά φησιν ἄσματα καὶ τὰ Λοκρικὰ καλούμενα οὐδὲν τῶν Σαπφοῦς καὶ Ἀνακρέοντος διαφέρειν.

40 Sud. Δ 1496 (ii 138 Adler)

Δράκων, Στρατονικεύς, γραμματικός . . . Περὶ τῶν Σαπφοῦς μέτρων, Περὶ τῶν Ἀλκαίου μελῶν.

41 Str. 13. 2. 4 (iii 67 Kramer)

καὶ Ἑλλάνικος δὲ Λέσβιος συγγραφεὺς καὶ Καλλίας ὁ τὴν Σαπφῷ καὶ τὸν Ἀλκαῖον ἔξηγησάμενος.

42 Dion. Hal. *Dem.* 40 (v 214ss. Usener-Radermacher)

ἡ δὲ μετὰ ταύτην <ἡ> γλαφυρὰ καὶ θεατρικὴ καὶ τὸ κομψὸν αἴρουμένη πρὸ τοῦ σεμνοῦ τοιαύτη· ὀνομάτων αἱὲ βούλεται λαμβάνειν τὰ λειότατα καὶ μαλακώτατα, τὴν εὐφωνίαν θηρωμένη καὶ τὴν

## SAPPHO

39 Athenaeus, *Scholars at Dinner*

Clearchus<sup>1</sup> in the second book of his treatise *On Love Poetry* says that the love-songs and the so-called Locrian songs<sup>2</sup> are no different from Sappho's and Anacreon's.

<sup>1</sup> Fl. c. 300 B.C.: fr. 33 Wehrli. <sup>2</sup> Cf. Athen. 15. 697bc; some may have been written by Gnesippus (*flor.* c. 450 B.C.: cf. Athen. 14. 638de) or by Nossis (see Gow-Page, *H.E.* ii 434). The comic poet Epicrates mentions S.'s love-songs (fr. 4: Athen. 13. 605e).

40 Suda

Dracon of Stratonicea, grammarian,<sup>1</sup> (wrote) . . . *On the Metres of Sappho* and *On the Songs of Alcaeus*.

<sup>1</sup> C. 140 B.C.?

41 Strabo, *Geography*

. . . the historian Hellanicus was from Lesbos too, and Callias,<sup>1</sup> the commentator on Sappho and Alcaeus.

<sup>1</sup> C. 200 B.C.; cf. fr. 214B.

## THE VERDICT OF ANTIQUITY

42 Dionysius of Halicarnassus, *Demosthenes*

The next style is the elegant<sup>1</sup> or spectacular, preferring refinement to majesty. It always chooses the smoothest and softest of words, hunting for euphony and melodiousness and the sweetness that

<sup>1</sup> Luc. *Imag.* 18 uses this word of S.

## GREEK LYRIC

εὐμέλειαν, ἐξ αὐτῶν δὲ τὸ ήδύ. ἔπειτα οὐχ ὡς ἔτυχεν ἀξιοῖ ταῦτα τιθέναι οὐδὲ ἀπερισκέπτως συναρμόττειν θάτερα τοὺς ἑτέρους, ἀλλὰ διακρίνουσα τὰ ποῖα τοὺς ποίους [καὶ] παρατιθέμενα μουσικωτέρους ποιεῦν δυνήσεται τοὺς ἥχους, καὶ σκοποῦσα κατὰ ποῖον σχῆμα ληφθέντα χαριεστέρας ἀποτελέσει τὰς συζυγίας, οὕτως συναρμόττειν ἔκαστα πειρᾶται, πολλὴν σφόδρα ποιουμένη φροντίδα τοῦ συνεξέσθαι καὶ συνηλεῖθαι καὶ προπετεῖς ἀπάντων αὐτῶν εἶναι τὰς ἄρμονίας. . . . τοιαῦτά τινά μοι καὶ ταύτης εἶναι φαίνεται χαρακτηριστικὰ τῆς ἄρμονίας. παραδείγματα δ' αὐτῆς ποιοῦμαι ποιητῶν μὲν 'Ησιόδον τε καὶ Σαπφὼ καὶ Ἀνακρέοντα, τῶν δὲ πεζῆς λέξει χρησαμένων 'Ισοκράτην τε τὸν Ἀθηναῖον καὶ τοὺς ἔκεινω πλησιάσαντας.

**43** *Anth. Pal.* 4. 1. 5s. = Meleager i Gow–Page

πολλὰ μὲν ἐμπλέξας Ἀνύτης κρίνα, πολλὰ δὲ  
Μοιροῦς  
λείρια, καὶ Σαπφοῦς βαιὰ μὲν ἀλλὰ ρόδα . . .

**44** *Ov. Her.* 15. 29s.

nec plus Alcaeus consors patriaeque lyraeque  
laudis habet, quamvis grandius ille sonet.

## SAPPHO

is derived from them. Secondly, it does not think it right to place these words just as they come or to fit them together thoughtlessly; rather, it judges what juxtapositions will be able to make the sounds more musical, and examines by what arrangements the words will produce the more attractive combinations, and so it tries to fit each word together, taking great pains to have everything planed and rubbed down smooth and all joints neatly dovetailed . . . These in my view are the characteristics of this style. As examples of it I take among poets Hesiod and Sappho,<sup>2</sup> and Anacreon, among prose authors Isocrates the Athenian and his followers.

<sup>2</sup> See also D.H. on fr. I and 'Longinus' on fr. 31; when schol. Hor. *Carm.* 2. 13. 24 calls her 'skilled in tragedy', he may be referring to her lofty style.

**43** *Palatine Anthology*: Meleager, *The Garland*<sup>1</sup>

. . . weaving into the garland many lilies of Anyte,  
many white lilies of Moero, and of Sappho few  
flowers but these few roses<sup>2</sup> . . .

<sup>1</sup> Introductory poem to M.'s collection of Greek epigrams in which he likens each poet's work to a flower. <sup>2</sup> S. often mentioned the rose: cf. Philostr. *Mai. Epist.* 51.

**44** *Ovid, Letters of the Heroines* (Sappho to Phaon)

Nor does Alcaeus, my fellow-countryman and fellow-poet, receive more praise, although he resounds more grandly.<sup>1</sup>

<sup>1</sup> Cf. Hor. *Carm.* 2. 13. 26 (= Alc. test. 22).

## GREEK LYRIC

### 45 Demetr. Eloc. 132 (p. 132 Rhys Roberts)

εἰσὶν δὲ αἱ μὲν ἐν τοῖς πράγμασι χάριτες, οἷον νυμφαῖοι κῆποι, ὑμέναιοι, ἔρωτες, ὅλη ἡ Σαπφοῦς ποίησις.

### 46 Men. Rh. π. ἐπιδ. (9. 268 Walz, 3. 402 Spengel)

πολλὴ δὲ ἱστορία τοιαύτη παρὰ ποιηταῖς καὶ συγγραφεῦσι, παρ' ᾧν καὶ λήψη τὴν χορηγίαν· ἐπιφωνήσεις δὲ καὶ τῶν Σαπφοῦς ἔρωτικῶν καὶ τῶν Ὁμήρου καὶ Ἡσιόδου . . .

### 47 Men. Rh. π. ἐπιδ. (9. 132, 135s. Walz, 3. 333, 334s. Spengel)

κλητικοὶ μὲν οὖν δόποιοί εἰσιν οἱ πολλοὶ τῶν τε παρὰ τῇ Σαπφοῖ ἢ Ἀνακρέοντι ἢ τοῖς ἄλλοις μετρικοῖς, κλῆσιν ἔχοντες πολλῶν θεῶν . . . μέτρον μέντοι τῶν κλητικῶν ὕμνων ἐν μὲν ποιήσει ἐπιμηκέστερον. ἀμα μὲν γάρ ἐκ πολλῶν τόπων τοὺς θεοὺς ἐπικαλεῖν ἔξεστιν, ὡς παρὰ τῇ Σαπφοῖ καὶ τῷ Ἀλκμάνῃ πολλαχοῦ εὐρίσκομεν. τὴν μὲν γάρ Ἀρτεμιν ἐκ μυρίων ὁρέων, μυρίων δὲ πόλεων, ἔτι δὲ ποταμῶν ἀνακαλεῖ, τὴν δὲ Ἀφροδίτην Κύπρου, Κνίδου, Συρίας, πολλαχόθεν ἀλλαχόθεν ἀνακαλεῖ. οὐ μόνον γε, ἀλλὰ καὶ τοὺς τόπους αὐτοὺς ἔξεστι διαγράφειν, οἷον, εἰ ἀπὸ ποταμῶν καλεῖ, ὅδωρ ἢ ὄχθας καὶ τοὺς ὑποπεφυκότας λειμῶνας καὶ χορούς ἐπὶ τοῖς ποταμοῖς γενομένους καὶ τὰ τοιαῦτα προσαναγράφουσι. καὶ εἰ ἀπὸ

## SAPPHO

### 45 Demetrius, *On Style*

The charm is sometimes inherent in the subject, such as the gardens of the nymphs, wedding-songs, love-affairs, all the poetry of Sappho.<sup>1</sup>

<sup>1</sup> Cf. fr. 195. The term 'grace, charm' is often applied to her poetry, e.g. test. 50, *A.P.* 7.718. 2, 9. 184. 2, Plut. *Pyth. Orac.* 397a, Mich. Ital. (Cramer, *An. Ox.* iii 169).

### 46 Menander, *On Display Oratory*

There is a great deal of such investigation<sup>1</sup> in the poets and historians, where you will find abundant supply, but you will quote also from Sappho's love poetry,<sup>2</sup> from Homer and from Hesiod.

<sup>1</sup> I.e. concerning the love affairs of the gods. <sup>2</sup> E.g. frr. 198–200.

### 47 Menander, *On Display Oratory*

Hymns of invocation are like the majority of the hymns of Sappho or Anacreon<sup>1</sup> or the other poets, containing invocations of many deities . . . The poetic hymns of invocation are quite lengthy. For they can summon the gods from many locations, as we often find in Sappho and Alcman: the poets summon Artemis from many mountains and cities, from rivers too, and Aphrodite from Cyprus,<sup>2</sup> Cnidos, Syria and many other places. They can, in addition, describe the places themselves: in the case of rivers, the water and banks, the nearby meadows and dances held beside the rivers, and so forth<sup>3</sup>; similarly if they

<sup>1</sup> See Anacr. 489, 502(b). <sup>2</sup> E.g. fr. 35, Aleman 55. <sup>3</sup> E.g. frr. 2, 208.

## GREEK LYRIC

ἴερῶν, ὡσαύτως ὥστε ἀνάγκη μακροὺς αὐτῶν  
γίγνεσθαι τοὺς κλητικοὺς ὅμνους.

### 48 Apul. *Apol.* 9 (p. 10 Helm)

fecere tamen et alii talia, etsi vos ignoratis: apud Graecos Teius quidam et Lacedaemonius et Cius cum aliis innumeris, etiam mulier Lesbia, lascive illa quidem tantaque gratia ut nobis insolentiam linguae suae dulcedine carminum commendet . . .

### 49 Ov. *Trist.* 2. 363–5

quid, nisi cum multo Venerem confundere vino,  
praecepit lyrici Teia Musa senis?  
Lesbia quid docuit Sappho, nisi amare, puellas?

### 50 Himer. *Or.* 28.2 (p. 128s. Colonna)

Σαπφὼ δὲ μόνη γυναικῶν μετὰ λύρας ἔρασθεῖσα  
〈καλῶν〉, καὶ διὰ τοῦτο Ἀφροδίτη καὶ τοῖς "Ἐρωσὶ<sup>1</sup>  
ὅλην ἀνιεῖσα τὴν ποίησω, παρθένου 〈κάλλος〉 καὶ  
χάριτας τῶν μελῶν ἐποιεῖτο τὴν πρόφασιν.

## SAPPHO

call them from their temples, so that their hymns of invocation are necessarily long.

### 48 Apuleius, *Apology*

And yet other people have done the same,<sup>1</sup> although you may not be aware of the fact: among the Greeks, a Teian,<sup>2</sup> a Lacedaemonian,<sup>3</sup> a Ceian<sup>4</sup> and countless others, and a woman of Lesbos too, who wrote wantonly<sup>5</sup> indeed, and so gracefully that she reconciles us to the strangeness of her dialect by the sweetness of her songs.

<sup>1</sup> I.e. composed amatory verse.   <sup>2</sup> Anacreon.   <sup>3</sup> Aleman.  
<sup>4</sup> Simonides.   <sup>5</sup> Cf. Ov. *Ars Amat.* 3. 329–31, Rem. 759–62, Tat. *Or. ad Gr.* 33.

### 49 Ovid, *Songs of Sadness*

What instruction, except how to mingle love with much wine, did the Teian Muse of the old lyric poet<sup>1</sup> give? What did Sappho of Lesbos teach her girls, except how to love<sup>2</sup>?

<sup>1</sup> Anacreon.   <sup>2</sup> Paus. (= Anacr. test. 10) says love was her main theme.

### 50 Himerius, *Orations*

Sappho alone among women loved beauty along with the lyre and therefore dedicated all her poetry to Aphrodite and the Loves, making a girl's beauty and graces the pretext for her songs.<sup>1</sup>

<sup>1</sup> Text and translation uncertain.

## GREEK LYRIC

51 Hor. *Carm.* 4. 9. 9–12

nec, si quid olim lusit Anacreon,  
delevit aetas; spirat adhuc amor  
vivuntque commissi calores  
Aeoliae fidibus puellae.

52 Themist. *Or.* 13. 170d–171a (p. 209 Dindorf, p. 245 Downey)

Σαπφοῖ μὲν γὰρ καὶ Ἀνακρέοντι συγχωροῦμεν  
ἀμέτρους εἶναι καὶ ὑπερμέτρους ἐν τοῖς ἐπαίνοις  
τῶν παιδικῶν· σωμάτων γὰρ θρων ἴδιωτικῶν  
ἴδιωται καὶ οὐδεὶς κίνδυνος ἐπῆν εἰ χαυνωθεῖεν  
ὑπὸ τοῦ ἐπαίνου αὐτοῖς οἱ ἐρώμενοι. ἐνταῦθα δὲ  
βασιλικὸς μὲν ὁ ἔρως, βασιλικὸς δὲ ὁ ἐρώμενος . . .

53 Aul. Gell. *Noct. Att.* 19. 9. 3s. (p. 573 Marshall)

is (sc. Antonius Julianus), ubi eduliis finis et poculis  
mox sermonibusque tempus fuit, desideravit exhiberi,  
quos habere eum adulescentem sciebat, scitissimos  
utriusque sexus, qui canerent voce et qui psallerent.  
ac posteaquam introducti pueri puellaeque sunt,  
iucundum in modum Ἀνακρεόντεια pleraque et  
Sapphica et poetarum quoque recentium ἐλεγεῖα  
quaedam erotica dulcia et venusta cecinerunt.

## SAPPHO

51 Horace, *Odes*

. . . nor has time destroyed Anacreon's playful poems; the love of the Aeolian girl still breathes, and her hot passions, entrusted to the lyre,<sup>1</sup> still live.<sup>2</sup>

<sup>1</sup> Cf. test. 18, fr. 118.      <sup>2</sup> Cf. Ov. *Trist.* 3. 7. 19 f., Plut. *Amat.* 18 for 'burning S.'

52 Themistius, *Orations*

We allow Sappho and Anacreon to be immoderate and excessive in the praises of their beloved, for loved and lover were both private individuals, and there was no danger in it if the loved ones should become conceited by their praise. But this love is kingly,<sup>1</sup> and kingly the beloved<sup>2</sup> . . .

<sup>1</sup> Ref. to Gratian, Roman emperor 367–383 A.D.      <sup>2</sup> Cf. Dio Chrysost. *Or.* 2. 28.

53 Aulus Gellius, *Attic Nights*

When the meal was finished and it was time for wine and conversation, he (Antonius Julianus)<sup>1</sup> expressed a wish that the excellent singers and lyre-players of both sexes, whom he knew our young host had at his command, be brought in. When the boys and girls were summoned, they gave delightful renderings of several of the songs of Anacreon<sup>2</sup> and of Sappho and also some sweet and charming erotic elegies of modern composers.<sup>3</sup>

<sup>1</sup> 2nd c. A.D. Spanish rhetor.      <sup>2</sup> The example given later is from the *Anacreon tea*.      <sup>3</sup> For the singing of S.'s poems after dinner see also Plut. *Qu. Conv.* 622c, 711d.

## GREEK LYRIC

54 Plut. *Mul. Virt.* 243b (ii 226 Nachstadt)

τί δέ; ἐὰν ποιητικὴν πάλιν ἡ μαντικὴν ἀποφαίνοντες οὐχ ἔτέραν μὲν ἀνδρῶν ἔτέραν δὲ γυναικῶν οὖσαν, ἀλλὰ τὴν αὐτήν, τὰ Σαπφοῦς μέλη τοῖς Ἀνακρέοντος ἡ τὰ Σιβύλλης λόγια τοῖς Βάκιδος ἀντιπαραβάλλωμεν, ἔξει τις αἰτιάσασθαι δικαίως τὴν ἀπόδειξιν . . .;

55 Anth. Pal. 5. 132. 7 = Philodemus xii Gow–Page

εὶ δ’ Ὁπικὴ καὶ Φλῶρα καὶ οὐκ ἄδουσα τὰ Σαπφοῦς . . .

56 Cat. 35. 16s.

. . . Sapphica puella  
Musa doctior.

57 Anth. Pal. 7. 15 = Antipater of Thessalonica  
lxxiii Gow–Page

οὕνομά μεν Σαπφώ, τόσσον δ’ ὑπερέσχον ἀοιδῶν  
θηλειῶν ἀνδρῶν ὕσσον ὁ Μαιονίδας.

## SAPPHO

54 Plutarch, *Virtues of Women*

Or again, if we show, by comparing Sappho's poems with Anacreon's or the Sibyl's oracles with Bacis,<sup>1</sup> that the art of poetry or of prophecy is not one art when practised by men and another when practised by women but is the same, will anyone be able to find just cause for blame in our demonstration?

<sup>1</sup> Originally a Boeotian prophet, his name, like the Sibyl's, was used generically.

55 *Palatine Anthology*: Philodemus (on an Italian girl)

What if she is an Oscan with a name like 'Flora' and unable to sing the songs of Sappho<sup>1</sup>?

<sup>1</sup> Cf. Epierates ap. Athen. 13. 605e, Claudian, *Nupt.* 232–5, Galen, *In Hipp. prorrhet. comm.* 1. 27, Themist. *Or.* 20. 236c, Luc. *Merc. Cond.* 36.

56 Catullus, *Poems*

. . . girl<sup>1</sup> more learned than the Sapphic Muse.

<sup>1</sup> C. is addressing the girlfriend of a contemporary poet; for the 'learned' S. see Mart. 7. 69. 9 f., 10. 35. 15 ff.

57 *Palatine Anthology*: Antipater (on Sappho)

My name is Sappho, and I surpassed women in poetry as greatly as Homer surpassed men.<sup>1</sup>

<sup>1</sup> For S. and Homer cf. A.P. 9. 26. 3 f. ('the female Homer'), Galen ὅτι τᾶς τοῦ σώματος κράσεσιν 2; for lists of famous women, including S., see Eust. *Il.* 326. 43, Dio Chrys. *Or.* 64. 2, Luc. *Am.* 30, Clem. Alex. *Strom.* 4. 122, A.P. 9. 26.

## GREEK LYRIC

58 *Anth. Pal.* 7. 407 = Dioscorides xviii Gow–Page

ῆδιστον φιλέουσι νέοις προσανάκλιμ' ἐρώτων  
 Σαπφώ, σὺν Μούσαις ἡ ρά σε Πιερίη  
 ἡ Ἐλικῶν εὔκισσος ἵσα πνείουσαν ἔκειναις  
 κοσμεῖ τὴν Ἐρέσω Μοῦσαν ἐν Αἰολίδι,  
 ἡ καὶ Ὑμὴν Ὑμέναιος ἔχων εὐφεγγέα πεύκην  
 σὺν σοὶ νυμφιδίων ἴσταθ' ὑπὲρ θαλάμων,  
 ἡ Κινύρεω νέον ἔρνος ὀδυρομένη Ἀφροδίτη  
 σύνθρηνος μακάρων ἱερὸν ἀλσος ὄρῆς.  
 πάντη, πότνια, χαῖρε θεοῖς ἵσα, σὰς γὰρ ἀοιδάς  
 ἀθανάτας ἔχομεν νῦν ἔτι θυγατέρας.

59 *Anth. Pal.* 9. 189

ἔλθετε πρὸς τέμενος ταυρώπιδος ἀγλαὸν "Ηρης,  
 Λεσβίδες, ἀβρὰ ποδῶν βήμαθ' ἐλισσόμεναι·  
 ἐνθα καλὸν στήσασθε θεῇ χορόν· ὑμμι δ' ἀπάρξει  
 Σαπφώ χρυσείην χερσών ἔχουσα λύρην.  
 ὅλβιαι ὄρχηθμοῦ πολυγηθέος· ἡ γλυκὺν ὕμνον  
 εἰσαῖειν αὐτῆς δόξετε Καλλιόπης.

60 *Anth. Pal.* 9. 506

ἐννέα τὰς Μούσας φασίν τινες· ὡς ὀλιγώρως·  
 ἥνιδε καὶ Σαπφὼ Λεσβόθεν ἡ δεκάτη.

## SAPPHO

58 *Palatine Anthology*: Dioscorides (on Sappho)

Sweetest support of love for passionate youths, Sappho, with the Muses surely does Pieria or ivied Helicon honour you, whose breath is equal to theirs, the Muse in Aeolian Eresus;<sup>1</sup> or Hymen, God of Weddings, holding his bright torch, stands with you over bridal beds<sup>2</sup>; or lamenting with Aphrodite as she mourns the young offspring of Cinyras,<sup>3</sup> you see the holy grove of the Blest. Wherever you are, greetings to you, lady, as to the gods: for we still have your immortal daughters, your songs.

<sup>1</sup> Cf. test. 12 n. 1.   <sup>2</sup> Ref. to S.'s epithalamia.   <sup>3</sup> Adonis; cf. frr. 140, 168, 211(b) iii; test. 23 n. 4.

59 *Palatine Anthology*: Anonymous (on Sappho)

Come to the shining precinct of bull-faced Hera,<sup>1</sup> women of Lesbos, whirling your delicate footsteps, and set up there the beautiful dance to the goddess; and Sappho will lead you, her golden lyre in hand. Happy you women in the delightful dancing! Indeed you will seem to hear a sweet hymn from Caliope herself.

<sup>1</sup> Cf. frr. 9, 17, Alc. 129.

60 *Palatine Anthology*: Plato, *On the Muses*

Some say there are nine Muses: how careless! Look—Sappho of Lesbos is the tenth!<sup>1</sup>

<sup>1</sup> For S. and the Muses cf. testt. 27, 58, *A.P.* 9. 66, 9. 521, 9. 571. 9 f., *Plut. Amat.* 18.

## GREEK LYRIC

61 Tz. π. Πινδ. μετρ. 20–22 (Cramer, *An. Par.* i 63)

ἐπειδὴ παρανάλωμα τοῦ χρόνου ἐγεγόνει  
καὶ ἡ Σαπφὼ καὶ τὰ Σαπφοῦς, ἡ λύρα καὶ τὰ  
μέλη,  
φέρε σοι πρὸς παράδειγμα θῆσομεν στίχους ἄλ-  
λους.

## SAPPHO

61 Tzetzes, *On the Metres of Pindar*

Since the passage of time has destroyed Sappho and her works,<sup>1</sup> her lyre and songs, I will set other lines before you as examples.

<sup>1</sup> Tzetzes lived in the 12th c. A.D. See A. Garzya, ‘Per la fortuna di Saffo a Bisanzio’, *Jahrbuch der Oesterreichischen Byzantinistik* 20 (1971) 1–5 for evidence that at least part of S.’s work was still directly known in Byzantium in the 12th c.

## SAPPHO

1 D. H. *Comp.* 23 (vi 114ss. Usener-Radermacher) (+P. Oxy. 2288)

θήσω δὲ καὶ ταύτης παραδείγματα τῆς ἀρμονίας (sc. τῆς γλαφυρᾶς καὶ ἀνθηρᾶς συνθέσεως), ποιητῶν μὲν προχειρισάμενος Σαπφώ, ῥητόρων δὲ Ἰσοκράτην. ἀρξομαι δὲ ἀπὸ τῆς μελοποιοῦ·

ποικιλόθρον' ἀθανάτ' Αφρόδιτα,  
παῖ Δίος δολόπλοκε, λίσσομαι σε,  
μή μ' ἄσαισι μηδ' ὄνιαισι δάμνα,  
4 πότνια, θῦμον,

ἀλλὰ τυῖδ' ἔλθ', αἴ ποτα κατέρωτα  
τὰς ἔμας αὔδας ἀίσισα πήλοι  
ἔκλυες, πάτρος δὲ δόμον λίποισα  
8 χρύσιον ἥλθες

## SAPPHO

*Frr. 1–117 are arranged by the book of Sappho: 1–42 from Book 1, 43–52 from Book 2, 53–57 from Book 3, 58–91 from Book 4, 92–101 from Book 5, 102 from Book 7, 103 from Book 8, 104–117 from the Epithalamia. Fr. 118–168 cannot be assigned to any book and are arranged alphabetically. 169–192 are isolated words arranged alphabetically, 193–213 give information about the content of various passages of S.'s poetry.*

1 Dionysius of Halicarnassus, *On Literary Composition*<sup>1</sup>

I shall give illustrations of this style (i.e. polished and exuberant composition), selecting Sappho among poets and Isocrates among orators, and I shall begin with the lyric poet:

Ornate-throned immortal Aphrodite, wile-weaving daughter of Zeus, I entreat you: do not overpower my heart, mistress, with ache and anguish, but come here, if ever in the past you heard my voice from afar and acquiesced and came, leaving your father's golden house, with chariot yoked: beautiful swift sparrows

## GREEK LYRIC

ἄρμ' ὑπασδεύξαισα· κάλοι δέ σ' ὅγον  
 ὥκεες στροῦθοι περὶ γᾶς μελαίνας  
 πύκνα δίννεντες πτέρ', ἀπ' ὡράνωϊθε-  
 12 ρος διὰ μέσσω,  
  
 αἴψα δ' ἔξικοντο· σὺ δ', ὁ μάκαιρα,  
 μειδιαίσαισιος ἀθανάτῳ προσώπῳ  
 ἥρε' ὅτι δηῦτε πέπονθα κῶττι  
 16 δηῦτε κάλημμι,  
  
 κῶττι μοι μάλιστα θέλω γένεσθαι  
 μαινόλα θύμω· τίνα δηῦτε πείθω  
 ἄψ σ' ἄγην ἐς Φάν φιλότατα; τίς σ', ὁ  
 20 Ψάπφ', ἀδικήει;  
  
 καὶ γάρ αἰ φεύγει, ταχέως διώξει·  
 αἰ δὲ δῶρα μὴ δέκετ', ἀλλὰ δώσει·  
 αἰ δὲ μὴ φίλει, ταχέως φιλήσει  
 24 κωκέ εὐθέλοισα.  
  
 ἔλθε μοι καὶ νῦν, χαλέπαν δὲ λῦσον  
 ἐκ μερίμναν, ὅσσα δέ μοι τέλεσσαι  
 θῦμος ἴμέρρει, τέλεσον· σὺ δ' αὔτα  
 28 σύμμαχος ἔσσο.  
  
 ταύτης τῆς λέξεως ἡ εὐέπεια καὶ ἡ χάρις ἐν τῇ συνεχείᾳ καὶ  
 λειώτητι γέγονε τῶν ἀρμονιῶν. παρακεῖται γὰρ ἀλλήλοις τὰ  
 δύναματα καὶ συνύφανται κατά τινας οἰκειότητας καὶ συζυγίας  
 φυσικὰς τῶν γραμμάτων . . .

cf. D. H. epitom. 23 (vi 185ss. U.-R.), Hephaest. Ench. 14. 1,  
 schol. A et Choerob. in Hephaest. Ench. 11 et 14 (pp. 43s., 146,  
 244, 249ss. Consbr.), Hdn. 2. 948 Lentz, Et. Gen. p. 31 Calame,  
 Et. Gud. 294. 37ss., Prisc. Inst. Gr. 1. 37, Hsch. K 1683, Ω 112,  
 Athen. 9. 391f, Ap. Dysc. Adv. 1. 197 Schn.

1 -όθρον', -οφρον (vel sim.) codd. 19 .]ψ σ. ἄγην[ pap.  
 μαισαγηνεσσαν vel και- codd. Φάν Edmonds

## SAPPHO

whirring fast-beating wings brought you above the  
 dark earth down from heaven through the mid-air,  
 and soon they arrived; and you, blessed one, with a  
 smile on your immortal face asked what was the  
 matter with me this time and why I was calling this  
 time and what in my maddened heart I most wished  
 to happen for myself: ‘Whom am I to persuade this  
 time to lead you back to her love? Who wrongs you,  
 Sappho? If she runs away, soon she shall pursue;  
 if she does not accept gifts, why, she shall give them  
 instead; and if she does not love, soon she shall love  
 even against her will.’ Come to me now again and  
 deliver me from oppressive anxieties; fulfil all that  
 my heart longs to fulfil, and you yourself be my fellow-  
 fighter.

The euphony and charm of this passage lie in the cohesion and  
 smoothness of the joinery. Words are juxtaposed and inter-  
 woven according to certain natural affinities and groupings of  
 the letters . . .

<sup>1</sup> A papyrus fragment of early 2nd c. A.D. gives scraps of verses 1-21. Since Hephaestus uses the poem to illustrate the Sapphic stanza, it was probably the first poem of Book 1.

## GREEK LYRIC

2 Ostracon Flor. (prim. ed. M. Norsa, *Ann. R. Scuola di Pisa* vi, 1937, 8 ss.)

δεῦρύ μ' ἐκ Κρήτας ἐπὶ τόνδε ναῦον  
ἄγνον, ὅππ[α τοι] χάριεν μὲν ἄλσος  
μαλί[αν], βῶμοι δὲ τεθυμιάμε-  
4 νοι [λι]βανώτω.

ἐν δ' ὕδωρ ψῦχρον κελάδει δι' ὕσδων  
μαλίνων, βρόδοισι δὲ πᾶς ὁ χῶρος  
ἔσκιαστ', αἰθυσσομένων δὲ φύλλων  
8 κῶμα κατέρρει.

ἐν δὲ λείμων ἵπποβοτος τέθαλεν  
ἡρίνοισιν ἀνθεσιν, αἱ δ' ἄηται  
μέλλιχα πνέοισιν [  
12 ]

ἔνθα δὴ σὺ . . . ἐλοισα Κύπρι  
χρυσίαισιν ἐν κυλίκεσσιν ἄβρως  
οὐμεμείχμενον θαλίαισι νέκταρ  
16 οἴνοχόαισον

1 δευρυμμεκρῆτας . π[ ]. ναυγον ostr., interp. et suppl. Galiano. 2 Lobel suppl. Page 3 δεμιθυ- ostr. δὲ τεθυμ- Norsa 5 νοχῶν ostr. 9 Sitzler: καταυριον ostr. καταρρεῖ Hermog. 10 Vogliano: τωτιτογριννοισ ostr. Page: αιανηται ostr. 13 συσ . . μελοισα vel συσ . . ανελοισα ostr. 14 ακρων ostr. ἀβροῖς Athen. 15 Gallavotti: εμμειχ- vel ἀμμειχ- ostr. συνμεμίγμενον Athen.

Hermog. Id. 2. 4 (p. 331 Rabe)

καὶ (sc. τῶν ἥδονῶν) τὰς μὲν οὐκ αἰσχρὰς ἔστιν ἀπλῶς ἐκφράζειν,  
οἷον κάλλος χωρίου καὶ φυτείας διαφόρους καὶ ρευμάτων ποικιλίας  
καὶ ὅσα τοιαῦτα· ταῦτα γάρ καὶ τῇ ὄψει προσθάλλει ἥδονὴν  
ὅρωμενα καὶ τῇ ἀκοῇ, ὅτε ἔξαγγέλλει τις, ὥσπερ ἡ Σαπφώ  
· ἀμφὶ δὲ ὕδωρ ψυχρὸν κελαδεῖ δι' ὕσδων μαλίνων· καὶ ἀιθυσσο-  
μένων δὲ φύλλων κῶμα καταρρεῖ· καὶ ὅσα πρὸ τούτων τε καὶ  
μετὰ ταῦτα εἴρηται.

## SAPPHO

2 Potsherd of the 3rd c. B.C.

Hither<sup>1</sup> to me from Crete to this holy temple,  
where is your delightful grove of apple-trees, and  
altars smoking with incense; therein cold water  
babbles through apple-branches, and the whole place  
is shadowed by roses, and from the shimmering  
leaves the sleep of enchantment comes down; there-  
in too a meadow, where horses graze, blossoms with  
spring flowers, and the winds blow gently . . . ;  
there, Cypris, take . . . and pour gracefully into  
golden cups nectar that is mingled with our festivi-  
ties.

<sup>1</sup> The poem did not necessarily begin here: before δεῦρύ μ' the potsherd has ρανοθενκατιον[, 'coming down from heaven(?), from the mountain top(?)'].

Hermogenes, *Kinds of Style*

It is possible to describe in simple terms pleasures which are not base, the beauty of a place, for example, the variety of plant-life, the diversity of streams and so on. These things afford pleasure to the eye when seen and to the ear when spoken about. Compare Sappho: 'And round about cold water babbles through apple-branches' and 'from the shimmering leaves the sleep of enchantment flows down' and all that comes before and after this.

## GREEK LYRIC

Athen. 11. 463e (iii 9s. Kaibel)

καὶ κατὰ τὴν καλὴν οὖν Σαπφώ·

Ἐλθέ, Κύπρι,  
χρυσίαισιν ἐν κυλίκεσσιν ἀβρῶς  
συμμεμυγμένον θαλίαισι νέκταρ  
οἴνοχοοῦσα

τούτοισι τοῖς ἑταῖροις ἔμοῖς γε καὶ σοῖς.

cf. Syrian. in Hermog. i 15 Rabe, Max. Plan. in Hermog. (v 534 Walz), *Et. Vindob.* 205 f. 109 (ap. Bergk<sup>1</sup>), *Anecd. Oxon.* iii 240 Cramer.

3 P. Berol. 5006 (vv. 1-10) + P. Oxy. 424 (vv. 6-18)

]δώσην

κλ]ύτων μέντ' ἐπ[

κ]άλων κάσλων, σ[

τοὶς φί]λοις, λύπης τέ μ[ε

5 μ]μένειδος

]οιδήσαις . ἐπιτ . [

]'.αν, ἀσαιο. τὸ γὰρ γ[όημα

τῶ]μον οὐκ οὔτω μ[

9 ]διάκηται,

]μηδ[ ] . αζε,[

]χις, συνίημ[ι

] . ης κακότατο[s

]μεν

]ν ἀτέραις με[

]η φρένας, εῦ[

]ατοις μάκα]ρας

13 2, 3, 4, 7, 8 suppl. Blass

11 Diehl 12 Hunt

## SAPPHO

Athenaeus, *Scholars at Dinner*

And, as the lovely Sappho says, ‘Come, Cypris, pouring gracefully into golden cups nectar that is mingled with our festivities’ for these my friends and yours.<sup>1</sup>

<sup>1</sup> This phrase may also have been in S.’s poem.

3 7th c. parchment + 3rd c. papyrus

. . . to give . . . (famous?) . . . fine and noble  
. . . (your friends?) . . . you vex (me?)<sup>1</sup> . . . reproach . . . swollen . . . have your fill, for (my mind?) not so . . . is disposed . . . I understand . . . of baseness . . . other . . . minds . . . (the gods?) . . .

<sup>1</sup> Possibly addressed to Charaxus like frr. 5, 15.

GREEK LYRIC

4 P. Berol. 5006

4      ]θε θῦμον  
       ]μι πάμπαν  
       ]δύναμαι,  
       ]  
       ]ας κεν ἦ μοι  
       ]σ ἀντιλαμπην  
       ]λον πρόσωπον  
       ]  
       ]γχροῖσθεις  
       ]’[ . . . ]ρος

5 ἀs Bergk    7 κά]λον Blass    9 ἐ]γχρ- vel συ]γχρ- Blass

5 P. Oxy. 7 + 2289. 6

Κύπρι καὶ] Νηρήιδες ἀβλάβη[ν μοι  
 τὸν κασί]γνητον δ[ό]τε τυῖδ' ὕκεσθα [ι  
 κῶσσα Φ]οι θύμωι κε θέλη γένεσθαι  
 4 πάντα τε]λέσθην,  
       δὲ πρ]όσθ' ἄμβροτε πάντα λῦσαι[ι  
       καὶ φίλοισ]ι Φοῖσι χάραν γένεσθαι  
       κώνιαν ἔ]χθροισι, γένοιτο δ' ὅμμι  
 8 πῆμ' ἔτι μ]ηδ' εῖς.  
       τὰν κασιγ]νήταν δὲ θέλοι πόησθαι  
       ἔμμορον] τίμας, [όν]ίαν δὲ λύγραν  
       ]οτοισι π[ά]ροιθ' ἀχεύων  
 12                  ]. να

16                  ]. εισαῖω[ν] τὸ κέγχρω  
       ]λ' ἐπαγ[ορί]αι πολίταν  
       ]λλως[ . . . ]νηκε δ' αὖτ' οὐ  
       ]κρω[ ]

60

SAPPHO

4 Same 7th c. parchment

... spirit . . . completely . . . (if?) I can . . .  
 (as long as?) I have . . . to shine back . . . (lovely?)  
 face . . . caressed<sup>1</sup> . . .

<sup>1</sup> Or 'stained'.

5 3rd c. papyrus

(Cypris and) Nereids, grant that my brother arrive here unharmed and that everything he wishes in his heart be fulfilled, and grant too that he atone for all his past mistakes and be a joy to his friends and a bane to his enemies, and may no one ever again be a grief to us; grant that he may be willing to bring honour to his sister . . . grievous sufferings . . . formerly sorrowing . . . hearing . . . millet-seed . . . (accusation?) of the citizens . . . and do you,

## GREEK LYRIC

]*οναικ*[      ]*εο*[      ].  
 ]. . [ . ]*ν.*    *σὺ* [δ]ὲ *Κύπρ*[ρ]ὲ *σ[έμ]υνα*  
 ]*θέμ*[έν]α *κάκαν* [  
 ].

20

suppl. ed. pr. (Grenfell, Hunt, Blass) praeter 1 *Κύπρι* καὶ  
 Earle      1 *μοι*, 2 *τὸν* Diels, Wilamowitz      4 *πάντα* Jurenka  
 5 *λόσαι*, 6 καὶ Diels      7 Blass      8 Page      9 *τὰν* Diels,  
 Wilamowitz      10 *έμμορον* Wilamowitz      14 Lobel      18  
*Κύπρι* Lobel      *σέμνα* Milne

6 P. Oxy. 2289 fr. 1 (a) + (b)

7 *στεῖχ*[ε  
 8 *ώς* *ιδω*[μεν  
 10 *πότνια* [δ' *Αὔως*  
 11 *χρυσόπ*[αχυς  
 14 *κάρα* .]

suppl. Treu

7 P. Oxy. 2289 fr. 2

*Δωρι*[χας . [ . . . . ] . [  
 3      ]*κην* *κέλετ'*, *οὐ γὰρ*[  
 ].      ]*αις*  
 ].  
 ]*κάνην* *ἀγερωχία*[  
 ].  
 ]*μμεν*' *οὖν νέοισι*  
 ].  
 7      ].  
 ]*μα.* [

1, 6 suppl. Lobel      4 *ἰ*]*κάνην* Lobel      5 *ε*]*μμεν*' Lobel

8 P. Oxy. 2289 fr. 3

3 "A ]*τθι*· *σο.* [

suppl. Lobel *σοι*? Snell

## SAPPHO

(august?) Cyprian, putting aside (your former enmity?) (free him?) from evil (sufferings?).<sup>1</sup>

<sup>1</sup> The poem may have been complete in 5 stanzas. For S.'s brother and Rhodopis see testt. 1, 14–16, frr. 15, 202.

6 2nd c. papyrus<sup>1</sup>

Go<sup>2</sup> . . . so that we may see . . . Lady (Dawn<sup>3</sup>)  
 . . . golden-(armed?) . . . fate . . .

<sup>1</sup> Marginal note at v. 4 indicates line 500 of Book 1 (see *Ox. Pap.* xxi 5).    <sup>2</sup> Beginning of a poem.    <sup>3</sup> Cf. 157.

7 Same papyrus

. . . Doricha<sup>1</sup> . . . commands, for . . . not . . .  
 to come(?) . . . arrogance . . . (to be such as) for  
 young men . . . dear . . .

<sup>1</sup> See test. 14, fr. 202.

8 Same papyrus

. . . Atthis,<sup>1</sup> to you . . .

<sup>1</sup> See test. 2.

## GREEK LYRIC

9 P. Oxy. 2289 fr. 4

π]αρκαλειοιτασε . [  
 ]παν ούκεχη[  
 3 ]ερ ἐόρταν

]μαν [ "H]ραι τελε[  
 ] . ωνέμ[  
 ] . . ἀς ἄ . [  
 7 ]υσαι [

1 π]αρκάλει For Gallavotti      2 πάμ]παν L.-P. in indice      4  
 suppl. Voigt      6 schol. inter lin. ἔως ζῶ (i.e. ἀς = ἔως)

15 P. Oxy. 1231 fr. 1 col. i 1-12 + fr. 3

]α μάκαι[ρα  
 ]ευπλο.· [  
 ] . ατοσκα[  
 4 ]

ὅσσα δὲ πρ]όσθ'[ ἄμ]βροτε κῆ[να λῦσαι  
 ]αται[ . ]γεμ[  
 σὺν ]τύχαι λίμ[ ]ένος κλ[  
 8 ]. [

Κύ]πρι κα[ί σ]ε πι[κροτάτ]αν ἐπεύρ[οι,  
 μη]δὲ κανχάσ[α]ιτο τόδ' ἐννέ[ποισα  
 Δ]ωρίχα, τὸ δεύ[τ]ερον ὡς πόθε]ννον  
 12 εἰς] ἔρον ἥλθε.

1 suppl. Hunt      5 Hunt, H. Fraenkel, Diehl      7 Hunt,  
 H. Fraenkel      9 Hunt, Lobel: πι[κροτέρ]αν Wilamowitz  
 10 Lobel      11 Wilamowitz, Hunt, Edmonds      12 Hunt

## SAPPHO

9 Same papyrus

. . . summons for him (her?) . . . completely  
 . . . feast . . . for (Hera?) . . . accomplish . . . as  
 long as I live . . .

15 2nd c. papyrus

. . . blessed (goddess) . . . (may he atone for his  
 past mistakes?)<sup>1</sup> . . . (with good fortune?) . . .  
 (harbour)? . . . Cypris, and may she<sup>2</sup> find you very  
 harsh<sup>3</sup>; and may she, Doricha, not boast, telling  
 how he came the second time to a longed-for love.<sup>4</sup>

<sup>1</sup> Cf. 5. 5.      <sup>2</sup> Cf. frr. 5, 7, 202, test. 14.      <sup>3</sup> Or 'harsher  
 (this time)'.      <sup>4</sup> End of poem.

GREEK LYRIC

16 P. Oxy. 1231 fr. 1 col. i 13–34, col. ii 1 + 2166(a) 2 (Ox.  
Pap. xxi p. 122) + P.S.I. 123. 1–2

ο]ὶ μὲν ἵππ̄ων στρότον οἱ δὲ πέσδων  
οἱ δὲ νάων φαῖσ’ ἐπ[ι] γὰν μέλαι[ν]αν  
ἔμμεναι κάλλιστον, ἔγω δὲ κῆν’ ὅτ-  
4 τω τις ἔραται  
  
πάγχυ δ’ εῦμαρες σύνετον πόησαι  
π]άντι τ[ο]ῦτ’, ἀ γὰρ πόλυ περσκέθοισα  
κάλλος [ἀνθ]ρώπων Ἐλένα [τὸ]ν ἄνδρα  
8 τὸν [πανάρ]ιστον  
  
καλλ[ίποι]σ’ ἔβα ’ς Τροῖαν πλέοι[σα  
κωνδ[ὲ] πα]ῖδος οὐδὲ φίλων το[κ]ήνων  
πά[μπαν] ἐμνάσθη, ἀλλὰ παράγαγ’ αὔταν  
12 ]σαν  
  
]αμπτον γὰρ ]  
] . . . κούφως τ[ ]οηρ[ . ]ν  
. μεις νῦν ;Ανακτορί[ας ὁ]γέμναι-  
16 σ’ οὐ] παρείσας.  
  
τᾶ]ς κε βολλοίμαν ἔρατόν τε βâμα  
κάμάρυχμα λάμπρον ἴδην προσώπω  
ἢ τὰ Λύδων ἄρματα κάν δπλοισι  
20 πεσδομ]άχεντας.  
  
]. μεν οὐ δύνατον γένεσθαι  
22 ]. ν ἀνθρωπ[ . . . π]εδέχην δ’ ἄρασθαι

32 τ’ ἐξ ἀδοκή[τω.

cf. Ap. Dysc. Synt. 3. 291b (ii 419 Uhlig)

1–7 suppl. Hunt 8 Page 9 Lobel 10 Edmonds,  
Hunt 11 Theander 15 κάμε Lobel, rel. Hunt 17 τε  
βολλ. pap., em. Hunt 20 suppl. Rackham 32 Hunt

SAPPHO

16 Same papyrus +

Some say a host of cavalry, others of infantry, and others of ships, is the most beautiful thing on the black earth, but I say it is whatsoever a person loves. It is perfectly easy to make this understood by everyone: for she who far surpassed mankind in beauty, Helen, left her most noble husband and went sailing off to Troy with no thought at all for her child or dear parents, but (love) led her astray . . . lightly . . . (and she?) has reminded me now of Anactoria who is not here; I would rather see her lovely walk and the bright sparkle of her face than the Lydians' chariots and armed infantry<sup>1</sup> . . . impossible to happen . . . mankind . . . but to pray to share . . . unexpectedly.

<sup>1</sup> Perhaps the poem ended here, in which case the next three stanzas formed a complete poem. Helen is the theme of Alc. 42, 283.

## GREEK LYRIC

17 P.S.I. ii 123. 3-12 + P. Oxy. 1231 fr. 1 col. ii 2-21 +  
2166(a) 3 (*Ox. Pap.* xxi p. 122) + 2289 fr. 9

πλάσιον δή μ' [εύχομέναι φανείη,  
πότνι' Ἡρα, σὰ χ[αρίεσσα μόρφα,  
τὰν ἀράταν Ἀτ[ρεῖδαι κλῆ-  
4 τοι βασίλης·

ἐκτελέσσαντες μ[άλα πόλλ' ἄεθλα,  
πρώτα μὲν πὲρ Ἰ[λιον, ἐν τε πόντῳ,  
τυῖδ' ἀπορμάθεν[τες ὅδον περαίνην  
8 οὐκ ἐδύναντο,

πρὶν σὲ καὶ Δι' ἀντ[ίαον κάλεσσαι  
καὶ Θυώνας ἴμε[ρόεντα παῖδα·  
νῦν δὲ κ[ά]μοι πραύμένης ἀρηξον  
12 κατ τὸ πάλ[αιον.

ἄγνα καὶ κά[λα  
π]αρθ[εν  
15 ἀ]μφι. [

19 ἔμμενα[ι  
20 ἦ]ρ, ἀπίκε[σθαι.

1 suppl. Milne    2 Wilamowitz    3 Ἀτρεῖδαι Wilamowitz  
θέσαν Jurenka κλῆ- Edmonds 5s. suppl. Page 7 Jurenka  
9 Lobel, Page 10 Wilamowitz 11 Page 12 Wilamo-  
witz 13 Castiglioni 14s. Hunt 20 ἦ]ρ, ἀπίκε[σθαι Milne  
ἦ]ρ West

18 P. Oxy. 1231 fr. 1 col. ii 22-27 (vi versuum initia)

⟨π⟩άν κεδ[ , ⟨ε⟩ννέπην[ , γλῶσσα μ[ , 4  
μνθολογῆ[σαι, κᾶνδρι.[ , μεσδον[

1 suppl. Lobel    2 Wilamowitz    4 Diehl

## SAPPHO

17 Same papyrus +

Let your (graceful form appear) near me (while I pray), lady Hera, to whom the Atridae, (illustrious) kings, made prayer(?); after accomplishing (many labours), first around (Ilium, then on the sea), they started out to this island,<sup>1</sup> but could not (complete their journey) until they (called on) you and Zeus the god of suppliants and Thyone's lovely (son);<sup>2</sup> now (be gracious and help me) in accordance with that ancient precedent. Holy and fair . . . maiden(s) . . . to be . . . to reach (the shrine?).<sup>3</sup>

<sup>1</sup> Lesbos: see *Od.* 3. 130 ff. and Page, *S. & A.* 59 ff.    <sup>2</sup> Dionysus: for the shrine of the three gods cf. Alc. 129.    <sup>3</sup> Five stanzas in all. S. may have prayed to Hera for a safe voyage for herself or another. See also test. 59.

18 Same papyrus

All . . . would . . . to say . . . (my) tongue  
. . . to tell stories . . . a man . . . greater . . .

## GREEK LYRIC

19 P. Oxy. 1231 fr. 2 (ix versuum frr.)

2 ]μενοισα[ , ]θ' ἐν θύοισι[ , ]έχοισαν ἔσλ[ ,  
6 ]εὶ δὲ βαισα[ , ]ὺ γὰρ ἰδμεν[ , ]ιν ἔργων[ ,  
10 ]δ' ὑπίσσω[ , κ]άπικυδ[ , ]τοδ' εἴπη[  
7 οὐ vel εὖ Hunt 11 Κυδ[ρ-] ? West

20 P. Oxy. 1231 fr. 9 + 2166(a)4<sup>A</sup> (*Ox. Pap.* xxi p. 122) (xxiv  
versuum frr.)

1 ]επιθέσμα[ , ]ε γάνος δὲ και[ . [ , 4 τ]ύχαι  
σὺν ἔσλαι, λ[μ]ενος κρέτησαι, γ]ᾶς μελαίνας,  
8 ]έλοισι ναῦται, ]μεγάλαις ἀήται[ s , ]α κάπι  
χέρσω , 12 ]μοθεν πλέοι[ , ]δε τὰ φόρτι  
εἰκ[ , ]νατιμ, ἐπεὶ κ.[ , 16 ]ρέοντι πόλλαι[ ,  
]αιδέκα[ , 20 ]ιν ἔργα , ]χέρσω[

21 P. Oxy. 1231 fr. 10

] . επαβολησ[  
]ανδ' ὄλοφυν [ . . . . ]ε.  
] τρομέροις π[ . . . ]αλλα  
5 ]

] χρόα γῆρας ἥδη  
]ν ἀμφιβάσκει  
]ς πέταται διώκων  
]

]τας ἀγαύας  
]εα, λάβοισα  
]άεισον ἄμμι

13 τὰν ἴόκολπον.

]ρων μάλιστα  
]ας π[λ]άναται

cf. Ap. Dysc. *Pron.* 124b (i 97 Schneider) = Alc. fr. 361

15 suppl. Hunt

70

## SAPPHO

19 Same papyrus

. . . waiting<sup>1</sup> . . . in offerings . . . having<sup>1</sup> good  
. . . going<sup>1</sup> . . . for we know . . . tasks . . . hence-  
forth . . . and towards (Cydro?) . . . says this . . .

<sup>1</sup> Feminine participles.

20 Same papyrus +

. . . brightness . . . with the help of good for-  
tune . . . to gain (the harbour?) . . . black (earth?)  
. . . the sailors (are unwilling?) . . . great gusts  
. . . and on dry land . . . sail . . . the cargo . . .  
since . . . flowing(?) many . . . (receive?) . . . tasks  
. . . dry land . . .

21 Same papyrus

. . . (in possession of?) . . . pity . . . trembling  
. . . old age now . . . (my) skin . . . covers . . .  
(Love?) flies pursuing (the young?) . . . glorious  
. . . taking<sup>1</sup> (your lyre?) sing to us of the violet-  
robed one<sup>2</sup> . . . especially . . . wanders . . .

<sup>1</sup> Addressed to a girl or woman.

<sup>2</sup> Aphrodite?

## GREEK LYRIC

22 P. Oxy. 1231 frr. 12, 15

4                  ]βλα.[  
 ]εργον, . . . λ' α . . [  
 ]ν ρέθος δοκιμ[  
 ]ησθαι  
 8                  ]ν αὐάδην χ . [  
 αὶ δ]ὲ μή, χείμων[  
 ]. οισαναλγεα . [  
 ]δε  
 .] . ε . [ . . . ]. [ . . . κ]έλομαι σ' ἀ[είδην  
 Γο]γγύλαν [”Αβ]ανθι λάβοισαν ἀ . [  
 πᾶ]κτιν, ἀς σε δηῦτε πόθος τ . [  
 12 ἀμφιπόταται  
 τὰν κάλαν· ἀ γὰρ κατάγωγις αὔτα[s σ'  
 ἐπτόαισ' ἵδοισαν, ἐγὼ δὲ χαίρω·  
 καὶ γὰρ αὕτα δῆπο[τ'] ἐμέμφ[ετ'] ἄγνα  
 16 Κυπρογέν[ηα,  
 ὡς ἄραμα[ι  
 τοῦτο τῷ[πος  
 β]όλλομα[ι

6 suppl. Wilamowitz    9 Hunt, West    10 Wilamowitz,  
 L.-P.                11 Castiglioni    13, 15 West    16, 17, 19 Hunt  
 18 Edmonds

23 P. Oxy. 1231 fr. 14

2                  ]ἔρωτος ἡλπ[  
 ]  
 ὡς γὰρ ἀντιον εἰσίδω σ[ε,  
 φαίνεται μ' οὐδ'] Ἐρμιόνα τεαύ[τα  
 ἔμμεναι,] ξάνθαι δ' Ἐλέναι σ' εἴσ[κ]ην  
 6 οὐδ' ἐν ἄει]κες

## SAPPHO

22 Same papyrus

. . . task . . . lovely face . . . unpleasant . . .  
 otherwise winter . . . pain(less?) . . . I <sup>1</sup> bid you,  
 Abanthis, take (your lyre?) and sing of Gongyla,  
 while desire once again flies around you, the lovely  
 one <sup>2</sup>—for her dress excited you when you saw it;  
 and I rejoice: for the holy Cyprian <sup>3</sup> herself once  
 blamed me for praying . . . this (word?) . . . I  
 wish . . .

<sup>1</sup> New poem?    <sup>2</sup> Probably Gongyla.<sup>4</sup> See M. L. West, *Maia* 22 (1970) 319.<sup>3</sup> Aphrodite.

23 Same papyrus

. . . (hoped?) . . . of love . . . (for when) I look  
 at you face to face, (not even) Hermione <sup>1</sup> (seems to  
 be) like you, and to compare you to golden-haired  
 Helen (is not unseemly) . . . mortal women; and

## GREEK LYRIC

10

].*ις θνάταις, τόδε δ' ἵσ[θι] τὰι σᾶι  
παίσαν κέ με τὰν μερίμναν  
λαῖσ' ἀντιδ[.]*[.]*αθοῖς δὲ*  
]

3 suppl. Hunt 4s. Page 5 Hunt 6 Wilamowitz 7  
Hunt 11 Lobel 13 Hunt

*δροσόεν]τας ὥχθοις  
]ταῖς  
παν]νυχίσ[δ]ην*

24(a) P. Oxy. 1231 fr. 13 + 2166(a)7a (*Ox. Pap.* xxi p. 124)

4

*]ανάγα[  
] . [ ]εμνάσεσθ' ἀ[  
κ]αὶ γὰρ ἄμμες ἐν νεό[τατι  
ταῦτ' [ε]πόημμεν.  
πόλλα [μ]ἐν γὰρ καὶ κά[λα  
. . η . [ ]μεν, πολι[  
ἀ]μμε[. .] ὁ[ξ]εῖαις δ[*

3s. suppl. Hunt 5 Wilamowitz 7 Maas

(b) P. Oxy. 1231 fr. 17

2 *ζ]ώομ[εν* 4 *]εναντ[* 6 *τ]όλμαν[* 7 *]ανθρω[*

(c) P. Oxy. 1231 frr. 22 + 25

1 *]. ε̄δαφο[* 6 *λ]επτοφών[*

## SAPPHO

be assured, by your . . . (you) would (free?) me  
from all my cares . . . (dewy) banks<sup>2</sup> . . . to stay  
awake all night . . .

<sup>1</sup> Helen's daughter: cf. *Od.* 4. 14.   <sup>2</sup> Cf. 95. 12 f.

24 Same papyrus +

(a) . . . (you will?) remember . . ., for we too  
did these things in our . . . youth: many lovely  
. . . we . . . the city . . . us . . . sharp . . .

(b) . . . we live . . . opposite . . . boldness . . .  
man . . .

(c) . . . foundation . . . small-voiced . . .

## GREEK LYRIC

26 P. Oxy. 1231 fr. 16

4                  ]θαμέω[  
                     ὅ]πτινα[<sup>s</sup> γὰρ  
         εὖ θέω, κῆνοί με μά]λιστα πά[ντων  
                     σύνονται]  
                     ]ἀλεμάτ<sup>3</sup>

11                ]αν, ἔγω δ' ἔμ' [αὔται  
 12 τοῦτο σύ]νοιδα

cf. *Et. Gen.* (p. 30 Calame) = *Et. Mag.* 449.37ss. . . . θέω,  
 ὡς παρὰ Σαπφοῖ, οἷον ὅπτινας γὰρ εὖ θέω κεῖνοί με μάλιστα  
 σύνονται, *Ap. Dysc. Pron.* 103a (i 80 Schneider) = *Ale.* 317 καὶ  
 παρὰ τοὺς Αἰολικοὺς δὲ ὡς ἐν παραθέσει ἀνεγνώσθη· ἔμ' αὐτὰ  
 τοῦτ' ἔγων σύνοιδα, *Pron.* 64b (i 51 Schn.) Αἰολεῖς βαρέως (sc.  
 ἔγων). ἔγων δ' ἔμ' αὐτὰ τοῦτο σύνοιδα· Σαπφώ, *Hdn. π. μον.*  
 λέξ. a 24.6 = *Ale.* 420

27 P. Oxy. 1231 fr. 50–54 + 2166(a)5 (*Ox. Pap.* xxi p. 123)

4 . . . ]. καὶ γὰρ δὴ σὺ πάις ποτ[  
 . . . ]ικῆς μέλπεσθ' ἄγι ταῦτα[  
 . . . ] ζάλεξαι, κάμμι' ἀπὸ τωδεκ[  
 7 ἀ]δρα χάρισσαι.

σ]τείχομεν γὰρ ἐσ γάμον· εὖ δε[  
 κα]ὶ σὺ τοῦτ', ἀλλ' ὅπτι τάχιστα[  
 πα]ρ[θ]ένοις ἀπ[π]εμπε, θέοι[  
 11 ]εν ἔχοιεν

13                ]όδοις μ[έ]γαν εἰς "Ολ[υμπον  
                     ἀ]νθρω[π]οι[λίκ.]

4 ησθ]α [ἀβρα Treu    7s. suppl. Hunt    8 δ' ἐ[πίστεαι Snell  
 10 suppl. Hunt, Lobel    12 Lobel    13 Hunt

## SAPPHO

26 Same papyrus

. . . frequently(?) . . . For those whom I treat  
 well harm me most of all<sup>1</sup> . . . idle . . . and I am  
 conscious of this<sup>2</sup> . . .

<sup>1</sup> Supplement from *Et. Gen.* (on the subjunctive form θέω).

<sup>2</sup> From Apollonius Dyscolus (on the pronoun forms: cf. *Ale.* 317).

27 Same papyrus

. . . for you were once a (tender?) child . . .  
 come and sing this, all of you . . . converse . . .  
 and grant us . . . (generous?) favours; for we are  
 going to a wedding; and you too (know?) this well;  
 but send the maidens away as quickly as possible;  
 and may the gods have . . . (There is no) road to  
 great Olympus for mortals<sup>1</sup> . . .

<sup>1</sup> Cf. *Alem.* 1. 16 f.

## GREEK LYRIC

29 (6a) P. Oxy. 1231 fr. 19 + 2166(a)4B (*Ox. Pap.* xxi p. 122)

1] πεπλ[ , 2 τ]οι[s] ὄρμοις 9 Γόργοι

(24) P. Oxy. 2166(a)1

3 Γ]ύριννοι

30 P. Oxy. 1231 fr. 56 + 2166(a)6A

νυκτ[ . . . ] . [ ]

πάρθενοι δ[

παννυχίσδοι[σ]αι[

σὰν ἀειδοιέν φ[ιλότατα καὶ νύμ-  
5 φας ιοκόλπω.

ἀλλ' ἐγέρθεις ἥϊθ[έοις

στεῖχε σοὶς ὑμάλικ[ας, ὡς ἐλάσσω  
ἥπερ ὅσσον ἀ λιγύφω[νος ὅρνις

9 ὑπονοι [i]δωμεν.

3 suppl. Lobel 4 -οιξ vel -οισ[ι]ν Lobel suppl. Hunt,  
Wilamowitz 6-8 Lobel 9 Hunt

31 'Longinus' de subl. 10. 1-3 (pp. 14s. Russell) + P.S.I.  
(v. fr. 213B)

οἰον ή Σαπφώ τὰ συμβαίνοντα τὰς ἔρωτικὰς μανίαις παθήματα  
ἐκ τῶν παρεπομένων καὶ ἐκ τῆς ἀληθείας αὐτῆς ἔκαστοτε λαμ-  
βάνει. ποῦ δὲ τὴν ἀρετὴν ἀποδείκνυται; ὅτι τὰ ἄκρα αὐτῶν καὶ  
ὑπερτεταμένα δεινὴ καὶ ἐκλέξαι καὶ εἰς ἀλληλα συνδῆσαι:

φαίνεται μοι κῆνος ἵσος θέοισιν  
ἔμεν' ὄντηρ, ὅτις ἐνάντιός τοι  
ἰσδάνει καὶ πλάσιον ἀδυν φωνεί-

4 σας ὑπακούει

καὶ γελαίσας ἴμέροεν, τό μ' ἦ μὰν  
καρδίαν ἐν σπῆθεσιν ἐπτόαισεν.  
ὡς γὰρ ἔσ σ' ἴδω βρόχε', ὡς με φώναι-  
8 σ' οὐδ' ἐν ἔτ' εἴκει,

## SAPPHO

29 Same papyrus

(6a) . . . robe(s) . . . the necklaces . . . (Gorgo?)<sup>1</sup>

(24) . . . Gyrinno<sup>2</sup>

<sup>1</sup> Cf. test. 20, frr. 144, 213. <sup>2</sup> Cf. 82(a), 90(1) iii 15.

30 Same papyrus<sup>1</sup>

. . . night . . . maidens . . . all night long . . .  
might sing of the love between you and the violet-  
robed bride. Come, wake up: go (and fetch) the  
young bachelors of your own age, so that we may see  
(less) sleep than the clear-voiced (bird).<sup>2</sup>

<sup>1</sup> End of the last poem in Book 1, which had 1320 lines, i.e.  
330 Sapphic stanzas, perhaps 60-70 poems. <sup>2</sup> The nightin-  
gale: cf. Hes. fr. 312 M.-W.

31 'Longinus', *On sublimity*

Sappho, for example, always chooses the emotions associated  
with love's madness from the attendant circumstances and the  
real situation. Where does she display her excellence? In  
that she is adept at selecting and combining the most important  
and excessive concomitants:

He seems as fortunate as the gods to me, the man  
who sits opposite you and listens nearby to your  
sweet voice and lovely laughter. Truly that sets  
my heart trembling in my breast. For when I look  
at you for a moment, then it is no longer possible

## GREEK LYRIC

ἀλλὰ κὰμ μὲν γλῶσσά <μ'> ἔαγε, λέπτον  
δ' αἴτικα χρῶ πῦρ ὑπαδεδρόμηκεν,  
οὐπάτεσσι δ' οὐδ' ἐν ὅρημι', ἐπιρρόμ-  
12 βεισι δ' ἄκουαι,

καὸς δέ μ' ἴδρως κακχέεται, τρόμος δὲ  
παῖσαν ἄγρει, χλωροτέρα δὲ ποίας  
ἔμι, τεθνάκην δ' ὀλίγω πιδεύης  
16 φαίνομ' ἔμ' αὔτ[α].

ἀλλὰ πὰν τόλματον, ἐπεὶ τκαὶ πένητα†

οὐ θαυμάζεις ὡς ὑπ<ὸ τὸ> αὐτὸ τὴν ψυχὴν τὸ σῶμα, τὰς ἀκοὰς τὴν  
γλῶσσαν, τὰς ὄφεις τὴν χρόαν, πάνθ ὡς ἀλλότρια διοιχόμενα  
ἐπιζητεῖ, καὶ καθ' ὑπεναγτιώσεις ἄμα ψύχεται καλέται, ἀλογυστεῖ  
φρονεῖ τὴν γάρ τι φοβεῖται τὴν παρ', ὀλίγον τέθνηκεν ἵνα μὴ ἐν τι  
περὶ αὐτὴν πάθος φαίνηται, παθῶν δὲ σύνοδος; πάντα μὲν  
τοιαῦτα γίνεται περὶ τοὺς ἐρῶντας, ἡ λῆψις δ' ὡς ἔφην τῶν  
ἄκρων καὶ ἡ εἰς ταῦτὸ συναίρεσις ἀπειργάσατο τὴν ἔξοχήν.

cf. Ap. Dysc. Pron. 75a, 106a (i 59, 82 Schn.), Plut. de prof. virt. 81d, Demetr. 38. 4, Amat. 763a, Anecd. Oxon. i 208 Cramer, Anecd. Par. i 399 Cramer

7 Edmonds, Tollius: ὡς γὰρ σῖδω βρόχεώς cod. P. φωνὰς cod. P.,  
em. Danielsson 9 <μ'> Sitzler 11s. ἐπιβρόμεισι Bergk  
13 Schneidewin: ἐκαδε μ' ἴδρως ψυχρὸς κακχέεται cod. P.  
ψυχρὸς del. Spengel ἴδρως ψυχρος ἔχει Page 15 Hermann:  
πιδεύσην cod. P.

32 Ap. Dysc. Pron. 144a (i 113 Schneider)

Αἰολεῖς ἀμμέτερον καὶ ἀμμον καὶ ὑμμον καὶ σφόν. Σαπφώ

αἵ με τιμίαν ἐπόησαν ἔργα  
τὰ σφὰ δοῖσαι

1 Bergk: εμετιμαν cod. A

## SAPPHO

for me to speak; my tongue has snapped,<sup>1</sup> at once  
a subtle fire has stolen beneath my flesh, I see nothing  
with my eyes, my ears hum, sweat pours from me, a  
trembling seizes me all over, I am greener than grass,  
and it seems to me that I am little short of dying.  
But all can be endured, since . . . even a poor  
man . . .<sup>2</sup>

Are you not amazed how at one and the same moment she  
seeks out soul, body, hearing, tongue, sight, complexion as  
though they had all left her and were external, and how in con-  
tradiction she both freezes<sup>3</sup> and burns, is irrational and sane,  
is afraid and nearly dead, so that we observe in her not one  
single emotion but a concourse of emotions? All this of course  
happens to people in love; but, as I said, it is her selection of  
the most important details and her combination of them into  
a single whole that have produced the excellence of the poem.<sup>4</sup>

<sup>1</sup> Cf. Lucr. 3. 155 *infringi linguam*. <sup>2</sup> Catullus 51 is an  
adaptation of S.'s poem: see G. Wills, *G.R.B.S.* 8 (1967)  
167 ff. <sup>3</sup> 'Longinus' must have read ψῦχρος, 'cold', in  
v. 13. <sup>4</sup> See also fr. 213B (Voigt).

32 Apollonius Dyscolus, *Pronouns*

Aeolic has the forms ἀμμέτερος and ἀμμος, 'our', ὑμμος,  
'your', and σφός, 'their'; cf. Sappho:

. . . who<sup>1</sup> made me honoured by the gift of their  
works

<sup>1</sup> The Muses? Cf. 193.

## GREEK LYRIC

33 Ap. Dysc. Synt. 3. 247 (ii 350 Uhlig)

. . . ἐστιν τὰ τῆς εὐήγης ἐπιρρήματα παραστατικά,  
αἴθ' ἔγω, χρυσοστέφαν' Ἀφρόδιτα,  
τόνδε τὸν πάλον λαχοίην

Sa. ded. Bekker 2 πάλον . . . λαχοίην Bekker λαχόην Bergk  
(cf. Hdn. π. παθ. ii 280 Lentz, *Et. Mag.* 558. 28ss.)

34 Eust. Il. 729. 20

ἰστέον δὲ ὅτι ἐν τῷ ‘φαεινὴν ἀμφὶ σελήνην’ οὐ τὴν πλησιφαῆ  
νοητέον καὶ πληροσελήνην ἐν αὐτῇ γάρ ἀμαυρά εἰσι τὰ ἄστρα ὡς  
ὑπερανγαζόμενα, καθὰ καὶ ἡ Σαπφώ που φησίν

ἄστερες μὲν ἀμφὶ κάλαν σελάνναν  
ἀψ ἀπυκρύπτοισι φάεννον εἶδος  
ὅπποτα πλήθοισα μάλιστα λάμπῃ  
γάν

cf. Anecd. Par. iii 233 Cramer, Julian. Or. 3. 109e (i 140 Hertlein)

4 <ἐπὶ πᾶσαν> suppl. Holt Okes, Ahrens

ἀργυρία

Julian. Ep. 194, 387a (p. 264 Bidez–Cumont)

Σαπφὼ . . . τὴν σελήνην ἀργυρέαν φησὶ καὶ διὰ τοῦτο τῶν  
ἄλλων ἀστέρων ἀποκρύπτειν τὴν ὄψιν.

35 Strab. 1. 2. 33 (i 60s. Kramer)

εὶ δὲ Φοίνικας εἰπὼν ὀνομάζει (sc. “Ομηρος Od. 4. 83s.) καὶ  
Σιδονίους τὴν μητρόπολιν αὐτῶν, σχήματι συνήθει χρῆται ὡς . . .  
“Ιδην δ’ ἵκανεν καὶ Γάργαρον (Il. 8. 47s.) καὶ Σαπφώ·

ἢ σε Κύπρος ἢ Πάφος ἢ Πάναρμος

καὶ Πάφος Bergk ex Alem. 55 P.M.G., Aes. fr. 463 Nauck

## SAPPHO

33 Apollonius Dyscolus, *Syntax*

. . . there are the adverbs that indicate prayer (e.g. *αἴθε*,  
‘if only’):

Golden-crowned Aphrodite, if only I could obtain  
this lot.

34 Eustathius on *Iliad* 8. 555

Note that in the expression ‘around the shining moon’ one  
should not understand the light of a full moon; for then the  
stars are dim because they are outshone, as Sappho says some-  
where:

The stars hide away their shining form around the  
lovely moon when in all her fullness she shines (over  
all) the earth.<sup>1</sup>

<sup>1</sup> S. probably went on to speak of a girl who outshone her  
companions in beauty: see Julian’s allusion and cf. 96. 6 ff.

Julian, *Letters*

Sappho . . . says the moon is silver and because of this  
conceals the other stars from view.

35 Strabo, *Geography*

If Homer, having spoken of the Phoenicians, also calls them  
Sidonians after their mother-city Sidon, he is only using a  
common figure of speech, as for example . . . ‘and he came  
to Ida, . . . to Gargarus’ . . . and Sappho’s line:

either Cyprus or Paphos<sup>1</sup> or Panormus (detains)  
you

<sup>1</sup> Paphos is a city of Cyprus; Panormus is probably the  
Sicilian city (modern Palermo). See test. 47.

## GREEK LYRIC

**36** *Et. Gen.* (p. 31 Calame) = *Et. Mag.* 485. 41ss.

οἱ Αἰολεῖς . . . ποθέω ποθήω, οἶνον  
καὶ ποθήω καὶ μάομαι

cf. *Et. Gud.* 294. 40 = *Anecd. Par.* iv 63 Cramer. Sa. ded. Tollius

**37** *Et. Gen.* (p. 36 Calame) = *Et. Mag.* 576. 23ss.

καὶ οἱ Αἰολεῖς σταλαγμὸν τὴν ὁδύνην λέγουσιν· Σαπφώ·  
κατὰ ἔμον στάλαχμον  
ἀποστάζουσι γὰρ καὶ ρέουσιν.

cum sequent. coniunxit Bergk, qui στάλαχμον ci.

*Et. Gen.* (p. 25 Calame) = *Et. Mag.* 335. 37ss.

τὰ γὰρ δύο 'σσ' εἰς 'ξ' τρέπεται παρ' Αἰολεῦσιν· τὸ γὰρ  
ἐπιπλήσσω ἐπιπλάξω· Σαπφώ·  
τὸν δ' ἐπιπλάζοντ' ἄνεμοι φέροιεν  
καὶ μελέδωναι

cf. Hdn. π. μον. λέξ. ii 929 Lentz (v. inc. auct. 10)

**38** *Ap. Dysc. Pron.* 127a (i 100 Schneider)

ἄμμε Αἰολεῖς·

ὅπταις ἄμμε

Σαπφὼ πρώτῳ.

fort. ὅπταισ' (Lobel)

**39** *Schol. Ar. Pax* 1174 (p. 205 Dübner)

διαφέρουσι γὰρ αἱ Λυδικαὶ βαφαὶ· . . . καὶ Σαπφὼ  
πόδας δὲ  
ποίκιλος μάσλης ἐκάλυπτε, Λύδι-  
ον κάλον ἔργον

cf. Poll. 7. 93

1 Seidler: πόδα schol. 2 μάσθλης codd.

## SAPPHO

**36** *Etymologicum Genuinum*

The Aeolic writers . . . use ποθήω for ποθέω, 'I long', e.g.  
and I long and yearn

**37** *Etymologicum Genuinum*

And the Aeolic writers call pain σταλαγμός, 'a dripping'; cf.  
Sappho:

in my pain,  
for they (pains or wounds?) drip and flow.

*Etymologicum Genuinum*

For in Aeolic σσ is changed to ξ. ἐπιπλήσσω becomes  
ἐπιπλάξω; cf. Sappho:

May winds and sorrows carry off the one who re-  
bukes me.

**38** *Apollonius Dyscolus, Pronouns*

Aeolic writers use ἄμμε, 'us':

you roast<sup>1</sup> us,

Sappho in Book 1.

<sup>1</sup> Or participle, 'roasting us'.

**39** *Scholiast on Aristophanes, Peace*

For Lydian dyes are superior; . . . and Sappho says:

and a gay leather strap<sup>1</sup> covered (her?) feet, a  
fine piece of Lydian work.

<sup>1</sup> A type of sandal, according to Pollux.

## GREEK LYRIC

40 Ap. Dysc. *Pron.* 104e (i 81 Schneider) (v. inc. auct. 13)

*σοὶ. Ἀττικῶς. Ιωνεῖς, Αἰολεῖς ὅμοιῶς.*

*σοὶ δ' ἔγω λεύκας τεπιδωμον αἶγος*

*Σαπφώ.*

*ἐπὶ βῶμον* Bekker

41 Ap. Dysc. *Pron.* 124e (i 98 Schneider)

*ὕμιν Αἰολεῖς.*

*ταὶς κάλαισ' ὕμιν <τὸ> νόημα τῶμον  
οὐ διάμειπτον*

<*τὸ*> Bekker Sa. ded. Ahrens

42 Schol. Pind. *Pyth.* 1. 10 (ii 10 Drachmann)

*ἢ δὲ Σαπφὼ . . . ἐπὶ τῶν περιστερῶν.*

*ταῖσι <δὲ> ψῦχρος μὲν ἔγεντ' ὁ θῦμος,  
πὰρ δ' ἵεισι τὰ πτέρα*

1 <*δὲ*> Neue ἔγεντ' ὁ Lobel: ἔγενετο codd.

43 P. Oxy. 1232 fr. 1 col. i 5-9

5	[.] ἄκαλα κλόνει
	]κάματος φρένα
	]ε κατισδάνε[ι]
9	] ἀλλ' ἄγιτ', ὡ φίλαι,
	], ἄγχι γὰρ ἀμέρα.

7 suppl. Hunt

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## SAPPHO

40 Apollonius Dyscolus, *Pronouns*

*σοὶ*, 'to you', the Attic form, is used also in Ionic and Aeolic; cf. Sappho:

and to you I . . . of a white goat<sup>1</sup>

<sup>1</sup> Presumably a sacrifice.

41 Apollonius Dyscolus, *Pronouns*

The Aeolic form is *ὕμιν*, 'to you':

Towards you lovely ones my thoughts are unchangeable.

42 Scholiast on Pindar

Sappho says of the pigeons

And their heart has grown cold, and they slacken their wings.

43 3rd c. papyrus

. . . throws peace into confusion . . . toil . . . mind . . . sits down . . . but come, my friends . . . for day is near.<sup>1</sup>

<sup>1</sup> End of the poem, composed for some night-time festival.

## GREEK LYRIC

44 P. Oxy. 1232 fr. 1 coll. ii, iii, fr. 2 + 2076 col. ii

Κυπρο. [ ]ας·  
κάρυξ ἥλθε θε[ ]ελε[ . . . ]. θεις  
"Ιδαος ταδεκα . . . φ[ . . . ]. ις τάχυς ἄγγελος  
*deest unus versus*

τάς τ' ἄλλας Ἀσίας . [ . ]δε . αν κλέος ἄφθιτον·  
5 "Εκτωρ καὶ συνέταιροι ἄγοισ' ἐλικώπιδα  
Θήβας ἐξ ιέρας Πλακίας τ' ἀ[π' ἀ]ιν<ν>άω  
ἄβραν Ἀνδρομάχαν ἐνὶ ναῦσιν ἐπ' ἄλμυρον  
πόντον· πόλλα δ' [έλι]γματα χρύσια κάμματα  
πορφύρ[α] καταῦτ[με]να, ποίκιλ' ἀθύρματα,  
10 ἀργύρα τ' ἀνάριθμα ποτήρια καλέφαις.  
ῶς εἰπ· ὀτραλέως δ' ἀνόρουσε πάτ[η]ρ φίλος·  
φάμα δ' ἥλθε κατὰ πτόλιν εὐρύχορον φίλοις·  
αὔτικ' Ἰλίαδαι σατίναι[ς] ὑπ' ἐντρόχοις  
ἄγον αἰμισόνοις, ἐπ[έ]βαινε δὲ πᾶς ὅχλος  
15 γυναικῶν τ' ἄμα παρθενίκα[ν] τ . . [ . . . ]οσφύρων,  
χῶρις δ' αὖ Περάμοιο θύγ[α]τρες[  
ὑππ[οις] δ' ἄνδρες ὑπαγον ὑπ' ἀρ[ματ-  
π[ ]εις δ[ημο]ιοι μεγάλω[σ]τι δ[  
δ[ημο]ιοι]. ἀνίσχοι φ[ . . . ]. [  
20 π[ ]ξα.ο[  
*desunt aliquot versus*

ἴκελοι θέου[  
]άγνονον ἀολ[λε-  
ὅρμαται[  
αὐλος δ' ἀδν[μ]έλης [κύθαρις] τ' ὄνεμίγνυ[το  
25 καὶ ψ[ό]φο[ς κ]ροταλ[ων, λιγέ]ως δ' ἄρα πάρ[θενοι  
ἄειδον μέλος ἄγν[ον, ἵκα]νε δ' ἐς αἴθ[ερα  
ἄχω θεσπεσία γελ[  
πάνται δ' ἥσ κάτ ὅδο[ις  
κράτηρες φίαλαι τ' δ[ . . . ]υεδε[ . . . ]εακ[ . ]. [

## SAPPHO

44 Same papyrus<sup>1</sup>

. . . Cyprus . . . the herald came (running . . . ,  
and when he had stopped spoke) these words,  
Idaeus,<sup>2</sup> the swift messenger . . . . . and of the  
rest of Asia . . . undying fame. Hector and his  
companions are bringing the lively-eyed, graceful  
Andromache from holy Thebe and ever-flowing  
Placia in their ships over the salt sea; and (there  
are) many golden bracelets and (perfumed?) purple  
robes, ornate trinkets and countless silver drinking-  
cups and ivory.' So he spoke; and nimbly his  
dear father leapt up, and the news went to his  
friends throughout the spacious city. At once the  
sons of Ilus yoked the mules to the smooth-running  
carriages, and the whole crowd of women and  
(tender?) ankled maidens climbed on board. Apart  
(drove) the daughters of Priam . . . and unmarried  
men yoked horses to chariots, . . . and greatly . . .  
charioteers . . . (gap of several verses) . . . like  
gods<sup>3</sup> . . . holy . . . all together . . . set out . . .  
to Ilium, and the sweet-sounding pipe and cithara  
were mingled and the sound of castanets, and maidens  
sang clearly a holy song, and a marvellous echo  
reached the sky . . . and everywhere in the streets  
was . . . bowls and cups . . . myrrh and cassia

## GREEK LYRIC

30 μύρρα καὶ κασία λίβανός τ' ὀνεμείχνυτο·  
γύναικες δ' ἐλέλυσδον ὅσαι προγενέστεραι,  
πάντες δ' ἄνδρες ἐπήρατον ἵαχον ὄρθιον  
Πάον' ὀνκαλέοντες ἐκάβολον εὐλύραν,  
ὕμνη δ' "Εκτορα κ' Ανδρομάχαν θεοεικέλο[ις].

cf. Athen. 460d *καὶ Σαπφὼ δ' ἐν τῷ δευτέρῳ ἔφη πολλὰ δ'*  
*ἀνάριθμα π.κ., Anecd. Gr. i 108. 22 Bekker μύρραν τὴν σμύρναν.*  
*Σαπφὼ δευτέρῳ, Eren. 107 ap. Ammon. Diff. 301 Nickau*  
*Σαπφὼ ἐν δευτέρῳ λίβανον τὸ λιβανωτὸν λέγει, Philostr. Imag. 2.*  
1. 2 (p. 62 Vindob.)

omnia suppl. Hunt *praeter* 8, 9 (*κατ.*), 10 Wilamowitz, 24 *κίθαρις*  
vel *μάγαδης*, 25 *λιγέως*, 26 *ἴκανε, αἰθέρα* Lobel 2 θέ[ων . . .  
δ'] ἐλε[γε στάθεις Jurenka 15 τ' ἀπαλοσφ. Pfeiffer τ'  
ἀπαλοσφ. Lavagnini 31 ε]λελυσδ[ο]ν superser. ξα P. Oxy.  
1232 ολολυζο[ν] P. Oxy. 2076

44A (= Alc. 304 L.-P.) P. Fouad 239

(a) col. i

]σανορεσ . . [  
Φοίβωι χρυσοκό]μαι, τὸν ἔτικτε Κόω κ[όρα  
μίγεισ ὑψινέφει Κρονίδαι μεγαλωνύμωι.  
"Αρτεμις δὲ θέων] μέγαν ὄρκον ἀπώμοσε·  
5 νὴ τὰν σὰν κεφά]λαν, ἀϊ πάρθενος ἔσσομαι  
ἀδμης οἰοπό]λων ὄρέων κορύφαισ' ἐπι  
θηρεύοισ'. ἄγι καὶ τά]δε νεῦσον ἔμαν χάριν.  
ώς εἶπ'. αὐτάρ ἔνεν]σε θέων μακάρων πάτηρ  
πάρθενον δ' ἐλαφάβ]ολον ἀγροτέραν θέοι  
10 ἀνθρωποί τε κάλε]ισιν ἐπωνύμιον μέγα.  
κήναι λυσιμέλης] "Ἐρος οὐδάμα πιλναται,  
] . [ . ] . . . αφόβε[ . . ]' . ω.

(a) suppl. Page cf. *Epim. Hom. (Anecd. Oxon. i 71 Cramer)* δ' δ'  
Αἰολεὺς τριχῶς· ἀεὶ παρθένος ἔσσομαι· καὶ αἰεὶ καὶ αἰέν, *Anecd.*  
*Par. iii 321 Cramer* ἀειπάρθενος . . . Αἰολικῶς . . . διὰ τοῦ 'ι'

## SAPPHO

and frankincense were mingled. The elder women cried out joyfully, and all the men let forth a lovely high-pitched strain calling on Paean,<sup>4</sup> the Archer skilled in the lyre, and they sang in praise of the god-like Hector and Andromache.<sup>5</sup>

<sup>1</sup> S.'s authorship is confirmed by quotations in Athenaeus, Bekker's *Anecdota Graeca* and Ammonius. <sup>2</sup> Trojan herald (*Il. 7. 248 ff., 24. 325 ff.*). <sup>3</sup> Of Hector and Andromache.

<sup>4</sup> Apollo. <sup>5</sup> End of poem and of Book 2.

44A (= Alc. 304 L.-P.)

Papyrus fragment written in 2nd or 3rd c. A.D., published *C.Q. 2 (1952) 1-3* by Lobel and Page; assigned hesitantly by them to Alcaeus, but Treu (*Sappho 161-4*) argues for S.'s authorship: cf. Kirkwood, *E. G. M.* 145-7.

(a) . . . (golden-haired Phoebus), whom the daughter<sup>1</sup> of Coeus bore, having lain with Cronus' son, (god of the high clouds,) whose name is great; but Artemis swore the (gods') great oath: 'By your head, I shall always be a virgin (unwed), (hunting) on the peaks of the (lonely) mountains: come, grant this for my sake.' So she spoke, and the father of the blessed gods nodded his consent; and gods (and men) call her (the virgin, shooter of deer,) huntress, a great title. Love, (loosener of limbs,) never approaches her . . .

<sup>1</sup> Leto.

## GREEK LYRIC

(b) col. ii 5-10

5 Μοίσαν ἀγλα[  
πόει καὶ Χαρίτων[  
βραδύνοις ἐπεβ .[  
ὅργας μὴ πιλάθε .[  
θυάτοισιν πεδ' χ[  
10 ]δαλίω[

45 Ap. Dysc. Pron. II9b (i 93 Schneider)

Αἰολεῖς ὕμμες  
ἀς θέλετ' ὕμμες  
ἐν δευτέρῳ Σαπφώ.

46 Hdn. π. μον. λέξ. β' 39 (ii 945 Lentz)

ἀναδράμωμεν ἐπὶ τὸ προκείμενον, παραθέμενοι τὸ τύλη, ὅπερ  
οὐκ ἦν παρ' Ἀττικοῖς ἀλλὰ μέμνηται Σαπφὼ ἐν δευτέρῳ·

ἔγω δ' ἐπὶ μολθάκαν  
τύλαν <κα>σπολέω τιμέλεα· καν μὲν τετύλαγκας  
ἀσπόλεα†  
οὐ γὰρ ὁ τε σύνδεσμος.

cf. Poll. 10. 40 (ii 200 Bethe), Hsch. K 983, 978

2 <κα>σπ- Hermann μέλε' αἱ Hermann αἱ κε κάμη τέα Wilamowitz alii alia

47 Max. Tyr. 18. 9 (p. 232 Hobein)

τὸν Ἐρωτα Σωκράτης σοφιστὴν λέγει, Σαπφὼ μυθοπλόκον.  
ἐκβακχεύεται ἐπὶ Φαΐδρῳ ὑπὸ τοῦ Ἐρωτος, τῇ δὲ ὁ Ἐρως ἐτίναξεν  
τὰς φρένας ὡς ἄνεμος κατ' ὄρος δρυσὶν ἐμπεσών.

"Ἐρως δ' ἐτίναξέ μοι  
φρένας, ὡς ἄνεμος κατ' ὄρος δρυσὶν ἐμπέτων.  
refixxit Lobel

## SAPPHO

(b) . . . glorious (gifts) of the Muses . . . makes  
. . . and of the Graces . . . slender . . . not to  
forget the anger . . . mortals . . . share . . .

45 Apollonius Dyscolus, *Pronouns*

ὑμεῖς, 'you', is ὕμμες in Aeolie:  
as long as you wish,  
Sappho in Book 2.

46 Herodian, *On Anomalous Words*

Let us return to the matter under discussion, namely τύλη,  
'cushion', which was not used by Attic writers but is used by  
Sappho in Book 2:

and I will lay down my limbs on soft cushions.

Note that the τε is not a conjunction.

47 Maximus of Tyre, *Orations*

Socrates says Eros is a sophist, Sappho calls him a weaver  
of tales. Socrates is driven mad for Phaedrus by Eros, while  
Sappho's heart is shaken by Eros like a wind falling on oaks on  
a mountain; (i.e.)

Love shook my heart like a wind falling on oaks  
on a mountain.

## GREEK LYRIC

48 Julian. *Ep.* 183 (p. 240s. Bidez–Cumont)

ἢλθες, ἔγω δέ σ' ἐμαιόμαν,  
ὸν δ' ἔψυξας ἐμαν φρένα καιομέναν πόθῳ.

cf. *ibid.* p. 242. 20ss. Sa. ded. Reiske

1 ita Julian.: ἢλθες (καὶ ἐποίησας· ἢλθες γὰρ δὴ καὶ ἀπὸν οἵς γράφεις, quae verba manifesto Iuliani sunt) Blass: μὰ ὡμαν cod. 2 Thomas: δὲ φύλαξας cod.

49 Hephaestion. *Ench.* 7. 7 (p. 23 Consbruch)

τῶν δὲ ἀκαταλήκτων (sc. δακτυλικῶν) τὸ μὲν πεντάμετρον καλεῖται Σαπφικὸν τεσσαρεσκαιδεκασύλλαβον, φ τὸ δεύτερον δλον Σαπφοῦς γέγραπται.

ἡράμαν . . . πότα.

Plut. *Amat.* 751d (iv 343 Hubert)

καὶ τὴν οὕπω γάμων ἔχουσαν ὥραν ἡ Σαπφὼ προσαγορεύοντα  
φῆσιν ὅτι

σμικρὰ . . . κάχαρις.

ἡράμαν μὲν ἔγω σέθεν "Ατθὶ πάλαι ποτά· . . .  
σμικρὰ μοι πάις ἔμμεν' ἐφαίνεο κάχαρις.

cf. scholl. A et B in Hephaest. (pp. 129s., 274 Consbr.), Mar. Plot. Sacerd. 3.3 (vi 512 Keil), Arsen. 28. 100 = Apostol. 8. 68b (ii 449 Leutsch–Schn.), Terent. Maur. 2154–5 (vi 390 Keil), schol. Pind. *Pyth.* 2. 78a (ii 44 Drachm.), Max. Tyr. 18. 9 (p. 231 Hob.), Hsch. K 1933

frr. eidem carm. ded. Bergk 1 Bentley: ἄτοι, ἄτε codd.  
2 Bergk: ἔμμεναι, ἔτι codd., φαίνεο, φαίνεαι codd.

## SAPPHO

48 Julian, *Letter to Iamblichus* <sup>1</sup>

You came, and I was longing for you; you cooled my heart which was burning with desire.

<sup>1</sup> Julian begins, ‘ You came: yes, you did; for thanks to your letter you came even although you were absent; and I . . . ’

49 Hephaestion, *Handbook of Metres*

Among the acatalectic types (of Aeolic dactylic verse) the pentameter is called the Sapphic fourteen-syllable, in which the whole of Sappho Book 2 is written; cf.

I loved you, Atthis, once long ago.

Plutarch, *Dialogue on Love*

Addressing a girl who was still too young for marriage Sappho says,

You seemed to me a small, graceless child.<sup>1</sup>

<sup>1</sup> The version of Terentianus Maurus suggests that the lines are consecutive, however unlikely that may seem.

## GREEK LYRIC

50 Galen. 8. 16 (i 113 Marquardt)

ἄμεινον οὖν ἔστιν ἐγνωκότας τὴν μὲν τῶν μειρακίων ὥραν τοῖς  
ἡρινοῖς ἀνθεσιν ἐσικύναν δλιγοχρόνιον τε τὴν τέρψιν ἔχουσαν  
ἐπαινέν τὴν Λεσβίαν λέγουσαν·

οὐ μὲν γὰρ κάλος ὅσσον ἵδην πέλεται <κάλος>,  
οὐδὲ κάγαθος αὔτικα καὶ κάλος ἔσσεται.

I <κάλος> Hermann

51 Chrysipp. π. ἀποφ. 23 (S.V.F. ii 57 Arnim)

. . . Σαπφὼ οὗτως ἀποφαινομένη·

οὐκ οἶδ' ὅππι θέω· δύο μοι τὰ νοήματα

δύο: δίχα εἰ. Lobel ex Aristaenet. Ep. I. 6 (p. 16 Mazal)

52 Hdn. π. μον. λέξ. α' 7 (ii 912 Lentz)

καὶ Σαπφώ·

ψαύην δ' οὐ δοκίμωμ' ὄράνω τὸν σπαχέα†

Ahrens: δοκεῖ μοι codd. Seidler: ὥρανῷ codd. δύσι πάχεσιν  
Bergk

53 Schol. Theocrit. 28 arg. (p. 334 Wendel)

γέγραπται δὲ Αἰολίδι διαλέκτῳ παρὰ τὸ Σαπφικὸν ἐκκαιδεκασύλλαβον τὸ

βροδοπάχεες ἄγναι Χάριτες δεῦτε Δίος κόραι

cf. Eust. Od. 1429. 54ss., Philostr. Ep. 51, Hepha. Ench. 10. 6  
(p. 34 Consbr.) (Σαπφικὸν ἐκκαιδεκασύλλαβον, φ τὸ τρίτον ὅλον  
Σαπφοῦς γέγραπται)

## SAPPHO

50 Galen, *Exhortation to Learning*

Therefore, since we know that the prime of youth is like the spring flowers and brings short-lived enjoyment, it is better to commend the woman of Lesbos when she says:

for he that is beautiful is beautiful as far as appearances go, while he that is good will consequently also be beautiful.

51 Chrysippus, *Negatives*

. . . Sappho declaring:

I do not know what I am to do; I am in two minds.

52 Herodian, *On Anomalous Words*

Sappho (uses the form ὄρανος, 'sky '):

I do not expect to touch the sky (with my two arms?)

53 Argument to Theocritus 28

It is written in the Aeolic dialect in the Sapphic sixteen-syllable metre; cf.

Hither, holy rosy-armed Graces, daughters of Zeus<sup>1</sup>

<sup>1</sup> Probably the beginning of the first poem of Book 3.

## GREEK LYRIC

54 Poll. 10. 124 (ii 227 Bethe)

*πρώτην δέ φασι χλαμύδα ὄνομάσαι Σαπφὼ ἐπὶ τοῦ "Ερωτος εἰποῦσαν"*

*Ἐλθόντ' ἔξ ὁράνω πορφυρίᾳ περθέμενον χλάμυν*  
cf. Ammon. *Diff.* 513 (Nickau)

*πορφυρίᾳ ἔχοντα προιέμενον* codd.: *ἔχοντα* del. Bentley,  
*περθέμενον* Seidler

55 Stob. 3. 4. 12 (iii 221s. Wachsmuth-Hense) (*περὶ ἀφροσύνης*)

*Σαπφοῦς πρὸς ἀπαίδευτον γυναικα*

*κατθάνοισα δὲ κείσῃ οὐδέ ποτα μναμοσύνα σέθεν  
ἔσσετ' οὐδὲ πόθα εἰς ὕστερον· οὐ γὰρ πεδέχῃς  
βρόδων  
τῶν ἐκ Πιερίας, ἀλλ' ἀφάνης καν 'Αΐδα δόμῳ  
φοιτάσῃς πεδ' ἀμαύρων νεκύων ἐκπεποταμένα.*

cf. Plut. *coniug. praece.* 145f-146a (*πρὸς τινα πλουσίαν*), *quaest. conv.* 646ef (*πρὸς τινα τῶν ἀμούσων καὶ ἀμαθῶν γυναικῶν*), Clem. *Alex. Paed.* 2. 8. 72

Bucherer: *οὐδέποκ'* ὦ. codd.

56 Chrysipp. π. ἀποφ. 13 (S.V.F. ii 55 Arnim)

... Σαπφὼ οὔτως ἀπεφήνατο·

*οὐδ' ἵαν δοκίμωμι προσίδοισαν φάος ἀλίω  
ἔσσεσθαι σοφίαν πάρθενον εἰς οὐδένα πω χρόνον  
τεαύταν*

## SAPPHO

54 Pollux, *Vocabulary*

They say that Sappho was the first to use the word *χλαμύς*, 'mantle', when she said of Eros:

... who had come from heaven clad in a purple mantle

55 Stobaeus, *Anthology* (on folly)

Sappho to an uneducated woman<sup>1</sup>:

But when you die you will lie there, and afterwards there will never be any recollection of you or any longing for you since you have no share in the roses of Pieria<sup>2</sup>; unseen in the house of Hades also, flown from our midst, you will go to and fro among the shadowy corpses.

<sup>1</sup> Plutarch says the lines were addressed 'to a wealthy woman', elsewhere 'to an uncultured, ignorant woman'. See also frr. 147, 193. <sup>2</sup> In Macedonia; birthplace of the Muses.

56 Chrysippus, *Negatives*

... Sappho declared:

I do not imagine that any girl who has looked on the light of the sun will have such skill<sup>1</sup> at any time in the future.

<sup>1</sup> Probably poetic skill.

## GREEK LYRIC

57 Athen. 21bc (i 46 Kaibel)

Σαπφὼ περὶ Ἀνδρομέδας σκώπτει (om. v. 2).

ττίς δ' ἀγροῖστις θέλγει νόον . . .  
ἀγροῖστιν ἐπεμμένα στόλαν † . . .  
οὐκ ἐπισταμένα τὰ βράκε' ἔλκην ἐπὶ τῶν σφύρων;

cf. Philem. 162 (p. 107s. Osann) = Eust. Od. 1916.49 (om. v. 2),  
Max. Tyr. 18. 9s. (p. 231 Hob.) (=v. 2)

2 στόλαν cī. Hermann

58 P. Oxy. 1787 fr. 1. 4–25, fr. 2. 1 + fr. nov. (Lobel Σ. μ. p. 26)

6	]ύγοισα[ ]
	]ιδάχθην
8	]χν θ[ : ]οι[ . ]αλλ[ . . . . . ]ύταν
	]. χθο[ . ]ατί[ . . . . . ]εισα
10	]μένα ταν[ . . . . ώ]νυμόν σε
	]νι θῆται στ[ν]μα[τι] πρόκοψιν
12	]πων κάλα δῶρα παιδές
	]φιλάσιδον λιγύραν χελύνναν
14	πά]ντα χρόα γῆρας ηδή
	λεῦκαι δ' ἐγένο]ντο τρίχες ἐκ μελαίναν
16	]αι, γόνα δ' [ο]ὺ φέροισι
	]ησθ' ἵσα νεβρίοισιν
18	ἀ]λλὰ τί κεν ποείην;
	] οὐ δύνατον γένεσθαι
20	] βροδόπαχνν Αὔων
	ἔσ]χατα γᾶς φέροισα[
22	]ον ὕμως ἔμαρψε[
	ἀθαν]άταν ἄκοιτιν
24	]ιμέναν νομίσδει
	]αις ὀπάσδοι
26	ἔγω δὲ φίλημμ' ἀβροσύναν, ]τοῦτο καὶ μοι
	τὸ λά[μπρον ἔρος τῷελίω καὶ τὸ κά]λον
	λέ[λ]ογχε.

## SAPPHO

57 Athenaeus, *Scholars at Dinner*

Sappho derides Andromeda <sup>1</sup> thus:

And what country girl beguiles your mind . . .  
dressed in country garb <sup>2</sup> . . . not knowing how to  
pull her rags over her ankles?

<sup>1</sup> Cf. test 20. <sup>2</sup> These lines are unmetrical.

58 3rd c. papyrus

. . . (fleeing?) . . . (was bitten?) . . . (you of  
the many names?) . . . gives success to the mouth  
. . . fair gifts (of the deep-bosomed Muses?) . . .  
children . . . song-lover, (player) of clear-sounding  
lyres . . . old age already (withers?) all (my)<sup>1</sup>  
skin, and (my) hair (turned white) from black . . .  
(my) knees do not carry (me) . . . (to dance) like  
young fawns . . . but what could I do? . . . not  
possible to become (ageless?) . . . rosy-armed Dawn  
. . . carrying <sup>2</sup> (to) the ends of the earth . . . yet  
(age) seized (him) . . . (immortal?) wife . . .  
thinks . . . might give . . . but I love delicacy  
. . . love has obtained for me the brightness and  
beauty of the sun.<sup>3</sup>

<sup>1</sup> Possibly 'your' or 'her'. <sup>2</sup> Probably of Dawn carrying off Tithonus, to whom she gave eternal life but not eternal youth. <sup>3</sup> End of poem; meaning of last lines uncertain: perhaps 'love has kept me alive'.

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omnia suppl. Hunt praeter 9, 20 Lobel, 22 Stibitz 9
πολνώ]νυμον? Voigt 11 Μολσαν βαθυκόλ]πων Stibitz 16
ὅρχησθ' Edmonds 25–26 ex Athen. 687b (= Clearch. fr. 41 Wehrli)

## GREEK LYRIC

60 P. Halle 3 = P. Oxy. 1787 fr. 44

1] τύχοισα  
 2] θέλ', τωνταπαίσαν  
 3] λεσον νόημα  
 4] ἔτων κάλημι  
 5] πεδὰ θῦμον αἴψα  
 6] σσα τύχην θελήση[  
 7] ρ ἔμοι μάχεσθα[  
 8] χιδάναι πίθεισα[  
 9] ι, σὺ δ' εὖ γὰρ οἰσθα  
 10] ἔτει τα[ . ]. λε . .  
 ] κλασ[

omnia suppl. Hunt praeter 6 -η[  
s Voigt

62 P. Oxy. 1787 fr. 3 col. ii 3-14

1] ἐπτάξατε[  
 2] δάφνας ὅτα[  
 3] πὰν δ' ἄδιον[  
 4] ἡ κῆνον ἐλο[  
 5] καὶ ταῖσι μὲν ᾗ[  
 6] δδοίπορος ἄν[ . . . ] . . [  
 7] μύγις δέ ποτ' εἰσάιον· ἐκλ[  
 8] ψύχα δ' ἀγαπάτασν . [ :  
 9] τέαυτα δὲ νῦν ἔμμ[  
 10] ἵκεσθ' ἀγανα[  
 11] ἔφθατε· κάλαι[  
 12] τά τ' ἔμματα κα[

63 P. Oxy. 1787 fr. 3 col. ii 15-24

1] ὅνοιρε μελαινα[  
 2] φ[ο]ίταις ὅτα τ' ὕπνος[  
 3] γλύκυς θ[έ]ος, ἡ δεῦν' ὄνιας μ]  
 4] ζὰ χῶρις ἔχην τὰν δυναμ[

## SAPPHO

60 Same papyrus

. . . . obtaining . . . wish . . . all . . . carry out (my) plan . . . I call . . . according to my heart at once . . . all you wish to obtain . . . to fight along with me<sup>1</sup> . . . obeying the haughty one (?) . . . for you know well . . .<sup>2</sup>

<sup>1</sup> Or 'against me'.    <sup>2</sup> Perhaps similar in content to fr. 1.

62 Same papyrus

You cowered<sup>1</sup> . . . bay-tree when . . . everything (is) sweeter . . . than that . . . and to the (women?) . . . wayfarer . . . I scarcely ever heard . . . beloved soul . . . such now . . . to come . . . gentle . . . you came first; . . . beautiful . . . and the clothes . . .

<sup>1</sup> Beginning of a 12-line poem.

63 Same papyrus

Dream<sup>1</sup> . . . black (night?)<sup>2</sup> . . . you come whenever sleep . . . sweet god,<sup>3</sup> truly (from) sorrow powerfully . . . to keep separate the (power)

## GREEK LYRIC

Ἐλπις δέ μ' ἔχει μὴ πεδέχη[ν  
 6 μηδὲν μακάρων ἐλ[  
 οὐ γάρ κ' ἔον οὔτω[ .  
 8 ἀθυρματα κα .[  
 γένοιτο δέ μοι[  
 10 τοὺς πάντα[

omnia suppl. Hunt    4 δύναμιν Diehl

65 P. Oxy. 1787 fr. 4

.....]....a[  
 2 .....]ρομέ[  
 .....].ελασ[  
 4 .ροτήννεμε[  
 Ψάπφοι, σεφίλ[  
 6 Κύπρωι β[α]σίλ[  
 καίτοι μέγα δ.[  
 8 ὅ]σσοις φαέθωγ[  
 πάνται κλέος[  
 10 καὶ σ' ἐνν 'Αχέροντ

suppl. Hunt    2 'Ανδ]ρομέ[δα? Hunt    5 σὲ φίλ[ημι Diehl  
 6 βασίλ[ηα Snell

67(a) P. Oxy. 1787 fr. 5

1 ..]ων μα .[  
 κ]αὶ τοῦτ' ἐπικε .[  
 3 δ]αιμων δλοφ .[  
 οὐ μὰν ἐφίλησ[  
 5 νῦν δ' ἔννεκα[  
 τὸ δ' αἴτιον οὐτ[  
 7 οὐδὲν πόλυ[ . ].[

suppl. Hunt    1 θέ]ων μακ[άρων Diehl    3 δλοφ[ώιος Hunt

## SAPPHO

. . . (but) I have hope that I shall not share . . .  
 nothing . . . of the blessed (gods) . . . for I would  
 not be so . . . trinkets . . . and may I have . . .  
 them (all) . . .

<sup>1</sup> Beginning of a 10-line poem addressed to the god of dreams.

<sup>2</sup> Or e.g. 'on black wings'.    <sup>3</sup> Either of Dream or of Sleep.

65 Same papyrus

. . . (Andromeda?) . . . Sappho,<sup>1</sup> (I love?) you  
 . . . Cyprus . . . queen . . . yet great . . . all  
 whom (the sun) shining . . . everywhere glory . . .  
 and in the (house of) Acheron . . . you . . .

<sup>1</sup> S. is promised worldwide glory, probably by Aphrodite, the Cyprian. Cf. 193.

67(a) Same papyrus

. . . (blessed gods?) . . . and this . . . (destructive?) spirit . . . truly did not love . . . now on account of . . . the cause neither . . . nothing much . . .

## GREEK LYRIC

68(a) P. Oxy. 1787 fr. 7 + frr. nov. (Lobel Σ. μ. p. 32 + *Ox. Pap.* xxi 135)

5          *]ι γάρ μ' ἀπὺ τὰς εἰ . [  
       ]υ]μως δ' ἔγεν[το  
            ] ἵσαν θέοισιν  
            ]ασαν ἀλίτρα[  
       ]Αν]δρομέδαν [ . ]. αξ{  
       ]αρ[ . . . ]. α μάκα[ιρ]α  
       ]εον δὲ τρόπον α[ . ]. ύνη[  
            ] κόρον οὐ κατισχε[  
       ]κα[ . . . ]. Τυνδαριδαι[  
10 ]ασν[ . ] . . . κα[ . ] χαρίεντ', ἀ . [  
       ]κ' ἄδολον [μ]ηκέτι συν[  
       ]Μεγάρα . [ . ]γα[ . . . ]α[*

omnia suppl. Hunt praeter 2 [ro Lobel 6 Diehl  
12 fin. β· κη· superser.: 'num ακαλαν in αβακην corr.?'  
(Lobel)

70 P. Oxy. 1787 fr. 13

3 *]γ δ' εἰμ' ε[ 9 ]αρμονίας δ[ 10 πολυγ]άθην  
χόρον, ἄα[ 11 ]δε λίγηα . [*

71 P. Oxy. 1787 fr. 6 + eiusdem pap. fr. (*Ox. Pap.* xxi 135)

μισσε Μίκα  
2   *]ελα[ . . ]ἀλλά σ' ἔγωνκ ἔάσω  
       ]ν φιλότ[ατ'] ἥλεο Πενθιλήαν[  
4   *]δα κα[κό]τροπ', ἄμμα[  
            ] μέλ[ος] τι γλύκερον . [  
6   *]α μελλιχόφων[  
            ]δει, λίγυραι δ' ἄη[ται  
8   *] δροσ[ό]εσσα[****

omnia suppl. Hunt praeter 7 Lobel 1 οὐδέ θέ]μις σὲ Treu  
7 ἀεί]δει Hunt ἄη[δοι Hunt

## SAPPHO

68(a) Same papyrus

... for . . . me from the . . . yet became . . .  
(her) like the goddesses . . . sinful . . . Andro-  
meda . . . blessed (goddess) . . . character . . .  
not restrain insolence . . . sons of Tyndareus<sup>1</sup> . . .  
graceful . . . guileless no longer . . . Megara<sup>2</sup>  
. . . (tender?) . . .

<sup>1</sup> Castor and Pollux.    <sup>2</sup> Cf. test. 2.

70 Same papyrus

... I shall go . . . harmony (or 'Harmonia')  
... delightful choir . . . clear-voiced . . .

71 Same papyrus

... Mica . . . you . . . but I shall not allow  
you . . . you chose the friendship of ladies of the  
house of Penthilus<sup>1</sup> . . . , you villain, . . . our . . .  
a sweet song . . . soft-voiced . . . (sings?), and  
shrill (breezes?)<sup>2</sup> . . . dewy . . .

<sup>1</sup> The house into which Pittacus married: cf. Ale. 70, 75.

<sup>2</sup> Or 'clear-voiced nightingales'.

## GREEK LYRIC

73(a) P. Oxy. 1787 fr. 11

3 ]αντοφροδι[τα 4 ἀδύλογοι δ' ἐρ[ 5  
 ]βαλλοι 6 ]ις ἔχοισα 7 ]. ἐνα θασ[σ 8  
 ]άλλει 9 ]ας ἔέρσας[

suppl. Hunt 4 ἐρ[ωτες? Hunt 8 θ]άλλει Diehl 9  
 κάλ]ας Diehl

81 Athen. 15. 674e (iii 491 Kaibel) (vv. 4-7) + P. Oxy. 1787  
 fr. 33 (vv. 1-5)

Σαπφώ δ' ἀπλούστερον τὴν αἰτίαν ἀποδίδωσιν τοῦ στεφανοῦσθαι  
 ἥμᾶς, λέγουσα τάδε·

]απύθεσ[ .  
 ]χισταλ[  
 ]εμπ[

σὺ δὲ στεφάνοις, ὡς Δίκα, πέρθεσθ' ἐράτοις φό-  
 βαισιν  
 5 ὄρπακας ἀνήτω συν<α>έρραισ' ἀπάλαισι χέρσιν·  
 εὐάνθεα τγάρ πέλεται† καὶ Χάριτες μάκαιραι  
 μᾶλλον προτόρην, ἀστεφανώτοισι δ' ἀπυστρέφον-  
 ται.

ὡς εὐανθέστερον γάρ καὶ κεχαρισμένον μᾶλλον τοῖς θεοῖς παραγ-  
 γέλλει στεφανοῦσθαι τοὺς θύοντας.

1 ἀπύθεσθ[αι Hunt 2 ὅττι τά]χιστα Diehl 4 Bentley:  
 παρθεσθ cod. A ]ερθεο[ pap. Fick: ἐράταις cod. A 5  
 Ahrens: συνερραις cod. A Casaubon: ἀπαλλαγιση cod. A 6  
 Wilamowitz: μακαιρα cod. A 7 Seidler: προτερην cod. A  
 προφέρην Lobel

82(a) Heph. Ench. 11. 5 (p. 36 Consbruch)

καὶ τετράμετρα δὲ ἀκατάληκτα (sc. ἰωνικὰ τὰ ἀπὸ μείζονος)  
 διαφόρως συνεθεσαν· ἦ γάρ τρισὶν ἰωνικαῖς μίαν τροχαικὴν τὴν  
 τελευταίαν ἐπήγαγον—καλεῖται δὲ Αἰολικόν, ὅτι Σαπφώ πολλῷ  
 αὐτῷ ἔχρισατο—οἰον·

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## SAPPHO

73(a) Same papyrus

... Aphrodite ... sweet-speaking (Loves?)  
 ... (throw?) ... having ... sit ... (flourishes?)  
 ... (lovely?) dew ...

81 Athenaeus, *Scholars at Dinner* + papyrus fragment

But Sappho expresses more simply the reason for our practice of wearing garlands when she says:

... reject ... (as quickly as possible)<sup>1</sup> ...  
 and you, Dica, put lovely garlands around your locks, binding together stems of anise with your soft hands; for the blessed Graces look rather on what is adorned with flowers and turn away from the un-garlanded.<sup>2</sup>

She urges those offering sacrifice to garland themselves since what is more adorned with flowers is more pleasing to the gods.

<sup>1</sup> These isolated words are from the papyrus. <sup>2</sup> Text of last two lines corrupt. Cf. Alc. 362, 436.

82(a) Hephaestion, *Handbook on Metres*

And they composed Ionic *a maiore* acatalectic tetrameters in various ways: either they added a single final trochaic to three ionics—this is called Aeolic because Sappho often used it; e.g.

109

## GREEK LYRIC

εὐμορφωτέρα Μνασιδίκα τὰς ἀπάλας Γυρίννως . . .

sequitur fr. 91. Cf. *Proleg.* Longin. et Choereob. in Heph. (pp. 82, 178 Consbr.), cod. Voss. gr. 20 ap. Reitz. *Gesch. Etym.* 367, P. Oxy. 1787 fr. 34. 5 ubi incipit versus εὐμορφο[*, Et. Gen.* (p. 79 Miller) = *Et. Mag.* 243. 51, Max. Tyr. 18. 9 (= Sa. test. 20)

84 P. Oxy. 1787 frr. 37 + 41

6       ]αν Ἀρτεμι[

85(b) P. Oxy. 1787 fr. 38

2       ]τ' ὥστ' ὁ πέλη[

πέλη[ος? Hunt: cf. Hsch. II 1325 πέληος γέρων

86 P. Oxy. 1787 fr. postmodo repertum = 2166(d)1

]. ακάλα .[  
]. αἰγιόχω λα[  
]. Κυθέρη, εὐχομ[  
]. ιον ἔχοισα θύμο[ν  
5   κλ]ύθι μ' ἄρας αἱ π[οτα κάτέρωτα  
]. ας προλίποισα κ[  
]. πεδ' ἔμαν ίώ[  
]. ν χαλέπαι .[

4 πρόφρ[ον] Ed. Fraenkel      5 κλ]ύθι Fraenkel, Diehl ποτα  
Lobel κάτ. Fraenkel, Diehl      6 Κ[ύπρον] Fraenkel

## SAPPHO

Mnasidica more shapely than tender Gyrinno<sup>1</sup> . . .

<sup>1</sup> 91 follows as a second example, then 'Sappho or Alcaeus' 16. 3 and Sa. 168B. 'More shapely' is in the same papyrus as the preceding fragments.

84 Same papyrus as frr. 58–82

. . . Artemis . . .

85(b) Same papyrus

. . . like the old man . . .

86 Same papyrus

. . . (peaceful?) . . . aegis-bearing (Zeus?) . . . Cytherea<sup>1</sup> . . . pray . . . with (kindly?) spirit . . . hear my prayer if (ever before) . . . leaving (Cyprus?) . . . to my . . . difficult . . .

<sup>1</sup> I.e. Aphrodite; the poem is probably a prayer to her: cf. 1.

## GREEK LYRIC

88 P. Oxy. 2290

(a)

5                  ] . [  
] ν προ . . [  
] νως πρὸς πότ[  
] . ατον χάλα[  
] . θέλοις . οὐδν[  
] . ασδοισ' ὀλιγα[  
] . ἐνα φέρεσθαι[  
] . φια τισ . . . [  
] . δ' ἄδιον εἰσορ[  
o]ἰσθα καῦτα.  
λέ] λαθ' ἀλλονιά[  
] . αν· τιραδ[  
] αί τις εἴποι  
] . σαν· ἔγω τε γαρ[  
] μ' ἀς κεν ἔνηι μ'[  
] αι μελήσην.  
] φίλα φαῖμ' ἔχύρα γε[ νεοσθαι  
] ενα[ . ]αις· ἀτ[  
] . . δ' ὄνιαρ[ . ]σ[  
] . πύκρος ὅμ[  
] . [ . ]τα . θᾶδ[  
] . α τόδε δ' ἵσ[θ  
] . ὥττι σ' ε̄ . [  
] α φιλήσω[  
] τω τι λο[  
] σσον γὰρ . [  
] σθαι βελέων  
] . . [

14 [σὰν, σὸν ? Voigt      15 φιλήσω ? Voigt [ἀντμα Treu  
26 κρέ] σσον Treu

## SAPPHO

88 Oxyrhynchus papyrus, late 2nd or early 3rd c.

... you would wish ... little ... be carried  
... sweeter ... you yourself know too ... has  
forgotten ... someone might say ... for I shall  
love ... as long as there is (breath?) in me ...  
will be a matter of concern ... I say I have been a  
firm friend ... grievous ... bitter ... but know  
this ... I shall love ... for (it is better?) ...  
missiles<sup>1</sup> ...

<sup>1</sup> Of Artemis?

## GREEK LYRIC

90 P. Oxy. 2293

fr. 1(a) col. ii 5ss. ]Κυθερήας τρόφος[ . . . ]έν ἄλλοις δὲ θυγ-  
[ατέρα (τῆς) Ἀφρο]δίτης εἴρηκε τῇ[ν] Πειθώ

24s. ]τανυπτερυγ.[

col. iii 12ss. ἀγε]ρώχου[s . . . ἀγαν ἔχοι]σας γέρας . . . καὶ  
Γυρινν[ . . . τας τοιαύτας . . . ἔ]γω τὸ κάλλος ἐπετ.[ . . .  
μέ<σ>δον τί γὰρ ἡνεμ[ . . . ]έναι καὶ ἀρετῆς πο[ . . . ἀλ]λὰ  
μῆποτε λέγει ὅτι ο[ . . . ] καλλι εὐφήμεισθα[ . . . ]μοι ζεφύρω  
πνευμα[ . . . ]σοι δ' ἀν[εμ]οφόρητο[ . . . ]γονδεκα. [ . . . ]  
παῖτασμ[ . . . ]πρὸς Ἀνδρομέ]δην γέγρα[πται . . . ] ὑπὸ 'Ανδ-  
[ρομέδης . . .

fr. 10(a) 3 ]λατως. [ 14s. ἐν ταύτῃ] τῇ ω<i>δῆ</i>  
λε[γει ὅτι . . . ] "Ατθίδος[ . . .

91 Hephaest. Ench. 11. 5 (vid. fr. 82)

ἀσαροτέρας οὐδάμα πΩΐρανα σέθεν τύχοισαν

Choerob. in Hephaest. (p. 244 Consbr.) δὲ θέλει εἰπεῖν, τοιοῦτόν  
ἐστι βλαβερωτέρας οὐδαμῶς πού ποτε, Εἰρήνη, σοῦ ἐπιτυχοῦσαν

92 P. Berol. 9722 fol. 1, Berliner Klassikertexte 5. 2 p. 12 +  
Diehl A.L.G.<sup>2</sup> 1. 4 p. 57s.

5 πέπλον[ . . . ]πυσχ[ 6 καὶ κλε[ . . . ]σαω[  
7 κροκοεντα[ 8 πέπλον πορφυ[ρ . . . . . . . ]δεξι[ . .  
9 χλαιναι περσ[ 10 στέφανοι περ[ 11 καλ[ .  
]οσαμ[ 12 φρυ[ 13 πορφυρ[ 14 ταπα[

## SAPPHO

90 Papyrus commentary on Sappho (Book 4?) (2nd c. A.D.)

fr. 1(a) col. ii 5 ff. . . . 'nursling of Cytherea',<sup>1</sup> but elsewhere she calls Peitho ('Persuasion') a daughter of Aphrodite  
24 f. 'long-winged'

col. iii 12 ff. By ἀγερώχους, 'proud', she means women with too much privilege . . . Gyrinno . . . such . . . 'I . . . beauty . . . greater'; for what was . . . that it was (a great part) of ἀρετῆ, 'excellence'; but perhaps she means that . . . beauty . . . '(May) the breath of the West Wind be silent for me . . . but for you wind-borne . . .': this was addressed to Andromeda . . . by Andromeda . . .

fr. 10(a) . . . Leto . . . in this song she says that . . . Atthis . . .

<sup>1</sup> Aphrodite: see 200, 'Sappho or Alcaeus' 23; the commentator here seems mistakenly to have understood S. to call Persuasion 'nurse of Cytherea'.

91 Hephaestion, *Handbook on Metres* (see fr. 82)

. . . having never yet found you more annoying,  
Irana<sup>1</sup>

Choeroboscus on Hephaestion

What she means is this: having never yet met you when you were more harmful,<sup>2</sup> Irene

<sup>1</sup> Or 'having never found anyone more annoying than you'; Irana again at 135. <sup>2</sup> Or '. . . anyone more harmful than you'.

92 6th c. parchment<sup>1</sup>

. . . robe . . . saffron . . . purple robe . . . cloak  
. . . garlands . . . (beauty?) . . . (Phrygian?) . . .  
purple . . .

<sup>1</sup> Only the line-beginnings are preserved.

## GREEK LYRIC

94 P. Berol. 9722 fol. 2, *Berliner Klassikertexte* 5.2 p. 12ss. +  
Lobel Σ.μ. p. 79

τεθνάκην δ' ἀδόλως θέλω·  
2 ἢ με φισδομένα κατελίμπανεν  
  
πόλλα καὶ τόδ' ἔειπέ [μοι·  
‘ῶμ’ ὡς δεῦνα πεπ[όνθ]αμεν,  
5 Ψάφ’, ἢ μάν σ' ἀέκουσ’ ἀπυλιμπάνω·  
  
τὰν δ' ἔγω τάδ' ἀμειβόμαν·  
‘χαίροισ’ ἔρχεο κάμεθεν  
8 μέμναισ’, οἰσθα γαρ ὡς σε πεδήπομεν·  
  
αἱ δὲ μή, ἀλλά σ' ἔγω θέλω  
ὅμναισαι [ . . . ]. [ . . . ] . . . αι  
11 . . . [ . . . ] καὶ κάλ’ ἐπάσχομεν.  
  
πό[λλοις γὰρ στεφάν]οις ἵων  
καὶ βρ[όδων κρο]κίων τ’ ύμοι  
14 κα . . [ . . . ] πάρ ἔμοι περεθήκαο,  
  
καὶ πό[λλαις ὑπα]θύμιδας  
πλέκ[ταις ἀμφ’ ἀ]πάλαι δέραι  
17 ἀνθέων ἔ[βαλες] πεποημέναις,  
  
καὶ πολλωὶ[ . . . ]. μύρωι  
βρενθείωι. [ . . . ] ρυ[ . . . ] ν  
20 ἔξαλείψαο καὶ βασ]ιληίωι,  
  
καὶ στρώμν[αν ἔ]πὶ μολθάκαν  
ἀπάλαν πα . [ . . . ] . . . ων  
23 ἔξιῆς πόθο[ν . . . ]. νίδων,

## SAPPHO

94 Same parchment

. . . and honestly I wish I were dead. She was leaving me with many tears and said this<sup>1</sup>: ‘Oh what bad luck has been ours, Sappho; truly I leave you against my will.’ I replied to her thus: ‘Go and fare well and remember me, for you know how we cared for you. If not, why then I want to remind you . . . and the good times we had. You put on many wreaths of violets and roses and (crocuses?) together by my side, and round your tender neck you put many woven garlands made from flowers and . . . with much flowery perfume, fit for a queen, you anointed yourself . . . and on soft beds . . . you would satisfy your longing (for?) tender . . .

## GREEK LYRIC

κωῦτε τις[               οὐ]τε τι  
    ἱρον οὐδε[               ]  
26 ἐπλετ' ὅππ[οθεν ἄμ]μες ἀπέσκομεν

οὐκ ἄλσος .[               χ]όρος  
                                ψόφος  
29                                  ] . . . οἰδιαι

cf. Athen. 15. 674d (*καὶ Σαπφώ* v. 15s.), 690e (*Σαπφώ δ' ὁμοῦ μέμνηται τοῦ τε βασιλείου (sc. μύρου) καὶ τοῦ βρενθείου, λέγουσα οὐτως· βρενθείω βασιληίῳ*)

3 suppl. Blass     8 Schubart: *ωσε* cod.     12 suppl. Wilamowitz     13 βρ[όδων Schubart κρο]κίων ci. Page     14 Jurenka: παρέθηκας cod. 15s. ex Athen. suppl.     17 suppl. Theander 20 ex Athen suppl.     21 suppl. Schubart     24 suppl. Page 26 suppl. Lobel, Wilamowitz     27 suppl. L.-P.

95 P. Berol. 9722 fol. 4, *Berliner Klassikertexte* 5. 2 p. 14s.

4 Γογγυλα .[  
    ἡ τι σᾶμ' ἐθε .[  
    παισι μάλιστα .[  
7 μας γ' εἰσηλθ' ἐπ .[  
    εἶπον· ‘ὦ δέσποτ’ ἐπ .[  
    ο]ὺ μὰ γὰρ μάκαιραν [ἔγωγ]  
10 ο]ὐδὲν ἄδομ' ἐπερθα γᾶ[s ἔοισα,  
    κατθάνην δ' ἴμερός τις [ἔχει με καὶ  
    λωτίνοις δροσόεντας [ὅ-  
13 χ[θ]οις ἴδην Ἀχέροντος

6s. "Ερ]μας Blass     9 ο]ὺ Schubart [ἔγωγ] Edmonds     10 ο]ὐδὲν Schubart ἡ. γ. ἡ. West: ἐπαρθ' ἀγα[ cod. 11 suppl. Blass     12s. suppl. Lobel

## SAPPHO

There was neither . . . nor shrine . . . from which we were absent, no grove . . . nor dance . . . sound . . .

<sup>1</sup> Or 'often she said this too' or again 'she said much and this in particular'; 'and honestly I wish I were dead' might be the words of the departing girl, not of Sappho.

95 Same parchment

. . . Gongyla<sup>1</sup> . . . surely some sign . . . especially . . . (Hermes?)<sup>2</sup> entered . . . I said, 'Lord, . . . for by the blessed (goddess) . . . I get no pleasure from being above the earth, and a longing grips me to die and see the dewy, lotus-covered banks of Acheron . . .'

<sup>1</sup> Cf. 22, 213, test. 2.     <sup>2</sup> S. seems to tell of a divine epiphany as e.g. in 1; Hermes guided the souls of the dead to the underworld.

## GREEK LYRIC

96 P. Berol. 9722 fol. 5, *Berliner Klassikertexte* 5. 2 p. 15ss. +  
Lobel Σ. μ. p. 80

2                  [Σαρδ . [ . . ]]  
 πόλ]λακι τυίδε [ν]ῶν ἔχοισα  
  
 ὡσπ . [ . . ]. ὥομεν, . [ . . ] . . χ[ . . ]-  
 σε θέαι σ' ἵκέλαν ἄρι-  
 5 γνώται, σᾶι δὲ μάλιστ' ἔχαιρε μόλπαι.  
  
 νῦν δὲ Λύδαισιν ἐμπρέπεται γυναί-  
 κεσσιν ὡς ποτ' ἀελίω  
 8 δύντος ἀ βροδοδάκτυλος σελάννα  
  
 πάντα περρέχοισ' ἄστρα· φάος δ' ἐπί-  
 σχει θάλασσαν ἐπ' ἀλμύραν  
 11 ἵσως καὶ πολυνανθέμοις ἄρούραις.  
  
 ἀ δ' ἔέρσα κάλα κέχυται, τεθά-  
 λαισι δὲ βρόδα κάπαλ' ἀν-  
 14 θρυσκα καὶ μελίλωτος ἀνθεμώδης.  
  
 πόλλα δὲ ζαφοίταισ', ἀγάνας ἐπι-  
 μνάσθεισ' "Ατθιδος ἴμέρω  
 17 λέπταν ποι φρένα κ[ά]ρ[ι σᾶι] βόρηται.  
  
 κῆθι δ' ἔλθην ἀμμ . [ . . ] . . ισα τόδ' οὐ  
 νῶντ' ὁ[ . . ]νστονυμ[ . . . ] πόλυς  
 20 γαρύει [ . . . ]αλογ[ . . . . . ] . ο μέσσον.  
  
 ε]ῦμαρ[εις μ]ὴν οὐκ ἄμμι θέαισι μόρ-  
 φαν ἐπή[ρατ]ον ἔξισω-  
 23 σθαι συ[ . . . ]ρος ἔχηισθ' ἀ[ . . . ] . νιδηον

## SAPPHO

96 Same parchment

. . . Sardis . . . often turning her thoughts in this direction . . . (she honoured) you<sup>1</sup> as being like a goddess for all to see and took most delight in your song. Now she stands out among Lydian women like the rosy-fingered moon after sunset, surpassing all the stars, and its light spreads alike over the salt sea and the flowery fields; the dew is shed in beauty, and roses bloom and tender chervil and flowery melilot. Often as she goes to and fro she remembers gentle Atthis and doubtless her tender heart is consumed because of your fate . . . to go there . . . this . . . mind . . . much . . . sings . . .

## GREEK LYRIC

μαλ[  
 26 καὶ δ[.]μ[  
 καμ[  
 χρυσίας [  
 29 . . . ]απουρ[  
 33  
 35  
 37

]τῷ[ . . . ]ρατι-  
 ]. ερος  
 ]ος Ἀφροδίτα  
 ]νέκταρ ἔχεν' ἀπὺ<sup>ν</sup>  
 ]γαν  
 ]χέρσι Πείθω  
 ]ες τὸ Γεραιότιον  
 ]γ φίλαι  
 ]υστον οὐδενο[  
 ]ερον ιξο[μ

3s. e.g. ἔπι]-σε Page 5 σε cod., em. Fraccaroli 'Αριγνωτα  
 Wilamowitz 8 μήνα cod.: σελάννα Schubart 17 κ[ά]ρι  
 σᾶ Page 23 Ἄδωνίδην Edmonds

98(a) P. Haun. 301

. . . ]. θος· ἀ γάρ με γέννα[τ  
 σ]φᾶς ἐπ' ἀλικίας μέγ[αν  
 κ]όσμον, αἴ τις ἔχη φόβα<ι>ς[  
 4 πτορφύρωι κατελιξαμέ[ν]α πλόκωι,  
 ἔμμεναι μάλα τοῦτο δ[ή].  
 ἀλλ' ἀ ξανθοτέραις ἔχη[  
 7 τὰς κόμαις δάιδος προ[  
 σ]τεφάνοισιν ἐπαρτία[ις  
 ἀνθέων ἐριθαλέων.  
 10 μ]ιτράναν δ' ἀρτίως κλ[  
 ποικίλαν ἀπὺ Σαρδίω[ν  
 . . . ]. αονίας πόλις

## SAPPHO

(in the) middle. It <sup>2</sup> is not easy for us to rival goddesses in loveliness of figure . . . of Adonis . . . Aphrodite poured nectar from a golden . . . her hands . . . Persuasion . . . the Geraestum<sup>3</sup> . . . dear . . . (shall come?) . . .

<sup>1</sup> Presumably Atthis; but S. may have written, '(she honoured) you as being like a goddess, Arignota, and took . . .'

<sup>2</sup> Perhaps the beginning of a new poem. <sup>3</sup> Probably the shrine of Poseidon at Geraestus in Euboea.

98 3rd c. B.C. papyrus <sup>1</sup>

(a) . . . for my mother (once said that) in her youth, if someone had her locks bound in a purple (headband), that was indeed a great adornment; but for the girl who has hair that is yellower than a torch (it is better to decorate it) with wreaths of flowers in bloom. Recently . . . a decorated headband from Sardis . . . (Ionian?) cities . . .

---

(a) 1 γέννα[τ'] ἔφα πορά Vogliano 4 suppl. Vogliano 5 δ[ή]  
 Page 7 προφέρει πόλυ Page 8 -ια[ις ?] Page 12  
 Μαονίας Vogliano Ιαονίας Diehl Schadewaldt: πόλεις pap.

## GREEK LYRIC

(b) P. Mediol. ed. Vogliano, *Philol.* 93 (1939) 277ss.

σοὶ δ' ἔγω Κλέι ποικίλαν  
οὐκ ἔχω πόθεν ἔσσεται  
3 μιτράν<αν>· ἀλλὰ τῷ Μυτιληνάωι  
παι . α . ειον ἔχην πο . [  
6 αἰκὲ . η ποικιλασκ . . . [  
ταῦτα τὰς Κλεανακτίδα[ν  
φύγας † .. ισαπολισεχει †  
9 μνάματ· . ἴδε γὰρ αὖτα διέρρυε[ν

99 (= Alc. 303A Voigt) P. Oxy. 2291

(a) 1 πτεδὰ βαῖο[ν] 2 Πωλυανακτ[ίδ]αις 4  
χόρδαισι διακρέκην 5 ὄλισθ. δόκοισ<i>τ</i> 6  
φιλοφρ[όν]ως 7 ἐλελίσδεται?

(b) 1 Λάτωσ] τε καὶ Δι[ος] πάι[.] 2 ]ἔπιθ'  
ὄργιαν[ 3 Γρύνην] υλώδη<ν> λίπων 4 χρη-  
[σ]τήριον 10 ύμνε[ 11 ἀδελφέαν 14  
Πωλυαγακτίδαν 15 τὸν μάργον σηδειξαὶ θέλω

(b) 1 suppl. Snell, Gallavotti 3 Snell

## SAPPHO

(b) But for you, Cleis,<sup>2</sup> I have no way of obtaining  
a decorated headband; but . . . the Mytilenean  
. . . to have . . . if . . . decorated . . . (the city  
has?) these memorials of the exile of the sons of  
Cleanax<sup>3</sup>; for these (of ours?) . . . wasted away  
dreadfully . . .

<sup>1</sup> 'By far the oldest extant papyrus of Sappho or Alcaeus' (Page, *S. & A.* 98). <sup>2</sup> S.'s daughter: see testt. 1, 2.

<sup>3</sup> I.e. the family of Myrsilus: see Alc. test. 1, schol. Alc. 112. 23; for the exile of Myrsilus see Alc. 305(a) 18f. S. may be saying that luxuries (reminders of happy days in Mytilene) are not obtainable, now that she is in exile.

99 3rd c. A.D. papyrus<sup>1</sup>

(a) . . . after a short (time?) . . . descendants of  
Polyanax<sup>2</sup> . . . strike the strings . . . receiving  
the 'olisbos',<sup>3</sup> . . . kindly . . . quivers . . .

(b) Son of (Leto) and Zeus<sup>4</sup> . . . come to your  
rites(?) . . . leaving woody (Gryneia?)<sup>5</sup> . . . oracle  
. . . sing . . . sister<sup>6</sup> . . . descendants of Polyanax<sup>2</sup>  
. . . I wish to expose the mad one . . .

<sup>1</sup> The lines may be by Alcaeus. <sup>2</sup> Cf. 155. <sup>3</sup> 'Strings  
which welcome the plectrum'? (West) or 'women who use the  
dildo', perhaps with hostile reference to the descendants of  
Polyanax; text uncertain. <sup>4</sup> Beginning of a poem addres-  
sed to Apollo; text very insecure. <sup>5</sup> In Asia Minor; for  
Apollo's wooded shrine see Paus. 1. 21. 9. <sup>6</sup> Artemis, if the  
interpretation of the scraps is correct.

## GREEK LYRIC

**100** Poll. 7. 73 (ii 73 Bethe)

ἐν δὲ τῷ πέμπτῳ τῶν Σαπφοῦς μελῶν ἔστιν εὐρεῖν·  
ἀμφὶ δ' ἄβροισ' . . . λασίοισ' εὖ <F'> ἐπύκασσε.  
καὶ φασὶν εἶναι ταῦτα σινδόνια ἐπεστραμμένα.  
Hermann: λάβροις cod. A <F'> Bergk

**101** Athen. 9. 410e (ii 395 Kaibel)

Σαπφὼ δ' ὅταν λέγῃ ἐν τῷ πέμπτῳ τῶν μελῶν πρὸς τὴν  
'Αφροδίτην

χειρόμακτρα δὲ τκαγγόνων†  
πορφύρα καταύτμενα  
ττατιμάσεις ἔπεμψ' ἀπὸ Φωκάας  
δῶρα τίμια τκαγγόνων†

κόσμον λέγει κεφαλῆς τὰ χειρόμακτρα, ὡς καὶ 'Εκαταῖος (F.G.H.  
1 F 358) δηλοῖ . . .

1 κάκ κομᾶν Ahrens: Μαιόνων vel Ἰαόνων ? Lobel 2 Ahrens  
(πόρφ-): πορφύραι cod. A Maas: καταυταμενά cod. A (cf. 44. 9)  
3 τὰ τοι Μνᾶσις ci. Wilamowitz

**101A** (Voigt) = Alc. 347(b) L.-P.

**102** Heph. Ench. 10. 5 (p. 34 Consbruch)

ἔστι δὲ πυκνὸν (sc. ἐν τοῖς ἀντισπαστικοῖς τετραμέτροις καταληκ-  
τικοῖς) καὶ τὸ τὴν δευτέραν μόνην ἀντισπαστικὴν ἔχον, ὃ μέτρῳ  
ἔγραψεν φύσματα καὶ Σαπφὼ ἐπὶ τ<ελευτ>ῆς τοῦ ἑβδόμου·

γλύκηα μᾶτερ, οὗτοι δύναμαι κρέκην τὸν ἵστον  
πόθῳ δάμεισα παῖδος βραδίναν δὶ' Ἀφροδίταν.

cf. Et. Gen. (p. 32 Calame) = Et. Gud. 316. 35s. Sturz = Et.  
Mag. 505. 57s., Zonar. 1190 (κερκίς)

2 βραδίνω ci. Bergk

## SAPPHO

**100** Pollux, *Vocabulary*

In Book 5 of Sappho's lyric poems we may find:

and covered her all over with soft shag,  
and they say this means pieces of (close-woven?) linen.

**101** Athenaeus, *Scholars at Dinner*

And when Sappho says in Book 5 of her lyric poems, addressing Aphrodite,

. . . and handcloths . . . purple, perfumed (?),  
(which Mnasis) sent (to you) from Phocaea, expensive  
gifts . . . ,

she means handcloths as an adornment for the head; Hecataeus makes this clear . . .

**101A** (Voigt) = Alc. 347(b)

**102** Hephaestion, *Handbook on Metres*

Common also is the antispastic tetrameter catalectic which has only its second unit antispastic,<sup>1</sup> a metre in which Sappho wrote songs at the end of (or 'in') her seventh book:

Truly, sweet mother, I cannot weave my web, for I am overcome with desire for a boy because of slender Aphrodite.

<sup>1</sup> The other units being iambic (υ-υ-/υ- -υ/υ-υ-/υ- -); in modern analysis, iambic + glyconic + bacchius, or anacreontic.

## GREEK LYRIC

103 P. Oxy. 2294

]. ὥ[  
 ]σαν ἐν τῷ . [  
 ]. δὲ τὸ καὶ ἔκάστης ὁ ἄ[  
 ]. εν τὸ γὰρ ἐνιεπε[ . ]η προβ[  
 5 ]. ατε τὰν εὔποδα νύμφαν [  
 ]τα παῖδα Κρονίδα τὰν ιόκολπον[  
 ]. σ ὄργαν θεμένα τὰν ιόκολπον α[  
 ]. ἄγναι Χάριτες Πιέριδέ [ς τε] Μοῖ [σαι  
 10 ]. [ . ὅ ]πποτ' ἀοιδαι φρέν[ . . . ]αν . [  
 ]σαιοισα λιγύραν [ἀοί]δαν  
 γά ]μβρον, ἄσαροι γὰρ ὑμαλικ[  
 ]. σε φόβαισι θεμένα λύρα . [  
 ]. η χρυσοπέδιλος οὐρανος Αὔως  
 ]. στίχοις ρλ[  
 15 ]. μετὰ τὴν πρώτην [  
 ]φέρονται ἐπιγεγρα[  
 ἐπιθα]λάμια  
 ]. βυθίλιον καὶ βέλτιον  
 suppl. Lobel    8 δεῦτε νυν Lobel    10 ἀτοισα<ι>? Page

103B (Voigt) (= inc. auct. 26 L.-P.) P. Oxy. 2308

]. ρηγον θαλάμω τωδεσ[  
 ]. εὔποδα νύμφαν ἀβ[  
 Sa. ded. Treu

103C (Voigt) = 214 L.-P.

## SAPPHO

103 Oxyrhynchus papyrus,<sup>1</sup> 2nd c. A.D.

- . . . in the . . . ten (poems) and of each the first (line):
- 1) . . . for . . . speak . . .
  - 2) (Sing of) the bride with her beautiful feet <sup>2</sup> . . .
  - 3) . . . the violet-robed daughter of Zeus . . .
  - 4) . . . putting aside anger <sup>3</sup> . . . violet-robed . . .
  - 5) (Hither,) holy Graces and Pierian Muses <sup>4</sup>
  - 6) . . . when . . . song(s) . . . the mind . . .
  - 7) . . . hearing a clear song . . .
  - 8) . . . bridegroom, for annoying (to?) companions . . .
  - 9) . . . her hair, putting down the lyre . . .
  - 10) . . . golden-sandalled Dawn <sup>5</sup> . . .

. . . Book 8,<sup>6</sup> 130–9 lines <sup>7</sup>; (all in the same metre) after the first. (In Book 9 . . . poems occur, and the book) is entitled ‘Epithalamia’<sup>8</sup> . . . book; this is the better view . . .

<sup>1</sup> Containing bibliographical details about one of Sappho's books, prob. Book 8: see Page, *S. & A.* 116 ff. <sup>2</sup> Cf. 103B.2. <sup>3</sup> Or ‘conceiving anger’. <sup>4</sup> Cf. 53, 128. <sup>5</sup> Cf. 123. <sup>6</sup> Or ‘ten poems’, repeating line 3. <sup>7</sup> The unit figure is missing; the average length of the poems was 13–14 lines. <sup>8</sup> Page, i.e. 118 f.; in Lobel's view (*Ox. Pap.* xxi 23 ff.) it is the nine poems after the first in the book under discussion that are entitled ‘Epithalamians’.

103B (Voigt) Oxyrhynchus papyrus (late 2nd or early 3rd c.)

. . . chamber . . . the bride with her beautiful feet . . .

103C (Voigt) = 214 L.-P.

## GREEK LYRIC

### 104(a) Demetr. *Eloc.* 141 (p. 33 Radermacher)

χαριεντίζεται δέ ποτε (ἡ Σαπφώ) καὶ ἐξ ἀναφορᾶς ὡς ἐπὶ τοῦ Ἐσπέρου.

"Ἐσπερε πάντα φέρων ὅσα φαίνολις ἐσκέδασ'  
αὔως,  
†φέρεις ὅιν, φέρεις ἀλγα, φέρεις ἄπυ μάτερι  
παῖδα.

καὶ γὰρ ἐνταῦθα ἡ χάρις ἔστιν ἐκ τῆς λέξεως τῆς φέρεις ἐπὶ τὸ  
αὐτὸ ἀναφερομένης.

cf. *Et. Gen.* (pp. 18, 27 Calame), *Et. Mag.* 174. 43s., 384. 1,  
*Et. Gud.* p. 538 Stef., pp. 254. 5, 446. 3s. Sturz, *Anecd. Oxon.* ii  
444 Cramer, schol. Eur. *Orest.* 1260

1 φέρεις Demetr. cod. P 2 φέρεις οἰνον φέρεις αἶγα φέρεις  
μάτερι παῖδα cod. P φέρεις οἰνον φέρεις αἶγα φέρεις  
ἄποιον μητέρι παῖδα *Et. Gen.* (p. 27C.) ὅιν Manuzio οὖν Bentivoglio  
αἶγα φέρεις ἐπερόν τε Floyd ἄπν Bergk

### (b) Himer. *Or.* 46. 8 (p. 188 Colonna)

ἀστὴρ οἴμαι σύ τις ἐσπέριος,

ἀστέρων πάντων ὁ κάλλιστος . . .

Σαπφοῦς τοῦτο δὴ τὸ <ἐσ> "Ἐσπερον φῦμα.

cf. 47. 17 (p. 195 Col.)

### 105(a) Syrian. in Hermog. *Id.* 1. 1 (i 15 Rabe)

καὶ ὅσαι (ἰδέαι) τὰ ταῖς αἰσθήσεσιν ἥδεα ἐκφράζονται, ὥψει,  
ἀκοῇ, δισφρήσει, γεύσει, ἀφῇ, ὡς . . . Σαπφώ. (fr. 2. 5-8) καὶ

οἶνον τὸ γλυκύμαλον ἐρεύθεται ἄκρω ἐπ' ὕσδω,  
ἄκρον ἐπ' ἄκροτάτῳ, λελάθοντο δὲ μαλοδρόπητες.  
οὐ μὰν ἐκλελάθοντ', ἀλλ' οὐκ ἐδύναντ' ἐπίκεσθαι.

cf. schol. Theocr. 11. 39c (p. 245 Wendel), Longum 3. 33

## SAPPHO

### 104(a) Demetrius, *On Style*

Sometimes, also, Sappho makes charming use of repetition  
as in the description of the Evening Star:

Hesperus, bringing everything that shining Dawn  
scattered, you bring the sheep, you bring the goat,  
you bring back the child to its mother.

Here the charm lies in the repetition of the word 'bring',  
always with the same reference (i.e. to Hesperus).

### (b) Himerius, *Orations*

You are, I think, an evening star,

the fairest of all the stars.

This song to Hesperus is Sappho's.

### 105(a) Syrianus on Hermogenes, *On Kinds of Style*

And such kinds of style as describe what gives pleasure to the  
senses, sight, hearing, smell, taste, touch as . . . Sappho  
(fr. 2. 5-8) and

As the sweet-apple reddens on the bough-top, on  
the top of the topmost bough; the apple-gatherers  
have forgotten it—no they have not forgotten it  
entirely, but they could not reach it.

## GREEK LYRIC

(b) Himer. *Or.* 9. 16 (p. 82 Colonna)

Σαπφοῦς δὴ ἄρα μήλω μὲν εἰκάσαι τὴν κόρην . . . τὸν νυμφίον τε Ἀχιλλεῖ παρομοιώσαι καὶ εἰς ταῦτὸν ἀγαγέν τῷ οἴρῳ τὸν νεανίσκον ταῖς πράξεσι.

(c) Demetr. *Eloc.* 106 (p. 26 Radermacher)

τὸ δὲ ἐπιφωνῆμα καλούμενον ὅρίζοιτο μὲν ἂν τις λέξιν ἐπικοσμοῦσαν ἔστι δὲ τὸ μεγαλοπρεπέστατον ἐν τοῖς λόγοις· τῆς γὰρ λέξεως ἡ μὲν ὑπηρετεῖ, ἡ δὲ ἐπικοσμεῖ. ὑπηρετεῖ μὲν ἡ τοιάδε· ‘οἴαν . . . καταστείβοισι’, ἐπικοσμεῖ δὲ τὸ ἐπιφερόμενον τό· ‘χάμαι . . . ἄνθος’. ἐπενήνεκται γὰρ τοῦτο τοῖς προλεγμένοις κόσμος σαφῶς καὶ κάλλος.

οἴαν τὰν ὑάκινθον ἐν ὕρεσι ποίμενες ἄνδρες  
πόσσι καταστείβοισι, χάμαι δέ τε πόρφυρον  
ἄνθος . . .

Sa. ded. Bergk

**106** Demetr. *Eloc.* 146 (p. 34 Radermacher)

ἐπὶ τοῦ ἔξεχοντος ἀνδρὸς ἡ Σαπφώ φησι·  
πέρροχος ὡς ὅτ’ ἄοιδος ὁ Λέσβιος ἀλλοδάποισιν  
cf. Eust. *Il.* 741. 16, Hsch. M1004

**107** Ap. *Dyse. Coni.* 490 (i 223 Schneider)

δρα· οὗτος κατὰ πᾶσαν διάλεκτον ὑπεσταλμένης τῆς κοινῆς καὶ  
Ἀττικῆς ήρα λέγεται·

ἥρ’ ἔτι παρθενίας ἐπιβάλλομαι;

Σαπφώ.

cf. schol. Vat. in Dion. *Thrac.* 20 (p. 290 Hilgard)

π<αρ>θενίης Ap. *Dyse. παρθενικὰς* schol. Dion.

## SAPPHO

(b) Himerius, *Orations*

It was Sappho who compared the girl to an apple . . . and likened the bridegroom to Achilles and put the young man on a par with the hero in his achievements.

(c) Demetrius, *On Style*

The so-called ‘epiphoneme’ might be defined as a phrase which adds ornamentation, and it is the most impressive feature in prose. Some phrases help the sense, others ornament it; one that helps the sense is ‘Like the hyacinth . . . mountains’; what follows ornaments it: ‘and on the ground . . . flower’. This addition to the foregoing words clearly adds ornament and beauty.

Like the hyacinth which shepherds tread underfoot in the mountains, and on the ground the purple flower . . .<sup>1</sup>

<sup>1</sup> Attributed to Sappho by Bergk.

**106** Demetrius, *On Style*

Of the outstanding man Sappho says:

Superior, as the Lesbian singer to those of other lands<sup>1</sup>

<sup>1</sup> The expression ‘after the Lesbian singer’ became proverbial.

**107** Apollonius Dyscolus, *Conjunctions*

In every dialect except the Koine (Common) and Attic ἥρα has the form ήρα; cf. Sappho:

Do I still long for virginity?

## GREEK LYRIC

**108** Himer. *Or.* 9. 19 (p. 84 Colonna)

φέρε οὖν, εἴσω τοῦ θαλάμου παραγαγόντες αὐτὸν ἐντυχεῖν τῷ κάλλει τῆς νύμφης πείσομεν.

ὦ καλή, ὦ χαρίεσσα·

πρέπει γάρ οοι τὰ τῆς Λεσβίας ἔγκωμα.

Sa. ded. Welcker      cf. Theocr. 18. 38

**109** *Epim. Hom. (Anead. Oxon. i 190 Cramer)*

ἡσι.

δώσομεν, ἥσι πάτηρ

φησὶν ἡ Σαπφώ· ἡτί δὲ λέγει Ἀλκμὰν (fr. 136 P.M.G.) ἀντὶ τοῦ ἥσιν.

**110(a)** Heph. *Ench.* 7.6 (p. 23 Consbruch)

τὸ δὲ τετράμετρον (sc. δακτυλικὸν Αἰολικὸν καταληκτικόν).

θυρώρω πόδες ἐπτορόγυνοι,  
τὰ δὲ σάμβαλα πεμπεβόηα,  
πίσσυγγοι δὲ δέκ' ἐξεπόναισαν.

of. scholl. A et B in Heph. (pp. 129, 274 Consbr.), Synes. *Epist.* 3. 158d

1 θυρώρω Edmonds Hotchkis: ἐπταρόγυνοι sim., codd.  
2 Schneidewin: πεντα-, πεντε- codd.

(b) Demetr. *Eloc.* 167 (p. 37 Radermacher)

ἄλλως δὲ σκώπτει (ἡ Σαπφώ) τὸν ἄγροικον νυμφίον καὶ τὸν θυρωρὸν τὸν ἐν τοῖς γάμοις εὐτελέστατα καὶ ἐν πεζοῖς δνόμασι μᾶλλον ἡ ἐν ποιητικοῖς . . .

**111** Heph. *Poem.* 7. 1 (p. 70 Consbruch)

ὅταν δὲ τὸ ἐφύμιον μὴ μετὰ στροφὴν ἀλλὰ μετὰ στίχον κέηται περιλαμβανόμενον ἄλλῳ στίχῳ, μεσύμνιον καλεῖται, οἷόν ἐστι τὸ παρὰ Σαπφοῖ.

## SAPPHO

**108** Himerius, *Orations*

Come then, we shall lead him away within the bedroom and urge him to come face to face with the beauty of the bride.

O beautiful one, o graceful one,<sup>1</sup>

for the praises of the Lesbian woman are fitting for you.

<sup>1</sup> Attributed to Sappho by Welcker.

**109** *Homeric Parsings* (on *Il.* I. 528 ἦ, ‘he spoke’)

Sappho has ἥσι, ‘says’:

we shall give, says the father.

Alcman has ἡτί instead.

**110(a)** Hephaestion, *Handbook on Metres*

The Aeolic dactylic tetrameter catalectic:

The door-keeper's feet are seven fathoms long,  
and his sandals are made from five ox-hides; ten  
cobblers worked hard to make them.<sup>1</sup>

<sup>1</sup> Pollux says the door-keeper kept the bride's friends from coming to her rescue.

(b) Demetrius, *On Style*

In different vein<sup>1</sup> Sappho makes very cheap fun of the rustic  
bridegroom and the door-keeper at the wedding, using prosaic  
rather than poetic language.

<sup>1</sup> This passage follows 195.

**111** Hephaestion, *On Poems*

Whenever the refrain occurs not after a strophe but after a line and is followed by another line, it is called a mesymnion,  
'central refrain', as for instance in Sappho:



## GREEK LYRIC

### 114 Demetr. *Eloc.* 140 (p. 33 Radermacher)

αἱ δὲ ἀπὸ τῶν σχημάτων χάριτες δῆλαι εἰσιν καὶ πλεῖσται παρὰ Σαπφοῖ, οἷον ἐκ τῆς ἀναδιπλώσεως, ὅπου νύμφη πρὸς τὴν παρθενίαν φησί, ‘παρθενία . . . οὐχι’, ἡ δὲ ἀποκρίνεται πρὸς αὐτὴν τῷ αὐτῷ σχήματι, ‘οὐκέτι . . . ηὗω’.

παρθενία, παρθενία, ποῖ με λίποισ’ ἀποίχῃ;  
† οὐκέτι ηὗω πρὸς σέ, οὐκέτι ηὗω †.

1 Blomfield: λιποῦσα οὐχι cod.

### 115 Heph. *Ench.* 7. 6 (p. 23 Consbruch)

πεντάμετρα δὲ (sc. Αἰολικὰ δακτυλικὰ) καταληκτικὰ εἰς δισύλλαβον

τίῳ σ’, ὁ φίλε γάμβρε, καλῶς ἐικάσδω;  
ὅρπακι βραδίνω σε μάλιστ’ ἐικάσδω.

cf. schol. B in Heph. 9 (p. 274 Consbr.). Sa. ded. Ursinus

### 116 Serv. in Verg. *Georg.* 1. 31 (iii 1. 139s. Thilo-Hagen)

generum vero pro marito positum multi accipiunt iuxta Sappho, quae in libro qui inscribitur ‘Ἐπιθαλάμια’ ait:

χαῖρε, νύμφα, χαῖρε, τίμιε γάμβρε, πόλλα,  
ἀντὶ τοῦ νυμφίε.

cf. Poll. 3. 32, Iulian. *Ep.* 183 (p. 242 Bidez-Cumont)

### 117 Heph. *Ench.* 4.2 (p. 13 Consbruch)

καταληκτικὰ δὲ (καλεῖται μέτρα), ὅσα μεμειωμένον ἔχει τὸν τελευταῖον πόδα, οἷον ἐπὶ ιαμβικοῦ.

† χαῖροις ἀ νύμφα †, χαιρέτω δ’ ὁ γάμβρος

cf. Choerob. in Heph. 4 (p. 220 Consbr.), Epit. Heph. 8 (p. 361 Consbr.), Theocr. 18. 49, Nic. Chon. (ed. Moravesik, *Acta Antiqua* 12, 1964, 473ss.)

ἀ νύμφα, χαῖροις? Lobel. Sa. ded. Ursinus

## SAPPHO

### 114 Demetrius, *On Style*

The graces arising from the use of figures of speech are clear and numerous in Sappho; for example, her use of repetition where a bride addresses her virginity, and her virginity replies to her using the same figure:

‘ Virginity, virginity, where have you gone, deserting me?’ ‘ Never again shall I come to you: never again shall I come.’<sup>1</sup>

<sup>1</sup> Text and metre of v. 2 uncertain.

### 115 Hephaestion, *Handbook on Metres*

And the Aeolic daetylic pentameters, catalectic with disyllabic close:

To what may I well compare you, dear bridegroom? I compare you above all to a slender sapping.

### 116 Servius on Virgil

Many people say that *gener* ('son-in-law') is used here for 'husband', just as in Sappho, who in the book entitled 'Wedding-songs' says:

Farewell, bride, farewell, worthy bridegroom,<sup>1</sup> using γάμβρος for νυμφίος.

<sup>1</sup> γάμβρος is used of any male relation by marriage.

### 117 Hephaestion, *Handbook on Metres*

Metres are called catalectic when they have the final foot shortened, as in the iambic:

Farewell, bride, and farewell the bridegroom.

## GREEK LYRIC

**117A** (= 194A Voigt) Mich. Ital. *Or. ad Mich. Oxit.* (C.R. 10, 1960, 192s., *Herm.* 91, 1963, 115ss.)

σοὶ τῷ καλλίστῳ νυμφίῳ καὶ καθαρωτάτῳ ἀνδρί, θειότατε ἀρχιερεῦ, ὡς ἐπὶ γάμοις μυστικοῖς ἐπιθαλάμιον ἄδομεν, οὐχ οἷον . . . οὐδὲ οἶον ἄδει Σαπφώ ἡ ποιήτρια, μαλακοῖς τοι ρύθμοῖς καὶ μέλεσιν ἔκλειμένους τὰς ὥδας διαπλέκουσα καὶ ἵπποις μὲν ἀθλοφόροις ἀπεικάζουσα τοὺς νυμφίους, ρόδων δ' ἀβρότητι παραβάλλουσα τὰς νυμφευομένας παρθένους καὶ τὸ φθέγμα πηκτίδος ἐμρελέστερον ποιοῦσα . . .

**117A** (Voigt) Hsch. Ξ 85

ξοάνων προθύρων·

ἔξεσμένων

Sa. §. π. ded. Latte, *Glotta* 32 (1953) 35s.

**117B** (Voigt) = inc. auct. 24

**118** Hermog. *Id.* 2. 4 (p. 334 Rabe)

καθόλον τὸ περιτιθέναι τοῖς ἀπροαιρέτοις προαιρετικόν τι γλυκύτητα ποιεῖ, ὕσπερ . . . καὶ ὅταν τὴν λύραν ἔρωτῷ ἡ Σαπφώ καὶ ὅταν αὐτῇ ἀποκρίνηται, οἶον·

ἄγι δὴ χέλυ δῖα † μοι λέγε †  
φωνάεσσα † δὲ γίνεο †

καὶ τὰ ἔξῆς.

cf. Eust. *Il.* 9. 41s., Mich. Ital. *ad Joh. II Comm.* (v. Page, *L. G. S.* p. 155)

1 ἄγε δὴ, ἄγε μοι, ἄγε codd. 1s. δῖα χέλυ φ. γένοιο Eust.

140

## SAPPHO

**117A** Michael of Italy, *Address to Michael Oxites* <sup>1</sup>

For you, handsome bridegroom, man of purity, most holy high priest, we sing a wedding-song as at your mystic marriage <sup>2</sup>; not such a song as . . . the poetess Sappho sings, weaving her songs from soft rhythms and licentious melodies, comparing the bridegrooms to prize-winning horses and likening the brides to the tenderness of roses, making her utterance more tuneful than the lyre,<sup>3</sup> . . .

<sup>1</sup> Bishop of Constantinople, c. 1143. <sup>2</sup> With the church.

<sup>3</sup> Cf. frr. 118, 156, test. 61 n. 1.

**117A** (Voigt) Hesychius, *Lexicon*

smooth doorway,<sup>1</sup>

i.e. polished.

<sup>1</sup> Attributed to S.'s Epithalamia since Catullus' *rasilem . . . forem*, 'polished doorway', occurs in a wedding-hymn (61. 161).

**117B** (Voigt) = 'Sappho or Alcaeus' 24.

**118** Hermogenes, *Kinds of Style*

In general the attribution of deliberate choice to things incapable of it produces a sweet effect, as . . . when Sappho questions her lyre and the lyre answers her:

Come, divine lyre, speak to me and find yourself a voice,<sup>1</sup>

and the lines which follow.

<sup>1</sup> Text uncertain.

## GREEK LYRIC

**119** Schol. Aristoph. *Plut.* 729 (p. 364 Dübner)

ἡμιτύβιον ἀντὶ τοῦ σουδάριον ῥάκος ἡμιτριβῆς λινοῦν τι,  
οὐν ἐκμαγεῖον. καὶ Σαπφώ·

ἀὶμιτύβιον στάλασσον

Hemsterhuis: σταλάσσων cod.

**120** *Et. Mag.* 2. 43

βάζω τὸ λέγω . . . ἐξ αὐτοῦ γίνεται ἀβακής· κέχρηται δὲ  
αὐτῷ Σαπφώ, οὐν·

ἀλλά τις οὐκ ἔμμι παλιγκότων  
ὅργαν, ἀλλ' ἀβάκην τὰν φρέν' ἔχω . . .

cf. Zonar. in ἀβάκησαν

2 Ursinus: ὁργάνων . . . πάμφρενα, παμφρένα codd.

**121** Stob. *Ecl.* 4. 22. 112 (iv 543 Wachsmuth–Hense) (*ὅτι ἐν  
τοῖς γάμοις τὰς τῶν συναπτομένων ἡλικίας χρὴ σκοπεῖν*)

Σαπφοῦς·

ἀλλ' ἔων φίλος ἄμμι  
λέχος ἀρνυσο νεώτερον·  
οὐ γὰρ τλάσομ' ἔγω συνοί-  
κην ἔοισα γεραιτέρα

cf. Arsen. 3. 14 = Apostol. 2. 52d (ii 277 Leutsch–Schn.)

metrum incert. 4 Hiller: ἔσσα codd.

**122** Athen. 12. 554b (iii 223 Kaibel)

φυσικὸν γὰρ δή τι τὸ τοὺς οἰομένους εἶναι καλοὺς καὶ ὠραῖοὺς  
ἀνθολογεῖν. ὅθεν αἱ τε περὶ τὴν Περσεφόνην ἀνθολογεῖν λέγονται  
καὶ Σαπφώ φησιν ἵδεν

ἀνθε' ἀμέργοισαν παῖδ' † ἄγαν † ἀπάλαν.

παῖδα τὰν Blomfield

## SAPPHO

**119** Scholiast on Aristophanes, *Plutus*

ἡμιτύβιον: for *sudarium*, a half-worn linen cloth, like a napkin:  
cf. Sappho:

a dripping napkin

**120** *Etymologicum Magnum*

βάζω, ‘I speak’ . . . ; from it comes ἀβακής, ‘unspeaking,  
quiet, gentle’, which Sappho uses, e.g.

But I am not one of those with a spiteful tempera-  
ment: I have a gentle heart.<sup>1</sup>

<sup>1</sup> Cf. Anaer. 416.

**121** Stobaeus, *Anthology* (that in marriage the age of the partners  
should be taken into account)

Sappho:

But if you are my friend, take the bed of a younger  
woman, for I will not endure being the elder one in a  
partnership.

**122** Athenaeus, *Scholars at Dinner*

For it is natural that those who think themselves beautiful  
and ripe should gather flowers. This is why Persephone and  
her companions are said to gather flowers, and Sappho says  
she saw

a tender girl picking flowers

## GREEK LYRIC

123 Ammon. *Diff.* 75 (p. 19 Nickau)

ἄρτι καὶ ἀρτίως διαφέρει. ἄρτι μὲν γάρ ἐστι χρονικὸν ἐπίρρημα, τὸ δ' ἀρτίως ἐπὶ τοῦ ἀπηρτισμένου ἔργου τελείως. ὥστε ἀμαρτάνει Σαπφώ λέγουσα.

ἀρτίως μὲν ἀ χρυσοπέδιλος Αὔως  
ἀντὶ χρονικοῦ ἐπιρρήματος.  
μ' ἀ Seidler ut Sapphica evaderet strophā

124 Heph. *Ench.* 15. 4 (p. 48 Consbruch)

δύναται δὲ καὶ εἰς τρίτον ἀνάπαιστον διαιρεῖσθαι, εἰ ἀπὸ σπουδείου ἄρχοιτο, οἷον τὸ Σαπφοῦς·

αὐτὰ δὲ σὺ Καλλιόπα,  
τοῦ προσοδιακοῦ δν καὶ τοῦτο εἶδος.  
cf. schol. A in Heph. (p. 154 Consbr.)

125 Schol. Aristoph. *Thesm.* 401 (p. 267 Dübner)

νεωτέρων καὶ ἐρωτικῶν τὸ στεφανηπλοκεῦν· πρὸς τὸ ἔθος, ὅτι ἐστεφανηπλόκονν αἱ παλαιαὶ. Σαπφώ·

† αυταόρα † ἐστεφαναπλόκην  
αὕτα δ' ὡράᾳ Ahrens αὕτα|ώραᾳ στ- Treu αἰστεφανηπλόκονν  
cod. ἐστ- Seidler -απλόκην Ahrens

126 *Et. Gen.* (p. 22 Calame) = *Et. Mag.* 250. 10s.

δαύω· τὸ κοιμῶμαι Σαπφώ·  
δαύοις ἀπάλας ἔτα<ι>ρας ἐν στήθεσιν.  
λέγει δὲ Ἡρωδιανὸς (i 453 Lentz) ὅτι ἀπαξ κεῖται ἡ λέξις παρὰ Σαπφοῖ.

δαύοισ? Bergk ἔτάρας ἐν, ἔτάρασσε(ν) codd. ἔταίρας|ἐν Ahrens

## SAPPHO

123 Ammonius, *On Similar but Different Words*

There is a difference between *ἄρτι* and *ἀρτίως*; for *ἄρτι* is an adverb of time, while *ἀρτίως* is used of something which is finished completely. So Sappho is wrong when she says:

Golden-sandalled Dawn<sup>1</sup> had lately . . .  
using *ἀρτίως* instead of an adverb of time.

<sup>1</sup> Cf. 103. 13.

124 Hephaestion, *Handbook on Metres*

The length  $\textcircumflex$  -  $\textcircumflex$   $\textcircumflex$  -  $\textcircumflex$   $\textcircumflex$  - can be divided to form three anapaests if it begins with a spondee, as in Sappho's

and you yourself, Calliope,<sup>1</sup>  
which is also a type of prosodiac.

<sup>1</sup> One of the Muses.

125 Scholiast on Aristophanes, *Thesmophoriazusae*

It was young folk and people in love who wove garlands; with reference to the custom by which women of old used to wear garlands; cf. Sappho:

(I myself in my youth?) used to weave garlands.

126 *Etymologicum Genuinum*

δαύω, 'I sleep'; cf. Sappho:

May you sleep<sup>1</sup> on the bosom of your tender companion.

Herodian says that the word occurs once only in Sappho.

<sup>1</sup> Or 'sleeping', feminine participle.

## GREEK LYRIC

127 Heph. *Ench.* 15. 25 (p. 55 Consbruch)

*καὶ τὸ ἔξ ιθυφαλλικῶν δύο ἡ Σαπφὼ πεποίηκε·*

*δεῦρο δηῦτε Μοῖσαι χρύσιον λίποισαι . . .*

cf. schol. A in Heph. 15 (p. 161 Consbr.)

128 Heph. *Ench.* 9.2 (p. 30 Consbruch)

*τετράμετρα δὲ (sc. χοριαμβικά), ἀ καὶ συνεχέστερά ἔστιν, οὐα  
ταντὶ τὰ Σαπφοῦς·*

*δεῦτέ νυν ἄβραι Χάριτες καλλίκομοί τε Μοῖσαι*

cf. schol. A et Choerob. in Heph. (pp. 139 app., 235 Consbr.),  
Atil. Fort. *Ars* 28 (vi 301 Keil)

129 Ap. Dyse. *Pron.* 83bc (i 66 Schneider)

*ἐμέθεν πυκνῶς αἱ χρήσεις παρὰ Αἰολεῦσιν·*

(a) *ἐμεθεν δ' ἔχησθα λάθαν*

(b) *ἢ τιν' ἄλλον ἀνθρώπων ἔμεθεν φίλησθα*

Sa. ded. La Croze (b) *ἢ τιν' ἄλλον | <μᾶλλον>* (i.e. stroph. Sapph.)  
Bergk *ἢ τίνα μᾶλλον . . .*; Page

130 Heph. *Ench.* 7. 7 (p. 23 Consbruch)

*τὸ δὲ τετράμετρον (sc. Αἰολικὸν δακτυλικὸν) ἀκατάληκτόν ἔστι  
τοιοῦτον·*

*"Ερος δηῦτέ μ' ὁ λυσιμέλης δόνει,  
γλυκύπικρον ἀμάχανον ὅρπετον*

sequitur fr. 131. Cf. schol. B in Heph. 9 (p. 274 Consbr.),  
Max. *Tyr.* 18.9 (v. fr. 172)

1 Seidler: *δαῦτε* codd.

## SAPPHO

127 Hephaestion, *Handbook on Metres*

Sappho has composed the line which contains two ithyphallics:

Hither again, Muses, leaving the golden (house of your father, Zeus?)

128 Hephaestion, *Handbook on Metres*

. . . and the choriambic tetrameter,<sup>1</sup> which is found in longer sequences, as in Sappho's lines which begin:

Hither now, tender Graces and lovely-haired Muses.<sup>2</sup>

<sup>1</sup> Heph. notes that the line ends in an amphibrach or (as here) a bacchius. <sup>2</sup> Cf. 103. 8.

129 Apollonius Dyscolus, *Pronouns*

*ἐμέθεν* ('of me') is frequently used by the Aeolic poets:

(a) and you have forgotten me

(b) or you love some other (more?) than me

130 Hephaestion, *Handbook on Metres*

The Aeolic dactylic tetrameter acatalectic is as follows:

Once again limb-loosening Love makes me tremble, the bitter-sweet, irresistible creature.<sup>1</sup>

<sup>1</sup> Perhaps followed immediately by 131.

## GREEK LYRIC

131 Hephaestion, *Ench.* 7. 7 (v. ad fr. 130)

"Ἄτθι, σοὶ δ' ἔμεθεν μὲν ἀπήχθετο  
φροντίσδην, ἐπὶ δ' Ἀνδρομέδαν πότη

cf. schol. B in Hephaestion, 9 (p. 274 Consbr.)

2 Bentley: φροντὶς δ' ἦν codd. Voigt: πότη, πότε codd.

132 Hephaestion, *Ench.* 15. 18 (p. 53s. Consbruch)

ἄλλο ἀσυνάρτητον ὅμοίως κατὰ τὴν πρώτην ἀντιπάθειαν, ἐκ τροχαικοῦ διμέτρου ἀκαταλήκτου καὶ ἰαμβικοῦ ἐφθημιμεροῦς, ὅπερ ἔαν παραλλάξῃ τὴν τομῆν, γίνεται τροχαικὸν προκαταληκτικούν.

ἔστι μοι κάλα πάις χρυσίοισιν ἀνθέμοισιν  
ἔμφέρη⟨ν⟩ ἔχοισα μόρφαν Κλέις ἀγαπάτα,  
ἀντὶ τᾶς ἔγωνδε Λυδίαν παῖσαν οὐδ' ἐράνναν . . .

τούτων δὲ τὸ μὲν δεύτερον δῆλον ἔστιν ἀπὸ τῆς τομῆς ὅτι οὗτας σύγκειται ὡς προείρηται, ἐκ τοῦ τροχαικοῦ διμέτρου ἀκαταλήκτου καὶ τοῦ ἐφθημιμεροῦς ἰαμβικοῦ, τὸ δὲ πρῶτον, διὰ τὸ πρὸ συλλαβῆς ἔχειν τὴν τομῆν, ἐγένετο προκαταληκτικόν, ἐκ τροχαικοῦ ἐφθημιμεροῦς, 'ἔστι μοι κάλα πάις', καὶ διμέτρου ἀκαταλήκτου τοῦ χρυσίοισιν ἀνθέμοισιν'. τὸ δὲ τρίτον ἐξ ὑπερκαταλήκτου, 'ἀντὶ τᾶς ἔγωνδε Λυδίαν' καὶ βραχυκαταλήκτου, 'παῖσαν οὐδ' ἐράνναν'.

cf. schol. A in Hephaestion, 15 (p. 159 Consbr.)

2 post Κλέις fort. deest syllaba; ἀγαπ- = ἀ ἀγαπ-

133 Hephaestion, *Ench.* 14.7 (p. 46 Consbruch)

ἀνακλωμένου δὲ ὄντος αὐτοῦ (sc. τοῦ ἴωνικοῦ), προταχθεῖσα  
ἰαμβικὴ ἔξασημος ἢ ἐπτάσημος ποιεῖ τὸ τοιοῦτον, οἷον παρὰ  
Σαπφοῖ.

## SAPPHO

131 Hephaestion, *Handbook on Metres*

(But?), Atthis, the thought of me has grown hateful to you, and you fly off to Andromeda.<sup>1</sup>

<sup>1</sup> See on 130.

132 Hephaestion, *Handbook on Metres*

Similarly there is another 'asynartete' or 'unconnected' metre of the first type of opposition (i.e. trochaic clashing with iambic), composed of a trochaic dimeter acatalectic and an iambic 3½-foot length; if the caesura is transposed, the line becomes a procatalectic trochaic<sup>1</sup>:

I have a beautiful child who looks like golden flowers, my darling Cleis, for whom I would not (take) all Lydia or lovely<sup>2</sup> . . .

The second line is shown clearly by the caesura to be composed, as I have said, of the trochaic dimeter acatalectic and the iambic 3½-foot length; the first line thanks to its early caesura has become procatalectic, formed from a trochaic 3½-foot length (ἔστι μοι κάλα πάις) and an acatalectic (trochaic) dimeter (χρυσίοισιν ἀνθέμοισιν); line 3 is composed of a hypercatalectic (trochaic dimeter)<sup>3</sup> (ἀντὶ τᾶς ἔγωνδε Λυδίαν) and a brachycatalectic (trochaic dimeter)<sup>4</sup> (παῖσαν οὐδ' ἐράνναν).

<sup>1</sup> I.e. with early catalexis as in v. 1 (tro. dim. cat. + tro. dim.); on the metrical problems of the fr. see Page, *S. & A.* 131 n. 4: our text of v. 2 does not suit Hephaestion's analysis.

<sup>2</sup> Perhaps 'lovely Lesbos'. <sup>3</sup> I.e. a dimeter with an extra final syllable. <sup>4</sup> I.e. a dimeter with two syllables suppressed.

133 Hephaestion, *Handbook on Metres*

But when the ionic is anaclastic (i.e. has its syllables inverted:  $\text{--} \text{--} \text{--} \text{--} \text{--}$ ), it is preceded by an iambic of six or seven short-units (i.e.  $\text{--} \text{--} \text{--}$ ) with the following result, as in Sappho:

## GREEK LYRIC

- (a) ἔχει μὲν Ἀνδρομέδα κάλαν ἀμοίβαν . . .  
 (b) Ψάπφοι, τί τὰν πολύολβον Ἀφροδίταν . . . ;

**134** Heph. *Ench.* 12.4 (p. 39 Consbruch)

τῶν δὲ τριμέτρων (sc. ἰωνικῶν τῶν ἀπ' ἐλάσσονος) τὸ μὲν  
ἀκατάληκτον

ζά <τ'> ἐλεξάμαν ὄναρ, Κυπρογένηα,  
παρὰ τῇ Σαπφοῖ.

cf. schol. A in Heph. 12 (p. 148 Consbr.)

Maas: ζαελεξ- cod. A προσελεξ -codd. HI schol. fort. -γενήα:  
-γέννα, -γενεία codd.

**135** Heph. *Ench.* 12.2 (p. 37s. Consbruch)

καὶ δόλα μὲν οὖν ἄσματα γέγραπται ἰωνικά, ὥσπερ Ἀλκμῆνη  
(fr. 46 *P. M. G.*), Σαπφοῖ δέ·

τί με Πανδίονις, "Ωιρανα, χελιδων . . . ;

Ἀλκαίω δὲ πολλά (v. Alc. 10B)

cf. Hsch. Ω 302 ὠράνα· χελιδόνων ὄροφή

## SAPPHO

- (a) Andromeda has a fine recompense . . .  
 (b) Why, Sappho, (do you summon? neglect?)  
Aphrodite rich in blessings?<sup>1</sup>

<sup>1</sup> (a) and (b) probably from the same poem; (a) may have been the first line.

**134** Hephaestion, *Handbook on Metres*

Among ionic *a minore* trimeters an example of the acatalectic is Sappho's:

I talked with you in a dream, Cyprogeneia<sup>1</sup>

<sup>1</sup> Cyprus-born Aphrodite; text uncertain: perhaps 'I talked in a dream with C.'; beginning of poem.

**135** Hephaestion, *Handbook on Metres*

Whole songs were written in ionics, e.g. by Alcman (fr. 46) and Sappho:

Why, Irana, does Pandion's daughter, the swallow,<sup>1</sup> (wake?) me?

and many by Alcaeus (see fr. 10B).

<sup>1</sup> Proene, daughter of Pandion, king of Athens, was turned into a swallow.

## GREEK LYRIC

136 Schol. Soph. *El.* 149 (p. 110 Papageorg.)

τὸ δὲ 'Διὸς ἄγγελος', ὅτι τὸ ἔαρ σημαίνει (ἢ ἀηδῶν), . . . καὶ Σαπφώ·

ἡρός ἄγγελος ἴμερόφωνος ἀήδων

cf. Sud. A 651

137 Arist. *Rhet.* 1367a (p. 47 Römer)

τὰ γὰρ αἰσχρὰ αἰσχύνονται καὶ λέγοντες καὶ ποιοῦντες καὶ μέλλοντες, ὥσπερ καὶ Σαπφὼ πεποίηκεν, εἴπόντος τοῦ Ἀλκαίου·

θέλω τί τ' εἴπην, ἀλλά με κωλύει  
αἰδῶς . . .

3 αἱ δ' ἡχεῖς ἔσλων ἴμερον ἢ κάλων  
καὶ μητὶ τί τ' εἴπην γλώσσος ἐκύκα κάκον,  
αἰδῶς τὸ κέν σε οὐκ τὴν ἡχεῖν ὅππατ',  
ἀλλ' ἔλεγες τὸ περὶ τῷ δικαίῳ τὸ

cf. schol. anon. ad loc. (p. 51 Rabe) (*πεποίηκε γὰρ ἡ Σαπφὼ λέγοντα τὸν Ἀλκαῖον θέλω κτλ.*), Steph. schol. ad loc. (p. 280 Rabe) (= *Anecd. Par.* i 266 Cramer) (*εἴτε ὁ Ἀλκαῖος ὁ ποιητὴς ἡρα κόρης τυνὸς ἢ ἀλλος τις ἡρα, παράγει οὖν ὅμως ἡ Σαπφὼ διάλογον καὶ λέγει δὲ ἐρῶν πρὸς τὴν ἑρωμένην, θέλω κτλ., εἴτ' αὐθὶς ἀμοιβαδίς ἡ κόρη λέγει πρὸς ἑκεῖνον, ἀλλ' ἐὰν ἡς ἀγαθὸς καὶ δὲ ἔμελλες πρὸς μὲ εἰπεῖν ἦν ἀγαθόν, οὐκ ἀν ἥδον καὶ ἡσχύνου οὕτως, ἀλλὰ μετὰ παρρησίας ἔλεγες ἀν βλέπων πρὸς μὲ ἀνερυθριάστως*), tr. Lat. de Moerbeka (p. 211 Spengel), Ann. Comnen. *Alex.* 15.9 (iii 223 Leib)

5 κεν ὡς οὐκ Lee 6 τῶδικαίως (= τούτω, τὸ ἔδικαίως) Lobel:  
cf. de Moer. sed hoc dicit (dicitis cod. m) clamando de proprio  
iusto; '-αιο- Aeolicum non est' (Voigt)

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

καὶ ἡ Σαπφὼ δὲ πρὸς τὸν ὑπερβαλλόντως θαυμαζόμενον τὴν  
μορφὴν καὶ καλὸν εἶναι νομιζόμενόν φησι·

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## SAPPHO

136 Scholiast on Sophocles

Sophocles uses the expression ' messenger of Zeus ' of the nightingale because it signals the coming of spring; . . . cf. Sappho:

the messenger of spring, the lovely-voiced nightingale

137 Aristotle, *Rhetic*

Men are ashamed to say, to do or to intend to do shameful things; cf. Sappho's reply when Alcaeus said:

' I wish to say something to you, but shame prevents me.' ' . . . but if you had a desire for what is honourable or good, and your tongue were not stirring up something evil to say, shame would not cover your eyes, but you would state your claim.' <sup>1</sup>

<sup>1</sup> Aristotle implies a poem by Alc. with an answering poem by S., and some edd. attach 1-2 to Alc. 384; but the anon. scholiast is probably correct to attribute 1-2 like the rest to S., i.e. to credit her with a poem in which she reported the address and then answered it, and it is possible to take Aristotle's words in this sense. Stephanus (11th or 12th c.) goes further: he says S. is writing a dialogue, and he throws doubt on the identity of both speakers. Perhaps S. wrote a poem in which the identity of the male speaker was unclear, and later biographers identified him falsely as Alc., noting that the rhythm was Alcaic (no other certain example in S.): see test. 8 for the type of error that a Peripatetic writer could make.

138 Athenaeus, *Scholars at Dinner*

And Sappho says to the man who is extravagantly admired for his figure and considered handsome:

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## GREEK LYRIC

στᾶθι τούτα τούτος  
καὶ τὰν ἐπ' ὄσσοισ' ὀμπέτασον χάριν

1 μ' αὐτα Fick

**139** Philo (P. Oxy. 1356 fol. 4a 14ss. + Lobel Σ. μ. p. 55)

γυναικὸς ποιητρίδος Σαπφοῦς εὐβουλία[ς τῆ]ς περὶ θεῶν  
ἡττώμεν[οι]. φησὶ γάρ.

θέοι δ[ . . . ]. νεσω . [ . . α ] ὕτικ' ἀδάκ[ρυτον]  
θε[

**140(a)** Hephaestion, *Ench.* 10. 4 (p. 33 Consbruch)

τῶν δὲ τετραμέτρων (ἀντισπαστικῶν) τὸ μὲν καταληκτικὸν  
καθαρόν ἔστι τὸ τοιοῦτον.

κατθνάσκει, Κυθέρη', ἄβρος "Αδωνις· τί κε  
θεῖμεν;  
καττύπτεσθε, κόραι, καὶ κατερείκεσθε κίθωνας.

2 Pauw: κατερύκ- codd.

(b) Paus. 9. 29. 8 (iii 64 Spiro)

Σαπφὼ δὲ ή Λεσβία τοῦ Οἴτολίνου τὸ ὄνομα ἐκ τῶν ἐπῶν τῶν  
Πάμφω μαθοῦσα "Αδωνιν ὅμοῦ καὶ Οἴτόλινον γίσεν.

**141** Athen. 10. 425d (ii 425 Kaihel)

'Αλκαῖος δὲ καὶ τὸν 'Ερμῆν εἰσάγει αὐτῶν οἰνοχόον, ὡς καὶ  
Σαπφὼ λέγουσα·

(a) κῆδ' ἀμβροσίας μὲν  
κράτηρ ἐκέκρατ,  
"Ερμαῖς δ' ἔλων ὅλπιν θέοισ' ἔοινοχόησε.

## SAPPHO

Stand (before me?), if you love me, and spread  
abroad the grace that is on your eyes.<sup>1</sup>

<sup>1</sup> Athenaeus' words suggest that S. is mocking.

**139** Philo (3rd c. papyrus)

. . . taking second place to the advice about the gods given  
by the poetess Sappho, who says

the gods . . . (straightway . . . the one who  
sheds no tears?)

**140(a)** Hephaestion, *Handbook on Metres*

Among antispastic tetrameters the following is the pure  
form of catalectic line:

' Delicate Adonis is dying, Cytherea<sup>1</sup>; what are  
we to do?'

' Beat your breasts, girls, and tear your clothes.'<sup>2</sup>

<sup>1</sup> Aphrodite. <sup>2</sup> Presumably a dialogue between worshippers and Aphrodite; this is the earliest mention of the Adonis cult, which reached Asia Minor from Syria via Cyprus; see 168.

(b) Pausanias, *Description of Greece*

Sappho of Lesbos, who learned the name Oetolinus<sup>1</sup> from  
the hymns of Pamphos,<sup>2</sup> sang of Adonis and Oetolinus together.

<sup>1</sup> Linus who met his doom (*oltos*). <sup>2</sup> Paus. calls him the  
writer of the oldest Athenian hymns, but he may have been  
a Hellenistic poet.

**141** Athenaeus, *Scholars at Dinner*

Aleaeus (447) introduces Hermes too as the gods' wine-pourer, as does Sappho, who says<sup>1</sup> (vv. 1-3):

There a bowl of ambrosia had been mixed, and  
Hermes took the jug and poured wine for the gods.

(b) κῆνοι δ' ἄρα πάντες  
      καρχάσι, ἥχον  
      κᾶλειβον, ἀράσαντο δὲ πάμπαν ἔσλα  
      γάμβρω.

cf. Athen. 2. 39a (vv. 1–3), Eust. *Od.* 1633. lss. (v. 3 + εστι δὲ ἔρπις Αἰγυπτιοτὸν οὐνός), Athen. 11. 475a (iii 44 Kaibel): μνημονεύει δὲ τῶν καρχησίων καὶ Σαπφώ ἐν τούτοις (vv. 4–6), Macrob. *Sat.* 5. 21. 6 (vv. 4–6), Athen. 5. 192c, Eust. *Il.* 1205. 17

(a) cum (b) coni. Ahrens    3 ὄλπιν Athen. 10    ἔρπιν Athen. 2,  
Eust. 1633    Hamm: οἰνοχοῆσαι, φυοχόησεν codd.    7 τῷ γ.  
cod. τῷ del. Ahrens

**142** Athen. 13. 571d (iii 259s. Kaibel)

καλοῦσι γοῦν καὶ αἱ ἐλεύθεραι γυναῖκες ἔτι καὶ νῦν καὶ αἱ παρθένοι τὰς συνήθεις καὶ φίλας ἔταιρας, ὡς ή Σαπφώ (fr. 160) καὶ ἔτι

Λάτω καὶ Νιόβα μάλα μὲν φίλαι ἥσαν ἔταιραι

**143** Athen. 2. 54f (i 127s. Kaibel)

ἐρέβινθοι . . . Σαπφώ

χρύσειοι δ' ἐρέβινθοι ἐπ' ἀιόνων ἐφύοντο

cf. Eust. *Il.* 948. 44

δ' suppl. Hermann

**144** Hdn. π. κλίσ. όνομ. (ap. Aldi *Thes. Cornucop.* 268v: v. Choerob. ii. lxv 43s. Hilgard) = cod. Voss. gr. 20 (Reitzenstein *Gesch. Et.* 367)

. . . οἷον ἡ Σαπφώ τῆς Σαπφῶς καὶ ἡ Λητώ τῆς Λητῶς· καὶ δηλοῦσιν αἱ χρήσεις οὕτως ἔχουσαι. (*P. M. G.* 979) καὶ παρ' αὐτῇ τῇ Σαπφοῖ.

They<sup>2</sup> all held drinking-cups, and they offered libations and prayed for all manner of blessings on the bridegroom.

<sup>1</sup> S.'s description of a divine wedding (e.g. that of Peleus and Thetis) may be from a wedding-song. <sup>2</sup> This sentence does not necessarily follow without a break.

**142** Athenaeus, *Scholars at Dinner*

Even today free women and young girls call their intimate and dear friends 'companions',<sup>1</sup> as did Sappho (fr. 160) and again:

Leto and Niobe were very dear companions<sup>2</sup>

<sup>1</sup> 'Hetairai', in later Greek the word for 'courtesans': cf. test. 22. <sup>2</sup> Cf. 90. 10(a), 205; perhaps the first line of a poem about one of S.'s friendships.

**143** Athenaeus, *Scholars at Dinner* (on chick-peas)

Cf. Sappho:

And golden chick-peas grew on the banks

**144** Herodian, *On the Declension of Nouns*

. . . For example, Σαπφώ, 'Sappho', with genitive Σαπφῶς and Λητώ, 'Leto', with genitive Λητῶς, as in (*P. M. G.* 979) and in Sappho herself:

## GREEK LYRIC

μάλα δὴ κεκορημένοις  
Γόργως

Toup, Lobel: *κεκορημένου στόργος* cod.

**145** Schol. Ap. Rhod. I. 1123 (p. 99s. Wendel)

(a) χέραδος· ἡ τῶν βραχέων λίθων συλλογή . . . (b) χεράδες  
λέγονται οἱ σωροὶ τῶν μικρῶν λίθων . . . μνημονεύει καὶ Σαπφώ·  
μὴ κύνη χέραδος.

cf. *Et. Mag.* 808, 36ss.

χεράδας *Et. Mag.*

**146** Trypho Trop. 25 (*Rhet. Gr.* viii 760 Walz)

παροιμία . . . ὡς παρὰ Σαπφοῖ·

μήτε μοι μέλι μήτε μέλισσα

cf. Diogen. 6, 58 (i 279 Leutsch-Schneidewin) . . . ἐπὶ τῶν μὴ  
βουλομένων παθεῖν τι ἀγαθὸν μετὰ ἀπευκτοῦ, *ibid.* i 368, ii 39, 189,  
527, Arsen. p. 354 Walz

**147** Dio Chrys. 37, 47 (ii 29 Arnim)

μνάσεσθαι τινά φαιμι † καὶ ἔτερον † ἀμμέων.

πάνυ γὰρ καλῶς εἶπεν ἡ Σαπφώ . . . λάθα μὲν γὰρ ἥδη τινὰς  
καὶ ἔτέρους ἔσφηλε καὶ ἐψεύσατο, γνώμη δ' ἀνδρῶν ἀγαθῶν οὐδένα,  
ἡ κατ' ἄνδρα μοι ὅρθὸς ἔστηκας.

Casaubon: -οσαθαι codd. καὶ ἄψερον? Lobel καὶ ὕστερον Volger  
φαιμ' ἔτι κάτερον Page

## SAPPHO

. . . who have had quite enough of Gorgo<sup>1</sup>

<sup>1</sup> Rival of Sappho: cf. test. 20, fr. 213.

**145** Scholiast on Apollonius of Rhodes

χέραδος is a collection of small stones . . . heaps of small  
stones are called χεράδες . . . ; Sappho uses the word:  
don't move gravel<sup>1</sup>

<sup>1</sup> Cf. Alc. 344.

**146** Tryphon, *Figures of Speech*

Proverb . . . as in Sappho:

I want neither the honey nor the bee.

Diogenian, *Proverbs*

'I want etc.' is used of those who are not willing to take the  
bad with the good.

**147** Dio Chrysostom, *Discourses*

Someone, I say, will remember us in the future,  
as Sappho so beautifully puts it . . . For<sup>1</sup> before now for-  
getfulness has tripped and cheated others, but good judgement  
has not cheated any man of worth, and because of this you  
stand upright for me like a man.

<sup>1</sup> This sentence or part of it may be a further allusion to S.'s  
poem; cf. 32, 55.

## GREEK LYRIC

**148** Schol. Pind. *Ol.* 2. 96f (i 85s. Drachmann)

οὐ νοῦς· ὁ δὲ πλοῦτος οὐ μόνος ὁν καθ' ἔαυτόν, ἀλλὰ καὶ ἀρετῆς κεκοσμημένος, καιρίως τῶν τε ἔαυτοῦ ἀγαθῶν καὶ τῆς ἀρετῆς ἀπολαύει, συνετήν ἔχων τὴν φροντίδα πρὸς τὸ ἀγρεύειν τὰ καλά. τούτων γὰρ τὸ ἔτερον καθ' ἔαυτό οὐχ ἥδυ· ὡς καὶ Καλλίμαχος (*Jov.* 95s.) καὶ ἡ Σαπφώ.

ὁ πλοῦτος ἄνευ τῆς ἀρέτας οὐκ ἀσίνης πάροικος,  
ἀλλὰ δὲ ἀμφοτέρων κράσις τῆς εὐδαιμονίας ἔχει τὸ  
ἄκρον τῆς

cf. *ibid.* 96b, schol. Pind. *Pyth.* 5. 1a (ii 172 Drachm.), Plut. *Nob.* 5 (vii 212 Bern.) + tr. Lat. (*ib.* 213)

1 ἄνευ τὰς Neue ἄνευθ' Ahrens 2 om. schol. *Pyth.*, Sa. abiudic. Ahrens, alii Volper: δὲ ἐξ ἀμφ. codd. ἔχει ἄκρον Plut.

**149** Ap. Dysc. *Pron.* 126b (i 99 Schneider)

καὶ σὺν τῷ αὐτῷ λέγεται (sc. σοφι) παρ' Αἰολεῦσιν  
ὅτα πάννυχος ἄσφι κατάγρει

Σαπφώ.

**150** Max. *Tyr.* 18. 9 (p. 232 Hobein)

ἀναιθεται (δέ Σωκράτης) τῇ Ξανθίππῃ ὁδυρομένη ὅτε ἀπέθνησκεν,  
ἡ δὲ (sc. Σαπφώ) τῇ θυγατρί·

οὐ γὰρ θέμις ἐν μοισοπόλων τῆς οἰκίᾳ τῆς  
θρῆνον ἔμμεν· οὐδὲ καὶ ἄμμι πρέποι τάδε.

1 δόμῳ Hartung 2 τάδε πρέποι Lobel

## SAPPHO

**148** Scholiast on Pindar (' wealth adorned with virtues brings the opportunity for all sorts of things ')

The meaning is: wealth, when not alone but embellished by virtue, opportunely enjoys its own benefits and those of virtue and has a wise concern for the pursuit of what is good. For neither of these is welcome on its own. Cf. Callimachus . . . and Sappho:

Wealth without virtue is no harmless neighbour.  
The blending of both brings the height of happiness.<sup>1</sup>

<sup>1</sup> Text uncertain; second line perhaps not by S.

**149** Apollonius Dyscolus, *Pronouns*

And σοφι, 'to them', is used in Aeolic with initial α<sup>1</sup>; cf. Sappho:

When night-long (sleep) closes their (eyes)

<sup>1</sup> Cf. Alc. 313.

**150** Maximus of Tyre, *Orations*

Socrates was angry with Xanthippe for lamenting when he was dying, and Sappho was angry with her daughter:

For it is not right that there should be lamentation in the house of those who serve the Muses. That would not be fitting for us.<sup>1</sup>

<sup>1</sup> Metre and therefore text uncertain.

## GREEK LYRIC

151 *Et. Gen.* (p. 19 Calame) = *Et. Mag.* 117. 14ss.

ἄωρος· ἥπτοι κατὰ πλεονασμὸν τοῦ ὄρος μηδὲν πλέον σημαίνοντος·  
ὄρος γάρ ὁ ὑπνος. Καλλίμαχος (fr. 177. 28 Pf.) καὶ Σαπφώ, οἷον·

οὐφθάλμοις δὲ μέλαις νύκτος ἄωρος . . .

cf. Hsch. A 5683 ὄρος· ἀυπνος (!) Μηθυμναῖοι.

νύκτος, νύκτα, χύτ' codd.

152 Schol. Ap. Rhod. 1. 727 (p. 61 Wendel)

ἐρευθήσσα δὲ ἀντὶ τοῦ πυρρά, ὑπέρυθρος, καὶ ἔστι παρὰ τὸ  
Σαπφικόν·

παντοδάπαισι μεμειχμένα χροίαισιν

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

. . . Sappho:

πάρθενον ἀδύφωνον

154 Heph. *Ench.* 11. 3 (p. 35 Consbrueck) (*π. ἰωνικοῦ τοῦ ἀπὸ  
μείζονος*)

καὶ τρίμετρα βραχυκατάληκτα τὰ καλούμενα Πραξιλλεια, ἀ τὴν  
μὲν πρώτην ἔχει ἰωνικήν, τὴν δὲ δευτέραν τροχαϊκήν, οἵα ἔστι τὰ  
τοιαῦτα Σαπφοῦς·

πλήρης μὲν ἐφαίνετ’ ἀ σελάννα,  
αἱ δ’ ὡς περὶ βῶμον ἐστάθησαν

cf. P. Oxy. 220 col. ix (v. inc. auct. 18)

## SAPPHO

151 *Etymologicum Genuinum*

ἄωρος: a lengthened form of ὄρος, which has the same meaning, 'sleep': cf. Callimachus (fr. 177. 28) and Sappho:

and night's black sleep (closes . . .) eyes

152 Scholiast on Apollonius of Rhodes

ἐρευθήσσα,<sup>1</sup> 'red', is used instead of πυρρά, 'flame-coloured', or ὑπέρυθρος, 'ruddy'. This is contrary to Sappho's description:

mixed with all kinds of colours.

<sup>1</sup> Used by Apollonius to describe Jason's cloak.

153 Atilius Fortunatianus (on the so-called choriambic diameter catalectic in Horace, *Odes* 1. 8 *Lydia dic per omnes*)<sup>1</sup>

cf. Sappho:

sweet-voiced girl

<sup>1</sup> Cf. Anaer. 381.

154 Hephaestion, *Handbook on Metres* (on the ionic *a maiore*)

And there are brachycatalectic trimeters which are called Praxilleans; these have an ionic in the first metron and a trochaic in the second (— ◻ ◻ / — ◻ — / —). Compare this example from Sappho:

The <sup>1</sup> moon was coming into view in its fulness, and when the women took their position round the altar . . .

<sup>1</sup> Probably the beginning of a poem.

## GREEK LYRIC

155 Max. Tyr. 18. 9d (p. 231 Hobein)

νῦν μὲν ἐπιτιμᾷ ταύταις (sc. Γοργοῖ καὶ Ἀνδρομέδα), νῦν δὲ ἐλέγχει, καὶ εἰρωνεύεται αὐτὰ ἐκεῖνα τὰ Σωκράτους· τὸν "Ιωνα χαίρειν" φησὶν ὁ Σωκράτης (Pl. *Ion* 530a).

πόλλα μοι τὰν Πωλυανάκτιδα πᾶντα χαίρην  
Σαπφὼ λέγει.

Knebel: τὸν codd.

156 Demetr. Eloc. 161s. (p. 37 Radermacher)

ἐκ δὲ ὑπερβολῶν χάριτες μάλιστα αἱ ἐν ταῖς κωμῳδίαις, πᾶσα δὲ ὑπερβολὴ ἀδύνατος, ὡς Ἀριστοφάνης . . . τοῦ δὲ αὐτοῦ εἴδους καὶ τὰ τοιαῦτά ἔστιν, ὑγιεστέρος κολοκύντης καὶ φαλακρότερος εὐδίας καὶ τὰ Σαπφικά·

πόλυ πάκτιδος ἀδυμελεστέρα . . .  
χρύσω χρυσοτέρα . . .

cf. Demetr. Eloc. 127 (p. 30 Rad.)

τὸ δὲ 'χρύσω χρυσοτέρα' τὸ Σαπφικὸν ἐν ὑπερβολῇ λέγεται καὶ αὐτὸν καὶ ἀδυνάτως, πλὴν αὐτῷ γε τῷ ἀδυνάτῳ χάριν ἔχει, οὐ ψυχρότητα. ὁ δὴ καὶ μάλιστα θαυμάσειν ἄν τις Σαπφοῦς τῆς θείας, ὅτι φύσει κινδυνώδει πράγματι καὶ δυσκατορθώτῳ ἐχρήσατο ἐπιχαρίτως.

Greg. Cor. in Hermog. Meth. (Rhet. Gr. vii 1236 Walz)

αἰσχρῶς μὲν κολακεύει τὴν ἀκοὴν ἐκεῖνα ὅσα εἰσὶν ἔρωτικά, οἷον τὰ Ἀνακρέοντος, τὰ Σαπφοῦς, οἷον γάλακτος λευκοτέρα, ὅδας ἀπαλωτέρα, πηκτίδων ἐμψελεστέρα, ἵππου γαυροτέρα, ρόδων ἀβροτέρα, ἴματίου ἔανον μαλακωτέρα, χρυσοῦ τιμιωτέρα.

## SAPPHO

155 Maximus of Tyre, *Orations*<sup>1</sup>

Sometimes she censures them (Gorgo and Andromeda), at other times she cross-examines them, and she uses irony just like Socrates. For Socrates says, 'Good-day to you, Ion',<sup>2</sup> and Sappho says:

I wish the daughter of the house of Polyanax a very good day.

<sup>1</sup> See test. 20, fr. 99. <sup>2</sup> Opening words of Plato's *Ion*; Socrates goes on to refute Ion.

156 Demetrius, *On Style* (on hyperbole)

The charms of comedy in particular are due to hyperbole, and every hyperbole involves an impossibility; cf. Aristophanes . . . Of the same kind are such phrases as 'healthier than a pumpkin', 'balder than a cloudless sky', and Sappho's:

far more sweet-sounding than a lyre . . .  
more golden than gold<sup>1</sup> . . .

Demetrius, *On Style*

Sappho's phrase, 'more golden than gold', is certainly expressed as a hyperbole and involves an impossibility, but it does not fall flat: rather it derives charm from the impossibility. Indeed one of the most amazing characteristics of the divine Sappho is that she uses with charm a device that is of itself hazardous and difficult.

Gregory of Corinth on Hermogenes

The ear is basely flattered by erotic phrases such as those of Anacreon and Sappho; for example, 'whiter than milk', 'more gentle than water', 'more tuneful than lyres',<sup>2</sup> 'haughtier than a mare', 'more delicate than roses',<sup>2</sup> 'softer than a fine robe', 'more precious than gold'.

<sup>1</sup> Both perhaps comparisons of a girl. <sup>2</sup> Cf. 117A

## GREEK LYRIC

157 *Et. Gen.* (p. 18 Calame) = *Et. Mag.* 174. 43ss.

αὔως· ἡ ἡώς, τουτέστιν ἡ ἡμέρα. οὕτως λέγεται παρ' Αἰολεῦσι,  
Σαπφώ.

*πότνια Αὔως*

καὶ (fr. 104a).

158 *Plut. de cohib. ira* 456e (iii 167 Pohlenz–Sieveking)

καὶ παρὰ πότον μὲν ὁ σιωπῶν ἐπαχθῆς τοῖς συνοῦσι καὶ φορτικός,  
ἐν δρυγῇ δὲ σεμνότερον οὐδὲν ἡσυχίας, ὡς ἡ Σαπφὼ παραινεῖ

*σκιδναμένας ἐν στήθεσιν ὄργας  
μαψυλάκαν γλῶσσαν πεφύλαχθαι*

2 Seidler ut evaderent adonii (cf. Mar. Victorin. vi 116 Keil):  
π. γ. μ. codd.

159 *Max. Tug.* 18. 9g (p. 232 Hobein)

λέγει που καὶ Σαπφοῖ ἡ Ἀφροδίτη ἐν ἀσματι·  
. . . σύ τε κάμος θεράπων "Ερος

160 *Athen.* 13. 571d (v. fr. 142)

τάδε νῦν ἔταιραις  
ταῖς ἔμαις † τέρπνα † κάλως ἀείσω.

2 *τέρποντα* Hoffmann *τέρποισα* Sitzler

161 *P. Bouriant* 8. 91ss. (v. *A. P. F.* 10, 1932, p. 3)

Σαπφὼ ἐν [ . . . . . ] καὶ [ . . . . ]  
τανδεφυλασσετε εννε[ . . . ]οι γάμβροι[ . . . . ]ν πολί-  
ων βασιλης.  
τὰν δὲ, τάνδε, τὰν δ' ἐφ., τάνδ' ἐφ. possis (L.-P.)

## SAPPHO

157 *Etymologicum Genuinum*

αὔως: 'dawn'. This is the Aeolic form; cf. Sappho:  
*Lady Dawn*

and (fr. 104a).

158 *Plutarch, On restraining anger*

When people are drinking the one who is silent is a tiresome burden to his companions, but when one is angry there is nothing more dignified than quiet; Sappho's advice is

to guard against the idly-barking tongue when anger is spreading in the breast.

159 *Maximus of Tyre, Orations*

Aphrodite says to Sappho in one of her songs:  
. . . you and my servant Eros

160 *Athenaeus, Scholars at Dinner* (see 142)

I shall now sing these songs beautifully to delight my companions.

161 *Bouriant papyrus* (on nouns in -ις)

Sappho in . . .  
guard her,<sup>1</sup> . . . bridegrooms, . . . kings of cities

<sup>1</sup> Or 'you guarded her'.

## GREEK LYRIC

**162** Choerob. in Theod. (i 193 Hilgard)

οἱ Αἰολεῖς ἀναπληροῦσι (sc. τὸ 'τις') 'τίος' λέγοντες, ὡς παρὰ  
Σαπφοῦ.

τίοισιν ὁθάλμοισιν;

ἀντὶ τοῦ 'τίου' . . .

cf. Choerob. in *Psalt.* (iii 65 Gaisford) = *Et. Mag.* 759. 35,  
Ap. Dysc. *Synt.* (ii 146 Uhlig)

**163** Julian. *Ep.* 193 (p. 263 Bidez-Cumont)

εἰ δέ μοι θέμις ἦν κατὰ τὸν Τήμον ἐκεῖνον μελοποιὸν εὐχῆ τὴν  
τῶν δρυίθων ἀλλάξασθαι φύσιν, οὐκ ἂν δήπον πρὸς "Ολυμπον  
οὐδὲ ὑπέρ μέμψεως ἐρωτικῆς ἀλλ' εἰς αὐτοὺς ἂν τῶν ὑμετέρων  
ὅρων τοὺς πρόποδας ἔπτην, ἵνα σέ,

τὸ μέλημα τῷμον,

ὡς φησιν ἡ Σαπφώ, περιπτύξωμαι.

cf. Theod. Hyrtac. *Ep.* 15

**164** Ap. Dysc. *Pron.* 136b (i 107 Schneider)

Αἰολεῖς (τὴν 'ὅς') μετὰ τοῦ Φ κατὰ πᾶσαν πτῶσιν καὶ γένος·

τὸν Φὸν παῖδα κάλει,

Σαπφώ.

**165** Ap. Dysc. *Pron.* 106a (i 82 Schneider)

Αἰολεῖς (τὴν 'ολ') οὐν τῷ Φ·

φαίνεται Φοι κῆνος,

Σαπφώ.

168

## SAPPHO

**162** Choeroboscus, *On the Canons of Theodosius*

The Aeolians lengthen *τις* and say *τίος*; cf. Sappho:  
with what eyes?

She uses *τίοισιν* for *τίου* . . .

**163** Julian, *Letters*

If it were granted me to change my shape for that of a bird  
through prayer, as in the lyric poet from Teos,<sup>1</sup> I would not be  
flying to Olympus, not even to complain about Eros, but rather  
to the very foothills of your mountains so that I could embrace  
you,

my beloved one,

as Sappho says.

<sup>1</sup> Anaer. 378.

**164** Apollonius Dyscolus, *Pronouns*

The Aeolians spell *ὅς* ('his', 'her' etc.) with digamma in all  
cases and genders; cf. Sappho:

she calls her son<sup>1</sup>

<sup>1</sup> Perhaps of Aphrodite and Eros: cf. 198.

**165** Apollonius Dyscolus, *Pronouns*

The Aeolians spell *οἱ* ('to him', 'to himself' etc.) with a  
digamma; cf. Sappho:

That man seems to himself . . .<sup>1</sup>

<sup>1</sup> Thought by some to be the correct reading at 31. 1.

169

## GREEK LYRIC

**166** Athen. 2. 57d (i 134 Kaibel)

Σαπφώ δ' αὐτὸ (sc. φόν) τρισυλλάβως καλεῖ·

φαῖσι δή ποτα Λήδαν ὑακίνθινον  
... ᾳιον εὔρην πεπυκάδμενον

cf. Eust. *Od.* 1686. 48ss., *Et. Gen.* (p. 46 Calame) = *Et. Mag.* 822. 39ss. = Zonar. 1879

1 πότα *Neue potē, ποταμὸν* codd. λήδαν, ληδανὸν, λίθινον codd.

2 π. εὑρ. ᾳιον *Et. Gen.* etc.

**167** Athen. 2. 57d (v. fr. 166)

καὶ πάλιν·

ώιω πόλυ λευκότερον

cf. Eust. *Od.* 1686. 49

**168** Mar. Plot. Sacerd. 3. 3 (vi 516 Keil)

Adonium dimetrum dactylicum catalecticum a Sappho inventum, unde etiam sapphicum nuncupatur, monoschematicum est: semper enim dactylo et spondee percutitur:

ὦ τὸν "Αδωνιν

**168A** (Voigt) = 178 L.-P.

**168B** (Voigt) (= fr. adesp. 976 P.M.G.) Heph. *Ench.* 11.5  
(p. 37 Consbruch)

ἔνιοτε δὲ ἐναλλάξ τὰς ἴωνικὰς τὰς τροχαικὰς παραλαμβάνουσι,  
ἀντὶ μὲν τῶν ἴωνικῶν ἕσθ' ὅτε τὰς δευτέρας παιωνικὰς παραλαμβά-  
νοντες, ἀντὶ δὲ τῶν ἔξασθμων τροχαικῶν ἕσθ' ὅτε τὰς ἐπτασθμούς  
τροχαικάς, οἶον·

## SAPPHO

**166** Athenaeus, *Scholars at Dinner*

Sappho makes φόν, ' egg ', trisyllabic:

They say that Leda once found an egg<sup>1</sup> of hyacinth colour, covered . . .

<sup>1</sup> Presumably the egg from which Castor and Pollux were born, though real swans' eggs are whitish.

**167** Athenaeus, *Scholars at Dinner*

. . . and again:

far whiter than an egg<sup>1</sup>

<sup>1</sup> Cf. 156.

**168** Marius Plotius Sacerdos, *Art of Grammar*

The adonius or catalectic dactylic dimeter was invented by Sappho, whence it is also known as sapphic; it is monoschematic, being always composed of a dactyl and a spondee:

Alas for Adonis<sup>1</sup>

<sup>1</sup> Cf. 'Sappho or Alceaeus' 24(b), Sa. 140, 211(b).

**168A** (Voigt) = 178 L.-P.

**168B** (Voigt) Hephaestion, *Handbook on Metres*<sup>1</sup> (on ionic tetrameters acatalectic)

Sometimes they use ionics and trochaics alternately, occasionally substituting second paeons (— — — —) for ionics (— — — —) and using the seven half-unit trochaic (— — — —) instead of the six (— — — —), e.g.

## GREEK LYRIC

δέδυκε μὲν ἀ σελάννα  
καὶ Πληγὰδες· μέσαι δὲ  
νύκτες, παρὰ δ' ἔρχετ' ὥρα,  
ἔγω δὲ μόνα κατεύδω.

cf. schol. A in Hepha. 11 (p. 147 Consbr.), Arsen. 18. 51 =  
Apostol. 5. 98c (ii 363 Leutsch-Schn.) (*Σαπφοῦς*)

**168C** (Voigt) (= fr. adesp. 964 *P.M.G.*) Demetr. *Eloc.* 164  
(p. 37 Radermacher)

τὸ μὲν γὰρ εὐχαρι μετὰ κόσμου ἐκφέρεται καὶ δι' ὄνομάτων  
·····, ἀ μάλιστα ποιεῖ τὰς χάριτας, οἷον τὸ

ποικίλλεται μὲν  
γαῖα πολυστέφανος

Sa. ded. Wilamowitz

**169** Schol. *Il.* 14. 241 (ἐπισχοίης) (ii 46 Dindorf)

τῷ δὲ χαρακτῆρι γενόμενον ὅμοιον τῷ ιοίην καὶ  
ἀγαγοίην  
παρὰ Σαπφοῖ . . . εἰκότως ἐβαρυτονήθη τὸ ἐπισχοίης.

**169A** (Voigt) Hsch. A 1621

ἀθρήματα· δῶρα πεμπόμενα παρὰ τῶν συγγενῶν ταῖς γαμού-  
μέναις παρθένοις παρὰ Λεσβίοις.

Sa. ded. Edmonds ad fr. 44. 9

## SAPPHO

The moon has set and the Pleiades; it is midnight,  
and time goes by, and I lie alone.<sup>2</sup>

<sup>1</sup> See 82 n. 1: this passage follows 'Sappho or Alcaeus' 16;  
Heph. arranges the piece in 2 lines, not 4. <sup>2</sup> Attributed to  
Sappho by Arsenius (c. 1500); ascription rejected by Wilamo-  
witz, Lobel, Page.

**168C** (Voigt) Demetrius, *On Style*

Charm is produced in company with ornamentation and by  
the use of beautiful words, which contribute most to it; e.g.

the earth with its many garlands is embroi-  
dered . . .<sup>1</sup>

<sup>1</sup> Attributed to Sappho by Wilamowitz; Lobel and Page dis-  
sent.

**169** Scholiast on *Iliad* (on the optative ἐπισχοίης)

This is similar in type to the forms *ιοίην*, ('I might go')  
(182) and *ἀγαγοίην*,

I might lead,

in Sappho, and so it is reasonably accented on the penultimate  
syllable.<sup>1</sup>

<sup>1</sup> I.e. the reading *ἐπίσχοιες* is wrong; see Chantraine, *Gramm. Hom.* i 464.

**169A** (Voigt) Hesychius, *Lexicon*

ἀθρήματα: Lesbian term for presents sent from relatives to  
girls who are about to be married.

## GREEK LYRIC

170 Strab. 13. 1. 68 (iii 62 Kramer)

Κάναι δὲ πολίχνιον Λοκρῶν τῶν ἐκ Κύνου κατὰ τὰ ἄκρα τῆς Λέσβου τὰ νοτιώτατα κείμενον ἐν τῇ Καναίᾳ· αὕτη δὲ μέχρι τῶν Ἀργυρουσῶν διήκει καὶ τῆς ὑπερκειμένης ἄκρας, ἣν Αἴγα τινες ὀνομάζουσιν ὁμωνύμως τῷ ζώῳ δεῖ δὲ μακρῶς τὴν δεύτεραν συλλαβὴν ἐκφέρειν Αἴγαν, ὡς Ἀκτᾶν καὶ Ἀρχᾶν οὖτω γάρ καὶ τὸ ὄρος ὅλον ὀνομάζετο, ὃ νῦν Κάνην καὶ Κάνας λέγοντι . . . υστερὸν δὲ αὐτὸ τὸ ἀκρωτήριον Αἴγα τε κεκλησθαι τε, ὡς Σαπφώ, τὸ δὲ λοιπὸν Κάνη καὶ Κάναι.

171 Phot. (p. 57 Reitzenstein) = *Anecd. Gr.* i 370 Bekker

*ἄκακος*.

ὁ κακοῦ μὴ πεπειραμένος, οὐχ ὁ χρηστογένθης. οὖτω Σαπφώ.

172 Max. Tyr. 18. 9gh (p. 232 Hobein)

ἡ Διοτίμα λέγει ὅτι θάλλει μὲν Ἐρως εὐπορῶν, ἀποθνήσκει δὲ ἀπορῶν· τοῦτο ἐκείνη (sc. Σαπφώ) ξυλλαβοῦσα εἶπεν γλυκύπικρον (fr. 130. 2) καὶ

ἀλγεστίδωρον.

173 Choerob. in Theodos. (i 331 Hilgard)

ἀμάραξυς ἀμαράξνος (σημαίνει δὲ ἀμπελον ἀναδευδράδα), τὸ γάρ παρὰ Σαπφοῖ ἀμαράξνος παράλογόν ἔστιν.

cf. *Et. Gen.* (p. 14 Calame) = *Et. Mag.* 77. 7 (Σαπφώ δὲ . . . ἀμαράξνδες λέγει), *Sud.* A 1482

174 Orion (3. 12ss. Sturz)

[ἀμάρα]

οὖτως ἐν ὑπομνήματι Σαπφοῦς.

## SAPPHO

170 Strabo, *Geography*

Canae is a tiny town of the Locrians from Cynus and lies<sup>1</sup> opposite the southernmost points of Lesbos; it is situated in the Canaan region, which extends to the islands of Arginusae and the promontory above them, which some people call *Aīξ* (accus. *Aīγα*, *Aega*), ‘the goat’, with the same name as the animal; but the second syllable should be lengthened, *Aegā*, like *Actā* and *Archā*, for this used to be the name of the whole mountain which they now call Cane or Canae . . . ; later the promontory itself was called *Aega*, as in Sappho,<sup>2</sup> and the remainder Cane or Canae.

<sup>1</sup> On the mainland of Asia Minor. <sup>2</sup> ‘As in Sappho’ may be a marginal gloss.

171 Photius, *Lexicon* (on *ἄκακος*, ‘free from evil’)

innocent,

used of one who has had no experience of evil, not of one who is virtuous; so Sappho.

172 Maximus of Tyre, *Orations*

Diotima says<sup>1</sup> that Love flourishes when he has abundance but dies when he is in need: Sappho combined these ideas and called Love bitter-sweet (130. 2) and

pain-giver.

<sup>1</sup> See Plato, *Symposium* 203b ff.

173 Choeroboscus on Theodosius (on feminine nouns in -*υς*)

ἀμάραξυς, genitive ἀμαράξνος, meaning a vine which grows up trees: the genitive ἀμαράξνος in Sappho is irregular.

174 Orion, *Lexicon*

[ἀμάρα, ‘channel’]:

so in a commentary<sup>1</sup> on Sappho.

<sup>1</sup> Perhaps Chamaeleon’s: see testt. 1, 8.

## GREEK LYRIC

175 Ap. Dyse. *Adv.* 596 (i 183 Schneider)

ὅν τρόπον καὶ ἐπ' ὄνομάτων μεταπλασμῷ γίνονται καθάπερ τὸ ἔρυσάρματες, τὸ λῆτα, τὸ παρὰ Σαπφοῖ

*aῆα . . .*

cf. *Et. Gud.* (p. 238. 18s. de Stefani) = *Et. Mag.* 174. 38s.

176 Athen. 4. 182f (i 398 Kaibel)

τὸν γὰρ βάρωμον καὶ βάρβιτον, ὃν Σαπφὼ καὶ Ἀνακρέων (fr. 472) μυημονεύονται, καὶ τὴν μάγαδιν καὶ τὰ τρίγωνα καὶ τὰς σαμβύκας ἀρχαῖα εἶναι.

cf. Athen. 14. 636c βάρβιτος ἢ βάρμος, *Et. Gen.* A et B (p. 61 Miller) = *Et. Mag.* 188. 21 (οἱ Αἰολεῖς βάρμιτον . . . φασί)

177 Poll. 7. 49 (ii 65 Bethe)

*βεῦδος*

ὡς Σαπφώ, κιμβερικόν. ἔστι δὲ τὸ κιμβερικὸν διαφανῆς τις χιτώνισκος.

178 Zenob. 3. 3 (i 58 Leutsch-Schneidewin)

Γέλλως παιδοφιλωτέρα,

ἐπὶ τῶν ἀώρων τελευτησάντων, ἥτοι ἐπὶ τῶν φιλοτέκνων μέν, τροφῆ δὲ διαφθειρόντων αὐτά. Γέλλὼ γάρ τις ἦν παρθένος, καὶ ἐπειδὴ ἀώρων ἐτελεύτησε, φασὶν οἱ Λέσβιοι αὐτῆς τὸ φάντασμα ἐπιφοιτᾶν ἐπὶ τὰ παιδία, καὶ τοὺς τῶν ἀώρων θανάτους αὐτῇ ἀνατιθέασι. μέμνηται ταύτης Σαπφώ.

cf. *Et. Gen.* (p. 45 Calame) = *Et. Mag.* 795. 6ss., *Sud.* Γ 112, *Hsch.* Γ 308

179 Phrynic. *Praep. Sophist.* (p. 60 von Borries)

Σαπφὼ δὲ γρύτην καλεῖ τὴν μύρων καὶ γυναικείων τινῶν θήκην.

## SAPPHO

175 Apollonius Dyseolus, *Adverbs*

As metaphasms<sup>1</sup> occur in nouns, e.g. ἔρυσάρματες, ‘drawing chariots’, λῆτα, ‘linen cloth’, and in Sappho *aῆα*,

dawn . . .

<sup>1</sup> Forms derived from a non-existent nom. sing.; but the *Etymologica* imply that *aῆα* is nominative (fem. sing.).

176 Athenaeus, *Scholars at Dinner*

For, says Euphorion,<sup>1</sup> the barōmos<sup>2</sup> and the barbitos, which Sappho and Anacreon (472) mention, as well as the magadis, the trigōnon and the sambūca, are all ancient instruments.<sup>3</sup>

<sup>1</sup> 3rd c. b.c. epic poet and scholar. <sup>2</sup> Also ‘barmos’, used by Alc. 70. 4. <sup>3</sup> All types of lyre or harp.

177 Pollux, *Vocabulary*

The word *βεῦδος*,

shift,

found in Sappho, is the same as *κιμβερικόν*, which is a short diaphanous dress.

178 Zenobius, *Proverbs*

Fonder of children than Gello<sup>1</sup>;

a saying used of those who died prematurely, or of those who are fond of children but ruin them by their upbringing. For Gello was a girl, and since she died prematurely the Lesbians say her ghost haunts little children, and they attribute premature deaths to her. Sappho mentions her.

<sup>1</sup> Perhaps used of a rapacious rival.

179 Phrynicus, *Sophistic Preparation*

Sappho calls a receptacle for perfumes and other feminine accoutrements *γρύτα*,

vanity-bag

## GREEK LYRIC

180 Hsch. E 1750 (ii 56 Latte)

ἐκτορες . . . Σαπφὼ δὲ τὸν Δία.

'confundi videntur ἔστωρ et ὥστωρ' Lobel

181 Schol. Lond. in Dion. Thrac. *Art.* 6 (p. 493 Hilgard)

καὶ ἀνάπαλιν παρὰ τοῖς Αἰολεῦσιν ἀντὶ τοῦ 'δ' 'ζ' παραλαμβάνεται, ὡς ὅταν τὸ διάβατον ἡ Σαπφὼ

ζάβατον

λέγη.

182 Schol. *Il.* 14. 241 (v. fr. 169)

ἰοίην

183 Porphyry. ad *Il.* 2. 447 (i 41 Schrader) (v. Alc. 412)

'Αλκαῖος δέ που καὶ Σαπφὼ τὸν τοιοῦτον ἄνεμον

κατώρη

λέγονταν ἀπὸ τοῦ κατωφερῆ τὴν ὄρμὴν ἔχειν.

cf. Eust. *Il.* 603. 37ss., Hsch. K 1891

184 Choerob. in Theodos. *Can.* (i 270 Hilgard)

κίνδυν κίνδυνος· οὖτως δὲ ἔφη Σαπφὼ τὸν κίνδυνον.

cf. Alc. 415

185 Philostr. *Imag.* 2. 1 (ii 341 Kayser)

. . . μελίφωνοι·

Σαπφοῦς τοῦτο δὴ τὸ ἥδὺ πρόσφθεγμα.

## SAPPHO

180 Hesychius, *Lexicon*

ἐκτορες, 'holders', . . . the name Sappho gives to Zeus,  
the Holder

181 Scholiast on Dionysius of Thrace

On the other hand among the Aeolians ζ is found instead of  
δ, e.g. when instead of διάβατον Sappho says ζάβατον,

fordable

182 Scholiast on the *Iliad* (see 169)

I might go

183 Porphyry, *Homeric Questions* (see Alc. 412)

Alcaeus and Sappho call such a wind κατώρης,  
down-rushing,

because of its downward motion.

184 Choeroboscus, *On the Canons of Theodosius*

κίνδυν, genitive κίνδυνος,

danger:

so Sappho for κίνδυνος.<sup>1</sup>

<sup>1</sup> Cf. Alc. 415.

185 Philostratus, *Pictures*

μελίφωνοι,

honey-voiced :

this is Sappho's delightful epithet.

## GREEK LYRIC

Aristaen. 1. 10 (p. 25 Mazal)

. . . μελλιχόφωνοι.

τοῦτο δὴ Σαπφοῦς τὸ ἡδιστον φθέγμα.

186 Io. Alex. τον παρ. (p. 4 Dindorf)

τὸ γὰρ

Μῆδεῖα

παρὰ Σαπφοῖς πεπονθὸς παραπούμεθα, ὅτι τὴν 'ει' δίφθογγον διεῖλεν.

v. Voigt ad loc.

187 Epim. Hom. (Anecd. Oxon. i 278 Cramer)

καὶ ἡ γενικὴ τῶν πληθυντικῶν Μωσάων παρὰ Λάκωσι, παρὰ δὲ Σαπφοῖς

Μοισάων.

188 Max. Tyr. 18. 9h (p. 232 Hobein)

τὸν Ἐρωτα Σωκράτης σοφιστὴν λέγει, Σαπφὼ  
μυθοπλόκον.

189 Phryn. 272 (p. 89 Fischer)

νίτρον· τοῦτο Αἰολεὺς μὲν ἄν εἴποι, ὥσπερ οὖν καὶ ἡ Σαπφὼ διὰ τοῦ 'ν', 'Αθηναῖος δὲ διὰ τοῦ 'λ', λίτρον.

## SAPPHO

Aristaenetus, *Love-letters*

μελλιχόφωνοι,

soft-voiced :

this is Sappho's most delightful word.<sup>1</sup>

<sup>1</sup> S. may have used both adjectives; for the second see 71. 6.

186 John of Alexandria, *Rules of Accentuation* (on the rule that the acute accent never falls on the fourth-last syllable)

I exclude the form Μῆδεῖα,

Medea,<sup>1</sup>

in Sappho, because she has resolved the diphthong ει.

<sup>1</sup> But the word may be the fem. of μῆδεις, 'no-one': so Voigt.

187 Homeric *Parsings* (on Il. 2. 761 Μοῦσα, 'Muse')

The genitive plural of Μοῦσα is Μωσάων in Laconian and Μοισάων,

of the Muses,

in Sappho.<sup>1</sup>

<sup>1</sup> Cf. 214B fr. 2 col. i 10.

188 Maximus of Tyre, *Orations*

Socrates calls Love a sophist, Sappho  
tale-weaver.

189 Phrynichus, *Attic Words and Phrases*

νίτρον

soda :

this is what an Aeolian would call it, e.g. Sappho, with the ν;  
but an Athenian would pronounce it with the λ, λίτρον.

## GREEK LYRIC

**190** Schol. A *Il.* 3. 219 (*ἄιδρεῖ*) (i 152 Dindorf)

ἀλλ' ὡς τὸ ἔχις, πόσις, ὄφις, οὗτως ὀφείλει κλίνεοθαι. ὥστε . . .  
ἀμάρτημα τὸ παρὰ τῇ Σαπφοῦ τὸ  
πολυῖδριδι,  
εἰ μὴ ἄρα ὁμοίως τοῖς Ἀττικοῖς ἐκλίθη. ὁ γὰρ Σοφοκλῆς ἴδριδα  
ἔφη . . .  
cf. *Et. Gen.* (p. 13 Calame) = *Et. Mag.* 42. 39ss., Eust. *Il.* 407.  
36ss.

**191** Poll. 6. 107 (ii 31 Bethe)

'Ανακρέων (496) δὲ καὶ μύρτοις στέφανοῦσθαι φησι . . . καὶ  
ἀνήτῳ, ὡς καὶ Σαπφώ (81. 5) καὶ Ἄλκαῖος (362. 1). οὐτοὶ δ' ἄρα  
καὶ σελίνοις.

**192** Poll. 6. 98 (ii 28 Bethe)

μεσόμφαλοι δὲ φιάλαι καὶ βαλανειόμφαλοι τὸ σχῆμα προσηγο-  
ρίαν ἔχουσι, χρυσόμφαλοι δὲ τὴν ὑλὴν, ὡς αἱ Σαπφοῦς  
χρυσαστράγαλοι.

cf. *Athen.* 11. 502b epit. (iii 107s. Kaibel)

**193** Ael. Aristid. *Or.* 28. 51 (ii 158 Keil)

οἴμαι δέ σε καὶ Σαπφοῦς ἀκηκοέναι πρός τινας τῶν εὐδαιμόνων  
δοκούσῶν εἶναι γυναικῶν μεγαλαυχουμένης καὶ λεγούσης ὡς  
αὐτὴν αἱ Μοῦσαι τῷ ὅντι ὀλβίαν τε καὶ ζηλωτὴν ἐποίησαν καὶ ὡς  
οὐδὲ ἀποθανούσης ἔσται λήθη.

**194** Himer. *Or.* 9. 4 (p. 75s. Colonna)

. . . τὰ δὲ Ἀφροδίτης ὅργια <μόνη> παρῆκαν τῇ Λεσβίᾳ Σαπφοῖ  
ἀδειν πρὸς λύραν καὶ ποιεῖν <ώδην> τὸν θάλαμον· ἦ καὶ εἰσῆλθε μετὰ  
τοὺς ἄγωνας εἰς θάλαμον, πλέκει παστάδα, τὸ λέχος στρώννυσι,

## SAPPHO

**190** Scholiast on the *Iliad* (on *ἄιδρις*, 'unknowledgeable')

But it should be declined like *ἔχις*, *πόσις* and *ὄφις*. Therefore Sappho's *πολυῖδριδι*,

very knowledgeable,

is wrong, unless of course its declension was the same as in Attic; for Sophocles used the form *ἴδριδα* . . .

**191** Pollux, *Vocabulary*

Anacreon (496) says he garlands himself with myrtle . . . also with anise, as do Sappho (81. 5) and Alcaeus (362. 1). These two also mention celery.<sup>1</sup>

<sup>1</sup> See Alc. 436..

**192** Pollux, *Vocabulary*

Mid-bossed and bath-stopper-bossed goblets are named from their shape, the gold-bossed from their material; cf. Sappho's

gold-knobbed goblets.

**193** Aristides, *Orations*

I think you must have heard Sappho too boasting to some of those women reputed to be fortunate and saying that the Muses had made her truly blessed and enviable, and that she would not be forgotten even when she was dead.<sup>1</sup>

<sup>1</sup> Cf. 65, 147.

**194** Himerius, *Orations*

The rites of Aphrodite were left (by other poets) to the Lesbian Sappho alone to sing to the lyre and form into the epithalamium. After the contests<sup>1</sup> she goes into the bridal chamber, garlands the room and makes up the bed, then she (gathers?)

## GREEK LYRIC

† γράφει † παρθένους <εἰς> νυμφεῖον, ἄγει καὶ Ἀφροδίτην ἐφ' ἄρματι  
Χαρίτων καὶ χορὸν Ἐρωτῶν συμπαίστορα· καὶ τῆς μὲν ὑακίνθῳ  
τὰς κόμας οφίγξασα, πλὴν ὅσαι μετώπῳ μερίζονται, τὰς λοιπὰς  
τὰς αὔραις ἀφήκεν ὑποκυμαίνειν εἰ πλήττοιεν· τῶν δὲ τὰ πτερὰ  
καὶ τοὺς βοστρύχους χρυσῷ κοσμήσασα πρὸ τοῦ δίφρου σπεύδει  
πομπεύοντας καὶ δῆδα κινοῦντας μετάρσιον.

195 Demetr. *Eloc.* 166 (p. 37 Radermacher)

διὸ καὶ ἡ Σαπφὼ περὶ μὲν κάλλους φδονοσα καλλιεπῆς ἔστι καὶ  
ἡδεῖα, καὶ περὶ ἐρώτων δὲ καὶ ἔαρος καὶ περὶ ἀλκύνονος, καὶ  
ἄπαν καλὸν ὄνομα ἐνύφανται αὐτῆς τῇ ποιήσει, τὰ δὲ καὶ αὐτὴς  
εἰργάσατο.

196 Ael. Aristid. *Or.* 18. 4 (ii 9 Keil)

. . . τὸν ὑπέρ πάσης τῆς πόλεως ἑστηκὸς γάνος, οὐδὲ διαφθεῖρον  
τὰς ὄψεις, ὡς ἔφη Σαπφὼ, ἀλλ' αὖξον καὶ τρέφον καὶ ἄρδον ἄμα  
εὐθυμίᾳ, ὑακινθίνῳ μὲν ἀνθεὶ οὐδαμῶς ὄμοιον (*Od.* 6. 231), ἀλλ'  
οἷον οὐδὲν πώποτε γῆ καὶ ἥλιος ἀνθρώποις ἔφηναν.

197 Liban. *Or.* 12. 99 (ii 44 Foerster)

εἰ οὖν Σαπφὼ τὴν Λεσβίαν οὐδὲν ἐκάλυσεν εὔξασθαι νύκτα  
αὐτῇ γενέσθαι διπλασίαν, ἔξεστω κάμοι τι παραπλήσιον αἰτῆσαι.

198 Schol. Ap. Rhod. 3. 26 (p. 216 Wendel)

Σαπφὼ δὲ (τὸν Ἐρωτα) Γῆς καὶ Οὐρανοῦ (γενεαλογεῖ).

Schol. Theocr. 13. 1-2e (p. 258 Wendel)

Ἄλκαῖος (τὸν Ἐρωτα εἶπεν) Ἰριδος καὶ Ζεφύρου (fr. 327),  
Σαπφὼ Ἀφροδίτης καὶ Οὐρανοῦ.

Paus. 9. 27. 3 (iii 58 Spiro)

Σαπφὼ δὲ ἡ Λεσβία πολλά τε καὶ οὐχ ὄμοιογοῦντα ἀλλήλοις ἐσ-  
Ἐρωτα ἦσε.

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## SAPPHO

the girls into the bridal room and brings in Aphrodite herself on the Graces' chariot with her chorus of Loves to join in the fun. She binds Aphrodite's hair in hyacinth except for what is parted by her brow; this she lets ripple in whatever breezes may blow. She adorns the Loves' wings and tresses with gold and urges them on in procession before the chariot, waving their torches in the air.

<sup>1</sup> Mock contests of suitors?

195 Demetrius, *On Style*

This is why when Sappho sings of beauty her words are beautiful and sweet; so too when she sings of loves and spring and the halcyon: every type of beautiful word is woven into her poetry, and some of them are her own creation.<sup>1</sup>

<sup>1</sup> Continued at 110(b).

196 Aelius Aristides, *Orations*

. . . the brilliance which lies over all the city,<sup>1</sup> not destroying the eyes, as Sappho said,<sup>2</sup> but strengthening, nourishing and also watering it with gladness, not at all 'like the hyacinth flower'<sup>3</sup> but unlike anything that earth and sun ever revealed to man.

<sup>1</sup> Smyrna.   <sup>2</sup> Perhaps with ref. to 31. 11.   <sup>3</sup> Cf. *Od.* 6. 231 (of Odysseus' hair), Sa. 105(c), Cat. 61. 87 ff. (of a girl); Aristides may mean 'short-lived'.

197 Libanius, *Orations*

So if nothing prevented the Lesbian Sappho from praying that the night be made twice as long for her, let it be possible for me too to make a similar request.

198 Scholiast on Apollonius of Rhodes

Sappho makes Eros child of Earth and Heaven.

Scholiast on Theocritus

Alcaeus (327) said Eros was the child of Iris and Zephyr; Sappho made him the child of Aphrodite and Heaven.

Pausanias, *Description of Greece*

The Lesbian Sappho made many inconsistent references to Eros in her poems.

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**199** Schol. Ap. Rhod. 4. 57 (p. 264 Wendel)

λέγεται δὲ κατέρχεσθαι εἰς τοῦτο τὸ ἄντρον (sc. τὸ Λάτμιον) τὴν Σελήνην πρὸς Ἐνδυμίαν. περὶ δὲ τοῦ τῆς Σελήνης ἔρωτος ἴστορον Σαπφὼ καὶ Νίκανδρος ἐν β' Εὐρώπειας.

**200** Schol. Hes. Op. 73c (p. 39 Pertusi)

Σαπφὼ δέ φησι τὴν Πειθῶ Αφροδίτης θυγατέρα.

**201** Arist. Rhet. 1398b (p. 156 Römer)

φησὶν ἡ Σαπφὼ ὅτι τὸ ἀποθνήσκειν κακόν· οἱ θεοὶ γὰρ οὔτω κεκρίκασιν· ἀπέθνησκον γάρ αὖ.

cf. Greg. Cor. in Hermog. Meth. 5 (vii 1153 Walz) = Ioh. Diac. Logoth. in Hermog. Meth. (Rabe, Rh. Mus. 63, 1908, 137)

**202** Hdt. 2. 135

‘Ροδῶπις δὲ ἐς Αἴγυπτον ἀπίκετο Ξάνθεω τοῦ Σαμίου κομίσαντος, ἀπικομένη δὲ κατ’ ἔργασίην ἐλύθη χρημάτων μεγάλων ὑπὸ ἀνδρὸς Μυτιληναίου Χαράξου τοῦ Σκαμανδρωνύμου παιδός, ἀδελφεοῦ δὲ Σαπφοῦς τῆς μουσοποιοῦ . . . Χάραξος δὲ ὡς λυσάμενος ‘Ροδῶπιν ἀπενόστησε ἐς Μυτιλήνην, ἐν μέλει Σαπφὼ πολλὰ κατεκερτόμησε μιν.

Strab. 17. 1. 33 (iii 379 Kramer)

λέγεται δὲ τῆς ἔταιρας τάφος γεγονὼς ὑπὸ τῶν ἔραστῶν, ἦν Σαπφὼ μὲν ἡ τῶν μελῶν ποιήτρια καλεῖ Δωρίχαν, ἔρωμένην τοῦ ἀδελφοῦ αὐτῆς Χαράξου γεγονοῦν οἶνον κατάγοντος εἰς Ναύκρατιν Λέσβιον κατ’ ἐμπορίαν, ἀλλοι δ’ ὄνομάζουσι ‘Ροδῶπιν.

## SAPPHO

**199** Scholiast on Apollonius of Rhodes

The story goes that Selene comes down to this cave<sup>1</sup> to meet Endymion. Sappho and Nicander in *Europia* Book 2 tell the story of the love of Selene (the Moon).

<sup>1</sup> The cave on Mt. Latmos in Caria.

**200** Scholiast on Hesiod, *Works and Days*

Sappho says Peitho, ‘Persuasion’, was the daughter of Aphrodite.<sup>1</sup>

<sup>1</sup> Cf. 90. 1(a).

**201** Aristotle, *Rhetic*

Sappho says that death is an evil: the gods have so decided, otherwise they would die.

**202** Herodotus, *Histories*

Rhodopis<sup>1</sup> was brought to Egypt by the Samian Xanthes; she came to ply her trade, but she was freed for a great sum of money by a Mytilenaean, Charaxus, the son of Scamandronymus and the brother of the poetess Sappho . . . After freeing Rhodopis Charaxus returned to Mytilene, where he was roundly abused by Sappho in one of her songs.<sup>2</sup>

<sup>1</sup> See also testt. 1, 9, 14–16, frr. 5, 15. <sup>2</sup> Cf. test. 16, Tz. *Prol. de Com. Gr.* 2. 8. The poem is lost. *Suda* AI 334 says Charaxus had children by Rhodopis; this may account in part for S.’s hostility.

Strabo, *Geography*

It<sup>1</sup> is called the tomb of the prostitute, and it was built by her lovers; the lyric poetess Sappho calls the woman Doricha, and she was the mistress of Sappho’s brother Charaxus, who imported Lesbian wine to Naucratis; other writers call her Rhodopis.<sup>2</sup>

<sup>1</sup> One of the pyramids near Memphis.

<sup>2</sup> Cf. test. 15.

## GREEK LYRIC

Athen. 13. 596bc (iii 314 Kaibel)

ἐνδόξους δὲ ἑταίρας . . . ἤνεγκεν καὶ ἡ Ναύκρατις· Δωρίχαν τε, ἥν ἡ καλὴ Σαπφώ ἐρωμένη γενομένην Χαράξου τοῦ ἀδελφοῦ αὐτῆς κατ' ἐμπορίαν εἰς τὴν Ναύκρατιν ἀπαίροντος διὰ τῆς ποιήσεως διαβάλλει ὡς πολλὰ τοῦ Χαράξου νοσφισαμένην.

Phot. s.vv. 'Ροδώπιδος ἀνάθημα (p. 490 Reitzenstein) = Sud. P211 (iv 297 Adler)

. . . ἦν δὲ Θρᾷσσα τὸ γένος, ἐδούλευσε δὲ σὺν Αἰσώπῳ Ἰάδμονι· Μυτιληναῖο, ἐλυτρώσατο δ' αὐτὴν Χάραξος ὁ Σαπφοῦς ἀδελφός· ἥ δὲ Σαπφώ Δωρίχαν αὐτὴν καλεῖ.

App. Prov. 4. 51 (i 445 Leutsch—Schneidewin)

ἥ 'Ροδώπις ἑταίρα ἦν περὶ Ναύκρατιν τῆς Αἰγύπτου, ἥς καὶ Σαπφώ μνημονεύει καὶ Ἡρόδοτος.

P. Oxy. 1800, fr. 1. 7-13: v. test. 1

**203** Athen. 10. 425a (ii 424 Kaibel)

Σαπφώ τε ἡ καλὴ πολλαχοῦ Λάριχον τὸν ἀδελφὸν ἐπαινεῖ ὡς οἰνοχοοῦντα ἐν τῷ πρυτανείῳ τοῖς Μυτιληναῖοις.

cf. Eust. Il. 1205. 18s.

Schol. T Il. 20. 234 (vi 322 Maass)

ἔθος γὰρ ἦν, ὡς καὶ Σαπφώ φησι, νέους εὐγενεῖς εὐπρεπεῖς οἴνοχοεῖν.

**204** Schol. Pind. Pyth. 4. 410c (ii 153 Drachmann)

ὅ δὲ χρυσὸς ἄφθαρτος. καὶ ἡ Σαπφώ < > ὅτι Διός παῖς ὁ χρυσὸς . . .

Paus. 8. 18. 5 (ii 301 Spiro)

καίτοι καθαρεύειν γε τὸν χρυσὸν ἀπὸ τοῦ ἰοῦ ἥ τε ποιητρία μάρτυς ἔστιν ἡ Λεσβία καὶ αὐτὸς ὁ χρυσὸς ἐπιδείκνυσιν.

cf. Thgn. 450ss.

## SAPPHO

Athenaeus, *Scholars at Dinner*

Naucratis too attracted famous prostitutes, among them Doricha; she became the mistress of Sappho's brother, Charaxus, a trader at Naucratis, and the lovely Sappho attacks her in her poems on the grounds that she robbed him of large sums.<sup>1</sup>

<sup>1</sup> Test. 15 follows.

Photius and Suda on Rhodopis' offering

Rhodopis was Thracian by birth; along with Aesop she was the slave of the Mytilenean Iadmon; she was ransomed by Charaxus, the brother of Sappho; Sappho calls her Doricha.

*Appendix to the proverbs*

Rhodopis was a prostitute in the area of Naueratis in Egypt; she is mentioned by both Sappho and Herodotus.

**203** Athenaeus, *Scholars at Dinner*

The lovely Sappho often praises her brother Larichus<sup>1</sup> because he poured the wine for the Mytileneans in the town-hall.

<sup>1</sup> Cf. testt. 1, 2, 14.

Scholiast on the *Iliad*

For it was the custom, as Sappho says, for handsome young noblemen to pour the wine.

**204** Scholiast on Pindar ('the imperishable coverlet', i.e. the golden fleece)

Gold is indestructible: Sappho says<sup>1</sup> . . . (and Pindar<sup>2</sup> says) that gold is the child of Zeus . . .

<sup>1</sup> S.'s words about gold are lost, but Pausanias presumably refers to the passage. <sup>2</sup> Fr. 222 Snell.

Pausanias, *Description of Greece*

That gold is not corrupted by rust is attested by the Lesbian poetess<sup>1</sup> and proved by the metal itself.

<sup>1</sup> So in Theognis 450 ff.

## GREEK LYRIC

**205** Aul. Gell. *Noct. Att.* 20. 7 (ii 301 Hosius)

Homerus (*Il.* 24. 602) pueros puellasque eius (sc. Niobae) bis senos dicit fuisse, Euripides (fr. 455 N<sup>3</sup>) bis septenos, Sappho bis novenos, Bacchylides (fr. 20D. 4ss. Snell) et Pindarus (fr. 65 Snell) bis denos, quidam alii scriptores tres fuisse solos dixerunt.

cf. Aelian. *V. H.* 12. 36 (p. 141 Dilts)

**206** Serv. in Verg. *Aen.* 6. 21 (ii 9 Thilo-Hagen)

quidam septem pueros et septem puellas accipi volunt, et Plato dicit in *Phaedone* (58a) et Sappho in lyricis et Bacchylides in dithyrambis (17. 1ss.) et Euripides in *Hercule* (*H. F.* 1326), quos liberavit secum Theseus.

**207** Serv. in Verg. *Ecl.* 6. 42 (iii 72 Thilo-Hagen)

Prometheus . . . post factos a se homines dicitur . . . ignem furatus, quem hominibus indicavit. ob quam causam irati dīi duo mala immiserunt terris, mulieres et morbos, sicut et Sappho et Hesiodus (*Theog.* 570ss., *Op.* 70ss., 100ss.) memorant.

**208** Himer. *Or.* 46. 6 (p. 186s. Colonna)

τὰ δὲ σὰ νῦν δέον καὶ αὐτῷ τῷ Μουσαγέτῃ εἰκάζεσθαι, οἷον αὐτὸν καὶ Σαπφώ καὶ Πίνδαρος (cf. *Pae.* 3) ἐν ὀδῇ κόμῃ τε χρυσῇ καὶ λύραις κοσμήσαντες, κύκνοις ἔποχον εἰς Ἐλικῶνα πέμποντο, Μούσαις Χάριοι τε ὁμοῦ συγχορεύσοντα.

**209** Eust. *Epist.* 42 (*Opusc.* p. 345 Tafel)

φιλία τις δηλαδὴ πολυρέμβαστος καὶ καλὸν δοκοῦσα εἴποι ἀνὴρ Σαπφώ δημόσιον.

## SAPPHO

**205** Aulus Gellius, *Attic Nights*

Homer says Niobe had six sons and six daughters, Euripides says seven of each, Sappho nine,<sup>1</sup> Bacchylides and Pindar ten, certain other writers only three of each.

<sup>1</sup> Cf. 142.

**206** Servius on Virgil ('seven victims of the Minotaur each year')

Some think seven boys and seven girls are meant, as Plato has it in the *Phaedo* (58a), Sappho in her lyric poems, Bacchylides in his dithyrambs (17. 1 ff.) and Euripides in the *Hercules* (1326). Theseus freed them along with himself.

**207** Servius on Virgil

After creating men Prometheus is said to have stolen fire and revealed it to men. The gods were angered by this and sent two evils on the earth, women and disease; such is the account given by Sappho and Hesiod (*Theogony* 570 ff., *Works and Days* 70 ff., 100 ff.).

**208** Himerius, *Orations*

Your situation should now be compared with that of the Leader of the Muses himself<sup>1</sup> as he appears when Sappho and Pindar (*Paeon* 3) in their songs deck him out with golden hair and lyre and send him drawn by swans to Mount Helicon to dance there with the Muses and Graces.

<sup>1</sup> Apollo; cf. Alc. 307(c).

**209** Eustathius, *Letters*

. . . a friendship which is gadabout and, as Sappho would say,<sup>1</sup> makes a virtue of publicity.

<sup>1</sup> Perhaps with reference to Charaxus and Rhodopis (Doricha).

## GREEK LYRIC

210 Phot. 81. 12s. (p. 274 Naber)

*θάψος· ξύλον φέξανθίζουσι τὰ ἔρια καὶ τὰς τρίχας· ὁ Σαπφώ Σκυθικὸν ξύλον λέγει.*

cf. schol. Theoc. 2. 88 (p. 286 Wendel) (a) *σκυθάριον*, *ως φησι* Σαπφώ, (b) *Σκυθικὸν ξύλον*, *ως φησι καὶ Σαπφώ*, Hsch. Θ 155, Σ 1155, 1156

211(a) Ps.-Palaeph. *de incred.* 48 (*Myth. Gr.* iii (2) 69 Festa)

*τῷ Φάωνι βίος ἦν περὶ πλοίον εἶναι καὶ θάλασσαν πορθμὸς ἦν ἡ θάλασσα· ἔγκλημα δὲ οὐδὲν παρ’ οὐδενὸς ἐκομίζετο, ἐπεὶ καὶ μέτριος ἦν καὶ παρὰ τῶν ἄνθρωπων μόνον ἐδέχετο. θαῦμα ἦν τοῦ τροποῦ παρὰ τοὺς Λεσβίους. ἐπαινεῖ τὸν ἀνθρώπου γυναικὸς ἥδη γεγηρακίας, τῷ Φάωνι διαλέγεται περὶ πλοῦ. τάχις ἦν ἔκεινος καὶ διακομίσαι καὶ μηδὲν ἀπαιτήσαι. τί οὖν ἐπὶ τούτοις ἡ θεός; ἀμείψαλ φασι τὸν ἀνθρώπου, καὶ ἀμείψεται νεότητι καὶ κάλλει τὸν γέροντα. οὗτος ὁ Φάων ἐστίν, ἐφ’ φέτοντα ἔρωτα αὐτῆς ἡ Σαπφώ πολλάκις ἐμελοποίησεν.*

cf. testt. 3, 5, 38, Ov. *Her.* 15, Porphyry. et ‘Acron.’ in Hor. *Carm.* 2. 13. 25, Apostol. 17. 80 = Arsen. 52. 16 (ii 707 Leutsch-Schn.), Alciphron. *Ep.* 1. 11. 4 (p. 13s. Schepers), Plut. *Prov.* 1. 29 (i 325 Leutsch-Schn.), Serv. in Verg. *Aen.* 3. 279 (i 390 Thilo-H.), Luc. *D. Mort.* 9. 2, schol. Luc. *D. Meretr.* 12. 1, schol. Berol. in Lib. *Ep.* 257 = Sud. Φ 89 = Phot. s.v. Φάων = *Et. Gen.* (p. 45 Calame)

(b)(i) Aelian. *V. H.* 12. 18 (p. 135 Dilts)

*τὸν Φάωνα κάλλιστον ὅντα ἄνθρωπων ἡ Ἀφροδίτη ἐν θριδακίναις ἔκρυψε.*

(ii) Athen. 2. 69cd (i 163 Kaibel)

*καὶ Καλλίμαχος δέ φησιν (fr. 478 Pf.) ὅτι ἡ Ἀφροδίτη τὸν "Αδωνιν ἐν θριδακίῃ κρύψειεν . . . καὶ Εὔβουλος δέ ἐν "Αστύτοις φησί (fr. 14 Kock) . . . ἐν τῷ λαχάνῳ τούτῳ γάρ, ως λόγος, ποτὲ | τὸν "Αδωνιν ἀποθανόντα προύθηκεν Κύπρις" . . . Κρατῖνος δέ φησι (fr. 330 Kock) Φάωνος ἐρασθεῖσαν τὴν Ἀφροδίτην ἐν "καλαῖς θριδακίναις" αὐτὸν ἀποκρύψαι, Μαρσύας δ' ὁ νεώτερος ἐν χλόῃ κριθῶν.*

## SAPPHO

210 Photius, *Lexicon*

*θάψος*, ‘fustic’: a wood with which they dye wool and hair yellow; Sappho calls it Scythian wood.

211(a) Pseudo-Palaephatus, *On Incredible Events*

Phaon's life revolved round his boat and the sea or, rather, a strait. He met with no complaint from anyone, since he was a fair man and accepted money only from those who were rich. There was amazement among the Lesbians at his way of life. The goddess, by whom they mean Aphrodite, approved of this man, so she assumed the appearance of a mortal, an aged woman, and spoke with Phaon about a crossing. He quickly carried her over and asked for nothing. What did the goddess do then? They say she transformed the old man and repaid him with youth and beauty. This then is the Phaon about her love for whom Sappho often sang in her lyric poetry.<sup>1</sup>

<sup>1</sup> Acc. to the scholiast on Libanius, followed by the lexicographers, this Sappho was ‘not the poetess but a woman of Lesbos’: see testt. 3, 4 n. 2.

(b)(i) Aelian, *Historical Miscellanies*

Phaon, the most beautiful of mortals, was hidden by Aphrodite among lettuces.

(ii) Athenaeus, *Scholars at Dinner*

Callimachus says that Aphrodite hid Adonis in a lettuce-bed . . . ; Eubulus in *The Impotent Men* says: ‘. . . for it was among these vegetables, the story goes, that the Cyprian once laid out the dead Adonis for burial . . .’; Cratinus says that when Aphrodite fell in love with Phaon she hid him among ‘fair lettuces’; the younger Marsyas says it was among green barley.<sup>1</sup>

<sup>1</sup> Note the identification or confusion of Phaon with Adonis.

## GREEK LYRIC

(iii) Comes Natalis *Myth.* 5. 16 (p. 531 ed. Francof. 1581)

scriptum reliquit Sappho Adonim mortuum fuisse a Venere  
inter lectucas depositum.

(e) Plin. *N. H.* 22. 20 (iii 446 Mayhoff)

portentosum est quod de ea (sc. erynge) traditur, radicem  
eius alterutrius sexus similitudinem referre, raro inventu,  
set si viris contigerit mas, amabilis fieri; ob hoc et Phaonem  
Lesbium dilectum a Sappho.

212 Comes Natalis *Myth.* 7. 2 (p. 716 ed. Francof. 1581)

memoriae prodit Sappho primum Acheloum vini mistionem  
. . . invenisse.

213 P. Oxy. 2292

[. . .] . τ . . . [  
[. . .] . σε εμα κ' Αρχεάνα[σ  
σα Γόργω<. > σύνδυγο(ς)  
ἀντὶ τοῦ  
φ[ύν]ζυξ· ἡ Πλειστοδίκη  
τ]ῆτι Γ[ο]ργοῦ σύνζυξ με-  
τὰ τ[ῆσ] Γογγύλης ὄν[ο]μασθή-  
σετ[αι]. κ]οινὸν γάρ τὸ δύο-  
μ[α δέδοται ἡ κατὰ τῆσ[. . .]  
ᾳ[. . .] Πλ[ε]ιστοδίκη[. . .] ν  
όνομ]ασθησετ[αι] κυ-  
η[. . .] ατετούτ  
. νο αν

omnia suppl. Lobel      3 Γόργω<ς> vel Γόργω<ι>

## SAPPHO

(iii) Comes Natalis, *Mythology*

Sappho has left a written record that the dead Adonis was  
laid out among lettuces by Venus.

(e) Pliny, *Natural History*

The story about the erynge (' sea-holly ') is remarkable: its  
root, they say, takes the shape of either the male or the female  
sex-organ; it is rarely so found, but if men find the male shape,  
they become sexually attractive; it was this, they say, that  
made Sappho fall in love with Phaon of Lesbos.<sup>1</sup>

<sup>1</sup> See also testt. 3, 23 n. 4.

212 Comes Natalis, *Mythology*

Sappho records that Achelous<sup>1</sup> invented the mixing of wine.

<sup>1</sup> See Alc. 450 (Voigt).

213 Commentary on Sappho (2nd c. A.D. papyrus)

' . . . my . . . and Archeanassa<sup>1</sup> yoke-mate of  
Gorgo<sup>2</sup>:

σύνδυγος, 'yoke-mate', is used instead of σύνζυξ: Pleistodica  
will be called yoke-mate to Gorgo along with Gongyla.<sup>3</sup> For  
the name that has been given (i.e. Archeanassa?) is her usual  
one or one derived from (her family?) . . . Pleistodica . . .  
will be called (by her correct name?) . . .

<sup>1</sup> Also in 214.      <sup>2</sup> Cf. 29, 144, test. 20.      <sup>3</sup> Cf. 22, 95,  
213A(a), 214A, test. 2. The commentary does not match the  
quotation unless Archeanassa is another name (family name?  
cf. Alc. 112 n. 3, 444) for Pleistodica (so Treu).

## GREEK LYRIC

**213A** (Voigt) = S 273–278 (*S. L. G.*) P. Oxy. 2506

(a)

fr. 8      4 ]. Γογγυ[λ-

b)

fr. 42(a)      1 δεδρ]όμακε δ' ὄν κε[      2 ]νέβροι  
 δ' ὡς κ[      3 ]διαι πεμψομε[      4 ]ωι χρύσωι  
 τ.[      5 ]φρενω[      6 ]ος προσδε[      7 ]στον  
 Χαραξ[      8 ]στον αὐτο .[      9 ]παῖ Πολυνα-  
 [νακτι-      10 ]ναν ἔσλος[      11 ]ην σχέθε .[

(c)

fr. 43 col. ii      2 Χα]ραξο[      3 ]κατηγ[ορ-  
 6s. ἀ]δικεῦν      9 κε μωμ[

(d)

fr. 44 col. ii      1s. ]Σαπφ[ . . . Χάρα]ξον δι . [      3ss. ἐπεμπ[  
 . . . πα]ραδεξ[ . . . συμ]ποσίω[      6 ηταιπ[ . [      7 αὐτῆι  
 π[ . . . Πολυ]νακτι-

(e)

fr. 45      16 Χαρ]άξον[      24 ]ε Χαρα[ξ-

(f)

fr. 47      4 Σαπφ[

(g)

fr. 48 col. ii      5ss. [κ]αὶ [π]ερὶ τὴν | Κλέι]ν ὕστε[ρο]ν καὶ  
 τοῦτο] . . . ]τως λ[έγ]ει\*

ἀλλ' αἴ με| . . . [ . . . εισορησθα| ειγι[ . . . ν[  
 ]σων πέ]φυκ[ . . . πλοῦ[τ]ο[ν] θέοι δίδοι σιν . . .

13s. ολ-|βον      20s. Σ]απ[φῶι      41 ἀπα]λάμνωι      45 ἄραν  
 46s μελαινα[      ]αν μύγισ      47s. τοῦτο | τί μοι  
 μέλη . . . [ λακ[      49 ζώοισαν ἔχει[

## SAPPHO

**213A** (Voigt) = S 273–278 (*S. L. G.*) Commentary on lyric poets (papyrus, 1st c. or early 2nd c. A.D.)

(a) . . . Gongyla<sup>1</sup> . . .

<sup>1</sup> See 213 n. 3.

(b) ' . . . has run up . . . like fawns . . . (we shall?) send . . . gold . . . the mind . . . ' . . . Charaxus<sup>1</sup> . . . ' child of the house of Polyanax<sup>2</sup> . . . good . . . keep . . .'

<sup>1</sup> S.'s brother: see testt. 1, 14–16, fr. 202. <sup>2</sup> Cf. 99, 155.

(c) . . . (Charaxus?) . . . accuse . . . to do wrong . . . ' . . . blame . . .'

(d) . . . Sappho . . . Charaxus . . . sent . . . will show . . . banquet . . . (house of Polyanax?) . . .

(e) . . . (Charaxus?) . . . Charaxus . . .

(f) . . . Sappho . . .

(g) . . . and about (Cleis?) later on she says this also:

' but if . . . me . . . you looked at . . . the gods give wealth . . . '

. . . prosperity . . . Sappho . . .

' wicked . . . prayer . . . black . . . scarcely . . . how does this concern me? . . . grips (me) while I live . . .'

## GREEK LYRIC

(h)

fr. 48 col. iii 36ss.: v. test. 14

(i)

fr. 59 1 ] . . . Σαπφ[ 7 ].ουδιαγ[

(k)

fr. 60 2 Ἀνδρο]μέδαν[

**213B** (Voigt) *P. S. I.* (omaggio all' xi congr. internaz. di papirologia, Firenze, 1965, 16s.)

με ὁ βοηβος δ ἵλ[  
ῶτων καὶ δ τρόμ[ος  
τοῦ σώματος καὶ[  
καὶ μετὰ ταῦτα τ[  
φησίν·

χλωροτ[έρα δὲ  
π]οίας ἔμμι, τεθ[νάκην  
δ' ὁ]λίγω [[δ]] ἐπιδε[ύης  
φα]ίνομ, ἔμ' αὔτ[αι]

1 ἵλ]ιγγος? Manfredi 3 κα[τέλαβε ? Manfredi

## SAPPHO

(h) = test. 14

(i) . . . Sappho . . . not any<sup>1</sup> . . .

<sup>1</sup> Cf. 56. 1.

(k) . . . (Andromeda?) . . .

**213B** (Voigt) Commentary on fr. 31 (early 3rd c. papyrus)

. . . the humming, the (spinning?) of the ears and the trembling of the body (seized?) me, and after that she says,

' I am greener than grass, and it seems to me that I am little short of dying.'

## GREEK LYRIC

213C = Alc. 306D = Anacr. 347A = S 286 (S. L. G.) P. Mich.  
inv. 3498<sup>r</sup> (Z. P. E. 12, 1973, 86)

col. ii	col. iii
δεῦτ[έ] μοι νᾶσον	ἀγνὴ μῆτ[ερ]
δύ' ἔρωτές με	Κύπρι καὶ
ἔσταμεν εὐχῆ.	ἀνέτωφρο[δύτ-
ῶ δεξαμένη[ι] κε[	έγρεσθω μῷ[
5 σεμνὰ πολυκλ. [	5 αἰόλον φωνῇ
πότνι' ὠράνω	ἄπεχ' οὐροῦ[
"Ερως ἐπεξενώ[θη]	γλυκὸ με[
δεῦτ' ὅλβιαι	χαῖρε χα[ἱρε
τίς ἔρωτος	εἴδον [ ]. [
10 ἥδη [μ'] ὄνηρο	10 γουνο[ῦμαι
χαῖρε [Κ]υλλάγας	νέον τ[ι]
ο μέ[γα]ς πόντο[ς]	ῶ παῖς κ[ι]
θύω[με]ν, Αφροδ[ίτη]	ιθι μ. [
ἐπὶ Δαγδον τ[ι]	ωπ. [

214 (L.-P.) = 103C (Voigt) P. Oxy. 2357

fr. 1 4 Ἀρ]χεάνασσα[ 7 ἐπηρατ[  
 fr. 4 2 ἔ]κλυον ε[ 3 K]ρανγίαδες δ[ 4 πα]ρ-  
 θεικαις.[

## SAPPHO

213C First words of poems by Sappho, Alcaeus, Anacreon  
(2nd c. A.D. papyrus)

col. ii	col. iii	Alc. 34. 1
Come hither, (leaving) the island		Anacr. ?
Two loves . . . me		Anacr. ?
We stand . . . prayer		Anacr. ?
Oh you (fem.) who received		Anacr. ?
Holy (fem.) much-		
Queen of heaven		Alc. or Sa.
Love was entertained		Anacr. ?
Come hither, blessed (goddesses)		
Who . . . love's?		
Already help . . . (me?)		Alc. 308. 1
Greetings, (ruler) of Cyllene		
(The great sea?)		
Let us sacrifice to Aphrodite		Anacr. ?
To (Danaus?)		
col. iii		
Holy mother		Sa. 5. 1
Cyprian (and Nereids)		
(Let Aphrodite release?)		
Let . . . awake		
With varied note		
Keep (the breeze ?) away		
Sweet		
Greetings, (greetings ?)	cf. Sa. 116, 117, Alc. 401	
I (they) saw		
I beseech	cf. Anacr. 348. 1	
New(ly)		
Oh boy	Anacr. ?	
Go		
(Oh?)		

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

fr. 1 . . . Archeanassa<sup>1</sup> . . . lovely . . .

<sup>1</sup> Cf. 213. 2 ff.

fr. 4 . . . I (they) heard . . . Nymphs of the springs  
. . . maiden(s) . . .

## GREEK LYRIC

**214A** = S259–261 *S. L. G.* P. Oxy. 2637

fr. 35 1] π(ερὶ) γῆρ[ως 5 η περὶ Γογγ[ύλης 6 μῆλωι  
βαλ[ . . . [ 7 καὶ ἡ Σαπφὼ[ 11 Καλ]λιόπης

fr. 38 ἀπὸ Μυτ[ιλήνης

**214B** = S 261A *S. L. G.* P. Colon. 5860 (*Z. P. E.* 14, 1974,  
114ss.)

fr. 1 2 φ μεν  
6 κρατοῦσι  
7 -μων· ἡ δ' ἐφ' ἡσυχία[s  
παιδεύουσα τὰς ἀρί-  
στας οὐ μόνον τῶν  
10 ἐγχωρίων ἀλλὰ καὶ  
τῶν ἀπ' Ἰωνίας· καὶ  
ἐν τοσαντῷ παρὰ  
τοὺς πολίταις ἀποδο-  
χῆι ὥστ' ἐφη Καλλίας  
15 ὁ Μυτιληναῖος ἐν  
[ . . . [ ] 'Αφροδι-  
fr. 2 col. i 8 ] λω κε μορραν  
] νεχες παρεν  
10 ] ων μοισαων  
] ων ἔω[ s] τοῦ η  
] νην απὺ τῶδε  
ἐμ] μόρμενον.  
οῦ-  
τως ἀπο] φαίνει τὰς ἐπὶ  
15 βασι] λικὸν οἰκον φοι-  
τώσ] ας καὶ περὶ πολ-  
λοῦ π] οιουμένας  
διεν] εχθῆναι καὶ

col. ii 10 νακτιδω[  
Κλεανακ[ τιδ-  
ἡ πάις κ[  
ρους με . [  
καὶ ὄνει[ δι-  
15 πρὸς μα[  
εὐγενεια . [

## SAPPHO

**214A** Commentary on lyric poetry, mainly choral (mid-2nd c. A.D. papyrus)

fr. 35 . . . about old age . . . about Gongyla<sup>1</sup> . . . strike with an apple . . . and Sappho . . . Calliope<sup>2</sup> . . .

<sup>1</sup> See test. 2, frr. 22, 95, 213, 213A(a). <sup>2</sup> Cf. 124.

fr. 38 . . . from Mytilene . . .

**214B** Commentary on Sappho

fr. 1 . . . (he?) . . . victors . . . (wars?)<sup>1</sup>; but she in peace and quiet teaching the noblest girls not only from the local families but also from families in Ionia<sup>2</sup>; and so highly esteemed among the citizens that Callias of Mytilene<sup>3</sup> said in . . . Aphrodite . . .

<sup>1</sup> Gronewald sees a contrast between the enmities and struggles of Alcaeus and Sappho's quiet life as a teacher. <sup>2</sup> See test. 2, 'Anagora of Miletus, Gongyla of Colophon'. <sup>3</sup> See test. 41

fr. 2 col. i . . . (fate?) . . .

' . . . of the Muses . . .'

as far as

' . . . from him . . . fated.'

So she represents the women who frequent the (royal?) house and set great store on (excelling? quarreling?) and . . .

col. ii . . . (Cleanactid? Archeanactid? Polyanactid?)<sup>1</sup> . . . Cleanactid . . . the daughter<sup>2</sup> . . . and reproached . . . nobility . . .

<sup>1</sup> See 98(b) n. 3, 213 n. 3, 99 for these families. <sup>2</sup> Cf. 155.

## GREEK LYRIC

**214C** = S 476 S. L. G. P. Colon. inv. 8 (Z. P. E. 13, 1974,  
214)

] .. εδα[  
] ποδανα[  
ἀγέρωχος Ἀτ[θις]  
]αν χαριεσσαγ[  
5 ]η ἔχοισα θῦμο[ν  
]θαλαμώ . [  
κ]αὶ κροτάλων ψ[όφ]  
]το δυσωνύμο[ισι

## EPIGRAMMATA

**157D.** *Anth. Pal.* 6. 269

ὦ Σαπφοῦς·

παῖδες, ἄφωνος ἐόντα ποτεννέπω αἴ τις ἔργται,  
φωνὰν ἀκαμάταν καθεμένα πρὸ ποδῶν  
Αἰθοπίᾳ μὲ κόρα Δατοῦς ἀνέθηκεν Ἀρίστα  
ά Ἐρμοκλείδα τῷ Σαῦναΐδᾳ,  
5 σὰ πρόπολος, δέσποινα γυναικῶν· φ σὺ χαρεῖσα  
πρόφρων ἀμετέραν εὐκλέισον γενεάν.

cf. *Sud. E* 3540 (ii 454 Adler) (v. 6)

1 Page: τετ' ἐννέπω cod. P

**158D.** *Anth. Pal.* 7. 489 (Plan.)

Σαπφοῦς·

Τιμάδος ἄδε κόνις, τὰν δὴ πρὸ γάμου θανοῦσαν  
δέξατο Φεροεφόνας κυάνεος θάλαμος·  
ἄς καὶ ἀποθημένας πᾶσαι νεοθῆγι σιδάρῳ  
ἄλικες ἴμερτὰν κρατὸς ἔθεντο κόμαν.

**159D.** *Anth. Pal.* 7. 505 (Plan.)

Σαπφοῦς;

τῷ γυριπῇ Πελάγωνι πατήρ ἐπέθηκε Μενίσκος  
κύρτον καὶ κώπαν, μνάμα κακοζότας.

1 ἀνέθηκε Plan.

## SAPPHO

**214C** Cologne papyrus (2nd c. A.D.)

... proud<sup>1</sup> (Atthis)<sup>2</sup> ... charming ... with  
... mind ... chamber ... and the sound of  
castanets ... hateful ...

<sup>1</sup> Cf. 90 fr. 1(a) col. iii 12 ff. <sup>2</sup> See testt. 2, 20, fr. 49, 96, 131.

## EPIGRAMMS

**157D.** *Palatine Anthology*

Ascribed to Sappho<sup>1</sup>

Children, although I am voiceless I answer, if anyone ask,  
since I have had a tireless voice<sup>2</sup> set at my feet: 'Arista,  
daughter of Hermoclides son of Saunaiadas, dedicated me to  
Aethopia,<sup>3</sup> daughter of Leto. She is your attendant, queen of  
women: rejoice in her<sup>4</sup> and graciously honour our family.'

<sup>1</sup> All three epigrams probably belong to the Hellenistic period.

<sup>2</sup> The inscription. <sup>3</sup> Artemis in a Lesbian cult; see also Anacr. 464. <sup>4</sup> The statue was presumably of Arista herself.

**158D.** *Palatine Anthology*

Sappho

This is the dust of Timas. She died before her marriage  
and was received by the dark chamber of Persephone. On her  
death all her companions took the lovely hair from their heads  
with newly-sharpened steel.

**159D.** *Palatine Anthology*

Sappho

On the tomb of Pelagon the fisherman Meniscus, his father,  
placed his basket and his oar, memorials of his sorry life.

## ALCAEUS

## TESTIMONIA VITAE ATQUE ARTIS

1 Str. 13. 2. 3 (iii 65s. Kramer)

ἄνδρας δ' ἔσχεν (sc. Μυτιλήνη) ἐνδόξους τὸ παλαιὸν μὲν Πιττακόν, ἕνα τῶν ἑπτὰ σοφῶν, καὶ τὸν ποιητὴν Ἀλκαῖον καὶ τὸν ἀδελφὸν Ἀντιμενίδαν, ὃν φησιν Ἀλκαῖος Βαβυλωνίοις συμμαχοῦντα τελέσαι μέγαν ἄθλον . . . συνήκμασε δὲ τούτοις καὶ ἡ Σαπφώ . . . ἐτυραννήθη δὲ ἡ πόλις κατὰ τὸν χρόνον τούτους ὑπὸ πλειόνων διὰ τὰς διχοστασίας, καὶ τὰ Στασιωτικὰ καλούμενα τοῦ Ἀλκαίου ποιήματα περὶ τούτων ἔστην· ἐν δὲ τοῖς τυράννοις καὶ ὁ Πιττακὸς ἐγένετο. Ἀλκαῖος μὲν οὖν ὅμοιώς ἐλοιδορεῖτο καὶ τούτῳ καὶ τοῖς ἄλλοις, Μυρσίλῳ καὶ Μελάγχρῳ καὶ<sup>1</sup> τοῖς Κλεανακτίδαις καὶ ἄλλοις τισίν, οὐδ' αὐτὸς καθαρεύων τῶν τοιούτων νεωτερισμῶν. Πιττακὸς δὲ εἰς μὲν τὴν τῶν δυναστειῶν κατάλυσιν ἐχρήσατο τῇ μοναρχίᾳ καὶ αὐτός, καταλύσας δὲ ἀπέδωκε τὴν αὐτονομίαν τῇ πόλει.

<sup>1</sup> καὶ codd., del. Wilamowitz

(cf. fr. 48); the city's fall is dated to 604 B.C. (Jerome D. Quinn, *BASO* 164, 1961, 19–20). <sup>5</sup> Continued as Sa. test. 7.  
<sup>6</sup> Cf. Page, *S. & A.* 149–243. <sup>7</sup> From 590 to 580 (*S. & A.* 151). <sup>8</sup> Some editors delete 'and' after Melanchrus: schol. fr. 112. 23 explains 'Cleanactidas' as 'Myrsilus', but there is no evidence that Melanchrus also belonged to this family. <sup>9</sup> Cf. testt. 6, 7.

## ALCAEUS

## LIFE

1 Strabo, *Geography*

Mytilene produced famous men: in olden times<sup>1</sup> Pittacus, one of the seven sages, and the poet Alcaeus<sup>2</sup> and his brother Antimenidas,<sup>3</sup> who, says Alcaeus, 'while fighting as ally of the Babylonians<sup>4</sup> performed a great feat . . .' (fr. 350). At the same time as these flourished Sappho<sup>5</sup> . . . Because of dissensions the city was ruled in those days by various tyrants, and the so-called 'stasiotic' poems<sup>6</sup> of Alcaeus were written about them. Pittacus was one of the tyrants.<sup>7</sup> Alcaeus abused him and the rest alike, Myrsilus and Melanchrus and the Cleanactids<sup>8</sup> and others, although he himself was not innocent of such revolutionary attempts.<sup>9</sup> But Pittacus used his 'monarchy' for the overthrow of the powerful factions, and when he had overthrown them he restored the city's autonomy.

<sup>1</sup> For the chronology see Sa. test. 2 n. 3, test. 6 and Introd.

<sup>2</sup> Cf. Ael. Aristid. *Or.* 12. 85; Himerius, *Or.* 27 says that A. praises Lesbos and is always bringing Mytilene into his poems (e.g. frr. 129, 130, 152). Richter, *Portraits of the Greeks* i 69 mentions a statue base from Pergamon inscribed 'Ἀλκαῖος Μητιλην[αῖος]', 'A. of Mytilene', and a 2nd c. A.D. coin, similarly inscribed, with the head of Pittacus on the obverse.

<sup>3</sup> Textual emendation at Plut. *Mor.* 155f provides another reference to 'the brother of A.' He also had a brother called Cicis (fr. 414: cf. test. 2): J. Labarbe suggested that this was also his father's name (*Ant. Class.* 37, 1968, 456–60).  
<sup>4</sup> Prob. in the campaign of Nebuchadrezzar against Ascalon

## GREEK LYRIC

### 2 Diog. Laert. 1. 74 (i 32 Long)

οὗτος (sc. Πιττακὸς) μετὰ τῶν Ἀλκαιόν γενόμενος ἀδελφῶν Μέλαγχρον καθεῖλε τὸν τῆς Λέσβου τύραννον.

### 3 Plut. *de Herod. malig.* 858ab (iv 300 Wyttenbach, p. 30 Pearson)

πολεμούντων γάρ Ἀθηναίων καὶ Μυτιληναίων περὶ Σιγείου καὶ Φρύνωνος τοῦ στρατηγοῦ τῶν Ἀθηναίων προκαλεσαμένου τὸν βουλόμενον εἰς μονομαχίαν, ἀπήντησεν ὁ Πιττακὸς καὶ δικτύῳ περιβαλὼν τὸν ἄνδρα ρωμαλέον ὅντα καὶ μέγαν ἀπέκτεινε. . . . τί οὖν ὁ Ἡρόδοτος, κατὰ τὸν τόπον γενόμενος τοῦτον; ἀντὶ τῆς Πιττακοῦ ἀριστείας τὴν Ἀλκαιόν διηγήσατο τοῦ ποιητοῦ φυγὴν ἐκ τῆς μάχης, τὰ ὅπλα ρύψαντος, τῷ τὰ μὲν χρηστὰ μὴ γράψαι τὰ δ' αἰσχρὰ μὴ παραλιπεῖν μαρτυρήσας τοῖς ἀπὸ μιᾶς κακίας καὶ τὸν φθόνον φύεσθαι καὶ τὴν ἐπιχαιρεκακίαν λέγοντι.

## ALCAEUS

### 2 Diogenes Laertius, *Lives of the Philosophers*

This man (i.e. Pittacus) along with the brothers<sup>1</sup> of Alcaeus overthrew Melanchrus, the tyrant of Lesbos.<sup>2</sup>

<sup>1</sup> Presumably Antimenidas and Cicias; fr. 75 also may indicate that A. himself was too young to participate. *Sud.* II 1659 gives the date as OI. 42 (612/608 b.c.), which is Pittacus' *floruit* according to Diog. Laert. 1. 75. <sup>2</sup> More precisely, the tyrant of Mytilene, as in *Sud.*

### 3 Plutarch, *On the Malice of Herodotus*

When the Athenians and Mytilenaeans were fighting over Sigeum and the Athenian general Phrynon<sup>1</sup> challenged anyone who wished to single combat, Pittacus stepped forward and trapping the man in a net killed him though he was powerful and large . . . What then does Herodotus say at this point? Instead of the heroic exploit of Pittacus, he describes the flight of the poet Alcaeus from the battle and how he threw away his armour.<sup>2</sup> By passing over the good and not omitting the shameful he lends support to those who say that envy and delight in others' misfortunes are products of a single vice.

<sup>1</sup> Alc. fr. 167, 17 mentions Phrynon. He was an Olympic victor in 636/5 b.c. The fight with Pittacus occurred in 607/6 b.c. (Euseb. *vers. arm.* ii 90 Schöne: cf. Page, *S. & A.* 157 f.) and is described by Strabo 13. 1. 38 (= Alc. fr. 428a), Diog. Laert. 1. 74, schol. Aes. *Eum.* 398, Polyaen. 1. 25, Fest. 397, *Sud.* II 1659. <sup>2</sup> See Alc. fr. 428b and cf. fr. 306(f); contrast the 'warlike Alcaeus' of testt. 21–23, 26 and Athen. on Alc. fr. 140 and 362.

## GREEK LYRIC

4 P. Oxy. 2733 (= fr. 306B) 11–14

] $\nu$ ός τοῦ Κλεάνορος ὅτι[  
] $\epsilon$ ξῆς τὸν Μύρσιλον [ $\lambda$ ]έγε[ $\sigma$ ]-[θαι]  
] $\epsilon$ νεχθήσεται ὁ ἔνιοι [  
. εσ· φεύγ[οι]οιν· οὔτως[

v. fr. 306B

5 Diog. Laert. 2. 46 (i 76 Long)

καθά φησιν Ἀριστοτέλης ἐν τρίτῳ περὶ ποιη-  
τικῆς, ἐφιλονείκει . . . Πιττακῷ Ἀντιμενίδας καὶ  
Ἀλκαῖος.

6 Arist. Pol. 1285a (p. 106 Immisch)

ἥρχον δ' οἱ μὲν (sc. αἰσυμνῆται) διὰ βίου τὴν  
ἀρχὴν ταύτην, οἱ δὲ μέχρι τινῶν ὀρισμένων  
χρόνων ἡ πράξεων, οἷον εὖλοντό ποτε Μυτιληναῖοι  
Πιττακὸν πρὸς τοὺς φυγάδας, ὥν προειστήκεσσαν  
Ἀντιμενίδης καὶ Ἀλκαῖος ὁ ποιητής. δηλοὶ δὲ  
Ἀλκαῖος ὅτι τύραννον εἴλοντο τὸν Πιττακὸν ἐν  
τινὶ τῶν σκολιῶν μελῶν· ἐπιτιμᾶ γὰρ ὅτι (fr. 348).

## ALCAEUS

4 Oxyrhynchus papyrus (c. 150 A.D., a commentary  
on A.)

. . . the son of Cleanor<sup>1</sup> . . . next that Myrsilus<sup>2</sup>  
(is meant?) . . . will be brought, which some  
(critics) . . . 'are in exile' . . . thus . . .

<sup>1</sup> Unknown, but the commentator seems to identify him with Myrsilus. <sup>2</sup> Alc. frr. 6 and 208 were said to be allegories of Myrsilus' tyrannical conspiracy against Mytilene (Heracl. Qu. Hom. 5): see also fr. 112. He was exiled for a time (Sa. fr. 98b) but returned (Alc. 305a. 15–21). A. took part in an unsuccessful plot against him (schol. 60a and 114) and escaped to Pyrrha (schol. 114 calls this 'the first exile'). Pittacus had sworn to help A.'s party but joined forces with Myrsilus (70. 7, 129), whose death pleased A. (332). Other allusions to Myrilius in schol. 112. 23, 259a. 8, 302(a), 306C(c).

5 Diogenes Laertius, *Lives of the Philosophers*

Aristotle says in his third book *On Poetry*<sup>1</sup> . . .  
that Pittacus was assailed by Antimenidas and Al-  
caeus.

<sup>1</sup> Fr. 75 Rose.

6 Aristotle, *Politics*

Some *aesymnetae* (i.e. elected tyrants) ruled for life, others only for certain specified periods or tasks; for example the Mytilenaeans once chose Pittacus to act against the exiles led by Antimenidas and the poet Alcaeus.<sup>1</sup> Alcaeus makes it clear in one of his drinking-songs that they chose Pittacus as tyrant, for he says in reproach . . . (fr. 348).

<sup>1</sup> Contrast Diog. Laert. 1. 75 (Pittacus made tyrant after de-  
feating Phrynon, but this is too early).

## GREEK LYRIC

7 'Acro' in Hor. *Carm.* 2. 13. 28 (i 179 Keller)

res bellicas et navigationem suam scripsit, dum  
a Pittaco tyranno civitatis sua pulsus esset, eo quod  
Mytilenensis amorem libertatis suaderet, quos  
postea collecto exercitu superavit.

8 Diod. Sic. 9. 12. 3 (ii 177 Vogel)

ὅτι καὶ τὸν ποιητὴν Ἀλκαῖον, ἐχθρότατον αὐτοῦ  
γεγενημένον καὶ διὰ τῶν ποιημάτων πικρότατα  
λελοιδορηκότα, λαβὼν ὑποχείριον ἀφῆκεν, ἐπιφθεγ-  
ξάμενος ὡς συγγνώμη τιμωρίας αἰρετωτέρα.

9 P. Oxy. 2506

(a) fr. 6(a)

3 ὑπὸ Δικα[ιάρχου]  
4s. 'Α-]ριστοτέ[λ-  
5s. ὑ-]π', 'Αριστάρ[χου  
7 τὸν "Υρ[ρ]η[ρ]ας

7 vel "Υρ[ρ]η[ρ]ας[ν] Page

## ALCAEUS

7 'Acro' on Horace, *Odes*

Alcaeus wrote about his wartime exploits and his sea-voyage when he had been driven out by Pittacus,<sup>1</sup> the tyrant of his city, because he was exhorting the Mytilenaeans to the love of liberty<sup>2</sup>; he later defeated them<sup>3</sup> when he had gathered together an army.

<sup>1</sup> 'By the Mytilenaean tyrants', according to Porphy. *ad loc.*  
<sup>2</sup> Cf. 'Acro', *ibid.* v. 32. <sup>3</sup> 'Acro' on Hor. *Carm.* 1. 32. 5 adds that A. drove Pittacus from Mytilene; Alc. fr. 306(g) may refer to this victory.

8 Diodorus Siculus, *World History*

When he (i.e. Pittacus) got hold of the poet Alcaeus, who had been his confirmed enemy and had reviled him most bitterly in his poems, he let him go, uttering the maxim that forgiveness is preferable to revenge.<sup>1</sup>

<sup>1</sup> Cf. Val. Max. 4. 1 ext. 6; Diog. Laert. 1. 76 gives two versions of the story, one referring to Alcaeus, the other to a smith at Cyrene who killed P.'s son Tyrrhaeus.

9 Oxyrhynchus papyrus (a commentary on lyric poetry<sup>1</sup>; the hand belongs to 1st or early 2nd c. A.D.)

(a) . . . by Dicaearchus<sup>2</sup> . . . Aristotle<sup>3</sup> . . . by Aristarchus<sup>4</sup> . . . son of Hyrrhas<sup>5(?)</sup> . . .

<sup>1</sup> Or a biography: see J. Davison, *Atti dell' XI Congresso Internazionale di Papirologia* (Milano, 1966) 98–100. <sup>2</sup> Pupil of Aristotle; wrote a treatise on Alcaeus c. 310 B.C. (see frr. 94–99 Wehrli); cf. frr. 77. 5, 79. 6, 137(b). 6 of this papyrus and test. 17. <sup>3</sup> Cf. testt. 5, 6, fr. 306C(b). <sup>4</sup> Cf. test. 11. <sup>5</sup> I.e. Pittacus: cf. Alc. frr. 72. 7, 129. 13, 298. 47.

## GREEK LYRIC

(b) fr. 77

5                  10                  15                  20                  25                  30

Φίττακο[  
 ]να συμφ[  
 ]ην Ἀλκαιο[  
 ]· ρ ὑπόδικ]  
 ]τον ἀλ . [  
 ]ουτεφ[  
 ]μου φον . [  
 ]ς μελεδ[  
 ]· αμα . [ . . . . . ]. [  
 ]ς ταῦτα δηλοῖ . [  
 ]α. πὰρ δ' ὁ κάλο[  
 ]ος ἔστο δάφν[αι-  
 ]· τεστεφανώμε[νος  
 ]ωι κελο . [  
 ]· ος . ὅτι δ' α[  
 ] . . . σανωσ  
 ]σὺ μὲν ἀμ-  
 ] . . . [ . . . ]μιν πόης γὰρ οὐ  
 . . . κάκον θάνων ἐπεὶ βέ-  
 βα]κας α[ι]νως πλάγαισιν ὑ-  
 π' Ἀλλιήνων. ὅτι δὲ τοῦ θα-  
 νάτου τὸν Ἀλκαιὸν "Αμαρδις  
 ὑπενόησεν· κάπειτ' ἀπέθυ-  
 σας ὡ πόνηρε παιδῶν καὶ τῷ[  
 .]οτ' Αμάρδιος μὲν χαίρω[  
 ..]σοθεν δὲ συμπόταις τα[  
 ..]θατο πλῆον ἐπασχαλλ . [  
 ..]δ' αἴματός ἐμμι τῷ σκ[  
 ..]ιν οὐδὲν ἐπαίτιος ε[  
 ..] . . [ . ]. στωι . [ . ]οι ταδε[  
 ] . δε[  
 ]

## ALCAEUS

(b) The same <sup>1</sup>

. . . Pittacus . . . Alcaeus . . . (by Dicaearchus?) <sup>2</sup>  
 . . . (murder of?) . . . this the following words  
 show <sup>3</sup> . . . ' Beside (us is ?) the handsome . . .  
 (wore?) laurel . . . garlanded . . .'; to show that  
 . . . , . . . for you make no . . . evil, having died  
 when you departed terribly by blows at the hands of  
 the Allieni <sup>4</sup>; and to show that Amardis <sup>5</sup> suspected  
 Alcaeus of the death, ' and then you rushed away,  
 you wicked boy, . . . of Amardis rejoicing . . . but  
 . . . fellow-drinkers . . . more indignant . . . of  
 the blood I am . . . in no way responsible . . .'

<sup>1</sup> For this and the next two fragments see M. Treu, *QUCC* 2 (1966) 20–36, W. Barner, *Hermes* 95, 1967, 1–28. <sup>2</sup> See (a) above; or 'brought to trial' (*ὑπόδικος*). <sup>3</sup> These words

introduce the first of three quotations from Alcaeus, used apparently to prove his innocence in the death of an unnamed person; the first perhaps showed that the dead man was a drinking friend of Alcaeus, the second that he was killed in battle, the third that Alcaeus explicitly disclaimed responsibility for the death. <sup>4</sup> There were two places in Phrygia called Alia. Barner suggests (*op. cit.* 14) that the dead man had been a Lydian mercenary in a war against the Allieni.

<sup>5</sup> Unknown.

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suppl. Page 5 ὑπὸ Δικ[αιάρχου?] Page 13 ἔστο (ἔννυμι)?  
 Page 15 κέλομ[αι Treu 26 χαίρω[ν Barner 28  
 ἐπασχάλλω[ν Barner

(c) fr. 98

σε[  
 τι[  
 μα[ ] ταύτην  
 ἀλλ[ τὴν δευτέ-  
 5 ραν [ . . . . . ]. ας φυγὴν καὶ  
 τὴν π[ρὸς] τῇ γεφύρη<ι> παρά-  
 ταξιν ἔτι μέμνηται τοῦ Αν-  
 τι]μενίδα. ἀλλὰ γὰρ οὐδ' αὐ-  
 τὸν Ἀλκαῖον ἐν τῇ τ[  
 10 παρα]τάξε[ι τ]ελευτ[  
     ο]μολογ]οῦσι<ν> ἀλ[λ  
     τ]ὸ τρίτον τοῖς[  
     . . .] κάθοδον ὑπο[  
     . . .] διὰ τὸ συνίστασθ[αι  
 15 πό]λεμον ἐν[ . ]ιστ[      'Α-]  
     στ]υάγη τω[ . . ] εφ[      'Α-]  
     λνά]ττην ω[ ]ειτη[  
         ]αρασω[  
         ]περιτα[  
 20           ]. ητε . [  
         ]ομ[α]χ . [  
         ]οστον[  
 ]

suppl. Page 4 μετὰ τὴν vel κατὰ τὴν ]γ Page 5 εἰς . . . ]. as  
 Page 9 τῇ τ[ότε vel τῇ τ[ρίτῃ Page 10 τ]ελευτ[ῆσαι Treu  
 12s. [φεύγουσι]γ Treu 13 ὑπο[σχέσθαι Barner 18 π]αρ'  
 'Ασω[π- Page 19 περὶ Τά[ναγραν Page

(d) fr. 102

] . . . α[ . ] . . [  
 ]ο τῶν Λυδ[ῶν βα-

(c) The same

. . . (with reference to<sup>1</sup>) the second exile (to a place ending in -ae?) and the action<sup>2</sup> at the bridge<sup>3</sup> he (i.e. Alcaeus) still refers to Antimenidas<sup>4</sup>; but (some) do not agree that Alcaeus himself perished in the action (at that time), but (suppose that) for the third time (there was) a return (for the exiles) because the war was beginning between Alyattes and Astyages.<sup>5</sup>

<sup>1</sup> Or 'after'. <sup>2</sup> Or 'deployment', acc. to Davison (*op. cit.* 104), who suggests that the reference may be to the famous 'eclipse battle' of 585, which probably occurred at the river Halys, boundary between Lydians and Medes; see also G. Huxley, *GRBS* 6, 1965, 201–6. Alc. 448 mentions Thales, who predicted the eclipse.

<sup>3</sup> The form, which is Ionic, may be a place-name, 'Bridge' (W. G. Forrest *ap.* Huxley, *op. cit.* 205).

<sup>4</sup> The argument is apparently intended to refute an allegation that Antimenidas, brother of Alcaeus, died before the second exile and 'the action at the bridge'.

<sup>5</sup> Eusebius records a war between Alyattes, king of Lydia, and Astyages, king of Media, in Ol. 49. 3 = 582/1 (Armenian version Ol. 49. 2 = 583/2). Huxley (*op. cit.* 204–6) reconciles this dating with Hdt. 1. 74. The connection between the war and Alcaeus' third return from exile is not clear. For other dealings with the Lydians see fr. 69. The present text perhaps goes on to refer to the Asopus and Tanagra, and it is possible that fr. 82 of the papyrus, which mentions Boeotia, has to do with Alcaeus; see also Page, *S. & A.* 268–272.

(d) The same

. . . the king of the Lydians<sup>1</sup> . . . Antimenidas

<sup>1</sup> Cf. Alc. 69 and (c) above.

## GREEK LYRIC

σιλε]ύς, καθ' ἥν [  
]ειτε δια . [  
5 ]τον Ἀντιμ[εν]ιδαρ [ἀ-  
δελ]φὸν τὸν Ἀλ[κ]αίου [  
] . ντα πα[ρ'] αὐτῶι [  
] . . ντα προσ[  
πόλ]εμον κινδυ[ν]  
10 ]. α μ{ε}ισός το[  
]κον ἐγένετο [  
] Φίττακος ἐπ . [  
Κρ]οίσωι [  
]

suppl. Page

(e) fr. 105

5 ]εφεσιο . [  
7 ]. σαρ . [  
11 Ἄ]λκαιος . [  
15 ]ῆ α [  
16 ]γράφετα [  
17 ἄ 'Ολυμπ[ιάδ-

10 *Inscr. Délos* 1400. 7

(ἐν τῷ Ἀνδρίων οἴκῳ)  
ξύλωα . . . τρίγωνον θήκην ἔχουσαν βυθλία  
, Ἀλκαίου.

## ALCAEUS

the brother of Alcaeus . . . with him . . . war . . .  
danger . . . hatred . . . Pittacus . . . Croesus <sup>2</sup> . . .

<sup>1</sup> Cf. Diod. Sic. 9. 12. 2 and Diog. Laert. 1. 75 (an offer of money from Croesus rejected by Pittacus); Hdt. 1. 27 (after Croesus subjugated Ephesus and the other coastal cities, Pittacus—or Bias—went to Sardis to dissuade him from attacking the islands): cf. (e) below, where ‘Ephesian’ and ‘Sardis’ are possible restorations. Stories which link Pittacus and Croesus need not all be fictitious: see Page, *S. & A.* 155 n. 1 and p. 230 (Croesus governor of N. W. Asia Minor at some time before his accession to the throne in 560 b.c.).

(e) The same <sup>1</sup>

. . . (Ephesian?) . . . (Sardis?) . . . Alcaeus . . .  
40th . . . is written . . . 40th Olympiad <sup>2</sup> . . .

<sup>1</sup> See Barner, *op. cit.* 23 n. 7. <sup>2</sup> 620/616 b.c., ‘a date which may well be relevant to A.’s lifetime’ (Page, *Ox. Pap.* xxvii 48). It is just possibly the date of his birth.

## ANCIENT EDITIONS

10 *Inscription from Delos* (after 166 b.c.)

In the treasury of Andros <sup>1</sup>:

wooden objects: . . . a triangular roll-box <sup>2</sup> containing books of Alcaeus.

<sup>1</sup> The identification is made from *Inscr. Délos* 1409 Ba II, where the same objects are listed, including ‘books of Alcaeus’ (line 39). <sup>2</sup> This shape would suit ten rolls, and the tenth is the highest-numbered book of Alcaeus quoted: see note at fr. 307 and fr. 453 Voigt. Crusius suggested (*R.E.* s.v. Alkaios, col. 1501) that Books 1–2 were hymns, 3–4 stasiotic, 5–6 erotic, 7–10 convivial. A papyrus text (P. Oxy. 2358 = 304A L.-P. = 303B Voigt) refers to Book 1 (less probably Book 4); for the length of books see frs. 120 n. 2, 143 n. 3 and Lobel, *Ox. Pap.* xxiii 106.

## 11 Hephaest. π. σημ. 2s. (p. 73s. Consbruch)

παρὰ μὲν τοῖς λυρικοῖς, ἀν μὲν μονόστροφον τὸ ἄσμα ἥ, καθ' ἔκάστην τίθεται στροφὴν ἡ παράγραφος, εἴτα ἐπὶ τέλους τοῦ ἄσματος ἡ κορωνίς . . . καὶ μάλιστα εἰώθεν ὁ ἀστερίσκος τίθεσθαι, ἐὰν ἐτερόμετρον ἥ τὸ ἄσμα τὸ ἔξῆς· ὁ καὶ [μᾶλλον] ἐπὶ τῶν ποιημάτων τῶν μονοστροφικῶν γίνεται Σαπφοῦς τε καὶ Ἀνακρέοντος καὶ Ἀλκαίου· ἐπὶ δὲ τῶν Ἀλκαίου ἴδιως κατὰ μὲν τὴν Ἀριστοφάνειον ἔκδοσιν ἀστερίσκος ἐπὶ ἐτερομετρίας ἐτίθετο μόνης, κατὰ δὲ τὴν νῦν τὴν Ἀριστάρχειον καὶ ἐπὶ ποιημάτων μεταβολῆς.

12 Diomed. *ars gramm.* (i 521s. Keil)

Alcaicum metrum . . . constat unus ex penthemimere iambico et dimetro heroo. eodem modo et alter. tertius vero ex duobus epitritis tertiiis et una syllaba. quartus, qui strophen cludit, constat ex dimetro heroico et dimetro trochaico.

11 Hephaestion, *On Critical Signs*

In the lyric poets, if the poem is monostrophic, the paragraph sign is put after each strophe, and the 'coronis' or curved flourish at the end of the poem . . . The asterisk is usually employed if the next poem is in a different metre, which happens in the monostrophic poems of Sappho, Anacreon and Alcaeus. The poems of Alcaeus are peculiar in this, that in the edition of Aristophanes<sup>1</sup> the asterisk was used only to mark a change of metre, but in the now current edition of Aristarchus<sup>2</sup> it marks every fresh poem.

<sup>1</sup> The Alexandrian scholar, c. 257–180 B.C.

<sup>2</sup> Textual critic, c. 217–145 B.C.

METRES<sup>1</sup>12 Diomedes, *Grammar*

The Alcaic stanza<sup>2</sup> . . . : the first line consists of a penthemimeral iambic ( $\times - \cup - \times$ ) and a heroic dimeter ( $- \cup \cup - \cup \cup$ ). The second line is the same. The third consists of two third epitrites ( $-- \cup - / -- \cup -$ ) plus one syllable. The fourth, which concludes the strophe, consists of a heroic dimeter and a trochaic dimeter ( $- \cup - \times$ ).<sup>3</sup>

<sup>1</sup> See also Sa. testt. 33, 36; the indexes to *Grammatici Latini* (Keil) and Hephaestion *Enchiridion* (Consbruch) s. vv. 'Alcaeus' and 'Alcaicum metrum'; Page, *S. & A.* 323–6; Voigt 20–24, 350–51. Porphyrio on Hor. *Epist.* 2. 2. 101 calls A. 'the inventor of lyric song'.<sup>2</sup> Described also by anon. *Lat. gramm.*, Caes. Bass., Mar. Viet. (Keil vi 629, 268, 166).<sup>3</sup> Metricians no longer accept this type of analysis; cf. Page, *S. & A.* 321, 323 f.

## GREEK LYRIC

### 13 Mar. Vict. *ars gramm.* (vi 143 Keil)

iambicus pede minor, quem etiam decasyllabon vocant, figuratus est ab Alcaeo, unde et Alcaicus dicitur, ut 'beatus ille quem potens deus'.

### 14 Trich. *de nov. metr.* 6 (p. 390 Consbruch)

*εἰσὶ δὲ καὶ πεντάμετρά τινα . . . ὅν τὸ ἀκατάληκτον, ἐπὶ τέλους ιαμβικὴν διποδίαν δεχόμενον, Ἀλκαικὸν ὄνομάζεται· κέχρηται γὰρ τούτῳ Ἀλκαῖος.*

### 15 Hor. *Epist.* 1. 19. 28–33

temperat Archilochi Musam pede mascula Sappho,  
temperat Alcaeus, sed rebus et ordine dispar,  
nec socerum quaerit quem versibus oblinat atris,  
nec sponsae laqueum famoso carmine nectit.  
hunc ego, non alio dictum prius ore, Latinus  
vulgavi fidicen.

### 16 Schol. Ar. *Thesm.* 162 (p. 265 Dübner)

*ἐν ἐνίοις δὲ Ἀχαιὸς γέγραπται, καὶ τὰ παλαιότερα*

<sup>1</sup> 5th c. B.C. tragic poet; fragments in Nauck, *T. G. F.*<sup>2</sup> (746–59).

## ALCAEUS

### 13 Marius Victorinus, *Grammar*

. . . the Iambic, shorter by a foot, also called the 'ten-syllable', was invented by Alcaeus and thus is also called an Alcaic, e.g. 'beatus ille quem potens deus.'

### 14 Trichas, *On the Nine Metres*

There are also (antispastic) pentameters . . . of which the acatalectic form with an iambic dipody at the end<sup>1</sup> is called Alcaic, since Alcaeus used it.<sup>2</sup>

<sup>1</sup> Better explained as an expanded glyconic.

<sup>2</sup> Cf. Mar. Vict. (Keil vi 88. 32 f.).

### 15 Horace, *Epistles*

Masculine Sappho tempers the muse of Archilochus by her choice of metre; so does Alcaeus, but his themes and arrangement are different: he does not look for a father-in-law to besmirch with his black verses, nor does he tie a noose around the neck of his fiancée with his libellous verse.<sup>1</sup> I, the lyric poet of Latium, have brought Alcaeus to public notice: no lips had sung his songs before.

<sup>1</sup> Archilochus was said to have driven his fiancée, her sister and her father Lycambes to suicide.

## ANCIENT COMMENTATORS

### 16 Scholiast on Aristophanes, *Thesmophoriazusae* ('consider Ibucus, Anacreon and Alcaeus . . .')

In some copies 'Achaeus'<sup>1</sup> was written, and the

## GREEK LYRIC

ἀντίγραφα οὕτως εἶχεν. Ἐριστοφάνης δέ ἔστιν ὁ μεταγράψας Ἀλκαῖος· περὶ γὰρ παλαιῶν ἔστιν ὁ λόγος, ὁ δὲ Ἀχαιὸς νεώτερος. τὸ δὲ λεγόμενον ὑπὸ Διδύμου πρὸς Ἐριστοφάνην, ὅτι οὐ δύναται Ἀλκαίου μυημονεύειν—οὐ γὰρ ἐπεπόλαξε, φησί, τὰ Ἀλκαίου διὰ τὴν διάλεκτον—λελήρηται ἄντικρυς. καὶ ἐν . . . τοῖς "Ορνισι παρώδηται τὸ (fr. 345) . . . καὶ ἐν Σφηξὶ (fr. 141. 3). ἀλλαχοῦ δὲ ὁ Διδύμος φησιν, ἡ μὲν γραφὴ δύναται μένειν, οὐκ ἀν δὲ τούτου τοῦ μελοποιοῦ μέμνηται . . . ἀλλ' Ἀλκαίου τοῦ κιθαρῳδοῦ . . .

17 Athen. 11. 460f-461a (iii 3s. Kaibel)

Δικαίαρχος μὲν γὰρ ὁ Μεσσῆνιος, ὁ Ἐριστοτέλους μαθητής, ἐν τῷ περὶ Ἀλκαίου μικροῖς φησιν αὐτοὺς ἐκπώμασι κεχρῆσθαι καὶ ὑδαρέστερον πεπωκέναι.

18 Sud. Ω 159 (iii 615 Adler)

‘Ωραπόλλων . . . γραμματικὸς . . . ἐπὶ Θεοδοσίου. ἔγραψε . . . ὑπομνήματα Σοφοκλέους, Ἀλκαίου, εἰς "Ομηρον.

## ALCAEUS

older copies had this. It was Aristophanes<sup>2</sup> who corrected it to 'Alcaeus' because the passage concerns ancient poets and Achaeus was modern. Didymus<sup>3</sup> says in refutation of Aristophanes that Alcaeus cannot be meant, since Alcaeus' poems, he declares, were not fashionable because of their dialect. But this is complete nonsense, for Alcaeus is parodied in the *Birds* (see fr. 345) . . . and in the *Wasps* (see fr. 141. 3) . . . In another place Didymus says the reading ('Alcaeus') can stand, but only if the reference is to Alcaeus the lyre-player,<sup>4</sup> not the lyric poet.

<sup>2</sup> The grammarian, c. 257-180 B.C. <sup>3</sup> 1st c. B.C. grammarian; wrote a treatise *On Lyric Poets*; cf. schol. Ale. 117b, 20 ff. and 40c. <sup>4</sup> Known only from this passage and schol. Ar. *Vesp.* 1278 (= Eupolis fr. 280 Kock); see R. E. s.v. Alkaios (10).

17 Athenaeus, *Scholars at Dinner*

For Dicaearchus of Messana, the pupil of Aristotle, says in his treatise *On Alcaeus*<sup>1</sup> that they (i.e. the ancients) used small cups and drank wine mixed with too much water.

<sup>1</sup> F. H. G. 2. 247, fr. 98 Wehrli; quoted also at Athen. 15. 666b (on 'latage': cf. Ale. fr. 322), 668de (on the cottabus).

18 Suda

Horapollo . . . a grammarian . . . at the time of Theodosius.<sup>1</sup> He wrote treatises on Sophocles, Alcaeus<sup>2</sup> and Homer.

<sup>1</sup> Emperor from 379 to 395. <sup>2</sup> Other commentators on Alcaeus were Chamaeleon (c. 300 B.C.: Athen. 10. 430a on fr. 346), Dracon (2nd c. B.C.: Sa. test. 40), Callias of Mytilene (3rd or 2nd c. B.C.: fr. 359, Sa. test. 41), Apion (1st c. A.D.: fr. 308b, schol. 167. 3, 17, schol. 179. 13) and Seleucus (1st c. A.D.: fr. 346).

19 Dion. Hal. *Comp.* 24 (vi 120s. Usener–Radermacher)

ἡ δὲ τρίτη καὶ μέση τῶν εἰρημένων διεῖν  
ἀρμονιῶν, ἥν εὐκρατον καλῶ σπάνει κυρίου τε καὶ  
κρείττονος ὄνόματος, σχῆμα μὲν ἴδιον οὐδὲν ἔχει,  
κεκέρασται δὲ ὡς ἐξ ἑκείνων μετρίως καὶ ἔστιν  
ἐκλογή τις τῶν ἐν ἑκατέρᾳ κρατιστῶν . . . κορυφὴ  
μὲν οὖν ἀπάντων καὶ σκοπός . . . δικαίως ἀν  
“Ομηρος λέγοιτο. πᾶς γὰρ αὐτῷ τόπος, ὅτου τις  
ἀν ἀψηται, ταῖς τε αὐτήραις καὶ ταῖς γλαφυραῖς  
ἀρμονίαις εἰς ἄκρον διαπεποίκιλται. τῶν δ' ἄλλων  
ὅσοι τὴν αὐτὴν μεσότητα ἐπετήδευσαν . . .  
ἀξιοθέατοι, μελοποιῶν μὲν Στησίχορος τε καὶ  
Ἀλκαῖος . . .

20 Dion. Hal. *Imit.* 421s. (vi 205 Usener–Radermacher)

‘Αλκαίου δὲ σκόπει τὸ μεγαλοφυὲς καὶ βραχὺ καὶ  
ἥδη μετὰ δεινότητος, ἔτι δὲ καὶ τοὺς σχηματισμοὺς  
καὶ τὴν σαφήνειαν, ὃσον αὐτῆς μὴ τῇ διαλέκτῳ τι  
κεκάκωται’ καὶ πρὸ ἀπάντων τὸ τῶν πολιτικῶν  
ποιημάτων ἥθος· πολλαχοῦ γοῦν τὸ μέτρον τις εἰ  
περιέλοι, ρήτορείαν ἀν εὑροι πολιτικήν.

21 Quint. *Inst.* 10. 1. 63 (ii 246 Radermacher)

Alcaeus in parte operis ‘aureo plectro’ merito  
donatur, qua tyrannos insectatus multum etiam  
moribus confert, in eloquendo quoque brevis et

19 Dionysius of Halicarnassus, *On Literary Composition*

The third type of structure, which for want of an appropriate and better name I call ‘mixed’, is intermediate to the other two; it has no individual character but is, as it were, a moderate blend of the others and a sort of selection from the best features of each . . . As peak and high-point of all such writers . . . one would justly mention Homer. Every passage, no matter where you take him up, has been elaborated to perfection from the austere and the elegant types. Of the others who used this intermediate style . . . among lyric poets Stesichorus and Alcaeus deserve attention . . .

20 Dionysius of Halicarnassus, *On Imitation*

Observe Alcaeus’ nobility, conciseness and sweetness combined with forcefulness, and also his use of figures and his clarity, in so far as it is not spoiled by his dialect; and, above all, the tone of his political poems. Often if you removed the metre you would find political rhetoric.

21 Quintilian, *Principles of Oratory*

Alcaeus is deservedly awarded a golden plectrum<sup>1</sup> in that part of his work in which he attacks the tyrants<sup>2</sup>; his contribution to morals here is also great;

<sup>1</sup> See test. 22.    <sup>2</sup> Cf. *A. P.* 9. 184. 7 f., *Max. Tyr.* 37. 5.

## GREEK LYRIC

magnificus et diligens et plerumque oratori<sup>1</sup> similis,  
sed et lusit et in amores descendit, maioribus tamen  
aptior.

<sup>1</sup> *Ed. Colon*: orationis GH homero MPV oratio E cum vitii signo

### 22 Hor. *Carm.* 2. 13. 21–32

quam paene . . . vidimus . . .  
Aeoliis fidibus querentem

Sappho puellis de popularibus,  
et te sonantem plenius aureo,  
Alcaee, plectro dura navis,  
dura fugae mala, dura belli!

utrumque sacro digna silentio  
mirantur umbrae dicere; sed magis  
pugnas et exactos tyrannos  
densum umeris bibit aure vulgus.

### 23 Hor. *Carm.* 4. 9. 5–8

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

Porphyry. ad loc. (p. 152 Holder)

minaces autem Alcaei Camenae dicuntur, quoniam  
adeo amarus fuit ut austeritate carminis sui multos  
civitate eiecerit.

## ALCAEUS

his style is succinct, lofty, precise and often like an orator's,<sup>3</sup> but he stooped to frivolity and love poems, though more suited to greater things.<sup>4</sup>

<sup>3</sup> A variant reading has 'often like Homer's'. <sup>4</sup> Similarly Cic. *Tusc.* 4. 71; Sext. Emp. *Adv. Gramm.* 1. 298. For the love poetry see frr. 368, 430, 431, schol. 71. 1, Anacr. test. 7, and cf. Ar. *Thesm.* 159–63.

### 22 Horace, *Odes*

How narrowly I missed . . . seeing<sup>1</sup> . . . Sappho complaining to her Aeolian lyre about the girls of her city,<sup>2</sup> and you, Alcaeus, singing more resonantly<sup>3</sup> with your golden plectrum of the hardships of your boat,<sup>4</sup> the evil hardships of exile,<sup>5</sup> the hardships of war<sup>6</sup>; the shades marvel as each poet utters words that deserve reverent silence, but the jostling crowd thirsts more to hear of battles and the expulsion of tyrants.

<sup>1</sup> Horace was almost killed by a falling tree. <sup>2</sup> Sa. test. 18.

<sup>3</sup> Cf. Ov. *Her.* 15. 30 (= Sa. test. 44). <sup>4</sup> E.g. frr. 6, 73, 208.

<sup>5</sup> E.g. fr. 129. <sup>6</sup> E.g. frr. 179, 428(b). Julian *Mis.* 337ab says A., like Archilochus, used invective to alleviate his hardships; cf. Synes. *Insomn.* 156ab.

### 23 Horace, *Odes*

Even if Maeonian Homer holds first place, the poetry of Pindar and Simonides, the threatening songs of Alcaeus and the grave songs of Stesichorus are not hidden in obscurity.

Porphyrio<sup>1</sup> on the passage

The songs of Alcaeus are called 'threatening' because he was so bitter that he drove many people from the state by the harshness of his poetry.<sup>2</sup>

<sup>1</sup> 'Acro' almost identical. <sup>2</sup> Contrast test. 15.

## GREEK LYRIC

24 Favorin. *de exil.* 9. 2 (p. 385 Barigazzi)

πολὺ γὰρ ἔκαστω ἐγγυτέρῳ ἐν ἦ αὐτός τις  
οἰκεῖ ἦ ἐν ἦ οἱ πρόγονοι αὐτοῦ ὥκησαν, τοῖς δὲ  
ἔξι ἐμοῦ γενησομένοις ἡ αὐτὴ αἰτία καὶ πολὺ δικαὶοτέρα τὴν] ἐμὴν ἀναγκαίαν ἐνδιαιτησιν πατρίδα  
ποιεῖν, .[.] .[.] ἀδ[.] ὅτι? με καλῶ]ς ὑπεδέξατο  
φεύγοντα. τοῦτο ὁ Λέσβιος Ἀλκαῖος λέγει ἀνὴρ  
περί [γ]ε τὴν πατρίδα φιλοστοργότατος, καίτοι  
αἰεὶ ἐσ [τ]οὺς ἀρχαῖους τὸ] <sup>1</sup> αὐτοῦ γένος ἀναφέρων  
καὶ ὅλης τῆς πατρίδος τῆς ἑαυτοῦ.

<sup>1</sup> [τ]οὺς <ἀπ'> ἀρχαῖου θ]αντοῦ Mazzarino

25 'Plut.' *Nob.* 2 (v 617 Wyttbach)

ποσάκις παρὰ Σιμωνίδη, Πινδάρω, Ἀλκαίω,  
Ιβύκω, Στησιχόρω ἡ εὐγένεια ἐν λόγου καὶ τιμῆς  
μέρει ἔστι;

26 Hor. *Carm.* 1. 32. 3-11

. . . age dic Latinum,  
barbite, carmen,

Lesbio primum modulate civi,  
qui ferox bello, tamen inter arma  
sive iactatam religarat udo  
litore navim,

## ALCAEUS

24 Favorinus, *On Exile*

Much dearer to every man is the land in which he himself lives than the one in which his ancestors dwelt; and for the same reason, indeed a much stronger reason, my own descendants will rightly consider this land, where I am compelled to live, as their homeland . . . because it received me well when I was an exile. So says Alcaeus of Lesbos, a man most devoted to his country, yet constantly referring his own lineage and that of his whole native city to the ancients.<sup>1</sup>

<sup>1</sup> Or, with Mazzarino's emendation, 'to the descendants of Archæus' (cf. fr. 67. 5). Archæus is not known from other sources.

25 'Plutarch', *On Nobility*

How often in Simonides, Pindar, Alcaeus, Ibucus, Stesichorus is high birth<sup>1</sup> a matter for praise and honour!

<sup>1</sup> Cf. frr. 6. 13-14, 72. 11-13 and 348 (on the alleged low birth of Pittacus).

26 Horace, *Odes*

Come, sing a Latin song, Greek lyre, first tuned<sup>1</sup> by a citizen from Lesbos, who, though brave in war, still amid the fighting or when he had moored his

<sup>1</sup> Cf. test. 12 n. 1.

## GREEK LYRIC

Liberum et Musas Veneremque et illi  
semper haerentem puerum canebat  
et Lycum . . .

<sup>27</sup> Athen. 15. 693f-694a (iii 535 Kaibel)

ἔμέμνηντο δ' οἱ πολλοὶ καὶ τῶν Ἀττικῶν  
ἐκείνων σκολίων ἅπερ καὶ αὐτὰ ἀξιόν ἐστί σου  
ἀπομνημονεῦσαι διά τε τὴν ἀρχαιότητα καὶ  
ἀφέλειαν τῶν ποιησάντων, καὶ τῶν ἐπαινουμένων  
ἐπὶ τῇ ἴδεᾳ ταύτῃ τῆς ποιητικῆς Ἀλκαίου τε καὶ  
Ἀνακρέοντος, ὡς Ἀριστοφάνης παρίστησιν ἐν  
Δαιταλεῦσιν λέγων οὕτως.

ἄσον δή μοι σκόλιόν τι λαβὼν Ἀλκαίου  
κάνακρέοντος.

## ALCAEUS

storm-tossed ship on a wet shore,<sup>2</sup> sang of Liber<sup>3</sup>  
and the Muses<sup>4</sup> and Venus and the boy who always  
clings to her,<sup>5</sup> and of Lyceus<sup>6</sup> . . .

<sup>2</sup> See test. 22 n. 4. <sup>3</sup> Dionysus: cf. fr. 346. 3s. and the  
many drinking-songs, also 129. 9, 349(c), Athen. 10. 429a (A.  
drunk when he composed). <sup>4</sup> See 309 n. 1. <sup>5</sup> Eros: cf.  
frs. 41. 19, 283, 296(a). 2, 327. <sup>6</sup> Continued in fr. 430. For  
Horace's debt to Alcaeus cf. testt. 15, 22, 23, fr. 308(d), *Carm.*  
1. 1. 34, 1. 26. 11, 3. 30. 13, *Epist.* 2. 2. 100 with the comments  
of Porphyrio and 'Acro', and see Fraenkel, *Horace* 154-78.

<sup>27</sup> Athenaeus, *Scholars at Dinner*

Most (of the dinner-guests) made mention of the  
well-known 'scolia' or drinking-songs of Attica,  
which are worth recalling to you because of the antiquity  
and simple style of their composers, especially  
those who have won praise for this form of poetry,  
Alcaeus and Anacreon, as Aristophanes shows in the  
*Banqueters*<sup>1</sup>: 'Take<sup>2</sup> and sing me a scolian from  
Alcaeus or Anacreon.'

<sup>1</sup> Kock I. 449. <sup>2</sup> Perhaps 'take the myrtle branch',  
which was handed round from singer to singer.

## ALCAEUS

1 P. Oxy. 1789 frr. 24, 25, 26, 34 + 2166(e) 13 (vol. xxi p. 146)

	] <nu> πάντα δὲ να[</nu>
	] ἀπόλλυται· κ[
	] σικαισταιπο[
	] φρ . [ . . . ] . τι[
5	] αλαι . [
	] κρετεω[ . . . ] . [
	] πραπεισομαι[
	] ε μέμπτον ω[
	] . ἔξεται δ[
10	] ντακακ[
	] ν' ω[
12	. ]. να . λν . [
	. [ : ] . φθό[
	. νύμω[

3 καιέται ?

7 fort. πειδο

## ALCAEUS

*Frr. 1–306D consist of papyrus scraps; frr. 307–452 are the book-quotations. Fragments which contain nothing of importance have been omitted.*

*1–32 are papyrus fragments of 1st c. A.D. They provide few consecutive words, but fr. 6 supplements a quotation of Alcaeus by Heraclitus, Qu. Hom., and fr. 10B matches lines quoted by Hephaestion, Herodian and schol. Sophocles.*

## 1

... all ... perishes ... (is burned?) ... I prevail (?) ... I shall suffer (?) ... blameworthy ... oh (perhaps with the name of the person addressed) ...

## GREEK LYRIC

3 P. Oxy. 1789 fr. 8

] $\epsilon$  πότνιαν  
πολε]μάδοκον  
]  
] $\nu\nu\acute{\chi}\epsilon\nu$   
5      ]ώνυμον.  
] $\acute{\alpha}\psi\epsilon\tau'$  [".  
]  
] $\acute{\alpha}\rho\omega\nu$   
] $\tau\omega$ [ . ].

2 suppl. L-P in indice    4  $\delta$ ]νν- vel σν]νν- Hunt    5  $\dot{a}\nu$ ] vel  
 $\dot{\epsilon}\pi]$  Hunt

5 P. Oxy. 1789 fr. 1 i 1-14 et fr. 2 + 2166(e) 1 et 9, 2166(e) 10  
(vol. xxi p. 146)

6      ] . . . . [   ] φρέ[ν]ας  
]αραις  $\acute{\epsilon}\chi\eta$ .  
  
] $\epsilon\bar{\nu}$  πρὸς μακάρων θέωγ[  
]νομ[ . . . ]τοις[ . ]θαρος κ. [  
] $\epsilon\nu\acute{\epsilon}\tau\omega$  μηδὲ πονήμε[ν]οι  
10 ζαλλευόντο]ν δείκεα.  
  
]τι[ . ] κεκρ[ί]μενος γάμει  
]κε  $\xi\nu\sigma\tau\phi\omega$ [ρή]με[ν]ος  
]. ακ' αῦταν γλυκέως [  
14 βα]σίλευς  $\acute{\epsilon}\chi\eta$ .

## ALCAEUS

3

... lady ... warlike <sup>1</sup> ... holds ... named (?) <sup>2</sup>

<sup>1</sup> Perhaps Athena: cf. 325.    <sup>2</sup> Or 'nameless'.

5

... has crazed wits; ... well (?) at the hands  
of the blessed gods ... let him cheerfully (?) ...  
nor let them toiling strive after things shameful.  
(He) ... having been chosen marries ... pro-  
tected by a bodyguard ... her sweetly ... a

## GREEK LYRIC

ενν] εκα πόλλας[ . ] πα . αμ . α[  
]ιμένην· α[ . . . ] ρ ἔμοι τότα  
γέ] νοιτ̄ ὅπποτα . [ . ] μέ . γ

18 ] . ηι γάμογ.

schol. marg. dext. (v. 5) [δ]λλαις μακρῶς . . . ἡλεάς, (v. 10)  
ζαλλεύντων ζαλλευέτωσαν

6 hic ἄλλαις stetisse e schol. concl. Lobel 8 [?]θαρος ?  
Diehl 10 e schol. suppl. 15 suppl. Diehl 16 α] i γὰ[ρ  
Hunt, quod vix legi potest (Lobel) 18 ε pro ο, ι pro ν possit

6 P. Oxy. 1789 1 i 15-19, ii 1-17, 3 i, 12 + 2166(e)4

τόδ' αῦτε κῦμα τῷ προτέρῳ † νέμω †  
στείχει, παρέξει δ' ἀμμὶ πόνον πόλυν  
ἄντλην, ἐπεὶ κε νᾶος ἔμβᾳ  
4 ] . ὥμεθ' ἔ[

] . . . [ . . ] · [ ]

[ φαρξώμεθ' ὡς ὕκιστα [τοίχοις,  
8 ἐς δ' ἔχυρον λίμενα δρόμωμεν.

καὶ μή τιν' ὄκνος μόλθακος ἀμμέων  
λάβῃ. πρόδηλον γὰρ μέγ' [ἀέθλιον.  
μνάσθητε τῷ πάροιθε μ[όχθω.  
12 νῦν τις ἄνηρ δόκιμος γε[νέσθω.

καὶ μὴ καταισχύνωμεν [άνανδρίᾳ  
ἔσλοις τόκης γᾶς ὑπα κε[ιμένοις.  
. . ] τᾶνδ[  
16 τὰν πο[ . . .

## ALCAEUS

king to have . . . for the sake of much . . . to remain (?); oh that it might happen to me then, when . . . marriage.<sup>1</sup>

<sup>1</sup> End of the poem. The marriage may be that of Pittacus: cf. 70.

## 6

This wave in turn comes (like ?)<sup>1</sup> the previous one, and it will give us much trouble to bale out when it enters the ship's . . . Let us strengthen (the ship's sides) as quickly as possible, and let us race into a secure harbour; and let soft fear not seize any of us; for a great (ordeal) stands clear before us. Remember the previous (hardship): now let every man show himself steadfast. And let us not disgrace (by cowardice) our noble fathers lying beneath the earth, who . . . the city . . . being

## GREEK LYRIC

ἔοντε[  
 τῶν σφ[  
 ἔοικε[  
 20 ταῖς[  
 ]. ἀπ πατέρω[ν  
 ]αμμος θῦμ[  
 ]ων ταχήαν[  
 ]. νητορεν . [  
 ἀλλ . [  
 ..]. [  
 [ . ῥιστα . ελ . [  
 24 π[ ... ]. [  
 ]. τοι . [  
 ]. συν . [  
 μ[η]δ' ἄμμ[ . ]λω[  
 γε[ . ]ος μενέ[  
 μοναρχίαν δ[  
 28 μ]ηδὲ δεκωμ[  
 ]. ιδημφ . [  
 ]. οισί τ' ὑποπ[  
 ]αίνων· ἐκ[

1 προτέρω νέμω Heracl. codd. ABG Ald. προτέρω νόμω cod. O π[ρ]οτερ[ pap. τῷ προτέρω νόμῳ Lobel τῶν προτέρων ὅνω Seidler, Bergk 3 ἐμβαίνει codd. ἐμβαίνη Seidler ἐμβαίνη ci. Page 8, 9, 12, 14 suppl. Hunt 10 λαχη superser. β pap. suppl. Wilamowitz 11, 13 suppl. Diehl 15 οἱ] suppl. Hunt 16 πό[λιν Hunt 28 post hunc v. novi carm. init. statuendum esse cens. Lobel propter vv. 29-31 metrum 31 inf. marg. schol. ex quo nihil nisi Myrsilou intelligi potest

Heracl. *Alleg. Hom.* 5 (p. 5 Buffière)

ὅμοιως δὲ τὰ ὑπὸ τούτου αἰνιττόμενος ἐτέρωθι που λέγει·

τὸ δ' ηὗτε κῦμα . . . ἐμβᾳ.

κατακόρως ἐν ταῖς ἀλληγορίαις δηνησιώτης θαλαττεύει καὶ τὰ πλεῖστα τῶν διὰ τοὺς τυράννους ἐπεχόντων κακῶν πελαγεῖοις χειμῶσιν εἰκάζει.

## ALCAEUS

. . . from fathers . . . our spirit . . . is like . . .  
 swift . . . heart (?) . . . tyranny<sup>2</sup> . . . and let us  
 not accept<sup>3</sup> . . .

<sup>1</sup> Or ‘on top of’. <sup>2</sup> The Greek term is ‘monarchy’; this is the earliest instance of the word. <sup>3</sup> A comment in the lower margin has the name ‘Myrsilus’; the rest is illegible.

Heraclitus, *Homeric Allegories*

Similarly<sup>1</sup> (Alcaeus) refers elsewhere in riddling fashion to the activities of (Myrsilus):

‘This wave . . . enters the ship’s . . .’

The islander overdoes the seafaring in his allegories, and he compares most of the troubles which assail him because of the tyrants to storms on the high sea.

<sup>1</sup> These words occur immediately after the passage quoted at fr. 208; see also Anacr. 417.

## GREEK LYRIC

7 P. Oxy. 1789 frr. 6 et 40

]ωφ . [  
]αιδρεῖα . [  
] . . [ . ] . β . α πάν[  
4 ] . καὶ μάλ ἔων . [  
]νάν τ ἄνδρος πολ[  
] Πελάσγων Αἰολ[  
]ποτ' ἔξεπε . [  
8 ἄ]ναξ γλαφύρα[  
]ε Κιρσαησι . [  
]ν ὡκήαιοι κ[  
]τ' ἔξίεις Φάλ[ανθον  
12 ]ν ἵχθυ[

5 \*Αντανδρος Maas 8 de nom. propr. in -αναξ cog. Diehl  
10 ναῦσι]ν vel νάεσσι]ν Lobel

10B P. Oxy. 1789 frr. 29 et 16 + 2166(e)12 (vol. xxi p. 146)

ἔμε δεῖλαν, ἔ]με παίσ[αν κακοτάτων πεδέχοισαν  
]δομονο[  
]ει μόροος αἴσχ[ρος  
4 ἐπὶ γὰρ πᾶρ]ος ὀνίατον[ † ἵκνεῖται  
ἐλάφω δέ] βρόμος ἐν σ[τήθεσι φυίει φοβέροισιν  
μ]αινόμενον [  
]ἀνάταιο, ὡ[

4 ex Herodian. π. μ. λ. β' 36 (ἐπὶ γὰρ τὸ πάρος ὁνειαρὸν ἵκνεῖται  
cod. H) suppl. Seidler; ὀνίατον pap.; fort. [ἰκάνει 5 ex  
schol. Soph. Ο. R. 153, ubi φύει ετ φοβερός cod. L, suppl. Lobel

Heph. 12. 2 p. 38 Consbr. (περὶ τοῦ ἀπ' ἐλάσσονος ἰωνικοῦ)

\*Ἀλκαίψ δὲ πολλά, ὥσπερ καὶ τόδε  
ἔμε δεῖλαν, ἔμε πάσαν κακοτάτων πεδέχοισαν.

## ALCAEUS

7

. . . oh (perhaps with the name of a person addressed) . . . ignorance . . . all (?) . . . in spite of being very . . . a man<sup>1</sup> . . . Pelasgians Aeolian<sup>2</sup> . . . lord<sup>3</sup> . . . smooth (ships?) . . . Crisa<sup>4</sup> . . . swift (ships?) . . . throwing out (Phalanthus?) . . . fish . . .

<sup>1</sup> Or perhaps Antandros: cf. fr. 337. <sup>2</sup> Cf. Hdt. 7. 95. 1  
'the Aeolians . . . , once called Pelasgians, according to the Greeks'. <sup>3</sup> Or a proper name ending in -anax. <sup>4</sup> A. seems to be alluding to Phalanthus, the Spartan founder of Tarentum, who before reaching Italy was shipwrecked in the sea of Crisa (near Delphi) and was rescued by a dolphin (Paus. 10. 13. 10).

## 10B

Me, wretched woman,<sup>1</sup> me, sharing in all misery . . . house . . . shameful destiny . . . ; for an incurable injury comes upon me, and the belling of the deer grows in the timid heart<sup>2</sup> . . . maddened . . . infatuations . . .

<sup>1</sup> Note the dramatic character of the poem: the woman speaks in her own person from the very beginning. For theme and metre cf. Hor. Carm. 3. 12. <sup>2</sup> Perhaps the mating-call of the stag remains in the breast of the hind; see Page S. & A. 292-3 for various explanations.

Hephaestion, *Handbook on Metres*

Alcaeus wrote many (poems entirely in Ionics), for example (v. 1).

## GREEK LYRIC

id. Poem. 3. 5 p. 65 Consbr. (cf. 3. 7 p. 66)

κατὰ σχέσιν, ὡς ἐν τῷ παρ' Ἀλκαίῳ φοματι, οὐδὲ ἀρχή  
 ἔμε δεῖλαν, ἔμε πάσαν κακοτάτων πεδέχοισαν.  
 ἄπειρος μὲν γάρ τις ἀν φῆσειν ἀν αὐτὸς ἐξ ὅμοιων εἶναι, ἐξ  
 ἴωνικῆς ἀπ' ἐλάσσονος συζηγίας καταμετρούμενον, ἡμεῖς δέ, ἐπεὶ  
 κατὰ δέκα ὀρῶμεν αὐτὸς συζηγίας καταμετρούμενον, κατὰ σχέσιν  
 αὐτὸς γεγράφθαι φαμέν.

33 P. Oxy. 2166(b) 11 (vol. xxi p. 128-9) (= 1233 frr. var. +  
 2081(d) 3 + 2166(b) 6)

(a)	(b)	(c)	(d)
κοσ[	]...[ τοσῶ[ ] εκκεκαλυπ[		δευρ[ ]ὑκεπονάμ .[ ]δαυτ .[ ἀβα[ι]ς[ 5 ] . . σκεγηρά[ο]σ [ ]ντο λωπ .[ ] . . .
5	ἐξανω[ ] . [ . ] . . φαφ[ ]ετι γυῖα φ[ ] . os πλέην[ ]το λαῖφος [ ] . εσθαι		5      ]. νδιδηο [      ]σαν εἰς ἵραν[      ]. μενοσδ[      ] . ρω
10	καυωχ[ ] . ωμον .[ ] . μμι μενω[ ] . ν· ταδα[ ] . πολιάταν ]. υμπ .[ ] . os		

frr. dispositus Lobel, *Ox. Pap.* xxi 128-9

## ALCAEUS

*On Poetry*

. . . in strophic correspondence, as in the song of Alcaeus which begins (v. 1). A novice might say that it was built up of like units, measured by the Ionic *a minore*; but I, observing that it is measured in groups of ten Ionics,<sup>3</sup> state that it is composed in strophic correspondence.

<sup>3</sup> Cf. Hor. *Carm.* 3. 12.

33-57 are papyrus fragments of 2nd c. A.D., the first pieces of Alcaeus to be found at Oxyrhynchus. The first two lines of fr. 50 were known from a quotation of Alcaeus in Plutarch.

33<sup>1</sup>

(a)	(b)	(c)
Hither <sup>2</sup> . . .	. . . uncover(ed ?) . . .	
youth . . .	. . . not derive benefit (?) . . .	. . . robe . . .
dried up (?) . . .	. . . grow old . . .	. . . limbs still carry (?) . . .
to sail . . .		. . . the sail <sup>3</sup> . . .
if . . .		
to holy . . .		
and feast . . .		
remain . . .		

<sup>1</sup> Fragments (a), (b) and (c) probably belong to the same column, although (c) may be from a different column. Fr. (d), which belongs to a different column from fr. (c), has the word ' citizens '.  
<sup>2</sup> The beginning of an eight-line poem of uncertain metre.  
<sup>3</sup> Or ' rag '.

## GREEK LYRIC

34 P. Oxy. 1233 fr. 4 + 2166(b)9 (vol. xxi p. 127) + 2166(b)3  
+ 2166(b)10. 1-2 (vol. xxi p. 127); vid. Sa. 213C col. ii 1

δεῦτέ μοι νᾶ]σον Πέλοπος λίποντε[*s*,  
παῖδες ἵφθ]μοι Δ[ίος] ἥδε Λήδας,  
εὐνόω]ι θύ[μ]ωι προ[φά]νητε, Κάστορ  
4 καὶ Πολύδε[*v*]κες·

οἵ κὰτ εὔρηαν χ[θόνα] καὶ θάλασσαν  
παῖσαν ἔρχεσθ' ὡ[κυπό]δων ἐπ' ἵππων,  
ρῆτα δ' ἀνθρώποι[*s*] θα[γ]άτω ρύεσθε  
8 ζακρυόεντος,

εὐσδ[ύγ]ων θρώσκοντ[ες ἐπ'] ἄκρα νάων  
π]ήλοθεν λάμπροι πρό[τον] ὄν]τρ[έχο]ντες  
ἀργαλέα δ' ἐν νύκτι φ[άος φέ]ροντες  
12 νᾶι μ[ε]λαίναι.

suppl. Hunt praeter 1 δεῦτέ μοι Gallavotti νᾶ] Lobel: cf.  
306D 3 εὐνόω Diehl 9 εὐσδύγων Edmonds ἐπ' Jurenka  
10 fin. Bowra 12 desunt ut vid. strophae tres ex quibus  
litterae exstant per paucae

## ALCAEUS

34

Come hither, leaving the island of Pelops,<sup>1</sup> strong sons of Zeus and Leda; appear with kindly heart, Castor and Pollux, who go on swift horses over the broad earth and all the sea, and easily rescue men from chilling death, leaping on the peaks of their well-benched ships, brilliant from afar as you run up the fore-stays,<sup>2</sup> bringing light to the black ship in the night of trouble <sup>3</sup> . . .

<sup>1</sup> I.e. the Peloponnese: Castor and Pollux, the Dioscuri, were associated with Sparta. For the opening words see fr. 306D = Sa. 213C. <sup>2</sup> The reference is to St. Elmo's fire, the electrical discharge which creates a glow about the mast-head and rigging of ships. <sup>3</sup> There were probably three more stanzas, of which some nine letters remain.

## GREEK LYRIC

34A P. Oxy. 2166(b)10. 3-17 (vol. xxi p. 127-8) = 1233 fr.  
5. 3-12, 6, 7, 26 + 2081(d)5

]εμπε[  
2       ] . . . ν γε[  
      ]δευκεσ[  
4       ]παρποτ[  
      ]. . . τοι μειχμ[  
6       τ]υράννοις [ . ]. δη . . [  
      ]ποίας πόσιν ιππο[  
8       ]λίποντες Μάκαρο[σ νâσον ε]πηράτ[. ][av  
      ]αν ἔλθετε τὰν κ[.                  ]νεμει[  
10      ]ντε[ . ]μασδ[                  ]. απο[  
      ]. [ . .                  ]ρωσατε[  
12      ] . θης ἔων[  
      ]πολιν[  
14      ]. ιαν[  
      ]ἀπὺ τώστιω[

3 Κάστορ καὶ? Snell Πολύ]δευκε? Diehl ἄ]δευκε? Lobel  
6 suppl. Hunt     7 ιππο[ισί τ(ε) Lobel     8 fort. τον in ταν  
corr.     9 ε̄s γ]αν ἔλθετε τὰν K[.     ]Lobel     10 λαΐ]λαπος  
Hunt

35 P. Oxy. 1233 fr. 14

κὰν νόμον [  
  έν μελάθρο[ισι(ν)  
ποικίλαις κ[  
. . . τεφα[

36 P. Oxy. 1233 fr. 1 i + 2081(d)1

. . . .  
]. βα[ . . . ]. [  
]. αις καὶ μελ[  
]τονελισσομ[  
4       ]εστον μεν . [

## ALCAEUS

34A<sup>1</sup>

. . . (Castor and) Pollux (?) . . . tyrants (?) . . . grass (?) on foot and on horseback . . . leaving the lovely island of Macar<sup>2</sup> . . . come to the land which C— inhabits . . . hurricane (?) . . . city . . . from the bone<sup>3</sup> . . .

<sup>1</sup> Line 1 is the beginning of a poem, probably in Greater Asclepiads. See Lobel (*Ox. Pap.* xxi p. 128) and Voigt *ad loc.* for alternative views. <sup>2</sup> Legendary first settler and king of Lesbos. <sup>3</sup> Or 'from the city-dwelling . . .'

35

In accordance with the law<sup>1</sup> . . . in the halls . . . intricate . . .

<sup>1</sup> Or 'with custom'.

36

. . . turn . . . lyre . . . reproaches . . . is se-

## GREEK LYRIC

π]άκτιδι μ[ . . . . ]αι  
     ]σιγ ὄνειδεσιν  
     ]ις ἀπυκέκριται  
 8     ]τόν τιν' ἔκα[σ]τέρω  
     ]. ατα λάμψεται.  
     ]ρπον ἐοίκοτες  
     σ]υνθέμενοι λύαις  
 12    ]ήματα συλλέγη[  
     ]νον[ . . ]δοκημ[  
     κ]άκχεε[ . . ]νθίνω  
     ]α[ . . . . . ]ν  
 16                  ]. αρεσ . [  
     . . .

suppl. Hunt praeter 14 (Diehl)    12 χρ]ήματα συλλέγη[ν Hunt  
13 [δε]δοκημ[εν- Hunt

37 P. Oxy. 1233 fr. 1 ii 1-7

    . . .]  
     τέαυτ . [  
 3 οὐδεν[  
     ἔγωδα[  
 5 φέρην λ[  
     τὸ γὰρ ἀ[  
 7 θέοισι[ . . . . . . . . . ]ην ὡς κε θέλωσ[  
 7 θέλωσ[ι Hunt

38A P. Oxy. 1233 fr. 1 ii 8-20 + 2166(b)1

πῶνε [καὶ μέθυν' ὁ] Μελάνιππ' ἄμ' ἔμοι· τί [φαῖς  
† ὅταμε[ . . . . ]διννάεντ' † 'Αχέροντα μέγ[αν πόρον

## ALCAEUS

parated . . . farther . . . will take . . . resembling  
. . . launching civil wars<sup>1</sup> . . . to collect money  
. . . resolved . . . pour . . . flowery (perfume) . . .

<sup>1</sup> Perhaps 'putting an end to civil wars'.

37

. . . such . . . no . . . I . . . to bear . . . for  
. . . to the gods . . . to . . . as they wish.<sup>1</sup>

<sup>1</sup> End of poem.

38A

Drink and get drunk, Melanippus, with me. Why  
do you suppose that when you have crossed the great  
river of eddying (?) Acheron you will see again the

## GREEK LYRIC

ζάβαι[ς ἀ]ελίω κόθαρον φάος [ἄψερον  
 4 ὄψεσθ'; ἀλλ' ἄγι μὴ μεγάλων ἐπ[ι]βάλλεο·  
 καὶ γὰρ Σίσυφος Αἰολίδαις βασίλευς [έφα  
 ἄνδρων πλεῖστα νοησάμενος [θανάτῳ κρέτην·  
 ἀλλὰ καὶ πολύιδρις ἔων ὑπά κάρι [δίς  
 8 διννάεντ' Ἀχέροντ' ἐπέραισε, μέμηδε δ' ὁν  
 αὕτῳ μόχθον ἔχην Κρονίδαις βασίλευς κάτω  
 μελαίνας χθόνος· ἀλλ' ἄγι μὴ τά[δ'] ἐπέλπεο·  
 θᾶς] τ' ἀβάσομεν αἱ ποτα κάλλοτα γ[ῦν χρέων  
 12 φέρ]ην ὅττινα τῶνδε πάθην τά[χα δῷ θέος.  
 . . . . . ἀνε]μος βορίαις ἐπι . .

suppl. 1 καὶ μέθυ' ὁ Diehl	φάος Schmidt	2 Diehl	3 ζάβαις
ἀελίω Hunt	ἄψερον Diehl	4, 5 Wilamowitz	6 Page
7 Wilamowitz	8 Page	9 Jurenka, Coppola	10 Wila- mowitz
11 Page	12 init. Diels	fin. Diehl	13 Hunt

## ALCAEUS

sun's pure light? Come, do not aim at great things: why, king Sisyphus,<sup>1</sup> son of Aeolus, wisest of men, supposed that he (was master of Death?); but despite his cunning he crossed eddying Acheron twice at fate's command, and king Zeus, son of Cronus, devised a toil for him to have under the black earth. Come, do not hope for these things; now if ever, while we are young, it is fit to endure whatever of these things God may give us to suffer.<sup>2</sup> . . . the North wind . . .

<sup>1</sup> Sisyphus told his wife to omit his funeral rites and was allowed to return from the underworld to take her to task. Once back, he stayed until he died of old age. When he reached Hades for the second time, he was condemned to push a boulder to the top of a hill from which it always rolled down again. <sup>2</sup> Some scholars suspect that the poem ends here. It certainly begins at line 1.

38B P. Baden 174 (ed. Gerhard *Gr. Pap. Heidelb.* 1938 p. 17 f.)

]ος βορίαις [  
 ] πόλων είσα . [  
 ]ις κιθαρισδ[  
 ]πωροφιωνι[  
 5 ]ωπεδεχ[ . ] . [  
 ]ε[  
 ]

1 ἀνεμος Diehl

252

38B

. . . the North wind<sup>1</sup> . . . city . . . lyre . . .  
under the roof<sup>2</sup> . . . share . . .

<sup>1</sup> The first editors, Diehl (1936) and Gerhard, thought that this line overlapped with line 13 of 38A; it may or may not be part of the same poem. <sup>2</sup> Cf. Pi. P. 1. 97 'lyres under the roof'.

253

## GREEK LYRIC

39 P. Oxy. 1233 frr. 8 = (a) et 20 = (b)

(a)

1]ρφασι[  
 2]μματατουταντ[  
 3]ευτέ με γῆρας τε[  
 4]το λάθε[σθ]αι χ[..][ρ[  
 5]δων ἀπάλων σ' ὕμν[ο  
 6]ται πολιάταν ὅλιγον σφ[  
 7]το γὰρ ἐμμόρμενον οὐ[  
 8].ις ἄνδρεσι τοῖς γεινο[μεν  
 9].σόφος ἡ καὶ φρέσι πύκνα[ισι  
 10]ς παρὰ μοῖραν Δίος οὐδὲ τρίχ[  
 11]όντες ἄσαις με .[  
 12].φέρεσθαι βάθυ[

(b)

]ρταρο[  
 ]ν οὖν[ο  
 ]ην λα[  
 ]. . . [

1 πα]ρφάσι[es Diehl      3 τε [νόσοι τ' Diehl      4 χ[ά]ρ[ιτος  
 Edmonds χ[α]ρ[ίεσσ- sive -εντ- Treu      5 πατ]δων Diehl      9  
 καὶ πάντ]α Wilamowitz      [ιοι κεκάσμενος Diehl      10 τρίχ[es  
 ἔρρυεν Diehl

41 P. Oxy. 1233 frr. 2 i, 12, 15 (+ 2081 (d) 2), 23

4

8

]νδρ' ἔω[  
 ]τες ἄβρω[  
 ]αντοσα[  
 ]]  
 ]σδαι[  
 ]ν ἄγναι[  
 ]

## ALCAEUS

39

. . . persuasions (?) . . . this . . . when old age  
 (and diseases?) . . . me . . . to forget kindness(?)<sup>1</sup>  
 . . . tender (children?) . . . hymn . . . you . . .  
 wine . . . of citizens slight . . . for fated . . . men  
 born . . . (even if in all respects he) is wise and  
 (supplied with) shrewd wits . . . against the will of  
 Zeus not even hairs (fall?) . . . distress . . . to  
 win<sup>2</sup> deep . . .

<sup>1</sup> Or 'delightful . . .'      <sup>2</sup> Or 'to be carried . . . deep'.

41

. . . man . . . being . . . delicate . . . pure . . .

255

## GREEK LYRIC

12

]*νναν ἵραν* [  
]*]φόρεν[τ]ες* [  
]*ε' ολν[ο]ν*  
]

16

]*λις [ . . . ] των*  
]*. δε θνμ[*  
]*] κιθαρις δ[*  
]

20

*τέ]μενος λαχοισ[α*  
*κ]ορύφαν πόληος*  
*]ν'Αφρόδιτα [*  
]  
]

]*ψ γνν[*

1 *ᾶνδρ'* Kalinka    11 *κάκχ[ε']* vel *ἔγχ[ε']* Lobel    17 suppl.  
Wilamowitz    18 *ὖν* vel *κὰκ* Wilamowitz    21 *γνν[αικ-* Hunt

42 P. Oxy. 1233 fr. 2 ii 1-16

*ώς λόγος, κάκων ἄλχος ἔννεκ' ἔργων*  
*Περράμω καὶ παῖσι ποτ', Ὁλεν', ἥλθεν*  
*ἐκ σέθεν πίκρουν, π[ύρι δ' ὥλεσε Ζεῦς*  
4 "Ιλιον ἵραν.

*οὐ τεαύταν Αἰακίδαι[ς ἄγανος*  
*πάντας ἐς γάμον μάκ[αρας καλέσσαις*  
*ἄγετ' ἐκ Νή[ρ]ηος ἔλων [μελάθρων*  
8 *πάρθενον ἄβραν*

256

## ALCAEUS

holy . . . bearing . . . (pour?) wine . . . lyre . . .  
owning a precinct . . . the peak of the city . . .  
Aphrodite<sup>1</sup> . . . women(?) . . .

<sup>1</sup> Vocative case: this seems to be an invocation.

42

As<sup>1</sup> the story goes, because of evil deeds bitter  
grief came once to Priam and his sons from you,  
Helen, and Zeus destroyed holy Ilium with fire.  
Not such was the delicate maiden whom the noble  
son of Aeacus,<sup>2</sup> inviting all the blessed gods to the  
wedding, married, taking her from the halls of Nereus

257

GREEK LYRIC

ἔσ δόμον Χέρρωνος· ἔλ[υσε δ' ἄγνας  
ζῶμα παρθένω· φιλό[τας δ' ἔθαλε  
Πήλεος καὶ Νηρεΐδων ἀρίστ[ας,  
12 ἐς δ' ἐνίαυτον  
  
παιδα γέννατ' αἰμιθέων [φέριστον  
ὅλβιον ξάνθαν ἐλάτη[ρα πώλων·  
οἱ δ' ἀπώλοντ' ἀμφ' Ἐ[λένᾳ Φρύγες τε  
16 καὶ πόλις αὐτῶν.

suppl. 1-3, 5, 10 Page 9, 15 Wilamowitz 13 Diehl  
cetera Hunt

43 P. Oxy. 1233 fr. 2 ii 17-23

νῶ μέν κ' ἔννεκ' ἔ[  
2 κ[α]ὶ σὺν γεράνοισινε[  
ἡλθον χλαῖναν ἔχ .[  
4 τὰ[ι] πρωταλίαι πιθεῖσ[  
τ[έ]αυτ' ὥδε δὲ μηπ[  
6 .....]ιμηδετ[  
.....]λαμέν .[  
8 [ ]

3 ἔχω[ν Hunt

44 P. Oxy. 1233 frr. 9. 1-8, 3. 1-7

ἀγ[  
2 ἄκ[.....].[  
θ.[.....].[  
4 ἔ[.....].[.]ρ[...] .[  
μ[.]ρ[.....]νι κάκω περρ[  
6 μάτε[ρ, ἔξονομ]άσδων ἐκάλη νά[ιδ' ὑπερτάταν

258

ALCAEUS

to the home of Chiron<sup>3</sup>; he loosened the pure maiden's girdle, and the love of Peleus and the best of Nereus' daughters flourished; and within the year she bore a son, the finest of demigods, blessed driver of chestnut horses. But they perished for Helen's sake—the Phrygians and their city.<sup>4</sup>

<sup>1</sup> The four stanzas may form a complete poem; 16 is certainly the last line. Fr. 283 also deals with Helen: see also Sa. 16. <sup>2</sup> Peleus, who married Thetis, daughter of Nereus; their son was Achilles. <sup>3</sup> The Centaur, tutor of Achilles. <sup>4</sup> Troy.

43

(We two?)<sup>1</sup> would for the sake of . . . and with the cranes<sup>2</sup> . . . I came wearing a cloak . . . trusting the ship on her maiden voyage(?)<sup>3</sup> . . . Thus such . . . no longer . . .

<sup>1</sup> So Wilamowitz ( $\nu\omega\langle\iota\rangle$ ); Lobel takes  $\nu\omega$  as gen. of  $\nu\omega\sigma$ , 'in fancy would . . .' This is the beginning of the poem; Lobel thinks it ends at line 8. <sup>2</sup> Cranes pass north over Greece in March, south in September. <sup>3</sup> See Voigt *ad loc.*; Treu thinks the reference is to an early springtime voyage.

44

. . . evil . . . (Achilles) called his mother, naming her,<sup>1</sup> the Naiad, best of the sea-nymphs; and she,

259

## GREEK LYRIC

νύμφ[αν ἐνν]αλίαν· ἀ δὲ γόνων [ἀφαμένα Δίος  
8 ἵκέτευ] [ἀγαπά]τω τέκεος μᾶνιν [  
6 suppl. Page αἰν' Diehl ὄντας]άσδων Lobel 7 suppl. Page  
8 [ἀγαπά]τω Ι-P μῆ] τώ τέκεος μᾶνιν [ἀτιμάσαι Lobel

45 P. Oxy. 1233 fr. 3. 8-15, 9. 9, 18 + 2166(b)2

"Εβρε, κ[άλ]λιστος ποτάμων πάρ Α[ἰνον  
έξι[ησθ] ἐσ] πορφυρίαν θάλασσαν  
Θρακ[ίας ἐρ]ευγόμενος ζὰ γαίας  
4 . ]ιππ[ . ] . [ . . ]ι.

καὶ σε πόλλαι παρθένικαι πέπ [οισιν  
. . . λων μήρων ἀπάλαισι χέρ[σι  
. . . ]α. θέλγονται τὸ [σ]ὸν ὡς ἀλει[ππα  
8 θῆ[ιο]ν ὕδωρ

1-3, 5, 7, 8 suppl. Lobel 1 A[ἰνον Lobel vel A[ἰνω Page  
3 Θρακ[ίας vel Θρακ[ίων Lobel 6 καὶ κά]λων Edmonds κάκ  
κά]λων Gallavotti fin. suppl. Hunt 7 το σον vix legend.  
Lobel-Page τὸ [π]ὰν Diehl

Schol. Theocr. 7. 112 (p. 106 Wendel)

'Αλκαῖός φησιν ὅτι "Εβρος κάλλιστος ποταμῶν (dett., ποταμός  
codd. KLUEA), διὰ Θράκης (ei. H. Fränkel, διοκλῆς codd.) δὲ  
καταφέρεσθαι αὐτὸν ἀπὸ Ροδόπης καὶ ἔξερεύγεσθαι κατὰ πόλιν  
Αἰνον.

46 P. Oxy. 1233 frr. 17, 21

4 (fin.)                          ]έγερρε.

48 P. Oxy. 1233 fr. 11 6-20

] . αν θάλασσαν  
]τω φέρεσθαι·  
]κ' ὥν φέροιτο  
]α κατάγρει  
10      ]Βαβύλωνος ἥρας

## ALCAEUS

clasping the knees of Zeus,<sup>2</sup> begged him to (prosper?)  
the wrath of her beloved son.<sup>3</sup>

<sup>1</sup> Or 'grieving terribly'.    <sup>2</sup> Cf. Il. 1. 495 ff.    <sup>3</sup> End of  
poem; Page thinks it is complete in eight lines.

45

Hebrus,<sup>1</sup> you flow, the most beautiful of rivers,  
past Aenus into the turbid sea, surging through the  
land of Thrace . . . and many maidens visit you (to  
bathe?) their (lovely) thighs with tender hands; they  
are enchanted (as they handle?) your marvellous  
water like unguent . . .

<sup>1</sup> Beginning of the poem. The river is now called the Maritza.

Scholiast on Theocritus

Alcaeus says that the Hebrus is the most beautiful of rivers  
and that it flows down through Thrace from Mount Rhodope  
and disgorges its waters by the city of Aenus.

46

. . . rouse . . .

48

. . . the sea . . . to be carried; . . . might be  
carried . . . destroys . . . (from?) holy Babylon

## GREEK LYRIC

]ν Ἀσκάλωνα  
 κρύοεντ' ἐγέρρην  
 ]ν κὰτ ἄκρας.  
 ]τε κάσλον  
 15 ]s Ἀΐδαο δῶμα  
 ]λω νόησθαι  
 στ]εφανώματ' ἄμμι  
 ] ταῦτα πάντα  
 ]ο . [ . . ] αὐτοι  
 20 ] . δεν[

12 πόλεμον κρ] Hunt

50 P. Oxy. 1233 fr. 32 2-7

κὰτ τὰς πόλλα παθοίσας κεφάλας χεε μοι μύρον  
 2 καὶ κὰτ τὰ πολίω στήθεος  
 πωνόντων, κάκα]  
 4 ἔδοσαν, πεδὰ δ' ἄλλω[ν  
 ἀ]νθ[ρ]ώπων, ὁ δὲ μὴ φ[  
 6 . ]ην[ . ] φαῖσθ' ἀπολ[  
 ] . [

1 κάκχεε μοι Edmonds πᾶι χέε μοι Lobel

6 κ]ῆν[ον] Wilamowitz

ἀπόλ[εσσαι Diehl

Plut. Qu. Conv. 647e, iii 1. 3 (iv p. 86 Hubert)

μαρτυρεῖ δ' Ἀλκαῖος κελεύων καταχέαι τὸ μύρον αὐτοῦ κατὰ τὰς  
 πόλλα παθοίσας κεφαλᾶς καὶ τῷ πολιῷ στήθεος

51(b) P. Oxy. 1233 fr. 33

6 ]s παλαμ[

## ALCAEUS

. . . Ascalon<sup>1</sup> . . . to stir up chilling (war?) . . .  
 from the summit. . . . and good . . . house of  
 Hades . . . to think . . . garlands for us . . . all  
 these . . . -selves . . .

<sup>1</sup> Perhaps A.'s brother Antimenidas served in the Babylonian army in Nebuchadrezzar's campaigns in Palestine: see Page S. & A. 224 and cf. fr. 350. N.'s destruction of Ascalon is dated to 604 b.c. (see test. 1).

50

Pour<sup>1</sup> perfume over my head, which has suffered much, and over my grey chest . . . let them drink(?),<sup>2</sup> evils . . . (the gods?) gave, and with other (men?) . . . , but the man who does not . . . you say (that he has lost?) . . .

<sup>1</sup> Beginning of poem.    <sup>2</sup> Perhaps 'as we drink'.

Plutarch, *Table-talk*

Alcaeus bears witness (to the practice of anointing the breast with perfume) when he gives the order, 'Pour . . . chest.'

51(b)

. . . hand . . .

## GREEK LYRIC

53 P. Oxy. 1233 fr. 25 + 2166(b)4

5 ]ηπιλαθ[  
]γᾶσον[

58 P. Berol. 9810, *Berliner Klassikertexte* v (2) xii 2

	]τε κατθάνη[
	]ις δόμοις
4	] <i>λαν</i> δ]έκεσθαι
	] <i>ον οὐδέ τοι</i>
	] <i>ωμένω</i>
8	]. πει ] <i>σης</i>
	] <i>ν ἀρύστηρ' ἐσ κέραμον μέγαν</i>
	] <i>λυόχθεις τοῦτ' ἔμεθεν σύνεις</i>
	] <i>μητωξανος ἀλλως</i>
12	] <i>μοι μεθύων ἀείσης</i>
	θα]λάσσας φειδόμεθ' ὠσκ'.ρον
	] <i>νοείδην αἴθρον ἐπήμενοι</i>
	] <i>ταθεντες ὡς τάχιστα</i>
16	] <i>αδαν καμάκων ἔλοντες</i>
	]. <i>ύσαμεν προτ' ἐνώπια</i>
	] <i>ποντες και κ' ιθαρώτεροι</i>
	] <i>εν ἄλλαεντι θύμωι</i>
20	ἀ]μύστιδος ἔργον εἴη
	] <i>τονάρταις χέρρ' ἀπύ μ' ἐμμάτων</i>
	]. [ . ]. φ[ . . . ] <i>τωκάραι</i>

## ALCAEUS

53

. . . or . . . forget . . . island . . .

58

2nd c. A.D. papyrus, published by Schubart and Wilamowitz in 1907

. . . die . . . houses . . . to receive . . . and not . . . dip the ladle into the great jar . . . toiling, hearing this from me . . . drunk you may sing . . . we spare the sea,<sup>1</sup> oh\_\_\_\_,<sup>2</sup> the frosty(?) morning air . . . standing(?) as quickly as possible . . . of the poles<sup>3</sup> taking . . . we . . . towards the walls()<sup4 . . . turning(?) . . . more cheerful (we should drink) with glad heart, (and) there would be need for a long drink . . . you fasten your hand . . . from my

## GREEK LYRIC

24

]εις τίθησιν  
]δεταιδ' ἀοιδα  
]ἄγι ταῦτα μοι  
]τάττε  $\dagger$  πῦρ μέγα  
]τίθησθα

28

4 suppl. Diehl 9 βάπτω]ν Bölte 11 incert. quomodo  
distinguend.: (ξανος Wilamowitz φείση δὲ] μὴ τῶ, "ξανος  
Vogliano 'potius ἀλλως quam ἀλλ' ὡς' Schubart 12 ἀδν  
δέ] μοι Sitzler 13 ηδη Sitzler νῦν γὰρ Schubart θα] Wila  
mowitz 14 τὸν πάχ]- Sitzler ἐπ. de ἐπι-έννυμ Schubart, sed  
cf. 129. 17, S. 57. 2 fort. de -ῆμαι vel -ῆμαι 15 ἀλλ' vel οὐδ'  
οὐστ]- Wilamowitz (deb. οὐστ]- Voigt) 18 τρέ]- Schubart  
19 πώνοιμ]εν Diehl 20 καὶ κεν Vogliano ἀ]- Schubart 21  
τί δῆ]τ' ὄναρται Wilamowitz ἀλλ' αὐτ]τ' ὁ Sitzler 22 ἔμωι  
φ[ερέ]τω κάρα μύρραν τις Edmonds post v. 25 spat. unius vers.  
vac. rel. 26 ἀπτετε πῦρ? Wilamowitz

59 P. Oxy. 1360 frr. 12, 13

(a)	(b)
] <i>ασσαμμ</i> [	] <i>ν</i>
] <i>ντεσδ</i> . [	] <i>ων</i>
] <i>φλαῦρος</i> <i>v</i> [	] <i>ιαν</i>

(a) I unius verbi sunt litterae *ασσαμ* (b) inter vv. 1 et 2  
marg. dext. schol. ἀντὶ τοῦ *ἱεροσυν*[λ cf. 130a. 3-5 fin.,  
350. 4-6 fin.

60(a) P. Oxy. 1360 fr. 3 + 2166(c)1<sup>A</sup>

]*σιν*[  
]*λκιονε* . [  
]. . [ . . . ]*δι*[  
5 ]*ων εἰς* ;*Αἰδα*[

inf. marg. schol. ]*εοικ*[ . ]. [ . ]*ιλη μεταξὺ Πύρρας καὶ* [ ]*Μυρσίλης τὸν δορυφόρον τινὰς παῖδες* [ . *ρητοὶ φῆσι τῷ Βύκχιδι* [ . *ρεψε γὰρ ὁ Μύρσιλος* ]

266

## ALCAEUS

garments . . . head . . . puts . . . song . . . come,  
these things to me . . . (kindle) a great fire . . .  
you put . . .

<sup>1</sup> By rowing no more? <sup>2</sup> Vocative case of an unknown noun  
*σκύρων* (possibly a term of abuse or a proper name) or *σκύρον*,  
also at 167. 3, 174. 2; see Page *S. & A.* 160-1. <sup>3</sup> 'Steering-  
paddles' LSJ. <sup>4</sup> The ship's walls? 'to front the breeze',  
Edmonds.

59-111 are papyrus fragments of 2nd c. A.D. The style and the  
personal allusions prove the authorship of Alcaeus, and his name  
appears in the scholium on fr. 71. Most of the fragments are  
στασιατικά, civil war poems.

59(a)

. . . worthless . . .

59(b)

. . . sacrilege<sup>1</sup> . . .

<sup>1</sup> The scholiast indicates that Alcaeus used a word 'instead of  
*ἱεροσυν*[λ', a noun or verb denoting temple-robbery; cf.  
*θεούλαιοι* at 298. 18. The fragment may be identical with  
130a. 3-5 or with 350. 4-6. See Page *S. L. G.* p. 155.

60(a)

. . . to the house of Hades . . .

Scholiast: . . . seems . . . between Pyrrha and Mytilene  
some of the spear-bearers<sup>1</sup> . . . he says to Bycchis . . . for  
Myrsilus . . .

<sup>1</sup> The tyrant's bodyguard: cf. 5. 12. Bycchis is a friend of  
Alcaeus, Myrsilus the tyrant of Mytilene.

267

## GREEK LYRIC

61 P. Oxy. 2166 (c) 42 (vol. xxi p. 131) = 1360 fr. 15, 17 +  
2166 (c) 10, 11, 13, 14, 16, 32, 35

]ω[  
]ναι[ . ]. ων[  
]. ιτόεργον [  
μα·  
5 ]ωψ τοκήων [  
]ασα [ .  
]νοπτ[ ]ωλαβ[ ]ντα[  
]ντω [ . ν[[ο]]ρ[  
]γαβαν[  
10 κ]ρυ[ερα] μεριμνα[  
]. οντο νόημμα φυσαι·  
] ἀμόχθητον ἔ. ην δίαιταν[  
]. ον· ούτωδε ν[ό]ημ[μ'. ]. ητο [  
θά]νατ[ον ζ]ακρυόεν[τα] μάρψαι[  
15 ]. [ ]δος[ . ]η[ ]. [

3 ἀλε]ιτό- vel ἀλο]ιτό vestigg. non convenire cens. Lobel  
5 φί]λων ? Hunt 10 φῦσαι an φύσαι inc. τλά]τον τὸ νόημμα  
φῦσαι Treu 12 ἔχην Lobel 13 ούτω δὲ Treu ν[ό]ημ[μ'  
ἔ]κητο ? Lobel 16-21 fr. omisi

63 P. Oxy. 1360 fr. 5

. . . ]. [  
2 ]. κλε[  
]ς ἔδωκ[  
]τατοσκ[  
6 ].  
χε]λίοις στάτ[ηρας

3 Κλε]ανακτίδαν Treu 7 δισχε]- Hunt

## ALCAEUS

61

. . . criminal(?) . . . dear(?) parents . . . youth(?)  
. . . chilling care . . . to implant a (long-suffering?) spirit; . . . to have a toilfree life . . . and so  
the spirit (was established?) . . . chilling death to  
seize . . .

63

. . . gave<sup>1</sup> . . . thousand<sup>2</sup> staters . . .

<sup>1</sup> A bold supplement in line 3 gives 'son of Cleanax', i.e.  
Myrsilus. <sup>2</sup> Or a multiple of a thousand: cf. the 2000  
staters of 69. 2.

## GREEK LYRIC

64 P. Oxy. 1360 fr. 4 1-8

7 δαιμ[

66 P. Oxy. 1360 fr. 1 1-8

. . . [  
 ὡς πάρο[  
 ἀλλαπ[ . ]. [  
 4 τῶπος[ . ]. [

πόλλα[ . ]. [  
 ὡς ἐθέλ[  
 ὅ]ττι των[  
 8 ἀ πόλις ἄμμα.

6 ἐθέλ[γ vel ἐθελ[ξ Diehl      8 ἄμμα pap., ut vid., i.e. ἀ ἄμμα

67 P. Oxy. 1360 fr. 1 9-13

οὐ πάντ' ἦσ α . [  
 οὐδ' ἀσύννετ[ο]ς ἀποισι . [  
 βώμω Λατο[ίδ]α τοῦτ' ἐφυλάξα[  
 μή τις τῶν κ[α]κοπατρίδαν  
 5 ἔσσεται φάνερ[ος] τ[οῖ]σιν ἀπ' ἀρχάω[

1 ἦσ = ἦν, fuit ἀπ[ορος ? Hunt ἀπ[άλαμνος Diehl      2 ἀ<μ>μοισι  
 Hunt ἀλλοισι Schmidt      3 ἐφυλάξα[ο Hunt ἐφυλάξα[το  
 Schmidt      5 fort. ἀρχάω[ L-P (cf. test. 24) omnia suppl.  
 Hunt

## ALCAEUS

64

. . . god . . .

66

. . . but . . . the word . . . many . . . as charmed(?) . . . whatever . . . our city<sup>1</sup><sup>1</sup> End of poem.

67

He<sup>1</sup> was not in all respects (shiftless?) . . . nor unintelligent . . . the altar of Leto's son<sup>2</sup> . . . guarded against this, that one of the base-born should be clearly seen . . . (those descended from Archaeus?<sup>3</sup>) . . .

<sup>1</sup> Beginning of poem.      <sup>2</sup> Apollo. Cf. the perjury of Pittacus deplored at 129. 14 ff., 306g. 8 ff.: he may be the subject of this poem.      <sup>3</sup> Cf. test. 24.

## GREEK LYRIC

68 P. Oxy. 1234 fr. 1 1-6 (cf. *Ox. Pap.* xi p. 56) + 2166 (c) 1,  
38 + 2166 (c) 40 (xxi p. 130)

2 . . . [ . ] . [ . ] . [ . ] . [ . ] . . .  
2 οὐκ ἀ[ . . . ]ταίσει

πρᾶū λάβολον πάτεράγκ[  
κάτι τ[ο]ν κήνω πάτερα[  
τωῦτο . ] ὡναισχυντος ἐπ[  
6 μ[ῆ]σος ἀλιτρον.

2 ἀ[πα]ταίσει Lobel vel ἀ[ρε]ταίσει L-P      3 Hesych. ληβόλε·  
... ἀξιε λιθασθῆναι      4 suppl. Mazzarino κάτετ[ο]ν Lobel  
5 suppl. Lobel κ]ῶν- vel μ(οι)']ῶν- Diehl      6 suppl. Hunt

69 P. Oxy. 1234 fr. 1 7-14 (cf. 1360) + 2166 (c) 1

Ζεῦ πάτερ, Λύδοι μὲν ἐπα[σχάλαντες  
συμφόραισι δισχελοῖσι στά[τηρας  
ἄμμ' ἔδωκαν, αἴ κε δυνάμεθ' ἵρ[  
4 ἐς πόλιν ἔλθην,

οὐ πάθοντες οὐδάμα πῶσλον οὐδ' ἔ]ν  
οὐδὲ γινώσκοντες· ὁ δ' ὡς ἀλώπα[  
ποικ[i]λόφρων εὐμάρεα προλέξα[ις  
8 ἥλπ[ε]το λάσην.

schol. marg. dext. v. 1 . . . ἐπὶ συμφοραῖς ἀσχάλαντες κ(αὶ)  
λυπούμ(εν)οι: cf. comment. P. Oxy. 2307 fr. 1 18 ff. = 306a  
18 ff. 1 e schol. suppl. Lobel 2 suppl. Wilamowitz ap.  
Hunt 3 δυνάμεθ' pap. -νάμεθ' Lobel -ναίμεθ' Voigt  
ἵρ[αν vel Ἰρ[ας L-P 5 suppl. Hunt 6 ἀλώπα[ξ Hunt,  
sed cf. Hesych. ἀλώπα· η ἀλώπηξ

## ALCAEUS

68

. . . will not deceive . . . gentle . . . father worthy of stoning . . . and moreover *his* father . . . the same . . . the shameless man . . . wicked hateful object.<sup>1</sup>

<sup>1</sup> End of poem. Although only few words are missing, the sense is far from clear. The lines may be about Pittacus.

69

Father<sup>1</sup> Zeus, the Lydians, indignant at the turn of events, gave us two thousand staters in the hope that we could enter the holy city,<sup>2</sup> although they had never received any benefit from us and did not know us; but he,<sup>3</sup> with the cunning of a fox, predicted an easy outcome and thought we would not notice him.

Scholiast in this papyrus at lines 1-2

. . . indignant and annoyed at the turn of events

Commentator (P. Oxy. 2307: 2nd c. A.D.)

the Lydians, distressed at our fortunes . . .

<sup>1</sup> Beginning of poem; it seems unlikely that line 8 is the end. Presumably A. hoped that Zeus would punish the behaviour described in lines 6-8. <sup>2</sup> Possibly Mytilene; but the text may have had 'enter the acropolis of Hierā': Pliny, *N. H.* 5. 139 gives Hierā as the name of a city of old Lesbos (see Page, *S. & A.* 227). <sup>3</sup> Pittacus? For further mention of the Lydians see test. 9(c) (d) (e).

## GREEK LYRIC

70 P. Oxy. 1234 fr. 2 i 1-13

. . . . χ . . . [  
τ . [ . ] τωι τάδ' εἴπην ὁδ . ν . . [  
ἀθύρει πεδέχων συμποσίω . [  
βάρμος, φιλώνων πεδ' ἀλεμ[άτων  
5 εὐωχήμενος αὔτοισιν ἐπα[  
κῆνος δὲ παώθεις Ἀτρεΐδα[ . ] . [  
δαπτέτω πόλιν ὡς καὶ πεδὰ Μυρσί[λ]ω[  
θᾶς κ' ἄμμε βόλλητ' Ἀρευς ἐπιτ. ύχε . . [  
9 τρόπην· ἐκ δὲ χόλω τῶδε λαθούμεθ . . [  
χαλάσσομεν δὲ τὰς θυμοβόρω λύας  
ἔμφύλω τε μάχας, τάν τις Ὄλυμπίων  
ἔνωρσε, δάμον μὲν εἰς ἀνάταν ἄγων  
13 Φιττάκωι δὲ δίδοις κῦδος ἐπήρ[ατ]ογ.

schol. ad v. 6 ἐπιγαμίαν σχώντιν οἱ γ(άρ) π(ερί) [Πένθιλον?]  
'A<τ>ρέως ἀπόγονοι δι[ασ?]πατ . . . ὡς κ(αὶ) πρώην μ(ετά) το[ῦ  
Μυρ]σίλ(ον) 2 fort. πρώτωι Lobel 4 Theognost. Can. 41  
φέλων ὁ ἀλαζών cont. Lobel suppl. Hunt 5 ἐπα[ρκέτω  
Schmidt 6 -δαν γένει Bowra 7 suppl. Hunt 8 ἐπὶ<sup>1</sup>  
τεύχεα Schmidt 9 λαθώμεθ' Wilamowitz fort. -μεθ' a& Lobel  
13 suppl. Hunt

71 P. Oxy. 1234 fr. 2 i 14-15a + 2166(c) 41 (vol. xxi p. 130)

φίλος μὲν ἥσθα κάπ' ἔριφον κάλην  
καὶ χοῖρον· οὕτω τοῦτο νομίσδεται

schol. marg. dext. [ . ]. ψ . . [ ]τα τὸν τοῦ Ἀλκαίου ἑρώμ-  
(εν)ον . . . [ . ]ς δέ φησιν . [ ]ον ὥστε σε καὶ ἐπὶ χοῖρον καὶ  
καὶ ἔριφον [καλεῖν, τοῦτο] (έστιν) εἰς τὰ παρασκευάσματα τυχ-  
[ τ]οῖς γ(άρ) ξένοις μετὰ σπουδῆς π[οιοῦσιν] σίνε -οῦνται  
σίνε -οῦμεν τ(ὴν) εὐ]ωχίαν. παροιμία δ' (έστιν) ἐπ' ἔριφον καὶ  
χοῖρον καλεῖν [γ] λέγει οὕτω τοῦτο νομίζεται

## ALCAEUS

70

. . . to say this . . . the lyre, sharing in the banquet, makes merry, feasting with empty braggarts . . . them. But let *him*,<sup>1</sup> married into the family of the Atridae, devour the city as he did in company with Myrsilus,<sup>2</sup> until Ares is pleased to turn us to arms; and may we forget this anger; and let us relax from the heart-eating strife and civil warring, which one of the Olympians has aroused among us, leading the people to ruin,<sup>3</sup> but giving delightful glory to Pittacus.<sup>4</sup>

Scholiast (line 6)

having made a marriage into the family: since the house of Penthilus are the descendants of Atreus; tears apart(?) . . . as previously together with Myrsilus

<sup>1</sup> Pittacus married into the house of the Penthilidae, once the ruling family of Mytilene: they claimed descent from Penthilus, son of Orestes (grandson of Atreus). <sup>2</sup> Pittacus seems at one time to have shared power in Mytilene with Myrsilus.

<sup>3</sup> Or 'folly'. <sup>4</sup> End of poem.

71

You used to be a friend—someone to invite to kid and pork: such is the custom in these matters.

Scholiast

. . . the boy whom Alcaeus loved<sup>1</sup> . . . he says . . . so as to invite you to pork and kid, i.e. to preparations . . . , since they take trouble in making a feast for their guests; and the proverb runs, 'to invite to kid and pork' . . . he says, 'such is the custom in these matters'.

<sup>1</sup> Presumably A. addressed this poem to the boy.

## GREEK LYRIC

72 P. Oxy. 1234 fr. 2 ii + duo frustula 'A. μ. D14 + 2166(c) 30

2 ἐν[ . ]. λα[ . ] . . . . [

λάβρως δὲ συν στεῖ[ . ] . . [ . . ] εἰαπ . .  
πίμπλεισιν ἀκράτω [ . . . . ] π' ἀμέρα . [  
καὶ νύκτι παφλάσδει . . . αχθεν,  
6 ἔνθα νόμος θάμ' ἐν . [ . ] . [ . ] . νην.

κῆνος δὲ τούτων οὐκ ἐπελάθετο  
ῶνηρ ἐπεὶ δὴ πρῶτον ὄνέτροπε,  
παισαῖς γὰρ ὄννώρινε νύκτας,  
10 τὰ δὲ πίθω πατάγεσκ' ὁ πύθμην.

σὺ δὴ τεαύτας ἐκγεγόνων ἔχηις  
τὰν δόξαν οἴαν ἄνδρες ἐλεύθεροι  
ἔσλων ἔοντες ἐκ τοκήων . . . . ;

4 fort. [τὸ δ' ἐ]π' ἀμέραι Page vel ἀμέραν 5 fort. λάταχθεν  
Lobel (cf. 322 λάταγες) 11 τεαύτας sc. γονῆς (Hunt), γενεᾶς  
(Wilamowitz), χώρας (Gallavotti), γυναικός (Page)

73 P. Oxy. 1234 fr. 3 + fort. 2299 fr. 3; cf. lemmata et comment. 2307 frr. 14 i et 16 (= 306 i inf.)

πὰν φόρτιο]ν δ . . [  
2' δ' ὅττι μάλιστα σάλ[

καὶ κύματι πλάγεισ[α  
ὅμβρωι μάχεσθαι . . [  
φαῖσ' οὐδὲν ἴμέρρη[ν, ἀσάμωι  
6 δ' ἔρματι τυπτομ[ένα

## ALCAEUS

72

. . . and furiously with . . . (they) fill (it) with neat wine, which by day and night boils splashed with winedrops(?), where the custom is frequently to . . . But that man<sup>1</sup> did not forget these things when first he created a disturbance,<sup>2</sup> for he kept whole nights awake,<sup>3</sup> and the bottom of the jar went on ringing.<sup>3</sup> Do you,<sup>4</sup> the son of such a mother,<sup>5</sup> have the reputation that free men of noble parentage have . . . ?

<sup>1</sup> Probably Hyrrhas, father of Pittacus, a Thracian (Diog. Laert. 1. 74) and credited here with the wild drinking habits of his race. <sup>2</sup> Translation more than usually doubtful.

<sup>3</sup> When struck by the ladle as the wine-level fell, or perhaps in the game of cottabus (cf. fr. 322). <sup>4</sup> Probably Pittacus himself.

<sup>5</sup> The mother must have been A.'s main target earlier in the poem (so Page S. & A. 172-3); others translate 'born of such lineage' or 'born in such a country'; Gomme suggests that 'that man' of line 7 is the mother's father (J. H. S. 77 255-7).

73

. . . the whole cargo . . . as much as possible (by the surf?) . . . she says<sup>1</sup> she has no wish to be struck by a . . . wave and to fight against the rain (and the wild storm?) and<sup>2</sup> (to be broken?) battered by a hidden reef. Let her in these circumstances

κήρνα μὲν ἐν τούτῃ  
τούτων λελάθων ὡς .  
σὺν τῷ ὑμμὶ τέρπ[εσθ]αι συνάβαις  
10 καὶ πέδα Βύκχιδος αὐτὸν . . .

τὰ δὲ ἄμμες ἔσται τὰν ἀφερον ἀλλα  
αἱ καὶ τισαφ[...] . . . αντότοις  
δείχνυντε[.] . . .

1 suppl. Hunt    2 σολ[ω]ι Edmonds    3 [α] Hunt [αν] Lobel  
4 [χείμαρτι τὸν ἄγριων Wilamowitz    5 suppl. Wilamowitz: cf.  
comment. 7 ff. 6 suppl. Hunt [έναν Lobel forma voc.  
ρήγνυμι fort. in lac. periit: cf. comment. 3    7 τούτοιοιν  
ἔσται ἵτω Page [οιοιν ἀπερρέτω Merkelbach    8 fort. νόστω  
λελ.: cf. comment. fr. 16 ὡς φ[ιλ]έγω θέλω Page    9 suppl.  
L-P: cf. comment. fr. 16    11 ἀμέραν Giessler

74 P. Oxy. 1360 fr. 2 + 2166(c) 31

. . .  
]έντην  
]ν ὁδε πλάτυ  
]κ κεφάλας, μάτει  
]α  
5 ] . ντες·

τὸ ξύλον  
]προίει μόνον  
]  
]

schol. marg. dext. (v. 4) ὑμεῖς δὲ σιγάτε ὥσπερ γεγρῶν .ροι.νεται  
ο[ν]δὲν δυνάμενοι ἀντιστῆναι τῷ τυράννῳ[νωι]. (v.6) ἀλλὰ ὡς  
Μυτιληναῖοι ἔως ἔτι καπνὸν μόνον[ν] ἀφίσαι τὸ ξύλον, τοῦτον (ἐστιν)

(go her way; I, my friend, wish) to forget these  
things<sup>3</sup> and to enjoy being young in company with  
you all, and together with Bycchis<sup>4</sup> to . . .; and so  
we to the next (day) . . . if any . . . showing<sup>5</sup> . . .

<sup>1</sup> The ship speaks; but with Lobel's supplements the meaning  
may be either 'he says' or 'they say'.    <sup>2</sup> Or 'but she  
wishes (to be broken?) . . .'    <sup>3</sup> Or 'to forget the home-  
coming'.    <sup>4</sup> Friend of Alcaeus: cf. 306c. 7, 335. 3, schol.  
fr. 60a.    <sup>5</sup> The commentary at 306 i col. i perhaps refers to  
this poem; probably not that at col. ii (see G. L. Koniaris,  
*Hermes* 94 385–97). The ship may be used allegorically for  
the political party as in 6 and 326: see Heraclitus quoted at  
fr. 6 above and 306 i col. i 12.

74

. . . and he<sup>1</sup> . . . flat . . . head, treads<sup>2</sup> . . .  
(resisting?); . . . the log . . . sends forth only . . .

Scholiast

(line 4): but you are silent as if . . . of sinews, quite unable  
to resist the tyrant<sup>3</sup>

(line 6): but, Mytileneans, so long as the log gives off smoke  
only, i.e. so long as he is not yet tyrant, extinguish it, check it  
quickly, lest the glow become brighter.

<sup>1</sup> Or 'this'.    <sup>2</sup> Or 'seeks'.    <sup>3</sup> Myrsilus or Pittacus?

---

ἔως οὐδέπω τυραννεύει], κατάσβετε καὶ καταπαύσατε ταχέως μὴ  
λαμπρότερον τὸ φῶς γένηται.    3 καὶ ]κ Lobel vel ἐ]κ L-P  
5 ἀντίβαντες vel ἀντέχοντες Diehl    6 ὡς ἔτι τὸν vel θᾶς ἔτι  
τὸν Diehl

## GREEK LYRIC

75 P. Oxy. 1234 fr. 6

3 δῶν εὐγε[.] .[.] .  
 4 ]τείν[.] προδεδ[ε]ιχμενον  
 5 ἀμβρόσοντας [α]ἰσχος  
 6 ]ρεσθ' ἀνάγκα  
 μέ]μναιμ[· ἔτι γὰρ πάις  
 7 ] . συνκρ[ο]ς ἐπίσδανον  
 8 νοίδα τιμ[.] .  
 10 ] Πενθίλη ..[  
 ] νῦν δ' ὁ πεδέτροπ[ε  
 ]ν κακοπάτριδ[  
 τ]υραννεύ-

3 παλ]δῶν εὐγε[νέων ? Diehl 4 suppl. Lobel 5 suppl.  
 Wilamowitz 7 ἀλλ' οὐ τι τῶν μέ]μν. Hunt 8 τρόφω πὶ  
 κόλπωι] Hunt 11 suppl. Diehl

76 P. Oxy. 1234 fr. 4 8-16

9 ]κ[.]λ[.]πτε γένυας  
 ]κεος ἥσ κ' ὄνεκτον  
 10 ]ποτ' ὕβριν καὶ μεγαθειπ[.] .[.] .  
 ]τά τ' ἄνδρες δραῖσιν ἀτάσθαλ[οι  
 11 ν κεν ἥσ ὄνεκτον [.] .δη[  
 12 ]τε πόλλακις ἐ[σ]φαλη[.] .ν  
 ]ν[ο]ρθώθημε[  
 ]μέμ[ε]ικται το[  
 λλά παι τι δαι[

vv. 1-7 frr. omisi 11 ἄρρη]τά Wilamowitz [οι Edmonds  
 12 τούτων Wilamowitz [ἥ]δη ? Lobel 13 ἐ[σ]φαλη[με]ν Hunt  
 14 αὐτις δ' Diehl δ' ν[ο]ρθώθημε[ν Edmonds 15 suppl. Lobel  
 16 ἀ]λλά . . . δαι[μων Edmonds

## ALCAEUS

75

. . . (noble children?) . . . foreshown . . . (them)  
 failing<sup>1</sup> . . . shame . . . necessity . . . I (do not?)  
 remember; for I, still a small child, was sitting  
 upon . . .; I know (honour?) . . . of the house of  
 Penthilus<sup>2</sup> . . .; as it was, he overthrew<sup>3</sup> . . . base-  
 born<sup>4</sup> . . . rule as tyrant . . .

<sup>1</sup> Or 'doing wrong'. <sup>2</sup> Into which Pittacus married.  
<sup>3</sup> Overthrew Melanchrus, or the city? Cf. 141. 4 and test. 2.  
<sup>4</sup> Cf. 348 'base-born Pittacus'.

76

. . . family . . . would (not?) have been endur-  
 able . . . once insolence and great- . . . (deeds)  
 wicked men do . . . would (not?) have been endur-  
 able . . . often we were thrown down . . . we were  
 set on our feet . . . has been mixed . . . (but?)  
 somehow (god?) . . . something . . .

## GREEK LYRIC

77A P. Oxy. 2166(c) 2, 3, 4 + 44 (vol. xxi pp. 132-3)

col. i	7	ὑπεδησά]μαν
	11	]πατηρ
ii	3	]πᾶο[            T]άρταρος
	6	]μύδ[ρ-

marg. dext. scholl. i 6 χόρτου . . . τοῦ ἐρίου[      7 οἱ σαράπαι φ[ορο]ῦσιν τη[      8 ὑποδήματα ὑπεδησ[ά]μην[ . . . βοείου ἔντοσθεν πίλ[wa      9 τράγω δ' ἔδησα νώτω<i>άμφι[ ὅ]τι ἀπὸ νώτου δράκον (= τράγου Lobel) περ[ι . . . ἐπειδὴ στερροτερα. . . . ἦ ἀ(ντὶ) (τοῦ) τράγου δὲ δέρμα πε[      12 οὐ τὸν πατέρ[α τ(ῶν) ἀνέμων λέγει suppl. Diehl [ο]ὐ γ(ὰρ) ἀνεμοσ[ . . . [το ὡς ἀνέντο[ς τοῦ ἥλιου τοὺς ἀγέτας suppl. Diehl . . . ἀνέμων οὐ. [ 16 οἱ Αἰολεῖς οι[ ἀ]ντ(i) . . . πολλ[. ]ν λέγοι ἀν τη[. [ . . . [Σ]απφώ κατ[ . . . πάντα δὲ ὅσα μοι δη[ . . . χω]ρὶς ἐνὸς . . . ii 4 τὸν μύ[δ]ρ[ον . . . δ' δὲ μύδρος . . . ᾱνα μῆ ἀνελ[      7 καν τριχὸς ημι[.

81 P. Oxy. 2166(c) 12

5	π]άτριδος[
6	]εφοβαμ[

98 P. Oxy. 2166(c) 34

ἀ]δελφέων[
θ]έος θέλη[

106 P. Oxy. 2166(c) 50 (vol. xxi p. 134)

3	κακο]πατρίδα[
	]φέρην

## ALCAEUS

77A

. . . I tied on (boots) . . . father . . . relative by marriage(?) . . . Tartarus . . . lump of iron . . .

Scholiast

farmyard . . . of the wool . . . satraps wear . . . I tied on boots made of felt inside ox-hide . . . ‘a goat’s I tied on my back(?)’ . . . since from my back a goat’s . . . since it is (they are?) firmer . . . or instead of ‘and a goat’s skin . . .’ . . . he does not mean the father of the winds, for the wind does not . . . since (when the sun sends the breezes?) . . . of winds . . . The Aeolians instead of . . . might say . . . Sappho . . . all that to me . . . except one . . . the lump of iron, lest . . . a hair . . .

81

. . . native land(?) . . . feared . . .

98

. . . brothers . . . god wishes . . .

106

. . . base-born<sup>1</sup> . . . to bear . . .

<sup>1</sup> Cf. 67, 75, 348.

## GREEK LYRIC

112 P. Berol. 9569, *Berliner Klassikertexte* v (2) xii 1 i 1-18 +  
P. Aberdon. 7

	] <delta>v . ai δ[i'] ἀνοιᾶα [v</delta>
4	] <sigma>αι χρόνον ὥ πα[</sigma>
	] <rho> αὐτὸς Κρονίδα[is</rho>
	Ṅπ]παι κε θέλη τρ . [
	] <rho>ουτ' οὐ μάλαπη . [</rho>
	]. τανδη[ . ]θεκατ . [
8	ἄε]θλον π[ο]λυδά[κρυνον
	ἀρ]ίστηας ἀπυκρ[
	]. s μάκρον ἀπι[
	ἄνδρες γὰρ πόλιος πύργος ἀρεύιοι
12	] <omega>s κῆνος ἐβόλ[λετο</omega>
	] <mu>οῖρα κατέσκ[εθε</mu>
	] <omega>s ἡμενεπε . [</omega>
	] <omega>n Ζεῦσυπε . . [</omega>
16	] <omega>n τά τ[ι]s ει . [</omega>
	] <s> ἐσφερέτω . [</s>
	] <tau>οδ' εις εἰαγ[</tau>
	] <s> γὰρ τάδεσαμ[</s>
	]. φος μακα . . . [
20	] <pi>άροιθεν βαρυ . [ . . . ]νωι</pi>
	] <tau>ο]σσουτον ἐπεύ[χο]μαι</tau>
	] <eta>σθ' ἀελίω φ[ά]ος</eta>
	] <i>ιγε</i> Κλεανακτίδαν
24	] <eta>ὴ (A)ρχεανακτίδαν.</eta>
	] <tau>ον μελιάδεα</tau>
	]. κιδος ὥλεσαν

1 suppl. Schubart    2 πά[i] Diels πά[τερ Wilamowitz    4  
suppl. Schubart τρ[έπει Wilamowitz    7 suppl. Wilamowitz  
8 suppl. Schubart [ίτοις Diels 10 -ιοι schol. Soph., Sud. -ιοι  
schol. Aes.    11 suppl. Schubart    12 suppl. Edmonds  
15 suppl. Lobel    20, 21, 22 suppl. Reinach

## ALCAEUS

112-114 are papyrus fragments of 1st c. A.D. published in 1902  
by Schubart. 112. 10 was already known by quotation.

### 112

. . . through folly . . . time, oh (boy?), . . .  
(Zeus) himself, the son of Cronus, . . . however he  
wishes . . . not greatly . . . tearful ordeal(?) . . .  
finest men (set apart?) . . . long . . . for warlike  
men are a city's tower<sup>1</sup> . . . he wished . . . fate  
checked . . . Zeus . . . let (him) bring in . . .  
before heavy- . . . such is my prayer . . . the  
sun's light . . . Cleanactidas<sup>2</sup> . . . or Archeanac-  
tidas<sup>3</sup> . . . honey-sweet (wine?) . . . (they) lost . . .

<sup>1</sup> Or 'for men are a city's warlike tower'. Cf. 426.    <sup>2</sup> Son  
or descendant of Cleanax, identified by scholiast as Myrsilus:  
cf. 306 B. 11 ff. and test 1.    <sup>3</sup> Son or descendant of Arche-  
anax: the scholiast says 'Pittacus', who was son of Hyrrhas;  
see e.g. Page *S. & A.* 174-5.

Schol. Aes. Pers. 352 (p. 117 Dähnhardt) 'Αλκαῖος· ἄνδρες γὰρ  
πόλιος πύργος ἀρεύος  
Schol. Soph. O. R. 56 (p. 166 Papageorgiu) = Sud. A 3843  
(ἀρήιοι) 'Αλκαῖός φησιν ἄνδρες πόλεως πύργος ἀρήιοι

## GREEK LYRIC

113 P. Berol. 9569, *Berliner Klassikertexte v (2)* xii 1 ii 1-9

(sup. marg.) κύνειε . [  
 1 ἀρξαν . [  
 2 φράδαι[  
 5 θάσσει· π. [  
 6 πέλοντ' ἀ[  
 7 θνάτων[

114 P. Berol. 9569, *Berliner Klassikertexte v (2)* xii 1 ii 10-23

4 δοῖε . [

marg. sin. schol. κατὰ τὴν φυγὴν τὴν πρώτην ὅτ' ἐπὶ Μυρσίλου  
 κατασκευασάμ[(εν)]οι ἐπιβούλην οἱ π(ερ)ι 'Αλκαῖον κ(αὶ) φαν[.]  
 ι. [.]ς δ(ε) π(αὶ) φθόσα[ν]τες πρὸν ἡ δίκη[ν] ὑπο[σ]χεῖν  
 ἐφ[υ]γον [εἰ]ς Πύρρο[ν]

115 P. Oxy. 1788 fr. 1 (addenda vol. xxi pp. 139-140), 8, 10

(a)

5 ]λεξάνθιδος ἵππ[  
 ὁρ]γίθεσσ' ἀπὺ λίμνας πόλιν ἐσ ταυδ[  
 ..]αν ἐκ κορύφαν ὅπποθεν εὐωδεσ[  
 γλ]αύκαν ψῦχρον ὕδωρ ἀμπελόεσσ[  
 .....]ν κάλαμος χλωρ[ο...] . [  
 10 κ]ελάδεις ἥρινον ὄν . [...]όμεν[  
 π]ηλεφάνην, κὰδ δ . [...]ντω[

14 ὄμάγυ[ρι]

18 αἰγιβό[τ]

22 ]βρόδ[

(a) 5 π]λεξ- Hunt πῶλε ξάνθιδος ἵππ[ω sive Ξάνθιδος Diehl  
 6, 8, 9, 14 suppl. Hunt 18 suppl. Diehl

## ALCAEUS

113

. . . kiss<sup>1</sup> . . . (they) began<sup>2</sup> . . . knowledge  
 . . . sits . . . are . . . mortal . . .

<sup>1</sup> The beginning of the first of two lines written in the upper margin. <sup>2</sup> Or '(they) ruled'.

114

. . . may they give . . .

Scholiast

in the first exile when Alcaeus and his comrades, having concocted a plot against Myrsilus . . . taking evasive action before being punished they fled to Pyrrha.<sup>1</sup>

<sup>1</sup> Cf. 60a.

115-128 are papyrus fragments of the late 2nd c. A.D. The dialect is Aeolic and they are ascribed to Alcaeus rather than to Sappho on the not entirely convincing evidence of metre (largely Asclepiad) and style; 115 resembles Sappho 2 in content.

115

(a) . . . of woven flowers(?) . . . horse . . . birds  
 from the lake to this city . . . from peaks whence  
 sweet-scented . . . grey-green . . . cold water . . .  
 vine-clad . . . green reeds . . . rustling . . . spring-  
 time . . . far-seen, and down . . . assembly . . .  
 grazed by goats . . . rose(s) . . .

## GREEK LYRIC

(b)

2 ]μελλιχ[  
 3 ἀμ]βροσίαι . [  
 5 .]δ' ἀέξ[

(b) 3 suppl. L-P in indice

116 P. Oxy. 1788 fr. 5

6 ]οναέρραι . [

117(b) P. Oxy. 1788 frr. 4, 6, 11, 15 i + *Ox. Pap.* xxi pp. 140-42

5 ] . τυ . [ . ] . ε . [ . ]  
 ] . ας ἐπη[ρά]τοι[s]  
 ]ίμερτον ὄρη . ἔνα  
 ]. [κ]ούφω δ' υπίης δρόμω  
 ] . . . . . . . σ . . . δασαι . [ . ]εται.  
 ]. αις κολοκύνταις υπα[ . ]ώματος  
 ἔβ]άστασδε[n] ἐο[ίσα]ις ἀπαλωτέραις.  
 10 ] . . . . αι . [ . . . ]δ' υπ[ . . . ]νυχοι.  
 ]ανα . α . [ . . . ]α[ . . . ε ]λειβ[ετ]ο  
 ] . ἄγαθος, τα . [ . . . ]α[ . . . ] . α  
 ]δάμα πω[ . ] . [ . . . ] . ἀπ[ . . . εσα[ . ] : [ .  
 ]μέν με[ . . . ]η . κέρδεο[s . . . ] . . . [ .  
 15 ]α . [ . . . ] . [ . . . ] . τιδ[  
 ] Διο[s] καὶ μ[α]κά[ρων θέων  
 ] . . ωκερρ[ . ]μ[  
 ] . α . [ . ]σ[ . ] . ισε . . [ .  
 ] . . . . . εν ἀς τω[ . . . . . ] . ε,  
 20 ]ντε[ . ] . χα . . [ .  
 ] . . . . . ις νᾶα ποημενοι  
 ] . ν . ασδ', οὐ γὰρ ἔγω . ἔχω

## ALCAEUS

(b) . . . gentle . . . ambrosia(l) . . . increase . . .

116

. . . raise . . .

117(b)

. . . lovely . . . desirable . . . and you slacken  
 from your nimble course . . . decays(?) . . . was  
 handling gourds that were more tender; . . . good  
 . . . was poured \* . . . lost . . . gain . . . Zeus  
 and the blessed gods . . . while(?) . . .\* (consort-  
 ing with) . . . making themselves a ship . . . for I  
 do not have . . . you<sup>1</sup> toiled calling down curses(?)  
 . . . gave many favours(?) . . . ; and to those  
 coming after . . . ; what one gives to a prostitute  
 might as well be thrown into the waves of the grey  
 sea. (If anyone) does not know this, (it is in my

25

έ]πόνησας κατα[ .]αμένα·  
 ]..s καὶ πόλλα χαρισ[  
 ]δοις· τοὶς δ' ὑπίσω[ .] .[  
 ]ται· πόρναι δ' ὅ κέ τις δίδ[ωι  
 ι]σα καὶ[s] πολίας κῦμ' ἀλ[o]s ἐσβ[ά]λην.  
 .]πε[ . .]ε. ιs τοῦτ' οὐκ οἰδεν, ε̄. οἱ π[.]θην  
 ὁ]s π[όρν]αισιν ὀμίλλει, τάδε γίνε[τ]α[i·  
 30 δεύε[ι] μά[λ]υ] αὐτῷ τῷ χρήματος [ἄψερο]ν  
 α]τσχος καὶ[ κα]κό[τ]ατ ὠλομέγ[αν  
 πόλλαν .[ . . . .]’[ .[των, φεύδη δε[ . . . .]σαι  
 .]αι[ .]λέ .[ . . .] κάκων ἐσχατ[ . . . .] .[  
 γδεμ[ .] .η ψύχαν ἀκατ[ . . . ].  
 35 .]αι[ει δάκ[ρυσι]ν· ἀ δ' οὐ[ .]εσο .[  
 .] .[ .]. αι[ ·]η[ . . .] .δ' ἀλλοῖ[ . . .] .[  
 ὕ]ττις δεπ[ . . .]εραι, γ ..[  
 .] .ρει κυμ[ . . . .] ψῦχρ[o]ν [  
 .] .ωρέοντ[ . . . .]μμε . .[  
 40 .]περ Σίσυφο[ . . . .]ατον[ ]ά .[  
 40<sup>a</sup>]φεν ἀλλ[ .]κλίννο[  
 40<sup>b</sup>]ππα[ . .] .οις· ω .[  
 40<sup>c</sup>]φίω, .[ ] . .ε .[

schol. marg. dext.: vv. 8 seqq . . . [έ]ψηλαφ[ 20 seqq ντ]ες  
 συνουσιάζοντες σ]υνουσιάζοντές σοι ε̄ . . . ]ερεαν αν γεω . . .  
 γανν ξυλα . . . αγορα(v) . . . πυγιο . . . οῦ(τω) Δίδυ(μος) 30  
 ἀν(τὶ τοῦ) εἰς ὑστερον 35 seqq fort. ἀ[γ(τὶ) τοῦ ε̄]πὶ κεφ[αλ-  
 40 seqq]. οιω τοῦ Σισύφου πρὸς τὸ κακεγ[ . ]. ει . . αι·  
 π(epi)?(?) τοῦτον οὐ γάρ π(αρα)δέδοται (?) εἰς πίθον τετρ(ημένον)  
 infra 40<sup>c</sup>. ἀλογος παράκειται οῦ(τω) Δίδυμος) 4 suppl.  
 L-P 6 suppl. Hunt 7 σάπεται ? L-P 9 suppl. L-P  
 ζαβ]άστ- ? Voigt sive -αστασδε[s] Voigt 11 suppl. L-P  
 13 ἀπ[ώλ]εσα vel -α[v Lobel 14, 16 suppl. L-P 20  
 e schol. συνουσιάσδο]ντε[s]? Voigt ἔχα[ρ- Diehl 22 ἔγωγ'  
 Edmonds έ]πόν- Hunt καταραμένα Lobel 24 χαρισ[σατο?  
 Voigt 26 suppl. L-P 27 suppl. Hunt, L-P 30  
 suppl. L-P [άψερο]ν Lobel 31 suppl. Hunt, Lobel ἔχην  
 Fraenkel 33 ἐσχατ[α] Edmonds -τ[ον] Diehl 35 suppl.

power) to persuade him: if a man keeps company with prostitutes, these things happen to him: he must inevitably after the business itself (suffer) disgrace and much accursed misery . . . deceives . . . the extreme of misery . . . soul . . . (weeps?) with tears; but she(?) . . . to weep(?) . . . another (man?) . . . whoever . . . the cold wave (of Hades carries?) . . . Sisyphus <sup>2</sup> . . . bend <sup>3</sup> . . .

\* Change of metre shows that a new poem begins between these points.

<sup>1</sup> Seemingly addressed to a woman. <sup>2</sup> Part of the last line of the poem. For Sisyphus see 38A. 5. <sup>3</sup> Part of three lines omitted by the scribe towards the end of the poem, probably after line 37.

## Scholiast

(8 ff.) . . . was handling . . . (20 ff.) consorting with you . . . ship timber(?) . . . agora . . . rump(?) . . . so Didymus.<sup>1</sup> (30) instead of 'afterwards' (35 ff.) instead of 'on the head' (?) (40 ff.) . . . of Sisyphus . . . about him; for it is not the tradition (that Sisyphus put water?) into a leaking jar. (below '40c) the 'alogos' sign (marking something 'inexplicable'—here the misplaced lines) stands beside this: so Didymus.<sup>1</sup>

<sup>1</sup> Alexandrian commentator, 1st c. B.C.: see test. 16.

L-P κλ]αιει Fraenkel: cf. inc. auct. 25A 36 [κ]λαιη[ν] ?  
 Lobel 37 suppl. Hunt 38 φέ]ρει Diehl κῦμ' [Αἴδα] L-P

## GREEK LYRIC

118 P. Oxy. 1788 fr. 6. 14–15, 4. 39–40 + *Ox. Pap.* xxi p. 142

]πόντον κατελκε . [

suppl. Gallavotti

119 P. Oxy. 1788 fr. 15 ii 9–28 + *Ox. Pap.* xxi p. 143

τίς τ' ὁ πον[  
εἰπη[ . . . ] . [  
παρέσκεθ' ω[  
4 δαιμον' ἀναίτιο[

δεύοντος οὐδέν· καὶ [γὰ]ρ ἀνοιᾶς  
τὰς σᾶς ἐ[ . ]υ . [ . ]σ' ἀλλ' ἔμ[ε]θεν συ[  
πανσαι, κάκων δε[ . . . . . ]όντω[ν  
8 αἴ τι δύναι κατεχ[ . . . . . ]ο·

σοὶ μὲν [γὰ]ρ ἦ[δ]η περβέβᾳ[τ]αι χρό[νος  
καὶ κάρπος ὄσσο[ο]ς ἡς συνα[γ]άγρετ [αι  
τὸ κλάμυμα δ' ἐλπώρα, κάλον γά[ρ],  
12 οὐκ ὀλ[ί]γαις σταφύλαις ἐνείκη[ν

....]ψ[ . ], τοιαύτας γὰρ ἀπ' ἀμπέ[λω  
....]υς γ . . . . . ι σκοπιάμ[  
τά]ρβημι μὴ δρόπ[ω]σιν αὔταις  
16 ὅμφ]ακας ὡμοτέραις ἐοίσαις.

. . . τοι γὰρ οἱ τὰ πρόσθε πονήμ[ενοι  
. . . εσκ[ο]ν· οὐδέπ[ . . . ] . τ[ . . . . . ] . [  
. . . ]ηκε· καρτε . [ . . . . . ] . . .  
20 . . . ασίαν παρεχε[

1  $\tau(\alpha)$  interpr. Maas πόνηρε ? Diehl  
mox αἰτιάσαις Fraenkel 5 suppl. Lobel 4 -τιο[ν] Diehl,  
L-P σύνεις Maas 7 πανσαι L-P 9 suppl. Hunt  
10 συνα[γ]. explic. et suppl. McKenzie 13 ἀλλ' Diehl

## ALCAEUS

118

. . . drag (a ship) down to the sea . . .

119

Who<sup>1</sup> . . . your . . . , oh . . . , . . . say . . .  
provided . . . (accusing?) a guiltless god, when that  
was wrong; why, (I stopped you?) from your folly;  
come, pay attention to me and stop, and from your  
evil . . . (restrain?) . . . if you can.

For your<sup>2</sup> time has now passed by, and what fruit  
there was has been gathered, but there is hope that  
the shoot, since it is a fine one, will bear clusters in  
plenty—late, however; for I am afraid that the (har-  
vesters?), looking out for . . . bunches from such a  
vine, will harvest grapes that are unripe and sour.  
For those who previously toiled . . . ; never . . . ;  
strong(?) . . . provide welcome . . .

<sup>1</sup> Beginning of poem. <sup>2</sup> Possibly Pittacus in his retirement,  
but some scholars think that the reference of the allegory is  
erotic rather than political.

ὅ[ψ]ι Hunt 14 σκοπιάμ[ενοι] Lobel 15, 16 suppl. Hunt  
17 οὐ[τοι] Hunt αὐ[τοι] Edmonds 18 ἄρ] vel ἀπ] Diehl  
20 ἀσπ]ασίαν L-P

## GREEK LYRIC

120 P. Oxy. 1788 frr. 2, 3 + Lobel 'A.μ. F7 + Ox. Pap. xxiii  
pp. 105-6

]μοιραχ[  
]μωισμα[  
. ]ιτατε . [  
]  
ἀ]πνείπη[                          ]χει[  
5   ]αδανδρ[ . . . . . ] . ενέτω  
]αν· αιδεκ[ . . . . . ]α  
. ]τ· ὠμο[ . ] . ο[ . . ]λα . [ . . ]σεται  
]τῶγας ἀροτρώμμε[ : ἐ]λευθέραις  
. ν τὸ γένηον μέλαν ἔμμεναι.

marg. dext. schol.: v. 5 ταῦτα. [ εἴ]ρωνεῖαι εἰς τινα γῆμαντα[  
γε]νειασαὶ 2 -μωις μα- vel -μωι σμα vel -μωι- in crasi Hamm  
8 de τ<μ>ῶγας cog. Lobel (vid. Ox. Pap. l.c.) ἀροτρώμμε[θ]  
Diehl [ν' ego      9 πρ]λν? L-P

121 P. Oxy. 1788 frr. 2, 3

] μύρια πάντα  
] . [ . ]ε λίτως  
] . óλβῶνδρ[  
]ο[ . ] . ν  
5                          ]

marg. dext. schol.: v. 1 αῦτη ἀπὸ τοῦ τ[ῆς] γυναικό(s) (έστι)  
προσ. [ 3 πολν]όλβω<i>τόνδρο[ι ? Diehl ἀν]όλβω τόνδρο[os  
Essler

122 P. Oxy. 1788 fr. 12

3 ἀγε δή μ' ἀ[  
4 αὶ τάκην . [  
6 εἰπέ μ'[  
9 πόλλακ[  
10 πόλλ' υμ[

9 πόλλακ[is ? Diehl

## ALCAEUS

120

. . . fate . . . deny <sup>1</sup> . . . (boy,?) ploughing free  
furrows before your beard is black.<sup>2</sup>

<sup>1</sup> Or ' declare '.    <sup>2</sup> End of poem. Opposite v. 4 the letter  
κ marks v. 1000 of the book.

Scholiast

(line 5): these words are mocking remarks addressed to a man  
who married (before he) had a grown a beard.

121

. . . all ten thousand <sup>1</sup> . . . inexpensive . . .  
wealthy <sup>2</sup> man <sup>3</sup> . . .

<sup>1</sup> Or ' ten thousand in all ': end of first line of poem.    <sup>2</sup> Or  
'unfortunate ', according to the supplement.    <sup>3</sup> Or  
'husband '.

Scholiast

(line 1): she <sup>1</sup> from the woman's (husband?) is . . .

<sup>1</sup> Or ' this poem '.

122

. . . was bringing (to?) me . . . if to melt . . .  
said <sup>1</sup> to me <sup>2</sup> . . . many <sup>3</sup> . . . many . . .

<sup>1</sup> Or ' say ' (imperative).    <sup>2</sup> Or ' that I . . .'    <sup>3</sup> Or  
' often '.

GREEK LYRIC

123 P. Oxy. 1788: Lobel 'A.*μ.* F10

4 ] ἄδιον[  
6 πρό]σωπο[ν

6 suppl. Lobel

124 P. Oxy. 1788 fr. 7 + Lobel 'A.*μ.* F12 (3-7)

ἀ]πὸ τόξω  
4 κατάγρε[ι]  
] . ρον ἀπυσ[  
]ροτέρα τρύ[  
ἀ]σφάλτω βιά . ω

3, 4 suppl. Hunt    6 πικ]ροτέρα τρύ[γος ? Diehl    7 suppl.  
Lobel βιάζω ut vid.

128 P. Oxy. 1788 fr. 20 (*Ox. Pap.* xxi p. 145)

6 ]μίαρ[ο . . ] . δερτ[ρ  
8 ]ν ὃς δέκεται . [  
9 ] . εμ' εῖδον [

129 P. Oxy. 2165 fr. 1 col. i + 2166(c) 6

] . ρά . α τόδε Λέσβιοι  
. . . εῦδειλον τέμενος μέγα  
ξῦνον κά[τε]σσαν, ἐν δὲ βώμοις  
4 ἀθανάτων μακάρων ἔθηκαν

κάπωνύμασσαν ἀντίαον Δία  
σὲ δ' Αἰολήιαν [κ]υδαλίμαν θέον  
πάντων γενέθλαν, τὸν δὲ τέρτον  
8 τόνδε κεμήλιον ὠνύμασσ[α]ν

ALCAEUS

123

. . . sweeter . . . face . . .

124

. . . from his bow . . . destroys . . . (more bitter than must?) . . . asphalt . . . I force(?) . . .

128

. . . foul . . . (bowels?) . . . who receives . . .  
saw . . .

129-139 are papyrus fragments of the first half of the 2nd c. A.D.  
Dialect, metre, vocabulary and subject-matter all point to Alcaeus  
as author.

129

. . . the Lesbians established this great conspicuous<sup>1</sup> precinct to be held in common, and put in it altars of the blessed immortals, and they entitled Zeus God of Suppliants and you,<sup>2</sup> the Aeolian, Glorious Goddess, Mother of all, and this third they named Kemelios,<sup>3</sup> Dionysus, eater of raw flesh.

Ζόννυνσσον ὡμήσταν. ἄ[γι]τ' εῦνοον  
θῦμον σκέθοντες ἀμμετέρα[ς] ἄρας  
ἀκούσατ', ἐκ δὲ τῶν[δ]ε μόχθων  
12 ἀργαλέας τε φύγας ρ[ύ]εσθε.

τὸν "Ὕρραον δὲ πα[ῖδ]α πεδελθέτω  
κήνων Ἐ[ρίννυ]ς ὡς ποτ' ἀπώμυνμεν  
τόμοντες ἄ[.] .[.] ν[.]  
16 μηδάμα μηδ' ἔνα τῶν ἔταιρων

ἄλλ' ἡ θάνοντες γάν ἐπιέμμενοι  
κείσεσθ' ὑπ' ἄνδρων οἱ τότ' ἐπικ . : ην  
ἡπειτα κακτάνοντες αὔτοις  
20 δᾶμον ὑπὲξ ἀχέων ρύεσθαι.

κήνων ὁ φύσυγων οὐ διελέξατο  
πρὸς θῦμον ἀλλὰ βραϊδίως πόσιν  
ἔ]μβαις ἐπ' ὀρκίουσι δάπτει  
24 τὰν πόλιν ἀμμι δέδ[.] .[.] .i. ais

οὐ κὰν νόμον [.]ογ[.] .[.] !'[ ]  
γλαύκας ἀ[.] .[.] .[.]  
γεγρά .[.]  
28 Μύρσιλ[ο]

1 fort. -ραξα: ὅχθαις παρ' Ἀ]ράξα Collart ὁ πότνιος H]ρα, τᾶ<ι>  
Gallavotti 2 ὅρος] κατ Gallavotti 3, 9 suppl. Lobel  
12 supra ρ[ σ[ά]ωτε v.l. ut vid. 15 ἀμφ[ possis: ἀμφ[ev' =  
αὐχέν'] Lobel ἀμφ[αδον Diehl 18 ἐπικάνη (imperf.)? Voigt  
19 ἡπ. = ἡ ἐπειτα 20 λύεσθαι sser. .ρ. 24 π[ο]λίτας ?  
Gallavotti

130A P. Oxy. 2165 fr. 1 col. i 33-39 ii 1-8 + fr. 2 col. i

ἀχν[άσδημι κάκως. οὔτε γάρ οἱ φίλοι]  
...  
3 οὐδ' αὗτος δα .[.] .v.

Come, with gracious spirit hear our prayer, and  
rescue us from these hardships and from grievous  
exile; and let their<sup>4</sup> Avenger pursue the son of  
Hyrrhas, since once we swore, cutting<sup>5</sup> . . . , never  
(to abandon?) any of our comrades, but either to die  
at the hands of men who at that time came against us  
and to lie clothed in earth, or else to kill them and  
rescue the people from their woes. But Pot-belly<sup>6</sup>  
did not talk to their<sup>4</sup> hearts; he recklessly trampled  
the oaths underfoot and devours our city . . . not  
lawfully . . . grey<sup>7</sup> . . . written(?) . . . Myrsilus<sup>8</sup>  
. . .

<sup>1</sup> The adjective may qualify a missing noun, e.g. 'under a conspicuous mountain'. <sup>2</sup> Most probably Hera: cf. Sa. 17, test. 59. <sup>3</sup> The meaning of the epithet is unknown.

<sup>4</sup> Presumably those who lost their lives because of the treachery of Pittacus (son of Hyrrhas). <sup>5</sup> Probably 'cutting the throat' of an animal for sacrifice. <sup>6</sup> Pittacus: see 429.

<sup>7</sup> Perhaps 'grey-eyed' Athena or Hera. <sup>8</sup> The poem ended one stanza later at line 32.

I am wretchedly distressed, for neither my friends  
... nor (I?) myself . . . hollow(?) . . . heart(?)

## GREEK LYRIC

κοι . αντε . [                                  ]ορδίαν  
 . ]αι . ειψ[                                  ]. ων·  
 6 . ] . [  
 θυγα[    ]..  
 . . ]ψ[    ].. εν ἀμπέλοις·  
 9 . ]ψψ[    ]αππέναις  
 . . . [    ]οφρόνην  
 12 ἀν . . [    ]ελε . πάρο

περ . [ . ] . . . [ . . ] . εν κ. ὑθυ κατασσάτω  
 αῦτο . [ . . . . ] ε καππέτων  
 15 ἐχέπ[ . . ] . [ . ] α τεῖχος βασιλήον.

4 κοίλαν vel κοίλαν Diehl κ]ορδίαν = καρδίαν Diehl 10  
 -αππέναις = -αμπέναις? (cf. Voigt in indice s.v. ἄπτω) 11  
 ὁμ]οφρόνην Gallavotti 12 πάρο = πάρεστι (cf. ἐνό, ἔξο)  
 13 κηδθυ = και ενθυ (deb. καῦθυ) Gallavotti κατασσάτω non  
 intellegitur 14 καππέτων = καταπεσών

*Et. Gen.* AB p. 19 Calame = *Et. Mag.* 181. 44 ἀχνάσδημι ὡς  
παρ' Ἀλκαίω.

ἀχνάσδημι κάκως, οὔτε γάρ οἱ φίλοι (fr. 349A L.-P.)

**130B** P. Oxy. 2165 fr. 1 col. ii 9–32 + fr. 2 col. ii 1

ἀγνοις . . σβιότοις . . ις ὁ τάλαις ἔγω  
 ζώω μοῖραν ἔχων ἀγροϊωτίκαν  
 ἴμέρρων ἀγόρας ἄκουσαι  
 4 καρψ[ζο]μενας ὠ ('Α)γεσιλαΐδα

καὶ β[ό]λλας· τὰ πάτηρ καὶ πάτερος πάτηρ  
 κα<γ>γ[ε]γήρασ' ἔχοντες πεδὰ τωνδέων  
 τῶν [ἀ]λλάλοκάκων πολίταν  
 8 ἔγ[ω . ἀ]πὺ τούτων ἀπελήλαμαι

## ALCAEUS

. . . daughter . . . vines . . . to agree(?) . . . is present<sup>1</sup> . . . and straight (he) . . . down himself (?) . . . having fallen down . . . royal wall.<sup>2</sup>

<sup>1</sup> Or ‘it is possible’. <sup>2</sup> Hera’s wall’ according to the scholiast. The poem ends here: it began at line 1.

*Etymologicum Genuinum*

ἀχνάσδημι (I am distressed) as in Alcaeus.

**130B**

. . . I,<sup>1</sup> poor wretch, live with the lot of a rustic,  
longing to hear the assembly being summoned,  
Agesilaidas,<sup>2</sup> and the council: the property in pos-  
session of which my father and my father’s father have  
grown old among these mutually destructive citizens,  
from it I have been driven, an exile at the back of

GREEK LYRIC

φεύγων ἐσχατίαισ', ὡς δ' Ὀνυμακλέης  
ἔνθα[δ'] ὅλος ἔοικησα λυκαιμίαις  
. [ . . . . ] ον [π]όλεμον· στάσιν γὰρ  
12 πρὸς κρ. [ . . . . ] οὐκ τὸ ἄμεινον τὸ ὄννέλην·  
. [ . . . . ] . [ . . . . ] μακάρων ἐσ τέμ[ε]νος θέων  
ἐοι[ . . . . . ] με[λ]αίνας ἐπίβαις χθόνος  
χλι. [ . . . . . ] γρ συνόδοισι μ' αὔταις  
16 οἴκημι κ[ά]κων ἔκτος ἔχων πόδας,  
ὅππαι Λ[εσβί]αδες κριννόμεναι φύαν  
πώλεντ' ἐλκεσίπεπλοι, περὶ δὲ βρέμει  
ἄχω θεσπεσία γυναίκων  
20 ἵρα[ς ὁ]λολύγας ἐνιαυσίας  
. [ . . . . ] . ἀπὸ πόλλων πότα δὴ θέοι  
]. [ . . . . . ] σκ . . . ν Ὁλύμπιοι.  
]. . . . .  
24 . γα [ . . . . . ] . . . μεν.

1 ay sser. λί: quasi λίνο- v.l. pro ἀγνο- (= agnus castus ?)  
Lobel [δ]υσβιότοις Page [δν]ις ? Voigt 4, 5, 6 suppl. Lobel  
6 cf. Ἐριμ. Hom. Anecd. Oxon. 1. 253. 19ss 'Αλκαῖός φησι  
τῶνδεων 7 suppl. Lobel 8 ἔγ[ωγ] Page ἀ] Lobel 10  
suppl. Latte 11 λ[είπων τ]ὸν Gallavotti 12 ἄρμενον Latte  
ὄννέχην Kamerbeek 17, 20 suppl. Lobel 22 fort. ]σκοισιν  
L-P

131 P. Oxy. 2165 fr. 2 col. ii 2-7 + fr. 1 col. ii 33-39

γᾶς δα . [  
φευγογ[  
ὡς νῦν . [  
. αμω[  
. 5 ἐν κυψ[έλαισ-  
παυρο[

marg. dext. v. 5 ἐν ἀγγείοις

ALCAEUS

beyond, and like Onomacles <sup>3</sup> I settled here alone in the wolf-thickets(?) (leaving the?) war . . . for to get rid of strife against . . . is not . . . to the precinct of the blessed gods . . . treading on the black earth; . . . meetings themselves I dwell, keeping my feet out of trouble, where Lesbian women with trailing robes go to and fro being judged for beauty,<sup>4</sup> and around rings the marvellous sound of the sacred yearly shout of women; . . . from many (troubles) when will the Olympian gods (free me)? . . .

<sup>1</sup> End of first line of poem; 24 is the last line. <sup>2</sup> Unknown. On the assembly and council see A. Andrewes, *The Greek Tyrants* 98. <sup>3</sup> Unknown; presumably a recluse or exile. <sup>4</sup> Scholiast A on *Il.* 9. 129 says the beauty competition on Lesbos was held in the precinct of Hera.

131

Land <sup>1</sup> . . . in exile . . . as now . . . in jars  
. . . little . . .

<sup>1</sup> Beginning of poem.

## GREEK LYRIC

132 P. Oxy. 2165 fr. 3

- 1 φέροιτο[
- 2 βαρύνθην[
- 4 κ]εφάλαν κακότατα πόλλα[
- 6 καιπὶ πρόφανες[

134 P. Oxy. 2165 fr. 5

- 3 ἀ]μαύραν[
- 4 ]. νεκ[ύ]ων[
- 5 ]εθηκαμε[
- 11 ]αιθρω[

140 (= 203, 357 L-P) P. Oxy. 2295 fr. 1 (vv. 1-7 frr.), 2296 fr. 4 (vv. 5-10 frr.)

Athen. xiv 627ab (cf. Eust. *Il.* 1319. 65 seq.)

'Αλκαῖος γοῦν ὁ ποιητής, εἴ τις καὶ ἄλλος μουσικῶτας γενόμενος, πρότερα τῶν κατὰ ποιητικὴν τὰ κατὰ τὴν ἀνδρείαν τίθεται, μᾶλλον τοῦ δέοντος πολεμικὸς γενόμενος. διὸ καὶ ἐπὶ τοῖς τοιούτοις σεμνυνόμενός φησιν.'

- [ ]  
[ ]  
μαρμαίρει δὲ μέγας δόμος  
χάλκαι, παῖσα δ' Ἀρηὶ κεκόσμηται στέγα  
5 λάμπραισιν κυνίαισι, καὶ  
τὰν λεῦκοι κατέπερθεν ἵππιοι λόφοι  
νεύοισιν, κεφάλαισιν ἄν-  
δρων ἀγάλματα· χάλκιαι δὲ πασσάλοις  
κρύπτοισιν περικείμεναι  
10 λάμπραι κνάμιδες, ἔρκος ἴσχύρω βέλεος,  
θόρρακές τε νέω λίνω  
κοϊλαὶ τε καὶ ἀσπιδες βεβλήμεναι·  
πάρ δὲ Χαλκίδικαι σπάθαι,

## ALCAEUS

132

. . . might be carried . . . to be weighed down  
. . . head . . . much misery . . . clear . . .

134

. . . dim . . . corpses . . . we placed . . . clear  
air . . .

140-199 are 1st c. A.D. papyrus scraps, disappointingly small, from *Oxyrhynchus*, published by Lobel in 1952. The roll to which the fragments belonged 'seems to have been deliberately torn to shreds in antiquity' (Lobel). 140 and 141 coincide with quotations from Alcaeus.

140 Athenaeus, *Scholars at Dinner*

At any rate the poet Alcaeus, who was completely devoted to the Muses if ever anyone was, puts manly achievements before poetic achievements, since he was warlike to a fault. So priding himself on such activities he says

. . . and <sup>1</sup> the great hall gleams with bronze: the whole ceiling is dressed for the war-god with bright helmets, down from which nod white horse-hair plumes, adornments for men's heads. Bright bronze greaves hide the pegs they hang on, defence against a strong arrow; there are corslets of new linen and hollow shields thrown on the floor. Beside them are swords from Chalcis and many belts and tunics.

## GREEK LYRIC

πάρ δὲ ζώματα πόλλα καὶ κυπάσσιδες.  
 15 τῶν οὐκ ἔστι λάθεσθ', ἐπεὶ  
 δὴ πρώτιστ' ὑπά τῷργον ἔσταμεν τόδε.  
 6 κατέπ[ papp. καθύπ- Ath. 10 ερκ[ pap. ἄρκος Ath. 11  
 νέω Ath. corr. Casaubon νέοι λίνω Bergk 14 κυππαττίδες  
 Ath. κυπάσσιδες Casaubon, Ahrens κυπάσσιες Blumenthal 16  
 πρώτισθ' ὑπὸ ἔργον Ath. em. Lobel

141 P. Oxy. 2295 fr. 2 (vv. 1–4 frr.)

Schol. Ar. *Vesp.* 1232 seqq. (p. 162 Dübner) παρὰ τὰ Ἀλκαίου·  
 (vv. 3–4 corruptissime); schol. Ar. *Thesm.* 162 (p. 265 Dübner) = test. 16 (v. 3).

]πωσ[ . . . . ] . [  
 δ]είλας ἔργασ[  
 ὡ]νηρ οῦτ[os ὁ μαιόμενος τὸ μέγα κρέτος  
 ὀν]τρέψ[ει τάχα τὰν πόλιν· ἀ δ' ἔχεται ρόπας  
 3 ]νηρουτ[ sser. Φίττακ(os)

143 P. Oxy. 2295 fr. 4

] . . [  
 δαμασ . [  
 λάοις λν . [  
 4 τοὶς οὐκ[  
 ḥ μάλ' ἄξν[  
 πώγωνε[  
 φοίταν δῆλ[  
 8 περιστρόφιδ' . [  
 καππεπάδμ[  
 θέρμαν σποδ[  
 φοίταις δὸν π[  
 12 μάσλητ[  
 γ[

## ALCAEUS

These we have been unable to forget, ever since we first undertook this task.

<sup>1</sup> The papyrus fragments give a few words of lines 1–10.

## 141

. . . cowardly . . . this <sup>1</sup> man who seeks supreme power will soon overturn the city; its fate is in the balance.

<sup>1</sup> These two lines are parodied by Aristophanes, *Wasps* 1232–5. The scholiast there gives a garbled version of A.'s text; cf. also test. 16. Above 'this man' the Alcaeus papyrus has 'Pittacus'.

## 143

. . . subdue . . . free(?) the people . . . those who . . . not . . . Truly he well deserves . . . beard (plucked <sup>1</sup>) . . . to go to and fro (clearly seen by all?) . . . (to turn) a fuller's mill . . . sprinkled . . . with hot ashes <sup>2</sup> . . . going among . . . thong <sup>3</sup> . . .

<sup>1</sup> Cf. Anaer. 388. 9. <sup>2</sup> A punishment known from schol. Ar. *Plut.* 168, schol. Ar. *Nub.* 1083 (= Sud. P 55). <sup>3</sup> Cf. Anaer. 388. 8. In the margin opposite v. 12 the letter θ denotes the 800th verse of the book.

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2 -μάσο[ομεν Barner 3 λύσ[ομεν ? Barner 5 ἄξι[ος Barner  
 ἄξν[ρ(ος) Lobel 7 δῆλ[ος Barner 9 -[ενος Lobel 10  
 σπόδ[ον Lobel

GREEK LYRIC

148 P. Oxy. 2295 fr. 9

]. ακα . [  
 ]. ιν δλβιος δ[  
 νδε δυστάν[  
 4 σδομ' ἔρημ[ο  
 πῆλ]ε τών φίλω[ν  
 ολ]ος· ἀλλ' ὡς οἰκ[  
 ]. υρον ζώην [  
 8 ἀθα]νάτοισι [

2 ἐν]αιον ? Barner    3 νῦν δὲ Lobel    4 πλά]σδομ' Page  
 5 suppl. Maas    6 ολ]ος Lobel οἰκ[τρ- sive οἰκ[τρ- Barner  
 7 οι]ζυρον ? Lobel    8 suppl. Lobel

149 P. Oxy. 2295 fr. 10

]α φρεν . [  
 ]α λαψήροισι [  
 ]τασ' ὁτρύνν[  
 εσιν λεοντ[  
 5 ιοππα[  
 ]. . . . [

150 P. Oxy. 2295 fr. 11

]ροστωδ[  
 ]τοισινε . [  
 ἀ]γθρώπων[  
 4 γ ἔταιροι  
 λοι· κράνναν δια[  
 ]. α . φοίταντες[  
 ]. . . . [

ALCAEUS

148

. . . prosperous . . . , but now wretched . . . I  
wander . . . lonely . . . (far from) my friends . . .  
alone; but since (miserable?) . . . wretched . . .  
to live . . . immortal (gods) . . .

149

. . . wits . . . nimble . . . urge(d) . . . lion(s) . . .  
where(?) . . .

150

. . . men . . . companions . . . fountain . . .  
going . . .

GREEK LYRIC

152 P. Oxy. 2295 fr. 13

4 κ]ύδνας Μυτ[ιλήνας

suppl. Lobel

154 P. Oxy. 2295 fr. 15

4 ]τράχη[  
6 ]γᾶν· α[

157 P. Oxy. 2295 fr. 18

3 φ]όνον·

marg. inter columnas schol. (v. 2) περὶ Φίττακον (v. 5) ἀλλὰ  
ἐπλήγης 3 suppl. e schol. Lobel

158 P. Oxy. 2295 fr. 19

schol. κεραμεω . . . ἀπὸ τῆς τέχ[νης . . . ως κεραμε[ίς

161 P. Oxy. 2295 fr. 22

]εῦ πόην[  
]κύματ[

167 P. Oxy. 2295 fr. 28

1 a πὰρ ὄρκια  
2 ισλα  
3 τερας ω σκύρον  
4 ας  
5 . ]. τράγον

ALCAEUS

152

. . . glorious Mytilene . . .

154

. . . rough . . . earth . . .

157

. . . murder . . .

Scholiast<sup>1</sup>

(line 2) about Pittacus . . . (line 5) but you were struck

<sup>1</sup> Several incomprehensible comments. The text at 155. 4 probably has the first three letters of 'Pittacus'.

158 Scholiast

potter . . . from the craft . . . as a potter

161

. . . to treat well . . . waves . . .

167

. . . against (his) oaths . . . oh ——<sup>1</sup>, . . . goat

## GREEK LYRIC

]. ἄχματα  
] .  
] . ἰδαιμεν  
10 ]  
] ροταματα[ ]  
] .  
] γάων  
]  
15 ] αἰδαν·  
] . ι . [ ].  
] . ατέρων ἐπὶ Φ[ρ]ύνωνα τὸν  
] [πατλεει ' . ]  
] ασσαν εῦ  
20 ] ὠκυά[λοι]ς νᾶας ἐρύσσομεν.  
]

marg. dext. schol.: v. 3 'Απίων συνεσταλμένω(s) μένναντας  
σκύρον v. 17 'Απίων ἐπὶ Φρύν(νωνα) v. 18 ταῦτα οὐ σώζε(ται),  
ἐλλείπει γ(άρ) 2 λ[ει]ς λα- Barner 9 fort. ]o parvum 11  
ἄματα Hamm 13 'Αθα]νάων Page 15 -λ]αῖδαν vel Λ]αῖδαν  
Barner 17 ]πατέρων Page 19 ἐς δὲ Barner θάλ]ασσαν L-P  
in indice 20 ὠκυά[λοι]ς vel ὠκυπ[όροι]ς ? Page

169 + 171 + 172 + 173 P. Oxy. 2295 frr. 30, 32, 33, 34, 38

]. . [ ]κο . δυλ . [  
]υτ[ ]εν . πιλα- [  
]οσ . [ ]εδ' ανθισον' . . [  
παν . [ . ]αιο . εω[ . ] ἀμύ- [  
5 δρωι ἄνδρων παλάων δ[  
.]. [ ]. ων μνομ[  
Α]ἰολίδαν τῶν α . [  
]Μυτι[λη]γ[  
]υτο[ ]. [  
]

2 ('Ε)πιλα- L-P in indice

## ALCAEUS

. . . cargo . . . we know . . . (days?) . . . (Athenians?) . . . fathers against Phrynon<sup>2</sup> the . . . (into the) sea well . . . let us draw our swift ships.<sup>3</sup>

Scholiast

(line 3) Apion<sup>4</sup> says that μένναντας and σκύρον have short vowels; (line 17) Apion (reads) ἐπὶ Φρύν(νωνα), 'still . . . Phrynon'; (line 18) these lines are not preserved: there is a gap.

<sup>1</sup> Cf. 58 n. 2. <sup>2</sup> Athenian commander in the fighting for Sieum: see test. 3. <sup>3</sup> Textual and metrical difficulties suggest that we have here fragments of two or even three different poems: a new poem may begin in the lacuna at line 18, i.e. between the references to Phrynon and the launching of ships. <sup>4</sup> For Apion see test. 18 n. 2.

169 + 171 + 172 + 173<sup>1</sup>

(Epilaidas?)<sup>2</sup> . . . again . . . dim men of old  
. . . memory . . . Aeolids . . . Mytilene . . .

<sup>1</sup> See Voigt 169: these fragments perhaps belong to the left of 167. <sup>2</sup> Cf. 178.

## GREEK LYRIC

170 P. Oxy. 2295 fr. 31 col. ii

επωγε . [  
 κοιλαισω [  
 μηδ . [  
 Φίττ[ακ  
 5 τωδη [  
 σπις· γ[

5-6 ἄσπις Lobel

174 P. Oxy. 2295 fr. 35 1-2

]ις ἔχομε[ν  
 ]σκύρον[

178 P. Oxy. 2295 fr. 39

3 ] . Ἐπιλαΐδαν |

179 P. Oxy. 2295 fr. 40 col. ii

. . . ] . ω[  
 2 εὐρηξε κ . . . [  
 καὶ τὸν μο[  
ἀμμέων[  
 λάμπρω τε . [  
 6 δι' ἄσπιδος ἄν[  
 ε]νθ' ὁ κάπριο[s  
 . ]πόλλα γὰρ ἀμ[  
 . ] . πέπα . [  
 10 . ] . δεν χαρικυ[

## ALCAEUS

170

. . . (drank?) . . . hollow . . . Pittacus . . .  
 shield . . .

174

. . . we have . . . (oh ——<sup>1</sup>) . . .

<sup>1</sup> The same mysterious word as at 58. 13, 167. 3.

178

. . . Epilaidas<sup>1</sup> . . .

<sup>1</sup> Cf. 169+.

179

. . . broke (with violence?) . . . of us . . . bright  
 . . . through the shield . . . where the boar . . .  
 since many . . . (is fixed?) . . . (an unknown

## GREEK LYRIC

.] οὐτες μελίκ .  
. τροπτε σιδαρ[  
]

col. i (v. 3) marg. dext. schol. . ονε (vel. οτε) το(ν) τη[ρα]ννίς  
col. ii (v. 7) inter lin. ως ἐπὶ τῆς δισπίδος (v. 13) inf. marg.  
schol. fort. Ἀπίω(ν) χαρῖ[  
2 pro κ fort. β; βια Barner  
6 ἀν[τυγ- ? Voigt ἄν[δρος ? Barner 7 suppl. Lobel 9  
πέπαγ[ε(ν) Barner 11 ε]οντες Gallavotti vel ι]οντες Voigt  
μελία[ ? Barner μελίκρ[ατ- ? Voigt 12 δ]στρ. vel ε]στρ.  
L-P in indice σιδαρ[ος Gallavotti

181 P. Oxy. 2295 fr. 41

1 ]ενος νόμω  
3 ]γεπ' ὥρεος  
5 φλ]οίσβω μέγαν

182 P. Oxy. 2295 fr. 42

4 ].. ελίγμα[

184 P. Oxy. 2295 fr. 44

4 ] .ραν' αἰετ[

186 P. Oxy. 2295 fr. 47

4 πό]λλαις Ἄιδα πο[  
5 ]τ' ἐν προμάχ[οισ(ι)  
7 συ]μφόραις μ ..[

suppl. Voigt

200 P. Oxy. 2296 fr. 1 + 2295 frr. 45, 46, 50

] . ενεν .. [  
3 ]ψ θέλης κηγ[  
]ματήσην[

## ALCAEUS

word ?<sup>1</sup>) . . . spear(s) . . . iron flashed . . .

Scholiast

(line 3, probably with reference to the previous column)  
tyranny; (line 7) as being on the shield<sup>2</sup>; (line 13) Apion(?)<sup>3</sup>  
χαρῖ[

<sup>1</sup> χάρι, dative of χάρις (Hamm), or a proper name, Charikydes  
(Barner)? <sup>2</sup> Perhaps the shield carried a representation of  
a boar. <sup>3</sup> Presumably Apion's version or explanation of  
the unknown word χαρίκυ (line 10); see test. 18 n. 2.

181

. . . custom . . . on the mountain . . . din . . .  
great . . .

182

. . . bracelet(?)<sup>1</sup> . . .

<sup>1</sup> Cf. Sa. 44. 8 and see LSJ s.v.

184

. . . eagle . . .

186

. . . many . . . of Hades . . . in the front line  
of battle . . . fortunes . . .

200-203 are papyrus fragments of the 2nd or 3rd c. A.D. 200,  
probably in Sapphic stanzas, is supplemented by three 1st c.  
fragments. 203 forms part of 140.

200

. . . you wish that . . . to seek<sup>1</sup> . . . god . . .

## GREEK LYRIC

7      ]η δαίμων[  
       ]ιθα ταὶς κ[  
       ]. ωνταν[  
 7      ]πίστως· [  
       κὰ]δ δίκαιον ον[  
       ]. σεσθαι· το[  
 11     Ζεῦ]ς ἔχει τέλος Κρο]νίδαις ἐκάστω  
 11     χρῆ]μματος αὐτος[  
       ]. ηρον θε· [

5 inter lineas sub δαίμων, ]εντος ἔφυ[ fr. 45      7 ἀ]πίστως ?  
 Hamm      8 suppl. Lobel      9 πείσεσθαι possis (Lobel), i.e.  
 τείσεσθαι ? Barner      10s. ἐκάστω | χρήμματος ? Lobel vel  
 ἄπαντος | Barner

203 L.-P. = 140

204 P. Oxy. 2297 fr. 1

2    κα]τ ἐπιλόγον  
 4    ]. ὡς πρὸν  
 5    ]. εν νέκυσ  
 6    ]. αι θέσις  
 10 βασιλ]ηϊαι

1-2 schol. λέ]ξις ἡ ἐν τῇ ζωῇ[ι κατ' ἐπιλογισμόν      6 cf. Et.  
 Mag. 319 30ss. θέσις ἡ ποίησις παρὰ Ἀλκαλώ, Asclep. Myrl. ap.  
 Ath. 11 501c, Phot. Bibl. 279 (p. 533a 17 Bekker)

205 P. Oxy. 2297 fr. 2 col ii

υβ[  
 πολιν[  
 πέλτ, α . [  
 κασθεν[  
 5 λωνδ . [  
 θέων θε[

## ALCAEUS

with good faith<sup>2</sup> . . . in accordance with justice  
 . . . to suffer<sup>3</sup> . . . Zeus, son of Cronus, himself  
 controls the end of all things<sup>4</sup> . . .

<sup>1</sup> Or 'to tread on'.      <sup>2</sup> Or 'with bad faith'.      <sup>3</sup> Or 'to  
 obey' or 'to punish'.      <sup>4</sup> Cf. Archil. 298 West, Semon.  
 1. 1-2.

204-248 are papyrus fragments of the latter part of the 2nd c.  
 A.D.

## 204

. . . on consideration<sup>1</sup> . . . as before . . . corpse  
 . . . doing . . . royal . . .

<sup>1</sup> The scholiast gives 'the everyday expression κατ' ἐπιλόγυ-  
 ισμον'.

## 205

. . . city . . . was(?) . . . quench . . . gods . . .

## GREEK LYRIC

206 P. Oxy. 2297 fr. 3

ν]ῦν δὲ Δίος θυ[γάτηρ  
 ὥπασσε θέρσος· τ . [  
 κ]ράτηρας ἵσταις ε . [  
 τ]ῶν δή σ' ἐπιμνα . [  
 5 ..]το πέφαντε τε κ[αὶ

... ]ξη δὲ θᾶσ κε Ζεῦς[  
 ... ]μοῖρα· τάρβην δ' ὕ[

omnia supplet Lobel    4 -μνάσ[θην ἔοικ' Gallavotti -μνάσ[ω ?  
 Barner -μνασ[αι sive μναὶ[σαι possis (Voigt)

207 P. Oxy. 2297 fr. 4

3 ἀδεσ]πότω  
 5 ]καλλιπη[  
 8 ] . [ . ]ἰκούμεθα[  
 9 ]μα καρδίαν

2 schol. πόλεμον ἐκέρσαο    3 schol. ἀδεσπότου πίθου

208 (= 326 L-P) P. Oxy. 2297 fr. 5 abc (8-19) + Heraclitus  
*Alleg. Hom.* 5 (1-9); cf. 305b, 306C (c)

ἀσυν<ν>έτημμι τῶν ἀνέμων στάσιν·  
 τὸ μὲν γὰρ ἐνθεν κῦμα κυλίνδεται,  
 τὸ δ' ἐνθεν, ἄμμες δ' ὃν τὸ μέσσον  
 4 νᾶι φορήμ<μ>εθα σὺν μελαίνᾳ

χείμωνι μόχθεντες μεγάλῳ μάλᾳ·  
 πὲρ μὲν γὰρ ἄντλος ἴστοπέδαν ἔχει,  
 λαῖφος δὲ πὰν ζάδηλον ἦδη,  
 8 καὶ λάκιδες μέγαλαι κὰτ αὐτο,

320

## ALCAEUS

206

. . . but now the daughter of Zeus<sup>1</sup> . . . has given courage; . . . placing mixing-bowls . . . ; of these . . . remind you<sup>2</sup> . . . has appeared and . . . until Zeus . . . and fate; to be afraid . . .

<sup>1</sup> Presumably Athena.    <sup>2</sup> Or 'you must remember these'.

207

. . . (you mixed the cup of battle) . . . ownerless (cask) . . . abandons . . . we should come . . . heart . . .

208

I fail to understand the direction<sup>1</sup> of the winds: one wave rolls in from this side, another from that, and we in the middle are carried along in company with our black ship, much distressed in the great storm. The bilge-water covers the masthold; all the sail lets the light through now, and there are great

321

## GREEK LYRIC

χάλαισι δ' ἄγκυρ<sup>ρ</sup>αι, τὰ δ' ὀγή[ia]  
 [. . .] . [ - ]  
 12 τοι πόδες ἀμφότεροι μένο[ισιν]

ἐ[ν] βιμβλίδεσσι· τοῦτό με καὶ σ[άοι]  
 μόνον· τὰ δ' ἄχματ' ἐκπεπ[.]. ἀχμενα  
 . . μεν . [.] ρηγντ' ἐπερθα· τῶν[ . . ].  
 16 ]ενοις.[

]νεπαγ[  
 ]πανδ[  
 ]βολη[

I ἀσυνέτην νῆ, ἀσυνετῆ ἐκ<sup>τ</sup> codd. em. Ahrens 9 ἄγκυραι codd.  
 ἄγκυραι Edmonds 12 suppl. Kamerbeek 13 suppl.  
 Lobel 14 ἐκπεπ[ατ]άχμενα Kamerbeek 15 φ[ό]ρηγντ'  
 Lobel

Heraclit. *Alleg. Hom.* 5 (p. 4s. Buffière)

ἐν ἵκανοῖς δὲ καὶ τὸν Μυτιληναῖον μελοποιὸν εύρήσομεν ἀλληγο-  
 ροῦντα· τὰς γὰρ τυραννικὰς ταραχὰς ἐξ ἴσου χειμερίω προσεικάζει  
 καταστήματι θαλάττης· [1—9].

τίς οὐκ ἀν εὐθὺς ἐκ τῆς προτρεχούσης περὶ τὸν πόντον εἰκασίας  
 ἀνδρῶν πλωιζομένων θαλάττιον εἶναι νομίσει φόβον; ἀλλ' οὐχ  
 οὕτως ἔχειν Μύρσιλος γὰρ ὁ δηλούμενός ἔστι καὶ τυραννικὴ  
 κατὰ Μυτιληναίων ἐγειρομένη σύστασις.

Cf. Coond. *π. τροπ.* 9 (*Rh. Gr.* 3. 234—5 Spengel), Ap. *Dyse. π.*  
*ἀντ.* 119b (i p. 93 Schneider)

208A P. Oxy. 2297 fr. 6

2 ]ος ἀλλ' ἄγι  
 3 αἱ π]οτα κᾶλλοτα

## ALCAEUS

rents in it; the anchors<sup>2</sup> are slackening; the rudders . . . my feet both stay (entangled) in the ropes: this alone (saves) me; the cargo . . . (is carried off) above . . .

<sup>1</sup> The word may also mean 'strife, civil war': it fits both the storm description and the political allegory. <sup>2</sup> With Edmonds' conjecture, 'the wooldings'.

Heraclitus, *Homeric Allegories*

In plenty of passages we shall find the Mytilenean lyric poet also using allegory: he equally (sc. with Archilochus: see Archil. fr. 105 West) compares the upheavals caused by the tyrants with stormy conditions at sea: 'I fail to understand . . . the anchors are slackening.' Who would not immediately suppose from the opening seascape that this is fear of the sea on the part of sailors? But that is not the case: it is Myrsilus<sup>1</sup> that is indicated and tyrannical conspiracy being hatched against the Mytileneans.

<sup>1</sup> 305b, a commentary on this poem, mentions Myrsilus and so confirms Heraclitus' statement that the poem is allegorical. See also 306C(c).

## 208A

But come, . . . if ever before.

GREEK LYRIC

226 P. Oxy. 2297 fr. 25

]νμυτ. [  
]. νεᾶ[νι-

1 o[ vel ω[      2 suppl. Lobel

229 P. Oxy. 2297 fr. 28

2 ἀλ]λαισι[

supra lin. ]ματαιαις ex quo suppl. Lobel

241 P. Oxy. 2297 fr. 40 (scholium)

2 Μύ]ρσιλον . [

249 P. Oxy. 2298 fr. 1

2           ] .. ον χ[ό]ρον αι .. [  
]. νᾶα φ[ερ]έσδυγον  
      ]ην γάρ ο[ν]κ ἄρηον  
5        ἀνέμ]ω κατέχην ἀήταις.

έ]κ γᾶς χρῆ προΐδην πλό[ον  
αἴ τις δύναται]ι καὶ π[αλ]άμαν ̄[χ]η,  
ἐπεὶ δέ κ' ἐν π]όν[τωι γ]ένηται  
9 τῶι παρέοντι † τρέχειν † ἀνά]γκα.

μ]αχάνα  
ἀν]εμος φέρ[  
]εν  
13           ] . ι[

ALCAEUS

226

. . . Myton(?)<sup>1</sup> . . . young . . .

<sup>1</sup> Son of Poseidon and Mytilene, and legendary founder of Mytilene.

229

. . . crazy<sup>1</sup> . . .

<sup>1</sup> From ἀλλος = ἡλεός.

241 (scholium)

. . . Myrsilus . . .

249–251 are papyrus fragments dated to 1st c. B.C. (Schubart) or 1st c. A.D. (Lobel). Lines 6–9 of 249 were known from the collection of scolia (Attic drinking songs) quoted by Athenaeus: Blomfield had attributed the stanza to Alcaeus.

249

. . . choral dance . . . benched ship . . . for it is not better to . . . to restrain the blasts (of the wind). From land one should look ahead for (a fair) voyage if one can and has the skill; but when one is on the high seas it is necessary (to stay put in one's present plight?) . . . (then there is no) way (of changing the conditions: one must go where) the wind carries . . .

---

2–4 suppl. Lobel    5 suppl. Page 6–9 ex Athen. suppl.  
6 κάλον μὲν ἐκ ? Page    9 τρέχειν Athen. μένειν Lobel  
10–11 suppl. Lobel

## GREEK LYRIC

Athen. xv 695a (Carm. Conviv. 891 Page)

ἐκ γῆς χρὴ κατίδην πλόον  
εἴ τις δύνατο καὶ παλάμην ἔχοι,  
ἐπεὶ δέ κ' ἐν πόντῳ γένηται  
τῷ παρέοντι τρέχειν ἀνάγκη.

253 P. Oxy. 2299 fr. 2

5 ]ωσ ἀήδων[  
7 ]ι φωναι[

254 P. Oxy. 2299 fr. 3

. . . [ . ] . . . [  
κῆναμε[

fort. = 73. 6-7: 1 litt. partes inf. in δερ[μ]ατ[ quadrant

255 P. Oxy. 2299 fr. 4

]μ[  
]ανθείας ἀπν[  
]ὲς κίβισιν δ. [  
ἐθῆ]κατο κάκ φιλ. π. [  
ε]κ δ' ἔλε μ' ὄστια[  
]ς· περέτε . [  
]. μαβο . [  
]ερε . [  
]

suppl. Lobel      7 δέ]ρμα βόο[s ? Lobel

## ALCAEUS

252-282 are papyrus fragments dated by Lobel 'towards the middle of the 1st c. A.D.' Lobel attributed them to 'Sappho or Alcaeus' (Ox. Pap. xxi 61-62), but in P. L. F. (Lobel-Page) they appear without comment among the fragments of Alcaeus. Page (S. & A. 296) concludes that the evidence for Alcaeus' authorship is unreliable; Treu (Sappho 173) attributes them to Sappho; in Voigt (S. et A.) they are *Incerti Auctoris* 28-41.

253

. . . (as?) the nightingale . . . voice . . .

254

. . . (reef?). Let her . . .<sup>1</sup>

<sup>1</sup> This fragment may represent the same poem as Alc. 73. 6-7 (one of the inconclusive arguments for Alcaeus' authorship of 252-82).

255

. . . put into a wallet<sup>1</sup> and out of . . . took my bones out of me . . . (the hide of an ox?) . . .

<sup>1</sup> Rare word used especially for the pouch in which Perseus carried Medusa's head: perhaps part of that story is being told (Page, S. & A. 274 n. 3).

## GREEK LYRIC

256(a) P. Oxy. 2299 fr. 5(a)

2 ]εμον νό[η]μμ' ἀργαλ[ε  
]αῖα σὸν θ[ερ]απον[τ  
]. ον ἀλλα . [ ]ημα[  
5 ] . θιδήν κεφάλαι[  
]παῖς τονδετελεσ . [

2-3 suppl. Lobel      5 'Α]τθιδήν ? Lobel

257 P. Oxy. 2299 fr. 6

ώσ ὅτ' ἐπα[  
  
πρόσθενεμενδα[  
λαμπο . [  
παντ' ἐπιχ[  
5 ώσ τομελι[

ἡρ' ἔτι πάστ[

2 πρόσοδε[ pap., sser. θ sup. δ m.<sup>2</sup>; vers. correctum inter 6 et 7  
scr. m.<sup>2</sup>

258 P. Oxy. 2299 fr. 7

3 ] . αι Κρόνω

259(a) P. Oxy. 2299 fr. 8(a) col. ii

8 ἐλπώρα[  
11 οὐκ ἀνάδεεε[  
13 ἦ]πποις ἥχεε[  
14 . ]. δ' ἄλλαι παρεβ . . [  
15 κόσμω κῦδος ἔχ[  
16 νῦν δεῖ κῆναμε[  
17 βεβάκαισ'[

8-10 schol. inter coll. i et ii . . . μυρο[ι]λον . . .      13 suppl.  
Lobel

## ALCAEUS

256(a)

. . . (my ?) troubled thought . . . your attendant  
. . . the head (of Atthis?)<sup>1</sup> . . . (child?) . . .

<sup>1</sup> Mention of Atthis would indicate Sappho's authorship.

257

. . . as when . . . before . . . shining . . . all  
. . . , even so<sup>1</sup> . . . still?

<sup>1</sup> Probably a Homeric-type simile; for the subject-matter cf. perhaps Sa. 96.

258

. . . Cronus . . .

259(a)<sup>1</sup>

. . . hope . . . not unpleasant . . . you had horses  
. . . other . . . have glory (from) adornment<sup>2</sup> . . .  
now it is necessary . . . (they) have gone . . .

<sup>1</sup> The scholiast mentions Myrsilus in connection with col. i, of which only tiny scraps of line-endings remain.   <sup>2</sup> Voigt compares Il. 4. 145.

## GREEK LYRIC

261(b) P. Oxy. 2299 fr. 10(b) col. i

λημ[  
 'Αφρό]διτ[α  
 ]ακεφα . . . [  
 ']αν λύθεισα.  
 5 ] . [ μαλ]οπάραυε, σοὶ μὰν  
 ]'. δε . β[ γυναικων  
 ] . . . οισαν μ[ ]. ζάεισαι  
 ] . υψ ὄρχησθ[ 'έρό]εσσ' "Αβανθι·

suppl. Lobel

col. ii

] . [ . . ]κυπ[  
 ἀγλαιοι . [  
 βῶμος[  
 κυαν[  
 ἀργ[υρ  
 χρυ[σ

suppl. L-P

263 P. Oxy. 2299 fr. 12

2 ]φονε . [  
 ]αρμ' ερο[  
 ] . . ος σίμαρ[  
 5 ] . ; αἰθερος ον[  
 ]εως δενα[  
 θα]υμάσιον μεν . [  
 ] . . πέφυκεδ . [  
 ] . εκαλος[

7 suppl. Lobel

## ALCAEUS

261(b) col. i

. . . Aphrodite<sup>1</sup> . . . loosened . . . to you, apple-cheeked<sup>2</sup> girl<sup>1</sup> . . . of women . . . (winds) blowing through . . . to dance, lovely Abanthis<sup>1</sup>: . . .

<sup>1</sup> In the vocative case of direct address. Surely by Sappho? Abanthis may be addressed also at Sa. 22. 10. <sup>2</sup> Or 'white-cheeked' (see Gow on Theocr. 26. 1).

col. ii

. . . splendid . . . altar . . . blue (enamel?) . . . silver . . . gold<sup>1</sup> . . .

<sup>1</sup> Description of a shrine with works of art? V. 1 may refer to Aphrodite, 'the Cyprian'. Cf. Sa. 2.

263

(snub-nosed?) . . . upper air . . . marvellous . . . is (by nature) . . . handsome<sup>1</sup> . . .

<sup>1</sup> Treu, *Sappho* 174 suggests that this may be a wedding-song (by Sappho).

## GREEK LYRIC

283 P. Oxy. 2300 fr. 1

καν[ . ]ων . υν[ ]ν[  
 2 ανενογ . ππ . [ ]

κ'Αλένας ἐν στήθ[ε]σιν [έ]πτ[όαισε  
 θῦμον 'Αργείας, Τροῖω δ' [ν]π' ἄν[δρος  
 ἐκμάνεισα ξ[εν]ναπάτα 'πὶ π[όντον]  
 6 ἔσπετο νᾶι,

παδά τ' ἐν δόμ[ο]ισι λίποισ' [έρημαν  
 κάνδρος εὐστρωτογ [λ]έχος . [  
 πειθ' ἔρω<i> θῦμο[  
 10 παῖ]δα Δ[ίο]ς τε

]πιε . . μανι[  
 κ]ασιγνήτων πόλεας μ[έλαινα  
 γα]ὶ ἔχει Γρωων πεδίω<i> δά[μεντας  
 14 ἐν]νεκα κήνας,

πόλ]λα δ' ἄρματ' ἐν κορίαισι [  
 ἥρι]πεν, πό[λ]λοι δ' ἐλίκωπε[  
 ]οι στ[ε]βοντο, φόνω δ . [  
 18 ] . . [ . . ]ευς·

] . . . [ . . . ]υσ . [

3-5 suppl. Lobel ἐπτόαισε vel ἐπτόαισας      7 δόμ[ο]ισι suppl.  
 Lobel [έρημαν Page [έράνναν Gallavotti      8-9 e.g. ὡς F'  
 ὑπείκην | πειθ' ἔρωι θύμος διὰ τὰν Διώνας Maas      10 suppl.  
 Lobel 12-13 μέλαινα γαῖα Page δά[μεντας suppl. Lobel  
 14-17 suppl. Lobel στειν- in στειβ- corr. pap. φόνω<i> δ' ἔχαιρε  
 Gallavotti 18 [δίος 'Α]χι[λλ]ευς Vogliano

## ALCAEUS

283-285 are papyrus fragments attributed to Alcaeus. The hand  
 belongs to 2nd or 3rd c. A.D.

283

. . . and excited<sup>1</sup> the heart of Argive Helen in  
 her breast; and crazed by the Trojan man,<sup>2</sup> the  
 deceiver of his host, she accompanied him over the  
 sea in his ship, leaving in her home her child (deso-  
 late?) and her husband's bed with its rich coverlet,  
 (since) her heart persuaded her (to yield?) to love  
 (through the daughter<sup>3</sup> of Dione?) and Zeus . . .  
 many of his brothers<sup>4</sup> (the dark earth?) holds, laid  
 low on the Trojans' plain for that woman's sake, and  
 many chariots (crashed?) in the dust, and many dark-  
 eyed (warriors) were trampled, and (noble Achilles  
 rejoiced in?) the slaughter<sup>5</sup> . . .

<sup>1</sup> Subject is probably Love or Aphrodite. <sup>2</sup> Paris.  
<sup>3</sup> Aphrodite. <sup>4</sup> Paris' brothers: acc. to Homer, 12 of  
 Priam's 22 sons were killed. <sup>5</sup> Same theme in Alc. 42,  
 Sa. 16.

## GREEK LYRIC

286 P. Oxy. 2301 fr. 1

(a)

]. ἀναω[  
πο]λυανθέμῳ[  
κρ]ύερος πάγος.  
]. ὑπά Τάρταρον.  
5 ἐπ]ὶ νῶτ' ἔχει  
ἔ]υσοῖας τύχοις  
] . . . [

(b)

]. . . γονδ . [ . ] . . [  
]. ησδ' ἄδαμα . [  
]. ον φῆρα κατέκτ[αν-  
]'. [ . ]. [ . ] . . ων μεγ[  
5 ]. ὄσυνα . [  
. ]μ'[

veri sim. est fr. (a) supra fr. (b) stetisse; fort. ita coniungenda ut (a)7 in (b)1 post litt. δ inseratur (L-P) marg. dext. schol. ad (a)2 φη(ον) ογλᾳ[ται] τὰ τοῦ χειμῶν(ος), φησί, διαλύετ(αι), ad (a)5 ἀν(τὶ τοῦ) γαλήνη (ἐστι) κ(ατὰ) τὴν θάλασσαν, ad (a)6 τῆς εὐ[σοίας] τοιαύτη γ(άρ) οὐσα τῆς (a)2 suppl. Lobel sc. ἔαρος vel ἥρος 3 suppl. Lobel 5 γελάνα δὲ θαλάσσας ἐπ]ὶ Lobel (deb. γελάννα) 6 -οοίας par. (b)2 ἄδαμας[τ-] Barner 3 suppl. L-P

296 P. Oxy. 2302 fr. 4

(a)

]. νότατον τόδ[. . . . .] ε]νόησεν  
λασθ̄ ἔρον ἀλ[. . . . .] . [ . ]. νταπέδ[  
δη πόλις ω[. . . . .] Κρο]νίδα βασιλη[ος  
4] μω . . [ . ]ν . . [ . . . . .] . δε θάν[ον]τε[ς]  
]εἰς Ἀΐδα δόμο[ν . . . . .] ἀνευθα δ[έ] τούτ[ων]

## ALCAEUS

286–294 are small papyrus scraps ‘provisionally attributed to Alcaeus’ (Lobel); the hand is dated to 2nd c. A.D.

286(a)

. . . flowery (spring?)<sup>1</sup> . . . cold frost (thaws)  
. . . down to Tartarus . . . (calm) covers the back  
(of the sea) . . . may you find<sup>2</sup> safety . . .

(b)<sup>3</sup>

. . . (untamed?) . . . killed the beast . . .

Scholia: (a)2 he says (‘glory?’) . . . wintry conditions are being broken up, he says; (a)5 instead of ‘there is a calm over the sea’; a(6) (safety?), for such . . . being . . .

<sup>1</sup> Cf. Alc. 367, Hor. Carm. 1. 4. 1 solvitur acris hiems. <sup>2</sup> Or ‘you might find’: safety presumably in a sea-crossing.

<sup>3</sup> Perhaps continues immediately after (a), though more than one poem may be represented.

295–297 are papyrus fragments written in 2nd or 3rd c. A.D.

296

(a)<sup>1</sup> That was a very (foolish) idea of . . . to (appease?) Love; but . . . when the city perished thanks to king Zeus, son of Cronus . . . (they) died and went to the house of Hades. Without them no

## GREEK LYRIC

οὐδεὶς πόνος ὡ[ . . . . . ἀ]λλὰ τὰ πά[v]τ' ἀπ[ ]. εν κάλα . ε[ . . . . . ]δε τᾶσλα κάκο[ισι 8 ]. ἀξίος ἀντὶ λέ[o]γυτ[ος . . . ]' ήσ ἀπυδέρθηγ.

1 ἀπαλα]μνότατον Lobel δε]w. Barner 2 ἔλ]λασθ(αι) ? Lobel  
 3 ἐπεὶ] δὴ π. ὥ[λετο Page ὥ[λετ' ὑπά ? Snell 4 suppl. Lobel  
 5 δόμο[ν ἥλθον] Page τούτ[ων Page 6 init. suppl. Lobel  
 ἀπ[όλωλε Page 7 [ἐκέρασσε]? Lobel 8 δρ' (Page: deb.  
 ἥρ') οὐ]κ ? Lobel λέοντος Lobel μᾶλλον κ' ἀ. Ἀντιλέοντος Maas  
 6δ] Hamm

(b)

Κ]υπρογένη', ἐν σε κάλῳ Δαμοανακτίδ [αις  
 ]. πάρ ἐλάαις ἐροέσσα[ις] καταήσσατο  
 εὐφρο]σύναις· ως γὰρ δῖ[γ]οντ' ἕαρος πύλ[αι  
 4 ἀμβ]ροσίας ὁσδόμενοι [ . ]αις ὑπαμε[  
 ]κῆλαδε . [ ]ν[  
 ]οιδε . . . [ ]'[  
 ]ούκ ο . [ . . . . ]θ'. α[ . . . ]αν[ . . . ] νεάνι [αι  
 8 ]. ξ ἱακ[ύνθ]ω<i> στεφαγώμενοι[  
 <ii versuum spatium vacuum>  
 ]. α γὰρ δὴ διε[ . . . . ]μα[  
 ]. οῦπω διε[ . . . . . ][  
 ]. s ἐπάερρον [  
 12 ]ωδ' [έ]ρατας εἰς α . [  
 έ]ξέφυγον πολλ . [  
 ]ν . ν [ἀ]νεμωλ[  
 ]ας[ . . ]δος[ . . ]ς πυθμ[εν-  
 <sequuntur iii versuum frr. minora>

1 -δ[αις vel -δ[α Lobel 2 suppl. Lobel 3 εὐφρο]- ex. gr.  
 Lobel γαθο]- Barner 4 init. κόροι δ' Barner ἀμβ] suppl.  
 Lobel 7 δ[λλ'] αδ[θι] Page 8 κρούοισιν πόδ' ἐνάλλ]αξ  
 ex. gr. Page ἱακ[ύνθ]ω Page 9 ex. gr. διε[λήλα]μα[ι, διε[λεξά]-  
 μα[ν Lobel 12 Λέσβ]ω δ? Lobel νάσ]ω Barner 13 πόλλα  
 [πάθων ἔγω ex. gr. Page

## ALCAEUS

labour (prospers?), but all (is ruined?) . . . fine things, and he (mixed) good with evil. Was he not worthy to be flayed like a lion <sup>2</sup>?

<sup>1</sup> It is not certain that the poem begins here; it ends with v. 8. For a possible outline see Page S. & A. 299. <sup>2</sup> Proverbial? With Maas' text, 'Would he not be more worthy to be flayed than Antileon (an obscure tyrant of Chalcis: Ar. Pol. 1316a 29)?'

(b) <sup>1</sup> (Holy) Cyprus-born, <sup>2</sup> Damoanactidas . . . you in a fair (season?) . . . by the lovely olive-trees blew <sup>3</sup> down . . . (delights?); for when the gates of spring are opened . . . (boys) scented with ambrosia . . . ; (but again) youths garlanded with hyacinth . . .

. . . for <sup>4</sup> . . . not yet . . . I <sup>5</sup> raised . . . from lovely (Lesbos?) to . . . I <sup>5</sup> fled, (having suffered?) much . . . wind . . . bottom . . .

<sup>1</sup> Poem begins here. <sup>2</sup> Aphrodite. <sup>3</sup> Obscure verb: perhaps 'slept'. <sup>4</sup> A new poem? The theme seems to be Alcaeus' exile. <sup>5</sup> Or 'they'.

## GREEK LYRIC

298 P. Oxy. 2303 fr. 1(a) [vv. 15–28] + P. Colon. 2021 [vv. 1–49]

δρά]σαντας αἰσχύν[νοι]τα τὰ μῆνδικα,  
... ]ην δὲ περβάλοντ', [άν]άγκα  
3 αὖ]χει λα[β]ολίωι π. [ . . . ]αν·

ἡ μάν κ'] Ἀχαιοῖσ' ἡς πόλυ βέλτερον  
αἱ τὸν θεοβλαβεντα κατέκτανον.  
οὔτω κε π]αρπλέοντες Αἴγαις  
7 πραῦτέρα]ς ἔτυχον θαλάσσας.

ἀλλ' ἀ μὲν] ἐν ναύω<ι> Πριάμῳ πάϊς  
ἄγαλμ', Α]θανάας πολυλάιδος  
ἀμπῆχ'] ἐπαππένα γενήω,  
11 δυσμέ]νεες δὲ πόλη ἐπηπον

.....] . . . . . as Δαιφοβόν τ' ἄμα  
ἐπεφν]ον, οἰμώγα δ' [άπ]ὺ τείχεος  
ὅρωρε, κα]ὶ παιδων ἄυτα  
15 Δαρδάνι]ον πέδιον κατῆχε.

Αἴας δὲ λ]ύσσαν ἥλθ' ὄλόαν ἔχων  
ἐσ ναυο]η ἄγνας Πάλλαδος, ἀ θέων  
θνάτοι]σι θεοσύλαισι πάντων  
19 αίνο]τάτα μακάρων πέφυκε.

χέρρεσ]σι δ' ἄμφοι παρθενίκαν ἔλων  
σέμνωι] παρεστάκοισαν ἀγάλματι  
ὑβρισσ'] ὁ Λόκρος, οὐδ' ἔδεισε  
23 παῖδα Δ]ίος πολέμω δότε[ρ]ραν

γόργωπι]ν. ἀ δὲ δεῦμον ὑπ' [ό]φρυσι  
σμ[ ] [πε]λ[ι]δγώθεισα κατ οἴνοπα  
αἴξ[ε πόν]το[ν], ἐκ δ' ἀφάντοι]ς  
27 ἐξαπ[ίν]ας ἐκύκα θυέλλαις.

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298–301 are papyrus fragments from *Oxyrhynchus* published by Lobel in 1951. He dates the hand to 1st c. A.D. The text of 298 was richly supplemented by the Cologne papyrus edited by Merkelbach in 1967 (Z. P. E. 1 82 ff.); it too was written in 1st c. A.D.

298

. . . . disgracing those who performed unjust deeds, and we must put (a noose?) on their necks and (kill them?) by stoning.<sup>1</sup> (Truly) it would have been far better for the Achaeans if they had killed the man<sup>2</sup> who did violence to the gods; then as they sailed past Aegae<sup>3</sup> they would have found the sea (more gentle); but in the temple the daughter<sup>4</sup> of Priam was embracing the statue of Athena, generous giver of booty, clasping its chin, while the enemy assailed the city; . . . they killed . . . and Deiphobus too, and lamentation (arose?) from the wall, and the shout of children filled the (Dardanian?) plain; and Ajax came in deadly madness to the temple of holy Pallas, who of all the blessed gods is most (terrible) to sacrilegious (mortals), and seizing the maiden with both hands as she stood by the (holy?) statue the Locrian (ravished her), without fear of the daughter of Zeus, giver of victory in war, grim-eyed; but she, . . . terribly beneath her brows,<sup>5</sup> livid with anger (darted) over the wine-dark sea and suddenly stirred

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post v. 27 initia vv. xxii, quorum 29 ἵραισ 30 Αἴας  
 ἀχ 31 ἄνδρος 34 ἔβασκε 35 παννυχια  
 36 πρωτοῖσ 37 δεινα 38 ἄϊξε πόγ[τον] 39  
 ὥρσε βία[ν] 41 πάντα 44 οὐδωδεκαμ 45  
 ζώει μὲν ὡ 47 ὠύρραδον 48 ἐπεὶ κελητῷ[  
 1 δρα- suppl. Merk. νον Lobel vel ναν Page schol. supra v. 1  
 ]πόλεμος . γτι et μῆνικα τὰ μὴ ᾔ[νδικα τ]ὰ μὴ ἐν δίκη<sup>1</sup>  
 κε[ι]μενα 2 suppl. Merk; schol. τὴν ἀγχόνην οὔτως εἴρηκε  
 δεσμὰ (-ὸν Ll.-J.) τὴν ἀνάγκην 3 αὖ suppl. Merk. λαβ Lobel  
 4 suppl. Kassel 5 Page e schol. θεοσύλη<sup>2</sup> ν σύντα 6 Ll.-J.  
 7 Page vel ράιτέρα]s 8 Page 9 Merk. 10 Treu; ἀπα-  
 πένα pap. = ἀφημένη schol. ἐπ- Lobel, qui tamen poetam  
 ἐπαμμένα scripsisse cens. 11 suppl. Merk. πόλιν pap. em.  
 Ll.-J. 13 suppl. Merk. 14-15 Page 16 Merk. 17  
 ex. gr. Page, Kassel 18 θνάτου]σι Page φώτεσ]σι Merk.  
 19 αἰνο] Page δεινο] Merk. 20 suppl. Treu, Page 21-24  
 Page 25-31 obelis notantur 25 suppl. Merk. 26  
 Page 27 Merk. 47 -δ<ι>ον Ll.-J. ὡ "Υρρα δον.[ Snell

cf. P. Oxy. 2506 frr. 84 + 108 = Alc. 306A(h)

5 ἀ]λλὰ καὶ τὸ[ν] μπὸ τῶν  
 Αἴ]αντα κατηγιαμένο[ν  
 λα [έ]πι τῆ[ν] Κασσάνδρα[ι  
 ]καὶ γὰ[ρ] αὐτ[ην] τῶι ἀ]χάλμ[ατι

299 P. Oxy. 2303 fr. 2

3 ἄβας ἄγ[θος]  
 4 φοιτάι[  
 8 πορνα[

3 suppl. Barner

302 P. Oxy. 2304

(a) col. i 19 (schol.) Μυρ]σίλου

(b) col. ii

5 Πένθι[λ-  
 11 τοις τύρα]νν

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up hidden stormwinds . . . holy<sup>6</sup> . . . Ajax (to the  
 Achaeans?) . . . man . . . went . . . all night . . .  
 first . . . terrible . . . darted over the sea . . .  
 roused the might (of the winds?) . . . everywhere  
 . . . not twelve . . . is alive . . . o son<sup>7</sup> of Hyrrhas  
 . . . when . . . horse<sup>8</sup> . . .

<sup>1</sup> Text of the first stanza v. uncertain, but there seems to be contemporary reference. <sup>2</sup> The crime of Locrian Ajax was narrated in the epic poem *The Sack of Troy* (Homer *O. C. T.* vol. v, p. 108). <sup>3</sup> In southern Euboea. <sup>4</sup> Cassandra.

<sup>5</sup> The following lines, which are obelized, may have been inserted by the scribe in the wrong place. <sup>6</sup> After v. 27 only line-beginnings are preserved. <sup>7</sup> Pittacus: the point of the poem may have been that P. deserved stoning for his offences against the Mytileneans. <sup>8</sup> Or 'boat'.

A papyrus scrap seems to comment on this poem:

. . . but also Ajax, accused by the (Achaeans) of having (committed a crime?) against Cassandra . . . ; for (he seized) her (as she was clasping) the image (of Athena) . . .

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. . . (flower?) of youth . . . go . . . harlot . . .

302 Papyrus scraps written 150-200 A.D. (Lobel)

(a) (probable reference in scholia to Myrsilus)

(b)

. . . Penthilus(?) . . . tyrant(s) . . .

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(e) viii versuum initia:

12 τάρβημι[	13 ἄμμαν χ[	14 γέν' ητα .[	15
μῦθον ε[.	16 νέφος κα.[	17 πύργω .[	18
γένοιτοτ[	19 κάρτερον .[		

303A (Voigt) P. Oxy. 2291: v. Sa. 99

304 P. Fouad 239: v. Sa. 44A

305 P. Oxy. 2306

(a) col. i

7	τὰ ὑπὸ [σ]οῦ κεκερασμ[έν]α, τοῦ-
10	τ' ἐστιν, οὐδέποτε ἔ[πιλ]είψει δ ἐξ ἡμῶν πόλεμος. ὡς ἀλος
	ἐ[κ] πολλας ἀρυτήμεν[οι·] ὡς
	ἐκ θαλάσσης ἀντλο[ῦ]γτες
	ἀνέκλειπτον πόλε[μ]ον ἔ-
	ξετε ἔ[.]. αμοι
15	πόλεμος μήτε γένοιτ[ο]. γέγρα-
	ππαι πρός τινα ὄνόματι κα-
	λούμενον Μνήμονα δις ἀ-
	κάτιον παρέστησεν εἰς τὴν
	Μυρσίλου κάθοδον φησὶν οὖν
20	ὅτι οὐκ αἰτιάται αὐτῷ[ν] οὐδὲ
	διαφέρεται περὶ το[ῦ]τον.
	ὅστις δ' ἄμμε διαστα[.]. θέλει
	ἥτοι καθόλον λ[.]. των
	περὶ Φύττακον [.]. των
25	ω Μνᾶμόν κ[.]. τιν( )
	.]. κύριον δύομ[α... Μ]ηνημο-
	ν-

(sequuntur vv. v frr. minora)

suppl. Lobel      14 σ[οι] κάμοι Latte      22 διάστα[σαι] Gal-  
lavotti      23-24 λ[έγει η κατὰ] τῶν περὶ Φ. [στασιασ]τῶν ex. gr.  
Snell

## ALCAEUS

(e)

I fear<sup>1</sup> . . . our . . . happen(?) . . . tale . . . cloud  
. . . tower . . . might happen(?) . . . strong . . .

<sup>1</sup> Beginning of poem.

303A (Voigt): see Sappho 99. Alcaeus may have been the author.

304 L-P: see Sappho 44A.

305 is a papyrus fragment containing parts of a commentary on Alcaeus. The hand is dated to 2nd c. A.D.

(a) . . . what has been 'mixed' by you (sing.), i.e. there will never be a shortage of warfare on our side.<sup>1</sup>

As if drawing from the grey sea . . . :

as if you (plural) were baling from the sea, you shall have unending war.<sup>2</sup>

If<sup>3</sup> only there were no war between myself (and you?), nor . . .

This is addressed to someone called Mnemon who provided a boat for the return of Myrsilus. He says, then, that he does not blame him or quarrel with him for this.

Whoever wishes (to set) us (at loggerheads) . . .

He is talking either in general or of Pittacus' circle . . .

Oh Mnemon, . . .

'Mnemon' is a proper name<sup>4</sup> . . .

<sup>1</sup> Cf. 306C(d). <sup>2</sup> Alc. may have written, e.g., 'The wine you have mixed will never fail'. <sup>3</sup> The commentator has moved to a different poem; for another commentary on it see 306C(c). <sup>4</sup> The adj. means 'mindful'.

## GREEK LYRIC

(b) col. ii

7 -θεν κυληγ[δ-	29 ἐν βιμ[βλιδεσσι
8 Μυρ[σί]λον κα[	31 [σχοι
14 χάλα[ισι	32 νία
20 τὰ δ' ὅγ[ια	33 -ρου σχο[ινία
	35 νδωρ

8 κά[θοδος] ? Lobel (cf. 305a 19)

306 P. Oxy. 2307

(a) fr. 1

13 Κλεωνα[κτ-	ἀν-
14 αἰσχυν[τος	
17 ψευσται[	
Ζεῦ πάτερ [Λυδοι μέν ἀ-]	
πεσχαλάρ[αντες ἀλγοῦν-]	
20 τες ἐπὶ τ[αῖς συμφορᾶς ἡ-]	
μῶνοι οἱ Λυ[δοί]	

13 [ξ] vel [κτ-] Lobel    13-14 suppl. Lobel    18-21 ex. gr.  
Lobel

(b) fr. 2

1 κ]αθοδο[    4 κ]αθηκον[    5 κάθο]δος τον[

(c) fr. 3 col. i

4 ἐπὶ μὲν	7 ] τῶι B[ύ]κχι-
5 τ]ῆς φυ[γ]ῆς	8 ] δι

5 suppl. Lobel πρώτης Treu

(e) fr. 6

2 ὄρν[ι]ν

(f) fr. 7

6 χ]αίρει ἀλ[ ληγορῶν
19 αἴροῦν]ται μεσί-
20 [την]

6 ? Lobel    17-18 ]τον Πε[ρίανδρον, 18-19 περὶ Σίγει]ον  
ἐπο[λέμησαν e.g. Page

## ALCAEUS

(b) Brief line-beginnings of a commentary on fr. 208: 7 refers to waves 'rolling in from this side' (208. 2) and 8 mentions (the return of?) Myrsilus; 14, 20 and 29 quote 208. 9 ('are slackening', 'rudders') and 208. 13 ('in the ropes', explained by the common word for 'ropes'); 35 mentions water.

306 Fragments of a commentary on Alcaeus; the papyrus text was written in 2nd c. A.D.

(a) commentary on fr. 68 and fr. 69: . . . Cleonax<sup>1</sup> . . . shameless<sup>2</sup> . . . liar . . . 'Father Zeus, the Lydians, indignant'<sup>3</sup>: pained at our misfortunes, the Lydians . . .

<sup>1</sup> Or Cleonactidas: ref. to Myrsilus: cf. 112 n. 2.    <sup>2</sup> Comment on 68. 5.    <sup>3</sup> 69. 1.

(b) . . . return<sup>1</sup> . . .

<sup>1</sup> Presumably of a politician from exile.

(c) . . . in the time of the (first?) exile<sup>1</sup> . . . Byechis<sup>2</sup> . . .

<sup>1</sup> Cf. 114.    <sup>2</sup> Cf. (i) fr. 16 below, 60a, 73, 335.

(e) . . . bird . . .

(f) . . . (he likes to allegorize?)<sup>1</sup> . . . they choose as mediator<sup>2</sup> . . .

<sup>1</sup> Cf. (i) col. i 12 below.    <sup>2</sup> Doubtless with ref. to the mediation of Periander of Corinth between Athenians and Mytileneans over Sigeum: see 428b, test. 3.

## GREEK LYRIC

(g) fr. 9

3 νῦν δεῖ ᾧ[παντας] ἀγαθῆι χρη-  
σαμένου[ς τύχῃ] ἐνθορεῖν  
5 καὶ ἐνορμ[ησαι τοῖς τοῖς] φιτ-  
τάκ[οι]ν νώτ[οις καὶ τῆσ] κα-  
κῆς ὑβρεως [τὸν τύραννον]  
πανδου[επίδοτοι]. ι Δίος υἱος  
10 Κρονίδα· καὶ αὐτη[η κατὰ]  
Φιττάκου γέγ[ρα]πται πε-  
ρὶ τῶν ὄρκων [τῶν γέγενην]  
νημένων ἐν [πολ[. . . . .]ρ[. . . . .].

3 suppl. Gallavotti a[ντοὺς] Page 8 ἐπιδ[οῖ]η ? Lobel

(h) fr. 12

3 ἔως μέτωπον  
γεινώσκοι ἀφ[  
5 ἐκπλήσσοιτο [  
ἐναβρυνομ[  
καὶ κατὰ κεφ[αλ-

7 suppl. Lobel

(i) frr. 14, 16

col. ii

< >π' ἀλλ[  
ἔσταναι ψόμμος [  
ἔως δὲ στείχει τὸ ὅμε-  
ταλαμβάνοντιν ἐπὶ τὸ  
5 ἄοι Αἰολεῖς· καὶ νῦν [τὴν  
ψόμμον ψόμμον εἴς. . . ρ[η-  
κε· σημ[αίη]νει δὲ τὴν ἀκ-  
θαρσίαν. θλιβομένης αὐ-  
τῆς καὶ περανομένης  
πολλῇ ἀκαθαρσίᾳ ἀνα-  
πορεύεται καὶ λεύκη· εἴρη-  
ται δὲ τὸ λευκός διὰ τὸ ἔ-

col. i

]α. [  
]. ἐπιφέρει ὑπὸ<sup>10</sup>  
ἔρμα τος διερρηγυῖαν  
. αις θάλασσαν  
] ὕφαλοι τόποι

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(g) Now (all?) should make use of their good fortune and jump  
and rush on Pittacus' back, and stop the tyrant from his evil  
insolence.

(May)<sup>1</sup> the son<sup>2</sup> of Zeus, Cronus' child, (look  
upon) . . .

This poem too is directed against Pittacus in connection with  
the oaths that were taken in . . .

<sup>1</sup> New poem. <sup>2</sup> Presumably Apollo: cf. 67.

(h) as far as 'brow':

may he learn . . . may he be terrified . . . priding him-  
self . . . and down on his head . . .

(i) col. i . . . he<sup>1</sup> introduces (the ship) broken by a reef . . .  
(as far as the word) 'sea' . . . submerged places . . . not  
. . . but not appearing . . . through the . . . sea . . . by  
reefs . . . Anacreon<sup>2</sup> . . . is<sup>3</sup> fond of allegorizing . . .

<sup>1</sup> Almost certainly a commentary on 73. <sup>2</sup> Cf. Anaer. 403.

<sup>3</sup> Anacreon or Alcaeus?

(fr. 16) . . . to<sup>1</sup> forget the homecoming and to enjoy being  
young in company with you all, and together with Byechis . . .

<sup>1</sup> Quotation from 73.

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## GREEK LYRIC

νοι δὲ      ] οὐκ ὄντες μὲν  
                 μὴ φαι[ν]όμε-  
                 ] δια το[. . .] . [ 15  
                 ] θάλασσαν [ ]  
 10        ν]πὲρ ἔρμάτω[ν]  
       'Α]γακρέων  
       ἀλ]ληγορῶν χα-  
 ρει        ] . αι . . . τ...  
 15        ] π...η...  
                 ].  
  
 (fr. 16)  
 νό]στου λελάθων [  
 σύ]μ τ' ὑμμι τέρπε[οθαι  
       ]άβαις καὶ πεδὰ[Bύκχιδος

παρμα. διὰ δὲ σκέλη ἥ-  
                 —  
                 δη κεχώρηκε αὔται· καὶ  
                 τὸ σκέλη αὐτῆς πεπαλαί-  
                 ωτα[ι πύκν]α τε καὶ θαμα[  
                 δρομ[οίσαις ε]πὶ τῆς ἀλ-  
                 ληγορίᾳ[s . . .] . πεπλευ-  
                 κνίαι αὐτῆς*i*] διὰ τοὺς πολ-  
 20        λοὺς πλοῦς καὶ πυκνοὺς ἥ-  
                 δη π[α]λαιὰ γέρονε[ν] ἀλ-  
                 —  
                 λ' οὐ σ. . .] των ἐν<ν>εκ[α  
                 ται . . .] οὐ διὰ τὸ [πεπα-  
                 λαιῶσθ[αι . . .] . . . [ κα-  
 25        θορμισθῆναι ἥ[τοι τῆς  
                 ουνονοί] πεπλ[  
                 η ναῦς π[α]λαιὰ τον[.]. [  
                 πλεῖν κ[α]τίσχει τοντί[  
 30        π[. . .] . . .] χας πορεύεται[ι  
                 τ[οὺς λεγ]ομένους πε[σ-  
                 σοὺς κι]ψεις πάντα λί[θον  
                 ]τάγεται ω[  
                 ]. [

col. i ad fr. 73 spect. vid. 4 ]έως Barner 7-8 suppl.  
 Lobel fr. 16 ]άβαις vel συν]άβαις L-P col. ii suppl. non  
 laudata, Lobel 13 οια pap. διὰ Page δ<η>ια Gallavotti  
 16 suppl. Page 17 δρομ[οίσαι Gallavotti 22 βόλλες] Gallavotti πανέ-] Barner 23-24 τὸ [πεπα]λαιῶσθαι ἔθέλει  
 Gallavotti 25-26 suppl. Hamm

**306A** P. Oxy. 2506 (= S273-285 Page *S. L. G.*)

5        ]ωτακα[ . . . [  
                 ]γ δειλοὺς ὅτι ε. [  
                 ]. τῶν κύβων η [  
                 ]. σημειωτέον [  
                 τὰ κ]ακὰ ἐκτρεπομε- [  
                 ] καὶ τάγαθά. καὶ [

## ALCAEUS

col. ii . . .

' sand '<sup>1</sup>

as far as

' comes up ':

the Aeolians put 'o' for 'a'; so here he has called 'psammos' ('sand') 'psommos'; it means 'impurity'. As she is crushed and pierced much impurity rises up on her together with white <sup>2</sup>: it is called 'white' because of the swelling.

' And it has already gone through her legs ':  
and her legs have grown old.

' Having run many courses (in close succession) ':  
in terms of the allegory, having sailed; through her many voyages made in close succession she has already become old.

' But not because of . . . ':

not because she has grown old (does she wish) to be brought into harbour . . . intercourse . . . old ship . . . restrains from sailing . . . travels . . . so-called 'pessoi'<sup>3</sup> . . .

' moving every piece ' . . .

<sup>1</sup> Quotations with commentary; probably not a continuation of the commentary on 73: see Koniaris, *Hermes* 94 385-97. Page reconstructs Alcaic stanzas at *S. & A.* 193. <sup>2</sup> A disease like leprosy. <sup>3</sup> A game similar to draughts.

**306A** Papyrus fragments of a biographical commentary on Aleman, Stesichorus, Sappho and Alcaeus. For frr. 6(a), 77, 98, 102, 105 see Alc. test. 9; for fr. 84 + 108 see fr. 298.

**306B** Papyrus fragment of a commentary on Alcaeus: the hand is dated about the middle of 2nd c. A.D. See test. 4.

. . . cowards . . . (metaphor) from dicing . . . mark <sup>1</sup>  
. . . the evils (diverted?) . . . and the blessings. And . . .

## GREEK LYRIC

10 π]έτην ού τλάτον [  
     ] τὸ ἔξῆς ἔστιν ἀλ-[  
  ]. πέτην ού τλητὸν [  
     ] νίδος τοῦ Κλεάνορος ὅτι [  
     ] ἔξῆς τὸν Μύρσιλον . εγε . [  
     ] ἐνεχθήσεται δ ἔνοι [  
  ]. ες φεύγ[οι]σιν' οὐτως [  
 omnia suppl. Lobel    4-5 ἀπ]ὸ τῶν κύβων ἡ | μεταφορά Lobel  
 9-10 ἀλ|λὰ ? Page    10 ε]ῦ πέτην Lobel    12 λέγεσ|θαι ?  
 Lobel

omnia suppl. Lobel    4-5 ἀπ]ὸ τῶν κύβων ἡ | μεταφορά Lobel  
 9-10 ἀλ|λὰ ? Page    10 ε]ῦ πέτην Lobel    12 λέγεσ|θαι ?  
 Lobel

**306C** P. Oxy. 2734

(a) fr. 1 (= S264 Page *S. L. G.*)

4   ]πολλω . [  
 5 ἄναξ "Α]πολλον πα[ὶ μεγάλω Δίος  
 10   ]ιδη εγ[ . ]. [  
     ἀ]ρχή χαῖρε [Κυλλάνας ὁ μεδει,  
     οὲ γάρ μοι θῦμο]ὶς ὑμην [  
     ] . νος κλοπη[  
     γ]ενεθλια[  
 15   ]ς . ον 'Απόλλω[ν  
     ]αύτῶι ἀπειλή[σας  
     ]περισπα[  
     ]μων τατ[  
     κλ]οπὴν λαβ[  
 20   ]ἡ δὲ τρίτη . [  
     ἀ]ρχήν δὲ ε[ Νύμφαις ταὶς  
     Δίος ἔξ αἰγιόχω] φαῖσι τετυχ[μέναις

suppl. Lobel    4 'Α]πόλλων ? Lobel    10 ὡ]ιδὴ ἐγ[έ]ν[ετο ?  
 Lobel

(b) fr. 4 (= S265 Page *S.L.G.*)

3 'Α[ρισ]τοτέλης

## ALCAEUS

' (that they should) fall <sup>2</sup> is not bearable '  
 . . . the sequence (of the words) is, ' But . . . (that they  
 should) fall (favourably?) is not bearable' . . . son of Cleanor  
 . . . next that Myrsilus <sup>3</sup> (is meant?) . . . will be brought,  
 which some (critics) . . .

' are in exile ';

thus . . .

<sup>1</sup> I.e. place a critical sign in the margin. <sup>2</sup> Presumably  
 this is the metaphor from diceing. <sup>3</sup> Perhaps some took  
 'the son of Cleanor' to be Myrsilus: cf. 112. 23.

**306C** Papyrus fragments of a commentary on Alcaeus: the  
 hand is dated to the first part of 2nd c. A.D.

(a) This fragment contains summaries of the contents of the  
 first three poems of Book 1.

. . . (Apollo?) . . . 'Lord Apollo, son of great Zeus' (307)  
 . . . a poem (was created?) . . . the beginning: 'Greetings,  
 ruler of Cyllene—for it is of you that I wish to sing' (308)  
 . . . theft . . . birthday . . . Apollo . . . threatening him  
 . . . (steals?) <sup>1</sup> . . . theft <sup>2</sup> . . . The third (poem) . . . be-  
 ginning . . . 'They say that the Nymphs, created by aegis-  
 bearing Zeus' (343) . . .

<sup>1</sup> But the word may refer to the circumflex accent: see Ap.  
 Dysc. at 308(b). <sup>2</sup> For the contents of the hymn to  
 Hermes see 308.

(b) . . . Aristotle . . .

## GREEK LYRIC

(e) fr. 6 (= S267 Page *S. L. G.*)

2                  ]. σουδεναν[  
                 ]. Μυρσίλωι ἀκ[  
                 π]λονν· ἀγνοοουν[τ-  
                 ]. ὡς μοι εἴη καὶ ἐν τ[  
                 ]ν αὐτῶι διανοεῖτ[  
                 ἀσυννέ-  
                 τημι τῶν ἀνέμ]ων στάσιν τὸ μὲν γ[ἀρ ἔνθεν κῦμα  
                 κυλίνδετ]αι [τ]ὸ δ' ἔνθεν ταύτη[  
                 ἐπι]χειρεῖ πάλιν τη[

suppl. Lobel      3 ἀκ[άτιον] ? Lobel      4–5 fort. fr. 7 ita  
                       coniungend. κα[τάπλονν . . . | μῆ]τε πό[λε]μός μοι εἴη

(d) fr. 11 (= S270 Page *S. L. G.*)

3 ]. αδιαλ[

ἀδιαλ[ειπτ- ? Lobel

(e) fr. 12 (= S271 Page *S. L. G.*)

5 ]ου μοναρχ[  
        6 ]τυρανν[

**306D** P. Mich. 3498<sup>r</sup> (= S286 Page *S. L. G.*)

v. Sa. 213C

**307(a)** Heph. *Ench.* 14. 3 (p. 45 Consbruch)

. . . τὸ καλούμενον Ἀλκαῖκον ἐνδεκασύλλαβον . . . οἶον·

ὦναξ Ἀπολλον, πᾶι μεγάλω Δίος

cf. schol. A in Heph. *Poem.* 3 (p. 169 Consbruch) καὶ ἔστι τῆς  
      μὲν πρώτης ωδῆς ἀρχή, *Poem.* 3. 6 (p. 66 Consbruch) . . . τὴν  
      πρώτην ωδὴν ἐν τῷ πρώτῳ Ἀλκαῖον . . . , Atil. Fortunat. *Art.*  
      28 (vi 297 Keil), Alc. 306C(a) 5

## ALCAEUS

(e) . . . (does not blame him at all?) . . . (boat?) for Myrsilus  
      . . . voyage; not know(n) . . . ‘May I not have war’<sup>1</sup> . . .  
      intends . . . ‘I fail to understand the direction of the winds:  
      one wave rolls in from this side, another from that’<sup>2</sup>; this  
      . . . tries again . . .

<sup>1</sup> Vv. 2–5 seem to refer to 305.      <sup>2</sup> 208. 1–3.

(d) . . . (incessant?)<sup>1</sup>

<sup>1</sup> Cf. 305(a) 13, ‘unending war’.

(e) . . . monarch . . . tyrant . . .

**306D** A papyrus list of the opening words of poems by Sappho,  
      Alcaeus (34 and 308) and perhaps Anacreon: see Sa. 213C.

307–450 are book-quotations of Alcaeus. 307–311 belong to  
      Book 1 together with 343, 312–313 to Book 2, 314 to Book 3,  
      315–316 to Book 4, 317 to Book 7, 318 to Book 8, 319–321  
      to Book 9, 322–324 to Book 10. The source of the remainder  
      is not known. 325–369 are grouped by their metre, 370–401  
      are listed alphabetically, 402–424A are isolated words, 425–  
      450 are references to Alcaeus’ poems.

**307(a)** Hephaestion, *Handbook on Metres*

. . . the so-called Alcaic eleven-syllable line<sup>1</sup> . . . e.g.

Lord Apollo, son of great Zeus

<sup>1</sup> The opening of the first poem of Book 1, acc. to scholiast.

## GREEK LYRIC

(b) Plut. *de mus.* 14 1135f (vi 3 p. 12 Ziegler<sup>3</sup>)

οὐ γὰρ Μαρσύου ἢ Ὀλύμπου ἢ Υάγνιδος, ὡς τινες αἰονται,  
εὑρημα ὁ αὐλός, μόνη δὲ κιθάρα Ἀπόλλωνος, ἀλλὰ καὶ αὐλητικῆς  
καὶ κιθαριστικῆς εὑρετής ὁ θεός. δῆλον δὲ ἐκ τῶν χορῶν καὶ τῶν  
θυσιῶν ἂς προσῆγον μετ' αὐλῶν τῷ θεῷ, καθάπερ ἄλλοι τε καὶ  
Ἀλκαῖος ἐν τινι τῶν ὑμνῶν ἴστορεῖ.

(c) Himer. *or.* 48. 10–11 (pp. 200–201 Colonna)

ἐθέλω δὲ ὑμῖν καὶ Ἀλκαίου τινὰ λόγον εἰπεῖν, διν ἐκεῖνος ἦσεν ἐν  
μέλεσι παιᾶνα γράφων Ἀπόλλωνι. ἔρω δὲ ὑμῖν οὐ κατὰ τὰ μέλη  
τὰ Λέσβια, ἐπεὶ μηδὲ ποιητικός τις ἔγώ, ἀλλὰ τὸ μέτρον αὐτὸν  
λύσας εἰς λόγον τῆς λύρας. δῆτε Ἀπόλλων ἐγένετο, κοσμήσας  
αὐτὸν ὁ Ζεὺς μίτρα τε χρυσῇ καὶ λύρα δούς τε ἐπὶ τούτοις ἄρμα  
ἔλανεν, κύκνοι δὲ ἤσαν τὸ ἄρμα, εἰς Δελφούς πέμπει *καὶ* Κασταλίας νάματα, ἐκεῦθεν προφητεύσαντα δίκην καὶ θέμιν τοῖς  
Ἐλλησιν. ὁ δὲ ἐπιβὰς ἐπὶ τῶν ὄρμάτων ἐφῆκε τὸν κύκνοντος ἐς  
Ὑπερβορέους πέτεσθαι. Δελφοὶ μὲν οὖν, ὡς ἦσθοντο, παιᾶνα συν-  
θέντες καὶ μέλος καὶ χοροὺς ἡθέων περὶ τὸν τρίποδα στήσαντες,  
ἐκάλουν τὸν θεὸν ἐξ Ὑπερβορέων ἐλθεῖν. ὁ δὲ ὅλον παρὰ  
τοῖς ἐκεὶ θεμιστεύσας ἀνθρώποις, ἐπειδὴ καιρὸν ἐνόμιζε καὶ τὸν  
Δελφικοὺς ἡχῆσαι τρίποδας, αὐθὶς κελεύει τοῖς κύκνοις ἐξ Ὑπερ-  
βορέων ἀφίπτασθαι. ἦν μὲν οὖν θέρος καὶ τὸν θέρους τὸ μέσον  
αὐτὸν ὅτε ἐξ Ὑπερβορέων Ἀλκαῖος ἄγει τὸν Ἀπόλλωνα· ὅθεν δὴ  
θέρους ἐκλάμποντος καὶ ἐπιδημοῦντος Ἀπόλλωνος θερινὸν τι καὶ  
ἡ λύρα περὶ τὸν θεὸν ἀβρύνεται. ἄδουσι μὲν ἀηδόνες αὐτῷ ὅποιον  
εἴκος φοιταὶ παρ' Ἀλκαίῳ τὰς ὄρνιθας, ἄδουσι δὲ καὶ χελιδόνες  
καὶ τέττιγες, οὐ τὴν ἑαυτῶν τύχρην τὴν ἐν ἀνθρώποις ἀγγέλλουσαι  
ἀλλὰ πάντα τὰ μέλη κατὰ θεοῦ φθεγγόμεναι. ρέει καὶ ἀργυροῖς ἡ  
Κασταλία κατὰ ποίησιν νάμασι καὶ Κηφισός μέγας αἴρεται πορ-  
φύρων τοῖς κύμασι, τὸν Ἐνιπέα τοῦ Ομήρου μιμούμενος. βιά-  
ζεται μὲν γὰρ Ἀλκαῖος δύοις Ὁμήρῳ ποιῆσαι καὶ ὕδωρ θεῶν  
ἐπιδημίαν αἰσθέσθαι δυνάμενον.

## ALCAEUS

(b) ‘Plutarch’, *On Music*

For the pipe is not the invention of Marsyas or Olympus or Hyagnis, as some suppose, taking only the lyre to be Apollo's invention: the god invented the music of both pipe and lyre. This is shown by the choral dances and sacrifices which they used to present to the god to the accompaniment of pipes, as is told by Alcaeus, among others, in one of his hymns.

(c) Himerius, *Orations*

I wish to tell you a tale of Alcaeus, which he sang in lyric verse when he wrote a paean to Apollo; and I shall tell it not in the Lesbian verses, since I have nothing of the poet in me, but changing the actual metre of the lyre into prose. When Apollo was born, Zeus equipped him with golden headband and lyre and gave him also a chariot of swans to drive, and sent him to Delphi and the spring of Castalia, thence to declare justice and right for the Greeks; but when Apollo mounted the chariot he directed the swans to fly to the land of the Hyperboreans. Now when the Delphians learned this, they composed a paean and a tune and arranged dancing choirs of youths around the tripod and called on the god to come from the Hyperboreans. Apollo, however, delivered law among the men of that region for a full year; but when he thought it was time that the tripods of Delphi should ring out too, he ordered his swans to fly back again from the Hyperboreans. Now it was summer and indeed the very middle of summer when Alcaeus brings Apollo back from the Hyperboreans: so what with the blaze of summer and the presence of Apollo the poet's lyre also adopts a summer wantonness in the account of the god: nightingales sing for him the kind of song that one might expect birds to sing in Alcaeus, swallows too and cicadas, not proclaiming their own fortunes in the world but telling of the god in all their songs. Castalia flows in poetic fashion with waters of silver, and Cepheus<sup>1</sup> rises in flood, surging with his waves, in imitation of Homer's Enipeus<sup>2</sup>: for Alcaeus is compelled just like Homer to give even water the power to sense the presence of gods.

<sup>1</sup> River of Phocis and Boeotia, north of Mt. Parnassus.

<sup>2</sup> See *Od.* 11. 238 ff.

## GREEK LYRIC

(d) Str. 8. 7. 5, suppl. Aly ex cod. Vat. Gr. 2306 fol. 216 rescripto

ἢν δὲ καὶ ἐν Φ[ω]κίδι ὁμάνυμος ταύτη (sc. Τριταία) πόλις.  
[οὐτ]ω Κασταλία κρήνη [παρ'] Ἀλ[καί]ω(i) ἐν Δε[λφοῖς κ]α[λ]ε-  
[τ]αι μ[αντι]κ[ὸν] ἔχουσα [ῦδωρ].

γ]άνος Τριτάρα[ς]

Paus. 10. 8. 10 (iii 121 Spiro)

ῆκουσα δὲ καὶ ἄλλο τοιόνδε, τὸ ὕδωρ τῇ Κασταλίᾳ ποταμοῦ  
δῶρον εἶναι τοῦ Κηφισοῦ. τοῦτο ἐποίησε καὶ Ἀλκαῖος ἐν προοιμίῳ  
τῷ ἐς Ἀπόλλωνα.

308(a) Men. Rh. π. ἐπιδεικτικῶν 149 (iii 340 Spengel)

ἀλλ' ἐπεὶ εὑρηται καὶ τοῦτο τὸ εἶδος τῶν ὕμνων παρὰ τοῖς  
ἀρχαίοις καὶ ἡδη τινὲς καὶ Διονύσου γονᾶς ὕμνησαν καὶ Ἀπόλλωνος  
ἔτεροι καὶ Ἀλκαῖος Ἡφαίστου καὶ πάλιν Ἐρμοῦ, καὶ τοῦτο  
ἀποτετριμέθι τὸ μέρος . . . ἔστι δὲ ὡς πουητῇ μὲν καθ' αὐτὸ  
μόνον τὸ εἶδος χρήσιμον, συγγραφεῖ δὲ οὐδέποτε. ὁ μὲν γάρ καὶ  
Χάριτας μαευομένας καὶ Ὁρας ὑποδεχομένας καὶ τὰ τοιαῦτα  
πραγματεύεται, ὁ δ' ἐπ' ἀνάγκης ὅτι βραχύτατα ἐρεῖ.

(b) Heph. Ench. 14. 1 (pp. 43–44 Consbruch)

. . . τὸ Σαπφικὸν καλούμενον ἐνδεκασύλλαβον . . . ἔστι δὲ καὶ  
παρ'; Ἀλκαίω—καὶ ἄδηλον ὅποτέρου ἔστιν εὔρημα, εἰ καὶ Σαπφικὸν  
καλεῖται—οἶον

## ALCAEUS

(d) Strabo, *Geography* (on the Achaean Tritaea)

There was in Phocis also a city of this name. So in Alcaeus  
the Castalian spring at Delphi with its prophetic water is  
called

water<sup>1</sup> of Tritaea.

<sup>1</sup> Or ‘joy of Tritaea’: the noun is used especially of refreshing  
liquid.

Pausanias, *Description of Greece*

I have heard another version, that the water is a gift to  
Castalia from the river Cephisus.<sup>1</sup> Alcaeus said this in his  
prelude to Apollo.

<sup>1</sup> A physical impossibility: similar nonsense, presumably  
local superstition, in schol. Pind. *Pae.* 6. 7 (P. Oxy. 841) and  
the tale of the Lilaean cakes in Paus. *loc. cit.* Dion. Call. 73  
and Eust. *Il.* 275. 19, who speak of another Cephisus in  
Phocis, may depend ultimately on Alcaeus.

308(a) Menander the rhetorician, *Declamations*

But since this type of hymn (viz. genealogical) is found  
among the ancients, and some have sung of the birth of  
Dionysus, others of the birth of Apollo, Alcaeus of the birth of  
Hephaestus and also of the birth of Hermes, I have made this  
a separate class . . . The type is useful in itself to the poet  
but never to the prose-writer; for the poet deals with the mid-  
wifery of the Graces and the nursing of the Seasons<sup>1</sup> and such-  
like, while the prose-writer must of necessity speak as briefly  
as possible.

<sup>1</sup> Philostratus, *Imag.* 1. 26. 2, *Vit. Ap.* 5. 15 says the Seasons  
tended the baby Hermes.

(b) Hephaestion, *Handbook on Metres*

. . . the so-called Sapphic eleven-syllable line . . . It is  
found also in Alcaeus—and it is uncertain which of the two  
invented it, even if it is called Sapphic; e.g.

## GREEK LYRIC

χαῖρε, Κυλλάνας ὁ μέδεις, σὲ γάρ μοι  
θῦμος ὅμηρον, τὸν κορύφαιον ἐν αὐταις  
Μαῖα γέννατο Κρονίδᾳ μίγεισα  
παμβασίλῃ

cf. Choerobosc. *ad loc.* (pp. 252–3 Consbruch), schol. A in Heph. *Poem.* (p. 170 Consbruch) τῆς δὲ δευτέρας (ψόδης ἐν τῷ πρώτῳ Ἀλκαίου ἀρχῇ), fr. 306C(a) 11–19, 306D ii 11

2 κορυφαῖον ἄγναῖς Choerob. cod. U κορυφᾶσιν ἀγναῖς cod. K κορύφαιον ἐν αὐταις (vel ἄκραις) Meineke 3 μέγιστα cod. U μαιεία cod. K, corr. Bergk

Ap. Dysc. *Synt.* 2. 124–125 Uhlig

καὶ παρὰ Ἀλκαίῳ οἱ περὶ Ἀπίωνα τὸν Μόχθον τὸ  
Κυλλάνας ὁ μέδεις

ἐν ρήματος συντάξει ἥκουον, οὐ παραδεχόμενοι μετοχὴν τοι-  
αύτην . . .

(c) Paus. 7. 20. 4 (ii 229 Spiro)

βουσὶ γάρ χαίρειν μάλιστα Ἀπόλλωνα Ἀλκαῖός τε ἔδήλωσεν  
ἐν ὅμηρῳ τῷ ἐς Ἐρμῆν γράψας ὡς ὁ Ἐρμῆς βοῦς ὑφέλοιτο τοῦ  
Ἀπόλλωνος . . .

(d) Hor. *Carm.* 1. 10. 9–12

te, boves olim nisi reddidisses  
per dolum amotas, puerum minaci  
voce dum terret, viduus pharetra  
risit Apollo.

Porphyry. *ad loc.*: fabula haec autem ab Alcaeo ficta; cf. Porphyry. *ad v.* 1: hymnus est in Mercurium ab Alcaeo lyrico poeta.

## ALCAEUS

Greetings, ruler of Cyllene—for it is of you that I wish to sing: you whom Maia bore on the very mountain-tops,<sup>1</sup> having lain with Zeus, son of Cronus, king of all.<sup>2</sup>

<sup>1</sup> On Mt. Olympus, acc. to Philostratus. <sup>2</sup> Acc. to scholia A, the beginning of the second poem in Book 1: cf. 306C(a) 11–19, 306D ii 11. Verses 2–4 come from Choeroboscus' commentary on Hephaestion.

Apollonius Dyscolus, *Syntax*

In Alcaeus Apion the Industrious and his school understood μέδεις as a verb (i.e. 2nd pers. sing.), not accepting such a participle<sup>1</sup> . . .

<sup>1</sup> Apollonius maintains correctly that it is a participle.

(e) Pausanias, *Description of Greece*

That Apollo takes particular pleasure in cattle is shown by Alcaeus in his *Hymn to Hermes*, where he wrote how Hermes stole cattle belonging to Apollo.<sup>1</sup>

<sup>1</sup> For the story see the *Homeric Hymn to Hermes* 68 ff.

(d) Horace, *Hymn to Mercury*

Apollo, trying to scare you, a mere child, with threatening tones, if you did not return the cattle you had removed by trickery, laughed to find himself without his quiver.<sup>1</sup>

Porphyrio *ad loc.*: this tale was invented by Alcaeus.<sup>2</sup>

<sup>1</sup> For the double theft see schol. *Il.* 15. 256, Philostratus, *Imag.* 1. 26, and cf. *h. Herm.* 514–15. <sup>2</sup> Porphyrio calls Horace's ode 'a hymn to Mercury by the lyric poet Alcaeus'.

## GREEK LYRIC

**309** Ap. Dyse. *Pron.* 127b (i 100 Schneider)

ὑμμε Αἰολεῖς·

τὸ γὰρ θέων ἴότατι ὑμμε λαχόντων τὸ αφυτον  
θῆσει γέρας τὸ,

Ἄλκαιος πρώτω.

ἀφθιτον Bekker γέρας ἀφθιτον | <ἀν>θῆσει Bergk <δν>θῆσει  
Ahrens

**310** Ap. Dyse. *Pron.* 135a (i 106 Schneider)

καὶ παρ' Αἰολεῦσιν (sc. τεός). Ἄλκαιος ἐν πρώτῳ·

τὸ δ' ἔργον ἀγήσαιτο τέα κόρα

**311** *ibid.*

καὶ

οἴκω τε πὲρ σῶ καὶ πὲρ ἀτιμίας  
οὐτὸς κοινῷ ἔθει.

**312** Pollux 4. 169 (i 251 Bethe)

κύπρον δὲ τὸ οὔτω καλούμενον μέτρον εὗροις ἀν παρ' Ἄλκαιῷ  
ἐν δευτέρῳ μελῶν, καὶ ἡμίκυπρον παρ' Ἰππώνακτι (fr. 148a  
West) . . .

cf. Poll. 10. 113 (ii 224 Bethe), Hesych. K 4655 κύπρος· μέτρον  
σιτηρόν, H 498 ἡμίκυπρον· ἡμίσιον μεδίμνου, Epiphan. (i 264 fr.  
31 Hultsch *Script. Metrolog.*) κύπρος παρὰ τοῖς . . . Ποντικοῖς  
μέτρον ἔστι ξηρῶν γεννημάτων.

## ALCAEUS

**309** Apollonius Dyscolus, *Pronouns*

The Aeolic Greeks use ὑμμε ('you', accus. plur.), e.g. Alcaeus Book 1:

For the privilege of those who obtained you shall  
by the will of the gods (flower imperishable?).<sup>1</sup>

<sup>1</sup> Text and translation very uncertain; Treu *Maia* 2 (1949) 242 ff., *Alkaios* 152 f. takes 'you' to be the Muses.

**310** Apollonius Dyscolus, *Pronouns*

The Aeolic Greeks use τεός ('your', sing.), e.g. Alcaeus Book 1:

and may your daughter<sup>1</sup> lead the enterprise

<sup>1</sup> Athena?

**311** Apollonius Dyscolus, *Pronouns*

and

over your house and your dishonour  
the same poet in regular Greek usage.<sup>1</sup>

<sup>1</sup> I.e. Alcaeus uses both the regular pronoun οós and the dialectal τεός.

**312** Pollux, *Vocabulary*

The measure called 'cypress'<sup>1</sup> may be found in Book 2 of Alcaeus' *Lyric Poems*, the 'half-cypress' in Hippoanax.

<sup>1</sup> A Pontic term for a corn measure.

## GREEK LYRIC

313 Ap. Dysc. *Pron.* 128b (i 101 Schneider)

ἀσφε Αἰολεῖς·

ὅτ' ἀσφ' ἀπολλυμένοις σάως,

Ἀλκαῖος δευτέρω.

ὅτα σφ' Bergk (sed cf. Sa. 149) σάως ? Lobel

314 Ap. Dysc. *Pron.* 124b (i 97 Schneider)

μένει τε (sc. τὸ ν) ἐπὶ τοῦ

ἄμμιν ἀθάνατοι θέοι  
νίκαν

Ἀλκαῖος τρίτῳ.

intell. e.g. δοῖεν, ἔδωκαν

315 Ap. Dysc. *Pron.* 123c (i 97 Schneider)

καθάπερ γὰρ τῷ ταχεῖς παράκειται τὸ ταχέσιν, οὗτω καὶ τῷ  
ἡμεῖς τὸ ἡμέσιν. τό τε ἐν τετάρτῳ Ἀλκαίου

ἄμμεσιν πεδάορον

οὗτω φέρεσθαι ἀπὸ τοῦ ἡμέσιν.

παιδα ορον cod. A, corr. Valckenaer

316 P. Bouriant 8. 55ss.

Ἀλκαῖος ἐν δεκάτῳ[ι] . . . (fr. 323) κάν τε[τάρτῳ]τωι (fort.  
τῷ[ι αὐτῷ]τῷι) κάν ἔκτῳ

οὖν ταγγε[

]α δεκοίατο.

ταγγε[α ut vid.

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## ALCAEUS

313 Apollonius Dyscolus, *Pronouns*

The Aeolic Greeks use ἀσφε for σφέ ('them'); cf. Alcaeus Book 2:

when you save them as they perish

314 Apollonius Dyscolus, *Pronouns*

The letter ν is kept (in the pronoun ἄμμιν, 'to us') in  
(may) the immortal gods (give)<sup>1</sup> us victory,  
in Alcaeus Book 3.

<sup>1</sup> Or 'the . . . gods have given . . .'

315 Apollonius Dyscolus, *Pronouns*

For just as we have ταχέσιν with ταχεῖς, so we have ἡμέσιν  
(‘to us’) with ἡμεῖς (‘we’); and the form in Alcaeus Book 4  
(viz. ἄμμεσιν)

high above us<sup>1</sup>

is derived from ἡμέσιν.

<sup>1</sup> Perhaps ‘behaving haughtily towards us’.

316 Bouriant Papyrus (on optative forms)

Alcaeus in Book 10 has (fr. 323) and in Book 4<sup>1</sup> and Book 6  
they might receive (the jars?) of wine

<sup>1</sup> Or ‘in the same book’, i.e. Book 10.

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## GREEK LYRIC

317 Ap. Dysc. *Pron.* 103ab (i 80 Schneider)

καὶ παρὰ τοῖς Αἰολικοῖς δὲ ὡς ἐν παραθέσει ἀνεγνώσθη· (Sa. 26. 11–12 ἔμ' αὐτῷ, Alc. 378 ἔμ' αὐτῷ). ἀλλ᾽ ἐμάχετο τὸ (Alc. 363. 1–2 *Faúrtω*), ἀπέρ ἀσύνηθες ἐν ἀπλότητι μὴ οὐχὶ τὸ ἐπροσλαμβάνειν. καὶ ἐπὶ ὄμοιώς παρὰ τῷ αὐτῷ Ἀλκαίῳ ἐν ἔβδομῷ.

- (a) σὺ δὲ σαύτῳ τομίαις † εση
  - (b) ἀλλὰ σαύτῳ † μετέχων ἄβας πρὸς πόσιν †
- πῶς γὰρ ταῦτα σύνθετα, τῶν πρώτων ἐν διαλύσει δυτῶν; δῆλον οὖν ὡς ἀνώμαλος ἡ ἀνάγνωσις τῶν πρώτων πρὸς τὰ ἔξῆς.
- (a) ἔσσῃ Ahrens vel ἔων Lobel
  - (b) πεδέχων Ahrens
  - (a) et (b) seiunx. Bekker, coniunx. Lobel

318 Harp. s.v. *Σκυθικαὶ* (i 277 Dindorf)

εἰδός τι ὑποδήματός εἰσιν αἱ Σκυθικαί· καὶ Ἀλκαῖος ἐν η·  
καὶ Σκυθίκαις ὑπαδησάμενος  
cf. Phot. s.v. (525. 6–7 Dobree), Sud. Σ 705 (iv 389. 23 Adler)

319 Schol. *Il.* 8. 178 (ii 332–3 Erbse)

ἀύτὸ τὸ βληχρός σημαίνει ὡς ἐπὶ τὸ πλεῖστον μᾶλλον τὸ ἀσθενές.  
Ἀλκαῖος θ'.  
βλήχρων ἀνέμων ἀχείμαντοι πνόαι

cf. *Epim. Hom. (Anecd. Oxon.* i 95. 8ss. Cramer), Eust. 705. 59ss., Sud. B 340, Zonar. 393, *Et. Gen.* AB p. 20 Calame, *Et. Mag.* 200. 13

## ALCAEUS

317 Apollonius Dyscolus, *Pronouns* (on the reflexive pronoun)

Among the Aeolic Greeks it was read in juxtaposition (i.e. as separate words), e.g. Sa. 26. 11–12 (*ἔμ' αὐτῷ*), Alc. 378 (*ἔμ' αὐτῷ*). But against this was (Alc. 363. 1–2 *Faúrtω*), unusual in its simple form without the addition of the *ε*; likewise in Alcaeus *Book 7*:

- (a) σὺ δὲ σαύτῳ τομίαις † εση
  - 
  - (b) ἀλλὰ σαύτῳ † μετέχων ἄβας πρὸς πόσιν †
  -
- you will be steward for yourself<sup>1</sup>
- (b)
  - 
  - but sharing . . . for yourself . . . (youth?) (for drinking?)

For how do these come to be composite when the first are separate? It is clear that the reading of the first (two) passages is anomalous with that of the following passages.

<sup>1</sup> Lobel compares Hesiod fr. 245 M.–W., where Zeus promises Endymion that he will be ‘steward of his own death’, i.e. that he may choose the time of his death; see Page, *S. & A.* 273–4 and for the Moon and Endymion Sa. 199.

318 Harpocration, *Lexicon of the Ten Attic Orators*

Scythians are a type of shoe: cf. Alcaeus *Book 8*:  
and having put on Scythian shoes

319 Scholiast on *Iliad* 8. 178 ἀβλήχρα, ‘weak’

The simple *βληχρός* normally means ‘weak’ rather than ‘strong’: cf. Alcaeus *Book 9*:

the stormless breaths of gentle winds

## GREEK LYRIC

320 *Et. Gen.* AB p. 40 Calame = *Et. Mag.* 639. 31ss.

αὐτοῦ δὲ τοῦ οὐδέτερον 'δέν' χωρὶς τῆς 'οὐ' παραθέσεως ἔχομεν παρ' Ἀλκαίῳ ἐν τῷ ἐνάτῳ, οἶνον  
καὶ κ' οὐδὲν ἐκ δενὸς γένοιτο.

cf. schol. Marc. in *art. Dionys.* Thrac. 12 (p. 381. 5ss. Hilgard)

321 P. Bouriant 8. 93–4

Ἄλκαιος ἐν ἐνάτῳ

[ . . ] . λιε[ . ]τ' ἀλίσκονται [

322 Athen. xi 480f–481a (iii 58 Kaibel)

καὶ Ἄλκαιος (fr. 346. 1–5). καὶ ἐν τῷ δεκάτῳ.  
λάταγες ποτέονται κυλίχναν ἀπὸ Τηίαν

323 P. Bouriant 8. 55–6 (v. fr. 316)

Ἄλκαιος ἐν δεκάτῳ [

] . σαίατο καὶ λάβοιεν

324 P. Bouriant 8. 60ss.

π[α]ραθετέον δ' ὡς σπανίως † χρωντ[ . ]ις (χρῆται sive χρῶνται  
ταῖς sive τῇ coni. Lobel) καθ' ἥμᾶς. ἐν δεκάτῳ  
οὐ κε γένο<ι>ντο

†. αγνοιοσπερ (καὶ οὐχ ὥσπερ coni. Lobel) ὥφειλεν κατ' Αἰολεῖς  
ε . . . ιν (εἰπεῖν sive ἐκφέρειν coni. Lobel) γενοίατο.

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## ALCAEUS

320 *Etymologicum Genuinum* on *οὐδεῖς*, 'no-one'

As the neuter of *οὐδεῖς* itself we have *δέν* without the addition of *οὐ* in Alcaeus *Book 9*:

and nothing would come out of something<sup>1</sup>

<sup>1</sup> See A. C. Moorhouse, *C. Q.* 12 (1962) 235–8; perhaps 'the enterprise would fail'.

321 Bouriant Papyrus

Alcaeus in *Book 9*:

. . . are taken . . .

322 Athenaeus, *Scholars at Dinner*

And Alcaeus (uses the form *κυλίχναι*, 'cups') in (346. 1–5) and in *Book 10*:

wine-drops fly from Teian cups<sup>1</sup>

<sup>1</sup> In the game of cottabus the last drops in the cup were aimed at a target: see test. 17.

323 Bouriant Papyrus: see fr. 316

Alcaeus in *Book 10* has

they might . . . and take . . .

324 Bouriant Papyrus (on optative forms)

It must be added that on few occasions he follows our usage: in *Book 10* he has *οὐ κε γένοιατο*

they would not become

and not *γενοίατο* as he should have according to Aeolic usage.

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## GREEK LYRIC

325 Str. 9. 2. 29 (ii 256 Kramer) + cod. Vat. 2306 rescr.

κρατήσαντες (sc. οἱ Βοιωτοὶ) δὲ τῆς Κορωνείας ἐν τῷ πρὸ αὐτῆς πεδίῳ τὸ τῆς Ἰτωνίας Ἀθηνᾶς ἱερὸν ἰδρύσαντο ὅμανυμον τῷ Θετταλικῷ, καὶ τὸν παραρρέοντα ποταμὸν Κονάριον προστργόρευσαν ὁμοφώνως τῷ ἑκεῖ. Ἀλκαῖος δὲ καλεῖ Κωράλιον, λέγων

ῶνασσον' Ἀθανάα πολεμάδοκε  
ἀποι Κορωνήας μεδ[  
ναύω πάροιθεν ἀμφι[ . . . . .]  
Κωραλίω ποτάμω πὰρ ὄχθαις

1 ωνασσον' α[ . . . . .]μαδοκε cod. rescr. ἀσσον' ἀθάνα απολε[ . . . . .]  
codd. 2 ἀπὸ codd. corr. Welcker ]ορωνηας μεδ[ cod. rescr.  
μεδ[έουσα Aly (sed cf. 308. 1) κοιρωνίας ἐπιδέων αὐω vel sim.  
codd. ναύω Welcker 3 [-βαίνης anon. [βάμω Bergk

326 = 208

327 Plu. *Amat.* 765d–e (iv 379–80 Hubert)

τὰ μὲν οὖν πολλὰ ποιηταὶ προσπατζοντες ἐοίκασι τῷ θεῷ γράφειν περὶ αὐτοῦ (sc. "Ερωτος") . . . , ὅλιγα δὲ ἔργηται μετὰ σπουδῆς αὐτοῖς . . . ὥν ἐν ἐστι καὶ τὸ περὶ τῆς γενέσεως·

δεινότατον θέων,  
<τὸν> γέννατ' εὐπέδιλλος Ἱρις  
χρυσοκόμα Ζεφύρω μίγεισα·

εἰ μή τι καὶ ήμᾶς ἀναπεπείκασιν οἱ γραμματικοί, λέγοντες πρὸς τὸ ποικίλον τοῦ πάθους καὶ τὸ ἀνθηρὸν γεγονέναι τὴν εἰκασίαν.

cf. schol. Theocr. 13. 1–2 (p. 258 Wendel) Ἀλκαῖος Ἰρδος καὶ Ζεφύρον (τὸν "Ερωτά φησιν οὐδὲν εἶναι), *Et. Gud.* 278. 17 = *Et. Mag.* \* 470. 268, schol. T *Il.* 23. 203, Eust. *Il.* 391. 25, 555. 30, schol. Parthen. *Aret.* (C. Q. 37 (1943) 25), Nonn. *Dion.* 31. 106, 110–11, 39. 115ss., 47. 341–2; v. M. Mayer ap. Roscher *Myth. Lex.* ii 323

2 γέννατο codd. τὸν γέννατ' Bergk

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## ALCAEUS

325 Strabo, *Geography*

When the Boeotians<sup>1</sup> became masters of Coronea they founded in the plain in front of it the temple of Itonian Athena with the same name as the Thessalian temple, and called the river that flows past it the Cuarius like the river in Thessaly. But Alcaeus calls it Coralius,<sup>2</sup> saying

Queen Athena, warlike one, who perhaps as ruler of Coronea . . . in front of the temple . . . by the banks of the river Coralius . . .

<sup>1</sup> Expelled from Thessaly; Iton is a town in Thessaly. <sup>2</sup> Cf. 425, test. 9(c).

326LP = 208

327 Plutarch, *Dialogue on Love*

Now for the most part poets seem to write of the god (Eros) in a spirit of mockery . . . , but they have made a few serious statements . . . , for example, the lines about his birth:

the most grim of gods, whom Iris of the fair sandals bore, having lain with golden-haired Zephyrus<sup>1</sup>—unless you have been persuaded by the scholars who say that the imagery (of the rainbow and west wind) corresponds to the variegated brilliance of the passion.

Scholiast on Theocritus:

Alcaeus made Eros the son of Iris and Zephyrus.

<sup>1</sup> Max Mayer (in Roscher, *Myth. Lex.* ii 323) argues that ἡ γλαύκοειδές "Ἐρως" (Joannes Lydus, *de mensibus* p. 172 Wünsch) is the beginning of this poem; Meineke's ἡ γλαύκειδες "Ἐρως" ('Love of the brilliant smile'), the most plausible emendation, cannot open an Alcaic stanza.

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## GREEK LYRIC

328 Hephaest. Ench. 7. 8 (p. 24 Consbruch)

. . . Ἀλκαϊκὸν δεκασύλλαβον

καὶ τις ἐπ' ἐσχατίαισιν οἴκεις

cf. schol. A (p. 130 Consbruch), schol. B in Ench. 9 (p. 275 Consbruch), Epim. Hom. (Anecd. Oxon. i 327. 4ss. Cramer). Alcaeo dedit Gaisford.

329 Schol. Il. 2. 816 (*κορυθαίολος* "Εκτωρ"): P. Oxy. 1086. 109-113

*κορυθαίολος* δέ (ἐστιν) ἦτοι ὁ ποικίλη[ν ἔχων τὴν περικεφαλαῖαν, αἰό- Hunt]λον γ[άρ] τὸ ποικίλον, ἢ καὶ δὲν τῇ περικεφαλαῖᾳ δέξεω[ς καὶ εὐκινήτως φερόμενος: εύ- Hunt]θετεῖ γ[άρ] κ[αὶ] ἐπὶ τοῦ δέξεος καὶ εὐστραφοῦς τὸ αἰόλον, οἷον ὅταν λέγη (Il. 3. 185). θεν Ἀλκαῖος ἀμφο[τέρως ἔλαβε τὸ ὄνομα Wilamowitz], λέγων οὕτως.

καὶ χρυσοπάσταν τὰν κυνίαν ἔχων  
ἔλαφρα π[. . . . .]ζων.

2 π[αίσδει Wilamowitz ]σδων Diehl: num αἰολίσδων ?

330 Choerob. in Theodos. (i 214 Hilgard)

τοῦτο γὰρ (sc. "Αρευς) ἐφύλαξε τὸ 'ν' παρὰ τοῖς Αἰολεῦσιν, οἷον (fr. 372) καὶ πάλιν (fr. 400) καὶ πάλιν

μείξαντες ἀλλάλοισ' "Αρευα

cf. anon. gramm. ap. Anecd. Oxon. iii 237 Cramer (v. inc. auct. 6)

μίξαντες ἀλλάλοισιν Choer. codd. μίξαν δὲ ἀλλάλοισ gramm. codd. Alcaeo dedit Seidler

331 Hephaest. Ench. 14. 3 (p. 45 Consbruch)

. . . τὸ καλούμενον Ἀλκαϊκὸν ἐνδεκασύλλαβον . . . οἷον (fr. 307),

Μέλαγχρος αἰδως ἄξιος ἐσ πόλιν

cf. Epim. Hom. (Anecd. Oxon. i 208. 17 Cramer). Alcaeo dedit Blomfield

## ALCAEUS

328 Hephaestion, *Handbook on Metres*

. . . the Alcaic ten-syllable line:  
and someone living on the outskirts<sup>1</sup>

<sup>1</sup> On the edge of Lesbos? At the end of the world?

329 Scholiast on *Iliad* 2. 816 ('Hector of the flashing helmet')

*κορυθαίολος* is either 'with elaborate helmet', since what is elaborate is 'flashing', or 'rushing swiftly and nimbly in his helmet', since *αἰόλον* suits what is swift and mobile, as when Homer says (Il. 3. 185). Whence Alcaeus (used the word in both senses)<sup>1</sup> in this expression:

and with his helmet shot with gold, nimble . . .

<sup>1</sup> If the supplement is correct, the word 'flashing' is missing after 'nimble'; but perhaps Alcaeus merely expressed 'both' ideas.

330 Choeroboscus, *On the Canons of Theodosius*

This noun ('Areus', Ares) kept the letter *v* in Aeolic, e.g. (fr. 372), (fr. 400) and

mingling Ares<sup>1</sup> with each other

<sup>1</sup> I.e. joining battle.

331 Hephaestion, *Handbook on Metres*

. . . the so-called Alcaic eleven-syllable line, e.g. (fr. 307) and

Melanchrus, worthy of respect, to the city . . .<sup>1</sup>

<sup>1</sup> Presumably the beginning of a poem, and perhaps ironical, since Alcaeus abuses M. elsewhere: Kirkwood 229 suggests 'worthy of shame'.

## GREEK LYRIC

332 Athen. x 430a-c (ii 435-6 Kaibel)

κατὰ γὰρ πᾶσαν ὥραν καὶ πᾶσαν περίστασιν πίνων δὲ ποιητὴς  
οὗτος εὐρίσκεται . . . ἐν δὲ ταῖς εὐφρόναις.

νῦν χρῆ μεθύσθην καὶ τινα πὲρ βίαν  
πώνην, ἐπειδὴ κάτθανε Μύρσιλος.

1 μεθύσκειν cod. em. Buttmann πρὸς cod. πὲρ Lobel 2  
πονέν cod. em. Ahrens

333 Tzetz. in Lyc. Alex. 212

οἱ οἰνωθέντες τὰ τοῦ λογισμοῦ ἀπόρρητα ἐκφαίνουσιν· οἴθεν καὶ  
'Αλκαῖός φησιν.

οἶνος γὰρ ἀνθρώπῳ δίοπτρον

ἀνθρώπους cod. em. Lobel

334 Hdn. π. μον. λέξ. a 10. 25 (ii 916 Lentz)

εἴρηται δὲ ὁ δαίμων παρ' Ἀλκαίῳ διὰ τοῦ 'α' μένοντος τοῦ  
'σ' Ποσείδαν·

οὐδέπω Ποσείδαν  
ἄλμυρον ἐστυφέλιξε πόντον.

335 Athen. x 430b-c (ii 436 Kaibel)

ἐν δὲ τοῖς συμπτώμασιν (πίνων εὐρίσκεται 'Αλκαῖος)·

οὐ χρῆ κάκοισι θῦμον ἐπιτρέπην,  
προκόψομεν γὰρ οὐδὲν ἀσάμενοι,  
ὦ Βύκχι, φαρμάκων δ' ἄριστον  
οἶνον ἐνεικαμένοις μεθύσθην.

3 φάρμακον cod. em. Lobel

## ALCAEUS

332 Athenaeus, *Scholars at Dinner*

For this poet (Alcaeus) is found drinking in all seasons and  
in all circumstances: . . . in happy times:

Now must men get drunk and drink with all their  
strength, since Myrsilus has died.

333 Tzetzes on Lycophron, *Alexandra*

Drunk men reveal their secret thoughts. So Alcaeus says:

for wine is a peep-hole into a man.

334 Herodian, *On Anomalous Words*

The name of the god (Poseidon) in Alcaeus has the α together with the σ, Poseidan:

not yet had Poseidon stirred up the salt sea.

335 Athenaeus, *Scholars at Dinner*

For this poet (Alcaeus) is found drinking (see 332) . . . in  
times of misfortune:

We should not surrender our hearts to our troubles,  
for we shall make no headway by grieving, Bycchis:  
the best of remedies is to bring wine and get drunk.

## GREEK LYRIC

336 Harg. s.v. *τετύφωμαι* (i 288 Dindorf)

ἀντὶ τοῦ ἐμβεβρόντημαι, ἔξω τῶν φρένων γέγονα . . . καὶ  
γὰρ Ἀλκαῖος φησι:

πάμπαν δὲ τύφως ἐκ Φ' ἔλετο φρένας

cf. schol. Dem. *Timocr.* 158 (p. 121 Baider-Saupe), Phot. s.v.  
(582. 6ss. Dobree), Sud. T 422 (iv 533. 5 Adler)

δὲ τυφὼς codd. δ' ἐτύφωσ' Porson ἐκ Φ' Schneidewin ἔλετο  
Toup ἐκ δ' ἐλέγετο vel sim. codd.

337 Str. 13. 1. 51 (iii 46 Kramer)

τὴν δὲ "Αντανδρον" Ἀλκαῖος μὲν καλεῖ Λελέγων πόλιν  
πρώτα μὲν "Αντανδρος Λελέγων πόλις

338 Athen. x 430a-b (ii 435 Kaibel)

κατὰ γὰρ πᾶσαν ὥραν καὶ πᾶσαν περίστασιν πίνων δὲ πουητής  
οὗτος εὑρίσκεται· χειμῶνος μὲν ἐν τούτοις·

ὕει μὲν δὲ Ζεῦς, ἐκ δ' ὄράνω μέγας  
χείμων, πεπάγαισιν δ' ὑδάτων ρόαι  
4      ἐνθεν                          >  
        <                                  >

κάββαλλε τὸν χείμων', ἐπὶ μὲν τίθεις  
πῦρ, ἐν δὲ κέρναις οὖν ἀφειδέως  
μελιχρον, αὐτὰρ ἀμφὶ κόρσα  
8 μόλθακον ἀμφὶ βάλων γνόφαλλον

cf. P. Bouriant 8. 19ss. λέγονται . . . πεπάγαισιν (pro -ασιν) δ'  
ὑδάτων ρόαι . . . ]. s. ἐνθεν, Hdn. π. μον. λέξ. a 7. 25ss.  
(ii 912 Lentz)

3 ex pap. add. Lobel      8 ἀμφιγνόφαλλον codd. ἀμφὶ βαλῶν  
Grotefend ἀμφὶ τιθεῖς Jani

## ALCAEUS

336 Harpocration, *Lexicon of the Ten Attic Orators*

*τετύφωμαι* ('I have been struck by a whirlwind', 'I am crazed'): for 'I have been struck by lightning' or 'I am out of my mind' . . . : Alcaeus says

and a whirlwind carried off his wits completely.

337 Strabo, *Geography*

Alcaeus calls Antandrus<sup>1</sup> a city of the Leleges<sup>2</sup>:

Antandrus (is?) the foremost city of the Leleges

<sup>1</sup> A town in the Troad in the bay of Adramyttium, N.E. of Lesbos: see J. M. Cook, *The Troad* 270. <sup>2</sup> A pre-Greek people, widely distributed through Greece, Asia Minor and the islands; in Homer, allies of Troy who occupied Pedasus in the Troad (*Il.* 21. 86-7).

338 Athenaeus, *Scholars at Dinner*

For this poet (Alcaeus) is found drinking in all seasons and in all circumstances: in winter in the following lines:

Zeus sends rain, a great storm comes from the heavens, running waters are frozen solid . . . thence . . . Down with the storm! Stoke up the fire, mix the honeysweet wine unsparingly, and put a soft fillet round your brows.

## GREEK LYRIC

**339** Anon. ii Isag. i 6 in Arat. (*Comm. in Arat. reliq.* p. 126 Maass)

καὶ τάδ'

ὡς λόγος ἐκ πατέρων ὅρωρε  
κατὰ τὸν Ἀλκαῖον καὶ οὕτως ἔχοντα τυγχάνει.  
cf. transl. lat. (*ibid.*), ' hoc verbum a patribus terminatur '  
(‘ *pessime* ’, Lobel)

**340** Hdn. π. μον. λέξ. α 27. 6ss. (ii 933 Lentz)

ὅ γοῦν Ἀλκαῖος κείνοθεν ἔστιν ὅπου ἀπεφήνατο αὐτό·  
αἱ γάρ κ' ἄλλοθεν ἔλθη, σὺ δέ φαι κήνοθεν  
ἔμμεναι

cf. *Et. Gen.* (Calame 95, p. 32), *Et. Mag.* 508. 23, *Et. Gud.* 309. 23 Sturz, *Anecd. Par.* 4. 69. 8 Cramer

ἔλθη δὲ σὺ δὲ φαικήνοθεν cod. V ἔλθη δὲ φαικήνοθεν cod. H

**341** Proel. in Hes. *Op.* 721 (iii 322 Gaisford *Poet. min. Gr.*; i 221, ii 195 Pertusi)

Ἀλκαῖος·

αἱ κ' εἴπης τὰ θέλης, *<καὶ κεν>* ἀκούσαις τά  
κ*<εν>* οὐ θέλοις  
εἴποις codd. corr. Blomfield      καὶ κεν suppl. Lobel      κ' οὐ  
θέλεις codd. corr. Meineke

**342** Athen. x 430c (ii 436 Kaibel)

καὶ καθόλου δὲ συμβουλεύων φησίν (sc. Ἀλκαῖος).  
μηδὲν ἄλλο φυτεύσης πρότερον δένδριον ἀμπέλῳ  
cf. Eust. *Il.* 1163. 10–11  
δένδριον cod. E δένδρον codd. AC, Eust.

## ALCAEUS

**339** Commentator on Aratus, *Phaenomena*

And this—

as the story has come down to us from our fathers,  
to use Alcaeus’ expression—really is the case.

**340** Herodian, *On Anomalous Words*

At any rate Alcaeus sometimes used *κεινόθεν* itself (‘ from  
there ’):

For if he comes from elsewhere, and you say you  
are from there

**341** Proclus on Hesiod, *Works and Days* 721<sup>1</sup>

Cf. Alcaeus:

If you say what you like, you may hear what you do  
not like.

<sup>1</sup> Cf. also *Il.* 20. 250.

**342** Athenaeus, *Scholars at Dinner*

And Alcaeus gives a piece of general advice:

Plant no tree earlier than the vine.<sup>1</sup>

<sup>1</sup> Cf. Hor. *Carm.* 1. 18. 1.

## GREEK LYRIC

**343** Hephaest. *Ench.* 10. 6 (p. 34 Consbruch)

τὸ δὲ ἀκατάληκτον καλεῖται Σαπφικὸν ἔκκαιδεκαστύλλαβον, φ τὸ τρίτον ὅλον Σαπφοῦς γέγραπται, πολλὰ δὲ καὶ Ἀλκαῖον ἄσματα·

Nύμφαις ταὶς Δίος ἐξ αἰγιόχω φαῖσι τετυχμέναις  
cf. Atil. Fortunat. *Art.* 28 (vi 302 Keil), fr. 306C(a) 20-22

Nύμφαις codd. Nύμφαι Edmonds

**344** Schol. Genev. *Illiad* 21. 319 (i 203 Nicole)

χέραδος· . . . ἔστι δὲ ἡ λέξις παρὰ Ἀλκαῖων·

οἴδ’ ἡ μὰν χέραδος μὴ βεβάως ἐργάσιμον λίθον  
κίνεις καὶ κεν ἵσως τὰν κεφάλαν ἀργαλέαν ἔχοι

**345** Schol. Ar. *Av.* 1410 (p. 241 Dübner, p. 256 White)

τινὲς παρὰ τὸ Ἀλκαῖον·

ὅρνιθες τίνες οἴδ’ Ὡκεάνω γᾶς ἀπὺ πειράτων  
ἡλθον πανέλοπες ποικιλόδειροι τανυσίπτεροι;

cf. schol. Ar. *Thesm.* 162 (p. 265 Dübner)

1 γᾶς <τ’> Hecker

**346** Athen. x 430c-d (ii 436 Kaibel)

φῆσι γάρ (sc. Ἀλκαῖος)·

πώνωμεν· τί τὰ λύχν’ ὁμμένομεν; δάκτυλος ἀμέρα·  
καὶ δᾶερρε κυλίχναις μεγάλαις, ἄϊτα, ποικίλαις·  
οἶνον γάρ Σεμέλας καὶ Δίος νῦν λαθικάδεα

## ALCAEUS

**343** Hephaestion, *Handbook on Metres*

The acatalectic tetrameter form of antispastic is called the Sapphic 16-syllable. The whole of Book 3 of Sappho is written in this metre and many songs of Alcaeus too:

They say that the Nymphs, created by aegis-bearing Zeus,<sup>1</sup> . . .

<sup>1</sup> Poem 3 of Book 1 (P. Oxy. 2734 fr. 1). Edmonds emends the text so that the poem begins with an address to the Nymphs: in that case it will be a hymn like the first two poems of Book 1 (307, 308).

**344** Scholiast on *Iliad* 21. 319 (χέραδος, ‘gravel’)

The expression is in Alcaeus:

This I know for certain, that if a man moves gravel, stone not safely workable, he will probably get a sore head.<sup>1</sup>

<sup>1</sup> Proverbial: cf. Sa. 145.

**345** Scholiast on Aristophanes, *Birds* 1410

Some say that the passage is a parody <sup>1</sup> of Alcaeus’ lines,

What are these birds that have come from Ocean, the limits of the earth, widgeon with harlequin necks and long wings? <sup>2</sup>

<sup>1</sup> See test. 16. <sup>2</sup> Probably part of an Attic drinking-song: see *Birds* 1416.

**346** Athenaeus, *Scholars at Dinner*

For Alcaeus says:

Let us drink! Why do we wait for the lamps?  
There is only an inch of day left. Friend, take down  
the large decorated cups. The son <sup>1</sup> of Semele and

## GREEK LYRIC

ἀνθρώποισιν ἔδωκ'. ἔγχεε κέρναις ἔνα καὶ δύο  
5 πλήαις κὰκ κεφάλας, ⟨ἀ> δ' ἀτέρα τὰν ἀτέραν  
κύλιξ  
ἀθήτω

cf. Athen. xi 480f-481a (iii 58 Kaibel) (1-5 init.), x 430a (ii 435 Kaibel) (4 fin.)

1 τὸν λύχνον codd. corr. Porson      2 δᾶερρε (= δὴ ἄερρε) Lobel  
δ' ἄερε Athen. xi δ' ἄναειρε Athen. x αιταποικιλλις, -κιλα codd.  
ἄιτα Hiller (v. Hamm 64) ποικίλαις Jani aī ποτα ποικίλαις  
Page      3 -κάδεον Lobel      5 ἀ suppl. Porson

347(a) Procl. in Hes. *Op.* 584 (iii 281 Gaisford; i 189, ii 164-5 Pertusi)

τοιαῦτα δὲ καὶ τὸν Ἀλκαῖον ἄδειν

τέγγε πλεύμονας οἶνω, τὸ γὰρ ἀστρον περιτέλλ-  
εται,  
ἀ δ' ὥρα χαλέπα, πάντα δὲ δύψαισ' ὑπά καύματος,  
ἄχει δ' ἐκ πετάλων ἀδεα τέττιξ . . .  
ἄνθει δὲ σκόλυμος· νῦν δὲ γύναικες μιαρώταται,  
5 λέπτοι δ' ἄνδρες, ἐπεὶ <δὴ> κεφάλαν καὶ γόνα

Σείριος  
ἄσδει

cf. Athen. i 22e-f (i 50 Kaibel) (1-2), x 430b (ii 435 Kaibel) (1-2), Plut. *Qu. conv.* 697f-698a (iv 211 Hubert) (1), Aul. Gell. 17. 11. 1 (ii 211-12 Hosius) (1), Macrob. *Sat.* 7. 15. 13 (i 454 Willis) (1), Eust. *Il.* 693. 5-7 (1 init.), 890. 47-48 (1 init.), *Od.* 1612. 14 (1 init.), Plin. *N. H.* xxii 86 (iii 467 Mayhoff), Plut. *de Stoic. repug.* 1047d (p. 35 Pohlenz)

1 τέγγε πνεύμονας (vel πλευ-) οἶνω, οἶνω πνεύμονα τέγγε codd.  
5 δὴ suppl. Sitzler

## ALCAEUS

Zeus gave men wine to make them forget their sorrows. Mix one part of water to two of wine,<sup>2</sup> pour it in brimful, and let one cup jostle another.

<sup>1</sup> Dionysus.      <sup>2</sup> A strong mixture: see Page, *S. & A.* 308; for the interpretations of Chamaeleon of Pontus and Seleucus see Athen. 430a, 430c.

347(a) Proclus on Hesiod, *Works and Days*

Alcaeus sings the same kind of song<sup>1</sup>:

Wet your lungs with wine: the star<sup>2</sup> is coming round, the season is harsh, everything is thirsty under the heat, the cicada sings sweetly from the leaves . . . the artichoke is in flower; now are women most pestilential, but men are feeble, since Sirius parches their heads and knees . . .

<sup>1</sup> The poem is a lyric version of *Works and Days* 582 ff.: cf. *Shield* 343 ff.      <sup>2</sup> The dogstar, Sirius, which brings the heat of the dog days.

## GREEK LYRIC

(b) Demetr. *Eloc.* 142 (p. 33 Radermacher)

πολλὰς δ' ἄν τις καὶ ἄλλας ἐκφέροι χάριτας. γίγνονται δὲ καὶ ἀπὸ λέξεως χάριτες η ἐκ μεταφορᾶς, ὡς ἐπὶ τοῦ τέττιγος·

πτερύγων δ' ὑπά<sup>1</sup>  
κακχέει λιγύραν <πύκνον> ἀοίδαν, <θέρος> ὅπποτα<sup>2</sup>  
φλόγιον † καθέταν ἐπιπτάμενον καταυδείη †

2 πύκνον, θέρος suppl. Bergk ex Hes. *Op.* 584      3 πεπτά-  
μενον ci. Hartung καταυδέη ci. Ahrens. Sapph. attribuit  
Stephanus, eidem carm. atque (a) Bergk

348 Aristot. *Pol.* 1285a 35ss. (p. 106 Immisch)

εἶλοντό ποτε Μυτιληναῖοι Πίττακὸν (sc. τύραννον) πρὸς τοὺς  
φυγάδας ὃν προειστήκεσαν Ἀντιμενίδης καὶ Ἀλκαῖος ὁ ποιητής.  
δῆλοι δ' Ἀλκαῖος ὅτι τύραννον εἶλοντο τὸν Πίττακὸν ἐν τινι τῶν  
σκολίων μελῶν ἐπιτιμᾷ γάρ ὅτι

τὸν κακοπατρίδαν  
Φίττακον πόλιος τὰς ἀχόλω καὶ βαρυδαίμονος  
ἐστάσαντο τύραννον, μέγ' ἐπαίνεντες ἀόλλεες

cf. trans. Lat. G. de Moerbeka (p. 216 Susemihl), L. Aretini  
(p. 255 L ed. Ven. 1562), Plut. *Amat.* 763e (iv 375 Hubert)

1 κακοπάτριδα codd. corr. Blass

349 Men. Rh. π. ἐπιδεικτικῶν 149 (iii 340 Spengel)

... Ἀλκαῖος Ἡφαίστου (sc. γονᾶς ὑμνησεν) . . .

## ALCAEUS

(b) Demetrius, *On Style*

One might produce many other examples of literary grace.  
Such grace may be due to the choice of words or to metaphor,  
as in the lines on the cicada<sup>1</sup>:

and it pours incessantly its clear song from under  
its wings, when flaming summer . . . (spread  
abroad?) (it charms with its piping?)<sup>2</sup>

<sup>1</sup> Demetrius quotes the passage anonymously after three examples from Sappho. Some editors ascribe it to her, but it more probably belongs to Alcaeus' poem after v. 3 'leaves': see Page, *S. & A.* 303–4.    <sup>2</sup> Text corrupt, but the metaphor for which the passage is quoted perhaps lies in the cicada's 'piping'.

348 Aristotle, *Politics*

The Mytileneans once elected Pittacus tyrant to deal with the exiles, whose leaders were Antimenedas and the poet Alcaeus. That they actually elected Pittacus tyrant is shown by Alcaeus in one of his drinking-songs, in which he castigates the Mytileneans because

they established base-born Pittacus as tyrant of  
that gutless, ill-starred city, all of them loud in his  
praise.

349 Menander the rhetorician, *Declamations*

Alcaeus sang of the birth of Hephaestus<sup>1</sup>

<sup>1</sup> See 308(a): these fragments seem to belong to a hymn to Hephaestus, presumably from Book 1.

## GREEK LYRIC

(a) Ap. Dysc. *Pron.* 98b (i 76–77 Schneider)

*σαφὲς ὅτι καὶ τὸ Αἰολικὸν δίγαμμα ταῖς κατὰ τὸ τρίτον πρόσωπον προσνέμεται . . . 'Αλκαῖος.*

*ώστε θέων μηδ' ἔν' 'Ολυμπίων  
λῦσ' ἀτερ Φέθεν*

(b) Prisc. *Inst. Gramm.* vi 92 (ii 277–8 Keil)

*'Αρεύς pro "Αρῆς, ut Sappho:*

*ὁ δ' "Αρευς φαῖσι κεν "Αφαιστον ἄγην βίᾳ*

Alcaeo attrib. Wilamowitz

(c) *Et. Gen.* AB p. 24 Calame = *Et. Mag.* 290. 42ss.

*δνσι· . . . ἔστι δὲ εἰπεῖν ὅτι πολλάκις αἱ διάλεκτοι κλίνονται  
ώσ παρ' 'Αλκαίῳ.*

*εἰς τῶν δυοκαιδέκαν*

(d) *Et. Gen.* AB p. 21 Calame = *Et. Mag.* 225. 7ss.

*γέλαν, οἶον*

*γέλαν δ' ἀθάνατοι θέοι*

Alcaeo attrib. Diehl

349A (L.-P.) v. 130a. 1

## ALCAEUS

(a) Apollonius Dyscolus, *Pronouns*

Clearly the Aeolic digamma is added to 3rd person pronouns . . . ; cf. Alcaeus:

so that none of the Olympian gods could free her<sup>1</sup> apart from him

<sup>1</sup> Hera banished her lame son Hephaestus from Olympus; he sent her a chair which trapped her, and he had to be brought back to release her: see ps.-Libanius, tr. Page, *S. & A.* 258–9.

(b) Priscian, *Grammar*

The form 'Αρεύς is found instead of "Αρῆς, e.g. in Sappho<sup>1</sup>:

Ares says he could bring Hephaestus by force<sup>2</sup>

<sup>1</sup> Wilamowitz and most edd. attribute the passage to Alcaeus' poem. <sup>2</sup> But Hephaestus scared him off with torches.

(c) *Etymologicum Genuinum*

It may be said that these numerals are often declined in the dialects, e.g. in Alcaeus:

one of the twelve<sup>1</sup>

<sup>1</sup> Hera rewarded Dionysus, who brought Hephaestus back drunk, by persuading the Gods to make him one of the twelve Olympians.

(d) *Etymologicum Genuinum* on the form *γέλαν*

for example:

and the immortal gods laughed<sup>1</sup>

<sup>1</sup> Anonymous fragment (= *inc. auct.* 8 L.-P.), placed in this poem by Diehl since the metre fits and the gods laughed at Hephaestus in *Il.* I. 599 f., *Od.* 8. 326 f.

## GREEK LYRIC

350 Heph. Ench. 10. 3 (p. 33 Consbruch)

τὸ δὲ ἀκατάληκτον τὸ μόνην τὴν τελευταίαν ἔχον ιαμβικὴν καλεῖται Ἀσκληπιάδειον, οὗν τὸ Ἀλκαῖον.

ἥλθες ἐκ περάτων γὰς ἐλεφαντίναν  
λάβαν τῷ ξίφεος χρυσοδέταν ἔχων

cf. Liban. Or. xiii 5 (ii 64 Foerster)

1 cf. 303. 10 ].σελεφ[

Str. 13. 2. 3 (iii 65 Kramer)

ἄνδρας δ' ἔσχεν (sc. Μυτιλήνη) ἐνδόξους, τὸ παλαιὸν μὲν Πιττακὸν . . . καὶ τὸν ποιητὴν Ἀλκαῖον καὶ τὸν ἀδελφὸν Ἀντιμενίδαν, ὃν φησιν Ἀλκαῖος Βαβυλωνίοις συμμαχοῦντα τελέσαι μέγαν ἀθλὸν καὶ ἐκ πόνων αὐτὸύς ρύσασθαι κτείναντα ἄνδρα μαχαίταν βασιλῆ<sup>τ</sup>ων παλαστάν, ὡς φησι, ἀπολ<ε>ίποντα μόνον μίαν (cod. ἀνίαν) παχέων ἀπὸ πέμπων, unde edd.

συμμάχεις δ' ἐτέλεσσας Βαβυλωνίοισι<sup>τ</sup>  
ἀεθλὸν μέγαν, εὐρύσσαο δ' ἐκ πόνων  
5 κτένηνται ἄνδρα μαχαίταν βασιλῆ<sup>τ</sup>ων  
παλάσταν ἀπυλείποντα μόναν ἵαν  
παχέων ἀπὸ πέμπων

351 Eust. Il. 633. 57ss.

γραμμὴ . . . ὅποιας ἔπαιζον οἱ κυβεύοντες, ὧν μία τις μέση γραμμὴ ὠνομάζετο ιερά, ἐπειδὴ δ' ἡγττώμενος ἐπ' ἔσχάτην αὐτὴν ἰετο· δῆθεν καὶ παροιμία, κινήν τὸν ἄφ' ιερᾶς, ἐπὶ τῶν ἐν ἀπογνώσει δεομένων βοηθείας ἔσχάτης. χρῆσις δὲ ταῦτης καὶ παρὰ Σάφρονι ἐν τῷ κινήσω δ' ἥδη καὶ τὸν ἄφ' ιερᾶς. ἔνθα λείπει τὸ πεσσὸν ἡ λίθον. Ἀλκαῖος οὖν ἐκ πλήρους ἔφη τὸ

κινήσαις τὸν ἄπ' ιρας † πυκινὸν † λίθον

cf. Od. 1397. 29ss.

νῦν δ' οὗτος ἐπικρέτει  
κινήσαις κτλ

ἐπικρέκει codd. corr. Bergk πήρας, πείρας codd. corr.  
Bergk πύματον vel πυκίνως ei. Bergk

## ALCAEUS

350 Hephaestion, *Handbook on Metres*

The acatalectic form (of antispastic trimeter) with only the final metron iambic is called the Asclepiad; e.g. Alcaeus' lines:

You<sup>1</sup> have come from the ends of the earth with the hilt of your sword ivory bound with gold.

<sup>1</sup> Libanius confirms that this is the beginning of the poem.

Strabo, *Geography*

Mytilene produced famous men: in olden times Pittacus . . . and the poet Alcaeus and his brother Antimenidas, who according to Alcaeus performed<sup>1</sup> a great feat while fighting as ally of the Babylonians<sup>2</sup> and rescued them from trouble by killing a warrior who, he says, was only one palm's breadth short of five royal cubits.<sup>3</sup>

<sup>1</sup> In Alcaeus' poem, 'you performed . . . and rescued . . .'

<sup>2</sup> In the Palestinian campaigns of Nebuchadrezzar. <sup>3</sup> The giant was about 8 ft. 4 in. tall.

351 Eustathius: commentary on Il. 6. 169

. . . the lines used by dice-players: a central line was called 'the holy line', since the loser resorted to it last of all; whence the proverb, 'to move from the holy line', used of people in despair needing to turn to their last resource. Sophron uses it in the passage, 'Now I shall move from the holy line', omitting the word 'piece' or 'stone'. Alcaeus gives the saying in full:

and now he is master,<sup>1</sup> having moved the stone from the holy line<sup>2</sup> . . .

<sup>1</sup> The first words are from the fuller quotation on Od. 1.107.

<sup>2</sup> See Gow on Theocr. 6.18 and cf. 306(i) ii 30–31.

## GREEK LYRIC

352 Athen. i 22ef (i 50 Kaibel)

φησὶ δὲ καὶ Ἀλκαῖος ὁ Μυτιληναῖος ποιητὴς (fr. 347. 1-2). καὶ  
ἀλλαχοῦ.

πώνωμεν, τὸ γὰρ ἄστρον περιτέλλεται

353 Ap. Dysc. *Pron.* 121e (i 95 Schneider)

ἀμέων . . . ὅμοίως Αἰολεῖς. Ἀλκαῖος·

μηδ' ὄνταις τοῖς πέλας ἀμμέων  
παρέχην

I τοι σπλεας cod. corr. Hase      ὑμεων cod. corr. Giese

354 Eust. in Dion. Perieg. 306 (*Geogr. Gr. Min.* ii 271 Müller)

ἄλλοι δέ φασιν ἔτερον εἶναι τοῦτον Ἀχιλλέα παρὰ Σκύθαις  
βασιλέα τῶν τόπων . . . οἱ δὲ τοῦτο λέγοντες παραφέρουσι  
μάρτυρα τὸν Ἀλκαῖον λέγοντα

Ἀχιλλευς ὁ τὰς Σκυθίκας μέδεις

-εὺς, -εῦ codd. ὁς codd. corr. Giese      γᾶς ci. Bergk

355 Ap. Dysc. *Adv.* 610 (i 197 Schneider)

τῇδε γὰρ ἔχει καὶ τὸ ἐπίρρημα παρ' Αἰολεῖσι τὸ μέσον

γαίας καὶ νιφόεντος ὡράνω μέσοι·

τῇδε ἔχει καὶ ἀπὸ τοῦ τηλόθι τὸ πήλοι.

cf. ibid. 588-9 (i 177 Schneider) τὸ γὰρ παρὰ τοῖς περὶ τὸν  
Ἀλκαῖον μέσοι . . . , Hsch. M 956

## ALCAEUS

352 Athenaeus, *Scholars at Dinner*

Alcaeus, the Mytilenean poet, says (fr. 347. 1-2), and elsewhere:

Let us drink: the star<sup>1</sup> is coming round

<sup>1</sup> The dogstar, as in 347.

353 Apollonius Dyscolus, *Pronouns*

The Aeolic Greeks have a form similar to ἀμέων ('of us'): cf. Alcaeus:

and not cause distress to our neighbours

354 Eustathius on Dionysius the Guide

Others say that this is a different Achilles,<sup>1</sup> king of the district next the Scythians . . . Those who give this explanation cite Alcaeus as witness, where he says

Achilles, ruler of Scythia

<sup>1</sup> There was a story that Achilles was taken after death to a kind of Elysium near the mouths of the Danube: see Page, *S. & A.* 283.

355 Apollonius Dyscolus, *Adverbs*

So it is with the Aeolic adverb μέσοι<sup>1</sup> ('in the middle', 'between'):

between earth and snowy heaven,

and with πήλοι<sup>2</sup> from τῆλοθι ('far').

<sup>1</sup> Attributed earlier by Apollonius to 'Alcaeus and his contemporaries'.   <sup>2</sup> At Sa. I. 6.

## GREEK LYRIC

356 *Epim. Hom.* (*Anecd. Oxon.* i 168–9 Cramer) s.v. ἔάφθη

τὸ δὲ εἴ καὶ αἴκι τοῦ η διαιρεῖται· οἷον ἡγη ἔάγη (*Il.* 13. 162), ἥλη (*Il.* 20. 278), ἔάνασσε·

καὶ πλείστοισι ἔάνασσε λάοισι<sup>2</sup>

cf. *Et. Gud.* (p. 405. 15ss. de Stefani) s.v. εἰαμενή· καὶ π. ἐ. λ.:  
Ἀλκαῖος

357 L.-P. = 140

358 Demetr. Lac. π. ποιημ. β' col. 64 (pp. 93–4 de Falco; ed. Vogliano, *Acme* I, 1948, 261ss.)

1,2 ]οιδ' ἀρισ[ . . . . .] νυμεναιτ[ . . . . .] ονω[ . αἱ] δὲ κενη[ . . . . .]  
πε[δάσει] φρένας οἶνος, οὐ διώκτεος.  
κάτω γὰρ κεφάλαν κατί-  
5 σχε[ι], τὸν Φὸν θάμα θῦμον αἰτιάμενος,  
πεδαλεύμενος τά κ' εἴ-  
πη· τὸ δ' οὐκέτι [ . . . . .] λ' ἐν πε[δ]αγ[ρέ]τωι

2 αἱ Edmonds 3 διώκτεος Diehl διωτεος (?) pap. cf. ibid. col. 65. 4–10 ἐρώ[τα], φη[σι] σαφῶς, τὸν ἐν τῷ θώρακί σου συνιστάμενον θυμὸν καὶ ταράσσειν τὴν ψυχὴν φυλάσ[σο]ν μηδὲ πάντα ἐπίτρεπε τῇ γλώσσῃ, col. 66 . . . εἰ, φησί[ν], φρέ[νας οὖν]ος πεδήσαι μὴ [διωκόμ]ενον ἑαθῆνα[ι]: ὁ γάρ οὐ διώκων ἀντὶ τοῦ ὁ μὴ φευγόμεν[ος εἰ]δῆπται· τότε, φη[σίν, ἐφ'] οὐλέγουσιν μετα[μελ]οῦνται· καὶ τὸ κά[τα]ω δὲ κε[φ]έλαν κατίσχει κατ' <ἀ>ντ[ο]νομ[α]σίαν [εἴλ]ηπται ἀντ[ι] τοῦ [δί]ταν [δέ] βαπτίσῃ τὴν κεφ[αλ]ῆν [κά]τ[ω]ι φέρει, ὡ[ς] τ[ο]θ' ἔκαστος τὸν αὐτό[ν] θυμὸ[ν τρέπει εἰς τὸ μεταμελε[τοθαί] ἐφ' οὐ[τε]ς εἴ[τε] πεν· τὸ γά[ρ] πεδα[λ]ευδ[μ]ενο[σ] τὸ [αὐτό] ἔστι] τ[ω]ι συ[νοε]ῦν [καὶ τὸ [π]ε[δάγρετον].

359 Athen. iii 85f (i 198 Kaibel)

Καλλίας δ' ὁ Μιτυληναῖος ἐν τῷ περὶ τῆς παρ' Ἀλκαίῳ λεπτόδος παρὰ τῷ Ἀλκαίῳ φησὶν εἶναι φῶδὴν ἥς ἡ ἀρχή·

## ALCAEUS

356 *Homeric Parsings* (on *Il.* 13. 543 ἔάφθη)

η produces ε + α by resolution: e.g. ἔνασσε ('he ruled'), ἔάνασσε:

and he ruled over the greatest number of people<sup>1</sup>

<sup>1</sup> Attributed to Alcaeus by *Etym. Gud.*

357 = 140

358 Demetrius Lacon, *On Poetry*

. . . and if . . . wine shackles his wits, he will not need pursuing: he bows his head low, accusing his own heart over and over again, feeling sorry for what he says—but that is gone beyond recall.<sup>1</sup>

<sup>1</sup> Attributed to Alcaeus by Bergk. Demetrius' paraphrase of the passage runs: 'question the heart in your breast, he clearly says, and guard against confusing your soul, and do not entrust everything to your tongue . . . If wine shackled his wits, he says, he should not be pursued but left alone. "The man who does not pursue" is used instead of "the man who is not run away from". Then, he says, they will feel sorry for what they say. "He bows his head low" is used as a figure of speech instead of "and when he soaks, he carries his head low", since then everyone changes heart and feels sorry for what he said. πεδαλεύμενος, "feeling sorry", is the same as "understanding what is recalled(?)", Text and interpretation uncertain.

359 Athenaeus, *Scholars at Dinner*

Callias of Mytilene on the word 'limpet' in Alcaeus says that there is a poem of Alcaeus which begins

## GREEK LYRIC

πέτρας καὶ πολίας θαλάσ-  
σας τέκνου,

ἥς ἐπὶ τέλει γεγράφθαι.

ἐκ δὲ παι-  
δῶν χαύνως φρένας, ἢ θαλασσία λέπας.

ὅ δὲ Ἀριστοφάνης γράφει ἀντὶ τοῦ λεπὰς χέλυς καὶ φησιν οὐκ  
εὐ Δικαίαρχον ἐκδεξάμενον λέγειν τὰς λεπάδας.

3-4 δὲ παιδῶν Ahrens λεπάδων cod. 4 λέπας Callias ap.  
Athen. χέλυς Arist. Byz., Dicaearchus

360 Schol. Pind. *Isthm.* 2. 17 (iii 215–16 Drachmann)

χρήματα, χρήματ' ἀνήρ· τοῦτο ἀναγράφεται μὲν εἰς τὰς παροιμίας  
ὑπὲρ ἑνίων, ἀπόφθεγμα δέ ἔστιν Ἀριστοδῆμουν, καθάπερ φησὶ Χρύσ-  
ιππος ἐν τῷ περὶ παροιμιῶν. τοῦτον δὲ τὸν Ἀριστόδημον Πίνδαρος  
μὲν οὐ τίθησιν ἐξ ὄνδρας, . . . μόνον δὲ ἐσημειώσατο τὴν  
πατρίδα, ὅπι Ἀργεῖος· Ἀλκαῖος δὲ καὶ τὸ σύνορα καὶ τὴν πατρίδα  
τίθησιν, οὐκ Ἀργος ἀλλὰ Σπάρτην.

ὡς γάρ δή ποτ' Ἀριστόδα-  
μον φαῖσ' οὐκ ἀπάλαμνον ἐν Σπάρτᾳ λόγον  
εἴπην· χρήματ' ἄνηρ, πένι-  
χρος δ' οὐδ' εἰς πέλετ' ἔσλος οὐδὲ τίμιος.

cf. Diog. Laert. 1. 31 (p. 12 Long) (1–4), Sud. X 477 (iv 821–2  
Adler) (1–3); Zenob. 6. 43, Greg. Cypr. 3. 98, Greg. Cypr.  
Mosq. 5. 15, Macar. 8. 85, Apostol. 18. 32 (i 173, 377, ii 129,  
226, 725 Leutsch–Schneidewin)

2 φασὶν codd. corr. Schneidewin 4 οὐδὲ τίμιος schol. Pind.,  
om. cett.

361 Ap. Dysc. *Pron.* 124b (i 97 Schneider)

τὰ γάρ παρ' Αἰολεῦσιν ἔνεκα τῆς συντάξεως πολλάκις ἀποβάλλει  
τὸ ν δι' εὐφωνίαν (Sa. 21. 12–13).

αἱ δέ κ' ἄμμι Ζεῦς τελέσῃ νόημα,  
Ἀλκαῖος.  
τελεσση̄ cod. corr. Ahrens

## ALCAEUS

Child of the rock and the grey sea,  
at the end of which is

and you fill children's hearts with pride, you limpet  
of the sea.

But Aristophanes reads 'tortoise' in place of 'limpet' and  
says that Dicaearchus was wrong to accept 'tortoise' in the  
sense of 'limpet'.

360 Scholiast on Pindar ('money, money is the man')

This is classed among the proverbs by some, but it is really  
a saying of Aristodemus,<sup>1</sup> as Chrysippus tells us in his work *On Proverbs*. Pindar does not mention this Aristodemus by  
name . . . but merely indicates his country, making him an  
Argive; Alcaeus gives both his name and his country, not  
Argos but Sparta:

for they say that Aristodemus once expressed it  
shrewdly at Sparta: 'Money is the man, and no poor  
man is good or honourable.'

<sup>1</sup> One of the Seven Wise Men.

361 Apollonius Dyscolus, *Pronouns*

Because of its context Aeolic ἄμμιν ('for us') often drops the  
ν for the sake of euphony: cf. (Sa. 21. 12–13) and

if Zeus fulfils our plan,

Alcaeus.<sup>1</sup>

<sup>1</sup> Cf. 314.

## GREEK LYRIC

**362** Athen. xv 674c-d (iii 490 Kaibel)

ἐκάλουν δὲ καὶ οἵς περιεδέοντο τὸν τράχηλον στεφάνους ὑποθυμίδας, ὡς Ἀλκαῖος ἐν τούτοις·

ἀλλ' ἀνήτω μὲν περὶ ταὶς δέραισι  
περθέτω πλέκταις ὑπαθύμιδάς τις.

cf. 678d (iii 499 Kaibel), Alc. fr. 436

687d (iii 520 Kaibel)

καὶ ὁ ἀνδρειότατος δέ, προσέπι δὲ καὶ πολεμικὸς ποιητὴς Ἀλκαῖος ἔφη·

κὰδ δὲ χεινάτω μύρον ἄδυ κὰτ τῷ  
στῆθεος ἄμμι.

fragmenta coniunxit Bergk

**363** Ap. Dysc. Pron. 103a (i 80 Schneider)

ἀλλ' ἐμάχετο τὸ

νόον δὲ Φαύτῳ  
πάμπαν ἀέρρει

v. fr. 317

νόω cod. νόον Bast      δ' ἐαύτῳ cod. corr. Ahrens

**364** Stob. Ecl. 4. 32. 35 (v 792 Wachsmuth-Hense) (*πενίας φόγος*)

Ἀλκαῖον ποιητοῦ·

ἀργάλεον Πενία κάκον ἀσχετον, ἢ μέγαν  
δάμνα λᾶον Ἀμαχανίᾳ σὺν ἀδελφέᾳ

2 δάμνησι codd. corr. Wackernagel

**365** Schol. Pind. Ol. 1. 91a (i 37-8 Drachmann)

καὶ Ἀλκαῖος δὲ καὶ Ἀλκμὰν λίθον φασὶν ἐπαιωρεῖσθαι τῷ  
Ταντάλῳ· <ὅ μὲν Ἀλκαῖος>

## ALCAEUS

**362** Athenaeus, *Scholars at Dinner*

They called the garlands which they fastened round their necks ὑποθυμίδες; cf. Alcaeus:

Come, let someone put woven garlands of anise about our necks<sup>1</sup>

<sup>1</sup> Athen. goes on to quote Sa. 94. 15 f. and Anaer. 397.

Athenaeus, *Scholars at Dinner*

And the brave and even warlike Alcaeus said,

and let him pour sweet perfume over our chests<sup>1</sup>

<sup>1</sup> The two fragments were united by Bergk; Athen. next quotes Anaer. 363.

**363** Apollonius Dyscolus, *Pronouns*

But against this<sup>1</sup> was

and he sends his thoughts soaring high<sup>2</sup>

<sup>1</sup> See 317.      <sup>2</sup> In pride?

**364** Stobaeus, *Extracts* (on the censure of poverty)

From the poet Alcaeus:

Poverty is a grievous thing, an ungovernable evil, who with her sister Helplessness lays low a great people.

**365** Scholiast on Pindar

Alcaeus and Aleman say that a stone hangs over Tantalus; cf. Alcaeus:

## GREEK LYRIC

*κεῖται πὲρ κεφάλας μέγας, ὁ Αἰσιμίδα, λίθος.*  
δ δὲ Ἀλκμάν· (fr. 79 Page).  
κεῖθαι codd. corr. Gerhard      περὶ, πὰρ, παρὰ codd. corr.  
Ahrens

366 Schol. Plat. *Symp.* 217e (p. 65 Greene)

*παροιμία οἶνος καὶ ἀλήθεια, ἐπὶ τῶν ἐν μεθῃ τὴν ἀλήθειαν λεγόντων. ἔστι δὲ φραστὸς Ἀλκαίου ἀρχῆ.*

*οἶνος, ὁ φίλε παῖ, καὶ ἀλάθεα.*

*καὶ Θεόκριτος* (29. I).

cf. Athen. 2. 37e (i 87 Kaibel)

*ἀλήθεια* cod. corr. Hoffmann (= ἀληθέα)

367 Athen. x 430b (ii 435-6 Kaibel)

*κατὰ γὰρ πᾶσαν ὥραν καὶ πᾶσαν περίστασιν πίνων ὁ ποιητὴς οὗτος εὐρίσκεται. . . τοῦ δὲ ἔαρος.*

*ἡρός ἀνθεμόεντος ἐπάιον ἐρχομένοιο,*  
*καὶ προελθών*

*ἐν δὲ κέρνατε τῷ μελιάδεος ὅττι τάχιστα*  
*κράτηρα*

368 Heph. *Ench.* 7. 6 (p. 23 Consbruch)

*τὸ μὲν οὖν Αἰολικὸν ἔπος τὸ καταληκτικὸν τοιοῦτον ἔστι.*  
*κέλομαι τινα τὸν χαρίεντα Μένωνα κάλεσσαι,*  
*αἱ χρῆ συμποσίας ἐπόνασιν ἔμοιγε γένεσθαι*

cf. schol. B in Heph. 9 (p. 274 Consbruch), epit. Heph. 3 (p. 359 Consbruch). Alcaeo dedit Welcker

2 ἔτ' ὄνασιν ei. Page      ἔμοι γεγενῆσθαι codd. corr. Blass

## ALCAEUS

a great stone, Aesimidas, lies over your (my ? his ?) head,  
and Aleman (fr. 79 Page).

366 Scholiast on Plato, *Symposium*

'Wine and truth' is a proverb used of those who speak the truth when drunk. It is the opening of a song by Alcaeus:

Wine, dear boy, and truth.

Cf. Theocritus (29. I).

367 Athenaeus, *Scholars at Dinner*

Alcaeus is found drinking in all seasons and in all circumstances . . . : in spring:

I heard the flowery spring coming,  
and further on

mix a bowl of the honey-sweet wine as quickly as possible

368 Hephaestion, *Handbook on Metres*

The Aeolic dactylic hexameter catalectic is as follows:

I request that charming Menon be invited, if I am to enjoy the drinking-party.<sup>1</sup>

<sup>1</sup> Attributed to Alcaeus by Welcker.

## GREEK LYRIC

369 Athen. ii 38e (i 89 Kaibel)

ἀπὸ τοῦ κατὰ μέθην δὲ καταστήματος καὶ ταύρῳ παρεικάζουσι τὸν Διόνυσον καὶ παρδάλει διὰ τὸ πρὸς βίᾳν τρέπεσθαι τοὺς ἔξινωθέντας. Ἀλκαῖος.

ἄλλοτα μὲν μελιάδεος, ἄλλοτα  
δ' ὁξυτέρῳ τριβόλων ἀρυτήμενοι

cf. Eust. *Od.* 1910. 18

370 Ap. Dysc. *Pron.* 121c (i 95 Schneider)

Ἀλκαῖος (frg. 353, 394). καὶ τῇ ἐντελεστέρᾳ  
ἀμμετέρων ἀχέων

αχαιῶν cod. corr. Bekker

371 Hdn. π. μον. λέξ. β 36. 15s. (ii 941 Lentz)

μάθος, Ἀλκαῖος.

ἀπ πατέρων μάθος

cf. fr. 6. 17

372 Choerob. in Theodos. (i 214 Hilgard)

. . . τὰ εἰς εὐς ἀποβάλλουσι τὸν κατὰ τὴν γενικήν . . . χωρὶς τοῦ Ἀρευς Ἀρευος—τοῦτο γάρ ἐφύλαξε τὸν παρὰ τοῖς Αἰολεῦσιν, οἷον

"Ἀρευος στροτιωτέροις

cf. fr. 330, 400. Alcaeo dedit Seidler

373 Et. Gen. in σείω (p. 43 Calame)

σείω· ἔστι γάρ σέος (σέω cod. B), ὡς παρ' Ἀλκαίω, οἶον·  
γᾶς γάρ πέλεται σέος,  
καὶ ἐκ τούτου γίνεται σέω καὶ σείω.  
σέωι cod. A σέως cod. B em. Hoffmann

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## ALCAEUS

369 Athenaeus, *Scholars at Dinner*

From the condition of drunkenness they compare Dionysus to a bull or a leopard, since drunk men turn to violence. Cf. Alcaeus:

drawing sometimes from honey-sweet wine, sometimes from wine sharper than thistles

370 Apollonius Dyscolus, *Pronouns*

Alcaeus . . . has ἀμμέτερος, the more complete form (of ἀμμος, 'our'):

of our sufferings

371 Herodian, *On Anomalous Words*

μάθος ('learning'): cf. Alcaeus:

we learn from our fathers<sup>1</sup>

<sup>1</sup> Cf. 6. 17.

372 Choeroboseus, *On the Canons of Theodosius*

. . . nouns ending in -ευς lose the ν in the genitive . . . apart from "Ἀρευς Ἀρευος ('Ares'), which kept the ν in Aeolic, e.g.

men more warlike than Ares<sup>1</sup>

<sup>1</sup> Attributed to Alcaeus by Seidler.

373 Etymologicum Genuinum on σείω ('shake')

For there is the word σέες, as in Alcaeus: e.g.

for there is a shaking of the earth,  
and from it come σέω and σείω.

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## GREEK LYRIC

374 Hephaestion, *Ench.* 5. 2 (p. 16 Consbruch)

τετράμετρον δὲ (ιαμβικὸν ἀκατάληκτον) οἶνον τὸ Ἀλκαῖον  
δέξαι με κωμάσδοντα, δέξαι, λίσσομαι σε, λίσσομαι

cf. schol. B in Hephaestion, 7 (p. 268 Consbruch), schol. Ar. *Plut.* 302  
(p. 342 Dübner), Arsen. 18. 52 = Apostol. 5. 98d (ii 363  
Leutsch-Schneidewin)

375 *Et. Gen.* in δῆω (p. 22 Calame)

δῆω· σημαίνει τὸ εὐρίσκω ἀπὸ τοῦ δέω, δ σημαίνει τὸ εὐρίσκω·  
οὖ μέμνηται Ἀλκαῖος, οἶνον

ἔγω μὲν οὐ δέω τάδε μαρτύρευτας.

κατ' ἔκτασιν δῆω.

cf. *Et. Gen.* in δῆλος καὶ εῦδηλος (p. 22 Calame), *Et. Mag.* 264.  
14ss.

376 Athenaeus, xi 460d (iii 2 Kaibel)

καὶ Ἀλκαῖος·

ἐκ δὲ ποτήριον πώνης Διννομένη παρίσδων  
ποτηρίων eod. corr. Bergk

377 Hephaestion, *Ench.* 1. 8. (p. 6 Consbruch)

ἔὰν μέντοι ἐν τῇ προτέρᾳ συλλαβῇ τελικὸν γῆ τὸ ἄφωνον, τῆς δὲ  
δευτέρας ἀρκτικὸν τὸ ύγρόν, οὐκέτι γίνεται κοινὴ συλλαβή, ἀλλὰ  
ἄντικρυς μακρά, ὡς παρὰ Ἀλκαῖων

ἐκ μ' ἔλασας ἀλγέων

ἐλάσας eod. corr. Bergk

378 Apollonius Dyscolus, *Pron.* 103a (i 80 Schneider)

καὶ παρὰ τοῖς Αἰολικοῖς δὲ ὡς ἐν παραθέσει ἀνεγνώσθη  
(Sa. 26. 11-12),

ἐμ' αὐτῷ παλαμάσομαι

v. fr. 317

## ALCAEUS

374 Hephaestion, *Handbook on Metres*

. . . and the iambic tetrameter acatalectic, e.g. Alcaeus'  
verse

Welcome me, the reveller, welcome me, I beg you,  
I beg you.

375 *Etymologicum Genuinum* on δῆω

It means 'I find', from δέω, 'I find': Alcaeus uses it: e.g.  
I for my part find no witnesses of this.

δέω is lengthened to δῆω.

376 Athenaeus, *Scholars at Dinner* (on ποτήρια, 'cups')

Alcaeus has

and you drain your cup sitting beside Dinnomenes<sup>1</sup>

<sup>1</sup> Mentioned also in 383.

377 Hephaestion, *Handbook on Metres*

But if the mute comes at the end of the first syllable and the  
liquid begins the second, the (first) syllable is not common but  
indisputably long, as in Alcaeus (ἐκ μ'):

you made me forget my sufferings

378 Apollonius Dyscolus, *Pronouns* (on the reflexive pronoun)<sup>1</sup>

Among the Aeolic Greeks it was read in juxtaposition,  
e.g. . . .

I shall handle things in my<sup>2</sup> own interest

<sup>1</sup> See 317.   <sup>2</sup> Masculine, so presumably by Alcaeus.

## GREEK LYRIC

379 *Et. Gen.* in ἀπατήνορα (p. 15 Calame)

. . . σισύρνας καὶ σισύρας, τὰ δασέα δέρματα τὰ τετριχωμένα,  
καὶ Ἀλκαῖος ὁ μελοποιός.

ἔνδυς σισύρναν

-δυ<ι>s ? Lobel

380 *Epim. Hom.* (*Anecd. Oxon.* i 144 Cramer)

τοῦ πέτω ὁ ἀόριστος ὥφειλεν εἶναι ἔπετον. Ἀλκαῖος κέχρηται  
ἔπετον Κυπρογενῆς παλάμαισιν

cf. *Et. Mag.* 666. 51

381 Schol. *Il.* 1. 39 (*Anecd. Par.* iii 121 Cramer = *Anecd. Gr.*  
ii 389 Matranga)

μηδεὶς δὲ ἡμᾶς νεμεσητοὺς ἀποφήνειεν, ὡς εἰκῇ τὸ εἴραφιώτης  
ἐνταῦθα γράψαντας· οὐ γάρ ἔστι τοῦ ποιητοῦ ἀλλ' Ἀλκαίου·

Ἐρραφέωτ<sup>2</sup>, οὐ γὰρ ἄναξ

382 Hsch. E 5076 (ii 167 Latte)

ἐπιπνεύων ἐπιβλέπων. Αἰολικῶς. καὶ Ἀλκαῖος·

ἥ ποι σύναγ' ἄνδρων <κεκε>δάσμενον  
στρότον, νόμισμ<sup>1</sup> ἐπιπνέοισα

1 <κεκε>δ. Lobel    2 νομισμένοι πνέοισα cod. em. Perger

## ALCAEUS

379 *Etymologicum Genuinum*

. . . σισύρναι and σισύραι: shaggy skins with the hair still  
on: cf. the lyric poet Alcaeus:

putting on a skin coat

380 *Homeric Parsings* (on *Il.* 11. 179 ἔκπεσον)

The aorist of πέτω must have been ἔπετον. Alcaeus uses it:  
I fell by the hands of Cyprian Aphrodite<sup>1</sup>

<sup>1</sup> Probably from the same poem as 10B (Page, *S. & A.* 291).

381 Scholiast on *Iliad* 1. 39 (ἔρεψα, 'I roofed')

Let no-one find fault with us on the grounds that we wrote  
εἴραφιώτης carelessly here: the word is not Homer's but  
Alcaeus':

Eiraphiotes,<sup>1</sup> for . . . not . . . lord . . .

<sup>1</sup> Epithet of Dionysus. Voigt, following Snell, attributes the fragment to the hymn to Hephaestus: cf. 349(c).

382 Hesychius on ἐπιπνεύων ('blowing on, inspiring')

ἐπιπνεύων = 'looking upon',<sup>1</sup> an Aeolic usage: cf. Alcaeus:  
truly she<sup>2</sup> was gathering together a scattered host  
of men, inspiring them with traditional discipline.

<sup>1</sup> Not here, it seems.    <sup>2</sup> Athena?

## GREEK LYRIC

383 Heph. Ench. 15. 10 (p. 50 Consbruch)

. . . τὸ ἐγκωμιολογικὸν καλούμενον, ὅπερ ἔστιν ἐκ δακτυλικοῦ πενθημιμεροῦς καὶ ἴαμβικοῦ τοῦ ἵσου, ὃ κέχρηται μὲν καὶ Ἀλκαῖος ἐν ᾧ ἄσματι οὐδὲν ἡ ἀρχὴ

ἥρ' ἔτι Δινομένη τῷ Τυρρακήῳ  
τάρμενα λάμπρα κέοντ' ἐν Μυρσινήῳ;

κέχρηται δὲ καὶ Ἀνακρέων ἐν πλείοσιν ᾧσμασιν (fr. 393).

1 -η τῷ -κήῳ codd. τ' Ὑρρακήῳ Neue τ' Ὑρραδήῳ Seidler  
2 κέατ' codd., corr. Seidler -σινηῷ cod. I -σίννῳ cod. A Μυρ-  
σιλῆῳ Seidler

384 Heph. Ench. 14.4 (p. 45 Consbruch)

τρίμετρον δὲ (ἐπιωπικὸν) ἀκατάληκτον . . . καλούμενον δὲ  
'Αλκαῖον δωδεκασύλλαβον, οἷον  
ἰόπλοκ' ἄγνα μελλυχόμειδε Σάπφοι  
-μειδε σαπφοι, -μειδεσ σαπφοι codd. -μειδεσ ἄπφα ei. L.-P. ἄπφοι  
Maas, Voigt

385 Epim. Hom. (Anecd. Oxon. i 298 Cramer) s.v. νηυσίν

Αἰολεῖς νάεσσοι·

κάπιπλεύσαις νάεσσοιν,

'Αλκαῖος.

cf. Et. Gen. p. 222 Miller, Et. Mag. 605. 26ss.

386 Heph. Ench. 10. 3 (p. 33 Consbruch)

τὸ δὲ (ἀντισπαστικὸν τρίμετρον ἀκατάληκτον) μέσην μὲν ἔχον  
τὴν ἀντισπαστικήν, τρεπομένην κατὰ τὸν ἔτερον πόδα εἰς τὰ  
τέσσαρα τοῦ δισυλλάβου σχήματα, ἐκατέρωθεν δὲ τὰς ἴαμβικάς,  
ῶν ἡ πρώτη καὶ ἀπὸ σπουδείου ἀρχεται, 'Αλκαῖον καλέσται  
δωδεκασύλλαβον, οἷον

κόλπῳ σ' ἐδέξαντ' ἄγναι Χάριτες Κρόνῳ

## ALCAEUS

383 Hephaestion, *Handbook on Metres*

. . . the so-called ‘encomiologic’, made up of two-and-a-half dactyls and an iambic of equal length. It is used by Alcaeus in a song which begins

Do the weapons of Dinnomene the Tyrrhacean<sup>1</sup>  
still lie bright in the Myrsineon<sup>1</sup>?

and by Anacreon in many songs (393).

<sup>1</sup> Not explained: many editors favour emendation to ‘Dinnomene and the son of Hyrrhas (i.e. Pittacus)’ and to ‘the Myrsileon’, a supposed building named after Myrsilus. For Dinnomene see 376.

384 Hephaestion, *Handbook on Metres*

There is an acatalectic epionic trimeter . . . called the  
Alcaic 12-syllable, e.g.

violet-haired, holy, sweetly-smiling Sappho<sup>1</sup>

<sup>1</sup> Not certainly by Alcaeus. Maas, perhaps correctly, divided the words so as to give ‘my sweetly-smiling darling’. See also Sa. 137 n. 1.

385 Homeric Parsings (on Il. 1. 305 νηυσίν, ‘ships’)

The Aeolic Greeks have νάεσσοι: cf. Alcaeus:

and having sailed there with his ships

386 Hephaestion, *Handbook on Metres*

The antispastic trimeter acatalectic which has the antispast in the middle, with one of its feet changed into any of the four patterns of the disyllable, and the iambic metra on either side, the first beginning with a spondee (— √ — | — — √ | √ — √ —), is called the Alcaic 12-syllable, e.g.

the pure Graces took you to their bosom for  
Cronus.<sup>1</sup>

<sup>1</sup> An account of the childhood of Zeus? No author named.

## GREEK LYRIC

387 Hephaest. Ench. 10. 7 (p. 34 Consbruch)

ο δὲ Ἀλκαῖος καὶ πενταμέτρῳ (ἀντισπαστικῷ) ἀκαταλήκτῳ  
ἔχρηστο.

Κρονίδα βασίληος γένος Αἴαν τὸν ἄριστον πεδ'  
'Αχιλλεα

cf. Choerob. in Hephaest. l.c. (p. 241 Consbruch), Choerob. in  
Theod. (i 123 Hilgard), Carm. Conviv. 15 (898 P. M. G.)

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

τοῦ δὲ περὶ τὰ στρατιωτικὰ ζῆλους τά τε ὅχανα ποιοῦνται τεκμήρια  
καὶ τὰ ἐπίσημα καὶ τοὺς λόφους· ἀπαντά γὰρ λέγεται Καρικά.  
'Ανακρέων μέν γέ φησιν (fr. 401), ο δ' Ἀλκαῖος·

λόφον τε σείων Κάρικον

cf. Eust. Il. 367. 23ss.

389 Et. Gen. in κνάμφω (p. 34 Calame) = Et. Mag. 521, 35ss.,  
Et. Gud. 330. 15ss. (Sturz)

. . . κνάφος σημαίνει δὲ τὸ ἀκανθῶδες φυτὸν ϕ τὰ ἀθικτα  
τῶν ἱματίων ἐπισύροντες κατεργάζονται. Ἀλκαῖος·

μὴ μέγαν περὶ κνάφον † περιστείχειν ἔνα κύκλον †  
περιστείχειν, -ει, -στίχειν, παραστίχειν, ἐπισύρειν codd.

390 Schol. Genev. Il. 21. 483 (i 210 Nicole)

Χρύσιππος ἐν τῷ περὶ ἀρχαίας φυσικῆς δεικνύς ὅτι σελήνη ἡ  
Ἀρτεμις καὶ τὰ περὶ τόκους δὲ εἰς αὐτὴν <ἀναφέρων, λέγει ἐν>  
ταῖς πανσελήνοις οὐ μόνον τὰς γυναικας εὐτοκωτάτας εἶναι ἀλλὰ  
γίγνεσθαι <βάδιως τὰ ξφα> πάντα (fr. 748 v. Arnim ii 212). καὶ  
'Αλκαῖος ἐπὶ τῶν βελών τῆς Ἀρτέμιδος λέγει·

† μὴ † φόνος κέχυται γυναικῶν

## ALCAEUS

387 Hephaestion, *Handbook on Metres*

Alcaeus used also the antispastic pentameter acatalectic:

Ajax, descendant of king Zeus, Cronus' son, best  
after Achilles

388 Strabo, *Geography*

As evidence of the Carians' enthusiasm for soldiering shield-holds, shield-emblems and crests are adduced, since they are all called Carian. Anacreon says (fr. 401), and Alcaeus

and shaking his Carian crest

389 *Etymologicum Genuinum* (on κνάμφω, 'I shall card wool')

κνάφος denotes the prickly plant (teazle) which they use to finish untouched (?) cloaks by drawing it over them; cf. Alcaeus:

not to go round a great teazle<sup>1</sup> . . .

<sup>1</sup> Text and translation uncertain; some edd. ascribe to the comic poet Alcaeus.

390 Scholiast on *Iliad* 21. 483

Chrysippus in his *Old Physics*, where he shows that Artemis is the moon and credits it with an influence on childbirth, says that at the full moon not only do women have the easiest labour but all animals have an easy birth. Alcaeus too talks of the shafts of Artemis:

the blood of women has been shed

## GREEK LYRIC

391 Ap. Dysc. *Pron.* 121e (i 96 Schneider)

*Αἰολεῖς ὑμμέων. Ἀλκαῖος·*

*ὅττινες ἔσλοι ὑμμέων τε καὶ ἀμμέων*

392 Schol. *Od.* 21. 71 (p. 699 Dindorf)

*καὶ Ἀλκαῖος·*

*οὐδέ τι μυνάμενος ἄλλοι τὸ νόημα*

*ἀντὶ τοῦ προφασιζόμενος, ἄλλαχοῦ ἀποτρέπων τὸ ἔαυτοῦ νόημα.*

cf. Eust. *Od.* 1901. 52, *Et. Gen.* s.v. *μύνη* (p. 37 Calame) =  
*Et. Mag.* 594. 53ss.

*ἄλλα τὸ ν., ἄλλο ν.*, codd., corr. Bergk

393 Simp. in *Cael.* 1. 4 (p. 156 Heiberg)

*ἐπειδὴ δὲ*

*πάλιν ἀ ὃς παρορίνει*

*κατὰ τὸν μελοποιὸν Ἀλκαῖον, . . .*

cf. Mantiss. *Prov.* 2. 46 (ii 765 Leutsch-Schneidewin), Diogen.  
8. 64 (i 318 ibid.), Apostol. 17. 74 (ii 705 ibid.)

*οὓς* Fick

394 Ap. Dysc. *Pron.* 121e (i 95 Schneider)

*Ἀλκαῖος* (fr. 353). *ἐπὶ δὲ τῆς συνάρθρου*

*πατέρων ἄμμων*

*καὶ τῇ ἐντελεστέρᾳ* (fr. 370).

395 Schol. *Il.* 21. 219 (P. Oxy. 221 xi 8ss.: vol. ii 66)

*. . . στεινόμενος νεκύεσσοι στενοχωρού[μενο]ς παρὰ [τ]αυτ[α]*  
*Ἀλκαῖος·*

*στενω . [ . . ] Ξάνθω ρό[ος] ἐσ θάλασσαν ἵκανε*

*στένω μ[ὰν]* Grenfell-Hunt, qui *ρόος* suppl.

408

## ALCAEUS

391 Apollonius Dyscolus, *Pronouns*

The Aeolic Greeks have *ὑμμέων* (' of you '); cf. Alcaeus:  
those of you and of us who are noble

392 Scholiast on *Odyssey* 21. 71 (*ἐπισχεσίην*, ' prevarication ')  
Cf. Alcaeus:

and not concealing his intentions,  
i.e. prevaricating, diverting his intentions elsewhere.

393 Simplicius on Aristotle, *On the Heavens*

And since

again the sow provokes,<sup>1</sup>  
as the lyric poet Alcaeus puts it, . . .

<sup>1</sup> Proverbially of violent, quarrelsome people.

394 Apollonius Dyscolus, *Pronouns*

Alcaeus has *ἄμμέων* (' of us ': 353) and in the possessive  
form *ἄμμος* (' our '):

of our fathers <sup>1</sup>

<sup>1</sup> Cf. 370.

395 Scholiast on *Iliad* 21. 219 (' my stream made narrow by  
corpses ')

i.e. flowing in a narrow channel; similarly Alcaeus:  
the stream of a narrow Xanthus reached the sea

409

## GREEK LYRIC

396 *Et. Gud.* s.v. ἄρκτος (p. 198 de Stefani)

παρὰ δὲ τοῦτο (i.e. ἄρκω) γίνεται τὸ ἄρκος οὐδέτερον, οὐ μέμνηται Ἀλκαῖος·

† ταχαλιτινὸν † ἄρκος ἔσση

cf. *Et. Gud.* p. 78. 1 Sturz (cod. w), *Anecd. Par.* iv 61 Cramer (cod. q)

τὸν χαλινὸν cod. q, τὸ χαλινὸν cod. w

397 *Epim. Hom.* (*Anecd. Oxon.* i 413 Cramer)

ζητεῖται <τὸ> (Edmonds) παρὰ τῷ Ἀλκαίῳ θηλυκόν·

τερένας ἄνθος ὀπώρας,

πῶς ἡ τέρενα εἴρηκεν καὶ ἔστιν εἰπεῖν ὅτι ἀπὸ τοῦ τέρην ἡ γενικὴ τέρενος, καὶ μετάγεται ἡ γενικὴ εἰς εὐθέαν ὁ τέρενος· ἀπὸ τούτου θηλυκὸν τερένη, τερένης, καὶ Αἰόλικῶς

τερένας ἄνθος ὀπώρας.

398 Hsch. T 609 (s.v. τετραβαρήων)

† τετραβαρήων † πλώθων † καὶ τάγματα †  
Ἀλκαῖος

† τετρα † βαρήαν Lobel κατάγματα Perger (-άχματα Lobel)

399 Hsch. T 615, 616

τετράδων ὅρνεόν τι. Ἀλκαῖος·

τετράδυσιν ἀηδόνας

τέτραδον et τετράδοισιν Lobel

## ALCAEUS

398 *Etymologicum Gudianum*

From ἄρκω ('ward off') comes the neuter noun ἄρκος ('defence'), which is used by Alcaeus:

you will be a defence . . .

397 *Homeric Parsings* (on *Il.* 16. 11 τέρεν, 'soft')

People ask how it is that Alcaeus uses a feminine form τέρενα in

the flower of soft autumn.

The answer is that from τέρην comes the genitive τέρενος, and this genitive is transferred to the nominative, ὁ τέρενος, fem. τερένη (gen. τερένης); so in Aeolic τερένας,

'the flower etc.'

398 Hesychius, *Lexicon*

courses(?)<sup>1</sup> of bricks (four times as heavy?):  
Alcaeus.

<sup>1</sup> Or 'fragments'? Text corrupt.

399 Hesychius, *Lexicon*

τετράδων: a bird; cf. Alcaeus:

. . . guinea-fowl<sup>1</sup> . . . nightingales . . .

<sup>1</sup> τετράδων is guinea-fowl or black grouse (D'Arcy W. Thompson, *Glossary of Greek Birds* 283).

## GREEK LYRIC

**400** Choerob. in Theodos. (i 214 Hilgard)

τοῦτο γὰρ (sc. Ἀρευς) ἐφύλαξε τὸν παρὰ τοῖς Αἰολεῦσιν, οἶνον (fr. 372) καὶ πάλιν

τὸν γάρ  
"Αρενι κατθάνην κάλον

καὶ πάλιν (fr. 330).

Alcaeo dedit Seidler

**401** *Et. Gen.* s.v. πῶ (p. 42 Calame) = *Et. Mag.* 698. 51ss.

ἔστι δὲ καὶ ρῆμα προστακτικὸν παρ' Αἰολεῦσιν, οἶνον

- (a) χαῖρε καὶ πῶ τάνδε,
- ὅπερ λέγεται ἐν ἑτέροις σύμπωθι . . . οἶνον
- (b) δεῦρο σύμπωθι

Alcaeo dedit (a) Ahrens, (b) Bergk

**402** Eust. *Il.* 314. 43

ἀγέρωχοι δὲ οἱ ἄγαν γέρας ἔχοντες . . . δηλοῦ δέ, φασίν, οὐτως ἡ λέξις τοὺς σεμνούς, ὡς Ἀλκμάννοντούς (cf. *P. M. G.* 5 fr. 1(b) 4, 10(b) 15). Ἀλκαῖος δέ, φασί, καὶ Ἀρχιλόχος (fr. 261 West)

ἀγέρωχον

τὸν ἄκοσμον καὶ ἀλάζονα οἴδε.

cf. *Et. Gud.* p. 10 di Stefani, Suet. π. βλασφ. p. 56 Taillardat

**403** Phot. (p. 28 Reitzenstein)

ἄγωνος.

κατὰ σχηματισμὸν ἀντὶ τοῦ ὁ ἀγών. ἀπὸ δὲ γενικῆς ἐσχηματίσθη. οὐτως Ἀλκαῖος ὁ λυρικὸς πολλάκις ἔχρήσατο.

cf. Hsch. A 963, P. Oxy. 1087 ii 58ss.

## ALCAEUS

**400** Choeroboscus, *On the Canons of Theodosius*

This noun ('Areus', Ares) kept the letter *v* in Aeolic, e.g. (fr. 372) and

for to die in war is noble

and (fr. 330).

**401** *Etymologicum Genuinum*

πῶ is also an imperative verb ('drink') in Aeolic, e.g.

(a)

greetings, and drink this!

This is expressed elsewhere as σύμπωθι . . . , e.g.

(b)

come here and drink with me!

**402** Eustathius on *Iliad* 2. 654 (ἀγερώχων, 'proud')

ἀγέρωχοι are the over-privileged . . . So the word, they say, denotes the proud, as in Alcman. Alcaeus, they say, and Archilochus use ἀγέρωχος of the unruly, boastful man.

**403** Photius, *Lexicon* on ἄγωνος,

contest

A byform of ἀγών, formed from the genitive. Alcaeus the lyric poet used it often.

## GREEK LYRIC

**403A** *Anecd. Gr.* i 374. 20 Bekker = *Anecd. Gr.* i 65. 5 Bachmann = *Sud. A* 1058

ἀλαζών·

οὐ ἀλώμενος. οὗτως Ἀλκαῖος.

apud Alcaeum lyricum ἀλάσδων

**404** *Et. Gen.* p. 14 Calame = *Et. Mag.* 76. 51 = *Et. Mag.* cod. Par. 2720 (*Anecd. Par.* iv 8. 16 Cramer)

ἀμάνδαλον·

τὸ ἀφανὲς παρὰ Ἀλκαίῳ.

**404A** *Hsch. B* 713

βλῆρ·

δέλεαρ. τὸ δὲ αὐτὸ καὶ αἴθμα. παρὰ τὸ Ἀλκμαιῶν τῇ λέξι.

'Ἀλκαίῳ Schow 'Αλκμᾶνι Meineke (v. *P. M. G.* 167)

**405** *Eust. Od.* 1759. 26 (= *Favor. Ecl. ap. Gr. Gr.* i 222. Is. Dindorf)

λέγει δὲ ('Ηρακλείδης) καὶ χρῆσιν εἶναι τοῦ

ἔον

παρὰ Ἀλκαίῳ.

**406** *Et. Gen.* p. 151 Miller (cf. p. 29 Calame) = *Et. Mag.* 434. 6ss.

ἡπίαλος καὶ ἡπιάλης καὶ ἡπιόλης. σημαίνει τὸν φιγοπύρετον καὶ δαίμονα τοὺς κοιμωμένους ἐπερχόμενον. καὶ "Ομῆρος καὶ οἱ πλείους ἡπιόλης λέγουσι διὰ τοῦ η· τὸ δὲ διὰ τοῦ ο· ἔτερόν τι σημαίνει, τὸν φιγοπύρετον. . . . ὁ δὲ Ἀλκαῖος ἐπίαλον (-λλον *Et. Gen. A*) αὐτὸν ἔφη. 'Απολλώνιος δέ φησι τὸν ἐπιάλτην αὐτὸν ἡπιάλην (ἐπι- *Et. Gen. B*) καλεῖσθαι καὶ τροπῆ τοῦ αἰεὶ οὐ

ἡπιόλην.

## ALCAEUS

**403A** Various lexicographers

ἀλαζών (usually = 'braggart'):

wanderer

so in Alcaeus.<sup>1</sup>

<sup>1</sup> Perhaps the comic poet.

**404** *Etymologicum Genuinum*

ἀμάνδαλον:

unseen

in Alcaeus.

**404A** Hesychius, *Lexicon*

βλῆρ:

bait,

like αἴθμα. The word is in Alcaeus (?).<sup>1</sup>

<sup>1</sup> Or Aleman.

**405** Eustathius on *Odyssey* 14. 212 (ἡ, 'I was')

Heraclides says that there is an instance of ἔον

I. was

in Alcaeus.<sup>1</sup>

<sup>1</sup> Also in *Sa.* 63. 7.

**406** *Etymologicum Genuinum*

The words ἡπίαλος, ἡπιάλης and ἡπιόλης denote (1) the feverish chill (2) the demon who assaults sleepers. Homer<sup>1</sup> and most writers have ἡπιόλης with the η (i.e. -ης); the form in -ος means something different, namely the feverish chill . . . Alcaeus called it ἐπίαλος. Apollonius says that ἐπιάλης itself (the nightmare demon?) is called<sup>2</sup> ἡπιάλης and by a change of α to ο ἡπιόλης.

<sup>1</sup> The words do not occur in Homer.

<sup>2</sup> By Alcaeus?

## GREEK LYRIC

Eust. *Od.* 1687. 51ss. τὸ ἐκεῖ ρῆθὲν πάθος ἥγουν τὸν ἐφιάλτην ἐπιάλτην κατὰ παλαιὰν παρασημέωσιν δὲ Ἀλκαῖος λέγει.

cf. Hsch. E 4612 ἐπιάλης· δὲ ἐφιάλτης· δὲν Αἰολεῖς τὸ ἐφέλην τόν, ἀλλοὶ ἐπιάλλην καὶ ἐπωφέλην καλοῦσιν.

**407** *Et. Gen.* p. 127 Miller (p. 27 Calame) = *Et. Mag.* 377. 19ss.

ἐρρεντί· παρὰ Ἀλκαίῳ· ἔστι γὰρ ἕρρω, οἶον (*Il.* 9. 364) καὶ τὸ προστακτικὸν ἔρρε (*Od.* 10. 72), ἢ ἀπὸ τοῦ ἕρρω περισπωμένου· ἡ μετοχὴ ἔρρεις ἔρρεντος· καὶ ὡς παρὰ τὸ ἐθέλοντος ἐθελοντί, οὗτος καὶ παρὰ τὸ ἔρρεντος ἔρρεντί.

**408** *Et. Gen.* (p. 27 Calame) = *Et. Mag.* 385. 9s. = *Hdn.* (ii 169 Lentz)

ἐσυνῆκεν· Ἀλκαῖος ἐσυνῆκεν καὶ Ἀνακρέων (fr. 475) ἐξυνῆκεν, πλεονασμῷ· οὐ κατὰ δὲ πλεονασμὸν ἀλλ' Ἀττικῶς κλίνεται . . .

apud Alcaeum

ἐσύνηκε

**409** Choerob. in Theodos. (i 131 Hilgard)

παραφυλαττόμεθα δὲ . . . τὸ

ὦ Εὐρύδαμαν

παρὰ τῷ Ἀλκαίῳ μετὰ τοῦ νότου λεγόμενον κατὰ τὴν κλητικήν.

ὦ non continuo Alcaei est (Lobel)

## ALCAEUS

Eustathius on *Odyssey* 11. 308 (on the giant Ephialtes)

One should add that the condition mentioned there (Eust. *Il.* 561. 8 ss.: a disorder of the stomach), i.e. ἐφιάλτης, is called ἐπιάλτης by Alcaeus according to an ancient marginal comment.<sup>1</sup>

<sup>1</sup> Very confused: it seems unlikely that A. used all three words in his poems, ἐπιάλτης for the stomach disorder, ἐπίαλος for the feverish chill, ἡπιόλης for the nightmare.

**407** *Etymologicum Genuinum*

ἔρρεντί occurs in Alcaeus. There is the verb ἔρρω ('go', 'go to perdition'), e.g. in *Iliad* 9. 364; the imperative in *Odyssey* 10. 72; or it may come from ἔρρω with the circumflex accent: participle ἔρρεις, ἔρρεντος, and from ἔρρεντος the adverb ἔρρεντί<sup>1</sup> as ἐθελοντί ('willingly') from ἐθέλοντος ('willing').

<sup>1</sup> 'Wrongly' or 'unluckily'? The whole entry is probably mistaken.

**408** *Etymologicum Genuinum*

Alcaeus has ἐσύνηκε

he understood

and Anacreon ἐξυνῆκεν with the pleonastic augment; but it is the Attic form, not an example of pleonasm.

**409** Choeroboscus, *On the Canons of Theodosius*

We note in Alcaeus Εὐρύδαμαν, the vocative of Εὐρυδάμα(ι)s

Eurydamas

ending in ν.

## GREEK LYRIC

**410** Trypho π. παθῶν 11 (p. 6 Schneider)

προστίθεται τὸ δίγαμμα παρά τε Ἰωσὶ καὶ Αἰολεῦσι . . . προστιθέασι δὲ τοῖς ἀπὸ φωνηέντων ἀρχομένοις ἄπαξ δὲ παρ' Ἀλκαίῳ τὸ ρῆξις

Ρρῆξις

εἴρηται.

ρῆξις καὶ οὐρηξις cod. G, ῥ. καὶ ὤρηξις cod. V, cett. corruptiores

**411** Trypho π. παθῶν 26 (p. 12 Schneider) = schol. *Il.* 2. 129 ap. *Anecd. Par.* iii 278. 8ss. Cramer

παρέλλεψις δέ ἔστιν, ὅταν ἐν τι τῶν διπλασιαζομένων συμφώνων παραλείπηται, ὡς παρ' Ἀλκαίῳ τὸ

κάλιον

ἀντὶ τοῦ κάλλιον.

**412** Porphyry ad *Il.* 2. 447 (i 41 Schrader)

Ἄλκαῖος δέ που καὶ Σαπφὼ (fr. 183) τὸν τοιοῦτον ἄνεμον  
κατώρη

λέγοντοι ἀπὸ τοῦ κατωφερῆ τὴν ὄρμὴν ἔχειν.

Eust. *Il.* 603. 37ss.

λέγει δὲ αὐτὸς (sc. Ἀριστοφάνης) καὶ ὅτι τὸ συνεστραμμένον πνεῦμα καὶ καταράσσον ἄνεμον

κατάρη

λέγοντοι δὲ Ἀλκαῖος καὶ ή Σαπφὼ διὰ τὸ κατωφερῆ ὄρμὴν ἔχειν.

cf. Hsch. K 1891 κατώρης· κατὰ ρέπων

**413** Schol. *Od.* 11. 521 (ii 517 Dindorf)

. . . Ἀλκαῖος δέ φησι τὸν

Κήτειον

ἀντὶ τοῦ Μυσόν.

fort. Κήτηος scribendum

## ALCAEUS

**410** Tryphon, *On the Modification of Words*

In Ionic and Aeolic the digamma is added . . . They add it to words beginning with a vowel; once in Alcaeus ρῆξις  
breaking

is called Ρρῆξις.

**411** Tryphon, *On the Modification of Words*

Parellipsis occurs when one of a pair of like consonants is omitted, e.g. κάλιον for κάλλιον

more beautiful

in Alcaeus.

**412** Porphyry, *Homeric Questions*

Alcaeus and Sappho (183) call such a wind (viz. a whirlwind, downward blast) κατώρης

down-rushing

because of its downward motion.

Eustathius on *Il.* 5. 738: Aristophanes says that Alcaeus and Sappho call a whirlwind and a downward blast κατάρης . . .

**413** Scholiast on *Odyssey* 11. 521 (Κήτειοι, Ceteians)

Alcaeus says

Ceteian

instead of Mysian.

## GREEK LYRIC

**414** Cyril. *lex.* (*Anecd. Par.* iv 185 Cramer)

Κίκις· ὁ ἀδελφὸς Ἀλκαίου

cf. *Sud.* K 1598, *Et. Gen.* (p. 33 Calame) = *Et. Mag.* 513. 33, *Hdn. Epit. Serg. Emes.* p. 9. 29s. *Hilgard* = *Anecd. Oxon.* iv 337 Cramer (gen. erat Κίκιδος).

*Et. Gud.* 322. 5ss. *Sturz* = *Anecd. Par.* iv 36. 1s. Cramer: ὁ δὲ Ἀλκαῖος ὄμοιως Ὁμήρῳ τὸν ἵσχυρὸν

κίκυν

καλεῖ.

**415** Choerob. in Theodos. (i 270 Hilgard)

κίνδυνος· οὗτος δὲ ἔφη Σαπφὼ (fr. 184) τὸν κίνδυνον· ὁ γοῦν Ἀλκαῖος τὴν δοτικὴν ἔφη τῷ

κίνδυνι

cod. V, κινδύνῳ codd. NC

**416** Schol. *Il.* 7. 76 (P. Oxy. 1087 ii 51s.)

τὸ

κόκκυγος,

ἡ δὲ λέξις παρ' Ἀλκαίῳ.

**417** Athen. xi 478b (iii 51 Kaibel)

τὰ μόνωτα ποτήρια

κότυλοι,

ἄν καὶ Ἀλκαῖος μνημονεύει.

**418** Phot. s.v. *μετρῆσαι* (p. 264 Porson, i 420 Naber)

μετρῆσαι·

ἐπὶ τοῦ ἀριθμῆσαι· Ἀλκαῖος

420

## ALCAEUS

**414** Cyril, *Lexicon*

Cicis: the brother of Alcaeus.

*Etymologicum Gudianum*

Alcaeus like Homer calls a strong man κίκυς.

**415** Choeroboscus, *On the Canons of Theodosius*

κίνδυνος, genitive κίνδυνος: so Sappho (184) for κίνδυνος danger.

Alcaeus used the dative κίνδυνι.

**416** Scholiast on *Iliad* 7. 76 (*μάρτυρος*)

Alcaeus has the (nominative) form κόκκυγος,

cuckoo

**417** Athenaeus, *Scholars at Dinner*

One-handled cups are κότυλοι: Alcaeus mentions them.

**418** Photius, *Lexicon*

μετρῆσαι ('to measure') in the sense of to count,  
Alcaeus.

421

## GREEK LYRIC

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

[in femininis etiam] Alcaeus

Nέρη

pro Nέρης posuit et Theopompus Χάρη pro Χάρης.

' in f. etiam ' secl. Hertz NEPH et NEPHEΣ cod. B NEPE et NEPEΣ rell.

**420** Hdn. π. μον. λέξ. α 24. 6 (ii 930 Lentz)

οἱ γὰρ περὶ Ἀλκαῖον

σῖδα

λέγονται τρισυλλάβως.

cf. Ap. Dysc. ap. Steph. Byz. in *Kapία* (p. 359 Meineke) σῖδα παρ' Αἰολεῦσιν ἀντὶ τοῦ οἰδα

**421** *Epim. Hom. (Anecd. Oxon. i 366 Cramer)* s.v. πεφυζότες

οἱ γοῦν Ἀλκαῖος μετατιθεὶς τὸ 's' εἰς τὸ 'ν' κατὰ πλεονασμὸν ἔτερου 'γ' φησι

πεφύγγων.

cf. Eust. *Od.* 1596. 7 = Favor. *Ecl. ap. Gr. Gr.* i 357. 25ss. Dindorf κατὰ Ἀλκαῖον πεφύγω, *Epim. Hom.* (i 325. 29ss. Cramer)

**422** Hdn. π. μον. λέξ. β 44. 3 (ii 949 Lentz)

τὰ εἰς ζω λήγοντα ρήματα ὑπὲρ δύο συλλαβῶν βαρύτονα οὐδέποτε τῷ 'ε' παραλήγεοθαι θέλει . . . σημειώδεις ἄρα παρ' Ἀττικοῖς καὶ τοῖς Ἰωαὶ λεγόμενον διὰ τοῦ 'ε' τὸ πιέζω, ὥσπερ καὶ παρὰ τῷ ποιητῇ προσέθηκα δὲ καὶ τὰς διαλέκτους, ἐπεὶ παρ' Ἀλκαῖῳ διχῶς λέγεται, παρὰ δὲ Ἀλκμᾶν διὰ τοῦ 'α'.

apud Alcaeum

πιέσδω, πιάσδω

illud solum accipiend., διχῶς λέγεται fort. corrigend. censem  
Lobel

## ALCAEUS

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

Alcaeus used Νέρη for Νέρης,<sup>1</sup> Theopompus Χάρη for Χάρης.

<sup>1</sup> I.e. one Nerēs was addressed in a poem.

**420** Herodian, *On Anomalous Words*

Alcaeus and his compatriots have σῖδα (= οἰδα)

I know

as a three-syllabled word.

**421** *Homeric Parsings* (on *Il.* 21. 6 πεφυζότες, 'fleeing')

Alcaeus, changing the *s* (of πεφυγώς) to *v* and doubling the *γ*, has πεφύγγων (perf. partic.)

fleeing

**422** Herodian, *On Anomalous Words* (on πιέζω)

press

Paroxytone verbs ending in -ζω of more than two syllables never have ε in the penultimate syllable . . . So πιέζω with its ε in Attic and Ionic and in Homer is remarkable. I have added the dialects, since in Alcaeus the word is used in both forms (πιέζω and πιάζω) and Alcman (fr. 120 P. M. G.) has πιάζω.

## GREEK LYRIC

423 *Epim. Hom.* (*Anecd. Oxon.* i 341s. Cramer)

σημειούμεθα . . . ἀπὸ τῶν εἰς -ος τὴν

τεμένησ

παρὰ Ἀλκαῖῳ ἅπαξ χρησαμένῳ.

424 *Cyrill. lex.* (*Anecd. Par.* iv 192 Cramer)

τείρεα· στερεά γάρ ἔστι καὶ σημεῖα τῶν καιρῶν. Ἀλκαῖος

τειρέων

εἶπε, ὅτι καὶ ταῦτα εἴρει.

Eust. *Il.* 1155. 42

ἔφανέρωσε δέ φῆσι (sc. ὁ Γεώργιος) τὸ ‘ε’ Ἀλκαῖος εἰπὼν

τειρέων

δίχα τοῦ ‘ε’.

424A *Cyrill. lex.* cod. Matrit. Bibl. Univ. Z-22 no. 116  
(*G R B S* 9, 1968, 272ss.)

φοῖνιξ.

. . . καὶ ὄργάνου εἶδος μουσικοῦ, ὅπερ ἔνιοι μαγά<δι>δα, ὡς Σοφοκλῆς Θαμύρᾳ καὶ Ἀλκαῖος † φοινίκωνος ὄνομα † fort. καὶ Ἀλκαῖος. <καὶ> φοινικῶνος ὄνομα (Naoumides)

425 *Str. 9. 2. 33* (ii 259 Kramer)

οὐκ εὖ δ’ ὁ Ἀλκαῖος, ὥσπερ τὸ τοῦ ποταμοῦ ὄνομα παρέτρεψε τοῦ Κουναρίου (Κουραλίου cod. rescr.), οὗτω καὶ τοῦ Ὁγχηστοῦ κατέψευσται πρὸς ταῦς ἐσχατιᾶς τοῦ Ἐλικῶνος αὐτὸν τιθέσις ὁ δ’ ἔστιν ἵκανῶς ἀπωθεν τούτου τοῦ ὄρους.

## ALCAEUS

423 *Homeric Parsings* (on *Il.* 2. 373 πόλις, gen. πόλης)

We note as exceptional . . . among nouns ending in -ος τέμενος,

precinct,

which has the genitive τεμένησ once in Alcaeus.

424 *Cyril, Lexicon*

τείρεα

signs, constellations:

so-called since they are ‘cruel’ (στερεά) and are signs of the times: Alcaeus used τειρέων,<sup>1</sup> since the constellations ‘tell’ (εἰρει).<sup>2</sup>

<sup>1</sup> But see Eustathius. <sup>2</sup> Crude etymology.

Eustathius on *Il.* 18. 485 (τείρεα)

Georgius (Choeroboscus) says Alcaeus showed clearly the spelling with ε when he used the genitive τερέων without the τ.

424A *Cyril, Lexicon*

φοῖνιξ ('purple', 'date-palm' etc.) . . . also a type of musical instrument,

phoenix,

called ‘magadis’ by some: so Sophocles in his *Thamyras* and Alcaeus; also a name for a palm-grove.<sup>1</sup>

<sup>1</sup> So with Naoumides’ emendation; A. may be the comic poet.

425 *Strabo, Geography* (on Onchestus)

And Alcaeus gets things wrong: just as he corrupted the name of the river Cuarius (cf. 325), so he lied about Onchestus,<sup>1</sup> putting it at the edge of Helicon, when in fact it is quite a long way from that mountain.

<sup>1</sup> Perhaps in his hymn to Hermes (308) or in 325 or 307: see Page, *S. & A.* 254.

## GREEK LYRIC

**426** Ael. Arist. *Or.* 46. 207 (ii 273 Dindorf) = Photius *Bibl.* 248 (p. 429b Bekker, vii 99 Henry)

τὸν λόγον . . . διν πάλαι μὲν Ἀλκαῖος ὁ ποιητὴς εἶπεν, ὥστερον δὲ οἱ πολλοὶ παραλαβόντες ἔχρησαντο, ὡς ἄρα οὐ λίθοι οὐδὲ ξύλα οὐδὲ τέχνη τεκτόνων αἱ πόλεις εἴεν, ἀλλ ὅπου ποτ' ἀν δῶν ἄνδρες αὐτοὺς σφέσιν εἰδότες, ἐνταῦθα καὶ τείχη καὶ πόλεις.

cf. Nicol. *Progymn.* (*Rhet. Gr.* i 277s. Walz), Ael. Arist. *Or.* 23. 68 (ii 50 Keil), anon. *Ῥοδιακ.* 64 (ap. Arist. ii 89 Keil), Philoth. Selymbr. (*Patrol. Gr.* 154 col. 1233C Migne)

**427** Schol. M in *Aes. Sept.* 398 (385) (p. 50 Dindorf)

οὐδὲ ἐλκοποιὰ γίγνεται (τὰ σήματα). ταῦτα παρὰ Ἀλκαῖον οὐ πιπρώσκει τὰ ἐπισημα ὅπλα οὐδὲ αὐτὰ καθ' ἑαυτὰ δύναμιν ἔχει, εἰ μὴ ἄρα ὁ φέρων αὐτά, ἐὰν γέννητος.

**428(a)** Str. 13. 1. 38 (iii 34 Kramer)

Πιττακὸς δ' ὁ Μιτυληναῖος . . . πλεύσας ἐπὶ τὸν Φρύνωνα στρατηγὸν διεπολέμει τέως διατιθεὶς καὶ πάσχων κακῶς ὅτε καὶ Ἀλκαῖος φησιν ὁ ποιητὴς ἑαυτὸν ἐν τινι ἀγώνι κακῶς φερόμενον τὰ ὅπλα ρίψαντα φυγεῖν λέγει δὲ πρὸς τινα κήρυκα, κελεύσας ἀγγεῖλαι τοῖς ἐν οἴκῳ·

"Ἀλκαῖος σάos † ἄροι ἐνθαδ' οὐκυτὸν ἀληκτορὶν †  
ἐσ Γλαυκώπιον ἵρον ὀνεκρέμασσαν "Αττικοι.

I "Αρενὶ Hecker ἔντεια δ' ci. Wesseling οὐκυτὸν οὐχυτὸν οὐκ αὐτὸν οὐ κεῖται codd., de κύτος cogit. Diehl ἀλκτῆριον Casaubon 2 γλαυκωπὸν codd., corr. Dindorf

(b) Hdt. 5. 94–95

ἐπολέμεον γάρ ἔκ τε Ἀχιλληίου πόλιος ὄρμώμενοι καὶ Σιγείου . . . Μιτυληναῖοι τε καὶ Ἀθηναῖοι . . . πολεμεόντων δέ σφεων παντοῖα καὶ ἄλλα ἐγένετο ἐν τῇσι μάχησι, ἐν δὲ δὴ καὶ Ἀλκαῖος ὁ ποιητὴς συμβολῆς γενομένης καὶ νικῶντων Ἀθηναῖων οὐτὸς μὲν φεύγων ἐκφεύγει, τὰ δέ οἱ ὅπλα ἴσχοντο Ἀθηναῖοι καὶ σφεα ἀνεκρέμασσαν πρὸς τὸ Ἀθήναιον τὸ ἐν Σιγείῳ. ταῦτα δὲ Ἀλκαῖος ἐν μέλει ποιῆσας ἐπιτίθει ἐς Μιτυληνην ἔξαγγελλόμενος τὸ ἔωτοῦ πάθος Μελανίππω ἄνδρὶ ἐταίρῳ.

## ALCAEUS

**426** Aelius Aristides, *In defence of the Four*

. . . the words which the poet Alcaeus spoke long ago and which all and sundry have since borrowed from him, that cities are not stones or timbers or the craft of builders; but wherever there are men who know how to defend themselves, *there are walls and cities*.<sup>1</sup>

<sup>1</sup> Cf. 112. 10.

**427** Scholiast on Aeschylus, *Seven against Thebes* ('nor do badges on shields inflict wounds')

This comes from Alcaeus: weapons with badges do not wound; they have no power of their own but are powerful only if their bearer is a noble man.

**428(a)** Strabo, *Geography* (on Sigeum)

Pittacus of Mytilene . . . sailed against Phrynon, the (Athenian) general, and made war against him for some time with bad organisation and no success. It was at this time that the poet Alcaeus says he was hard pressed in some engagement and threw away his arms and fled: he addresses a herald, telling him to make this announcement to the people at home:

Alcaeus is safe, but the Athenians hung up (his armour? the shield that was his protection?) in the holy temple of Grey-eyed Athena.<sup>1</sup>

<sup>1</sup> Archil. (fr. 5 West.), Anaer. (381b) and Hor. (*Carm.* 2. 7. 9s.) claimed to have thrown away their shields.

(b) Herodotus, *Histories* <sup>1</sup>

The Mytileneans and Athenians, based respectively on the town of Achilleum and on Sigeum, were at war. One of the more remarkable incidents in the fighting was the action in which the poet Alcaeus, when the Athenians were winning, took to his heels and escaped, though his arms were seized by the Athenians, who hung them up in the temple of Athena at Sigeum. Alcaeus composed a poem about this and sent it to Mytilene to tell his adventure to a friend, Melanippus.<sup>2</sup>

<sup>1</sup> See also test 3.    <sup>2</sup> Addressed also in 38A.

## GREEK LYRIC

**429** Diog. Laert. i 81 (p. 35 Long) = Sud. Σ 118

τοῦτον (sc. τὸν Πίττακόν) Ἀλκαῖος

σαράποδα

μὲν καὶ

σάραπον

ἀποκαλεῖ διὰ τὸ πλατύπουν εἶναι καὶ ἐπισύρειν τὰ πόδες·

χειροπόδην

δὲ διὰ τὰς ἐν τοῖς ποσὶ ραγάδας, ὃς χειράδας ἐκάλουν·

γαύρηκα

δὲ ὡς εἰκῆ γαυριῶντα·

φύσκωνα

δὲ καὶ

γάστρωνα

ὅτι παχὺς ἦν· ἀλλὰ μὴν καὶ

ζοφοδορπίδαν

ὡς ἄλυχον·

ἄγάσυρτον

δὲ ὡς ἐπιεσυρμένον καὶ ρύπαρόν.

cf. Plut. Qu. Conv. 726b (iv 280 Hubert) (*ζοφοδορπίδαν . . . ὡς ἀδόξοις τὰ πολλὰ καὶ φαύλοις ἥδομενον συμπόταις*), Poll. ii 175 (i 137 Bethe) (*γάστρωνα*).

**430** Hor. Carm. i 32. 10ss.

canebat

. . . Lycum nigris oculis nigroque  
crine decorum.

## ALCAEUS

**429** Diogenes Laertius, *Lives of the Philosophers*

Alcaeus calls Pittacus

drag-foot

because he had flat feet and trailed them behind him<sup>1</sup>;

chap-foot

because of the cracks in his feet, which they called 'chaps' ;

prancer

since he was always prancing around;

pot-belly<sup>2</sup>

and

big-belly

because he was fat;

dusky-diner

since he did not use a lamp; and

well-swept

since he was slovenly and dirty.

<sup>1</sup> Galen explains as 'splay-footed'. <sup>2</sup> See 129. 21.

**430** Horace, *Odes*

(Alcaeus) sang of Lycus, handsome with his dark eyes and dark hair.<sup>1</sup>

<sup>1</sup> Cf. test. 26.

## GREEK LYRIC

431 Cic. *de Nat. Deor.* i 79 (p. 31 Ax)

naevos in articulo pueri delectat Alcaeum; at est corporis  
maeula naevos; illi tamen hoc lumen videbatur.

432 Str. i 2. 30 (i 55 Kramer)

τὸ δὲ πλείσι οτόμασιν ἐκδιδόναι (sc. ὥσπερ ὁ Νεῖλος) κοινὸν  
καὶ πλειόνων, ὥστ' οὐκ ἄξιον μνήμης ὑπέλαβε (sc. "Ομηρος") . . .  
καθάπερ οὖδ' Ἀλκαῖος, καίτοι φῆσας ἀφίχθαι καὶ αὐτὸς εἰς  
Αἴγυπτον.

433 Athen. vii 311a (ii 184 Kaibel)

Ἀλκαῖος δ' ὁ μελοποιὸς μετέωρόν φησιν αὐτὸν (sc. τὸν λάβρακα)  
νήχεσθαι.

434 Plut. *de cupid. divit.* 525a (iii 337 Pohlenz-Sieveking)

χάριεν γάρ ἄμα ταῖς ἡδοναῖς συνεκλείπειν τὰς ἐπιθυμίας, ἂς  
μῆτε ἄνδρα φησὶν Ἀλκαῖος διαφυγεῦν μῆτε γυναικα.

435 Zenob. ii 18 (i 36 Leutsch-Schneidewin)

Αἴξ Σκυρία· Χρύσιππός φησιν ἐπὶ τῶν τὰς εὐεργεσίας ἀνατρε-  
πόντων τετάχθαι τὴν παροιμίαν, ἐπειδὴ πολλάκις τὰ ἀγγεῖα ἀνα-  
τρέπει η αἴξ. ἄλλοι δέ φασιν ἐπὶ τῶν ὄντσιφόρων λέγεσθαι  
διὰ τὸ πολὺ γάλα φέρειν τὰς Σκυρίας αἶγας. μέμνηται Πίνδαρος  
(fr. 106. 4 Snell) καὶ Ἀλκαῖος.

cf. Athen. xii 540d (iii 191 Kaibel), Aelian. *N. A.* iii 33 (i 194  
Scholfield), Sud. At 238 (ii 174 Adler), Diogenian. ii 33, Macar.  
i 58, Apostol. i 61 (i 200, ii 140, 256 L.-S.)

## ALCAEUS

431 Cicero, *On the Nature of the Gods*

'A mole on a boy's finger gives pleasure' to Alcaeus<sup>1</sup>; of course a mole is a blemish on the body; but Alcaeus thought it an ornament.

<sup>1</sup> Pease *ad loc.* notes that A. may be the Epicurean philosopher.

432 Strabo, *Geography*

That the Nile flows into the sea through several mouths is a feature which it has in common with other rivers, and so Homer did not think it worthy of mention . . . ; neither did Alcaeus, although he says he had been to Egypt himself.

433 Athenaeus, *Scholars at Dinner*

Alcaeus, the lyric poet, says the bass<sup>1</sup> swims on the surface.

<sup>1</sup> A greedy, cunning creature (Athenaeus): like Pittacus? (Edmonds).

434 Plutarch, *On Love of Wealth*

For it is a pleasant thing that when the pleasures fail, the desires, which according to Alcaeus neither man nor woman ever escaped, fail at the same time.<sup>1</sup>

<sup>1</sup> The context is the enjoyment of sexual relations.

435 Zenobius, *Proverbs*

'Nanny-goat of Scyros': Chrysippus says the proverb is applied to people who upset the good deeds they have done, since the goat often upsets the milk-pails. Others say that it is used of people who confer benefits, since Scyrian goats produce large quantities of milk. Pindar and Alcaeus mention it.

## GREEK LYRIC

436 Pollux 6. 107 (ii 31 Bethe)

'Ανακρέων δὲ (496 P.M.G.) . . . στεφανοῦσθαι φησι . . . καὶ ἀνήτῳ, ὡς καὶ Σαπφώ (81. 5) καὶ Ἀλκαῖος (362.1). οὐτοι δ' ἄρα καὶ σελίνοις.

cf. schol. Theoc. 7. 63b (p. 95 Wendel), Acron. in Hor. Carm. iv 11. 3 (i 361 Keller) Alcaeus frequenter se dicit apio coronari.

437 Ael. Arist. xlvi 114 (ii 155 Dindorf, i 554 Behr)

εἰ δέ τινες καὶ ἄλλοι παραβοῶντες ρήτορικὴν φέγουσι, μᾶλλον δὲ τοιθορύζοντες, ἐκ τοῦ τὸν ψόφου τοξεύοντες κατὰ Ἀλκαῖον . . .

cf. Sophr. fr. 90 Kaibel

ψόφου eodd. LMN σκότου cod. E φέφους ci. Lobeck ζόφου Jacobs

438 Plut. *de def. or.* 410c (iii 60 Pohlenz-Sieveking)

τοῦ δὲ Δημητρίου καὶ γελοῖον φήσαντος εἶναι ἀπὸ μικρῶν πραγμάτων οὕτω μεγάλα θηρᾶν, οὐ κατ' Ἀλκαῖον ἐξ ὄνυχος τὸν λέοντα γράφοντας ἀλλὰ θρυαλλίδι καὶ λύχνῳ τὸν οὐρανὸν ὅμοι καὶ τὰ σύμπαντα μεθιστάντας . . .

cf. Sophr. fr. 110 Kaibel, Diogenian. v 15 (i 252 Leutsch-Schneidewin)

439 Zenob. v 61 (i 145 Leutsch-Schneidewin) = Phot. 431.  
7ss. = Sud. II 1668

Πιτάνη εἰμί·

αὗτη παρ' Ἀλκαίῳ κεῖται. λέγεται δὲ κατὰ τῶν πικναῖς συμφοραῖς χρωμένων ἄμα καὶ εὐπραγίαις, παρ' ὄσον καὶ τῇ Πιτάνῃ τοιαῦτα συνέβη πράγματα, ὃν καὶ Ἐλλάνικος (F. Gr. H. 4 F93) μέμνηται. φησὶ γάρ αὐτὴν ὑπὸ Πελασγῶν ἀνδραποδισθῆναι καὶ πάλιν ὑπὸ Ἐρυθραίων ἐλευθερωθῆναι.

cf. Plut. *Prov.* i 55 (i 329 L.-S.), cod. Athoum ap. Miller *Mélanges* 373. 5

## ALCAEUS

436 Pollux, *Vocabulary*

Anacreon says he garlands himself with anise, as do Sappho and Alcaeus. These two also mention celery.

'Acro' on Hor. *Odes (apium, 'celery')*

Alcaeus often says he garlands himself with celery.

437 Aelius Aristides, *In Defence of Oratory*

But if any others find fault with oratory, shouting it down or rather mumbling and shooting in the dark, as Alcaeus puts it, . . .

438 Plutarch, *On the Obsolescence of Oracles*

Demetrius said it was ridiculous to hunt so great a quarry with such small equipment, not, as Alcaeus put it, painting the lion from a claw,

but moving the heavens and the whole universe with a wick and a lamp.

439 Zenobius, *Proverbs*

I am Pitane :

this proverb is in Alcaeus. It is applied to people who have many disasters but good luck as well, since that was the fortune of Pitane,<sup>1</sup> as Hellanicus tells us: he says its inhabitants were enslaved by the Pelasgians and set free again by the Erythraeans.

<sup>1</sup> A town on the coast of Asia Minor.

## GREEK LYRIC

**440** Schol. Ap. Rhod. i 957 (p. 83 Wendel)

Ἄρτακία κρήνη περὶ Κύζικον, ἣς καὶ Ἀλκαῖος μέμνηται καὶ Καλλίμαχος (fr. 109 Pfeiffer), ὅτι τῆς Δολιονίας ἔστιν.

**441** Schol. Ap. Rhod. iv 992 (p. 302 Wendel)

Ἀκουσίλαος ἐν τῇ γ' (F. Gr. H. 2 F4) φησὶν ὅτι ἐκ τῆς ἐκτομῆς τοῦ Οὐρανοῦ ῥανίδας ἐνεχθῆναι συνέπεσεν, τουτέστι σταγόνας, κατὰ τῆς γῆς, ἐξ ὧν γεννηθῆναι τοὺς Φαίκας . . . καὶ Ἀλκαῖος δὲ λέγει τοὺς Φαίκας ἔχειν τὸ γένος ἐκ τῶν σταγόνων τοῦ Οὐρανοῦ.

**442** Schol. Soph. O. C. 954 (p. 442 Papageorgiu) = Sud. Θ 574 (ii 736s. Adler)

τοῦτο δὲ καὶ παροιμιακῶς λέγεται, ὅτι δὲ θυμὸς ἔσχατον γηράσκει. λέγεται δὲ διὰ τοὺς πρεσβυτέρους. ὅσῳ γάρ γηράσκουσι τὸν θυμὸν ἐρρωμενέστερον ἔχουσι. καὶ Ἀλκαῖος ὡς λεγομένου κατὰ τὸ κοινὸν αὐτοῦ μιμήσκεται.

cf. Greg. Cypr. Leid. ii 23, Mosq. iii 67, Apostol. viii 93 (ii 71, 117, 459 Leutsch-Schneidewin), Arsen. xxx 16 (p. 290 Walz)

**443** Schol. Hes. Th. 313 (p. 245 Flach)

τὴν "Υδραν δὲ Ἀλκαῖος μὲν ἑννεακέφαλόν φησι, Σιμωνίδης δὲ (569 P.M.G.) πεντηκοντακέφαλον.

cf. Serv. in Verg. Aen. vi 575, vii 658 (ii 80, 177 Thilo-Hagen)

**444** Schol. Nicand. Ther. 613 (p. 48 Keil, p. 230 Crugnola)

καὶ ἐν Λέσβῳ δὲ δὲ Ἀπόλλων μυρίκης κλάδον ἔχει. ὅθεν καὶ μυρικαῖος καλεῖται. καὶ Ἀλκαῖός φησιν τὸν τοῦ περὶ Ἀργεανακτίδην κατὰ τὸν πρὸς Ἔρυθραίους πόλεμον φανῆναι τὸν Ἀπόλλωνα καθ' ὑπονού ἔχοντα μυρίκης κλῶνα.

ἐν τοῖς codd., ἐν del. Welcker, ἐν ;, i.e. πρώτῳ, ci. Bergk καὶ τὸν πρὸς Ἔρυθραίους codd., κατὰ Welcker Ἔρυθραίους Bergk

## ALCAEUS

**440** Scholiast on Apollonius of Rhodes ('the Artacian spring')

The Artacian spring is near Cyzicus; it is mentioned by Alcaeus and Callimachus as being in the land of the Doliones.

**441** Scholiast on Apollonius of Rhodes ('the Phaeacians are sprung from the blood of Uranus')

Acusilaus says in Book 3 that when Uranus was castrated, drops happened to flow underground and the Phaeacians were born from these; . . . Alcaeus too says that the Phaeacians have their origin in the drops that fell from Uranus.

**442** Scholiast on Sophocles, *Oedipus at Colonus* ('anger knows no old age, until death comes')

This is also a proverb, 'anger is the last of a man to grow old', applied to older men, since the older they are, the stronger their anger. Alcaeus mentions it as being of general application.<sup>1</sup>

<sup>1</sup> It may have been used also of a man's spirit or soul.

**443** Scholiast on Hesiod, *Theogony*

The Hydra is called nine-headed by Alcaeus, fifty-headed by Simonides.

**444** Scholiast on Nicander, *Poisonous Bites and their Antidotes* ('the tamarisk, to which Apollo of Corope gave prophetic powers and authority over men')

In Lesbos too Apollo holds a branch of tamarisk, from which he gets his title 'Apollo of the tamarisk'. Alcaeus says<sup>1</sup> that in the war<sup>2</sup> against the Erythraeans Apollo appeared to Archeanactides<sup>3</sup> and his companions in their sleep with a branch of tamarisk in his hand.

<sup>1</sup> The scholiast may have given the number of the Book here.

<sup>2</sup> Not attested elsewhere. <sup>3</sup> See 112. 24 n.

## GREEK LYRIC

**445** Schol. Ar. *Av.* 1648 (p. 291 White)

τῷ διαβάλλεται χρῶνται ἐπὶ τοῦ ἔξαπατᾶν . . . παρόμοιον δὲ καὶ τὸ ‘Ομηρικόν παραβλήδην ἀγορεύων (*Il.* 4. 6) καὶ παρ’ Ἀλκαῖῳ.

παραβάλλεται σε.

si apud A. *lyricum* παρβάλλεται

**446** Athen. iii 73e (i 172 Kaibel)

σικυός . . . Ἀττικοὶ μὲν οὖν ἀεὶ τρισυλλάβως, Ἀλκαῖος δὲ δάκη,

φησι,

τῷ σίκυος,

ἀπὸ εὐθείας τῆς σίκυς, ὡς στάχυς στάχυος.

cf. Eust. *Il.* 291. 37s.

τῷ σικύων codd., τῷ σίκυος vel σίκυν Lobel, quod e forma σικύων nomin. agnoscit non possit

**447** Athen. x 425c (ii 424s. Kaibel)

Ἀλκαῖος δὲ καὶ τὸν Ἐρμῆν εἰσάγει αὐτῶν (sc. τῷ θεῷ) οἰνοχόον, ὡς καὶ Σαπφώ (fr. 141).

**448** Hym. *Or.* 28. 2 (p. 128 Colonna)

καὶ Ἀλκαῖος ἐν φόδαις εἶχε Θαλῆν ὅτε καὶ Λέσβος πανήγυριν <ἢ γειρε>. . .

Θαλῆν cod., corr. Schenkl

**450** (Voigt) Comes Natalis *Myth.* 7. 2 (p. 714 ed. Francof. 1581)

Alcaeus Oceani et Terrae filium esse (Acheloum) sensit.

## ALCAEUS

**445** Scholiast on Aristophanes, *Birds*

They use διαβάλλεται in the sense of ‘deceives’. The Homeric expression παραβλήδην ἀγορεύων, ‘speaking deceitfully’, is similar, as is παραβάλλεται σε

deceives you

in Alcaeus.<sup>1</sup>

<sup>1</sup> Perhaps the comic poet.

**446** Athenaeus, *Scholars at Dinner*, on σικυός, ‘cucumber’

Attic writers always treat it as a trisyllable, but Alcaeus has  
may take a bite of the cucumber,

from a nominative σικυς; cf. στάχυς, ‘ear of corn’, genitive στάχυος.

**447** Athenaeus, *Scholars at Dinner*

Alcaeus introduces Hermes as the wine-pourer of the gods, as does Sappho.

**448** Himerius, *Oration*

Alcaeus mentioned Thales<sup>1</sup> in his songs, when Lesbos (held) a festival.

<sup>1</sup> See test. 12(c) n.2.

**450** (Voigt) Comes Natalis, *Mythology*

Alcaeus saw that Achelous<sup>1</sup> was the son of Ocean and Earth.

<sup>1</sup> River, boundary between Acarnania and Aetolia; cf. Sa. 212.

## INCERTUM UTRIUS AUCTORIS FRAGMENTA

1 Schol. Hom. *Od.* 12. 313 (ii 550 Dindorf) = Hdn. i 59. 26ss., ii 154. 22ss. Lentz

ἔδει χωρὶς τοῦ 'ν' ζαῆ, ὡς ἀκραῆ Ζέφυρον (*Od.* 2.421). ἐστὶν οὖν Αἰολικὸν τὸ μετὰ τοῦ 'ν', καὶ ἔδει αὐτὸν Αἰολικῶς βαρύνεσθαι, ὡς τὸ

αἰνοπάθην πάτριδ' ἐπόψομαι  
παρὰ Ἀλκαίῳ.

-παθῆ codd., -πάθην Ahrens    'Ανακρέοντι codd., 'Αλκαίῳ Wilamowitz

2 *Et Gen.* (p. 37 Calame) = *Et. Mag.* 587. 12ss.

μέτερρα· τοῦτο τὸ πάθος τῆς Αἰολικῆς διαλέκτου, οἷον  
† αἰτιάο † τὰ μέτερρα.

καὶ ὁ μέτριος μέτερρος παρ' αὐτοῖς εἴρηται.  
αἱ τίγης ci. Sitzler

3 Ap. Dysc. *Pron.* 123b (i 97 Schneider)

Αἰολεῖς ἄμμι.  
ἀλλά τις ἄμμι δαίμων.

## SAPPHO or ALCAEUS

The following fragments are in the Aeolic dialect, but there is no means of establishing whether the author was Sappho or Alcaeus. The problem of attribution is somewhat different in 1, 7, 15, 23, 24, 25C, 42

1 Scholiast on Homer, *Odyssey* (on ζαῆν, 'strongly-blowing')

It should have been ζαῆ without the ν, as in ἀκραῆ Ζέφυρον, 'strongly-blowing West Wind'. The form with ν is Aeolic, and it should have the Aeolic grave accent (i.e. ζάην) like αἰνοπάθην, 'dreadfully-suffering', in Alcaeus<sup>1</sup>:

I shall look upon my country in its dreadful suffering.

<sup>1</sup> Wilamowitz altered 'Anacreon' to 'Alcaeus': see *Anacr.* 505(c) *P. M. G.* ('incerti auctoris'), 187 Gentili ('dubium').

2 *Etymologicum Genuinum* on μέτερρα, 'moderate'

This form belongs to the Aeolic dialect, e.g.  
(if you respect?) moderation.

In Aeolic μέτερρος is used for μέτριος.<sup>1</sup>

<sup>1</sup> But cf. Sa. 29(2) ]μέτριακα[.

3 Apollonius Dyscolus, *Pronouns*

The Aeolic form (of ήμῖν) is ἄμμι ('to us'): e.g.  
but some god . . . to us

## GREEK LYRIC

### 4 *Epim. Hom. (Anecd. Oxon. i 327 Cramer)*

τὸ γὰρ ὄρῳ δευτέρας μὲν ὡς πρόδηλον ἀλλὰ καὶ πρώτης, ὡς δῆλον ἐκ τῆς Αἰολίδος διαλέκτου· ὡς γὰρ ἀπὸ τοῦ οἰκῶ ἡ μετοχή (Alc. 328), οὐτω ἀπὸ τοῦ ὄρῳ

ἀλλ' ὡς πάντ' ἐπόρεις 'Αέλιε.

ἐφορεῖσ' ἄλιε cod., em. Bergk, Lobel

### 5 Hdn. π. μον. λέξ. α' 26 (ii 932 Lentz)

τὸ γὰρ 'α', εἰ ἔχοι ἐν ἐπιφορῷ διπλασιαζόμενον τὸ 'λλ' ἐν μιᾷ λέξει, συστέλλεοθαι φίλει, χωρὶς εἰ μὴ τροπή τις εἴη τοῦ 'η', εἰς 'α' παρὰ διαλέκτῳ . . . ἐφυλαξάμην δὲ διαλέκτους διὰ τὸ

(a) † δ' ἀλλ' ἄν μοι † μεγαλύνεο δακτυλίω πέρι

(b) ἀλλαν † μὴ καμετέραν † φρένα

(c) ἄβρα † δεῦτε πάσχης πάλαι † ἀλλόμαν

ἄντι τοῦ ἡλλόμην.

(a) ἀλλα (= ἡλεή: cf. Alc. 5. 6, 229. 2) Fick μὴ Bergk (b) fort. κάμ<sub>μ</sub>ετέραν L.-P. p. 336 (c) δηῦτε Bergk

### 6 anon. gramm. ap. Anecd. Oxon. iii 237 (Cramer) (= Hdn. ii 640. 4ss. Lentz)

ζητοῦμεν καὶ τὴν τοῦ "Αρης" "Αρεος γενικήν, πῶς εὔρηται διὰ διφθόγγου· λέγομεν "Αρευος" "Αρευι· (Alc. 330)· ἡ κλητική

"Αρευ † δ' φόβος διακτῆρ †

διακτῆρ ci. Cramer

## SAPPHO OR ALCAEUS

### 4 Homeric Parses on ὁμοκλέω and ὁμοκλάω, 'call'

ὄρῳ, 'see', obviously belongs to the second conjugation (in -άω), but it can also belong to the first (in -έω), as is clear from the Aeolic dialect: for as the participle from οἰκῶ is οἰκεῖς (Alc. 328), so the participle from ὄρῳ is ὄρεις, 'seeing', e.g.

but, you all-surveying Sun, . . .

### 5 Herodian, *On Anomalous Words*

For α if followed by λλ in the same word is generally short, unless there has been a change of η to α in dialect . . . I made an exception of dialect forms because of the following<sup>1</sup>:

(a)

crazy girl, do not boast about a ring

(b)

do not . . . a crazed heart

(c)

dainty girl, once again . . . I (leaped? wandered?)

<sup>1</sup> Text and translation of all three uncertain; all commonly ascribed to Sappho.

### 6 Anonymous grammarian

We are enquiring also how "Αρης, genitive "Αρεος (Ares), is found with the diphthong ευ as in "Αρευος, "Αρευι: cf. (Alc. 330) and for the vocative

Ares, Fear the murderer<sup>1</sup> . . .

<sup>1</sup> Text and translation uncertain; commonly ascribed to Alcaeus.

## GREEK LYRIC

7 Hsch. A 8244

ἀνελλατ.

ἀελλατ. παρὰ ἀκλω

ανεουλλατ cod., corr. Musurus Ἀλκαίω Ahrens

8 = Alc. 349(d)

9 vacat

10 Hdn. π. μον. λέξ. α' 23 (ii 929 Lentz)

εἴπομεν δὲ Αἰολίδα διάλεκτον διὰ τὸ πτάζω  
 ἐπταζον ὡς ὄρνιθες ὥκυν  
 αἱετον ἔξαπίνας φάνεντα.

ὡς τὸ δ. . . . ἔξαπτήνας codd., corr. Bergk

11 Hdn. π. κλίσ. ὄνομ. (ap. Aldi *Thes. Cornucop.* 268v: v.  
 Choerob. ii. lxvi 3ss. Hilgard) = cod. Voss. gr. 20 (Reitzenstein  
*Gesch. Et.* 367)

τὴν δὲ αἰτιατικὴν οἱ Αἰολεῖς καὶ μόνοι προσθέσει τοῦ 'ν'  
 ἐποίουν τὴν Δητών, ὡς καὶ ή χρῆσις δηλοῖ·

"Ηρων ἔξεδίδαξε † Γυάρων † τὰν ἀνυόδρομον.

αἰτιατικῶς γάρ ἐστιν ἀπὸ εὐθείας τῆς 'Ηρώ.

ἔξεδίδαξ' ἐ<sup>κ</sup> Γυάρω Schneidewin

12 Epim. Hom. (Anecd. Oxon. i 208 Cramer) s.v. ἴδρως

τοῦτο παρ' Αἰολεῦσιν θηλυκῶς λέγεται . . . (Sa. 31. 13) . . .  
 εἴτα ή γενική

ἴδρως † ἀμφότερα †

ἀντὶ τοῦ ἴδροῦς, ὡς . . . αἰδως ἄξιος (Alc. 331) ἀντὶ αἰδοῦς.

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## SAPPHO OR ALCAEUS

7 Hesychius, *Lexicon*

ἀνελλατ for ἀ(Γ)ελλατ,

storms,

in Alcaeus<sup>1</sup><sup>1</sup> Form and attribution uncertain.

8 = Alc. 349(d)

9 (no entry under this number in L.-P.)

10 Herodian, *On Anomalous Words*We mentioned the Aeolic dialect because of πτάζω, 'cower':  
 cf.they cowered as birds before a swift eagle that has  
 suddenly appeared.<sup>1</sup><sup>1</sup> Often ascribed to Alcaeus.11 Herodian, *On the Declension of Nouns*The Aeolic dialect is alone in forming the accusative of Λητώ,  
 Leto, by adding ν, as the example proves:taught fleet-footed Hero (from Gyaros?)<sup>1</sup>;

for Ἡρων is the accusative of 'Ηρώ, Hero.

<sup>1</sup> Text and translation uncertain: Lobel thinks that the  
 reference was not to Hero but to the hero Locrian Ajax, a  
 strong runner, drowned near Gyrae.12 Homeric Parsings on Il. 5. 796 (*iδρώς*, 'sweat')The word is feminine in Aeolic . . . (Sa. 31. 13) . . . ;  
 next, the genitive is *iδρως*

of sweat

instead of *iδροῦς*; . . . cf. *αἰδως* (Alc. 331).

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## GREEK LYRIC

13 Ap. Dysc. *Pron.* 104c (i 81 Schneider)

*σοι.* Ἀττικῶς. Ἰωνεῖς, Αἰολεῖς δόμοίως· (fr. 40) Σαπφώ. καὶ τὸ κατὰ ἀπόλυσιν (ἀπόλυτον cod.) διὰ τοῦ τρ.

κάπιλεύψω τοι

14 *Epim. Hom. (Anecd. Oxon. i 63 Cramer)* s.v. ἄψεα

τὸ δὲ 'ν' πρὸ τοῦ διπλοῦ οὐδέποτε εὑρίσκεται, εἰ μὴ μόνον ἐν τῷ ὕψῳ· ἔνθα οἱ Αἰολεῖς ἀναλογώτεροὶ εἰσιν ὕψος λέγοντες καὶ

κατὰ ὕψηλων ὁρέων

ibid. (i 418s. Cramer) s.v. ὕψον

τὸ ὕψον ὕψοι λέγουσιν Αἰολεῖς τροπῇ τοῦ 'ν' εἰς 'ι' . . . .  
ἄλλα καὶ τὸ κατ' ἀρχὴν Αἰολεῖς τρέπουσι 'ν' εἰς 'ι'.

† καὶ τ' † ὕψηλων ὁρέων

καὶ κατὰ fort. legend.

15(a) Zen. v 30 (i 131 Leutsch-Schneidewin)

ὁ Κρής τὴν θάλατταν ἐπὶ τῶν ἐν οἷς διαφέρουσι ταῦτα φεύγειν προσποιούμενων ἡ παροιμία ἔστιν ἐπειδὴ ναυτικώτατοι οἱ Κρῆτες ἐγένοντο. μέμνηται ταῦτης Ἀλκαῖος.

(b) Schol. in Ael. Arist. *Or.* 46. 138. 4 (iii 490 Dindorf)

ὁ Κρής δὴ τὸν πόντον . . . παροιμία ἐπὶ τῶν εἰδότων μέν, προσποιούμενων δ' ἀγνοεῖν . . . Ἀλκμὰν δὲ (fr. 164 P. M. G.) ὁ λυρικὸς μέμνηται τῆς παροιμίας.

cf. cod. Athoum ap. Miller, *Mélanges* 360, Strab. x 4. 17, Sud. O 120, Phot. *Bibl.* 248 (vii 83 Henry), Hsch. O 493, Phot. 326. 11

## SAPPHO OR ALCAEUS

13 Apollonius Dyscolus, *Pronouns*

*σοί*, 'to you', the Attic form, is used also in Ionic and Aeolic: cf. Sappho (40); also the (independent?) form with *τ* for *σ*:

and I shall leave to you<sup>1</sup> . . .

<sup>1</sup> Usually ascribed to Sappho.

14 *Homeric Parsings on Od. 4. 794 ἄψεα*, 'limbs'

The letter *v* is never found before a double letter except in *ὕψος*. There the Aeolians are more consistent in saying *ἴψος*, 'height', and *ἴψηλος*, 'high': cf.

down the high mountains

*Homeric Parsings on Il. I. 486 ὕψον*, 'high'

The Aeolians say *ὕψοι* for *ὕψον*, changing the *v* to *i* (cf. Sa. 111. 1) . . . ; and at the beginning of the word also they change *v* to *i*: cf. 'down the high mountains'.

15(a) Zenobius, *Proverbs*

'The Cretan and the sea'; the proverb is applied to people who pretend to run from a situation in which they excel, since the Cretans proved themselves excellent seamen. Alcaeus mentions this proverb.

(b) Scholiast on Aelius Aristides, *In defence of the Four*

'The Cretan and the sea' . . . a proverb used of people who know but pretend not to know . . . The lyric poet Alcaeus mentions the proverb.

## GREEK LYRIC

16 Hephaestion, *Ench.* 11. 3, 5 (pp. 35–36 Consbruch)

τὰ δὲ τρίμετρα ἀκατάληκτα (sc. Ἰωνικὰ τὰ ἀπὸ μείζονος) διχῶς συνέθεσαν οἱ Αἰολεῖς· τὰ μὲν γὰρ ἐκ δύο Ἰωνικῶν καὶ τροχαικῆς ἐποίησαν, οἷον

*Κρῆσσαί νύ ποτ' ὥδ' ἐμμελέως πόδεσσιν  
ώρχηντ' ἀπάλοισ' ἀμφ' ἐρόεντα βῶμον,*

ἔνια δὲ ἐκ μιᾶς Ἰωνικῆς καὶ δύο τροχαικῶν, οἷον (inc. auct. 22) . . . παρατροπῶν δὲ χρῆ ὅτι τὴν πρώτην συζυγίαν καὶ ἀπὸ βραχείας ἀρχομένην ποιοῦσιν, ὥσπερ καὶ ἐν τοῖς τριμέτροις·

*πόας τέρεν ἄνθος μάλακον μάτεισαι.*

frr. coniunxit Santen

17, 21 Hephaestion, *Ench.* 14. 5 (p. 45 Consbruch)

τετράμετρον δὲ καταληκτικὸν ἐπιωνικόν, δ τὴν μὲν πρώτην ἔχει ἰαμβικὴν . . . , τὴν δὲ δευτέραν Ἰωνικὴν ἢ δευτέραν παιωνικὴν, τὴν δὲ τρίτην τροχαικὴν . . . , εἴτα τὴν ἐκ τροχαίου καὶ τῆς ἀδιαφόρου κατάκλειδα, οἷον

(21)

*τέουτος ἐς Θήβαις πάις ἀρμάτεσσ' ὀχήμενος*

(17)

*Μᾶλις μὲν ἔννη λέπτον ἔχοισ' ἐπ' ἀτράκτῳ λίνον*

cf. Et. Gen. (p. 221 Miller) = Et. Mag. 603. 36 καὶ δ παρατικὸς (τοῦ νῶ). μᾶλιστα μὲν ἔνη

## SAPPHO OR ALCAEUS

16 Hephaestion, *Handbook on Metres*

The Aeolians composed acatalectic Ionic *a maiore* trimeters in two ways: some they built from two ionics and a trochaic metron, e.g.

the Cretan women once kept time so well with the music as they danced on their soft feet around the lovely altar;

others from one ionic and two trochaic metra, e.g. ('Sappho or Alcaeus' 22) . . . Note that (in their tetrameters) they sometimes begin the first unit with a short syllable, just as they do in their trimeters, e.g.

treading softly on the delicate flowers of the grass <sup>1</sup>

<sup>1</sup> The lines may be consecutive; usually ascribed to Sappho.

17, 21 Hephaestion, *Handbook on Metres*

The epionic tetrameter catalectic has the first metron iambic . . . , the second an ionic or second paeon, the third trochaic . . . , then the ending with a trochee and a doubtful syllable (i.e. — — — | — — — | — — — — | — — — ), e.g.

(21)

such was the boy who (came) to Thebes riding on a chariot

(17)

Malis <sup>1</sup> was spinning with a fine thread on the spindle.<sup>2</sup>

<sup>1</sup> Hesychius equates Malis with Athena: cf. Hippoanax 40. 1 (West); she presumably belonged to Asia Minor. <sup>2</sup> Hephaestion may have taken his examples from the same poem.

## GREEK LYRIC

18 anon. P. Oxy. 220 col. ix 7ss. (Heph. p. 405 Consbruch)

... πάσας ἀφελῶν τις τὰς ἐκ τῆς πρώτης χώρας παρὰ μίαν  
βραχέαν ἀποτελέσει τὸ μέτρον ὅμοίως· σκόπει γοῦν τάδε καταλε-  
λοιπότα τὰς πρώτας οὐλλαβάς· (a) (Sa. 154).

(b) <      > ὁνίαν τε κύγιείαν

(c) <      > σα φύγοιμι, παῖδες, ἄβα

(b) <πέμπων> Leo (c) <γῆρας | θάνοι>σα . . . |<κάλλιστον>  
Blass

19 Ap. Dysc. *Adv.* 573 (i 163 Schneider)

ἀνάλογος γὰρ καὶ ἡ παρ' Αἰολεῦσι βαρεῖα τάσις, λέγω δὲ τοῦ  
ὅψι γὰρ ἄρξατο

cf. Hdn. π. μον. λέξ. α' 26 (ii 932 Lentz), schol. Soph. *Aj.* 257

20 Zonar. in ἀνέῳγε (i 224 Tittmann)

... οἴγω καὶ ἀνοίγω, ὃ καὶ διπτησιν ὁ Αἰολεὺς λέγων  
πάντας ὅτιγων θαλάμοις

cf. Ap. Dysc. ap. Steph. Byz. in *Kapία* (p. 359 Meineke), Alc.  
420

ὅτιγων Schulze: sed v. Alc. 296(b) 3

21 v. 17 supra

## SAPPHO OR ALCAEUS

18 Anonymous metrician

If one removes the syllables of the first unit (of the Praxilean) except for one short, one will equally well produce the (Anacreontic) metre (◡ ◉ - ◉ - ◉ - -): consider the following lines which have been docked of their first syllables (◡ -):

(a) Sa. 154

(b)

. . . both distress and health

(c)

. . . I, my children, might flee . . . ; youth . . .<sup>1</sup>

<sup>1</sup> (b) and (c) usually ascribed to Sappho; the speaker in (c) may be female: perhaps 'oh that I might die and flee from old age; youth is the fairest thing'.

19 Apollonius Dyscolus, *Adverbs*

Analogous (to πρῶτη) is the Aeolic accentuation of ὅψι, 'late': cf.

for he (she) began late.

20 Zonaras, *Lexicon* on ἀνέῳγε, 'opened'

. . . οἴγω and ἀνοίγω, 'open', which the speaker of Aeolic pronounces as ὅτιγω and ἀνοτιγω: cf.

opening all chambers

21 (see 17 above)

## GREEK LYRIC

**22** Hephaest. Ench. 11. 3 (p. 36 Consbruch)

ἔντα δὲ (v. 16 sup.) ἐκ μιᾶς ἴωνικῆς καὶ δύο τροχαικῶν, οἷον  
τριβώλετερ· οὐ γὰρ Ἀρκάδεσσι λώβα

cf. Choerob. et Sophron. in Theodos. (i 262, i 389, ii 394 Hilgard) ὁ τριβολέτηρ ὁ τριβόλετερ Αἰολικῶς (ἔστι δὲ εἶδος ἀκάνθης:  
cf. Alc. 369. 2, Hsch. T 1349, Dioscorid. iv 15. 2 Wellmann)

**23** Philodem. Piet. (p. 42 Gomperz)

Σαπ]φῶι δὲ τὴν θεὸν  
χρυσοφάγην θερ[άπαιν]αν Ἀφροδίτας

Σαπφῶ suppl. Gomperz τὴν θεὸν Edmonds θερ. 'A. Nauck

**24** Mar. Plot. Sacerd. gramm. iii 3 (vi 517 Keil)

hymenaicum dimetrum dactylicum Sapphicum monoschematistum est: semper enim dubous dactylis constat:

(a) Ἔσπερ' ὑμήναον

(b) ὁ τὸν Ἀδώνιον

(a) νεσζερ- cod. A, νεσσερ- cod. B, em. Diehl -υμηνιον cod. A,  
-νια ηνιον cod. B, em. Neue

## SAPPHO OR ALCAEUS

**22** Hephaestion, Handbook on Metres

Other Ionic *a maiore* trimeters acatalectic (see 16 above) they made from one ionic and two trochaic metra, e.g.

you (thorn-eater?)<sup>1</sup>! For it is no insult to the Arcadians (to be called that?)

<sup>1</sup> Cf. Dioscorides: ‘the Thracians on the river Strymon make bread from the fruit of the τρίβολος or thorn’, presumably water-caltrops (*Trapa natans*). Pittacus’ father was said to be Thracian. τρῖ- here according to Heph., elsewhere τρίβολος.

**23** Philodemus, Piety

(Sappho calls the goddess<sup>1</sup>?)

the golden-shining attendant of Aphrodite

<sup>1</sup> I.e. Hecate; ascription to Sappho (as in Gomperz’s supplement) usually accepted.

**24** Marius Plotius Sacerdos, Grammar

The Sapphic hymenaic dactylic dimeter is monoschematist (i.e. takes only one form): it always consists of two dactyls:

(a)

Hesperus! —hail Hymen!

(b)

oh for the Adonian<sup>1</sup>!

<sup>1</sup> Often ascribed to Sappho as composer of wedding-songs and poems about Adonis, but the lines may both be fictitious examples (Keil): see Sa. 104(a) + 111 and 168.

## GREEK LYRIC

25 Schol. Theoc. I. 55b (p. 50s. Wendel)

οἱ γὰρ Αἰολεῖς εἰώθασι προστιθέναι σύμφωνον, ὥσπερ τὸ ἐπτέρυγμα (sic) <πεπτέρυγμα>, οἷον

ὡς δὲ πάις πεδὰ μάτερα πεπτερύγωμαι.

'Ηρωδιανὸς ἐν τῷ Περὶ πάθους (ii 187. 17ss. Lentz).

cf. *Et. Gen.* (p. 239 Miller) = *Et. Mag.* 662. 34ss., Zonar. 1504 in πέπταμαι. Sapph. ded. Koen

-γωμαι *Et. Gen.*, *Et. Mag.*

25A(Voigt) *Et. Gen.* (p. 210 Miller) = *Et. Mag.* \* 574. 65

καὶ ὥσπερ τὸ κλαίην διηρήκασιν (sc. οἱ Αἰολεῖς) καὶ γίνεται κλαίην οὗν

κλαίην δάκρυσιν,

. . . . 'Ηρωδιανὸς Περὶ παθῶν.

25B(Voigt) *Et. Mag.* 497. 27

μετὰ γὰρ τὸ ‘α’ φωνήντος ἐπαγομένου προστίθεται Αἰολικῶς τὸ ‘υ’, ὡς . . . ἀάταν, τὴν βλάβην.

καὶ τὰν ἀκόρεστον ἀνάταν.

cf. schol. Pind. *Pyth.* 2. 52ac (ii 40s. Drachmann)

si apud Sa. vel Alc., ἀκ. < . . . > ἀνάταν

## SAPPHO OR ALCAEUS

25 Scholiast on Theocritus (-πέπταται, 'is spread')

The Aeolians regularly add a consonant; e.g. ἐπτερύγωμαι becomes πεπτερύγωμαι, 'I have flown': cf.

I have flown (to you?) as a child to its mother.<sup>1</sup>

So Herodian, *On the Modification of Words*.

<sup>1</sup> Usually ascribed to Sappho.

25A(Voigt) *Etymologicum Genuinum*

. . . and just as the Aeolians break up the diphthong in κλαίην and it becomes κλαίην, 'to weep', e.g.

to weep with tears,

. . . : so Herodian, *On the Modification of Words*.

25B(Voigt) *Etymologicum Magnum*

For after α, when a vowel follows, υ is added in Aeolic, e.g. ἀάταν becomes ἀνάταν, 'harm': cf.

and insatiable Ate (Harm)

## GREEK LYRIC

25C(Voigt) Eust. *Il.* 326. 38ss.

ἀπὸ δὲ τοῦ ρήθέντος Ἀδμήτου σκόλιον τι ἐν Ἀθήναις ήν ἀδόμενον,  
ώς καὶ Παυσανίας φησὶν ἐν τῷ οἰκείῳ λεξικῷ (A 25 Erbse),  
λέγων ώς οἱ μὲν Ἀλκαίου φασὶν αὐτό, οἱ δὲ Σαπφοῦς, οἱ δὲ  
Πραξιλῆς τῆς Σικυωνίας. ἀρχὴ δὲ τοῦ μέλους αὕτη.

Ἄδμήτου λόγον, ω̄ ταῖρε, μαθὼν τοὺς ἀγαθοὺς  
φίλει,  
τῶν δειλῶν δ' ἀπέχου

(= Praxill. 749 *P.M.G.*, Carm. Conviv. 897 *P.M.G.*)

cf. schol. Ar. Vesp. 1240 (p. 163 Dübner) = Phot. 32. 12s.  
Reitzenstein τοῦτο οἱ μὲν Ἀλκαίου, οἱ δὲ Σαπφοῦς· οὐκ ἔστι δέ,  
ἀλλ' ἐν τοῖς Πραξιλῆς φέρεται παρονίους.

26 = Sa. 103B

27 P. Vindob. 29777a (ed. Oellacher, *M.P.E.R.*, n.s., Pt. i p.  
88) fr. i (a)

κ]αδδέκεται μέλαινα[  
]ων ἀχέων ἐπαύσθη[  
] . . . ιδαι. λεεοι. [

1 e.g. γὰ ννν αὗτον Treu      2 αῖν]ων Diehl πόλλ]ων Gallavotti  
3 Ἀτρεΐδαι Gallavotti    τελέσθη[ Gallavotti πλεοι.[ ? L.-P.

42(Voigt) (= fr. adesp. 919 *P.M.G.*) P. Oxy. 2378

7 δολοπ]λόκω Κύ[π]ριδ[ος  
προσ]ανέως πυκιν[  
κλ]εέννας Δίος ἀγ[γ]έλω . . [.] . [  
10         ]ος Μάκαρος ἐπελθε νᾶσο[ν  
] σέμνας μέγαν ὅρκον ε . [ . . ] ε[  
] . [ι]σθ . νατ . φορωθ . [ . ] . [ . ] . [  
] . [ . ] αροπ[ . ] λάμπρον ω̄ς  
] ὑπίσσω  
15                          -πέ]διλλ', ἐπεί

suppl. Lobel      8ss. schol. ἐν γὰρ τῇ φυ[γῆ] (Treu) | ἔστιν η̄  
τυμαῖς ω[ | Λ]έσβον τὸν δὲ Μά[καρα] | ν συνιστ[ 10 <δ'> ἐπελθε  
suppl. Treu

## SAPPHO OR ALCAEUS

25C(Voigt) Eustathius on *Il.* 2. 713 (Admetus)

A drinking-song sung in Athens was based on this Admetus, as Pausanias says in his *Attic Lexicon*, mentioning that some attribute it to Alcaeus, some to Sappho, others to Praxilla of Sicyon. This is the beginning of the song:

Learn the story of Admetus, my friend: love the good and keep away from the worthless.

26 = Sa. 103B

27 Papyrus fragment (4th c. A.D.) from Hermopolis

. . . black (earth?) receives . . . was relieved of sorrows . . . son(s) of Atreus(?) . . .

42(Voigt) Papyrus fragment (1st or 2nd c. A.D.) from Oxyrhynchus

. . . the guile-weaving Cyprian (Aphrodite) . . . (gently?) . . . (wise? frequent?) . . . glorious . . . of the messenger of Zeus . . . 'Go to the island of Macar'<sup>1</sup> . . . a mighty oath by august . . . bright . . . back . . . -sandalled one, since . . .<sup>2</sup>

<sup>1</sup> Lesbos: cf. Alc. 34A. 8.    <sup>2</sup> Dialect is Aeolic, metre unlike any used by Sappho or Alcaeus: note four consecutive short syllables in v. 10, where Treu emends the text, attributing the fragment to Alcaeus.

## COMPARATIVE NUMERATION

### SAPPHO

(The numeration is for the most part that of Lobel-  
Page, *P.L.F.*)

Loeb/ L-P	Bergk	Diehl	Loeb/ L-P	Bergk	Diehl
1	1	1	33	9	9
2	4, 5	Suppl. p. 30	34	3	4
			35	6	7
3	—	23	36	23	20
4	—	24	37	17	14
5	—	25	38	115	19
6-9	—	—	39	19	17
15	—	26	40	7	8
16	—	27	41	14	12
17	—	28	42	16	13
18	—	29	43	—	54
19	—	30	44	—	55
20	—	31	44A/Ale.	96	102
21	—	32	304		
22	—	33+36	45	25	44
23	—	35	46	50+81	42
24	—	34	47	42	50
26	—	37	48	—	48
27	—	38	49	33+34	40+41
29	—	—	50	101	49
30	—	39	51	36	46
31	2	2	52	37	47
32	10	10	53	65	57

## COMPARATIVE NUMERATION

Loeb/ L-P	Bergk	Diehl	Loeb/ L-P	Bergk	Diehl
54	64	56	103B/ inc. auc.	—	—
55	68	58			
56	69	60	26		
57	70	61	103C/ 214	—	—
58	79	65A			
60	—	84	104	95+	120+
62	—	66		133	133
63	—	67	105	93	116+
65	—	68			117
67(a)	—	69	106	92	115
68(a)	—	71	107	102	53
70	—	76	108	93 Adn.	116A
71	—	70	109	97	122
73(a)	—	74	110	98	124
81	78	80	111	91	123
82(a)	76	63	112	99+	128,
84	—	82		100	1-5
85(b)	—	83	113	106	130
86	—	Rhein. Mus.	114 1944	109 115 116	131 104 105 128.6
88	—	—	117	103	129
90	—	—	117A	—	—
91	77	64	117A	—	—
92	—	95	(Voigt)		
94	—	96	117B/ inc. auc.	107+	132
95	—	97		108	
96	—	98		24	
98	—	Suppl. p. 39, 70	118 119	45 116	103 153
99	—	—	120	72	108
100	89	85	121	75	100
101	44	99	122	121	111
101A/ Alc.	39	94	123	18	15
347(b)			124	82	155
102	90	114	125	73	101
103	—	—	126	83	134
			127	84	154
			128	60	90

## SAPPHO

Loeb/ L-P	Bergk	Diehl	Loeb/ L-P	Bergk	Diehl
129	21+	146+	165	111	3
	22	18	166	56	105
	40	137	167	112	139
130			168	63	21
131	41	137	168A/	47	104
132	85	152			
133	58+59	144	178		
		A, B	168B/	52	94
134	87	87	(976)		
135	88	86	PMG)		
136	39	121	168C/		
137	28	149	(964)	Adesp.	156+
138	29	151	104A	22	
			PMG)		
139	—	156B	169	159	—
140	62	107	169A	—	—
141	51	135+	170	131	—
			136	149	—
142	31	119	172	125	—
143	30	118	173	150	—
144	48	143	174	151	—
145	114	113	175	152	—
146	113	52	176	154	—
147	32	59	177	155	—
148	80	92	178	47	104
149	43	125	179	156	—
150	136	109	180	157	—
151	57	106	181	158	—
152	20	142	182	159	—
153	61	91	183	160	—
154	53	88	184	161	—
155	86	150	185	129	—
156	122+	138	186	162	—
			187	164	—
			188	125	—
			189	165	—
			190	166	—
			191	128	—
			192	170	133A
			193	10 Adn.	—
			194	93 Adn.	—
			195	124	—

## COMPARATIVE NUMERATION

Loeb/ L-P	Bergk	Diehl	Loeb/ L-P	Bergk	Diehl
196	127	—	210	167	—
197	130	—	211	140	—
198	132	—	212	—	—
199	134	—	213	—	—
200	135	—	213B	—	—
201	137	—	214	—	—
202	138	—			
203	139	—			
204	141+	—			
	142	—			
205	143	—	213A	S273-278	
206	144	—	213C	S286	
207	145	—	214A	S259-261	
208	147	—	214B	S261	
209	148	—	214C	S476	

## Supplementary Material

## SAPPHO

## SAPPHO: REVERSE INDEX

(Read: 3 Bergk = 34 Loeb/L-P, 3 Diehl =  
165 Loeb/L-P, etc.)

Bergk →Loeb/L-P	Diehl →Loeb/L-P	Bergk →Loeb/L-P	Diehl →Loeb/L-P
1	1	1	32
2	31	31	33
3	34	165	34
4	2	34	35 inc. auc. 5.1
5	2	2	36 51
6	35	2	37 52
7	40	35	38 inc. auc. 25
8 inc. auc. 13	40	39	136
9	33	33	40
10	32	32	41
11	160	160	42
12	26. 2-4	41	43
13	16. 3-4	42	44
14	41	37	45 118 inc. auc. 5
15	26. 11-12	123	46 94. 15-16
16	42	157	47 178
17	37	39	48 144
18	123	129	49 94. 19-20
19	39	38	50 46. 1-2
20	152	36	51 141 inc. auc. 25
21	129	168	52 —
22	129	168c	53 154
23	36	3	54 inc. auc. 16
24	—	4	55 inc. auc. 5.3
25	45	5	56 166
26	—	15	56(A) inc. auc. 23
27	158	16	57 151
28	137	17	58 133
29	138	18	59 133
30	143	19	60 128
31	142	20	61 153

COMPARATIVE NUMERATION

Bergk	Diehl		Bergk	Diehl	
→Loeb/L-P			→Loeb/L-P		
62	140	inc. auc. 11	101	50	125
63	168	82	102	107	44A/Alc.304
64	54	91	103	117	118
65	53	58	104	115	178
66	Alc. 349 (b)	62	105	116	166
67	44. 8-10	63	106	113	151
68	55	65	107	inc. auc. 24	140
69	56	67	108	inc. auc. 24	120
70	57	71	109	114	150
71	inc. auc. 11	68	110	inc. auc. 5.2	159
72	120	—	111	165	122
73	125	78	112	167	164
74	159	73	113	146	145
75	121	76	114	145	102
76	82(a)	70	115	38	106
77	91	87, 80	116	119	105
78	81. 4-7	—	116 (A)	—	108
79	58. 25-26	77	117	164	105
80	148	81	118	—	143
81	46, 2	—	119	—	142
82	124	84	120	—	104(a)
83	126	85	121	122	136
84	127	60	122	156	109
85	132	100	123	156	111
86	155	135	124	195	110
87	134	134	125	172+188	149
88	135	154	126	163	158
89	100	Alc. 349	127	196	115
90	102	128	128	191	112+116
91	111	153	129	185	117
92	106	148	130	197	113
93	105	inc. auc. 16	130A	—	161
94	105	—	131	170	114
95	104	92	132	198	inc. auc. 24
96	44a/Alc. 304	94	133	104	104(b)
97	109	95	133A	—	192
98	110	96	134	199	126
99	112	101	135	200	141
100	112	121	136	150	141

SAPPHO

Bergk	Diehl		Bergk	Diehl	
→Loeb/L-P			→Loeb/L-P		
137	201	131	155	177	124
138	202	156	156	179	168c
139	203	167	156A	—	162
140	211	inc. auc. 5	156B	—	139
141	204	inc. auc. 5	157	180	—
142	204	152	158	181	—
143	205	144	159	169+182	—
144	206	133	160	183	—
145	207	inc. auc. 23	161	184	—
146	—	129	162	186	—
147	208	163	163	44.30	—
148	209	inc. auc. 21	164	187	—
149	171	137	165	189	—
150	173	155	166	190	—
151	174	138	167	210	—
152	175	132	168	162	—
153	157	119	169	58. 12	—
154	176	127	170	192	—

# COMPARATIVE NUMERATION

**ALCAEUS**

(The numeration is for the most part that which appears in the margin of Lobel-Page, *P.L.F.*)

ALCAEUS			ALCAEUS		
Loeb/ L-P	Bergk	Diehl	Loeb/ L-P	Bergk	Diehl
1	—	122A	68	—	41
3	—	—	69	—	42
5	—	118	70	—	43
6	19, 104	119, 120, 122, 130	71	—	44
7	—	121	72	—	45
10B	59, 97, 98	123	73	—	46B
33	—	81, 84A, 84	74	—	27
34	—	78	75	—	48
34A/34 (b), (c)	—	79A, B	76	—	47
35	—	85	77A-106	—	—
36	—	71	112	v. 10 = 23	35
37	—	72	113	—	36
38A	—	73	114	—	37
38B	—	p. 227	115	—	106, 112, 113
39	—	80	116	—	—
41	—	83	117(b)	—	109, 110
42	—	74	118	—	116
43	—	75	119	—	117
44	—	76	120	—	107
45	cf. 109	77	121	—	108
48	—	82	122	—	114
50	42	86	123	—	—
51(b)	—	—	124	—	111
53, 57	—	—	128	—	—
58	—	70	129-134	—	Rhein. Mus. 1944
59-61	—	—	140/	15	54
63	—	42 Adn.	203, 357	—	—
64	—	28	141	cf. 15	cf. 54
66	—	25	143-207	—	—
67	—	26	208/326	18	46A
			208A-241	—	—

# ALCAEUS

Loeb/ L-P	Bergk	Diehl	Loeb/ L-P	Bergk	Diehl
249	Scol. anon. 15	Scol. anon. 8	341	83	134
253-302	—	—	342	44	97
303A/	—	—	343	85	11
S.99	—	—	344	—	89
305-	—	—	345	84	135
306D	—	—	346	41	96
307	1-4	1	347	39	94
308	5-7	2	348	37A	87
309	13A	13	349	12, 11, 75, 124, S. 66	9
310	14	5	130(a) 1/	81	131
311	74	6	349A	—	—
312	141	—	350	33	50
313	73	16	351	82	33
314	80	17	352	40	95
315	100	18	353	88	137
316	—	18A	354	48B	14
317	87, 101	19, 20	355	17	55
318	103	21	356	64	56
319	16	22	358	50	102
320	76	23	359	51	103
321	—	—	360	49	101
322	43	24	361	77	38
323	—	—	362	36	92
324	—	—	363	78	145
325	9	3	364	92	142
327	13B	8	365	93	32
328	69	4	366	57	66
329	—	58A	367	45	98
330	31	62	368	46	99
331	21	29	369	47	100
332	20	39	370	105B	141B
333	53	104	371	104	130
334	26	51	372	29	60
335	35	91	373	26	53
336	68	125	374	56	65
337	65	124	375	102	64
338	34	90	376	52	34
339	71	129	377	95	146
340	86	136	378	72	132

## COMPARATIVE NUMERATION

Loeb/ L-P	Bergk	Diehl	Loeb/ L-P	Bergk	Diehl
379	—	128	416	—	—
380	60	68	417	139	—
381	90	10	418	142	—
382	66	7	419	144	—
383	94	40	420	145	—
384	55	63	421	147	—
385	79	144	422	148	—
386	62	12	423	152	—
387	48A	15	424	155	—
388	22	58	424A/	154	—
389	p. 194	148	399		
390	—	2A	425	10	3 Adn.
391	96	147	426	23	—
392	89	138	427	24	35 Adn.
393	99	140	428	32	49
394	105A	141A	429	37B	—
395	—	57	430	58 Adn.	—
396	67	126	431	58 Adn.	—
397	61	69	432	106	—
398	153	149	433	107	—
399	154	—	434	108	—
400	30	61	435	110	—
401	54A, B	105	436	111	—
402	120	—	437	112	—
403	121	—	438	113	—
403A/	—	—	439	114	—
402 App.	—	—	440	115	—
404	123	—	441	116	—
404A/—	—	—	442	117	—
405	127	—	443	118	—
406	129	—	444	119	—
407	130	—	445	146	—
408	131	—	446	151	143
409	132	—	447	8	—
410	149	—	448	—	—
411	134	—	450	—	—
412	135	—			
413	136	—			
414	137	—			
415	138	—			

## ALCAEUS

Supplementary Material			
Loeb	Page, S.L.G.	Loeb	Page, S.L.G.
298	S262	306C(b)	S265
306A	S273–285	306C(c)	S267
306B	S263	306C(d)	S270
306C(a)	S264	306C(e)	S271

# COMPARATIVE NUMERATION

## ALCAEUS: REVERSE INDEX

(Read: 5 Bergk = 308 Loeb/L-P, 6 Diehl =  
311 Loeb/L-P, etc.)

	Bergk	Diehl →Loeb/L-P		Bergk	Diehl →Loeb/L-P
1	307	307		28	inc. 6      64
2	307	308		29	372      331
2(A)	—	390		30	400
3	307	325		31	330      141.3-4
4	307	328		32	428      365
5	308	310		33	350      351
6	308	311		34	338      376
7	308	382		35	335      112
8	447	327		36	362      113
9	325	349		37(A)	348      114
10	425	381		37(B)	429      114
11	349	343		38	inc. 22.      361
12	349	386		39	347      332
13(A)	309	309		40	352      383
13(B)	327			41	346      68
14	310	354		42	50      69
15	140/203,	387		43	322      70
	357			44	342      71
16	319	313		45	367      72
17	355	314		46(A)	368      208/326
18	208/326	315		46(B)	73
18(A)	—	316		47	369      76
19	6	317		48(A)	387      75
20	332	317		48(B)	354
21	331	318		49	360      428
22	388	319		50	358      350
23	426+112	320		51	359      334
	v. 10			52	376      inc. 10
24	427	322		53	333      373
25	141.3-4	66		54	401      140/203,
26	373+334	67			357
27	inc. 10	74		55	384      355

## ALCAEUS

	Bergk	Diehl →Loeb/L-P		Bergk	Diehl →Loeb/L-P
56	374	356		93	365
57	366	395		94	383
58	430+431	388		95	377
58(A)	—	329		96	391
59	10B	inc. 6		97	10B
60	380	372		98	10B
61	397	400		99	393
62	386	330		100	315
63	Sa. 21.12	384		101	317
	64	356		102	375
	65	337		103	318
	66	382		104	6+371
	67	396		105(A)	394
	68	336		105(B)	370
	69	328		106	432
	70	—		107	433
	71	339		108	434
	72	378		109	cf. 45
	73	313		110	435
	74	311		111	436
	75	349		112	437
	76	320		113	438
	77	361		114	439
	78	363		115	440
	79	385		116	441
	80	314		117	442
	81	130(a)/		118	443
		349A		119	444
	82	351		120	402
	83	341		121	403
	84	345		122(A)	—
	85	343		123	404
	86	340		124	349
	87	317		125	inc. 7
	88	353		126	130.21
	89	392		127	405
	90	381		128	—
	91	—		129	406
	92	364		130	407
					6+371

## COMPARATIVE NUMERATION

Bergk	Diehl		Bergk	Diehl
→Loeb/L-P			→Loeb/L-P	
131	408	130(a)/ 349A	p. 227	—
				38B
132	409	378	Rhein.	—
133	204.6	—	Mus.	
134	411	341		
135	412	345		
136	413	340	Seol.	
137	414	353	anon. 15	249
138	415	392		—
139	417	—	Seol.	
140	—	393	anon. 8	—
141(A)	312	394		249
141(B)	—	370	S. 96	S.44A/304
142	418	364		—
143	—	446	S.102	—
144	419	385		S.44A/304
145	420	363	S.66	349
146	445	377		—
147	421	391		
148	422	389	p.194	389
149	410	398		—
150	—	—		
151	446	—		
152	423	—		
153	398	—		
154	399	—		
155	424	—		

## COMPARATIVE NUMERATION

SAPPHO OR ALCAEUS				
Loeb/ L-P	Bergk	Diehl	Loeb/ L-P	Bergk
1	Anacr. 36	Anacr. 56	25	Sa. 38
2	Adesp. 66	—	25A/—	Adesp. 65
3	Adesp. 58	Adesp. 5	25B/—	Adesp. 123
4	Adesp. 61	Adesp. 8	25C/—	Adesp. 13
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